

BYU ORGAN WORKSHOP 2021

DAILY SCHEDULE WITH CLASS DESCRIPTIONS – *Subject to change*

Monday, August 2

2:00-7:00 p.m. Registration Check-in
3:00-6:00 p.m.
Individual Consultations (scheduled, \$15) Goodliffe E225, Pickering E226
Private Lessons (scheduled, \$60)
Supervised Practice Payne E354 (scheduled, no charge)
Scheduled Practice (no charge, room availability will be posted Aug. 2)
4:00-5:00 Displays open E251
5:00-6:00 Instructor Recital Workshop Instructors RH followed by reception E400 hallway
6:00-11:00 p.m. Open Practice (unscheduled, no charge)
OPEN ONLINE VIDEOS: Organ Terminology Boot Camp Forsyth
For online adult participants: Making the Most of the BYU Organ Workshop (Online)

Tuesday, August 3

	Youth Track (age 12-18 only, online)	Adult Tracks (in person and online)			
		New to the Organ	Experienced Organists	Special Topics	Practice & Study
8:00	The Youth Track often presents two choices: “1” is for beginners at the organ “2” is for those with organ training and/or experience	Registration Check-in, third floor gallery Displays open E251 8:00-8:50 Breakfast, with Questions and Answers Cook E250			
9:00	Welcome to the Youth Track! The King of Instruments Peterson E379	Opening Session Keynote Address Kasen RH			
10:00	1. Pedal Basics: Feet On! Forsyth E379 2. A Review of Legato Pedal Technique Harmon E251	Pedal Technique (Part 1 – required for priority seating in a “Feet On” session) Peoples RH	Working Out Challenging Pedal Parts Payne E250	Pedal Solos in Organ Repertoire Hofeling Nelke	Supervised Practice Harris E354
11:00	1. Understanding Organ Stops Hess E379 2. Making Decisions About Registration Hofeling E251	Registration Basics (Part 1) Campbell RH	Hymn Registration for the Intermediate to the Advanced Organist Kerr E250	Pre-1750 Performance Practices and Techniques Harris Nelke	Supervised Practice Payne E354
12:00	Lunch Break	Lunch Break Displays E251 open (11:55-1:20; closed for the week Thursday 12:30)			
12:30	Sharing Faves Forsyth E379	Lunchtime Listening Session: Approachable German Romantic Organ Music Hofeling E250 “New to the Organ” track alternative: Pedal Technique “Feet On” (Part 2 – must sign up during Tue. 10:00 pedal class. Schedule only one “Feet On” session during the week. Also offered Wed.-Thu. 12:30.) Peoples, Peterson, Hess E354			
1:30	1. Organ vs. Piano: Manual Technique & Fingering Tricks Peterson E379 2. Technique: Modern vs. Early Hess E354	Organ Technique and Repertoire (Part 1) (1.5 hours): Preparatory Level and Beginning (Level 1) (attendance required for Tue. 4:00 or 5:00 Supervised Practice) Harmon RH Early (Level 2) Forsyth Nelke Intermediate (Level 3) Hall E250 Upper Intermed. (Level 4) Payne E400 Early Advanced (Level 5) Kerr E208 Advanced (Level 6) Pickering C250 Lessons Beyond Level 6: Romantic Crescendos Hofeling E251			
3:00	1. Simplified Hymn Playing Forsyth E379 2. How to Master a Hymn at the Organ Harmon E251	Hymn Playing in the Sustained Style (Part 1) Hall RH	Advanced Hymn Playing (Part 1) Margetts E250	Not So Many Stops: Selecting the Best Sounds from a Given Organ Pickering Nelke	Supervised Practice Goodliffe E354
4:00		1. Practice Tips for the Busy Organist Harris RH 2. Preparatory Level Supervised Practice (12 seats only for those who sign up during 1:30 class. Also Tue. 5:00. One space per person.)	Tips and Tricks to Make Your Life Easier as an Organist Payne E250	Piano Technique for Organists Hall Nelke	

		Goodliffe, Pickering E354			
5:00		Preparatory Level Supervised Practice (repeat, 12 seats only for those who sign up during 1:30 class) Goodliffe, Pickering E354	Displays open E251 (5:00-6:15)		
7:30	Hymn Sing Kerr RH				

Wednesday, August 4

	Youth Track (age 12-18 only, online)	Adult Tracks			
		New to the Organ	Experienced Organists	Special Topics	Practice & Study
8:00 9:00		Music Theory for the Organist (Part 1, 2 hours) Level 1-2 Harris RH	Music Theory for the Organist (Part 1, 2 hours) Levels 3-4 Peeples E250	1. Music Theory for the Organist (Part 1, 2 hours) Levels 5-6 Campbell Nelke 2. Composing Hymn Preludes (Part 1) Margetts E400	
10:00	1. Pedal Playing: Techniques & Tricks Forsyth E379 2. Pedal Playing in Early Music Harmon E251	Hymn Playing in the Sustained Style (Part 2) Hall RH	Advanced Hymn Playing (Part 2) Margetts E250	Using Technology at the Organ Hofeling Nelke	Supervised Practice Pickering E354
11:00	1. Building Chorus Registrations Hofeling E251 2. Registering for Richness and Musical Expression Peterson E379	Registration Basics (Part 2) Campbell E250	Registration for French Romantic Organ Music Hess RH	Dealing with Performance Anxiety Harmon Nelke	Supervised Practice Pickering E354
12:00	Lunch Break	Lunch Break Displays open E251 (11:55-1:20; closed for the week Thursday 12:30)			
12:30	Sharing Favos Peterson E379	Lunchtime Listening Session : Piping Up! With Discussion Margetts E250 “New to the Organ” track alternative: Pedal Technique “Feet On” (Part 2 – must sign up during Tue. 10:00 pedal class. Schedule only one “Feet On” session during the week. Also offered Thu. 12:30.) Peeples, Hess, Harris E354			
1:30	1. Adding Fingering and Pedaling in Easy Organ Pieces Peterson E379 2. Fingering Intermediate Organ Music in Legato Style Hess E354	Organ Technique and Repertoire (Part 2) (1.5 hours): Beginning (Level 1) Harmon RH Early (Level 2) Forsyth Nelke Intermediate (Level 3) Hall E250 Upper Intermed. (Level 4) Payne E400 Early Advanced (Level 5) Kerr E208 Advanced (Level 6) Pickering C250 Lessons Beyond Level 6: Registration for Choral Accompaniment Harris E251			
3:00	1. Easy Preludes for Church Harmon E251 2. Organ Lit: Prelude, Postlude, & Solo Music for Church Peterson E379	(prepare for Field Trip) 3:45 Buses depart from BYU Art Museum 4:45 Dinner on your own in SLC 6:30 Tabernacle organ demonstration and recital Mathias 8:00 Buses depart for Provo			

