

The following requirements are applicable for 2011-2013:

REGULATIONS

All College members in good standing are eligible for examinations. The Service Playing Certificate examination consists of a practical session only. All other examinations consist of two sections: practical and paperwork.

Initially, both sections of the Colleague and of the Choir Training Certificate examinations must be taken at the same time. For the Associate, Fellow and Choral Conducting examinations, one section may be taken at a time, and the other at a subsequent session within a period of four years. When a candidate has passed one section but failed the other, credit for the former is valid for four years; a supplemental examination for the latter may be taken during this period, provided that College membership has been maintained throughout. Only candidates who have successfully completed both sections at the same session are eligible for scholarships. Supplementary Ear Tests are offered for candidates who have passed the written portion(s) of an examination but not the ear tests. Supplemental Ear Tests may be administered in January of each year.

Candidates for Fellowship must already hold the Associate diploma. The AAGO and ARCO diplomas are also valid for this purpose; likewise, the ARCCO diploma is accepted by the American Guild of Organists as a prerequisite for the FAGO.

All written papers become the property of the RCCO.

FEES

ARCCO or FRCCO:

- Complete diploma at one session: \$200
- One section of diploma only: \$150

CRCCO:

- Complete diploma at one session: \$125
- One section of diploma only: \$100

Service Playing Certificate:

- Service Playing Certificate: \$100

Choir Training Certificate:

- Choir Training Certificate: \$125

Professional Diploma in Choral Conducting:

- Complete diploma at one session: \$200
- One section of diploma only: \$150

Supplemental Ear Test: \$50

Marking Sample Papers: \$35 per paper

The same fees apply both for initial entry and for re-examination. Cheques payable to the Royal Canadian College of Organists should accompany the completed application form. College dues cannot be included; these must be paid prior to application. No fees will be returned following registration. Fees may be carried over for one year only in the event of illness documented by a medical certificate.

APPLICATIONS

Application forms may be obtained from the RCCO National Office. The completed form together with the appropriate fee must reach the National Office by **March 15**. Examinations are available in French and English. Special arrangements can be made for visually impaired candidates. To apply for a supplemental Ear Test in any year, a letter of application should be sent to the National Office by October 15.

EXAMINATION DATES FOR 2011:

Examinations take place once a year, during the early part of June. (Supplemental Ear Tests only may take place in January.)

Paperwork: Choir Training Certificate, Ch.RCCO, CRCCO, ARCCO, and FRCCO for all candidates anywhere in Canada: Tuesday June 7, 2011.

Practical: Following the close of applications, the Examinations Committee will select Examination Centres according to the number of applicants and their geographical proximity. Candidates will be informed of the time and place of their examination.

MARKS

In order to pass, candidates are required to obtain at least 70% in both Practical and Paperwork examinations. For the CRCCO and ARCCO Practical examinations, 70% must be obtained in the tests section, 70% in the hymns, and 70% in the pieces. For the FRCCO Practical examination, 70% must be obtained in the tests section, and 70% in the pieces. Ear tests are marked either pass or fail. A report will be sent to the candidates showing itemized marks and the comments of the examiners.

TESTS AT THE ORGAN, ALL LEVELS

The preview time allowed is 60 seconds for Sight-Reading and Improvisation; 40 seconds for all other tests. For transposition tests, candidates may play the test once through in the original key prior to the 40-second preview time. Candidates are not to write directly on the examination question sheet.

REPERTOIRE

Suggested editions follow titles in the lists below. Where no publisher is suggested, any standard edition may be used.

SERVICE PLAYING REQUIREMENTS

This examination may be taken at any RCCO Centre at the same time in June as the diploma examinations. No attributable letters may be obtained thereby, but successful candidates will receive a Certificate of Proficiency in Service Playing. No paperwork is required.

