

BYU ORGAN WORKSHOP 2023

This schedule is subject to change

Monday, August 7

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| 3:00-7:00 p.m. Registration Check-in |
| 3:00-5:00 p.m. |
| Individual Consultations (scheduled, \$15) Peterson 1231B (Casavant organ), Margetts 1231C (Schoenstein organ) |
| Private Lessons (scheduled, \$60) |
| Supervised Practice Johnston 2217 (no charge; four per hour scheduled & supervised, walk-in for unsupervised practice) |
| 4:00-5:00 Displays open 2221 |
| 5:00-7:00 Music Building Tours and Reception Cook 2 nd Floor Lobby |
| 5:00-11:00 p.m. Open Practice (organ practice rooms ; North Ensemble, Choral Hall, and Organ Lab 2217; unscheduled, no charge) |
| Anytime – Online videos: Organ Terminology Boot Camp Forsyth ; Making the Most of the BYU Organ Workshop Cook |

Tuesday, August 8

| | New to the Organ | Experienced Organists | Special Topics | Practice & Study |
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| 8:00 | Registration Check-in <i>1st Floor Lobby</i> Displays open (8:00-8:50) 2221 Light breakfast, with Questions and Answers Cook <i>North Ensemble</i> | | | |
| 9:00 | Opening Session Cook <i>Recital Hall</i> Keynote Address Dr. Luke Howard | | | |
| 10:00 | Pedal Technique (Part 1 – required for priority seating in a “Feet On” session) Peterson <i>Choral Hall</i> | Organ Technique and Repertoire (Part 1) (2 hours): Intermediate (Level 3) Harmon <i>Recital Hall</i> Upper Intermed. (Level 4) Margetts <i>North Ensemble</i> Early Advanced (Level 5) Pickering <i>South Ensemble</i> Advanced (Level 6) Kerr 1231A Lessons Beyond Level 6 : Sign up for Supervised Practice → | Supervised Practice (Beyond Level 6 Only) Goodliffe 2217 | |
| 11:00 | Registration Basics (Part 1) Boehmer <i>Choral Hall</i> | | | |
| 12:00 | Lunch Break Displays open (11:55-1:20; closed for the week Thursday 1:20) 2221 | | | |
| 12:30 | Lunchtime Listening Session : Masterful Miniatures: Bach’s Orgelbüchlein Johnston <i>North Ensemble</i> “New to the Organ” track alternative: Pedal Technique “Feet On” (Part 2 – must sign up during Tue. 10:00 pedal class. Schedule only one “Feet On” session during the week. Offered Tue.-Fri. 12:30.) Hess, Harris, Kelley 2217 Technology Help Desk Stuart <i>1st Floor Lobby</i> | | | |
| 1:30 | Organ Technique and Repertoire (Part 1) (1.5 hours): Preparatory Level and Beginning (Level 1) Kelley <i>Choral Hall</i> <i>(Attendance at this session required for Tue., Wed., or Thu. Afternoon “Preparatory Level Supervised Practice”)</i> Early (Level 2) Forsyth <i>Recital Hall</i> | Advanced Hymn Playing (Part 1) (1.5 hours) Pickering <i>North Ensemble</i> | Teaching Music to Children through the Organ for Primary Series (1.5 hours) Swain <i>South Ensemble</i> | Supervised Practice (1.5 hours. Most Supervised Practice sessions not available online) Boehmer 2217 |
| 3:00 | Registration Basics (Part 2) Boehmer <i>Recital Hall</i> | Practice Pointers in a Time Crunch Hofeling <i>Choral Hall</i> | Piano Technique for Organists Pickering <i>North Ensemble</i> | Supervised Practice Peterson 2217 |
| 4:00 | 1. “But I Could Play It Perfectly at Home!” Johnston <i>Recital Hall</i> 2. Preparatory Level Supervised Practice (12 seats only for those who sign up during 1:30 class. Also Wed. 3:30 or 4:30 or Thu. 2:30. One space per person. Not available online.) Campbell, Lloyd 2217 | AGO Certification Goodliffe <i>Choral Hall</i> | Shrinking and Stretching the Prelude Forsyth <i>North Ensemble</i> | |
| 5:00 | Preparatory Level Supervised Practice (repeat, 12 seats only for those who sign up during 1:30 class. Not available online.) Campbell, Lloyd 2217 | Displays open (5:00-6:15) 2221 | | |
| 7:30 | Instructor Recital Workshop Instructors followed by reception <i>Recital Hall</i> | | | |

