American Guild of Organists

Associate Examination

2021

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<exams@agohq.org>

EXAMINATION FOR ASSOCIATESHIP

June 3 and 4, 2021

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 (Edition Schott ED 21679, *Sämtliche Orgelwerke/Complete Organ Works*, Volume 32 of *Meister der Norddeutschen Orgelschule/Masters of the North German Organ School*, or Breitkopf 6634, *Sämtliche Werke*, Band I Nr. 4, also available from Ludwig Masters or Imslp.org).
Dieterich Buxtehude: Ich ruf zu dir, Herr Jesu Christ, BuxWV 196 (any edition).
Dieterich Buxtehude: Toccata in F Major, BuxWV 157 (any edition; title in Hansen edition [Hedar, ed.] is Toccata und Fuga, p. 103).
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: Prelude and Fugue in A Major, BWV 536 (any edition).
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: Trio in D Minor, BWV 583 (not *Trio Sonata*) (any edition).
*J.S. Bach: Nun komm, der Heiden Heiland, BWV 659 (any edition).
J.S. Bach: Toccata in D Minor, BWV 538 ("Dorian/Dorische") (any edition).

LIST C

*Charles-Marie Widor: Adagio from *Symphonie V* (any edition).
*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).
Camille Saint-Säens: Marche religieuse, Op. 107 (1898 Durand edition, available at Imslp.org).
Max Reger: Toccata in D Minor from *12 Stücke für die Orgel*, Op. 59, Book 1 (Breitkopf or Peters).
Fanny Mendelssohn Hensel: Prelude in F for organ (Harbach Music H304 [formerly Vivace Press]; bharbach@umsl.edu; Barbara Harbach.com).

LIST D

Herbert Howells: Sarabande for the Morning of Easter (Novello or Hal Leonard HL.14015542).
Paul Hindemith: Lebhaft (i) from *Organ Sonata II* (any edition).
Vincent Persichetti: *Sonata for Organ*, Op. 86, first movement only (Elkan-Vogel/Theodore Presser PR 463000080).
*Olivier Messiaen: Apparition de l'église éternelle (any edition).
Maurice Duruflé: Fugue sur le thème du carillon des heures de la cathédrale de Soissons, Op. 12 (any edition).
Gerald Near: Carillon on a Ukrainian Bell Carol (Aureole Editions, available from MorningStar Music).
Adolphus Hailstork: Prelude in trio style on "We Shall Overcome" from his *Four Spirituals* (MorningStar Music MN 10-896).
Libby Larsen: Prelude on "Veni creator spiritus" (Edition Peters 9780193864603).
Alberto Ginastera: Fugue on BACH, from *Toccata, Villancico y Fuga*, Op. 18 (Boosey & Hawkes BHI 400122).

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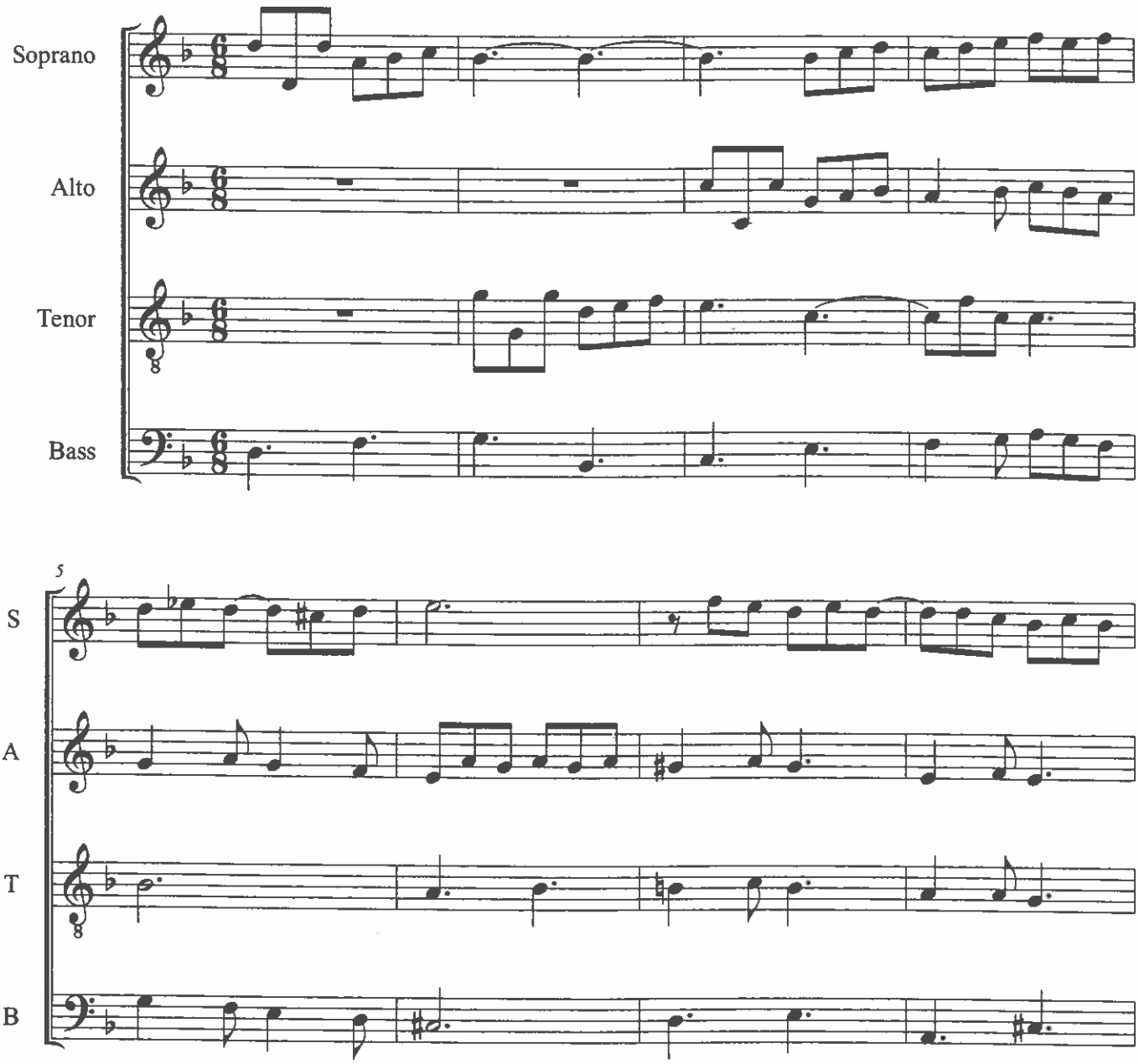
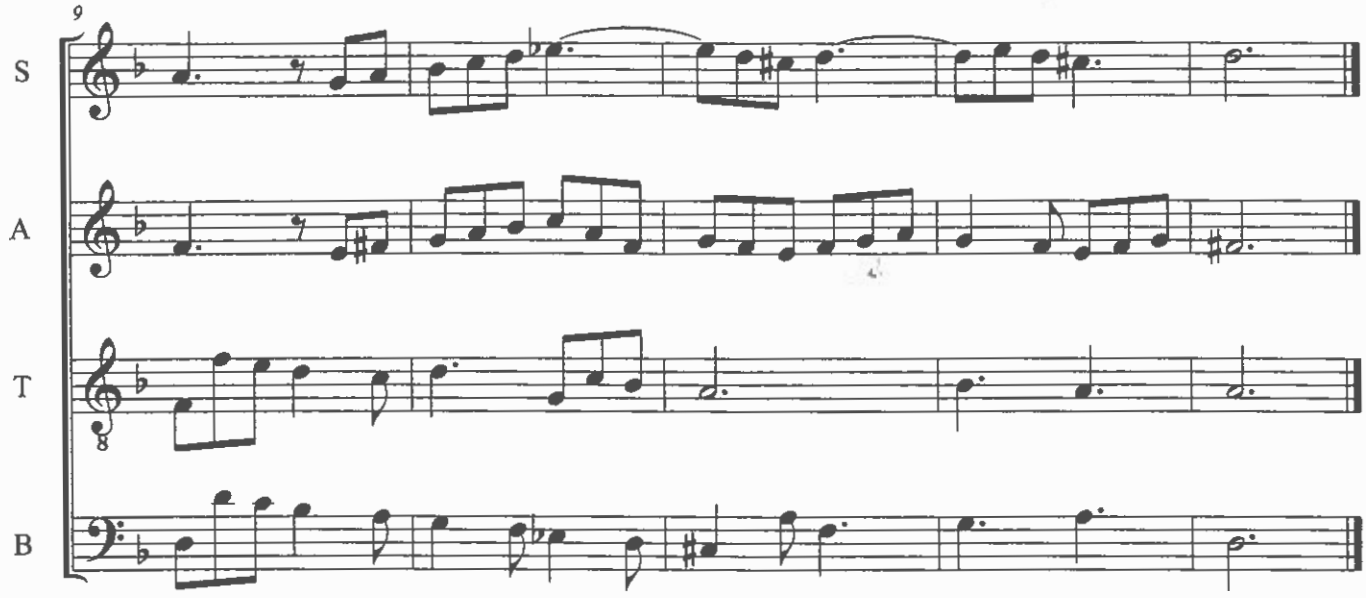
SECTION I