Thursday, August 5

	Youth Track (age 12-18 only, online)	Adult Tracks			
		New to the Organ	Experienced Organists	Special Topics	Practice & Study
8:00 9:00		Music Theory for the Organist (Part 2, 2 hours) Level 1-2 Harris RH	Music Theory for the Organist (Part 2, 2 hours) Levels 3-4 Peeples E250	1. Music Theory for the Organist (Part 2, 2 hours) Levels 5-6 Campbell Nelke 2. Composing Hymn Preludes (Part 2) Margetts E400	

10:00	Pedal Hacks: Playing Difficult Hymns & Solos Forsyth E379	Hymn Playing in the Sustained Style (Part 3) Hall RH	Advanced Hymn Playing (Part 3) Margetts E250	Hymn Playing Masterclass Kerr Nelke	Supervised Practice Pickering E354
11:00	1. Building Solo and Accompaniment Registrations Hofeling E379 2. Registration in Early Music Harmon E251	Registration Basics (Part 3) Campbell RH	Registration for Bach Organ Works Kerr E250	Best Practices for Teaching Organ Lessons Online Payne, Hall, Hofeling, Peterson Nelke	Supervised Practice Margetts E354
12:00	Lunch Break	Lunch Break Displays open E251 (11:55-12:30, then closed for the week)			
12:30		Questions and Answers from Church Headquarters Schank RH			
	12:30 Youth Track alternative: Using Technology at the Organ Hofeling E379	“New to the Organ” track alternative: Pedal Technique “Feet On” (Part 2 – must sign up during Tue. 10:00 pedal class. Schedule only one “Feet On” session during the week. Also offered Thu. 12:30.) Peeples, Peterson, Hess E354			
1:30	Masterclass: Play Something For Us! Hess E379	Organ Technique and Repertoire (Part 3) (1.5 hours): Beginning (Level 1) Harmon RH Early (Level 2) Forsyth Nelke Intermediate (Level 3) Hall E250 Upper Intermed. (Level 4) Payne E400 Early Advanced (Level 5) Kerr E208 Advanced (Level 6) Pickering C250 Lessons Beyond Level 6: Hymn Arranging Tips Campbell E251			
3:00	Youth Closing Session Hofeling, Hess E379	Closing Session Harmon, Goodliffe RH			

ORGAN WORKSHOP CLASS DESCRIPTIONS

Workshop classes and events are described in detail below. Each one is intended for organists at a certain level of training or range of levels. Decide which of the levels below describes your training most accurately, and then choose classes designed for that level. If you intend to work through one of the BYU [Independent Study Organ Courses](#) (“levels”) in the months following the workshop, you will benefit directly from classes that correspond with your level. Follow these links to see the list of requirements for [Levels 1-2](#) and [Levels 3-6](#).

Level 1: beginning (Pianists with little or no formal organ training, or who need help in applying what they have learned in their organ playing. No music theory prerequisites.)

Level 2: review basics (Those with organ training, but who would benefit from a review of basic legato organ technique, repertoire, registration, hymn playing, and registration. Should be able to sight-read single-line melodies. Music Theory prerequisites: see [Theory Requirements for Level 1](#)).

Level 3: early intermediate (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, and registration. Should be able to sight-read two-part music. Music Theory prerequisites: see [Theory Requirements for Levels 1-2](#)).

Level 4: intermediate (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, and registration. Have training in playing organ pieces in both legato and articulate styles. Should be able to play easy four-part vocal scores, to sight-read simple three- and four-part organ music and hymns, and to transpose hymn melodies (only) up to and including a major second up and down. Music Theory prerequisites: see [Theory Requirements for Levels 1-3](#)).

Level 5: early advanced (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, registration, and in intermediate organ pieces in both legato and articulate styles. Should be able to play moderately difficult four-part vocal scores and easy choir accompaniments, to sight-read moderately difficult four-part organ music and hymns, and to transpose simple hymns into all keys up to and including a major second up and down. Music Theory prerequisites: see [Theory Requirements for Levels 1-4](#)).

Level 6: advanced (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, registration, and in early advanced organ pieces in both legato and articulate styles. Should be able to play more difficult four-part vocal scores and choir accompaniments, to sight-read more difficult four-part organ music and hymns, and to transpose moderately difficult hymns into all keys up to and including a major second up and down. Music Theory prerequisites: see [Theory Requirements for Levels 1-5](#)).

hrs	level	Description
ADULT TRACKS		
3	3-6	<p>ADVANCED HYMN PLAYING</p> <p>This course is intended for pianists or organists who have had substantial introductory organ training and who are applying it in their hymn playing. The following topics will be covered:</p> <ul style="list-style-type: none"> Rearranging Parts (soprano solo, tenor solo, alto up an octave, soprano/tenor switch, manual only) Nonharmonic Tones An Introduction to Creative Introductions and Interludes An Introduction to Free Accompaniments <p>Bring a hymnbook and receive specific direction and ideas for the coming year's practice.</p> <p>Hymnbook required. Organ shoes recommended. Also recommended:</p> <p>Belnap, Parley L. <i>Hymn Studies for Organists</i>. Rev. ed. Provo, UT: BYU Creative Works Office, 1992/2004. These may be available at the displays.</p> <p>Cook, Don. <i>The OrganTutor Online Tutorial</i>. Provo, UT: BYU Creative Works Office, 1998/2018.</p> <p>Cook, Don, with contributions by Parley L. Belnap and Richard L. Elliott. <i>The OrganTutor Workbook</i>. ("OTW") Spanish Fork, UT: Ard Publications, n.d. (https://www.ardpublications.com/)</p> <p>Dean, Carol. <i>Hymns from the L.D.S. Hymnal Marked for the Organ</i>. email Jennifer Morgan at musicalmom@gmail.com.</p> <p>You should be familiar with the concepts covered in Hymn Playing in the Sustained Style. Note: basic hymn registration is covered in that course, and more advanced hymn registration is covered in Hymn Registration for the Intermediate to the Advanced Organist.</p>
1	2-6	<p>BEST PRACTICES FOR TEACHING ORGAN LESSONS ONLINE</p> <p>The pandemic has contributed mightily to a growing demand for organ teachers who can offer remote instruction effectively. At the same time, new tools have been developed that have made the task simpler than ever. This session gleans best practices from four organ teachers who have made extensive use of online teaching in recent years. Try them out, decide on a tool kit that resonates with you, and expand your list of potential students by offering to teach the organ online.</p>

