

# REQUIREMENTS FOR LEVELS 1-2

## 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 1 AND 2 ONLY**

(Music 399R sections 1-2 [for college credit], and Music 71-72 [certificate-only or free versions of the courses])

Call 1-800-914-8931; write BYU Independent Study, 206 Harman Building, P.O. Box 21514, Provo, UT 84602-1514

For Music 399R visit [is.byu.edu/site/courses/index.cfm?school=univ](http://is.byu.edu/site/courses/index.cfm?school=univ) or [organ.byu.edu](http://organ.byu.edu)

For Music 71-72 visit [elearn.byu.edu](http://elearn.byu.edu), and then click Courses > Free Courses > Music 071 or Music 072

For a list of materials needed, visit [organ.byu.edu/materials.pdf](http://organ.byu.edu/materials.pdf)

6/2016

## LEVEL 1

**Level 1** – Beginning organ (for pianists who have had little or no formal organ training, or who need help applying what they have learned in their organ playing. Prerequisites: note reading skills; able to play hymn-like pieces fluently at the piano.)

### I. ORGAN TECHNIQUE

Choose an organ method book from which to learn organ technique. The following are recommended. You may choose any one or a combination of more than one from which to play. If you desire, you may use another method book with the approval of the course instructor. Any method you choose should develop the concepts and skills listed below using comparable exercises.

*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 and 2. If you decide also to learn organ technique through *OrganTutor*, you will not need to purchase the Davis, Gleason, or Keeler books.

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](http://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. *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](http://www.organtutor.byu.edu))

This is a computer organ tutorial with workbook. The tutorial can be purchased and installed either onto 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.

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. 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.

The played portions of Level 1 are passed off to an approved evaluator in three played assignments. For the organ technique portion of each assignment (see below), practice the exercises and studies listed under the method(s) you have chosen. Prepare *one* set of exercises from each technique listed in the table. For example, for Played Assignment 1 below, the Attack & Release technique, choose the exercises listed under Davis, Gleason, Keeler, or *OrganTutor Workbook*.

In preparation for Played Assignment 1, go through the two Speedback Assignments on organ technique (Lessons 1 and 2), then begin practicing the requirements for Played Assignment 1. When all the requirements are ready, make arrangements to pass off the requirements to an evaluator. Prepare Played Assignments 2 and 3 in the same way (but there are no additional Speedback Assignments). Although less than ideal, you may play more than one assignment in a single session. Either way, be sure to prepare each item thoroughly.

### The Organ Technique portion of Played Assignment 1 (Level 1)

|                                   | DAVIS                  | GLEASON                                 | KEELER                                     | ORGANTUTOR WORKBOOK   |
|-----------------------------------|------------------------|---|--|---|
| <b>MANUAL TECHNIQUES</b>          |                        |   |  |   |
| Attack & Release                  | p. 3: 1-3              | p. 28: 1-2                              | p. 1: 1-2<br>p. 2: 5                       | 2+ Parts in 1 Hand – Attack & Release: 1-4  |
| Legato                            | p. 4: 1-2              |   | p. 3: 6-7                                  | 1 Part in Each Hand – The Heavy & Light Hand (all)  |
| Legato and Detached Notes         | p. 6: 5                | p. 31: 1, 4                             | p. 2: 4                                    | 1 Part in Each Hand – Redeemer of Israel (soprano & tenor only)<br>2+ Parts in 1 Hand – Attack & Release: 5-6   |
| Finger Independence               | p. 5: 1                | p. 33: 1                                | p. 4: 11a-b                                | 2+ Parts in 1 Hand: The Shifting Heavy Part – Exercises: 5a, 6a   |
| Finger Crossing                   | p. 7: 1, 3             | p. 45: 7                                | p. 11: 26                                  | Finger Crossing: 1a (all 6 fingerings)  |
| Finger Substitution               | p. 9: 1                | pp. 35-37: 1-2                          | p. 5: 12<br>p. 6: 15                       | Finger Substitution: 1a-b, 2a-b (all 4 fingerings in each hand)   |
| Finger Glissando                  | p. 11: 1               | p. 40: 1                                | p. 13: 31                                  | Finger Glissando: 1a-b, 2a-b  |
| Two-Part Studies                  | p. 68: 1               | p. 63: 3                                | p. 15: 41<br>pp. 16-17: 44                 | Repertoire: Duo on "Lasst uns erfreuen"   |
| <b>PEDAL TECHNIQUES</b>           |                        |   |  |   |
| Alternate Toes                    | pp. 20-21: 1-7         | p. 111: 1<br>p. 112: 1-2<br>p. 113: 3-7 | pp. 28-29: 72-75<br>p. 30: 79-82           | Pedal: ex. 1-8, 15a, 16a, 21<br>Pedal: ex. 18a-c  |
| Toe & Heel                        | p. 23: 1-4<br>p. 24: 1 | p. 112: 2 top<br>p. 114: 1-4 top        | pp. 33-34: 95-96                           | Pedal: ex. 25a, 26a   |
| <b>MANUAL &amp; PEDAL STUDIES</b> |                        |   |  |   |
| Two-Part                          | p. 96: 1-2             | p. 153: 1-3                             | p. 45: 122-123<br>p. 83: 1, 5<br>p. 85: 12 | Repertoire: "Saints, Behold . . ." play each hand separately with pedal (right hand & pedal, left hand & pedal) |
| Three-Part                        | Croft (choice)         | p. 155: 10                              | p. 48: 133-134                             | Repertoire: "Saints, Behold . . ." as trio  |

