

American Guild of Organists



Solutions of Examinations

2022

475 RIVERSIDE DRIVE, SUITE 1260, NEW YORK, NY 10115 • 212-870-2310

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).

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: N₆ bVI bVII I V I.
3. It acts as a pivot chord from F: bVI = C: N₆.
4. The great number of the interval of the augmented second.
5. The use of a migrating cantus firmus.
6. E.
7. m. 3: vi₆ m. 4: $\frac{V}{V}$ m. 5: $\frac{V_9}{ii}$ m. 6: $\frac{V_7}{V}$ m. 7: V m. 8: VI
m. 9: ii⁰ Fr6 m. 10: V₄₋₃
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.

Val - de mi - rá - bi - lis es,

o Ma - ri - a, et fá - ci - es tu - a

ple - na est gra - ti - á - rum.

T.P. Al - le - - - - - lú - - - - - ia.

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)

Authentic	Plagal
<p>1. Dorian</p>	<p>2. Hypodorian</p>
<p>3. Phrygian</p>	<p>4. Hypophrygian</p>
<p>5. Lydian</p>	<p>6. Hypolydian</p>
<p>7. Mixolydian</p>	<p>8. Hypomixolydian</p>

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 in 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—exchel, 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 “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. *Elijah, Christus* (incomplete), *St. Paul*.
2. *Messiah, Judas Maccabeus, Israel in Egypt*.
3. *See the Word Is Incarnate*, Orlando Gibbons; *Rejoice in the Lord Always*, 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 Ewiges 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.

The first system of the Figured Bass exercise consists of two measures. The bass line is annotated with the figures: $b7$, 6 , $\frac{6}{5}$, 7 , $\frac{6-5}{4-3}$, 6 , 6 , 6 . The second system also consists of two measures. The bass line is annotated with the figures: 6 , $\frac{8-7}{\#}$, $\#6$, 6 , 7 , $\frac{6}{4}$, $b7$, $8-7$, $\frac{5-6}{3-4}$, 5 , 3 .

A 5. Harmonization.

The Harmonization exercise consists of two systems, each with two measures. The first system shows a melody in the treble clef and a harmonic accompaniment in the bass clef. The second system continues the melody and accompaniment, ending with a double bar line.

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\flat 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\flat minor
	mm. 55-62	Cadence: IAC in E \flat major.
	mm. 63-76	Cadence: PAC in E \flat major.
	mm. 76-98	Cadence: PAC in E \flat 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 \flat major

Section B mm. 135-150 Cadence: PAC in F minor.

mm. 151-156 Cadence: IAC in B \flat major.

Section C mm. 156-179 Cadence: PAC in G minor.

mm. 179-183 Cadence: PAC in B \flat 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 \flat major:

m. 63 vii₃^{o4} I₆ V₆ (passing)

m. 64 V₅⁶ of ii ii

m. 65 vii₃^{o4} of ii ii₆ vi₆ (passing)

m. 66 V₅⁶ of iii iii

m. 67 V₂⁴ I₆

m. 75 ii₆ vii₅^{o6} of V V⁷

A 9. Fugue.

The first system of the fugue consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a dotted half note G4, a quarter note F#4, and a quarter note E4. The third measure starts with a whole rest, followed by a quarter note D4, a quarter note C#4, and a quarter note B3. The fourth measure features a sixteenth-note triplet of D4, E4, and F#4, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lower staff is in bass clef with the same key signature and time signature, and it contains four whole rests.

The second system continues the fugue with two staves. The upper staff begins with a sixteenth-note triplet of G4, A4, and B4, followed by a quarter note C#4, a quarter note B4, and a quarter note A4. The second measure contains a dotted half note G4, a quarter note F#4, and a quarter note E4. The third measure starts with a whole rest, followed by a quarter note D4, a quarter note C#4, and a quarter note B3. The fourth measure features a sixteenth-note triplet of D4, E4, and F#4, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lower staff is in bass clef and contains four whole rests.

The third system of the fugue consists of two staves. The upper staff begins with a sixteenth-note triplet of G4, A4, and B4, followed by a quarter note C#4, a quarter note B4, and a quarter note A4. The second measure contains a dotted half note G4, a quarter note F#4, and a quarter note E4. The third measure starts with a whole rest, followed by a quarter note D4, a quarter note C#4, and a quarter note B3. The fourth measure features a sixteenth-note triplet of D4, E4, and F#4, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lower staff is in bass clef and contains four whole rests.

The fourth system of the fugue consists of two staves. The upper staff begins with a sixteenth-note triplet of G4, A4, and B4, followed by a quarter note C#4, a quarter note B4, and a quarter note A4. The second measure contains a dotted half note G4, a quarter note F#4, and a quarter note E4. The third measure starts with a whole rest, followed by a quarter note D4, a quarter note C#4, and a quarter note B3. The fourth measure features a sixteenth-note triplet of D4, E4, and F#4, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lower staff is in bass clef and contains four whole rests.

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.

Soprano

Ky - rie e - lei -

Alto

Ky - rie e - lei - - - -

Tenor

Ky - rie e - lei - - - - son. Ky -

Bass

4

S.

- - - - son, e - lei -

A.

son. Ky - - - - rie e - lei -

T.

- ri - e - - - e - lei - - - -

B.

Ky - rie e -

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.

Violin I

Violin II

Viola

Violoncello

This musical score is for a fugue in 4/4 time, marked 'F 8'. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The Violin I and II parts are mostly silent in this section. The Viola part begins with a melodic line starting on G4, moving through A4, Bb4, and C5. The Violoncello part begins with a bass line starting on G2, moving through F2, E2, and D2.

