

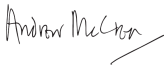


Period	Winter	Year	2025	Candidate no.	CR03
Name	Nicholas Courtman				

Examination for Colleague (CRCO)

Written Paper Part B

	Written Paper Part B			
	Stylistic Techniques (a) Bach Chorale	Stylistic Techniques (b) Baroque Two-part Counterpoint	Historical and Repertoire Studies	Total
Maximum mark	42	33	45	120
Pass mark	28	22	30	80
Mark awarded	28	22	31	81

Examiner	Andrew McCrea
Signature	



For all regulations and details of this examination, see the current edition of *The Royal College of Organists: Diploma Examinations*.

This report is final. No enquiries about this examination will be considered unless they are made in accordance with current regulations.

None of the particulars contained in this report may appear in a printed announcement.

Stylistic Techniques (a) Bach Chorale

Generally a secure response, appreciative of the requirements of the technique and style.

Decorations (6/9). The anticipation is at the end. The note you identified is the resolution of a suspension.

Section A (8/12). Essentially a convincing response, though conventions are not fully understood and some details are missing. Chromaticism needs to be accounted for in b.3 (E flat is not in the key signature) and b.5 (F sharps), and there are details missing in b.4. The 9-8 is not marked in b.5.

Section B (8/12). Some issues arose in this section: b.9/3 an F sharp is needed; the 9-8 suspension is not prepared in b.11/3; and there is an awkward negotiation of the cadence at b.12.

Section C (6/9). The detail of the voice leading for this Bachian convention (ii7b-V7-I) was not picked up securely. Note the awkward augmented interval in the alto and the divided bass part at the end.

Stylistic Techniques (b) Baroque Two-part Counterpoint

Essentially, the style and idiom were grasped in this working. There is some fluency in the management of the top part and the interpretation of the harmony from the figures is basically convincing. Technical issues tended to undermine though. There are several places with ungainly and illogical writing, including consecutives (e.g., b.5/2-3, bb.12-13, b.21/3-4). Some motivic correspondences were picked up well (e.g., b.9) but not always (e.g., bb.14-16). Good momentum was maintained in b.11. Further consideration of relevant models would be useful, as would more practice in writing consequential and logical lines within a given harmonic framework.

Historical and Repertoire Studies

Part (a). Your response potentially offers a rich reading of the material and its inspiration from Islamic art and non-western modes. The references to tessellation are similarly interesting but would have benefitted from a more expansive explanation. You highlight the structure and also point out the motivic connection picked up by the LH in the second section, and the return of the arabesque contour in the tenor of the third section. Some annotations on the score to support your answer could have been helpful. Otherwise, a more sound-oriented account of the work might have conveyed more effectively the characteristics and qualities of the melodic construction of the first section (how does the fluid, non-figurative line underpinned by sustained LH chords work?) and the repetitive and ostinato-like patterns to be found in the second section. (4/7).

The MM is convincing. (2/2). Comprehensive fingering is provided. Some awkward moments perhaps? The rapid substitutions at the beginning of the middle section? (5/8). The harmonic analysis has some lucid moments in the chords indicated, but some detail is missing on inversions. (2/4).

Part (b). An interesting reading of the piece. This is perhaps not totally accessible as a programme note, but you articulate a number of imaginative suggestions. Note confusions though. You are confusing chord progressions with keys in the harmonic description of the first section. The keys are the longer-term tonal centres: C (returning), E flat, and F sharp, which you mention. E flat major is not the 'relative major' in this context. Supporting worship, yes, agreed. What do you mean by the statement that JL uses the form to 'familiarise' congregations with a chorale-like melody? Sounds a bit specific. Is this not simply a chant-like mood piece? (18/24).



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