American Guild of Organists

Fellowship Examination

2016

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American Guild of Organists

Examination for Fellowship

May 26, 2016

PAPERWORK

SECTION II

SESSION I

SECTION II

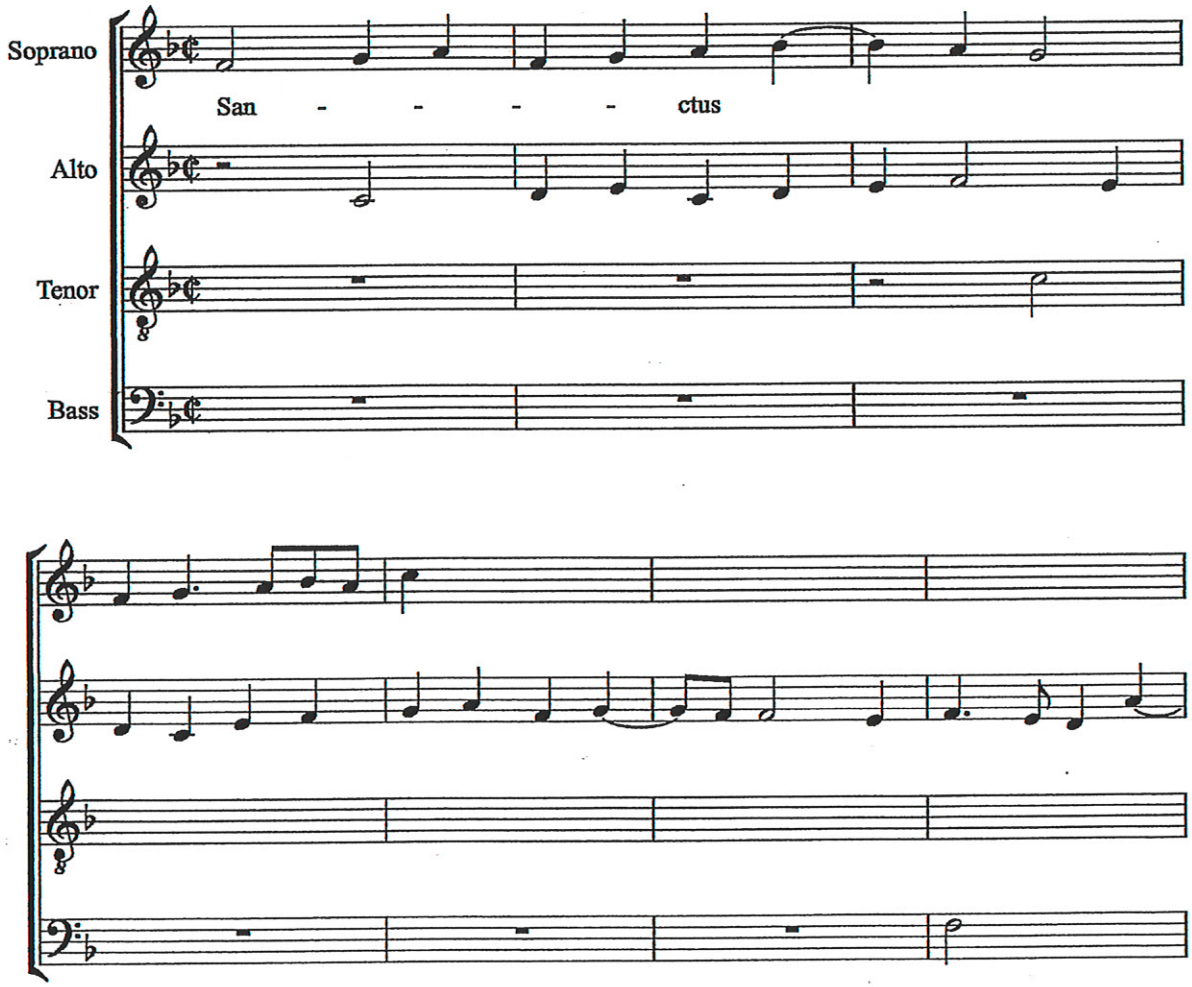
SESSION I

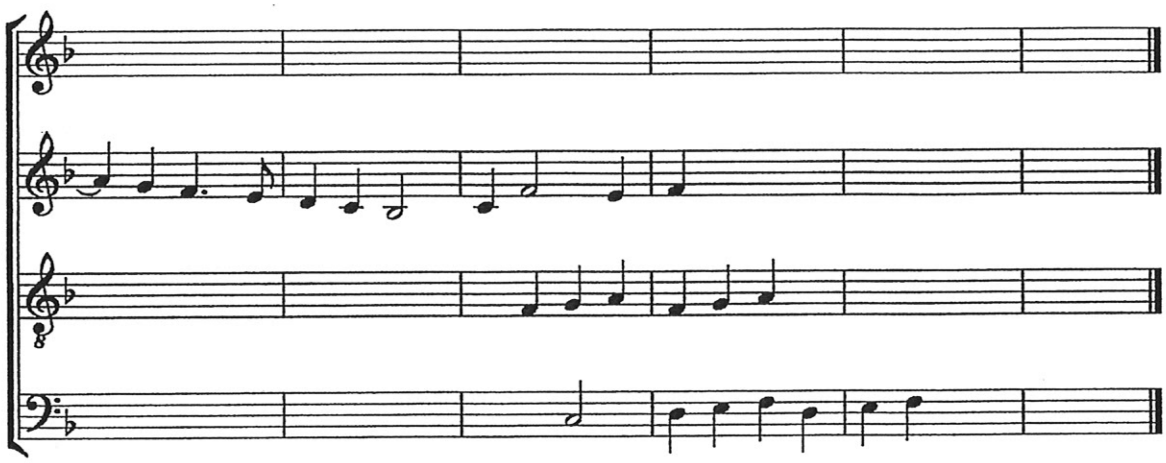
Three and one-half hours allowed

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.**

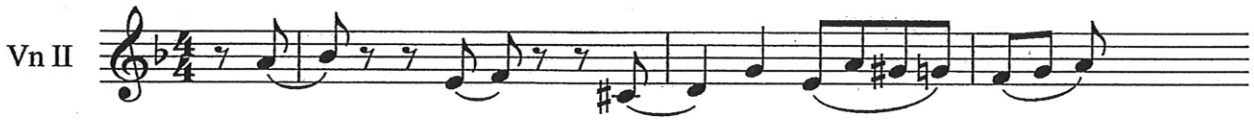
Complete the following fragment of a Sanctus in 16th-century contrapuntal style, supplying the missing parts. An adequate proposal for text underlay is expected. Please note carefully where rests are given and where they are omitted.





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 Leo Sowerby's contributions to organ and church music in detail.

2. Discuss the major periods of Leo Sowerby's compositional career, with specific examples, dates, and insofar as possible, places.

