

Lesson 9: Hymn Playing in Polish Mode— Playing Four Independent Legato Lines

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Materials needed: Three-Stage Plan for Learning Hymns or . . . ; Hymn Registration Shortcuts; Sample from *Hymns from the L.D.S. Hymnal* . . . ; Sample from *Three-Staff Hymn Accompaniments* . . . ; Organ Training Resources Available through Brigham Young University; Redeemer of Israel: Example of Fully-Prepared Score; Hymns 3, 5, and 174 (simplified); *Hymnbook*

This is The New LDS Organist Lesson 9: Hymn Playing in Polish Mode—Playing *Four* Independent Lines in Legato Style.

If possible, later in the 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.

Lesson 9 is the fourth and final lesson on how to play hymns in polish mode. You will learn how to play four independent lines in legato style with true independence of line, and *various ways* to play hymns in four parts. Also, you will learn how about making registration changes between verses of congregational hymns.

If you have mastered Lesson 8, you should be able to play in polish mode at least one three-part hymn arrangement and some three-part combinations directly from the hymnbook. You should be accustomed to listening for perfect legato between the tones, well-defined breaks between repeated notes and at phrase breaks, and independence of line. You should also be able to achieve good balance between the manual and pedals, and to make use of the couplers. If you have not yet mastered Lesson 8, you should do so before beginning serious work on this lesson.

If your calling requires you to play several hymns and other pieces within just a few weeks, you should be studying Lessons 10 through 12 at the same time that you work carefully on Lessons 6 through 9. You may also need to play most hymns in shortcut mode, as described thoroughly in Lesson 5, for the first few weeks.

[Four-part hymn playing in its most common forms]

Four-part hymn playing means to play *all* of the voice parts in a four-part hymn. Basically there are only two practical ways for a beginning organist to do this: first, the normal arrangement (the hands play soprano, alto, and tenor on the Great, and the feet play the bass part); and second, manual only (right hand plays soprano and alto, left hand plays tenor and bass, both on the Great). But there are several forms in which four-part hymns often appear on paper, listed below with simplest first:

- On two or three staves arranged for organ with simplified left hand and/or pedal
- On two or three staves arranged for organ with generous tying
- On three staves, broken down for learning at the organ in a 7- or 15-step plan without text
- On two staves, directly from the hymnbook

Be reminded that when we play hymns at the organ from a standard hymnbook, we are reading choral or vocal music. The absence of the curly brace, the occasional slurs where a voice takes two notes to sing a single syllable, and the presence of the text reminds us that this is not organ music! Because the organ

produces tone in a very different way than the human voice, we *must* adapt the notes that we read in the hymnbook to the organ. So that you can learn to play these hymns in polish mode sooner, this course and several other resources provide hymns *arranged* for organ so that you will not have to do the arranging yourself. We suggest that you rely on these arrangements as much as needed until you can play them *easily* in polish mode.

Let's take a look at each of the four forms mentioned a moment ago, helping you to know where to find them and how to learn them. First, those four-part arrangements written on two or three staves arranged for organ with simplified left hand and/or pedal. Some easy arrangements in this form appear in this course, and include the subtitle, "simplified for organ in four parts." "Now Let Us Rejoice" (hymn 3) is an example. As you listen, note the simplicity of the pedaling and fingering.

***3 Now Let Us Rejoice, simplified for organ in four parts

The next form is hymns written on two or three staves, arranged for organ *with generous tying*. Many of these were transcribed for organ by Robert Cundick and Don Cook under the title, "Three-Stave Hymn Accompaniments." They are available either on the Internet for free download, or in printed form. Refer to the resource list for details, and please locate the sample copy in your lesson materials. The chief benefit of this resource is its simplicity. The primary goal was to help an early-level organist to play the hymns well (that is, in polish mode), as simply as possible. So ties were added generously, because it is simpler for the organist to sustain a tone than to repeat it. Some hymns were simplified in spots, but usually the full four-part harmony has been preserved. The hymns were chosen from among those most often sung, not the simplest. But if you need a difficult hymn made simpler by adding ties and writing it out on three staves, this format may be helpful. You will need to add fingering and pedaling. Here is an example:

***3 Now Let Us Rejoice, from *Three-Stave Hymn Accompaniments*.

Notice that each of these sixty-plus hymns is also available on the Internet in a lower key, which is particularly helpful in unison singing. Access these by clicking "transposed to lower keys" at the top of the listing of hymns.

Another useful form, especially to those learning to play in polish mode, is hymns broken down for learning at the organ in a 7- or 15-step plan without text, and written on three staves. The best known resource for this form is the book *Hymn Studies for Organists* by Dr. Parley L. Belnap, professor emeritus of music at Brigham Young University. His book is a thorough method for hymn playing. It begins with the easiest LDS hymns broken down into fifteen steps, fingering and pedaling included. All repeated notes are *repeated* throughout the learning process, resulting in a "strict version" at step fifteen. An added and final step is a "modified version," with ties added as needed to improve the sustained character of the hymn. You must then transcribe the needed marks to the hymnbook, and *learn to play it* from the hymnbook so that you can see the *text* as you play. After several hymns are presented in this manner, he includes several hymns *without* the fifteen steps, but with all the fingering for the strict version and adding ties for the modified versions. Eventually even the fingering and ties are removed, and creative techniques for hymn playing are presented.

