

BYU ORGAN WORKSHOP 2024

This schedule is subject to change (last updated 6/24/24)

Monday, August 5

3:00-7:00 p.m. Registration Check-in <i>Registration desk – East lobby</i>
3:00-5:00 p.m. Individual Consultations (scheduled, \$15) Payne 1231B (Casavant organ), Hall 1231C (Schoenstein organ) Private Lessons (scheduled, \$60) Supervised Practice Boehmer 2217 (no charge; four per hour scheduled & supervised, walk-in for unsupervised practice)
4:00-5:00 Displays open 2221
5:00-7:00 Seminar: The French Romantic Organ Sound Ideal Harmon Choral Hall
5:00-11:00 p.m. Open Practice (organ practice rooms , and Organ Lab, unscheduled, no charge)
Anytime – Online videos: Organ Terminology Boot Camp Forsyth Making the Most of the BYU Organ Workshop Cook Stories of Your Peers Harris

Tuesday, August 6

	New to the Organ	Experienced Organists	Special Topics	Practice & Study
8:00	Registration Check-in <i>2nd Floor Lobby</i> Displays open 8:00-8:50 2221 Breakfast, with Questions and Answers Cook North Ensemble			
9:00	Opening Session Cook, Gunnell Choral Hall Keynote Address Janice Kapp Perry			
10:00	Pedal Technique (Part 1 – required for priority seating in a “Feet On” session) Hess Choral Hall	Organ Technique and Repertoire (Part 1) (2 hours): Intermediate (Level 3) Boehmer Recital Hall Upper Intermed. (Level 4) Payne North Ensemble Early Advanced (Level 5) Swain South Ensemble Advanced (Level 6) Kerr 1231A Lessons Beyond Level 6 : Sign up for Supervised Practice →		Supervised Practice (Beyond Level 6 Only) Harris 2217
11:00	Registration Basics (Part 1) Johnston Choral Hall			
12:00	Lunch Break Displays open (11:55-1:20; closed for the week Thursday 1:20) 2221			
12:30	Lunchtime Listening Session : The Organ Music of Franklin Ashdown Welch 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, Johnston, Pickering 2217 Technology Help Desk Stuart Registration desk			
1:30	Organ Technique and Repertoire (Part 1) (1.5 hours): Preparatory Level and Beginning (Level 1) Harmon Choral Hall <i>(Attendance at this session required for Tue., Wed., or Thu. afternoon “Preparatory Level Supervised Practice”)</i> Early (Level 2) Forsyth Recital Hall	Advanced Hymn Playing (Part 1) (1.5 hours) Kerr North Ensemble	Teaching Beginning Students through The Organ for Primary Series (1.5 hours) Swain South Ensemble	Supervised Practice (1.5 hours) Hall 2217
3:00	Registration Basics (Part 2) Johnston South Ensemble	Organs in Israel Welch North Ensemble	Touch: The Organist's Primary Means of Expression (Part 1) Forsyth Choral Hall	Supervised Practice Margetts 2217
4:00	1. Planning, Prelocating, and Pivoting: the 3 "P's for Perfect Pedal Technique Swain Recital Hall 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.) Peterson, Margetts 2217	You Can Pass The AGO Service Playing Exam Goodliffe North Ensemble	Creating a New Organ: Paul Fritts Op. 43 Gunnell South Ensemble	
5:00	Preparatory Level Supervised Practice (repeat, 12 seats only for those who sign up during 1:30 class) Peterson, Margetts 2217	Displays open (5:00-6:15) 2221		
7:00	Instructor Recital Workshop Instructors followed by reception <i>Recital Hall</i>			

