



AGO Certification Exams

CAGO Study Guide

Last Updated January 2026

Prepared by the Committee on Professional Certification

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Forward

Founded as an educational organization in 1896, the American Guild of Organists (AGO) is chartered under the Board of Regents of the State of New York. AGO certification has long been regarded widely as an assurance of musical skill and understanding. One of the five levels of certification, the Colleague of the American Guild of Organists Certification (CAGO) is awarded upon successful passage of the Colleague Examination, which is offered twice annually, in the autumn and the spring.

We are delighted that you have decided to prepare for certification as a Colleague of the American Guild of Organists. We have developed this Study Guide to assist you in that preparation, either privately, with a small local study group, online, or with a teacher. The individual chapters of this manual relate respectively to each section of the CAGO Examination. Because the skill addressed within each chapter is distinct rather than building sequentially, all chapters may be studied simultaneously, moving slowly and with patient repetition to develop facility in all suggested exercises. Well-prepared musicians can attain these levels of expertise by purposeful application; no well-trained musician needs to fear these tests, which measure knowledge and ability by national standards of excellence.

Dr. Charles S. Brown, FAGO, ChM, the first National Councillor for Education, prepared the earliest editions of this study guide. Several sections of that 1981-1982 edition are incorporated into this present booklet because of their continuing appropriate qualities and usefulness. The following three paragraphs from the

1981–1982 edition are worth repeating here:

[This study guide is] an experimental venture.... In every part, the examination candidates should understand that these are only guidelines, that they only offer models, procedures, and suggestions for the kinds of study and practice which each candidate must develop individually.

Nor do the Guidelines stand alone. Candidates should procure copies of past examinations and requirements for the coming year from [the AGO website]. Other materials, especially articles from *The American Organist*, are cited in the [suggested readings].*

[This study guide] can be used in a variety of ways: as a study guide for individual preparation; as a resource for small-group study sessions, where two–five persons meet ... in a cooperative study program; as a resource packet or text for courses organized by local Guild chapters or college music departments; and as a resource on which single–topic chapter programs or study courses may be based, whether or not these lead to preparations for the examinations.

The American Guild of Organists wishes you the great joy of success as you accomplish the skills that are detailed in this study guide.

*Available online at the AGO website, www.agohq.org.

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SECTION ONE - PRACTICAL

PART ONE - REPERTOIRE

CHAPTER 1

C1. REPERTOIRE

The prescribed repertoire for the exams is published in the July edition of *The American Organist*. Articles to aid in the preparation of this repertoire may be found in many issues throughout the year. Frequent webinars as well as an online study group are also available. Your goals should include the following:

1. To perform the music with authority, communicating to the listener your understanding of and involvement with the music.
2. To choose a registration, tempo, and articulation which are appropriate to the style and expressive content of the piece.
3. To develop, as a result of the examination process, your own learning approach and musical voice.

LEARNING A PIECE OF MUSIC: SOME IDEAS

1. Always listen, first to what the music says to you, then to the effect you wish your listeners to experience. Recordings may help.
2. Familiarize yourself with the background of the work.

3. Analyze the piece, understanding its purpose, form, style, rhythmic patterns, melodic content, harmonic progressions, texture, and the use of contrapuntal techniques and other devices.
4. Develop the technical security to play the piece as you wish: exact rhythmic control, fingering and pedaling, and an overall comfort level. A satisfying performance depends on placing the fingers and feet effortlessly on the proper keys and listening for the sounds to begin and end at the proper time, yielding both accuracy and expression.
5. Give (almost) free rein to your imagination. Think and hear each sound as expressive and unforced. Strive for living, breathing phrases. Make the individual parts flow together to produce a musical whole.
6. Take advantage of online public domain scores and YouTube.

OTHER RESOURCES

[Webinar: CAGO Exam Preparation 1](#)

[Webinar: CAGO Exam Preparation 2](#)

[CAGO Q&A Handout](#)

CHAPTER 2

C2. & C3. ACCOMPANIMENT OF CHORAL WORK/VOCAL SOLO

You are asked to play the accompaniment to a choral piece and to a vocal solo on the organ. A singer is not required. Your goals should include:

1. To *suggest* (not carbon-copy) the effect of an orchestra, under the leadership of a good conductor, so that the accompaniment is an equal and worthy partner of the imagined chorus or soloist. Or, to effectively replicate the effects of a piano or other keyboard at the organ, to the same standard.
2. To bring color shading through registration and dynamics, including the use of the expression pedal or, more subtly, control of touch.
3. To maintain control of tempo. Any flexibility in tempo will probably relate mainly to the shaping of phrases and especially cadences. This is partly a matter of the period and style of the piece.

HOW TO PRACTICE A CHORAL/VOCAL ARRANGEMENT: SOME IDEAS

The ideas mentioned in “Learning a Piece of Music: Some Ideas” in the Repertoire section apply here as well.

If you are practicing a choral work with a composed organ part—not an arrangement—you must add to your standard organ bench work a sensitivity to the

choral or solo phrases, especially the need for singers to breathe. (Don't you play the solo repertoire like that?) Often, an organist will practice a vocal piece very conscientiously, only to find that the singer or choir is simply not comfortable. You may hear a complaint about "rigidity" or "stiffness." There is a subtle art to the yielding of time and to breathing with the human voice.

To build skill, listen to art songs and opera. Spending time as a studio accompanist or collaborator will teach you that the metronome is not always the final word. Music is always a communal effort, even for a soloist.

But for a true arrangement or reduction of an orchestral or chamber work for a single keyboard player, or is itself a piano or generic "keyboard" work, the following ideas may help.

1. Study the original score, the vocal-piano score if possible, and recordings.
2. Listen to a recording while following the score. Play along on a silent keyboard.
3. Compare the score to the version you plan to use. Mark the following:
 - a.) Any markings which are in the original, but not in your copy; conversely, any editorial markings *not* in the original. These added markings may or may not be good.
 - b.) Original timbres: what is played by strings, winds, brass, wind, etc. These need not (indeed cannot) be slavishly replicated, but their

spirit may inform your choices. Add any important element which was deleted by an editor. Make note of any alteration of the original material in range, note values, etc.

c.) Your own adaptations to the organ (while remaining faithful to the *effect* of the original). Mark pedal notes, remembering that the effect of the string bass, sounding an octave lower than the cello, is achieved by simply drawing a 16'. (In other words: don't play in octaves!)

d.) Registrations: *keep them simple*. A few stops—well chosen, added, and subtracted—will suggest orchestration better than a monotonous plenum, or ingenious schemes which carry a high risk of mistakes.

e) Any interpretive details from a favorite recording.

For a piano or keyboard piece that must be played at the organ, the above applies in a different way. Play the piece at the piano to get the concept, then start adapting. As the organ has no damper pedal, arpeggiations may be impractical; how would you suggest these? Octaves may have to be weeded out. Large skips of the hands may be impractical. A sensitive transfer of the piano to the organ is a real accomplishment. Do not hesitate to make editorial alterations to the letter while honoring the spirit.

