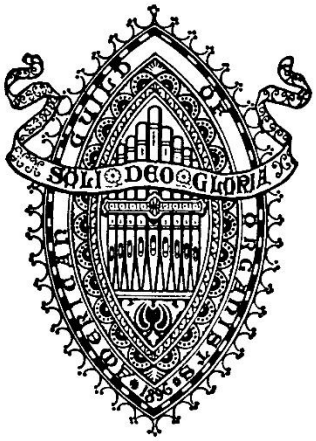
# American Guild of Organists




## Solutions of Examinations

## 2022

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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. 16 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).

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# CHOIR MASTER ANSWERS

## CH 4. Analysis.

1. The first two sections are in a V-I relationship with the third section which, however, serves as a sub-dominant foil to the ultimate close of the piece.

2. C: $N_6$ ♭VI ♭VII I V I.

3. It acts as a pivot chord from F: ♭VI = C: $N_6$.

4. The great number of the interval of the augmented second.

5. The use of a migrating cantus firmus.

6. E.

7. m. 3: $vi_6$ m. 4: $V/V$ m. 5: $V_9/ii$ m. 6: $V_7/V$ m. 7: V m. 8: VI

   m. 9: $ii^{\emptyset}$ Fr6 m. 10: $V_{4\text{-}3}$

8. The words “in hora mortis nostrae” (“in the hour of our death”) are set to a line of descent in the soprano and tenor voices, while the bass voice contains an extra plea for mercy (“ora”) set to an ascending second, perhaps symbolic of prayers “ascending.”

9. The words “Ave, Maria” are set to a gesture of descent followed by a slower rise, indicating a bowing or genuflecting physical motion.

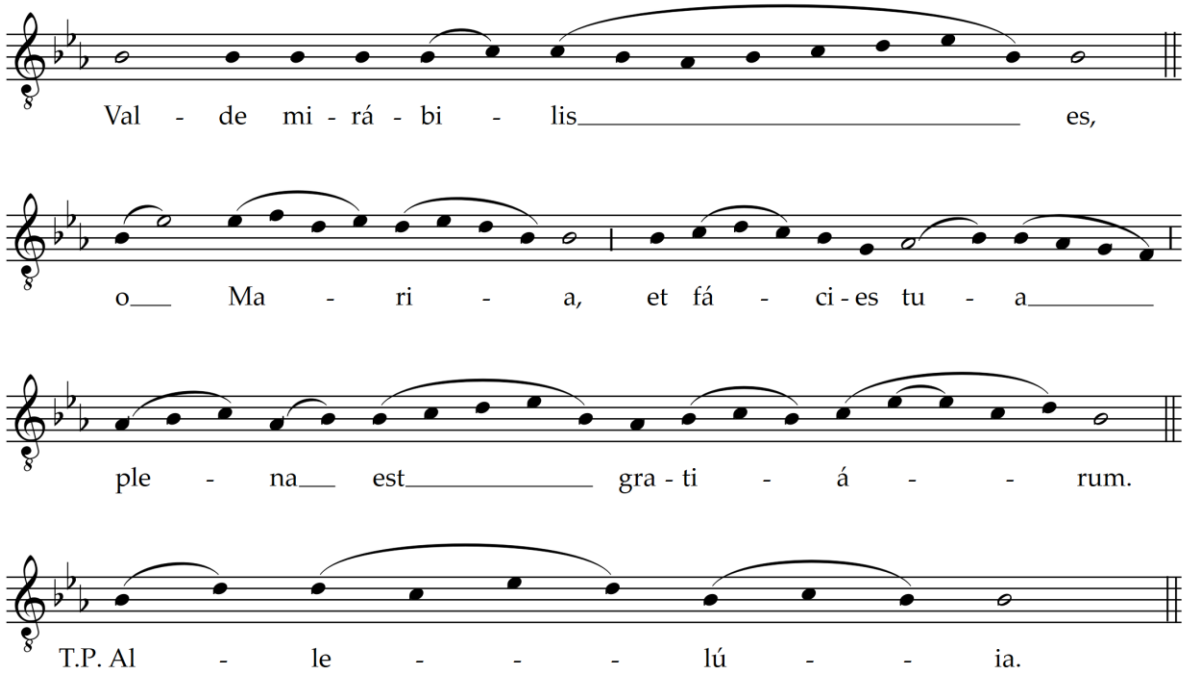
10. “Common tone” modulation.

11. F minor.

12. Fr6.

CH 5. Gregorian Chant.

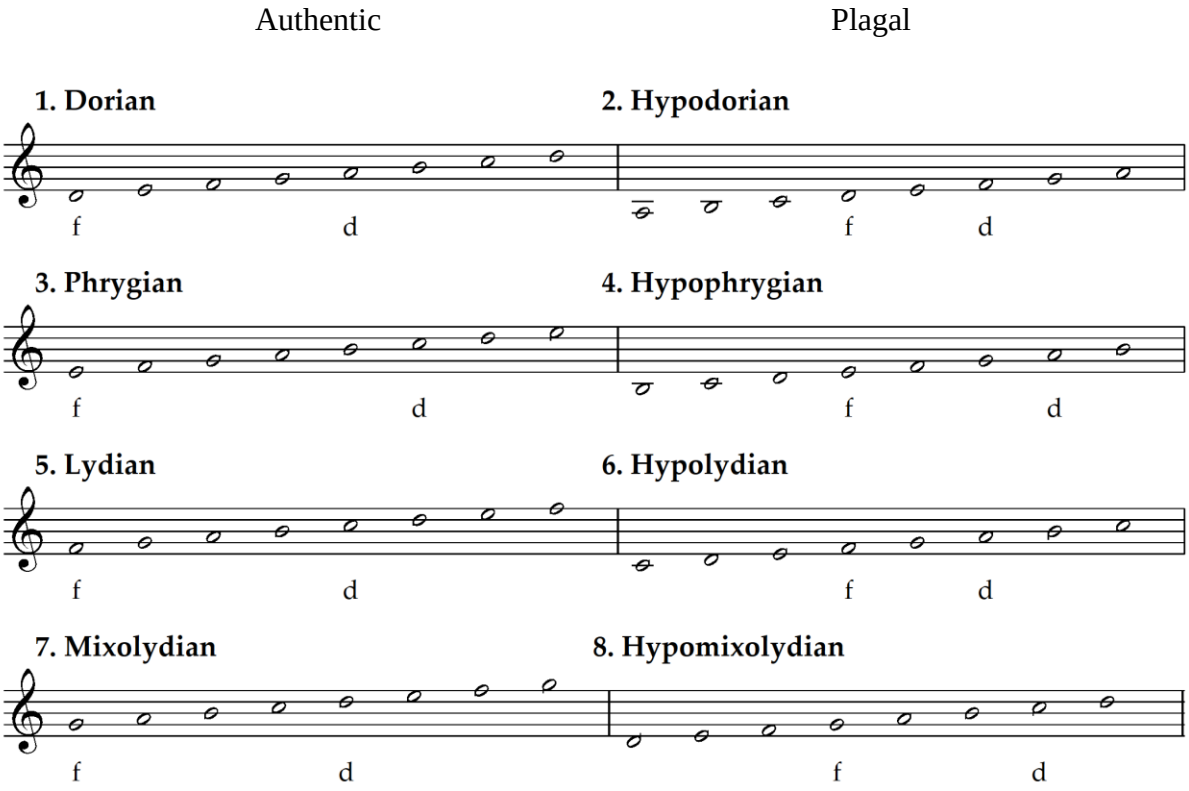
1.




