



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
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PROFESSIONAL CERTIFICATION REQUIREMENTS FOR 2023

EXAMINATION DATES

Service Playing Examination: Oct. 1, 2022, through Mar. 31, 2023 (application due between Sept. 1, 2022, and Feb. 1, 2023)

Colleague Examination: Nov. 18, 2022 (application due by Sept. 15, 2022); May 12, 2023 (application due by Mar. 1, 2023); and Nov. 17, 2023 (application due by Sept. 15, 2023)

Choir Master Examination: May 31, 2023 (application due by Apr. 1, 2023)

Associateship Examination: June 1 and 2, 2023 (application due by Apr. 1, 2023)

Fellowship Examination: June 1 and 2, 2023 (application due by Apr. 1, 2023)

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

All exam applications may be submitted using the appropriate online application form found at agohq.org/certification. If a paper copy is requested, please send an email to the exams administrator at exams@agohq.org.

Service Playing Examination

Tests may be taken at any chapter where a suitable organ and recording equipment are available, since the exams are recorded and the recordings are sent to AGO Headquarters for evaluation.

Colleague Examination

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 AGO Headquarters for evaluation.

Choir Master, Associateship, and Fellowship Examinations

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 AGO 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 AGO 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: \$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.

Student rate both sections \$275, single section \$225.

Associateship: both sections \$300, single section \$250.

Student rate both sections \$275, single section \$225.

Fellowship: both sections \$300, single section \$250.

Student rate both sections \$275, single section \$225.

Surcharge for nonmembers of the AGO: \$250.

The same fees apply for reexamination. To qualify for the student rate, candidate must under age 30, with proof of valid student ID. Requests for cancellation of any examination must be received by AGO 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 (\$40) of the fee.

CERTIFICATES

Choir Master, Associateship, and Fellowship certificates will be issued to those who obtain at least 50 percent of the points for each item and 70 percent 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 percent of the points of each item and 70 percent of the points for the entire examination; or (B) pass each section separately, by obtaining at least 50 percent of the points for each item in that section and 70 percent of the total maximum marks in that section. The Service Playing Certificate will be issued to those who pass each item and the entire exam 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:** The year 2020 of the COVID pandemic does not count toward the five consecutive years.

PREPARATION

Materials from AGO Headquarters are available online to assist candidates who are preparing for Guild examinations. These include exams and solution booklets from the last several 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 examination, the respective study guidelines offer comprehensive approaches to preparation. The *2023 Examination Hymn Booklet* is available online as a PDF. Previous editions are no longer valid. The updated Manuals of Procedure for the Service Playing exam, Colleague exam, and Associateship/Fellowship exams are available online.

REPERTOIRE

The Committee on Professional Certification has listed the acceptable editions for the repertoire on the exams. No other editions may be used. In a situation where various editions are acceptable for a given piece, the candidate must choose one from which to play. IMSLP editions are only permitted when explicitly listed by edition and IMSLP number. The candidate should verify the number on IMSLP prior to downloading to ensure that they have the proper score.

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 AGO 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 exams, these requests must be received in proper form at least one month prior to the regular printed application deadline.

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. (The singer employed for question S3 will be permitted in the room only at that time.)

GROUP A

J.S. Bach: Any of the following chorale preludes from the *Orgelbüchlein*: Ich ruf' zu dir, Herr Jesu Christ; Komm, Gott Schöpfer, heiliger Geist; Nun komm, der Heiden Heiland; Jesu, meine Freude; Wer nur den lieben Gott; Das alte Jahr vergangen ist (Concordia Edition 975774)

J.S. Bach: Any of the following fugues from the *Eight Little Preludes and Fugues* attributed to the Bach Circle: D Minor, G Major, B-flat Major; or the "Cathedral" Fugue, BWV 533 (Les Éditions Outremontaises: IMSLP #381015, #129530)

