American Guild of Organists

Fellowship Examination

2018

475 Riverside Drive, Suite 1260, New York, NY 10115
<exams@agohq.org>

American Guild of Organists

Examination for Fellowship

June 7, 2018

PAPERWORK

SECTION II

SESSION I

SECTION II

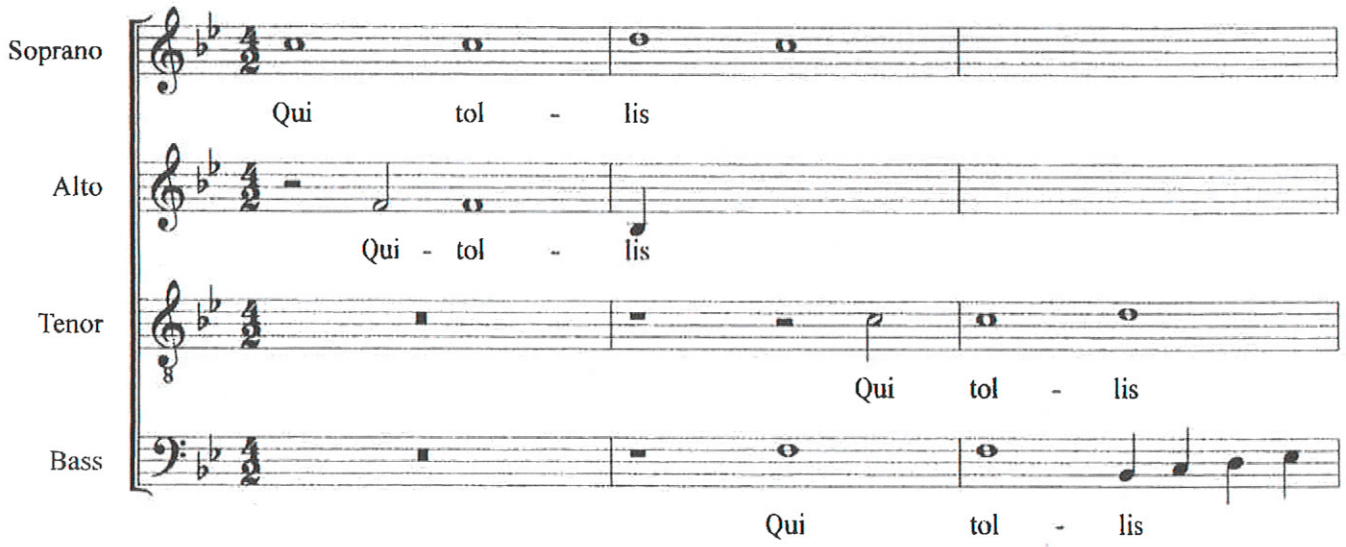
SESSION I

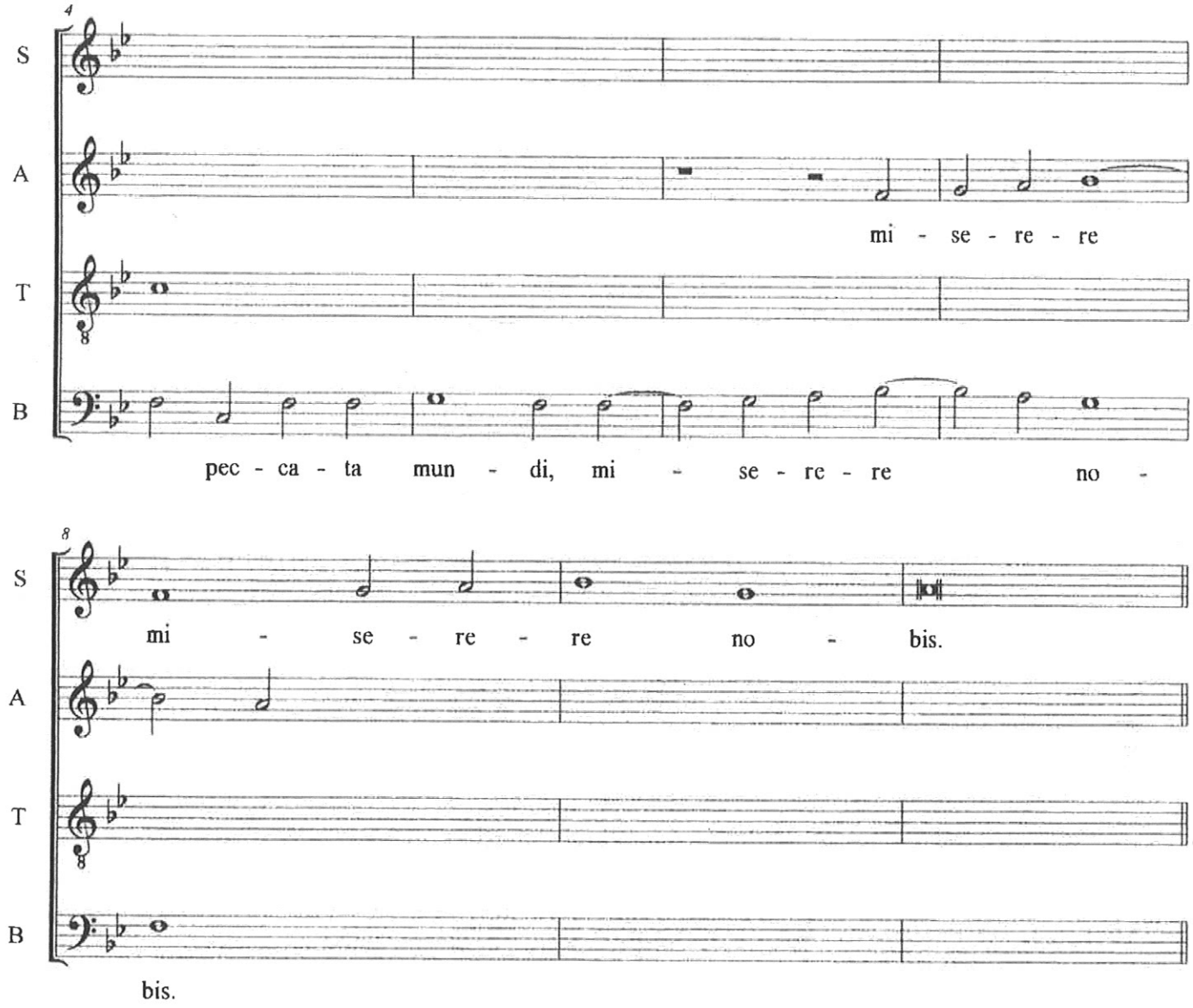
Three and one-half hours allowed

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.**

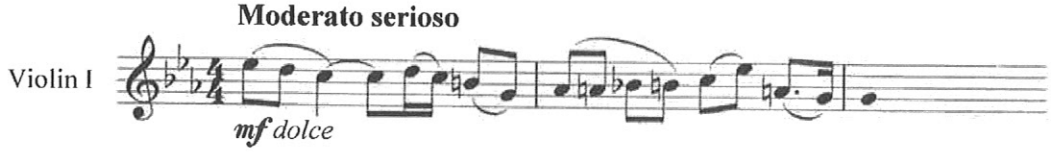
Complete the following fragment in 16th-century contrapuntal style, supplying the missing parts. An adequate