



Diploma Examinations

July 2017–January 2018

Examination Regulations

Colleague (CRCO)

Associate (ARCO)

Fellow (FRCO)

Choral Directing (DipCHD)

Licentiate in Teaching (LTRCO)

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The Royal College of Organists

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Introduction

Accreditation has 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 Colleague (CRCO) (formerly the 'Certificate') 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.

The development and refinement of the College's examination syllabuses is overseen by the College's Academic Board, which consists of leading practitioners and teachers in the school, university, and conservatoire sectors. Recent revisions—which set out to achieve a more logical progression through the diplomas and to 'reboot' the vital connection (central to the College's educational philosophy) between performing skills and supporting skills—started with CertRCO (now CRCO) in 2014, continued with ARCO in 2016, and continues with FRCO this year, with modifications to the Keyboard Skills Tests (especially Score Reading and Improvisation) and the Written Papers. The renaming of the 'Certificate' (CertRCO) as 'Colleague' (CRCO) emphasises the qualification's status as a diploma.

The context for these, and future developments, is the College's commitment to, and vision for widening participation and accreditation. This will see continuing development of the existing qualifications; the piloting of new, complementary qualifications to serve the needs of all organists, organ teachers and choral directors at all stages of their development; and the establishment of an integrated approach to accreditation and personal and professional development.

The examination process may seem daunting, but the College aims to encourage and nurture candidates towards success as much as possible. All the College's qualifications can be gained cumulatively and many candidates now successfully progress towards RCO qualifications in this manner. Through its teaching arm, RCO Academy, 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. It cannot be emphasized 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 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

2017–2018

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 or from the Administration on 05603 488231 or by request to 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 Colleague Diploma, 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 or requested from the College's Administration. Reminders of application deadlines are placed frequently in the College's newsletter and in its electronic bulletin, *RCO e-News*. 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 six 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 Colleague and the Associateship Diplomas 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 for acclimatisation 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 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. 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. 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_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. All 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. Remarks on tonality are given where necessary and *approximate* timings are given as guidance. 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 the 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 £55 for two papers (ARCO, FRCO, and DipCHD), or £40 for the CRCO Written Paper or a single ARCO, FRCO or DipCHD paper.

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 £85 for two papers (ARCO, FRCO, and DipCHD), or £60 for the CRCO Written Paper or a single ARCO, FRCO or DipCHD paper. The relevant paper(s) 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 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 2017–January 2018

Examination Centres

Practical Examinations (Organ Playing and Keyboard Skills)

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

Application Deadlines

Friday 24 March 2017 for:	JULY 2017 (FRCO, ARCO, & CRCO) (SUMMER)
LTRCO Portfolio or Practical Examination application form to be submitted by Friday 7 July 2017	OCTOBER 2017 (LTRCO) (AUTUMN)
Friday 14 July 2017 for:	OCTOBER 2017 (DipCHD) (AUTUMN)
Friday 20 October 2017 for:	JANUARY 2018 (FRCO, ARCO, & CRCO) (WINTER)

Written Paper Schedules

FRCO	London and Huddersfield	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 5 July 2017
ARCO	London, Huddersfield, and Edinburgh	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 5 July 2017
CRCO	London and Huddersfield	Paper (including Aural) 10.00 - 13.00	Wednesday 5 July 2017
DipCHD	London	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 4 October 2017 (or 3 January 2018)
FRCO	London and Huddersfield	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 3 January 2018
ARCO	London and Huddersfield	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 3 January 2018
CRCO	London and Huddersfield	Paper (including Aural) 10.00 - 13.00	Wednesday 3 January 2018

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

Fees

Figures in brackets give rates for student members

Colleague (CRCO)

Whole examination*	£258 inc. VAT
Practical Examination (Organ Playing and Keyboard Skills) only	£215 inc. VAT
Subsequent examination in Organ Playing only	£176 inc. VAT
Subsequent examination in Keyboard Skills only	£ 91 inc. VAT
Written Paper only	£ 91 inc. VAT
Aural Perception (Written Paper) only	£ 67 inc. VAT

Associateship (ARCO)

Whole examination*	£379 (£262) inc. VAT
Practical Examination (Organ Playing and Keyboard Skills) only	£303 (£222) inc. VAT
Subsequent examination in Organ Playing only	£258 (£176) inc. VAT
Subsequent examination in Keyboard Skills only	£141 (£ 85) inc. VAT
Written Papers only	£199 (£163) inc. VAT
Subsequent examination in one written paper only	£130 (£104) inc. VAT
Aural Perception (Written Paper II) only	£ 86 (£ 65) inc. VAT

Fellowship (FRCO)

Whole examination*	£574 (£353) inc. VAT
Practical Examination (Organ Playing and Keyboard Skills) only	£460 (£284) inc. VAT
Subsequent examination in Organ Playing only	£412 (£237) inc. VAT
Subsequent examination in Keyboard Skills only	£199 (£125) inc. VAT
Written Papers only	£274 (£199) inc. VAT
Subsequent examination in one written paper only	£185 (£130) 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	£718 inc. VAT
Practical Examination only	£599 inc. VAT
Written Papers only	£199 inc. VAT
Subsequent examination in one written paper only	£129 inc. VAT

Licentiate in Teaching (LTRCO)

Part 1: Written Work	£110 inc. VAT
Part 2: Practical Examination	£522 inc. VAT

Regulations

Colleague

The award of the Colleague Diploma (formerly 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 Colleague Diploma is not a pre-requisite for entering the Associateship examination.

