Candidate Code _____

American Guild of Organists

Colleague Examination

Fall

2025

Section 1

Part 2

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

PART 2 – Keyboard Skills

C6 – C8

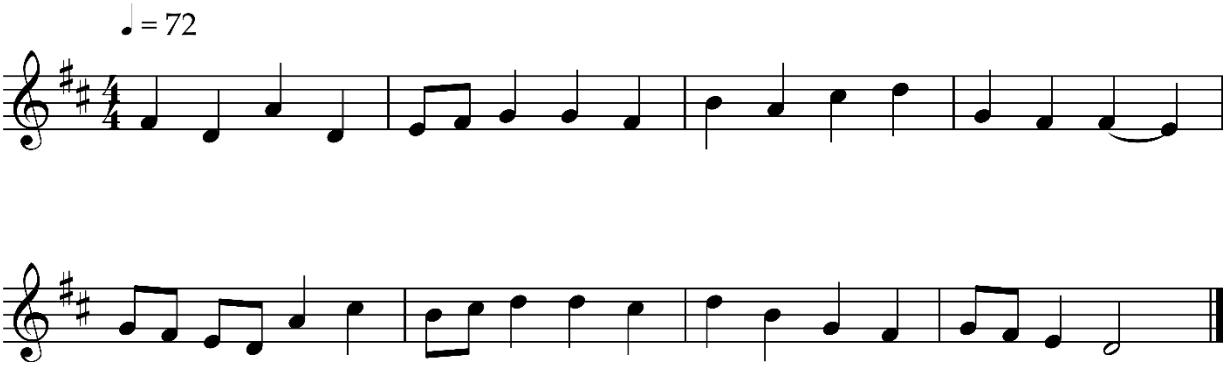
November 14, 2025

The candidate is to examine C6 – C8 for a maximum of 30 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.

HALTON HOLGATE



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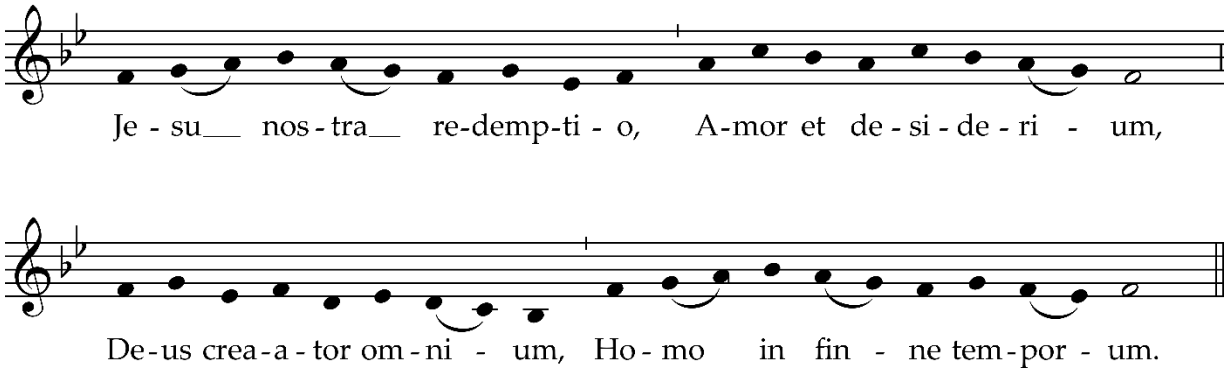
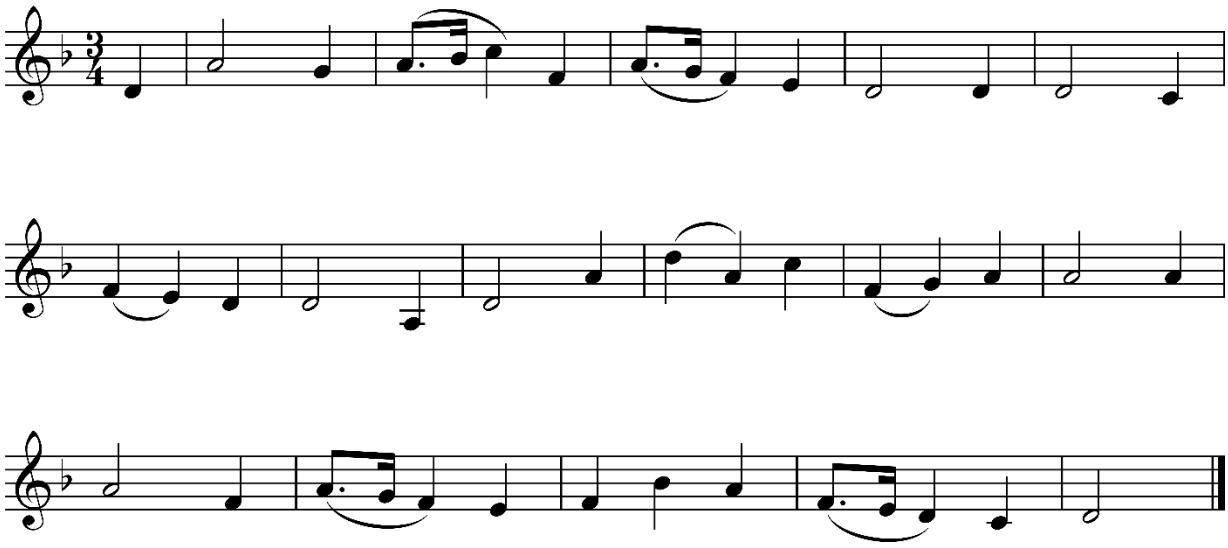
b. Supply a stylistically appropriate accompaniment to this plainsong melody.



