

American Guild of Organists



Solutions of Examinations

2018

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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. 7 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. 12 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). Because of the completely open-ended character of the choral composition question in the Fellowship exam (**F 12**), we have decided to stop giving a sample solution.

CHOIR MASTER ANSWERS

CH 4. Analysis.

1. Charles Wood (1866-1926); A-flat major.
2. Upper neighbor.
3. Resolution of appoggiatura.
4. The E-flats in the bass.
5. Form: A, 1-20; B, 21-48; A¹, 48-68; Coda, 68-end.
Keys: Mm. 1-20, A-flat; mm. 23-29, c minor; mm. 29-48, A-flat; mm. 48-end, A-flat.

6.

	33	34	
D-flat major:	$\begin{array}{c} \text{I} \quad \frac{\text{V}^7}{\text{V}} \quad \text{V}^7 \\ \underbrace{\hspace{10em}} \\ \text{over D-flat pedal point} \end{array}$	$\begin{array}{c} \text{I} \quad \frac{\text{V}^7}{\text{V}} \quad \text{V}^7 \\ \underbrace{\hspace{10em}} \\ \text{over D-flat pedal point} \end{array}$	
	35	36	
	$\begin{array}{c} \text{I} \quad \frac{\text{V}_6^5}{\text{V}} \quad \text{V}_4^2 \end{array}$	$\begin{array}{c} \text{I}_6 \quad \frac{\text{V}_6^5}{\text{III}} \quad \frac{\text{V}_4^2}{\text{vi}} \end{array}$	
	37	38	
G-flat major:	$\begin{array}{c} \text{vi}_6 \\ \uparrow \\ \downarrow \\ \text{iii}_6 \quad \frac{\text{V}_6^5}{\text{V}} \quad \text{V}_4^2 \end{array}$	I_6	

7. C-flat, I.
8. F minor, V⁷-i.
9. Plagal.

CH 5. Gregorian Chant.

1.

An - te lu - ci - fe - rum_ ge - ni - tus, et_ an - te sae - cu - la,
 Do - mi - nus_ Sal - va - tor nos - ter ho - di - e_ mun - do ap - pa - ru - it.

2. Mode 2 (hypodorian).
3. Antiphon — psalm verse — doxology — antiphon.
4. a. salicus; b. climacus; c. porrectus.

CH 6. Hymnody.

1. a. 66.86 SM
b. 86.86 CM
2. DUKE STREET, LM, "I know that my Redeemer lives!"
EIN' FESTE BURG, Iambic, "A mighty fortress is our God."
FESTAL SONG, SM, "Rise up, ye (O) saints of God!"
SINE NOMINE, 10.10.10 with alleluias, "For all the saints."
3. A collection of the Book of Psalms translated into French with rhyme and meter.
4. Louis Bourgeois, Claude Goudimel.
5. Catherine Winkworth.
6. a. Martin Luther.
b. "A Mighty Fortress," *Vater unser*, and others.
c. *Nun komm, der Heiden Heiland* (*Veni Redemptor gentium*).
7. "Alas, and Did My Savior Bleed"; "I Sing the Mighty Power of God"; "Joy to the World"; "I'll Praise My Maker While I've Breath"; "From All that Dwell Below the Skies"; among others.
8. David Hurd, Calvin Hampton.

CH 7. Liturgy.

1. The Gospel of Luke.
2. Vespers, Evensong, Evening Prayer.
3. The lectionary is the collection of prescribed readings for Christian worship for all Sundays and festivals of the church year. Since the Second Vatican Council, the lectionary in the Catholic Church has been expanded from a one-year to a three-year cycle. There is also the Revised Common Lectionary, which is increasingly accepted and used by a broad spectrum of denominations, including some that historically did not use a lectionary.
4. Advent and Lent.

5. Pope St. John XXIII or Blessed Paul VI.
6. False.
7. A doxology is an ascription of praise to God. An example is “Praise God from Whom All Blessings Flow,” often simply called “the Doxology” and usually sung to OLD HUNDREDTH. Other doxologies are the *Gloria Patri*, and the *per ipsum* that ends the Eucharistic Prayer in many traditions.

CH 8. Choir Training.