2. Mixolydian (mode 7).

3. They indicate the length of pause before the next section begins. Short line, short pause; longer line, medium pauses; double line, full stop.

4. (f means finalis and d means dominant)




## CH 6. Hymnody.

1. a. LM; GERMANY; *Where Cross the Crowded Ways of Life*.
   b. CM; RICHMOND; *Hark, the Glad Sound*.
   c. SM; ST. THOMAS; *I Love Thy Kingdom, Lord*.

2. a. Martin Luther.
   b. *Ein' feste Burg*; *Vater Unser*; *Komm Gott Schöpfer* and many more.
   c. They taught the people the faith in their own language, in rhymed and metered form.

3. *When In Our Music God Is Glorified, An Upper Room Did Our Lord Prepare*, among others.

4. a. Jacques Berthier was born at Auxerre, Burgundy, in 1923, to musician parents. His father, Paul, was a composer and student of Vincent d'Indy at the Schola Cantorum. He was master of the chapel and organist at the Cathedral of Auxerre for fifty years.

b. In 1961 he was appointed organist at St-Ignace, the Jesuit church is Paris—a position he held until his death. He composed and published, receiving requests from various parishes. The brothers of Taizé approached him, asking him to compose simple repetitive chants for use by the increasing numbers of young people who came from all parts of the world each year to gather in Taizé.

c. *Ubi Caritas*; *Eat this Bread*; *Jesus, Remember Me*; among others.

5. *Of the Father's Love Begotten*, *Creator of the Stars of Night*, among others.

6. *How Brightly Beams the Morning Star*, *Now Thank We All Our God*, among others.

## CH 7. Liturgy.

1. The Sequence is the liturgical hymn of the Mass, which occurs on festivals between the Gradual and the Gospel. The Sequence has several pairs of strophes, each pair with its own melody. Each pair of strophes is composed of strophe and antistrophe, which exactly agree in their length and the number of their syllables (later also in rhythm and rhyme).

   *Dies Irae*, *Veni Sancti Spiritus*, *Victimae Paschali Laudes*, *Lauda Sion*, *Pange Lingua*.

2. Kyrie Eleison, Gloria in Excelsis, Credo, Sanctus and Benedictus, Agnus Dei.

3. Various.

4. Gospel of Luke.

5. Matins, Prime, Terce, Sext, Vespers, Compline.

## CH 8. Choir Training.

1. Since the voice is located inside the body, it is very important to work with a voice teacher to see how the mechanism works. An understanding of breathing, resonating chambers, and how to produce the best tone possible will be beneficial in training choirs.

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 a neutral "schwa" sound, sometimes described as the sound the "e" makes in the phrase "th*e* 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. *Elijah, Christus* (incomplete), *St. Paul*.

2. *Messiah, Judas Maccabeus, Israel in Egypt*.

3. *See the Word Is Incarnate,* Orlando Gibbons; *Rejoice in the Lord Alway,* Purcell, among others.

4. *Mass, Chichester Psalms.*

5. *Cantique de Jean Racine*.

6. Ralph Vaughan Williams.

7. *The Creation*.

8. Mozart, Elgar, Saint-Saëns, among others.

9. *Christ lag in todesbanden*.

## CH 10. General Musical Knowledge.

A. 1. *Ein' feste Burg ist unser Gott*, BWV 80 – Reformation.
*Nun komm der Heiden Heiland*, BWV 61 – Advent.
*O Ewigas Feuer*, BWV 34 – Pentecost.

2. Literally meaning "outside," this indication generally refers to a melody that should sound more prominently, with greater emphasis.

3. Generally, *tasto solo* indicates that a section or melody should be played without adorned harmony. When a basso continuo line is played by more than one instrument, just an instrument solo would generally sound without harmony.

4. In early contrapuntal music the introduction by a performer of sharps, flats, or other accidentals to avoid unacceptable intervals.

5. Rachmaninoff's *Variations on a theme of Paganini*, *Symphonie Fantastique* of Berlioz, *The Shining*, main theme of opening soundtrack, among others.

6. Brahms chose Biblical texts for his Requiem rather than using the appointed Latin liturgical texts. His texts were more pastoral in their nature.

B. 1. Alice Parker.

2. *The Dream of Gerontius*.

3. Healey Willan.

4. *King David*.

5. Franz Josef Haydn.

6. *Ubi Caritas*.

7. *Ain't a That Good News*.

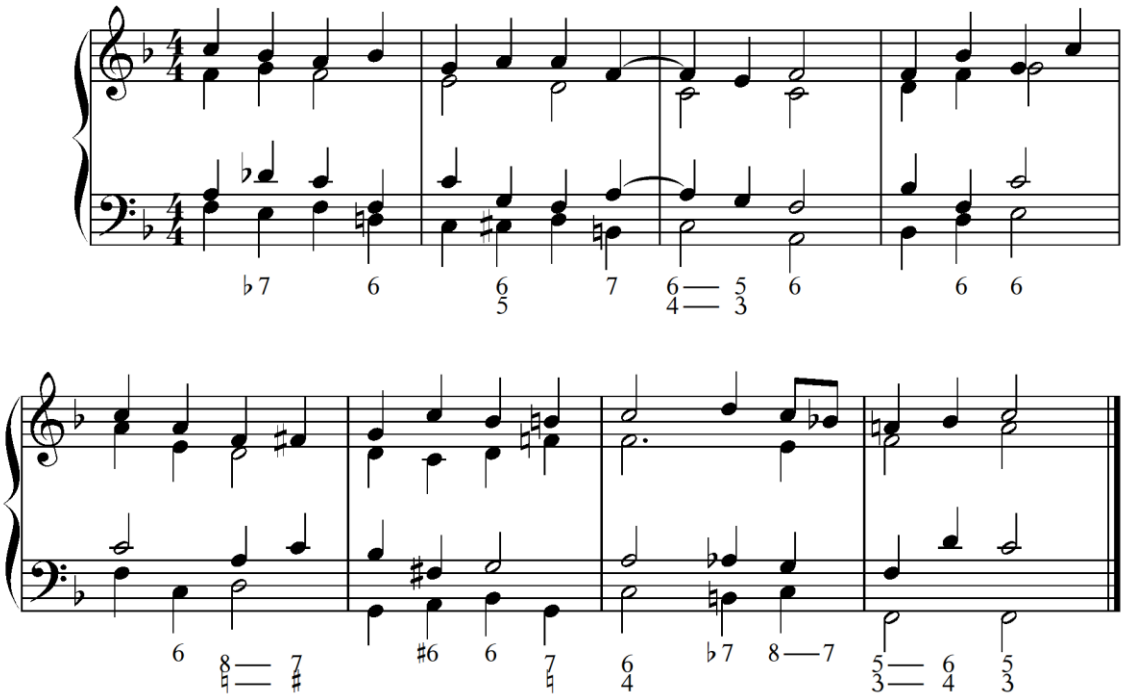
8. *Carmina Burana*.

