

St Cecilia Electronic Organ Syllabus

Beginner, Junior, Preliminary Grades

INTRODUCTION

There are three categories of assessment: **Beginners, Junior and Preliminary.** For all levels the candidate should perform accurately, evenly and confidently and be fully aware of the examination requirements.

Candidates must be able to name notes - i.e. letter name and value name. Any correct terminology will be accepted. It will be assumed that all candidates regardless of age can read the music set at the various levels.

All the required music must be brought to the examination along with the examination entry form.

Three pieces must be played. One piece must be chosen from each of Items 1 and 2. The third piece may be chosen from Items 1, 2 or 3. If possible, the pedal should be used for all grades.

The pieces set for this syllabus are available in the following publications:

- (i) The Spinet Organ Course bks 1 & 2 Palmer Hughes (Alfred)
- (ii) Easy Solos for Spinet Organ bks 1 & 2 Palmer Hughes (Alfred)
- (iii) Modern Musical Method Organ Course bks 1 & 2 William Monell
- (iv) The Complete Organ Player (Baker) Bk 1 Organ Player Bks 1 & 2

BEGINNERS GRADE ORGAN

A. SCALES & TRIADS (10 marks)

To be played evenly and from memory

C Major scale - one octave hands separately, ascending and descending.

C Major scale one octave in contrary motion.

C Major Tonic Triad played as a chord, hands together.

B. EXERCISES or MUSICIANSHIP (10 marks)

EXERCISES Three separate finger-exercises required from either book

Finger Exercises Made Easy Level 1 (Lina Ng): p20 # 3, p10 # 6 and p18 # 9

A Dozen a Day Book 1: Primary (Choose one exercise from each line below):

- (a) p5 Walking, p5 Running, p6 The Splits
- (b) p6 Jumping, p8 Hopping on Right Foot, p8 Hopping on Left Foot
- (c) p6 Skipping, p7 Deep Breathing, p7 Cartwheels

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Or MUSICIANSHIP

Use the tune "See-Saw, Up and Down" (p172 "Catch a Song" by D. Hoermann & D. Bridges) and play it from memory in the right hand commencing on C, D, F, and G. The examiner will state the starting note, not the key.

C. *THREE ITEMS: ONE from each of the following groups*

Item 1 (20 marks)

Easy Solos for Spinet Organ Bk 1 p2 The Donkey
Easy Solos for Spinet Organ Bk 1 p3 The Grey Goose
Modern Method Organ Course Bk 1 p11 Mary Ann
Modern Method Organ Course Bk 1 p9 Going Home

Item 2 (20 marks)

Spinet Organ Course Bk 1 p29 Hi-Lee Hi Low
Spinet Organ Course Bk 1 p24 Beautiful Brown Eyes
Spinet Organ Course Bk 1 p19 Lightly Row
Modern Method Organ Course Bk 1 p15 Jingle Bells

Item 3 (20 marks)

Spinet Organ Course Bk 1 p26 Drink to Me With Thine Eyes
Spinet Organ Course Bk 1 p30 Pop Goes the Weasel
Spinet Organ Course Bk 1 p31 Red River Valley
Complete Organ Player (Baker) Bk 1 p16 When the Saints Go Marching In

D. *GENERAL KNOWLEDGE (10 marks)*

Candidates will be asked *five* questions relating to the pieces performed. A prompt and correct response is expected in order to achieve full marks.

- (a) to name letter names of notes.
- (b) to name note values using any correct terminology.
- (c) to state the numerical value of notes.
- (d) to recognise and name the treble and bass clefs.
- (e) to recognise (but not explain) the time signature.
- (f) to recognise (but not explain) the sharp, flat and natural.

E. *EAR TESTS (10 marks)*

The Examiner will play all ear tests twice.

- (a) to reproduce by clapping a simple two-bar phrase played by the examiner which uses quavers, crotchets and minims only.
- (b) to state which of two notes is higher or lower in pitch, the range of which will be no lower than a minor 3rd and no higher than an octave.
- (c) to sing any one note correctly in tune after it has been played by the examiner.
- (d) to recognise a chordal passage played by the examiner as major or minor.

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JUNIOR GRADE ORGAN

A. SCALES & TRIADS (10 marks)

To be played evenly and from memory -

- C, G and F Major scales - one octave hands separately, ascending and decending.
- C and G Major scales one octave in contrary motion.
- C, G and F Major tonic triads played as a chord, hands together.

B. EXERCISES or MUSICIANSHIP (10 marks)

EXERCISES Three separate finger-exercises required from either book

Finger Exercises Made Easy Level 2 (Lina Ng): p8 # 9, p7 # 8 and p11 # 5
A Dozen a Day Book 1: Primary (Choose one exercise from each line below):

- (a) p14 Cartwheels, p16 Rocking, p17 Ping Pong
- (b) p10 Tiptoe Running, p15 Jumping Rope, p17 Jump the River
- (c) p13 Fit as a Fiddle & Ready to Go, p18 - Fit as a Fiddle & Ready to Go

or MUSICIANSHIP

Keyboard Transposition. Using the tune "Rain, Rain, Go Away" (p158 from Catch A Song by D. Hoermann & D. Bridges) to play in the keys of C, G and F Majors only, the melody in the right hand (starting on the dominant note) with a left hand accompaniment consisting of the first and fifth notes only of the tonic triad. The left hand accompaniment to be in minims with one chord per bar.
Note - the examiner will state the starting note, not the key.

C. THREE ITEMS: ONE from each of the following groups

Item 1 (20 marks)

Modern Method Organ Course Bk 1 p20 Alouette
Easy Solos for Spinet Organ Bk 1 p4 Buffalo Boy
Complete Organ Player (Baker) Bk 1 p12 Lightly Row
Complete Organ Player (Baker) Bk 1 p13 Barcarolle

Item 2 (20 marks)

Easy Solos for Spinet Organ Bk 1 p6 Melody
Easy Solos for Spinet Organ Bk 1 p5 Old Blue
Spinet Organ Course Bk 1 p26 For He's a Jolly Good Fellow
Spinet Organ Course Bk 1 p23 Michael Row the Boat Ashore

Item 3 (20 marks)

Easy Solos for Spinet Organ Bk 1 p7 Liza Jane
Easy Solos for Spinet Organ Bk 1 p10 Hokey Pokey
Easy Solos for Spinet Organ Bk 1 p11 Indian Song

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D. GENERAL KNOWLEDGE (10 marks)

Candidates will be asked five questions relating to the pieces performed.
A prompt and correct response is expected in order to achieve full marks.

- (a) to name any letter names of notes.
- (b) to name note values using any correct terminology.
- (c) to state the numerical value of notes.
- (d) to recognise and name the treble and bass clefs and the staff.
- (e) to recognise (but not explain) the time signature.
- (f) to recognise (but not explain) the sharp, flat, natural, accent, slur, tie.

E. EAR TESTS (10 marks)

The Examiner will play all ear tests twice each.

- (a) to reproduce by clapping a simple three-bar phrase played at a moderate tempo by the examiner using crotchets, quavers and minims.
- (b) to sing any two notes correctly in tune as played by the examiner.
- (c) to state which of two notes played by the examiner is higher or lower using any interval within the octave including the minor 2nd.
- (d) to recognise a chordal passage played by the examiner as major or minor.

