

Guidelines for the 2022 GCNA Carillonneur Exam

1 Introduction

The purpose of the Carillonneur exam is to advance the candidate from Associate member (including those who have passed the Associate Carillonneur exam) to Carillonneur member of the GCNA. The exam certifies performance proficiency including competency in musicianship and carillon technique on carillons *as defined by the GCNA*. Each candidate should consider the exam process to be a sincere commitment to growth as a musician: the exam committee assumes that candidates will learn their music completely and submit recordings that represent their best efforts. Advancement to Carillonneur status should not be viewed as an end to musical development, but rather as the beginning of a new stage in a lifelong commitment to learning and professional connection with the Guild.

The exam includes three stages:

1. **Teacher verification stage** (§5): A teacher or mentor verifies the candidate's exam readiness and repertoire (25 pieces of medium or greater difficulty) and, as token of the verification, signs the application form and repertoire list to be submitted by the candidate.
2. **Recording stage** (§6): The candidate prepares audio recordings of their own performances of 12-17 minutes of music of medium or greater difficulty, including two required pieces chosen from the lists (see §3) set by the exam committee. The candidate submits the recordings and corresponding scores to the exam jury for adjudication. If at least four of the five voting jurors pass the recording, the candidate progresses to the congress recital stage.
3. **Congress recital stage** (§7): The candidate plays an exam recital of 16-20 minutes at the annual GCNA congress for the exam jury and the general membership. If at least three of the five voting jurors pass the recital and a majority of GCNA Carillonneur members present vote to approve the jurors' recommendation, the candidate advances to Carillonneur status.

To ensure the fairness of the exam process to the extent possible, candidates for the Carillonneur exam remain anonymous to the general membership, and especially to the exam jury, at all stages of adjudication (see §4). Candidates and teachers should not contact jurors or the composers, arrangers, or publishers of required pieces over the exam. Please direct inquiries to the exam chairs, Jeremy Chesman and Margaret Pan, at exam@gcna.org. The exam committee reserves the right to disqualify candidates for violations of the exam guidelines.

2 Timeline

By **October 16, 2021**:

- Exam chairs **receive** completed application forms, including repertoire list, choice of required pieces, and teacher verification of achievement, sent by candidates to exam@gcna.org or to GCNA Exam Chairs c/o Prof. Jeremy Chesman, 901 South National Ave., Springfield, MO 65897-0094.
- If needed, candidates submit GCNA new membership application and dues (see gcna.org/membership for details).

By **January 3, 2022**:

- Candidates submit recordings, scores, and Proof of Performance online.

By **April 4, 2022**:

- Exam chairs communicate results of the recording stage to candidates.

By **April 22, 2022**:

- Candidates for the congress recital stage email recital programs to the exam chairs at exam@gcna.org.

By **May 6, 2022**:

- Candidates for the congress recital stage send hardcopy scores of recital pieces to: GCNA Exam Chairs c/o Prof. Jeremy Chesman, 901 South National Ave., Springfield, MO 65897-0094.

June 2022 (dates TBA):

- Candidates play exam recitals at the 2022 GCNA congress at the University of Chicago.

3 Exam repertoire

All pieces included in the submitted repertoire list and/or performed during the recording and congress recital stages must be fully scored for carillon solo — at-sight transcriptions and improvisations are not allowed.

For each published work performed, either 1) the candidate must have purchased and personally own a score, or 2) a score must 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. Exceptions may be made for out-of-print works; please consult the exam chairs.

For the recording stage, the candidate's submitted recordings must include one "technically difficult" required piece and one "expressive" required piece chosen from the 2022 lists set by the exam committee. These are:

Technically Difficult:

Burlesca from Serenade II	Ronald Barnes	GCNA
Call of the Chanticleer from American Gothic	Joey Brink	ACME
Cortege and Fugue in Baroque Style	John Courter	Beiaardcentrum Nederland

Expressive:

Poème pour Arlington	Émilien Allard	GCNA
Valse Romantique	Jonathan Lehrer	GCNA
Ye Banks and Braes o' Bonnie Doon	Scottish, arr. Sally Slade Warner	GCNA

The candidate's required piece choices must be indicated on the exam application. Candidates who advance to the congress recital stage also perform at least one of these chosen required pieces at the exam recital.