2	6+	<p>COMPOSING HYMN PRELUDES</p> <p>For those who have a reasonable grasp of the topics listed under Music Theory Levels 1-6, composing hymn preludes can be a useful and satisfying adventure. Learn from Temple Square Organist Dr. Linda Margetts a process that might be useful in creating organ works based on hymns. As part of this two-session course, feel free to bring one of your own compositions (or beginnings of compositions!) to the class. Better yet, scan it and email it as an email attachment to organ@byu.edu.</p> <p>Participants in this course should be reasonably familiar with most of the music theory topics referred to above.</p>
1	all	<p>DEALING WITH PERFORMANCE ANXIETY</p> <p>“But I played it perfectly yesterday.” “I spent four weeks learning this hymn and then froze up when I played it for church.” “Why are my hands shaking?” Sound familiar? Performance anxiety is a common burr in the saddle of the organist. This class will cover some of the many ways that are often effective in gaining control over performance anxiety (“stage fright”). The instructor will also provide resources that might be helpful in the weeks and months following the workshop.</p>
3	1-2	<p>HYMN PLAYING IN THE SUSTAINED STYLE (Levels 1-2)</p> <p>This course introduces hymn playing in the sustained legato style: evaluating the text, dealing with the repeated notes, planning fingering and pedaling, hymn registration, practicing, and basic introductions and interludes. It is intended for pianists or organists who have had little or no formal organ training or who need help in applying that training in their hymn playing.</p> <p>Bring a hymnbook and receive specific direction and ideas for the coming year's practice.</p> <p>Hymnbook required. <u>Organ shoes</u> recommended. Also recommended: Belnap, Parley L. <i>Hymn Studies for Organists</i>. Rev. ed. Provo, UT: BYU Creative Works Office, 1992/2004. These may be available at the displays. Cook, Don. <i>The OrganTutor Online Tutorial</i>. Provo, UT: BYU Creative Works Office, 1998/2018. Cook, Don, with contributions by Parley L. Belnap and Richard L. Elliott. <i>The OrganTutor Workbook</i>. ("OTW") Spanish Fork, UT: Ard Publications, n.d. (https://www.ardpublications.com/) Dean, Carol. <i>Hymns from the L.D.S. Hymnal Marked for the Organ</i>. email Jennifer Morgan at musicalmom@gmail.com.</p>
1	2-6	<p>HYMN PLAYING MASTERCLASS</p> <p>Workshop instructor and BYU-Idaho organ professor Daniel Kerr will present hymns played by participants and offer comments that can be helpful for everyone. Submit your proposed hymn by email to Sharee at organ@byu.edu no later than Tuesday, August 3. If you are interested in submitting a hymn in video format, please observe these guidelines:</p> <ul style="list-style-type: none"> • Make a video recording using a good external microphone. Sound quality will be most important. Set your camera so that your hands, feet, and the stops are visible. • For the recording, state your name, the hymn you are playing, and the make and type of organ. • Play all verses, with registration changes, as though you were accompanying a large, enthusiastic congregation. • Upload your video to YouTube as an unlisted video, and include the link. • Send an email that includes the link and your name to organ@byu.edu. • Video submissions are due July 31.

1	3-6	<p>HYMN REGISTRATION FOR THE INTERMEDIATE TO THE ADVANCED ORGANIST</p> <p>Once you are familiar with the principles of hymn registration, how does one find suitable registrations for hymns of quiet, moderate, and energetic character? We will explore examples of effective hymn registration beyond the basics, including console management in hymn registration.</p> <p>To get the most from this class, bring a list of the stops on the organ that you play, including pitch designations. List them under each division (for example: Great: Principal 8', Octave 4', Mixture IV, etc.; Swell: Bourdon 16', Geigen Principal 8', etc.; Pedal: Principal 16', Lieblich Gedackt 16', etc.) Refer to your list throughout the class.</p> <p>Participants should be familiar with the concepts covered in the Registration Basics class.</p>
15 min	all	<p>INDIVIDUAL CONSULTATIONS</p> <p>Meet with a workshop instructor on Monday afternoon for up to 15 minutes to get feedback on:</p> <ul style="list-style-type: none"> • Your level placement for workshop classes • Hymn playing tips (bring a hymn to play) • Tips on organ pieces (bring a piece to play) • Other organ-related questions <p>Register here to schedule your appointment.</p>
	all	<p>For Online Participants: INTRODUCTORY VIDEO: HOW TO MAKE THE MOST OF THE BYU ORGAN WORKSHOP ONLINE (click to watch the video)</p> <p>This video is designed to answer all your questions and help you prepare for the workshop. Be sure to watch the video before the workshop begins!</p>
1	6+	<p>LESSONS BEYOND LEVEL 6: HYMN ARRANGING TIPS</p> <p>While one session is not enough to cover this topic in detail, you can learn a few secrets to creating your own preludes/postludes/masterpieces at the organ. These tips might be just the encouragement you need to go out and create something musical of your own that you can bring to share during next year's workshop!</p>
1	6+	<p>LESSONS BEYOND LEVEL 6: REGISTRATION FOR CHORAL ACCOMPANIMENT</p> <p>Creating effective registration plans for congregational hymns is one thing; for organ solos is another. Accompanying choirs calls upon us to exercise yet another set of decision-making muscles. In this session learn some of the secrets to matching the piece to the organ, and supporting choirs of all sizes without overwhelming them.</p>
1	6+	<p>LESSONS BEYOND LEVEL 6: ROMANTIC CRESCENDOS</p> <p>German Romantic organs frequently featured a <i>rollschweller</i> – an interesting mechanical device that engaged stops in a set order. The resulting crescendo can be imitated on our modern organs in a few ways. Learning just how that device works and when it was called for in the music of the day helps us to imitate it more authentically in modern performances.</p>