PRELIMINARY GRADE ORGAN

A. SCALES & TRIADS (10 marks)

To be played evenly and from memory -

- D, A and E Major scales - one octave hands separately, ascending and descending.
- A harmonic minor scale - one octave hands separately, ascending and descending.
- E Major scale one octave in contrary motion.
- D, A and E Major tonic triads played as a chord, hands together.
- A Minor tonic triad played as a chord, hands together.

B. EXERCISES or MUSICIANSHIP (10 marks)

EXERCISES - 3 finger exercises required from either book -

Finger Exercises Made Easy Level 2 (Lina Ng): p18 # 3, p22 # 3 and p15 # 5

A Dozen a Day Book 1: Primary (Choose one exercise from each line below):

- (a) p20 Cartwheels on a Sunny Day, p28 Cartwheels Up a Hill
- (b) p21 Jumping on a Sunny, Cloudy Day, p28 Jumping up a Hill, p24 Bouncing a Ball
- (c) p24 Fit as a Fiddle & Ready to Go, p27 Skipping up a Hill, p31 - Fit as a Fiddle

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or MUSICIANSHIP

Keyboard Transposition. Using the tune "Lucy Locket" p112 from "Catch A Song" by D. Hoermann & D. Bridges) to play in the keys of D, F and G Majors, the melody in the right hand (starting on the dominant note) and providing a simple accompaniment in the left hand using the tonic triad, one chord per bar (in minims).
The examiner will give the name of the starting note, not the name of the key.

C. THREE ITEMS: ONE from each of the following groups

Item 1 (20 marks)

Spinnet Organ Course Bk 2 p6 You're in My Heart
Spinnet Organ Course Bk 2 p3 Long Long Ago
Easy Solos for Spinnet Organ Bk 2 p2 A Tisket, A Tasket
Modern Method Organ Course Bk 2 p4 Aura Lee

Item 2 (20 marks)

Spinnet Organ Course Bk 2 p19 Camptown Races
Easy Solos for Spinnet Organ Bk 2 p16 Row, Row, Row your Boat
Easy Solos for Spinnet Organ Bk 2 p12 The Big Pow-Wow

Item 3 (20 marks)

Modern Method Organ Course Bk 1 p30 On Top of Old Smoky
Modern Method Organ Course Bk 1 p28 Carnival of Venice
Modern Method Organ Course Bk 2 p21 Rhythm Waltz
Easy Solos for Spinnet Organ Bk 2 p10 Chopsticks

D. GENERAL KNOWLEDGE (10 marks)

Candidates will be asked five questions relating to the pieces performed.
A prompt and correct response is expected in order to achieve full marks.

- (a) to name letter names of notes as well as note values.
- (b) to state the numerical value of notes.
- (c) to recognise, name and explain the treble and bass clefs and the time signature.
- (d) to recognise, name and explain sharps, flats, naturals.
- (e) to explain staccato and legato.

E. EAR TESTS (10 marks)

The Examiner will play all Ear Tests twice.

- (a) to reproduce by clapping a simple three-bar phrase in 2/4 time as played the examiner at a moderate tempo.
- (b) to sing any three notes within the range of an octave correctly in tune.
- (c) to recognise the mode of a chordal passage as Major or Minor.

St Cecilia Electronic Organ Syllabus

Notes on the Grades 1-8 Syllabus

All other electronic organ examinations have followed a similar structure to the piano style of examination. This new and innovative syllabus from St. Cecilia represents a change of technical philosophy and keeps in mind the concept that learning music should be an enjoyable experience. This is the case with all modern educational philosophies.

Whilst scales and arpeggios are not examined from grades one to three, it is still important that they be taught. We have developed a more practical aspect of using accompaniment patterns and some harmonized scales. These scales are extremely effective for organ and keyboard as they allow students to acquire the necessary skills for smooth chord changing.

The grades 1-3 accompaniment drills use primary chords I, IV, V7 and the second inversion of the tonic. This allows for a cadential second inversion at the end of each exercise. With the advance in technology and the use of backing chordal patterns, basic rhythmic coordination is often not considered. This has been addressed by including it as a necessary part of the syllabus.

Grades 4-8 Scales and Arpeggios

This syllabus contains a new approach to technical requirements. We do not require similar motion scales until Grade 6. The techniques of co-ordination for electronic organ are addressed through the more appropriate exercises of articulation and pedal control. There are no contrary motion scales. Chromatic scales start at Grade 4 level.

Harmonized Scales

Modern organs rely greatly on chords to supply the backing layers. It is imperative that students develop a smooth technique for chord changing. Accompanied scales have therefore been introduced. The requirements for the early grades are not complicated but subsequent grades become more complex. Eventually students are required to make up their own combination of chords.

Chords (Grades 1-5)

Chords must be memorized for all grades. The corresponding bass pedal must also be used. (Left hand and pedal only required for all grades). At the end of Grade 5, chords are no longer required as part of the syllabus. It is expected that students will develop adequate skills with chords from this point onwards.

Bass Pedal Exercises

These exercises start at Grade 4 with an accompaniment style pedal exercise. At Grade 6, a more developed bass pedal technique is required and classical as well as modern bass exercises are given.

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Orchestration

This area is vitally important with modern electronic organs as many use sampled sounds, producing an accurate reproduction of the actual orchestral instrument. Therefore, to become an accomplished performer, the student must understand how to articulate the instrumental groups. The various aspects that must be taught are *timbre*, *touch-tone*, *keyboard touch* (*legato*, *tenuto*, *staccato* etc.).

There are other aspects that vary from instrument to instrument such as vibrato control and touch vibrato, as well as suitable reverberation. Grade 4 concentrates on Woodwind; Grade 5 on Brass; Grade 6 on Strings; and Grade 7 on harpsichord and guitar. Grade 8 combines the orchestration of all previous grades.

Item 1

This item represents the classical aspect of electronic organ playing and develops the skills in interpreting pieces from all musical periods. Each grade has a specific target, but it is flexible and candidates may use their own source for the music or those that have been suggested. Orchestration and articulation are very important. Auto-rhythms are not to be used on this item.

Item 2

This is the basic organ technique section where rhythmic accompaniment is developed. The rhythmic scales begin with the basic Pedal-chord coordinated accompaniments, and progress to complex Latin American rhythms. The Auto-rhythm may be used at higher-grade levels but no accompaniment is allowed except as played by the candidate.

Item 3

In this area, the candidate may present a free arrangement provided it makes use of the basic grade requirements. There are some guidelines but free interpretation is encouraged. Provision is also made for candidates to accompany secondary instruments (such as midi devices which is a way of preparing for ensemble and band work).

Item 4

The ability to develop musical themes is an important area of electronic music. With this in mind, appropriate themes have been presented in this syllabus. This allows for an outstanding presentation during the examination. Development of short full motifs is expected at the early grade level, but for the higher grades a more complex treatment is required culminating with a spontaneous composition at Grade 8.

Programme Notes

These are required for Items 1, 2 and 3 in all grades. The content should reflect the grade level with reference to the following points: form and structure, style, orchestration and rhythmic accompaniment style (where applicable), tempo, touch, and historical content. Some notes should be included relating to expressive interpretation for the higher grades. Candidates may relate the "story" behind the song in earlier grades if it has lyrics or is illustrative in nature.

