



American Guild of Organists

Chartered 1896 by the Board of Regents, University of the State of New York

NATIONAL HEADQUARTERS

475 Riverside Drive, Suite 1260, New York, NY 10115

212-870-2310; AGOhq.org

PROFESSIONAL CERTIFICATION REQUIREMENTS FOR 2024

EXAMINATION DATES

Service Playing Examination: Oct. 1, 2023, through Mar. 31, 2024 (application due between Sept. 1, 2023, and Feb. 1, 2024)

Colleague Examination: Nov. 17, 2023 (application due by Sept. 15, 2023); May 17, 2024 (application due by Mar. 15, 2024); and Nov. 15, 2024 (application due by Sept. 15, 2024)

Choir Master Examination: June 5, 2024 (application due by Apr. 1, 2024)

Associateship Examination: June 6 and 7, 2024 (application due by Apr. 1, 2024)

Fellowship Examination: June 6 and 7, 2024 (application due by Apr. 1, 2024)

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.

Colleague Examination

Both sections of this exam (repertoire and keyboard skills) may be taken on the same date, or each section may be taken singly. 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.

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 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: \$175. Student rate, \$125.

Colleague: both sections, \$200; single section, \$150.

Student rate both sections, \$150; single section, \$125.

Choir Master: both sections, \$350; single section, \$250.

Student rate both sections, \$275; single section, \$225.

Associateship: both sections, \$350; single section, \$250.

Student rate both sections, \$275; single section, \$225.

Fellowship: both sections, \$350; single section, \$250.

Student rate both sections, \$275; single section, \$225.

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 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 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 Service Playing Certificate will be issued to those who pass each item and the entire exam by the same minimum scores. Information on academic regalia is available online.

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 passed. Candidates must pass the remaining portion of the exam (and the NPM written exam in the case of dual Colleague certification) within five consecutive years. **Note for ChM, AAGO, and FAGO certificate candidates:** The year 2020 of the COVID pandemic does not count toward the five consecutive years.

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*; and an extensive bibliography. 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. For those taking the Colleague or Service Playing exam, the respective study guidelines offer comprehensive approaches to preparation. 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. No other editions may be used. When various editions are acceptable 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, Associateship, and Fellowship exams, no papers or books 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.

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 printed application deadline.

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; Komm, Gott Schöpfer, heiliger Geist; Nun komm, der Heiden Heiland; Jesu, meine Freude; Wer nur den lieben Gott; Das alte Jahr vergangen ist (Concordia 975774)

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

Dieterich Buxtehude: Any of the following chorale preludes: Christ unser Herr zum Jordan kam; Ach, Herr, mich armen Sünder; Nun komm, der Heiden Heiland (Concordia 977201)

LIST B

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 (C.F. Peters: IMSLP #04743, #58280)

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

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

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

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

LIST C

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

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

Florence Price: Adoration (ClarNan Editions CN24)

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

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

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

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

S1: Prelude repertoire (10 points). The candidate will prepare and perform one work from either List A, B, or C.

S2: Opening hymn with two transpositions (10 points). The candidate will select and use *one hymn* from the *2023 Examination Hymn Booklet*. They will transpose the hymn into two keys, 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 first. No introduction is required.

S3: Psalm playing (10 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 may engage (at their own expense) any singer, including 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 (10 points). Choice of one anthem from the following anthem list. The candidate will play the accompaniment as though accompanying a competent choir.

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

David Willcocks: Sussex Carol from *100 Carols for Choirs* (Oxford University Press)

Ralph Vaughan Williams: The Old Hundredth Psalm Tune (Oxford University Press)

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

Richard Shephard: When I Survey the Wondrous Cross (available on the AGO website as a PDF, courtesy of St. James Music Press)

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

S5: Middle hymn, no required transposition (10 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. 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 (10 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 (10 points). One piece from the remaining lists, not chosen for S1.

S8: Sight-reading (10 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 (10 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. 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 (10 points). One piece from the remaining list, not chosen for S1 or S7.

Note: In S5 and S9, the first stanza should use the harmonization given in the *2023 Examination Hymn Booklet*. In S2, both stanzas are to be transposed from 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 no longer be postponed to the following November or May. 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 (25 points). 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 jubilo, 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 (Dover: IMSLP #483155)

LIST B

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

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

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

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

LIST C

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

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

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

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

C2: Accompaniment of a choral work (10 points). **Martin Shaw:** With a Voice of Singing (Schirmer: IMSLP #392543)

C3: Accompaniment of a vocal solo (10 points). **Calvin Hampton:** The Magnificat from *Christmas Oratorio* (Wayne Leupold WL700028)

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

C4: Hymns (15 points). 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 (10 points). Play a passage of organ music in trio texture and on three staves at sight.

C6: Harmonization (10 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 (10 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 (10 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. Candidates may choose to begin their exam with Section 1 or with Section 2.

CHOIR MASTER REQUIREMENTS

SECTION 1: Practical Work (approximately 45 minutes allowed)

Ch1: Rehearsal and direction (75 points). 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)

Johannes Brahms: Geistliches Lied ("Let Nothing Ever Grieve Thee"), Op. 30, SATB, English or German (Peters EP 6093)

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 (25 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*.

SECTION 2: Paperwork Tests (3 hours allowed)

Ch3: Ear tests (15 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 (15 points). Demonstrate knowledge of form and theory through analysis of a piece of choral music.

Ch5: Gregorian chant (10 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 (15 points). Answer questions on the history and literature of hymns, both texts and tunes, from the earliest examples to the present.

Ch7: Liturgy (10 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 in at least one present-day denomination.

