

American Guild of Organists



Fellowship Examination

2021

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American Guild of Organists

Examination for Fellowship

June 3, 2021

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 specified in the missing voices and where they are not.

The musical score is for a four-part setting of the text "Qui a re spe xit hu". It is written in 4/2 time and features four staves: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a whole note on G4, followed by a half note on A4, a half note on B4, a whole note on C5, and a half note on B4. The Alto part begins with a whole rest, followed by a half note on G3, a half note on A3, a half note on B3, a whole note on C4, a half note on B3, and a half note on A3. The Tenor part begins with a whole rest, followed by a half note on G2, a half note on A2, a half note on B2, a whole note on C3, a half note on B2, and a half note on A2. The Bass part begins with a whole rest, followed by a half note on G1, a half note on A1, a half note on B1, a whole note on C2, a half note on B1, and a half note on A1. The lyrics are: "Qui - a re - spe - xit hu -".

Second page of three-page question for F7. (Third page is on rear.)

4

S

A

T

B

mi - li - ta - tem

Qui - a re - spe - xit

Qui - a re - spe -

7

S

A

T

B

an - cil - lae

an - cil - lae

xit hu - mi - li - ta - tem an - cil - lae su -

10

S

A

T

8

B

ae, an - cil - lae su - ae.

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

Violin II

mp

2. Write a two-voice stretto of the subject in the relative major key. One of the voices should state the subject in a melodic inversion. (5 points)

F9. (15 points) Essay.

Write a detailed response to one of the following questions about the life and music of Max Reger.

1. Give an outline of Max Reger's life, including dates of employment in various cities, teachers with whom he studied, and a listing of the categories of composition written for various media within each period: piano, organ, orchestral, strings, choral, and chamber music. Include possible influences of musical colleagues and personal circumstances during each period.
2. Reger's output for organ was composed almost entirely in three relatively brief periods of his life. Give the approximate dates of the three periods and list the genres of organ music represented in each period, including as many titles and opus numbers as possible (either English or German is acceptable); then relate each of these three periods to the possible influence of other musicians with whom Reger had contact, and to specific organs with which he was likely to have been acquainted.
3. Name three organ builders with whose instruments Reger would have been acquainted, and the city or cities in which he would have come in contact with these instruments; then list by title at least three specific works by Reger that might have been influenced by an instrument of each of those builders. Lastly, construct a stoplist typical of a three-manual German Romantic organ by a builder in that tradition. Include an explanation of the system of registration aids or combination action that would have been used by such a builder, as well as any other mechanical devices important to the German Romantic organ.

American Guild of Organists

Examination for Fellowship

June 4, 2021

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.**

Orchestrate the passage below for the following forces:

- | | |
|--------------------|--------|
| 1 flute | Violin |
| 1 oboe | Viola |
| 2 B-flat clarinets | Cello |
| 2 bassoons | |
| 1 horn in F | |

Adagio. (M.M. $\frac{1}{2}$ 100.)

pp

pp

Clav. II.

PROCTOR'S SHEET FOR EAR TESTS

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

SECTION II

SESSION II

EXAMINATION FOR FELLOWSHIP

June 4, 2021

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.

First system of musical notation for exercise A. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a series of chords and single notes, with some notes marked with a 'p' (piano) dynamic.

Second system of musical notation for exercise A. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music continues with chords and single notes, including a long note in the treble staff in the final measure.

B.

First system of musical notation for exercise B. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F-sharp), and the time signature is 4/4. The music features a series of chords and single notes, with some notes marked with a 'p' (piano) dynamic.

Second system of musical notation for exercise B. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F-sharp), and the time signature is 4/4. The music continues with chords and single notes, including a long note in the treble staff in the final measure.

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.

“I will lift up mine eyes unto the hills, from whence cometh my
help.” [Psalm 121:1 (KJV)]

EXAMINATION FOR FELLOWSHIP

June 3 & 4, 2021

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 lasst 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).
*Jeanne Demessieux: Consolateur, from *Sept Méditations sur le Saint-Esprit*, Op. 6 (Durand DF 01331200).
*Udine Smith Moore: Variations on "Nettleton" (available in *African American Organ Music Anthology*, vol. 2, MorningStar Music MN 10-546).

LIST D

Calvin Hampton: Voluntary or Postlude on *Engelberg* (Wayne Leupold WL 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).
Margaret Sandresky: Toccata: "Veni creator spiritus" (available in *Margaret Vardell Sandresky Organ Music*, vol 1 [ed. Virginia I. Haisten], Wayne Leupold WL600031).
Kola Owolabi: Dance (available for direct download from KolaOwolabi.com).

SECTION I

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

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

Organ



Org.



Org.



8

Org.

