

BYU ORGAN WORKSHOP 2022

This schedule is subject to change

Monday, August 1

2:00-5:00 p.m. Registration Check-in

3:00-5:00 p.m.

[Individual Consultations](#) (scheduled, \$15) **Peterson** E225 (Rodgers digital organ), **Hess** E226 (Bigelow tracker organ)

[Private Lessons](#) (scheduled, \$60)

[Supervised Practice](#) **Payne** E354 (no charge; four per hour scheduled & supervised, walk-in for unsupervised practice)

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 ([organ practice rooms](#), unscheduled, no charge)

OPEN ONLINE VIDEOS: [Organ Terminology Boot Camp](#) **Forsyth**

For online participants: [Making the Most of the BYU Organ Workshop \(Online\)](#)

Tuesday, August 2

	New to the Organ	Experienced Organists	Special Topics	Practice & Study
8:00	Registration Check-in, third floor gallery Displays open E251 8:00-8:50 Breakfast, with Questions and Answers Cook E250			
9:00	Opening Session Cook Swain Keynote Address Ryan Eggett RH			
10:00	Pedal Technique (Part 1 – required for priority seating in a “Feet On” session) Peterson RH	Organ Technique and Repertoire (Part 1) (2 hours): Intermediate (Level 3) Forsyth E250 Upper Intermed. (Level 4) Hall B201 Early Advanced (Level 5) Kerr E208		Supervised Practice (Beyond Level 6 only) Goodliffe E354
11:00	Registration Basics (Part 1) Swain RH	Advanced (Level 6) Pickering B220 Lessons Beyond Level 6 : Attend Supervised Practice →		
12:00	Lunch Break Displays open E251 (11:55-1:20; closed for the week Thursday 1:20)			
12:30	Lunchtime Listening Session : French Organ Pieces on American Organs Kerr 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.) Peterson, Forsyth, Harris E354			
1:30	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) Payne E250	Advanced Hymn Playing (Part 1) (1.5 hours) Peeples B201	Adapting Piano Accompaniments/Reductions to Organ Kerr B220	Supervised Practice Pickering E354
3:00	Registration Basics (Part 2) Swain RH	Working Out Challenging Pedal Parts Forsyth E250	Piano Technique for Organists Hall B201	Supervised Practice Hofeling E354
4:00	1. Registration Basics (Part 3) Swain RH 2. Preparatory Level Supervised Practice (10 seats only for those who sign up during 1:30 class. Also Tue. 5:00. One space per person.) Pickering, Campbell E354	Becoming an Excellent Choir Organist Forsyth E250	How the West Was Won: Tabernacle Organ Recitals Harris B201	
5:00	Preparatory Level Supervised Practice (repeat, 10 seats only for those who sign up during 1:30 class) Pickering, Swain E354	Displays open E251 (5:00-6:15)		
7:30	Hymn Sing Hess RH			

Wednesday, August 3

	New to the Organ	Experienced Organists	Special Topics	Practice & Study
8:00	Music Theory for the Organist (Part 1, 1.5 hours) Level 1-2 Campbell RH	Music Theory for the Organist (Part 1, 1.5 hours) Levels 3-4 Hofeling E250	1. Music Theory for the Organist (Part 1, 1.5 hours) Levels 5-6 Harris B201 2. Composers Clinic: Good Hymn Preludes (Part 1, 1.5 hours) Harmon E354	
9:30	Hymn Playing in the Sustained Style (Part 1) (1.5 hours) Hess RH	Organ Technique and Repertoire (Part 2) (1.5 hours): Intermediate (Level 3) Forsyth E250 Upper Intermed. (Level 4) Hall B201 Early Advanced (Level 5) Kerr E208 Advanced (Level 6) Pickering B220 Lessons Beyond Level 6 : Custom Presentation Goodliffe E354		
11:00	Chorus Registration Campbell RH	Putting iPads to Work for You Peeples E250	Tips for Running a Successful Private Studio Payne B201	Supervised Practice Harris E354
12:00	Lunch Break Displays open E251 (11:55-1:20; closed for the week Thursday 1:20)			
12:30	Lunchtime Listening Session : Expressive Playing at the Organ Harmon 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.) Peterson, Forsyth, Harris E354			
1:30	Organ Technique and Repertoire (Part 2) (1.5 hours): Beginning (Level 1) Harmon RH Early (Level 2) Payne E250	Advanced Hymn Playing (Part 2) (1.5 hours) Peeples B201	The New “Organ for Primary” Series (1.5 hours) Swain B220	Supervised Practice Hofeling E354
3:00	(prepare for Field Trip) 3:45 Buses depart from BYU Art Museum 4:45 Dinner on your own in SLC GROUP A 6:30 Open consoles on Temple Square 8:00 Bus departs for Organ Recital 9:15 Bus departs for Provo GROUP B 6:45 Organ Recital 7:45 Bus departs for Open Consoles on Temple Square 9:30 Bus departs for Provo			

