

Lesson 1: Welcome to Organ Playing!

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Materials needed: Lesson Titles; Table of Contents; About Your Calling; The Organ Console; Hymn 100 (simplified)

This is The New LDS Organist Lesson 1: Welcome to Organ Playing!

If possible, later in this lesson it will be best to be seated at the organ console. You should have the written materials for this lesson at your fingertips.

I am Dr. Don Cook from Brigham Young University. Let me take this opportunity to welcome you to the fascinating world of organ playing. Whether or not you feel well prepared to serve as a church organist, this course will provide tools that will help you to gain the confidence you need. And even though it is just an introductory course, our main goal extends beyond stops, pedals, and hymns. We want to help you catch the vision of the organ world that will lead to a lifetime of fascination, learning, and service as an organist.

This first lesson will introduce a wide range of topics:

1. challenges facing pianists who are new to the organ
2. choosing between polish mode and shortcut mode
3. making the most of this course
4. an introduction to the organ console
5. the backbone sounds of the organ
6. learning a simplified three-part hymn

First of all, how much musical background is needed before beginning organ training? If you have been called as an organist, you probably have some piano background. Because this course is about *transferring* skills from the piano to the organ, we assume that you can all ready read notes well—that is, to the level of playing the hymns at the piano. If you cannot yet read music to that level, you will need to learn to do so before completing this course. If you *can* play the hymns with both hands but it takes you a long time to learn one, this course will help you to begin using your skills in service. But if you can continue taking piano or organ lessons, you will progress much faster.

[Challenges facing pianists who are new to the organ]

Even if you are a very accomplished pianist, getting started with organ playing is challenging! Although the *arrangement of the keys* on the organ and piano is similar, *that* is where the similarities stop. There are multiple keyboards to deal with, you need to play keys with your feet, a large collection of sounds must be combined effectively, and there is no sustaining pedal on the organ. And most challenging of all: you probably have less time to learn the hymns, prelude, and postlude music than you would like.

This course is designed to help you meet every one of these challenges, and to begin playing in the church service within a few weeks.

[Choosing between polish mode and shortcut mode]

Here is the key to accomplishing this: for each hymn or piece that you need to play, see that it is chosen very carefully, and then decide whether to take the time to “polish” it thoroughly, or to use a quicker “shortcut” approach. We will call these two approaches “polish mode” and “shortcut mode.”

By “polish mode,” we mean playing legato (that is, smoothly), with true independence of line (that is, breaks in one line do not cause breaks in other lines). This is rather easy when playing only a single soprano line, because no independence of line is required. But it poses a far greater challenge when an alto, tenor, and/or bass line is added, requiring independence between them.

The following examples present the first two phrases of a hymn played in polish mode: first, with the soprano line only; second, with soprano and a single arranged lower part; third, in a simplified three-part arrangement; and finally, in the normal arrangement—with soprano, alto, and tenor on the Great manual and the bass in the pedal.

***High on the Mountain Top (q=72), first two phrases, soprano line only

***High on the Mountain Top, first two phrases, soprano and a single arranged lower part

***High on the Mountain Top, first two phrases, in a simplified three-part arrangement

***High on the Mountain Top, first two phrases, in the normal arrangement (that is, with soprano, alto, and tenor on the Great manual and the bass in the pedal)

Playing your first four-part hymn in polish mode will offer a challenge—even if you have advanced piano skills. To be able to play prelude, three or four four-part hymns, and postlude in polish mode every week is a goal that may take many weeks or months to achieve. So this course suggests a two-mode plan:

1. Polish mode. As you build up your ability to play four-part hymns in polish mode (which will take some time), for some of the hymns you need to play for services, learn *simplified forms and versions* to play in polish mode. Some of these simplified forms and versions will be presented throughout the course. Add the four-part hymns to your repertoire list as you learn them in polish mode.
2. Shortcut mode. In addition to learning some simplified forms and versions in polish mode, play some hymns and pieces in “shortcut mode.” This means playing hymns in some form as well as you can, taking shortcuts through the normal path that leads towards polished playing. Shortcuts usually involve compromises in legato and independence of line. For example, listen to a comparison of the hymn played earlier, first in polish mode, and then in shortcut mode.

