



# Diploma Examinations

July 2010—January 2011

## Examination Regulations

Certificate (CertRCO)

Associate (ARCO)

Fellow (FRCO)

Choral Directing (DipCHD)

Licentiate in Teaching (LTRCO)

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## The Royal College of Organists

PO Box 56357  
London SE16 7XL  
Tel: 05600 767208  
E-mail: [admin@rco.org.uk](mailto:admin@rco.org.uk)  
Website: [www.rco.org.uk](http://www.rco.org.uk)

Incorporated by Royal Charter  
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## Introduction

Examinations have been central to the College's work since it was founded in 1864. The College's original Royal Charter of 1893 and revised Charters charge it to promote the arts and practice of organ playing and choral directing to the highest standards of competence and artistry, and empower it to implement such standards through examinations. Both in the United Kingdom as well as abroad, the College's diplomas remain as highly prized now as they were more than a century ago, not least because they continue to demand the combination of technical and interpretative skill with stylistic, analytical and historical understanding that marks out the truly accomplished musician: the Certificate (CertRCO) validates 'reliable and confident musicianship', Associateship (ARCO) 'professional competency' and Fellowship (FRCO) 'professional expertise', while the Licentiate in Teaching (LTRCO) and the Choral Directing Diploma (DipCHD) validate 'professional expertise' in those particular skills.

This year sees further development and refinement of the College's examination syllabuses by the College's Academic Board, which consists of leading practitioners and teachers working in the school, university and conservatoire sectors. The conditional marking strictures in organ playing and keyboard skills (by which it was previously possible for a candidate to achieve an aggregate pass mark, but still fail) have now been removed: a simple aggregate pass mark will be required. All written papers at ARCO, FRCO and DipCHD are now separately passable and resittable: an especially welcome development we believe. As a result, the ARCO paperwork tasks have been reordered with a revised schedule of marks. At DipCHD the Viva Voce has been deleted and the exemption of ARCO and FRCO diploma holders from the Chorale/Counterpoint question in Paper II has been removed, placing all candidates on an equal footing. We believe these changes will be warmly welcomed as have the new complete series of examination criteria, introduced last year, with their improved focus and indication of artistic and technical priorities. At the time of writing, new organ playing repertoire lists at CertRCO, ARCO and FRCO are being prepared for implementation in July 2011.

The actual process of sitting the component parts of an examination for RCO qualification may seem daunting. However, the College aims to encourage and nurture candidates towards success as much as possible. All the College's qualifications are structured in a modular fashion so that they can be gained cumulatively; many candidates now successfully progress towards RCO qualifications in this manner. The College runs preparatory day-courses and workshops, it offers library resources to candidates, and past written and organ test papers are readily available from the College's website. I cannot emphasise enough that the most vital and valuable part of the process is the preparation and study before the examination.

This publication gives the General Regulations and the specific requirements for all the College's examinations. Information about examination centres, application deadlines and written paper schedules are given in this publication. Further details concerning examination schedules are published separately in periodic examination announcements. This publication and all other examination announcements may be downloaded from the College's website at [www.rco.org.uk/examinations.php](http://www.rco.org.uk/examinations.php) or requested on application to the College Administration. Any further enquiries about College examinations should also be addressed to the College's Administration.

Patrick Russill  
Chief Examiner

# General Regulations

2010—2011

*The College reserves the right to alter the regulations and requirements for its Examinations at any time. It will use all reasonable means to inform candidates of alterations in such manner as it thinks fit without it being necessary to show that it has given actual notice to every candidate.*

## Entries

Entries must be made either online via the Members' Area of the RCO website or on the application form which is available from either the web page [www.rco.org.uk/examinations.php](http://www.rco.org.uk/examinations.php) or from the Administration on 05600 767208 or by request to [andrew.macintosh@rco.org.uk](mailto:andrew.macintosh@rco.org.uk). Completed forms, with the appropriate entry fee, must be returned to **The Royal College of Organists, RCO Bookings, PO Box 7328, New Milton, Hampshire BH25 9DU**, to be received no later than the advertised deadline. Applications received after the deadline will not be accepted.

Applicants who are not Members of the College must also join the College online or submit a completed Membership application form (available on the College's website or from the Administration) for Full or Student Membership, accompanied by the first annual subscription. Individuals who do not hold personal Membership of the College but belong to organisations holding Corporate Membership are not eligible to apply for examination. Cheques should be made payable to 'The Royal College of Organists'.

## Eligibility

Examinations for the Certificate, Diploma of Associate, and Diploma in Choral Directing are open to all Members of the College. Candidates for the Diploma of Fellow must hold the Diploma of Associate, or the equivalent diploma awarded by the Royal Canadian College of Organists (ARCCO) or the American Guild of Organists (AAGO). Candidates for the Licentiate in Teaching must hold either the Diploma of Associate or Diploma of Fellow, or the equivalent diplomas awarded by the RCCO (ARCCO, FRCCO) or the AGO (AAGO, FAGO). RCCO and AGO diploma holders must hold membership of this College in order to apply for an RCO examination, and must supply proof of RCCO and AGO diplomas previously awarded.

## Deadlines, Timetables, and Fees

Information about examination centres, application deadlines and written paper schedules are given in this publication. Further details concerning examination schedules are published separately in periodic examination announcements. The announcements may be found at [www.rco.org.uk/examinations.php](http://www.rco.org.uk/examinations.php) or requested from the College's Administration. Reminders of application deadlines are placed frequently in the College's newsletter and in its electronic bulletin, *Notae Breves*. The College will use all reasonable means to inform Members of any amendments to published deadlines, timetables and fees.

It should be noted that dates published in advance for Practical Examinations are given as 'windows' and remain provisional until three months before an examination period. In any given

examination period, specific schedules will only be finalised after that session's application deadline has passed. Candidates will be notified of their examination and practice schedules by post within four weeks of the application deadline.

## Written Papers

The Written Papers for the Associateship examination may be taken at London, Huddersfield or Edinburgh. Edinburgh is available in July only. The Written Papers for the Fellowship and Certificate examinations may be taken at London or Huddersfield. The Written Papers for the Diploma in Choral Directing are taken at the London centre only. Candidates should note that the Edinburgh centre will be available only when sufficient entries are received to warrant its use.

## Practical Examinations

Candidates may state a preference for London, Huddersfield, or Edinburgh for the period entered. Edinburgh is available in July only. Candidates will be required to attend on one of the Practical Examination days at any hour between 09.00 and 19.00 that may be allotted to them. The Practical Examinations for the Choral Directing and Licentiate in Teaching Diplomas are taken at the London centre only. Candidates should note that the Edinburgh centre will be available only when sufficient entries are received to warrant its use.

## Organ Practice

Candidates for the Certificate and for the Associateship Diploma will be allowed 1 hour 30 minutes of practice time (free of charge) on the instrument on which they are to take the examination. Candidates for the Fellowship Diploma will be allowed 2 hours 30 minutes of practice time (free of charge) on the instrument on which they are to take the examination. Candidates retaking Keyboard Skills tests only and candidates for the Licentiate in Teaching will be allowed 40 minutes acclimatisation time on the examination organ.

Notification of the practice time allotted to each candidate will be given at the same time as the notification of the date and time of the examination. Practice time will normally be allotted within the month preceding the examination. For candidates travelling long distances, every effort will be made to arrange the practice time and the examination on consecutive days, but this cannot be guaranteed. Additional practice time may not be arranged.

## Absence

A candidate absent from the examination, or any part of it, forfeits the examination fee. Where absence is due to illness, provided that a medical certificate is received within three working days, the College will consider refunding up to 60% of the examination fee. If a candidate withdraws from the examination, the College gives no undertaking to return the examination fee or any portion of it. Any refund which may be made is entirely at the discretion of the College's Academic Board.

Examination fees will not be transferred to an ensuing examination period. Only in very exceptional circumstances would this be considered by the College.

### Recording of Practical Examinations

Practical Examinations may be recorded. The purpose of recording is to aid examiner training. Anonymity is guaranteed and the recordings remain in the copyright of the College. Candidates will be unable to claim any jurisdiction over these recordings. The medium of the recording will be that which is currently available (e.g., cassette, CD, minidisk). Candidates are not permitted to bring any recording equipment of their own into the examination room. The breaking of this rule will result in disqualification from the examination.

### Examination Resources

The College offers a selection of examination resources, details of which are available on the website at: [www.rco.org.uk/examinations.php](http://www.rco.org.uk/examinations.php) and [www.rco.org.uk/download.php](http://www.rco.org.uk/download.php). These resources are issued for guidance only and are by no means exhaustive. Candidates are not required to use specific textbooks nor are they obliged to base their preparatory work on particular methods or models. Much support material is available for borrowing (note that some restrictions may apply) and reference in the College Library. For access to the Library, consult the library area of the website: [www.rco.org.uk/library.php](http://www.rco.org.uk/library.php).

### Specifications

Specifications of the organs to be used may be obtained from the College, together with the prescribed settings for the divisional pistons. Only FRCO candidates may use general pistons.

### Pieces, Editions, and Copyright

Only examination pieces included in the current Regulations will be accepted. Candidates should observe all repeats, unless the Regulations state otherwise. Recommended editions are indicated (in alphabetical order) under each piece and candidates are strongly advised to choose their edition from these recommendations. Only where an edition is shown in **bold type** is its use obligatory. Occasionally, for the sake of clarity, page numbers, edition numbers, series titles, and editors are given. Edition numbers are given for both recommended publishers in the case of Bach; note the parallel system used by Bärenreiter for its editions taken from the *Neue Bach-Ausgabe* (NBA). Most editions listed are available for inspection in the College Library.

Photocopies and other non-original copies of music may not be used in examinations by candidates unless they have been made in accordance with the conditions set out in *The Code of Fair Practice* published by the Music Publishers' Association (revised 1992).

### Page-turners and Registrants

Candidates may ask the examiners' steward to turn pages, but the steward will not assist with registration in the pieces. Candidates may, if they wish, bring a page-turner, who may also assist with registration in the pieces. Page-turners are not allowed to be present during the playing of the tests, and in any case may not themselves be candidates for a diploma or certificate during the same examination period. Page-turners may be present during practice periods. Candidates must advise the College of the name of their page-turner before the date of the examination.

### Examiners

Each examining panel has a Chairman and, depending on the examination, one or two other members. The Chief Examiner, through the College's Academic Board, moderates and oversees all examinations. Examiners selected for College examinations

undergo a course of training and commit themselves to examining for a three-year period. This ensures continuity in assessment.

### Examination Marking, Reports, and Results

For every examination held by the College, the pass mark is two-thirds of the total. Individual items in both Practical and Written Examinations are also marked according to a two-thirds pass mark.

Candidates will receive a report showing the number of marks awarded and also the remarks of the examiners of both the Practical Examination and the Written Paper(s). The results of examinations will be sent to candidates as soon as possible after the completion of each examination period.

Criteria for the marking of examinations will be found between pages 22 and 37.

### Disabled Candidates

The College will make all reasonable adjustments to ensure that disabled candidates do not suffer a substantial disadvantage in comparison with people who are not disabled. The examination application form will allow disabled candidates to inform the College of their disability and to list where necessary personal requirements.

### Copyright

The workings of the Written Papers submitted by candidates and the recordings of Practical Examinations are the property and copyright of the College.

### Correspondence and Enquiries

*All enquiries relating to arrangements for the examinations* should be addressed to the Administrator; under no circumstances should candidates attempt to make contact with individual examination centres.

*Any complaint or enquiry concerning the conduct of an examination* should be addressed to the Chief Examiner and should normally be postmarked within three working days of the examination.

*Candidates may request copies of their Written Papers* within seven working days of the result of the examination on payment of a fee of £50.

### Review Procedure

A review procedure exists for Written Examinations. If a candidate wishes to appeal against the result of a written examination, the paper(s) may be re-marked. Requests for a re-marking should be postmarked not later than seven working days after the issue of the results, and accompanied by a fee of £80. The relevant papers will be re-marked, and a detailed written report made and sent to the candidate. If as a consequence there is a change in category of result from 'fail' to 'pass', the fee of £80 will be refunded. No further correspondence will be considered after this process has been completed.