9. Benjamin Britten.

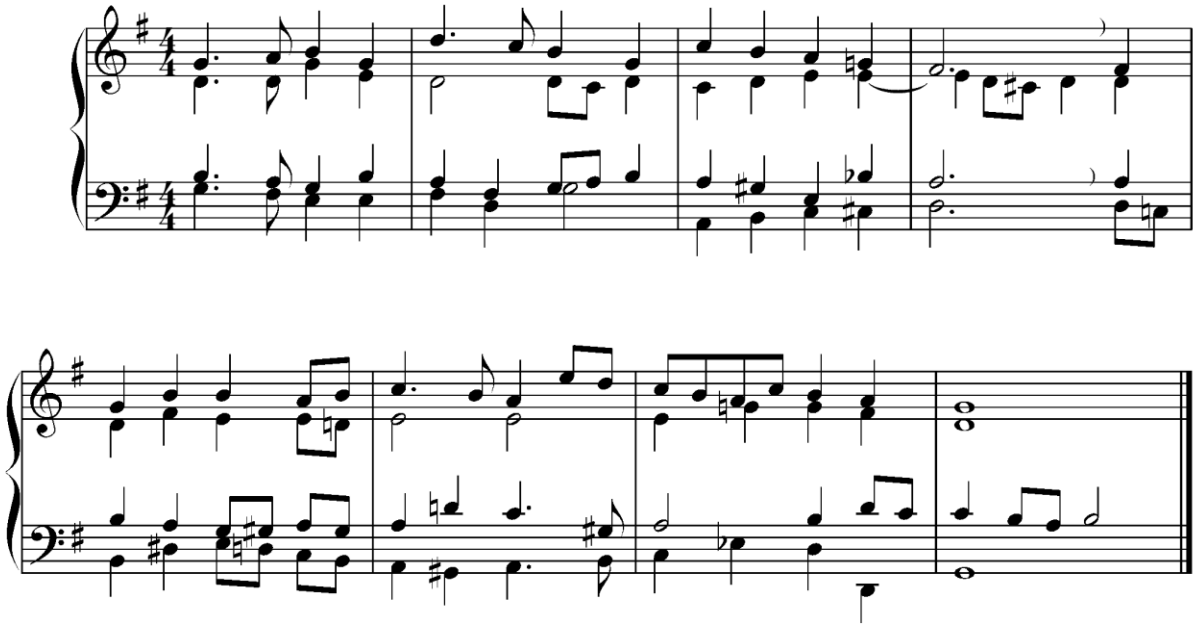
10. John Rutter.

# ASSOCIATESHIP ANSWERS

A 4. Figured Bass.



A 5. Harmonization.



A 8. Analysis.

1. Clara Schumann; Piano Sonata in G Minor (1841-42), 4th movement.

2. Rondo form.

3. **A B A C A Coda.**

(HC means half cadence, PAC means perfect authentic cadence, IAC means imperfect authentic cadence.)

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

| | | |
|---|---|---|
| **Section A** | **mm. 1-22** | **Key = G minor** |
| Parallel Period | mm. 1-8 | Cadences: HC and PAC in G minor. |
| Concluding Phrases | mm. 9-22 | Cadences: IAC, PAC, PAC in G minor. |
| **Section B** | **mm. 24-39** | **Key = E♭ major to C minor to V of G minor** |
| Sentence (4+4+4) | mm. 24-35 | Cadences: HC in G minor. |
| **Section A** | **mm. 40-53** | **Key = G minor** |
| Parallel Period | mm. 40-47 | Cadences: HC and PAC in G minor. |
| Concluding Phrase | mm. 48-53 | Cadence: PAC in G minor. |
| **Section C** | **mm. 55-111** | **Key = E♭ minor** |
| | mm. 55-62 | Cadence: IAC in E♭ major. |
| | mm. 63-76 | Cadence: PAC in E♭ major. |
| | mm. 76-98 | Cadence: PAC in E♭ major. |
| Retransition | mm. 98-103 | Cadence: HC in G minor. |
| | mm. 193-111 | Standing on the Dominant of G minor. |
| **Section A** | **mm. 112-133** | **Key = G minor** |
| Parallel Period | mm. 112-119 | Cadences: HC and PAC in G minor. |

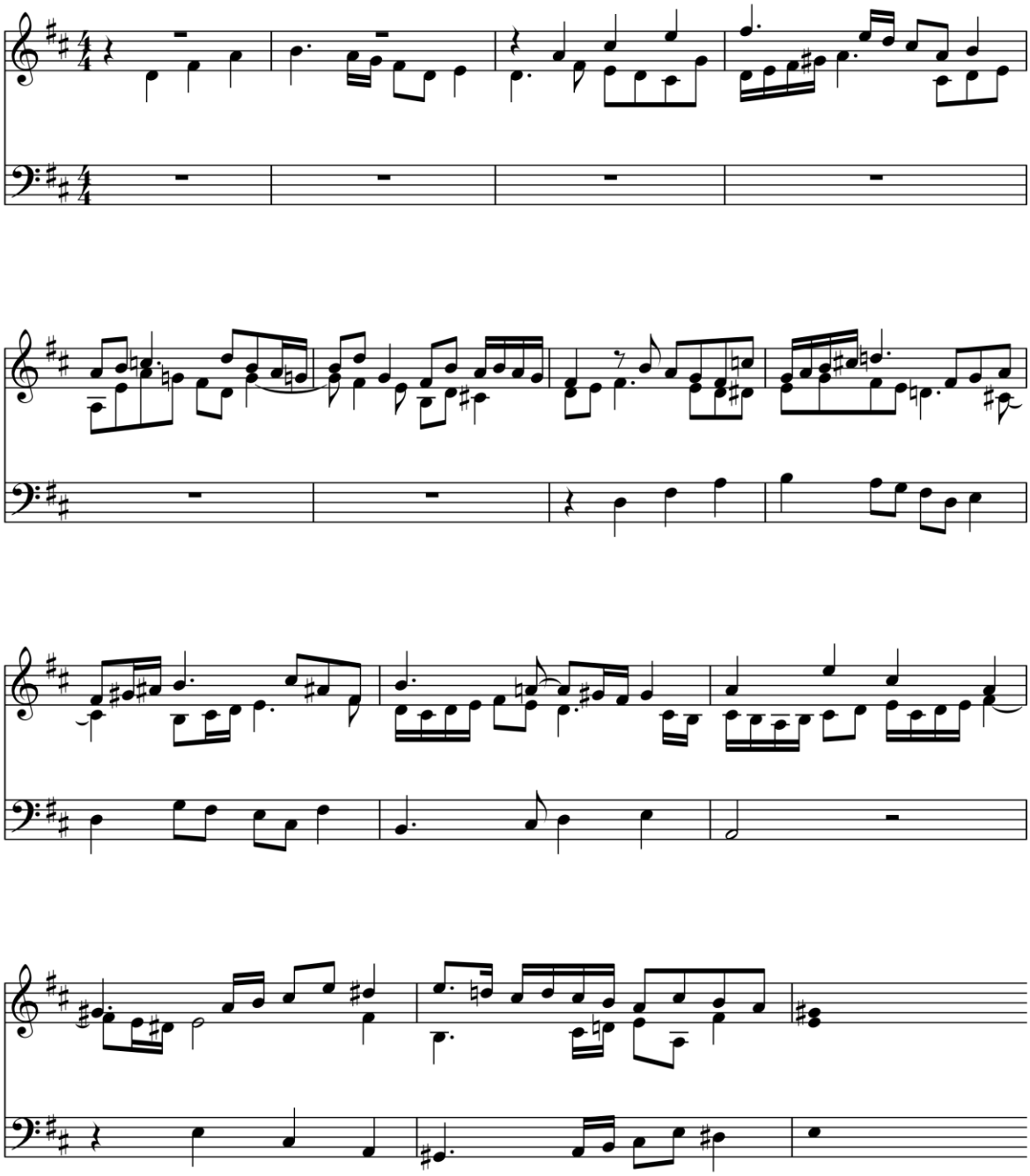
| | | |
|---|---|---|
| Concluding Phrases | mm. 119-133 | Cadences: IAC, IAC, PAC in G minor. |
| **Sections B & C** | **mm. 135-200** | **Key = E♭ major** |
| Section B | mm. 135-150 | Cadence: PAC in F minor. |
| | mm. 151-156 | Cadence: IAC in B♭ major. |
| Section C | mm. 156-179 | Cadence: PAC in G minor. |
| | mm. 179-183 | Cadence: PAC in B♭ major. |
| Retransition | mm. 183-200 | No Cadence, but ends on the V of G minor. |
| **Section A** | **mm. 201-277** | **G minor** |
| Parallel Period | mm. 201-208 | Cadences: HC and PAC in G minor. |
| Concluding Phrases | mm. 209-22 | Cadences: IAC, IAC, PAC in G minor. |
| Coda | mm. 222-277 | Cadences: multiple PACs in G minor. |

