

UNISA

Organ and Harpsichord Syllabus

2012 until further notice

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General Information

Grade Examinations, Performance Level Assessments (PLAs)

- Organ
- Harpsichord

1 Prescribed Repertoire

- 1.1 The prescribed repertoire lists for each instrument appear from page 10 in this publication.
- 1.2 Candidates must perform a balanced programme, which should be diverse in character and tempo.
- 1.3 Prescribed music for organ examinations should be purchased from the publishers, sheet music dealers or the internet. Only original printed music may be used in the examination room. Copies of all these works must be submitted to the examiner at the examination and will be destroyed afterwards.
- 1.4 The use of music that is in public domain and downloadable from the internet is permitted provided that no copyright restrictions are being violated. The source of this piece must be indicated on the sheet music.
- 1.5 Candidates must take cognisance of the fact that photocopying of music, without written permission from the publishers, is strictly prohibited by the Copyright Act (Act 98 of 1978, as amended). Examiners may refuse to conduct the examination if the original sheet music is not present in the examination room. In such cases the examination will be downgraded to an Evaluation.
- 1.6 Examiners may listen to either an entire work or only part of it. Repeats [II: :II] need not be played unless requested by the examiner, indicated as compulsory in the sheet music or if the section is repeated in ornamented form. Da Capo sections should, however, be performed unless the examiner requests the candidate not to do so.
- 1.7 Candidates may use any edition of the prescribed works.
- 1.8 It is not essential to follow performance indications such as articulation, dynamics, phrasing, metronome indications, etc. appearing in a specific edition unless they have obviously been inserted by the composer and not by the editor. When candidates use an edition with different editing, they should bring this to the examiner's attention.
- 1.9 Abbreviations of publications
- | | | |
|----|---|--|
| CH | = | <i>Celebration Hymnal, Vol 1</i> |
| HA | = | <i>Hymns Ancient and Modern, New Standard (1983)</i> |
| LB | = | <i>Liedboek van die Kerk (2001)</i> |
| MH | = | <i>The Methodist Hymn Book</i> |
| NA | = | <i>New Apostolic Church Hymn Book</i> |

2 Alternative and Own Choice Works

- 2.1 Candidates may request permission from the Directorate Music to present one alternative work.
- 2.2 Own choice works are applicable to the Performance Level Assessments only.
- 2.3 Applications to present an alternative or own choice work must:
- be made on the official application form obtainable from the internet or Directorate Music;
 - include a copy of the alternative work concerned which copy will not be returned;
 - reach the Deputy Director (Professional), Directorate Music not later than the closing date for entries (preferably with the entry form).
- 2.4 Alternative and own choice works should match the length, level of virtuosity, musical standard and style period of the work to be replaced.
- 2.5 The University of South Africa reserves the right to refuse permission for works which do not meet any or all of the criteria.
- 2.6 Requests to present an alternative or own choice work received after the closing date for entries, will only be considered in highly exceptional cases.

3 Specific Requirements

- 3.1 **Instruments:** Organ examinations will only be conducted on a pipe organ with a minimum of two manuals and a pedal board with the minimum of thirty notes. In the case of pieces written for more than two manuals, where such an instrument is not available, the candidate will be allowed to adapt the music for a two-manual instrument.
- 3.2 **Page turners:** No page turners are allowed in the examination venue for up to and including Grade 7 examinations. Grade 8 candidates may make use of a page turner, but this person may not be the candidate's teacher. Examiners may not be asked to turn the pages.
- 3.3 **Registrants:** The use of registrants for organ candidates will be allowed from Grade 7 onwards, if the organ on which the examination will be conducted does not have the necessary accessories.
- 3.4 **Practise time (ZK Matthews Great Hall):** In order to allow candidates to familiarise themselves with the examination instrument, sufficient practise time will be made available by Unisa. This applies only to examinations scheduled to take place in Unisa's ZK Matthews Great Hall.
- 3.5 **Venue:** Organ candidates are responsible for booking the examination venue and must enter the name and complete street address of the church or venue on the enrolment form.

4 Technical Work

4.1 All technical work must be played:

- from memory
- ascending and descending according to the specified range
- legato and/or non legato as prescribed.

4.2 Any practical and systematic fingering which produces a good result will be accepted.

4.3 The following abbreviations will be used to distinguish between the hands:

LH = left hand

RH = right hand.

4.4 The compass of the prescribed scales is indicated with Roman numerals which are to be interpreted as follows:

I one octave

II two octaves

III three octaves

IV four octaves.

4.5 Memorisation is not required for pedal exercises and hymns.

5 Sight-reading

Candidates must play one sight-reading test. Sufficient time will be allowed to study the piece without playing it. In preparation to play the sight-reading test, candidates will be permitted to silently finger the notes without making a sound.

6 Practical Musicianship

6.1 The requirements for each grade appear in a separate publication, available from the Directorate Music, free of charge.

6.2 The practical musicianship requirements per grade are the same for all instruments.

6.3 The examiner will play all practical musicianship tests on the organ or a piano (if available at the venue concerned).

6.4 The candidate must play the visualisation test on the examination instrument.

7 Theory of Music Requirements

- 7.1 There are no theoretical requirements for Performance Level Assessments (PLAs).
- 7.2 The Theory of Music examinations required for the various practical grade examinations are as follows:

Grade Examinations	
Practical examination	Theory of Music requirement
Pregrade 1 to Grade 3	None
Grade 4	Grade 3
Grade 5	Grade 4
Grades 6, 7 & 8	Grade 5

- 7.3 If a Theory of Music examination is a requirement for a practical examination, and the candidate has not passed the required Theory of Music examination before the practical examination is played, the candidate must enter and pass the required Theory of Music examination by the third (October) session of 2019.
- 7.3.1 A candidate who passes a practical examination before the required Theory of Music examination will only receive the certificate once the relevant Theory of Music examination has been passed.
- 7.3.2 If a candidate passed the required Theory of Music examination at the same or an earlier examination session, the practical certificate will be issued without delay.
- 7.3.3 If a candidate only meets the Theory of Music requirement by the end of 2019, the Directorate Music must be contacted and requested to issue the practical certificate.
- 7.3.4 If a candidate does not meet the Theory of Music requirement by the end of 2019, the candidate must re-enter for the practical examination and play again.
- 7.4 Grade 8 practical candidates who do not yet meet the Theory of Music requirement must register for the practical and theory components in the same calendar year. (Theory of Music may be written earlier.) The Grade 5 Theory of Music paper must have been passed by the end of 2019.
- 7.5 Theory of Music Grades 6 and 7 examinations consist of two papers each. Candidates may enter for one or both papers (in any order) at any time and will retain credit for individual papers passed.
- 7.6 Candidates entering for the Grade 7 and 8 Theory of Music will have to pass both the examination papers in order for the Theory of Music qualification to be awarded. Grade 7 and 8 Theory of Music examinations are presented in the third (October) session of each year only.
- 7.7 Please do not contact Unisa to enquire about certificates if the candidate has not yet passed the required Theory of Music examination.

8 Exemptions

8.1 Grade 5 Theory of Music is the **COMPULSORY** Theory of Music examination for students entering for the Grade 8 Practical examination.

8.2 International music qualifications

Students in possession of international qualifications may apply for exemption from Grade 5 Theory of Music. These exemptions will be evaluated by the professional staff of the Directorate Music.

8.3 Application procedure

Please use the official *Request for Exemption* form (FORM B), obtainable from the internet or the Directorate Music. A certified copy of the candidate's academic record on an official letterhead of the Conservatoire/School/University where the student is studying must accompany the application.

9 Duration

Performance Level Assessments

Level 4	15 minutes
Level 5	20 minutes
Level 6	20 minutes
Level 7	25 minutes
Level 8	30 minutes
Performer's Assessment	45 minutes

Grade Examinations

Grade 4	25 minutes
Grade 5	30 minutes
Grade 6	35 minutes
Grade 7	40 minutes
Grade 8	50 minutes

10 Participation in the Unisa Music Scholarship Competitions

10.1 Age Restrictions

10.1.1 Candidates qualifying for the Unisa South African Music Scholarship Competition for Grade 8 should not be older than 21 years (Instrumentalists) or 23 years (Singers) on 31 October of the competition year and must have passed the required Grade 5 Theory of Music examination by the June session of that particular year. Candidates who only write the required Theory of Music Grade 5 examination in the October session of the relevant year, will not be eligible for participation as the results will not yet be available at the time of the competition.

10.2 Requirements for participation

The following requirements must be fulfilled in order to qualify for participation in the scholarship competitions:

10.2.1 Mark allocation

Grade 8

- achieve at least 85% in the examination as a whole
- achieve an average of at least 85% for the prescribed pieces.

10.2.2 Memorisation

Memorisation is not a requirement for participation in the South African Competitions.

10.2.3 No deferred participation

Candidates must participate in the scholarship competitions in the same year that they play the examination and qualify. Participation will not be deferred to the following year.

Basic Requirements and Allocation of Marks

1 Grade Examinations

1.1 General

- 1.1.1 Candidates will be allowed to enter at any grade for a grade examination.
- 1.1.2 Candidates will be allowed to switch from a grade examination to a Performance Level Assessment (PLA) or Evaluation. No excess fees will be returned.
- 1.1.3 One work must be chosen from each list A, B and C. At least two contrasting styles must be included in the performance.
- 1.1.4 One alternative work may be presented with prior permission (see page 2 paragraph 2).
- 1.1.5 A certificate will be issued upon successful completion of an exam and, where applicable, its theory requirement.

1.2 Technical Work

As prescribed.

