

COMMON STOP NAMES LISTED BY PIPE CATEGORY AND FAMILY OF ORGAN TONE

FLUE PIPES			REED PIPES
Flute family	Principal family	String family	Reed family
Blockflöte	Choral bass	Aeoline	<i>Chorus reeds</i>
Bourdon (Contre bourdon)	Diapason	Cello	Basson (Contre basson)
Bourdon doux	Doublette	Erzähler*	Bombarde
Clarabella	<u>Dulciana</u> (<i>pp</i>)	Fugara	Clairon (Clarion)
Copula	Fifteenth	Gamba	<u>Dulzian</u>
Cor de nuit	Geigen Diapason*	Gemshorn*	Fagotto (Fagott) [bassoon] (pronounced "fuh-GOT")
Flautino	Geigen Principal*	Gemshorn Celeste*	Hautbois [oboe]
Flauto dolce	Montre	Salicet	Oboe
Flute	Octave (Oktav)	Salicional	Posaune [trombone]
Flûte à bec	Octave Geigen*	Unda maris	Rankett
Flute celeste	Open diapason	Viola	Tromba
Flûte ouverte	Prestant	Viola da gamba	Trompette (Trompete)
Flûte harmonique	Principal	Viola celeste	Trumpet
Gedeckt (Gedackt)	(Prinzipal)	Viola pomposa	<u>Waldhorn</u>
Harmonic flute	Quint(e)	Violone (Contre violone)	
Hohlflöte	Spitz prinzipal	Voix celeste	
Koppelflöte	Super octave		<i>Solo reeds</i>
Larigot	Twelfth		Clarinet
Lieblich gedeckt			Cromorne
Melodia			English horn (Cor Anglais)
Nachthorn			Festival trumpet
Nazard (Nasard, Nasat)			French horn
<u>Octavin</u>			Krummhorn
Open flute			Regal
Orchestral flute			Rohr schalmei
Piccolo			Schalmei
Pommer			Tuba
Quintaton (Quintadena)			
Quintflöte			
Rohrflöte			
Siffflöte			
Spillpfeife			
Spitzflöte*			
Stopped <u>diapason</u>			
Subbass			
Tibia			
Tierce (Terz)			
Traverse flute			
<u>Waldflöte</u>			
			
	Melodia	Diapason	Erzähler hybrid
Chorus mixtures—Plein jeu, Mixture, Fourniture, Cymbal, Scharf, Acuta (Contains octaves & fifths)			
Solo mixtures—Cornet II or III, Sesquialtera II (Contains thirds & fifths)			
*Hybrid stops (characteristics of two families in design) are placed in the family where they are often used.			
<u>Underlined stop names can easily be identified with the wrong family.</u>			
For additional information see www.organstops.org			
			
			Trompette boot note the vibrating reed in the cutout.

GUIDELINES FOR HYMN REGISTRATION IN CONGREGATIONAL SINGING

See the OrganTutor lesson, "Hymn Playing—Registration"

IN GENERAL

1. **Support** the congregation with confidence, but do not overpower.
2. The **principal chorus** (especially the 8' principal) should form the basis for registration in congregational singing.
3. In **meditative hymns**, stops from the flute chorus might be substituted in place of principal stops to minimize sharpness, especially at the 4' and 2' level.
4. **8' and 4' pitches** are minimum for the manual; 16' and 8' are minimum for the pedal.
5. The Great to Pedal and Swell to Pedal **couplers** provide homogeneity between all voices; avoid them if independence in the pedal line is desired.
6. For **clarity**, build upward with only one stop per pitch.
7. For **fullness**, build outward then upward in pyramid fashion.
8. Use **economy** of means; add a stop only if it contributes to the ensemble. Celestes, for example, are not effective for congregational accompaniment.
9. Use 8' (and possibly 4') **reeds** to add fire to a bright principal chorus, or 8' and light 16' reeds to add gravity to a more foundational principal chorus.
10. The normal **position for the expression pedal** ("swell pedal") is fully open. The normal position for the crescendo pedal is fully closed.
11. If the **crescendo pedal** and the **sforzando reversible** have been regulated properly, use them when appropriate. If not, either have them regulated until they are useful or avoid using them.

