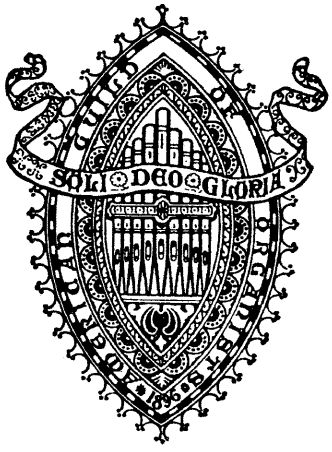
American Guild of Organists



Associate Examination

2022

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

American Guild of Organists

Examination for Associateship

June 2, 2022

PAPERWORK

SECTION II

SESSION I

SECTION II

SESSION I

Three 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. Your copy of the score for A8 will be collected along with the designated answer sheets. Working papers should be retained for future reference, since the papers presented to the examiners will not be returned.

A 8. (25 points) **Analysis.**

1. Examine the score for A 8 and give an opinion as to the composer and the approximate date of composition. (2 points)

2. Identify the overall form of the piece, i.e., binary, ternary, rondo, sonata form, etc. (1 point)

3. Using measure numbers, chart the structure, identifying the main sections, tonal centers, phrase endings, and the cadences that punctuate the phrase endings. (10 points)

Candidate: Please write your answers for questions 4 and 5 on the score for A 8.

4. Identify the following chords:

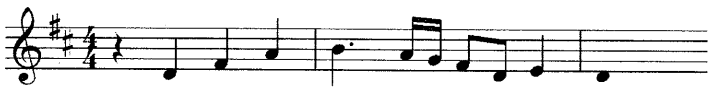
   a. The chord that is circled in m. 3. (1 point)

   b. The chord that is circled in m. 115. (1 point)

5. Provide a harmonic analysis of mm. 63-67 and m. 75 in the context of E-flat major. Identify the harmonies in the question on the lines underscoring the circled harmonies in the score. (10 points)

A 9. (20 points) **Fugue.**

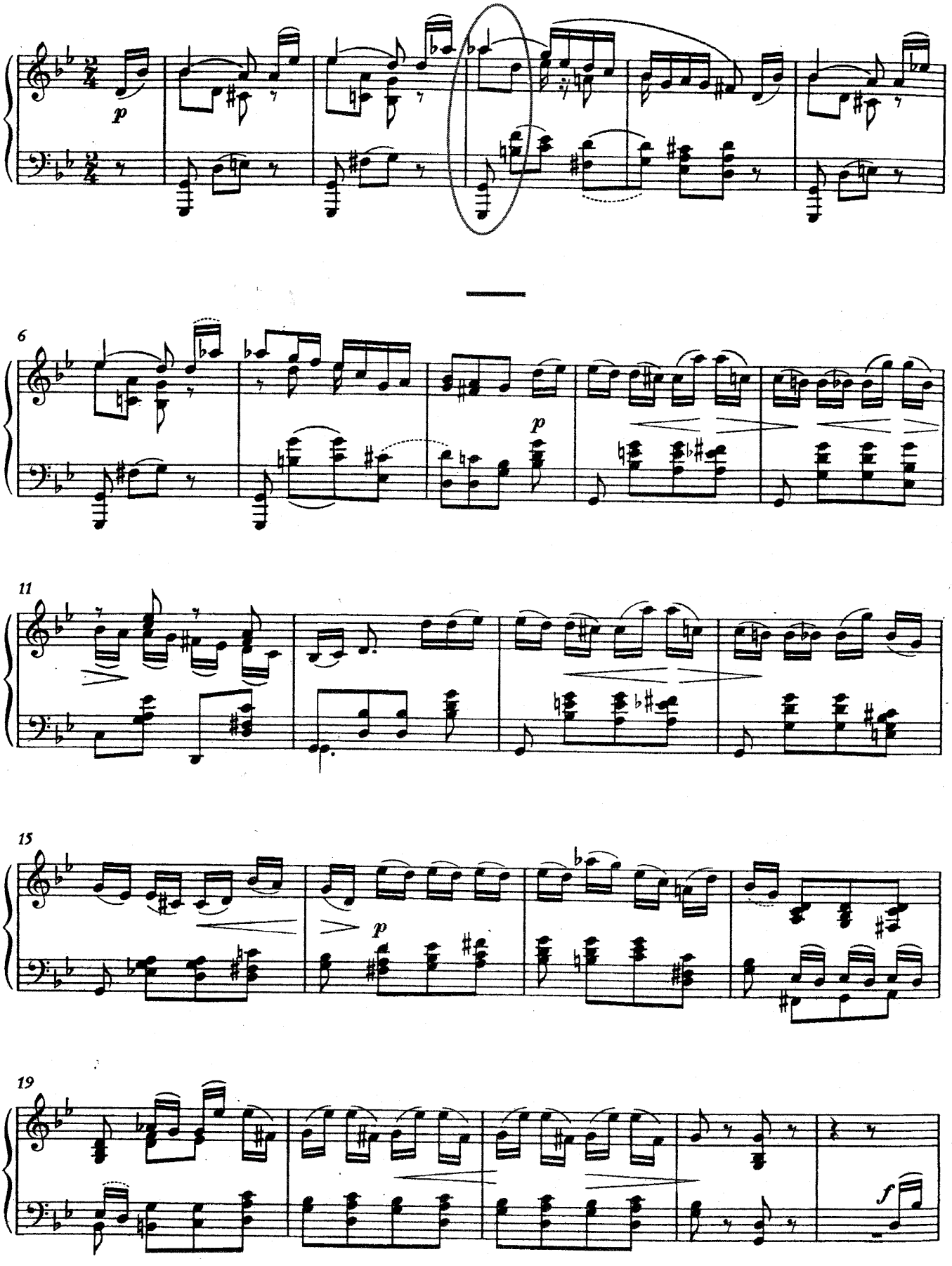
a. Write a three-part exposition on the following subject, including a recurring countersubject. Assume performance by an unspecified instrumental ensemble. The candidate shall compose the music utilizing a 3-stave score. (12 points)