proposal for text underlay is expected. Please note carefully where rests are given and where they are omitted.





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)



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 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

SECTION II

SESSION II

Three and one-half hours allowed

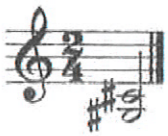
F 10. (15 points) **Ear Tests.**

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?



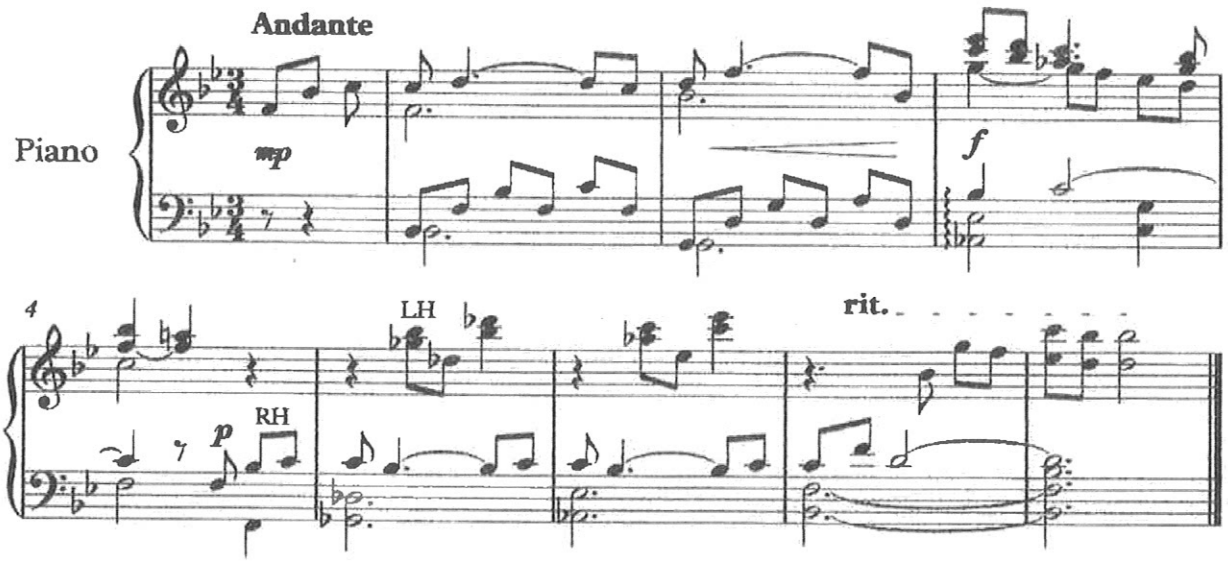
   b. When is the term *a due* usually seen in a woodwind part?

