American Guild of Organists

Examination for Associateship

May 28, 2015

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. 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. (1 point)

3. Using measure numbers, chart the structure, identifying the main sections, phrases and tonal centers. Comment briefly on the material. (8 points)

4. Locate the following:
   
   a. Augmented 6th chord: m. ____ , beat(s) ____.
   
   b. 7-6 suspension: m. ____ , ____ eighth note(s).
   
   c. Chain of several 2-3 suspensions: mm. ____.
   
   d. Pulsed pedal point on I: mm. ____.
   
   e. A passage of invertible counterpoint: mm. ____ (5 points)

5. Using measure numbers and Roman numerals to describe function, give a detailed harmonic analysis of mm. 46-79, beat one. (7 points)

6. Compare and contrast the treatment of measures 42-45 with measures 109-124. (2 points)
A 9. (20 points) **Fugue.**

a. Write a three-part fugal exposition on the following subject, including a regular countersubject in double (invertible) counterpoint. Assume performance by an unspecified instrumental ensemble. (12 points)

\[\text{Allegro}\]

\[\text{\includegraphics[width=0.5\textwidth]{fugue_example.png}}\]

b. Continuing from the end of your exposition, modulate to the relative major key using material from the subject and/or your countersubject. Once in the relative major key, present the subject in melodic inversion and include a stretto involving at least two voices. (8 points)
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May 29, 2015

PAPERWORK

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Three hours allowed


Ear Tests will be given by the proctor.

A 11. (20 points) Harmonization-Composition.

Continue and bring to a conclusion this passage for organ in the style of the opening, in about 12-16 additional measures. Imaginative use of the tools of composition will be expected. You do not need to recopy the given measures.

Andantino
PROCTOR'S SHEET FOR EAR TESTS

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

SECTION II
SESSION II
EXAMINATION FOR ASSOCIATESHIP
May 29, 2015


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 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 is the first collection of organ music published by César Franck?

2. What French 20th century composer was most notably interested in Modes of Limited Transposition?

3. Which of these types of piece/movement is not in triple meter?
   a. Passacaglia
   b. Allemande
   c. Sarabande

4. How long is the speaking length of the tenor C pipe of a 2' principal?

5. Mozart’s famous setting of *Laudate Dominum* comes from:
   a. a Vespers service
   b. a Mass setting
   c. a Requiem Mass setting

6. Which composer’s famous work titled *Requiem* is not a setting of the Requiem Mass?
   a. Brahms
   b. Mozart
   c. Victoria

7. Bach famously transcribed concertos for strings by what other composer?

8. Which of these is not part of a reed pipe?
   a. Boot
   b. Pallet
   c. Tongue
   d. Resonator

9. Which term does not belong?
   a. Chimney Flute
   b. Rohrflöte
   c. Flachflöte
   d. *Flûte à Cheminée*
10. The trombone of the orchestra and the trombone stop of the organ have the same name in German. What is it?

11. Which of these English church composers did not write an English communion service?

   a. Howells  
   b. Britten  
   c. Vaughan Williams

12. Who was Reubke’s teacher?

13. The *Clavier-Übung* Part III contains chorale preludes. What prelude and fugue is also contained therein?

14. Which blind French organist-composer was the teacher of Bonnet, Boulanger, and Dupré?

15. Which phrase did J.S. Bach **not** write in his manuscripts, abbreviated or not?

   a. *Soli Deo Gloria*  
   b. *Jesu Juva*  
   c. *Deo Gratias*

16. An opera by Puccini and an opera by Mascagni both use the organ in church scenes. Name one of the operas.

17. In the French Baroque it was common for a composer to issue a table of ________________ as an aid to interpretation.

18. In keyboard music, which does **not** indicate ‘left hand’?

   a. M.S.  
   b. M.G.  
   c. M.D.  
   d. L.H.

19. Name a Bach organ piece based on the *Tonus Peregirus*.

20. Which stop will the *Anches ventiil* of the 19th c. French organ **not** affect?

   a. Mixture III  
   b. Hautbois 8’  
   c. Trompette 8’
21. What is a common registration for the opening Kyrie of a French classic organ mass?

22. Sweelinck was a civic organist as well as a church organist. In what city?

23. Name a kind of practice instrument for the pipe organ used in a past century.

24. Name the composer of *Boléro de Concert* favored by Cavaillé-Coll for organ dedications.

25. Write out the constituent pitches of the cornet.
EXAMINATION FOR ASSOCIATESHIP

May 28 and 29, 2015

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
Franz Tunder: Komm, heiliger Geist, Herre Gott (Breitkopf 6718).
*François Couperin: Chromhorne sur la Taille from Messe pour les Couvents (any edition).

LIST B
J.S. Bach: Allegro (iii) from Trio Sonata No. 1, BWV 525 (any edition).
*J.S. Bach: Adagio e Dolce (ii) from Trio Sonata No. 3, BWV 527 (any edition).
J.S. Bach: Tric in D Minor, BWV 583 (not Trio Sonata) (any edition).
J.S. Bach: Toccata in D Minor, BWV 538 ("Dorian/Dorische") (any edition).

LIST C
*Frank Bridge: Adagio in E Major from Three Pieces (any edition).
Louis Vierne: Allegro vivace (fourth movement) from Symphonie I (any edition).
César Franck: Pièce héroïque from Trois Pièces (any edition).
Max Reger: Toccata in D Minor from 12 Stücke für die Orgel, Op. 59, Book 1 (Breitkopf or Peters).

LIST D
William Albright: Nun komm, der Heiden Heiland from A New Liturgical Year (Augsburg Fortress).
Paul Hindemith: Lebhaft (i) from Organ Sonata II (any edition).
Vincent Persichetti: Sonata for Organ, Op. 85, first movement only (Elkan-Vogel/Thedore Presser PR 463000080).
*Olivier Messiaen: Apparition de l’Église éternelle (any edition).
Jean Langlais: Bells, No. 3 of Three Characteristic Pieces (Novello).
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.
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 whole-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.
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.