CHAPTER 3

C4. HYMN PLAYING

The glowing heart of an organist's vocation is hymn playing. This art requires lifelong cultivation, and one is never done learning. There are different schools of thought about how to play hymns. Your overriding goal should be the intelligent, clear rendition of a hymn so that it is faithful to its text and internal spirit, can be easily sung by an untrained congregation, and displays good taste and sense in registration, tempo, articulation, and overall style. Another way to state these goals:

1. To “sing” the introduction so appropriately and engagingly that everyone will *want* to follow you.
2. To continue to lead with the same qualities, varied by stanza as necessary to sustain momentum and interest.
3. To preserve the sense of worship and better express the text.

PRACTICING HYMNS: GETTING STARTED

1. Read the text, start to finish, ideally out loud. Let it speak to you with its vocabulary, imagery, and theology. Notice variations in mood from stanza to stanza.
2. Sing the stanzas in a strong and clear voice, as you would wish to hear a worshipper sing. Underline each word whose meaning you wish to stress.

Mark where the congregation should take a breath, notice the dynamic rise and fall of the phrases, and determine the kind and degree of vocal articulation, whether smooth or bouncing or something in between.

3. Play it so that the organ sings in the same way you have. You might wish to play the melody alone at first, then add the rest. You should then consider phrasing, articulation, tempo, and registration.

From this point, you are referred to any of the many recognized books and resources that deal with hymn playing. There are so many approaches, explained and illustrated so expertly, that we will not attempt to distill their ideas (and arbitrate their merits) here.

FURTHER IDEAS ON HYMN PREPARATION

You could choose hymns you already know and like from the Examination Hymn Booklet. You also might choose contrasting hymns, though this is not required.

As in the rest of the exam, your examiners will bring their own perspectives but will be open-minded to yours too. While some departure from the given notes is fine, especially in the introduction, any such departure should be done convincingly and artistically, with preparation and purpose.

The essential qualities of *all* good hymn playing include:

1. A sense of the text, both its overall character and local contrasts, if any.
2. A vital pulse: not just keeping a steady tempo but having momentum and clear, convincing rhythmic organization, as well as appropriate articulation and flexibility where appropriate.
3. A strong sense of line which carries through the phrases, especially the long notes.
4. Some kind of rhythmical connection between the introduction and stanza one, between the stanzas, and between the last stanza and the “Amen,” if any. Sometimes this may involve adding a rhythmically appropriate number of beats. It will always involve a breath, so the congregation can inhale and get ready. It is virtually never correct to plow straight into the next stanza right on the beat, without a break.
5. Appropriate touch and registration: neither too monotonously loud or soft, detached or gluey, and always in such a way that serves a singing congregation. Within that broad guideline, there is enormous interpretive freedom.
6. An introduction and/or free harmonization (original or published) which connects text, music, and organist, as part of a coherent whole and not as a solo.

SECTION ONE - PRACTICAL

PART TWO - KEYBOARD SKILLS

Sight-reading, harmonization, transposition, and improvisation are more closely related than one might suppose. All of them depend more on *synthetic* reasoning than *analytic*: in other words, they are about *building up*, not about *breaking down*. For many people, these are mysteries---almost supernatural gifts. Yet they are not; rather, they are the products of a different *perspective*, a different *approach*; and they can be taught and learned.

Also, all of these skills require you to get your “nose out of the book” and play with authority and assurance, drawing on your own musicianship in real time and *wielding* the pipe organ in all its spatial, multicolored glory.

Many experienced teachers throw up their hands when asked about imparting these skills. If pressed, they will say that some of their students seem to be able to “just look at a piece of music and *scoop* the information off the page.” Improvisation (which, if based on a given theme, also involves “scooping information off a page,” and then *staying* off the page) is similarly a cause for wonder.

CHAPTER 4

C5. SIGHT READING

To become a better sight-reader, think of painting a picture, not of performing a chemical analysis. Don't analyze, *synthesize*. Look quickly at all the initial parameters:

- Clef
- Key signature
 - Is this the major or relative minor of the signature?
- Time signature
- Upbeat or Downbeat
- Anything that catches the eye:
 - Syncopation
 - Clusters of quick notes
 - Rests
 - Chromaticism
 - Leaps
 - Suggested tempo
 - Others

With practice, these parameters can be “scanned in” in a matter of a few seconds, and the “big picture” begins to paint itself in the mind.

The next building block is to quickly identify the scale degree of the first pitch (normally, *do* or *sol*/1 or 5). Mentally sing the first few notes. Quickly take in the outline

of texture: are there traveling thirds or tenths in the left hand and pedal? Full chords? Counterpoint, canon? Tonality? Modality? Spend the remaining prep time scanning the hardest moment in the piece, as you see it. Then back away, relax, and *play*. Don't expect a finished performance down to the smallest detail.

You may find that a quick inventory like this, with a little mental practice, may ground you in the musical space of the piece, and relax you while giving you the “big picture” and a clear path to success.

To practice sight-reading, set the metronome so slowly that mistakes are literally impossible; don't fear an extremely slow beat (even 60 to the sixteenth note, if really necessary). This is neither punishment nor put-down; it is a clear-headed *strategy*.

Once you have “scanned in” the basic parameters of the piece, try to read through it without errors and without stopping. This may be hard at first.

Up to a point, despite the usual advice that “you can't ever, *ever* stop, no matter what,” yes, you *can*, and maybe you should. If you fall apart, go back to the beginning and try again. As sight-reading is essentially a shortened learning curve, you can work on shortening yours, starting wherever you find yourself.

While “never, ever stop” is idealistic, it may not always work in practice. At worst, its forbidding tone may prevent you from trying. Make progress as best you can and increase metronome speed so slowly that it never *quite* overcomes your boredom.

The golden rule: “Let tempo catch up to you.” The Latin motto is *festina lente*: make haste slowly.

Practice with basic piano repertoire, including works like Czerny’s *Practical Method for Beginners*, Opus 599. For organ works, there are Pachelbel’s fugues on the Magnificat, Italian versets, simple pieces by any number of contemporary writers, unfamiliar chorales, pieces suggested in the back of this study guide, or anything you feel comfortable with.

FURTHER IDEAS ON SIGHT READING

1. To control time, remember that you always have more time than you think you do. If you subdivide your time, it feels like twice as much.
2. Allow your eyes to keep moving ahead.
3. Consider “verticalizing” the score; quickly reading from top to bottom, or bottom to top. A consistent habit of scanning will build confidence AND “mental multitasking.”
4. Think slower, not faster.
5. Breathe more deeply, not more shallowly.
6. Don’t zero in, zoom out.
7. Don’t follow, lead.

CHAPTER 5

C6. HARMONIZATION

Harmonization is the act of seeing the harmonic possibilities of either a melody or a bass line—those two governors of tonality—and supplying what is missing to make a complete, usually four-part, musical product.

You may have a head start on harmonization if you are familiar with “lead sheets” or “charts”—abbreviated scores providing only words, tune, and guitar- or jazz-style chord symbols. Some practice with these may build musical presence of mind!