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

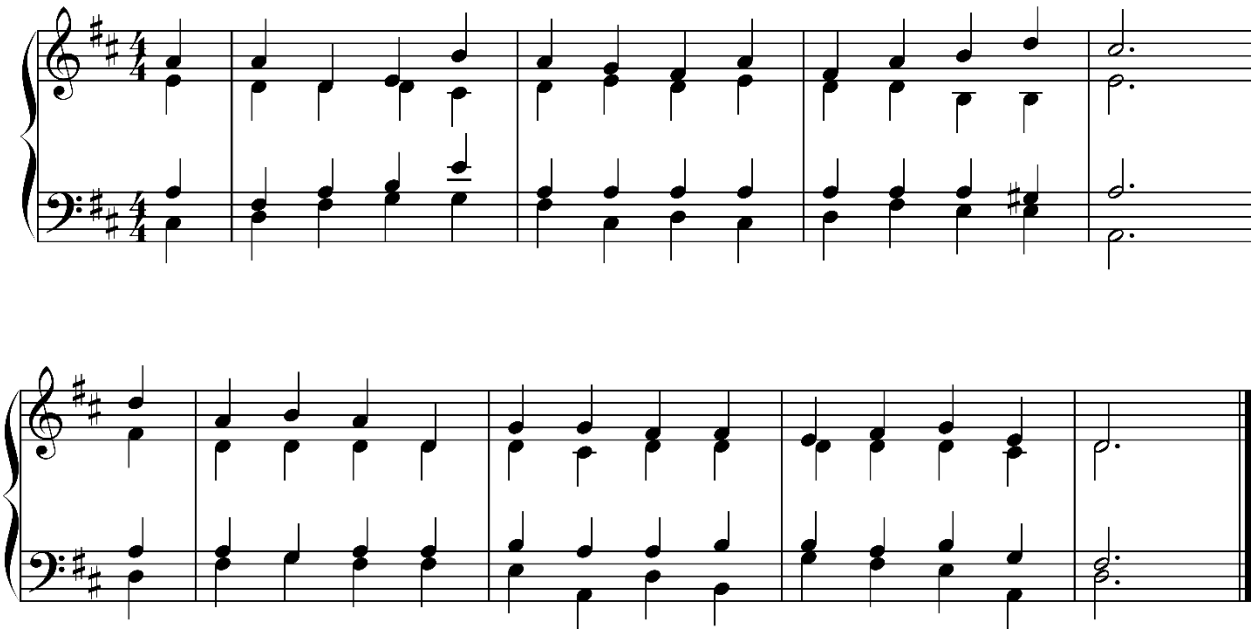
WHEN JESUS WEPT



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.

