American Guild of Organists

Associate Examination

2016

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American Guild of Organists

Examination for Associateship

May 26, 2016

PAPERWORK

SECTION II

SESSION I

SECTION II

SESSION I

Three hours allowed

Candidates are required to work every test. No textbook will be permitted in the examination room at either session. The candidate will write each answer on the designated answer sheets provided. Working papers should be retained for future reference, since the papers presented to the examiners will not be returned.

A 8. (25 points) **Analysis.**

1. Examine the score for A 8 and give an opinion as to the composer and the approximate date of composition. (2 points)

2. a. Identify the overall form of the piece.

   b. What is the form of the first 95 measures? (2 points)

3. Using measure numbers, chart the structure of this piece, identifying the main sections, phrases and tonal centers. Comment briefly on the material. (6 points)

4. Locate one example of each of the following:
   (Use answer sheet.)

   a. A tonic pedal: mm. _____. (1 point)

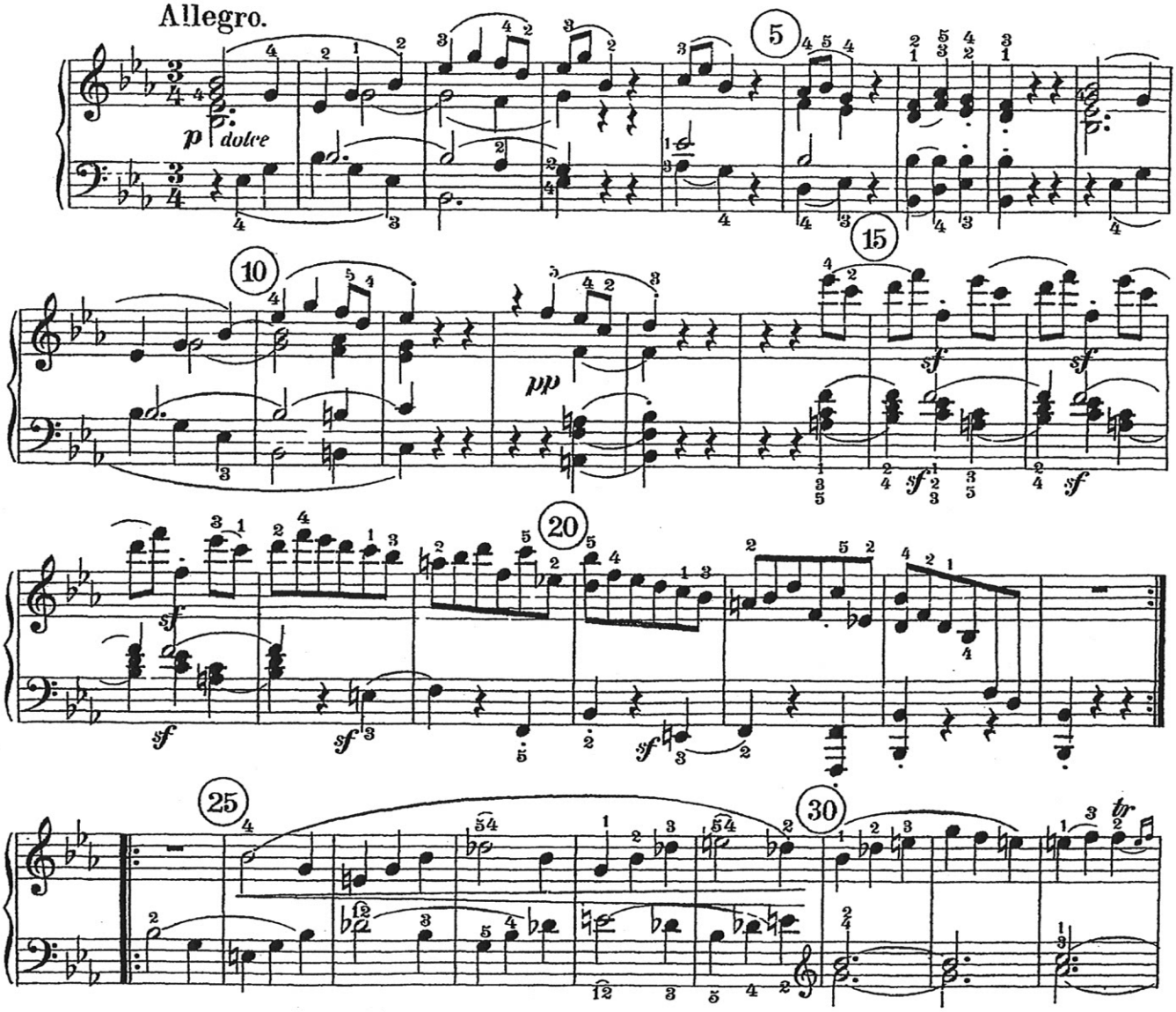
   b. An arpeggiated full-diminished seventh chord: mm. _____. (1 point)

