

American Guild of Organists



Fellowship Examination

2017

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American Guild of Organists

Examination for Fellowship

May 25, 2017

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.

San - - ctus,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a dotted quarter note. The second staff is a vocal line in treble clef with a melodic line of eighth notes. The third staff is a vocal line in treble clef with whole rests. The bottom staff is a bass line in bass clef with a sequence of notes: quarter, eighth, quarter, quarter, quarter, quarter, and half note.

Do - mi - nus De - us Sa - ba - oth,

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a whole note. The second staff is a vocal line in treble clef with whole rests. The third staff is a vocal line in treble clef with a whole note. The bottom staff is a bass line in bass clef with whole rests, followed by a quarter note and a half note.

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a whole note. The second staff is a vocal line in treble clef with whole rests. The third staff is a vocal line in treble clef with a sequence of notes: quarter, quarter, quarter, and half note. The bottom staff is a bass line in bass clef with a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, and half note.

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

1. Write a fugal exposition for string quartet on the following subject, including a regular countersubject in double counterpoint. (10 points)

Moderato serio

Violin II

2. Write two entries of this subject in stretto in the relative major key. At least one other voice should be active during the stretto. (5 points)

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

Answer one of the following three questions.

1. Write a detailed essay on the life and work of Nicolas de Grigny. Include important dates, persons, places, and instruments, and a list of organ works.
2. Discuss in detail the tradition of the *livre d'orgue* and de Grigny's relationship to that tradition. Be specific as to the possible meanings of the term, what might have been included, eras, composers, usage, influences, context, and other factors.
3. Discuss in detail the practice of *alternatim*, and de Grigny's relationship to that practice. Among other specific details, include information on the discontinuation of this practice.

American Guild of Organists

Examination for Fellowship

May 26, 2017

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. Crooks are historically associated with which instrument? (1 point)
2. The bottom note which produces a series of overtones/harmonics is called the _____. (1 point)
3. What Italian term indicates to play a string instrument with the wood of the bow, not the hair? (1 point)
4. In order to keep the audience at Bayreuth focused on the stage, Wagner placed the orchestra where? (1 point)
5. Arrange the following measure for flute. (Use answer sheet.) (1 point)



6. Arrange the following piano work for a chamber orchestra of: (10 points)

2 flutes	2 trumpets in B-flat
1 clarinet in B-flat	2 trombones
1 bassoon	string quartet
	timpani

PROCTOR'S SHEET FOR EAR TESTS

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

SECTION II

SESSION II

EXAMINATION FOR FELLOWSHIP

May 26, 2017

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.

Musical score for exercise A, featuring a grand staff with treble and bass clefs, a key signature of three flats, and a 4/4 time signature. The piece consists of four measures. The first measure contains a whole note chord in the treble and a whole note chord in the bass. The second measure features a half note chord in the treble and a half note chord in the bass. The third measure contains a half note chord in the treble and a half note chord in the bass. The fourth measure features a half note chord in the treble and a half note chord in the bass.

B.

Musical score for exercise B, featuring a grand staff with treble and bass clefs, a key signature of one sharp, and a 4/4 time signature. The piece consists of four measures. The first measure contains a half note chord in the treble and a half note chord in the bass. The second measure features a half note chord in the treble and a half note chord in the bass. The third measure contains a half note chord in the treble and a half note chord in the bass. The fourth measure features a half note chord in the treble and a half note chord in the bass.

Allegro

Piano

f *sub. p* *f* *p*

A

rall. A tempo

f *ff* *mp*

F 12. (20 points) Composition.

Set the following text of music for unaccompanied voices (SATB, soli and divisi, etc., as desired). Imaginative use of the tools of composition will be expected.

“Weeping may endure for a night, but joy cometh in the morning.”
Psalm 30:5 (KJV)

EXAMINATION FOR FELLOWSHIP

May 25 and 26, 2017

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).

SECTION I

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

F2. (10 points) Play the following at sight.

Allegro moderato

Organ

Org.

Org.

10

Org.

Musical score for organ, measures 10-14. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two flats (B-flat and E-flat). Measure 10: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 11: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 12: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 13: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 14: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3.

15

Org.

Musical score for organ, measures 15-19. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two flats (B-flat and E-flat). Measure 15: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 16: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 17: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 18: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3. Measure 19: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3, eighth notes A3, B3, C4, D4, E4, F4, G4, quarter note A4. Lower Bass staff has a half note G2, quarter note A2, quarter note B2, quarter note C3.

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

The first system of the musical score consists of six measures. It is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#) and the time signature is 3/4. The music features a steady eighth-note accompaniment in the bass clefs and a more active melody in the treble clefs, including some sixteenth-note passages.

The second system of the musical score consists of six measures, starting with a measure number '7' above the first staff. It continues with the same four-staff layout and key signature. The melody in the treble clefs becomes more intricate, featuring slurs and sixteenth-note runs. The bass clefs continue with a consistent eighth-note accompaniment.

The third system of the musical score consists of three measures, starting with a measure number '13' above the first staff. It concludes the piece with a final cadence. The notation remains consistent with the previous systems, showing the final resolutions of the melody and accompaniment.

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F 4. (10 points) At sight, arrange the following piano accompaniment (itself a reduction from an orchestral score) 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.)

a Tempo. dol. (avec un grand sentiment)

C'est ici même, à cette pla - ce, C'est ici, Qu'il dai - gna m'apparaître, un

jour, Celui dont je cherche la tra - ce Et dont j'im - plo - re le re - tour...

(Aux groupes de femmes qui s'approchent d'elle)

A - vez-vous entendu sa - paro - le, sa - paro - - le bé -

ppp dol.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

- ni - e? La clé - men - ce divine est ins - crite en sa loi,

(avec âme)

M: Oui, sa clémence est di - vi - ne! Quand vous en connaissez

espress. mf

più dol.

M: la — douceur, la — douceur in - fi - ni - e!..

più dol.

Ped. *

dim. rit. assai. a tempo.

M: Ah! — vous mande - rez votre vi - e, Et vous pleu - rerez com - me moi!..

ff colla voce. dim. a Tempo. f pp

Ped. *

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

The musical score for F 5 consists of two systems of piano music. Both systems are in D major (two sharps) and 4/4 time. The first system has four measures. The right hand starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The left hand starts with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C#4, and D4. The second system also has four measures. The right hand starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The left hand starts with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C#4, and D4. The piece concludes with a double bar line.

- 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 score for F 6 shows a single system of a theme in D major (two sharps) and 4/4 time. The theme consists of eight measures. The first measure is a half note D4. The second measure is a quarter note E4, followed by a quarter rest. The third measure is a quarter note F#4, followed by a quarter note G4. The fourth measure is a quarter note A4, followed by a quarter note B4. The fifth measure is a quarter note C#5, followed by a quarter note D5. The sixth measure is a quarter note D5, followed by a quarter note C#5. The seventh measure is a quarter note B4, followed by a quarter note A4. The eighth measure is a half note G4. The piece concludes with a double bar line.