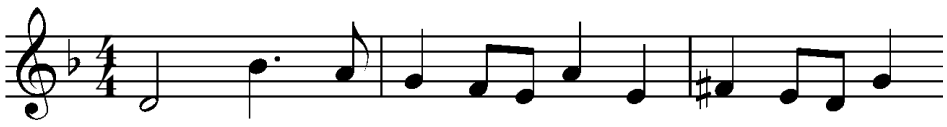
ST. FULBERT



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

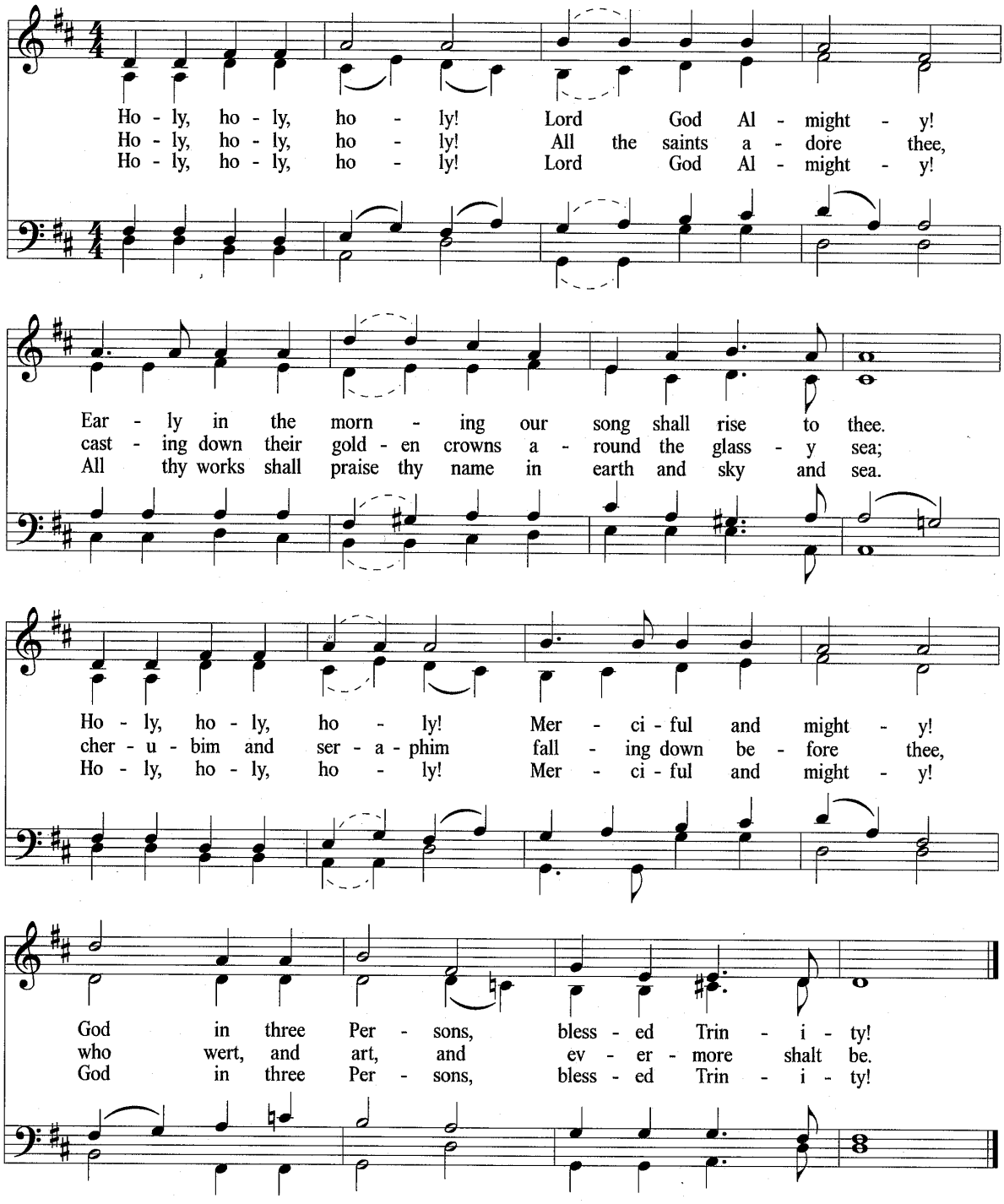
a. Improvise two clearly defined phrases, each about 4 measures long:
First phrase: Begin in E-flat major and modulate to F minor.
Second phrase: Begin in F minor and modulate to B-flat major.

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



c Provide a modulating bridge of about 30 seconds in length between NICEA ("Holy, Holy, Holy") and ST ANNE ("O God, Our Help in Ages Past"). The two hymns are printed on the following pages. Begin by playing the final phrase of the first hymn; and, after the bridge, conclude by playing the first phrase of the second hymn.

