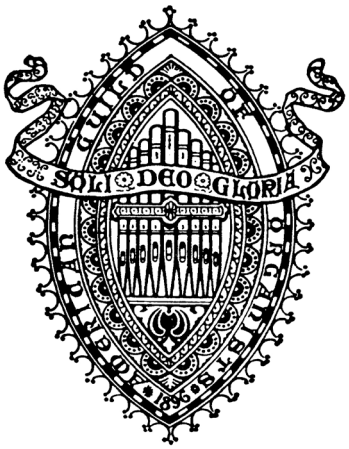
American Guild of Organists



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)

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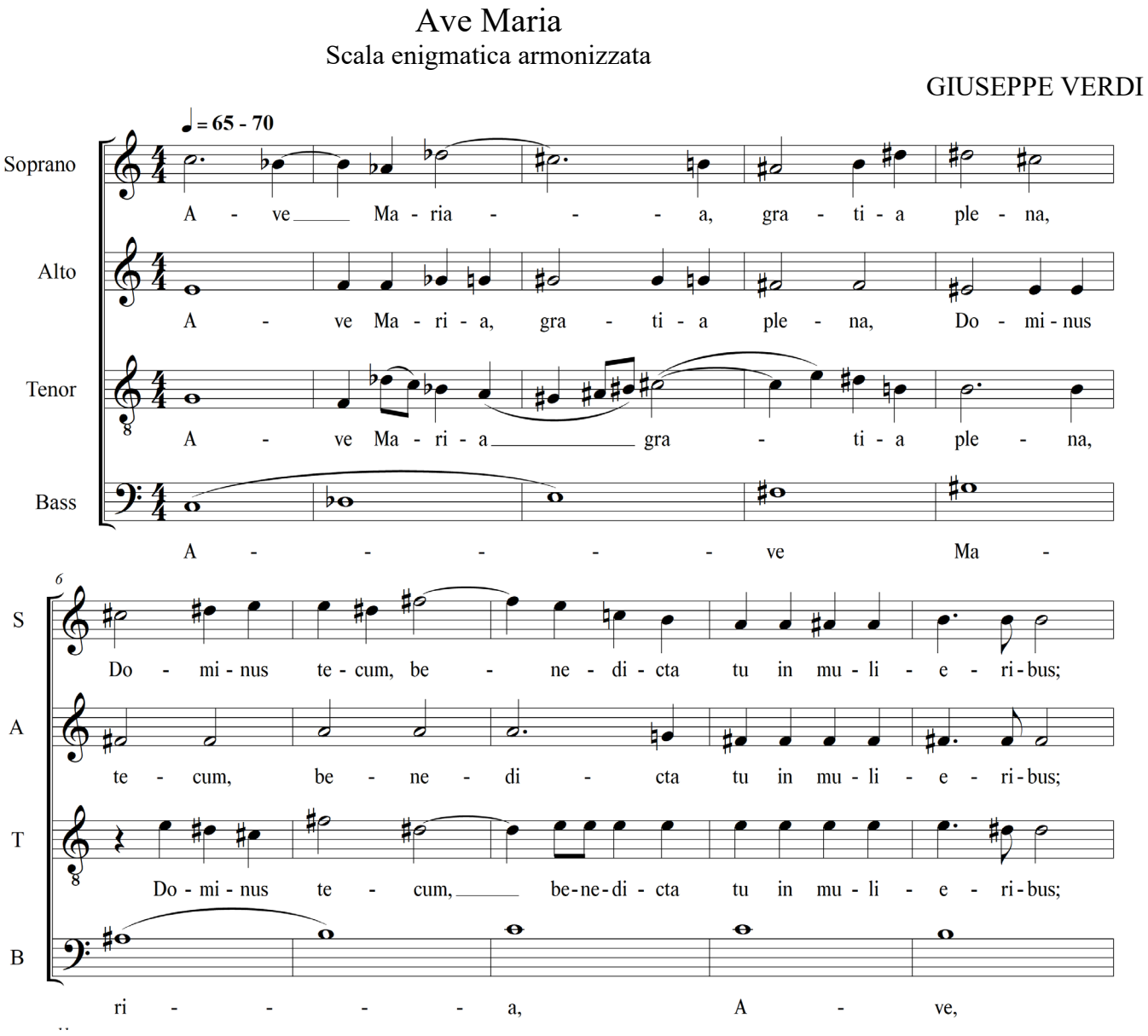
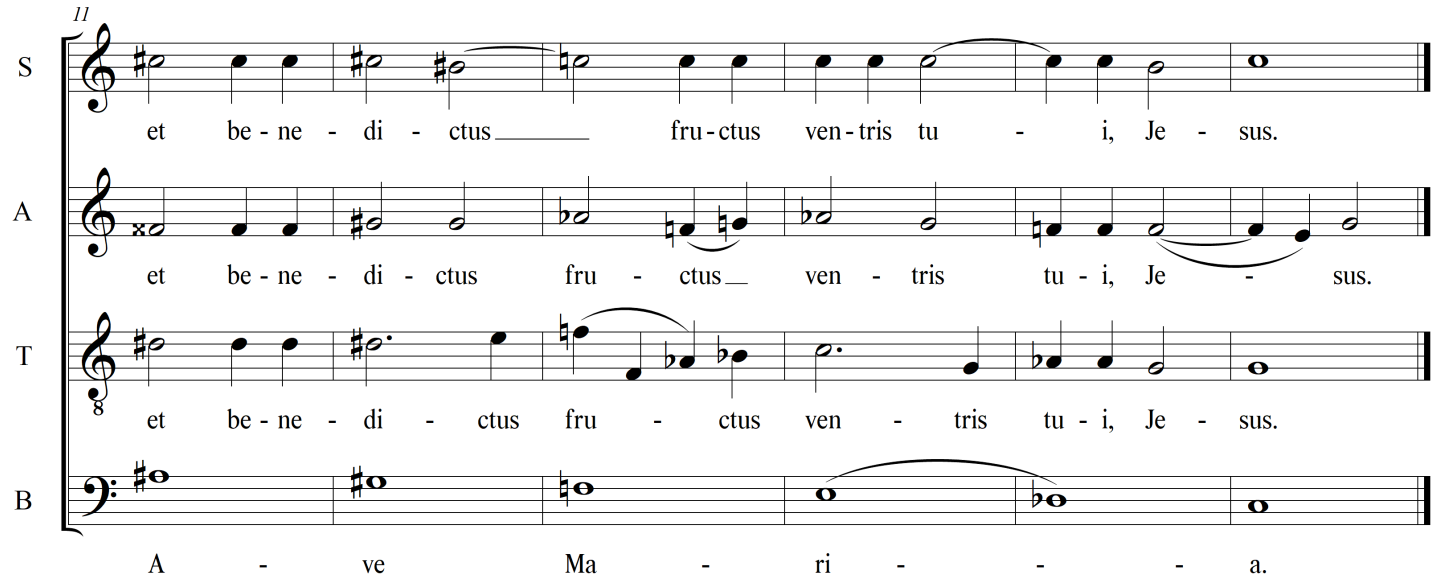
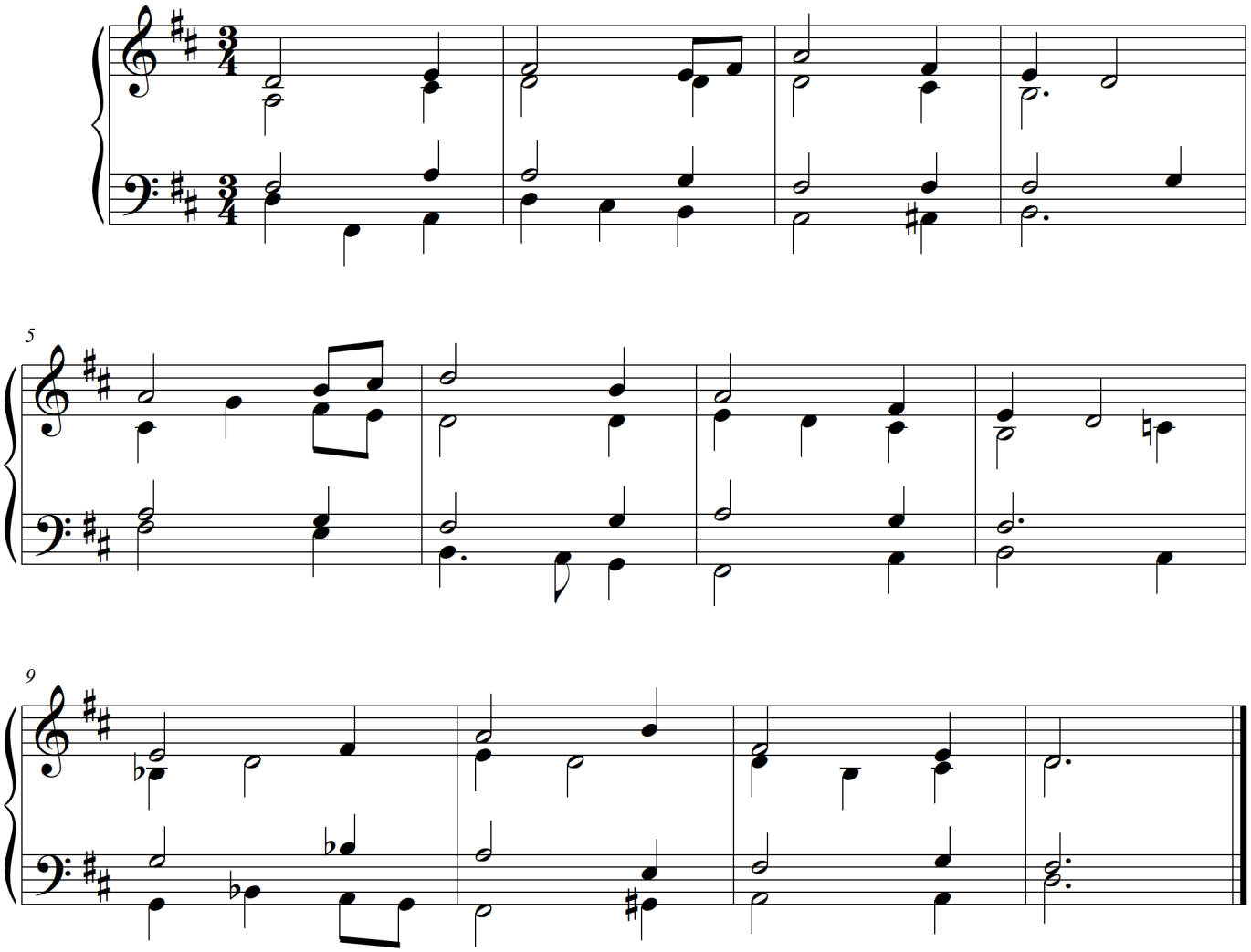
SECTION I

