

American Guild of Organists



Fellowship Examination

2018

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American Guild of Organists

Examination for Fellowship

June 7, 2018

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 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.

The musical score is for a four-part setting of the text "Qui tol - lis". It is written in G minor (one flat) and 4/2 time. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a whole note G4, followed by a whole note F4, and then a whole rest. The Alto part begins with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The Tenor part begins with a whole rest, followed by a whole note D3, and then a whole note C3. The Bass part begins with a whole rest, followed by a whole note B2, and then a whole note A2. The text "Qui tol - lis" is underlaid under the notes. The Soprano part has "Qui" under the first note, "tol" under the second note, and "lis" under the third note. The Alto part has "Qui" under the first note, "tol" under the second note, and "lis" under the third note. The Tenor part has "Qui" under the first note, "tol" under the second note, and "lis" under the third note. The Bass part has "Qui" under the first note, "tol" under the second note, and "lis" under the third note.

4

S

A

T

B

mi - se - re - re

pec - ca - ta mun - di, mi - se - re - re no -

8

S

A

T

B

mi - se - re - re no - bis.

bis.

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

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

Moderato serio

Violin I

mf dolce

- 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 of Nicolas de Grigny. Include dates and locations, churches, musical output, musical context, and other composers, among various things.
2. Describe the French Classic organ of de Grigny's day. Among other things, be specific about its stage of evolution and the stops likely to be found on it. Discuss its tonal idea and sketch its manner of registration.
3. Discuss *alternatim* practice in de Grigny's day. Include discussion of any expected or customary forms or genres, and make clear the purpose of *alternatim* practice.

American Guild of Organists

Examination for Fellowship

June 8, 2018

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. Answer the following questions. (5 points)

a. Why would this double stop be impossible to perform on a violin?



b. When is the term *a due* usually seen in a woodwind part?

c. Of the eight common orchestral woodwind and brass instruments (bassoon, clarinet, flute, horn, oboe, trombone, trumpet, tuba), which are typically given transposed parts?

d. Translate *mit Dämpfer* into English.

e. Translate *sul ponticello* into English.

2. Arrange the following piano introduction for a chamber orchestra of: a cello, two B-flat clarinets, a flute, a horn in F, an oboe, a trombone, a B-flat trumpet, a viola, and a violin. (Please note that the instruments are given in alphabetical order, not score order.) (10 points)

Andante

Piano

The image shows a piano score for a piece in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score is divided into two systems. The first system consists of two staves (treble and bass clef). The right hand (RH) starts with a melody in the treble clef, and the left hand (LH) provides accompaniment in the bass clef. Dynamic markings include 'mp' (mezzo-piano) and 'f' (forte). The second system begins at measure 4 and includes markings for 'RH' and 'LH' to indicate the right and left hands. A 'rit.' (ritardando) marking is present at the end of the system.

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.

“Let everything that hath breath praise the LORD. Praise ye the LORD.”

Psalm 150:6 (KJV)

PROCTOR'S SHEET FOR EAR TESTS

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

SECTION II

SESSION II

EXAMINATION FOR FELLOWSHIP

June 8, 2018

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 (up to one minute), 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, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The piece consists of six measures. The first measure has a whole note chord in the treble and a whole note in the bass. The second measure has a whole note chord in the treble and a quarter note in the bass. The third measure has a whole note chord in the treble and a quarter note in the bass. The fourth measure has a whole note chord in the treble and a quarter note in the bass. The fifth measure has a whole note chord in the treble and a quarter note in the bass. The sixth measure has a whole note chord in the treble and a whole note in the bass.

B.

Musical score for exercise B, consisting of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The piece consists of four measures. The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass.

EXAMINATION FOR FELLOWSHIP

June 7 & 8, 2018

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

Vincent Lübeck: Nun last uns Gott dem Herren (Breitkopf & Härter or reliable online edition).

Dieterich Buxtehude: Magnificat Primi Toni, BuxWV 203 (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 Durufié: 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 W1, 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.

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

energico ma non troppo allegro

5

9

Musical score for measures 9-14. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The music features complex chordal textures in the upper staves and a simple bass line in the lower staff. Measure 9 starts with a treble staff chord of F#4, C#5, and G5, and a bass staff chord of F#2, C#3, and G3. The piece concludes with a final chord in measure 14.

15

Musical score for measures 15-18. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The music features complex chordal textures in the upper staves and a simple bass line in the lower staff. Measure 15 starts with a treble staff chord of F#4, C#5, and G5, and a bass staff chord of F#2, C#3, and G3. The piece concludes with a final chord in measure 18.

19

Musical score for measures 19-24. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The music features complex chordal textures in the upper staves and a simple bass line in the lower staff. Measure 19 starts with a treble staff chord of F#4, C#5, and G5, and a bass staff chord of F#2, C#3, and G3. The piece concludes with a final chord in measure 24.

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

The first system of musical notation consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a whole rest in the first measure of all staves. The melody in the top staff starts in the second measure with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The middle staff follows a similar melodic line. The bass staff has a whole rest in the first measure and begins its line in the fourth measure with a quarter note G2, followed by quarter notes A2, B2, and C3.

The second system of musical notation consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system. The melody in the top staff has a whole rest in the second measure, then a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The middle staff follows a similar melodic line. The bass staff has a whole rest in the second measure and begins its line in the fourth measure with a quarter note G2, followed by quarter notes A2, B2, and C3.

The third system of musical notation consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the second system. The melody in the top staff has a whole rest in the second measure, then a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The middle staff follows a similar melodic line. The bass staff has a whole rest in the second measure and begins its line in the fourth measure with a quarter note G2, followed by quarter notes A2, B2, and C3.

