



summer.
music
institute

Pipe Organ for Pianists

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AGENDA

- 1. Principles of Piano Technique**
- 2. Principles of Organ Technique**
- 3. Navigating the Organ**
- 4. Registration**
- 5. Two-staff and Three-staff**
- 6. Repertoire for Piano/Organ**
- 7. Conclusion**

PRINCIPLES OF PIANO TECHNIQUE

Since music is a tonal art, piano technique depends on bringing out each tone intentionally. Rimsky-Korsakov said that all the sounds of the orchestra are good and beautiful; one should merely know how to use them and to combine them.

Tone and rhythm are the most important means that should be possessed by any pianist. Strictness of rhythm allows freedom of rhythm to be appreciated. Departures from strictness ought to be approached like a conductor! Pianists ought to conduct their entire work without playing.

PRINCIPLES OF PIANO TECHNIQUE

Silences in music are written in and should, therefore, be heard. It is important to conduct silences or pauses mentally and physically. Pianists must always seek to pour themselves into the music as much or more as the composer put in. Individuality>Individualism.

Lack of precision in rhythm is owed to inadequate understanding of mood, intent, and emotional content of the music. The performer must, therefore, be equipped to bring out the spirituality and imagination of the music for the listener.

PRINCIPLES OF PIANO TECHNIQUE

Pianists are also commonly expected to master polyrhythmia. They are responsible for the precision of time and for the tone of each. Two against three can be calculated using the arithmetic approach but in cases of five against eleven or others, playing each separately is most effective.

Long notes must be played with more force than the shorter notes that accompany them as is the nature of the piano.

To work on technique is to work on tone and to work on tone is to work on technique.

PRINCIPLES OF PIANO TECHNIQUE

The pinky must stand firm in the dome of the hand and maintain a relaxed wrist. To master the art of piano, the pianist must know the music, themselves, and the piano.

The pianist must strive for confidence since this is the basis for freedom of the piano. The pianist must also evaluate themselves physiologically and psychologically.

Most important is to develop the ear and the faculty to imagine and represent the artistic image of the music.

PRINCIPLES OF PIANO TECHNIQUE

Heinrich Neuhaus said, “the well-trained hand of a good pianist is an ideal community: each for all and all for each one; each one a separate individual, and all together—a united community, a single organism!”

Octaves on the piano must be considered carefully so that the bottom note is excentuated.

Polyphony is an important style to consider on the piano and important for organists as well. The difference in tone and precision of rhythm (press and lift motions included) need to be of the utmost priority.

PIPE ORGAN TECHNIQUE

The organ differs from the piano in that the power of the tone is uninfluenced by the force of the attack. The tone continues until the fingers lift. Organ technique develops when true legato is present.

Keep all of the fingers in contact with the keyboard at all times, and press them quickly and firmly down to the bottom with finger pressure and the weight of the hand only.

PIPE ORGAN TECHNIQUE

Play the rests with the same care as the notes, releasing the key with a quick upward movement of the finger at exactly the time the rest begins. The fingers should be raised only to the top of the keys, and the hand, wrist and forearm kept perfectly quiet and relaxed.

3

Great Flute 8'

Swell Diapason 8'

4

Swell Flutes 8' + 4'

Great Gamba

The image displays two systems of musical notation for pipe organ registration. The first system, labeled '3', features two staves: the upper staff is for 'Great Flute 8'' and the lower for 'Swell Diapason 8''. The second system, labeled '4', features two staves: the upper for 'Swell Flutes 8' + 4'' and the lower for 'Great Gamba'. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5) to guide the player.

PIPE ORGAN TECHNIQUE

1.

2.

3.

4.

5.

