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BYU Multi-Stake Organ Workshop

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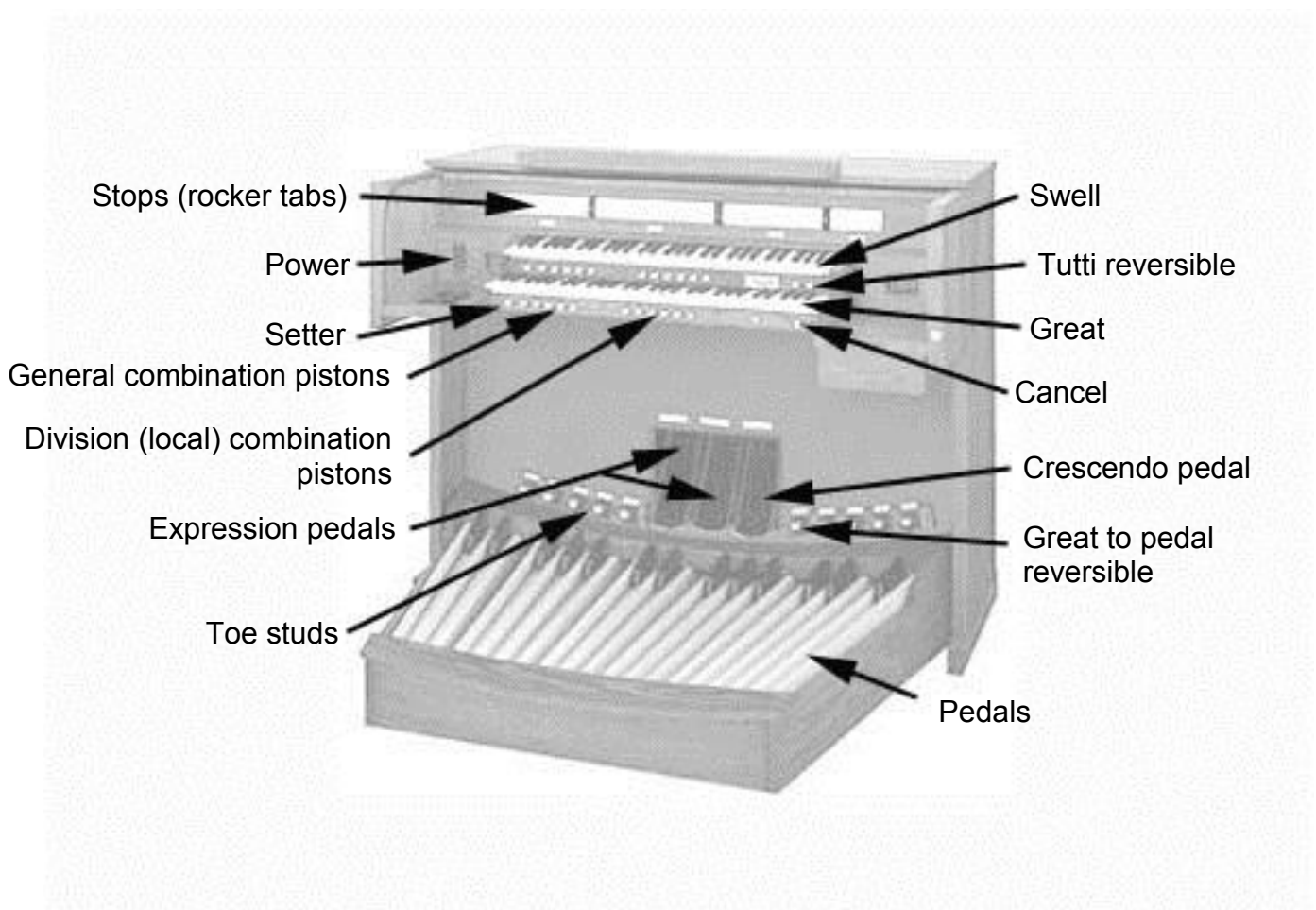
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The Organ Console

The diagram below indicates standard positions for the various items. However, organ consoles vary widely in their design. Some of the most common variations are as follows:

- Expression and crescendo pedals. If only one is present, it is usually an expression pedal that affects the volume of the entire organ. Crescendo pedals are absent on many consoles.
- Great to Pedal reversible. If present, this is usually located directly to the right of the right-most expression (or crescendo) pedal. It may also be present as a thumb piston.
- General and divisional combination pistons. Many organs have only one set of combination pistons. If so, they will be generals, centered underneath one or both manuals. If both generals and divisionals are present, the generals are usually located to the left underneath the manual(s).
- Stops. These may be present as drawknobs, located in stop jambs on both sides of the manuals.
- Tutti/sforzando reversible. If present, this is usually the right-most and highest thumb piston and/or toe stud.

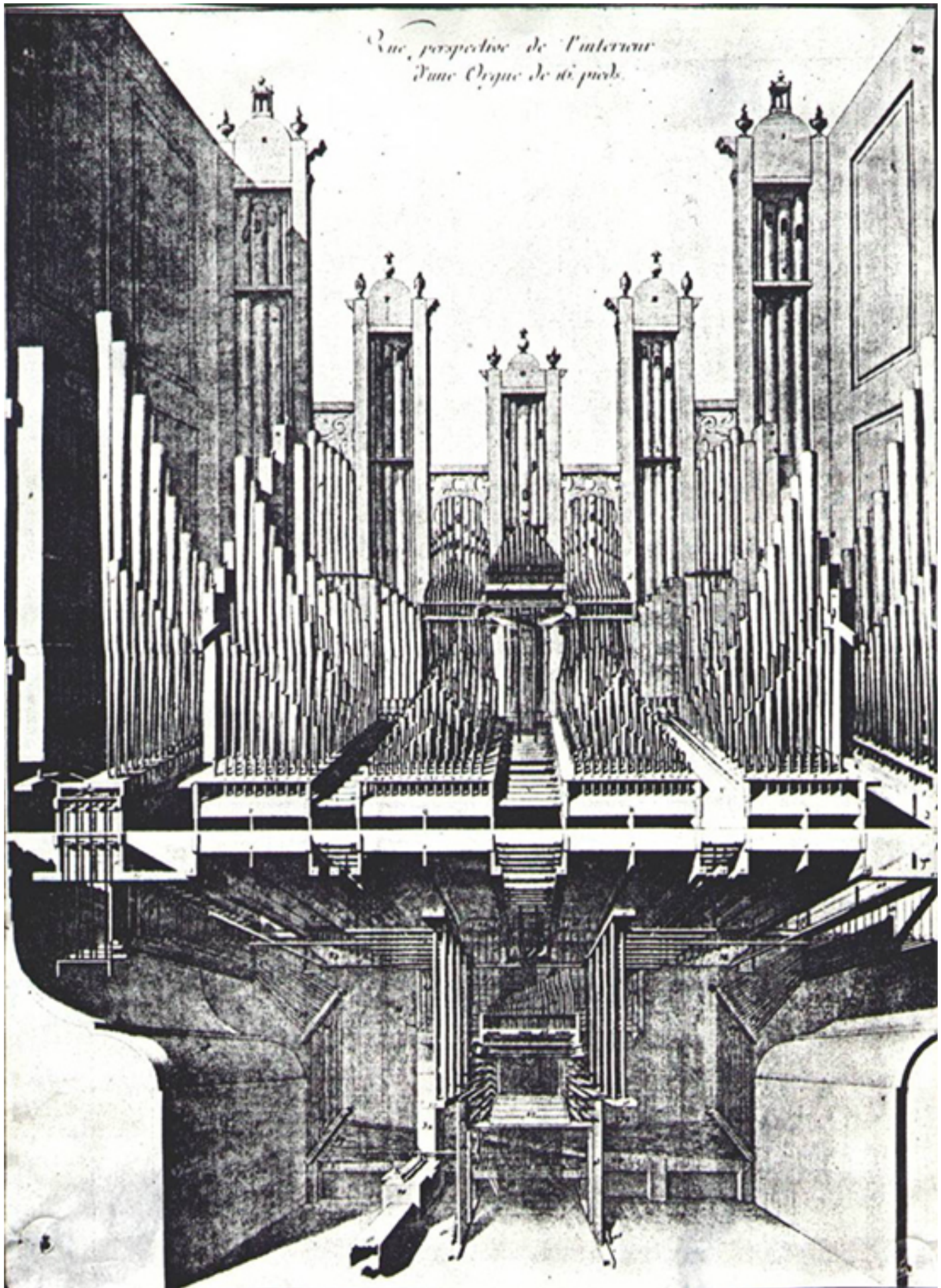


Common Stop Names Listed by Pipe Category and Family of Organ Tone

Most every speaking stop found on organs in LDS meetinghouses is listed under its pipe category (flue or reed) and family of organ tone.