Ch8: Choir training (10 points). Questions will deal with the vocal and musical training of both adult and children's choirs.

Ch9: Choral repertoire (15 points). Demonstrate knowledge of choral literature for various types of choirs.

Ch10: General musical knowledge (10 points). Answer questions on the history and literature of music.

ASSOCIATESHIP REQUIREMENTS

SECTION 1: Tests at the Organ

A1: Repertoire (40 points). 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

Louis-Claude Daquin: Noël X from *12 Noëls* (Alfred/Kalmus AP.K.03368 or Durand & Cie.: IMSLP #334008, ed. A. Guilmant and A. Pirro)

Pierre Dandrieu: Variations on O filii et filiae (Les Éditions Outremontaises: IMSLP #299607)

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)

* **François Couperin:** Tierce en taille from *Mass for the Parishes* (Alfred/Kalmus AP.K.03314 or IMSLP #319278)

Dieterich Buxtehude: Ich ruf zu dir, BuxWV 196 (Bärenreiter BA08404, Wilhelm Hansen HL.14005565, or IMSLP #483823)

* **Girolamo Frescobaldi:** Toccata per L'Elevazione from *Messa d'ella Madonna* (Senart: IMSLP #207177, or Bärenreiter: IMSLP #39823)

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.)

Prelude and Fugue in A Major, BWV 536

Allegro (iii) from Trio Sonata No. 1, BWV 525

* Adagio e dolce (ii) from Trio Sonata No. 3, BWV 527

Trio in D Minor, BWV 583

* Nun komm, der Heiden Heiland, BWV 659

Toccata in D Minor, BWV 538/i (Dorian)

Fugue in E-flat Major, BWV 552/ii (St. Anne)

Fantasia super Valet will ich dir geben, BWV 735

LIST C

César Franck: Pastorale, Op. 19 (Wayne Leupold Editions: *Complete Organ Works of César Franck*, Vol. 1)

Jeanne Demessieux: O filii et filiae from *Twelve Chorale Preludes on Gregorian Chant Themes* (Alfred 00-0603)

Fanny Mendelssohn Hensel: Prelude in G (Furore FUE2490)

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

Max Reger: Praeludium, Op. 59 (Carus CV52.860/00)

* **Johannes Brahms:** Fugue in A-flat Minor, WoO 8 (G. Henle Verlag HN1368)

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

Herbert Howells: Psalm Prelude, Set 2, No. 1: Psalm 130 (Novello 14015553)

LIST D

Albert Ginastera: Fugue from Toccata, Villancico y Fuga (Boosey & Hawkes HL.48009772)

Adolphus Hailstork: Toccata on Veni Emmanuel (Schirmer EC.5122)

Maurice Duruflé: Final variation from the Choral varié sur le Veni Creator, Op. 4 (Durand & Cie. 16175)

Cecilia McDowall: O Adonai from O Antiphon Sequence (Oxford University Press)

Georgi Mushel: Toccata (Oxford University Press)

Ad Wammes: Miroir (Boosey & Hawkes HL.48019466)

Florence Price: Toccato from Suite No. 1 (ClarNan Editions CN19)

* **Thomas Kerr:** Arietta from *African American Organ Music Anthology*, Vol. 1 (MorningStar MSM-10-545)

A2: Sight-reading (10 points). Play at sight a passage of music in open score on four staves employing G and F clefs.

A3: Transposition (10 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 (10 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 (10 points). Harmonize a brief passage of music in four parts, for part of which a treble melody will be given, and for part of which an unfigured bass will be given.

A6: Hymn playing (10 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 bridged by an interlude. 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. The interlude may be in the form of a modulatory bridge with a change of key for the third stanza.

A7: Improvisation (10 points). Do *a*, *b*, or *c*.

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

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

c. Improvise a brief prelude on a given chant.

SECTION 2: Paperwork Tests

First Session (3 hours allowed)

A8: Analysis (25 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 (20 points). The candidate will be asked to write the exposition of a fugue in three voices on a given subject. The subject may begin in any voice and appear on a two- or three-stave score for the organ. The exposition concludes when the subject has been stated in its entirety by all three voices. The candidate will be expected to supply a regular, recurring countersubject in invertible counterpoint.

Second Session (3 hours allowed)

A10: Ear training (15 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 (20 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. The key at the beginning and end of each test will be announced, and each test will be played four times, allowing 30 seconds between each playing.

A12: Composition (20 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. Imaginative use of the tools of composition will be expected. Continuous writing in a specified number of parts is not required.

FELLOWSHIP REQUIREMENTS

SECTION 1: Tests at the Organ

F1: Repertoire (40 points). 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 (Faber Music: *Faber Early Organ Series*, Vol. 2, ed. James Dalton)

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

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

Franz Tunder: Jesus Christus, unser Heiland (Les Éditions Outremontaises: 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.)

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

* An Wasserflüssen Babylon, BWV 653b

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

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

Allegro (iii) from Trio Sonata No. 2 in C Minor, BWV 526 (Leupold edition of the Trio Sonatas also acceptable)

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 (Durand & Cie.: IMSLP #06177)

* **Charles-Marie Widor:** Choral from *Symphonie romane* (Hamel: 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.subito music.com as catalog #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)

F2: Sight-reading (10 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 (15 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 (10 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 (10 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 (15 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 (3½ hours allowed)

F7: Counterpoint (20 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 (15 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 (15 points). Write an essay on one of three given topics concerning the life and music of J.S. Bach.

Second Session (3½ hours allowed)

F10: Ear tests (15 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 (15 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 (20 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.