*Enquiries about or appeals against the result of a Practical Examination will not be considered.*

# Centres, Deadlines, Schedules, and Fees, July 2010—January 2011

## Examination Centres

### Practical Examinations (Organ Playing and Keyboard Skills)

London	Royal College of Music (RCM), Prince Consort Road, London SW7 2BS
London	St Barnabas' Church, 40 Calton Avenue, Dulwich, London SE21 7DG
Huddersfield	St Paul's Hall, The University, Queensgate, Huddersfield HD1 3DH
Edinburgh	Canongate Kirk, Canongate, Edinburgh EH8 8BN (July only)

### Written Papers

London	City Temple, Holborn Viaduct, London EC1A 2DE
Huddersfield	The Music Block, Huddersfield University, Huddersfield HD1 3DH
Edinburgh	Canongate Kirk, Canongate, Edinburgh EH8 8BN (ARCO only) (July only)

The examinations for the Certificate and for the Associateship and Fellowship Diplomas are held in January and July each year. The examinations for the Licentiate in Teaching and the Choral Directing Diploma are held in October. The Practical Examinations for the Certificate and for the Associateship and Fellowship Diplomas may be taken in either London or Huddersfield. The Practical Examinations for the Certificate and the Associateship may also be taken in Edinburgh (July only). The Written Papers for the Certificate and for the Associateship and Fellowship Diplomas may be taken in either London or Huddersfield. The Written Papers for Associateship may also be taken in Edinburgh (July only). The Practical Examination and Written Papers for the Choral Directing Diploma and the Practical Examination of the Licentiate in Teaching are held in London only.

## Application Deadlines

Friday 26 March 2010 for:	JULY 2010 (FRCO, ARCO, & CertRCO) (SUMMER)
ARCO candidates opting for Paper I Q.2b (Melody-based Composition) must inform the College by Monday 7 June 2010	JULY 2010 (ARCO) (SUMMER)
LTRCO Portfolio or Practical Examination application form to be submitted by Friday 2 July 2010	OCTOBER 2010 (LTRCO) (AUTUMN)
Friday 16 July 2010 for:	OCTOBER 2010 (DipCHD) (AUTUMN)
Friday 15 October 2010 for:	JANUARY 2011 (FRCO, ARCO, & CertRCO) (WINTER)
ARCO candidates opting for Paper I Q.2b (Melody-based Composition) must inform the College by Friday 19 November 2010	JANUARY 2011 (ARCO) (WINTER)

## Written Paper Schedules

FRCO	London and Huddersfield	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 7 July 2010
ARCO	London, Huddersfield, and Edinburgh	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 7 July 2010
Certificate	London and Huddersfield	Paper (including Aural) 10.00 - 13.00 or 14.30 - 17.30	Wednesday 7 July 2010
DipCHD	London	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 6 October 2010
FRCO	London and Huddersfield	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 5 January 2011
ARCO	London, Huddersfield, and Edinburgh	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 5 January 2011
Certificate	London and Huddersfield	Paper (including Aural) 10.00 - 13.00 or 14.30 - 17.30	Wednesday 5 January 2011

*Further details concerning examination schedules are published separately in periodic examination announcements. These announcements may be found at [www.rco.org.uk/examinations.php](http://www.rco.org.uk/examinations.php) or requested from the College's Administration.*

## Fees

*Figures in brackets give rates for student members*

### Certificate (CertRCO)

Whole examination*	£196 inc. VAT
Practical Examination (Organ Playing and Keyboard Skills) only	£165 inc. VAT
Subsequent examination in Organ Playing only	£134 inc. VAT
Subsequent examination in Keyboard Skills only	£ 70 inc. VAT
Written Paper only	£ 70 inc. VAT
Aural Perception (Written Paper) only	£ 50 inc. VAT

### Associateship (ARCO)

Whole examination*	£288 (£200) inc. VAT
Practical Examination (Organ Playing and Keyboard Skills) only	£232 (£170) inc. VAT
Subsequent examination in Organ Playing only	£196 (£134) inc. VAT
Subsequent examination in Keyboard Skills only	£107 (£ 65) inc. VAT
Written Papers only	£152 (£124) inc. VAT
Subsequent examination in one written paper only	£100 (£ 82) inc. VAT
Aural Perception only	£ 65 (£ 50) inc. VAT

### Fellowship (FRCO)

Whole examination*	£438 (£276) inc. VAT
Practical Examination (Organ Playing and Keyboard Skills) only	£350 (£216) inc. VAT
Subsequent examination in Organ Playing only	£313 (£180) inc. VAT
Subsequent examination in Keyboard Skills only	£152 (£ 96) inc. VAT
Written Papers only	£210 (£152) inc. VAT
Subsequent examination in one written paper only	£140 (£100) inc. VAT

*\* Members may not apply for the whole examination if they have already passed part(s) of this examination*

### Diploma in Choral Directing (DipCHD)

Whole examination	£556 inc. VAT
Practical Examination only	£460 inc. VAT
Written Papers only	£152 inc. VAT
Subsequent examination in one written paper only	£100 inc. VAT

### Licentiate in Teaching (LTRCO)

Part 1: Written Work	£ 82 inc. VAT
Part 2: Practical Examination	£400 inc. VAT

# Regulations

## Certificate

The award of the Certificate indicates a standard of reliable and confident musicianship in public performance. It also indicates confidence in basic keyboard skills, most of which are invaluable in a liturgical context, and proficiency in those aural and written skills (fundamental musical grammar and knowledge of repertoire) which support practical musicianship. The Certificate is aimed at the amateur player with some experience of playing in public and at the developing student.

The Certificate is not a pre-requisite for entering the Associateship examination.

The Certificate examination consists of two sections:

Practical Examination (Organ Playing and Keyboard Skills)  
Written Paper (incorporating Aural Perception)

Each section may be entered separately. A pass in either section is valid for a period of four years (from the date on which it was granted) and is conditional upon **continuous** membership of the College during that period.

The Practical Examination is divided into two parts: Organ Playing and Keyboard Skills. After the first attempt, if necessary, the Organ Playing and/or Keyboard Skills may be taken separately. A pass in either part is valid for a period of four years.

The Written Paper contains three questions. In order to pass this Paper, it is necessary to gain a pass mark of two-thirds, which must include a pass in the Aural Perception question (20 marks or more). The Aural Perception question (Question 1) may be taken separately within the exemption period of four years once sufficient marks in the Music Techniques and Organ Repertoire questions (Questions 2 and 3) have been gained.

Members who hold a valid exemption from the organ playing component of the Practical Examination dating from Winter 2008 or before and who wish to re-take the Keyboard Skills and/or the Written Paper will be required to sit these examinations under the regulations below.

## Practical Examination

Twenty minutes (excluding preparation time for Keyboard Skills tests) will be allowed for each candidate.

Details of the registration aids and console layout of each examination organ are to be found in the relevant specification document, which may be downloaded from [www.rco.org.uk/examinations.php](http://www.rco.org.uk/examinations.php) or requested from the College's Administration.

Candidates may not use general pistons.

## Organ Playing

To play **three** pieces, one from List A, and one each from any two of Lists B, C, and D, the choice of pieces to be made by the candidate. Attention is drawn to the rubric concerning Pieces, Editions, and Copyright on p. 5.

Candidates may play the pieces in any order.

### A

#### Johann Sebastian Bach

1. Wachet auf, ruft uns die Stimme BWV 645  
Bärenreiter 5056 or 5171; Breitkopf 6588
2. Prelude **only from** Prelude and Fugue in E minor BWV 533  
Bärenreiter 5028 or 5175; Breitkopf 6582
3. Fugue **only from** Prelude and Fugue in E minor BWV 533  
Bärenreiter 5028 or 5175; Breitkopf 6582
4. Fugue **only from** Prelude and Fugue in C minor BWV 549  
Bärenreiter 5028 or 5175; Breitkopf 6581
5. In dulci jubilo BWV 729  
Bärenreiter 5017 or 5173; Breitkopf 6589
6. Wir glauben all' an einen Gott BWV 680  
Bärenreiter 5033 or 5174; Breitkopf 6588

### B

1. *Dieterich Buxtehude*  
Mensch, willst du leben seliglich BuxWV 206  
Bärenreiter; Breitkopf; Hansen
2. *Johann Ludwig Krebs*  
Trio in D minor  
Breitkopf 8412 (p. 112)
3. *Vincent Lübeck*  
Praelambulum in F  
Breitkopf
4. *Louis-Nicolas Clérambault*  
Récit de Nazard *from* Suite du deuxième ton  
Schola Cantorum; Schott
5. *Thomas Tomkins*  
Voluntary  
Novello (English Organ Music 2, ed. Langley, p. 20)
6. *Marc'Antonio Cavazzoni*  
L'autre jour par un matin  
Faber Music (Early Organ Series 16, ed. Dalton)

## C

1. **Sigfrid Karg-Elert**  
Schmücke dich, o liebe Seele (Choral-Improvisationen,  
Op. 65 No. 51)  
Breitkopf 8265
2. **Felix Mendelssohn**  
Finale (Andante) **only from** Sonata in D minor/major,  
Op. 65 No. 6  
Bärenreiter; Breitkopf; Novello (ed. Little **not** Atkins)
3. **Alexandre Guilmant**  
Paraphrase sur un chœur de 'Judas Maccabée' de Handel  
(18 Pièces nouvelles, Op. 90 No.16)  
Cramer (A Graded Anthology for Organ 5, ed. Marsden Thomas);  
Harmonia 3060; Schott
4. **Herbert Howells**  
Tranquillo ma con moto, No. 1 of Six Short Pieces for Organ  
(from the unpublished manuscripts)  
Novello
5. **Ralph Vaughan Williams**  
Rhosymedre, No. 2 of Three Preludes Founded on Welsh  
Hymn Tunes  
Stainer & Bell
6. **Joseph Bonnet**  
Romance sans Paroles (12 Pièces nouvelles, Op. 7 No. 8)  
Leduc

## D

1. **Jeanne Demessieux**  
Hosanna Filio David (12 Choral Preludes on Gregorian Chant  
Themes, Op.8)  
Cramer (The Church Organist's Collection 1, ed. Marsden  
Thomas & Smoot); Summy-Birchard
2. **Paul Hindemith**  
Sehr Langsam [2nd movt] **only from** Sonata No. 1  
Schott
3. **Kenneth Leighton**  
Fanfare  
OUP
4. **Diana Burrell**  
Fragment I & Fragment II  
Faber Music (Unbeaten Tracks, ed. Scott)
5. **David Matthews**  
Invocation  
Faber Music (Unbeaten Tracks, ed. Scott)
6. **Petr Eben**  
Theme, Variations 1, 3, & 4 **only from** Kleine  
Choralpartita 'O Jesu, all mein Leben bist Du'  
Universal

## Keyboard Skills

The Keyboard Skills tests are based on those skills and techniques that both broaden musicianship and have practical application in the organist's work.

Candidates will be allowed 10 minutes before their Practical Examination to study Tests 1 (a) or (b) and 2, away from the organ

console and without a keyboard. The study copies may not be marked in any way. Candidates may use their own metronome during their study time. In the examination, which is in one session, candidates will have the option *either* to play the Tests or the Organ Pieces first. Candidates will be allowed a further 30 seconds at the console before playing Tests 1 and 2. Forty seconds will be allowed for looking through Test 3 (Sight Reading). The console allowances are for silent, mental preparation only.

Initial registrations will be set by the examiners, except for Test 2.

### 1. Transposition or Figured Bass. *Either*

- (a) To transpose a short hymn tune (SATB, on two staves) up or down a tone or a semitone. The use of pedals is optional. Neither the given version nor the transposed version will be in a key with a key signature of more than three sharps or flats. The direction and distance of the transposition will be indicated to candidates before their study time.

or

- (b) To realise a figured bass on manuals only. The melody, which will be played on a separate manual by an examiner, will be given above the bass. The examiner will set the tempo. Figures will be limited to those for root position and inverted triads, and root position and inverted seventh chords. Figures will be presented according to general convention.

### 2. Hymn Playing

To perform **one** hymn from a published list of ten as directed by the examiners. The performance *must* include: a play over, the first verse, a middle verse (chosen by the examiners), the final verse, and after the final verse an improvised extension of between 15 and 30 seconds which must conclude in the tonic key. Pedals must be used, but it is not necessary to use them throughout. Candidates should demonstrate musical leadership as for a heartily singing congregation in choosing a suitable tempo and appropriate registrations for the accompaniment of verses, and display sensitivity to the text through appropriate phrasing and articulation. The hymn, and the required middle verse of the hymn, will be indicated to the candidate before their study time.