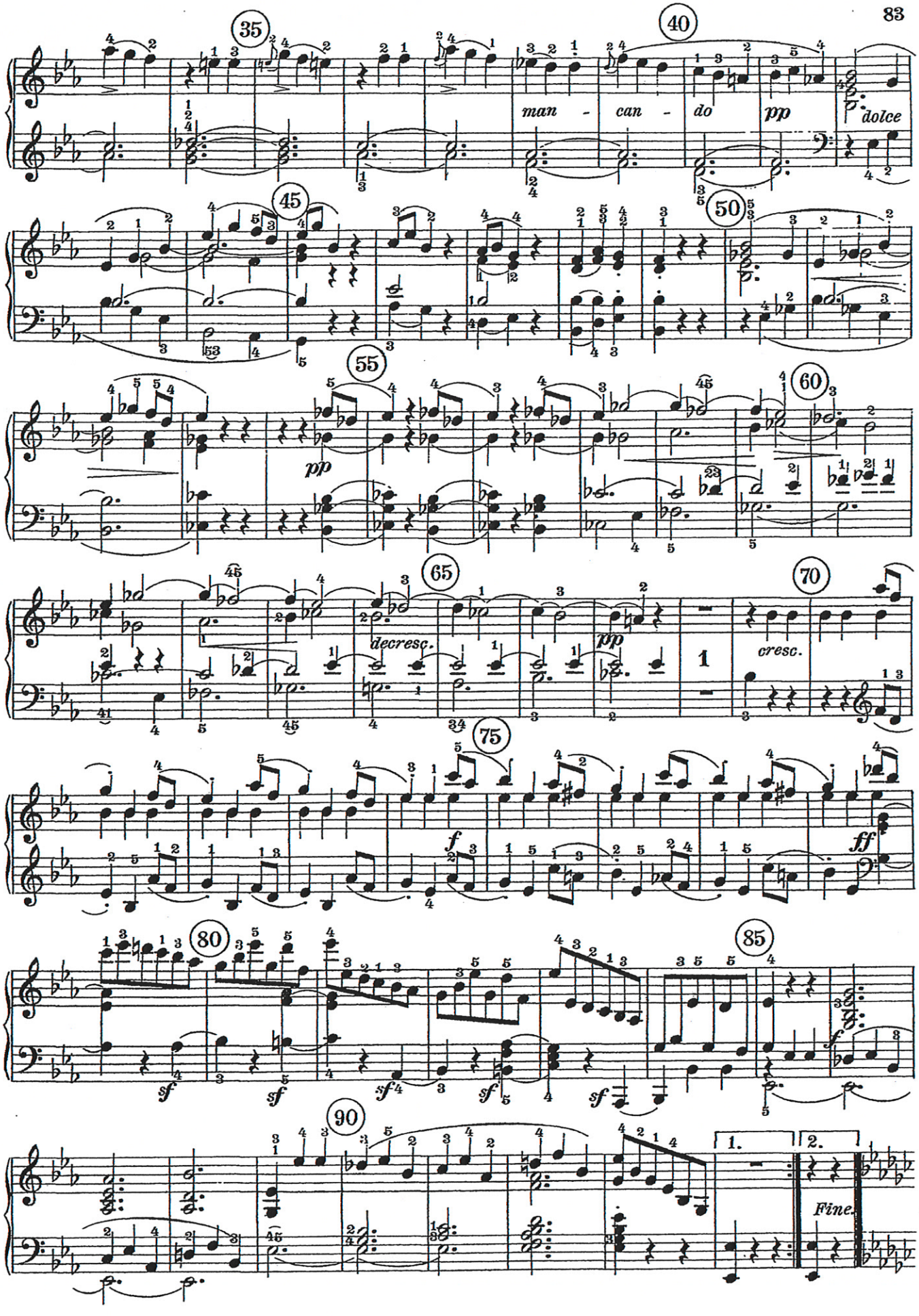
   c. An augmented sixth chord: m. _____. (1 point)

5. Using measure numbers and Roman numerals to describe function, give a detailed harmonic analysis of mm. 34-43 and mm. 50-70. (8 points)

6. Compare and contrast the melodic-harmonic structure of mm. 1-23 and mm. 42-85. (4 points)

SCORE for A 8

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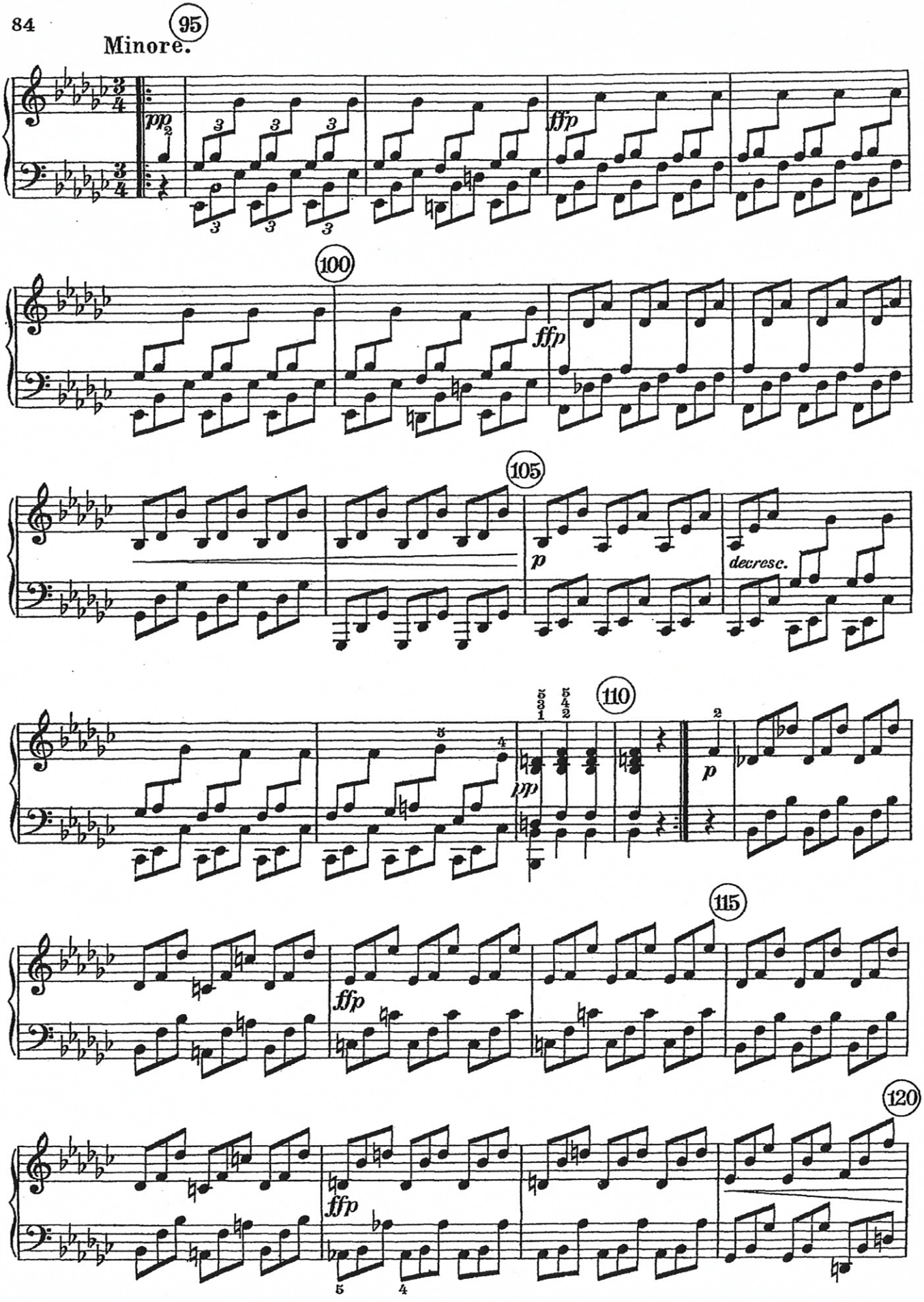