3. Discuss Leo Sowerby's influence and reception, as well as the trends in composition throughout and after his life.

American Guild of Organists

Examination for Fellowship

May 27, 2016

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.**

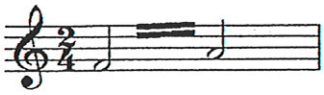
1. What is the normal, default key of an orchestral (pedal) harp? (1 point)

2. Horn players often effectively change the length of their instruments, in order to adjust the pitch. How? (1 point)

3. The bottom part of a clarinet's range is called the "chalumeau." What is its middle range called? (1 point)

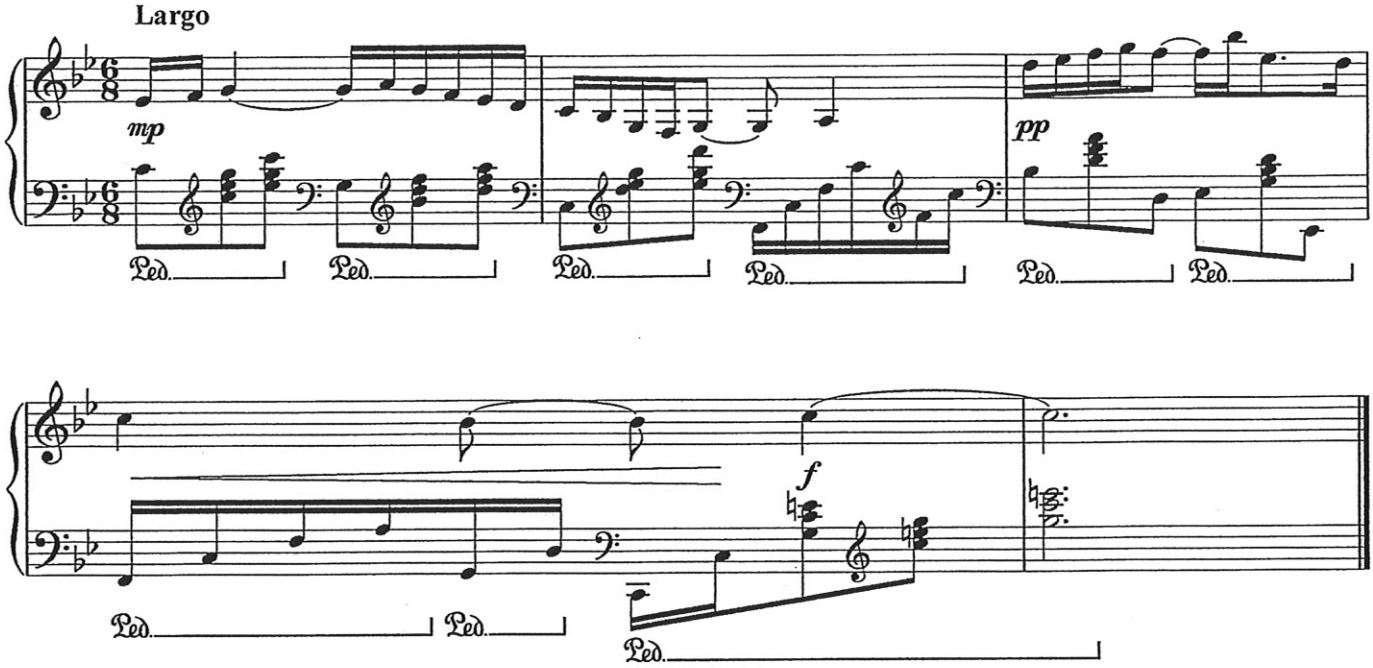
4. Individual timpani/kettledrums have a useful, tunable range of about what? (1 point)

5. Rewrite how the following measure would sound. (Use answer sheet.) (1 point)



6. Score the following excerpt for an orchestral ensemble consisting of: (10 points)

2 flutes	1 horn in F
1 clarinet in B-flat	2 trumpets in B-flat
1 bassoon	strings



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.

