UNISA
Organ and Harpsichord Syllabus

2012 until further notice
UNISA
Organ and Harpsichord Syllabus

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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 = Celebration Hymnal, Vol 1
HA = Hymns Ancient and Modern, New Standard (1983)
LB = Liedboek van die Kerk (2001)
MH = The Methodist Hymn Book
NA = New Apostolic Church Hymn Book
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:

<table>
<thead>
<tr>
<th>Grade Examinations</th>
<th>Practical examination</th>
<th>Theory of Music requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pregrade 1 to Grade 3</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>Grade 4</td>
<td>Grade 3</td>
<td></td>
</tr>
<tr>
<td>Grade 5</td>
<td>Grade 4</td>
<td></td>
</tr>
<tr>
<td>Grades 6, 7 &amp; 8</td>
<td>Grade 5</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Performance Level Assessments</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 4</td>
<td>15 minutes</td>
</tr>
<tr>
<td>Level 5</td>
<td>20 minutes</td>
</tr>
<tr>
<td>Level 6</td>
<td>20 minutes</td>
</tr>
<tr>
<td>Level 7</td>
<td>25 minutes</td>
</tr>
<tr>
<td>Level 8</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Performer's Assessment</td>
<td>45 minutes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grade Examinations</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 4</td>
<td>25 minutes</td>
</tr>
<tr>
<td>Grade 5</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Grade 6</td>
<td>35 minutes</td>
</tr>
<tr>
<td>Grade 7</td>
<td>40 minutes</td>
</tr>
<tr>
<td>Grade 8</td>
<td>50 minutes</td>
</tr>
</tbody>
</table>
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.

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### 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.

<table>
<thead>
<tr>
<th>Performance Level Assessments and Performer’s Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>A+++</td>
</tr>
<tr>
<td>A+</td>
</tr>
<tr>
<td>A</td>
</tr>
<tr>
<td>B+</td>
</tr>
<tr>
<td>B</td>
</tr>
<tr>
<td>C+</td>
</tr>
<tr>
<td>C</td>
</tr>
<tr>
<td>D+</td>
</tr>
<tr>
<td>D</td>
</tr>
<tr>
<td>E</td>
</tr>
</tbody>
</table>

5 Marks Categories

For the marks categories please refer to Annexure 1 on page 32.
## Technical work and Repertoire

### Organ Grade 4

<table>
<thead>
<tr>
<th>Technical work/Tegniese werk</th>
<th>ORGAN</th>
<th>ORREL</th>
</tr>
</thead>
</table>

### Grade 4

#### Technical work/Tegniese werk

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

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/2e bew), Sonata no 4 in 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♭, The Progressive Organist, Vol 1, ed Trevor (Elkin)

Schumann R  
No 1 from/uit Skizzen für den Pedallügel, 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  
méditation 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)
## Technical work / Tegniese werk

<table>
<thead>
<tr>
<th>Scales</th>
<th>Compass and Key</th>
<th>Motion</th>
<th>Hands</th>
<th>Interval distance</th>
<th>Articulation</th>
<th>Minimum tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Toonlere</td>
<td>Omvang en Toonsoort</td>
<td>Rigting</td>
<td>Hande</td>
<td>Interval afstand</td>
<td>Artikulasie</td>
</tr>
<tr>
<td>Major</td>
<td>Majeur</td>
<td>III: C, D, E&lt;sup&gt;b&lt;/sup&gt;</td>
<td>Similar motion, from the lowest note</td>
<td>Separately and together</td>
<td>1 octave</td>
<td>Legato</td>
</tr>
<tr>
<td></td>
<td></td>
<td>II: D, E&lt;sub&gt;b&lt;/sub&gt;</td>
<td>Contrary motion, from the middle</td>
<td>Together</td>
<td>1 oktaaf</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>Mineur</td>
<td>Harmonic and Melodic Harmonies en Melodies II: C, C&lt;sup&gt;f&lt;/sup&gt;</td>
<td>Similar motion, from the lowest note</td>
<td>Separately and together</td>
<td>1 octave</td>
<td>Legato</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Harmonic Harmonies II: E</td>
<td>Contrary motion, from the middle</td>
<td>Together</td>
<td>1 oktaaf</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chromatic Chromaties II: F</td>
<td>Similar motion, from the lowest note</td>
<td>Separately and together</td>
<td>1 octave</td>
<td>Legato</td>
</tr>
<tr>
<td></td>
<td></td>
<td>II: C</td>
<td>Contrary motion, from the middle</td>
<td>Together</td>
<td>1 oktaaf</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Majeur</td>
<td>II: C, D, E</td>
<td>From the lowest note</td>
<td></td>
<td>Legato</td>
<td>$\Rightarrow i = 66$</td>
</tr>
<tr>
<td>Minor</td>
<td>Mineur</td>
<td>Melodic or Harmonic Melodies of Harmonies II: D, E</td>
<td>From the lowest note</td>
<td></td>
<td>Legato</td>
<td>$\Rightarrow i = 66$</td>
</tr>
<tr>
<td>Pedal/Pedaal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$\Rightarrow i = 66$</td>
</tr>
<tr>
<td>Chromatic Chromaties</td>
<td></td>
<td>II: E&lt;sub&gt;b&lt;/sub&gt;</td>
<td>From the lowest note</td>
<td></td>
<td>Legato</td>
<td>$\Rightarrow i = 66$</td>
</tr>
</tbody>
</table>

