

American Guild of Organists



Solutions of Examinations

2016

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PLEASE NOTE: The answers and solutions given in this booklet are *sample* answers and solutions. In virtually no case (obvious exceptions include certain strictly limited, purely factual questions such as no. 10 of Associateship question **A 12**) are the given answers the *unique* or only right ones. For a number of short-answer questions, we have elected to give more than the required amount of information (e.g., no. 4 of Associateship question **A 12**), in order to illustrate the range of possible choices. On the other hand, few answers are exhaustive (note the "among others" in many cases). This is particularly true in questions involving composition, or in essay-type questions. Answers for certain completely open-ended essay questions (e.g., **F 9**) are not included.

CHOIR MASTER ANSWERS

CH 4. Analysis.

1. Late classical or early romantic period; about 1800 up to the death of Mendelssohn. Thomas Attwood; 1765-1838. Despite some superficial similarities to earlier polyphonic repertory, many features of this music absolutely rule out earlier composition, including key changes, mode mixtures, sequences, dominant prolongations, etc. Furthermore, there are no points of imitation, or other hallmarks of the older literature.
2. Full anthem.
3. There is an opening polyphonic section covering the address; a mostly homophonic section covering the petition; and another polyphonic section covering the conclusion, rounded out with a plagal "Amen." In other word, the texture varies with each major section of the text.
4.
 - a. Half cadence.
 - b. "Phrygian" cadence (half cadence on V).
 - c. Deceptive cadence.
 - d. Authentic cadence.
 - e. Plagal cadence.
5. V 4/3 of ii to ii, with suspension.
6. Imitation.
7. Sequence.
- 8.

	11 ii - ii ₄ 2	12 V ₆ I 5 ↑ ↑ (with (with susp.) susp.)	13 V ₄ 2/IV eb: V ₄ 2/iv	14 iv ₆
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<p>15</p> <p>eb: iv₆ [i]</p> <p>↑ (with susp.)</p>	<p>16</p> <p>ii₆ V₇/ III</p> <p>↑ (with susp.)</p>	<p>17</p> <p>III ii₆</p> <p>↑ (with susp.) ↑ (with susp. and p.t.)</p>
<p>18</p> <p>V₇ VI</p>	<p>19</p> <p>III i iv₆</p>	<p>20</p> <p>i₆ - V 4</p> <p>↑ (with neighb. tones)</p>

CH 5. Gregorian Chant.

1.

Ex - i - it sér - mo in - ter - frá - tres, quod dis - cí - pu - lus


il - le - non mó - ri - tur:

et non di - xit Jé - sus: Non mó - ri - tur:

sed: Sic é - um vó - lo ma - né - re,

do - nec vé - ni - am.

2. Mode II.

3. 
sae - cu - lo - rum. A - men.

4. II and VIII.

5. a. Podatus or Pes.
b. Porrectus flexus.
c. Torculus.

CH 6. Hymnody.

1. 1. c
2. a
3. g
4. j
5. h
6. d
7. f
8. e
9. i
10. b

2. a. 3
b. 4
c. 1
d. 2
e. 5

3. Martin Luther
Orlando Gibbons
Isaac Watts
John Mason Neale
Fanny Crosby

CH 7. Liturgy.

1.
 - a. Shavuot.
 - b. Pentecost.
2. More frequent observance of the Lord's Supper; admission of young children to communion; open communion; wider use of liturgical colors and vestments; wider adoption of lectionary; less emphasis on standard formats and prescribed prayers; greater use of contemporary music; introduction of inclusive language; greater emphasis on lay leadership in worship; establishment of female leadership; greater informality; greater focus on horizontal vs. vertical (worshiping community vs. individuals worshiping God); moving of sermon from end to middle of service; etc.
3. Advent and Lent.
4. Epiphany.
5. Sequence (or Prose): a hymn that precedes the Gospel at Mass. It consists of rhyming verses, or strophes, that are usually in three lines and rhymed AAB/CCB. The five that were retained after the Council of Trent were:

Victimae paschali laudes

Veni Sancte Spiritus

Lauda Sion Salvatorem

Dies Irae

Stabat Mater

6. Overall unique pre-eminence of music as a core sacred art; continuing official pre-eminence of Latin (though not in practice); continuing official pre-eminence of polyphonic choral music and plainchant (though rarely in practice); continuing pre-eminence of the pipe organ; admission of other styles of music into worship; requirement that all music conform to Catholic doctrine; texts drawn principally from scripture and the liturgy; requirement of sound liturgical training for singers and composers; maintenance of choral ensembles; etc.

