Candidate Code _____

American Guild of Organists

Colleague Examination

Spring

2025

Section 2

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

SECTION 2 – Keyboard Skills

C6 – C8

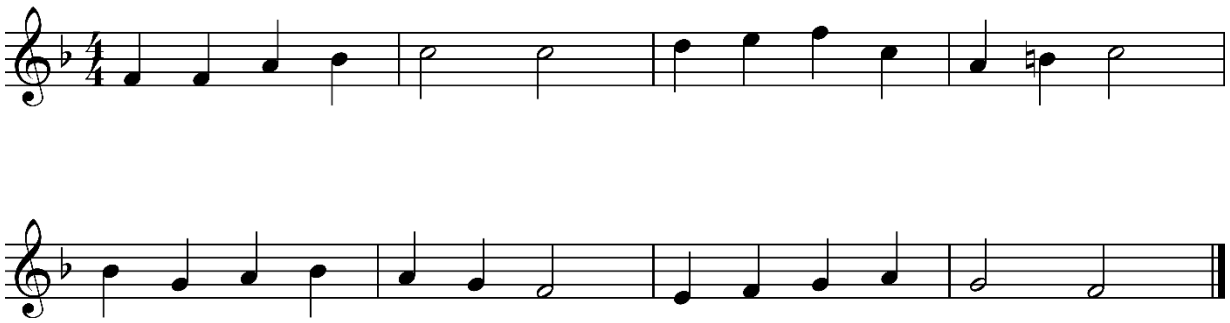
May 16, 2025

The candidate is to examine C6 – C8 for a maximum of 20 minutes prior to administration of the exam.

C6. (20 points) **Harmonization.** Do *a, b,* or *c*.

a. Supply a stylistically appropriate accompaniment to this hymn tune.

RAVENSHAW



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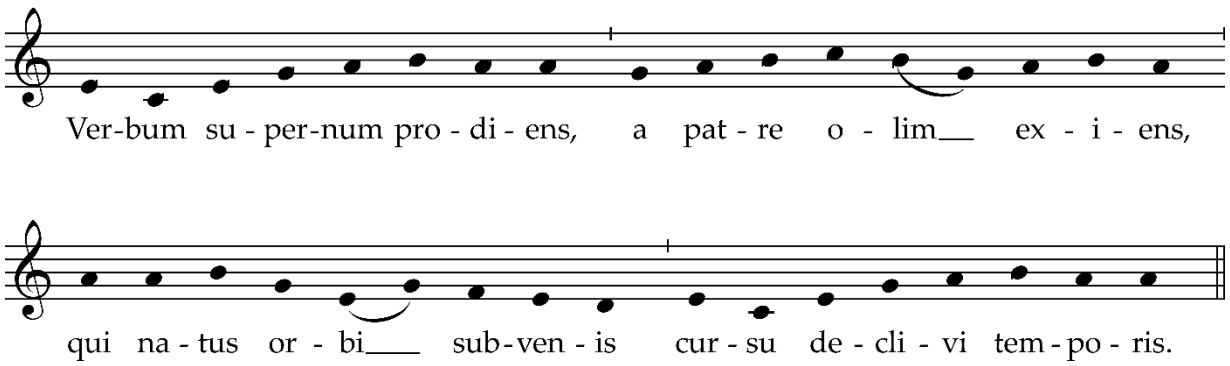
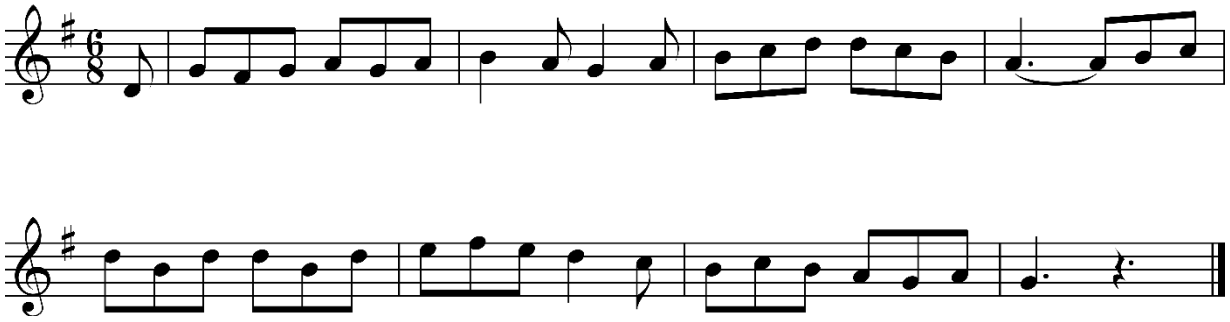
b. Supply a stylistically appropriate accompaniment to this plainsong melody.



c. Supply a stylistically appropriate accompaniment to this folk-style melody.