The Colleague 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.

Practical Examination

Twenty-five minutes (excluding preparation time for 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 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 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. Movements 1 and 2 *from* Pastorale, BWV 590 (5.5')
F major and C major; without repeats in Movement 2
Bärenreiter 5057 or 5177; Breitkopf 6584; Peters 240a (vol. 1)
2. Movement 3 [Largo e spiccato] *from* Concerto in D minor (after Vivaldi), BWV 596 (3')
D minor
Bärenreiter 5051 or 5178; Breitkopf 6585
3. Prelude and Fugue in A minor, BWV 559 (attrib. to JSB) (6')
Bärenreiter 6497; Breitkopf 6584; Peters 247a (vol. 8)
4. Christ lag in Todesbanden, BWV 625 (1.5')
D minor
Bärenreiter 5056 or 5171; Breitkopf 6587; Peters 244a (vol. 5)
5. Gelobet seist du, Jesu Christ, BWV 604 (2.5')
G/C major
Bärenreiter 5056 or 5171; Breitkopf 6587; Peters 244a (vol. 5)
6. Liebster Jesu, wir sind hier, BWV 731 (3.5')
G major
Bärenreiter 5017 or 5173; Breitkopf 6589; Peters 244a (vol. 5)

B

1. *Johann Pachelbel*
Theme and Variations 1, 2, 4, and 7 *from* Arietta (5')
Manuals only; F major; with all repeats
Bärenreiter 2818
2. *Johann Nicolaus Hanff*
Erbarm dich mein, O Herre Gott (3')
E minor; with repeat
Breitkopf only (No. 4, pp. 10–11)
3. *Dieterich Buxtehude*
Fugue in C ('Gigue'), BuxWV 174 (3')
Largely manuals only
Bärenreiter; Breitkopf; Hansen
4. *Michel Corette*
Cromhorne en Taille *from* Magnificat du 3e et 4e ton (3')
A minor
Novello (ed. Higginbottom); Novello (Sanger, *Play the Organ*, vol. 2, pp. 163–4)
5. *Thomas Weelkes*
Voluntary No. 1 in A Minor (3')
Manuals only
Faber Music (Early Organ Series, vol. 2, ed. Cox)
6. *John Robinson*
Voluntary in A minor (4')
Manuals only
Novello (ed. Jeans); Novello (Sanger, *Play the Organ*, vol. 2, pp. 112–15)

C

1. *Felix Mendelssohn-Bartholdy*
Andante alla Marcia (3')
B flat major
Bärenreiter only (ed. Albrecht, vol. 1)
2. *Johannes Brahms*
Herzlich tut mich verlangen, Op. 122 No. 9 (4')
A minor
Henle only
3. *Franz Liszt*
Introitus (3.5')
C major
Universal (ed. Haselböck, vol. 6)
4. *Charles V. Stanford*
On a theme of Orlando Gibbons (Song 34), Op. 105 No. 1
(Six Short Preludes and Postludes, 2nd Set) (3')
F major
Stainer & Bell
5. *Edward Elgar*
Vesper Voluntary, Op. 14 No. 4 (without the Intermezzo)
(2.5')
B flat major
Faber Music only
6. *Louis Vierne*
Arabesque (24 Pièces en style libre) (5')
G major
Carus; Durand

D

1. *Jehan Alain*
Choral Dorien (4')
Tonal centre E minor
Combre
2. *André Fleury*
A la Sainte Vierge (Inviolata) (Sept Pièces pour Orgue) (2.5')
Largely manuals only, but with pedals as marked; F major
Les Éditions Ouvrières
3. *Ernst Pepping*
Sonne der Gerechtigkeit (Kleines Orgelbuch) (2')
E flat major
Schott 3735
4. *Jean Françaix*
Movements 2 and 3 from Suite Carmelite (3.5')
F minor and A major
Editions Musicales Transatlantiques
5. *Charles Camilleri*
Wine of Peace (4')
D major
Roberton
6. *Kenneth Leighton*
Ode (3.5')
Tonal centre C major
OUP (Leighton Organ Album)

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 **all** Tests, away from the organ console and without a keyboard. The study copy of the Tests may not be marked in any way. All Tests are provided with metronome marks and candidates will be able to check these during the study period by using a metronome provided by the College. 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 essentially for silent, mental preparation; during these periods the touching of the keys and pedals will only be permitted ahead of the steward setting up the required registration.

