



The Royal College of Organists  
Patron : HM The Queen

# RCO

## Diploma Examinations

July 2007 - January 2008

### Examination Regulations

Certificate (CertRCO)  
Associate (ARCO)  
Fellow (FRCO)  
Choral Directing (DipCHD)  
Licentiate in Teaching (LTRCO)

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## The Royal College of Organists

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Registered Charity Number: 312847  
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## Introduction

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Examinations have played a key role in the College's work since the institution was founded in 1864. The College's original Royal Charter of 1893 and revised Charters (the most recent dating from 2003) charge it with the promotion of 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 examination. For nearly a century and a half the College's diplomas have been deeply embedded in the musical fabric of the United Kingdom as well as being respected abroad. They remain 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 structure and content of all the College's examination syllabuses have been extensively reviewed over the last decade or so. The College's Academic Board, which consists of leading practitioners and teachers who work in the school, university and conservatoire sectors, keeps the content, style and conduct of the examinations under continuous review. The Diplomas of Associate and Fellow are long-established and well known, but there are other, newer, qualifications to assist those seeking accreditation. The Certificate (CertRCO) has been introduced to validate the skills (particularly in liturgical context) of experienced amateur players and developing students. The Licentiate in Teaching (LTRCO) has been introduced to validate the skills and practice of organ teachers, and the DipCHD has been fundamentally revised in recent years (from the CHM, the Choirmaster's Diploma) so that it is available and of value not just to the organist-choral director but also to the specialist, non-organ-playing choral conductor.

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

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

Patrick Russill  
*Chief Examiner*

# General Regulations

## 2007 - 2008

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*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

All entries must be made on the official application form available from either the College website [www.rco.org.uk/examinations](http://www.rco.org.uk/examinations) or from the Administrator on 08706 091067 or at [andrew.macintosh@rco.org.uk](mailto:andrew.macintosh@rco.org.uk). The completed form, with the appropriate entry fee, must be returned to the Administrator, The Royal College of Organists, PO Box 29215, St Andrews KY16 9WW, 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 submit a completed Membership application form (also available on the College's website or from the Administrator) for Full or Student Membership, accompanied by the first annual subscription. Individuals who do not hold personal Membership of the College but belong to organisations holding Corporate Membership are not eligible to apply for examination. Cheques should be made payable to 'The Royal College of Organists'.

### Eligibility

Examinations for the Certificate, Diploma of Associate, and Diploma in Choral Directing are open to all Members of the College. Candidates for the Diploma of Fellow must hold the Diploma of Associate. Candidates for the Licentiate in Teaching must hold either the Diploma of Associate or Fellow.

### Deadlines, Timetables, and Fees

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

It should be noted that dates published in advance for Practical Examinations are given as 'windows' and remain provisional until three months before an examination period. In any given examination period, specific schedules will only be finalised after that session's application deadline has passed. Candidates will be notified of their examination and practice schedules by post within three 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. 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.

### Organ Practice

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

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

### Absence

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

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

### Recording of Practical Examinations

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

## Examination Resources

The College offers a selection of examination resources, details of which are available on the website at: [www.rco.org.uk/examinations](http://www.rco.org.uk/examinations) and [www.rco.org.uk/downloads](http://www.rco.org.uk/downloads). 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](http://www.rco.org.uk/library).

## Specifications

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

## Pieces, Editions, and Copyright

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

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

## Page-turners and Registrants

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

## Examiners

Each examining panel has a Chairman and, depending on the examination, one or two other members. The Chief Examiner, through the College's Academic Board, moderates and oversees all examinations. Examiners selected for College examinations undergo a course of training and commit themselves to examining for a three-year period. This ensures continuity in assessment.

## Examination Marking, Reports, and Results

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

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

Criteria for the marking of examinations will be found between pages 22 and 32.

## Disabled Candidates

The College will make all reasonable adjustments to ensure that disabled candidates do not suffer a substantial disadvantage in comparison to 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 £40.

## 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 £65. The relevant papers will be re-marked, and a detailed written report made and sent to the candidate. If as a consequence there is a change in category of result from 'fail' to 'pass', the fee of £65 will be refunded. No further correspondence will be considered after this process has been completed.

**Enquiries or appeals concerning the accuracy or validity of the result of a Practical Examination will not be considered.**

# Dates, Places, and Times for July (Summer) 2007-January (Winter) 2008

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## Places

### Practical Examinations

### (Organ Playing and Keyboard Skills)

FRCO: London	Royal College of Music (RCM), Prince Consort Road, London SW7 2BS
ARCO: London	St Barnabas' Church, 40 Calton Avenue, Dulwich, London SE21 7DG
Certificate: London	St Barnabas or RCM (notice will be published in advance)
FRCO/ARCO/Certificate: Huddersfield	St Paul's Hall, The University, Queensgate, Huddersfield HD1 3DH
ARCO/Certificate	Canongate Kirk, Canongate, Edinburgh EH8 8BN (July only)

### Written Papers

London	St Bartholomew's Hospital, Smithfield, London EC1A 7BE or City Temple, Holborn Viaduct, London EC1A 2DE (notice will be published in advance)
Huddersfield	The Music Block, Huddersfield University, Huddersfield HD1 3DH
Edinburgh	Canongate Kirk, Canongate, Edinburgh EH8 8BN (ARCO only) (July only)

The examinations for the Certificate and for the Associateship and Fellowship Diplomas are held in January and July each year. The examinations for the Licentiate in Teaching and the Choral Directing Diploma are held in October.