1.3 Performance

Candidates must play three pieces, one selected from each of the prescribed lists. Playing from memory is not compulsory.

1.4 Sight-reading

Candidates will be required to play a piece at sight.

1.5 Practical Musicianship

As prescribed in the Practical Musicianship syllabus.

2 Performance Level Assessments (PLAs)

2.1 General

- 2.1.1 Candidates will be allowed to enter at any level for a Performance Level Assessment.
- 2.1.2 Candidates will be allowed to change from a Performance Level Assessment to an Evaluation.
- 2.1.3 No Theory of Music requirements need to be met.
- 2.1.4 At least three contrasting styles must be included in the performance.
- 2.1.5 One own choice work may be presented (see page 2 paragraph 2).
- 2.1.6 A single overall symbol with commentary will be given. No individual marks will be allocated.
- 2.1.7 A statement and not a certificate will be issued upon successful completion of a particular level.
- 2.1.8 The Roll of Honour is not applicable to Performance Level Assessments.

2.2 Technical work

No technical work is required.

2.3 Performance**2.3.1 Level 4 to Level 8**

The prescribed pieces from the existing graded examinations will apply. Candidates must play three pieces, one selected from each of the prescribed lists A and B and one work of own choice. The latter may also be chosen from the prescribed lists C, D or E (where applicable).

2.3.2 Performer's Assessment**2.3.2.1 The Performer's Assessment is the highest assessment level and the only option that follows the Level 8 Performance Level Assessment.**

Candidates must perform a balanced programme of four works, one selected from each of the prescribed lists A to D. The List D work may also be an own choice, ensemble or chamber work. Permission to perform this work must be obtained from the Directorate Music (see page 2 paragraph 2).

2.3.2.2 All assessments will be conducted by one examiner at any of the existing practical examination centres.**2.5 Sight-reading**

No sight-reading is required.

2.6 Practical Musicianship

No practical musicianship is required.

3 Evaluations

3.1 The purpose of an Evaluation is to encourage inadequately prepared candidates to play, rather than withdraw from a grade examination or Performance Level Assessment.

3.2 Candidates may change from a grade examination or Performance Level Assessment to an Evaluation. This may be done up to the day of the examination, but excess fees will not be refunded. Please note that candidates cannot enter for an Evaluation specifically.

3.3 Any combination of work may be presented for an Evaluation and may include any of the three pieces, sight-reading, technical work or practical musicianship.

3.4 No marks or symbols are awarded, only commentary.

3.5 No certificate or special report is issued. The examiner report serves as confirmation of the Evaluation.

3.6 One teacher or parent may be present at the Evaluation.

4 Allocation of Marks

Marks or symbols allocated by the examiners are final. No correspondence will be entered into regarding the outcome of an assessment or examination.

Performance Level Assessments and Performer's Assessment			
A++	90-100%	C+	65-69%
A+	85-89%	C	60-64%
A	80-84%	D+	55-59%
B+	75-79%	D	50-54%
B	70-74%	E	49% and below

Grade Examinations		
	Grade 4 to Grade 7	Grade 8
Technical work	20	15
Sight-reading	10	10
Practical Musicianship	10	10
Performance List A	20	20
List B	20	25
List C	20	20
<i>Total 100; Pass 50; Merit 70; Distinction 80; Roll of Honour 90 (pre-Grade 1 to Grade 7); Roll of Honour 85 (Grade 8)</i>		

5 Marks Categories

For the marks categories please refer to Annexure 1 on page 32.

Technical work and Repertoire

Tegniese werk en Repertorium

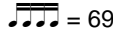
ORGAN

ORREL

Grade 4

Graad 4

Technical work/Tegniese werk

	Scales Toonlere	Compass and Key Omvang en Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval-afstand	Articulation Artikulasie	Minimum tempo
Manual/Manuaal	Major Majeur	II: A ^b , A, B ^b	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Separately and together Afsonderlik en tegelyk	1 octave 1 oktaaf	Legato	 = 69
		II: E	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Together Tegelyk	Begin and end in unison Begin en eindig in unisoen	Legato	 = 60
	Minor Mineur	Harmonic and Melodic Harmonies en Melodies II: G, A	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Separately and together Afsonderlik en tegelyk	1 octave 1 oktaaf	Legato	 = 69
		Harmonic Harmonies II: C	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Together Tegelyk	Begin and end in unison Begin en eindig in unisoen	Legato	 = 60
	Chromatic Chromaties	II: B ^b	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Separately and together Afsonderlik en tegelyk	1 octave 1 oktaaf	Legato	 = 69
		II: D	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Together Tegelyk	Begin and end in unison Begin en eindig in unisoen	Legato	 = 60
Pedal/Pedaal	Major Majeur	I: F, G	From the lowest note Vanaf die laagste noot			Legato	 = 60
	Minor Mineur	Harmonic Harmonies I: A	From the lowest note Vanaf die laagste noot			Legato	 = 60

Hymns/Korale

One Hymn (played with a short introduction) chosen from the following:
Een Koraal (met 'n kort inleiding gespeel) uit die volgende gekies:

CH: 10, 88
HA: 52, 90, 99, 100, 160
LB: 168, 169, 171
MH: 129
NA: 332, 406b, 558
Psalm: 134

Repertoire / Repertorium

Three pieces, one chosen from each list

Drie stukke, een gekies uit elke lys

List A Lys A

- Armsdorff A** *Allein Gott in der Höh sei Her*, The Progressive Organist, Vol 1, ed Trevor (Elkin)
- Bach JS** *Liebster Jesu, wir sind hier*, The Progressive Organist, Vol 1, ed Trevor (Elkin)
- Bach JS** *Praeludium* in F, No 4 from/uit *Acht kleine Praeludien und Fugen*, Orgelwerke VIII (Peters)
- Bach JS** *Praeludium* in g, No 6 from/uit *Acht kleine Praeludien und Fugen*, Orgelwerke VIII (Peters)
- Buxtehude D** *Nun komm der Heiden Heiland*, BuxWV 211, The Progressive Organist, Vol 2, ed Trevor (Elkin)
- Pachelbel J** *Vom Himmel hoch, da komm ich her*, The Progressive Organist, Vol 2, ed Trevor (Elkin)
- Sweelinck JP** *Toccata* in a, No 29 from/uit Works for Organ and Keyboard (Dover)
- Walther JG** *Lobe den Herren den mächtigen König*, No 30 from/uit Orgelchoräle (Bärenreiter)

List B Lys B

- Dupré M** *In dir ist Freude*, No 40 from/uit 79 Chorales, op 28 (Gray)
- Lamprecht C** *Psalm 42*, Liturgiese Orrelmusiek, Band 2 (NG Kerk Uitgewers)
- Mendelssohn F** *Andante religioso* (2nd mov/2^e bew), *Sonata* no 4 in B^b, Orgelwerke, Vol I (Breitkopf)
- Potgieter H** *Stille nag, heilige nag*, Liturgiese Orrelmusiek, Band 5 (NG Kerk Uitgewers)
- Potgieter H** *Jesus, Rots vir my geslaan*, Liturgiese Orrelmusiek, Band 2 (NG Kerk Uitgewers)
- Reger M** *Liebster Jesu, wir sind hier*, 30 Kleine Choralvorspiele, op 135a (Henle)
- Rheinberger J** *Trio* in D^b, The Progressive Organist, Vol 1, ed Trevor (Elkin)
- Schumann R** No 1 from/uit *Skizzen für den Pedalflügel*, op 58, Werke für Orgel oder Pedalklavier (Henle)

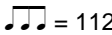
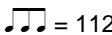
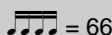
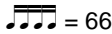
List C Lys C

- Andriessen H** No 9 from/uit *Intermezzi per Organo* (Hinrichsen)
- Alain J** No 1 from/uit *Deux Danses a Agni Yavishta*, L'Oeuvre d'Orgue, Vol 2 (Alphonse Leduc)
- Arro E** *Contrast no 2* from/uit *5 Contrasts*, 20th Century Organ Music from Russia and East Europe (Peters)
- Demessieux J** *Tu es Petrus*, Twelve Chorale Preludes on Gregorian Chant Themes (Summy-Birchard Inc)
- Hurford P** *Meditation* from/uit *Suite Laudate Dominum* (OUP)
- Langlais J** *Plainte* from/uit *Suite Brève* (Bornemann)
- Peeters F** *Adagio* from/uit *Suite Modale*, op 43 (Henry Lemoine)
- Vierne L** *Arabesque*, 24 Pièces en Style Libre, Vol II (Durand)

Grade 5

Graad 5

Technical work/Tegniese werk

	Scales Toonlere	Compass and Key Omvang en Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval- afstand	Articu- lation Artiku- lasie	Minimum tempo
Manual/Manuaal	Major Majeur	III: C [#] , D, E ^b	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Separately and together Afsonderlik en tegelyk	1 octave 1 oktaaf	Legato	 = 112
		II: D, E ^b	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Together Tegelyk	Begin and end in unison Begin en eindig in unisoen	Legato	 = 66
	Minor Mineur	Harmonic and Melodic Harmonies en Melodies II: C, C [#]	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Separately and together Afsonderlik en tegelyk	1 octave 1 oktaaf	Legato	 = 112
		Harmonic Harmonies II: E	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Together Tegelyk	Begin and end in unison Begin en eindig in unisoen	Legato	 = 66
	Chromatic Chromaties	III: F	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Separately and together Afsonderlik en tegelyk	1 octave 1 oktaaf	Legato	 = 58
		II: C	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato	 = 66
Pedal/Pedaal	Major Majeur	II: C, D, E	From the lowest note Vanaf die laagste noot			Legato	 = 66
	Minor Mineur Melodic or Harmonic Melodies of Harmonies	II: D, E	From the lowest note Vanaf die laagste noot			Legato	 = 66
	Chromatic Chromaties	II: E ^b	From the lowest note Vanaf die laagste noot			Legato	 = 66
Hymns/Korale	Two Hymns (played with a short introduction) chosen from the following: Twee Korale (met 'n kort inleiding gespeel) uit die volgende gekies: CH: 15, 26, 50, 121 HA: 13, 43, 67, 207, 380, 421 LB: 184, 239, 308, 358, 542, 582 MH: 32, 58, 72, 74, 431 NA: 19, 44, 72, 91, 215, 498, 559 Psalm: 31, 42, 100, 116, 146						

