

SUMMARY OF THE REQUIREMENTS FOR BYU INDEPENDENT STUDY ORGAN COURSES

This is an in-depth organ training program offered through the Brigham Young University organ faculty and Independent Study. The six courses ("Levels") are designed to provide motivation and instruction for organists to improve their skills by working toward specific goals. An organist who succeeds through Level 6 should feel prepared to move into the Service Playing or Colleague certificates of the American Guild of Organists. Interactive written instruction is offered through books and computer lessons, while performance instruction is coordinated with [qualified organ instructors](#) in the vicinity of the student. Each course is designed to be completed within one year.

This summary covers **LEVELS 3, 4, 5, AND 6 ONLY**

Music 399R sections 3-6 are offered for college credit only. There are no free versions of these courses yet available.

Call 1-800-914-8931; write BYU Independent Study, 206 Harman Building, P.O. Box 21514, Provo, UT 84602-1514
or visit <http://ce.byu.edu/is/site/catalog/select.cfm?type=univ&subject=78> or www.organ.byu.edu

For a list of materials needed, visit <http://www.organ.byu.edu/materials3-6.pdf>

8/2010

LEVEL 3

Level 3—Early Intermediate (those with substantial training and fluency in the basic organ fundamentals listed in [Level 2](#). Should be able to sight-read two-part music. Music Theory prerequisites: an understanding of the music theory topics listed under [Levels 1-2](#).)

I. ORGAN TECHNIQUE

The following organ method books are recommended. You may choose one of the five from which to play. If you desire, you may use another method book with the approval of Independent Study. Any method used should develop the concepts and skills listed below using comparable exercises.

*Required texts: *OrganTutor Organ 101 Complete* or *The OrganTutor Workbook* is a required text for the course, containing materials needed for passing the written assignments and exams for Levels 1-2 and for Unit 1 in Levels 3-6. If you decide also to learn organ technique through *OrganTutor*, you will not need to purchase the Davis, Gleason, or Keeler books. The Ritchie/Stauffer text is also required for its organ historical/registration information.

*Cook, Don, with contributions by Parley L. Belnap and Richard L. Elliott. *The OrganTutor Workbook*. ("OTW")
Spanish Fork, UT: Ard Publications, n.d. (www.organtutor.byu.edu)

This volume contains the materials developed for the Brigham Young University Group Organ Program and the Independent Study organ courses. Its primary strength lies in the written materials, handouts, worksheets, and exercises that cover a wide range of topics. It is revised frequently to meet current needs. *OrganTutor Organ 101 Complete* consists of this volume together with the *OrganTutor* computer tutorial.

Cook, Don. *OrganTutor Organ 101 Complete*. Provo, UT: Brigham Young University, 1998/2008. OR Spanish Fork, UT: Ard Publications, n.d. (www.organtutor.byu.edu)

This is a computer organ tutorial with workbook. The tutorial can be purchased and installed onto either PC or Mac, or run directly over the Internet through a subscription. The technique exercises and hymn projects appear in the workbook for practice and are demonstrated through video clips. Registration and other concepts are demonstrated through hundreds of audio clips.

*Ritchie, George H. and George B. Stauffer. *Organ Technique: Modern and Early*. New York: Oxford, 2000.

This relatively new method book explores two basic techniques that are particularly fitting for Level 3: "modern" and "early," for music written since and before about 1750. Its greatest strength lies in its coverage of organ historical information, and it serves as the required text for several of the Level 3 and 4 lessons.

Davis, Roger. *The Organist's Manual*. New York: W. W. Norton, 1985.

This method book is widely accepted in organ teaching circles. It provides written instruction on important topics such as part playing, phrasing and articulation, fingering, and ornamentation, with useful appendices. Davis uses a moderately thorough approach to teaching technique. The choice of repertoire and careful editing are particular strengths of this volume.

Gleason, Harold. *Method of Organ Playing*. 8th ed. Englewood Cliffs, NJ: Prentice-Hall, 1995.

This has been a standard resource in organ instruction for many years. It represents a thorough approach to teaching technique, and contains generous written instruction on elements of performance practice and other important topics, with a wide range of carefully-edited repertoire. The refinement of this book reflects Harold Gleason's many years of experience during and after his tenure at the Eastman School of Music. Gleason's wife Catharine Crozier continued with revisions in the editions published since his death.

Keeler, J. J., and E. Donnell Blackham. *Basic Organ Techniques*. 3rd ed. Bryn Mawr, PA: Universe, 1998.

Many organists associated with Brigham Young University have benefitted from the meticulous approach of J. Keeler. The technical studies in this volume represent a good approach to teaching legato technique. The repertoire section has been omitted in this edition. Some written instruction is included.

- A. **MANUAL TECHNIQUE:** In addition to being fluent in basic skills, the organist should learn to perform varieties of legato, non-legato, and staccato, as well as articulations and phrasings. Choose one of the following pieces from each of the two time periods:

Before 1800:

Stauffer/Ritchie (fully fingered pieces): pp. 189-196; 197-199; 200-202

Bach, J. S. "Gottes Sohn ist Kommen" (in Davis, pp. 82-83; Gleason, pp. 82-83)

Pachelbel, Johann. "Christus, der ist mein Leben" (in *Eighty Chorale Preludes*, ed. Hermann Keller, #19, pub. by C. F. Peters)

Walther, Johann G. "Herr Christ, der einig Gottes Sohn" (in Keller, #37)

Zachau, Friedrich Wilhelm. "Vom Himmel hoch" (in Keller, #68)

After 1800:

Franck "Andantino" (in *OrganTutor*)

Any selection from Ritchie/Stauffer pp. 61-73

Dupré, Marcel. "Christus, der uns selig macht" (in Davis p. 80 and Ritchie/Stauffer p. 67)

Alain, Jehan. "Choral cistercien pour une elevation" (in Gleason p. 101)

Elwell, Herbert. "Pentatonic Study" (in Gleason p. 64)

Pinkham, Daniel. "Blest Be the Ties" (in Gleason p. 94)

Pinkham, Daniel. "Voluntary IV" (in Gleason p. 98)

Rorem, Ned. "Serenade" (in Gleason p. 99)

- B. **PEDAL TECHNIQUE:** In addition to being fluent in basic skills, the organist should learn to perform varieties of legato, non-legato, and staccato, as well as articulations and phrasings. Prepare all exercises/studies from *one* of the following method books:

Cook: Groups 5, 8, 13, 15, 18, 19

Keeler and Blackham: exs. 111b, 112, 113, 115-117

Gleason: p. 131, no. 1; p. 132, no. 2; p. 133, nos. 1-3; p. 138, nos. 1-2, p. 139, nos. 1-2; p. 142

Davis: p. 30, no. 2; p. 31, no. 6; p. 32, no. 4; p. 34, nos. 4, 5; p. 35, no. 4; p. 37, no. 1

Stauffer/Ritchie: p. 85 ex. 9-10; p. 87 ex. 14-15, p. 97 ex. 20-23; p. 112 ex. 35-36; p. 124 ex. 49-51c; p. 175 ex. 4-6 plus the Fischer, Bach circle, and Fischer examples; p. 185-187

- C. **COMBINED MANUAL AND PEDAL TECHNIQUE**

Cook: Canon (Lemmens), Moderato con moto (Franck), Allegro (Kittel), Trio (Krebs)

Keeler and Blackham: exs. 146, 149, 152, 153, 154, 157, 158

Gleason: pp. 164, 166-173

Davis: p. 104, nos. 2-3; p. 106; p. 107; pp. 110-111

Stauffer/Ritchie: p. 96; p. 107; p. 110; p. 127

II. ORGAN REPERTOIRE

Learn and polish pieces from the following list as specified. You are welcome to propose comparable alternatives to the BYU organ faculty instructor. Please do so, however, prior to beginning work on the pieces.