The image displays five staves of musical notation, numbered 1 through 5, representing pipe organ technique exercises. Each staff consists of two systems of music, each system having a treble and bass clef part. The exercises are written in C major and common time (C).
Exercise 1: Treble clef starts with a half note G4, followed by a quarter note A4, then eighth notes B4, A4, G4, F4, E4, D4, C4. Bass clef starts with a half note C3, followed by a quarter note D3, then eighth notes E3, F3, G3, A3, B3, C4. Fingerings: Treble (1, 2, 3, 4, 5, 2), Bass (5, 4, 3, 2, 1, 4).
Exercise 2: Treble clef starts with a half note G4, followed by a quarter note A4, then eighth notes B4, A4, G4, F4, E4, D4, C4. Bass clef starts with a half note C3, followed by a quarter note D3, then eighth notes E3, F3, G3, A3, B3, C4. Fingerings: Treble (1, 3, 4, 5, 1), Bass (4, 5, 3, 2, 1, 5).
Exercise 3: Treble clef starts with a half note G4, followed by a quarter note A4, then eighth notes B4, A4, G4, F4, E4, D4, C4. Bass clef starts with a half note C3, followed by a quarter note D3, then eighth notes E3, F3, G3, A3, B3, C4. Fingerings: Treble (1, 2, 4, 5, 1), Bass (3, 5, 4, 2, 1, 5).
Exercise 4: Treble clef starts with a half note G4, followed by a quarter note A4, then eighth notes B4, A4, G4, F4, E4, D4, C4. Bass clef starts with a half note C3, followed by a quarter note D3, then eighth notes E3, F3, G3, A3, B3, C4. Fingerings: Treble (1, 2, 3, 5, 1), Bass (4, 2, 5, 4, 3, 1, 5).
Exercise 5: Treble clef starts with a half note G4, followed by a quarter note A4, then eighth notes B4, A4, G4, F4, E4, D4, C4. Bass clef starts with a half note C3, followed by a quarter note D3, then eighth notes E3, F3, G3, A3, B3, C4. Fingerings: Treble (5, 1, 2, 3, 4, 1), Bass (1, 5, 4, 3, 2, 5).

PIPE ORGAN TECHNIQUE

Substitutions are the key to legato playing on the organ, especially since there is no sustain pedal. Always place the finger immediately over the next note ready to play. Count carefully and make the substitution at a rhythmical point in each beat.



PIPE ORGAN TECHNIQUE

Repeated notes are played differently on the organ and must be decided on for precise rests in between the notes.

Ex.5. a.



b.



c.

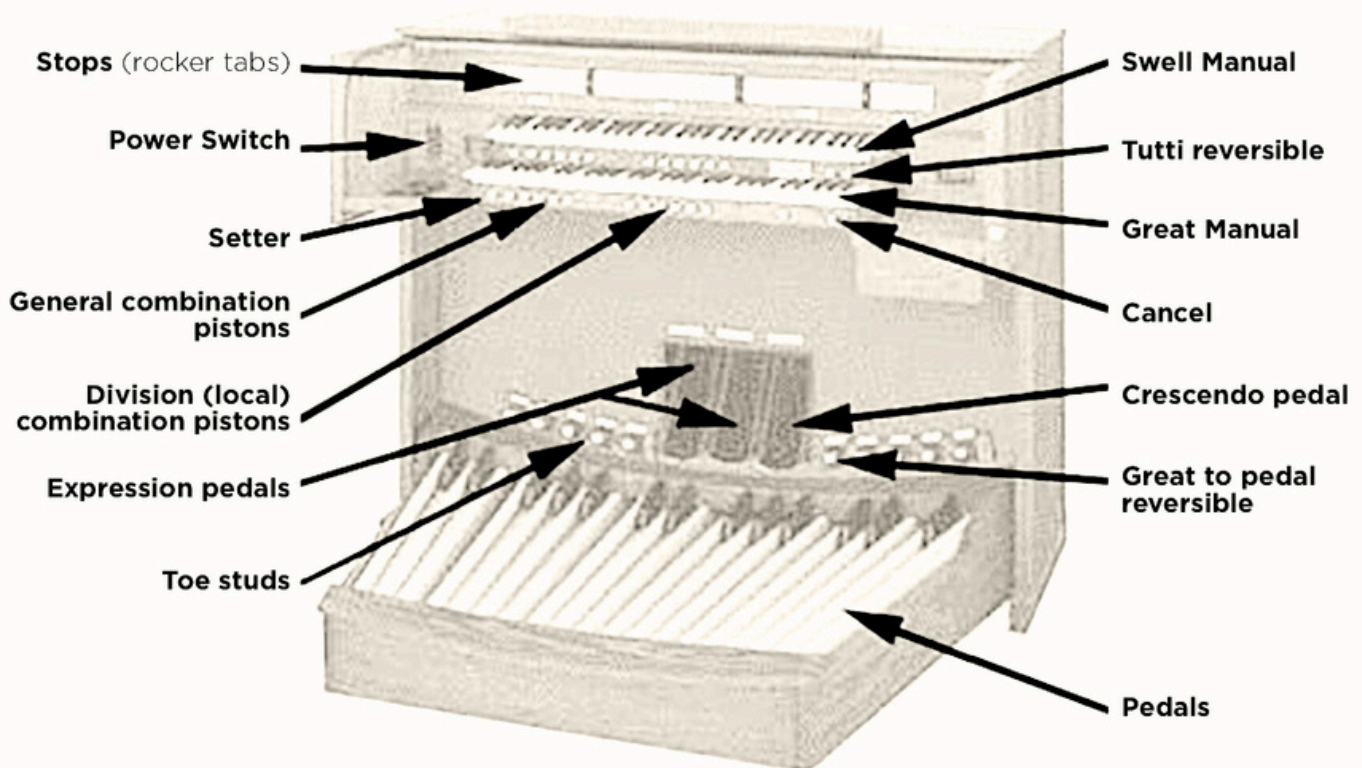


THE ORGAN CONSOLE

THE ORGAN CONSOLE

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

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



ORGAN REGISTRATION

Organ registration is like a synthesizer. Choose the sounds you want for the desired affect.

