Candidate Code _____

American Guild of Organists

Associate Examination

2025

475 Riverside Drive, Suite 1260, New York, NY 10115
exams@agohq.org

Candidate Code _____

EXAMINATION FOR ASSOCIATESHIP

June 5 and 6, 2025

SECTION I

WORK AT THE ORGAN

Approximately forty minutes will be allowed

A 1. (100 points; *25 points* possible per piece.) **Repertoire.**

Candidates will prepare one piece from each of the following four lists, and be prepared to play all of each piece for 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

Dieterich Buxtehude: Ich ruf zu dir, BuxWV 196 (Bärenreiter BA08404, Wilhelm Hansen HL. 14005565, or IMSLP #483823)
***François Couperin:** Tierce en taille from *Mass for the Parishes* (Alfred/Kalmus K03314 or IMSLP #319278)
Pierre Dandrieu: Variations on O filii et filiae (Les Éditions Outremontaises: IMSLP #299607)
Louis-Claude Daquin: Noël X from 12 Noëls (Alfred/Kalmus AP.K.03368 or Durand & Cie: IMSLP #334008, ed. A. Guilmant and A. Pirro)
***Girolamo Frescobaldi**: Toccata per L'Elevazione from Messa d'ella Madonna (Senart: IMSLP #207177 or Bärenreiter: IMSLP #39823)
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)

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.)
*Adagio e Dolce (ii) from Trio Sonata No. 3, BWV 527
Allegro (iii) from Trio Sonata No. 1, BWV 525
Fantasia super Valet will ich dir geben, BWV 735
Fugue in E-flat Major, BWV 552/ii (St. Anne)
*Nun komm, der Heiden Heiland, BWV 659
Prelude and Fugue in A Major, BWV 536
Toccata in D Minor, BWV 538/i (Dorian)
Trio in D Minor, BWV 583

LIST C

***Johannes Brahms**: Fugue in A-flat Minor, WoO 8 (Henle Verlag HN1368)
Jeanne Demessieux: O filii et filiae from *Twelve Chorale Preludes on Gregorian Chant Themes* (Alfred 00-0603)
César Franck: Pastorale, Op. 19 (Wayne Leupold ed. *Complete Organ Works of César Franck*, Vol. 1)
Fanny Mendelssohn Hensel: Prelude in G (Furore—FUE2490)
Herbert Howells: Psalm Prelude, Set 2, No. 1, Psalm 130 (Novello 14015553)
Charles Ives: Variations on "America" (Mercury Music Corp.)
John Knowles Paine: Variation IV (Fugue) from Variations on the Austrian Hymn (Wayne Leupold ed. *John Knowles Paine Complete Organ Works*, Vol. 1)
Max Reger: Praeludium, Op. 59 (Carus CV52.860/00)

LIST D

Maurice Duruflé: Final Variation from the *Choral varié sur Veni Creator*, Op. 4 (Durand & Cie 16175)
Albert Ginastera: Fugue from *Toccata, Villancico y Fuga* (Boosey & Hawkes HL.48009772)
Adolphus Hailstork: Toccata on Veni Emmanuel (Schirmer EC.5122)
***Thomas Kerr**: Arietta from *African American Organ Music Anthology*, Vol. 1 (MorningStar Music MSM-10-545)
Cecilia McDowall: O Adonai from *O Antiphon Sequence* (Oxford University Press)
Georgi Mushel: Toccata (Oxford University Press)
Florence Price: Toccato from Suite No. 1 (ClarNan Editions CN19)
Ad Wammes: Miroir (Boosey & Hawkes HL.48019466)

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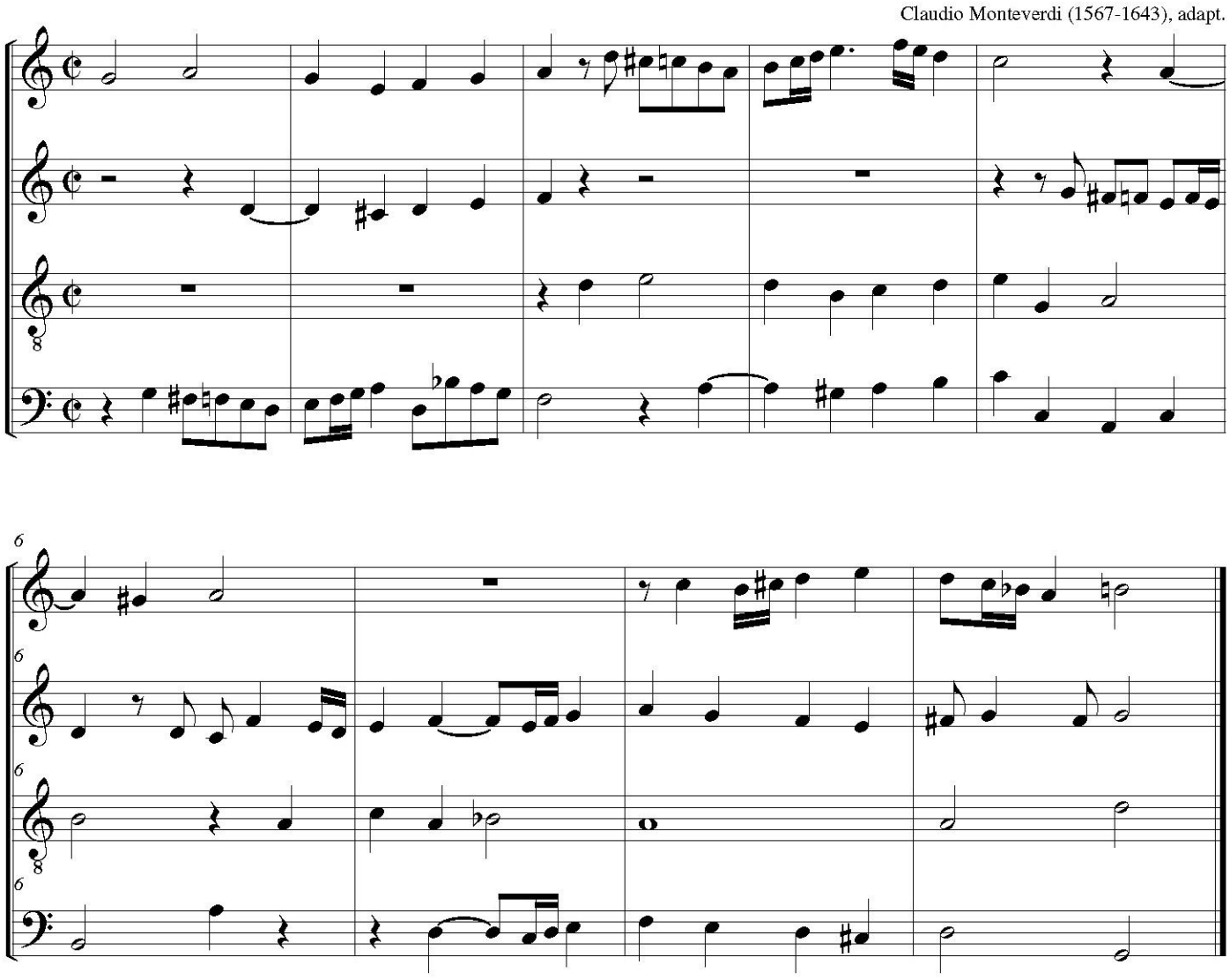
SECTION I

Prior to the administration of Section 1, the candidate will be allowed 20 minutes to study (away from any instrument) questions A2 through A7. The candidate shall not make any markings on the test; the proctor will verify that no markings are made on the test booklet pages.

A2. (20 points) **Sight-reading.**

Play the following at sight, using pedals if desired.

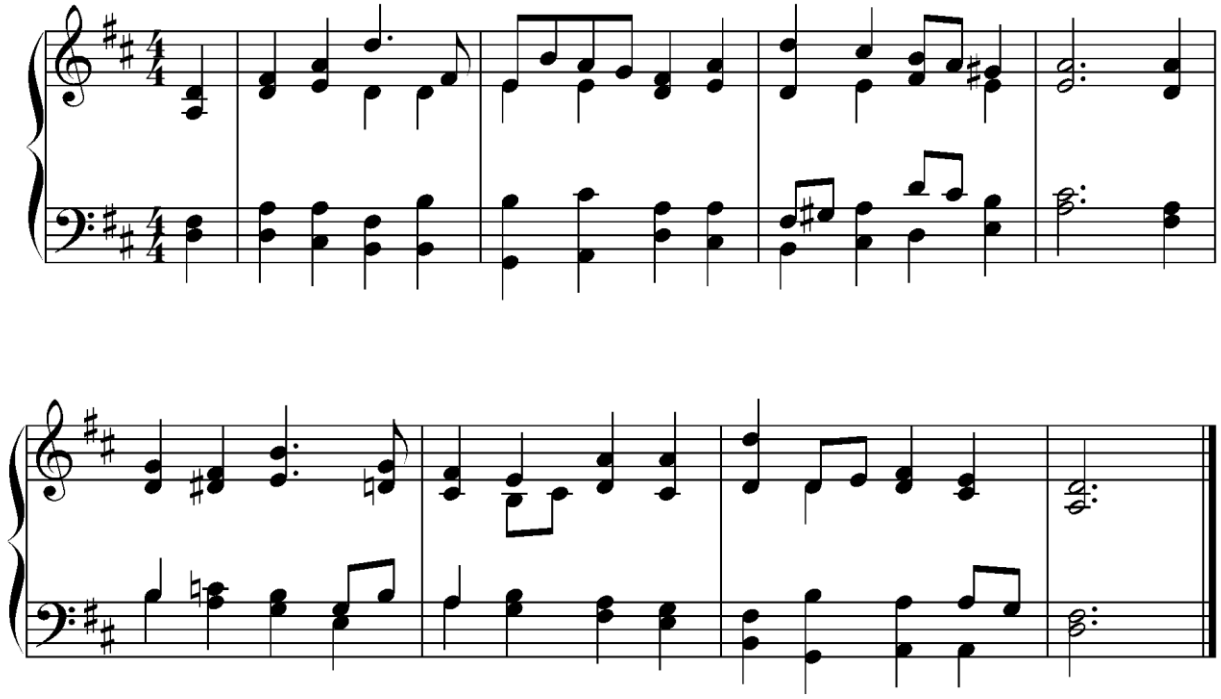


A 3. (15 points) **Transposition.**

Transpose the following passage of music, using pedals if desired. This may be played once in the original key. Then it is to be transposed down one whole-step to the key of C major and up one half-step to the key of E-flat major.