### The Organ Technique portion of Played Assignment 2 (Level 1)

|                          | DAVIS     | GLEASON        | KEELER            | ORGANTUTOR WORKBOOK  |
|--------------------------|-----------|----------------|-------------------|--|
| <b>MANUAL TECHNIQUES</b> |           |                |                   |  |
| Legato and Detached      | p. 6: 6   | p. 31: 2       | p. 2: 4           | 1 Part in Each Hand: How Gentle God's Commands (soprano & tenor only)<br>2+ Parts in 1 Hand--Exercises: 9a |
| Finger Crossing          | p. 7: 2   | p. 44-45: 4, 6 | pp. 10-11: 24, 27 | Finger Crossing: 1b (all 4 fingerings), 5 hands separately   |
| Finger Substitution      | p. 9: 2-3 | p. 37: 2-3     | pp. 7-8: 18, 21   | Finger Substitution: 2a-b (all 4 fingerings in each hand), 3a-b  |

|                                   |                                    |   |                                  |   |
|-----------------------------------|------------------------------------|---|----------------------------------|---|
| Thumb Glissando                   | p. 11 bottom – read<br>p. 12: 1, 3 | p. 42: 1-2<br>p. 43: 2                  | p. 13: 33-34                     | Thumb Glissando: 1a-b, 3a-b                             |
| Two-Part Studies                  | p. 69: 3                           | pp. 70-71: 12                           | p. 15: 42                        | Repertoire: "Now Thank We All Our God" (2-part version) |
| Three-Part Studies                | p. 73: 9                           | p. 65: 5                                | p. 22: 58                        | Repertoire: "Allein Gott," Zachau                       |
| <b>PEDAL TECHNIQUES</b>           |                                    |   |                                  |   |
| Toes                              | p. 21: 8<br>p. 22: 1-4             | p. 114: 1, 2 bottom<br>pp. 115-116: 3-5 | p. 31: 84-87<br>p. 32: 88-89     | Pedal: ex. 22a, 23a-b, 9-12, 18a                        |
| Toe & Heel                        | p. 24: 2-5<br>p. 25: 6             | p. 116: 1, 3                            | p. 29: 76-77<br>p. 34: 97-98     | Pedal: ex. 34a, 35a-b, 36a-b                            |
| Heel Slide                        | p. 33: 1 top                       | p. 116: 2                               | pp. 29-30: 78                    | Pedal: ex. 37a, 38                                      |
| Glissando Black to Wh             | p. 33: 1 bottom                    | p. 136: 1                               | p. 35: 103b                      | Pedal: ex. 42a  |
| Crossing                          | p. 32: 1-2                         | p. 129: top half<br>(pedal only)        | p. 35: 99                        | Pedal: ex. 55a-b  |
| <b>MANUAL &amp; PEDAL STUDIES</b> |                                    |   |                                  |   |
| Two-Part                          | pp. 96-97: 3-4                     | pp. 153-154: 4-7                        | p. 45: 124-125<br>p. 46: 126-127 |   |
| Three-Part                        | Croft (choice)                     | p. 155: 11<br>p. 156: 12                | p. 49: 136-137                   | Repertoire: "Prelude on 'Dennis'"                       |

