INSTRUCTIONS FOR THE STUDENT: Fill in the information below. You are welcome to study over the form if it will help in your preparation. Pay the fee to the evaluator or mentor as outlined in the syllabus under “Played Assignments”.

Self Study track: Give this form to your teacher or evaluator, who should return it directly to you when it is completed.

Certification track: Give this form and a stamped, self-addressed envelope to your teacher or evaluator. He or she may give you verbal comments, but should personally either mail it or send a summary of it by email to your BYU mentor.

In either track, if you are sending a video recording to your BYU mentor, include a copy of this form (with your information filled in below) and a check for $20 made out to BYU School of Music and addressed to: Played Organ Assignment, c/o Dr. Don Cook, C-550 HFAC, BYU, Provo, UT 84602. You should receive feedback via email within about two weeks.

Student: ________________________________________________

Email or phone: _________________________________________

Mailing address: _________________________________________

Certification track

Evaluator: ________________________________________________

Email or phone: _________________________________________

Mailing address: _________________________________________

☐ Self-Study track    ☐ Certification track

INSTRUCTIONS FOR THE EVALUATOR: The student whose playing you have agreed to evaluate is enrolled in an organ course offered through Brigham Young University Independent Study. This is one of three played assignments that must be finished within a year in order to complete this course. The student will submit several written assignments and evaluations in addition to these played assignments.

In order to promote the validity of this evaluation we ask that you adhere strictly to the instructions. It should take sixty to ninety minutes to complete. Please mark your scores legibly on the included rating sheets and return the sheets as soon as possible to the appropriate party:

- If the student is enrolled in the Self Study track (see box checked above), return it directly to the student.
- If the student is enrolled in the Certification track (see box checked above), return it via US Postal Service to the student’s BYU mentor (see above), or send an email summary of your evaluation, with scores, to the mentor.

Verbal comments, suggestions, and encouragement to the student are always welcome.

There is a wide range of opinion surrounding performance practice (i.e., registration, touch, phrasing, articulation, and tempo). The student should be evaluated on the accomplishment of his or her intentions, including familiarity with at least one approach to solving problems of style. High standards should be maintained in whichever approach the student chooses.

A student passes this assignment if he or she receives 70 percent of the total points.

One of the primary objectives in designing this course has been to encourage consistent progress in those who cannot commit to full-time college-level organ study. Keeping costs to a reasonable level is an important part of this effort. The student has been instructed to pay you a fee of $30 per hour or as otherwise negotiated with you. This fee should be paid directly to you at the conclusion of the evaluation. We thank you in advance for offering your services for a modest fee.

If you have any questions, please contact Don Cook directly at doncook@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 he or she has chosen. If a book other than Davis, Gleason, Keeler, *Organ Essentials* or *Organ Tutor* is presented, verify with the student that it has been approved by Don Cook, the BYU Organ Faculty course instructor.

<table>
<thead>
<tr>
<th></th>
<th>DAVIS</th>
<th>GLEASON</th>
<th>KEELER</th>
<th>ORGANTUTOR WORKBOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MANUAL TECHNIQUES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Legato &amp; Detached Notes</td>
<td>p. 6: 8</td>
<td>p. 31: 3</td>
<td>p. 2: 4 (in G,Ab)</td>
<td>2+ Parts in 1 Hand--Exercises: 11b, 12b</td>
</tr>
<tr>
<td>Finger Crossing</td>
<td>p. 8: 5</td>
<td>p. 44: 3</td>
<td>p. 10: 24 (if reach is impossible, omit long notes)</td>
<td>Finger Crossing: 5 (hands separately)</td>
</tr>
<tr>
<td>Finger Substitution</td>
<td>p. 10: 4, 7</td>
<td>p. 37: 4</td>
<td>pp. 9-10: 23a-b</td>
<td>Finger Substitution: 12a-b, 14a-b</td>
</tr>
<tr>
<td>Thumb Glissando</td>
<td>p. 12: 4</td>
<td>p. 43: 1-2</td>
<td>p. 14: 38</td>
<td>Thumb Glissando: 2c, 3a-b-c</td>
</tr>
<tr>
<td>Three- and Four-Part Studies</td>
<td>p. 80: 16</td>
<td>p. 65: 5-6</td>
<td>p. 23: 60</td>
<td>Repertoire: “Nun danket” (Kaufmann) (last 18 measures only)</td>
</tr>
<tr>
<td><strong>PEDAL TECHNIQUES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toe and Heel</td>
<td>p. 29: 2-3</td>
<td>p. 123: 3-4</td>
<td>p. 34: 98</td>
<td>Pedal: ex. 36a-b, 39a</td>
</tr>
<tr>
<td>Crossing</td>
<td>p. 32: 3</td>
<td>p. 132 5-note scale, ped. only</td>
<td>p. 35: 101</td>
<td>Pedal: ex. 60</td>
</tr>
<tr>
<td>Glissando</td>
<td>p. 34: 4</td>
<td>p. 137: 5</td>
<td>p. 35: 103a</td>
<td>Pedal: ex. 44</td>
</tr>
<tr>
<td>Substitution</td>
<td>p. 31: 5</td>
<td>p. 120: 1-2</td>
<td>p. 37: 109</td>
<td>Pedal: ex. 47a, 63</td>
</tr>
<tr>
<td><strong>MANUAL &amp; PEDAL STUDIES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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 his or her choice from the following list other than the work chosen for Played Assignment 2. Indicate below which pieces were played. If another piece is being substituted, verify with the student that it has been approved by the course instructor, Don Cook.