On a classical note, rules of thumb are often given in harmony classes and basic texts. So a root in the bass suggests a third in the soprano and vice versa. If playing a first-inversion chord, avoid placing the third in the soprano as well. More broadly, never double a leading tone (unless vii is proceeding to iii!). Never move all four parts in the same direction (unless to the same harmony). Do not approach fifths or octaves improperly. Avoid tritones or augmented seconds in the melody. Resolve tritones correctly. All dissonances must be prepared in the same voice and resolved downward by step or half-step.

These rules—which you may already know—are the basis of good four-part hymn writing and inform the work of all of the great composers you admire. While there are many subtle exceptions to the rules, and while we live in a post-tonal world, you will be asked only to stay in the safe confines of tonal practice.

C6-A. HYMN TUNE HARMONIZATION

1. Melody notes, which move stepwise at the rate of one pulse of the harmonic rhythm, usually should have a change of harmony on each adjacent beat.
2. Melodies which leap often suggest one harmony which would have both notes as chord tones.
3. Dotted half- or whole notes should generally have some movement in at least one lower voice, rather than having all voices stop at the same time.
4. Learn to change harmonies easily under the same note. Be able to consider the melody note as the root, third, fifth, or seventh of a chord.

It may help to note the following points before beginning.

1. Key and related keys.
2. Cadence points or points of rest.
3. Likely modulations.
4. Non-harmonic tones (e.g., passing tones) which are not to be harmonized.
5. The general harmonic rhythm (frequency of harmony changes).
6. Places for structural chords (I-IV-V).
7. Sequences: each element of the sequence should be voiced similarly.

8. Range of melody: find where the melodic contour hits high and low points so that the harmony parts will not be crowded or spread too far apart.
9. Places which benefit from movement in the lower parts when the melody note remains static.

C6-B. HARMONIZATION OF PLAINCHANT

Plainchant, or Gregorian Chant, presents a unique situation, as its conception is entirely monophonic. No one harmonic agenda is indigenous to it. There are several schools of thought regarding the appropriate harmonization of this superlative repertoire.

One school of thought emphasizes the diatonic possibilities natural to the mode in question, with little if any use of tritone or other dissonance. A knowledge of each mode, its scale, and its characteristic flavor is important. It is not necessary to change harmonies on every note. The third need not be present in every chord.

Other ideas include harmonization according to the practice of the 16th century.. with the possibility of counterpoint and some implication of tonicization. As the original repertoire was not harmonized at all, it is always essential to keep the melody uppermost and all accompaniment supportive.

Here are a few examples for the harmonization of the first phrase of “Te Joseph Celebrent”, found in the *Liber Usualis*:

The image displays three distinct musical arrangements for the first phrase of the chant "Te Joseph Celebrent". Each arrangement is presented in a separate system, enclosed within a large rectangular border. The first system features a treble clef with a melodic line of eighth and quarter notes, accompanied by a bass line with sustained chords and a lower bass line with a similar melodic contour. The second system uses a treble clef with a melodic line that includes some slurs, and a bass line with sustained chords. The third system is more complex, featuring a treble clef with a melodic line that includes slurs and a bass line with a more active, rhythmic accompaniment.

C6-C. HARMONIZATION OF A FOLK-STYLE HYMN TUNE

Many hymnals offer hymns that are not harmonized in a traditional chorale style harmonization, but rather in a more arpeggiated, guitar-like accompaniment. Often, the realization is accomplished by soloing out the melody line and supplying the accompaniment on a secondary manual, with pedals *ad libitum*. Providing variety, while assuring clarity for the singing congregation, is the goal here.

Here is an example:

The image displays two systems of musical notation for a folk-style hymn tune. Both systems are in G major (one sharp) and 4/4 time. The first system consists of four measures. The right hand (treble clef) plays a melody of eighth and quarter notes, while the left hand (bass clef) provides an arpeggiated accompaniment. The second system also consists of four measures, continuing the melody and accompaniment. The piece concludes with a double bar line.

CHAPTER 6

C7. TRANSPOSITION

Transposition is the act of playing a piece with all of its melodic and harmonic material intact—every interval, every relationship—but in a different key from the one seen on the page.

Remember that many organs do not possess “magic buttons”! Transposition remains immediately relevant and is a hallmark of the professional. This musical feat may be accomplished in several ways. One way is to imagine different clefs—in particular, the movable C clef, which, though much maligned, is still part of our notation system. So if you mentally replace the treble clef with the alto clef, everything goes up a step. Replace with the tenor, and everything goes downward. Adjust accidentals accordingly.

Another approach is not by clefs, but by spatial and harmonic sense. Sensing the distances of the intervals, that is, the place of each note in the harmonic scheme, and by practicing what Alec Wyton called “handshapes,” one can also develop a motor sense of transposition. A similar method involves careful noting of the intervals between various voices and replicating them. Also, a fluent knowledge of harmony—equal comfort in all keys—is vital. This is not something that one can simply conceptualize mentally; it must be in the fingers.

The way to success is practice. You could take a stack of anthems and mark them at random: up a half, down a half, up a whole, down a whole. Then, play them, following your own instructions. Good luck!

Another method: Practice playing familiar hymns up or down only a half-step to the easiest key change: from D down to Db, or F up to F#. Here, one needs to change only the key signature; the notes' alphabetical names remain the same. Before beginning to play, note that the "handshape" is different. Remind yourself of the new key signature. Spell it out to yourself, out loud: "The sharps become naturals," or "The naturals become flats." Sometimes you can visualize that all of the accidental notes will be one pitch, thus: "The G-sharps all become A-sharps." It often helps to say these things out loud, to impress those new key relationships on your mind, until they become second nature.

Another method: Try playing a simple hymn—say, TALLIS' CANON—in the circle of fifths. Start with the usual key of G, then play it, as slowly as you need, in D, A, E, B, F#, and the like until you finish with C. Move on to OLD HUNDREDTH, RHOSYMEDRE, NICAEA, and then farther afield. Again, speed is not a priority, at least in the early stages.

Here is a practical example. The hymn tune STUTTGART begins very tonally, with classic voice leading. As the second half begins, there is some chromaticism—to the key areas of vi and V—and then we return to the home key. Take the first half of the tune (it is given here in the key of G, from a public-domain hymnal published in 1911), and play it through all of the transpositions given below, in the circle of fifths, to

exercise one's harmonic sense. Note that several enharmonically equivalent settings are given; pay close attention to these and note the differences between F# and Gb.

Exercise 1: G major, 4/4 time. The piece consists of four measures. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. The left hand (bass clef) plays a bass line of quarter notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, G4. The key signature has one sharp (F#).

Exercise 2: G major, 4/4 time. The piece consists of four measures. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. The left hand (bass clef) plays a bass line of quarter notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, G4. The key signature has one sharp (F#).

Exercise 3: G major, 4/4 time. The piece consists of four measures. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. The left hand (bass clef) plays a bass line of quarter notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, G4. The key signature has two sharps (F# and C#).

Exercise 4: G major, 4/4 time. The piece consists of four measures. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4. The left hand (bass clef) plays a bass line of quarter notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, G4. The key signature has three sharps (F#, C#, and G#).

