

The Guild of Carillonneurs in North America - 2013 Carillonneur Examination Policy

Detailed Guidelines for the Carillon Student and Teacher

The purpose of the Carillonneur Examination is to advance the candidate from Associate member (including those who may have passed the Associate Carillonneur Exam) to Carillonneur member of the GCNA. The examination certifies performance proficiency including competency in musicianship and carillon technique on carillons **as defined by the Guild of Carillonneurs in North America**. Upon successful completion of the CD evaluation stage and performance of an examination recital at the GCNA Congress, the candidate will be recommended by the jury for 'Carillonneur' designation to the GCNA membership at a General Business meeting at that Congress.

Each candidate should consider the examination process to be a sincere commitment to professional growth, culminating in the achievement of performance level described in this policy. It is a multi-step process for the serious individual who enters into the process with the consent of his/her teacher/mentor.

The attainment of 'Carillonneur' status should not be looked upon as an end to professional development, but rather as a beginning: a continuation of a lifelong commitment to learning, involvement with the Guild, and promotion of the goals and ideals of the GCNA. By retaining a musical curiosity and desire to learn throughout one's career, the carillonneur will aspire to the highest standards of musicianship.

Periodically, exam updates for candidates and teachers, including clarifications and notices, are posted via the online document 'Performance Notes'. Please check the GCNA website regularly or contact the 2013 Chairperson (pmacoska@att.net). The most recent performance notes, if applicable, are also attached to the end of this document.

I Teacher Verification of Achievement

The carillon teacher participates in the screening as well as in the preparation and instructional processes. The teacher should acquaint the candidate with the purpose, goals and activities of the GCNA. It is also recommended that the instruction period be a minimum of two (2) years. Attendance at a Congress prior to examination is also recommended.

A teacher's signature, in two (2) places on the application form, verifies aspects of the student's achievement in carillon performance prior to undertaking the examination process:

The first signature indicates that the candidate has received instruction in carillon performance and that the teacher/mentor approves that student for the examination process. This verification implies that the teacher has assessed the student's performance to be at or above the level indicated in the examination requirements.

The second signature verifies a repertoire list of 25 pieces of medium or greater difficulty which has been deemed consistent with public performance. This verification indicates that the student can perform each work at the examination competency level. The repertoire list should include carillon compositions, and transcriptions and arrangements by individuals other than the teacher or student.

Signature verification shall be made by a person who has passed the GCNA's Carillonneur Examination or an individual who holds a diploma/certificate from a recognized carillon school.

Verification of the application and the repertoire list is the first step in the exam process. The second step is passing the CD evaluation. The final step is passing the Congress examination recital. This recital requires approval and recommendation of the jurors and approval by the GCNA voting membership present at the Congress.

II Repertoire Selection

A candidate may submit not more than one (1) personal arrangement, transcription or composition as part of the examination process at any level. It should be understood that such a piece may, in addition to proficiency of performance, be subject to adjudication on the basis of:

1. suitability for the carillon medium
2. suitability for the carillon on which it will be performed (at the Congress)
3. correlation between written score and actual performance
4. copyright authorization
5. legibility

If the selection is an arrangement or transcription originally for another instrument, the arrangement/transcription must be fully written as a carillon arrangement. (example: submission of violin or organ scores will not be accepted). At-sight arrangements (free improvisations) are not permitted.

The GCNA will not sanction the performance of arrangements or transcriptions of works which are not part of the public domain or have not had prior written approval from both arrangement and performance copyright holders. The candidate must provide to the exam committee chairperson a photocopy of the legal permission to arrange or perform such work(s). If legal permissions are not provided, the work is disqualified.

