

AMERICAN GUILD OF ORGANISTS

CHAPTERS IN EVERY STATE

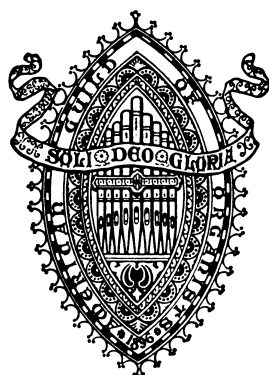
Chartered 1896 by the Board of Regents, University of the State of New York

NATIONAL HEADQUARTERS

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PROFESSIONAL CERTIFICATION REQUIREMENTS FOR 2006



EXAMINATION DATES

SERVICE PLAYING TEST: October 1, 2005, through April 30, 2006.

COLLEAGUE EXAMINATION: November 18, 2005; May 12, 2006; November 17, 2006.

CHOIR MASTER EXAMINATION: June 7, 2006 (morning and afternoon).

ASSOCIATESHIP EXAMINATION: June 8 and 9, 2006 (paperwork section both mornings; organ playing one of the afternoons).

FELLOWSHIP EXAMINATION: June 8 and 9, 2006 (paperwork section both mornings; organ playing one of the afternoons).

ELIGIBILITY

In compliance with the status of the AGO as a not-for-profit educational organization, the examinations are open to AGO members and nonmembers. Nonmembers will pay a surcharge. The Associate, 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 may be 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

Service Playing Test

Write to National Headquarters for application forms and a manual of procedure. The completed application may be submitted between September 1, 2005, and April 1, 2006. Tests may be taken at any chapter where a suitable organ and recording equipment are available, since the tests are recorded and the recordings are sent to National Headquarters for evaluation.

Colleague Examination

Write to National Headquarters for application forms and a manual of procedure—after July 1, 2005, for the November 2005 exam; after December 1, 2005, for the May 2006 exam; and after July 1, 2006, for the November 2006 exam. The completed application must be submitted by September 15, 2005, for the November 2005 exam; by March 1, 2006, for the May 2006 exam; and by September 15, 2006, for the November 2006 exam. Both sections of these examinations (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) and recording equipment are available, since the exams are recorded and the recordings are sent to National Headquarters for evaluation.

Choir Master, Associateship, and Fellowship Examinations

Write to National Headquarters after January 1, 2006, for application forms and a manual of procedure. The completed application must be submitted by April 1. Both sections of these examinations (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 examination may take place at any chapter, since the papers are sent to National Headquarters for evaluation. But if the performance tests, or both sections, are to be taken, the examination must take place at one of the designated regional examination centers, since two examiners must be present for the performance tests. A list of these examination centers will be sent with your application forms. The candidate 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 examinations, and, for the Colleague only, passing a written test administered by NPM. In applying to AGO headquarters for the examination, candidates must indicate their desire for joint certification, and for the joint CAGO, candidates must also register with NPM. Certain options in each examination, indicated in the list of requirements, must be chosen. Each examination will be graded by at least one examiner who is a member of NPM. There is no additional fee for this service.

EXAMINATION FEES

Service Playing Test: \$60.

Colleague: both sections \$100, single section \$75.

Choir Master: both sections \$175, single section \$125.

Associateship: both sections \$175, single section \$125.

Fellowship: both sections \$175, single section \$125.

Surcharge for nonmembers of the AGO: \$75.

The same fees apply for reexamination. All checks should be sent to National Headquarters, and be made payable to the American Guild of Organists. Fees should be sent with completed application forms. Requests for cancellation of any examination must be received by Headquarters one full month prior to the examination date, in order for a refund to be issued. In the case of all examinations, there is a non-refundable portion (\$20) of the fee. The Colleague Examination (only) may be postponed once, to the following examination date (November to May, or May to November).

CERTIFICATES

Choir Master, Associateship, and Fellowship certificates will be issued to those who obtain at least 50% of the points for each item and 70% of the total maximum marks in each section (i.e., practical work and paperwork). In the case of the Colleague Examination and the Service Playing Test, the entire test must be passed by the same minimum scores. Information on academic regalia is available from Headquarters.

CREDIT

Either or both sections of the Colleague, Choir Master, Associateship, or Fellowship Examinations may be taken on any designated examination date. Credit will be given for sections passed. Candidates must pass the remaining portion of the examination within the five succeeding years. This ruling does not apply to those who passed one section of the Choir Master, Associateship, or Fellowship prior to 1969.