### The Organ Technique portion of Played Assignment 3 (Level 1)

|                                   | DAVIS                  | GLEASON                               | KEELER                   | ORGAN TUTOR WORKBOOK  |
|-----------------------------------|------------------------|---------------------------------------|--------------------------|---|
| <b>MANUAL TECHNIQUES</b>          |                        |                                       |                          |   |
| Legato & Detached                 | p. 6: 8                | p. 31: 3                              | p. 2: 4 (in e, e)        | 2+ Parts in 1 Hand – Exercises: 11a-b                                 |
| Finger Crossing                   | p. 7: 4                | p. 44: 5                              | pp. 11-12: 28            | Finger Crossing: 3a-b   |
| Finger Substitution               | p. 10: 4               | p. 38: 1<br>p. 39: 3                  | p. 8: 19-20              | Finger Substitution: 3a-b, 4a-b                                       |
| Thumb Glissando                   | p. 12: 2, 4            | p. 43: 1                              | p. 13: 34<br>p. 14: 36   | Thumb Glissando: 2a-b   |
| Three-Part Studies                | p. 79: 14              | p. 64: 4                              | pp. 22-23: 59            | Repertoire: "Nun danket" (Kaufmann)<br>(within the repeat signs only) |
| <b>PEDAL TECHNIQUES</b>           |                        |                                       |                          |   |
| Toes                              | p. 26: 1               | pp. 117-19: 1-6                       | p. 32: 90-91             | Pedal: ex. 13a, 14a, 19a  |
| Toe & Heel                        | p. 25: 7-8<br>p. 28: 1 | p. 119: 1-4<br>p. 120: 5-6            | p. 37: 110-111           | Pedal: ex. 39a  |
| Glissando Black to Bl             | p. 34: 1, 3            | p. 137: 4                             | p. 35: 102               | Pedal: ex. 41a-b  |
| Substitution                      | p. 31: 1               | p. 120: 1-2                           | p. 36: 105<br>p. 37: 109 | Pedal: ex. 43a, 44, 45a   |
| Crossing                          | p. 32: 3               | p. 132: 5-note<br>scales (pedal only) | p. 35: 100<br>p. 35: 101 | Pedal: ex. 56a, 57a   |
| <b>MANUAL &amp; PEDAL STUDIES</b> |                        |                                       |                          |   |
| Two-Part                          | p. 97: 6               | p. 155: 8-9                           | p. 46: 128               |   |
| Three-Part                        | p. 97: 7, 98: 8        | p. 156: 13                            | p. 50-51: 139            | Repertoire: "Prelude on 'Deliverance'"                                |

## II. ORGAN REPERTOIRE

Three pieces are required for Level 1. Prepare them as specified below. Other pieces may be substituted with the prior approval of the course instructor.

### Played Assignment 1:

From Dupré, Marcel. *Seventy-Nine Chorales for the Organ, Opus 28*. New York: H. W. Gray, 1932.

*Abide with us, O Lord Jesus Christ* (piece no. 1, page 2).

Played Assignments 2 and 3: Choose TWO different pieces from the following, playing one for Assignment 2 and the other for Assignment 3. Both might be chosen from within a single volume, but a diversity of musical style is recommended. Other pieces may be substituted with the approval of the BYU faculty course instructor.

From *OrganTutor*:

*Prelude on 'Deliverance'* by Richard L. Elliott (see contents)

From *OrganTutor* or Davis:

*Moderato con moto* by César Franck (Davis p. 113) (in *OrganTutor*, see contents)

From Davis:

*Verset* by Léon Boëllmann (Davis p. 103) (play manual only or with pedal)

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

*How Great The Wisdom And The Love* (p. 8)

From Manookin, Robert P. *Hymn Preludes for Organ, Book One*. Orem, UT: Sonos (Jackman Music), 1976:

*Sweet is the Work* (p. 9)

*In Humility, Our Savior* (p. 17)

### III. HYMN PLAYING

All hymns in this level should be prepared with a sustained legato approach. As described in *OrganTutor* under "Listening Skills for Practice," pay particular attention to precise releases, perfect legato, and independence of line.

For all levels of hymn playing, the following books are also helpful:

Belnap, Parley L. *Hymn Studies for Organists*. Rev. ed. Provo, UT: BYU Creative Works Office, 2003.

