

# REQUIREMENTS FOR LEVELS 3-6

## 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. Organists may enter at any level for which he/she feels prepared. 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

College-credit courses: *Music 399R* Sections (Levels) 3-6 (\$579-\$965 per course plus materials and lessons)  
<https://elearn.byu.edu/catalog> (then scroll down to Fine Arts and Communications – Organ Performance)

Noncredit courses

Levels 1-2 free self-study versions: <https://is.byu.edu/catalog/free-courses> (scroll down to “Music 071” or “Music 072”)  
(When prompted, click on the words “click here to register for the self-study track,” which requires only an email address)  
Levels 1-6 certificate-only versions (\$150): <https://is.byu.edu/catalog?school=28>

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

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

5/2019

## 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 your BYU course instructor. Any method used should develop the concepts and skills listed below using comparable exercises.

\*Required texts: *The OrganTutor Workbook* (required) and *The OrganTutor Online Tutorial* (optional) are basic texts for the course, containing materials needed for passing 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. (<https://www.ardpublications.com/>)

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. Ideally *The OrganTutor Workbook* is used together with *The OrganTutor Online Tutorial*.

Cook, Don. *The OrganTutor Online Tutorial*. Provo, UT: Brigham Young University, 1998/2018. (<https://organtutor.byu.edu>)

This online organ tutorial supports *The OrganTutor Workbook*. A subscription can be purchased for 6 months (\$30) or 3 years (\$50). Free 2-week subscriptions are available by emailing [organ@byu.edu](mailto:organ@byu.edu). 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. ([amazon.com availabilities](https://www.amazon.com/availabilities))

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 3-6 lessons.

Davis, Roger. *The Organist's Manual*. New York: W. W. Norton, 1985. ([amazon.com availabilities](https://www.amazon.com/availabilities))

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. ([amazon.com availabilities](http://amazon.com/availabilities))

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. ([jackmanmusic.com](http://jackmanmusic.com))

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.

- A. **MANUAL TECHNIQUE:** In addition to being fluent in basic manual techniques, 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 *80 Chorale Preludes*, ed. Hermann Keller, #19, pub. by C. F. Peters)

Walther, Johann G. "Herr Christ, der einig Gottes Sohn" (in *80 Chorale Preludes*, #37)

Zachau, Friedrich Wilhelm. "Vom Himmel hoch" (in *80 Chorale Preludes*, #68)

After 1800:

Franck "Andantino" (in *Organ Tutor*)

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 pedal techniques, learn to perform varieties of legato, non-legato, and staccato, as well as articulations and phrasings. Prepare the indicated 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. For video or audio examples of selected pieces visit [organ.byu.edu/rep-levels](http://organ.byu.edu/rep-levels). 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 four:

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 Short 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," available free through [Cundick Meditation \(free download\)](#).

Dupré, Marcel. *Seventy-Nine Chorales*, nos. 2, 12, 22, 28, 44, 48 (choose two).

Peeters, Flor. "O Gott, du frommer Gott," from *Ten Chorale Preludes*, op. 68 (also useful in Level 6)

### III. HYMN PLAYING

Be able to play any hymn you choose 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 Latter-day

Saints, 1985. (Most of the hymn tunes may be download free 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 (and their hymn numbers) 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 (request one from [exams@agohq.org](mailto:exams@agohq.org)). Before beginning practice on substitute hymns, obtain approval from your BYU course instructor. The tune names of hymns that might be found in other hymnals are given in parentheses below.

|    |  |     |   |
|----|--|-----|---|
| 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) |     |   |

The following items are divided between the three played assignments:

- A. SINGLE VERSE. 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. COMPLETE HYMN. 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 I. 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 Online Tutorial* (optional), in *Organ Technique: Modern and Early* (required), and in the books on registration listed in the bibliography (optional). Know the following:

- Lesson 1 – History & Development of the Organ (*Timeline of the Organ*)
- Lesson 2 – Types of Organ Registration and Musical Texture (*OrganTutor*)
- Lesson 3 – Chorus Registration (*OrganTutor*)
- Lesson 4 – Hymn Registration (*OrganTutor*)
- Lesson 5 – Solo and Accompaniment Registration (*OrganTutor*)
- Lesson 6 – Trio Registration (*OrganTutor*)
- Lesson 7 – The Process of Registrational Decision Making and Registration Mechanics (*OrganTutor*)

Lesson 9 – Historical Styles in Organ Building and Registration: Seventeenth- and Eighteenth-Century Germany, Austria, and the Netherlands (*Organ Technique: Modern and Early*)

Lesson 12 – Historical Styles in Organ Building and Registration: J. S. Bach (*Organ Technique: Modern and Early*)

The Organ Registration portion of this course is in two parts. Lessons 1-7 cover the same basic competencies that are essential for all organists. These are taught in Levels 1-2 and reviewed in 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

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 your BYU course instructor. Any method used should develop the concepts and skills listed below using comparable exercises.

\*Required texts: *The OrganTutor Workbook* (required) and *The OrganTutor Online Tutorial* (optional) are the basic texts 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. (<https://www.ardpublications.com/>)

Cook, Don. *The OrganTutor Online Tutorial*. Provo, UT: Brigham Young University, 1998/2018. (<https://organtutor.byu.edu>)

\*Ritchie, George H. and George B. Stauffer. *Organ Technique: Modern and Early*. New York: Oxford, 2000. ([amazon.com availabilities](http://amazon.com/availabilities))

Davis, Roger. *The Organist's Manual*. New York: W. W. Norton, 1985. ([amazon.com availabilities](http://amazon.com/availabilities))

Gleason, Harold. *Method of Organ Playing*. 8th ed. Englewood Cliffs, NJ: Prentice-Hall, 1995. ([amazon.com availabilities](http://amazon.com/availabilities))

Keeler, J. J., and E. Donnell Blackham. *Basic Organ Techniques*. 3rd ed. Bryn Mawr, PA: Universe, 1998. ([jackmanmusic.com](http://jackmanmusic.com))

- A. MANUAL TECHNIQUE: In addition to being fluent in basic manual techniques, 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*, ed. Hermann Keller, pub. by C. F. Peters, #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 pedal technique, learn to perform varieties of legato, non-legato, and staccato, as well as articulations and phrasings. Prepare the indicated 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

For each played assignment, play *three or four* of the ten pieces that you have chosen from the following list (different pieces each time). For video or audio examples of selected pieces visit [organ.byu.edu/rep-levels](http://organ.byu.edu/rep-levels). You are welcome to propose comparable alternatives (lower-medium difficulty) to the BYU organ faculty instructor. Please do so, however, prior to beginning work on the pieces.