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat. The bass clef accompaniment consists of chords: B-flat major, A-flat major, G major, F major, E major, D major, C major, B-flat major.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat. The bass clef accompaniment consists of chords: B-flat major, A-flat major, G major, F major, E major, D major, C major, B-flat major.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat. The bass clef accompaniment consists of chords: B-flat major, A-flat major, G major, F major, E major, D major, C major, B-flat major.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat. The bass clef accompaniment consists of chords: B-flat major, A-flat major, G major, F major, E major, D major, C major, B-flat major.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat. The bass clef accompaniment consists of chords: B-flat major, A-flat major, G major, F major, E major, D major, C major, B-flat major.

Now, let's take the second half of the hymn, where the harmony moves farther afield. Here, let's go up by half steps to exercise the spatial sense.

First system of musical notation in 4/4 time, key of D major (one sharp). The melody in the right hand consists of four chords: D4, E4, F#4, and G4. The bass line in the left hand consists of four chords: A3, B3, C#3, and D4. The final measure of the bass line includes a quarter note G4 and a quarter note F#4.

Second system of musical notation in 4/4 time, key of E major (two sharps). The melody in the right hand consists of four chords: E4, F#4, G#4, and A4. The bass line in the left hand consists of four chords: B3, C#3, D#3, and E4. The final measure of the bass line includes a quarter note A4 and a quarter note G#4.

Third system of musical notation in 4/4 time, key of F# major (three sharps). The melody in the right hand consists of four chords: F#4, G#4, A#4, and B4. The bass line in the left hand consists of four chords: C#3, D#3, E#3, and F#4. The final measure of the bass line includes a quarter note B4 and a quarter note A#4.

Fourth system of musical notation in 4/4 time, key of G major (no sharps or flats). The melody in the right hand consists of four chords: G4, A4, B4, and C5. The bass line in the left hand consists of four chords: D4, E4, F4, and G4. The final measure of the bass line includes a quarter note C5 and a quarter note B4.

Fifth system of musical notation in 4/4 time, key of A major (no sharps or flats). The melody in the right hand consists of four chords: A4, B4, C5, and D5. The bass line in the left hand consists of four chords: E4, F4, G4, and A4. The final measure of the bass line includes a quarter note D5 and a quarter note C5.

First system of a piano score in 4/4 time. The key signature is natural (C major). The right hand features a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5. The left hand features a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5.

Second system of a piano score in 4/4 time. The key signature is three sharps (F# major). The right hand features a sequence of chords: F#4-A#4-C#5, F#4-A#4-C#5, F#4-A#4-C#5, F#4-A#4-C#5, G#4-B#4-D#5, G#4-B#4-D#5, G#4-B#4-D#5, G#4-B#4-D#5. The left hand features a sequence of chords: F#4-A#4-C#5, F#4-A#4-C#5, F#4-A#4-C#5, F#4-A#4-C#5, G#4-B#4-D#5, G#4-B#4-D#5, G#4-B#4-D#5, G#4-B#4-D#5.

Third system of a piano score in 4/4 time. The key signature is three flats (Bb major). The right hand features a sequence of chords: Bb4-Db5-Fb6, Bb4-Db5-Fb6, Bb4-Db5-Fb6, Bb4-Db5-Fb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6. The left hand features a sequence of chords: Bb4-Db5-Fb6, Bb4-Db5-Fb6, Bb4-Db5-Fb6, Bb4-Db5-Fb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6.

Fourth system of a piano score in 4/4 time. The key signature is one sharp (F# major). The right hand features a sequence of chords: F#4-A#4-C#5, F#4-A#4-C#5, F#4-A#4-C#5, F#4-A#4-C#5, G#4-B#4-D#5, G#4-B#4-D#5, G#4-B#4-D#5, G#4-B#4-D#5. The left hand features a sequence of chords: F#4-A#4-C#5, F#4-A#4-C#5, F#4-A#4-C#5, F#4-A#4-C#5, G#4-B#4-D#5, G#4-B#4-D#5, G#4-B#4-D#5, G#4-B#4-D#5.

Fifth system of a piano score in 4/4 time. The key signature is three flats (Bb major). The right hand features a sequence of chords: Bb4-Db5-Fb6, Bb4-Db5-Fb6, Bb4-Db5-Fb6, Bb4-Db5-Fb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6. The left hand features a sequence of chords: Bb4-Db5-Fb6, Bb4-Db5-Fb6, Bb4-Db5-Fb6, Bb4-Db5-Fb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6, Ab4-Cb5-Eb6.

If you work through the above with a slow metronome and get comfortable with all of these, you can use any other hymns you choose, of any length and difficulty, as subsequent exercises. (What would you do with an unusual hymn like GENEVA, which cycles between the minor and its parallel major? Or ST. MICHAEL, with its more dissonant approaches to remoter key areas?) Practicing the Hanon exercises (as the book prescribes!) in every key will also help tremendously.

However you choose to proceed, work steadily, regularly, and intensively. Shorter sessions may benefit you more than “all-nighters.” Do not settle for merely conceptual mastery. This skill is not about “getting the idea,” but rather making sure your fingers have gotten the idea!

OTHER RESOURCES

[Webinar: Transposition \(CAGO, AAGO, and FAGO\)](#)

[Transposition PowerPoint Slides](#)

CHAPTER 7

C8. IMPROVISATION

Think of improvisation as a game. Allow your mind to “respond” to the “call” of the theme. Think of creating a meal from surprise ingredients, like one of the TV cooking shows so popular right now.

The Guild gives you three choices with this exam item. The first, C8-A, is harmonically based: you are given two phrases with required modulations. As long as you have a sense of good voice-leading and modulation, you can succeed.

The second choice, C8-B, is an improvisation on a short motif, which allows you more melodic creativity.

The third choice, C8-C, asks that you improvise a modulatory bridge between two hymns from the Examination Hymn Booklet. These hymns will be chosen for you. You must think creatively about themes, tempi, meters, and keys, and craft a short, convincing bridge between the two hymns. You could use a common melodic motif, or a prevailing rhythm, or anything else.

Improvisation is an act of musical creativity performed *improvisa* (Latin: *unprovided for*). The choices you are offered favor tonality, but you are not altogether bound by the “old rules,” especially in C8-C. Admittedly, following modulatory schemes (C8-A) and improvising on a theme (C8-B) imply traditional voice leading. However, neither modality nor advanced harmonies are at all discouraged, as long as they are done well.

C8-A. IMPROVISE TWO DEFINED PHRASES

Here is an example improvisation question from a previous CAGO examination:

C8-A. Improvise two clearly defined phrases, each about 4 measures long.
First phrase: Begin in E-flat major and modulate to C major.
Second phrase: Begin in C major and modulate to D minor.

