BYU ORGAN WORKSHOP 2016
DAILY SCHEDULE—Subject to change

- Pre-Workshop Seminar: The History of the Organ Chorale (Dr. Brian Mathias, Monday 3:00-6:00 p.m., Madsen Recital Hall)
- Classes and items marked with an asterisk (*) are of particular value to beginning organists. They make up a complete curriculum that is strongly recommended to those with keyboard training but little or no organ instruction.

<table>
<thead>
<tr>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
</thead>
</table>
| 8:00    | Registration Check-in  
Displays open (8:00-9:00) | Music Theory for the Organist (Part 1, 2 hours)  
*Level 1-2  
Levels 3-4  
Levels 5-6 | Music Theory for the Organist (Part 2, 2 hours)  
*Level 1-2  
Levels 3-4  
Levels 5-6 |
| 9:00    | *(9:00) Opening Session | After Level 6: From Theory to Practice – Learning to Improvise (Part 1) (12 seats only) | After Level 6: From Theory to Practice – Learning to Improvise (Part 2) |
| 10:00   | *1. Orientation, Questions, and Answers  
(a “must” for first-timers, recommended for all)  
2. Hymn Playing with Power and Purpose  
3. The BYU Concert, Studio, and Practice Organs  
2. Dealing with Stress and Anxiety (also Thu. at 4:00)  
4. On Becoming a Better Teacher  
*5. Pedal Technique “Feet On” (part 2 – by Tue. 11:00 signup only) (repeat) | *1. Fundamentals of Hymn Registration (for new organists and teachers) (also Thu. 4:00)  
*2. Conquering Those Difficult Spots (repeat)  
3. The Hymn Settings of Douglas Bush: Strategies for Playing Them Successfully (Part 2)  
4. What Works Best When Teaching LDS Organists?  
5. Supervised Practice |
| 11:00   | *1. Pedal Technique (Part 1 – required for priority seating in a “Feet On” session)  
*2. Conquering Those Difficult Spots (also Thu. 10:00)  
3. What Directors Want from Organists  
4. Supervised Practice | *1. Registration Basics (Levels 1-2) (Part 1)  
2. Hymn Registration for the Intermediate to the Advanced Organist (Part 1)  
3. Choir Accompaniment at the Organ (Part 1)  
4. Supervised Practice | *1. Registration Basics (Levels 1-2) (Part 2)  
2. Hymn Registration for the Intermediate to the Advanced Organist (Part 2)  
3. Choir Accompaniment at the Organ (Part 2)  
4. Supervised Practice |
<p>| 12:00   | Lunch Break | Displays open (11:50-1:30; closed for the week Thursday 1:30) | |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30</td>
<td><strong>1. Lunchtime Listening Session:</strong> Examples from Levels 1-6</td>
</tr>
<tr>
<td></td>
<td>*2. Pedal Technique “Feet On” (Part 2 – must sign up during Tue. 11:00 pedal class. Schedule only one “Feet On” session during the week. Also offered Wed. 10:00, Fri. 10:00, Wed.-Fri. 12:30)</td>
</tr>
<tr>
<td></td>
<td><strong>1. Lunchtime Listening Session:</strong> Prelude Music – Preparing for Worship</td>
</tr>
<tr>
<td></td>
<td>*2. Pedal Technique “Feet On” (Part 2 – by Tue. 11:00 signup only) (repeat)</td>
</tr>
<tr>
<td></td>
<td><strong>1. Lunchtime Listening Session:</strong> Postlude – Appropriate “Going Out” Music</td>
</tr>
<tr>
<td></td>
<td>*2. Pedal Technique “Feet On” (Part 2 – by Tue. 11:00 signup only) (repeat)</td>
</tr>
<tr>
<td>1:30</td>
<td><strong>1. Organ Technique and Repertoire (Pt 1) (1.5 hours):</strong></td>
</tr>
<tr>
<td></td>
<td>Preparatory Level and *Beginning (Level 1) (required for Tue. &amp; Thu. 4:00 or 5:00 Supervised Practice)</td>
</tr>
<tr>
<td></td>
<td>Early (Level 2)</td>
</tr>
<tr>
<td></td>
<td>Intermediate (Level 3)</td>
</tr>
<tr>
<td></td>
<td>Upper Intermed. (Level 4)</td>
</tr>
<tr>
<td></td>
<td>Early Advanced (Level 5)</td>
</tr>