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GRADE ONE

Technical work (15 Marks)

No Scales or Arpeggios required at Grade One level.

Accompaniment: Demonstrate P.C.P.C. AND P.C.C. using chords for Grade One.
Keys C F G Majors and A Minor.

Chords: C F G G7 Am Dm D7 E7 C7 Bb (using Chords I IV V V7 and I6/4)

1. Pedal Chord (Major Key)

Exercise 1: Pedal Chord (Major Key). The exercise is written for two staves in 4/4 time. The top staff contains a sequence of chords: C major, F major, G major, G7, Am, Dm, D7, E7, C7, and Bb. The bottom staff contains a sequence of eighth notes: C, F, G, C, F, G, C, F, G, C, F, G, C, F, G, C. The exercise is divided into two systems, each starting with a measure number '5'.

2. Pedal Chord (Minor Key)

Exercise 2: Pedal Chord (Minor Key). The exercise is written for two staves in 4/4 time. The top staff contains a sequence of chords: C major, F major, G major, G7, Am, Dm, D7, E7, C7, and Bb. The bottom staff contains a sequence of eighth notes: C, F, G, C, F, G, C, F, G, C, F, G, C, F, G, C. The exercise is divided into two systems, each starting with a measure number '5'.

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3. Pedal Chord Chord

The musical notation shows two systems of a 'Pedal Chord Chord' exercise. Each system consists of a treble staff and a bass staff. The first system is marked with a '3' and the second with a '5'. In both systems, the right hand plays a sequence of chords (triads) in a 3/4 time signature, while the left hand plays single notes. The chords in the right hand are: C major, F major, C major, F major, C major, F major, C major, F major. The notes in the left hand are: C, F, C, F, C, F, C, F.

Item1. (20 Marks)

The candidate must present a classical piece of music arranged for organ. Using either;
(A) chords or (b) left hand and pedals in bass clef.

Examples: "Going Home" (Electone school for Children step 2 PG 36) "Gypsy Dance" by Verdi.
"Sonata Pathetique" (Beethoven) The Complete Organ Player Classical Pieces, Selections
from "The Joy of Organ Music" Books 1 and 2. Easy classical arrangements various publishers.
Own arrangements are encouraged, as long as they are musically correct and accurate.

Item 2. (20 Marks)

A light popular piece, using pedal and chordal accompaniment, a simple pedal-chord pedal-chord or pedal-chord-chord rhythm expected. No automatic rhythms, or automatic features to be used. The melody is to consist of note values of semibreves through to quavers. No syncopation expected. Examples, "Edelweiss", "Skater's Waltz", "Do-Re-Mi"

Modern Musical Methods Book 3. (W. Monell)

"Bicycle Built for two"

"Good Old Summertime"

"La Spagnola"

The Complete Organ Player Book 1 (K. Baker)

"Where Have All The Flowers Gone?"

"Blowing in the Wind"

"Kumbaya"

The Spinnet Organ Course (Palmer Hughes)

"Echo Waltz"

"Old McDonald"

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Item 3. (20 Marks)

A free arrangement of any piece of music, using any organ or keyboard resources available. The piece should include some of the following chords: Bb Am Dm G7 E7. A simple Bass line to be considered in the arrangement, such as a sustained chord with four pedal beats per bar.

Examples:

"Flashdance, What a feeling",

"You light up my life"

"Y.M.C.A."

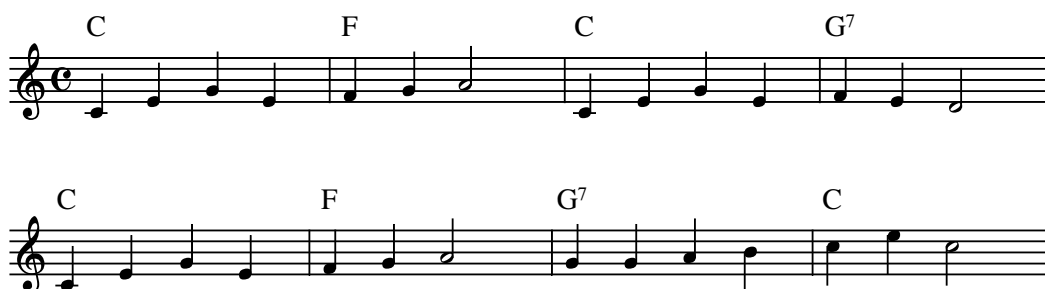
"Always on My Mind"

"Together in Electric Dreams"

Item 4. (20 Marks)

An eight bar melody, in the key of C major with chord symbols using chords C F G and G7, to be arranged, in 4/4 time. It is to be played once accurately and then a second time with a variation to either the melodic or rhythmic structure.

Set Piece:



Suggested Books:

To allow student and teacher to develop their own style and repertoire, free pieces are permitted for all Items, provided they are up to the grade standard.

Any Piece may be selected from one of the following books:

The Complete Organ Player series, any edition using the minimum of the chords set from grade 1 in the above technical work chordal vocabulary.

Palmer Hughes "Spinnet Organ Course"

"Modern Musical Methods" by William Monell.

"Yamaha Electone Course" steps 1 and 2. Any Pieces.

"Yamaha Electone Course Song book Album" Steps 1 and 2 any pieces.

"Electone School For Children" Books 1 and 2, Any pieces, starting from "Music Alone Shall Live" onwards out of book one.

Programme Notes for Items 1, 2 and 3: (5 Marks)

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GRADE TWO

Technical work (15 Marks)

No Scales or Arpeggios are required at Grade Two level.

Accompaniment: Demonstrate pedal-chord pedal-chord and pedal-chord-chord using chords for Grade One and Grade Two, with the inclusion of the alternating bass. A longer chordal pattern is expected at this grade level. Keys C F G and D major, Am Dm.

Chords: C F G G7 Am Dm D7 E7 C7 Bb, plus F7 D and A7(using Chords I IV V V7 and I6/4)

Exercise 1. Pedal-Chord Pedal-Chord.

[illegible]

Exercise 2. Pedal-chord-chord.

3. E7 ♯9 chord exercise.

The musical score consists of four staves, each with a bass clef and a key signature of two sharps (F# and C#). The time signature is 3/4. The first and third staves contain chords, while the second and fourth staves contain single notes. The chords are E7 ♯9, and the notes are E, G, B, and D. The exercise is divided into four measures, each containing a chord or a note.

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Accompanied Scales:

Play the following scale of C major with accompaniment. Sustained chords only are required demonstrating a smooth parallel motion of chord changes.



Item 1. (20 Marks)

The candidate must present a classical piece arranged for electronic organ. At this grade the arrangement will include either a P.C.C. or P.C.P.C. or some elementary Left hand movement or counter melody.

Examples: "The Fair" By Carl Czerny, from Brimhall Organ Method. "Gypsy Dance", Verdi, from Yamaha Electone School for children book 2. "Hail Hail The Gang's All Here", Modern Musical Methods William Monell.

