

Lesson 3: Playing Prelude Music that Invites the Spirit

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See www.organ.byu.edu

Materials needed: Resources: Prelude and Postlude: Common Stop Names Listed by Family

Now that you are acquainted with the organ console, its principal sound, and the basic skills in pedal playing, you are ready for The New LDS Organist Lesson 3: Playing Prelude Music that Invites the Spirit. My name is Jane Dye, representing the Organ Area of the Brigham Young University School of Music.

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

[Exploring statements in the *Church Handbook* pertinent to prelude music]

The Music section of the Church Handbook of Instructions states that “quiet prelude and postlude music creates an atmosphere of worship that invites the Spirit into Church meetings,” and that the “careful selection and proper performance of music can greatly enhance the spirit of worship.” This suggests that there will be an element of work and preparation. The Handbook gives further guidelines and counsel for which we are responsible. Among these are three important guidelines:

1. Hymns are encouraged for prelude and postlude music. If other musical selections are used, they should be in keeping with the spirit of the hymns of the Church. The text should be doctrinally correct.
2. “Music in Church meetings should help members worship, feel the sacred spirit of the Sabbath, and feel the spirit of revelation. This music should not draw attention to itself or be for demonstration.”
3. “Some religiously oriented music in a popular style is not appropriate for sacrament meetings. . . .Also, much sacred music that is suitable for concerts and recitals is not appropriate for a Latter-day Saint worship service.”

Within these guidelines, the organist may also choose music specific to special occasions such as Christmas, Easter, Thanksgiving, Pioneer Day, Priesthood Commemoration, Father’s and Mother’s Day, the Fourth of July, or President’s Day. Sacred Primary songs may also be used as prelude music on these and other occasions.

You may ask, “Where do I get prelude music?” You will need to start building your own library of music books, but for now, use those that you have and borrow music from other organists. Play through them and decide which one’s you’d like to purchase for yourself. Included with this lesson is a list of a few books that are minimally priced to help you get started. You can also choose playable, quieter hymns from our Hymnbook, with or without the pedals.

If you are not seated at the organ console, please do so now. Make sure that your bench is positioned low enough to let the heels gently rest on the pedals, and close enough that you can rest your entire foot on the expression pedal and remain well supported in that position.

[Registration: flutes, strings (incl. celestes), hybrids; mutations, soft solo combinations, tremulant]

You have been introduced to the foundational sound of the organ, the Principal, or Diapason. There are three other categories or “families of organ tone”; the flutes, strings, and reeds. As an organist, you will become like a conductor of an orchestra that calls upon these sounds when needed. It is exciting to explore the many possibilities of combined sounds. While experimentation is necessary, there are also fundamental guidelines to follow in creating the right sounds for preludes, hymn playing, and postludes that apply to all organs. These guidelines will be presented a little at a time throughout this course. For now, let’s examine the tone colors of the flute, string, and reed families.

Flute tone is clearer, quieter than, and less direct than principal tone. Flute tone is of medium strength. When a flute is combined with a principal, it adds warmth and broadening to the rich, strong principal tone. Some flutes also combine nicely with other flutes, strings, and hybrids. Like the various flutes and piccolos in an orchestra, some have the brighter tones like that of a metal flute, while others have a hollow wood sound like that of an Indian flute. Flute stops make great solo sounds for preludes when a softer accompaniment can be found. Take a moment to find the flute stops on your organ, using the “Families of Organ Tones” page that comes with this lesson.

String tone is similar to what is produced on a violin or viola in an orchestra. Organ strings can produce quieter, vibrating or shimmering tones, and can even approach reedy tone. The tones are thinner, with a cutting edge, and are tones of medium to soft strength. The 8’ string stop is usually located next to or paired with a string “celeste”. The “celeste” stop is usually tuned slightly sharp, thus creating an undulating effect, imitating the warm chorus effect produced by a string orchestra. These two stops combined create a soft accompaniment background for solo stops on another manual, or can be used for quieter sections of the music with both hands on one manual. They can appear on your organ as separate stops (for example, Viola 8’ and Viola Celeste 8’) or paired together as a single compound stop indicated by the Roman numeral II (for example, Viola Celeste 8’ II). Because they are often the quietest stops of the organ, they are not heard when combined with the fiery reeds or other very large combinations. Take a moment to find the string stops on your organ, referring to the “Families of Organ Tones” page included with this lesson. Strings are usually located in the Swell division, and will be very useful in providing a meditative foundation for quiet prelude music. It would be best, however, to avoid using the string celeste for every prelude piece.