### A. PRE-1750

Bach, J. S. (for this course, choose two works from *Orgelbüchlein*, one prelude, and one 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 558)

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) (in Leupold edition of *Orgelbüchlein*)

Other composers (for this course, choose one work):

Sweelinck, Jan Pieterszoon, "Toccatà" (fully fingered in Ritchie/Stauffer pp. 224-226)

Buxtehude, Dieterich:

"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° tono (fully fingered in Ritchie/Stauffer pp. 231-234)

B. 1750-1900 (for this course, 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 (for this course, choose 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

Be able to play any hymn you choose 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 Latter-day

Saints, 1985. (Most of the hymn tunes may be download free 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 (and their hymn numbers) 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 (request one from [exams@agohq.org](mailto:exams@agohq.org)). Before beginning practice on substitute hymns, obtain approval from your BYU course instructor. Do not play the same hymn in more than one played assignment. The tune names of hymns that might be found in other hymnals are given in parentheses below.

5 High on the Mountain Top

27 Praise to the Man

53 Let Earth's Inhabitants Rejoice

55 Lo, the Mighty God Appearing!

58 Come, Ye Children of the Lord (Spanish Hymn)

59 Come, O Thou King of Kings

62 All Creatures of Our God and King (Lasst uns erfreuen)

63 Great King of Heaven

64 On This Day of Joy and Gladness

65 Come, All Ye Saints Who Dwell on Earth

68 A Mighty Fortress is Our God (Ein' feste Burg)

69 All Glory, Laud, and Honor (St. Theodulph)

71 With Songs of Praise

81 Press Forward, Saints

|     |   |     |  |
|-----|---|-----|--|
| 83  | Guide Us, O Thou Great Jehovah (Cwm Rhondda)    | 189 | O Thou, Before the World Began               |
| 85  | How Firm a Foundation                           | 190 | In Memory of the Crucified                   |
| 94  | Come, Ye Thankful People (St. George's Windsor) | 198 | That Easter Morn                             |
| 95  | Now Thank We All Our God (Nun danket)           | 199 | He is Risen! (Neander)                       |
| 97  | Lead, Kindly Light                              | 200 | Christ the Lord is Risen Today (Easter Hymn) |
| 113 | Our Savior's Love                               | 206 | Away in a Manger (Cradle Song)               |
| 124 | Be Still, My Soul (Finlandia)                   | 209 | Hark! the Herald Angels Sing (Mendelssohn)   |
| 133 | Father in Heaven (Integer vitae)                | 220 | Lord, I Would Follow Thee                    |
| 134 | I Believe in Christ                             | 246 | Onward, Christian Soldiers (St. Gertrude)    |
| 137 | Testimony                                       | 262 | Go, Ye Messengers of Glory                   |
| 146 | Gently Raise the Sacred Strain                  | 264 | Hark, All Ye Nations                         |
| 166 | Abide With Me (Eventide)                        | 275 | Men Are That They Might Have Joy             |
| 171 | With Humble Heart                               | 279 | Thy Holy Word                                |
| 176 | 'Tis Sweet to Sing the Matchless Love           | 291 | Turn Your Hearts                             |
| 183 | In Remembrance of Thy Suffering                 | 293 | Each Life That Touches Ours for Good         |

The following items are divided between the three played assignments:

- A. SINGLE VERSE. 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. COMPLETE HYMN. 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 I. 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 *Organ Technique: Modern and Early* (required), and in the books on registration listed in the bibliography (optional). Know the following:

- Lesson 1 – History & Development of the Organ (*Timeline of the Organ*)
- Lesson 2 – Types of Organ Registration and Musical Texture (*OrganTutor*)
- Lesson 3 – Chorus Registration (*OrganTutor*)
- Lesson 4 – Hymn Registration (*OrganTutor*)
- Lesson 5 – Solo and Accompaniment Registration (*OrganTutor*)
- Lesson 6 – Trio Registration (*OrganTutor*)
- Lesson 7 – The Process of Registrational Decision Making and Registration Mechanics (*OrganTutor*)
- Lesson 9 – Historical Styles in Organ Building and Registration: Seventeenth- and Eighteenth-Century France (*Organ Technique: Modern and Early*)
- Lesson 12 – Historical Styles in Organ Building and Registration: Nineteenth-Century Germany (*Organ Technique: Modern and Early*)

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 1-2 and reviewed in 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 four four-part vocal scores, either manual only or with pedal. Include the following the Complete Edition with Accompaniments of *Master Choruses*, selected by Hugh Ross, John Smallman, and H. Alexander Matthew. Boston, MA: Oliver Ditson, 1933.

- "In dulci júbilo," p. 96, verse 1
- "Jesu, Word of God Incarnate," p. 191
- "O vos omnes," p. 284

From the Internet - free downloads (this list is also used in Level 5):

- Bruckner, "Pange Lingua" [http://www3.cpd.org/wiki/images/7/71/Bruckner\\_Pange\\_lingua.pdf](http://www3.cpd.org/wiki/images/7/71/Bruckner_Pange_lingua.pdf)
- Durón, "Negliya que quele" <http://www3.cpd.org/wiki/images/0/01/Dur-neg2.pdf>
- Gounod, "O Divine Redeemer" <http://www.musicbyandrew.ca/data/odivine.pdf>
- Liszt, "Salve Regina" <http://www3.cpd.org/wiki/images/sheet/lis-salv.pdf>
- Martini, "Populum humilem" <http://www3.cpd.org/wiki/images/sheet/mart-pop.pdf>
- Mendelssohn, "Three Motets" (selections)  
[http://www3.cpd.org/wiki/images/6/6c/Mendelssohn\\_ThreeMotetsOp69.pdf](http://www3.cpd.org/wiki/images/6/6c/Mendelssohn_ThreeMotetsOp69.pdf)
- Morales, "Pastores dicite" <http://www3.cpd.org/wiki/images/f/f7/Morales1546-11.pdf>
- Morley, "Now is the Gentle Season" [http://www3.cpd.org/wiki/images/0/07/Now\\_is\\_the\\_gentle\\_season\\_-\\_The\\_fields\\_abroad.pdf](http://www3.cpd.org/wiki/images/0/07/Now_is_the_gentle_season_-_The_fields_abroad.pdf)
- Mozart, "Rex tremendae" <http://www3.cpd.org/wiki/images/sheet/moz-6264.pdf>
- Stainer, "O Emmanuel" [http://www3.cpd.org/wiki/images/5/5e/O\\_Emmanuel.pdf](http://www3.cpd.org/wiki/images/5/5e/O_Emmanuel.pdf)
- Stanford, "Peace; Come Away" <http://www3.cpd.org/wiki/images/sheet/stan-pea.pdf>
- Stephens, "Rain" <http://www.stephensmusic.com/rain.pdf>