TESTS AT THE ORGAN (Marks in brackets)

1. (10) To play at sight a passage of organ music which may include a change of manuals. The candidate must demonstrate the ability to maintain a steady pulse.
2. (10) To transpose a passage of music on two staves in the style of a hymn tune up or down a tone or semitone. Use of the pedals is optional.
3. (40) Select two hymns from the Service-Playing section in the Examination Hymn Leaflet (available at no cost from the RCCO National Office). Be prepared to play an introduction and all stanzas of each as for congregational singing, demonstrating rhythmic control, sensitivity to the text, and effective registration.

Jesus, keep me near the cross	<i>Near the Cross</i>
Gracious Spirit, Holy Ghost	<i>Capetown</i>
Songs of praise the angels sang	<i>Culbach</i>
Jesus, good above all other	<i>Quem pastores</i>
Thou whose almighty word	<i>Moscow</i>

4. (20) To play the accompaniment for one of the following anthems (published by the RCCO). Where applicable, unaccompanied choral parts are to be played (manuals only) on a secondary manual.

<i>Bow down thine ear</i>	Frances Macdonnell	RCCO—014
<i>To my humble supplication</i>	F. R. C. Clarke	RCCO—018
<i>O Love, how deep</i>	Winnagene Hatch	RCCO—007

5. (20) To compile a list of twelve different voluntaries, three from each of the following categories:

- a) processions for a wedding;
- b) preludes to a funeral;
- c) preludes to a service of public worship;
- d) postludes for a service of public worship.

Four pieces (one from each category) should be prepared for performance at the examination. The list of twelve pieces must be submitted at the time of application, with the four pieces to be played by the candidate indicated.

COLLEAGUE REQUIREMENTS

PRACTICAL

1. Repertoire (40 marks). Play one piece from each of the following lists. Candidates are advised to select a balanced programme. Pieces chosen must be indicated on the application form.

List A

Bach, *Orgelbüchlein - O Lamm Gottes* BWV 618 OR *Heut triumphieret* BWV 630
(any standard edition)

Krebs *Trio in D* (Breitkopf or Bärenreiter)

Pachelbel *Toccatina in e minor* (Wayne Leupold, ed. Michael Belotti – the Bärenreiter edition is not recommended)

Buxtehude *Komm heiliger Geist* BuxWV 199 OR BuxWV 200 (Hansen, Breitkopf or Bärenreiter editions)

List B (Willan and his students)

Willan, Healey One of *Prelude on Song 13, Gibbons* OR *Vulpius (Concordia Set 1)*
One of *Two Pieces for Organ (Mattins, Evensong)* Peters ed. 6358

Bales, Gerald *Petite Suite* 2nd movement, *Intermezzo* (Berandol)

Clarke, F. R. C. *Variations on Fidelis* (RCCO, *Te Deum Laudamus* II)

Drynan, Margaret One of *Prelude* OR *Fugue in c minor* (in *Sursum Corda*, published Gordon V. Thompson, 1981)

France, William *Offertory on Slane* (*Sursum Corda*)

2. Tests at the organ (30 marks)

- a) Play at sight a passage of organ music which could involve change of manual and registration; the candidate must demonstrate the ability to maintain a steady pulse. (10 marks)
- b) To play at sight a hymn-like composition written in four-part vocal open score, using G and F clefs. The pedals are not to be used. (10 marks)
- c) Transpose a passage of music on two staves in the style of a hymn tune up or down a tone or semitone. Use of the pedals is optional. (10 marks)

3. Hymns (30 marks)

Play an introduction and all stanzas of a hymn as for congregational singing, demonstrating rhythmic control, sensitivity to the text, and effective registration. The CRCCO section of the Examination Hymn Leaflet (available at no cost from the RCCO National Office) includes five hymns and one modern worship song presented in Lead Sheet form (melody plus guitar chords). The candidate may choose to substitute that modern song for one of the hymns, playing its melody with suitable keyboard harmony (not simple block chords). This choice should be indicated on the examination application.

In one stanza of each hymn, the melody should be played on a solo registration by the right hand. The candidate should be prepared to play all five hymns in the CRCCO section of the Hymn Leaflet, and may also prepare the modern Lead Sheet song. One selection will be chosen by the examiners, and the candidate may select one from the remaining four, or the Lead Sheet song.

