

BYU ORGAN WORKSHOP 2019

DAILY SCHEDULE—*Subject to change*

- Pre-Workshop Seminar, Monday 3:00-6:00 p.m., Madsen Recital Hall

Tracing the History of the Organ in the United States

From the American Classic Organ Forward

Dr. David Pickering

- 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.

	TUESDAY, AUG 6	WEDNESDAY, AUG 7	THURSDAY, AUG 8	FRIDAY, AUG 9
8:00	Registration Check-in Displays open (8:00-9:00) 8:15 Organ Terminology Boot Camp Forsyth	Music Theory for the Organist (Part 1, 2 hours) * Level 1-2: Pickering Levels 3-4: Hofeling Levels 5-6: Peeples	Music Theory for the Organist (Part 2, 2 hours) * Level 1-2: Pickering Levels 3-4: Hofeling Levels 5-6: Peeples	Music Theory for the Organist (Part 3, 2 hours) * Level 1-2: Pickering Levels 3-4: Hofeling Levels 5-6: Peeples
9:00	*(9:00) Opening Session Keynote Address: Harmon	After Level 6: From Theory to Practice – Creating Hymn Preludes (Part 1) (12 seats only) Harmon	After Level 6: From Theory to Practice – Creating Hymn Preludes (Part 2) Harmon	After Level 6: From Theory to Practice – Creating Hymn Preludes (Part 3) Harmon
10:00	*1. Orientation, Questions, and Answers (a “must” for first-timers, recommended for all) Cook 2. The BYU Concert, Studio, and Practice Organs Thompson 3. The Practice Organs on Temple Square Margetts 4. Supervised Practice Harmon	*1. Getting Through Sunday Morning: Hymn Playing Shortcuts Peterson 2. How to Play Bach’s Greatest Hits Forsyth 3. Preparing Your Students (or Yourself) to Play for Church Services (Part 1) Goodliffe 4. The History of Organ Teaching in the Church of Jesus Christ (Part 1) Pickering *5. Pedal Technique “Feet On” (part 2 – by Tue. 11:00 signup only) (repeat) Peeples, Thompson, Payne	*1. Getting Through Sunday Morning: Preludes and Postludes in a Pinch Peterson 2. Always Be Working on a Trio Forsyth 3. Preparing Your Students (or Yourself) to Play for Church Services (Part 2) Goodliffe 4. The History of Organ Teaching in the Church of Jesus Christ (Part 2) Pickering 5. Supervised Practice Hall	*1. Sight-Reading Tips (repeat) Pomeroy 2. The BYU Traveling Organ Workshops Payne 3. The Organ Music of Ned Rorem Peterson 4. Getting Started as an Organ Teacher: Resources, Questions, and Answers Pickering *5. Pedal Technique “Feet On” (part 2 – by Tue. 11:00 signup only) (repeat) Peeples, Thompson, Hess
11:00	*1. Pedal Technique (Part 1 – required for priority seating in a “Feet On” session) Peeples 2. Finger Building for the Organist Hall 3. English Organ Music Romantic and Modern (Part 1) Thomas 4. Supervised Practice Payne	*1. Registration Basics (Levels 1-2) (Part 1) Harmon 2. Hymn Registration for the Intermediate to the Advanced Organist (Part 1) Thompson 3. English Organ Music Romantic and Modern (Part 2) Thomas 4. Supervised Practice Margetts	*1. Registration Basics (Levels 1-2) (Part 2) Harmon 2. Hymn Registration for the Intermediate to the Advanced Organist (Part 2) Thompson 3. Effective Practicing Goodliffe 4. Supervised Practice Hall	*1. Registration Basics (Levels 1-2) (Part 3) Harmon 2. Hymn Registration for the Intermediate to the Advanced Organist (Part 3) Thompson 3. Transposition Tips (repeat) Pomeroy 4. Supervised Practice Hess
12:00	Lunch Break			
	Displays open (11:50-1:30; closed for the week Thursday 1:30)			