** High on the Mountain Top, normal arrangement, first two phrases, in polish mode

** Now in shortcut mode. Notice that there is no pedal part, some notes in the tenor are left out, and that some repeated notes are not repeated clearly

Shortcut mode is what most pianists will use who have not had the benefit of organ training over time. It *can* satisfy the need to lead the congregation, and *can* set a spiritual tone before and after the service. However, refining the approach with lines that are more flowing, legato, and independent between one another can add much towards the beauty of a hymn or organ piece.

Balancing your work between shortcut and polish mode is an important key to piece of mind in your service as organist. Feel good about using shortcuts whenever they are necessary. And yes, they will be necessary whenever you cannot devote enough time to polishing your pieces and hymns for Sunday

services. But if you establish a habit of developing your skills in polish mode over a period of time, it will gradually become easier. You can establish this habit by setting a goal to play a hymn in polish mode on a certain date, and then by devoting a portion of every practice session to achieving that goal.

Here is an example. If you need to play for the service next week, you might prepare one hymn in a simplified arrangement in polish mode, play that same arrangement as part of your prelude with a softer stop combination, and play the rest of the hymns, the prelude, and the postlude in shortcut mode. Or, if you have four weeks to practice before you need to play next for a service, you might prepare one hymn in the *normal* arrangement in polish mode, two *simplified* hymns in the polish mode, and repeat these hymns with softer stop combinations for prelude and postlude. If, as the time draws near, you feel that you may not be ready in time to play in polish mode, take whatever shortcuts are necessary to help lead the congregation in worship. Then play with the Spirit and with confidence, and you will make a positive contribution.

If your piano playing abilities are limited, for now choose easier hymns, easier forms and arrangements of the hymns, and easier pieces. Playing something easy with confidence and with beautiful phrasing contributes more to worship than playing something more complicated and having trouble getting through the notes. This is true even for those with advanced piano skills, or with years of experience playing the organ in shortcut mode. Learning to feel satisfaction in polishing the *small* things takes humility, but *that* is what leads to mastery over the richer, more complex masterworks of hymns and organ literature.

[Making the most of this course]

Let us now shift our attention to how you might make the most of this course. It consists of twelve lessons, this “welcome lesson” being the first. Lessons two through five cover some other very important topics:

Lesson 2: First steps in pedal playing

Lesson 3: Playing prelude music that invites the spirit

Lesson 4: Effective hymn playing—an overview

and Lesson 5: Hymn playing in shortcut mode—playing hymns right now.

Every LDS organist needs to know the concepts taught in lessons two through five, even if they have only limited time to spend in practice. It is highly recommended that you work through them in order, learning each concept thoroughly.

After lesson 5, if you are pressed for time and need to rely mostly on *shortcut* skills for now, you can skip lessons 6 through 9 and go directly to 10. Lessons 10-12 are also for everyone:

Lesson 10: Hymn playing—deciding when to tie repeated notes

Lesson 11: Playing postlude music appropriately

and Lesson 12: Continuing your organ training

If you plan on spending the time needed to polish your hymn playing skills, you should work through lessons 6 through 9, which go through an approach to “Hymn playing in polish mode”:

Lesson 6: Playing single lines in legato style

Lesson 7: Playing two independent legato lines

Lesson 8: Playing three independent legato lines

and Lesson 9: Playing four independent legato lines

Each of these four lessons builds on the previous, so you need to take enough time to master each one before proceeding to the next. You can study lessons 10-12 at the same time you are working through these lessons.

To make the most of the course, whether you lean in the polish or shortcut direction, your most important commitment would be a spiritual one. Commit yourself to magnifying your calling as organist. Pray often for any guidance that would lead to success in the most important facet of your calling: inviting the spirit of worship through your music. Pray for guidance as you plan and prepare, as you try to balance polish and shortcuts, and for the ability to do your best as you serve. Make the Lord your companion. You might also study some of the items on the “About Your Calling” study list, which indicates scriptural references, general conference addresses, and other items from priesthood channels that might provide direction and inspiration.

In addition to spiritual direction, seek the guidance of someone from your ward or stake who can help you through the course. This person could help to assure that that this training fits the needs and desires of your local leadership—a very important adjustment that can only be made in your ward or stake. Ideally this person would be a trained organist with the spiritual perspectives described earlier. If such a person is not available, a non-organist who understands music and worship can also provide valuable insights—a family member, priesthood leader, pianist, or music director, for example. If this person could meet with you from time to time to hear what you are learning, answer questions, and provide feedback, your practice and study time could be spent more wisely.

