

MISCELLANEOUS REGISTRATION PRINCIPLES FOR SERVICE PLAYING

1. The normal way to play hymns is with tenor, alto, and soprano voices in the hands – bass voice in the pedal.
 - the lowest pitch in the manuals should be 8' foot pitch
 - the lowest pitch in the pedals should be 16' foot pitch
2. With electronic organs you may mix principals, flutes, and strings for a richer sound.
 - on the swell, start with 8' flutes and 8' strings
 - on the great, start with 8' principal
3. Build vertically for clarity – 8', 4', 2' etc.
Build horizontally for richness and warmth – pyramid
4. Text and type of hymn determines registration.
 - Do not use the same registration for every verse
 - Building in volume with each succeeding verse is the norm, unless the text dictates otherwise
5. Of the four families of organ sound – principal, flute, string, and reed – flutes are the softest, then strings, then principals, then reeds.
6. Do not use celestes and tremulants to accompany hymns as they distort the pitch.
 - Celestes contain two pitches – one true, one sharp
 - Tremulants should be used only for soft preludes
7. Adjust volume pedal before starting the hymn and then don't touch it again. Add or subtract stops to adjust volume and intensity.
 - Add only one stop at a time
 - Do not use crescendo pedal to add stops during hymn singing (only use to accompany choirs or for German Romantic literature)
8. A "chorus" registration requires two pitch levels – 8' and 4' minimum in the manuals, 16' and 8' minimum in the pedals.
9. There are two kinds of compound stops (Roman numerals) – mixtures and celestes.
10. Mutations (fractional stops) should never be used alone.
11. Reed stops may be used to augment a chorus of flue stops. The reed will blend best when a mixture is also contained in the chorus.
12. Balance between the manuals and pedals is very important. This can be achieved by using a 16' stop of appropriate volume combined with an intermanual coupler, or the pedal may be built independently.