12:30	<p>*1. Lunchtime Listening Session: Examples from Levels 1-6 Payne, Peterson</p> <p>*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) Peeples, Thompson, Margetts</p>	<p>*1. Lunchtime Listening Session: David Chamberlin Hymn Preludes Forsyth</p> <p>*2. Pedal Technique “Feet On” (Part 2 – by Tue. 11:00 signup only) (repeat) Peeples, Thompson, Margetts</p>	<p>*1. Lunchtime Loosening Session: Your Favorite Pieces Peeples, Thompson, Payne</p> <p>*2. Pedal Technique “Feet On” (Part 2 – by Tue. 11:00 signup only) (repeat)</p>	<p>*1. Lunchtime Listening Session: Hymn Playing Master Class Pickering</p> <p>*2. Pedal Technique “Feet On” (Part 2 – by Tue. 11:00 signup only) (repeat) Peeples, Thompson, Payne</p>
1:30	<p>Organ Technique and Repertoire (Pt 1) (1.5 hours):</p> <p>Preparatory Level and *Beginning (Level 1) (required for Tue. & Thu. 4:00 or 5:00 Supervised Practice) Forsyth</p> <p>Early (Level 2) Payne</p> <p>Intermediate (Level 3) Hall</p> <p>Upper Intermed. (Level 4) Margetts</p> <p>Early Advanced (Level 5) Peterson</p> <p>Advanced (Level 6) Hofeling</p> <p>Lessons Beyond Level 6: Performing the Works of Buxtehude Harmon</p>	<p>Organ Technique and Repertoire (Pt 2) (1.5 hours):</p> <p>*Beginning (Level 1) Forsyth</p> <p>Early (Level 2) Payne</p> <p>Intermediate (Level 3) Hall</p> <p>Upper Intermed. (Level 4) Margetts</p> <p>Early Advanced (Level 5) Peterson</p> <p>Advanced (Level 6) Hofeling</p> <p>Lessons Beyond Level 6: Master Class 1 Goodliffe</p>	<p>Organ Technique and Repertoire (Pt 3) (1 hour):</p> <p>*Beginning (Level 1) Forsyth</p> <p>Early (Level 2) Payne</p> <p>Intermediate (Level 3) Hall</p> <p>Upper Intermed. (Level 4) Peeples</p> <p>Early Advanced (Level 5) Peterson</p> <p>Advanced (Level 6) Hofeling</p> <p>Lessons Beyond Level 6: The Organ Works of C. Hubert H. Parry (Part 1) Thomas</p>	<p>Organ Technique and Repertoire (Pt 4) (1 hour):</p> <p>*Beginning (Level 1) Forsyth</p> <p>Early (Level 2) Payne</p> <p>Intermediate (Level 3) Hall</p> <p>Upper Intermed. (Level 4) Peeples</p> <p>Early Advanced (Level 5) Peterson</p> <p>Advanced (Level 6) Hofeling</p> <p>Lessons Beyond Level 6: The Organ Works of C. Hubert H. Parry (Part 2) Thomas</p>
2:30			(prepare for Field Trip)	
3:00	<p>*1. Hymn Playing in the Sustained Style (Levels 1-2) (Part 1) Hess</p> <p>2. Advanced Hymn Playing Techniques (Levels 3-6) (Part 1) Peterson</p> <p>3. Adapting Piano Accompaniments to the Organ (Part 1) Hall</p> <p>4. Supervised Practice Thomas</p>	<p>*1. Hymn Playing in the Sustained Style (Levels 1-2) (Part 2) Hess</p> <p>2. Advanced Hymn Playing Techniques (Levels 3-6) (Part 2) Peterson</p> <p>3. Adapting Piano Accompaniments to the Organ (Part 2) Hall</p> <p>4. Supervised Practice Payne</p>	<p>*4:00 Buses depart from BYU Conference Center 5:15 Conference Center organ demo 6:00 Dinner on your own in SLC 7:15 Group A: Temple Square practice organ demos 7:30 Group B: Tabernacle Choir rehearsal 8:30 Group A Tabernacle Choir rehearsal 8:15 Group B: Temple Square practice organ demos 9:20 Bus 1 departs from west of Conference Center</p>	<p>*1. (2:30) Questions and Answers from the LDS Church Music Committee Schank</p> <p>2. Supervised Practice Hofeling</p>