Spirit divine, attend our prayers	<i>Gräfenburg</i>
O Master, let me walk with thee	<i>Maryton</i>
Giver of the perfect gift	<i>Song 13</i>
It came upon the midnight clear	<i>Noel</i>
Christ, whose glory fills the skies	<i>Ratisbon</i>
Lead Sheet song TBA	

PAPERWORK

1. Ear Tests. Ear tests will be given immediately prior to the written work. The Ear Tests will not have separate marks allotted to them, but will be an independent section which must be passed.

a) To write the bass line only, together with chord identifying symbols (using a traditional system) of a passage of not more than eight four-part chords in a major or minor key. All chords could be in first or second inversion as well as root position; the dominant seventh chord in root position only could also be included. The key will be stated, tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.

b) To write from dictation a melody in simple time not exceeding four measures. The candidate should show the rhythmic structure of the melody by including the time signature and appropriate bar lines. The key will be stated, tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.

2. Paperwork

(One paper - 3 hours allowed, marks in brackets)

1. (30) To harmonise a melody in four-part harmony for SATB, using closed score with G and F clefs. Harmonic vocabulary will be confined to diatonic triads, seventh chords in root position and inversions, and a possible simple modulation.
2. (20) To write a 16-bar melody. The two opening bars will be given, and the candidate should continue in a matching style, including at least one modulation. At the end of each four-bar phrase the candidate should write a two-chord cadence, with a single approach chord preceding it. For this purpose the cadential 6/4 (if one is used) should be regarded as an embellishment of the V chord, and another chord of approach should precede it.
3. (25) To analyse a short anthem with reference to practical aspects of performance as well as harmony, structure, and other musical features.
4. (25) To answer one question (in approximately 500 words) on the music of Healey Willan and his students.

ASSOCIATESHIP REQUIREMENTS

PRACTICAL

1. Repertoire (100 marks). Play one piece from each of the following lists. Candidates are advised to select a balanced programme. Pieces chosen must be indicated on the application form.

List A (French music before 1800)

- Raison, André *Messe du Premier ton* all three of
Autre premier Kyrie (with ped. obbligato), *Qui tollis*, and *Benedictus*
(Kalmus)
- d'Anglebert, Jean-Henri *Cinq fugues sur le même sujet* (Play ANY TWO) (Heugel)
- de Grigny, Nicolas *Offertoire sur les grands jeux (Livre d'orgue)* (Kalmus, Heugel)
- Guilain, Jean-Adam *Suite du 2e ton* Any THREE movements, must include Tierce
en taille (Kalmus, L'Astrée)
- Marchand, Louis *Plein jeu*, first *Tierce en taille*, and *Dialogue (Premier livre
d'orgue)* Candidate must play ALL THREE (Kalmus, L'Astrée)

List B

- Bach *Fantasia and Fugue in c minor*, BWV 537 (any standard edition)
- O Mensch, bewein' dein' Sünde Gross*, BWV 622
- Prelude and Fugue in A major*, BWV 536
- Böhm, Georg *Vater unser im Himmelreich* (ornamented c.f. in soprano) (Masters,
Breitkopf ed. Fedke or Beckmann, Bärenreiter)
- Lübeck, Vincent *Praeludium in E major* (Bärenreiter, Breitkopf)

List C

- Vierne, Louis *Pastorale AND Carillon (24 Pièces en style libre- II)* (Carus, Masters,
Leduc)
- Mendelssohn, Felix *Sonata in D minor*, op. 65 no. 5 (complete) (Breitkopf, Novello ed.
Wm. Little, or Bärenreiter, ed. Albrecht)
- Leclerc, Gilles *Rhapsodie sur Lasst uns erfreuen* (RCCO publication)
- Schroeder, Hermann *Sonata I* One of 1st OR 3rd mov't (Schott)

2. Tests at the organ (100 marks)

- (25) To play at sight a passage of organ music involving some change of registration.
- (20) To play at sight a passage of four-part vocal music written in open score using G and F clefs. The pedals are not to be used.
- (20) To harmonise a hymn-like melody of six to eight measures in length which could include primary modulation. Use of pedals is optional.
- (15) To transpose at sight a passage of music on two staves in the style of a hymn tune up or down a tone or semitone. Use of the pedals is optional.
- (20) To play a short passage of music (with pedals) and continue improvising in the same style for twelve to sixteen measures, including at least one modulation to a related key.