<i>FLUE pipe category</i>			<i>REED pipe category</i>
<p>Flute family</p> <p>Blockflöte Bourdon (– doux, Contre –) Chimney flute Clarabella Copula Cor de nuit Doppelflöte Fife Flautino Flauto dolce Flûte (– à bec, – à fuseau, – bouchée, – celeste, – harmonique, – ouverte) Gedackt (Gedeckt) (– flûte) Harmonic flute Hohlflöte Holzgedackt Koppelflöte Larigot Lieblich gedeckt Melodia <u>Nachthorn</u> Nazard (Nasard, Nasat) <u>Octavin</u> Open flute Orchestral flute Piccolo Pommer Quintatön (Quintadena) Quintflöte Rohrflöte Siffelöte Spillpfeife Stopped diapason Subbass Tibia Tierce (Terz) Traverse flute <u>Waldflöte</u> Zauberflöte</p>	<p>Principal family</p> <p>Choral bass Diapason Double diapason Doublette <u>Dulciana</u> Fifteenth Montre Octave (Oktav) Open diapason Prestant Principal (Prinzipal) Quint(e) Spitz prinzipal Super octave Twelfth</p> <p>Chorus mixtures: (Plein jeu, Mixture, Furniture, Cymbal, Scharf, Acuta)</p>	<p>String family</p> <p>Aeoline Cello Echo gamba Fugara Gamba Salicet Salicional Unda maris Viola Viola da gamba Viola celeste Viola pomposa Violone (Contre violone) Voix celeste</p>	<p>Reed family</p> <p style="text-align: center;"><i>Chorus reeds</i></p> <p>Basson (Contre –) Bombarde Clairon (Clarion) <u>Dulzian</u> Fagotto (Fagott) [bassoon] (pronounced “fuh-GOT”) French trumpet Hautbois [oboe] Oboe Posaune [trombone] Rankett Tromba Trompette (Trompète) Trumpet <u>Waldhorn</u></p> <p style="text-align: center;"><i>Solo reeds</i></p> <p>Clarinet Cromorne English horn (Cor Anglais) Festival trumpet French horn Horn Krummhorn Regal Rohrkrummhorn Rohr schalmei Schalmei Tuba (– mirabilis)</p> <p style="text-align: center;"><i>Other reeds</i></p> <p>Vox humana (Voix humaine)</p>
<p>Solo mixtures--Cornet II or III, Sesquialtera II (These are usually flutes unless they are found on the Great, in which case they are usually Principals)</p> <p style="text-align: center;">Hybrid stops (share characteristics of more than one family)</p> <p style="text-align: center;">Erzähler Geigen (– diapason, – principal) Gemshorn, Gemshorn celeste Spitzflöte</p>			<p><i>Some stop names that can easily be identified with the wrong family are <u>underlined</u>.</i></p>

*Vue perspective de l'intérieur
D'une Orgue de 60 pieds.*



Hymn Registration Shortcuts

Following is an easy-to-use “shortcut” plan for selecting stops in either meditative or jubilant hymns for congregational singing. It can be used with most pipe or electronic church organs.

A FEW OF THE MOST IMPORTANT GUIDELINES

1. **Support** the congregation with confidence, but do not overpower
2. Let the **text** guide the registrational plan for the hymn
3. Begin with stops from the **principal chorus**, especially at the 8’ level
4. **8’ and 4’ pitches** are minimum for the manual; 16’ and 8’ are minimum for the pedal
5. In **meditative hymns**, substitute flutes for principals at 4’ and 2’ levels as needed to reduce sharpness
6. Use **changes of registration** between verses and/or between verse and chorus

BASIC HYMN REGISTRATION

MEDITATIVE HYMNS: Begin with this basic combination

Great: Principals 8’ and 4’ (the stops may be called Principal, Diapason, Octave, or Prestant)

Pedal: The main 16’ stop (may be called Principal, Subbass, Bourdon, or Gedackt), and Great to Pedal

JUBILANT HYMNS: Add the 2’ principal on the Great to the meditative hymn combination, resulting in—

Great: Principals 8’ 4’ and 2’ (the 2’ stop may be called Super Octave, Fifteenth, or Doublette)

Pedal: The main 16’ stop, and Great to Pedal

FOR A SINGLE CHANGE OF REGISTRATION BETWEEN VERSES

MEDITATIVE HYMNS: Couple the Swell chorus 8’ 4’ 2’ to the Great

Begin with the Basic Hymn Registration for Meditative Hymns (above). Also, prepare the following:

Swell: flutes or principals 8’ and 4’, and flute 2’, resulting in—

an 8’ stop (Bourdon, Gedackt, Geigen Prinzipal, or Diapason)

a 4’ stop (Flute, Nachthorn, Spitzprinzipal, Octave, Prestant, or Klappelflöte)

the available 2’ stop (Piccolo, Blockflöte, Flute à bec)

Later, between verses or between a verse and the chorus, add the Swell to Great coupler

JUBILANT HYMNS: Add the Great chorus mixture

Begin with the Basic Hymn Registration for Jubilant Hymns (see above)

Later, between verses or between a verse and the chorus, add the Great chorus mixture (usually called Mixtur[e], and always followed by a Roman numeral)

For yet another change, you might add a chorus reed 8’ on the Great or Swell (Trumpet, Trompette, Tromba, or Fagott)

GUIDELINES FOR HYMN REGISTRATION IN CONGREGATIONAL SINGING

Don Cook

See the OrganTutor lesson, "Hymn Playing—Registration"

IN GENERAL

1. **Support** the congregation with confidence, but do not overpower.
2. The **principal chorus** (especially the 8' principal) should form the basis for registration in congregational singing.
3. In **meditative hymns**, stops from the flute chorus might be substituted in place of principal stops to minimize sharpness, especially at the 4' and 2' level.
4. **8' and 4' pitches** are minimum for the manual; 16' and 8' are minimum for the pedal.
5. The Great to Pedal and Swell to **Pedal couplers** provide homogeneity between all voices; avoid them if independence in the pedal line is desired.
6. For **clarity**, build upward with only one stop per pitch.
7. For **fullness**, build outward then upward in pyramid fashion.
8. Use **economy** of means; add a stop only if it contributes to the ensemble. Celestes, for example, are not effective for congregational accompaniment.
9. Use 8' (and possibly 4') **reeds** to add fire to a bright principal chorus, or 8' and light 16' reeds to add gravity to a more foundational principal chorus.
10. The normal **position for the expression pedal** ("swell pedal") is fully open. The normal position for the **crescendo pedal** is fully closed.
11. If the **crescendo pedal** and the **sforzando ("tutti") reversible** have been regulated properly, use them when appropriate. If not, either have them regulated until they are useful or avoid using them.

AVOID

12. Generally avoid **16' manual stops**, sub-couplers, and thick, heavy 8' stops.
13. Avoid overusing **full organ**.
14. Never use the **tremulant** for congregational accompaniment.

TO INSPIRE MORE SINGING

15. Note the message of the **hymn text** in general and the message of each verse. Let them guide the registrational plan for the hymn.
16. Use text-directed **changes of registration** primarily at ends of verses (or between a verse and chorus). However, a change is not necessary following every verse of every hymn. Occasionally it might even be appropriate to play the entire hymn very simply—with no registration change.
17. If the text fails to suggest a registrational direction, **build upward** gradually as the hymn progresses to encourage increased congregational singing. Using another effective approach, **diminish** the organ after the congregation gains strength, and then build the organ again for the final verse.
18. When using **solo lines** in congregational accompaniment, avoid softer solo stops; use large reed or principal stops or combinations to lead out. Be sure the accompanimental combination (as well as the solo combination) is supportive enough for the congregation.
19. Use **manual-only** playing as a contrast to constant deep pedal tone. When the second-to-last verse is played manual only, the impact of the pedal entrance on the last verse is increased.

Hymn Playing: Polish Mode or Shortcut Mode

Organists may be called upon to play hymns for congregational singing before they feel ready. If you find yourself in this situation, make two commitments to yourself:

1. Begin as soon as possible to develop the special skills needed to play the organ “in polish mode.”
2. While you develop those skills that are specific to the organ, do your best to adapt your piano skills to the organ – “in shortcut mode.”

Polish mode is described in the middle column below, with shortcut mode alternatives in the right-most column. As you begin serving as organist, allow yourself to operate in shortcut mode in areas where you cannot spend the time to polish. Set goals to develop skills in specific areas and move over to polish mode one step at a time. For example, in the area of Pedal playing, you might decide in one hymn to learn to use both feet to play a bass line, using toes *and* heels of both feet to achieve legato (see **).

AREA	POLISH MODE DESCRIPTION	SHORTCUT MODE ALTERNATIVES
Registration (choice of stops)	Support the congregation with confidence, but do not overpower.	You must support or singing will diminish. Do not overpower in either polish or shortcut mode! Find and use a supportive basic registration as a starting point (i.e., Great principals 8 and 4; Pedal principals 16 and 8). <i>Do not use the tremulant or celeste in congregational accompaniment.</i>
	Make changes of registration between verses to reflect the meaning of the text.	Use a supportive basic registration (see above) throughout the hymn. On a jubilant hymn, watch for an opportunity to add a single stop just before the last verse that brightens the sound.
Sustained style	Play four-part hymns in a sustained, smooth legato style when appropriate (most hymns).	Play some or all parts in a more detached, pianistic style (while this may be the easiest shortcut, it does not produce the best results).
		Play in legato style in one of these ways: soprano only, soprano and one other part; or soprano and two other parts, or a simplified transcriptions (see books listed below)
Repeated notes and ties	In hymns that contain many repeated notes within a voice, add ties between some repeated notes to complement the sustained nature of organ tone and to support the natural accents.	Play from 4-part prepared scores (<i>Three-Stave Hymn Accompaniments, LDS Hymnal Marked for the Organ</i>) or simplified transcriptions (<i>The New LDS Organist, Manual-Only Hymn Settings</i>).
	Maintain the integrity of the soprano line (never tie between two soprano notes; treat soprano/alto common tones properly).	Add ties between some repeated notes <i>in the pedal</i> only. Even if you must break the alto part, never tie between two soprano notes.
Fingering & pedaling	Add fingering and pedaling in the score as needed to achieve excellence (or learn from a prepared score).	Add <i>some</i> fingering and pedaling in order to produce a more sustained effect.
Pedal playing	Play the bass line of the hymn with your feet.	Play all four voices on the manual, with or without the Bass Coupler. Play selected bass notes with a foot, sustaining them while the harmonies change and as your ear directs.
	Play only the soprano, alto, and tenor parts in the hands (no bass).	Play all four parts with the hands, and the bass line in the feet.
	**Use toes and heels of both feet as needed to achieve legato.	Use toes only, or use only the left foot.
Independence	Maintain the integrity of each part: a break in one part does not cause a break in another where it should be sustaining, and sustaining in one part does not cause a tie in another where it should be breaking.	Maintain the integrity of any part(s) as you are able. (See also “Sustained Style” above.)
Phrasing the text	Make phrasing breaks and holds in the music to help clarify the meaning of the text.	Make breaks at the ends of musical phrases where people normally breathe.