			9:20 Bus 2 departs from Temple Square West Gate	*(3:30) Closing Session
4:00	<p>*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.) Forsyth, Thomas</p> <p>*2. Sight-Reading Tips (also Fri. 10:00) Pomeroy</p> <p>3. The Benefits of Memorization for the Organist Harmon</p> <p>4. Teaching Organ to Children: the "Organ First" Approach Hess</p>	<p>*1. Preparatory Level Supervised Practice (repeat, 12 seats for those who sign up during Monday 1:30 class) Hess, Forsyth</p> <p>*2. Finding Early-Level Preludes and Postludes Thomas</p> <p>3. Transposition Tips (also Fri. 11:00) Pomeroy</p> <p>4. Comfort at the Console Harmon</p>		
5:00	<p>*1. Preparatory Level Supervised Practice (repeat, 12 seats only for those who sign up during 1:30 class) Hess, Forsyth</p> <p>*2. Creating Preludes from the Hymnbook (also Wednesday 5:00) Pomeroy</p> <p>Displays open (5:00-6:15)</p>	<p>*1. Preparatory Level Supervised Practice (repeat, 12 seats only for those who sign up during Monday 1:30 class) Hess, Forsyth</p> <p>*2. Creating Preludes from the Hymnbook (repeat) Pomeroy</p>		<p>NEXT YEAR'S WORKSHOP DATES: August 5-8, 2020</p>
7:30	<p>*Instructor Recital Workshop Instructors</p>	<p>*Hymn Sing Thomas</p>		

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](#)).

Beyond Level 6: begin working on the [professional certificates](#) of the American Guild of Organists. Normally, the Service Playing Certificate or Colleague Certificate would follow Level 6.

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hrs	level	Description
3	1-6	<p>*Pre-Workshop Seminar, Monday 3-6 p.m. TRACING THE HISTORY OF THE ORGAN IN THE UNITED STATES: FROM THE AMERICAN CLASSIC ORGAN FORWARD The European organ world had developed for centuries before any serious attempts to establish and “American organ.” This presentation will touch on the highlights of organ developments in America since about 1930, including not only the pipe organ but the electronic (extending to digital and virtual) organ as well.</p>
2	2-6	<p>ADAPTING PIANO ACCOMPANIMENTS TO THE ORGAN “We’d like to have you play this at the organ for the choir piece.” When “this” is a piano accompaniment full of arpeggios, rapid bass runs, thick chords, and octaves, what do you do? Find out in this session some of the best ways to deal with piano accompaniments at the organ.</p>
2	3-6	<p>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.</p> <p>Hymnbook required. Organ shoes recommended. Also recommended: Belnap, Parley L. <i>Hymn Studies for Organists</i>. Rev. ed. Provo, UT: BYU Creative Works Office, 1992/2004. Available at displays. Cook, Don. <i>The OrganTutor Online Tutorial</i>. Provo, UT: BYU Creative Works Office, 1998/2018.</p>

