

American Guild of Organists



Solutions of Examinations

2015

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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. 5 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). 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. F Dorian, although it is not “pure”, since there are hints of F Major and F Minor. Even so, the key signature indicates F Dorian. At the end of the Medieval period, the old church modes were giving way to altered notes, especially the B-natural B-flat conundrum, and the use of F-sharp. By the time we reach the Renaissance, the old church modes were being significantly stretched, especially where half-steps occur, into more of a Major/Minor tonality. This is particularly evident with the leading tone where, in this case, the E-flat is raised to E-natural to heighten the pull from the seventh scale degree to the tonic.
2. Renaissance. Tudor anthem. England. Adrian Batten [1591-1637]. 16th and early 17th centuries. Other English composers of the period would be good guesses, i.e., Thomas Morley, Thomas Tallis, William Byrd, or Christopher Tye.
3. “Phrygian” half-cadence: iv₆-V, especially with the doubled third, the use of D-flat and the half-step going down in the bass resolving to the Major V chord in F Minor.
4. Text painting, showing the word “laughter” in rhythm and notation.
5. **Decani** (Latin: “of the dean”) is the side of a church chancel occupied by the Dean (the side for the reading of the Epistle). In English churches this is typically the choir stalls on the south side of the chancel, although there are some notable exceptions.
Cantoris (Latin: “of the cantor”) is the side of a church chancel occupied by the Cantor (the side for the reading of the Gospel). In English churches this is typically the choir stalls on the north side of the chancel, although there are some notable exceptions.
This practice permitted choirs to sing antiphonally.
Full is an indication to alert both sides of the choir to sing together.
6. It is a sequence, allowing the two sides to sing antiphonally. The sequence raises the musical excitement of the moment, especially with the words, “Glory be to the Father.”
7. Beat two: preparation; beat 3: suspension; beat 4: resolution.
8. At the beginning of m. 43 we find the final authentic cadence of this piece (V⁵⁻⁻₄₋₃ - I), clinching its overall tonality of F. The alto A-natural gives us a Picardy third, and the remaining measures feature an alternation between this same Picardy-third “F-Majorish” harmony and a Major IV chord. While the Major I and IV harmonies impart a strong flavor of the Major mode to this ending, the absence of a further V chord, or other dominant-function chord with leading-tone E-natural, discourages us from hearing a decisive Minor-Major shift of key, as do the recurring E-flat passing tones.

CH 5. Gregorian Chant.

1.

Vi - di - mus _____ *stel - lam e - jus in O - ri - én - te,
et _____ vé - ni - mus cum mu - né - ri - bus _____
a - do - rá - re _____ Dó - mi - num.

2. Mode IV (Hypophrygian).

3. Introits normally take the form antiphon-verse-antiphon-doxology-antiphon. In the Tridentine mass this form was, with very few exceptions, reduced to antiphon-verse-doxology-antiphon.

4. *Jubilus* is the term for the long melisma placed on the final syllable of the Alleluia as it is sung at mass. The structure of the Alleluia is such that the cantor first sings the word "alleluia," without the *jubilus*. The choir then repeats the word with the melisma added. It is traditionally repeated at the end of the chant as well, although it was frequently omitted in the Middle Ages and is still today omitted when the Alleluia is followed by a Sequence.

5. a. Scandicus.
b. Climacus.
c. Porrectus.

CH 6. Hymnody.

1. A. Long Meter 88.88.

B. 2. Austria.

2. A. 86.86 D (or 86.86.86.86).
 - B. 1. d. Anapestic.
 2. e. Trochaic
 3. a. Iambic.
 4. b. Dactylic.
3. Ambrose of Milan (340-397)
 The Venerable Bede (673-735)
 Hildegard of Bingen (1098-1179)
 Thomas Aquinas (1225-1274)
 Martin Luther (1483-1546)
 John Bunyan (1628-1688)
 William Cowper (1731-1800)
 Frederick Faber (1814-1863)
 Fanny Crosby (1820-1915)
 Anne LeCroy (b. 1930)
4. Thomas Tallis (1505-1585)
 Johann Crüger (1598-1662)
 Jeremiah Clarke (c. 1674-1707)
 Franz Joseph Haydn (1732-1809)
 John Bacchus Dykes (1823-1876)
 Arthur Sullivan (1843-1900)
 Ralph Vaughan Williams (1872-1958)
 Calvin Hampton (1938-1984)
 William Albright (1944-1998)
 David Hurd (b. 1950)

CH 7. Liturgy.