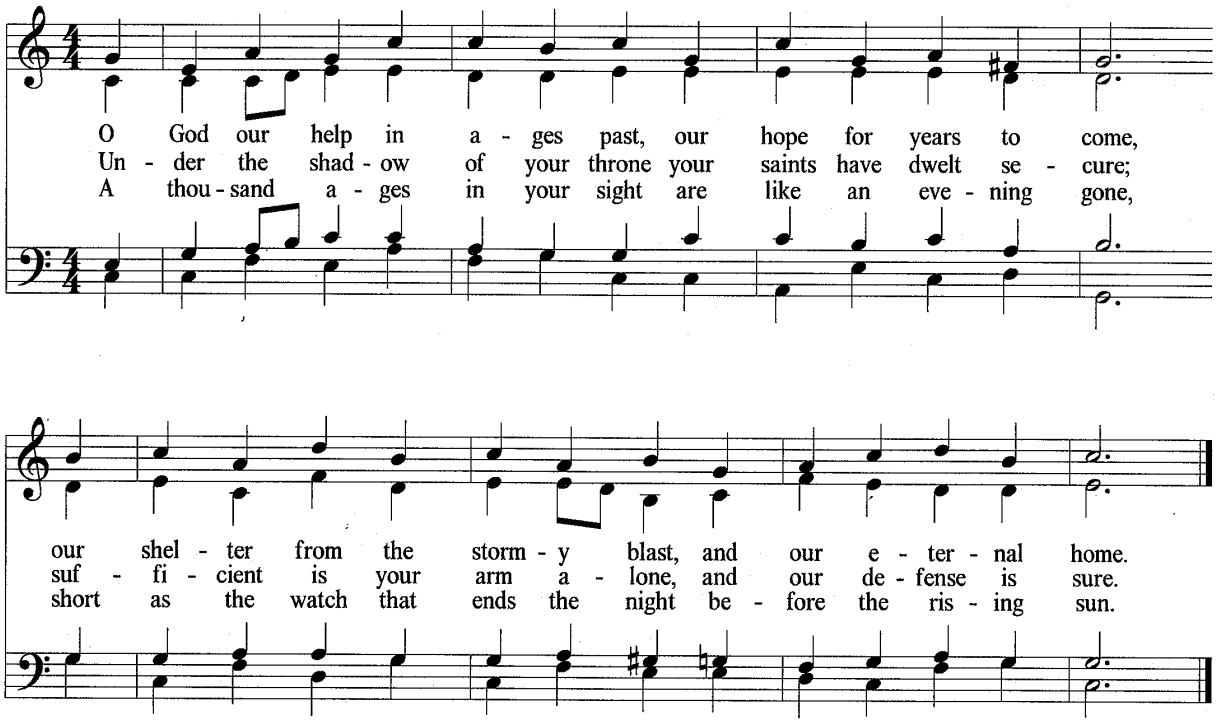
Holy, Holy, Holy!