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

## Latest dates of examination entry

Friday 30 March 2007 for:	JULY 2007 (FRCO, ARCO, & CertRCO) (SUMMER)
ARCO candidates opting for Paper I Q.2b (Melody-based Composition) must inform the College by Monday 11 June 2007	JULY 2007 (ARCO) (SUMMER)
LTRCO Portfolio to be submitted by Friday 6 July 2007	OCTOBER 2007 (LTRCO) (AUTUMN)
Friday 20 July 2007 for:	OCTOBER 2007 (DipCHD) (AUTUMN)
Friday 19 October 2007 for:	JANUARY 2008 (FRCO, ARCO, & CertRCO) (WINTER)
ARCO candidates opting for Paper I Q.2b (Melody-based Composition) must inform the College by Friday 23 November 2007	JANUARY 2008 (ARCO) (WINTER)

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## Timetable for Written Papers

FRCO	London (St Barts & City Temple) and Huddersfield	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30 (including Aural)	Wednesday 11 July 2007
ARCO	London, Huddersfield, and Edinburgh	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 11 July 2007
Certificate	London and Huddersfield	Paper (including Aural) 10.00 - 13.00 or 14.30 - 17.30	Wednesday 11 July 2007 (or same date as Practical Examination)
DipCHD	London	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Wednesday 3 October 2007
FRCO	London (St Barts & City Temple) and Huddersfield	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30 (including Aural)	Friday 4 January 2008
ARCO	London, Huddersfield, and Edinburgh	Paper I 10.00 - 13.00 Paper II 14.30 - 17.30	Friday 4 January 2008
Certificate	London and Huddersfield	Paper (including Aural) 10.00 - 13.00 or 14.30 - 17.30	Friday 4 January 2008 (or same date as Practical Examination)

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

# Regulations

## Certificate

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

The Certificate 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 Keyboard Skills and/or Organ Playing may be taken **separately** within the exemption period of four years. In order to pass the Practical Examination, it is necessary to gain a pass mark in at least two out of the three pieces and, in addition, a pass mark in at least three out of the four Keyboard Skills tests.

## Practical Examination

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

Details of the registrational aids (combination pedals, pre-set divisional pistons) and console layout of each examination organ are to be found in the relevant specification (available as a download on the College website or from the College Administration).

Candidates may **not** use general pistons.

### Organ Playing

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

Candidates may play the pieces in any order.

A

#### Johann Sebastian Bach

1. Wachet auf, ruft uns die Stimme BWV 645  
Bärenreiter 5056 or 5171; Breitkopf 6588
2. Prelude **only** from Prelude and Fugue in E minor BWV 533  
Bärenreiter 5028 or 5175; Breitkopf 6582

3. Fugue **only** from Prelude and Fugue in E minor BWV 533  
Bärenreiter 5028 or 5175; Breitkopf 6582
4. Fugue **only** from Prelude and Fugue in C minor BWV 549  
Bärenreiter 5028 or 5175; Breitkopf 6581
5. In dulci júbilo BWV 729  
Bärenreiter 5017 or 5173; Breitkopf 6589
6. Wir glauben all' an einen Gott BWV 680  
Bärenreiter 5033 or 5174; Breitkopf 6588

B

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

C

1. **Sigfrid Karg-Elert**  
Schmücke dich, o liebe Seele (Choral-Improvisationen,  
Op. 65 No. 51)  
Breitkopf 8265
2. **Felix Mendelssohn**  
Finale (Andante) **only** from Sonata in D minor/major,  
Op. 65 No. 6  
Bärenreiter; Breitkopf; Novello (ed. Little **not** Atkins)
3. **Alexandre Guilmant**  
Paraphrase sur un chœur de 'Judas Maccabée' de Handel  
(18 Pièces nouvelles, Op. 90 No.16)  
Cramer (A Graded Anthology for Organ 5, ed. Marsden Thomas);  
Harmonia 3060; Schott
4. **Herbert Howells**  
Tranquillo ma con moto, No. 1 of Six Short Pieces for Organ  
(from the unpublished manuscripts)  
Novello

5. **Ralph Vaughan Williams**

Rhosymedre, No. 2 of Three Preludes Founded on Welsh Hymn Tunes  
Stainer & Bell

6. **Joseph Bonnet**

Romance sans Paroles (12 Pièces nouvelles, Op. 7 No. 8)  
Leduc

**D**

1. **Jeanne Demessieux**

Hosanna Filio David (12 Choral Preludes on Gregorian Chant Themes, Op.8)  
Cramer (The Church Organist's Collection 1, ed. Marsden Thomas & Smoot); Summy-Birchard

2. **Paul Hindemith**

Sehr Langsam [2nd movt] **only from** Sonata No. 1  
Schott

3. **Kenneth Leighton**

Fanfare  
OUP

4. **Diana Burrell**

Fragment I & Fragment II  
Faber Music (Unbeaten Tracks, ed. Scott)

5. **David Matthews**

Invocation  
Faber Music (Unbeaten Tracks, ed. Scott)

6. **Petr Eben**

Theme, Variations 1, 3, & 4 **only from** Kleine Choralpartita 'O Jesu, all mein Leben bist Du'  
Universal

**Keyboard Skills**

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

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

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

1. To transpose a short passage taken from a Bach chorale harmonisation as directed by the examiners. The passage will be presented in two parts (soprano and bass) and is to be

played by the **right hand and pedal**. Neither the given version nor the transposed version will be in a key with more than three 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 three parts. The given extract will be taken from a choral work of any period and will include text. G (including the transposing treble clef for the tenor voice) and F clefs will be used. The crossing of parts may be expected.