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 20 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 until further announcement are:

NEH 48 (<i>Stuttgart</i>)	<i>Bethlehem of noblest cities</i>
NEH 67 (<i>Aus der Tiefe</i>)	<i>Forty days and forty nights</i>
NEH 107 (<i>Vulpinus</i>)	<i>Good Christian men rejoice and sing</i>
NEH 113 (<i>Savannah</i>)	<i>Love's redeeming work is done</i>
NEH 134 (<i>St Magnus</i>)	<i>The head that once</i>
NEH 238 (<i>Melcombe</i>)	<i>New every morning</i>
NEH 372 (<i>Monks Gate</i>)	<i>He who would valiant be</i>
NEH 408 (<i>Love divine</i>)	<i>Love divine</i>
NEH 433 (<i>Hanover</i>)	<i>O worship the King</i>
NEH 457 (<i>Dominus regit me</i>)	<i>The King of love</i>

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 45 seconds 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. To commence, a complete performance of the passage will be given. The passage will then be divided into two (or three) sections, each of which will be played twice. To conclude, another complete performance of the passage will be given. There will be 45 seconds between all 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 or four melodic and harmonic decorations in any printed part.

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 and appreciation of a set collection/group of works through (i) analysing and annotating a facsimile extract and (ii) answering one essay question from a choice of several which will cover the collection/group as a whole. When analysing and annotating the extract, candidates will be required to identify, if appropriate, its liturgical significance, comment on compositional matters such as thematic material, harmony, texture, and form, and in addition (through annotation) provide useful performance-oriented information (fingerings, pedallings, details of articulation, etc.) and remarks on registration and tempo. The essay (to be around 350 words in length) will seek succinct, observational but critical responses to matters such as form, texture, compositional techniques and styles, registration schemes, and historical and liturgical context.

Candidates may refer to their **own unmarked** scores in the examination.

The set collection/group of works for 2017/2018 is:

J.S. Bach, Orgelbüchlein, Chorales BWV 631–644 (Bärenreiter, Breitkopf, Peters)

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 + 9 + 9)	42
(b) Baroque Two-part Counterpoint	33
Organ Repertoire (21 + 24)	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 two sections:

Practical Examination (Organ Playing and Keyboard Skills)
Written Papers

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-five minutes (excluding preparation time for 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 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 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. Der Tag, der ist so freudenreich, BWV 605 (2')
G major; with repeat
Bärenreiter 5056 or 5171; Breitkopf 6587; Peters 244a (vol. 5)
2. Fugue in G minor, BWV 578 (4.5')
Bärenreiter 5025 or 5176; Breitkopf 6584; Peters 243a (vol. 4)
3. O Mensch, beweine deine Sünde groß, BWV 622 (5')
E flat major
Bärenreiter 5056 or 5171; Breitkopf 6587; Peters 244a (vol. 5)
4. Movement 2 from Sonata III, BWV 527 (2.5')
F major; without repeats
Bärenreiter 5057 or 5177; Breitkopf 6586; Peters 240a (vol. 1)

5. Movement 1 from Concerto in G major (after Ernst), BWV 592 (5')
Bärenreiter 5051 or 5178; Breitkopf 6565; Peters vol. 247a (vol. 8)
6. Valet will ich dir geben, BWV 735 (4')
B flat major
Bärenreiter 5017 or 5173; Breitkopf 6589; Peters 246a (vol. 7)

B

1. *Dieterich Buxtehude*
Ciaccona in E minor, BuxWV 160 (6')
Bärenreiter; Breitkopf; Broude; Hansen
2. *Georg Böhm*
Praeludium in A minor (3')
Breitkopf 8087 (ed. Beckmann) only
3. *Girolamo Frescobaldi*
Canzona Quarta (Second Book of Toccatas) (4')
F major
Bärenreiter (ed. Pidoux, vol. 4); Zerboni (ed. Darbellay, vol. 3)
4. *Sebastian Aguilera de Heredia*
Registro baixo do 1º tom (4.5')
Manuals only; D minor
Faber Music (Early Organ Series, vol. 5, ed. Dalton)
5. *Matthew Locke*
Voluntary in A minor (Melothesia) (3.5')
Manuals only
Faber Music (Early Organ Series, vol. 3, ed. Cox); OUP (*Melothesia*, ed. Hogwood, pp. 46–7)
6. *Pierre du Mage*
Tierce en Taille from Suite du premier ton (2.5')
D minor
Kalmus; Schola Cantorum; Schott.