4. a. m. 4
   b. m. 25

5. Harmonic analysis in the context of E♭ major:

| | | | |
|---|---|---|---|
| m. 63 | $vii^{o4}_{3}$ | $I_6$ | $V_6$ (passing) |
| m. 64 | $V^{6}_{5}$ of ii | ii | |
| m. 65 | $vii^{o4}_{3}$ of ii | $ii_6$ | $vi_6$ (passing) |
| m. 66 | $V^{6}_{5}$ of iii | iii | |
| m. 67 | $V^{4}_{2}$ | $I_6$ | |
| m. 75 | $ii_6$ | $vii^{o6}_{5}$ of V | $V^7$ |

A 9. Fugue.



## A 12. General Musical Knowledge.

1. 8’, 4’, 2 2/3’, 2, 1 3/5’.
2. Steere, E.M. Skinner, Estes, Hook and Hastings, Tellers, etc.
3. *Clavierübung* III.
4. Max Reger.
5. Nadia Boulanger.
6. Elevation Toccatas.
7. Schubert.
8. St.-Clotilde.
9. Many.
10. Amy Beach.
11. Literally meaning “fixed song.” Typically, the melodic underlay (usually chant or chorale) of a polyphonic composition.
12. *Spem in alium*.
13. Spain.
14. Literally meaning “under voice.” A type of vocal inflection to diminish volume and accentuate text.
15. Gradual.
16. Gothique and Romane.
17. Morten Lauridsen.
18. The coronation of Queen Elizabeth II.
19. Viola.

20. Jeanne Demessieux.

21. A fach denoting a very powerful tenor instrument for heroic opera roles.

22. Gregorian chant.

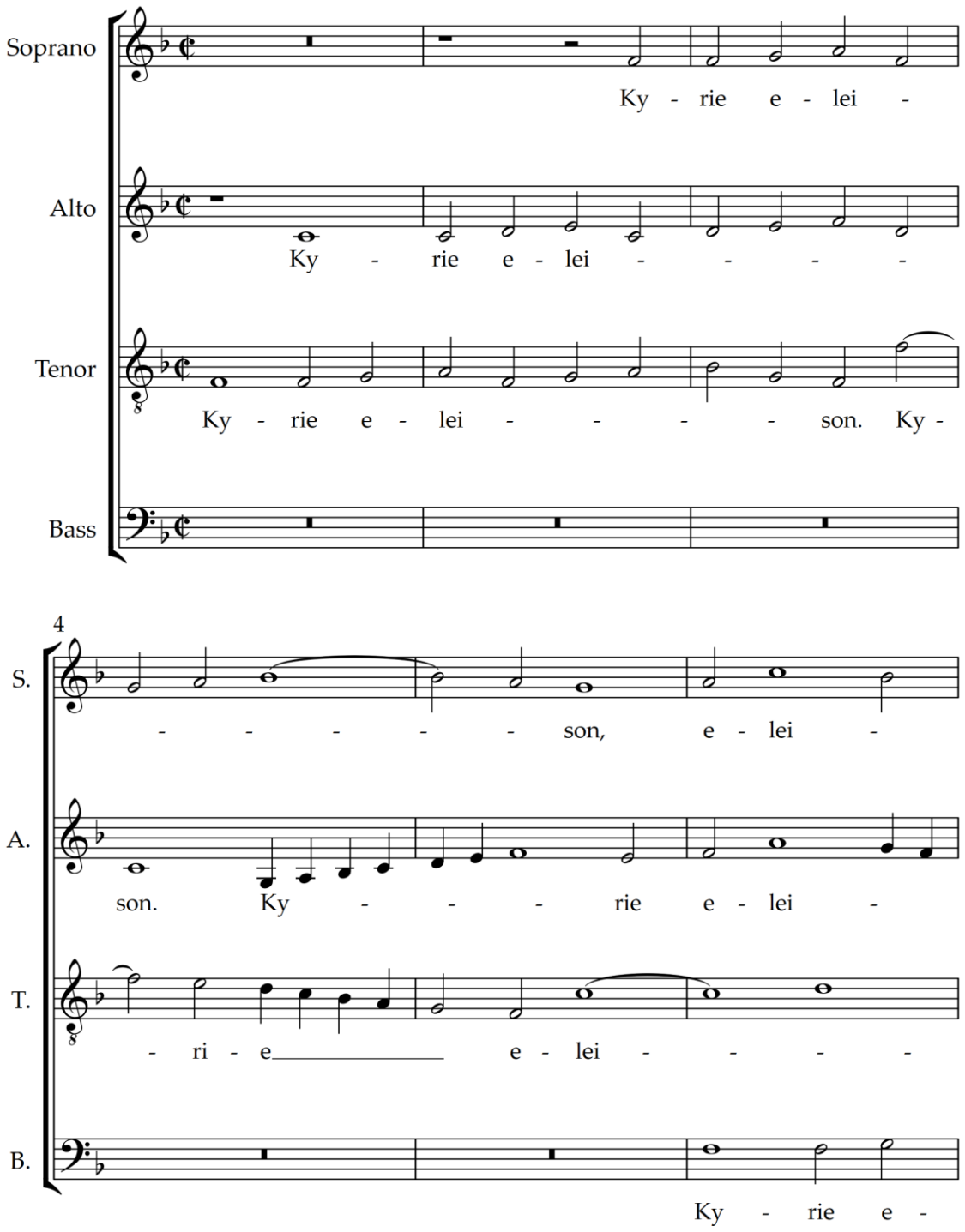
23. Marilyn Mason.