1. Word rhythms, leaning on stressed syllables, emphasizing important words, breathing and/or stopping at important punctuation.
2. Pure vowels, i.e. no diphthongs—*ah, eh, ee, o [obey, or aw with rounded lips], oo [food]*. Consonants: c before i or e makes *ch*; while ch before i or e makes the k sound; xc, as in *excelsis—ex chel, or ek shell*. Flip the “r” in *Glo-ri-a*.
3. Try to make sure that everyone is singing the same volume as much as possible. Also, work on vowel shape, so that everyone is singing the vowel sound with the same mouth shape. Generally, an oval shape for all vowels is helpful.
4. In American English there are initial “r” sounds as in the word *run*. Sometimes it helps to flip these for clarity. The final “er” sound is changed to be a neutral “schwa” sound, sometimes described as the sound the “e” makes in the phrase “the ball.”
5. Explain how the diaphragm works in relation to breathing. Singing requires a higher rate of breath energy than speaking does, as well as the elongation of the breath cycle. (The rate of expiration has to be retarded beyond that appropriate to speech, especially during passages or notes of durations greater than the normal ‘at rest’ breath cycle.) This higher need for energy and stamina requires more muscle control and coordination in supporting the work of the diaphragm and the function of the larynx, and this is the part of breathing that needs to be developed through training. Learned controls must be mastered to extend breath management capabilities. Students of voice need to learn how to extend the normal breath cycle by maintaining a raised sternum (but not raised shoulders or clavicle), no (or minimal) chest displacement, allowing the muscles of the lateral abdominal wall to stay close to the position of inhalation, and delaying early ribcage collapse.

CH 9. Choral Repertoire.

1.
 - a. Randall Thompson.
 - b. Vaughan Williams.
 - c. George Frederick Handel.
 - d. Edward Elgar.
 - e. Leonard Bernstein.
2. *Mi-mi, L'homme armé, Prolationum, Caput.*
3. Brahms did not set the traditional Latin liturgical texts.
4. *Christ Rising Again, Sing Joyfully.*
5. Verdi, J. Haydn, Bruckner.
6. An instrumentally accompanied choral piece on a sacred text, which contains passages for solo voices.
7. *Jesu, meine Freude; Singet dem Herrn; Komm, Jesu, komm!*
8. Isorhythm is a constructive principle, from the 14th and 15th centuries, wherein a pattern of time-values is repeated throughout a piece, or a major section of a piece. Dunstable's *Veni Sancte Spiritus* and Dufay's *Nuper Rosarum Flores* are works using this device.

CH 10. General Musical Knowledge.

- A.
 1. *Madame Butterfly, Turandot, Tosca, La Bohème, etc.*
 2. An octatonic scale is an eight-note scale with alternating intervals of a whole-step and a half-step. Starting on C, it could be C-C#-D#-E-F#-G-A-B^b-C or C-D-E^b-F-F#-G#-A-B-C.
 3. A *cantus firmus* is an existing melody on which a polyphonic composition is based.

4. A passacaglia is a set of continuous variations above a ground bass. It is often, but not always, in triple meter and of a serious character. One example is J.S. Bach's Passacaglia and Fugue in C Minor.
 5. In quartal harmony, chords are constructed by stacking notes in fourths instead of thirds.
 6. Allemande, Courante/Corrente, Sarabande, Gigue, Minuet, Gavotte, etc.
 7. The term "total serialism" refers to compositions in which serial techniques are applied to pitch, as well as to other parameters such as rhythm, dynamics, and timbre. Total serialism can be found in some works by Stockhausen and Boulez.
 8. The rondo involves the alternation of a main theme with contrasting episodes. The main theme usually appears in the tonic key every time. The episodes provide contrasts in key and/or character. There are usually two or three contrasting episodes, i.e. ABACA or ABACABA.
- B.
1. Copland.
 2. Ravel.
 3. Beethoven.
 4. Schumann.
 5. Handel.
 6. Liszt.

ASSOCIATESHIP ANSWERS

A 4. Figured Bass.

6 5 6 4 3 6 9 8 8 7 7 — 6 4 6 — 7 4

7 9 8 7 4 3 4 3 6 4 3 7 6 7 6 5 — 3 3 6 4 2 3

A 5. Harmonization.

5

A 8. Analysis.

1. Franz Schubert; Impromptu in G-flat Major, Op. 90, No. 3; 1827.

2. Ternary form.

3.	A	B	A	Coda
	mm. 1-24	25-54	55-74	74-86
	G ♭ major	contrasting keys	G ♭ major	G ♭ major

The B section begins in E ♭ minor, then it modulates to C ♭ major and E ♭ major. Finally, it concludes on the V6/5 chord of G ♭ to prepare for the return of the A section.

The A Section

Period = mm. 1-8.

Antecedent phrase = mm. 1-4, ends with a half-cadence in G ♭ major.