Once you have resolved to use this course as one means of magnifying your calling, scheduling a practice session at least three days per week will get you off to a good start. Honor your scheduled practice time by making whatever arrangements you can to remove distractions. If something makes it impossible to practice one day, make it a higher priority for the following day.

[An introduction to the organ console]

Now, be seated at the organ bench and let’s get acquainted with the organ console. Please feel free to stop and start this lesson whenever you need extra time to carry out the tasks as they are described.

First, find the pages for this lesson titled “The Organ Console” and “Nearer, My God, to Thee (simplified 3-part version),” and place them where you can refer to them easily. Also, if the manufacturer’s manual for the organ is nearby, take it out in case you need to refer to it.

Prepare the organ to play by turning it on, setting the volume, and clearing the stops. Find the power switch for the organ and turn it on. This is usually a button or switch to the left or right of the keyboards, but it could be some other switching device such as a key. If you cannot find the power switch, ask for help from someone who plays that organ regularly, or refer to the owner’s manual.

The volume of the organ is usually controlled by a large “expression pedal” (also called a “balanced pedal”) located above the center-most e and f of the pedal keys. It is probably labeled “Swell” or “Expression.” Place your foot flat on this “Swell pedal” and push your toe forward until the pedal stops. This is the fully opened position of this Swell pedal, and the pedal should remain in this position unless you need to reduce the volume of the organ. If there is another pedal to the left of the Swell pedal, open it also. If there is a pedal to the right of the Swell pedal, often marked “Crescendo” or “Cresc,” *close* it fully by placing your foot flat on it, and then by pressing the *heel* forward and bringing the toe back. These are the normal positions of these expression and crescendo pedals—expression pedals fully opened, and crescendo pedal fully closed.

The typical LDS ward or stake model organ has two keyboards to be played by the hands, called “manuals,” and one to be played by the feet, called “the Pedals” or simply “the Pedal.” The main manual on a two-manual organ is the lower one—the one closest to you—called “the Great.”

Below the Great to the extreme right is a button or “thumb piston” label with a “zero” or the word “cancel.” This is the “cancel button.” Press the cancel button with your right thumb to clear or “retire” any stops that may remain from the organ’s previous use.

[The backbone sounds of the organ]

To the Great manual are assigned the sounds or “stops” that are considered the “backbone” of the organ—those with the most foundational tone—called “principals” or “diapasons.” Take a moment to find the stops of your organ that are grouped under the label “Great.” These stop controls may be “rocker tabs” or “stop tabs” located directly in front of you above the two manuals, or possibly “stop knobs” or “drawknobs” located to your right and left. The group of stops under the label “Great” makes up what is called the “Great division” or “Great organ.” In a pipe organ case, the Great pipes are usually located towards the front and rather high. Most of its pipes are usually situated out where they can be seen.

Now find the *Great* stop labeled “Principal 8,” “Diapason 8,” or “something else 8.” Make that stop playable on the Great manual (that is, “engage it,” or “pull it”) by pressing on the bottom of it (if it is a rocker tab), by pressing it down (if it is a stop tab), or by pulling it towards you (if it is a drawknob). Engaging or “pulling” this stop makes an entire set of 61 pipes (one for each of the 61 keys) playable on the Great manual.

[Learning a simplified three-part hymn in polish mode]

Now play the right-hand part of the included arrangement of “Nearer, My God, to Thee” on the Great, listening for a smooth legato line. Make well-defined breaks only under two conditions: 1-wherever the same note is repeated, and 2-wherever a phrase break should occur. It should sound something like this:

***Nearer, My God, to Thee (q=86), simplified three-part version, right-hand part only

You have just heard a most important stop on the organ—the Principal 8 or Diapason 8. It serves as the foundation for most hymn playing for congregational accompaniment, and for many other uses. Its medium tone is rich and strong. Although most of the other “families” of organ tone imitate some instrument of the orchestra, the “principal” family is unique to the organ. Get very familiar with the sound of this stop by using it often.