III Congress Location

The 2013 GCNA Congress will be held at House of Hope Presbyterian Church, St. Paul, Minnesota

IV Congress Instrument

Official Name:	Noyes Memorial Carillon
Location:	House of Hope Presbyterian Church 797 Summit Avenue St. Paul, Minnesota 55105
Founder	Michiels/Petit and Fritsen/Bigelow/Paccard
Bourdon/pitch	C - 5,300#/concert pitch
Compass of bells	49 bells, C to C, four octaves, entirely chromatic
Compass of pedal board	C to C, two octaves
Playing keyboard	Richard Watson, 1992
Practice keyboard	Richard Watson, 1992
Tower access	by stair: 106 steps
Playing cabin	heat and air conditioning; windows open
Sound	through open windows; no electronic amplification

V Required Pieces for 2013

The required pieces and pricing are available from the publisher (GCNA) after January 1, 2012. To order, please contact GCNA – Laura Ellis (lrellis@ufl.edu). Candidates are to choose one (1) piece from each required category below and indicate them on their application. Once the application is submitted, the choice of pieces is final.

Technically Difficult

Sonatine Archaïque – Reflexion	Neil Thornock	GCNA 2007-C5
Bravo Bells	Stephen Paulus	GCNA 03-C2
Chartres, from A Carillon Book for the Liturgical Year – Part 3 – Epiphany	Roy Hamlin Johnson	GCNA LY-C3

Expressive

Variations-Fantasy from Triptych	John Pozdro	GCNA 89-C7
Arabesque	Emilien Allard	GCNA 91-C1
Sonatine Archaïque – Impression	Neil Thornock	GCNA 2007-C5

Arrangement/Transcription

Flower Song, from Collection II	Wendell Wescott	GCNA B-17
Concerto No. 1 for Organ – Allegro	Bach/Gerken	GCNA 06-A10
Menuet & Presto No. 29 & 30	Haydn/Gerken	GCNA B-3

VI Jury

The jury is chosen by the Board of Directors and composed of GCNA Carillonneur members and/or highly qualified non-Carillonneur members of the GCNA.

VII Application Form and Fee Deadline

The application and fee (\$40 in U.S. funds, non-refundable) is to be postmarked by November 2, 2012 and mailed to the Carillonneur Exam Chairperson: Patrick Macoska, 1916 Sunrise Street, Ann Arbor, MI 48103-3543. All applicants must be Associate members of the GCNA in good standing with dues paid by November 2. New membership applications must be postmarked by November 2, 2012 and sent to the GCNA corresponding secretary. Membership applications are available on the GCNA website.

Please **do not use certified, registered, insured mail or any other methods** that require a signature. Federal Express or UPS may be used with prior approval from the Exam Chairperson. Applicants from outside the U.S. must use **airmail** (not surface mail).

Candidates who have special needs may submit a written request to the GCNA Carillonneur Exam Chairperson for special accommodations to be made. Such requests must be made by the November deadline for the respective session each time a candidate applies for an examination. The GCNA President and Carillonneur Exam Chairperson will consider each case individually.

VIII Membership Status of Candidate

All Carillonneur Examination candidates must be Associate members of the GCNA in good standing (with current dues paid) prior to the November 2 deadline for exam application submission. Membership information can be obtained on the GCNA website (www.gcna.org). Membership applications must be postmarked by November 2, 2012. Disqualification will occur if membership application and dues are not postmarked to the corresponding secretary on or before November 2, 2012.

Candidates shall not disclose their intent to apply for the examination to **anyone**, including the GCNA corresponding secretary (for membership) and/or the GCNA treasurer (for dues). Failure to observe this requirement *may* result in disqualification. Disclosure of intent may be made only to the Carillonneur Examination Chairperson.

IX Required Pieces

The required pieces for any examination year are selected one each from the following categories:

1. Transcription/Arrangement
2. Expressive
3. An original carillon composition of advanced technical difficulty.

The required pieces are normally selected approximately 15 months in advance of the Congress (e.g, in September 2011 the committee chooses the pieces for the 2013 exam). The announcement of the pieces will be via the GCNA members e-mail list in January 2012 and on the GCNA website under 'Examinations'. The scores are available for purchase in January of the year preceding the examination year.

Each candidate must purchase a personal copy of the three required pieces chosen. All other music referred to on the repertoire list, and submitted with the CD and for the Congress recital must also be **personally owned by the candidate**. Photocopies, teacher-owned copies or library copies are not acceptable and could result in disqualification. Exceptions will be made for works that are out-of-print or otherwise not available for purchase.