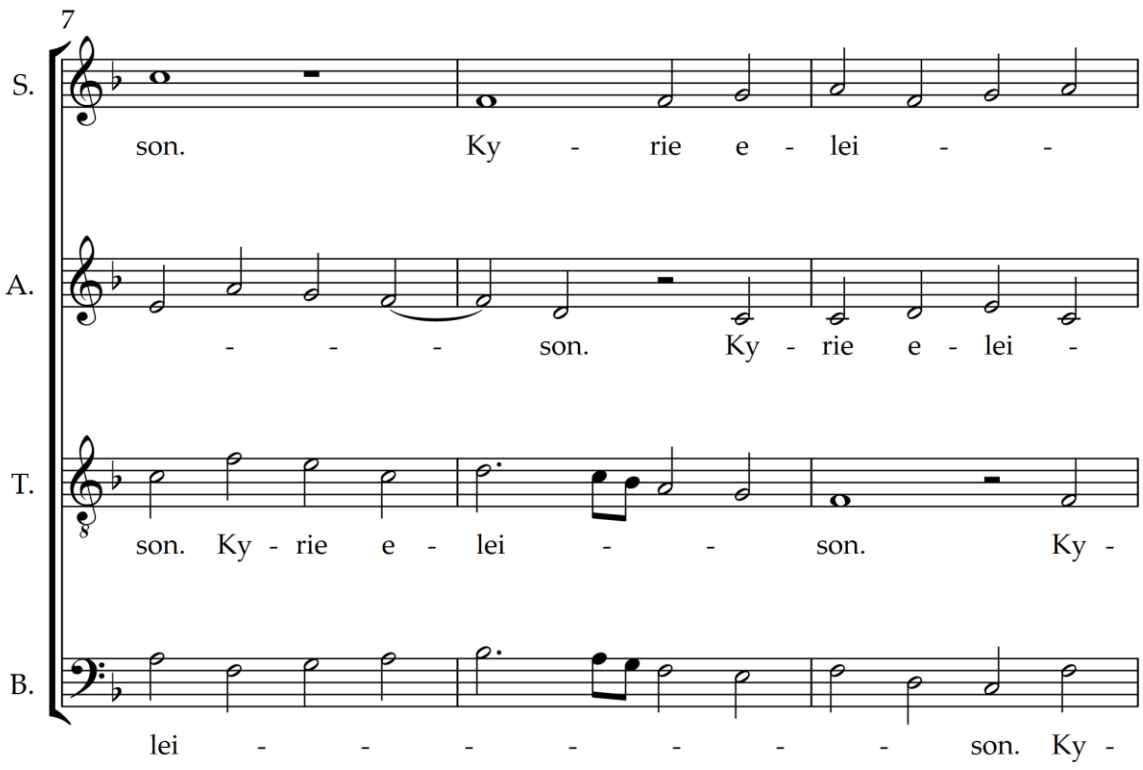
24. Brought about the concept of the “arranged” Negro spiritual (ie., the spiritual as art song).

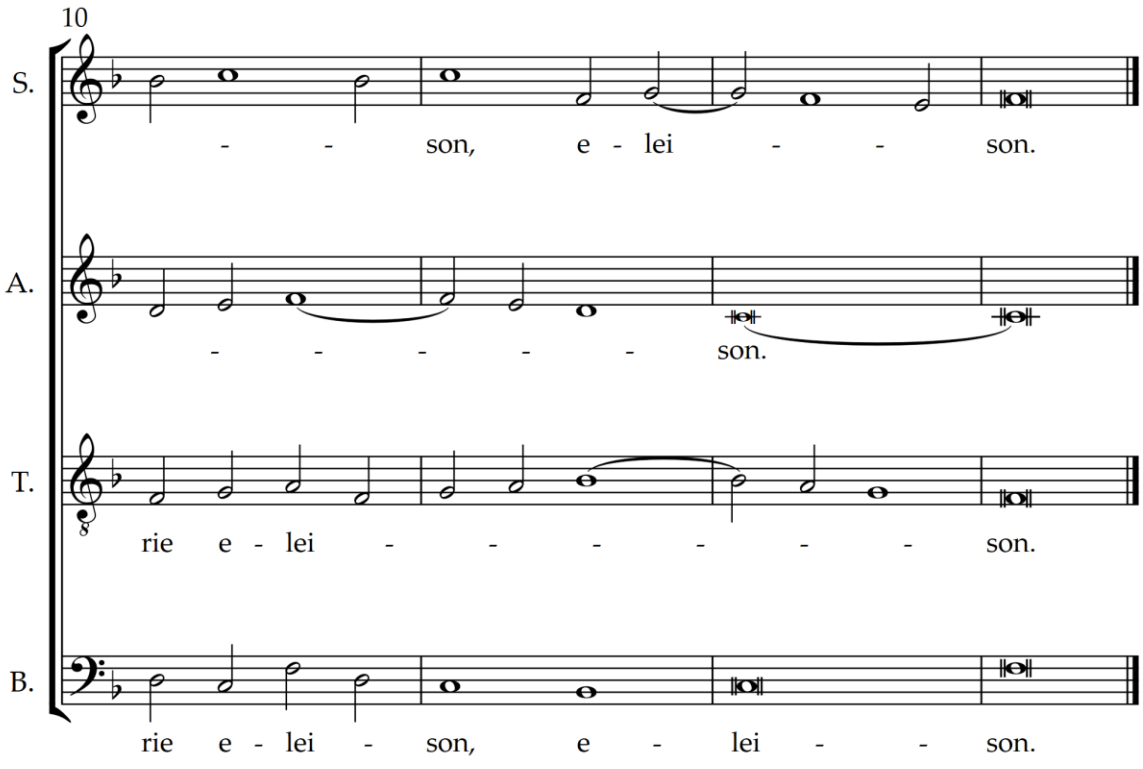
25. *La Bohème*, *Turandot, Madame Butterfly, Suor Angelica*.