Two Hymns (played with a short introduction) chosen from the following:

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
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 1, 2 (Breitkopf)
Kittel JC  *Präludium*, *The Progressive Organist*, Vol 5, 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 verlange*, *Liturgiese Orrelmusiek*, Band 4 (NG Kerk Uitgewers)
Mendelssohn F  *Andante tranquillo* (2nd mov/2è bew), *Sonata* in A, op 65 no 3, *Orgelwerke*, Vol 1 (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)

List C Lys C

Demessieux J  *Attendre Domine*, *Twelve Chorale Preludes on Gregorian Chant Themes* (Summy-Birchard Inc)
Guilmant A  *Adagio* (2nd mov/2è 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/2è 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)
Whitlock P  *Lantana* from/uit *Plymouth Suite* (OUP)
Widor CM  *Adagio* (4th mov/4è bew), *Symphonie* no 5 in f, op 42 no 1 (Alphonse Leduc)
### Grade 6

#### Technical work/Tegniese werk

<table>
<thead>
<tr>
<th>Scales Toonlere</th>
<th>Compass and Key Omvang en Toonsoort</th>
<th>Motion Rigting</th>
<th>Hands Hande</th>
<th>Interval distance Interval-afstand</th>
<th>Articulation Artikulasie</th>
<th>Minimum tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Majeur</td>
<td>III: E, F♯</td>
<td>Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>Third: Tonic in LH Terts: Tonika in LH</td>
<td>Legato</td>
<td>(\textbf{\text{\textfrac{3}{4}}} = 120)</td>
</tr>
<tr>
<td></td>
<td>II: C♯, E♭</td>
<td>Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td>Together</td>
<td>Begin and end on the tonic Begin en eindig op die tonika</td>
<td>Legato</td>
<td>(\textbf{\textfrac{3}{4}} = 84)</td>
</tr>
<tr>
<td>Minor Mineur</td>
<td>Harmonic and Melodic Harmonies en Melodies III: D, E</td>
<td>Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>Begin and end on the tonic Begin en eindig op die tonika</td>
<td>Legato</td>
<td>(\textbf{\textfrac{3}{4}} = 120)</td>
</tr>
<tr>
<td>Manual/Manuaal</td>
<td>Harmonic Harmonies II: D</td>
<td>Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td>Together</td>
<td>Begin and end on the tonic Begin en eindig op die tonika</td>
<td>Legato</td>
<td>(\textbf{\textfrac{3}{4}} = 84)</td>
</tr>
<tr>
<td></td>
<td>III: C♯</td>
<td>Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>1 octave 1 oktaaf</td>
<td>Legato</td>
<td>(\textbf{\textfrac{3}{4}} = 132)</td>
</tr>
<tr>
<td>Chromatic</td>
<td>II: F</td>
<td>Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td>Together</td>
<td>Begin and end on the tonic Begin en eindig op die tonika</td>
<td>Legato</td>
<td>(\textbf{\textfrac{3}{4}} = 84)</td>
</tr>
<tr>
<td>Chromaties</td>
<td>II: D♭, E♭</td>
<td>From the lowest and highest notes Vanaf die laagste en hoogste note</td>
<td>Legato</td>
<td></td>
<td>(\textbf{\textfrac{2}{4}} = 72)</td>
<td></td>
</tr>
<tr>
<td>Pedal/Pedaal</td>
<td>Harmonic or Melodic Harmonies or Melodies II: E, F</td>
<td>From the lowest and highest notes Vanaf die laagste en hoogste note</td>
<td>Legato</td>
<td></td>
<td>(\textbf{\textfrac{2}{4}} = 72)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>II: E</td>
<td>From the lowest and highest notes Vanaf die laagste en hoogste note</td>
<td>Legato</td>
<td></td>
<td>(\textbf{\textfrac{2}{4}} = 72)</td>
<td></td>
</tr>
</tbody>
</table>

Three Hymns (played with a short introduction) chosen from the following: Drie Korale (met ‘n kort inleiding gespeel) uit die volgende gekies:

- 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

\(\textbf{\textfrac{2}{4}} = 72\)
Repertoire / Repertorium

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

List A Lys A

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

List B Lys B

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

List C Lys C

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

<table>
<thead>
<tr>
<th>Scales Tooniere</th>
<th>Compass and Key Omvang en Toonsoort</th>
<th>Motion Rigting</th>
<th>Hands Hande</th>
<th>Interval distance Interval-afstand</th>
<th>Articulation Artikulasie</th>
<th>Minimum tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>III: F, D♭</td>
<td>Similar motion, from the lowest note Dieszelfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>Legato and/</td>
<td></td>
<td></td>
<td>z = 132</td>
</tr>
<tr>
<td>III: F, F♯</td>
<td>Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterste</td>
<td>Together</td>
<td>Tonic in LH</td>
<td>Desiem: Tonika in LH</td>
<td>Legato and/</td>
<td>z = 100</td>
</tr>
<tr>
<td>Harmonic Harmonies Harmonies III: F, F♯</td>
<td>Similar motion, from the lowest note Dieszelfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>Tonic in LH</td>
<td>Desiem: Tonika in LH</td>
<td>Legato and/</td>
<td>z = 120</td>
</tr>
<tr>
<td>Major Majeur</td>
<td>Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterste</td>
<td>Together</td>
<td>Begin and end op die tonika</td>
<td>Legato and/</td>
<td>z = 100</td>
<td></td>
</tr>
<tr>
<td>Minor Mineur</td>
<td>From the lowest note Vanaf die laagste noot</td>
<td>Separately</td>
<td>Legato and/</td>
<td>Non legato</td>
<td>z = 80</td>
<td></td>
</tr>
<tr>
<td>Harmonic Harmonies II: C♯, E♭</td>
<td>Similar motion, from the lowest note Dieszelfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>Major- or minor third Majeur- of mineurterts</td>
<td>Legato and/</td>
<td>z = 116</td>
<td></td>
</tr>
<tr>
<td>Chromatic Chromaties</td>
<td>Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterste</td>
<td>Together</td>
<td>Legato and/</td>
<td>z = 100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Majeur</td>
<td>Pedals and Manuals Pedale en Manuale</td>
<td>Pedals and each hand separately Pedale en elke hand afsonderlik</td>
<td>Legato</td>
<td>z = 72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Chromaties</td>
<td>Contrary motion, from the middle Teenoorgestelde rigting, vanaf die middel</td>
<td>Pedals and each hand separately Pedale en elke hand afsonderlik</td>
<td>Legato</td>
<td>z = 72</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2019/01/22
**Repertoire / Repertorium**

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

**List A Lys A**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach JS</td>
<td>In dir ist Freude, BWV 615 (Bärenreiter)</td>
</tr>
<tr>
<td>Bach JS</td>
<td>O Mensch, bewein dein Sünde gross, BWV 622 (Bärenreiter)</td>
</tr>
<tr>
<td>Bach JS</td>
<td>Fantasia in c, No 12 from/uit Orgelwerke IV (Peters)</td>
</tr>
<tr>
<td>Bruhns N</td>
<td>Praeludium in e, No 2 from/uit Sämtliche Orgelwerke (Breitkopf)</td>
</tr>
<tr>
<td>Buxtehude D</td>
<td>Praeludium in C, BuxWV 138, Sämtliche Orgelwerke, Band I, 1 (Breitkopf)</td>
</tr>
<tr>
<td>Buxtehude D</td>
<td>Praeludium in D, BuxWV 139, Sämtliche Orgelwerke, Band I, 1 (Breitkopf)</td>
</tr>
<tr>
<td>Buxtehude D</td>
<td>Toccata in F, BuxWV 157, Sämtliche Orgelwerke, Band I, 1 (Breitkopf)</td>
</tr>
<tr>
<td>Pachelbel J</td>
<td>Praeludium in d, Ausgewählte Orgelwerke I (Bärenreiter)</td>
</tr>
</tbody>
</table>

**List B Lys B**

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

**List C Lys C**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andriessen H</td>
<td>Thema met Variaties (Van Rossum)</td>
</tr>
<tr>
<td>Dupré M</td>
<td>Légende from/uit Sept Pièces, op 27 (Masters Music)</td>
</tr>
<tr>
<td>Ireland J</td>
<td>Menuetto Impromptu from/uit Miniature Suite for Organ (Novello)</td>
</tr>
<tr>
<td>Kropfreiter AF</td>
<td>Toccata francese (OUP)</td>
</tr>
<tr>
<td>Messiaen O</td>
<td>Les Enfants de Dieu, La Nativité de Seigneur, Vol 2 (Alphonse Leduc)</td>
</tr>
<tr>
<td>Mushel G</td>
<td>Tokkate, Modern Organ Music, Book 2 (OUP)</td>
</tr>
<tr>
<td>Preston S</td>
<td>Alleluyas, Modern Organ Music, Book 1 (OUP)</td>
</tr>
<tr>
<td>Willan H</td>
<td>Postlude in D, An Album of Praise (OUP)</td>
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</table>
### Grade 8

#### Technical work/Tegniese werk

<table>
<thead>
<tr>
<th>Scales/Toonlere</th>
<th>Compass and Key/Omvang en Toonsoort</th>
<th>Motion/Rigtig</th>
<th>Hands/Hande</th>
<th>Interval/Intervalafstand</th>
<th>Articulation/Artikulasie</th>
<th>Minimum tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major/Majeur</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>III: C♯, B♭</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Sixth: Tonic in RH</td>
<td>Legato and/en non legato</td>
<td>132</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>Sekst: Tonika in RH</td>
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<tr>
<td>II: C♯, E♭</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Third: tonic in the LH</td>
<td>Legato and/en non legato</td>
<td>112</td>
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<tr>
<td></td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterste</td>
<td>Tegelyk</td>
<td>Terts: tonika in LH</td>
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<td></td>
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</tr>
<tr>
<td>II: A, B♭</td>
<td>From the lowest note</td>
<td>Separately</td>
<td>Double note third: Tonic as lowest note</td>
<td>Non legato</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vanaf die laagste noot</td>
<td>Afsonderlik</td>
<td>Dubbelnoottertse: Tonika as laagste noot</td>
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<td></td>
</tr>
<tr>
<td><strong>Minor/Mineur</strong></td>
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<tr>
<td>Melodic Melodies/III: G, A♭</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Sixth: Tonic in RH</td>
<td>Legato and/en non legato</td>
<td>132</td>
<td></td>
</tr>
<tr>
<td>Harmonic Harmonies/III: D, B</td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>Sekst: Tonika in RH</td>
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<td></td>
</tr>
<tr>
<td>II: C, D</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Third: tonic in the LH</td>
<td>Legato and/en non legato</td>
<td>100</td>
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<tr>
<td></td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterste</td>
<td>Tegelyk</td>
<td>Terts: tonika in LH</td>
<td></td>
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<tr>
<td><strong>Chromatic Chromaties</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III: B♭</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Major- or minor sixth: Tonic in RH</td>
<td>Legato and/en non legato</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>Majeur- of mineursekst: Tonika in RH</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>II: C♯</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Begin and end on the tonic</td>
<td>Legato and/en non legato</td>
<td>112</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterste</td>
<td>Tegelyk</td>
<td>Begin en eindig op die tonika</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II: A♭</td>
<td>From the lowest note</td>
<td>Separately</td>
<td>Double-note minor third: Start on A♯/C♯</td>
<td>Non legato</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vanaf die laagste noot</td>
<td>Afsonderlik</td>
<td>Dubbelnoot mineurtse: Begin op A♯/C♯</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Organ Grade 8