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 a simple bass line to a given hymn-tune type melody and then, playing the melody as the lower part, to add a rhythmically independent upper part. The use of the pedals is optional. Any style is acceptable provided that it is consistently maintained.

*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. 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), which will be presented according to general practice: no figuring for 5/3; 6 (for 6/3); 6/4; 6/5 (for 6/5/3); 7 (for 7/5/3 or 7/3); 4/2 or 2 (for 6/4/2). 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 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 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 these idioms deepens 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. 30 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

Candidates will hear recordings of two contrasting pieces of organ music and will be required to answer questions on them. One passage will be taken from music composed in the Baroque period, the other from music composed after 1920. A 'skeleton score' will be provided for at least one piece. Each passage will be played up to four times with a gap of one minute between each playing.

Candidates may be asked to notate a short passage of melody, a bass line, and a rhythm. Candidates may also be asked to identify cadences and modulations to related keys, to comment on texture, compositional devices, and structure, and to suggest a possible date/period of composition.

### 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.

Candidates' realisations should be consistent with the harmonic idiom of the given phrases.

#### b) Baroque Two-part Counterpoint

To add an upper part to a given figured bass (in a non-imitative texture). The start of the upper part will be supplied. The range of figures used will not exceed those specified for the Keyboard Skills test in Figured Bass (Test 3c). The passage will be in a major or minor key with up to three sharps or flats, and the lower part will be written in the treble and/or bass clef.

### 3. Set Work(s)

Candidates will be required to answer questions on a specified set work or works. In addition to questions concerning form, use of compositional devices, harmony, and registration, candidates will be required to answer on the work's historical context and its place in the composer's oeuvre.

*The set works for the two-year period 2007/2008 to 2008/2009 are:*

*July 2007 and January 2008: Jean Langlais, Suite médiévale en forme de messe basse (Salabert)*

*July 2008 and January 2009: W.A.Mozart, Fantasias KV 594 and KV 608, and Andante KV 616 (Bärenreiter; Universal)*

## 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, provided that at least two of the individual pieces have been awarded 20 marks or more.*

#### 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, provided that at least three of the individual tests have been awarded 10 marks or more.*

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

### Written Paper

Aural Perception	27
Bach Chorale	42
Baroque Two-part Counterpoint	33
Set Work(s)	48
<i>Total</i>	<i>150</i>

*100 marks will be required to pass, provided that Question 1 (Aural Perception) has been awarded 18 marks or more.*

# Associateship Diploma

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

The Associateship examination consists of three sections:

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

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

The Practical Examination is divided into two parts: Organ Playing and Keyboard Skills. After the first attempt, if necessary, the Keyboard Skills and/or Organ Playing may be taken **separately** within the exemption period of four years. In order to pass the Practical Examination, it is necessary to gain a pass mark in at least two out of the three pieces and, in addition, a pass mark in at least three out of the four Keyboard Skills tests.

## Practical Examination

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

Details of the registrational aids (combination pedals, pre-set divisional pistons) and console layout of each examination organ are to be found in the relevant specification (available as a download on the College website or from the College Administration).

Candidates may **not** use general pistons.

### Organ Playing

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

Candidates may play the pieces in any order.

#### A

##### *Johann Sebastian Bach*

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

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

#### B

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

#### C

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

#### D

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

3. **Huw Watkins**  
Fanfare  
Faber Music (Unbeaten Tracks, ed. Scott)
4. **Peter Racine Fricker**  
Pastorale  
Schott
5. **Olivier Messiaen**  
Jésus accepte la souffrance (No. 7 of La Nativité du Seigneur)  
Leduc
6. **Jean Langlais**  
Bells (No. 3 of Three Characteristic Pieces)  
Novello

### Keyboard Skills

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

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

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

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

or

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

or

- c) to realise a figured bass on manuals only. The melody, which will be played on a separate manual by an examiner, will be given above the bass. 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 practice. 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.

### Written Papers

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

#### Paper I

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

#### 1. Chorale

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

#### 2. Melody-based Composition

*Either*

- a) to compose for organ, using a liturgical or sacred melody, either a plainchant verset, or a chorale prelude, or a hymn postlude in appropriate historical style. Full textural openings will be given for each of the melodies. The plainchant verset will take a model from the late sixteenth or early seventeenth centuries, and the chorale prelude will take a model from Baroque German repertoire. The opening of the hymn postlude will be taken from a twentieth-century source.
- b) to submit a free style composition for organ using one of three given liturgical or sacred melodies by prior arrangement and in advance of the written examination. Candidates may present the chosen melody complete (as many times as desired) or, alternatively, quote selectively from it for motivic ideas. The composition should be between 3 and 5 minutes in duration, may use any recognised form of

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

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

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

The College reserves the right to retain all scores.