3. Hymns (100 marks)

To play an introduction and all stanzas of two hymns as for congregational singing, demonstrating rhythmic control, sensitivity to the text, and effective registration. The candidate is to reharmonise the last stanza of each and to play an interlude or extension of approximately four measures after the last stanza. The reharmonisation and the interval or extension may be written out in advance or taken from previously published material; it should contain significant new harmonic material. The candidate should be prepared to play all five hymns listed in the ARCCO section of the Examination Hymn Leaflet (available at no cost from the RCCO National Office), one hymn will be selected by the examiners, and the candidate may select one from the remaining four.

There's a voice in the wilderness crying	<i>Ascension</i>
Lo, he comes with clouds descending	<i>Helmsley</i>
Sing praise to God, who reigns above	<i>Mit freuden Zart</i>
Not far above the sea	<i>Cornwall** (permission applied for)</i>
Lead, kindly light	<i>Lux benigna</i>

PAPERWORK

NOTE: only G and F clefs are required for the Associateship, with the exception of the analysis question (No. 5, Paper II) which may include C clefs, together with a knowledge of traditional transposing instruments.

Ear Tests. Ear tests will be given immediately before Paper I or Paper II. The Ear Tests will not have separate marks allotted to them but will be an independent section which must be passed.

- a) To write from dictation a succession of not more than eight four-part chords. The candidate may write either (i) all four voice parts, or (ii) outer voices only, adding chord symbols. The passage will be in a major or minor key, and could include any diatonic or seventh chord, together with the secondary dominant and diminished seventh chords of IV or V only; all chords could be in any inversion as well as root position. The key will be stated, the tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.
- b) To write from dictation a melody in simple time not exceeding four measures. The candidate should show the rhythmic structure of the melody by including the time signature and appropriate bar lines. The key will be stated, tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.

Paper I (3 hours allowed; marks in brackets)

1. (40) To harmonise a given chorale melody for four voices in the style of J.S. Bach, using open score.
2. (25) To complete a passage of two-part vocal counterpoint in the 16th-century style. One part will be given in full. Knowledge of word underlay is expected.
3. (35) To answer questions regarding the organ, its construction and history.

Paper II (3 hours allowed; marks in brackets)

4. (30) To complete a passage of 18th century counterpoint in three parts, of which the opening and one outer part will be given.
5. (40) To examine a complete composition or extract therefrom, and answer questions concerning its harmonic and contrapuntal features, form, scoring, purpose, etc., suggesting a possible composer and/or date of composition. The example will be taken from any important period or style between the years 1550 and 1900.
6. (30) To answer (in approximately 500 words) a question on French organ music before 1800.

FELLOWSHIP REQUIREMENTS

PRACTICAL

1. Repertoire (100 marks). Play one piece from each of the following lists. Candidates are advised to select a balanced programme. Pieces chosen must be indicated on the application form. An FRCCO candidate may substitute one piece of his/her choice for one of the following pieces; approval for the change must be obtained from the Examination Committee by December 31 preceding the application date.

List A

- Bach, J. S. *Aus tiefer Not*, BWV 686 (any standard edition)
Allein Gott in der Höh sei Ehr, BWV 662
Vater unser im Himmelreich, BWV 682 (*Clavierübung III*)
Buxtehude, Dieterich *Magnificat Primi Toni*, BuxWV 203 (Hansen, Breitkopf or
Bärenreiter editions)
Praeludium in f sharp minor, BuxWV 146 (Broude, Hansen,
Breitkopf or Bärenreiter editions)
Correa de Arauxo, Francisco *Tiento de medio registro* One of 26 OR 29 OR 53 (Masters)