Wednesday, August 9

| | New to the Organ | Experienced Organists | Special Topics | Practice & Study |
|-------|--|---|--|--|
| 8:30 | Music Theory for the Organist (Part 1, 1.5 hours) Level 1-2 Peeples Choral Hall | Music Theory for the Organist (Part 1, 1.5 hours) Levels 3-4 Hofeling North Ensemble | 1. Music Theory for the Organist (Part 1, 1.5 hours) Levels 5-6 Harris South Ensemble 2. Hymn Improvisation (Part 1, 1.5 hours) Campbell 2217 | |
| 10:00 | Hymn Playing in the Sustained Style (Part 1) Hess Choral Hall | Organ Technique and Repertoire (Part 2): Intermediate (Level 3) Harmon Recital Hall Upper Intermed. (Level 4) Margetts North Ensemble Early Advanced (Level 5) Pickering South Ensemble Advanced (Level 6) Kerr 1231A Lessons Beyond Level 6 : Sign up for Supervised Practice → | | Supervised Practice (Beyond Level 6 Only) Goodliffe 2217 |
| 11:00 | Chorus Registration Boehmer Choral Hall | Working Out Challenging Pedal Parts Peterson Recital Hall | How Pipe Organs are Made – and Moved! Cook North Ensemble | Supervised Practice Johnston 2217 |
| 12:00 | Lunch Break Displays open (11:55-1:20; closed for the week Thursday 1:20) 2221 | | | |
| 12:30 | Lunchtime Listening Session : Easy Preludes and Postludes Forsyth North Ensemble “New to the Organ” track alternative: Pedal Technique “Feet On” (Part 2 – must sign up during Tue. 10:00 pedal class. Schedule only one “Feet On” session during the week. Offered Tue.-Fri. 12:30.) Hess, Harris, Kelley 2217 Technology Help Desk Stuart 1 st Floor Lobby | | | |
| 1:30 | Organ Technique and Repertoire (Part 2): Beginning (Level 1) Kelley Choral Hall Early (Level 2) Forsyth Recital Hall | Advanced Hymn Playing (Part 2) Pickering North Ensemble | Using OrganTutor to Make Teaching & Learning Easier Cook South Ensemble | Supervised Practice Peterson 2217 |
| 2:30 | Virtual Organs as Practice Organs Ballantyne Recital Hall | Getting a Handle on Performance Anxiety Peterson Choral Hall | iPad Power (part 1) (also Thursday 1:30) Hofeling North Ensemble | Supervised Practice Johnston 2217 |
| 3:30 | 1. Sight-Reading and Transposition Tips (also Friday 1:30) Kerr Choral Hall 2. Preparatory Level Supervised Practice (12 seats only for those who sign up during Tue. 1:30 class. Also Wed. 3:30 or 4:30 or Thu. 2:30. One space per person. Not available online.) Campbell, Lloyd 2217 | Open Score Reading Tips Johnston Recital Hall | Being Prepared for All Occasions – A Checklist for Organists Goodliffe North Ensemble | |
| 4:30 | Preparatory Level Supervised Practice (repeat, 12 seats only for those who sign up during Tue. 1:30 class. Not available online.) Campbell, Lloyd 2217 | Displays open (4:30-5:45) 2221 | | |
| 7:30 | Hymn Sing Lloyd Recital Hall followed by reception | | | |

Thursday, August 10

| | New to the Organ | Experienced Organists | Special Topics | Practice & Study |
|-------|--|---|--|--|
| 8:30 | Music Theory for the Organist (Part 2, 1.5 hours) Level 1-2 Peeples Choral Hall | Music Theory for the Organist (Part 2, 1.5 hours) Levels 3-4 Hofeling North Ensemble | 1. Music Theory for the Organist (Part 2, 1.5 hours) Levels 5-6 Harris South Ensemble 2. Hymn Improvisation (Part 2, 1.5 hours) Campbell 2217 | |
| 10:00 | Hymn Playing in the Sustained Style (Part 2) Hess Choral Hall | Organ Technique and Repertoire (Part 3): Intermediate (Level 3) Harmon Recital Hall Upper Intermed. (Level 4) Margetts North Ensemble Early Advanced (Level 5) Pickering South Ensemble Advanced (Level 6) Kerr 1231A Lessons Beyond Level 6: Sign up for Supervised Practice → | | Supervised Practice (Beyond Level 6 Only) Goodliffe 2217 |
| 11:00 | Solo and Accompaniment Registration Boehmer Choral Hall | My Ten Best Tips for Becoming a Better Organist Forsyth North Ensemble | Articulation in Early Music Harmon Recital Hall | Supervised Practice Johnston 2217 |
| 12:00 | Lunch Break Displays open (11:55-1:20; closed for the week today 1:20) 2221 | | | |
| 12:30 | Lunchtime Listening Session: Embarrassing moments (all share) Goodliffe North Ensemble “New to the Organ” track alternative: Pedal Technique “Feet On” (Part 2 – must sign up during Tue. 10:00 pedal class. Schedule only one “Feet On” session during the week. Offered Tue.-Fri. 12:30.) Hess, Harris, Kelley 2217 Technology Help Desk Stuart 1 st Floor Lobby | | | |
| 1:30 | Organ Technique and Repertoire (Part 3): Beginning (Level 1) Kelley Choral Hall Early (Level 2) Forsyth Recital Hall | Advanced Hymn Playing (Part 3) Pickering South Ensemble | iPad Power (Part 1 – repeat) Hofeling North Ensemble | Low-Stress Performance Opportunity (Part 1 – Prep Session. Available online.) Goodliffe 2217 |
| 2:30 | 1. Bringing Young People to the Organ Harris Choral Hall 2. Preparatory Level Supervised Practice (12 seats only for those who sign up during Tue. 1:30 class. Also Wed. 3:30 or 4:30 or Thu. 2:30. One space per person.) Campbell, Lloyd 2217 | Hymn Introductions that Inspire Singing Johnston Recital Hall | Resources and Guidance for the New Organ Teacher Pickering North Ensemble | |
| 3:45 | (prepare for Field Trip) 3:45 Buses depart south of Music Building 4:45 Dinner on your own in SLC 6:15 Demonstration of the Robert L. Sipe tracker organ Assembly Hall on Temple Square 7:15 Recital by Andrew Lloyd Assembly Hall 8:15 Attend Tabernacle Choir rehearsal Conference Center 9:40 Buses depart for BYU from west of Conference Center | | | |

