

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



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

Ver-bum su - per-num pro - di - ens, a pat - re o - lim__ ex - i - ens,
qui na - tus or - bi__ sub-ven - is cur - su de - cli - vi tem - po - ris.

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

trad. German

Lilting

Ver-bum su - per-num pro - di - ens, a pat - re o - lim__ ex - i - ens,
qui na - tus or - bi__ sub-ven - is cur - su de - cli - vi tem - po - ris.

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

The image shows two systems of musical notation for piano accompaniment. Both systems are in D major (two sharps) and 4/4 time. The first system consists of four measures. The second system consists of four measures and ends with a double bar line. The notation includes treble and bass clefs, a key signature of two sharps, and a 4/4 time signature. The music features chords and moving lines in both hands.

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

Pre - cious Lord, take my hand, Lead me on, help me stand;
 When my way grows drear, Pre - cious Lord, lin - ger near;
 When the dark - ness ap - pears And the night draws near,

I am tired, I am weak, I am worn;
 When my life is al - most gone,
 And the day is past and gone;

Through the storm, through the night, Lead me on to the light,
 Hear my cry, hear my call, Hold my hand lest I fall;
 At the riv - er I stand, Guide my feet, hold my hand;

Take my hand, pre - cious Lord, lead me home.

Thomas A. Dorsey 1899-1993

PRECIOUS LORD Irregular
 George N. Allen 1812-1877

When Morning Gilds the Skies

When morn - ing gilds the skies, my heart a - wak - ing cries:
 When sleep her balm de - nies, my si - lent spir - it sighs:
 In heav'n's e - ter - nal bliss the love - liest strain is this:

May Je - sus Christ be praised. A - like at work and prayer
 May Je - sus Christ be praised. When e - vil thoughts mo - lest,
 May Je - sus Christ be praised. The pow'rs of dark - ness fear,

to Je - sus I re - pair: May Je - sus Christ be praised!
 with this I shield my breast: May Je - sus Christ be praised!
 when this sweet chant they hear: May Je - sus Christ be praised!

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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)

Manual

Pedal

4

8

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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 recurring countersubjects are there? Circle the correct answer on the answer sheet. (2 points)

Score for C 11

G.F. Handel

The image displays two systems of musical notation for a fugal exposition. The first system consists of five measures. The treble clef staff begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains whole rests for all five measures. The second system begins at measure 6. The treble clef staff contains five measures of music: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The bass clef staff contains five measures of music: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note B2. The key signature is one sharp (F#) and the time signature is common time (C).

11

15

18

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

Presto ma non troppo

Musical notation for measures 1-6. The score is in G major and 2/4 time. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 1, 1). The left hand provides a steady accompaniment with chords and eighth notes. A piano (*p*) dynamic marking is present.

Musical notation for measures 7-15. Measure 7 is marked with a *tr* (trill) and a *p* dynamic. The right hand continues with slurs and fingerings. The left hand has a *f* (forte) dynamic marking in measure 10.

Musical notation for measures 16-23. The right hand has slurs and fingerings. The left hand has a *f* dynamic in measure 17 and a *p* dynamic in measure 22.

Musical notation for measures 24-31. The right hand has slurs and fingerings. The left hand has a *f* dynamic in measure 24, a *p* dynamic in measure 25, and a *f* dynamic in measure 28.

Musical notation for measures 32-40. The right hand has slurs and fingerings. The left hand has a *mf* (mezzo-forte) dynamic in measure 32, a *rit.* (ritardando) marking in measure 33, a *rit.* marking in measure 34, a *f* dynamic in measure 35, and a *p* dynamic in measure 38.

Musical notation for measures 41-48. The right hand has slurs and fingerings. The left hand has a *p* dynamic in measure 41. The piece concludes with a *tr* (trill) in the right hand in measure 48.

49

Musical notation for measures 49-54. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. Dynamics include piano (*p*) and forte (*f*).

55

Musical notation for measures 55-60. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The piece concludes with a double bar line.

Musical notation for measures 61-66. This section includes fingerings (1-5) and dynamics such as mezzo-forte (*mf*) and piano (*p*).

67

Musical notation for measures 67-72. This section features more complex fingerings and dynamics, including mezzo-forte (*mf*) and piano (*p*).

Musical notation for measures 73-78. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

79

Musical notation for measures 79-85. This section includes various fingerings and dynamics, ranging from mezzo-forte (*mf*) to fortissimo (*sf*).

86

Musical notation for measures 86-90. The piece concludes with a decrescendo (*decresc.*) and a final piano (*p*) dynamic.

94

Musical score for measures 94-100. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#).

101

Musical score for measures 101-106. The right hand continues the melodic line. The left hand has a more active role with sixteenth-note patterns. Performance markings include *f* (forte) and *legato*. A *cresc.* (crescendo) marking is present in the right hand.

107

Musical score for measures 107-112. The right hand includes a trill in measure 107. The left hand features a triplet in measure 107. Performance markings include *p* (piano) and *legato*.

113

Musical score for measures 113-117. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Performance markings include *f* (forte) and *legato*.

118

Musical score for measures 118-122. The right hand continues the melodic line. The left hand has a rhythmic accompaniment. Performance markings include *sf* (sforzando) and *p* (piano).

123

Musical score for measures 123-127. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Performance markings include *f* (forte) and *legato*.

128

Musical score for measures 128-133. The right hand continues the melodic line. The left hand has a rhythmic accompaniment. Performance markings include *sf* (sforzando) and *ff* (fortissimo).