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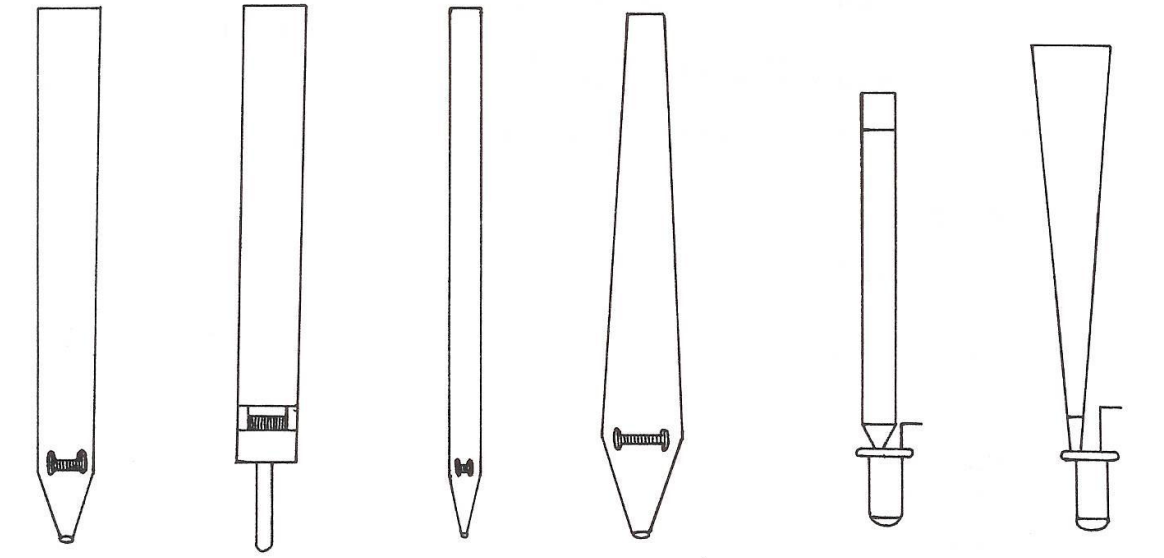
TERMS FOR IDENTIFICATION

1. Manuals - Great, Swell, Choir (Positiv), Solo (Bombarde), Antiphonal, Pedal
2. Stops
3. Flues
4. Reeds
5. Diapasons
6. Flutes
7. Strings
8. Mutations
9. Hybrids
10. Celestes
11. Mixtures
12. Tremulant
13. Principal Chorus
14. Pitch
15. Swell Pedal
16. Crescendo Pedal
17. Couplers - intramanual vs. intermanual
18. Pistons - manual, general, pedal, reversibles
19. Sforzando
20. Unification



LIST OF ORGAN STOPS AND TERMS

DIAPASONS

Diapason 8'
Dulciana 8'
Fifteenth 2'
Geigen 8'
Holz Principal 8'
Horn Diapason 8'
Klein Principal 8'
Montre 16'
Octave 4'
Prestant 4'
Principal 8'
Rohr Principal 8'
Sub Principal 16'
Violin Diapason 16'

MIXTURES

Acuta II
Clarion III
Clarion Mixture II
Cornet III
Cymbal III
Fourniture IV
Full Mixture IV
Grand Harmonics V
Klein Mixture II
Mixture IV
Plein Jeu V
Quint Mixture II
Scharg IV
Sesquialtera II
String Mixture V
Viol Mixture IV
Vox Acuta IV
Zimbal VI

MUTATIONS

Larigot 1 1/3
Nazard 2 2/3
Quint 1 2/3
Quint 5 1/3
Septieme 1 1/7
Tierce 1 3/5
Twelfth 2 2/3

FLUTES

Blockflote 8' Open
Bourdon 16' Stopped
Clarabella 8' Open
Concert Flute 8' Open
Cor de Nuit 8' Open
Doppel Gedeckt 8' Open
Flageolet 2' Open
Flautino 2' Celeste
Flauto Mirabilis 8'Open
Flute d'Amour 8' O-4c
Flute Traverso 8' Open
Fife 1' Open
Gedeckt 8' Stopped
Hohl Flute 8' Open
Koppel Flute 8' 4-c
Lieblich Gedeckt 16' Stopped
Melodia 8' Open
Nachthorn 8' Stopped
Orchestral Flute 8' Open
Piccolo 2' Open
Principal Flute 8'
Quintade 8' Stopped
Quintaten 16' Stopped
Rohr Flute 8' H-C
Spitzflute 8' Open
Stopped Diapason 8' Stopped
Tibia Clausa 8' Stopped
Wald Flute 8' Open
Siffiote 1' Open

