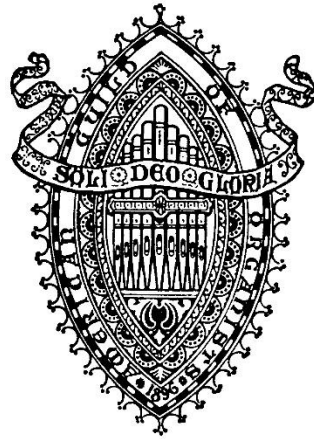


American Guild of Organists



Solutions of Examinations

2021

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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. 8 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. F minor.
2. Literally “under the voice,” i.e., with subdued sound. It is used here as text painting to show the reverent prayer being made to the Redeemer.
3. F major: $\frac{V_4}{V}$ V^7 I. (Work ends in F major.) Assurance that the Redeemer will send aid.
4. Imitation is used, with each voice part subsequently starting one note higher. This section is more polyphonic than those before and after.
5. The word “strength” is portrayed with ascending melodies and rising dominant/tonic harmonies.
6. Neapolitan 6th.
7. Upper neighbor.

	m. 31	32	33	34	35	36
	(2) (3)	(1) (2) (3)	(1) (2) (3)	(1) (2) (3)	(1) (2) (3)	(1) (2) (3)
F major:	I I					
F minor:	$\frac{V}{iv}$	iv — i	VI —	V — V ₇	I —	
		Db major:	I — IV	(with appoggiatura)		
				F minor:	VI	ii^0_4 V V ₇ 3

	37	38	39	40	41
	(1) (2) (3)	(1) (2) (3)	(1) (2) (3)	(1) (2) (3)	(1)
F minor:	i ———				
A \flat major:	vi	ii 6_4 3	V V 7	I ———	
			C minor:	VI	ii 0_4 3
				V V $_7$	i

CH 5. Gregorian Chant.

1.

Ho - san - na fi - li - o Da - vid: be - ne - di - ctus qui ve - nit
in - no - mi - ne Do - mi - ni. Rex Is - ra - el.
Ho - san - na in ex - cel - sis.

2. Mixolydian (mode 7).
3. A.
4. A custos is a sign at the end of a staff line of Gregorian chant notation which alerts the singer to the first pitch of the ensuing staff line.
5. Porrectus; quilisma.

CH 6. Hymnody.

1.
 - a. GREENSLEEVES; *What Child is This?*
 - b. DIADEMATA; *Crown Him with Many Crowns*.
2. OLD HUNDREDTH. Melody is in the tenor voice.
3. Easter.
4.
 - a. John Calvin employed composers Louis Bourgeois and Claude Goudimel to create the Genevan Psalter. A collection of the Book of Psalms translated into French, rhymed and metered.
 - b. Martin Luther wrote hymns (chorales) for the people to sing, often times both words and music. Some of these hymns were based on old plainsong chants or folk songs.
5. The Reformation continued in Scotland and England with the translation of Psalms into rhymed and metered form in English. Sternhold and Hopkins were responsible for bringing the style of the Genevan Psalter into English.
6. *Ein' feste Burg; Vater Unser; Komm, Gott Schöpfer*.
7. *Nun Komm, der Heiden Heiland; Komm, Gott Schöpfer*.
8. Known as the "Father of English hymnody," Isaac Watts wrote approximately 600 hymns. Frustrated with the heartless psalm singing of his time, young Watts sometimes criticized the singing at his church. Listening to his concerns one day, Watts' father challenged him, "Well then, young man, why don't you give us something better to sing?" He rose to the challenge by writing his first hymn. It was well received by the congregation of the Mark Lane Independent Chapel, where he attended, and for the next two years, Watts wrote a new hymn for every Sunday. It was during this time that he wrote the bulk of *Hymns and Spiritual Songs*. These were sung from manuscripts in the Southampton chapel and were published 1707-1709. *O God, Our Help in Ages Past*; and many more.