<tr>
<td></td>
<td>Advanced (Level 6)</td>
</tr>
<tr>
<td></td>
<td>Lessons Beyond Level 6: Master Class 2</td>
</tr>
<tr>
<td>2:30</td>
<td><strong>1. Organ Technique and Repertoire (Pt 2) (1.5 hours):</strong></td>
</tr>
<tr>
<td></td>
<td>*Beginning (Level 1)</td>
</tr>
<tr>
<td></td>
<td>Early (Level 2)</td>
</tr>
<tr>
<td></td>
<td>Intermediate (Level 3)</td>
</tr>
<tr>
<td></td>
<td>Upper Intermed. (Level 4)</td>
</tr>
<tr>
<td></td>
<td>Early Advanced (Level 5)</td>
</tr>
<tr>
<td></td>
<td>Advanced (Level 6)</td>
</tr>
<tr>
<td></td>
<td>Lessons Beyond Level 6: Master Class 2</td>
</tr>
<tr>
<td></td>
<td>Lessons Beyond Level 6: Skills Included in the Service Playing and Colleague Certificates</td>
</tr>
<tr>
<td>3:00</td>
<td><strong>1. Hymn Playing in the Sustained Style (Levels 1-2) (Part 1)</strong></td>
</tr>
<tr>
<td></td>
<td>2. Advanced Hymn Playing Techniques (Levels 3-6) (Part 1)</td>
</tr>
<tr>
<td></td>
<td>3. Expressing Musical Thoughts and the Hymn Text through Phrasing (Part 1)</td>
</tr>
<tr>
<td></td>
<td>4. Playing Pianistic Hymns at the Organ</td>
</tr>
<tr>
<td></td>
<td>5. Supervised Practice</td>
</tr>
<tr>
<td>4:00</td>
<td><em>Prepare for Field Trip</em></td>
</tr>
<tr>
<td></td>
<td>*4:00 Buses depart from BYU Conference Center</td>
</tr>
<tr>
<td>5:00</td>
<td>Dinner groups in SLC</td>
</tr>
<tr>
<td>6:00</td>
<td>Group A: Buses depart for recital in SLC (location TBA)</td>
</tr>
<tr>
<td></td>
<td>Group B: Open Console on Temple Square</td>
</tr>
<tr>
<td>7:20</td>
<td>Group A: Buses</td>
</tr>
<tr>
<td>1:30</td>
<td><strong>1. Organ Technique and Repertoire (Pt 4) (1 hour):</strong></td>
</tr>
<tr>
<td></td>
<td>*Beginning (Level 1)</td>
</tr>
<tr>
<td></td>
<td>Early (Level 2)</td>
</tr>
<tr>
<td></td>
<td>Intermediate (Level 3)</td>
</tr>
<tr>
<td></td>
<td>Upper Intermed. (Level 4)</td>
</tr>
<tr>
<td></td>
<td>Early Advanced (Level 5)</td>
</tr>
<tr>
<td></td>
<td>Advanced (Level 6)</td>
</tr>
<tr>
<td></td>
<td>Lessons Beyond Level 6: Skills Included in the Service Playing and Colleague Certificates</td>
</tr>
<tr>
<td>2:30</td>
<td>*1. (2:30) Questions and Answers from the LDS Church Music Committee</td>
</tr>
<tr>
<td></td>
<td>2. Supervised Practice</td>
</tr>
<tr>
<td>3:30</td>
<td><em>(3:30) Closing Session</em></td>
</tr>
<tr>
<td>Time</td>
<td>Events</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 4:00  | *1. Preparatory Level Supervised Practice* (12 seats only for those who sign up during 1:30 class. Also Tue. 5:00, Wed. 4:00 & 5:00. One space per person.)  
*2. *The Organs of Temple Square |
|       | depart for Temple Square  
8:00 Group B: Buses depart for recital in SLC  
9:20 Group A: Buses depart from Temple Square for BYU Conference Center (arrive around 10:30)  
9:20 Group B: Buses depart from recital location (arrive around 10:30) |
|       | *1. Preparatory Level Supervised Practice* (repeat, 12 seats for those who sign up during Monday 1:30 class)  
*2. *Fundamentals of Hymn Registration* (repeat)  
*3. *Dealing with Stress and Anxiety* (repeat)  
*4. *Transposition Tips* (also Fri. 10:00) |
| 5:00  | *1. Preparatory Level Supervised Practice* (repeat, 12 seats only for those who sign up during 1:30 class)  
*2. *Sight-Reading Tips* (also Wed. 10:00)  
Displays open (5:00-6:15) |
|       | *1. Preparatory Level Supervised Practice* (repeat, 12 seats only for those who sign up during Monday 1:30 class)  
*2. *"The Harder I Practice the Worse I Play." Getting Control Under Control* (also Fri. 10:00) |
| 7:30  | *Instructors Recital*  
|       | *Hymn Sing* |