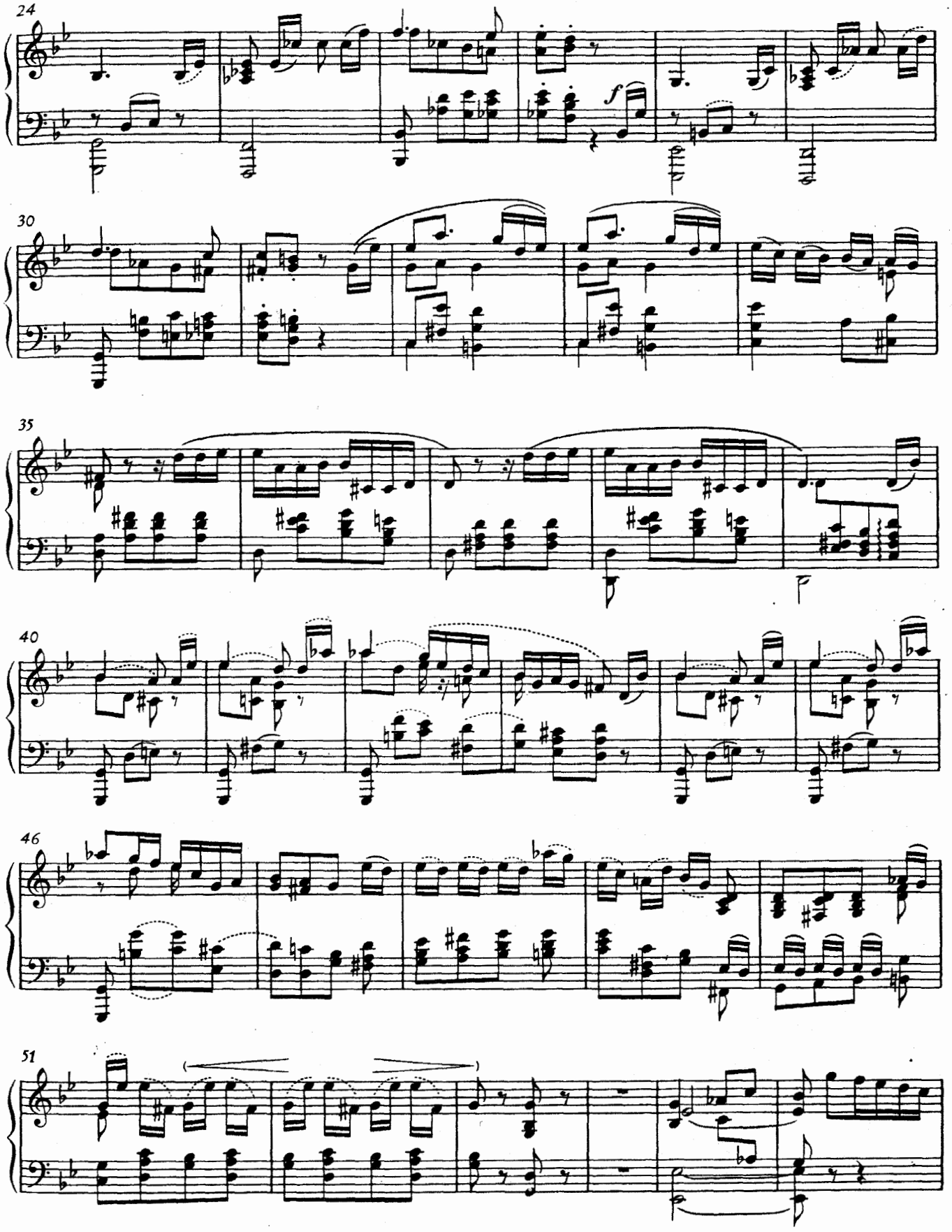


b. Continue from the end of your exposition by modulating to the dominant key, then presenting a stretto of two entries of the subject in melodic inversion. (8 points)