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 Latter-day Saints, 1985. (Most of these hymn tunes may be download without cost from

<https://www.lds.org/music/index/hymns/number>)

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. Before beginning practice, obtain approval from your BYU course instructor.

|                                       |  |
|---------------------------------------|--|
| 6 Redeemer of Israel                  | 125 How Gentle God's Commands (Dennis) |
| 100 Nearer, My God, to Thee (Bethany) | 302 I Know My Father Lives             |
| 117 Come unto Jesus                   |  |

Played Assignment 1: Play hymn 302 or another easy three-part hymn on a manual only (no pedal).

Played Assignment 2: Play hymn 6 or 100 with the soprano, alto, and tenor parts on the Great and the bass part in the Pedal.

Play an introduction and all verses, using a change of registration between verses at least once throughout the hymn.

Played Assignment 3: Play two other easy four-part hymns using the same procedure described for played assignment 2.

### IV. MUSIC THEORY

The text for the music theory portion of Level 1, which will also be used in Levels 2 and 3, is:

Harder, Paul. *Basic Materials in Music Theory*. 9th ed. Upper Saddle River, NJ: Prentice Hall, 1999, Chapters 1-5.

Other editions may be used, but specific frame numbers referenced in this course may not be accurate.

The Paul Harder book is a programmed learning text in music theory, designed for self-study. Chapters 1 through 5 should be completed during Level 1. The following topics are included:

Chapter 1 – The Basic Materials of Music: Time and Sound (time and sound, sound waves, pitch, intensity, timbre, harmonics, the harmonic series)

Chapter 2 – The Notation of Pitch (the staff, notes: symbols for tones, basic scale, treble clef, bass clef, C-clefs, ledger lines, grand staff, *ottava* sign, half- and whole-steps, accidentals, enharmonic notes, chromatic scale, pitch designations)

Chapter 3 – Time Classification (beat, meter, simple and compound time, borrowed divisions, subdivisions of the beat)

Chapter 4 – Note and Rest Values (relative value of notes and rests, the dot, division of dotted and undotted notes and rests, subdivision of dotted and undotted notes and rests, the unit in simple and compound time, metronome indications, terms that express tempo)

Chapter 5 – Time Signatures (time signatures in simple and compound time, relation of time signatures to time classification, common time, *alla breve*, the tie, rhythmic patterns, syncopation)

## V. ORGAN REGISTRATION

The organ registration portion of this level is divided into six lessons, each of which culminates in a computer-graded Speedback assignment to be submitted to Independent Study. *OrganTutor* contains the needed study materials. Information may also be found in other resources, including those listed in the bibliography. Each of the following concepts should be thoroughly learned by studying the sections given in *OrganTutor*. Refer to its table of contents for specific page numbers.

Registration Lesson 1: Organ Types and Components, and The Organ Console

Registration Lesson 2: Classification of Organ Stops by Pitch (Pitches of Organ Stops)

Registration Lesson 3: Classification of Organ Stops by Family (Families of Organ Tone)

Registration Lesson 4: The Three Primary Types of Organ Registration (Introduction)

Registration Lesson 5: Chorus Registration

Registration Lesson 6: Guidelines for Hymn Registration in Congregational Singing (Hymn Playing–Registration)

## VI. SIGHT-READING

Sight-read (play at sight) single-line melodies. Use good legato organ technique where appropriate. Practice sight-reading individual soprano, alto, tenor, and bass parts from a hymnbook. For bass parts easier than and equal to the difficulty of the Level 1 hymns, be able to play the bass in either the manual or the pedals.

Sight-reading should be passed off as part of Played Assignment 3. The evaluator will provide music appropriate to this level, and you may take up to one minute to look through the music prior to playing.

# LEVEL 2

**Level 2** – Review basics (those with organ training, but who would benefit from a review of basic legato organ technique, repertoire, hymn playing, and registration. Should be able to sight-read single-line melodies. Music Theory prerequisites: an understanding of the music theory topics listed under Level 1.)

## I. ORGAN TECHNIQUE

See the organ methods recommended and instructions given under Level 1: Organ Technique.

