



# AGO Certification Exams 2025 Fellowship 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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# F7: Counterpoint (25 points)

Tomás Luis de Victoria (1548-1611)

SOPRANO

ALTO

TENOR

BASS

Gau - dent in cœ - lis a - ni - mæ sanc -

Gau - dent in cœ - lis a - ni - mæ sanc - to - -

Detailed description: This block shows the first four measures of a musical score for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part is mostly rests. The Alto part begins with the lyrics 'Gau - dent in cœ - lis a - ni - mæ sanc -'. The Tenor part begins with 'Gau - dent in cœ - lis a - ni - mæ sanc - to - -'. The Bass part is mostly rests.

5

S.

A.

T.

B.

Gau - dent in cœ -

- to - - - rum. gau - dent in cœ -

- - - - rum, a - ni - mæ sanc -

Gau - dent in cœ - lis a - ni - mæ

Detailed description: This block shows measures 5-8. The Soprano part has 'Gau - dent in cœ -'. The Alto part has '- to - - - rum. gau - dent in cœ -'. The Tenor part has '- - - - rum, a - ni - mæ sanc -'. The Bass part has 'Gau - dent in cœ - lis a - ni - mæ'.

8

S.

A.

T.

B.

- lis a - ni - mæ sanc - to - - - rum.

- lis a - ni - mæ sanc - to - - - rum.

- to - rum, a - ni - mæ sanc - to - - - rum.

sanc - - - to - - - - - rum.

Detailed description: This block shows measures 9-12. The Soprano part has '- lis a - ni - mæ sanc - to - - - rum.'. The Alto part has '- lis a - ni - mæ sanc - to - - - rum.'. The Tenor part has '- to - rum, a - ni - mæ sanc - to - - - rum.'. The Bass part has 'sanc - - - to - - - - - rum.'.

# F8: Fugue (40 points)

The first system of the fugue consists of two staves. The treble clef staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a whole rest for the first two measures, then a quarter note G3, a quarter note F3, and a quarter note E3.

4

The second system starts at measure 4. The treble clef staff has a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a half note G3, a quarter note A3, and a quarter note B3.

6

The third system starts at measure 6. The treble clef staff has a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a half note G3, a quarter note A3, and a quarter note B3.

8

The fourth system starts at measure 8. The treble clef staff has a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff has a half note G3, a quarter note A3, and a quarter note B3.

10

Musical notation for measures 10 and 11. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 10 features a treble staff with eighth-note runs and a bass staff with a similar eighth-note pattern. Measure 11 continues the melodic lines with some rests and a final chord.

12

Musical notation for measures 12 and 13. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 12 shows a treble staff with a quarter rest followed by eighth notes, and a bass staff with a steady eighth-note accompaniment. Measure 13 features a treble staff with a quarter rest followed by eighth notes, and a bass staff with a steady eighth-note accompaniment.

14

Musical notation for measures 14 and 15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 14 features a treble staff with eighth-note runs and a bass staff with a similar eighth-note pattern. Measure 15 concludes with a treble staff containing a whole chord and a bass staff with a single note.

## **F9: Essay (35 points)**

Write an essay (approximately 250 words) on one of the three topics below concerning the life and music of Charles Tournemire. Reference Tournemire's compositions, recordings, and writings as relevant.

1. How did César Franck influence Charles Tournemire as a musician and composer, and how did Tournemire contribute to the continuation of Franck's musical legacy?
  - a. At age 16, upon hearing Franck improvise the first time at Ste-Clotilde, Tournemire said, "I thought I was seeing the heavens open."
  - b. Tournemire studied with Franck at the Paris Conservatory and privately
  - c. Tournemire appreciated Franck's less rigid approach to the rules of music than as taught at the conservatory. He called conservatory students who studied privately with Franck "refugees."
  - d. Tournemire succeeded Franck at Ste-Clotilde (after Pierné).
  - e. In 1930, Tournemire recorded the following Franck works on the Ste-Clothilde organ as Franck would have known the instrument (prior to the first of many rebuilds): 2 pieces from L'Organiste; Pastorale; Cantabile; and the Third Chorale
  - f. Tournemire wrote a biography of Franck in 1931
  - g. In his biography on Franck, Tournemire included analytic and interpretive notes on Franck's organ music, the violin Sonata and Quintet.
  - h. Tournemire's first Symphony owes its harmonic language and cyclic structure to the Franck school.