Now build on your principal foundation by adding another stop on the Great division: Octave (Oktav) 4. Play the right-hand part of the hymn again, still on the Great, noting that the sound becomes stronger and brighter when this stop is added:

***Nearer, My God, to Thee, first 2 lines, simplified three-part version, right-hand part only

Now play the *left*-hand part of the hymn on the Great, listening for a smooth, legato line:

***Nearer, My God, to Thee, simplified three-part version, left-hand part only

Next, locate the stops of the *Pedal* division, and identify the *Pedal* stop labeled “Principal 16,” “Bourdon 16,” “Gedeckt 16,” or “something else 16.” Make that stop playable in the Pedal. Engaging or “pulling” this stop makes an entire *pedal* set of 32 pipes (one for each of the 32 pedal keys) playable in the Pedals. To this add the Pedal stop labeled “Principal 8,” “Octave 8,” or “something else 8.”

Prepare your feet to play the two pedal keys required in this simplified arrangement of “Nearer, My God, to Thee.” Use whatever shoes you are wearing, as long as the soles are clean. Prepare the ball of the right foot over the f just underneath the Swell expression pedal, and the ball of the left foot over the centermost c of the Pedals. To set them in position, tip or rock the feet slightly inward toward the ball of each foot, place the hands on the bench to either side of you, and play the pedal part of the hymn. Be sure to count “1, 2, 3, 4” as you play through the long notes, listening for a smooth legato line, with well-defined breaks wherever the same note is repeated, and wherever a phrase break should occur. That means that in verse 1 you should make breaks in the pedal line at the end of measures 2, 4, 8, 10, 12, and 14.

***Nearer, My God, to Thee, simplified three-part version, pedal part only.

You have just played all three lines one at a time from the simplified three-part arrangement of this hymn. Using the stops that you have pulled, and combining the three parts together confidently, this arrangement could be used to accompany the congregation in polish mode. The congregation could sing either in unison or in parts, as the harmony is compatible with the original four-part version. To play in polish mode would mean that all three lines would be played legato; that any break in one line would not cause a break in another line where it should be played legato; and that any smoothness in one line would not cause a tie in another line where a break should occur.

To learn to play this or any three-part hymn in polish mode as just described, use the following steps in practice:

1. Focus on a single four-measure phrase.
2. Polish each part individually, listening carefully for perfect legato except where well-defined breaks should occur. (To “polish” means to learn each step until you can play it perfectly at your “goal” tempo several times in a row.) Play slowly enough to stay in control, gradually increasing tempo toward your goal only as you are able.
3. Polish all combinations of two parts (right and left, right and pedal, left and pedal), listening carefully for the integrity of each line (that is, perfect legato except where well-defined breaks should occur). Remember to always practice slowly enough to stay in control, gradually increasing tempo toward your goal only as you are able.
4. Polish all three parts in combination (right, left, and pedal), listening carefully for the integrity of each line. Practice very slowly at first, and always in control.
5. Repeat this process for each four-measure phrase, reviewing previously-learned phrases along the way.
6. Put the learned phrases together when able, reviewing any step as needed. Always listen for the integrity of each line (that is, perfect legato except where well-defined breaks should occur).

[The combination action]

Let’s turn now to the combination action. At some point as you practice, you may want to begin saving or storing combinations of stops for later recall by using the organ’s “combination action.” The main parts of the combination action are:

1. buttons called “thumb pistons” underneath the Swell and Great manuals numbered commonly from 1 to 5, 6, or 10. These “combination pistons” or “presets” are of two main types: “divisionals” and “generals.” “Divisionals” (also called “locals”) can save combinations only for the manual underneath which they are located. If present, they are numbered 1-5 or so under each manual. “Generals” can save combinations that involve *all* divisions of the organ. If *divisionals* are present, they will be centered under each manual and the *generals* will be located to the left of the *divisionals*. If *divisionals are not* present, the *generals* will be centered.

Take a moment now to locate each of the following on your organ:

- the general combination pistons (or “presets”)
- the divisional combination pistons (or “locals”), if they are present, for the Great, Swell, and Pedal (Pedal divisionals usually appear to the right as thumb pistons under the Great manual, or as toe studs)

2. Another part of the combination action is the “setter,” usually a thumb piston located to the left underneath the Great or sometimes the Swell manual, or possibly a key and lock located to the left or right of the manuals. If there is no set button or key lock, it is likely that the combination pistons or presets are set by the factory and cannot be changed by the user.

