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

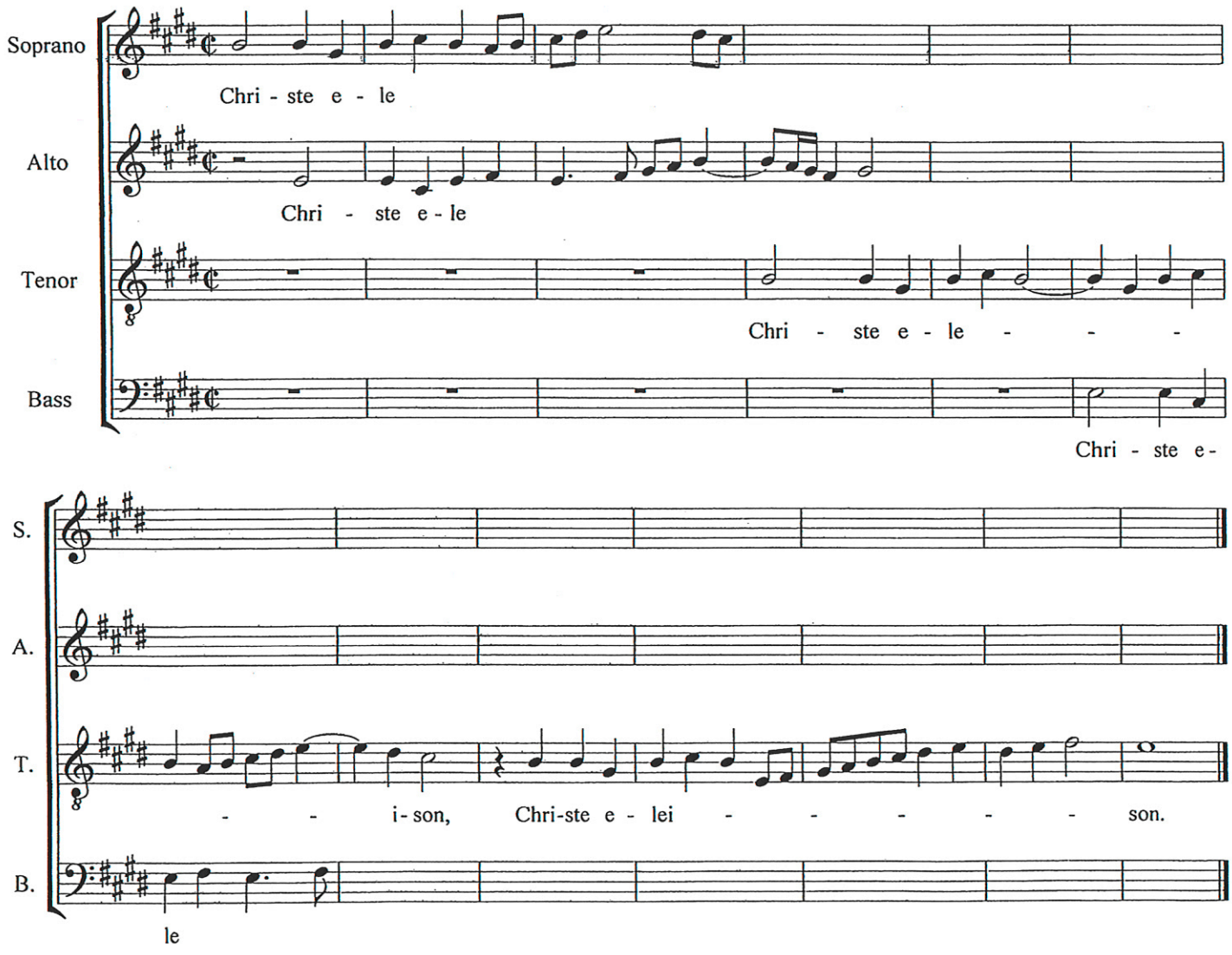
SESSION I

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.

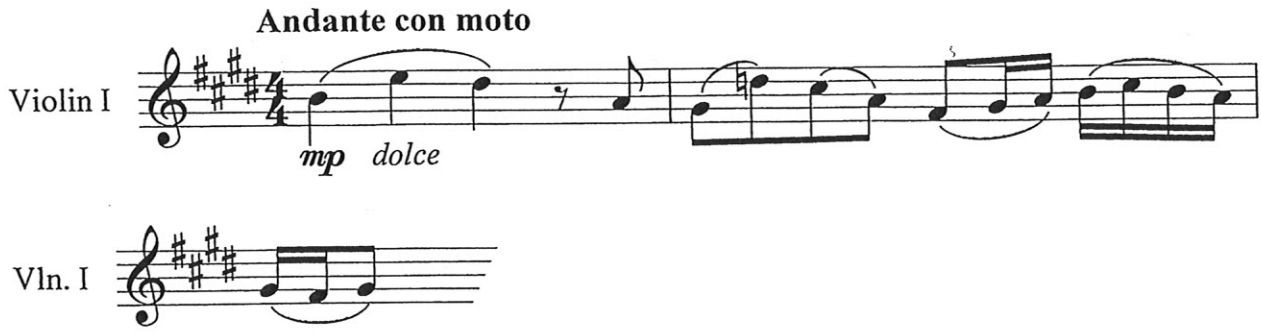
F7. (20 points) **Counterpoint.**

Complete the following in 16th-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.