Candidate Code _____

SCORE for A 8

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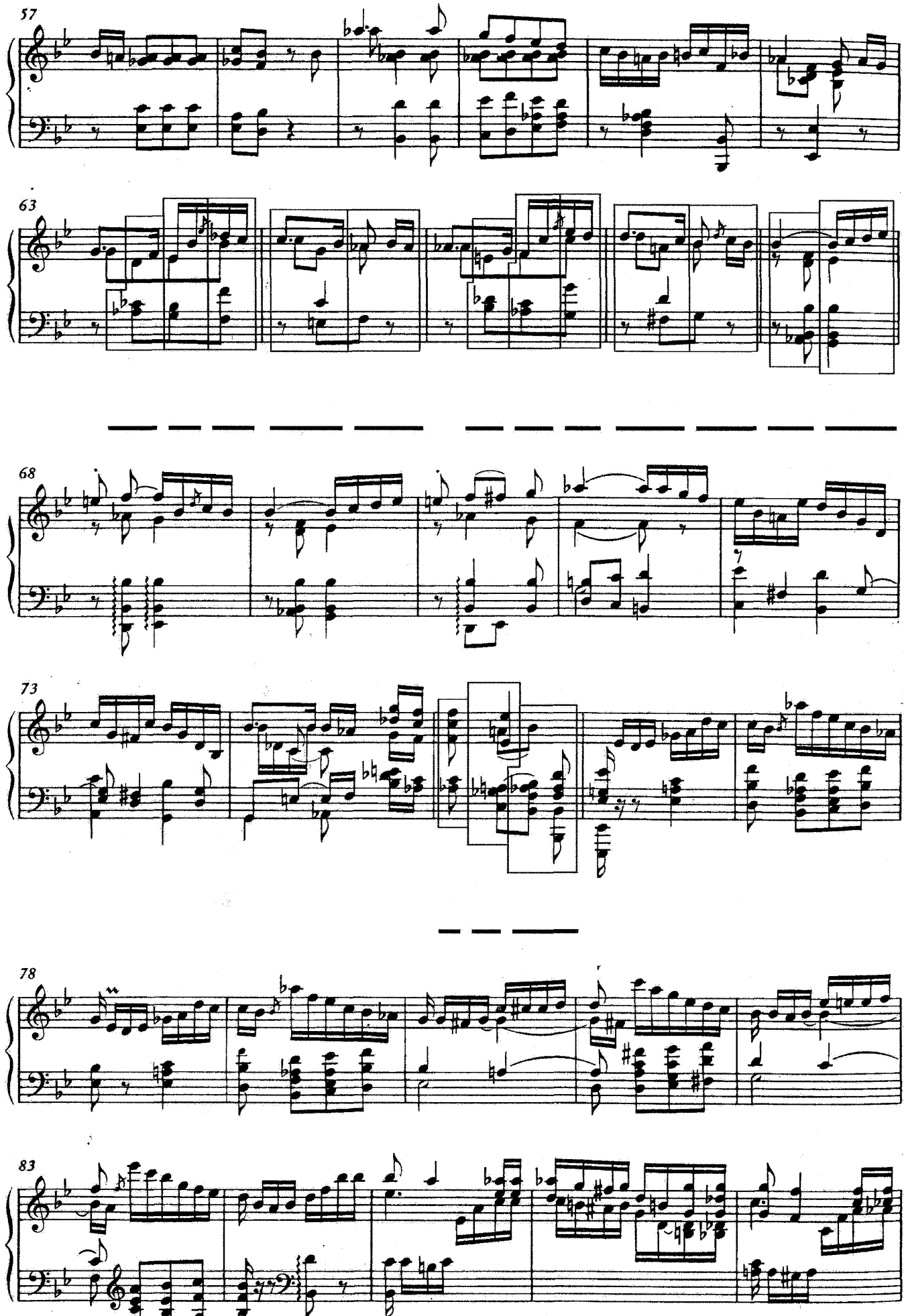
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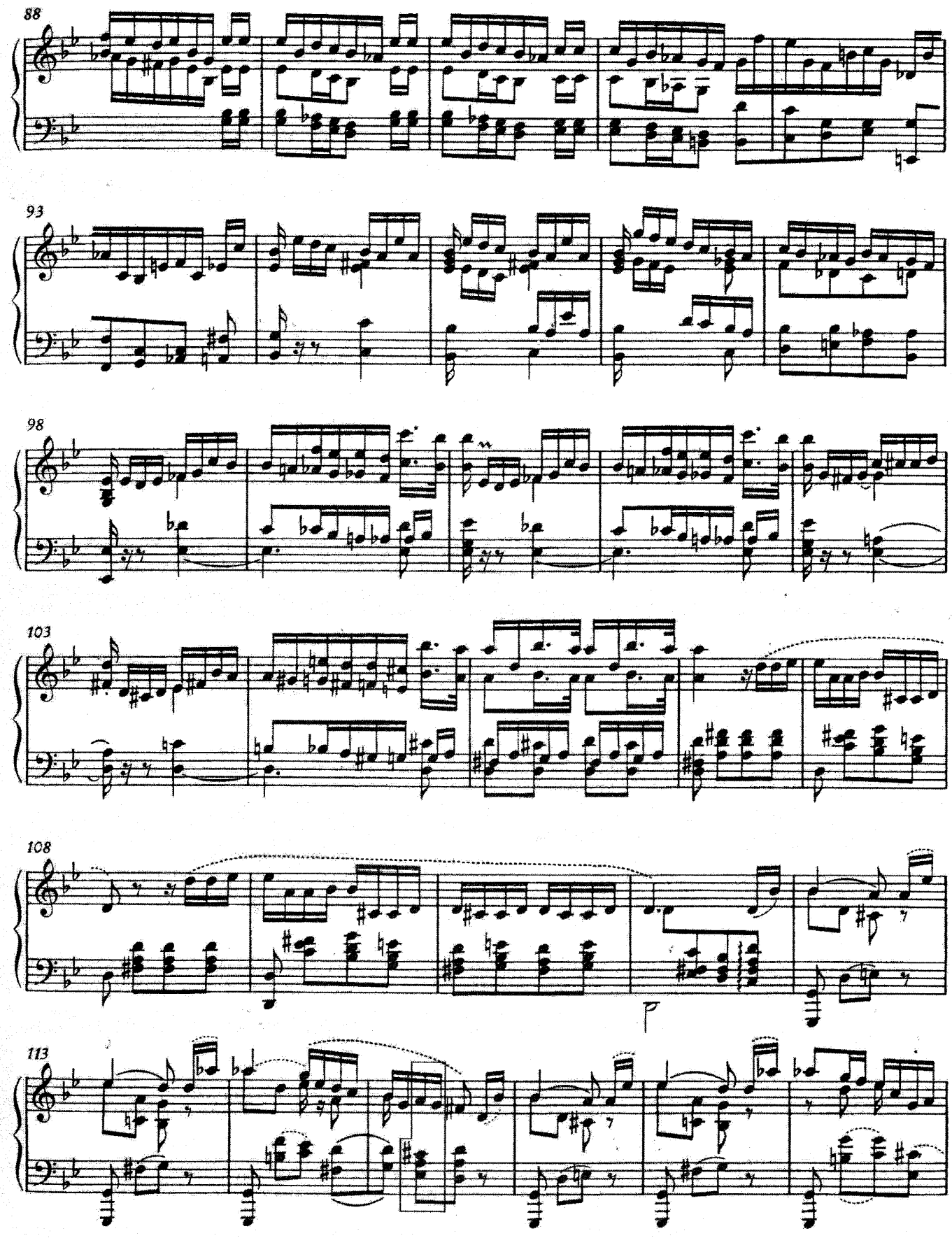
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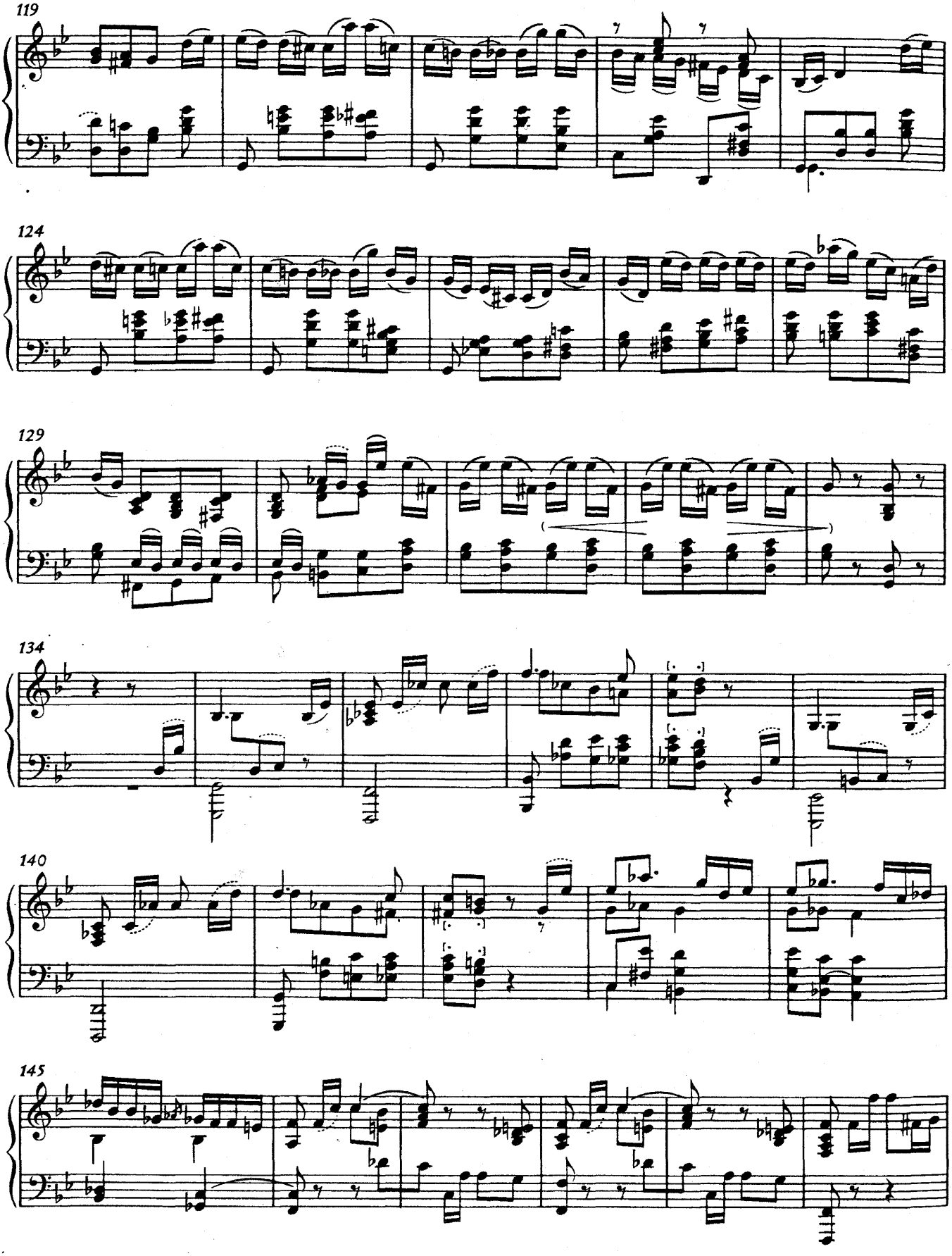
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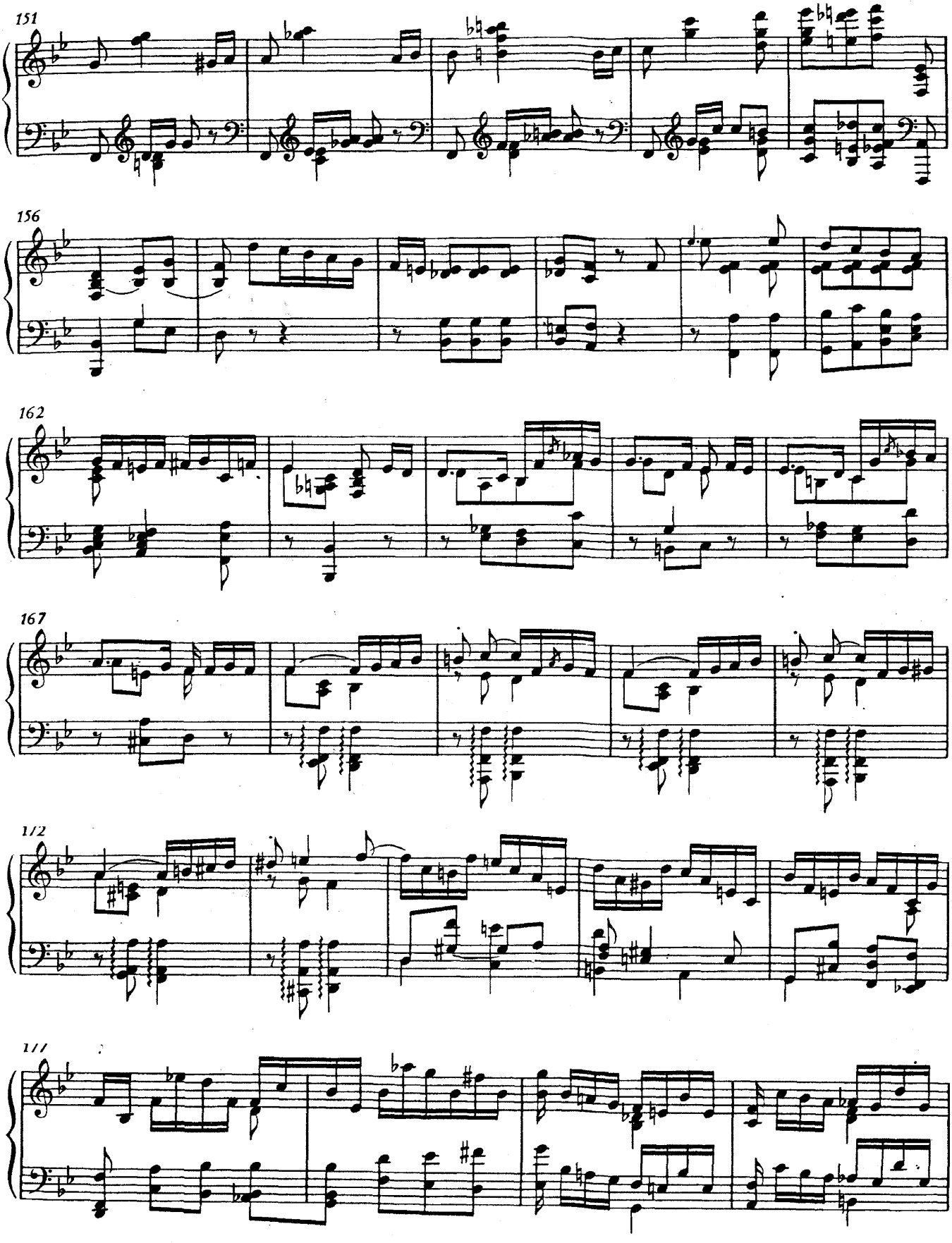