- A. PRE-1750

Choose at least two works from the following list:

Bach, Johann Sebastian, from *Das Orgelbüchlein*:

"Ich ruf zu dir" (BWV 639)

"Christe du Lamm Gottes" (BWV 619)

"O Lamm Gottes unschuldig" (BWV 618)

Buxtehude, Dieterich. "Nun komm der Heiden Heiland" (BuxWV 211) (C.F. Peters ed., vol. 2)

Eight Little Preludes and Fugues, attrib. J. S. Bach (choose at least one prelude and fugue or two preludes):

- Prelude in C Major (BWV 553)
- Prelude and Fugue in D Minor (BWV 554)
- Prelude in F Major (BWV 556)
- Prelude and Fugue in G Major (BWV 557)
- Prelude in G Minor (BWV 558)

B. 1750-1900

- Brahms, Johannes. "Es ist ein Ros' entsprungen," op. 122 no. 8, from *Eleven Chorale Preludes*.
- Karg-Elert, Sigfrid. "Freu dich sehr, o meine Seele," in Keeler and Blackham, pp. 110-111.
- Mendelssohn-Bartholdy, Felix. Sonata IV, op. 65: Andante.
- Rheinberger, Josef. "Trio No. 1 in G Minor," in *OrganTutor*, and *Ritchie/Stauffer* pp. 117-119.

C. Since 1900

- Cundick, Robert. "Meditation," from *A First Album for Church Organists*.
- Dupré, Marcel. *Seventy-Nine Chorales*, nos. 2, 12, 22, 28, 44, 48 (choose at least two).
- Peeters, Flor. "O Gott, du frommer Gott," from *Ten Chorale Preludes*, op. 68.

III. HYMN PLAYING

You must be able to play any hymn in this level with a sustained legato approach in addition to any alternative approaches you might be using. As described in *OrganTutor* under "Listening Skills for Practice," pay particular attention to precise releases, perfect legato, and independence of line.

The following books are recommended, and the concepts should be mastered in preparation for the performance of hymns:

- Belnap, Parley L. *Hymn Studies for Organists*. Rev. ed. Provo, UT: BYU Creative Works Office, 2003.
- Cook, Don. *OrganTutor Organ 101* (or *The OrganTutor Workbook*). Provo, UT: Brigham Young University, 1998/2008.
- Lovelace, Austin C. *The Organist and Hymn Playing*. Rev. ed. Carol Stream, IL: Agape, 1981.
- Hymns of the Church of Jesus Christ of Latter-day Saints*. Salt Lake City, UT: Church of Jesus Christ of LDS, 1985.
- Woolard, Margot Ann G. *A Mini-Course in Hymn Playing*. New York: American Guild of Organists, 1984.

The following hymns from the hymnbook listed above are well suited to this level. Other hymns of comparable difficulty may be substituted, including those from the *Examination Hymn Booklet* of the American Guild of Organists. The tune names of hymns that might be found in other hymnals are given in parentheses below. Before beginning practice on substitute hymns, obtain approval from your BYU course instructor.

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|---|---|
| 2 The Spirit of God | 73 Praise the Lord with Heart and Voice |
| 12 'Twas Witnessed in the Morning Sky (Solemn Melody) | 135 My Redeemer Lives |
| 15 I Saw a Mighty Angel Fly (Forest Green) | 141 Jesus, the Very Thought of Thee (St. Agnes) |
| 22 We Listen to a Prophet's Voice | 147 Sweet is the Work |
| 24 God Bless Our Prophet Dear | 153 Lord, We Ask Thee Ere We Part |
| 26 Joseph Smith's First Prayer | 172 In Humility, Our Savior (Hyfrydol) |
| 28 Saints, Behold How Great Jehovah (Edgar) | 175 O God, the Eternal Father (Abschied) |
| 30 Come, Come, Ye Saints (All Is Well) | 182 We'll Sing All Hail to Jesus' Name |
| 31 O God, Our Help in Ages Past (St. Anne) | 184 Upon the Cross of Calvary |
| 40 Arise, O Glorious Zion | 187 God Loved Us, So He Sent His Son |
| 45 Lead Me into Life Eternal | 188 Thy Will, O Lord, Be Done |
| 47 We Will Sing of Zion | 202 O Come, All Ye Faithful (Adeste fideles) |
| 49 Adam-Ondi-Ahman (Prospect of Heaven) | 218 We Give Thee But Thine Own (Schumann) |
| 50 Come, Thou Glorious Day of Promise | 222 Hear Thou Our Hymn, O Lord |
| 57 We're Not Ashamed to Own Our Lord | 247 We Love Thy House, O God |
| 66 Rejoice, the Lord is King! (Jubilate) | 267 How Wondrous and Great (Lyons) |
| 72 Praise to the Lord, the Almighty (Lobe den Herren) | |

Do the following:

- A. Choose and prepare one verse each of twelve hymns with the soprano, alto, and tenor voices on the Great manual and the bass voice in the pedals. In addition, prepare two hymns (which may be selected from the twelve) to be played on a manual only (no pedal). The score should be prepared as needed for a polished performance.
- B. Choose two or three hymns from this level to play completely (introduction and all verses, using a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn). The score should be prepared

as needed for a polished performance. Include each of the following techniques (soprano solo and tenor solo) at some point in one of the hymns. Use them more than once and/or in more than one hymn if you wish, but do not overuse:

1. For an entire verse, solo out the SOPRANO voice with the right hand (play soprano on a manual with a more prominent [solo] sound, and play alto and tenor on a different manual with a less prominent [accompanimental] sound). Use this "soprano solo" technique in two ways:
 - a. Play the soprano solo in the normal written range.
 - b. Play the soprano down an octave. (Move the hand; don't just use lower-pitched stops.)
2. Choose a section of a hymn (at least two phrases) where the TENOR line has melodic interest. Solo out the tenor voice with the left hand (play tenor on a manual with a more prominent [solo] sound, and play soprano and alto on a different manual with a less prominent [accompanimental] sound). Choose one of the following ways of applying this "tenor solo" technique:
 - a. Play the tenor solo in the normal written range.
 - b. Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)

IV. MUSIC THEORY

All information may be found in:

Steinke, Greg A. and Paul Harder. *Harmonic Materials in Tonal Music*. Part 1. 10th ed. Upper Saddle River, NJ: Prentice Hall, 2010, chapters 1-5.

Other editions may be used and are even encouraged, but specific frame numbers referenced in the instructor feedback of the Speedback Assignments may not be accurate.

Know the following:

1. Basic terms and definitions of tonal music (tonal, keynote, key, iteration, tonality, tonal center, tonal harmony, intervals, chords, triads, harmonic interval, root, diatonic triads,)
2. Names of the degrees of the scale, names and qualities of chords on degrees of the scale, primary and secondary triads, and basic harmonic progressions
3. Triads in root position--doubling and spacing (basic principles, chord spelling, figured bass, voice ranges, close and open structure)
4. Triads in root position--voice leading (practical writing from figured bass, kinds of relative motion, principles of good melodic motion, principles of good voice leading when connecting triads with roots a fifth, second, or third apart)
5. Triads in first and second inversion (identify root, figured bass, chord spelling, proper doubling, part writing, open and close structure, cadential six-four chords, Roman numeral analysis)

The Greg Steinke/Paul Harder books are programmed learning texts in music theory, designed for self-study. Chapters 1-5 should be completed during Level 3. Concepts covered in these chapters will be included in Speedback Assignments 2-4 and in each written examination.

V. ORGAN REGISTRATION

Information may be found in *Timeline of the Organ: 2600 Years of History* (required), in *The OrganTutor Workbook* (required), in the *OrganTutor Computer Tutorial* (optional), in *Organ Technique: Modern and Early* (required), and in the books on registration listed in the bibliography. Know the following:

- Lesson 1—History & Development of the Organ
- Lesson 2—Types of Organ Registration and Musical Texture (review)
- Lesson 3—Chorus Registration (review)
- Lesson 4—Hymn Registration (review)
- Lesson 5—Solo and Accompaniment Registration (review)
- Lesson 6—Trio Registration (review)
- Lesson 7—The Process of Registrational Decision Making and Registration Mechanics (review)
- Lesson 9—Historical Styles in Organ Building and Registration: Seventeenth- and Eighteenth-Century Germany, Austria, and the Netherlands
- Lesson 12—Historical Styles in Organ Building and Registration: J. S. Bach

VI. ACCOMPANIMENT SKILLS

Practice reading easy four-part vocal scores (choral octavos in open score--where each part is written on its own staff). The voices should move in a hymn-like style. Choose and prepare one vocal score each to play for Played Assignments 2 and 3.

