

MANUAL AND PEDAL TECHNIQUE

AGO Achievement Award – Requirements



VERBAL/WRITTEN PORTION

1. Describe the difference between the ways in which the piano and the organ produce tone, and one or two reasons for which those differences are important to the organist.
2. Compare legato and non-legato (detached) touch in organ playing.
3. Briefly describe/demonstrate all of the basic legato organ fingering techniques (crossing, substitution, finger glissando, thumb glissando, [re]distribution of an inner part between the hands).
4. Given short passages of organ music, supply fingerings that make use of each of the legato fingering techniques.
5. Describe the characteristics of good organ shoes.
6. Describe several pedal techniques that assist with accuracy and key location.

PLAYED PORTION

1. Demonstrate proper positioning of the body and bench at the organ.
2. Play a short, simple passage of organ music composed before 1750, of your choosing (with or without pedal), in two ways:
 - With an articulate (articulate legato, non-legato, detached) touch.
 - With a legato touch
3. Play a short passage of music for manual only, improvised or from a score, that demonstrates perfect legato in each of the basic legato fingering techniques (crossing [crossover], substitution, finger glissando, thumb glissando, (re)distribution of an inner part between the hands).
4. Play a short passage of music, improvised or from a score, that demonstrates perfect legato in each of the following pedal techniques:
 - Alternate toes
 - Toe-heel pedaling
 - Crossing
 - Substitution (toe-heel of a single foot, toe-toe between two feet)
 - Toe glissando (sharp-sharp, sharp-natural)
5. Play two or three pedal scales, at least one octave up and down (or a pedal passage), in each of the following ways:
 - Legato (using some of the legato pedal techniques listed in #4 above)
 - Articulate (articulate legato, detached) (using all toes)
6. Play a simple piece of music in legato style (with or without pedal), demonstrating good independence of line.

LEARNING RESOURCES:

Many resources are available that can help you through the requirements. Following is a list of a few well-established titles that might be readily accessible.

Don Cook, *OrganTutor Organ 101*. Manual Technique Unit; Pedal Technique Unit.

Roger E. Davis, *The Organists' Manual*. Part I: Manual Technique (pages 1-16); Part II: Pedal Technique (pages 17-39).

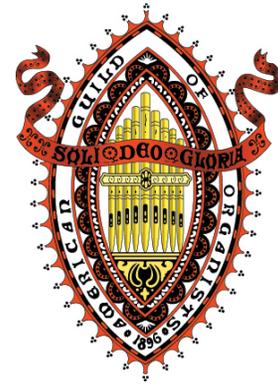
Harold Gleason, *Method of Organ Playing*, 8th edition. Part 3: Manual Technique, Manual Exercises, Part-Playing, (pages 25-54, 55-57, 60+); Part 5: Pedal Technique and Pedal Exercises (pages 109-152).

Wayne Leupold, *First Organ Book*, 3rd edition. Part Two, I: The Legato Style (pages 7-33, 34-78); Part Two, II: The Articulate Style (pages 131-132).

George H. Ritchie/George B. Stauffer, *Organ Technique: Modern and Early*. Part I/1: Modern Organ Technique – Manual Playing (pages 1-53; Articulation pages 53-56; Pieces pages 61-73); Part I/2: Pedal Playing (pages 74-141); Part II deals with articulate playing (from page 167).

MANUAL AND PEDAL TECHNIQUE

AGO Achievement Award – Candidate Record



Candidate

Mentor

Date of completion

Date awarded

VERBAL/WRITTEN PORTION

1. _____ Describe the difference between the ways in which the piano and the organ produce tone, and one or two reasons for which those differences are important to the organist.
2. _____ Compare legato and non-legato (detached) touch in organ playing.
3. _____ Briefly describe/demonstrate all of the basic legato organ fingering techniques (crossing, substitution, finger glissando, thumb glissando, [re]distribution of an inner part between the hands).
4. _____ Given short passages of organ music, supply fingerings that make use of each of the legato fingering techniques. Use the Fingering Example Sheet below.
5. _____ Describe the characteristics of good organ shoes.
6. _____ Describe several pedal techniques that assist with accuracy and key location.

PLAYED PORTION (to be completed at the organ console)

1. _____ Demonstrate proper positioning of the body and bench at the organ.
2. Play a short, simple passage of organ music composed before 1750, of your choosing (with or without pedal), in two ways:
_____ With an articulate (articulate legato, non-legato, detached) touch.
_____ With a legato touch
3. Play a short passage of music for manual only, improvised or from a score, that demonstrates perfect legato in each of the basic legato fingering techniques (crossing, substitution, finger glissando, thumb glissando, [re]distribution of the inner part between the hands).
4. Play a short passage of music, improvised or from a score, that demonstrates perfect legato in each of the following pedal techniques:
_____ Alternate toes
_____ Toe-heel pedaling
_____ Crossing
_____ Substitution (toe-heel, toe-toe)
_____ Toe glissando (sharp-sharp, sharp-natural)
5. Play two or three pedal scales, at least one octave up and down (or a pedal passage), in each of the following ways:
_____ Legato (using some of the legato pedal techniques listed in #4 above)
_____ Articulate (articulate legato, detached) (using all toes)
6. _____ Play a simple piece of music in legato style (with or without pedal), demonstrating good independence of line.

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AGO Achievement Award –

Fingering Example Sheet for Verbal/Written Portion, Question 4

Crossing



Substitution



Finger glissando



Thumb glissando



[Re]distribution of the inner part between the hands