   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)



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.

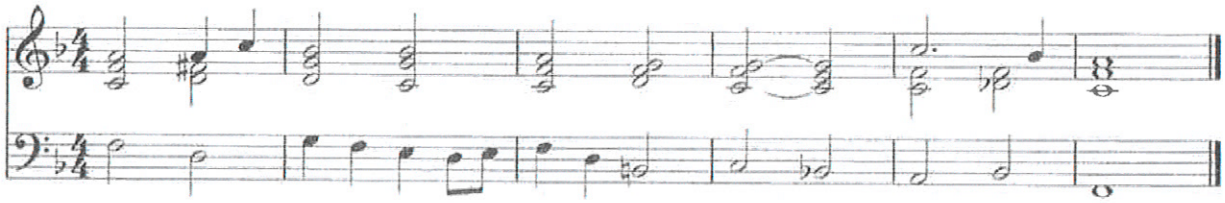
The Proctor will then play Test A five times, one beat = circa 66, allowing one minute between each playing. If there is only one candidate in the room, the next playing may start at any time after thirty seconds (up to one minute), if requested by the candidate. The proctor is responsible for using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

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

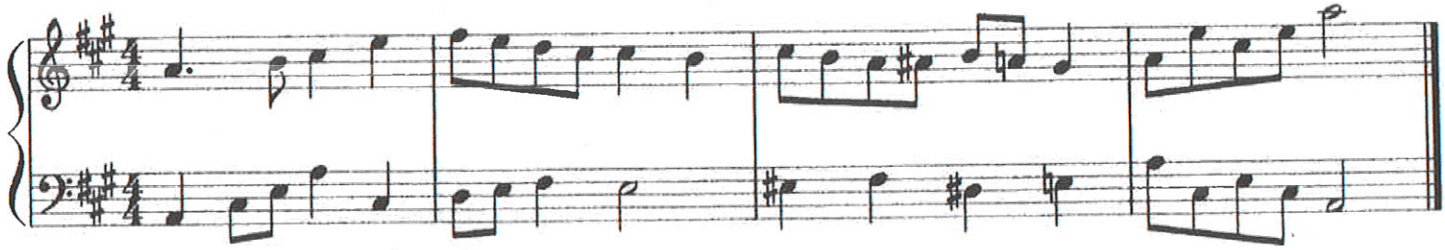
Test B is to be given at the conclusion of the five-minute period, and is to be played four times, after the proctor states the key and sounds the tonic chord. The time signature of Test B (and placement of bar lines) will be determined by the candidate, without assistance of the proctor. The test shall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



B.



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 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