List B

- Vierne, Louis One of *Clair de lune* OR *Toccata (Pièces de Fantaisie, Suite 2)* (Carus,
Masters, or Leduc)
Dupré, Marcel *Fugue in g minor (Trois Préludes et Fugues Op. 36)* (Masters, Leduc)
Karg-Elert, Sigfrid *Symphonic Chorale, Op. 87: No 1, Ach bleib mit deiner Gnade*
(Masters, Breitkopf)
Bossi, Enrico *Scherzo in g minor* (Masters, Peters)
Langlais *Intermezzo (Suite brève)*
Fête (H. W. Gray)

List C (American organ music)

- Paine, John Knowles *Concert Variations on the Old Hundredth* (Masters)
Parker, Horatio *Sonata in E flat* One of 1st, 3rd, OR 4th movements (Leupold)
Sowerby, Leo *Symphony for Organ II. Fast and sinister* (Oxford)
Albright, William *Organbook III* Either *Jig for the feet* OR *Finale* (Peters)
Rorem, Ned *Organ Book 1: One of 1. Fantasy* OR *5. Reveille* (Boosey & Hawkes)
Barber, Samuel *Variations on Wondrous Love* (Schirmer)

2. Tests at the Organ (100 marks)

- a) (20) To play at sight a passage of organ music.
- b) (20) To play at sight a passage of four-part vocal music written in open score, using G treble clef, two C alto clef, C tenor clef and F bass clef. The pedals are not to be used.
- c) (20) To realise a continuo part from a figured bass. The given melody should not be played. Use of the pedals is optional.
- d) (20) To transpose at sight a passage of organ music on two staves in the style of a hymn tune

not more than a major third up or down. The pedals are to be used.

e) (20) To improvise a short piece (approximately 2 minutes) in ONE of the three following forms, the choice to be made by the candidate:

(1) ternary form (ABA) - the opening theme will be provided; the middle section should introduce a contrasting theme in a related key;

(2) variations on a given ground bass;

(3) chorale prelude on a given melody.

PAPERWORK

Ear Tests. Ear tests will be given prior to Paper I or Paper II. The Ear Tests will not have separate marks allotted but will be an independent section which must be passed.

a) To write from dictation a passage of not more than eight four-part chords which may include any diatonic triad or seventh, secondary dominant (including diminished seventh), the Neapolitan and augmented sixth chords. The key will be stated and the tonic chord sounded. The passage will be played four times.

b) To write from dictation a short passage of two-part counterpoint. The candidate should show the rhythmic structure of the melody by including the time signature and appropriate bar lines. The key will be stated, tonic chord sounded, and the speed of the pulse indicated; the passage will be played four times.

Paper I (3 hours allowed; marks in brackets)

1. (35) To write a fugal exposition in three parts using a regular countersubject in invertible counterpoint. A redundant entry may be required.

2. (30) To arrange for the organ on three staves a short passage from an orchestral score.

3. (35) To complete a passage of three-part vocal counterpoint in 16th-century style. One part will be given in full. Knowledge of word underlay is expected.

Paper II (3 hours allowed; marks in brackets)

4. (30) To write a short chorale prelude for organ on a given theme, maintaining the style of the opening provided.

5. (35) To complete a short composition in modern style for unaccompanied voices (SATB); one outer part and the text will be given; OR, using the same text, but not the given opening, to compose a short piece in modern style for unaccompanied voices (SATB). Marks will be given for originality and creativity; simple block harmony is not sufficient.

6. (35) To answer (in approximately 500 words) a question on American organ music.

CHOIR TRAINING CERTIFICATE

This examination has THREE sections: Practical, Ear Tests and Paperwork. In order to pass, candidates must obtain a mark of at least 70% in each section. A report will be sent to each candidate showing itemized marks and the comments of the examiners. There is no prerequisite for this examination; it is open to all College members in good standing.

The examination centre is responsible for providing a competent choir (at least two singers per part), and an accompanist.

This examination is offered at the same time in June as the other College examinations. Initially all sections must be taken at the same examination session..

Successful candidates will receive a Certificate of Proficiency in Choir Training; no attributable letters may be obtained from this examination.