> "O God, you are my God. Earnestly I seek you; my soul thirsts for you."

PROCTOR'S SHEET FOR EAR TESTS

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

SECTION II

SESSION II

EXAMINATION FOR FELLOWSHIP

May 27, 2016

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.

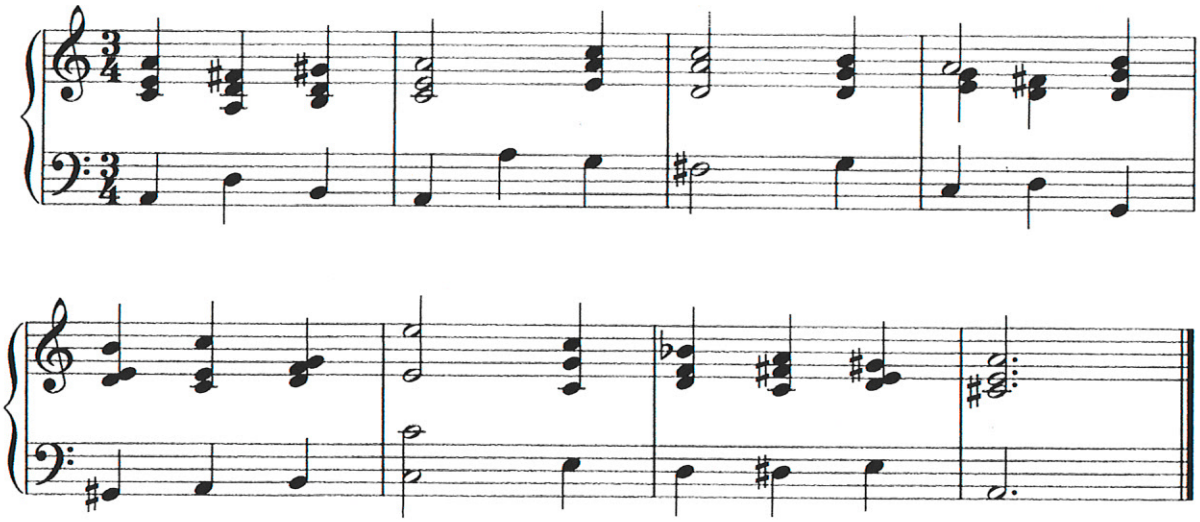
The Proctor will then play Test A five times, one beat = circa 66, allowing one minute between each playing. If there is only one candidate in the room, the next playing may start at any time after thirty seconds, if requested by the candidate. The proctor is responsible for using an accurate timing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

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

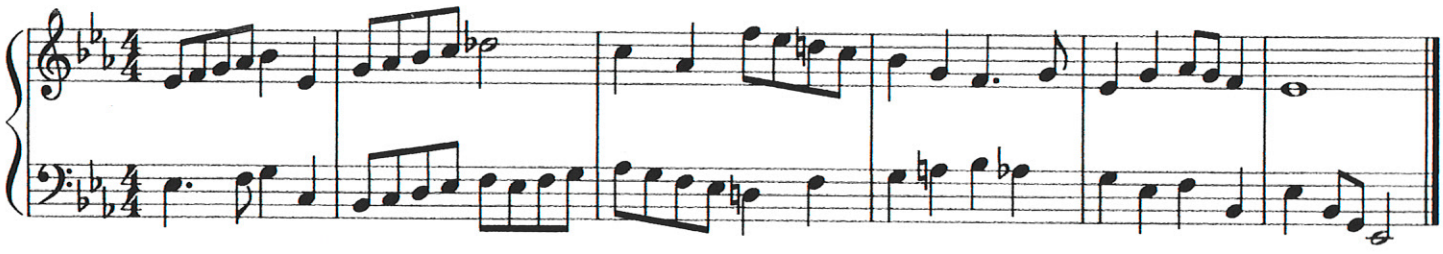
Test B is to be given at the conclusion of the five-minute period, and is to be played four times, after the proctor states the key and sounds the tonic chord. The time signature of Test B (and placement of bar lines) will be determined by the candidate, without assistance of the proctor. The test shall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



EXAMINATION FOR FELLOWSHIP

May 26 and 27, 2016

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).
Girolamo Frescobaldi: Toccata Sesta (VI) from *The Second Book of Toccatas, Canzoni etc., 1637* (any edition).
*Nicolas de Grigny: Récit du Chant de l'Hymne precedent (Pange Lingua) 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).
Robert Schumann: Fugue V, Lebhaft from *Six Fugues on the Name BACH*, Op. 60 (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

