

## Hymn Embellishments

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### Notes:

- Do not try all of these techniques at once.
- You need to take time to train your congregation.
- Try adding one technique every month or three.
- Anything unusual you need to practice more and play with confidence.

### Uses:

- For a whole verse
- For contrast within a verse
  - Repeated lines/phrases
  - Chorus

### Changing registration (in hymn sing: 193) [examine later: 196]:

- Follow the text
- Musical interest (getting louder each verse, or get softer on a meditative hymn)
- Play all parts on manual and drop the pedal

### Drop bass an octave (6, 199) [69]:

- On hymn of praise
- On last verse, especially on an underpowered organ

### Solo out tenor (166) [171]:

- Relatively simple: move left hand to different manual
- Good on meditative hymns
- Can move left hand up an octave depending on registration
  - If play up an octave, functions as a descant
  - May want to tie repeated notes
  - May fill in to make more like descant

### Solo out soprano (129, 193):

- Can use on any hymn
  - Use bright stops on hymn of praise
  - Use plaintive stops on quiet hymns
- Tricky part is covering alto and tenor with left hand
- Can play soprano down an octave for rich, full sound
- Symbol of individual speaking

### Play alto an octave higher (116, 129) [81, 172]:

- On hymn of praise as emphasis
- On meditative hymn as descant
- Symbol of prayer or reaching to heaven

Fill in passing and neighboring tones (31, 166, 199) [68]:

- Usually not used in in alto, tenor, bass (not soprano)
- Good on steady, quarter-note hymns
  - Fill in eighth notes
- Passing tone is a note in between two notes (look for thirds)
- Neighboring tone is tone next to current note (look for repeated notes)

Modify/add to the chord (6, 193) [78, 92]:

- Add 7ths to dominants
- Add 6ths and 9ths (2nds) for interest
- Drop bass a third to change to relative minor
  - Contrast two repeated lines
- Walk the bass down a fourth (tonic to dominant)

Pedal points (6, 31, 116, 129, 199) [19, 58]:

- Usually pedal holds a note
- Play all parts on the manual
- Often hold the dominant
  - Build tension, which resolves when you move back to tonic
- Sometimes hold the tonic
- Sometimes hold note on manual above other notes (like descant)

Adding notes (6, 31, 166, 199) [66]:

- Often used to smooth or make connections between phrases using other techniques
- Add notes to unison parts
- Add notes while congregation holds

Introductions/Interludes (6, 31, 116, 166, 199):

- Can change harmonies (because no one is singing)
- The better known the hymn, the more you can change
- Interludes can give congregation rest
- Interludes can change the key (say, up a half step)

Descants (129, 166) [301]:

- Easiest if treating tenor up an octave as descant
- Relatively easy to use alto flipped over soprano
- Difficult if solo
  - Must cover all parts with other hand and pedal

Listening Homework:

- GC Sunday Morning 4/3/2016 (lds.org, cong. hymn): Rejoice the Lord is King (66)
  - Changing registration, adds notes especially to unison parts
- GC Priesthood 4/2/2016 (lds.org, cong. hymn): Come, O Thou King (59)
  - Solo introduction with pedal point, fills in, walks bass, adds notes
- National Prayer Service 9/14/2001 (c-span.org, 45:00): O God, Our Help (31)
  - Registration changes, filling in, moves the bass (improvises at end)