AVOID

12. Generally avoid **16' manual stops**, sub-couplers, and thick, heavy 8' stops.
13. Avoid overuse of **full organ**.
14. Never use the **tremulant** for congregational accompaniment.

TO INSPIRE MORE SINGING

15. Note the message of the **hymn text** in general and the message of each verse. Let them guide the registrational plan for the hymn.
16. Use text-directed **changes of registration** primarily at ends of verses (or between a verse and chorus). However, a change is not necessary following every verse of every hymn. Occasionally it might even be appropriate to play the entire hymn very simply—with no registration change.
17. If the **text fails to suggest a registrational direction**, build upward gradually as the hymn progresses to encourage increased congregational singing. Using another effective approach, diminish the organ after the congregation gains strength, then build the organ again for the final verse.
18. When using **solo lines** in congregational accompaniment, avoid softer solo stops; use large reed or principal stops or combinations to lead out. Be sure the accompanimental combination (as well as the solo combination) is supportive enough for the congregation.
19. Use **manual-only** playing as a contrast to constant deep pedal tone. When the second-to-last verse is played manual only, the impact of the pedal entrance on the last verse is increased.

Pitch Designation

Stop knobs or tabs usually include an Arabic numeral followed by a “foot” sign—such as 8’ (pronounced “eight-foot), 4’, 16’, etc. This is a direct reference to the length of the longest pipe in the rank, but its main purpose is to indicate the general pitch of the rank or stop. It is easiest to relate these various pitches to standard “concert” pitch—the pitch one would hear if a key were played at the piano. Organists refer to this normal reference point as “eight-foot pitch.”

Octave- or Unison-Sounding Stops

- 8’ Normal “concert” or piano pitch
- 4’ ONE octave HIGHER than 8’ pitch
- 2’ TWO octaves HIGHER than 8’ pitch
- 1’ THREE octave HIGHER than 8’ pitch
- 16’ ONE octave LOWER than 8’ pitch
- 32’ TWO octaves LOWER than 8’ pitch

Mutations

- 2 2/3’ One octave and a Perfect Fifth HIGHER than 8’ pitch (a perfect fifth is 7 half steps) THE TWELFTH: If middle C is played one could count 12 scale degrees. For example, if you play middle C – and count 12 scale degrees (C D E F G A B C D E F G) you end at one octave and a perfect fifth above middle-C, at the G above the staff.
- 1 3/5’ Two octaves and a Major Third HIGHER than 8’ pitch (4 half steps) THE SEVENTEENTH
- 1 1/3’ Two octaves and a Perfect Fifth HIGHER than 8’ pitch (one octave higher than the 2 2/3’) THE NINETEENTH

Mutations add strength and gravity to chorus registrations but may also be used in solo registrations. Some useful solo combinations include:

- 8’ and 2 2/3’
- 8’, 2 2/3’ and 1 3/5’
- 8’, 4’, and 2 2/3’
- 8’, 4’, 2 2/3’, 2’, and 1 3/5’ (AKA Cornet, pronounced “cor-nay”)

Mutations on the Swell division are most often flutes, those on the Great are most often principals.

Mixtures/Compound Stops

Stop names which include a Roman numeral are compound stops, more than one rank speaks for each key pressed, the Roman numeral indicates how many ranks are included on that one stop knob or tab. Examples include Mixture IV, Sesquialtera II, Cymbal III, or Gamba Celeste II, (a compound stop, not a mixture).

Mixtures contain two or more high-pitched stops and add strength, brilliance, or color. There are two categories of mixtures: chorus and solo.

