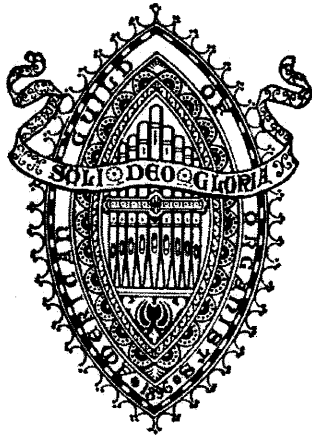


American Guild of Organists



Solutions of Examinations

2019

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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. 24 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 Choir Master question **Ch 9**), in order to illustrate the range of possible choices. On the other hand, few answers are exhaustive (note the "among others" in many cases).

CHOIR MASTER ANSWERS

CH 4. Analysis.

1. E-flat major.
2. ABC[BC] Codetta. A = mm. 1-16; B = mm. 17-24; C = mm. 25-44; Codetta = mm. 45-48.
- 3.

	17	18	19	20
E \flat minor:	V iv III ₆	III ₆ $\begin{matrix} \text{VII} \\ \boxed{\begin{matrix} =\text{V} \\ \text{III} \end{matrix}} \end{matrix}$	VII $\frac{\text{vii}_6^{\circ}}{\text{iv}}$	iv III
	21	22	23	24
VI ₇	Fr. 6 th $\begin{bmatrix} 4 \\ 3 \end{bmatrix}$	V III	VI ₆ B \flat minor: N ₆ V	(open fifth)

4. Diatonic and homophonic; regular four-bar phrases.
5. Some polyphonic writing: in the soprano and alto there is tonic-dominant imitation. The tenor and bass continue in the same fashion, even though the theme is incomplete.
6. Chromaticism is used.
7. The text is being highlighted for emphasis, especially the words *mortis examine*, which are treated much like a sigh in mm. 37-40 and then come to rest in mm. 41-44, as there is hope of salvation at the final examining.
8. Passing tones.

CH 5. Gregorian Chant.

1.

E - - - ram * qua - si a - - gnus_

inno - - - cens: _____ du - - - ctus sum ad_

im - - - mo - - - lan - - - dum, _____

et ne - - - sci - e - - - bam.

2. Mixolydian (mode 7).

3. B flat.

4. Eight.

5. True.

CH 6. Hymnody.

1.
 - a. ST. ANNE; "O God, Our Help in Ages Past."
 - b. REGENT SQUARE; "Angels from the Realms of Glory."
 - c. SLANE; "Be Thou My Vision."
2.
 - a. 8.7.8.7.D.
 - b. Long meter.
3. "When in Our Music God Is Glorified."

4. Louis Bourgeois, Claude Goudimel.
5. Philipp Nicolai.
6. Catherine Winkworth.
7. John Mason Neale.
8. The Hymn Explosion is the name given to an outpouring of creativity centered in the 1980s. Names associated with the Hymn Explosion include Sydney Carter, Timothy Dudley-Smith, Fred Pratt Green and Brian Wren.
9. *Ein' feste Burg; Wie schön leuchtet der Morgenstern*; and many others.

CH 7. Liturgy.

1. A lectionary is a series of readings for the church year. It has changed from a one-year cycle to a three-year cycle, and includes readings from the Old Testament, New Testament, Gospels, and Psalms.
2. Kyrie eleison; Gloria in excelsis; Credo; Sanctus and Benedictus; Agnus Dei.
3. Canonical hours are the historic division of the day for purposes of prayer, specifically the recitation of the Divine Office or Liturgy of the Hours. The Roman Catholic hours are Office of Readings (formerly Matins), Morning Prayer (or Lauds), Daytime Prayer (or Mid-Morning, Midday, and Midafternoon Prayer; or Terce, Sext, and None), Evening Prayer (or Vespers), and Night Prayer (or Compline). Anglican and other Protestant traditions may use Morning Prayer (a combination of Matins and Lauds) and Evensong (a conflation of Vespers and Compline) or other similar terms.
4. Parallelism is the style of writing in the Book of Psalms where the first half of the verse and the second half of the verse say essentially the same thing using different words.
5. "This Is the Feast," "Angels We Have Heard on High," *Benedictus es Domine*, among others.
6. Of or relating to Passover; of or relating to Easter.

CH 8. Choir Training.