Repertoire / Repertorium

Three pieces, one chosen from each list

Drie stukke, een gekies uit elke lys

List A Lys A

- Bach JS** *Praeludium und Fuge* in d, No 2 from/uit *Acht kleine Praeludien und Fugen, Orgelwerke VIII* (Peters)
- Bach JS** *Praeludium und Fuge* in a, No 7 from/uit *Acht kleine Praeludien und Fugen, Orgelwerke VIII* (Peters)
- Bach JS** *Alle Menschen müssen sterben*, BWV 643 (Bärenreiter)
- Bach JS** *Herzlich thut mich verlangen*, BWV 727 (Bärenreiter)
- Buxtehude D** *Praeludium* in G, BuxWV 147, No 12 from/uit *Sämtliche Orgelwerke*, Band I, 2 (Breitkopf)
- Kittel JC** *Präludium*, *The Progressive Organist*, Vol 5, ed Trevor (Elkin)
- Rinck JC** *Trio*, op 20 no 16, *The Progressive Organist*, Vol 4, ed Trevor (Elkin)
- Walther JG** *Freu dich sehr, o meine Seele*, *Liturgiese Orrelmusiek*, Band 2 (NG Kerk Uitgewers)

List B Lys B

- Cillié G** *Bly by my Heer*, *Liturgiese Orrelmusiek*, Band 4 (NG Kerk Uitgewers)
- De Villiers D** *Heilig, heilig, heilig, Heer God almagtig*, *Liturgiese Orrelmusiek*, Band 2 (NG Kerk Uitgewers)
- Grové I** *Blye môre, blyste van die dae*, *Liturgiese Orrelmusiek*, Band 4 (NG Kerk Uitgewers)
- Kickstat P** *Loof die God van ons verlanje*, *Liturgiese Orrelmusiek*, Band 4 (NG Kerk Uitgewers)
- Mendelssohn F** *Andante tranquillo* (2nd mov/2^e bew), *Sonata* in A, op 65 no 3, *Orgelwerke*, Vol I (Breitkopf)
- Reger M** *Ein Feste Burg ist unser Gott*, *30 Kleine Choralvorspiele*, op 135a (Henle)
- Reger M** *Lobe den Herren, den mächtigen König der Ehren*, *30 Kleine Choralvorspiele*, op 135a (Henle)
- Rowley A** *Chorale Prelude on Rock of Ages*, *Choral Preludes based on Famous Hymn Tunes*, Vol 1 (Edwin Ashdown Ltd)

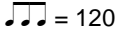
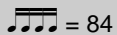
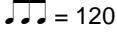
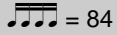
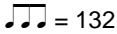
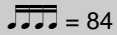


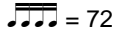
List C Lys C

- Demessieux J** *Attende Domine*, *Twelve Chorale Preludes on Gregorian Chant Themes* (Summy-Birchard Inc)
- Guilmant A** *Adagio* (2nd mov/2^e bew), *Sonata* in c, op 56 no 3, *Selected Organ Works I* (Bärenreiter)
- Hakim N** *Pastorale* from/uit *Mariales* (United Music Publishers)
- Hindemith P** *Ruhig bewegt* (2nd mov/2^e bew), *Sonata* no 2, (Schott)
- Peeters F** *Holy God We Praise Thy Name*, op 70 no 10, *Chorale Preludes on Well-Known Hymn Tunes* (Peters)
- Vierne L** *Berceuse*, op 31 no 19, *24 Pièces en Style Libre*, Vol 2 (Durand)
- Whitlock P** *Lantana* from/uit *Plymouth Suite* (OUP)
- Widor CM** *Adagio* (4th mov/4^e bew), *Symphonie* no 5 in f, op 42 no 1 (Alphonse Leduc)

Grade 6

Graad 6

Technical work/Tegniese werk

	Scales Toonlere	Compass and Key Omvang en Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval- afstand	Articu- lation Artiku- lasie	Minimum tempo	
Manual/Manuaal	Major Majeur	III: E, F [#]	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Third: Tonic in LH Terts: Tonika in LH	Legato	 = 120	
		II: C [#] , E ^b	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato	 = 84	
	Minor Mineur	Harmonic <i>and</i> Melodic Harmonies <i>en</i> Melodies III: D, E	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Third: Tonic in LH Terts: Tonika in LH	Legato	 = 120	
		Harmonic Harmonies II: D	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato	 = 84	
	Chromatic Chromaties	III: C [#]	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1 oktaaf	Legato	 = 132	
		II: F	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato	 = 84	
	Pedal/Pedaal	Major Majeur	II: D ^b , E ^b	From the lowest and highest notes Vanaf die laagste en hoogste note			Legato	 = 72
		Minor Mineur	Harmonic <i>or</i> Melodic Harmonies <i>of</i> Melodies II: E, F	From the lowest and highest notes Vanaf die laagste en hoogste note			Legato	 = 72
		Chromatic Chromaties	II: E	From the lowest and highest notes Vanaf die laagste en hoogste note			Legato	 = 72
	Hymns/Korale	<p>Three Hymns (played with a short introduction) chosen from the following: Drie Korale (met 'n kort inleiding gespeel) uit die volgende gekies:</p> <p>CH: 123, 134, 178, 214, 277, 312, 316, 355 HA: 12, 26, 35, 46, 60, 95, 140, 170 LB: 190, 203, 293, 344, 364, 449, 509, 575 MH: 8, 35, 59, 77, 182, 323, 428, 667 NA: 16, 42, 76, 85, 97, 111, 221, 450 Psalm: 8, 23, 33, 36, 48, 66, 89, 128</p>						

Repertoire / Repertorium

Three pieces, one chosen from each list

Drie stukke, een gekies uit elke lys

List A Lys A

Bach JS	<i>Alla Breve</i> , No 6 from/uit <u>JS Bach Orgelwerke VIII</u> (Peters)
Bach JS	<i>In dulci jubilo</i> , BWV 608 (Bärenreiter)
Bach JS	<i>O Lamm Gottes, unschuldig</i> , BWV 618 (Bärenreiter)
Bach JS	<i>Prelude and Fugue</i> in e, BWV 533 (Bärenreiter)
Bach JS	<i>Wer nur den lieben Gott lässt watten</i> , BWV 642 (Bärenreiter)
Bruhns N	<i>Praeludium</i> in g, No 4 from/uit <u>Sämtliche Orgelwerke</u> (Breitkopf)
Buxtehude D	<i>Ein Feste Burg ist unser Gott</i> , BuxWV 184, No 2 from/uit <u>Chorale Preludes</u> , Vol 2 (Peters)
Buxtehude D	<i>Passacaglia</i> in d, BuxWV 161, <u>Sämtliche Orgelwerke</u> , Band I, 2 (Breitkopf)

List B Lys B

Brahms J	<i>Herzlich tut mich verlangen</i> , op 22 no 10, <u>Sämtliche Orgelwerke</u> (Breitkopf)
Mendelssohn F	<i>Choral und variation "Herzlich tut mich verlangen"</i> (Novello)
Merkel G	<i>Lamento</i> , <u>The Progressive Organist</u> , Vol 5, ed Trevor (Elkin)
Rowley A	<i>Chorale Prelude on Miles Lane</i> , <u>Choral Preludes based on Famous Hymn Tunes</u> , Vol 2 (Edwin Ashdown Ltd)
Rheinberger J	<i>Pastorale</i> from/uit <i>Sonata</i> no 20, op 196, (Carus)
Temmingh H	<i>Ontwaak jy wat slaap</i> , <u>Liturgiese Orrelmusiek</u> , Band 5 (NG Kerk Uitgewers)
Viljoen N	<i>God is my lied</i> , <u>Liturgiese Orrelmusiek</u> , Band 3 (NG Kerk Uitgewers)
Walcha H	<i>Gelobet Seist du, Jesu Christ</i> , No 5 from/uit <u>Choralvorspiele I</u> (Peters)

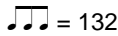
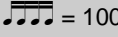

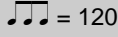
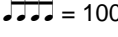
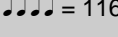
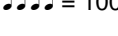


List C Lys C

Alain J	<i>Lamento</i> , <u>L'ouvre d'orgue</u> , Vol 3 (Alphonse Leduc)
Gigout E	<i>Minuetto</i> from/uit <i>Dix Pièces</i> (Alphonse Leduc)
Hakim N	<i>Incantation</i> from/uit <i>Mariales</i> (United Music Publishers)
Langlais J	<i>Nazard</i> from/uit <i>Suite Francaise</i> (Alphonse Leduc)
Mathlener W	<i>Fantasie</i> , <u>Liturgiese Orrelmusiek</u> , Band 2 (NG Kerk Uitgewers)
Peeters F	<i>Festive Voluntary</i> , op 87, <u>An Album of Praise</u> (OUP)
Vierne L	<i>Carillon</i> , <u>24 Pièces en Style Libre</u> , Vol 2 (Durand)
Widor CM	<i>Adagio</i> (5 th mov/5 ^e bew), <i>Symphonie</i> no 2, op 13 no 2 (Alphonse Leduc)

