

The Royal Canadian College of Organists Le Collège royal canadien des organistes

Associateship Examination Written Examination, Paper I Spring 2021

Examen de « Associate » Examen écrit, première partie Printemps 2021

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)

First system of musical notation for the chorale exercise. It features four staves: a vocal line and three piano accompaniment staves. The vocal line is in G minor (one flat) and 4/4 time. The melody begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5 (half note), and ends with a quarter rest and a half note G4. The piano accompaniment staves are empty.

Second system of musical notation for the chorale exercise. It features four staves: a vocal line and three piano accompaniment staves. The vocal line is in G minor (one flat) and 4/4 time. The melody begins with a triplet of quarter notes G4, A4, Bb4, followed by quarter notes C5, D5, E5, F5, G5 (half note), and ends with a quarter rest and a half note G4. The piano accompaniment staves are empty.

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Continuation of Question 1

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Musical notation for measures 6-8. Measure 6: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (half). Measure 7: Rest (quarter), Bb4 (quarter), Bb4 (quarter), Ab4 (quarter). Measure 8: Gb4 (quarter), Ab4 (quarter), Bb4 (half). A fermata is placed over the Bb4 note in measure 8. The piano part consists of three empty staves (treble, alto, and bass clefs).

9

Musical notation for measures 9-11. Measure 9: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Ab4 (quarter). Measure 10: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Ab4 (quarter). Measure 11: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Ab4 (quarter), Bb4 (half). A fermata is placed over the Bb4 note in measure 11. The piano part consists of three empty staves (treble, alto, and bass clefs).

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: He was crucified also for us under Pontius Pilate; he suffered death, and was buried.

Traduction: Crucifié pour nous sous Ponce Pilate, il souffrit sa passion et fut mis au tombeau.

Superius

Cru - ci - fi - xus

Tenor

Cru - ci - fi - xus e - ti -

5

e - ti - am pro no - bis,

am pro no - - - - - bis sub

9

sub Pon - - ti - -

Pon - ti - o

11

o Pi - la - - - - -

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Continuation of Question 2

13

- to, Pi - la

16

to, pas -

19

sus et se -

22

pul - tus est.

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 meant by the “cut-up” of an organ pipe, and how does it affect the sound of the pipe?
- B. What stops are included in the *ripieno* on an Italian Baroque organ, and how is it different from similar ensembles in other organbuilding traditions?
- C. How are vents used to achieve registration changes in French symphonic music?
- D. Describe the difference between “balanced” and “suspended” action in a mechanical-action organ.
- E. When and where was Arp Schnitger active as an organbuilder, and what were some characteristics of his instruments?
- F. Describe the advantages and disadvantages of a “pitman chest” as opposed to a “slider chest.”
- G. Name three important builders associated with the twentieth-century “organ reform” or “neo-Baroque” movement, and mention specific instruments as examples.

A. Que veut dire «la hauteur des bouches» d'un tuyau d'orgue, et comment est-ce que cela peut affecter l'effet sonore du tuyau?

B. Quels jeux est-ce qu'on tire pour le ripieno sur un orgue baroque italien ? Comment est-ce que c'est différent d'autres mélanges semblables dans d'autres traditions de la facture d'orgues?

C. Comment est-ce qu'on utilise les Appels pour faire des changements de régistration dans la musique symphonique française ?

D. Décrivez la différence entre la traction «équilibrée» et la traction «suspendue» dans un orgue à traction mécanique.

E. Quand et où est-ce que Arp Schnitger était actif comme facteur d'orgues, et quels étaient les caractéristiques de ses instruments?

F. Décrivez les avantages et les désavantages d'un «sommier pitman» par opposition à un «sommier à registres coulissants.»

G. Nommez trois facteurs importants qu'on associe avec le «mouvement de réforme» ou le «mouvement néo-baroque» du vingtième siècle. Mentionnez des instruments spécifiques comme exemples.