

AMERICAN GUILD OF ORGANISTS

CHAPTERS IN EVERY STATE

Chartered 1896 by the Board of Regents, University of the State of New York

NATIONAL HEADQUARTERS

475 Riverside Drive, Suite 1260, New York, NY 10115; phone 212-870-2310; www.agohq.org

Please check the AGO website and later issues of TAO for certification updates throughout the year.

PROFESSIONAL CERTIFICATION REQUIREMENTS FOR 2016

EXAMINATION DATES

SERVICE PLAYING CERTIFICATE TEST: October 1, 2015, through March 31, 2016.

COLLEAGUE EXAMINATION: November 13, 2015, and May 13, 2016; November 14, 2016.

CHOIR MASTER EXAMINATION: May 25, 2016 (morning and afternoon).

ASSOCIATESHIP EXAMINATION: May 26 and 27, 2016 (paperwork section both mornings; organ playing one of the afternoons).

FELLOWSHIP EXAMINATION: May 26 and 27, 2016 (paperwork section both mornings; organ playing one of the afternoons).

ELIGIBILITY

In compliance with the status of the AGO as a not-for-profit educational organization, the examinations are open to AGO members and nonmembers. Nonmembers will pay a surcharge. The Associate, Choir Master, Colleague, and Service Playing examinations may be taken in any order. The Associateship certificate, however, must be acquired at least one year before the Fellowship Examination may be taken. Holders of the ARCO or ARCCO certificates are considered eligible to take the FAGO Examination, provided that applicants send a copy of the ARCO or ARCCO certificate with the completed application form.

APPLICATION PROCEDURES

Service Playing Certificate Test

Contact National Headquarters for application after July 1, 2015. The completed application may be submitted between September 1, 2015, and February 1, 2016. Tests may be taken at any chapter where a suitable organ and recording equipment are available, since the tests are recorded and the recordings are sent to National Headquarters for evaluation.

Colleague Examination

Contact National Headquarters for application form after July 1, 2015, for the November 2015 exam; after December 1, 2015, for the May 2016 exam; and after July 1, 2016, for the November 2016 exam. The completed application must be submitted by September 15, 2015, for the November 2015 exam; by March 1, 2016, for the May 2016 exam; and by September 15, 2016, for the November 2016 exam. Both sections of this examination (repertoire and keyboard skills) may be taken on the same date, or each section may be taken singly. Exams may be taken at any chapter where a suitable organ (not normally played by the candidate) and recording equipment are available, since the exams are recorded and the recordings are sent to National Headquarters for evaluation.

Choir Master, Associateship, and Fellowship Examinations

Contact National Headquarters after January 1, 2016, for application forms and a manual of procedure. The completed application must be submitted by April 1. Both sections of these examinations (paperwork and performance) may be taken in the same year, or each section may be taken singly. If only the paperwork section is to be taken, the examination may take place at any chapter, since the papers are sent to National Headquarters for evaluation. But if the performance tests, or both sections, are to be taken, the examination must take place at one of the designated regional examination centers, since two examiners must be present for the performance tests. A list of these examination centers is available on the website. The candidate may choose the center that is most convenient.

AGO/NPM Joint Certification

Candidates who are members in good standing of the National Association of Pastoral Musicians may obtain Service Playing or Colleague certification in both organizations by earning a passing grade on these examinations, and, for the Colleague only, passing a written test administered by NPM. (Separate application must be made to NPM to take the written portion of the NPM CAGO exam.) In applying to AGO Headquarters for the examination, candidates must indicate their desire for joint certification, and for the joint CAGO, candidates must also register with NPM. Certain options in each examination, indicated in the list of requirements, must be chosen. NPM joint certification candidates should be fully aware of all NPM certification requirements. Each examination will be graded by at least one examiner who is a member of NPM.

EXAMINATION FEES

Service Playing Certificate Test: \$150. Student rate \$125.

Colleague: both sections \$175, single section \$150. Student rate both sections \$150, single section \$125.

Choir Master: both sections \$300, single section \$250. No student rate.

Associateship: both sections \$300, single section \$250. Student rate both sections \$275, single section \$225.

Fellowship: both sections \$300, single section \$250. No student rate. Surcharge for nonmembers of the AGO: \$100.