Thursday, August 4

	New to the Organ	Experienced Organists	Special Topics	Practice & Study
8:00	Music Theory for the Organist (Part 2, 1.5 hours) Level 1-2 Campbell RH	Music Theory for the Organist (Part 2, 1.5 hrs) Levels 3-4 Hofeling E250	1. Music Theory for the Organist (Part 2, 1.5 hrs) Levels 5-6 Harris B201 2. Composers Clinic: Good Hymn Preludes (Part 2, 1.5 hours) Harmon E354	
9:30	Hymn Playing in the Sustained Style (Part 2) (1.5 hours) Hess RH	Organ Technique and Repertoire (Part 3) (1.5 hours): Intermediate (Level 3) Forsyth E250 Upper Intermed. (Level 4) Hall B201 Early Advanced (Level 5) Kerr E208 Advanced (Level 6) Pickering B220 Lessons Beyond Level 6 : Masterclass Goodliffe E354		
11:00	Solo and Accompaniment Registration Campbell RH	Sightreading and Transposition Secrets Hofeling B201	Using Organ Tutor to Enhance Teaching & Learning Cook B220	Supervised Practice Pickering E354
12:00	Lunch Break Displays open E251 (11:55-1:20, then closed for the week)			
12:30	Lunchtime Listening Session: Hymn Playing Masterclass Goodliffe 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. Was also offered Wed.-Thu. 12:30.) Peterson, Forsyth, Harris E354			
1:30	Organ Technique and Repertoire (Part 3) (1.5 hours): Beginning (Level 1) Harmon RH Early (Level 2) Payne E250	Advanced Hymn Playing (Part 3) (1.5 hours) Peoples B201	Refining Practice: Getting Beyond Mere Repetition (1.5 hours) Campbell B220	Supervised Practice Harris E354
3:00	Closing Session Harmon, Hall 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
1	5-6	<p>ADAPTING PIANO ACCOMPANIMENTS/ REDUCTIONS TO ORGAN</p> <p>When a choir director or soloist hands you a piece of music to accompany them at the organ, chances are good that it was not intended specifically for the organ. Many are “keyboard” scores that are better suited to the piano than the organ, and other scores are actually orchestral reductions that aren’t well suited to either! This class will introduce a few ideas for transforming your piece into something that, with a little strategy and work, might sound better at the organ.</p>
4.5	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) Advanced hymn registration 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, 1998/2021.</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 and the Registration Basics classes. Basic hymn registration is not covered in this course.</p>

		We invite you to 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 workshop.
1	3-6	BECOMING AN EXCELLENT CHOIR ORGANIST How does an organist make the “jump” from playing congregational hymns, prelude, and postlude, to accompanying a choir? What does a choir director really need from an organist? And what are some of the most important skills that I can start developing if I want to become an excellent choir organist?
1	1-2	CHORUS REGISTRATION Now that you are familiar with organ stops, how to 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. We will go deeper into what was introduced in the Registration Basics class. Don’t miss it!
3	6+	COMPOSERS CLINIC: GOOD HYMN PRELUDES 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 BYU organ faculty member Neil Harmon how to create or refine 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 . Participants in this course should be reasonably familiar with most of the music theory topics referred to above.
1	all	HOW THE WEST WAS WON: TABERNACLE ORGAN RECITALS The free daily organ recitals at the Tabernacle are the longest running program of this type. By 1901, a regular schedule of daily organ recitals was instituted with rail travelers visiting daily by the thousands. Learn about the impact of these recitals on the hearts and minds of their worldwide audience, and on the state of Utah.
3	1-2	HYMN PLAYING IN THE SUSTAINED STYLE (Levels 1-2) 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. Bring a hymnbook and receive specific direction and ideas for the coming year's practice. 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 .
1	2-6	HYMN PLAYING MASTERCLASS Workshop instructor and emeritus Temple Square Organist Bonnie Goodliffe will present hymns played by participants and offer comments that can be helpful for everyone. Submit your proposed hymn by email to Elena at organ@byu.edu no later than Tuesday, August 2. If you are interested in submitting a hymn in video format, please observe these guidelines: <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.

