

# AGO PROFESSIONAL CERTIFICATION REQUIREMENTS FOR 2027

## APPLICATION

All exam applications may be submitted using the appropriate online application form, found at [agohq.org/certification](http://agohq.org/certification).

## EXAMINATION DATES

### Service Playing Examination (SPC)

Oct. 1, 2026–Mar. 31, 2027

(application opens July 1, 2026, and closes Mar. 1, 2027)

### Colleague Examination (CAGO)

Friday, Nov. 13, 2026

(application opens July 1, 2026, and closes Oct. 15, 2026)

Friday, May 14, 2027

(application opens Jan. 1, 2027, and closes Mar. 1, 2027)

### Choir Master Examination (ChM)

Wednesday, June 2, 2027

(application opens Jan. 1, 2027, and closes Apr. 1, 2027)

## Associateship & Fellowship Examinations (AAGO & FAGO)

Thursday, June 3, and Friday, June 4, 2027

(application opens Jan. 1, 2027, and closes Apr. 1, 2027)

## ELIGIBILITY

In compliance with the status of the AGO as a not-for-profit educational organization, examinations are open to AGO members. Nonmembers may apply with a \$115 surcharge. Service Playing, Colleague, Associateship, and Choir Master examinations may be taken in any order, but the Associateship must be earned at least one year before the Fellowship. Holders of ARCO or ARCCO certification may take the FAGO exam by submitting a copy of their certificate with the application. Materials from AGO Headquarters are available at [agohq.org/certification](http://agohq.org/certification) to assist candidates who are preparing for Guild examinations.

## DISABILITIES ACCOMMODATIONS

Candidates may submit requests using the Request for Reasonable Accommodations form. To obtain the form, email [exams@agohq.org](mailto:exams@agohq.org). Requests must be submitted at least 60 days before the exam and are handled confidentially.

## EXAMINATION FEES

Exam	Full	Section	Part
SPC	\$250 (\$150 AGOYO)	—	—
CAGO	\$350 (\$250 AGOYO)	\$200 (\$150 AGOYO)	\$100 (\$100 AGOYO)
AAGO	\$475 (\$375 AGOYO)	\$300 (\$250 AGOYO)	\$150 (\$125 AGOYO)
FAGO	\$475 (\$375 AGOYO)	\$300 (\$250 AGOYO)	\$150 (\$125 AGOYO)
ChM	\$500 (\$400 AGOYO)	\$300 (\$275 AGOYO)	\$150 (\$125 AGOYO)

Surcharge for nonmembers of the AGO is \$115 (in addition to the examination fee). To qualify for the AGOYO rate, candidates must be under 30 years old and an AGO member in good standing.

## REPEATED ATTEMPTS

Any section of the Colleague, Associateship, Fellowship, or Choir Master examinations may be retaken on any designated exam date using the fees stated above. Credit will be given for sections previously passed within the last five years, after Dec. 31, 2021.

## REFUNDS

Exams may not be postponed. Cancellations must be received at least one month before the exam date to qualify for a refund. A \$40 portion of all fees is nonrefundable.

## GRADING POLICY

The evaluation process for AGO certification is rigorous and involves two evaluators to ensure fairness and objectivity. All examiner results are final, as exams are graded under the supervision of the Committee on Professional Certification. All examinations are to be recorded. The recording must be continuous, completely unedited, and submitted as a single track to AGO Headquarters at the conclusion of the exam. Certification will be issued to those who obtain greater than 50 percent per item and greater than 70 percent total per section.

## RECORDING POLICY

To maintain the integrity and security of the examination process, candidates are strictly prohibited from recording any portion of the exam themselves, including their own performance, using any device. This includes but is not limited to cameras, mobile phones, audio recorders, and smartwatches. Any violation of this policy may result in disqualification.

### AGO/NPM DUAL CERTIFICATION

AGO members who are in good standing with the National Association of Pastoral Musicians may earn joint Service Playing certification. Candidates must indicate this when applying, and at least one examiner will be a member of NPM.