Instead of a true string, you may find a “hybrid” tone on your organ. Hybrid stops have the quality of more than one family of tone. The Gemshorn, for example, has basic quality of a flute, with the edge of the string. Many organ builders use this stop as their only string sound. It may be used alone, but is often used in combination with a flute or a Gemshorn Celeste. Other hybrid names that share characteristics with more than one family may include the Erzähler, Spitzflöte, or Geigen.

If there are hybrid stops on your organ, listen to them alone and in combination with other stops as described earlier. Decide where these hybrid stops could be used in your prelude music.

The reeds have a pungent and distinctive sound. Chorus reeds, such as the Trompette, Oboe, and Fagott (pronounced fuh-GOTT) bring fire to the organ sound. The stronger reeds are generally not appropriate for preludes. The stops of this family of organ tone imitate instruments from the brass and woodwind sections of the orchestra. The quieter solo reeds such as the Krummhorn, Clarinet, or English Horn can be useful on the solo line for preludes, against soft 8-foot or 8- and 4-foot accompaniments. Adding the tremulant to a solo reed can be effective if the tremulant is not too fast or deep. Adding a soft 8-foot stop to an edgy solo reed can help “round out” the tone.

See if you can identify some of these reed stops on your organ, and try the softer reeds in single-line melodies. Try them both with and without the tremulant. It is important to remember that the tremulant should never be used when playing hymns for congregational singing.

Mutation stops are those labeled with a fraction— $2\frac{2}{3}$, $1\frac{3}{5}$, and $1\frac{1}{3}$. They are “color” sounds of the organ. When added to a flute or principal, added harmonic interest or “color” is created. These are not to be used alone, but add a new dimension of sound that gives variety to prelude selections. Some of the most common combinations are 8’ and $2\frac{2}{3}$ ’, 8’ and $2\frac{2}{3}$ ’, 8’ $2\frac{2}{3}$ ’ $1\frac{3}{5}$ ’, those three combinations with a 4’ stop added, and all five of these pitches: 8’, 4’, $2\frac{2}{3}$ ’, 2’, and $1\frac{3}{5}$ —commonly called the “Cornet.” [pronounced “cor-NAY”] These combinations are most useful as the solo part of an organ prelude, which means that you might try adding the tremulant.

Find the mutation stops on your organ, and try using them in some of the combinations just described. Listen to them with and without the tremulant.

[Registration in prelude music]

As a reminder, as discussed in Lesson One, the expression pedals should be fully open and the crescendo pedal fully closed. Using that as a starting point, you can re-adjust the expression pedals to achieve a balance of sound between the manuals. The melody should be more prominent than the accompaniment.

Now take the handout, “Registration Suggestions for Prelude Music,” and try the different combinations available with the music excerpts. Use these and other combinations to register your preludes with confidence.

[Preparing and playing prelude music]

The Church Music Handbook states that prelude music is usually played “five to ten minutes before and after a meeting.” If people arrive earlier, you may allow more time for your prelude music.

There are several ways to group the music for your prelude. It is important to use variety so that your prelude remains interesting. Our ears tire of hearing the same key, the same registration, or the same type of piece one after another. Plan the order of your prelude selections and set them on the music rack for easy transition between pieces. Do not hurry, as a reasonable amount of silence (ten or fifteen seconds) between pieces can encourage reverence in the congregation.

[Ending the prelude]

Discuss with your Priesthood leadership their preferences for starting a meeting (such as, will they stand before or after you stop the prelude). Here are five suggestions for bringing your prelude music to a close:

1. Avoid abrupt stops.
2. Time each prelude piece during your practice time, and write its length in your score. You might put shorter pieces at the end and the longer pieces at the beginning of your line-up.
3. For your last prelude piece, plan ahead of time where a cut could be placed to shorten the music. You can do this by looking for common chords at the beginning and the end of the

music. Mark these in your music. When you need to quickly close, just skip to that common chord and finish the piece, maintaining proper beats per measure.

4. Pick two short hymns. Play one verse when you think that the time to stop is near. If the priesthood leader needs a bit more time, play the second hymn, once or twice.
5. Remain calm – time is on your side. When the priesthood leader stands, he is indicating that the meeting is about to begin. Take the time needed to find a way to close your prelude calmly and musically.