Dieterich Buxtehude: Any of the following chorale preludes: Christ unser Herr zum Jordan kam; Ach, Herr, mich armen Sünder; Nun komm, der Heiden Heiland (Concordia Edition 977201)

GROUP B

Felix Mendelssohn: Any of the following movements: Op. 37: Prelude in G Major (Prelude only); Sonata No. 3, mvmt. 2; Sonata No. 4, mvmt. 2; Sonata No. 6, Finale (C.F. Peters: IMSLP #04743, #58280)

Louis Vierne: Either Berceuse or Lied from *24 Pièces en style libre*, Livre II (Durand & Cie: IMSLP #04038)

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

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

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

GROUP C

Paul Manz: Liebster Jesu from *God of Grace: A Compilation* (Canticle Distributing 10-599)

Kenneth Leighton: Rockingham from *A Leighton Organ Album* (Oxford University Press)

Florence Price: Adoration (ClarNan Editions CN24)

Craig Phillips: Prelude on Engelberg from *Glad Praises We Sing* (Selah Publishing 160-814)

Margaret Sandresky: IV. Cantabile from Six Variations on a Ground Bass in *Organ Music Vol. VI* (Wayne Leupold Editions)

Robert Powell: There Is No Rose from *A Medieval Carol Celebration* (Wayne Leupold Editions)

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

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

S2: Opening hymn with two transpositions (10 points). The candidate will select and use *one hymn* from the *2023 Examination Hymn Booklet*. He or she will transpose the hymn into two keys, as indicated in the Table of Contents of the *2023 Examination Hymn Booklet*. 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: Psalm playing (10 points). The candidate will select one of the seven psalm accompaniments in the *2023 Examination Hymn Booklet* and will play refrains (if printed) and four verses of the psalm as though it were being sung in a service of worship. A singer is required in order to render a satisfactory performance on the test. 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 33/34 (Guimont) or Psalm 22/23 (Gelineau).

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

William Bradley Roberts: For the Bread Which Thou Hast Broken (available on the Guild's website as a PDF courtesy of St. James Music Press)

David Willcocks: Sussex Carol from *100 Carols for Choirs* (Oxford University Press)

Ralph Vaughan Williams: The Old Hundredth Psalm Tune (Oxford University Press)

Moonyeen Albrecht: O Pray for the Peace of Jerusalem (available on the Guild's website as a PDF courtesy of St. James Music Press)

Richard Shephard: When I Survey the Wondrous Cross (available on the Guild's website as a PDF courtesy of St. James Music Press)

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

S5: Middle hymn, no required transposition (10 points). The candidate will select and use *one hymn* from the *2023 Examination Hymn Booklet*, different from the hymn chosen for question S2 above. He or she will play all three 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 three stanzas is expected, as is sensitivity to the text. NPM candidates are required to select "Sing of the Lord's Goodness" from the *2023 Examination Hymn Booklet*.

S6: Accompaniment of a vocal solo (10 points). Hal Hopson, The Gift of Love, vocal solo for low or medium voice (**Hope Publishing Company #371**)

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

S8: Sight-reading (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 AGO Headquarters to the chapter dean prior to the test date.)

S9: Closing hymn, no required transposition (10 points). The candidate will select and use *one hymn* from the *2023 Examination Hymn Booklet*, different from the two hymns chosen for S2 and S5. He or she will play three 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 three stanzas is expected, as is sensitivity to the text.

S10: Postlude repertoire (10 points). 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 *2023 Examination Hymn Booklet*. In S2, both stanzas are to be transposed from the given harmonization, one stanza in each key, as printed in the Table of Contents of the *2023 Examination Hymn Booklet*.

AGO EXAMINATION PRIZES: New this year!

The following prizes are awarded each year:

FAGO Prize—\$1,000, for highest overall score on the FAGO exam (both sections).

AAGO Prize—\$750, for highest overall score on the AAGO exam (both sections).

ChM Prize—\$750, for highest overall score on the 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 percent.