### The Organ Technique portion of Played Assignment 1 (Level 2)

|                          | DAVIS                     | GLEASON                           | KEELER                           | ORGANTUTOR WORKBOOK                               |
|--------------------------|---------------------------|-----------------------------------|----------------------------------|---|
| <b>MANUAL TECHNIQUES</b> |                           |                                   |                                  |   |
| Attack & Release         | p. 3: 3                   | p. 30: 7                          | p. 2: 5                          | 2+ Parts in 1 Hand – Attack & Release: 2, 3, 7, 8 |
| Legato & Detached Notes  | p. 6: 5                   | p. 31: 1                          | p. 2: 4                          | 2+ Parts in 1 Hand – Exercises: 9a                |
| Finger Crossing          | p. 7: 1                   | p. 45: 6                          | p. 11: 26                        | Finger Crossing: 1a (all 6 fingerings)            |
| Finger Substitution      | p. 9: 1                   | pp. 36: 1                         | p. 6: 15                         | Finger Substitution: 10a-b                        |
| Finger Glissando         | p. 11: 1-2                | p. 40: 1<br>p. 41: 1              | p. 13: 31-32                     | Finger Glissando: all                             |
| Thumb Glissando          | p. 12: 1-2<br>(hands sep) | p. 42: 1-2                        | p. 13: 33                        | Thumb Glissando: 1a-b, 3a-b                       |
| Three-Part Studies       | p. 79: 14                 | p. 64: 4                          | p. 20: 54                        |   |
| <b>PEDAL TECHNIQUES</b>  |                           |                                   |                                  |   |
| Alternate Toes           | pp. 20-21: 1-6            | p. 114: 1-2<br>bottom             | p. 28: 72-75<br>p. 30: 79-82     | Pedal: ex. 1-8, 15a, 16a, 21                      |
| Toe and Heel             | p. 23: 1-4<br>p. 28: 1    | p. 116: 1-3<br>p. 119: 1-2        | p. 29: 76-77<br>pp. 33-34: 95-96 | Pedal: ex. 34a, 34c                               |
| Crossing                 | p. 32: 1-2                | p. 129 5-note<br>scale, ped. only | p. 35: 99                        | Pedal: ex. 55a                                    |
| Glissando                | p. 33: 1 bottom           | p. 136: 1                         | p. 35: 103b                      | Pedal: ex. 42a                                    |

|                                   |             |            |            |  |
|-----------------------------------|-------------|------------|------------|--|
| Substitution                      | p. 31: 1    | p. 120: 1  | p. 36: 104 | Pedal: ex. 43a, 45a  |
| <b>MANUAL &amp; PEDAL STUDIES</b> |             |            |            |  |
| Two-Part                          | p. 97: 2, 3 | p. 155: 8  | p. 47: 131 | Repertoire: "Saints, Behold . . ." play each hand separately with pedal (right hand & pedal, left hand & ped.) |
| Three-Part                        | p. 97: 7    | p. 155: 11 | p. 49: 137 | Repertoire: "Prelude on 'Dennis'"  |

**The Organ Technique portion of Played Assignment 2 (Level 2)**

|                                   | DAVIS            | GLEASON                        | KEELER                 | ORGAN TUTOR WORKBOOK   |
|-----------------------------------|------------------|--------------------------------|------------------------|--|
| <b>MANUAL TECHNIQUES</b>          |                  |                                |                        |  |
| Legato & Detached Notes           | p. 6: 7          | p. 31: 2                       | p. 2: 4 (in F, F#)     | 2+ Parts in 1 Hand – Exercises: 11a, 12a                           |
| Finger Crossing                   | p. 7: 2-3        | p. 45: 7                       | p. 11: 25, 27, 28      | Finger Crossing: 1b (all 4 fingerings)                             |
| Finger Substitution               | p. 10: 5-6       | pp. 37: 2-3                    | p. 9: 22a-b            | Finger Substitution: 11a-b   |
| Thumb Glissando                   | p. 12: 3         | p. 43: 3 top                   | p. 13: 34<br>p. 14: 36 | Thumb Glissando: 1c, 2a-2b   |
| Three- and Four-Part Studies      | p. 81: 17        | p. 71: 13                      | p. 21: 55              | Repertoire: "Nun danket" (Kaufmann) (within the repeat signs only) |
| <b>PEDAL TECHNIQUES</b>           |                  |                                |                        |  |
| Alternate Toes                    | p. 21: 7-8       | pp. 117-19: 1-6                | p. 31: 83-87           | Pedal: ex. 17a, 18a  |
| Toe and Heel                      | p. 28: 2-3       | p. 123: 1-2                    | p. 34: 97              | Pedal: ex. 35a-b   |
| Crossing                          | p. 32: 4         | p. 132 5-note scale, ped. only | p. 35: 100             | Pedal: ex. 56a, 59   |
| Glissando                         | p. 33: 2 bottom  | p. 137: 4                      | p. 35: 102             | Pedal: ex. 41a, 41b  |
| Substitution                      | p. 31: 3         | p. 120: 2                      | p. 36: 105             | Pedal: ex. 46  |
| <b>MANUAL &amp; PEDAL STUDIES</b> |                  |                                |                        |  |
| Two-Part                          | p. 97: 4, 6      | p. 155: 9                      | p. 48: 132             |  |
| Three-Part                        | p. 114: 11 begin | p. 156: 12                     | pp. 50-51: 139         | Repertoire: "In dulci jubilo" (begin)                              |