Take a moment now to locate the “set” button or key lock, if one is present.

3. Also part of the combination action are the “toe studs.” Toe studs, if present, are located to either side of the expression pedals, and perform various functions. Often the toe studs to the left are duplicates of general combination pistons, and the toe studs to the right may include a Great to Pedal reversible, pedal divisionals, and/or a tutti reversible. A “reversible” (such as the “tutti reversible”) perform a pre-determined function when pressed once (such as turning on most stops of the organ in the background), and when pressed again, that function is reversed (such as turning off those stops, leaving only the stops that had been engaged before the tutti reversible was pressed).

Take a moment now to locate all of the following, if they are present:

- the toe studs. Note whether they are generals or pedal divisionals
- the tutti or sforzando reversible. Note whether it is present as a thumb piston, a toe stud, or both
- the Great to Pedal reversible—not the Great to Pedal *stop*, but the reversible that *operates* the stop.

4. Central to the combination action are “memory level” selectors. Memory level selectors are thumb pistons labeled “M1, M2, etc.” or “A, B, C, etc.”, or some other device for selecting memory levels that may be explained in your instruction manual. Multiple memory levels are most common in later model organs. Each memory level holds one “bank” of general and local combination pistons. If there are ten total generals, and five divisionals on each division, each memory level allows those pistons to be set again on each level. So an organ with four memory levels and ten generals has the potential to store forty general combinations.

Take a moment now to locate the memory level selectors, whether they are thumb pistons or some other device (such as arrow buttons located in a drawer to your left)

It is likely that other organists in your building are all ready using the combination action—even depending on it. So before changing what all ready has been stored, be certain that you are authorized to make changes, and be careful not to change combinations on memory levels that are needed by *other*

organists. Ideally each organist might be authorized to store combinations on at least a portion of the organ's combination action.

To store or “set” your combination:

1. engage a combination of stops that you wish to set
2. press and hold the set button with your left thumb (or turn the key to the “unlock” position)
3. while holding the set button, press a general or divisional preset and then release both
4. test your combination by pressing cancel to clear the stops, and then press the same preset that you used in step 3. If your combination does not appear, it is likely that you released the set button too soon. Go through the steps again, following the instructions carefully!

[Some general advice]

Before concluding the lesson, here is some general advice. The immediate demands of your calling, such as learning the hymns, prelude, and postlude music for the next Sunday, will tend to climb to the top of your priority list during every practice session. Learning a lot of music in a short time will probably force you to use many shortcuts during the first few months. To protect yourself from establishing a lifelong habit of playing in “shortcut mode,” plan to make real progress at least in the long term by making these three commitments:

1. **Polish too.** Commit some time during *every* practice session towards polishing something. Even if you dedicate just fifteen minutes towards polishing a hymn every time you practice, and even if it takes weeks or months to polish that hymn, you will have something of real value when it is finished. *You will also develop good habits that will eventually replace the need for shortcuts.* Polishing the next hymn will be easier, and the next even easier. Taking the time to polish in this manner is one important way to magnify your calling.
2. **Be content.** Prepare well as was just described, and then commit yourself to feeling content with the best preparation that your available time will permit. You will not be able to apply all of the new skills you learn to every hymn that you need to play, so don't feel bad about it! Balancing your work in shortcut mode by always working towards polishing *something* should give you a good feeling inside. Certainly the leadership, the congregation, and the Lord will be pleased with your best efforts—so join them!
3. **Continue organ study.** As a part of your calling, continue organ study in some form after finishing this course. The last lesson of the course describes many possible ways to do this. First, commit yourself to completing this course. When it is finished, commit to continue with one form of formal study. This is another important way to magnify your calling.

In summary, this has been The New LDS Organist, Lesson 1: Welcome to Organ Playing! Make sure that you understand each of these topics as I mention them, and review them if needed. The most important differences between the piano and organ have been pointed out, which result in new ways to listen and to play. You were advised with each hymn or piece to choose between playing in shortcut or in polish mode, and you were encouraged to balance your work in those two modes. This twelve-lesson course was outlined, with lessons 6-9 indicated for those who will be working in polish mode. Making the most of this course involves spiritual perspectives as well as diligent practice, and you were strongly encouraged to pursue both avenues. You were introduced to the organ console: the power switch, the expression and crescendo pedals, the Great, Swell, and Pedal divisions and manuals, some principal stops, and the combination action. You learned the steps to polishing three-part hymns. You were given three specific challenges as you go through the course: Polish too, be content, and continue organ study.