C

1. *Johannes Brahms*
Herzlich tut mich erfreuen, Op. 122 No. 4 (3')
D major
Henle only
2. *Max Reger*
Melodia, Op. 129 No. 4 (3.5')
B flat major
Breitkopf (ed. Klotz/Weyer, vol. 4)
3. *Edward Elgar*
Cantique, Op. 3 No.1 (4')
C major
Novello (Elgar Organ Album, Book 1)
4. *Camille Saint-Saëns*
Improvisation No. 7 (Sept Improvisations, Op. 150) (5')
A minor
Durand
5. *Louis Vierne*
Allegretto (5')
B minor
Carus (ed. Laukvik/Sanger, vol. 13)
6. *Felix Mendelssohn-Bartholdy*
Fugue in F minor (1839) (5')
Bärenreiter (ed. Albrecht, vol. 1); Breitkopf (ed. Schmidt, vol. 2)

D

1. *Paul Hindemith*
Movements 2 and 3 *from* Sonata II (7')
Tonal centres on E and A
Schott
2. *Benjamin Britten*
Prelude and Fugue on a theme of Vittoria (6')
G major
Boosey & Hawkes
3. *Olivier Messiaen*
Les Bergers *from* La Nativité du Seigneur (6')
No fixed tonic
Leduc
4. *Jean Langlais*
Arabesque (24 Pièces, Op. 6) (4.5')
D flat major
Combret
5. *György Ligeti*
Ricerare per organo (Omaggio a Girolamo Frescobaldi) (6')
No fixed tonic
Schott
6. *Huw Watkins*
Piece d'orgue (5')
No fixed tonic
Schott

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 20 minutes before their Practical Examination to study all Tests, away from the organ console and without a keyboard. The study copy of the Tests may not be marked in any way. All Tests are provided with metronome marks and candidates will be able to check these during the study period by using a metronome provided by the College. 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 1–3. Forty seconds will be allowed for looking through Test 4 (Sight Reading). The console allowances are essentially for silent, mental preparation; during these periods the touching of the keys and pedals will only be permitted ahead of the steward setting up the required registration.

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 around 90 seconds (but for a minimum of 75 seconds) in one of four genres (listed below), of which **three** will be set for each session. The first option will always be set. The steward will indicate when 75 seconds have elapsed. In each genre credit will be given for command of straightforward tonal harmony within a coherent texture and for an ability to handle simple modulation. The style should be congruent with the given material. The candidate will choose the initial registration: no subsequent registration changes are permitted.

The options are:

- (i) *Hymn tune extension*. The melody plus the text of the first and last verses is given. The candidate plays the last line with harmony, which will be given, and continues. The pedals must be used.
- (ii) *Prelude to an anthem or motet* of which the opening is given. The use (or not) of the pedals will be indicated.
- (iii) *Solemn processional*. An opening will be given, in the style of the baroque French *plein jeu* or German *organo pleno* traditions, which the candidate will continue. The pedals are to be used.
- (iv) *Melody and accompaniment*. An incipit will be given of a melody and accompaniment from the baroque or romantic periods which the candidate will continue. The registration colours will be indicated, though the exact registration will be chosen by the candidate. The use (or not) of pedals will be indicated.

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 are advised to devote approximately 1 hour to each question.

1. Chorale

To add alto, tenor, and bass parts in the style of J. S. Bach to a given melody (tonal not modal) set in the soprano. Short score will be used. In order to indicate the mood of the chorale, the German text will be given with a literal translation. There is no requirement for text underlay.

2. Fugal Techniques

Answer Questions (i), (ii) and (iii):

- (i) To compose real or tonal answers to three subjects, in addition providing explanations for the choices made;
- (ii) To compose countersubjects (which must be in invertible counterpoint) to two answers;
- (iii) To continue **one** of the passages completed in (ii) by composing an episode four to six bars in length based on a given identified motif. The episode should be largely in three voices and must lead to the arrival of a middle entry in the tonic or a closely related key. The end of the exposition will be shown so that the episode can be constructed from preceding material.

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 and/or lower part in an appropriate style to a given eighteenth-century keyboard line.

Paper II

The duration of the paper is 3 hours. 30 minutes will be allowed for Question 1. Candidates are advised to devote approximately 1 hour to Question 2, and 45 minutes each to Questions 3 and 4.

1. Aural Perception

Answer Questions (i) and (ii). Both questions will be presented as sound recordings. Question (i) will be presented on the piano and Question (ii) will be presented on the organ.

- (i) *Pitch Test*. To recognise and transcribe a number of alterations in pitch in the lower three parts of a four-part chorale passage (presented in short score) in the style of J. S. Bach, and to complete through dictation the lower three parts of the final cadence in a second, related passage. The first chord will not be altered and will be named at the beginning. Candidates will

be required to notate their answers either on the printed music or on the blank staves provided. The two passages, marked A–B and C–D respectively, will each be played four times with an interval of 30 seconds between performances.

- (ii) *Perception Test*. To recognise technical and compositional devices, harmonies, cadence types, modulations, and stylistic characteristics in a short passage of organ music. A skeleton score will be provided. The key at the beginning and at the end of the passage will be named. The passage will be played four times with an interval of 30 seconds between performances.

