American Guild of Organists

Associate Examination

2017

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American Guild of Organists

Examination for Associateship

May 25, 2017

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. Identify the form of the composition. (1 point)

3. Using measure numbers, chart the structure, identifying the main sections, tonal centers, and main cadential punctuations. Comment briefly on the material. Also comment on any unusual formal features. (10 points)

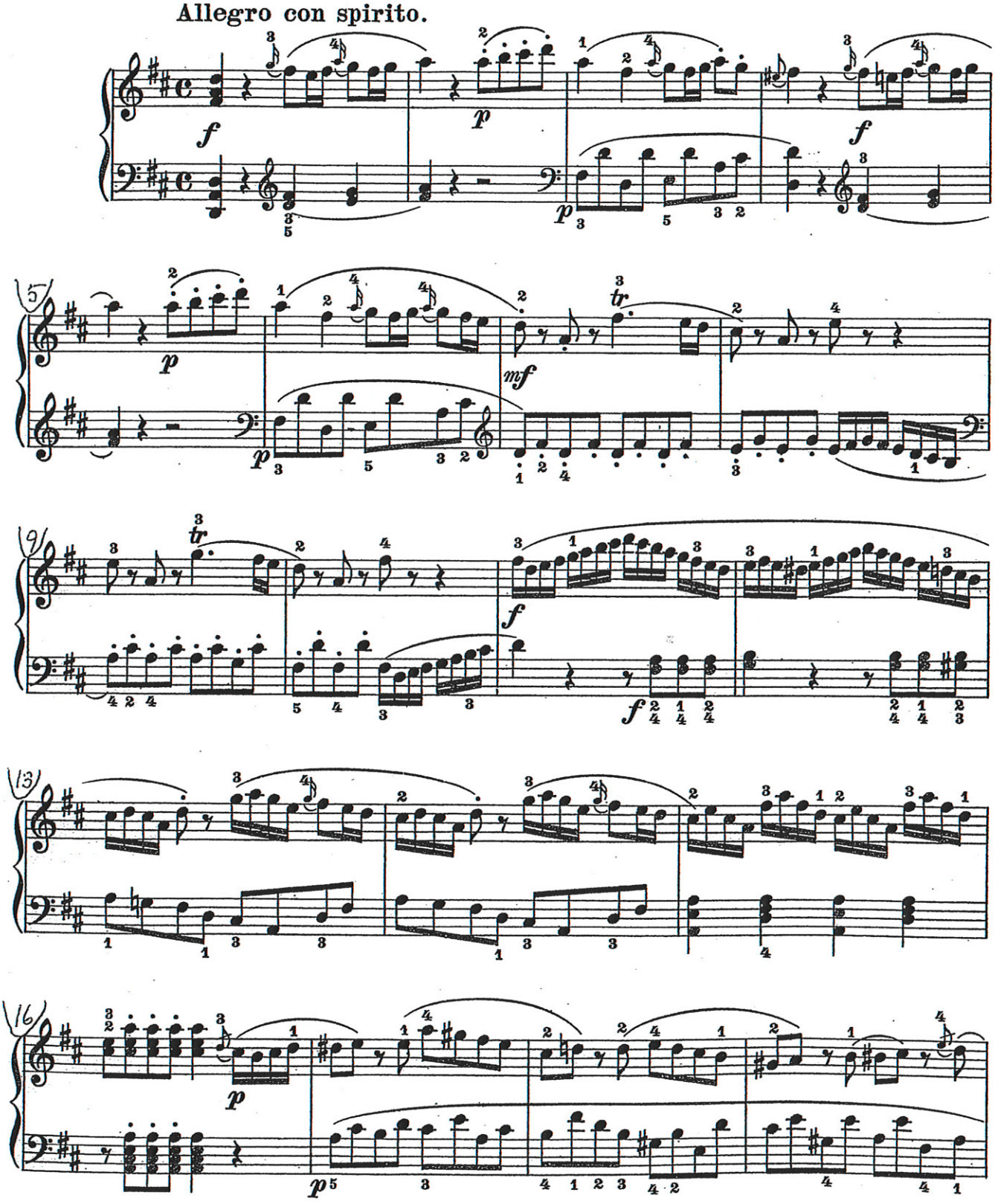
4. Locate one example of each of the following:
(Use answer sheet.)

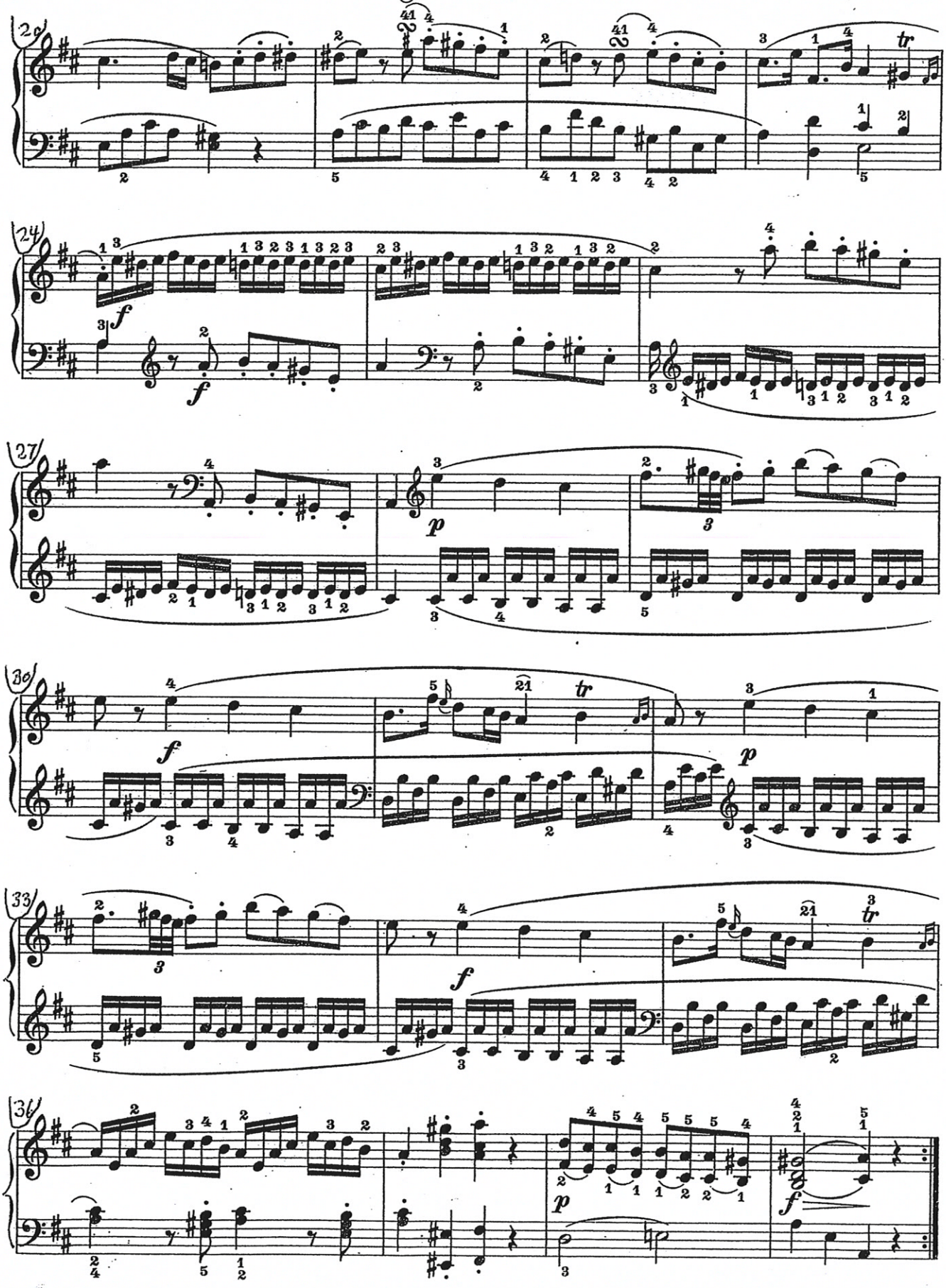
    a. The use of modal mixture: mm. _____. (1 point)

