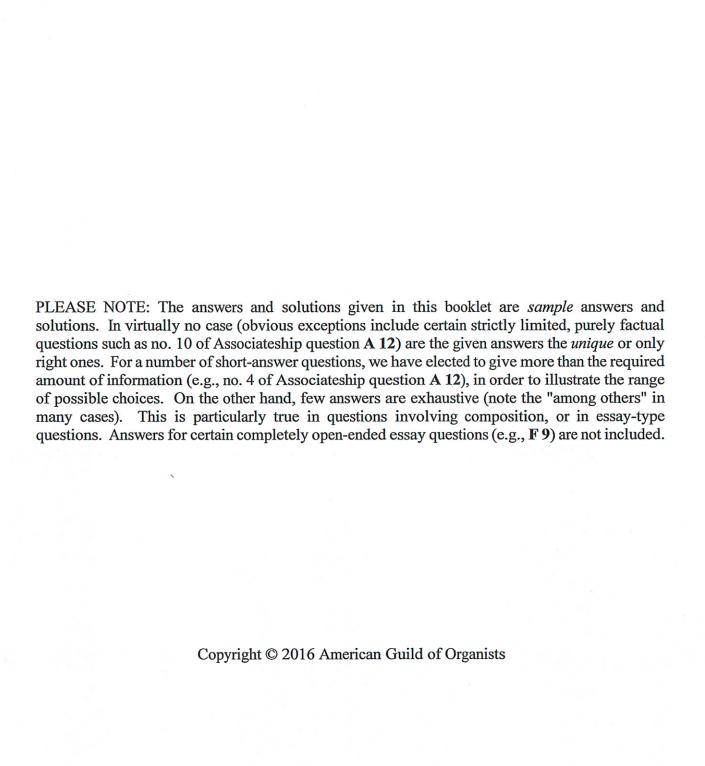
American Guild of Organists



Solutions of Examinations 2016



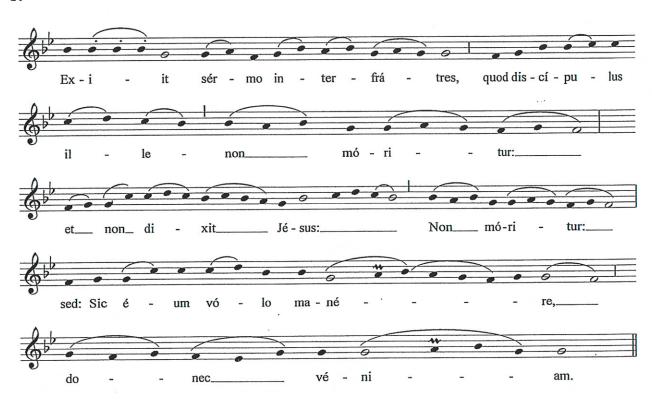
CHOIR MASTER ANSWERS

CH 4. Analysis.

- 1. Late classical or early romantic period; about 1800 up to the death of Mendelssohn. Thomas Attwood; 1765-1838. Despite some superficial similarities to earlier polyphonic repertory, many features of this music absolutely rule out earlier composition, including key changes, mode mixtures, sequences, dominant prolongations, etc. Furthermore, there are no points of imitation, or other hallmarks of the older literature.
- 2. Full anthem.
- 3. There is an opening polyphonic section covering the address; a mostly homophonic section covering the petition; and another polyphonic section covering the conclusion, rounded out with a plagal "Amen." In other word, the texture varies with each major section of the text.
- 4. a. Half cadence.
 - b. "Phrygian" cadence (half cadence on V).
 - c. Deceptive cadence.
 - d. Authentic cadence.
 - e. Plagal cadence.
- 5. V 4/3 of ii to ii, with suspension.
- 6. Imitation.
- 7. Sequence.
- 8.

CH 5. Gregorian Chant.

1.



- 2. Mode II.
- 3. sae cu lo rum. A men.
- 4. II and VIII.
- 5. a. Podatus or Pes.
 - b. Porrectus flexus.
 - c. Torculus.

CH 6. Hymnody.