2. Repertoire Extracts

To answer questions relating (but not limited) to composer, date, genre, style, compositional devices, registration, and performance in three out of five unseen extracts of organ music (at the candidate's choice). Each extract will carry four questions. Score annotation may be required.

3. Historical Studies

To write one essay of around 500 words on a specified period of organ repertoire. A broad understanding of related organ-building styles may also be required. A choice of three or four titles will be given.

The set topic for 2017/2018 is:

France, 1680–1760

4. Set Work(s)

To write one essay of around 500 words on a specified work or works relating to the historical topic set in Question 3.

Candidates may refer to their **own unmarked** scores in the examination.

The set work for 2017/2018 is:

Louis-Nicolas Clérambault, Premier Livre d'orgue (2 suites), (Schola Cantorum, Schott)

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
Fugal Techniques (9 + 6 + 9)	24
Two-part Counterpoint	24
<i>Total</i>	<i>75</i>

Paper II	
Aural Perception (9 + 9)	18
Repertoire Extracts (8 + 8 + 8)	24
Historical Studies	18
Set Work(s)	15
<i>Total</i>	<i>75</i>

50 marks will be required to pass Paper I. 50 marks will be required to pass Paper II, provided that Question 1 (Aural Perception) has been awarded 12 marks or more. If the Aural Perception question in Paper II has been awarded 11 marks or fewer but the remaining questions have been awarded 38 marks or more, an exemption from sitting the Repertoire Extracts, Historical Studies and Set Work(s) questions will be awarded. Candidates must pass both written papers within the exemption period in order to pass the Written Papers section.

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 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 D major, BWV 532 (10')
Bärenreiter 5028 or 5175; Breitkopf 6581; Peters 243a (vol. 4)
2. Prelude **only** from Prelude and Fugue in B minor, BWV 544 (6.5')
Bärenreiter 5028 or 5175; Breitkopf 6582; Peters 241a (vol. 2)
3. Canonic Variations on 'Vom Himmel hoch', BWV 769a (**not** 769) (12')
C major
Bärenreiter 5009 or 5172; Breitkopf 6588
4. Movement 3 *from* Sonata V, BWV 529 (4')
C major
Bärenreiter 5057 or 5177; Breitkopf 6586; Peters 240a (vol. 1)
5. Allein Gott in der Höh sei Ehr', BWV 662 (8.5')
A major; with repeat
Bärenreiter 5009 or 5172; Breitkopf 6587; Peters 245a (vol. 6)
6. Kommst du nun, Jesu, vom Himmel herunter, BWV 650 (4')
G major
Bärenreiter 5056 or 5171; Breitkopf 6588; Peters 246a (vol. 7)

B

1. *Jan Pieterszoon Sweelinck*
Variations on 'Unter der Linden grüne'
['Onder een linde groen'] (5')
Manuals only; G major
Bärenreiter (ed. Rampe, vol. 4.2); Breitkopf (ed. Dirksen/Vogel, vol. 4); Dover (p. 231); VNM (vol. 1, fasc. 3, ed. Noske)
2. *Dieterich Buxtehude*
Tocatta in F, BuxWV 156 (8.5')
Bärenreiter; Breitkopf; Broude; Hansen
3. *Girolamo Frescobaldi*
Tocatta Sesta 'sopra i pedali per l'organo, e senza' (Second Book of Toccatas) (5')
F major
Bärenreiter (ed. Pidoux, vol. 4); Faber Music (Early Organ Series, vol. 18, ed. Dalton); Zerboni (ed. Darbellay, vol. 3)
4. *William Byrd*
Fantasia in A minor (7.5')
Manuals only
Dover (Fitzwilliam Virginal Book, vol. 1); Stainer & Bell (Musica Britannica 27, and offprint)
5. *François Couperin*
Offertoire *from* Messe pour les paroisses (9')
Largely manuals only; C major
L'Oiseaux Lyre (rev. ed. Gilbert and Moroney, 1982)
6. *Henry Purcell*
Voluntary in D minor for Double Organ (5')
Manuals only
Faber Music (Early Organ Series, vol. 3, ed. Cox); Novello (rev. ed. McLean, pp. 7–12)

C

1. **C. Hubert Parry**
Toccata and Fugue ('The Wanderer') (10.5')
G Major
Novello
2. **César Franck**
Choral No. 1 (14')
E major
Dover; Durand (not rev. reprint by Duruflé); Universal
3. **Camille Saint-Saëns**
Prelude and Fugue in B major, Op. 99 No. 2 (7.5')
Durand; Kalmus
4. **Louis Vierne**
Toccata in B flat minor (Pièces de Fantaisie) (5')
Carus; Lemoine
5. **Felix Mendelssohn-Bartholdy**
Movement 1 *from* Sonata in B flat major, Op. 65
No. 4 (4.5')
Bärenreiter; Breitkopf 8088 (facsimile of orig. ed.); Breitkopf (ed. Schmidt, vol. 1); Novello (ed. Little not Atkins)
6. **Max Reger**
Dankpsalm, Op. 145 No. 2 (7')
D major
Breitkopf 4158; Breitkopf (ed. Klotz/Weyer, vol. 4)