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

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



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

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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.

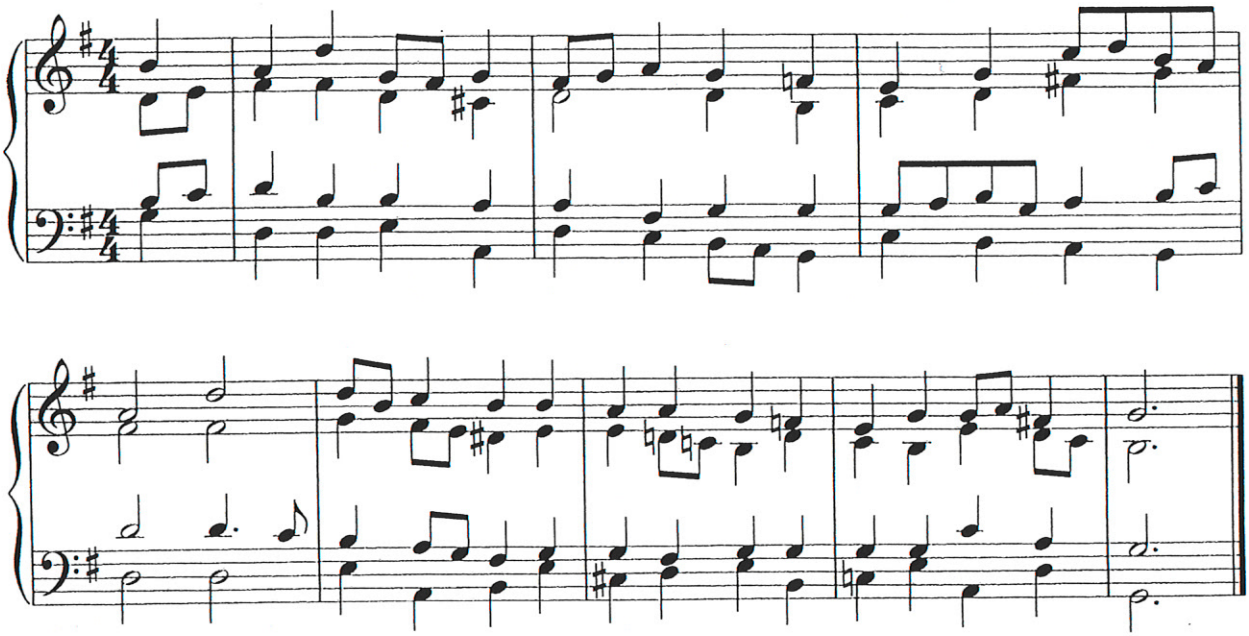
The Proctor will then play Test A five times, one beat = circa 66, allowing one minute between each playing. If there is only one candidate in the room, the next playing may start at any time after thirty seconds, if requested by the candidate. The proctor is responsible for using an accurate timing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

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

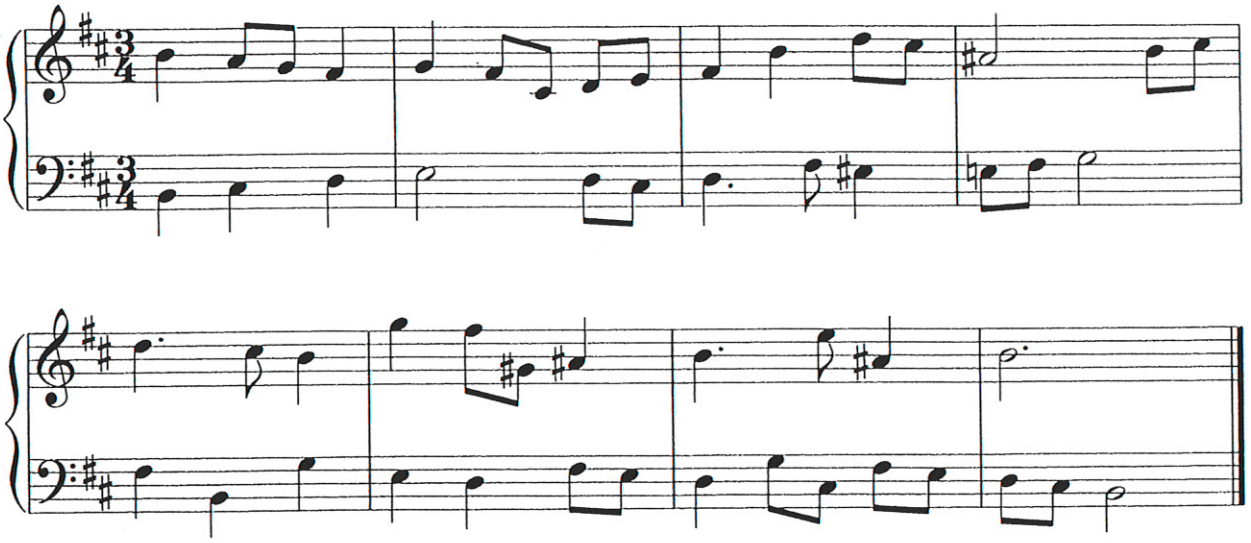
Test B is to be given at the conclusion of the five-minute period, and is to be played four times, after the proctor states the key and sounds the tonic chord. The time signature of Test B (and placement of bar lines) will be determined by the candidate, without assistance of the proctor. The test shall 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.

