

THE ROYAL COLLEGE OF ORGANISTS

118 Pall Mall, London SW1Y 5ED

EXAMINATION FOR COLLEAGUE (CRCO)

WINTER 2025

WRITTEN PAPER

PART A

QUESTION 1: AURAL PERCEPTION (30 marks)

(2 hours)

Candidate's Number: CR03

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(a) Dictation Test (12 marks)

Below is a hymn tune presented in two voices – soprano and bass. It is divided into two sections. You are to fill in the missing notes by following the recorded performance. You will first hear the complete hymn tune, followed by two performances each of the two sections marked in square brackets. To conclude, another complete performance of the hymn tune will be given. There will be 45 seconds between all playings and a minute between the last playing of this test and the commencement of Question 1(b).

Section 1

Section 1 consists of the first four measures of the hymn tune. The notation is in G major (one sharp) and common time (C). The soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass part begins with a half note G3, followed by quarter notes A3, B3, and C4. The first measure contains a whole note G4 in the soprano and a whole note G3 in the bass. The second measure contains a half note A4 in the soprano and a half note A3 in the bass. The third measure contains a half note B4 in the soprano and a half note B3 in the bass. The fourth measure contains a half note C5 in the soprano and a half note C4 in the bass.

Section 1 continues with measures 5 through 8. The soprano part continues with a half note D5, followed by quarter notes E5, F5, and G5. The bass part continues with a half note D4, followed by quarter notes E4, F4, and G4. The fifth measure contains a whole note D5 in the soprano and a whole note D4 in the bass. The sixth measure contains a half note E5 in the soprano and a half note E4 in the bass. The seventh measure contains a half note F5 in the soprano and a half note F4 in the bass. The eighth measure contains a half note G5 in the soprano and a half note G4 in the bass.

Section 2

Section 2 consists of measures 9 through 12. The soprano part continues with a half note A5, followed by quarter notes B5, C6, and D6. The bass part continues with a half note A4, followed by quarter notes B4, C5, and D5. The ninth measure contains a whole note A5 in the soprano and a whole note A4 in the bass. The tenth measure contains a half note B5 in the soprano and a half note B4 in the bass. The eleventh measure contains a half note C6 in the soprano and a half note C5 in the bass. The twelfth measure contains a half note D6 in the soprano and a half note D5 in the bass.

Section 2 continues with measures 13 through 16. The soprano part continues with a half note E6, followed by quarter notes F6, G6, and A6. The bass part continues with a half note E4, followed by quarter notes F4, G4, and A4. The thirteenth measure contains a whole note E6 in the soprano and a whole note E4 in the bass. The fourteenth measure contains a half note F6 in the soprano and a half note F4 in the bass. The fifteenth measure contains a half note G6 in the soprano and a half note G4 in the bass. The sixteenth measure contains a half note A6 in the soprano and a half note A4 in the bass.

(b) Perception Test (18 marks)

Below is a skeleton score representing a passage of organ music, which begins in E minor and ends in E major. The score notates the rhythm of the highest sounding part and is divided into two sections. You are to answer the questions in the spaces provided on the score and on page 6. You will first hear the complete passage, followed by two performances each of the two sections marked in square brackets. To conclude, another complete performance of the passage will be given. There will be 45 seconds between all playings.

Section 1

(a) (b) (c) (d)

(i) Analyse the chords marked (a), (b), (c) and (d). (2 marks)

(a) V_b (c) IV_c
 (b) I (d) V_b

5

(X)

(ii) What is the harmonic decoration heard in a lower part in bar 7? (1 mark)

..... Suspension

(iii) What is the key at bar 8 (marked X)? (1 mark)

..... E minor

9

(iv) What characterises the bass in bars 9–12? (2 marks)

..... Even quavers with alternate quavers anchored and others descending

(v) What is the compositional device in bars 13–16? (1 mark)

..... Imitation

15

Section 2

(vi) What is the key at bar 18? (1 mark)

..... B major

(vii) What type of chord is heard in bar 21? (1 mark)

..... dominant 7

20



(viii) What type of melodic decoration (marked Y) is heard at bar 21 beat 2? (1 mark)

..... A poggatura

(ix) Analyse the chords marked (a) and (b). (2 marks)

(a) IV (b) V

26



(x) What type of chord is heard in bar 31? (1 mark)

..... diminished 7

32



(xi) Comment on the material and the compositional construction in bars 32-38. (2 marks)

..... A pedal point in the bass set against a rising imitative melody...
..... ending with a tierce d' Picardy

PTO for questions (xii) and (xiii).

(xii) Comment on the registration(s). (1 mark)

..... started with 8' flues coupled to 16' flues in the pedal.
..... Grained a 4' flue towards the end
.....

(xiii) Suggest a possible composer and date of composition, giving your reasons. (2 marks)

..... Haydn 1780, bass line differs from melody line, and acts
..... more as accompaniment, so classical, however the texture becomes lean
..... toward late classical.
.....