		<ul style="list-style-type: none"> • Send an email that includes the link and your name to organ@byu.edu. • Video submissions are due July 29.
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>Make your appointment through the BYU Organ Workshop website > Registration Info.</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>
5	6+	<p>LESSONS BEYOND LEVEL 6</p> <p>Twelve participants may apply for one of twelve seats in this special advanced technique and repertoire course. There are three parts:</p> <ul style="list-style-type: none"> • Tuesday: Supervised Practice. Apply by signing up for an eight-minute Supervised Practice session with the instructor Tuesday 10:00 or 11:00. • Wednesday: Customized Presentation. Based on the Supervised Practice experience, the instructor will create a presentation designed specifically for this group. • Thursday: Masterclass. Some class members will play and the instructor will offer comments for the benefit of the whole group.
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>Tuesday session: "French Organ Pieces on American Organs." BYU-Idaho organ professor Daniel Kerr presents several types of French organ music, discusses the registration and sounds that are achieved on French organs, and introduces ways to best “translate” for American organs.</p> <p>Wednesday Session: “Expressive Playing at the Organ.” BYU organ professor Neil Harmon performs a number of pieces that lean in the “expressive” direction, pointing out ways in which one can be more musical as an organist.</p>
3	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 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>): 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 mediants, 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 Steinke/Harder, <i>Harmonic Materials in Tonal Music Part II</i>): 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>
1.5	2-6	<p>THE NEW "ORGAN FOR PRIMARY" SERIES</p> <p>Over several years, workshop instructor Laurie Swain has developed an innovative approach to teaching organ to youngsters. Centering on music that is familiar to Latter-day Saint children can provide valuable motivation! Learn more about the way her system works in this interesting session.</p>
5	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. Day-Murray Music and Best in Music stock many of the titles used in BYU organ programs, and Day-Murray charges only 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.

		<ul style="list-style-type: none"> •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 29 (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>We recommend bringing the following from the appropriate <u>Organ Technique (or Independent Study organ course)</u> level: 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></p> <p>For online participants, it is highly recommended that you be seated near an organ for these sessions.</p>
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. It will help familiarize you with some of the basic jargon you will hear throughout the workshop.</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><u>Organ shoes</u> highly recommended.</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	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 during Supervised Practice, during the year with a qualified organ instructor – including online, or during the next Organ Workshop.</p> <p>Music will be provided. <u>Organ shoes</u> are highly recommended. 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: 10 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 1 and Friday, August 5. The lesson can be in person or online. Registration, scheduling, and payment for private lessons will become available on Monday, June 20th on our private lessons page.</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	1-6	<p>PUTTING iPADS TO WORK FOR YOU</p> <p>You’ve seen them – organists who have left their paper scores behind and dare to trust the likes of their performances to <i>an iPad!</i> What are they doing? How are they doing it? What apps are they using? Temple Square Organist Joseph Peeples will walk you through his paperless way – complete with the whys, the hows, and the what-do-I-do-nows.</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 the music section of the General Handbook.</p>
1.5	all	<p>REFINING PRACTICE: GETTING BEYOND MERE REPETITION</p> <p>Sometimes we may get the feeling that our practice time is not producing the polished results as fast as we would like – or perhaps they are never polished at all! What if there were some pointers you could apply in your own practicing that could lead you to better results – and sooner? This class will explore ways to get beyond “mere repetition” and into more excellent practice.</p>
3	1-2	<p>REGISTRATION BASICS</p> <p>This three-part series explores several fundamentals in organ registration that must be understood by all organists.</p> <p>Part 1: THE ORGAN CONSOLE, and FAMILIES OF ORGAN TONE 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 The numerals (pitch designations) found on stops are explained, leading to a discussion of the basics of building a good ensemble. Couplers are also introduced.</p> <p>Part 3: SOLO AND ACCOMPANIMENT REGISTRATION, AND QUESTIONS AND ANSWERS Various types of solo stops and combinations are explored, along with ways to create balanced accompaniment combinations. There will be time for registration questions and answers.</p> <p><i>Thorough lessons on these topics are found in OrganTutor Online.</i></p>
1	2-6	<p>SIGHT-READING AND TRANSPOSING SECRETS</p> <p>This is truly a session about helps and hints – “secrets” – used by professionals when they sight-read or transpose. While nothing will take the place of practicing these skills over a long period of time, applying some of these “secrets” could speed up the process.</p>
1	1-2	<p>SOLO AND ACCOMPANIMENT REGISTRATION</p> <p>After learning about 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</p>