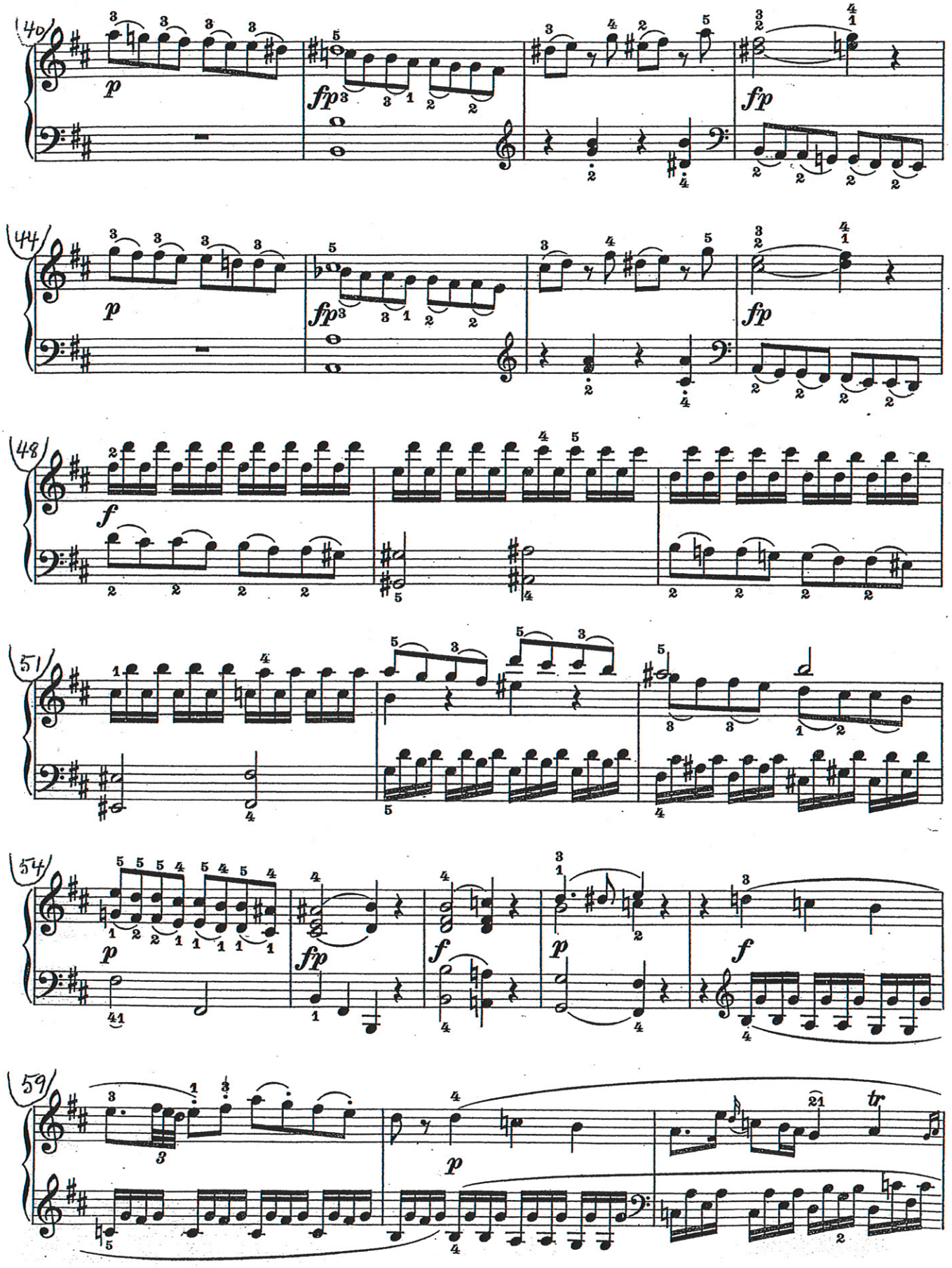
    b. The tonicization of the submediant triad: mm. _____. (1 point)