♩ = 60

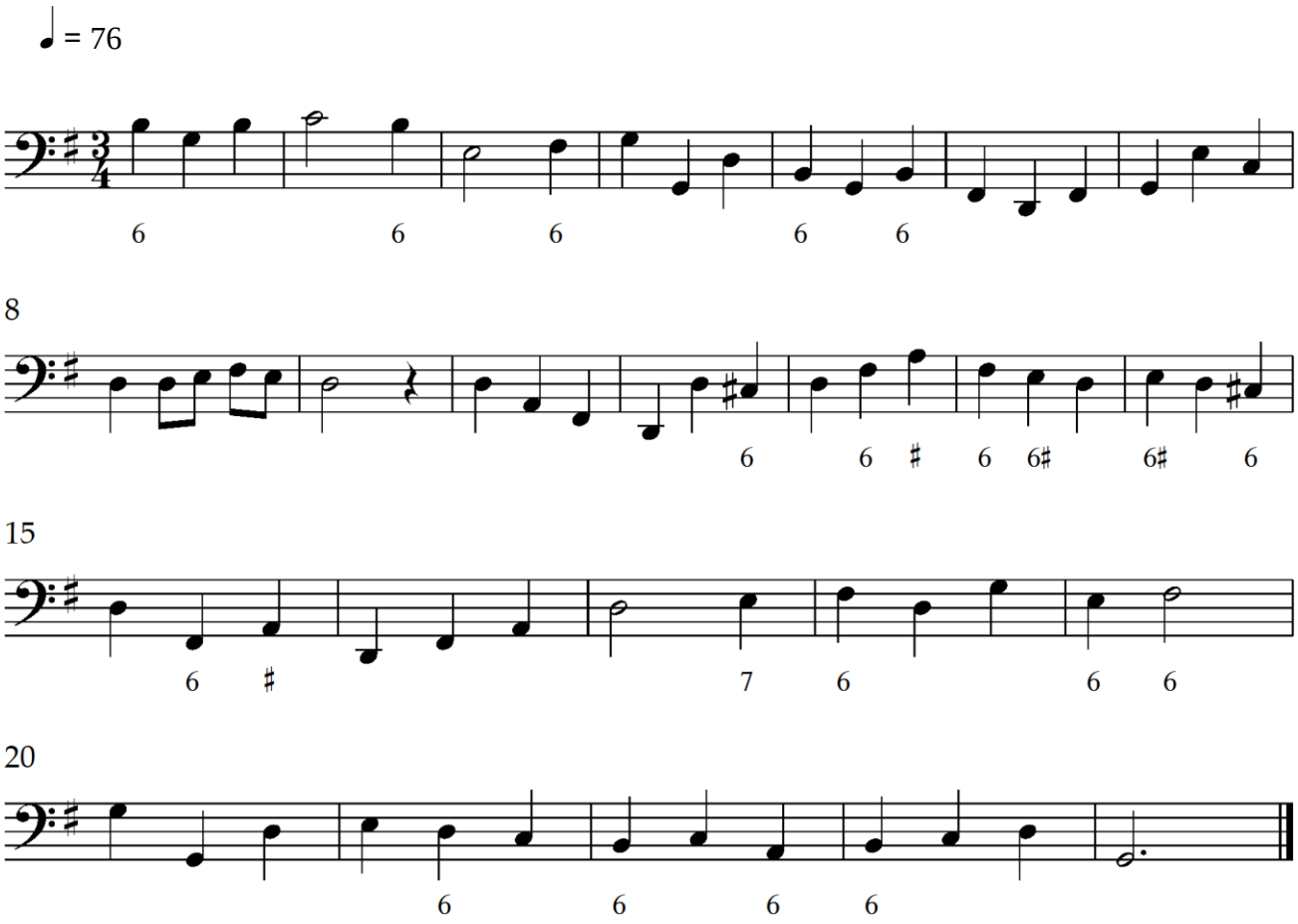
Charles Wesley (the younger)



EPWORTH

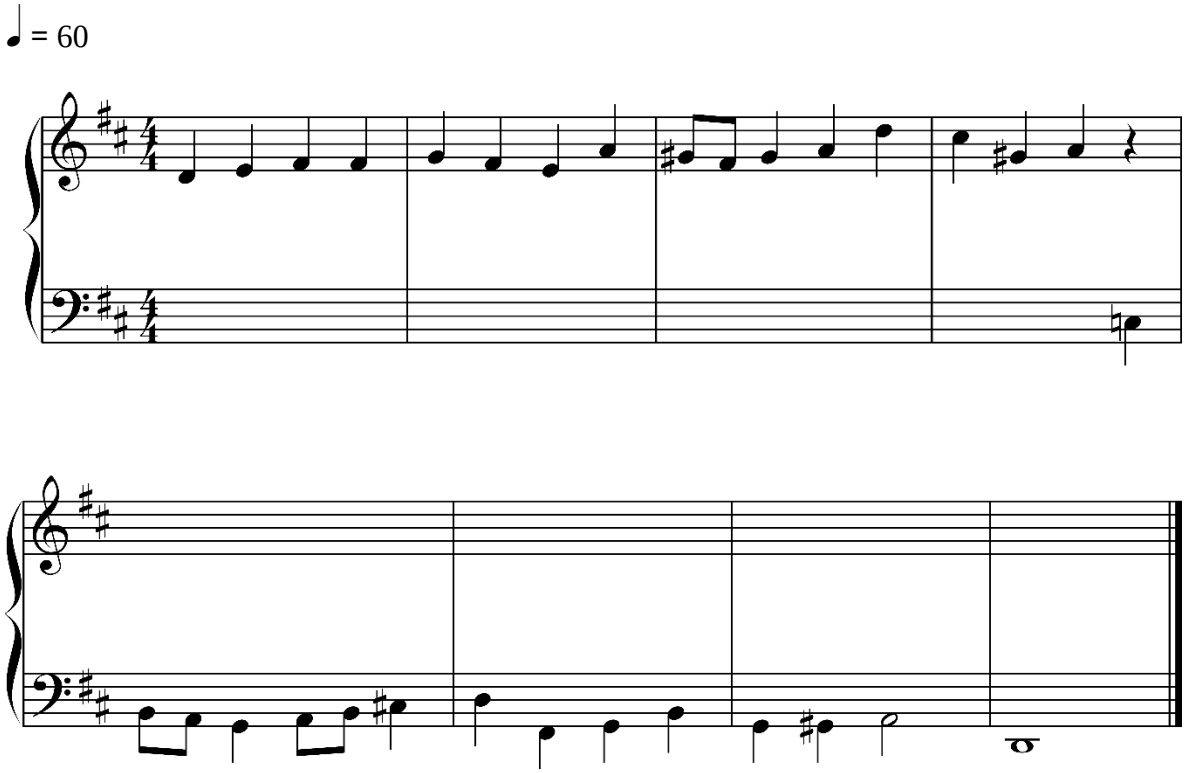
A4. (15 points) **Continuo.**

Realize the following figured bass, using pedals if desired.



A5. (15 points) **Harmonization.**

Harmonize this melody and bass in four parts in continuous fashion, using pedals if desired.



A 6. (15 points) **Hymn playing.**

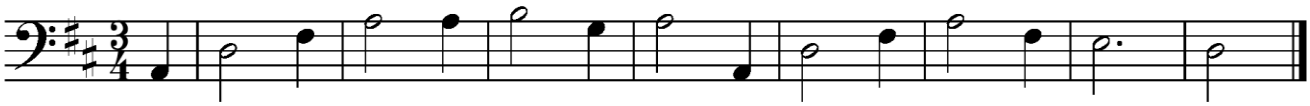
The candidate will prepare a hymn (from a U.S. hymnal, with English text, readily available in print and supplied for the examiners) as though leading a large, enthusiastic congregation. They will introduce the hymn, followed by three stanzas bridged by an interlude. The interlude may be in the form of a modulatory bridge with a change of key for the third stanza. 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.

N.B The proctor will instruct the examiners as to which three stanzas the candidate will be playing.

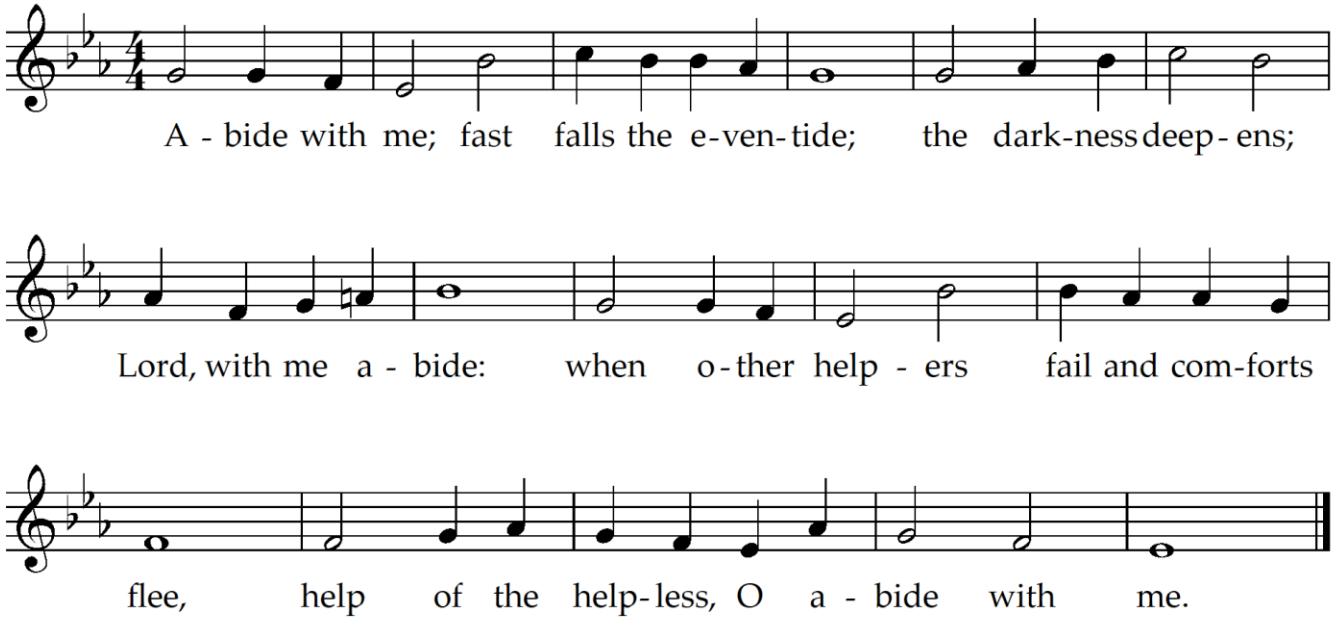
A 7. (20 points) **Improvisation.**

The candidate will announce to the proctor which option (a, b or c) they have chosen to play. The candidate may then elect to play through the given material for the chosen option, after which the candidate will have one additional minute before playing the improvisation.