Reginald Heber 1783-1826

NICEA 11.12.12.10
John B. Dykes 1823-1876

O God, Our Help in Ages Past



Isaac Watts 1674-1748

ST ANNE 8.6.8.6
William Croft 1678-1727

Candidate Code_____

SIGHT – READING

COLLEAGUE EXAMINATION

November 14, 2025

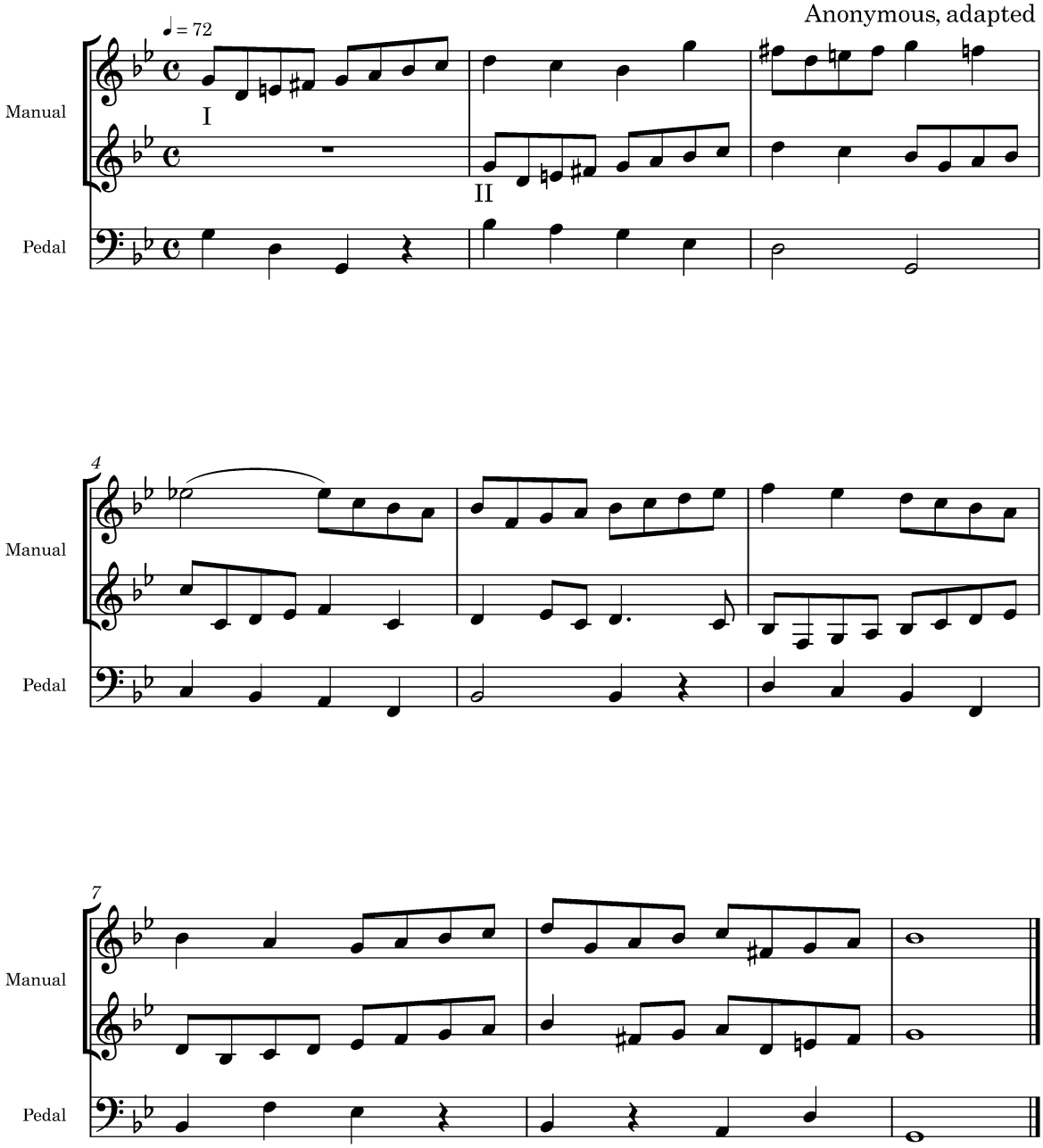
PROCTOR: This paper is not to be given to the candidate until the moment to sight–read.

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

CANDIDATE: You have up to two minutes to scan this exercise before playing.

I - 8, 4 (2)
II - 8, 4
Ped. - 16, 8 (4)

Anonymous, adapted



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SECTION 2 – Paperwork Tests

C9 – C13

November 14, 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.**

Please refer to the skeleton score on the answer sheet. This score represents the final 32 measures of a passage of organ music. It begins and ends in the key of G major, with all analysis questions in the key of G major. The score notes the rhythm of the highest sounding part. The passage will be played four times, with 45 seconds between all playings.

Listed below are eight compositional devices used in the musical example that you are hearing. **Choose five** from the list and identify each one by writing them where they occur on the skeleton score next to the appropriate letter (i.e., a, b, c, etc.) **Note that only five answers are required**. If more than five answers are written on the score, only the first five will be graded. Each answer is worth 3 points for a maximum of 15 points. Two additional questions appear on the following page. (15 points)

1. Deceptive cadence
2. vii half dim. 6/5 of iii
3. V7/IV – IV – V6/V – V progression
4. Final statement of thematic material
5. 4/3 suspension
6. Minor i chord
7. ii 6/5 – V progression
8. vii dim. of V

Provide answers the following two questions regarding the C10 composition:
(Use answer sheet provided.)

i. What registration is used? (3 points)

j. What is the character/style of this piece? (2 points)