Grade 7

Graad 7

Technical work/Tegniese werk

	Scales Toonlere	Compass and Key Omvang en Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval- afstand	Articu- lation Artiku- lasie	Minimum tempo	
Manual/Manuaal	Major Majeur	III: F, D ^b	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Tenth: Tonic in LH Desiem: Tonika in LH	Legato and/en non legato	 = 132	
		II: C [#] , F	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato and/en non legato	 = 100	
		II: G, D	From the lowest note Vanaf die laagste noot	Separately Afsonderlik	Double note third: Tonic as lowest note Dubbelnoot- tertse: Tonika as laagste noot	Non legato	 = 80	
	Minor Mineur	Harmonic and Melodic Harmonies en Melodies III: F, F [#]	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Tenth: Tonic in LH Desiem: Tonika in LH	Legato and/en non legato	 = 120	
		Harmonic Harmonies II: C [#] , E ^b	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato and/en non legato	 = 100	
	Chromatic Chromaties	IV: C	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Major- or minor third Majeur- of mineurtertse	Legato and/en non legato	 = 116	
		II: E ^b	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato and/en non legato	 = 100	
	Pedals and Manuals Pedale en Manuale	Major Majeur	I: F, F [#]	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Pedals and each hand separately Pedale en elke hand afsonderlik		Legato	 = 72
		Chromatic Chromaties	I: E, A	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Pedals and each hand separately Pedale en elke hand afsonderlik		Legato	 = 72

Hymns/ Korale	<p>Five Hymns (played with a short introduction) chosen from the following: Vyf Korale (met 'n kort inleiding gespeel) uit die volgende gekies:</p> <p>CH: 8, 56, 124, 211, 235, 253, 264, 288, 305, 349 HA: 17, 32, 88, 105, 114, 123, 192, 214, 269, 323 LB: 157, 186, 219, 258, 295, 372, 414, 457, 480, 491 MH: 66, 168, 204, 271, 309, 386, 426, 672, 726, 809 NA: 17, 43, 73, 97, 131, 187, 353, 479, 500, 598 Psalm: 19, 24, 40, 46, 72, 86, 91, 105, 119, 150</p>
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Repertoire / Repertorium

Three pieces, one chosen from each list

Drie stukke, een gekies uit elke lys

List A Lys A

Bach JS	<i>In dir ist Freude</i> , BWV 615 (Bärenreiter)
Bach JS	<i>O Mensch, beweine deine Sünde gross</i> , BWV 622 (Bärenreiter)
Bach JS	<i>Fantasia</i> in c, No 12 from/uit <u>Orgelwerke IV</u> (Peters)
Bruhns N	<i>Praeludium</i> in e, No 2 from/uit <u>Sämtliche Orgelwerke</u> (Breitkopf)
Buxtehude D	<i>Praeludium</i> in C, BuxWV 138, <u>Sämtliche Orgelwerke</u> , Band I, 1 (Breitkopf)
Buxtehude D	<i>Praeludium</i> in D, BuxWV 139, <u>Sämtliche Orgelwerke</u> , Band I, 1 (Breitkopf)
Buxtehude D	<i>Toccatina</i> in F, BuxWV 157, <u>Sämtliche Orgelwerke</u> , Band I, 1 (Breitkopf)
Pachelbel J	<i>Praeludium</i> in d, <u>Ausgewählte Orgelwerke I</u> (Bärenreiter)

List B Lys B

Babst H	Variations 1, 3, 4 and/en 5 from/uit <i>Middelpunt van ons verlanje</i> , <u>Liturgiese Orrelmusiek</u> , Band 3 (NG Kerk Uitgewers)
Bedard D	<i>Variations sur "In dulci jubilo"</i> (1992) (Editions Cheldar)
Karg-Elert S	<i>Nun Danket alle Gott</i> , op 65 no 59, (Bärenreiter)
Kloppers J	<i>Ek weet aan wie ek my toevertrou het</i> , <u>Liturgiese Orrelmusiek</u> , Band 1 (NG Kerk Uitgewers)
Mendelssohn F	<i>Prelude and Fugue</i> in G, op 37 no 2, <u>Orgelwerke</u> , Vol 1 (Breitkopf)
Pierné G	<i>Prelude</i> from/uit <i>Trois Pièces</i> , op 29 no 1 (Durand)
Rowley A	<i>Chorale Prelude on Easter Alleluia</i> , <u>Choral Preludes based on Famous Hymn Tunes</u> , Vol 2 (Edwin Ashdown Ltd)
Viljoen W	<i>Kom, alle getroues</i> , <u>Liturgiese Orrelmusiek</u> , Band 3 (NG Kerk Uitgewers)

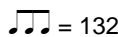
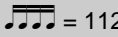

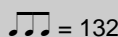
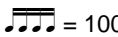
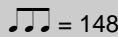
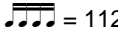
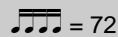
List C Lys C




Andriessen H	<i>Thema met Variaties</i> (Van Rossum)
Dupré M	<i>Légende</i> from/uit <i>Sept Pièces</i> , op 27 (Masters Music)
Ireland J	<i>Menuetto Impromptu</i> from/uit <i>Miniature Suite for Organ</i> (Novello)
Kropfreiter AF	<i>Toccatina francese</i> (OUP)
Messiaen O	<i>Les Enfants de Dieu</i> , <u>La Nativité de Seigneur</u> , Vol 2 (Alphonse Leduc)
Mushel G	<i>Tokkate</i> , <u>Modern Organ Music</u> , Book 2 (OUP)
Preston S	<i>Alleluyas</i> , <u>Modern Organ Music</u> , Book 1 (OUP)
Willan H	<i>Postlude</i> in D, <u>An Album of Praise</u> (OUP)

Grade 8

Graad 8

Technical work/Tegniese werk

	Scales Toonlere	Compass and Key Omvang en Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval- afstand	Articu- lation Artiku- lasie	Minimum tempo
Manual/Manuaal	Major Majeur	III: C [♯] , B [♭]	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Sixth: Tonic in RH Sekst: Tonika in RH	Legato and/en non legato	 = 132
		II: C [♯] , E [♭]	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Third: tonic in the LH Terts: tonika in LH	Legato and/en non legato	 = 112
		II: A, B [♭]	From the lowest note Vanaf die laagste noot	Separately Afsonderlik	Double note third: Tonic as lowest note Dubbelnoot- tertse: Tonika as laagste noot	Non legato	 = 88
	Minor Mineur	Melodic Melodies III: G, A [♭] Harmonic Harmonies III: D, B	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Sixth: Tonic in RH Sekst: Tonika in RH	Legato and/en non legato	 = 132
		Harmonic Harmonies II: C, D	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Third: tonic in the LH Terts: tonika in LH	Legato and/en non legato	 = 100
	Chromatic Chromaties	III: B [♭]	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Major- or minor sixth: Tonic in RH Majeur- of mineursekst: Tonika in RH	Legato and/en non legato	 = 148
		II: C [♯]	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato and/en non legato	 = 112
		II: A [♯]	From the lowest note Vanaf die laagste noot	Separately Afsonderlik	Double-note minor third: Start on A [♯] /C [♯] Dubbelnoot mineurtertse: Begin op A [♯] /C [♯]	Non legato	 = 72

Pedals and Manuals Pedale en Manuale	Major Majeur	I: D, E ^b , E, B ^b	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Pedals and each hand separately Pedale en elke hand afsonderlik		Legato	 = 80
	Minor Mineur	Harmonic Harmonies I: C, F, G ^b , B ^b	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Pedals and each hand separately Pedale en elke hand afsonderlik		Legato	 = 80
	Chromatic Chromaties	I: E ^b , B	Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel	Pedals and each hand separately Pedale en elke hand afsonderlik		Legato	 = 80
Pedal Solos Pedaalsolos	Bach, JS Solo Pedal (bars 13-32)/Solopedaal (mate 13-32) from/uit <i>Tocatta, Adagio and Fugue in C</i> , BWV 564 (Bärenreiter) Ritchie, G <i>Neues Pedal Exercitium</i> , <u>Organ Technique</u> , ed Ritchie and Stauffer (OUP)						

Repertoire / Repertorium

Three pieces, one chosen from each list

Drie stukke, een gekies uit elke lys

List A Lys A

- Bach JS** 2nd & 3rd movements/2^e & 3^e bewegings from/uit *Trio Sonata* no 1 in E^b, BWV 525 (Bärenreiter)
- Bach JS** *Fantasia* in G, Orgelwerke IV (Peters)
- Bach JS** *Allein Gott in der Höh sie Her*, BWV 622 (Bärenreiter)
- Bach JS** *Nun danket alle Gott*, BWV 657 (Bärenreiter)
- Bach JS** *Prelude and Fugue* in C, No 7 from/uit Orgelwerke III (Peters)
- Bach JS** *Prelude and Fugue* in A, BWV 536 (Bärenreiter)
- Buxtehude D** *Praeludium* in C, BuxWV 137, Sämtliche Orgelwerke, Band I, 1 (Breitkopf)
- Buxtehude D** *Praeludium* in d, BuxWV 140, Sämtliche Orgelwerke, Band I, 1 (Breitkopf)
- Buxtehude D** *Praeludium* in g, BuxWV 148, Sämtliche Orgelwerke, Band I, 1 (Breitkopf)
- Buxtehude D** *Praeludium* in a, BuxWV 153, Sämtliche Orgelwerke, Band I, 1 (Breitkopf)
- Buxtehude D** *Tokkate* in F, BuxWV 156, Sämtliche Orgelwerke, Band I, 2 (Breitkopf)
- Lübeck V** *Preambulum* in E, No 4 from/uit Sämtliche Orgelwerke (Breitkopf)