OPEN THESE PAGES OUT FULLY BEFORE BEGINNING

F 4.

THREE PAGES IN ALL

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.)

37

Fra.cto demum sa.cramen.to,
Wenn das O.pfer nun vol.leu.det,

Fra.cto demum sa.cramen.to,
Wenn das O.pfer nun vol.leu.det,

Fra.cto demum sa.cramen.to,
Wenn das O.pfer nun vol.leu.det,

Fra.cto demum sa.cramen.to,
Wenn das O.pfer nun vol.leu.det,

16

ne va.cil.les, ist ge.bro.chen, sed me.nen.to tan.tum es.se sub frag.
nicht ge.wen.det das Sym.bol, was dir ge.

ne va.cil.les, ist ge.bro.chen, sed me.nen.to tan.tum es.se sub frag.
nicht ge.wen.det das Sym.bol, was dir ge.

ne va.cil.les, ist ge.bro.chen, sed me.nen.to tan.tum es.se sub frag.
nicht ge.wen.det das Sym.bol, was dir ge.

ne va.cil.les, ist ge.bro.chen, sed me.nen.to tan.tum es.se sub frag.
nicht ge.wen.det das Sym.bol, was dir ge.

19

men - to quantum to - to te - gi - tur. Si - gui
- spen - det, gläu - big nimm das Wun - der auf. Doch das

men - to quantum to - to te - gi - tur.
- spen - det, gläu - big nimm das Wun - der auf.

men - to quantum to - to te - gi - tur.
- spen - det, gläu - big nimm das Wun - der auf.

men - to quantum to - to te - gi - tur. Nul - la re - i sit scis -
- spen - det, gläu - big nimm das Wun - der auf. Nur das Zei - chen kannst du

cresc. *f* *p*

21

tan - tum, si - gui tan - tum sit fra - ctu - ra, qua nec sta - tus nec sta -
We - sen, doch das We - sen bleibt er - hal - ten; denn kein Wan - deln, kein Ge -

Si - gui tan - tum sit fra - ctu - ra, qua nec sta - tus nec sta -
Doch das We - sen bleibt er - hal - ten; denn kein Wan - deln, kein Ge -

Si - gui tan - tum sit fra - ctu - ra, qua nec sta - tus nec sta -
Doch das We - sen bleibt er - hal - ten, denn kein Wan - deln, kein Ge -

- su - ra. si - gui tan - tum sit fra - ctu - ra, qua nec sta - tus nec sta -
- spal - ten: doch das We - sen bleibt er - hal - ten; denn kein Wan - deln, kein Ge -

cresc. *p* *cresc.* *f* *cresc.*

23

- tu - ra si - gna - ti mi - nu - i - tur . Mors est malis, mors est
 - stal - ten lös't des We - sens We - sen auf . Tod den Bösen, Tod den

- tu - ra si - gna - ti mi - nu - i - tur . Mors est malis, mors est
 - stal - ten lös't des We - sens We - sen auf . Tod den Bösen, Tod den

- tu - ra si - gna - ti mi - nu - i - tur . Mors est malis, mors est
 - stal - ten lös't des We - sens We - sen auf . Tod den Bösen, Tod den

- tu - ra si - gna - ti mi - nu - i - tur . Mors est malis, mors est
 - stal - ten lös't des We - sens We - sen auf . Tod den Bösen, Tod den

ff

26

malis vi - ta bonis, vi - ta, vi - ta bo - nis .
 Bösen, Glück den Frommen, Glück, ja Glück den From - men .

malis vi - ta ho - - nis, vi - ta, vi - ta ho - nis .
 Bösen, Glück den From - - men, Glück, ja Glück den From - men .

malis vi ta ho - nis, vi - ta, vi - ta ho - nis .
 Bösen, Glück den From - men, Glück, ja Glück den From - men .

malis vi - ta bonis, vi - ta, vi - ta bo - nis
 Bösen, Glück den Frommen, Glück, ja Glück den From - men .

ff *pp* Ped.

CV 40.077/03

F4

PAGE 3

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- 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 is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system contains three measures: the first measure has a half-note chord G4-B4 in the right hand and a half-note G2 in the left hand; the second measure has a half-note chord A4-C5 in the right hand and a half-note A2 in the left hand; the third measure has a half-note chord B4-D5 in the right hand and a half-note B2 in the left hand. The second system contains four measures: the first measure has a half-note chord C5-E5 in the right hand and a half-note C3 in the left hand; the second measure has a half-note chord D5-F5 in the right hand and a half-note D3 in the left hand; the third measure has a half-note chord E5-G5 in the right hand and a half-note E3 in the left hand; the fourth measure has a half-note chord F5-A5 in the right hand and a half-note F3 in the left hand. 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.

Allegro

The musical score for F 6 is written for piano in G major (one sharp) and 3/4 time. It consists of a single system of music. The first measure has a half-note chord G4-B4 in the right hand and a half-note G2 in the left hand. The second measure has a half-note chord A4-C5 in the right hand and a half-note A2 in the left hand. The third measure has a half-note chord B4-D5 in the right hand and a half-note B2 in the left hand. The fourth measure has a half-note chord C5-E5 in the right hand and a half-note C3 in the left hand. The fifth measure has a half-note chord D5-F5 in the right hand and a half-note D3 in the left hand. The sixth measure has a half-note chord E5-G5 in the right hand and a half-note E3 in the left hand. The seventh measure has a half-note chord F5-A5 in the right hand and a half-note F3 in the left hand. The piece concludes with a double bar line.