

The Guild of Carillonneurs in North America - 2020 Carillonneur Examination

General Overview and Key Dates

Submit Application and Fee	October 16, 2019
Submit CD's and copies of scores files of recordings and scores for adjudication	January 3, 2020
Candidates notified of recording adjudication results	April 3, 2020
If candidate passes, submit program by e-mail	April 24, 2020
If candidate passes, submit hardcopies of scores	May 8, 2020
Play advancement recital at Congress at Longwood Gardens, PA	June 24 – July 1, 2020

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 recording 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 proficiency as described above. It is a multi-step process for the serious individual who enters into the process with the consent of his/her teacher/mentor. It is assumed by the Exam Committee and the jurors that candidates who apply will learn the music completely and will prepare and submit recordings that represent the best efforts of the candidate.

The attainment of 'Carillonneur' status should not be viewed 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.

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 2020 Chairperson (pmacoska@att.net).

I Teacher/Mentor (TM) Verification of Achievement

The carillon TM participates in the screening as well as in the preparation and instructional processes. The TM 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, but not required.

A TM 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 TM approves the student for the examination process. The signature indicates that the TM 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. Verification indicates that the student can perform each work at examination competency level. The repertoire list should include original carillon

compositions and may include transcriptions and arrangements for the carillon. At least one half of this list should be original works for carillon.

The TM signatures 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. In special circumstances, based on the educational history and accomplishments of the candidate, and at the discretion of the Chair, the requirement for signatures on the application form may be waived.

Submission and acceptance of the application and the repertoire list is the first step in the exam process. The second step is passing the ~~CD evaluation~~ **recording adjudication**. The final step is passing the Congress examination recital. This recital requires approval and recommendation of the jurors and approval by vote of the Carillonneur members present at the Congress in order to advance to Carillonneur membership.

II Repertoire Selection

Repertoire to be performed ~~by the candidate for the CD recording~~ **and recorded by the candidate** consists of two categories: Required Pieces (one piece each chosen by the candidate from the *Technically Difficult* and *Expressive* categories; refer to **V** below); and Repertoire Pieces, as indicated on your Application Form or other pieces of medium or greater difficulty which may not be listed on the Repertoire List, including compositions or arrangements described as follows:

A candidate may submit not more than one (1) personal arrangement, transcription or composition as part of the examination process, at either the ~~CD recording~~ **recording** adjudication or Congress recital stage. 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 digital or hard copy 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 2020 GCNA Congress will be at Longwood Gardens, Kennett Square, Pennsylvania, from June 24 to July 1

IV Congress Instrument

Official Name:	Longwood Gardens Chimes Tower
Location:	Longwood Gardens 1001 Longwood Road Kennett Square, PA 19348
Founder	Eijsbouts (2001)
#bells/bourdon/pitch	62 bells/ A# in bass octave/ concert pitch/ lowest semitone (B natural) missing
Compass of keyboard	A# to C, 63 notes (low B natural baton is present; no bell)
Compass of pedal board	A# to C, 27 notes (low B natural pedal is present; no bell)

Playing keyboard	American Standard
Practice keyboard	Located in a building near the tower. Identical to playing keyboard
Tower access	By stair
Playing cabin	Air conditioned. Operable windows. No sound monitoring system, but carillon can be heard clearly in playing cabin.

V Required Pieces for 2020

The required pieces are to be selected by the candidate from the following categories:

1. *Technically Difficult* (an original carillon composition of moderate to advanced technical difficulty)
2. *Expressive*

The required pieces are normally selected approximately 14 months in advance of the exam year (e.g. in November 2018 the committee chooses the pieces for the 2020 exam). Notice of the Required Pieces and other exam details will be made available in January 2019 on the GCNA website under 'Examinations'. Publisher information is included to assist candidates in purchasing scores.

Candidates must play from music scores that 1) they have purchased and personally own, or 2) have been purchased by others (university, church, teacher, etc.) and have been made available to the candidate for their use in order to prepare for the exam. The candidate may also play from a photocopy of a score, but in this instance the candidate must own a purchased score from which the photocopy is made.