Friday, August 11

| | New to the Organ | Experienced Organists | Special Topics | Practice & Study |
|-------|---|---|---|---|
| 8:30 | Music Theory for the Organist (Part 3, 1.5 hours) Level 1-2 Peoples Choral Hall | Music Theory for the Organist (Part 3, 1.5 hours) Levels 3-4 Hofeling North Ensemble | 1. Music Theory for the Organist (Part 3, 1.5 hrs) Levels 5-6 Harris South Ensemble 2. Hymn Improvisation (Part 3, 1.5 hours) Campbell 2217 | |
| 10:00 | Hymn Playing in the Sustained Style (Part 3) Hess Choral Hall | Organ Technique and Repertoire (Part 4): Intermediate (Level 3) Harmon Recital Hall Upper Intermed. (Level 4) Margetts North Ensemble Early Advanced (Level 5) Pickering South Ensemble Advanced (Level 6) Kerr 1231A Lessons Beyond Level 6 : Sign up for Supervised Practice → | | Supervised Practice (Beyond Level 6 Only) Goodliffe 2217 |
| 11:00 | Registration Decision Making and Score Preparation Peoples Choral Hall | Practice Pointers for Advanced Pieces Boehmer North Ensemble | The Mendelssohn School Harmon Recital Hall | Supervised Practice Kerr 2217 |
| 12:00 | Lunch Break | | | |
| 12:30 | Lunchtime Listening Session : Hymn Playing Masterclass Peoples North Ensemble “New to the Organ” track alternative: Pedal Technique “Feet On” (Part 2 – must sign up during Tue. 10:00 pedal class. Schedule only one “Feet On” session during the week. Offered Tue.-Fri. 12:30.) Hess, Harris, Kelley 2217 Technology Help Desk Stuart 1 st Floor Lobby | | | |
| 1:30 | Organ Technique and Repertoire (Part 4): Beginning (Level 1) Kelley Choral Hall Early (Level 2) Forsyth Recital Hall | Sight-Reading and Transposition Tips (repeat) Kerr South Ensemble | iPad Power (Part 2) Hofeling North Ensemble | Low-Stress Performance Opportunity (Part 2 – play for one another! Not available online) Goodliffe 2217 |
| 2:30 | Questions and Answers from the Church of Jesus Christ of Latter-day Saints Headquarters Recital Hall | | | Supervised Practice Boehmer 2217 |
| 3:30 | Closing Session Harmon, Kelley Recital Hall | | | |

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](#).

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](#)).

| Hrs | level | Description |
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| 3.5 | 3-6 | <p>ADVANCED HYMN PLAYING</p> <p>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:</p> <ul style="list-style-type: none"> Rearranging Parts (soprano solo, tenor solo, alto up an octave, soprano/tenor switch, manual only) Advanced hymn registration Nonharmonic Tones An Introduction to Creative Introductions and Interludes An Introduction to Free Accompaniments <p>Bring a hymnbook and receive specific direction and ideas for the coming year’s practice.</p> <p>Hymnbook required. Organ shoes recommended. Also recommended:</p> <ul style="list-style-type: none"> 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, 1998/2021. 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. (ardpublications.com) Dean, Carol. <i>Hymns from the L.D.S. Hymnal Marked for the Organ</i>. Email Jennifer Morgan at jenniferorganist@gmail.com <p>You should be familiar with the concepts covered in these classes: Hymn Playing in the Sustained Style, Registration Basics, Chorus Registration, Solo and Accompaniment Registration, and Registration Decision Making. <i>Basic hymn registration is not covered in Advanced Hymn Playing.</i></p> <p>We invite you to 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 workshop.</p> |