Here are two possible solutions to this question:

The image displays two musical solutions for the improvisation question. Each solution is presented in a separate system, each containing three staves: a right-hand melody staff (treble clef), a left-hand accompaniment staff (bass clef), and a pedal point staff (bass clef). The first solution is in E-flat major (three flats) and 3/4 time. The right-hand melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The left-hand accompaniment consists of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The pedal point staff has a whole note G2. The second solution is in C major (no sharps or flats) and 3/4 time. The right-hand melody begins with a quarter note C4, followed by quarter notes D4, E4, and F4. The left-hand accompaniment consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The pedal point staff has a whole note C2. Both solutions end with a double bar line and repeat signs.

This solution features a lyrical right-hand melody with a gently rocking left-hand accompaniment. Notice that the melody in the second half starts just like that of the first, except it starts a whole step higher. The opening *sol-fa-mi* figure has reappeared as *do-ti-la*. But the similarity is unmistakable and gives coherence to the

music. Coherence is what sets improvisation apart from “noodling.” Also note that measures three and seven are melodically very similar, though again not simply transposed. The “pizzicato” bass line rounds out the picture of a little piece of chamber music.

Below is another example using a hymnlike solution, entirely different from the first one, but equally valid. The two phrases are distinct from one another but have enough in common—like stepwise motion in the first halves—to speak to one another. Note the two deceptive resolutions in the second half: G7 to A minor, and C7 to D minor—small, local echoes that add to the impression of coherence.

The image displays two staves of organ music, each labeled 'organ' on the left. The top staff is in the key of B-flat major (two flats) and 4/4 time. It consists of two phrases. The first phrase (measures 1-4) features a melody in the right hand with a green dot under the second measure and a long note in the left hand. The second phrase (measures 5-8) shows a deceptive resolution from G7 to A minor. The bottom staff is in the key of D major (two sharps) and 4/4 time. It also consists of two phrases. The first phrase (measures 1-4) has a melody in the right hand and a bass line with a flat. The second phrase (measures 5-8) shows a deceptive resolution from C7 to D minor. The entire musical notation is enclosed in a black rectangular border.

C8-B. IMPROVISE ON A MELODIC MOTIF

For C8-B, some examining bodies, such as Trinity College London, speak of the theme for an improvisation as a “stimulus.” That’s a great term. Let the idea *stimulate* you! What, for example, might you make out of this simple idea:



To such a straightforward question, why not give a straightforward answer? Let’s answer the triadic quarter notes and descending tetrachord with some of our own:



Note that the descending notes are moved to the middle, so the answer isn’t mere parroting. Also, we’ve tonicized the key of V, C major, and have four bars to get to a final cadence in F. We now have a balanced phrase, one which could be diagrammed A-A¹. (Remember: a phrase is the shortest musical idea that contains a cadence. We have ended our phrase with a half cadence, in the dominant of the home key. It’s probably stretching the point to call this a full-blown modulation.)

Here is one possible solution. The style is basic, but the music “works.”



The image shows a musical score for voice and piano. It consists of two systems of staves. The first system has three staves: a vocal line labeled 'man' in the treble clef, a piano accompaniment in the bass clef, and a pedal line labeled 'ped' in the bass clef. The second system has three staves: a vocal line in the treble clef, a piano accompaniment in the bass clef, and a pedal line in the bass clef. The music is in 4/4 time and the key signature has one flat (Bb). The vocal line in the first system starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment in the first system starts with a half note chord of F4 and Bb4, followed by quarter notes G4 and A4. The pedal line in the first system starts with a half note G4, followed by quarter notes A4 and Bb4. The second system continues the vocal line with quarter notes D5, E5, F5, and G5. The piano accompaniment in the second system starts with a half note chord of F4 and Bb4, followed by quarter notes G4 and A4. The pedal line in the second system starts with a half note G4, followed by quarter notes A4 and Bb4.

A little energy is provided at the end with an unexpected plagal cadence, colored with some diatonic dissonance—the E added to the F chord, and the G added to the Bb. Notice that the final measure descends, balancing the ascending gesture in measure 4. Also, the left hand gets a turn at rapid movement at the end, and the right hand accompanies.

Our solution is simple and unimposing; many an organist can improvise a more interesting piece of music. Not all of the voice leading is consistent; the harmonies are conventional to almost too conventional, and some rules are probably broken. Nor is the style transcended; the “answer” is as “sing-songy” as the “question” had been. You can probably pencil in some improvements! But it’s also internally coherent and even

has a few splashes of color. The sense of motion builds; the second half has more eighth notes than the first. (Does it allude to a Christmas carol? Possibly, allusion is not plagiarism.)

Bear in mind that the improvisation question asks for two eight-bar phrases; the above example has two four-bar phrases. By “eight-bar phrase,” you may understand a phrase-group containing two cadences. How would you proceed from the double bars above? One solution might be to move to the relative minor, with some variation of the opening quarter-note idea to develop it further.

Think of the last time you were in a really interesting conversation. People didn’t all talk about different things all at once, or at cross purposes. There was a thread, whatever the topic was. Improvisation can likewise be seen as a test of your ability to listen to a musical question and give a sociable answer. And it’s your answer; and your friend—in this case, the Guild—is interested in what you have to say.

C8-C. IMPROVISE A BRIDGE BETWEEN HYMNS

Several hymnals, especially those with evangelical affiliation, provide attractive bridges and modulations between two hymns. One such is *The Celebration Hymnal*, published in 1997 by Word Music.

There are many ways to link two hymns. The best bridges are concise, building on such elements as melodic similarities, a salient rhythm in the second hymn, continuity of key, or even the introduction of new material, unique to the bridge. A

clever improviser can take two very contrasting hymns and introduce the discontinuities in the bridge. In the hymnal mentioned above, the link is often thematic, building on textual references. This is another possibility, but the musical bridge may be more difficult to construct.

Here is a possible bridge between HYFRYDOL and NICAEA:

The image displays a musical score for a bridge between two hymns. It is divided into two systems. The first system, labeled 'manual' and 'pedal', begins in 3/4 time with a key signature of one flat (B-flat). The manual part features a melodic line in the right hand and a bass line in the left hand. The second system, labeled 'man' and 'ped', starts at measure 9 and changes to 4/4 time with a key signature of two sharps (D major). The manual part continues with a melodic line in the right hand and a bass line in the left hand. The pedal part provides a simple bass line throughout.

There are two needs here: to change the meter, and to change key, and not necessarily in that order. This solution first echoes a bit of HYFRYDOL, then expands the gesture logically, easing us into common time. The key change is set up rather easily, as F and D share a chromatic relationship, as well as a relationship via D minor. Finally, the last two measures echo, very subtly, the original tune, though now transformed into a convincing introduction to NICAEA.

SECTION TWO - WRITTEN

The paperwork test represents an expansion of the requirements for the Colleague certification. The purpose is to provide candidates with experience similar to the upper-level exams. The paperwork items consist of ear tests, aural perception, fugal exposition analysis, continuo realization, and analysis of a passage of music. A brief overview of each item will be provided along with practice examples.

Musicians need to develop ears that see and eyes that hear.

CHAPTER 8

C9. EAR TESTS

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.