2. To what extent does Charles Tournemire's monumental work *L'Orgue Mystique* reflect his spiritual beliefs and liturgical view, and how does the structure and content of this composition contribute to its reputation as a significant organ work?
  - a. Tournemire was a devout Roman Catholic
  - b. He aimed to create a Catholic equivalent to J.S. Bach's "Orgelbüchlein" for the Lutheran Church
  - c. "L'Orgue Mystique" consists of 51 suites, each corresponding to a Sunday or feast day of the church year.
  - d. Each suite includes five movements: *Prélude à l'Introït*, *Offertoire*, *Élévation*, *Communion*, and *Pièce terminale*. (except for Holy Saturday, which only contains three movements)
  - e. The movements align with liturgical parts of the Mass
  - f. The work heavily quotes Gregorian chant
  - g. The final movement of each suite forms a commentary on the chants and themes of the liturgical observance
  - h. The music sought to connect the listener emotionally and mystically to God.
  - i. Tournemire: "All my previous works for the orchestra, for the stage, and so on, were a preparation for the creation of *L'Orgue Mystique*."
  - j. "Organ music where God is absent is a body without a soul," Tournemire

3. In what ways did Charles Tournemire expand the conventions of organ composition and performance, and what role did he play in the evolution of organ music?
  - a. Many of the qualities and musical devices listed below influenced the compositions of Tournemire's most famous pupils: Langelais and Duruflé and, to a lesser extent, Messiaen.
  - b. Movement away from traditional forms
  - c. Colorful use of organ registrations and manual changes
  - d. Freer flowing chant rhythms as practiced at Solemnes
  - e. Instead of changing harmonies for [nearly] each note of the chant, as was common in the 19th century, there is irregular harmonic motion
  - f. Harmonies are less confined to functional harmony
  - g. Greater use of Gregorian modes and modes associated with Hinduism (Ragas)
  - h. Compositions were more improvisatory and spontaneous sounding
  - i. Musical symmetry achieved via whole-tone and octatonic scales and sonorities; mode-mixtures; and superimpositions of triads with different tonal centers (bi-tonality)
  - j. Mystical qualities attained through use of harmonic stasis, suggesting temporality and timelessness

## Selected Works with Opus Numbers

- Op. 2 Andantino pour orgue (1894)
- Op. 3 Sortie en sol majeur pour orgue (1894)
- Op. 8 Pater noster motet avec accompagnement d'orgue (1894)
- La Salutation Angélique pour chant, violon et orgue (1894)
- Op. 10 Offertoire pour orgue [or harmonium] (1895)
- Sortie (en mi bémol majeur) pour orgue (1894)
- Op. 16 Pièce symphonique pour grand orgue (1899)
- Op. 18 Symphonie n° 1 " Romantique " en la majeur pour orchestre (1900)
- Op. 19 Suite de morceaux pour grand orgue ( 1<sup>er</sup> partie, 1900/01)
- Op. 21 Variae Preces 40 pièces pour harmonium (1901/02)
- Op. 24 Suite de morceaux pour grand orgue (2<sup>e</sup> partie, 1900/01)
- Op. 27 Le Sang de la Sirène légende musicale en 4 parties (1902/03) pour
  - (1) solistes, chœur et orchestre
  - (2) piano et chant réduite
- Op. 36 Symphonie n° 2 " Ouessant " en si majeur (1908/09)
  - pour orchestre
- Op. 37 Psaume LVII ( 1908/09 ) pour
  - (1) chœur, orchestre et grand orgue
  - (2) quatuor vocal ou chœur et piano
- Op. 38 Poème pour grand orgue et orchestre (1909/10)
- Op. 41 Triple choral pour orgue (1910)
- Op. 43 " Moscou (1913) " Symphonie n° 3 en ré majeur (1912/13)
  - pour orchestre
- Op. 44 " Pages symphoniques " Symphonie n° 4 (1912/13)
  - pour orchestre
- Op. 47 Symphonie n° 5 en fa majeur pour orchestre (1913/14)
- Op. 48 Symphonie n° 6 (1915/18) pour
  - (1) grande orchestre, chœurs, récital et grand orgue
  - (2) piano et chant réduite
- Op. 49 Symphonie n° 7 " Les Danses de la Vie " pour orchestre (1918/22)
- Op. 51 Symphonie n° 8 " La Symphonie du Triomphe de la Mort " (1920/24)
  - pour orchestre