See V above for the 2013 required pieces.

X CD Recording for Examination Evaluation (also see Personal Check List Document)

All candidates shall prepare a CD recording of their three required pieces, and additional compositions and/or arrangements for the carillon chosen by the candidate. **An interval of one (1) minute shall be provided between pieces**, either at the end of the track or as a separate track. It is at the discretion of the candidate how long an interval to take between movements of a suite; however, the interval may not exceed one minute. The entire CD recording shall have a duration of **not less than 28 minutes and not more than 32 minutes**, including the one minute intervals between pieces. The performance shall be recorded on a traditional carillon as defined by the GCNA. Each piece shall be recorded without editing.

Eight (8) photocopies in 8 ½" x 11" format of all music performed on the CD shall be sent at the same time as the recording. All photocopies of music must be readable in a clear, legible calligraphy or computer-generated 8 ½" x 11" manuscript with **measures numbered** at the beginning of each line. (hint: number the measures before making the copies). Scores are to be duplicated on the watermarked template provided online at www.gcna.org. Prepare eight packets of scores, collated and arranged in the order in which they are performed on the CD.

The candidate's name is not to appear anywhere on the submitted scores, but must appear on **one copy of the CD** (for identification by the exam chairperson only). Interpretative changes to the score can be noted by the candidate on a separate piece of paper. The juror(s) may or may not agree with such changes.

The selections on the CD are to be listed in the order they are performed on the CD cover and must contain necessary information such as title, movement, composer and arranger. If necessary, include other detailed information on a separate sheet of paper.

The CD is the only means of acquainting the jurors with the candidate's qualifications as a performer. The quality of the performance and recording are of prime importance. A poor quality recording could result in disqualification. All music performed on the CD must be completely learned. The performance of the three required pieces is of special importance. The candidate must pass all three required pieces at the CD level in order to progress to the next level (Congress recital). However, passing all three required pieces does not guarantee advancing to a Congress recital. A CD must be passed by four (4) out of five (5) jurors in order to proceed to the Congress recital level. Additional tips on recording for the carillon can be found under the Carillonneur Exam heading on the GCNA website.

Eight (8) copies of the CD, copies of scores and all other pertinent materials must be mailed to the Carillonneur Exam Chairperson, postmarked on or before January 18, 2013 with no exception. (Hint: give yourself plenty of time to make your recording (in case some pieces need to be re-recorded), photocopy and assemble scores, and allow ample time for mail delivery). Again, please do not use any delivery method that requires the chairperson's signature. Do not use MEDIA MAIL postage. First Class or equivalent must be used. The chairperson will acknowledge that the materials have arrived safely.

XI Examination Evaluation Process

CD Recording Level:

Each candidate will be assigned a number. The juror members of the Carillonneur Exam Committee will NOT be informed of the identity of the candidate (i.e., CD and music scores will be identified by number only).

Jurors will judge each CD individually and without communication with each other. Each juror will prepare written critiques of each CD performance. Approval of four (4) of the five (5) jurors will be necessary to be invited to perform and examination recital at the Congress. The decision of the jury is final.

Candidates will be notified of the results on or about April 3. Formal written notification will be sent to each candidate, along with jurors' written critiques of the CD performance and the music scores. It is expected that the student and teacher thoroughly review and pay careful attention to suggestions made by the jury.

Congress Recital Level:

If the candidate passes at the CD recording level, the candidate will be invited to play an examination recital at the GCNA Congress of that year. The candidate must register for the Congress. If the candidate accepts the invitation, the Congress recital will be **not less than 28 minutes and not more than 32 minutes** duration, including one minute intervals between pieces. It is at the discretion of the student how long the interval is between movements of a suite; however, the interval may not exceed one minute.

One of the **required** pieces will be chosen by majority vote of the jury for performance in the Congress recital. The selection will be made known to the candidate when he/she is notified of successful passage at the CD level; the selection will be made known to the jurors at the Congress. The required piece must pass at the Congress recital or the candidate will fail.