CH 8. Choir Training.

1. Avoid asking singers to place an “h” in front of each moving note. Ideally, exercises that develop pressure and support from the diaphragm (brisk use of consonants that can be felt in the abdomen) as well as exercises that go back and forth between legato and staccato can help to develop awareness of how to achieve clarity, and the ability to do so. Tension in the neck and jaw must be avoided. Use exercises to release this tension: yawning, begin slowly, etc. Also, ask the singers to keep their mouth and jaw still, in addition to relaxing. Divide long melismas into shorter phrases, each group receiving a gentle push from the diaphragm. Increase the tempo gradually.
2. Relaxation is always important. Space inside the mouth is needed to develop resonance, and so asking the singers to yawn, to be aware of the soft-palate, and helping them to find ways of lifting it, will be useful. Imagery can be more useful than specific directions. Ask singers to imagine taking the first sip of a cold glass of iced tea on a hot day. Feel the air across the soft palate as you inhale. Shake the head emphatically as if in negotiation to allow the mouth and jaw to become loose. Humming and singing on an “N” also helps to develop nasal resonance. Support is necessary for resonance, since air cannot be propelled if it’s not supported. Ask your choir to lower their center of gravity, and use more support from the abdomen, hips, etc. Use breathing exercises where the singers count and exhale over extended numbers of beats.
3. The term is used in many media outside music such as art, painting, and sculpture. Vocally, it refers to achieving a balance between brilliance and resonance, a vocal sound that is bright, but backed up by warmth, and fully supported resonance. It is part of the *bel canto* school of singing, but originally developed in the old Italian singing schools.
4. The beat point, or moment of stress. This is often conveyed with a conductor’s “click of the wrist.” The exact moment the beat happens.
5. James Jordan: It’s not necessary to apply traditional conducting gestures to all situations. Convey the concept of accents on main beats, but also on traditionally weak beats. Use gestures that convey weight or heaviness. Use aspects of *chironomy* or chant conducting to convey the horizontal movement of each line. You need to be able to conduct the overall beat/tempo of the work, while still being able to conduct and cut individual parts; move in and out of patterns to address specific vocal lines when they need attention.

CH 9. Choral Repertoire.

1. Tenor.
2. Motets are unaccompanied choral works in Latin, while anthems are accompanied choral works in English.
3. Monteverdi, Gesualdo, Rore, Marenzio, among others.
4. Missa Prolationum, Missa Mi-mi, Missa L'homme armé, Missa Caput, among others.
5. Ave maria, Lass dich, Psalm 13, among others.
6.
 1. b
 2. d
 3. e
 4. j
 5. i
 6. f
 7. h
 8. g
 9. c
 10. a

CH 10. General Musical Knowledge.

- A.
1. A stretto is the overlapping of subject statements. One voice presents the subject, then another voice begins imitating it before the subject is finished.
 2. A tritone substitution is the substitution of one dominant seventh chord with another that is three whole-steps away. For example, C-E-G-Bb is the substitution for F#-A#-C#-E. The two dominant chords share the same tritone: E-A#/Bb.
 3. A quodlibet is a musical composition combining two or more pre-existing melodies. An example of a quodlibet can be found in the final variation of J.S. Bach's *Goldberg Variations*.

4. An octatonic scale is an eight-note scale with alternating intervals of a whole-step and a half-step. For example, C-D-Eb-F-F#-G#-A-B-C.
 5. *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*.
 6. Two violins, viola, two cellos.
 7. *Scordatura* is the tuning of a string instrument different from the normal, standard tuning. Examples from the literature include J.S. Bach's Cello Suite No. 5, the solo viola in Mozart's *Sinfonia Concertante*, the solo violin in Mahler's Symphony No. 4, and the solo violin in Saint-Saëns' *Danse macabre*.
 8. Brahms, *Variations on a Theme of Paganini*, Op. 35; Liszt, *Six Grandes Études de Paganini*; Rachmaninoff, *Rhapsody on a Theme of Paganini*, Op. 43; George Thalben-Ball, *Variations on a Theme of Paganini*.
- B.
1. John Adams.
 2. Aaron Copland.
 3. Robert Schumann.
 4. Claude Debussy.
 5. Gustav Mahler.
 6. Hector Berlioz.
 7. Béla Bartók.

