

# The Royal Canadian College of Organists

## Le Collège royal canadien des organistes

### Associateship Examination Practical Examination Spring 2021

### Examen de « Associate » Examen pratique Printemps 2021

- 1. Répertoire (100 marks):** Play the whole, or any portion as required by the examiners, of the compositions you have chosen from the syllabus in the Examination Requirements.  
*1. Répertoire (100 points): Jouez les morceaux au complet, ou en partie selon le choix des examinateurs, des morceaux que vous avez choisis du programme des examens.*
- 2. Tests at the Organ (100 marks):** 40 seconds only will be allowed to study each test; 60 seconds for sight-reading and improvisation (2a and 2e). The transposition test (2d) may be played once through in the original key prior to the 40-second preview time.  
*2. Épreuves à l'orgue (100 points): 40 secondes pour étudier chaque épreuve; 60 secondes pour le déchiffrage et l'improvisation (2a et 2e). L'épreuve de transposition (2d) peut être jouée une fois dans la tonalité originale avant la période d'étude de 40 secondes.*
- 3. Hymns (100 marks):** Play an introduction and all stanzas of two hymns as for congregational singing. The examiners will select the first hymn, and the candidate may choose the second. The hymns are to be selected from the relevant section of the Examination Hymn Leaflet published by the RCCO. Before or after the last stanza of each hymn, add a passage of approximately four measures. The last stanzas of both hymns should be reharmonized.  
*3. Hymnes (100 points): Proposez une introduction et toutes les strophes de deux hymnes destinées au chant de l'assemblée. Les juges imposeront la première hymne et le concurrent pourra choisir la seconde. Elles seront puisées dans la section appropriée du feuillet du CRCO publié à cette fin. Ajoutez un passage d'à peu près quatre mesures avant ou après le dernier verset de chaque hymne, qui doit être réharmonisé.*

2 (a). Play at sight the following passage of organ music.  
*Déchiffrez le passage de musique d'orgue qui suit.*

(25 marks)  
(25 points)

**NB. This test covers three (3) pages.**

**NB Cette épreuve comprend trois (3) pages.**

Ch. Gedact                      Gt. Claribel, Sw/Gt  
Sw. Quiet 8' and 4'        Ped. Bourdon 16', Sw/Ped

**Con moto e teneramente**

Ch.  
Sw.  
5  
Sw.  
9  
Ch.  
Sw.  
all Sw.  
rubato

2 (a) continued

13 SOLO Gt. Claribel

Musical score for SOLO Gt. Claribel, measures 13-16. The score is written for guitar and includes a bass line. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/8 to 5/8 and then to 4/8. The guitar part features a melodic line with slurs and a 'Sw.' (swirl) marking. The bass line provides a rhythmic accompaniment with slurs and ties.

17 Ch. Clarinet *rubato* Gl. Claribel

Musical score for Ch. Clarinet and Gl. Claribel, measures 17-19. The score is written for clarinet and includes a bass line. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/8 to 5/8 and then to 4/8. The clarinet part features a melodic line with slurs and a 'rubato' marking. The bass line provides a rhythmic accompaniment with slurs and ties.

20 *rubato - con molto espress.* Ch. Gedact

Musical score for Ch. Gedact, measures 20-22. The score is written for guitar and includes a bass line. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/8 to 4/8 and then to 5/8. The guitar part features a melodic line with slurs and a 'ten.' (tension) marking. The bass line provides a rhythmic accompaniment with slurs and ties.

2 (a) *continued*

23

**Allargando ad lib.** *lunga pausa*

*molto espress.*

- 2 (b). Play the following passage of four-part vocal music. The pedals are **not** to be used. (20 marks)  
*Déchiffrez la partition vocale suivante sans utiliser la pédale.* (20 points)

NB. This test covers two (2) pages.

NB Cette épreuve comprend deux pages.

Tri - bu - la - ti - o - nes\_\_\_ cor - dis me - i

Tri - bu - la - ti - o - nes\_\_\_ cor - dis me - i

Tri - bu - la - ti - o - nes\_\_\_ cor - dis me - i di - la -

Tri - bu - la - ti - o - nes\_\_\_ cor - dis me - i di - la - ta - tae

di - la - ta - tae\_\_\_ sunt: de ne - ces - si - ta - ti - bus\_\_\_

di - la - ta - tae sunt: de ne - ces - si - ta - ti - bus\_\_\_

ta - tae sunt, di - la - ta - tae sunt: de ne - ces - si - ta - ti - bus\_\_\_

sunt, di - la - ta - tae sunt: de ne - ces - si -

2 (b) *continued*

12

me - is e - ri - pe me Do - mi - ne, e -

me - is e - ri - pe me Do - mi - ne,

me - is e - ri - pe me Do - mi - ne, e -

ta - ti - bus e - ri - pe me Do - mi - ne,

16

- ri - pe me, Do - mi - ne.