### AGO/ALCM DUAL CERTIFICATION

AGO members who are in good standing with the Association of Lutheran Church Musicians may earn joint Service Playing certification. Candidates must indicate this when applying, and at least one examiner will be a member of ALCM.

### SERVICE PLAYING REQUIREMENTS

The Service Playing examination may be taken at any chapter with a suitable organ and recording setup. The organ to be used may be the candidate's employment instrument. A proctor and recording engineer will be appointed and will be the only people continuously in the room with the candidate when the exam is given. The candidate may engage any singer, including one with whom they perform regularly. Neither the candidate nor the examination proctor may serve as the singer. The singer will be escorted in for S3 and will remain in the exam area until completing S6. The identity of the singer will not be revealed on the recording to examiners to preserve the candidate's anonymity.

The repertoire pieces are played separately: at the beginning (S1), middle (S7), and conclusion (S10). Candidates will perform one work each from lists A, B, and C.

#### LIST A

**J.S. Bach:** Prelude in D Minor, BWV 554, from *Eight Short Preludes and Fugues* (any edition)

**J.S. Bach:** Fugue in B-flat Major, BWV 560, from *Eight Short Preludes and Fugues* (any edition)

**J.S. Bach:** Liebster Jesu, BWV 633, from *Orgelbüchlein* (any edition)

**J.S. Bach:** Ich ruf' zu dir, BWV 639, from *Orgelbüchlein* (any edition)

**J.S. Bach:** Wer nur den lieben Gott, BWV 642, from *Orgelbüchlein* (any edition)

**Dieterich Buxtehude:** Nun komm, der Heiden Heiland, BuxWV 211 (Bärenreiter, Hansen, or C.F. Peters)

#### LIST B

**Samuel Coleridge-Taylor:** Melody from *Three Short Pieces* (Novello: IMSLP #385111)

**Jeanne Demessieux:** Rorate caeli from *Twelve Chorale Preludes on Gregorian Chant Themes* (Alfred 00-0603)

**Marcel Dupré:** Te lucis ante terminum from *Le Tombeau de Titelouze* (Alphonse Leduc)

**Felix Mendelssohn:** Prelude in G Major (Edition Peters EP1744; also: IMSLP #04743 or #58280)

**Louis Vierne:** Berceuse from *24 Pièces en style libre* (Durand & Cie.: IMSLP #04038)

**Louis Vierne:** Lied from *24 Pièces en style libre* (Durand & Cie.: IMSLP #04038)

#### LIST C

**Kenneth Leighton:** Rockingham (Oxford University Press)

**Paul Manz:** Aria (MorningStar MSM-10-906)

**Craig Phillips:** Prelude on Engelberg (Selah Publishing 160-814)

**Robert Powell:** There Is No Rose (Wayne Leupold Editions)

**Florence Price:** Adoration (ClarNan Editions CN24)

**Margaret Sandresky:** Cantabile (IV) from *Six Variations on a Ground Bass* (Wayne Leupold Editions) (\*m. 11, right hand, fourth quarter should read B-double flat)

\*Candidates seeking NPM certification should choose either the Demessieux or Dupré piece as their list B selection.

\*\*Candidates seeking ALCM certification should choose either the Mendelssohn piece as their list B selection or the Manz piece as their list C selection.

**S1: Prelude repertoire (20 points).** Perform one work from list A, B, or C. The performance should be polished and stylistically appropriate, and it should demonstrate technical skill and musical expression.

**S2: Opening hymn with two transpositions (20 points).** The candidate will select one hymn from the *2023 Examination Hymn Booklet* and perform it in the two keys specified in the booklet, playing one stanza in each key. Transpositions must be done during the examination, and the hymn is never performed in its original key. Pedal use is optional, and no introduction is required. The performance should follow the booklet exactly and demonstrate appropriate phrasing for leading a congregation.