As a closing word of advice, avoid anything in your prelude music that might distract from the spirit of the meeting, or call undue attention to you or to your music. By prayerful and diligent planning and preparation, as stated in the Handbook, “careful selection and proper performance of music can greatly enhance the spirit of worship.”

You have now been introduced to the organ, you have learned the first steps in pedal playing and the basic pitches and families of organ tone, and you should have a good sense for choosing and preparing prelude music. In the next lesson you will get an overview of effective hymn playing.

Happy practicing!

Resources: Easy Prelude and Postlude

Listed in approximate order from easier to more challenging

Stone, DeeAnn. *Resources for LDS Organists*. Visit <http://www.ldsorganists.info/>.

This is an exhaustive listing of hymn preludes and free accompaniments on hymns found in the LDS hymnbook—a most useful resource for any LDS organist. There is no indication, however, as to the level of difficulty.

Manual-Only Hymns for Organ and Transformations. Provo, UT: Brigham Young University, 2010. Visit <http://lds.org/cm/display/0,17631,4774-1,00.html> (free download).

Manual-Only Hymns is designed to assist the LDS pianist in making the transition to the organ. With practice, the voice parts of these 38 hymns can be played smoothly and with independence of line. This is enabled by eliminating the pedal parts, by reducing the voice parts from four to three, by arranging the hymns for ease of execution, and by providing organ fingering. *Transformations* is a companion volume to *Manual-Only Hymns* that provides easy supplemental material to “transform” the hymns into simple preludes or postludes.

Croft, D. Kim. *Nine Hymn Studies*. Orem, UT: Pioneer Music Press, 1986.

Visit www.jackmanmusic.com

These simple three-part hymn settings are fingered and pedaled in legato style, and include a very easy pedal part. They are some of the easiest available pieces to play for prelude or postlude, but not for congregational accompaniment.

Cook, Don. *Easy Organ Hymn Settings*. Orem, UT: Jackman Music, 1992.

Visit www.jackmanmusic.com

This collection contains 28 three-part transcriptions of LDS hymns. The original soprano part is played by the right hand. The left hand plays a new middle part that leaves the harmony unchanged from the original. The bass part, also not deviating from the original notes, appears on its own pedal staff. Repeated notes are sometimes tied in the bass and middle parts. Fingering and pedaling are provided. These transcriptions can be used for congregational hymn accompaniment, or for prelude or postlude. They were designed to provide a bridge between the very easy *Nine Hymn Studies* by Kim Croft and the four-part hymns in the *Hymnbook*.

Cook, Don. *OrganTutor Organ 101 Workbook*. Provo, UT: Brigham Young University, 1998/2007.

Visit www.organtutor.byu.edu

This organ method contains a few hymn settings and pieces that were hand-picked for the early-level LDS organist, such as “Prelude on Deliverance” by Richard Elliott. The method, along with the computer tutorial, also serves as the basic text for the Level 1 and 2 BYU Independent Study organ courses.

Dupré, Marcel. *Seventy-Nine Chorales for the Organ, Opus 28*. New York: H. W. Gray, 1932.

These one- or two-page pieces are provided with fingering and pedaling in legato style. A few are based on hymns in the LDS hymnbook. This book is required in the Level 1 and 2 BYU Independent Study organ courses.

Manookin, Robert P. *Hymn Preludes for Organ, Book One*. Orem, UT: Sonos (Jackman Music), 1976.

Visit www.jackmanmusic.com

This is the first of many volumes of LDS hymn preludes by Robert Manookin. This first volume contains two or three pieces that are particularly useful for the early-level organist. These pieces are on the repertoire list for the BYU Independent Study Level 1 and 2 organ courses.

(continued)

Cundick, Robert and Don Cook. *Three-Stave Hymn Accompaniments*. Provo, UT: BYU Creative Works Office, 2003. Search <three stave hymn> to order bound volume or for free download.

This is a collection of 62 hymns transcribed for organ on three staves. The goal: make it easier for an organist to play the hymns well by writing the bass part on its own pedal staff and adding ties generously between repeated notes. Fingering and pedaling must be added, and the text is not present in the score.

Belnap, Parley L. *Hymn Studies for Organists*. Rev. ed. Provo, UT: BYU Creative Works, 1992/2003. Search <hymn studies for organists>.

This method book on hymn playing provides fingering and pedaling for many hymns, as well as generous instruction on all aspects of hymn playing. The hymn text is not present in the scores.

Hymns of the Church of Jesus Christ of Latter-day Saints. Salt Lake City, UT: Church of Jesus Christ of Latter-day Saints, 1985.

