



Royal Canadian College of Organists

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REQUIREMENTS FOR DIPLOMA OF FELLOW (2020-22)

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 examination (Repertoire, Tests at the organ) 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 (200 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. A Fellowship 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 (before 1750)

Bach, J. S. – *Prelude OR Fugue in a minor, BWV 543*
Buxtehude, Dietrich – *Praeludium in E minor, BuxWV 142*
de Grigny, Nicolas – *Offertoire sur les Grands Jeux, from Livre d'Orgue*
Muffat, Georg – *Toccata VII from Apparatus musico-organisticus* Doblinger, ed. Radulescu
van Noordt, Antoni – *Psalm 24*

List B (1800-1950)

Andriessen, Hendrik – *Toccata* Marks
Grison, Jules – *Toccata en fa majeur* Costallat
Harriss, Charles A. – *Concert Satz* Canadian Musical Heritage, vol. 19
Saint-Saëns, Camille – *Fantaisie in E flat* IMSLP
Wesley, Samuel Sebastian – *Choral Song and Fugue*

List C (Hindemith and his contemporaries)

Ahrens, Joseph – *Veni, Creator Spiritus* Schott
David, Johann Nepomuk – *Präludien und Fuge G-dur* Breitkopf No. 5591
Distler, Hugo – 2. *Variations from Organ Partita "Nun komm, der Heiden Heiland", op. 8 no.1* Bärenreiter
Hindemith, Paul – Any pair of 1st and 2nd or 2nd and 3rd movements *Sonatas I, II, or III* Schott
Karg-Elert, Sigfrid – *Gregorian Rhapsody, op. 141 no. 2* Cathedral Music
Any two contrasting chorale preludes by Ernst Pepping, Helmut Walcha or Hermann Schroeder

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) **(20)** Play at sight a passage of organ music.
- b) **(20)** **[Note that this has changed from previous years.]** Select one of the following two open score types and play the given passage at sight. Crossing of parts should be expected. The pedals are not to be used.
 - i. A passage of four-part vocal music written in open score, using G treble clef, C alto and C tenor clefs, with the bass in the usual F clef; OR
 - ii. A passage of five-part vocal music written in open score, using three G clefs, a G clef with subscript 8^{ve} for the tenor, with the bass in the usual F clef.
- c) **(20)** Realise a continuo part from a figured bass. The given melody should not be played. Use of the pedals is optional.
- d) **(20)** 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)** Improvise a short piece (approximately 2 minutes) in ONE of the three following forms, the choice to be made by the candidate:
 - ternary form (ABA) - the opening theme will be provided; the middle section should introduce a contrasting theme in a related key;
 - variations on a given ground bass;
 - chorale prelude on a given melody.

WRITTEN SECTION (2 papers)

Paper I (3 hours allowed – 100 Marks)

1. **(35)** Write a fugal exposition in three parts using a regular countersubject in invertible counterpoint. A redundant entry may be required.
2. **(30)** Arrange for the organ on three staves a short passage from an orchestral score.
3. **(35)** 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 – 100 Marks)

1. **(30)** Write a short chorale prelude for organ on a given theme, maintaining the style of the opening provided.
2. **(35)** 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, 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.
3. **(35)** Answer (in approximately 500 words) a question on the organ music of Paul Hindemith and his European contemporaries.

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 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.
2. 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.

For the complete Regulations, please refer to <http://www.rcco.ca/exam-regulations>.

To apply online, go to <https://rcco.ca/Online-Exam-Registration>.