2	1-6	<p>LUNCHTIME LISTENING SESSIONS</p> <p>Bring a lunch while you listen to experienced organists from a variety of backgrounds and perspectives play their music. Helpful lists and spoken announcements by the performers will reveal their sources – a valuable resource for all who attend. This is an excellent opportunity to hear new pieces and make choices for future study.</p> <p>In the Tuesday session, "Accessible German Romantic Organ Music," Jacob Hofeling introduces and performs from one of the richest bodies of organ music – that of Germany in the later 19th and early 20th centuries. He will focus on organ pieces that are within the grasp of many workshop participants, and will provide a list of ways to access the pieces he selects.</p> <p>Wednesday special Lunchtime Listening Session presents, “Piping Up! With Discussion.” Temple Square organist and workshop instructor Linda Margetts will first tune us in to her Salt Lake Tabernacle recital “Piping Up!” broadcast. Following the broadcast, she will lead a discussion about promoting the organ to new audiences.</p>
6	1-2 3-4 5-6	<p>MUSIC THEORY FOR THE ORGANIST (Levels 1-6)</p> <p>Music theory is central to musicianship. These classes provide an opportunity to go over some key concepts with an expert and serve as a springboard for further study throughout the year. We recommend that you attend the earliest level that teaches concepts with which you are not yet familiar.</p> <p>Note: The Greg Steinke/Paul Harder books referenced below are programmed learning texts in music theory, designed for self-study. The courses were designed around the 10th edition for Levels 1-4, and the 12th edition for Levels 5-6. Other editions (i.e., used books or newer editions) may be used and are even encouraged, but specific chapter numbers and the frame numbers referenced in the instructor feedback of the Quizzes (Speedback Assignments) may be slightly inaccurate.</p> <p>Level 1 (chapters 1-5 in Paul Harder, <i>Basic Materials in Music Theory</i>): Time and sound (sound waves, pitch, intensity, timbre, harmonics, the harmonic series), The notation of pitch (symbols for tones, basic scale, treble clef, bass clef, C-clefs, ledger lines, grand staff, <i>ottava</i> sign, half- and whole-steps, accidentals, enharmonic notes, chromatic scale, pitch designations), Time classifications (beat, meter, simple and compound time, borrowed divisions, subdivisions of the beat), Note and rest values (relative value of notes and rests, the dot, division of dotted and undotted notes and rests, subdivision of dotted and undotted notes and rests, the unit in simple and compound time, metronome indications, terms that express tempo) Time signatures (time signatures in simple and compound time, relation of time signatures to time classification, common time, <i>alla breve</i>, the tie, rhythmic patterns, syncopation)</p> <p>Level 2 (chapters 6-11 in Paul Harder, <i>Basic Materials in Music Theory</i>): Intervals (harmonic and melodic intervals, numerical classification of intervals, compound intervals, classification of intervals by quality, inversion of intervals, enharmonic intervals), The basic scales (structure of the basic scales, modes, the keynote), The major scale (structure of the major scale, use of accidentals to form major scales on any note), The minor scale (the natural, harmonic, and melodic minor scales; diatonic and chromatic intervals), Key signatures (key and tonality, major key signatures, relative keys, minor key signatures, use of accidentals to form the various minor scales, the circle of fifths), Triads (the tertian system, basic [diatonic] triads, major, minor, augmented, and diminished triads, Roman numeral identification, chord symbols)</p> <p>Level 3 (chapters 1-5 in Steinke/Harder, <i>Harmonic Materials in Tonal Music, Part 1</i>): Definitions (tonal, keynote, key, iteration, tonality, tonal center, tonal harmony, intervals, chords, triads, harmonic interval, root, diatonic triads), The structure of tonality (harmonic tonality, functional harmony, primary triads, secondary triads, neutral chord, active triad, progressions [basic, opening, closing], basic harmonic phrases, retrogression, tonal variety), Triads in root position: doubling and spacing (figured bass symbols, three- or four-part texture, voice crossing, close/open structure, vacant tone, sonority), Triads in root position: voice leading (relative motion, consecutive intervals, common tones, redistributing tones, augmented intervals, doubling principles, spacing principles), Triads in first and second inversion (root position, inverted triads, sonority, incorrect parallel motion, irregular doubling, active tone, six-four chord types, irregular resolution, nonessential function)</p> <p>Level 4 (chapters 6-10 in Steinke/Harder, <i>Harmonic Materials in Tonal Music, Part 1</i>): Introduction to seventh chords and the dominant seventh (dissonance, diatonic seventh chords [major-minor, fully diminished, etc.], first/second/third inversions, dissonant elements), Phrase structure and cadences (phrase, melodic contour, cadence types [authentic, plagal, half, deceptive, final and non-final, perfect and imperfect, picardy third, Phrygian]), Nonharmonic tones (identify and know how to write the following: passing tone--unaccented and accented, neighboring tone, appoggiatura, escape tone, anticipation, suspension, retardation, ornamentation, changing tone, pedal, free tone), Harmonic progression (progression & retrogression, relative strength of various types of root movement, primary triads and their secondary triads in harmonic progression, structural and embellishing harmony, relation of a basic harmonic structure to the phrase as a whole), Melody harmonization (choice of cadence, base line, tonality, harmonic rhythm, basic harmonic structure, embellishments of basic harmonic structure)</p> <p>Level 5 (chapters 1-6 in Steinke/Harder, <i>Harmonic Materials in Tonal Music Part II</i>):</p>

		<p>Seventh chords (dissonance, diatonic seventh chords [major-minor, half-diminished, inverted, etc.], dominant seventh chord, Nondominant seventh chords (passive resolution, cadence effect, sequence patterns, regular and irregular resolutions), Altered nonharmonic tones and secondary dominants (foreign tones, tonal color, alteration of scale degrees, chromatic passing tones, false [cross] relation, double neighboring tones, chromatic mediant, tonicization, dominant function, dominant relation, leading tone relation, sequence of chords), Modulation to closely related keys (transient modulation, tonal reference, change of mode, phrase modulation, modulating sequence, pivot chord modulation, diatonic modulation, chromatic modulation), Borrowed chords (modal mixture, modal exchange, Picardy third, deceptive cadence, ambiguity of modality), Augmented sixth chords [Italian, German, French, English] (chromatic alteration, altered chords [subdominant, subdominant seventh, supertonic seventh], motive/motif</p> <p>Level 6 (chapters 7-11 in <u>Steinke/Harder. <i>Harmonic Materials in Tonal Music Part II</i></u>): Neapolitan sixth chord, altered dominants, and diminished seventh chords (altered supertonic triad, tritone relationship, altered dominants, diminished seventh chords, enharmonic spellings), Chromatic third-relation harmony (tonal instability, tonal expansion, color harmony, functional/nonfunctional harmony, “chromatic stress”, ambiguous tonal effect, tonal fluidity, symmetrical relationships), Modulation to foreign [remote, distant, semirelated] keys, Ninth, eleventh, and thirteenth chords (tertian extension, incidental melodic occurrences, tone cluster, chromatic median seventh chord, dominant [eleventh, thirteenth] chord, polychord, appoggiatura chord, impressionistic music, palindrome, pandiatonicism, atonality, pantonality)</p>
1	all	<p>NOT SO MANY STOPS: SELECTING THE BEST SOUNDS FROM A GIVEN ORGAN</p> <p>Sometimes we use too many stops to get a desired effect in chorus registration, no matter what size of organ we play. And sometimes we feel a need to slavishly adhere to a composer's registration indications even if that does not showcase the organ on hand in the best possible light. This class will focus on making the best use the stops that are available. You should return home excited to get to your organ and try out some of the new sounds and combinations that you never knew it had!</p>
4	all	<p>ORGAN TECHNIQUE AND REPERTOIRE</p> <p>These courses offer training for pianists or organists in basic organ manual and pedal technique, and in organ repertoire. Choose the level appropriate for your needs, <u>as described at the top of the class descriptions</u>.</p> <p>Important: to make the most of these classes, bring <u>materials for the appropriate level</u> and receive specific direction and ideas for the coming year's practice. Read carefully through the list of requirements for your level (<u>Levels 1-2</u> and <u>Levels 3-6</u>). Make a list of the <u>materials needed</u> in that level, and acquire whatever you can. <u>Best in Music</u> and <u>Day-Murray Music</u> stock many of the titles used in BYU organ programs, and Day-Murray charges the actual cost of shipping.</p> <p>Online workshop participants are welcome to submit recorded pieces from their level for demonstration during the session. If you do so, please observe these guidelines:</p> <ul style="list-style-type: none"> • Make a video recording using a good external microphone. Sound quality will be most important. Set your camera so that your hands, feet, and the stops are visible. • For the recording, state your name, the piece you are playing, and the make and type of organ. • Upload your video to YouTube as an unlisted video, and include the link. • Send an email that includes the link and your name to organ@byu.edu. <p>Submissions are due no later than July 31 (or as arranged with the instructor).</p> <p>If you want personalized feedback or direction from an instructor, sign up for <u>Private Lesson</u> (fee).</p> <p>It is highly recommended that you be seated near an organ for these sessions, and bring the following from the appropriate <u>Organ Technique (or Independent Study organ course) level</u>:</p> <ul style="list-style-type: none"> One of the <u>organ methods</u> Your choices of the listed repertoire pieces (See the lists for <u>Levels 1-2</u> or <u>Levels 3-6</u>) <u>Organ shoes</u>