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* <https://www.agohq.org/accompaniment-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 TECHNIQUE

Practice the following technical studies hands together at the piano. For each played assignment, choose *two* of the six items (a different pair of items each time) to play for the evaluator:

- 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
- Chromatic scale: four notes to the beat (M. 112), two octaves up and down
- Arpeggios (four notes to the beat, four octaves up and down):
  - Root position (M. 88), all major and minor keys
  - vii<sup>o</sup><sub>7</sub> chord (M. 66), starting on C, C#, and D
  - V<sub>7</sub> chord (M. 66), starting on all 12 keys
- 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)
- Broken chords: all major and minor keys, two octaves up and down (M. 88)
- Selected studies from any of the following:
  - The Virtuoso Pianist* by Hanon

Block Chords

Broken Chords

- b. 160 eight-measure exercises by Czerny
- c. *School of Velocity*, op. 299, by Czerny
- d. Comparable from Bertini, Cramer, Loeschhorn, Dohnanyi, etc.

## II. ORGAN TECHNIQUE

Please choose one organ method book from which to review organ technique. The following are recommended, but you may use another method book with the approval of your BYU course instructor. Any method used should develop the same concepts and skills as those listed below using comparable exercises. For the second played assignment, be able to play any manual or pedal exercise in the book you have chosen.

- Cook, Don. *The OrganTutor Workbook*, Spanish Fork, UT: Ard Publications, 2008; or *OrganTutor Organ 101 Complete*. Provo, UT: Brigham Young University, 1998/2008.
- 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.
- Ritchie, George H. and George B. Stauffer. *Organ Technique: Modern and Early*. New York: Oxford, 2000.

## III. ORGAN REPERTOIRE

For each played assignment, play *five* of the fifteen pieces that you have chosen from the following list (a different five pieces each time). For video or audio examples of selected pieces visit [organ.byu.edu/rep-levels](http://organ.byu.edu/rep-levels). You are welcome to propose comparable alternatives (medium difficulty) to the BYU organ faculty instructor. Please do so, however, prior to beginning work on the pieces.

### A. PRE-1750

- |  |  |
|--|--|
| Bach, J. S. (two of the larger works:) | (two works from <i>Orgelbüchlein</i> :)        |
| Canzona in D Minor (BWV 588)           | "Der Tag, der ist so freudenreich" (BWV 605)   |
| "Little" Fugue in G Minor (BWV 578)    | "Herr Jesu Christ, dich zu uns wend" (BWV 632) |
| Prelude and Fugue in C Minor (BWV 549) | "Vater unser in Himmelreich" (BWV 636)         |
| Toccat and Fugue in D Minor (BWV 565)  | "Es ist das Heil uns kommen her" (BWV 638)     |

Buxtehude, Dieterich (other German organ composers from this period may be considered)

- (one chorale-based work:)
- "Nun bitten wir den Heiligen Geist" (BuxWV 208 or 209)
  - "Puer natus in Bethlehem" (BuxWV 217)
  - "Wär Gott nicht mit uns diese Zeit" (BuxWV 222)
- (one other work:)
- Fugue in C Major (BuxWV 174)
  - Toccat in F Major (BuxWV 157, complete)

### 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 (all four movements)

### C. Since 1900 (two of the following:)

- Boëllmann, Leon. Toccat from *Suite Gothique*, op. 25.
- Bush, Douglas. *Hymn Settings for Organ* (visit <https://www.sheetmusicauthority.com/> and search for "douglas bush"), any piece of medium difficulty.
- Chamberlin, David. *LDS Hymn Voluntaries*. (<http://ChamberlinMusic.com>), any piece of medium difficulty
- 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)
- A hymn setting of medium difficulty from this period may be acceptable*

## IV. HYMN PLAYING

In addition to any alternative approaches you might be using, the sustained legato approach must be used in several hymns during each played assignment, as appropriate. 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 Latter-day Saints, 1985. (Most of the hymn tunes may be download free 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 (and their hymn numbers) 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 (request one from [exams@agohq.org](mailto:exams@agohq.org)). Before beginning practice on substitute hymns, obtain approval from your BYU course instructor. Do not choose hymns for this level that you played in previous levels, or those on the [suggested list](#) of simpler hymns. Also, do not play the same hymn in more than one played assignment. The tune names of hymns that might be found in other hymnals are given in parentheses below.

|  |  |
|--|--|
| 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 (Ellacombe)       | 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 (Easter Hymn) |
| 68 A Mighty Fortress (Ein' feste Burg)           | 222 Hear Thou Our Hymn, O Lord                   |
| 70 Sing Praise to Him (Mit Freuden zart)         | 231 Father, Cheer Our Souls Tonight              |
| 82 For All the Saints (as written) (Sine nomine) | 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 (Birmingham)   | 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 Hearts                             |

The following items are divided between the three played assignments:

- A. SINGLE VERSE. For each played assignment, choose and prepare one verse each of four 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 one hymn (which may be selected from the twelve) to be played on a manual only (no pedal). In all hymn playing, your choice of registration should reflect the spirit of the text.
- B. COMPLETE HYMN. For each played assignment, choose one hymn from this level to prepare and play completely (creative introduction and all verses, using a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn). Prepare the score completely, and prepare and execute a registrational plan that reflects the messages in the various verses of text.
 

For each complete hymn, play an *effective* CREATIVE INTRODUCTION. Make use of one or more creative techniques (pedal point, passing tones, reharmonization, etc.), while at the same time accomplishing the main purposes for the introduction (set the key, meter, tempo, and mood; clarify the hymn melody; encourage members of the congregation to sing). Use short or long introductions, depending on the traditions and expectations of your congregation. Create at least one of these introductions yourself; for the rest you may use those composed by others as long as they are effective.
- C. CREATIVE TECHNIQUES. Include each of the following techniques in some hymn (either those in A or B above) at some point in the course. Use them more than once or in more than one hymn if you wish, but do not overuse creative techniques in any one hymn:
  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 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 the same manual or two 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. Choose two of the more meditative hymns in which to add two or three SUSPENSIONS. (If your congregation sings in parts, do not use this technique as part of your complete hymn. It would be more appropriate for prelude-style harmonic embellishment.)
7. Find an appropriate FREE ACCOMPANIMENT (hymn harmonization, reharmonization) 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.