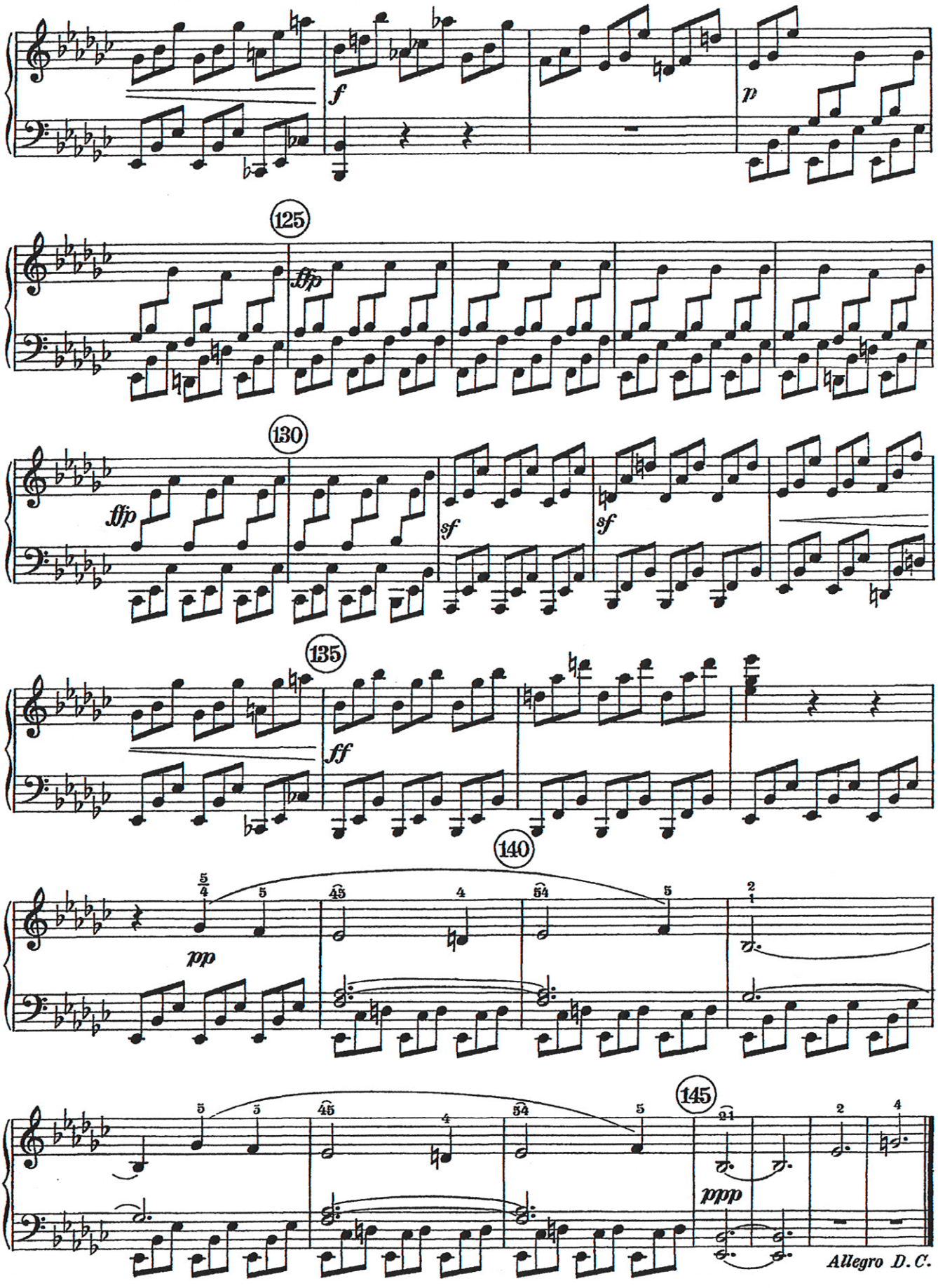
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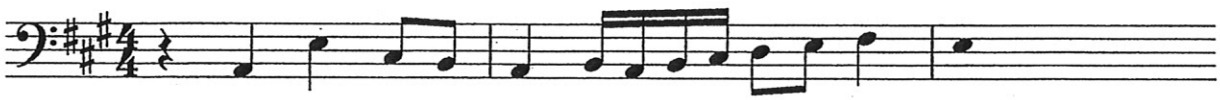
Allegro D.C.