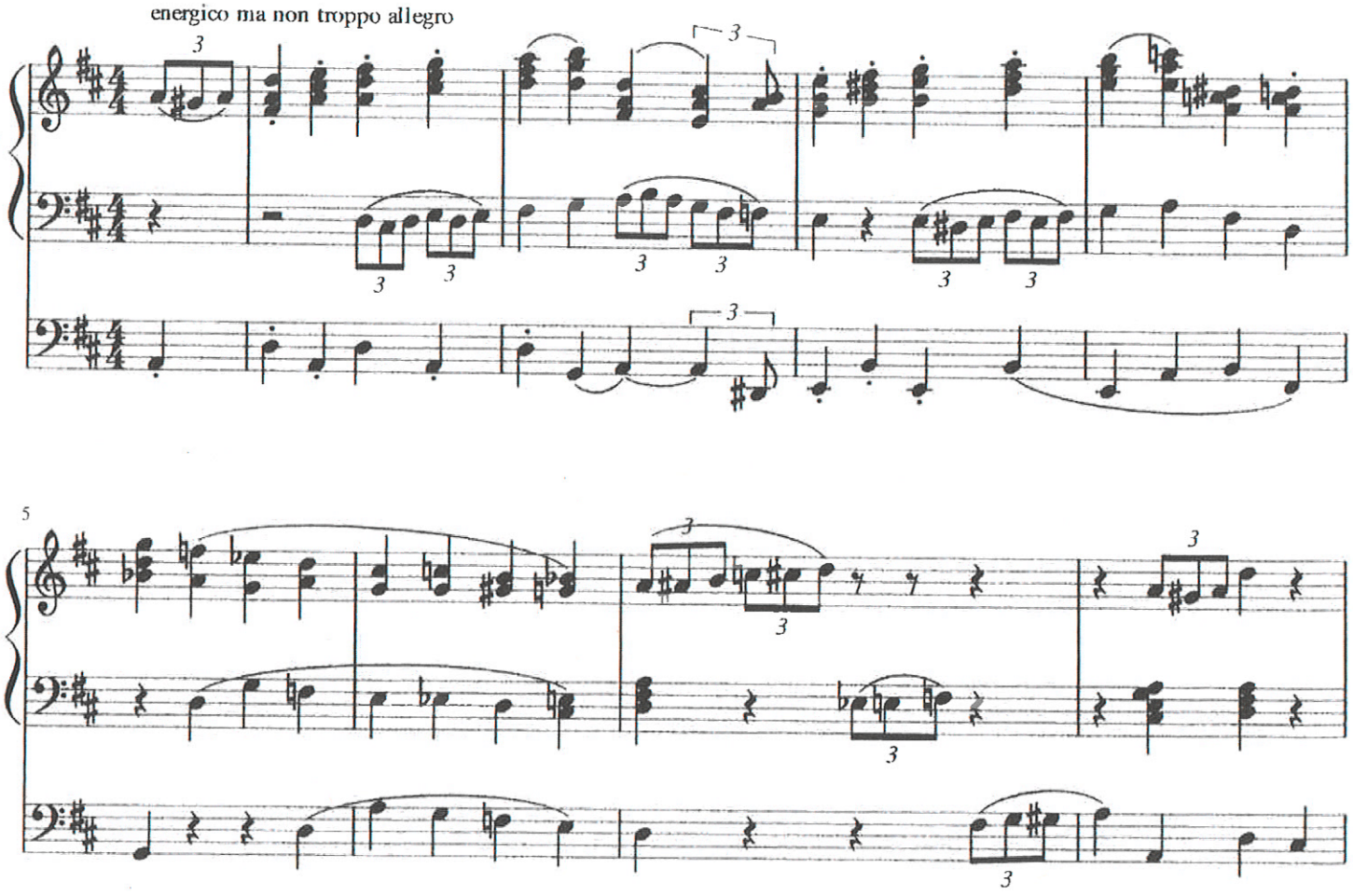
Calvin Hampton: Voluntary or Postlude on *Engelberg* (Wayne Leupold WI, 700006).
Herbert Howells: *Psalm-Prelude*, Set Two, No. III, Sing Unto Him a New Song, Ps. 33:3 (Novello).
Jean Langlais: Dialogue sur les mixtures from *Suite brève* (Editions Leduc).
*Gerre Hancock: Schönster Herr Jesu from *A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

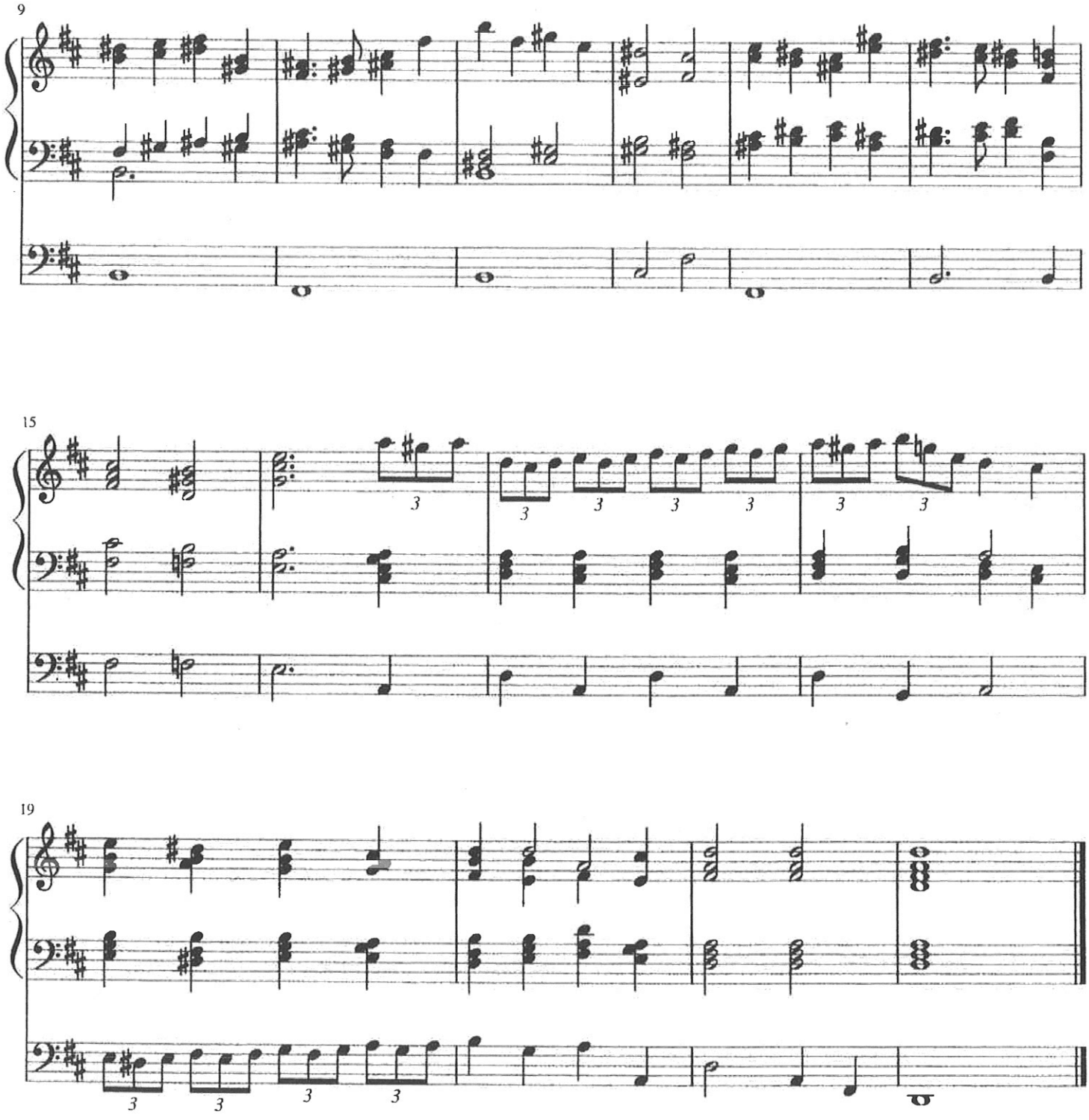
Copyright © 2018 American Guild of Organists