Prelude and postlude music can be played directly from the hymnbook. Variety can be introduced by applying the registration suggestions and rearrangement of parts as suggested in Lessons 3 and 11. Later, you can learn more details on rearranging parts through the “Music 116—Organ Techniques and Literature” podcasts. Go to iTunes and search “organ techniques.”

Chamberlin, David. *LDS Hymn Voluntaries*. Visit www.chamberlinmusic.com/oom.php.

This composer is developing a massive collection of hymn preludes—one for each hymn in the hymnbook. Each volume contains preludes of varying difficulty levels and that range in style from traditional to contemporary. New volumes are produced periodically.

In addition to the websites given above after some listings, most of these items are also available through the BYU Bookstore. Visit www.byubookstore.com or call 1-800-253-2578.

Common Stop Names Listed by Pipe Category and Family of Organ Tone

Most every speaking stop found on organs in LDS meetinghouses is listed under its pipe category (flue or reed) and family of organ tone.

<i>FLUE pipe category</i>			<i>REED pipe category</i>
<p>Flute family</p> <p>Blockflöte Bourdon (– doux, Contre –) Chimney flute Clarabella Copula Cor de nuit Doppelflöte Fife Flautino Flauto dolce Flûte (– à bec, – à fuseau, – bouchée, – celeste, – harmonique, – ouverte) Gedackt (Gedeckt) (– flûte) Harmonic flute Hohlflöte Holzgedackt Koppelflöte Larigot Lieblich gedeckt Melodia <u>Nachthorn</u> Nazard (Nasard, Nasat) <u>Octavin</u> Open flute Orchestral flute Piccolo Pommer Quintatön (Quintadena) Quintflöte Rohrflöte Siffelöte Spillpfeife Stopped diapason Subbass Tibia Tierce (Terz) Traverse flute <u>Waldflöte</u> Zauberflöte</p>	<p>Principal family</p> <p>Choral bass Diapason Double diapason Doublette <u>Dulciana</u> Fifteenth Montre Octave (Oktav) Open diapason Prestant Principal (Prinzipal) Quint(e) Spitz prinzipal Super octave Twelfth</p> <p>Chorus mixtures: (Plein jeu, Mixture, Furniture, Cymbal, Scharf, Acuta)</p>	<p>String family</p> <p>Aeoline Cello Echo gamba Fugara Gamba Salicet Salicional Unda maris Viola Viola da gamba Viola celeste Viola pomposa Violone (Contre violone) Voix celeste</p>	<p>Reed family</p> <p style="text-align: center;"><i>Chorus reeds</i></p> <p>Basson (Contre –) Bombarde Clairon (Clarion) <u>Dulzian</u> Fagotto (Fagott) [bassoon] (pronounced “fuh-GOT”) French trumpet Hautbois [oboe] Oboe Posaune [trombone] Rankett Tromba Trompette (Trompete) Trumpet <u>Waldhorn</u></p> <p style="text-align: center;"><i>Solo reeds</i></p> <p>Clarinet Cromorne English horn (Cor Anglais) Festival trumpet French horn Horn Krummhorn Regal Rohrkrummhorn Rohr schalmei Schalmei Tuba (– mirabilis)</p> <p style="text-align: center;"><i>Other reeds</i></p> <p>Vox humana (Voix humaine)</p>
<p>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)</p> <p style="text-align: center;">Hybrid stops (share characteristics of more than one family)</p> <p style="text-align: center;">Erzähler Geigen (– diapason, – principal) Gemshorn, Gemshorn celeste <u>Spitzflöte</u></p>			<p><i>Some stop names that can easily be identified with the wrong family are <u>underlined</u>.</i></p>

Registration Suggestions for Prelude/Postlude Music by Don Cook

Careful selection and proper performance of music can greatly enhance the spirit of worship. . . . Quiet prelude and postlude music creates an atmosphere of worship that invites the Spirit into Church meetings. The organist or pianist usually plays hymns or other appropriate music for five to ten minutes before and after a meeting.

--Music section of the *Church Handbook of Instructions*, p. 289

To build a stop combination for a prelude or postlude that accomplishes the purposes described above, **first identify these important characteristics in the music.** If these are not indicated in the score, make the decision yourself:

1. **MOOD:** Meditative or jubilant? Use more words that describe the mood or sound more precisely (light or heavy, clear or rich, sparkling or foundational, simple, calm, reverent, ethereal, solid, majestic, quietly jubilant, etc.)
2. **VOLUME:** Overall volume level (very soft, soft, medium, etc.)
3. **SOLO:** Will a solo and an accompaniment be played on two separate manuals (solo and accompaniment registration), or will both hands play on the same manual (chorus registration)?