Wednesday, August 7

	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 Gunnell 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) Pickering Choral Hall	Organ Technique and Repertoire (Part 2) (1 hour): Intermediate (Level 3) Boehmer Recital Hall Upper Intermed. (Level 4) Payne North Ensemble Early Advanced (Level 5) Swain South Ensemble Advanced (Level 6) Kerr 1231A Lessons Beyond Level 6 : Sign up for Supervised Practice →		Supervised Practice (Beyond Level 6 Only) - Custom Presentation Harris 2217
11:00	Chorus Registration Payne Choral Hall	Working Out Challenging Pedal Parts Peterson North Ensemble	Adapting French Romantic Organ Registration Indications to American Organs Pickering South 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 : Organ Music by Women Composers Johnston 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, Hall, Pickering 2217 Technology Help Desk Stuart Registration desk			
1:30	Organ Technique and Repertoire (Part 2): Beginning (Level 1) Harmon Choral Hall Early (Level 2) Forsyth Recital Hall	Advanced Hymn Playing (Part 2) Kerr North Ensemble	Using OrganTutor to Enhance Teaching & Learning Cook South Ensemble	Supervised Practice Hall 2217
2:30	1. How to Set Up a Hauptwerk Organ Stuart Choral Hall 2. Preparatory Level Supervised Practice (12 seats only for those who sign up during 1:30 class. Also Thu. 3:30 or 4:30. One space per person.) Peterson, Swain 2217	Piano Technique for Organists Hall North Ensemble	iPad Power (Part 1 – also Thursday 1:30) Peeples South Ensemble	Supervised Practice Boehmer 2217
3:45	(prepare for Field Trip) 3:45 Buses depart from south of Music Building 4:45 Visit to M. L. Bigelow Organ Builder (American Fork) 6:00 Boxed dinner on the bus 7:00 Hymn Sing with Tabernacle Organists and Instant Choir (You) – Conference Center Theater 8:15 Buses depart from west of Conference Center for BYU Music Building			

Thursday, August 8

	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 Gunnell 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) Pickering Choral Hall	Organ Technique and Repertoire (Part 3) (1 hour): Intermediate (Level 3) Boehmer Recital Hall Upper Intermed. (Level 4) Payne North Ensemble Early Advanced (Level 5) Swain South Ensemble Advanced (Level 6) Kerr 1231A Lessons Beyond Level 6 : Sign up for Supervised Practice →		Supervised Practice (Beyond Level 6 Only) Harris 2217
11:00	Solo and Accompaniment Registration Payne Choral Hall	Playing Pianistic Hymns at the Organ (Part 1) Pickering North Ensemble	Practice Habits That Lead to Mastery Harmon South Ensemble	Supervised Practice Gunnell 2217
12:00	Lunch Break Displays open (11:55-1:20; closed for the week today 1:20) 2221			
12:30	Lunchtime Discussion : What I Wish I Had Known Sooner as an Organist 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, Johnston, Gunnell 2217 Technology Help Desk Stuart Registration desk			
1:30	Organ Technique and Repertoire (Part 3): Beginning (Level 1) Harmon Choral Hall Early (Level 2) Forsyth Recital Hall	Advanced Hymn Playing (Part 3) Kerr North Ensemble	iPad Power (Part 1 – repeat) Peeples South Ensemble	Low-Stress Performance Opportunity (Part 1 – Prep Session) Harris 2217
2:30	Playing This Sunday When There’s No Time to Prepare Gunnell Choral Hall	Console Facility For the Feet Forsyth Recital Hall	iPad Power Beyond the Basics Peeples South Ensemble	Supervised Practice Peterson 2217
3:30	1. Sight-Reading and Transposition Tips (also Fri. 1:30) Goodliffe Recital Hall 2. Preparatory Level Supervised Practice (12 seats only for those who sign up during 1:30 class. Also 4:30. One space per person.) Peterson, Margetts 2217	Touch: The Organist’s Primary Means of Expression (Part 2) Forsyth North Ensemble	Getting Started Composing for the Organ Boehmer South Ensemble	
4:30	Preparatory Level Supervised Practice (repeat, 12 seats only for those who sign up during Tue. 1:30 class) Peterson, Margetts 2217			
7:00	The New BYU Letourneau Concert Hall Organ – A Sneak Peek Forrest followed by reception <i>Concert Hall</i>			