FLUE PIPES			REED PIPES
Flute Family Oooo 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) Quinitflöte Rohrflöte Sifflöte Spillpfeife Stopped diapason Subbass Tibia Tierce (Terz) Traverse flute <u>Waldflöte</u> Zauberflöte	Principal Family Ahh Choral bass Diapason Double diapason Doublette <u>Dulciana</u> Fifteenth Montre Octave (Oktav) Open diapason Prestant Principal (Prinzipal) Quint (Quinte) Spitz prinzipal Super octave Twelfth CHORUS MIXTURES: - Mixture (Mixtur) - Acuta - Cymbal - Fourniture - Plein jeu - Scharf	String Family Eehhh Aeoline Cello Echo gamba Fugara Gamba Salicet Salicional Unda maris Viola Viola da gamba Viola celeste Viola pomposa Violone (Contre-) Voix celeste	Reed Family Awww CHORUS REEDS 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> SOLO REEDS Clarinet Cromorne English horn (Cor Anglais) Festival trumpet French horn Horn Krummhorn Regal Rohrkrummhorn Rohr schalmei Schalmei Tuba (-mirabilis) OTHER REEDS Vox humana (Voix humaine)
Solo Mixtures Cornet II or III, Sesquialter II (These are usually flutes unless they are found on the Great, in which case they are usually Principals) Hybrids - share characteristics of more than one family Erzähler Geigen (-diapason, -principal) Gemshorn, Gemshorn celeste <u>Spitzflöte</u>			Some stop names that can easily be identified with the wrong family are <u>underlined</u> .

HYMN REGISTRATION SHORTCUTS

These are just tips. Not rules. Every organ is different. More importantly is how you phrase, keep precise rhythm, and bring out words. It's all about how to make hymn singing exciting!

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:
 - 8' stop (*Bourdon*, *Gedackt*, *Geigen Prinzipal*, or *Diapason*)
 - 4' stop (*Flute*, *Nachthorn*, *Spitzprinzipal*, *Octave*, *Prestant*, or *Kloppelflute*)
 - 2' stop (*Piccolo*, *Blockflute*, *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*)

HYMN MARKINGS

,	Placed in between repeated notes in each voice to indicate that the notes be repeated leaving half the value of the note in silence (lift on the "and" of the count <u>or</u> the "and of the and" if 8 th notes are involved)
—	A hyphen indicates either substitution (replacing one finger with another while the note is held down) or finger/thumb glissando if the hyphen appears between two of the same finger numbers.
	Complete lift between text phrases - all voices (tenor, alto, soprano) as well as the bass in the pedal.
/	Break only the alto and soprano voices to effect a partial text lift; i.e., "Never leave us, / never leave us" or "Come follow me / the Savior said".
⌒	Text to continue without a break
⋯	A broken tie indicates that some verses will not be tied because of text breaks.
()	Encloses a note that can be ignored in that voice because it is already being played in another voice
┌ ┐	Redistribute the alto voice into the left hand to make it easier to keep a good legato. Once the bracket starts, all alto notes are played in the left hand until the bracket ends.
^	Symbol indicating that the pedal note should be played with the toe. If the toe mark is below the bass stave, play with your left toe; if above the bass stave, play with your right toe.
○ or U	Symbol indicating that the pedal note should be played with the heel.
—	When one voice in a stave is being held longer than the other voice, these horizontal lines serve as a cue to the subconscious mind to hold the longer notes over the shorter notes.

HYMNS IN PRACTICE

REDEEMER OF ISRAEL

Sample of Fully-Prepared Score

① Intro: SA trumpets (duet then accomp.)