The required pieces are available from the publishers after January 1, 2019. For pieces published by the GCNA, visit the GCNA website at <http://www.gcna.org>. For pieces published by ACME, please visit their website at <http://americancarillonmusiceditions.com>. 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:

Sacred Suite – Movement II	Geert d'Hollander	Bok Tower Gardens contact exam chairperson
Fantasia VII – Allegro Evocation	G. P. Telemann, arr. Barnes John Courter	GCNA B-8 GCNA 93-O1

Expressive:

Sacred Suite – Movement I	Geert d'Hollander	Bok Tower Gardens contact exam chairperson
Etude II 14 Carillon Preludes on Appalachian White Spirituals – Tranquility	Stephen Rush Ronald Barnes	GCNA 2006-C18 ACME BR14S2

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

Examination Application Form (PDF available on the GCNA website under 'Examinations') must be filled out and e-mailed to the Examinations Chairperson (Patrick Macoska: pmacoska@att.net) ~~by October 16, 2019~~ **OR** printed out, filled in by

hand and mailed to Patrick Macoska at 1731 West 32nd Street, Cleveland, Ohio 44113 ~~postmarked by October 16, 2019.~~
THE CHAIRPERSON MUST RECEIVE YOUR APPLICATION BY OCTOBER 16, 2019. Whether you e-mail the Application Form or send it by regular mail, you must also send the application fee of \$40.00 US (checks made out to "The G.C.N.A.") to the Examinations Chairperson, Patrick Macoska: ~~1731 West 32nd Street, Cleveland, Ohio 44113~~
postmarked by October 16, 2019. Payment by credit card or Paypal is not possible, in order to maintain the anonymity of the candidates. However, candidates may have their teacher/mentor pay by credit card or Paypal as long as the candidate notifies the Chair by e-mail of such payment and the name of the individual making the payment in order that the payment may be properly credited and acknowledged. All applicants must be Associate members of the GCNA in good standing (see VIII below).

There are options for paying the \$40.00 application fee:

- 1) Send a check for \$40.00 US (payable to "The G.C.N.A.") along with your Application Form if you are mailing the form in.
- 2) Paying via PayPal using the PayPal button on the Carillonneur Examination page of the GCNA website. For this option, you first e-mail your application to the committee chairperson (Patrick Macoska: pmacoska@att.net) by the deadline indicated above. The chairperson will reply via e-mail and assign you a candidate number. Enter this number in the space provided and use the PayPal button to make your payment. You must make your PayPal payment within two weeks of receiving your candidate number.

E-mail submission of application forms is preferred, but if sending **hardcopy** application forms, please do not use certified, registered, insured mail or any other methods that require a signature. USPS, Federal Express or UPS may be used. 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 October 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 October 16 deadline for exam application submission. Membership information can be obtained on the GCNA website (www.gcna.org). Membership applications must be e-mailed or postmarked by October 16, 2019. Disqualification will occur if membership application and dues are not e-mailed or postmarked to the corresponding secretary on or before October 16, 2019.

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 CD Recording for Examination Adjudication & Preparing Materials for Adjudication

The candidate shall prepare a ~~CD recording~~ **digital recordings** of the two required pieces, and additional compositions and/or arrangements for the carillon chosen by the candidate. These additional pieces may be from the repertoire pieces listed on the application form OR other compositions/arrangements not on the submitted repertoire list which are of medium or greater level of difficulty. A maximum of one (1) composition or arrangement by the candidate may also be included (see II above). ~~CD's shall be formatted so that each piece is on a separate track. Do not place all the pieces on a single 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. ~~Your entire program shall have a duration of not less than 28 minutes and not more than 32 minutes, including an allowance of one minute between pieces. When formatting your CD recording, please do not include the one minute intervals between pieces, either as silence at the end of each track or as separate tracks of silence between tracks of pieces. The one minute intervals are necessary at the live recitals played at the Congress; they are not necessary on the CD recordings. Your CD recordings will therefore be of a shorter duration than the 28 to 32 minutes referenced above. The performance shall be recorded on a traditional carillon as defined by the GCNA. EACH PIECE SHALL BE RECORDED WITHOUT EDITING. The CD recording shall be capable of being played on a standard CD player as well as on the CD drive of a computer (please check this before sending in your CD's; CD's which do not operate properly may result in disqualification).~~ Candidates shall prepare a total of 8 CD's: 7 for

~~jurors and 1 for the Chairperson. The candidate's name should appear on **ONLY** one of the CD's (this is the CD for use by the Chairperson); the other 7 CD's should have no names or markings that might disclose the identity of the candidate.~~

WAV is the preferred format for digital audio files. MP3 uses compression leading to some data loss. MP3 files will be accepted, but the candidate should keep in mind that files that capture your performance with greater accuracy and fidelity are preferred and will best represent your performing abilities to the jurors during adjudication. Your entire program shall have a duration of between 12 and 17 minutes total playing time. The performance shall be recorded on a traditional carillon as defined by the GCNA. EACH PIECE SHALL BE RECORDED WITHOUT EDITING. Candidates shall submit a digital audio file for EACH piece performed, in the following format:

Example: 2020-01.a.toccatà lirica. wav

In the example, the first series of number is your candidate number [which the exam chairperson will assign to you] followed by a period. The letter that follows indicates the position of the piece in your recital (a, b, c etc. sequentially), followed by a period. Next is the name of the piece in the recording, followed by a period. Finally the file extension is indicated

~~The CD is~~ **digital audio recordings** are 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. Special attention should be given to making sure the recording accurately captures the DYNAMIC RANGE of the carillon and of your playing, from *pianissimo* to *fortissimo*. The gain control of some recording equipment intentionally restricts the dynamic range of the music being recorded. It is essential to set the controls of your recording equipment to optimize the quality of your recording and accurately capture your use of dynamics in your performance. Please take the time to experiment with your equipment, make some test recordings and LISTEN to the results to determine that your performance is being faithfully reproduced. Also refer to 'Helpful Information on Recording for the Carillon' under the 'Carillonneur Exam' heading on the GCNA website for assistance in preparing ~~the CD recording~~ **your digital audio files**. All music performed ~~on the CD~~ must be completely learned. The performance of the two required pieces is of special importance.

~~Eight (8) photocopies in 8 ½" x 11" format of all music performed on the CD shall be sent with your CD recordings. All photocopies of music must be readable in a clear, legible calligraphy or software-generated 8 ½" x 11" format with **measures numbered** at the beginning of each line. (hint: number the measures before making the copies). Copies should be full size (i.e., half-size scores are not acceptable). Scores are to be duplicated on the watermarked template provided online at www.gcna.org. Copies may be double-sided. Prepare eight packets of scores, collated and arranged in the order in which they are performed on the CD. Please staple together the pages of each individual piece. Do not staple together all the pieces of a packet; you may, however, use paperclips to keep the pieces of each packet together.~~

The candidate shall prepare PDF files (scans) of all the music performed. Each piece should be scanned as a separate file and shall incorporate the watermark template provided on the GCNA website under the 'Carillonneur Exam' heading. Measures must be numbered at the beginning of each line. The format is as follows:

Example: 2020-01.a.toccatà lirica.pdf

The format is similar to the example above for audio files, except the extension will be pdf.

The candidate's name is not to appear anywhere on the submitted scores. Other markings which may identify the candidate (such as names of colleges, universities, churches, etc.) should also not appear on the scores. Interpretative changes to the score or additional explanatory notes can be submitted by the candidate on a separate piece of paper. Jurors will consider such interpretative changes, but are not bound to agree with such changes or interpretations.

~~Eight (8) CD recordings shall be submitted with the music scores. The selections on the CD are to be listed in the order they are performed (either on the CD itself or on an insert in the CD case) 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 candidate's name is not to appear anywhere on 7 of the CD's; the candidate's name shall appear on only one of the CD's (for use by the exam chairperson only).**~~

~~Eight (8) copies of the CD, eight (8) copies of scores and all other pertinent materials must be sent to the Carillonneur Exam Chairperson, postmarked on or before January 3, 2020 with no exception.~~

~~Patrick Macoska, chairperson~~

GCNA Carillonneur Exam Committee
1731 West 32nd Street
Cleveland, OH 44113

~~[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 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.~~

~~Proof of Performance Form: Be sure to print out and sign this form, which can be found at the end of this document. Include this form with the CD's and scores you send to the exam chairperson.~~

SUBMITTING FOR RECORDING ADJUDICATION:

Materials for adjudication shall be submitted electronically to the Exam Chairperson. You will be provided with a File Request Link that will allow you to upload your files to a Dropbox account maintained by the GCNA. The following materials are required:

- a. **Audio files for each piece performed, formatted as described above.**
- b. **PDF files of each score performed, formatted as described above.**
- c. **Your program, in PDF format, listing the pieces in the order performed**
- d. **The Proof of Performance form, signed and scanned in PDF format**

X Examination Evaluation Process

~~CD Recording Level:~~ Adjudication of Recordings:

~~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's and music scores~~ **audio and music score files** will be identified by number only).~~

~~The candidate must pass both required pieces at the ~~CD level~~ **this adjudication stage** in order to progress to the next level (Congress recital). However, passing both required pieces does not guarantee advancing to a Congress recital. A ~~CD~~ **Your digital recordings** must be passed by four (4) out of five (5) voting jurors in order to proceed to the Congress recital level.~~