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| 1 | 3-6 | AGO CERTIFICATION The American Guild of Organist offers certificates for organists at every level. Some are more advanced than the six BYU Independent Study levels, and some are smaller in scope. Learn about these during this session, and consider taking part in some form of certification as a motivation to continue your organ study! |
| 1 | 3-6 | ARTICULATION IN EARLY MUSIC For many of us early music only came alive when we learned that a modern legato touch was not standard before the nineteenth century. When “ordinary touch” is understood and applied in these early pieces, our ability to render each line independently and expressively is increased dramatically. Beware! This concept has the potential of making a dramatic shift in one’s way of thinking and of making (early) music! |
| 1 | 2-6 | BEING PREPARED FOR ALL OCCASIONS – A CHECKLIST FOR ORGANISTS It’s human nature – we like feeling prepared, and we don’t like feeling put on the spot. The solution for the organist – whether volunteer or professional: create a plan that will lead to feeling prepared under any circumstance. Yes, it’s possible! This class could get you started. |
| 1 | 1-6 | BRINGING YOUNG PEOPLE TO THE ORGAN In case you haven’t noticed, organ performances these days aren’t overpopulated by young people. Yet the organ is probably the most fascinating instrument in the world! The instructor of this session will offer some ideas on how we can interest children, teens, and young adults in this grand and interesting instrument. |
| 1 | 1-6 | “BUT I COULD PLAY IT PERFECTLY AT HOME!” If you want to learn to play your best not only in the privacy of your own practice space, but also wish you could play more consistently and confidently when you have an audience, this is the class for you! Learn effective practice techniques, how to get “in the zone” before you begin playing, and how to stay there through the last note. |
| 1 | 1-2 | CHORUS REGISTRATION Now that you are familiar with organ stops, how to you combine them into useful combinations for organ pieces and hymns? Chorus Registration – combining stops to be sounded by several musical lines or voices at the same time, as when both hands play on the same manual – is the most important type of organ registration. We will go deeper into what was introduced in the Registration Basics class. Don’t miss it! Those attending this class should have been introduced to the organ console, families of organ tone, and pitches of organ stops. |
| 1 | 1-6 | GETTING A HANDLE ON PERFORMANCE ANXIETY All performers have experienced some form of “the jitters.” Some say that a little of it is healthy. But when you are able to “perform” well in practice but those jitters cause you more problems than you want in actual performance, it’s time to get a handle on it! In this session learn some strategies that can help you perform with a greater sense of calm and satisfaction. |
| 1 | 1-6 | HOW PIPE ORGANS ARE MADE – AND MOVED! Between August and December 2022 all of the organs in the now demolished BYU Harris Fine Arts Center were dismantled and moved – most of them to the new Music Building. That process revealed much of the inner workings of many organ types. This session offers a peek into these instruments, together with an excellent short video of how pipe organs are made. |

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| 4.5 | 6+ | HYMN IMPROVISATION They say that the culmination of a musician’s art is in their ability to create music “on the spot.” But, improvisation is an art form that can be taught, and requires many hours of practice before anything “on the spot” pops up! Learn some of the secrets of the improvisor’s art as it applies to improvising on a hymn tune. You will go home with some good ideas on how to practice this valuable skill. |
| 1 | 2-6 | HYMN INTRODUCTIONS THAT INSPIRE SINGING There are hymn introductions, and then <i>there are hymn introductions!</i> We want the second type – those that make our congregations want to reach for the hymnals, open them up, and join their friends by worshipping in song. This session will offer a few ideas that move in the direction of “effective creativity” in hymn introductions – effective in inspiring singing, but stopping short of what would be justly construed as “showing off.” |
| 3 | 1-2 | HYMN PLAYING IN THE SUSTAINED STYLE (Levels 1-2) This course introduces hymn playing in the sustained legato style: evaluating the text, dealing with the repeated notes, planning fingering and pedaling, hymn registration, practicing, and hymn introductions. 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: 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/) Dean, Carol. <i>Hymns from the L.D.S. Hymnal Marked for the Organ</i> . Email Jennifer Morgan at jenniferorganist@gmail.com |
| 1 | 2-6 | HYMN PLAYING MASTERCLASS Workshop instructor and Temple Square Organist Joseph Peebles will present hymns played by participants and offer comments that can be helpful for everyone. Submit your proposed hymn by email to Elena at organ@byu.edu no later than Tuesday, August 2. If you are interested in submitting a hymn in video format, please observe these guidelines: <ul style="list-style-type: none"> • Make a video recording using a good external microphone. Sound quality will be most important. Set your camera so that your hands, feet, and the stops are visible. • For the recording, state your name, the hymn you are playing, and the make and type of organ. • Play all verses, with registration changes, as though you were accompanying a large, enthusiastic congregation. • Upload your video to YouTube as an unlisted video, and include the link. • Send an email that includes the link and your name to organ@byu.edu. • Video submissions are due July 29. |