SECTION I

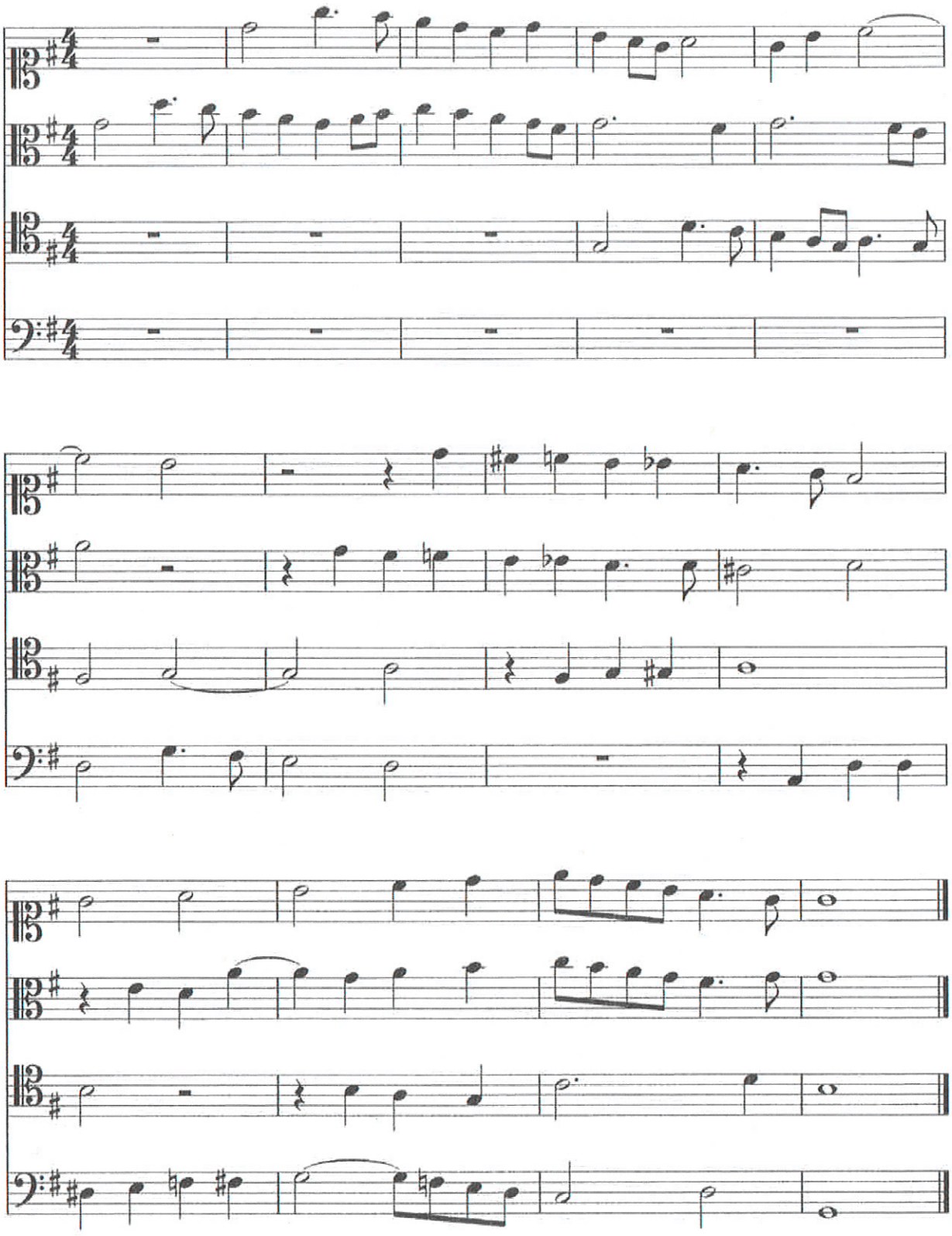
One minute will be allowed to scan each of the following tests.