		<p>Cook, Don, with contributions by Parley L. Belnap and Richard L. Elliott. <i>The OrganTutor Workbook</i>. ("OTW") Spanish Fork, UT: Ard Publications, n.d. (https://www.ardpublications.com/)</p> <p>You should be familiar with the concepts covered in Hymn Playing in the Sustained Style. Note: hymn registration is covered in another course.</p>
3	6+	<p>AFTER LEVEL 6: FROM THEORY TO PRACTICE – CREATING HYMN PRELUDES</p> <p>Once you learn the fundamentals of music theory, it is most satisfying to be able to apply them in building your own musical creations! This three-part course is intended as a “clinic” for twelve individuals who want to develop their skills in creating organ pieces based on hymn tunes. Bring one or more works that you have already composed, or come ready to create your own hymn prelude during the week. The presenter is well versed in composing hymn settings, with his works being widely published and appreciated. You should leave the course with new tools to use as you create your own new music!</p> <p>Limited to 12 participants. Must be familiar with the concepts covered in Music Theory for the Organist Levels 1-6.</p>
1	1-6	<p>ALWAYS BE WORKING ON A TRIO!</p> <p>This is one of the presenter’s “Top Ten Ways to Be a Better Organist.” Organ trios are the definition of “sounds easy, plays hard.” Their transparent nature and technical demands can take us from a current plateau to a new level of proficiency. We will take a tour of organ trios - from very easy to quite demanding.</p>
1	2-6	<p>THE BENEFITS OF MEMORIZATION FOR THE ORGANIST</p> <p>While memorized performances are routine for the pianist, they are less so for the organist. While most organists appreciate this, there is much to be gained from memorization. Learn the whys and hows during this valuable session.</p>
1	1-6	<p>THE BYU CONCERT, STUDIO, AND PRACTICE ORGANS</p> <p>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 along with their special features. (Door code: 3 3 3 3 3)</p>
1	1-6	<p>THE BYU TRAVELING ORGAN WORKSHOPS</p> <p>BYU organ faculty and alumni have been traveling to many locations throughout the country (and in Canada) presenting multi-stake organ workshops. Attended by up to 312 organists, these Saturday-morning events can come to your area, thanks to a large bequest by BYU Organ Department friend and benefactor Marjorie Volkel. Learn more about them in this workshop presented by BYU Traveling Organ Workshop Coordinator Kymberly Payne.</p>
1	1-6	<p>COMFORT AT THE CONSOLE</p> <p>Playing the organ involves the entire body and mind. This class will address physical aspects of playing the organ. Learn how to achieve relaxed, pain-free technique. Topics covered will include posture, movement/gestures, stretching, tension/relaxation, and performance anxiety.</p>
1	2-6	<p>CREATING PRELUDES FROM THE HYMNBOOK</p> <p>We don’t have to be composers to create our own preludes. Learn how to build your musical offerings from nonharmonic tones and other conventional musical devices. This session will present some great ways to add variety and interest in your hymn-based preludes.</p>
1	1-6	<p>EFFECTIVE PRACTICING</p> <p>Temple Square Organist Bonnie Goodliffe shares some of her valuable insights into the secrets of effective organ practice. If you take away only one new idea from this class, it will be well worth the time and effort – paying you back through better results after your practice sessions.</p>
2	3-6	<p>ENGLISH ORGAN MUSIC ROMANTIC AND MODERN</p> <p>There is a large body of organ music and a distinctive organ tradition connected with the cathedrals, churches, and colleges of London, Cambridge, and elsewhere in Great Britain. Learn about some composers and their amazing organ works that might be completely new to you!</p>
1	1-3	<p>FINDING EARLY-LEVEL PRELUDES AND POSTLUDES</p> <p>Now that you have accepted an opportunity to play for church, where can you find pieces to play before and after the service that won’t take six months to learn? There are many resources online and elsewhere to help you with this quest – many of which will be revealed during this session.</p>
1	1-6	<p>FINGER BUILDING FOR THE ORGANIST</p> <p>Most every organist can benefit by increasing finger strength, independence, and agility. Usually the piano’s weighty key action offers better results in a shorter period of time than does the organ’s key action. Gain some ideas for technical exercises that can become a regular routine for an organist who wants to build the fingers.</p>
1	1-2	<p>GETTING THROUGH SUNDAY MORNING: HYMN PLAYING SHORTCUTS</p> <p>Most of the training offered through this workshop centers around a polished approach to learning and playing hymns and organ pieces. But circumstances may arise that prevent you from spending the time necessary to really polish those several hymns that you have to play on Sunday. This class will explore a few approaches (“shortcuts”) that might allow you to provide the necessary musical leadership with limited preparation time.</p>
1	1-2	<p>GETTING THROUGH SUNDAY MORNING: PRELUDES AND POSTLUDES IN A PINCH</p> <p>Most of the training offered through this workshop centers around a polished approach to learning and playing hymns and organ pieces. But circumstances may arise that prevent you from spending the time necessary to</p>