5

Vln. I

Vln. II

Vla.

Vc.

This musical score continues the fugue from measure 5. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The Violin I part begins with a melodic line starting on G4, moving through A4, Bb4, and C5. The Violin II part begins with a melodic line starting on G4, moving through A4, Bb4, and C5. The Viola part begins with a melodic line starting on G4, moving through A4, Bb4, and C5. The Violoncello part begins with a bass line starting on G2, moving through F2, E2, and D2.

8

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 8, 9, and 10. The key signature has one flat (B-flat). The time signature is 4/4. Vln. I (treble clef) starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. Measure 9 has a quarter rest, a quarter note Bb4, and a quarter note A4. Measure 10 has a quarter rest, a quarter note G4, and a quarter note F4. Vln. II (treble clef) has a quarter note G4, quarter notes A4, Bb4, and C5 in measure 8. Measure 9 has quarter notes D5, E5, F5, and G5. Measure 10 has quarter notes G5, F5, E5, and D5. Vla. (alto clef) has a quarter rest, a quarter note G4, and a quarter note A4 in measure 8. Measure 9 has a quarter rest, a quarter note Bb4, and a quarter note A4. Measure 10 has a quarter rest, a quarter note G4, and a quarter note F4. Vc. (bass clef) has a quarter note G2, quarter notes A2, Bb2, and C3 in measure 8. Measure 9 has a quarter rest. Measure 10 has a quarter rest.

11

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 11, 12, and 13. The key signature has one flat (B-flat). The time signature is 4/4. Vln. I (treble clef) has a quarter note G4, a quarter rest, a quarter note A4, and a quarter note Bb4 in measure 11. Measure 12 has a quarter note C5, quarter notes D5, E5, and F5. Measure 13 has quarter notes G5, F5, E5, and D5. Vln. II (treble clef) has quarter notes G4, A4, Bb4, and C5 in measure 11. Measure 12 has quarter notes D5, E5, F5, and G5. Measure 13 has quarter notes G5, F5, E5, and D5. Vla. (alto clef) has a quarter note G4, quarter notes A4, Bb4, and C5 in measure 11. Measure 12 has quarter notes D5, E5, F5, and G5. Measure 13 has a quarter note G4. Vc. (bass clef) has quarter notes G2, A2, Bb2, and C3 in measure 11. Measure 12 has quarter notes D3, E3, F3, and G3. Measure 13 has a quarter rest.

F 11. Orchestration.

Maurice Greene (1695-1755)

Largo

The image shows a musical score for an orchestration of Maurice Greene's work, marked 'Largo'. The score is in 4/4 time and consists of seven staves. The instruments are: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Viola, and Violoncello. The Flute part begins with a rest in the first measure, followed by a melodic line starting in the second measure. The Oboe and Clarinet in Bb parts also begin with rests in the first measure and enter in the second measure with similar melodic lines. The Bassoon part starts with a half note in the first measure and continues with a melodic line. The Horn in F part is silent throughout. The Viola part begins with a melodic line in the first measure. The Violoncello part starts with a half note in the first measure and continues with a melodic line. The score is written in treble clef for the Flute, Oboe, and Clarinet in Bb, and bass clef for the Bassoon, Viola, and Violoncello. The Horn in F part is in treble clef but contains no notes.

4

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

This musical score is for a woodwind and string ensemble. It consists of seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vc.). The music is written in 4/4 time with a key signature of one sharp (F#). The score is divided into four measures. The Flute part begins with a whole note G4, followed by a quarter rest, and then a sixteenth-note triplet of G4, A4, and B4. The Oboe part has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Clarinet part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bassoon part has a whole note G3. The Horn part plays a half note G4, followed by a half note A4. The Viola part has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Violin part has a whole note G3.

8

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

This musical score page, numbered 8, features seven staves for different instruments. The Flute (Fl.) staff is in treble clef and contains a melodic line with various notes and rests. The Oboe (Ob.) staff is also in treble clef, playing a more rhythmic, eighth-note pattern. The Clarinet (Cl.) staff is in treble clef with a key signature of one sharp (F#), showing a melodic line with some grace notes. The Bassoon (Bsn.) staff is in bass clef, providing a low-frequency accompaniment with sustained notes. The Horn (Hn.) staff is in treble clef and has a few notes in the first two measures before remaining silent. The Viola (Vla.) staff is in alto clef, playing a simple melodic line. The Violin (Vc.) staff is in bass clef, featuring a melodic line with a prominent slur over a phrase in the third measure.

12

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

This musical score page, numbered 12, features seven staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vc.). The Flute, Oboe, and Bassoon parts begin with a whole rest in the first measure, while the Clarinet, Horn, Viola, and Violin parts have active notation. The Clarinet part is in a key signature of one sharp (F#) and includes a trill in the first measure. The Viola and Violin parts feature eighth-note patterns in the first measure. The Horn part has a steady eighth-note accompaniment. The Bassoon part has a half-note accompaniment. The Flute part has a melodic line starting in the second measure. The Oboe part has a melodic line starting in the second measure. The Clarinet part has a melodic line starting in the second measure. The Bassoon part has a melodic line starting in the second measure. The Horn part has a melodic line starting in the second measure. The Viola part has a melodic line starting in the second measure. The Violin part has a melodic line starting in the second measure. The score concludes with a double bar line at the end of the fourth measure.