5. Provide a harmonic analysis of mm. 40-55. (10 points)

SCORE for A 8






40
p
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44
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54
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59
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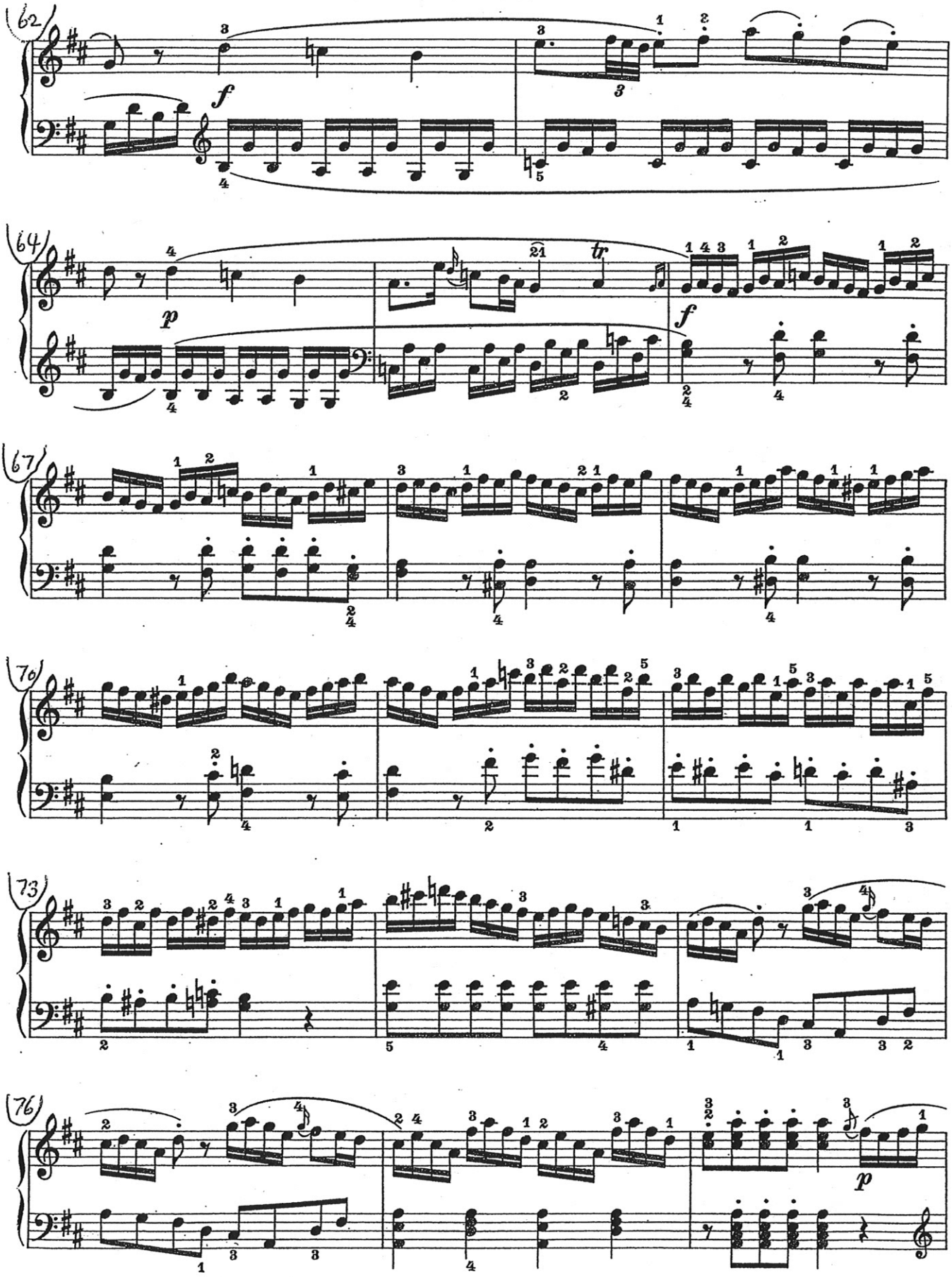
62
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64
p
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67
70
