

AMERICAN GUILD OF ORGANISTS

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; AGOhq.org



PROFESSIONAL CERTIFICATION REQUIREMENTS FOR 2022

EXAMINATION DATES

SERVICE PLAYING CERTIFICATE TEST: October 1, 2021, through March 31, 2022.

COLLEAGUE EXAMINATION: November 12, 2021, May 13, 2022, November 18, 2022.

CHOIR MASTER EXAMINATION: June 1, 2022 (morning and afternoon).

ASSOCIATESHIP EXAMINATION: June 2 and 3, 2022 (paperwork section both mornings; organ playing one of the afternoons).

FELLOWSHIP EXAMINATION: June 2 and 3, 2022 (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 AGO Headquarters for application after July 1, 2021. The completed application may be submitted between September 1, 2021 and February 1, 2022. 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 Headquarters for evaluation.

Colleague Examination

For the **November 2021** exam, contact AGO Headquarters for application form after July 1, 2021; application must be completed and submitted by September 15, 2021. For the **May 2022** exam, contact Headquarters for application form after December 1, 2021; application must be completed and submitted by March 1, 2022. For the **November 2022** exam, contact Headquarters for application form after July 1, 2022; application must be completed and submitted by September 15, 2022. 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 Headquarters for evaluation.

Choir Master, Associateship, and Fellowship Examinations

Contact Headquarters after January 1, 2022, 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 Headquarters for evaluation. But if the performance tests, or both sections, are to be taken, the exam must take place at one of the designated regional exam 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 30 or younger with proof of valid student ID. All checks should be sent to 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 online.

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 five consecutive years. **Note for ChM, AAGO, and FAGO certificate candidates:** Because of the cancellation of the June 2020 exams due to the coronavirus pandemic, any candidate who passed one section of an exam during the years 2015–19 has six consecutive years to successfully complete the second section.

PREPARATION

Materials from Headquarters are available online to assist candidates who are preparing for Guild examinations. These include: exams 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 exercises for AAGO, ChM, and FAGO exams; *Preparing for AGO Exams: Articles Reprinted from The American Organist*; and an extensive bibliography. 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. The 2013 Revised Edition of the *Examination Hymn Booklet* is available as a PDF. Previous editions are no longer valid. Requests should be sent to Paul Wolfe, Certification Program Administrator, at exams@agohq.org. The updated Manuals of Procedure for the Service Playing Test, Colleague Exam, and Associateship/Fellowship Exams are available online.

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 Headquarters. Candidates will receive examiners' comments as a matter of course.

DISABILITIES ACCOMMODATIONS

The AGO aims to make the certification examinations inclusive of all qualified organists and conductors, regardless of disabilities. To that end, the AGO invites candidates with disabilities to submit requests for reasonable accommodations using our standard "Request for Reasonable Accommodations" form. This form is available on request from the program administrator. All requests shall be handled in strict confidence. For all upper-level exams, these requests must be received in proper form by February 1. For the Service Playing exam, they must be submitted between August 1, 2021 and January 1, 2022. For the Colleague, the respective deadlines are August 1, 2021, January 1, 2022, and August 1, 2022.

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 recorded at a site with suitable organ and recording equipment, then sent to AGO Headquarters for evaluation by two national examiners. **The recording must be continuous and completely unedited, and provided as a 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 single movement from Mendelssohn, Op. 37 or Op. 65, except the hymn-like opening sections of Sonatas 5 and 6.
Any movement with indicated pedal from Vienne'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 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* (G. Schirmer 50328700).
Wayne L. Wold: *Besançon: People, Look East* (Augsburg Fortress 9786000176242. Digital download).
Carson Cooman: *Toccatto only from Toccatto, Aria, and Finale* (2018, Zimbel Press #80101414).

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 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.

Rutter: *Shepherd's Pipe Carol* (Oxford Univ. Press ISBN 9780193407404).
Mendelssohn: *How Lovely Are the Messengers* from *St. Paul* (E.C. Schirmer No. 1134).
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).

S.S. Wesley: *Thou Wilt Keep Him in Perfect Peace* (any edition, including H.W. Gray GCMR 1660 or CPDL.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%.

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.

The recently developed Achievement Awards are administered at the local chapter level; further information on these is available on the AGO website.