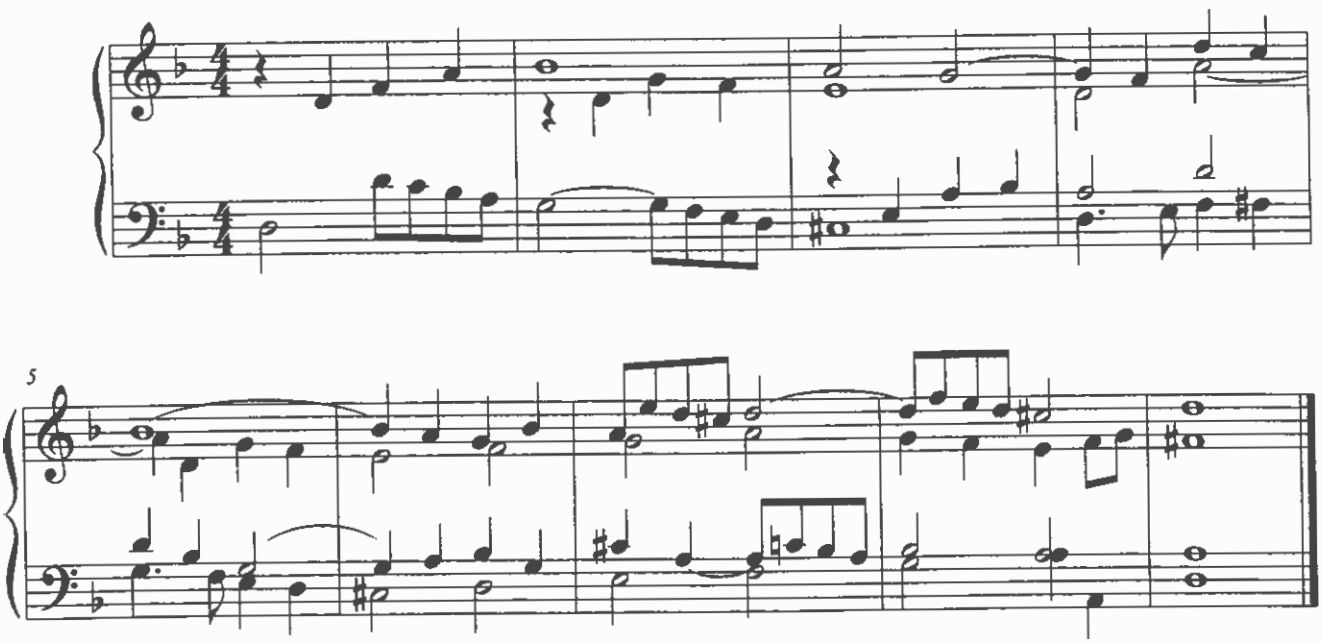
One minute will be allowed to scan each of the following tests.

