AGO Certification Exams

2025 Associateship Exam Solutions

Prepared by the Committee on Professional Certification

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AGO Director of Education

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	A1 (trans/dev)
Gm-Gm	Bb-Bb	Bb-Bb	Bbm-Gm

133-158	159-190	191-222	222-261
A	B	C	A1 (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 Candences

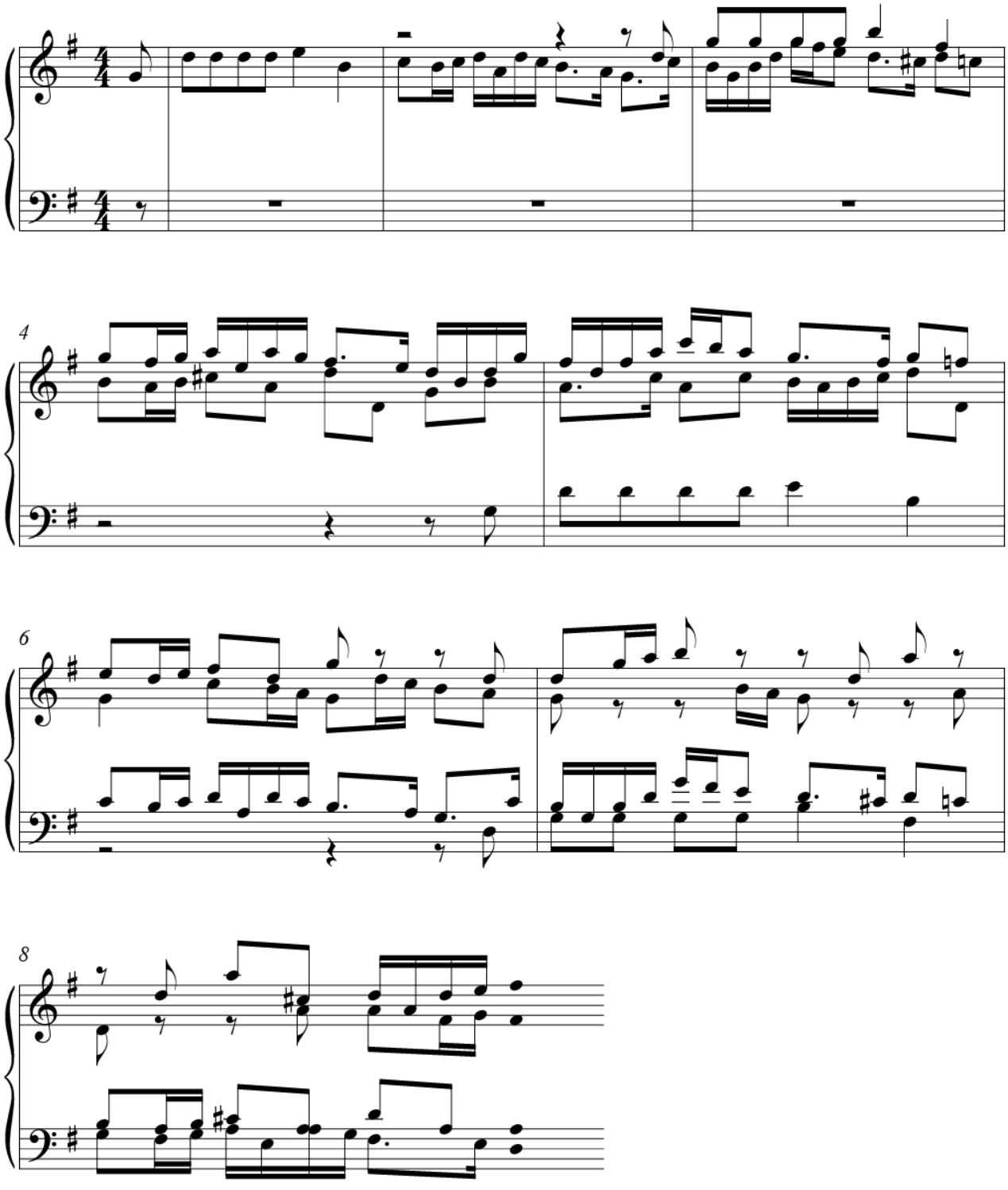
4. Provide a Roman Numeral analysis of measures 76 (beat 2) to 80 (beat 2) in the local key of B-flat major. Identify one chord per eighth-note.
    a. (See score)
        i. I
        ii. V4/2 of V
        iii. V4/2 of IV6
        iv. V4/2 of III
        v. V4/2 of II
        vi. V4/2 of I6
        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.