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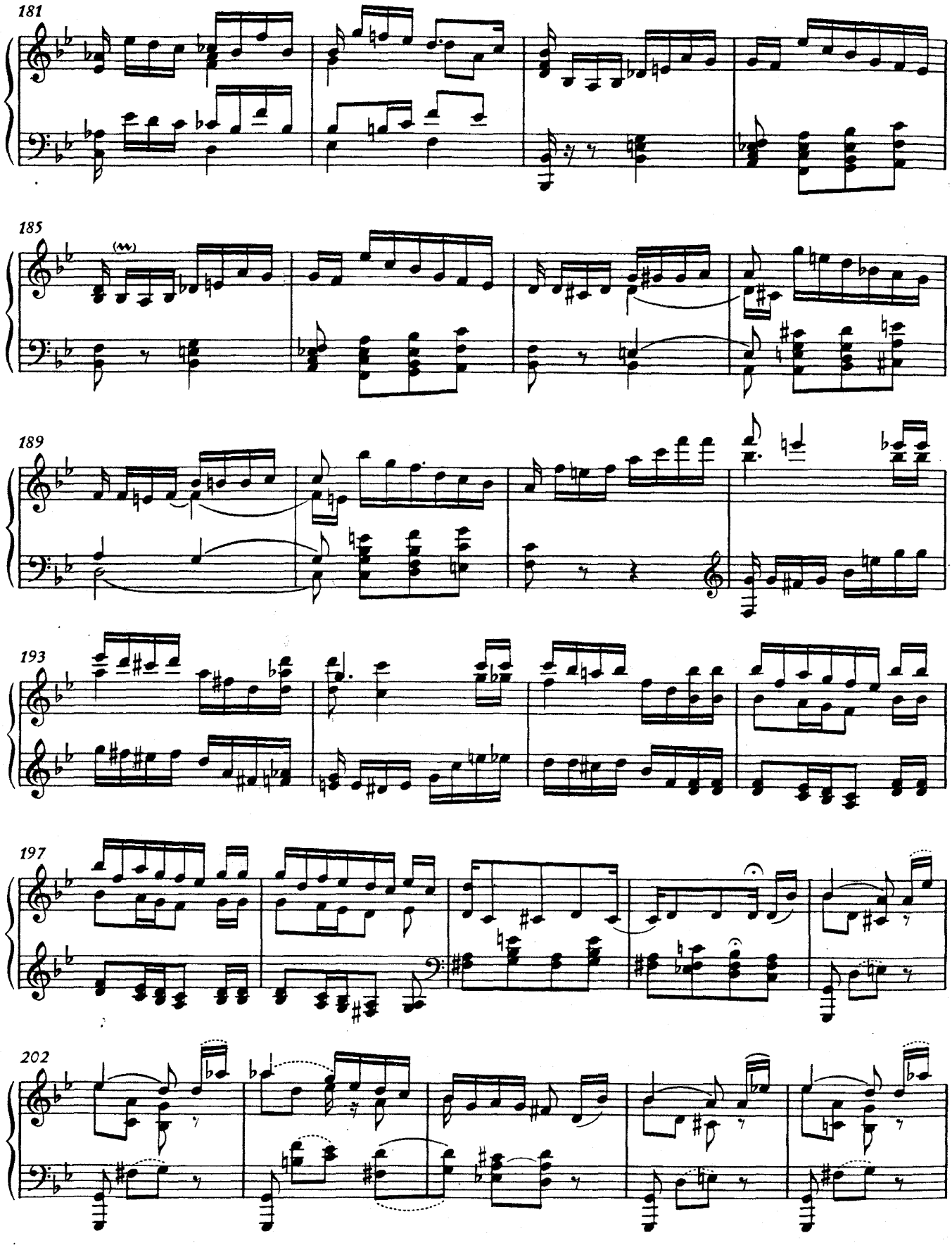
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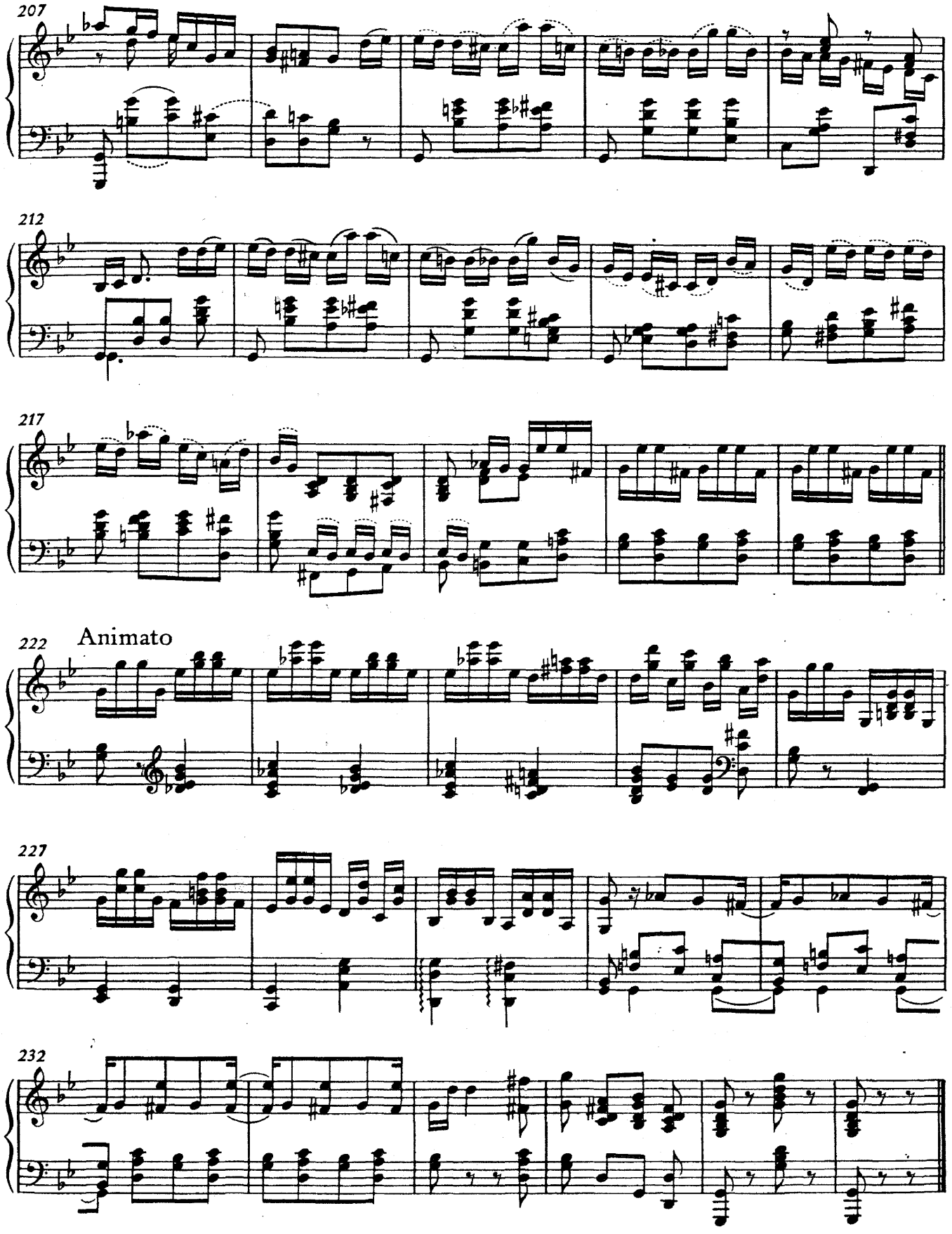
207
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Animato
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American Guild of Organists