The balance of the candidate's submitted repertoire list should be filled in with pieces of medium or greater difficulty that the candidate can competently play. As a rough guideline, Don Cook's arrangement of "Consolation" from Mendelssohn's *Songs Without Words* (op. 30, no. 3), "Locrian Mode" from *Seven Modal Pieces* by John Courter, and "Vigil" from *Three Short Pieces* by Gary White would be considered on the easier side of the medium difficulty range. A list of required pieces used in previous years is also available for reference at gcna.org/exam-carillonneur. At least half of the pieces on the repertoire list should be original works for carillon; arrangements and transcriptions for the carillon may also be included in the list.

Similarly, non-required pieces performed in the recording and congress recital stages must be of medium or greater difficulty. At each of the recording and congress recital stages, the program may include at most one personal arrangement, transcription, or composition by the candidate. If this personal work is an arrangement/transcription of another work not in the public domain, the candidate must provide to the exam chairs a copy of the legal permission to arrange and perform the work.

4 Jurors and adjudication

The seven-member exam jury is appointed annually by the Board of Directors and consists of GCNA Carillonneur Members and/or highly qualified non-Carillonneur members of the GCNA. In each exam year, five jurors are designated "voting jurors" whose marks count towards the official exam results. The remaining two "alternate jurors" also assess performances and provide comments, but their marks are not normally counted in the official results. If for any reason a voting juror becomes unable to adjudicate, an alternate juror takes that voting juror's place. The exam chairs are not jurors.

In adjudication, jurors listen for technical and musical proficiency in the particular context of the carillon. For a list of specific items considered (not all-inclusive), please refer to the sample adjudication form included at the end of this document.

At both the recording and congress recital stages, jurors mark each piece "passing" or "not passing" and give details of their assessments in written comments. The comments are intended to highlight strengths and weaknesses of each performance, offer constructive criticism and ideas for improvement of weak points, and acknowledge and affirm strong points. Decisions by the exam jury are final.

The exam committee takes seriously its responsibility to prevent bias in adjudication. To this end, all participants in the exam process cooperate to ensure voting jurors remain ignorant of candidates' identities. The exam chairs and, at the congress recital stage, the congress host(s) know the candidates' identities for administrative purposes; they will not reveal this information to others. Jurors will take reasonable steps to avoid discovering candidates' identities, including actively reminding conversation partners about exam anonymity and/or withdrawing from discussions where identifying information is likely to be aired. A juror who knows the identity of any candidate must inform the exam chairs, who will reassign alternate jurors as needed to ensure impartiality in exam results.

Candidates likewise are expected to make every effort to avoid directly or indirectly communicating their candidacy to jurors. (We understand this may occasionally be impossible, e.g. if a candidate is a juror's student or shares a tower with a juror.) While some candidates may choose to tell a few friends or colleagues for support during the exam process, they are strongly advised to limit this to a small, trusted circle of people who will exercise great discretion. If too many jurors even inadvertently discover a person's candidacy and must recuse themselves from that candidate's voting slate, a shortage of impartial jurors may force the candidate's disqualification from that year's exam.

5 Teacher/mentor verification stage

5.1 Teacher/mentor signatures

The first stage in the exam process is verification of the candidate's performance proficiency by a carillon teacher or mentor. This teacher should either have passed the GCNA Carillonneur exam in a prior year or have graduated from a recognized carillon school. In addition to providing guidance on carillon performance and/or general musicianship, the teacher should acquaint the candidate with the purpose, goals and activities of the GCNA.

The teacher communicates verification via signatures in two places in the exam application. The first signature, at the bottom of the application form, indicates that the candidate has received instruction in carillon performance; that the teacher approves the student for the examination process; and that the teacher has assessed the student's performance to be at or above the level of the exam requirements. The second signature indicates that the candidate can competently perform each work on their submitted repertoire list (see §3).

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

5.2 Application and fee submission

Application forms are available at gcna.org/exam-carillonneur/applicationform2022.pdf.

To apply for the exam, candidates must be members of the GCNA in good standing (dues payments up to date) on October 16, 2021. New membership applications, including membership dues, must be emailed or postmarked by this date; see gcna.org/membership for details. (Note, however, that candidates should *not* communicate their candidacy for the exam to the GCNA Corresponding Secretary or Treasurer in this process.)

