

THE ROYAL COLLEGE OF ORGANISTS

118 Pall Mall, London SW1Y 5ED

EXAMINATION FOR COLLEAGUE (CRCO)

WINTER 2025

WRITTEN PAPER

PART B

QUESTIONS 2 AND 3 (120 marks)

Candidate's Number: CR03

Answer Question 2 (parts a and b) on the question paper.

Answer Question 3 on the question paper (part a) and on writing and manuscript paper (part b).

For submission instructions, see
Protocol for Digital Submission of Diploma Written Papers.

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WRITTEN PAPER

Total 150 marks

100 marks required to pass

(provided that both Written Paper Parts A and B have been passed)

Answer both questions in this paper: Question 2 (in two parts) and Question 3 (in two parts).

Incomplete answers will not necessarily be penalised if the overall standard of work demonstrates good musical and technical qualities.

2. Stylistic Techniques

Answer parts (a) AND (b) on pages 2–5.

(a) Bach Chorale (42 marks)

Complete the following tasks in the appropriate style: ☐ A, ☐ B, and ☐ C.

Also, identify through annotation the following harmonic or melodic decorations in any **printed** part: (1) an unaccented passing note (2 marks), (2) an accented passing note (2 marks), (3) a lower auxiliary note (2 marks), and (4) an anticipation (3 marks).

Unaccented passing note

6 7 7 6
 4 2

☐ A Provide figures for this passage. (12 marks)

4

Accented passing note

Anticipation

4 6 7 6 5 6 4 3 7 6

8

5 4 5 7^b 6 7 6 4[#] 3^b 6 6 5

B Complete the alto and tenor parts according to the figures.
(12 marks)

11

Lower auxiliary note

6 6 9 8 4 # 6 #

C Complete the alto, tenor and bass. (9 marks)

(b) Baroque Two-part Counterpoint (33 marks)

Complete the top part. The figures record the harmonic movement of the original, and should be taken as a guide rather than detailed instruction. Directs are given in bars 11 and 20 to show the next pitch.

Largo

The musical score is written for two staves, Treble and Bass, in G major (one sharp) and common time. The tempo is marked 'Largo'. The score consists of five systems, each with two measures. The bottom staff (Bass) contains figured bass notation (figures) that guide the harmonic movement. The top staff (Treble) contains the original melody, which is partially obscured by handwritten scribbles in measures 3, 5, 7, and 9. The figures are as follows:

- Measure 1: 6 6 — 6
- Measure 2: 7 6 5 6 # — 6 #
- Measure 3: 7 6 # — 6 — 4/2 6 4 3 5 6 7 6 —
- Measure 4: 7 6 7 — 4/2 — 6 5 6 4/2 6 6 5 3
- Measure 5: 7 6 6 4 3
- Measure 6: 6 5

11

6 6 6 6 6 6 6 5#

13

6 6 6 6 5# 7 6 6 4

15

4 6 7 6 6 4# 4# 6 4 #

17

6 5 6 9 8 6 4 3 4# 6 6 6 5#

19

6 6 6 6 6 6 6

21

7 6 6 7 6 #

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3. Historical and Repertoire Studies (45 marks)

The collection/group of works is:

Jean Langlais (1907–91): *Vingt-Quatre Pièces pour harmonium ou orgue* (Volume 1: nos 1–12)

Answer part (a) AND part (b).

Part (a) appears on pages 7–11.

Part (b) appears on page 12.

- (a) Study the work reproduced on pp. 9–11. How does Langlais organise his materials in order to explore his own title (arabesque: 'an ornamental design of intertwined flowing lines, originally found in ancient Islamic art', OED)? Include comments on the thematic and motivic ideas. Use bar and beat numbers to clarify your response and, if you wish, annotate the score in order to support your observations. (7 marks)

I. Arabesque, Langlais uses a flowing motif throughout to explore mathematical concepts such as symmetry and tessellation; concepts heavily used in Islamic art. He also explores Islamic formal structures.

In *Più vivo*, the LH is constructed of a repeating pattern of 3 notes: ~~total~~ d, d, d, often found rising in pitch. From bar 22 a second set overlaps with the first to start intertwining those motifs. This motif reflects the rhythm and interval of the opening motif of the piece (bar 1 RH, beats 2 & 3). This pattern makes a return in full in the tenor line from bar 54, and finally at bar 65 in the bass.

The opening of the *Più vivo* (bb 17–21) demonstrates the 7 tone scale characteristic of the "Arabic Tone system", which gets further explored throughout.

The whole piece is in a rough Arch form, ABA' reflecting the symmetries commonly found in Islamic Art. The A section at the end however, shifts the original motif into the tenor line to allow the upper parts to almost tessellate with the original motif.

By using and developing a single theme throughout, Langlais

is able to explore tonal ideas around the 7-tone Arabic
Tone system, and create geometric patterns reminiscent of Islamic art...