**NEXT YEAR'S WORKSHOP DATES:**  
August 1-4, 2017
ORGAN WORKSHOP CLASS DESCRIPTIONS

Workshop classes and events are described in detail below. Each one is intended for organists at a certain level of training or range of levels. Decide which of the levels below describes your training most accurately, and then choose classes designed for that level. If you intend to work through one of the BYU Independent Study organ courses (“levels”) in the months following the workshop, you will benefit directly from classes that correspond with your level. Follow these links to see the list of requirements for Levels 1-2 and Levels 3-6.

Preparatory Level: a beginning level intended for completion during the workshop itself. This level applies the main listening skills used by organists in a single piece of music.
* Level 1: beginning (Pianists with little or no formal organ training, or who need help in applying what they have learned in their organ playing. No music theory prerequisites.)
Level 2: review basics (Those with organ training, but who would benefit from a review of basic legato organ technique, repertoire, registration, hymn playing, and registration. Should be able to sight-read single-line melodies. Music Theory prerequisites: see Theory Requirements for Level 1).
Level 3: early intermediate (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, and registration. Should be able to sight-read two-part music. Music Theory prerequisites: see Theory Requirements for Levels 1-2).
Level 4: intermediate (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, and registration. Have training in playing organ pieces in both legato and articulate styles. Should be able to play easy four-part vocal scores, to sight-read simple three- and four-part organ music and hymns, and to transpose hymn melodies (only) up to and including a major second up and down. Music Theory prerequisites: see Theory Requirements for Levels 1-3).
Level 5: early advanced (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, registration, and in intermediate organ pieces in both legato and articulate styles. Should be able to play moderately difficult four-part vocal scores and easy choir accompaniments, to sight-read moderately difficult four-part organ music and hymns, and to transpose simple hymns into all keys up to and including a major second up and down. Music Theory prerequisites: see Theory Requirements for Levels 1-4).
Level 6: advanced (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, registration, and in early advanced organ pieces in both legato and articulate styles. Should be able to play more difficult four-part vocal scores and choir accompaniments, to sight-read more difficult four-part organ music and hymns, and to transpose moderately difficult hymns into all keys up to and including a major second up and down. Music Theory prerequisites: see Theory Requirements for Levels 1-5).

* Classes and items marked with an asterisk (*) are of particular value to beginning organists. They make up a complete curriculum that is strongly recommended to those with keyboard training but little or no organ instruction.

<table>
<thead>
<tr>
<th>hrs</th>
<th>level</th>
<th>Description</th>
</tr>
</thead>
</table>
| 3   | 1-6   | *Pre-Workshop Seminar, Monday 3-6 p.m.  
THE HISTORY OF THE ORGAN CHORALE  
Throughout the history of the organ, hymn tunes have inspired composers and provided a rich repository of melody for them to draw from. One of the most notable bodies of work in this repertoire is the large corpus of chorale-based works from Lutheran Germany. From Buxtehude and Bach to Brahms and beyond, Lutheran chorales have provided the foundation for some of the most magnificent organ works ever written. Come explore this repertoire as we trace the development of chorale-based organ music from the early years of the Reformation to the present. |
| 1   | 3-6   | ADAPTING PIANO ACCOMPANIMENT FOR THE ORGAN  
Organists accompanying choirs are frequently asked to play accompaniments written for the piano on the organ. This transfer often introduces a number of unique challenges. Common elements of piano writing such as repeated chords, arpeggios, and widely-spaced textures |
can be perplexing to organists trying to perform piano accompaniments at the organ. This class will provide a few simple tricks to help you successfully render these styles of writing on the King of Instruments.

### ADVANCED HYMN PLAYING TECHNIQUES (Levels 3-6)

This course is intended for pianists or organists who have had substantial introductory organ training and who are applying it in their hymn playing. The following topics will be covered:

- **Rearranging Parts** (soprano solo, tenor solo, alto up an octave, soprano/tenor switch, manual only)
- **Nonharmonic Tones**
- **An Introduction to Creative Introductions and Interludes**
- **An Introduction to Free Accompaniments**

Bring a hymnbook and receive specific direction and ideas for the coming year's practice.

Hymnbook required. Organ shoes recommended. Also recommended:


You should be familiar with the concepts covered in the course, "Hymn Playing in the Sustained Style." Note: hymn registration is covered in another course.

### AFTER LEVEL 6: FROM THEORY TO PRACTICE – LEARNING TO IMPROVISE

You are well versed in music theory, but when it comes to creating your own music at the keyboard, you are not confident. It’s time – time to use your musical skills as a tool for improvisation. While you may not become a master improviser by the end of the week, you will learn how to practice improvisation (yes, practice improvising!) so that next year you might amaze yourself with what you will be able to do “on the fly.”

Limited to 12 participants. Should be familiar with the concepts covered in Music Theory for the Organist Levels 1-6.

### THE BYU CONCERT, STUDIO, AND PRACTICE ORGANS

You will have access to some fine organs during this week, all housed within the Fine Arts Center. This session will describe each of them, their special features, and how you can gain access.

### CHOIR ACCOMPANIMENT AT THE ORGAN

Accompanying choirs can be one of the most organist’s satisfying roles, but also one of the greatest challenges. In addition to the usual technical challenges associated with the playing the organ, the organist must be concerned with support, registration, and balance, all while following the conductor! This class will introduce you to the tools you need to succeed in this most enjoyable endeavor.