73
76
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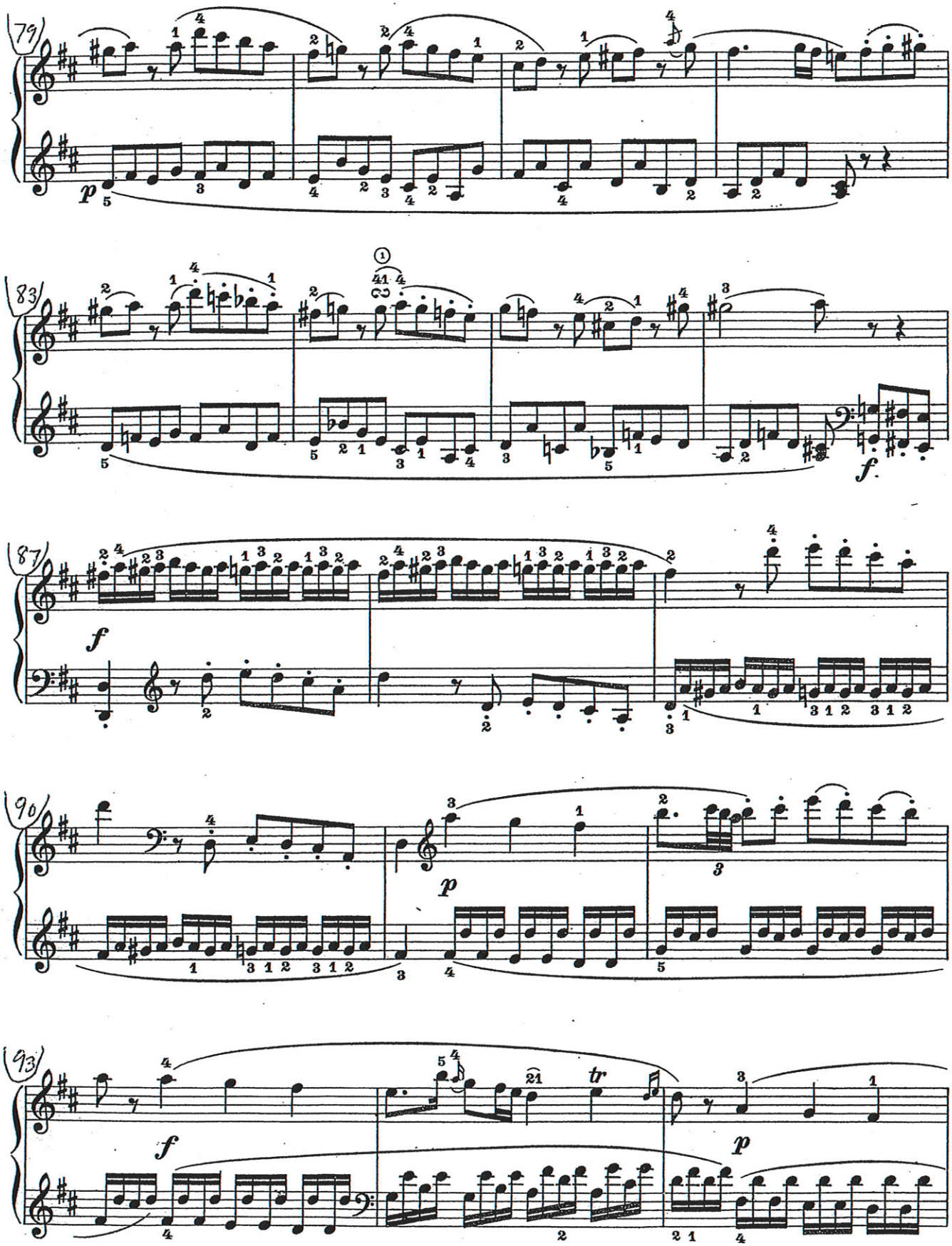
79
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83
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87
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90
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93
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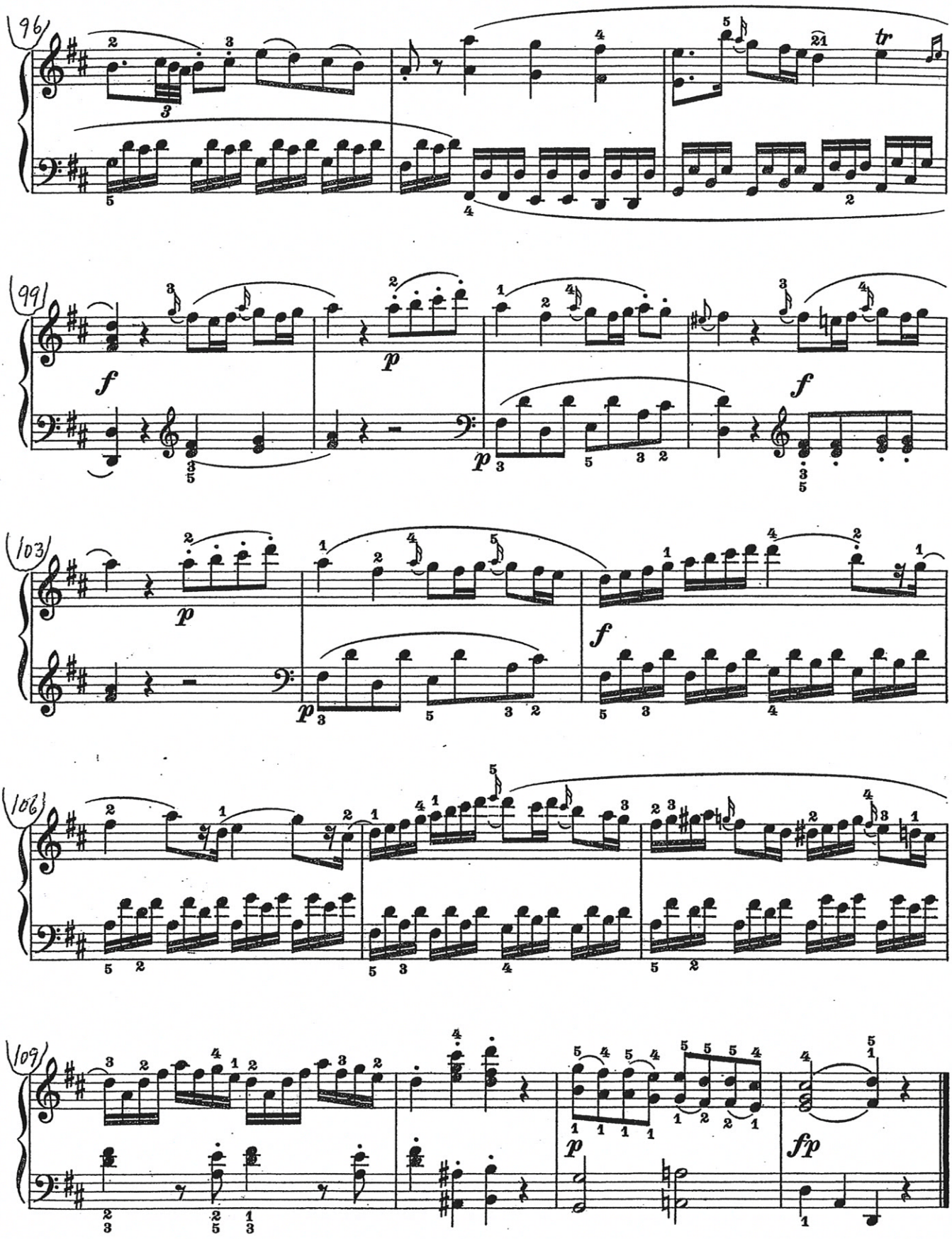
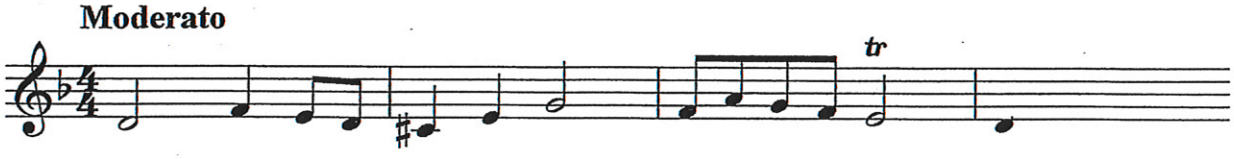