List B Lys B

- Andriessen H** *Sonata da Chiesa* (Van Rossum)
- Brahms J** *Chorale Prelude and Fugue on "O Traurigkeit, o Herzeleid"*, Sämtliche Orgelwerke, (Breitkopf)
- Brahms J** *Prelude und Fugue* in a, No 1 from/uit Sämtliche Orgelwerke (Breitkopf)
- Cabena, B** *Aspects of the Sea, Sonata* no 20, op 174 (Sheridean Music)
- Eben P** *Kleine Choralpartita über "O Jesu, all mein Leben bist Du"* (Universal Edition)
- Franck C** *Final* in B^b, op 21, Complete Works for Organ II (Wiener Urtext Edition)
- Franck C** *Prelude, Fugue et Variation*, op 18, Complete Works for Organ II (Wiener Urtext Edition)
- Franck C** *Pastorale* in E, op 19, Complete Works for Organ II (Wiener Urtext Edition)
- Mendelssohn F** *Sonata* in c, op 65 no 2, Orgelwerke, Vol 1 (Breitkopf)
- Mendelssohn F** *Prelude and Fugue* in d, op 37 no 3, Orgelwerke, Vol 1 (Breitkopf)
- Reger M** *Toccata und Fuga*, op 59 no 5 and/en 6, Sämtliche Orgelwerke, Vol III (Breitkopf Urtext)
- Rheinberger J** *Scherzo* and/en *Passacaglia* from/uit *Sonata* no 8 in e, op 132 (Carus)
- Saint-Saëns C** *Prelude and Fugue* in E^b, op 99 no 3 (Kalmus)
- Temmingh H** *Drie Orrelstukke* (Temmingh)

List C Lys C

- Alain J** *Variations sur une theme de Clément Jannequin*, L'Oeuvre d'Orgue, Vol 2 (Alphonse Leduc)
- Boëly AP** *Fantaisie and Fugue* in B^b (Alphonse Leduc)
- Demessieux J** *Répons pour le Temp de Pâques* (Durand)
- Doppelbauer JF** *Tokkate* from/uit *Suite Breve* (Doblinger)
- Dubois T** *Toccata* in G, No 3 from/uit Douze Pièces pour Orgue (Alphonse Leduc)
- Durufilé M** *Fugue sur le theme du Carillon des Heures de la cathédrale de Soissons*, op 12 (Europart-Music)
- Eben P** *Moto Ostinato* from/uit *Sonntagsmusik* (Bärenreiter)
- Francaix J** *Formation du Cortège* and/en *Sortie* from/uit *Messe de Mariage* (Schott)
- Guilmant A** *Nuptial Postlude*, Organ Album, Vol 3 (Schott)
- Guilmant A** *March on a theme of Handel* in F, op 15 no 2 (Schott)
- Jongen J** *Cantabile* from/uit *Quatre Pièces*, op 37 no 1 (Durand)
- Karg-Elert S** *Wachet auf, ruft uns die stimme*, op 65 no 33 (Bärenreiter)
- Langlais J** *Dialogue sur les Mixtures* from/uit *Suite Brève* (Alphonse Leduc)
- Langlais J** *Hymne d'Action de grâces: "Te Deum"* (Alphonse Leduc)
- Mulet H** *Carillon Sortie* (Editions Musicales de la Schola Cantorum)
- Parry H** *Chorale Prelude on St Ann's*, 7 Chorale Preludes, Set 1 (Novello)
- Racine-Fricker P** *Pastorale* (Schott)
- Roosenschoon H** *Tokkate op Gesang 63* (Hans Roosenschoon Publishers)
- Saint-Saëns C** *Rhapsodie* no 2 in D, op 7 (Durand)
- Saint-Saëns C** *Fantaisie* no 1 in E^b (Durand)
- Whitlock P** *Toccata* from/uit *Plymouth Suite* (OUP)

Performer's Assessment

Voordrassassessering

Repertoire / Repertorium

Four pieces, one chosen from each list

Vier stukke, een gekies uit elke lys

List A Lys A

Bach JS	1 st movement/1 ^e beweging from/uit <i>Trio Sonata</i> no 1 in E ^b , BWV 525 (Bärenreiter)
Bach JS	<i>Allein Gott in der Höh' sei Ehr</i> , BWV 663 (Bärenreiter)
Bach JS	<i>An wasserflüssen Babylon</i> , BWV 653 (Bärenreiter)
Bach JS	<i>Christ unser Herr, zum Jordan kam</i> , BWV 684 (Bärenreiter)
Bach JS	<i>Concerto</i> in G, <u>Orgelwerke VII</u> (Peters)
Bach JS	<i>Dies sind die heil'gen zehn Gebot</i> , BWV 678 (Bärenreiter)
Bach JS	<i>Herr Jesu Christ, dich zu uns wend</i> , BWV 655 (Bärenreiter)
Bach JS	<i>Prelude and Fugue</i> in c, BWV 546 (Bärenreiter)
Bach JS	<i>Prelude and Fugue</i> in G, BWV 541 (Bärenreiter)
Bach JS	<i>Prelude and Fugue</i> in G, BWV 550 (Bärenreiter)
Bach JS	<i>Schmücke dich, O liebe Seele</i> , BWV 654 (Bärenreiter)
Bach JS	<i>Tocatta and Fugue</i> in d, BWV 538 (Bärenreiter)
Bach JS	<i>Trio Sonata</i> no 3 in d, BWV 527 (Bärenreiter)
Bach JS	<i>Trio Sonata</i> no 4 in e, BWV 528 (Bärenreiter)
Bruhns N	<i>Nun kom der Heiden Heiland</i> , No 5 from/uit <u>Sämtliche Orgelwerke</u> (Breitkopf)
Bruhns N	<i>Praeludium</i> in e, No 1 from/uit <u>Sämtliche Orgelwerke</u> (Breitkopf)
Bruhns N	<i>Praeludium</i> in G, No 3 from/uit <u>Sämtliche Orgelwerke</u> (Breitkopf)
Buxtehude D	<i>Ciacona</i> in c, BuxWV 159, <u>Sämtliche Orgelwerke</u> , Band I, 1 (Breitkopf)
Buxtehude D	<i>Ciacona</i> in e, BuxWV 160, <u>Sämtliche Orgelwerke</u> , Band I, 1 (Breitkopf)
Buxtehude D	<i>Magnificat Primi Toni</i> , BWV 203, No 26 from/uit <u>Sämtliche Orgelwerke – Choralbearbeitungen A-Ma</u> (Breitkopf)
Buxtehude D	<i>Praeludium</i> in e, BuxWV 142, <u>Sämtliche Orgelwerke</u> , Band I:1 (Breitkopf)
Buxtehude D	<i>Praeludium</i> in f [#] , BuxWV 146, No 11 from/uit <u>Sämtliche Orgelwerke</u> , Band I,2 (Breitkopf)
Buxtehude D	<i>Praeludium</i> in g, BuxWV 149, <u>Sämtliche Orgelwerke</u> , Band I:1 (Breitkopf)
Buxtehude D	<i>Tocatta</i> in d, BuxWV 155, No 19 from/uit <u>Sämtliche Orgelwerke</u> , Band I,2 (Breitkopf)
Lübeck V	<i>Praeludium and Fugue</i> no 1 in D (Peters)
Tunder F	<i>Komm, heiliger Geist, Herre Gott</i> (Breitkopf)

List B Lys B

Alain J	<i>Suite, L'Oeuvre d'Orgue</i> , Vol 1 (Alphonse Leduc)
Alain J	<i>Trois Danses, L'Oeuvre d'Orgue</i> , Vol 1 (Alphonse Leduc)
Boëllman, L	<i>Suite Gothique</i> , op 25 (Durand)
Bonnet J	<i>Variations de Concert</i> , op 1 (Alphonse Leduc)
Brahms J	<i>Prelude and Fugue</i> in g, No 2 from/uit <u>Sämtliche Orgelwerke</u> (Breitkopf)
Dupré M	<i>Suite Bretonne</i> , op 21 (Alphonse Leduc)