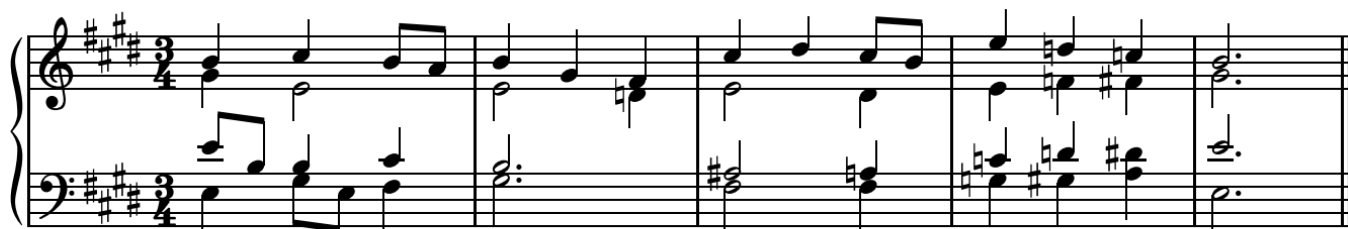
- Op. 53 La Légende de Tristan 3 actes et 8 tableaux (1925/26) pour
  - (1) solistes, chœurs et orchestre
  - (2) piano et chant réduite
- Op. 54 La Queste du Saint Graal (1925/26) fresque pour
  - (1) orchestre et chœur invisible
  - (2) quatuor vocal ou chœur et piano
- Op. 55 L'Orgue mystique (1927/32) cycles de Noël : offices n° 1 à 11
- Op. 56 L'Orgue mystique (1927/32) cycles de Pâques : offices n° 12 à 25
- Op. 57 L'Orgue mystique (1927/32) cycles de Pentecôte : offices n° 26 à 51
- Op. 59 Trois poèmes pour orgue (1932)
- Op. 60 Sei Fioletti pages d'orgue (1932)
- Op. 63 Apocalypse de Saint Jean trilogie sacrée (1932/36) pour
  - (1) orchestre, grand orgue, chœurs, récits
  - (2) piano et chant réduite
- Op. 64 Fantaisie symphonique pour orgue (1933 /34)
- Op. 66 Petites fleurs musicales 40 pièces très faciles (1932, 33 /34)
  - pour orgue sans pédale ou harmonium
- Op. 67 Sept chorals - poèmes d'Orgue pour les sept paroles du Xrist (1935)
- Op. 68 Postludes libres pour des Antiennes de Magnificat (1935)
  - pour orgue sans pédale ou harmonium
- Op. 69 Symphonie - Choral d'Orgue (1935)

## F10: Ear Tests (30 points)

### F10-A Ear Test (15 points)

F10-A Ear Test Recording Link:

[https://drive.google.com/file/d/1G2n5ts5CG8MGbz7eoJ9jdibn\\_kpgVqaP/view?usp=drive\\_link](https://drive.google.com/file/d/1G2n5ts5CG8MGbz7eoJ9jdibn_kpgVqaP/view?usp=drive_link)



### F10-B Ear Test (15 points)

F10-B Ear Test Recording Link:

[https://drive.google.com/file/d/1TJGJ\\_mN8sWNrzP8LFwTwbmMFIx8NcVJN/view?usp=drive\\_link](https://drive.google.com/file/d/1TJGJ_mN8sWNrzP8LFwTwbmMFIx8NcVJN/view?usp=drive_link)



# F11: Orchestration (40 points)

## Excerpt from Elgar "Sonata for Organ" movement IV

Edward Elgar (1857-1934)

The musical score is arranged in a standard orchestral format. The top four staves are for woodwinds: Flute, Oboe, Clarinet in B $\flat$  1, and Clarinet in B $\flat$  2. The fifth staff is for Horn in F. The sixth staff is for Timpani. The bottom five staves are for strings: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is B $\flat$  major (one flat) and the time signature is 2/4. The music is marked *pp* (pianissimo). The woodwinds and strings play a rhythmic pattern of eighth notes, while the timpani plays a similar pattern. The strings also have some melodic lines.

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9

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*dim.*

*dim.*

*dim.*

*dim.*