A10: Ear Tests (30 points)

A10-A Ear Test (15 points)

A10-A Ear Test Recording Link:
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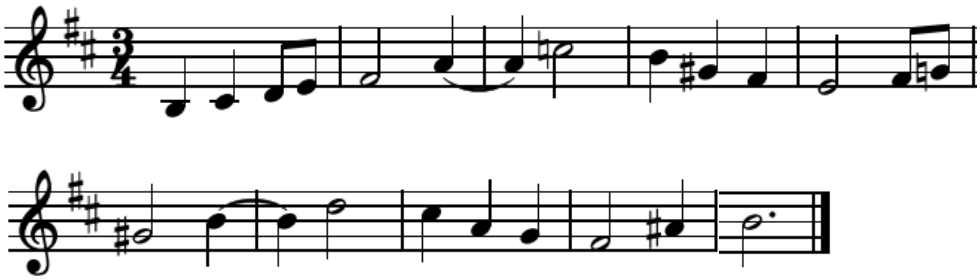

A10-B Ear Test (15 points)

A10-B Ear Test Recording Link:
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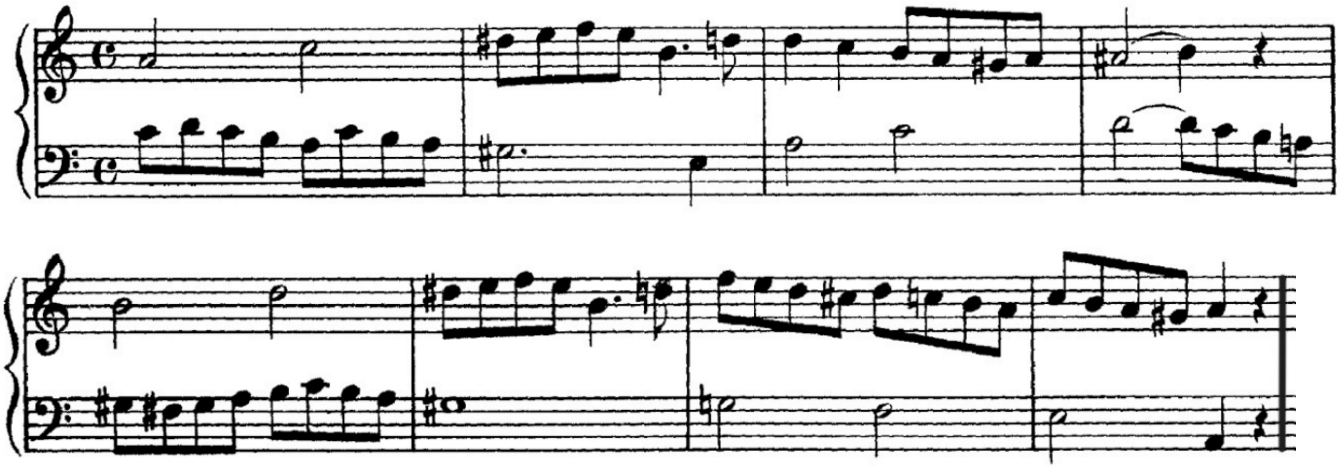


A11: Aural Perception (40 points)

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/1t5hO9dAwQZdUdDFs2uM-QZse9PghkI-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: V7-vi in G Major
    iv. 22: V7-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/1qyeqOGKhnG3jGkBd3jY64KoBFGCAfRQZ/view?usp=drive_link

a. What registration is used for this piece?
    i. Solo registration - cornet; Accompaniment - strings