**S3: Psalm (20 points).** The candidate will select one psalm accompaniment from the *2023 Examination Hymn Booklet* and perform the refrain and all verses as if accompanying a congregation singing in a service of worship. A singer is required for this section.

\* NPM certification candidates must perform either Psalm 23 (Gelineau) or Psalm 22/23 by Mary Francis Reza (Oregon Catholic Press 93688).

\*\* ALCM certification candidates must perform either Psalm 90 (ELCA) or Psalm 97 (LCMS).

**S4: Anthem accompaniment (20 points).** The candidate will select one anthem from the approved list and accompany it as though supporting a competent choir. The candidate should play vocal parts when the accompaniment is tacet.

**Moonyeen Albrecht:** O Pray for the Peace of Jerusalem  
(St. James Music Press)

**Edward Elgar:** Ave Verum (CPDL #55641)

**Martin How:** Day by Day (GIA G-4178)

**William B. Roberts:** For the Bread Which Thou Hast Broken  
(St. James Music Press)

**Charles Villiers Stanford:** O for a Closer Walk with God  
(GIA G-4181)

**S5: Middle hymn (20 points).** The candidate will select a different hymn from the *2023 Examination Hymn Booklet* than was used in S2. They will perform an introduction followed by three stanzas, played as if leading a large congregation. The first stanza should use the harmonization provided in the booklet. Pedal use is required for at least one stanza, and the first stanza should use the booklet harmonization. Some contrast and sensitivity to the text is expected. Alternate harmonizations or introductions may be original, published, or improvised.

\* NPM certification candidates must perform either “Draw Near” by Steven Janco (Oregon Catholic Press 30134643) or “Alabaré” from the *2023 Examination Hymn Booklet*.

\*\* ALCM certification candidates must perform either “Praise to the Lord, the Almighty” or “Holy God, We Praise Thy Name” from the *2023 Examination Hymn Booklet*.

**S6: Vocal solo accompaniment (20 points).** The candidate will accompany the Pie Jesu from the Fauré Requiem (ed. John Rutter, Oxford University Press) with a live singer. The performance should follow the published score and reflect appropriate phrasing and style for congregational worship.

**S7: Offertory repertoire (20 points).** The candidate will prepare and perform one work from lists A, B, or C that was not chosen for S1. The performance should demonstrate musicality, technique, and style appropriate to the selection.

**S8: Sight-reading (20 points).** The candidate will sight-read a short passage of music with minimal pedal. Scoring will be based on accurate notes, accurate rhythms, and consistent tempo.

**S9: Closing hymn (20 points).** The candidate will select a hymn from the *2023 Examination Hymn Booklet* not previously used in S2 or S5. They will perform an introduction fol-

lowed by three stanzas, played as if leading a large congregation. The first stanza should use the harmonization provided in the booklet. Pedal use is required for at least one stanza, and the first stanza should use the booklet harmonization. Some contrast and sensitivity to the text is expected. Alternate harmonizations or introductions may be original, published, or improvised.

**S10: Postlude repertoire (20 points).** The candidate will perform one work from lists A, B, or C that was not used in S1 or S7. The performance should be polished and stylistically appropriate, and it should demonstrate technical skill and musical expression.

## COLLEAGUE REQUIREMENTS

The Colleague examination may be taken at any chapter with a recording setup and a suitable organ not normally played by the candidate. A proctor and recording engineer will be appointed and will be the only people continuously in the room with the candidate when the exam is given. No singer is required for this examination.

## SECTION 1: PRACTICAL

### PART 1: ORGAN REPERTOIRE

**C1: Repertoire (60 points; 20 points per piece).** Candidates will prepare one work each from lists A, B, and C. Pieces may be played in any order. For the works by J.S. Bach in list A, any edition is acceptable.