Follow up with this lesson by learning to play the simplified three-part arrangement of “Nearer My God, to Thee” in polish mode, following the steps that were given.

Lesson 2 is next, “First steps in pedal playing.” You will learn some important ways to play the pedal keys without having to look down, some very useful pedal techniques, and pedaling symbols. As with lesson 1, it is best to be seated at the organ console as you work through lesson 2.

Happy practicing!

About Your Calling

A list of suggested readings and resources for the LDS organist

Addresses by General Authorities

- Eyring, Henry B. "Rise to Your Call." *Ensign*, November 2002.
- Hinckley, Gordon B. "The Quest for Excellence." *Ensign*, September 1999.
- Jensen, Jay E. "The Nourishing Power of Hymns." *Ensign*, May 2007.
- Kimball, Spencer W. "The Gospel Vision of the Arts." *Ensign*, July 1977.
- Oaks, Dallin H. "Worship through Music." *Ensign*, November 1994.
- Packer, Boyd K. "The Arts and the Spirit of the Lord." *Ensign*, August 1976.
- Packer, Boyd K. "Reverence Invites Revelation." *Ensign*, November 1991.

Official Church Communication

- LDS Church Music website <www.lds.org/churchmusic>
- Frequently Asked Questions <<http://www.lds.org/pa/display/0,17884,6755-1,00.html>>
- Guidelines from the *Church Handbook of Instructions*
<<http://www.lds.org/cm/display/0,17631,4987-1,00.html>>
- Quotes from Church Leaders and the scriptures about music
<<http://www.lds.org/cm/quotes/0,18328,5084-1,00.html>>

