

The Royal Conservatory

ORGAN

RCM Examinations and
the National Music Certificate Program

2010 Edition

Syllabus



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Message from the President

The Royal Conservatory of Music (RCM) was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, the RCM is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than one hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

Our new home, the TELUS Centre for Performance and Learning, will make the most of the RCM's extraordinary potential and will allow us to share our innovative programs with teachers and students everywhere. This technologically advanced education and performance complex will reflect the RCM's broadened impact as an international leader in publishing and examinations, professional training, arts-infused public school programs, early childhood education, and concert presentation. I do hope that you will take full advantage of this great new facility, which will be an exceptional resource for students and teachers across North America and around the world.

As you pursue your studies or teach others, you become not only an important partner with the RCM in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The RCM will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.



Dr. Peter C. Simon
President

Preface

The 2010 edition of the *Organ Syllabus* represents the work of dedicated teachers, performers, and examiners, whose assistance is gratefully acknowledged. This *Syllabus* replaces all previous organ syllabi, and forms the official curriculum of The Royal Conservatory of Music for organ examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for organ consists of four graded levels (Grades 7, 8, 9, and 10), and an Associate of The Royal Conservatory of Music (ARCT) diploma.

Five levels of theory examinations described in the current RCM *Theory Syllabus* are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Required theory examinations begin at the Grade 7 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals.

Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this *Syllabus*.

For more information, please visit our website at www.rcmexaminations.org or contact:

RCM Examinations
5865 McLaughlin Road, Unit 4
Mississauga, Ontario
Canada L5R 1B8

www.rcmexaminations.org

Visit the RCM Examinations website for up-to-date information on the following topics:

- ✓ fees and dates for practical and theory examinations
- ✓ examination centers
- ✓ secondary school credit for music examinations
- ✓ RCM-authored publications
- ✓ the members of the RCM Examinations College of Examiners, with biographies
- ✓ the *Music Matters* newsletter for teachers

A number of services are also available online, allowing examination candidates to:

- ✓ register for examinations
- ✓ verify the time, date, and location of examinations
- ✓ look up current examination session results
- ✓ review scans of examiner's comments for current examinations and marked theory papers for current examinations

In addition, teachers can monitor key information about their studios, including:

- ✓ daily updates on students' examination registrations
- ✓ exact dates and times of students' examinations
- ✓ convenient one-page summaries of students' results
- ✓ scanned copies of students' practical and theory examination results
- ✓ unofficial transcripts of students' complete examination histories

About Us

THE ROYAL CONSERVATORY OF MUSIC

The Royal Conservatory of Music is a world-class institution recognized for high standards in teaching, performance, examining, publishing, and research. It comprises six divisions:

- RCM Examinations and the National Music Certificate Program
- Glenn Gould School
- Conservatory School
- Learning Through the Arts
- The Young Artists Performance Academy
- The Frederick Harris Music Co., Limited

RCM EXAMINATIONS AND THE NATIONAL MUSIC CERTIFICATE PROGRAM

RCM Examinations (Canada) and the National Music Certificate Program (USA) form the examination branches of The Royal Conservatory. Each sets the standard for excellence in music education. Together they reach more than a quarter of a million candidates annually by providing:

- graded examinations that establish clear, progressive learning goals
- internationally recognized certificates, diplomas, and medals
- teacher development through workshops and communications

THE COLLEGE OF EXAMINERS

Examiners are highly trained professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards throughout North America. Read about our College of Examiners, including examiner biographies, at www.rcmexaminations.org or www.nationalmusiccertificate.org.

EXAMINATIONS OFFERED

Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Euphonium, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations

Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations

Junior, Intermediate, Senior

Piano Pedagogy Examinations

Elementary, Intermediate, Advanced

NOTABLE ALUMNI

Our notable alumni include:

- Isabel Bayrakdarian
- Gryphon Trio
- Aline Chrétien
- Adrienne Clarkson
- Bruce Cockburn
- Naida Cole
- David Foster
- Glenn Gould
- Robert Goulet
- Norman Jewison
- Lois Marshall
- Oscar Peterson
- Richard Raymond
- Paul Shaffer
- Mitchell Sharp
- St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers

EXCELLENCE SINCE 1886

- 1886** The Toronto Conservatory of Music is founded.
- 1887** The Conservatory officially opens with 200 students and 50 teachers, operating from the two upper floors of a Yonge Street music store.
- 1896** Affiliation with the University of Toronto enables preparation for university degree examinations.
- 1898** The Conservatory establishes its first external examination centers in Southern Ontario.
- 1904** Frederick Harris establishes a music publishing company in London, England.
- 1906** The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
- 1907** Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
- 1916** The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
- 1928** Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
- 1935** The Examination System is introduced and subsequently accredited by the Ontario Department of Education.
- 1946** Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it plays a major role in the formation of the Canadian Opera Company.
- 1947** In recognition of its status as one of the Commonwealth's greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music (RCM).
- 1950** Jon Vickers enrolls in The RCM Opera School. Lois Marshall receives an Artist Diploma.
- 1959** Teresa Stratas receives an Artist Diploma.
- 1963** The RCM moves into its current facility, McMaster Hall, a building originally home to the Toronto Baptist College and McMaster University.
- 1979** The RCM's Orchestral Training Program and a program for musically gifted children (*Young Artists Performance Academy*) are established.
- 1991** The RCM re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
- 1995** *Learning Through the Arts*, launched as a pilot project in 1994, expands into a national initiative.
- 2002** The RCM launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
- 2003** RCM Examinations expands into the United States of America.
- 2008** The Royal Conservatory's TELUS Centre for Performance and Learning opens.
- 2009** The Royal Conservatory launches its Performing Arts Division and Koerner Hall opens.

Register for an Examination

EXAMINATION SESSIONS AND REGISTRATION DEADLINES

Exact dates and deadlines can be found online. Register early to avoid disappointment: late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

ONLINE REGISTRATION

All registrations should be submitted using the online registration process. To register online, go to www.rcmexaminations.org and click on “Register for an Examination,” and follow the instructions provided. Be prepared to enter:

- the candidate’s RCME Number and birth date
- the teacher’s phone number or Teacher Number
- the Examination Center
- payment information (valid credit card)

Teachers may register their students by logging into “Teacher Services” and using the “Studio Registration” feature.

Make sure the correct RCME Number is entered during registration. This number ensures that candidates receive all the certificates for which they are eligible.

Once a registration has been submitted, it cannot be withdrawn.

Need an RCME Number? New candidates will receive an RCME Number when they register. The candidate’s full name must be entered as it should appear on certificates, along with the birth date, address, telephone numbers, and email address.

EXAMINATION FEES

Examination fees must be paid at the time of registration using a valid credit card. Fees for the current academic year are listed online under “Examination Information.”

EXAMINATION CENTERS

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Examination Center Representative who ensures that students and teachers have a successful examination experience.

To find your nearest Examination Center, look online under “Examination Information.”

Examinations in the USA

The National Music Certificate Program, a division of The Royal Conservatory, provides graded examinations in the USA. For more information, please visit the website, www.nationalmusiccertificate.org.

EXAMINATION SCHEDULING

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline through “Online Services” using “Examination Scheduling.”

Teachers may verify their students’ examination schedules by logging into “Teacher Services.”

All candidates must verify their examination schedules online two weeks before the first day of the examination session by visiting “Examination Scheduling.” Examination schedules will not be mailed.

Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination Regulations

EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that candidate examination times cannot be exchanged.*

- Page-turners and other assistants (see “Assistants” below) are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Warm-up rooms are not provided for organ candidates.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire and trio studies to be performed on the Examination Program Form and bring it to the examination.
- Candidates must bring all music to be performed to the examination, whether or not selections are memorized. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 19.)
- Recording devices are strictly prohibited in the examination room.

The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.

Instruments

- *Organ examinations must be performed on a pipe organ.* The instrument should conform to Royal Canadian College of Organists (RCCO) or American Guild of Organists (AGO) console dimensions.
- The use of electronic organs is allowed only under exceptional circumstances (when a suitable pipe organ cannot be made available or is unobtainable in the vicinity) and must be approved by RCM Examinations.
- All candidates for organ examinations must provide the following information concerning the instrument they will use for their examinations:
 - precise location of the organ
 - the name of the builder
 - the date of construction
 - complete specifications for the organ

This information must be submitted with the examination application so that the choice of instrument can be approved by RCM Examinations. *Please note that if the instrument has not been approved, the candidate will not be examined.*

- It is the candidate’s responsibility to ensure that the quality and interpretive range of the instrument is suitable for the examination repertoire.
- Arrangements for examination times must be made in conjunction with RCM Examinations.
- It is the candidate’s responsibility to contact the appropriate authorities and make all necessary arrangements regarding the use of the organ for examination purposes. These arrangements should include:
 - reservation of specific times as required for practice
 - reservation of specific time required for the examination (*Please note: The building should be open at least fifteen minutes prior to the examination starting time.*)
 - placement of a writing table for the examiner in an appropriate location

Assistants

- Candidates may bring an assistant for page turning only.
- Candidates are normally expected to handle all registration changes. However, candidates who must play their instrument on a tracker-action organ without combination action may bring an assistant for registration changes. *Please note that the use of the instrument and the use of an assistant must be approved by RCM Examinations.*

CREDITS AND REFUNDS FOR MISSED EXAMINATIONS

Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations *in writing* and accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s Examination Schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule

All requests must be submitted within two weeks following the examination by mail or by fax.

Candidates who, for any reason, are unable to attend an examination should contact the RCM Examinations Center Representative listed on their Examination Schedule immediately.

CANDIDATES WITH SPECIAL NEEDS

Candidates with special needs should submit a Special Needs Request Form, available online under “Online Forms”—by mail or fax to RCM Examinations—as soon as possible before the registration deadline. Each case will be assessed individually.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund

Candidates who cannot redeem an examination credit within a year may apply instead for a fifty percent refund of the examination fee.

Requests for examination refunds or credits must be made to RCM Examinations in writing and accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the examination.*

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

EXAMINATION RESULTS

Candidates and teachers can access examination marks online within four weeks of the examination date. Access to examination results with comments and marks will be available within six weeks of the examination date.

- 1) Go to www.rcmexaminations.org.
- 2) Click on “Examination Results.”
- 3) Click on the Examination Session you wish to view.
- 4) Enter the candidate’s RCME Number and date of birth.
- 5) Click on the mark to download and view the examiner’s comments.
- 6) Click on the candidate’s name to view an unofficial transcript.

Please note that results will not be mailed or given by telephone.

Teachers may access their students’ examination results by logging into “Teacher Services.”

Official transcripts are available upon written request to RCM Examinations and payment of the requisite fee. (Download the official transcript request form from the “Online Forms” section of the website.)

Interpreting Examination Results

All candidates may access their official results (including examiners’ comments) online four to six weeks after the examination. The examiner’s report

explains in general terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner’s evaluation of the candidate’s performance during the examination. Examination results do not reflect a candidate’s previously demonstrated abilities or potential for future development. *Appeals on practical examinations will not be considered.*

Classification of Marks

Grades 7 to 10

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	60–69
Grade 10 ARCT prerequisite	75 overall <i>or</i> 70 percent in each section

ARCT in Performance and Teacher’s ARCT

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (ARCT in Performance)	70
Pass (Teacher’s ARCT)	75 overall <i>or</i> 70 percent in each section

EXAMINATION RESULTS continued

Table of Marks

	Grade 7	Grade 8	Grade 9	Grade 10	ARCT in Performance	Teacher's ARCT
Repertoire	58	58	58	58 (40)	100 (70)	30 (21)
List A	15	15	15	12	20	<i>(no mark breakdown)</i>
List B	15	15	15	12	20	
List C	14	14	14	12	20	
List D	14	14	14	11	20	
List E	–	–	–	11	20	
Technical Requirements	18	18	18	18 (12.5)	–	10 (7)
Trio Study	10	10	10	10		–
Pedal Technique	8	8	8	8		10 (7)
Knowledge of the Pipe Organ	7	7	7	7 (5)	–	–
Ear Tests	10	10	10	10 (7)	–	10 (7)
Meter	–	–	–	–		2
Clapback	2	–	–	–		–
Intervals	3	3	3	2		2
Chords	2	2	2	2		2
Cadences	–	2	2	3		–
Pedal Bass	–	–	–	–		2
Playback	3	3	3	3		2
Sight Reading	7	7	7	7 (5)	–	10 (7)
Transposition	–	–	–	3		–
Chorale	3	3	2	–		–
Organ Composition	4	4	3	2		5 + 5
Improvisation	–	–	2	2		–
Viva Voce	–	–	–	–	–	40 (28)
A: Pedagogical Principles						20 (14)
B: Applied Pedagogy						20 (14)
Totals	100	100	100	100	100	100

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

THEORY EXAMINATIONS

Essential Tools for Musical Development

- Candidates are encouraged to begin theory studies as early as possible.
- Beginning in Grade 7, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

Overview of Theoretical Subjects

The following table lists all of the written theory examinations in the Certificate Program with brief details including the length of the examination and a summary of the content.

Subject	Theory Examination Title and Description	
Rudiments	Preparatory Rudiments (1 hour) – Building blocks of music notation	
	Basic Rudiments (1 hour) – Elements of music for the beginner	
	Intermediate Rudiments (2 hours) – Continuation of basic rudiments	
	Advanced Rudiments (2 hours) – Continuation of rudiments and preparation for harmony	
Harmony and Counterpoint	Introductory Harmony (2 hours) – Chord symbols and non-chord tones; elementary four-part and melodic writing in major keys	
	Basic Harmony (3 hours) – Four-part writing; melodic composition and harmonic and structural analysis in major and minor keys <i>or</i> Basic Keyboard Harmony (20 minutes) – Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis	
	Intermediate Harmony (3 hours) – part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms <i>or</i> Intermediate Keyboard Harmony (25 minutes) – Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading	
	Counterpoint (3 hours) – Composition and analysis of simple counterpoint in Baroque style	
	Advanced Harmony (3 hours) – Advanced harmonic and contrapuntal techniques <i>or</i> Advanced Keyboard Harmony (30 minutes) – Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading	
	Analysis	Analysis (3 hours) – Advanced harmonic and structural analysis of musical forms
	History	History 1: An Overview (3 hours) – Introduction to styles, composers, and music from 1600 to the present
History 2: Middle Ages to Classical (3 hours) – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical eras		
History 3: 19th Century to Present (3 hours) – Styles, composers, and music of the Romantic era to the present		

THEORY EXAMINATIONS continued

Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal written setting.
- Each examination requires preparation with a qualified teacher.

- *The Royal Conservatory Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 7 to 10, the ARCT in Performance, and the Teacher's ARCT.