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 Peeples Choral Hall	Music Theory for the Organist (Part 3, 1.5 hours) Levels 3-4 Gunnell North Ensemble	1. Music Theory for the Organist (Part 3, 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 3) Pickering Choral Hall	Organ Technique and Repertoire (Part 4) (1 hour): Intermediate (Level 3) Boehmer Recital Hall Upper Intermed. (Level 4) Payne North Ensemble Early Advanced (Level 5) Swain South Ensemble Advanced (Level 6) Kerr 1231A Lessons Beyond Level 6 : Sign up for Supervised Practice →		Supervised Practice (Beyond Level 6 Only) Harris 2217
11:00	Registration Decision Making and Score Preparation Margetts Choral Hall	Playing Pianistic Hymns at the Organ (Part 2) Pickering North Ensemble	Stage Department Goodliffe South Ensemble	Supervised Practice Peeples 2217
12:00	Lunch Break			
12:30	Lunchtime Listening Session : Hymn Playing Masterclass Margetts 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, Johnston, Campbell 2217 Technology Help Desk Stuart Registration desk			
1:30	Organ Technique and Repertoire (Part 3): Beginning (Level 1) Harmon Choral Hall Early (Level 2) Forsyth ALERT : South Ensemble	Sight-Reading and Transposition Tips (repeat) Goodliffe North Ensemble	Playing Cathedral Organs With a Laptop Ray Recital Hall	Low-Stress Performance Opportunity (Part 2 – play for one another!) Harris 2217
2:30	Questions and Answers from the Church of Jesus Christ of Latter-day Saints Headquarters Choral Hall			Supervised Practice Campbell 2217
3:30	Closing Session Harmon, Johnston Choral 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
1	3-6	<p>ADAPTING FRENCH ROMANTIC ORGAN REGISTRATION INDICATIONS TO AMERICAN ORGANS</p> <p>The great organ works from the French Romantic tradition are some of the best-loved of the entire organ repertory. Registering these works, created for specific French organs and cathedral spaces and often with specific registration directions, requires more than simply stop-for-stop transfer. Learn more about making these adaptations in this very useful session.</p>
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: 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 ldsorganistblog@gmail.com</p>

		<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>
1	1-2	<p>CHORUS REGISTRATION</p> <p>Now that you are familiar with organ stops, how do 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!</p> <p>Those attending this class should have been introduced to the organ console, families of organ tone, and pitches of organ stops.</p>
1	1-6	<p>CONSOLE FACILITY FOR THE FEET</p> <p>Learn about negotiating large leaps, finding toe studs, maneuvering the Swell/other boxes with both feet.</p>
1	1-6	<p>CREATING A NEW ORGAN: PAUL FRITTS OP. 43</p> <p>This brand new tracker organ is as beautiful to hear as it is to see. Instructor Jason Gunnell will take you on a step-by-step visual tour through this organ from conception to completion.</p>
1	3-6	<p>GETTING STARTED COMPOSING FOR THE ORGAN</p> <p>For those who have enough music theory background, learn some tips on getting started writing music for the organ.</p>
1	1-6	<p>HOW TO SET UP A HAUPTWERK ORGAN</p> <p>Virtual organs are becoming increasingly common as practice organs for many reasons, such as cost savings and stoplist versatility. Harold Stuart, Organ Workshop Technology Director, will identify all the components of a Hauptwerk organ and how to set one up.</p>
4.5	6+	<p>HYMN IMPROVISATION</p> <p>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 improviser'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.</p>
3	1-2	<p>HYMN PLAYING IN THE SUSTAINED STYLE (Levels 1-2)</p> <p>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.</p> <p>Bring a hymnbook and receive specific direction and ideas for the coming year's practice.</p> <p>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/) Dean, Carol. <i>Hymns from the L.D.S. Hymnal Marked for the Organ</i>. email Jennifer Morgan at ldsorganistblog@gmail.com</p>

1	2-6	<p>HYMN PLAYING MASTERCLASS</p> <p>Workshop instructor and Temple Square Organist Linda Margetts 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 Wednesday, August 7. If you are interested in submitting a hymn in video format, 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 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 28.
15 min	all	<p>INDIVIDUAL CONSULTATIONS</p> <p>Meet with a workshop instructor on Monday afternoon for up to 15 minutes to get feedback on:</p> <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 <p>Make your appointment (fee) through the BYU Organ Workshop website > Registration Info.</p>
15 min	all	<p>For All Participants: INTRODUCTORY VIDEO: HOW TO MAKE THE MOST OF THE BYU ORGAN WORKSHOP (click to watch the video)</p> <p>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!</p>
1	1-6	<p>iPAD POWER</p> <p>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? Joseph Peeples will walk you through his paperless way – complete with the whys, the hows, and the what-do-I-do-nows.</p>
1	1-6	<p>iPAD POWER BEYOND THE BASICS</p> <p>This session digs a little deeper into the iPad and forScore – the more advanced features that can make an organist's life a little simpler and more organized.</p>
6	6+	<p>LESSONS BEYOND LEVEL 6</p> <p>Twelve participants may apply for one of twelve seats in this special advanced technique and repertoire course. There are three four parts (and this schedule may be modified as you see fit):</p> <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 Tuesday between 10:00 and or 11:0011:50. • Wednesday: Customized Presentation. Based on the Supervised Practice experience, the instructor will create a presentation designed specifically for this your group. • Thursday: Supervised Practice. Use the time for practice, in preparation for Friday's Low-Stress Performance Opportunity. Some class members will play and the instructor will offer comments for the benefit of the whole group.