Three-Stage Plan for Learning Hymns Or Other Four-Part Pieces

First, sight-read through the piece, identifying the main obstacles.

1. PREPARE THE SCORE

- Deal with the TEXT (if you are learning a hymn). Understand the meaning, and mark phrasing
- Deal with REPEATED NOTES if you are learning a hymn directly from the hymnbook
- Divide into SECTIONS
- Add FINGERING AND PEDALING

2. LEARN EACH SECTION. Go through the practice method you need to learn it to perfection:

- the 15-step method,
- the 7-step method, or
- a method that is customized to your abilities
- For each step, be sure to:
 1. Practice SLOWLY AND PERFECTLY until you can play it three to five times perfectly without much conscious effort
 2. SLIGHTLY INCREASE TEMPO, practicing until you can play it three to five times perfectly with little effort. Repeat this step until you arrive at a “goal” tempo for that step

3. REVIEW AND COMBINE THE SECTIONS

- Continue practicing previously learned sections each day
- Always practice slowly enough to stay in control
- Learn a section, leave it, and learn it again to drive reflex-like habits deep into your subconscious
- Combine sections into larger sections as they become easier until you can play the entire hymn

THE FIFTEEN-STEP METHOD (for the more challenging pieces). Each *voice* is treated as a unit:

- Single voices first: soprano, alto, tenor, bass
- All two-voice combinations next: bass/tenor, bass/alto, bass/soprano, tenor/soprano, alto/soprano, alto/tenor
- All three-voice combinations next: soprano/alto/tenor, soprano/alto/bass, soprano/tenor/bass, alto/tenor/bass
- Finally, all four voices together: soprano/alto/tenor/bass.

THE SEVEN-STEP METHOD (for less challenging pieces). Each *hand* or *the feet* are treated as a unit:

- Single units first
 1. right hand (including soprano and most of the alto voice)
 2. left hand (including tenor and occasional notes from the alto voice)
 3. pedal
- Two-unit combinations
 4. pedal and left hand
 5. pedal and right hand
 6. right hand and left hand
- All three units
 7. right, left, and pedal

Redeemer of Israel

Example of Fully-Prepared Score

① Intro: SA trumpets (duet then accomp.)

Confidently ♩ = 84-100

Text: William W. Phelps, 1792-1872; adapted from Joseph Swain, 1761-1796
 Included in the first LDS hymnbook, 1835.
 Music: Freeman Lewis, 1780-1859

① SW: Tr 8
 Gt: Pr 8 4 2
 Pd: Pr 16 8, Gt/Pd

② Gt: + Mix
 + SW/Gt
 Pd: + Tr 16
 + SW/Pd

The following have been added into the score:

Text

- Keywords underlined
- Phrasing (given with slurs, vertical lines, and verse numbers in the text)

Plan for treatment of repeated notes (ties only)

Fingering and pedaling

(note changes in the last two measures to allow for right-hand stop changing between verses)

Music—Instructions for the introduction

- Modified “boundaries” (marked with double diagonal lines)
- Idea (soprano and alto duet, then accompanied)
- Registration (trumpet duet alone, then with flue accompaniment)

Registrational plan

- Combination listed for pistons 1 and 2
- Manual indications (given at the beginning of each verse)
- Stop change indications (given at the end of each verse)

Nearer, My God, to Thee

Gently ♩ = 63-76

a 1. Near - er, my God, to thee, Near - er to thee!
 2. Though like the wan - der - er, The sun gone down,
 3. There let the way ap - pear, Steps un - to heav'n;

b E'en though it be a cross That rais - eth me.
 Dark ness be o - ver me, My rest a stone.
 All that thou send - est me, In mer - cy giv'n;

c Still all my song shall be Near - er, my God, to thee,
 Yet in my dreams I'd be Near - er, my God, to thee,
 An - gels to beck - on me Near - er, my God, to thee,

Near - er, my God, to thee, Near - er to thee!
 Near - er, my God, to thee, Near - er to thee!
 Near - er, my God, to thee, Near - er to thee!

① Gt: Pr 84, F184
 SW: F1842
 Pd: 16', Gt/Pd

② = ① + SW/Gt, SW/Pd

Sample of a Hymn Marked in Shortcut Mode

1. We thank thee, O God, for a proph - et To guide us in
 2. When dark clouds of trou - ble hang o'er us And threat - en our
 3. We'll sing of his good - ness and mer - cy. We'll praise him by

these lat - ter days. / We thank thee for send - ing the gos - pel
 peace to de - stroy, / There is hope smil - ing bright - ly be - fore us,
 day and by night, / Re - joice in his glo - ri - ous gos - pel, /

To light - en our minds with its rays. / We thank thee for ev - e - ry
 And we know that de - liv - rance is nigh. / We doubt not the Lord nor his
 And bask in its life - giv - ing light. / Thus on to e - ter - nal per -

bless - ing Be - stowed by thy boun - te - ous hand. / We feel it a
 good - ness. We've proved him in days that are past. / The wick - ed who
 fec - tion The hon - est and faith - ful will go, / While they who re -

plea - sure to serve thee And love to o - bey thy com - mand.
 fight a - gainst Zi - on Will sure - ly be smit - ten at last. /
 ject this glad mes - sage Shall nev - er such hap - pi - ness know. /

High on the Mountain Top

5

Simplified for organ in three parts

Resolutely $\text{♩} = 56-72$

Arranged by Don Cook

1. High on the moun-tain top A ban-ner is un-furled. Ye na-tions, now look
2. For God re-mem-bers still His prom-ise made of old That he on Zi-on's
3. His houseshall there be reared, His glo-ry to dis-play, And peo-ple shall be
4. For there we shall be taught The law that will go forth, With truth and wis-dom

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains four measures of music with fingerings 1, 2, 2, 3, 2 above the notes. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains four measures of music with fingerings 2, 3, 5, 3, 2, 1, 2, 5, 1, 4, 3 below the notes. There are accents under the first and fourth measures of the bass staff.

up; It waves to all the world. In Des-er-et's sweet,
hill Truth's stan-dard would un-fold! Her light should there at-
heard In dis-tant lands to say: We'll now go up and
fraught, To go-vern all the earth. For-ev-er there his

The second system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains four measures of music with fingerings 2, 1, 3, 2, 1, 5, 2 above the notes. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains four measures of music with fingerings 4, 1, 2, 1, 3, 4, 5, 1, 3, 2 below the notes. There are accents under the first and fourth measures of the bass staff.

peace-ful land, On Zi-on's mount be-hold it stand!
tract the gaze Of all the world in lat-ter days.
serve the Lord, O-bey his truth and learn his word.
ways we'll tread, And save our-selves with all our dead.

The third system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains four measures of music with fingerings 5, 4, 1, 2, 1 above the notes. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains four measures of music with fingerings 5, 4, 1, 4, 1 below the notes. There are accents under the first and fourth measures of the bass staff.

Nearer, My God, to Thee

100

Simplified for organ in three parts

Gently ♩=63-76

Arranged by Don Cook

5 3 2 1 5

1. Near - er, my God, to thee, | Near - er to thee! E'en though it
2. Though like the wan - der - er, | The sun gone down, Dark - ness be
3. There let the way ap - pear, | Steps un - to heav'n; All that thou

2 4 2

3 2 4

be a cross — That — rais - eth me. Still all my song shall be
o - ver me, | My — rest a stone, Yet in my dreams I'd be
send - est me, | In — mer - cy giv'n; An - gels to beck - on me

2 3 4

5 3 2

Nearer, my God, to thee, | Near - er, my God, to thee, | Near - er to thee!
Near - er, my God, to thee, | Near - er, my God, to thee, | Near - er to thee!
Nearer, my God, to thee, | Near - er, my God, to thee, | Near - er to thee!

4 2 2 4

Now Let Us Rejoice

3

Simplified for organ in four parts

Cheerfully ♩=100-120

Arranged by Don Cook

1. Now let us re-joice in the day of sal-va-tion. | No
2. We'll love one an-oth-er and nev-er dis-sem-ble, | But
3. In faith we'll re-ly on the arm of Je-ho-vah To

lon-ger as strang-ers on earth need we roam. | Good tid-ings are
cease to do e-vil and ev-er be one. | And when the un-
guide thru these last days of trou-ble and gloom, | And af-ter the

10 sound-ing to us and each na-tion, | And short-ly the hour of re-
god-ly are fear-ing and trem-ble, | We'll watch for the day when the
scourg-es and har-vest are o-ver, | We'll rise with the just when the

Now Let Us Rejoice

15

2 4 5 4
1 2 1

demp - tion will come, | When all that was prom-ised the Saints will be
Sav - ior will come, | When all that was prom-ised the Saints will be
Sav - ior doth come. | Then all that was prom-ised the Saints will be

20

5 5 4 3 3
1 2 2 1 1

giv - en, | And none will mo - lest them from morn un - til ev'n, | And
giv - en, | And none will mo - lest them from morn un - til ev'n, | And
giv - en, | And they will be crown'd with the an - gels of heav'n, | And

25

1 2 4 2 5 2 3 2

earth will ap - pear as the Gar - den of E - den, | and
earth will ap - pear as the Gar - den of E - den, | and
earth will ap - pear as the Gar - den of E - den, | and

29

5 3 3 4 5
1 1 1 1 2

Je - sus will say to all Is - rael, | "Come Home."
Je - sus will say to all Is - rael, | "Come Home."
Christ and his peo - ple will ev - er be one.

