



Royal Canadian College of Organists

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REQUIREMENTS FOR DIPLOMA OF ASSOCIATE (2017-19)

MARKS

Marks are assigned to each part of the examination as indicated in brackets. In order to pass, candidates are required to obtain at least 70% in each part of the Practical Section of the exam (Repertoire, Tests at the organ, Hymns) and at least 70% (a total of 140 marks in two papers) in the Written Section of the examination. A report will be sent to each candidate showing itemized marks and the comments of the examiners.

EDITIONS

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

PRACTICAL SECTION (300 Marks)

1. (100) Repertoire

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 Associate candidate may substitute one piece of his/her choice for one of the following pieces; approval for the change must be obtained from the Examinations Committee by December 31 preceding the application date.

List A

- Bach, J. S. – *Prelude and Fugue in c minor, BWV 549* (Any standard edition)
- Canzona in d minor, BWV 588* (Any standard edition)
- Allein Gott in der Höh sei Her, BWV 662* (Any standard edition)
- Böhm, Georg – *Prelude and Fugue in C major* (Breitkopf 8087) or download from [http://imslp.org/wiki/Complete_Works_for_Organ_and_Harpsichord_\(Böhm,_Georg\)](http://imslp.org/wiki/Complete_Works_for_Organ_and_Harpsichord_(Böhm,_Georg)) (Vol. 1, pp 1-5)

List B

- Dupré, Marcel – *Le Tombeau de Titelouze: No. 10-Pange lingua* (Hamelle)
- Jongen, Joseph – *Chant de Mai* (Chester)
- Reger, Max – *Intermezzo, Op. 80 No. 10* (Breitkopf 8494)
- Schroeder, Hermann – *Kleine Präludien und Intermezzi* - All three of Nos. I, IV, AND VI (Schott)

List C

- Bales, Gerald – *Petite Suite: 1. Introduction OR 3. Finale* (Berandol)
- Lucas, Clarence – *Pastorale* Download from [http://imslp.org/wiki/2_Pieces_for_Organ,_Op.31_\(Lucas,_Clarence\)](http://imslp.org/wiki/2_Pieces_for_Organ,_Op.31_(Lucas,_Clarence)) (pages 8-11)
- Morel, François – *Prière* (Organ Music of Canada, ed. Peaker – Mayfair)
- Ridout, Godfrey – *Prelude for Organ* (Gordon V. Thompson)
- Tremblay, Amédée – *Menuet français* Download from [http://imslp.org/wiki/Suite_de_quatre_pièces_pour_grand_orgue_\(Tremblay,_Amédée\)](http://imslp.org/wiki/Suite_de_quatre_pièces_pour_grand_orgue_(Tremblay,_Amédée)) (pp 8-15)

PRACTICAL SECTION (cont'd)

2. (100) Tests at the organ

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

- a) **(25)** Play at sight a passage of organ music involving some change of registration.
- b) **(20)** 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.
- c) **(20)** Harmonise a hymn-like melody of six to eight measures in length which could include primary modulation. Use of pedals is optional.
- d) **(15)** 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.
- e) **(20)** 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. (100) Hymns

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 hymn **and** to play an interlude or extension of approximately four measures before **or** 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 current Associate Examination Hymns leaflet, (download from http://rcco.ca/uploads/File/Examinations/Hymns_ARCCO_2017-19.pdf). One hymn will be chosen by the examiners, and the candidate will choose one of the remaining four hymns.

WRITTEN SECTION (2 papers)

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

Paper I (3 hours allowed - 100 Marks)

1. **(40)** Harmonise a given chorale melody for four voices in the style of J.S. Bach, using open score with G and F clefs.
2. **(25)** 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)** Answer questions regarding the organ, its construction and history.

Paper II (3 hours allowed - 100 Marks)

1. **(30)** Complete a passage of 18th century counterpoint in three parts, of which the opening and one outer part will be given.
2. **(40)** 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.
3. **(30)** Answer (in approximately 500 words) a question on French and British influences on Canadian organ composers in the first half of the 20th century.

EAR TESTS SECTION (Pass or fail)

Ear tests will be given immediately prior to one of the Written sections of the examination. Ear tests do not have marks allotted but are an independent section which must be passed.

1. 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.
2. 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.

For the complete Regulations, please refer to <http://rcco.ca/examination-information>.

To apply online, go to <http://rcco.ca/exam-application-associate>.