Consequent phrase = mm. 5-8, ends with a perfect authentic cadence in G ♭ major.

Sentence = mm. 9-16.

Basic idea = mm. 9-10, repeated up a 3rd in mm. 11-12.

Fragmentation and cadence = mm. 13-16, ends with a perfect authentic cadence in G ♭ major.

Sentence = mm. 17-24.

A repetition of mm. 9-16 with a few pitch changes, ends with a perfect authentic cadence in G ♭ major.

The B Section

Sentence of an irregular length = mm. 25-35.

Basic idea = mm. 25-27, repeated in mm. 28-30.

Fragmentation and cadence = mm. 31-35, ends with a perfect authentic cadence in C ♭ major.

Sentence of an irregular length = mm. 35-47.

Basic idea = mm. 35-36, repeated in mm. 37-38.

Fragmentation and cadence = mm. 39-43, ends with a half-cadence in E \flat minor.

Measures 44-47 are repetition of mm. 40-43, ending with a half-cadence in E \flat minor.

Retransition = mm. 48-54.

Four-measure phrase = mm. 48-51, ends with a perfect authentic cadence in E \flat major.

A descending bass line from E \flat to F leads to the V6/5 chord of G \flat major.

The A Section

Period = mm. 55-62.

Antecedent phrase = mm. 55-58, ends with a half-cadence in G \flat major.

Consequent phrase = mm. 59-62, ends with a perfect authentic cadence in G \flat major.

Sentence = mm. 63-74.

Basic idea = mm. 63-64, repeated up a 3rd in mm. 65-66.

Fragmentation = mm. 67-70, a cadence is evaded at m. 70.

Measures 71-74 are repetition of mm. 67-70, ending with a perfect authentic cadence in G \flat major.

Coda/Post-Cadential Expansion

Short phrases with phrase overlaps = mm. 74-78, mm. 78-82.

Reiterations of the V⁷-I progression = mm. 82-86.

Multiple perfect authentic cadences in G \flat major.

The phrases in the A sections are more tight-knit and regular in length. The phrases in the B section are looser in organization. The irregular lengths are the results of phrase expansion from four- and eight-measure prototypes.

4. a. A Neapolitan sixth chord: m. 31 or m. 46 (in the key of E \flat).
- b. An augmented sixth chord: m. 76 or m. 81 (in the key of G \flat),

5. Harmonic analysis:

m. 28	<u>E b minor</u> : i					
m. 29	V7					
m. 30	i	ii ^o 6	cad6/4	V	V ₆	
m. 31	i	<u>b II6 = C b major</u> : IV6			cad6/4	V4/2
m. 32	I6	V4/3				
m. 33	I	ii6/5				
m. 34	cad6/4		V7			
m. 35	I	iv6				
m. 46	<u>E b minor</u> : i ⁶		viio7	i	b ii6	
m. 47	cad6/4		V	V4/2		
m. 48	<u>E b major</u> : I6		V4/3			
m. 49	I	ii6/5				
m. 50	cad6/4		V7			
m. 51	I	V4/2 of iv				
m. 52	iv6	V4/3 of iv				
m. 53	iv = <u>G b major</u> : ii		ii4/2 (half dim.)			
m. 54	V6/5					

A 9. Fugue.

Moderato

The image shows the beginning of a fugue in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score is written for three voices: Soprano, Alto, and Bass. The Soprano part begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Alto part begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The Bass part begins with a whole rest, followed by a half note G3, and a quarter note F#4. The music is in the key of D major (one sharp).

S.  b.

A. 

B. 

S. 

A. 

B. 

S. 

A. 

B. 

A 11. Continuation of Composition.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of chords and some eighth-note patterns. The middle staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of chords. The bottom staff is also in bass clef with the same key signature and time signature, containing a single melodic line with eighth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features more complex chordal textures and some sixteenth-note patterns. The middle staff is in bass clef with the same key signature and time signature, providing harmonic support. The bottom staff is in bass clef with the same key signature and time signature, showing a melodic line with some rests.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains dense chordal passages. The middle staff is in bass clef with the same key signature and time signature, with a more active accompaniment. The bottom staff is in bass clef with the same key signature and time signature, featuring a melodic line with some ties.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It shows a continuation of the chordal texture. The middle staff is in bass clef with the same key signature and time signature, with some eighth-note patterns. The bottom staff is in bass clef with the same key signature and time signature, ending with a melodic phrase that concludes the system.

A 12. General Musical Knowledge.