CHURCH HANDBOOK: DIRECTIONS FOR ORGANISTS

Appropriate music is a vital part of Church meetings, particularly sacrament meetings. Music that is carefully selected and properly presented can greatly enhance the spirit of worship. Music should be worshipful and fit the spirit of the meeting. Priesthood leaders determine what is suitable.

The hymns are the basic music for worship services and are standard for all congregational singing. In addition, other appropriate selections may be used for prelude and postlude music, choir music, and special musical presentations. If musical selections other than the hymns are used, they should be in keeping with the spirit of the hymns of the Church.

Secular music should not replace sacred music in Sunday meetings. Some religiously oriented music presented in a popular style is not appropriate for sacrament meetings. Also, much sacred music that is suitable for concerts and recitals is not appropriate for a Latter-day Saint worship service.

Music in Church meetings should not draw [undue] attention to itself or be for demonstration. This music is for worship, not performance.

PRELUDE AND POSTLUDE MUSIC

Quiet prelude and postlude music creates an atmosphere of worship that invites the Spirit into Church meetings. The organist or pianist usually plays hymns or other appropriate music for five to ten minutes before and after a meeting. Playing hymns can help members review gospel teachings in their minds.

CONGREGATIONAL SINGING

Most Church meetings are enhanced by the singing of hymns. Music provides a primary means by which members participate in Church worship services. Congregational singing has a unique and often underused power for unifying members as they worship together.

SPECIAL MUSICAL SELECTIONS

Musical selections may be presented by choirs, vocal and instrumental soloists, and small groups. Hymns and other appropriate selections may be used.

SACRAMENT HYMNS

The sacrament hymn is always sung by the congregation. It should refer to the sacrament itself or to the sacrifice of the Savior. Vocal solos or instrumental music may not replace this hymn. No music should be played during the sacrament prayer, while the sacrament is being passed, or as a postlude after the sacrament is passed.

PLANNING MUSIC FOR CHURCH WORSHIP SERVICES

Members who serve in ward music callings work together to select appropriate music for worship services. When feasible, the bishop and his counselors choose meeting topics well in advance. This allows the music chairman, music director, and choir director to plan hymns, special selections, and choir performances that complement and reinforce the meeting topics. This also allows time for the bishopric to approve the musical selections in advance.

MUSIC TRAINING

Music training programs may be provided for those who currently serve in music positions and those who may serve in the future. . . . No fee is charged for Church-sponsored training. If a stake music specialist is not called to provide training, ward choir directors could meet together to exchange ideas, or the stake presidency could request help from outside the stake.

When there is not a reasonable alternative, priesthood leaders may authorize the use of meetinghouse pianos and organs for practice, paid private instruction, and recitals involving members of the units that use the meetinghouse. No admittance fee should be charged for recitals.

MAINTAINING MUSICAL INSTRUMENTS

The agent bishop for each meetinghouse and the stake physical facilities representative (a high councilor) are to see that pianos and organs are tuned, maintained, and repaired as needed.

Resources: Easy Prelude and Postlude

Listed in approximate order from easier to more challenging

Stone, DeeAnn. *Resources for LDS Organists*. Visit ldsorganists.info.

This is an exhaustive listing of hymn preludes and free accompaniments on hymns found in the LDS hymnbook—a most useful resource for any LDS organist. There is no indication, however, as to the level of difficulty.

Manual-Only Hymns for Organ and Transformations. Provo, UT: Brigham Young University, 2010. Visit lds.org/music/accompanying-others?lang=eng#2 (free download).

Manual-Only Hymns is designed to assist the LDS pianist in making the transition to the organ. With practice, the voice parts of these 38 hymns can be played smoothly and with independence of line. This is enabled by eliminating the pedal parts, by reducing the voice parts from four to three, by arranging the hymns for ease of execution, and by providing organ fingering. *Transformations* is a companion volume to *Manual-Only Hymns* that provides easy supplemental material to “transform” the hymns into simple preludes or postludes.

Croft, D. Kim. *Nine Hymn Studies*. Orem, UT: Pioneer Music Press, 1986.

Visit jackmanmusic.com

These simple three-part hymn settings are fingered and pedaled in legato style, and include a very easy pedal part. They are some of the easiest available pieces to play for prelude or postlude, but not for congregational accompaniment.

Cook, Don. *Easy Organ Hymn Settings*. Orem, UT: Jackman Music, 1992.

Visit jackmanmusic.com

This collection contains 28 three-part transcriptions of LDS hymns. The original soprano part is played by the right hand. The left hand plays a new middle part that leaves the harmony unchanged from the original. The bass part, also not deviating from the original notes, appears on its own pedal staff. Repeated notes are sometimes tied in the bass and middle parts. Fingering and pedaling are provided. These transcriptions can be used for congregational hymn accompaniment, or for prelude or postlude. They were designed to provide a bridge between the very easy *Nine Hymn Studies* by Kim Croft and the four-part hymns in the *Hymnbook*.

Cook, Don. *OrganTutor Organ 101 Workbook*. Provo, UT: Brigham Young University, 1998/2007.

Visit organtutor.byu.edu

This organ method contains a few hymn settings and pieces that were hand-picked for the early-level LDS organist, such as “Prelude on Deliverance” by Richard Elliott. The method, along with the computer tutorial, also serves as the basic text for the Level 1 and 2 BYU Independent Study organ courses.

Dupré, Marcel. *Seventy-Nine Chorales for the Organ, Opus 28*. New York: H. W. Gray, 1932.

These one- or two-page pieces are provided with fingering and pedaling in legato style. A few are based on hymns in the LDS hymnbook. This book is required in the Level 1 and 2 BYU Independent Study organ courses.

Manookin, Robert P. *Hymn Preludes for Organ, Book One*. Orem, UT: Sonos (Jackman Music), 1976.

Visit jackmanmusic.com

This is the first of many volumes of LDS hymn preludes by Robert Manookin. This first volume contains two or three pieces that are particularly useful for the early-level organist. These pieces are on the repertoire list for the BYU Independent Study Level 1 and 2 organ courses.

(continued)

Cundick, Robert and Don Cook. *Three-Stave Hymn Accompaniments*. Provo, UT: BYU Creative Works Office, 2003. Search <three stave hymn> to order bound volume or for free download.

This is a collection of 62 hymns transcribed for organ on three staves. The goal: make it easier for an organist to play the hymns well by writing the bass part on its own pedal staff and adding ties generously between repeated notes. Fingering and pedaling must be added, and the text is not present in the score.

Belnap, Parley L. *Hymn Studies for Organists*. Rev. ed. Provo, UT: BYU Creative Works, 1992/2003. Search <hymn studies for organists>.

This method book on hymn playing provides fingering and pedaling for many hymns, as well as generous instruction on all aspects of hymn playing. The hymn text is not present in the scores.

Hymns of the Church of Jesus Christ of Latter-day Saints. Salt Lake City, UT: Church of Jesus Christ of Latter-day Saints, 1985.

Prelude and postlude music can be played directly from the hymnbook. Variety can be introduced by applying the registration suggestions and rearrangement of parts as suggested in Lessons 3 and 11. Later, you can learn more details on rearranging parts through the “Music 116—Organ Techniques and Literature” podcasts. Go to iTunes and search “organ techniques.”

Chamberlin, David. *LDS Hymn Voluntaries*. Visit chamberlinmusic.com/oom.php.

This composer is developing a massive collection of hymn preludes—one for each hymn in the hymnbook. Each volume contains preludes of varying difficulty levels and that range in style from traditional to contemporary. New volumes are produced periodically.

In addition to the websites given above after some listings, most of these items are also available through the BYU Bookstore. Visit byubookstore.com or call 1-800-253-2578.

Registration Suggestions for Prelude/Postlude Music by Don Cook

Music that is carefully selected and properly presented can greatly enhance the spirit of worship. . . . Quiet prelude and postlude music creates an atmosphere of worship that invites the Spirit into Church meetings. The organist or pianist usually plays hymns or other appropriate music for five to ten minutes before and after a meeting.

— *Handbook 2: Administering the Church: Music in the Ward*, 14.4, 14.4.3

To build a stop combination for a prelude or postlude that accomplishes the purposes described above, **first identify these important characteristics in the music.** If these are not indicated in the score, make the decision yourself:

1. **MOOD:** Meditative or jubilant? Use more words that describe the mood or sound more precisely (light or heavy, clear or rich, sparkling or foundational, simple, calm, reverent, ethereal, solid, majestic, quietly jubilant, etc.)
2. **VOLUME:** Overall volume level (very soft, soft, medium, etc.)
3. **SOLO:** Will a solo and an accompaniment be played on two separate manuals (solo and accompaniment registration), or will both hands play on the same manual (chorus registration)?

Next, decide on the sound that you want and find it on the organ.

CHORUS REGISTRATION

For “chorus-type” registration, in which both hands play on the same manual, try the combinations given below. Use the handout “Common Stop Names Listed by Pipe Category and Family of Organ Tone” to find particular flutes, principals, strings, reeds, or hybrids (as indicated below) on your organ. The following list begins with the softer stops or combinations, which are usually most effective in enhancing the spirit of worship:

1. a soft 8’ stop alone (flute, hybrid, or string)
2. the celeste effect (use two 8’ stops [hybrid, flute, or string, with celeste], or a single celeste stop marked “II” [like Gemshorn Celeste II 8’])
3. two soft 8’ stops (flute and hybrid, flute and string)
4. flutes 8’ and 4’
5. two soft 8’ stops and flute 4’
6. flutes 8’, 4’, and 2’ (or flute 8’, principal 4’, and flute 2’)
7. principal 8’ alone
8. principal 8’ and flute 4’, or flute 8’ and principal 4’
9. principals 8’ and 4’
10. principal 8’ plus no. 1, 3, 4, 5, or 6 above
11. principals 8’ and 4’ plus no. 1, 3, 4, 5, or 6 above
12. principals 8’, 4’, and 2’ (note the brightness of the 2’ principal)
13. Adding the chorus mixtures and/or chorus reeds probably reach beyond an appropriate volume level for preludes and most postludes in Sacrament meeting.