- 1. 1. c
 - 2. a
 - 3. g
 - 4. j
 - 5. h
 - 6. d
 - 7. f
 - 8. e
 - 9. i
 - 10. b
- 2. a. 3
 - b. 4
 - c. 1
 - d. 2
 - e. 5
- 3. Martin Luther
 Orlando Gibbons
 Isaac Watts
 John Mason Neale
 Fanny Crosby

CH 7. Liturgy.

- 1. a. Shavuot.
 - b. Pentecost.
- 2. More frequent observance of the Lord's Supper; admission of young children to communion; open communion; wider use of liturgical colors and vestments; wider adoption of lectionary; less emphasis on standard formats and prescribed prayers; greater use of contemporary music; introduction of inclusive language; greater emphasis on lay leadership in worship; establishment of female leadership; greater informality; greater focus on horizontal vs. vertical (worshiping community vs. individuals worshiping God); moving of sermon from end to middle of service; etc.
- Advent and Lent.
- Epiphany.
- 5. Sequence (or Prose): a hymn that precedes the Gospel at Mass. It consists of rhyming verses, or strophes, that are usually in three lines and rhymed AAB/CCB. The five that were retained after the Council of Trent were:

Victimae paschali laudes Veni Sancte Spiritus Lauda Sion Salvatorem Dies Irae Stahat Mater

6. Overall unique pre-eminence of music as a core sacred art; continuing official pre-eminence of Latin (though not in practice); continuing official pre-eminence of polyphonic choral music and plainchant (though rarely in practice); continuing pre-eminence of the pipe organ; admission of other styles of music into worship; requirement that all music conform to Catholic doctrine; texts drawn principally from scripture and the liturgy; requirement of sound liturgical training for singers and composers; maintenance of choral ensembles; etc.

CH 8. Choir Training.

- 1. Avoid asking singers to place an "h" in front of each moving note. Ideally, exercises that develop pressure and support from the diaphragm (brisk use of consonants that can be felt in the abdomen) as well as exercises that go back and forth between legato and staccato can help to develop awareness of how to achieve clarity, and the ability to do so. Tension in the neck and jaw must be avoided. Use exercises to release this tension: yawning, begin slowly, etc. Also, ask the singers to keep their mouth and jaw still, in addition to relaxing. Divide long melismas into shorter phrases, each group receiving a gentle push from the diaphragm. Increase the tempo gradually.
- 2. Relaxation is always important. Space inside the mouth is needed to develop resonance, and so asking the singers to yawn, to be aware of the soft-palate, and helping them to find ways of lifting it, will be useful. Imagery can be more useful than specific directions. Ask singers to imagine taking the first sip of a cold glass of iced tea on a hot day. Feel the air across the soft palate as you inhale. Shake the head emphatically as if in negotiation to allow the mouth and jaw to become loose. Humming and singing on an "N" also helps to develop nasal resonance. Support is necessary for resonance, since air cannot be propelled if it's not supported. Ask your choir to lower their center of gravity, and use more support from the abdomen, hips, etc. Use breathing exercises where the singers count and exhale over extended numbers of beats.
- 3. The term is used in many media outside music such as art, painting, and sculpture. Vocally, it refers to achieving a balance between brilliance and resonance, a vocal sound that is bright, but backed up by warmth, and fully supported resonance. It is part of the *bel canto* school of singing, but originally developed in the old Italian singing schools.
- 4. The beat point, or moment of stress. This is often conveyed with a conductor's "click of the wrist." The exact moment the beat happens.
- 5. James Jordan: It's not necessary to apply traditional conducting gestures to all situations. Convey the concept of accents on main beats, but also on traditionally weak beats. Use gestures that convey weight or heaviness. Use aspects of *chironomy* or chant conducting to convey the horizontal movement of each line. You need to be able to conduct the overall beat/tempo of the work, while still being able to conduct and cut individual parts; move in and out of patterns to address specific vocal lines when they need attention.

CH 9. Choral Repertoire.

- 1. Tenor.
- 2. Motets are unaccompanied choral works in Latin, while anthems are accompanied choral works in English.
- 3. Monteverdi, Gesualdo, Rore, Marenzio, among others.
- 4. Missa Prolationum, Missa Mi-mi, Missa L'homme armé, Missa Caput, among others.
- 5. Ave maria, Lass dich, Psalm 13, among others.
- 6. 1. b
 - 2. d
 - 3. e
 - 4. j
 - 5. i
 - 6. f
 - 7. h
 - 8. g
 - 9. c
 - 10. a

CH 10. General Musical Knowledge.