Durufié M	<i>Prélude, Adagio et Choral varié sur le theme du "Veni Creator", op 4 (Durand)</i>
Elgar E	<i>Sonata in G, op 28 (Breitkopf)</i>
Franck C	<i>Cantabile in B^b, <u>Complete Works for Organ III</u> (Wiener Urtext)</i>
Franck C	<i>Choral III in a, <u>Complete Works for Organ IV</u> (Wiener Urtext Edition)</i>
Franck C	<i>Fantasie in A, <u>Complete Works for Organ III</u> (Wiener Urtext)</i>
Franck C	<i>Grand Pièce Symphonique, <u>Complete Works for Organ I</u> (Wiener Urtext)</i>
Franck C	<i>Pièce Heroique in b, <u>Complete Works for Organ III</u> (Wiener Urtext Edition)</i>
Grove S	<i>Afrika Hymnus I (Stefans Grove)</i>
Guilmant A	<i>Sonata no 1 in d, op 42 (Bärenreiter)</i>
Guilmant A	<i>Sonata no 3, op 56, <u>Selected Organ Works I</u> (Bärenreiter)</i>
Hindemith P	<i>Sonata no 1 (Schott)</i>
Hindemith P	<i>Sonata no 2 (Schott)</i>
Hindemith P	<i>Sonata no 3 (Schott)</i>
Jongen J	<i>Sonata Eroica, op 94 (Alphonse Leduc)</i>
Liszt F	<i>Ad nos ad salutarem undam, <u>Complete Organ Works I</u>, (Universal)</i>
Liszt F	<i>Prelude and Fugue on B-A-C-H, <u>Complete Organ Works II</u>, (Universal)</i>
Liszt F	<i>Weinen, Klagen, Sorgen, Zagen, <u>Complete Organ Works II</u>, (Universal)</i>
Mendelssohn F	<i>Prelude and Fugue in c, op 37 no 1, <u>Orgelwerke</u>, Vol 1 (Breitkopf)</i>
Mendelssohn F	<i>Sonata no 1 in f, op 65 no 1, <u>Orgelwerke</u>, Vol I (Breitkopf)</i>
Mendelssohn F	<i>Sonata no 4 in B^b, op 65 no 4, <u>Orgelwerke</u>, Vol I (Breitkopf)</i>
Mendelssohn F	<i>Sonata no 5, op 65 no 5, <u>Orgelwerke</u>, Vol I (Breitkopf)</i>
Mendelssohn F	<i>Sonata no 6 in d, op 65 no 6, <u>Orgelwerke</u>, Vol 1 (Breitkopf)</i>
Merkel GA	<i>Sonata no 6 in e, op 137 (Bärenreiter Urtext)</i>
Mozart WA	<i>Fantasie in f, KV 594, <u>Orgelwerke IV</u>, ed Haselböck (Universal)</i>
Nieland J	<i>Prélude, Choral et Variations (Heuwekemeijer)</i>
Parry H	<i>Toccata and Fugue in G ("The Wanderer") (Novello)</i>
Peeters F	<i>Suite Modale, op 43 (Henry Lemoine)</i>
Reger M	<i>Any of the/Enige van die <u>Chorale Fantasias</u>, op 27, 40, 52</i>
Reger M	<i>Benedictus, op 59 no 9, <u>Sämtliche Orgelwerke</u>, Vol III (Breitkopf Urtext)</i>
Reger M	<i>Dankpsalm, op 45 (Breitkopf)</i>
Reger M	<i>Introduction and Passacaglia in d, <u>Sämtliche Orgelwerke</u>, Vol IV (Breitkopf Urtext)</i>
Reger M	<i>Sonata no 2 in d, op 60, <u>Sämtliche Orgelwerke V</u> (Breitkopf)</i>
Reubke J	<i>Sonata on the 94th Psalm in c (Peters)</i>
Rheinberger J	<i>Sonata no 1 in c, op 27 (Carus)</i>
Rheinberger J	<i>Sonata no 3 in G, op 88 (Carus)</i>
Rheinberger J	<i>Sonata no 4 in a, op 98 (Carus)</i>
Rheinberger J	<i>Sonata no 5 in F[#], op 111 (Carus)</i>
Ritter A	<i>Sonata no 3 in a, op 24 (Forberg)</i>
Saint-Saëns C	<i>Prelude and Fugue in E, op 99 no 3 (Kalmus)</i>
Vierne L	<i>Adagio and/en Final from/uit <u>Symphonie</u> no 3, op 28, <u>Complete Piano and Organ Works</u>, Vol III (Bärenreiter Urtext)</i>
Vierne L	<i>Aria and/en Final from/uit <u>Symphonie</u> no 6, op 59, <u>Complete Piano and Organ Works</u>, Vol VI (Bärenreiter Urtext)</i>
Vierne L	<i>Clair de Lune and/en Toccata from/uit <u>Pièces de Fantaisie</u>, op 53, <u>Complete Piano and Organ Works</u>, Vol VII.2 (Bärenreiter)</i>
Widor CM	<i>Allegro vivace, Adagio and/en Toccata from/uit <u>Symphonie</u> no 5 in f, op 42 no 1 (Alphonse Leduc)</i>

List C Lys C

Bach JS	<i>Canonic Variations on "Vom Himmel Hoch da komm ich her"</i> (Bärenreiter)
Bach JS	<i>Concerto in a, BWV 593</i> (Bärenreiter)
Bach JS	<i>Concerto in d, BWV 596</i> (Bärenreiter)
Bach JS	<i>Fantasia and Fugue in g, BWV 542</i> (Bärenreiter)
Bach JS	<i>Partita on "Sei gegrüßet Jesu gütig"</i> (Bärenreiter)
Bach JS	<i>Passacaglia in c, BWV 582</i> (Bärenreiter)
Bach JS	<i>Prelude and Fugue in a, BWV 543</i> (Bärenreiter)
Bach JS	<i>Prelude and Fugue in b, BWV 544</i> (Bärenreiter)
Bach JS	<i>Prelude and Fugue in E^b, BWV 552</i> (Bärenreiter)
Bach JS	<i>Prelude and Fugue in e, BWV 548</i> (Bärenreiter)
Bach JS	<i>Trio Sonata no 2 in c, BWV 526</i> (Bärenreiter)
Bach JS	<i>Trio Sonata no 5 in C, BWV 529</i> (Bärenreiter)
Bach JS	<i>Trio Sonata no 6 in G, BWV 530</i> (Bärenreiter)
Bach JS	<i>Prelude and Fugue in D, BWV 532</i> (Bärenreiter)
Bach JS	<i>Tocatta, Adagio and Fugue in C, BWV 564</i> (Bärenreiter)
Bairdstow E	<i>Maestoso</i> (3 rd mov/3 ^e bew) from/uit <i>Sonata in E^b</i> (OUP)
Brahms J	<i>Herzlich tut mich erfreuen</i> , op 122 no 4 (Breitkopf)
Dupré M	<i>Cortège et Litanie</i> , op 19 no 2 (Alphonse Leduc)
Durufié M	<i>Scherzo</i> , op 2 (Durand)
Gigout E	<i>Scherzo</i> from/uit <i>Dix Pièces</i> (Alphonse Leduc)
Gigout E	<i>Tocatta</i> from/uit <i>Dix Pièces</i> (Alphonse Leduc)
McCabe J	<i>Elegy</i> (Novello)
Mulet H	<i>Tu es petra et portae inferi non praevalent adversus te</i> (Alphonse Leduc)
Pierné G	<i>Scherzando</i> from/uit <i>Trois Pièces</i> (Durand)
Rheinberger J	<i>Fantasia: Maestoso Lento – Allegro Agitato</i> (1 st mov/1 ^e bew), <i>Sonata</i> no 12, op 154 (Carus)
Vierne L	<i>Carillon de Westminster</i> from/uit <i>Pièces de Fantaisie Vol 3, Complete Piano and Organ Works, Vol VII.3</i> (Bärenreiter Urtext)
Vierne L	<i>Final</i> from/uit <i>Symphonie</i> no 1, op 14, <i>Complete Piano and Organ Works, Vol 1</i> (Bärenreiter Urtext)
Vierne L	<i>Impromptu</i> from/uit <i>Pièces de Fantaisie Vol 3</i> (Henry Lemoine)
Vierne L	<i>Intermezzo</i> from/uit <i>Pièces de Fantaisie</i> , op 51, <i>Complete Piano and Organ Works, Vol VII.2</i> (Bärenreiter Urtext)
Widor CM	<i>Finale</i> from/uit <i>Symphonie</i> no 6 in g, op 42 no 2 (Hamelle)
Widor CM	<i>Intermezzo</i> from/uit <i>Symphonie</i> no 6 in g, op 42 no 2 (Alphonse Leduc)

List D Lys D

Alain J	<i>Litanies, L'Oeuvre d'Orgue, Vol 2</i> (Alphonse Leduc)
Alain J	<i>Prelude and Fugue, L'Oeuvre d'Orgue, Vol 2</i> (Alphonse Leduc)
Andriessen H	3 rd & 4 th movements/3 ^e & 4 ^e bewegings from/uit <i>Sinfonia</i> (Herman Zengerink)
Andriessen H	<i>Quatrieme Choral</i> (Peters)
Andriessen H	<i>Tocatta</i> (Van Rossum)
Demessieux J	<i>Te Deum</i> , op 11 (Durand)
Dupré M	<i>Carillon</i> from/uit <i>Sept Pièces</i> , op 27 (Masters Music)
Dupré M	<i>Final</i> from/uit <i>Sept Pièces</i> , op 27 (Masters Music)
Dupré M	<i>Marche</i> from/uit <i>Sept Pièces</i> , op 27 (Masters Music)
Dupré M	<i>Prelude and Fugue</i> no 1 in B, op 7 no 1 (Alphonse Leduc)
Dupré M	<i>Prelude and Fugue</i> no 3 in g, op 7 no 3 (Alphonse Leduc)
Dupré M	<i>Variations Sur un Noël</i> , op 20 (Alphonse Leduc)
Durufié M	<i>Prelude et Fugue sur le nom d'Alain</i> , op 7 (Durand)
Durufié M	<i>Tocatta</i> from/uit <i>Suite</i> , op 5 (Durand)