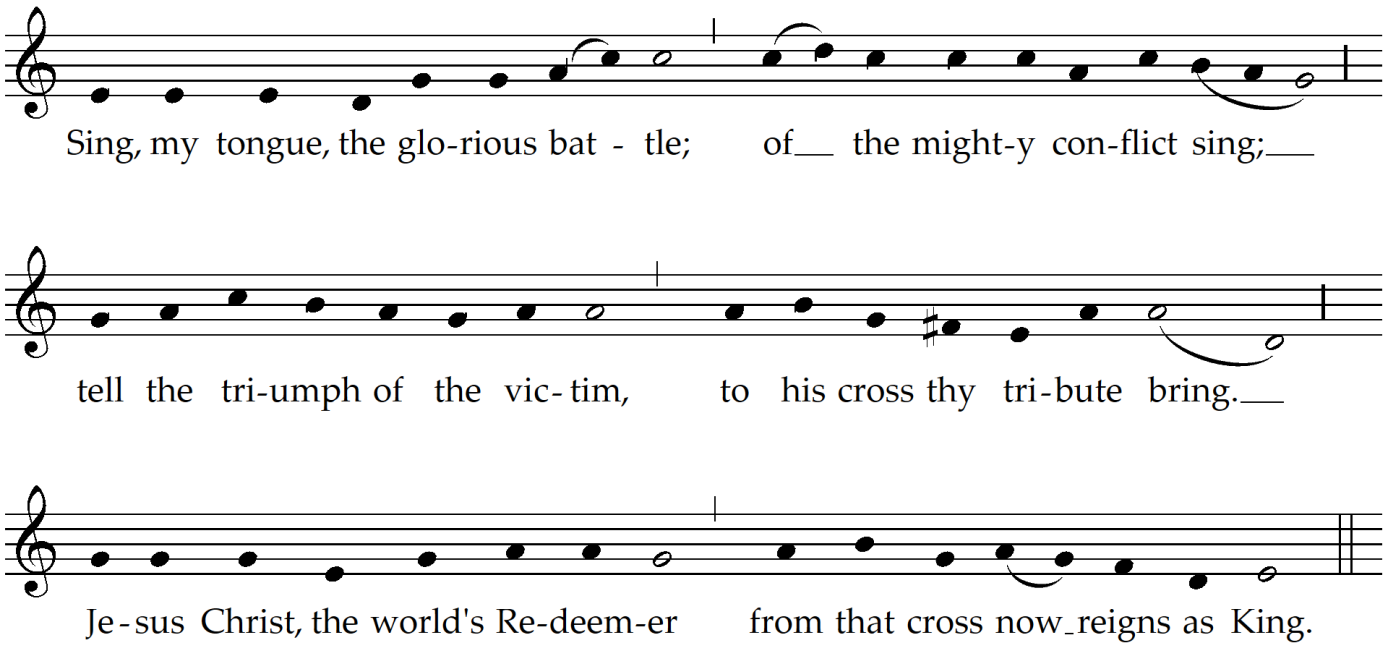
a. Improvise five or six variations over the given ground bass.



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



c. Improvise a brief prelude on the given chant.



Candidate Code _____

American Guild of Organists

Examination for Associateship

June 5, 2025

PAPERWORK

SECTION II

SESSION I

SECTION II

Session I

Three hours allowed

Candidates are required to work every test. No textbook will be permitted in the examination room at either session. The candidate will write each answer on the designated answer sheets provided. The candidate's copy of the score for A8 will be collected along with the designated answer sheets.

A 8. (60 points) **Analysis**.

1. Examine the score for A8 and give an opinion as to the possible composer and the approximate date of composition.

   (5 *points*)

2. Identify the overall form of the piece, i.e. binary, ternary, rondo, sonata form, etc.

   (*3 points*)

3. Using measure numbers, chart the formal structure of the piece. Identify the beginning and ending keys of each main section. (*28 points*)

   For this question, a phrase is defined as a musical idea that ends with a cadence. In other words, if there is no cadence, a phrase has not ended, regardless of its length.

   For cadences, candidates are encouraged to use terminology common to North American practice. Abbreviations are acceptable:

   - perfect authentic cadence (PAC)
   - imperfect authentic cadence (IAC)
   - plagal cadence (PC)
   - half cadence (HC)
   - deceptive cadence (DC)

4. Provide a Roman numeral analysis of measures 76 (beat 2) to 80 (beat 2) in the local key of B-flat major. Identify one chord per eighth-note. (*18 points*)

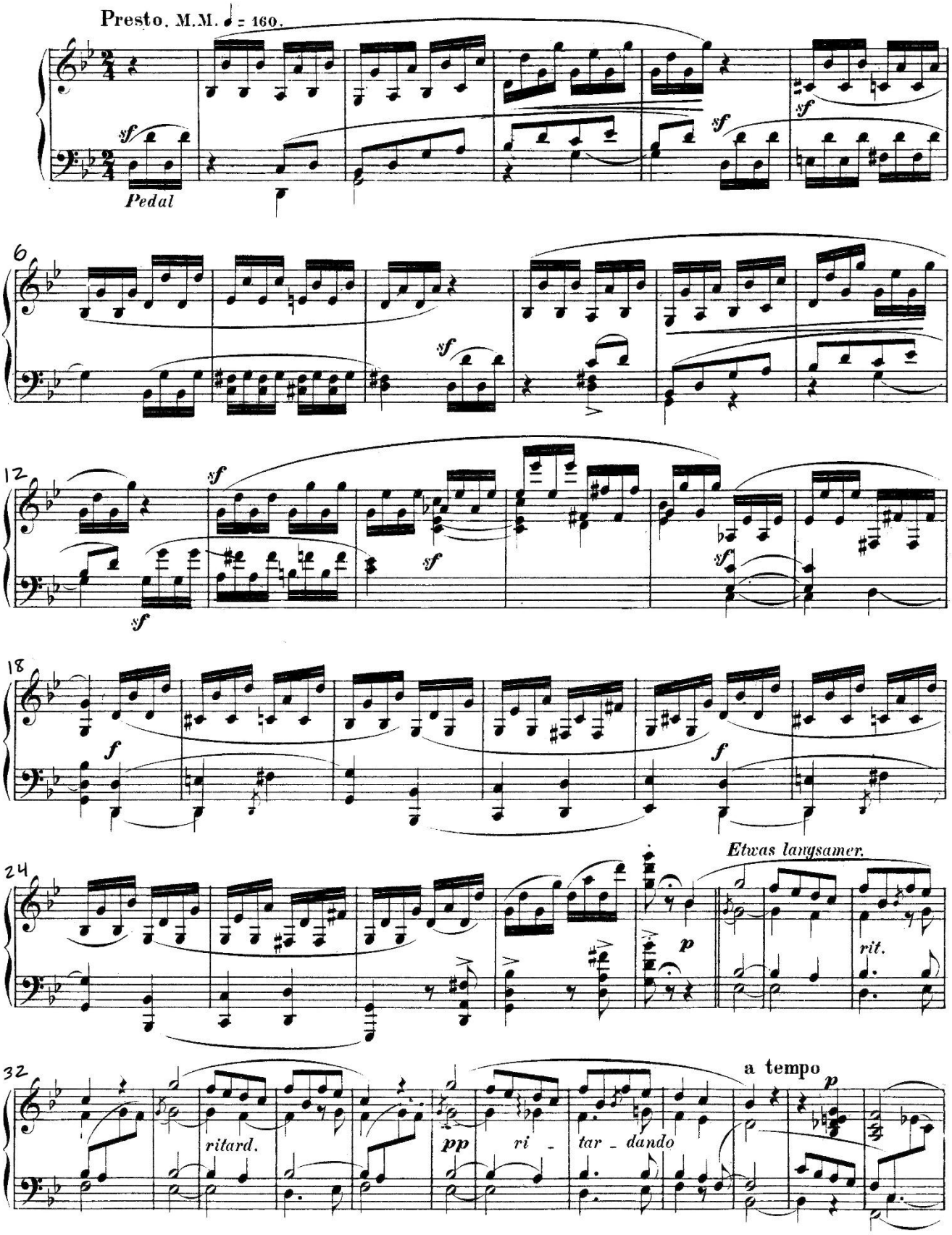
   Please use standard analytical notation, for example, I^6, iv, vii^{o7}, etc.