Electronic submission of completed applications and fees is preferred. Electronic application forms must be emailed to exam@gcna.org on or before **October 16, 2021**. The exam chairs will reply via email with the candidate's assigned number, to be used in submitting materials during the recording stage. To pay the application fee of US\$40 via PayPal, the candidate should enter this number in the space provided at gcna.org/exam-carillonneur.

Hardcopy applications must be **received** (mail to GCNA Exam Chairs c/o Prof. Jeremy Chesman, 901 South National Ave., Springfield, MO 65897-0094) on or before **October 16, 2021**, and a check for US\$40 payable to "The GCNA" should be mailed together with the application. If sending hardcopy applications/payments, please do not use certified, registered, or insured mail, or any other method that requires a signature. The exam chairs will send a candidate number with their acknowledgment of receipt of the application.

Candidates who have special needs may submit a written request to the exam chairs for accommodations. Requests made by October 16, 2021 will be considered individually by the GCNA President and the exam chairs.

6 Recording stage

6.1 Preparation of recordings and scores

In this second stage of the exam, each candidate prepares digital audio recordings of their performances on a traditional carillon as defined by the GCNA. The recordings must include the two selected required pieces and additional works of medium or greater difficulty, together totaling 12-17 minutes of playing time. The additional works may be on the candidate's submitted repertoire list or not, as the candidate prefers. Again, at-sight transcriptions and improvisations are not allowed; however, one composition or arrangement by the performer may be included.

As the recordings are the only means of acquainting the jurors with the candidate's performance ability, the quality of the performances and recordings are of prime importance. Candidates are urged to take the time to experiment with their

recording equipment, make test recordings, and *listen* to the results to ensure each performance is faithfully reproduced. A poor quality recording could result in disqualification. Special attention should be paid to ensure the recording accurately captures the *dynamic range* of the carillon and the playing, from pianissimo to fortissimo. In particular, the gain control of some recording equipment intentionally restricts the dynamic range of the recorded sound; candidates should make sure this feature (if present) is turned off.

Each piece must be recorded without editing and all recordings must be of performances of the candidate alone. To certify this, a signed Proof of Performance form, available at gcna.org/exam-carillonneur, must be submitted with the recordings.

For the jurors' reference, the candidate submits scanned PDF copies of all scores performed. Each piece should be scanned as a separate file and incorporate the watermark template at gcna.org/exam-carillonneur. Measures must be numbered at the beginning of each line. Score files should not contain any markings that might identify the candidate (e.g. personal names, institution name). Interpretive changes to the score(s) or other explanatory notes may be submitted in a separate file. Jurors will consider such interpretative changes but are not bound to agree with them.

6.2 Submission of materials

Each candidate should submit a separate audio file and score file for each piece, with file names of the form

[year]_[candidate number].[piece name].[file type] ,

e.g. 2022_03.toccata_festevole.wav, 2022_03.toccata_festevole.pdf. Here [candidate number] is the candidate's number assigned upon receipt of the exam application (see §5.2) and [file type] is the file type extension, e.g. .wav, .mp3 for audio files and .pdf for scores. No identifying information other than the candidate number should appear in the file names.

Candidates submit materials for the recording stage by uploading audio files, PDF scores, and Proof of Performance to a dedicated Dropbox directory. Candidates will also be asked to provide a program listing of their recorded pieces via a web form. Further details will be communicated to candidates closer to the due date of **January 3, 2022**.

6.3 Adjudication of recordings

While evaluating recordings, jurors assume the recorded performances are representative of the candidate's *best* work on a familiar instrument. For a candidate to receive an overall "pass" mark from a juror, both required pieces must receive passing marks. If one or more non-required pieces do not pass, it is at the juror's discretion whether to pass the recording overall. A candidate must receive overall "pass" marks from four of the five voting jurors to progress to the congress recital stage.

Jurors mark recordings individually, without communication amongst themselves. However, if, after receiving all of the jurors' adjudications, the exam chairs find that any candidates have failed by a score of two or three failing votes out of the five voting jurors, the chairs call for a juror review. All the filled adjudication forms for these candidates are shared among the jurors for review, and discussion follows via teleconference. Jurors may then opt to revise their marks for these candidates only and resubmit their adjudication forms to the exam chairs, who will re-tabulate the revised marks for the final results.

The exam chairs email candidates with their recording stage results by April 4, 2022.

7 Congress recital stage

Candidates who pass the recording stage are invited to play an exam recital at the 2022 GCNA congress at the University of Chicago in Chicago, IL. Details of the exam instrument are as follows.