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




9
15
19

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



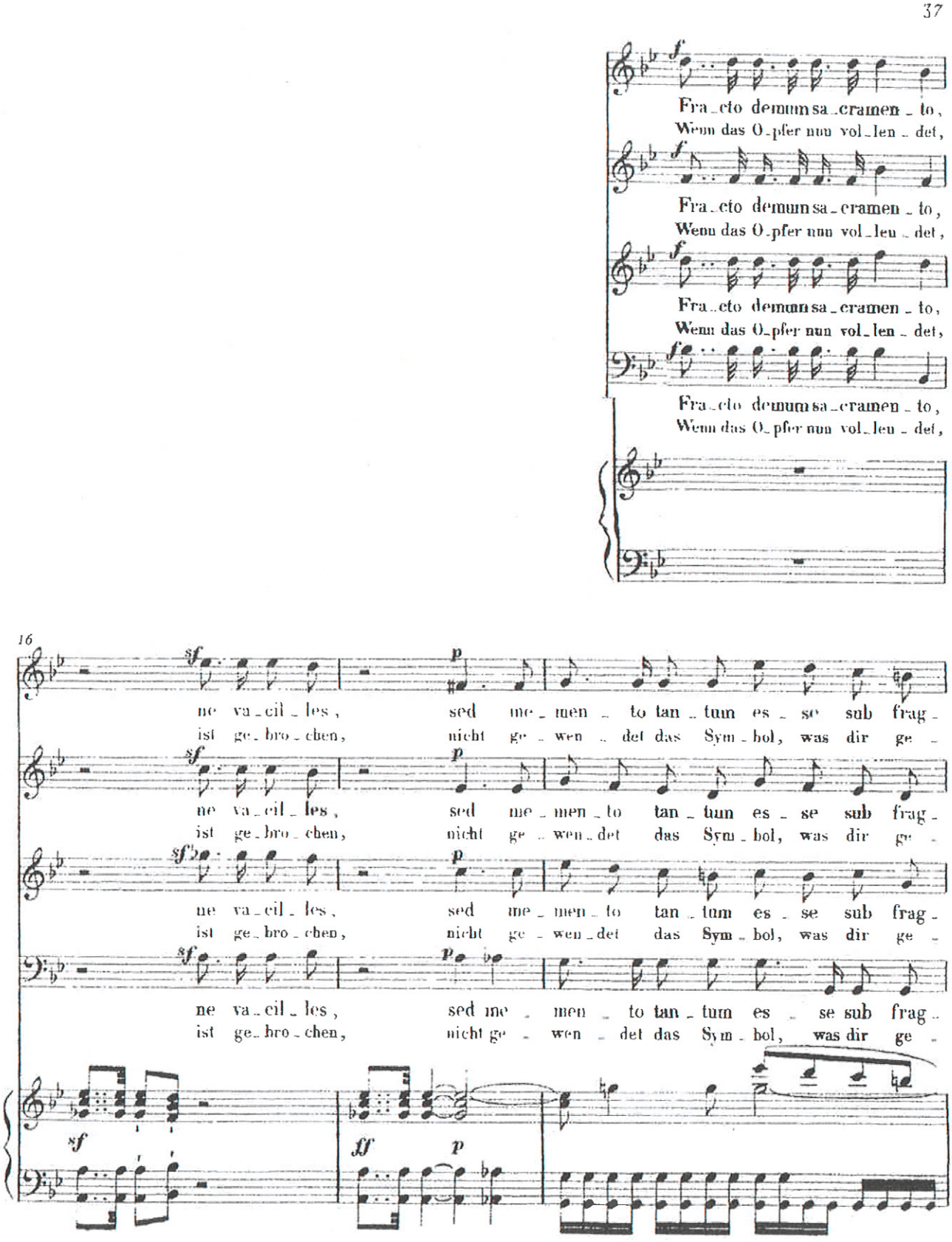
OPEN THESE PAGES OUT FULLY BEFORE BEGINNING