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

### 3. Repertoire Extracts

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

#### Paper II

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

#### 1. Two-part Counterpoint

*Either*

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

*or*

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

#### 2. Fugal Analysis

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

#### 3. Historical Studies

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

*The set topics for the two-year period 2007/2008 to 2008/2009 are:*

*July 2007 and January 2008: South Germany and Austria, 1650-1800*

*July 2008 and January 2009: France, 1660-1760*

## Aural Perception

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

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

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

#### 1. Pitch Test

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

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

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

#### 2. Rhythm Test

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

#### 3. Perception Test

Two short passages of organ music will be played.

A 'skeleton score' will be provided for at least one piece.

Candidates will be required to recognise registrations, comment on performance and style, and identify cadences, modulations, and technical/compositional devices. The key in which the music begins and the key in which it ends will be stated. Each passage will be played four times, with an interval of 30 seconds between playings.

## Schedule of Maximum Marks

### Practical Examination

#### Organ Playing

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

*60 marks will be required to pass, provided that at least two of the individual pieces have been awarded 20 marks or more.*

#### Keyboard Skills

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

*40 marks will be required to pass, provided that at least three of the individual tests have been awarded 10 marks or more.*

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

### Written Papers

#### Paper I

Chorale	30
Melody-based Composition	27
Repertoire Extracts	18

#### Paper II

Two-part Counterpoint	27
Fugal Analysis	24
Historical Studies	24
<i>Total</i>	150

*100 marks will be required to pass, provided that the four technique questions (Paper I Questions 1 and 2, and Paper II Questions 1 and 2) have been awarded an aggregate of 72 marks or more.*

### Aural Perception

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

*60 marks will be required to pass.*

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## 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 and imagination in 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** within the exemption period of four years. In order to pass the Practical Examination, it is necessary to gain a pass mark in at least two out of the three pieces and, in addition, a pass mark in at least three out of the four Keyboard Skills tests.

The Aural Perception question is part of Written Paper II and may **not** be taken separately.

### Practical Examination

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

Details of the registrational aids (combination pedals, pre-set divisional pistons) and console layout of each examination organ are to be found in the relevant specification (available as a download on the College website or from the College 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 examiners will be looking for stylish, mature, and well-informed playing at a high level of competence. Candidates are advised to consider all aspects of the presentation of their recital programme. The total length of the recital, including pauses between pieces, should not exceed 30 minutes.

There will be a mark for Musical Projection and Programme Planning 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 stylish, mature, and well-informed playing at a high level of competence. The mark will also reflect the length of the programme and its balance of mood, colours, tempi, keys, and textures.

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

## A

### Johann Sebastian Bach

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

## B

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

## C

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

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

## D

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

## Keyboard Skills

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

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

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

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

## 3. Either

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

or

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

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

## Written Papers

The requirements have three principal aims:

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

### Paper I

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

#### 1. Fugue

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

#### 2. Continuo Realisation/Instrumentation

Either

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

or

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

### 3. Harmonic Analysis

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

### Paper II

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

#### 1. Aural Perception

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

#### 2. Performance Practice

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

#### 3. Set Works

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

*The set works for the two-year period 2007/2008 to 2008/2009 are*

*July 2007 and January 2008: Olivier Messiaen, Messe de la Pentecôte (UMP)*

*July 2008 and January 2009: J.S.Bach, Clavierübung III (Bärenreiter; Breitkopf)*

#### 4. History of Organ Music

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

*The set topics for the two-year period 2007/2008 to 2008/2009 are:*

*July 2007 and January 2008: France, 1660-1760*

*July 2008 and January 2009: United Kingdom, 1890-1960*

## 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, provided that at least two of the individual pieces have been awarded 18 marks or more.*

#### Keyboard Skills

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

*40 marks will be required to pass, provided that at least three of the individual tests have been awarded 10 marks or more.*

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

### Written Papers

#### Paper I

Fugue	30
Continuo Realisation/Instrumentation	24
Harmonic Analysis	21

#### Paper II

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

*100 marks will be required to pass, provided that at least 50 marks have been awarded to each paper.*

## 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

Candidates must enter **all** sections of the examination during the same examination period unless they have already passed one (or two) sections and hold a certificate or certificates of exemption to that effect. Exemption 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. Holders of the Associateship paperwork and Fellowship Diploma are exempt from Question 1 of Written Paper. Holders of such an exemption will be allowed 2 hours for Question 2 of Written Paper II.

### Practical Examination

(Candidates take the Practical Examination after the Written Papers.)

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

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

#### 1. Rehearsal

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

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

or

**John Bennett**

Ye restless thoughts

**Penguin Books** (Penguin Book of 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.

#### 3. Viva Voce

A viva voce during which the examiners may raise issues arising from the above-mentioned tasks and may refer to answers given by candidates in the Written Papers. Candidates may also be asked to follow the score and to identify errors in a version of one of the works (extract only) rehearsed in b) or c) played by an examiner, and to play at the keyboard the voice parts in a short passage from one of these works.