*The New English Hymnal* (The Canterbury Press Norwich, 1986) has been adopted as the set text for this test. A copy of NEH will be available in the study room and at the console for examination use.

*The hymns from July 2008 until further announcement are:*

NEH 3 (*Cross of Jesus*)  
NEH 94 (*Bow Brickhill*)  
NEH 128 (*Gonfalon Royal*)  
NEH 231 (*All Saints*)  
NEH 235 (*Angels' Song*)  
NEH 252 (*St Clement*)  
NEH 294 (*Saffron Walden*)  
NEH 346 (*Richmond*)  
NEH 357 (*Sussex*)  
NEH 425 (*Eisenach*)

### 3. Sight Reading

To play at sight a short passage of organ music written on three staves. Candidates may be expected to make manual changes and to operate the swell pedal as directed; no stop changes will be required. The key signature will contain no more than three sharps or flats; the left hand may be written in the treble and/or the bass clefs.

## Written Paper

The techniques required in the Written Paper enable candidates to handle musical material in a variety of idioms. Close study of those idioms deepens musical understanding of the process of musical composition, which in turn informs interpretation. Candidates also have the opportunity to display knowledge of repertoire. Candidates will gain credit for clarity of expression, both musical and verbal.

The duration of the paper is 3 hours. Thirty minutes will be allowed for Question 1. Candidates are advised to devote approximately 1 hour 30 minutes to Question 2, and 1 hour to Question 3.

### 1. Aural Perception

(a) Dictation Test. To notate through dictation short passages of soprano and bass in a hymn tune presented in two voices. The hymn tune will not exceed 18 bars and it will be divided into two or three sections. The question paper score will always show at least one voice. To commence, a complete performance of the hymn tune will be given, followed by two performances each of the sections. To conclude, another complete performance of the hymn tune will be given. There will be one minute between all playings and a minute between the last playing of this test and the commencement of Question 1(b).

(b) Perception Test. To answer questions on a short passage of organ music for which a skeleton score is provided. Candidates will be required to comment on genre, form, melody, harmony, rhythm, texture and registration, and to suggest a possible composer and date of composition. The key in which the music begins and in which it ends will be stated. The passage will be played four times, with an interval of 1 minute between playings.

### 2. Music Techniques

A range of short exercises will be given in each section in order to allow candidates to demonstrate a basic understanding of harmony and counterpoint.

#### (a) Bach Chorale

(i) to complete the alto and tenor parts of a short passage in which the soprano and a figured bass are given;

(ii) to add figures to another section of the chorale, the complete texture for which will be given;

(iii) to supply alto, tenor, and bass parts for three or four soprano notes at a cadence point;

(iv) to identify through annotation three melodic decorations.

The realisations in (i) and (iii) should be consistent with the harmonic idiom of the given phrases.

#### (b) Baroque Two-part Counterpoint

To add an upper part in Baroque style to a given figured bass. The start of the upper part will be supplied, and some additional motivic leads may also be given. The passage will be in a major or minor key of up to three sharps or flats.

### 3. Organ Repertoire

To demonstrate knowledge of *either one or both* set collections/groups of works (at least one of which will have liturgical application) through (i) annotating a facsimile extract (an extract from each collection will be offered) and (ii) answering two short essay questions from a choice of several for each collection/group. When annotating the obligatory extract candidates will be required to identify the extract and, if relevant, its liturgical function, comment on registration and tempo, and provide some useful performance annotations (fingerings, pedallings, details of articulation, etc.). The essays, one or both of which may cover a collection other than the one the candidate has chosen for annotation, will require an understanding of more general matters: form, compositional techniques and styles, organ registrations and textures, historical and liturgical context, etc.

Candidates may **not** refer to scores in the examination.

*The set collections/groups of works from July 2010 until further announcement are:*

*John Stanley, Voluntaries Op.7 (OUP)*

*Johannes Brahms, Chorale Preludes Op.122 (Breitkopf; Henle)*

## Schedule of Maximum Marks

### Practical Examination

Organ Playing	
Each of three pieces	30
Total	90

*60 marks will be required to pass.*

### Keyboard Skills

Transposition/Figured Bass	18
Hymn Playing	21
Sight Reading	21
Total	60

*40 marks will be required to pass.*

*Candidates must pass in both the Organ Playing and Keyboard Skills examinations within the exemption period in order to pass the Practical Examination.*

### Written Paper

Aural Perception (12 + 18)	30
Music Techniques:	
(a) Bach Chorale (12 + 12 + 12 + 6)	42
(b) Baroque Two-part Counterpoint	33
Organ Repertoire (21 + 12 + 12)	45
Total	150

*100 marks will be required to pass, provided that Question 1 (Aural Perception) has been awarded 20 marks or more. If the Aural Perception question has been awarded 19 marks or fewer but the remaining questions have been awarded 80 marks or more, an exemption from sitting the Music Techniques and Organ Repertoire questions (for four years) will be awarded.*

## Associateship Diploma

*Associateship of the College indicates a standard of professional competency in organ playing technique, essential keyboard skills and interpretative understanding. It also indicates accuracy in aural perception and fluency in those written disciplines (standard stylistic techniques and analysis of performance and historical issues in relation to organ repertoire) which support practical musicianship.*

The Associateship examination consists of three sections:

Practical Examination (Organ Playing and Keyboard Skills)  
Written Papers  
Aural Perception

Each section may be entered **separately**. A pass in any one section is valid for a period of four years (from the date on which it was granted) and is conditional upon **continuous** membership of the College during that period.

The Practical Examination is divided into two parts: Organ Playing and Keyboard Skills. After the first attempt, if necessary, the Keyboard Skills and/or Organ Playing may be taken **separately**. A pass in either part is valid for a period of four years. The Written Papers section comprises two papers, which must be taken together until a pass is achieved in at least one paper. A pass in either paper is valid for a period of four years.

### Practical Examination

Twenty minutes (excluding preparation time for Keyboard Skills tests) will be allowed for each candidate.

Details of the registration aids and console layout of each examination organ are to be found in the relevant specification document, which may be downloaded from [www.rco.org.uk/examinations.php](http://www.rco.org.uk/examinations.php) or requested from the College's Administration.

Candidates may **not** use general pistons.

#### Organ Playing

To play **three** pieces, one from List A, and one each from any two of Lists B, C, and D, the choice of pieces to be made by the candidate. Attention is drawn to the rubric concerning Pieces, Editions, and Copyright on p. 5.

Candidates may play the pieces in any order.

#### A

##### *Johann Sebastian Bach*

1. Trio in D minor BWV 583  
Bärenreiter 5057 or 5177; Breitkopf 6586
2. Nun komm, der Heiden Heiland BWV 659  
Bärenreiter 5009 or 5172; Breitkopf 6587
3. Herr Jesu Christ, dich zu uns wend' BWV 709  
Bärenreiter 5017 or 5173; Breitkopf 6589
4. Vom Himmel hoch, da komm' ich her BWV 738  
Bärenreiter 5017 or 5173; Breitkopf 6589
5. Fugue **only from** Prelude and Fugue in C major BWV 545  
Bärenreiter 5028 or 5175; Breitkopf 6581

6. Prelude **only from** Prelude and Fugue in A major BWV 536  
Bärenreiter 5028 or 5175; Breitkopf 6582

#### B

1. *Thomas Tomkins*  
A Fantasy (9 September 1646)  
Faber Music (Early Organ Series 2, ed. Cox); OUP (Early English Organ Music 2, ed. Langley)
2. *Johann Gottfried Walther*  
Concerto in B flat major (after Tomaso Albinoni) LV 127  
[complete; no repeats in movt 3]  
Breitkopf 6947 (ed. Lohmann); Breitkopf 8678 (ed. Beckmann)
3. *Louis-Nicolas Clérambault*  
Récits de cromorne et de cornet séparé en dialogue *from*  
Premier Livre d'Orgue, Suite du Premier Ton  
Chanvrelin; Schola Cantorum; Schott
4. *Dieterich Buxtehude*  
Canzonetta (Canzona) in G major BuxWV 171  
Bärenreiter; Breitkopf; Hansen
5. *George Frideric Handel*  
Fugue in A minor (No. 5 of Six Fugues or Voluntaries)  
Hinrichsen (Tallis to Wesley 12); OUP
6. *Carl Philipp Emanuel Bach*  
Allegretto **only from** Sonata in F major Wq 70/3  
Harmonia; Peters

#### C

1. *Josef Gabriel Rheinberger*  
'Skandinavisch' [2nd movt] *from* Sonata No. 16 in G sharp  
minor, Op. 175  
Amadeus; Forberg (not Novello)
2. *Egerton Webbe*  
Prelude **only from** Prelude and Fugue in A major (July 1837)  
Novello (English Organ Music 9, ed. Langley)
3. *Eugène Gigout*  
Minuetto (No. 2 of Dix Pièces)  
Leduc
4. *Louis Vierne*  
Élégie (No. 22 of 24 Pièces en style libre)  
Durand
5. *C. Hubert H. Parry*  
Chorale prelude on 'Dundee' (Seven Chorale Preludes, Set 1)  
Novello
6. *Max Reger*  
Pastorale (No. 2 of Zwölf Stücke, Op. 59)  
Breitkopf (Complete Organ Works 3); Peters

#### D

1. *Einojuhani Rautavaara*  
'... et filii' [2nd movt] *from* Laudatio Trinitatis, Op. 39  
Fazer
2. *Jon Laukvik*  
Meditation *from* Triptychon  
Norsk Musikforlag

3. *Huw Watkins*

Fanfare

Faber Music (Unbeaten Tracks, ed. Scott)

4. *Peter Racine Fricker*

Pastorale

Schott

5. *Olivier Messiaen*

Jésus accepte la souffrance (No. 7 of *La Nativité du Seigneur*)

Leduc

6. *Jean Langlais*

Bells (No. 3 of *Three Characteristic Pieces*)

Novello

### Keyboard Skills

The Keyboard Skills tests are based on those skills and techniques that both broaden musicianship and have practical application in the organist's work.

Candidates will be allowed 15 minutes before their Practical Examination to study Tests 1-3, away from the organ console and without a keyboard. The study copy may not be marked in any way. Candidates may use their own metronomes during the study time. In the examination, which is in one session, candidates will have the option *either* to play the Tests *or* the Pieces first. Candidates will be allowed a further 30 seconds at the console before playing each of Tests 1-3. Forty seconds will be allowed for looking through Test 4 (Sight Reading). The console allowances are for silent, mental preparation only.

Initial registrations will be set by the examiners, except for Test 3(b).

1. To transpose a hymn tune as directed by the examiners. The pedals are to be used. Neither the given version nor the transposed version will be in a key with more than four sharps or flats, and the interval of transposition will be limited to a tone or a semitone up or down. The direction and distance of transposition will be indicated to candidates before their study time.
2. To play on manuals only an open score in four parts. The given extract will be from a passage of late-Renaissance vocal polyphony and will include text. The soprano, alto, and tenor voices will be written in the G clef, and the bass voice in the F clef. The crossing of parts may be expected. A manual to pedal coupler will be drawn in order for the candidate to negotiate exceptionally large intervals between tenor and bass.
3. *Either*
  - (a) to harmonise a given short melody by adding three lower parts. The melody will not be in a key with more than three sharps or flats. Candidates may expect a modulation to a closely related key. The pedals are to be used.

*or*

- (b) to improvise for not longer than two minutes on one out of four given themes, the theme and the style being at the candidate's choice. Complete themes will be presented, and candidates may treat their chosen theme motivically or as a whole. Some use of the pedals is expected. In improvising, credit will be given for imaginative responses to the chosen material and in particular for demonstrating ability to handle form, harmony, and texture.

*or*

- (c) to realise a figured bass on manuals only. The melody, which will be played on a separate manual by an examiner, will be given above the bass. The examiner will set the tempo. Only G and F clefs will be used. In the reading of figured bass, candidates may expect to realise a range of figures (including those for suspensions and seventh chords in all inversions), which will be presented according to general convention. The chromatic alteration of figures will be indicated in the customary ways.
4. To play at sight a passage of organ music written on three staves. Candidates may be expected to make manual changes as directed, together with the appropriate use of pedal couplers and the swell pedal. The key signature will contain no more than four sharps or flats.