### CONQUERING THOSE DIFFICULT SPOTS

You would be surprised what you can learn with the right kind of practice. Learn some specific helps and hints for making those challenging passages easy.

### DEALING WITH STRESS AND ANXIETY

“It sounded better in practice.” “Whenever I play for people I just start shaking.” “When I played for church, is as if I had never seen that music before.” Sound familiar? Most musicians face some form of anxiety – sometimes severe – when serving as a church organist. This class will present some ways of reducing stress and anxiety that work for many organists.

### EXPRESSING MUSICAL THOUGHTS AND THE HYMN TEXT THROUGH PHRASING

Part 1: Learn how to discover the meaning in the text and then apply that knowledge through your fingers. Learn how to phrase, breathe, and whether or not to tie repeated notes. This can improve your accompanying and increase participation from your congregation.

Part 2: Whether playing preludes, postludes, or other music, whether hymn-based or not, the organ must sing. We will explore how to give your playing more depth and meaning through phrasing, breathing, using rubato, stretching, treating harmonic changes, etc.

### FUNDAMENTALS OF HYMN REGISTRATION

Learn how the principles of organ tone families apply in hymn registration. This session offers an easy-to-understand approach that can be used by the brand new organist. Likewise, this information could be of great value to the organ teacher/mentor.

### HYMN PLAYING IN THE SUSTAINED STYLE (Levels 1-2)

This course teaches how to learn hymns in the sustained legato style: evaluating the text, dealing with the repeated notes, planning fingering and pedaling, and practicing. In addition, this class touches on basic introductions and interludes, and offers a few “shortcuts” to help
you meet the immediate needs while you work on your long-term hymn-playing skills.

It is intended for pianists or organists who have had little or no formal organ training or who need help in applying that training in their hymn playing.

Bring a hymnbook and receive specific direction and ideas for the coming year's practice.

Hymnbook required. Organ shoes recommended. Also recommended:
Cook, Don. *OrganTutor Organ 101* [complete or workbook only]. Provo, UT: BYU Creative Works Office, 1998/2008. These may be available at the displays.

<table>
<thead>
<tr>
<th>1</th>
<th>3-6</th>
<th>HYMN PLAYING WITH POWER AND PURPOSE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>One goal in accompanying hymn singing is to &quot;give people permission to sing out, and to give them permission to sing with deeper meaning&quot; (David Cherwien). How do we go about realizing that goal? Our congregations are inspired to sing enthusiastically when we accompany them in a confident, unambiguous way. We need to provide both foundation and encouragement for their singing. This class will explore several proven ways to accomplish this.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2</th>
<th>3-6</th>
<th>HYMN REGISTRATION FOR THE INTERMEDIATE TO THE ADVANCED ORGANIST</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(Levels 3-6) 1. What are the principles of hymn registration? (brief review) Understanding, applying, and teaching these important concepts 2. What is an organ specification? Why do you need to understand your organ’s specification? How can you gain a fuller understanding of it? 3. Finding suitable registrations for hymns of quiet, moderate, and energetic character 4. Examples of effective hymn registration beyond the basics 5. Mechanics of Organ Registration</td>
</tr>
<tr>
<td></td>
<td></td>
<td>To get the most from this class, bring a list of the stops on the organ that you play, including pitch designations. List them under each division (for example: Great: Principal 8', Octave 4', Mixture IV, etc.; Swell: Bourdon 16', Geigen Principal 8', etc.; Pedal: Principal 16', Lieblich Gedackt 16', etc.) Refer to your list throughout the course.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Participants should be familiar with the concepts covered in the Registration Basics class.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3</th>
<th>1-6</th>
<th>IDEAS FOR SETTING UP AN ORGAN TRAINING PROGRAM IN YOUR AREA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>If you are interested in helping others in your area to learn to play the organ, know this: you are not alone! You are not the first, and there are online resources that can assist you on many levels. Most of these are specifically geared to the needs of the LDS organist, but they can be adapted to include non-LDS musicians as well. This session will familiarize you with some of these resources, and you should leave feeling empowered!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4</th>
<th>2-6</th>
<th>THE LEFT HAND’S PART IN SOPRANO-SOLO TECHNIQUE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Playing the soprano part on one manual while the left takes both the alto and tenor is probably the most useful “creative technique” in hymn playing. But the left hand’s part in all this is not often dealt with in detail. Learn some of the fine points that prepare organists to use this technique effectively.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5</th>
<th>6+</th>
<th>LESSONS BEYOND LEVEL 6: MASTER CLASSES 1 AND 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>These two master classes are opportunities for a group of organists who have gone through Level 6 to play some pieces for one another and get feedback from a concert organist and professor. Be sure to register for these master classes during workshop registration.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6</th>
<th>6+</th>
<th>LESSONS BEYOND LEVEL 6: SKILLS INCLUDED IN THE AGO SERVICE PLAYING AND COLLEAGUE CERTIFICATES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>The BYU Independent Study Organ Courses are designed to lead into the certificates offered by the American Guild of Organists. The AGO exams emphasize practical skills that are introduced and developed in the BYU courses, but further development is a very good idea. These two sessions will go over these skills, offering ideas for you to take home with you.</td>
</tr>
</tbody>
</table>
**LUNCHTIME LISTENING SESSIONS**