96
tr
99
f
p
103
107
109
fp

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

a. Write a three-voice exposition on the following subject, including a regular countersubject. Assume performance by an unspecified instrumental ensemble. (12 points)



b. At the conclusion of the exposition, write an episode modulating to the relative major key, using motifs from the subject and/or regular countersubject; then state the subject in the relative major key. (8 points)

American Guild of Organists

Examination for Associateship

May 26, 2017

PAPERWORK

SECTION II

SESSION II

SECTION II

SESSION II

Three hours allowed

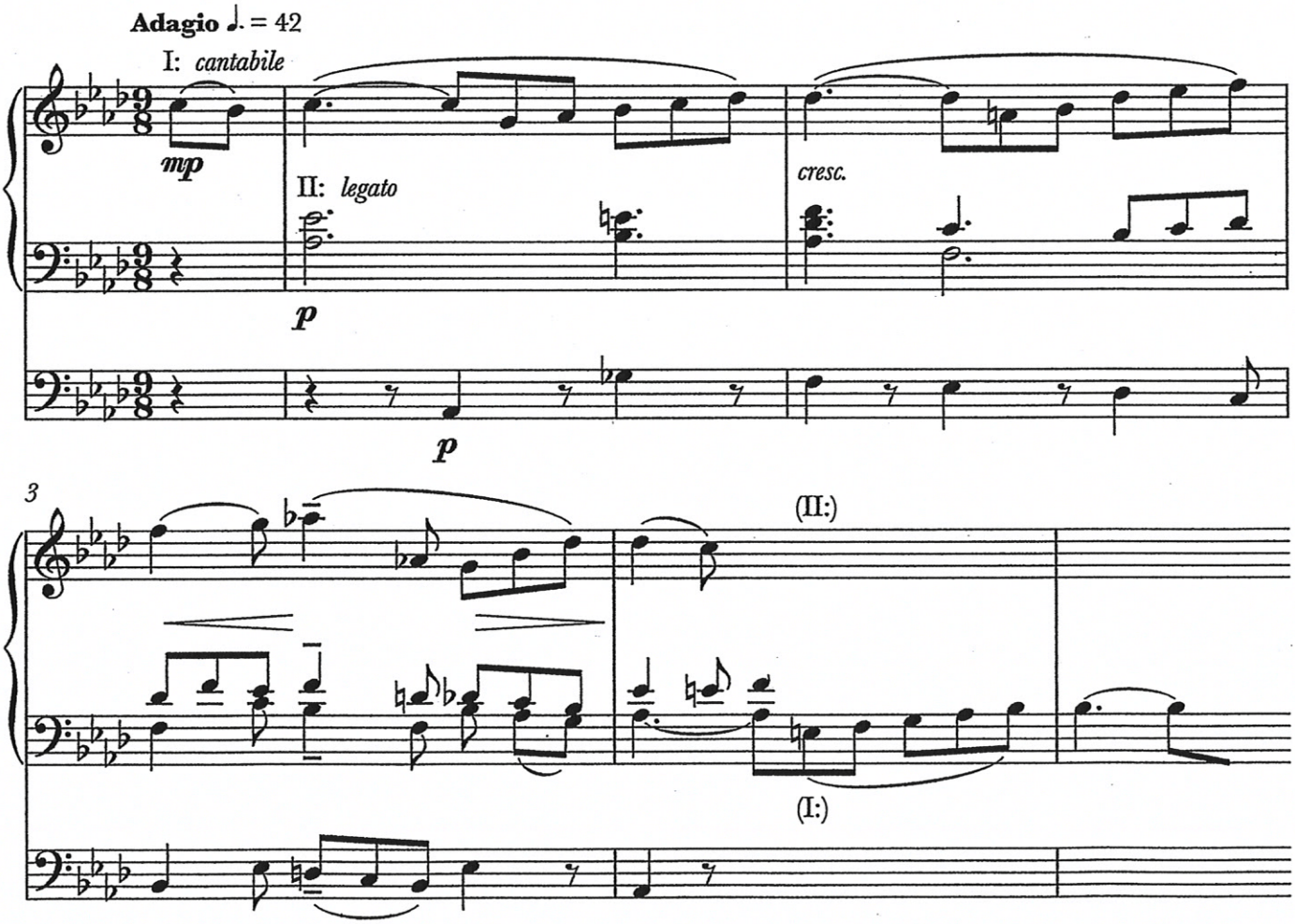
A 10. (15 points) **Ear Tests.**

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.

I: Sw. mild reed 8'
II: Ch. or Gt. flute and string 8' (preferably under expression)
Ped: Light 16', 8' flutes



PROCTOR'S SHEET FOR EAR TESTS

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

SECTION II

SESSION II

EXAMINATION FOR ASSOCIATESHIP

May 26, 2017

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.

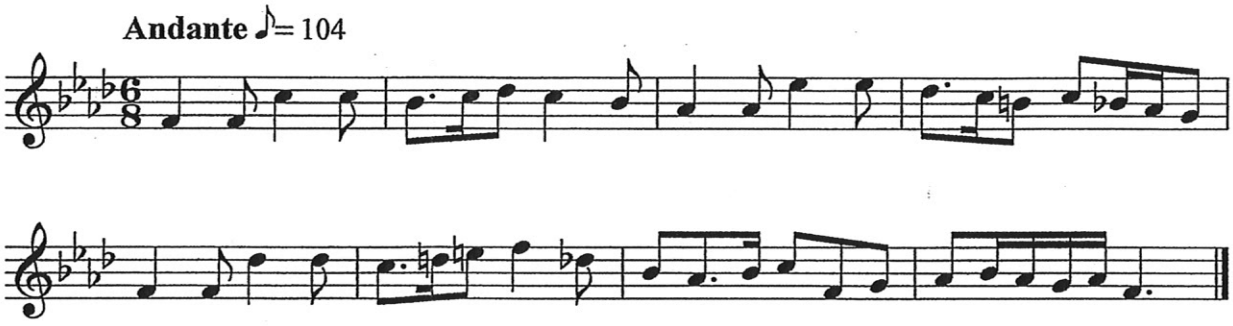
Test B is to be given at the conclusion of the three-minute period. The proctor will again:

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

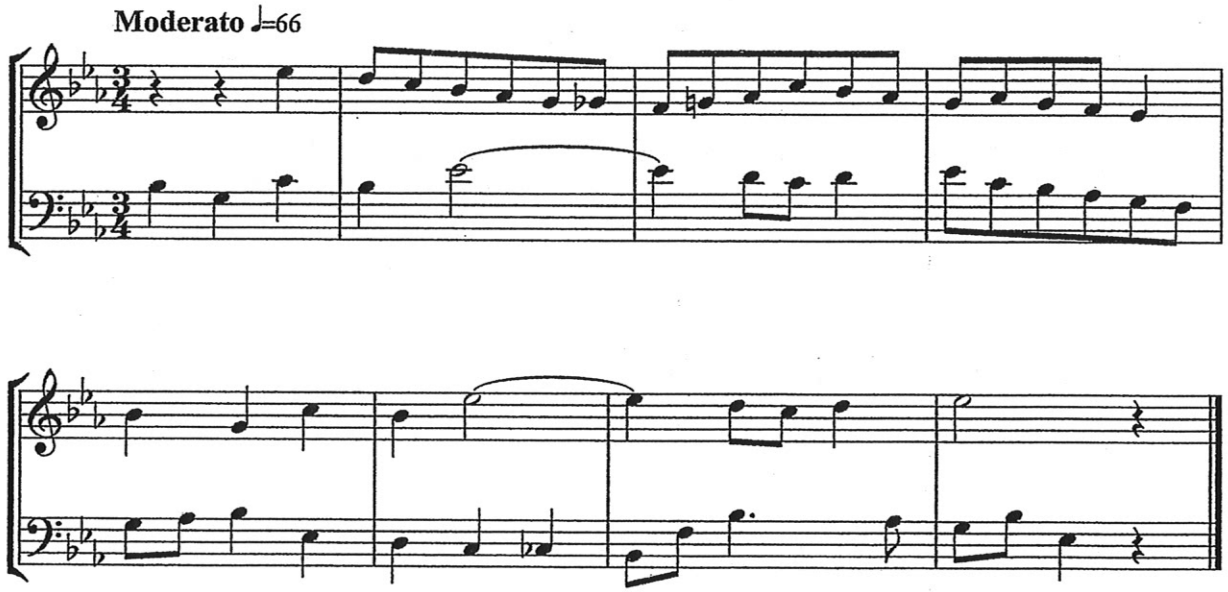
The Proctor will then play Test B four times, one beat = circa 66, allowing thirty seconds between each playing. After the fourth performance of Test B, the candidates will be allowed not more than three minutes to complete their writing.

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. Name three parts of a reed pipe.

