

# American Guild of Organists



## Fellowship Examination

2015

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# American Guild of Organists

## Examination for Fellowship

May 28, 2015

PAPERWORK

SECTION II

SESSION I

SECTION II

SESSION I

Three and one-half 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.

F7. (20 points) Counterpoint.

Complete the following in 16<sup>th</sup>-century contrapuntal style, supplying the missing parts. Proper text underlay is expected in your solution. Please note carefully where rests are given and where they are omitted.

Soprano  
Chri - ste e - le

Alto  
Chri - ste e - le

Tenor  
Chri - ste e - le - - -

Bass  
Chri - ste e -

S.

A.

T.  
- - i - son, Chri - ste e - lei - - - - son.

B.  
le

**F8.** (15 points) **Fugue.**

Write a fugal exposition for string quartet on the following subject, including a regular countersubject in double counterpoint.

**Andante con moto**

Violin I

*mp dolce*

Vln. I

**F9.** (15 points) **Essay.**

Answer one of the following three questions.

1. Discuss Reger's large-scale organ works, with specific focus on at least three by title and opus number. Discuss, among other things, forms and how Reger handles them; procedures such as (among others) variation and fugue; harmony; and specific considerations and challenges of interpretation, registration, and performance.
2. Discuss Reger's work and output as a composer of sacred/liturgical organ music. Refer to specific compositions, collections, and/or opus numbers as appropriate. In discussing this music, offer specific and detailed commentary on genre and form, purpose, usefulness in the present time, and performance issues.
3. Max Reger was not only a composer of organ music, but his output for other musical media is also impressive. Write an essay on the non-organ-based works of Reger, with specific information on kinds of works, instrumentation, genre, and form.



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PAPERWORK

SECTION II

SESSION II

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### SESSION II

**Three and one-half hours allowed**

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

Ear Tests will be given by the proctor.

**F 11. (15 points) Orchestration.**

1. Which common orchestral woodwind instruments can't produce the (concert) pitch of A below middle C? (1 point)
2. Is the frog of the violin closer to the player's right or left hand? (1 point)
3. Name one well-known composer who wrote a book on orchestration before 1930. (1 point)
4. What is one instrument that commonly uses a tenor clef in its parts? (1 point)
5. Brass mutes tend to make the instrument go either a little sharp or flat. Which? (1 point)
6. Score the following excerpt for an orchestral ensemble consisting of: (10 points)

1 flute	1 horn in F
1 oboe	1 trumpet in B-flat
1 clarinet in B-flat	1 tenor trombone
1 bassoon	timpani
	strings



# PROCTOR'S SHEET FOR EAR TESTS

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

## SECTION II

## SESSION II

### EXAMINATION FOR FELLOWSHIP

May 29, 2015

#### **F 10. Ear Tests. Instructions to the Proctor.**

Proctor: Please inform the candidates that

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

The Proctor will:

- a. state to the candidate 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 five times, one beat = circa 66, allowing one minute between each playing. If there is only one candidate in the room, the next playing may start at any time after thirty seconds, if requested by the candidate. The proctor is responsible for using an accurate timing device.

The notes of chords shall be played simultaneously and not arpeggiato.

Test B is to be given at the conclusion of the five-minute period, and is to be played four times, after the proctor states the key and sounds the tonic chord. The time signature of Test B (and placement of bar lines) will be determined by the candidate, without assistance of the proctor. The test shall be played at one beat = circa 66, allowing one minute between each playing. Again, if there is only one candidate in the room, the next playing may start at any time after thirty seconds (up to one minute), if requested by the candidate.

F 10.

A.

First system of musical notation for exercise A. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the treble staff and a bass line in the bass staff, with various rhythmic patterns and chordal accompaniment.

Second system of musical notation for exercise A. It continues the two-staff format from the first system. The treble staff shows a continuation of the melody with some chromatic movement, while the bass staff provides harmonic support with chords and moving lines.

B.

First system of musical notation for exercise B. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble staff is more rhythmic and active than in exercise A, while the bass staff provides a steady accompaniment.

Second system of musical notation for exercise B. It continues the two-staff format. The treble staff features a melodic line with some chromaticism, and the bass staff continues with a consistent accompaniment pattern.

**Moderato**

The musical score is for a piano piece in 3/4 time with a key signature of one sharp (F#). It is marked **Moderato**. The score is divided into two systems. The first system contains six measures. The first measure has a dynamic of *mp*. The second measure has a dynamic of *f*. The third measure has a dynamic of *p* and a '6' above it, indicating a sextuplet. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *f*. The second system contains four measures. The first measure has a dynamic of *sub. pp*. The second measure has a dynamic of *sub. pp*. The third measure has a dynamic of *sub. pp*. The fourth measure has a dynamic of *ff*. The piece concludes with a double bar line.

**F 12. (20 points) Composition.**

Write a composition of about 12-16 measures in length for unaccompanied choir of mixed voices, using all or part of the text below. Imaginative use of the tools of composition will be expected.

“My soul waits for the Lord, for with the Lord there is steadfast love.”



# EXAMINATION FOR FELLOWSHIP

May 28 and 29, 2015

## SECTION I

### WORK AT THE ORGAN

**Approximately forty-five minutes will be allowed**

- F 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

J.P. Sweelinck: Fantasia No. 1 ("Fantasia Chromatica"), SwWV 258 (any edition).

Dieterich Buxtehude: Te Deum laudamus, BuxWV 218 (any edition).

Nicolaus Bruhns: Praeludium in G Major (any Urtext edition).

Johann Jakob Froberger: Toccata in D Minor, FbWV 102 (Toccata II in *Denkmäler deutscher Tonkunst*, or any edition).

\*Nicolas de Grigny: Récit de Tierce en Taille from *Premier Livre d'Orgue* (any edition).