1	1	<p>ORGAN TERMINOLOGY BOOT CAMP</p> <p>Here’s a little self-test. Consider these terms: manual, stop, piston, reversible, expression pedal, rocker tab, Swell, Great, toe stud, rank. If the meaning behind one or more of these terms is not clear to you, you might want to go through this online video tutorial (link forthcoming). It will help familiarize you with some of the basic jargon you will hear throughout the workshop.</p>
1	2-6	<p>PEDAL SOLOS IN ORGAN REPERTOIRE</p> <p>Many composers over the centuries have taken full advantage of the opportunity to write interesting and even dazzling passages for the feet to play – all by themselves! You may have heard some, but this session will explore many more that you have not yet heard. You might even find something to add to your own practice list – just for the fun of it!</p>
1	1-4	<p>PEDAL TECHNIQUE</p> <p>This class covers the most important foundations of good legato pedal technique. After attending this class, attend a “Pedal Technique ‘Feet-On’” session to get experience and individual guidance on your pedal technique.</p> <p>Those who attend this class will be the first to be permitted to sign up for one (only) of the “Pedal Technique ‘Feet-On’” sessions described below.</p>
1	1-4	<p>PEDAL TECHNIQUE “FEET-ON” SESSION</p> <p>This session provides an opportunity to practice the techniques covered in the Pedal Technique class (see above) with the help of an instructor. Beginning organists are encouraged to schedule one of these sessions during the week, and experienced organists who want pedal technique pointers are also welcome. Bring pedal studies or music that you prepare before the workshop, or use materials provided by the instructor.</p> <p>To receive priority registration for this “Feet-On” session, attend the Pedal Technique class described in the box above and sign up during or immediately after that class.</p> <p><i>Organ shoes highly recommended.</i></p>
1	all	<p>PIANO TECHNIQUE FOR ORGANISTS</p> <p>Warming up the fingers at the piano offers great benefits to organists. The key action, the ease of access, and the reduced reach are just a few of them. Learn in this class some of the routines and technical studies that can be most beneficial to organists.</p>
1	all	<p>PRACTICE TIPS FOR THE BUSY ORGANIST</p> <p>For those of us with families, jobs, and other important commitments, we have limited time to devote to organ practice. Yet to become good at the organ, it takes a lot of practice! But it takes a lot less practice if you use your practice time wisely. Learn some of valuable secrets about making the most of your precious organ practice time so that you can spend more time playing the music you love and meeting those other commitments.</p>
1	3-6	<p>PRE-1750 PERFORMANCE PRACTICES AND TECHNIQUES</p> <p>There’s no doubt about it – playing early organ music is best when played according to the traditions of the day. The long legato phrases and lines that are familiar to all of us were not in common use up through the Baroque period. This class will introduce you to some of the most important tenets of early performance practice, leading to new ways of approaching that body of music.</p>

1	1	<p>PREPARATORY LEVEL SUPERVISED PRACTICE</p> <p>The <u>Preparatory Level</u> is introduced during the first session of the “Organ Technique and Repertoire – Level 1” class. It offers training for pianists in the most basic skills needed in classical or sacred organ playing. The Preparatory Level is designed to be learned, practiced, and completed during these Preparatory Level Supervised Practice sessions, while still allowing attendance at the Level 1 organ instruction and hymn playing classes. As an alternative, the level may be prepared during the year and played either during the next Organ Workshop or during the year with a qualified organ instructor.</p> <p>Music will be provided. <u>Organ shoes</u> are highly recommended.</p> <p>Attendance at the Tuesday 1:30 <u>Organ Technique and Repertoire class (Level 1)</u> is required. Sign-up for the Preparatory Level Supervised Practice will take place during that class. Class size limit: 12 students per session. Limit: 1 session per participant.</p>
50 min	all	<p>PRIVATE LESSONS</p> <p>Fifty-minute private lessons (\$60 each) with a workshop instructor of your choice are available between Monday, August 2 and Friday, August 6. The lesson can be in person or online. Registration, scheduling, and payment for private lessons will become available on Monday, June 21st on our private lessons page. These lessons are only available to those 18 years of age and above.</p> <p>These lessons are an excellent opportunity to receive help in hymn playing, organ pieces, BYU Independent Study organ course requirements, or in any area of organ performance. Play hymns and/or organ repertoire that you have prepared for the instructor, who will comment on your preparation and provide guidance for further study.</p> <p><i>Organ shoes highly recommended.</i></p>
1	all	<p>QUESTIONS AND ANSWERS FROM CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS HEADQUARTERS</p> <p>A representative from the Church Headquarters will make a presentation and field questions about serving as an organist in the Church of Jesus Christ. Frequent reference may be made to <u>the music section of the General Handbook</u>.</p>
3	1-2	<p>REGISTRATION BASICS (Levels 1-2)</p> <p>This three-part series explores several fundamentals in organ registration that must be understood by all organists.</p> <p>Part 1: ORGAN CONSOLE, and FAMILIES OF ORGAN TONE</p> <p>Mysteries of the organ console are revealed, including the divisions of the organ and console devices such as thumb pistons and toe studs, expression and crescendo pedals, and other registrational aids. The division of speaking stops into Principal, Flute, String, and Reed families is also introduced.</p> <p>Part 2: PITCHES, AND CHORUS REGISTRATION</p> <p>The numerals (pitch designations) found on stops are explained, leading to a discussion of the basics of building a good ensemble. Basic and effective hymn registration is introduced.</p> <p>Part 3: SOLO AND ACCOMPANIMENT, AND TRIO/DUO REGISTRATION</p> <p>Various types of solo stops and combinations are explored, along with ways to create balanced accompaniment combinations. Trio/Duo registration is also introduced, as well as the similarities and differences between these two registrational types.</p> <p><i>Thorough lessons on these topics are found in OrganTutor.</i></p>