Musical score for organ, measures 8-9. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure 8 shows a whole note in the Treble staff and a half note in the Bass staff. Measure 9 contains a complex melodic line in the Treble staff and a corresponding bass line in the Bass staff. The lower Bass staff provides a steady accompaniment.

10

Org.

Musical score for organ, measures 10-11. The score continues on three staves. Measure 10 features a more active melodic line in the Treble staff with eighth notes and a bass line in the Bass staff. Measure 11 concludes the section with a final chord in the Treble staff and a bass line in the Bass staff. The lower Bass staff continues its accompaniment.

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

$\text{♩} = 60$

Soprano

Alto

Tenor

Bass

5

S

A

T

B

9

S

A

T

B

This musical score is for a four-part vocal ensemble consisting of Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in a common time signature of 4/4 and a key signature of one flat (B-flat major or D minor). The Soprano part begins with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Alto part starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The Tenor part begins with a quarter note G3, a quarter note A3, and a quarter note B3. The Bass part starts with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The score concludes with a final whole note chord consisting of G2, B1, and D2.

OPEN THESE THREE 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.)

Te Deum in C
MH deest. Johann Michael Haydn
1737-1806
Klaviersatz: Paul Horn

Allegro moderato

Tutti

Soprano
Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

Alto
Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

Tenore
Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

Basso
Te De - um lau - da - mus: te Do - mi - num con - fi - te - mur.

2 Clarini
Timpani
2 Violini
Bassi ed Organo

Tutti

Te ae - ter - num Pa - trem o - - - mnis ter - ra - ve - ne - ra - - -

Te ae - ter - num Pa - trem o - - - mnis ter - ra - ve - ne - ra - - -

Te ae - ter - num Pa - trem o - - - mnis ter - ra - ve - ne - ra - - -

Te ae - ter - num Pa - trem o - - - mnis ter - ra - ve - ne - ra - - -

tur. Ti - bi o - mnes an - ge -

tur. o - mnes an - ge -

tur. o - mnes an - ge -

tur. o - mnes an - ge -

9

li, ti-bi cae-li et u-ni-ver-sae pot-e - sta-tes: Che - ru-bim et Se - ra-phim

li, cae-li et u-ni-ver-sae pot-e - sta-tes: Che - ru-bim et Se - ra-phim

li, cae-li et u-ni-ver-sae pot-e - sta-tes: Che - ru-bim et Se - ra-phim

li, cae-li et u-ni-ver-sae pot-e - sta-tes: ti-bi Che - ru-bim et Se - ra-phim

13

in - ces-sa - bi-li vo - ce pro-cla-mant: San-ctus, San-ctus,

in - ces-sa - bi-li vo - ce pro-cla-mant: San-ctus, San-ctus,

in - ces-sa - bi-li vo - ce pro-cla-mant: San-ctus, San-ctus,

in - ces-sa - bi-li vo - ce pro-cla-mant: San-ctus, San-ctus,

17

San-ctus Do-mi-nus De - us Sa - ba-oth. Ple - ni sunt cae - li et

San-ctus Do-mi-nus De - us Sa - ba-oth. Ple - ni

San-ctus Do-mi-nus De - us Sa - ba-oth. Ple - ni

San-ctus Do-mi-nus De - us Sa - ba-oth. Ple - ni

20

ter-ra ma-je - sta - tis glo - ri - ae tu - ae. Te glo - ri - o - sus A - po - sto - lo - rum
sunt cae - li et ter - ra ma - je - sta - tis glo - ri - ae tu - ae. Te glo - ri - o - sus A -
sunt cae - li et ter - ra ma - je - sta - tis glo - ri - ae tu - ae. Te glo - ri - o - sus A -
sunt cae - li et ter - ra ma - je - sta - tis glo - ri - ae tu - ae. Te glo - ri - o - sus A -

VI

23

cho - rus, te pro - phe - ta - rum lau - da - bi - lis nu - me - rus, te mar - ty - rum can - di -
po - sto - lo - rum cho - rus, te pro - phe - ta - rum lau - da - bi - lis nu - me - rus, te mar - ty - rum can - di -
po - sto - lo - rum cho - rus, te pro - phe - ta - rum lau - da - bi - lis nu - me - rus, te mar - ty - rum
po - sto - lo - rum cho - rus, te pro - phe - ta - rum lau - da - bi - lis nu - me - rus, te mar - ty - rum

26

da - tus lau - dat ex - er - ci - tus. Te per or - bem ter - ra - rum san - cta con - fi -
da - tus lau - dat ex - er - ci - tus. Te per or - bem ter - ra - rum san - cta con - fi -
can - di - da - tus lau - dat ex - er - ci - tus. Te per or - bem ter - ra - rum san - cta
can - di - da - tus lau - dat ex - er - ci - tus. Te per or - bem ter - ra - rum san - cta

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

♩ = 60

- 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.