CH 7. Liturgy.

1. Advent and Lent.
2.
 - a. *Book of Occasional Services 2018* was published by the Episcopal Church U.S.A. as a companion to the *Book of Common Prayer* and as a guideline for services such as Seasonal Blessings, Advent Lessons and Carols, Blessing of a Crèche, Tenebrae Service, Blessing of the Animals on St. Francis Day, etc.
 - b. LiturgyLink.net is an interdenominational website containing links to many other resources for developing or coordinating liturgical acts in individual congregations.
 - c. Hymnsite.com is an online resource for free, downloadable hymn texts and musical resources for the Psalter and Lectionary. It is largely United Methodist-based but oriented to the readings from the Revised Common Lectionary.
3. CCLI and OneLicense are companies which, for a paid subscription, automatically grant permission for reprint of many hymn texts and other sacred music. Depending on level of membership, they can also grant permission to livestream performances of this music. The subtle distinction between the two is that the publishers represented by OneLicense tend to represent the more formal liturgical traditions, while CCLI represents publishers of “Contemporary Christian” music to a greater degree.
4. In the Liturgy of the Hours, Lauds is the service which normally occurs at or around dawn.
5. Vespers was originally intended to be observed at around sunset (or in early evening) while Compline was said later, just before retiring for the night. The *Nunc dimittis* is normally spoken or sung at the end of Compline but not at Vespers, in which the *Magnificat* holds a prominent place. In actual practice in the Anglican Communion in the U. S. and British Commonwealth, elements of the two Canonical Hours are usually combined into one service, known as Evensong.
6. Of or relating to Passover; of or relating to Easter.

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*. (This is the Italianate way of pronouncing Latin.)
3. Try to make sure that everyone is singing the same volume as much as possible. Also, work on vowel shape, i.e., 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 r’s for clarity. A final “er” sound is changed to be a neutral “schwa” sound, sometimes described as the sound the “e” make 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 greater 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. *Christus*, Op. 97.
2. *Alto Rhapsody*, Op. 53.
3. It is divided into six sections or Cantatas, each for a specific feast day within the period between Advent and Epiphany.

4. *Easter Oratorio, Ascension Oratorio.*
5. *Messe de Notre Dame.*
6. Francisco Guerrero.
7. *Vesperae Solennes de confessore (Solemn Vespers for the Confessor).*
8. *The Whale, Divine Liturgy of St. John Chrysostom, Akhmatova Requiem, The Akathist of Thanksgiving, Fall and Resurrection, The Veil of the Temple, Song of Athene, The Beautiful Names.*
9. *Psalms of David, St. Luke Passion, Polish Requiem.*
10. Hildegard von Bingham: *Ordo Virtutum.*
 Amy Beach: *Mass in E.*
 Florence Price: *After the 1st and 6th Commandments.*
 Margaret Bonds: *St. Francis' Prayer.*
 Louise Talma: *A Time to Remember.*

CH 10. General Musical Knowledge.

- A. 1. *Die schöne Müllerin, Winterreise, Schwanengesang.*
2. *Parsifal, Tristan und Isolde, Lohengrin, Der fliegende Holländer, Tannhäuser,* among others.
3. F-Gb-Ab-Bb-C-Db-Eb-F.
4. A rondo is a common form in Classical and Romantic instrumental music. It involves at least three statements of the principal rondo theme in the tonic key. Between the repetitions of the rondo theme are episodes that are contrasting in key, mood, and melodic and rhythmic content.