1. Eschatology means, literally, “the study of the end time.” It is a part of theology concerned with what are believed to be the final events of history, or the ultimate destiny of humanity. This concept is commonly referred to as the “end of the world” or “end time.” The Second Coming of Christ is the central event in Christian eschatology and the book of Revelation is at its core.

Eschatological themes are prominent in the (Revised Common) lectionary readings for the First, Second, and Third Sundays of Advent, the Sundays of Easter (year C), Ascension Day, All Saints Day, and the final three Sundays of the church year.

2. The Introit chant accompanies the entrance of the sacred ministers into the sanctuary.
3. Thomas Cranmer (1489-1556) was a leader of the English Reformation and the Archbishop of Canterbury during the reigns of Henry VIII, Edward VI, and, for a short time, Mary I. He was the creator, almost singlehandedly, of the English vernacular liturgy, and established the first doctrinal structures of the reformed Church of England. Cranmer wrote and compiled the first two editions of the *Book of Common Prayer* (1549 and 1552).
4.
 - a. 5.
 - b. 4.
 - c. 1.
 - d. 3.
5. Relating to Easter or Passover.
6. Psalms are set out in lines of poetry. Hebrew versification is not based on meter or rhyme but rather on parallelism of clauses (also known as “thought rhyme”). Parallelism is the expression of one idea in two or more different ways. In the psalms parallelism is manifested in a number of different relationships between clauses, the most common being synonymous parallelism (the thought of the first line is repeated in the second); antithetical parallelism (the idea presented in the first line is strengthened by a contrasting statement in the second) and progressive parallelism (composed of several lines, each providing a complete element of the aggregate or composite thought).

CH 8. Choir Training.

1. *Count-singing*. Used by Robert Shaw and many of his protégés, Often this can be hard with amateurs. Teach your amateurs the concept of strong/weak beats according to meters. *Count out loud*. Show tempo clearly before beginning. Stop conducting and ask choir to work as ensemble. The choir should begin to internalize and FEEL the pulse in their body as soon as the organ starts. Ask you choir to count out loud. Do not be satisfied with stunted rhythm.
2. The conductor must not move too much. Keep your feet planted firm. Do not jump around; rather, stand very still and minimize size of gesture. As a result, the choir will almost immediately zoom in. This is practically as much a psychological trick and it is technical. Of course, you should always be looking at your singers. They have to understand your expectation that singers are looking back.

3. A few consonants can be the enemy here. Rather than singing purely on a sustained VOWEL, consonants such as Ms and Ns often trip singers up. They should not immediately close down to the consonant, but rather keep their throat open and soft palate lifted. The R is also an issue. One should not “clench,” but rather stop the jaw from closing all the way down. Avoid the “pirate” R! Ask them to sing a phrase on vowels only, eliminating all consonants.
4. The choir needs to be asked to do so. The choir must be told that sung words are not the same as spoken conversation; they must over-enunciate in order to be clearly understood. The choir must make a conscious effort to do so. Warm-ups that train the singers not to omit consonants in the middle of words, or to “swallow” consonants, would be especially helpful. Introduce the idea of a “shadow vowel.” Explain the difference between voiced and unvoiced consonants. Especially at the ends of phrases, shape your gesture to clearly indicate that you’re expecting a crisp consonant, and even consider trying to mimic vowel shape, in an intuitive way, with your gesture.
5. Make your expectation clear. Always begin on time, never wait for “a few more people to get here.” Ask choir members to be responsible to you or a section leader when they are going to be late. Put a very large, new clock up on the wall. List the names of choristers who have informed you that they will be absent or late on the board in the choir room. Those not on the list who walk in late will be immediately known. Always arrive early for your own rehearsals.