Pedals and Manuals
Pedale en Manuale

<table>
<thead>
<tr>
<th>Major Majeur</th>
<th>Minor Mineur</th>
<th>Chromatic Chromaties</th>
<th>Pedal Solos Pedalsolos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contrary motion, from the middle</td>
<td>Contrary motion, from the middle</td>
<td>Contrary motion, from the middle</td>
<td>Solo Pedal (bars 13-32)/Solopedaal (mate 13-32) from/uit Toccata, Adagio and Fugue in C, BWV 564 (Bärenreiter)</td>
</tr>
<tr>
<td>Teenoorgestelde rigting, vanaf die middel</td>
<td>Teenoorgestelde rigting, vanaf die middel</td>
<td>Teenoorgestelde rigting, vanaf die middel</td>
<td>Ritchie, G Neues Pedal Exercitium, Organ Technique, ed Ritchie and Stauffer (OUP)</td>
</tr>
<tr>
<td>Pedals and each hand separately Pedale en elke hand afsonderlik</td>
<td>Pedals and each hand separately Pedale en elke hand afsonderlik</td>
<td>Pedals and each hand separately Pedale en elke hand afsonderlik</td>
<td></td>
</tr>
<tr>
<td>Legato</td>
<td>Legato</td>
<td>Legato</td>
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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** 2nd & 3rd movements/2e & 3e bewegings from/uit Trio Sonata no 1 in E♭, 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 d, 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 Fuge in a, No 1 from Sämtliche Orgelwerke (Breitkopf)

Cabena, B  
Aspects of the Sea, Sonata no 20, op 174 (Sheridan Music)

Eben P  
Kleine Choralpartita über "O Jesu, all mein Leben bist Du" (Universal Edition)

Franck C  
Final in 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♭, 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♭ (Alphonse Leduc)

Demessieux J  
Répons pour le Temp de Pâques (Durand)

Doppelbauer JF  
Toccate from/uit Suite Breve (Doblinger)

Dubois T  
Toccata in G, No 3 from/uit Douze Pièces pour Orgue (Alphonse Leduc)

Duruflé 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  
Wacht 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♭ (Durand)

Whitlock P  
Toccata from/uit Plymouth Suite (OUP)
## Performer’s Assessment
### Voordraersassessering

### Repertoire / Repertorium

Four pieces, one chosen from each list  
Vier stukke, een gekies uit elke lys

### List A Lys A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Details</th>
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<tr>
<td>Bach JS</td>
<td>1st movement/1e beweging from/uit <em>Trio Sonata</em> no 1 in E♭, BWV 525 (Bärenreiter)</td>
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<td><em>Allein Gott in der Höh’ sei Ehr</em>, BWV 663 (Bärenreiter)</td>
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<td><em>An wasserflüssen Babylon</em>, BWV 653 (Bärenreiter)</td>
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<td><em>Christ unser Herr, zum Jordan kam</em>, BWV 684 (Bärenreiter)</td>
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<td><em>Concerto</em> in G, <em>Orgelwerke VII</em> (Peters)</td>
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<td>Bach JS</td>
<td><em>Dies sind die heil’gen zehn Gebot</em>, BWV 678 (Bärenreiter)</td>
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<td>Bach JS</td>
<td><em>Herr Jesu Christ, dich zu uns wend</em>, BWV 655 (Bärenreiter)</td>
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<td><em>Prelude and Fugue</em> in c, BWV 546 (Bärenreiter)</td>
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<td><em>Prelude and Fugue</em> in G, BWV 541 (Bärenreiter)</td>
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<td><em>Schmücke dich, O liebe Seele</em>, BWV 654 (Bärenreiter)</td>
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<td><em>Toccata and Fugue</em> in d, BWV 538 (Bärenreiter)</td>
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<td><em>Trio Sonata</em> no 4 in e, BWV 528 (Bärenreiter)</td>
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<td><em>Nun kom der Heiden Heiland</em>, No 5 from/uit <em>Sämtliche Orgelwerke</em> (Breitkopf)</td>
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<td>Buxtehude D</td>
<td><em>Ciacona in c</em>, BuxWV 159, <em>Sämtliche Orgelwerke</em>, Band I, 1 (Breitkopf)</td>
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<td>Buxtehude D</td>
<td><em>Ciacona in e</em>, BuxWV 160, <em>Sämtliche Orgelwerke</em>, Band I, 1 (Breitkopf)</td>
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<td><em>Magnificat Primi Toni</em>, BWV 203, No 26 from/uit <em>Sämtliche Orgelwerke – Choralbearbeitungen A-Ma</em> (Breitkopf)</td>
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<td>Buxtehude D</td>
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<td>Lübeck V</td>
<td><em>Praeludium and Fugue</em> no 1 in D (Peters)</td>
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<tr>
<td>Tunder F</td>
<td><em>Komm, heiliger Geist, Herre Gott</em> (Breitkopf)</td>
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### List B Lys B

