

The Royal Canadian College of Organists

Le Collège royal canadien des organistes

Associateship Examination

Written Examination, Paper I

Spring 2022

Examen de « Associate »

Examen écrit, première partie

Printemps 2022

You will have three hours to complete the questions asked. The value of each question is indicated in parentheses; the total mark is 100. You are strongly urged to budget your time carefully.

You should have two copies of the exam paper. One is for your rough work, and you may take it with you when you are done. The good copy should be inserted into the enclosed envelope and given to the invigilator. Please ensure that your candidate number appears on the top right hand corner of every page, and that there are no other markings which might identify you to the examiners.

Vous avez trois heures pour compléter les questions ci-jointes. La valeur de chaque question est indiquée entre parenthèses; la somme totale est de 100 points. Il est recommandé que vous planifiez votre temps soigneusement.

Vous avez reçu deux exemplaires de l'examen. L'un peut servir de brouillon, et vous pouvez le garder à la fin. La copie au propre est à insérer dans l'enveloppe et à remettre au/à la surveillant(e). Veuillez vous assurer que votre numéro de candidat paraisse au coin droit en haut de chaque feuille, et qu'il n'y ait pas d'autre indication de votre identité.

1. Harmonize the following chorale for four voices in the style of J. S. Bach, using open score.
(40 marks)

1. *Harmonisez le choral suivant à quatre voix mixtes dans le style de J.-S. Bach, en utilisant le système à quatre portées.*
(40 points)

A musical staff in G major (two sharps) and 4/4 time. The soprano voice begins with a quarter note followed by a eighth-note pair. The staff ends with a fermata over the second eighth note of the second measure.

A musical staff in G major (two sharps) and 4/4 time. The soprano voice begins with a quarter note followed by a eighth-note pair. The staff ends with a fermata over the second eighth note of the third measure.

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Continuation of Question 1

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A musical staff in G major (one sharp) and common time. It consists of five horizontal lines. The first note is a quarter note on the second line, followed by a eighth note on the third line, another eighth note on the third line, a quarter note on the second line, a eighth note on the third line, another eighth note on the third line, a quarter note on the second line, a eighth note on the third line, another eighth note on the third line, a quarter note on the second line, and a eighth note on the third line. There is a fermata over the eighth note on the third line.

12

A musical staff in G major (one sharp) and common time. It consists of five horizontal lines. The first note is a quarter note on the second line, followed by a eighth note on the third line, another eighth note on the third line, a quarter note on the second line, a eighth note on the third line, another eighth note on the third line, a quarter note on the second line, and a eighth note on the third line. There is a fermata over the eighth note on the third line.

2. Complete the following vocal duo in 16th-century style, including the text. (25 marks)

2. Complétez le duo vocal suivant dans le style du XVI^e siècle, incluant le texte. (25 points)

Translation: If any man will come after me, let him deny himself, and take up his cross, and follow me, says the Lord.

Traduction: Si quelqu'un veut me suivre, qu'il renonce à lui-même, prenne sa croix et me suive, dit le Seigneur.

Tenor

Bassus

Qui vult ve - ni - re post

Qui vult ve - ni - re post me, ve -

me, ve - ni - re post me, ve -

ve - ni - re post me, ve - ni -

ni - re post me,

re post me,

ab - ne - get se - met - ip - sum, ab -

ab - ne - get se - met - ip - sum,

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Continuation of Question 2

14

ne - get ab - ne - get

se - met - ip - sum,

17

cem su - am,

tol - lat

20

cru - cem su - am,

tol - lat

23

cru - cem su - am,

tol - lat

26

et se - qua - tur me,

et se - qua - tur

Continued on next page

Continuation of Question 2

A musical score for continuo, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 29 begins with a bass note (G) followed by a rest. Measures 30-31 show a melodic line with eighth notes. Measure 32 starts with a bass note (D) followed by a rest. Measures 33-35 show a melodic line with eighth and sixteenth notes, ending with a fermata over the bass note in measure 35.

29

et se - qua - tur, et se - qua - tur me, di -

32

cit Do - - - - - mi - nus,

35

di - cit Do - - - - - mi - nus.

| | |
|---------------------------------------|------------|
| 3. Organ History and Construction | (35 marks) |
| 3. <i>Histoire et Facture d'orgue</i> | (35 marks) |

Answer FIVE of the following questions in one or two paragraphs each. Feel free to use sketches or answers in point form if this would be helpful. (7 marks for each question)

Répondez à CINQ des questions suivantes, avec un paragraphe ou deux pour chaque question. N'hésitez pas à faire des esquisses, ou à répondre en abrégé, si cela vous aide. (7 points pour chaque question)

A. Describe the difference between a French organ at the time of François Couperin and a French organ at the end of the nineteenth century, focusing on the stops you would expect to find on the *Récit* and *Grand Orgue* divisions.

A. Décrivez la différence entre un orgue français au temps de François Couperin et un orgue français à la fin du dix-neuvième siècle, en vous concentrant sur les jeux que vous attendez trouver au Récit et au Grand Orgue.

B. The traditional tracker action didn't work well with all symphonic organs. Why was this, and what technologies were used to overcome the problem?

B. La traction mécanique traditionnelle ne marchait pas bien aux orgues symphoniques. Pourquoi? Quelles technologies est-ce qu'on utilisait pour surmonter ce problème?

C. Write a couple of sentences about the introduction of expression shutters, describing also the divisions associated with them, in each of (a) France, (b) Germany, and (c) England.

C. Écrivez quelques phrases au sujet de l'introduction des volets d'expression. Décrivez aussi les divisions associées aux volets a) en France, b) en Allemagne, et c) en Angleterre ?

D. Some stop-names include the word *Harmonique* or *Harmonic*. What treatment has been applied to all or some of the pipework involved? To what tone-colours has this treatment most frequently been applied?

D. Certains noms de jeux comprennent le mot Harmonique ou Harmonic. Comment est-ce qu'on traite tous les tuyaux, ou certains des tuyaux ? À quelles couleurs de ton est-ce qu'on applique ce traitement le plus souvent?

E. Name the two dominant English organ-builders in the decades following 1850. How did their work differ?

E. Nommez les deux facteurs d'orgue anglais dominants pendant les décennies après 1850. Comment est-ce que leurs travaux étaient différents?

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F. During the nineteenth century several new technologies were introduced to facilitate rapid changes of registration. Name and briefly describe four of them invented in England or continental Europe.

F. Pendant le dix-neuvième siècle, on a introduit plusieurs nouvelles technologies pour faciliter des changements rapides aux choix de jeux à l'orgue. Nommez-en quatre inventés en Angleterre ou en Europe continentale et décrivez-les brièvement.

G. A fifth registration aid, still in widespread use, was invented in Québec in the 1890's. Name it, describe it briefly, and identify the firm which first produced it.

G. On a inventé un cinquième aide à la régistration, toujours largement utilisée, dans le Québec dans les années 1890. Nommez-la, décrivez-la brièvement, et identifiez l'entreprise qui l'a produite pour la première fois.