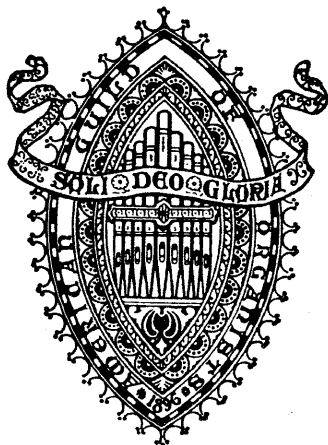


American Guild of Organists



Fellowship Examination

2022

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American Guild of Organists

Examination for Fellowship

June 2, 2022

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.

SOPRANO

Ky - rie e - lei -

ALTO

Ky - rie e - lei -

TENOR

Ky - rie e - lei - - - - son, Ky - ri - e

BASS

5

S. Ky - rie e -

A. Ky - rie e -

T. e - lei - - - son, Ky - rie e - lei - - - son.

B. Ky - rie e - lei - Ky -

10

S. e - lei - - - - son.

A.

T.

B. -rie

F8. (15 points) Fugue.

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

Viola

2. Continue from the end of your exposition by modulating to the relative major key, then presenting a stretto of two entries of the subject. (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 a brief outline of Max Reger's life, including birth and death dates and major musical events in his life such as major employments. Then place his life and work within the context of various trends within late Romanticism and the post-Romantic styles which were developing during his lifetime, both within organ literature and in the broader canon of music history in Western civilization
2. Reger's output for organ was composed almost entirely in three relatively brief periods. Give the approximate dates of the three periods and list the genres of organ music from each, mentioning the opus number or title (either English or German) of at least one specific example for each period.
3. Name three organ builders with whose instruments Reger would have been acquainted. Also, describe in detail the system of registration aids or combination action used by German Romantic organ builders, as well as any other mechanical devices important to the German Romantic organ, and how they may have differed from similar devices in use in French and/or British organs of Reger's time.

American Guild of Organists

Examination for Fellowship

June 3, 2022

PAPERWORK

SECTION II

SESSION II

PROCTOR'S SHEET FOR EAR TESTS

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

SECTION II

SESSION II

EXAMINATION FOR FELLOWSHIP

June 3, 2022

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 section A. It consists of two staves, treble and bass, in a 4/4 time signature with a key signature of two sharps (F# and C#). The melody in the treble clef starts on G4 and moves stepwise up to B4, then descends. The bass clef accompaniment provides a steady harmonic foundation with chords and moving lines.

Second system of musical notation for section A. It continues the two-staff format in 4/4 time with two sharps. The treble clef features a melodic line with some chromaticism, while the bass clef continues with a rhythmic accompaniment. The system concludes with a double bar line.

B.

First system of musical notation for section B. It consists of two staves, treble and bass, in a 3/4 time signature with a key signature of two flats (Bb and Eb). The treble clef melody is more active, featuring eighth and sixteenth notes. The bass clef accompaniment is also more rhythmic, with eighth notes and chords.

Second system of musical notation for section B. It continues the two-staff format in 3/4 time with two flats. The treble clef melody continues with eighth and sixteenth notes, and the bass clef accompaniment provides a consistent harmonic and rhythmic support. The system ends with a double bar line.

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.

Orchestrate the passage below for a chamber ensemble consisting of the following instruments (with one player per part):