Chorus mixtures contain octave- and fifth-sounding pitches, and are to be used with a principal chorus of 8’, 4’, and 2’ pitches. These are often called Mixture, Fourniture, Plein jeu, Cymbal, Scharf, and Acuta.

Solo mixtures contain fifth- and third-sounding ranks. As the name implies they are to be used in a solo combination and not chorus combinations. These are often called Sesquialtera, Carillon, or Cornet.

• **Registration ideas:**

- Start by choosing a suitable solo stop:
 - flute 8, flutes 8 & 4 (w/ 2 flute) (w/ 16 flute), flute 4, flutes 8 & 2-2/3, flutes 8 & 2, flutes 8 & 2-2/3 & 1-3/5, flutes 8 4 2 2-2/3 1-3/5 (called a cornet--*kor-ney*)
 - strings (w/ & w/o celeste) & flute 8, strings celeste 16 8 & 4
 - principal 8, principal & strings (w/ & w/o celeste) & flute 8 (w/ 4 flute)
 - cromhorne 8 (w/ 4 flute), oboe (w/ 4 flute), schalmei 8, clarinet 8
 - flute 16, cromhorne 8, flute 4 (flute 2)
 - chimes
- Select a suitable accompaniment on the other keyboard and pedal:
 - flute celeste, flute 8, flutes 8 & 4
 - strings 8 (w/ & w/o celeste), strings & flute 8, strings 8 & 4,
 - principal 8, principal & strings (w/ & w/o celeste) & flute 8 (w/ 4 flute).
- Tremulants should be used sparingly, they are effective in reverse proportion to the amount they are used.
- Stops not used include Tierce 1-1/3, principle upper-work (4 & 2 mutations, mixtures)

- **Choose music that invites the spirit**, this does not limit you to hymns or arrangements thereof. Many slower movements of the "Masters" works are suitable for prelude. Look for titles like Adagio, Andante, Andante Religioso, Largo, Air, Arioso, Meditation, Offertory (Offertoire), Prayer (Prière), Benedictus, Intermezzo, Eventide, etc.

• **Published LDS hymn arrangements** include (in order of difficulty):

- *Preludes Sac** by Douglas Lemmon
- *Organ Chains* by Brent Jorgensen
- *Hymn Preludes for Organ* (10 vols.) by Robert P. Manookin
- *Keyboard Preludes: Preludes for Piano or Organ (Manuals only)* by Robert P. Manookin
- *Sunday Morning; Seven Easy Preludes for Organ* compiled and edited by Robert Cundick
- *The Ward Organist* (3 vols.) by Darwin Wolford
- *Advanced Organ Hymn Settings* by Douglas E. Bush
 - All available online at www.mormonmusic.com

Objectives

Develop choral score reading skills – line upon line...Program the brain by proper practice.

Evaluate – What role do you play in each composition? Solo w/ choral accompaniment? Supportive—conveyor of moods? Invisible—choir would not be able to sing *a cappella* w/o you? Is your part orchestral in nature? Would this be best on the piano? (WARNING: Don't use this as an excuse to not play a beautiful organ rendition!)

Prepare – Practice: do take time to practice correctly; this will help you play with feeling and sensitivity, at the same time with confidence and passion.

1. Read text—what message is the author trying to convey?
2. Play through vocal parts—take note how your part fits in with that of the singers: you may need to allow time for a breath or punctuation, etc.
3. Play through accompaniment—this is where you'll begin to 'orchestrate' the accompaniment in your mind. Look at:
 - a. **Accompaniment:** Supportive? Invisible? Orchestral?
 - b. **Solo lines:** trumpet figure, soaring flute or violin melody or a warm cello ensemble.
 - c. **Mood:** energetic/jubilant, stately/majestic, supportive, or introspective/ethereal. Is this consistent with the text?
4. Prepare physical music, if necessary use a page turner, reduce on a copy machine, re-paginate music, or cut & paste up score w/o choral parts (only if your choir is confident & well prepared).