trad. German

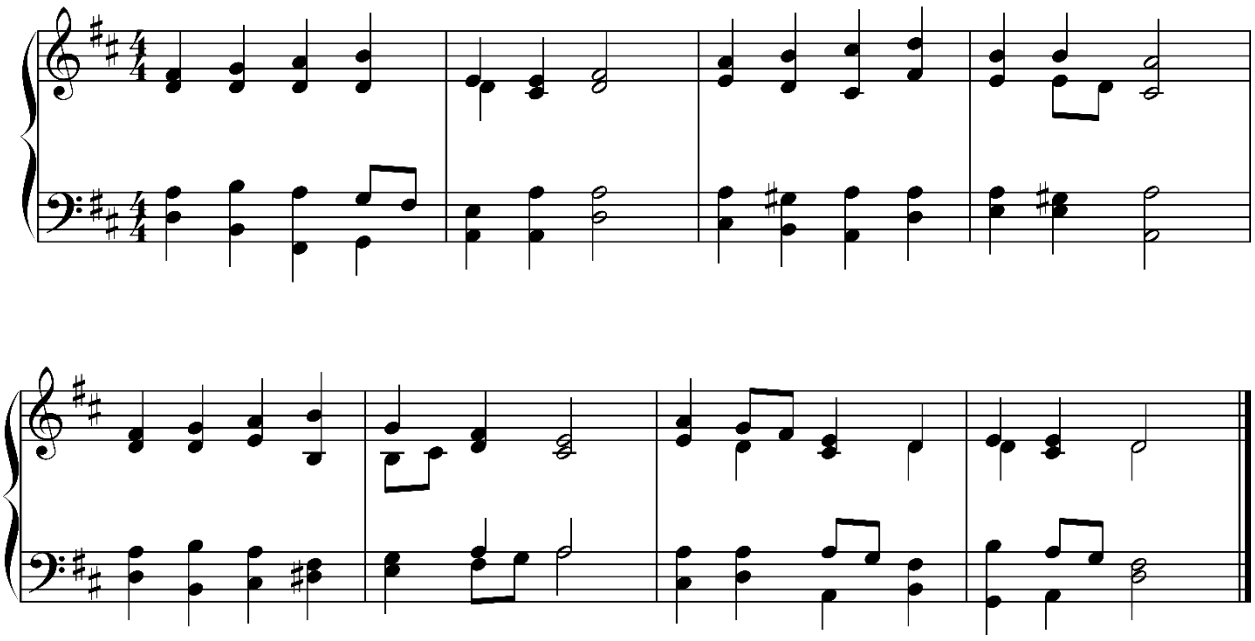
Lilting



C7. (20 points) **Transposition.**

Transpose the following passage down a whole step and up a half step.
Do NOT play it first in the original key. The use of pedals is optional.

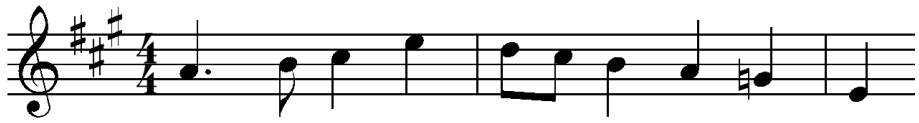
SONG 13



C8. (20 points) **Improvisation.** Do *a, b,* or *c.*

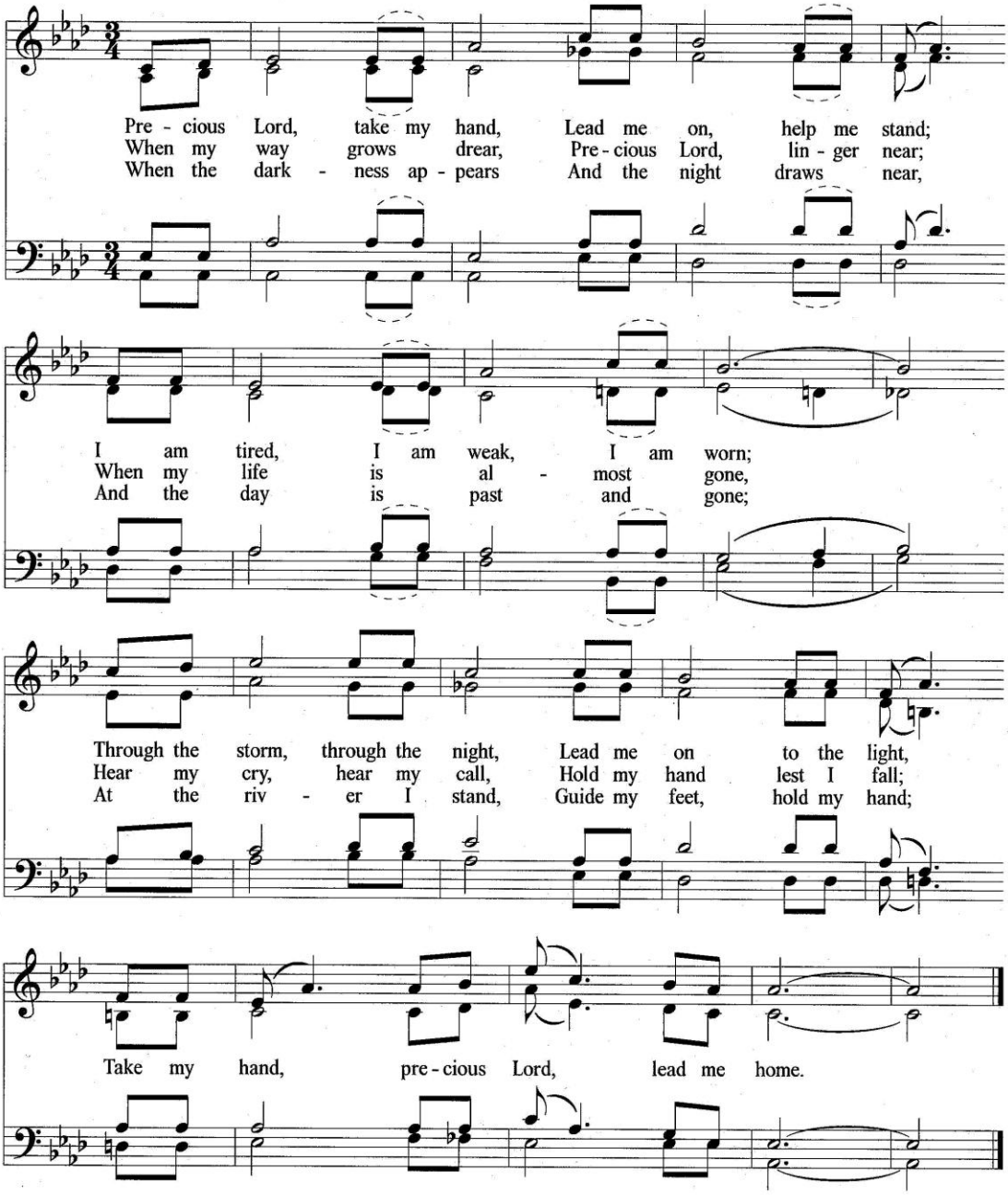
a. Improvise two clearly defined phrases, each about 4 measures long:
First phrase: Begin in B-flat major and modulate to F major.
Second phrase: Begin in F major and modulate to C major.