Flute

Bassoon

Viola

Oboe

Horn in F

Cello

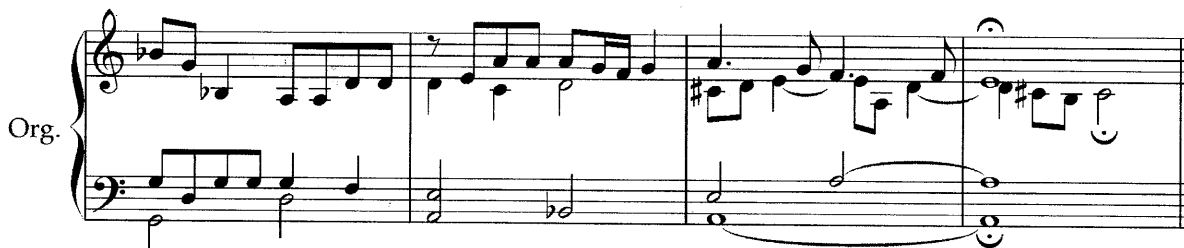
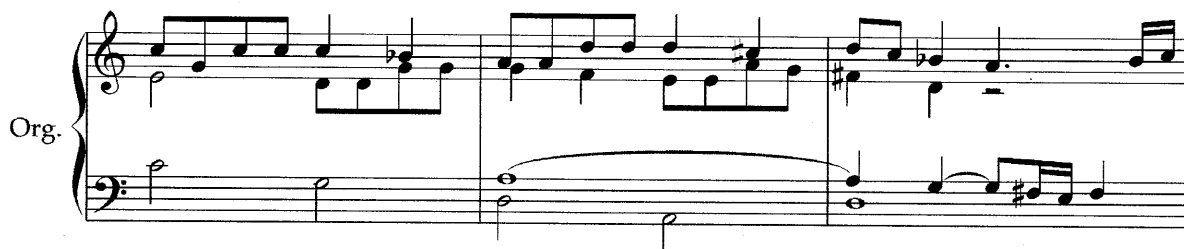
B-flat Clarinet

Maurice Greene (1695-1755)

Largo

Organ

Org.



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 the heavens rejoice, and let the earth be glad; let the sea roar,
and all that is in it.” (Psalm 96:11)

EXAMINATION FOR FELLOWSHIP

June 2 & 3, 2022

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

Nicolaus Bruhns: Praeludium in G Major (Breitkopf & Härtel 8663, ed. Harald Vogel).

Dieterich Buxtehude: Magnificat Primi Toni, BuxWV 203 (Broude Brothers BT BUX 16, ed. Belotti; or Breitkopf & Härtel EB 6663, ed. Beckmann).

Girolamo Frescobaldi: Toccata Sesta (VI) from *The Second Book of Toccatas, Canzoni etc., 1637* (Bärenreiter, edited by Pidoux, available on IMSLP).

*Nicolas de Grigny: Récit du Chant de l'Hymne precedent (Pange Lingua) from *Premier Livre d'Orgue* (IMSLP or Leupold edition of the *Livre d'Orgue*).

Vincent Lübeck: Nun lasst uns Gott dem Herren (Breitkopf & Härter EB 8824).

LIST B

(For all works: Neue Bach-Ausgabe published by Bärenreiter or Breitkopf Urtext edition.)

J.S. Bach: Toccata in F Major, BWV 540.

J.S. Bach: Christ, unser Herr, zum Jordan kam, BWV 684, from *Clavierübung III* (Leupold edition also acceptable).

*J.S. Bach: An Wasserflüssen Babylón, BWV 653b.

*J.S. Bach: Allein Gott in der Höh' sei Ehr', BWV 662.

J.S. Bach: Fugue in E Minor ("Wedge"), BWV 548.

J.S. Bach: Allegro (third movement) from *Trio Sonata* No. 2 in C Minor, BWV 526/3 (Leupold edition of the Trio Sonatas also acceptable).

LIST C

*Jeanne Demessieux: Consolateur, from *Sept Méditations sur le Saint-Esprit*, Op. 6 (Durand DF 01331200).

*Maurice Duruflé: Veni Creator, Op. 4: Adagio from p. 18 through the statement of the chorale, page 27 (Durand).

*César Franck: Prière, Op. 20 (Durand or Wayne Leupold WY.WL600096).

*Jean-Jules Roger-Ducasse: Pastorale (Durand, which is now available through IMSLP).

Robert Schumann: Fugue V, Lebhaft from *Six Fugues on the Name BACH*, Op. 60 (Breitkopf & Härtel, ed. by Clara Schumann, available on IMSLP).

Louis Vierne: Les Cloches de Hinckley from *Pièces de fantaisie, Quatrième Suite*, Op. 55 (Lemoine or Masters edition).

Charles-Marie Widor: Allegro (first movement) from *Symphonie VI* (AR Editions, ed. John Near).

LIST D

Calvin Hampton: Voluntary or Postlude on *Engelberg* (Wayne Leupold WI, 700006).