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

Examine the given score excerpt and answer the following questions:

1. What is the key? (1 point)

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

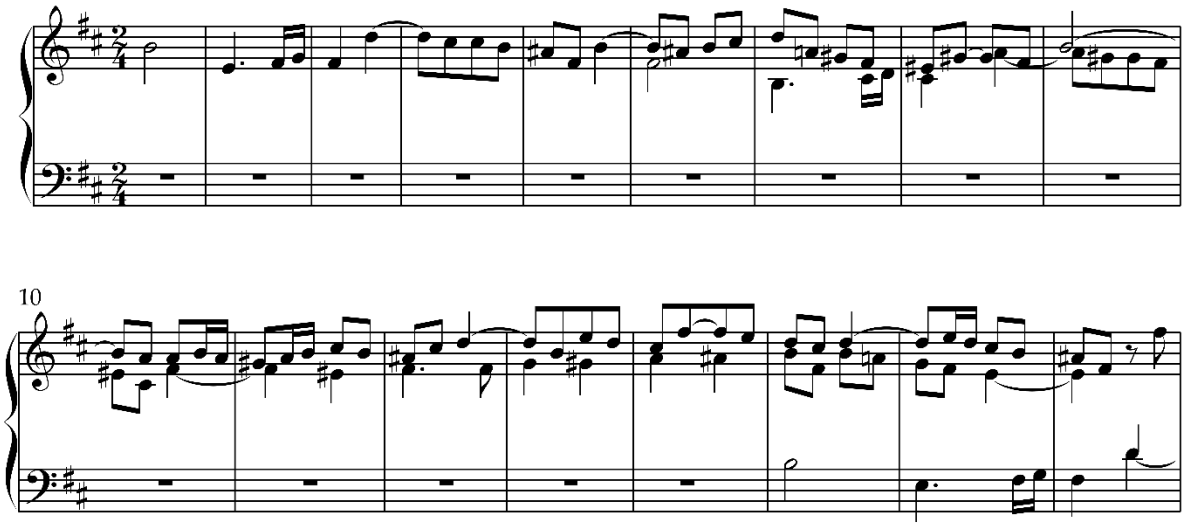
3. List the order of voices in the fugal exposition entries by completing the table found on the answer sheet. The solution for the first entry has been completed for you. (14 points)

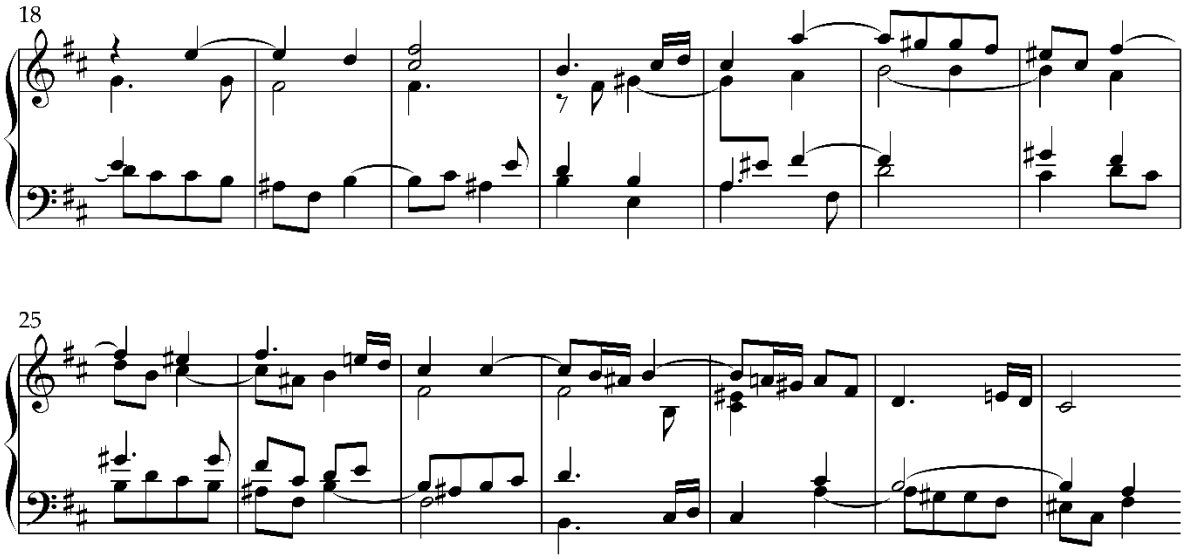
4. How many recuring countersubjects are there? Circle the correct answer on the answer sheet. (1 point)