Item 2. (20 Marks)

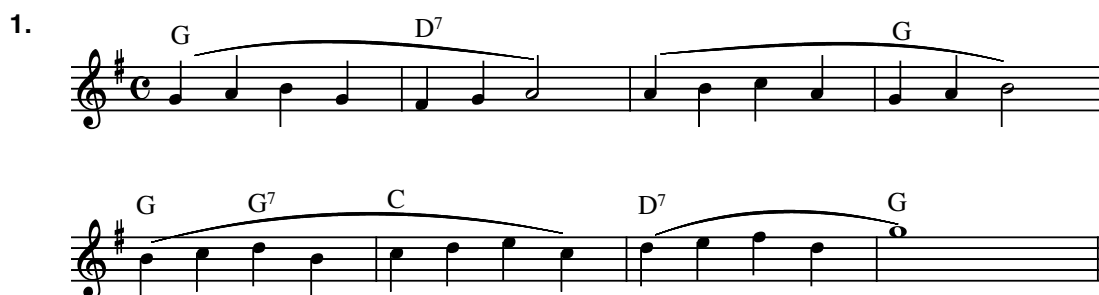
The candidate must perform a light popular piece, in any style with coordinated pedal-chord accompaniment, or a moving left hand. If Pedal Chord Rhythm Styling is selected, then some alternating bass, and extra pedal notes are expected. Sustained chords are acceptable if the bass pedals are moving in a walking bass pattern, or similar aspect (e.g. boogie bass, descending bass, rock and roll turn around). Examples, "Heart and Soul", "I'd Like To Teach The World To Sing", Selections from The Complete Organ Player Book 2, by K. Baker.

Item 3. (20 Marks)

A free arrangement of any piece of music, using any organ or Keyboard resources available. Chords to include of some of the following: Bb Am Dm G7 E7 Dm A7 D. Examples; "Sexy Eyes" By Whigfield, "Annie's Song", "The Sound of Music", Karma Chameleon" By Boy George.

Item 4. (20 Marks)

The candidate must improvise and produce an accompaniment pattern to this set 8-bar segment. It is to be played at least twice, first time as written second time with some accompaniment or melodic changes. The accompaniment it is either Rhythmic with P.C.P.C. or with an appropriate backing rhythm, but if the latter is used then melodic variations are expected. There are two themes to choose from, either one may be selected.



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2.

Two staves of music in treble clef, key signature of one sharp (F#). The first staff contains four measures with chords Dm, Gm, Dm, and A7. The second staff contains five measures with chords Dm, Gm, Dm/A, A7, and Dm.

Programme Notes for Items 1, 2 and 3: (5 Marks)

GRADE THREE

Technical work. (15 Marks)

No scales or arpeggios are required at Grade Three level. Demonstrate an accompaniment in one of the following simple rhythmic accompaniment styles, Swing, 8 Beat (baion-rock bass), or Waltz with broken chords. More sophisticated chords and pedal rhythms are expected at this grade level, including Swing, Rock and some elementary Latin-American rhythms.

Chord Vocabulary: C F G G7 Am Dm D7 E7 C7 Bb, F7 D and A7, Eb Ab B7, Cm Fm, I IV V V7 I 6/4 in C F G D A Bb Eb Am Dm Em Gm Cm.

The Candidate must demonstrate an 8 Beat Bass to the following chordal progressions.

Exercise 1.

Two systems of musical notation in bass clef, key signature of one sharp (F#). Each system consists of a top staff with chords and a bottom staff with a rhythmic pattern. The first system has four measures with chords G, F, E, and D. The second system has five measures with chords G, F, E, D, and C.

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Exercise 2.

The musical score for Exercise 2 consists of two systems. Each system has two staves. The top staff of each system contains chords, and the bottom staff contains a melodic line. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The first system has four measures, and the second system has four measures.

Harmonized Scales:

The Harmonized Scales section shows a single staff with a melodic line. Above the staff, the following chord symbols are written: C, G⁷, C, Dm, C, Dm/F, G⁷, C, Am, Em, Dm, C/E, F, C/G, G⁷, C. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C).

Item1. (20 Marks)

The candidate must perform a simple arrangement of a classical piece from the Baroque period. This item should include some elementary left hand or pedal movement. Also there should be some contrasting registrations, with an orchestral or instrumental aspect.

E.g. "Little Suite" by J.S. Bach, from the Anna Magdalena Notebook
 "Autumn" from "The Four Seasons" by A. Vivaldi.
 "Trumpet Voluntary" by J. Clarke.

Item 2. (20 Marks)

The performance in this item must include either one of the following rhythmic patterns. The baion bass in 8 beat style, or the Beguine rhythm.

The musical score for Item 2 consists of two systems. Each system has two staves. The top staff of each system contains chords, and the bottom staff contains a melodic line. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The first system has four measures, and the second system has four measures.

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Suggestions: the Complete Organ Player Book 3 and 4 (using the Beguine beat instead of the Bossanova). "Green Green Grass of Home", Spanish Eyes" "By The Time I Get to Phoenix".

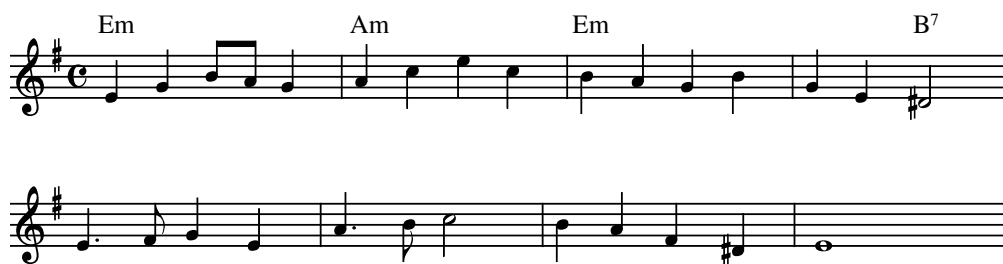
Item 3. (20 Marks)

A free arrangement of any piece using harmonies from the list for the grade. All organ resources are permitted including harmonic layering using sequencing and disk drives. Accompaniments via Midi and computer are accepted. Candidates in this item are also allowed to use accompaniments they have obtained from other areas (internet) and may play along, providing they still meet the technical requirements for this grade and they are playing the lead part, and a suitable accompaniment.

"Barbie Girl" By Aqua, "In the Mood" By Glenn Miller, "Put Your Hand in the Hand" from Yamaha Electone Course step 6.

Item 4. (20 Marks)

At this grade level a more sophisticated accompaniment and melodic variation is expected. It is recommended that the original performances use the Pedal-chord pedal-chord accompaniment pattern, and that the candidates repeat the theme at least twice. One variation should be based on one of the rhythmic styles for this grade.



Programme Notes for Items 1, 2 and 3: (5 Marks)

GRADE FOUR

Technical work: (15 Marks)

Scales: **Major Scales:** A, E, B, Bb Hands separately two octaves.
Minor Scales Gm, Dm, Bm and Cm. Hands separately two octaves.
Melodic Minor Scales: Gmm, Dmm, Bmm and Cmm. Hands separately, 2 oct.

Chromatic Scales: One Octave hand separately starting on C, C# and D.