Practical - 35 minutes allowed, followed by 10-minute viva voce.

Conduct a rehearsal of an anthem, a hymn and a psalm, as indicated below. The candidate is responsible for planning how to use the allotted time to achieve maximum effectiveness with the choir, and to ensure that all the music is covered within the given rehearsal time. Marks may be deducted for a poorly organised rehearsal.

1. Anthem (40). Compile a list of fifteen anthems for SATB choir for use in the various seasons of the liturgical year (for example, 3 pieces for Christmas, 2 for Lent, 3 for Easter, 2 for Pentecost, 2 for Thanksgiving, and 3 general anthems). Of the fifteen anthems on the list, the candidate should be prepared to rehearse three (from various seasons) for the exam. The three pieces should be indicated with an asterisk on the list. At least five of the anthems on the list should be unaccompanied. The liturgical cycle of any spiritual tradition may be used, as long as it is clearly identified and correctly followed.

The list of fifteen pieces must be submitted at the time of application, along with one original copy of each of the pieces proposed for the examination. One of the three pieces will be selected by the Examinations Committee for use in the examination; the title will be communicated to the candidate at least four weeks before the examination date. The candidate will be responsible for furnishing multiple legal copies of the selected anthem for the examination choir. All music supplied to the Examinations Committee will be returned to the candidate.

2. Hymn (25). Rehearse the choir in the performance of one of the hymns found in the Choir Training section of the Examination Hymn Leaflet (available at no cost from the National Office). The hymn will be selected in advance by the candidate.

There's a voice in the wilderness	<i>Ascension</i>
For the fruit of all creation	<i>East Acklam</i>
Fairest Lord Jesus	<i>Crusaders' Hymn</i>

3. Psalm (20). Select a chant setting of Psalm 23, and rehearse the choir in the performance of it. Any recognized choral chant system may be used: Anglican Chant, Plainchant, Gelineau or any Responsorial system. The candidate should submit a copy of the psalm selected at the time of application, for approval by the Examinations Committee.
4. Viva Voce (15). The candidate may be questioned in the following areas: (a) the works used at the examination, (b) rehearsal techniques, and (c) choral technique (voice production, breathing, diction, pitch, balance, etc.).

Ear Tests. Ear tests will be given immediately prior to the written work. No marks are given; ear tests are pass/fail.

1. (50) Identify major, minor and perfect intervals within an octave above or below a given note. Eight intervals will be played melodically, all beginning on the same note. The candidate will write down the name of the interval (e.g., major third above, minor sixth below, etc.). The start note will be sounded and the series of intervals will be played three times.
2. (50) The candidate will be given a paper with a melody line written on it. The melody will then be played, with intentional errors of pitch and/or rhythm. The candidate is required to mark any errors heard, on the examination paper. The line (in its erroneous form) will be played three times.

Paperwork. One paper - three hours allowed, marks in brackets.

1. Harmony (15). Add chord symbols to a given melodic line.
2. Analysis (25). Analyse the harmony of a passage from the given short anthem, using chord symbols. Comment on the work with reference to its structure and musical features, and to the practical aspects of its rehearsal and performance.
3. General (15 marks each). Briefly answer four out of nine questions on any of the following subjects (approximately 100 words each): rudiments of sight-singing; voice-training selection of music for church services (including psalms and hymns); recruitment, organisation and training of choirs; relationship between choir and congregation; history of church music; use of the organ in service accompaniment; congregational singing.

PROFESSIONAL DIPLOMA IN CHORAL CONDUCTING

This examination has THREE sections: Practical, Ear Tests and Paperwork. In order to pass, candidates must obtain a mark of at least 70% in each section. A report will be sent to each candidate showing itemized marks and the comments of the examiners. There is no prerequisite for this examination; it is open to all College members in good standing.

The examination centre is responsible for providing a competent choir (at least two singers per part), and an accompanist.

Candidates who are Fellows by examination of the RCCO, AGO or RCO are exempt from the first written paper.