2. The *Clavierübung* of J.S. Bach consists of four parts. Describe the contents of any two of the four parts.

3. Name a composer of a "Western Wind" mass.

4. Who wrote the "Prussian" Sonatas?

5. In figured bass, what does the direction *tasto solo* signify?

6. Which of the following composers did not visit the United States?

    a. Dvorak
    b. Schoenberg
    c. Bruckner
    d. Mahler

7. What does "breaking back" mean in regard to organ design?

8. To what does "lining out" refer?

9. What Lutheran chorale was used in J.S. Bach's Cantata 140?

    a. *Christ lag in Todesbanden*
    b. *Ein' feste Burg*
    c. *Wachet auf*
    d. none of the above

10. Briefly describe the *Fitzwilliam Virginal Book.*

11. Name two operas by Giuseppe Verdi.

12. Which of the following is sometimes called the "father of modern organ technique"?

    a. J.S. Bach
    b. Anton Heiller
    c. Jacques Lemmens
    d. Virgil Fox

13. What is the difference between *voce umana* and *voix humaine*?

14. Name a composer of nearly 100 fugues on the Magnificat who spent much of his career in Nuremberg.

15. A river in the Czech Republic figures prominently in what orchestral work by Bedrich Smetana?

16. In what way is the text of Handel's *Messiah* atypical of his oratorios?

17. Who was the blind organist of the Temple Church, London, famous for his organ voluntaries?

18. What composer wrote cantus firmus masses on both *Se la face ay pale* and *L'homme armé*?

19. Whose famous "hand" helped medieval singers with solfège?

    a. Guido d'Arezzo
    b. Antonio Vivaldi
    c. Francesco Landini

20. What Greek myth was the inspiration for early operas by Peri and Monteverdi?

21. What ballet by Stravinsky was premiered in Paris in 1913 and caused a riot?

22. In danger of his life after his opera *Lady Macbeth of Mtsensk* infuriated the Soviet government, which Russian composer listed below made amends with his Fifth Symphony and would live to write ten more?

    a. Igor Stravinsky
    b. Modeste Moussorgsky
    c. Dmitri Shostakovich
    d. Sergei Prokofiev

23. Explain the term "divided compass" (in Spanish, *medio registro*).

24. The sackbut is the ancestor of which modern-day musical instrument?

    a. bassoon
    b. bass clarinet
    c. trombone
    d. oboe

25. On the console of (usually) a larger organ, what is the function of the "all swells" piston?

EXAMINATION FOR ASSOCIATESHIP

May 25 and 26, 2017

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 [Hedar, ed.] 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: Marche 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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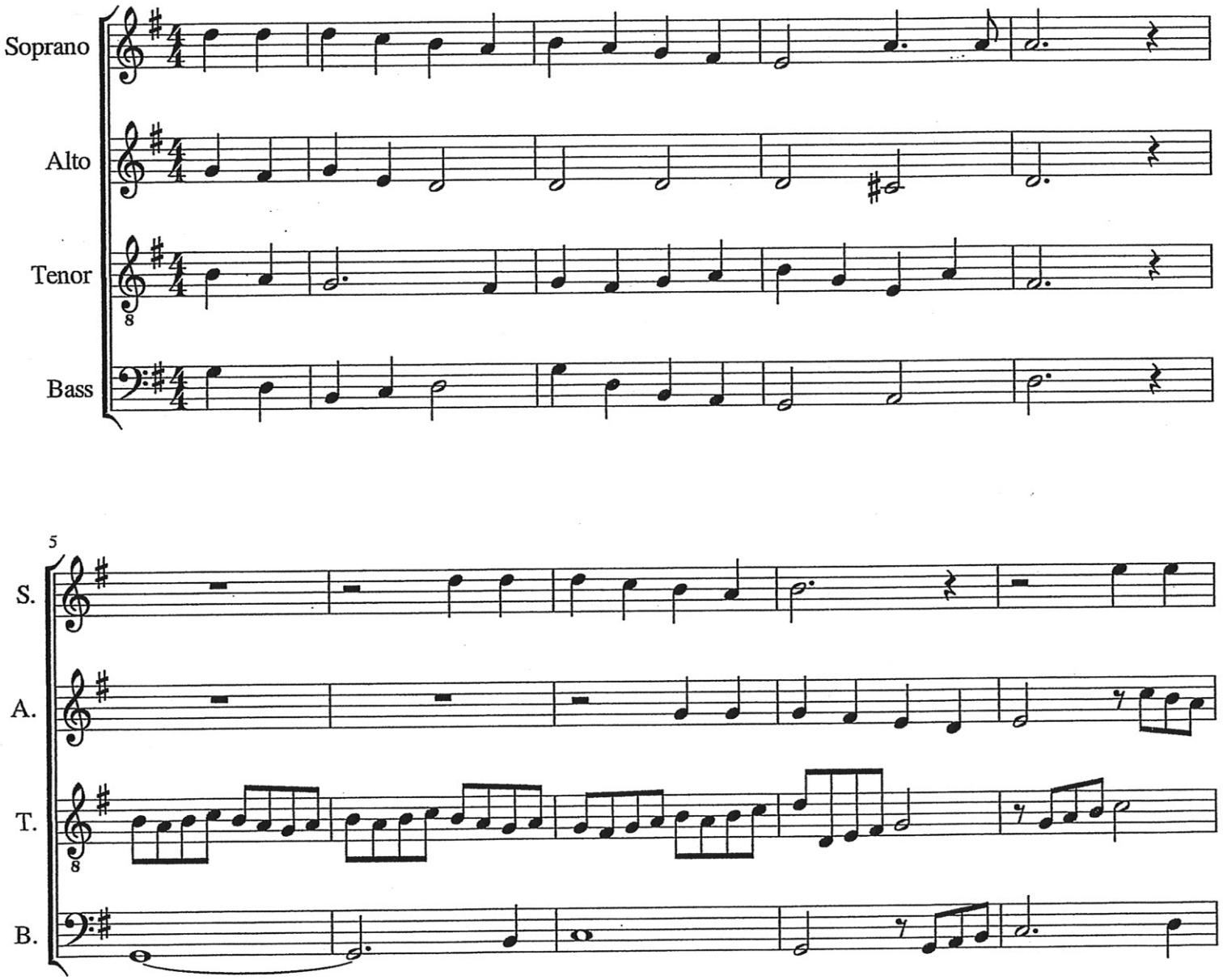
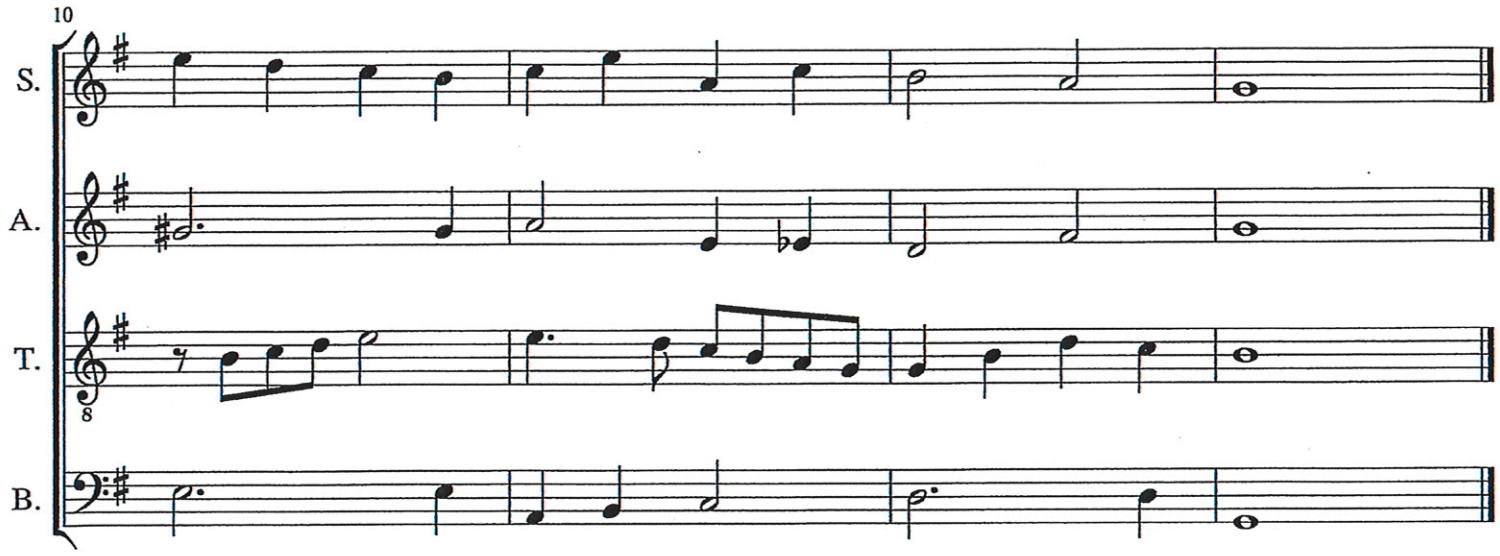
SECTION I