		<ul style="list-style-type: none"> • Friday: Low-Stress Performance Opportunity (see below). Some class members will play, no one will play perfectly, and everyone will enjoy the performances!
2	2-6	<p>LOW-STRESS PERFORMANCE OPPORTUNITY</p> <p>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!</p>
4	1-6	<p>LUNCHTIME LISTENING SESSIONS</p> <p>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.</p> <ul style="list-style-type: none"> • Tuesday session: The Organ Music of Frank Ashdown. Many of us knew Frank Ashdown, a physician whose real passion was composing music for organ and for choir. James Welch was a particularly close friend, and will share some of Frank’s best organ pieces. • Wednesday session: Organ Music by Women Composers. A recent movement in exploring the music of female composers has revealed some excellent pieces. Wendy Johnston will share some of those during this session. • Thursday session is more of a discussion: What I Wish I Had Known Sooner as an Organist. Temple Square organist Bonnie Goodliffe is passionate about teaching and learning organ. Her wisdom and level of experience are a valuable resource for any organist. She will share some of the things she would have done differently as an organist, and will open it up for your ideas as well. We can always benefit from the experience of others! • 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.
4.5	1-2 3-4 5-6	<p>MUSIC THEORY FOR THE ORGANIST (Levels 1-6)</p> <p>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, <i>Basic Materials in Music Theory</i>): 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>): Intervals (harmonic and melodic intervals, numerical classification of intervals, compound intervals, classification of intervals by</p>

		<p>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 <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 mediant, 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 <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>
4.5-6	all	<p>ORGAN TECHNIQUE AND REPERTOIRE <i>To make best use of these classes, please read this section entirely so that you be fully prepared!</i></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.</p> <p>Important: to make the most of these classes, <i>choose from and bring the <u>materials for the appropriate level</u></i> 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. <u>Best in Music</u> and <u>Day-Murray Music</u> and 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 2 (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</u> (or <u>Independent Study organ course</u>) level: 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	1-6	<p>ORGANS IN ISRAEL</p> <p>Dr. James Welch and his wife Deanne have recently returned from a period of service at the BYU Jerusalem Center. His travels brought him to many unique and interesting organs in and around the city. He will show and tell you about these organs during this fascinating presentation.</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>
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	1-2	<p>PLANNING, PRELOCATING, AND PIVOTING – THE 3 “P”s FOR PERFECT PEDAL TECHNIQUE</p> <p>Learn a new (or renewed!) approach to pedal technique that could be just the ticket to help you move your pedaling to the next level.</p>
1	1-6	<p>PLAYING CATHEDRAL ORGANS WITH A LAPTOP</p> <p>Visiting instructor Kenneth Ray can be seen wherever there’s a MIDI port with his trusty</p>

		laptop, playing virtual recreations of great organs of the world. In this session he'll demonstrate it for you, then show you the hardware, software, and setup needed to do this yourself.
1	1-6	PLAYING PIANISTIC HYMNS AT THE ORGAN The current movement in hymn singing for church services includes an increasing need for playing pianistic hymns at the organ. An organist who can do this effectively will enhance the hymn singing experience and increase their value to the congregation and church leaders. Learn some of the ways to interpret and perform these pieces during this session.
1	1-6	PRACTICE HABITS THAT LEAD TO MASTERY For those situations where you are <i>not</i> pushed for time, learn strategies and habits that will lead to true mastery of your organ playing, at whatever level you are.
1	1-6	PLAYING THIS SUNDAY WHEN THERE'S NO TIME TO PREPARE We don't always have weeks or months to prepare our organ music for an event. Sometimes we find ourselves asked at the last minute to play <i>this Sunday!</i> In this session, learn some strategies to help you prepare when there just isn't a lot of time.
1	1	PREPARATORY LEVEL SUPERVISED PRACTICE 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. 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.
45 min	all	PRIVATE LESSONS 45-minute <u>private lessons</u> (\$60 each) with a workshop instructor of your choice are available between Monday, August 5 and Friday, August 9. 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> 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. <u>Organ shoes</u> highly recommended.
1	all	QUESTIONS AND ANSWERS FROM CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS HEADQUARTERS 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> .
2	1-2	REGISTRATION BASICS 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