ASSOCIATESHIP ANSWERS

A 4. Figured Bass.

6 6 5 6 6 7 — 6# 6 6 4# 6 — — 6 6 1/2 —

5b 5 3 # 5 5 2

The first system of musical notation for exercise A 4 consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a series of chords. The lower staff is in bass clef with the same key signature and time signature, containing a single-line bass line. Below the bass line are two rows of figured bass notation. The first row contains: 6, 6 5, 6 6 7, a bar line, 6#, 6, 6, 4#, 6, a bar line, a space, a bar line, 6 6 1/2, and a bar line. The second row contains: 5b, 5, 3, #, 5, 5, 2.

6 9 8 4 3 7 6 6 4 # 7 7

5 3

The second system of musical notation for exercise A 4 consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a series of chords. The lower staff is in bass clef with the same key signature and time signature, containing a single-line bass line. Below the bass line are two rows of figured bass notation. The first row contains: 6, 9, 8, 4, 3, 7, 6, 6, 4, #, 7, 7. The second row contains: 5, 3.

A 5. Harmonization.

The first system of musical notation for exercise A 5 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a single-line melody. The lower staff is in bass clef with the same key signature and time signature, containing a single-line bass line. The melody and bass line are harmonized together.

6

The second system of musical notation for exercise A 5 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a single-line melody. The lower staff is in bass clef with the same key signature and time signature, containing a single-line bass line. The melody and bass line are harmonized together. A small number '6' is written above the first measure of the upper staff.

A 8. Analysis.

1. Composer: Ludwig van Beethoven. Date of composition: 1796-97. Sonata in E-flat Major, Op. 7, 3rd movement.
2. a. Ternary form.
b. Rounded binary form.
3.

A	B	A
mm. 1 – 95	96 – 149	<i>Allegro D. C.</i>
E \flat major	E \flat minor	E \flat major

Section A = Rounded Binary Form.

Sub-section a contains two phrases:

Phrase 1 = mm. 1-8, ends with a half cadence in E \flat major.

Phrase 2 = mm. 9-24, ends with a perfect authentic cadence in B \flat major.

Phrase 2 is much longer than Phrase 1 because of phrase expansion through the use of sequence (mm. 12-14) and repetition (mm. 16-19 and 19-22).

Sub-section b, mm. 25-42 does not contain a complete phrase as there is no cadence.

This sub-section tonicizes F minor. In mm. 39-40, the F minor triad yields to a vii⁰⁶ triad (back in E \flat major), then to a V₆ in the next two measures, paving the return to E \flat major.

Sub-section a' contains two phrases:

Phrase 3 = mm. 43-50, ends with a half cadence in E \flat major.

Phrase 4 = mm. 51-86, initially in E \flat minor, but ends with a perfect authentic cadence in E \flat major.

Codetta = mm. 97-95, with tonic pedal.

Phrase 4 is much longer than Phrase 3 because of phrase expansion through multiple deceptive harmonic progressions, repetitions, and sequence. Modal mixture and the tonicization of the lowered submediant are notable harmonic features here.

Section B = Rounded Binary Form

Sub-section c, mm. 96-111, contains one phrase ending with a half cadence in E \flat minor.

Sub-section d, mm. 112-123, contains one phrase; initially in B \flat minor, but ends with a half cadence in E \flat minor.

Sub-section c', mm. 124-149, contains one phrase ending with a perfect authentic cadence in E \flat minor at m. 138. A short codetta with tonic pedal follows the perfect authentic cadence.

4. a. Examples of tonic pedal: mm. 86-95, mm. 138-147.
- b. An arpeggiated fully-diminished seventh chord: mm. 25-30.
- c. Examples of the augmented sixth chord: mm. 68, 109, 121, 135.