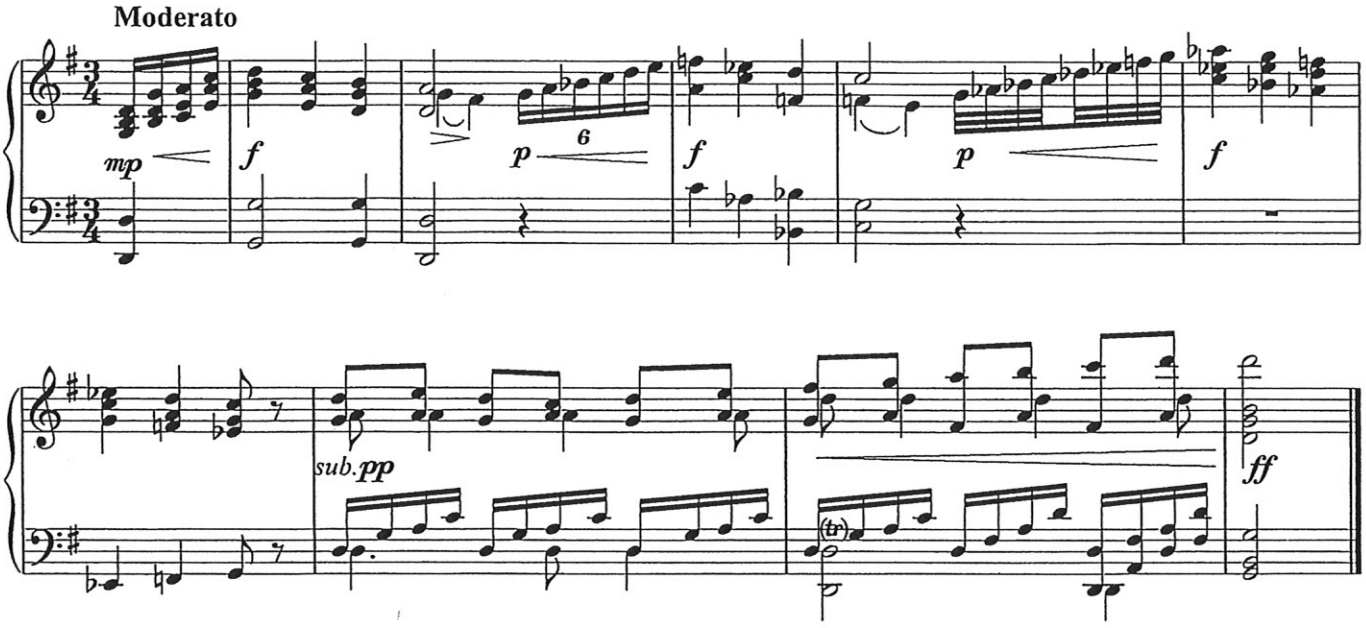
F 10.

A.



B.





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 Duruflé: 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).