Examination for Associateship

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 ASSOCIATESHIP

June 3, 2022

A 10. Ear Tests. Instructions to the Proctor.

Proctor: Please inform the candidates that

a. Test A will be played four times;
b. they may begin writing as soon as the playing starts;
c. after the fourth performance of the test by the proctor they will be allowed not more than three minutes to complete their writing.

The Proctor will:

a. state to the candidates 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 four times, one beat = circa 66, allowing thirty seconds between each playing.

Test B is to be given at the conclusion of the three-minute period. The proctor will again:

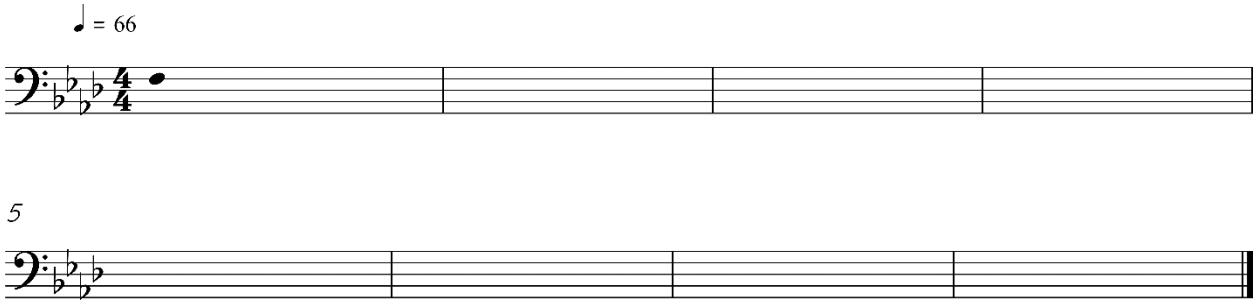
a. state the key and time signature, and
b. sound the tonic chord.

The Proctor will then play Test B four times, one beat = circa 66, allowing thirty seconds between each playing. After the fourth performance of Test B, the candidates will be allowed not more than three minutes to complete their writing.

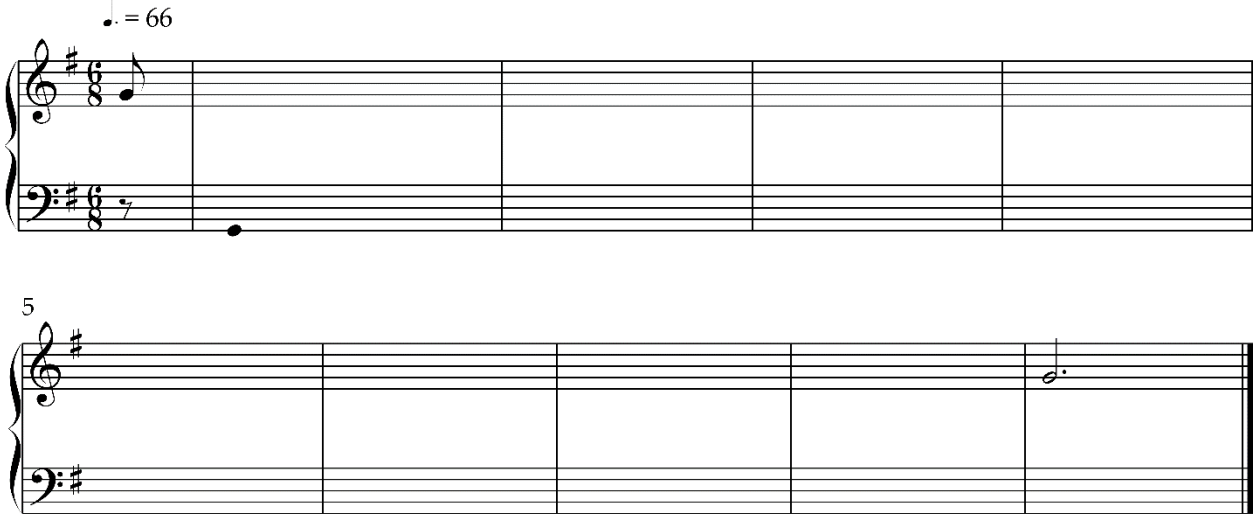
Notes in vertical intervals are to be played simultaneously.

A 10. Answer Sheet.

A.



B.



SECTION II

SESSION II

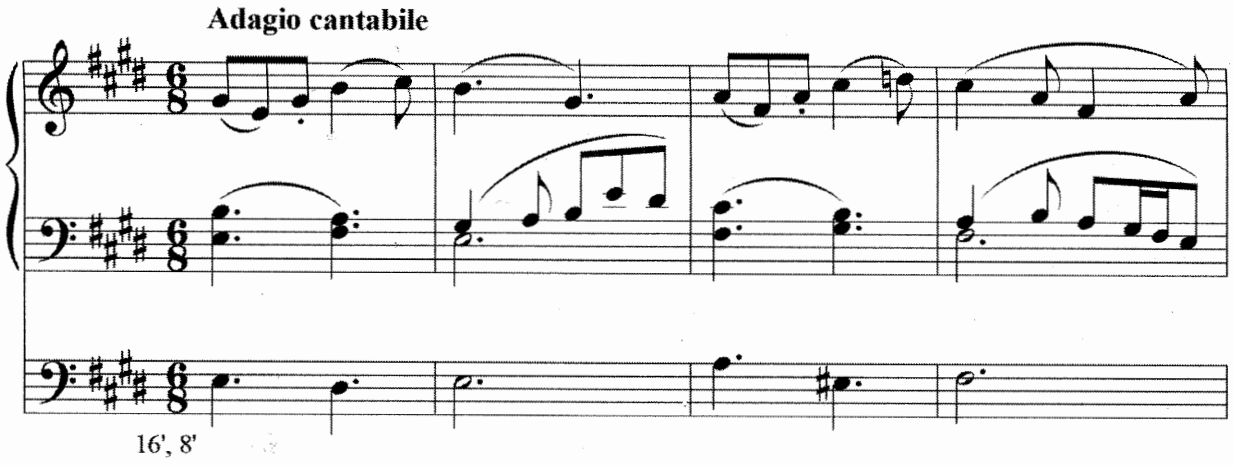
Three hours allowed

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

Ear Tests will be given by the proctor.