Another resource containing examples of the 7- and 15-step methods is *The OrganTutor Workbook* by Dr. Don Cook. There is one main difference between these examples and the *Hymn Studies* approach. Ties are added at the *beginning* of the process rather than at the end. This eliminates the need to learn both a strict and a modified version, since the fifteenth step becomes, in effect, the "modified version."

The last of the four forms in which hymns commonly appear is that written on two staves, played directly from the hymnbook. Ideally this is the form you will want to use after you have developed your ability to play in polish mode. Locate the example of the hymn in the written materials titled, “Redeemer of Israel (Example of Fully-Prepared Score).” Notice that phrasing, fingering and pedaling, ties, and a registrational plan have all been added directly in the score. After months or years of serving as an organist, you should have many hymns marked up in a manner similar to this. Most organists prefer large-print hymnbooks because of the increased space available to add these markings.

As you build your library of marked hymns, one other resource can be particularly helpful—*Hymns from the L.D.S. Hymnal Marked for the Organ* by Carol Dean (see the handout, “Sample from *Hymns from the L.D.S. Hymnal Marked for the Organ* by Carol Dean”). The author, who earned a master’s degree in organ from Brigham Young University, has prepared the score for most every hymn in the LDS hymnbook with phrasing, fingering, pedaling, and ties. She had the early-level organist in mind as she prepared the volume. The advantages are many and obvious. On the other hand, the fingering and pedaling may not work for every hand, and you should feel free to change them as needed. Also, you should feel free to change the treatment of the text and the repeated notes if you wish.

[How to learn four-part hymns and pieces]

No matter which format from which you will learn and play the four-part hymns, your final rendition should be complete. “Complete” means several things:

- First, the meaning of the text is reflected in your playing
- Next, the repeated notes are treated appropriately
- Next, your fingering and pedaling contribute to good legato (where appropriate), well-defined breaks, and independence of line
- Next, you have followed whatever method was necessary to *learn the hymn* in polish mode
- And finally, your registrational plan reflects the meaning and phrasing of the text, and the spirit of the music

With every hymn and piece that you learn in polish mode, the next one will become a little easier to play with all this in order. The ultimate goal, and a reachable one, would be to sight-read in this manner. Alas, until you arrive at that level, here is a three-stage plan for learning hymns (and other pieces) from start to finish. The order of these stages is important if you want to learn the hymn only once and avoid backtracking. Because this is such an important outline, it is also given for you in written form as part of this lesson (Take out “Three-Stage Plan for Learning Hymns or Other Four-Part Pieces”, and follow along. You may also want to see “Redeemer of Israel: Example of Fully Prepared Score”.)

The first stage: **PREPARE THE SCORE**. Do your best to SIGHT-READ through the hymn or piece. This will help reveal some of the obstacles to overcome, such as notes, rhythm, fingering, legato, or independence.

1. Deal first with the TEXT (if you are learning a hymn)
 - Understand the MEANING. Note the spirit of the hymn text in general, and then underline a key word in each verse.
 - Also, mark PHRASING in the text. For each verse, mark a comma, verse number, or vertical line in places where a break would help to clarify the meaning. Where the text is clarified by *not* breaking, you might add a slur as a reminder. Even though the congregation may breathe at such points, you can really draw attention to the message of the hymn in this way.
2. Second, deal with the REPEATED NOTES (only if you are learning a sustained-style hymn directly from the hymnbook). If inserting a break between all repeated notes results in a choppy

effect, add ties as needed. This procedure will be explained in a later lesson, and is not necessary when an editor has all ready “arranged” the hymn for organ playing (as in the arrangements that come with this course, the *Three-Staff Hymn Accompaniments*, and others).

3. Divide the hymn or piece into **SECTIONS**. If you did rather well at sight-reading, the sections can be larger (four to eight measures). If your sight-reading was far from the mark, make the sections smaller (one to two measures).
4. Add **FINGERING AND PEDALING**. This is a must unless you can sight-read it very well. Planning and learning efficient fingering and pedaling helps in two very important ways. First: security—you will be able to play more accurately and with greater confidence. Second: retention—you will be able to bring it back with reduced effort for the rest of your life. You do not need to mark fingering or pedaling for every note; instead, mark key places—where a new pattern begins, a skip occurs, a crossing, substitution, glissando, or any unnatural action must occur. Make just enough marks that you can play the passage the same way every time. Mark fingering and pedaling for the whole piece or just a few sections at a time, as you prefer. This investment in time will save practice time, will lead to smooth playing, and will etch the patterns permanently into your memory.