PREPARATION

Materials from Headquarters are available to assist candidates who are preparing for Guild examinations. These include: *AGO Certification—a Chapter Guide for Promotion, Preparation, and Participation*, examinations and solution booklets from the previous five years; the *Revised Examination Hymn Booklet* (with the *1997 Service-Playing Supplement*); the current editions of the *Colleague Examination Study Guidelines* and the *Service Playing Test Study Guide*; ear-training cassettes for AAGO, ChM, and FAGO examinations; and *Preparing for AGO Exams: Articles Reprinted from The American Organist*. (See the Educational Resource page in *The American Organist* for current prices on these items.) 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 examinations are given. For those taking the Colleague Examination or Service Playing Test, the respective study guidelines offer comprehensive approaches to preparation. Finally, the above-mentioned collection of exam-related articles drawn from *The American Organist* contains information that may prove helpful to candidates at all levels.

EXAMINATION WORK SHEETS

Paper will be supplied for paperwork sections. For the Choir Master, Associateship, and Fellowship Examinations, no papers or books may be brought into the examination room. All candidates' answer sheets are retained at National Headquarters. Candidates for the Colleague Examination and the Service Playing Test will receive judges' comments as a matter of course; candidates for other examinations can obtain copies of judges' comments upon request.

EXAMINATIONS FOR THE VISUALLY CHALLENGED

Examinations for the visually challenged are available. Requests for such examinations must be received in writing by February 1 for all except the Colleague Examination and the Service Playing Test. For the Colleague the deadline is August 1, 2005, for the November 2005 examination; January 1, 2006, for the May 2006 examination; and August 1, 2006, for the November 2006 examination. For the Service Playing Test the application may be submitted between August 1, 2005, and February 1, 2006.

SERVICE PLAYING REQUIREMENTS

The Service Playing Test shall be recorded on cassette tape or CD at a site with suitable organ and recording equipment, then sent to National Headquarters for evaluation by two national examiners. A proctor will be appointed, and will be the only person in the room with the candidate when the test is given. (If a singer is employed for question S4, he or she will be permitted in the room only at that time.)

S1. (20 points) The candidate will prepare and perform one work from each of Groups A, B, and C.

GROUP A

Any chorale prelude from Bach's *Orgelbüchlein*.

Any fugue by Bach, including the fugues from the so-called "Eight Little Preludes and Fugues," sometimes attributed to Bach.

GROUP B

A single movement from any work by Mendelssohn, other than the hymn-like opening sections of Sonatas 5 and 6.

One of the *Ten Trios*, Op. 49, by Rheinberger (any edition).

Any movement with indicated pedal from Vierne's *Vingt-quatre Pièces en style libre* (Durand).

Any piece with pedal (Nos. 3–16) from *Sixteen Chorales (Le Tombeau de Titelouze)* by Dupré (H.W. Gray; reprinted by Warner Brothers Music).

GROUP C

Any one of Schroeder's *Sechs Orgelchoräle* (Schott).

Any movement from Langlais's *Organ Book* (Elkan-Vogel).

Any piece from *Saint Augustine's Organbook* by Gerald Near (Aureole Edition, distributed by MorningStar Music).

Any one of Bloch's *Six Preludes* (G. Schirmer).

Candidates seeking NPM certification should either choose a work from the Dupré collection as their Group B piece, or a work from the Near collection as their Group C piece. (Or they may choose both.)

S2. (10 points) The candidate will select *one hymn* from the revised *Examination Hymn Booklet*, which may be requested from National Headquarters. He or she will transpose the hymn into two keys, not more than a major second in either direction. The keys will be chosen (and announced on the recording) by the proctor. The transposed versions are not to be written out in advance, and the hymn is not to be played in the original key first.

S3. (20 points) The candidate will select *two hymns* from the revised *Examination Hymn Booklet*, different from the hymn chosen for question S2 above. He or she will play two stanzas of each of these hymns as if accompanying a large enthusiastic congregation. Some contrast in the presentation of the two stanzas is expected, as is sensitivity to the text. NPM candidates are required to select, as one of their hymns, "We Have Been Told" from the *1997 Service-Playing Supplement* to the revised *Examination Hymn Booklet* (available from Headquarters). Use of pedals for at least one stanza of each hymn is mandatory.