A 11. (20 points) **Harmonization-Composition.**

Continue, and bring to a conclusion in approximately 16 measures, the following passage for organ. Imaginative use of the tools of composition will be expected. Continuous writing in a specified number of parts is not required. You do not need to recopy the given measures.



A 12. (20 points) **General Musical Knowledge.**

Select and answer twenty questions from those provided below. If more than twenty are answered, only the first twenty answers will be graded.

1. What are the five pitches of the typical French cornet registration?

2. Name at least two American organ builders doing business at any point during the years 1900-1950.

3. Which large keyboard collection by J.S. Bach features movements of Martin Luther's *Deutsche Messe*?

4. Which German Romantic composer was known for his large-scale, highly chromatic chorale fantasias?

5. Identify the French pedagogue who premiered Aaron Copland's Organ Concerto in the United States.

6. The *voce humana* or *piffaro* stop plays an influential role in which early Italian organ pieces?

7. Who composed the song cycle *Winterreise*?

8. At which Parisian church did Langlais serve as organist?

9. Name an African-American composer for the organ and the title of one of his or her compositions.

10. Her *Mass in E-flat* was the first mass setting written by an American woman. What is her name?

11. Define the term *cantus firmus*.

12. Thomas Tallis' epic 40-part motet features 8 separate choirs in 5 parts. What is the name of this piece?

13. From which country do we see varying types of tientos (*batalla, falsas, medio registro*)?

14. What does it mean for a singer to sing *sotto voce*?

15. Which of these movements is <u>not</u> part of the Ordinary of the Mass?

    Agnus Dei; Kyrie; Gradual; Credo.

16. What are the titles of Charles-Marie Widor's final two organ symphonies?

17. Who wrote a setting of *O Magnum Mysterium* for the Los Angeles Master Chorale - which remains one of the best-selling choral anthems of all time?

18. Ralph Vaughan Williams' festive setting of Old Hundredth was composed for which major British event of the 20th century?

19. Which string instrument is not used in the typical Missa Brevis settings of composers such as Mozart and Haydn?

    violin; viola; cello; bass.

20. Which French female composer wrote a highly virtuosic set of six etudes based on intervals and techniques?

21. What is a *Heldentenor*?

22. Chironomy is the technical term for conducting what type of music?

23. Name the former University of Michigan professor who played a pivotal role in the commissioning of 20th century American composers to write for the organ.

24. Describe the importance of Harry T. Burleigh in the history of the Negro Spiritual.

25. Name two operas by the Giacomo Puccini.

EXAMINATION FOR ASSOCIATESHIP

June 2 and 3, 2022

SECTION I

WORK AT THE ORGAN

Approximately forty minutes will be allowed

A 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

Georg Böhm: Prelude and Fugue in D Minor (Breitkopf 6634, *Sämtliche Orgelwerke*, Band I Nr. 4, also available from Ludwig Masters or IMSPL.org).

Dieterich Buxtehude: Ich ruf zu dir, Herr Jesu Christ, BuxWV 196 (Bechmann/Beritkopf 6663 or Albrecht/Bärenreiter edition).

Dieterich Buxtehude: Toccata in F Major, BuxWV 157 (Possible editions: Breitkopf 6662, ed. Klaus Beckmann; Bärenreiter, ed. Albrecht: The Broude Trust, ed. Michael Belotti.) Note: Title sometimes appears a "Toccata and Fugues," but the entire piece is to be played, not only the first 32 measures.

Franz Tunder: Komm, heiliger Geist, Herre Gott (Breitkopf 6718, ed. Beckmann, or Breitkopf EB 8825, ed. Belotti).

*François Couperin: Chromhorne sur la Taille from *Messe pour les Couvents* (Cantando Musikkfotlag, ed. Jon Baxendale).

LIST B

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

J.S. Bach: Prelude and Fugue in A Major, BWV 536.

J.S. Bach: Allegro (iii) from *Trio Sonata* No. 1, BWV 525 (Leupold edition also acceptable).

*J.S. Bach: Adagio e Dolce (ii) from *Trio Sonata* No. 3, BWV 527 (Leupold edition also acceptable).

J.S. Bach: Trio in D Minor, BWV 583 (not *Trio Sonata*) (Leupold edition also acceptable).

*J.S. Bach: Nun komm, der Heiden Heiland, BWV 659.

J.S. Bach: Toccata in D Minor, BWV 538 ("Dorian/Dorische").

LIST C

*Frank Bridge: Adagio in E Major from *Three Pieces* (IMSLP or Novello).

César Franck: Pièce héroïque from *Trois Pièces* (Durand or Wayne Leupold edition).

Fanny Mendelssohn Hensel: Prelude in F for organ (Harbach Music H304 [formerly Vivace Press]; bharbach@umsl.edu; Barbara Harbach.com).

Max Reger: Toccata in D Minor from *12 Stücke für die Orgel*, Op. 59, No. 5 (Breitkopf or Peters).

Camille Saint-Sàens: Marche religieuse, Op. 107 (1898 Durand edition, available at IMSLP).

Louis Vierne: Allegro vivace (fourth movement) from *Symphonie I* (Hamelle edition HA 9235 or Bärenreiter Urtext BA 9221, ed. Helga Schauerte-Maubouet).

*Charles-Marie Widor: Adagio from *Symphonie V* (A-R Editions, ed. John Near).

LIST D

Maurice Duruflé: Fugue sur le thème du carillon des heures de la cathédrale de Soissons, Op. 12 (available inexpensively through OHSCatalog.org or Europart Musci ASIN B000AMXP4, available through Amazon).

Alberto Ginastera: Fugue on BACH, from *Toccata, Villancico y Fuga*, Op. 18 (Boosey & Hawkes BHI 400122).

Adolphus Hailstork: Prelude in trio style on "We Shall Overcome" from his *Four Spirituals* (MorningStar Music MN 10-896).

Paul Hindemith: Lebhaft (i) from *Organ Sonata II* (Schott 2558). Note: This work is *not* public domain in the U.S., therefore the IMSLP copy must *not* be used in the U.S.

Herbert Howells: Sarabande for the Morning of Easter (Novello or Hal Leonard HL.14015542).

Libby Larsen: Prelude on "Veni creator spiritus" (Edition Peters 9780193864603).

*Olivier Messiaen: Apparition de l'église éternelle (Lemoine or IMSLP, which is legally usable in the U.S.).

Gerald Near: Carillon on a Ukrainian Bell Carol (Aureole Editions, available from MorningStar Music).

Vincent Persichetti: *Sonata for Organ*, Op. 86, first movement only (Elkan- Vogel/Theodore Presser PR 463000080).

