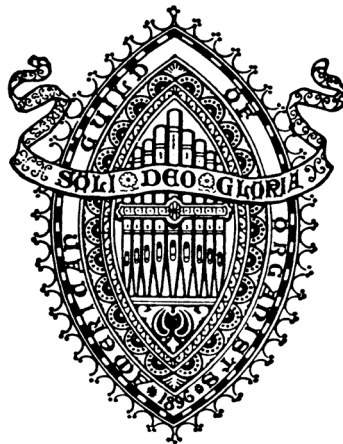


American Guild of Organists



Associate Examination

2023

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

EXAMINATION FOR ASSOCIATESHIP

June 1 and 2, 2023

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

Louis-Claude Daquin: Noël X from 12 Noëls (Alfred/Kalmus AP.K.03368 or Durand & Cie: IMSLP #334008, ed. A. Guilmant and A. Pirro)

Jean-François Dandrieu: Variations on O filii et filiae (Les Éditions Outremontaises: IMSLP #299607)

Franz Tunder: Chorale Prelude on Komm, heiliger Geist, Herre Gott (Schott HL.49017547 or Breitkopf & Härtel BR.EB.8825)

Johann Walther: Chorale Partita on Jesu, meine Freude (Breitkopf & Härtel: IMSLP #273858)

***François Couperin:** Tierce en taille from *Mass for the Parishes* (Alfred/Kalmus AP.K.03314 or IMSLP #319278)

Dieterich Buxtehude: Ich ruf zu dir, BuxWV 196 (Bärenreiter BA08404 or Wilhelm Hansen HL.14005565 or IMSLP #483823)

***Girolamo Frescobaldi:** Toccata per L'Elevazione from *Messa d'ella Madonna* (Senart: IMSLP #207177 or Bärenreiter: IMSLP #39823)

LIST B

(For the following works by **Johann Sebastian Bach**, the Neue Bach-Ausgabe published by Bärenreiter or the Breitkopf Urtext or the Wayne Leupold edition are the only acceptable editions.)

Prelude and Fugue in A Major, BWV 536

Allegro (iii) from Trio Sonata No. 1, BWV 525

*Adagio e Dolce (ii) from Trio Sonata No. 3, BWV 527

Trio in D Minor, BWV 583

*Nun komm, der Heiden Heiland, BWV 659

Toccata in D Minor, BWV 538/i (Dorian)

Fugue in E-flat Major, BWV 552/ii (St. Anne)

Fantasia super Valet will ich dir geben, BWV 735

LIST C

César Franck: Pastorale, Op. 19 (Wayne Leupold ed. *Complete Organ Works of César Franck*, Vol. 1)

Jeanne Demessieux: O filii et filiae from *Twelve Chorale Preludes on Gregorian Chant Themes* (Alfred 00-0603)

Fanny Mendelssohn Hensel: Prelude in G (Furore—FUE2490)

Charles Ives: Variations on "America" (Mercury Music Corp.)

Max Reger: Praeludium, Op. 59 (Carus CV52.860/00)

***Johannes Brahms:** Fugue in A-flat Minor, WoO 8 (Henle Verlag HN1368)

John Knowles Paine: Variation IV (Fugue) from Variations on the Austrian Hymn (Wayne Leupold ed. *John Knowles Paine Complete Organ Works*, Vol. 1)

Herbert Howells: Psalm Prelude, Set 2, No. 1, Psalm 130 (Novello 14015553)

LIST D

Albert Ginastera: Fugue from *Toccata, Villancico y Fuga* (Boosey & Hawkes HL.48009772)

Adolphus Hailstork: Toccata on Veni Emmanuel (Schirmer EC.5122)

Maurice Duruflé: Final Variation from the *Choral varié sur Veni Creator*, Op. 4 (Durand & Cie 16175)

Cecilia McDowall: O Adonai from *O Antiphon Sequence* (Oxford University Press)

Georgi Mushel: Toccata (Oxford University Press)

Ad Wammes: Miroir (Boosey & Hawkes HL.48019466)

Florence Price: Toccato from Suite No. 1 (ClarNan Editions CN19)

***Thomas Kerr:** Arietta from *African American Organ Music Anthology*, Vol. 1 (MorningStar Music MSM-10-545)

SECTION I

A2. Play the following at sight, using pedals if desired. **One minute** is allowed to scan this item. (10 points)

Ave Maria Scala enigmatica armonizzata

GIUSEPPE VERDI

$\text{♩} = 65 - 70$

Soprano
A - ve Ma - ria - - - a, gra - ti - a ple - na,

Alto
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Tenor
A - ve Ma - ri - a - - - gra - ti - a ple - na,

Bass
A - - - - - ve Ma -

6
S
Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;

A
te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;

T
Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;

B
ri - - - - a, A - ve,

11

S et be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

A et be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

T et be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

B A - ve Ma - ri - a.