The scoring used by the jurors is:

- | | |
|---|---|
| 5 | A SUPERIOR performance |
| 4 | A VERY GOOD performance |
| 3 | PASSING: overall performance demonstrates an acceptable level of competence |
| 2 | NOT PASSING: poor performance, unacceptable for a GCNA examination recital |
| 1 | FAILING: Unsatisfactory performance |

A grade of 3 or higher is necessary for each piece to pass. An average score of 3 or higher is needed to pass the exam, and, as noted above, BOTH required pieces must receive a score of 3 or higher in order to pass the exam. The complete Adjudication Form used by the jurors can be found at the end of this document. At their discretion, some jurors may choose to use fractional or decimal scoring numbers (i.e., 2 ½, 2.5) to make their scoring more informative to the candidate; nevertheless, a score of less than 3 is a failing score. Juror comments on the adjudication sheets are intended to highlight weak and strong points for both passing and failing performances, to offer constructive criticism and ideas for improvement of weak points of the performances, and to acknowledge and affirm the strong points of the performances.

Jurors will judge ~~each CD~~ **the recordings of each candidate** individually and without communication with each other. Approval of four (4) of the five (5) voting jurors will be necessary for a ~~CD recorded~~ **recorded** performance to pass. If, after receiving all adjudication scoring from the jurors, the Chairperson finds that a candidate has failed by a score of 2 failing votes or 3 failing votes of the voting jurors, the Chairperson shall call for a juror review. During this process, jurors are given an opportunity to discuss the adjudication of the candidate. This will be facilitated by jurors sharing their adjudication forms for the candidate with each other for the purpose of review. Discussion will follow via teleconference,

and jurors will have the opportunity to revise their scoring and resubmit their adjudication forms to the Chairperson. The Chairperson will re-tabulate the data received from the jurors to determine the final score for the candidate.

Candidates will be notified of the adjudication results on or about April 3, 2020. ~~Formal written notification will be sent to each candidate, along with jurors' written critiques of the CD performance and the music scores (if jurors have made comments on them).~~ **PDF files of the juror adjudication comments will be provided to each candidate.** It is expected that the student and teacher will 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 notified by the Committee Chairperson and invited to play an examination recital at the GCNA Congress of that year. The candidate must register for the Congress and pay the Congress registration fee and other expenses related to attending the Congress, such as travel and housing. The candidate is encouraged to attend the complete Congress. The Congress recital shall be **not less than 28 15 minutes and not more than 32 20 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~~ **recording stage**. The required piece must pass at the Congress recital in order for the candidate to pass the exam.

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~~ **recording stage**. Failure of the repertoire piece at the Congress recital *may* result in failure of the entire performance.

The selection of pieces for the remainder of the ~~28-32~~ **15-20** minute program and the order of the pieces shall be determined by the candidate. New music different from that submitted at the ~~CD level~~ **recording adjudication stage** may be used; however, it is strongly suggested that the Congress program be as close as possible to the ~~CD~~ **recording adjudication** program in order to maintain continuity of the process.

As ~~in the CD~~ **with the recording** 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. 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~~ **for the recording adjudication stage**.

The Congress recital program (in either Word or PDF format) must be sent via e-mail to the Carillonneur Examination chairperson (pmacoska@att.net) *no later than April 24, 2020*. Include full titles, opus numbers, movement titles, complete first and last names of composers and/or arrangers, and publishers in the program. Identify yourself only by your assigned candidate number; do not include your name or any identifying information on the program. *It is important to meet this deadline so that the Congress host has adequate time to prepare printed materials for the Congress.*

Eight (8) clear and legible photocopies (8 ½" x 11" format) of each piece of music for the Congress recital must be sent to the Carillonneur Examination chairperson, ~~postmarked by~~ **received no later than May 8, 2020**.

Send to: Patrick Macoska, chair
GCNA Carillonneur Exam Committee
1731 West 32nd Street
Cleveland, OH 44113

Scores are to be duplicated on a watermark template provided on the GCNA website (www.gcna.org). All photocopies of music must be readable in a clear, legible calligraphy or software generated 8 ½" x 11" format with measures numbered at the beginning of each line. Score copies may be double-sided. Score copies must be full size (i.e., half-size copies are not permitted). Prepare eight packets of scores, collated and arranged in the order in which they are listed on your Congress recital **program**. Please staple together the pages of each individual piece. Do not staple together all the pieces of a packet; you may, however, use paperclips to keep the pieces of each packet together. The candidate's name is not to appear anywhere on the submitted scores. Other markings which may identify the candidate (such as names of colleges, universities, churches, etc.) should also not appear on the scores.