A 9. (20 points) **Fugue.**

a. Write a three-part fugal exposition on the following subject, including a regular countersubject in double (invertible) counterpoint. Assume performance by an unspecified instrumental ensemble. (12 points)



b. Continuing from the end of your exposition, modulate to the relative minor key using material from the subject and/or your countersubject. Once in the relative minor key, present the subject in melodic inversion and include a stretto involving at least two voices. (8 points)

American Guild of Organists

Examination for Associateship

May 27, 2016

PAPERWORK

SECTION II

SESSION II

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SESSION II

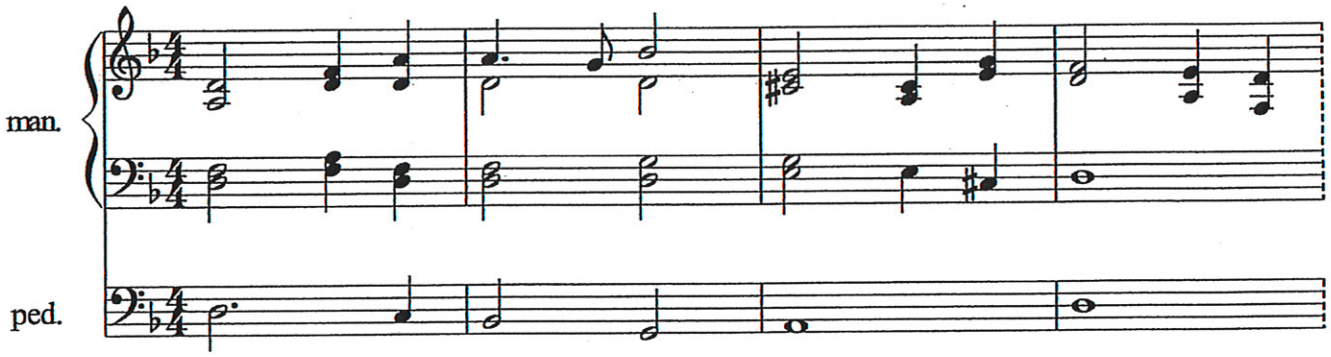
Three hours allowed

A 10. (15 points) **Ear Tests.**

Ear Tests will be given by the proctor.

A 11. (20 points) **Harmonization-Composition.**

Continue and bring to a conclusion this passage for organ in the style of the opening, in about 12-16 additional measures. Imaginative use of the tools of composition will be expected. You do not need to recopy the given measures.



PROCTOR'S SHEET FOR EAR TESTS

(N.B.: only the proctor may see this sheet.)

SECTION II

SESSION II

EXAMINATION FOR ASSOCIATESHIP

May 27, 2016

A 10. Ear Tests. Instructions to the Proctor.

Proctor: Please inform the candidates that

a. Test A will be played four times;
b. they may begin writing as soon as the playing starts;
c. after the fourth performance of the test by the proctor they will be allowed not more than three minutes to complete their writing.

The Proctor will:

a. state to the candidates the key and time signature of Test A;
b. sound the tonic chord, holding it long enough to assure its acceptance.

The Proctor will then play Test A four times, one beat = circa 66, allowing thirty seconds between each playing.

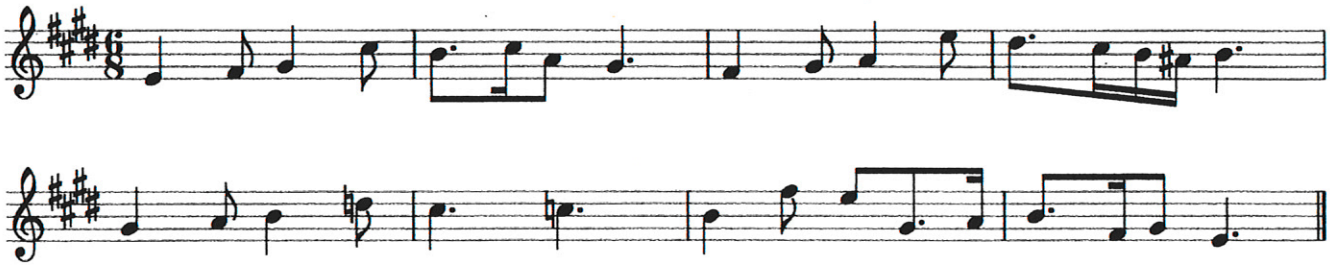
Test B is to be given at the conclusion of the three-minute period. The proctor will again:

a. state the key and time signature, and
b. sound the tonic chord.

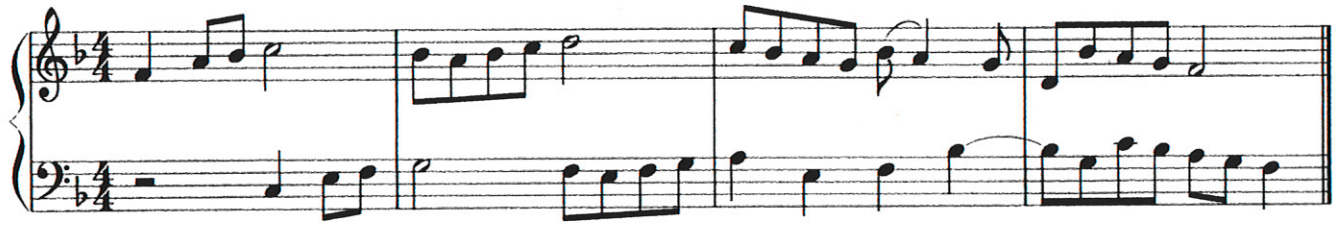
The Proctor will then play Test B four times, one beat = circa 66, allowing thirty seconds between each playing. After the fourth performance of Test B, the candidates will be allowed not more than three minutes to complete their writing.