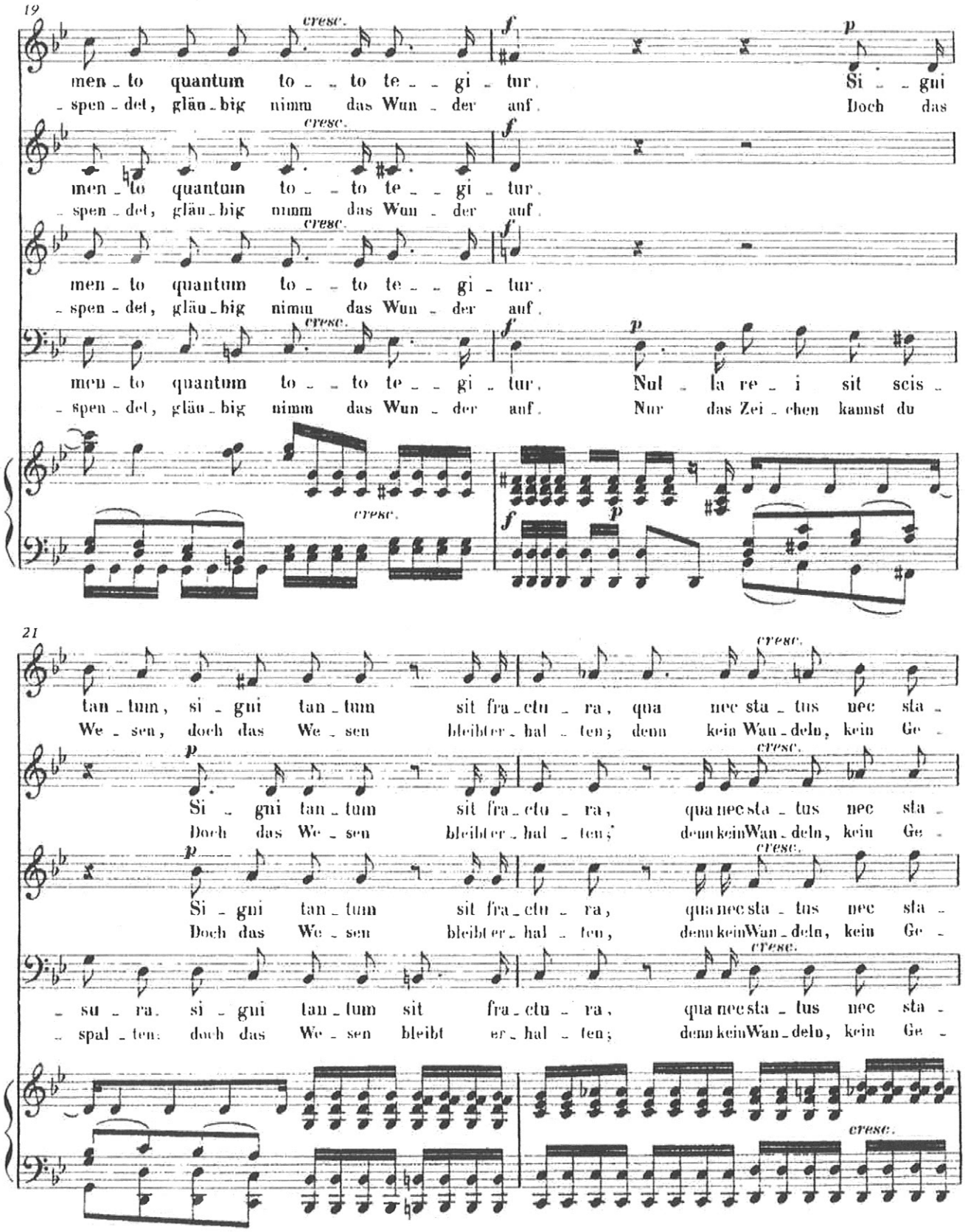
F 4.

