AGO Certification Exams

2025 November

Colleague Exam Solutions

Prepared by the Committee on Professional Certification

Edited by Dr. Michelle Kardos, DMA, MT-BC, CAGO

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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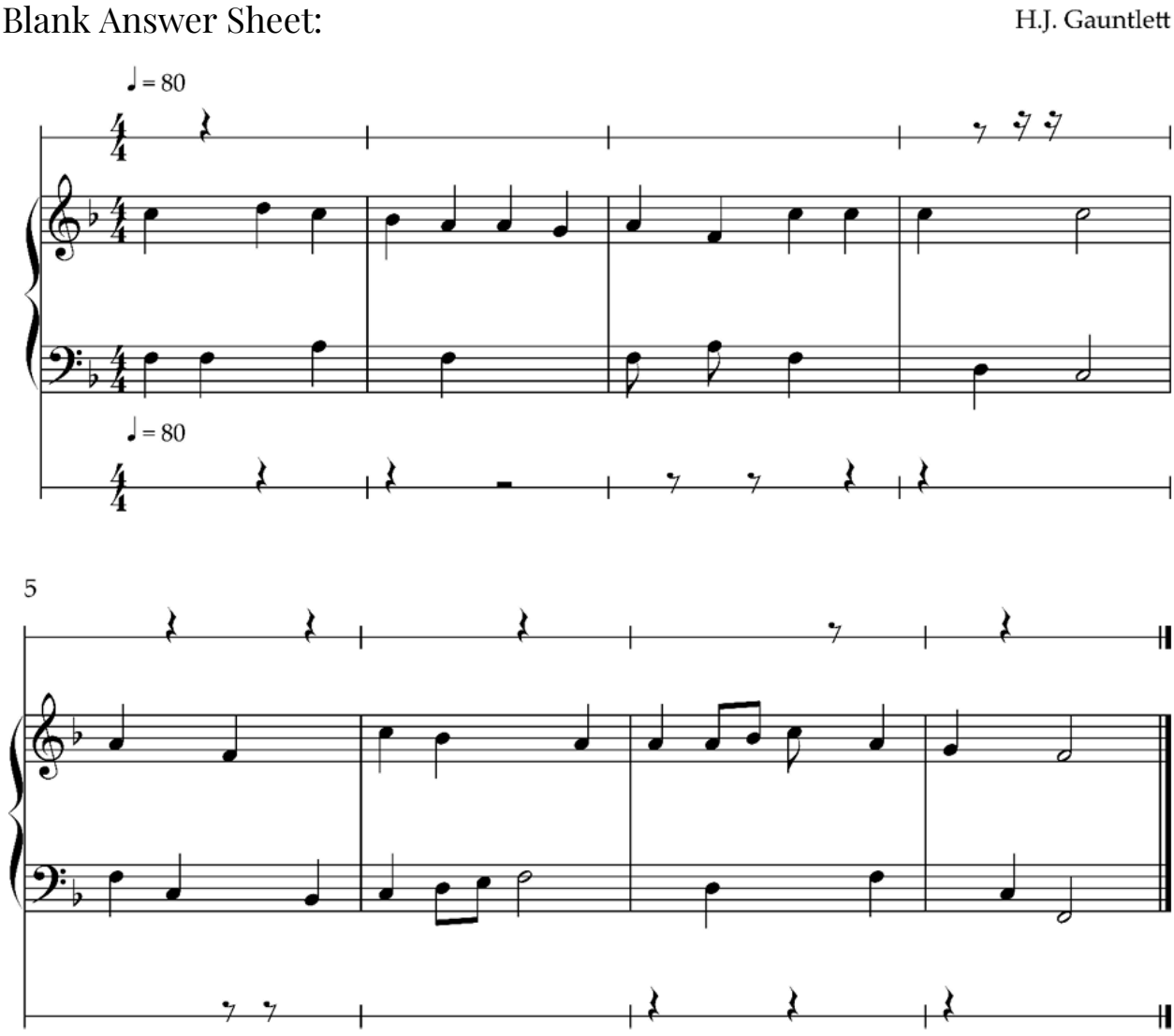
C9: Ear Test (20 points)

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:

C9. Ear Test - November CAGO 2025.wav

Blank Answer Sheet:

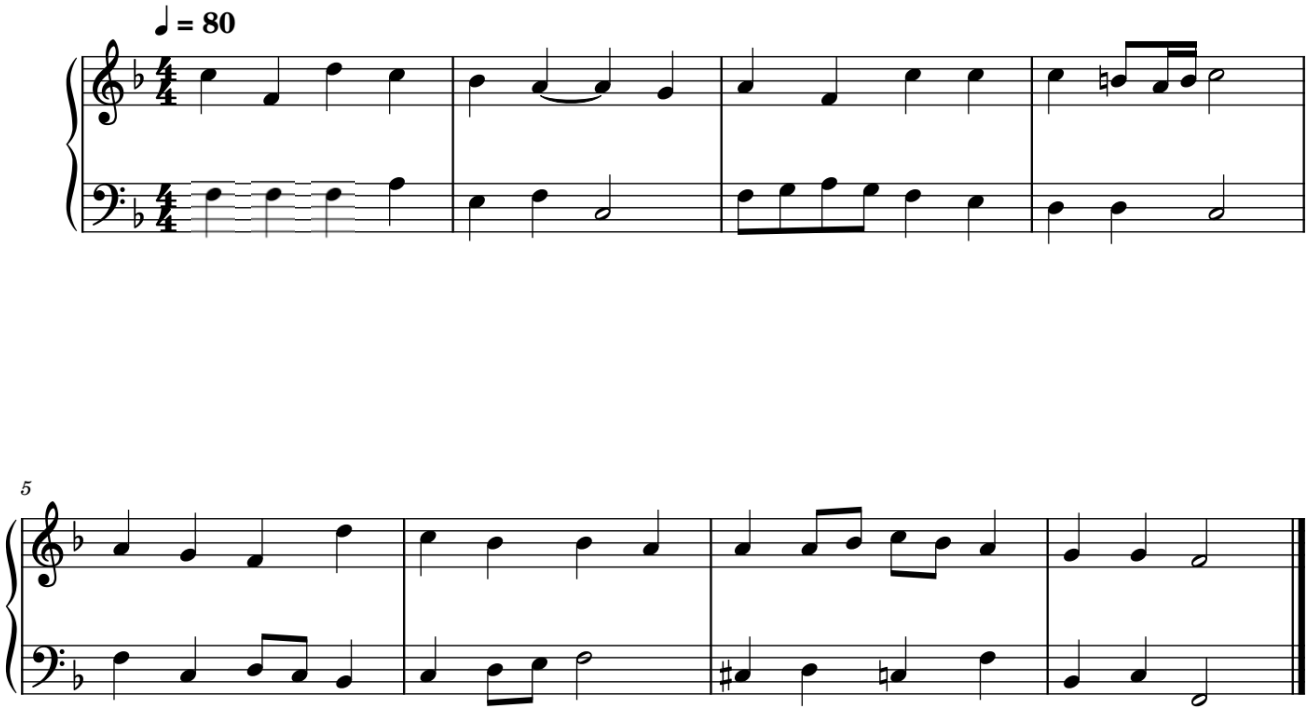


Solution:

C9. Dictation Solution - Fall 2025

F Major

H.J. Gauntlett, adapt.



C10: Aural Perception (20 points)

Please refer to the skeleton score on the answer sheet. This score represents the final 32 measures of a passage of organ music. It begins and ends in the key of G major, with all analysis questions in the key of G major. The score notes the rhythm of the highest sounding part. The passage will be played four times, with 45 seconds between all playings.

C10 Aural Perception Recording Link:

C10. Aural Perception - November CAGO 2025.wav

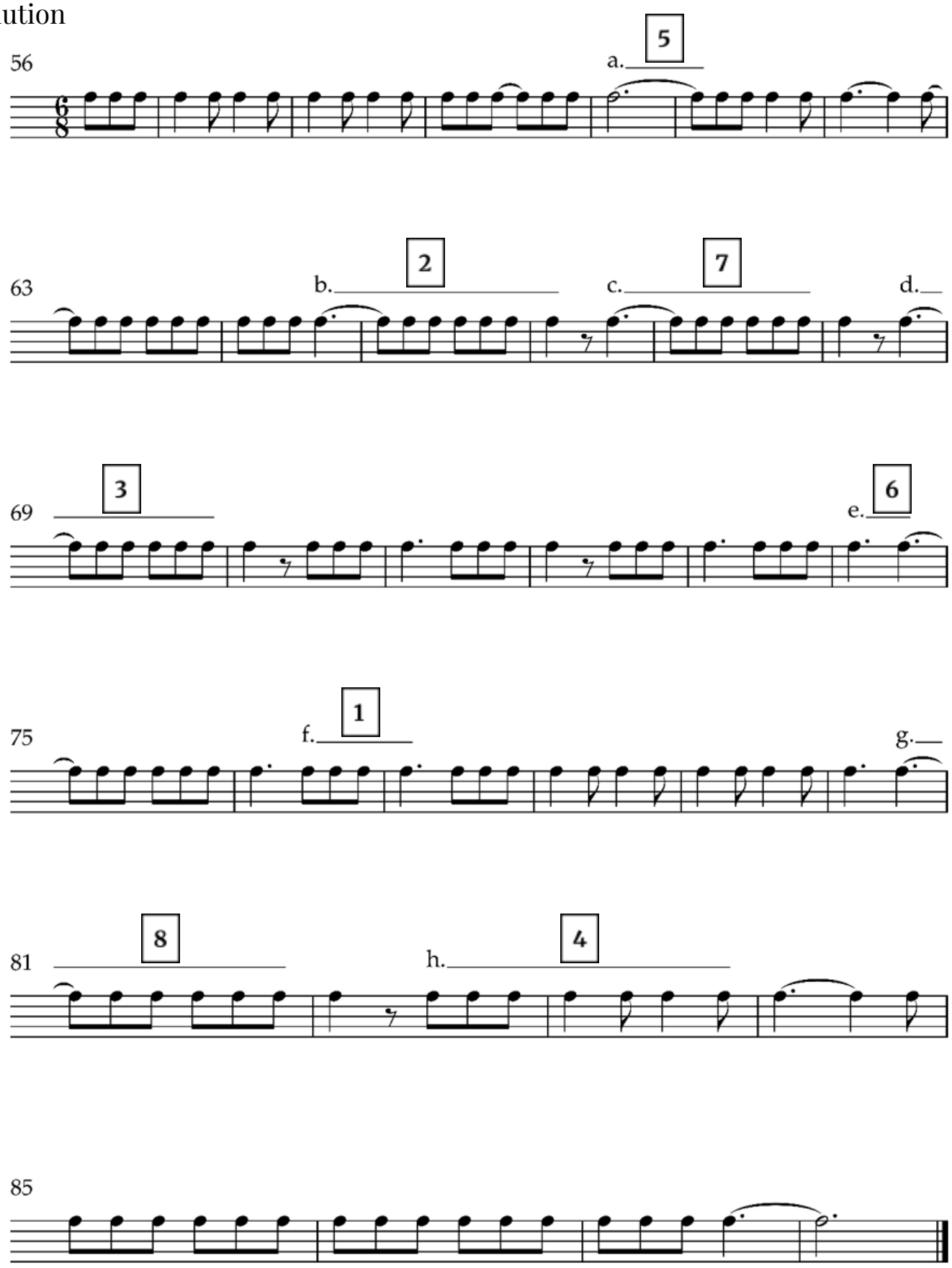
Listed below are eight compositional devices used in the musical example that you are hearing. Choose five from the list and identify each one by writing them where they occur on the skeleton score next to the appropriate letter (i.e., a, b, c, etc.)

Note that only five answers are required. If more than five answers are written on the score, only the first five will be graded. Each answer is worth 3 points for a maximum of 15 points.

1. Deceptive cadence
2. vii half dim. 6/5 of iii
3. V7/IV – IV – V6/V – V progression
4. Final statement of thematic material
5. 4/3 suspension
6. Minor i chord
7. ii 6/5 – V progression
8. vii dim. of V

9. What registration is used? (3 points)
   8’ and 4’ Flutes (Principals)
10. What is the character/style of this piece? (2 points)
    Early Romantic Era

Solution



C11: Fugal Exposition (20 points)

Examine the given score excerpt and answer the following questions:

1. What is the key? (1 point)

   B minor

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

   4 voices

3. List the order of voice entry by completing the following table: (14 points)

Entry	Voice	Key	Subject or Real/Tonal Answer	Measures
1	Soprano	i key, B minor	Subject	mm. 1-5
2	Alto	v key, F# minor	Real Answer	mm. 6-10
3	Tenor	i key, B minor	Subject	mm. 15-19
4	Soprano	v key, F# minor	Real Answer	mm. 20-24
5	Bass	v key, F# minor	Real Answer	mm. 27-31

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

   Circle: (0) / 1 / 2

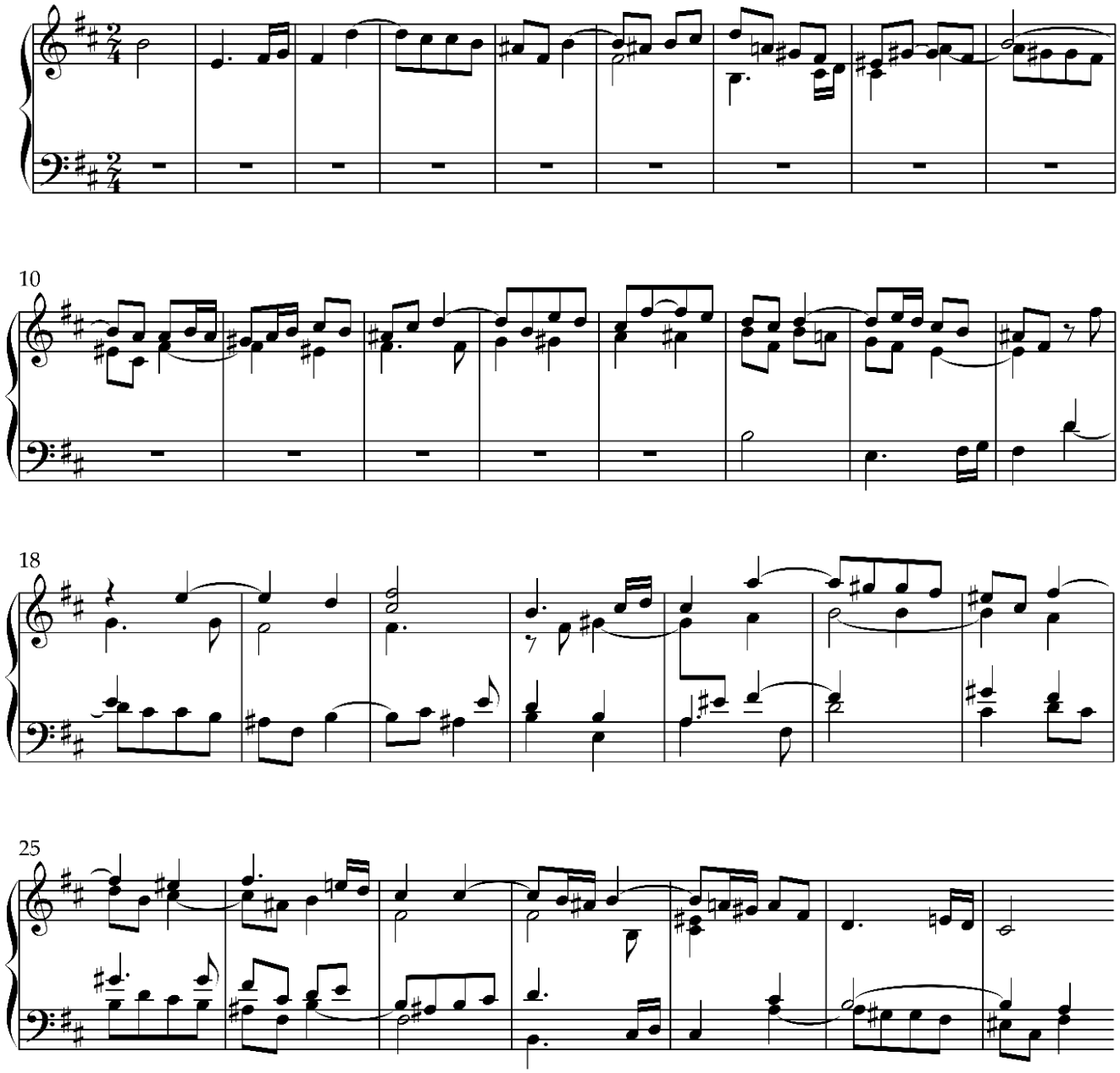
5. What is the harmonic function of mm. 11-14? (2 points)

   These measures serve as a bridge between the real answer and the next entry of the subject in B minor at m. 15. The reappearance of the note A# prepares for the subject in B minor. (Essentially, mm. 11-14 are an elaboration of a series of parallel 3rds.)