Notes in vertical intervals are to be played simultaneously.

A.



B.



A 12. (20 points) **General Musical Knowledge.**

Select and answer twenty questions from those provided below. If more than twenty are answered, only the first twenty answers will be graded.

1. How long is the bottom 'c' pipe of a 4' Gedeckt?

2. Which organ building firm came first?

    a. Casavant
    b. E.M. Skinner
    c. Holtkamp

3. Which opera composer was associated with the *Risorgimento* in Italy?

    a. Monteverdi
    b. Verdi
    c. Busoni

4. Name two composers of organ concertos, **other** than Poulenc or Handel.

5. In French Classic registration, which stop does **not** appear in the *Grand Jeu*?

    a. Mixture IV
    b. Trompette 8'
    c. Cornet V

6. Which of the following is a late work by Beethoven?

    a. *Kleines Harmonisches Labyrinth*
    b. *Grosse Fuge*
    c. *Gruenwalder Hof*

7. Of the following, who was **not** an "Impressionist" composer?

    a. Maurice Ravel
    b. Edouard Manet
    c. Claude Debussy

8. In French 19th-century church music, plainsong was often accompanied by:

    a. the trumpet
    b. the sackbut
    c. the serpent

9. Which of the following Parisian organist/composers was not associated with Ste.-Clothilde?

    a. Charles Tournemire
    b. Gabriel Pierné
    c. Gabriel Fauré

10. Reger collaborated with a famous organist in preparing organ works. Name him.

11. Name **both** very similar Baroque musical forms that share the following characteristics:

    Three beats per bar
    Moderate to slow tempo
    Use of many variations

12. Which term does not belong in discussing a mechanical-action organ?

    a. roller
    b. Pitman valve
    c. Barker lever

13. With which New York church was Virgil Fox most famously associated?

    a. St. Patrick's Cathedral
    b. St. Bartholomew's
    c. The Riverside Church

14. Who composed *La Bohéme* and *Turandot*?

15. What is the German term for art song? Name a famous composer of this genre.

16. List the pitches of the cornet.

17. Name Charles-Marie Widor's church in Paris.

18. Which of these was not an Italian concert organist?

    a. Tagliavini
    b. Germani
    c. Fedelini

19. How many trio sonatas did Bach write for the organ?

20. How many pieces are in the *Leipzig Chorales*?

21. Which of theses cities is **not** associated with J.S. Bach?

    a. Würzburg
    b. Cöthen
    c. Lüneburg

22. *Jeux d'anches préparés* is most accurately described thus:

    a. the reeds are drawn
    b. the reeds are coupled from the Récit
    c. the reeds are drawn, but silenced by the ventil pedal until later.

23. Which grouping of composers is in the correct chronological order?

    a. Perotin, Machaut, Ockeghem
    b. Machaut, Perotin, Ockeghem
    c. Perotin, Ockeghem, Machaut

24. Which of these stops has the greatest number of pipes?

    a. manual Mixture IV
    b. pedal Mixture IV
    c. manual Diapason 8'

25. Which of these Baroque dances is **not** in triple meter?

    a. Sarabande
    b. Allemande
    c. Menuet

EXAMINATION FOR ASSOCIATESHIP

May 26 and 27, 2016

SECTION I

WORK AT THE ORGAN

Approximately forty minutes will be allowed

A 1. (40 points) Candidates will prepare one piece from each of the following four lists, and be prepared to play all or any portion of each piece, as requested by the examiners. One (and only one) of the selections will be a slow movement, marked with an asterisk* in the lists below. The candidate may play the repertoire in any order.

LIST A
Georg Böhm: Prelude and Fugue in D Minor (Edition Schott ED 21679, Sämtliche Orgelwerke/Complete Organ Works, Volume 32 of Meister der Norddeutschen Orgelschule/Masters of the North German Organ School, or Breitkopf 6634, Sämtliche Werke, Band I Nr. 4, also available from Ludwig Masters or imslp.org).
Dieterich Buxtehude: Ich ruf zu dir, Herr Jesu Christ, BuxWV 196 (any edition).
Dieterich Buxtehude: Toccata in F Major, BuxWV 157 (any edition, title in Hansen edition ed. Hedar is Toccata und Fuga, p. 103).
Franz Tunder: Komm, heiliger Geist, Herre Gott (Breitkopf 6718).
*François Couperin: Chromhorne sur la Taille from *Messe pour les Couvents* (any edition).

LIST B
J.S. Bach: Prelude and Fugue in A Major, BWV 536 (any edition).
J.S. Bach: Allegro (iii) from *Trio Sonata* No. 1, BWV 525 (any edition).
*J.S. Bach: Adagio e Dolce (ii) from *Trio Sonata* No. 3, BWV 527 (any edition).
J.S. Bach: Trio in D Minor, BWV 583 (not *Trio Sonata*) (any edition).
*J.S. Bach: Nun komm, der Heiden Heiland, BWV 659 (any edition).
J.S. Bach: Toccata in D Minor, BWV 538 ("Dorian/Dorische") (any edition).

LIST C
*Charles-Marie Widor: Adagio from *Symphonie V* (any edition).
*Frank Bridge: Adagio in E Major from *Three Pieces* (any edition).
Louis Vierne: Allegro vivace (fourth movement) from *Symphonie I* (any edition).
César Franck: Pièce héroïque from *Trois Pièces* (any edition).
Camille Saint-Säens: March Religieuse, Op. 107 (1898 Durand edition, available at imslp.org).
Max Reger: Toccata in D Minor from *12 Stücke für die Orgel*, Op. 59, Book 1 (Breitkopf or Peters).

