



Royal Canadian College of Organists

National Office

204 St. George Street, Suite 202,
Toronto, Ontario, M5R 2N5
Phone (416) 929 6400 ~ Fax (416) 929-2265
E-mail: info@rcco.ca

REQUIREMENTS FOR DIPLOMA OF COLLEAGUE (2017-19)

Two forms of the CRCCO examination are offered. The CRCCO in Repertoire maintains a traditional approach, with emphasis on organ playing and written skills which may lead into the higher diplomas of Associate and Fellow. The CRCCO in Service Playing builds upon the Service Playing Certificate and aims to develop skills in church music leadership which include the use of the organ but extend beyond it to incorporate other instruments, other genres of music, and the knowledge of practical theology needed by effective leaders of worship music.

MARKS

Marks are assigned to each part of the examination as indicated in brackets. In order to pass the exam for Diploma of Colleague in **Repertoire**, 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% in the Written Section of the examination. In order to pass the exam for Diploma of Colleague in **Service Playing**, candidates are required to obtain at least 70% in each part of the exam (Tests at the organ, Harmony, Reflection Project). A report will be sent to each candidate showing itemized marks and the comments of the examiners.

EDITIONS

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

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

Please note that there are different application forms for the Repertoire and Service Playing examinations.

For the Colleague-**Repertoire** exam, apply online at <http://rcco.ca/exam-application-colleague-perf>.

For the Colleague-**Service Playing** exam, apply online at <http://rcco.ca/exam-application-colleague-sp>.

DIPLOMA OF COLLEAGUE IN REPERTOIRE

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.

List A (Chorale preludes of Böhm, Buxtehude, and Pachelbel)

- Böhm, Georg – *Ach, wie fluchtig, ach, wie nichtig* (Breitkopf ed. Klaus Beckmann or Kalmus)
Christ lag in Todesbanden (Breitkopf ed. Klaus Beckmann or Kalmus)
Christum wir sollen loben schon (Breitkopf ed. Klaus Beckmann or Kalmus)
Partita, Wer nur den lieben Gott (Breitkopf ed. Klaus Beckmann or Kalmus)
Vom Himmel hoch (Breitkopf ed. Klaus Beckmann or Kalmus)
- Buxtehude, Dieterich – *In dulci jubilo, BuxWV 197* (Breitkopf ed. Beckmann or Bärenreiter ed. Albrecht)
Von Gott will ich nicht lassen, BuxWV 220 (Breitkopf ed. Beckmann or Bärenreiter ed. Albrecht)
- Pachelbel, Johann – *Herr Gott, dich loben alle wir* (Leupold, ed. Belotti or Dover)
Vom Himmel hoch (either one) (Leupold, ed. Belotti or Dover)

List B

- Bach, J. S. – *Das alte Jahr vergangen ist, BWV 614* (Any standard edition)
- Bédard, Denis – *Meditation on "O Filii et filiae"* (Cheldar)
- Brahms, Johannes – *O Welt, ich muss dich lassen Op. 122 No. 11* (Henle, ed. Bozarth)
- Mendelssohn, Felix – *Finale from Organ Sonata VI* (Breitkopf or Novello ed. Little)
- Reger, Max – *Jesu, meine Zuversicht (Op. 135a No. 13)* (Breitkopf No. 8497)
Nun danket alle Gott (Op. 135a No. 18) (Breitkopf No. 8497)
Straf mich nicht (Op. 67 No. 37) (Breitkopf No. 8497)

2. (100) Tests at the organ

A preview time of 60 seconds for Sight Reading tests and 40 seconds for the Transposition test is permitted. For the Transposition test, 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) **(35)** 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.
- b) **(35)** 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.** (Note that this is a change from previous years.)
- c) **(30)** 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. (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. In one stanza of each hymn, the melody should be played on a solo registration by the right hand. The CRCCO Hymn Leaflet includes five hymns and one modern worship song presented in Lead Sheet form (melody plus guitar chords), (download from https://www.rcco.ca/uploads/File/Examinations/Hymns_CRCCO_2017-19.pdf). The candidate should be prepared to play all five hymns and the modern worship song, playing its melody with suitable keyboard harmony (not simple block chords). One hymn will be chosen by the examiners, and the candidate will then choose one of the remaining four hymns or the Lead Sheet song.

WRITTEN SECTION (1 paper - 3 hours allowed - 100 marks)

1. **(30)** 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, and may be in a major or a minor key.
2. **(20)** Compose 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)** Analyse a short anthem with reference to practical aspects of performance as well as harmony, structure, and other musical features.
4. **(25)** Answer one question (in approximately 500 words) on the influence of the chorale preludes of Böhm, Buxtehude, and Pachelbel on those of J. S. Bach.

EAR TESTS SECTION (Marked Pass or Fail)

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

1. 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.
2. 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.

DIPLOMA OF COLLEAGUE IN SERVICE PLAYING

Candidates must hold the RCCO Service Playing Certificate before applying for this examination. This examination is in three parts—(A) Tests at the Organ, (B) a Harmony question, and (C) a Reflection Project. Tests at the Organ must be completed at one session; the Harmony question (Section B) will be written on the day assigned for all diploma written examinations; the Reflection Project is to be undertaken over a period of time.