The same fees apply for reexamination. To qualify for the student rate, candidate must be age 25 or younger with proof of valid student ID. All checks should be sent to National Headquarters and be made payable to the American Guild of Organists. Fees must be sent with completed application forms; checks must be dated by application deadline. Requests for cancellation of any examination must be received by Headquarters one full month prior to the examination date in order for a refund to be issued. In the case of all examinations, there is a nonrefundable portion (\$20) of the fee.

CERTIFICATES

Choir Master, Associateship, and Fellowship certificates will be issued to those who obtain at least 50% of the points for each item and 70% of the total maximum marks in each section (i.e., practical work and paperwork). In the case of the Colleague Examination, the certificate will be issued to those who either—a. take both sections of the examination at the same time and obtain at least 50% of the points of each item and 70% of the points for the entire examination; or b. pass each section separately, by obtaining at least 50% of the points for each item in that section and 70% of the total maximum marks in that section. The Service Playing Certificate will be issued to those who pass each item and the entire test by the same minimum scores. Information on academic regalia is available from Headquarters.

CREDIT

Either or both sections of the Colleague, Choir Master, Associateship, or Fellowship Examinations may be taken on any designated examination date. Credit will be given for sections passed. Candidates must pass the remaining portion of the examination (and the NPM written exam in the case of dual Colleague certification) within the five succeeding years.

PREPARATION

Materials from Headquarters are available to assist candidates who are preparing for Guild examinations. These include: examinations and solution booklets from the previous five years; the current editions of the *Colleague Examination Study Guidelines* and the *Service Playing Certificate Test Study Guide*; ear-training CDs for AAGO, ChM, and FAGO examinations; and *Preparing for AGO Exams: Articles Reprinted from The American Organist*. (See the Educational Resource page in THE AMERICAN ORGANIST for current prices on these items.) For practice purposes, it is highly recommended that candidates for Choir Master, Associateship, or Fellowship certificates work out a full set of a prior year's paperwork tests, within the time limits specified, some time before the actual examinations are given. For those taking the Colleague Examination or Service Playing Certificate Test, the respective study guidelines offer comprehensive approaches to preparation. Finally, the above-mentioned collection of exam-related articles drawn from THE AMERICAN ORGANIST contains information that may prove helpful to candidates at all levels. The 2013 Revised Edition of the *Examination Hymn Booklet* is available as a PDF. The 2011 and 2009 Editions are no longer valid after September 2014. Requests should be sent to Paul Wolfe, Certification Program Administrator, at exams@agohq.org. The updated Manuals of Procedure for the Service Playing Test and the Colleague, Associateship, and Fellowship Examinations are available online as PDF documents at Agohq.org under Quick Links, Professional Certification.

EXAMINATION WORK SHEETS

Paper will be supplied for paperwork sections. For the Choir Master, Associateship, and Fellowship Examinations, no papers or books may be brought into the examination room. All candidates' answer sheets are retained at National Headquarters. Candidates for the Colleague Examination and the Service Playing Certificate Test will receive judges' comments as a matter of course; candidates for other examinations can obtain copies of judges' comments upon request.

EXAMINATIONS FOR THE VISUALLY CHALLENGED

Examinations for the visually challenged are available. Requests for such examinations must be received in writing by February 1 for all except the Colleague Examination and the Service Playing Certificate Test. For the Colleague, the deadline is August 1, 2015, for the November 2015 examination; January 1, 2016, for the May 2016 examination; and August 1, 2016, for the November 2016 examination. For the Service Playing Certificate Test, the application may be submitted between August 1, 2015, and January 1, 2016. Persons with conditions other than visual challenges are encouraged to write AGO Headquarters before the above dates in order to inform the Committee on Professional Certification of any accommodation requests. Anonymity of all candidates and examiners remains inviolate. Every candidate must meet the same AGO standard of performance at each exam level in order to receive a certificate.

SERVICE PLAYING REQUIREMENTS

The repertoire pieces are not played first as a group of three, but separately in the beginning, middle, and conclusion of the test. The candidate will prepare and perform one work (and only one) from each of Groups A, B, and C. The Service Playing Certificate Test shall be recorded on CD or cassette tape at a site with suitable organ and recording equipment, then sent to National Headquarters for evaluation by two national examiners. A proctor will be appointed, and will be the only person in the room with the candidate when the test is given. (If a singer is employed for question S3, he or she will be permitted in the room only at that time.)