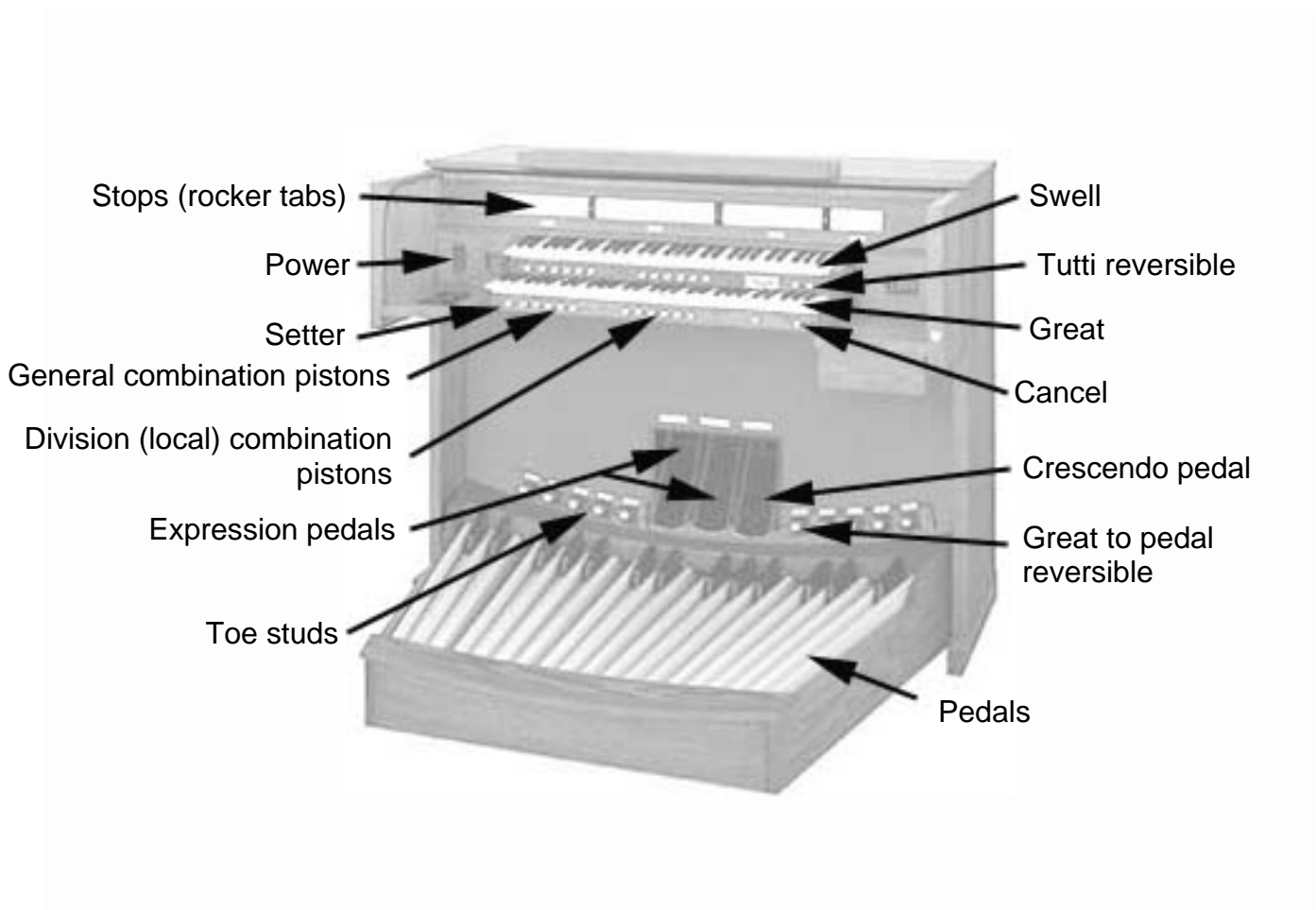
Other Resources

- Organ Study at BYU website <www.organ.byu.edu>
- Resources for LDS organists <<http://www.geocities.com/ddstone48/>>
- LearningOrgan (Internet discussion group) <<http://groups.google.com/group/LearningOrgan>>
- Howarth, Paul R. "Tips for Beginning Organists." *Ensign*, September 2002.

The Organ Console

The diagram below indicates standard positions for the various items. However, organ consoles vary widely in their design. Some of the most common variations are as follows:

- Expression and crescendo pedals. If only one is present, it is usually an expression pedal that affects the volume of the entire organ. Crescendo pedals are absent on many consoles.
- Great to Pedal reversible. If present, this is usually located directly to the right of the right-most expression (or crescendo) pedal. It may also be present as a thumb piston.
- General and divisional combination pistons. Many organs have only one set of combination pistons. If so, they will be generals, centered underneath one or both manuals. If both generals and divisionals are present, the generals are usually located to the left underneath the manual(s).
- Stops. These may be present as drawknobs, located in stop jambs on both sides of the manuals.
- Tutti/sforzando reversible. If present, this is usually the right-most and highest thumb piston and/or toe stud.



Internet Resources for Organists

General “Hot Spots” of Organ-Related Web Resources

- **Pipe Organs and Related Topics** www.albany.edu/piporg-l
Links of topical interest www.albany.edu/piporg-l/piplinks.html
Individual Organs and Organ Tours www.albany.edu/piporg-l/organs.html
- **American Guild of Organists** www.agohq.org
Educational Resources <https://agohq.org/store/index1.html>
- **Organ Study at BYU** www.organ.byu.edu