5. What is the harmonic function of mm. 11-14? (2 points)

Score for C11

G.F. Handel





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

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

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

1. Using capital letters (A, B, etc.) chart the basic harmonic structure, identifying the main sections using measure numbers. (4 points)

2. Give a detailed analysis of measures 18-25. (2 points)

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

4. What is the compositional technique in measures 12 and 14? (2 points)

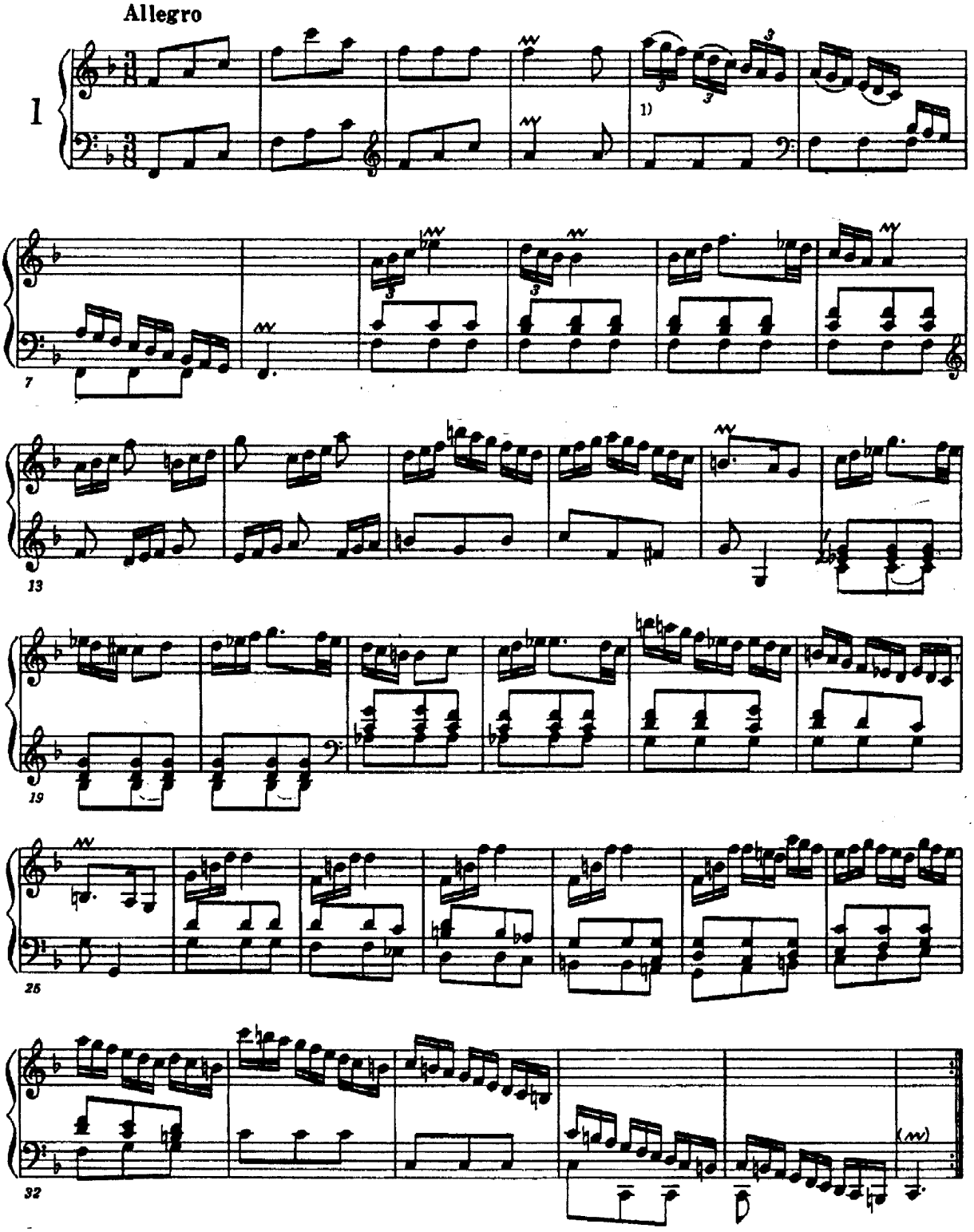
5. Cite examples of conjunct and disjunct motion. (2 points)