GROUP A

Any chorale prelude from Bach's *Orgelbüchlein*.

Any fugue with pedal by Bach, including the fugues from the so-called "Eight Little Preludes and Fugues," sometimes attributed to Bach.

Any chorale prelude with pedal by Buxtehude (any edition).

GROUP B

A single movement from any work by Mendelssohn, other than the hymn-like opening sections of Sonatas 5 and 6.

Any movement with indicated pedal from Vierne's *Vingt-quatre Pièces en style libre* (Durand, Masters Music Publications).

Any one of the Eleven Versets from *Dans la Gloire des Invalides (In the Glory of Les Invalides)* by Dupré, improvisations reconstructed by David A. Stech (Wayne Leupold Editions WL600189).

GROUP C

Any one of Schroeder's *Six Chorales (Sechs Orgelchoräle)*, Op. 11 (Schott/Hal Leonard 49003685).

Any movement from Langlais's *Organ Book* (Elkan Vogel 463-00006).

Any piece from *Saint Augustine's Organbook* by Gerald Near (Aureole Edition, AE 86, distributed by MorningStar Music).

Any one of Bloch's *Six Preludes* by Dupré, improvisations reconstructed by David A. Stech (Wayne Leupold Editions WL600189).

Wayne L. Wold: Trio on People, Look East from *Light One Candle* (Augsburg Fortress 11-10720).

Chelsea Chen: II. Moonlight Blue from *Taiwanese Suite*. Wayne Leupold Editions WL600246.

Candidates seeking NPM certification should either choose a work from the Dupré collection as their Group B piece, or a work from the Near collection as their Group C piece. (Or they may choose both.)

S1. (10 points) Prelude repertoire. The candidate will prepare and perform one work from either Group A, B, or C.

S2. (10 points) Opening Hymn with two transpositions. The candidate will select and use *one hymn* from the *2013 Revised Examination Hymn Booklet*, which may be requested from National Headquarters. He or she will transpose the hymn into two keys, not more than a major second in either direction. The keys will be chosen (and announced on the recording) by the proctor. The transposed versions are not to be written out in advance, and the hymn is not to be played in the original key first.

S3. (10 points) The candidate will select one of the four psalm accompaniments in the *2013 Revised Examination Hymn Booklet*, and will play refrains and two verses of the psalm as though it were being sung in a service of worship. Depending on the candidate's choice of psalm, a singer *may* be required in order to render a satisfactory performance on the test. (The aforementioned *Revised Examination Hymn Booklet* indicates which psalms require a singer.) If a singer is needed, the candidate may engage (at his or her own expense) any singer, including one with whom he or she performs regularly. Neither the candidate nor the examination proctor may serve as the singer. (The singer will be permitted in the examination room only during this portion of the test.) The identity of the singer will not be revealed on the recording to examiners in order to preserve the candidate's anonymity. For NPM certification candidates, the required psalm selection is either Psalm 22 (Guimont) or Psalm 33/34 (Gelineau).

S4. (10 points) Choice of one anthem from the following anthem list. The candidate will play the accompaniment as though accompanying a competent choir.

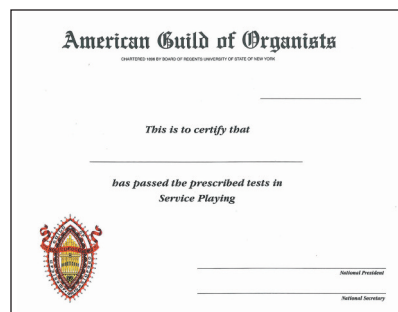
Mathias—As Truly as God Is Our Father (Oxford 9780193853768). (The candidate may choose to play choral parts during the pauses.)

Haydn—Awake the Harp (from *The Creation*) (G. Schirmer 50293660 or Oxford edition of *Creation* vocal score, 9780193354715).

Mendelssohn—How Lovely Are the Messengers (from *St. Paul*) (E.C. Schirmer No. 1134).

