

## **How to Give a One-time, 90-minute Organ Workshop for Ward and Stake Organists and Pianists (from Dr. Don Cook, et. al., BYU, Fall 2002)**

DESIRED OUTCOME: A “trained organist” in every ward who uses organ techniques fluently and who can serve and teach other organists

### **What is a “trained organist”?**

- Expresses the hymn text artistically
- Uses standard and creative hymn playing techniques
- Has an artistic awareness; portrays hymns as works of art.
- Understands the role of music in serving the church (service, authority, working with priesthood leadership). Conveys an attitude of service. Seeks guidance from the General Handbook (music section) and earns the trust of bishoprics, but understands that *they* oversee ward music.

### **Training young people**

- Expend a special effort towards involving young people
- Help encourage reasonable access to organs for practice
- Spark a lasting passion to learn and to teach others

### **Training opportunities**

- Intentional goal setting and training
- Provide tools for training (online instruction, private teacher, etc.)
- Find specific, potential trainers in your stake or ward
- Online materials and resources ([organlessons.blogspot.com](http://organlessons.blogspot.com); [organ.byu.edu](http://organ.byu.edu))

### **Make connections with...**

- local organ teachers
- local and national AGO (American Guild of Organists) [www.uvago.org](http://www.uvago.org)
- workshops and courses (Utah Valley Super Saturday for Church Organists – April; BYU Organ Workshop – August; monthly organ events in Utah Valley through local AGO – [uvago.org](http://uvago.org))

Pass around a signup sheet for those who wish to be added to the Utah Valley AGO newsletter list. (Optional: Have a column on the list to indicate if they would like a free, one-on-one, 30- to 60-minute lesson with the instructor on the organ in their chapel.)

**IMPORTANT!** Spark in the participants a lasting passion to learn and to teach. Use active participation—preferably hands-on or otherwise engaged.

### **Demonstrate Standard Hymn-Playing Techniques (Keep it simple!)**

1. While attendees are seated in the chapel pews, play a jubilant hymn with an introduction and two verses, using a model principal chorus registration (with pedals) for the first verse, and adding a Mixture for the final verse. (Expression pedals open)
2. Discuss: What were your impressions? What did you notice? Was it too loud or too bright for that hymn? Would it encourage congregational singing?
3. Play a sacrament hymn, using a modified Principal Chorus (8' Flute, 4' Principal) with a Flute Chorus (8', 4', 2') coupled from the Swell. Play the pedals and open the expression pedals all the way.
4. Discuss: What were your impressions? What did you notice? Was it too loud or too bright for the mood of that hymn? Will it encourage congregational singing?

### **Demonstrate Stop Pitches**

1. Demonstrate 8', 4', and 2' stops, alone and in combination. Explain how the 4' stops play an octave higher than the 8' stops, and so forth.
2. Demonstrate the pedal 16' stops in the Pedals and the Great to Pedal coupler.

### **Explain and Demonstrate the Four Families of Organ Tone**

1. Flutes, Principals, Strings, and Reeds. Mention the Mixtures and Hybrid stops.
2. Demonstrate a Principal Chorus on the Great (8', 4', 2') with Pedals. Demonstrate adding Flute and/or String stops to that combination. Add a Mixture.
3. Demonstrate a Flute Chorus on the Swell (8s', 4s', and 2') and couple it to the Great. Further explain the non-speaking couplers.

### **Demonstrate How to Use the Expression Pedals**

1. Explain how to open the expression pedals before playing the introduction to a hymn and to keep them open for congregational singing.
2. Explain the Crescendo Pedal, if applicable, and that it should be avoided by beginners.

### **Class Participation and “Show and Tell” to Introduce Manual Techniques**

1. Ask a non-organist sight reader to play the “Attack and Release” example (see below). Then the “Legato” example, followed by the “Finger Independence” example.
2. Ask a different non-organist sight reader to play the melody line of “How Gentle God’s Commands” in legato style (see below). Help them play the bracketed sections first. Then ask them to play the melody along with the left-hand part. Then to play both hands and the pedal part. Voila!--Their very first organ prelude!