Bring a lunch while you listen to experienced organists from a variety of backgrounds and perspectives play their music. Helpful lists and spoken announcements by the performers will reveal their sources – a valuable resource for all who attend. This is an excellent opportunity to hear new pieces and make choices for future study.

In the Tuesday session, "Examples from Levels 1 Through 6," examples are played from each of the six Organ Instruction (Independent Study) levels. This is an excellent time to place yourself into one of the Organ Technique and Repertoire levels for the workshop.

Wednesday session presents, “Prelude Music: Preparing for Worship.” Hear a brief discussion of the qualities in the music that might be appropriate as prelude in an LDS Sacrament Service, or another conservative worship setting. Many examples will be played, along with a list of their sources.

Thursday’s session presents, “Postlude: Appropriate ‘Going Out’ Music. In some worship settings concert music of the more flashy type is discouraged, yet the traditional postlude is of a different character than the preparatory spirit of the prelude music. After a short description, you will hear examples of several possibilities that might be appropriate in your setting.

The Friday session is a hymn playing master class. Several workshop participants will have the opportunity to demonstrate their best hymn playing, and the instructor will offer feedback from which all can benefit. Those interested in playing should submit their name and hymn to Don Cook Tuesday or Wednesday during the workshop.

---

**MUSIC THEORY FOR THE ORGANIST** (Levels 1-6)

- Why is music theory central to musicianship? These classes provide an opportunity to go over some key concepts with an expert, and serve as a springboard for further study throughout the year. We recommend that you attend the earliest level that teaches concepts with which you are not yet familiar.

Note: The Greg Steinke/Paul Harder books referenced below are programmed learning texts in music theory, designed for self-study. The courses were designed around the 10th edition for Levels 1-4, and the 12th edition for Levels 5-6. Other editions (i.e., used books or newer editions) may be used and are even encouraged, but specific chapter numbers and the frame numbers referenced in the instructor feedback of the Speedback Assignments may be slightly inaccurate.

---

**Level 1** (chapters 1-5 in Paul Harder, Basic Materials in Music Theory):

- Time and sound (sound waves, pitch, intensity, timbre, harmonics, the harmonic series), The notation of pitch (symbols for tones, basic scale, treble clef, bass clef, C-clefs, ledger lines, grand staff, ottava sign, half- and whole-steps, accidentals, enharmonic notes, chromatic scale, pitch designations), Time classifications (beat, meter, simple and compound time, borrowed divisions, subdivisions of the beat), Note and rest values (relative value of notes and rests, the dot, division of dotted and undotted notes and rests, subdivision of dotted and undotted notes and rests, the unit in simple and compound time, metronome indications, terms that express tempo) Time signatures (time signatures in simple and compound time, relation of time signatures to time classification, common time, alla breve, the tie, rhythmic patterns, syncopation)

**Level 2** (chapters 6-11 in Paul Harder, Basic Materials in Music Theory):

- Intervals (harmonic and melodic intervals, numerical classification of intervals, compound intervals, classification of intervals by quality, inversion of intervals, enharmonic intervals), The basic scales (structure of the basic scales, modes, the keynote), The major scale (structure of the major scale, use of accidentals to form major scales on any note), The minor scale (the natural, harmonic, and melodic minor scales; diatonic and chromatic intervals), Key signatures (key and tonality, major key signatures, relative keys, minor key signatures, use of accidentals to form the various minor scales, the circle of fifths), Triads (the tertian system, basic [diatonic] triads, major, minor, augmented, and diminished triads, Roman numeral identification, chord symbols)

**Level 3** (chapters 1-5 in Steinke/Harder, Harmonic Materials in Tonal Music, Part 1):

- Definitions (tonal, keynote, key, iteration, tonality, tonal center, tonal harmony, intervals, chords, triads, harmonic interval, root, diatonic triads), The structure of tonality (harmonic tonality, functional harmony, primary triads, secondary triads, neutral chord, active triad, progressions [basic, opening, closing], basic harmonic phrases, retrogression, tonal variety), Triads in root position: doubling and spacing (figured bass symbols, three- or four-part texture, voice crossing, close/open structure, vacant tone, sonority), Triads in root position: voice leading (relative motion, consecutive intervals, common tones, redistributing tones, augmented intervals, doubling principles, spacing principles), Triads in first and second inversion (root position, inverted triads, sonority, incorrect parallel motion, irregular doubling, active tone, six-four chord types, irregular resolution, nonessential function)

**Level 4** (chapters 6-10 in Steinke/Harder, Harmonic Materials in Tonal Music, Part 1):
Practice room time or drop into the organ lab during open time. If you wish to try out the skills and techniques that you learn during the workshop, sign up for this very important and sacred service. If you are not sure how you want personalized feedback or direction from an instructor, sign up for supervised practice (fee of $10 for this service).