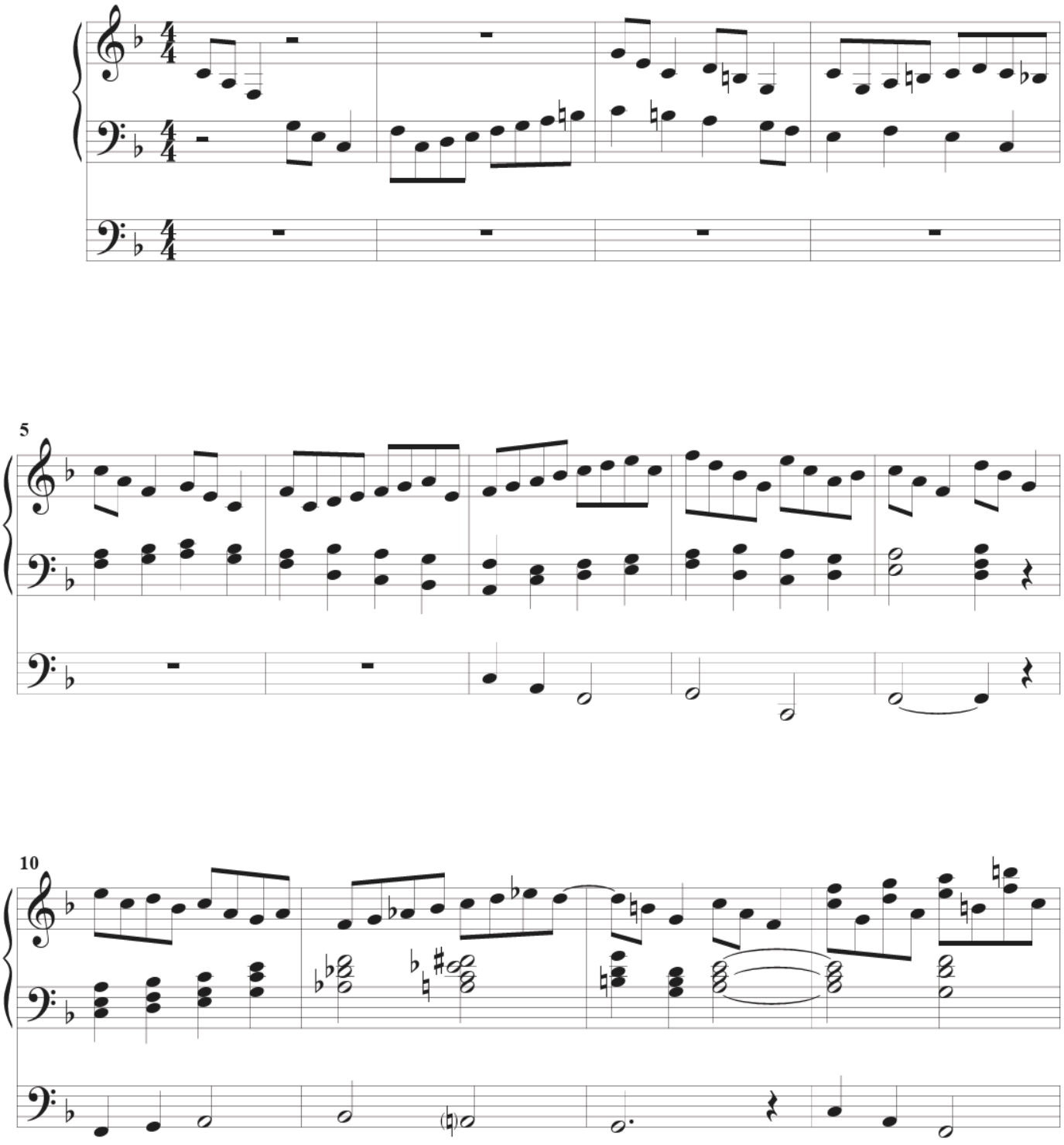
b. In mm. 6-7, there occurs a secondary cadence. What is the relationship of this cadential treatment to the original key?
    i. D minor, relative minor to F Major