Eben P	<i>A Festive Voluntary</i> (United Music Publishers)
Eben P	<i>Finale</i> from/uit <i>Sonntagsmusik</i> (Bärenreiter)
Eben P	<i>Hommage à Dietrich Buxtehude</i> (Schott)
Franck C	<i>Choral I</i> in E, <u>Complete Works for Organ IV</u> (Wiener Urtext)
Franck C	<i>Choral II</i> in b, <u>Complete Works for Organ IV</u> (Wiener Urtext)
Gardonyi Z	<i>Mozart Changes</i> (Moseler)
Gigout E	<i>Grand Choeur Dialogué</i> (Durand)
Guillou J	<i>Toccata</i> , op 9 (Alphonse Leduc)
Heiller A	<i>Tanz Toccata</i> (1970) (Doblinger)
Jongen J	<i>Toccata</i> , op 104 (Masters Music Publications)
Joubert J	<i>Passacaglia and Fugue</i> , op 35 (Novello)
Kloppers J	<i>Dialektiese Fantasie</i> (Unisa)
Langlais J	<i>Évocation</i> from/uit <i>Hommage à Rameau</i> (Alphonse Leduc)
Langlais J	<i>Final Rhapsodique</i> from/uit <i>Suite Française</i> (Alphonse Leduc)
Langlais J	<i>Prelude sur le grands jeux</i> from/uit <i>Suite Française</i> (Alphonse Leduc)
Langlais J	<i>Triptique</i> (Novello)
Litaize G	<i>Prélude et Danse Fugué</i> (Alphonse Leduc)
Litaize G	<i>Variations sur un Noël Angevin</i> , No 12 from/uit <u>Douze Pièces</u> , Vol 2 (Alphonse Leduc)
Mathias W	<i>Invocations</i> , op 35 (OUP)
Mathias W	<i>Toccata Giocosa</i> , op 36 no 2 (OUP)
Messiaen O	2 nd & 3 rd movements/2 ^e & 3 ^e bewegings from/uit <i>L'Ascension</i> (Alphonse Leduc)
Messiaen O	<i>Communion</i> and/en <i>Sortie</i> from/uit <i>Messe de la Pentecôte</i> (Alphonse Leduc)
Messiaen O	<i>Dieu parmi nous</i> from/uit <i>La Nativité du Seigneur</i> (Alphonse Leduc)
Messiaen O	<i>La vierge et l'enfant</i> from/uit <i>La Nativité du Seigneur</i> (Alphonse Leduc)
Mozart WA	<i>Fantasia</i> in f, KV 608, <u>Orgelwerke IV</u> , ed Haselböck (Universal)
Peeters F	<i>Concert Piece</i> , op 52a (Peters)
Peeters F	<i>Flemish Rhapsody</i> , op 37 (Schott)
Peeters F	<i>Toccata, Fugue and Hymne on "Ave Maris Stella"</i> , op 28 (Henry Lemoine)
Reddy S	<i>Toccata for Madiba</i> (Unisa)
Temmingh H	<i>Variations de Concert</i> (2003) (Temmingh)
Widor CM	<i>Allegro</i> (1 st mov/1 ^e bew) from/uit <i>Symphonie</i> no 6 in g, op 42 no 2 (Alphonse Leduc)

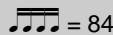
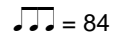
Technical Work and Repertoire Tegniese werk en Repertorium

HARPSICHORD KLAVESIMBEL

Grade 6

Graad 6

Technical work/Tegniese werk

	Scales Toonlere	Compass and Key Omvang en Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval- afstand	Articu- lation Artiku- lasie	Minimum tempo
Scales/Toonlere	Major Majeur	III: A ^b , A, B ^b , B	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1 oktaaf	Legato	 = 120
		II: D, E ^b	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end in unison Begin en eindig in unisoen	Legato	 = 84
	Minor Mineur	Harmonic and Melodic Harmonies en Melodies III: B, C, C [#]	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Third: Tonic in LH Terts: Tonika in LH	Legato	 = 120
		Harmonic Harmonies II: A, B ^b	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end in unison Begin en eindig in unisoen	Legato	 = 84
	Chromatic Chromaties	IV: A ^b	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1 oktaaf	Legato	 = 100
		II: G	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato	 = 84
Arpeggios/Arpeggio's	Major Majeur	III: F, F [#] in root position and inversions in grondposisie en omkerings	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1 oktaaf	Legato	 = 84
	Minor Mineur	III: G, A ^b in root position and inversions in grondposisie en omkerings	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1 oktaaf	Legato	 = 84
	Diminished seventh Verminderde sewende	III: On/op A, F	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1 oktaaf	Legato	 = 84

Chords/Akkoorde	Memorised (Four-part, hands together) Gememoriseerd (Vierstemmig, hande tegelyk)
	A : I ii ₆ V vi a : I ii ₆ V VI
	Example/Voorbeeld
	<p>A: I ii₆ V vi</p> <p>* Tonic degree/Tonika toontrap</p>

Repertoire / Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

List A Lys A

Purcell H	<i>Prelude from Suite no 2, <u>Style and Interpretation</u>, Vol 1, ed Ferguson (OUP)</i>
Rameau J-P	<i>La Joyeuse, <u>Pièces de Clavecin</u> (Bärenreiter)</i>
Sweelinck JP	<i>Paduana Lachrymae, No 11, <u>Sämtliche Werke für Clavier</u> (Breitkopf)</i>
Sweelinck JP	<i>Toccatà, <u>Early German Keyboard Music</u>, Vol 1, ed Ferguson (OUP)</i>
Telemann GP	<i>Fantasia in F, TWV 33:5 (Bärenreiter)</i>
Weckmann, M	<i>Toccatà vel praeludium Primi Toni in d, No 5, <u>Complete Freely Composed Organ and Keyboard Works</u> (Bärenreiter)</i>

List B Lys B

Bach JS	Two-part Invention no 6 in E, BWV 777 (Bärenreiter)
Bach JS	Two-part Invention no 14 in E, BWV 777 (Bärenreiter)
Handel GF	<i>Allemande</i> from/uit Suite no 4 in e (Bärenreiter)
Muffat G	<i>Ouverture</i> from/uit Partita in c, <u>Partitas and Pieces</u> (Schott)
Scarlatti D	<i>Sonata</i> in f, K481 (Henle)
Scarlatti D	<i>Sonata</i> in G, K2 (Henle)

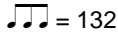
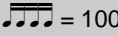

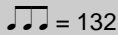
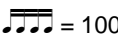
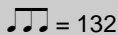
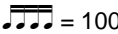
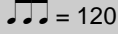
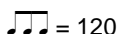
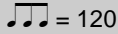
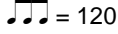
List C Lys C


Distler H	<i>Drei Spielstücke, <u>Neue Cembalomusik/New Music for Harpsichord</u> (Bärenreiter)</i>
Du Plessis H	Any two of/enige twee van <i>Hartseerwals, Kwêla, Mars</i> from/uit <i>Tien stukke vir klavier of klavesimbel</i> , op 41 (SAMRO)
Haydn FJ	First movement from/eerste beweging uit <i>Sonata in B^b</i> , Hob: XVI/2 (Henle)
Henze HW	No 5 from/uit <i>Absences pour le Clavecin</i> (Schott)
Howells H	<i>Sir Hugh's Galliard, <u>Howells' Clavichord</u> (Novello)</i>
Marx K	<i>Kleine Fantasie, <u>Neue Cembalomusik/New Music for Harpsichord</u> (Bärenreiter)</i>

Grade 7

Graad 7

Technical work/Tegniese werk

	Scales Toonlere	Compass and Key Omvang en Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval- afstand	Articu- lation Artiku- lasie	Minimum tempo
Scales/Toonlere	Major Majeur	III: E, F, F#, G	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Third: Tonic in LH Terts: Tonika in LH	Legato and/en non-legato	 = 132
		II: A ^b , A	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato and/en non-legato	 = 100
		II: G, D	From the lowest note Vanaf die laagste noot	Separately Afsonderlik	Double note third: Tonic as lowest note Dubbelnooterts: Tonika as laagste noot	Legato and/en non-legato	 = 80
	Minor Mineur	Harmonic and Melodic Harmonies en Melodies III: A, B ^b , B	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Third: Tonic in LH Terts: Tonika in LH	Legato and/en non-legato	 = 132
		Harmonic Harmonies II: E, F	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato and/en non-legato	 = 100
	Chromatic Chromaties	III: F#, G	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Minor third Mineur terts	Legato and/en non-legato	 = 132
II: C, E ^b		Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Begin and end on the tonic Begin en eindig op die tonika	Legato and/en non-legato	 = 100	
Arpeggios/Arpeggio's	Major Majeur	III: E ^b , F, C# in root position and inversions in grondposisie en omkerings	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1oktaaf	Legato	 = 120
	Minor Mineur	III: A, B ^b , C in root position and inversions in grondposisie en omkerings	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1 oktaaf	Legato	 = 120
	Dominant seventh Dominant sewende	III: On/op C, D, F#	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1oktaaf	Legato	 = 120
	Diminished seventh Verminderde sewende	III: On/op C#, E ^b	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	1 octave 1oktaaf	Legato	 = 120

Chords/Akkoorde	Memorised (Four-part, hands together) Gememriseerd (Vierstemmig, hande tegelyk)
	F : I ii ₆ I ⁶ ₄ V I f : i ii ^o ₆ I ⁶ ₄ V i
	Example/Voorbeeld
	

Repertoire / Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

List A Lys A

Byrd W	<i>The Carman's Whistle, Six Sets of Variations</i> (Stainer and Bell)
Pachelbel J	<i>Aria Sexta, Early German Keyboard Music</i> , ed Ferguson (OUP)
Rameau J-P	<i>La Triomphante, Style and Interpretation</i> , Vol 1, ed Ferguson (OUP)
Rameau J-P	<i>L'Egiptienne, Pièces de Clavecin</i> (Bärenreiter)
Rameau J-P	<i>Le Rappel des Oiseaux, Pièces de Clavecin</i> (Bärenreiter)
Scheidemann H	<i>Praeambulum</i> in d, No 1, <i>Sämtliche Werke für Clavier</i> (Breitkopf)