- A. 1. A stretto is the overlapping of subject statements. One voice presents the subject, then another voice begins imitating it before the subject is finished.
 - 2. A tritone substitution is the substitution of one dominant seventh chord with another that is three whole-steps away. For example, C-E-G-Bb is the substitution for F#-A#-C#-E. The two dominant chords share the same tritone: E-A#/Bb.
 - 3. A quodlibet is a musical composition combining two or more pre-existing melodies. An example of a quodlibet can be found in the final variation of J.S. Bach's *Goldberg Variations*.

- 4. An octatonic scale is an eight-note scale with alternating intervals of a whole-step and a half-step. For example, C-D-Eb-F-F\$\pmu-G\$\pm-A-B-C.
- 5. Le nozze di Figaro, Don Giovanni, Cosi fan tutte.
- 6. Two violins, viola, two cellos.
- 7. Scordatura is the tuning of a string instrument different from the normal, standard tuning. Examples from the literature include J.S. Bach's Cello Suite No. 5, the solo viola in Mozart's Sinfonia Concertante, the solo violin in Mahler's Symphony No. 4, and the solo violin in Saint-Saëns' Danse macabre.
- 8. Brahms, Variations on a Theme of Paganini, Op. 35; Liszt, Six Grandes Études de Paganini; Rachmaninoff, Rhapsody on a Theme of Paganini, Op. 43; George Thalben-Ball, Variations on a Theme of Paganini.
- B. 1. John Adams.
 - 2. Aaron Copland.
 - 3. Robert Schumann.
 - 4. Claude Debussy.
 - 5. Gustav Mahler.
 - 6. Hector Berlioz.
 - 7. Béla Bartók.

ASSOCIATESHIP ANSWERS

A 4. Figured Bass.



A 5. Harmonization.



A 8. Analysis.

- 1. Composer: Ludwig van Beethoven. Date of composition: 1796-97. Sonata in E-flat Major, Op. 7, 3rd movement.
- 2. a. Ternary form.
 - b. Rounded binary form.
- 3. A B A A Allegro D. C.

 Eb major Eb minor Eb major

Section A = Rounded Binary Form.

Sub-section a contains two phrases:

Phrase 1 = mm. 1-8, ends with a half cadence in Eb major.

Phrase 2 = mm. 9-24, ends with a perfect authentic cadence in Bb major.

Phrase 2 is much longer than Phrase 1 because of phrase expansion through the use of sequence (mm. 12-14) and repetition (mm. 16-19 and 19-22).

Sub-section b, mm. 25-42 does not contain a complete phrase as there is no cadence.

This sub-section tonicizes F minor. In mm. 39-40, the F minor triad yields to a vii⁰⁶ triad (back in Eb major), then to a V_6 in the next two measures, paving the return to Eb major.

Sub-section a' contains two phrases:

Phrase 3 = mm. 43-50, ends with a half cadence in Eb major.

Phrase 4 = mm. 51-86, initially in Eb minor, but ends with a perfect authentic cadence in Eb major.

Codetta = mm. 97-95, with tonic pedal.

Phrase 4 is much longer than Phrase 3 because of phrase expansion through multiple deceptive harmonic progressions, repetitions, and sequence. Modal mixture and the tonicization of the lowered submediant are notable harmonic features here.

Section B = Rounded Binary Form

Sub-section c, mm. 96-111, contains one phrase ending with a half cadence in Eb minor.

Sub-section d, mm. 112-123, contains one phrase; initially in Bb minor, but ends with a half cadence in Eb minor.

Sub-section c', mm. 124-149, contains one phrase ending with a perfect authentic cadence in Eb minor at m. 138. A short codetta with tonic pedal follows the perfect authentic cadence.