CH 9. Choral Repertoire.

1. *Notre Père.*
2. TTBB.
3. *Heilig.*
4. *Ein kind ist uns geboren, Ich weiß daß mein, Vater unser, Selig sind, Deutches Magnificat,* among others.
5. C.V. Stanford.

6.
 - a. Belgium.
 - b. Canada or Australia.
 - c. USA.
 - d. Netherlands.
7. *Cantique de Jean Racine*; Fauré, Ridout, or Rutter.
8. Blest pair of sirens, The Spirit of the Lord, *Ave verum corpus*, Give unto the Lord, See him that maketh, Great is the Lord, among others.

CH 10. General Musical Knowledge.

- A.
 1. German sixth.
 2. Quickly, with movement, *agitato*.
 3. A motif, melodic fragment or theme used to represent a character, emotion, or concept. Most frequently associated with the operas of Richard Wagner, but also Weber and others.
 4. Triple meter, accented dotted note on the second beat.
 5. A performing convention of the French Baroque period that renders divisions of the beat into alternating long and short patterns, even if written in equal values, to add grace and liveliness to the music.
 6. Flute, oboe, clarinet, French horn, and bassoon.
- B.
 1. Ralph Vaughan Williams.
 2. Claude Debussy.
 3. Richard Strauss.

4. Edward Elgar.
5. Manuel De Falla.
6. Modest Mussorgsky.
7. Aaron Copland.

ASSOCIATESHIP ANSWERS

A 4. Figured Bass.

The musical score for Figured Bass is presented in two systems. Each system consists of a treble clef staff with chords and a bass clef staff with a single melodic line. The bass line is accompanied by figured bass notation (numbers and accidentals) written below the staff.

System 1:

- Measure 1: Treble clef has a G major chord (G-B-D). Bass clef has a G note. Figured bass: 4 2 6 5.
- Measure 2: Treble clef has a G major chord (G-B-D). Bass clef has an A note. Figured bass: 6 6 5 #.
- Measure 3: Treble clef has a G major chord (G-B-D). Bass clef has a B note. Figured bass: 6 6.
- Measure 4: Treble clef has a G major chord (G-B-D). Bass clef has a C note. Figured bass: 7 4 3 2# 3 4# 6.

System 2:

- Measure 1: Treble clef has a G major chord (G-B-D). Bass clef has a D note. Figured bass: # 4# 3 6 6 5.
- Measure 2: Treble clef has a G major chord (G-B-D). Bass clef has an E note. Figured bass: 6 4.
- Measure 3: Treble clef has a G major chord (G-B-D). Bass clef has an F# note. Figured bass: 7 6 6.
- Measure 4: Treble clef has a G major chord (G-B-D). Bass clef has a G note. Figured bass: 9 8 7 6 7.
- Measure 5: Treble clef has a G major chord (G-B-D). Bass clef has an A note. Figured bass: — 6 6 4 5 #.
- Measure 6: Treble clef has a G major chord (G-B-D). Bass clef has a B note. Figured bass: #.

A 5. Harmonization.

6

A 8. Analysis.

1. Franz Joseph Haydn (1732-1809). Sonata in E Minor, Hob XVI:34, 1784, for harpsichord or pianoforte.
2. Sonata form (or Sonata allegro form).
- 3.