CAGO Prize—\$500, 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 AGO 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 AGO Headquarters one full month prior to the examination date in order for a refund to be issued.

SECTION 1 – Repertoire at the Organ

C1: Organ pieces (25 points). Candidates will prepare one work from each of Groups A, B, and C. The candidate may play the following repertoire in any order. (For the following works by Johann Sebastian Bach, the *Neue Bach-Ausgabe* published by Bärenreiter or the Breitkopf Urtext or the Wayne Leupold Edition are the only acceptable editions.)

GROUP A

J.S. Bach: In dulci jubilo, BWV 729

J.S. Bach: Mvmt. 3 from Concerto in G Major after Ernst, BWV 592

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

Dieterich Buxtehude: Chaconne in E Minor (Dover: IMSLP #483155)

GROUP B

César Franck: Fugue from Prelude, Fugue, and Variation (Durand & Cie: IMSLP #490386)

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

Léon Boëllmann: Menuet gothique from *Suite gothique*, Op. 25 (Les Éditions Outremontaises: IMSLP #125904)

Gabriel Fauré: Pavane, trans. Julian Elloway, from *The Oxford Book of Funeral and Memorial Music for Organ* (Oxford University Press)

GROUP C

Dan Locklair: IV. The Peace May Be Exchanged from *Rubrics: A Liturgical Suite for Organ* (E.C. Kerby)

Rebecca Groom Te Velde: Contemplation on “On Eagle’s Wings” from *The Oxford Book of Funeral and Memorial Music for Organ* (Oxford University Press)

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

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

C2: Accompaniment of choral work (10 points). Martin Shaw, *With a Voice of Singing* (Schirmer: IMSLP #392543)

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

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

C4: Hymns (15 points). The candidate will select two hymns from the *2023 Examination Hymn Booklet*. NPM candidates are required to play *one hymn* from the *2023 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 three 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 three stanzas, at least one of which must be played with pedal. Sensitivity to the text will be expected.

SECTION 2 – Keyboard Skills

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

C6: Harmonization (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: Transposition (10 points). Transpose a passage of music, not more than a major second in either direction.

C8: Improvisation (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 *2023 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. The sections of the exam needn’t proceed as listed here. The candidate may choose to begin his or her exam with Section 1 or with Section 2.

CHOIR MASTER REQUIREMENTS

SECTION 1 – Practical Work (approximately 45 minutes allowed)

Ch1: Rehearsal and direction (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 EP 6093)

One of the three following works:

Moses Hogan, arr.: This Little Light of Mine (Hal Leonard Corporation #8059864)

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

Rosephanye Powell: The Word Was God (Gentry Publications JG 2323)

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: Keyboard skills (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 *2023 Examination Hymn Booklet*.

SECTION 2 – Paperwork Tests (3 hours allowed)

Ch3: Ear tests (15 points). (A) Write down from dictation a short passage in two parts, for which the key and time signature will be provided 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: Analysis (15 points). Demonstrate knowledge of form and theory through analysis of a piece of choral music.

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

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

Ch7: Liturgy (10 points). 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: Choir training (10 points). Questions will deal with the vocal and musical training of both adult and children’s choirs.

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

Ch10: General musical knowledge (10 points). Answer questions on the history and literature of music.

ASSOCIATESHIP REQUIREMENTS

SECTION 1 – Tests at the Organ (approximately 40 minutes allowed)

A1: Repertoire (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

Louis-Claude Daquin: Noël X from *12 Noëls* (Alfred/Kalmus AP.K.03368 or Durand & Cie: IMSLP #334008, ed. A. Guilment and A. Pirro)

Jean-François Dandrieu: Variations on O filii et filiae (Les Éditions Outre-montaises: IMSLP #299607)

Franz Tunder: Chorale Prelude on Komm, heiliger Geist, Herre Gott (Schott HL.49017547 or Breitkopf & Härtel BR.EB.8825)