Near—Adam Lay Ybounden, No. 1 of *Two Carols* (Aureole/MorningStar No. AE 145). The composer suggests a quarter-note tempo of about 120 at the two *Allegro* sections (m. 12 and m. 39), not 84 as published.

S.S. Wesley—Thou Wilt Keep Him in Perfect Peace, any edition, including H.W. Gray, GCMR 1660, or Choral Public Domain Library, www.cpd.org.



S5. (10 points) Middle Hymn, no required transposition. The candidate will select and use *one hymn* from the *2013 Revised Examination Hymn Booklet*, different from the hymn chosen for question S2 above. He or she will play two stanzas as though leading a large, enthusiastic congregation. Use of pedals for at least one stanza is mandatory. Some contrast in the presentation of the two stanzas is expected, as is sensitivity to the text. NPM candidates are required to select "Sing of the Lord's Goodness" from the PDF of the *Revised Examination Hymn Booklet* to play for S5.

S6. (10 points) Choice of a second anthem from the list at S4. The candidate will play the accompaniment as though accompanying a competent choir.

S7. (10 points) Offertory repertoire, one piece from a group not chosen for S1.

S8. (10 points) The candidate will sight-read a short passage of music. The candidate's grade will be based on his or her ability to maintain the indicated tempo with accuracy of notes and rhythm. (The sight-reading question and information regarding the examination procedure will be sent from Headquarters to the chapter dean prior to the test date.)

S9. (10 points) Closing Hymn, no required transposition. The candidate will select and use *one hymn* from the *2013 Revised Examination Hymn Booklet*, different from the two hymns chosen for S2 and S5. He or she will play two stanzas as though leading a large, enthusiastic congregation. Use of pedals for at least one stanza is mandatory. Some contrast in the presentation of the two stanzas is expected, as is sensitivity to the text.

S10. (10 points) Postlude repertoire, one piece from the group not chosen for S1 or S7.

Note: In S5 and S9, the first stanza should use the harmonization given in the *Examination Hymn Booklet*. In S2, both stanzas are to be transposed from the given harmonization, one stanza in each key announced by the proctor.

AGO EXAMINATION PRIZES

The following prizes are awarded each year:

FAGO Prize—\$600, for highest overall score on FAGO Exam (both sections).

AAGO Prize—\$500, for highest overall score on AAGO Exam (both sections).

ChM Prize—\$500, for highest overall score on ChM Exam (both sections).

S. Lewis Elmer Award—\$500, for highest overall score on any of the above three exams.

To qualify for any of these prizes, both sections of an examination must be taken in the same year, and the overall score must be at least 85%.

New CAGO Prize—\$300 for the highest passing score of the combined May and previous November tests. Both sections must be passed at the same time.

RECOMMENDED BIBLIOGRAPHY

An extensive bibliography, updated in 2008, for exam study is available free from National Headquarters. See "AGO Resources/Certification Study Materials" in this issue of TAO. The bibliography may also be downloaded from the AGO website as follows: Go to www.agohq.org; click on "Official Guild Documents," scroll down to "Links to Additional Documents," click on "Education Documents," scroll to "Downloadable Documents/AGO Bibliography for Exam Preparation."

COLLEAGUE REQUIREMENTS

The Colleague Examination shall be recorded on CD or cassette tape at a site with suitable organ and recording equipment, then sent to National Headquarters for evaluation by two national examiners. As of November 2008, the CAGO Examination may no longer be postponed to the following November or May date. If the examination is not taken as scheduled, application must be made again, and new fees paid. Requests for cancellation must be received by Headquarters one full month prior to the examination date in order for a refund to be issued.

SECTION 1 – Repertoire at the Organ

C1. (25 points) *Organ Pieces*: Candidates will prepare one work from each of Groups A, B, and C. The candidate may play the repertoire in any order. The following repertoire is valid from November 2015 through the May 2017 exams. New repertoire for the November 2017 exam will be published in the July 2017 TAO.

GROUP A

J.S. Bach: Wacht auf, ruft uns die Stimme, BWV 645 (from *Schübler Chorales*, any edition).

J.S. Bach: Prelude only from Prelude and Fugue in F Minor, BWV 534 (any edition).