## V. MUSIC THEORY

All information may be found in:

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

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. Seventh chords (dissonance, diatonic seventh chords [major-minor, half-diminished, inverted, etc.], dominant seventh chord)
2. Nondominant seventh chords (passive resolution, cadence effect, sequence patterns, regular and irregular resolutions)
3. Altered nonharmonic tones and secondary dominants (foreign tones, tonal color, alteration of scale degrees, chromatic passing tones, false [cross] relation, double neighboring tones, chromatic mediants, tonicization, dominant function, dominant relation, leading tone relation, sequence of chords)
4. Modulation to closely related keys (transient modulation, tonal reference, change of mode, phrase modulation, modulating sequence, pivot chord modulation, diatonic modulation, chromatic modulation)
5. Borrowed chords (modal mixture, modal exchange, Picardy third, deceptive cadence, ambiguity of modality)
6. Augmented sixth chords [Italian, German, French, English] (chromatic alteration, altered chords [subdominant, subdominant seventh, supertonic seventh], motive/motif)

The Greg Steinke/Paul Harder book is a programmed learning text in music theory, designed for self-study. Chapters 1-6 should be completed during Level 5. Concepts covered in these chapters will be included in the written exams for Units 2-3.

## VI. 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 (optional). Know the following:

- Lesson 1 – History & Development of the Organ (*Timeline of the Organ*)
- Lesson 2 – Types of Organ Registration and Musical Texture (*OrganTutor*)
- Lesson 3 – Chorus Registration (*OrganTutor*)
- Lesson 4 – Hymn Registration (*OrganTutor*)
- Lesson 5 – Solo and Accompaniment Registration (*OrganTutor*)
- Lesson 6 – Trio Registration (*OrganTutor*)
- Lesson 7 – The Process of Registrational Decision Making and Registration Mechanics (*OrganTutor*)
- Lesson 9 – Historical Styles in Organ Building and Registration: Nineteenth-Century France (*Organ Technique: Modern and Early*)
- Lesson 12 – Historical Styles in Organ Building and Registration: Seventeenth- and Eighteenth-Century Italy (*Organ Technique: Modern and Early*)

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 1-2 and reviewed in 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.

## VII. ACCOMPANIMENT SKILLS

- A. Score Reading. Prepare and play one four-part vocal score (choral music in open score – where each part is written on its own staff) for each of the three played assignments. For each piece decide whether to play the bass part in the manual or the pedal. Choose from the following (works of a similar nature may be substituted):

From the Complete Edition with Accompaniments of *Master Choruses*, selected by Hugh Ross, John Smallman, and H. Alexander Matthew. Boston, MA: Oliver Ditson, 1933:

"If Thou but Suffer God to Guide Thee," p. 47

"Cherubim Song," p. 59

"Tenebrae factae sunt," p. 230

From the Internet - free downloads (choose those that you did not use in Level 4):

Bruckner, "Pange Lingua" [http://www3.cpd.org/wiki/images/7/71/Bruckner\\_Pange\\_lingua.pdf](http://www3.cpd.org/wiki/images/7/71/Bruckner_Pange_lingua.pdf)

Durón, "Negliya que quele" <http://www3.cpd.org/wiki/images/0/01/Dur-neg2.pdf>

Gounod, "O Divine Redeemer" <http://www.musicbyandrew.ca/data/odivine.pdf>

Liszt, "Salve Regina" <http://www3.cpd.org/wiki/images/sheet/lis-salv.pdf>

Martini, "Populum humilem" <http://www3.cpd.org/wiki/images/sheet/mart-pop.pdf>

Mendelssohn, "Three Motets" (selections)

[http://www3.cpd.org/wiki/images/6/6e/Mendelssohn\\_ThreeMotetsOp69.pdf](http://www3.cpd.org/wiki/images/6/6e/Mendelssohn_ThreeMotetsOp69.pdf)

Morales, "Pastores dicite" <http://www3.cpd.org/wiki/images/f/f7/Morales1546-11.pdf>

Morley, "Now is the Gentle Season" [http://www3.cpd.org/wiki/images/0/07/Now\\_is\\_the\\_gentle\\_season\\_-\\_The\\_fields\\_abroad.pdf](http://www3.cpd.org/wiki/images/0/07/Now_is_the_gentle_season_-_The_fields_abroad.pdf)

Mozart, "Rex tremendae" <http://www3.cpd.org/wiki/images/sheet/moz-6264.pdf>

Stainer, "O Emmanuel" [http://www3.cpd.org/wiki/images/5/5e/O\\_Emmanuel.pdf](http://www3.cpd.org/wiki/images/5/5e/O_Emmanuel.pdf)

Stanford, "Peace; Come Away" <http://www3.cpd.org/wiki/images/sheet/stan-pea.pdf>

Stephens, "Rain" <http://www.stephensmusic.com/rain.pdf>

- B. Accompaniments. Prepare and play one accompaniment for each of the three played assignments. One of them must be a realization of a figured bass from the Baroque period. The following resource might be helpful for both the accompaniments and the adaptation: Campbell, John. *Accompaniment and Adaptation Practicum* <https://www.agohq.org/accompaniment-adaptation-practicum/>. New York: American Guild of Organists, n.d.

Choose from the following (works of a similar nature may be substituted):

From the Internet (free downloads):

Brahms, "Geistliches Lied" [http://www1.cpd.org/wiki/images/f/fd/Geistliches\\_Lied.pdf](http://www1.cpd.org/wiki/images/f/fd/Geistliches_Lied.pdf) (easy)

Vierne, "Ave Maria" [http://www1.cpd.org/wiki/images/6/6e/Vierne\\_-\\_Ave\\_Maria.pdf](http://www1.cpd.org/wiki/images/6/6e/Vierne_-_Ave_Maria.pdf) (easy)

Stainer, "Agnus Dei" <http://www3.cpd.org/wiki/images/sheet/stai-agn.pdf> (easy)

Brahms, "Ave Maria" <http://www1.cpd.org/wiki/images/4/4d/Brahms-avemaria.pdf>

Buck, "He shall come down like rain" <http://www1.cpd.org/wiki/images/sheet/buck-hes.pdf>

Buck, "Lord, thou hast been our refuge" <http://www1.cpd.org/wiki/images/sheet/buck-mi1.pdf>