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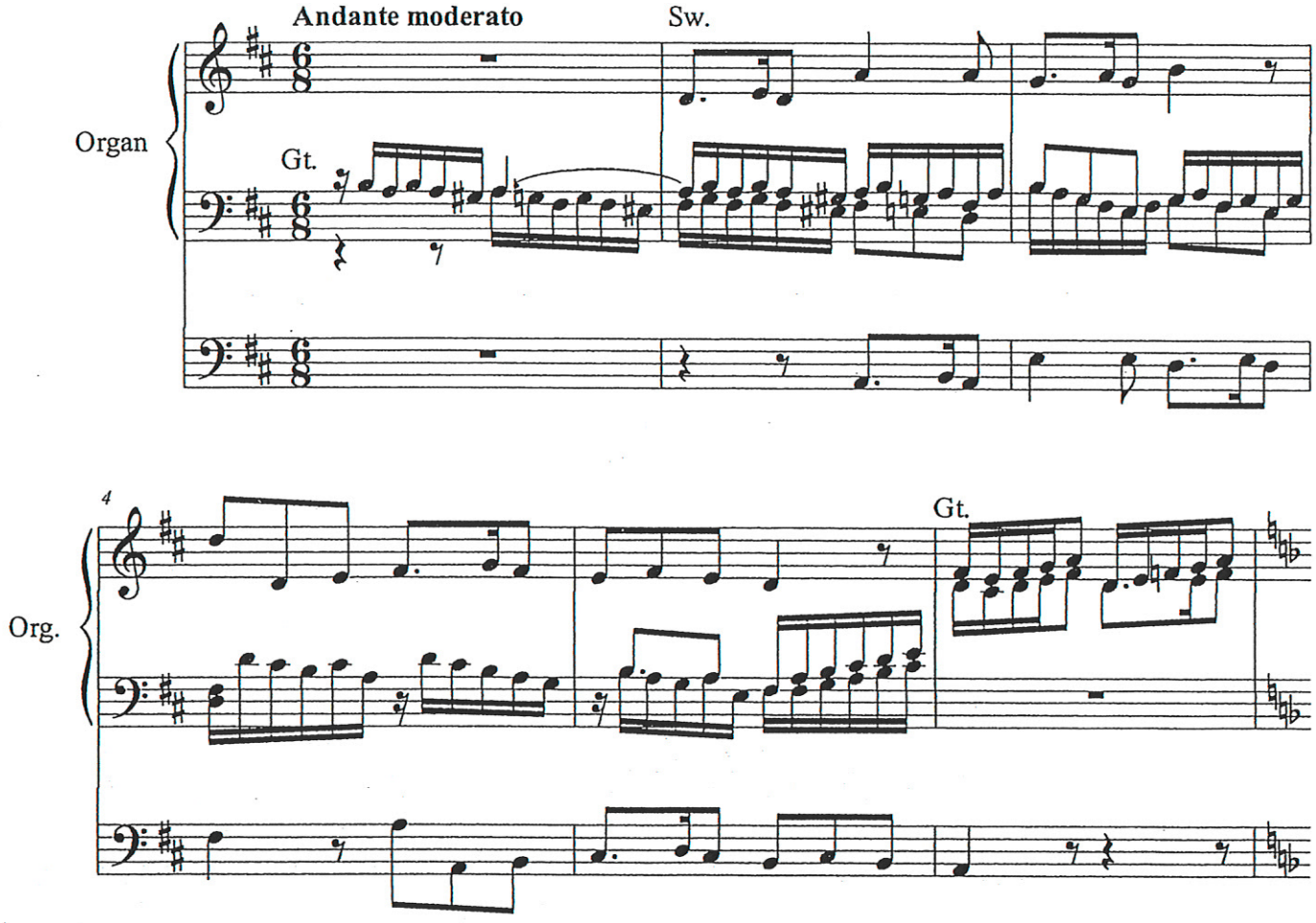
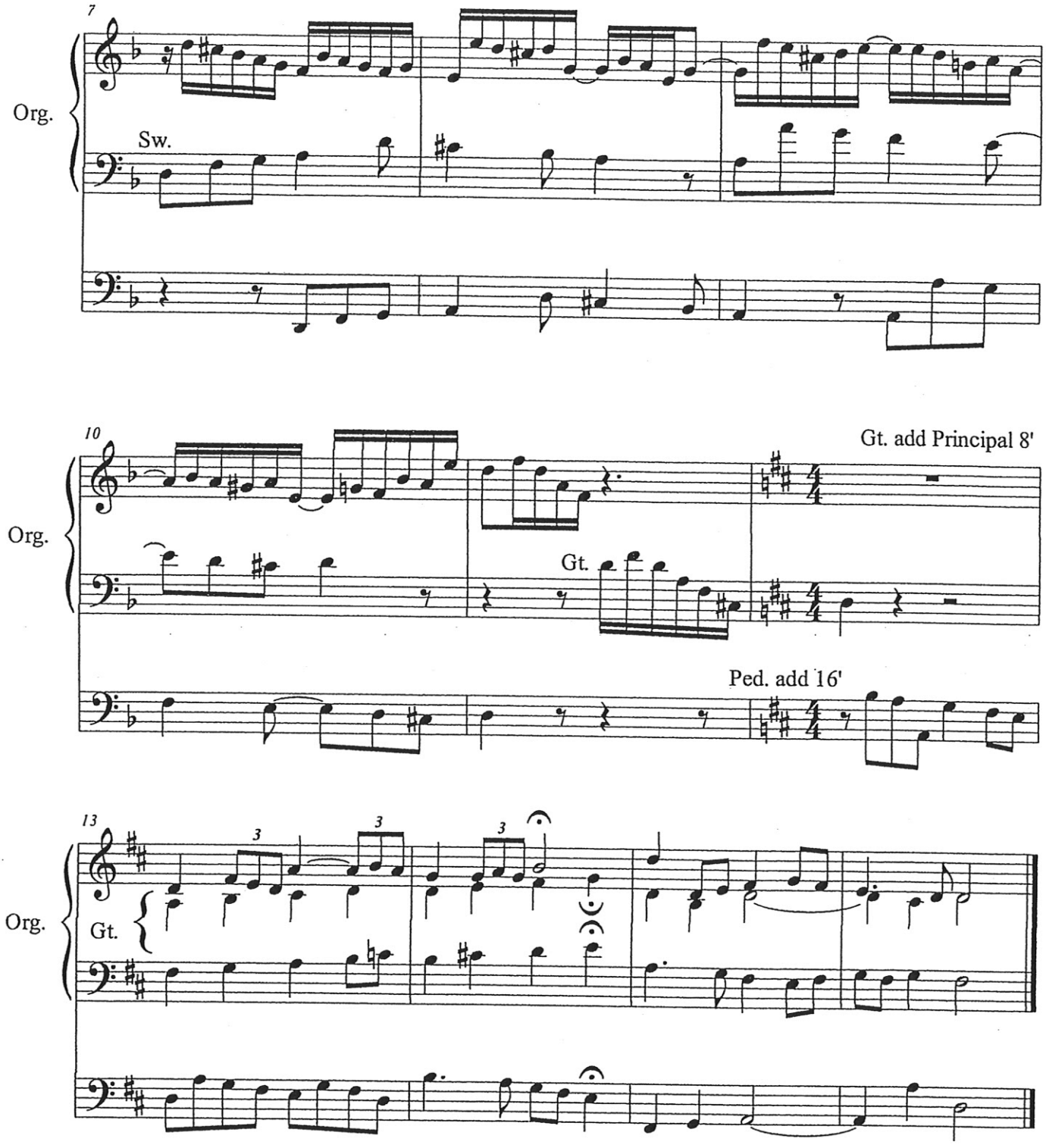
SECTION I