Additionally, a selection from the candidate's submitted **repertoire** list will also be chosen by majority vote of the jury and be made known to the candidate when he/she is notified of successful passage at the CD level. Failure of the repertory piece at the Congress recital *may* result in failure of the entire performance.

The remainder of the 28-32 minute program and order of pieces shall be made by the candidate. New music different from that submitted at the CD level may be used; however, it is strongly suggested that the Congress program be as close as possible to the CD program in order to maintain continuity of the process.

As in the CD adjudication, transcription/arrangements/compositions must be clearly arranged/transcribed for carillon. At-sight improvisations are not accepted. A candidate may submit not more than one (1) personal arrangement/transcription/composition as part of the examination process at any level. It should be understood that such a piece may, in addition to proficiency of performance, be subject to adjudication elements as noted at the CD recording level.

Eight (8) clear and legible photocopies (8 1/2" x 11" format) of each piece of music for the Congress recital must be sent by a date determined by the Carillonneur Exam Chairperson and the Congress host (around May 3) with a typed copy of the candidate's program. Scores are to be duplicated on a watermark template provided on the GCNA website (www.gcna.org). Include full titles, opus numbers, movement titles, and complete first and last names of composers and/or arrangers on the printed program.

Even though candidates are encouraged to participate fully during a Congress, the identities of the exam candidates shall not be disclosed to **anyone**, particularly not to the GCNA corresponding secretary (for membership) and/or the treasurer (for dues). Failure to observe this may result in disqualification.

No one will be permitted in the tower with the candidate either before or during the recital. All adjustments of the playing mechanism must be made by the candidate. Failure to observe this may result in disqualification.

All candidates will be allotted a total of one hour of practice time at the Congress. It is at the discretion of the candidate how best to divide this time between the practice instrument and the carillon. The practice schedule will be coordinated between the Congress host and the candidate. If a candidate arrives before the official start of the Congress, it is at the discretion of the host whether or not to allow practice time on either the practice instruments or the carillon. Additional information relevant to the Congress exam is found in the Exam Recital Confirmation Letter.

XII Items Considered by Committee Jurors

A sample adjudication form is included with this document.

As the juror adjudicates the candidates, he/she will be listening for the musical qualities listed below (this list is not all inclusive):

SCORE READING	-	clear and audible interpretation of all symbols, repeats and terms
	-	observance of all interpretive symbols and terms
	-	adherence to the written score
	-	correct notes; no repetition of the same wrong note(s) in identical/similar passages
	-	accurate realization of the rhythm and pitches of ornaments
DYNAMIC ACCURACY	-	observance of dynamic markings
	-	a wide variety of dynamic nuance from very soft to very loud
	-	care in the voicing of lines
RHYTHMIC ACCURACY	-	accurate rendering of rhythmic patterns
	-	observance of tempo markings
	-	phrase endings not held too long (no beats added to note values)
	-	steady, metrical pulse
	-	appropriate use of rubato where indicated
	-	musically valid choice of tempo (too much forward motion making music sound 'hurried'; too little forward motion resulting in lack of musical cohesion)
MUSICALITY	-	shaped musical phrases (performance is not inelastic or mechanical)
	-	expressing the intentions of the composer
	-	bringing out musical ideas/motives where appropriate
	-	correct interpretation of ornaments
REGULATION	-	proper adjustment of instrument

XIII Carillonneur Designation

Four (4) out of five (5) jurors must approve the candidate's Congress recital for Carillonneur status. Candidates who successfully pass the Congress recital examination level are recommended by the jury to the voting membership of the GCNA. The decision of the jury is final. A vote is taken at the first scheduled general business meeting after the candidate's recital. The decision of the voting membership is final.

New carillonneur members will receive one personalized membership certificate free of charge. Additional copies may be ordered at cost plus postage from the Carillonneur Examination Committee Chairperson.

XIX Miscellaneous

Due to the anonymity of the process, at no time is the candidate and/or teacher permitted to contact the juror(s). This will result in automatic disqualification. Additionally, the candidates and/or teachers may not contact the publishers, composers or arrangers of the required pieces during the adjudication process. All questions and comments are to be directed to the Carillonneur Exam Chairperson.