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

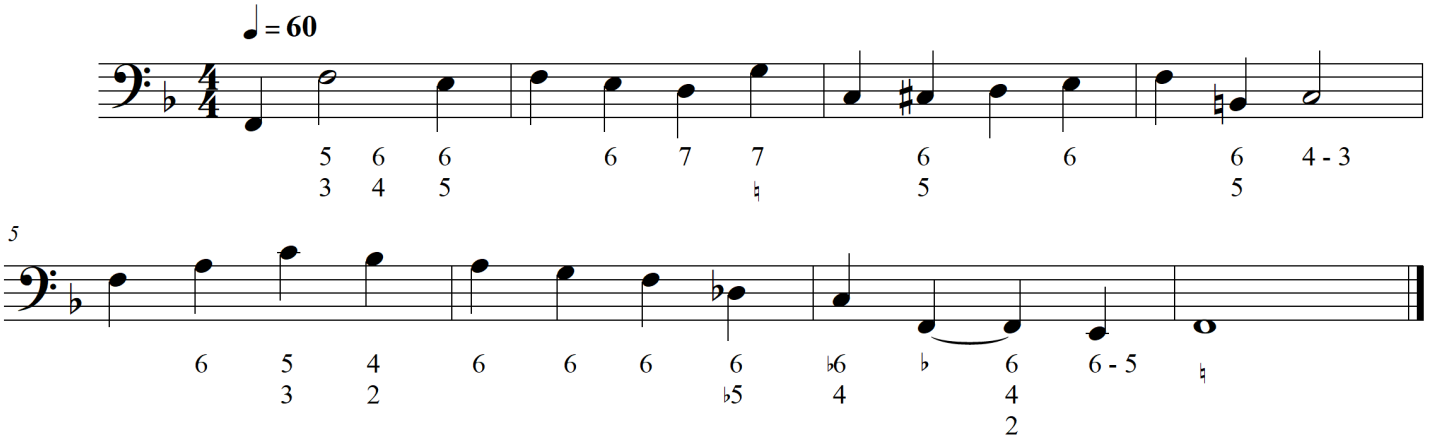




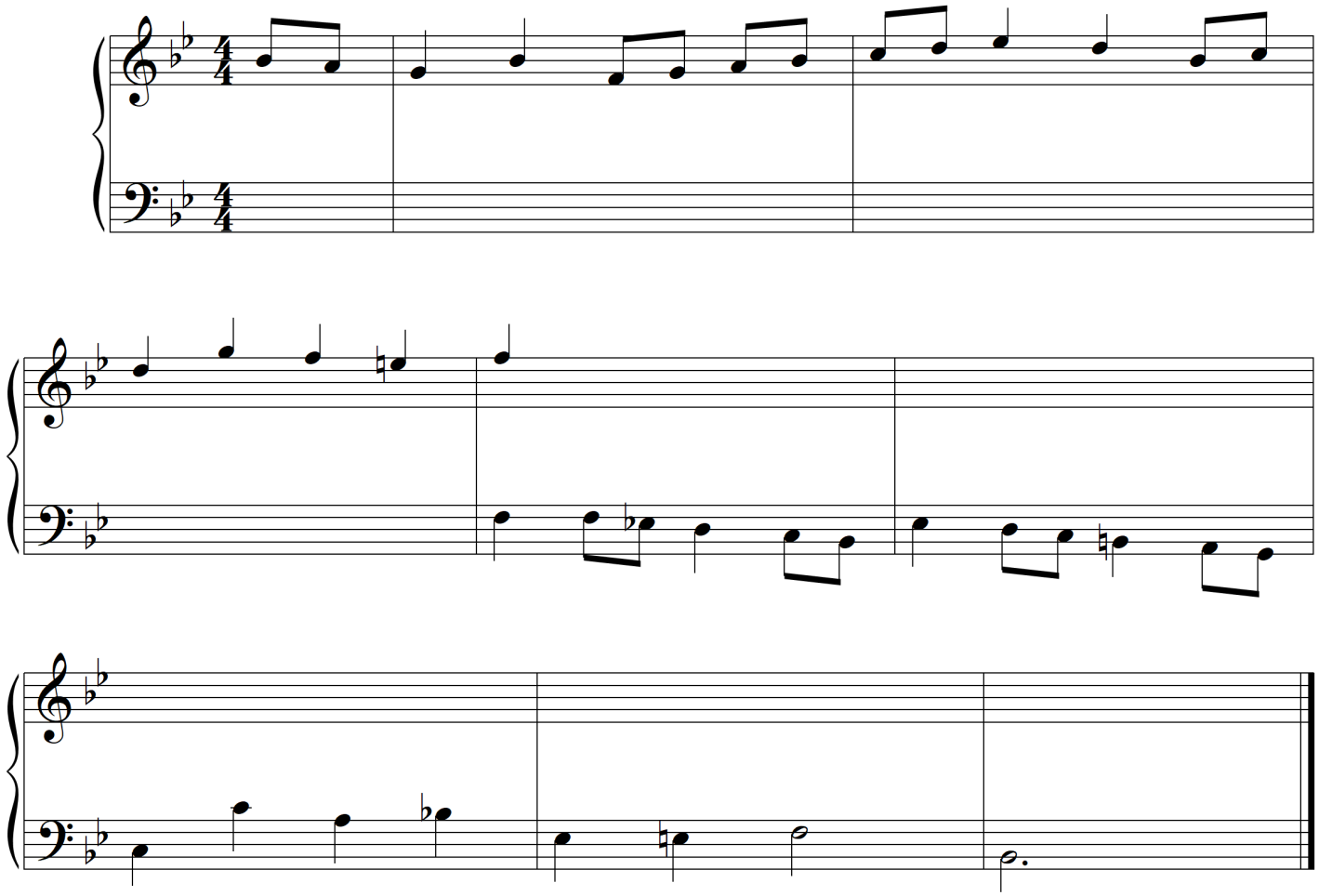
A 3. Transpose the following passage of music. This may be played once in the original key. Then it is to be transposed up one half-step to the key of E-flat major and down a whole-step to the key of C major. Pedals may be used. **One minute** is allowed to scan this item. (10 points)



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



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)

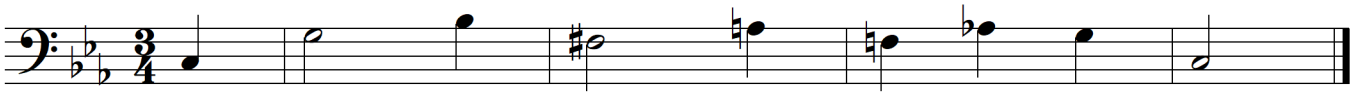


A 6. Hymn: The candidate will prepare a hymn (from a U.S. hymnal, with English text, readily available in print and supplied for the examiners) as though leading a large, enthusiastic congregation. They will introduce the hymn, followed by three stanzas bridged by an interlude. The introduction and interlude 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)

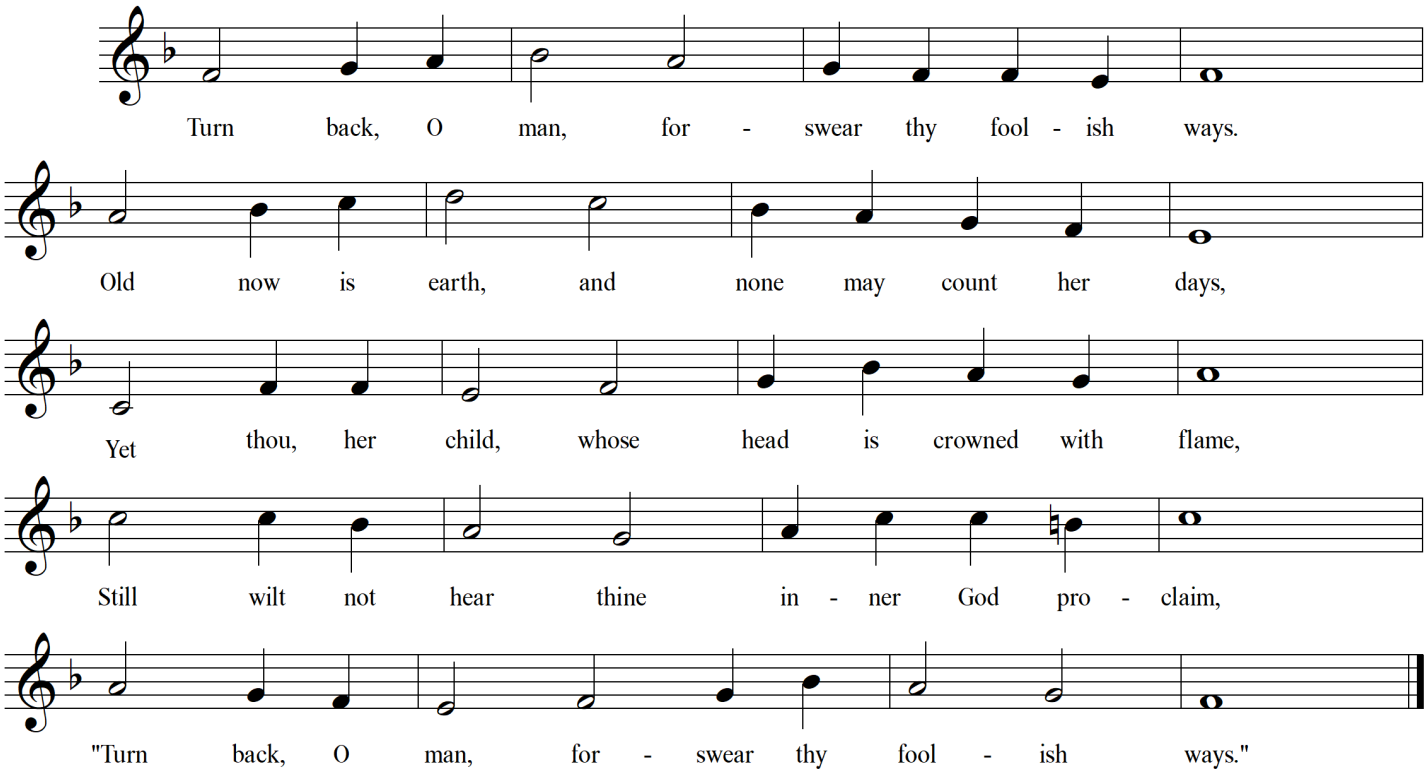
N.B **The proctor will instruct the examiners as to which three stanzas the candidate will be accompanying.**