Grade	7	8	9	10	ARCT in Performance	Teacher's ARCT
Required Examinations (C = Co-requisite P = Prerequisite)						
Preparatory Rudiments						
Basic Rudiments						
Intermediate Rudiments	C					
Advanced Rudiments		C	C	C	P	P
Introductory Harmony						
Basic Harmony <i>or</i> Basic Keyboard Harmony			C			
Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony				C	P	P
Advanced Harmony <i>or</i> Advanced Keyboard Harmony					C	C
Counterpoint					C	C
Analysis					C	C
History 1: An Overview			C	C	P	P
History 2: Middle Ages to Classical				C	P	P
History 3: 19th Century to Present					C	C
Grade 10 Organ					P	P
Alternative Examinations						
Basic Keyboard Harmony (can be substituted for Basic Harmony)			C		P	P
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)				C	C	C
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)						
Junior Musicianship (can be substituted for Grade 8 Ear Tests)		C				
Intermediate Musicianship (can be substituted for Grade 9 Ear Tests)			C			
Senior Musicianship (can be substituted for Grade 10 and Teacher's ARCT Ear Tests)				C		C

ARCT EXAMINATIONS

Candidates applying for ARCT in Performance or Teacher's ARCT examinations must have completed a Grade 10 practical examination with *either* a total mark of at least 75 *or* a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent for each theory examination.

For more information regarding the ARCT in Performance examination, please see "ARCT in Performance" on p. 59.

Teacher's ARCT Examinations

Candidates applying for the Teacher's ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher's ARCT Diploma will be awarded only to candidates who are at least eighteen years old.

The ARCT Teacher's examination consists of three parts:

- Part 1—Practical Examination (Repertoire, Technical Requirements, Ear Tests, and Sight Reading)
- Part 2—*Viva Voce* Examination
- Part 3—Written Examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher's ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second ARCT Diplomas

Candidates may not attempt the Teacher's and the ARCT in Performance examinations in the same examination session.

- Candidates who have passed the Teacher's ARCT examination and wish to obtain an ARCT in Performance diploma must take the entire ARCT in Performance examination.
- Candidates who have passed the ARCT in Performance examination and wish to obtain a Teacher's ARCT diploma will be exempt from the Repertoire section of the Teacher's ARCT Part 1: Practical Examination. The remaining sections of Part 1 (Technical Requirements, Ear Tests, and Sight Reading) and all of Part 2: *Viva Voce* Examination must be taken in a single session within five years of the date of the ARCT in Performance practical examination.

SUPPLEMENTAL EXAMINATIONS

Improve an Examination Mark

Candidates seeking to improve their overall mark at the Grade 10 or Teacher's ARCT levels may take a Supplemental Examination.

- Supplemental Examinations must occur within *two* years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat *any two sections* of a practical examination, *except Repertoire*.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Teacher's ARCT candidates may repeat *one section* of Part 1: Practical Examination, *except Repertoire*, and *one section* of Part 2: *Viva Voce* Examination.

- To be eligible for a Supplemental Examination in Part 1 of the Teacher's ARCT, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher's ARCT candidates must achieve at least 70 percent in either *Viva Voce A* or *Viva Voce B*.

Candidates in Grade 10 and Teacher's ARCT must complete the respective theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

MUSICIANSHIP EXAMINATIONS

A musicianship examination may replace the Ear Tests sections of a Grade 8, 9, 10, or Teacher's ARCT examination. Please consult the current *Musicianship Syllabus* at www.rcmexaminations.org/syllabi for examination requirements. The musicianship examination must be taken at least one session *before* the practical examination.

Musicianship Level	Practical Examination Level
Junior Musicianship	Grade 8
Intermediate Musicianship	Grade 9
Senior Musicianship	Grade 10 and Teacher's ARCT

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

PRACTICAL EXAMINATION CERTIFICATES

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Certificates are awarded *after* the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed before or within *five* years of the original practical examination.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Performance examination (p. 59) and any of Parts 1, 2, or 3 of the Teacher's ARCT examination (p. 64).

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the designation "ARCT" before Convocation.

Certificates	Examinations Required
Grade 7	Grade 7; Advanced Rudiments
Grade 8	Grade 8; Advanced Rudiments
Grade 9	Grade 9; Advanced Rudiments; Basic Harmony <i>or</i> Basic Keyboard Harmony; History 1: An Overview
Grade 10	Grade 10; Advanced Rudiments; Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical

Diplomas	Examinations Required
ARCT in Performance	ARCT in Performance; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis
Teacher's ARCT	Teacher's ARCT; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis

SCHOOL CREDITS

RCM Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found

online under “Academic Information, High School Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

MEDALS

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Silver Medals

Silver medals are awarded by province or region to the organ candidates in Grades 7 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination and have completed all the theory co-requisites for the respective grade.

Gold Medals

A gold medal is awarded to the graduating ARCT in Organ Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal is awarded to the graduating Teacher’s ARCT in Organ candidate who receives the highest mark for Parts 1 and 2 combined of the Teacher’s ARCT Examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in Part 1: Practical Examination and Part 2: *Viva Voce* Examination combined
- a minimum of 70 percent in Part 3: Written Examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony *or* Basic Keyboard Harmony
Intermediate Harmony *or* Intermediate Keyboard Harmony
Advanced Harmony *or* Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

RESPS

Use Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and ARCT levels. Candidates should consult their RESP providers for more information.

EXAMINATION REPERTOIRE

The *Organ Syllabus* lists the repertoire eligible for organ examinations. Information given for each item includes:

- the composer
- the larger work of which the selection is a part (where applicable)
- the title of the selection
- collections or anthologies in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) or movement(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 20 for a list of publishers with their abbreviations. Sources and editions of works by some composers of the Renaissance and Baroque periods are listed in alphabetical order by composer under the heading “Composer Collections and Editions” in “Organ Resources” on p. 73.

Da Capo Signs and Repeats

- When performing repertoire at an examination, *da capo* signs should be observed.
- Repeat signs should be ignored unless otherwise specified.

Memory

- Repertoire and trio studies need not be memorized.
- Pedal technique in Grades 7 to 10 need not be memorized. Pedal technique for the Teacher’s ARCT examination *must* be played from memory.

Syllabus Repertoire Lists

The repertoire for each grade is divided into lists according to genre or historical style period.

Candidates are encouraged to choose a program that includes a variety of musical styles and keys.

- The Repertoire for Grade 7 is divided into four lists:
 - List A includes works from the German Baroque era
 - List B includes works from the English, French, Dutch, Italian, and Iberian Baroque eras
 - List C includes works from the Romantic era
 - List D includes works from the 20th Century and 21st Century

- The Repertoire for Grade 8 is divided into four lists:
 - List A includes works from the German Baroque era
 - List B is divided into two parts: Part 1 includes works from the English, French, Dutch, Italian, and Iberian Baroque eras; Part 2 includes works from the early Romantic era
 - List C includes works from the late Romantic era
 - List D includes works from the 20th Century and 21st Century
- The Repertoire for Grade 9 is divided into four lists:
 - List A includes free-form works from the German Baroque era
 - List B is divided into two parts: Part 1 includes works from the French and Dutch Baroque eras; Part 2 includes chorale preludes from the German Baroque era
 - List C includes works from the Romantic era
 - List D includes works from the 20th Century and 21st Century
- The Repertoire for Grade 10 is divided into five lists:
 - List A includes free-form works from the German Baroque era
 - List B is divided into two parts: Part 1 includes works from the French and Dutch Baroque eras; Part 2 includes chorale preludes from the German Baroque era
 - List C includes works from the early Romantic era
 - List D includes works from the late Romantic era
 - List E includes works from the 20th Century and 21st Century
- The Repertoire for the ARCT in Performance is divided into five lists:
 - List A includes free-form works from the German Baroque era
 - List B is divided into two parts: Part 1 includes works from the French, German, and Italian Baroque eras; Part 2 includes chorale preludes from the German Baroque era
 - List C includes works from the Romantic era
 - List D includes works from the 20th Century and 21st Century
 - List E includes trio sonatas

Editions

For many repertoire selections, the *Organ Syllabus* listing includes a suggested edition (indicated by a publisher abbreviation). These editions have been chosen for their quality or for their availability in

North America. When no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer’s intentions.

Editorial markings vary from one edition to another. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability

RCM Examinations has made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining organ music in your community, then you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Organ Syllabus* listing. Individual selections may also be found in

other sources. The list of Anthologies of Organ Music on p. 74 includes full bibliographic details for these publications.

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the *Copyright Act of Canada*. Additional information about Federal copyright law is available through the Copyright Board of Canada at www.cb-cda.gc.ca.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher.

SUBSTITUTIONS

As outlined in the chart below, candidates may make substitute Repertoire selections for their examination. If approval is required, candidates must submit an *Examination Substitute Piece Request* (available from

www.rcmexaminations.org) by the Examination Registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

Type of Substitution	Permitted in	Description of the Substitute Selection	Prior Approval Required
Syllabus Substitutions	Grades 7 to 10, Repertoire only	Must be chosen from the corresponding List of the next higher grade in the <i>Syllabus</i>	No
Non-Syllabus Substitutions	Grades 7 to 10 and ARCT, Repertoire only	Must be of equal difficulty and musical quality to works listed in the <i>Syllabus</i> for that grade	Yes

ABBREVIATIONS

Names of Publishers

The following abbreviations identify publishers listed throughout the *Organ Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 18.

B&H	Boosey & Hawkes
BAR	Bärenreiter
BDM	Bardon Music
BER	Berandol Music
BNK	Banks Music Publications
BRE	Breitkopf & Härtel
CAR	Carus Music
CHL	Editions Cheldar
CHS	J. & W. Chester Music
COM	Editions Combres (Paris)
CRD	Concordia Publishing House
DIT	Ditson (Boston)
DOB	Doblinger
DOV	Dover Publications
DUR	Durand et Cie (Paris)
EGN	Randall Egan Music
EUR	Editions Europart-Music
FAI	Fairbank Music
FBM	Fred Bock Music
FLA	Harold Flammer Music
FRB	Forberg Musikverlag
FUR	Furore Verlag
GAL	Galaxy Music Corporation
HEN	Henle
HWK	Edition Heuwekmeijer
KAL	Kalmus
LED	Alphonse Leduc

LEM	Lemoine
MAS	Masters Music Publications
NOV	Novello
OST	Éditions Jacques Ostiguy
OTT	B. Schotts Söhne (Mainz)
OUP	Oxford University Press
PET	Edition Peters (Frankfurt)
PRE	Theodore Presser
RCCO	Royal Canadian College of Organists
S&B	Stainer & Bell
SAL	Éditions Salabert
SCH	G. Schirmer (New York)
SDM	Süddeutscher Musikverlag
SUB	Subito Music Corporation
SUM	Summy-Birchard (Alfred Publishing Co., Inc.)
UMP	United Music Publishers
UNI	Universal Edition
VIV	Vivace Press

Other Abbreviations and Symbols

ed.	edited by/edition
no.	number
op.	opus
p., pp.	page/pages
rev.	revised
trans.	translated by

- represents one selection for examination purposes
- parts or sections of works to be performed at examinations

THEMATIC CATALOGS

Opus Numbers and Catalog Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by some composers are identified by numbers assigned in scholarly thematic catalogs. A number of the more important thematic catalogs are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). BWV is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

Dietrich Buxtehude

Works by Buxtehude are identified by “BuxWV” numbers (for example, In dulci jubilo, BuxWV 197). BuxWV is the abbreviation for *Thematisch-systematisches Verzeichnis der musikalischen Werke von Dietrich Buxtehude: Buxtehude-Werke-Verzeichnis*, ed. Georg Karstädt (Wiesbaden: Breitkopf & Härtel, 1974), a thematic catalog of Buxtehude’s complete works.

Georg Philipp Telemann

Works by Telemann are identified by “TWV” numbers (for example, Fantasia in D Minor, TWV 33:2). TWV is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalog—*Thematisch-Systematisches Verzeichnis seiner Werke* (Kassel: Bärenreiter, 1984)—was compiled by Martin Ruhnke.

Healey Willan

Works by Canadian composer Healey Willan are identified by “HWC” numbers (for example, *Five Pieces*, HWC 177). HWC is an abbreviation for *Healey Willan Catalogue* (Ottawa: National Library of Canada, 1972; supplement 1982), a thematic catalog of Willan’s complete works compiled by Giles Bryant.

Anhang

Some catalog numbers include the prefix “Anh.” (for example, BWV Anh. 121). “Anh.” is an abbreviation for *Anhang*, a German word meaning appendix or supplement.

Grade-by-Grade Requirements

Grade 7

Grade 7 Requirements	Marks
Repertoire	58
<i>one</i> selection from List A	15
<i>one</i> selection from List B	15
<i>one</i> selection from List C	14
<i>one</i> selection from List D	14
Technical Requirements	18
Trio Study	10
Pedal Technique	8
Knowledge of the Pipe Organ	7
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	7
Chorale	3
Organ Composition	4
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	

REPERTOIRE

Please see “Examination Repertoire” on p. 18 for important information regarding this section of the examination. For more information on editions please see “Organ Resources” on p. 71.

Candidates should be prepared to play *four* repertoire selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Each bulleted item (•) represents one selection for examination purposes.