b. Improvise a short piece of about 16 measures on the following melodic motive. The first half should modulate from A major to D major; the second half should modulate from D major back to A major.



c Using the Examination Hymn Booklet 2023, provide a modulating bridge of about 30 seconds in length between PRECIOUS LORD ("Precious Lord, Take My Hand" p.24) and LAUDES DOMINI ("When Morning Gilds the Skies," p. 28). Begin by playing the final phrase of the first hymn; and, after the bridge, conclude by playing the first phrase of the second hymn.

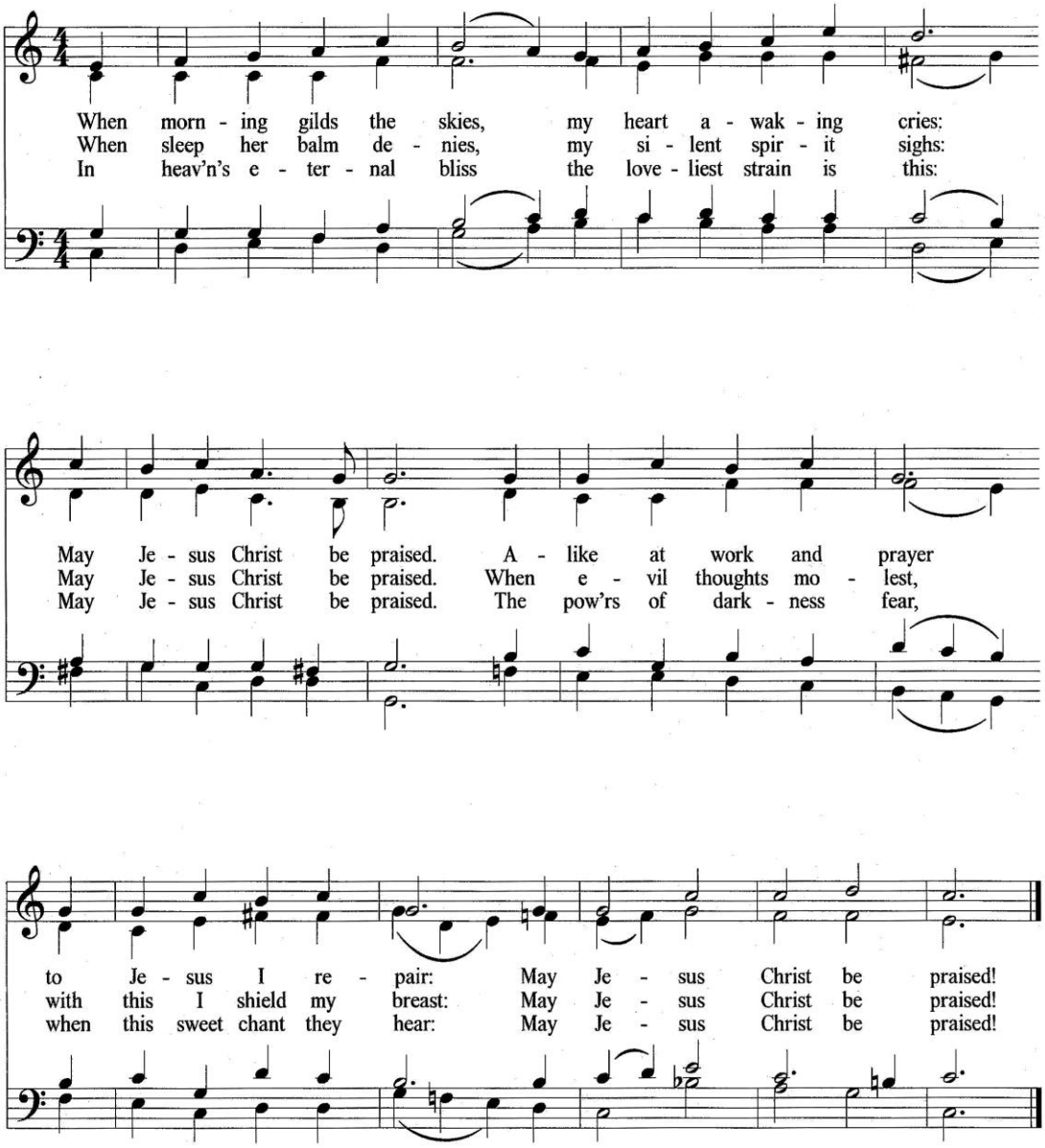
Precious Lord, Take My Hand



Thomas A. Dorsey 1899-1993

PRECIOUS LORD Irregular
George N. Allen 1812-1877

When Morning Gilds the Skies



German ca. 1800
Tr. Edward Caswall 1814-1878

LAUDES DOMINI 6.6.6.D
Joseph Bamby 1838-1896

Candidate Code_____

SIGHT – READING

COLLEAGUE EXAMINATION

May 16, 2025

This paper is not to be given to the candidate until the moment to sight–read.

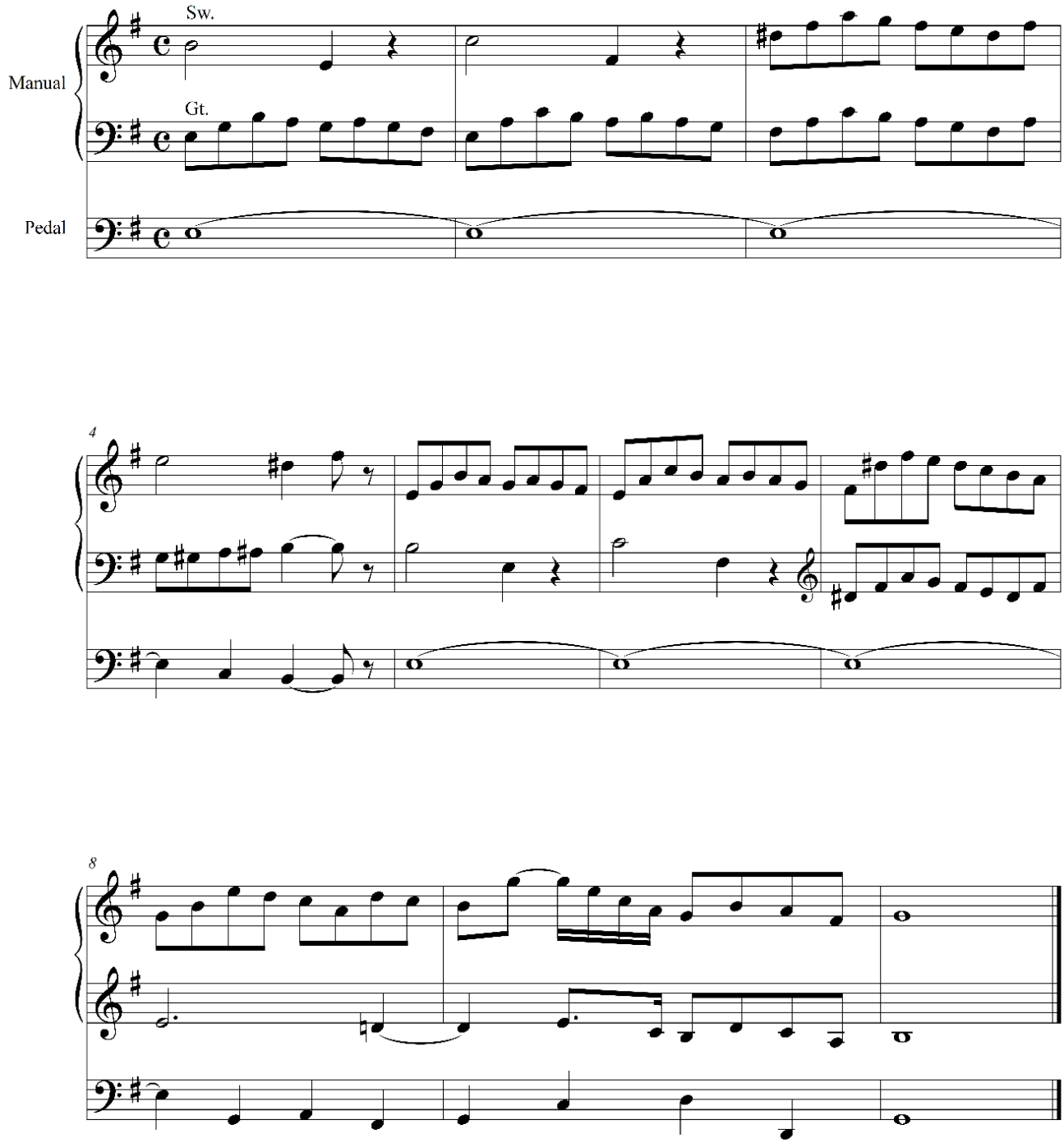
C5. (20 points) **Sight-reading.** Play the passage on the back of this page at sight.