Calvin Hampton: Voluntary or Postlude on *Engelberg* (Wayne Leupold WI, 700006)..
Herbert Howells: *Psalm-Prelude*, Set Two, No. III, Sing Unto Him a New Song, Ps. 33:3 (Novello).
Jean Langlais: Dialogue sur les mixtures from *Suite brève* (Editions Leduc).
*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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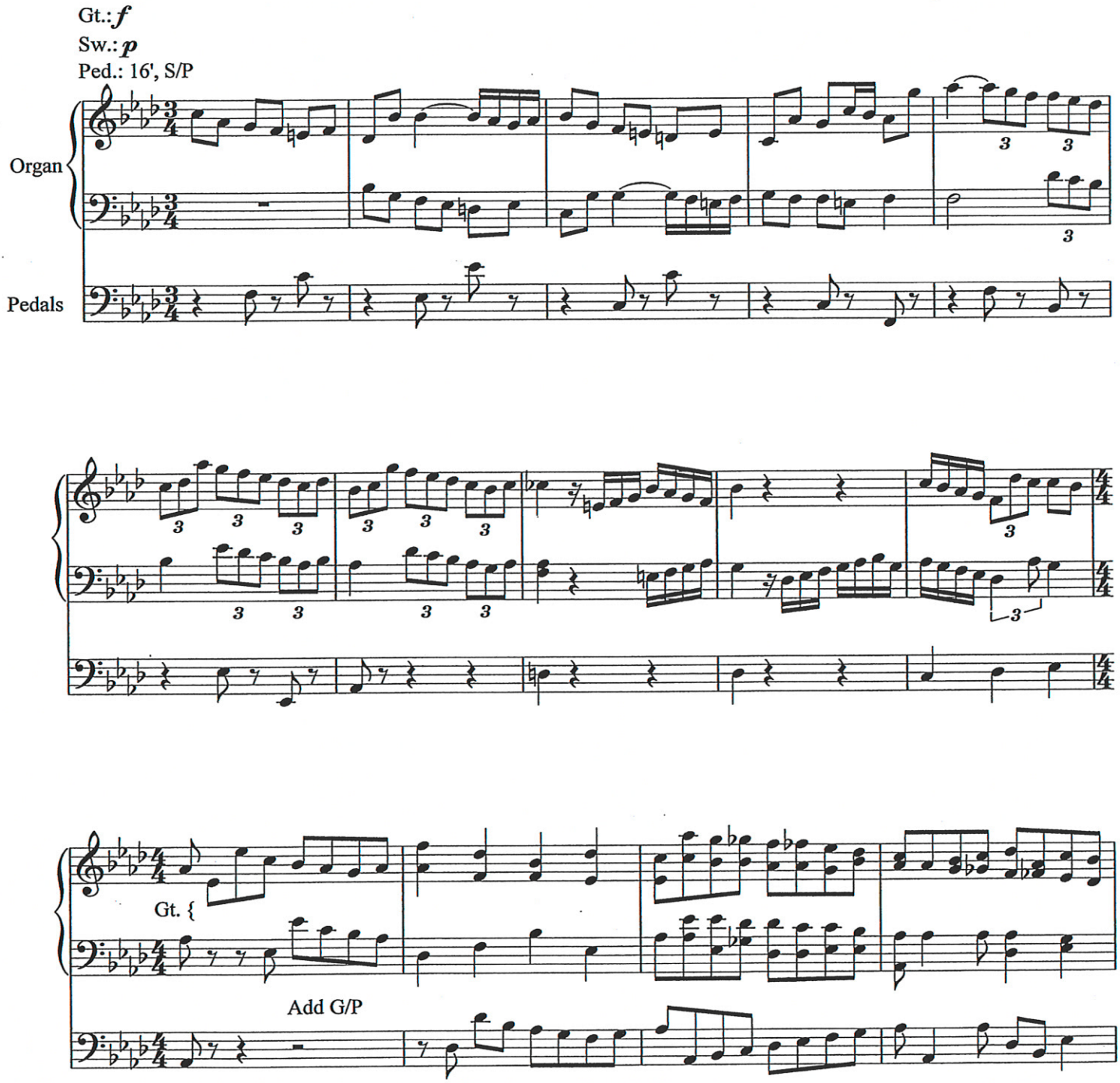
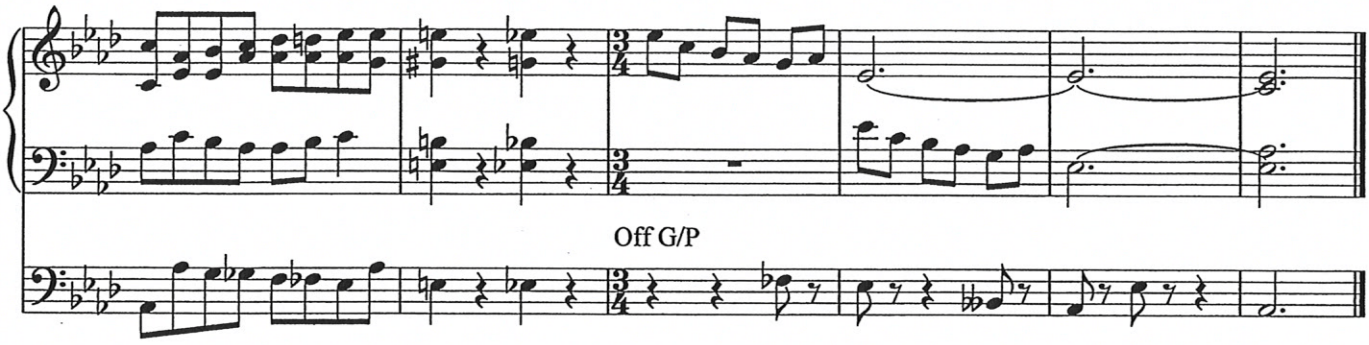
SECTION I