Section	Measures	Phrase-Tonality	Description
Exposition	1-45	e ----- G	
First Theme	1-8	e: i – half cadence on V	Staccato arpeggios in dialogue with legato harmony.
Transition	9-29	e ----- G (half cadence on V)	First theme may continue to m. 14, beat 1.
	9-14, beat 1	e ----- G	Begins as phrase 1, but modulates to G major.
	14-18		Arpeggios in octaves, then tied chords.
	19-21		Sequential.
	22-26		Pulsed pedal point G.
	26-29	D (V)	Scales and descending arpeggio on D.
Second Theme	30-42, beat 1	G major	Theme based on mm. 2-3, r.h.
	30-35		
	36-42, beat 1		

Closing Theme	41-45	G	Brief cadential formula as a Codetta.
Development	46-78	V ₇ of iv, iv, v	
	46-50	V ₇ of iv, iv ₆ ₄	Similar to opening, but with secondary dominant V ₇ of iv. Secondary dominants and diminished 7 th chords. Invertible counterpoint.
	51-63	VI ----- v (b)	
	63-67	B minor	
	67-71, beat 1 71-78	b ----- e e – half cadence on V	
Recapitulation	79-124, beat 1	E minor	Sequence in descending thirds.
First Theme	79-83	e	Based on mm. 9 ff.
	83-86 87-91 91-94	Half cadence on V	
Second Theme	95-109	e	
	95-100 101-109, beat 1	e	Now in minor mode.
Closing Theme	109-124, beat 1	e	Extended codetta section, from mm. 42-45.
	109-111 112-117 118-121 122-123	e	
Coda	124-127	e	Based on opening measures.

4. a. M. 91, beats 1-3.
b. M. 39 or m. 103.
c. Mm. 104-106.
d. Mm. 22-24 or mm. 87-89.
e. Mm. 64-67.

5.

46	47	48	49	50	51	52	53	54	55	56	57
$\frac{V-7}{iv}$	$\frac{iv_6}{4}$	$\frac{V-7}{iv}$	$\frac{iv_6}{4}$	$\frac{V}{iv}$	VI	$\frac{V_4}{3}$	VI	$\frac{V_4}{3}$	$\frac{vii_6}{5}$	vii ₆	$\frac{vii_6}{5}$
						$\frac{VI}{3}$		$\frac{VI}{3}$	$\frac{vii}{5}$		$\frac{vii}{5}$
58	59	60	61	62	63	64	65	66	67	68	
vii ₆ [#]	{ e:i ₆										
	{ b:iv ₆		V-7	i	vii ₅	i ₆	iv- $\left[\frac{i_6}{3} \frac{ii_7}{3} \right]$ i	--	--	-i ₆	ii ₆ -V ₇
69	70	71	72	73	74	75	76	77	78	79	
VI-i ₆	ii ₆ -V	{ b: i									
		{ e: v		v	III	i	VI	iv	ii	V ₆	i

6. The closing theme of the exposition, measures 42-45, consists of little more than a brief cadential formula functioning as a codetta in the relative major key of G major. Measures 109-124, in E minor, extend the cadential treatment in measures 42-45 through the use of repeated patterns and closes with two statements of the sequential passage, with the bass descending in thirds as in the end of the development.

A 9. Fugue.

Allegro

The musical score for Fugue A 9 is presented in four systems, each containing three staves (treble, alto, and bass clefs). The tempo is marked **Allegro**. The key signature is one flat (E minor). The time signature is 3/2. The first system shows the initial entry of the fugue subject in the treble clef. The second system shows the subject in the alto clef. The third system shows the subject in the bass clef. The fourth system shows the subject in the treble clef again, with a descending bass line in the bass clef.

A 11. Continuation of Composition.

Andantino

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major and 6/8 time. The top staff begins with a series of eighth notes, followed by a trill (tr) on a dotted quarter note. The middle and bottom staves provide harmonic support with various rhythmic patterns.

The second system continues the piece with three staves. The top staff features a trill (tr) on a dotted quarter note. The middle staff has a steady eighth-note accompaniment. The bottom staff provides a bass line with quarter and eighth notes.

The third system consists of three staves. The top staff contains several trills (tr) on dotted quarter notes. The middle and bottom staves continue the harmonic and bass line accompaniment.

The fourth system consists of three staves. The top staff features trills (tr) on dotted quarter notes. The middle and bottom staves continue the accompaniment.