One of the most effective ways to gain expertise and confidence with aural dictation is to work with a study buddy. Plan your sessions to include:

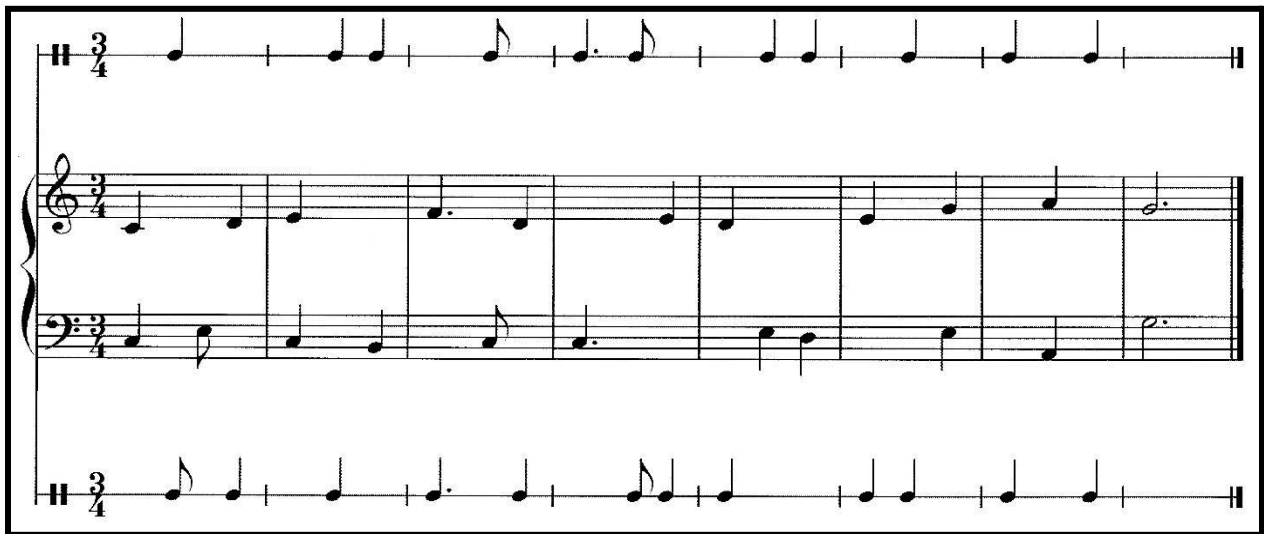
1. One-line dictation in high, middle, and low ranges of the keyboard. If this is new to you, begin with small units such as two-measure phrases.
2. Rhythmic dictation, excluding pitch and focusing solely on the rhythm of the phrase.

3. Examples from hymnals, as this provides you with the best examples of two-part contrapuntal writing.

Listen for sounds in your environment. When you stand on the pedalboard, what interval do your feet create? Identify the pitches in car horns. When you turn on the copy machine, what melodic intervals does it produce?

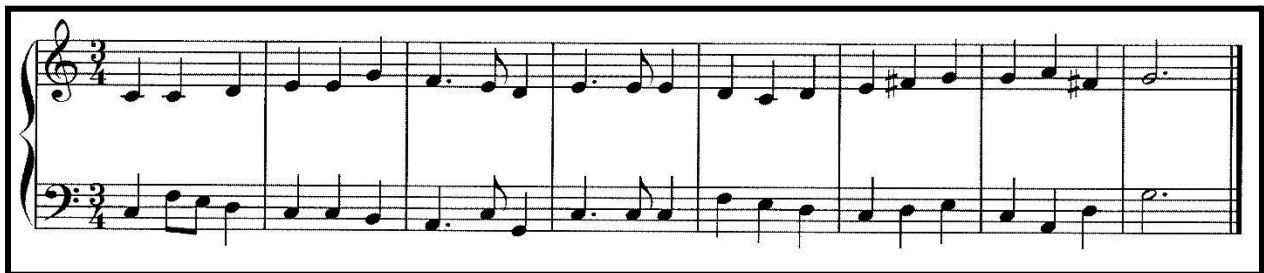
Here are some typical examples that you will see on the examination.

Ear Test - Example Score #1



A musical score in 3/4 time, consisting of three staves. The top staff is a single melodic line with a key signature of one sharp (F#) and a common time signature of 3/4. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature of 3/4. The bottom staff is a single melodic line with a key signature of one sharp and a common time signature of 3/4. The music is a simple two-part setting of a hymn tune.

Ear Test - Solution #1



A musical score in 3/4 time, consisting of two staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature of 3/4. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature of 3/4. The music is a simple two-part setting of a hymn tune, identical to the example score above.

Ear Test - Example Score #2



A musical score for an ear test exercise. It consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a C4 quarter note, followed by a D4 quarter note, an E4 quarter note, a D4 quarter note, a C4 quarter note, a B3 quarter note, an A3 quarter note, and a G3 quarter note. The middle two staves are a piano accompaniment in 4/4 time, starting with a C3 half note, followed by a D3 quarter note, an E3 quarter note, a D3 quarter note, a C3 half note, a B2 quarter note, an A2 quarter note, and a G2 quarter note. The bottom staff is a single melodic line in 4/4 time, starting with a C3 half note, followed by a D3 quarter note, an E3 quarter note, a D3 quarter note, a C3 half note, a B2 quarter note, an A2 quarter note, and a G2 quarter note.

Ear Test - Solution #2



A musical score for the solution to the ear test exercise. It consists of two staves. The top staff is a single melodic line in 4/4 time, starting with a C4 quarter note, followed by a D4 quarter note, an E4 quarter note, a D4 quarter note, a C4 quarter note, a B3 quarter note, an A3 quarter note, and a G3 quarter note. The bottom staff is a piano accompaniment in 4/4 time, starting with a C3 half note, followed by a D3 quarter note, an E3 quarter note, a D3 quarter note, a C3 half note, a B2 quarter note, an A2 quarter note, and a G2 quarter note.

OTHER RESOURCES

[AAGO Ear Training Exercises](#)

[ChM Ear Training Exercises](#)

CHAPTER 9

C10. AURAL PERCEPTION

Active listening to the melodic, harmonic, and structural components of music is vital to musical development. The Aural Perception segment of the Colleague examination emphasizes these areas.

The two musical examples in this chapter illustrate what you will see on the exam and what skills candidates will need in order to successfully complete this question.

A melodic score representing a passage of organ music will be provided at the examination. The score notates the melody of the highest sounding part. You will hear the key of the passage established first, then a playing of the complete passage 4 times with 45 seconds between each playing. You will provide your answers in the spaces above the score.

Aural Perception - Sample Question #1

Recording Link

Listed below are 4 compositional devices, numbered 1-4, used in the musical example that you will hear when you activate the link. Identify each one by writing the number next to the letter above the score.

In addition, there are 3 general questions, numbered 5-7, for which you will provide answers.