Dubois, "Ave Maria" <http://www1.cpd.org/wiki/images/4/4d/Dubo-ave.pdf>  
 Elgar, "Fear not, O land" [http://www1.cpd.org/wiki/images/a/a5/Elgar\\_fear\\_not.pdf](http://www1.cpd.org/wiki/images/a/a5/Elgar_fear_not.pdf)  
 Faure, "Ecce Fidelis servus" <http://www1.cpd.org/wiki/images/sheet/faure/faur-54.pdf>  
 Franck, "Psalm 150" <http://www1.cpd.org/wiki/images/sheet/fran-150.pdf>  
 Holst, "Psalm 148" <http://www1.cpd.org/wiki/images/sheet/hols-148.pdf>  
 Ireland, "Jubilate Deo" <http://www1.cpd.org/wiki/images/sheet/ire-jubf.pdf>  
 Stainer, "Magnificat and nunc cimmittis"  
[http://www1.cpd.org/wiki/images/c/cc/Stainer\\_magnificat\\_and\\_nunc\\_dimittis\\_in\\_b\\_flat.pdf](http://www1.cpd.org/wiki/images/c/cc/Stainer_magnificat_and_nunc_dimittis_in_b_flat.pdf) (long)  
 Stanford, "And I Saw Another Angel" <http://www3.cpd.org/wiki/images/sheet/stan-371.pdf>  
 Stanford, "How Beautiful are their feet" <http://www1.cpd.org/wiki/images/sheet/stan-how.pdf>  
 Stanford, "Why seek ye the living?" <http://www1.cpd.org/wiki/images/sheet/stan-why.pdf>

From *The Choirbook*, Salt Lake City, UT: Church of Jesus Christ of Latter-day Saints, 1980:

"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

With figured bass (basso continuo) (free downloads):

Fawcett, "Lo, he comes with clouds descending" <http://www2.cpd.org/wiki/images/2/21/FawcJ-LoHeComes.pdf> (very easy)  
 Leach, "O love divine, how sweet thou art" <http://www2.cpd.org/wiki/images/1/18/LeacJ-OLoveDivine.pdf>  
 Buxtehude, "Cantate Dominum" (any movement) <https://imslp.org/wiki/Special:ImagefromIndex/97896/hfhg>  
 Clark, "He that hath made his refuge God" <http://www2.cpd.org/wiki/images/4/49/ClarT-HeThatHath-Langport.pdf>  
 Clark, "When, overwhelmed with grief" <http://www2.cpd.org/wiki/images/1/1f/ClarT-WhenOverwhelmed.pdf>

Figured bass resources:

For a quick reference on basso continuo playing, visit  
<http://www.tonalityguide.com/figbassmethod.php> or [http://en.wikipedia.org/wiki/Figured\\_bass](http://en.wikipedia.org/wiki/Figured_bass)  
 For a more thorough discussion of figured bass, search "figured bass derek remes". Find many more online resources by searching "figured bass".  
 See below two examples below of basso continuos that have been realized – for reference only:  
 Purcell, "Love thou art best of Humane Joys"  
<http://www.drdrbill.com/downloads/music/Purcell/Orpheus/Love/Love.pdf>  
 Purcell, "Sound Trumpet Sound, beat ev'ry Drum"  
<http://www.drdrbill.com/downloads/music/Purcell/Orpheus/Trumpet/Trumpet.pdf>

- C. Adaptation. Study and compare the vocal/piano and the vocal/organ scores of "The Lord's Prayer," by Albert Hay Mallott. Identify each pianist pattern that was adapted for the organ, and be able to describe how it was adapted. Your understanding of this process will be evaluated as part of the third played assignment. (The following resource might be helpful: Campbell, John. *Accompaniment and Adaptation Practicum* <https://www.agohq.org/accompaniment-adaptation-practicum/>. New York: American Guild of Organists, n.d.)

## VIII. SIGHT-READING

As part of Played Assignments 1 and 3 you will be presented with an example to sight-read that is comparable to those described below (moderately easy pedal, three parts between the two hands). You will have one minute to look through the music before playing.

Practice sight-reading four-part hymns of comparable difficulty to the [suggested list](#) of simpler hymns marked with an asterisk (\*).

Also, practice sight-reading organ pieces of comparable difficulty to the following pieces composed or edited by Robert Cundick (free download at <http://organ.byu.edu/cundickBookComplete.pdf>):

"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  
 "Meditation," p. 44 (only), by R. Cundick  
 "Variations on a Ground Bass," p. 48, 50, 51, 55 (only), by T. Vitali

## IX. TRANSPOSITION

Practice transposing the simpler hymns (see [suggested list](#)) into all keys up to and including a major second up and down. The use of the pedal is recommended but not required. Do both of the following for Played Assignments 1 and 3:

- A. Prepared transposition. Transpose one hymn (your choice) as described above. Use a different hymn for each played assignment. No play-through in the original key or written transposition will be permitted.
- B. Transposition at sight. Transpose at sight the soprano and alto lines (together) of a simple hymn or folk tune. The music will be provided, and one minute of preparation time away from the keyboard will be permitted.

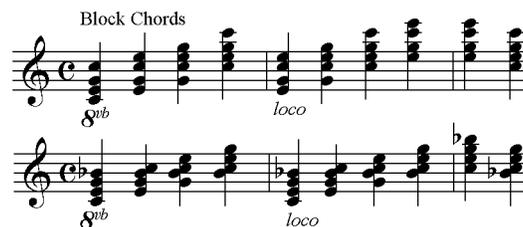
## LEVEL 6

**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. PIANO TECHNIQUE

Practice the following technical studies hands together at the piano. For each played assignment, choose *two* of the six items (a different pair of items each time) to play for the evaluator:

1. Scales: four notes to the beat (M. 120), parallel and contrary motion, two octaves up and down in all major and at least one form of minor keys
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.  $\text{vii}^{\circ}_7$  chord (M. 76), starting on C, C#, and D
  - c.  $\text{V}_7$  chord (M. 76), starting on all 12 keys
4. Block chords: four notes in each hand, inverted through a compass of two octaves up and down, each chord being played as a quarter note (M. 96)
5. Broken chords: all major and minor keys, two octaves up and down (M. 96)
6. Selected studies from any of the following:
  - a. *The Virtuoso Pianist* by Hanon
  - b. 160 eight-measure exercises by Czerny
  - c. *School of Velocity*, op. 299, by Czerny
  - d. Comparable from Bertini, Cramer, Loeschhorn, Dohnanyi, etc.