**The Organ Technique portion of Played Assignment 3 (Level 2)**

|                                   | DAVIS             | GLEASON                        | KEELER  | ORGAN TUTOR WORKBOOK  |
|-----------------------------------|-------------------|--------------------------------|---|---|
| <b>MANUAL TECHNIQUES</b>          |                   |                                |   |   |
| Legato & Detached Notes           | p. 6: 8           | p. 31: 3                       | p. 2: 4 (in G, Ab)                                  | 2+ Parts in 1 Hand – Exercises: 11b, 12b                    |
| Finger Crossing                   | p. 8: 5           | p. 44: 3                       | p. 10: 24 (if reach is impossible, omit long notes) | Finger Crossing: 5 (hands separately)                       |
| Finger Substitution               | p. 10: 4, 7       | p. 37: 4<br>p. 38: 1           | pp. 9-10: 23a-b                                     | Finger Substitution: 12a-b, 14a-b                           |
| Thumb Glissando                   | p. 12: 4          | p. 43: 1-2                     | p. 14: 38   | Thumb Glissando: 2c, 3a-b-c                                 |
| Three- and Four-Part Studies      | p. 80: 16         | p. 65: 5-6                     | p. 23: 60   | Repertoire: "Nun danket" (Kaufmann) (last 18 measures only) |
| <b>PEDAL TECHNIQUES</b>           |                   |                                |   |   |
| Alternate Toes                    | p. 26: 2-3        | p. 121: 1-2                    | p. 32: 90-91<br>p. 33: 92                           | Pedal: ex. 19a, 20a   |
| Toe and Heel                      | p. 29: 2-3        | p. 123: 3-4                    | p. 34: 98   | Pedal: ex. 36a-b, 39a                                       |
| Crossing                          | p. 32: 3          | p. 132 5-note scale, ped. only | p. 35: 101  | Pedal: ex. 60   |
| Glissando                         | p. 34: 4          | p. 137: 5                      | p. 35: 103a   | Pedal: ex. 44   |
| Substitution                      | p. 31: 5          | p. 120: 1-2                    | p. 37: 109  | Pedal: ex. 47a, 63  |
| <b>MANUAL &amp; PEDAL STUDIES</b> |                   |                                |   |   |
| Three-Part                        | p. 114: 11 finish | p. 156: 13                     | p. 52: 141  | Repertoire: "In dulci jubilo" (finish)                      |

## II. ORGAN REPERTOIRE

Four pieces are required for Level 2. 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.

Played Assignment 1: Choose ONE piece from the following:

Dupré, Marcel. *Seventy-Nine Chorales for the Organ, Opus 28*. New York: H. W. Gray, 1932.  
*Glory be to God on high* (piece no. 4, page 5), OR  
*Beloved Jesus, here we stand* (piece no. 52, page 62)

Played Assignments 2 and 3: Choose THREE different pieces from the following, and play one for Played Assignment 2 and the other two for Played Assignment 3. Both might be chosen from within a single volume, but a diversity of musical style is recommended. Other pieces may be substituted with the approval of the course instructor.