D

1. **Oskar Lindberg**
Finale *from* Sonata in G minor (1924) (6')
Wilhelm Hansen/Nordiska Musikförlaget
2. **Paul Hindemith**
Movement 2 [Sehr langsam–Phantasie, frei–Ruhig bewegt]
from Sonata I (12')
Schott
3. **Jehan Alain**
Deuxième Fantaisie (6.5')
E minor
Leduc (not 1971 edition)
4. **Frank Martin**
Passacaille (12')
D sharp minor
Universal
5. **Olivier Messiaen**
Offrande et Alleluia final *from* Livre du Saint
Sacrement (7.5')
No fixed tonic
Leduc
6. **Martin Stacey**
Totentanz (8')
C major
AFNOM Collection (consult RCO Library)

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 20 minutes before their Practical Examination to study **all** Tests, away from the organ console and without a keyboard. The study copy of the Tests may not be marked in any way. All Tests are provided with metronome marks and candidates will be able to check these during the study period by using a metronome provided by the College. 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 three Tests chosen from Tests 1–4. Forty seconds will be allowed for looking through Test 5 (Sight Reading). The console allowances are essentially for silent, mental preparation; during these periods the touching of the keys and pedals will only be permitted ahead of the steward setting up the required registration.

Choose **three** Tests from Tests 1–4. Test 5 is obligatory. Initial registrations will be set by the examiner, except for Test 4.

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 five parts (SSATB or SAATB) using G and F clefs. The given extract will be from a choral work and will include text. 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 the tenor and bass.
3. 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.
4. To improvise for around 3 minutes (but for a minimum of 2 minutes 30 seconds) in one of four genres (listed below), of which three will be set for each session. The first option will always be set. The steward will indicate when 2 mins 30 secs have elapsed. In each genre credit will be given for command of expanded harmony, variegated textures and a clear sense of structure. The candidate will choose the initial registration; unless otherwise stated, subsequent registration changes are permitted.

The options are:

- (i) *Cantus firmus*. A chant or hymn melody will be given with text. A liturgical context may be specified (e.g., Gospel procession, Communion meditation). The melody may be treated unadorned or ornamented as seems appropriate.
- (ii) *Romantic prelude*. A short incipit will be given. The style should be congruent with the given material.
- (iii) *Variations on a chorale/hymn/folk-song* (given with text). An introduction and/or coda may be included.
- (iv) *Récit en taille*. A short incipit will be given. No registration changes are allowed. The style should be congruent with the given material.

5. 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 registrational aids, and should indicate suitable registration.

3. Stylistic Completion/Harmonic Analysis

Either

- (a) To provide suitable stylistic completions to a number of blanked-out passages in an extract from a work for keyboard or a work featuring an obbligato line with keyboard accompaniment. The material will be in an accessible tonal idiom. Alto and tenor clefs may feature in the notation.

or

- (b) Candidates are required to answer short questions about two extracts, describing and explaining the function of harmonic progressions and procedures, and (with reference to the harmonic context) commenting on aspects of melodic decoration. The extracts will be taken from different musical periods from the eighteenth century to the mid twentieth

century. Any generally recognised system (e.g., roman numerals, figured bass, letters) may be used to define 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 three times. Brief passages may be presented in score (skeleton or full) in order to guide the candidate's listening. The first playing will commence after 3 minutes, and there will be an interval of 3 minutes between subsequent 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. Edition and Style

To answer questions on an extract (or extracts) of organ music composed between c.1550 and 1900. The extract (or extracts) may be presented in more than one edition. Candidates can expect questions to focus on a selection of topics such as idiom, compositional and stylistic characteristics, the nature of the edition(s) and the role of the editor(s), and the instrument type(s) and performance practice considerations appropriate to the region and period of the work(s).

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 2017/2018 are:

J.S. Bach, Concerti BWV 592–596 (Bärenreiter, Breitkopf, Peters)

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 topic for 2017/2018 is:

Italy, 1550–1660

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	
First Test	15
Second Test	15
Third Test	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
Stylistic Completion/Harmonic Analysis	21
<i>Total</i>	<i>75</i>

Paper II	
Aural Perception	15
Edition and Style	18
Set Works	21
History of Music	21
<i>Total</i>	<i>75</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

Forty 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
<i>Total</i>		<i>90</i>
Paper II	Chorale/Counterpoint	24
	Arrangement	36
<i>Total</i>		<i>60</i>

60 marks will be required to pass Paper I and 40 marks will be required to pass Paper II. 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 Colleague of the Royal College of Organists (CRCO) 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.