### Written Papers

The techniques required in the Written Papers enable candidates to handle musical material in a variety of idioms. Close study of these idioms deepens understanding of the process of musical composition, which in turn informs interpretation. Candidates also have the opportunity to display knowledge of the organ, its historical context and its repertoire. Credit will be given for clarity of expression, both musical and verbal.

#### Paper I

The duration of the paper is 3 hours (candidates opting for Question 2b, 2 hours). Candidates are advised to devote approximately 1 hour to each question.

##### 1. Chorale

To add parts for alto, tenor, and bass voices in the style of J.S. Bach to a given chorale melody (tonal not modal) set in the soprano. The soprano, alto, and tenor voices will be written in the G clef, and the bass voice in the F clef. Open score will be used. In order to indicate the mood of the chorale, the German text will be included with a literal translation. There is no requirement for the candidate to include the text underlay in the working.

##### 2. Melody-based Composition

*Either*

- (a) to compose for organ, using a liturgical or sacred melody, either a plainchant verset, or a chorale prelude, or a hymn postlude in appropriate historical style. Full textural openings will be given for each of the melodies. The plainchant verset will take a model from the late sixteenth or early seventeenth centuries, and the chorale prelude will take a model from Baroque German repertoire. The opening of the hymn postlude will be taken from a twentieth-century source.

*or*

- (b) to submit a free style composition for organ using one of three given liturgical or sacred melodies by prior arrangement and in advance of the written examination. Candidates may present the chosen melody complete (as many times as desired) or, alternatively, quote selectively from it for motivic ideas. The composition should be between 3 and 5 minutes in duration, may use any recognised form of notation, be handwritten or typeset, and should be playable

on an instrument of three manuals and pedals. Two copies should be submitted, and the candidate's name should not be printed on the score. The work must be accompanied by a statement from two professional musicians recording that the composition is the candidate's own unaided work.

The themes will be sent to candidates in order to allow a period of 10 days for completion. The completed scores together with the declarations from two professional musicians must be received by the College no later than 10.00am on the day of the Written Papers (hand to a College representative at the chosen examination centre before sitting Written Paper I).

This option is binding once the College has received the composition. Candidates may not then choose Question 2a on the day of their written examination. A request for the themes does not oblige the candidate to complete Question 2b.

The College reserves the right to retain all scores.

Candidates wishing to undertake this option in advance of the examination are required to inform the College by the published deadline. See p. 6 of this publication.

### 3. Two-part Counterpoint

*Either*

(a) to add an upper or lower part to a given sixteenth- or early-seventeenth-century vocal line. Questions will be set from works by European (but not English) composers of the period.  
*or*

(b) to add an upper or lower part in appropriate style to a given eighteenth-century keyboard line.

### Paper II

The duration of the paper is 3 hours. Candidates are advised to devote approximately 1 hour to each question.

#### 1. Fugal Analysis

To annotate a fugue written in eighteenth- or early-nineteenth-century style (given in short score). Identification of the fugue's main features will be required and candidates will also be expected to provide suitable workings, in appropriate style, to short blanked-out sections, e.g., a sequential episode, a middle entry, stretto etc.

#### 2. Repertoire Extracts

To comment on three out of six given extracts of organ music and to answer questions on them relating to genre, style, organ technique, performance practice, and other relevant matters.

#### 3. Historical Studies

To write short notes on three out of five topics relating to a specified period of organ repertoire. A broad understanding of related organ-building styles should also be demonstrated. Each note should not exceed 175 words, and credit will be given for use of relevant music examples and diagrams.

*The set topics for the two-year period 2010/2011 to 2011/2012 are:*

*July 2010 and January 2011: France, 1860–1940*

*July 2011 and January 2012: England, 1720–1820*

## Aural Perception

*(The tests will be given at 2.15 pm on the day of the candidate's Practical Examination.)*

All questions will be presented as sound recordings. The piano will be used in Questions 1 and 2, the organ in Question 3. The tests are designed to emphasise the importance of keen aural perception for organists. Listening critically during rehearsal and performance is of utmost importance and the tests are designed to emphasise this. Preparation for the tests should promote the detailed perception of melody, harmony, rhythm, cadence, modulation, and texture.

Two minutes will be allowed at the beginning of the examination and after each question.

#### 1. Pitch Test

Candidates will be given a hymn melody harmonised in the style of J.S. Bach. The four parts (SATB) will be in short score. The last few notes in each of the lower three parts will be missing.

(a) The first section of the given passage (marked A-B on the score) will be played with alterations of pitch at six to nine occasions in the lower three parts. The first chord will not be altered. Candidates will be required to notate the alterations, either on the given music or on the blank staves provided. The first chord will be named and sounded at the outset, and the passage will be played four times, with an interval of 30 seconds between playings.

(b) The second section of the music (marked C-D on the score) will then be played. Candidates will be required to complete the lower three parts of the final notes of the melody. The passage will be played four times, with an interval of 30 seconds between playings.

An interval of 30 seconds will also be allowed between (a) and (b).

#### 2. Rhythm Test

Candidates will be given a melody. A version will be played which contains alterations of rhythm. Candidates will be required to notate the alterations either on the given music or on the blank staves provided. The pulse of two bars will be indicated at the outset, and the melody will be played four times, with an interval of 30 seconds between playings.

#### 3. Perception Test

Two short passages of organ music will be played. A 'skeleton score' will be provided for at least one piece. Candidates will be required to recognise registrations, comment on performance and style, and identify cadences, modulations, and technical/compositional devices. The key in which the music begins and the key in which it ends will be stated. Each passage will be played four times, with an interval of 30 seconds between playings.

## Schedule of Maximum Marks

### Practical Examination

Organ Playing	
Each of three pieces	30
<i>Total</i>	<i>90</i>

*60 marks will be required to pass.*

Keyboard Skills	
Transposition	15
Score Reading	15
Harmonisation/Improvisation/Figured Bass	15
Sight Reading	15
<i>Total</i>	<i>60</i>

*40 marks will be required to pass.*

*Candidates must pass in both the Organ Playing and Keyboard Skills examinations within the exemption period in order to pass the Practical Examination.*

### Written Papers

Paper I	
Chorale	27
Melody-based Composition	24
Two-part Counterpoint	24

Paper II	
Fugal Analysis	24
Repertoire Extracts	24
Historical Studies	27
<i>Total</i>	<i>150</i>

*50 marks will be required to pass each paper. Candidates must pass both written papers within the exemption period in order to pass the Written Papers section.*

### Aural Perception

Pitch Test	45
Rhythm Test	24
Perception Test	21
<i>Total</i>	<i>90</i>

*60 marks will be required to pass.*

## Fellowship Diploma

*Fellowship of the College indicates a standard of professional expertise in organ playing technique, advanced keyboard skills, and interpretative understanding, which at this level will be stylistically well informed. It also indicates accuracy in advanced aural perception, and accomplishment in those written disciplines (advanced stylistic techniques and analysis of performance and historical issues in relation to organ repertoire and its broader musical context) which support practical musicianship.*

The Fellowship examination consists of two sections:

Practical Examination (Organ Playing and Keyboard Skills)  
Written Papers (incorporating Aural Perception)

**Each section** may be entered **separately**. A pass in either section is valid for a period of four years (from the date on which it was granted) and is conditional upon **continuous** Membership of the College during that period.

The Practical Examination is divided into two parts: Organ Playing and Keyboard Skills. After the first attempt, if necessary, the Keyboard Skills and/or Organ Playing may be taken **separately**. A pass in either part is valid for a period of four years. The Written Papers section comprises two papers, which must be taken together until a pass is achieved in at least one paper. A pass in either paper is valid for a period of four years.

### Practical Examination

Thirty-five minutes (excluding preparation time for the Keyboard Skills tests) will be allowed for each candidate. This includes up to 5 minutes for checking the general piston combinations set by a candidate during their practice time.

Details of the registration aids and console layout of each examination organ are to be found in the relevant specification document, which may be downloaded from [www.rco.org.uk/examinations.php](http://www.rco.org.uk/examinations.php) or requested from the College's Administration.

Candidates may use general pistons.

#### Organ Playing

To play **three** pieces, one from List A, and one each from any two of Lists B, C, and D, the choice of the pieces to be made by the candidate.

Candidates should choose three contrasting pieces to be presented as a short, balanced recital. The total length of the recital, including pauses between pieces, should not exceed 30 minutes.

There will be a mark for Programme Planning and Stylistic Projection which will reflect a candidate's ability to project successfully a variety of styles within the same recital and the degree to which they achieve mature and stylistically well-informed playing at a high level of technical and artistic accomplishment. The mark will also reflect the length of the programme (the programme should not last more than 30 minutes or last less than 20 minutes) and its balance of moods, colours, tempi, keys and textures.

Attention is drawn to the rubric concerning Pieces, Editions, and Copyright on p. 5.

## A

### Johann Sebastian Bach

1. Prelude and Fugue in G major BWV 550  
Bärenreiter 5028 or 5175; Breitkopf 6582
2. Aus tiefer Not schrei ich zu dir BWV 686 [no repeat]  
Bärenreiter 5033 or 5174; Breitkopf 6588
3. Dies sind die heil'gen zehn Gebot BWV 678  
Bärenreiter 5033 or 5174; Breitkopf 6588
4. Adagio and Fugue **only from** Toccata in C major BWV 564  
Bärenreiter 5025 or 5176; Breitkopf 6583
5. 'Un poco allegro' [3rd movt] **only from** Trio Sonata No. 4 BWV 528  
Bärenreiter 5057 or 5177; Breitkopf 6586
6. Concerto in C major (after Prince Johann Ernst von Sachsen-Weimar) BWV 595  
Bärenreiter 5051 or 5178; Breitkopf 6585

## B

1. *Orlando Gibbons*  
A Fancy in Gamut flatt  
Faber (Early Organ Series 2, ed. Cox); OUP (Early English Organ Music 1, ed. Langley); Universal
2. *Dieterich Buxtehude*  
Praeludium in G minor (manualiter) BuxWV 163  
Bärenreiter; Breitkopf; Hansen
3. *Girolamo Frescobaldi*  
Toccata nona (Il secondo libro di toccate)  
Bärenreiter; Studio per Edizioni Scelte (SPES); Suvini Zerboni
4. *Nicolas de Grigny*  
Hymn: Pange lingua *from* Premier Livre d'orgue [complete]  
Fuzeau; Heugel (Le Pupitre 68); Schola Cantorum; Schott/Belwin-Mills
5. *Johann Caspar Vogler*  
Jesu Leiden, Pein und Not [formerly attributed to J. S. Bach, BWV Anh. 57]  
Harmonia (Incognita Organo 36, ed. Kooiman)
6. *Wolfgang Amadeus Mozart*  
Andante in F major KV 616  
Bärenreiter; Universal

## C

1. *Charles-Marie Widor*  
Final *from* Symphonie Romane, Op. 73  
A-R Editions; Dover; Hamelle
2. *Johannes Brahms*  
Prelude and Fugue in G minor WoO 10  
Breitkopf; Henle
3. *Felix Mendelssohn*  
Andante recitativo & Allegro assai vivace **only from** Sonata in F minor, Op. 65 No.1  
Bärenreiter; Breitkopf; Novello (ed. Little **not** Atkins); Peters

4. *Louis Vierne*  
Larghetto *from* Symphony No. 5 in A minor, Op. 47  
Durand
5. *Josef Gabriel Rheinberger*  
Introduction and Fugue [3rd movt] *from* Sonata No. 16 in G sharp minor, Op. 175  
Amadeus; Forberg not Novello
6. *Edwin Lemare*  
Toccata di Concerto, Op. 59  
Novello; Wayne Leupold Editions

D

1. *Alan Gibbs*  
Sonata in One Movement  
Bardic
2. *Jehan Alain*  
Scherzo *only from* Suite  
Leduc
3. *Marcel Dupré*  
Prelude and Fugue in C major, Op. 36 No. 3  
Bornemann; H. W. Gray
4. *Peter Planyavsky*  
Toccata alla Rumba  
Doblinger
5. *Judith Bingham*  
St Bride, assisted by angels  
Faber Music (Unbeaten Tracks, ed. Scott)
6. *Richard Rodney Bennett*  
Alba  
Novello

#### Keyboard Skills

The tests are based on those skills and techniques that both broaden musicianship and have practical application in the organist's work.