Confidently ♩ = 84-100

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
 3. How long we have wan - dered As stran - gers in sin, And
 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 - 'er, our all!
 death should they weep Or in the lone wil - der - ness rove? ② +sw/6t
 sor - rows they've seen, But Is - rael will short - ly be free.
 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/6t
 Pd: + Tr 16
 +sw/Pd

The following
have been added
into the score:

Text

- Keywords underlined
- Phrasing (given with slurs, vertical lines, 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)

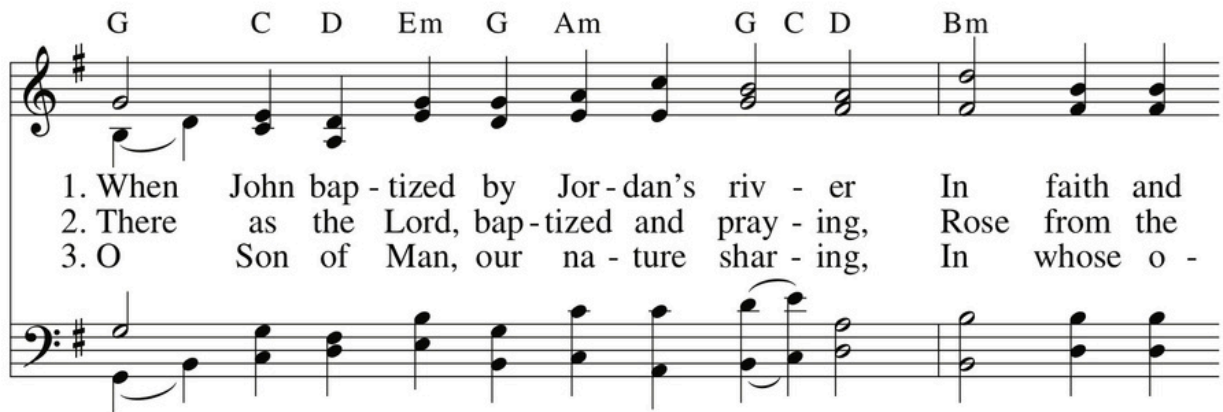
Registration plan

- 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)

PRACTICE WITH MARKINGS

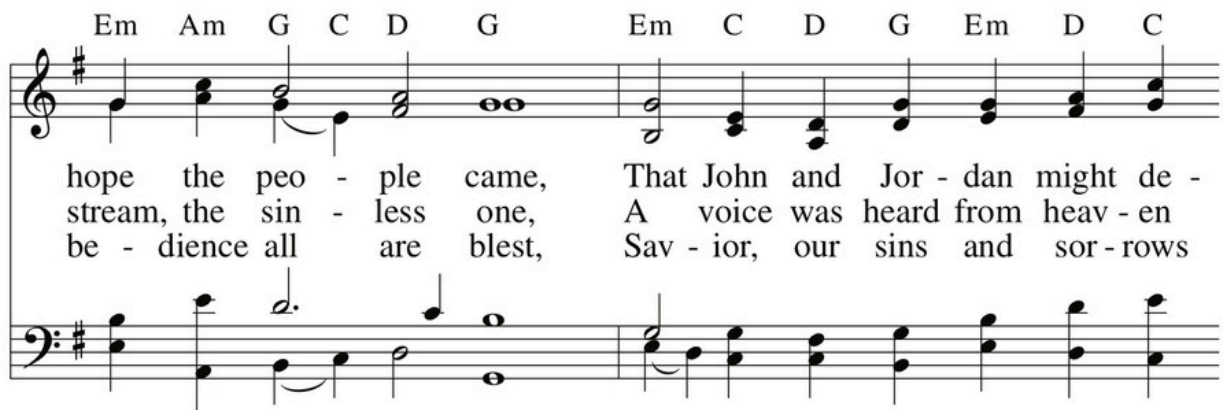
When John Baptized by Jordan's River

G C D Em G Am G C D Bm



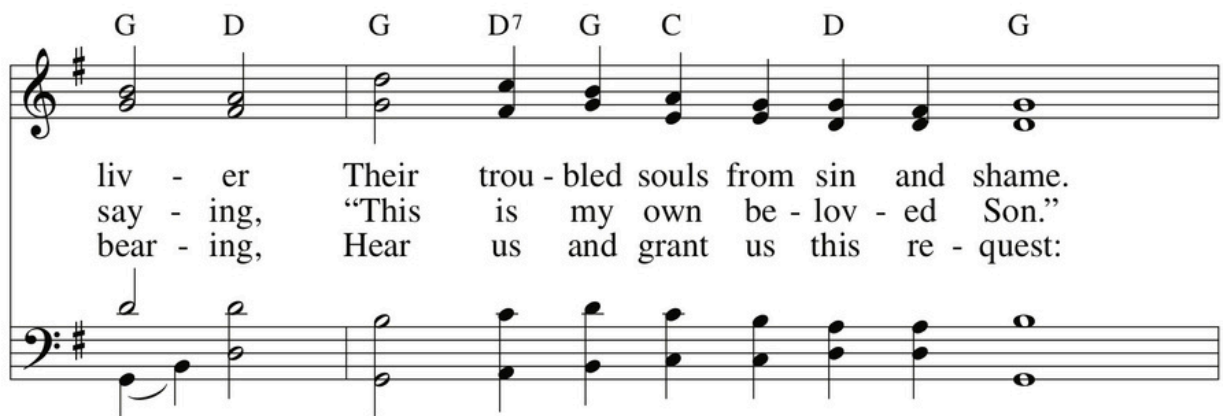
1. When John bap - tized by Jor - dan's riv - er In faith and
2. There as the Lord, bap - tized and pray - ing, Rose from the
3. O Son of Man, our na - ture shar - ing, In whose o -