#### LIST A

**J.S. Bach:** Largo (II) from Trio Sonata No. 2, BWV 526

**J.S. Bach:** Fugue in C Major, BWV 545

**J.S. Bach:** Allabreve in D Major, BWV 589

**J.S. Bach:** In dulci júbilo, BWV 729

**J.S. Bach:** Schmücke dich, o liebe Seele, BWV 654

**Dieterich Buxtehude:** Chaconne in E Minor, BuxWV 160  
(Bärenreiter, Hansen, or C.F. Peters)

#### LIST B

**Léon Boëllmann:** Menuet gothique from *Suite gothique*  
(Les Éditions Outremontaises: IMSLP #125904)

**Johannes Brahms:** O Welt, ich muss dich lassen, Op. 122,  
No. 3 (G. Henle Verlag)

**César Franck:** Fugue from *Prélude, Fugue et Variation*  
(Durand & Cie.: IMSLP #490386)

**Felix Mendelssohn:** Allegro maestoso e vivace from Organ  
Sonata No. 2 (any edition)

**Elizabeth Stirling:** Largo from *Six Pedal Fugues and Eight  
Other Movements for the Organ* (IMSLP #969966)

**Charles-Marie Widor:** Adagio from *Symphonie V*  
(A-R Editions N015)

## LIST C

**Mary Beth Bennett:** Hommage à Langlais: Song of Peace in a Time of War (E.C. Schirmer 8691)

**Jean Langlais:** Prélude from *Suite médiévale* (Editions Salabert)

**William Mathias:** Processional from *A Mathias Organ Album* (Oxford University Press)

**Flor Peeters:** Festival Voluntary from *The Oxford Book of Ceremonial Organ Music* (Oxford University Press)

**Brenda Portman:** Meditation on Finlandia from *Peace Like a River* (Sacred Music Press 70/2189S)

**Rebecca Groom te Velde:** Contemplation on Eagle's Wings from *The Oxford Book of Funeral and Memorial Music for Organ* (Oxford University Press)

**C2: Choral accompaniment** (20 points). Candidates will accompany Charles Villiers Stanford's Nunc dimittis in G (Stainer & Bell 3.0589) on the organ, demonstrating proper support for a choir.

**C3: Vocal solo accompaniment** (20 points). Candidates will accompany "The Call" from Ralph Vaughan Williams's *Five Mystical Songs* (Stainer & Bell W127) on the organ, demonstrating correct phrasing and style.

**C4: Hymns** (20 points; 10 points per hymn). Candidates will select two hymns from the *2023 Examination Hymn Booklet*. Each hymn must include an introduction followed by three stanzas, played as if leading a large congregation. The first stanza should use the harmonization from the booklet. Pedal use is required for at least one stanza. Some contrast between stanzas and sensitivity to the text are both expected. Alternate harmonizations or introductions may be original, published, or improvised.

## PART 2: KEYBOARD SKILLS

**C5: Sight-reading** (20 points). Candidates will sight-read a passage of organ music in trio texture using three staves, including pedals, at the indicated tempo.

**C6: Harmonization** (20 points). Candidates will harmonize one of the following:

- A simple hymn tune
- A plainsong melody
- A "folk style" hymn tune in an appropriate style

**C7: Transposition** (20 points). Candidates will transpose a homophonic passage in four parts up to eight measures in length. The interval of transposition must not exceed a major second up or down. A consistent, moderate pace is required. Pedal use is optional.

**C8: Improvisation** (20 points). Candidates will complete one of the following:

- Improvise an eight-measure passage with two four-measure phrases, including modulation and clear cadences.
- Improvise a 16-measure passage with two eight-measure phrases based on a given motif, including modulation and cadences.
- Improvise a 30-second bridge or modulatory passage between two hymns in different keys from the *2023 Examination Hymn Booklet* (specified on the exam sheet).

A piano will be provided for a 30-minute preparation session for C6, C7, and C8.