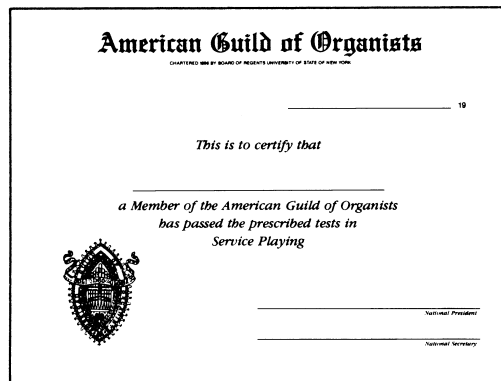
S4. (10 points) The candidate will select one of the three psalm accompaniments in the *1997 Service-Playing Supplement* to the revised *Examination Hymn Booklet*, and will play two verses of the psalm as though it were being sung in a service of worship. Depending on the candidate's choice of psalm, a singer *may* be required in order to render a satisfactory performance on the test. (The aforementioned *1997 Service-Playing Supplement* indicates which psalms require a singer.) If a singer is needed, the candidate may engage (at his or her own expense) any singer, including one with whom he or she performs 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 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 selection is the Gelineau setting of Psalm 33/34.

S5. (20 points) The candidate will select two of the following anthems, and will play the accompaniment as though accompanying a competent choir.

Mathias—As Truly as God Is Our Father (Oxford).

Haydn—Awake the Harp (from *The Creation*) (G. Schirmer 50293660).

Mendelssohn—How Lovely Are the Messengers (from *St. Paul*) (E.C. Schirmer No. 1134).



Howells—My Eyes for Beauty Pine (Oxford). Play accompaniment throughout, including the passage in cue-sized notes.

Near—Adam Lay Ybounden, No. 1 of *Two Carols* (Aureole/MorningStar No. AE 145).

S6. (20 points) The candidate will sight-read a short passage of music. The candidate's grade will be based on his or her ability to maintain the indicated tempo with accuracy of notes and rhythm. (The sight-reading question and information regarding examination procedure will be sent from Headquarters to the chapter dean prior to the test date.)

AGO EXAMINATION PRIZES

The following prizes are awarded each year:

FAGO Prize—\$500, for highest overall score on FAGO Exam (both sections).

AAGO Prize—\$400, for highest overall score on AAGO Exam (both sections).

ChM Prize—\$400, for highest overall score on ChM Exam (both sections).

S. Lewis Elmer Award—\$400, 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 in the same year, and the overall score must be at least 85%.

RECOMMENDED BIBLIOGRAPHY

An extensive bibliography for exam study is available from National Headquarters upon request.

COLLEAGUE REQUIREMENTS

The Colleague Examination shall be recorded on cassette tape or CD at a site with suitable organ and recording equipment, then sent to National Headquarters for evaluation by two national examiners.

SECTION 1 – Repertoire

C1. (25 points) *Organ Pieces*: Candidates will prepare one work from each of Groups A, B, and C.

GROUP A

J.S. Bach: Fugue in B Minor on a Theme of Corelli, BWV 579 (any edition).
François Couperin: Élévation, Tierce en taille, from *Mass for the Convents* (any edition).

GROUP B

Felix Mendelssohn: Fugue, from Sonata No. 2 (any edition).
Zoltán Kodály: Prelude to the Pange lingua (Universal).

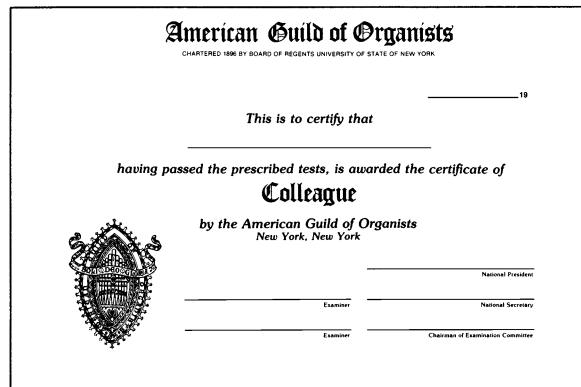
GROUP C

Craig Phillips: Prelude on “Neumark” (“If You Will Only Let God Guide You”), in *Wondrous Love* (Fred Bock Music Co., BG 0945).
Jehan Alain: Lamento, in *Oeuvre d'orgue*, Vol. 3 (Leduc).

C2. (10 points) *Accompaniment of Choral Work*: Prepare Herbert Howells's “Like as the Hart” (Oxford University Press, No. 42).

C3. (10 points) *Accompaniment of Vocal Solo*: Prepare Haydn's “Schon eilet,” No. 4 in *The Seasons* (any edition), or Jones's “Glory to God” (OCP Publications, No. 7148). NPM candidates must choose “Glory to God.”