List B Lys B

Bach JS	<i>Allemande</i> from/uit <i>English Suite</i> no 1 in A, BWV 806 (Bärenreiter)
Bach JS	<i>Three-part Invention</i> no 7 in e, BWV 783 (Bärenreiter)
Bach JS	<i>Three-part Invention</i> no 15 in b, BWV 801 (Bärenreiter)
Handel GF	<i>Presto</i> from Suite no 3 in d, HWV 428 (Bärenreiter)
Scarlatti D	<i>Sonata</i> in d, K1 (Henle)
Scarlatti D	<i>Sonata</i> in E, K380 (Henle)

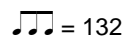
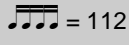
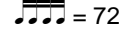
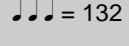
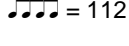
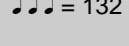
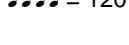
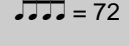
List C Lys C

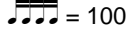
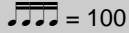
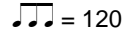
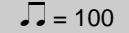
Driessler J	<i>Der mond der steht am höchsten, Neue Cembalomusik/New Music for Harpsichord</i> (Bärenreiter)
Du Plessis H	<i>Studie</i> and/en <i>Scherzo</i> from/uit <i>Tien stukke vir klavier of klavesimbel</i> , op 41 (SAMRO)
Haydn FJ	First movement/eerste beweging from/uit <i>Sonata</i> in D, Hob: XVI/14 (Henle)
Howells H	<i>H.H. His Fancy, Lambert's Clavichord</i> (OUP)
Jacob G	<i>Sonatina for Harpsichord</i> (Chappel)

Grade 8

Graad 8

Technical work/Tegniese werk

	Scales Toonlere	Compass and Key Omvang en Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval-afstand	Articu- lation Artiku- lasie	Minimum tempo
Scales/Toonlere	Major Majeur	III: C [#] , B ^b , D	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Sixth: Tonic in RH Sekst: Tonika in RH	Legato and/en non- legato	 = 132
		II: D, E ^b , E	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Third: Tonic in LH Terts: Tonika in LH	Legato and/en non- legato	 = 112
		II: A, B ^b	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Separately and together Afsonderlik en tegelyk	Double note third: Tonic as lowest note Dubbelnootterts: Tonika as laagste noot	Non- legato	 = 72
	Minor Mineur	Melodic Melodies III: G, A ^b Harmonic Harmonies III: D, B	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Sixth: Tonic in RH Sekst: Tonika in RH	Legato and/en non- legato	 = 132
		Harmonic Harmonies II: F, A ^b	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Third: Tonic in LH Terts: Tonika in LH	Legato and/en non- legato	 = 112
	Chromatic Chromaties	III: B ^b	Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot	Together Tegelyk	Major or minor sixth: Tonic in RH Majeur- of mineur-sekst: Tonika in RH	Legato and/en non- legato	 = 132
		II: C [#]	Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes	Together Tegelyk	Major or minor third: Tonic in LH Majeur- of mineur-terts: Tonika in LH	Legato and/en non- legato	 = 120
		II: A [#]	From the lowest note Vanaf die laagste noot	Separately Afsonderlik	Double note minor third: Begin on A [#] /C [#] Dubbelnoot- mineurterts: Begin op A [#] /C [#]	Non- legato	 = 72

Arpeggios/Arpeggio's	Major Majeur	III: C, A# in root position and inversions	Similar motion, from the lowest note	Together	1 octave	Legato	
		in grondposisie en omkerings	Dieselfde rigting, vanaf die laagste noot	Tegelyk	1 oktaaf		
		II: C, A# in root position and inversions in grondposisie en omkerings	Contrary motion from the middle	Together	Begin and end on the tonic	Legato	 = 100
			Teenoorgestelde rigting vanaf die middel	Tegelyk	Begin en eindig op die tonika		
	Minor Mineur	III: D, B in root position and inversions in grondposisie en omkerings	Similar motion, from the lowest note	Together	1 octave	Legato	
			Dieselfde rigting, vanaf die laagste noot	Tegelyk	1 oktaaf		
		II: D, B in root position and inversions in grondposisie en omkerings	Contrary motion from the middle	Together	Begin and end on the tonic	Legato	 = 100
			Teenoorgestelde rigting vanaf die middel	Tegelyk	Begin en eindig op die tonika		
Dominant seventh Dominante sewende	III: Of/van C#, F in root position and inversions in grondposisie en omkerings	Similar motion, from the lowest note	Together	1 octave	Legato	 = 120	
		Dieselfde rigting, vanaf die laagste noot	Tegelyk	1 oktaaf			
Diminished seventh Verminderde sewende	III: On/op B, C in root position in grondposisie	From the lowest note Vanaf die laagste noot	Apart Afsonderlik	Double note octave Dubbelnootoktaaf	Non legato	 = 100	

Repertoire / Repertorium

Three pieces, one chosen from each list

Drie stukke, een gekies uit elke lys

List A Lys A

- Bull J** *Pavana and/en Galiardo St Thomas wake!*, Early English Keyboard Music, Vol 1, ed Ferguson (OUP)
- Buxtehude D** *Auf meinem lieben Gott*, Early German Keyboard Music, Vol 1, ed Ferguson (OUP)
- Gibbons O** *The Lord of Salisbury his Pavan and Galiardo*, English Keyboard Music, Vol 2, ed Ferguson (OUP)
- Couperin F** *La Convalescente* or/of *Les Ondes*, Style and Interpretation: An Anthology of Keyboard Music, Vol 1 (England and France) (OUP)
- Couperin F** *Passacaille*, Early French Keyboard Music, Vol 1, ed Ferguson (OUP)
- Rameau J-P** *L'Enharmonique*, Style and Interpretation: An Anthology of Keyboard Music, Vol 1 (England and France) (OUP)

List B Lys B

- Bach JS** Any of the following from/Enige van die volgende uit *48 Preludes and Fugues*:
Book I: 1, 5, 6, 10, 16, 17, 21, 23
Book II: 2, 6, 9, 12
- Bach JS** *Fantasia* in c, BWV 906 (Bärenreiter)
- Bach JS** 1st movement from/1^e beweging uit *Italian Concerto*, BWV 971 (Bärenreiter)
- Bach JS** *Praeludium* and/en *Gigue* from/uit *Partita* no 1 in B^b, BWV 825 (Bärenreiter)
- Bach JS** *Sarabande* and/en *Gigue* from/uit *French Suite* no 3 in b, BWV 814 (Bärenreiter)

List C Lys C

- Bush A** *Suite for Harpsichord*, op 54 (Peters)
- Delius F** *Dance for Harpsichord* (Boosey & Hawkes)
- Goebels F** *Bird-Boogie for Harpsichord* (Bärenreiter)
- Henze HW** No 6 from *6 Absences pour le Clavesin* (Schott)
- Howells H** *Hughes' Ballet*, Lambert's Clavichord (OUP)
- Ligeti G** *Passacaglia ungherese* (Schott)

Annexure 1: Marks Categories for Graded Exams and Performance Level Assessments across all instruments

Bylae 1: Puntekategorieë vir Graadeksamens en Voordragvlakassesserings vir alle instrumente

Roll of Honour / Ererol 90-100% (85-100%*)

An excellent exam showing perfect grasp of technical work, consistently high level of technical control in the repertoire, an outstanding rendition of various styles and from Gr 5 onwards enormous skill in musical communication.

'n Uitmuntende eksamen wat 'n onbesproke beheersing van tegniese werk, 'n konsekwente hoë vlak van tegniese beheer in die repertorium, 'n besondere vertolking van verskillende style en vanaf Gr 5, 'n buitengewoon groot musikale kommunikasievaardigheid toon.

Distinction / Lof 80-88% (80-83%*)

Ranging from an excellent to a very well prepared exam showing fluent grasp of technical work, consistently good technical control in the repertoire, a good rendition of various styles and from Gr 5 onwards skill in musical communication.

Wissel van 'n uitstekende tot baie goed voorbereide eksamen wat op vlot beheersing van tegniese werk, volgehoue tegniese beheer van repertorium, uitstekende weergawe van die onderskeie style en vanaf Gr 5, vaardige musikale kommunikasie dui.

Merit / Eervolle vermelding 70-78%

A well prepared exam showing a convincing grasp of technical work, overall technical control in the repertoire with occasional slips, ability to present various styles and from Gr 5 onwards a feeling for musical communication.

'n Goed voorbereide eksamen wat op oortuigende beheersing van tegniese werk, omvattende tegniese beheer van repertorium met enkele vergissings, die vermoë om onderskeie style weer te gee en vanaf Gr 5, 'n aanvoeling vir musikale kommunikasie dui.

Pass / Slaag 50-68%

Ranging from an adequately prepared to a reasonably well prepared exam that shows sufficient control of technical work, some technical grasp in the repertoire, a fair ability to project different styles and from Gr 5 onwards some sense of basic musical shape.

Wissel van 'n genoegsaam voorbereide tot 'n redelik goed voorbereide eksamen wat op voldoende beheer van tegniese werk, 'n mate van tegniese beheer van repertorium, 'n redelike vermoë om die onderskeie style te projekteer en vanaf Gr 5, 'n mate van musikale kommunikasie dui.

Fail / Druip 20-47%

Ranging from a totally unprepared to an inadequately prepared exam that shows little or no control over technique in either technical work or repertoire, no variety in styles, lack of confidence and from Gr 5 onwards little or no musical insight.

Wissel van 'n total onvoorbereide tot 'n ontoereikend-voorbereide eksamen wat op min of geen tegniese beheer in óf die tegniese werk óf repertorium, geen afwisseling in style, gebrek aan selfvertroue en vanaf Gr 5, min of geen musikale insig dui.

* Grade 8 Graad 8