## 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, except for candidates exempt from Question 1, in which case the duration is 2 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)	27
Rehearsal: Piece (c)	27
Rehearsal: contemporary piece	27
Performance	18
Organisation	18
Viva Voce	18
<i>Total</i>	<i>150</i>

*100 marks will be required to pass.*

### Written Papers

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

*100 marks will be required to pass.*

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## Licentiate'ship in Teaching

*Licentiate'ship of the College indicates a standard of professional expertise in teaching the organ to students at elementary, intermediate and 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. A profound understanding of student needs, aspirations and learning patterns will be demonstrated, as will competence in those administrative skills needed to organise a teaching practice.*

The Licentiate'ship in Teaching examination consists of two sections:

Part 1: Written Work (through portfolio submission)

Part 2: Practical Examination (incorporating Viva Voce)

Candidates must enter Part 1 first, and **must pass Part 1** before applying for Part 2. To obtain the Licentiate'ship in Teaching qualification candidates must succeed in Part 2 within six 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 an indefinite period. The Portfolio notes should show attention to study objectives, lesson structure, development of technique, and to musicality. The Portfolio should conclude with a summary of each student's overall progress during the period covered.

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 then invite successful candidates 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. The candidate, **who has no prior notice of these extracts** (see below for representative examples), 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. The candidate should set practice tasks for their examination student 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.

*Representative examples of repertoire (at three levels, each level containing a manualiter and a pedaliter work) used for the Teaching Demonstration:*

#### Elementary

##### **René Vierne**

Petit Carillon

Cramer Music (A Graded Anthology for Organ 2, ed. Marsden Thomas)

##### **Johann Sebastian Bach (attributed)**

Prelude in B flat major BWV 560 (pedal solo only)

Bärenreiter 6497; Breitkopf 6584

#### Intermediate

##### **Jan Pieterszoon Sweelinck**

Mein junges Leben hat ein End' ('theme'

[i.e. opening section] only)

Dover; VNM (Sweelinck Opera Omnia 1/3, ed. Noske)

##### **Johann Sebastian Bach (attributed)**

Pedal-Exercitium BWV 598

Breitkopf 6584; Peters 2067

#### Advanced

##### **Louis-Nicolas Clérambault**

Plein jeu *from* Suite du deuxième ton (bars 1-22 **only**)

Schola Cantorum; Schott

##### **Olivier Messiaen**

Dieu Parmi Nous, No. 9 of La Nativité du Seigneur

(bars 1-30 **only**)

Leduc

#### Viva Voce

The duration of the viva voce is 45 minutes.

The viva voce examination (supervised by the two examiners appointed for the Practical Examination) 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
- Improvisation
- Accompaniment
- Repertoire
- Tutor books
- Bibliography
- Communication skills
- Preparing for examinations

- Keyboard skills
- Recruitment of students
- Performance and motivation opportunities for students
- Administration of a professional teaching practice
- Opportunities for in-service training for teachers

## **Schedule of Maximum Marks**

### **Part 1: Written Work**

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

*100 marks will be required to pass.*

### **Part 2: Practical Examination**

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

*100 marks will be required to pass.*

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# Examination Criteria

## Practical Examinations

### CertRCO and ARCO Organ Playing

<i>Mark (each piece)</i>	<i>Musical communication</i>	<i>Accuracy and technique</i>	<i>Stylistic awareness</i>	<i>Control of instrument and response to acoustic</i>	<i>Registration</i>
<b>27-30</b>	<b>Compelling ability to move an audience</b>	<b>Fluent and confident</b>	<b>Authoritative and consistent presentation of tempo and style</b>	<b>Flawless organ management and projection</b>	<b>Imaginative and effective colour(s) and balance(s)</b>
<b>24-26</b>	<b>Consistent ability to engage an audience</b>	<b>A good standard of security</b>	<b>Well-judged and consistent tempo and style</b>	<b>Confident organ management and projection</b>	<b>Effective colour(s) and balance(s)</b>
<b>20-23</b>	<b>General ability to engage an audience</b>	<b>Generally secure</b>	<b>Well-judged and consistent tempo, and some awareness of appropriate style</b>	<b>Overall control of organ management and projection</b>	<b>Appropriate colour(s) and balance(s)</b>
17-19	Inconsistent ability to engage an audience	Some insecurity impeding the performance	Inappropriate and/or inconsistent tempo and/or style	Distracting flaws in organ management and projection	Some misjudged colour(s) and balance(s)
11-16	Inability to engage an audience	Major errors	Ineffective tempo and/or style	Many difficulties in organ management and projection	Misjudged colour(s) and balance(s)
1-10	No apparent attempt to engage an audience or incomplete	Constant errors and hesitation or incomplete	No clear stylistic understanding or incomplete	Continual difficulties in managing the instrument or incomplete	Inappropriate colour(s) and balance(s)
0	Not offered				