(You have up to two minutes to scan this exercise before playing.)

Sw - 8, 4, (2)
Gt - 8, 4
Ped - 16, 8, (4)

(♩ = 72)

Christian H. Rinck (1770-1846)



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Spring

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Section 3

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SECTION 3 – Paperwork Tests

C9 – C13

May 16, 2025

Two hours allowed

C9. (20 points) **Ear test.**

The candidate will supply the missing pitches from an audio recording and write them in the score provided in the answer sheets. The audio recording will be played four times.

C10. (20 points) **Aural Perception.**

On the answer sheet is a skeleton score representing the final 18 measures of a passage of organ music, which begins and ends in C Major. The score notates the rhythm of the highest sounding part. The passage will be played four times, with 45 seconds between all playings. *The answers for questions 1, 2, 4, and 5. are to be written above the score printed on the answer sheet.*

1. Using Roman numerals, identify the chord on m. 3, beat 3, and m. 4, beat 1, and indicate how it resolves. (4 points)

2. Describe the two nonharmonic tones employed on the downbeat of m. 8. (2 points)

3. Identify the harmony outlined in mm. 13-16. (2 points)

4. How does that harmony change on beat 3 of m. 16, and what is the resulting final cadence? (4 points)

5. What compositional tool is used in mm. 1-13? (2 points)

6. What registration are you hearing? (2 points)

7. Suggest a possible composer and date of composition. (4 points)

C11. (20 points) **Fugal exposition analysis.**

Examine the given score excerpt and answer the following questions:

1. What is the key? (2 points)

2. How many voices are there in this fugal exposition? (2 points)

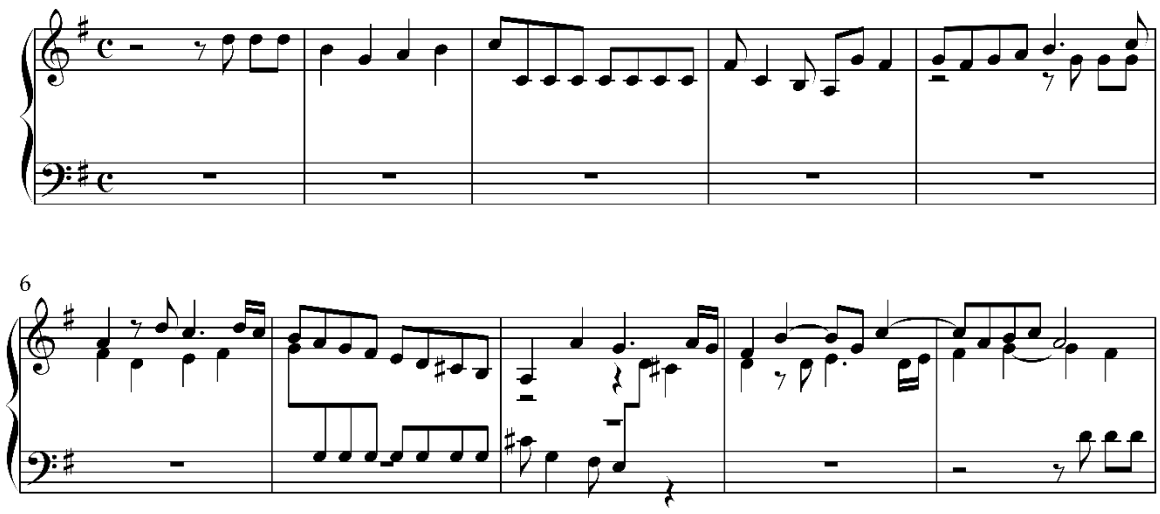
3. Which type of answer is heard in this fugal exposition — real or tonal? Provide a Brief explanation. (2 points)