Specific Areas of Interest to Organists

- **BYU**
Organ Study at BYU organ.byu.edu
BYU Organ Workshop <http://organworkshop.byu.edu>
BYU Young Musicians Summerfestival <http://summerfestival.byu.edu>
The New LDS Organist <http://organ.byu.edu/newldsorganist>
OrganTutor www.organtutor.byu.edu
Independent Study Organ Courses, Levels 1-6
College-credit courses: <http://ce.byu.edu/is/site/courses/university.cfm?subject=10000066>
Non-credit courses (levels 1-2 only): <http://ce.byu.edu/is/site/courses/free.cfm>
Belnap *Hymn Studies for Organists* <http://creativeworks.byu.edu/Catalog/ViewItem.aspx?item=SM004>
- **LDS organist**
Organ Training Resources <http://www.organ.byu.edu/trainingresources.pdf>
Discussion group for organ students and teachers <http://groups.google.com/group/LearningOrgan>
Resources for LDS Organists (DeeAnn Stone) www.LDSOrganists.info
Early LDS Hymns <http://www.earlyldshymns.com/>
1835 hymnbook online http://www.earlyldshymns.com/A_COLLECTION_OF_HYMNS.pdf
Temple Square Organs <http://www.mormontabernacleorgan.webs.com/>
Jackman Music www.jackmanmusic.com
Online Music for the LDS Organist www.wardorganist.com
A Blog for LDS Organists <http://organlessons.blogspot.com/>
- **Organ Music**
Organ Historical Society www.ohscatalog.com
Jackman Music www.jackmanmusic.com
Kelvin Smith online music library www.untraveledroad.com/music/music.htm
Where to Buy Organ Music www.organ.byu.edu/wheretobuy.htm
- **Recordings and broadcasts**
Organ Historical Society www.ohscatalog.com/recordings.html
Pipedreams Program Archives <http://pipedreams.publicradio.org/listings/>
JAV Recordings www.greatorgancds.com
Pro Organo www.proorgano.com
Bach Organ Works (free online recordings--Kibbie) <http://www.blockmrecords.org/bach/>
- **The organ itself**
Encyclopedia of Pipe Organ Stops www.organstops.org
Organ History <http://www.concertartist.info/organhistory/>
A Young Person’s Guide to the Pipe Organ (The Pipe Organ Guide) www.agohq.org/guide/index.html
- **Miscellaneous**
PIPORG-L (to join the group) <https://list.uiowa.edu/scripts/wa.exe?SUBED1=piporg-L&A=1>
A Wiki resource on organ playing <http://organplayingwiki.byu.edu>
BACHorgan.com www.bachorgan.com
MIDI primer http://arts.ucsc.edu/EMS/Music/tech_background/MIDI/MIDI.html

High on the Mountain Top

5

Simplified for organ in three parts

Resolutely $\text{♩} = 56-72$

Arranged by Don Cook

1. High on the moun-tain top A ban-ner is un-furled. Ye na-tions, now look
2. For God re-mem-bers still His prom-ise made of old That he on Zi-on's
3. His houseshall there be reared, His glo-ry to dis-play, And peo-ple shall be
4. For there we shall be taught The law that will go forth, With truth and wis-dom

up; It waves to all the world. In Des-er-et's sweet,
hill Truth's stan-dard would un-fold! Her light should there at-
heard In dis-tant lands to say: We'll now go up and
fraught, To go-vern all the earth. For-ev-er there his

peace-ful land, On Zi-on's mount be-hold it stand!
tract the gaze Of all the world in lat-ter days.
serve the Lord, O-bey his truth and learn his word.
ways we'll tread, And save our-selves with all our dead.

High on the Mountain Top

Resolutely ♩ = 56-72

1. High on the moun - tain top A ban - ner is un - furled.
 2. For God re - mem - bers still His prom - ise made of old
 3. His house shall there be reared, His glo - ry to dis - play,
 4. For there we shall be taught The law that will go forth,

Ye na - tions, now look up; It waves to all the world.
 That he on Zi - on's hill Truth's stan - dard would un - fold!
 And peo - ple shall be heard In dis - tant lands to say:
 With truth and wis - dom fraught, To gov - ern all the earth.

In Des - er - et's sweet, peace - ful land,
 Her light should there at - tract the gaze
 We'll now go up and serve the Lord,
 For - ev - er there his ways we'll tread,

On Zi - on's mount be - hold it stand!
 Of all the world in lat - ter days.
 O - bey his truth, and learn his word.
 And save our - selves with all our dead.

Nearer, My God, to Thee

100

Simplified for organ in three parts

Gently ♩=63-76

Arranged by Don Cook

5 3 2 1 5

1. Near - er, my God, to thee, | Near - er to thee! | E'en though it
2. Though like the wan - der - er, | The sun gone down, | Dark - ness be
3. There let the way ap - pear, | Steps un - to heav'n; | All that thou

2 4 2

3 2 4

be a cross — That — rais - eth me. | Still all my song shall be
o - ver me, | My — rest a stone, | Yet in my dreams I'd be
send - est me, | In — mer - cy giv'n; | An - gels to beck - on me

2 3 4

5 3 2

Nearer, my God, to thee, | Near - er, my God, to thee, | Near - er to thee!
Nearer, my God, to thee, | Near - er, my God, to thee, | Near - er to thee!
Nearer, my God, to thee, | Near - er, my God, to thee, | Near - er to thee!

4 2 2 4