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

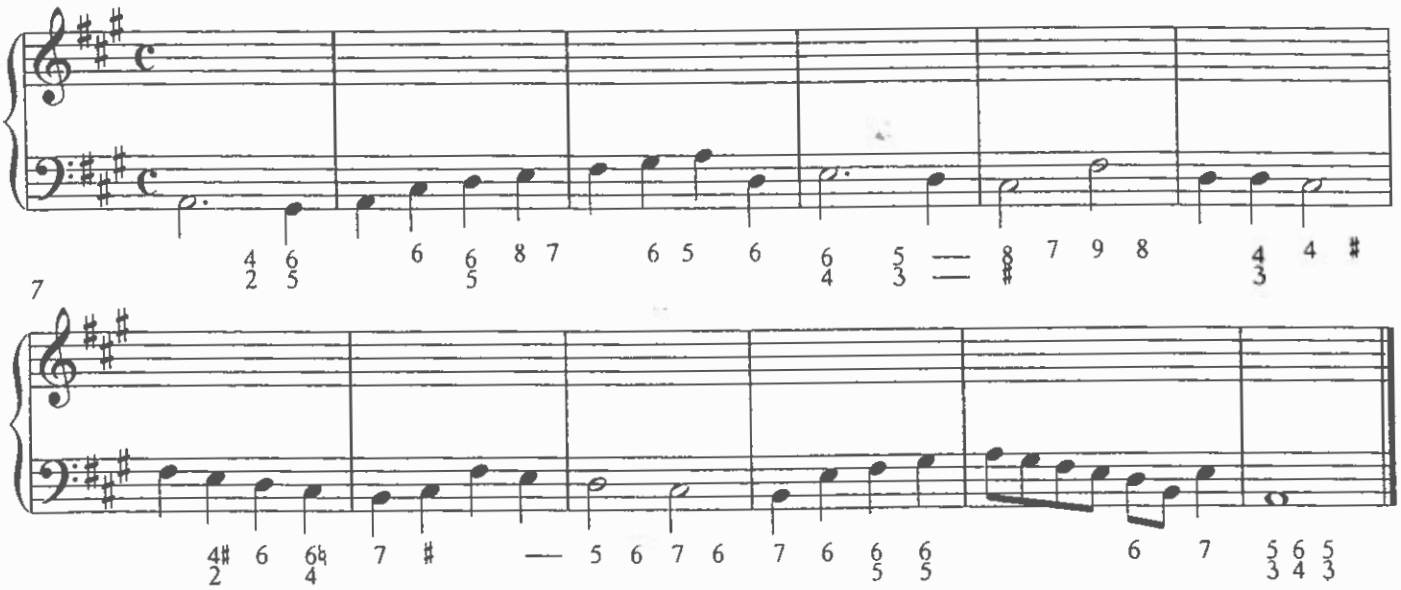




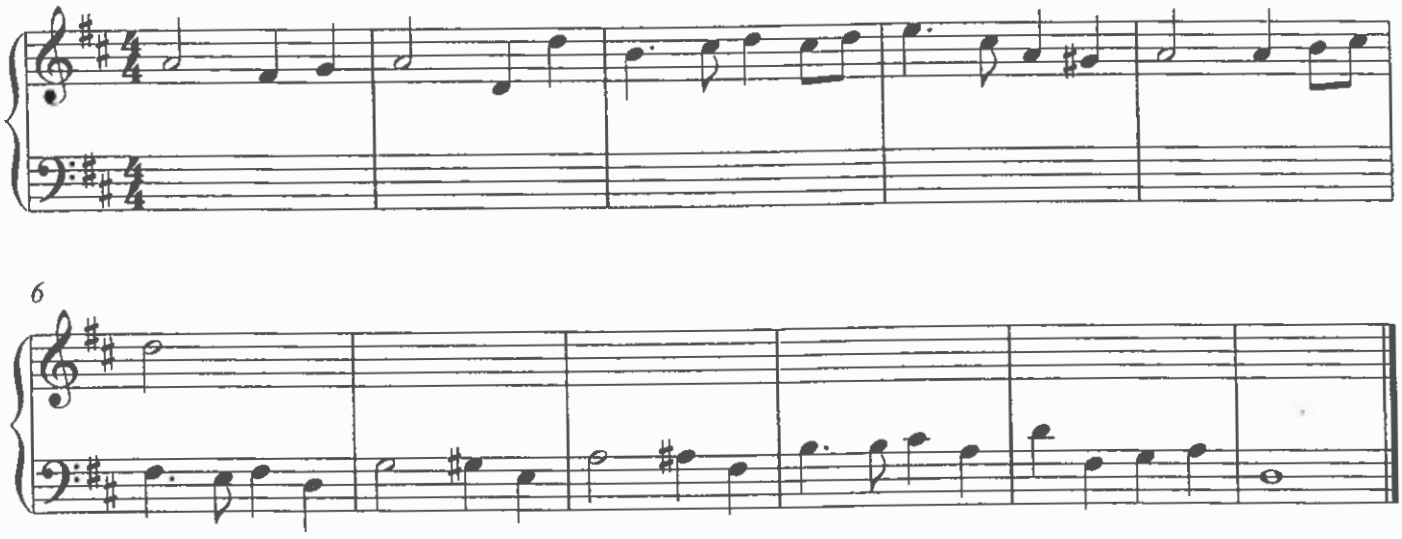
A 3. (10 points) Transpose the following passage of music. This may be played once in the original key, at the candidate's option. Then it is to be transposed up one whole-step and down a whole-step. Pedals may be used.



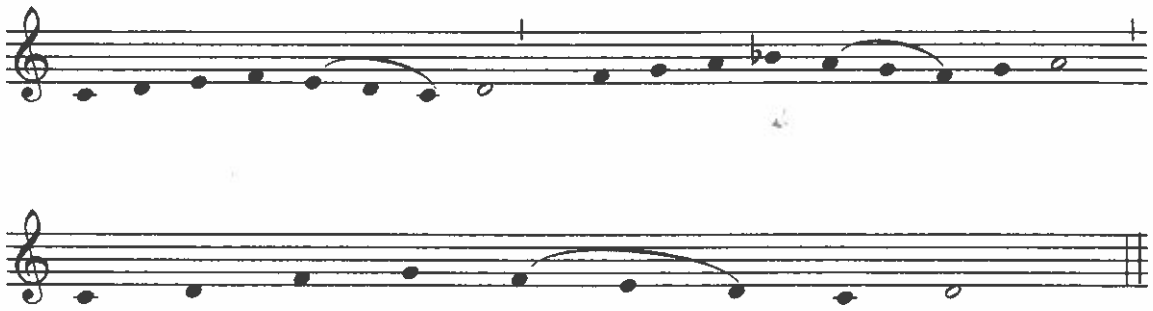
A 4. (10 points) Realize the following figured bass, with or without pedals.