# FELLOWSHIP ANSWERS

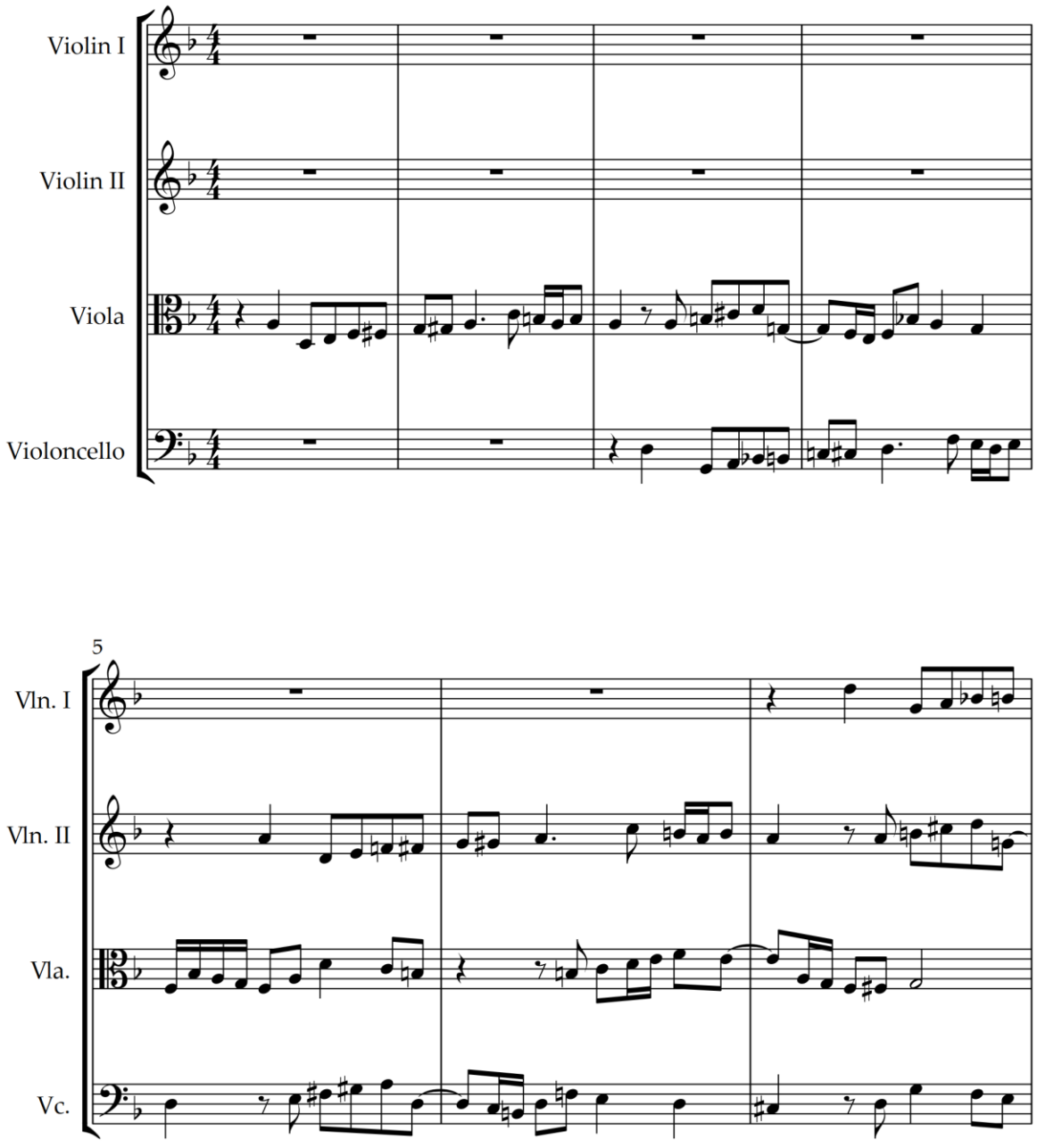
F 7. Counterpoint.

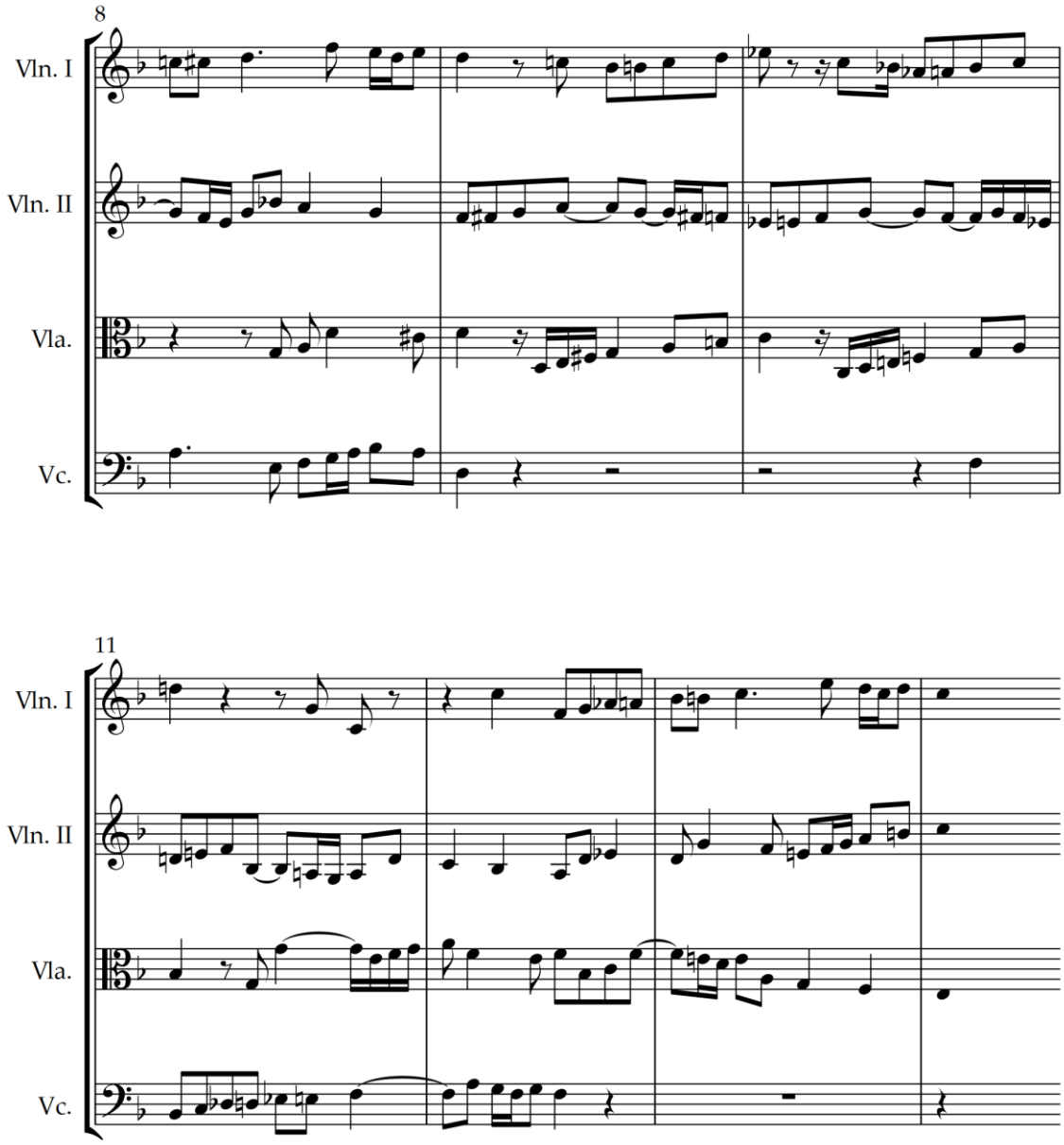



7
S.
son. Ky - rie e - lei - -
A.
- - - son. Ky - rie e - lei -
T.
son. Ky - rie e - lei - - son. Ky -
B.
lei - - - - - - - son. Ky -

