

Organ Survival Guide

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Registration Basics

- Stops are organized by division, then by size, then loudness, from left to right.
 - For clarity, register vertically using only one stop per pitch level (Principal 8' 4' 2')
 - For richness, use a "pyramid" configuration with more than one stop at lower pitch levels (Principal 8' and Flute 8', Principal 4' and Flute 4')
 - Swell shoes are generally fully open during singing
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Registration Guidelines¹:

1. **Support** the congregation with confidence, but do not overpower
2. Let the **text** guide the registrational plan for the hymn
3. Begin with stops from the **principal chorus**, especially at the 8' level
4. **8' and 4'** pitches are minimal for the manual; 16' and 8' are minimum for the pedal
5. In **meditative hymns**, substitute flutes for principals and 4' and 2' levels as needed to reduce sharpness.
6. Use **changes of registration** between verses and/or between verse and chorus

Basic Hymn Registration

MEDITATIVE HYMNS: Begin with this basic combination

- Great: Principals 8' and 4' (may be called Principal, Diapason, Octave, or Prestant)
- Pedal: The main 16' stop (may be called Principal, Subbass, Bourdon, or Gedackt), and Great to Pedal coupler.

JUBILANT HYMNS: Add the 2' principal on the Great to the meditative hymn combination, resulting in--

- Great: Principals 8' 4' and 2' (the 2' stop may be called Super Octave, Fifteenth, or Doublette)
- Pedal: The main 16' stop, and Great to Pedal Coupler

<p>REMEMBER:</p> <p>Two memory banks are set from the factory:</p> <ul style="list-style-type: none">• Allen: 15 and 16• Rodgers: 1 and 2• Johannus: 1 and 2 <p>General pistons</p> <ul style="list-style-type: none">• 1-5: prelude and meditative hymns• 6-10: hymns: <i>mf</i> to <i>ff</i> <p>Divisional pistons</p> <ul style="list-style-type: none">• Used for solo and accompaniment	<p>AVOID:</p> <ul style="list-style-type: none">• Generally avoid 16' manual stops and/or subcouplers• Avoid celeste stops during congregational singing• Never use tremulant during congregational singing• Avoid overuse of full organ
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¹ Cook, Don. "Hymn Playing." In OrganTutor Organ 101: Basic Organ Skills for the Pianist, Hymns 6-7. 3rd ed. Spanish Fork, UT: Ard Pub., 2008

Hymn Accompaniment²

<i>pp - p</i>	String 8' (and 4'): Dulciana, Salicional, Voix Celeste or Gemshorn
	Flute 8', strings 8'
<i>p - mp</i>	Flute 8'
	Flutes 8' and 4'
	Flutes 8', 4', and 2'
<i>mf-f</i>	Principal 8', flute 8' and 4'
<i>f-ff</i>	Principal chorus: Principal 8', Octave 4' Twelfth 2 2/3', and Fifteenth' to which may be added mixtures, and flutes
<i>fff</i>	Principal chorus with reeds

Solo with Accompaniment

Solo

Accompaniment

Flute 8'	String 8' (and 4')
Flutes 8' and 4'	
Flutes 8' and 2'	
Flutes 8' and 2 2/3' (simulates a clarinet)	
Flutes 8', 4', 2 2/3', and 1 3/8'	
Flutes 16' and 4'	
Flutes 16', 8', and 4'	
String 8' and Nazard 2 2/3' (simulates an oboe)	Flute 8'
String 8' and flute 4' (simulates an oboe)	
Reed 8' (to which may be added a flute 16', 8', 4', 2 2/3', 2', or 1 3/8')	Flute or Gemshorn 8' (and 4')
Principal 8' (to which may be added flutes, strings, or an Octave 4')	Strings 8' and 4' or flute and strings 8'

² Wolford, Darwin. "Suggestions for the Use of Stops." In *Organ Studies for the Beginner*, 54, 1st ed. Shawnee Press, INC., Delaware Water Gap, PA., 1978.