- List A contains German Baroque Repertoire
- List B contains English, French, Dutch, Italian, and Iberian Baroque Repertoire
- List C contains Romantic Repertoire
- List D contains 20th- and 21st-century Repertoire

LIST A

Bach, Johann Sebastian

Choralbearbeitung (Bach: Orgelwerke, 3 BAR)

- **Herzlich tut mich verlangen**, BWV 727
- **Liebster Jesu, wir sind hier**, BWV 731

Eight Little Preludes and Fugues BRE; SCH (in Bach: Organ Works, 1 NOV)

- **No. 1 in C major**, BWV 553
- **No. 2 in D minor**, BWV 554
- **No. 3 in E minor**, BWV 555
- **No. 4 in F major**, BWV 556
- **No. 5 in G major**, BWV 557
- **No. 6 in G minor**, BWV 558
- **No. 7 in A minor**, BWV 559
- **No. 8 in B flat major**, BWV 560

Orgelbüchlein CRD (in Bach: Orgelwerke, 1 BAR)

- **Das alte Jahr vergangen ist**, BWV 614
- **Ich ruf zu dir, Herr Jesu Christ**, BWV 639
- **Komm, Gott Schöpfer, Heiliger Geist**, BWV 631
- **Vater unser im Himmelreich**, BWV 636

Buxtehude, Dietrich

- **In dulci jubilo**, BuxWV 197 (no. 20 in *Buxtehude: Complete Organ Works*, 3 BRE)
- **Nun komm, der Heiden Heiland**, BuxWV 211 (no. 35 in *Buxtehude: Complete Organ Works*, 4 BRE)
- **Wir danken dir, Herr Jesu Christ**, BuxWV 224 (no. 47 in *Buxtehude: Complete Organ Works*, 4 BRE)

Krebs, Johann Ludwig

- **Fugue in F minor** (in *Easy Graded Organ Music*, 2 OUP)

Pachelbel, Johann

- **Fantasia in G minor** (p. 29 in *Pachelbel: Organ Works* DOV)
- **Tocatta in E minor** (p. 22 in *Pachelbel: Organ Works* DOV)

Walther, Johann Gottfried

Orgelchoräle BAR

- **Ach Gott und Herr** (no. 1a, p. 2)
- **Herzlich lieb hab' ich Dir, O Herr** (no. 18, p. 52)
- **Nun bitten wir den Heiligen Geist** (no. 30, p. 9)
- **Was Gott tut, das ist wohlgetan** (nos. 40a and 40b, p. 129)

LIST B

Balbastre, Claude-Bénigne

- **Joseph est bien marié** (in *Balbastre: Noël's*, 1 KAL)

Boyce, William

- **Voluntary in A minor** (in *Old English Organ Music for Manuals*, 2 OUP)
- **Voluntary in D minor** (in *Old English Organ Music for Manuals*, 3 OUP)

Carvalho, João de Sousa

- **Allegro** (in *Silva Ibérica*, 1 OTT)

Clérambault, Louis-Nicolas

Premier livre d'orgue KAL; OTT

- **Suite du premier ton**
→ Grand plein jeu or Duo and Trio

Couperin, François

- **Messe pour les paroisses** KAL; DOV
→ Récit de cromorne

Dandrieu, Jean-François

- **Noël cette journée** (in *Dandrieu: Noël's* MAS)

Frescobaldi, Girolamo

First Book of Toccatas and Partitas (1615) (in Frescobaldi: Orgel und Klavierwerke, 3 BAR)

- **Toccatà ottava di durezza e ligature**

Gigault, Nicolas

- **Prelude** (in *Easy Graded Organ Music*, 2 OUP)

Greene, Maurice

- **Voluntary in B flat major** (in *Old English Organ Music for Manuals*, 4 OUP)

Heron, Henry

- **Trumpet Voluntary** (in *Old English Organ Music for Manuals*, 4 OUP)

Lebègue, Nicolas-Antoine

Deuxième livre d'orgue KAL

- **Basse de trompette**

Marchand, Louis

Quatrième livre d'orgue KAL

- **Récit**

Sweelinck, Jan Pieterszoon

- **Toccatà** (G Dorian) no. 24 (p. 102 in *Sweelinck: Works for Organ and Keyboard*, DOV)

LIST C

Brahms, Johannes

11 *Chorale Preludes*, op. posth. 122 HEN

- **Es ist ein Ros' entsprungen** (no. 8)
- **Herzliebster Jesu** (no. 2)

Karg-Elert, Sigfrid

Choral-improvisations, op. 65, vol. 1 MA

- **Freu dich sehr, O meine Seele**

Liszt, Franz

- **Ave Maria** (von Arcadelt) (in *Liszt: Complete Works for Organ*, 3 UNI; *Liszt: Complete Organ Works*, 2 PET)

Mendelssohn, Felix

- **Prelude in C minor** (p. 58 in *Mendelssohn: Orgelstücke* HEN)
- **Sonata in B flat major**, op. 65, no. 4 BAR; HEN; NOV
→ 2nd movement
- **Sonata in F minor**, op. 65, no. 1 BAR; HEN; NOV
→ 2nd movement

Reger, Max

- **Chorale Prelude on "Ein' feste Burg ist unser Gott"** (in *Easy Graded Organ Music*, 2 OUP)
- 30 *kleine Choralsvorspiele*, op. 135a HEN; MAS
- **Aus tiefer Not schrei ich zu dir** (no. 4)
 - **Jesus, meine Zuversicht** (no. 13)
 - **Liebster Jesu, wir sind hier** (no. 14)
 - **Lobe den Herren, den mächtigen König der Ehren** (no. 15)

Stanford, Charles Villiers

- Six Short Preludes and Postludes*, set 2, op. 105 MAS
- **No. 1 on a theme by Orlando Gibbons**

Vierne, Louis

24 *pièces en style libre*, op. 31, book 1 DUR; MAS

- **Complainte** (no. 3)
- **Préambule** (no., 1)

24 *pièces en style libre*, op. 31, book 2 DUR; MAS

- **Berceuse** (no. 19)

Widor, Charles-Marie

- **Symphonie no. 1**, op. 13, no. 1 DOV; KAL; MAS
→ 4th movement
- **Symphonie no. 3**, op. 13, no. 3 DOV; MAS

LIST D

Ahrens, Joseph Johannes Clemens

Das Heilige Jahr, 2 SDM

- **Bei stiller Nacht**
- **Ostinato "O Traurigkeit"**

Alain, Jehan

- **Choral dorien** (in *Alain: Deux chorals* COM; MAS)
- **Petite pièce** (in *Alain: L'oeuvre d'orgue*, 3 LED)

Daveluy, Raymond

- **Mélodie** (in *Te Deum Laudamus*, 2 RCCO)

Doppelbauer, Josef Friedrich

Kleine Stücke DOB

- **Chorale** (no. 7)
- **Intermezzo** (no. 2)
- **Intermezzo** (no. 11)

Dupré, Marcel

15 *Pieces Founded on Antiphons (Vêpres du commun)*,
op. 18 MAS

- **Antiphon III** (p. 63 in *Dupré: Three Preludes and Fugues and Other Works for Organ* DOV)

Trois élévations, op. 32 COM

- **Élévation no. 2**

Fairbank, Nicholas

Three Short Pieces for Organ FAI

- **Poem** (no. 2)

Hatch, Winnagene

- **Little Prelude on "St. Agnes, Durham"** (in *Te Deum Laudamus*, 2 RCCO)

Ireland, John

- **Sursum corda** (in *Organ Music of John Ireland* NOV)

Jackson, Francis

- **Prelude on a Folk Hymn**, op. 43, no. 2 (in *Bristol Collection*, 2 FLA)

Langlais, Jean

- **Suite baroque**, op. 176 COM
→ Grand jeu

Organ Book, op. 91 PRE

- **Musette** (no. 5)

Lord, David

- **Interlude** (in *A Second Easy Album for Organ* OUP)

Mulet, Henri

Esquisses byzantines MAS; LED

- **Vitrail**

LIST D continued

Peeters, Flor

- **Four Improvisations on Gregorian Melodies**, op. 6 (in *Peeters: Thirty-five Miniatures and Other Pieces for Organ* SUM)
→ Choral “Ave Maria”

Stewart, Charles Hilton

Five Short and Easy Pieces Founded on Hymn Tunes (in *In Homage to Whitlock* BNK)

- **Aberystwyth** (no. 5)

Taylor, Jeryl

- **Ayre on a Ground** FAI

Van der Hoek, Bert

- **Trumpet Air** (in *Te Deum Laudamus*, 2 RCCO)

Willan, Healey

Five Pieces, HWC 177 (in *Organ Music of Canada*, 1 BER)

- **Fanfare**
Six Chorale Preludes, set 1, HWC 155
- **He Whom Shepherds Once Came Praising** (first published as “Quem Pastores”) (in *Commemorative Edition: Organ Works of Healey Willan* CRD)
- **Holy Spirit, Light Divine**, (first published as “Song 13”) (in *Commemorative Edition: Organ Works of Healey Willan* CRD)
Six Chorale Preludes, set 2, HWC 156
- **O Darkest Woe** (first published as “O Traurigkeit”) (in *Commemorative Edition: Organ Works of Healey Willan* CRD)
Two Pieces for Organ, HWC 183 PET
- **Evensong**

TECHNICAL REQUIREMENTS

Trio Study

Candidates must be prepared to play *one* trio study from the following list. Each bulleted item (●) represents one selection for examination purposes.

Böhm, Georg

- **Christ, der du bist Tag und Licht** (no. 4 in *15 Organ Trios from 1512–1916* MAS)

Krebs, Johann Ludwig

- **Trio in C minor** (in *Easy Graded Organ Music*, 2 OUP)
- **Trio in D major** (Andante) (no. 8 in *15 Organ Trios from 1512–1916* MAS; p. 75 in *Peeters: Little Organ Book* SUM)

Pachelbel, Johann

- **Vom Himmel hoch da komm’ ich her** (no. 2 in *15 Organ Trios from 1512–1916* MAS; p. 77 in *Peeters: Little Organ Book* SUM; p. 131 in *Pachelbel: Organ Works* DOV)

Peeters, Flor

- **Jesus Christ Is Risen Today** (p. 64 in *Peeters: Little Organ Book* SUM)
- **O Sacred Head** (p. 63 in *Peeters: Little Organ Book* SUM)

Reger, Max

Six Trios, op. 47 MAS

- **Siciliano** (no. 5)

Töpfer, Johann Gottlob

- **Chorale Prelude on “Herr Jesu Christ, ich weiss gar wohl”** (in *Easy Graded Organ Music*, 1 OUP)

TECHNICAL REQUIREMENTS continued

A major

Musical score for A major exercise. It consists of three staves. The top two staves are a grand staff with treble and bass clefs, containing chords and rests. The bottom staff is a single bass clef staff with a continuous eighth-note pattern. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

A flat major

Musical score for A flat major exercise. It consists of three staves. The top two staves are a grand staff with treble and bass clefs, containing chords and rests. The bottom staff is a single bass clef staff with a continuous eighth-note pattern. The key signature has two flats (Bb, Eb) and the time signature is common time (C).

Pedal Exercise 2: minor keys, ♩ = 58

C minor

Musical score for C minor exercise. It consists of three staves. The top two staves are a grand staff with treble and bass clefs, containing chords and rests. The bottom staff is a single bass clef staff with a continuous eighth-note pattern. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

G minor

Musical score for G minor exercise. It consists of three staves. The top two staves are a grand staff with treble and bass clefs, containing chords and rests. The bottom staff is a single bass clef staff with a continuous eighth-note pattern. The key signature has two flats (Bb, Eb) and the time signature is common time (C).

TECHNICAL REQUIREMENTS continued

D minor

Musical score for D minor. The exercise is in 3/4 time. The first system consists of two staves: the upper staff is a grand staff with treble and bass clefs, and the lower staff is a single bass clef. The upper staff contains chords and arpeggios, while the lower staff contains a continuous eighth-note pattern. The key signature has one flat (Bb) and the time signature is common time (C).

A minor

Musical score for A minor. The exercise is in 3/4 time. The first system consists of two staves: the upper staff is a grand staff with treble and bass clefs, and the lower staff is a single bass clef. The upper staff contains chords and arpeggios, while the lower staff contains a continuous eighth-note pattern. The key signature has no sharps or flats and the time signature is common time (C).

G sharp minor

Musical score for G sharp minor. The exercise is in 3/4 time. The first system consists of two staves: the upper staff is a grand staff with treble and bass clefs, and the lower staff is a single bass clef. The upper staff contains chords and arpeggios, while the lower staff contains a continuous eighth-note pattern. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

Pedal Exercise 3: minor keys, ♩ = 58

C minor

Musical score for C minor. The exercise is in 3/4 time. The first system consists of two staves: the upper staff is a grand staff with treble and bass clefs, and the lower staff is a single bass clef. The upper staff contains chords and arpeggios, while the lower staff contains a continuous eighth-note pattern. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

TECHNICAL REQUIREMENTS continued

G minor

Musical score for G minor, measures 1-4. The score is written for piano in common time (C). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff shows chords in the right hand and bass clef chords in the left hand. The separate bass clef staff shows a melodic line with eighth and sixteenth notes, including a chromatic descending scale in measures 3 and 4.

D minor

Musical score for D minor, measures 1-4. The score is written for piano in common time (C). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff shows chords in the right hand and bass clef chords in the left hand. The separate bass clef staff shows a melodic line with eighth and sixteenth notes, including a chromatic descending scale in measures 3 and 4.

A minor

Musical score for A minor, measures 1-4. The score is written for piano in common time (C). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff shows chords in the right hand and bass clef chords in the left hand. The separate bass clef staff shows a melodic line with eighth and sixteenth notes, including a chromatic descending scale in measures 3 and 4.

G sharp minor

Musical score for G sharp minor, measures 1-4. The score is written for piano in common time (C). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff shows chords in the right hand and bass clef chords in the left hand. The separate bass clef staff shows a melodic line with eighth and sixteenth notes, including a chromatic descending scale in measures 3 and 4.

KNOWLEDGE OF THE PIPE ORGAN

Candidates will be required to answer questions covering the following topics.

1. The basic character of the manual divisions of:
 - (a) English organs (Great, Swell, Choir)
 - (b) French organs (Grande Orgue, Récit, Positif)
 - (c) German organs (Hauptwerk, Oberwerk, Rückpositiv, Brustwerk).
2. The pitch of stops in relation to the length of pipes (unison, off-unison, open and closed, harmonic).
3. The function of couplers, pistons, and swell pedals.

See “Method Books” on p. 72 and “The Instrument” on p. 73 for a list of reference books on the organ.

EAR TESTS

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$



Intervals

Candidates will choose to:

- (a) identify any of the following intervals after the examiner has played the interval *once* in broken form, OR
- (b) sing or hum any of the following intervals after the examiner has played the first note *once*.
 - *above a given note*: major and minor 2nds, 3rds, and 6ths, perfect 4th, 5th, and octave
 - *below a given note*: major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

- major and minor triads in root position
- dominant 7th chords in root position

Playback

Candidates will be asked to play back a melody of approximately nine notes, based on the major scale (tonic to tonic, mediant to mediant, dominant to dominant). The examiner will name the key, play the tonic chord *once*, and play the melody *twice*.

- *beginning notes*: tonic, mediant, dominant, upper dominant
- *keys*: C, G, D, F, or B flat major

Example



EAR TESTS continued

SIGHT READING

Candidates will be asked to play:

Chorale

– a simple two-stave chorale, using both manuals and pedals

Organ Composition

– a short composition for organ requiring pedals

Grade 8

Grade 8 Requirements	Marks
Repertoire	58
<i>one</i> selection from List A	15
<i>one</i> selection from List B (Part 1 <i>or</i> Part 2)	15
<i>one</i> selection from List C	14
<i>one</i> selection from List D	14
Technical Requirements	18
Trio Study	10
Pedal Technique	8
Knowledge of the Pipe Organ	7
Ear Tests	10
Intervals	3
Chords	2
Cadences	2
Playback	3
Sight Reading	7
Chorale	3
Organ Composition	4
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Introductory Harmony (recommended)	

REPERTOIRE

Please see “Examination Repertoire” on p. 18 for important information regarding this section of the examination. For more information on editions please see “Organ Resources” on p. 71.

Candidates should be prepared to play *four* repertoire selections: *one* from List A, *one* from List B (Part 1 *or* Part 2), *one* from List C, and *one* from List D. Each bulleted item (●) represents one selection for examination purposes.