1. A common problem for all choral singers—not only basses and tenors—is in treating melismata or passagework with lightness and agility. The temptation is to bring too much physical energy to the job, to use too much chest tone. The result is similar to attempting to juggle barrels: awkward at best. Tempo and pitch are likely to be immediate casualties. Focus on the articulators: tongue, lips, jaw. There should be minimal motion and very light, but steady, support. One technique often used by David Randolph was to ask the section to sing the passage on neutral syllables, as if double tonguing: *puh-tuh puh-tuh*. Another good technique is to distinguish the high points, or notes that carry harmonic meaning or begin a motif in a sequence. So the first sixteenth notes on 1, 2, 3, and 4 might be accented, for example. You could also have the choir sing these and only these, and substitute perfectly-counted silence for the intervening notes. A syllable like *ching* could be used here, suggesting the lightness of a music box. With tenors and basses in particular, ask them to envision the sound of a cello or gamba, or even a bassoon, rather than trombones (or brass band).
2. The term “belting” originated in colloquial phrases like “to belt out a song,” in other words to sing in a very loud and commanding way, particularly (*inter alia*) in Broadway, popular, rock and gospel genres. It is not associated with classical singing, and is culturally more associated with women than with men. Technically it is a chest voice carried into a high register. While there are safe and healthy ways to learn to belt, the style is frequently accompanied by physical tension which may damage the vocal folds. Meanwhile, while excessive nasality, brassiness, or what is called “raspiness” may appeal to a certain taste, it is not universally appreciated or appropriate. While young singers may admire a certain star or a certain performance and find that this style of singing wins easy applause, it is important to ensure that the singing is grounded in a healthy classical technique and an understanding of vocal production, including physiology. Moreover, in choral singing belting will unbalance the ensemble, so a promising singer or choir member should be shown the difference between solo and ensemble singing, and the value of both contributions.
3. Perhaps the polar opposite of belting is a straight tone, where vibrato is minimal and tone production tightly controlled to produce a clean, pure tone. This tone is associated with choral music from the Renaissance and baroque eras; it helps blend and the perception of counterpoint. Done incorrectly, straight tone can also impede a singer’s development, if the singer is inhibited or coaxed to produce a thin or strident tone (or a hooty and unfocused one). As always, physical tension in singing can cause lasting injury both to one’s ability to sing and to one’s esthetic appreciation. While a deep “Wagnerian” vibrato is not appropriate to, say, Palestrina, neither is a sine wave or square wave. Straight tone for its own sake may produce a “musicologically correct” performance, but fail to produce a genuinely musical effect. As always, the singer must be guided to physical relaxation, lack of muscular tension in the chest, neck and jaw, and the normal slight vibrato or “spin” in healthy vocal tone. Excessive manipulation of vowel production or excessive tonal “gatekeeping” should be avoided. Again, a good classical grounding

should help the student avoid extremes. Above all, there is a physical and emotional human constant throughout all singing, and throughout all musical performance and appreciation, and a technique or a style alone cannot substitute for it.

4. Among the most difficult of leadership skills to acquire—and something seldom taught in an academic program—is that of personal diplomacy. A trained musician naturally is tempted to evaluate an amateur as uninformed or somehow lesser; this must be combated. A long-time choir member naturally feels a sense of ownership and pride, and may be at least partly motivated by the desire to share the choir's ethos with you. The singer may also feel that your academic training is all “theory,” and that she is there to provide you with “real life.” While these distinctions are partly illusory (universities exist in real life, after all), they are not entirely so. Also, the long-term member may feel that she has essentially earned a position at your right hand. Addressing the behavior, which is undoubtedly disruptive, will probably not succeed if you do not approach the “offender” as a colleague, friend, and supporter. Acknowledge the singer's deep investment in choir membership. See if there is a role she would like to play—librarian, choir president, social chair, keeper of the robes. Do these jobs exist in your choir? Has she been asked to sing a solo recently? It may be that his person has been a deficit to the choir for years, and a parting of the ways is needed. It may be quite otherwise. Learn to listen to disruptions for the messages they may carry, and seek to address the underlying causes.

CH 9. Choral Repertoire.

1.
 - a. Leo Sowerby.
 - b. Aaron Copland.
 - c. Héctor Berlioz.
 - d. Benjamin Britten.
 - e. Franz Josef Haydn.
2. In Anglican choral music, the verse anthem features alternation between the full choir and solo sections (“verses”). It is different from the full anthem, which is for the full choir throughout. Verse anthem: “This Is the Record of John,” Orlando Gibbons. Full anthem: “Sing Joyfully,” William Byrd.
3. Johannes Brahms.
4. Andrea Gabrieli, Giovanni Gabrieli, Willaert.
5. *Wachet auf*, Cantata 140, last Sunday of the church year. Any cantata from no. 1 to no. 199 (except no. 198) will do.