VII. SIGHT-READING

Be able to sight-read pieces of comparable difficulty to the following. Prepare to sight-read in this way for the evaluator during Played Assignments 1 and 3:

From Croft, Kim. *Nine Hymn Studies*. Orem, UT: Pioneer Music Press (Jackman Music), 1986 (pedal in slow-moving note values with two easy manual parts):

Abide With Me
How Gentle God's Commands
Jesus, the Very Thought of Thee
Sweet is the Work

Lauda Anima, Azmon, Tuolon, Amazing Grace, and LDS Hymns 163, "Lord, Dismiss Us with Thy Blessing" (Greenville); and 117, "Come Unto Jesus"

VIII. TRANSPOSITION

Transpose the soprano voice (only) of *two* of the following hymns (may substitute) up to and including a major second up and down. Play one each for Played Assignments 1 and 3:

28 Saints, Behold How Great Jehovah
29 A Poor Wayfaring Man of Grief
166 Abide with Me! (Eventide)
172 In Humility, Our Savior (Hyfrydol)
176 'Tis Sweet to Sing the Matchless Love

LEVEL 4

Level 4—Intermediate (those with substantial training and fluency in the basic organ fundamentals listed in [Level 2](#). Have training in organ pieces in both legato and articulate styles. Should be able to play easy four-part vocal scores, to sight-read simple three- and four-part organ music and hymns, and to transpose hymn melodies (only) up to and including a major second up and down. Music Theory prerequisites: an understanding of the music theory topics listed under Levels 1-3.)

I. ORGAN TECHNIQUE

The following organ method books are recommended. (See full descriptions under Level 3.) You may choose one of the five from which to play. If you desire, you may use another method book with the approval of Independent Study. Any method used should develop the concepts and skills listed below using comparable exercises.

*Required texts: *OrganTutor Organ 101 Complete* or *The OrganTutor Workbook* is a required text for the course, containing materials needed for passing the written assignments and exams for Levels 1-2 and for Unit 1 in Levels 3-6. The Ritchie/Stauffer text is also required for its organ historical/registration information.

*Cook, Don, with contributions by Parley L. Belnap and Richard L. Elliott. *The OrganTutor Workbook*. ("OTW") Spanish Fork, UT: Ard Publications, n.d. (www.organtutor.byu.edu)

Cook, Don. *OrganTutor Organ 101 Complete*. Provo, UT: Brigham Young University, 1998/2008. OR Spanish Fork, UT: Ard Publications, n.d. (www.organtutor.byu.edu)

*Ritchie, George H. and George B. Stauffer. *Organ Technique: Modern and Early*. New York: Oxford, 2000.

Davis, Roger. *The Organist's Manual*. New York: W. W. Norton, 1985.

Gleason, Harold. *Method of Organ Playing*. 8th ed. Englewood Cliffs, NJ: Prentice-Hall, 1995.

Keeler, J. J., and E. Donnell Blackham. *Basic Organ Techniques*. 3rd ed. Bryn Mawr, PA: Universe, 1998.

- A. **MANUAL TECHNIQUE:** In addition to being fluent in basic skills, the organist should learn to perform varieties of legato, non-legato, and staccato, as well as articulations and phrasings. Choose one of the following pieces from each of the two time periods:

Before 1800:

- Frescobaldi, Girolamo, "Canzona dopo l'Epistola" (in Ritchie/Stauffer pp. 207-210)
 Zachau, Friedrich Wilhelm. "Komm, Heiliger Geist, Herr Gott" (in *80 Chorale Preludes*, #49)
 Walther, Johann G. "Ein Feste Burg" (in *80 Chorale Preludes*, #24)
 Walther, Johann G. "Lobt Gott ihr Christen allzugleich" (in *80 Chorale Preludes*, #52)
 Bach, J. S. "Was Gott tut, das ist wohlgetan, BWV 1116 (in Ritchie/Stauffer pp. 211-212)
 Bach, J.S., attrib. "Es ist gewisslich an der Zeit" (in *80 Chorale Preludes*, #28)

After 1800:

- Rinck, Johann. "Lento" (in Davis p. 79)
 Boëly, Alexandre-Pierre-François. "Verset for the Kyrie" (in Davis p. 85)
 Brahms, Johannes. "Es ist ein Ros' entsprungen" (in Davis pp. 90-91)
 Boëllmann, Léon. "Verset" (in Davis p. 81)
 Vierne, Louis. "Berceuse" (in Davis p. 126, and fully fingered in Ritchie/Stauffer p. 156-160)
 Schroeder, Hermann. "Andantino" (in Ritchie/Stauffer pp. 72-73)
 Dupré, Marcel. "Christus, der uns selig macht" (in Davis p. 80, and Dupré *Seventy-Nine Chorales* p. 17)
 Alain, Jehan. "Choral Cistercien pour une élévation" (in Gleason p. 101)
 Rorem, Ned. "Serenade" (in Gleason p. 99)

- B. PEDAL TECHNIQUE: In addition to being fluent in basic skills, the organist should learn to perform varieties of legato, non-legato, and staccato, as well as articulations and phrasings. Prepare all exercises/studies from *one* of the following method books:

- OrganTutor Workbook*: Groups 16, 17, 19, 20, and "Pedal Passages from Organ Works of J. S. Bach"
 Keeler and Blackham: exs. 118-121
 Gleason: p. 129, no. 1; p. 130, nos. 2-4; p. 134; p. 139, nos. 3-5; pp. 143-144
 Davis: p. 37, nos. 2-4; p. 38, no. 1; p. 39, no. 3
 Ritchie/Stauffer: p. 135; p. 141; pp. 240-241

II. ORGAN REPERTOIRE

A. PRE-1750

- Bach, J. S. (choose at least two works from *Orgelbüchlein*, prepare the Fugue in G Minor, and one prelude and fugue) from *Orgelbüchlein*:

- "Herr Christ, der ein'ge Gottes-Sohn" (BWV 601) (fully fingered in Ritchie/Stauffer pp. 255-256)
 "Christ lag in Todesbanden" (BWV 625)
 "Jesus Christus, unser Heiland" (BWV 626) (fully fingered in Ritchie/Stauffer pp. 253-254)
 "Erschienen ist der herrliche Tag" (BWV 629)
 "Alle Menschen müssen sterben" (BWV 643)

from *Eight Short Preludes and Fugues*, attrib. J. S. Bach:

- Prelude and Fugue in E Minor (BWV 555)
 Fugue in G Minor (BWV 556)
 Prelude and Fugue in Bb Major (BWV 560) (fully fingered in Ritchie/Stauffer pp. 242-247)
 Prelude and Fugue in E Minor ("Cathedral") (BWV 533)

Other composers (choose at least one work):

- Sweelinck, Jan Pieterszoon, "Toccatà" (fully fingered in Ritchie/Stauffer pp. 224-226)
 Buxtehude, Dieterich (choose at least one chorale prelude or präludium):
 "Erschienen ist der herrliche Tag" ("Wir danken dir, Herr Jesu Christ" in Breitkopf & Härtel edition) (BuxWV 224)
 "In dulci jubilo" (BuxWV 197)
 "Ach Herr, mich armen Sünder," BuxWV 178 (in Ritchie/Stauffer pp. 227-230)
 "Präludium in G Major, BuxWV 147 (fully fingered in Ritchie/Stauffer pp. 248-252)

Pachelbel, Johann:

- Toccatà in E Minor
 "Vom Himmel hoch" (trio)