5. Harmonic analysis:

mm. 35-36	vii ^o 6/5 of ii	mm. 37-38	ii ⁶
mm. 39-40	vii ^o 6	mm. 41-42	V ₆
m. 43	I		
E \flat minor:	mm. 51-52 i	m. 53 i ₆ - V ⁷ ₄	m. 54 \flat VI
m. 55	in the \flat VI key: V6/5	m. 56 I	V6/5
m. 57 = m. 56		m. 58 I	I ₆
m. 59	IV ii ⁶	mm. 60-61	V ₇
m. 62	I I ₆	m. 63	IV ii ⁶
m. 64	passing 6/4	m. 65	V6/5 of vi
m. 66	vi = iv in E \flat minor	m. 67	passing 6/4
m. 68	Italian 6 th	m. 70	V

6. Both passages (mm. 1-25 and mm. 43-86) show antecedent-consequent construction. In each passage, the antecedent phrase is of typical length (mm. 1-8, mm. 43-50), but the consequent is much longer due to phrase expansion (mm. 9-24, mm. 51-86). Phrase expansion is achieved through the use of sequence and repetition.

Additionally, the consequent phrase in the latter passage (mm. 51-86) includes a parenthetical insertion. Harmonically, this consequent phrase makes use of modal mixture and a brief modulation to C-flat major.

The consequent phrase in mm. 9-24 leads to B-flat major. The consequent phrase in mm. 51-86 explores modal mixture, but eventually concludes in E-flat major.

A 9. Fugue.

Allegro moderato

The musical score for Fugue A 9 is presented in three systems. The first system shows the initial entries for the Alto, Tenor, and Bass voices. The Alto part is mostly silent, while the Tenor and Bass parts begin with rhythmic patterns. The second system shows the continuation of the fugue, with the Alto voice entering with a melodic line. The third system shows further development of the fugue, with the Alto voice playing a more active role and the Tenor and Bass parts providing harmonic support.

A 11. Continuation of Composition.

Organ

Pedals

This system shows the first two staves of the piece. The Organ part is written in a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The Pedals part is written in a single bass clef staff. The Organ part begins with a series of chords in the right hand and a bass line in the left hand. The Pedals part consists of a simple bass line with quarter and eighth notes.

Org.

Ped.

This system continues the piece. The Organ part features a melodic line in the right hand and a bass line in the left hand. The Pedals part continues with a simple bass line. The notation includes various note values and rests.

Org.

Ped.

This system includes a trill and mordent (tr m) marking above a note in the Organ part. The Organ part continues with a melodic line and a bass line. The Pedals part continues with a simple bass line.

Org.

Ped.

This system continues the piece. The Organ part features a melodic line in the right hand and a bass line in the left hand. The Pedals part continues with a simple bass line. The notation includes various note values and rests.

Org.

Ped.

This system includes a trill and mordent (tr m) marking above a note in the Organ part. The Organ part continues with a melodic line and a bass line. The Pedals part continues with a simple bass line. The system concludes with a double bar line.

A 12. General Musical Knowledge.

1. 2' (Two feet).
2. b. E.M. Skinner.
3. b. Verdi.
4. Haydn, Corrette, Rheinberger, Guilmant, Hindemith, Harrison; also Saint-Saëns and other 'organ symphony' composers.
5. a. Mixture IV.
6. b. Grosse Fuge.
7. b. Edouard Manet.
8. c. The serpent.
9. c. Gabriel Fauré.
10. Karl Straube.
11. Chaconne and passacaglia.
12. b. Pitman valve.
13. The Riverside Church.
14. Giacomo Puccini.
15. *Lied* (pl. *Lieder*). Schubert, Schumann, Brahms, Wolf, Strauss, et al.
16. 8', 4', 2-2/3', 2', 1-3/5': unison, octave, twelfth (nazard), fifteenth (doublette), seventeenth (tierce).
17. St. Sulpice.
18. c. Fedelini.
19. Six.

20. Eighteen.
21. a. Würzburg.
22. c. The reeds are drawn but silenced by the ventral pedal until later.
23. a. Perotin, Machaut, Ockeghem.
24. a. Manual Mixture IV.
25. b. Allemande.

FELLOWSHIP ANSWERS

F 7. Counterpoint.

Soprano

San - - ctus, San - - - -

Alto

San - ctus, San - - - -

Tenor

San - ctus, San - -

Bass

S.

- - ctus, San - - - -

A.

- - ctus, San - ctus, San - -

T.

- - - - -

B.

San - - ctus, San - - - -

S.

ctus, San - - - - ctus.

A.

- - - - - ctus.