On behalf of the Carillonneur Examination Committee, the Board of the GCNA and the membership of the Guild, I wish you every success as you prepare for and progress through the examination process. If you have any questions, please do not hesitate to contact me.

Patrick Macoska
 2013 Carillonneur Exam Chairperson
 1916 Sunrise Street
 Ann Arbor, MI 48103-3543
 pmacoska@att.net

**GUILD OF CARILLONNEURS IN NORTH AMERICA
2013 GCNA Carillonneur Examination CHECK OFF LIST**

PERSONAL CHECKLIST

Please read ALL enclosed information carefully

___ GCNA Membership application and dues paid must be postmarked to the corresponding secretary by **November 2, 2012**

___ Exam Application mailed to address below
DEADLINE: Postmarked on or before November 2, 2012 to address below

___ Obtain/purchase all music to be used during examination process.

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RECORDING CD ADJUDICATION LEVEL:

DEADLINE: Postmarked using FIRST CLASS OR EQUIVANT POSTAGE on or before January 18, 2013 mailed to address below. NAME TO APPEAR ONLY ON ONE CD COPY (chairperson's copy).

___ Eight (8) packets of copied music (**all** pieces), with measures numbered, using the watermark template available online at GCNA.org. Each piece in the packet (i.e. one packet per juror plus Chairperson's copy) shall be **collated**, printed on 8 1/2 x 11 paper, and arranged in the order in which it is performed. No names to appear on scores.

___ Eight (8) CD recordings of **28 to 32 minutes** and all pertinent music photocopies mailed to committee chairperson.

___ Sign "Proof of performance" sheet and enclose with packet of materials

Mail materials using USPS first class or priority postage. Do not use Media Mail, Parcel Post, surface mail (for foreigners). Refer to detailed guidelines for additional information.

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___ If approved at the recording level, prepare and send printed program and eight (8) copies of all pieces for the Congress Examination Recital
DEADLINE: Postmarked on or before May 3, 2013 (subject to change)

___ Register for Congress (Mandatory)

Patrick Macoska
2013 Carillonneur Exam Chairperson
1916 Sunrise St.
Ann Arbor, MI 48103-3543
(PMacoska@ATT.net)

Performance Notes

Exam 2013

Performance notes will be included if necessary.

GCNA 2013 CARILLONNEUR EXAMINATION APPLICATION FORM (revised 1/2005, 6/2008, 11/2010)

Must be postmarked by November 2, 2012

Patrick Macoska – 1916 Sunrise Street, Ann Arbor, MI 48103 (pmacoska@att.net)

Please use ink pen

Name: _____

Date of Application: ____/____/____

Address: _____
(street/apt.)

_____ (city/state/zip)

Telephone:(____) _____

College Degrees? _____

Email address: _____

Other musical activities: _____

Signature of present carillon teacher*

How long have your studied carillon? _____ yrs/mos.

Name(s) of previous teacher(s):

Are you an Associate member of the GCNA: yes / no

*****PLEASE COMPLETE ABOVE AND PAGE BELOW *****

----- Do not write below this line -----

_____ Date application form/fee received () acknowledge

_____ Date CD & Materials rec'd () acknowledge

_____ Candidate Number (CD)

() Verification of membership received

Jury members recommendation re: tape screening evaluation:

#1 _____: () Yes () No

#4 _____: () Yes () No

#2 _____: () Yes () No

#5 _____: () Yes () No

#3 _____: () Yes () No

*#6 _____: () Yes () No

*#7 _____: () Yes () No

* alternate

() Yes () No approved for Congress recital. Date notified: _____

Date congress recital program received: _____

Date congress recital program forwarded to congress host: _____

_____ Candidate Number for Congress

Comments:

Signature of Carillonneur Exam Chairperson

* Signature verification to be made by a person who has passed the GCNA's carillonneur exam or an individual who holds a degree/diploma from a recognized carillon school. Under no circumstances will the Examinations Chair sign for the candidate. To avoid disqualification, **two signatures** must appear on Application Form: above, signature of present carillon teacher; and below, after repertoire list.