5. *Basso continuo* is a musical shorthand used by Baroque and early Classical composers. Technically it requires two instrumentalists to perform the *basso continuo*. The bass line is given in full and usually played by a string or wind instrument, e.g., cello, bassoon, etc. Numbers, accidentals, and other symbols are given below the bass line, as necessary, to indicate chords. The chords are realized on instruments that can play full chords, e.g., harpsichord, organ, harp, lute, etc.
 6. *Elektra, Salome, Der Rosenkavalier*, among others.
 7. When two notes are enharmonically equivalent, they are notated with different letter names but are actually the same key on a keyboard instrument. For example, F# and Gb.
 8. True. Beethoven studied with Haydn briefly in the early 1790s.
 9. Different dynamics can be effected on the organ by pulling multiple 8' stops, by adding stops of higher pitches, by coupling the manuals, by adding chorus reeds, by opening the swell box, etc.
 10. A Classical piano trio is scored for the violin, cello, and piano.
- B.
1. Stravinsky.
 2. Beethoven.
 3. Messiaen.
 4. Monteverdi.
 5. Liszt.
 6. Richard Strauss.

ASSOCIATESHIP ANSWERS

A 4. Figured Bass.

7

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

4# 6 6# 7 # — 5 6 7 6 7 6 5 5 6 7 5 6 5

Detailed description: This exercise is in G major (one sharp) and common time. The first system consists of two staves. The bass staff has a treble clef and contains a sequence of notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The treble staff contains chords: G2, A2, B2, C2, D2, E2, F#2, G2, A2, B2, C2, D2, E2, F#2, G2. The second system also has two staves. The bass staff has a treble clef and contains notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The treble staff contains chords: G2, A2, B2, C2, D2, E2, F#2, G2, A2, B2, C2, D2, E2, F#2, G2. The figured bass notation is written below the bass staff of each system.

A 5. Harmonization.

6

Detailed description: This exercise is in G major (one sharp) and 4/4 time. The first system consists of two staves. The bass staff has a treble clef and contains notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The treble staff contains chords: G2, A2, B2, C2, D2, E2, F#2, G2, A2, B2, C2, D2, E2, F#2, G2. The second system also has two staves. The bass staff has a treble clef and contains notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The treble staff contains chords: G2, A2, B2, C2, D2, E2, F#2, G2, A2, B2, C2, D2, E2, F#2, G2. The figured bass notation is written below the bass staff of each system.

A 8. Analysis.

1. Robert Schumann; Arabesque, Op. 18; 1839.
2. Rondo form.
3. **A B A C A Coda**

Despite the differences in key, mood, rhythm, and texture, the two contrasting episodes contain melodic motives from the A section.

A Section mm. 1-40 Key = C major

The A section itself is in a-b-a ternary form.

Subsection a = mm. 1-16, ending with an IAC (imperfect authentic cadence) in C major.

Subsection b = mm. 17-24, ending with a PAC (perfect authentic cadence) in G major.

Subsection a = mm. 25-40, ending with an IAC in C major.

B Section mm. 41-88 Key = E minor

The B section itself is in a-b-a-c-a rondo form.

Subsection a = mm. 41-48, ending with a HC (half cadence) in E minor.

Subsection b = mm. 49-56, ending with a HC in E minor.

Subsection a = mm. 57-64, ending with a HC in E minor.

Subsection c = mm. 65-80, in G major and A minor briefly, ending on an inverted V^7 chord.

Subsection a = mm. 81-88, ending with a HC in E minor.

Retransition mm. 89-104

The retransition is tonally unstable: $B\flat$ major, A minor, then ending on the V^7 of C major.

A Section mm. 104-144 Key = C major

This section is identical to mm. 1-40.

C Section mm. 145-168 Key = A minor, then E minor

Phrase 1 = mm. 145-152, ending with a PAC in A minor.

Phrase 2 = mm. 152-160, modulating from VI of A minor to E minor, ending with a PAC in E minor.

Phrase 3 = mm. 161-168, ending with a PAC in E minor.

A Section mm. 168-208 Key = C major

This section is identical to mm. 1-40.

Coda mm. 209-224 Key = C major

Phrase 1 = mm. 209-216, ending with a HC in C major.

Phrase 2 = mm. 217-224, ending with a PAC in C major.

4. (a) mm. 102-103 (also in an unusual inversion in m. 101).
 (b) sequence, or transposed repetition.