The second stage: **LEARN EACH SECTION**. For each section, go through whatever practice method you need to learn it to perfection:

- the 15-step method,
- the 7-step method, or
- a method that is customized to your abilities

The 15- and 7-step methods will be described in detail in a few moments.

The third stage: **REVIEW AND COMBINE THE SECTIONS**. Continue practicing previously learned sections each day, always practicing slowly enough to stay in control. Each time you learn one, leave it, and learn it again, as long as you are playing with great control, you will be driving reflex-like habits deeper into your subconscious mind. It is the *subconscious recall* of those many physical “reflexes” that you will rely on as you perform hymns and pieces. Begin combining the sections into larger and larger sections as they become easier, until you can play the entire hymn.

As you put the sections together, devise and begin practicing a **REGISTRATIONAL PLAN** that reflects the meaning of the text and the spirit of the music, and that supports and encourages the congregation.

[How to learn four-part hymns and pieces—the fifteen-step method]

For the second stage: **LEARN EACH SECTION**, you can choose between two common approaches: the fifteen-step method, or the seven-step method.

For the more challenging pieces, use the fifteen-step method, in which each of the four voices is learned by itself, they are then combined in all 2-part combinations, followed by the three-part combinations, and finally all four parts. At first this may seem more tedious and time consuming than other methods, but in the early stages of organ playing it offers the best chance of learning the piece with good legato, releases, and independence the first time. So it actually saves time by avoiding the difficult task of correcting *errors* that have been practiced and learned.

Here is a breakdown of the fifteen-step method. Practice each of these fifteen steps in one section of the piece at a time:

- Single voices first: soprano, alto, tenor, and then bass

- All two-part combinations next: bass/tenor, bass/alto, bass/soprano, soprano/tenor, soprano/alto, alto/tenor
- Now the three-part combinations: soprano/alto/tenor, soprano/alto/bass, soprano/tenor/bass, alto/tenor/bass
- Finally, all four voices together: soprano/alto/tenor/bass.

You must apply the most important key to effective practice at every step: *always practice slowly enough to stay in control*. More detail of how to go through each step is given in Lesson 8, where the three-stage procedure is explained. But, in a nutshell, it is this. For each step:

- First, Practice SLOWLY AND PERFECTLY until you can play it three to five times perfectly without much conscious effort.
- Next, SLIGHTLY INCREASE TEMPO (by 2-4 beats per minute), practicing until you can play it three to five times perfectly without much effort. Repeat this step until you arrive at a “goal” tempo for that step.

[How to learn four-part hymns and pieces—the seven-step method]

Eventually, with practice, you will feel less of a need to go through all fifteen steps. In fact, if you are able to learn the right-hand part (including the soprano and most notes of the alto line) as a single step, you can reduce the number of steps from fifteen to seven: right hand, left hand, pedal, pedal/left, pedal/right, right/left, and finally right/left/pedal. It is that simple: the fifteen-step method deals with each of the four voice parts in all their fifteen combinations, while the seven-step method deals with each of the three “units” or “playing parts:” right hand, left hand, and feet, in all their seven combinations. You should choose the method that best fits your needs for the piece: the easier the piece, the more likely it will be that seven steps will be enough.

No matter which method you use, it will only be as effective as your ability to listen for and achieve the three main qualities of polished playing: perfect legato between the tones, well-defined breaks between repeated notes and at phrase breaks, and independence of line. This means that even if you have chosen the seven-step method, occasionally you may need to revert to practicing single voices. When working in polish mode, *always* listen carefully, taking whatever time might be needed to achieve these qualities in each of the four voice parts.

Rather than giving you examples to *play* for this lesson, I am going to help you learn how to *listen* for these three qualities in four-part hymns. Take out hymn 3, “Now Let Us Rejoice” from the simplified hymn arrangements that come with this course. I will first identify the specific section that will be played, and then I will play it twice: once with an error, and a second time *without* the error. You try to identify the exact error *and* the part in which it occurs as you listen. Feel free to listen more than once if needed.

Here is a list of the four possible errors that I will make, all of which could be caused by problems with independence of line:

- a break where it should be legato or tied
- a tie where there should be a break
- a legato connection where there should be a break
- a “flinch” where there should be a well-defined break

There will be seven examples.

Example 1: the first two measures

***break everything over the first barline

The error was a break in the soprano and tenor parts over the first barline where it should be legato. These breaks were brought on by the legitimate “light” breaks in the *alto and bass* parts. The soprano and tenor should be legato (“heavy”) against the alto and bass, which should be broken (“light”).

Example 2: the words, “-joice in the day”

***flinch in the soprano and tenor on “in the”

The errors were “flinches” on the words “in the” in the soprano and tenor where there should be a well-defined break. The “flinches” were brought on by the sustained “heavy” alto and bass parts. The upper part of the right hand and the left hand should feel “light,” resulting in a well-defined break between the repeated notes. The right thumb and the feet should feel “heavy” at that moment.