		really polish several minutes of prelude and postlude for this Sunday. This class will explore a few approaches (“shortcuts”) that might allow you to provide those preludes and postludes with limited preparation time.
2-6	1	GETTING STARTED AS AN ORGAN TEACHER: RESOURCES, QUESTIONS, AND ANSWERS Whether you are interested in simply helping someone along in their earliest beginnings at the organ, teaching a more advanced organist, or working with a group of organists at various levels, this session will give you some ideas. Part of the session will be dedicated to answering specific questions that come from the participants.
2-6	2	THE HISTORY OF ORGAN TEACHING IN THE CHURCH OF JESUS CHRIST Many organists in the Church of Jesus Christ trace their interest and training in the organ to names such as Roy Darley, J. J. Keeler, Bill Foxley, or to the twelve-week organ courses once offered in various states by Parley Belnap and others. Learn about their contributions to organ performance and pedagogy (and those of many others), which laid the foundations to where we are today.
3-6	1	HOW TO PLAY BACH’S GREATEST HITS Learn about editions and tips on playing some of J. S. Bach’s organ favorites such as “Sheep May Safely Graze,” “Jesu, Joy of Man’s Desiring,” “Toccatina and Fugue in D Minor,” “Arioso,” and “‘Little’ Fugue in G Minor.”
2	1-2	*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. <u>Organ shoes</u> recommended. Also recommended: Belnap, Parley L. <i>Hymn Studies for Organists</i> . Rev. ed. Provo, UT: BYU Creative Works Office, 1992/2004. These may be available at the displays. Cook, Don. <i>The OrganTutor Online Tutorial</i> . Provo, UT: BYU Creative Works Office, 1998/2018. Cook, Don, with contributions by Parley L. Belnap and Richard L. Elliott. <i>The OrganTutor Workbook</i> . ("OTW") Spanish Fork, UT: Ard Publications, n.d. (https://www.ardpublications.com/)
3	3-6	HYMN REGISTRATION FOR THE INTERMEDIATE TO THE ADVANCED ORGANIST (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 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. Participants should be familiar with the concepts covered in the <u>Registration Basics</u> class.
1	6+	LESSONS BEYOND LEVEL 6: PERFORMING THE WORKS OF BUXTEHUDE Dieterich Buxtehude was the greatest organ composer of 17 th -century north Germany. His surviving pieces are exciting and interesting – especially when performed in their intended style. Learn some of the secrets of registration, articulation, tempo, and more during this session.
2	6+	LESSONS BEYOND LEVEL 6: THE ORGAN WORKS OF C. HUBERT H. PARRY A late nineteenth-century British composer of great stature and influence, Parry’s organ and choral works are fine examples of what most of us regard as the English Cathedral sound. Learn more about his music from Ruth Eldredge Thomas, who has recently published a new edition of his organ works.
1	6+	LESSONS BEYOND LEVEL 6: MASTER CLASS This master class is an opportunity for a group of organists who have gone through Level 6 to play some pieces for one another and get feedback from tabernacle organist Bonnie Goodliffe. Be sure to register for this master class during workshop registration.
4	1-6	*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

