

The Royal Canadian College of Organists

Le Collège royal canadien des organistes

Associateship Examination

Written Examination, Paper I

Fall 2020

Examen de « Associate »

Examen écrit, première partie

Automne 2020

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)

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The second measure contains a quarter note D5, a quarter note E-flat5, and a half note F5. The third measure contains a quarter rest, a quarter note G4, and a quarter note A4. The remaining three staves are empty.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody begins with a quarter note B-flat4, followed by quarter notes C5, D5, and E-flat5. The second measure contains a quarter note F5, a quarter note G4, and a quarter note A4. The third measure contains a quarter note B-flat4, a quarter note C5, and a quarter note D5. The remaining three staves are empty.

Continued on next page

Continuation of Question 1

7

Musical notation for measures 7-9. The first staff (treble clef) contains the melody: measure 7 has a half note G4 with a fermata; measure 8 has quarter notes A4, B4, C5; measure 9 has a half note G4 with a fermata. The second, third, and fourth staves (treble and bass clefs) are empty.

10

Musical notation for measures 10-12. The first staff (treble clef) contains the melody: measure 10 has a quarter rest; measure 11 has quarter notes A4, B4, C5; measure 12 has quarter notes B4, A4, G4, followed by a half note G4 with a fermata. The second, third, and fourth staves (treble and bass clefs) are empty.

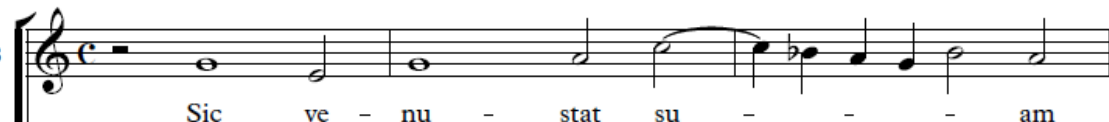
2. Complete the following vocal duo in 16th-century style, including the text. (25 marks)

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

Translation: Thus the Virgin Mary gives beauty to all her descendants; from her has sprung a flower that gives the aroma of life.

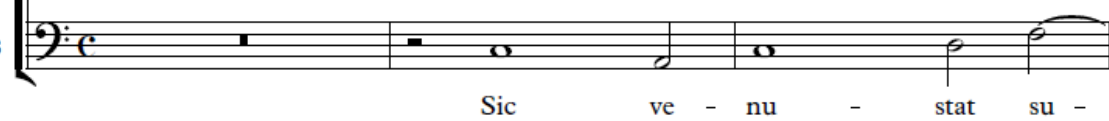
Traduction: Ainsi la Vierge Marie donne la beauté à toute sa lignée; d'elle a poussé une fleur qui donne le parfum de la vie.

Altus




Sic ve - nu - stat su - - - am

Bassus



Sic ve - nu - stat su -

4



Vir go Ma - ri - a pro - ge - - ni



- - am Vir - go Ma - ri - a pro -

7



em Ma - ri - a pro - ge - - - - -



ge - ni - em Ma - ri - a pro - ge - ni -

10



- ni - em, ger - mi -



em, ger - mi - na - vit e - nim flo -

Continued on next page

Continuation of Question 2

13

rem, qui

16

vi - ta - - - lem dat o - do - - -

19

rem, qui vi - ta - - - - - lem dat

21

o - dor - - - - - - - - - rem.

3. Organ History and Construction

(35 marks)

3. *Histoire et Facture d'orgue*

(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. What is the purpose of a Barker lever, and how is it useful?
- B. What stops form the French Classical *Plein jeu*? Are they wood or metal? What stops are never included?
- C. What stops form a Cornet V on a French Classical organ, and how are they scaled?
- D. Describe how tubular pneumatic action operates, and some effects of its presence.
- E. What were the contributions of G. Donald Harrison to the organ-building world?
- F. What wind pressures were typically used in 19th-century English organs? Do they vary by type of stop?
- G. Name three leading organ builders in J. S. Bach's time and geographic area; mention specific instruments as examples.

A. Quel est le but d'une machine «Barker», et comment est-ce que c'est utile?

B. De quels jeux est-ce qu'on constitue un Plein Jeu classique français? Ces jeux sont-ils faits de bois ou de métal? Quels jeux ne paraissent jamais dans le Plein Jeu?

C. Quels jeux forment un Cornet V dans un orgue classique français, et comment est la mise à l'échelle?

D. Décrivez l'opération d'une traction tubulaire pneumatique. Quels sont les effets de cette action?

E. Quelles étaient les contributions de G. Donald Harrison au monde de la facture d'orgues?

F. Quelles pressions de vent est-ce qu'on utilisait typiquement dans l'orgue anglais du XIXe siècle? Est-ce qu'elles varient selon le genre de jeu?

G. Nommez trois facteurs d'orgues de l'époque et de la région de J.-S. Bach; mentionnez des instruments spécifiques comme exemples.