- Couperin, François, "Récit de Cromhorne" (fully fingered in Ritchie/Stauffer pp. 327-330 plus ornamentation info.)
 Clerambault, Louis-Nicolas, "Basse et Dessus de Trompette, ou de Cornet séparé, en Dialogue" (in Davis pp. 88-89, and fully fingered in Ritchie/Stauffer pp. 220-223)
 Stanley, John, "Voluntary in G Minor, Op. 5, No. 9" (fully fingered, in Ritchie/Stauffer pp. 213-220)
 Lidon, José, "Sonata de 1^o tono (fully fingered in Ritchie/Stauffer pp. 231-234)

B. 1750-1900 (prepare three works, or approved alternatives):

- Brahms, Johannes. "Herzliebster Jesu" from *Eleven Chorale Preludes*, op. 122, no. 2
 Mendelssohn-Bartholdy, Felix.
 Sonata III, op. 65: Andante tranquillo
 Sonata VI, op. 65: Fugue in D Minor (in Ritchie/Stauffer pp. 151-156)
 Rheinberger, Josef.
 Pastorale Sonata, op. 88, no. 3: slow movement
 Trio No. 6 in E-flat Major (in Ritchie/Stauffer pp. 148-151)
 Trio No. 4 in D-flat Major (in Ritchie/Stauffer pp. 132-134)
 Rinck, Johann Christian Heinrich, "Postlude in D Minor" (in Ritchie/Stauffer pp. 142-148)

C. Since 1900 (choose at least two works):

- Dupré, Marcel
 "I Am Black but Comely" from *Fifteen Pieces Founded on Antiphons*, op. 18, no. 3
Seventy-nine Chorales, op. 28, nos. 6, 32, 33, 38, 39 (no. 32 is in Ritchie/Stauffer pp. 127-128)
 Schroeder, Hermann. "In stiller Nacht" from *Sechs Orgelchoräle*, op. 11
 Rorem, Ned, "There Is a Spirit That Delights to Do No Evil" (fully fingered in Ritchie/Stauffer pp. 161-163)

III. HYMN PLAYING

You must be able to play any hymn in this level with a sustained legato approach in addition to any alternative approaches you might be using. As described in *OrganTutor* under "Listening Skills for Practice," pay particular attention to precise releases, perfect legato, and independence of line.

The following books are recommended, and the concepts should be mastered in preparation for the performance of hymns:

- Belnap, Parley L. *Hymn Studies for Organists*. Rev. ed. Provo, UT: BYU Creative Works Office, 2003.
 Cook, Don. *OrganTutor Organ 101 (or The OrganTutor Workbook)*. Provo, UT: Brigham Young University, 1998/2008.
 Lovelace, Austin C. *The Organist and Hymn Playing*. Rev. ed. Carol Stream, IL: Agape, 1981.
Hymns of the Church of Jesus Christ of Latter-day Saints. Salt Lake City, UT: Church of Jesus Christ of LDS, 1985.
 Woolard, Margot Ann G. *A Mini-Course in Hymn Playing*. New York: American Guild of Organists, 1984.

The following hymns from the hymnbook listed above are well suited to this level. Other hymns of comparable difficulty may be substituted, including those from the *Examination Hymn Booklet* of the American Guild of Organists. The tune names of hymns that might be found in other hymnals are given in parentheses below. Before beginning practice on substitute hymns, obtain approval from your BYU course instructor.

5	High on the Mountain Top	134	I Believe in Christ
27	Praise to the Man	137	Testimony
53	Let Earth's Inhabitants Rejoice	146	Gently Raise the Sacred Strain
55	Lo, the Mighty God Appearing!	166	Abide With Me (Eventide)
58	Come, Ye Children of the Lord (Spanish Hymn)	171	With Humble Heart
59	Come, O Thou King of Kings	176	'Tis Sweet to Sing the Matchless Love
62	All Creatures of Our God and King (Lasst uns erfreuen)	183	In Remembrance of Thy Suffering
63	Great King of Heaven	189	O Thou, Before the World Began
64	On This Day of Joy and Gladness	190	In Memory of the Crucified
65	Come, All Ye Saints Who Dwell on Earth	198	That Easter Morn
68	A Mighty Fortress is Our God (Ein' feste Burg)	199	He is Risen! (Neander)
69	All Glory, Laud, and Honor (St. Theodulph)	200	Christ the Lord is Risen Today (Easter Hymn)
71	With Songs of Praise	206	Away in a Manger (Cradle Song)
81	Press Forward, Saints	209	Hark! the Herald Angels Sing (Mendelssohn)
83	Guide Us, O Thou Great Jehovah (Cwm Rhondda)	220	Lord, I Would Follow Thee
85	How Firm a Foundation	246	Onward, Christian Soldiers (St. Gertrude)
94	Come, Ye Thankful People (St. George's Windsor)	262	Go, Ye Messengers of Glory
95	Now Thank We All Our God (Nun danket)	264	Hark, All Ye Nations
97	Lead, Kindly Light	275	Men Are That They Might Have Joy
113	Our Savior's Love	279	Thy Holy Word
124	Be Still, My Soul (Finlandia)	291	Turn Your Hearts
133	Father in Heaven (Integer vitae)	293	Each Life That Touches Ours for Good

Do the following:

- A. Choose and prepare one verse each of twelve of the hymns listed above with the soprano, alto, and tenor voices on the

Great manual and the bass voice in the pedals. In addition, prepare two hymns (which may be selected from the twelve) to be played on a manual only (no pedal). The score should be prepared as needed for a polished performance.

- B. Choose three or four hymns from this level to play completely (introduction and all verses, using a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn). Include each of the following techniques at some point in one of the hymns. Use them more than once and/or in more than one hymn if you wish, but do not overuse:
1. Choose a section of two hymns (at least two phrases) where the ALTO line has melodic interest, and play the alto voice an octave higher. Therefore, the alto will be played an octave higher than written by the upper part of the right hand (fingers 3, 4, and 5), and the soprano will be played as written but with the lower part of the right hand (fingers 1, 2, and 3).
 2. Where musically effective in the alto, tenor, and/or bass voice(s), add PASSING TONES to fill in melodic skips of a third, and insert NEIGHBOR TONES between repeated notes. Also, use PEDAL POINT effectively in the pedals.
 3. Choose a section of a hymn (at least two phrases) where the TENOR line has melodic interest. Solo out the tenor voice with the left hand (play tenor on a manual with a more prominent [solo] sound, and play soprano and alto on a different manual with a less prominent [accompanimental] sound). Choose one of the following ways of applying this "tenor solo" technique:
 - a. Play the tenor solo in the normal written range.
 - b. Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)
 4. For an entire verse, solo out the SOPRANO voice with the right hand (play soprano on a manual with a more prominent [solo] sound, and play alto and tenor on a different manual with a less prominent [accompanimental] sound). Choose one of the following ways of applying this "soprano solo" technique:
 - a. Play the soprano solo in the normal written range.
 - b. Play the soprano down an octave. (Move the hand; don't just use lower-pitched stops.)

IV. MUSIC THEORY

All information may be found in:

Steinke, Greg A. and Paul Harder. *Harmonic Materials in Tonal Music*. Part 1. 10th ed. Upper Saddle River, NJ: Prentice Hall, 2010, chapters 6-10.

Other editions may be used and are even encouraged, but specific chapter numbers and the frame numbers referenced in the instructor feedback of the Speedback Assignments may not be accurate.

Know the following:

1. Introduction to seventh chords (diatonic seventh chords, seven types, Roman numeral analysis, figured bass, inversions, close and open structure, active tones, resolution, irregular doubling, dominant seventh)
2. Phrase structure and cadences (phrase, melodic contour, authentic cadence, plagal cadence, half cadence, deceptive cadence, final and non-final cadences, perfect and imperfect cadences, Picardy third, phrygian cadence)
3. Nonharmonic tones (identify and know how to write the following: passing tone--unaccented and accented, neighboring tone, appoggiatura, escape tone, anticipation, suspension, retardation, ornamentation, changing tone, pedal, free tone).
4. Harmonic progression (progression/retrogression, relative strength of various types of root movement, primary triads and their secondary triads in harmonic progression, structural and embellishing harmony, relation of a basic harmonic structure to the phrase as a whole).
5. Melody harmonization (tonality, choice of cadence, harmonic rhythm, tonic emphasis, basic harmonic structure, embellishments of basic harmonic structure, bass line, alto and tenor, adjustments).