Assessment Criteria

Practical Examinations

CRCO and ARCO Organ Playing

Keyword descriptors:

COLLEAGUE: 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

<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>
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:

COLLEAGUE: 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 (CRCO)

<i>Mark</i>	<i>Harmonic accuracy</i>	<i>Tempo and rhythm</i>	<i>Texture</i>
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)

<i>Mark</i>	<i>Harmonic accuracy</i>	<i>Tempo and rhythm</i>	<i>Texture</i>
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 (CRCO)

<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>Stylistic control and musical continuity</i>	<i>Control of harmony and modulation</i>	<i>Textural control</i>
15	Entirely convincing in all aspects of style, continuity and registration	Wholly convincing control of harmony and modulation	Wholly convincing texture
13–14	Stylistically effective and musically consequent; stylistically effective registration	Effective control of harmony and modulation	Convincing texture
10–12	Generally, if not entirely controlled in style and continuity; coherent registration	Generally, if not entirely controlled harmony and modulation	Generally consistent texture
7–9	Inconsistent control of style and/or musical continuity; inappropriate registration; duration too short or substantially too long	Inconsistent control of harmony; ineffective modulation	Inconsistent texture
4–6	Serious lapses in style and/or continuity; ineffective registration; duration too short or substantially too long	Persistently uncontrolled harmony; modulation not attempted	Seriously inconsistent texture
1–3	No attempt at appropriate style; discontinuous; duration too short or substantially too long or incomplete	No convincing harmonic control	No textural control
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 (CRCO)

<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 (CRCO)

<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 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:

COLLEAGUE: 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

Colleague

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

Associateship

Paper I	Chorale	TABLE 1
	Fugal Techniques	TABLE 1
	Two-part Counterpoint	TABLE 1
Paper II	Aural Perception	TABLE 5
	Repertoire Extracts	TABLE 3
	Historical Studies	TABLE 4
	Set Work(s)	TABLE 4

Fellowship

Paper I	Fugue	TABLE 1
	Continuo Realisation (Q2a)	TABLE 1
	Transcription (Q2b)	TABLE 2 (cols 1 & 2 only)
	Stylistic Completion	TABLE 1
	Harmonic Analysis	TABLE 5
Paper II	Aural Perception	TABLE 5
	Edition and Style	TABLE 3
	Set Works	TABLE 4
	History of Organ Music	TABLE 4

Diploma in Choral Directing

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

TABLE 1: Stylistic Techniques

CRCO Music Techniques (Chorale)

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

CRCO 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 Fugal Techniques; 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

FRCO Stylistic Completion

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

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

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

TABLE 3: Repertoire and Performance Studies

CRCO 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 Edition and Style

A: 17–18 / B: 15–16 / C: 12–14 // D: 9–11 / E: 5–8 / F: 1–4

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

TABLE 4: Historical Studies

FRCO History of Organ Music; FRCO Set Work(s)

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

ARCO Historical Studies

A: 17–18 / B: 15–16 / C: 12–14 // D: 9–11 / E: 5–8 / F: 1–4

ARCO Set Work(s)

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

TABLE 5: Aural and Notational Analysis

CRCO Aural Perception

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

FRCO Harmonic Analysis

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

ARCO Aural Perception

A: 17–18 / B: 15–16 / C: 12–14 // D: 9–11 / E: 5–8 / F: 1–4

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>
A	Acute analytical perception; application wholly methodical
B	Good analytical perception; application convincingly methodical
C	Reasonable analytical perception; application generally methodical
D	Some analytical perception, but with a number of errors/misunderstandings and unmethodical application
E	Little analytical perception, and with serious errors/misunderstandings and a lack of method
F	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>
A	Insightful response inspired by comprehensive knowledge authoritatively marshalled
B	Convincing response supported by a good level of knowledge appropriately deployed
C	Mostly good response revealing a reasonable level of knowledge generally relevantly used
D	Generally unconvincing response despite some evidence of knowledge
E	Unconvincing response revealing a serious lack of knowledge
F	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					

Academic Dress, Presentation, and Prizes

Academic Dress

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

Colleague of the Royal College of Organists
CRCO

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.

Holders of Royal College of Organists Diplomas are entitled to wear an academic gown and the appropriate hood (there is no hood for Colleague). A candidate's Diploma or the College's letter of result indicating a Pass is appropriate authorisation for the purchase or hire of academic dress. The College's robesmakers are Messrs Ede & Ravenscroft, 93-94 Chancery Lane, London WC2 1DU (Telephone: 020 7405 3906).

Presentation of Diplomas and Prizes

Successful candidates are entitled to receive their Diplomas at the first Conferment ceremony following their examination, or at any subsequent ceremony falling within a three-year period. Those who cannot attend an Awards ceremony will receive their Diplomas by post.

In order to be eligible for a prize, candidates must pass **both** sections—Practical Examination and Written Papers—during the **same** examination period. It is intended that the prizes awarded on the results of the Diploma examinations are used for the purchase of books or music. The prizes commemorate the following:

Richard Davidge Limpus

Founder of the College and Honorary Secretary from 1864 (also Honorary Treasurer from 1868) until his death in 1875.