		<p>Technique and Repertoire levels for the workshop.</p> <p>Wednesday session presents, “David Chamberlin Hymn Preludes.” A graduate of BYU and Eastman School of Music, David has composed numerous hymn preludes. Liz Forsyth will describe David’s output, playing some of her favorites for you during this Lunchtime Listening Session.</p> <p>Thursday session: “Your Favorite Pieces.” The success of this session depends on you! We want you to share with the group one or more of your favorite organ pieces to play or just to hear. Bring a score to play, bring a recording to plug into our system for all to hear, or if you can’t play it or bring a recording, just tell us about it. We’ll take notes and publish a list of all that was mentioned by the end of the workshop.</p> <p>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.</p>
6	1 2 3-4 5-6	<p>*MUSIC THEORY FOR THE ORGANIST (Levels 1-6)</p> <p>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.</p> <p>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.</p> <p>*Level 1 (chapters 1-5 in Paul Harder, <i>Basic Materials in Music Theory</i>):</p> <p>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, <i>ottava</i> 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, <i>alla breve</i>, the tie, rhythmic patterns, syncopation)</p> <p>Level 2 (chapters 6-11 in Paul Harder, <i>Basic Materials in Music Theory</i>):</p> <p>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)</p> <p>Level 3 (chapters 1-5 in Steinke/Harder, <i>Harmonic Materials in Tonal Music</i>, Part 1):</p> <p>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)</p> <p>Level 4 (chapters 6-10 in Steinke/Harder, <i>Harmonic Materials in Tonal Music</i>, Part 1):</p> <p>Introduction to seventh chords and the dominant seventh (dissonance, diatonic seventh chords [major-minor, fully diminished, etc.], first/second/third inversions, dissonant elements), Phrase structure and cadences (phrase, melodic contour, cadence types [authentic, plagal, half, deceptive, final and non-final, perfect and imperfect, picardy third, Phrygian]), Nonharmonic tones (identify and know how to write the following: passing tone--unaccented and accented, neighboring tone, appoggiatura, escape tone, anticipation, suspension, retardation, ornamentation, changing tone, pedal, free tone), Harmonic progression (progression & retrogression, relative strength of various types of root movement, primary triads and their secondary triads in harmonic progression, structural and embellishing harmony, relation of a basic harmonic structure to the phrase as a whole), Melody harmonization (choice of cadence, base line, tonality, harmonic rhythm, basic harmonic structure, embellishments of basic harmonic structure)</p> <p>Level 5 (chapters 1-6 in Steinke/Harder, <i>Harmonic Materials in Tonal Music</i> Part II):</p> <p>Seventh chords (dissonance, diatonic seventh chords [major-minor, half-diminished, inverted, etc.], dominant seventh chord, Nondominant seventh chords (passive resolution, cadence effect, sequence patterns, regular and irregular resolutions), Altered nonharmonic tones and secondary dominants (foreign tones, tonal color, alteration of scale degrees, chromatic passing tones, false [cross] relation, double neighboring tones, chromatic mediants, tonicization, dominant function, dominant relation, leading tone relation, sequence of chords), Modulation to closely related keys (transient modulation, tonal reference, change of mode, phrase modulation, modulating sequence, pivot chord modulation, diatonic modulation, chromatic modulation), Borrowed chords (modal mixture, modal exchange, Picardy third, deceptive cadence, ambiguity of modality), Augmented sixth chords [Italian, German, French, English] (chromatic alteration, altered chords [subdominant, subdominant seventh, supertonic seventh], motive/motif</p>