The Greg Steinke/Paul Harder book is a programmed learning text in music theory, designed for self-study. Chapters 6-10 should be completed during Level 4. Concepts covered in these chapters will be included in Speedback Assignments 3-4 and in the written exams for Units 2 and 3.

V. ORGAN REGISTRATION

Information may be found in *Timeline of the Organ: 2600 Years of History* (required), in *The OrganTutor Workbook* (required), in the *OrganTutor Computer Tutorial* (optional), in Ritchie/Stauffer, *Organ Technique: Modern and Early* (required), and in the books on registration listed in the bibliography. Know the following:

- Lesson 1—History & Development of the Organ (review)
- Lesson 2—Types of Organ Registration and Musical Texture (review)
- Lesson 3—Chorus Registration (review)
- Lesson 4—Hymn Registration (review)
- Lesson 5—Solo and Accompaniment Registration (review)

Lesson 6—Trio Registration (review)

Lesson 7—The Process of Registrational Decision Making and Registration Mechanics (review)

Lesson 9—Historical Styles in Organ Building and Registration: Seventeenth- and Eighteenth-Century France

Lesson 12—Historical Styles in Organ Building and Registration: Nineteenth-Century Germany

The Organ Registration portion of this course is in two parts. Lessons 1-7 cover basic competencies that are essential for all organists. These are taught in Levels 1-3 and reviewed every level thereafter. Lessons 9 and 12 are new topics that continue a course of instruction on important style periods in organ construction, composition, and registration.

VI. ACCOMPANIMENT SKILLS

- A. Score reading. Prepare at least four four-part vocal scores, either manual only or with pedal. Include the following from the voice- parts edition of *Master Choruses*, selected by Hugh Ross, John Smallman, and H. Alexander Matthew. Boston, MA: Oliver Ditson, 1933.
- "In dulci júbilo," p. 46, verse 1
 - "Jesu, Word of God Incarnate," p. 100
 - "O vos omnes," p. 124
- B. Accompaniments. Prepare the following accompaniments from *The Choirbook*, Salt Lake City, UT: Church of Jesus Christ of Latter-day Saints, 1980. (The following resource might be helpful: Campbell, John. *Accompaniment and Adaptation Practicum*. New York: American Guild of Organists, n.d.)
- "God So Loved the World," by John Stainer, p. 28
 - "Beautiful Savior," arr. J. Spencer Cornwall, p. 38
 - "Most Holy Spirit," by Leroy J. Robertson, p. 41
 - "Behold a Host Arrayed in White," by Edvard Grieg, p. 15

Works of similar difficulty may be substituted in either score reading or accompaniment sections.

VII. SIGHT-READING

Be able to sight-read pieces of comparable difficulty to the following (very easy pedal, one part in each hand):

From Croft, Kim. *Nine Hymn Studies*. Orem, UT: Pioneer Music Press (Jackman Music), 1986:

How Great the Wisdom

In Humility Our Savior

Israel, Israel, God Is Calling

Oh How Lovely Was the Morning

Poor Wayfaring Man of Grief

Lemmens, Jacques, "Short Trio No. 1 in C Major," in *Ritchie/Stauffer* p. 108

Elliott, Richard L., "Prelude on 'Converse'," in *OrganTutor Workbook*

Four-part hymns:

How Gentle God's Commands [Blest Be the Tie] (Dennis)

In Humility, Our Savior [Jesus, Jesus, We Adore Thee] (Hyfrydol)

VIII. TRANSPOSITION

Practice transposing simple hymns and folk tunes of easy two-part composition into all keys up to and including a major second up and down. For each Played Assignment, transpose into those keys the soprano and alto parts of the following hymns:

204 Silent Night (Stille Nacht)

95 Now Thank We All Our God (Nun danket) or 166 Abide with Me (Eventide)

72 Praise to the Lord, the Almighty (Lobe den Herren)

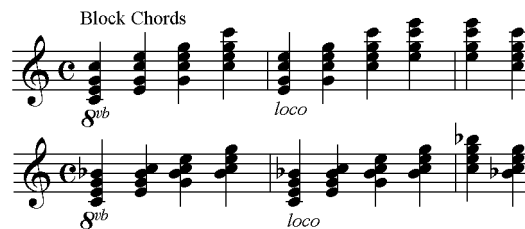
LEVEL 5

Level 5—Early advanced (those with substantial training and fluency in the basic organ fundamentals listed in [Level 2](#), and in intermediate organ pieces in both legato and articulate styles. Should be able to play moderately difficult four-part vocal scores and easy choir accompaniments, to sight-read moderately difficult four-part organ music and hymns, and to transpose simple hymns into all keys up to and including a major second up and down. Music Theory prerequisites: an understanding of the music theory topics listed under Levels 1-4.)

I. PIANO

A. TECHNICAL STUDIES--hands played together AT THE PIANO

1. Scales: four notes to the beat (M. 112), parallel and contrary motion, 2 octaves up and down in all major and at least one form of minor keys
2. Chromatic scale: four notes to the beat (M. 112), two octaves up and down
3. Arpeggios (four notes to the beat, four octaves up and down):
 - a. Root position (M. 88), all major and minor keys
 - b. vii°_7 chord (M. 66), starting on C, C#, and D
 - c. V_7 chord (M. 66), starting on all 12 keys
4. Broken chords: all major and minor keys, two octaves up and down (M. 88)
5. Block chords: four notes in each hand, as in 3a, 3b, and 3c above, inverted through a compass of two octaves up and down, each chord being played as a quarter note (M. 88)
6. Selected studies from any of the following:
 - a. 160 eight-measure exercises by Czerny
 - b. *School of Velocity*, op. 299, by Czerny
 - c. *The Virtuoso Pianist* by Hanon
 - d. equivalent from Bertini, Cramer, Loeschhorn, etc.



B. PIANO REPERTOIRE (recommended but not required)

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Three two-part inventions by J. S. Bach 2. One short prelude and fugue by J. S. Bach 3. Sonata in D Minor (L. 413) by D. Scarlatti 4. Sonata in A Major by F. J. Haydn 5. Allegro di molto by C. P. E. Bach | <ol style="list-style-type: none"> 6. Any impromptu by Schubert 7. Improvisation by MacDowell 8. Gigue by Loeillet 9. Sonatina in D Minor by Kabalevsky 10. Sonatine, op. 46, by Flor Peeters |
|--|--|

II. ORGAN TECHNIQUE

The following method books are recommended. You may choose one of the three from which to play. If you desire, you may use another method book with the approval of Independent Study. Any method used should develop the same concepts and skills as those listed below using comparable exercises. For Level 5, be able to play any manual or pedal exercise.

Davis, Roger. *The Organist's Manual*. New York: W.W. Norton, 1985.

Gleason, Harold. *Method of Organ Playing*. 8th ed. Englewood Cliffs, NJ: Prentice-Hall, 1995.

Keeler, J. J., and E. Donnell Blackham. *Basic Organ Techniques*. 3rd ed. Bryn Mawr, PA: Universe, 1998.

III. ORGAN REPERTOIRE

Learn and polish pieces from the following list as specified. If you wish to propose comparable alternatives to the BYU organ faculty instructor, do so prior to beginning work on the pieces.