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

From Davis or OrganTutor:
- ☐ Allegro by Johann Christian Kittel (Davis p. 107)

From Davis or Gleason or OrganTutor:
- ☐ Canon by Jacques Lemmens (Davis p. 121 or Gleason p. 171)

From Gleason:
- ☐ Pentatonic Study by Hebert Elwell (p. 176)
- ☐ Fugato by J. G. Albrechtsberger (p. 183)

From Keeler/Blackham Basic Organ Techniques and Repertoire or OrganTutor:
- ☐ Litany by Franz Schubert (Keeler/Blackham p. 112)

From Manookin, Robert P. Hymn Preludes for Organ, Book One. Orem, UT: Sonos, 1976:
- ☐ Lord, We Come Before Thee Now (p. 5)
- ☐ Abide With Me; 'Tis Eventide (p. 25)

- ☐ 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. If alternate hymns are presented, verify with the student that they have been approved by Don Cook, BYU Organ Faculty course instructor.

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 have prepared selected hymns in these ways:

<table>
<thead>
<tr>
<th>Normal Arrangement</th>
<th>Complete Hymn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indicate hymn number:</td>
<td>Indicate hymn number:</td>
</tr>
<tr>
<td>_______</td>
<td>_______</td>
</tr>
</tbody>
</table>

- Play ONE of the hymns listed above, one verse only, in the normal arrangement. Use a hymn other than normal-arrangement hymns from Played Assignments 1 and 2 and other than the complete hymns from Played Assignments 2 and 3.
- Play ONE hymn completely, with no more complexity than for a church service (introduction and all verses, using a rearrangement of parts and/or a change of registration between verses at least once throughout the hymn). Use a hymn other than those played as normal-arrangement hymns for Played Assignments 2 and 3. An evaluator will conduct all or part of the hymn, and you should be able to yield to his/her beat with precision and flexibility. Include 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). (Exception: Rate Manual Technique on a scale of 1 to 10. Passing is 7.) Enter this section’s total again on the last page next to “Hymn Playing Total”.

- Tempo (at or near full tempo, appropriate for the music) ______ (1–5)
- Manual Technique ______ (1–10)
- 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 (play at sight) two-part melodies. 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 hand, or left hand only), tenor and bass (be able to play tenor with left hand and bass in the pedals, and both tenor and bass with the left hand). For bass parts easier than and equal to the difficulty of the level 2 hymns, be able to play the bass in either the manual or the pedals.

The music for this portion of the lesson can be found on the following page. Give the student the provided sight-reading music, designate one of the two-part combinations listed above, and allow him or her 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.

<table>
<thead>
<tr>
<th>Category</th>
<th>Score (1–5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo (at or near full tempo, appropriate for the music)</td>
<td>___</td>
</tr>
<tr>
<td>Rhythm (accuratey)</td>
<td>___</td>
</tr>
<tr>
<td>Rhythmic Flow (consistent)</td>
<td>___</td>
</tr>
<tr>
<td>Notes (accurate)</td>
<td>___</td>
</tr>
<tr>
<td>Line (touch consistent, articulation clean, phrasing musical)</td>
<td>___</td>
</tr>
<tr>
<td>Musical Effectiveness</td>
<td>___</td>
</tr>
</tbody>
</table>

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

POINT TOTAL FOR PLAYED ASSIGNMENT 3

<table>
<thead>
<tr>
<th>Category</th>
<th>Score (1–5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organ Technique Total</td>
<td>_____</td>
</tr>
<tr>
<td>Organ Repertoire Total</td>
<td>_____</td>
</tr>
<tr>
<td>Hymn Playing Total</td>
<td>_____</td>
</tr>
<tr>
<td>Sight-Reading Total</td>
<td>_____</td>
</tr>
</tbody>
</table>

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