- List A contains German Baroque Repertoire
- List B is divided into two parts. Part 1 contains English, French, Dutch, Italian and Iberian Baroque Repertoire; Part 2 contains early Romantic Repertoire
- List C contains late Romantic Repertoire
- List D contains 20th- and 21st-century Repertoire

LIST A

Bach, Johann Sebastian

- **Fantasia in C major**, BWV 570 (in *Bach: Orgelwerke*, 6 BAR)
- **Prelude and Fugue in E minor**, BWV 533 (in *Bach: Orgelwerke*, 5 BAR)

Choralbearbeitung (*Bach: Orgelwerke*, 3 BAR)

- **Allein Gott in der Höh' sei Ehr'**, BWV 715
- **In dulci júbilo**, BWV 729

Orgelbüchlein CRD (in *Bach: Orgelwerke*, 1 BAR)

- **Christ lag in Todesbanden**, BWV 625
- **Der Tag, der ist so freudenreich**, BWV 605
- **Jesu, meine Freude**, BWV 610
- **Wenn wir in Höchsten Nöten sein**, BWV 641

Sechs Choräle (Schübler) (in *Bach: Orgelwerke*, 1 BAR)

- **Meine Seele erhebt den Herren**, BWV 648
- **Wo soll ich fliehen hin**, BWV 646

Buxtehude, Dietrich

- **Nun bitten wir den heiligen Geist**, BuxWV 208 (no. 32 in *Buxtehude: Complete Organ Works*, 4 BRE)
- **Praeludium in F major**, BuxWV 144 (no. 9 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in G major**, BuxWV 147 (no. 12 in *Buxtehude: Complete Organ Works*, 1 BRE)

- **Von Gott will ich nicht lassen**, BuxWV 221 (no. 44 in *Buxtehude: Complete Organ Works*, 4 BRE)

Krebs, Johann Ludwig

- **Chorale Prelude: "Ach Gott, erhöre meine Seufzen"** (in *Easy Graded Organ Music*, 2 OUP; *Church Organist's Golden Treasury*, 1 DIT)
- **Fantasia a gusto Italiano** (in *Krebs: Orgelwerke*, 2 PET)

Lübeck, Vincent

- **Prelude and Fugue in F major** (in *Lübeck: Complete Organ Works* OTT)

Pachelbel, Johann

- **Ricercar in C minor** (p. 40 in *Pachelbel: Ausgewählte Werke*, 1 BAR; p. 34 in *Pachelbel: Organ Works* DOV)

Walther, Johann Gottfried

Orgelchoräle BAR

- **Christus, der ist mein Leben** (no. 1a, p. 22)
- **In dulci júbilo** (no. 21, p.66)
- **Mein schönste Zier und Kleinod bist** (no. 29, p. 95)
- **Schmücke dich, O liebe Seele** (no. 37c, p. 123)

LIST B, Part 1

Couperin, François

- **Messe pour les paroisses** KAL; DOV
→ *Benedictus* (Cromorne en Taille)

Dandrieu, Jean-François

- **Carillon ou cloches** (in *Dandrieu: Noël's* MAS)

Daquin, Louis-Claude

Nouveau livre de Noël's KAL; MAS

- **Noël VIII "Étranger"**
- **Noël IX "Sur les flûtes"**
- **Noël XII "Suisse"**

Frescobaldi, Girolamo

Fiori musicali (1635) (in *Frescobaldi: Orgel und Klavierwerke*, 3 BAR)

- **Missa degli Apostoli**
→ *Toccata per le levatione*
- **Missa della Madonna**
→ *Canzon dopo la pistola*

Heron, Henry

- **Cornet Voluntary** (in *Old English Organ Music for Manuals*, 2 OUP)

Lebègue, Nicolas-Antoine

Troisième livre d'orgue

- **Les cloches** (in *Lebègue: Noël's variés* MAS; *Treasury of Organ Music for Manuals Only* DOV)

Lidon, José

- **Sonata de primo tono** (in *Silva Ibérica*, 1 OTT)

Long, Samuel

- **Voluntary in D minor** (in *Old English Organ Music for Manuals*, 6 OUP)

Selby, William

- **Voluntary in A major** (in *Old English Organ Music for Manuals*, 5 OUP)

Sweelinck, Jan Pieterszoon

- **Echo Fantasia no. 2** (Dorian) (in *Sweelinck: Works for Organ and Keyboard* DOV)
- **Echo Fantasia no. 3** (Aeolian) (in *Sweelinck: Works for Organ and Keyboard* DOV)

Travers, John

- **Trumpet Voluntary** (in *Old English Organ Music for Manuals*, 5 OUP)

LIST B, Part 2

Boëllmann, Léon

- **Suite gothique**, op. 25 KAL (in *Organ Music by French Masters* DOV)
→ 3rd movement (Prière à Notre Dame)

Brahms, Johannes

- **Choralvorspiel und Fuge über “O Traurigkeit, O Herzeleid,”** WoO 7 (p. 22 in *Brahms: Werke für Orgel* HEN)
→ Choralvorspiel

11 *Chorale Preludes*, op. posth. 122 HEN

- **O Welt, ich muss dich lassen** (no. 11)

Dvořák, Antonín

- **Prelude and Fugue in D major** (in *Easy Organ Pieces from the 19th Century*, 2 BAR)

Franck, César

- **Andantino in G minor** MAS

Mendelssohn, Felix

- **Fughetta** (p. 2 in *Mendelssohn: Orgelstücke* HEN)
- **Sonata in D major**, op. 65, no. 5 HEN; NOV; BAR
→ 2nd or 3rd movement

Rheinberger, Josef

- **Sonata no. 11 in D minor**, op. 148 CAR; FRB
→ 2nd movement (Cantilena)

Schumann, Robert

- Six Fugues on B-A-C-H*, op. 60 PET (in *Schumann: Works for Organ or Pedal Piano* HEN)
- **Fugue no. 3 in G minor**

LIST C

Bridge, Frank

Six Organ Pieces B&H; MAS

- **Allegro ben moderato**

Davies, Henry Walford

- **Jesu dulcis memoria** (in *Little Organ Book in Memory of Hubert Parry* BNK)

Howells, Herbert

- **Saraband for the Morning of Easter** (in *Six Pieces for Organ* NOV)

Karg-Elert, Sigfrid

Choral-improvisations, op. 65, vol. 3 MAS

- **Fughetta “Meinem Jesum lass ich nicht”**

Parry, Hubert

Seven Chorale Preludes, set 1 MAS; NOV

- **Chorale Prelude on “Melcombe”**
- **Chorale Prelude on “Rockingham”**

Peeters, Flor

- **Aria**, op. 51 HWK

Thirty Chorale Preludes, op. 70, book 3 PET

- **The Star Proclaims the King Is Here** (Hostes Herodes Impie/Wo Gott zum Haus) (no. 5)

Reger, Max

12 Stücke, op. 80 PET; MAS

- **Intermezzo** (no. 10)

30 kleine Choralvorspiele, op. 135a HEN; MAS

- **Allein Gott in der Höh’ sei Ehr’** (no. 2) and **Alles ist an Gottes Segen** (no. 3)

- **Grosser Gott, wir loben dich** (no. 10) and **Herr Jesu Christ, dich zu uns wend** (no. 11)
- **Wer nur den lieben Gott lässt walten** (no. 28) and **Wie schön leuchtet den Morgenstern** (no. 29)

Smyth, Ethel

Chorale Preludes for Organ VIV

- **Erschienen ist der herrlich’ Tag** (no. 4)
- **O Gott, du frommer Gott** (no. 2a)

Whitlock, Percy

Five Short Pieces

- **Folk Tune** (in *Whitlock: Complete Shorter Organ Music* OUP)

Willan, Healey

- **Chorale Prelude on “Te Lucis,”** HWC 163 PET
Five Pieces, HWC 177 (in *Organ Music of Canada*, 1 BER)

- **Prelude and Fughetta**

Six Chorale Preludes, set 1, HWC 155

- **Good Christian Friends, Rejoice and Sing** (first published as “Gelobt sei Gott”) (in *Commemorative Edition: Organ Works of Healey Willan* CRD)

Two Pieces for Organ, HWC 183 PET

- **Matins**

LIST D

Alain, Jehan

- **Choral phrygien** (in *Alain: Deux chorals* COM; MAS)

Bales, Gerald

- **Petite suite**
→ 2nd movement (Intermezzo) (in *Organ Music of Canada*, 2 BER)

Bédard, Denis

- **Adagio** CHL
Quatre pièces en forme de messe CHL
- **Postlude no. 4**

Cabena, Barrie

- **Improvisation**, op. 440 (in *Te Deum Laudamus*, 1 RCCO)

Clarke, F.R.C.

- **Variations on “Fidelis”** (in *Te Deum Laudamus*, 2 RCCO)

Ducharme, Guy

- **Prélude** (pour un dimanche après la Pentecôte) (in *Organ Music of Canada*, 2 BER)

Dupré, Marcel

- 15 Pieces Founded on Antiphons (Vêpres du commun)*, op. 18 MAS
- **Antiphon V** (p. 69 in *Dupré: Three Preludes and Fugues and Other Works for Organ* DOV)

Jongen, Joseph

- **Petit prélude** (in *A Jongen Organ Album* OUP)

Langlais, Jean

- **Hommage à Frescobaldi** UMP
→ Offertoire or Elévation
- **Suite baroque**, op. 176 COM
→ Tremolo en taille

Organ Book, op. 91 PRE

- **Pasticcio** (no. 10)

Martin, Gilbert M.

- **Finale on “Gelobt sei Gott”** (in *Bristol Collection*, 2 FLA)

Messiaen, Olivier

- La nativité du Seigneur* LED
- **Desseins éternels** (no. 3)

Milhaud, Darius

- **Petite suite**, op. 348 DUR
→ 2nd movement (Prière)

Reesor, Alan

- **Prelude on the “Passion Chorale”** (in *Te Deum Laudamus*, 1 RCCO)

Renwick, William

- Five Chorales* FAI
- **Chorale Prelude on “Ein’ feste Burg”**

Rorem, Ned

- A Quaker Reader* B&H
- **There Is a Spirit that Delights to Do No Evil**

Rutter, John

- **Toccata in Seven** (in *A Second Easy Album for Organ* OUP)

Schroeder, Hermann

- Präambeln und Interludien* OTT
- **any one**
Sechs kleine Präludien und Intermezzi, op. 9 OTT
 - **no. 1 or no. 2**

Vandertuin, John W.

- **Meditation on “O Come, O Come, Emmanuel”**
FAI

TECHNICAL REQUIREMENTS

Trio Study

Candidates must be prepared to play *one* trio study from the following list. Each bulleted item (●) represents one selection for examination purposes.

Bach, Johann Sebastian

- **Trio in C minor** (after Fasch), BWV 585 (in *Bach: Orgelwerke* 8 BAR)
→ 1st movement (Adagio)

Fairbank, Nicholas

Three Short Pieces for Organ FAI

- **Trio** (no. 1)

Krebs, Johann Ludwig

- **Trio in A minor** (Largo) (no. 9 in *15 Organ Trios from 1512–1916* MAS)
- **Trio in E minor** (Moderato) (no. 12 in *15 Organ Trios from 1512–1916* MAS)

Reubke, Julius

- **Trio in E flat major** (in *Reubke: Orgelwerke* UNI)

Rheinberger, Josef

Ten Trios, op. 49 MAS

- **Trio no. 2 in C major**
- **Trio no. 8 in C minor**

Schlick, Arnold

- **Maria zart** (no. 1 in *15 Organ Trios from 1512–1916* MAS)

Telemann, Georg Philipp

- **Sonata in D major**, TWV 33:A4 [adapted from TWV 42:E4] (in *Telemann: Orgelwerke*, 2 BAR)
→ 1st movement (Grave) or 3rd movement (Andante)

Pedal Technique

Candidates must be prepared to play Exercise 1 in the keys of A, B, F, B flat, and E flat major, and Exercise 2 in the keys of A, B, F, B flat, and E flat minor. Candidates may be asked to play exercises in E flat major or minor, in either the upper or the lower octave.

Play with a steady beat. Use discretion in the choice of registration, remembering that the pedal part should be treated as a solo. Keep the pedal sound brighter and stronger than the manual sound (for example, Great and Swell coupled to light pedal stops, with the manuals on Swell or Choir only). Play the manual chords hands together as written.

Pedal Exercise 1: major keys, ♩ = 66

A major

The musical score for Pedal Exercise 1 in A major is presented in three staves. The top two staves represent the manual (right and left hands), and the bottom staff represents the pedal. The key signature is one sharp (F#) and the time signature is 4/4. The manual part consists of chords in the right hand and single notes in the left hand. The pedal part consists of a continuous eighth-note pattern in the right foot and a descending eighth-note pattern in the left foot. The tempo is marked as ♩ = 66.

TECHNICAL REQUIREMENTS continued

B major

Musical score for B major, 4/4 time signature. The score consists of three staves. The top two staves are for the right and left hands, respectively, featuring chords and rests. The bottom staff is a single bass line with a complex rhythmic pattern of eighth and sixteenth notes.

F major

Musical score for F major, 4/4 time signature. The score consists of three staves. The top two staves are for the right and left hands, respectively, featuring chords and rests. The bottom staff is a single bass line with a complex rhythmic pattern of eighth and sixteenth notes.

B flat major

Musical score for B flat major, 4/4 time signature. The score consists of three staves. The top two staves are for the right and left hands, respectively, featuring chords and rests. The bottom staff is a single bass line with a complex rhythmic pattern of eighth and sixteenth notes.

E flat major

Musical score for E flat major, 4/4 time signature. The score consists of three staves. The top two staves are for the right and left hands, respectively, featuring chords and rests. The bottom staff is a single bass line with a complex rhythmic pattern of eighth and sixteenth notes.

TECHNICAL REQUIREMENTS continued

Pedal Exercise 2: minor keys, ♩ = 66

A minor

Musical score for A minor, Pedal Exercise 2. The score is in 4/4 time and consists of three systems. The first system has two staves: the upper staff is a grand staff (treble and bass clefs) with chords and eighth notes, and the lower staff is a single bass clef with a continuous eighth-note pedal line. The second system is identical in structure. The third system features a grand staff with sustained chords and a final bass clef staff with a concluding eighth-note pedal line.

B minor

Musical score for B minor, Pedal Exercise 2. The score is in 4/4 time and consists of three systems. The first system has two staves: the upper staff is a grand staff (treble and bass clefs) with chords and eighth notes, and the lower staff is a single bass clef with a continuous eighth-note pedal line. The second system is identical in structure. The third system features a grand staff with sustained chords and a final bass clef staff with a concluding eighth-note pedal line.

F minor

Musical score for F minor, Pedal Exercise 2. The score is in 4/4 time and consists of three systems. The first system has two staves: the upper staff is a grand staff (treble and bass clefs) with chords and eighth notes, and the lower staff is a single bass clef with a continuous eighth-note pedal line. The second system is identical in structure. The third system features a grand staff with sustained chords and a final bass clef staff with a concluding eighth-note pedal line.

B flat minor

Musical score for B flat minor, Pedal Exercise 2. The score is in 4/4 time and consists of three systems. The first system has two staves: the upper staff is a grand staff (treble and bass clefs) with chords and eighth notes, and the lower staff is a single bass clef with a continuous eighth-note pedal line. The second system is identical in structure. The third system features a grand staff with sustained chords and a final bass clef staff with a concluding eighth-note pedal line.