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<tr>
<th>Composer</th>
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<tr>
<td>Alain J</td>
<td><em>Suite</em>, L’Oeuvre d’Orgue, Vol 1 (Alphonse Leduc)</td>
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<td>Alain J</td>
<td><em>Trois Danses</em>, L’Oeuvre d’Orgue, Vol 1 (Alphonse Leduc)</td>
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<td>Boëllman, L</td>
<td><em>Suite Gothique</em>, op 25 (Durand)</td>
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<td>Bonnet J</td>
<td><em>Variations de Concert</em>, op 1 (Alphonse Leduc)</td>
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<td>Brahms J</td>
<td><em>Prelude and Fugue</em> in g, No 2 from/uit <em>Sämtliche Orgelwerke</em> (Breitkopf)</td>
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<td>Dupré M</td>
<td><em>Suite Bretonne</em>, op 21 (Alphonse Leduc)</td>
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<td>Duruflé M</td>
<td>Prélude, Adagio et Choral varié sur le theme du &quot;Veni Creator&quot;, op 4</td>
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<td>Elgar E</td>
<td>Sonata in G, op 28 (Breitkopf)</td>
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<td>Franck C</td>
<td>Cantabile in B♭, Complete Works for Organ III (Wiener Urtext)</td>
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<td>Choral III in a, Complete Works for Organ IV (Wiener Urtext Edition)</td>
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<td>Grand Pièce Symphonique, Complete Works for Organ I (Wiener Urtext)</td>
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<td>Pièce Heroïque in b, Complete Works for Organ III (Wiener Urtext Edition)</td>
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<td>Grove S</td>
<td>Afrika Hymnus I (Stefans Grove)</td>
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<td>Hindemith P</td>
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<td>Hindemith P</td>
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<td>Jongen J</td>
<td>Sonata Eroica, op 94 (Alphonse Leduc)</td>
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<td>Ad nos ad salutarem undam, Complete Organ Works I, (Universal)</td>
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<td>Weinen, Klagen, Sorgen, Zagen, Complete Organ Works II, (Universal)</td>
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<td>Prelude and Fugue in c, op 37 no 1, Orgelwerke, Vol 1 (Breitkopf)</td>
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<td>Sonata no 1 in f, op 65 no 1, Orgelwerke, Vol I (Breitkopf)</td>
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<td>Sonata no 4 in B♭, op 65 no 4, Orgelwerke, Vol I (Breitkopf)</td>
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<td>Sonata no 5, op 65 no 5, Orgelwerke, Vol I (Breitkopf)</td>
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<td>Sonata no 6 in d, op 65 no 6, Orgelwerke, Vol I (Breitkopf)</td>
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<td>Merkel GA</td>
<td>Sonata no 6 in e, op 137 (Bärenreiter Urtext)</td>
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<td>Mozart WA</td>
<td>Fantasie in f, KV 594, Orgelwerke IV, ed Haselböck (Universal)</td>
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<td>Nieland J</td>
<td>Prélude, Choral et Variations (Heuwekemeijer)</td>
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<td>Parry H</td>
<td>Toccata and Fugue in G (&quot;The Wanderer&quot;) (Novello)</td>
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<td>Peeters F</td>
<td>Suite Modale, op 43 (Henry Lemoine)</td>
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<td>Reger M</td>
<td>Any of the/Enige van die Chorale Fantasias, op 27, 40, 52</td>
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<td>Benedictus, op 59 no 9, Sämtliche Orgelwerke, Vol III (Breitkopf Urtext)</td>
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<td>Dankpsalm, op 45 (Breitkopf)</td>
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<td>Sonata no 2 in d, op 60, Sämtliche Orgelwerke V (Breitkopf)</td>
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<td>Reubke J</td>
<td>Sonata on the 94th Psalm in c (Peters)</td>
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<td>Rheinberger J</td>
<td>Sonata no 1 in c, op 27 (Carus)</td>
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<td>Sonata no 5 in F♯, op 111 (Carus)</td>
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<td>Prelude and Fugue in E, op 99 no 3 (Kalmus)</td>
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<td>Adagio and/En Final from/uit Symphonie no 3, op 28, Complete Piano and</td>
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<td>Aria and/En Final from/uit Symphonie no 6, op 59, Complete Piano and</td>
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<td>Vierne L</td>
<td>Clair de Lune and/En Toccata from/uit Pièces de Fantaisie, op 53, Complete</td>
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<td>Widor CM</td>
<td>Allegro vivace, Adagio and/En Toccata from/uit Symphonie no 5 in f, op 42</td>
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List C Lys C