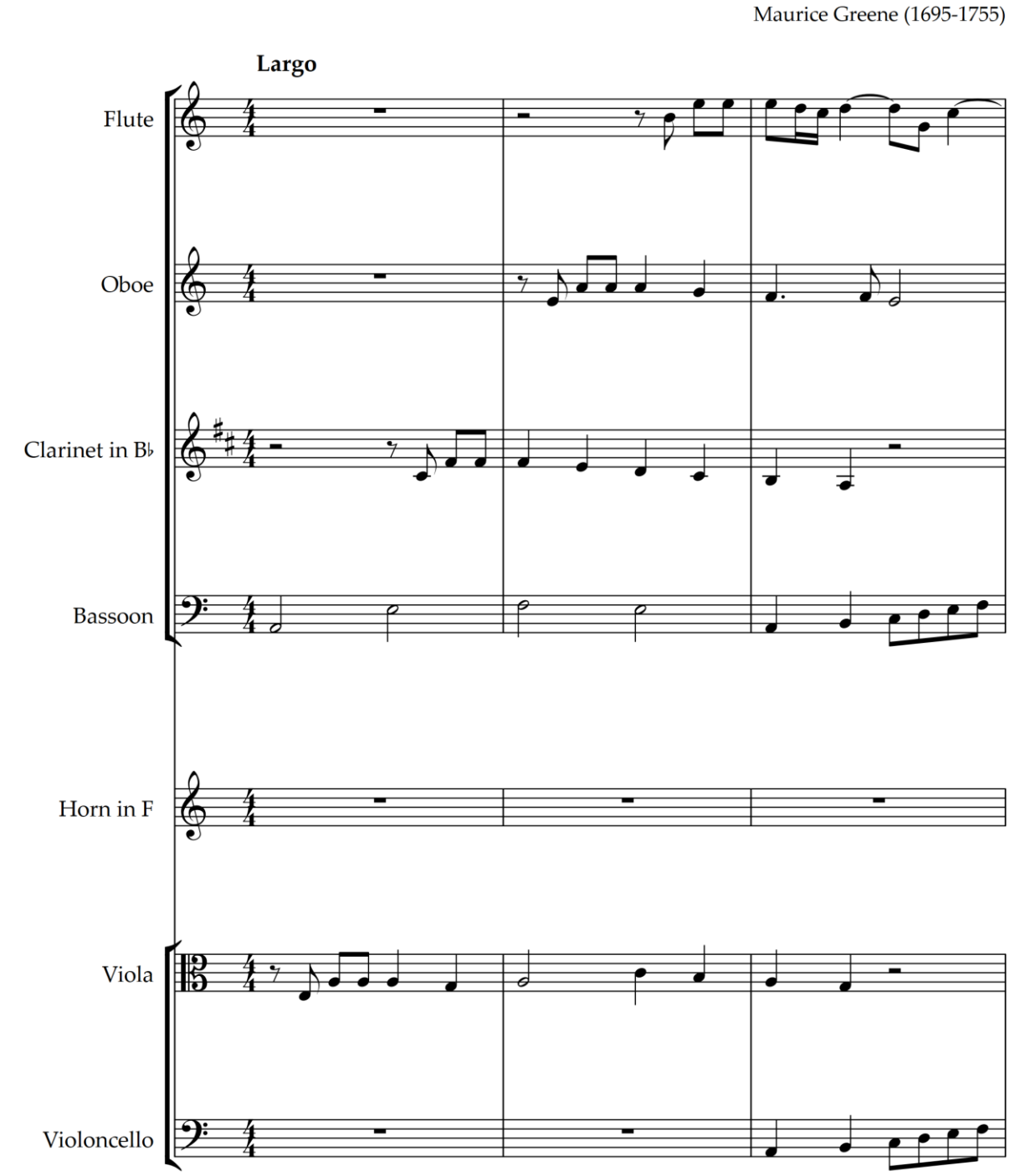

10
S.
- - son, e - lei - - son.
A.
- - - - - son.
T.
rie e - lei - - - - - - son.
B.
rie e - lei - son, e - lei - - son.

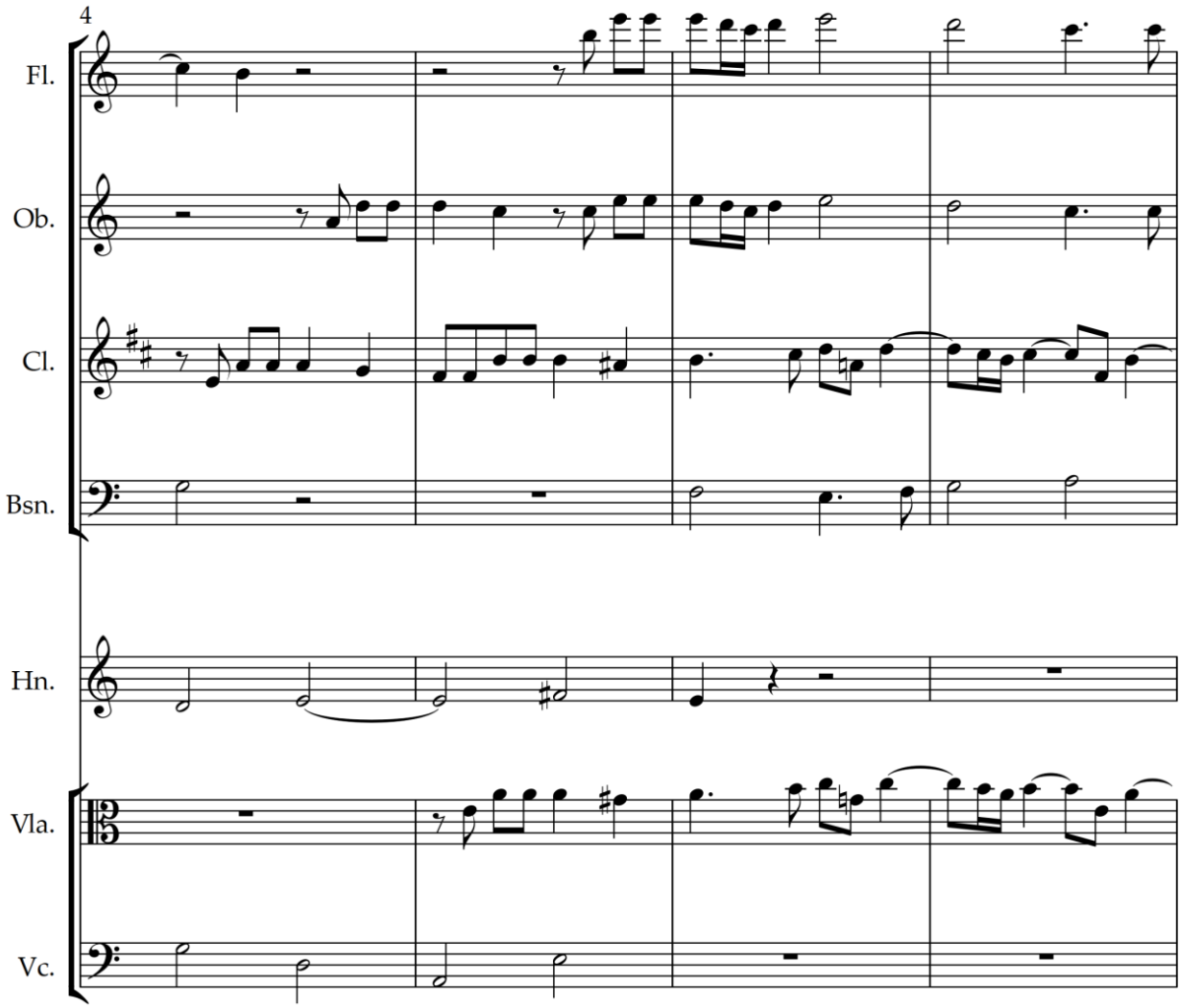
F 8. Fugue.