TECHNICAL REQUIREMENTS continued

E flat minor

The image shows a musical score for E flat minor in 4/4 time. It consists of three staves. The top two staves are for piano accompaniment, with the right hand playing chords and the left hand playing chords with accents. The bottom staff is a solo bass line with a rhythmic pattern of eighth and sixteenth notes. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

KNOWLEDGE OF THE PIPE ORGAN

Candidates will be required to answer questions covering the following topics:

1. The various types of organ actions (electro-pneumatic and mechanical “tracker”).
2. The meaning of *flues* and *reeds*.
3. Description of basic pipe shapes.
4. The build-up of tonal *choruses* (principals, flutes, reeds, strings).

See “Method Books” on p. 72 and “The Instrument” on p. 73 for a list of reference books on the organ.

EAR TESTS

Intervals

Candidates will choose to:

(a) identify any of the following intervals after the examiner has played the interval *once* in broken form,

OR

(b) sing or hum any of the following intervals after the examiner has played the first note *once*.

– *above a given note*: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave

– *below a given note*: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

– major and minor triads in root position

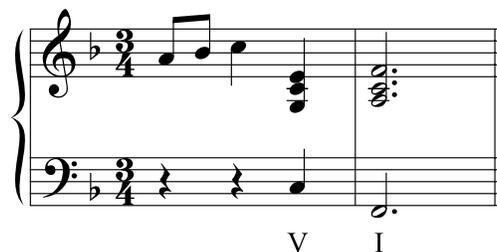
– dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V–I)
- plagal (IV–I)

Example



Playback

Candidates will be asked to play back a melody of approximately nine notes and about an octave in range. The examiner will name the key, play the tonic chord *once*, and play the melody *twice*.

- keys: C, G, D, F, or B flat major

Example



SIGHT READING

Candidates will be asked to play:

Chorale

- a two-stave chorale of moderate difficulty, using both manuals and pedals

Organ Composition

- a short composition in trio texture (left and right hands on separate manuals, with pedals)

Grade 9

Grade 9 Requirements	Marks
Repertoire	58
<i>one</i> selection from List A	15
<i>one</i> selection from List B (Part 1 <i>or</i> Part 2)	15
<i>one</i> selection from List C	14
<i>one</i> selection from List D	14
Technical Requirements	18
Trio Study	10
Pedal Technique	8
Knowledge of the Pipe Organ	7
Ear Tests	10
Intervals	3
Chords	2
Cadences	2
Playback	3
Sight Reading	7
Chorale	2
Organ Composition	3
Improvisation	2
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Basic Harmony <i>or</i> Basic Keyboard Harmony	
History 1: An Overview	

REPERTOIRE

Please see “Examination Repertoire” on p. 18 for important information regarding this section of the examination. For more information on editions please see “Organ Resources” on p. 71.

Candidates should be prepared to play *four* repertoire selections: *one* from List A, *one* from List B (Part 1 *or* Part 2), *one* from List C, and *one* from List D. Each bulleted item (•) represents one selection for examination purposes.

- List A contains free-form works from the German Baroque Repertoire
- List B is divided into two parts. Part 1 contains French and Dutch Baroque Repertoire; Part 2 contains chorale preludes from the German Baroque Repertoire
- List C contains Romantic Repertoire
- List D contains 20th- and 21st-century Repertoire

LIST A

Bach, Johann Sebastian

- **Allabreve in D major**, BWV 589 (in *Bach: Orgelwerke*, 7 BAR)
- **Canzona in D minor**, BWV 588 (in *Bach: Orgelwerke*, 7 BAR)
- **Fantasia and Imitatio in B minor**, BWV 563 (in *Bach: Orgelwerke*, 6 BAR)
- **Fugue in G minor**, BWV 578 (in *Bach: Orgelwerke*, 6 BAR)
- **Prelude and Fugue in C major**, BWV 545 (in *Bach: Orgelwerke*, 3 BAR)
- **Prelude and Fugue in C minor**, BWV 549 (in *Bach: Orgelwerke*, 5 BAR)
- **Prelude in G major**, BWV 568 (in *Bach: Orgelwerke*, 6 BAR)

Böhm, Georg

- **Prelude and Fugue in A minor** (in *Böhm: Complete Keyboard Works*, 1 MAS)

Bruhns, Nicolaus

- **Prelude and Fugue in G minor** KAL, MAS

Buxtehude, Dietrich

- **Ciacona in C minor**, BuxWV 159 (no. 23 in *Buxtehude: Complete Organ Works*, 2 BRE)

- **Passacaglia in D minor**, BuxWV 161 (no. 25 in *Buxtehude: Complete Organ Works*, 2 BRE)
- **Praeludium in A minor**, BuxWV 153 (no. 18 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in C major**, BuxWV 137 (no. 2 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in E minor**, BuxWV 143 (no. 8 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Tocatta in F major**, BuxWV 157 (no. 21 in *Buxtehude: Complete Organ Works*, 2 BRE)

Krebs, Johann Ludwig

- **Prelude and Fugue in F sharp major** (in *Krebs: Orgelwerke*, 1 PET)

Lübeck, Vincent

- **Prelude and Fugue in C minor** (in *Lübeck: Complete Organ Works* OTT)

Pachelbel, Johann

- **Ciacona in D minor** (in *Pachelbel: Ausgewählte Werke*, 1 BAR)

Telemann, Georg Philipp

- **Fantasia in D major**, TWV Anh 33:3 (in *Telemann: Orgelwerke*, 2 BAR)

LIST B, Part 1

Clérambault, Louis-Nicolas

Premier livre d'orgue KAL; OTT

- **Suite du premier ton**
→ Récit de cromorne *and* Dialogue sur les grands jeux

Dandrieu, Jean-François

- **Chanson de St. Jacques** (in *Dandrieu: Noël's* MAS)
- **O filii et filiae** (in *Dandrieu: Noël's* MAS)

Daquin, Louis-Claude

Nouveau livre de Noël's KAL; MAS

- **Noël I sur les jeux d'anches, sans tremblant**
- **Noël IV en duo sur les jeux d'anches, sans tremblant**
- **Noël X Grand jeu et duo**

Sweelinck, Jan Pieterszoon

- **Meine junges Leben hat ein End'** (in *Sweelinck: Works for Keyboard and Organ* DOV)

LIST B, Part 2

Bach, Johann Sebastian

Choralbearbeitung (Bach: Orgelwerke, 3 BAR)

- **Nun freut euch, lieben Christen g'mein**, BWV 734

Leipziger Originalhandschrift (in Bach: Orgelwerke, 2 BAR)

- **Nun komm, der Heiden Heiland**, BWV 659
- Orgelbüchlein CRD (in Bach: Orgelwerke, 1 BAR)*
- **Gelobet seist du, Jesu Christ**, BWV 604 *and Dies sind die heil'gen zehn Gebot*, BWV 635
 - **In dir ist Freude**, BWV 615
 - **Nun komm, der Heiden Heiland**, BWV 599 *and Herr Christ, der ein'ge Gottes Sohn*, BWV 601
 - **O Mensch, bewein dein Sünde gross**, BWV 622

Sechs Choräle (Schübler) (in Bach: Orgelwerke, 1 BAR)

- **Wachet auf, ruft uns die Stimme**, BWV 645

Buxtehude, Dietrich

- **Wie schön leuchtet der Morgenstern**, BuxWV 223 (no. 46 in *Buxtehude: Complete Organ Works*, 4 BRE)

Kellner, Johann Peter

- **Was Gott tut, das ist wohlgetan** (in *The Church Organist's Golden Treasury*, 3 DIT)

Lübeck, Vincent

- **Nun sei willkommen, Jesus, liebes Herr** (in *Lübeck: Complete Organ Works* OTT)

LIST C

Boëllmann, Léon

- **Offertoire sur des noëls** MAS

Brahms, Johannes

11 Chorale Preludes, op. posth. 122 HEN

- **Herzlich tut mich erfreuen** (no. 4)
- **Herzlich tut mich verlangen** (no. 9)
- **Herzlich tut mich verlangen** (no. 10)
- **O Welt, ich muss dich lassen** (no. 3)

Franck, César

Trois pièces KAL; DOV

- **Cantabile**

Gigout, Eugène

Dix pièces MAS; LED

- **Minuetto**

Harris, William Henry

Four Short Pieces NOV

- **Interlude**
- **Reverie**
- **Scherzetto**

Karg-Elert, Sigfrid

Choral-improvisations, op. 65, vol. 1 MAS

- **Pax vobiscum**

Choral-improvisations, op. 65, vol. 3 MAS

- **Nun danket alle Gott**

Mendelssohn, Fanny

Prelude in F major FUR; VIV

Mendelssohn, Felix

- **Andante in D major** [with variations] (in *Easy Graded Organ Music*, 2 OUP; p. 60 in *Mendelssohn: Orgelstücke* HEN)

Parry, Hubert

Seven Chorale Preludes, set 1 MAS; NOV

- **Chorale Prelude on "Christe Redemptor Omnium"**

Peeters, Flor

Thirty Chorale Preludes, op. 69, book 2 PET

- **Now Thank We All Our God** (Nun danket alle Gott) (no. 1)
 - **Our Father, Thou in Heaven Above** (Vater Unser in Himmelreich) (no. 3)
- Ten Organ Chorales*, op. 39 OTT
- **Nun sei willkommen, Jesus, liebes Herr**

Reger, Max

12 Stücke, op. 59 PET

- **Intermezzo** (no. 3)
- **Pastorale** (no. 2)

Rheinberger, Josef

- **Sonata no. 6 in E flat minor**, op. 119 BDM

→ 2nd movement (Intermezzo) or 3rd movement (Marcia religioso)

Schumann, Robert

- **Canon in C major**, op. 56, no. 1 (in *Schumann: Works for Organ or Pedal Piano* HEN; *Easy Graded Organ Music*, 2 OUP)

Vier Skizzen, op. 58 (in *Schumann: Works for Organ or Pedal Piano* HEN)

- **no. 2 in C major**
- **no. 4 in D flat major**

Sowerby, Leo

- **A Joyous March** (in *Organ Music of Leo Sowerby*, 2 FBM)

LIST C continued

Stanford, Charles Villiers

Six Short Preludes and Postludes, set 1, op. 101 MAS

- **No. 2 and No. 3**

Six Short Preludes and Postludes, set 2, op. 105 MAS

- **No. 6**

Vaughan Williams, Ralph

Three Preludes Founded on Welsh Hymn Tunes S&B;
MAS

- **Rhosymedre** (no. 2)

Vierne, Louis

24 pièces en style libre, op. 31, book 2 DUR; MAS

- **Arabesque** (no. 15)
- **Légende** (no. 13)
- **Lied** (no. 17)

Widor, Charles-Marie

- **Symphonie no. 2**, op. 13, no. 2 DOV; MAS
→ 2nd movement

- **Symphonie no. 3**, op. 13, no. 3 DOV; MAS
→ 3rd movement

Willan, Healey

• **Andante, Fugue and Chorale**, HWC 184 PET
Five Pieces, HWC 177 (in *Organ Music of Canada*, 1
BER)

- **Finale jubilante**

LIST D

Alain, Jehan

- **Le jardin suspendu** (in *Alain: L'oeuvre d'orgue*, 2
LED)
- **Variations sur un thème de Clément Jannequin**
(in *Alain: L'oeuvre d'orgue*, 2 LED)

Bédard, Denis

- **Rhapsodie sur le nom de Lavoie** CHL

Boivin, Maurice

Deux pièces

- **Ego sum pastor bonus** (in *Organ Music of Canada*,
2 BER)

Daveluy, Raymond

Trois préludes de chorales OST

- **Herzlich tut mich erfreuen**
- **Herzlich tut mich verlangen**
- **Valet will ich geben**

Dupré, Marcel

15 Pieces Founded on Antiphons (Vêpres du commun),
op. 18 MAS

- **Magnificat I or Magnificat II** (pp. 85 and 89 in
Dupré: Three Preludes and Fugues and Other Works
for Organ DOV)

Fairbank, Nicholas

Three Short Pieces for Organ FAI

- **Jig** (no. 3)

Henderson, Ruth Watson

- **Toccata and Fugue** (in *Te Deum Laudamus*, 1
RCCO)

Honneger, Arthur

Two Pieces for Organ CHS; MAS (in *Organ Music by*
French Masters DOV)

- **Chorale**
- **Fugue**

Howells, Herbert

- **Preldio "Sine Nomine"** (in *Six Pieces for Organ*
NOV)

Langlais, Jean

- **Hommage à Frescobaldi** UMP
→ Thème et variations
- **Suite médiévale**, op. 56 MAS; SAL
→ Tiento

Mathias, William

- **Processional** (in *A Mathias Organ Album* OUP)

Messiaen, Olivier

- **Le banquet céleste** LED
- L'ascension* LED
- **Majesté de Christ demandant sa gloire à son**
Père
 - **Prière du Christ montant vers son Père**
Les corps glorieux LED
 - **Le mystère de la Sainte Trinité** (no. 7)
La nativité du Seigneur LED
 - **Les bergers** (no. 2)

Milhaud, Darius

- **Petite suite**, op. 348 DUR
→ 1st movement (Entrée) or 3rd movement
(Cortège)

TECHNICAL REQUIREMENTS continued

G major

Two staves of musical notation for G major in 4/4 time. The first staff contains a continuous eighth-note pattern: G2-A2-B2-C3-D3-E3-F#3-G3, followed by a triplet of G3-A3-B3 with an accent (>) over the first note, then G3-F#3-E3-D3-C3-B2-A2. The second staff continues the pattern: G3-F#3-E3-D3-C3-B2-A2, followed by G3-F#3-E3-D3-C3-B2-A2, and ends with a whole rest.

E major

Two staves of musical notation for E major in 4/4 time. The first staff contains a continuous eighth-note pattern: E2-F#2-G#2-A2-B2-C#2-D#2-E3, followed by a triplet of E3-F#3-G#3 with an accent (>) over the first note, then E3-D#3-C#2-B2-A2. The second staff continues the pattern: E3-D#3-C#2-B2-A2, followed by E3-D#3-C#2-B2-A2, and ends with a whole rest.

F major

Two staves of musical notation for F major in 4/4 time. The first staff contains a continuous eighth-note pattern: F2-G2-A2-B2-C2-D2-E2-F2, followed by a triplet of F2-G2-A2 with an accent (>) over the first note, then F2-E2-D2-C2-B2-A2. The second staff continues the pattern: F2-E2-D2-C2-B2-A2, followed by F2-E2-D2-C2-B2-A2, and ends with a whole rest.

B flat major

Two staves of musical notation for B flat major in 4/4 time. The first staff contains a continuous eighth-note pattern: Bb2-C2-D2-E2-F2-G2-A2-Bb2, followed by a triplet of Bb2-C2-D2 with an accent (>) over the first note, then Bb2-A2-G2-F2-E2-D2. The second staff continues the pattern: Bb2-A2-G2-F2-E2-D2, followed by Bb2-A2-G2-F2-E2-D2, and ends with a whole rest.