A 5. (10 points) Harmonize this melody and bass in four parts in continuous fashion. Pedals may be used if desired.



c. Improvise a brief prelude on the given chant.



American Guild of Organists

Examination for Associateship

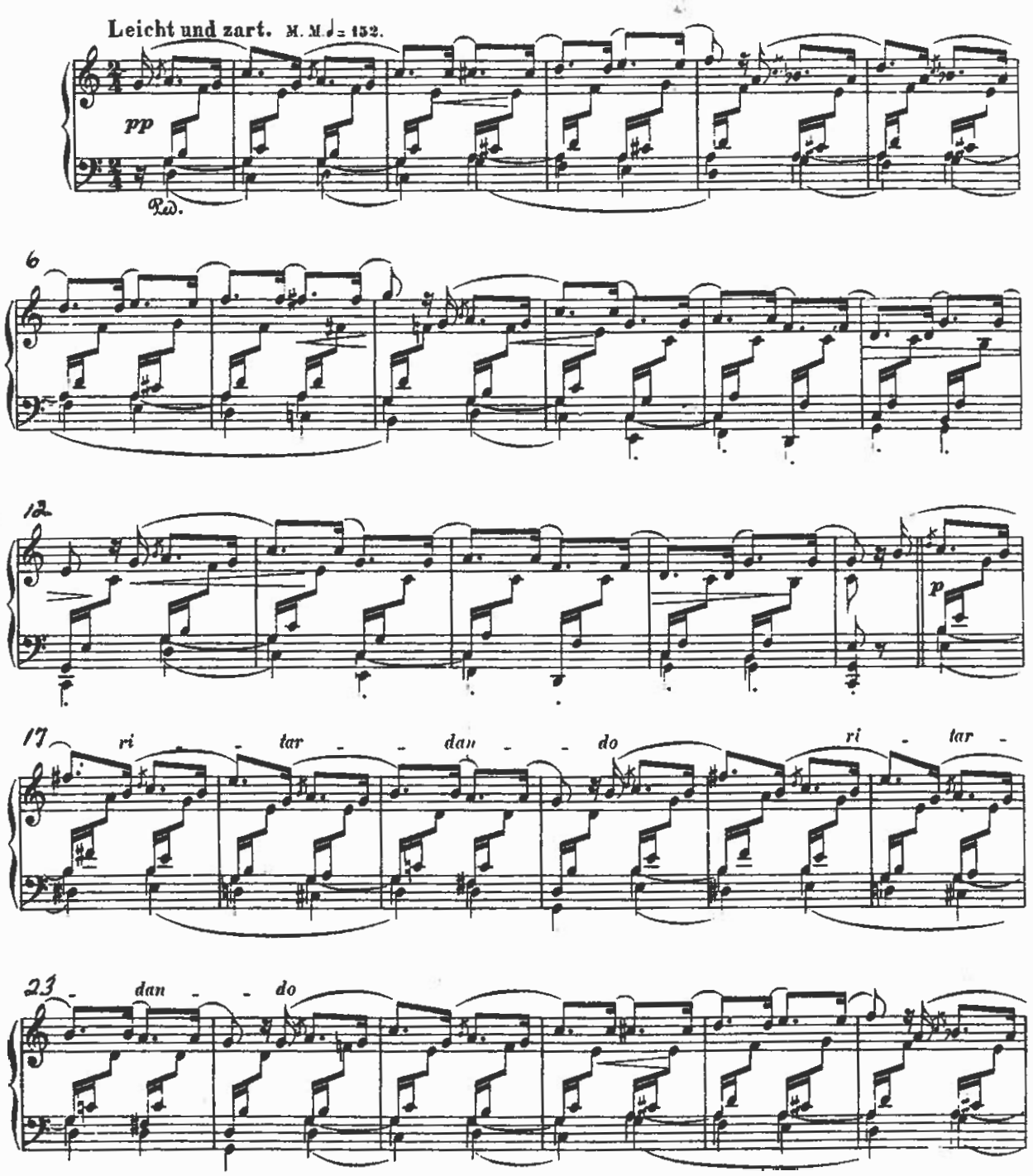
June 3, 2021

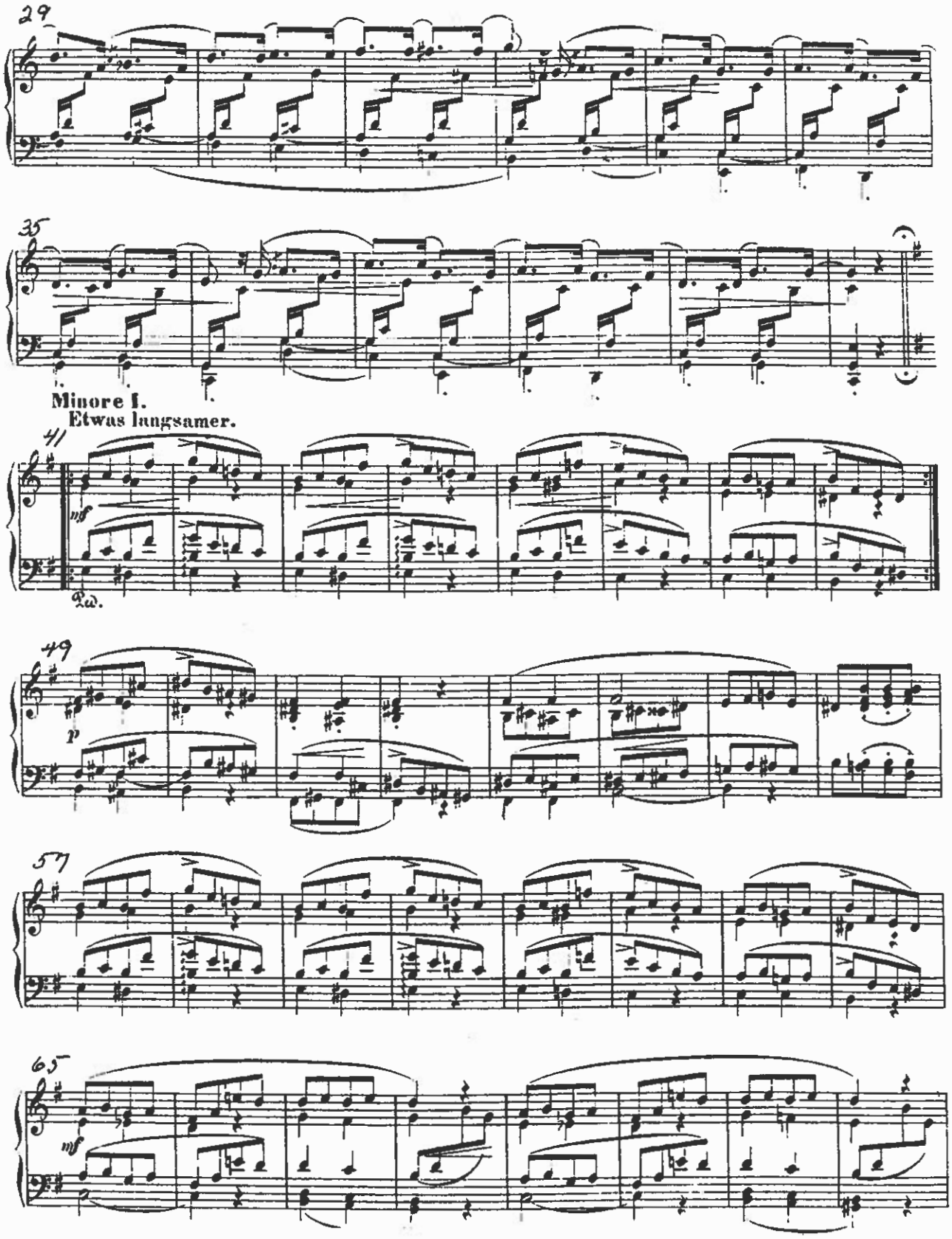
PAPERWORK

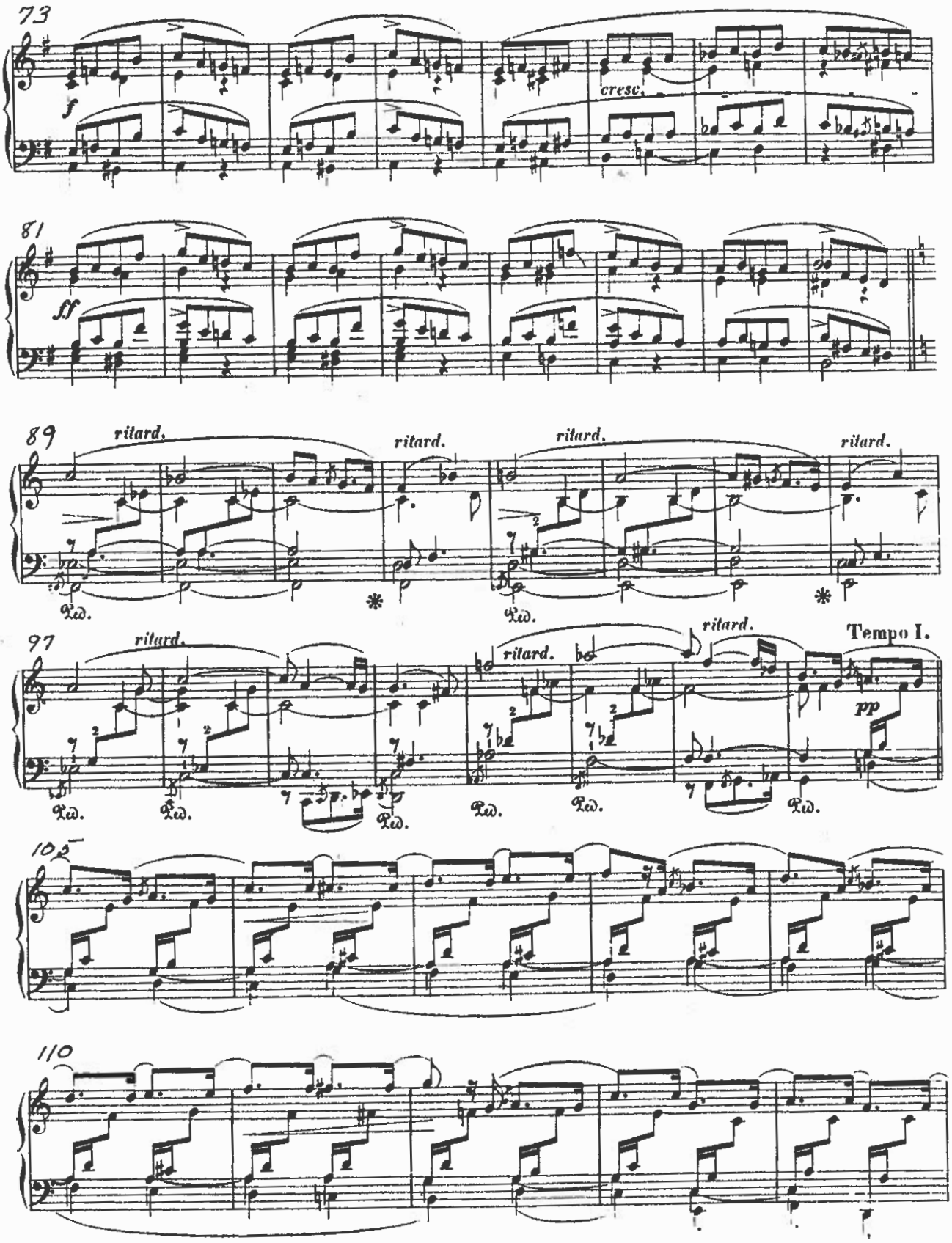
SECTION II

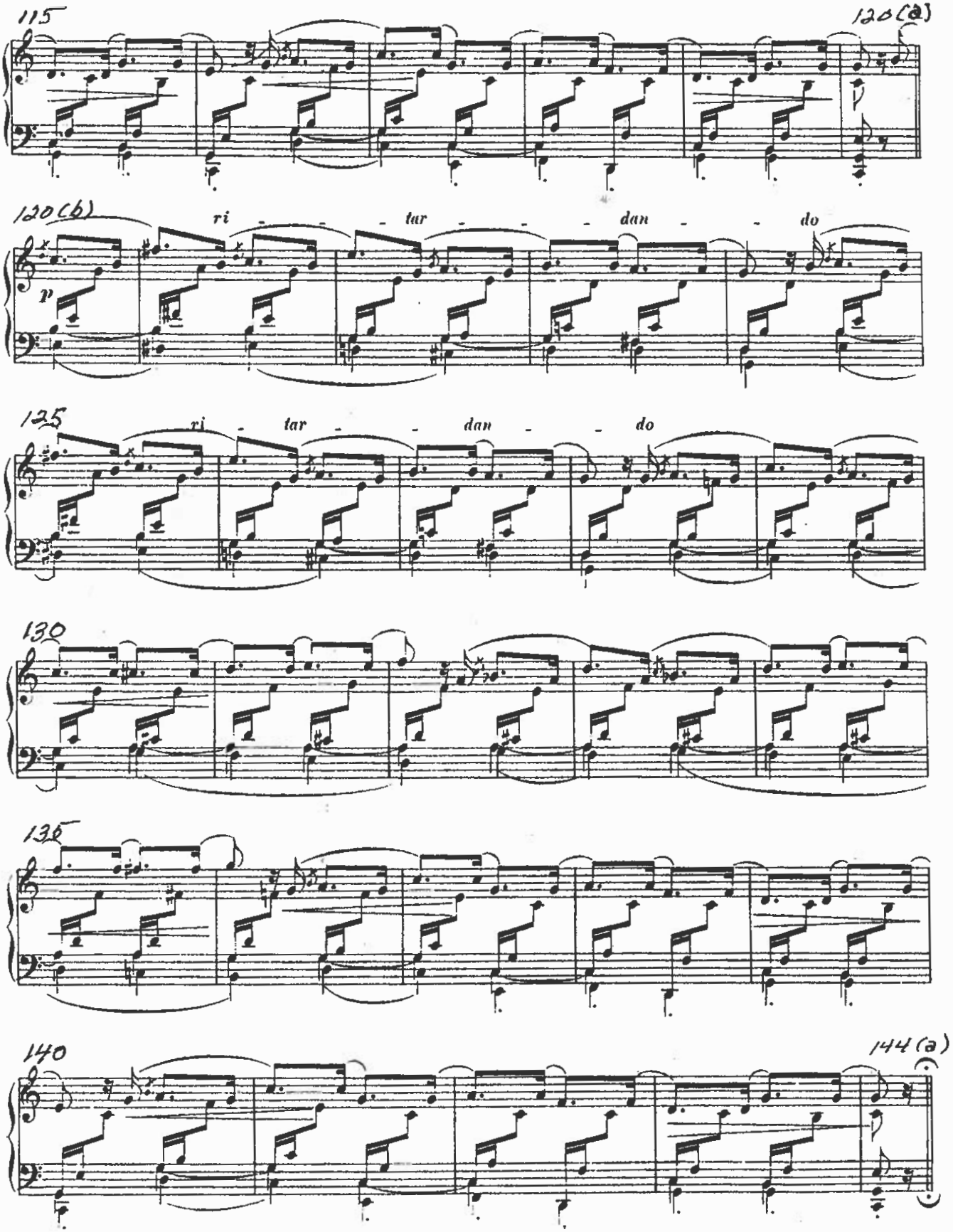
SESSION I

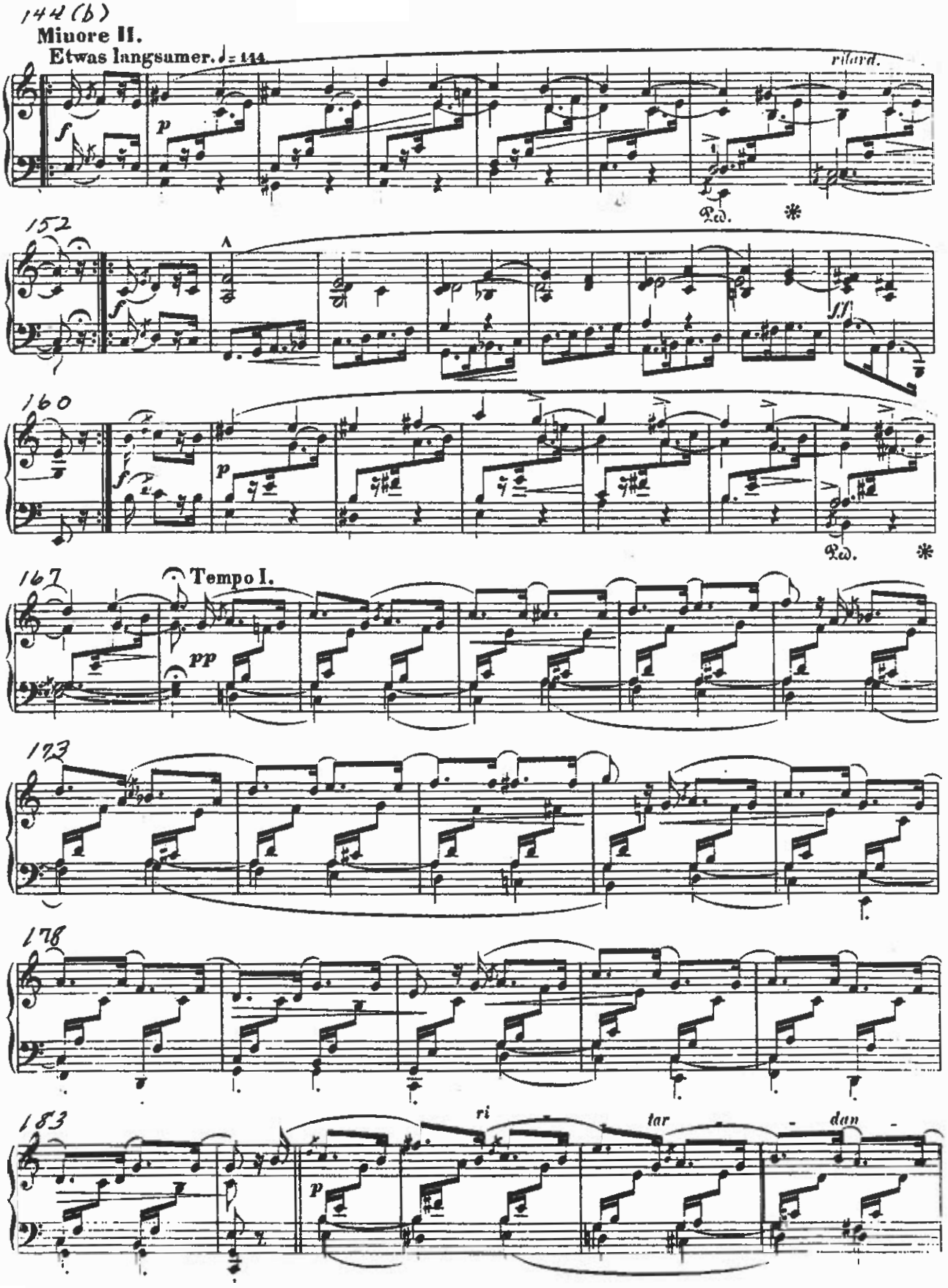
SCORE for A 8


Leicht und zart. M. M. ♩= 152.
pp
Ped.
6
12
p
17
ri - - tar - - dan - - do ri - tar -
23
- dan - - do


29
35
Minore I.