Attached Score: Handel, Fugue in B Minor, HWV 608, mm. 1-31

Score for C11

G.F. Handel

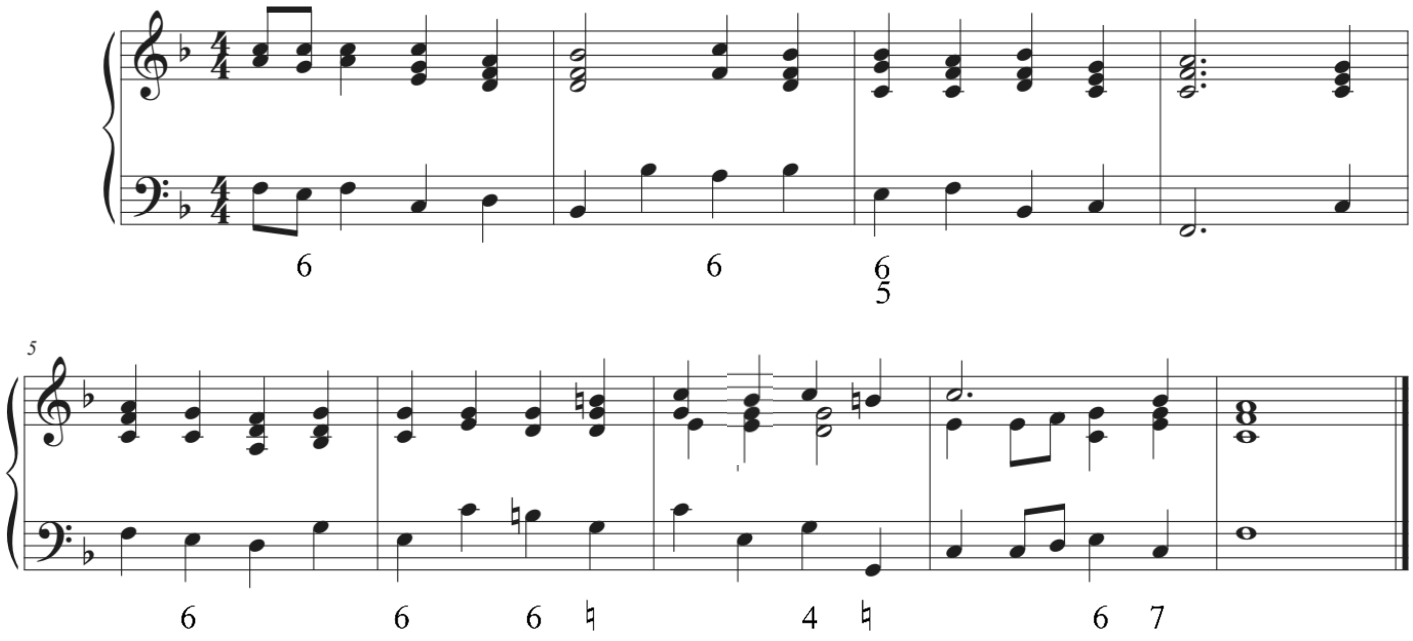


C12: Continuo Realization (20 points)

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

adapted from
Bourrée (from Sonata No. 5)

G.F. Handel



C13: Analysis (20 points)

1. Using capital letters (A, B, etc.) chart the basic harmonic structure, identifying the main sections using measure numbers. (4 points)

A	B
mm. 1-8 F Major	mm. 38-45 modulation to d minor
mm. 9-17 modulation to G major	mm. 46-53 modulation to g minor
mm. 18-25 modulation to g minor	mm. 54-60 modulation to C major
mm. 26-38 modulation to C major	mm. 61-75 transition to F major

2. Give a detailed harmonic analysis of measures 18-25. (2 points)
   C minor: i - passing - IV6 - V2

3. Examine the score for C13 and identify the overall form of the piece, i.e., binary, ternary, sonata, etc. (3 points)
   Binary