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| 15 min | all | INDIVIDUAL CONSULTATIONS Meet with a workshop instructor on Monday afternoon for up to 15 minutes to get feedback on: <ul style="list-style-type: none"> • Your level placement for workshop classes • Hymn playing tips (bring a hymn to play) • Tips on organ pieces (bring a piece to play) • Other organ-related questions Make your appointment (fee) through the BYU Organ Workshop website > Registration Info. |
| | All | For All Participants: INTRODUCTORY VIDEO: HOW TO MAKE THE MOST OF THE BYU ORGAN WORKSHOP (click to watch the video) This video is designed to answer all your questions and help you prepare for the workshop. Be sure to watch the video before the workshop begins! |
| 2 | 1-6 | iPAD POWER You've seen them – organists who have left their paper scores behind and dare to trust the likes of their performances to <i>an iPad!</i> What are they doing? How are they doing it? What apps are they using? Jacob Hofeling will walk you through his paperless way – complete with the whys, the hows, and the what-do-I-do-nows. |
| 5 | 6+ | LESSONS BEYOND LEVEL 6 Twelve participants may apply for one of twelve seats in this special advanced technique and repertoire course. There are four parts (and this schedule may be modified as you see fit): <ul style="list-style-type: none"> • Tuesday: Supervised Practice. Use the time for practice, and apply for one of the 12 seats by signing up for an eight-minute Supervised Practice session with the instructor between 10:00 and 11:50. • Wednesday: Customized Presentation. Based on the Supervised Practice experience, the instructor will create a presentation designed specifically for your group. • Thursday: Supervised Practice. Use the time for practice, in preparation for Friday's Masterclass. • Friday: Masterclass. Some class members will play and the instructor will offer comments for the benefit of the whole group. |
| 2 | 2-6 | LOW-STRESS PERFORMANCE OPPORTUNITY So – you don't feel like playing in front of everyone during the workshop, but you wouldn't mind playing in front of a few of your fellow workshop goers. This is your chance! Bring your prepared piece to the Organ Lab for the first session and receive a few pointers from the instructor. Her job is to help you feel comfortable and to boost your confidence. In the second session, play it for the few others who are there to do the same. It's designed to be fun and fulfilling – even if everything doesn't go just right! |
| 2 | 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. Tuesday session: Masterful Miniatures: Bach's <i>Orgelbüchlein</i> . One of the greatest composers of all time, Johann Sebastian Bach, left us a treasure, his "Little Organ Book" or <i>Orgelbüchlein</i> . Come and explore these masterful miniature chorale preludes and you will come away with a greater appreciation for Bach the composer, Bach the pedagogue, and Bach the man who wrote his faith and love for God directly into his music. |

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| | | <p>Wednesday session: Easy Preludes and Postludes. While you have lunch, listen to a variety of good choices for prelude and postlude that would be fairly easy to learn.</p> <p>Thursday session: Embarrassing moments (all share). There are only three unavoidable in this life: birth, death, and embarrassing organist moments. We've all had them. And here's a chance to share them with your organist friends or enjoy vicariously the foibles of others!</p> <p>Friday session: Hymn Playing Masterclass. 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 organ@byu.edu Tuesday or Wednesday during the workshop.</p> |
| 1 | 3-6 | <p>THE MENDELSSOHN SCHOOL The organ repertoire is greatly enhanced by the music of Felix Mendelssohn. This session will explore not only his music, but lesser known but enlightened organ works of his contemporaries.</p> |
| 1 | 1-6 | <p>MUSIC BUILDING TOURS AND RECEPTION This is your chance to tour the brand-new Music Building and hear some of the stories of its development from an "insider." A free reception follows as we welcome a new era of BYU Organ Workshops. <i>Arrive between 5:00 and 6:00 to join a tour group.</i> Reception goes until 7:00.</p> |
| 3 | 1-2 3-4 5-6 | <p>MUSIC THEORY FOR THE ORGANIST (Levels 1-6) Music theory is 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. <i>This year we invite you to recommend topics to be discussed by clicking this link and entering your name, the level (see below), and the topic.</i> We suggest 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 Quizzes may be slightly inaccurate.</p> <p>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, <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, 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)</p> |

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| | | <p>Level 3 (chapters 1-5 in <u>Steinke/Harder, <i>Harmonic Materials in Tonal Music</i>, Part 1</u>): 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 <u>Steinke/Harder, <i>Harmonic Materials in Tonal Music</i>, Part 1</u>): 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 <u>Steinke/Harder, <i>Harmonic Materials in Tonal Music</i> Part II</u>): 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 (transcient 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 <u>Steinke/Harder, <i>Harmonic Materials in Tonal Music</i> Part II</u>): 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> |
| 1 | 1-6 | <p>MY TEN BEST TIPS FOR BECOMING A BETTER ORGANIST</p> <p>Liz Forsyth is highly respected as an organist in many circles, among which is decades of service as an instructor at these BYU workshops. How does one excel in this way while at the same time attending to other facets of life, such as rearing a family? In this session she will share from the wealth of her experience her favorite tips for becoming a better organist. Not to be missed!</p> |
| 1 | 3-6 | <p>OPEN SCORE READING TIPS</p> <p>Every choir accompanist knows the value of helping play the various parts during rehearsal, separately and in every possible combination. The problem is, often the parts appear in four-part open score, where each voice part is written on its own staff. This session will offer tips of the trade that can eventually lead to greater ease in reading these parts –even at sight!</p> |