Required Pieces

Indicate your three required pieces to appear on your CD. Choices are final.

Technically Difficult (choose one)

- Sonatine Archaïque: Reflexion - Thornock (GCNA)
- Bravo Bells – Paulus (GCNA)
- Chartres, from Liturgical Year – Johnson (GCNA)

Arrangement/Transcription (choose one):

- Flower Song, from Collection II – Wescott (GCNA)
- Menuet & Presto – Haydn/Gerken (GCNA)
- Concerto No. 1 for Organ: Allegro – Bach/Gerken (GCNA)

Expressive (choose one)

- Variations-Fantasy from Triptych – Pozdro (GCNA)
- Arabesque – Allard (GCNA)
- Sonatine Archaïque: Impression – Thornock (GCNA)

Repertoire List

No.	Title	Composer/Arranger
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____
9.	_____	_____
10.	_____	_____
11.	_____	_____
12.	_____	_____
13.	_____	_____
14.	_____	_____
15.	_____	_____
16.	_____	_____
17.	_____	_____
18.	_____	_____
19.	_____	_____
20.	_____	_____
21.	_____	_____
22.	_____	_____
23.	_____	_____
24.	_____	_____
25.	_____	_____

_____ Signature verification to be made by a person who has passed the GCNA's carillonneur exam or an individual who holds a degree/diploma from a recognized carillon school. According to guidelines/policies information packet, at least one half of this list should be original works for carillon. All items in list should be of medium or greater technical difficulty.

GCNA EXAMINATION Adjudication Form

Candidate No. _____

TITLE: _____ Mov't: _____) REQUIRED PIECE

Performance Rating of this Piece is: _____ (The overall rating for a recording/recital MUST be 3.0 or higher)

Performance of this piece in an Examination Recital is: APPROVED NOT RECOMMENDED (see comments)

Please refer to juror's comments and marks on the score pages enclosed with this form.

Performance Rating Scale	5 Points - A SUPERIOR performance.
	4 Points - A VERY GOOD performance.
	3 Points - PASSING. Overall performance demonstrates an acceptable level of competence.
	2 Points - FAILING. POOR performance, unacceptable for a GCNA examination recital.
	1 Point - FAILING. UNSATISFACTORY performance.

Please review juror's comments in areas of concern checked below.

All Markings are Observed:

Rhythm/Tempo:

Tonal Control/Voicing:

Continued on reverse side...

Areas of concern, continued

Dynamics:

Style/Interpretation:

Regulation of Instrument:

General Comments:

Date: _____

Juror's Signature: _____

Explanatory notes regarding areas of concern:

- | | |
|------------------------|--|
| All Markings Observed: | Number of wrong notes; repetition of inaccuracies. Observation of dynamic marks on score. Accuracy of interpretation of score terms and symbols. |
| Rhythm/Tempo: | Accuracy of rhythmic patterns; observation of note values. Attention to phrase endings. Careful observation of tempo and meter indications/changes in the score. Unwarranted changes in tempo. Steadiness of beat. Control of <i>accelerandi</i> and <i>retardandi</i> . |
| Tonal Control/Voicing: | Balance of parts (between manual and pedals), between various musical lines, etc. <i>Evenness</i> of dynamic nuance, e.g. <i>diminuendi</i> , <i>crescendi</i> . Precision of attack. Evidence of technical control. |
| Dynamics: | Proper execution of dynamic marks on score. Variety and range of dynamics/nuances. |
| Style/Interpretation: | Stylistic accuracy. Appropriateness of ornamentation. Use of rubato, phrasing and expression. Variety of expressive qualities. |
| Regulation: | Proper adjustment/regulation of instrument |

Proof of Performance

(Submit with CD)

By my signature below, I certify that (a) I am the person applying to play a GCNA Carillonneur Examination recital for advancement to Carillonneur membership at the Congress in 2013, (b) that the enclosed recording contains only my performances, and (c) that said performances have been recorded on a traditional carillon as defined by the GCNA. Each piece has been recorded without editing.

Signature