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

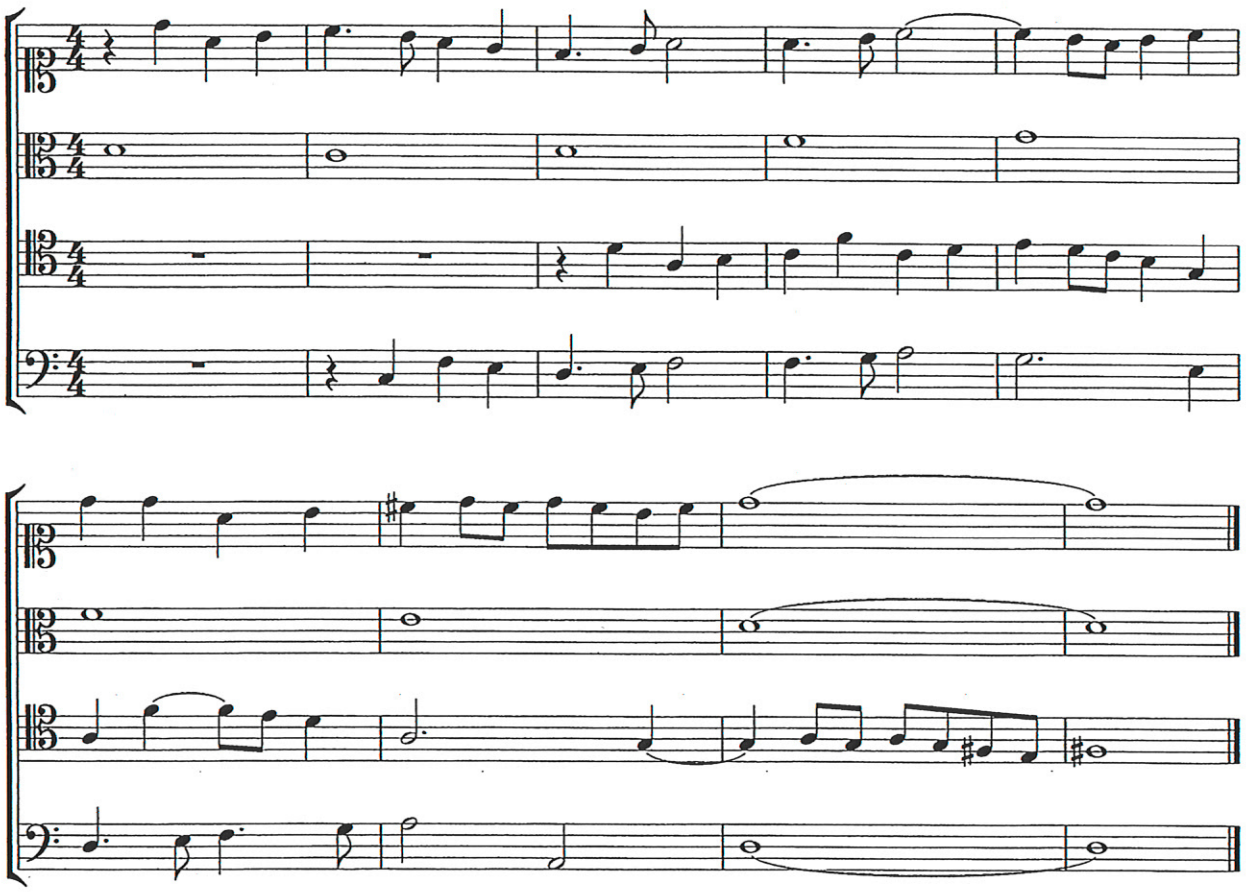
F 2. (10 points) Play the following at sight.