1. The major chord becomes minor.
2. V/V-V progression
3. 4-3 suspension
4. I-IV-I -ii progression

The musical score is presented on three staves of music, all in treble clef and 3/4 time. The first staff, labeled 'a.', shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4. A bracket above the first six notes is labeled 'a.'. A measure rest is indicated by a '5' above the staff. The second staff, labeled 'b.', begins with a repeat sign. The first measure is a half note G4. The second measure is a half note A4. The third measure is a half note B4. The fourth measure is a half note C5. The fifth measure is a half note B4. The sixth measure is a half note A4. The seventh measure is a half note G4. The eighth measure is a half note F4. The ninth measure is a half note E4. The tenth measure is a half note D4. A bracket above the last four measures is labeled 'c.'. The number '10' is written above the second measure, and '15' is written above the eighth measure. The third staff, labeled 'd.', starts with a half note G4. The second measure is a half note A4. The third measure is a half note B4. The fourth measure is a half note C5. The fifth measure is a half note B4. The sixth measure is a half note A4. The seventh measure is a half note G4. The eighth measure is a half note F4. The ninth measure is a half note E4. The tenth measure is a half note D4. A bracket above the last four measures is labeled 'd.'. The number '20' is written above the fourth measure, and '25' is written above the eighth measure.

5. What registration is being used here?
6. What orchestral instrument does the bass line suggest?
7. Identify the composer's nationality.

Aural Perception - Sample Question #2

Recording Link

Listed below are 4 compositional devices, numbered 1-4, used in the musical example that you will hear when you activate the link. Identify each one by writing the number next to the letter above the score. In addition, there are 3 general questions, numbered 5-6, for which you will provide answers.

1. Notes inégales
2. Pattern and sequence
3. Mordent (beat 1)
4. 2-3 suspension

The musical score is written in treble clef, 3/4 time, and D major. It consists of three staves. The first staff contains measures 1-8. Section 'a.' is marked above measures 5-7. Section 'b.' is marked above measure 8, which includes a mordent over the first note. The second staff contains measures 9-14. Section 'c.' is marked above measures 9-10. Measure 10 is also marked with the number '10'. The third staff contains measures 15-21. Section 'd.' is marked above measures 15-17. Measure 15 is marked with the number '15', and measure 20 is marked with the number '20'.

5. What registration is used in the upper voice?
6. Identify the composer's nationality.

Aural Perception - Answer Sample Question #1

Score Link

1. b
2. d
3. c
4. a
5. Registration is foundations 8, 4, 2
6. Bassoon or Cello
7. German

Aural Perception - Answers to Sample Question #2

Score Link

1. a
2. d
3. c
4. b
5. Registration is Cornet (8, 4, 2 $\frac{2}{3}$, 2, 1 $\frac{3}{5}$)
6. French

CHAPTER 10

C11. FUGAL EXPOSITION AND ANALYSIS

You will be expected to provide answers to questions about a music score utilizing fugal techniques. The candidate will be expected to identify the key, order of voice entry, the character of the answer (tonal or real), countersubject qualities (invertible, regular, etc.), and other techniques of counterpoint found in a fugal exposition. Contrapuntal writing and its structure represent much of musical composition.

OTHER RESOURCES

[Webinar: Fugue \(AAGO and FAGO\)](#)

[Fugue Q&A Handout](#)

[Webinar: Fugue - Subjects, Answer, Countersubject \(AAGO and FAGO\)](#)

[Fugue - Subjects, Answer, Countersubject PowerPoint Slides](#)

Below is a sample question based on the exposition from Fugue in F Minor, BWV 857 from J. S. Bach's The Well-Tempered Clavier, Book I. The question is worth a total 20 points.

Fugal Exposition and Analysis - Sample Question #1

Examine the score and answer the following questions:

1. What is the key? (1 point)

2. How many voices are there in this fugal exposition? (1 point)

3. Which type of answer is heard in this fugal exposition—real or tonal?
Provide a brief explanation. (2 points)

4. List the order of voice entry by completing the following table: (12 points)

Entry	Voice	Key	Subject or Real/Tonal Answer	Measures
1	<i>Tenor</i>	<i>i key, F minor</i>	<i>Subject</i>	<i>m. 1, beat 2 to m. 4, beat 1</i>
2				
3				
4				
5				
6				

5. How many recurring countersubjects are there? (1 point)

Circle: 0 / 1 / 2 / 3

6. Discuss the harmonic and thematic functions of mm. 10–12. (3 points)

Fugal Exposition and Analysis - Score for Sample Question #1

Fuga 12.â 4.

Bach, JS - WTC 1 (Durr, Br NBA 5-6.1) 60

Measures 1-4 of the Fuga 12.â 4. The score is in G minor (three flats) and common time (C). The right hand begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The left hand starts with a whole note G3, followed by a half note A3, and then a quarter note B3. The key signature is G minor, and the time signature is common time (C).

Measures 5-7 of the Fuga 12.â 4. The right hand continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The left hand continues with a quarter note C4, followed by a quarter note B3, and then a quarter note A3. The key signature is G minor, and the time signature is common time (C).

Measures 8-10 of the Fuga 12.â 4. The right hand continues with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand continues with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The key signature is G minor, and the time signature is common time (C).

Measures 11-13 of the Fuga 12.â 4. The right hand continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The left hand continues with a quarter note C4, followed by a quarter note B3, and then a quarter note A3. The key signature is G minor, and the time signature is common time (C).

Measures 14-16 of the Fuga 12.â 4. The right hand continues with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand continues with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The key signature is G minor, and the time signature is common time (C).

*) Zu einer Trillerbezeichnung (tr) der 10. Themennote (Takte 3, 6, 9, 21, 30) siehe das Vorwort bzw. den Kritischen Bericht, Kap. V.

17

Musical notation for measures 17-19. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 17 features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. Measure 18 continues the melodic development with a slur over the right hand. Measure 19 shows a continuation of the melodic line with a final note in the right hand.

20

Musical notation for measures 20-22. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 20 features a complex melodic line in the right hand with many sixteenth notes and a slur. Measure 21 continues the melodic line with a slur. Measure 22 shows a continuation of the melodic line with a slur.

23

Musical notation for measures 23-25. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 23 features a melodic line in the right hand with eighth notes and a slur. Measure 24 continues the melodic line with a slur. Measure 25 shows a continuation of the melodic line with a slur.

26

Musical notation for measures 26-28. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 26 features a melodic line in the right hand with eighth notes and a slur. Measure 27 continues the melodic line with a slur. Measure 28 shows a continuation of the melodic line with a slur.

29

Musical notation for measures 29-31. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 29 features a melodic line in the right hand with eighth notes and a slur. Measure 30 continues the melodic line with a slur. Measure 31 shows a continuation of the melodic line with a slur.