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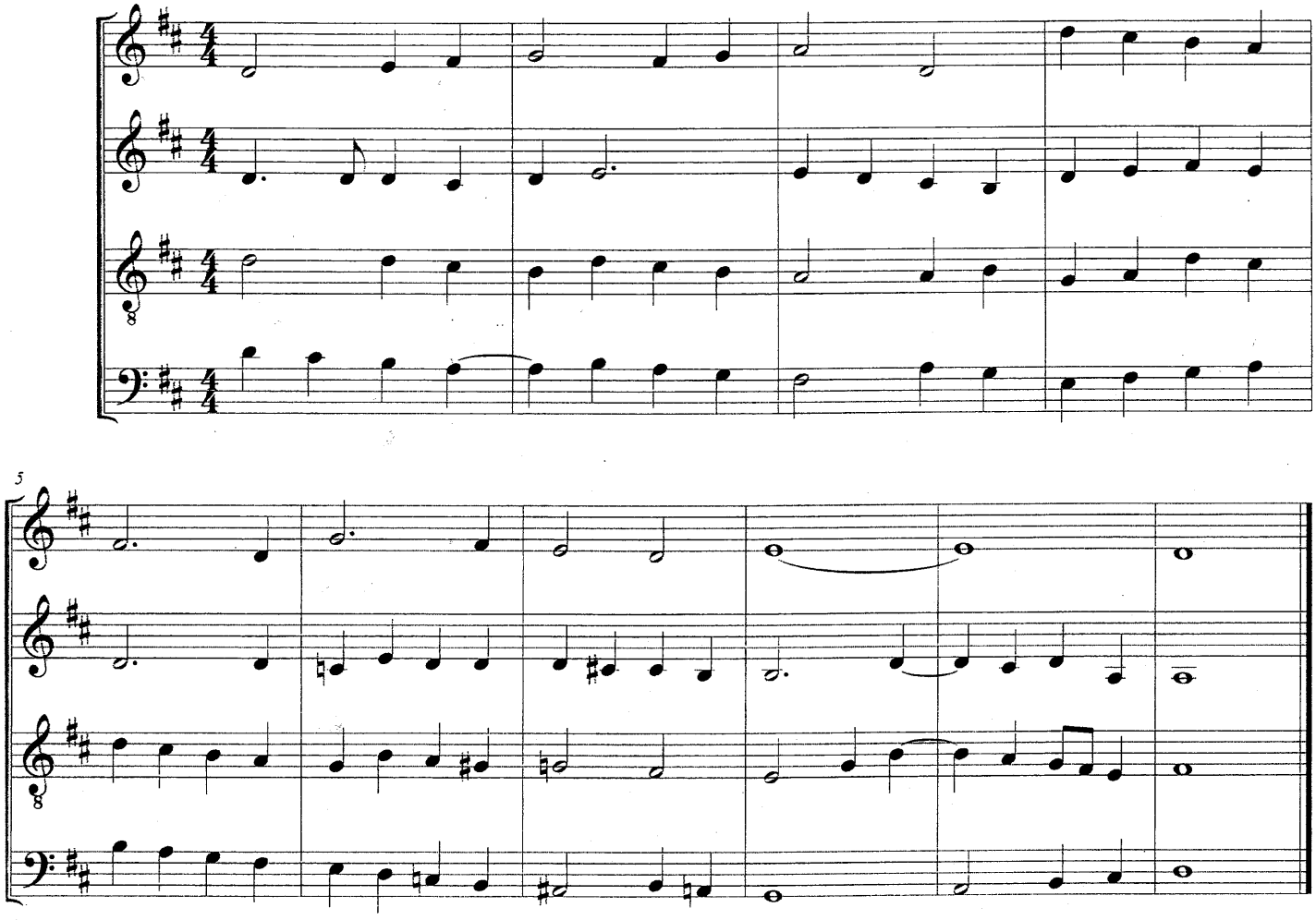
SECTION I

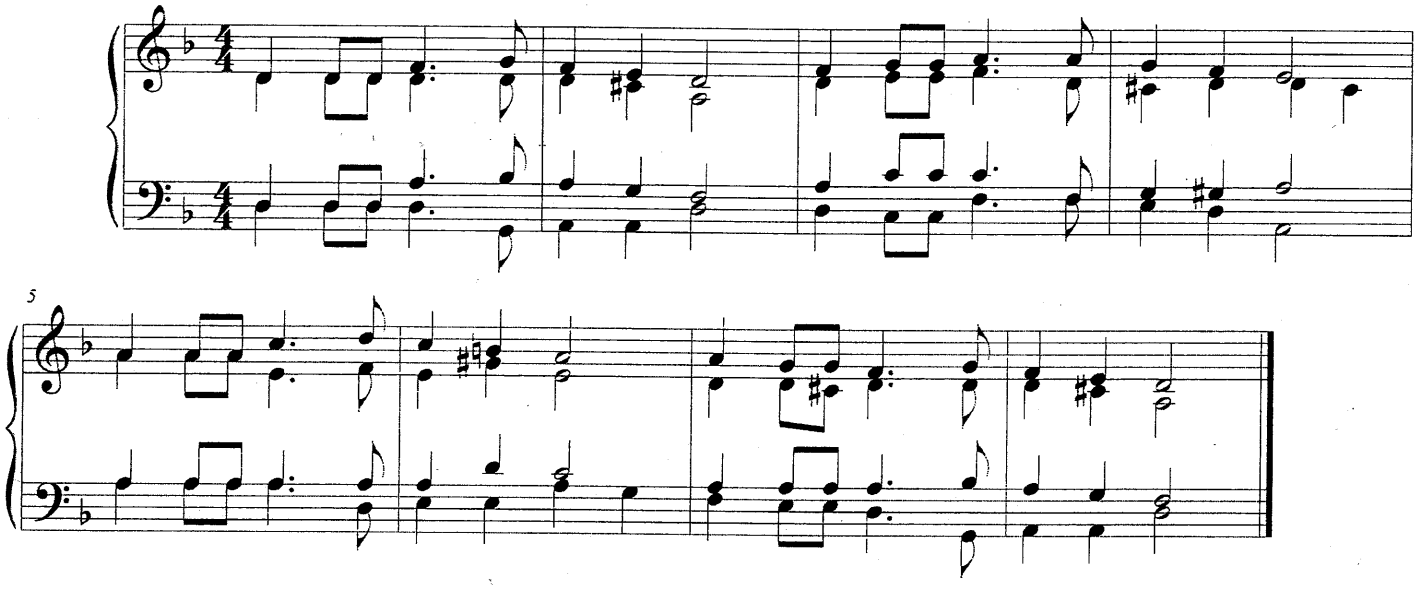
One minute will be allowed to scan each of the following tests.

A2. (10 points) Play the following at sight, using pedals if desired.

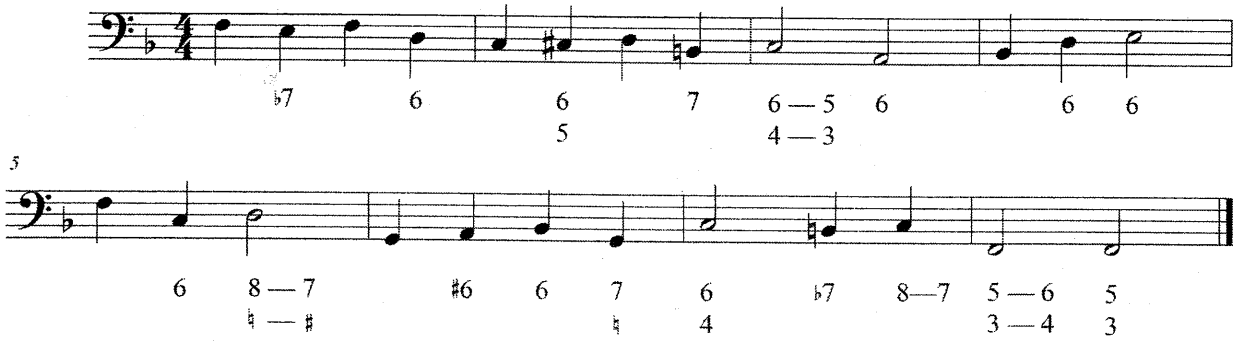
René Clausen (adapted)