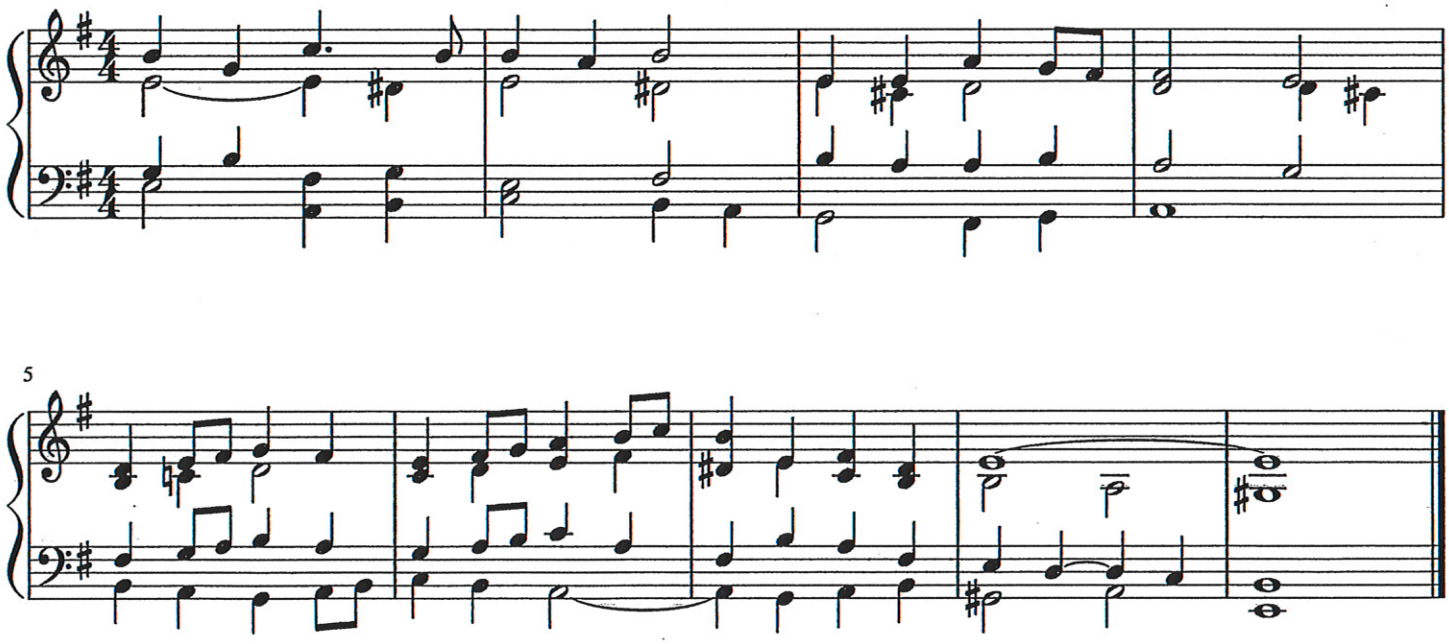
One minute will be allowed to scan each of the following tests.