Em Am G C D G Em C D G Em D C



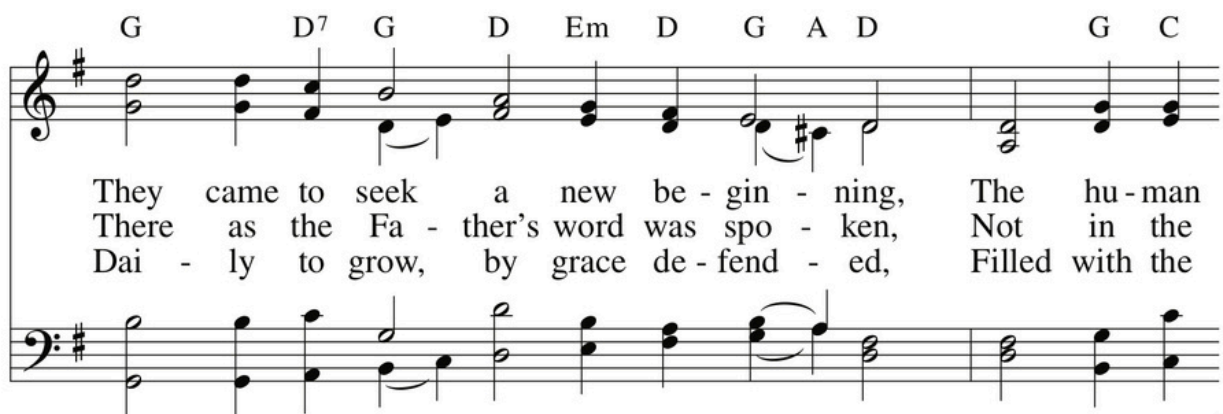
hope the peo - ple came, That John and Jor - dan might de -
stream, the sin - less one, A voice was heard from heav - en
be - dience all are blest, Sav - ior, our sins and sor - rows

G D G D7 G C D G



liv - er Their trou - bled souls from sin and shame.
say - ing, "This is my own be - lov - ed Son."
bear - ing, Hear us and grant us this re - quest:

G D7 G D Em D G A D G C

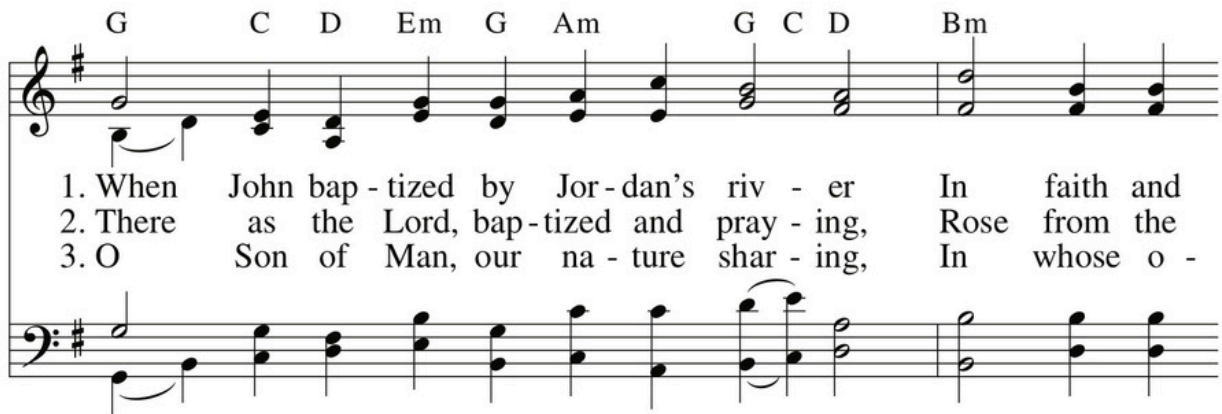


They came to seek a new be - gin - ning, The hu - man
There as the Fa - ther's word was spo - ken, Not in the
Dai - ly to grow, by grace de - fend - ed, Filled with the