LIST D
Herbert Howells: Sarabande for the Morning of Easter (Novello or Hal Leonard HL.14015542).
Paul Hindemith: Lebhaft (i) from *Organ Sonata II* (any edition).
Vincent Persichetti: *Sonata for Organ*, Op. 86, first movement only (Elkan-Vogel/Theodore Presser PR 463000080).
*Olivier Messiaen: Apparition de l'Église éternelle (any edition).
Maurice Duruflé: Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons, Op. 12 (any edition).
Gerald Near: Carillon on a Ukrainian Bell Carol (Aureole Editions, available from MorningStar Music).

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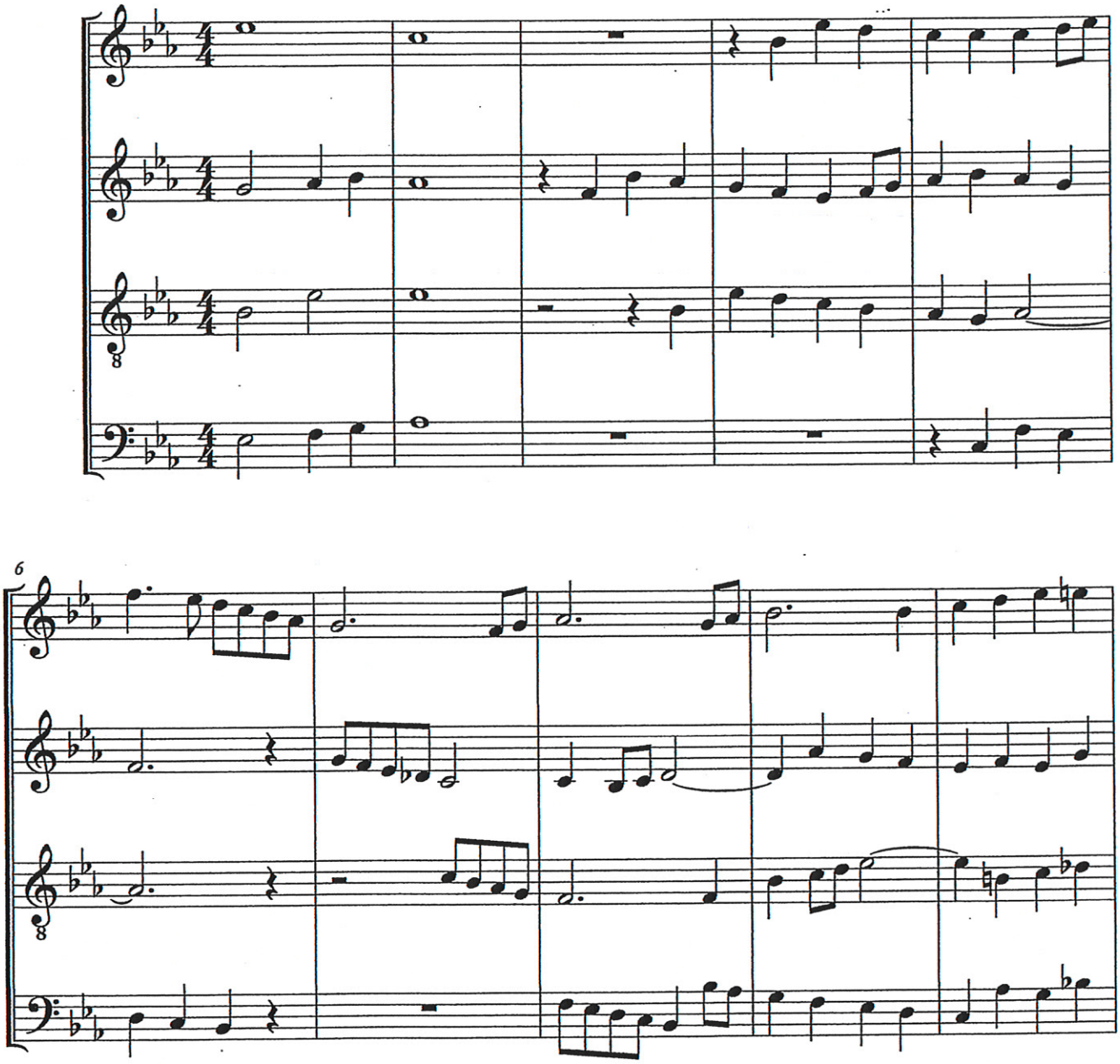
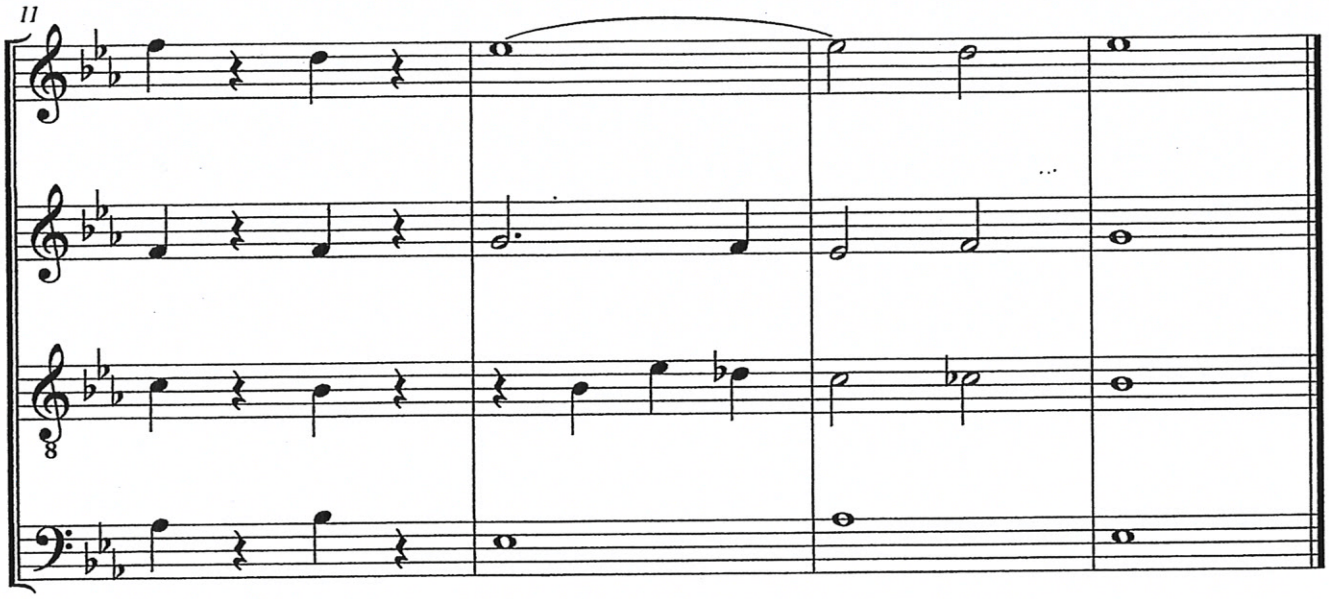
SECTION I