## SECTION 2: WRITTEN (2 hours)

**C9: Aural dictation** (20 points). Candidates will complete a dictation exercise, writing the missing tones in a two-part passage. The tonic chord will be played first, followed by one measure of metronome. The excerpt will be played four times, with 45 seconds between repetitions.

**C10: Aural perception** (20 points). Candidates will analyze a score excerpt of organ music to answer questions about compositional devices, cadence types, harmonies, and technical or stylistic characteristics. The excerpt will be a melodic score. The key will be announced, followed by one measure of metronome. The excerpt will be played four times, with 45 seconds between repetitions.

**C11: Fugue analysis** (20 points). Candidates will answer questions regarding a fugue excerpt, identifying the key, voice entry order, character of the answer (tonal or real), counter-subject qualities, and other contrapuntal techniques.

**C12: Continuo realization** (20 points). Candidates will write primarily three-voice right-hand chords on an empty staff above a bass line with figures, following common-practice voice-leading principles.

**C13: Composition analysis** (20 points). Candidates will analyze a short binary or ternary piece, identifying phrase structure, cadences, specific chords, and themes.

## ASSOCIATESHIP REQUIREMENTS

The Associateship examination will be recorded at a designated exam center with a suitable organ not normally played by the candidate, appropriate facilities, and a recording setup. The examination will be administered in the presence of two examiners. Section 1 (practical) must be taken at an approved exam center, while section 2 (written) may be completed at any chapter with appropriate supervision.

## SECTION 1: PRACTICAL

### PART 1: ORGAN REPERTOIRE

**A1: Repertoire** (80 points; 20 points per piece). Candidates will prepare one piece from each list (A, B, C, and D) and present them in a program order, as in a recital. Candidates must select exactly one slow movement, identified by an asterisk (\*) in the lists below. No more than one slow movement may be chosen.

#### LIST A

**Nicolaus Bruhns:** Praeludium in E Minor (“Little”) (any edition)

**Dieterich Buxtehude:** Praeludium in G Minor, BuxWV 149 (Bärenreiter, Hansen, or C.F. Peters)

**Dieterich Buxtehude:** Ich ruf zu dir, BuxWV 196 (Bärenreiter, Hansen, or C.F. Peters)

**François Couperin:** Tierce en taille from *Mass for the Parishes* (any edition)\*

**Pierre Dandrieu:** Variations on O filii et filiae (any edition)

**Louis Claude Daquin:** Noël X from *12 Noël’s* (any edition)

**Girolamo Frescobaldi:** Toccata per L’Elevazione from *Messa d’ella Madonna* (any edition)\*

**Michelangelo Rossi:** Toccata settima (any edition)

#### LIST B

For the following works by **J.S. Bach**, any edition is acceptable:

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

Adagio e dolce (II) from Trio Sonata No. 3, BWV 527\*

Prelude and Fugue in A Major, BWV 536

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

Prelude in E-flat Major (“St. Anne”), BWV 552/ii

Fantasia in G Major (Pièce d’orgue), BWV 572

Trio super Nun komm der Heiden Heiland, BWV 660

Fantasia super Valet will ich dir geben, BWV 735

#### LIST C

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

**César Franck:** Pastorale (any edition)

**Herbert Howells:** Psalm Prelude, Set 1, No. 1: Psalm 34 (Novello 14015552)\*

**Felix Mendelssohn:** Allegro moderato e serioso (I) from Organ Sonata No. 1 (any edition)

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

**Max Reger:** Praeludium in E Minor, Op. 59 (Carus CV52.850 00)

**Robert Schumann:** Canon in B Minor, Op. 56, No. 5 (Alphonse Leduc)

**Ethel Smyth:** Prelude and Fugue on O Traurigkeit, O Herzeleid (IMSLP #1023940)\*

#### LIST D

**Maurice Duruflé:** Choral varié sur le Veni Creator (entire movement) (Durand 16175)

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

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

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

**Georgi Mushel:** Toccata (Oxford University Press)

**Florence Price:** Toccato from Suite No. 1, from *The Oxford Book of Organ Music by Women Composers* (Oxford University Press)

