

AGO PROFESSIONAL CERTIFICATION REQUIREMENTS FOR 2025



EXAMINATION DATES

Service Playing Examination: Oct. 1, 2024, through Mar. 31, 2025 (application due between Sept. 1, 2024, and Feb. 1, 2025)

Colleague Examination: Nov. 15, 2024 (application due by Sept. 15, 2024); May 16, 2025 (application due by Mar. 15, 2025); and Nov. 14, 2025 (application due by Sept. 15, 2025)

Choir Master Examination: June 4, 2025 (application due by Apr. 1, 2025)

Associateship Examination: June 5 and 6, 2025 (application due by Apr. 1, 2025)

Fellowship Examination: June 5 and 6, 2025 (application due by Apr. 1, 2025)

ELIGIBILITY

In compliance with the status of the AGO as a not-for-profit educational organization, examinations are open to AGO members and nonmembers. Nonmembers will pay a surcharge. The Associateship, 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 is 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. To request a paper copy, 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. Candidates must contact the local chapter dean or exam coordinator to arrange date and location before completing the online application form.

Colleague Examination

For the fall 2024 exam, both Sections 1 (repertoire) and 2 (keyboard skills) of this exam may be taken on the same date, or each section may be taken singly. Starting with spring 2025, Sections 1 (repertoire), 2 (keyboard skills), and 3 (paperwork) may be taken on the same date, or each section may be taken singly. Any of the three sections may be taken again singly if any section was not passed on the first attempt. 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. Candidates must contact the local chapter dean or exam coordinator before completing the online application form to confirm that person's name and contact information and to be sure that person knows to find the appropriate location for the exam.

Choir Master, Associateship, and Fellowship Examinations

Both sections of these exams (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 exam 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. Candidates 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 exams and, for the Colleague exam 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 exam, candidates must indicate their desire for joint certification, and for the joint CAGO, candidates must also register with NPM. Certain options in each exam, indicated in the list of requirements, must be chosen. NPM joint certification candidates should be fully aware of all NPM certification requirements. Each exam will be graded by at least one examiner who is a member of NPM.

EXAMINATION FEES

Service Playing: \$225. Student rate, \$150.

Colleague: full exam, \$300; single section, \$150.

Student rate full exam, \$225; single section, \$125.

Choir Master: both sections, \$495; single section, \$295.

Student rate both sections, \$375; single section, \$250.

Associateship: both sections, \$450; single section, \$350.

Student rate both sections, \$325; single section, \$250.

Fellowship: both sections, \$450; single section, \$350.

Student rate both sections, \$325; single section, \$250.

Candidates for the Associateship, Choir Master, and Fellowship are initially required to take either the full exam (performance and paperwork) or one entire section at a time: practical work, consisting of performance of organ repertoire and keyboard skills (Section 1), or paperwork, consisting of aural and written questions (Section 2). If a candidate is unsuccessful on either section of the Associateship or Fellowship exam, individual halves of each section may be retaken. The practical section consists of organ repertoire and keyboard skills. The paperwork section consists of two sessions of written exams.

Pricing for Repeated Attempts

Repeat attempt at organ repertoire performance portion of Section 1 (practical), \$175 (student rate, \$125).

Repeat attempt at keyboard skills portion of Section 1 (practical), \$175 (student rate, \$125).

Repeat attempt at first session of Section 2 (written), \$175 (student rate, \$125).

Repeat attempt at second session of Section 2 (written), \$175 (student rate, \$125).

Surcharge for nonmembers of the AGO: \$115.

The same fees apply for reexamination. To qualify for the student rate, candidates must be age 30 or under, with a valid student ID. Requests for cancellation of any exam must be received by AGO Headquarters one full month prior to the exam date in order for a refund to be issued. In the case of all exams, 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/all sections of the exam at the same time and obtain at least 50 percent of the points for each item and 70 percent of the points for the entire exam; 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 organ pieces count as one item together toward the 50 percent required minimum score for C1.) The Service Playing Certificate will be issued to those who pass each item and the entire exam by the same minimum scores. (Three groups of questions—S1, S7, and S10 together; S4 and S6 together; S5 and S9 together—each count as *one* item toward the 50 percent required minimum score.)

CREDIT

Either or both sections of the Colleague, Choir Master, Associateship, or Fellowship examinations may be taken on any designated exam date. Credit will be given for sections previously passed. This also applies to taking the remaining portion of the NPM written exam in the case of dual Colleague certification. Candidates must pass any remaining portion of an exam within five consecutive years. For 2025, any sections that received a passing grade prior to Dec. 31, 2018, are no longer valid and must be retaken.