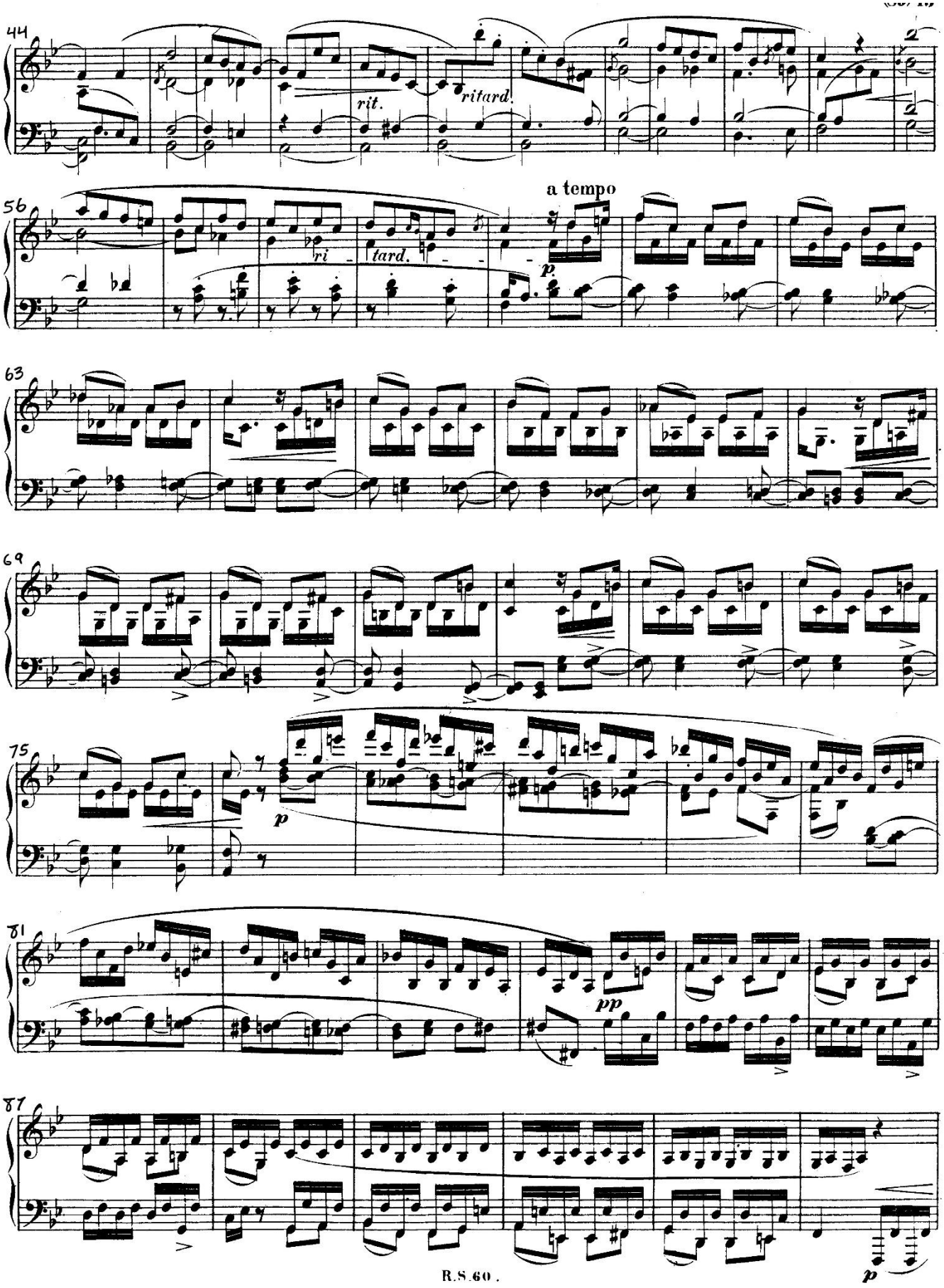
5. On the first page of music, find an example of the following progression N_6 V i. Circle and label the progression. (*3 points*)

6. What type of suspension is implied in m. 122? (*3 points*)

Score for A8

Candidate Code _____




44
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a tempo
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63
69
75
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81
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87
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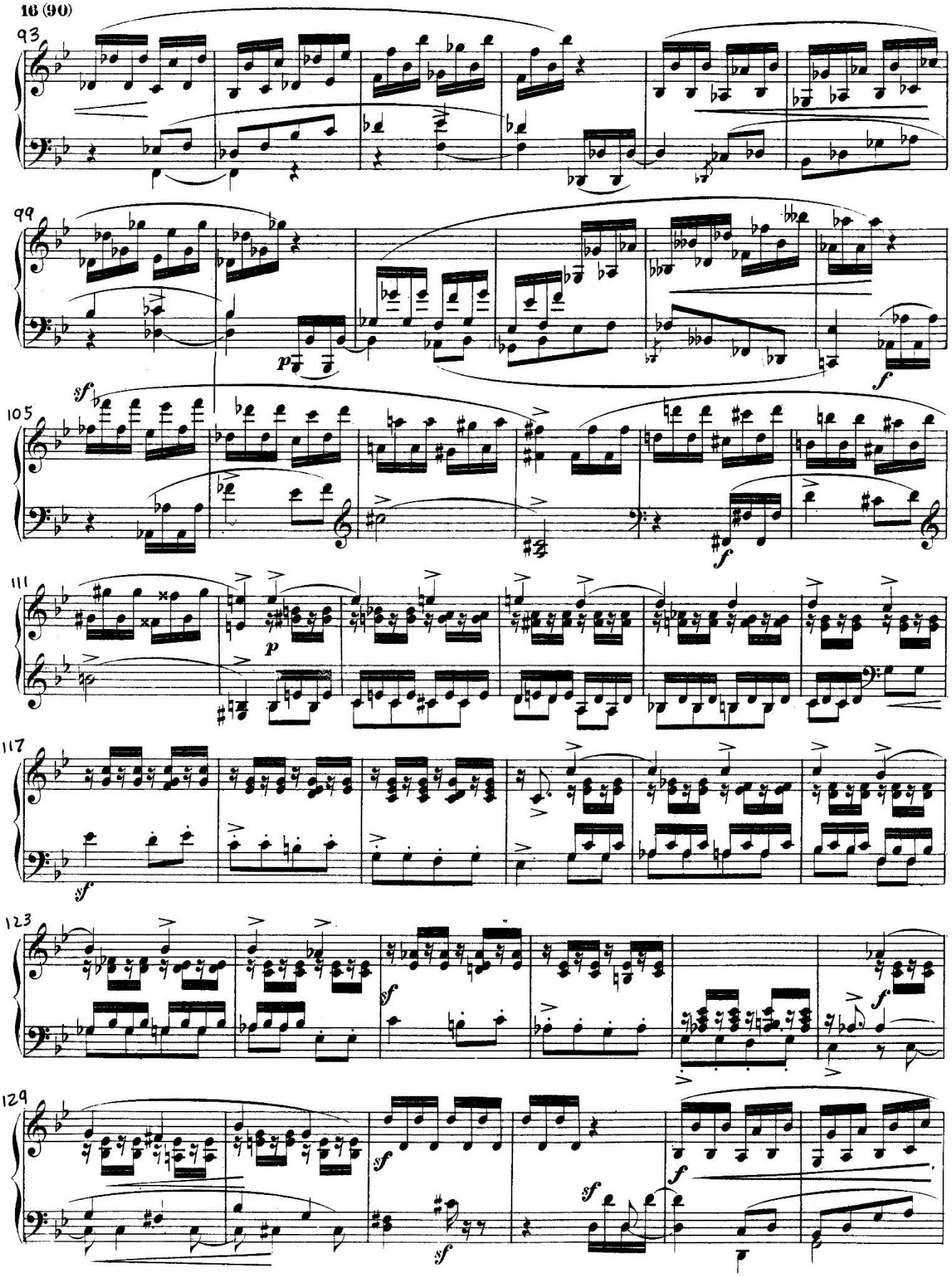
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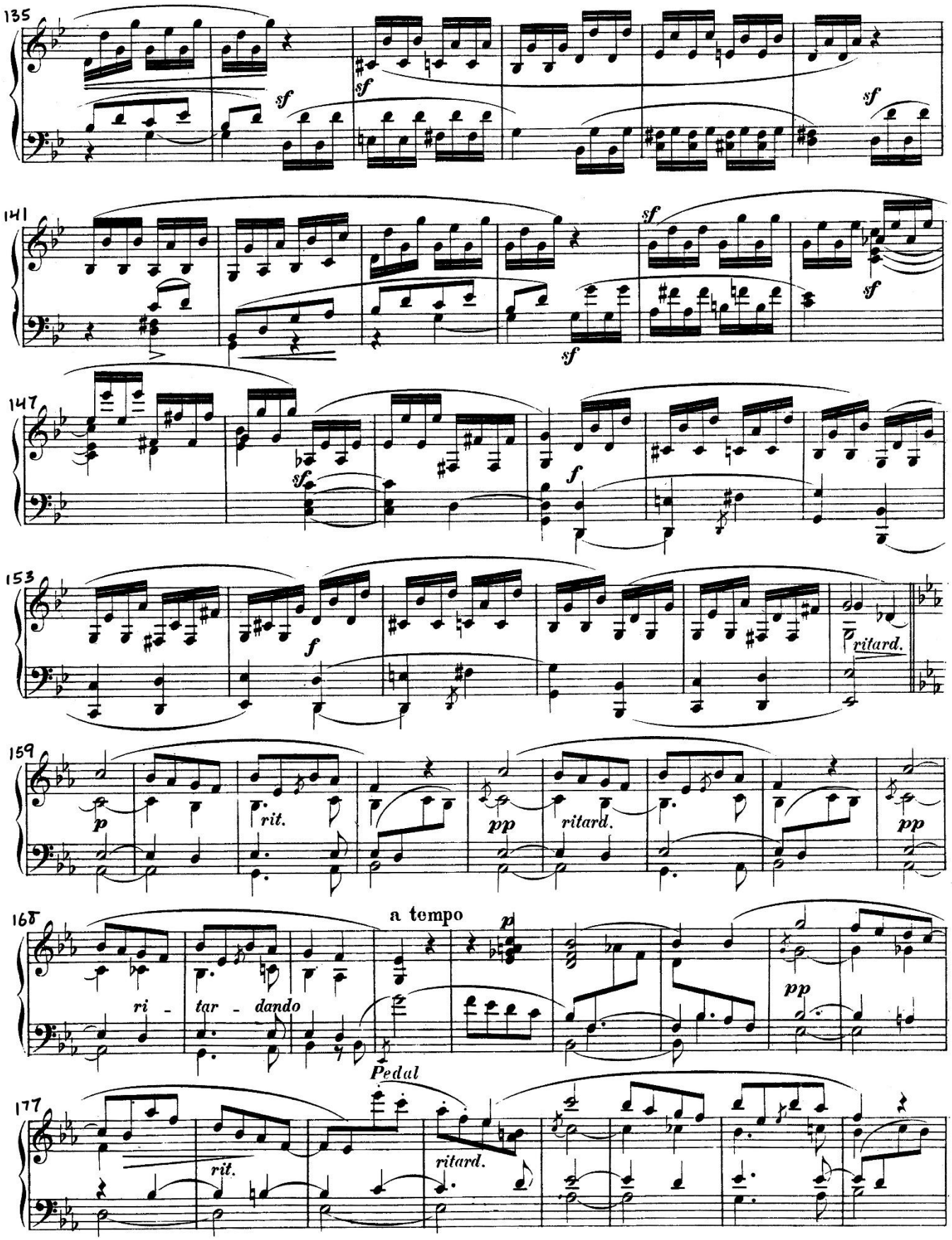
99
105
111
117
123
129