Etwas langsamer.
41
mf
49
p
57
65
mf


73
f
cresc.
81
ff
89
ritard.
ritard.
ritard.
ritard.
Ped.
97
ritard.
ritard.
ritard.
Tempo I.
pp
Ped.
105
110


115
120 (a)
120 (b)
ri - - - tar - - - dan - - do
p
125
ri - tar - - dan - - do
130
135
140
144 (a)


144 (b)
Minore II.
Etwas langsamer. ♩= 144
rilard.
Ped.
152
160
Ped.
167
Tempo I.
173
178
183
ri
tar
dan

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 form of the composition. (1 point)

3. Using measure numbers, chart the structure, identifying the sections, phrases, tonal centers, and cadences. (10 points)

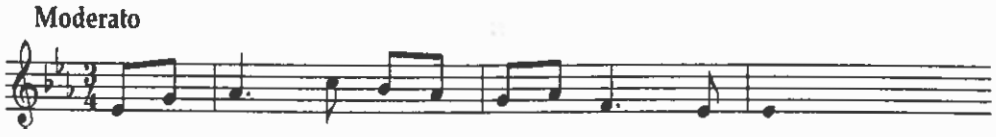
4. a. Locate the use of a Neapolitan sixth chord. (1 point)

   b. What kind of compositional technique is used in mm. 89-96? (1 point)

5. Using measure numbers and Roman numerals, give a detailed harmonic analysis of mm. 1-8 and 45-48. (10 points)

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

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



b. Continue from the end of your exposition by modulating to the relative minor key and stating the subject in that key. (8 points)

American Guild of Organists

Examination for Associateship

June 4, 2021

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 4, 2021