- A 3. Transpose the following passage of music. This may be played once in the original key. Then it is to be transposed up one half-step to the key of E-flat major and down a whole-step to the key of C major. Pedals may be used. **One minute** is allowed to scan this item. (10 points)

5

9

A4. Realize the following figured bass, with or without pedals. **One minute** is allowed to scan this item. (10 points)

$\text{♩} = 60$

5 6 6
3 4 5

6 7 7
h

6 6

6 4-3
5

5

6 5 4
3 2

6 6 6 6
b5

b6 b 6 6-5
4 4 2

A5. 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. (10 points)

The image shows three systems of musical notation for a four-part harmony exercise. Each system consists of a grand staff with a treble clef and a bass clef. The first system shows a melody in the treble clef and a bass line in the bass clef. The second system shows a melody in the treble clef and a bass line in the bass clef. The third system shows a melody in the treble clef and a bass line in the bass clef.

A 6. Hymn: The candidate will prepare a hymn (from a U.S. hymnal, with English text, readily available in print and supplied for the examiners) as though leading a large, enthusiastic congregation. They will introduce the hymn, followed by three stanzas bridged by an interlude. The introduction and interlude may be original, selected from published repertoire, or improvised. Contrast between the three stanzas and sensitivity to the character of the text and tune will be expected. The candidate may choose an interlude in the form of a modulatory bridge with a change of key for the third stanza. (10 points)

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

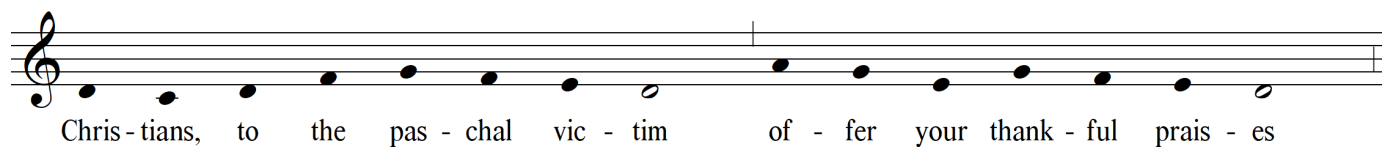
A 7. The candidate shall have one minute to examine the three options, a, b, and c. Thereupon they shall announce to the proctor which option has been chosen. The candidate may then elect to play through the given material for the chosen option, or any portion of that material. After this, an additional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

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


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

Turn back, O man, for - swear thy fool - ish ways.
 Old now is earth, and none may count her days,
 Yet thou, her child, whose head is crowned with flame,
 Still wilt not hear thine in - ner God pro - claim,
 "Turn back, O man, for - swear thy fool - ish ways."

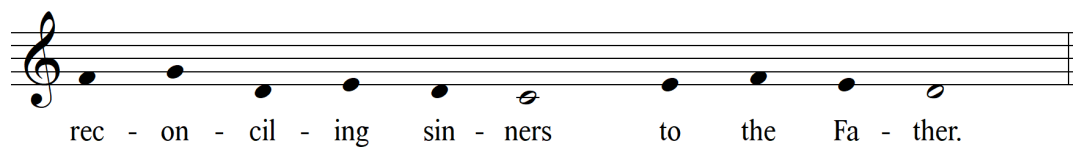
c. Improvise a brief prelude on the given chant.



Chris-tians, to the pas - chal vic - tim of - fer your thank - ful prais - es



a lamb the sheep re - deem - ing, Christ, who on - ly is sin - less,



rec - on - cil - ing sin - ners to the Fa - ther.

American Guild of Organists

Examination for Associateship

June 1, 2023

PAPERWORK

SECTION II

SESSION I

Allegro moderato

4.

Musical notation for measures 4-5. The piece is in 2/4 time with a key signature of two sharps (F# and C#). Measure 4 begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes.

5

Musical notation for measures 6-9. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic is indicated in measure 8.

10

Musical notation for measures 10-14. Measure 10 starts with a pianissimo (*pp*) dynamic. The right hand has a more complex texture with chords and sixteenth notes. Dynamics change to mezzo-forte (*mf*) in measure 11, *dim.* (diminuendo) in measure 12, and piano (*p*) in measure 13.