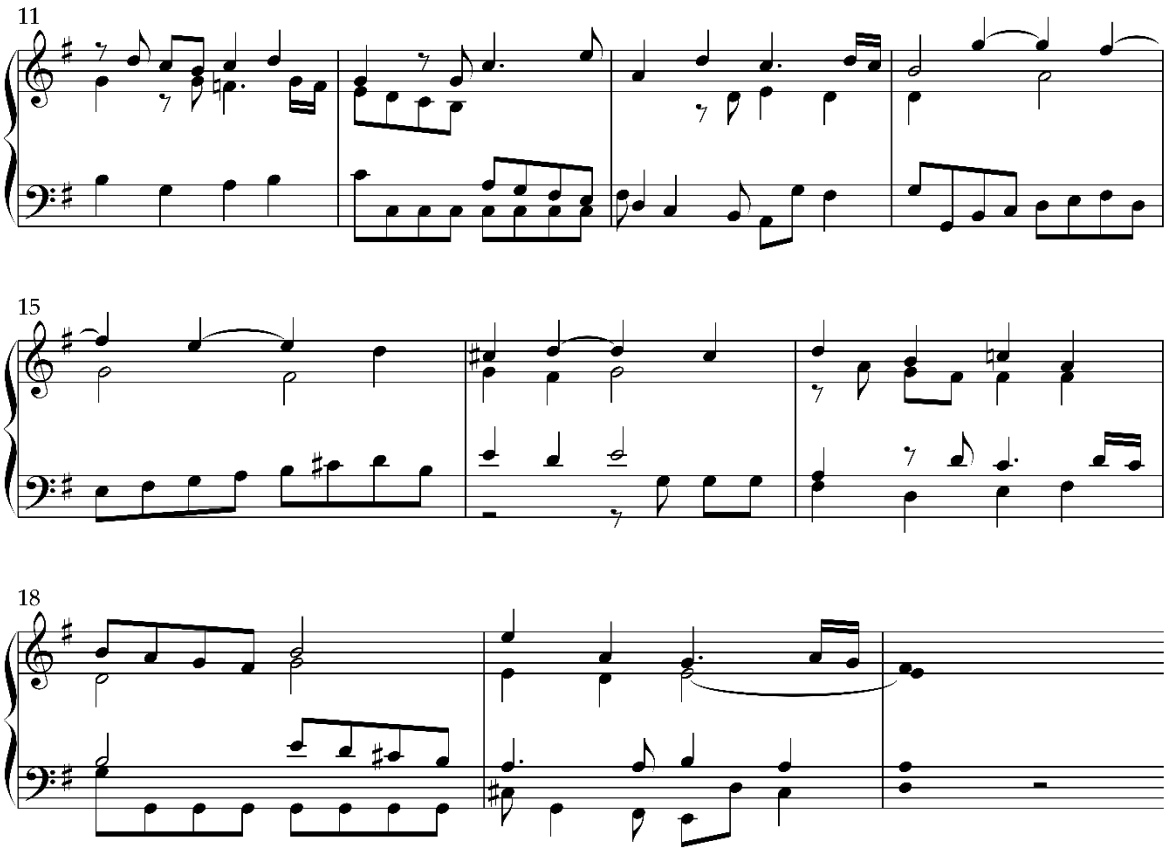
4. List the order of voice entries by completing the table found on the answer sheet. The solution for the first entry has been completed for you. (12 points)

5. How many recuring countersubjects are there? Circle the correct answer on the answer sheet. (2 points)

Score for C 11

G.F. Handel





C12. (20 points) **Continuo realization.**

Write three-voice, right-hand chords on the empty staff above a bass line with figures. See answer sheet.

C13. (20 points) **Analysis.**

1. Examine the score for C13 and identify the overall form of the piece, i.e., binary, ternary, rondo, sonata form, etc. (3 points)

2. Using capital letters, i.e., A, B, etc., chart the structure, identifying the main sections. (3 points)

3. Beginning at the upbeats to measures 21-22 and 25-26, what is the compositional technique? (2 points)

4. What is the musical strategy for measures 81-93? Select either a, b, or c. (2 points)

    a. Transition
    b. Coda
    c. Introduction

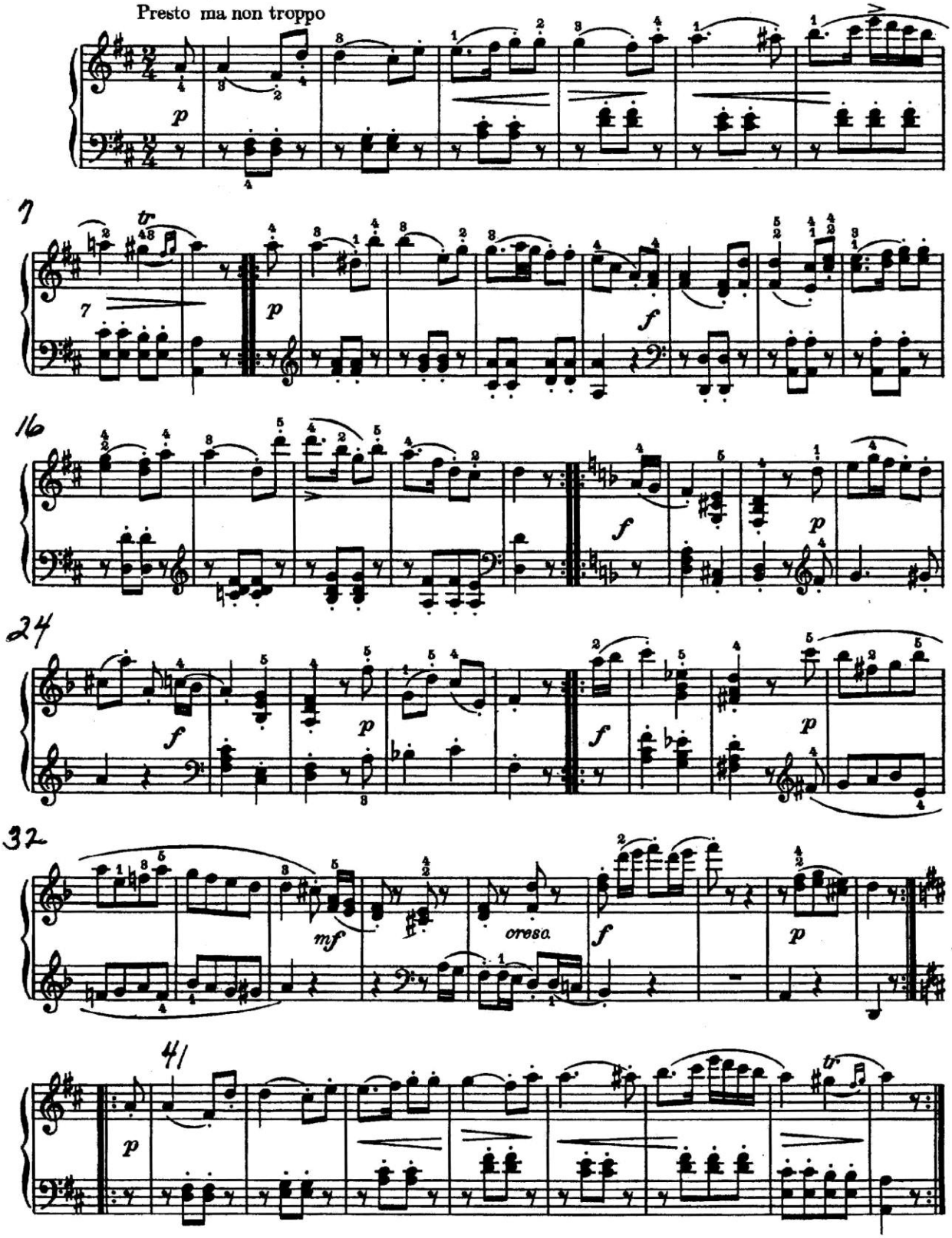
(*continued on back page* →)