### II. ORGAN REPERTOIRE

For each played assignment, play *five* of the fifteen pieces that you have chosen from the following list (a different five pieces each time). For video or audio examples of selected pieces visit [organ.byu.edu/rep-levels](http://organ.byu.edu/rep-levels). You are welcome to propose comparable alternatives to the BYU organ faculty instructor. Please do so, however, prior to beginning work on the pieces. They must be of upper-medium difficulty.

- A. PRE-1750
  - Bach, Johann Sebastian
    - (from *Orgelbüchlein*, at least two:)
      - "Gott, durch deine Güte" (BWV 600)
      - "In dulci Jubilo" (BWV 608)
      - "O Lamm Gottes unschuldig" (BWV 618)
      - "Christus der uns selig macht" (BWV 620)
      - "Erstanden ist der heil'ge Tag" (BWV 628)

"Komm Gott Schöpfer" (BWV 631)  
 "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 (other German organ composers from this period may be considered)

(one chorale-based work:)

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

(one other work:)

Passacaglia in D Minor (BuxWV 161)  
 Präludium in C Major (BuxWV 136)

Other Baroque works (choose one work:)

Couperin, François. "Chromhorne sur la taille" (Gloria, 5th couplet) from *Mass for the Convents*. Or any single verset from *Mass for the Convents* or *Mass for the Parishes*.

Frescobaldi, Girolamo. Toccata per l'Elevatione from "Messa delli apostoli," *Fiori musicali* (1635)

Pachelbel, Johann. Fugue on "Vom Himmel hoch"

Stanley, John.

Voluntary VII, op. 5

Voluntary IX, op. 7

Any piece of upper-medium difficulty from *80 Chorale Preludes*.

#### B. 1750-1900

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

"Herzlich tut mich erfreuen" (op. 122, no. 4)

"Herzlich tut mich verlangen" (op. 122, no. 10)

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

Mendelssohn-Bartholdy, Felix. (choose one):

Sonata IV, op. 65: Allegretto

Sonata VI, op. 65: Andante

(Choose two more pieces from the remainder of the 1750-1900 list:)

Rheinberger, Josef.

Intermezzo, from *Sonata 4*

Intermezzo, from *Sonata 3*

Cantilene, from *Sonata 11*

Saint-Saëns, Camille.

Prélude, op. 99, no. 3

Prélude, op. 109, no. 1

Schumann, Robert.

Studies for Pedal Piano, op. 56, no. 1

Sketches for Pedal Piano, op. 58, No. 1 or no. 4

Fugue on BACH, op. 60, no. III

Samuel Wesley.

Air and Gavotte (from *Tallis to Wesley, No. 7, Samuel Wesley: Twelve Short Pieces*, no. 8 & 9. [These two count as one piece.]

#### C. Since 1900 (choose four pieces:)

Bush, Douglas. *Hymn Settings for Organ* (visit <http://www.daymurraymusic.com/cgi-bin/e.magine/productsearch.cgi> and search for "douglas bush"), any piece of upper-medium difficulty.

Chamberlin, David. *LDS Hymn Voluntaries*. (<http://www.chamberlinmusic.com/index.php>), any piece of upper-medium difficulty.

Gigout, Eugène. Toccata.

Karg-Elert, Sigfrid. "Abide, O Dearest Jesus," op. 65, no. 1.

Manookin, Robert. "How Gentle God's Commands."

Manz, Paul. "Open Now Thy Gates of Beauty (Neander)." In *Ten Chorale Improvisations*, Set 1.

"God of Grace." In *Ten Chorale Improvisations*, Set 5.

Parry, C. Hubert H. Chorale Prelude on "Melcombe."

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

Reger, Max. Melodia, op. 59, no. 11 (bk 2).

Vaughan Williams, Ralph. Prelude on "Rhosymedre."  
 Vierne, Louis. "Communion."  
 Wesley, Samuel Sebastian. "Choral Song."  
*Any hymn setting of upper-medium difficulty from this period may be acceptable.*

### III. HYMN PLAYING

In addition to any alternative approaches you might be using, the sustained legato approach must be used in several hymns during each played assignment, as appropriate. As described in *OrganTutor* under "Listening Skills for Practice," pay particular attention to precise releases, perfect legato, and independence of line.

The following resources are recommended, and the concepts from at least one of them 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.
- Woolard, Margot Ann G. *A Mini-Course in Hymn Playing*. New York: American Guild of Organists, 1984.

The hymns listed below from the following hymnbook are well suited to this level:

*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 the hymn tunes may be download free 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)). Before beginning practice on substitute hymns, obtain approval from your BYU course instructor. Do not choose hymns for this level that you played in previous levels, or those on the [suggested list](#) of simpler hymns. Also, do not play the same hymn in more than one played assignment. The tune names of hymns that might be found in other hymnals are given in parentheses below.

- |   |   |
|---|---|
| 28 Saints, Behold How Great Jehovah                       | 197 O Saviour, Thou Who Wearest a Crown (Passion Chorale) |
| 31 O God, Our Help in Ages Past (St. Anne)                | 203 Angels We Have Heard on High (Gloria)                 |
| 35 For the Strength of the Hills                          | 205 Once in Royal David's City (Irby)                     |
| 62 All Creatures of Our God and King (Lasst uns erfreuen) | 209 Hark! the Herald Angels Sing (Mendelssohn)            |
| 69 All Glory, Laud, and Honor (St. Theodulph)             | 215 Ring Out, Wild Bells                                  |
| 72 Praise to the Lord, the Almighty (Lobe den Herren)     | 218 We Give Thee but Thine Own (Schumann)                 |
| 81 Press Forward, Saints                                  | 246 Onward, Christian Soldiers (St. Gertrude)             |
| 150 O Thou Kind and Gracious Father                       |   |
| 166 Abide with Me! (Eventide)                             |   |

The following items are divided between the three played assignments:

- A. SINGLE VERSE. For each of the played assignments, choose and prepare one verse each of three 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 one hymn (which may be selected from those you will play in this level) to be played on a manual only (no pedal). In all hymn playing, your choice of registration should reflect the spirit of the text.
- B. COMPLETE HYMN. For each of the played assignments, choose one hymn from this level to prepare and play completely (a creative introduction and all verses, using a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn). Prepare the score completely, and prepare and execute a registrational plan that reflects the messages in the various verses of text.
 

