

Lesson 11: Playing Postlude Music Appropriately

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Materials needed: Resources: Easy Prelude and Postlude; Common Stop Names Listed by Family; Hymn 140 (simplified)

This is The New LDS Organist Lesson 11: Playing Postlude Music Appropriately.

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.

This lesson is important for all organists, whether they are focusing on playing in shortcut or polish mode. It is a companion to Lesson 3, “Playing Prelude Music that Invites the Spirit.” Many of the same concepts apply, but because postlude music comes *after* the sacrament service, we will cover several important distinctions and considerations. Also, this lesson includes an important registration topic, solo registration (as opposed to chorus registration).

Many of the terms and concepts used in this lesson are introduced in earlier lessons. It would be best to know at least the registration concepts in lessons 1, 2, and 3 before beginning this one.

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

Most of the lessons in this course teach the organ playing skills needed for the sacrament service. Gaining these necessary skills is not usually overseen by priesthood leadership. However, choosing and presenting prelude and postlude music *is* under the direction of the local priesthood leaders. Probably the most important thing to remember in this regard are the following statements from the *Church Handbook of Instructions*:

The bishopric oversees ward music.

Stake presidencies and bishoprics determine whether musical selections or instruments are suitable for a particular meeting.

This means that if your bishopric asks the organist to go in a direction contrary to what is taught in this course, their instructions take precedence. The guidelines in the Church Handbook are few, relying on local leadership to deal with the details of music in the sacrament service. Organists who feel most comfortable in their callings are those who have earned the trust of their priesthood leaders by internalizing the guidelines and reflecting them in all they do.

Let us now examine all of the guidelines in the Church Handbook that pertain specifically to postlude music.

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. Playing hymns helps members review gospel teachings in their minds.

This statement mentions “quiet” postlude music. This stands in some contrast to the louder postlude music that is traditional in many Christian worship environments. If you wish to consider playing a postlude that is not as quiet as the prelude, check your choices against the following standard:

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. . . . Much sacred music that is suitable for concerts and recitals is not appropriate for a Latter-day Saint worship service.

Some postludes that are “solid” and “foundational” but not “loud” might be appropriate. But the line that divides the solid, foundational postlude from one that draws undue attention to itself is indeed tricky to draw—but well worth the effort. The last sentence of the passage above is especially pertinent to those who love the great organ masterworks. Many of those pieces find a much more appropriate place in recitals and concerts, and might be considered for performance in a *cultural arts* event rather than a sacrament service.

[Registration for postlude pieces]

How does this apply in your choice of stops? In chorus registration, where all hands play on one manual, rely heavily on the softer families of organ stops (flutes, strings, and hybrids). Using them individually and in combination at the 8’ level will often be appropriate. The 8’ principal, alone or in combination with the softer stops, may add the solid foundation that was mentioned earlier. Adding one or two of the softer 4’ stops may also produce a good result for postlude. The 4’ principal is sometimes very telling, and may squeeze the volume level just beyond appropriate. The 2’ principal and the chorus mixture produce a brightness that is often just too loud for postlude in the LDS sacrament service. The soft reeds (Cromorne, Oboe) can serve well when soloed out by either hand (this will be explained in a few moments), accompanied by soft 8’ and 4’ stops. Of course, slightly closing the expression pedal can take the “edge” off from an otherwise too-large combination.

[Choosing music to play for postlude]

Returning now to the choice of pieces, the Handbook states,

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.

For the reasons given, the Handbook places great emphasis on using the hymns for postlude. Hymns might be played directly from the hymnbook, by rearranging voice parts in the hymnbook, from simplified arrangements, or from “hymn arrangements” that are elaborations on the hymns. These elaborations must be chosen carefully, as they range from very appropriate to completely inappropriate for the sacrament service. The nature of the music itself must be measured against the standards given in the Handbook and any directives from the bishopric.

The spirit of the hymns serves as a model for *other* music that might be appropriate for postlude. Hymns come in a wide variety of moods: meditative hymns, fervent hymns, majestic hymns, joyful, bright, and jubilant hymns. But there are no virtuosic hymns or toccatas, for example. If a piece of a brighter character is played, remember that

Quiet prelude and postlude music creates an atmosphere of worship that invites the Spirit into Church meetings.

[Specific questions that are frequently asked about postlude playing]

Now let us consider some specific questions that are frequently asked about postlude playing:

Specifically, what should I play? Here are some possibilities:

Hymns directly from the hymnbook.

Hymns from the hymnbook with rearranged parts: tenor solo, soprano solo, or alto up an octave.

Simplified arrangements, such as those included with this course, with these variations: all hands on one manual, soprano solo, or tenor solo.

Hymn arrangements that are elaborations on the hymns. See “Prelude and Postlude Resources.”

Other appropriate music, as described earlier. See “Prelude and Postlude Resources.”

How long do I play? Come to the bench and prepare your stops well before the benediction, and begin playing immediately after it is finished. Play one or two pieces for just a few minutes, or longer if specified by the bishopric. It is not necessary to play until everyone has left the chapel, and you should *not* attempt to match the organ volume to the noise level in the room. Instead, set a worshipful, dignified example through your music.

Can I play the same postlude pieces from week to week? You should balance several factors. Focus on pieces that you know well, but continue to learn new pieces. Balance tradition and familiarity with variety and freshness. Remain open to postludes that may serve to reinforce the topics of the meeting.

How do I decide what to play for postlude? For each week, be aware of the congregational hymns and the topics, themes, or special musical selections of the sacrament service. You might choose a hymn prelude based on the closing hymn or one of the other congregational hymns, or one that reinforces one of the topics of the day. Consider playing more meditative postludes following testimony meetings, or more jubilant postludes around holidays such as Christmas and Easter.

