EXAMINATION DATES

SERVICE PLAYING CERTIFICATE TEST: October 1, 2019, through March 31, 2020.


CHOIR MASTER EXAMINATION: June 3, 2020 (morning and afternoon).

ASSOCIATESHIP EXAMINATION: June 4 and 5, 2020 (paperwork section both mornings; organ playing one of the afternoons).

FELLOWSHIP EXAMINATION: June 4 and 5, 2020 (paperwork section both mornings; organ playing one of the afternoons).

ELIGIBILITY

In order to be eligible for 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 Fellowship examination applications must be taken in any order. The Associateship certificate, however, must be acquired at least one year before the Fellowship Examination. In any case, holders of the ARCO or ARCCO certificates are 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, 2019. The completed application may be submitted between September 1, 2019 and February 1, 2002. 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 after July 1, 2019, for the November 2019 exam; after December 1, 2019, for the May 2020 exam; and after July 1, 2020, for the November 2020 exam. The completed application must be submitted by September 15, 2019, for the November 2019 exam; by March 1, 2020 for the May 2020 exam; and by September 15, 2020, for the November 2020 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) is available, and recording is feasible, 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, 2020, 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 national 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.

AGONPM 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 in both organizations. 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 national 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

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SERVICE PLAYING REQUIREMENTS

The repertoire pieces are not played first as a group of three, but separately at the beginning, middle, and conclusion. The candidate will perform one (and only one) work from each of Groups A, B, and C. The test shall be single track. 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
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 WL600189).

GROUP C
Any one of Schroeder’s Six Chorales (Sechs Orgelchoräle), Op. 11 (Schott/Hal Leonard #9003685).
Any movement from Langlais’s Organ Book (Elkan Vogel 463-00006).
Any one of Bloch’s Six Preludes (G. Schirmer 50282700).
Wayne L. Wold: Trio on People, Look East from Light One Candle (Augsburg Fortress 11-10729).

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. No introduction is required.

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.
Susa: Adam Lay in Bondage from Two Marian Carols (E.C. Schirmer ECS2776).
Roberts: For the Bread Which Thou Hast Broken (available as a PDF courtesy St. James Music Press via the Guild’s program administrator).

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 Elmler 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%.

AGA Resources/Certification Study Materials” in this issue of TAO. The bibliography may also be downloaded from the AGO website as follows: Go to Aaogq.org; place your cursor over the “About” tab on the gray banner at the top of the home page; click on “Guild Documents”; then scroll down to “Education Documents.” The bibliography can also be accessed on the Certification page (via the “Education” tab on the home page).

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 Aaogq.org; place your cursor over the “About” tab on the gray banner at the top of the home page; click on “Guild Documents”; then scroll down to “Education Documents.” The bibliography can also be accessed on the Certification page (via the “Education” tab on the home page).

American Guild of Organists

This is to certify that
"has passed the prescribed tests in Service Playing"
COLLEAGUE REQUIREMENTS

The Colleague Examination shall be recorded at a site with suitable organ and recording equipment, then sent to National Headquarters for evaluation by two national examiners. The recording must be continuous and completely unedited, and provided as a single track. The CAGO Examination may no longer be postponed to the following November or May. 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 following repertoire in any order. The repertoire is valid from November 2018 through the May 2021 exams.

GROUP A
J.S. Bach: O Mensch, bewein dein Sünde gross, BWV 622, from Orgelbüchlein (any edition).
J.S. Bach: Mov’t I from Concerto in A Minor after Vivaldi; BWV 593 (any edition).

GROUP B
Healey Willan: Prelude on “St. Columba,” from Thirty Hymn Preludes, Vol. 1 (Peters EP6011). Note: This work is not in the public domain and photocopies should not be used.
Sigfrid Karg-Elert: Liebster Jesu, wir sind hier, from Geistliches Lied (Wayne Leupold WL700028).

GROUP C
Calvin Hampton: Prelude on “Jesus Christ Is Risen Today,” from ThirTY Hymn Preludes, Vol. 1 (Peters EP6011). Note: This work is not in the public domain and photocopies should not be used.

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. C-7822) as the second hymn choice.