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




7
Org.
Sw.
10
Org.
Gt. add Principal 8'
Gt.
Ped. add 16'
13
Org.
Gt.
3
3
3

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

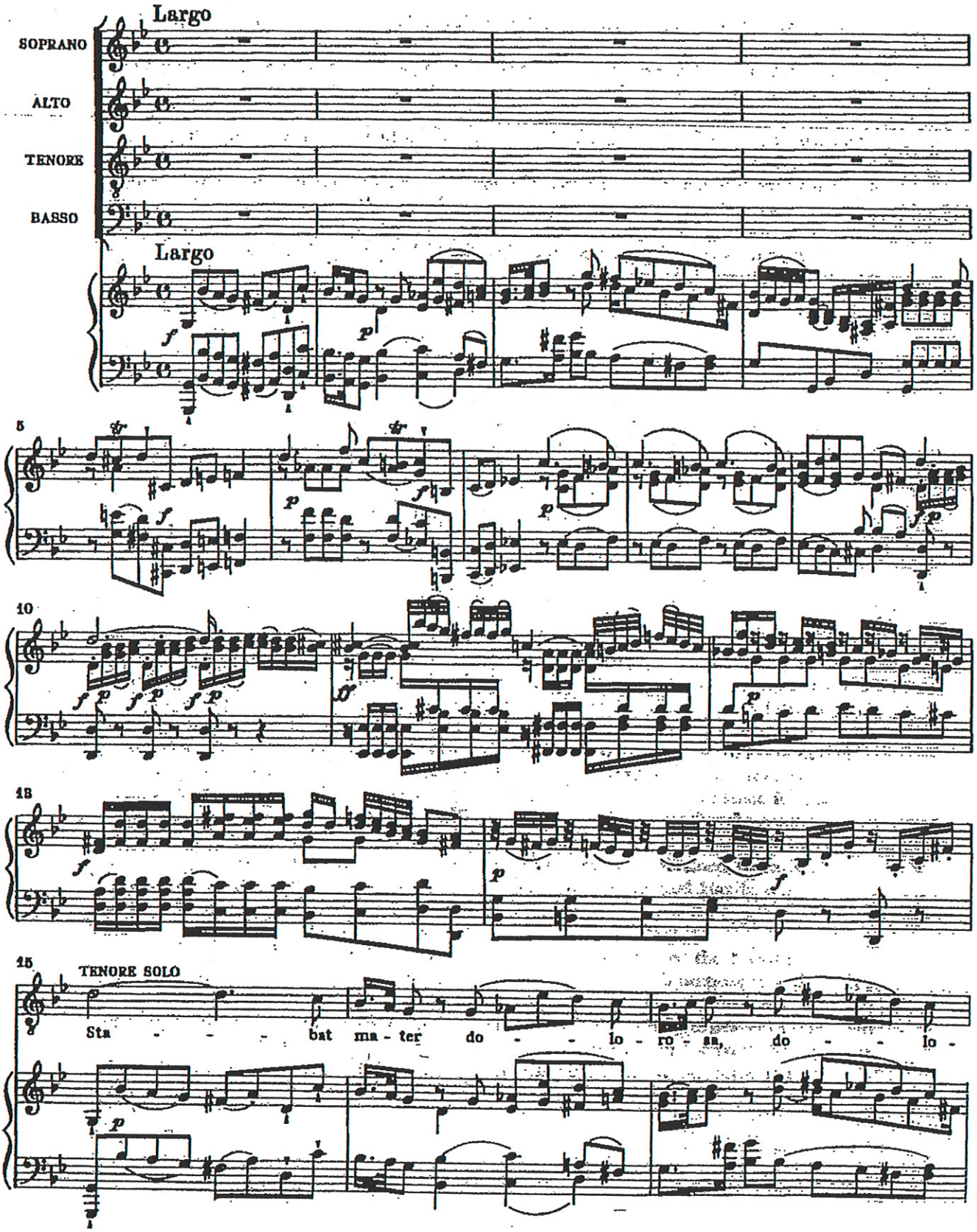


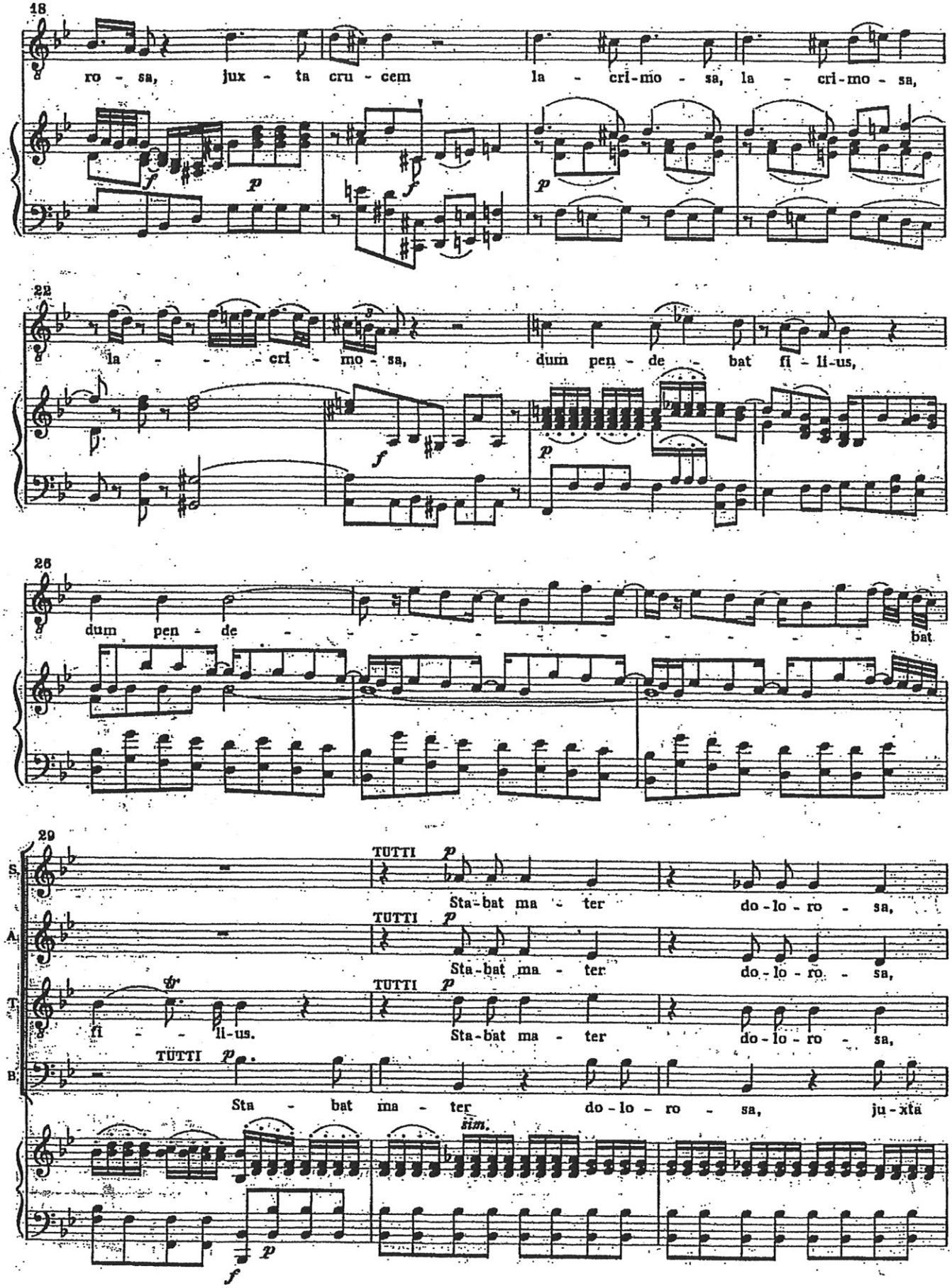
OPEN THESE PAGES OUT FULLY BEFORE BEGINNING