Example 3: the same words, “-joice in the day”

***break the soprano between the words “the day”

The error was a break in the soprano part between the words “the day” where it should be legato. The break was brought on by breaks “light” in all of the other three parts. Even though the repeated notes in the other parts should break over the bar line, the moving soprano part needs to keep the perfect “heavy” legato.

Example 4: the words, “strangers on earth need we roam”

***tie in the tenor between the words “earth need we roam”

The errors were ties between repeated notes in the tenor part between the words “earth need we roam” where they should be broken. The ties were brought on by the sustained pedal note. The left hand and pedal parts are often more difficult to keep independent than right and left, or right and pedal. Even though the pedal part is sustained (“heavy”), the repeated notes in the left hand should be clearly broken.

Example 5: the words, “-of redemption will come. When all”

***flinch in all parts over the phrase break

The error was a “flinch” in all parts at the phrase break (between the words “come” and “when”) where all parts should break at the end of the textual and musical phrase. The “flinch” was brought on by the lack of commitment to the phrase break, and also possibly by a confusion over the break in the pedal against the moving upper parts. The solution is simple: mark phrase breaks before ever starting practice, which is the first step in preparing the score.

Example 6: the words “longer as strangers on” (this one will be more subtle, so listen carefully!)

***break in the alto over the bar line

The error was a break in the alto part over both bar lines where it should be legato, brought on by the legitimate “light” breaks in the soprano and/or tenor parts. The alto and bass parts should be legato (“heavy”) against the soprano and tenor, which should be broken (“light”).

Finally, Example 7: the words “shortly the hour”

***tie in the tenor over the bar line

The error was a tie between repeated notes in the tenor part over the bar line where it should be broken. The tie was brought on by the sustained pedal note. Even though the pedal part is sustained (“heavy”), the repeated note in the left hand should be clearly broken—especially over the bar line.

[Making registration changes between verses]

We now shift gears into an organ registration topic directly related to hymn playing: making registration changes between verses. Refer to the page titled “Hymn Registration Shortcuts” for this portion of the lesson. If possible, it will be best now to be seated at the organ console.

You learned in Lesson 5 how to set up basic registrational combinations for both meditative and jubilant hymns. Here is a quick review of that lesson along with a verbal “walk through” of the “Hymn Registration Shortcuts,” which you should have in front of you. As I describe these stop combinations, find and engage them also on your organ, stopping the lesson if you need more time.

Begin by setting any expression pedals (not the crescendo pedal) fully opened unless the organ is too loud for the room. In that case you may need to partially close the expression pedals. For meditative hymns, start with principals 8 and 4 on the Great and principals 16 and 8 (or principal 16 and Great to Pedal) in the Pedal. Try playing a few bars of a meditative hymn on the Great with this stop combination.

***pause

For jubilant hymns, start with principals 8, 4, *and* 2 on the Great and principals 16, 8, *and* 4 (or principal 16 and Great to Pedal) in the Pedal. If there is no principal 16 in the Pedal, use the main 16’ flue (such as Subbass, Bourdon, or Gedeckt—which are flutes). Now try playing a few bars of a *jubilant* hymn on the Great with this stop combination.

***pause

These basic suggestions reflect standard practice in congregational hymn accompaniment, but may need to be modified for your particular situation. If the principal stops are too loud for the room, then try replacing them with flutes and/or hybrids at one or more of the pitch levels—usually 4’ and 2’. If the congregation is not accustomed to registration changes within a hymn, then make your changes few and subtle at first. If no one has heard a chorus mixture or Trompette from the organ, use them sparingly and only on the most jubilant hymns at first, until you feel that they will make a positive contribution to the spirit of the meeting.

While it is both *possible and common* for organists to play an entire hymn with no change of registration, there are at least two very good reasons for changing the registration once or twice. First, simply for variety. Changing the registration simply adds interest and helps the congregation keep their attention in the hymn singing experience. Second, and more importantly, to reflect the meaning in the text.

Many hymn texts have some form of contrast in one of the verses. This is usually a middle verse. Look, for example, at hymn 174, “While of These Emblems We Partake,” and engage these stops on your organ as I describe them in the lesson. Verses 2 and 3 speak of the death of Jesus, and verse 4 speaks of his triumphant resurrection. Use a stop combination that reflects this changing spirit from verse to verse to help draw attention to the messages in the hymn. So, we might begin this hymn with the Swell chorus of 8, 4, and light 2-foot stops, Swell to Great, and Great principals 8 and 4, as described on the handout. At the end of verse 1 or 2, play both of the last manual notes by one hand or the other, and prepare the other hand to retire Swell to Great. As soon as the notes release, take off Swell to Great and return quickly for the beginning of the new verse. This quick return takes practice, but is well worth the effort. At the end of verse 3, return to triumph by engaging Swell to Great as at first. In this example, I will play from the end of verse 1 into verse 2, and then from the end of verse 3 into verse 4, using the changes just described.