4. What is the compositional technique in measures 12 and 14? (2 points)
   Pattern and Sequence

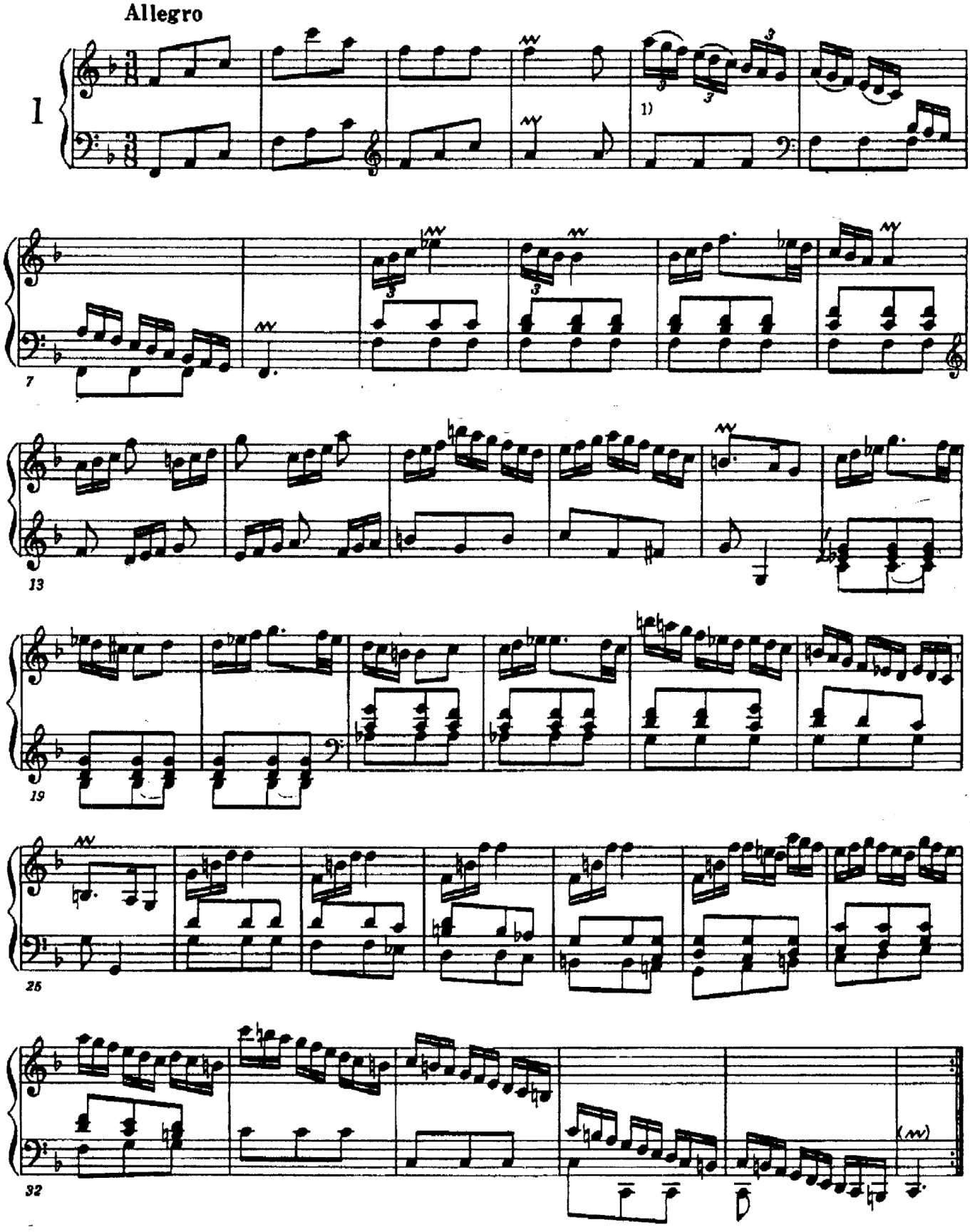
5. Cite examples of conjunct and disjunct motion. (2 points)
   Disjunct - mm. 1-3, 38-40 / Conjunct - mm. 32-37 (upper voice)