Official name	The Laura Spelman Rockefeller Memorial Carillon
Location	Rockefeller Memorial Chapel, E. 59th Street and S. Woodlawn Avenue, Chicago, IL
Founder	Gillett & Johnston, 1932; some retuning by Eijsbouts, 2008
Range/transposition	72 bells, bourdon C sharp in the bass octave, transposes down a major third
Manual compass	G to F, 71 notes
Pedal compass	F to C, 31 notes (low F sharp missing)
Playing keyboard	WCF 2000
Practice keyboard	Identical to playing keyboard, in chapel basement
Tower access	240 stairs to playing cabin
Audio in cabin	Through open doors/windows; also microphones

7.1 Congress recital program

By majority vote, the exam jury chooses one of the candidate's two required pieces and one piece from the candidate's submitted repertoire list to be included in the exam recital. The exam chairs list the jury's chosen works in their email informing the candidate of their successful recording stage results. As in the recording stage, the candidate completes their program with other pieces of medium or greater difficulty. While new music different from that used in the recording stage may be included, it is suggested that the recording stage and congress recital programs be similar to maintain continuity through the progression of exam stages. As before, at-sight transcriptions and improvisations are not allowed, but one composition or arrangement by the performer may be included. The total program length, including 1-minute intervals between pieces, should be 16-20 minutes. Lengths of intervals between movements of a suite are up to the candidate but may not exceed 1 minute.

If the candidate accepts the invitation to play an exam recital, they must communicate their acceptance and recital program to the exam chairs via exam@gcna.org by **April 22, 2022**. The recital program should be a PDF, text, or Word document and should include full piece or suite titles, opus numbers, movement titles, complete first and last names of composers and/or arrangers, and publishers. It should not include any identifying information about the candidate *except* for the candidate number.

Also, eight clear and legible photocopies (8.5"×11" format) of each piece of music for the exam recital must be **received** (mail to GCNA Exam Chairs c/o Prof. Jeremy Chesman, 901 South National Ave., Springfield, MO 65897-0094) by **May 6, 2022**. Score copies must be full size (half-size copies are not permitted), and measure numbers must be included at the beginning of each line. Scores should be duplicated on the watermark template at gcna.org/exam-carillonneur and collated into eight packets with pieces arranged in the order of the recital program. Pages of an individual piece should be stapled together, but pieces in a packet should not be stapled to one another. Score files should not contain any markings that might identify the candidate (e.g. personal names, institution name).

7.2 At the congress

Candidates are responsible for their own congress registration, housing, and transportation and are encouraged to participate fully in the congress. However, candidates should avoid discussing their candidacy with the general membership and (especially) members of the exam jury.

During the congress, each candidate is allotted one hour of practice time that they may divide as they wish between the practice instrument and the carillon. Congress hosts coordinate practice schedules directly with the candidates. If a candidate arrives before the official start of the congress, it is at the host's discretion whether to allow the candidate extra practice time. No one will be permitted in the tower with the candidate before or during their exam recital.

Further details of congress and exam recital procedures will be communicated as the congress approaches.

7.3 Adjudication of the exam recital and Carillonneur designation

For an exam recital to receive an overall "pass" mark from a juror, the required piece chosen by the jury must receive a passing mark. If the repertoire piece chosen by the jury or any non-required piece performed does not pass, it is at the juror's discretion whether the recital passes overall. A candidate must receive overall "pass" marks from three of the five voting jurors to be recommended by the jury to the general membership for Carillonneur status.

At the first scheduled business meeting after the exam jury approves an exam recital, the Carillonneur members present vote on whether to accept the jury's recommendation. Candidates accepted by a simple majority advance to Carillonneur status. Decisions by the Carillonneur membership are final.

On behalf of the Carillonneur exam committee, the Board of Directors, and the GCNA membership, we wish you every success as you prepare for and progress through the exam process. If you have any questions, please do not hesitate to contact us.

Jeremy Chesman and Margaret Pan, exam chairs

exam@gcna.org

Adjudication Form

GCNA Carillonneur Examination

Candidate No. _____

Overall Performance Rating: ___ PASSING ___ NOT PASSING

piece _____

composer _____

Required Piece:

(All required pieces must pass for the candidate to pass overall)

Juror Comments

General 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

Juror's Signature _____

Date _____