1	3-6	<p>REGISTRATION FOR BACH ORGAN WORKS</p> <p>Although the organ works of J. S. Bach are foundations in the organ repertory, he provided us with almost nothing about what stops he intended when performing his masterworks. Fortunately, research over recent decades has revealed much that helps us to understand some artistic directions in which to go as we bring his music to our modern organs. Enjoy learning from Dr. Neil Harmon of the BYU organ faculty some of the most important points gleaned from that research.</p>
1	3-6	<p>REGISTRATION FOR FRENCH ROMANTIC ORGAN MUSIC</p> <p>The late nineteenth and early twentieth centuries in France produced some of the most beautiful, exciting, and best-loved organ music in history. Fortunately, many of the instruments for which these works were conceived have been preserved and are performed on regularly. Nora Hess, who has studied extensively on these instruments, will explain how to bring the spirit of these works on their native instruments into our organs. After first helping participants understand the original instruments, she will explore ways to imitate those sounds on our modern organs.</p>
	1-6	<p>SUPERVISED PRACTICE AND STUDY</p> <p>The BYU <u>Organ Lab</u> (room E-354 HFAC) offers a unique way to practice and learn about organ playing. During Supervised Practice time you may practice on your own on any of the twelve digital organs in the lab. <i>If you want up to ten minutes with an instructor to answer questions and offer suggestions (no extra fee), register here to schedule your appointment.</i> This is an excellent time for “hands-on or feet-on” training. You might also consider bringing a copy of the stoplist of your organ to Supervised Practice and Study to get a few registration tips from the instructor.</p> <p>During each Supervised Practice hour, four of the organs will be reserved for these ten-minute supervised practice sessions. The other eight organs will be open for practice or study <i>without supervision</i> on a first-come first-served basis.</p> <p>In addition, you can study selected basic organ topics in the Organ Lab through <u>OrganTutor Online</u>, an online tutorial. Seven of the twelve lab organs are equipped with an iPad that allows you to explore <u>OrganTutor Online</u> free and at your own pace such important topics as Families of Organ Tone, Pitches of Organ Stops, and Three Primary Types of Organ Registration. See various pedal and manual techniques demonstrated in full-motion video clips. Together with interactive links and self-tests, this system will help clarify these important topics at your own pace. The <u>OrganTutor Workbook</u> is available for purchase at the displays, and an <u>Online Tutorial</u> subscription is available through https://organtutor.byu.edu/.</p> <p>The iPads will also allow you to view a video of a few selected classes from previous workshops.</p> <p>You are welcome to use the Organ Lab and the organ <u>practice rooms</u> (E225, E229, E222, E226, E104, E106, C180) without supervision whenever they are not being used for classes or lessons throughout the workshop. Scheduled practice time may be available – watch your email early in the week for details. The keypad combination is 33333.</p> <p><small>Organ shoes highly recommended.</small></p>
1	all	<p>TIPS AND TRICKS TO MAKE YOUR LIFE EASIER AS AN ORGANIST</p> <p>When you consider the amount of time it takes to learn a challenging piece of organ music, it may seem that we are destined to doing things the hard way. But learning from the experience and expertise of other organists, there are ways to organize your time, workspace, musical scores, and other facets of your organ life that can make life easier. Learn some of these ways from Kymberly Payne, an accomplished organist/teacher who has specialized in organization and efficiency throughout her life.</p>

1	2-6	USING TECHNOLOGY AT THE ORGAN Developments in technology over recent decades have enhanced our lives on many levels. Learn some of the ways that tablets, cloud storage, and other developments can enhance our lives as organists.
1	2-6	WORKING OUT CHALLENGING PEDAL PARTS Some organ pieces and even hymns present real challenges for the feet! During this session you will see several “real feats for the feat” that can be made possible by a strategic and creative pedaling plan. Learning the instructor’s thinking process will help you to work out your own plans once you are faced with challenging pedal parts.

YOUTH TRACK

The Youth Track often presents two choices:
 “1” is for beginners at the organ
 “2” is for those with organ training and/or experience

1	Youth 1	ADDING FINGERING AND PEDALING IN EASY ORGAN PIECES With a basic understanding of the six organ fingering techniques and the need to play with good independence of line, you can begin “trying your hand” at adding fingering in easy organ pieces. The instructor will work through a few pieces, and you can observe and take part in the thought process leading to fingering your own organ music.
1	Youth 1	BUILDING CHORUS REGISTRATIONS Now that you have been introduced to organ stops, how do you combine them into useful combinations for organ pieces and hymns? Chorus Registration – combining stops to be sounded by several musical lines or voices at the same time, as when both hands play on the same manual – is the most important type of organ registration. Don’t miss this class!
1	Youth 1	BUILDING SOLO AND ACCOMPANIMENT REGISTRATIONS Now that you have been introduced to organ stops and chorus registration, how do you create combinations when one hand is playing a solo sound on a different manual from the first? Solo and Accompaniment Registration is very useful when playing preludes, postludes, and when improvising. The range of possibilities is vast – learn all about it in this very practical session.
1	Youth 1	EASY PRELUDES FOR CHURCH When you’re just starting out, it helps to have a large collection of easier pieces to play for prelude or postlude. This class will introduce many resources and types of pieces that fit the need, including a handout with a detailed list of possibilities.
1	Youth 2	FINGERING INTERMEDIATE ORGAN MUSIC IN LEGATO STYLE Preparing intermediate organ pieces in legato style for practice and performance is often difficult. Learning how to get from point A to point B without breaks sometimes seems impossible. But the solutions are often found in using techniques that we tend to forget: finger glissando, thumb glissando, and redistribution, for example. The instructor will take you through several examples of such passages, and hopefully provide you with a few “aha!” moments along the way.
1	Youth 2	HOW TO MASTER A HYMN AT THE ORGAN You have learned hymn playing at the piano and have already learned how much work it takes to play them at the organ. While it doesn’t take a diploma in music to sit at an organ and play a hymn as you would at the piano, it does take some special skills to really master hymn playing at the organ. Learn the steps and the new ways to listen that can lead to that mastery.