Johann Walther: Chorale Partita on Jesu, meine Freude (Breitkopf & Härtel: IMSLP #273858)

* **François Couperin:** Tierce en taille from *Mass for the Parishes* (Alfred/Kalmus AP.K.03314 or IMSLP #319278)

Dieterich Buxtehude: Ich ruf zu dir, BuxWV 196 (Bärenreiter BA08404 or Wilhelm Hansen HL.14005565 or IMSLP #483823)

* **Girolamo Frescobaldi:** Toccata per L'Elevazione from *Messa d'ella Madonna* (Senart: IMSLP #207177 or Bärenreiter: IMSLP #39823)

LIST B

(For the following works by **Johann Sebastian Bach**, the *Neue Bach-Ausgabe* published by Bärenreiter or the Breitkopf Urtext or the Wayne Leupold edition are the only acceptable editions.)

Prelude and Fugue in A Major, BWV 536

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

* Adagio e Dolce (ii) from Trio Sonata No. 3, BWV 527

Trio in D Minor, BWV 583

* Nun komm, der Heiden Heiland, BWV 659

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

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

Fantasia super Valet will ich dir geben, BWV 735

LIST C

César Franck: Pastorale, Op. 19 (Wayne Leupold ed. *Complete Organ Works of César Franck*, Vol. 1)

Jeanne Demessieux: O filii et filiae from *Twelve Chorale Preludes on Gregorian Chant Themes* (Alfred 00-0603)

Fanny Mendelssohn Hensel: Prelude in G (Furore—FUE2490)

Charles Ives: Variations on "America" (Mercury Music Corp.)

Max Reger: Praeludium, Op. 59 (Carus CV52.860/00)

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

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

Herbert Howells: Psalm Prelude, Set 2, No. 1, Psalm 130 (Novello 14015553)

LIST D

Albert Ginastera: Fugue from Toccata, Villancico y Fuga (Boosey & Hawkes HL.48009772)

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

Maurice Durufle: Final Variation from the Choral varié sur Veni Creator, Op. 4 (Durand & Cie 16175)

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

Georgi Mushel: Toccata (Oxford University Press)

Ad Wammes: Miroir (Boosey & Hawkes HL.48019466)

Florence Price: Toccato from Suite No. 1 (ClarNan Editions CN19)

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

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

A3: Transposition (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: Continuo (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: Harmonization (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: Hymn playing (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 three stanzas bridged by an interlude. The introduction and interlude may be original, selected from published repertoire, or improvised. Contrast between the three 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: Improvisation (10 points). Do *a*, *b*, or *c*.

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

SECTION 2 – Paperwork Tests

First Session (3 hours allowed)

A8: Analysis (25 points). 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: Fugue (20 points). 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: Ear training (15 points). 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 provided, and the tonic chord played. Each test will be played four times, allowing 30 seconds between each playing.

A11: Composition (20 points). 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: Aural perception (20 points). Excerpts of two organ pieces (one pre-1750, one post-1750) will be played for the candidate as two separate tests. For each piece, a skeleton score will be provided for the candidate to answer questions regarding compositional devices, cadence types, harmonies, and other technical and stylistic characteristics. The key at the beginning and end of each test will be announced, and each test will be played four times, allowing 30 seconds between each playing.

FELLOWSHIP REQUIREMENTS

SECTION 1 – Tests at the Organ

(approximately 45 minutes allowed)

F1: Repertoire (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: Vater unser im Himmelreich (ornamented chorale) IGB 24 (Edition Breitkopf 8087)

Nicolaus Bruhns: Nun komm, der Heiden Heiland (Edition Breitkopf 8663, ed. Harald Vogel)

* **Pablo Bruna:** Tiento de falsas del segundo tono (Roose: IMSLP #167158)

William Byrd: A Fancy (Faber Music: *Faber Early Organ Series*, Vol. 2, ed. James Dalton)

* **Nicolas De Grigny:** Récit du chant de l'hymne précédent from *Pange Lingua* (Les Éditions Outremontaises: IMSLP #182962)

Michelangelo Rossi: Toccata settima (Lang: IMSLP #181395)

Franz Tunder: Jesus Christus, unser Heiland (Les Éditions Outremontaises: IMSLP #517340)

LIST B

(For the following works by **Johann Sebastian Bach**, the *Neue Bach-Ausgabe* published by Bärenreiter or Breitkopf Urtext or Wayne Leupold are the only acceptable editions.)