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| 5 | all | <p>ORGAN TECHNIQUE AND REPERTOIRE</p> <p>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. Read carefully through the list of requirements for your level (<u>Levels 1-2</u> and <u>Levels 3-6</u>). Make a list of the <u>materials needed</u> in that level and acquire whatever you can. Day-Murray Music and Best in Music stock many of the titles used in BYU organ programs, and Day-Murray charges only the actual cost of shipping.</p> <p>Online workshop participants are welcome to submit recorded pieces from their level for demonstration during the session. If you do so, please observe these guidelines:</p> <ul style="list-style-type: none"> • Make a video recording using a good external microphone. Sound quality will be most important. Set your camera so that your hands, feet, and the stops are visible. • For the recording, state your name, the piece you are playing, and the make and type of organ. • Upload your video to YouTube as an unlisted video, and include the link. • Send an email that includes the link and your name to organ@byu.edu. <p>Submissions are due no later than August 4 (or as arranged with the instructor).</p> <p>If you want personalized feedback or direction from an instructor, sign up for <u>Private Lesson</u> (fee).</p> <p>We recommend bringing the following from the appropriate <u>Organ Technique (or Independent Study organ course) level</u>:</p> <p>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> <p>For online participants, it is highly recommended that you be seated near an organ for these sessions.</p> |
| 1 | 1 | <p>ORGAN TERMINOLOGY BOOT CAMP</p> <p>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 go through this online video tutorial. It will help familiarize you with some of the basic jargon you will hear throughout the workshop.</p> |
| 1 | 1-4 | <p>PEDAL TECHNIQUE</p> <p>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> |

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| 1 | 1-4 | <p>PEDAL TECHNIQUE “FEET-ON” SESSION</p> <p>This session provides an opportunity to practice the techniques covered in the Pedal Technique class (see the class description above) with the help of an instructor. Beginning organists are encouraged to 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, you must attend the Pedal Technique class described in the box above and follow the instructions to sign up during or immediately after that class.</p> <p><u>Organ shoes</u> highly recommended.</p> |
| 1 | all | <p>PIANO TECHNIQUE FOR ORGANISTS</p> <p>Warming up the fingers at the piano offers great benefits to organists. The key action, the ease of access, and the reduced reach are just a few of them. Learn in this class some of the routines and technical studies that can be most beneficial to organists.</p> |
| 1 | 3-6 | <p>PRACTICE POINTERS FOR ADVANCED PIECES</p> <p>Learning pieces takes on a whole new meaning when the piece is fifteen pages long – or when it’s a two-page piece that you love, yet it’s far beyond sight-readable! Learn strategies in this session that have been proven successful for putting these pieces soundly and confidently under your fingers and feet.</p> |
| 1 | 1-6 | <p>PRACTICE POINTERS IN A TIME CRUNCH</p> <p>We don’t always have weeks or months to prepare our organ music for an event. Funerals, for example, tend to come up suddenly! In this session, learn some strategies to help you prepare when there just isn’t a lot of time.</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 – including online. These sessions are not available online.</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> |
| 45 min | all | <p>PRIVATE LESSONS</p> <p>45-minute <u>private lessons</u> (\$60 each) with a workshop instructor of your choice are available between Monday, August 7 and Friday, August 11. The lesson can be in person or online. Pay at the time of registration, and scheduling will open in July. Watch for an email with scheduling details. <i>No refunds for missed appointments.</i></p> <p>These lessons are 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.</p> <p><u>Organ shoes</u> highly recommended.</p> |

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| 1 | all | <p>QUESTIONS AND ANSWERS FROM CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS HEADQUARTERS</p> <p>A representative from the Church Headquarters will make a presentation and field questions about serving as an organist in the Church of Jesus Christ. Frequent reference may be made to <u>the music section of the General Handbook</u>.</p> |
| 2 | 1-2 | <p>REGISTRATION BASICS</p> <p>This two-part series explores several fundamentals in organ registration that must be understood by all organists. It is designed to lead into the Chorus Registration, Solo and Accompaniment Registration, and Registration Decision Making classes.</p> <p>Part 1: THE ORGAN CONSOLE, and FAMILIES OF ORGAN TONE</p> <p>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 QUESTIONS AND ANSWERS</p> <p>The numerals (pitch designations) found on stops are explained, leading to a discussion of the basics of building a good ensemble. Couplers are also introduced.</p> <p>See the “Organ Terminology Boot Camp” video before attending this class.</p> <p>We invite you to 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 workshop.</p> |
| 1 | 1-2 | <p>REGISTRATION DECISION MAKING AND SCORE PREPARATION</p> <p>Once you understand basic organ registration principles, how do you decide just when and how to apply them in specific organ pieces or hymns? This session will present a wide variety of organ pieces (primarily) and hymns, and will follow the thinking process one uses in creating a registration plan. We will also cover various ways of marking and preparing the score.</p> <p>Those attending this class should have been introduced to the organ console, families of organ tone, pitches of organ stops, chorus registration, and solo and accompaniment registration.</p> |
| 1 | 1-6 | <p>RESOURCES AND GUIDANCE FOR THE NEW ORGAN TEACHER</p> <p>If you have a spark of desire to teach the organ to someone, you can always use some assistance. Dr. David Pickering shares with us a few resources he has used, observed, and developed that can be very helpful to organ teachers both new and experienced. Even if you aren't currently teaching organ, attend this session and make note of these approaches for when the time is right.</p> |
| 1 | 2-6 | <p>SHRINKING AND STRETCHING THE PRELUDE</p> <p>Never fear – you have thirty seconds of prelude music left, yet the service doesn't start for another ninety. Or you are right in the middle of your prelude and BAM – the service starts right before your eyes! You can learn to shrink or stretch your prelude with dignity and grace, but there are some skills to learn, practice, and apply. This session will point you in that direction.</p> |
| 1 | 2-6 | <p>SIGHT-READING AND TRANSPOSING TIPS</p> <p>This session offers tips used by professionals when they sight-read or transpose. While nothing will take the place of practicing these skills over a long period of time, applying some of these “secrets” could speed up the process.</p> |