***174 While of These Emblems as described q=80

Now you try playing the manual part of this hymn through as well as you can, with these same registration changes:

- verse 1: Swell: flutes 8, 4, and 2, Swell to Great, and Great: principals 8 and 4.
- for verse 2: take off Swell to Great
- for verse 4: add Swell to Great

Stop the lesson while you practice playing and making these changes.

***pause

An organist who plans and executes a good registrational plan in this manner, along with good textual phrasing, plays an active role in teaching the Gospel by drawing attention to the messages in the hymn.

However, many hymn texts have little or no contrast between verses. In this case, begin with a combination that reflects the *general mood* of the hymn. Hymn 5, “High on the Mountain Top,” for example, is intended to be sung and played “resolutely.” All four verses share this resolute character, so we would change registration between verses simply to add interest. Most organists typically use two common patterns in this situation:

1. Begin strongly to embolden the singers, reduce the organ’s volume for one or more of the internal verses, and return to a stronger combination for the last verse or verses. This was the pattern that we used earlier in hymn 174. OR:
2. Begin supportively but with room to grow, and build gently in one or more verses.

Let’s register Hymn 5 using each of these patterns. Take out the simplified version of that hymn and the handout, “Hymn Registration Shortcuts.” Before beginning the hymn, engage the basic registration for jubilant hymns as given in the handout—principals 8, 4, and 2 on the Great, and in the Pedal principal 16 and Great to Pedal. Listen to this sound, and then try it on your organ.

***Hymn 5 High on the Mountain Top, a few beats

At the end of verse 1 or 2 take off the 2-foot principal, and then bring it back on for verse 4. Stop the lesson and try it.

***pause

If you want to involve the chorus mixture instead, use this same procedure but begin with principals 8, 4, 2, and mixture. Retire the mixture after verse 1 or 2, and bring it back for verse 4. Stop the lesson and try it.

***pause

Now for the second pattern, the buildup. Use the same basic registration for jubilant hymns—principals 8, 4, and 2 on the Great, and in the Pedal principal 16 and Great to Pedal. Play verses 1 and 2 in this manner. At the end of verse 2 add the Great mixture. At the end of verse 3, add a chorus reed such as the Trompette 8'. If there is no chorus reed on the Great, prepare the Swell Trompette 8' before beginning the hymn and pull Swell to Great for verse 4.

[Using the combination action to make registration changes]

All of the registration changes demonstrated so far in this lesson involved only one stop at a time. It is possible to make simple changes like this by hand. It involves three steps:

1. **Get free.** During the long note just before the change, play all three notes by a single hand, if possible, and prepare the free hand at the stop to be added or taken off.
2. **Make the change.** In the break after the release (not before), make the registration change.
3. **Prelocate and play.** After making the change, quickly prepare the free hand over the keys to be played next. This last step—preparing the hand over the next keys to be played—is especially deserving of careful practice.

Making registration changes by hand is a skill that is required of all organists. However, it may be “safer” and more efficient to use the organ’s combination action. The parts of the combination were described in detail near the end of Lesson 1. If you have forgotten about setters, general combination pistons, memory levels, or how to set a combination piston, you may need to review that lesson.

To make a change using the combination action, simply add two steps before the three described above:

1. **Plan and set combinations.** Set the beginning combination on a general combination piston, and write the number in a circle at the top of the page. Set the combination for the first change on another general combination piston, and write the number in a circle at the end of the verse where the change should occur. Continue this process for all changes. Write the stops used for each combination down if needed. Stop the lesson for a moment and set principals 8, 4, and 2 on the Great on combination on general combination piston 1, and add the chorus mixture on general combination piston 2.

***pause

2. **Double-check combinations.** Just before the service, check each of your combinations to be sure that they have not been changed by someone. Stop now and check your two combination pistons.

***pause

3. **Get free.** As described above, but prepare your thumb over the piston instead of the stop to be changed.
4. **Make the change.** In the break, make the change by pressing the piston.

5. **Prelocate and play.** Do exactly as described above. Stop the lesson now, play the last few bars of a jubilant hymn on piston 1, get free and the end of the verse, make the change to piston 2, and prelocate and play the beginning of the next verse.

***pause

All these registration changes should be executed quickly and seamlessly, or not at all. Play all notes of the last chord with one hand and prelocate the other hand over the stop or piston, make the change in the silent moment (that is, after—not before—the keys are released), and return quickly with both hands to the first notes of the next verse. Here is what you *do not* want to hear

***a registration change executed badly—first, with a “chirp”; second, taking too long; third, leaving out notes and frantic returns

In summary, this has been The New LDS Organist Lesson 9: Hymn Playing in Polish Mode—Playing Four Independent Lines in Legato Style. It was the last of four lessons intended for those wanting to learn how to prepare hymns and pieces in polish mode. Make sure that you understand each of these topics, and review them if needed. You were introduced to four forms in which four-part hymns appear on paper, and each one was described and demonstrated in some detail. A three-stage approach to learning four-part hymns and pieces was then described in detail. Finally, you learned about making registration changes in both jubilant and meditative hymns.

