



# AGO Certification Exams

## 2025 November

### 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:

 C9. Ear Test - November CAGO 2025.wav

Blank Answer Sheet:

H.J. Gauntlett



The image shows a blank musical score for an ear test. It consists of two systems of music, each with a grand staff (treble and bass clefs) and a separate line for figured bass. The first system starts with a tempo marking of ♩ = 80 and a 4/4 time signature. The second system starts with a measure number of 5. The score is intended for a candidate to write in the missing pitches from an audio recording.

Solution:

## C9. Dictation Solution - Fall 2025

F Major

H.J. Gauntlett, adapt.

$\text{♩} = 80$

5

## 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   | 5. 4/3 suspension         |
| 2. vii half dim. 6/5 of iii  | 6. Minor i chord          |
| 3. V <sub>7</sub> /IV – IV – V <sub>6</sub> /V – V progression       | 7. ii 6/5 – V progression |
| 4. Final statement of thematic material                              | 8. vii dim. of V          |
| 9. What registration is used?<br>8' and 4' Flutes (Principals)       | (3 points)                |
| 10. What is the character/style of this piece?<br>Early Romantic Era | (2 points)                |



## 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.)

# Score for C11

G.F. Handel

Musical notation for measures 1-9. The score is in B minor (two sharps) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

10

Musical notation for measures 10-17. The right hand continues the melodic development with more complex rhythmic patterns, and the left hand adds more bass notes.

18

Musical notation for measures 18-24. The right hand has a more active role with sixteenth-note passages, and the left hand features a steady eighth-note accompaniment.

25

Musical notation for measures 25-31. The right hand concludes the piece with a final melodic phrase, and the left hand provides a concluding accompaniment.

## 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)

- 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

- Give a detailed harmonic analysis of measures 18-25. (2 points)  
C minor: i - passing - IV6 - V2
- Examine the score for C13 and identify the overall form of the piece, i.e., binary, ternary, sonata, etc. (3 points)  
Binary
- What is the compositional technique in measures 12 and 14? (2 points)  
Pattern and Sequence
- Cite examples of conjunct and disjunct motion. (2 points)  
Disjunct - mm. 1-3, 38-40 / Conjunct - mm. 32-37 (upper voice)
- Identify the chord in measure 52, beat 1, using Roman numerals. (2 points)  
vii 4/3 of ii
- In which measures does the composer write a descending bass line? (2 points)  
mm. 27-30
- Give an opinion as to the composer and approximate date of the composition. (3 points)  
Domenico Scarlatti, 1738

# Score for C13

Allegro

1

Musical notation for measures 1-6. The score is in 3/8 time with a key signature of one flat. Measure 1 starts with a treble clef and a bass clef. The melody in the treble clef features eighth and sixteenth notes, with a trill in measure 5. The bass line consists of eighth notes. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated below the staff.

7

Musical notation for measures 7-12. The treble clef part continues with eighth and sixteenth notes, including trills in measures 8, 9, and 10. The bass line features a steady eighth-note accompaniment. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated below the staff.

13

Musical notation for measures 13-18. The treble clef part has a more active eighth-note melody. The bass line continues with eighth notes. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated below the staff.

19

Musical notation for measures 19-24. The treble clef part features a complex, fast-moving eighth-note melody. The bass line has a rhythmic accompaniment of eighth notes. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated below the staff.

25

Musical notation for measures 25-31. The treble clef part continues with a fast eighth-note melody. The bass line has a steady eighth-note accompaniment. Measure numbers 25, 26, 27, 28, 29, 30, and 31 are indicated below the staff.

32

Musical notation for measures 32-37. The treble clef part features a fast eighth-note melody. The bass line has a steady eighth-note accompaniment. Measure numbers 32, 33, 34, 35, 36, and 37 are indicated below the staff. A trill is marked in measure 36.

38

First system of musical notation, measures 38-43. The right hand features a melodic line with a fermata over the final note of measure 43. The left hand provides a steady accompaniment.

44

Second system of musical notation, measures 44-49. The right hand continues the melodic development with various ornaments. The left hand accompaniment includes a prominent chord in measure 48.

51

Third system of musical notation, measures 50-56. The right hand has a more active melodic line. The left hand accompaniment consists of chords and moving bass lines.

57

Fourth system of musical notation, measures 57-62. The right hand features a complex, rapid melodic passage. The left hand accompaniment is marked with a piano (*p*) dynamic.

63

Fifth system of musical notation, measures 63-68. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent with the previous systems.

69

Sixth system of musical notation, measures 69-74. The right hand has a very active melodic line. The left hand accompaniment includes a fermata over the final note of measure 74.