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)

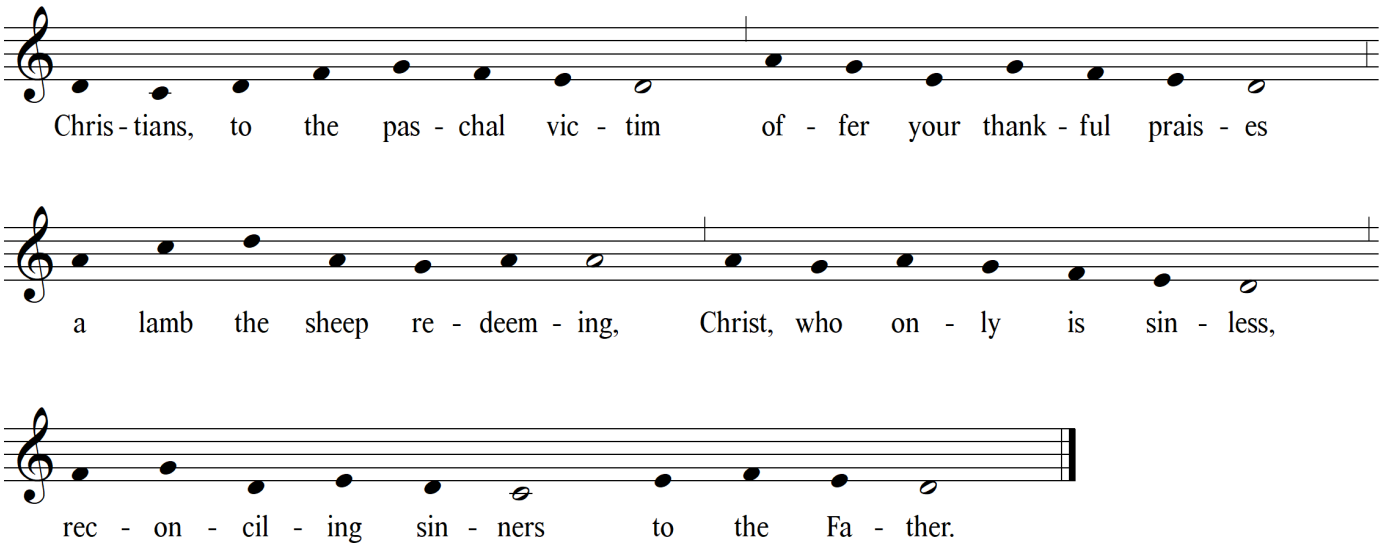
a. Improvise five or six variations over the given ground bass.



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



c. Improvise a brief prelude on the given chant.