135
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141
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147
sf
f
153
f
ritard.
159
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pp
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pp
168
a tempo
p
ri - tar - dando
pp
Pedal
177
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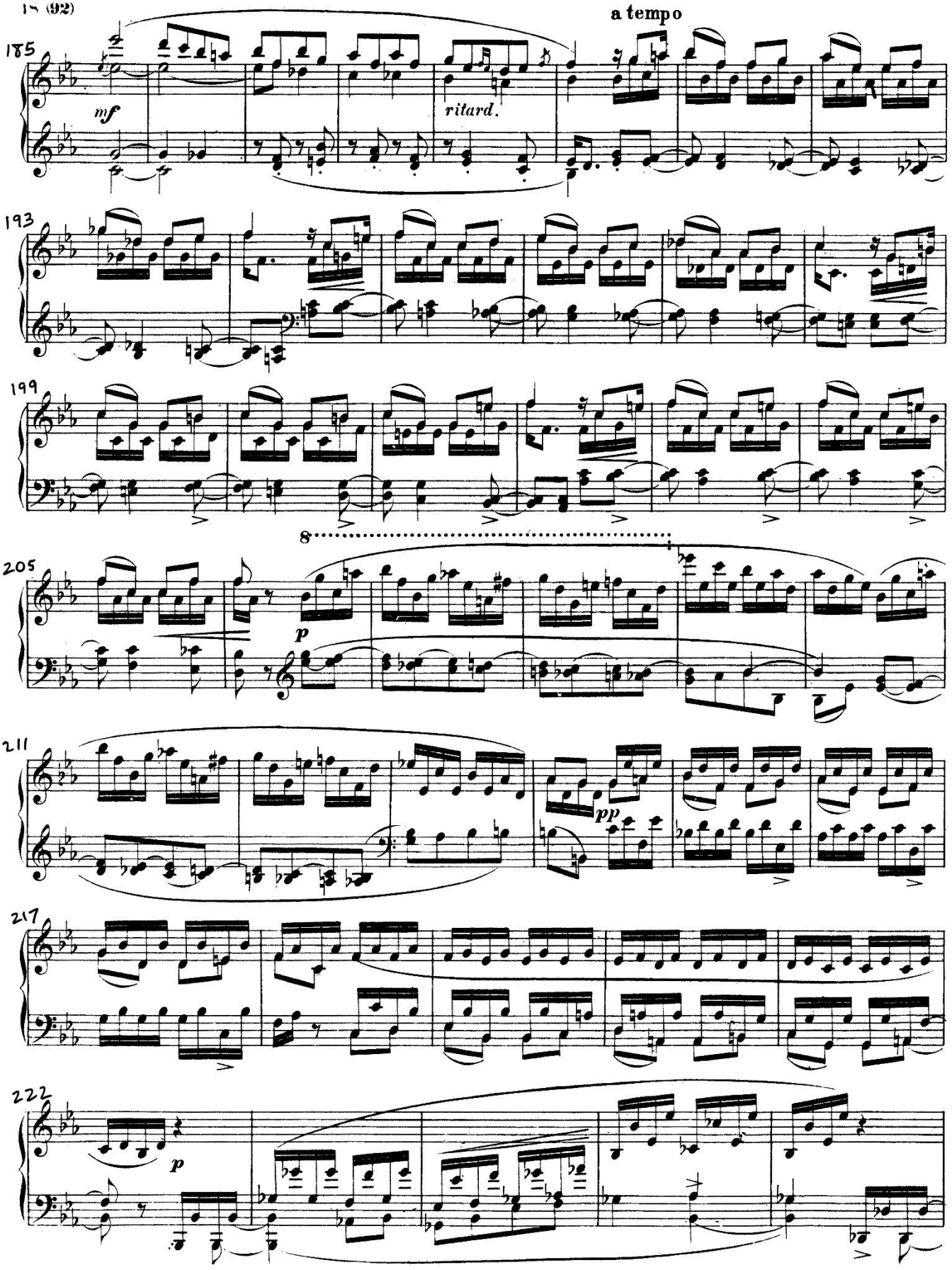
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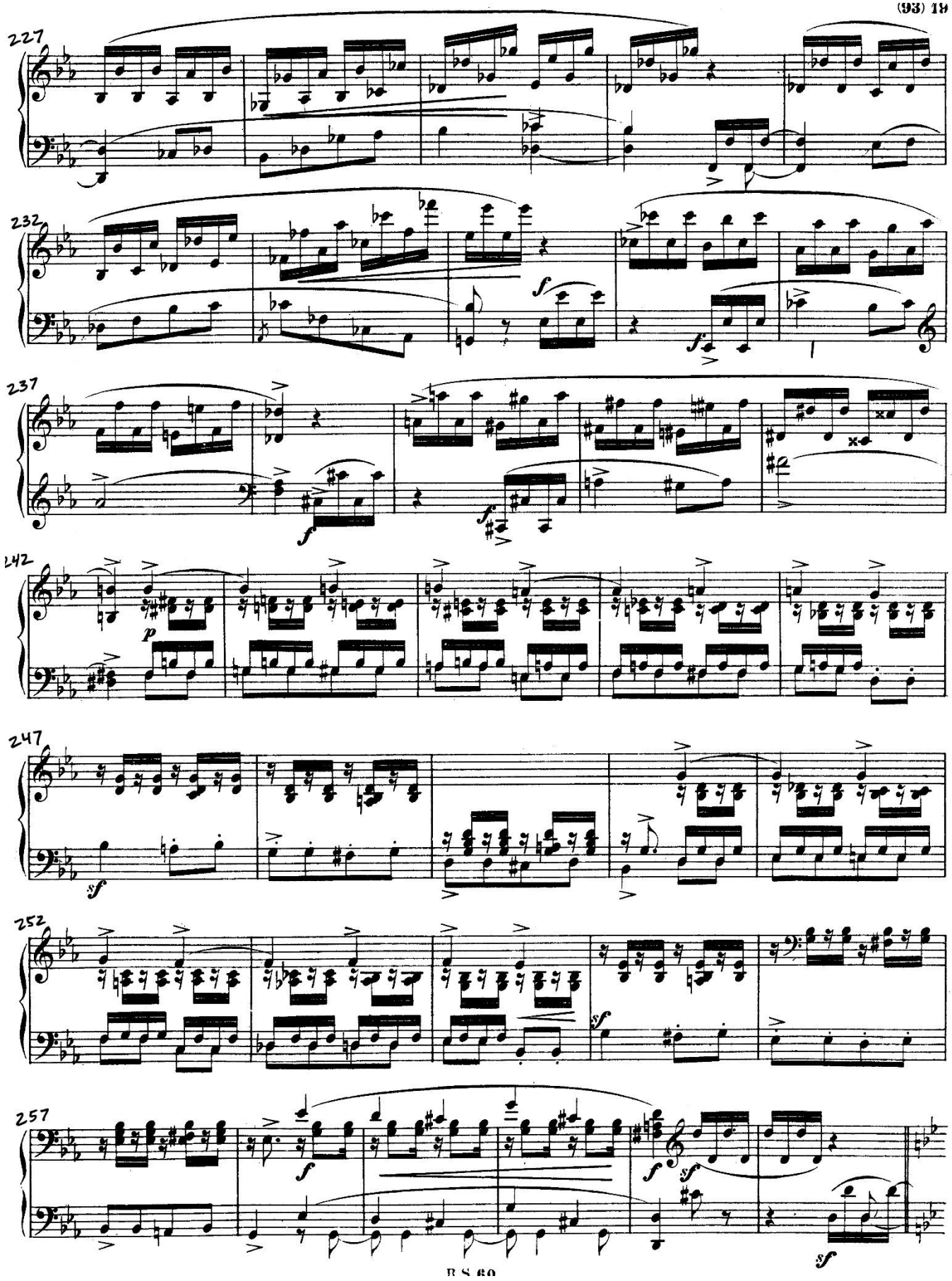
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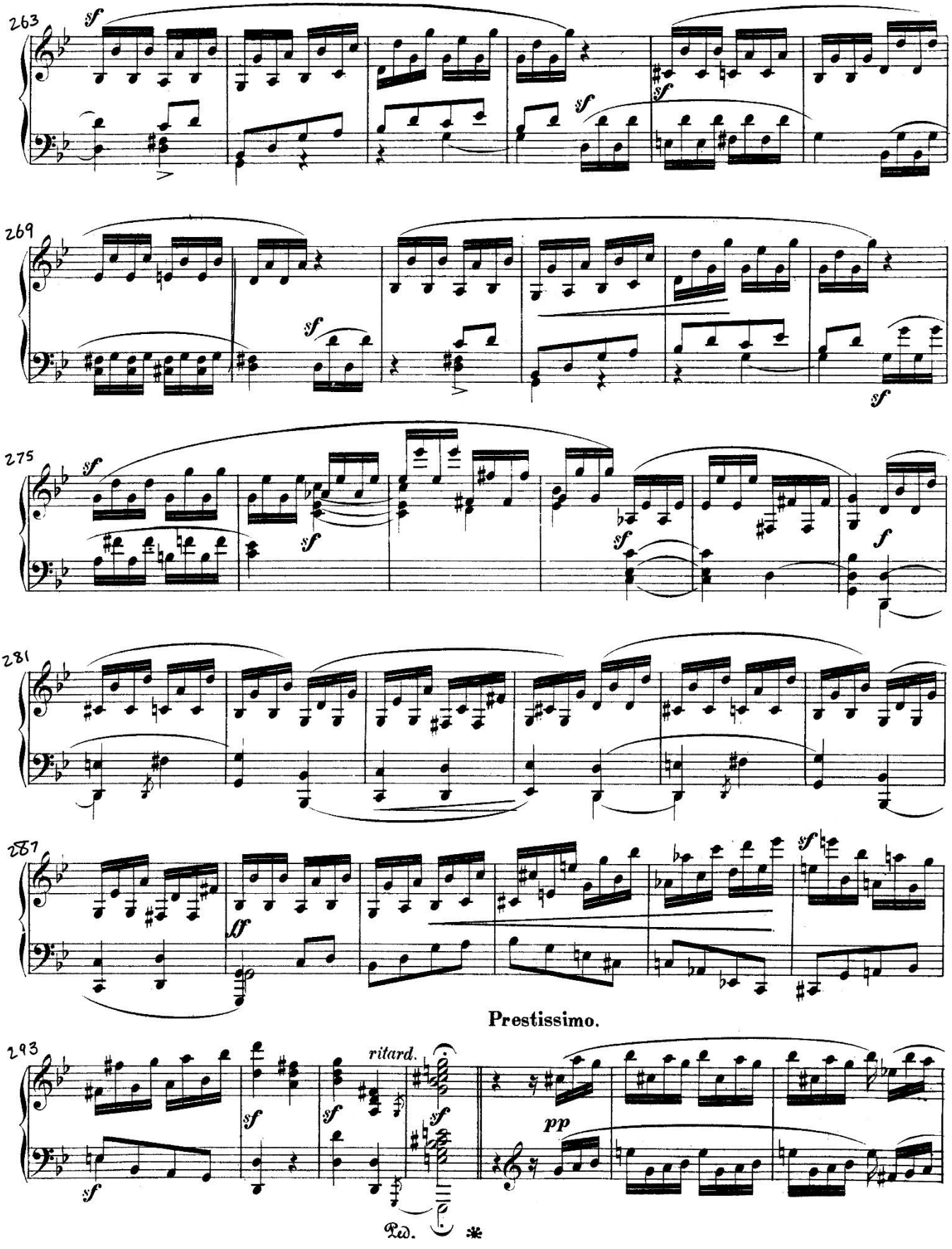
252
257