		<p>Level 6 (chapters 7-11 in Steinke/Harder, <i>Harmonic Materials in Tonal Music Part II</i>): Neapolitan sixth chord, altered dominants, and diminished seventh chords (altered supertonic triad, tritone relationship, altered dominants, diminished seventh chords, enharmonic spellings), Chromatic third-relation harmony (tonal instability, tonal expansion, color harmony, functional/nonfunctional harmony, “chromatic stress”, ambiguous tonal effect, tonal fluidity, symmetrical relationships), Modulation to foreign [remote, distant, semirelated] keys, Ninth, eleventh, and thirteenth chords (tertian extension, incidental melodic occurrences, tone cluster, chromatic median seventh chord, dominant [eleventh, thirteenth] chord, polychord, appoggiatura chord, impressionistic music, palindrome, pandiatonicism, atonality, pantonality)</p>
10 min	1	<p>*ORGAN INSTRUCTION PLACEMENT AUDITION If you are not sure how your organ playing skills match up with the workshop’s organ instruction levels, you can find out by attending a 10–minute session on Monday with an instructor. Play a well–prepared hymn and/or a piece from the organ literature, and the instructor will recommend the organ instruction level that is most appropriate for you. There is a \$15 fee for this service. Sign up for it during the workshop registration process.</p>
3-6	1	<p>THE ORGAN MUSIC OF NED ROREM Learn about the four collections of organ music from this important contemporary American composer.</p>
5	1-6+	<p>*ORGAN TECHNIQUE AND REPERTOIRE These courses offer training for pianists or organists in basic organ manual and pedal technique, and in organ repertoire. Choose the level appropriate for your needs, <u>as described at the top of the class descriptions</u>.</p> <p>Important: to make the most of these classes, bring <u>materials for the appropriate level</u> 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 <u>Day-Murray music</u> to order a copy and have it waiting for you at the workshop.</p> <p>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 <u>Supervised Practice</u> or at any other open time. (no charge)</p> <p>If you want personalized feedback or direction from an instructor, sign up for <u>Supervised Practice</u> sessions (no charge) or for <u>Private Instruction</u> (fee).</p> <p>It is highly recommended that you bring the following from the appropriate <u>Organ Technique (or Independent Study organ course) level</u>: One of the <u>organ methods</u> Your choices of the listed repertoire pieces (See the lists for <u>Levels 1-2</u> or <u>Levels 3-6</u>) <u>Organ shoes</u></p>
1	1	<p>ORGAN TERMINOLOGY BOOT CAMP Here’s a little self-test. Consider these terms: manual, stop, piston, reversible, expression pedal, rocker tab, Swell, Great, toe stud, rank. If the meaning behind one or more of these terms is not clear to you, you might want to get to the workshop registration early (before 8:00) so that you can attend this session. It will help familiarize you with some of the basic jargon you will hear throughout the workshop.</p>
1	1-6	<p>THE PRACTICE ORGANS OF TEMPLE SQUARE On Thursday evening, workshop participants will have the opportunity to visit the three practice organs in the basement of the Assembly Hall on Temple Square, to see the Hauptwerk virtual organ used when the Tabernacle Choir goes on tour, and more. Learn about them organs during this class from one of the Temple Square organists, Dr. Linda Margetts.</p>
1	1-6	<p>*ORIENTATION, QUESTIONS, AND ANSWERS This session describes the workshop in detail, explains how to participate whether or not you are involved in the BYU Independent Study organ courses, and offers plenty of opportunity to get your questions answered.</p>
1	1-4	<p>*PEDAL TECHNIQUE This class covers the most important foundations of good legato pedal technique. After attending this class, attend a “Pedal Technique ‘Feet-On’” session to get experience and individual guidance on your pedal technique.</p> <p>Those who attend this class will be the first to be permitted to sign up for one (only) of the “Pedal Technique ‘Feet-On’” sessions described below.</p>
1	1-4	<p>*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.</p> <p>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.</p> <p><u>Organ shoes highly recommended.</u></p>
1	1	<p>*PREPARATORY LEVEL SUPERVISED PRACTICE</p>

		<p>The <u>Preparatory Level</u> 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.</p> <p>Music will be provided. <u>Organ shoes</u> are highly recommended. Attendance at the Tuesday 1:30 <u>Organ Technique and Repertoire class (Level 1)</u> 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.</p>
2	1-6	<p>PREPARING YOUR STUDENTS (OR YOURSELF) TO PLAY FOR CHURCH SERVICES Part one: hymns and preludes/postludes. Part two: solos, stake conference, and funerals.</p>
25 or 50 min	1-6	<p>PRIVATE INSTRUCTION These are one-on-one organ lessons with your choice of both instructor and <u>organ</u> – 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 \$35 fee is required per 25-minute session, and a \$50 fee for a 50-minute session.</p> <p>Remember that there will also be some opportunity for individualized feedback, at no extra charge, during the <u>Supervised Practice and Study sessions</u> scheduled throughout the week. Sign up for these during workshop registration.</p> <p><u>Organ shoes</u> highly recommended.</p>
1	1-6	<p>*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 Church of Jesus Christ. Frequent reference will be made to <u>the music section of Handbook 2</u>.</p>
3	1-2	<p>*REGISTRATION BASICS (Levels 1-2) This three-part series explores several fundamentals in organ registration that must be understood by all organists.</p> <p>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.</p> <p>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.</p> <p>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 <u>OrganTutor</u>.</p>
1	1-6	<p>*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.</p>
var	1-6	<p>*SUPERVISED PRACTICE AND STUDY The BYU <u>Organ Lab</u> (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 digital organs in the lab. <i>If you want up to ten minutes with an instructor to answer questions and offer suggestions (no extra fee), sign up during workshop registration.</i> 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.</p> <p>Four of the organs will be reserved for these ten-minute supervised practice sessions. The other eight organs will be open for practice or study <i>without supervision</i> on a first-come first-served basis.</p> <p>In addition, you can study selected basic organ topics in the Organ Lab through <u>OrganTutor Online</u>, an online</p>

