



# AGO Certification Exams

## 2025 Associateship Exam Solutions

Prepared by the Committee on Professional Certification

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PLEASE NOTE: The solutions given in this booklet are *sample* solutions. Some of the given solutions are not the *unique* or only answers. For several short-answer questions, we have elected to give more than the required amount of information to illustrate the range of possible choices.

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## A8: Analysis (60 points)

1. Examine the score for A8 and give an opinion as to the composer and the approximate date of composition.
  - a. Robert Schumann. 1834
  
2. Identify the overall form of the piece, i.e., binary, ternary, rondo, sonata form, etc.
  - a. Rondo
  
3. Using measure numbers, chart the formal structure of the piece. Identify the beginning and ending keys of each main section. For this question, a phrase is defined as a musical idea that ends with a cadence. In other words, if there is no cadence, a phrase has not ended, regardless of its length.

1-28	29-60	60-90	90-132
A	B	C	A <sub>1</sub> (trans/dev)
Gm-Gm	Bb-Bb	Bb-Bb	Bbm-Gm

133-158	159-190	191-222	222-261
A	B	C	A <sub>1</sub> (trans/dev)
Gm-Gm	Eb-Eb	Eb-Eb	Ebm-Gm

262-288/296	288/296 to end		
A	Coda		
Gm-Gm	Gm-Gm		

- a. Phrase ends with Deceptive Half Cadences

4. Provide a Roman Numeral analysis of measures 76 (beat 2) to 80 (beat 2) in the local key of B-flat major. Identify one chord per eighth-note.
  - a. (See score)
    - i. I
    - ii.  $V_{4/2}$  of V
    - iii.  $V_{4/2}$  of IV6
    - iv.  $V_{4/2}$  of III
    - v.  $V_{4/2}$  of II
    - vi.  $V_{4/2}$  of I6
    - vii. IV
    - viii. I6/4
    - ix. V7
    - x. I
  
5. On the first page of music, find an example of the following progression N6 V i. Circle and label the progression.
  - a. See mm. 14-16 or 16-18
  
6. What type of suspension is implied in m. 122?
  - a. 9-8
    - i. Note: Although Schumann titles this movement Rondo, some theorists consider it to be a hybrid of Rondo and Sonata forms. Examiners should be open-minded if candidates provide a coherent analysis that differs from that shown above.

## A9: Fugue (40 points)

Compose a fugal exposition in four voices using the subject given below. A recurring countersubject in invertible counterpoint is required. The exposition concludes when the subject has been stated in its entirety in all four voices. The writing should demonstrate knowledge of the contrapuntal style of the Baroque period.

The first system of musical notation shows the beginning of the fugue subject. It is written in G major (one sharp) and 4/4 time. The subject starts with a quarter note G4, followed by eighth notes A4-B4-C5, a quarter note D5, and a quarter note E5. The melody then descends with eighth notes D5-C5-B4-A4, a quarter note G4, and a quarter note F4. The subject concludes with a quarter note E4, a quarter note D4, and a quarter note C4. The bass line is mostly rests, with a few notes appearing in the second and third measures.

The second system of musical notation continues the fugue subject. It begins with a measure rest, followed by a quarter note G4. The melody then features a series of eighth notes: A4-B4-C5, D5-C5-B4, A4-G4-F4, and E4-D4-C4. The bass line consists of a series of quarter notes: G3, F3, E3, D3, C3, B2, and A2.

The third system of musical notation continues the fugue subject. The melody continues with eighth notes: G3-F3-E3, D3-C3-B2, A2-G2, and F2-E2. The bass line continues with quarter notes: G2, F2, E2, D2, C2, B1, and A1.

The fourth system of musical notation concludes the fugue subject. The melody starts with a quarter note G3, followed by eighth notes F3-E3, a quarter note D3, and a quarter note C3. The bass line continues with quarter notes: G2, F2, E2, D2, C2, B1, and A1.

## A10: Ear Tests (30 points)

### A10-A Ear Test (15 points)

A10-A Ear Test Recording Link:

[https://drive.google.com/file/d/1R7RlupOJ\\_HUvNma3LLSpVRH8jWpGoAK8/view?usp=sharing](https://drive.google.com/file/d/1R7RlupOJ_HUvNma3LLSpVRH8jWpGoAK8/view?usp=sharing)



## **A11: Aural Perception (40 points)**

Following are two skeleton scores representing two passages of organ music. The scores notate the rhythm of the highest sounding part. You are to answer the questions in the spaces provided. You will hear each passage four times. There will be 30 seconds between each playing.