263
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269
275
281
287
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Prestissimo.
293
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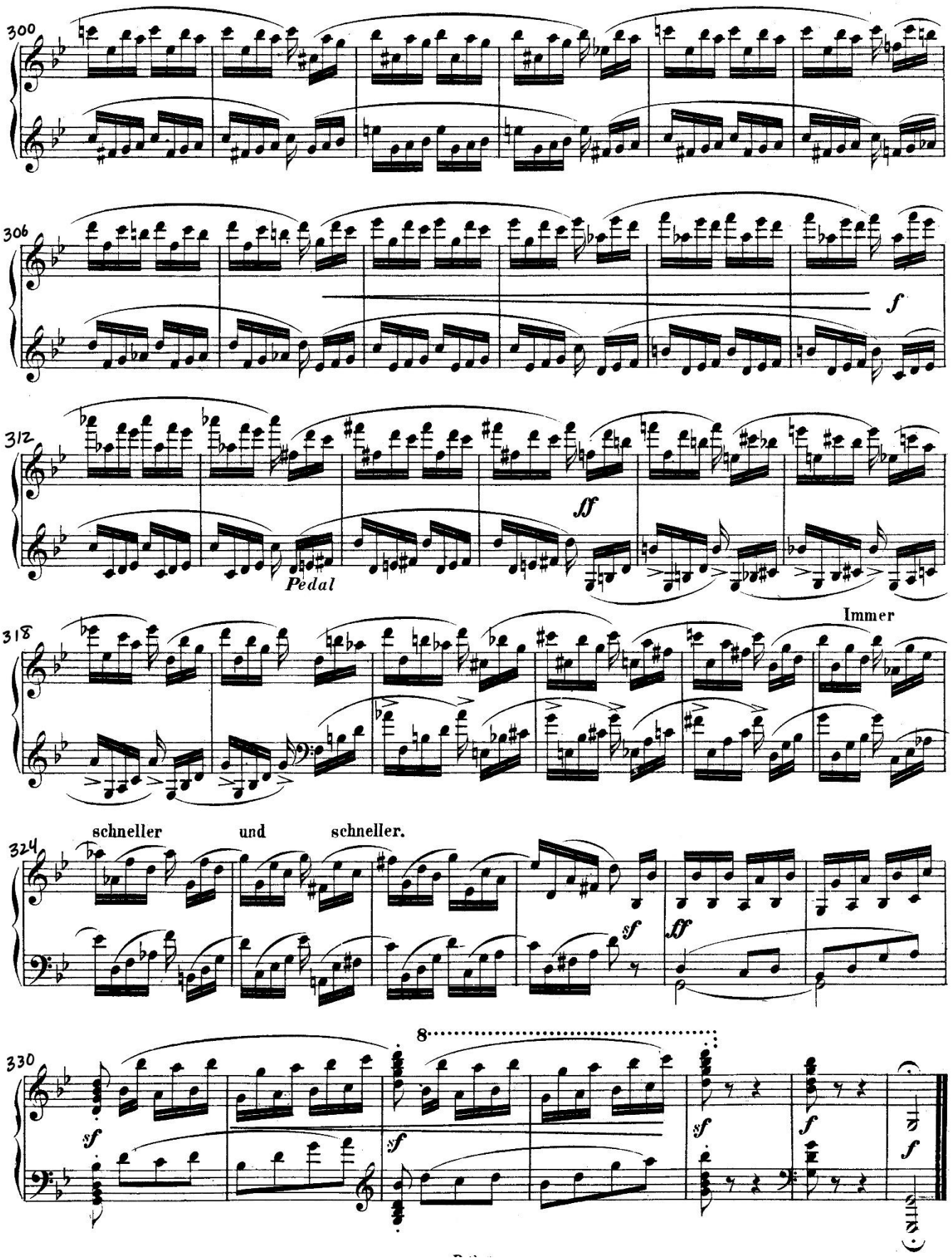
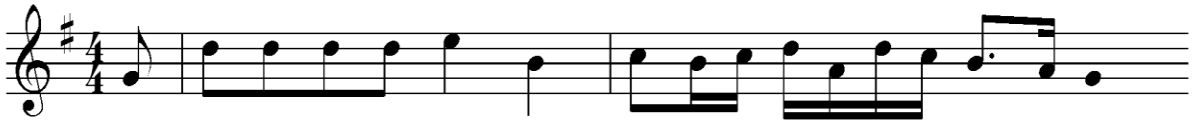
pp
Ped.


300
306
f
312
ff
Pedal
Immer
318
schneller
und
schneller.
324
sf
ff
8
330
sf
sf
sf
f
f

A 9. (40 points) **Fugue**.

Compose a fugal exposition in four voices using the subject given below. A recurring countersubject in invertible counterpoint is required. The exposition concludes when the subject has been stated in its entirety in all four voices. The writing should demonstrate knowledge of the contrapuntal style of the Baroque period.

(after J.K.F. Fischer)



Candidate Code _____

American Guild of Organists

Examination for Associateship

June 6, 2025

PAPERWORK

SECTION II

SESSION II

Candidate Code _____

SECTION II

SESSION II

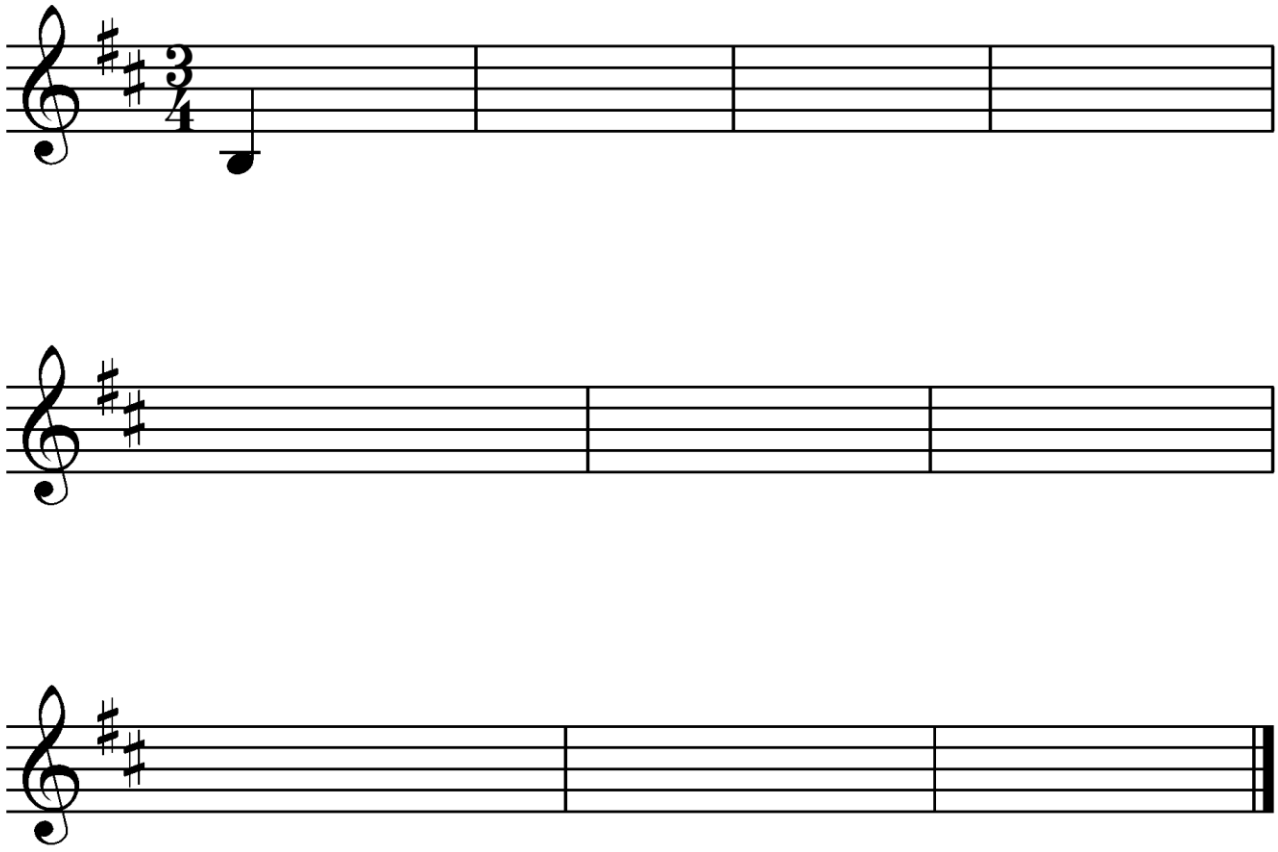
CANDIDATE'S EAR TEST ANSWER SHEETS

(to be handed in by the candidate with the other answer sheets)