Important: to make the most of these classes, bring materials for the appropriate level and receive specific direction and ideas for the coming year's practice. Although some titles (i.e., OrganTutor workbook and computer tutorial) will be available at the workshop displays or possibly the BYU Bookstore, contact Day-Murray music to order a copy and have it waiting for you at the workshop.

If you wish to try out the skills and techniques that you learn during the workshop, sign up for practice room time or drop into the organ lab during Supervised Practice or at any other open time. (no charge)

If you want personalized feedback or direction from an instructor, sign up for Supervised Practice sessions (no charge) or for Private Instruction (fee).
It is highly recommended that you bring the following from the appropriate Organ Technique (or Independent Study organ course) level:

- One of the organ methods
- Your choices of the listed repertoire pieces (See the lists for Levels 1-2 or Levels 3-6)

**Organ Technique (or Independent Study organ course) level:**

---

### 1-6 **THE ORGANS OF TEMPLE SQUARE**

Workshop participants will have the opportunity to play one or two of the organs on Temple Square on Wednesday evening. This session will introduce each of the four organs available to them, and provide stoplists and other information of interest.

---

### 1-6 **ORIENTATION, QUESTIONS, AND ANSWERS**

This session describes the workshop in detail, explains how to participate with or without being involved in the BYU Independent Study organ courses, and offers plenty of opportunity to get your questions answered.

---

### 1-4 **PEDAL TECHNIQUE**

This class covers the most important foundations of good legato pedal technique. After attending this class, attend one “Pedal Technique ‘Feet-On’” session to get experience and individual guidance on your pedal technique.

Those who attend this class will be the first to be permitted to sign up for one of the “Pedal Technique ‘Feet-On’” sessions described below.

---

### 1-4 **PEDAL TECHNIQUE “FEET-ON” SESSION**

This session provides an opportunity to practice the techniques covered in the Pedal Technique class (see above) with the help of an instructor. Beginning organists should definitely schedule one of these sessions during the week, and experienced organists who want pedal technique pointers are also welcome. Bring pedal studies or music that you prepare before the workshop, or use materials provided by the instructor.

To receive priority registration for this “Feet-On” session, attend the Pedal Technique class described in the box above and sign up during or immediately after that class.

---

### 2-6 **PLAYING PIANISTIC HYMNS AT THE ORGAN**

Some hymns do not seem to fit the mold of the typical sustained legato-style organ hymn. These can benefit from relaxing the sustained legato “rules” and applying some other techniques. Come out of this class with a better feel for identifying and playing these hymns appropriately.

**LDS hymnbook recommended.**

---

### 1 **PREPARATORY LEVEL SUPERVISED PRACTICE**

The Preparatory Level is introduced during the first session of the “Organ Technique and Repertoire – Level 1” class. It offers training for pianists in the most basic skills needed in classical or sacred organ playing. The Preparatory Level is designed to be learned, practiced, and completed during these Preparatory Level Supervised Practice sessions, while still allowing attendance at the Level 1 organ instruction and hymn playing classes. As an alternative, the level may be prepared during the year and played either during the next Organ Workshop or during the year with a qualified organ instructor.

Music will be provided. **Organ shoes highly recommended.**

Attendance at the Tuesday 1:30 Organ Technique and Repertoire class (Level 1) is required. Sign-up for the Preparatory Level Supervised Practice will take place during that class. Class size limit: 12 students per session. Limit: 1 session per participant.

---

### 1-5/0 **PRIVATE INSTRUCTION**

These are one-on-one organ lessons with your choice of both instructor and organ – an excellent opportunity to receive help in hymn playing, organ pieces, BYU Independent Study organ course requirements, or in any area of organ performance. Play hymns and/or organ repertoire that you have prepared for the instructor, who will comment on your preparation and provide guidance for further study. Pre-register or sign up at the information desk for one or more 25- or 50-minute appointment(s) with the instructor and instrument of your choice (space limited). Limited practice time and choice of instruments will be available throughout the workshop. A $25 fee is required per 25-minute session, and a $40 fee for a 50-minute session.

Remember that there will also be some opportunity for individualized feedback, at no extra...
charge, during the Supervised Practice and Study sessions scheduled throughout the week. Sign up for these during workshop registration.

Organ shoes highly recommended.