Fugal Exposition and Analysis - Answers to Sample Question #1

1. The key is F minor.
2. 4 voices.
3. There is a tonal answer in m. 4. The adjustment occurs at the first melodic interval: the neighboring motion C-Db-C in the subject becomes F-Ab-G in the tonal answer. However, a real answer is heard in the redundant entry at m. 19!
4. List the order of voice entry by completing the following table:

Entry	Voice	Key	Subject or Real/Tonal Answer	Measures
1	Tenor	i key, F minor	Subject	m. 1, beat 2 to m. 4, beat 1
2	Alto	v key, C minor	Tonal Answer	m. 4, beat 2 to m. 7, beat 1
3	Bass	i key, F minor	Subject	m. 7, beat 2 to m. 10, beat 1
4	Soprano	i key, F minor	Subject	m. 13, beat 2 to m. 16, beat 1
5	Tenor	v key, C minor	Redundant Entry: Real Answer (!)	m. 19, beat 2 to m. 22, beat 1
6	Bass	i key, F minor	Redundant Entry: Subject	m. 27, beat 4 to m. 30, beat 3

5. Circle: 0 / 1 / (2) / 3

6. There is a codetta (or bridge) in mm. 10–12. The codetta is based on both countersubjects. An unusual aspect of this exposition is that both the third and fourth entries show the subject in the tonic key. The subject begins on an implied V harmony and ends on an implied V-i progression. When the third entry finishes on the downbeat of m. 10, the harmony is i. A codetta leading to the V harmony is necessary before the fourth entry can begin.

CHAPTER 11

C12. CONTINUO REALIZATION

Continuo playing is a historical technique that can be a pathway to developing improvisational skills. Also known as thoroughbass, it is a way of indicating a keyboard accompaniment by the bass notes only, with figures (numbers) below designating what chords are to be played. For this exam, you will be asked to write primarily three-voice, right-hand chords on an empty staff above a bass line with figures following common practice voice-leading.

If this is a new skill set for you, begin practicing by harmonizing scale tones. Use root position triads using tones from the key for major keys (i.e., I ii iii IV V vi vii° I), and for minor keys (i.e., I ii° III iv V VI vii° i). Make sure to use a closed position.

When you are comfortable with that, begin placing the triads in the first inversion, that is, with the third of the chord as the bottom note. Keep a close position. Become acquainted with the figures used in realization.

Here is an example with two possible realizations:

Basso Continuo Excerpt

Possible Realization No.1

Possible Realization No.2

The image displays a musical score for a Basso Continuo Excerpt. It consists of five systems of music. The first system is the original excerpt, featuring a single melodic line in the bass clef with figured bass notation below it. The subsequent four systems show two possible realizations of the piece. Each realization is presented as a two-staff piano arrangement, with the right hand playing chords and the left hand playing the original bass line. The figured bass notation is repeated under each system to indicate the underlying harmonic structure.

CHAPTER 12

C13. ANALYSIS

Competency in understanding musical structure assists in efficient learning and accurate performance practice. The candidate will be asked to analyze a short piece in binary or ternary form by answering questions about phrase structure, cadences, specific chords, harmonic progressions, and identifying A and B themes. The candidate will also be asked to provide a possible composer and time period.

Below are two example pieces that represent what the candidate will be required to analyze. Included are some samples of frequently asked questions and possible answers.

Analysis - Sample Question #1

1. Examine the score below and identify the overall form of the piece.
2. Using capital letters (i.e. A, B, etc.), identify the main sections.
3. What is the musical strategy that occurs from measures 5-8?
 - a. With a Roman numeral, identify the chord in measure 8.
4. In the right hand, from measure 12 - beat 3 to measure 16 - beat 1, identify what is occurring: (select one answer)
 - a. Coda
 - b. Sequential modulation
 - c. Recapitulation
5. Give an opinion as to the composer and approximate date of the composition.

Analysis - Score for Sample Question #1

The image displays a musical score for piano, consisting of six systems of staves. Each system contains a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score is written in a style typical of a piano accompaniment for a song or instrumental piece. The first system (measures 1-4) features a melody in the treble clef with eighth and quarter notes, and a bass line with quarter and eighth notes. The second system (measures 5-8) shows a change in the bass line and the continuation of the melody. The third system (measures 9-12) includes a repeat sign at the beginning and continues the melodic and harmonic development. The fourth system (measures 13-16) features a more active bass line with eighth notes and a melody with some grace notes. The fifth system (measures 17-20) shows a continuation of the piece with similar rhythmic patterns. The sixth system (measures 21-24) concludes the piece with a final cadence in the treble clef and a steady bass line.

Analysis - Answers for Sample Question #1

1. Binary
2. Measure 1, A; measure 9, B
3. Modulation to the V (Dominant) chord
4. Sequential modulation
5. J.S. Bach, approximately 1725

Analysis - Sample Question #2

1. Examine the score below and identify the overall form of the piece.
2. Using capital letters (i.e., A, B, etc.), identify the main sections.
3. In measure 10, beat 1, the chord in the right hand is: (select one)
 - a. Dominant 7th
 - b. Diminished 7th
 - c. Major 7th
4. How would you characterize measures 26-30?
 - a. Coda
 - b. Introduction
 - c. Transition
5. Give an opinion as to the composer and approximate date of the composition.

Analysis - Score for Sample Question #2

The image displays a musical score for piano, consisting of five systems of music. The score is written in a single system with a grand staff (treble and bass clefs) and a 9/8 time signature. The tempo is marked 'Adagio.' and the mood is 'mf cantabile'. The piece begins with a piano (*p*) dynamic and a triplet of eighth notes in the right hand. The left hand features a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Dynamics range from *pp* (pianissimo) to *sf* (sforzando). The score is marked with '22.' at the beginning of the first system. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

This page of musical notation is divided into five systems, each with a treble and bass staff. The key signature is one flat (B-flat).

- System 1:** Treble staff begins with *sf* and *dim.*, followed by *sf* and *p*. Bass staff features triplet markings (3) and a *cresc.* marking.
- System 2:** Treble staff has *f* and *f* markings. Bass staff has *f* and *f* markings.
- System 3:** Treble staff has *p* and *cresc.* markings. Bass staff has *cresc.* and *sf* markings.
- System 4:** Treble staff has *p* and *dim.* markings. Bass staff has *pp* and *f con forza* markings.
- System 5:** Treble staff has *dim.* and *pp* markings. Bass staff has *pp* and *pp* markings. The tempo marking *tranquillo* is present.

Additional markings include *Ad.* and ** * ** throughout the piece.

Analysis - Answers for Sample Question #2

1. Ternary
2. Measure 1, A; measure 10, B; measure 18, A
3. Diminished 7th
4. Coda (or reprise)
5. Felix Mendelssohn, approximately 1830

EDITORIAL NOTE

from the Committee for Professional Certification (2024-25)

The earliest editions of the CAGO study guide were carefully prepared by Dr. Charles S. Brown, FAGO, ChM, the first National Councillor for Education of the American Guild of Organists. Much of his work continues to inform the present edition.

Similarly, Dr. Max B. Miller wrote and published in 1990 a revision of the first edition, offering several new examples and additions, but retaining the bulk of the original. The 2015 revision contained new examples, which correspond to the *Examination Hymn Booklet* of 2013.

Sheryl L. Sebo of PLACE laid the groundwork for the 2015 revision, which was completed by Dr. Jonathan B. Hall, FAGO, ChM, director of the Committee on Professional Certification, during the second half of 2015.

This 2024 revision includes guidelines for the written portion, Section 2, of the Colleague examination. Contributors for Section 2 are Sarah Harr, FAGO, Denise Lanning, FAGO, Bruce Neswick, FAGO, and Eva Sze, FAGO.

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