In all of these choices, blend the best of your thinking and planning with your best spiritual preparation. Asking for the divine insight will guide you to appropriate music, to inspiring pieces, and to postludes that might uplift particular individuals. When the postlude is finished, take satisfaction in your best efforts for the day. Also, take stock of areas in which you could improve and work them into your goals for next time. Be sure to avoid any tendency to expect praise from the leadership or congregation members.

[Registration—Solo Combinations]

We now shift our attention to the organ registration topic for this lesson: solo registration. It will be best to be seated at the organ console for the remainder of the lesson.

The word “solo,” in this context, stands in contrast to the word, “chorus.” Chorus registration is used to achieve *equality* between the various voices. All of the voices are played on a single manual, sounding the same stop or combination of stops. *Solo* registration calls for one voice to *stand out*. The solo part is played on one manual with one stop or a combination of stops, while the accompaniment is played on another manual with a softer stop or combination. When a solo is wanted, we use “solo and accompaniment” registration and split the hands between two manuals in this manner.

The accompaniment part of solo and accompaniment registration follows the chorus registration model. Lessons 2 and 4 introduced chorus registration, so review those lessons if needed.

Unless the pedal is playing the solo, it is always balanced to the accompaniment. That means that in nearly all the softer accompaniments that follow, soft 16' and 8' stops in the pedal will balance. As an alternative, pull the soft 16' and whatever coupler copies the accompaniment into the pedal.

The solo part has one main objective: stand out from the accompaniment. This can be accomplished either by tone color, by volume (that is, loudness), by pitch, or a combination of these.

To create a solo by tone color, use a reed (Cromorne, Oboe, or Trompette) in the solo, against 8' and 4' flutes, strings, or possibly principals in the accompaniment. In the pedal will be soft 16' and 8'. For this and all examples, first listen to this example, and then stop the lesson and try it at your own organ.

***Oboe solo, followed by Cromorne solo

In this and any solo combination, a tremulant that affects only the solo manual might be appropriate.

***Oboe solo with trem, followed by Cromorne solo with trem

For *another* solo by tone color, use an 8' foundation plus any combination of 4', 2 2/3', 2', and 1 3/5' stops. These five stops combined are called the "cornet." Listen to an 8' and 2 2/3' solo, with a 4' stop added later, then the 1 3/5' stop, and finally the 2' stop—the full cornet. These can be accompanied by 8' and 4' stops.

***8' and 2 2/3', then 4' added, then 1 3/5', then 2'

Solos by volume need simply to be louder than the accompaniment. The stronger principals, for example, stand out against flutes, strings, and hybrids. Listen to the 8' principal alone against an 8' flute accompaniment.

***8' principal solo, 8' flute accompaniment

For a rich, sonorous solo, use several blending 8' stops against a softer 8' string accompaniment. This is an especially effective solo combination in the tenor range, as is heard in the second half of this example. To create the richest sound, if the solo is on the Great, it may even be useful to pull a Swell to Great coupler.

***Rich 8' stops for solo, 8' string accompaniment; first loco, then 8va down

Higher pitches also tend to stand out. Listen to the Great 8' and 4' flutes in the right hand against 8' and 4' flutes on the Swell. Those played by the right hand are heard as the solo mostly because they are played in a higher range.

***8' and 4' flutes in RH, against 8' and 4' flutes in the left

8' and 2' flutes create a "gap registration," so-called because the absent 4' stop creates a "gap." The 8' and 2' combination will predominate against the 8' and 4' flutes because of the higher 2' flute.

***8' and 2' flutes in RH, against 8' and 4' flutes in the left

In summary, this has been The New LDS Organist Lesson 11: Playing Postlude Music Appropriately.

Passages from the *Church Handbook of Instructions* were cited and discussed, particularly as they applied directly to the choosing and playing of postlude music. A few commonly-asked questions regarding postlude music were also discussed. Solo registration and chorus registration were then compared, and three general ways of creating solos were introduced. We then learned about and heard examples of some effective solo and accompaniment combinations.

The last lesson of this series is next, Lesson 12, *Continuing Your Organ Training*. You will learn about many options at your disposal to grow as an organist; from internet discussion groups to weekly private lessons. Most importantly, we hope that at least one of those ways will meet your needs, that you will set goals to deepen your skills as an organist, and that you will find joy in learning along the way!

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.

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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)

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>

Did You Think to Pray?

140

Simplified for organ in three parts

Thoughtfully ♩ = 72-88

Arranged by Shinji Inagi

4 5 4 3 2 1 2 3 5 4 3

1. Ere you left your room this morn - ing, Did you think to pray?
2. When your heart was filled with an - ger, Did you think to pray?
3. When sore tri - als came up - on you, Did you think to pray?

3 2 5 2 1 2 3

4 3 2 3 4 5 4 5 2

In the name of Christ, our Sav - ior, Did you sue for lov - ing
Did your plead for grace, my broth - er, That you might for - give an -
When your soul was full of sor - row, Balm of Gil - ead did you

1 2 1 2 4 2 1 2 3

7 1 3 1 2 2 3 4 3 2 3

fa - vor As a shield to - day?
oth - er Who had crossed your way? Oh, how pray - ing rests the
bor - row At the gates of day?

3 1 5 4 4 4 3 4 5 4

Did You Think to Pray?

11

wea - ry! Prayer will change the night to day.

14

So, when life gets dark and drea - ry, Don't for-get to pray.

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.