PREPARATION

Materials from AGO Headquarters are available online to assist candidates who are preparing for Guild examinations. These include exam 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*; as well as online study groups and webinars. 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 exams are given. 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, Colleague, and Associateship/Fellowship exams are also available online.

REPERTOIRE

The Committee on Professional Certification has listed the acceptable editions for the repertoire on the exams. Editions have been judged for quality, value (cost), and access; permission to use other editions must be requested from the Committee on Professional Certification, and if approved, the candidate must supply copies for use by the examiners. When more than one acceptable edition is listed in these requirements

for a given piece, candidates must choose one from which to play. IMSLP editions are only permitted when explicitly listed by edition and IMSLP number. Candidates should verify the number on IMSLP prior to downloading, to ensure that they have the proper score.

EXAMINATION WORKSHEETS

Paper will be supplied for paperwork sections. For the Choir Master, Association, and Fellowship exams, no papers, books, or electronic devices 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.

SERVICE PLAYING REQUIREMENTS

The repertoire pieces are played separately: at the beginning (S1), middle (S7), and conclusion (S10). Candidates will perform one work each from Lists A, B, and C. The test will be recorded at a site with a suitable organ and recording equipment, then sent to AGO Headquarters for evaluation by two national examiners. **The recording must be continuous, 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 sections S3 and S6 will be permitted in the room only at that time.)

LIST A

J.S. Bach: Any of the following chorale preludes from the *Orgelbüchlein*: Ich ruf zu dir, Herr Jesu Christ, BWV 639; Komm, Gott Schöpfer, heiliger Geist, BWV 631; Nun komm, der Heiden Heiland, BWV 599; Jesu, meine Freude, BWV 610; Wer nur den lieben Gott lässt walten, BWV 642; Das alte Jahr vergangen ist, BWV 614 (Concordia 975774)

J.S. Bach: Any of the following fugues from the *Eight Little Preludes and Fugues* (attributed to the Bach Circle): D Minor, BWV 554; G Major, BWV 557; B-flat Major, BWV 560 (Les Éditions Outremontaises: IMSLP #381015); or the Fugue in E Minor ("Cathedral"), BWV 533 (Les Éditions Outremontaises: IMSLP #129530)

Dieterich Buxtehude: Any of the following chorale preludes: Christ unser Herr zum Jordan kam, BuxWV 180; Herzlich tut mich verlangen, BuxWV 178; Nun komm, der Heiden Heiland, BuxWV 211 (Concordia 977201)

LIST B

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

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

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

Felix Mendelssohn: Any of the following movements: Prelude in G Major, Op. 37 (prelude only); Sonata No. 3, mvmt. 2; Sonata No. 4, mvmt. 2; Sonata No. 6, Finale (Edition Peters EP1744; also: IMSLP #04743, #58280)

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

LIST C

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

Paul Manz: Liebster Jesu from *God of Grace: A Compilation of Favorites for Organ* (Canticle Distributing/MorningStar MSM-10-599)

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

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

Florence Price: Adoration from *Short Organ Works*, Vol. 2 (ClarNan Editions CN24)

Margaret Sandresky: IV. Cantabile from Six Variations on a Ground Bass in *Organ Music*, Vol. 6 (Wayne Leupold Editions)

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

S1: Prelude repertoire (20 points). The candidate will prepare and perform one work from either List A, B, or C.

S2: Opening hymn with two transpositions (20 points). The candidate will select and use *one hymn* from the *2023 Examination Hymn Booklet*. The hymn will be transposed into two keys, one no more than a major second higher and one no more than a major second lower, playing one verse in each key, as indicated in the table of contents of the *2023 Examination Hymn Booklet*. The transposed versions are not to be written out in advance, and the hymn is not to be played in the original key at any point during the exam. No introduction is to be played.

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 its standard Request for Reasonable Accommodations form, which is available on request from the program administrator. All requests will be handled in strict confidence. For all exams, these requests must be received in proper form at least one month prior to the regular online application deadline.

S3: Psalm playing (20 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 must engage (at their own expense) a singer, who may be one with whom they perform 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 and the S6 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 22/23 (Gelineau) or Psalm 22/23 by Mary Francis Reza (Oregon Catholic Press 93688).

S4: Anthem accompaniment (20 points). Choice of one anthem from the following anthem list. The candidate will play the accompaniment as though accompanying a competent choir.