American Guild of Organists

Examination for Associateship

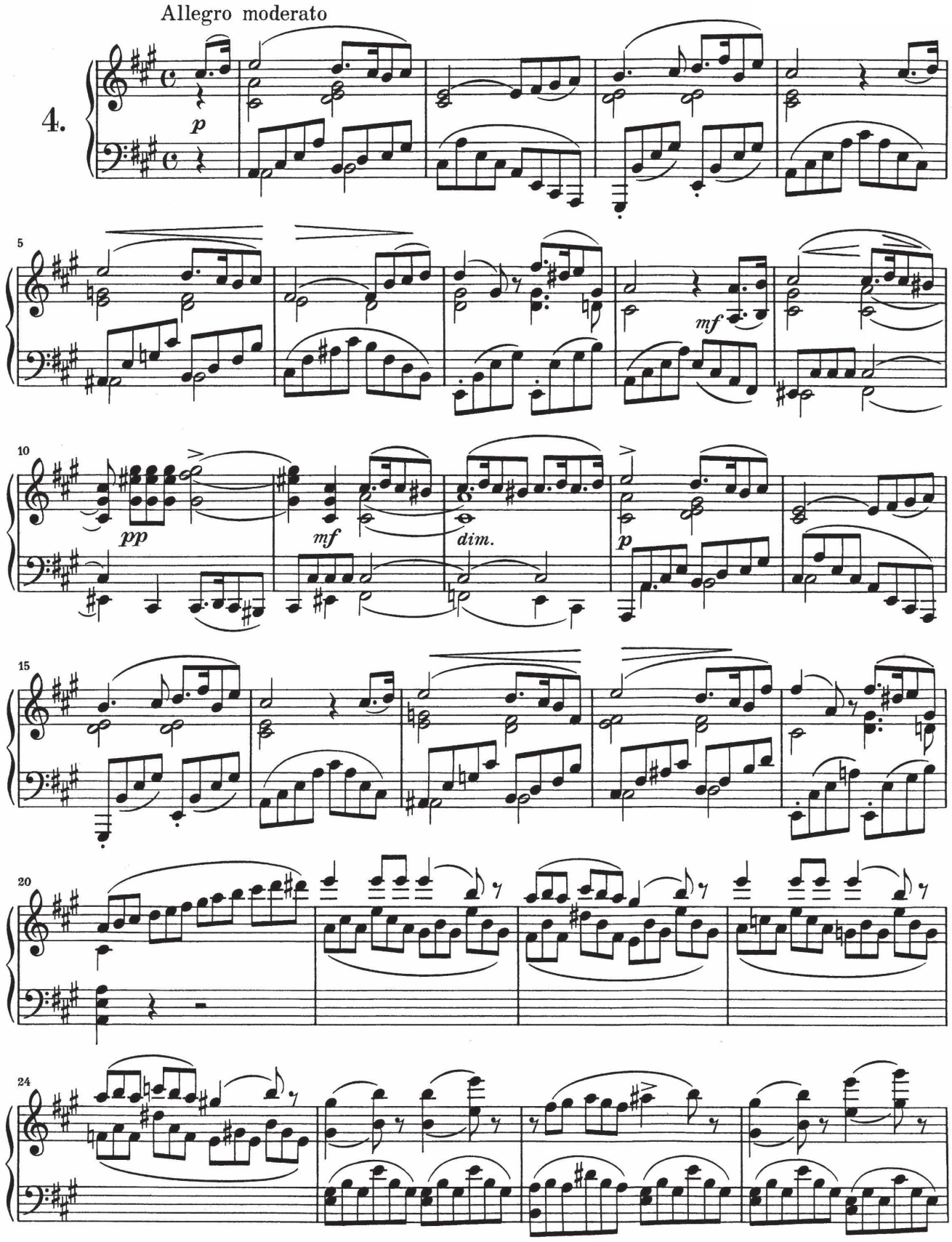
June 1, 2023

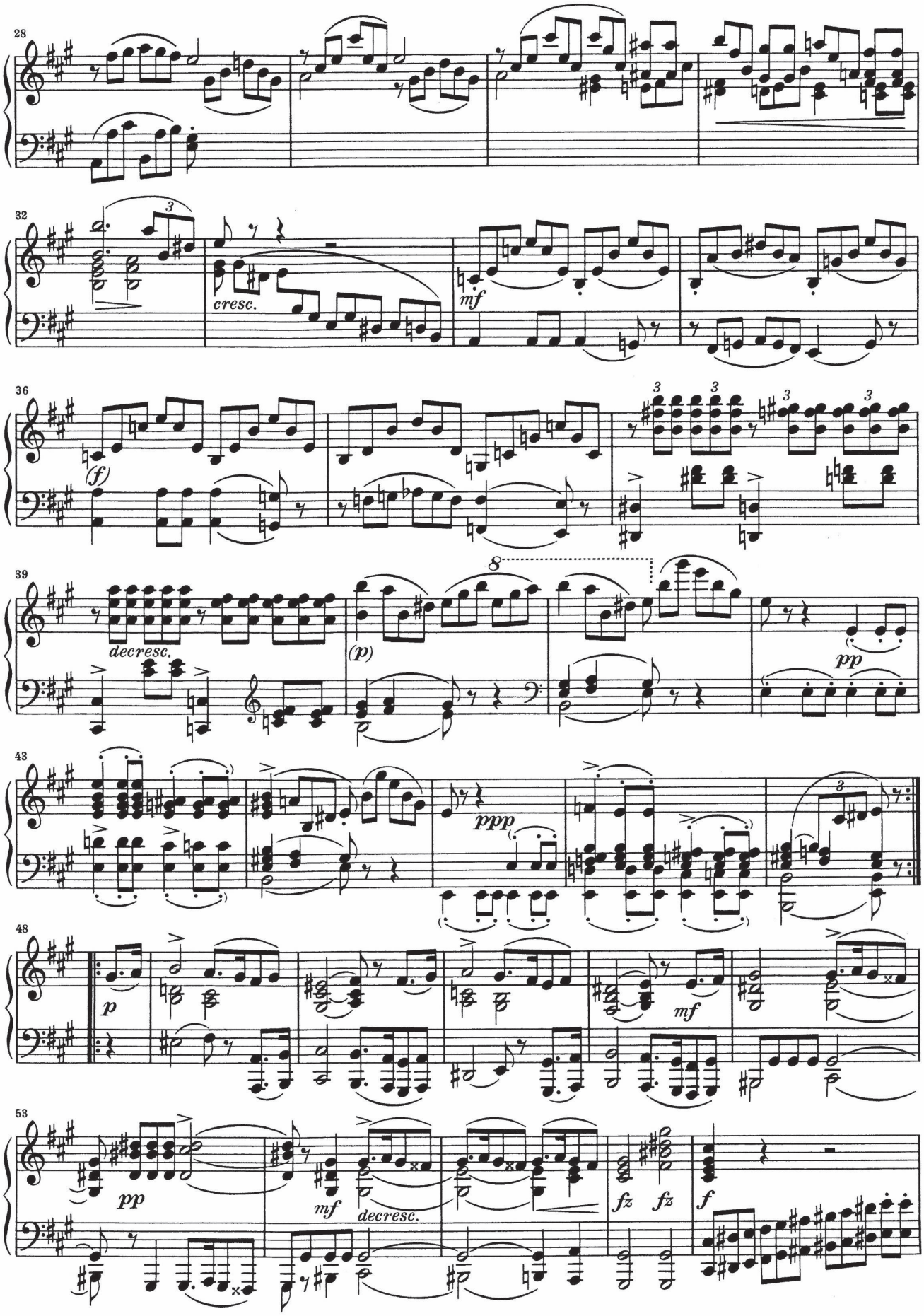
PAPERWORK

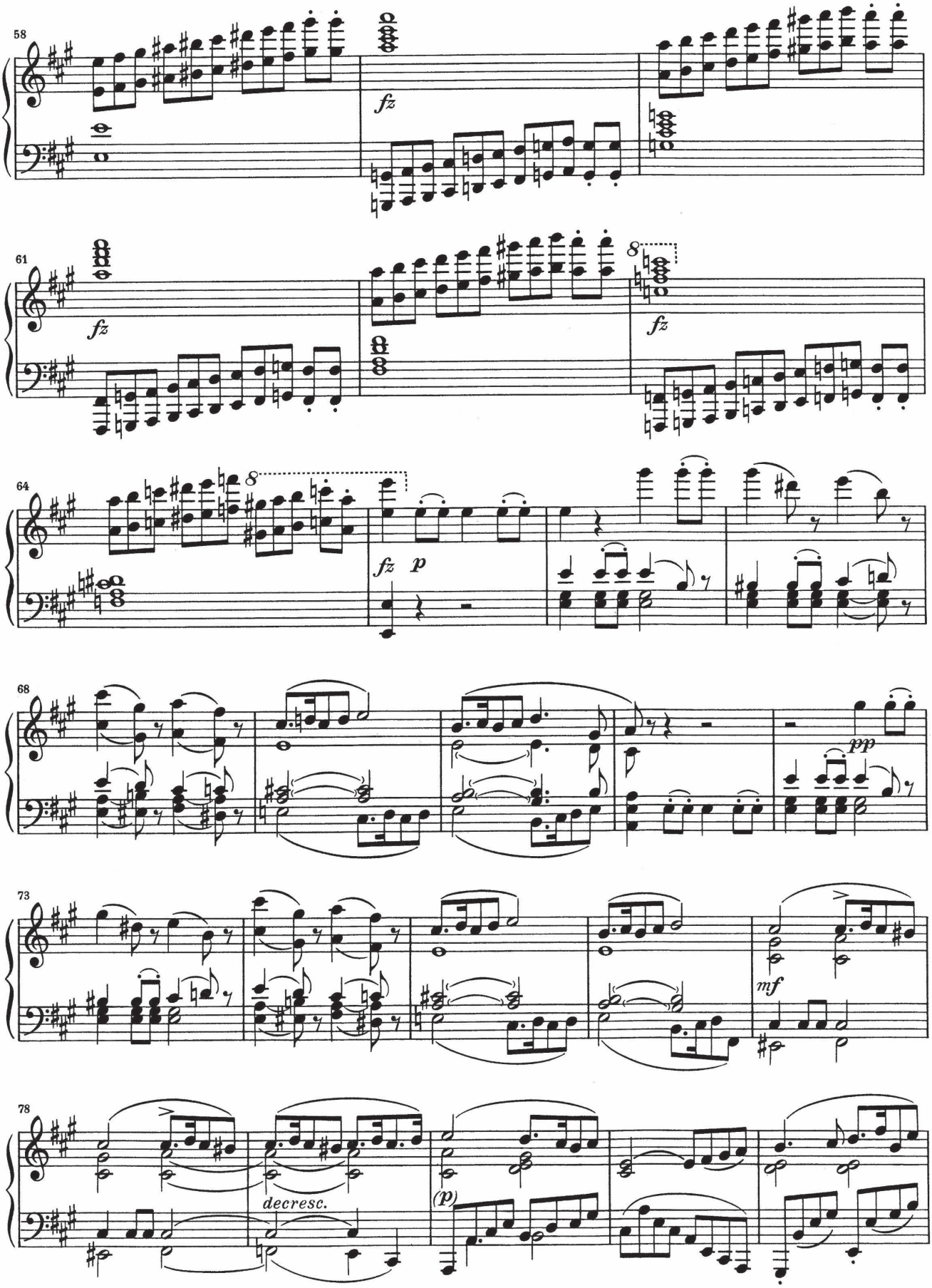
SECTION II

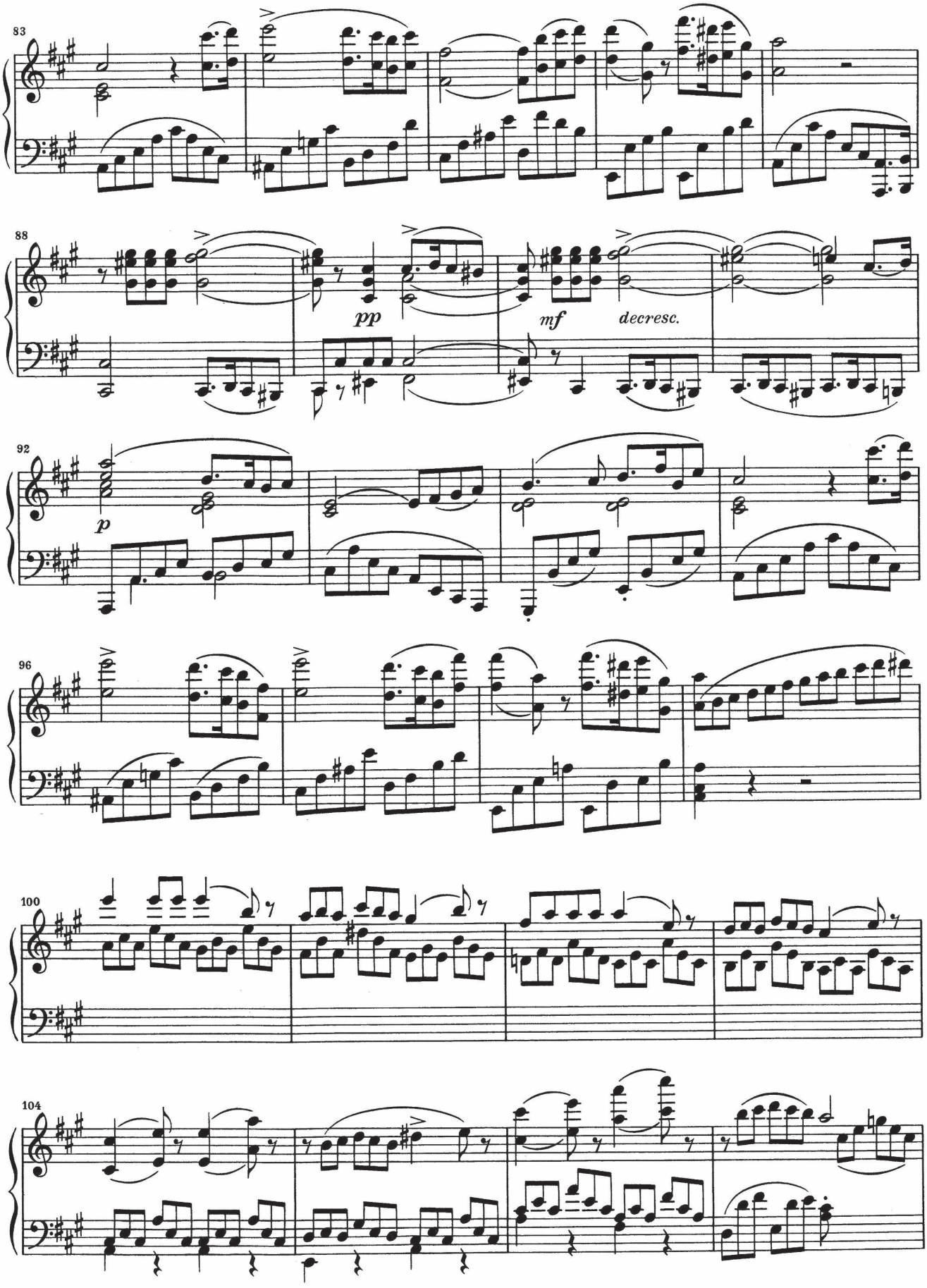
SESSION I

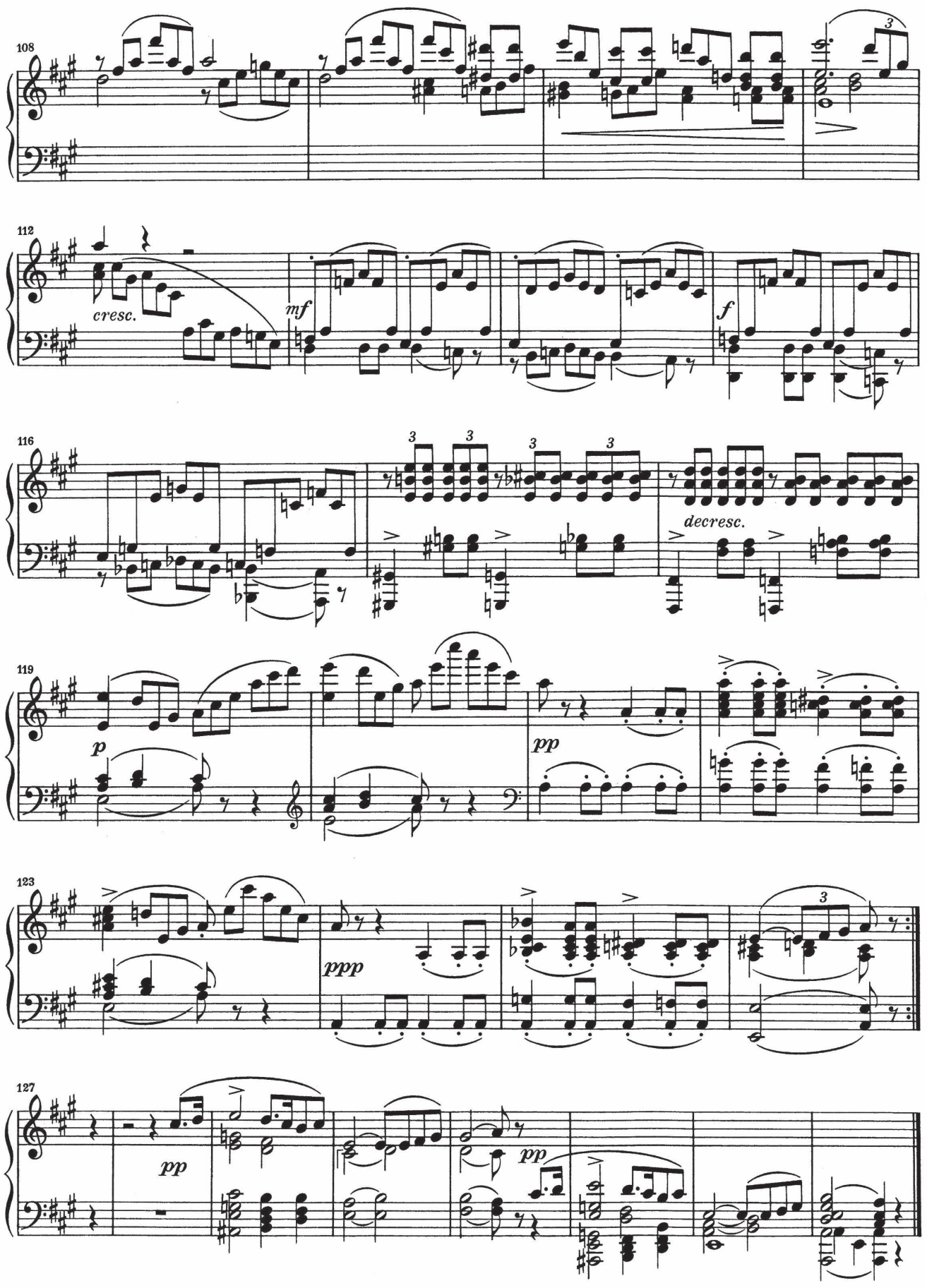
SCORE for A8