4. Harmonic analysis:

mm. 1-4

in C major: V_4^3 | I V_4^3 | I V_4^2 | ii_6 V_4^3 | ii V_4^2 |

ii ii ii

mm. 5-8

in C major: ii_6 V_4^2 | ii^6 V_4^3 | ii V_4^2 | V_6 V_4^3 |

ii ii V

mm. 45-48

in E minor: i vii_4^0 | iv_6 | iv_6 | V |

iv

↑
 There is a momentary neighbor VI chord on the second beat of this measure.

A 9. Fugue.

Moderato

Musical score for Soprano, Alto, and Bass parts. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. 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 a quarter note A4, a quarter note B4, and a quarter note C5. The Bass part begins with a whole rest, followed by a half note G3, and a quarter note A3.

Musical score for Soprano (S.), Alto (A.), and Bass (B.) parts, starting at measure 6. The key signature is three flats and the time signature is 3/4. The Soprano part begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The Alto part begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The Bass part begins with a whole rest, followed by a half note G3, and a quarter note A3.

12 (b.)

Musical score for measures 12-14, system (b.). The score is in 3/4 time and features three staves: Soprano (S.), Alto (A.), and Bass (B.). The key signature has three flats (B-flat, E-flat, A-flat).
 - Measure 12: S. has a half note G4, quarter note A4, quarter note B4. A. has a half note G3, quarter note A3, quarter note B3. B. has a half note G2, quarter note A2, quarter note B2.
 - Measure 13: S. has a half note A4, quarter note B4, quarter note C5. A. has a half note A3, quarter note B3, quarter note C4. B. has a half note A2, quarter note B2, quarter note C3.
 - Measure 14: S. has a half note B4, quarter note C5, quarter note B4. A. has a half note B3, quarter note C4, quarter note B3. B. has a half note B2, quarter note C3, quarter note B2.

15

Musical score for measures 15-17. The score continues with three staves: Soprano (S.), Alto (A.), and Bass (B.).
 - Measure 15: S. has a half note C5, quarter note B4, quarter note A4. A. has a half note C4, quarter note B3, quarter note A3. B. has a half note C3, quarter note B2, quarter note A2.
 - Measure 16: S. has a half note B4, quarter note A4, quarter note G4. A. has a half note B3, quarter note A3, quarter note G3. B. has a half note B2, quarter note A2, quarter note G2.
 - Measure 17: S. has a half note A4, quarter note G4, quarter note F4. A. has a half note A3, quarter note G3, quarter note F3. B. has a half note A2, quarter note G2, quarter note F2.

Note: in this solution, the exposition ends on the downbeat of m. 10, modulation to the relative minor key covers mm. 10-13, entries in the relative minor key start on the upbeat to m. 13.

A 12. General Musical Knowledge.

1. *Fiori musicali*.
2. It was a “Principal celeste,” tuned slightly sharp to the 8’ Principale; its most frequent liturgical usage was in an Elevation toccata.
3. *Flautado*.
4. Bruna, Correa de Arauxo, Aguilera de Heredia, José Jimenez, and other more obscure composers.
5. A very slow undulation of the air pressure and, consequently, of the pitch..
6. *Tierce en taille*.
7. Italian.
8. A soloist sang individual verses, with the chorus singing a passage after each verse. Important composers: Bull, Byrd, Gibbons, Weelkes, Thomas Tomkins.
9. A pedagogical work for his sons and students.
10. *Wenn wir in höchsten Nöten sein, Das alte Jahr, O Mensch beweine*.
11. That the keyboard instrument or lute should drop out and the bass line should be played without the realization of chords above it.
12. True.
13. False.
14. Charles-Marie Widor.
15. *L’Orgue Mystique*. It gave examples of organ music that could be used at various incidental points in the Mass.
16. Any motet from Op. 29, Op. 37, Op. 74, Op. 110.
17. *Variations on a Recitative* by Arnold Schoenberg.