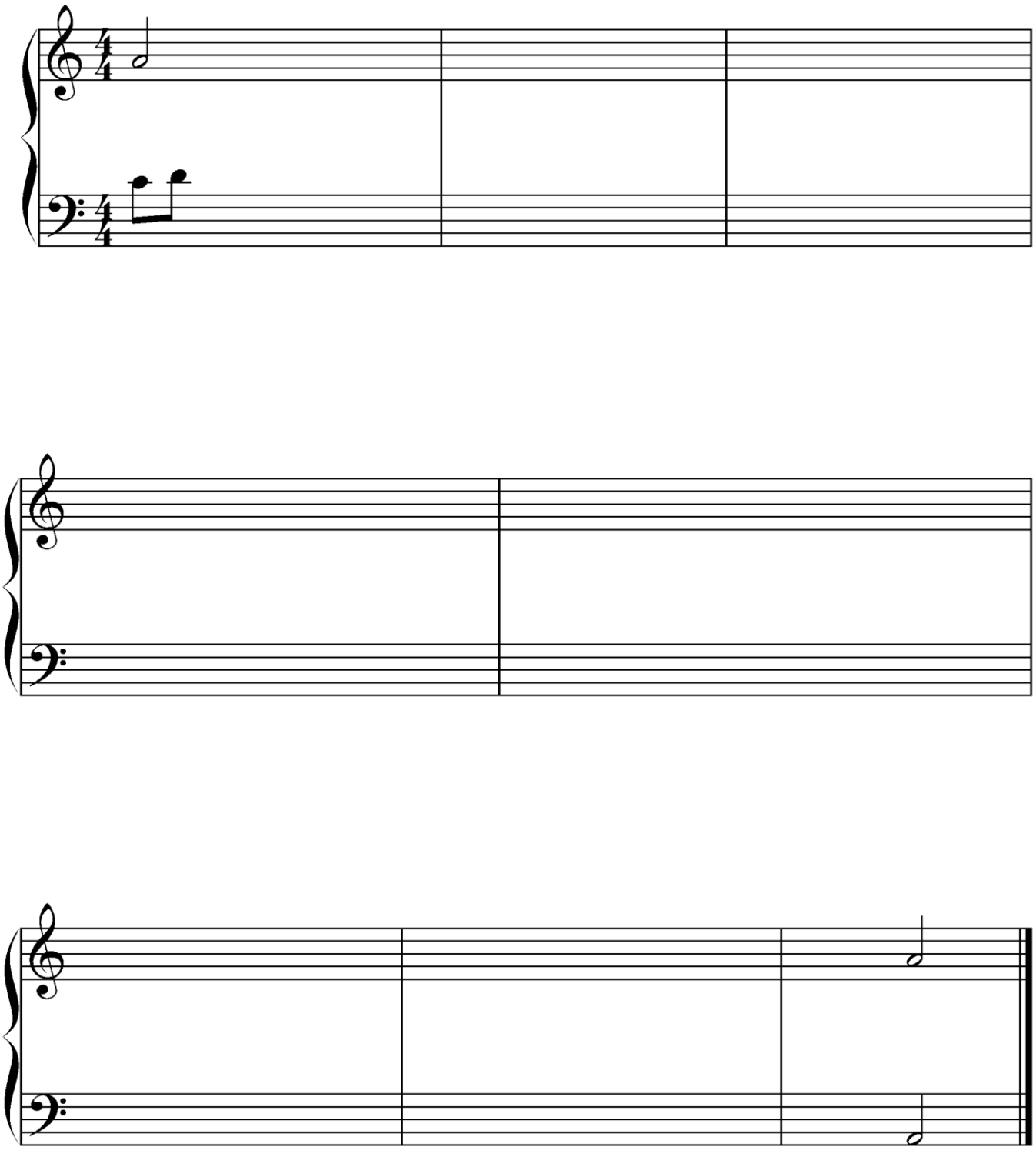
Three hours allowed

A 10. (30 points) **Ear Tests**.

A. ♩ = 65 (*15 points*)



B. ♩ = 60 (*15 points*)



A 11. (40 points) **Aural Perception**

Following are two skeleton scores representing two passages of organ music. The scores notate the rhythm of the highest sounding part. You are to answer the questions in the spaces provided. You will hear each passage four times. There will be 30 seconds between each playing.

Pre-1750 (20 points)

For questions **a** and **e**, please write your answers on the answer sheets. For questions **b**, **c**, and **d**, please write your answers on the score below.

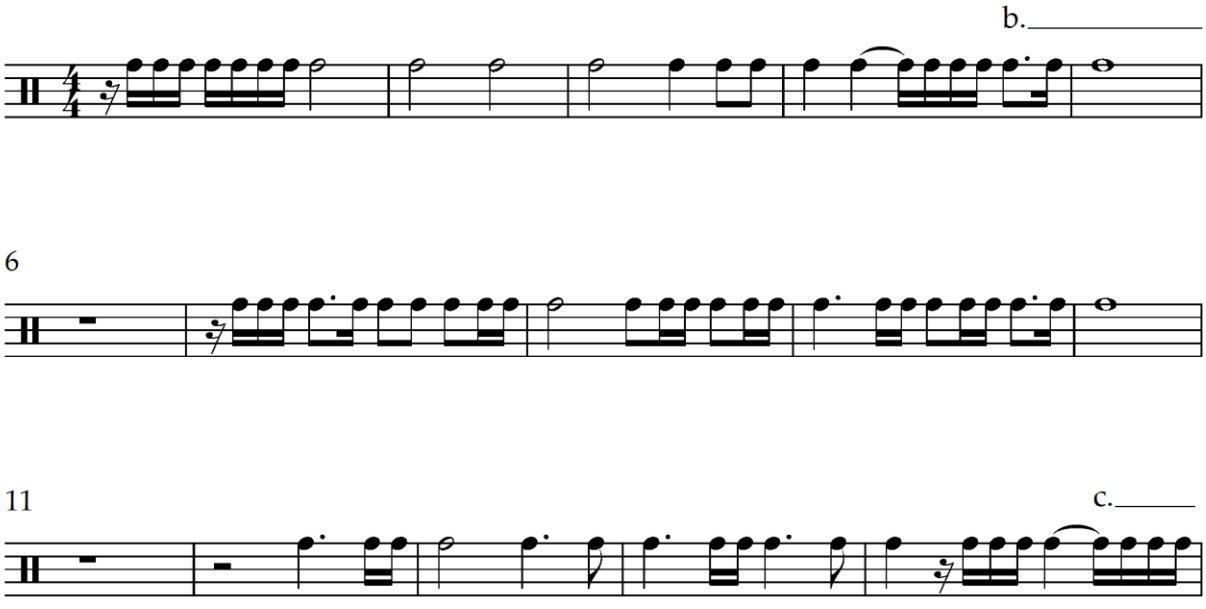
a. What is the name of this type of organ composition? What was its purpose during a worship service in mid-18th century Europe? (*4 points*)

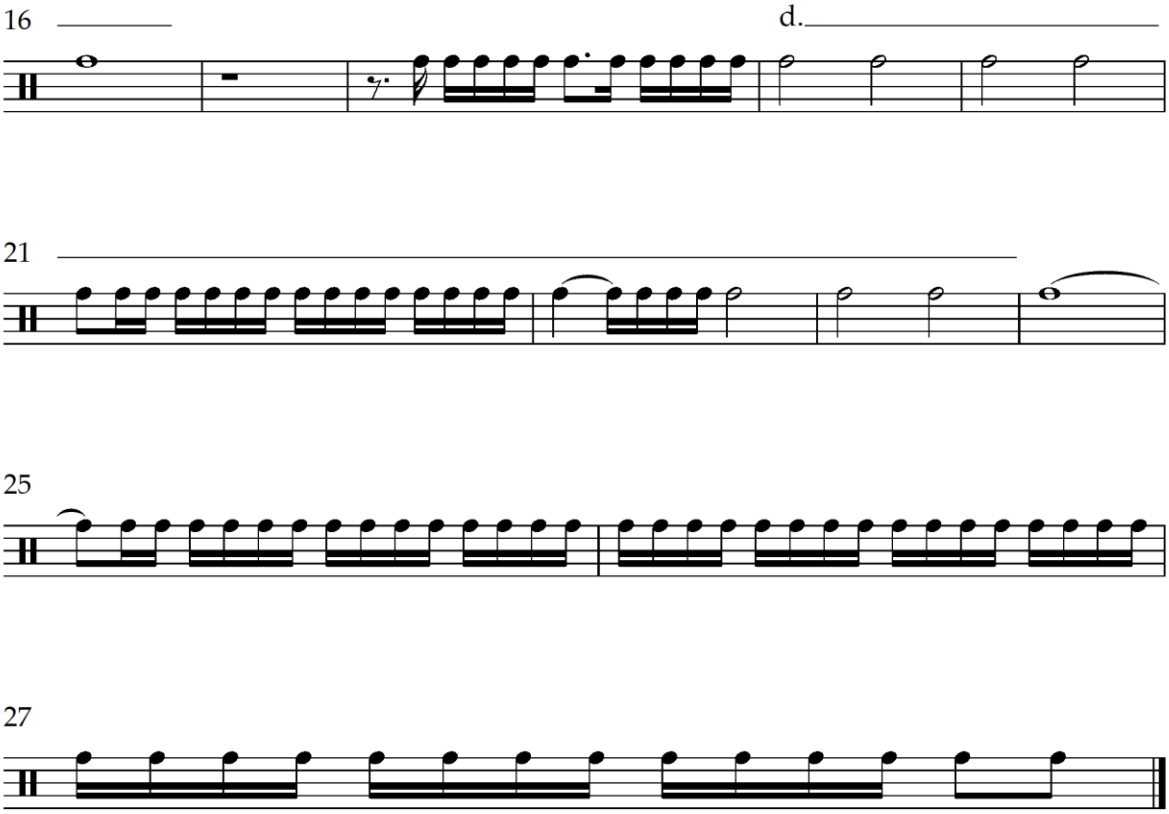
b. What is the cadence type between mm. 4-5? (*4 points*)

c. In mm. 15-16, there occurs a secondary cadence. What is the relationship of this cadential treatment to the original key? (*4 points*)

d. In mm. 19-24, using Roman numerals, identify the two secondary cadences. (*4 points*)

e. Identify a possible composer and date of composition. (*4 points*)





A 11. Aural Perception (continued)

Post-1750 (20 points)

For questions **a** and **e**, please write your answers on the answer sheets. For questions **b**, **c**, and **d**, please write your answers on the score below.

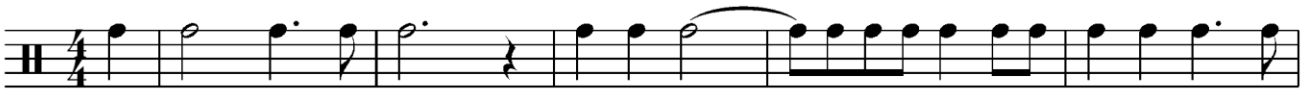
a. What registration is used for this piece? (*4 points*)

b. In mm. 6-7, there occurs a secondary cadence. What is the relationship of this cadential treatment to the original key? (*4 points*)

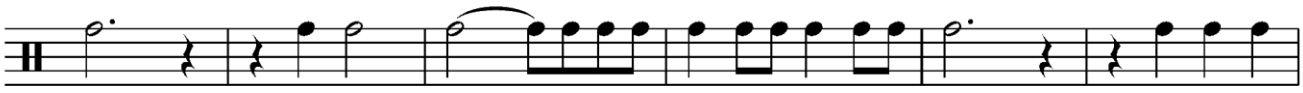
c. What compositional tool is employed in mm. 24-27 and 28-31? (*4 points*)

d. What does the shape and structure of the solo voice illustrate about its origin? (*4 points*)

e. Identify a composer and a possible date for this composition. (*4 points*)



6 b.