SOLO AND ACCOMPANIMENT REGISTRATION

For “solo and accompaniment” registration, one hand (usually the right) plays the solo part *on either the Swell or the Great*, and the other hand (usually the left) plays the accompaniment on the remaining manual. First, decide whether the sound of the solo or the accompaniment is most important to you, and begin building that combination. Next, build the other combination, balancing it with the first. For the accompaniment (usually played by the left hand), use one of the chorus-type registrations given above.

For the solo part (usually played by the right hand), you need only find a more prominent (louder) stop or combination. *The solo may be registered with any chorus-type registration (see above), as long as the accompaniment is softer.* Celeste effects, however, are usually most effective in the accompaniment part. The following is a list of solo stops or combinations that are not included in the chorus registrations given above. These usually result in a more colorful solo:

1. a single harmonic flute 8'
2. flutes 8' and 2' (a “gap” combination)
3. combinations of the 8' flute and other stops from the Cornet (pronounced “cor-NAY”):
 - a. flutes 8' and 2 2/3' (an especially effective soft solo combination)
 - b. flutes 8', 4', and 2 2/3'
 - c. flutes 8', 2 2/3', and 1 3/5' (“Sesquialtera”)
 - d. flutes 8', 4', 2 2/3', and 1 3/5'
 - e. flutes 8', 4', 2 2/3', 2', and 1 3/5' (the full Cornet)
4. string 8' (may sound like a soft reed)
5. flute 4'
6. soft reed 8' (Oboe, Cromorne, Clarinet, French horn, English horn, Schalmey)
7. soft reed 8' “rounded out” with other mild 8' and 4' stops (flutes, hybrids, strings)
8. all the 8' stops on the Great that blend, possibly including the Swell to Great coupler (a very warm, “singing” solo combination)
9. a larger chorus reed 8' (Trompette, Fagott) (more effective as a meditative solo stop when played in the tenor range)
10. a larger chorus reed 8' “rounded out” with other 8' and 4' stops

PEDAL BALANCE

Build the bass part to balance with the chorus-type combination (not the solo). Choose a soft 16' and 8' stop from the Pedal division (Subbass, Bourdon, Gedackt, Lieblich Gedackt). As an alternative, select a soft 16' Pedal stop and Swell to Pedal or Great to Pedal (whichever does *not* have the solo). To balance larger manual combinations, add larger 16' stops followed by 8' stops in the Pedal as needed. If manual-to-pedal couplers are used, the 8' balance will occur automatically as manual stops are added.

Write down the combination or save it to memory for later use.

Once you have selected the combination that you want, write down the stops in pencil on the music. You can then draw this combination by hand whenever you play that piece on that organ—if you have time. If you will not have time to draw the stops by hand, set the combination on a combination piston (“preset”) as described in Lesson 1 under the combination action. Be sure to double-check your preset just before the meeting!

Creating Preludes & Postludes from the Hymnbook

Quiet prelude and postlude music creates an atmosphere of worship that invites the Spirit into Church meetings. The organist or pianist usually plays hymns or other appropriate music for five to ten minutes before and after a meeting.

(Handbook 2, 14:4:3)

It can be particularly appropriate to play prelude or postlude directly from the hymnbook. This can be accomplished in many ways, ranging from straightforward to creative. Following is a list of possible ways to do this, beginning with the simplest. (Note: “Registration Suggestions” refers to *The New LDS Organist* page titled “Registration Suggestions for Prelude/Postlude Music.”)

BOTH HANDS ON THE SAME MANUAL

Registration: When both hands play on the same manual, try combinations from the “Chorus Registration” and “Pedal Balance” sections of the “Registration Suggestions.” Be sure that the volume level is appropriate for the situation.

A SINGLE VERSE

Play the hymn as written, in the normal arrangement: the two hands play soprano, alto, and tenor on either the Swell or the Great, and the feet play the bass. This is the simplest approach.

MORE THAN ONE VERSE

Play the hymn as written, in the normal arrangement (described above), now changing the registration between verses. While simple to play, the change of registration offers variety.

HANDS ON DIFFERENT MANUALS

Registration: When soloing out either the tenor or soprano part, try combinations described in the “Solo and Accompaniment Registration” and “Pedal Balance” sections of the “Registration Suggestions.” Nearly any good stop or combination could serve as the solo, provided that it is more prominent than the accompaniment. Be sure that the overall volume level is appropriate for the situation.

TENOR SOLO

Play the hymn as written, but solo out the *tenor* part on its own manual. RH plays soprano and alto on one manual, and LH plays the tenor solo on another. The LH solo may play one octave higher. Tenor solo is nearly identical to the normal arrangement, except that the hands play on different manuals, and LH plays tenor only (no alto notes).

SOPRANO SOLO

Play the hymn as written, but solo out the *soprano* part on its own manual. LH plays alto and tenor on one manual, and RH plays the soprano solo on another. The RH solo may play one octave lower. Soprano solo is challenging because the LH plays notes that are written on both treble and bass staves – alto on the treble staff, and tenor on the bass staff. It is worth learning, however, as it is one of the most useful and effective “creative” hymn playing techniques of all.

PARTS ENTER ONE AT A TIME

Registration: Same as “Both Hands on the Same Manual” above.

Both hands play on the same manual. For the first quarter of the hymn, play soprano only. For the second quarter, add the alto. For the third quarter, add the tenor. For the fourth quarter, add the bass (in the manual or the Pedal). As an alternative, start with any actively moving part, adding parts one at a time in an order of your choosing.

BEGIN WITHOUT SOPRANO

Registration: Same as “Both Hands on the Same Manual” above.

Both hands play on the same manual. For the first half of the hymn, play all but the soprano. For the second half, add the soprano.

ADD A PEDAL POINT

Registration: Same as “Both Hands on the Same Manual” above.

A pedal point is a long pedal note that is sustained while the harmonies change around it. It is usually most successful when played on the dominant note (the 5th note of the key of the hymn) or the tonic note (the keynote of the hymn). A shorter pedal point is held out for a few beats, a longer one for a few measures. A pedal point should not be held too long – your musical judgment should sense when it is time for the dominant pedal point to either join the pedal line or jump to the tonic note, or for the tonic pedal point to move. Usually the hands play on the same manual, and usually it is *added* below the bass part (rather than *replacing* the bass). A dominant pedal point can be particularly effective as part of a creative introduction, or during the last verse.

INSERT PASSING TONES

Registration: Same as “Both Hands on the Same Manual” above, or “Hands on Different Manuals,” depending on the situation.

A passing tone is inserted between two notes of a single part that are a third apart, resulting in three notes stepping up or down instead of two notes separated by a skip. These can be especially effective when the passing tone is inserted in the second beat of a long note (half note).

COMBINE THESE APPROACHES THROUGH TWO OR MORE VERSES

Registration: Same as “Both Hands on the Same Manual” above, or “Hands on Different Manuals,” depending on the situation. Create a registrational plan, save it to presets, and write it down (in pencil).

Inspiring and beautiful preludes and postludes lasting several minutes can be created by tastefully combining two or more of the approaches described above. Some examples follow.

Hymn 109, “The Lord My Pasture Will Prepare.”

Registration: Sw: Flute 8, Gemshorn 8; Gt: Principal 8 w/trem; Ped: soft 16, 8.

Verse 1: **Parts enter one at a time** on Sw (soprano meas.1-8, alto m. 9-16, tenor m. 17-20, bass m. 21-26).

Verse 2: **Soprano solo** on Gt, moving down an octave at pickup to m. 17.

Hymn 170, “God, Our Father, Hear Us Pray.”

Registration: Sw: Celeste 8; Gt: foundations 8; Ped: soft 16, Sw/Pd.

Verse 1: **Begin without soprano** and bass (play alto and tenor only), m. 1-8

M. 8 on “day,” insert alto **passing tone C**.

M. 9 add bass.

M. 11 on “em-“ insert tenor passing tone G.

M. 12 on “blest” insert bass passing tone D.

M. 13 add soprano part.

Verse 2: **Tenor solo** on Gt, moving up an octave at m. 9, and ending on G instead of D.

Hymn 6, “Redeemer of Israel.” (a solid postlude version)

Registration: Gt: foundations 8 4; Sw: fndtns 8 4 2 Oboe 8; Pd: fndtns 16 8, Gt/Pd; Sw expr closed.

Intro: Begin at “Our shadow” on Gt with dominant **pedal point**.

V. 1: **Normal arrangement** on Gt

V. 2: Play soprano, alto, tenor on Gt, **leaving out Bass** part

V. 3: Add Sw/Gt, ending with dominant pedal point as in the intro.

PEDAL BASICS FOR BEGINNERS

Organists play with their feet! Here are some helpful hints to get you started.

AT THE BENCH

Center yourself on pedal D. Sit farther back on the bench than at the piano so that you are very well supported. Sit up straight and let your feet fall naturally to the pedals. Your toes should brush the tips of the black keys, and you should be able to place your foot flat on the Swell expression pedal. Move the bench forward or back if needed, and keep well supported on the bench. You should be able to play the pedal keys with your heels without pressing your legs into the bench, and release a key with the heel without leaning back or holding your legs up in the air. Adjust the bench higher or lower as needed. It is very important that your bench adjusts up or down to accommodate organists of various heights.