C4. (15 points) *Hymns*: The candidate will select two hymns from the revised *Examination Hymn Booklet*, which may be requested from National Headquarters. For each, he or she will introduce the tune and then play two stanzas as though accompanying a congregation. The introduction may be original or may be selected from published repertoire; it need not be elaborate but should serve well to prepare the congregation for singing, and should not exceed approximately one minute in length. Some contrast should be evident in the accompaniment of the two stanzas, at least one of which must be played with pedal. Sensitivity to the text will be expected.



SECTION 2 – Keyboard Skills

C5. (10 points) Play a passage of organ music (on three staves) at sight.

C6. (10 points) Do *a*, *b*, or *c*. NPM candidates must choose *b* or *c*.

- Harmonize a simple hymn tune.
 - Harmonize a plainsong melody.
 - Accompany a “folk-style” hymn tune in an appropriate manner.
- C7. (10 points) Transpose a passage of music, not more than a major second in either direction.
- C8. (10 points) Do *a*, *b*, or *c*.
- Improvise a passage of music (of approximately eight measures) consisting of two (approximately four-measure) phrases, each involving a modulation and clearly defined cadence.
 - 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 clearly defined cadence.
 - In a passage of approximately 30 seconds' length, provide a bridge or modulatory passage between two hymns (in different keys) from the revised *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.

CHOIR MASTER REQUIREMENTS

SECTION 1 – Practical Work

(approximately 45 minutes will be allowed)

Ch1. (75 points) Rehearse and direct the choir in the performance of all or any portion of all the following works:

Tomás Luis de Victoria: Ave Maria (Broude B.B. 4003). Use Latin text.
Edward Bairstow: Jesus, the Very Thought of Thee (Oxford University Press, No. 43).
Spiritual, arr. Alice Parker: Hush! (GIA G4233).

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 one of the examiners) will be available to play keyboard parts on the piano.

Ch2. (25 points) Demonstrate keyboard ability by harmonizing a melody, playing harmonic progressions at the piano or organ as directed, and playing a four-part hymn harmonization.

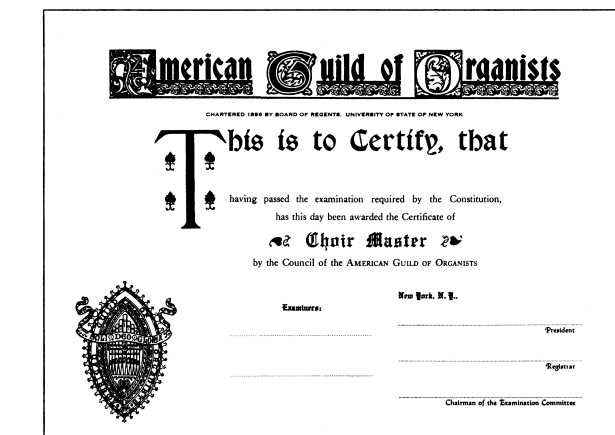
SECTION 2 – Paperwork Tests

(3 hours will be allowed)

Ch3. (15 points) *Ear Tests*: (A) Write down from dictation a short passage in two parts, for which the key and time signature will be announced and the tonic chord played. (B) Candidates 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 candidates will be asked to identify. Each test will be played four times.

Ch4. (15 points) *Analysis*: Demonstrate knowledge of theory through analysis of a piece of choral music.

Ch5. (10 points) *Gregorian Chant*: Answer questions on Gregorian chant, including range, names of intervals, names of neumes, and finals and dominants of the ecclesiastical modes. Candidates will be expected to read and transcribe Gregorian notation.



Ch6. (15 points) *Hymnody*: Answer questions on the history and literature of hymns, both texts and tunes, from earliest examples to the present.

Ch7. (10 points) *Liturgy*: 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. (10 points) *Choir Training*: Questions will deal with the vocal and musical training of both adult and children's choirs.

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

Ch10. (10 points) *General Musical Knowledge*: Answer questions on the history and literature of music.

ASSOCIATESHIP REQUIREMENTS

SECTION 1 – Tests at the Organ

(approximately 40 minutes will be allowed)

A1. (40 points) Candidates will select either Group I or Group II in its entirety, and be prepared to play all or any portion of *all* the compositions in that group.

GROUP I

Dieterich Buxtehude: Praeludium in D, BuxWV 139 (any edition).

Charles-Marie Widor: Andante sostenuto, from *Symphonie gothique*, Op. 70 (any edition).