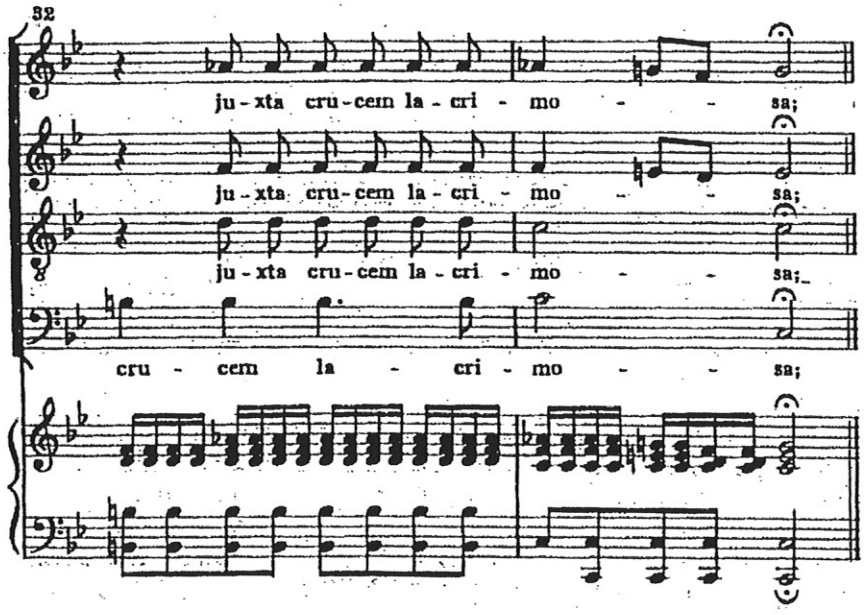
F 4.

THREE PAGES IN ALL

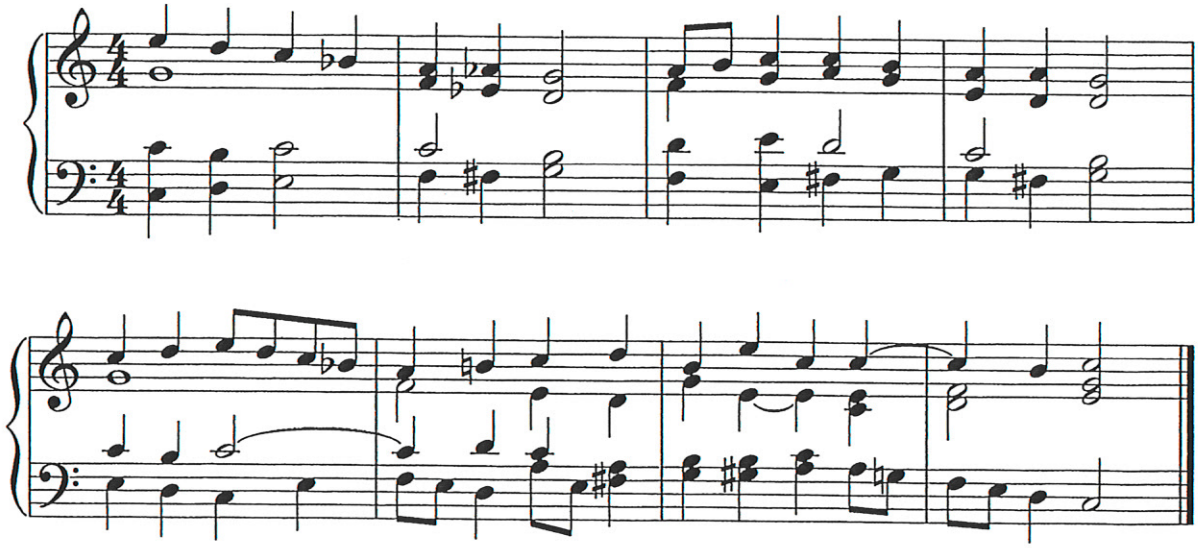
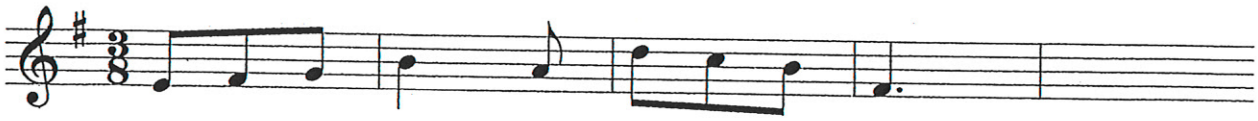
F 4. (10 points) At sight, arrange the following piano accompaniment for organ.
(Note: the vocal lines are printed to give the candidate a better idea of the total context.
They are not to be played by the candidate, however.)




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
S.
A.
T.
B.
TUTTI
Sta-bat ma - ter do-lo-ro - sa,
fi - - li-us.
Sta - bat ma - ter do-lo-ro - sa, ju-xta
sim.


32
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;

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.



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.