28
32
cresc.
mf
36
(f)
39
decresc.
(p)
pp
43
ppp
48
p
mf
53
pp
mf
decresc.
fz
fz
f


58
fz
61
fz
8
fz
64
8
fz p
68
pp
73
mf
78
decresc.
(p)


83
88
pp
mf
decresc.
92
p
96
100
104


108
112
cresc.
mf
f
116
decresc.
119
p
pp
123
ppp
127
pp
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**.

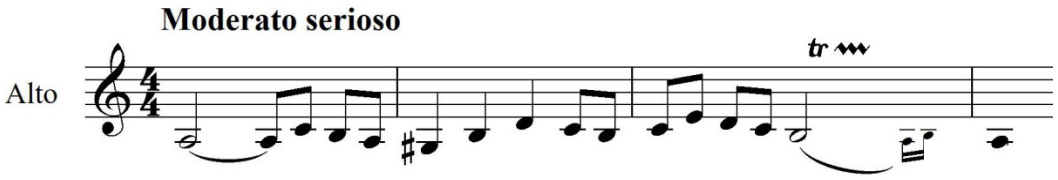
1. Examine the score for A 8 and give an opinion as to the composer and the approximate date of composition. (2 points)

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, I^6, iv, vii ^{07}, etc. (10 points)

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



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)