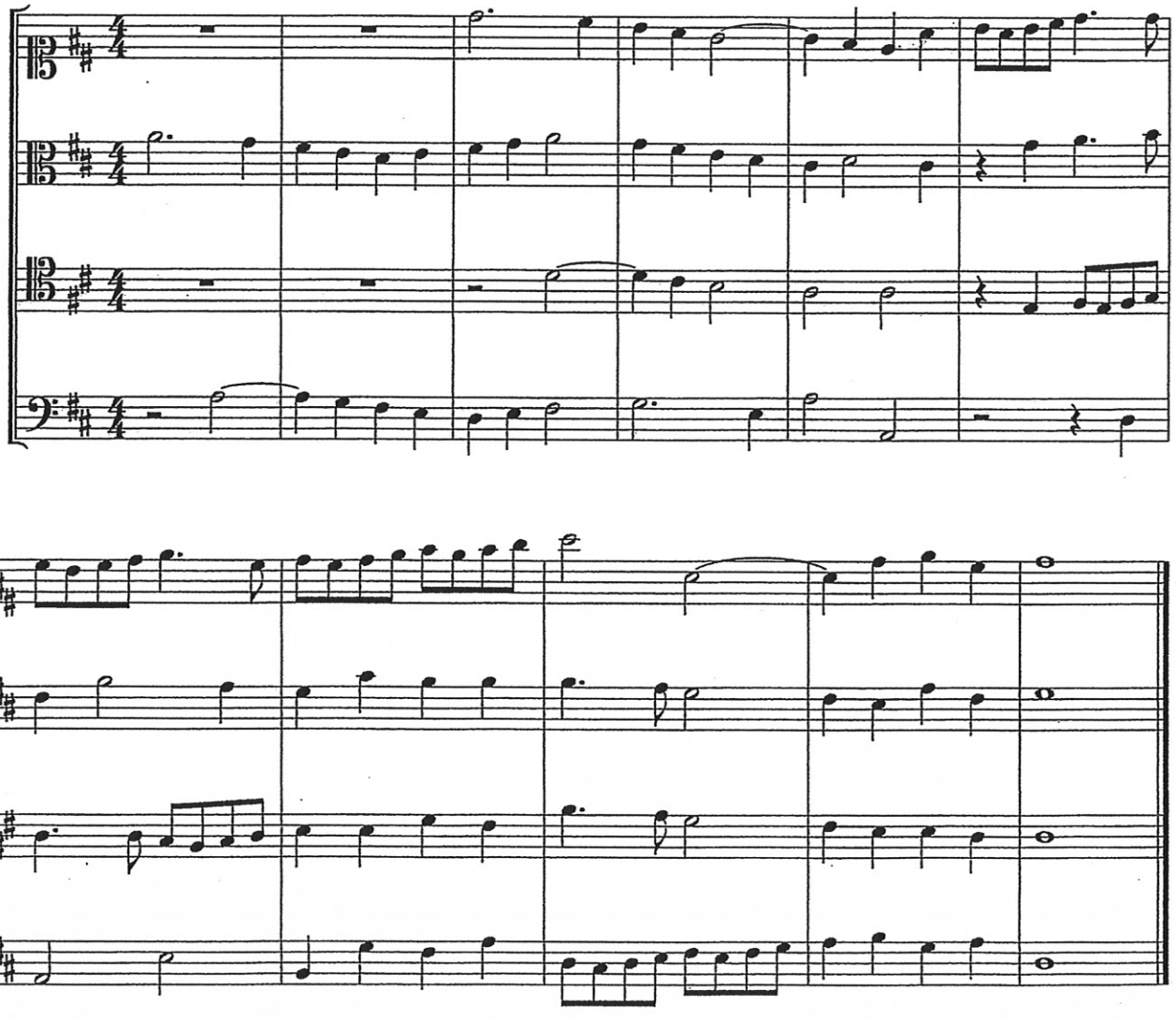
One minute will be allowed to scan each of the following tests.