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.
   a. Harmonize a simple hymn tune.
   b. Harmonize a plainsong melody.
   c. 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.
   a. 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.
   b. 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.
   c. 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):
   - Hans Leo Hassler: Kyrie from Missa Secunda (public domain score available on Imslp.org; in any chosen edition, bar lines and modern clefs recommended).
   - Aaron Copland: At the River, SATB (Boosey & Hawkes M051455133).
   - Aaron Copland: The Magnificat, from Christmas Oratorio (Wayne Leupold WL700028).

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 an examiner) will be available to play parts on the piano.

Ch2. (25 points) Demonstrate keyboard ability by harmonizing a melody, playing harmonic progressions in 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 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, to be played or transcribed in any order, as requested by the examiner. 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
Johann Paul Hindemith: Leibhaft (i) from Organ Symphony I (any edition).

LIST B
J.S. Bach: Adagio e Dolce (iii) from Trio Sonata No. 1, BWV 527 (any edition).

LIST C
Frank Bridge: Adagio in E Major from Three Pieces (any edition).
Louis Vierné: Allegro vivace (fourth movement) from Symphonie I (any edition).

LIST D
Max Reger: Toccata in D Minor from 52 Stücke für die Orgel, Op. 59, Book 1 (Breitkopf or Peters).

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

LIST B
J.S. Bach: An Wasserflüssen Babylon, BWV 652b (any edition).

LIST C
Louis Vierne: Les Croches de Hickney from Pièces de Fantaisie, Quatrième Suite, Op. 59 (Lemoine or Masters edition).


SECTION 2 – Paperwork Tests
First Session (3 hours allowed)
A8. (25 points) Analysis: Respond to questions regarding a composition (on any page adjacent to the test pamphlet), which may be drawn from any important period, style, or performance medium. Ventoue opinions as to composer, approximate date, harmonic and contrapuntal texture, and/or form.
A9. (20 points) Pugna: 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, one in a single melodic line, the second in two parts (treble and bass clef), for which 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.

FELLOWSHIP REQUIREMENTS

SECTION 1 – Tests at the Organ
(approximately 40 minutes will be allowed)
B1. (40 points) Candidates will prepare one piece from each of the following four lists, to be played or transcribed in any order, as requested by the examiner. 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

LIST B
J.S. Bach: Adagio e Dolce (iii) from Trio Sonata No. 1, BWV 527 (any edition).

LIST C
Frank Bridge: Adagio in E Major from Three Pieces (any edition).
Louis Vierné: Allegro vivace (fourth movement) from Symphonie I (any edition).

LIST D
Max Reger: Toccata in D Minor from 52 Stücke für die Orgel, Op. 59, Book 1 (Breitkopf or Peters).

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

LIST B
J.S. Bach: An Wasserflüssen Babylon, BWV 652b (any edition).

LIST C
Louis Vierne: Les Croches de Hickney from Pièces de Fantaisie, Quatrième Suite, Op. 59 (Lemoine or Masters edition).

Anton Heiller: Meditation über die georgianische Oster-Sequenz “Victimae paschali laudes” (Dohlinger).
Egl Holwand: Nun danket alle Gott from A New Liturgical Year (Augsburg Fortress 11-10810).

P. 5. (10 points) Play a passage of organ music at sight.
F. 15. (Points) Play at sight a passage of music in open score on four staves employing C clefs (soprano, alto, tenor) and bass clef.
F. 16. (Points) Arrange at sight for the organ the piano accompaniment of a piece 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.
F. 5. (Points) Transpose a passage of music, not more than a major third in any direction. The candidate will be permitted to play the passage once through in the original key.
F. 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 sections and sensitivity to the character of the text and tune will be expected.
F. 15. (Points) The candidate may choose to include an interlude in the form of a modulatory bridge with a change of key for the second stanza.
F. 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)
E8. (25 points) Analysis: Respond to questions regarding a composition (on any page adjacent to the test pamphlet), which may be drawn from any important period, style, or performance medium. Ventoue opinions as to composer, approximate date, harmonic and contrapuntal texture, and/or form.
E9. (20 points) Pugna: 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)
E10. (15 points) Ear Tests: Write down from dictation two short passages, one in a single melodic line, the second in two parts (treble and bass clef), for which 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.
E11. (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.
E12. (20 points) Questions: Answer objective questions on music history, including questions on organ repertoire, choral music, organ construction and maintenance, and contemporary trends.

Questions
: Write an essay on one of three given topics concerning the life and music of Max Reger.
 : Demonstrate knowledge of the capabilities of orchestral instruments, the craft of orchestration, and the historical styles of 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.
 : 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.