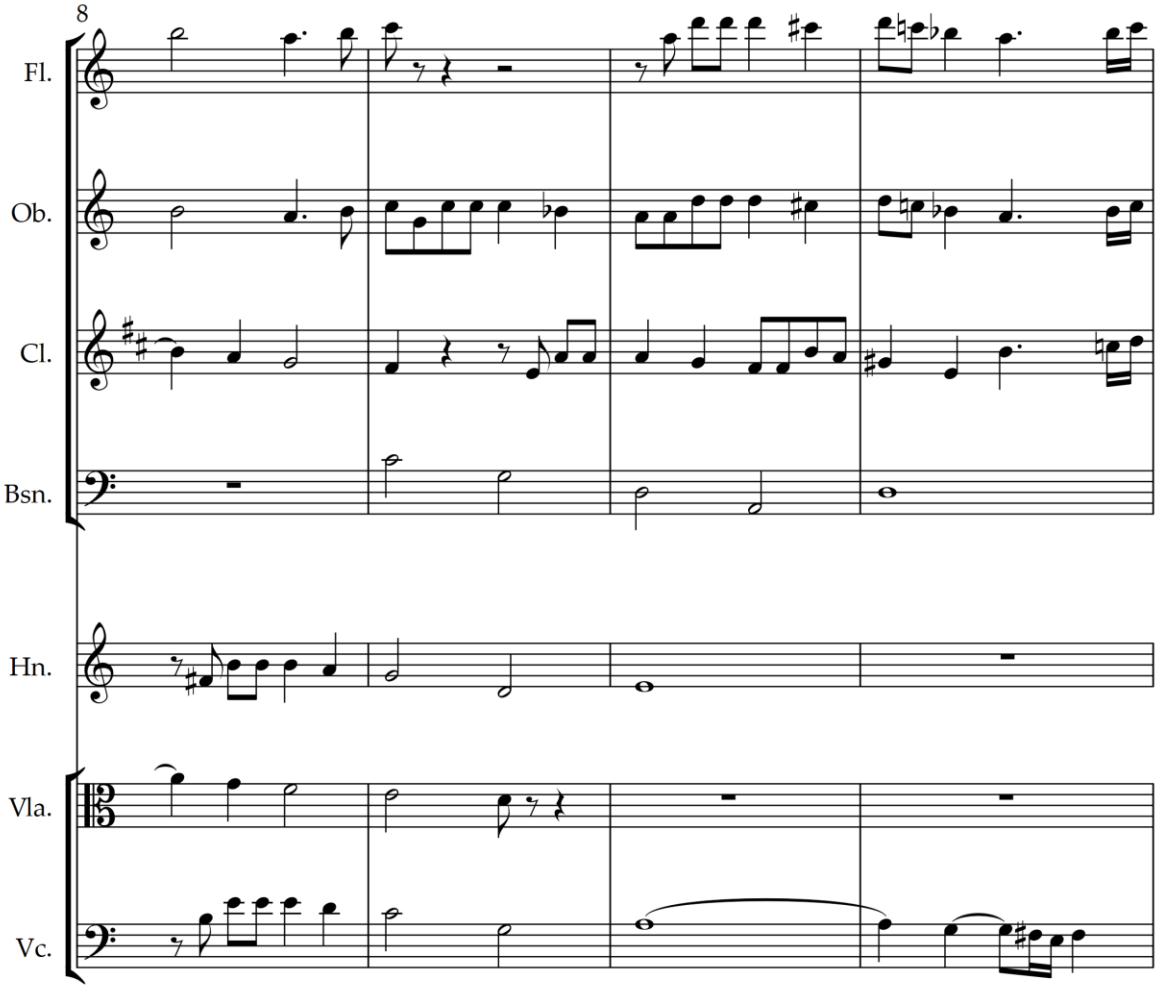



8
Vln. I
Vln. II
Vla.
Vc.
11
Vln. I
Vln. II
Vla.
Vc.

F 11. Orchestration.




4
Fl.
Ob.
Cl.
Bsn.
Hn.
Vla.
Vc.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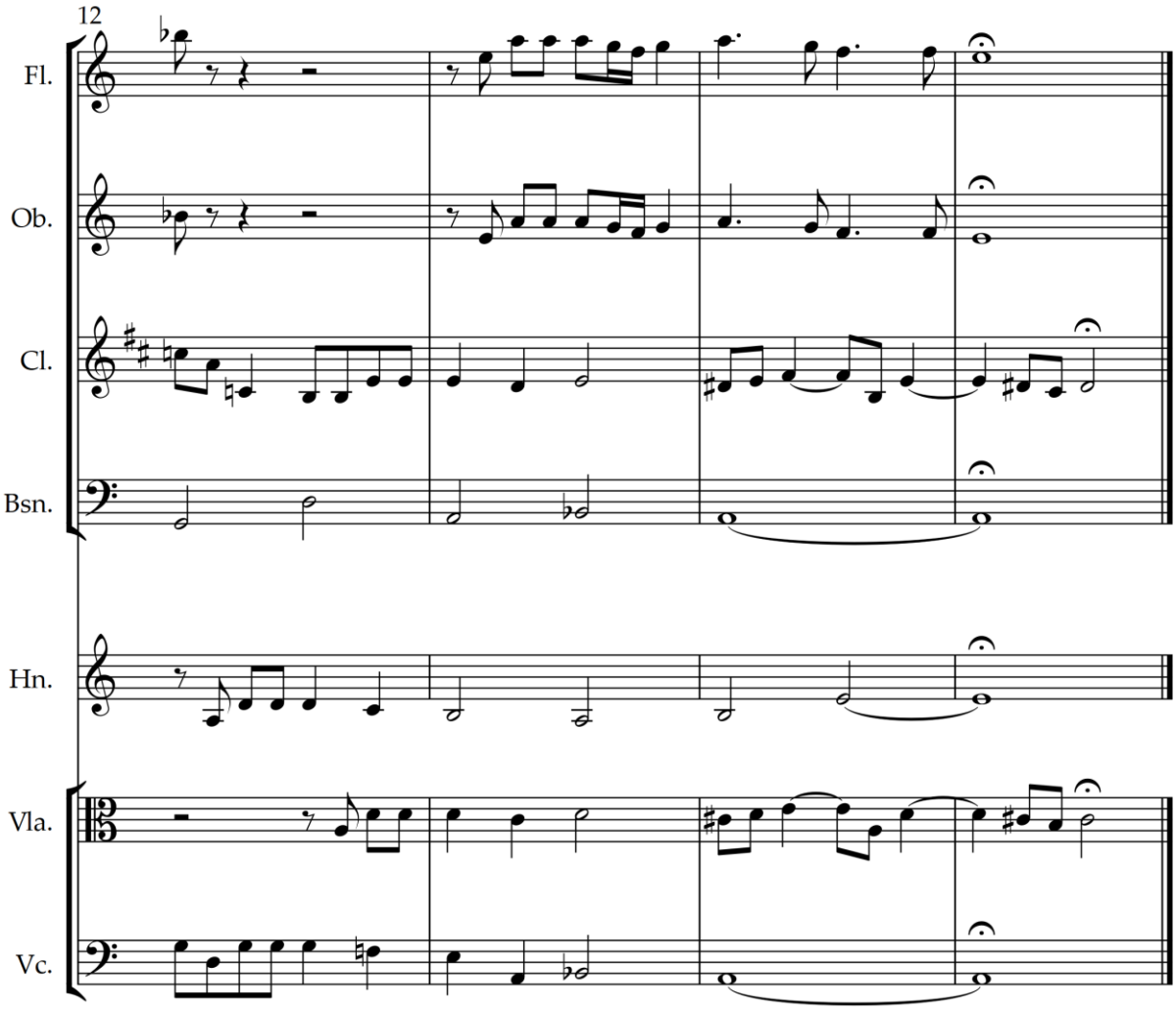
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