KNEES

Keep your knees comfortably together when the feet play keys that are up to an octave apart.

TOES and ANKLES

Use the ball of your foot or the big toe to play the key. Tip your feet inward so that the outside of your foot cannot play the next key over. Play the toes by unlocking the ankles as though you were tapping your toe on the floor. Don't allow the whole leg to move.

HEELS

Center the heel over the key. Use as little up-down motion as possible to play a key, especially when using the heel.

FINDING KEYS

GLIDING: When a single toe plays one key and then another, it glides over and plays the second one by brushing across the tops of the keys. Try gliding back and forth between E and F, then expand out to E and G, E and A, etc. Eventually, the feet learn these distances by gliding in mid-air without brushing.

CONTACT: If the toes play keys that are close together – the interval of a second, third, or fourth – keep the heels touching one another and “scissor out” to find the second key. Try playing left toe on C, right on D with the heels in contact. Play back and forth between the two keys. Now scissor the right toe out to E, keeping the heels in contact. Finally, “measure” out to F – the interval of a fourth – keeping those heels in contact. Now break the contact and glide the right toe out to G – the interval of a fifth, where it is impractical for most feet to keep contact.

GAPS: To find keys a large distance apart, use the gaps between the sharps at E-F and B-C. For example, allow your right toe to glide upward from E and tap the next C-sharp higher. Then bring the toe back out of the gap and play the C. Next, glide down to tap the next D-sharp lower, then bring the toe back out of the gap and play the E. Go back and forth without looking.

ORGAN SHOES

Most organists wear special shoes to help them play better and reach more keys. They are flexible, have thin, slippery soles, have a heel, and the arch is not filled in. You may find shoes that work for the organ at a thrift store, at a dance store, or online at <http://organmastershoes.com>. If you don't have organ shoes, use stocking feet. Avoid bare feet (they stick) or dirty street shoes (they can scratch the pedals).



NOTATION

You can mark your music with “pedaling” just like adding “fingering.” Use this “carat” shape for the toe (∧) and a small circle for the heel (○). Place it above the note or staff to indicate right foot, below for left.

Pedal Orientation

Organ Shoes

see <www.organ.byu.edu/ORSHOE.html>

Upper
(snug fit, flexible)

Heel
(wide, about 1 inch high)

Sole
(thin, slide easily, not wider than shoe)

Arch
(no bridge between heel and sole)



Pedal Exercises for Lesson 2

Exercise 1



Exercise 2



Exercise 3



Continue by learning the pedal line of Hymn 142, "Sweet Hour of Prayer" (simplified for organ in three parts) as described near the end of Lesson 2.

LEGATO PEDAL TECHNIQUES

1. **GLIDING.** The individual foot “gliding” from key to key
 - Play natural keys about an inch from the sharps, remembering to tip the foot inside and play on the ball of the foot.
 - With the right foot, play back and forth from C to D (steps), expand from C to E (thirds), now C to F (fourths), and C to G (fifths) [farther if you wish]
 - Now play some sharps, using the pad of the big toe. Cover no more than half the sharp key.
 - Left foot play C to B-flat (steps), down to A-flat (third), now to G (fourth), and F (fifth).
2. **ALTERNATE FEET.** Place the feet in contact with one another, measuring the distance from one key to another. On natural keys, play either the right or left foot slightly forward so that the feet fit together like puzzle pieces. On sharps, this is not necessary.
 - Place the toes of the two feet on C and D (a second), with either right or left foot slightly forward, the feet in contact with one another. Play C and D alternately. Make sure you are keeping contact and that your knees are comfortably together as well.
 - Now scissor the right foot out to E, keeping the two feet in contact. Knees still together! This is a third.
 - Now scissor the right foot out to F, keeping the two feet in contact. This is a fourth. Now break the contact and move the right foot one key out to G. That is how we measure fifths: a fourth plus one.
 - Now take the right foot up to C. Keep the knees together. That’s the octave. The muscle tension you feel is valuable: this kinesthetic sense eventually helps us find keys without looking.
3. **TOE/HEEL PEDALING.**
 - Play the right toe on middle F-sharp, place your right heel on F-natural and rock back and forth between the two notes.
 - Use your ears to get a perfect legato between the two tones. No overlegato, and no breaks.
 - Now heel/toe it from F clear up to B-flat and back.
 - Center the heel on the natural key.
 - Keep your toe covering no more than half the sharp key.
4. **CROSSING.** The toes and heels can cross over and under one another in many ways.
 - The easiest way: using the sharps to cross over. Play left toe on D, right on E, and cross over with the left to F-sharp.
 - A more complex way: using heel and toe crossing. Place left toe on A-flat, right on B-flat. Keep the feet close together. Play left toe A-flat, right toe B-flat, swivel around to plant left heel C, (keep feet together) right heel D, cross left toe over to E-flat, right toe on F.
5. **SUBSTITUTION.** The toes or heels can substitute for one another while the key is being played. Play left toe C, right toe forward on D and immediately substitute left toe underneath on D, right toe plays E and immediately substitute left toe . . .
6. **TOE GLISSANDO.** The wider foot can rock the toe back and forth on sharps to achieve a legato connection. The more narrow foot must angle the foot over the two keys, and then lift the heel while using a flexible toe to achieve the legato. Try both methods on your imaginary keyboard.
7. **PRE-LOCATE.** Simply prepare any free foot over the next key to be played as soon as possible. This “buys” peace of mind

PEDAL TECHNIQUE CHECKPOINTS

Skillful and confident use of the feet in organ pedal playing can be developed in a short period of time if you are able to internalize a few simple “checkpoints” so that you follow them AUTOMATICALLY whenever the feet play. When all the checkpoints operate subconsciously, a dependable reference system is activated that directs the feet to the right keys. Precision, ease of execution, and habit building—NOT SPEED—are of the essence. Observe, as usual, the cardinal rule:

————— **ALWAYS PRACTICE SLOWLY ENOUGH TO STAY IN CONTROL** —————

ADJUST POSITION (CHECKPOINT 1)

- **LEFT AND RIGHT.** Square the bench to the console, then CENTER YOURSELF ON PEDAL D. Be able to pivot—not slide—to reach extreme ranges, then return to center. Some suggest centering on E-flat or E. More importantly, choose one of them on which to center and be consistent.
- **FORWARD AND BACK. BENCH AND “PERSON” PLACEMENT.** Sit far enough forward to allow pivoting to reach either end of pedalboard, and to allow the right foot to set flat on the swell pedal. Sit far enough back to allow toes to clear sharps easily when crossing feet. Set the bench in the optimum forward-back position to allow both leg support and clearance of the sharp keys.
- **UP AND DOWN.** Arrange BENCH HEIGHT so that both toes and heels can play and release without leaning the torso forward or back or pressing the legs into the bench, and so that they can refrain from playing without causing leg strain or back discomfort. If the bench is not adjustable, place it on risers or 1” x 4” boards to raise it, and arrange for the bench to be shortened by at least 3/4” if necessary. It may then be raised, lowered, or restored to its original height as needed.
- **POSTURE AND RELAXATION.** Keep your back and head in straight but relaxed alignment—as though being suspended at the crown by a string. Relax shoulders, elbows, and wrists—“float” over the manuals. Curve fingers well, with a sense of pulling inward rather than pressing downward when playing a key. For pedal solos or exercises, hands might either rest on the bench, grasp the “key cheeks,” or remain suspended above the keys.

KNEES AND ANKLES (CHECKPOINT 2)

- **KNEES TOGETHER.** When both feet are involved, keep knees as close together as is comfortable through the octave.
- **MOTION LIMITED.** Use a quick, decisive attack. The sole of the shoe stays in contact with or very close to the key surface. Heels also stay close to the key surface. When playing toes, use ONLY ANKLE MOTION (knee does not move up and down). Allow minimum knee motion when playing heels. Note: heel playing involves the whole leg, so when choosing between toe and heel, if other factors are equal, use the toe.
- **KEEP FEET REASONABLY PARALLEL TO THE KEYS.** This is made easier when the knees pivot around WITH the feet in extremely high or low ranges. Divide up the angles between the feet when using heel/arch or heel/heel contact—do not let one ankle do all of the scissoring out.

SHARPS (CHECKPOINT 3) (play *only toes* on sharps)

- **COVER NO MORE THAN HALF THE SHARP KEY.** The “corner” of the sharp fits between the big toe and the “ball” of the foot.
- **TOES. TIP (ROCK) THE FOOT INSIDE AND PLAY ON THE INSIDE OF THE FOOT.** Exceptions: tip to the OUTSIDE of the right foot on the lowest keys, and to the OUTSIDE of left foot on the highest keys. The main point: AVOID PLAYING FLAT-FOOTED.
- **CONTACT.** Keep the heels together when toes span up to a fourth on sharp keys—“HEEL/HEEL”. Use a ‘scissor’ action to measure 2nds, 3rds, and 4ths. Maintain contact between the feet for these intervals whenever both feet are active. Move one foot slightly forward when playing in extreme ranges.

NATURALS (CHECKPOINT 4) (play *toes or heels* on naturals)

- **PLAY JUST CLEAR OF SHARPS.** Avoid playing forward in the gaps or back underneath the bench.
- **TOES. TIP (ROCK) THE FOOT INSIDE AND PLAY ON THE BALL OF THE FOOT.** (Note the same exceptions as in Sharps—tipping to the OUTSIDE in extreme ranges.)
- **HEELS. CENTER THE HEEL OVER THE KEY.** Place the heel carefully, “feeling” the key before playing. As the heel pivots on the key to allow the toe to move right and left, keep the heel centered.
- **CONTACT.** Keep the feet together when the toes play on natural keys that are separated by a 2nd, 3rd, or 4th. When both feet play natural keys, OFFSET the feet (place the heel of one foot in the arch of the other—“HEEL/ARCH”). Usually, place the RIGHT foot forward (unless the left foot plays a sharp).