A. PRE-1750

Bach, J. S. (at least two of the larger works:)

Canzona in D Minor (BWV 588)

Fugue in G Minor (BWV 578)

Prelude and Fugue in C Minor (BWV 549)

Tocatta and Fugue in D Minor (BWV 565)

(at least two works from *Orgelbüchlein*:)

"Der Tag, der ist so freudenreich" (BWV 605)

"Herr Jesu Christ, dich zu uns wend" (BWV 632)

"Vater unser in Himmelreich" (BWV 636)

"Es ist das Heil uns kommen her" (BWV 638)

Buxtehude, Dieterich (at least one chorale prelude:)
 "Nun bitten wir den Heiligen Geist" (BuxWV 208)
 "Puer natus in Bethlehem" (BuxWV 217)

(at least one other work:)
 Fugue in C Major (BuxWV 174)
 Toccata in F Major (BuxWV 157)

B. 1750-1900

Brahms, Johannes (do both, from *Eleven Chorale Preludes*, op. 122:)

"Herzlich tut mich verlangen" (op. 122, no. 9)
 "O Welt, ich muss dich lassen" (op. 122, no. 11)

Franck, César (choose one:)

Adagio from "Fantaisie in C"
 Prelude from "Prelude, Fugue and Variation"

Mendelssohn-Bartholdy, Felix. Sonata II, op. 65 (complete)

C. Since 1900 (choose at least two works, or approved alternatives:)

Boëllmann, Leon. Toccata from *Suite Gothique*, op. 25.

Dupré, Marcel. "How Fair and How Pleasant Art Thou," from *Fifteen Pieces founded on Antiphons*, op. 18, no. 5.

Jongen, Joseph. "Chant de Mai," op. 53, no. 1 (J. & W. Chester)

Vierne, Louis. "Carillon" from *Twenty-four Pieces in Free Style*, vol. 2

Walcha, Helmut. "Weicht ihr Berge, fällt ihr Hügel" from *Fünfundzwanzig Choralvorspiele* (C. F. Peters nr. 4850)

Wood, Dale. "Let Us Break Bread Together" (Augsburg 11-0856)

Wright, Searle. "Carol-Prelude on Greensleeves" (H. W. Gray, St. Cecilia Series 798)

IV. HYMN PLAYING

See general instruction and list of recommended books and substitute hymns under Level 3: Hymn Playing.

2	The Spirit of God Like a Fire is Burning*	151	We Meet, Dear Lord*
8	Awake and Arise	155	We Have Partaken of Thy Love
27	Praise to the Man	169	As Now We Take the Sacrament*
41	Let Zion in Her Beauty Rise	170	God, Our Father, Hear Us Pray
50	Come, Thou Glorious Day of Promise*	176	Tis Sweet to Sing the Matchless Love
61	Raise Your Voices to the Lord*	183	In Remembrance of Thy Suffering
63	Great King of Heaven	200	Christ the Lord is Risen Today
68	A Mighty Fortress	222	Hear Thou Our Hymn, O Lord
70	Sing Praise to Him	231	Father, Cheer Our Souls Tonight
82	For All the Saints (as written)	240	Know This, that Every Soul is Free
87	God is Love*	243	Let Us All Press On
110	Cast Thy Burden upon the Lord	268	Come, All Whose Souls Are Lighted*
123	Oh, May My Soul Commune with Thee*	287	Rise, Ye Saints, and Temples Enter
138	Bless our Fast, We Pray	291	Turn Your Heart

Do the following:

- A. Choose and prepare one verse each of twelve of the hymns listed above with the soprano, alto, and tenor voices on the Great manual and the bass voice in the pedals. In addition, prepare two hymns (which may be selected from the twelve) to be played on a manual only (no pedal).
- B. Choose three or four hymns from this level to play completely (introduction and all verses, using a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn). Include each of the following techniques at some point in one of the hymns. Use them more than once and/or in more than one hymn if you wish, but do not overuse:
 1. Choose a section of a hymn (at least two phrases) where the ALTO line has melodic interest, and play the alto voice an octave higher. In this way the alto will be played an octave higher than written by the upper part of the right hand (fingers 3, 4, and 5), and the soprano will be played as written but with the lower part of the right hand (fingers 1, 2, and 3).
 2. Choose a section of a hymn (at least two phrases) where the TENOR line has melodic interest. Solo out the tenor voice with the left hand (play tenor on a manual with a more prominent [solo] sound, and play soprano and alto on a different manual with a less prominent [accompanimental] sound). Choose one of the following ways of applying this "tenor solo" technique:
 - a. Play the tenor solo in the normal written range.
 - b. Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)

3. Choose a section of two hymns (at least two phrases each) from those marked with an asterisk (*) to play with the SOPRANO AND TENOR SWITCHED. Use *one* of the following methods:
 - a. Play the hands on different manuals. With the left hand, play the tenor voice up an octave (as described in the preceding paragraph). With the right hand on another manual, play the soprano voice an octave lower and the alto voice in the normal written range. In this way the soprano will be played by the *lower* part of the right hand (an octave lower than written), and the alto will be played by the *upper* part of the right hand (in the normal written range). For the registration of the left-hand (tenor) voice, you may choose either a more prominent (solo) sound, or a sound similar or identical to that of the right hand.

The role of the right hand may be easier understood by thinking of the "alto played up an octave" technique, as described a few paragraphs above, but with the whole right hand played down an octave. This seemingly complicated technique then becomes simply a combination of the "tenor solo" technique (up an octave) for the left hand, and the "alto up an octave" technique (with the hand played down an octave) for the right.
 - b. Play the hands either on the same manual or on different manuals. With the left hand, play the soprano voice down an octave. With the right hand, play the tenor voice up an octave and the alto voice in the normal written range. If you choose to play on different manuals, use stops that would give the soprano voice (played by the left hand in the tenor range) a more prominent sound.
 4. For an entire verse, solo out the SOPRANO voice with the right hand (play soprano on a manual with a more prominent [solo] sound, and play alto and tenor on a different manual with a less prominent [accompanimental] sound). Choose one of the following ways of applying this "soprano solo" technique:
 - a. Play the soprano solo in the normal written range.
 - b. Play the soprano down an octave. (Move the hand; don't just use lower-pitched stops.)
 5. Where musically effective in the alto, tenor, and/or bass voice(s), add PASSING TONES to fill in melodic skips of a third, and insert NEIGHBOR TONES between repeated notes. Also, use PEDAL POINT effectively in the pedals.
 6. Find an appropriate FREE ACCOMPANIMENT (hymn harmonization) for each of two hymns, and play it on the last verse. You may play an interlude prior to the free accompaniment if you wish.
- C. Choose two of the more meditative hymns in which to add two or three SUSPENSIONS. Do not use this technique as part of your complete hymn--it is more appropriate for prelude-style harmonic embellishment than for congregational accompaniment.

V. MUSIC THEORY

All information may be found in:

Harmonic Materials in Tonal Music. Part 1. 8th ed. Boston, MA: Allyn and Bacon, 1998, Chapters 5-6.

Know the following:

1. Triads in first and second inversion (identify root, figured bass, chord spelling, proper doubling, part writing, open and close structure, cadential six-four chords, Roman numeral analysis)
2. Phrase structure and cadences (phrase, melodic contour, authentic cadence, plagal cadence, half cadence, deceptive cadence, final and non-final cadences, perfect and imperfect cadences, picardy third, phrygian cadence)

VI. ORGAN REGISTRATION

Know the information included in:

Goode, Jack C. *Pipe Organ Registration*, Chapters 8-14 (ensemble building, use of reeds, unification and duplexing, division analysis, manual nomenclatures, the expression pedals, registration mechanics). This book is out of print, but is available at local libraries or through interlibrary loan.

VII. ACCOMPANIMENT SKILLS

- A. Score reading. Prepare at least two four-part vocal scores. Include the following from the voice-parts edition of *Master Choruses*, selected by Hugh Ross, John Smallman, and H. Alexander Matthews, Boston MA: Oliver Ditson, 1933.
 - "If Thou but Suffer God to Guide Thee," p. 11
 - "Cherubim Song," p. 27
 - "Tenebrae factae sunt," p. 106
- B. Accompaniments. Prepare the following accompaniments from *The Choirbook*, Salt Lake City, UT: Church of Jesus Christ of Latter-day Saints, 1980. (The following resource might be helpful: Campbell, John. *Accompaniment and Adaptation Practicum*. New York: American Guild of Organists, n.d.)