Moonyeun Albrecht: O Pray for the Peace of Jerusalem (available on the AGO website as a PDF, courtesy of St. James Music Press)

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

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

Richard Shephard: Tomorrow Shall Be My Dancing Day (available on the AGO website as a PDF, courtesy of St. James Music Press)

[Note to candidates using this selection: play choral parts in passages with no accompaniment marked "acc. ad lib."]

Charles Villiers Stanford: O for a Closer Walk (GIA G-4181)

S5: Middle hymn, no required transposition (20 points). The candidate will select and use *one hymn* from the *2023 Examination Hymn Booklet*, different from the hymn chosen for S2, above. They will play all three stanzas as though leading a large, enthusiastic congregation, using an introduction that may be a full play-through of the hymn or selected phrases of the hymn; but this introduction must effectively introduce the tune and conclude with the last line of the hymn. 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 play "Draw Near" by Steven Janco (Oregon Catholic Press 30134643) or "Alabaré," as found in the *2023 Examination Hymn Booklet*.

S6: Accompaniment of a vocal solo (20 points). **Hal Hopson:** The Gift of Love, medium low solo (Hope Publishing Company #371). A singer is required for the performance of this work.

S7: Offertory repertoire (20 points). One piece from the remaining lists, not chosen for S1.

S8: Sight-reading (20 points). The candidate will sight-read a short passage of music with minimal pedal. The candidate's grade will be based on their 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 (20 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. They will play three stanzas as though leading a large, enthusiastic congregation, using an introduction that may be a full play-through of the hymn or selected phrases of the hymn; but this introduction must effectively introduce the tune and conclude with the last line of the hymn. 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 (20 points). One piece from the remaining list, not chosen for S1 or S7.

Note: In S5 and S9, the first stanza must be played using the harmonization provided in the *2023 Examination Hymn Booklet*. In S2, exactly two stanzas (without introduction) are to be transposed using the given harmonization, one stanza in each key, as printed in the table of contents of the *2023 Examination Hymn Booklet*.

COLLEAGUE REQUIREMENTS

The Colleague examination will be recorded at a site with a suitable organ and recording equipment, then sent to AGO Headquarters for evaluation by two national examiners. **The recording must be continuous, completely unedited, and provided as a single track.** The CAGO exam may not be postponed to the following May or November. If the exam 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 exam date in order for a refund to be issued.

SECTION 1: Repertoire at the Organ

C1: Organ pieces (60 points; 20 points possible per piece). Candidates will prepare one work each from Lists A, B, and C. They may play the following repertoire in any order. (For the following works by **J.S. Bach**, the only acceptable editions are the *Neue Bach-Ausgabe* [published by Bärenreiter], the Breitkopf Urtext, or the Wayne Leupold edition.)

LIST A

J.S. Bach: In dulci júbilo, 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, BuxWV 160 (Breitkopf, ed. Klaus Beckmann, EB 6662)

LIST B

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

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

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

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

LIST C

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

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

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

Rebecca Groom te Velde: Contemplation on "On Eagle's Wings" from *The Oxford Book of Funeral and Memorial Music for Organ* (Oxford University Press)

C2: Accompaniment of a choral work (20 points). **Martin Shaw:** With a Voice of Singing (Schirmer: IMSLP #344308)

C3: Accompaniment of a vocal solo (20 points). **Calvin Hampton:** The Magnificat from *Christmas Oratorio* (Wayne Leupold WL700028)

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

C4: Hymns (20 points; 10 points possible per hymn). 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 the Gloria from Carroll T. Andrews's *A New Mass for Congregations* (GIA G-7998) as the second hymn choice.

For each hymn (not the 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 selected from published repertoire; it need not be elaborate, but it should serve well to prepare a 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 (20 points). Play a passage of organ music in trio texture and on three staves at sight.

C6: Harmonization (20 points). Do *a*, *b*, or *c*. NPM candidates must choose *b* or *c*.

a. Harmonize a simple hymn tune.

b. Harmonize a plainsong melody.

c. Accompany a "folk style" hymn tune in an appropriate manner.

C7: Transposition (20 points). Transpose a passage of homophonic music in four parts up to eight measures in length. Interval of transposition no more than a major 2nd in either direction (i.e., up or down). The candidate should keep a consistent, moderate pace.

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

a. 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.

b. 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.

c. 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 ordering of the exam sections must be done in consultation with the exam coordinator based on the availability of the facilities.