For each complete hymn, play an *effective* CREATIVE INTRODUCTION. Make use of one or more creative techniques (pedal point, passing tones, reharmonization, etc.), while at the same time accomplishing the main purposes for the introduction (set the key, meter, tempo, and mood; clarify the hymn melody; encourage members of the congregation to sing). Use short or long introductions, depending on the traditions and expectations of your congregation. Create at least one introduction yourself; for the rest you may use those composed by others as long as they are effective.
- C. CREATIVE TECHNIQUES. Include each of the following techniques in some hymn (either those in A or B above) at some point in the course. Use them more than once or in more than one hymn if you wish, but do not overuse creative techniques in any one hymn:
  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 the same manual or two 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). If you play on two manuals, for the registration of the left-hand (tenor) voice, you may choose either a more prominent (solo) sound, or a sound similar 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. Choose two of the more meditative hymns in which to add two or three SUSPENSIONS. (If your congregation sings in parts, do not use this technique as part of your complete hymn. It would be more appropriate for prelude-style harmonic embellishment.)
7. 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.
8. Write an appropriate FREE ACCOMPANIMENT (hymn harmonization, reharmonization) 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.

## IV. MUSIC THEORY

All information may be found in:

Steinke, Greg A. and Paul Harder. *Harmonic Materials in Tonal Music*. Part II. 10th ed. Upper Saddle River, NJ: Prentice Hall, 2010, chapters 7-11.

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. Neapolitan sixth chord, altered dominants, and diminished seventh chords (altered supertonic triad, tritone relationship, altered dominants, diminished seventh chords, enharmonic spellings)
2. Chromatic third-relation harmony (tonal instability, tonal expansion, color harmony, functional/nonfunctional harmony, "chromatic stress", ambiguous tonal effect, tonal fluidity, symmetrical relationships)
3. Modulation to foreign [remote, distant, semirelated] keys (2 chapters)
4. Ninth, eleventh, and thirteenth chords (tertian extension, incidental melodic occurrences, tone cluster, chromatic median seventh chord, dominant [eleventh, thirteenth] chord, polychord, appoggiatura chord, impressionistic music, palindrome, pandiatonicism, atonality, pantonality)

The Greg Steinke/Paul Harder book is a programmed learning text in music theory, designed for self-study. Chapters 7-11 should be completed during Level 6. Concepts covered in these chapters will be included in the written exams for Units 2-3.

## 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 *Organ Technique: Modern and Early* (required), and in the books on registration listed in the bibliography (optional). Know the following:

- Lesson 1 – History & Development of the Organ (*Timeline of the Organ*)
- Lesson 2 – Types of Organ Registration and Musical Texture (*OrganTutor*)
- Lesson 3 – Chorus Registration (*OrganTutor*)
- Lesson 4 – Hymn Registration (*OrganTutor*)
- Lesson 5 – Solo and Accompaniment Registration (*OrganTutor*)
- Lesson 6 – Trio Registration (*OrganTutor*)
- Lesson 7 – The Process of Registrational Decision Making and Registration Mechanics (*OrganTutor*)
- Lesson 9 – Historical Styles in Organ Building and Registration: 20<sup>th</sup> Century (*Organ Technique: Modern and Early*)
- Lesson 12 – Historical Styles in Organ Building and Registration: Seventeenth- and Eighteenth-Century England (*Organ Technique: Modern and Early*)

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 1-2 and reviewed in 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 and play one four-part vocal score (choral music in open score – where each part is written on its own staff) for each of the three played assignments. For each piece decide whether to play the bass part in the manual or the pedal. Choose from the following, or substitute works of a similar nature and level of difficulty to those on the lists:

From the voice-parts edition of *Master Choruses*, edited by Hugh Ross, John Smallman, and H. Alexander Matthews (Boston: Oliver Ditson, 1933):

- "In Dulci Jubilo," p. 46
- "Ye Watchers and Ye Holy Ones," p. 44
- "Holy Art Thou," p. 62
- "How Lovely Are the Messengers," p. 90
- "Jesu, Word of God Incarnate," p. 100
- "Christ the Lord is Risen Today," p. 123

From the Internet (free downloads – do not use any you may have played in Level 5):

- Bruckner, "Pange Lingua" [http://www3.cpd.org/wiki/images/7/71/Bruckner\\_Pange\\_lingua.pdf](http://www3.cpd.org/wiki/images/7/71/Bruckner_Pange_lingua.pdf)
- Durón, "Negliya que quele" <http://www3.cpd.org/wiki/images/0/01/Dur-neg2.pdf>
- Gounod, "O Divine Redeemer" <http://www.musicbyandrew.ca/data/odivine.pdf>
- Liszt, "Salve Regina" <http://www3.cpd.org/wiki/images/sheet/lis-salv.pdf>
- Martini, "Populum humilem" <http://www3.cpd.org/wiki/images/sheet/mart-pop.pdf>
- Mendelssohn, "Three Motets" (selections)  
[http://www3.cpd.org/wiki/images/6/6e/Mendelssohn\\_ThreeMotetsOp69.pdf](http://www3.cpd.org/wiki/images/6/6e/Mendelssohn_ThreeMotetsOp69.pdf)
- Morales, "Pastores dicite" <http://www3.cpd.org/wiki/images/f/f7/Morales1546-11.pdf>
- Morley, "Now is the Gentle Season" [http://www3.cpd.org/wiki/images/0/07/Now\\_is\\_the\\_gentle\\_season\\_-\\_The\\_fields\\_abroad.pdf](http://www3.cpd.org/wiki/images/0/07/Now_is_the_gentle_season_-_The_fields_abroad.pdf)
- Mozart, "Rex tremendae" <http://www3.cpd.org/wiki/images/sheet/moz-6264.pdf>
- Stainer, "O Emmanuel" [http://www3.cpd.org/wiki/images/5/5e/O\\_Emmanuel.pdf](http://www3.cpd.org/wiki/images/5/5e/O_Emmanuel.pdf)
- Stanford, "Peace; Come Away" <http://www3.cpd.org/wiki/images/sheet/stan-pea.pdf>
- Stephens, "Rain" <http://www.stephensmusic.com/rain.pdf>

- B. Accompaniments. Prepare and play one accompaniment for each of the three played assignments. Your choices must include an organ accompaniment for choir, an organ accompaniment for vocal/instrumental solo, and an organ adaptation of a piano score. The following resource might be helpful for both the accompaniments and the adaptation: Campbell, John. *Accompaniment and Adaptation Practicum* <https://www.agohq.org/accompaniment-adaptation-practicum/>. New York: American Guild of Organists, n.d.