**Christa Rakich:** Erhalt uns, Herr (IMSLP #717621)

**Ad Wammes:** Miroir (Boosey and Hawkes HL.48019466)

**A2: Hymn playing** (20 points). The candidate will prepare one hymn from the *2023 Examination Hymn Booklet*. The performance must include an introduction followed by three stanzas, played as if leading a large congregation. An interlude is required between stanzas 2 and 3 and may include a modulation. Contrast between stanzas and sensitivity to the text and tune are expected. The introduction, interlude, and any alternate harmonization may be original, published, or improvised.

### PART 2: KEYBOARD SKILLS

**A3: Sight-reading** (20 points). Candidates will sight-read a passage in open score on four staves using G and F clefs. Pedal use via manual-to-pedal coupler is optional.

**A4: Harmonization** (20 points). Candidates will harmonize a passage in four parts. A treble melody will be provided for part of the exercise, and an unfigured bass for another portion.

**A5: Transposition** (20 points). Candidates will transpose a passage of homophonic music up or down by no more than a major second. The passage may be played once in the original key before transposition. Use of pedals is required.

**A6: Improvisation** (20 points). Candidates will complete one of the following:

- Improvise five or six variations over a given ground bass.
- Improvise a brief prelude on a given hymn tune.
- Improvise a brief prelude on a given chant.

**A7: Continuo realization** (20 points). Candidates will realize a figured bass by playing the continuo part of a chorale or short instrumental movement. Only the bass line and figures will be provided, and candidates should follow common-practice voice-leading principles.

A 30-minute preparation period without a keyboard will be provided for A3 through A7.

## SECTION 2: WRITTEN

### PART 1 (3 hours)

**A8: Analysis** (60 points). Candidates will respond to questions about a composition drawn from any period or style. Responses should address compositional devices, cadence types, harmonies, and technical or stylistic characteristics.

**A9: Fugue** (40 points). Candidates will write the exposition of a three-voice fugue based on a given subject. The subject may begin in any voice and must appear in all three voices. A cadence is not required. A consistent countersubject is expected.

### PART 2 (3 hours)

**A10: Aural dictation** (30 points). Candidates will notate two dictation exercises: a single melodic line and a two-part passage. The tonic chord and a measure of metronome will be given. Each example will be played four times, with 45 seconds between repetitions.

**A11: Aural perception** (40 points). Candidates will analyze two score excerpts of organ music, one pre-1750 and one post-1750, to answer questions about compositional devices, cadence types, harmonies, and technical or stylistic characteristics. One excerpt will be a melodic score, and the other a skeleton score. The key will be announced, followed by one measure of metronome. The excerpt will be played four times, with 45 seconds between repetitions.

**A12: Composition** (30 points). Candidates will complete and conclude a given passage of organ music. The result should be stylistically consistent and idiomatic for the instrument.

## FELLOWSHIP REQUIREMENTS

The Fellowship examination will be recorded at a designated exam center with a suitable organ not normally played by the candidate, appropriate facilities, and a recording setup. The examination will be administered in the presence of two examiners. Section 1 (practical) must be taken at an approved exam center, while section 2 (written) may be completed at any chapter with appropriate supervision.

## SECTION 1: PRACTICAL

### PART 1: ORGAN REPERTOIRE

**F1: Repertoire** (100 points; 25 points per piece). Candidates will prepare one piece from each list (A, B, C, and D) and present them in a program order, as in a recital. Candidates must select exactly one slow movement, identified by an asterisk (\*) in the lists below. No more than one slow movement may be chosen.