Follow up with this lesson by learning to play one or more four-part hymns or arrangements. Using the three-stage approach described in this lesson, continue to listen with care for perfect legato between the tones, well-defined breaks between repeated notes and at phrase breaks, and especially independence of line. If possible, play it for a trained organist or other musician who can help you listen for those qualities. Also, plan registration changes for both meditative and jubilant hymns, and then practice making these changes quickly and seamlessly.

If you have not all ready done so, study Lesson 10 next, Hymn Playing—Deciding When to Tie Repeated Notes. You will learn how to deal with repeated notes in both shortcut and polish mode. Also, using the organ’s expression pedals will be discussed.

Happy practicing!

Three-Stage Plan for Learning Hymns or Other Four-Part Pieces

First, sight-read through the piece, identifying the main obstacles.

1. PREPARE THE SCORE

- Deal with the TEXT (if you are learning a hymn). Understand the meaning, and mark phrasing
- Deal with REPEATED NOTES if you are learning a hymn directly from the hymnbook
- Divide into SECTIONS
- Add FINGERING AND PEDALING

2. LEARN EACH SECTION. Go through the practice method you need to learn it to perfection:

- the 15-step method,
- the 7-step method, or
- a method that is customized to your abilities
- For each step, be sure to:
 1. Practice SLOWLY AND PERFECTLY until you can play it three to five times perfectly without much conscious effort
 2. SLIGHTLY INCREASE TEMPO, practicing until you can play it three to five times perfectly with little effort. Repeat this step until you arrive at a “goal” tempo for that step

3. REVIEW AND COMBINE THE SECTIONS

- Continue practicing previously learned sections each day
- Always practice slowly enough to stay in control
- Learn a section, leave it, and learn it again to drive reflex-like habits deep into your subconscious
- Combine sections into larger sections as they become easier until you can play the entire hymn

THE FIFTEEN-STEP METHOD (for the more challenging pieces). Each *voice* is treated as a unit:

- Single voices first: soprano, alto, tenor, bass
- All two-voice combinations next: bass/tenor, bass/alto, bass/soprano, tenor/soprano, alto/soprano, alto/tenor
- All three-voice combinations next: soprano/alto/tenor, soprano/alto/bass, soprano/tenor/bass, alto/tenor/bass
- Finally, all four voices together: soprano/alto/tenor/bass.

THE SEVEN-STEP METHOD (for less challenging pieces). Each *hand* or *the feet* are treated as a unit:

- Single units first
 1. right hand (including soprano and most of the alto voice)
 2. left hand (including tenor and occasional notes from the alto voice)
 3. pedal
- Two-unit combinations
 4. pedal and left hand
 5. pedal and right hand
 6. right hand and left hand
- All three units
 7. right, left, and pedal

Hymn Registration Shortcuts

Following is an easy-to-use “shortcut” plan for selecting stops in either meditative or jubilant hymns for congregational singing. It can be used with most pipe or electronic church organs.

A FEW OF THE MOST IMPORTANT GUIDELINES

1. **Support** the congregation with confidence, but do not overpower
2. Let the **text** guide the registrational plan for the hymn
3. Begin with stops from the **principal chorus**, especially at the 8’ level
4. **8’ and 4’ pitches** are minimum for the manual; 16’ and 8’ are minimum for the pedal
5. In **meditative hymns**, substitute flutes for principals at 4’ and 2’ levels as needed to reduce sharpness
6. Use **changes of registration** between verses and/or between verse and chorus

BASIC HYMN REGISTRATION

MEDITATIVE HYMNS: Begin with this basic combination

Great: Principals 8’ and 4’ (the stops may be called Principal, Diapason, Octave, or Prestant)

Pedal: The main 16’ stop (may be called Principal, Subbass, Bourdon, or Gedackt), and Great to Pedal

JUBILANT HYMNS: Add the 2’ principal on the Great to the meditative hymn combination, resulting in—

Great: Principals 8’ 4’ and 2’ (the 2’ stop may be called Super Octave, Fifteenth, or Doublette)

Pedal: The main 16’ stop, and Great to Pedal

FOR A SINGLE CHANGE OF REGISTRATION BETWEEN VERSES

MEDITATIVE HYMNS: Couple the Swell chorus 8’ 4’ 2’ to the Great

Begin with the Basic Hymn Registration for Meditative Hymns (above). Also, prepare the following:

Swell: flutes or principals 8’ and 4’, and flute 2’, resulting in—

an 8’ stop (Bourdon, Gedackt, Geigen Prinzival, or Diapason)

a 4’ stop (Flute, Nachthorn, Spitzprinzival, Octave, Prestant, or Klappelflöte)

the available 2’ stop (Piccolo, Blockflöte, Flute à bec)

Later, between verses or between a verse and the chorus, add the Swell to Great coupler