The fifth and final system consists of three staves. The top staff has trills (tr) on dotted quarter notes. The middle staff includes triplet markings (3) over eighth notes. The bottom staff continues the bass line. The system concludes with a double bar line.

A 12. General Musical Knowledge.

1. *Six Pièces.*
2. Olivier Messiaen.
3. b. Allemande.
4. 1'.
5. a. A Vespers service.
6. a. Brahms.
7. Vivaldi (Ernst as a second possible answer).
8. b. Pallet.
9. c. Flachflöte.
10. Posaune.
11. b. Britten.
12. Liszt.
13. 'St. Anne,' E-flat major, BWV 552.
14. Louis Vierne.
15. *Deo Gratias.*
16. Puccini, *Tosca*; Mascagni, *Cavalleria Rusticana.*
17. *Agréments* (ornaments).
18. c. M.D.
19. *Fugue on the Magnificat*; or Schübler chorale, *Meine Seele erhebt den Herrn.*
20. b. *Hautbois 8'*.

- 21. *Plein jeu.*
- 22. Amsterdam.
- 23. Pedal-clavichord, pedal-piano (Pedalflügel).
- 24. Lefébure-Wély.
- 25. 8', 4', 2-2/3', 2', 1-3/5'

FELLOWSHIP ANSWERS

F 7. Counterpoint.

The musical score is for a four-part setting of the text 'Chri - ste e - le - - - - i -'. It is written in G major (one sharp) and common time (C). The Soprano part begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The Alto part begins with a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, and a half note F#3. The Tenor part begins with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a half note F#2. The Bass part begins with a half note G1, followed by quarter notes A1, B1, C2, B1, A1, G1, and a half note F#1. The lyrics are placed below the notes, with hyphens indicating syllable placement.

S. son, Chri - ste e - le - - - i - son, Chri -

A. son, Chri - ste e - le - - - son, Chri - ste e - le -

T. - - - - - i - son.. Chri - ste e -

B. Chri - ste e - le - - - - - i - son,

S. ste e - le - i - son, Chri - ste e - le - i - son.

A. - - - - - i - son.

T. lei - - - - - son.

B. Chri - ste e - lei - - - son.

F 8. Fugue.

Andante con moto

Violin I *mp dolce*

Violin II *mp dolce*

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

mp dolce

Vln. I

Vln. II

Vla.

Vc.

mp dolce

F 11. Orchestration.

1. Piccolo, flute, oboe.
2. Right.
3. Berlioz, Rimsky-Korsakov, Widor.
4. Cello, trombone, bassoon.
5. Sharp.

Moderato

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Tenor Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

f

f

p *f*

f

f

f

f

f

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

6

This musical score is for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into four measures. The first measure shows the woodwinds and strings starting with a forte (*f*) dynamic. The second measure shows the woodwinds playing a *sub. pp* (subito pianissimo) dynamic. The third measure shows the woodwinds and strings playing a *f* dynamic. The fourth measure shows the woodwinds and strings playing a *ff* (fortissimo) dynamic. The brass section enters in the second measure with a *p* (piano) dynamic, increasing to *f* in the third measure and *ff* in the fourth. The timpani section enters in the second measure with a *p* dynamic, increasing to *ff* in the fourth measure. The strings play a rhythmic pattern of eighth notes in the third and fourth measures, starting with a *p* dynamic and increasing to *ff*.

F 12. Composition.

My soul waits for the Lord, for with the Lord, _____

My soul waits for the Lord, _____ for with the Lord there is

My soul waits for the Lord, my soul waits for the Lord, the Lord, _____ for with the Lord there is

My soul waits for the Lord, my soul waits for the Lord, the Lord, _____ for with the

for with the Lord _____ there is stead - fast, stead - fast love.

stead - fast, stead - fast love, _____ there is stead - fast, stead - fast love.

stead - fast, stead - fast love, _____ there is stead - fast, stead - fast love.

Lord there is stead - fast love, there is stead - fast, stead - fast love.