		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. We will go deeper into what was introduced in the Registration Basics class. Don't miss it!
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), sign up during workshop registration.</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 time, four of the organs will be reserved for these ten-minute supervised practice sessions (six if there is a 90-minute session). The other 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 <i>OrganTutor Online</i>, an online tutorial. Seven of the twelve lab organs are equipped with an iPad that allows you to explore <i>OrganTutor Online</i> 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 <i>OrganTutor Workbook</i> is available for purchase at the displays, and an <i>Online Tutorial</i> 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><i>Organ shoes highly recommended.</i></p>
1	3-6	<p>TIPS FOR RUNNING A SUCCESSFUL PRIVATE STUDIO</p> <p>Rumor has it that certain organ and piano teachers earn a respectable living as they nudge and cheer their students on towards their musical goals. But recruiting students, scheduling, managing scores, tracking progress, and working with lesson fees can be overwhelming. Learning how one very organized teacher, Kymberly Payne, has met these needs might spark some ideas that could make a big difference in your own teaching!</p>
1	1-6	<p>USING ORGANTUTOR TO ENHANCE TEACHING & LEARNING</p> <p>The digital age has provided tools that can ease the processes of teaching and learning. <i>OrganTutor</i> harnesses digital tools to make the teacher's life easier by replacing lecture and demonstration. The student is empowered as these “lecture topics” and video demonstrations are placed in their hands between lessons, making that valuable lesson time more efficient. This session will spell out how the <i>OrganTutor Online Tutorial</i> and <i>Workbook</i> can facilitate the work of both the organ teacher and the student.</p>
1	2-6	<p>WORKING OUT CHALLENGING PEDAL PARTS</p> <p>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.</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 Day Murray 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"> • Day-Murray Music (in-person vendor for the 2022 workshop) (including the hymn prelude volumes of Dr. Neil Harmon and Dr. Douglas Bush): 1-866-DAY-1946; daymurraymusic.com • Best In Music: 1-801-802-8022; https://www.bestinmusic.net • 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>FIELD TRIP</p> <p>We will gather Wednesday afternoon to travel to Salt Lake City for an organ-lover’s dream trip – open consoles on Temple Square and an organ recital on a beautiful pipe organ at a nearby church! Watch for details on signing up for an organ to play on Temple Square. Depending on several factors, you may have only a few minutes on the organ of your choice (Tabernacle, Conference Center, or Assembly Hall). So prepare very well! Someone will be there to assist you with registration. In-person or online participants are welcome to attend, with up to one guest in the organ loft. No public sharing of audio or video recordings.</p> <p>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>
1	all	<p>HYMN SING</p> <p>In one of the week’s highlights, the Hymn Sing, workshop instructor Nora Hess will accompany a live audience in a wonderful program of hymns. She will apply hymn playing techniques that are often 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, worship services, or even your own hymn sing.</p>
1	all	<p>INSTRUCTOR RECITAL</p> <p>In the first “together” event of the workshop, several of 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>
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 by new Church Music Manager Ryan Eggett (don’t miss this!!), and hearing instructions from Workshop Director Dr. Don Cook.</p>

1	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>
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INFORMATION ON ORGAN METHODS

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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.