JUBILANT HYMNS: Add the Great chorus mixture

Begin with the Basic Hymn Registration for Jubilant Hymns (see above)

Later, between verses or between a verse and the chorus, add the Great chorus mixture (usually called Mixtur[e], and always followed by a Roman numeral)

For yet another change, you might add a chorus reed 8’ on the Great or Swell (Trumpet, Trompette, Tromba, or Fagott)

Sample from *Hymns from the L.D.S.* *Hymnal Marked for the Organ* by Carol Dean

Father in Heaven, We Do Believe "Integer Vitae"

180

With conviction ♩ = 96

1. Fa - ther in Heav'n, we do be - lieve. The pro - mise Thou hast made;
 2. We now re - pent of all our sin. And come with bro - ken heart,
 3. O Lord, ac - cept us while we pray. And all our sins for - give;
 4. Hum - bly we take the sa - cra - ment. In Je - sus' ble - ssed name;

Thy word with meek - ness we re - ceive. Just as Thy Saints have said.
 And to Thy co - v'nant en - ter in. And choose the bet - ter part.
 New life im - part to us this day. And bid the sin - ners live.
 Let us re - ceive thru' co - ve - nant. The Spi - rit's heav'n - ly flame.

Text: Parley P. Pratt, 1807-1857
Music: Jane Romney Crawford, 1883-1956

For sacrament: Verses 1 - 4
For baptism: Verses 1-3, 5-6

Most of the hymns in the LDS hymnbook are marked in this manner. Contact Carol Dean at carolorg@msn.com

Sample from *Three-Staff Hymn* *Accompaniments* by Robert Cundick and Don Cook

Louis M. Gottschalk

hymn no. 170

Aimed at ease in performance, this four-part version offers a separate pedal staff and a good treatment for the repeated notes. Fingering, pedaling, and phrasing must be added as has been done below.

Worshipfully (♩ = 72)

The musical score is presented in three systems, each with three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is a separate bass clef for the pedal. The music is in G major (one sharp) and 3/4 time. The tempo is marked 'Worshipfully' with a quarter note equal to 72. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p'. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are shown as small triangles above notes in the bottom staff. The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. The key signature has one sharp (F#) and the time signature is 3/4.

Organ Training Resources Available through Brigham Young University

MAIN WEBSITE

The Organ Study at BYU Website—Visit <http://organ.byu.edu> and then click LDS Organists and Teachers

BOOKS AND SOFTWARE

Hymn Studies for Organists (Belnap). <http://creativeworks.byu.edu/catalog/ViewItem.aspx?item=SM004> (\$15.95 + shipping)

Three-Stave Hymn Accompaniments (Cundick). <http://creativeworks.byu.edu/Catalog/ViewItem.aspx?item=SM003> (\$10 + shipping; free downloads <http://www.organ.byu.edu/3StaveHymns/index.htm>)

Manual-Only Hymns for Organ, and Transformations. <http://lds.org/cm/display/0,17631,4774-1,00.html> (free downloads)

OrganTutor (Cook) (visit <http://organtutor.byu.edu> and then follow the specific links)

OrganTutor Organ 101 Complete

Computer tutorial on CD-ROM (for PC and Mac) and Workbook (\$69.50 + shipping)

Computer tutorial and printable Workbook (pdf files) on Internet (\$20-\$30 per year)

Computer tutorial only (no Workbook)

On CD-ROM (for PC) (\$50 + shipping)

On Internet (\$25 per year; \$15 per 6 months)

Workbook only (no computer tutorial)

Printed (\$19.50 + shipping)

Printable on Internet (\$6)

Organ 101 Introduction (free selected lessons)

On CD-ROM (for PC) or on Internet

ORGAN COURSES THROUGH BYU INDEPENDENT STUDY AND THE INTERNET

Visit <http://organ.byu.edu> and then click BYU Independent Study Students and follow the specific links.

College-credit courses:

Music 399R Sections (Levels) 1-6 <http://ce.byu.edu/is/site/courses/university.cfm?subject=10000066>

Noncredit courses (free or low cost) <http://ce.byu.edu/is/site/courses/free.cfm>

Organ 71—Beginning organ for pianists with little or no previous formal organ training, or who need help in applying what they have learned in their organ playing.

- Certification track (a \$40 non-credit version of Music 399R Level 1 that offers a certificate)
- Self-study track (a free non-credit version of Music 399R Level 1 that does not offer a certificate)

Organ 72—Review of basics for those with organ training, but who would benefit from a review of basic legato organ technique, repertoire, hymn playing, and registration. Should be able to sight-read single-line melodies.