SECTION 3: Paperwork Tests (beginning with spring 2025 exam)

C9: Ear tests (20 points). The candidate will be provided a two-part score featuring the soprano and bass voices of a hymn. In this score, several pitches will be missing in both parts. The candidate must deduce the missing pitches from an audio recording and then write them in the score.

C10: Aural perception (20 points). A skeleton score of a passage of organ music will be provided for the candidate to answer questions regarding compositional devices, cadence types, harmonies, and other technical and stylistic characteristics. The score notates the rhythm of the highest sounding part. The key at the beginning and end of each test will be announced, and each test will be played four times.

C11: Fugal exposition analysis (20 points). Provide answers to questions about a music score utilizing fugal techniques. The candidate will be expected to identify key, order of voice entry, character of the answer (tonal or real), countersubject qualities (invertible, regular, etc.), and other techniques of counterpoint found in a fugal exposition.

C12: Continuo realization (20 points). Write three-voice, right-hand chords on an empty staff above a bass line with figures.

C13: Analysis (20 points). Analyze a short piece in binary or ternary form by answering questions about phrase structure, cadences, and specific chords in selected measures, and by identifying A and B themes. Provide possible composer and time period.

AGO EXAMINATION PRIZES

The following prizes are awarded each year:

FAGO Prize: \$1,000, for highest overall score on the FAGO exam.*

AAGO Prize: \$750, for highest overall score on the AAGO exam.*

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 at the same time, and the overall score must be at least 85 percent.

CAGO Prize: \$500, for the highest passing score on the May and previous November tests. Both/all sections must be passed at the same time.

CHOIR MASTER REQUIREMENTS

SECTION 1: Practical Work (approximately 45 minutes allowed)

Ch1: Rehearsal and direction (150 points; 50 points possible per work). Rehearse and direct the choir in the performance of all or any portion of both of the following works (in any order the candidate chooses):

William Byrd: Ave verum corpus (Oxford University Press, ed. John Morehen)
Felix Mendelssohn: Verleih' uns Frieden ("Grant Us Peace"), WoO 5, SATB, English or German (E.C. Schirmer 5212)

And in one of the three following works:

Moses Hogan, arr.: This Little Light of Mine (Hal Leonard 8059864)
David Hurd: Love Bade Me Welcome (Selah 418-610)
Rosephanye Powell: The Word Was God (Gentry Publications JG2323)

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 (50 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*.

ASSOCIATESHIP REQUIREMENTS

SECTION 1: Tests at the Organ

A1: Repertoire (100 points; 25 points possible per piece). Candidates will prepare one piece from each of the following four lists. One (and only one) of the selections will be a slow movement, marked with an asterisk * in the lists below. Candidates 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 Noël's* (Alfred/Kalmus K03368 or Durand & Cie.: IMSLP #334008, ed. A. Guilment 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 **J.S. Bach**, the only acceptable editions are the *Neue Bach-Ausgabe* [published by Bärenreiter], the Breitkopf Urtext, or the Wayne Leupold edition.)
* 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 (G. 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 Editions: *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)

SECTION 2: Paperwork Tests (three hours allowed)

Ch3: Ear tests (30 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) The candidate 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 candidate will be asked to identify. Each test will be played four times, allowing 30 seconds between each playing.

Ch4: Analysis (25 points). Demonstrate knowledge of form and theory through analysis of a piece of choral music.

Ch5: Gregorian chant (20 points). Answer questions on Gregorian chant, including range, as well as finals and dominants of the ecclesiastical modes. The candidate will be expected to read and transcribe Gregorian notation.

Ch6: Hymnody (25 points). Answer questions on the history and literature of hymns, both texts and tunes, from the earliest examples to the present.

Ch7: Liturgy (20 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.

Ch8: Choir training (20 points). Questions will deal with the vocal and musical training of both adult and children's choirs.

Ch9: Choral repertoire (25 points). Demonstrate knowledge of choral literature for various types of choirs.

Ch10: General musical knowledge (20 points). Answer questions on the history and literature of music.

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

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

Max Reger: Praeludium from *12 Pieces*, Op. 59 (Carus CV52.860/00)

LIST D

- Maurice Durufle:** Final variation from the Choral varié sur le 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 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)

Prior to the administration of Section 1, candidates 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: Sight-reading (20 points). Play at sight a passage of music in open score on four staves employing G and F clefs.

A3: Transposition (15 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 (15 points). Play the continuo part of a chorale or a short instrumental movement from figured bass. Only the bass and figures will be given.

A5: Harmonization (15 points). Harmonize a brief passage of music in four parts; a treble melody will be given for part of it, and an unfigured bass given for the other part.