		<p>tutorial. Seven of the twelve lab organs are equipped with an iPad that allows you to explore <i>OrganTutor Online</i> free and 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 links and self-tests, this system will help clarify these important topics at your own pace. The OrganTutor Workbook is available for purchase at the displays, and an <i>Online Tutorial</i> subscription is available through https://organtutor.byu.edu/.</p> <p>The iPads will also allow you to view a video of a few selected classes from previous workshops.</p> <p>You are welcome to use the Organ Lab and the organ <u>practice rooms</u> (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.</p> <p><u>Organ shoes</u> highly recommended.</p>
1	2-6	<p>TEACHING ORGAN TO CHILDREN: THE “ORGAN FIRST” APPROACH Nora Hess and Don Cook teamed up to create a group organ course for children who had received no or very little musical training. Now taught by Nora and her assistants, the results have been very rewarding. Learn what is happening, and how you might consider teaching music to children at the organ.</p>
1	3-6	<p>TRANSPOSITION TIPS “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.</p>
GENERAL AND EVENING EVENTS		
1	1-6	<p>*CLOSING SESSION 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. Those who stay for this Closing Session will be richly rewarded.</p>
	1-6	<p>*DISPLAYS A few vendors will be offering music and materials for sale during selected hours throughout the workshop. <u>Materials recommended</u> 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 email: info@daymurraymusic.com Some BYU-specific materials (i.e., <i>The OrganTutor Workbook</i>, mp3 players pre-loaded with <i>The New LDS Organist</i>) can be ordered through <u>Ard Publications</u>.</p>
8	1-6	<p>*FIELD TRIP: THE CONFERENCE CENTER ORGAN AND PRACTICE ORGANS IN THE ASSEMBLY HALL BASEMENT This is a rare opportunity to have a demonstration of the 5-manual Schoenstein organ in the Conference Center, and to see short demonstrations on each of the fine practice organs in the basement of the Assembly Hall. In addition, we will see and hear the four-manual Hauptwerk organ used by the Tabernacle Choir and organists when they go on tour. <i>Be sure to purchase bus tickets on Tuesday morning if you wish to ride up and back with us.</i> If you wish to bring guests to the Conference Center demonstration, they MUST meet us at the buses when they arrive at the street directly west of the Conference Center. There will not be space for you to bring guests to the basement of the Assembly Hall.</p> <p>The schedule: *4:00 Buses depart from BYU Conference Center 5:15 (or as early as possible) Conference Center organ demo 6:00 Dinner on your own in SLC 7:15 Group A: Temple Square practice organ demos 7:30 Group B: Tabernacle Choir rehearsal 8:30 Group A Tabernacle Choir rehearsal 8:15 Group B: Temple Square practice organ demos 9:20 Bus 1 departs from west of Conference Center 9:20 Bus 2 departs from Temple Square West Gate</p>
1	1-6	<p>*HYMN SING 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.</p>
1	all	<p>*INSTRUCTOR RECITAL</p>

		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	<p>*OPENING SESSION</p> <p>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.</p>
INFORMATION ON ORGAN METHODS		
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