GROUP B

Johannes Brahms: Herzlich tut mich erfreuen, No. 4 (not No. 9) of *11 Chorälverspiele*, Op. posth. 122 (any edition).

Louis Vierne: Matines from *Triptyque*, Op. 58 (Lemoine, Masters Music Publications or imslp.org).

GROUP C

David Ashley White: A Second Light (Selah Publishing Co. 160-660).

Robert J. Powell: Dear Nightingale, Awake! No. 3 in *From Heaven Above* (MorningStar Music MSM-10-180).

C2. (10 points) *Accompaniment of Choral Work*: Prepare Mark Sedio's Rich in Promise (Augsburg 11-10924).

C3. (10 points) *Accompaniment of Vocal Solo*: Prepare J. S. Bach's My Heart Ever Faithful (Mein gläubiges Herze) from the cantata *Also hat Gott die Welt geliebt*, BWV 68 (any edition).

Note: C2 and C3 must be played on the organ.

C4. (15 points) *Hymns*: The candidate will select two hymns from the *2013 Revised Examination Hymn Booklet*, which may be requested from National Headquarters. NPM candidates are required to play *one hymn* from the *2013 Revised Examination Hymn Booklet* and substitute James J. Chepponis's



"Melodic Gloria" (GIA No. G-7822) as the second hymn choice. For each hymn (not the "Melodic Gloria"), the candidate will introduce the tune and then play two stanzas as though leading a large, enthusiastic congregation. The introduction may be original or may be selected from published repertoire; it need not be elaborate but should serve well to prepare the congregation for singing, and should not exceed approximately one minute in length. Some contrast should be evident in the accompaniment of the two stanzas, at least one of which must be played with pedal. Sensitivity to the text will be expected.

SECTION 2 – Keyboard Skills

C5. (10 points) Play a passage of organ music (on three staves) at sight.

C6. (10 points) Do *a*, *b*, or *c*. NPM candidates must choose *b* or *c*.

- Harmonize a simple hymn tune.
- Harmonize a plainsong melody.
- Accompany a "folk-style" hymn tune in an appropriate manner.

C7. (10 points) Transpose a passage of music, not more than a major second in either direction.

C8. (10 points) Do *a*, *b*, or *c*.

- Improvise a passage of music (of approximately eight measures) consisting of two (approximately four-measure) phrases, each involving a modulation and a clearly defined cadence.
- Improvise a passage of music (of approximately 16 measures) consisting of two (approximately eight-measure) phrases based on a given melodic motif, each involving a modulation and a clearly defined cadence.
- In a passage of approximately 30 seconds' length, provide a bridge or modulatory passage between two hymns (in different keys) from the *2013 Revised Examination Hymn Booklet*. The hymns will be specified on the examination sheet.

A room with a piano will be provided for candidates for a 20-minute preparation session for questions C6, C7, and C8.

CHOIR MASTER REQUIREMENTS

SECTION 1 – Practical Work

(approximately 45 minutes will be allowed)

Ch1. (75 points) Rehearse and direct the choir in the performance of all or any portion of all the following works (in any order the candidate chooses):

Tomás Luis de Victoria: Pueri Hebraeorum (cpdl.org).

C. Hubert H. Parry: I Sing the Birth (cpdl.org, also in *An Edwardian Carol Book*, OUP).

Peter Aston: The True Glory (RSCM, available from GIA G-5993).

The choir, consisting of at least four singers, will be provided at the examination center. The examiners will determine which portions of the pieces will be rehearsed. The candidate will be expected to rehearse the choir as though preparing for an actual performance. Attention should be given, within the context of the rehearsal of these works, to aspects of good choral singing, including general musicality, balance, methods of tone production, and clear enunciation of the text. If the candidate prefers, an accompanist (not one of the examiners) will be available to play keyboard parts on the piano.

Ch2. (25 points) Demonstrate keyboard ability by harmonizing a melody, playing harmonic progressions at the piano or organ as directed, and playing a hymn from the *2013 Revised Examination Hymn Booklet*.

SECTION 2 – Paperwork Tests

(3 hours will be allowed)

Ch3. (15 points) *Ear Tests*: (A) Write down from dictation a short passage in two parts, for which the key and time signature will be announced and the tonic chord played. (B) Candidates will be given a copy of a passage in hymn style. This will be played with some deliberate wrong notes and/or rhythms, which the candidates will be asked to identify. Each test will be played four times, allowing 30 seconds between each playing.