IN GENERAL (CHECKPOINT 5)

- **PRE-LOCATE.** As soon as a foot finishes playing a key, prepare (pre-locate) the foot over the next key.
- **EYES UP.** Train your mind more quickly by avoiding glancing down at the feet except to check on details of technique during practice. Develop the “reference system” techniques (knees together, heel-arch, heel-heel, gliding from key to key, gaps for large skips), rather than depending on the eyes to locate pedal keys.

The Six Legato Organ Fingering Techniques

Direct Fingering

Musical notation for Direct Fingering in 3/4 time, key of D major. The melody consists of eighth and quarter notes. Fingerings are indicated above the notes: 3 1, 2 4, 3 5, 2 3 5, 5 1, 5 2, 4 1, 4 3, 2 1.

Redistribution of the Inner Part

Musical notation for Redistribution of the Inner Part in 3/4 time, key of D major. It features a two-staff piece with a treble and bass clef. Fingerings are indicated above and below the notes. The piece is divided into two measures by a bar line.

Finger Crossing (circles added for emphasis only)

Musical notation for Finger Crossing in 3/4 time, key of D major. Circles are drawn around specific notes to emphasize finger crossings. Fingerings are indicated above the notes: 4 3, 1 2, 1, 2, 3 1, 2 1, 2, 5 4, 3 2, 1 2, 3 1, 2.

Finger Glissando

Musical notation for Finger Glissando in 3/4 time, key of D major. Circles are drawn around notes to indicate glissando passages. Fingerings are indicated above the notes: 4 5 4, 2 3 4, 1 - 1, 2, 5 1 4 3 4 1 5, 4 - 4, 5, 5 4 3 1, 3 2 1, 2, 4 1, 5 - 5, 1 2.

Finger Substitution

Musical notation for Finger Substitution in 6/8 time, key of D major. Circles are drawn around notes to indicate finger substitution. Fingerings are indicated above the notes: 1 3 4, 1 1 2, 5 3, 4 1, 3 2, 4, 2 1, 4 1, 5 2, 4 3 1, 5 2, 4 5, 1 2, 4 1.

Thumb Glissando

Musical notation for Thumb Glissando in 2/4 time, key of D major. The piece is marked 'Slow' and features a bass clef. Fingerings are indicated below the notes: 1 2, 4 5, 1 - 1, 4 5, 4 5, 4, 2 5, 1 - 1, 4 5, 4 5, 1 4, 1 - 1, 1 - 1, 1 - 1, 1 - 1, 1 - 1, 1 - 1, 3 2, 3 2, 3 2, 1 3, 5 4, 5 4, 5.

Organ Training Resources Available through Brigham Young University

doncook@byu.edu; 801-422-3260

MAIN WEBSITE

The Organ Study at BYU Website—Visit organ.byu.edu and then click LDS Organists and Teachers

BOOKS AND SOFTWARE

Hymn Studies for Organists (Belnap). creativeworks.byu.edu/catalog/ViewItem.aspx?item=SM004 (\$15.95 + shipping)

Three-Stave Hymn Accompaniments (Cundick). creativeworks.byu.edu/Catalog/ViewItem.aspx?item=SM003 (\$10 + shipping; or visit organ.byu.edu/3StaveHymns/index.htm for free downloads of individual hymns)

Manual-Only Hymns for Organ, and Transformations. lds.org/cm/display/0,17631,4774-1,00.html (free downloads)

OrganTutor (Cook) (visit organtutor.byu.edu and then follow the specific links)

OrganTutor Organ 101 Complete

Computer tutorial on CD-ROM (for PC and Mac) and Workbook (\$70.50 + shipping)

Computer tutorial and printable Workbook (pdf files) for high-speed Internet connection (\$20-\$30 per year)

Computer tutorial only (no Workbook)

On CD-ROM (for PC) (\$50 + shipping)

Online (\$25 per year; \$15 per 6 months)

Workbook only (no computer tutorial)

Printed (\$20.50 + shipping)

Printable online (\$6)

Organ 101 Introduction (free selected lessons)

On CD-ROM (for PC) or online

ORGAN COURSES THROUGH BYU INDEPENDENT STUDY AND ONLINE

Visit organ.byu.edu and then click BYU Independent Study Students and follow the specific links.

College-credit courses:

Music 399R Sections (Levels) 1-6 is.byu.edu/site/courses/index.cfm?school=univ (scroll down to “Music 399R”)

Noncredit courses (free or low cost) is.byu.edu/site/courses/free.cfm (scroll down to “Music 071” or “Music 072”)

Music 71—Beginning organ for pianists with little or no previous formal organ training, or who need help in applying what they have learned in their organ playing.

- Certification track (a \$40 non-credit version of Music 399R Level 1 that offers a certificate)
- Self-study track (a free non-credit version of Music 399R Level 1 that does not offer a certificate)

Music 72—Review of basics for those with organ training, but who would benefit from a review of basic legato organ technique, repertoire, hymn playing, and registration. Should be able to sight-read single-line melodies.

- Certification track (a \$40 non-credit version of Music 399R Level 2 that offers a certificate)
- Self-study track (a free non-credit version of Music 399R Level 2 that does not offer a certificate)

The New LDS Organist (A free “quickstart” organ course in 12 podcasts & packet) Visit organ.byu.edu/newldsorganist

Creative Hymn Playing Techniques (Music 116R podcasts—audio lessons) visit organ.byu.edu/116podcasts.htm

ORGAN WORKSHOPS

The BYU Organ Workshop (for adults, Aug. 5-8, 2014) — organworkshop.byu.edu

The BYU Young Musicians SummerFestival (for ages 14-18, June 15-21, 2014) — summerfestival.byu.edu

The New LDS Organist

A Guide through the First Months

This free course of twelve lessons is designed to help pianists adapt their skills to the organ as soon as possible. Lessons 1-5 and 10-12 are for everyone. Those who must begin playing for church meetings very soon might consider themselves in “shortcut mode” and skip lessons 6-9. These four lessons are for those who can spend the time required to refine their playing to a higher level before beginning to serve as an organist.

The lessons are distributed free over the Internet as audio podcasts. The lessons vary in length between seven and thirty-five minutes plus pause time. Organists with MP3 players can download the podcasts from iTunes and take the lessons at the organ console. The lessons involve listening to instruction, trying out new skills at the organ, and playing simplified hymns. Those without MP3 players can hear the lessons through their computer. Those without computers can study the lessons in written form.

A 59-page packet of materials needed throughout the course can also be downloaded free over the Internet (in Adobe pdf format). In addition to the many useful handouts, the packet contains over twenty-five simplified hymns that can be used in those first weeks of service.

For complete information about the course, click “The New LDS Organist” link at <www.organ.byu.edu>. Those familiar with iTunes can simply search for “new lds organist” podcast and download it. A table of contents follows.

<p>Course introduction for priesthood leaders (written form only—see the website)</p> <ul style="list-style-type: none"> Desired outcomes and overview of the course. What might be expected of a new ward organist going through this course. Needs of the organist who is going through this course. How to encourage the organist to continue training.
<p>1. Welcome to Organ Playing!</p> <ul style="list-style-type: none"> Challenges facing pianists who are new to the organ. Distinguish between shortcut mode and polish mode. Course summary; how to make the most of the course. Introducing the organ console. Registration: get to know some of the main sounds of organ stops (principal, diapason, and octave 8, 4, and 16). A challenge to make three commitments.
<p>2. First Steps in Pedal Playing</p> <ul style="list-style-type: none"> Knowing when the feet should play. Organ shoes. Position at the organ for good pedal playing. Registration: 8’, 4’, 2’, and 16’ pitches; basic pedal pitches; chorus registration as a basis for hymn playing; building for clarity. Playing repeated notes with the toe of each foot (including notation), alternate toes, heels. Playing very simple pedal lines in combination with two simple manual parts. Pedaling in polish mode.
<p>3. Playing Prelude Music that Invites the Spirit</p> <ul style="list-style-type: none"> Play prelude music in a manner that will help the congregation to begin worship. How to build a repertoire of prelude music—find playable hymns or other appropriate music. Registration: flutes, strings (incl. celestes), hybrids; mutations, soft solo combinations, tremulant Draw a single viable registrational combination, branching out to others as able. Set the volume (expression pedal[s]) appropriately. Play the music with confidence (either manual only or with pedal). Know when to begin the prelude, and create a smooth transition as the prelude ends and the speaker begins.
<p>4. Effective Hymn Playing—An Overview</p> <ul style="list-style-type: none"> Play in a manner that will “invite the spirit of the Lord, create a feeling of reverence, unify us as members, and provide a way for us to offer praises to the Lord.” Learn when and how to become involved in choosing the hymns. Work effectively with the director. Registration: building for richness.

5. Hymn Playing in Shortcut Mode—Playing Hymns Right Now

Shortcut mode—play hymns in any form as well as you can.

Knowing when shortcut mode is necessary.

For each hymn, whether in shortcut or polish mode:

- Prepare one viable registrational combination.
- Play an effective introduction.

For each hymn prepared in shortcut mode, either:

- Choose one of the options listed under “Hymn Playing in Polish Mode” below, or
- Play all four parts directly from the hymnbook.

6. Hymn Playing in Polish Mode—Playing Single Lines in Legato Style

Polish mode—play hymns in any form to a polished level (legato, independent lines).

Begin learning to play in polish mode with very simple forms.

Repeated notes: do not tie them at this stage.

Options at this stage, applying Manual technique 101” below:

- Soprano only.
- Soprano in octaves.