- Certification track (a \$40 non-credit version of Music 399R Level 2 that offers a certificate)
- Self-study track (a free non-credit version of Music 399R Level 2 that does not offer a certificate)

The New LDS Organist (A free “quickstart” organ course in 12 podcasts & packet) Visit <http://organ.byu.edu/newldsorganist>

Creative Hymn Playing Techniques (Music 116R podcasts—audio lessons) visit <http://organ.byu.edu/116podcasts.htm>

ORGAN WORKSHOPS

The BYU Organ Workshop (for adults, first Tuesday thru Friday of August annually) — <http://organworkshop.byu.edu>

The BYU Young Musicians SummerFestival (for ages 14-18, annually in mid-June) — <http://summerfestival.byu.edu>

Redeemer of Israel

Example of Fully-Prepared Score

① Intro: SA trumpets (duet then accomp.)

Confidently ♩ = 84-100

Gt 1. Re - deem - er of Is - rael, Our on - ly de - light, On
 2. We know he is com - ing To gath - er his sheep And
 mon. 3. How long we have wan - dered As strang - ers in sin, And
 3/1 4. As chil - dren of Zi - on, Good tid - ings for us. The

whom for a bless - ing we call, Our shad - ow by day And our
 lead them to Zi - on in love, For why in the val - ley Of
 cried in the des - ert for thee! Our foes have re - joiced When our
 to - kens al - read - y ap - pear. Fear not, and be just, 4 For the

pil - lar by night, Our King, our De - liv - 'rer, our all!
 death should they weep Or in the lone wil - der - ness rove? +sw/gt
 sor - rows they've seen, But Is - rael will short - ly be free. ②
 king - dom is ours. The hour of re - demp - tion is near.

Text: William W. Phelps, 1792-1872; adapted from Joseph Swain, 1761-1796
 Included in the first LDS hymnbook, 1835.
 Music: Freeman Lewis, 1780-1859

① SW: Tr 8
 Gt: Pr 8 4 2
 Pd: Pr 16 8, Gt/Pd

② Gt: + Mix
 + SW/Gt
 Pd: + Tr 16
 + SW/Pd

The following have been added into the score:

- Text**
- Keywords underlined
 - Phrasing (given with slurs, breath marks [V] and verse numbers in the text)

Plan for treatment of repeated notes (ties only)

Fingering and pedaling (note changes in the last two measures to allow for right-hand stop changing between verses)

- Music—Instructions for the introduction**
- Modified “boundaries” (marked with double diagonal lines)
 - Idea (soprano and alto duet, then accompanied)
 - Registration (trumpet duet alone, then with flue accompaniment)

- Registrational plan**
- Combination listed for pistons 1 and 2
 - Manual indications (given at the beginning of each verse)
 - Stop change indications (given at the end of each verse)

Now Let Us Rejoice

3

Simplified for organ in four parts

Cheerfully ♩=100-120

Arranged by Don Cook

1. Now let us re-joice in the day of sal-va-tion. | No
2. We'll love one an-oth-er and nev-er dis-sem-ble, | But
3. In faith we'll re-ly on the arm of Je-ho-vah To

lon-ger as strang-ers on earth need we roam. | Good tid-ings are
cease to do e-vil and ev-er be one. | And when the un-
guide thru these last days of trou-ble and gloom, | And af-ter the

10 sound-ing to us and each na-tion, | And short-ly the hour of re-
god-ly are fear-ing and trem-ble, | We'll watch for the day when the
scourg-es and har-vest are o-ver, | We'll rise with the just when the

Now Let Us Rejoice

15

2 4 5 4

1 2 1

demp - tion will come, | When all that was prom-ised the Saints will be
 Sav - ior will come, | When all that was prom-ised the Saints will be
 Sav - ior doth come. | Then all that was prom-ised the Saints will be

20

5 5 4 3 3

1 2 2 1 1

giv - en, | And none will mo - lest them from morn un - til ev'n, | And
 giv - en, | And none will mo - lest them from morn un - til ev'n, | And
 giv - en, | And they will be crown'd with the an - gels of heav'n, | And

25

1 2 4 2 5 2 3 2

earth will ap - pear as the Gar - den of E - den, | and
 earth will ap - pear as the Gar - den of E - den, | and
 earth will ap - pear as the Gar - den of E - den, | and

29

5 3 2 3 4 5

1 1 2 1 1 2

Je - sus will say to all Is - rael, | "Come Home."
 Je - sus will say to all Is - rael, | "Come Home."
 Christ and his peo - ple will ev - er be one.

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.

While of These Emblems We Partake 174

Simplified for organ in three parts

Fervently ♩=72-88

Arranged by Don Cook

1. While of these em - blems we par - take In Je - sus'
 2. For us the blood of Christ was shed; For us on
 3. The law was bro - ken; Je - sus died That jus - tice
 4. But rise tri - um - phant from the tomb, And in e -

name and for his sake, Let us re - mem - ber and be
 Cal - vary's cross he bled, And thus dis - pelled the aw - ful
 might be sat - is - fied, That man might not re - main a
 ter - nal spen - dor bloom, Freed from the pow'r of death and

sure Our hearts and hands are clean and pure.
 gloom That else were this cre - a - tion's doom.
 slave Of death, of hell, or of the grave.
 pain, ' With Christ, the Lord, to rule and reign.