1	Youth 2	<p>MAKING DECISIONS ABOUT REGISTRATION</p> <p>Wouldn't it be nice if all of our organ music included exactly which stops to pull for the organ we are playing? In most pieces it is rare to find even a hint of the specific stops that we should use. So how do we make these decisions? In this session you will learn how to discover everything you can from the musical score, the text (if any), the time period, and more, and match them with the stops available on your organ.</p> <p>To get the most from this class, bring a list of the stops on the organ that you play, including pitch designations. List them under each division (for example: Great: Principal 8', Octave 4', Mixture IV, etc.; Swell: Bourdon 16', Geigen Principal 8', etc.; Pedal: Principal 16', Lieblich Gedackt 16', etc.) Refer to your list throughout the class.</p> <p>Participants should be familiar with the concepts covered in the Understanding Organ Stops class.</p>
2	Youth	<p>MASTERCLASS: PLAY SOMETHING FOR US!</p> <p>We would love to hear you play something for us on an organ near you! Make a video of your favorite piece or hymn and send it our way. Please observe these guidelines:</p> <ul style="list-style-type: none"> • Make a video recording using a good external microphone. Sound quality will be most important. Set your camera so that your hands, feet, and the stops are visible. • For the recording, state your name, the hymn or piece you are playing, the name of the composer of any organ piece, and the make and type of organ. • If you play a hymn, play all verses, with registration changes, as though you were accompanying a large, enthusiastic congregation. • Upload your video to YouTube as an unlisted video, and include the link (contact organ@byu.edu if you need help on uploading the video). • Send an email that includes the link and your name to organ@byu.edu. <p>Submissions are due July 31 (or as arranged with the instructor).</p>
1.5	Youth 2	<p>ORGAN LITERATURE: PRELUDE, POSTLUDE, & SOLO MUSIC FOR CHURCH</p> <p>Because of the long history of demand for organ music in church, multitudes of organists over the centuries have left us a legacy of great music to choose from. This session will introduce you to some of our favorites. More importantly, you will learn the best ways to find good organ music for church on your own.</p>
1	Youth 1	<p>ORGAN VS. PIANO: MANUAL TECHNIQUE & FINGERING TRICKS</p> <p>There is no sustaining pedal on the organ – they've tried adding them, and it just doesn't work! We get to make up for the lack of a sustaining pedal by learning some fancy fingering techniques. This session will introduce those to you, and you can start using them right away to create beautiful legato musical lines.</p>
1	Youth 1	<p>PEDAL BASICS: FEET ON!</p> <p>You may not realize just how good your feet are – they walk, paddle, kick, and now they play music! There are several tricks to learning the pedals that your feet can use so that they can find keys without having to look down all the time. This session will introduce you to those tricks, and you can practice them later until they are just as familiar with the pedals as your fingers are with the manual keyboards.</p>
1	Youth	<p>PEDAL HACKS: PLAYING DIFFICULT HYMNS & SOLOS</p> <p>When you look at the base lines of some hymns and organ pieces (like the hymn, "Once in Royal David's City"), you wonder how two little (or big) feet can possibly play all those notes at that speed. This session will show you how to create a pedaling strategy – like fingering, but for the feet – that will allow you to play even the most challenging pedal parts.</p>
1	Youth 1	<p>PEDAL PLAYING: TECHNIQUES & TRICKS</p> <p>This session continues the "Pedal Basics: Feet On!" session from earlier in the workshop. You're on your way to pedal mastery with these additional techniques and tricks!</p>

1	Youth 2	PEDAL PLAYING IN EARLY MUSIC There is a pot of gold at the end of this rainbow! The list of pedal techniques needed to play the music of the past two centuries is long, but the list for playing earlier music is much shorter. Find out the details in this class and try them out on your music and your pedalboard.
1	Youth 2	REGISTERING FOR RICHNESS AND MUSICAL EXPRESSION The organ is not capable of the same kind of musical nuance as the piano with its variable dynamics in each keystroke. Nor can it imitate the crescendos and diminuendos of an orchestral string or woodwind instrument. However, the infinite possibilities in stop combinations, the combination action, and the expression pedals can bring the organ in seconds from the purr of a cat to the roar of the lion, or from the clearest melody line to the richest ensemble. Learn more about these tools and more in this interesting class.
1	Youth 2	REGISTRATION IN EARLY MUSIC The historical traditions for organ stops and combinations are most interesting – especially when we try applying them in our own organ pieces. Learn some of the most important of those traditions in this class and take them back with you as you explore them with your own organs and pieces.
1	Youth 2	A REVIEW OF LEGATO PEDAL TECHNIQUE Everyone can benefit from a good review of the basics. Even if you have already learned some pedal technique, this session will help fill in holes that you may not know you have!
1	Youth	SHARING FAVES This class is an opportunity for one of your instructors to share audio and video recordings of some of their favorite organ music with you. Some of it will be at your performance level, and some of it could be at your level in a few years (!). But we think that all of it is inspiring to listen to, while at the same time learning about the great variety of organ pieces available for us to enjoy. Bring your eyes and ears and enjoy the musical ride!
1	Youth 1	SIMPLIFIED HYMN PLAYING If you haven't already figured this out, playing hymns really well at the organ takes a lot of work at first. While you are building your hymn-playing skills, it would be helpful to know a few ways to simplify hymn playing – especially if you need to play for church before those skills are fully developed. This class will show you how to simplify hymns yourself and will offer a few published resources with simplified hymns for organ.
1	Youth 1	TECHNIQUE: MODERN VS. EARLY There was an important shift in organ technique during the nineteenth century. Playing the earlier music with an understanding of “the way they played it” opens up several exciting ways to play expressively that aren't normally applied in most modern music. This class will explore the differences between the two approaches.
1	Youth 1	UNDERSTANDING ORGAN STOPS Keys: got it. Pedals: got the idea. Organ stops: no clue! This session will help you make sense of the organ stops – what they mean and what they do. It will help you understand the special language that your instructors will be using all week!
1	Youth	USING TECHNOLOGY AT THE ORGAN Developments in technology over recent decades have enhanced our lives on many levels. Learn some of the ways that tablets, cloud storage, and other developments can assist us in our lives as organists.
1	Youth	WELCOME TO THE YOUTH TRACK! THE KING OF INSTRUMENTS You are about to learn about the most exciting and interesting instrument in the world – the Organ, King of Instruments! This session is an introduction to the organ console. It is designed to prepare you for the “Understanding Organ Stops” class and other entry-level classes in the Youth track. It might be helpful to be seated near an organ so that you might see how the features that are discussed appear on that organ, and you could try them out.