## FRCO Organ Playing

<i>Mark (each piece)</i>	<i>Musical communication</i>	<i>Accuracy and technique</i>	<i>Stylistic awareness</i>	<i>Control of instrument and response to acoustic</i>	<i>Registration</i>
<b>24-27</b>	<b>Compelling ability to move an audience</b>	<b>Fluent and confident</b>	<b>Authoritative judgement of tempo and rhythmic subtlety; stylistically very well informed</b>	<b>Flawless organ management and projection</b>	<b>Imaginative and effective colour(s) and balance(s)</b>
<b>21-23</b>	<b>An immediate and consistent ability to engage an audience</b>	<b>A good standard of security</b>	<b>Effective tempo with rhythmic subtlety; stylish and well-informed preparation</b>	<b>Confident organ management and projection</b>	<b>Effective colour(s) and balance(s)</b>
<b>18-20</b>	<b>A clear and consistent ability to engage an audience</b>	<b>Generally secure</b>	<b>Well-judged tempo, consistently controlled; evidence of stylistic awareness and informed preparation</b>	<b>Overall control of organ management and projection</b>	<b>Appropriate colour(s) and balance(s)</b>
14-17	Inconsistent ability to engage an audience	Some insecurity impeding the performance	Inappropriate and/or inconsistent and/or stylistically misjudged	Distracting flaws in organ management and projection	Some misjudged colour(s) and balance(s)
10-13	Inability to engage an audience	Major errors	Ineffective tempo and/or rubato and/or lack of informed preparation	Many difficulties in organ management and projection	Misjudged colour(s) and balance(s)
1-9	No apparent attempt to engage an audience or incomplete	Constant errors and hesitation or incomplete	No clear stylistic understanding or incomplete	Continual difficulties in managing the instrument or incomplete	Inappropriate colour(s) and balance(s)
0	Not offered				

## FRCO Musical Projection and Programme Planning

The following elements will be considered when awarding marks in this category:

- the ability to project successfully a variety of styles within the same recital
- the balance of mood, colours, tempi, keys, and texture
- the degree to which the candidate has achieved stylish, mature, and well-informed playing of a high level of competence
- length of programme

6 out of 9 marks are required to pass.

## Keyboard Skills

### Transposition (CertRCO/ARCO/FRCO)

<i>Mark</i>	<i>Accuracy</i>	<i>Tempo</i>	<i>Presentation</i>
<b>15</b>	<b>Flawless</b>	<b>A convincing and musical sense of rhythm at the indicated tempo</b>	<b>A fluent, musical presentation</b>
<b>13-14</b>	<b>Almost entirely secure; clear tonality</b>	<b>At the indicated speed, with a steady tempo</b>	<b>Well co-ordinated touch and musically shaped</b>
<b>10-12</b>	<b>A good standard of accuracy in pitch and rhythm</b>	<b>At, or extremely close to, the indicated speed, with a generally steady tempo</b>	<b>Largely clean and consistent touch with some attention to musical detail</b>
7-9	Persistent small slips and/or inconsistent sense of tonality	A little slower or faster than indicated and/or a hesitant pulse	Some inconsistencies in touch and poor attention to musical detail
4-6	Serious misreading of pitch and time values, and/or played in the wrong key	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		

### Score Reading (CertRCO/ARCO/FRCO)

<i>Mark</i>	<i>Accuracy</i>	<i>Tempo</i>	<i>Presentation</i>
<b>15</b>	<b>Flawless</b>	<b>A convincing and musical sense of rhythm at the indicated tempo</b>	<b>A fluent, musical presentation</b>
<b>13-14</b>	<b>Almost entirely secure</b>	<b>At the indicated speed, with a steady tempo</b>	<b>Well co-ordinated touch and musically shaped</b>
<b>10-12</b>	<b>Generally accurate in pitch and rhythm</b>	<b>At, or extremely close to, the indicated speed, with a generally steady tempo</b>	<b>Largely clean and consistent touch</b>
7-9	Persistent small slips and/or a major misreading	A little slower or faster than indicated and/or a hesitant pulse	Some inconsistencies in touch
4-6	Serious misreading 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		

## Harmonisation (CertRCO/ARCO)

Mark	Harmonic awareness	Tempo	Texture and presentation
15	<b>Wholly convincing and authoritative</b>	<b>A convincing and musical sense of rhythm</b>	<b>A fluent, musical presentation with four well-spaced parts throughout</b>
13-14	<b>Harmonically perceptive, with a fluent bass line</b>	<b>At the indicated tempo, with a steady pulse</b>	<b>Well co-ordinated touch and consistently in four parts</b>
10-12	<b>Well-constructed cadences with recognition of tonal implications, and generally convincing harmony and bass line</b>	<b>At, or extremely close to, the indicated tempo, with a generally steady pulse</b>	<b>Clean playing and mostly in four parts</b>
7-9	Several misjudgements in harmonic progression, implied tonality, and/or bass line	A little slower or faster than indicated and/or a hesitant pulse	Some inconsistencies in touch and/or control of parts
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 and/or control of parts
1-3	Incomplete		
0	Not offered		

## Improvisation (CertRCO/ARCO/FRCO)

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

## Figured Bass (CertRCO/ARCO/FRCO)

Mark	Harmonic accuracy	Tempo and rhythm	Texture
15	<b>Wholly accurate and comprehensive</b>	<b>Accurate rhythm, with a convincing and musical sense of forward movement and a steady pulse</b>	<b>An imaginative, stylish, and musically presented texture</b>
13-14	<b>An accurate bass line, with almost entirely accurate and comprehensive harmony</b>	<b>Accurate rhythm with a steady pulse and some forward movement</b>	<b>A consistent texture with some clear attention to the shaping of the melodic line</b>
10-12	<b>An accurate bass line, with mostly accurate and comprehensive harmony</b>	<b>Accurate rhythm with a generally steady pulse</b>	<b>A mostly effective and consistent texture</b>
7-9	Several distracting errors and/or omissions in harmony and/or bass line	Inaccurate rhythm and/or a fluctuating pulse	An inconsistent and sometimes ineffective texture
4-6	Persistent and distracting errors and omissions in harmony and/or bass line	Very inaccurate rhythm	Persistently uneven texture
1-3	Incomplete		
0	Not offered		