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



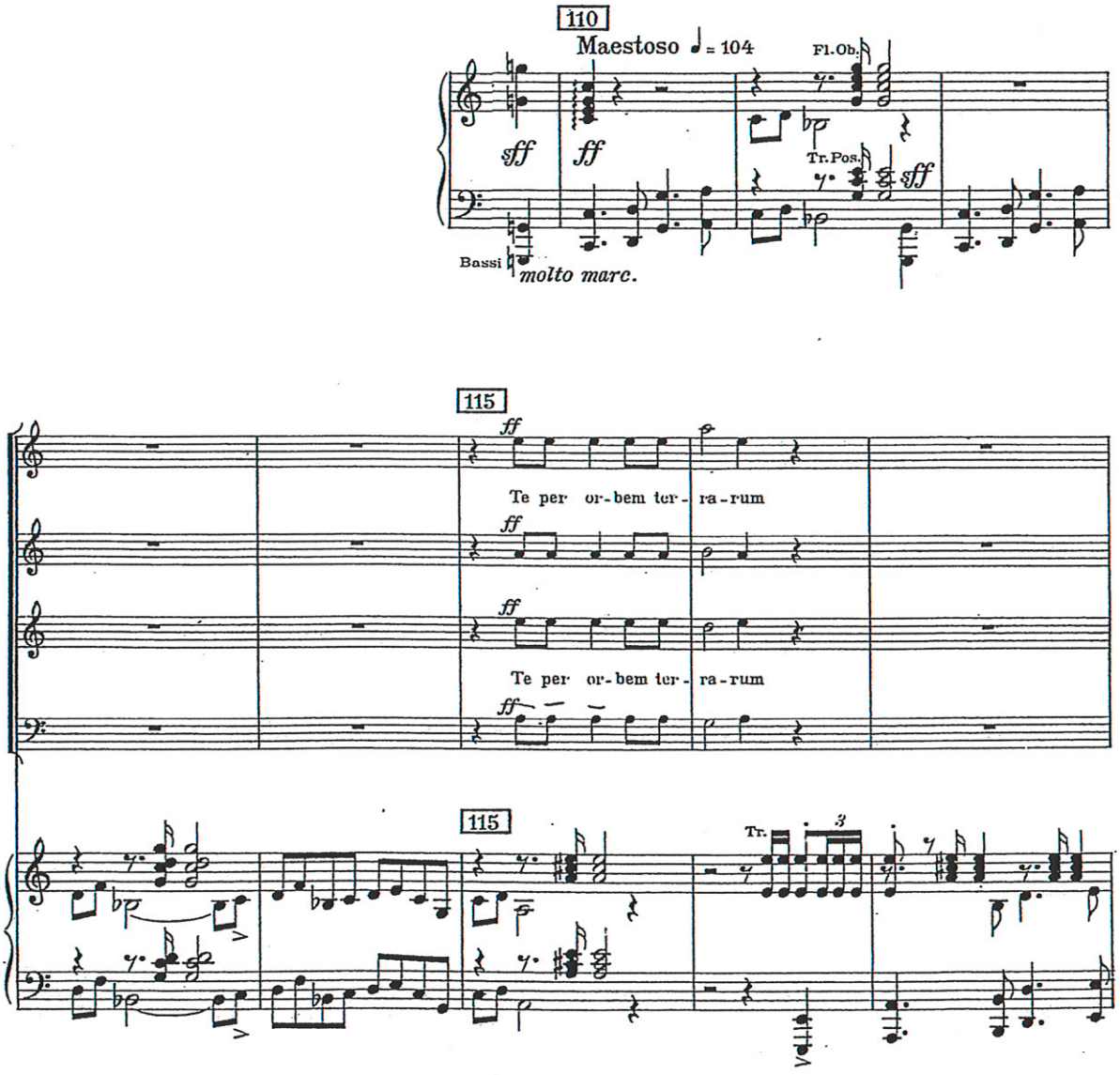


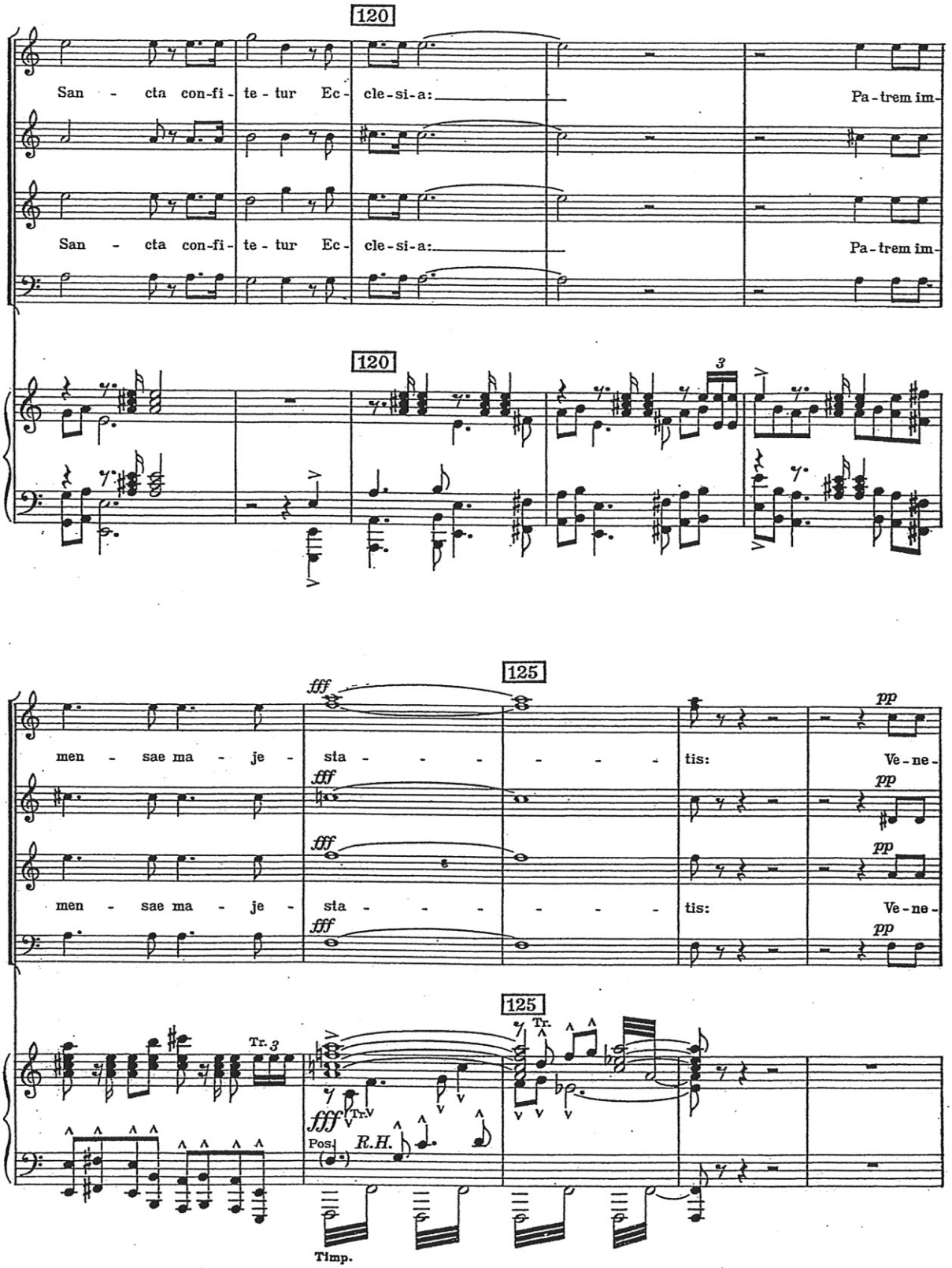
F 3. (15 points) Play the following at sight. The use of pedals is optional.