Next, decide on the sound that you want and find it on the organ.

CHORUS REGISTRATION

For “chorus-type” registration, in which both hands play on the same manual, try the combinations given below. Use the handout “Common Stop Names Listed by Pipe Category and Family of Organ Tone” to find particular flutes, principals, strings, reeds, or hybrids (as indicated below) on your organ. The following list begins with the softer stops or combinations, which are usually most effective in enhancing the spirit of worship:

1. a soft 8' stop alone (flute, hybrid, or string)
2. the celeste effect (use two 8' stops [hybrid, flute, or string, with celeste], or a single celeste stop marked “II” [like Gemshorn Celeste II 8'])
3. two soft 8' stops (flute and hybrid, flute and string)
4. flutes 8' and 4'
5. two soft 8' stops and flute 4'
6. flutes 8', 4', and 2' (or flute 8', principal 4', and flute 2')
7. principal 8' alone
8. principal 8' and flute 4', or flute 8' and principal 4'
9. principals 8' and 4'
10. principal 8' plus no. 1, 3, 4, 5, or 6 above
11. principals 8' and 4' plus no. 1, 3, 4, 5, or 6 above
12. principals 8', 4', and 2' (note the brightness of the 2' principal)
13. Adding the chorus mixtures and/or chorus reeds probably reach beyond an appropriate volume level for preludes and most postludes in Sacrament meeting.

SOLO AND ACCOMPANIMENT REGISTRATION

For “solo and accompaniment” registration, one hand (usually the right) plays the solo part *on either the Swell or the Great*, and the other hand (usually the left) plays the accompaniment on the remaining manual. First, decide whether the sound of the solo or the accompaniment is most important to you, and begin building that combination. Next, build the other combination, balancing it with the first. For the accompaniment (usually played by the left hand), use one of the chorus-type registrations given above.

For the solo part (usually played by the right hand), you need only find a more prominent (louder) stop or combination. *The solo may be registered with any chorus-type registration (see above), as long as the accompaniment is softer.* Celeste effects, however, are usually most effective in the accompaniment part. The following is a list of solo stops or combinations that are not included in the chorus registrations given above. These usually result in a more colorful solo:

1. a single harmonic flute 8'
2. flutes 8' and 2' (a “gap” combination)
3. combinations of the 8' flute and other stops from the Cornet (pronounced “cor-NAY”):
 - a. flutes 8' and 2 2/3' (an especially effective soft solo combination)
 - b. flutes 8', 4', and 2 2/3'
 - c. flutes 8', 2 2/3', and 1 3/5' (“Sesquialtera”)
 - d. flutes 8', 4', 2 2/3', and 1 3/5'
 - e. flutes 8', 4', 2 2/3', 2', and 1 3/5' (the full Cornet)
4. string 8' (may sound like a soft reed)
5. flute 4'
6. soft reed 8' (Oboe, Cromorne, Clarinet, French horn, English horn, Schalmei)
7. soft reed 8' “rounded out” with other mild 8' and 4' stops (flutes, hybrids, strings)
8. all the 8' stops on the Great that blend, possibly including the Swell to Great coupler (a very warm, “singing” solo combination)
9. a larger chorus reed 8' (Trompette, Fagott) (more effective as a meditative solo stop when played in the tenor range)
10. a larger chorus reed 8' “rounded out” with other 8' and 4' stops

PEDAL BALANCE

Build the bass part to balance with the chorus-type combination (not the solo). Choose a soft 16' and 8' stop from the Pedal division (Subbass, Bourdon, Gedackt, Lieblich Gedackt). As an alternative, select a soft 16' Pedal stop and Swell to Pedal or Great to Pedal (whichever does *not* have the solo). To balance larger manual combinations, add larger 16' stops followed by 8' stops in the Pedal as needed. If manual-to-pedal couplers are used, the 8' balance will occur automatically as manual stops are added.

Write down the combination or save it to memory for later use.

Once you have selected the combination that you want, write down the stops in pencil on the music. You can then draw this combination by hand whenever you play that piece on that organ—if you have time. If you will not have time to draw the stops by hand, set the combination on a combination piston (“preset”) as described in Lesson 1 under the combination action. Be sure to double-check your preset just before the meeting!