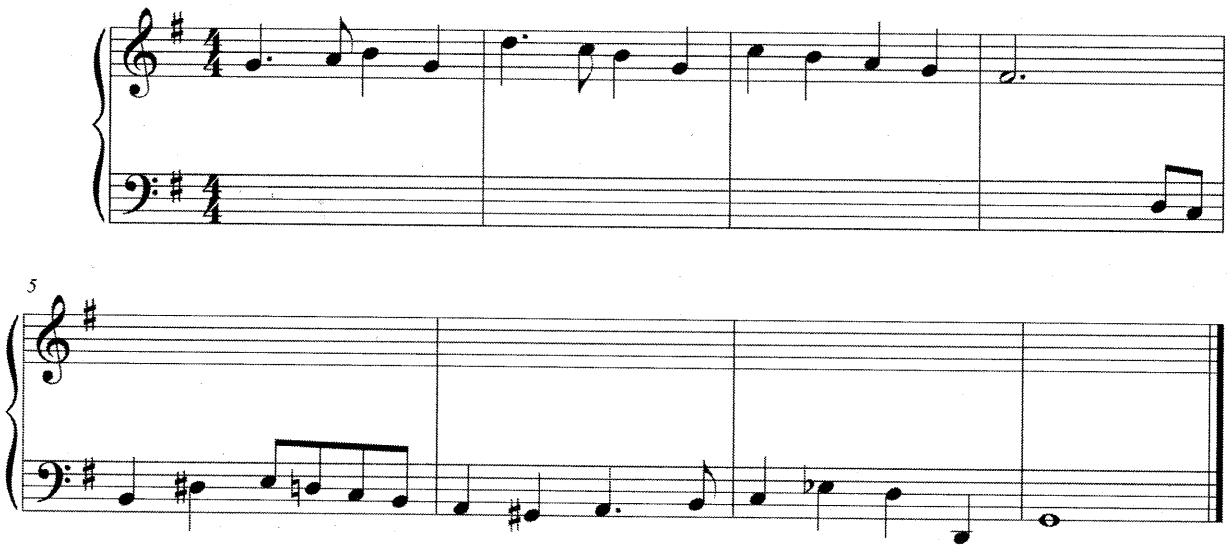
A 3. (10 points) Transpose the following passage of music. This may be played once in the original key, at the candidate's option. Then it is to be transposed up one whole-step and down a half-step. Pedals may be used.



A 4. (10 points) Realize the following figured bass, with or without pedals.



A 5. (10 points) Harmonize this melody and bass in four parts in continuous fashion. Pedals may be used if desired. One minute is allowed to scan this item.

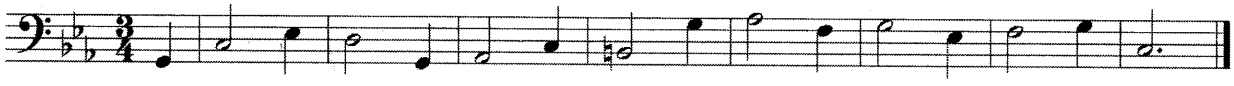


A 6. (10 points) Hymn: chosen by the candidate from a U.S. hymnal, with two hymnals supplied for the examiners. The candidate will introduce the hymn, followed by two stanzas bridged by an interlude. The introduction and interlude may be original, selected from published repertoire, or improvised. Contrast between the two stanzas and sensitivity to the character of the text and tune will be expected. The candidate may choose to include an interlude in the form of a modulatory bridge with a change of key for the second stanza.

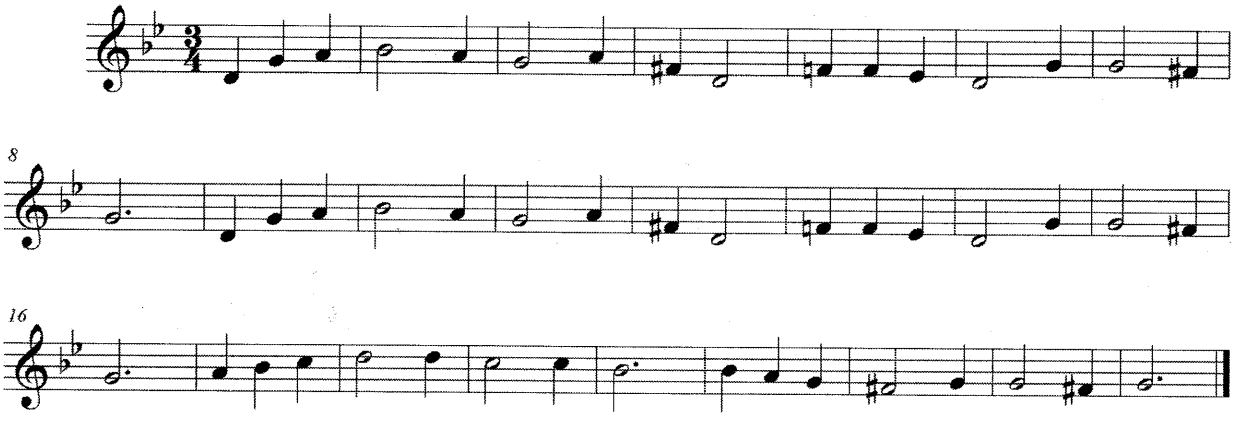
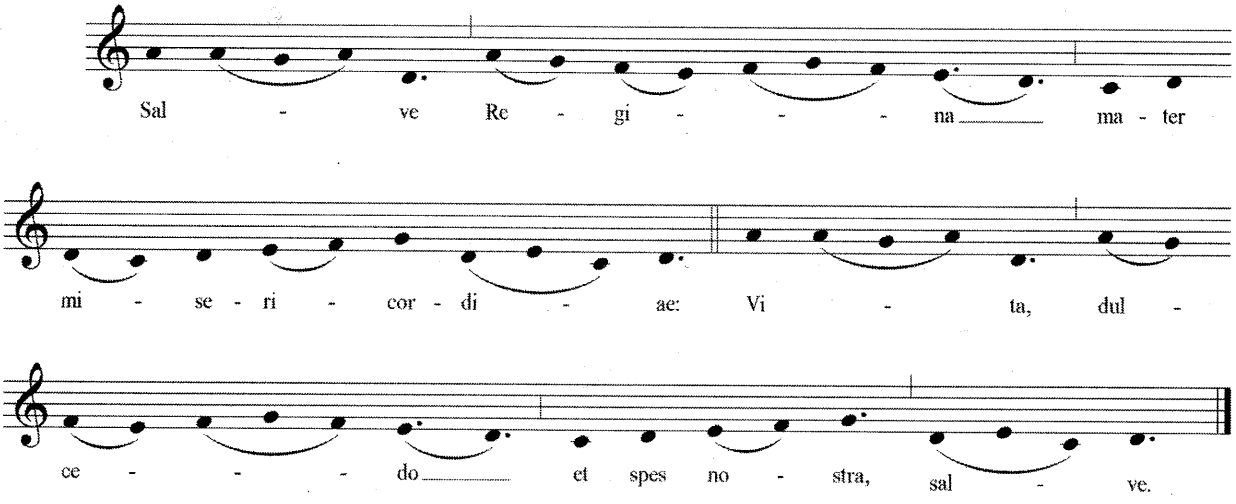
N.B The proctor will instruct the examiners as to which two stanzas the candidate will be accompanying.

A 7. (10 points) Do a, b, or c. The candidate shall have one minute to examine the three options, a, b, and c. Thereupon he or she shall announce to the proctor which option has been chosen. The candidate may then elect to play through the given material for the chosen option, or any portion of that material. After this, an additional minute will be allowed before the candidate begins to play.

a. Improvise five or six variations over the given ground bass.



b. Improvise a brief prelude on the given hymn tune.



c. Improvise a brief prelude on the given chant.