- "The Morning Breaks," arr. Hal K. Campbell, p. 4
 "A Marvelous Work," by Alexander Schreiner, p. 12
 "Jesus, Saviour," by W. A. Mozart, p. 33
 "The Lord's Prayer," by B. Cecil Gates, p. 42
 "Song of Praise," by Leroy J. Robertson, p. 56

Works of similar difficulty may be substituted in either score reading or accompaniment sections.

VIII. SIGHT-READING

Sight-read hymns of comparable difficulty to the following:

- 29 A Poor Wayfaring Man of Grief
 58 Come, Ye Children of the Lord
 187 God Loved Us, So He Sent His Son

Sight-read organ pieces of comparable difficulty to the following, from Cundick, Robert, *A First Album for Church Organists*:

- "Andante Espressivo," p. 4, by J. J. Froberger
 "Interlude," p. 7, by B. Marcello
 "Sarabande," p. 8, by J. J. Froberger
 "Andantino in G Minor," p. 12, by A. F. Hesse

IX. TRANSPOSITION

Transpose the following hymns (may substitute) into all keys up to and including a major second up and down:

- 285 God Moves in a Mysterious Way (Cowper)
 163 Lord, Dismiss Us with Thy Blessing (Greenville)

LEVEL 6

Level 6—Advanced (those with substantial training and fluency in the basic organ fundamentals listed in [Level 2](#), and in early advanced organ pieces in both legato and articulate styles. Should be able to play more difficult four-part vocal scores and choir accompaniments, to sight-read more difficult four-part organ music and hymns, and to transpose moderately difficult hymns into all keys up to and including a major second up and down. Music theory prerequisites: an understanding of the music theory topics listed under Levels 1-5.)

I. TECHNIQUE

A. TECHNICAL STUDIES--hands played together AT THE PIANO (see examples in Level 5 above)

1. Scales: four notes to the beat (M. 120), parallel motion (4 octaves up and down) and contrary motion (2 octaves up and down) in all major and at least one form of minor keys. Also in 3rds, 6ths, and 10ths (M. 108).
2. Chromatic scale: four notes to the beat (M. 120), two octaves up and down.
3. Arpeggios (four notes to the beat, four octaves up and down):
 - a. Root position (M. 96), all major and minor keys
 - b. vii°_7 chord (M. 76), starting on C, C#, and D
 - c. V_7 chord (M. 76), starting on all 12 keys
4. Broken chords (see Level 5): major and minor, vii°_7 , V_7 , and augmented, two octaves up and down (M. 96).
5. Block chords (see Level 5): four notes in each hand, as in 3a, 3b, and 3c above, inverted through a compass of two octaves up and down, each chord being played as a quarter note (M. 96)
6. Selected studies from any of the following:
 - a. 160 eight-measure exercises by Czerny
 - b. *School of Velocity*, op. 299, by Czerny
 - c. *The Virtuoso Pianist* by Hanon
 - d. equivalent from Bertini, Cramer, Loeschhorn, etc.

B. PIANO REPERTOIRE (recommended but not required)

1. Two two-part inventions by J. S. Bach

2. One prelude and fugue (WTC) by J. S. Bach
3. One sonata by Mozart
4. One sonata by Beethoven
5. "Impromptu in A-flat" by Schubert

II. ORGAN REPERTOIRE

Learn and polish pieces from the following list as specified. If you wish to propose comparable alternatives to the BYU organ faculty instructor, do so prior to beginning work on the pieces.

A. PRE-1750

Bach, Johann Sebastian.

from *Orgelbüchlein* (at least four):

- Gottes Sohn ist kommen (BWV 600)
- Herr Christ, der einge Gottes Sohn (BWV 601)
- Jesu, meine Freude (BWV 610)
- Dies sind die heil'gen zehn Gebot (BWV 635)
- Wenn wir in höchsten Nöten sein (BWV 641)

(at least one prelude and fugue):

- Prelude and Fugue in A Major (BWV 536)
- Prelude and Fugue in C Major (BWV 545)

Buxtehude, Dieterich. (at least one chorale prelude):

- "Ein Feste Burg" (BuxWV 184)
- "Herzlich tut mich verlangen" ("Ach Herr, mich armen Sünder") (BuxWV 178)

(prepare the following work or choose at least one other non chorale-based work):

- Fugal section from Toccata in F Major (BuxWV 157)

Baroque works from outside of North Germany (at least one work):

- Couperin, François. "Chromhorne sur la taille" (Gloria, 5th couplet) from *Mass for the Convents*.
- Frescobaldi, Girolamo. Toccata per l'Elevatione from "Messa delli apostoli," *Fiori musicali* (1635) (Bärenreiter nr. 2205, pp. 42-43).
- Pachelbel, Johann. Fugue on "Vom Himmel hoch" in *Church Organist's Golden Treasury*, vol. 3, p. 93-95.

B. 1750-1900

Brahms, Johannes. From *Eleven Chorale Preludes*, op. 122 (choose both of these works or the Frank work):

"Herzlich tut mich erfreuen," no. 4, AND "Herzlich tut mich verlangen," no. 10

Franck, César. Fugue and variation from "Prelude, Fugue and Variation."

Mendelssohn-Bartholdy, Felix (choose at least one):

- Sonata IV, op. 65: Allegretto
- Sonata VI, op. 65: Andante

(Choose at least three works from the remainder of the list):

- Gigout, Eugène. "Toccata in B Minor," in *French Masterworks for Organ*, ed. Schreiner, p. 12-20.
- Karg-Elert, Sigfrid. "Abide, O Dearest Jesus," op. 65, no. 1.

C. Since 1900 (prepare the following works, or approved alternatives)

Manookin, Robert. "How Gentle God's Commands" in *Organ Book*, vol. 1, ed. Douglas Bush (Orem, UT: Sonos Music [Jackman Music], 1990).

Peeters, Flor. "Wake, Awake, for Night is Flying" ("Wachet Auf"), op. 68, no. 5.

Reger, Max. "Melodia," op. 59, bk. 2.

Vaughan Williams, Ralph. Prelude on "Rhosymedre," from *Three Preludes founded on Welsh Hymn Tunes*.

Vierne, Louis. "Communion" in *French Masterworks for Organ*, ed. A. Schreiner, pp. 28-30.

III. HYMN PLAYING

See general instruction and list of recommended books and substitute hymns under Level 3: Hymn Playing.

28	Saints, Behold How Great Jehovah	166	Abide with Me!
31	O God, Our Help in Ages Past	197	O Saviour, Thou Who Wearest a Crown
35	For the Strength of the Hills	203	Angels We Have Heard on High
62	All Creatures of Our God and King	205	Once in Royal David's City
69	All Glory, Laud, and Honor	209	Hark! the Herald Angels Sing
72	Praise to the Lord, the Almighty	215	Ring Out, Wild Bells
81	Press Forward, Saints	218	We Give Thee but Thine Own
150	O Thou Kind and Gracious Father	246	Onward, Christian Soldiers

Do the following:

- A. Choose and prepare one verse each of twelve of the hymns listed above with the soprano, alto, and tenor voices on the Great manual and the bass voice in the pedals. In addition, prepare two hymns (which may be selected from the twelve) to be played on a manual only (no pedal).
- B. Choose three or four hymns from this level to play completely (introduction and all verses, using a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn). Include each of the following techniques at some point in one of the hymns. Use them more than once and/or in more than one hymn if you wish, but do not overuse:
 1. Choose a section of a hymn (at least two phrases) where the ALTO line has melodic interest, and play the alto voice an octave higher. In this way the alto will be played an octave higher than written by the upper part of the right hand (fingers 3, 4, and 5), and the soprano will be played as written but with the lower part of the right hand (fingers 1, 2, and 3).
 2. Choose a section of a hymn (at least two phrases) where the TENOR line has melodic interest. Solo out the tenor voice with the left hand (play tenor on a manual with a more prominent [solo] sound, and play soprano and alto on a different manual with a less prominent [accompanimental] sound). Choose one of the following ways of applying this "tenor solo" technique:
 - a. Play the tenor solo in the normal written range.
 - b. Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)
 3. Choose a section of a hymn (at least two phrases) to play with the SOPRANO AND TENOR SWITCHED. Use *one* of the following methods:
 - a. Play the hands on different manuals. With the left hand, play the tenor voice up an octave (as described in the preceding paragraph). With the right hand on another manual, play the soprano voice an octave lower and the alto voice in the normal written range. In this way the soprano will be played by the *lower* part of the right hand (an octave lower than written), and the alto will be played by the *upper* part of the right hand (in the normal written range). For the registration of the left-hand (tenor) voice, you may choose either a more prominent (solo) sound, or a sound similar or identical to that of the right hand.