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.

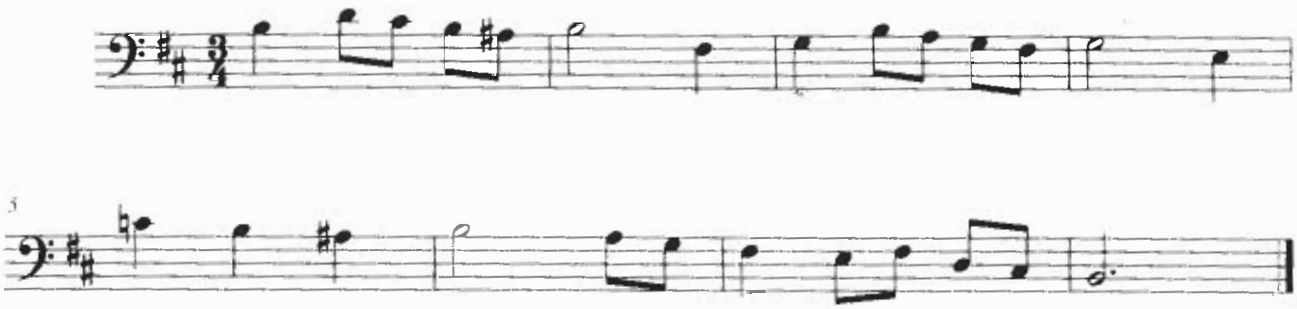
Test B is to be given at the conclusion of the three-minute period. The proctor will again:

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

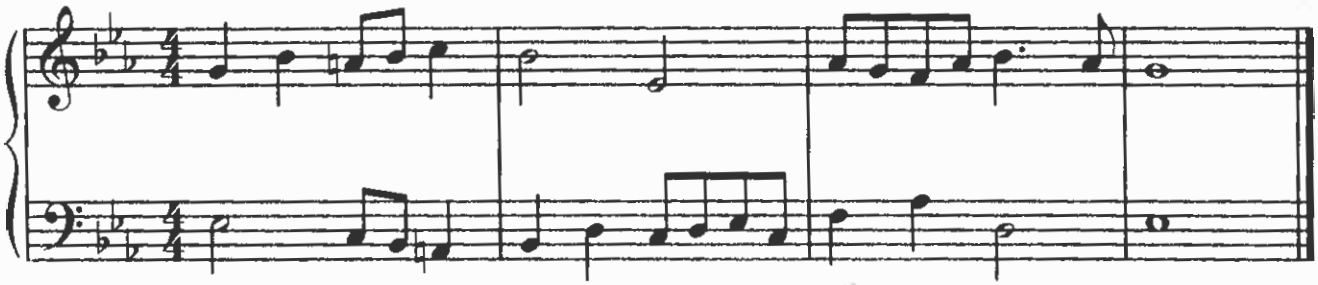
The Proctor will then play Test B four times, one beat = circa 66, allowing thirty seconds between each playing. After the fourth performance of Test B, the candidates will be allowed not more than three minutes to complete their writing.

Notes in vertical intervals are to be played simultaneously.

A.



B.