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

List D Lys D

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

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<td><em>Finale</em> from/uit <em>Sonntagsmusik</em></td>
<td>Bärenreiter</td>
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<td><em>Hommage à Dietrich Buxtehude</em></td>
<td>Schott</td>
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<td><em>Grand Choeur Dialogué</em></td>
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<td><em>Toccata</em>, op 104</td>
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<td><em>Passacaglia and Fugue</em>, op 35</td>
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<td>Unisa</td>
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<td><em>Évocation</em> from/uit <em>Hommage à Rameau</em></td>
<td>Alphonse Leduc</td>
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<tr>
<td>Litaize G</td>
<td><em>Prélude et Danse Fugé</em></td>
<td>Alphonse Leduc</td>
</tr>
<tr>
<td>Mathias W</td>
<td><em>Invocations</em>, op 35</td>
<td>OUP</td>
</tr>
<tr>
<td>Mathias W</td>
<td><em>Toccata Giocosa</em>, op 36 no 2</td>
<td>OUP</td>
</tr>
<tr>
<td>Messiaen O</td>
<td>2nd &amp; 3rd movements/2e &amp; 3e bewegings from/uit <em>L'Ascension</em></td>
<td>Alphonse Leduc</td>
</tr>
<tr>
<td>Messiaen O</td>
<td><em>Communion</em> and/en <em>Sortie</em> from/uit <em>Messe de la Pentecôte</em></td>
<td>Alphonse Leduc</td>
</tr>
<tr>
<td>Messiaen O</td>
<td><em>Dieu parmi nous</em> from/uit <em>La Nativité du Seigneur</em></td>
<td>Alphonse Leduc</td>
</tr>
<tr>
<td>Messiaen O</td>
<td><em>La vierge et l'enfant</em> from/uit <em>La Nativité du Seigneur</em></td>
<td>Alphonse Leduc</td>
</tr>
<tr>
<td>Mozart WA</td>
<td><em>Fantasia</em> in f, KV 608, <em>Orgelwerke IV</em>, ed Haselböck</td>
<td>Universal</td>
</tr>
<tr>
<td>Peeters F</td>
<td><em>Concert Piece</em>, op 52a</td>
<td>Peters</td>
</tr>
<tr>
<td>Peeters F</td>
<td><em>Flemish Rhapsody</em>, op 37</td>
<td>Schott</td>
</tr>
<tr>
<td>Peeters F</td>
<td><em>Toccata, Fuge and Hymne on &quot;Ave Maris Stella&quot;</em>, op 28</td>
<td>Henry Lemoine</td>
</tr>
<tr>
<td>Reddy S</td>
<td><em>Toccata for Madiba</em></td>
<td>Unisa</td>
</tr>
<tr>
<td>Widor CM</td>
<td><em>Allegro</em> (1st mov/1e bew) from/uit <em>Symphonie</em> no 6 in g, op 42 no 2</td>
<td>Alphonse Leduc</td>
</tr>
</tbody>
</table>
### Technical Work and Repertoire

#### Tegniese werk en Repertorium

#### Grade 6

##### Technical work/ Tegniese werk

<table>
<thead>
<tr>
<th>Scales/ Toonlere</th>
<th>Compass and Key/ Omvang en Toonsoort</th>
<th>Motion/ Rigting</th>
<th>Hands/ Hande</th>
<th>Interval distance/ Interval-afstand</th>
<th>Articulation/ Artikulasie</th>
<th>Minimum tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Majeur II: D, E♭</td>
<td>Contrary motion, from the middle and extremes Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td>Together</td>
<td>Begin and end in unison Begin en eindig in unison</td>
<td>Legato</td>
<td>$\frac{9}{8} = 84$</td>
<td></td>
</tr>
<tr>
<td>Minor Mineur Harmonic and Melodic Harmonies en Melodies III: B, C, C♯</td>
<td>Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>1 octave 1 oktaaf</td>
<td>Legato</td>
<td>$\frac{9}{8} = 100$</td>
<td></td>
</tr>
<tr>
<td>Chromatic Chromaties IV: A♭</td>
<td>Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>1 octave 1 oktaaf</td>
<td>Legato</td>
<td>$\frac{9}{8} = 84$</td>
<td></td>
</tr>
<tr>
<td>Major Majeur III: F, F♯ in root position and inversions in grondposisie en omkerings</td>
<td>Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>1 octave 1 oktaaf</td>
<td>Legato</td>
<td>$\frac{9}{8} = 84$</td>
<td></td>
</tr>
<tr>
<td>Minor Mineur III: G, A♭ in root position and inversions in grondposisie en omkerings</td>
<td>Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>1 octave 1 oktaaf</td>
<td>Legato</td>
<td>$\frac{9}{8} = 84$</td>
<td></td>
</tr>
<tr>
<td>Diminished seventh Verminderde sewende III: On/op A, F</td>
<td>Similar motion, from the lowest note Dieselfde rigting, vanaf die laagste noot</td>
<td>Together</td>
<td>1 octave 1 oktaaf</td>
<td>Legato</td>
<td>$\frac{9}{8} = 84$</td>
<td></td>
</tr>
</tbody>
</table>
Memorised (Four-part, hands together)  
Gememoriseerd (Vierstemmig, hande tegelyk)

A : I ii V vi 

a : I ii V VI 

Example/Voorbeeld

* Tonic degree/Tonika toontrap

<table>
<thead>
<tr>
<th>Repertoire / Repertorium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three pieces, one chosen from each list</td>
</tr>
<tr>
<td>Drie stukke, een gekies uit elke lys</td>
</tr>
</tbody>
</table>

