



# AGO Certification Exams

## 2025 May Colleague 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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### C9: Ear Test (20 points)

The candidate will supply the missing pitches from an audio recording and write them in the score provided in the answer sheets. The audio recording will be played four times.

C9 Ear Test Recording Link:

<https://drive.google.com/file/d/115NWBT9QBZy4Zp5kl8Oaoot2Vmw8TCot/view?usp=sharing>

Solution:

The musical score is written for piano in 4/4 time, key of B-flat major. It consists of two systems of five measures each. The first system shows a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody starts on G4 and ends on B4. The bass line starts on G3 and ends on B3.

## C10: Aural Perception (20 points)

On the answer sheet is a skeleton score representing the final 18 measures of a passage of organ music, which begins and ends in C Major. The score notates the rhythm of the highest sounding part. The passage will be played four times, with 45 seconds between all playings. The answers for questions 1, 2, 4, and 5. are to be written above the score printed on the answer sheet.

C10 Aural Perception Recording Link:

<https://drive.google.com/file/d/1reacxvHTK1caqI6PNiATbZoieRAcTZcS/view?usp=sharing>

### Skeleton Score mm. 36-53

1. \_\_\_\_\_ 2. \_\_\_\_\_

4. \_\_\_\_\_ 5. \_\_\_\_\_

11

1. Using Roman numerals, identify the chord on m. 3, beat 3, and m. 4, beat 1, and indicate how it resolves.
  - a.  $\text{Vii}^{\circ}7$
2. Describe the two nonharmonic tones employed on the downbeat of m. 8.
  - a. 4-3 suspension, 9-8 suspension
3. Identify the harmony outlined in mm. 13-16.
  - a.  $\text{V}7$
4. How does that harmony change on beat 3 of m. 16, and what is the resulting final cadence?
  - a.  $\text{vii}^{\circ}7/\text{V}$
5. What compositional tool is used in mm. 1-13?
  - a. Sequence
6. What registration are you hearing?
  - a. Cornet (8', 4', 2' flutes, mutations)
7. Suggest a possible composer and date of composition.
  - a. Ludwig Krebs, "Praeludium in C Major, BWV 415"

## C11: Fugal Exposition (20 points)

1. What is the key?
  - a. The key is G major.
  
2. How many voices are there in this fugal exposition?
  - a. 4 voices
  
3. Which type of answer is heard in this fugal exposition – real or tonal? Provide a brief explanation.
  - a. Tonal answer
  - b. The adjustment occurs near the beginning: The tonic triad D-B-G in the subject becomes G-F#-D in the tonal answer.
  
4. List the order of voice entry by completing the following table:

Entry	Voice	Key	Subject or Answer	Measures
1	Soprano	I key, G major	Subject	m. 1, beat 3 to m. 5, beat 1
2	Alto	V key, D major	Tonal Answer	m. 5, beat 3 to m. 9, beat 1
3	Tenor	I key, G major	Subject	m. 10, beat 3 to m. 14, beat 1
4	Bass	V key, D major	Tonal Answer	m. 16, beat 3 to m. 20, beat 1

5. How many recurring countersubjects are there?

Circle: 0 / 1 / 2

## C12: Continuo Realization (20 points)

Write three-voice, right-hand chords on the empty staff above a bass line with figures.

adapted from  
Giga from Violin Sonata No. 10

Arcangelo Corelli

6 6/5 7 6 6 7 6 6/5 3

5 6 6# 4/2 6 6 6 6/5 7# 6 4 -3

### **C13: Analysis (20 points)**

1. Examine the score for C13 and identify the overall form of the piece, i.e., binary, ternary, rondo, sonata form, etc.
  - a. Extended ternary, second rondo ABACA.
  
2. Using capital letters, i.e., A, B, etc., chart the structure, identifying the main sections.
  - a. Measures 1-20 = A
  - b. Measures 21-40 = B
  - c. Measures 41-60 = A
  - d. Measures 61-93 = C
  - e. Measures 94-end = A
  
3. Beginning at the upbeats to measures 21-22 and 25-26, what is the compositional technique?
  - a. Pattern and sequence
  
4. What is the musical strategy for measures 81-93? Select either a, b, or c.
  - a. Transition
  
5. What is the bass style from measures 102-109?
  - a. Alberti bass

6. Using Roman numerals, analyze the opening phrase which appears on the answer sheet. Identify by measure numbers four other sections in the composition where this chord progression appears.

- a. The chord progression also appears in measures 41-48, 94-101, 102-109, and 114-121.

**Presto ma non troppo**

The musical score is in D major (two sharps) and 2/4 time. It begins with a piano (*p*) dynamic. The first five measures of the phrase are shown. The bass line contains the following Roman numeral chord symbols:  $I^4$ ,  $ii^6$ ,  $V$ ,  $I$ ,  $V_6$ ,  $vi_6$ ,  $V_6$ ,  $V/V$ , and  $V$ . The melody includes a trill (*tr*) in measure 3.

7. Give an opinion as to the composer and approximate date of the composition.
- a. Franz Joseph Haydn (1732-1809). Composition date 1780