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| 1 | 1-2 | <p>SOLO AND ACCOMPANIMENT REGISTRATION</p> <p>After learning about organ stops and chorus registration, how do you create combinations when one hand is playing a solo sound on a different manual from the first? Solo and Accompaniment Registration is very useful when playing preludes, postludes, and when improvising. Various types of solo stops and combinations are explored, along with ways to create balanced accompaniment combinations.</p> <p>Those attending this class should have been introduced to the organ console, families of organ tone, pitches of organ stops, and chorus registration.</p> |
| | 1-6 | <p>SUPERVISED PRACTICE AND STUDY</p> <p>The BYU <u>Organ Lab</u> (room 2217 MB) 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 for one session in July.</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 to get a few registration tips from the instructor.</p> <p>During each Supervised Practice hour, 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. Regular Supervised Practice sessions are not available online.</p> <p>In addition, you can study selected basic organ topics in the Organ Lab through <u>OrganTutor Online</u>, an online tutorial. Seven of the twelve lab organs are equipped with an iPad that allows you to explore <u>OrganTutor Online</u> 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 <u>OrganTutor Workbook</u> is available for purchase at the displays, and an <u>OrganTutor Online</u> tutorial subscription is available through 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>The Organ Lab also hosts the Free Organ Music Exchange. The organ scores and books in the white crates are available for free. They have been donated by individuals who are downsizing their libraries and from estates. You are welcome to play through the scores and take those that you or your students will use. <i>Please do not remove them with the intent to resell.</i> If you have organ scores or books that you’d like to donate, please contact doncook@byu.edu or neil_harmon@byu.edu to arrange for drop-off or pick-up.</p> <p>You are welcome to use the Organ Lab and the organ <u>practice rooms</u> (1231B, 1231C, 1231E, 4110) without supervision whenever they are not being used for classes or lessons throughout the workshop. Scheduled practice time may be available – watch your email early in the week for details.</p> <p><u>Organ shoes</u> highly recommended.</p> |
| 1.5 | 2-6 | <p>TEACHING MUSIC TO CHILDREN THROUGH THE <i>ORGAN FOR PRIMARY</i> SERIES</p> <p>Over several years, Laurie Swain has developed an innovative approach for teaching organ to young students or older beginning students. <i>Organ for Primary</i> is fast-paced and fun, and teaches steps for learning to play the organ using organ arrangements of children's songs from the Church of Jesus Christ of Latter-day Saints. Centering on music that is familiar to Latter-day Saint children can provide valuable motivation! Learn more about the way her system works in this interesting session.</p> |

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| 1 | 1-6 | TECHNOLOGY HELP DESK BYU Organ Workshop Technical Director Harold Stuart will be available to answer any technology question. The amount of time he can spend during each session depends on the number of people waiting to be helped. |
| 1 | 1-6 | USING ORGANTUTOR TO ENHANCE TEACHING & LEARNING The digital age has provided tools that can ease the processes of teaching and learning. <i>OrganTutor</i> harnesses digital tools to make the teacher's life easier by replacing lecture and demonstration. The student is empowered as these "lecture topics" and video demonstrations are placed in their hands between lessons, making that valuable lesson time more efficient. For the reasons given above, <i>OrganTutor</i> is used heavily in the BYU Independent Study courses. This session will spell out how the <i>OrganTutor Online Tutorial</i> and <i>Workbook</i> can facilitate the work of both the organ teacher and the student. |
| 1 | 1-6 | VIRTUAL ORGANS AS PRACTICE ORGANS Virtual organs are becoming increasingly common as practice organs for many reasons, such as cost savings and stoplist versatility. Ryan Ballantyne, a pipe organ builder who also creates virtual organs for his clients, will explore the many options and possibilities. This will be a virtual presentation made available to both in-person and virtual workshop participants. |
| 1 | 2-6 | WORKING OUT CHALLENGING PEDAL PARTS Some organ pieces and even hymns present real challenges for the feet! During this session you will see several "real feats for the feet" that can be made possible by a strategic and creative pedaling plan. Learning the instructor's thinking process will help you to work out your own plans once you are faced with challenging pedal parts. |
| GENERAL AND EVENING EVENTS | | |
| 1 | all | CLOSING SESSION The closing session is an opportunity to put the workshop in perspective. Enjoy some success stories involving workshop participants, a presentation by Bonnie Goodliffe about the AGO Achievement Awards, and some words of encouragement by the BYU organ faculty. Those who stay for this Closing Session will be richly rewarded. |
| | all | 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 (see contact information below) and have them either shipped directly to you or held for you at their display table. Some BYU-specific materials (i.e., <i>The OrganTutor Workbook</i>) can be ordered through <u>Ard Publications</u> , who will also have a table at the Workshop. Following are some of the businesses associated with the BYU Organ Workshop. Be sure to order early if you want items in hand during the workshop! <ul style="list-style-type: none"> • Day-Murray Music (in-person vendor for this year's workshop) (including the hymn prelude volumes of Dr. Neil Harmon and Dr. Douglas Bush): 1-866-DAY-1946; daymurraymusic.com • Best In Music: 1-801-802-8022; bestinmusic.net • Ard Publications (<i>OrganTutor</i> and related items): ardpublications.com; Organtutor.byu.edu • Heritage Church Organs: heritagechurchorgan.com • Music of David Chamberlin: chamberlinmusic.com • <i>Organ for Primary</i>: desertsunrisepublications.com |