1 1-6  *QUESTIONS AND ANSWERS FROM THE LDS CHURCH MUSIC COMMITTEE*  
A representative from the Church Music Committee will make a presentation and field questions about serving as an organist in the LDS church. Frequent reference will be made to the music section of Handbook 2.

3 1-2  *REGISTRATION BASICS*  
This three-part series explores several fundamentals in organ registration that must be understood by all organists.

   Part 1: ORGAN CONSOLE, and FAMILIES OF ORGAN TONE
Mysteries of the organ console are revealed, including the divisions of the organ and console devices such as thumb pistons and toe studs, expression and crescendo pedals, and other registrational aids. The division of speaking stops into Principal, Flute, String, and Reed families is also introduced.

   Part 2: PITCHES, AND CHORUS REGISTRATION
The numerals (pitch designations) found on stops are explained, leading to a discussion of the basics of building a good ensemble. Basic and effective hymn registration is introduced.

   Part 3: SOLO AND ACCOMPANIMENT, AND TRIO/DUO REGISTRATION
Various types of solo stops and combinations are explored, along with ways to create balanced accompaniment combinations. Trio/Duo registration is also introduced, as well as the similarities and differences between these two registrational types.

   Thorough lessons on these topics are found in *OrganTutor*.

1 1-6  *SIGHT-READING TIPS*
Playing a piece of music at sight is one of the most valuable and enjoyable skills that an organist can develop. This skill is usually strengthened by diligent practice and through experience, but a few helps and hints could straighten out some of the bends in the road.

var 1-6  *SUPERVISED PRACTICE AND STUDY*
The BYU *Organ Lab* (room E-354 HFAC) offers a unique way to practice and learn about organ playing. During Supervised Practice time you may practice on your own on any of the twelve electronic organs in the lab. *If you want up to ten minutes with an instructor to answer questions and offer suggestions (no extra fee), sign up during workshop registration.* This is an excellent time for “hands-on or feet-on” training. You might also consider bringing a copy of the stoplist of your organ to Supervised Practice and Study to get a few registration tips from the instructor.

Four of the organs will be reserved for these ten-minute supervised practice sessions. The other eight organs will be open for practice or computer study without supervision on a first-come first-served basis.

In addition, you can study selected basic organ topics in the Organ Lab through *OrganTutor*, a computer tutorial. Each organ in the lab is equipped with a computer that allows you to explore at your own pace such important topics as Families of Organ Tone, Pitches of Organ Stops, and Three Primary Types of Organ Registration. See various pedal and manual techniques demonstrated in full-motion video clips. Together with interactive hypertext links and self-tests, this system will help clarify these important topics at your own pace. *OrganTutor* is available for purchase at the displays.

The computers will also allow you to view a video of a few selected classes from previous workshops.

You are welcome to use the Organ Lab and the organ practice rooms (E225, E229, E222, E226, E104, E106, C180) without supervision whenever they are not being used for classes throughout the workshop. The keypad combination is 33333.

Organ shoes highly recommended.

1 1-6  *THE HARDER I PRACTICE THE WORSE I PLAY*: GETTING CONTROL UNDER CONTROL
“Getting control under control” is not a typo. The fact is, many of us think that we have to control everything. Conscious effort during performance can be the main cause of our
faltering. This session will offer extremely valuable secrets to confident, relaxed performance – mainly learning to train and then trust our subconscious mind.

### TRANPOSITION TIPS

1-3-6

“This piece is just too high. Can you play it down a whole step? Tomorrow?” The organ accompanist is rarely given enough notice to prepare adequately. Also, practicing transposition is a great way to start learning to play by ear. Learn some transposition “tricks” and ideas on how to acquire this useful skill.

### WHAT DIRECTORS WANT FROM ORGANISTS

1-3-6

Organists have so many distractions – two keyboards, playing with the feet, stops, pistons, and then there’s the score. In the middle of all that, what does a director expect from the organist? How is it possible to do all of this and still make music together? This class will show you some ways to do just that.

### WHAT WORKS BEST WHEN TEACHING LDS ORGANISTS?

1-4-6

The dynamics of LDS organist training are complex. We will “profile” these elusive characters and their environment, and then explore some of the best ways to motivate and teach them how to be more effective in their service.

### GENERAL AND EVENING EVENTS

#### CLOSING SESSION

1-1-6

The closing session is an opportunity to put the workshop in perspective. Enjoy some success stories involving workshop participants, some words of encouragement by the workshop co-directors, and a final opportunity to enjoy the company of new friends and partners in music making. In addition, this year we will announce an exciting new initiative that brings parts of the BYU Organ Workshop “on the road.” Those who stay for this Closing Session will be richly rewarded.

#### DISPLAYS

1-1-6

A few vendors will be offering music and materials for sale during selected hours throughout the workshop. Materials recommended or required for the workshop classes may be available for purchase. The only way to be sure, however, is to order them ahead of time through Day-Murray Music:

- phone: 1-866-DAY-1946
- Internet: [http://www.daymurraymusic.com](http://www.daymurraymusic.com)
- email: info@daymurraymusic.com

Some BYU-specific materials (i.e., OrganTutor, mp3 players pre-loaded with *The New LDS Organist*) can be ordered through Ard Publications.