From Davis:

*Trio* by Josef Rheinberger (p. 114)  
*Herzliebster Jesu, was hast du verbrochen* by Helmut Walcha (p. 110)

From Davis or *OrganTutor*:

*Allegro* by Johann Christian Kittel (Davis p. 107)

From Davis or Gleason or *OrganTutor*:

*Canon* by Jacques Lemmens (Davis p. 121 or Gleason p. 171)

From Gleason:

*Pentatonic Study* by Hebert Elwell (p. 176)

*Fugato* by J. G. Albrechtberger (p. 183)

From Keeler/Blackham *Basic Organ Techniques and Repertoire*, or *OrganTutor*:

*Litany* by Franz Schubert (Keeler/Blackham p. 112)

From Manookin, Robert P. *Hymn Preludes for Organ, Book One*. Orem, UT: Sonos, 1976:

*Lord, We Come Before Thee Now* (p. 5)

*Abide With Me; 'Tis Eventide* (p. 25)

From Held, Wilbur. *Six Carol Settings*. St. Louis, MO: Concordia, n.d.

*The First Noel* (p. 12)

### III. HYMN PLAYING

All hymns in this level should be prepared with a sustained legato approach, even though a more detached playing style may also be effective with some of them. As described in *OrganTutor* under "Listening Skills for Practice," pay particular attention to precise releases, perfect legato, and independence of line.

The following hymns from the LDS hymnbook are well suited to this level. (Most of these hymn tunes may be download without cost from <https://www.lds.org/music/index/hymns/number>.) Other hymns of comparable difficulty may be substituted, including those from the *Examination Hymn Booklet* of the American Guild of Organists (request one from [exams@agohq.org](mailto:exams@agohq.org); no. 12, "Azmon," is rather well suited to this level). Before beginning practice, obtain approval from your BYU course instructor.

See the list of books recommended under Level 1: Hymn Playing. Understand and apply any concepts pertinent to this level.

|    |                                      |     |                                    |
|----|--------------------------------------|-----|------------------------------------|
| 3  | Now Let Us Rejoice*                  | 116 | Come, Follow Me* (Invitation)      |
| 19 | We Thank Thee, O God, for a Prophet* | 195 | How Great the Wisdom and the Love* |
| 67 | Glory to God on High* (Italian Hymn) | 294 | There is Beauty All Around         |

(see the table on the following page)

|                           | Played Assignment 1  | Played Assignment 2   | Played Assignment 3 |
|---------------------------|--|---|---------------------|
| <b>Normal arrangement</b> | For Played Assignment 1 play TWO of the hymns listed above, one verse each, in the normal arrangement (soprano, alto, and tenor parts on the Great manual and the bass part in the pedals).                          | For Played Assignments 2 and 3 play ONE of the hymns listed above, one verse only, in the normal arrangement. Use hymns other than normal-arrangement hymns from Played Assignment 1 and other than complete hymns from Played Assignments 2 and 3.   |                     |
| <b>Manual only</b>        | For Played Assignments 1 and 2 play ONE hymn, one verse only, on the Great manual (no pedal). These may duplicate normal-arrangement or complete hymns, but choose a different manual-only hymn for each assignment. | No manual-only hymn required for Played Assignment 3  |                     |
| <b>Complete hymn</b>      | No complete hymn required for Played Assignment 1  | <p>For Played Assignments 2 and 3 play one hymn completely, with no more complexity than for a church service (introduction and all verses, using a rearrangement of parts and/or a change of registration between verses at least once throughout the hymn). Use the two hymns not played as normal-arrangement hymns. An evaluator will conduct all or part of the hymn, and you should be able to yield to his/her beat with precision and flexibility. Include with each hymn tenor solo technique as described below:</p> <p>Choose a section of a hymn (at least two phrases) where the TENOR line has melodic interest. (A few hymns that may include such sections are marked above with an asterisk [*]). Solo out the tenor part 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). Prepare this "tenor solo" technique in two ways:</p> <ol style="list-style-type: none"> <li>Play the tenor solo in the normal written range.</li> <li>Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)</li> </ol> |                     |

#### IV. MUSIC THEORY

The text for the music theory portion of Level 2, which is also used in Levels 1 and 3, is:

Harder, Paul. *Basic Materials in Music Theory*. 9th ed. Upper Saddle River, NJ: Prentice Hall, 1999.

Other editions may be used, but specific frame numbers referenced in this course may not be accurate.

Chapters 6 through 10 should be completed during Level 2. They are arranged in four lessons, each of which culminates in a machine-graded Speedback assignment to be submitted to Independent Study.