The role of the right hand may be easier understood by thinking of the "alto played up an octave" technique, as described a few paragraphs above, but with the whole right hand played down an octave. This seemingly complicated technique then becomes simply a combination of the "tenor solo" technique (up an octave) for the left hand, and the "alto up an octave" technique (with the hand played down an octave) for the right.
 - b. Play the hands either on the same manual or on different manuals. With the left hand, play the soprano voice down an octave. With the right hand, play the tenor voice up an octave and the alto voice in the normal written range. If you choose to play on different manuals, use stops that would give the soprano voice (played by the left hand in the tenor range) a more prominent sound.
 4. For an entire verse, solo out the SOPRANO voice with the right hand (play soprano on a manual with a more prominent [solo] sound, and play alto and tenor on a different manual with a less prominent [accompanimental] sound). Choose one of the following ways of applying this "soprano solo" technique:
 1. Play the soprano solo in the normal written range.
 2. Play the soprano down an octave. (Move the hand; don't just use lower-pitched stops.)
 5. Where musically effective in the alto, tenor, and/or bass voice(s), add PASSING TONES to fill in melodic skips of a third, and insert NEIGHBOR TONES between repeated notes. Also, use PEDAL POINT effectively in the pedals.
 6. Write an appropriate FREE ACCOMPANIMENT (hymn harmonization) for each of two hymns, and play it on the last verse. You may play an interlude prior to the free accompaniment if you wish.
- C. Choose two of the more meditative hymns in which to add two or three SUSPENSIONS. Do not use this technique as part of your complete hymn--it is more appropriate for prelude-style harmonic embellishment than for congregational accompaniment.

- D. Choose two hymns in which to treat the soprano voice as a PEDAL SOLO, registered with one or more prominent 4' stop(s). Play the alto, tenor, and bass voices on a manual with a softer accompanimental registration. Rather than using this technique as part of your complete hymn, it is more practical when used as a prelude-style rearrangement of voices.

IV. MUSIC THEORY

All information may be found in:

Steinke, Greg A. and Paul Harder. *Harmonic Materials in Tonal Music*. Part 1. 8th ed. Boston, MA: Allyn and Bacon, 1998, Chapters 7-9.

A. Know the following:

1. Harmonic progression (progression/retrogression, relative strength of various types of root movement, primary triads and their secondary triads in harmonic progression, structural and embellishing harmony, relation of a basic harmonic structure to the phrase as a whole).
2. Melody harmonization (choice of cadence, bassline, tonality, harmonic rhythm, basic harmonic structure, embellishments of basic harmonic structure).
3. Nonharmonic tones (identify and know how to write the following: passing tone--unaccented and accented, neighboring tone, appoggiatura, escape tone, anticipation, suspension, retardation, ornamentation, changing tone, pedal, free tone).

B. Be able to play the following progressions in all keys:

I vii^o₆ I₆ IV V V₇ vi ii₆ V₇ I (major only)

i VI iv ii^o₆ i^o₄ V i (minor only)

V. ORGAN REGISTRATION

Study the Organ and Organ Registration sections in *Organ Essentials* or *OrganTutor*, and prepare for a comprehensive exam on the material.

In addition, study the topics listed below the following reference:

Ritchie, George and Stauffer, George. *Organ Technique Modern and Early*. Englewood Cliffs, NJ: Prentice Hall, 1992. (This book may be available at local libraries or through interlibrary loan.)

1. Organ Repertory: The Seventeenth and Eighteenth Centuries (Germany, Austria, and the Netherlands), pp. 258-265.
2. Organ Repertory: The Nineteenth Century (Germany and France), pp. 290-295, 297-301.

VI. ACCOMPANIMENT SKILLS

Select and prepare to play at least four four-part vocal scores from the collection *Master Choruses*. In addition, prepare the corresponding accompaniments from both the choral score and the accompanist score. (The following resource might be helpful: Campbell, John. *Accompaniment and Adaptation Practicum*. New York: American Guild of Organists, n.d.)

VII. SIGHT-READING

A. Sight-read hymns of comparable difficulty to the following:

- 53 Let Earth's Inhabitants Rejoice
- 115 Come, Ye Disconsolate
- 267 How Wondrous and Great

B. Sight-read pieces of comparable difficulty to the following:

- Manookin, Robert. *Hymn Preludes*, vols. 1, 2, 4.
- Wolford, Darwin. *Hymn Preludes*, vol. 3.
- Cundick, Robert. *A First Album for Church Organists*.

For additional sight-reading resources, see *Service Playing Sight Reading Examples*. New York: American Guild of Organists, n.d. (8 sight reading examples from past years Service Playing Tests)

VIII. TRANSPOSITION

Transpose the following hymns (may substitute) into all keys up to and including a major second up and down:

- 153 Lord, We Ask Thee Ere We Part
- 100 Nearer, My God, to Thee (Bethany)
- 247 We Love Thy House, O God

BIBLIOGRAPHY

In addition to the materials cited in the repertoire, hymn playing, and theory sections, the following sources might be useful.

- The BYU Organ Study website www.organ.byu.edu
- Engel, James. *An Introduction to Organ Registration*. St. Louis, MO: Concordia, 1986.
- Geer, E. Harold. *Organ Registration in Theory and Practice*. Glen Rock, NJ: J. Fischer, 1957. (Out of print)
- Goode, Jack C. *Pipe Organ Registration*. Nashville, TN: Abingdon Press, 1964. (Out of print)
- Mitchell-Wallace, Sue. *The Art and Craft of Playing Hymns*. New York: American Guild of Organists, n.d. (videotape)
- Ritchie, George and Stauffer, George. *Organ Technique: Modern and Early*. London: Oxford, 2000.
- Sumner, William Leslie. *The Organ*. 4th ed. London: MacDonald, 1973.
- Williams, Peter. *A New History of the Organ*. Bloomington: Indiana University Press, 1980. (Out of print)
- Woolard, Margot Ann G. *A Mini-Course in Basic Organ Registration*. New York: American Guild of Organists, 1990.
- The American Organist*. (The monthly magazine of the American Guild of Organists, 475 Riverside Dr., Suite 1260, New York, NY 10115) www.agohq.org
- Diapason*. (Write to Diapason, 380 Northwest Highway, Des Plaines, IL 60016.)

For information on the Service Playing or Colleague certificates of the American Guild of Organists, consider the following resources available through www.agohq.org/store/index1.html (click "Certification and Examinations"):

- CAGO Study Guidelines*. (Colleague exam)
- Colleague Exams*. (Complete exams from previous years)
- Groom, Lester H. *Service Playing Test Study Guide*.
- Mitchell-Wallace, Sue. *Happiness is Being Certified*. New York: American Guild of Organists, n.d. (CD)
- Preparing for AGO Exams*. New York: American Guild of Organists, 1997. (Articles reprinted from *The American Organist*)
- Professional Certification Requirements*. (reprinted from the July issue of *The American Organist*; times, fees, repertoire, and precise format for each exam)
- "A Selected Bibliography for AGO Certification Preparation."
- Service Playing Preparation Packet*. (Contains many of the items listed above)