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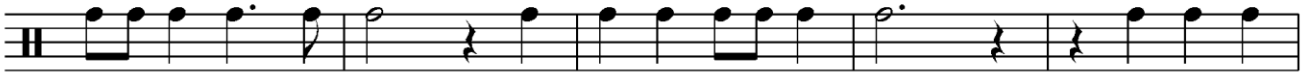

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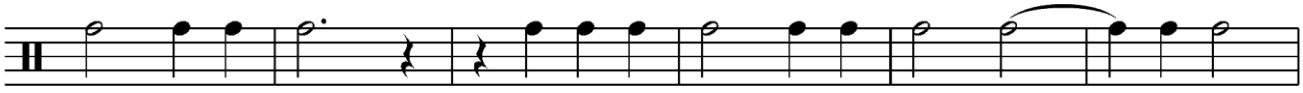
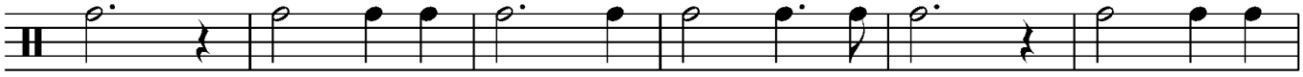


23 c.



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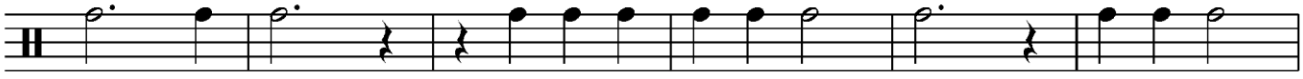

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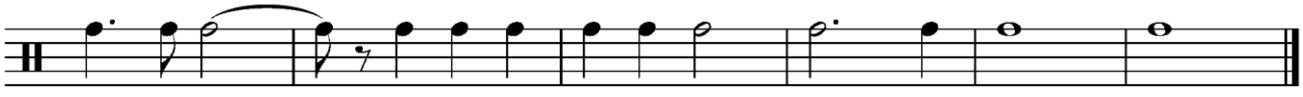
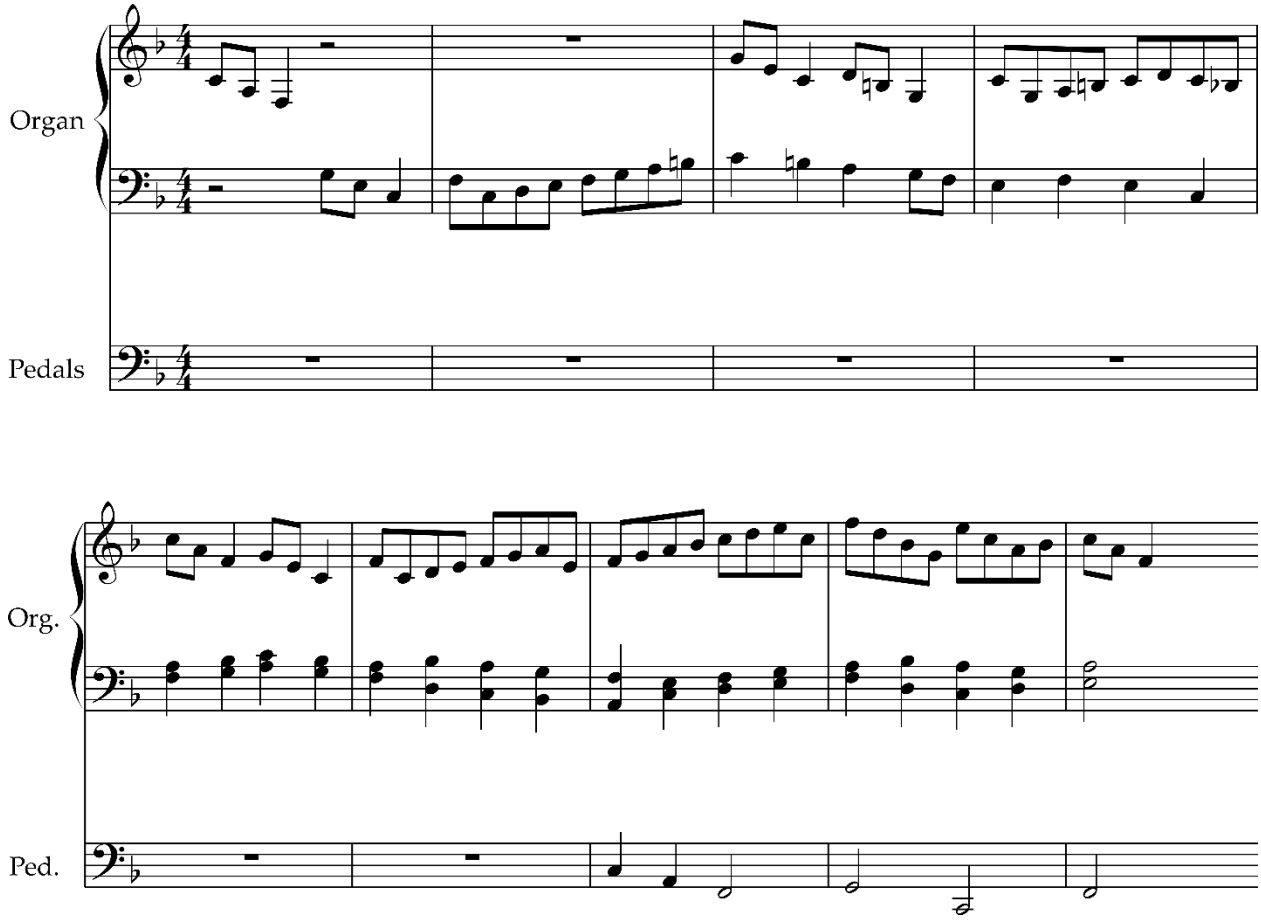


A 12. (30 points) **Composition.**

Continue, and bring to a conclusion in approximately 16 measures, the following passage for organ. The resulting composition should be idiomatic for the organ and remain complementary in style. The candidate must demonstrate a solid command of the tools of composition, including proper voice leading, a consistent and stylistically appropriate harmonic language, idiomatic writing for the instrument, and proper use of motivic development. Continuous writing in a specified number of parts is not required. You do not need to copy the given measures onto the answer sheet.



PROCTOR'S SHEET FOR EAR TESTS

Ear Tests are to be given with the provided pre-recorded audio files.
This Proctor's sheet for Ear Tests is for emergency use only if a malfunction prevents using AGO-provided equipment to play the ear test audio files.

(N.B.: only the proctor may see this sheet.)

SECTION II

SESSION II

EXAMINATION FOR ASSOCIATESHIP

June 6, 2025

A 10. Ear Tests. Instructions to the Proctor.

Proctor: Please inform the candidates that

a. Test A will be played four times;
b. they may begin writing as soon as the playing starts;
c. after the fourth performance of the test by the Proctor they will be allowed not more than three minutes to complete their writing.

The Proctor will:

a. state to the candidate(s) the key and time signature of Test A;
b. sound the tonic chord, holding it long enough to assure its acceptance.

The Proctor will then play Test A four times, following the metronome marking for the musical example as indicated on the candidate's answer sheet, allowing 30 seconds between each playing.

Test B is to be given at the conclusion of the three-minute period. The proctor will again:

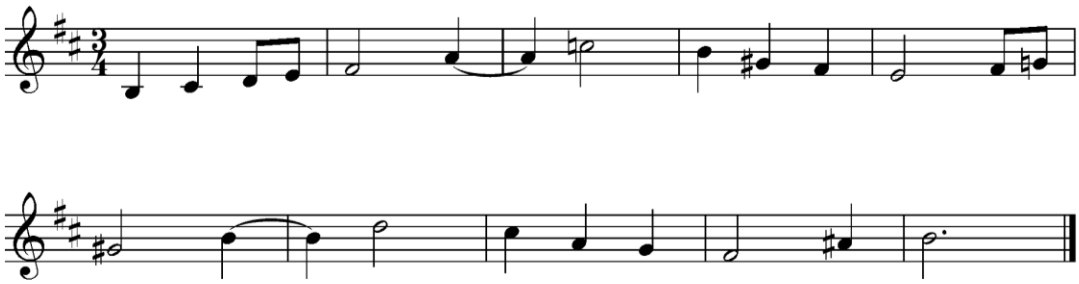
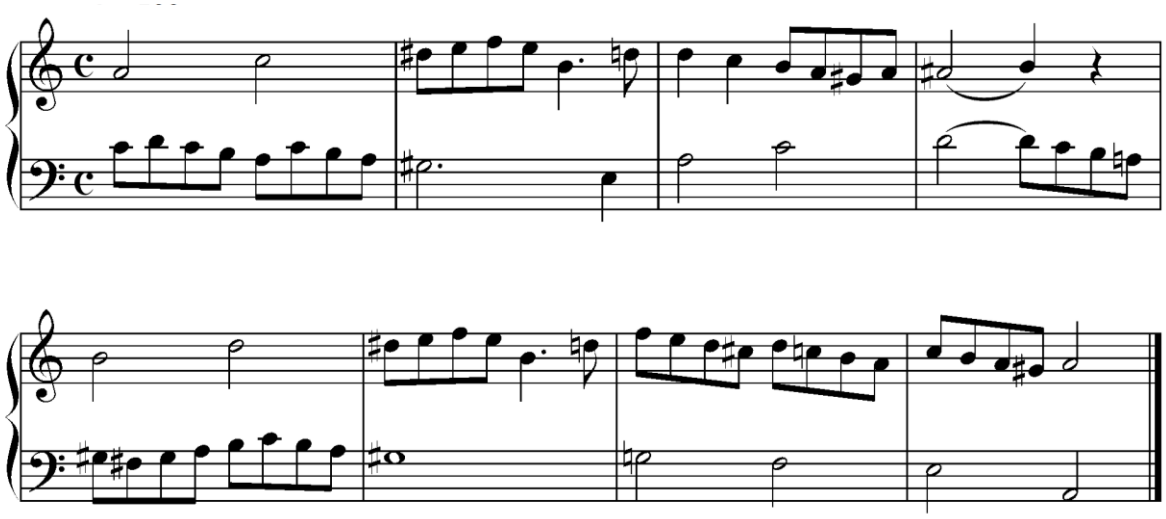
a. state the key and time signature, and
b. sound the tonic chord.

The Proctor will then play Test B four times, following the metronome marking for the musical example as indicated on the candidate's answer sheet, allowing thirty seconds between each playing. After the fourth performance of Test B, the candidates will be allowed not more than three minutes to complete their writing.

Notes in vertical intervals are to be played simultaneously and not arpeggiato.

A 10.

A. ♩ = 65



B. ♩ = 60