This examination is offered in one or two centres (depending on applications) at the same time in June as the other College examinations. Initially all sections must be taken at the same examination session.

Candidates must select two pieces for the Practical section, one from each of the lists below. The titles of the pieces selected, together with the edition to be used, must be indicated on the application form.

Successful candidates may use the letters Ch.RCCO after their names. Candidates who are Associates or Fellows of the RCCO may instead append the letters (Ch) to their diploma designations thus: ARCCO(Ch) or FRCCO(Ch).

Practical - 30 minutes, followed by 10 minutes for keyboard skills and viva voce (marks in brackets)

1. Select and rehearse all or part of one piece from each the following lists. Two contrasting pieces should be selected. (20 marks each)

List A

Palestrina, Giovanni	<i>Sicut cervus</i>
Haydn, Joseph	<i>Kyrie eleison (Little Organ Mass)</i>
Berlioz, Hector	<i>The Shepherds' Farewell (L'Enfance du Christ)</i>
Tchaikovsky, P. I.	<i>The Crown of Thorns</i>

List B

Verdi, Giuseppe	<i>Ave Maria (Four Sacred Pieces)</i>
Daley, Eleanor	<i>In Flanders' Fields</i>
Durufié, Maurice	<i>Tantum ergo (Four Motets)</i>
Tavener, John	<i>The Lamb</i>

2. Presenting new music (25). Introduce and rehearse a short passage of unaccompanied music. The music will be sent to the candidate not less than one week before the examination. The piece will be new to the choir.

3. Keyboard skills (15). Play at sight on the piano a passage of four-part vocal music written in open score, using G and F clefs.

4. Viva Voce (20). The candidate will discuss with the examiners various aspects of the rehearsal and performance, answering questions about rehearsal technique, conducting technique and performance practice.

Ear Tests - will be given immediately prior to the second written paper. No marks are given; ear tests are pass/fail.

1. Candidates will be given a copy of a passage in hymn style. The passage will then be played with deliberate wrong notes and/or rhythms. The candidate will locate, identify and correct the wrong notes on the page. The passage will be played four times.

2. Write from dictation a passage of not more than eight four-part chords which may include any diatonic triad or seventh, secondary dominant (including diminished seventh), the Neapolitan and augmented sixth chords. The key will be stated and the tonic chord sounded. The passage will be played four times.

Paper I - Three hours allowed; marks in brackets

1. SATB Harmonisation (35). Harmonise a given choral melody for four voices in the style of J.S. Bach.
2. Analysis (35). A portion of the full score of a work for chorus and orchestra will be given. Candidates will be asked to analyse the score with reference to harmony (writing chord symbols using Roman numerals), instrumental considerations, rehearsal challenges, performance practice, etc.
3. Composition (30). Complete a short composition in modern style for unaccompanied voices (SATB); one outer part and the text will be given; OR, using the same text, but not the given opening, to compose a short piece in modern style for unaccompanied voices (SATB). Marks will be given for originality and creativity; simple block harmony is not sufficient.

Paper II - Three hours allowed; marks in brackets

4. Choir Training (30). Answer questions related to aspects of choir-training, including (but not limited to) questions on vocal health, intonation, sight-singing, group vocal technique, conducting technique, performance practice, editing choral music, etc.
5. Repertoire (40). Answer questions regarding sacred choral repertoire, citing specific works. For example, candidates may be asked to draw up a programme on a specific theme, or one using a specific combination of voices or instrumentation, or to relate a specific form or text to the works of several composers.
6. History (30). Answer (in approximately 500 words) a question about French choral music in the 19th and 20th centuries, with reference to specific composers and specific works.

REFERENCE LIST

Subject to revision and expansion, summer 2010: All titles below remain valuable and will probably continue on the expanded list.

Please note that this is by no means a complete bibliography; you will find many other useful works on all subjects. G = General Reference; C = Colleague; A = Associateship; F = Fellowship

WRITTEN EXAMS

Harmony

Aldwell, E, and Schachter, C *Harmony and Voice Leading, Vols. 1 and 2.* (Harcourt, Brace, Jovanovich) (G)

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