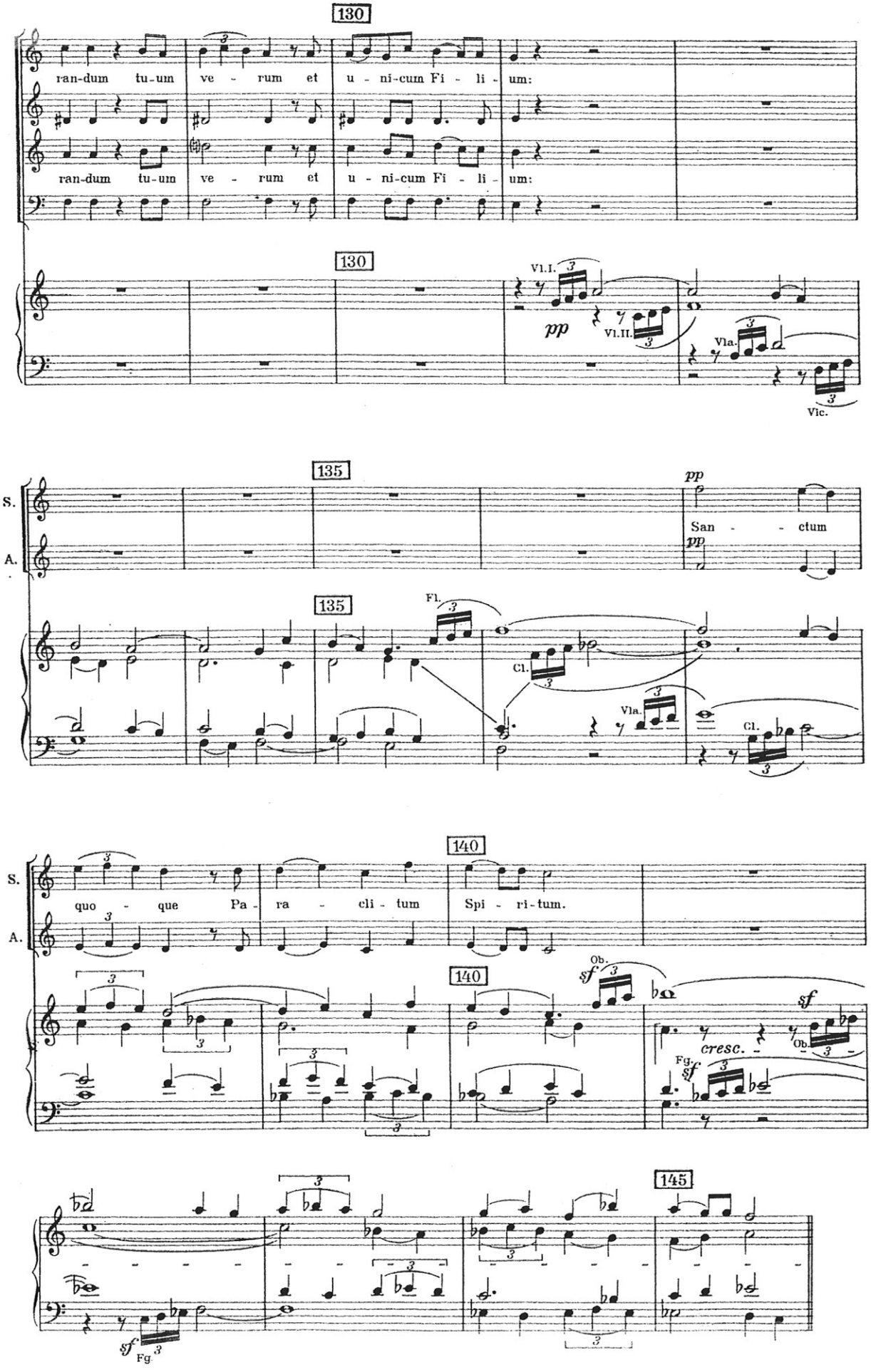


F 4. (10 points) At sight, arrange the following piano accompaniment for organ. (**Three pages in all.**)

(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.)



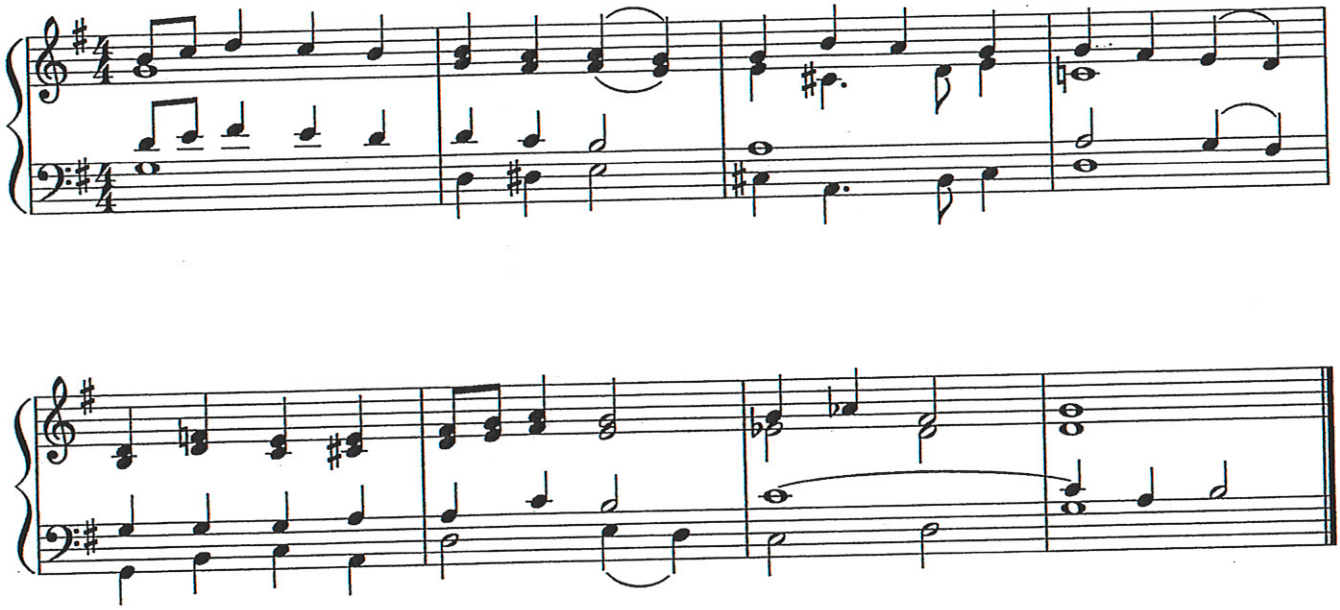
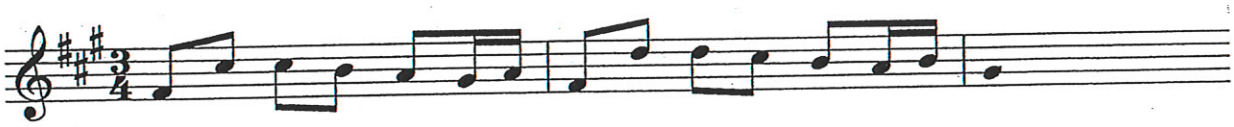

120
San - cta con-fi- te - tur Ec- cle-si-a:
Pa-trem im-
San - cta con-fi- te - tur Ec- cle-si-a:
Pa-trem im-
120
3
125
fff
men - sae ma - je - sta - - - - - - tis:
pp
Ve-ne-
fff
men - sae ma - je - sta - - - - - - tis:
pp
Ve-ne-
fff
pp
125
Tr. 3
Tr.
fff
Tr.V
Pos.
R.H.
Timp.


130
ran-dum tu-um ve - rum et u - ni-cum Fi - li - um:
ran-dum tu-um ve - rum et u - ni-cum Fi - li - um:
130
Vl.I.
pp
Vl.II.
Vla.
Vlc.
135
S.
A.
pp
San - - ctum
pp
135
Fl.
Cl.
Vla.
Cl.
140
S.
A.
quo - que Pa - ra - cli - tum Spi - ri-tum.
140
Ob.
sf
sf
cresc.
Ob.
Fg.
sf
145
sf
Fg.

F4

PAGE 3

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.