TYPES OF MUSIC TO PREPARE

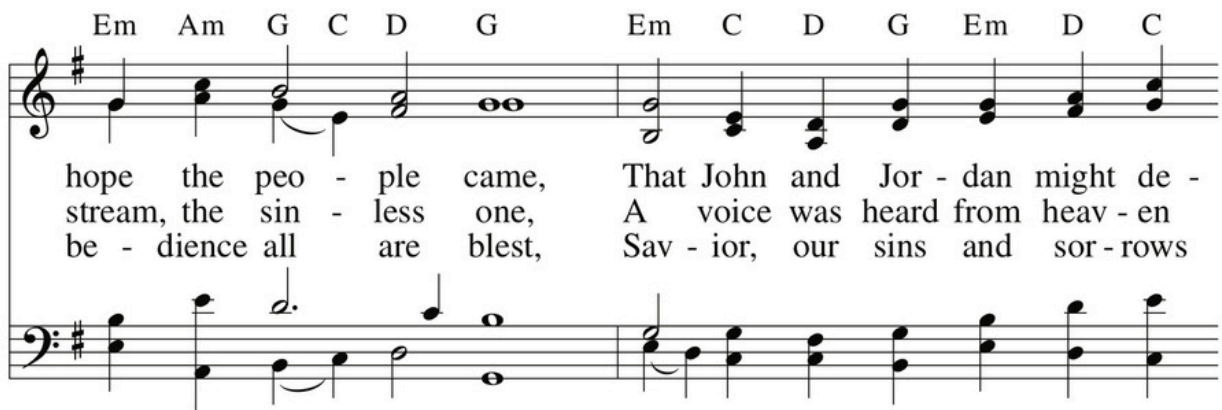
When John Baptized by Jordan's River

G C D Em G Am G C D Bm



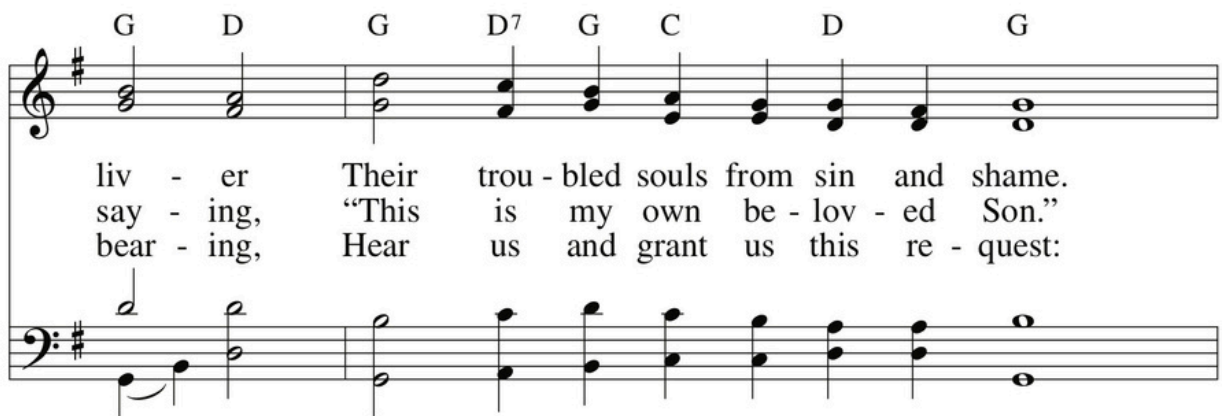
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Em Am G C D G Em C D G Em D C



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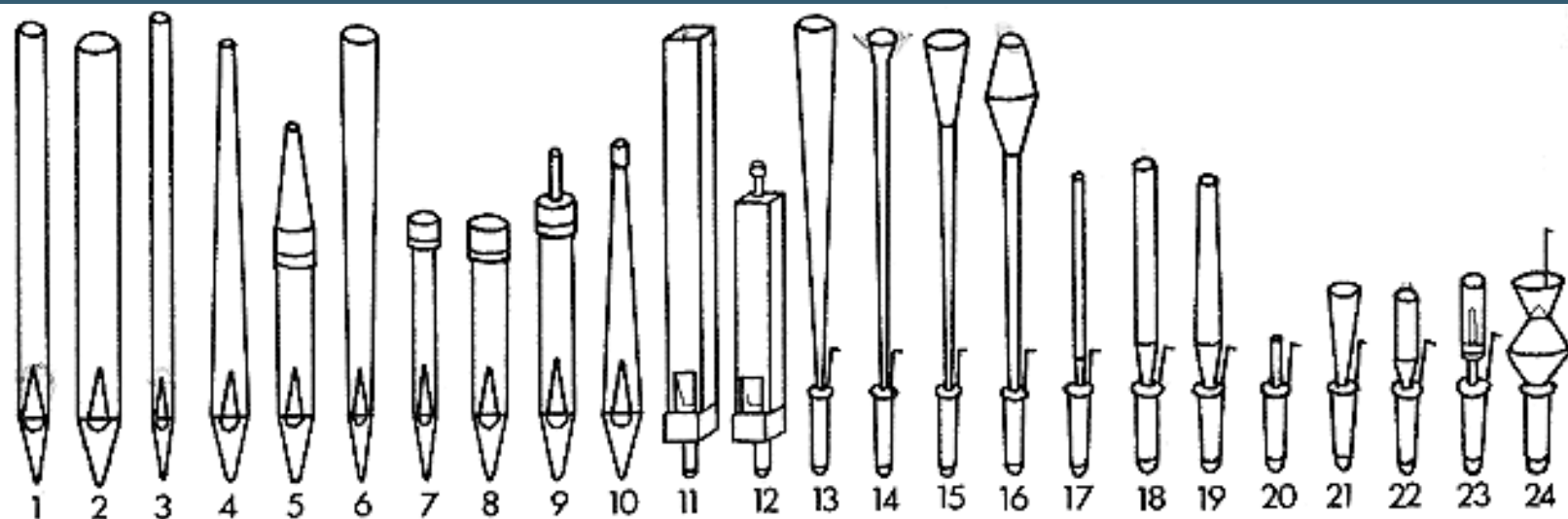
G D7 G D Em D G A D G C