A6: Hymn playing (15 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. They will introduce the hymn, followed by three stanzas, one of which will be 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.

- A7: Improvisation** (20 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 (three hours allowed)

A8: Analysis (60 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 (40 points). The candidate will be asked to write the exposition of a fugue in four voices on a given subject. The exposition concludes when the subject has been stated in its entirety by all four voices. The candidate will be expected to supply a regular, recurring countersubject in invertible counterpoint.

Second Session (three hours allowed)

A10: Ear tests (30 points). Write down from dictation two short passages of music, the first a single melodic line in treble or bass clef, the second in two

parts (treble and bass clefs). As a framework for the dictation, a skeleton score will be provided. The score will include the time signature, number of measures, key signature, and at least one reference pitch. The tonic chord will be played. Each test will be played four times, allowing 30 seconds between each playing.

A11: Aural perception (40 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. Each test will be played four times, allowing 30 seconds between each playing.

A12: Composition (30 points). The candidate will continue and bring to a conclusion a passage of organ music. The resulting composition should be idiomatic for organ and remain complementary in style. Approximate length will be specified. Solid command of the tools of composition will be expected, including proper voice leading, consistent harmonic language, idiomatic writing for the instrument, and motivic development. Continuous writing in a specified number of parts is not required.

FELLOWSHIP REQUIREMENTS

SECTION 1: Tests at the Organ

F1: Repertoire (100 points; 25 possible points per piece). Candidates will prepare one piece from each of the following four lists and assemble the pieces in a program order (as in a recital). One (and only one) of the selections will be a slow movement, marked with an asterisk * in the lists below. Candidates 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 from *Faber Early Organ Series*, Vol. 2, ed. James Dalton (Faber Music)

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

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

Franz Tunder: Jesus Christus, unser Heiland (Les Éditions Outremon-taises: IMSLP #517340)

LIST B

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

Allegro (iii) from Trio Sonata No. 2 in C Minor, BWV 526

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

* An Wasserflüssen Babylon, BWV 653b

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

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

Pièce d'orgue, BWV 572

Prelude and Fugue in G Major, BWV 541

LIST C

Johannes Brahms: Prelude and Fugue in G Minor (G. Henle Verlag HN 400)

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

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

Max Reger: Final fugal section of the Chorale Fantasia on 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 (Lemoine, pub. ref. no. 22099: 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 MSM-10-649)

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

Kola Owolabi: Dance (downloadable at KolaOwolabi.com)

Stephen Paulus: Impassioned from *Three Temperaments for Organ* (Paulus Publications SP112, available at store.subitomusic.com as #80401070)

Margaret Sandresky: Toccata: Veni Creator Spiritus from *Organ Music of Margaret Vardell Sandresky*, Vol. 1 (Wayne Leupold Editions WL 600031)

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

Prior to the administration of Section 1, candidates will be allowed 20 minutes to study (away from any instrument) questions F2 through F6. The candidate shall not make any markings on the test; the proctor will verify that no markings are made on the test booklet pages.

F2: Sight-reading (20 points). Play a passage of organ music on three staves at sight. Techniques such as manual changes, registration changes, and tempo nuances will be expected.

F3: Clef reading (20 points). Play a passage of choral music written in 16th-century polyphonic style, employing C and F clefs (soprano, alto, tenor, and bass). The crossing of voices is to be expected, and the use of pedal via the manual to pedal coupler is optional.

F4: Piano adaptation (20 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 (20 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 (20 points). Improvise a short piece (approximately three to four minutes in duration) in ternary form on a given theme. The candidate will supply a recognizable contrasting theme for the middle section. Clarity of form and structure will be expected.

SECTION 2: Paperwork Tests

First Session (three and a half hours allowed)

F7: Counterpoint (25 points). Candidates should be prepared to write counterpoint in 16th-century style. At least one voice part will be given in its entirety. The candidate will complete the remaining voice parts in the manner of the opening measures (including text).

F8: Fugue (40 points). The candidate will be asked to write the exposition of a fugue in four voices on a given subject. Following a formal exposition, the candidate will be asked to provide an episode leading to the statement of the subject in a related key. The candidate will be expected to supply a regular, recurring countersubject in invertible counterpoint. Skilled handling of contrapuntal techniques is expected.

F9: Essay (35 points). Write an essay on one of three given topics concerning the life and music of Charles Tournemire.

Second Session (three and a half hours allowed)

F10: Ear tests (30 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 (40 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 (30 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.