1. Kyrie, Gloria, Credo, Sanctus/Benedictus, Agnus Dei.
2. Hexachord.
3. b. *Parthenia*.
4. c. Werkprinzip.
5. Seventeenth or tierce.
6. a. Madrigal.
7. Four.
8. Progress from slow to fast; large single-movement form blurring boundaries of sonata; others.
9. Single movement; binary form; others.
10. Flûte Harmonique. Bourdon is half-length and stopped. Flûte Harmonique is double length and pierced to sound the octave harmonic.
11. Æolian-Skinner.
12. Hook and Hastings, Jardine, Roosevelt, Johnson, Steere and Turner, Odell, etc.
13. Ten.
14. Aaron Copland, Francis Poulenc, Leo Sowerby, Paul Hindemith, Howard Hanson.
15. Though authorities vary, most agree that it must include bourdon 8', prestant 4', nazard, tierce, cornet, cromhorne, trompette, and clarion. Many specify the *tremblant fort* as well.
16. Melody in the left-hand, or tenor register.
17. C.P.E. Bach, others.
18. *Le Chemin de la Croix*.
19. Jeanne Demessieux.

- 20. Nadia Boulanger.
- 21. *The Firebird, Rite of Spring (Sacre du printemps), Petrouchka.*
- 22. Allemande, courante, sarabande, menuet, gigue, etc.; also prelude.
- 23. *Vorimitation.*
- 24. Dom Bédos de Celles.
- 25. Arnolt Schlick.

FELLOWSHIP ANSWERS

F 7. Counterpoint.

The musical score is for a counterpoint exercise in G minor (one flat) and common time. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are Latin: "Qui tol - lis pec - ca - ta mun -" (Soprano), "Qui tol - lis pec - cá -" (Alto), "Qui tol - lis" (Tenor), and "Qui tol - lis" (Bass). The Soprano part begins with a whole note G4, followed by a whole note F4, and then a half note G4. The Alto part begins with a whole note G3, followed by a half note F3, and then a half note G3. The Tenor part begins with a whole note G2, followed by a whole note F2, and then a whole note G2. The Bass part begins with a whole note G1, followed by a whole note F1, and then a whole note G1.

(b)

di,
ta mun - di mi -
pec - cá - ta mun - di, mi - se - ré - re

— pec - cá - ta mun - di, mi - se - ré - re —

mi - se - ré - re no - bis.
se - ré - re no - bis.
no - bis.
no - bis.

— no - bis, no - bis.

F 8. Fugue.

1.

Moderato serio

Violin I *mf dolce*

Violin II *mf dolce*

Viola

Violoncello

This system shows the first three measures of the fugue for Violin I, Violin II, Viola, and Violoncello. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. Violin I begins with a melodic line marked *mf dolce*. Violin II enters in the third measure with a similar melodic line, also marked *mf dolce*. The Viola and Violoncello parts are currently silent, indicated by a horizontal line with a fermata.

Vln. I

Vln. II

Vla. *mf dolce*

Vc.

This system shows measures 4 through 6. Violin I continues its melodic line. Violin II plays a rhythmic accompaniment of eighth notes. Viola enters in measure 5 with a melodic line marked *mf dolce*. The Violoncello part remains silent.

Vln. I

Vln. II

Vla.

Vc. *mf dolce*

This system shows measures 7 through 9. Violin I continues its melodic line. Violin II continues its rhythmic accompaniment. Viola continues its melodic line. Violoncello enters in measure 7 with a melodic line marked *mf dolce*.

2.

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). Violin I has a whole rest in both measures. Violin II plays a melodic line with eighth and quarter notes. Viola plays a similar melodic line with eighth and quarter notes. Violoncello plays a bass line with eighth and quarter notes.

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). Violin I has a whole rest in both measures. Violin II plays a melodic line with eighth and quarter notes. Viola plays a similar melodic line with eighth and quarter notes. Violoncello plays a bass line with eighth and quarter notes.

F 11. Orchestration.

1. a. Because both notes can only be played on the G string.
- b. When the composer wants both players to play a unison line (often after a solo).
- c. Clarinet, horn, trumpet.
- d. With mute.
- e. On the bridge.

2.

Andante

Flute

Oboe

Clarinet in Bb

Clarinet in Bb

Horn in F

Trombone

Violin 1

Viola

Violoncello

mp

f

p

f

mp

f

mp

f

5

rit. -----

Fl.

Ob.

Cl.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

p

p

mp

p

mp

p

mp

p