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

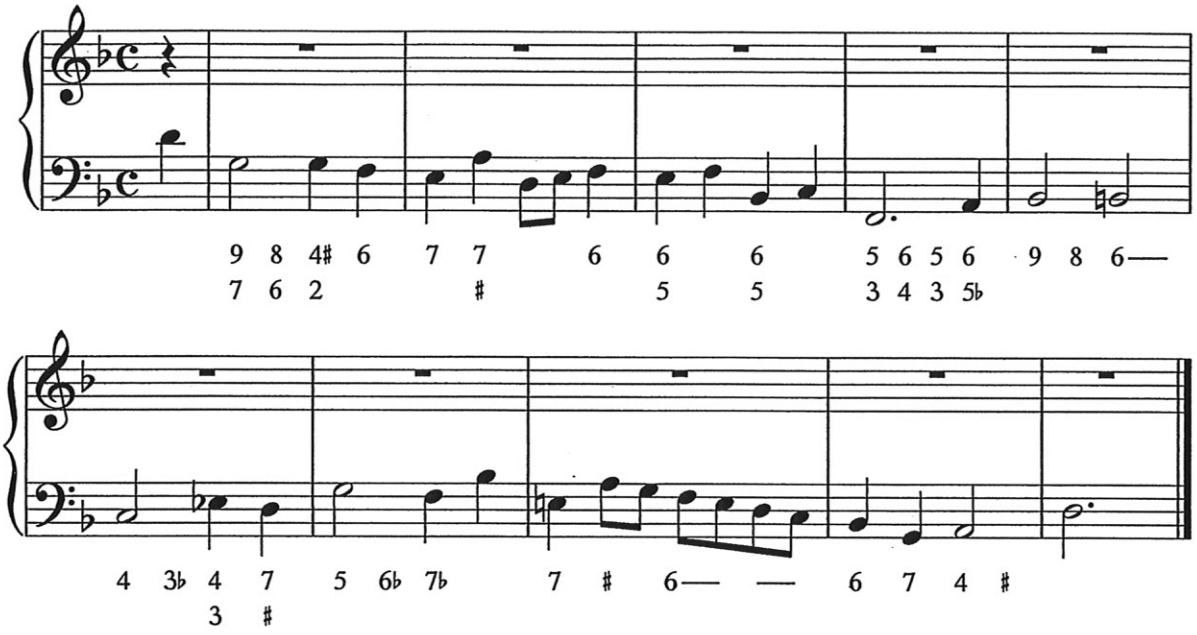




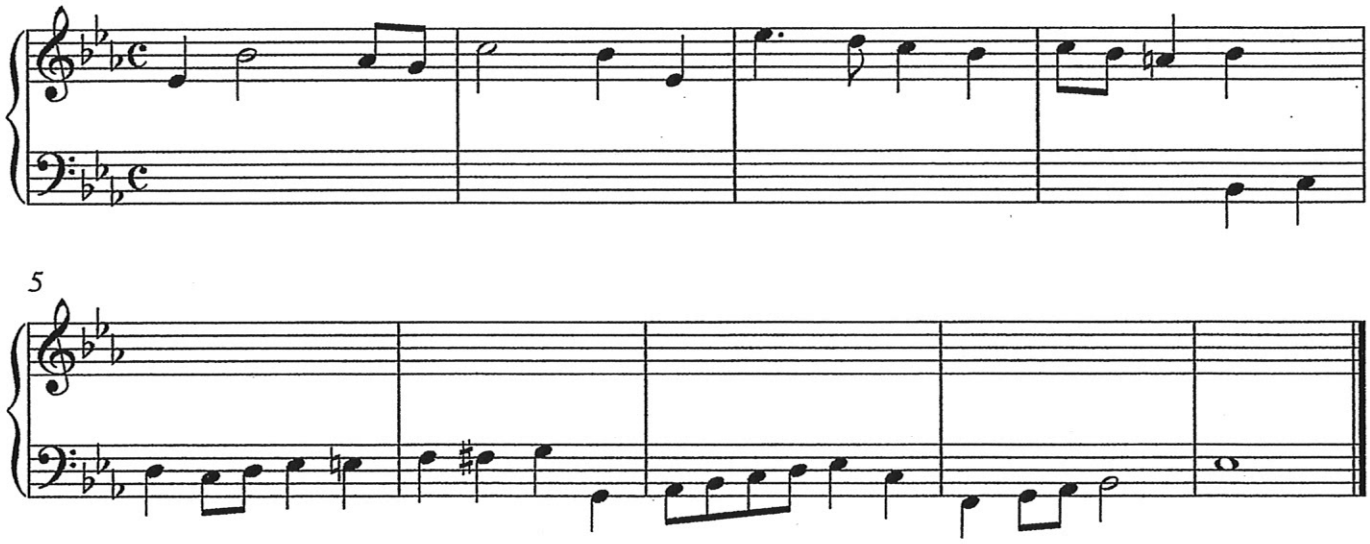
A 3. (10 points) Transpose the following passage of music. This may be played once in the original key, at the candidate's option. Then it is to be transposed up one half-step and down a whole-step. Pedals may be used.



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.

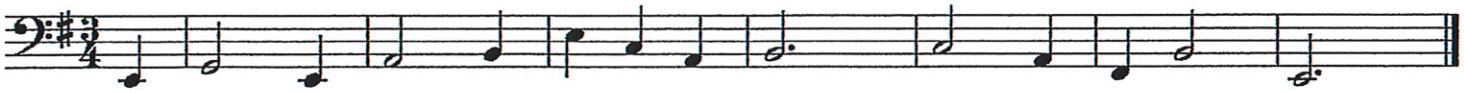


A 6. (10 points) Hymn: chosen by the candidate from a U.S. hymnal, with two hymnals supplied for the examiners. The candidate will introduce the hymn, followed by two stanzas bridged by an interlude. The introduction and interlude may be original, selected from published repertoire, or improvised. Contrast 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.

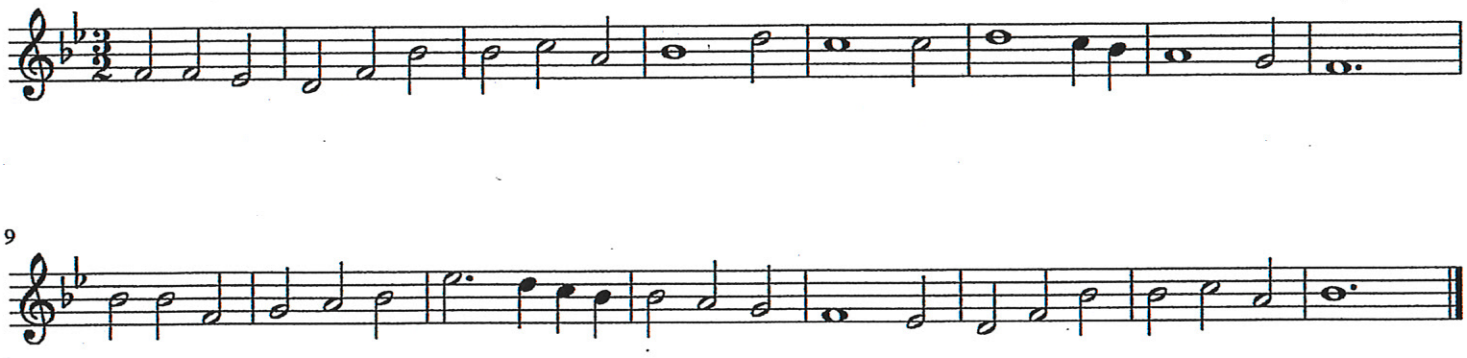
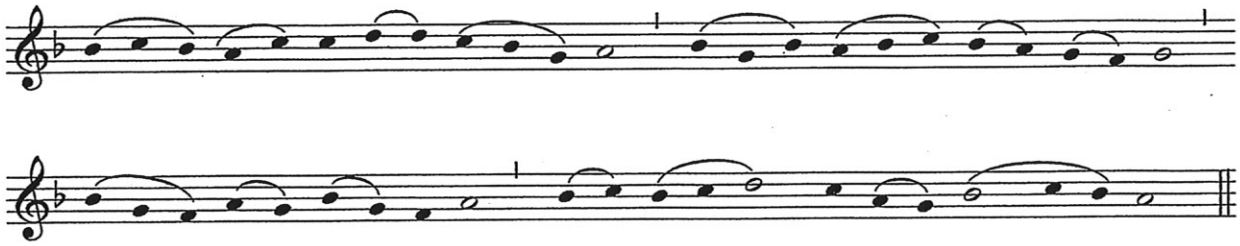
N.B The proctor will instruct the examiners as to which two stanzas the candidate will be accompanying.

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.