They came to seek a new be - gin - ning, The hu - man
There as the Fa - ther's word was spo - ken, Not in the
Dai - ly to grow, by grace de - fend - ed, Filled with the

REGISTRATION

Pipe organists follow a strict Euro-centric education, as is the case for all classical music education. The study of Latin-American styles is not a study of repertoire but of styles and musical vocabularies. It is a study of improvisation.



Flue pipes:

- 1 Principal
- 2 Flute
- 3 Viole
- 4 Spitzflute
- 5 Koppelflute
- 6 Trichterflute

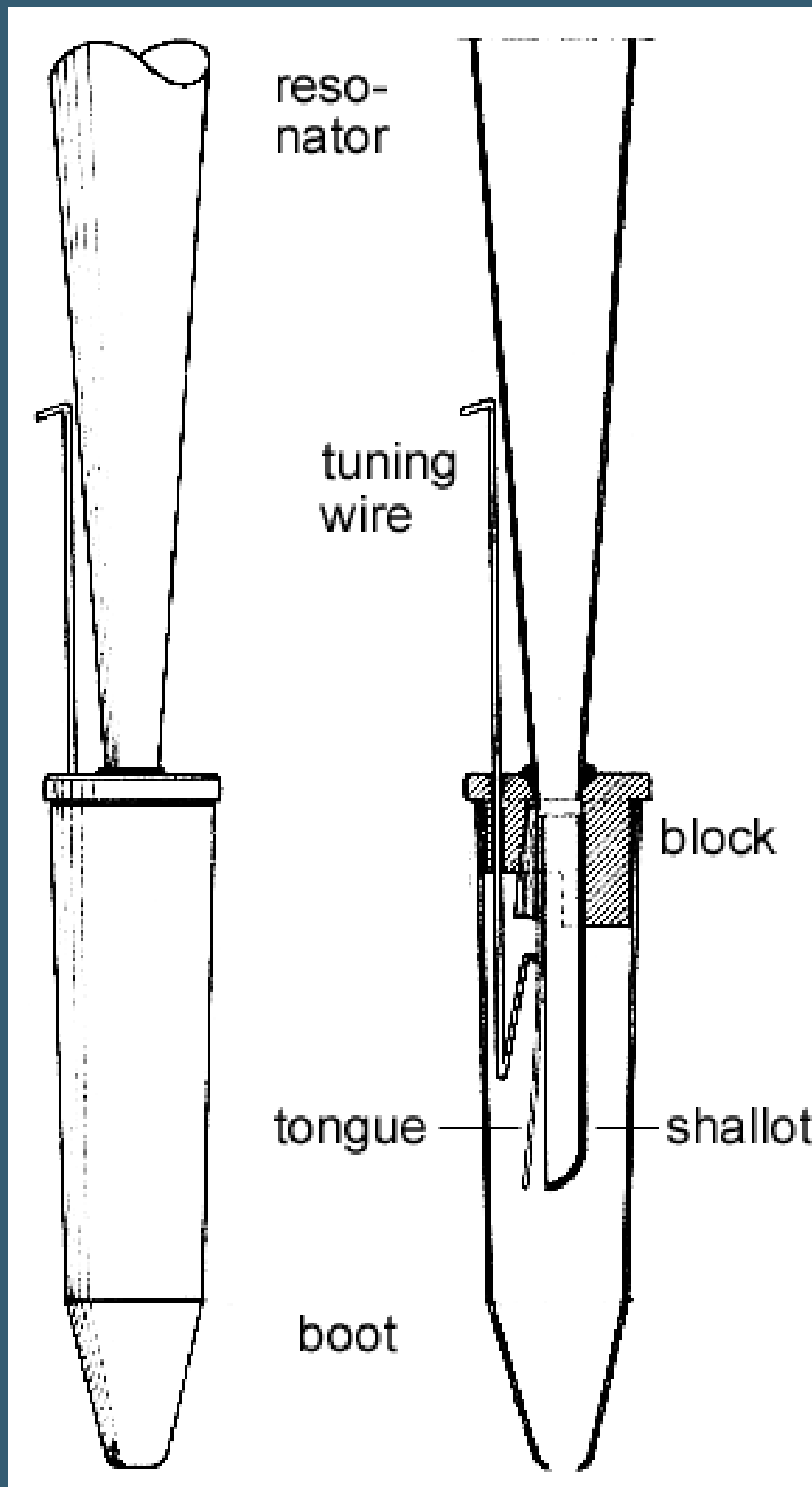
- 7 Quintaton
- 8 Gedeckt / Bourdon
- 9 Rohrflute
- 10 Spitzgedeckt
- 11 Open Wood
- 12 Stopped Wood