THREE PAGES IN ALL

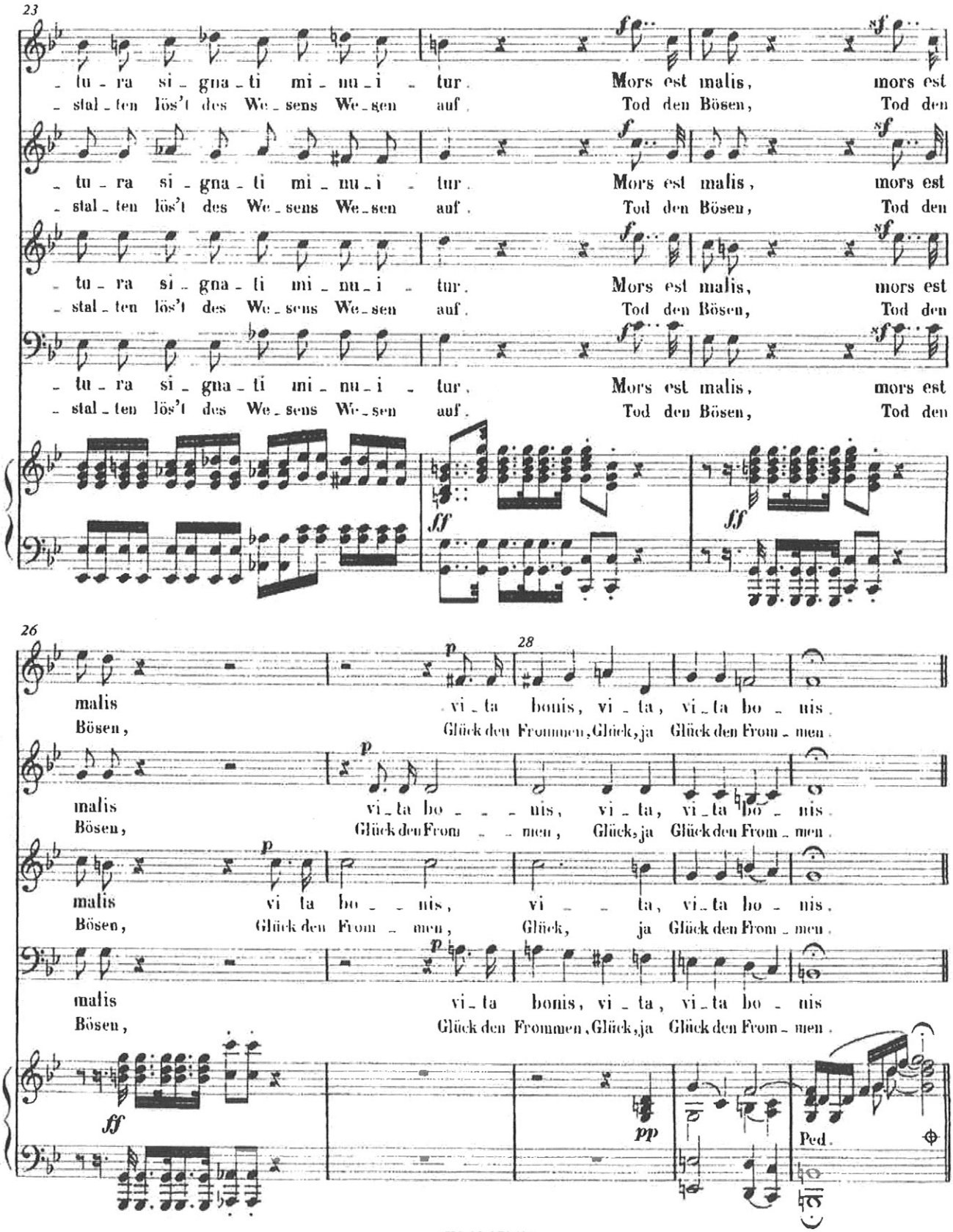
F 4. (10 points) At sight, arrange the following piano accompaniment (itself a reduction from an orchestral score) for organ.

(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.)




19
men - to quantum to - - to te - - gi - tur.
- spen - det, gläu - big nimm das Wun - der auf.
Si - - gni
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.
- spen - det, gläu - big nimm das Wun - der auf.
Nul - la re - i sit scis -
Nur das Zei - chen kannst du
21
tan - tum, si - gni 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 - gni 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 - gni 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 - gni 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 -

CV 40.077/03


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
26
28
malis vi - ta bonis, vi - ta, vi - ta bo - nis.
Bösen, Glück den Frommen, Glück, ja Glück den From - men.
malis vi - ta bo - - - nis, vi - ta, vi - ta bo - nis.
Bösen, Glück den From - - men, Glück, ja Glück den From - men.
malis vi ta bo - - nis, vi - - ta, vi - ta bo - 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.
Ped.

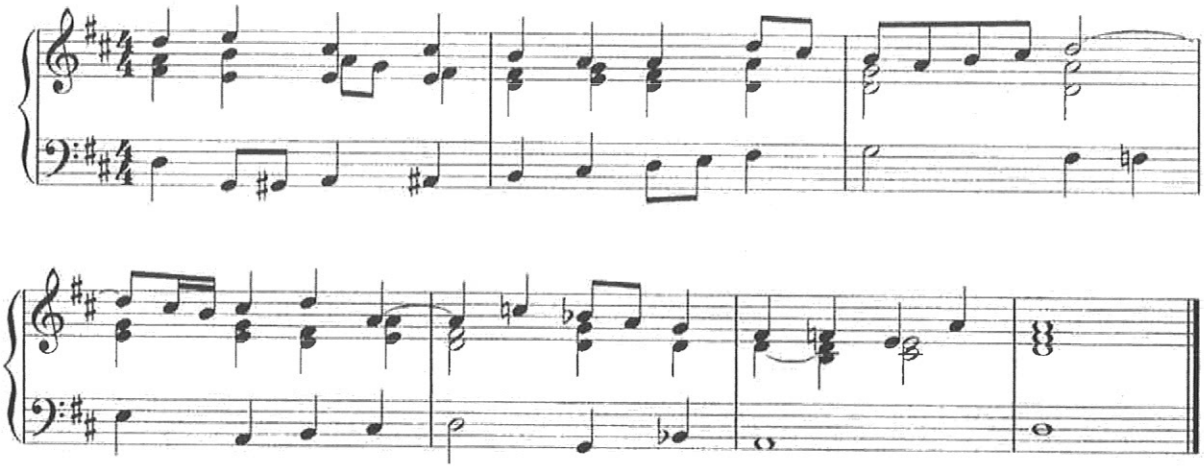
CV 40.077/03

F4

PAGE 3

This page has been intentionally left blank.

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.



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.