A flat major

Two staves of musical notation for A flat major in 4/4 time. The first staff contains a continuous eighth-note pattern: Ab2-Bb2-C2-D2-E2-F2-G2-Ab2, followed by a triplet of Ab2-Bb2-C2 with an accent (>) over the first note, then Ab2-G2-F2-E2-D2. The second staff continues the pattern: Ab2-G2-F2-E2-D2, followed by Ab2-G2-F2-E2-D2, and ends with a whole rest.

TECHNICAL REQUIREMENTS continued

Pedal Exercise 1b: minor keys, ♩ = 66

C minor

Two staves of musical notation for C minor. The first staff contains the first four measures of the exercise, featuring a sequence of eighth notes in the left hand. The second staff contains the final two measures, ending with a whole note. A dynamic accent (>) is placed above the first note of the fifth measure in the first staff.

G minor

Two staves of musical notation for G minor. The first staff contains the first four measures of the exercise. The second staff contains the final two measures. A dynamic accent (>) is placed above the first note of the fifth measure in the first staff.

E minor

Two staves of musical notation for E minor. The first staff contains the first four measures of the exercise. The second staff contains the final two measures. A dynamic accent (>) is placed above the first note of the fifth measure in the first staff.

F minor

Two staves of musical notation for F minor. The first staff contains the first four measures of the exercise. The second staff contains the final two measures. A dynamic accent (>) is placed above the first note of the fifth measure in the first staff.

B flat minor

Two staves of musical notation for B flat minor. The first staff contains the first four measures of the exercise. The second staff contains the final two measures. A dynamic accent (>) is placed above the first note of the fifth measure in the first staff.

TECHNICAL REQUIREMENTS continued

G sharp minor

Two staves of musical notation in G sharp minor, 4/4 time. The first staff contains a melodic line with eighth and sixteenth notes, including a trill marked with a > symbol. The second staff contains a bass line with eighth and sixteenth notes, including a trill marked with a > symbol.

Pedal Exercise 2a: ♩ = 66

Musical notation for Pedal Exercise 2a in G sharp minor, 3/2 time. The right hand features a series of chords and dyads, while the left hand plays a continuous eighth-note pedal point.

Pedal Exercise 2b: ♩ = 66

Musical notation for Pedal Exercise 2b in G sharp minor, 3/2 time. The right hand features a series of chords and dyads, while the left hand plays a continuous eighth-note pedal point.

Pedal Exercise 2c: ♩ = 66

Musical notation for Pedal Exercise 2c in G sharp minor, 3/2 time. The right hand features a series of chords and dyads, while the left hand plays a continuous eighth-note pedal point.

KNOWLEDGE OF THE PIPE ORGAN

Candidates will be required to answer questions covering the following topics:

1. Mixture stops
 - (a) definition
 - (b) the function of mixtures in organ chorus work
2. The organ and registrational practices of Northern and Central Germany at the time of Buxtehude and J.S. Bach. See “Method Books” on p. 72 and “The Instrument” on p. 73 for a list of reference books on the organ.

EAR TESTS

Intervals

Candidates will choose to:

- (a) identify any of the following intervals after the examiner has played the interval *once* in broken form,
OR
- (b) sing or hum any of the following intervals after the examiner has played the first note *once*.
 - above a given note: any interval within the octave
 - below a given note: any interval within the octave except a diminished 5th (augmented 4th)

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

- major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or by symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)

Example

iv i

Playback

Candidates will be asked to play back the *upper* part of a two-part phrase in the keys of C, G, D, F, or B flat major. The examiner will name the key, play the tonic chord *once*, and play the phrase *twice*.

Example



SIGHT READING

Candidates will be asked to play:

Chorale

– a two-stave chorale with the soprano line played as an independent solo by the right hand on one manual, the alto and tenor lines played by the left hand on another manual, and the bass line played on the pedals

Organ Composition

– a short composition written in trio texture, equal in difficulty to repertoire of a Grade 7 level

Improvisation

Candidates will be asked to improvise a passage of music—with or without pedals—modulating in no fewer than three measures. A choice of three possible openings will be provided by the examiner.

– *starting keys:* C, F, or G major; A, D, or E minor

In the course of the improvisation candidates should be prepared to execute the following modulations:

– *in major keys:* from I major to ii minor, IV major or V major (for example, *from C major to D minor, F major, or G major*)

– *in minor keys:* from i minor to iv minor or v minor (for example, *from C minor to F minor or G minor*)

Grade 10

Grade 10 Requirements	Marks
Repertoire	58 (40)
<i>one</i> selection from List A	12
<i>one</i> selection from List B (Part 1 <i>or</i> Part 2)	12
<i>one</i> selection from List C	12
<i>one</i> selection from List D	11
<i>one</i> selection from List E	11
Technical Requirements	18 (12.5)
Trio Study	10
Pedal Technique	8
Knowledge of the Pipe Organ	7 (5)
Ear Tests	10 (7)
Intervals	2
Chords	2
Cadences	3
Playback	3
Sight Reading	7 (5)
Transposition	3
Organ Composition	2
Improvisation	2
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	

Please see “Co-requisites and Prerequisites” on p. 14, “ARCT Examinations” on p. 15, “Classification of Marks” on p. 11, and “Supplemental Examinations” on p. 15 for important details regarding Grade 10 standing for an ARCT examination application.

Grade 10 candidates who wish to pursue an ARCT in Performance or a Teacher’s ARCT must achieve either an overall mark of 75 *or* a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses next to the total mark allotted for each section indicate the minimum number of marks required to receive 70 percent.

REPERTOIRE

Please see “Examination Repertoire” on p. 18 for important information regarding this section of the examination. For more information on editions please see “Organ Resources” on p. 71.

Candidates should be prepared to play *five* repertoire selections: *one* from List A, *one* from List B (Part 1 or Part 2), *one* from List C, *one* from List D, and *one* from List E. Each bulleted item (•) represents one selection for examination purposes.

- List A contains free-form works from the German Baroque Repertoire
- List B is divided into two parts. Part 1 contains French and Dutch Baroque Repertoire; Part 2 contains chorale preludes from the German Baroque Repertoire
- List C contains early Romantic Repertoire
- List D contains late Romantic Repertoire
- List E contains 20th- and 21st-century Repertoire

LIST A

Bach, Johann Sebastian

- **Fantasia and Fugue in C minor**, BWV 537 (in *Bach: Orgelwerke*, 5 BAR)
- **Fantasia** (Pièce d’orgue) **in G major**, BWV 572 (in *Bach: Orgelwerke*, 7 BAR)
- **Prelude and Fugue in A major**, BWV 536 (in *Bach: Orgelwerke*, 5 BAR)
- **Prelude and Fugue in D minor**, BWV 539 (in *Bach: Orgelwerke*, 5 BAR)
- **Prelude and Fugue in F minor**, BWV 534 (in *Bach: Orgelwerke*, 5 BAR)
- **Prelude and Fugue in G major**, BWV 550 (in *Bach: Orgelwerke*, 5 BAR)
- **Prelude and Fugue in G minor**, BWV 535 (in *Bach: Orgelwerke*, 5 BAR)

Fünf Konzertbearbeitungen

- **Concerto in A minor** (Vivaldi), BWV 593 (in *Bach: Orgelwerke*, 8 BAR)
- **Concerto in D minor** (Vivaldi), BWV 596 (in *Bach: Orgelwerke*, 8 BAR)

Böhm, Georg

- **Prelude and Fugue in C major** (in *Böhm: Complete Keyboard Works*, 1 MAS)
- **Prelude in D minor** (in *Böhm: Complete Keyboard Works*, 1 MAS)

Bruhns, Nicolaus

- **Prelude and Fugue in E minor** (“Little”) KAL; MAS

Buxtehude, Dietrich

- **Praeludium in C major**, BuxWV 136 (no. 1 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in D major**, BuxWV 139 (no. 4 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in F major**, BuxWV 145 (no. 10 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in G minor**, BuxWV 148 (no. 13 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in G minor**, BuxWV 149 (no. 14 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in G minor**, BuxWV 150 (no. 15 in *Buxtehude: Complete Organ Works*, 1 BRE)

Krebs, Johann Ludwig

- **Prelude and Fugue in F minor** (in *Krebs: Orgelwerke*, 1, no. 3 PET)

Lübeck, Vincent

- **Prelude and Fugue in G minor** (in *Lübeck: Complete Organ Works* OTT)

Walther, Johann Gottfried

Concerto transcriptions (in *Walther: Organ Transcriptions Based on Old Masters* BAR)

- **Concerto in A minor after Torelli**
- **Concerto in B flat major after Taglietti**
- **Concerto in D minor after Torelli**
- **Concerto in F major after Albinoni**

LIST B, PART 1

Clérambault, Louis-Nicolas

Premier livre d'orgue KAL; OTT

- **Suite du deuxième ton**
→ *Plein jeu, Récit de nazard, and Caprice sur les grands jeux*

Couperin, François

- **Messe pour les couvents** KAL; DOV
→ *Fugue sur la trompette (Kyrie), Dialogue (Kyrie), and Elévation*
- **Messe pour les paroisses** KAL; DOV
→ *Offertoire sur les grands jeux*

Daquin, Louis-Claude

Nouveau livre de noëls KAL; MAS

- **Noël II en dialogue, duo, trio**

Du Mage, Pierre

Livre d'orgue OTT; KAL

- **Plein jeu, Tierce en taille, and Grand jeu** (pp. 5, 10, 18)

Grigny, Nicolas de

Premier livre d'orgue KAL; OTT

- **Kyrie en taille à 5, Dialogue sur les grands jeux (Kyrie), and Récit de tierce en taille (Gloria)**

Marchand, Louis

Troisième livre d'orgue

- **Dialogue** (p. 229 in *Marchand: Organ Compositions* KAL)

Sweelinck, Jan Pieterszoon

- **Unter der Linden grüne** (in *Sweelinck: Works for Organ and Keyboard* DOV)

LIST B, Part 2

Bach, Johann Sebastian

Klavierübung III (in *Bach: Orgelwerke*, 4 BAR)

- **Dies sind die heil'gen zehn Gebot**, BWV 678
Leipziger Originalhandschrift (in *Bach: Orgelwerke*, 2 BAR)
 - **Komm, Gott, Schöpfer, heiliger Geist**, BWV 667
 - **Komm, heiliger Geist, Herre Gott**, BWV 652
 - **Nun danket alle Gott**, BWV 657
 - **Schmücke dich, o liebe Seele**, BWV 654
 - **An Wasserflüssen Babylon**, BWV 653
- Sechs Choräle (Schübler)* (in *Bach: Orgelwerke*, 1 BAR)
- **Ach bleib bei uns, Herr Jesu Christ**, BWV 649
 - **Kommst du nun, Jesu, vom Himmel herunter**, BWV 650

Böhm, Georg

- **Auf meinen lieben Gott** (4 verses) BRE (in *Böhm: Complete Keyboard Works*, 2 MAS)

Buxtehude, Dietrich

- **Magnificat primi toni**, BuxWV 203 (no. 26 in *Buxtehude: Complete Organ Works*, 3 BRE)

Scheidemann, Heinrich

Choralbearbeitungen BAR

- **Lobet den Herren, denn er ist sehr freundlich**
- **Vom Himmel hoch da komm ich her**

Walther, Johann Gottfried

Orgelchoräle BAR

- **Meinem Jesum lass ich nicht**

LIST C

Brahms, Johannes

- **Fugue in A flat minor**, WoO 8 (in *Brahms: Werke für Orgel* HEN)

11 Chorale Preludes, op. posth. 122 HEN

- **Mein Jesu, der du mich** (no. 1)

Franck, César

Six pièces KAL; DOV

- **Pastorale**, op. 19
- **Prélude, fugue et variation**, op. 18

Mendelssohn, Felix

- **Prelude and Fugue in D minor**, op. 37, no. 3 HEN; NOV; BAR
- **Sonata in C minor**, op. 65, no. 2 HEN; NOV; BAR
→ 1st (*Grave-Adagio*) and 2nd movements; OR
2nd and 3rd movements
- **Sonata in B flat major**, op. 65, no. 4 HEN; NOV; BAR
→ 3rd and 4th movements
- **Sonata in D major**, op. 65, no. 5 HEN; NOV; BAR
- **Sonata in D minor**, op. 65, no. 6 HEN; NOV; BAR
→ 1st movement

LIST C continued

Saint-Saëns, Camille

Trois préludes et fugues, op. 109 KAL

- **Prelude and Fugue no. 1 in D minor**
- **Prelude and Fugue no. 2 in G major**
- **Prelude and Fugue no. 3 in C major**

Trois rhapsodies sur des cantiques bretons, op. 7 DUR

- **Rhapsodie I** (Andantino con moto)
- **Rhapsodie III** (Andantino)

Schumann, Robert

- **Canon in B minor**, op. 56, no. 5 (in *Schumann: Works for Organ or Pedal Piano* HEN; *Easy Graded Organ Music*, 2 OUP)

Six Fugues on B-A-C-H, op. 60 PET (in *Schumann: Works for Organ or Pedal Piano* HEN)

- **Fugue no. 1 in B flat major**

Vierne, Louis

- **Symphonie no. 1 in D minor**, op. 14 KAL; DOV; LEM
→ 6th movement (Finale)

24 pièces de fantaisie LEM; GAL; MAS

- **Suite no. 1**, op. 51
→ 1st movement (Prélude)
- **Suite no. 4**, op. 55
→ 1st movement (Aubade)

24 pièces en style libre, op. 31, book 2 DUR; MAS

- **Carillon** (no. 21)
- **Scherzetto** (no. 14)

Widor, Charles-Marie

- **Symphonie no. 2**, op. 13, no. 2 DOV; MAS
→ 6th movement
- **Symphonie no. 6**, op. 42, no. 2 DOV
→ 3rd movement

LIST D

D'Indy, Vincent

- **Prélude in E flat minor** UMP

Dupré, Marcel

15 Pieces Founded on Antiphons (Vêpres du commun), op. 18 MAS

- **Ave maris stella III and IV** (Finale) (pp. 76 and 78 in *Dupré: Three Preludes and Fugues and Other Works for Organ* DOV)

Gigout, Eugène

Dix pièces MAS; LED

- **Scherzo**
- **Toccata**

Howells, Herbert

- **Master Tallis's Testament** (in *Six Pieces for Organ* NOV)
- **Siciliano for a High Ceremony** NOV

Ibert, Jacques

Trois pièces pour grande orgue (in *Organ Music by French Masters* DOV)

- **Fugue**
- **Musette**
- **Pièce solennelle**

Jongen, Joseph

- **Prière**, op. 37, no. 3 DUR (in *Jongen: Four Pieces* MAS)

Karg-Elert, Sigfrid

Choral-improvisations, op. 65, vol. 2, MAS

- **Wachet auf, ruft uns die Stimme**

Mulet, Henri

Esquisses byzantines MAS; LED

- **Procession**

Peeters, Flor

Thirty Chorale Preludes, op. 69, book 2 PET

- **A Mighty Fortress Is Our God** (Ein' feste Burg ist unser Gott) (no. 10)

Reger, Max

12 Stücke, op. 59 PET

- **Benedictus** (no. 8)
- **Gloria in excelsis** (no. 9)

12 Stücke, op. 80 PET; MAS

- **Fuga** (no. 12)
- **Toccata** (no. 11)

Smyth, Ethel

Chorale Preludes for Organ VIV

- **Chorale prelude and fugue on "O Traurigkeit, O Herzeleid"** (nos. Va and Vb)

LIST E

Barber, Samuel

- **Wondrous Love, Variations on a Shape-note Hymn** SCH

Britten, Benjamin

- **Prelude and Fugue on a Theme of Vittoria** B&H
(in Britten: *Works for Organ Solo* B&H)

Doppelbauer, Josef Friedrich

Kleine Stücke DOB

- **Fantasie** (no. 8)

Duruflé, Maurice

- **Fugue sur le thème du carillon des heures de la cathédrale de Soissons**, op. 12 EUR
- **Scherzo**, op. 2 DUR

Fricker, Peter Racine

- **Choral for Organ** OTT

Hindemith, Paul

- **Sonata no. 3** OTT

Langlais, Jean

- **Suite brève**, op. 54 UMP
→ *Plainte and Dialogues sur les mixtures*
- **Suite médiévale**, op. 56 MAS; SAL
→ *Acclamations*

Trois poèmes évangéliques, op. 2 COM

- **L'annonciation**
- **La nativité**

Leclerc, Gilles Maurice

- **Epilogue** (in *Te Deum Laudamus*, 2 RCCO)

Messiaen, Olivier

- **Apparition de l'église éternelle** MAS

Les corps glorieux LED

- **Les eaux de la grâce** (no. 2)

La nativité du Seigneur LED

- **Jésus accepte la souffrance** (no. 7) and **Les mages** (no. 8)

Morel, François

- **Prière** (in *Organ Music of Canada*, 2 BER)

Persichetti, Vincent

- **Chorale prelude: Drop, Drop, Slow Tears**, op. 104 PRE

Pinkham, Daniel

- **A Prophecy** SCH

Tippett, Michael

- **Preludio al vespro di Monteverdi** OTT

Vandertuin, John W.