*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).

Herbert Howells: *Psalms-Prelude*, Set Two, No. III, Sing Unto Him a New Song, Ps. 33:3 (Novello).

Jean Langlais: Dialogue sur les mixtures from *Suite brève* (Alphonse Leduc).

Kola Owolabi: Dance (available for direct download from KolaOwolabi.com).

Margaret Sandresky: Toccata: "Veni creator spiritus" (available in Margaret Vardell Sandresky Organ Music, vol 1 [ed. Virginia I. Haisten], Wayne Leupold WL600031).

SECTION I

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

- F 2.** (10 points) Play the following at sight. One minute is allowed to scan the following item. **Three** pages in all.

Excerpt from "No. 3" from *10 Adagios*

C. G. Hoepner (1799-1859)
(adapted)

Sw: 8' & 4' fls
Gt: 8' fl
Ped: 16', 8'
Sw/Gt, Sw/Ped, Gt/Ped

Adagio con moto ♩ = 58

The musical score is presented in three systems, each with three staves. The top staff is for the Guitar (Gt), the middle for the Organ (Org), and the bottom for the Organ (Org). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Adagio con moto' with a quarter note equal to 58 beats per minute. The first system starts with a guitar entry marked 'p' (piano) and includes a 'Gt' label. The second system features a 'Sw' (Swell) label. The third system includes a 'Gt' label and a 'f' (forte) dynamic marking. The organ part in the middle and bottom staves provides harmonic support throughout the piece.

11

Org.

Sw

- Gt/Ped

15

Org.

Gt

pp

18

Org.

rall.

a tempo

Sw

21

Org.

Gt

24

Org.

rit.

- Sw 4' fl

F 3. (15 points) Play the following at sight. The use of pedals is optional. One minute is allowed to scan the following item.

Orlande de Lassus

$\text{♩} = 87$

Glo - ri - a Pa - tri,

Glo - ri - a Pa - tri, et Fi -

Glo - ri - a Pa - tri, et Fi - li - o, et

Glo - ri - a Pa - tri, et Fi -

6

et Fi - li -

li - o, et Fi - li - o,

Fi - li - o, et Fi -

li - o, et Fi - li - o, et

Musical score for measures 10-13. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "o, et Spi - ri - tu - i et Fi - li - o, et Spi - ri - tu - i li - o, et Spi - ri - tu - i Fi - li - o,". The music is in a 12/8 time signature with a key signature of one flat. The Soprano part begins with a whole note "o," followed by a half note "et" and a dotted half note "Spi - ri - tu - i". The Alto part begins with a half note "et" and a dotted half note "Fi - li - o,". The Tenor part begins with a half note "li - o," and a dotted half note "et Spi - ri - tu - i". The Bass part begins with a half note "Fi - li - o," and a dotted half note "et Spi - ri - tu - i".

Musical score for measures 14-17. The score is written for four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "i san - cto. san - cto. san - cto. san - cto." The music is in a 12/8 time signature with a key signature of one flat. The Soprano part begins with a whole note "i" and a dotted half note "san - cto.". The Alto part begins with a half note "san" and a dotted half note "cto.". The Tenor part begins with a half note "san" and a dotted half note "cto.". The Bass part begins with a half note "san" and a dotted half note "cto.".

F 4. (10 points) At sight, arrange the following piano accompaniment (itself a reduction from an orchestral score) for organ. One minute is allowed to scan the following item. The candidate is to play up until the letter **B** in the score, page 4.

(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.)

SCORE BEGINS ON FOLLOWING PAGE

F 4.

FOUR PAGES IN ALL

Gloria

Allegro maestoso **Tutti** *f*

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Allegro maestoso

5 De - - - - - o! et in ter - ra pax ho - mi - ni - bus

De - - - - - o! et in ter - ra pax ho - mi - ni - bus

10 bo - nae vo - lun - ta - - - - - tis. Lau - da - - - - - mus

bo - nae vo - lun - ta - - - - - tis. Lau - da - - - - - mus

Detailed description of the musical score: The score is for Schubert's Gloria from Mass No. 2 in G Major. It is marked 'Allegro maestoso' and 'Tutti'. The first system shows the vocal entries for Soprano and Tenor, both singing 'Gloria in excelsis' with a forte (f) dynamic. The piano accompaniment follows with a similar forte dynamic. The second system continues the vocal parts, with dynamics ranging from fortissimo (ff) to piano (p). The piano accompaniment features a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand. The third system shows the vocal parts singing 'Deo et in terra pax hominibus bonae voluntatis. Laudamus'. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The score includes various dynamic markings such as 'f', 'ff', and 'p', and includes a '482' marking above the piano part in the second system.