**List A - Lys A**

**Purcell H**  *Prelude from Suite no 2, Style and Interpretation*, Vol 1, ed Ferguson (OUP)

**Rameau J-P**  *La Joyeuse, Pièces de Clavecin* (Bärenreiter)

**Sweelinck JP**  *Padoana Lachrymae*, No 11, *Sämtliche Werke für Clavier* (Breitkopf)

**Sweelinck JP**  *Toccata, Early German Keyboard Music*, Vol 1, ed Ferguson (OUP)

**Telemann GP**  *Fantasia* in F, TWV 33:5 (Bärenreiter)

**Weckmann, M**  *Toccata vel praeludium Primi Toni* in d, No 5, *Complete Freely Composed Organ and Keyboard Works* (Bärenreiter)

**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**  *Allemande* from/uit Suite no 4 in e (Bärenreiter)

**Muffat G**  *Ouverture* from/uit Partita in c, *Partitas and Pieces* (Schott)

**Scarlatti D**  *Sonata* in f, K481 (Henle)

**Scarlatti D**  *Sonata* in G, K2 (Henle)

**List C - Lys C**

**Distler H**  *Drei Spielstücke, Neue Cembalomusik/New Music for Harpsichord* (Bärenreiter)

**Du Plessis H**  Any two of/enige twee van *Hartseerwals, Kwêla, Mars* from/uit *Tien stukke vir klavier of klavesimbel*, op 41 (SAMRO)

**Haydn FJ**  First movement from/eerste beweging uit *Sonata in B½, Hob: XVI/2* (Henle)

**Henze HW**  No 5 from/uit *Absences pour le Clavecin* (Schott)

**Howells HW**  *Sir Hugh’s Galliard, Howells’ Clavichord* (Novello)

**Marx K**  *Kleine Fantasie, Neue Cembalomusik/New Music for Harpsichord* (Bärenreiter)
## Grade 7

### Technical work/Tegniese werk

<table>
<thead>
<tr>
<th>Scales/Toonlere</th>
<th>Compass and Key/Omvang en Toonsoort</th>
<th>Motion/Rigting</th>
<th>Hands/Hande</th>
<th>Interval distance/Intervalafstand</th>
<th>Articulation/Artikulasie</th>
<th>Minimum tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major Majeur</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III: E, F, F♯, G</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Third: Tonic in LH</td>
<td>Legato and/en non-legato</td>
<td>132</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td></td>
<td>Terts: Tonika in LH</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II: A, A</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Begin and end on the tonic</td>
<td>Legato and/en non-legato</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td></td>
<td>Begin en eindig op die tonika</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II: G, D</td>
<td>From the lowest note</td>
<td>Separately</td>
<td>Double note third: Tonic as lowest note</td>
<td>Legato and/en non-legato</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vanaf die laagste noot</td>
<td></td>
<td>Dubbelnootterts: Tonika as laagste noot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Minor Mineur</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Harmonies/Melodies III: A, B, B♭</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Third: Tonic in LH</td>
<td>Legato and/en non-legato</td>
<td>132</td>
<td></td>
</tr>
<tr>
<td>Harmonies en Melodies III: A, B♭, B</td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td></td>
<td>Terts: Tonika in LH</td>
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<td></td>
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</tr>
<tr>
<td>Harmonies II: E, F</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Begin and end on the tonic</td>
<td>Legato and/en non-legato</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td></td>
<td>Begin en eindig op die tonika</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic Chromaties</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>III: F♯, G</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Minor third</td>
<td>Legato and/en non-legato</td>
<td>132</td>
<td></td>
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<tr>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td></td>
<td>Mineur terts</td>
<td></td>
<td></td>
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<tr>
<td>II: C, E♭</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Begin and end on the tonic</td>
<td>Legato and/en non-legato</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td></td>
<td>Begin en eindig op die tonika</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Major Majeur</strong></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III: E, F, C♯ in root position and inversions in grondposisie en omkerings</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>1 octave</td>
<td>Legato</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td></td>
<td>Tekelyk</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Minor Mineur</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III: A, B♭, C in root position and inversions in grondposisie en omkerings</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>1 octave</td>
<td>Legato</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td></td>
<td>Tekelyk</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dominant seventh</strong></td>
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<td></td>
</tr>
<tr>
<td>Dominant sewende III: On/op C, D, F♯</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>1 octave</td>
<td>Legato</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td></td>
<td>Tekelyk</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Diminished seventh</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verminderde sewende III: On/op C♯, E♭</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>1 octave</td>
<td>Legato</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td></td>
<td>Tekelyk</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(2019/01/22)
Memorised (Four-part, hands together)
Gememoriseerd (Vierstemmig, hande tegelyk)

Chords/Akkoorde

F : I i₆ i₆ i₂ i V I
f : i i₆ i₆ i₂ i 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**
*The Carman’s Whistle, Six Sets of Variations* (Stainer and Bell)