Register

- Introspective/ethereal: Strings (w/ and w/o celestes) or flutes alone or flutes and strings combined (w/ and w/o celestes)
- Invisible: Strings (no celestes), or strings & flutes (no celestes), may need to add height 4' string or soft flute (don't forget super couplers), use 8' only in pedal
- Supportive: Principals 8', Flutes & Strings 4' no celestes, or Principals 8' & 4' (w/ & w/o flutes)
- Stately/majestic: Principals, Flutes & Strings 8', Principals & Flutes 4', Principals or Flutes 2', Oboe or other soft chorus reed, soft mixture may be appropriate, and gravitas in pedal
- Energetic/jubilant: Use stately/majestic registration, add brighter reeds and mixtures

In Rehearsals

- **Listen** for struggling voice parts, **Listen** for balance, **Listen** for musicality, **Listen** to the spirit
- Watch the conductor
- Wear the accompanist hat—you may have a better sense of musicality than that of the conductor, but it is not your role to be the conductor. These thoughts are better conveyed in private, if, in fact, they are needed at all. Give the conductor room to grow, offer encouragement not criticism.
- Take no requests from individual choir members—all rehearsing of voice parts goes through the director.

Perform – with feeling and sensitivity, with confidence and passion.

Shortcuts

Piston setup: Generals: #'s 1-5 specials, changes frequently according to need. #'s 6-10 Hymns, seldom changes, set up as a crescendo from Supportive through Energetic/jubilant (see above).

Divisionals: #1-3 specials, strings, cornet, oboe/krumhorn solo, chimes etc. #4 Stately/majestic, #5 Energetic/jubilant (see above)

Crescendo Pedal

Write down the registrations for every anthem you perform. Next time you won't have to reinvent the wheel.

Practice Habits

Use the Three-, Seven- or Fifteen-Step Method

Three-Step Method

1. One hand
2. The other hand
3. Both parts combined
(Review step 1 then begin slowly)

Seven-Step Method

1. Right hand
2. Left hand
3. Pedal
4. Left hand and pedal
(Review left hand first)
5. Right hand and pedal
(Review right hand first)
6. Right hand and left hand
(Review left hand first)
7. All three parts combined
(Begin very slowly)

Fifteen-Step Method

1. Soprano
2. Alto
3. Tenor
4. Bass
5. Bass, tenor
6. Bass, alto
7. Bass, soprano
8. Tenor, alto
9. Tenor, soprano
10. Alto, soprano
11. Soprano, alto, tenor
12. Soprano, alto, bass
13. Soprano, tenor, bass
14. Alto, tenor, bass
15. All four parts

Practice Slowly--enough to stay in control. Upon mastery at one tempo, gradually increase tempo to desired tempo. Don't be in a hurry. This is part of your "Building Skills" time.

Practice Regularly; one hour a day is much better than 5 hours once a week.

Work at the piano; this builds strength in the fingers.

Always have a plan for your practice session. Set long range, intermediate, and immediate goals.

A long range goal may be to achieve a specific level from the BYU Independent Organ Certification program (see <http://www.organ.byu.edu/orcert.html> for more information).

Divide practice sessions into four parts:

- a. Warm-up time: a time to prepare your brain and muscles for the work to be done. Piano or organ exercises may be used.
- b. Building time: may include work on new scales, etudes or other technical exercises or a small section of a difficult passage made into an exercise.
- c. Interpreting time: where you work on literature that has been learned well technically but needs improvement from an expressive standpoint.
- d. Performing time: where you play the entire piece without stopping as though in a performance situation.

Always use your ears to listen for: accuracy of notes, attacks and releases, independence of line, balance of the different divisions, stop choices, etc.

Work with a metronome to develop a sense of inner pulse. Use your ears, don't just turn it on and ignore it.

Take a break; never practice one piece for more than 15-30 minutes with a little break. Get up and walk around, get a drink of water, practice mentally.

Reward your self for a job well done.