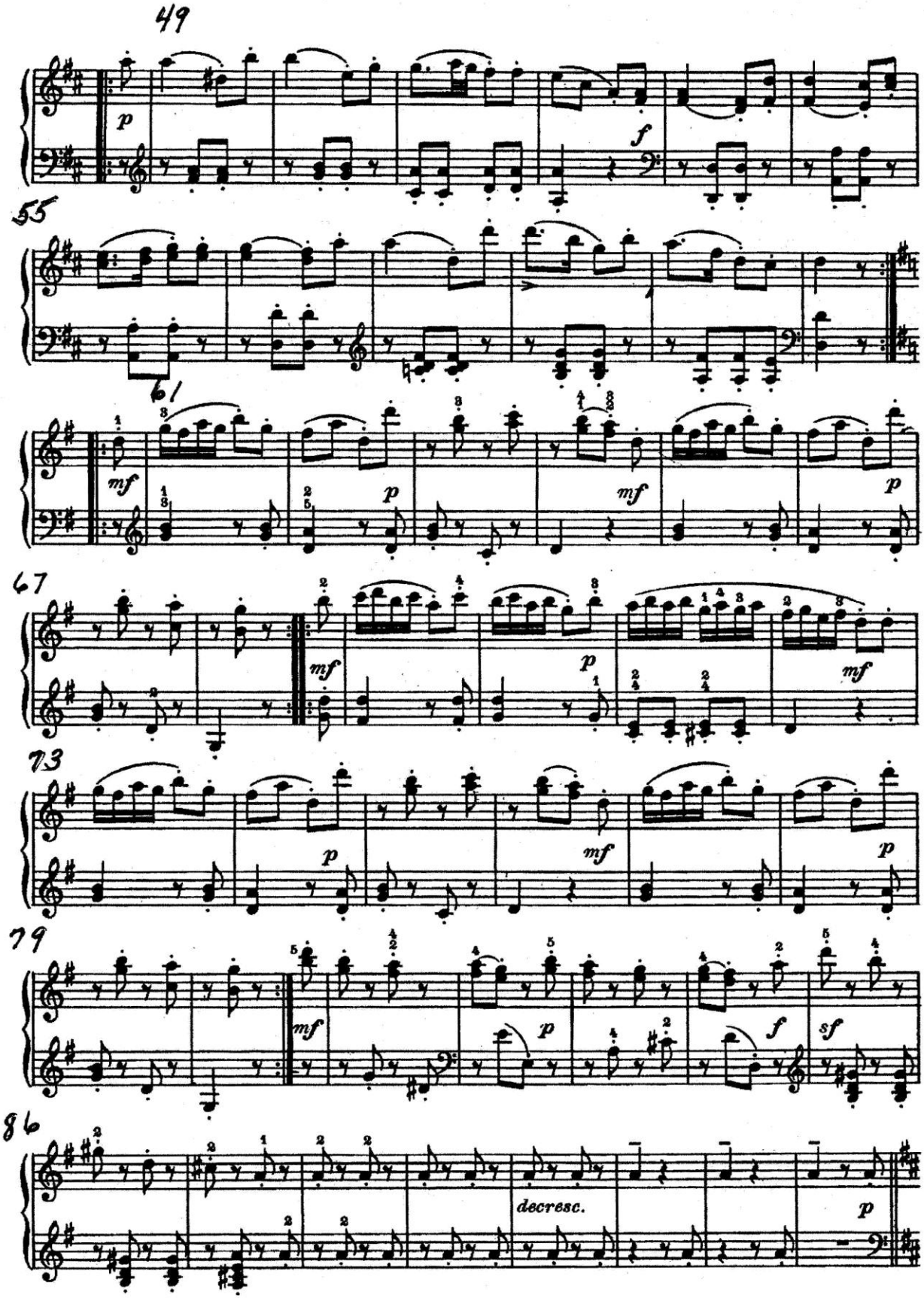
5. What is the bass style from measures 102-109? (3 points)