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. Candidates are asked to use discretion when talking with Guild members, especially if this is your first Congress, in order to maintain your anonymity regarding the exam process. Please do not reveal to others that you are attending the Congress to play an exam recital.

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 additional practice time on either the practice instruments or the carillon. Additional information relevant to the Congress exam will be sent with the Exam Recital Confirmation Letter.

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

- All notes played correctly
- No repetition of same note errors in similar passages
- Clear and audible observance of symbols, terms, markings and repeats
- Accurate performance of ornaments (rhythm and pitch)

RHYTHM & TEMPO

- Accurate rendering of rhythmic patterns
- Steady, metrical pulse
- Phrase endings correctly rendered (no beats added or subtracted from note values)
- Tempo markings observed
- Tempo(s) is/are within range of the score indication (metronome markings or terms) when provided
- Control maintained: rhythm and tempo remain constant (consistent with score markings) regardless of changes in texture or level of difficulty within the piece

DYNAMICS

- Accurate observance of dynamic markings
- Demonstration of wide variety of dynamic nuance from very soft to very loud (as appropriate to the music and according to score markings)
- Balance (melody is clearly audible and not overpowered by accompaniment); care in the voicing of lines

INTERPRETATION AND MUSICALITY

- Musical phrases are shaped (not mechanical or rigid)
- Interpretation is stylistically consistent with the musical period of the piece and of the specific intent of the composer (as expressed in score markings)
- Musical motifs are understood and brought out (where appropriate)
- Stylistically appropriate interpretations and renderings of ornaments
- Performance evidences control of the tonal quality of the instrument for a pleasing and resonant effect
- Instrument was regulated prior to performance to obtain optimum response and tone production from the carillon

XI Carillonneur Designation

Three (3) out of five (5) voting jurors must approve the candidate's Congress recital for Carillonneur status. Candidates who successfully pass the Congress recital examination are recommended for advancement 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.

XII Miscellaneous

Due to the anonymity required of the process, at no time are 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
2020 Carillonneur Exam Chairperson
1731 West 32nd Street
Cleveland, OH 44113
pmacoska@att.net

Adjudication Form

GCNA Carillonneur Examination

Candidate No.

piece

movement

Required Piece: **Yes / No** (Both required pieces must receive 3 or higher for the candidate to pass overall)

- 5 A SUPERIOR performance
- 4 A VERY GOOD performance
- 3 PASSING: Overall performance demonstrates an acceptable level of competence
- 2 NOT PASSING: POOR performance, unacceptable for a GCNA examination recital
- 1 FAILING: UNSATISFACTORY performance

Performance of this piece is Approved / Not Approved

Juror Comments

Score Reading

- All notes played correctly
- No repetition of same note errors in similar passages
- Clear and audible observance of symbols, terms, markings and repeats
- Accurate performance of ornaments (rhythm and pitch)

Rhythm & Tempo

- Accurate rendering of rhythmic patterns
- Steady, metrical pulse
- Phrase endings correctly rendered (no beats added or subtracted from note values)
- Tempo markings observed
- Tempo(s) is/are within range of the score indication (metronome markings or terms) when provided
- Control maintained: rhythm and tempo remain constant (consistent with score markings) regardless of changes in texture or level of difficulty within the piece

Dynamics

- Accurate observance of dynamic markings
- Demonstration of wide variety of dynamic nuance from very soft to very loud (as appropriate to the music and according to score markings)
- Balance (melody is clearly audible and not overpowered by accompaniment); care in the voicing of lines

Interpretation & Musicality

- Musical phrases are shaped (not mechanical or rigid)
- Interpretation is stylistically consistent with the musical period of the piece and of the specific intent of the composer (as expressed in score markings)
- Musical motifs are understood and brought out (where appropriate)
- Stylistically appropriate interpretations and renderings of ornaments
- Performance evidences control of the tonal quality of the instrument for a pleasing and resonant effect
- Instrument was regulated prior to performance to obtain optimum response and tone production from the carillon

General Comments

Juror's Signature

Date

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 2020, (b) that the ~~enclosed recording contains~~ **submitted recordings contain** only my performances, (c) that said performances have been recorded on a traditional carillon as defined by the GCNA, **and (d) that each** ~~Each~~ piece has been recorded without editing.

Signature