Ch4. (15 points) *Analysis*: Demonstrate knowledge of theory through analysis of a piece of choral music.

Ch5. (10 points) *Gregorian Chant*: Answer questions on Gregorian chant, including range, names of intervals, names of neumes, and finals and dominants of the ecclesiastical modes. Candidates will be expected to read and transcribe Gregorian notation.

Ch6. (15 points) *Hymnody*: Answer questions on the history and literature of hymns, both texts and tunes, from earliest examples to the present.

Ch7. (10 points) *Liturgy*: Answer questions on liturgy and liturgical trends. The candidate is expected to be familiar with the historic liturgies of the Western church, and also with contemporary trends in at least one present-day denomination.

Ch8. (10 points) *Choir Training*: Questions will deal with the vocal and musical training of both adult and children's choirs.

Ch9. (15 points) *Choral Repertoire*: Demonstrate knowledge of choral literature for various types of choirs.

Ch10. (10 points) *General Musical Knowledge*: Answer questions on the history and literature of music.

ASSOCIATESHIP REQUIREMENTS

SECTION 1 – Tests at the Organ

(approximately 40 minutes will be allowed)

A1. (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 ed. Hedar 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 No. 5* (any edition).

*Frank Bridge: Adagio in E Major from *Three Pieces* (any edition).

Louis Vierne: Allegro vivace (fourth movement) from *Symphony I* (any edition).

César Franck: Pièce héroïque from *Trois Pièces* (any edition).

Camille Saint-Saëns: March 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).

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 46300080).

*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). *continued>>*

FELLOWSHIP REQUIREMENTS

SECTION 1 – Tests at the Organ

(approximately 45 minutes will be allowed)

F1. (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

J.P. Sweelinck: Fantasia No. 1 (“Fantasia Chromatica”), SwWV 258 (any edition).

Dieterich Buxtehude: Te Deum laudamus, BuxWV 218 (any edition).

Nicolaus Bruhns: Praeludium in G Major (any Urtext edition).

Girolamo Frescobaldi: Toccata Sesta (VI) from *The Second Book of Toccata, Canzoni etc.*, 1637 (any edition).

*Nicolas de Grigny: Récit du Chant de l’Hymne precedent (Pange Lingua) from *Premier Livre d’Orgue* (any edition).

LIST B

J.S. Bach: Toccata in F Major, BWV 540 (any edition).

J.S. Bach: Christ, unser Herr, zum Jordan kam, BWV 684, from *Clavierübung III* (any edition).

*J.S. Bach: An Wasserflüssen Babylon, BWV 653b (any edition).

*J.S. Bach: Allein Gott in der Höh’ sei Ehr’, BWV 662 (any edition).

J.S. Bach: Fugue in E Minor (“Wedge”), BWV 548 (any edition).

J.S. Bach: Allegro (third movement) from *Trio Sonata* No. 2 in C Minor, BWV 526/3 (any edition).

LIST C

Louis Vierne: Les Cloches de Hinckley from *Pièces de Fantaisie, Quatrième Suite*, Op. 55 (Lemoine or Masters edition).

*César Franck: Prière, Op. 20 (any edition).

*Jean-Jules Roger-Ducasse: Pastorale (Durand or any edition).

Robert Schumann: Fugue V, Lebhaft from *Six Fugues on the Name BACH*, Op. 60 (any edition).

*Maurice Duruflé: Veni Creator, Op. 4: Adagio from p. 18 through the statement of the chorale, page 27 (Durand).

Charles-Marie Widor: Allegro (first movement) from *Symphonie VI* (any edition).

LIST D

Calvin Hampton: Voluntary or Postlude on *Engelberg* (Wayne Leupold WL 700006).

Herbert Howells: *Psalm-Prelude*, Set Two, No. III, Sing Unto Him a New Song, Ps. 33:3 (Novello).

Jean Langlais: Dialogue sur les mixtures from *Suite brève* (Editions Leduc).

*Gerre Hancock: Schönster Herr Jesu from *A New Liturgical Year* (Augsburg Fortress 11-10810).