Pedal Patterns: Play the following pedal exercise with March rhythm,
Repeat twice (three times in total)



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Arpeggios: Major, D A E two octaves hands separately
Minor Cm Gm Fm two octaves hands separately

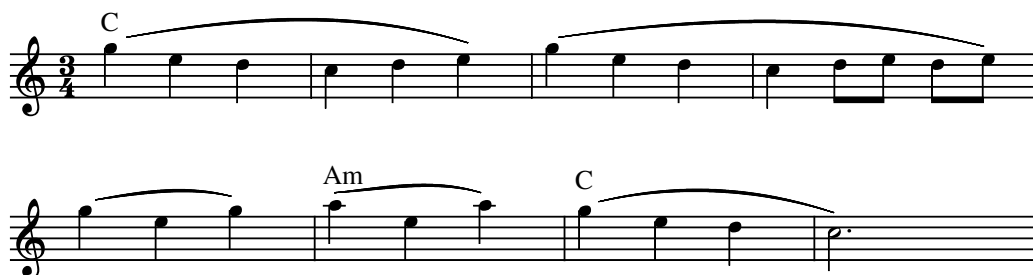
Chords: C, F, G, D, A, E, B, Bb, Eb, Am, Dm, Em, Cm, Gm, Fm, C7, F7, G7, D7, A7, E7, B7, Bb7

Harmonized scale:

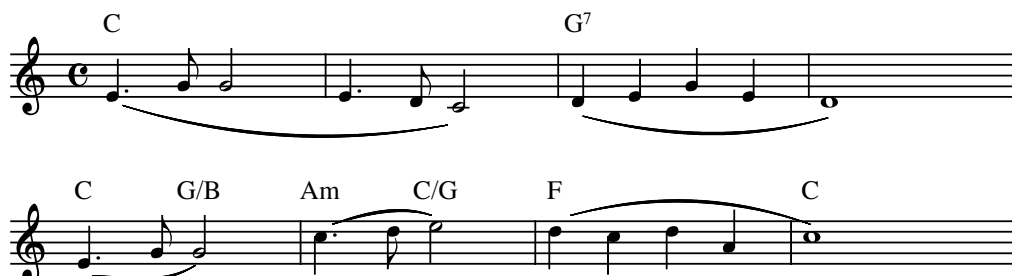


Orchestration: 4-8 Bars of woodwind: Oboe, Flute and Clarinet. Touch sensitivity, touch vibrato, or delayed vibrato, and the correct phrasing are expected, to emulate the orchestral nature of each instrument.

Flute: "Morning" From "Peer Gynt".



Oboe: Theme from second movement "The New World" Dvorak.



Clarinet: Mozart "The Clarinet Quintette".



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Item 1. (20 Marks)

The Candidate must perform a simple arrangement of a piece from the Classical era, a piece by any one of the following composers: Mozart, Haydn, or Beethoven. There are many organ books containing suitable arrangements which are appropriate at this level.

From "Twenty Five Favorite Classics Everyone Loves to Hear Volume 1" By Kenneth Baker. "Trumpet Voluntary" (J. Clarke). Other suggested Books: The Joy Of Organ Music, Any of the Hal Leonard Classical series.

Item 2. (20 Marks)

An arrangement in swing or tango style. Using any form of accompaniment is to be presented. Rhythmic accompaniment must be used but not the Automatic Accompaniment. The selection should contain a contrast to another related or dissimilar style, if possible. For example a slow dynamic introduction, that leads into the rhythmical section, or a break to a different style within the piece. Suggest Pieces "La Cumparsita" "Hernando's Hideaway" any Similar piece, or a swing style with moving pedal bass, i.e. sustained chords and moving pedal bass. Such pieces as found in "The Complete Organ Player Book 4 and 5"

Item 3. (20 Marks)

The candidate must choose and present a completely free arrangement of a popular song in any style, containing chords some chords from the suggested chord vocabulary for this grade. The arrangement may include any organ resources, and may also include sequenced rhythms, and harmonic layers.

Yamaha Electone Course step 6.

"Ob Li Di Ob La Da"

"Promise"

"The Entertainer"

"I still call Australia Home"

Item 4. (20 Marks)

The following piece must be used as a basis for the improvisation as follows. The first time exactly as written. The second time with a differing accompaniment, and the third time to include a melodic change.

The musical notation consists of four staves, each representing a line of music. Above the notes, chord symbols are written: C, G7, C, D7, G, Am, E7, C, F, G7, and C. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, accessible style, with notes and rests clearly marked. The chord symbols are placed directly above the corresponding notes, indicating the harmonic structure of the piece.

Programme Notes for Items 1, 2 and 3: (5 Marks)

St Cecilia Electronic Organ Syllabus

Grade Five:

Technical work: (15 Marks)

Scales. All Scales are to be played hands separately two Octaves.

Major Scales: Eb, F#

Harmonic Minor Scales: Fm, Bbm.

Melodic Minor Scales: Fmm, Bbmm

Chromatic Scales: F, F# and G (one octave hands separately)

Arpeggios: All Arpeggios are to be played hands separately compass two octaves.

Major Keys: Bb, Eb

Minor Keys: Bm, Bbm

Harmonized scale.



Chords: C, F, G, D, A, E, B, Bb, Eb, Am, Dm, Em, Cm, Gm, Fm, C7, F7, G7, D7, A7, E7, B7, Bb7, Gdim, FDim, F#dim, Dm7, Am7, Gm7, C+, A+, G+, D+, F+, Bb+, E+.

Pedal Exercise. Tempo MM = 120. A light 8' bass with some pedal sustain if desired, smooth legato touch is required. No rhythmic accompaniment to be used.

Orchestration: 4 to 8 Bars right hand only, similar tunes reflecting the nature and articulation of the instrument may be selected. Instruments for Grade 5: Trumpet, Trombone, and French Horn. Touch sensitivity, touch vibrato, or delayed vibrato, and the correct phrasing are expected to emulate the orchestral nature of each instrument.

St Cecilia Electronic Organ Syllabus

1. "Trumpet Voluntary", Jeremiah Clarke



2. Trombone, Glen Miller "Moonlight Serenade" If possible use the Glide effect to create semitone slides in the appropriate places (marked with *).



3. French Horn. "Horn Concerto in Eb" by Mozart.



Item 1. (20 Marks)

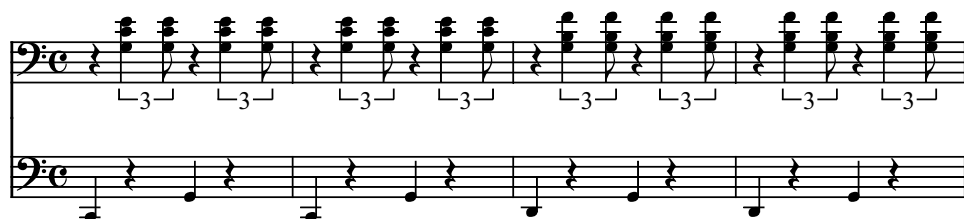
The candidate must present a piece from the Baroque or Classical era, choosing one of the following composers; Bach, Vivaldi, Handel, Purcell, Clarke, Stanley, Mozart, Haydn, Beethoven. At grade five level the required standard is more orchestral in nature. So pieces that use Solo instruments (such as a concerto), or that feature a solo section, are expected. A voluntary is acceptable, or a prelude, but the brass and woodwind sections that are central to the orchestration for grades four and five, should be utilized.