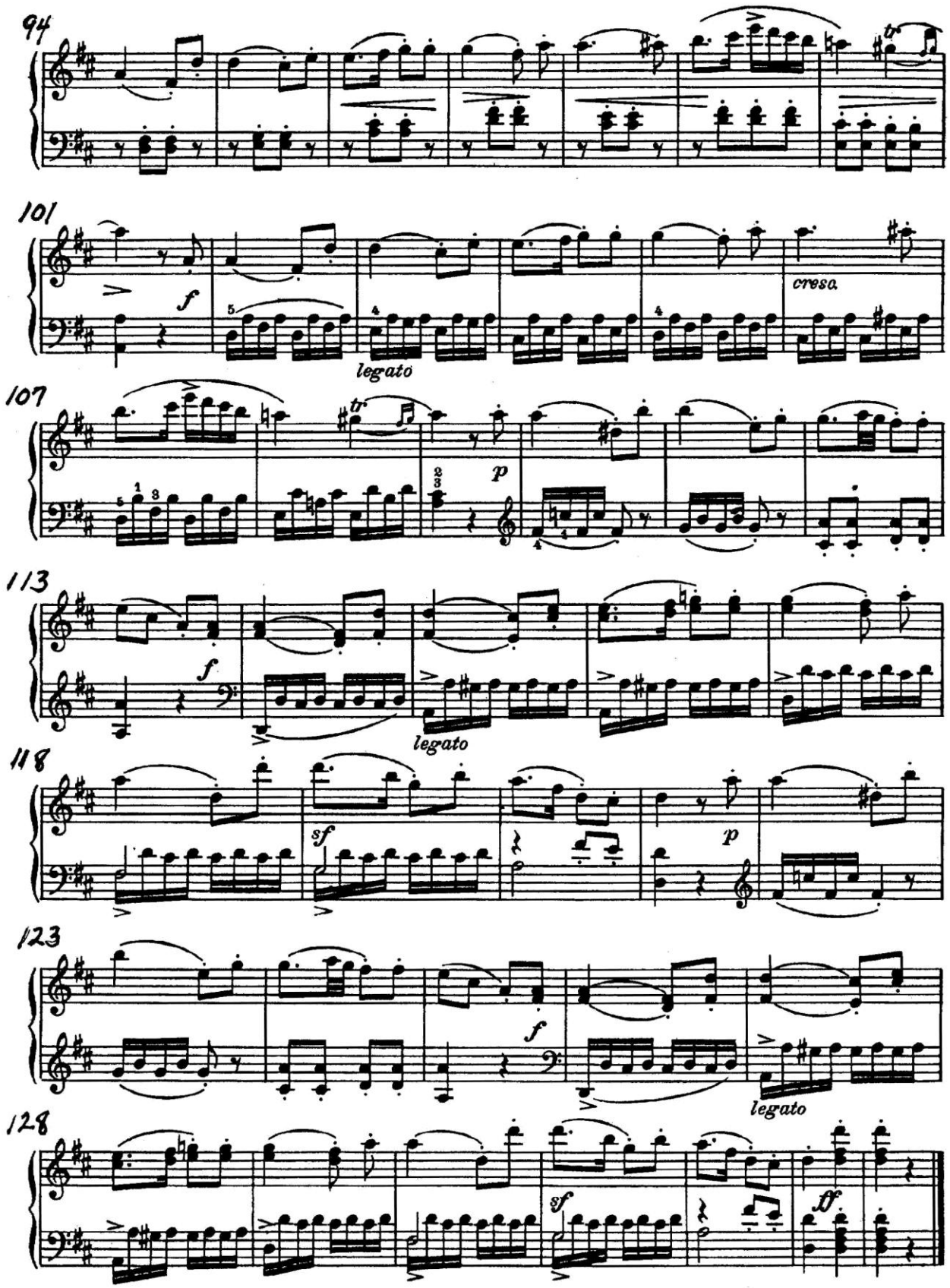
6. Using Roman numerals, analyze the opening phrase which appears on the answer sheet. Identify by measure numbers four other sections in the composition where this chord progression appears. (5 points)

7. Give an opinion as to the composer and approximate date of the composition. (2 points)

Score for C 13




49
p
f
55
61
mf
p
mf
p
67
mf
p
mf
73
p
mf
p
79
mf
p
f
sf
86
decresc.
p


94
101
f
legato
cresc.
107
p
113
f
legato
118
sf
p
123
f
legato
128
sf
ff