Manual technique 101—listen for legato. Techniques emerge as a natural result of good listening skills.

Registration: chorus mixtures.

7. Hymn Playing in Polish Mode —Playing Two Independent Legato Lines

Describe two-part hymn playing—soprano and one other part (alto, tenor, or bass).

Repeated notes: learn to deal with common tones between soprano and alto.

Options for two-part hymn playing:

- One organist (sa, st, or sb), or
- Two organists (sa and tb).

Registration: chorus reeds.

8. Hymn Playing in Polish Mode—Playing Three Independent Legato Lines

Describe three-part hymn playing—soprano and two other parts.

Options and sources for three-part hymn playing:

- Trios with simplified left hand and pedal (arrangements: soprano/new left-hand part/new bass part).
- Trios from hymnbook (sop/tenor/bass), from a list of selected hymns.
- Trios with new middle part (arrangements: sop/new left-hand part/bass).

Registration: manual/pedal balance, couplers.

9. Hymn Playing in Polish Mode—Playing Four Independent Legato Lines

Describe four-part hymn playing in its most common forms:

- Notation on two or three staves.
- The normal arrangement (s/a/t on Great, bass in Pedal).

How to learn a four-part hymn, including score preparation.

Options for four-part hymn playing (written arrangements):

- 2 or 3 staves with simplified left hand and pedal.
- 2 or 3 staves with simplified pedal.
- 2 or 3 staves with generous tying.
- 3 staves with 7- or 15-step plan, no text.

Registration: using the combination action.

10. Hymn Playing—Deciding When to Tie Repeated Notes

The nature of the problem.

Introducing several approaches to making these decisions.

The main principles behind the “rules” and “guidelines”.

“Rules” for those working in both shortcut and polish mode.

“Guidelines” for those wishing to go further at this stage.

Registration: dynamic expression via the expression pedals.

11. Playing Postlude Music Appropriately

Exploring statements in the *Church Handbook* pertinent to postlude music.

Registering postlude pieces.

Choosing music to play for postlude.

Specific questions that are frequently asked about postlude playing.

Registration: solo combinations.

12. Continuing Your Organ Training

Cases for excellence in service as an organist, against staying too long in shortcut mode, and for continued organ training.

Options for continued training, and challenge to commit to some form of continued study right away.

BYU ORGAN PROGRAMS FOR OFF-CAMPUS ORGANISTS

BYU INDEPENDENT STUDY ORGAN COURSES (Offered by BYU Independent Study)

Brigham Young University Independent Study offers a variety of organ courses designed to provide motivation and instruction for organists to improve their skills by working toward specific goals. Traditional instruction is offered through books and computer lessons, while performance instruction is coordinated with qualified organ instructors in the vicinity of the student.

These courses are a multi-level, in-depth organ training program created by the BYU organ faculty. Each of the six levels (courses) offers between two and five hours of college credit (fee: \$346-\$865) and a certificate of completion. Visit <http://is.byu.edu/site/courses/index.cfm?school=univ>. The six levels begin by teaching basic organ skills to the pianist (Level 1), and end (Level 6) at the point of readiness for the Colleague and Service Playing certificates of the American Guild of Organists. Visit <http://www.agohq.org/education/pcertify.html>.

Levels 1 and 2 are also available in web-only versions that offer no college credit. The Certificate Track carries a \$43 enrollment fee and offers a certificate of completion. The free Self-Study Track does not offer a certificate. Visit elearn.byu.edu, and then click Courses > Free Courses > Music 071 or Music 072.

Students, in consultation with their instructors, enroll in the level that best suits their needs. Up to one year is allowed to pass the requirements for that level. Upon passing, students may enroll for the next level. In the Self-Study track of the Free Online courses, students may decide to work through only selected topics.

Each level ([Levels 1-2](#), and [Levels 3-6](#)) presents two types of instruction: 1) written assignments and exams on organ technique, organ registration, and music theory, and 2) played assignments on specified exercises, organ repertoire, hymn playing, sight-reading, transposition, and accompaniment. The written assignments are graded by computer. Students may pass off the played assignments with an approved evaluator or possibly with a member of the BYU organ faculty. Some may be submitted by video recording.

Seek out a private organ instructor to meet with as often as needed to assist you in completing the course requirements. In addition, instruction customized for each level is offered during the BYU Organ Workshop <http://organworkshop.byu.edu>. Other instructional materials are available at <http://organ.byu.edu/>.

For more information, follow the links above, visit the Organ Study at BYU web site <http://organ.byu.edu>, or write BYU Independent Study, 120 Morris Center, Provo, UT 84602.

BYU ORGAN WORKSHOP (Offered by BYU Conferences and Workshops)

The BYU Organ Workshop offers four days of instruction in organ playing skills. Up to five classes are scheduled every hour to meet the needs of beginning to advanced organists. Whether you use your skills in the church service, for teaching, or for your own enjoyment, you will be taught and encouraged by more than a dozen seasoned instructors.

Supervised Practice Sessions (no fee) and Private Instruction (\$25-40) provide an opportunity to play hymns or organ pieces for an instructor and receive personalized feedback, instruction, and motivation. Most organists prepare hymns or organ repertoire pieces from the six Independent Study organ levels (visit the web site for a detailed list of requirements at each level), but any form of organ performance preparation is acceptable.

Return home from this intensive workshop with the seeds of new skills and with the motivation to follow through with organ study throughout the year. Use this workshop as a springboard for lifelong learning in organ. If you wish, enroll in a BYU Independent Study organ course (see above) to help you along during the year. Return the following year and take workshop classes that will prepare you for the next level of study. The fee is \$250-\$290.

For more information, visit <http://organworkshop.byu.edu>, call 801-422-7692, or write BYU Organ Workshop, 161 HCEB, Provo, UT 84602.

BYU YOUNG MUSICIANS SUMMERFESTIVAL (BYU Conferences and Workshops)

The BYU Young Musicians SummerFestival is a workshop for young instrumentalists and vocalists ages 14–18 who want to improve their musical skills and talents. It is a six-day musical experience with instruction in more than 20 instruments, including voice. Instruction is by School of Music faculty and guest instructors, and is offered at the beginning level for pianists who want to study organ, and also at the intermediate and advanced levels. Several BYU organ majors have begun their organ studies with the SummerFestival.

Workshop Package: \$475-525 (includes daily lunch), plus optional food and housing package \$235 (housing and all meals). Counselors provide excellent supervision.

For more information, visit <http://summerfestival.byu.edu>, call 801-422-7692, or write BYU Young Musicians SummerFestival, 161 HCEB, Provo, UT 84602.

Internet Resources for Organists

General “Hot Spots” of Organ-Related Web Resources

- **Pipe Organs and Related Topics** albany.edu/piporg-l
Links of topical interest albany.edu/piporg-l/piplinks.html
- **American Guild of Organists** agohq.org
Educational Resources agohq.org/store/index1.html
- **Wikipedia** en.wikipedia.org/wiki/Pipe_organ

Specific Areas of Interest to Organists

- **BYU**
Organ Study at BYU organ.byu.edu
BYU Organ Workshop organworkshop.byu.edu
BYU Young Musicians Summerfestival summerfestival.byu.edu
The New LDS Organist organ.byu.edu/newldsorganist
OrganTutor organtutor.byu.edu
Independent Study Organ Courses, Levels 1-6
College-credit courses: is.byu.edu/site/courses/index.cfm?school=univ
Non-credit courses (levels 1-2 only): is.byu.edu/site/courses/free.cfm
Belnap *Hymn Studies for Organists* creativeworks.byu.edu/Catalog/ViewItem.aspx?item=SM004
- **LDS organist**
Training Videos on YouTube.com (click “Browse Channels” and then search for “ldsorganists” – subscribe if you wish)
Organ Training Resources organ.byu.edu/TrainingResources.pdf
Discussion group for organ students and teachers groups.google.com/group/LearningOrgan
Resources for LDS Organists (DeeAnn Stone) LDSOrganists.info
History of LDS Hymns en.wikipedia.org/wiki/The_Church_of_Jesus_Christ_of_Latter-day_Saints_hymns
Temple Square Organs mormontabernaclechoir.org/about/organs?lang=eng
Jackman Music jackmanmusic.com
Online Music for the LDS Organist wardorganist.com
A Blog for LDS Organists organlessons.blogspot.com
- **Organ Music**
Organ Historical Society ohscatalog.com
Kelvin Smith online music library untraveledroad.com/music/music.htm
Where to Buy Organ Music organ.byu.edu/wheretobuy.htm
- **Recordings and broadcasts**
Organ Historical Society ohscatalog.com/recordings.html
Pipedreams Program Archives pipedreams.publicradio.org/listings
JAV Recordings pipeorganacds.com
Pro Organo proorgano.com
Bach Organ Works (free online recordings--Kibbie) blockmrecords.org/bach
OrganLive.com (free Internet audio station) organlive.com
- **The organ itself**
Encyclopedia of Pipe Organ Stops organstops.org
Organ History faculty.bsc.edu/jhcook/OrgHist/index.html
A Young Person’s Guide to the Pipe Organ (The Pipe Organ Guide) agohq.org/guide/index.html
- **Miscellaneous**
PIPORG-L (to join the group) list.uiowa.edu/scripts/wa.exe?SUBED1=piporg-L&A=1
A Wiki resource on organ playing organplayingwiki.byu.edu
BACHorgan.com bachorgan.com
Pipe Organs: Remarkable and Historical Instruments from Around the World mypipeorganhobby.blogspot.com
MIDI primer arts.ucsc.edu/EMS/Music/tech_background/MIDI/MIDI.html
Secrets of Organ Playing: Down to earth tips, advice, and training for organists (Vidas Pinkevicius) www.organduo.lt