15

Musical notation for measures 15-19. The right hand features a melodic line with eighth notes and quarter notes, and the left hand continues with the eighth-note accompaniment.

20

Musical notation for measures 20-23. The right hand has a busy texture with sixteenth-note runs and chords. The left hand continues with the eighth-note accompaniment.

24

Musical notation for measures 24-27. The right hand features a melodic line with eighth notes and quarter notes, and the left hand continues with the eighth-note accompaniment.

28

32

36

39

43

48

53

58

fz

This system contains measures 58, 59, and 60. The right hand features a complex, rapid sixteenth-note pattern with many accidentals. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *fz* (forzando) is placed above the right hand in measure 59.

61

fz

fz

This system contains measures 61, 62, and 63. The right hand continues with the rapid sixteenth-note pattern. The left hand accompaniment remains consistent. Dynamic markings of *fz* are present above the right hand in measures 61 and 63.

64

fz p

This system contains measures 64, 65, 66, and 67. The right hand's sixteenth-note pattern begins to incorporate some slurs and accents. The left hand accompaniment continues. A dynamic marking of *fz p* (forzando piano) is placed above the right hand in measure 65.

68

pp

This system contains measures 68, 69, 70, 71, and 72. The right hand's melodic line becomes more prominent with slurs and accents. The left hand accompaniment continues. A dynamic marking of *pp* (pianissimo) is placed above the right hand in measure 72.

73

mf

This system contains measures 73, 74, 75, 76, and 77. The right hand's melodic line continues with slurs and accents. The left hand accompaniment continues. A dynamic marking of *mf* (mezzo-forte) is placed above the right hand in measure 77.

78

decresc.

p

This system contains measures 78, 79, 80, 81, and 82. The right hand's melodic line continues with slurs and accents. The left hand accompaniment continues. Dynamic markings of *decresc.* (decrescendo) and *p* (piano) are placed above the right hand in measures 79 and 80 respectively.

83

Musical score for measures 83-87. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. Measure 87 ends with a fermata.

88

Musical score for measures 88-91. The right hand has a more complex texture with chords and slurs. Dynamic markings include *pp* (pianissimo) at measure 89, *mf* (mezzo-forte) at measure 90, and *decresc.* (decrescendo) at measure 91. The left hand continues with eighth-note accompaniment.

92

Musical score for measures 92-95. The right hand has a melodic line with slurs. A dynamic marking of *p* (piano) is present at the beginning of measure 92. The left hand continues with eighth-note accompaniment.

96

Musical score for measures 96-99. The right hand features a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

100

Musical score for measures 100-103. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

104

Musical score for measures 104-107. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

108

Musical score for measures 108-111. The piece is in D major (two sharps). Measure 108 features a treble clef with a 7-measure rest followed by a melodic line of eighth notes. The bass clef has a 7-measure rest followed by a bass line of eighth notes. Measure 109 continues the melodic and bass lines. Measure 110 shows the melodic line moving up and the bass line continuing. Measure 111 ends with a treble clef triplet of eighth notes and a fermata.

112

Musical score for measures 112-115. Measure 112 starts with a treble clef melodic line and a bass clef accompaniment. Dynamics include *cresc.* and *mf*. Measure 113 continues the melodic line with a slur. Measure 114 shows the melodic line moving up and the bass line continuing. Measure 115 ends with a treble clef melodic line and a bass clef accompaniment, with a dynamic of *f*.

116

Musical score for measures 116-118. Measure 116 features a treble clef melodic line with triplets and a bass clef accompaniment. Dynamics include *mf* and *decresc.*. Measure 117 continues the melodic line with triplets. Measure 118 ends with a treble clef melodic line and a bass clef accompaniment, with a dynamic of *decresc.*

119

Musical score for measures 119-122. Measure 119 starts with a treble clef melodic line and a bass clef accompaniment. Dynamics include *p* and *pp*. Measure 120 continues the melodic line with a slur. Measure 121 shows the melodic line moving up and the bass line continuing. Measure 122 ends with a treble clef melodic line and a bass clef accompaniment, with a dynamic of *pp*.

123

Musical score for measures 123-126. Measure 123 features a treble clef melodic line and a bass clef accompaniment. Dynamics include *ppp*. Measure 124 continues the melodic line with a slur. Measure 125 shows the melodic line moving up and the bass line continuing. Measure 126 ends with a treble clef melodic line and a bass clef accompaniment, with a dynamic of *ppp*.