Candidates will be allowed 15 minutes to study Tests 1-3, away from the organ console and without a keyboard. The study copy may not be marked in any way. Candidates may use their own metronomes during the study time. Candidates will be allowed a further 30 seconds at the console before playing each of Tests 1-3. Forty seconds will be allowed for looking through Test 4 (Sight Reading). The console allowances are for silent, mental preparation.

Initial registrations will be set by the examiner, except for Test 3(b).

1. To transpose a passage of organ music written on three staves as directed by the examiners. Neither the given version nor the transposed version will be in a key with more than four sharps or flats, and the interval of transposition will be limited to a tone or semitone up or down. The direction and distance of transposition will be indicated to candidates before their study time.
2. To play on manuals only an open score in four parts. The given extract will be from a choral work and will include text. Soprano, alto, and tenor C clefs will be used for the top three voices respectively, and the F clef for the bass voice. The crossing of parts may be expected. A manual to pedal coupler will be drawn in order for the candidate to negotiate exceptionally large intervals between tenor and bass.

#### 3. Either

(a) to realise a figured bass on manuals only. The melody, which will be played on a separate manual by an examiner, will be given above the bass. The examiner will set the tempo. Only G and F clefs will be used. Figures will be presented according to general convention. The chromatic alteration of figures will be indicated in the customary ways.

or

(b) to improvise for about three minutes on one out of four given themes, the theme and style being at the candidate's choice. Complete themes will be presented, and candidates may treat their chosen themes motivically or as a whole. The pedals are to be used.

4. To play at sight a passage of organ music written on three staves. Candidates may be expected to make manual and registration changes as directed.

### Written Papers

The requirements have three principal aims:

- to introduce distinctive demands designed to focus on organists' specialist and supporting skills to a professional level, but with a continuing regard for the broader context of music
- to continue to emphasise and encourage the importance of technical skill and fluency as well as stylistic awareness
- to encourage personal investigation into areas which support and enhance candidates' development and experience as organists

#### Paper I

The duration of the paper is 3 hours. Candidates are advised to devote approximately 1 hour and 15 minutes to Question 1, 1 hour to Question 2, and 45 minutes to Question 3.

##### 1. Fugue

To write a fugal exposition for four voices on a given subject in a Baroque style appropriate to the organ. The score may be laid out on either two or three staves. The exposition may begin in any voice, should use a regular countersubject, and must demonstrate the invertibility of the subject and the countersubject. A continuation should be made with a short episode, and the commencement of a middle entry in a related key should be indicated.

##### 2. Continuo Realisation/Transcription

*Either*

(a) to devise for chamber organ (without pedals) a continuo realisation of a given bass, taken from a late-seventeenth or eighteenth-century Baroque piece, which may be figured or unfigured. The texture may include vocal/instrumental obbligati.

or

(b) to arrange for organ a passage of nineteenth- or early twentieth-century orchestral music. Candidates should write for an instrument with three manuals and pedals as well as registration aids, and should indicate suitable registration.

### 3. Harmonic Analysis

Candidates are required to answer two questions naming and explaining the function of harmonic progressions and procedures in given extracts taken from different musical periods from the eighteenth century to 1920. Short, precise questions will be asked. Any generally recognised system (e.g., Roman numerals, figured bass, letters) may be used to define the harmonic vocabulary.

#### Paper II

The duration of the paper is 3 hours. 30 minutes are allowed for Question 1. Candidates are advised to devote approximately 30 minutes to Question 2, and 1 hour each to Questions 3 and 4.

#### 1. Aural Perception

A recording of a piece, or part of a piece, composed between c.1550 and the present day will be played twice. The score will not be provided. The first playing will commence after 3 minutes, and there will be an interval of 3 minutes between the playings. Candidates are required to answer specific questions on the piece's style (period characteristics, possible composer/school), structure, and content (instrumentation, tonal/harmonic features, etc.).

#### 2. Performance Practice

To answer questions on a piece of organ music composed between c.1550 and 1850, a score of which will be provided. Questions will include: the nature of the edition, the role of the editor, comments on the type of instrument(s) appropriate to the region and period of the work, and aspects of performance practice.

#### 3. Set Works

To write an essay on one out of three questions. Candidates may refer to their **own unmarked** scores in the examination. The set organ work(s) will be notified one year in advance and will apply also to the following January.

*The set works for the two-year period 2010/2011 to 2011/2012 are:*

*July 2010 and January 2011: The organ masses of François Couperin (1668–1733)*

*July 2011 and January 2012: Jehan Alain, Trois Danses; 1re and 2e Fantasies; Variations sur un theme de Clement Jannequin; Le Jardin suspendu; Litanies (Leduc)*

#### 4. History of Organ Music

To write an essay on one out of several questions. The specialist topic will be notified one year in advance and will apply also to the following January.

*The set topics for the two-year period 2010/2011 to 2011/2012 are:*

*July 2010 and January 2011: Germany, 1830–1920*

*July 2011 and January 2012: England, 1530–1650*

## Schedule of Maximum Marks

### Practical Examination

#### Organ Playing

Each of three pieces	27
Musical Projection/Programme Planning	9
<i>Total</i>	<i>90</i>

*60 marks will be required to pass.*

#### Keyboard Skills

Transposition	15
Score Reading	15
Figured Bass/Improvisation	15
Sight Reading	15
<i>Total</i>	<i>60</i>

*40 marks will be required to pass.*

*Candidates must pass in both the Organ Playing and Keyboard Skills examinations within the exemption period in order to pass the Practical Examination.*

### Written Papers

#### Paper I

Fugue	30
Continuo Realisation/Instrumentation	24
Harmonic Analysis	21

#### Paper II

Aural Perception	15
Performance Practice	15
Set Works	24
History of Music	21
<i>Total</i>	<i>150</i>

*50 marks will be required to pass each paper. Candidates must pass both written papers within the exemption period in order to pass the Written Papers section.*

## Choral Directing Diploma

The award of the Diploma in Choral Directing indicates a standard of professional expertise in choral conducting technique, rehearsal and interpretation. It also indicates accomplishment in those written disciplines (advanced stylistic techniques and extended choral arrangement) which support practical musicianship, as well as an extensive knowledge of the choral repertoire, and a thorough understanding of vocal and choral technique, and of the administrative and psychological management of singers and choirs.

The Choral Directing examination consists of two sections:

Practical Examination  
Written Papers

Each section may be entered separately. A pass in either section is valid for a period of four years (from the date on which it was granted) and is conditional upon continuous Membership of the College during that period.

The Written Papers section comprises two papers, which must be taken together until a pass is achieved in at least one paper. A pass in either paper is valid for a period of four years.

### Practical Examination

Fifty minutes will be allowed for each candidate. A small chamber choir of professional standard will be present. There will be a piano suitably placed for use during the rehearsal (and performance) if needed. An organ will **not** be available.

The Practical Examination enables candidates to demonstrate many of the essential skills of the choral director: ability to communicate with a choir quickly and clearly through beat, eye contact, and words; alertness of ear in identifying wrong notes and inadequacies in intonation, ensemble, tonal blend, breathing, dynamics, and enunciation; and skill in addressing the correction of such inadequacies. It is also expected that in sections b), c), and d) candidates will show an ability to convey convincing and well-founded ideas about style and interpretation. Candidates will be assessed on how efficiently they organise the rehearsal time at their disposal; the examiners will not intervene on this matter.

#### 1. Rehearsal

To take a rehearsal lasting not more than 35 minutes, during which the items listed below must be covered. Candidates are advised to spend not more than 3 to 4 minutes on the vocal exercises, but in every other respect the organisation of the rehearsal is at the discretion of the candidate. The rehearsal must incorporate the following:

- (a) **warm-up exercises:** these must be devised by the candidate and related to some particular aspect of singing technique.
- (b) **an unaccompanied polyphonic piece:**  
Rehearse *either*  
*Tomás Luis de Victoria*  
Ne timeas Maria  
Chester (Chester Book of Motets 6, ed. Petti)

or

*John Bennett*

Ye restless thoughts

Penguin Books (Penguin Book of English Madrigals for four voices, ed. Stevens)

- (c) **an accompanied or unaccompanied piece written between 1600 and 1950:**

Rehearse **one** from the following:

*Henry Purcell*

Remember not Lord our offences

OUP (A Purcell Anthology, ed. Wood)

*Wolfgang Amadeus Mozart*

Gloria from Missa brevis in B flat KV 275

Bärenreiter

*Anton Bruckner*

Os justi

Peters

*Edward Elgar*

Elegy (They are at rest)

Novello

*Francis Poulenc*

Salve Regina

UMP (not OUP, ed. Rutter)

*Herbert Howells*

Here is the little door

Stainer & Bell

*Michael Tippett*

Early one morning (Four Songs of the British Isles)

Schott

*N.B. Candidates are required to use the specified editions.*

- (d) **a short passage of unaccompanied contemporary music** not previously known to the choir. A copy of the required passage (one for each candidate) will be sent to the candidate not less than seven days before the examination.

Candidates must indicate their choice of options in (b) and (c) when submitting their entry form. Candidates choosing an accompanied piece in (c) must provide their own accompanist (to whom any fee payable is the responsibility of the candidate). The accompanist, who may not themselves be a candidate for the Diploma in the same examination period, will only be allowed to be present for the rehearsal of the accompanied piece chosen and for the performance, should the examiners select this item. Candidates must advise the College of the name of their accompanist before the date of the examination.

#### 2. Performance

A performance of the candidate's choice in either (b) or (c) above. At the conclusion of the rehearsal the examiners will indicate which piece is to be performed.

## Written Papers

### Paper I

The duration of the paper is 3 hours.

In this Paper candidates have the opportunity to show that their practical expertise is supported by knowledge of vocal technique, choral training methods, and choral repertoire, and also show an appreciation of the organisational aspects of the choir director's work. Candidates will be obliged to answer five out of nine questions, two of which will be compulsory. In one of the compulsory questions, six extracts from choral works (including both sacred and secular examples) will be given and candidates will be invited to comment on, and to answer, particular questions relating to three of the extracts (at the candidate's choice). The other compulsory question will be on a practical aspect of vocal and/or choral technique. Other questions asked may relate to the following:

- Planning programmes for recitals and concerts, with regard to resources available (including use of the organ and other instruments)
- Preparation of scores and material
- Planning and conduct of rehearsals
- The place of accompaniment in performance and rehearsal
- The teaching of rudiments of music and sight singing
- Formation and maintenance of choirs: attracting membership; audition procedures; general administration

### Paper II

The duration of the paper is 3 hours.

#### 1. Chorale/Three-part Counterpoint

*Either*

- (a) to add parts for alto, tenor, and bass voices in the style of J.S. Bach to a given chorale melody set in the soprano. The soprano, alto, and tenor voices will be written in the G clef, and the bass voice in the F clef. Open score will be used.

*or*

- (b) to add two parts, in sixteenth- or early seventeenth-century style, to a given vocal line. The opening bars will be given complete. The use of alto and/or tenor C clefs may be required.

#### 2. Arrangement

*Either*

- (a) to arrange a hymn tune for instrumental ensemble and organ as directed (directions will include instrumentation, number of verses to be arranged, and whether or not to include a descant, fanfare, or interlude)

*or*

- (b) to arrange a folk-song or carol for SATB as directed.

*or*

- (c) to arrange a secular melody for vocal ensemble, either unaccompanied or with ensemble accompaniment, as directed.

## Schedule of Maximum Marks

### Practical Examination

Exercises	15
Rehearsal: unaccompanied Piece (b)	30
Rehearsal: Piece (c)	30
Rehearsal: contemporary piece	30
Performance	24
Organisation	21
<i>Total</i>	<i>150</i>

*100 marks will be required to pass.*

### Written Papers

Paper I	Extracts	30
	Each of four other questions	15
Paper II	Chorale/Counterpoint	24
	Arrangement	36
<i>Total</i>		<i>150</i>

*50 marks will be required to pass each each paper. Candidates must pass both written papers within the exemption period in order to pass the Written Papers section.*

## Licentiate in Teaching

*Licentiate of the College indicates a standard of professional expertise in teaching the organ to students at elementary, intermediate and more advanced levels. It indicates a reflective and methodical approach to the practice of teaching, and shows clarity of purpose in the setting of study objectives, the planning of lessons, the development of technique and the encouragement of musicality. An understanding of students' needs, aspirations and learning patterns will be demonstrated, coupled with holistic resource to address them, as too will competence in those administrative skills needed to organise a successful teaching practice.*

The Licentiate in Teaching examination consists of two sections:

Part 1: Written Work

Part 2: Practical Examination

Candidates must enter Part 1 first, and **must pass Part 1** before applying for Part 2. To obtain the Licentiate in Teaching qualification candidates must succeed in Part 2 within four years of passing Part 1, and must maintain **continuous** Membership of the College during that period.

