American Guild of Organists



Solutions of Examinations 2018

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. Copyright © 2018 American Guild of Organists

CHOIR MASTER ANSWERS

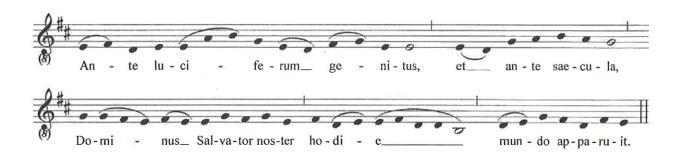
CH 4. Analysis.

- 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.

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

CH 5. Gregorian Chant.

1.



- 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-Bb-C or C-D-Eb-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.
 - Beethoven.
 - 4. Schumann.
 - 5. Handel.
 - 6. Liszt.

ASSOCIATESHIP ANSWERS

A 4. Figured Bass.



A 5. Harmonization.



A 8. Analysis.

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

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

The B section begins in E \flat minor, then it modulates to C \flat major and E \flat major. Finally, it concludes on the V6/5 chord of G \flat 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 \flat major. Consequent phrase = mm. 5-8, ends with a perfect authentic cadence in G \flat major.

Sentence = mm. 9-16.

Basic idea = mm. 9-10, repeated up a 3^{rd} in mm. 11-12. Fragmentation and cadence = mm. 13-16, ends with a perfect authentic cadence in G b major.

Sentence = mm. 17-24.

A repetition of mm. 9-16 with a few pitch changes, ends with a perfect authentic cadence in G b 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 $C \ b$ 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 Eb to F leads to the V6/5 chord of Gb 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 3^{rd} 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 V^7 -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 form four- and eight-measure prototypes.

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

5. Harmonic analysis:

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Eb minor: i
m. 28
m. 29
               V7
m. 30
                      iio6
                             cad6/4
                                                    V_6
m. 31
                      b \text{ II6} = C b \text{ major: IV6}
                                                    cad6/4
                                                                   V4/2
m. 32
               I6
                      V4/3
m. 33
               I
                      ii6/5
m. 34
               cad6/4 V7
m. 35
               I
                      iv6
              Eb minor: i6
                                                    b i i 6
m. 46
                                     viio7 i
              cad6/4 '
m. 47
                                     V4/2
m. 48
              Eb major: I6
                                     V4/3
m. 49
              I
                      ii6/5
m. 50
               cad6/4
                             V7
m. 51
                      V4/2 of iv
              I
m. 52
                      V4/3 of iv
              iv6
              iv = Gb major: ii
                                    ii4/2 (half dim.)
m. 53
m. 54
              V6/5
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A 9. Fugue.





A 11. Continuation of Composition.



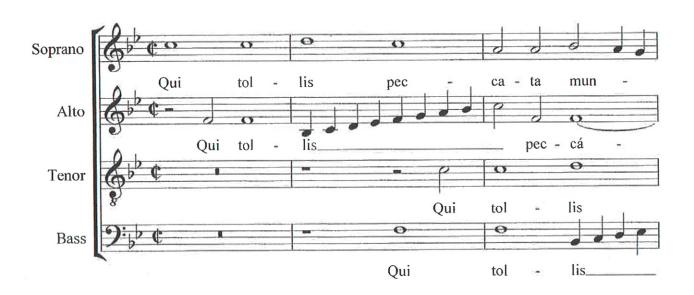
A 12. General Musical Knowledge.

- 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.





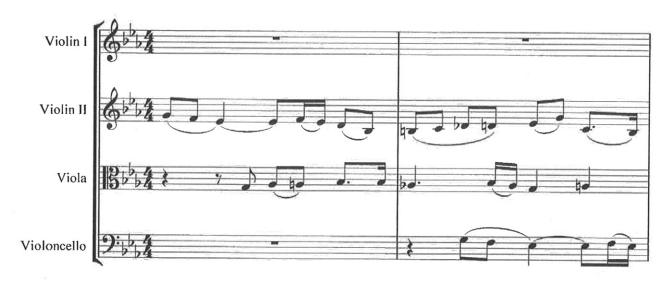
F 8. Fugue.

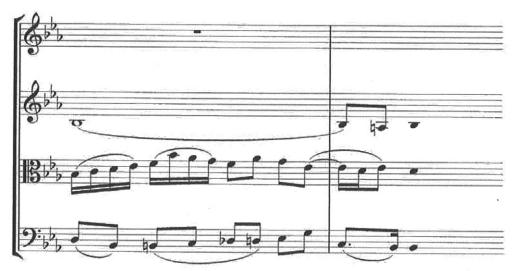
1.











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.