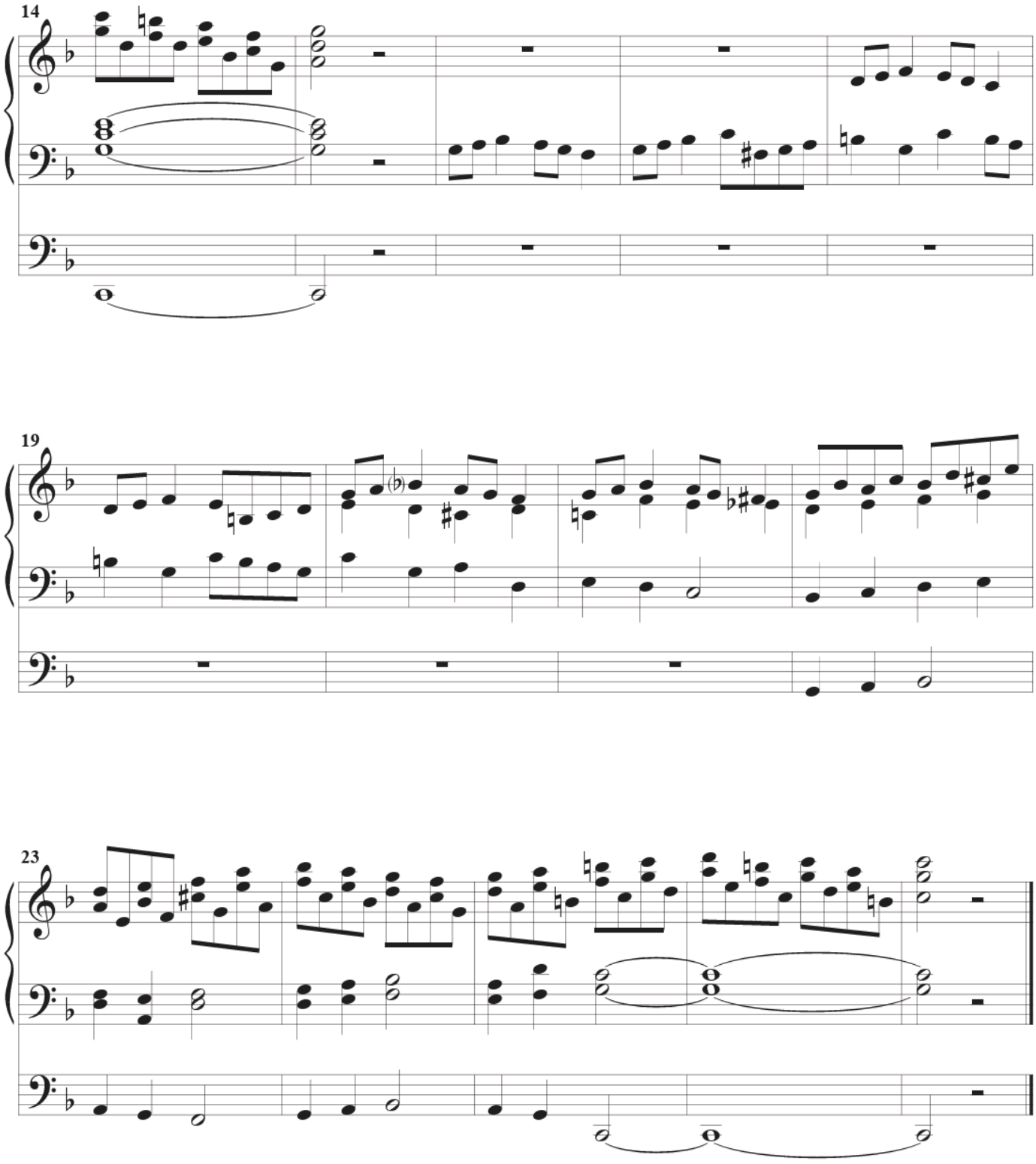
c. What compositional tool is employed in mm. 24-27 and 28-31?
    i. Sequence

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)




14
19
23