## Sight Reading (CertRCO/ARCO/FRCO)

Mark	Accuracy	Tempo	Presentation
15	<b>Flawless</b>	<b>A convincing and musical sense of rhythm at the indicated tempo</b>	<b>An authoritative presentation, with excellent musical shaping</b>
13-14	<b>Almost entirely secure</b>	<b>At the indicated tempo, with a steady pulse</b>	<b>Confident and convincing organ management, with detail well observed and some musical shaping</b>
10-12	<b>Generally accurate in pitch and rhythm</b>	<b>At, extremely close to, the indicated speed, with a generally steady tempo</b>	<b>Generally proficient organ management, with musical detail mainly well observed; well-coordinated touch</b>
7-9	Persistent small slips and/or a major misreading	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 misreading 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		

## Written Papers (all examinations)

<i>Mark</i>	<i>Comments</i>
<b>125-50</b>	<b>Showing an outstanding grasp of the skills, techniques, and understanding required</b>
<b>113-24</b>	<b>Showing a very good grasp of the skills, techniques, and understanding required</b>
<b>105-12</b>	<b>Showing a good grasp of the skills, techniques, and understanding required</b>
<b>100-04</b>	<b>Showing an adequate grasp of the skills, techniques, and understanding required</b>
80-99	Showing enough skill and understanding to attempt the paper(s), but displaying too many technical faults and insufficient preparation
55-79	Showing little skill and understanding to attempt the paper(s); fundamental preparatory work required in all areas
1-54	Showing almost no skill, technical fluency, or understanding
0	Not offered

*Using the same marking proportions, these descriptors may be applied individually to all Written Paper questions.*

## ARCO Aural Perception

<i>Mark</i>	<i>Comments</i>
<b>75-90</b>	<b>Displaying accurate aural analysis and awareness, with precise notation</b>
<b>60-74</b>	<b>Displaying competent aural analysis and awareness although some notational imprecision occurred</b>
45-59	Displaying a generally unclear and confused aural analysis, with errors of notation
1-44	Displaying poor aural skills and general lack of perception
0	Not offered

## DipCHD Practical Examination

### Warm-up Exercises (Question 1a)

<i>Mark</i>	<i>Comments</i>
<b>15</b>	<b>Purposeful, well-presented exercises which established good rapport with the singers and had clear and well-grounded musical and technical intentions</b>
<b>10-14</b>	<b>Mostly purposeful, well-presented exercises which established mostly consistent rapport with the singers and had mostly clear and well-grounded musical and technical intentions</b>
7-9	Exercises were not always helpful and did not always have technical or musical point; rapport with the singers was inconsistent
4-6	Exercises were unhelpful and had little technical or musical point; rapport with the singers was poor
1-3	Incomplete
0	Not offered

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

<i>Mark</i>	<i>Comments</i>
<b>27</b>	<b>An excellent and well-informed understanding of the style and content of the piece, unerringly conveyed in gesture and explanations with ideal response from the choir</b>
<b>22-26</b>	<b>A generally clear understanding of the style and content of the piece, well conveyed in gesture and explanations with good responses from the choir</b>
<b>18-21</b>	<b>A mostly good understanding of the style and content of the piece, conveyed in gesture and explanations with positive responses from the choir</b>
13-17	An understanding which is not consistent in terms of the style and content of the piece; communication through gesture and explanation not always effective with mixed response from the choir
4-12	A poor understanding of the style and content of the piece; communication through gesture and explanation weak and unclear with a poor response from the choir
1-3	Incomplete
0	Not offered

## Performance (Question 2)

<i>Mark</i>	<i>Comments</i>
<b>18</b>	<b>An excellent and informed performance of the piece, unerringly conveyed in gesture with ideal response from the choir</b>
<b>14-17</b>	<b>A generally good performance of the piece, well conveyed in gesture with good responses from the choir</b>
<b>12-13</b>	<b>A mostly good performance of the piece, conveyed in gesture with positive responses from the choir</b>
9-11	An inconsistent performance of the piece; communication through gesture not always effective with mixed response from the choir
4-8	A poor performance of the piece; communication through gesture weak and unclear with a poor response from the choir
1-3	Incomplete
0	Not offered

## Viva Voce (Question 3)

<i>Mark</i>	<i>Comments</i>
<b>18</b>	<b>Precise, well-considered responses to all aspects of the examination and related issues</b>
<b>14-17</b>	<b>Well-considered responses to all aspects of the examination and related issues</b>
<b>12-13</b>	<b>Mostly well-considered responses to several aspects of the examination and related issues but with some uncertainty and lack of clarity</b>
9-11	Inconsistently considered responses to aspects of the examination and related issues with considerable uncertainty and lack of clarity
4-8	Poorly considered responses to many aspects of the examination and related issues with little certainty or clarity
1-3	Incomplete
0	Not offered

## Organisation

<i>Mark</i>	<i>Comments</i>
<b>18</b>	<b>An excellently planned and executed rehearsal with time managed to maximum effect</b>
<b>14-17</b>	<b>A generally well-planned and well-executed rehearsal with time generally managed to good effect</b>
<b>12-13</b>	<b>A mostly well-planned and well-executed rehearsal with time mostly managed to good effect but with minor lapses of pace and focus</b>
9-11	An inconsistently planned and executed rehearsal with some time wasted resulting in lapses of pace and focus
4-8	A poorly planned and executed rehearsal with much time wasted resulting in a lack of pace and focus
1-3	Incomplete
0	Not offered