Candidate Code _____

American Guild of Organists

Examination for Associateship

June 2, 2023

PAPERWORK

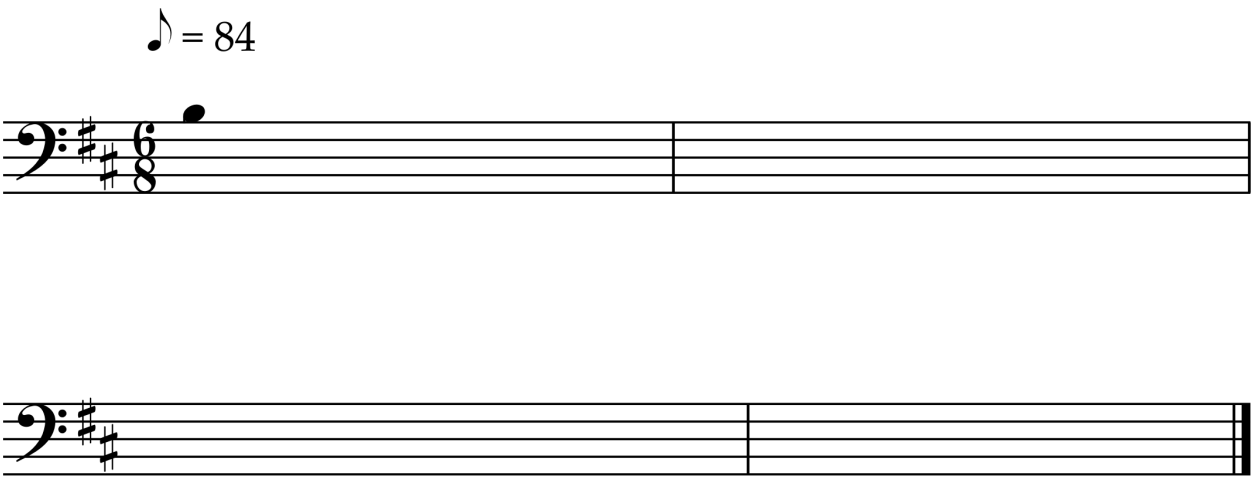
SECTION II

SESSION II

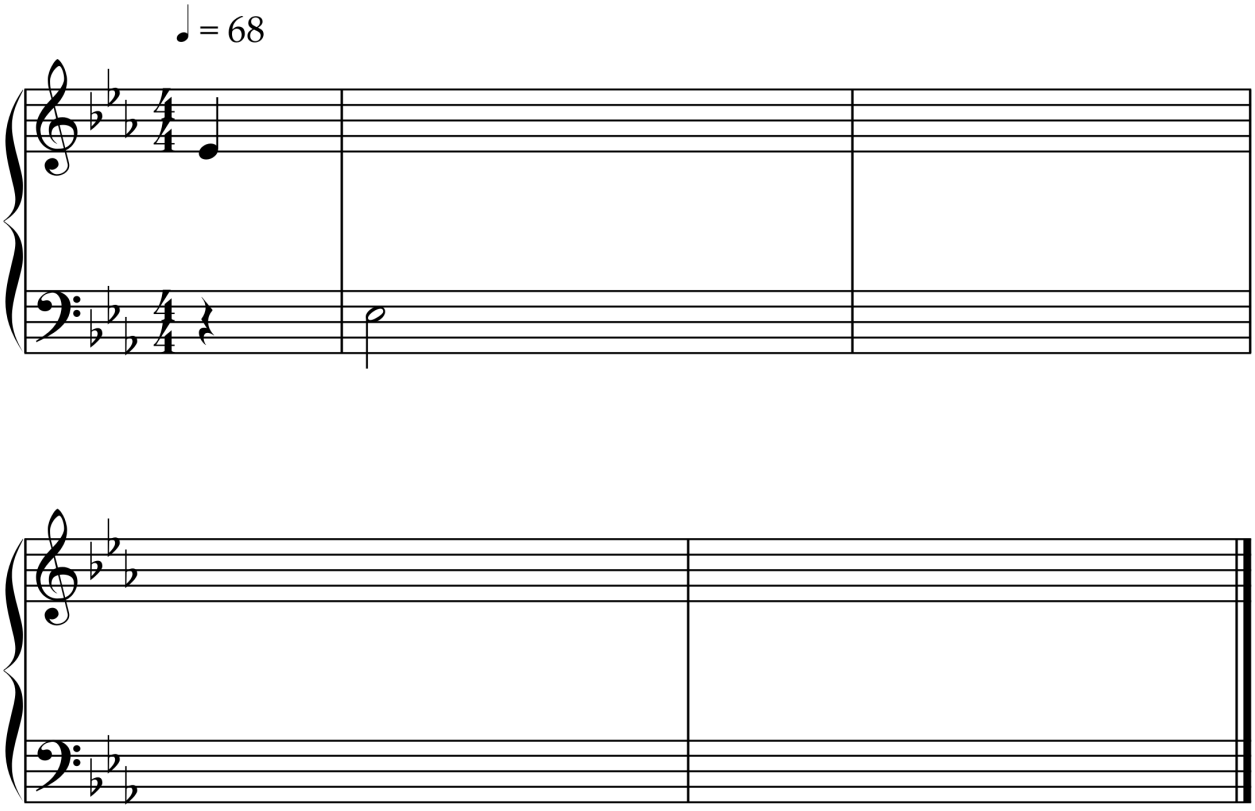
Candidate Code _____

 Ear Tests

A.



B.



SECTION II

SESSION II

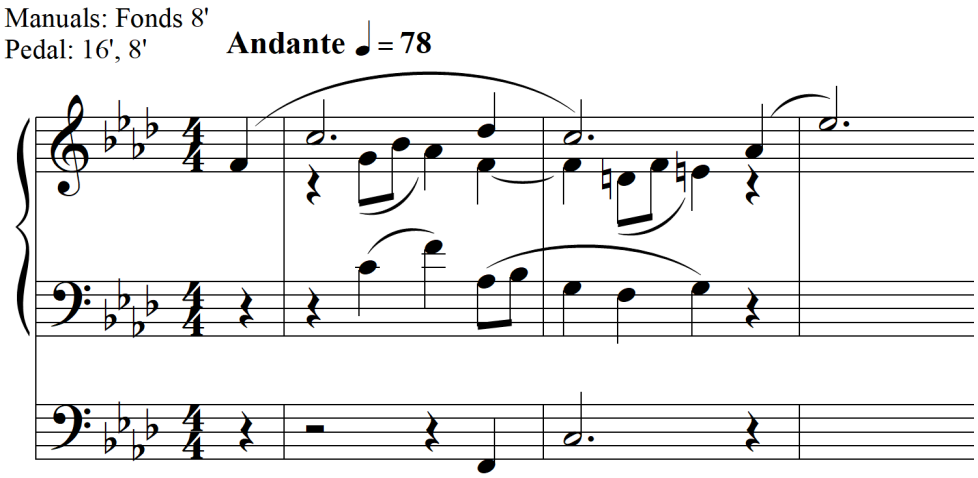
Three hours allowed

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.

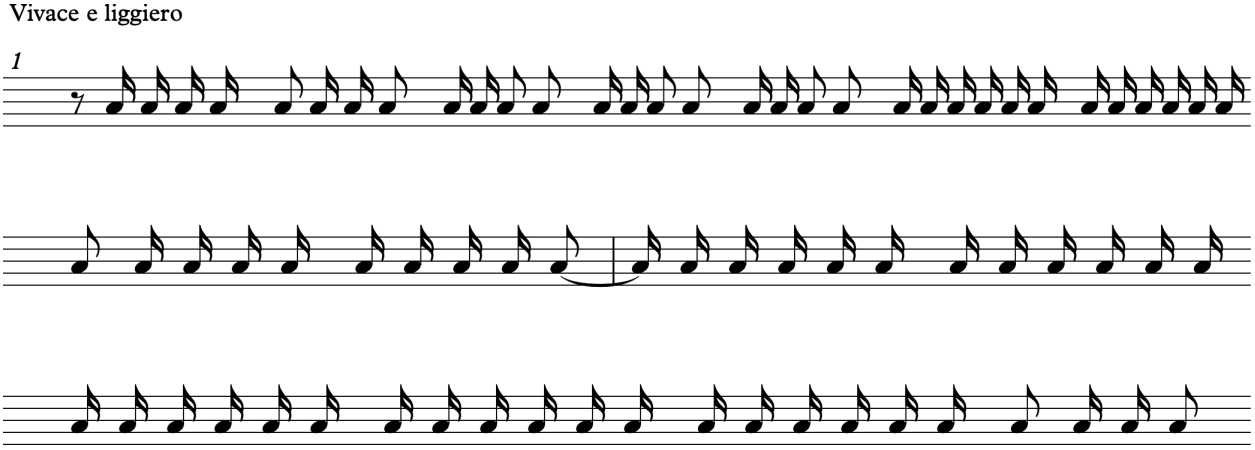


A 12. **Aural Perception.**

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)*



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)*

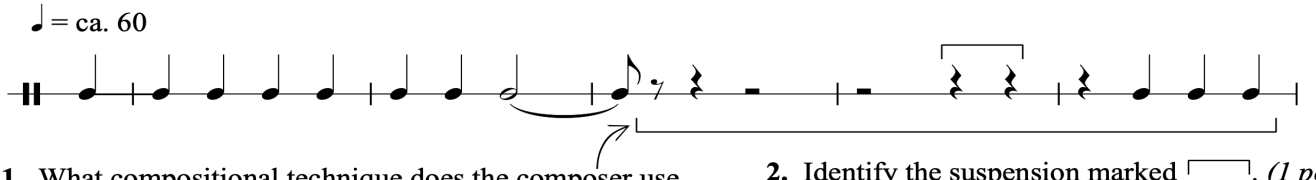
_____

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.



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)	**b)**
V	I
ii^{6}_{5}	V^{7}
V^{6}_{5}/V	IV
IV	vi

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

_____