

Played Assignment 3

MUSIC 72 (Level 2 – free version)

Evaluation Form

INSTRUCTIONS FOR THE STUDENT: You are welcome to study this form – and keep a copy of it – if it will help in your preparation.

Arrange with your Qualified Organ Teacher to help you through the three played assignments (and the organ registration and music theory parts of this course, if needed). Provide a paper or digital copy of this form to your instructor. You might keep another copy of it for yourself to track your progress. It may also be helpful to provide them with a link to the course syllabus. As they help you through the requirements of this played assignment, they can evaluate each item when they feel you have mastered it – or whenever you are ready. Once you complete the played assignment, celebrate! And then move on to the next one!

Of course, through this whole process you are responsible to pay the fees to your teacher as you have arranged.

In this free version of the course there is no need to send this form to your BYU Organ Faculty course instructor, as there is no student tracking.

Student: _____

Evaluator: _____

Email: _____

Phone: _____

INSTRUCTIONS FOR THE TEACHER: The organ student whose playing you have agreed to assist is enrolled in an organ course offered through Brigham Young University Independent Study. This is one of three played assignments, all of which should be finished within a year to complete this course. The student will study organ registration and music theory in addition to these played assignments.

In order to promote the effectiveness of this process we ask that you adhere strictly to the instructions. In this free noncredit version of this level, rather than completing the played assignment in one sitting (which usually takes 60-90 minutes), it is usually best to grade each requirement on this form during lessons as you are satisfied that it has been mastered – or whenever they are ready. Once the played assignment is completed, celebrate with your hard-working student and encourage them on to the next step! These courses are designed to encourage consistent progress in those who cannot commit to full-time college-level organ study. We thank you for the very important part you play towards that end!

Verbal comments, suggestions, and encouragement to the student are always welcome. In general, each evaluation should follow a scale from 1 to 5, 5 being highest. If 10 points are possible, multiply your rating on the 1-5 scale by two:

5 – mostly flawless, demonstrating *deep learning*.

4 – few problem spots, demonstrating the ability to perform with *extra effort*.

3 – (not passing) several problem spots, demonstrating *difficulty* to perform.

1 – (not passing) unable to perform.

There is a wide range of opinion surrounding performance practice (i.e., registration, touch, phrasing, articulation, and tempo). The student's playing should be evaluated on the accomplishment of their and your intentions, including familiarity with at least one approach to solving problems of style. Please hold to high standards in whichever approach that you and the student choose.

If you have any questions, please contact the course instructor directly at organ@byu.edu or (801) 422-3260.

Thank you.

I. Organ Technique

Have the student play any or all of the following studies in the book they have chosen. If a book other than Davis, Gleason, Keeler, or OrganTutor is presented, verify with the student that it covers similar techniques to those listed below.

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

Rating Scale—Organ Technique

Rate the student's performance in each category below on a scale of 1 to 10, 10 being the highest. Passing is 7 (70 percent). Enter this section's total again on the last page next to "Organ Technique Total".

Manual Technique _____ (1–10)

Pedal Technique _____ (1–10)

Rhythm (accurate, steady) _____ (1–10)

Notes (accurate) _____ (1–10)

Organ Technique Total (28 of 40 points are 70 percent) _____ of 40

II. Organ Repertoire

Have the student play TWO works of their choice from the following list (other than the work chosen for Played Assignment 2), indicating below which pieces were played. Comparable substitutions are welcome. No pieces may be repeated from previous played assignments or levels.

From Davis:

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

From Davis or Gleason:

- Fugato* by J. G. Albrechtberger (Davis p. 115 or Gleason p. 183)

From Davis or *OrganTutor*:

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

From Davis or Gleason or *OrganTutor*:

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

From Gleason:

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

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

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

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

- Lord, We Come Before Thee Now* (p. 5)
- Abide With Me; 'Tis Eventide* (p. 25)

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

- The First Noel* (p. 12)

Rating Scale—Organ Repertoire

Rate the student's performance in each category below on a scale of 1 to 5, 5 being the highest.

Passing is 3.5 (70 percent). Enter this section's total again on the last page next to "Organ Repertoire Total".

Tempo (appropriate for piece and acoustics)	_____ (1–5)
Registration (appropriate for piece and organ, well executed)	_____ (1–5)
Manual Technique	_____ (1–5)
Pedal Technique	_____ (1–5)
Rhythm (accurate, steady)	_____ (1–5)
Notes (accurate)	_____ (1–5)
Line (touch consistent, articulation clean, phrasing musical, parts independent yet cohesive)	_____ (1–5)
Musical Effectiveness	_____ (1–5)

Organ Repertoire Total (28 of 40 points are 70 percent) _____ of 40

III. Hymn Playing

Have the student play the hymns described in the following chart from *Hymns* published by The Church of Jesus Christ of Latter-day Saints, 1985. Other simple four-part hymns played with a sustained legato approach may be substituted (easy pedal, no more than three manual parts).