COLLEAGUE REQUIREMENTS

The Colleague Examination shall be recorded at a site with suitable organ and recording equipment, then sent to AGO 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 2021 through the May 2022 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 *Choral-Improvisationen*, Op. 65, No. 57 (any edition or IMSLP, Vol. 6).

GROUP C

Calvin Hampton: Prelude on "Jesus Christ Is Risen Today," from *Music for Organ: Eleven Organ Solos* (Alfred Music 00-DM00266).

Paul Hindemith: Mov't. II from *Sonate II* (Schott ED2558). Note: This work is not in the public domain and photocopies should not be used.

C2. (10 points) *Accompaniment of Choral Work*: David Hurd, Let the Peace of Christ Rule in Your Hearts (Trinitas/OCP 4621).

C3. (10 points) *Accompaniment of Vocal Solo*: Calvin Hampton, The Magnificat, from *Christmas Oratorio* (Wayne Leupold WL700028).

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 AGO 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*.

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):

William Byrd: Ave Verum Corpus (Oxford University Press, ed. John Morehen)

Johannes Brahms: *Geistliches Lied* (Let Nothing Ever Grieve Thee), Op. 30, SATB, English or German (Peters EP6093 or IMSLP.org).

One of the three following works:

Aaron Copland: At the River, SATB (Boosey & Hawkes M051455133).

This work is *not* in the public domain.

David Hurd: Love Bade Me Welcome (Selah 418-610).

Rosephanye Powell: The Word Was God (Gentry Publications JG2323).

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 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 (Breitkopf 6634, *Sämtliche Werke*, Band I Nr. 4; also available from Ludwig Masters or IMSLP.org).

Dieterich Buxtehude: Toccata in F Major, BuxWV 157 (Possible editions: Breitkopf 6662, ed. Klaus Beckmann; Bärenreiter, ed. Albrecht; The Broude Trust, ed. Michael Belotti.) Note: Title sometimes appears as “Toccata and Fugue,” but the *entire* piece is to be played, not only the first 32 measures.

Buxtehude: Ich ruf zu dir, Herr Jesu Christ, BuxWV 196 (Beckmann/Breitkopf 6663 or Albrecht/Bärenreiter edition).

Franz Tunder: Komm, heiliger Geist, Herre Gott (Breitkopf 6718, ed. Beckmann, or Breitkopf EB 8825, ed. Belotti).

*François Couperin: Chromhorne sur la Taille from *Messe pour les Couvents* (Cantando Musikkforlag, ed. Jon Baxendale, available through Lois Fyfe Music in Nashville).

LIST B

(For all works: *Neue Bach-Ausgabe* published by Bärenreiter or Breitkopf Urtext edition)

J.S. Bach: Prelude and Fugue in A Major, BWV 536.

J.S. Bach: Allegro (iii) from *Trio Sonata* No. 1, BWV 525 (Leupold edition also acceptable).

*J.S. Bach: Adagio e Dolce (ii) from *Trio Sonata* No. 3, BWV 527 (Leupold edition also acceptable).

J.S. Bach: Trio in D Minor, BWV 583 (not *Trio Sonata*) (Leupold edition also acceptable).

*J.S. Bach: Nun komm, der Heiden Heiland, BWV 659.

J.S. Bach: Toccata in D Minor, BWV 538 (“Dorian/Dorische”).

LIST C

*Frank Bridge: Adagio in E Major from *Three Pieces* (IMSLP or Novello). César Franck: Pièce héroïque from *Trois Pièces* (Durand or Wayne Leupold edition).

Fanny Mendelssohn Hensel: Prelude in F for Organ (Harbach Music H304 [for merly Vivace Press], available at bharbach@umsl.edu or Barbara Harbach.com).

Max Reger: Toccata in D Minor from *12 Stücke für die Orgel*, Op. 59, No. 1 (Breitkopf or Peters).

Camille Saint-Saëns: Marche religieuse, Op. 107 (1898 Durand edition, available at IMSLP).

Louis Vierne: Allegro vivace (fourth movement) from *Symphony I* (Hamelle edition HA 9235 or Bärenreiter Urtext BA 9221, ed. Helga Schauerte-Maubouet).

*Charles-Marie Widor: Adagio from *Symphonie V* (A-R Editions, ed. John Near).