- 4. a. Examples of tonic pedal: mm. 86-95, mm. 138-147.
 - b. An arpeggiated fully-diminished seventh chord: mm. 25-30.
 - c. Examples of the augmented sixth chord: mm. 68, 109, 121, 135.
- 5. Harmonic analysis:

I

m. 53
$$i_{\frac{6}{4}} - V^7$$

m. 54 bVI

$$m. 57 = m. 56$$

m. 66
$$vi = iv in Eb minor$$

6. Both passages (mm. 1-25 and mm. 43-86) show antecedent-consequent construction. In each passage, the antecedent phrase is of typical length (mm. 1-8, mm. 43-50), but the consequent is much longer due to phrase expansion (mm. 9-24, mm. 51-86). Phrase expansion is achieved through the use of sequence and repetition.

Additionally, the consequent phrase in the latter passage (mm. 51-86) includes a parenthetical insertion. Harmonically, this consequent phrase makes use of modal mixture and a brief modulation to C-flat major.

The consequent phrase in mm. 9-24 leads to B-flat major. The consequent phrase in mm. 51-86 explores modal mixture, but eventually concludes in E-flat major.

A 9. Fugue.



A 11. Continuation of Composition.



A 12. General Musical Knowledge.

- 1. 2' (Two feet).
- 2. b. E.M. Skinner.
- 3. b. Verdi.
- 4. Haydn, Corrette, Rheinberger, Guilmant, Hindemith, Harrison; also Saint-Saëns and other 'organ symphony' composers.
- 5. a. Mixture IV.
- 6. b. Grosse Fuge.
- 7. b. Edouard Manet.
- 8. c. The serpent.
- 9. c. Gabriel Fauré.
- 10. Karl Straube.
- 11. Chaconne and passacaglia.
- 12. b. Pitman valve.
- 13. The Riverside Church.
- 14. Giacomo Puccini.
- 15. Lied (pl. Lieder). Schubert, Schumann, Brahms, Wolf, Strauss, et al.
- 16. 8', 4', 2-2/3', 2', 1-3/5': unison, octave, twelfth (nazard), fifteenth (doublette), seventeenth (tierce).
- 17. St. Sulpice.
- 18. c. Fedelini.
- 19. Six.

- 20. Eighteen.
- 21. a. Würzburg.
- 22. c. The reeds are drawn but silenced by the ventil pedal until later.
- 23. a. Perotin, Machaut, Ockeghem.
- 24. a. Manual Mixture IV.
- 25. b. Allemande.

FELLOWSHIP ANSWERS

F 7. Counterpoint.



F 8. Fugue.



F 11. Orchestration.

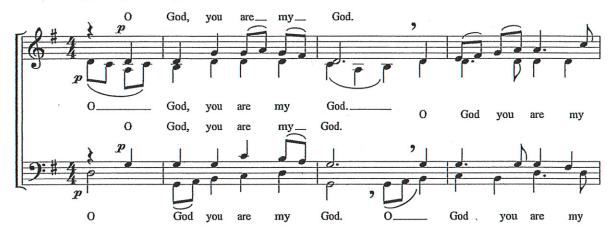
- 1. C-flat major.
- 2. Inserting their hand into the bell/hand-stopping.
- 3. The "clarino."
- 4. A fifth.
- 5.

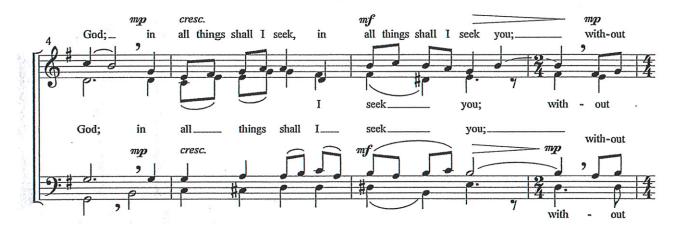


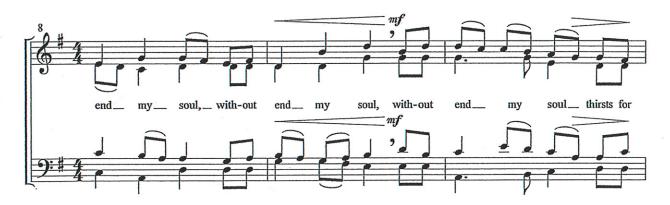


F 12. Composition.

Thoughtfully, with expression J = c.58







Copyright © 2015 by Edward Eicker. All rights reserved.

