

MISCELLANEOUS REGISTRATION PRINCIPLES FOR SERVICE PLAYING

1. The normal way to play hymns is with tenor, alto, and soprano voices in the hands – bass voice in the pedal.
 - the lowest pitch in the manuals should be 8' foot pitch
 - the lowest pitch in the pedals should be 16' foot pitch
2. With electronic organs you may mix principals, flutes, and strings for a richer sound.
 - on the swell, start with 8' flutes and 8' strings
 - on the great, start with 8' principal
3. Build vertically for clarity – 8', 4', 2' etc.
Build horizontally for richness and warmth – pyramid
4. Text and type of hymn determines registration.
 - Do not use the same registration for every verse
 - Building in volume with each succeeding verse is the norm, unless the text dictates otherwise
5. Of the four families of organ sound – principal, flute, string, and reed – flutes are the softest, then strings, then principals, then reeds.
6. Do not use celestes and tremulants to accompany hymns as they distort the pitch.
 - Celestes contain two pitches – one true, one sharp
 - Tremulants should be used only for soft preludes
7. Adjust volume pedal before starting the hymn and then don't touch it again. Add or subtract stops to adjust volume and intensity.
 - Add only one stop at a time
 - Do not use crescendo pedal to add stops during hymn singing (only use to accompany choirs or for German Romantic literature)
8. A "chorus" registration requires two pitch levels – 8' and 4' minimum in the manuals, 16' and 8' minimum in the pedals.
9. There are two kinds of compound stops (Roman numerals) – mixtures and celestes.
10. Mutations (fractional stops) should never be used alone.
11. Reed stops may be used to augment a chorus of flue stops. The reed will blend best when a mixture is also contained in the chorus.
12. Balance between the manuals and pedals is very important. This can be achieved by using a 16' stop of appropriate volume combined with an intermanual coupler, or the pedal may be built independently.

Registration Shorthand/Suggestions for Hymn Registrations

Example of a Typical Rodgers Organ Stop List

Pedal Division:

32' Contre Bourdon
16' Principal
16' Subbass
16' Bourdon Doux
8' Octave
8' Gedeckt
4' Choral Bass
IV Mixture
16' Bombarde
8' Trumpet
Gt to Pd
Sw to Pd

Swell Division:

16' Bourdon Doux
8' Geigen Principal
8' Viole
8' Viole Celeste
8' Bourdon
4' Prestant
4' Flute
2-2/3' Nazard
2' Piccolo
1-3/5' Tierce
IV Plein Jeu
16' Contre Trompette
8' Trompette
8' Oboe

Great Division:

16' Violone
8' Diapason
8' Gemshorn
8' Chimney Flute
8' Harmonic Flute
8' Flute Celeste II
4' Octave
4' Spitzflote
2' Super Octave
IV Fourniture
8' Trumpet
8' Cromorne
Sw to Gt

Suggested Hymn Registration

Faster/Praise Hymn:

Starting registration:

Pedal: -- 16 16 8 8 4 Gt to Pd
Swell: - 8 8 - 8 4 4 2-2/3 2
Great - 8 8 8 - - 4 4 2

After verse 1 - add Sw to Gt
After verse 2 - add Swell IV
After verse 3 - add Great IV

or

After verse 1 - add Sw to Gt
After verse 2 - add Great IV
After verse 3 - add 8' Trumpet

Sacrament/Meditative Hymn:

Starting registration:

Pedal: -- 16 16 8 8 Gt to Pd
Swell: -- 8 - 8 - 4
Great - 8 8 8 - - - 4

After verse 1 - add Sw to Gt
After verse 2 - add 4' Prestant (from Swell)
After verse 3 - add 4' Octave (from Great)

or

After verse 1 - add Sw to Gt
After verse 2 - add 4' Prestant (from Swell)
After verse 3 - add 2' Piccolo (from Swell)

Fuller Meditative Hymn:

Starting registration:

Pedal: -- 16 16 8 8 Gt to Pd
Swell: -- 8 - 8 - 4
Great: - 8 8 8 - - - 4 Sw to Gt

After verse 1 - add 4' Prestant (from Swell)
After verse 2 - add 4' Octave (from Great)
After verse 3 - add 2' Piccolo (from Swell)

Pedal: -- 16 16 8 8 Gt to Pd
Swell: - 8 8 - - 4
Great: - 8 8 8 - - 4 4

After verse 1 - add Sw to Gt
After verse 2 - add 2' Piccolo (from Swell)
After verse 2 - add 2' Super Octave

COMMON STOP NAMES LISTED BY PIPE CATEGORY AND FAMILY OF ORGAN TONE

See the OrganTutor lesson, "Families of Organ Tone."

<i>FLUE PIPES</i>			<i>REED PIPES</i>
Flute family	Principal family	String family	Reed family
Blockflöte	Choral bass	Aeoline	<i>Chorus reeds</i>
Bourdon (Contre bourdon)	Diapason	Cello	Basson (Contre basson)
Bourdon doux	Doublette	Fugara	Bombarde
Clarabella	<u>Dulciana</u>	Gamba	Clairon (Clarion)
Copula	Fifteenth	Salicet	<u>Dulzian</u>
Cor de nuit	Geigen diapason	Salicional	Fagotto (Fagott) [bassoon] (pronounced "fuh-GOT")
Flautino	Geigen principal	Unda maris	Hautbois [oboe]
Flauto dolce	Montre	Viola	Oboe
Flûte à bec	Octave (Oktav)	Viola da gamba	Posaune [trombone]
Flute celeste	Open diapason	Viola celeste	Rankett
Flûte ouverte	Prestant	Viola pomposa	Tromba
Flûte harmonique	Principal (Prinzipal)	Violone (Contre violone)	Trompette (Trompete)
Gedeckt (Gedackt)	Quint(e)	Voix celeste	Trumpet
Harmonic flute	Spitz prinzipal		<u>Waldhorn</u>
Hohlflöte	Super octave		<i>Solo reeds</i>
Koppelflöte	Twelfth		Clarinet
Larigot	Chorus mixtures		Cromorne
Lieblich gedeckt	(Plein jeu, Mixture,		English horn (Cor Anglais)
Melodia	Fourniture, Cymbal,		Festival trumpet
<u>Nachthorn</u>	Scharf, Acuta)		French horn
Nazard (Nasard, Nasat)			Krummhorn
<u>Octavin</u>			Regal
Open flute			Rohr schalmei
Orchestral flute			Schalmei
Piccolo			Tuba
Pommer			<i>Others</i>
Quintaton (Quintadena)			Vox humana
Quintflöte			
Rohrflöte			
Siffflöte			
Spillpfeife			
Stopped diapason			
Subbass			
Tibia			
Tierce (Terz)			
Traverse flute			
<u>Waldflöte</u>			
Solo mixtures--Cornet II or III, Sesquialtera II (These are usually flutes unless they are found on the Great, in which case they are usually Principals)			
Hybrid stops (share characteristics of more than one family) Erzähler Gemshorn, Gemshorn celeste Spitzflöte			
<i>Some stop names that can easily be identified with the wrong family are <u>underlined</u>.</i>			