Writing on the score:

- (i) Recommend a metronome mark for the 'Più vivo' section. (2 marks)
- (ii) Suggest **selected** fingering for the passages bars 1–16 (right hand only) **AND** bars 17–33 (both hands). (8 marks)
- (iii) Annotate the score in any way you feel appropriate to show the essential chord progressions in the last section (bar 54 to the end). (4 marks)

III. ARABESQUE

à Raymond BOUSQUET

à l'Orgue: { R. Gambe, Voix Céleste 8
G. Flûte harm. 8 ou Bourdon 8
Péd. Bourdon 16
Claviers séparés Tirasse récit

Andantino $\text{♩} = 60$

G. V.C.

mf

R.

Man. ①

5

9

13

Più vivo

♩ = 72

V.C. ①

2-1 2-1 4

Repeat fingerings

p

G. - Flûte + Bourdon 8

G.O.

3

2

N.B. à l'harmonium exécuter à l'octave supérieur les passages registrés Voix céleste.

22

4 2 3 2 1 4 2 1 4 2 1 4 2 b 4

26

3 2 1 # 1 4 3 2 4 3 2 1

30

4 2 1 4

34

G.

R. *mf* *cresc.*

38

dim.

42

p *cresc.* G. *dim.*

46

R. *p* *cresc.* G. *dim.* R. Péd. R.

51

1 V.C. I° Tempo R. G. Montre 8 Solo 2 sempre Péd. V

55

I ii² vii⁷ IV⁷ iii

58

I I² I VI IV

61

dim. Rall. p R. Bourdon 8 Solo Man. a Tempo

65

Rall. pp ppp Ped. IV⁹ V² I I I

- (b) Answer **ONE** of the following questions. A recommended guide to length is 450–500 words. You may refer to your own scores. Manuscript paper may be used for quotations, the references to which should be explicit in your text. (24 marks)
- (i) Referring to **FOUR** pieces from the collection (excluding *Arabesque*), discuss how your chosen works reflect Langlais's organisation of tonality **AND** his harmonic vocabulary.
 - (ii) Choose **THREE** contrasting works from the collection (*Arabesque* may be one of the three choices) and identify how these works provide fulfilling technical and interpretative challenges. Illustrate your answer by referring to specific passages from your chosen works.
 - (iii) What does this collection tell us about Langlais's understanding of registration and organ colour? Discuss at least **FOUR** pieces from the collection. *Arabesque* should not be chosen.
 - (iv) Write a programme note on **EITHER** *Prélude modal* **OR** *Choral*. Provide your reader with observations on Langlais's compositional craft and on his approach to form.

3b iv) PROGRAMME NOTE FOR PRÉLUDE MODAL

Jean Langlais, a composer rooted in his faith, composed *Préludomodal* between 1933 and 1935 as part of a set of 24 for the magazine "Musique d'Eglise", which itself was a result of the papal publication "Motu Proprio" exhorting the exploration of music in the Catholic Liturgy within the parish church. The magazine stipulated that the set cover all major and minor keys. Langlais further used the set to explore a variety of forms. *Prélude modal* is first, and therefore in C major.

In *Prélude modal*, Langlais uses his compositional craft and knowledge of forms to support and elevate congregational worship. In particular he leverages the form to familiarise congregations with a choral-like melody, and uses compositional techniques around ~~modality~~ tonality and harmony to support meditation. The piece follows the form ABA'BA'A. The melodic and relatively clear A sections are contrasted to the B sections which are exploratory and fluid.

The A sections' clarity allows the choral-like melody to be picked up easily by a congregation as part of the liturgy. The lower parts provide a firm harmonic base allowing the melody in the upper part, alongside the rhythmically-complimentary harmonies in the alto line, to be easily heard. The repetitions of the A section, as driven by the form, further enhance the familiarity. The A sections generally stay in their starting key before teasing other keys toward their conclusions. This is complemented by the climax of pitch and volume $3/4$ s of the way through the sections. The whole effect, along with the steady pace, mimics rhythmic breathing, ~~thereby~~ thereby inducing a meditative state in a listening congregation. The keys teased are, in order, the dominant, the relative minor, and unusually the major mediant. The latter hinting at the tonally-exploratory nature of the piece. Langlais experiments more clearly with modality by his tonal placement of the repeated A sections. The first repeat is in E♭ major, being the relative major; Langlais is pushing the boundaries of tonality here by implying the piece was in the

minor key all along instead of the major! He further pushes this in the 2nd repeat by placing it in the remotest key of F# major. He emphasizes this juxtaposition by the oscillating between F# and C major in place of the earlier tonal pattern. He is almost highlighting the juxtaposition to evoke imagery of earthly chaos vs heavenly peace.

The more adventurous B sections are characterised by rapid shifts into unexpected keys. The upper line is formed of a series of ascending runs; almost a series of run-ups to achieve the heights of heaven. The dynamics of forte at this point, along with the key changes gives these sections a frenetic, ~~some~~ searching feel; a soul searching for peace perhaps.

Overall the piece in structure mimicks the breathing imagery of the A sections, with the final A section once more returning to the home key. This piece demonstrates Langlais' willingness to explore and push the boundaries within a well-established form, while fulfilling his duty to support and elevate worship.