LIST D

Maurice Duruflé: Fugue sur le thème du carillon des heures de la cathédrale de Soissons, Op. 12 (available inexpensively through OHSCatalog.org; or Europart Music ASIN B000AMZPO4, available through Amazon).

Alberto Ginastera: Fugue on BACH, from *Toccata, Villancico y Fuga*, Op. 18 (Boosey & Hawkes BHI 400122).

Adolphus Hailstork: Prelude in trio style on “We Shall Overcome” from his *Four Spirituals* (MorningStar Music MN10-896).

Paul Hindemith: Lebhaft (i) from *Organ Sonata II* (Schott 2558). Note: This work is *not* public domain in the U.S., therefore the IMSLP copy must *not* be used in the U.S.).

Herbert Howells: Saraband for the Morning of Easter (Novello or Hal Leonard HL 14015542).

*Libby Larsen: Prelude on “Veni creator spiritus” (Edition Peters 9780193864603).

*Olivier Messiaen: Apparition de l’église éternelle (Lemoine or IMSLP, which is legally usable in the U.S.).

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

Vincent Persichetti: *Sonata for Organ*, Op. 86, first movement only (Elkan-Vogel/Theodore Presser PR 463000080).

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*: The candidate may be asked to write the exposition of a fugue in three voices on a given subject for an unspecified instrumental ensemble. The candidate will be expected to supply a regular, recurring countersubject in invertible counterpoint. Additional elements of fugal structure may be requested. Skilled handling of contrapuntal techniques is expected.

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.

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

Nicolaus Bruhns: Praeludium in G Major (Breitkopf & Härtel 8663, ed. Harald Vogel)

Dieterich Buxtehude: Magnificat Primi Toni, BuxWV 203 (Broude Brothers BT BUX 16, ed. Belotti; or Breitkopf & Härtel EB 6663, ed. Beckmann).

Girolamo Frescobaldi: Toccata Sesta (VI) from *The Second Book of Toccatas, Canzoni etc., 1637* (Bärenreiter, edited by Pidoux, available on IMSLP).

*Nicolas de Grigny: Récit du Chant de l'Hymne precedent (*Pange lingua*) from *Premier Livre d'Orgue* (IMSLP or Leupold edition of the *Livre d'Orgue*).

Vincent Lübeck: Nun lasst uns Gott dem Herren (Breitkopf & Härtel EB 8824).

LIST B

(For all works: *Neue Bach-Ausgabe* published by Bärenreiter or Breitkopf Urtext edition)

J.S. Bach: Toccata in F Major, BWV 540.

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

*J.S. Bach: An Wasserflüssen Babylon, BWV 653b.

*J.S. Bach: Allein Gott in der Höh' sei Ehr', BWV 662.

J.S. Bach: Fugue in E Minor ("Wedge"), BWV 548.

J.S. Bach: Allegro (third movement) from *Trio Sonata* No. 2 in C Minor, BWV 526/3 (Leupold edition of the *Trio Sonatas* also acceptable).

LIST C

*Jeanne Demessieux: "Consolateur," from *Sept Méditations sur le Saint-Esprit*, Op. 6 (Durand DF01331200).

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

*César Franck: Prière, Op. 20 (Durand or Wayne Leupold WY.WL600096).

*Jean-Jules Roger-Ducasse: Pastorale (Durand, which is now available through IMSLP).

Robert Schumann: Fugue V, Lebhaft from *Six Fugues on the Name BACH*, Op. 60 (Breitkopf & Härtel, edited by Clara Schumann, available on IMSLP).

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

Charles-Marie Widor: Allegro (first movement) from *Symphonie VI* (A-R Editions, ed. John Near).

LIST D

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

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

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).

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* (Alphonse Leduc).

Kola Owolabi: Dance (available for direct download from KolaOwolabi.com).

Margaret Sandresky: Toccata: "Veni creator spiritus" (available in *Margaret Vardell Sandresky Organ Music*, vol. I [ed. Virginia L. Haisten], Wayne Leupold WL600031).

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.

F8. (15 points) *Fugue*: The candidate may be asked to write the exposition of a fugue in four voices on a given subject for string quartet. The candidate will be expected to supply a regular, recurring counter-subject in invertible counterpoint. Additional elements of fugal structure may be requested. Skilled handling of all contrapuntal techniques is expected.

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

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.

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