1	Youth	<p>YOUTH CLOSING SESSION</p> <p>This is one more chance to meet with your instructors, put the workshop in perspective, and hear some encouragement for continued organ study.</p>
GENERAL AND EVENING EVENTS		
1	all	<p>CLOSING SESSION</p> <p>The closing session is an opportunity to put the workshop in perspective. Enjoy some success stories involving workshop participants, a presentation by Bonnie Goodliffe about the AGO Achievement Awards, and some words of encouragement by the BYU organ faculty. Those who stay for this Closing Session will be richly rewarded.</p>
	all	<p>DISPLAYS</p> <p>A few vendors will be offering music and materials for sale during selected hours throughout the workshop. <u>Materials recommended</u> or required for the workshop classes may be available for purchase. The only way to be sure, however, is to order them ahead of time through Best In Music (see contact information below) and have them either shipped directly to you or held for you at their display table.</p> <p>Some BYU-specific materials (i.e., <i>The OrganTutor Workbook</i>) can be ordered through <u>Ard Publications</u>, who will also have a table at the Workshop.</p> <p>Following are some of the businesses associated with the BYU Organ Workshop. Be sure to order early if you want items in hand during the workshop!</p> <ul style="list-style-type: none"> • Best In Music (in-person vendor for the 2021 workshop): 1-801-802-8022; https://www.bestinmusic.net • Day-Murray Music (including the hymn prelude volumes of Dr. Neil Harmon and Dr. Douglas Bush): 1-866-DAY-1946; daymurraymusic.com • Ard Publications (OrganTutor and related items): ardpublications.com; Organtutor.byu.edu • Heritage Church Organs: heritagechurchorgan.com • Music of David Chamberlin: chamberlinmusic.com
1	all	<p>HYMN SING</p> <p>In one of the week’s highlights, the Hymn Sing, BYU-Idaho organ professor Daniel Kerr will accompany a live audience in a wonderful program of hymns. He will often apply hymn playing techniques that are described during the workshop and taught through the Independent Study organ courses. This is a gold mine for ideas that you might consider for either a special cultural event or a worship service, or your own hymn sing.</p>
1	all	<p>INSTRUCTOR RECITAL</p> <p>In the first “together” event of the workshop, your instructors will share some of their favorite organ pieces. You’ll hear a wide variety, and maybe even some that you’ll want to learn.</p>
2	all	<p>QUESTIONS AND ANSWERS</p> <p>While you enjoy a light breakfast and wait for the opening session, Organ Workshop Director Don Cook will answer any questions about how the workshop operates, or about organ playing. This is a chance to ask any burning question that you might have before the workshop even begins!</p>
1	all	<p>OPENING SESSION</p> <p>This is an opportunity to set the right tone for the BYU Organ Workshop Online by meeting the instructors, listening to an uplifting keynote address, and hearing instructions from Workshop Director Dr. Don Cook.</p>

1	all	<p>FIELD TRIP We will gather Wednesday afternoon to travel to Salt Lake City for an organ-lover's field trip! Due to pandemic issues, the details of this trip are yet to be finalized. But trust us – the field trip is always the highlight of the workshop for many of our participants. Don't miss it! Bus transportation will be available for an extra fee.</p>
---	-----	---

INFORMATION ON ORGAN METHODS

--	--	<p>If you wish to be actively involved in the <u>Organ Technique and Repertoire classes</u> and/or an <u>Independent Study organ course</u>, choose an organ method book from which to learn organ technique. The following are recommended. You may choose any one or a combination of more than one from which to play. If you desire, you may use another method book with the approval of the course instructor. Any method you choose should develop the concepts and skills listed below using comparable exercises.</p> <p><i>The OrganTutor Workbook</i> and <i>The OrganTutor Online Tutorial</i> are required texts for the Independent Study organ courses Levels 1 and 2, containing materials needed for passing the written assignments and exams. If you decide also to learn organ technique through <i>OrganTutor</i>, you will not need to purchase the Davis, Gleason, or Keeler books.</p> <p>Cook, Don, with contributions by Parley L. Belnap and Richard L. Elliott. <i>The OrganTutor Workbook</i>. ("OTW") Spanish Fork, UT: Ard Publications, n.d. (ardpublications.com)</p> <p>This volume contains the materials developed for the Brigham Young University Group Organ Program and the Independent Study organ courses. Its primary strength lies in the written materials, handouts, worksheets, and exercises that cover a wide range of topics. It is revised frequently to meet current needs. Ideally <i>The OrganTutor Workbook</i> is used together with <i>The OrganTutor Online Tutorial</i>.</p> <p>Cook, Don. <i>The OrganTutor Online Tutorial</i>. Provo, UT: Brigham Young University, 1998/2018. (organtutor.byu.edu)</p> <p>This is an online organ tutorial that supports <i>The OrganTutor Workbook</i>. A subscription for the online tutorial can be purchased for 6 months (\$30) or 3 years (\$50). Free 2-week subscriptions are available by emailing organ@byu.edu. The technique exercises and hymn projects appear in the workbook for practice and are demonstrated through video clips. Registration and other concepts are demonstrated through hundreds of audio clips.</p> <p>Davis, Roger. <i>The Organist's Manual</i>. New York: W. W. Norton, 1985.</p> <p>This method book is widely accepted in organ teaching circles. It provides written instruction on important topics such as part playing, phrasing and articulation, fingering, and ornamentation, with useful appendices. Davis uses a moderately thorough approach to teaching technique. The choice of repertoire and careful editing are particular strengths of this volume.</p> <p>Gleason, Harold. <i>Method of Organ Playing</i>. 8th ed. Englewood Cliffs, NJ: Prentice-Hall, 1995.</p> <p>This has been a standard resource in organ instruction for many years. It represents a thorough approach to teaching technique, and contains generous written instruction on elements of performance practice and other important topics, with a wide range of carefully-edited repertoire. The refinement of this book reflects Harold Gleason's many years of experience during and after his tenure at the Eastman School of Music. Gleason's late wife Catharine Crozier continued with revisions in the editions published since his death. Unfortunately, the book is now out of print and usually expensive to acquire used.</p>
----	----	--

Keeler, J. J., and E. Donnell Blackham. *Basic Organ Techniques*. 3rd ed. Bryn Mawr, PA: Universe, 1998.

Many organists associated with Brigham Young University benefitted from the meticulous and thorough approach of J. J. Keeler. The technical studies in this volume represent a good approach to teaching legato technique. Some written instruction is included.

Ritchie, George H. and George B. Stauffer. *Organ Technique: Modern and Early*. New York: Oxford, 2000.

This relatively new method book explores two basic techniques that are particularly fitting for Level 3: “modern” and “early,” for music written since and before about 1750. Its greatest strength lies in its coverage of organ historical information, and it serves as the required text for several of the Level 3-6 lessons.