### Part 1: Written Work

Candidates must submit a Portfolio (minimum 2,500 words/maximum 4,000 words) detailing lessons given to three organ students, ideally including a beginner to organ studies. Each student represented in the Portfolio should have received six lessons over a period not exceeding two years. The Portfolio notes should show attention to study objectives, lesson structure, development of technique, and musicality. The Portfolio should conclude with a summary of each student's overall progress during the period concerned.

The candidate may submit the completed Portfolio, in word-processed format, at any time up to the deadline advertised, which will be at least **three** months before the date of Part 2: Practical Examination. The College's Chief Examiner will invite candidates successful in Part 1 to apply for Part 2.

### Part 2: Practical Examination

The Practical Examination consists of two parts:

Teaching Demonstration

Viva Voce

Teaching Demonstration

The duration of the demonstration is 1 hour.

The College will provide **two** students of different genders, ages, and standards. The two students will present (at different levels of familiarity) four extracts (two each) from contrasting periods and regions. Notice of the repertoire to be taught will be sent to the candidate not less than seven days before the examination. The candidate will teach all four extracts, and will be expected to address issues of style, interpretation, registration, fingering and pedalling. The candidate will also be expected to discuss suitable practice methods with the students and should set practice tasks for the students as though a follow-up lesson on the same material were scheduled. The candidate will teach each student for 25 minutes, and will be expected to show effective management of the time allowed. The candidate is at liberty to concentrate on

specific passages from the allotted repertoire and is not obliged to instruct a student to give complete performances.

Specific repertoire for the Teaching Demonstration is not set. However, the following lists may be used as a guide to standard:

#### Elementary

See Associated Board of the Royal Schools of Music (ABRSM) syllabus for organ at Grade 4.

#### Intermediate

See Certificate of the Royal College of Organists (CertRCO) lists for organ playing on pp. 8–9 of this publication.

#### Advanced

This level will not be encountered in the Teaching Demonstration. However, the tuition of more advanced students (e.g., at ARCO level) may be a topic chosen by the examiners for discussion in the Viva Voce.

#### Viva Voce

The duration of the Viva Voce is 45 minutes.

The Viva Voce examination (conducted by the two examiners appointed to examine the Teaching Demonstration) will review the lessons witnessed, and the lessons outlined in the Portfolio. It will also explore some or all of the topics listed below, from which the candidate may nominate up to three areas of special study.

- Technique (posture, fingering, pedalling)
- Period playing styles
- Practice skills
- Tuition of more advanced students (diploma level)
- Improvisation
- Accompaniment
- Repertoire
- Tutor books
- Bibliography
- Communication skills
- Preparing for examinations
- Recruitment of students
- Performance and motivation opportunities for students
- Administration of a professional teaching practice
- Opportunities for in-service training for teachers

## Schedule of Maximum Marks

### Part 1: Written Work

Portfolio	150
<i>Total</i>	<i>150</i>

*100 marks will be required to pass.*

### Part 2: Practical Examination

Teaching Demonstration	100
Viva Voce	50
<i>Total</i>	<i>150</i>

*100 marks will be required to pass.*

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## Assessment Criteria

### Practical Examinations

#### CertRCO and ARCO Organ Playing

Keyword descriptors:

CERTIFICATE: reliable and confident musicianship in public performance

ASSOCIATESHIP: professional competency in organ playing technique and interpretative understanding

<i>Mark (each piece)</i>	<i>Musical communication</i>	<i>Accuracy and technique</i>	<i>Tempo and style</i>	<i>Registration and organ management</i>
27–30	Persuasive, insightful playing, compellingly conveying the character of the work	Flawless, or very nearly so	Authoritative and consistent command of tempo and style	Imaginative, stylistic registration, flawlessly managed, or very nearly so
23–26	Sensitive playing, clearly conveying the character of the work	Fluent and secure	Well-judged, well-controlled tempo and appropriate style	Appropriate and well-judged registration, confidently managed, even if with occasional flaws
20–22	Observant playing, conveying the essential character of the work	Mostly secure, even if containing inconsequential slips	Effective tempo, generally well controlled, and some awareness of appropriate style	Effective registration, with generally proficient management
16–19	Inconsistent ability to convey the character of the work	Some insecurities impeding the performance	Inappropriate and/or inconsistent tempo and/or style	Some misjudged registration and/or distracting flaws in management
10–15	Inability to convey the character of the work	Some major errors	Ineffective tempo and/or style	Misjudged registration and/or many difficulties in management
1–9	No apparent attempt to convey the character of the work	Constant errors and hesitation, or incomplete	No clear stylistic understanding or incomplete	Inappropriate registration and/or continual difficulties in management
0	Not offered			

## FRCO Organ Playing

Keyword descriptor:

FELLOWSHIP: professional expertise in organ playing technique and interpretative understanding, which at this level will be stylistically well informed

Mark (each piece)	Musical communication	Accuracy and technique	Tempo and style	Registration and organ management
24–27	Persuasive, insightful playing, compellingly conveying the character of the work	Flawless, or very nearly so	Authoritative and consistent command of tempo and style	Imaginative, stylistic registration, flawlessly managed, or very nearly so
21–23	Sensitive playing, clearly conveying the character of the work	Fluent and secure	Well-judged, well-controlled tempo and appropriate style	Appropriate and well-judged registration, confidently managed, even if with occasional flaws
18–20	Observant playing, conveying the essential character of the work	Mostly secure, even if containing inconsequential slips	Effective tempo, generally well controlled, and some awareness of appropriate style	Effective registration, with generally proficient management
14–17	Inconsistent ability to convey the character of the work	Some insecurities impeding the performance	Inappropriate and/or inconsistent tempo and/or style	Some misjudged registration and/or distracting flaws in management
9–13	Inability to convey the character of the work	Some major errors	Ineffective tempo and/or style	Misjudged registration and/or many difficulties in management
1–8	No apparent attempt to convey the character of the work	Constant errors and hesitation, or incomplete	No clear stylistic understanding or incomplete	Inappropriate registration and/or continual difficulties in management
0	Not offered			

### FRCO Programme Planning and Stylistic Projection

The following elements will be considered when awarding marks in this category (see p.15):

- the balance of moods, colours, tempi, keys, and textures in the recital
- the ability to project successfully a variety of styles within the same recital
- the degree to which the candidate has shown mature and stylistically well-informed playing at a high level of
- technical and artistic accomplishment
- length of programme

6 out of 9 marks are required to pass.

## Keyboard Skills

Keyword descriptors:

CERTIFICATE: reliability and confidence in basic keyboard skills

ASSOCIATESHIP: professional competency in essential keyboard skills

FELLOWSHIP: professional expertise in advanced keyboard skills, which at this level will be stylistically well informed

### Figured Bass (CertRCO)

Mark	Harmonic accuracy	Tempo and rhythm	Texture
18	Wholly accurate and comprehensive	Accurate rhythm, with a convincing and musical sense of flow and a steady pulse	Fluent and stylistic
15–17	Almost entirely accurate and comprehensive harmony	Accurate rhythm with a steady pulse and sense of flow	Consistent texture with some stylistic command
12–14	Mostly accurate and comprehensive harmony	Almost entirely accurate rhythm with a generally steady pulse	A mostly effective and consistent texture
9–11	Several distracting errors and/or omissions in harmony	Inaccurate rhythm and/or a fluctuating pulse	Inconsistent and sometimes ineffective texture
5–8	Persistent and distracting errors and omissions in harmony	Very inaccurate rhythm	Persistently unsuitable texture
1–4	Incomplete		
0	Not offered		

### Figured Bass (ARCO/FRCO)

Mark	Harmonic accuracy	Tempo and rhythm	Texture
15	Wholly accurate and comprehensive	Accurate rhythm, with a convincing and musical sense of flow and a steady pulse	Fluent and stylistic
13–14	Almost entirely accurate and comprehensive harmony	Accurate rhythm with a steady pulse and sense of flow	Consistent texture with some stylistic command
10–12	Mostly accurate and comprehensive harmony	Almost entirely accurate rhythm with a generally steady pulse	A mostly effective and consistent texture
7–9	Several distracting errors and/or omissions in harmony	Inaccurate rhythm and/or a fluctuating pulse	Inconsistent and sometimes ineffective texture
4–6	Persistent and distracting errors and omissions in harmony	Very inaccurate rhythm	Persistently unsuitable texture
1–3	Incomplete		
0	Not offered		

## Harmonisation (ARCO)

<i>Mark</i>	<i>Harmonic resource</i>	<i>Tempo</i>	<i>Presentation</i>
15	Wholly convincing and authoritative	A convincing and musical sense of rhythm at the indicated tempo	A fluent, musical presentation with four well-spaced parts throughout
13–14	Harmonically resourceful, with a fluent bass line	At the indicated tempo, with a steady pulse	Well co-ordinated touch and musically shaped
10–12	Well-constructed cadences with recognition of tonal implications, and generally convincing harmony and bass line	At, or close to, the indicated tempo, with a generally steady pulse	Largely clean and consistent touch with some attention to musical detail
7–9	Several misjudgements in harmonic progression, implied tonality, and/or bass line	Clearly slower or faster than indicated and/or a hesitant pulse	Inconsistencies in touch
4–6	Persistent misjudgements in harmonic progression, implied tonality, and/or bass line	Significantly slower or faster than indicated, with a lack of pulse	Persistent inconsistencies in touch
1–3	Incomplete		
0	Not offered		

## Hymn Playing (CertRCO)

<i>Mark</i>	<i>Leadership and interpretation: introduction, tempo, phrasing and registration</i>	<i>Continuity: breaths between verses, control of tempo and accuracy</i>	<i>Final extension</i>
21	Authoritative and decisive, sensitive to the text, inspiring committed singing	Ideally judged breaths between verses, flawless control of tempo, and accurate	A completely fluent, imaginative, and logical extension (4 marks)
18–20	Generally well-judged and decisive, observant of the text, encouraging confident singing	Well-judged breaths between verses, confident control of tempo, and almost entirely accurate	A harmonically and metrically grammatical extension (3 marks)
14–17	Effective, generally observant of the text, enabling secure singing	Generally appropriate breaths between verses, mostly secure control of tempo, and generally accurate	A mostly grammatical extension (2 marks)
10–13	Less than effective, inducing tentative singing	Misjudged breaths between verses, tentative control of tempo, and persistent small slips and/or more than one major mishap	An ungrammatical extension (1 mark)
5–9	Ineffective, discouraging singing	Impractical breaths between verses, ineffective control of tempo, and serious errors in accuracy	An incoherent extension (0 marks)
1–4	Incomplete		
0	Not offered		

## Improvisation (ARCO/FRCO)

<i>Mark</i>	<i>Invention</i>	<i>Structure and presentation</i>	<i>Harmonic command</i>
15	Musically creative and compelling; effective registration	The given material is imaginatively structured and presented with flair	Wholly convincing harmonic language
13–14	Musically persuasive and well integrated with the registration	The given material is effectively structured and rhythmically fluent	Convincing harmonic language
10–12	Some musical ideas shown; coherent registration	The given material is clearly, if predictably structured, with a consistent sense of rhythm	Consistent and largely convincing harmonic language
7–9	Some inconsistency of musical ideas and/or unbalanced registration	The given material is not central to the presentation, with uneven structure and/or hesitant rhythm; duration substantially too long or too short	Inconsistent harmonic language
4–6	Inconsistency of musical ideas and/or unbalanced registration	Persistently uneven in structure and/or a fluctuating pulse; duration substantially too long or too short	Seriously inconsistent harmonic language
1–3	No convincing sense of invention and/or seriously distorted registration	The given material does not reappear after the initial presentation and/or rhythmically wayward; duration substantially too long or too short or incomplete	No harmonic fluency
0	Not offered		