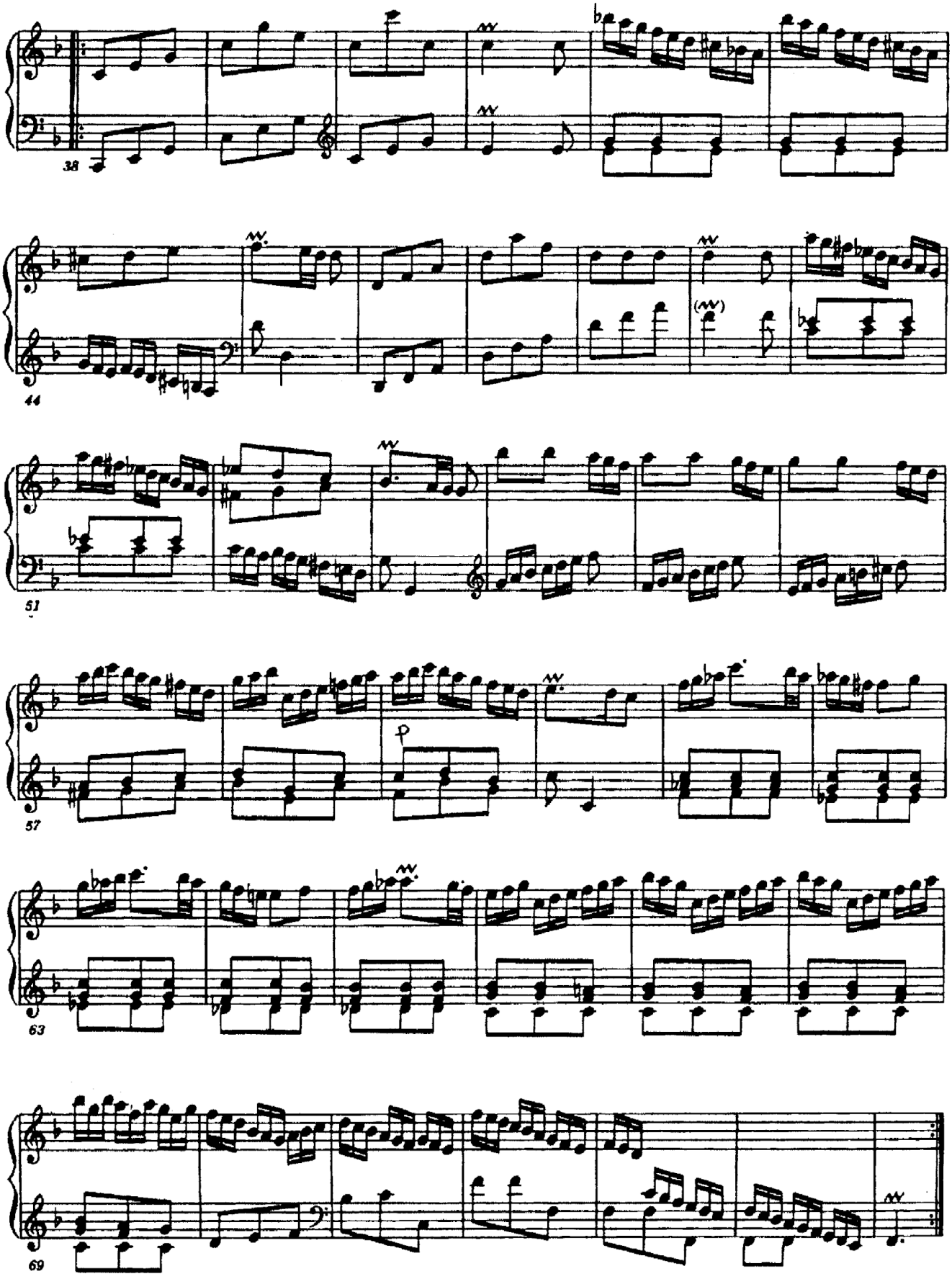
6. Identify the chord in measure 52, beat 1, using Roman numerals. (2 points)
   vii 4/3 of ii

7. In which measures does the composer write a descending bass line? (2 points)
   mm. 27-30

8. Give an opinion as to the composer and approximate date of the composition.
   Domenico Scarlatti, 1738 (3 points)

Score for C13




38
44
51
57
63
69
p