

ORGANIST TRAINING

IN THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

A plan for a three-session course proposed by Dr. Don Cook, associate professor of music, Brigham Young University,
in consultation with Emily Spencer and Benjamin Crandall.

MATERIALS NEEDED:

A copy of the OrganTutor (“OT”) Workbook (formerly Organ Essentials) either borrowed or purchased for each participant, and one to keep in each organ bench during the course. *Note: The page numbers given below are correct for the OrganTutor Workbook version 2.3 (2006). See elsewhere for page numbers [for recent Organ Essentials editions](#).* Handouts as listed below. (See a [description](#) of each handout.)

PREPARATION for the course:

Participants pre-register. Information should include name, address, phone number, email address, musical training and experience
Arrange for a copy of the practice material to be in the bench of each organ being used for practice.
Arrange for convenient and regular access to the organ by each active participant for practice during the course.

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=assignment

DESIRED OUTCOMES	METHODS: THREE 90-MINUTE SESSIONS	SESSION 1 Present, involve, inspire to practice	SESSION 2 Listen, involve, present, inspire to practice	SESSION 3 Listen, involve, present, inspire to continue training
Trained organists for every ward. A “trained organist”: Has both artistic and spiritual awareness	<i>Any</i> tools learned are brought together in any finished project to enhance the worship service: –effective use of the hymn text –standard and creative hymn playing techniques	Play a jubilant hymn artistically, using <i>creative techniques</i> , and ask for their observations. Describe what you played. The point: When we approach hymn playing as an art form, we can enhance our spiritual contribution in the worship setting (quotes).	Play a meditative hymn artistically, using <i>creative techniques</i> , and ask for their observations. Describe what you played. The point: We use variety in hymn playing to express the general character of the hymn text (which is one form of teaching the gospel), and to add interest and beauty to the worship service.	Play a hymn artistically for them, using a <i>registrational approach inspired by the text</i> , and ask for their observations. Describe what you played. The point: We can use a registrational plan that expresses the respective verses of the hymn text (which is one form of teaching the gospel), and to add interest and beauty to the worship service.
A “trained organist”: Expresses the hymn text artistically: –phrasing –registrational concept –tempo	–portray hymn playing as an art form	Of the 5 steps to learn a hymn [Hymns 2], the first is to deal with the text. Read through a jubilant hymn text [refer to Hymns 21], considering: –the message of each verse (underline keywords) –textual phrasing (make marks) <input type="checkbox"/> Present a basic registrational approach for a jubilant hymn. (handout)	Experience treating repeated notes artistically in a single soprano line. (listening for releases and continuity): –demonstrate mechanical vs. musical lines –playback: you demonstrate, they copy. –demonstrate this in two then four parts <input type="checkbox"/> Present a basic registrational approach for a meditative hymn. (handout) The hymn tempo should reflect the message of the text. (demonstrate some of the tempo ranges given in the hymnbook)	Introduce standard registrational approaches inspired by the text or simply by the form. Include: –buildup –takedown –softer internal verse(s) –verse-refrain form (verses softer, chorus louder) Present a basic registrational approach for a five-stage buildup, using general combination pistons. (handout)