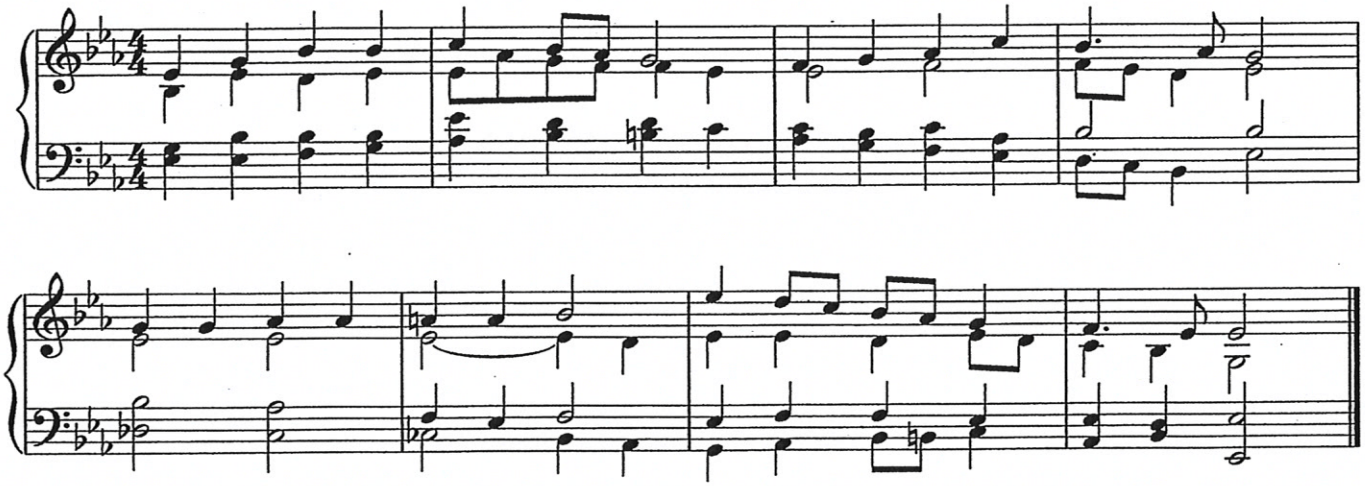
One minute will be allowed to scan each of the following tests.

A2. (10 points) Play the following at sight, using pedals if desired.