CH 10.

General Musical Knowledge.

- A.
1. A motet is most often an unaccompanied choral work in Latin; an anthem is (often) an accompanied choral work in English. Also, an anthem may have solo parts, which is highly unusual in a motet.
 2. Movements included, but not limited to: allemande, courante, sarabande, gigue, gavotte, sometimes prelude as well.
 3. Mahler's Second and Eighth; Scriabin's First; among others.
 4. The octatonic scale is, as its name suggests, a scale of eight notes, alternating half and whole steps. An example would be C-D-E \flat -F-F \sharp -G \sharp -A-B. It is used notably by such modern composers as Messiaen (it is one of his "modes of limited transposition") and Stravinsky.
 5. C.P.E. Bach, among others.
 6. *Elektra*, *Die Frau ohne Schatten*, *Der Rosenkavalier*, *Ariadne auf Naxos*, many others.
 7. The *formes fixes*, or fixed forms, of the Renaissance—so called because their musical and textual structure followed strict generic patterns—include the familiar trios of *rondeau*, *virelai*, and *ballade*.
 8. While temperament has been an ongoing issue in keyboard music, in the era of Frescobaldi, even though equal temperament was already being discussed, the most characteristic unequal temperament was quarter-comma meantone.
- B.
1. Antonio Vivaldi.
 2. Benjamin Britten.
 3. Samuel Scheidt.
 4. Olivier Messiaen.
 5. Girolamo Frescobaldi.
 6. Gustav Mahler.

ASSOCIATESHIP ANSWERS

A 4. Figured Bass.

The first system of music 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). The lower staff is in bass clef with the same key signature and time signature. Below the bass staff, the following figured bass notation is written: 6 4 6 6 7^b 5 — 6 6 — 6 6 6 7 6 7 9 8. The second system also consists of two staves in the same key and time. Below the bass staff, the following figured bass notation is written: 4 3 7 6 4 6 4 7^b 6^b 7 4 3 2 3. The notation includes various accidentals and a fermata over the final two notes of the second system.

A 5. Harmonization.

The first system of music 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). The lower staff is in bass clef with the same key signature and time signature. The second system is marked with a '5' at the beginning and also consists of two staves in the same key and time. The notation includes various chords and melodic lines in both hands.

A 8. Analysis.

1. Beethoven; Sonata in D Major, Op. 10, no. 3, 4th movement; 1797-98.
2. Rondo or Sonata-Rondo form.
3. **A B A C A B A Coda**

A Section mm. 1-9 Key = D major

Phrase 1 = mm. 1-4, ending with a half cadence in D major.

Phrase 2 = mm. 5-9, deceptive cadence, then perfect authentic cadence in D major.

B Section mm. 9-24 Key = D major to A major

Phrase 1 = mm. 9-16, ending with a half cadence in A major.

Retransition = mm. 17-24, returning to the V of D major.

A Section mm. 25-34 Key = D major

Phrase 1 = mm. 25-28, ending with a half cadence in D major.

Phrase 2 = mm. 29-34, two deceptive cadences in D major and D minor.

C Section mm. 35-55 Key = B-flat major to the V⁷ of D major

Strictly speaking this section contains no cadence. It is like a development section: there is fragmentation of the thematic material from the A section and it is tonally unstable. The section begins in B-flat major, hints at E-flat major, and then returns to B-flat major. B-flat major functions as the \flat VI of D major and leads to the V⁷ chord of D major in mm. 55.

A Section mm. 56-64 Key = D major

Phrase 1 = mm. 56-59, ending with a half cadence in D major.

Phrase 2 = mm 60-64, deceptive cadence then perfect authentic cadence in D major.

B Section mm. 64-83 Key = D major to V of B minor, then to V of D major

This section is like another development section. Thematic material from the B section is heard in D major, then G major, arriving on the V of B minor at m. 72.

	35	36	37	38
Bb major:	I	V_3^4 V_5^6	(I) vi	V_3^4 V_5^6 vi

	39	40	41	42	43
(vi) IV	V_3^4 V_5^6 IV	IV	IV		F minor: VII

	44	45	46	47
vii_7^0	vii_7^0	I	IV (I)	IV
F major:				

	48
I ₆ [vii ₆]	vi ₆
D minor:	i ₆ vii ₆ ⁰

	100	101	102
D major:	(I ₆) IV	(I ₆) iv	vi ₇ ii ₇
		E b major: iii	

103	104	105	106
<p>V7</p> <p>D major:</p>			
<p>half-step motion</p> <p>∅ ii₄ 3</p>	V7	I ₆ 4	(appogg. chord) V7 I

A 9. Fugue.