### **Conclusion**

Conduct a brief Q & A, call for the signup sheet, and turn the time back to the host.

# Three Organ Manual Techniques

## I. Attack and Release

Musical notation for the first technique, "Attack and Release". It consists of two staves in 4/4 time with a key signature of two flats. The right hand starts with a quarter note G4 (finger 1), followed by quarter notes A4 (finger 1), B4 (finger 1), and C5 (finger 1). The left hand starts with a quarter note G3 (finger 5), followed by quarter notes F3 (finger 5), E3 (finger 4), and D3 (finger 5). The piece concludes with a final chord of G3, B3, and D4.

## II. Legato

Musical notation for the second technique, "Legato". It consists of two staves in 4/4 time with a key signature of two flats. The right hand plays a continuous eighth-note melody: G4 (finger 1), A4 (finger 1), B4 (finger 1), C5 (finger 1), B4 (finger 1), A4 (finger 1), G4 (finger 1), F4 (finger 1), E4 (finger 1), D4 (finger 1), C4 (finger 1), B3 (finger 1), A3 (finger 1), G3 (finger 1). The left hand plays a continuous eighth-note bass line: G3 (finger 5), F3 (finger 5), E3 (finger 4), D3 (finger 5), C3 (finger 5), B2 (finger 5), A2 (finger 5), G2 (finger 5), F2 (finger 5), E2 (finger 5), D2 (finger 5), C2 (finger 5), B1 (finger 5), A1 (finger 5), G1 (finger 5).

## III. Finger Independence

F. Archer

Musical notation for the third technique, "Finger Independence". It consists of two staves in 4/4 time with a key signature of two flats. The piece is divided into two sections, A and B. Section A (measures 1-5) features a right hand melody of quarter notes G4 (finger 5), A4 (finger 1), B4 (finger 1), C5 (finger 1), B4 (finger 1), A4 (finger 1), G4 (finger 1) and a left hand bass line of quarter notes G3 (finger 3), F3 (finger 5), E3 (finger 4), D3 (finger 5), C3 (finger 5), B2 (finger 5), A2 (finger 5), G2 (finger 5). Section B (measures 6-10) features a right hand melody of quarter notes G4 (finger 3), A4 (finger 1), B4 (finger 1), C5 (finger 1), B4 (finger 1), A4 (finger 1), G4 (finger 1) and a left hand bass line of quarter notes G3 (finger 1), F3 (finger 5), E3 (finger 4), D3 (finger 5), C3 (finger 5), B2 (finger 5), A2 (finger 5), G2 (finger 5).

Easy Organ

# #125 How Gentle God's Commands

DENNIS

Hans G. Nageli

Arr. MIKE CARSON

*Practice braked sections first*

The first system of music is in 3/4 time with a key signature of one flat (Bb). It consists of three staves. The top staff is the treble clef, the middle is the grand staff (treble and bass clefs), and the bottom is the bass clef. The top staff contains a melody with fingerings: 5, 5, 3, 5, 4, 2, 4, 3, 4, 4, 2, 4. The middle staff contains a bass line with fingerings: 1, 1, 3, 1, 2, 4, 2, 3, 2. The bottom staff contains a bass line with a single note and a fermata, marked with an accent (^).

The second system of music continues the piece. The top staff has fingerings: 4, 1, 4, 3, 3, 3, 1, 2, 1, 3, 5. The middle staff has fingerings: 3, 4, 5, 5, 3, 2, 3, 1, 3. The bottom staff has a single note and a fermata, marked with an accent (^).

The third system of music concludes the piece. The top staff has fingerings: 4, 1, 3, 2, 4, 5, 4, 2, 3, 2, 1, 2, 1. The middle staff has fingerings: 2, 4, 5, 3, 2, 3, 1, 2, 1, 3, 2, 3. The bottom staff has a single note and a fermata, marked with an accent (^).