Item 2. (20 Marks)

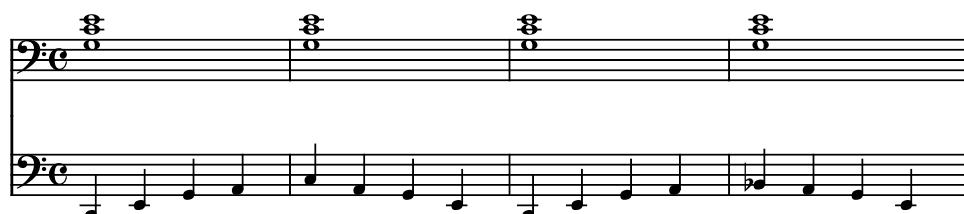
The candidate must give a performance of the following modern styles: a more advanced swing style, with moving pedal bass and sustained chords (e.g. Boogie Bass), or an accented Swing style using the following rhythmic pattern between the left hand and chords:

St Cecilia Electronic Organ Syllabus

Accented Swing Style



Boogie Style:



Alternatively, the candidate may perform a piece using a march style (or polka) in 2/4 4/4 or 6/8. Any popular march or classical march can be used, but auto accompaniment not to be used. Auto-rhythm may be used as long as there is no backing other than the drum beat.

Item 3. (20 Marks)

The candidate must prepare a free arrangement using any organ resources available. Some midi computer accompaniment is acceptable, provided there are no lead melodic lines are used. The candidate must be playing the lead part. The chords to be used are in the vocabulary for technical requirements. Sequenced rhythms and harmonic layers are also accepted.

"Twenty Five Favorite Classics Everyone Loves to Hear"

"Humoresque" (Dvorak)

"Barcarolle - from the tales of Hoffmann" (Offenbach)

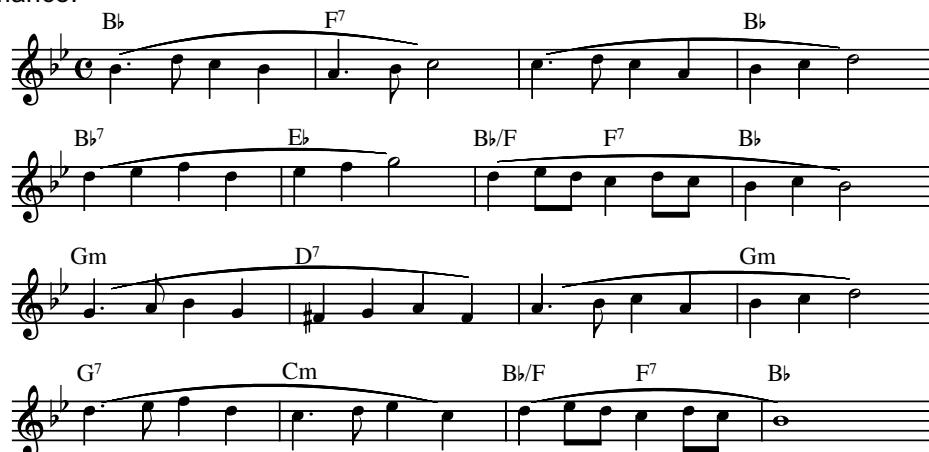
Yamaha Electone Course Step 6.

"When the going gets Tough"

"What I Did For Love"

Item 4. (20 Marks)

The candidate must improvise on the following 16 bar tune, presenting the original theme followed by at least two variations. Melodic and rhythmic interpretation is expected. An introduction and ending can also be included, and change of registration, to enhance the performance.



Programme Notes for Items 1, 2 and 3: (5 Marks)

St Cecilia Electronic Organ Syllabus

GRADE SIX

Technical work: (15 Marks)

Scales. All scales to be played hands separately, and together.
Compass : two octaves in similar motion

Major Scales : Ab, Db, Cb
Harmonic Minor Scales: F#m and C#m
Melodic Minor Scales: F#mm and C#mm

Chromatic Scales: A, A# and B (two octaves hands separately)

Arpeggios: All Major and Minor arpeggios are to be played in root position and in first inversion

Major Keys: C#, F#
Minor Keys: F#m, C#m
Sevenths: C (G7) and G (D7) Root position only
Contrary Motion: C, G, D, A, E Major (root position, one octave)

Harmonized Scales:

The candidate must harmonize the given scales, selecting from the following chords as guides, any acceptable configuration is accepted, but observing the basic rules of four part harmony.

Keys: F Major, G Major, D Major.

Chords: I II III IV V VI (root position, first and second inversions), Augmented and Diminished chords, and any secondary dominants that are appropriate.

Rate: One chord per scale note, ascending and descending.

Pedal exercises: At this grade level there are two to be prepared.

Classical styling for 1 ½ octave organs.

Markings: Λ = Left Toe, u = Left Heel, v = Right Toe, n = Right Heel.

The image displays two musical exercises for the left foot (pedal) in F# major, indicated by three sharps (F#, C#, G#) in the key signature. Both exercises are in 4/4 time, with a common time signature 'C' (Crescendo) at the start of the first exercise.

The first exercise consists of two staves. The top staff shows four chords: F# major (root position), F# major (first inversion), F# major (second inversion), and F# major (root position). The bottom staff shows a scale starting on F# (marked 'u' for Left Heel), ascending and then descending. Pedal markings (Λ, u, v, n) are placed above the notes to indicate foot usage.

The second exercise also consists of two staves. The top staff shows six chords: F# major (root position), F# major (first inversion), F# major (second inversion), F# major (root position), F# major (first inversion), and F# major (second inversion). The bottom staff shows a scale starting on F# (marked 'Λ' for Left Toe), ascending and then descending. Pedal markings (Λ, u, v, n) are placed above the notes to indicate foot usage.

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Exercise 2. Modern styling, house/disco style. Use any configuration of two feet
(One foot may be used):

The image shows two systems of musical notation. Each system consists of a bass staff and a treble staff. The first system's bass staff contains four chords: two triads (C major and F major) and two dyads (C major and F major). The treble staff contains a rhythmic pattern of eighth notes. The second system's bass staff contains four chords: two triads (C major and F major) and two dyads (C major and F major). The treble staff contains a rhythmic pattern of eighth notes.

Orchestration: *Violin and Violoncello.*

1. *Violin Arco.*

The image shows two staves of musical notation. The top staff is a treble clef with a melodic line. The bottom staff is a treble clef with a rhythmic pattern. The notation includes various note values and rests, with a final sharp sign at the end of the first staff.

2. *Violin Pizzicato. Use a pizzicato string registration, or the violin, but look carefully at the phrasing indications.*

The image shows two staves of musical notation. The top staff is a treble clef with a melodic line. The bottom staff is a treble clef with a rhythmic pattern. The notation includes various note values and rests, with a final sharp sign at the end of the first staff.

3. *Violoncello. Arco, Bel Canto.*

The image shows a single staff of musical notation in a bass clef. The notation includes various note values and rests, with a final sharp sign at the end of the staff.

St Cecilia Electronic Organ Syllabus

Item 1. (20 Marks)

The candidate must select a from the late classical, or romantic era a piece by any composer, in which an understanding of expression, articulation and phrasing can be demonstrated.

Composers such as Schubert, Schumann, Mendelsohn, Wagner, Berlioz. Chopin etc. The organ is to be used as a tool for musical expression, therefore an advanced technical ability is expected.

"Twenty Five Favorite Classics Everyone Loves to Hear Volumes 1 and 2" By Kenneth Baker.