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| 1 | all | <p>FIELD TRIP</p> <p>We will gather Thursday afternoon to travel to Salt Lake City for a demonstration of the Assembly Hall organ on Temple Square followed by an organ recital by Dr. Andrew Lloyd. In-person or online participants are welcome to attend, with up to one guest. No public sharing of audio or video recordings.</p> <p>The field trip is always the highlight of the workshop for many of our participants. Don't miss it! Bus transportation will be available for an extra fee.</p> |
| 1 | all | <p>HYMN SING</p> <p>In one of the week's highlights, the Hymn Sing, workshop instructor Dr. Andrew Lloyd will accompany a live audience in a wonderful program of hymns. He will apply hymn playing techniques that are often 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, worship services, or even your own hymn sing.</p> |
| 1 | all | <p>INSTRUCTOR RECITAL</p> <p>Most of your instructors will share some of their favorite organ pieces in this exciting recital. You'll hear a wide variety, and maybe even some that you'll want to learn.</p> |
| 1 | all | <p>OPENING SESSION</p> <p>The opening session features a keynote address by Dr. Luke Howard, BYU music faculty and host of the popular online series, Piping Up! His address will set just the right tone for this year's workshop. You will also meet the instructors and hear comments from workshop founder and director Dr. Don Cook.</p> |
| 1 | all | <p>QUESTIONS AND ANSWERS</p> <p>While you enjoy a light breakfast and wait for the opening session, Organ Workshop Director Don Cook will answer any questions about how the workshop operates, or short-answer questions about organ playing. This is a chance to ask any burning question that you might have before the workshop even begins!</p> |
| | | <p>QUESTIONS AND ANSWERS FROM CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS HEADQUARTERS</p> <p>A representative from Church Headquarters will offer a status report on the development of the new hymnbook. They will also respond to questions submitted online by workshop participants (only) about serving as an organist in the Church of Jesus Christ. Frequent reference may be made to <u>the music section of the General Handbook</u>. Watch for instructions on how and when to submit your questions.</p> |

INFORMATION ON ORGAN METHODS

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| -- | -- | <p>If you wish to be actively involved in the <u>Organ Technique and Repertoire classes</u> and/or an <u>Independent Study organ course</u>, 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.</p> <p><i>The OrganTutor Workbook</i> and <i>The OrganTutor Online Tutorial</i> are required texts for the Independent Study organ courses Levels 1 and 2, containing materials needed for passing the written assignments and exams. If you decide also to learn organ technique through <i>OrganTutor</i>, you will not need to purchase the Davis, Gleason, or Keeler books.</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. (ardpublications.com)</p> <p>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 – most recently with version 4.0 in 2022. Ideally <i>The OrganTutor Workbook</i> is used together with <i>The OrganTutor Online Tutorial</i>.</p> <p>Cook, Don. <i>The OrganTutor Online Tutorial</i>. Provo, UT: Brigham Young University, 1998/2021. (organtutor.byu.edu)</p> <p>This is an online organ tutorial that supports <i>The OrganTutor Workbook</i>. A subscription for the online tutorial is available for 6 months (\$30) or 3 years (\$50). Free 2-week subscriptions are available by emailing organ@byu.edu. 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.</p> <p>Davis, Roger. <i>The Organist's Manual</i>. New York: W. W. Norton, 1985.</p> <p>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. Unfortunately, the book is out of print and usually expensive to acquire used.</p> <p>Gleason, Harold. <i>Method of Organ Playing</i>. 8th ed. Englewood Cliffs, NJ: Prentice-Hall, 1995.</p> <p>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 late wife Catharine Crozier continued with revisions in the editions published since his death. Unfortunately, the book is out of print and usually expensive to acquire used.</p> <p>Keeler, J. J., and E. Donnell Blackham. <i>Basic Organ Techniques</i>. 3rd ed. Bryn Mawr, PA: Universe, 1998.</p> |
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| | | <p>Many organists associated with Brigham Young University benefitted from the meticulous and thorough approach of J. J. Keeler. The technical studies in this volume represent a good approach to teaching legato technique. Some written instruction is included.</p> <p>Ritchie, George H. and George B. Stauffer. <i>Organ Technique: Modern and Early</i>. New York: Oxford, 2000.</p> <p>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.</p> |
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