**Pachelbel J**
*Aria Sexta, Early German Keyboard Music*, ed Ferguson (OUP)

**Rameau J-P**
*La Triomphante, Style and Interpretation*, Vol 1, ed Ferguson (OUP)

**Rameau J-P**
*L’Égypitienne, Pièces de Clavecin* (Bärenreiter)

**Scheidemann H**
*Praeambulum in d, No 1, Sämtliche Werke für Clavier* (Breitkopf)

**List B** Lys B

**Bach JS**
*Allemande* from/uit *English Suite* no 1 in A, BWV 806 (Bärenreiter)

**Bach JS**
*Three-part Invention* no 7 in e, BWV 783 (Bärenreiter)

**Bach JS**
*Three-part Invention* no 15 in b, BWV 801 (Bärenreiter)

**Handel GF**
*Presto* from Suite no 3 in d, HWV 428 (Bärenreiter)

**Scarlatti D**
*Sonata* in d, K1 (Henle)

**Scarlatti D**
*Sonata* in E, K380 (Henle)

**List C** Lys C

**Driessler J**
*Der mond der steht am höchsten, Neue Cembalomusik/New Music for Harpsichord* (Bärenreiter)

**Du Plessis H**
*Studie and/en Scherzo* from/uit *Tien stukke vir klavier of klavesimbel*, op 41 (SAMRO)

**Haydn FJ**
First movement/eerste beweging from/uit *Sonata* in D, Hob: XVI/14 (Henle)

**Howells H**
*H.H. His Fancy, Lambert’s Clavichord* (OUP)

**Jacob G**
*Sonatina for Harpsichord* (Chappel)
## Grade 8

### Technical work/Tegniese werk

<table>
<thead>
<tr>
<th>Scales/Toonlere</th>
<th>Compass and Key/Omvang en Toonsoort</th>
<th>Motion/Rigting</th>
<th>Hands/Hande</th>
<th>Interval distance/Interval-afstand</th>
<th>Articulation/Artikulasie</th>
<th>Minimum tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Majeur</td>
<td>III: C♯, B♭, D</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Sixth: Tonic in RH</td>
<td>Legato and/en non-legato</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>Sekst: Tonika in RH</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II: D, E♭, E</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Third: Tonic in LH</td>
<td>Legato and/en non-legato</td>
<td>112</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td>Tegelyk</td>
<td>Terts: Tonika in LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II: A, B♭</td>
<td>Similar motion, from the lowest note</td>
<td>Separately and together</td>
<td>Double note third: Tonic as lowest note</td>
<td>Non-legato</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Afsonderlik en tegeleyk</td>
<td>Dubbelnootterts: Tonika as laagste noot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor Mineur</td>
<td>Melodic Melodies III: G, A♭</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Sixth: Tonic in RH</td>
<td>Legato and/en non-legato</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td>Harmonic Harmonies III: D, B</td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>Sekst: Tonika in RH</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II: F, A♭</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Third: Tonic in LH</td>
<td>Legato and/en non-legato</td>
<td>112</td>
</tr>
<tr>
<td></td>
<td>Harmonic Harmonies II: F, A♭</td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td>Tegelyk</td>
<td>Terts: Tonika in LH</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>III: B♭</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>Major or minor sixth: Tonic in RH</td>
<td>Legato and/en non-legato</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>Majeur- of mineur-sekst: Tonika in RH</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II: C♯</td>
<td>Contrary motion, from the middle and extremes</td>
<td>Together</td>
<td>Major or minor third: Tonic in LH</td>
<td>Legato and/en non-legato</td>
<td>120</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teenoorgestelde rigting, vanaf die middel en uiterstes</td>
<td>Tegelyk</td>
<td>Majeur- of mineur-terts: Tonika in LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II: A♯</td>
<td>From the lowest note</td>
<td>Separately</td>
<td>Double note minor third: Begin on A♯/C♯</td>
<td>Non-legato</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vanaf die laagste noot</td>
<td>Afsonderlik</td>
<td>Dubbelnootmineurterts: Begin op A♯/C♯</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggios/Arpeggio's</td>
<td>Major</td>
<td>II: C, A♯ in root position and inversions in grondposisie en omkerings</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>1 octave</td>
<td>Legato</td>
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<tr>
<td></td>
<td></td>
<td>Contrary motion from the middle</td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>1 oktaaf</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minor</td>
<td>III: D, B in root position and inversions in grondposisie en omkerings</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>1 octave</td>
<td>Legato</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Contrary motion from the middle</td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>1 oktaaf</td>
<td></td>
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<tr>
<td></td>
<td>Dominant seventh</td>
<td>III: C♯/F, C♭ in root position and inversions in grondposisie en omkerings</td>
<td>Similar motion, from the lowest note</td>
<td>Together</td>
<td>1 octave</td>
<td>Legato</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Contrary motion from the middle</td>
<td>Dieselfde rigting, vanaf die laagste noot</td>
<td>Tegelyk</td>
<td>1 oktaaf</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Diminished seventh</td>
<td>III: On/Db, C♭ in root position in grondposisie</td>
<td>From the lowest note</td>
<td>Apart</td>
<td>Double note octave</td>
<td>Non legato</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From the lowest note</td>
<td>Vanaf die laagste noot</td>
<td>Afsonderlik</td>
<td>Dubbelnootoktaaf</td>
<td></td>
</tr>
</tbody>
</table>
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  

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  
1<sup>st</sup> movement from/1<sup>ste</sup> beweging uit *Italian Concerto*, BWV 971 (Bärenreiter)

Bach JS  
*Praeludium* and/en *Gigue* from/uit *Partita no 1* in B<sub>b</sub>, 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, volgehou 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 of die tegniese werk of repertorium, geen afwisseling in style, gebrek aan selfvertroue en vanaf Gr 5, min of geen musikale insig dui.

* Grade 8 Graad 8