1. THE NORTH GERMAN ORGAN TOCCATA – BUXTEHUDE

Definition “STYLUS PHANTASTICUS”:
“For this style is the freest and least restricted style which one can devise for composing, singing, and playing, since one sometimes uses one idea and sometimes another, […] since all sorts of otherwise unusual passages, obscure ornaments, ingenious turns and embellishments are produced, without close observation of the beat and pitch […].” (Johann Mattheson, Der Vollkommene Capellmeister, 1739)

1.1 Arpeggio Pattern (Manuals) I

Preparational Exercise – including fingering:

Manual Pattern I:

1.2 Arpeggio Pattern (Manuals) II
1.3  **Arpeggio Pattern (Manuals) III**

Use the following chord progression when practising all three manual patterns:


1.4  **Arpeggio Pattern (Pedals) I**

1.5  **Arpeggio Pattern (Pedals) II**

1.6  **Free Pattern (Pedals)**

*Make sure you use a wide tessitura in your playing.*

*Once you have become more experienced, try to include modulations like in the example below (from C Major to A Minor).*
2. THE ENGLISH ORGAN CONCERTO - HANDEL

2.1 Introductory ADAGIO

- Stopped Diapason 8 + Open Diapason 8
- Stepwise movement of Bass part
- Cycle of 5ths
- “Handel Cadence” (finish on V)

2.2. ALLEGRO Movement

Ritornello – Solo - Ritornello

2.3. Handel Solos: Trick 1

2.4 Handel Solos: Trick 2
2.5. Handel Solos: Trick 3

\[\text{Music notation image}\]

3. THE BAROQUE FUGUE

3.1. Fugue Subject

Fugue Theme by Franz Anton Maichelbeck (1702-1750)

\[\text{Music notation image}\]

3.2. Harmonisation of Fugue Subject

\[\text{Music notation image}\]

3.3. Fugue Exposition

\[\text{Music notation image}\]

Subject 1st Codetta Answer 2nd Codetta Subject

3.4. Cycle of Fifths

\[\text{Music notation image}\]