- **Toccata on "The First Nowell"** FAI

Wyton, Alec

- **Flourish for Organ** PRE

TECHNICAL REQUIREMENTS

Trio Study

Candidates must be prepared to play *one* trio study from the following list. Each bulleted item (•) represents one selection for examination purposes.

Bach, Johann Sebastian

Klavierübung III (in *Bach: Orgelwerke*, 4 BAR)

- **Allein Gott in der Höh' sei Ehr'**, BWV 676

Leipziger Originalhandschrift (in *Bach: Orgelwerke*, 2 BAR)

- **Trio super: Allein Gott in der Höh' sei Ehr'**, BWV 664
- **Trio super: Herr Jesu Christ, dich zu uns wend**, BWV 655
- **Trio super: Nun komm, der Heiden Heiland**, BWV 660

Gigout, Eugène

Dix pièces MAS; LED

- **Offertoire ou communion** (Trio de claviers)

TECHNICAL REQUIREMENTS continued

Pedal Technique

Candidates must be prepared to play the following pedal solos. Play at a steady beat and use discretion in the choice of registration. The candidate's rhythmic accuracy and choice of registration and phrasing will be reflected in the final mark.

Pedal Solo 1: *Con brio* ♩ = 84

5

9

13

17

21

Pedal Solo 2: *Con brio* ♩ = 50

4

8

TECHNICAL REQUIREMENTS continued

Pedal Solo 3: ♩ = 84

The musical score for Pedal Solo 3 is written in bass clef, 2/4 time, and D major. It consists of 16 measures. The first measure starts with a half note D2. The second measure has a quarter note D2, a quarter note E2, and a quarter note F2. The third measure has a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure has a quarter note C3, a quarter note D3, and a quarter note E3. The fifth measure has a quarter note F3, a quarter note G3, and a quarter note A3. The sixth measure has a quarter note B3, a quarter note C4, and a quarter note D4. The seventh measure has a quarter note E4, a quarter note F4, and a quarter note G4. The eighth measure has a quarter note A4, a quarter note B4, and a quarter note C5. The ninth measure has a quarter note D5, a quarter note E5, and a quarter note F5. The tenth measure has a quarter note G5, a quarter note A5, and a quarter note B5. The eleventh measure has a quarter note C6, a quarter note B5, and a quarter note A5. The twelfth measure has a quarter note G5, a quarter note F5, and a quarter note E5. The thirteenth measure has a quarter note D5, a quarter note C5, and a quarter note B4. The fourteenth measure has a quarter note A4, a quarter note G4, and a quarter note F4. The fifteenth measure has a quarter note E4, a quarter note D4, and a quarter note C4. The sixteenth measure has a quarter note B3, a quarter note A3, and a quarter note G3. The score includes various musical notations such as slurs, accents, and triplets. Measure numbers 6, 11, and 16 are indicated in boxes at the beginning of their respective lines. The tempo marking 'poco rit.' appears above the final measure.

KNOWLEDGE OF THE PIPE ORGAN

Candidates will be required to answer questions covering the following topics:

1. The French classical organ and the registrational practices of the French classicists (Couperin, Clérambault, etc.).
2. The French symphonic organ and the registrational practices of the French symphonists (Franck, Widor, etc.).

See “Method Books” on p. 72 and “The Instrument” on p. 73 for a list of reference books on the organ.

EAR TESTS

Intervals

Candidates will choose to:

- (a) identify any of the following intervals after the examiner has played the interval *once* in broken form,
OR
- (b) sing or hum any of the following intervals after the examiner has played the first note *once*.
 - above a given note: any interval within the octave
 - below a given note: any interval within the octave

Chords

Candidates will be asked to identify any of the following four-note chords after the examiner has played the chord *once* in solid form, close position:

- major and minor four-note chords in root position, first inversion, and second inversion. Candidates must identify the quality of the chord (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The examiner will play the tonic chord *once* and then play the phrase *twice*. The phrase may be in a major or minor key and contain up to three cadences.

- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)
- deceptive (V–VI)

Example

Playback

Candidates will be asked to play back the *lower* part of a two-part phrase in any major or minor key. The examiner will name the key, play the tonic chord *once* and play the phrase *twice*.

Example

SIGHT READING

Candidates will be asked to:

Transposition

- transpose a simple two-stave chorale up or down one semitone or one tone. Pedals are to be used.

Organ Composition

- play a short composition equal in difficulty to repertoire of a Grade 8 level. The performance should include at least one change in registration.

Improvisation

Candidates will be asked to improvise a passage of about six to ten measures, modulating to a directly related key midway through the passage, and ending with a full close in the original key. Pedals are to be used. A choice of three possible openings will be provided.

- *starting keys:* C, G, D, A, F, B flat, or E flat major; A, E, B, F sharp, D, G, or C minor

In the course of the improvisation candidates should be prepared to execute the following modulations:

- *in major keys:* from I major to II minor, III minor, VI minor, IV major, or V major (for example, from C major to D minor, E minor, A minor, F major, or G major)
- *in minor keys:* from I minor to III major, V major, VI major, or IV minor (for example, from A minor to C major, E major, F major, or D minor)

ARCT in Performance

ARCT in Performance Requirements	Marks
Repertoire	100 (70)
<i>one</i> selection from List A	20
<i>one</i> selection from List B (Part 1 <i>or</i> Part 2)	20
<i>one</i> selection from List C	20
<i>one</i> selection from List D	20
<i>one</i> selection from List E	20
Total possible marks (pass = 70)	100
Theory Prerequisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	
Theory Co-requisites	
Advanced Harmony <i>or</i> Advanced Keyboard Harmony	
Counterpoint	
Analysis	
History 3: 19th Century to Present	

THE ARCT EXAMINATION

Please see “Co-requisites and Prerequisites” on p 14, “ARCT Examinations” on p. 15, “Classification of Marks” on p. 11, and “Supplemental Examinations” on p. 15 for important details regarding the ARCT in Performance examination.

The ARCT in Performance examination is evaluated as a concert performance. Candidates are expected to perform with confidence, communicating the essence of the music, and demonstrating keyboard command and a detailed understanding of the stylistic and structural elements of each repertoire selection. Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT in Performance Diploma. Two years of examination preparation following Grade 10 is recommended for this examination.

CRITERIA FOR PASS AND FAILURE

A continuous, convincing performance is a fundamental requirement for a passing mark in the ARCT in Performance examination. A failing mark may be awarded for one or more of the following reasons:

- lack of stylistic awareness
- repeated interruptions in continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of performance

MARKING CRITERIA

First Class Honors with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Examination Repertoire” on p. 18 for important information regarding this section of the examination. For more information on editions please see “Organ Resources” on p. 17.

Candidates should be prepared to play *five* repertoire selections: *one* from List A, *one* from List B (Part 1 or Part 2), *one* from List C, *one* from List D, and *one* from List E. A maximum of 60 minutes is allowed for the performance. The examiner may stop the performance if it exceeds the allotted time. Each bulleted item (●) represents one selection for examination purposes.

- List A contains free-form works from the German Baroque Repertoire
- List B is divided into two parts: Part 1 contains French, German and Italian Baroque Repertoire; Part 2 contains chorale preludes from the German Baroque Repertoire
- List C contains Romantic Repertoire
- List D contains 20th- and 21st-century Repertoire
- List E contains trio sonatas

LIST A

Bach, Johann Sebastian

- **Passacaglia and Fugue in C minor**, BWV 582 (in *Bach: Orgelwerke*, 7 BAR)

Präludien, Toccaten, Fantasien und Fugen I (in *Bach: Orgelwerke*, 5 BAR)

- **Prelude and Fugue in A minor**, BWV 543
 - **Prelude and Fugue in B minor**, BWV 544
 - **Prelude and Fugue in C major**, BWV 547
 - **Prelude and Fugue in C minor**, BWV 546
 - **Prelude and Fugue in D major**, BWV 532
 - **Prelude and Fugue in E minor** (“Wedge”), BWV 548
 - **Prelude and Fugue in G major**, BWV 541
 - **Prelude and Fugue in G minor**, BWV 542
 - **Tocatta and Fugue in D minor** (Dorian), BWV 538
 - **Tocatta and Fugue in F major**, BWV 540
- Klavierübung III* (in *Bach: Orgelwerke*, 4 BAR)
- **Prelude and Fugue in E flat major** (“St. Anne”), BWV 552 (pp. 2 and 105)

Bruhns, Nicolaus

- **Prelude and Fugue in E Minor** (“Great”) KAL; MAS
- **Prelude and Fugue in G major** KAL; MAS

Buxtehude, Dietrich

- **Praeludium in D minor**, BuxWV 140 (no. 5 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in E minor**, BuxWV 142 (no. 7 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Praeludium in F sharp minor**, BuxWV 146 (no. 11 in *Buxtehude: Complete Organ Works*, 1 BRE)
- **Tocatta in D minor**, BuxWV 155 (no. 19 in *Buxtehude: Complete Organ Works*, 2 BRE)
- **Tocatta in F major**, BuxWV 156 (no. 20 in *Buxtehude: Complete Organ Works*, 2 BRE)

Krebs, Johann Ludwig

- **Prelude and Double Fugue in D minor** (in *Krebs: Orgelwerke*, 1, no. 5 PET)
- **Tocatta and Fugue in E major** (in *Krebs: Orgelwerke*, 1, no. 1 PET)

Lübeck, Vincent

- **Prelude and Fugue in E major** (in *Lübeck: Complete Organ Works* OTT)

LIST B, Part 1

Couperin, François

- **Messe pour les couvents** KAL; DOV
→ Basse de trompette, Dialogue sur les grands jeux, Offertoire sur les grands jeux, and Tierce en taille

Daquin, Louis-Claude

Nouveau livre de noëls KAL; MAS

- **Noël VII en trio et en dialogue** and **Noël XI en récit en taille**

Frescobaldi, Girolamo

First Book of Toccatas and Partitas (1615) (in *Frescobaldi: Orgel und Klavierwerke*, 3 BAR)

- **Toccatasesta**

Kerll, Johann Kaspar

- **Passacaglia** DOB

Muffat, Georg

Apparatus Musico-organisticus MAS; DOB (Heft IV)

- **Passacaglia**

Scarlatti, Alessandro

- **Toccatas no. 11** MAS

LIST B, Part 2

Bach, Johann Sebastian

Klavierübung III (in *Bach: Orgelwerke*, 4 BAR)

- **Christ, unser Herr, zum Jordan kam**, BWV 684
- **Jesus Christus, unser Heiland**, BWV 688
- **Kyrie, Gott heiliger Geist**, BWV 671

Leipziger Originalhandschrift (in *Bach: Orgelwerke*, 2 BAR)

- **Fantasia super: Allein Gott in der Höh' sei ehr'**, BWV 664b
- **Fantasia super: Komm, heiliger Geist, Herre Gott**, BWV 651
- **Vom Himmel hoch, da komm' ich her**, BWV 769

Buxtehude, Dietrich

- **Nun freut euch, lieben Christen gmein**, BuxWV 210 (no. 34 in *Buxtehude: Complete Organ Works*, 4 BRE)

LIST C

Barié, Augustin

Trois pièces pour orgue, op. 7 DUR

- **Toccatas**

Brahms, Johannes

- **Prelude and Fugue in G minor**, WoO 10 (in *Brahms: Werke für Orgel* HEN)

Elgar, Edward

- **Sonata No. 1 for Organ**, op. 28 B&H
→ 1st and 2nd movements OR 3rd and 4th movements

Franck, César

Trois chorales KAL; DOV

- **one chorale**
- Trois pièces* KAL; DOV

- **Fantaisie en la**
- **Pièce héroïque**

Guilmant, Alexandre

- **Sonata no. 1 in D minor**, op. 42 DOV; OTT
→ 3rd movement (Finale)

Liszt, Franz

- **Prelude and Fugue on the theme BACH SCH** (in *Liszt: Complete Organ Works*, 2 PET)

Mendelssohn, Felix

- **Prelude and Fugue in C minor**, op. 37, no. 1 HEN; NOV; BAR
- **Sonata in F minor**, op. 65, no. 1 HEN; NOV; BAR
- **Sonata in A major**, op. 65, no. 3 HEN, NOV; BAR

Mulet, Henri

- **Carillon-sortie in D major** (in *Toccatas, Carillons and Scherzos for Organ* DOV)

Esquisses byzantines MAS; LED

- **Tu es Petra**

Reger, Max

- **Chorale-Fantasia on "Wie schön leuchtet uns der Morgenstern,"** op. 40, no. 1 MAS; UNI
- **Introduktion und Passacaglia in D minor** BRE; MAS

LIST C continued

Reubke, Julius

- **Sonata in C minor** PET; UNI
→ Fugue

Rheinberger, Josef

- **Sonata no. 8 in E minor**, op. 132 BDM
→ 4th movement (Passacaglia)

Saint-Saëns, Camille

- **Fantaisie in E flat major** (in *Organ Music by French Masters* DOV)

Schumann, Robert

Six Fugues on B-A-C-H, op. 60 PET (in *Schumann: Works for Organ or Pedal Piano* HEN)