Note that Tests at the Organ are divided into two sections, each with two choices. For the Hymn Presentation or the Psalm Accompaniment options, it is highly desirable that the candidate bring to the examination one or more singers to assist. For the Praise Band option, the candidate must provide appropriate competent players.

The third part of the examination, the Reflection Project, in two sections, is accomplished either by completing an academic course approved by the College, or by completing mentored study as outlined. Candidates are encouraged to consult the Chair of the Board of Examiners for advice as they develop their plans for this section of the examination.

A. TESTS AT THE ORGAN (100 Marks)

1. (25) Keyboard Skills

EITHER

- (a)** Transpose at sight up or down a tone or semitone. The invigilator will present a passage of music on two staves in the style of a hymn. The use of the pedals is optional. A preview time of 40 seconds permitted and 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

OR

- (b)** Improvise briefly. The invigilator will present a well-known hymn. The candidate will improvise for about one minute in the key of that hymn, and with reference to its melody.

2. (50) Hymnody

Prepare and present one of the hymns from the CRCCO Hymn Leaflet, incorporating at least three of the following elements:

- a chorale prelude on the hymn tune, by any composer
- a reharmonized verse, with the new harmony clearly reflecting and supporting the text of the verse chosen.
- a verse played with its melody on a solo stop in the soprano or the tenor register
- a descant (only available when singers are present, as suggested below)
- an interlude between verses, using elements of the hymn tune, which may be improvised or from written-out or printed sources
- a transposition of one or more verses.

The Hymn Leaflet is available at https://www.rcco.ca/uploads/File/Examinations/Hymns_CRCCO_2017-19.pdf.

Candidates may, if they wish, bring one or more singers to assist in this presentation.

3. (25) Other Congregational Song

EITHER

(a) Accompany a prose Psalm of the candidate's choice, about ten verses in length, in any continuous musical style (eg. Plainsong, Gelineau, Anglican chant, or a responsorial psalm setting). Sensitivity to nuances of text is important. Candidates should bring one or more singers to assist in this presentation.

OR

(b) Prepare and play a congregational song in any style with Praise Band, employing such devices as a composed or improvised introduction and conclusion, interludes between verses, and at least one alternative harmonisation of the tune that gives special emphasis to the text being treated. Candidates should provide a band of at least three players in addition to the candidate, and one or more singers, for this presentation.

A candidate whose denominational background includes neither the singing of prose psalms, nor the use of a praise band, should contact the Chair of Examinations for possible alternatives.

B. HARMONY (50 Marks)

Harmonise a melody in four-part harmony for SATB, using closed score with G and F clefs. Harmonic vocabulary will be limited to diatonic triads, seventh chords in root position and inversions, and a possible simple modulation. Time allowed one hour.

C. REFLECTION PROJECT (150 Marks)

The Reflection Project consists of two sections, Preparation and the Reflection itself. Both sections must be completed before the diploma can be awarded. The preparation may be through completion of a course of study at a denominational or interdenominational college or seminary, or it may be done privately with the supervision and help of a mentor approved by the Board of Examiners.

1. (50) Preparation

EITHER

(a) Submit a transcript showing successful completion of a course in worship, liturgy, or hymnology given by an accredited denominational college or other institution (see below). The course syllabus should be submitted to the Board of Examiners for their approval. A transcript should accompany the application for the examination.

OR

(b) In consultation with a Mentor (see below) prepare a select, annotated bibliography of at least 25 titles in the areas of worship, liturgy, or hymnology studies.

2. (100) Presentation

In consultation with a Mentor (see below) create a Reflection Project as follows:

With reference to materials included in your **Preparation**, comment on the development and contemporary relevance of the traditions of worship and of congregational song as they are practiced in your worshipping community.

This Reflection may be: a written paper (at least twenty, and no more than forty double-spaced pages in 12-point font (5,000 to 10,000 words)); an equally substantial Powerpoint presentation; an hour-long lecture, recorded; any combination of these, or any other suitable presentation type the candidate may select with the approval of the Mentor. Clear, convincing expression and organisation are expected.

The Reflection Project will be evaluated separately from Sections A and B, by two persons, one representing the ministry of music (eg, a parish musician), and the other the ministry of pastoral care and theology (eg, a parish pastor). The evaluators will offer the candidate detailed and constructive comments on the Reflection's content and presentation.

Courses:

Suitable courses are available from many colleges, universities and seminaries across the country, during their academic years and also as summer studies and online from abroad. The examiners will interpret this requirement broadly so long as actual study of worship, liturgy or hymnology is clearly included. The following course description from Saint Paul University in Ottawa is an example of what is sought:

THO 3169 - Christian Liturgy Introductory course on liturgy and worship. Basic ideas of time, space, symbol, language and music. Jewish public prayer. The history of the Western liturgy. The structure and dynamics of the eucharistic liturgy, the liturgy of the hours, Sunday worship without a priest, the liturgical year, inculturation, and trends for the future.

Similar courses are available from most denominational colleges and seminaries.

Mentors:

The Board of Examiners will assist the candidate in securing a Mentor, or s/he may propose one for approval by the Board. The Mentor, who will guide the candidate in shaping the Reflection Project from start to finish, helping to identify and develop themes, with editing, and in completing the final product, may be an ordained member of the clergy, or a lay person with suitable theological understanding and experience.