18. *Symphony of Psalms* (1930, rev. 1948); *Mass* (1944-48); *Canticum Sacrum* (1955); *Threni* (1958).
19. Derek Healey, Francis Pott, David Briggs.
20. Dieterich Buxtehude.
21. Diemer: numerous compositions. Larsen: *Double Joy* (anthem for Easter); *Peace, Perfect Peace*; *Canticle of the Sun* (on a text by St. Francis of Assisi); *Is God our Endless Day* (on a text by Julian of Norwich); among others. Powell: *Ascribe to the Lord*; *Be Glad in the Lord*; *Come unto Me*, *All Ye That Labor*; *Three Psalms of David*.
22. In a reed pipe the block is the thick piece of metal at the bottom of the resonator to which are attached the reed shallot and tongues; while in a **wooden** flue pipe the block is the piece of wood behind the lower lip (corresponding to the languid in a metal pipe), which helps to direct the air-flow to the upper lip.
23. Rollerboard.
24. Julius Reubke.
25. Both Franz Liszt's *Prelude and Fugue on B-A-C-H* (not completed in time; the *Fantasia and Fugue on Ad nos, ad salutarem undam* was substituted), and Julius Reubke's *Sonata on the 94th Psalm* were intended to be premiered on Ladegast's organ at the Merseburg Cathedral. Both works were eventually played there shortly after they were fully composed.

FELLOWSHIP ANSWERS

F 7. Counterpoint.

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in 4/4 time and features a counterpoint exercise. The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts. The lyrics are: "Qui - a re - spe - xit hu - mi - li - ta - - - -".

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is in 4/4 time and features a counterpoint exercise. The lyrics are: "tem. an - an - cil - lae su - - a re - spe - xit hu - mi - li - ta - - - - tem Qui - a re - spe - xit hu - mi - li - ta - tem an -".

S. cil - lae su - - - - - ae.

A. - - - - - ae.

T. an - cil - lae su - - - - - ae.

B. cil - lae su - ae, an - cil - lae su - ae.

F 8. Fugue.

a.

Moderato

Violin I *mp*

Violin II *mp*

Viola

Violoncello

Musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in B-flat major (two flats) and 4/4 time. The first measure shows the beginning of the piece. The Violoncello part starts with a *mp* dynamic marking. The Viola part also has a *mp* dynamic marking. The Violin I and Violin II parts have various melodic lines with slurs and ties.

b.

Musical score for four instruments: Violin I (Violin I), Violin II (Violin II), Viola, and Violoncello (Violoncello). The score is in B-flat major (two flats) and 4/4 time. The Violoncello part is mostly silent, indicated by a long dash. The Violin I, Violin II, and Viola parts have various melodic lines with slurs and ties.

F 11. Orchestration.

Adagio

Flute

Oboe

Clarinet in B \flat 1
sempre mp, espressivo

Clarinet in B \flat 2

Horn in F

Violin
p

Viola
p

Violoncello
p

The musical score is for an orchestral piece in 3/8 time, marked Adagio. The key signature has three flats (B-flat major or D-flat minor). The Flute, Oboe, and Clarinet in B-flat 2 parts are silent throughout the shown measures. The Clarinet in B-flat 1 part plays a melodic line with a slur and the instruction *sempre mp, espressivo*. The Horn in F part is silent. The Violin, Viola, and Violoncello parts play a rhythmic accompaniment with a slur and the instruction *p*.

Fl. *mp*

Ob. *p*

Cl. *p*

Cl. *p*

Hn. *p dolce*

Vln. 1

Vla.

Vc.

This musical score is for a woodwind and string ensemble. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet (Cl.), Horn (Hn.), Violin 1 (Vln. 1), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The woodwinds have melodic lines with various dynamics: Flute (mp), Oboe (p), Clarinet (p), and Horn (p dolce). The strings (Vln. 1, Vla., Vc.) have simple harmonic accompaniment. The score is enclosed in a large rectangular frame.