<p>A “trained organist”: Uses organ techniques fluently</p>	<p>Match the extent of the training to the time that is available. Priorities: 1. Listening skills 2. Pedal technique 3. Legato manual techniques 4. Mechanics of organ registration Encourage them to learn and apply organ techniques through extended training</p>	<ol style="list-style-type: none"> 1. Demonstrate each of the three listening skills as you model and they imitate parts of the first hymn project (“Saints, Behold” [p. Hymns 8] or alternative) 2. Pedaling [Pedal Technique Checkpoints]: Organ shoes (OT lesson “Organ Shoes,” or OT Workbook p. Intro 7 Suppl.) Position (3 participants demonstrate left-right, up-down, forward-back) <input type="checkbox"/> Single foot operation (reinforce precise releases) –the chorus of Hymn 2, the first 8 notes; or Hymn 139 meas. 1-8 –OT Pedal Group 5 <input type="checkbox"/> Two feet spanning small intervals (reinforce perfect legato) (Hymn 31 phrase 1) (OT Pedal Groups 2-3) 3. Manual (reinforce legato, releases): <input type="checkbox"/> Direct –“Saints, Behold” hands alone –“Redeemer” (soprano meas. 5-7, 11-end, tenor all) –OT Direct Fingering section <input type="checkbox"/> Crossing –“Redeemer” (soprano meas. 1-4, 9-11, alto meas. 1-4, 10-11) –OT Crossing 1a-1b through 3a-3b <input type="checkbox"/> Finger glissando –“Silent Night” soprano meas. 5-8 –OT Finger Glissando section 4. Manual and pedal (reinforce each listening skill, especially independence of line) <input type="checkbox"/> A simple three-part hymn (“Saints, Behold” [p. Hymns 8] or alt.) Take the names of those who intend to be active participants, and those who intend to be auditors. 	<ol style="list-style-type: none"> 1. Review the listening skills as active participants play the first hymn project. 2. Pedaling: Review session 1 items as they play. <input type="checkbox"/> Toe-heel pedaling –Hymn 96 –OT Pedal Group 10 3. Manual: Review session 1 items as they play. <input type="checkbox"/> Substitution –Hymn 184 meas. 1-2 –OT Finger Substitution 1a-1b, 2a-2b, 3a-3b, 5a-5b <input type="checkbox"/> Redistribution – OT “How Gentle” alto [Hymns p. 26] – OT “How Gentle” soprano, alto, tenor [p. Hymns 29] –OT p. Manual 43 writing <input type="checkbox"/> Thumb glissando –Hymn 122 meas. 1-2 –Hymn 142 meas. 1-2 RH – OT Thumb Glissando 1a-1b, 2a-2b, 3a-3b <input type="checkbox"/> A slightly more complex three-part hymn project. (from Nine Hymn Studies, Easy Organ Hymn Settings, or Prelude on “Deliverance” [in OT]) 	<ol style="list-style-type: none"> 1. Review the listening skills as active participants play the hymn projects. 2. Pedaling: Review previous items as they play. Hymn pedaling –Mark a hymn pedal line, talking through it as you go. [Pedal p. 58-59] 3. Manual: Review previous items as they play. 4. Independence of line— listening and practice skills Two parts in one hand, demonstrate and practice during the session –OT Repertoire 20 LH –OT Manual 14 1a, 2a, 5a, 6a, 9a Freezing technique: introduce it as a means of solving problems with independence
<p>A “trained organist”: Uses standard and creative hymn playing techniques</p>	<p>Any tools learned are brought together in any finished project to enhance the worship service: –effective use of hymn text –standard and creative hymn playing techniques –portray hymns as works of art</p>	<p>Hymns are vocal/choral music, requiring arrangement for organ playing. Demonstrate the normal arrangement for hymn playing at the organ: –Soprano, alto, and tenor on Great, Bass on Pedal –RH plays soprano & usually alto, LH plays tenor and some alto, feet play bass –legato is widely accepted as the standard touch for most hymn playing Introduce the organ console components, from general to specific.</p>	<p>How to learn a hymn [OT p. Hymns 2] Pitches of organ stops [Registration 3, 23-25 Suppl.] –Ranks (a set of pipes) –8’, 4’, 2’, 16’, 32’ ranks (octave sounding) –2 2/3’, 1 1/3’, 1 3/5’ ranks (mutations) –Chorus mixtures Families of organ tone [Registration 2, 26-29 Suppl.] –Principal family –Flute family –String family –Flue and reed categories of organ pipes –Reed family Non-speaking stops [Registration 30-31 Suppl.) –Identify couplers, tremulant, unison off <input type="checkbox"/> Customized stop classification exercise [Registration 4]</p>	<p>Basic guidelines for dealing with repeated notes [p. Hymns 3-4] Fingering and pedaling Introduce Belnap Hymn Studies for Organists Chorus registration; building choruses –for clarity pure vs. mixed family combinations –for richness within a single divisions using couplers –methods of achieving manual/pedal balance: 1. pedal 16’ plus coupler(s) 2. register the pedal independently, from 16’ up to within one octave of or equal to the highest manual pitch</p>

