

The Royal Canadian College of Organists

Le Collège royal canadien des organistes

Associateship Examination

Written Examination, Paper I

Spring 2023

Examen de « Associate »

Examen écrit, première partie

Printemps 2023

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 clef, B-flat key signature, and common time. It contains one measure of music with six notes. The notes are: quarter note, eighth note, eighth note, eighth note, eighth note, and a dotted half note. Below this staff are three empty staves: an alto staff (C clef), a tenor staff (F clef), and a bass staff (C clef).

A musical staff in G clef, B-flat key signature, and common time. It contains one measure of music with eight notes. The notes are: quarter note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, and a dotted half note. Below this staff are three empty staves: an alto staff (C clef), a tenor staff (F clef), and a bass staff (C clef).

Continued on next page

Continuation of Question 1

8

A musical staff in G clef, 2/4 time, and A major (no key signature). It consists of four measures. The first measure has a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure has a dotted half note followed by a quarter note. The fourth measure has a dotted half note followed by a quarter note.

8

An empty musical staff in G clef, 2/4 time, and A major (no key signature), consisting of four measures.

8

An empty musical staff in G clef, 2/4 time, and A major (no key signature), consisting of four measures.

8

An empty musical staff in G clef, 2/4 time, and A major (no key signature), consisting of four measures.

11

A musical staff in G clef, 2/4 time, and A major (no key signature). It consists of four measures. The first measure has a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure has a dotted half note followed by a quarter note. The fourth measure has a dotted half note followed by a quarter note.

An empty musical staff in G clef, 2/4 time, and A major (no key signature), consisting of four measures.

An empty musical staff in G clef, 2/4 time, and A major (no key signature), consisting of four measures.

An empty musical staff in G clef, 2/4 time, and A major (no key signature), consisting of four measures.

2. Complete the following vocal duo in 16th-century style, including the text. (30 marks)

2. Complétez le duo vocal suivant dans le style du XVI^e siècle, incluant le texte. (30 points)

Translation: And he rose again on the third day according to the scriptures; he ascended into heaven, and is seated at the right hand of the Father.

Traduction: Et il est ressuscité le troisième jour, selon les Écritures ; il est monté aux cieux ; il siège à la droite du Père.

Tenor: Et re - sur - re - xit ter - ti - a
Bassus: Et re - sur - - re - xit

5
di - - - - - - - -

8
e, se - cun - dum scrip - tu -

12
ras, et a - scen - dit in coe -

Continued on next page

Continuation of Question 2

16

A musical score for a single voice. The top staff is in treble clef, common time, with a key signature of one sharp. The lyrics are: "lum, se - det ad dex - te - ram". The bottom staff is in bass clef, common time, with a key signature of one sharp.

19

A musical score for a single voice. The top staff is in treble clef, common time, with a key signature of one sharp. The lyrics are: "Pa - - - - - - - tris.". The bottom staff is in bass clef, common time, with a key signature of one sharp.

3. Organ History and Construction	(30 marks)
3. <i>Histoire et Facture d'orgue</i>	(30 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. What is a “Gemshorn” stop? Describe how pipes of this stop are typically constructed, as well as the tone colour that is produced.

A. Qu'est-ce que c'est qu'un jeu de “Gemshorn”? Décrivez comment on construit un tel jeu, et la couleur du ton produit.

B. How does the shape of the resonator affect the tone quality of a reed pipe? In your answer, you should name common examples of reed pipes with conical resonators, cylindrical resonators, and short-length resonators.

B. Comment est-ce que la forme du pavillon d'un tuyau à anche influence la qualité du ton? Dans votre réponse, vous devriez nommer des exemples de tuyaux à anche avec des pavillons coniques, des pavillons cylindriques, et des pavillons courts.

C. Many German Romantic organs included a feature called “Rollschweller” or “Walze”: what was the purpose of this device, and how did it work?

C. Beaucoup d'orgues romantiques en Allemagne ont un “Rollschweller” ou “Walze”. Quel était le but d'un tel appareil, et comment est-ce qu'il marchait?

D. What is a slider chest? Describe briefly how this type of windchest is constructed, and how it differs from other types of chests commonly used in organ building.

D. Qu'est-ce que c'est qu'un registre coulissant? Décrivez brièvement comment on construit un tel mécanisme et comment c'est différent d'autres mécanismes utilisés couramment dans la construction d'orgues.

E. In the French Classical organ building tradition, what is meant by the terms *Plein jeu* and *Grand jeu*? What stops are used in these two ensembles, and why are they never combined?

E. Dans la tradition de l'Orgue Classique Française, que veut dire Plein jeu et Grand jeu? Quels jeux est-ce qu'on utilise pour ces deux ensembles, et pourquoi ne les combine-t-on jamais?

Continuation of Question 3

F. When did German-style organ pedalboards come into common use in England? Name some of the organists, builders, or composers who played an important role in this change.

F. Quand est-ce que les pédaliers allemands étaient utilisés couramment en Angleterre? Nommez quelques-uns des organistes, des facteurs ou des compositeurs qui ont joué un rôle important en ce changement.

G. Identify some of the most significant organs built by Casavant Frères in their early decades of existence (up to approximately 1920, or opus 750). What are the characteristics of these organs, and how do they differ from later instruments?

G. Identifiez des orgues importants construits par Casavant Frères dans les premières décennies de leur activité (jusqu'à à peu près 1920, ou opus 750). Quels sont les caractéristiques de ces instruments, et comment diffèrent-ils des instruments plus tardifs?

H. Briefly discuss the contributions to organ building of Gottfried Silbermann. Where and when was he active, and what were the characteristics of his instruments?

H. Discutez brièvement les contributions à la production d'orgues de Gottfried Silbermann. Où et quand était-il actif, et quelles étaient les caractéristiques de ses instruments?