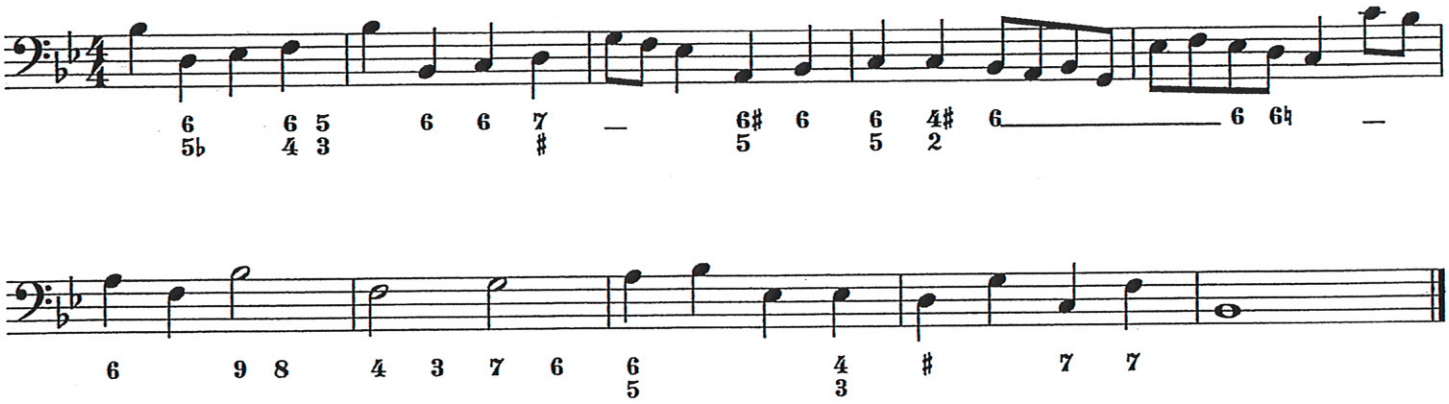




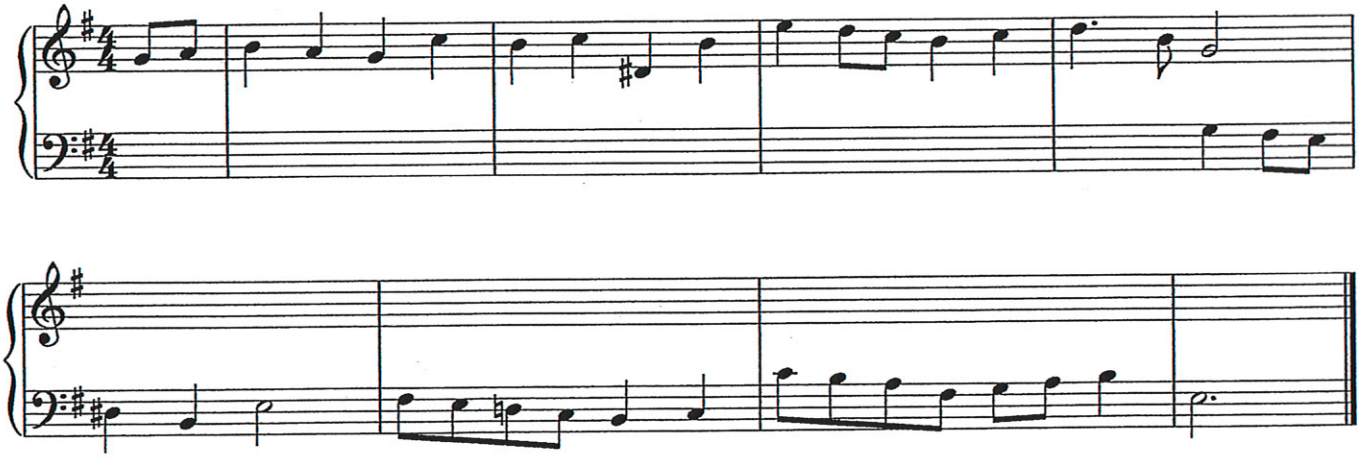
A 3. (10 points) Transpose the following passage of music. This may be played once in the original key, at the candidate's option. Then it is to be transposed up one whole-step and down a whole-step. Pedals may be used.



A 4. (10 points) Realize the following figured bass, with or without pedals.



A 5. (10 points) Harmonize this melody and bass in four parts in continuous fashion. Pedals may be used if desired.

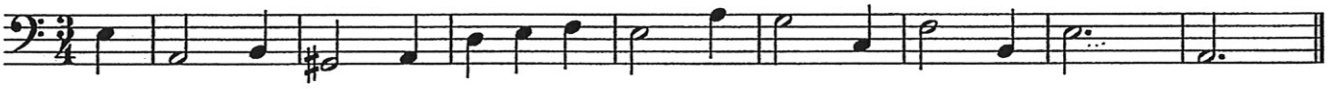


A 6. (10 points) Hymn: chosen by the candidate from a U.S. hymnal, with two hymnals supplied for the examiners. The candidate will introduce the hymn, followed by two stanzas bridged by an interlude. The introduction and interlude may be original, selected from published repertoire, or improvised. Contrast between the two stanzas and sensitivity to the character of the text and tune will be expected. The candidate may choose to include an interlude in the form of a modulatory bridge with a change of key for the second stanza.

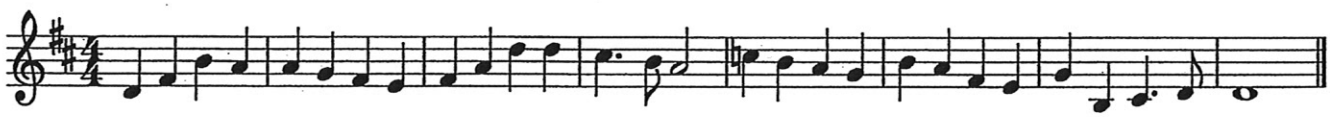
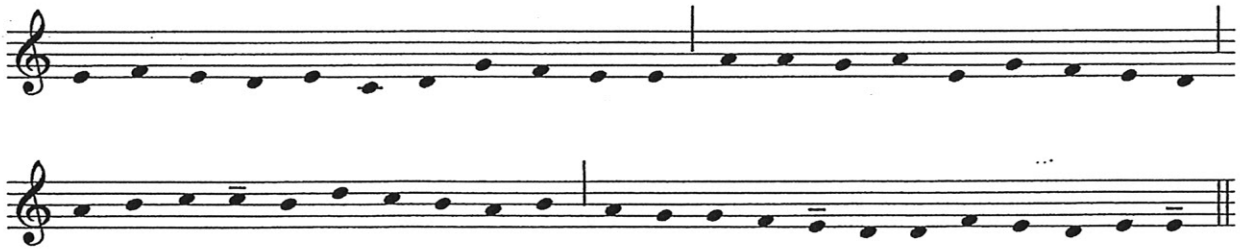
N.B The proctor will instruct the examiners as to which two stanzas the candidate will be accompanying.

A 7. (10 points) Do a, b, or c. The candidate shall have one minute to examine the three options, a, b, and c. Thereupon he or she shall announce to the proctor which option has been chosen. The candidate may then elect to play through the given material for the chosen option, or any portion of that material. After this, an additional minute will be allowed before the candidate begins to play.

a. Improvise five or six variations over the given ground bass.



b. Improvise a brief prelude on the given hymn tune.



c. Improvise a brief prelude on the given chant.