#### LIST B

J.S. Bach: Toccata in F Major, BWV 540 (any edition).

J.S. Bach: Christ, unser Herr, zum Jordan kam, BWV 684, from *Clavierübung III* (any edition).

\*J.S. Bach: An Wasserflüssen Babylon, BWV 653b (any edition).

\*J.S. Bach: Allein Gott in der Höh' sei Ehr', BWV 662 (any edition).

J.S. Bach: Fugue in E Minor ("Wedge"), BWV 548 (any edition).

J.S. Bach: Allegro (third movement) from *Trio Sonata* No. 2 in C Minor, BWV 526/3 (any edition).

#### LIST C

Louis Vierne: Les Cloches de Hinckley from *Pièces de fantaisie, Quatrième Suite*, Op. 55 (Lemoine or Masters edition).

\*César Franck: Prière, Op. 20 (any edition).

\*Jean-Jules Roger-Ducasse: Pastorale (Durand or any edition).

Max Reger: Fantasie, from *Fantasie und Fuge*, Op. 135b (any edition).

\*Maurice Durufle: Veni Creator, Op. 4: Adagio from p. 18 through the statement of the chorale, page 27 (Durand).

Charles-Marie Widor: Allegro (first movement) from *Symphonie VI* (any edition).

#### LIST D

Marcel Dupré: Prelude and Fugue in E Minor, No. 1 of *Three Preludes and Fugues*, Op. 36 (Gray or any edition).

Herbert Howells: *Psalm-Prelude*, Set Two, No. III, Sing Unto Him a New Song, Ps. 33:3 (Novello).

Pamela Decker: I. Albarda (Tango for Organ) from *Flores del Desierto* (Wayne Leupold).

\*Gerre Hancock: Schönster Herr Jesu from *A New Liturgical Year* (Augsburg Fortress 11-10810).

Anton Heiller: Meditation über die gregorianische Oster-Sequenz "Victimae paschali laudes" (Doblinger).

Egil Hovland: Nun danket alle Gott from *A New Liturgical Year* (Augsburg Fortress 11-10810).

# SECTION I

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

F 2. (10 points) Play the following at sight.

Gt.: Flutes 8', 4'  
Sw.: Oboe 8'  
Ped.: Principal 8'

Andante moderato Sw.

4 Gt.

7

Org.

Sw.

10

Org.

Gt. add Principal 8'

Gt.

Ped. add 16'

13

Org.

Gt.

F 3. (15 points) Play the following at sight. The use of pedals is optional.

The first system of music consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff is in alto clef with a 4/4 time signature, containing five whole notes: G4, A4, B4, C5, B4. The third staff is in alto clef with a 4/4 time signature, starting with a whole rest for two measures, then continuing with the notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff is in bass clef with a 4/4 time signature, starting with a whole rest for two measures, then continuing with the notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

The second system of music consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a slur over the last four notes. The second staff is in alto clef with a 4/4 time signature, containing five whole notes: G4, A4, B4, C5, B4, with a slur over the last two notes. The third staff is in alto clef with a 4/4 time signature, containing the notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a slur over the first three notes. The fourth staff is in bass clef with a 4/4 time signature, containing the notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, with a slur over the last two notes.



OPEN THESE PAGES OUT FULLY BEFORE BEGINNING

**F 4.**

THREE PAGES IN ALL

F 4. (10 points) At sight, arrange the following piano accompaniment for organ.  
(Note: the vocal lines are printed to give the candidate a better idea of the total context.  
They are not to be played by the candidate, however.)

**Largo**

SOPRANO

ALTO

TENORE

BASSO

**Largo**

5

10

18

25 **TENORE SOLO**

Sta - bat ma - ter do - lo - ro - sa, do - lo -

18

ro - sa, jux - ta cru - cem la - cri - mo - sa, la - cri - mo - sa,

22

la - cri - mo - sa, dum pen - de - bat fi - li - us,

26

dum pen - de bat

29

**TUTTI p** Sta - bat ma - ter do - lo - ro - sa,

**TUTTI p** Sta - bat ma - ter do - lo - ro - sa,

**TUTTI p** fi - li - us. Sta - bat ma - ter do - lo - ro - sa,

**TUTTI p** Sta - bat ma - ter do - lo - ro - sa, ju - xta

ju - xta cru - cem la - cri - mo - - sa;

ju - xta cru - cem la - cri - mo - - sa;

ju - xta cru - cem la - cri - mo - - sa;

cru - cem la - cri - mo - - sa;

The musical score consists of five systems. The first four systems are vocal staves with lyrics. The first system has a treble clef and a key signature of two flats. The second and third systems have a treble clef and a key signature of one flat. The fourth system has a bass clef and a key signature of one flat. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. The lyrics are: 'ju - xta cru - cem la - cri - mo - - sa;' repeated on the first four systems, and 'cru - cem la - cri - mo - - sa;' on the fifth system.

- F 5. (10 points) Transpose the following passage of music up a major third and down a major second. *Do not* play it first in the original key. Pedals may be used.

The musical score for exercise F5 consists of two systems of piano music in 4/4 time. The first system contains four measures. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment in the bass clef consists of chords: G3-B3-D4, F3-A3-C4, G3-B3-D4, and F3-A3-C4. The second system also contains four measures. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of chords: G3-B3-D4, F3-A3-C4, G3-B3-D4, and F3-A3-C4. The piece concludes with a final chord of G3-B3-D4 in both hands.

- F 6. (15 points) Improvise a short piece in ternary form, approximately two minutes in duration. The A section should be based on the theme given below. The candidate will supply a recognizable, contrasting motive for the B section.

The musical notation for exercise F6 is a single staff in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody consists of seven notes: F#4, G4, A4, B4, A4, G4, and F#4.