Gerald Near: Carillon on a Ukrainian Bell Carol (Aureole Editions, available from MorningStar Music).

A2. (10 points) Play at sight a passage of music in open score on four staves employing G and F clefs.

A3. (10 points) Transpose a passage of music, not more than a major second in either direction. The candidate will be permitted to play the passage once through in the original key.

A4. (10 points) Play the continuo part of a chorale or short instrumental movement from a figured bass. Only the bass and figures will be given.

A5. (10 points) Harmonize a brief passage of music in four parts, for part of which a treble melody will be given, and for part of which an unfigured bass will be given.

A6. (10 points) The candidate will prepare a hymn (from a U.S. hymnal, with English text, readily available in print) as though leading a large, enthusiastic congregation. He or she 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.

A7. (10 points) Do a, b, or c.

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

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

c. Improvise a brief prelude on a given chant.

SECTION 2 – Paperwork Tests

First Session (3 hours allowed)

A8. (25 points) *Analysis*: Respond to questions regarding a composition (printed on adjacent pages of the test pamphlet), which may be drawn from any important period, style, or performance medium. Venture opinions as to composer, approximate date, harmonic and contrapuntal texture, and/or form.

A9. (20 points) *Fugue*: Candidates should be prepared to analyze examples, respond to questions, correct intentional errors, and write brief examples of 18th-century fugal composition.

Second Session (3 hours allowed)

A10. (15 points) *Ear Tests*: Write down from dictation two short passages, the first a single melodic line, the second in two parts (treble and bass clefs). The key and time signature of each will be announced, and the tonic chord played. Each test will be played four times, allowing 30 seconds between each playing.

A11. (20 points) *Composition*: Continue and bring to a conclusion a passage for organ whose opening is given. Approximate length will be specified. Imaginative use of the tools of composition will be expected. Continuous writing in a specified number of parts is not required.

A12. (20 points) *Questions*: Answer objective questions on music history, including questions on organ repertoire, choral music, organ construction and maintenance, and contemporary trends.

Anton Heiller: Meditation über die gregorianische Oster-Sequenz “Victimae paschali laudes” (Doblinger).

Egil Hovland: Nun danket alle Gott from *A New Liturgical Year* (Augsburg Fortress 11-10810).

F2. (10 points) Play a passage of organ music at sight.

F3. (15 points) Play at sight a passage of music in open score on four staves employing C clefs (soprano, alto, and tenor) and bass clef.

F4. (10 points) Arrange at sight for the organ the *piano* accompaniment of a vocal score (which itself may be a reduction of an original accompaniment for orchestra).

F5. (10 points) Transpose a passage of music, not more than a major third in either direction.

F6. (15 points) Improvise a short piece (approximately two minutes in duration) in ternary form on a given theme. The candidate will supply a recognizable contrasting motif for the middle section. Clarity of form and structure will be expected.

SECTION 2 – Paperwork Tests

First Session (3½ hours allowed)

F7. (20 points) *Counterpoint*: Candidates should be prepared to analyze examples, respond to questions, and write *brief* examples of counterpoint in 16th-century style. Original note values will be used.

F8. (15 points) *Fugue*: Candidates should be prepared to analyze examples, respond to questions, and write brief examples of 18th-century fugal composition.

F9. (15 points) *Essay*: Write an essay on one of three given topics concerning the life and music of Leo Sowerby.

Second Session (3½ hours allowed)

F10. (15 points) *Ear Tests*: (A) Write down from dictation a short passage in four parts, for which the key and time signature will be announced and the tonic chord played. (B) Write down from dictation a short passage of two-part counterpoint, for which the key (but not the time signature) will be stated and the tonic chord played. Test A will be played five times, Test B four times. One minute maximum is allowed between each playing.

F11. (15 points) *Orchestration*: Demonstrate knowledge of the capabilities of orchestral instruments, the craft of orchestration, and the historical stylistic use of the orchestra through responses to questions, analysis of examples, the transcription of a brief passage for orchestra or ensemble, and/or the reduction of an orchestral score for performance on the organ.

F12. (20 points) *Composition*: Write a composition for unaccompanied voices on a given text. The length will be specified. Imaginative use of the tools of composition will be expected.