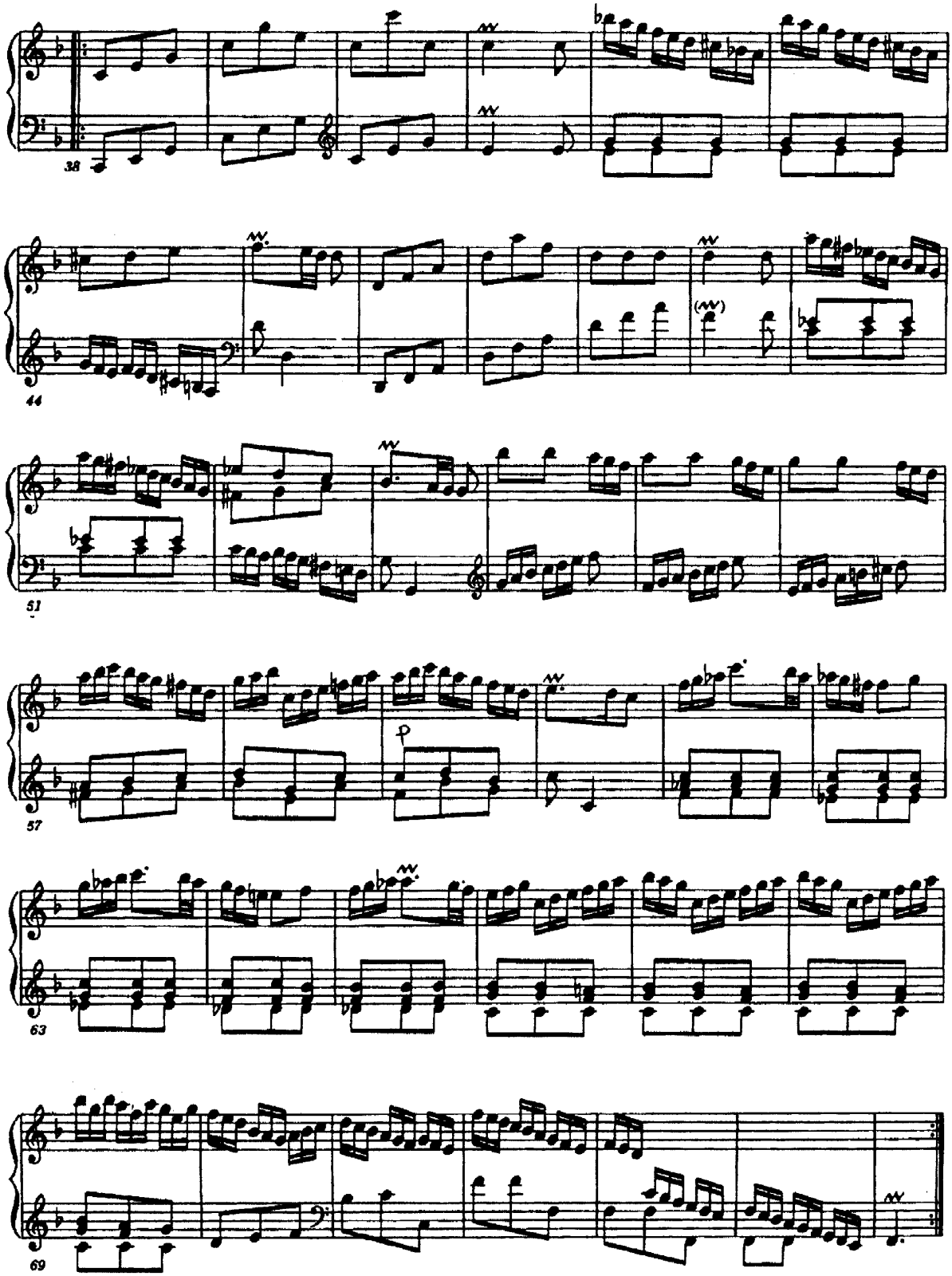
6. Identify the chord in measure 52, beat 1, using Roman numerals. (2 points)

7. In which measures does the composer write a descending bass line? (2 points)

8. Give an opinion as to the composer and approximate date of the composition. (3 points)

Score for C13

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