T.

ctus, San - - - - ctus.

B.

ctus, San - - - - ctus.

F 8. Fugue.

Moderato

Violin I

Violin II *mp*

Viola *mp*

Violoncello

This system shows the first four staves of the musical score. The Violin I staff is mostly silent. The Violin II staff begins with a melodic line marked *mp*. The Viola and Violoncello staves are also mostly silent, with some activity in the latter half of the system.

Vln. I

Vln. II

Vla.

Vc. *mp*

This system shows the second four staves. The Violin I staff remains silent. The Violin II, Viola, and Violoncello staves all have active parts. The Violoncello part is marked *mp*.

Vln. I *mp*

Vln. II

Vla.

Vc.

This system shows the third four staves. The Violin I staff begins with a melodic line marked *mp*. The Violin II, Viola, and Violoncello staves continue their parts.

F 11. Orchestration.

1. C-flat major.
2. Inserting their hand into the bell/hand-stopping.
3. The “clarino.”
4. A fifth.

5. A musical staff in treble clef with a 2/4 time signature. The melody consists of two measures of eighth notes. The first measure contains four notes: G4, A4, B4, and C5. The second measure contains four notes: C5, B4, A4, and G4. This sequence of notes represents a descending fifth interval.

This musical score is for a symphony orchestra, featuring woodwinds, strings, and brass instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments are arranged in a standard orchestral layout from top to bottom: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into three measures. The first measure shows the Flute and Bassoon playing a melodic line starting with a *p* dynamic. The Clarinet and Trumpet are silent. The Violin I and II, Viola, and Violoncello play a rhythmic accompaniment. The Horn and Double Bass are silent. The second measure shows the Flute and Bassoon continuing their melodic line, with the Flute playing a *p* dynamic and the Bassoon playing a *f* dynamic. The Clarinet and Trumpet are silent. The Violin I and II, Viola, and Violoncello continue their accompaniment. The Horn and Double Bass are silent. The third measure shows the Flute and Bassoon playing a melodic line starting with a *f* dynamic. The Clarinet and Trumpet are silent. The Violin I and II, Viola, and Violoncello continue their accompaniment. The Horn and Double Bass are silent.

The dynamics for the instruments are as follows:

- Flute: *p* (first measure), *f* (third measure)
- Clarinet: *f* (third measure)
- Bassoon: *f* (second and third measures)
- Horn: *f* (second and third measures)
- Trumpet: *p* (second measure), *mf* (third measure)
- Violin I: *p* (first measure), *f* (second and third measures)
- Violin II: *pp* (first measure), *f* (second and third measures)
- Viola: *pp* (first measure), *f* (second and third measures)
- Violoncello: *mp* (first measure), *f* (second and third measures)
- Double Bass: *f* (third measure)

F 12. Composition.

Thoughtfully, with expression ♩ = c. 58

O God, you are my God.

O God, you are my God. O God you are my

O God you are my God. O God you are my

God; in all things shall I seek, in all things shall I seek you; with-out

I seek you; with-out

God; in all things shall I seek you; with-out

with-out

end my soul, with-out end my soul, with-out end my soul thirsts for

11 *mp* with - out end my soul thirsts for you. *rit.* *p*

you, _____ with - out end my soul thirsts for you. *rit.* *p*

mp with - out end my soul thirsts for you.

with - out end my soul thirsts for you.

Detailed description: This is a musical score for two voices, likely soprano and alto, in a key of D major (one sharp). The score is divided into two systems. The first system shows the soprano part starting with a mezzo-piano (*mp*) dynamic and the alto part starting with a mezzo-piano (*mp*) dynamic. Both parts sing the lyrics 'with - out end my soul thirsts for you.' The soprano part has a fermata over the final note 'you.' and is marked with a *rit.* (ritardando) hairpin leading to a piano (*p*) dynamic. The alto part also has a fermata over the final note 'you.' and is marked with a *rit.* hairpin leading to a piano (*p*) dynamic. The second system shows the soprano part with a fermata over the first note 'you,' and the alto part continuing with the lyrics 'with - out end my soul thirsts for you.' The alto part also has a fermata over the final note 'you.' and is marked with a *rit.* hairpin leading to a piano (*p*) dynamic. The music features a mix of quarter, eighth, and sixteenth notes, with some phrases slurred together.