Allegro

Soprano

Alto

Bass

S.

A.

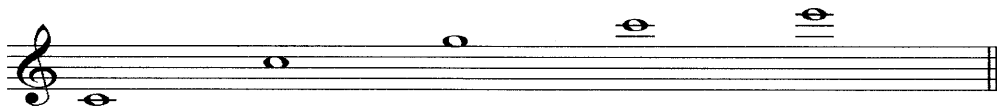
B.

A 12. General Musical Knowledge.

1. Scherzo, op. 2; Suite, op. 5; among others.
2. *Symphony of Psalms*, Mass, among others.
3. Use of monody (recitativo) as a means of dramatic expression; development of basso continuo.
4. Centered around Germany in the 19th century, the Cecilian Movement had to do with the reform of Catholic church music. It was a reaction against the liberalization of the Enlightenment. The movement promoted a capella singing, clarity of text setting, and music that was subservient to the liturgy. It also led to new editions of chant books.
5. Dorian (I), Phrygian (III), Lydian (V), and Mixolydian (VII).
6. Reed pipe.
7. High-pitched mixtures, low wind pressures, fewer stops at the same pitch level compared to the large symphonic organs.

8. *Ein Deutsches Requiem, Alto Rhapsody*, among others.
9. A vocal technique that is partway between singing and speaking. Used by Schoenberg and Berg.
10. Charles Ives, Dudley Buck, among others.
11. Henry Willis, Aristide Cavallé-Coll, among others.
12. Three Preludes and Fugues, op. 37; among others.
13. *Nabucco, Un ballo in maschera, Otello*.
14. He did extensive ethnomusicological research into the folk musics of Hungary and other Eastern European countries.
15. Nine full symphonies, plus an incomplete Tenth.
16. Ravel.
17. A 15th-century style of harmonization based largely on parallel sixth chords. Prevalent in France and other Western European countries.

18.



19. Schubert.
20. *Locus iste, Ave Maria*, among others.
21. The baroque violin uses gut strings, the modern violin steel.
22. The term “madrigal” is most often applied to a form of secular vocal ensemble music, often a cappella, chiefly cultivated in Western European countries.
23. A five-rank mutation stop consisting of flutes or principals at the following levels: 8’, 4’, 2 2/3’, 2’, 1 3/5’.
24. Beethoven.
25. *The Creation*.

FELLOWSHIP ANSWERS

F 7. Counterpoint.

Andante con moto.

Cantus *f* Ky - - ri - e e - lé - - - i - son, e - lé - - - i - .

Altus *f* Ky - - - ri - e e - léi - - - son. Ky - .

Tenor *f* Ky - - - ri - e e - lé - .

Bassus *f* Ky - - - ri - .

mf rit. p

C son. *mf* Ky - ri - e e - léi - - - - - son. *rit.* *p*

A - ri - e e - lé - i - son. *mf* Ky - rie e - lé - - - - i - son. *rit.* *p*

T - - - i - son. *mf* Ky - ri - e e - léi - - - - son. *rit.* *p*

B e e - lé - i - son. *mf* Ky - ri - e e - léi - - - - son. *rit.* *p*

F 8. Fugue.

Allegretto assai mosso

Violin I

Violin II

Viola

Violoncello

mp

Violin I

Violin II

Viola

Violoncello

mp

Violin I

Violin II

Viola

Violoncello

mp

Allegro non troppo.

Flauti.

Oboi.

Clarinetti in B \flat

Fagotti.

I. II.

Corni in F.

III. IV.

Trombe in B \flat

Tromboni I. II.

Trombone III e Tuba.

Timpani.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenor.

Bass.

Violoncello.

Basso.

Allegro non troppo.

Pars me-a, Rex most

Most Mighty, most

me-us, In pro-pri-o De-us Ip - - se de-co-re, De-us Ip -
 Ho-ly, How great is the glo-ry Thy throne enfold-ing, Thy throne

me-us, In pro-pri-o De - us, De - us Ip - se de
 Ho-ly, How great the glo - ry Thy throne, Thy throne en -

me-us, In pro-pri-o De - us Ip - us
 Ho-ly, How great the glo - ry great, Thy

me-us, In pro-pri-o De-us, De-us Ip - - se de - co-re, De-us
 Ho-ly, How great the glo - ry Thy throne, Thy throne en - folding, glo-ry