Reed pipes:

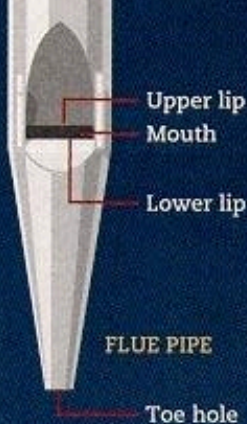
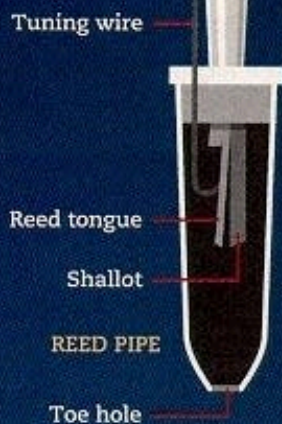
- 13 Trumpet
- 14 Schalmey
- 15 Oboe
- 16 English Horn
- 17 Krummhorn
- 18 Dulcian

- 19 Musette
- 20 Regale
- 21 Tricher Regale
- 22 Vox humana
- 23 Rankett
- 24 Baerpfeife

INDIVIDUAL PIPES



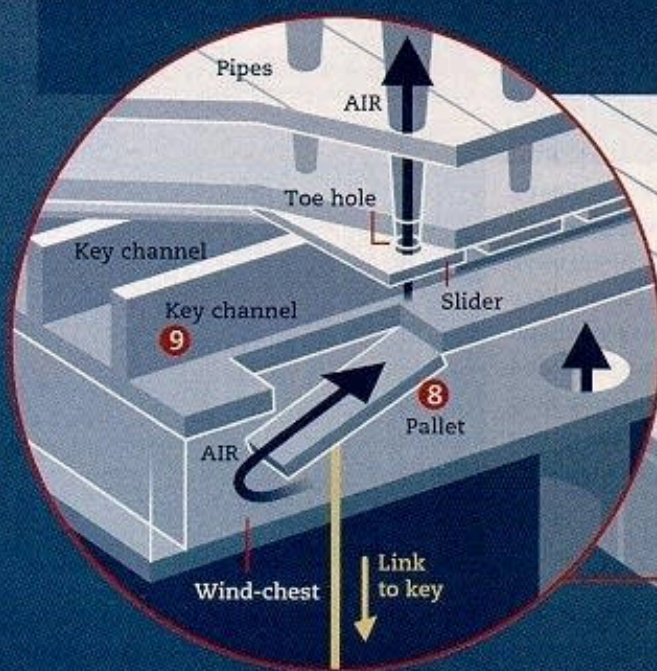
NAVIGATING THE ORGAN



THE PIPES
Large organs have thousands of pipes ranging in length from a few inches to more than 30 feet.

The smallest

The largest



HOW A MECHANICAL PIPE ORGAN WORKS

A blower **1** pushes air through a regulating valve into a reservoir **2**. From there the air travels up the wind-trunk **3** into an airtight box, the wind-chest **4**. A row of pipes is controlled by a stop knob **5**. As the knob is pulled out, a wooden slat called a slider **6** is moved, and holes in the slider line up with the pipes. Now these pipes can be played. When the organist depresses a key **7**, a pallet **8** opens, and air enters a key channel **9**. All the pipes on that channel (whose stops have been opened) will sound.