## Score Reading (ARCO/FRCO)

<i>Mark</i>	<i>Accuracy</i>	<i>Tempo</i>	<i>Presentation</i>
15	Flawless	A convincing and musical sense of rhythm at the indicated tempo	A fluent, musical presentation
13–14	Almost entirely secure	At the indicated tempo, with a steady pulse	Well co-ordinated touch and musically shaped
10–12	Generally accurate in pitch and rhythm	At, or close to, the indicated tempo, with a generally steady pulse	Largely clean and consistent touch
7–9	Persistent small slips and/or more than one major misreading	Clearly slower or faster than indicated and/or a hesitant pulse	Inconsistencies in touch
4–6	Serious misreadings of pitch and time values	Significantly slower or faster than indicated, with a lack of pulse	Persistent inconsistencies in touch
1–3	Incomplete		
0	Not offered		

## Sight Reading (CertRCO)

<i>Mark</i>	<i>Accuracy</i>	<i>Tempo</i>	<i>Presentation</i>
21	Flawless	A convincing and musical sense of rhythm at the indicated tempo	An authoritative presentation, with excellent musical shaping
18–20	Almost entirely secure	At the indicated tempo, with a steady pulse	Confident and convincing organ management, with detail well observed and musically shaped
14–17	Generally accurate in pitch and rhythm	At, or close to, the indicated tempo, with a generally steady pulse	Generally proficient organ management, with musical detail mainly well observed
10–13	Persistent small slips and/or a more than one major misreading	Clearly slower or faster than indicated and/or a fluctuating pulse	Some distracting flaws in organ management and/or persistent errors in co-ordination or in the observation of musical detail
5–9	Serious misreadings of pitch and time values	Significantly slower or faster than indicated, with a lack of pulse	Serious errors in organ management or co-ordination and/or persistent neglect of musical detail
1–4	Incomplete		
0	Not offered		

## Sight Reading (ARCO/FRCO)

<i>Mark</i>	<i>Accuracy</i>	<i>Tempo</i>	<i>Presentation</i>
15	Flawless	A convincing and musical sense of rhythm at the indicated tempo	An authoritative presentation, with excellent musical shaping
13–14	Almost entirely secure	At the indicated tempo, with a steady pulse	Confident and convincing organ management, with detail well observed and musically shaped
10–12	Generally accurate in pitch and rhythm	At, or close to, the indicated tempo, with a generally steady pulse	Generally proficient organ management, with musical detail mainly well observed
7–9	Persistent small slips and/or more than one major misreading	Clearly slower or faster than indicated and/or a fluctuating pulse	Some distracting flaws in organ management and/or persistent errors in co-ordination or in the observation of musical detail
4–6	Serious misreadings of pitch and time values	Significantly slower or faster than indicated, with a lack of pulse	Serious errors in organ management or co-ordination and/or persistent neglect of musical detail
1–3	Incomplete		
0	Not offered		

## Transposition (CertRCO)

<i>Mark</i>	<i>Accuracy</i>	<i>Tempo</i>	<i>Presentation</i>
18	Flawless	A convincing and musical sense of rhythm at the indicated tempo	A fluent, musical presentation
15–17	Almost entirely secure	At the indicated tempo, with a steady pulse	Well co-ordinated touch and musically shaped
12–14	Generally accurate in pitch and rhythm	At, or close to, the indicated tempo, with a generally steady pulse	Largely clean and consistent touch with some attention to musical detail
9–11	Persistent small slips and/or inconsistent sense of tonality	Clearly slower or faster than indicated and/or a hesitant pulse	Inconsistencies in touch and poor attention to musical detail
5–8	Serious misreadings of pitch and time values	Significantly slower or faster than indicated, with a lack of pulse	Persistent inconsistencies in touch and no attempt to make a musical presentation
1–4	Incomplete		
0	Not offered		

## Transposition (ARCO/FRCO)

<i>Mark</i>	<i>Accuracy</i>	<i>Tempo</i>	<i>Presentation</i>
15	Flawless	A convincing and musical sense of rhythm at the indicated tempo	A fluent, musical presentation
13–14	Almost entirely secure	At the indicated tempo, with a steady pulse	Well co-ordinated touch and musically shaped
10–12	Generally accurate in pitch and rhythm	At, or close to, the indicated tempo, with a generally steady pulse	Largely clean and consistent touch with some attention to musical detail
7–9	Persistent small slips and/or inconsistent sense of tonality	Clearly slower or faster than indicated and/or a hesitant pulse	Inconsistencies in touch and poor attention to musical detail
4–6	Serious misreadings of pitch and time values	Significantly slower or faster than indicated, with a lack of pulse	Persistent inconsistencies in touch and no attempt to make a musical presentation
1–3	Incomplete		
0	Not offered		

## Written Papers

The tasks set in the Written Papers (including ARCO Aural Perception) fall into six broad areas of assessment: Stylistic Techniques; Composition and Arrangement; Repertoire and Performance Studies; Historical Studies; Aural and Notational Analysis; and Choral Repertoire, Technique, and Organisation. Criteria tables are given below for each of the six areas. In order to accommodate two or more marking schemes, each table uses letters to distinguish mark categories. Categories A–C signify a pass; categories D–F a fail.

### Keyword descriptors:

**CERTIFICATE:** proficiency in those aural and written skills—fundamental musical grammar and knowledge of repertoire—which support practical musicianship

**ASSOCIATESHIP:** accuracy in aural perception and fluency in those written disciplines—standard stylistic techniques and analysis of performance and historical issues in relation to organ repertoire—which support practical musicianship

**FELLOWSHIP:** accuracy in advanced aural perception, and accomplishment in those written disciplines—advanced stylistic techniques, and analysis of performance and historical issues in relation to organ repertoire and its broader musical context—which support practical musicianship

**DIPLOMA IN CHORAL DIRECTING:** accomplishment in those written disciplines—advanced stylistic techniques and extended choral arrangement—which support practical musicianship, as well as an extensive knowledge of the choral repertoire, and a thorough understanding of vocal and choral technique, and of the administrative and psychological management of singers and choirs

### Key

TABLE 1: Stylistic Techniques

TABLE 2: Composition and Arrangement

TABLE 3: Repertoire and Performance Studies

TABLE 4: Historical Studies

TABLE 5: Aural and Notational Analysis

TABLE 6: Choral Repertoire, Techniques, and Organisation

### *Certificate*

Written Paper	Aural Perception	TABLE 5
	Music Techniques (Chorale/Two-part)	TABLE 1
	Organ Repertoire	TABLE 3

### *Associateship*

Paper I	Chorale	TABLE 1
	Melody-based Composition (Q2a)	TABLE 1
	Melody-based Composition (Q2b)	TABLE 2
	Two-part Counterpoint	TABLE 1

Paper II	Fugal Analysis	TABLE 5
	Repertoire Extracts	TABLE 3
	Historical Studies	TABLE 4

Aural Perception	Pitch, Rhythm, and Perception Tests	TABLE 5
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### *Fellowship*

Paper I	Fugue	TABLE 1
	Continuo Realisation (Q2a)	TABLE 1
	Transcription (Q2b)	TABLE 2 (cols 1 & 2 only)
	Harmonic Analysis	TABLE 5

Paper II	Aural Perception	TABLE 5
	Performance Practice	TABLE 3
	Set Works	TABLE 4
	History of Organ Music	TABLE 4

### *Diploma in Choral Directing*

Paper I	Choral Repertoire, Techniques & Organisation	TABLE 6
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Paper II	Chorale/Three-part Counterpoint	TABLE 1
	Arrangement	TABLE 2

## TABLE 1: Stylistic Techniques

### CertRCO Music Techniques (Chorale)

A: 39–42 / B: 34–38 / C: 28–33 // D: 22–27 / E: 15–21 / F: 1–14

### CertRCO Music Techniques (Two-part)

A: 31–33 / B: 27–30 / C: 22–26 // D: 17–21 / E: 11–16 / F: 1–10

### FRCO Fugue

A: 28–30 / B: 24–27 / C: 20–23 // D: 16–19 / E: 10–15 / F: 1–9

### ARCO Chorale

A: 25–27 / B: 22–24 / C: 18–21 // D: 14–17 / E: 9–13 / F: 1–8

### ARCO Melody-based Composition (Q2a)

#### ARCO Two-part Counterpoint

#### DipCHD Chorale/Three-part Counterpoint

#### FRCO Continuo Realisation

A: 23–24 / B: 20–22 / C: 16–19 // D: 12–15 / E: 8–11 / F: 1–7

<i>Mark Category</i>	<i>Technique</i>	<i>Style</i>
<b>A</b>	<b>Faultless, or very nearly so</b>	<b>Idiom excellently observed and imaginative</b>
<b>B</b>	<b>Fluent, despite some minor errors</b>	<b>Idiom well observed</b>
<b>C</b>	<b>Generally secure, despite some errors</b>	<b>Generally convincing in style if not always idiomatic</b>
<b>D</b>	Errors undermine technical security	Variable success in engaging with the idiom
<b>E</b>	Significant errors display marginal understanding	Little or no success in engaging with the idiom
<b>F</b>	Fundamental lack of understanding	Inappropriate idiom

## TABLE 2: Composition and Arrangement

### DipCHD Arrangement

A: 33–36 / B: 29–32 / C: 24–28 // D: 19–23 / E: 13–18 / F: 1–12

### ARCO Melody-based Composition (Q2b)

#### FRCO Transcription (cols 1 & 2 only)

A: 23–24 / B: 20–22 / C: 16–19 // D: 12–15 / E: 8–11 / F: 1–7

<i>Mark Category</i>	<i>Technique</i>	<i>Style</i>	<i>Structure</i>
<b>A</b>	<b>Faultless, or very nearly so</b>	<b>Highly imaginative and consistent idiom; excellent conception of texture</b>	<b>Excellently controlled</b>
<b>B</b>	<b>Fluent, despite some minor errors</b>	<b>Confident and largely consistent idiom; confident handling of texture</b>	<b>Confidently controlled</b>
<b>C</b>	<b>Generally secure, despite some errors</b>	<b>Evidence of invention and effective texture</b>	<b>Effectively controlled</b>
<b>D</b>	Errors undermine technical security	Inconsistent idiom though with some invention and successful texture	Unconvincing
<b>E</b>	Significant errors display marginal understanding	Lacking invention; poor texture	Little structure
<b>F</b>	Fundamental lack of understanding	Severely limited invention with very poor texture	Incoherent

**TABLE 3: Repertoire and Performance Studies**

**CertRCO Organ Repertoire**

A: 42–45 / B: 36–41 / C: 30–35 // D: 24–29 / E: 16–23 / F: 1–15

**ARCO Repertoire Extracts**

A: 23–24 / B: 20–22 / C: 16–19 // D: 12–15 / E: 8–11 / F: 1–7

**FRCO Performance Practice**

A: 14–15 / B: 12–13 / C: 10–11 // D: 8–9 / E: 5–7 / F: 1–4

<i>Mark Category</i>	<i>Historical knowledge</i>	<i>Performance insight</i>
<b>A</b>	<b>Extensive and detailed</b>	<b>Perceptive and authoritative</b>
<b>B</b>	<b>Broad</b>	<b>Effective and well informed</b>
<b>C</b>	<b>Reasonably accurate</b>	<b>Generally accurate and informed</b>
<b>D</b>	A number of errors/misunderstandings though with some historical knowledge	A number of errors/misunderstandings though with some knowledge of the practicalities of performance
<b>E</b>	Serious gaps/inaccuracies through a lack of historical knowledge	Serious errors and misrepresentations of the practicalities of performance
<b>F</b>	Fundamental lack of knowledge	Fundamental lack of insight

**TABLE 4: Historical Studies**

**ARCO Historical Studies**

A: 25–27 / B: 22–24 / C: 18–21 // D: 14–17 / E: 9–13 / F: 1–8

**FRCO Set Work(s)**

A: 23–24 / B: 20–22 / C: 16–19 // D: 12–15 / E: 8–11 / F: 1–7

**FRCO History of Organ Music**

A: 20–21 / B: 17–19 / C: 14–16 // D: 11–13 / E: 7–10 / F: 1–6

<i>Mark Category</i>	<i>Comments</i>
<b>A</b>	<b>Insightful argument inspired by comprehensive knowledge and thoroughly supported by references</b>
<b>B</b>	<b>Convincing argument supported by a good level of knowledge and backed up by extensive references</b>
<b>C</b>	<b>Mostly good argument revealing a reasonable level of knowledge and backed up by some references</b>
<b>D</b>	Generally unconvincing argument despite some knowledge; references thin
<b>E</b>	Unconvincing argument revealing a serious lack of knowledge; references inadequate
<b>F</b>	Fundamental lack of knowledge impeding coherent argument; references absent or inaccurate