Petr Eben: First movement, from *Hommage à Dieterich Buxtehude* (Schott ST07543).

GROUP II

J.S. Bach: First movement, from Trio Sonata No. 6, BWV 530 (any edition).

Max Reger: Toccata in D Minor, Op. 59, No. 5 (Peters 3008a).

Gerald Near: Chaconne (first movement), from Sonata (MorningStar MSM-10-975).

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

A3. (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. (10 points) Play the continuo part of a chorale or short instrumental movement from a figured bass. Only the bass and figures will be given.

A5. (15 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. (15 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)

A7. (25 points) *Analysis*: 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.

FELLOWSHIP REQUIREMENTS

SECTION 1 – Tests at the Organ

(approximately 45 minutes will be allowed)

F1. (40 points) Candidates will select either Group I or Group II in its entirety, and be prepared to play all or any portion of *all* the compositions in that group.

GROUP I

J.S. Bach: Allein Gott in der Höh', BWV 662 (any edition).

César Franck: Choral III in A Minor (any edition).

Maurice Duruflé: Scherzo, Op. 2 (Durand).

GROUP II

J.S. Bach: Prelude in C Minor, BWV 546 (any edition).

Louis Vierne: Impromptu, from *Pièces de fantaisie*, Suite No. 3, Op. 54 (Lemoine).

Dan Locklair: Fanfare (Subito Music/T. Presser 493-00092).

F2. (10 points) Play a passage of organ music at sight.

F3. (15 points) Play at sight a passage of music in open score on four staves employing C clefs (soprano, alto, and tenor) and bass clef. The example will be drawn from Bach's *The Art of Fugue*.

F4. (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. (10 points) Transpose a passage of music, not more than a major third in either direction.

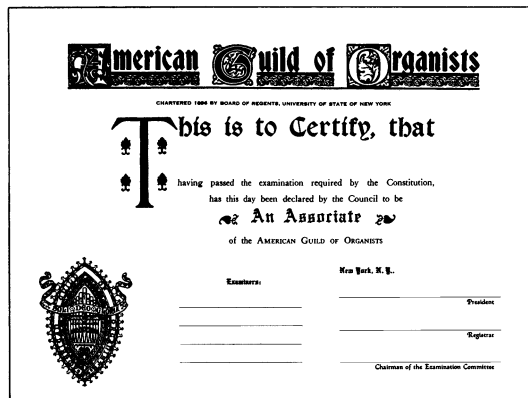
F6. (15 points) Improvise a short piece (approximately two minutes in duration) in ternary form on a given theme. The candidate will supply a recognizable contrasting motif for the middle section. Clarity of form and structure will be expected.

SECTION 2 – Paperwork Tests

First Session (3½ hours allowed)

F7. (20 points) *Counterpoint*: Candidates should be prepared to analyze examples, respond to questions, and write brief examples of counterpoint in 16th-century style. Original note values will be used.

F8. (15 points) *Fugue*: Candidates should be prepared to analyze examples, respond to questions, and write brief examples of 18th-century fugal composition.



A8. (20 points) *Fugue*: Candidates should be prepared to analyze examples, respond to questions, correct intentional errors, and write brief examples of 18th-century fugal composition.

Second Session (3 hours allowed)

A9. (15 points) *Ear Tests*: Write down from dictation two short passages, the first a single melodic line, the second in two parts (treble and bass clefs). The key and time signature of each will be announced, and the tonic chord played. Each test will be played four times.

A10. (20 points) *Composition*: Continue and bring to a conclusion a passage for organ whose opening is given. 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.

A11. (20 points) *Questions*: Answer objective questions on music history, with emphasis on contemporary trends, liturgy, organ construction and maintenance, choral music, and organ repertoire.



F9. (15 points) *Essay*: Write an essay on one of three given topics concerning the life and music of César Franck.

Second Session (3½ hours allowed)

F10. (15 points) *Ear Tests*: (A) Write down from dictation a short passage in four parts, for which the key and time signature will be announced and the tonic chord played. (B) Write down from dictation a short passage of two-part counterpoint, for which the key (but not the time signature) will be stated and the tonic chord played. Test A will be played five times, Test B four times.

F11. (15 points) *Orchestration*: Demonstrate knowledge of the capabilities of orchestral instruments, the craft of orchestration, and the historical stylistic use of the orchestra through responses to questions, analysis of examples, the transcription of a brief passage for orchestra or ensemble, and/or the reduction of an orchestral score for performance on the organ.

F12. (20 points) *Composition*: 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.