<p>A “trained organist”: Understands the role of music in serving the church. (service, authority, working with priesthood leadership)</p>	<p>Convey an attitude of service. Teach from the the Music section of the General Handbook—a little each session. Rely on matters of trust and priesthood authority when answering questions.</p>		<p>Organists are Christian servants first, musicians second (quotes, discussion). Music section of the General Handbook: the hymn as the basic music of the church (quotes, discussion)</p>	<p>Music section of the General Handbook: prelude, postlude, special musical selections –quotes –questions and answers, and “what if” scenarios</p>	<p>Music section of the General Handbook and other church literature: continued training for organists can be offered under priesthood direction Bishopric oversees ward music. Work <i>with</i> them: earn their trust, and operate with humility always.</p>
<p>Emphasize training young people</p>	<p>Challenges, active participation, positives, invite to concerts. Help encourage reasonable access to organs for practice and service opportunities.</p>		<p>Involve young people as models. Be sure young people (and all participants) have access to the organ for practice.</p>	<p>Involve young people as models, building them up in each of their successes. Make sure all have access to organs.</p>	<p>Involve young people as models, building them up in each of their successes. Encourage all participants to continue their organ training.</p>
<p>Spark in participants a lasting passion to learn and to teach</p>	<p>Use active participation—hands-on or otherwise engaged. Inspire all to practice by showcasing the active participants. Involve helpers and build confidence. Demonstrate and discuss creative hymn playing, and involve the more experienced participants. Play for them. Inform them of training opportunities, and guide them individually towards more intensive goal setting and training.</p>		<p>Use active participation—hands-on or otherwise engaged in each topic: –Use two at a time at the bench, or play in the air or on legs. –Inspire all to practice by showcasing the active participants. –Involve helpers and build their confidence. Play a <i>hymn prelude</i> that might be appropriate for prelude, postlude, or special musical selection.</p>	<p>Use active participation—hands-on or otherwise engaged in each topic: –Use two at a time at the bench, or play in the air or on legs. –Inspire all to practice by showcasing the active participants. –Involve helpers and build their confidence. Begin to inform them of training opportunities, and guide them individually towards more intensive goal setting and training. Play an <i>organ work</i> that might be appropriate for prelude, postlude, or special musical selection.</p>	<p>Use active participation—hands-on or always engaged in some way: –Use two at a time at the bench, or play in the air or on legs. –Inspire all to practice by showcasing active participants. –Involve helpers and build their confidence. Inform of training opportunities, and guide them individually towards more intensive goal setting and training. (handout) Play an organ work that is probably not appropriate for prelude, postlude, or special musical selection, but that might inspire participants to learn to play for their personal enrichment.</p>
<p>Provide tools for training</p>	<p>Find and train potential trainers. Provide: –handouts for copying or modifying –lesson plans Bring materials (methods, cd’s, LDS information, etc.) and resources, and info. on how to obtain them. Make the connection with –local organ teachers –local and national AGO –workshops and courses</p>	<p>Begin watching for potential trainers. Challenge them to begin thinking as teachers. Bring materials that you are using [OrganTutor Workbook &/or computer tutorial, Music section of General Handbook of Instructions, Hymn Studies for Organists, Easy Organ Hymn Settings, Nine Hymn Studies, a CD] and information on how to obtain them. (handout) Inform them of the Organ Study at BYU web site as a resource for this course and other internet resources. (handout)</p>	<p>From among the helpers, single out and begin training potential trainers. –Challenge them to think as teachers. –Have them help listen to participants and make comments Bring materials again that you are using, and information on how to obtain them. Remind them of the Organ Study at BYU web site. www.organ.byu.edu</p>	<p>Provide materials for potential trainers: – handouts for copying or modifying – lesson plans Bring materials again that you are using, and information on how to obtain them. Remind of the Organ Study at BYU web site. Make the connection with –local organ teachers –local and national AGO –workshops and courses • BYU Organ Workshop organworkshop.byu.edu • BYU Independent Study organ courses www.organ.byu.edu/orcert.html • Young Musicians Summerfest summerfestival.byu.edu • OrganTutor access www.organtutor.byu.edu</p>	