127

Musical score for measures 127-130. Measure 127 starts with a treble clef melodic line and a bass clef accompaniment. Dynamics include *pp*. Measure 128 continues the melodic line with a slur. Measure 129 shows the melodic line moving up and the bass line continuing. Measure 130 ends with a treble clef melodic line and a bass clef accompaniment, with a dynamic of *pp*.

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.

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. (12 points)
4. Provide a harmonic analysis of mm. 64-65 and mm. 112-119 in the key of A major/minor. Each chord for identification is marked on the musical examples printed on the answer sheet. Please use standard analytical notation, for example, I⁶, iv, vii⁰⁷, etc. (10 points)

A 9. (20 points) Fugue.

Moderato serio

Alto



The musical notation is for an Alto part in 4/4 time, marked 'Moderato serio'. It consists of a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the next four notes: E5, F#5, G5, and A5. This is followed by quarter notes B5, C6, and D6. The final note is E6, which has a trill (tr) above it. The piece ends with a quarter rest.

- a. Write a three-voice exposition on the above subject, with a regular countersubject. Compose for an unspecified three-voice instrumental ensemble. (12 points)
- b. After concluding the exposition, use motivic material from the subject or your countersubject to modulate to the relative major key, then state the subject in that key in augmentation. (8 points)

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Examination for Associateship

June 2, 2023

PAPERWORK

SECTION II

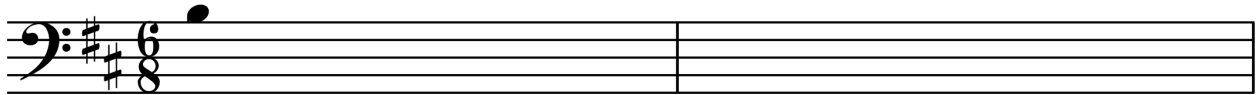
SESSION II

A10, Page 1.

Ear Tests

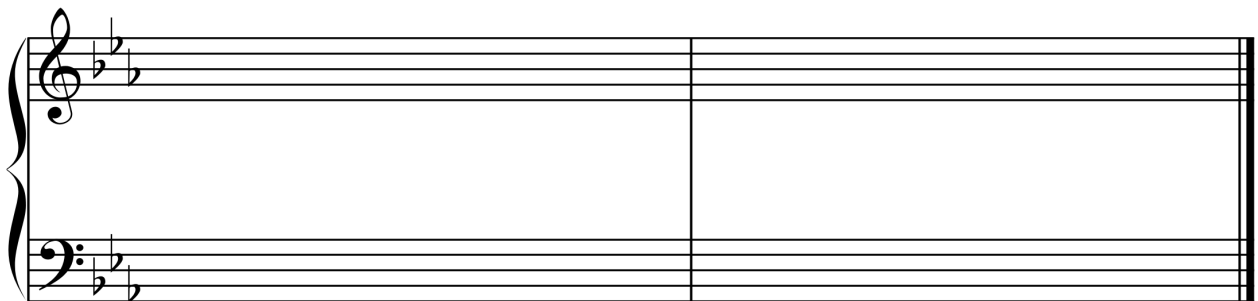
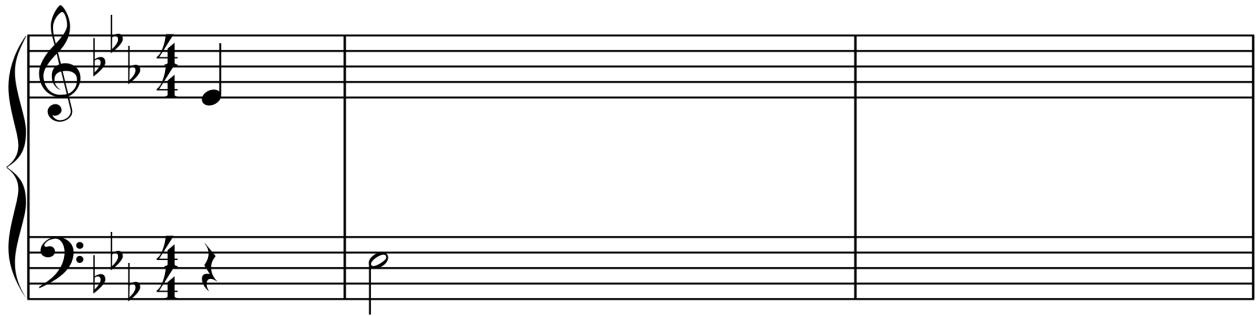
A.

♩ = 84



B.