### FIELD TRIP: OPEN CONSOLES ON TEMPLE SQUARE

8-1-6

This is a rare opportunity to take a short turn on one of the organs on temple square! The Tabernacle, Conference Center, Assembly Hall, and Joseph Smith Memorial Building are open for us to play between 6:30 and 9:20. Sign-ups will occur on Tuesday (only) at the information desk, and the time will be divided up evenly among the participants. Because you may have only three to five minutes, be sure to prepare well what you wish to play. It is far more satisfying to play something simple that can be played well than to play something that is too difficult. A registration assistant will be present to help. Group assignments and a detailed schedule will be posted by Wednesday morning. Our buses will depart from the BYU Conference Center at 4:00 p.m. and return at approximately 10:30 p.m. Some walking between sites is required.

In addition to playing one or more of the organs, there will be a special joint recital by two of our workshop instructors, Kymberly Stone and Sheri Peterson. They will perform in a Salt Lake City location TBA.

The schedule:

- *4:00* Buses depart from BYU Conference Center
- 5:00 Dinner groups in SLC
- 6:00 Group A: Buses depart for recital (location TBA)
- 6:30 Group B: Open Console on Temple Square
- 7:20 Group A: Buses depart for Temple Square
- 8:00 Group B: Buses depart for recital location
- 9:20 Group A: Buses depart from Temple Square for BYU Conference Center (arrive around 10:30)
- 9:20 Group B: Buses depart from recital location for BYU Conference Center (arrive around 10:30)

#### HYMN SING

1-1-6

One of the week’s highlights, the hymn sing, is a chance to sing and hear a number of hymns
played by one of our Workshop Instructors. The organist applies hymn playing techniques that are described during the workshop and taught through the Independent Study organ courses. This is a gold mine for ideas that you might consider for either a special cultural event or a worship service.

1: 1-6: *INSTRUCTOR RECITAL
Your instructors always enjoy sharing some of their favorite organ pieces – and this program is full of them. You’ll hear a wide variety, and maybe even some that you’ll want to learn!

1: 1-6: *OPENING SESSION
This is an opportunity to set the right tone for the BYU Organ Workshop by joining with the rest of the participants in meeting the instructors and listening to an uplifting keynote address.

INFORMATION ON ORGAN METHODS

If you wish to be actively involved in the Organ Technique and Repertoire classes and/or an Independent Study organ course, choose an organ method book from which to learn organ technique. The following are recommended. You may choose any one or a combination of more than one from which to play. If you desire, you may use another method book with the approval of the course instructor. Any method you choose should develop the concepts and skills listed below using comparable exercises.

*OrganTutor Organ 101 Complete or The OrganTutor Workbook* is a required text for the course, containing materials needed for passing the written assignments and exams for Levels 1 and 2. If you decide also to learn organ technique through *OrganTutor*, you will not need to purchase the Davis, Gleason, or Keeler books.


This volume contains the materials developed for the Brigham Young University Group Organ Program and the Independent Study organ courses. Its primary strength lies in the written materials, handouts, worksheets, and exercises that cover a wide range of topics. It is revised frequently to meet current needs. *OrganTutor Organ 101 Complete* consists of this volume together with the *OrganTutor* computer tutorial.


This is a computer organ tutorial with workbook. The tutorial can be purchased and installed either onto PC or Mac, or run directly over the Internet through a subscription. The technique exercises and hymn projects appear in the workbook for practice and are demonstrated through video clips. Registration and other concepts are demonstrated through hundreds of audio clips.


This method book is widely accepted in organ teaching circles. It provides written instruction on important topics such as part playing, phrasing and articulation, fingering, and ornamentation, with useful appendices. Davis uses a moderately thorough approach to teaching technique. The choice of repertoire and careful editing are particular strengths of this volume.


This has been a standard resource in organ instruction for many years. It represents a thorough approach to teaching technique, and contains generous written instruction on elements of performance practice and other important topics, with a wide range of carefully-edited repertoire. The refinement of this book reflects Harold Gleason’s many years of experience during and after his tenure at the Eastman School of Music. Gleason’s wife Catharine Crozier continued with revisions in the editions published since his death.


Many organists associated with Brigham Young University have benefitted from the meticulous approach of J. J. Keeler. The technical studies in this volume represent a good approach to teaching legato technique. The repertoire section has been omitted in this edition. Some written instruction is included.

This relatively new method book explores two basic techniques that are particularly fitting for Level 3: “modern” and “early,” for music written since and before about 1750. Its greatest strength lies in its coverage of organ historical information, and it serves as the required text for several of the Level 3-6 lessons.