### **A11-A Pre-1750 (20 points)**

A11-A Aural Perception Recording Link:

[https://drive.google.com/file/d/1t5hO9dAwOZdUdDFs2uM-OZse9PghkI-Y/view?usp=drive\\_link](https://drive.google.com/file/d/1t5hO9dAwOZdUdDFs2uM-OZse9PghkI-Y/view?usp=drive_link)

- a. What is the name of this type of organ composition? What was its purpose during a worship service in mid-18th century Europe?
  - i. Chorale Prelude, played before the singing of a hymn/chorale in worship.
  
- b. What is the cadence type between mm. 4-5?
  - i. V7 - I in C Major (authentic cadence), which is IV of G Major
  
- c. In mm. 15-16, there occurs a secondary cadence. What is the relationship of this cadential treatment to the original key?
  - i. DM (cadence: V7/V in G Major to V, which is D Major); tonicizing the dominant

d. In mm. 19–24, using Roman numerals, identify the two secondary cadences.

- i. 19–20: V–I in D Major
- ii. 20–21: V–i in A minor
- iii. 21–22: V<sub>7</sub>–vi in G Major
- iv. 22: V<sub>7</sub>–I in D Major
- v. 23–24: V–I in C Major

e. Identify a possible composer and date of composition.

- i. Dietrich Buxtehude (1637–1707), “Gelobet Seist Du, BuxWV 188”

## A11-B Post-1750 (20 points)

A11-B Aural Perception Recording Link:

[https://drive.google.com/file/d/1qyeyqOGKhnG3jGkBd3jY64KoBFGCAfROZ/view?usp=drive\\_link](https://drive.google.com/file/d/1qyeyqOGKhnG3jGkBd3jY64KoBFGCAfROZ/view?usp=drive_link)

- a. What registration is used for this piece?
  - i. Solo registration - cornet; Accompaniment - strings
- b. In mm. 6-7, there occurs a secondary cadence. What is the relationship of this cadential treatment to the original key?
  - i. D minor, relative minor to F Major
- c. What compositional tool is employed in mm. 24-27 and 28-31?
  - i. Sequence
- d. What does the shape and structure of the solo voice illustrate about its origin?
  - i. The melody is primarily stepwise and does not have a regular phrase structure, which is indicative of being chant-based.
- e. Identify a composer and a possible date for this composition.
  - i. Marcel Dupre (1886-1971), "Alma Redemptoris Mater"

# A12: Composition (30 points)

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a melody in the treble clef and a bass line in the bass clef. The separate bass clef staff is empty.

Musical notation for measures 5-9. The score continues in 4/4 time with a key signature of one flat. The first system consists of three staves: a grand staff and a separate bass clef staff. The grand staff contains a melody in the treble clef and a bass line in the bass clef. The separate bass clef staff contains a bass line.

Musical notation for measures 10-14. The score continues in 4/4 time with a key signature of one flat. The first system consists of three staves: a grand staff and a separate bass clef staff. The grand staff contains a melody in the treble clef and a bass line in the bass clef. The separate bass clef staff contains a bass line.

14

Musical score for measures 14-18. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex melodic line in the treble clef and a bass line in the bass clef. A large slur covers the first two measures of the bass line. The middle staff is a single bass clef staff with a whole note chord in the first measure and rests in the following three measures. The bottom staff is a single bass clef staff with a whole note chord in the first measure and rests in the following three measures.

19

Musical score for measures 19-22. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex melodic line in the treble clef and a bass line in the bass clef. The middle staff is a single bass clef staff with a whole note chord in the first measure and rests in the following three measures. The bottom staff is a single bass clef staff with a whole note chord in the first measure and rests in the following three measures.

23

Musical score for measures 23-26. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex melodic line in the treble clef and a bass line in the bass clef. A large slur covers the last two measures of the bass line. The middle staff is a single bass clef staff with a whole note chord in the first measure and rests in the following three measures. The bottom staff is a single bass clef staff with a whole note chord in the first measure and rests in the following three measures.