### LIST A

**Nicolaus Bruhns**: Praeludium in E Minor (“Big”) (any edition)

**Pablo Bruna**: Tiento de falsas del segundo tono (any edition)\*

**Dieterich Buxtehude**: Praeludium in F-sharp Minor, BuxWV 146 (Bärenreiter, Hansen, or C.F. Peters)

**François Couperin**: Offertoire from *Mass for the Parishes* (any edition)

**Nicolas de Grigny**: Récit du chant de l’hymne précédent from *Pange lingua* (any edition)\*

**Vincent Lübeck**: Praeludium in D Minor, LubWV 11 (any edition)

**Jan Pieterszoon Sweelinck**: Fantasia Chromatica, SwWV 258 (any edition)

**Franz Tunder**: Jesus Christus, unser Heiland (any edition)

### LIST B

For the following works by **J.S. Bach**, any edition is acceptable:

Allegro (III) from Trio Sonata No. 2, BWV 526

Prelude and Fugue in G Major, BWV 541

Fugue in E Minor (“Wedge”), BWV 548

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

Allein Gott in der Höh’ sei Ehr’, BWV 662\*

Christ, unser Herr, zum Jordan kam, BWV 684

Aus tiefer Not schrei ich zu dir, BWV 686

Concerto in D Minor, BWV 596 (beginning through the fugue)

### LIST C

**Elfrida André**: Moderato (I) from Organ Symphony No. 1 (Stainer & Bell AC242)

**Johannes Brahms**: Prelude and Fugue in G Minor (any edition)

**César Franck**: Pièce héroïque (any edition)

**Herbert Howells**: Rhapsody in D-flat (Stainer & Bell)\*

**Felix Mendelssohn**: Prelude and Fugue in C Minor (any edition)

**Robert Schumann**: Fugue on B.A.C.H., Op. 60, No. 6 (any edition)

**Louis Vierne**: Impromptu from *Pièces de fantaisie*, Suite No. 3 (any edition)

**Charles Marie Widor**: Choral (II) from *Symphonie romane* (A-R Editions N020)\*

### LIST D

**William Bolcom**: Jesus Loves Me from *Gospel Preludes*, Bk. 2 (E.B. Marks; Hal Leonard 220163)

**Jeanne Demessieux**: Consolateur from *Sept Méditations sur le Saint Esprit* (Durand & Cie. 13312)\*

**Undine Smith Moore**: Variations on There Is a Fountain (MorningStar MSM-10-649)

**Nico Muhly:** The Rev. Mustard: His Installation Prelude (J.W. Pepper; Saint Rose Music Publishing Co. #10453977E)

**Kola Owolabi:** Dance (KolaOwolabi.com)

**Stephen Paulus:** Impassioned from *Three Temperaments for Organ* (Paulus Publications SP112; Subito Music #80401070)

**Margaret Sandresky:** Toccata: Veni Creator Spiritus (Wayne Leupold Editions WL 600031)

**Leo Sowerby:** Requiescat in pace (H.W. Gray; IMSLP #555116)\*

## PART 2: KEYBOARD SKILLS

**F2: Sight-reading** (20 points). Play a passage of organ music on three staves at sight. Manual changes, registration changes, and appropriate tempo and phrasing will be expected.

**F3: Clef-reading** (20 points). Play a passage of 16th-century polyphonic choral music using C and F clefs. Voice crossing may occur. Use of pedal via a manual-to-pedal coupler is optional.

**F4: Piano adaptation** (20 points). Arrange at sight a piano accompaniment from a vocal score for performance on the organ.

**F5: Transposition** (20 points). Transpose a passage of homophonic music up or down no more than a major third. The candidate may first play the excerpt in the original key.

**F6: Improvisation** (20 points). Improvise a piece of approximately three to four minutes in ternary form on a given theme. A contrasting middle section with a clearly identifiable secondary theme is required. Clarity of structure and form is expected.

A 30-minute preparation period without access to a keyboard will be provided for F2 through F6.