- **Fugue no. 2 in B flat major**
- **Fugue no. 4 in B flat major**
- **Fugue no. 5 in F major**
- **Fugue no. 6 in B flat major**

Tournemire, Charles

Cinq improvisations (reconstructed by Duruflé) MAS

- **Victimae pascali**

Vierne, Louis

24 pièces de fantaisie LEM; GAL; MAS

- **Suite no. 2**, op. 53
→ 6th movement (Toccata)
- **Suite no. 3**, op. 54
→ 2nd movement (Impromptu)
→ 6th movement (Carillon de Westminster)
- **Suite no. 4**, op. 55
→ 4th movement (Naiades)
→ 6th movement (Les cloches de Hinckley)
- **Symphonie no. 2 in E minor**, op. 20 DOV; MAS
→ 1st movement (Allegro risoluto)
- **Symphonie no. 3 in F sharp minor**, op. 28 DOV; MAS
→ 1st movement (Allegro maestoso)

Widor, Charles-Marie

- **Symphonie no. 5**, op. 42, no. 1 DOV
→ 1st movement
- **Symphonie no. 6**, op. 42, no. 2 DOV
→ 5th movement

LIST D

Alain, Jehan

- **Litanies** LED

Bales, Gerald

- **Toccata for Organ** (1989) EGN

Berkeley, Lennox

Three Pieces for Organ CHS

- **Toccata AND one of Aubade or Aria**

Distler, Hugo

- **Trio Sonata**, op. 18, no. 2 MAS (in *Distler: New Edition of the Complete Organ Works*, 3 BAR)

Dupré, Marcel

- **Cortège et litanie**, op. 19, no. 2 LED
- **Suite bretonne**, op. 21 LED
→ Fileuse
- **Variations sur un vieux Noël**, op. 20 LED
Trois préludes et fugues, op. 7 LED; DOV
- **no. 1**
- **no. 3**

Duruflé, Maurice

- **Prélude, adagio et choral varié sur le thème “Veni creator,”** op. 4 DUR
- **Prélude et fugue sur le nom d’Alain**, op. 7 DUR

Fairbank, Nicholas

- **Kinesis** FAI

Heiller, Anton

- **In festo Corporis Christi** DOB
- **Tanz-Toccata** DOB

Henderson, Ruth Watson

- **Chromatic Partita** EGN

Hindemith, Paul

- **Sonata no. 1** OTT
- **Sonata no. 2** OTT

Howells, Herbert

- **Paeon** (in *Six Pieces for Organ* NOV)

Langlais, Jean

Trois paraphrases grégoriennes, op. 51 COM

- **Hymne d’action de grâce “Te Deum”**

Locklair, Dan

- **In Mystery and Wonder** (The Casavant Diptych)
SUB
→ Toccata (no. 2)

Mathias, William

- **Variations on a Hymn Tune** (“Brait”), op. 20 OUP

LIST D continued

Messiaen, Olivier

L'Ascension LED

- **Alléluias sereins**
- **Transports de joie**

Les corps glorieux LED

- **Combat de la mort et de la vie** (no. 4)

Messe de la Pentecôte, LED

- **Communion** (Les oiseaux et les sources)

La nativité du Seigneur LED

- **Dieu parmi nous** (no. 9)

Persichetti, Vincent

- **Chorale Prelude: Give Peace, O God**, op. 162
PRE

Rogg, Lionel

- **Introduction, Ricercare and Toccata** LED
- **Partita on “Nun freut euch”** UMP

Sowerby, Leo

- **Comes Autumn Time** (in *Organ Music of Leo Sowerby*, 2 FBM)

LIST E

Bach, Johann Sebastian

Six Trio Sonatas (in *Bach: Orgelwerke*, 7 BAR)

- **Trio Sonata no. 1 in E flat major**, BWV 525
- **Trio Sonata no. 2 in C minor**, BWV 526
- **Trio Sonata no. 3 in D minor**, BWV 527
- **Trio Sonata no. 4 in E minor**, BWV 528
- **Trio Sonata no. 5 in C major**, BWV 529
- **Trio Sonata no. 6 in G major**, BWV 530

Teacher's ARCT

Teacher's ARCT Requirements	Marks
Part 1: Practical Examination	60 (pass = 42)
Repertoire <i>one</i> selection from the ARCT in Performance List A or List E <i>one</i> selection from the ARCT in Performance List B (Part 1 or Part 2) <i>or</i> List C <i>one</i> selection from the ARCT in Performance List D	30 (pass = 21)
Technical Requirements Pedal Technique	10 (pass = 7) 10
Ear Tests Meter Intervals Chords Pedal Bass Playback	10 (pass = 7) 2 2 2 2 2
Sight Reading Grade 9 Composition Grade 7 Composition	10 (pass = 7) 5 5
Part 2: Viva Voce Examination	40 (pass = 28)
A: Pedagogical Principles	20 (pass = 14)
B: Applied Pedagogy	20 (pass = 14)
Total possible marks	100 (pass = 70)
Part 3: Written Examination	100 (pass = 70)

Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis History 3: 19th Century to Present	

THE ARCT EXAMINATION

Please see “Co-requisites and Prerequisites” on p. 14, “ARCT Examinations” on p. 15, “Classification of Marks” on p. 11, and “Supplemental Examinations” on p. 15 for important details regarding the Teacher's ARCT examination.

The Teacher's ARCT Diploma will be awarded only to candidates who are at least 18 years of age or older and is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishment are assessed through the Teacher's ARCT Diploma. Candidates must achieve an Honors standing (70 percent) in order to be awarded a Teacher's ARCT Diploma. Figures in bold parentheses next to the total mark allotted for each section indicate the minimum number of marks required to receive 70 percent. Two years of examination preparation following Grade 10 is recommended for the Teacher's ARCT examination.

PART 1: PRACTICAL EXAMINATION

REPERTOIRE

Please see “Examination Repertoire” on p. 18 for important information regarding this section of the examination. A high standard of performance is required.

Candidates must be prepared to perform *three* selections from the repertoire listed for the ARCT in Performance examination: *one* from List A or List E, *one* from List B (Part 1 or Part 2) or List C, and *one* from List D. The candidate’s examination program must include at least one selection by Johann Sebastian Bach (chosen from either List A or List E). Each bulleted item (•) represents one selection for examination purposes.

TECHNICAL REQUIREMENTS

Trio Study

There are no trio studies for the Teacher’s ARCT examination.

Pedal Technique

Candidates should be prepared to play the following exercises from memory, ascending and descending. A steady pace, even sound, and appropriate footing are expected. Metronome markings indicate minimum speeds.

Scales	Keys	Range	Tempo	Note values
Major	C, C#, D, Eb, E, F	2 octaves	 = 69	
Minor (harmonic and melodic)	C, C#, D, Eb, E, F			
Major	F#, G, Ab, A, Bb, B	1 octave	 = 69	
Minor (harmonic and melodic)	F#, G, Ab, A, Bb, B			
Arpeggios				
Major	C, C#, D, Eb, E, F	2 octaves	 = 58	
Minor	C, C#, D, Eb, E, F			
Major	F#, G, Ab, A, Bb, B	1 octave		
Minor	F#, G, Ab, A, Bb, B			

EAR TESTS

Meter

Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage *once*.

– time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{8}$

Intervals

Candidates will choose to:

(a) identify the following intervals after the examiner has played the interval *once* in broken form,

OR

(b) sing or hum the following intervals after the examiner has played the first note *once*.

– *above a given note*: any interval within a major 9th

– *below a given note*: any interval within the octave

Chords

Candidates will be asked to identify, by chord symbols or names, the chords used in a four-measure phrase. The phrase will be in a major key, will begin with a tonic chord, and may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential $\frac{6}{4}$ chord and/or a dominant 7th chord.

The examiner will play the tonic chord *once* and then play the phrase *twice* at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

Example

The image shows two musical examples of a four-measure phrase in G major, 3/4 time. The first example shows a tonic chord (G major) in the first measure, followed by chords on the second, fourth, and fifth degrees of the scale. The second example shows a tonic chord in the first measure, followed by chords on the second, fourth, and sixth degrees of the scale. Both examples end with a cadential 6/4 chord and a dominant 7th chord.

Pedal Bass

Candidates will be asked to identify the notes of a sixteen-foot pedal line (coupled to manuals) in a four-chord phrase. The examiner will play the tonic chord *once*, and then play the phrase *twice* at a slow to moderate tempo. During the second playing, the candidate will name each pedal note after it has been played.

Example

Playback

Candidates will be asked to play back a two-part phrase of approximately three measures. The phrase will be in a major or minor key. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice*. Candidates should use a clear eight-foot stop alone (preferably a light Principal, Dulciana, Gemshorn, or a string and flute combination that will blend into a principal-type sound). Avoid an eight-foot flute alone.

Example

SIGHT READING

Candidates will be asked to play two passages at sight:

Grade 9 Composition

– one passage will be approximately equal in difficulty to repertoire of a Grade 9 level

Grade 7 Composition

– one passage will be approximately equal in difficulty to repertoire of a Grade 7 level, demonstrating the musical features, characteristics, and possible registration of the piece.

PART 2: VIVA VOCE EXAMINATION

A: Pedagogical Principles

This section of the examination will test the candidate's knowledge of teaching methods and the principles of organ technique. Candidates will be questioned on the following topics:

- the construction of an organ (i.e., keyboards, stops, tonal families, registrational aids)
- the role of posture in the development of organ technique
- the development of pedal technique
- the development of coordination between hands, between hands and feet, and between keyboards and registrational aids
- attack and release of keys and pedals
- manual and pedal touch (i.e., *legato*, *non-legato*, etc.)
- phrasing and articulation
- registration set-up and skills for specific types of music
- performance practice and registration for music from the major historical style periods
- the major teaching methods, materials, and instruction books in current use

B: Applied Pedagogy

Candidates should be prepared to play two selections from each of Grades 7, 8, and 9 from the *Organ Syllabus*. The pieces should represent a variety of styles and historical periods and *must* include one piece in trio texture. A high standard of performance is expected. Candidates will be asked to discuss the various pedagogical problems encountered in these pieces, including details of style and interpretation, with particular emphasis on historical style. Please note that these selections need not be memorized.

PART 3: WRITTEN EXAMINATION

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to:

- answer questions related to the style and interpretation, ornamentation and registration of organ music, using as repertoire the works included in this *Syllabus*
- discuss the tonal design of major stylistic periods and national or regional schools of organ building, and cite examples of repertoire related to them based on this *Syllabus*
- discuss the various organ method books in current use
- demonstrate a good knowledge of organ literature appropriate to the various grade levels
- discuss the teaching of hymn playing
- edit a short piece of organ music, with the addition of fingering, pedaling, registration, phrasing, articulation, and realization of ornaments appropriate to the period and style of the piece selected.

For a reading list and reference material, please see “Organ Resources” on p. 71.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

GENERAL RESOURCES

Sight Reading and Ear Training

- Bennett, Elsie, and Hilda Capp. *Complete Series of Sight Reading and Ear Tests*. 10 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 1968–1970.
- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited, 1986–1988.
- . *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1–7). Mississauga, ON: The Frederick Harris Music Co., Limited, 1989–1991.
- . *Four Star Sight Reading and Ear Tests*. Ed. Scott McBride Smith. 11 vols. Rev. ed. (Introductory–Level 10). Mississauga, ON: Frederick Harris Music, 2002.
- Berlin, Boris, and Warren Mould. *Basics of Ear Training*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1968.
- . *Rhythmic Tests for Sight Reading*. (Levels 8 to ARCT). Miami, Florida: Warner Bros. Publications. First published Toronto, ON: Gordon V. Thompson Music, 1969.
- Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (online audio tracks at www.soundadvisedirect.com). Mississauga, ON: The Frederick Harris Music Co., Limited, 2005–2006.
- Finn, Cheryl and Eamonn Morris. *Perfection Ear: Ear Training Practice Sets*. 11 compact discs (Introductory–Level 10). Mississauga, ON: Frederick Harris Music, 1997.
- Harris, Paul. *Improve your Sight–reading! A Workbook for Examinations*. London: Faber, 1994.
- Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.
- Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program*. 10 vols. (Levels 1–ARCT) (book with CD or MIDI). Mississauga, ON: Frederick Harris Music. First published Sicamous, BC: Keystroke Publishing, 1993.
- . *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Mississauga, ON: Frederick Harris Music. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

The Royal Conservatory Official Examination Papers. 15 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, published annually.

Basic Rudiments

Intermediate Rudiments

Advanced Rudiments

Introductory Harmony

Basic Harmony

Basic Keyboard Harmony

History 1: An Overview

Intermediate Harmony

Intermediate Keyboard Harmony

History 2: Middle Ages to Classical

Counterpoint

Advanced Harmony

Advanced Keyboard Harmony

History 3: 19th Century to Present

Analysis

Individual ARCT Teacher's Written Examination papers are also available upon request.

GENERAL RESOURCES

General Reference Works

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Associations

American Guild of Organists
475 Riverside Drive, Suite 1260
New York, NY 10115
tel: 212-870-2310
email: info@agohq.org
www.agohq.org

Organ Historical Society
P.O. Box 26811
Richmond, VA 23261
tel: 804-353-9226
email: mail@organsociety.org
www.organsociety.org

Royal Canadian College of Organists
204 St. George Street, Suite 202
Toronto, ON M5R 2N5
tel: 416-929-6400
www.rcco.ca

Journals

The American Organist
www.agohq.org/tao

Choir and Organ
www.rhinegold.co.uk/magazines/choir_and_organ

The Diapason
www.thediapason.com

The Organ
www.theorganmag.com

Organists' Review
www.iao.org.uk/organists-review/index.asp

Frequently Asked Questions

PRACTICAL EXAMINATIONS

What is a practical examination?

A practical examination is the test of repertoire, studies/etudes, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions have minimal editorial markings. These editions, often indicated as “Urtext,” are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact your Examination Center Representative listed on your Examination Schedule by phone as soon as possible.

THEORY CO-REQUISITES

What is a theory co-requisite?

A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a practical examination certificate?

You may take a practical examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the practical examination to fulfill the theory requirements.

Where can I find sample theory examination papers?

The Royal Conservatory Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Practical Examination Day Checklist for Candidates

Before you Leave Home

- _____ Plan to arrive 15 minutes early.
- _____ Complete your Examination Program Form.
- _____ Bring original copies of all the music being performed in the examination.
- _____ Mark the pieces being performed with a paper clip or a “sticky note.”
- _____ Wear proper shoes

Points to Remember

- Bags and coats must be left in the waiting room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does *not* indicate a poor performance.

What to Expect from a Practical Examination

- A friendly yet professional atmosphere
- The undivided attention of an examiner
- An objective assessment of your performance of repertoire, technique, ear tests, and sight reading
- The examiner’s written evaluation online within six weeks of the examination

After the Examination

Access your practical examination marks and examiner comments through the “Examination Results” link on the RCM Examinations website (www.rcmexaminations.org) approximately 4 to 6 weeks after the examination.