

## Creating Prelude Music using the LDS Hymnal

### Changes in texture

- Layering (Vary which voices are played along with the soprano voice)
  - For hymns that have four phrases, begin with the soprano alone, add the alto on the 2nd phrase, the tenor on the 3rd phrase and the bass (in pedal or manuals) for the final phrase.
  - For hymns that have four phrases, begin with all voices, drop to 3 voices for the 2nd phrases, 2 voices for the 3rd phrase and just the soprano for the final phrase.
- Duets (Soprano/Alto, Soprano/Tenor, or Soprano/Bass)
- Trios (Soprano/Alto/Tenor, Soprano/Alto/Bass, or Soprano/Tenor/Bass)
- Manuals only (all 4 parts on the manuals or play pedal with stops from manuals coupled to the pedal)
- Soprano Solo (Right hand plays the soprano line on a manual using solo stops, left hand plays alto/tenor, feet play bass. The soprano can be played in its written range or down an octave.)
- Tenor Solo (Right hand plays soprano/alto, left hand plays tenor on a manual using solo stops, feet play bass. The tenor can be played in its written range or up an octave.) \*\*Make sure the tenor line is interesting if you are using this technique.

### Adding simple non-harmonic tones

- Passing Tones (If a voice moves an interval of a third away, fill in the note that is skipped. For example, if the bass moves from an f to a d in quarter notes, play instead an f and an e in eighth notes followed by the d.)
- Neighbor Tones (If a voice has a repeated note, add an upper neighbor or lower neighbor-tone. For example, if the alto voice has an f in a half note followed by an f in a quarter note, play instead an f and a g in quarter-notes, followed by the f.)
- Pedal Point (Most commonly used in the pedal to hold a note that is the first note in the key or the fifth note in the key--I or V, tonic or dominant.)

### Registration Tips

- Presets (If you have memory levels available, set an entire level for prelude music. Set general pistons with registrations that can be used for chorus registration. Set Great and Swell local pistons with registrations that can be used for solo voices.)
- Suggested stops for chorus registration in prelude music
  - Celestes (Common stops include: Flute Celeste II, Viole 8' AND Viole Celeste, or Viole Celeste II)
  - Soft 8' stop (Flute, Gemshorn, String, or a mild principal)
  - 8' and 4' Flute

- Suggested stops for solos in prelude music
  - a single 8' stop (Flute, Principal, or soft Reed)
  - Flutes (Any combination of Flutes 8' 4' 2 2/3' 2' 1 3/5')
  - 2 or 3 8' stops

#### Make a plan for the entire hymn

- Examples:
  - Hymn #184 Upon the Cross of Calvary
    - Verse 1--Normal Arrangement (RH-SA, LH-T, Feet-B)
    - Verse 2--Manuals only, all 4 parts
    - Verse 3--S only 1st 2 measures, SA measures 3&4, SAT measures 5&6, SATB measures 7&8
  - Hymn #29 A Poor Wayfaring Man of Grief
    - Verse 1--S only, ST phrase 3 to end
    - Verse 2--Normal Arrangement
    - Verse 3--Sop Solo (LH-AT, feet-B) Solo down an octave
  - Hymn #102 Jesus, Lover of My Soul
    - Verse 1--ST, Chorus SATB
    - Verse 2--S only, Chorus SATB
  - Hymn #172 In Humility, Our Savior
    - Verse 1--Layer (Phrase 1-S, Phrase 2-SA, Phrase 3-SAT, Phrase 4-SATB)
    - Verse 2--Normal Arrangement with added Non-harmonic Tones