Theory Lesson 1:

Harder Chapter 6 – Intervals (harmonic and melodic intervals, numerical classification of intervals, compound intervals, classification of intervals by quality, inversion of intervals, enharmonic intervals)

Theory Lesson 2:

Harder Chapter 7 – The Basic Scales (structure of the basic scales, modes, the keynote)

Harder Chapter 8 – The Major Scale (structure of the major scale, use of accidentals to form major scales on any note)

Theory Lesson 3:

Harder Chapter 9 – The Minor Scale (the natural, harmonic, and melodic minor scales; diatonic and chromatic intervals)

Theory Lesson 4:

Harder Chapter 10 – Key Signatures (key and tonality, major key signatures, relative keys, minor key signatures, use of accidentals to form the various minor scales, the circle of fifths)



## V. ORGAN REGISTRATION

The organ registration portion of this level is divided into six lessons, each of which culminates in a computer-graded Speedback assignment to be submitted to Independent Study. *OrganTutor* contains the needed materials in organ registration for this level. Information may also be found in the resources on registration listed in the bibliography. Each of the following concepts should be thoroughly learned by studying the sections given in *OrganTutor*. Refer to its table of contents for specific page numbers.

Registration Lesson 1:

Organ Types and Components (review)

Registration Lesson 2:

Non-speaking stops

Registration Lesson 3:

Classification of Organ Stops by Pitch (Pitches of Organ Stops) (review)

Classification of Organ Stops by Family (Families of Organ Tone) (review)

Registration Lesson 4:

The Three Primary Types of Organ Registration (introduction only, review)

Chorus Registration (review)

Guidelines for Hymn Registration in Congregational Singing (review)

Registration Lesson 5:

Solo and Accompaniment Registration

Registration Lesson 6:

Registration Mechanics

Score Preparation (in *OrganTutor*), and Redeemer of Israel – Example of Fully-Prepared Score (in *The OrganTutor Workbook*)

## VI. SIGHT-READING

Sight-read two-part music. Use good legato organ technique where appropriate, and always maintain independence of line. Practice sight-reading the following combinations of easy to moderate four-part hymns: soprano and alto (right hand), alto and tenor (right and left hand, or left hand only), tenor and bass (be able to play tenor with left hand and bass in the pedals, and both tenor and bass with left hand).

## BIBLIOGRAPHY

In addition to the method books cited above, the following resources might be helpful:

- The BYU Organ Study website [www.organ.byu.edu](http://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 George Stauffer. *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](http://www.agohq.org)  
*Diapason*. (Write to Diapason, 380 Northwest Highway, Des Plaines, IL 60016.)

## AMERICAN GUILD OF ORGANISTS

Educational resources for the new organists:

<https://www.agohq.org/neworganist/>

The six BYU Independent Study organ courses are designed to lead into the more demanding certificates (exams) of the American Guild of Organists (AGO). For information on the Service Playing or Colleague certificates of the American Guild of Organists, visit <https://www.agohq.org/certification/>

Many study resources are available through the AGO Store

[https://ago.networkkats.com/members\\_online/members/createorder.asp?action=catalog&catalog=CERT&af=AGOG](https://ago.networkkats.com/members_online/members/createorder.asp?action=catalog&catalog=CERT&af=AGOG))

### GENERAL

*100 Strategies for Successful AGO Certification* (CD)

Bibliography for Exam Preparation (free download: <http://www.agohq.org/docs/pdf/certificationbib.pdf>)

*Preparing for AGO Exams*. New York: American Guild of Organists, 1997. (Articles reprinted from *The American Organist*)

*Professional Certification Requirements*. See the most recent July issue of *The American Organist*, which includes the times, fees, repertoire, and precise format for each exam. Also, for the most current Chart of Requirements or Detailed Requirements, visit <https://www.agohq.org/certification/certification-chart/>

“A Selected Bibliography for AGO Certification Preparation.” (free download: <http://www.agohq.org/wp-content/uploads/2013/09/certificationbib.pdf>)

*Transposition and Modulation Workshop*. (CD)

### SERVICE PLAYING

Groom, Lester H. *Service Playing Test Study Guide*

*Service Playing Preparation Packet*. (Contains many of the items listed above)

### COLLEAGUE

*Colleague Study Guidelines*

*Colleague Exams*. (Complete exams from previous years)