"Polovetzian Dances" (Borodin)

Symphony 40" (Mozart)

Item 2. (20 Marks)

The candidate must perform an arrangement of a Bossanova or Samba, using the syncopated style in the left hand and pedal accompaniment. Automatic rhythm is permitted but no automatic accompaniment or harmonic layering is to be used. The candidate may choose registrations to enhance the rhythmic accompaniment of the Left hand and pedals. There are many famous and well know examples of these styles, and the candidate should select an uncomplicated piece, to demonstrate the feel for the rhythm.

"Begin the Beguine"

"Quando Quando Quando" From Complete Organ Player Series

"Relative Samba" Palmer Hughes

"Brazil"

"Besame Mucho"

"Tico Tico"

"The Girl From Ipanema"

"Fly Me To The Moon"

"Shadow of your Smile"

"Man and a Woman"

Item 3. (20 Marks)

The candidate must prepare a free arrangement of any style of music. It is essential that the arrangement contains a contrast in style, for example: a slower more dramatic or expressive introduction, followed by a rhythmically interesting contrast. Any organ resources including harmonic layering and sequencing, and midi accompaniments may be used, as long as they do not detract from the musical ability of the candidate.

Item 4. (20 Marks)

This is the final grade in the developmental area of improvisation. A practical application will be used as how improvisation can translate into general musical styles. The candidate must choose one simple piece from the following list, in any key other than C major or A Minor. The item must be a well-known song, and at least four choruses must be played as well as the original. There is to be significant development of melody and rhythm, and an Introduction and ending are expected.

Listed Selections:

"Waltzing Matilda"

"I've been working on the Rail Road"

"When the Saints Go Marching In"

"Alley Cat"

"Old Folks At Home Swanee River"

"It's a Small World"

"Ob La Di Ob La Da"

Any similar well known melody.

Programme Notes for Items 1, 2 and 3: (5 Marks)

St Cecilia Electronic Organ Syllabus

GRADE SEVEN

Technical work: (15 Marks)

Scales. All Scales are to be played Hands separately together in similar motion. Compass two octaves.

Major Scales: All Major scales

Harmonic Minor Scales: Abm, Dbm

Melodic Minor Scales: Abmm, Dbmm

Chromatic Scales: E, F#, G (Two octaves, hands separately)

Arpeggios: Root Position and first inversion. Hands separately and together for two octaves

Major Keys: Gb, Cb

Minor Keys: Eb, Ab

Sevenths: F (C7) and A (E7) Root position only

Contrary Motion: Bb major, B minor (root position, one octave)

Harmonised scales:

The candidate must harmonize the given scales, selecting from the following chords as guides, any acceptable configuration is accepted, but observing the basic rules of four part harmony

Keys: Bb Major, Eb Major, E Major, B Major.

Chords: I II III IV V VI (root First and second inversion), Augmented and Diminished chords, and any secondary dominants that are appropriate.

Rate: One chord per scale note, ascending and descending.

Pedal exercises: At this grade level there are two aspects to be prepared

1. **Pedal Scales:** One octave of the following scales ascending and descending. Any pedalling configurations, as long as it is logical and cohesive. The heel toe technique is encouraged if the pedals are long enough, and even on spinet pedal some heel toe can be used. Octave drop may be used on smaller organs.

Major Scales: C F G A E B

Minor Scales: Am Dm Em Gm

2. Technical exercise, use either both feet or one foot, and appropriate registration, Synth-bass or bass guitar.

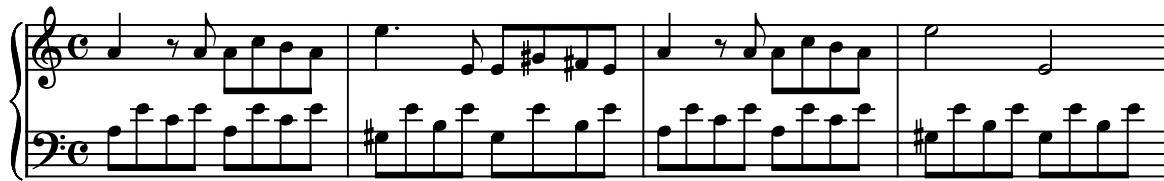


St Cecilia Electronic Organ Syllabus

Orchestration:

For Grade 7 it is required that the candidate demonstrate some of the techniques for playing other instruments, such as guitar and harpsichord.

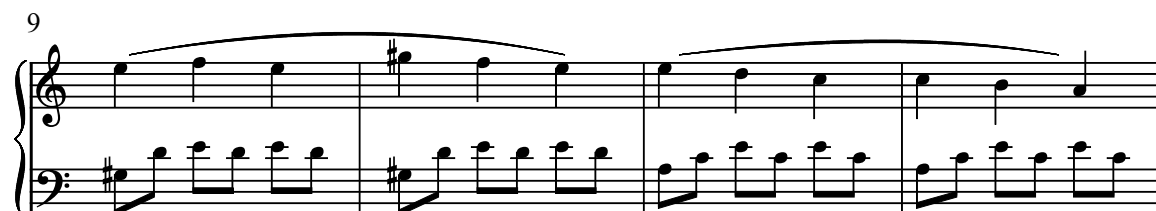
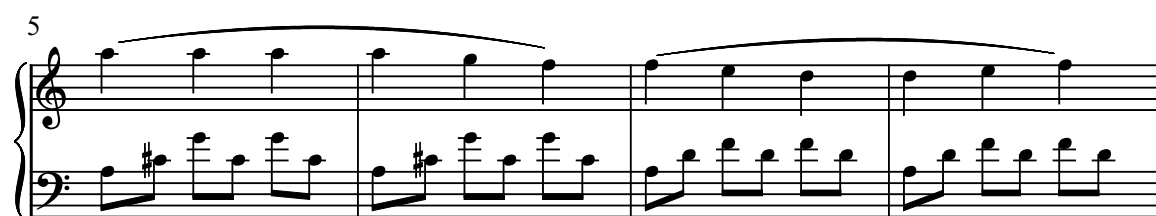
Harpsichord, bass in Alberti style.



St Cecilia Electronic Organ Syllabus

Guitar

*Guitar Flamenco Style. Guitar for both keyboards, or both hands on one keyboard.
Legato for left hand broken chords.*



St Cecilia Electronic Organ Syllabus

Guitar and Oboe:

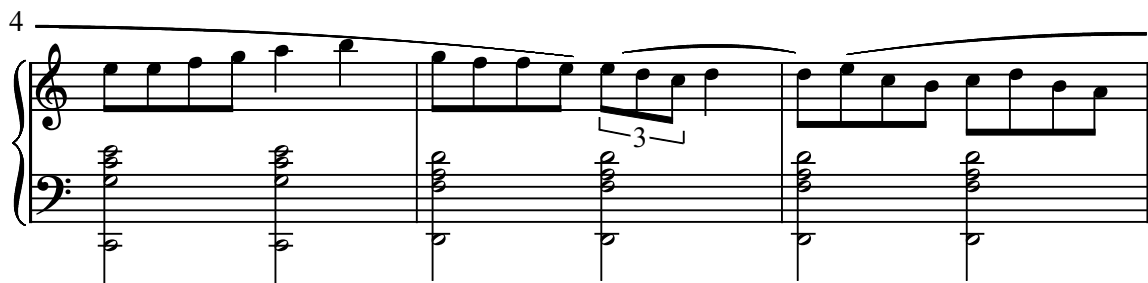
Concerto Aranjuez By Rodrigo. The Guitar strums arpeggiated left hand chords.