# LTRCO

## Part 1: Written Work (Portfolio)

Mark	Course objectives	Lesson structure over the course	Development of styles and techniques	Development of interpretative and performance skills	Development of registration and organ management skills	Presentation
134-150	<b>Course defined by imaginative and finely graded goals</b>	<b>Inspiring variety of performance, guidance, and tasks</b>	<b>Excellent range of styles and techniques, effectively taught</b>	<b>An imaginative and effective approach to developing these skills</b>	<b>Imaginative exercises and pieces given to develop these skills, with clear guidance</b>	<b>Consistent skills of perception, clear thinking, and concise expression</b>
117-133	<b>Course defined by effectively graded goals</b>	<b>A well-balanced variety of performance, guidance, and tasks</b>	<b>Essential styles and techniques, mostly effectively taught</b>	<b>A well-structured and effective approach to developing these skills</b>	<b>Effective exercises and pieces given to develop these skills, with clear guidance</b>	<b>Perceptive comments, mostly clearly and concisely expressed</b>
100-116	<b>Course mostly defined by relevant goals</b>	<b>A balanced variety of performance, guidance, and tasks</b>	<b>Most essential styles and techniques effectively taught</b>	<b>Structured and mostly effective attention to developing these skills</b>	<b>Mostly effective guidance, exercises and pieces given to develop these skills</b>	<b>Some perceptive comments, mostly clearly and concisely expressed</b>
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>
<b>90-100</b>	<b>A vivid ability to inspire the student with regard to repertoire, historical context, and performance practice</b>	<b>Entirely clear, relevant, and concise</b>	<b>A consistent rapport and authoritative manner, which enabled the student to respond very confidently</b>	<b>Imaginative time management and setting of practice tasks</b>
<b>78-89</b>	<b>Some ability to inspire the student with regard to repertoire, historical context, and performance practice</b>	<b>Mostly clear, relevant, and concise</b>	<b>A mostly consistent rapport and/or authoritative manner, which enabled the student to respond confidently</b>	<b>The time was effectively managed and appropriate tasks were set</b>
<b>66-77</b>	<b>Awareness of repertoire, historical context, and performance practice</b>	<b>Clear and relevant if sometimes hesitant and/or digressive</b>	<b>An ability to establish rapport and authority, which enabled the student to respond appropriately</b>	<b>Mostly effective time management, and some appropriate tasks were set</b>
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

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

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

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## Academic Dress

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

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

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

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

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

**Licentiate Teacher of the Royal College of Organists**  
LTRCO (ARCO or FRCO **must** also be stated e.g., John Smith 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. 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 robes makers 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 Presentation of Awards ceremony following their examination, or at any subsequent Awards ceremony falling within a two-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 **all** sections - Practical Examination, Written Papers, and (Associateship only) Aural Perception - 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 £90. Awarded to the candidate gaining the highest marks in the Practical Examination. Minimum qualifying mark 115.

**Sawyer Prize and Durrant Prize**  
Total value £40. Awarded to the candidate gaining the second highest marks in the Practical Examination. Minimum qualifying mark 110.

**Lord St Audries Prize**  
Value £60. Awarded to the candidate under nineteen years of age gaining the highest marks in the Practical Examination.

**Sowerbutts Prize and Durrant Prize**  
Total value £50. Awarded to the candidate gaining the highest marks in the Written Papers. Minimum qualifying mark 110.

**Doris Wookey Prize**

Value £35. Awarded to the candidate gaining the second highest marks in the Written Papers. Minimum qualifying mark 108.

**Dr F J Read Prize**

Value £100. 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 £100. 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 £120. Awarded to the candidate gaining the highest marks in the Practical Examination. Minimum qualifying mark 115.

**Turpin Prize and Durrant Prize**

Total value £45. Awarded to the candidate gaining the second highest marks in the Practical Examination. Minimum qualifying mark 110.

**Dixon Prize**

Value £90. Awarded to the candidate gaining the highest marks in the Improvisation Test. Minimum qualifying mark 12.

**Harding Prize and Durrant Prize**

Value £65. Awarded to the candidate gaining the highest marks in the Written Papers. Minimum qualifying mark 110.

**Dr F J Read Prize**

Value £140. 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 £140. 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 £75. Awarded annually to the candidate over the age of forty gaining the highest aggregate marks at the examination in the Winter or Summer period.

**Licentiatehip in Teaching****John E Robinson Prize**

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

**Percy Whitlock Prize**

Value £50. Minimum qualifying marks 220.

**Winifred Smith Prize**

Value £50. Awarded to the candidate gaining the highest aggregate mark for the whole examination. Minimum qualifying mark for each section 110.

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

Value £50. Awarded to the candidate gaining the highest marks in the Practical Examination. Minimum qualifying mark 115.

**Gerald H Knight Memorial Prize**

Value £50. Awarded to the candidate gaining the highest marks in the Written Papers. Minimum qualifying mark 110.

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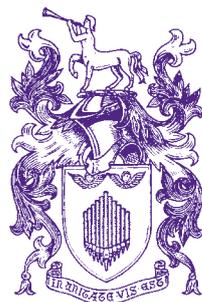
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Notes







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