## TABLE 5: Aural and Notational Analysis

### ARCO Aural Perception: Pitch Test

A: 42–45 / B: 36–41 / C: 30–35 // D: 24–29 / E: 16–23 / F: 1–15

### CertRCO Aural Perception

A: 27–30 / B: 24–27 / C: 20–23 // D: 16–19 / E: 10–15 / F: 1–9

### ARCO Aural Perception: Rhythm Test

#### ARCO Fugal Analysis

A: 23–24 / B: 20–22 / C: 16–19 // D: 12–15 / E: 8–11 / F: 1–7

### ARCO Aural Perception: Perception Test

#### FRCO Harmonic Analysis

A: 20–21 / B: 17–19 / C: 14–16 // D: 11–13 / E: 7–10 / F: 1–6

### FRCO Aural Perception

A: 14–15 / B: 12–13 / C: 10–11 // D: 8–9 / E: 5–7 / F: 1–4

<i>Mark Category</i>	<i>Comments</i>
<b>A</b>	<b>Acute analytical perception; application wholly methodical</b>
<b>B</b>	<b>Good analytical perception; application convincingly methodical</b>
<b>C</b>	<b>Reasonable analytical perception; application generally methodical</b>
<b>D</b>	Some analytical perception, but with a number of errors/misunderstandings and unmethodical application
<b>E</b>	Little analytical perception, and with serious errors/misunderstandings and a lack of method
<b>F</b>	Fundamental lack of analytical perception or method

## TABLE 6: Choral Repertoire, Techniques, and Organisation

### DipCHD Extracts

A: 28–30 / B: 24–27 / C: 20–23 // D: 16–19 / E: 10–15 / F: 1–9

### DipCHD Essays

A: 14–15 / B: 12–13 / C: 10–11 // D: 8–9 / E: 5–7 / F: 1–4

<i>Mark Category</i>	<i>Comments</i>
<b>A</b>	<b>Insightful response inspired by comprehensive knowledge authoritatively marshalled</b>
<b>B</b>	<b>Convincing response supported by a good level of knowledge appropriately deployed</b>
<b>C</b>	<b>Mostly good response revealing a reasonable level of knowledge generally relevantly used</b>
<b>D</b>	Generally unconvincing response despite some evidence of knowledge
<b>E</b>	Unconvincing response revealing a serious lack of knowledge
<b>F</b>	Fundamental lack of knowledge impeding a coherent response

## DipCHD Practical Examination

Keyword descriptor:

Professional expertise in choral conducting technique, rehearsal and interpretation

### Warm-up exercises (Task 1a)

<i>Mark</i>	<i>Comments</i>
15	Imaginative exercises of convincing musical and technical logic, presented with an unforced authority which established complete rapport with the singers
13–14	Purposeful, well-presented exercises which had clear and well-grounded musical and technical intentions and which established good rapport with the singers
10–12	Generally effective exercises which had mostly clear and well-grounded musical and technical intentions and which established generally consistent rapport with the singers
7–9	Exercises were not always helpful and did not always have technical or musical point; rapport with the singers was generally inconsistent
4–6	Exercises were unhelpful and had little technical or musical point; rapport with the singers was poor
1–3	No apparent plan or incomplete
0	Not offered

### Rehearsals (Tasks 1b, 1c and 1d)

<i>Mark</i>	<i>Comments</i>
27–30	A persuasive and insightful understanding of the style, content and technical demands of the piece, compellingly conveyed in gesture and explanations underpinned by acute aural perception, inspiring a committed response from the choir
23–26	A sensitive and clear understanding of the style, content and technical demands of the piece, confidently conveyed in gesture and explanations supported by good aural perception, encouraging a confident response from the choir
20–22	A sound understanding of the essential style and content of the piece, efficiently conveyed in gesture and explanations assisted by reasonable aural perception, eliciting an effective response from the choir
16–19	An inconsistent understanding of the style, content and technical demands of the piece; gestures, explanations and aural perception not always enabling a consistently effective response from the choir
10–15	A poor understanding of the style, content and technical demands of the piece; gestures, explanations and aural perception inducing a tentative response from the choir
1–9	No apparent understanding of the style, content and technical demands of the piece; gestures, explanations and aural perception undermining a collaboration from the choir
0	Not offered or incomplete

## Performance (Task 2)

<i>Mark</i>	<i>Comments</i>
22–24	An imaginative, insightful and authoritative performance compellingly conveyed in gestures inspiring a committed response from the choir
19–21	A sensitive and fluent performance confidently conveyed in gestures encouraging a confident response from the choir
16–18	A secure performance efficiently conveyed in gestures eliciting an effective response from the choir
13–15	A performance inconsistently conveying the character of the piece; gestures not always enabling a consistently effective response from the choir
8–12	A performance showing an inability to convey the character of the piece; gestures inducing a tentative response from the choir
1–7	A performance showing no apparent attempt to convey the character of the piece; gestures undermining collaboration from the choir
0	Not offered or incomplete

## Organisation

<i>Mark</i>	<i>Comments</i>
20–21	An excellently planned and executed rehearsal with time managed to maximum effect
17–19	A generally well-planned and well-executed rehearsal with time generally managed to good effect
14–16	A mostly well-planned and well-executed rehearsal with time mostly managed to good effect but with minor lapses of pace and focus
10–13	An inconsistently planned and executed rehearsal with some time wasted resulting in lapses of pace and focus
7–9	A poorly planned and executed rehearsal with much time wasted resulting in a serious lack of pace and focus
1–6	No apparent rehearsal plan or attempt at organisation
0	Not offered

## LTRCO

Keyword descriptor: see p.20

### Part 1: Written Work (Portfolio)

<i>Mark</i>	<i>Course objectives</i>	<i>Lesson structure over the course</i>	<i>Development of styles and techniques</i>	<i>Development of interpretative and performance skills</i>	<i>Development of registration and organ management skills</i>	<i>Presentation</i>
134–150	Course defined by imaginative and finely graded goals	Inspiring variety of performance, guidance, and tasks	Excellent range of styles and techniques, effectively taught	An imaginative and effective approach to developing these skills	Imaginative exercises and pieces given to develop these skills, with clear guidance	Consistent skills of perception, clear thinking, and concise expression
117–133	Course defined by effectively graded goals	A well-balanced variety of performance, guidance, and tasks	Essential styles and techniques, mostly effectively taught	A well-structured and effective approach to developing these skills	Effective exercises and pieces given to develop these skills, with clear guidance	Perceptive comments, mostly clearly and concisely expressed
100–116	Course mostly defined by relevant goals	A balanced variety of performance, guidance, and tasks	Most essential styles and techniques effectively taught	Structured and mostly effective attention to developing these skills	Mostly effective guidance, exercises and pieces given to develop these skills	Some perceptive comments, mostly clearly and concisely expressed
67–99	Course lacks consistent focus on relevant goals	Inconsistent balance of performance, guidance, and tasks	Incomplete and/or ineffective guidance on styles and techniques	Unstructured and/or ineffective attention to developing these skills	Insufficient guidance, exercises and pieces given to develop these skills	A lack of perceptive comments or of clear and concise expression
33–66	Course lacks sufficient reference to relevant goals	Difficulties in balancing performance, guidance, and tasks	Omission or confusion of essential guidance on styles and techniques	A lack of attention to these skills	A serious lack of exercises and pieces given to develop these skills	A lack of perceptive comments and of clear and concise expression
1–32	Undeveloped grasp of the concept of setting relevant goals	Undeveloped grasp of the concept of lesson structure	Little focus on styles and techniques	Little focus on developing these skills	Little focus on teaching registration and organ management skills	Undeveloped skills of perception and expression
0	Not offered					

## Part 2: Teaching Demonstration

<i>Mark</i>	<i>Repertoire</i>	<i>Clarity and relevance of information</i>	<i>Communication skills</i>	<i>Time management and setting of practice tasks</i>
90–100	A vivid ability to inspire the student with regard to repertoire, historical context, and performance practice	Entirely clear, relevant, and concise	A consistent rapport and authoritative manner, which enabled the student to respond very confidently	Imaginative time management and setting of practice tasks
78–89	Some ability to inspire the student with regard to repertoire, historical context, and performance practice	Mostly clear, relevant, and concise	A mostly consistent rapport and/or authoritative manner, which enabled the student to respond confidently	The time was effectively managed and appropriate tasks were set
66–77	Awareness of repertoire, historical context, and performance practice	Clear and relevant if sometimes hesitant and/or digressive	An ability to establish rapport and authority, which enabled the student to respond appropriately	Mostly effective time management, and some appropriate tasks were set
44–65	Some lack of awareness of repertoire, historical context, and performance practice	Too hesitant and/or digressive to convey the information efficiently	A lack of rapport and/or authority, which impeded the student's response	Misjudgements in time management and/or setting of practice tasks
22–43	A significant lack of awareness of repertoire, historical context, and performance practice	Seriously hesitant and/or digressive	There was very little rapport or authority, causing confusion in the student's response	Serious misjudgements in time management and/or setting of practice tasks
1–21	Very little awareness of repertoire, historical context, and performance practice	Lack of ability to convey the necessary information	There was very little rapport or authority and the student was unable to respond	A serious inability to manage the time allowed or to set practice tasks
0	Not offered			

## Part 2: Viva Voce

<i>Mark</i>	<i>Style and technique</i>	<i>Improvisation, accompaniment, and keyboard skills</i>	<i>Repertoire, tutor books, and bibliography</i>	<i>Running a teaching practice</i>	<i>Clarity of expression</i>	<i>Student motivation and development</i>
45–50	Comprehensive awareness of period playing styles and techniques, and how to teach them	Consistently imaginative teaching strategies offered in all areas	A comprehensive knowledge of repertoire and resources	Imaginative ideas for developing and sustaining a flourishing professional practice	Inspiring powers of expression	Mature and imaginative ideas
39–44	Good awareness of the main period playing styles and techniques, and how to teach them	Effective teaching strategies offered in all areas	A broad knowledge of repertoire and resources	Clear ability to develop and sustain a lively professional practice	Persuasive and authoritative	A useful range of workable ideas
33–38	A working knowledge of the main period playing styles and techniques, and how to teach them	Basic teaching strategies offered in all areas	A knowledge of the core repertoire and resources	Evidence of an ability to develop and sustain a professional practice	Mostly persuasive and authoritative	Mostly workable ideas
22–32	Limited awareness of the main period playing styles and techniques, and/or how to teach them	Unable to offer basic teaching strategies in many areas	Gaps in knowledge of the core repertoire and resources	Lack of ideas and/or enthusiasm for developing and sustaining a professional practice	Inconsistent clarity and/or authority	A limited range of workable ideas
11–21	Serious misunderstandings about the main period playing styles and techniques, and/or how to teach them	Unable to offer basic teaching strategies in most areas	Serious gaps in knowledge of the core repertoire and resources	A serious lack of ideas and/or enthusiasm for developing and sustaining a professional practice	A lack of clarity and/or authority	Few workable ideas
1–10	Scarcely any knowledge of the main period playing styles and techniques or how to teach them	Unable to offer any teaching strategies in most areas	Very little knowledge of the core repertoire and resources	Very little ability to develop and sustain a professional practice	Very unclear expression and a lack of authority	Little grasp of the concepts involved
0	Not offered					

# Diplomas and Certificate: Academic Dress, Presentation, and Prizes

## Academic Dress

Successful examination candidates will receive a signed Diploma or Certificate and will be entitled to append letters after their name as appropriate:

**Certificate holder of the Royal College of Organists**  
CertRCO

**Associate of the Royal College of Organists**  
ARCO

**Fellow of the Royal College of Organists**  
FRCO

**Choral Director of the Royal College of Organists**  
DipCHD or ARCO(DipCHD) or FRCO(DipCHD)

**Licentiate Teacher of the Royal College of Organists**  
LTRCO (ARCO or FRCO must also be stated e.g., John S. Brook  
FRCO, LTRCO)

*In the interests of the College's mission to promote the work of organists and choral directors, diploma and certificate holders are respectfully requested to remain subscribing members of the College if they wish to benefit publically from College honours and append letters of qualification to their names.*

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### **John Brook**

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**Percy Whitlock**  
Organist and composer.

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