Schubert — Mass No. 2 in G Major

10

te, bene-di - - ci-mus te, ad-o - ra - - - mus

te, bene-di - - ci-mus te, ad-o - ra - - - mus

fz

18

te, glo-ri-fi-ca - mus te, ad-o - ra - - mus te!

te, glo-ri-fi-ca - mus te, ad-o -

p

22

A

Gra - ti - as a - gi - mus ti - - bi propter

ra - - - mus te! Gra - ti - as a - gi - mus ti - - bi propter

ra - - - mus te! Gra - ti - as a - gi - mus ti - - bi propter

A

26

ma-gnam glo - ri-am tu - am, Do - - mi-ne De - - us,
ma-gnam glo - ri-am tu - am, Do - - mi-ne De - - us,

ff

cresc.

Detailed description: This block contains the first system of music, measures 26-28. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts enter with the lyrics 'ma-gnam glo - ri-am tu - am, Do - - mi-ne De - - us,'. The piano accompaniment provides harmonic support, with a dynamic marking of *ff* and a *cresc.* instruction.

30

Rex coe - le - - stis, De - - us, Pa - - ter om -
Rex coe - le - - stis, De - - us, Pa - - ter om -

Detailed description: This block contains the second system of music, measures 30-32. The vocal parts continue with the lyrics 'Rex coe - le - - stis, De - - us, Pa - - ter om -'. The piano accompaniment continues with a similar harmonic texture.

34

ni - - po-tens, Do-mine Fi - li u - ni - ge-ni-te Je - su
ni - - po-tens, Do-mine Fi - li u - ni - ge-ni-te Je - su

Detailed description: This block contains the third system of music, measures 34-36. The vocal parts enter with the lyrics 'ni - - po-tens, Do-mine Fi - li u - ni - ge-ni-te Je - su'. The piano accompaniment features a more active melodic line in the right hand.

End.

Schubert — Mass No. 2 in G Major

12

38

B Solo

Chri - - stel Do - mi - ne **Tutti p** De - us, a - - gnus

Chri - - stel **Tutti p** mi - se - re - re no - bis,

Chri - - stel **Solo** mi - se - re - re no - bis,

Chri - - stel **B** Fi - li - us Pa - tris, qui



43

Tutti p Solo Do - mi - ne

De - i, mi - se - re - re no - - bis.

mi - se - re - re, mi - se - re - re no - - bis.

mi - se - re - re, mi - se - re - re no - - bis.

Tutti mi - se - re - re

tol - lis pec - ca - ta mun - di, no - - bis.



47

Tutti

De - us, a - - gnus De - i, mi - se - re - re

mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re

mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re

Solo mun - di,

Fi - li - us pa - tris, qui tol - lis pec - ca - ta **Tutti** mi - se - re - re



F 5. (10 points) Transpose the following passage of music up a minor third and down a half-step. *Do not* play it first in the original key. Pedals may be used. One minute is allowed to scan the following item.

Clemens Breitenbach (adapted)

The musical score for F 5 consists of two systems of piano music. The first system contains four measures. The right hand plays chords and moving lines, while the left hand provides a bass line with some chords. The second system begins at measure 5 and also contains four measures. It features more complex melodic lines in the right hand, including a triplet in the final measure, and a more active bass line in the left hand.

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. One minute is allowed to scan the following item.

Virgil Thomson (adapted)

The musical score for F 6 is a single line of music in G major (one sharp) and 4/4 time. It consists of eight measures. The melody starts on G4, moves to A4, B4, C5, then descends through B4, A4, G4, F#4, E4, D4, C4, and ends on B3. The rhythm is a mix of quarter and eighth notes.