♩ = 80

Simile



4




7



10



13



St Cecilia Electronic Organ Syllabus

Item 1. (20 Marks)

The candidate must present a Romantic impressionist, or modern classical composition, as a full arrangement with appropriate registrations. The orchestration is to be selected by the candidate, but a high standard a musical performance is expected. The performance must be musically convincing, showing that the candidate understands the nature of the piece.

"Anitra's Dance" From Peer Gynt Suite by Grieg.

"Selections From The Carnival of the Animals" By Camille Saint-Saens,

"The Sabre Dance" Kabelevsky

"The Comedians" or "Perpetuum Mobile" Katchaturian

"The Blue Danube", "Trish Trash Polka" Strauss

"Minute Waltz" (Chopin)

"The Girl with the Flaxen hair" (Debussy)

"Trio Gymnopiedes", "Trio Gnossienne" Erik Satie

Item 2. (20 Marks)

The candidate must perform a piece in Slow Rock, Reggae or Theatre Organ Style. Slow rock in 6/8 or 12/8 time, with appropriate accompaniment either as arpeggios or chordal rhythmic coordinated accompaniment is expected. Any Reggae style is accepted, with coordinated accompaniment. Any piece which uses the Theatre Organ sounds and styles for presentation is permitted. A convincing knowledge is expected.

Variations on the theme of "The House of The Rising Sun".

"Memory" From Cats

"Conquest of Paradise" Vangelis

"There's No Business like Show Business"

"Dam Busters March"

Item 3. (20 Marks)

This performance consists of a free arrangement of any piece, with the emphasis on contrast and development. Any organ resource may be used, including any add on equipment, (professional drum machine, etc.) computer effects and midi allowed. Any computer based multi-media accompaniment such as animation, or movie file clips which enhance the performance are encouraged. Candidates may compose their own work, or rearrange a piece suitable as backing to a short video or movie clip.

Yamaha Electone Course step 6: "The Greatest Love Of All"

Popular Sheet Music and Albums..

"Where Do You Go" No Mercy

Themes from movies: "Star Wars", "E.T.", "Top Gun"

"War of the Worlds" Jeff Wayne

"Jean Michelle Jarre Songbook"

"Copacabana"

Item 4. (20 Marks)

This performance is to be treated as an advanced improvisation. At this level it is expected that the candidate will be able to develop a 2 bar motif into a 8 12 16 24 32 bar performance.

Registrations are expected. The themes are given here well in advance so that ample preparation and consideration can be given.



Programme Notes for Items 1, 2 and 3: (5 Marks)

St Cecilia Electronic Organ Syllabus

GRADE EIGHT

Technical work: (15 Marks)

Scales. *All Scales are to be played Hands separately together in similar motion.
Compass two octaves.*

Major Scales: *All Major scales (also enharmonic scales)*

Harmonic Minor Scales: *All Harmonic Minor Scales (also enharmonic scales)*

Melodic Minor Scales: *All Melodic Minor Scales*

Contrary Motion Scales: *Any Major or Minor Scale.*

Chromatic Scales: *A, Bb, B (Two octaves, hands together and separately)*

Arpeggios: *Root Position, first and second inversion.*

Major Keys: *C#, F#, A#*

Minor Keys: *Ebm, A#m, Dbm*

Sevenths: *F (C7) and F# (C#7) Root position and First Inversion.*

Diminished 7ths: *F (E) and F# (F) (root position only)*

Major 7ths: *G and D (root position only)*

Contrary Motion: *Bb major, B minor (root position, one octave)*

Harmonized scales:

Major Scales: *G, D, A, E, B (Harmonised with I II IV V VI I6/4 V6/4)*

Minor Scales: *Am, Em, Dm, Gm, Bm (harmonised with I IV V I6/4)*

Pedal Exercises:

1. Pedal Scales: One Octave of the following scales ascending and descending. Any pedalling configurations, are permitted. The heel toe technique is expected to be demonstrated as a part of these scales, where appropriate. Octave drop may be used on smaller organs.

Major Scales: *Eb, Bb, Db, Ab*

Minor Scales: *Fm, Cm, Bbm*

2. Modern Styling, new age Bass ("Oxygene").

The image displays musical notation for two pedal exercises. Exercise 1 consists of two systems. Each system has a treble staff with four chords (Eb, Bb, Db, Ab in the first system; Fm, Cm, Bbm in the second) and a bass staff with a corresponding scale. Exercise 2 shows a single system with a treble staff containing four chords (Eb, Bb, Db, Ab) and a bass staff with a corresponding scale.

St Cecilia Electronic Organ Syllabus

Orchestration:

*For this grade all the orchestration for previous grades is to be prepared (grade 4 to grade 7).
A viva voce of the various playing styles and techniques will be expected.*

Item 1. (20 Marks)

At Grade 8 a high standard of performance is required. A comprehensive classical work from any era. The arrangement may be enhanced and orchestrated in any appropriate way. For example a movement from a symphony, Sonata or concerto, or any other work of a similar nature, with suitable contrast and expression.

Suggested works include:

"The Barber of Seville." Rossini

"William Tell Overture" Rossini

"Hungarian Rhapsody" Liszt

"Moonlight Sonata" Beethoven

"Rhapsody in Blue" Gershwin

"Carmen Suite" Bizet

"Coppelia" Delibes

"The Nutcracker" Tchaikovsky

"Peer Gynt" Grieg

Item 2. (20 Marks)

A full arrangement of a major Jazz or modern styled work must be presented. More than one piece may be performed in this item, but they must show the ability to demonstrate a contrast and some sort of cross-over or fusion style. Auto rhythm may be used, but not rhythmic accompaniment.

Yamaha Music Foundation Jazz Books Grade 5

"Satin Doll"

"Day by Day"

"When The Saints Go Marching in"

"Watermelon Man"

Item 3. (20 Marks)

The candidate must present a free arrangement of a modern style, or an original composition. The organ may be used as the basis for the performance, but other adds-on and extra units may be used. Harmonic Layering and sequencing is also permitted. Midi accompaniments are also acceptable. Medleys are also encouraged, as long as they are arrangements of the candidate's own choosing.

"Day Tripper" Fusion Style

"The Typewriter" Leroy Anderson

Medley mix such as "Maniac", "Fame", "Flash Dance" etc.

Item 4. (20 Marks)

The candidate must present two improvised performances.

(i) A 16 bar theme into three choruses, in one of the following keys: Major up to 2 sharps or flats, A minor, E minor or D minor. The time signature will be either 3/4 and 4/4 time.

(ii) A two bar motif is to be arranged into a larger work, modulating into related keys. Major keys up to four sharps and flats, and minor keys up to two sharps or flats. Time signatures will be, simple duple, triple and quadruple, and compound duple.

Thirty minutes prior to the examination this will be presented to the candidate who will be allowed to consider the themes, and work out an arrangement. The candidate may also elect to perform this at the beginning of the examination programme.

Programme Notes for Items 1, 2 and 3: (5 Marks)