Do - mi - ne.

- ri - pe me Do - mi - ne.

e - ri - pe me Do - mi - ne.

2 (c). Harmonize the following hymn tune. Use of the pedals is optional.

(20 marks)

*Harmonisez la mélodie qui suit. L'emploi de la pédale est facultatif.*

(20 points)

adapted from C. Tye

The image shows two staves of musical notation. The first staff is in G major (one sharp) and common time (C). It contains four measures of music: a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The second staff is in C major (no sharps or flats) and common time. It contains four measures of music: a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The final measure of the second staff ends with a double bar line.

2 (d). Transpose the following hymn tune up a tone. The use of pedals is optional. You may play the test over once in the original key, and then you have 40 seconds to prepare the transposition.

(15 marks)

*Transposez le passage suivant un ton plus haut. L'emploi de la pédale est facultatif. Vous pouvez jouer le passage une fois dans la tonalité originale, et après vous avez 40 secondes pour préparer la transposition.*

(15 points)

B. Luard Selby, IVYHATCH

The first system of musical notation for the hymn 'IVYHATCH' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system contains four measures of music.

The second system of musical notation for the hymn 'IVYHATCH' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The second system contains four measures of music, starting with a measure rest in the treble clef.

The third system of musical notation for the hymn 'IVYHATCH' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The third system contains four measures of music, starting with a measure rest in the treble clef. The piece concludes with a double bar line.



2 (e). Select and play **one** of the following passages, and continue improvising in the same style for twelve to sixteen measures; include at least one modulation to a related key. (20 marks)

*Choisissez et jouer l'un des passages suivants et continuez à l'improviser dans le même style, pour douze à seize mesures. Utilisez au moins une modulation.* (20 marks)

I.

**Poco Adagio**



II.

**Alla Breve**

I.

II.

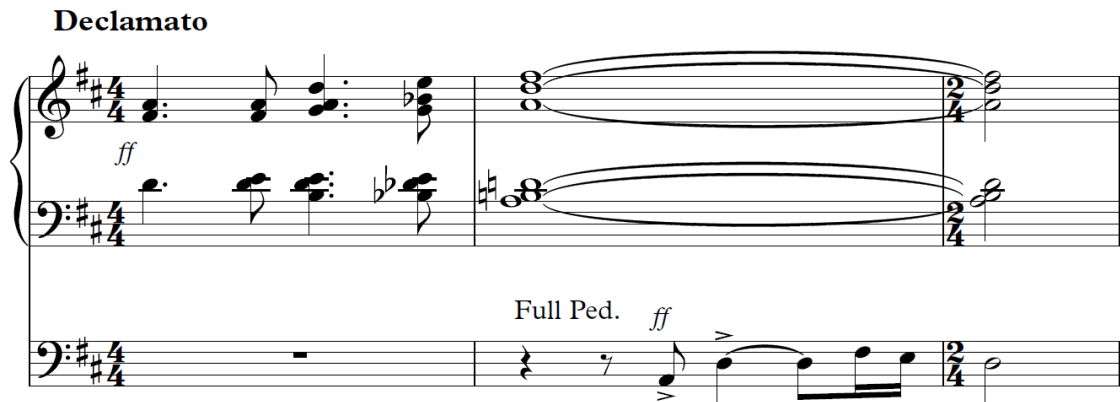


III:

**Declamato**

*ff*

Full Ped. *ff*



3. Play an introduction and all stanzas of a hymn selected by the examiners, and another of your own choice selected from the RCCO Hymn Leaflet. Before or after the last verse of each hymn you should introduce an interlude or extension about four measures long, and the last verse should be reharmonized. (100 marks)

*Proposez une introduction et toutes les strophes de deux hymnes destinées au chant de l'assemblée. Les juges imposeront la première hymne et le concurrent pourra choisir la seconde. Elles seront puisées dans la section appropriée du feuillet du CRCO publié à cette fin. Pour chaque hymne, jouez un passage d'à peu près quatre mesures avant ou après le dernier verset, qui doit être réharmonisé. (100 points)*