SECTION II

SESSION II

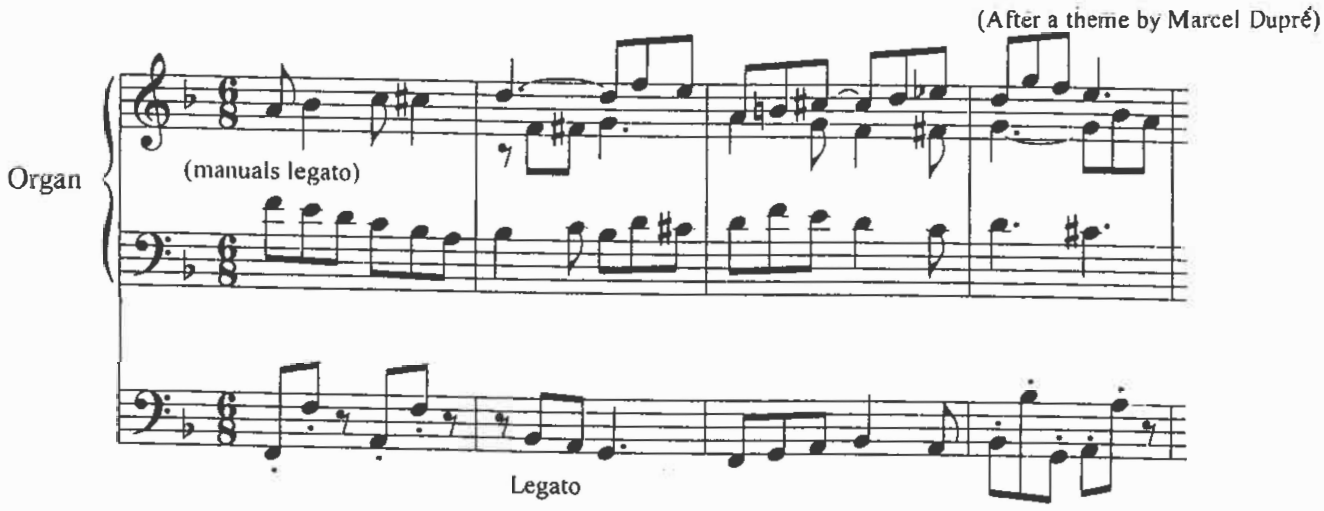
Three hours allowed

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. Give the name of the work published by Girolamo Frescobaldi in 1635 which contains three sets of pieces for organ intended for the Mass, as well as a few miscellaneous works.

2. Describe the *voce umana* stop of the 17th-century Italian organ and state its most frequent liturgical usage.

3. What was the 15th, 16th, and 17th-century Spanish equivalent to the German or English Principal or French Montre at 8' pitch?

4. Name one composer of the Baroque era besides Cabanilles whose output consisted largely of *tientos*.

5. In the French Classical organ, what was the effect of the *tremblant doux*?

6. What compositional genre within the French Classic tradition uses the following registration? R.H.: Foundations 16, 8, 4; L.H.: 8, 4, 2, 2 2/3, 2, 1 3/5, 1 1/3; Ped.: 8' flute (possibly with coupler to R.H. manual).

7. What important national style of 17th-century organ building did **not** usually include mixtures in the principal chorus, but instead placed each principal rank of upper work (both fifth- and octave-sounding) on its own drawknob?

8. Describe briefly the distinctive structure of the 17th and 18th -century English verse anthem and name at least two composers important to this genre.

9. For what general purpose were Bach's trio sonatas for organ thought to have been written?

10. Name one embellished chorale in the *Orgelbűchlein* of J.S. Bach (German or English title).

11. In realizing figured bass, what does the term "tasto solo" indicate?

12. True or False: the *hautbois* was frequently NOT included on the *Anches* (reed) chest of the *Récit* division of the organs of Aristide Cavaillé-Coll.

13. True or False: The Cavaillé-Coll organ of Sainte-Clotilde in Paris had a 32' reed in the pedal, in the original specification as it was known to César Franck.

14. The *Symphonie Gothique* and *Symphonie Romane* were written by which composer?

15. What was the most expansive set of organ works by Charles Tournemire and what was its purpose?

16. Name one sacred *a capella* choral motet by Johannes Brahms, giving either the German or English title.

17. Name the one organ work of significance from the Second Viennese School, and also name its composer.

18. Name one large-scale sacred choral work by Igor Stravinsky.

19. Name three composers born in England and still living, who have composed significant organ works since 1995.

20. J.S. Bach travelled a great distance and was absent from his post for a prolonged period in order to hear the work of a famous North German composer. This composer is generally regarded as having had a significant influence on Bach. Name the composer.

21. From among the works of the following three American woman composers, name **one** sacred choral composition, giving both the title and the name of the composer: Emma Lou Diemer, Libby Larsen, Rosephanye Powell .

22. Describe briefly the difference in the meaning of the term "block" in reed pipes as opposed to flue pipes.

23. Name the device in a traditional mechanical action organ which transfers the motion of the trackers sideways from normal keyboard order to the position of the pallets under the pipes in the windchest layout.

24. What student of Franz Liszt wrote an entire sonata for organ based on the words of the 94th Psalm?

25. Give the title and composer of one organ work associated with an organ built by Friedrich Ladegast.

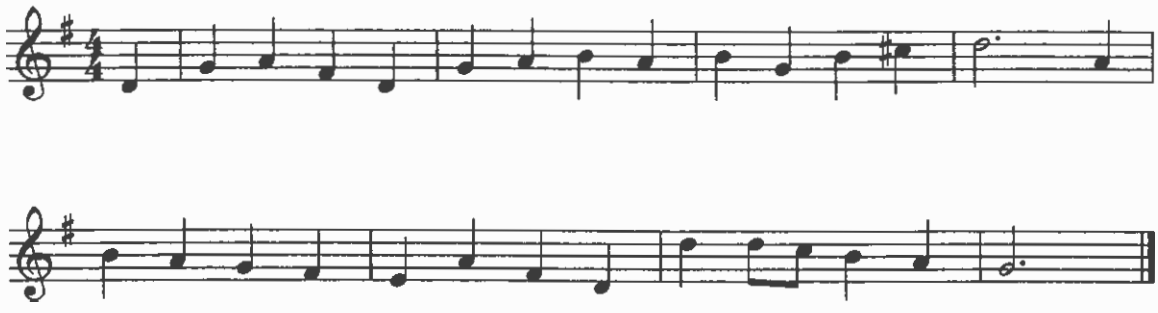
A 6. (10 points) Hymn: chosen by the candidate from a U.S. hymnal, with two hymnals supplied for the examiners. The candidate will introduce the hymn, followed by two stanzas bridged by an interlude. The introduction and interlude may be original, selected from published repertoire, or improvised. Contrast 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.



(Option c on next page.)