

Hymn Sing

Utah Valley Chapter AGO • Super Saturday Organ Workshop • 29 April 2017
Jay Goodliffe

#192: He Died! The Great Redeemer Died

Verse 1: Men sing melody

Verse 3: Women sing melody

Verse 4: All sing parts

Introduction: As marked, solo out Soprano 8va lower

Verse 1: Solo out Soprano 8va lower

Verse 3: Solo out Tenor 8va higher, fill in passing tones and embellishments

Verse 4: Fill in passing tones; pedal point and additional notes in middle; Alto 8va higher at end

#50: Come, Thou Glorious Day of Promise

Verse 1: All sing melody

Verse 2: All sing parts

Verse 3: All sing melody

Introduction: Start at measure 9

Verse 1: Solo out Soprano

Verse 2: Add registration

Verse 3: Fill in passing tones; some reharmonization (relative minors); pedal point below, then pedal point above at end
[goodliffe.byu.edu/ruth.pdf]

#20: God of Power, God of Right

Verse 1: Women sing melody

Verse 2: Men sing melody

Verse 3: All sing parts

Introduction: Full verse

Verse 1: Add passing tones

Verse 2: Add passing tones and neighboring tones

Verse 3: Add passing tones, neighboring tones, and move inner voices on half notes

#62: All Creatures of Our God and King

Verse 1: Men sing melody

Verse 2: Women sing melody

Verse 3: All sing parts

Verse 4: All sing melody

Introduction: "Laast uns erfreuen", *Festive Hymn Introductions*, Dale Wood, Sacred Music Press

Verse 1: As written

Verse 2: Add pedal points

Verse 3: Pedal echo (all 4 parts on manual) [goodliffe.byu.edu/lasstecho.pdf]

Verse 4: Free accompaniment "Vigiles et Sancti", *Free Organ Accompaniments*, T. Tertius Noble, J. Fischer

#299: Children of Our Heavenly Father

Verse 1: All sing melody

Verse 2: All sing parts

Verse 3: All sing melody

Introduction: Full verse, solo out Soprano

Verse 1: Solo out Soprano

Verse 2: Add pedal points

Interlude and Verse 3: "Tryggare kan ingen vara", *O For a Thousand Tongues to Sing*, Vol. 1, Larry Visser, Wayne Leupold

#202: Oh, Come, All Ye Faithful

Verse 1: All sing parts

Verse 2: All sing parts

Verse 3: All sing melody

Introduction: Excerpts from "Variations on 'Adeste Fideles'" (fugue), Marcel Dupré, H.W. Gray; and "O Come, All Ye Faithful" (altered), *Free Harmonizations for Hymn-Singing*, Howard Helvey, Beckenhorst Press

Verse 1: Pedal point above melody in chorus

Verse 2: Add passing tones, flip tenor and bass, add descant to chorus (from "Adeste fideles", *New Settings of Twenty Well-Known Hymn Tunes*, Dale Wood, Augsburg; and "O come, all ye faithful", *100 Carols for Choirs*, David Willcocks, Oxford; modified to maintain harmonies)

Verse 3: Free accompaniment, mostly from Dale Wood, *New Settings*; some from David Willcocks, *Carols for Choirs*

Hymn Embellishments

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Notes:

- Do not try all of these techniques at once: Train your congregation slowly.
- Try adding one technique every month or three.
- Anything unusual you need to practice more and play with confidence.
- Use embellishments for a whole verse, or a contrast within a verse.

Embellishments listed in order of difficulty (roughly):

Changing registration

- Follow the text (or get louder each verse, or get softer on a meditative hymn)
- Play all parts on manual without pedal

Drop Bass an octave (on hymn of praise, or on last verse on an underpowered organ)

Solo out Tenor

- Relatively simple: move left hand to different manual, perhaps up an octave
- Good on meditative hymns

Solo out Soprano

- Can use on any hymn (can play down an octave)
- Tricky part is covering alto and tenor with left hand

Pedal points

- Usually pedal holds a note, play all parts on the manual
- Often hold the dominant to build tension, especially in middle section of verse

Play Alto an octave higher (flip above Soprano)

- On hymn of praise as emphasis
- On meditative hymn as descant

Fill in passing and neighboring tones

- Usually used in Alto, Tenor, Bass (not Soprano)
- Fill in eighth notes on steady, quarter-note hymns

Modify/add to the chord

- Drop Bass a third to change to relative minor
- Add 7ths to dominants; add 6ths and 9ths (2nds) for interest

Introductions/Interludes

- Can change harmonies (because no one is singing)
- The better known the hymn, the more you can change

Descants

- Easier if Tenor up an octave, or Alto flipped over Soprano
- Difficult if solo: Must cover all parts with other hand and pedal

Add/modify chords to unison sections or unison singing

Reharmonizations/Free accompaniments

- Congregation sings unison (on melody)
- Alert congregation in program (“last verse – unison”) or start verse using only melody

Listening Homework:

- General Conference Saturday Morning 4/1/2017 (lds.org, congregational hymn):
Glory to God on High (67): registration changes, solo out melody, walk the pedal, pedal point, echo pedal, reharmonization