♩ = 68



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.

Manuals: Fonds 8'
Pedal: 16', 8'

Andante ♩ = 78

The musical score is written for organ and consists of three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 78 beats per minute. The score begins with a half note G4 in the treble staff. The first two staves are bracketed together. The first measure shows a half note G4 in the treble and a whole rest in the bass. The second measure has a half note G4 in the treble and a half note G2 in the bass. The third measure has a half note G4 in the treble and a half note G2 in the bass. The fourth measure has a half note G4 in the treble and a half note G2 in the bass. The fifth measure has a half note G4 in the treble and a half note G2 in the bass. The sixth measure has a half note G4 in the treble and a half note G2 in the bass. The seventh measure has a half note G4 in the treble and a half note G2 in the bass. The eighth measure has a half note G4 in the treble and a half note G2 in the bass. The ninth measure has a half note G4 in the treble and a half note G2 in the bass. The tenth measure has a half note G4 in the treble and a half note G2 in the bass. The eleventh measure has a half note G4 in the treble and a half note G2 in the bass. The twelfth measure has a half note G4 in the treble and a half note G2 in the bass. The thirteenth measure has a half note G4 in the treble and a half note G2 in the bass. The fourteenth measure has a half note G4 in the treble and a half note G2 in the bass. The fifteenth measure has a half note G4 in the treble and a half note G2 in the bass. The sixteenth measure has a half note G4 in the treble and a half note G2 in the bass. The score ends with a double bar line.

A 12. Aural Perception.

Post-1750 (10 points)

A piece of organ music approximately three minutes in length will be played **three times**. There will be an interval of 30 seconds between playings. **Please read all questions before the first playing**. The piece has a key signature of three flats. Answer all questions in the space provided.

- 1) A skeleton score of the first few measures for the right hand is provided below. Determine the meter of the opening bars by writing in the bar lines on the score below. (1 point)

Vivace e leggero

1

- 2) Name the registration of the right hand through the opening measures. (1 point)

- 3) When the texture changes to a flute solo in the right hand, how many voices are present in the solo? (1 point)

- 4) When the solo changes to the left hand, what is the registration in the left hand? (1 point)

- 5) What is the genre and nationality of this piece? (2 points)

- 6) At the conclusion of the piece identify the cadence type and tonality of the final chord. (2 points)

- 7) What is the overall basic form of this piece? (1 point)

- 8) Identify a possible composer and date of composition. (1 point)

Pre-1750 (10 points)

A piece of organ music will be played **four times**. There will be an interval of 60 seconds between playings. **Please read all nine questions before the first playing.** The passage begins in C major. A skeleton score is provided notating the rhythm of the highest part. Answer all questions in the spaces provided on the score.

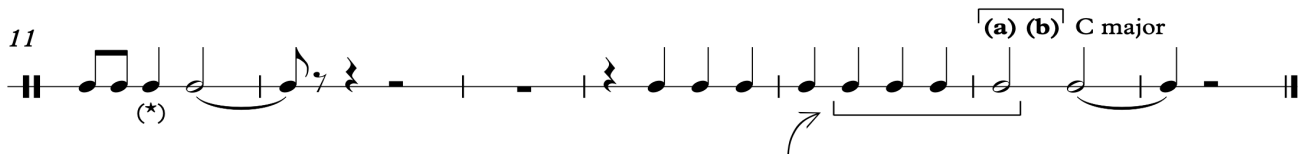
♩ = ca. 60



1. What compositional technique does the composer use in bars 3-4 to introduce the chorale melody in m. 5? (1 point) _____
2. Identify the suspension marked [] . (1 point)
- a) 4-3
 - b) 7-6
 - c) 9-8



3. Identify the suspension marked [] in bar 7. (1 point)
- a) 4-3
 - b) 7-6
 - c) 9-8
4. Identify the harmony in bar 7 marked (+). (1 point) _____
5. You will hear an ornament on the first beat of bar 9 marked (*). Indicate the ornament sign above the rest in the score. (1 point)



6. How does the chord marked (*) prepare for the ensuing modulation? (1 point) _____
7. In the right hand a _____ of suspensions characterizes the texture. (1 point)
8. The chord progression marked [] takes the music to C major. Circle one chord at **a)** and one chord at **b)** to correctly identify the cadence. (2 points)

- | | |
|-------------------|----------------|
| a) V | b) I |
| ii ⁶ | V ⁷ |
| V ⁶ /V | IV |
| IV | vi |

9. Identify a possible composer and date of composition. (1 point)
- _____