- Hymn 3: Now Let Us Rejoice*
- Hymn 19: We Thank Thee, O God, for a Prophet*
- Hymn 67: Glory to God on High*
- Hymn 116: Come, Follow Me*
- Hymn 195: How Great the Wisdom and the Love*
- Hymn 294: Love at Home

The student should play the selected hymns in these ways:

Normal Arrangement Indicate hymn number: _____	Play ONE of the hymns listed above, one verse only, in the normal arrangement (upper three voices on the Great, bass in the Pedal). Use a hymn other than normal-arrangement hymn from Played Assignment 2 and other than the complete hymns from Played Assignments 2 and 3.
Complete Hymn Indicate hymn number: _____	Play ONE hymn completely, with no more complexity than for a church service (introduction and all verses, using a rearrangement of parts and/or a change of registration between verses at least once throughout the hymn). Use a hymn other than those played as normal-arrangement hymns for Played Assignments 2 and 3. Your teacher will conduct all or part of the hymn, and you should be able to yield to their beat with precision and flexibility. Include tenor solo technique as described below. Choose a section of a hymn (at least two phrases) where the TENOR line has melodic interest. (A few hymns that may include such sections are marked above with an asterisk [*]). Solo out the tenor part with the left hand (play tenor on a manual with a more prominent sound, and play soprano and alto on a different manual with a less prominent sound). Prepare this "tenor solo" technique in two ways: 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.)

Rating Scale—Hymn Playing

Rate the student's performance in each category below on a scale of 1 to 5, 5 being the highest. Passing is 3.5 (70 percent). Enter this section's total again under "Point Total for Played Assignment."

- Tempo (at or near full tempo, appropriate for the music) _____ (1–5)
- Manual Technique _____ (1–5)
- Pedal Technique _____ (1–5)
- Rhythm (accurate, steady) _____ (1–5)
- Notes (accurate) _____ (1–5)
- Line (touch consistent, articulation clean, phrasing musical, parts independent yet cohesive) _____ (1–5)
- Registration (appropriate for hymn and organ, well executed) _____ (1–5)
- Musical Effectiveness _____ (1–5)

Hymn Playing Total (28 of 40 points are 70 percent) _____ of 40

IV. Sight-Reading

The student was directed to prepare for the sight-reading assignment as follows:

Sight-read two-part music, which your teacher will provide. Use good legato organ technique where appropriate and always maintain independence of line. Practice sight-reading the following combinations of any easy to moderate four-part hymn:

- Soprano and alto (right hand)
- Alto and tenor (right and left hands, or left hand only)
- Tenor and bass (be able to play tenor with the left hand and bass with the pedals, and both tenor and bass with the left hand)

For bass parts up to the difficulty of the Level 2 hymns, be able to play the bass in either the manual or the pedals (but not both at the same time).

Give the student a hymn from which to sightread comparable to those found on the following page. Designate one of the two-part combinations listed above, and allow them up to one minute to *mentally* prepare the exercise. After the student plays the music once, indicate your evaluation on the rating scale. You may repeat the process once or twice if you wish, using a new combination or a new hymn each time.

Rating Scale—Sight-Reading

Rate the student's performance in each category below on a scale of 1 to 5, 5 being the highest. Passing is 3.5 (70 percent). Enter this section's total again next to "Sight-Reading Total" under Point Total for Played Assignment.

Tempo (at or near full tempo, appropriate for the music) _____ (1–5)

Rhythm (accurate) _____ (1–5)

Rhythmic Flow (consistent) _____ (1–5)

Notes (accurate) _____ (1–5)

Line (touch consistent, articulation clean, phrasing musical) _____ (1–5)

Musical Effectiveness _____ (1–5)

Sight-Reading Total (21 of 30 points are 70 percent) _____ of 30

POINT TOTAL FOR PLAYED ASSIGNMENT 3

Organ Technique Total _____ of 40

Organ Repertoire Total _____ of 40

Hymn Playing Total _____ of 40

Sight-Reading Total _____ of 30

COMBINED TOTAL (105 of 150 points are 70 percent) _____ of 150

St. Matthew

Musical score for 'St. Matthew' in 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts with a treble clef and a bass clef. The melody is primarily in the treble clef, with accompaniment in the bass clef. The second system continues the piece, ending with a double bar line.

(Methodist 1966 no. 457)

Innocents

Musical score for 'Innocents' in common time, key of D major. The score consists of two systems of two staves each. The first system starts with a treble clef and a bass clef. The melody is primarily in the treble clef, with accompaniment in the bass clef. The second system continues the piece, ending with a double bar line.

(Methodist 1966 no. 61)