MECHANICAL STOPS

Antiphonal to Swell 8'4'
Choir to Choir 16',4'
Choir to Great 16'8'4'
Choir to Pedal 8'4'
Great to Great 16'8'
Great to Pedal 8'4'
Pedal 8'
Swell to Choir 8'4'
Swell to Great 16'8'4'
Swell to Pedal 8'4'
Swell to Swell 16'4'
Tremelo
Vibrato

STRINGS

Aeoline 8'
Bell Gamba 8'
Cello 8'
Contrabass 16'
Echo Salicional 8'
Eugara 4'
Gambette 4'
Orchestral Strings 8'
Salicentina 4'
Salicet 4'
Salicional 8'
Unda Maris 8'
Viola 8'
Viola Celeste 8'
Viola de Gamba 8'
Violin 16'
Vox Celeste 8'

HYBRIDS

Copula 8'
Gemshorn 8'
Erzahler 8'
Labial Oboe 8'
Vox Angelica 8'

PERCUSSION

Celesta
Chimes
Glochenspiel
Harp
Zimbelstern

REEDS

Basset Horn 8' Solo
Bassoon 16' Chorus
Bombarde 32' Chorus
Chalumeau 16' Solo
Clarinet 8' Solo
Contra Faggoto 16'Solo
Cor Anglais 8' Solo
Cornet 8' Solo
Cornopean 8' Choir
Cromorne 8' Solo
English Horn 8' Solo
Fagot 16' Solo
French Horn 8' Solo
Hautbois 8' Solo
Krummhorn 8' Solo
Oboe 8' Solo
Ophicleide 16' Choir
Posuane 16' Choir
Rohr Schalmei 8' Solo
Trumpet 8' Choir-Solo
Trompette 8' Choir-Solo
Tromba 8' Choir Solo
Tuba 8' Choir
Vox Humana 8' Choir

TERMS

Antiphonal Organ
Choir
Console
Crescendo pedal
Duplexing
Ensemble
Expression pedal
Great
Harmonic Series
Improvisation
Inter-manual
Intra-manual
Manual
Mechanical action
Mechanical stops
Mixtures
Modulation
Mutations
Non-speaking stops
Pedal Organ
Piston
Positiv
Pitch
Registration
Reversibles
Sforzando
Solo
Solo reeds
Stop combination
Sub-coupler
Swell
Swell pedal
Synthetic stop
Toe stud
Transposition
Tracker action
Unification
Unison off

ORGAN PITCHES

From the foregoing you will have some knowledge of organ pitches. 8' pitch is basic - the same as the piano. Stop tablets marked in whole numbers, 16', 8', 4', 2', 1', sound octave pitches, each one in the series an octave higher than the preceding one. Those designated with fractions are called mutations and usually speak either at the fifth or the third. The 2 2/3' will sound an octave plus a fifth higher than played; 1 3/4' sound two octaves plus a third higher than played and the 1 1/3' sounds two octaves plus a 5th higher than played or an octave higher than the 2 2/3' pitch.

To illustrate:

In the following example, using principal tone, only one note (tenor "c") is played and the pitches are added one at a time as are available on the organ. (Pitch levels for other families of tone are similar but not as plentiful as the principals).

Play tenor "c" and hold it. Now, add the stops in the order indicated and listen carefully. When you have added all the pitches you have what is called a diapason or principal chorus built on one note. Unless your organ is unified you would have 8 pipes sounding for one key played. With a full principal chorus and a 4 note chord you would have 32 pipes sounding. The principal chorus is the basic chorus for supporting congregational singing. For a devotional type hymn or small congregation you would use fewer of the high pitches which the ear perceives as a loud sound. Flute, string and reed choruses and combinations of them are also possible.

ANALYSE YOUR ORGAN

On the next page is a blank chart for you to use to analyse your organ. Enter the tonal resources according to families and divisions (great, swell, and pedal). The stoplists in the previous examples and the names on the tablets will give