## SECTION 2: WRITTEN

### PART 1 (3½ hours)

**F7: Counterpoint** (30 points). Complete a passage in 16th-century style with appropriate text setting. At least one voice will be provided, and the remaining voices must be written in a consistent contrapuntal style.

**F8: Fugue** (40 points). Write the exposition of a four-voice fugue on a given subject, followed by an episode leading to an entry in a related key. A consistent countersubject in invertible counterpoint is expected.

**F9: Essay** (30 points). Write an essay on the following topic: The American Symphonic Organ: Its Development and Associated Repertoire.

### PART 2 (3½ hours)

**F10: Aural dictation** (30 points). Candidates will notate two dictation exercises: a four-part passage and a two-part contrapuntal passage. The tonic chord and a measure of metronome will be given. Each example will be played four times, with 45 seconds between repetitions.

**F11: Orchestration** (40 points). Demonstrate knowledge of orchestral instruments and scoring by orchestrating a passage of keyboard music. The instruments will be specified.

**F12: Composition** (30 points). Compose a work for unaccompanied voices on a given text. Length and parameters will be specified. Musical imagination and structural clarity are expected.

## CHOIR MASTER REQUIREMENTS

The Choir Master examination will be recorded at a designated exam center with suitable facilities and administered in the presence of examiners. Section 1 (practical) is conducted with a live ensemble, and section 2 (written) is completed under appropriate supervision. Section 1 (practical) must be taken at an approved exam center, while section 2 (written) may be completed at any chapter with appropriate supervision.

### SECTION 1: PRACTICAL

**Ch1: Rehearsal and direction** (120 points; 40 points per work). Candidates will rehearse and direct a choir in the performance of selected portions of the following repertoire:

**Giovanni Pierluigi da Palestrina:** Sicut cervus/Sitivit anima mea (both parts) (any edition)

**Johannes Brahms:** Geistliches Lied (English or German) (Breitkopf)

And in one of the following three works:

**Benjamin Britten:** Jubilate Deo in C (Oxford University Press)

**Gerald Finzi:** I Praise the Tender Flower from *Seven Part-songs*, Op. 17 (Oxford University Press)

**Jessica French:** Tantum ergo (JessicaFrench.net)

Examiners will determine which sections are to be rehearsed. A choir of at least four singers (SATB) will be provided. The candidate is expected to rehearse as in preparation for performance, demonstrating effective rehearsal technique and clear conducting. Attention should be given to tone, balance, diction, ensemble, and overall musicality. An accompanist may be provided if requested.

**Ch2: Keyboard skills** (60 points; 20 points per skill). Candidates will demonstrate functional keyboard ability at the piano or organ through the following:

- Harmonizing a melody
- Playing harmonic progressions
- Performing a hymn from the *2023 Examination Hymn Booklet*

## **SECTION 2: WRITTEN (3 hours)**

**Ch3: Aural dictation** (30 points). Candidates will notate two dictation exercises: a two-part passage and error identification in a hymn-style passage. The tonic chord and a measure of metronome will be given. Each example will be played four times, with 45 seconds between repetitions.

**Ch4: Analysis** (20 points). Analyze a choral work, demonstrating understanding of form, harmony, and compositional techniques.

**Ch5: Gregorian chant** (20 points). Answer questions on Gregorian chant, including modal structure, range, finals, and dominants. Candidates will also read and transcribe chant notation.

**Ch6: Hymnody** (20 points). Demonstrate knowledge of hymn texts and tunes, including historical development and repertoire.

**Ch7: Liturgy** (20 points). Answer questions on liturgical practice and trends. Familiarity with historic Western liturgies and at least one contemporary denominational context is expected.

**Ch8: Choir training** (20 points). Address principles of vocal and musical development for both adult and children's choirs.

**Ch9: Choral repertoire** (20 points). Demonstrate knowledge of choral literature for a variety of ensembles and contexts.

**Ch10: General musical knowledge** (20 points). Answer questions on broader topics in music history and literature.