Samuel Henry Baker

Associate of the College and holder of the Choir Master's Diploma.

John Brook

First Secretary of the Incorporated Association of Organists.

James Hugh Reginald Dixon
Fellow of the College.

Frederick Thomas Durrant
Fellow of the College.

Harry Alfred Harding
Honorary Secretary of the College (1908–30).

Gerald Hocken Knight
Member of the College Council (1949–79) and Director of the Royal School of Church Music (1952–72).

Frederick John Read
Fellow of the College. Endowed by the late Mrs F J Read and the late Mrs B C Aldridge.

Arnold Richardson
Honorary Fellow of the College.

John E Robinson
Fellow of the College.

Lord St Audries
Endowed by the Trustees of the Lord St Audries Memorial Fund.

Frank Joseph Sawyer
Honorary Secretary of the College (1907–08).

Frederick George Shinn
President of the College (1944–46). Honorary Treasurer (1926–30) and Honorary Secretary (1930–44 and 1946–50).

Winifred M Smith
Fellow of the College.

John Albert Sowerbutts
Honorary Secretary of the College (1950–63).

Edmund Hart Turpin
Honorary Secretary of the College (1875–1907).

Percy Whitlock
Organist and composer.

Doris Wookey
Former winner of the Sawyer Prize. Endowed by E.E. Wookey.

Prizes

Associateship

Limpus Prize, Frederick Shinn Prize, and Durrant Prize
Total value £110. Awarded to the candidate gaining the highest marks in the Practical Examination. Minimum qualifying mark 115.

Sawyer Prize and Durrant Prize
Total value £60. Awarded to the candidate gaining the second highest marks in the Practical Examination. Minimum qualifying mark 110.

Lord St Audries Prize
Value £80. Awarded to the candidate under nineteen years of age gaining the highest marks in the Practical Examination.

Sowerbutts Prize and Durrant Prize

Total value £70. Awarded to the candidate gaining the highest marks in the Written Papers. Minimum qualifying mark 110.

Doris Wookey Prize

Value £55. Awarded to the candidate gaining the second highest marks in the Written Papers. Minimum qualifying mark 108.

Dr F J Read Prize

Value £120. Awarded in the Winter period to the candidate gaining the highest aggregate marks for the whole examination. Minimum qualifying mark in each section 110.

Samuel Baker Prize

Value £120. Awarded in the Summer period to the candidate gaining the highest aggregate marks for the whole examination. Minimum qualifying mark in each section 110.

Fellowship**Limpus Prize, Frederick Shinn Prize, and Durrant Prize**

Total value £140. Awarded to the candidate gaining the highest marks in the Practical Examination. Minimum qualifying mark 115.

Turpin Prize and Durrant Prize

Total value £65. Awarded to the candidate gaining the second highest marks in the Practical Examination. Minimum qualifying mark 110.

Dixon Prize

Value £110. Awarded to the candidate gaining the highest marks in the Improvisation Test. Minimum qualifying mark 12.

Harding Prize and Durrant Prize

Value £85. Awarded to the candidate gaining the highest marks in the Written Papers. Minimum qualifying mark 110.

Dr F J Read Prize

Value £160. Awarded in the Winter period to the candidate gaining the highest aggregate marks for the whole examination. Minimum qualifying mark for each section 110.

Samuel Baker Prize

Value £160. Awarded in the Summer period to the candidate gaining the highest aggregate marks for the whole examination. Minimum qualifying mark for each section 110.

Arnold Richardson Prize

Value £95. Awarded annually to the candidate over the age of forty gaining the highest aggregate marks at the examination in the Winter or Summer period.

The Coventry Cathedral Recital Award

This award, the gift of the Provost and Chapter of Coventry Cathedral, is made annually in January to the candidate who having obtained the Fellowship diploma (in one session) either at that examination (January) or at the previous examination in July, has shown outstanding ability in the performance of the pieces. The winner receives an invitation to give a public recital in Coventry Cathedral. In the event of no recommendation being made, the award will be withheld.

Choral Directing**John Brook (IAO) Memorial Prize**

Value £70. Awarded to the candidate gaining the highest marks in the Practical Examination. Minimum qualifying mark 115.

Gerald H Knight Memorial Prize

Value £70. Awarded to the candidate gaining the highest marks in the Written Papers. Minimum qualifying mark 110.

Licentiate in Teaching**John E Robinson Prize**

Value £90. Awarded to the candidate gaining the highest marks in the Practical Examination. Minimum qualifying mark 115.

Percy Whitlock Prize

Value £70. Minimum qualifying marks 220.

Winifred Smith Prize

Value £70. Awarded to the candidate gaining the highest aggregate mark for the whole examination. Minimum qualifying mark for each section 110.

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