Christ, unser Herr, zum Jordan kam, BWV 684, from *Clavierübung III*

* An Wasserflüssen Babylon, BWV 653b

* Allein Gott in der Höh' sei Ehr', BWV 662 (IMSLP #530846)

Fugue in E Minor ("Wedge"), BWV 548

Allegro (iii) from Trio Sonata No. 2 in C Minor, BWV 526 (Leupold edition of the Trio Sonatas also acceptable)

Pièce d'orgue, BWV 572

Prelude and Fugue in G Major, BWV 541

LIST C

Johannes Brahms: Prelude and Fugue in G Minor (Henle #400)

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

Herbert Howells: Rhapsody in D-flat (Augener or Galaxy or ECS or Wayne Leupold)

Max Reger: Final fugal section of Choralfantasie über "Ein feste Burg ist unser Gott," Op. 27, beginning with pickup to m. 136 (Peters: IMSLP #46868)

Louis Vierne: Impromptu from *Pièces de fantaisie*, Suite No. 3, Op. 54 (Durand & Cie: IMSLP #06177)

* **Charles-Marie Widor:** Choral from *Symphonie romane* (Hamelle: IMSLP #412582)

LIST D

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

Undine Smith Moore: Variations on "There Is a Fountain" from *African-American Organ Music Anthology*, Vol. 9 (MorningStar Music Publishers MSM-10-649)

Nico Muhly: The Rev. Mustard: His Installation Prelude (London: Saint Rose Music Publishing Co. #10453977. Available through J.W. Pepper or electronically from the publisher as #10453977E)

Kola Owolabi: Dance (downloadable at KolaOwolabi.com)

Stephen Paulus: Impassioned from *Three Temperaments for Organ* (Paulus Publications SP112, 1719 Summit Avenue, St. Paul MN 55105, or available at store.subitomusic.com as catalog #80401070)

Margaret Sandresky: Toccata: Veni Creator Spiritus from *Organ Music of Margaret Vardell Sandresky*, Vol. I (Wayne Leupold Editions WL 600031)

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

F2: Sight-reading (10 points). Play a passage of organ music at sight.

F3: Clef reading (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: Piano adaptation (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: Transposition (10 points). Transpose a passage of music, not more than a major third in either direction. The candidate is not permitted to play the excerpt in the original key.

F6: Improvisation (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: Counterpoint (20 points). Candidates should be prepared to write *brief* examples of counterpoint in 16th-century style, typically in the form of an incomplete choral score.

F8: Fugue (15 points). 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 countersubject in invertible counterpoint. Additional elements of fugal structure may be requested. Skilled handling of all contrapuntal techniques is expected.

F9: Essay (15 points). Write an essay on one of three given topics concerning the life and music of J.S. Bach.

Second Session (3½ hours allowed)

F10: Ear tests (15 points). (A) Write down from dictation a short passage in four parts, for which the key and time signature will be provided and the tonic chord played. (B) Write down from dictation a short passage of two-part counterpoint, for which the key and time signature will be provided 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: Orchestration (15 points). Demonstrate knowledge of the capabilities of orchestral instruments, the craft of orchestration, and the historical stylistic use of the orchestra through the transcription of a brief passage for orchestra or ensemble, and/or the reduction of an orchestral score for performance on the organ.

F12: Composition (20 points). 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.