Choose from the following, or substitute works of a similar nature and level of difficulty to those on the lists:

## 1. Organ accompaniment for choir

(The following are composed for organ accompaniment):

From the Internet (free downloads):

Stanford, "Ye Choirs of New Jerusalem" <http://dovetonmusic.com/PDFfree/StanfordYeChoirsLET.pdf>

Stainer, "Gloria in Excelsis" <http://www1.cpd.org/wiki/images/sheet/stai-glo.pdf>

Ireland, "Greater Love Hath No Man" <http://www1.cpd.org/wiki/images/sheet/ire-grea.pdf>

Faure, "Messe Basse" <http://www1.cpd.org/wiki/images/sheet/faure/faur-msb.pdf> (long, parts, L6)

Vierne, "Kyrie" (Messe Solennelle) <http://www1.cpd.org/wiki/images/1/13/VierneMS.pdf>

Bairstow, "Sing Ye To The Lord"

[http://www1.cpd.org/wiki/images/2/20/Bairstow\\_Sing\\_ye\\_to\\_the\\_Lord.pdf](http://www1.cpd.org/wiki/images/2/20/Bairstow_Sing_ye_to_the_Lord.pdf)

From *The Choirbook* (Salt Lake City: Church of Jesus Christ of Latter-day Saints, 1980):

arr. Christiansen, "Now Let Us Rejoice," p. 54

arr. Manookin, "Sweet is the Work," p. 20

Stephens, "Let the Mountains Shout for Joy," p. 50

(The following require organ adaptation of a piano score, from *The Choirbook*, described above):

Gates, "The Lord's Prayer," p. 42

arr. Lyon, "Though Deepening Trials," p. 16

Stephens, "Hosannah Anthem," p. 69

Titcomb, "Jesus! Name of Wondrous Love," p. 24

## 2. Organ accompaniments for vocal/instrumental solo

(The following are composed for organ accompaniment):

Fauré, "Il est né le divin enfant" (very easy) [http://petrucci.mus.auth.gr/imglnks/usimg/b/bf/IMSLP26813-PMLP59453-Faur\\_-\\_Il\\_est\\_n\\_le\\_divin\\_enfant\\_voice\\_and\\_organ.pdf](http://petrucci.mus.auth.gr/imglnks/usimg/b/bf/IMSLP26813-PMLP59453-Faur_-_Il_est_n_le_divin_enfant_voice_and_organ.pdf)

Franck, "Veni Creator" [http://japanese.imslp.info/files/imglnks/usimg/0/0d/IMSLP255195-SIBLEY1802.24960.0815-39087011285832Veni\\_score.pdf](http://japanese.imslp.info/files/imglnks/usimg/0/0d/IMSLP255195-SIBLEY1802.24960.0815-39087011285832Veni_score.pdf)

(The following require organ adaptation of a piano score):

Burleigh, "Deep River" [http://conquest.imslp.info/files/imglnks/usimg/a/a0/IMSLP257335-PMLP417359-deepRiver\\_HT\\_Burleigh.pdf](http://conquest.imslp.info/files/imglnks/usimg/a/a0/IMSLP257335-PMLP417359-deepRiver_HT_Burleigh.pdf)

Chadwick, "Faith" <https://imslp.org/wiki/Special:ImagefromIndex/03585/hfhg>

Elgar, "Dry Those Fair, Those Crystal Eyes" <https://imslp.org/wiki/Special:ImagefromIndex/57404/hfhg>

Schubert, "Ave Maria" (piano and voice, in B-flat) <https://imslp.org/wiki/Special:ImagefromIndex/407797/hfhg>

Schubert, "Do Not Approach the Urn" (*Vier Canzonen von Metastasio*, no. 1)

<https://imslp.org/wiki/Special:ImagefromIndex/481560/hfhg>

Sullivan, "The Lost Chord" <https://imslp.org/wiki/Special:ImagefromIndex/75214/hfhg>

## VII. SIGHT-READING

As part of Played Assignments 1 and 3 you will be presented with an example to sight-read that is comparable to those described below (moderate pedal, three to four parts between the two hands). You will have one minute to look through the music before playing.

In addition to those on the [suggested list](#) of simpler hymns *not* marked with an asterisk (\*), practice sight-reading hymns of more moderate difficulty.

Also, practice sight-reading organ pieces of comparable difficulty to the following pieces:

Pieces composed or edited by Robert Cundick (free download at <http://organ.byu.edu/cundickBookComplete.pdf>):

Guilmant, "Andante in F," p. 30

Frescobaldi, "Preambule," p. 39

Pachelbel, "Allein zu dir, Herr Jesu Christ," p. 40

Vitali, "Variations on a Ground Bass," (complete), p. 48

Stanley, "Cornet Voluntary in D minor," p. 56

Cundick, "Prelude on 'Coventry Carol'," p. 62

Manookin, Robert, *Hymn Preludes*, vols. 3, 6

Prepare to sight-read a hymn and/or piece provided by the evaluator during Played Assignments 1 and 3 with no more than one minute to scan the example.

For additional sight-reading resources, you can purchase [Service Playing Sight Reading Examples](#), which includes eight sight-reading examples from past years' Service Playing Tests.

## VIII. TRANSPOSITION

Practice transposing the simpler hymns (see [suggested list](#)) into all keys up to and including a major second up and down. The use of the pedal is recommended but not required. Do both of the following for Played Assignments 1 and 3:

- A. Prepared transposition. Transpose one hymn (your choice) as described above. Use a different hymn for each played assignment. No play-through in the original key or written transposition will be permitted.
- B. Transposition at sight. Transpose at sight a simple four-part hymn or folk tune. The music will be provided, and one minute of preparation time away from the keyboard will be permitted.

## BIBLIOGRAPHY

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

- The BYU Organ Study website [organ.byu.edu](http://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) [agohq.org](http://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.networkats.com/members\\_online/members/createorder.asp?action=catalog&catalog=CERT&af=AGOG](https://ago.networkats.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:

<https://www.agohq.org/wp-content/uploads/2013/08/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/>

Transposition and Modulation Workshop. (CD)

### SERVICE PLAYING

Groom, Lester H. *Study Guide for the AGO Service Playing Test* (Contains many of the items listed above)

<https://www.agohq.org/wp-content/uploads/2015/07/Service-Playing-Study-Guide-Chapter-One.pdf>

### COLLEAGUE

Description <https://www.agohq.org/ago-colleague-certification/>

*Colleague Study Guidelines* <https://www.agohq.org/wp-content/uploads/2017/02/CAGO-First-10.pdf>

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

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