		<p>Accompaniment Registration, and Registration Decision Making classes.</p> <p>Part 1: THE 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 QUESTIONS AND ANSWERS 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	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>
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	1-6	<p>STAGE DEPARTMENT</p> <p>How to conduct oneself on the concert platform – or any stage. Attire, entrances/exits, bowing, body language, speaking, and dealing with scores. Good stage deportment puts our audiences at ease and sets the stage for good communication. Temple Square Organist emeritus Bonnie Goodliffe will share some of her knowledge in this important topic.</p>
	1-6	<p>SUPERVISED PRACTICE AND STUDY</p> <p>The BYU Organ Lab (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</p>

		<p>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 <i>OrganTutor Online</i>, an online 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 <i>OrganTutor Workbook</i> is available for purchase at the displays, and an <i>OrganTutor Online</i> 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 practice rooms (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 BEGINNING STUDENTS THROUGH THE <i>ORGAN FOR PRIMARY SERIES</i></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>
1	1-6	<p>TECHNOLOGY HELP DESK</p> <p>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.</p>
2	3-6	<p>TOUCH: THE ORGANIST'S PRIMARY MEANS OF EXPRESSION</p> <p>So much of what we do that is expressive on the organ comes back to touch: attack and release of individual notes, chords, pick-ups to certain hymns, etc. In addition to early music, paying attention to touch can also make later music and hymns more expressive. Learn more about touch in this two-part class.</p>
1	1-6	<p>USING ORGANTUTOR TO ENHANCE TEACHING & LEARNING</p> <p>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.</p>
1	2-6	<p>WORKING OUT CHALLENGING PEDAL PARTS</p> <p>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.</p>

1	3-6	<p>YOU CAN PASS THE AGO SERVICE PLAYING EXAM</p> <p>The American Guild of Organist offers certificates for organists at every level. Earning the Service Playing Exam is a great way to achieve national certification. And working towards a certificate offers great motivation to continue your organ study! Learn all about this process during this session.</p>
GENERAL AND EVENING EVENTS		
1	all	<p>CLOSING SESSION</p> <p>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.</p>
	all	<p>DISPLAYS</p> <p>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 Best In Music (see contact information below) and have them either shipped directly to you or held for you at their display table.</p> <p>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.</p> <p>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!</p> <ul style="list-style-type: none"> • Best In Music (in-person vendor for this year’s workshop): 1-801-802-8022; bestinmusic.net • Day-Murray Music (including the hymn prelude volumes of Dr. Neil Harmon and Dr. Douglas Bush): 1-866-DAY-1946; daymurraymusic.com • Ard Publications (OrganTutor 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
	all	<p>FIELD TRIP</p> <p>We will gather Wednesday afternoon to travel to American Fork and Salt Lake City. We will stop at the M. L. Bigelow organ shop to see behind the scenes as they build a new tracker organ destined for New York. Then it’s on to Temple Square, where the tabernacle organists will conduct the hymn sing in the Conference Center Auditorium on their traveling Hauptwerk organ. (The pipe organs are unavailable this summer due to construction and renovation.) Bring your voices and a hymnbook!</p> <p>The field trip is always the highlight of the workshop for many of our participants. Don’t miss it! Bus transportation and a box dinner will be available for an extra fee.</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>THE NEW BYU LETOURNEAU CONCERT HALL ORGAN – A SNEAK PEEK</p>

		The Letourneau organ company has been installing and voicing the new BYU Concert Hall organ all summer, and will continue through early September. This event will be the <i>absolute first</i> sneak peak of the organ by any group of people! Letourneau president Andrew Forrest will spend an hour with us showing and telling us as much as he can about his soon-to-be finished masterpiece. Don't miss this one!
1	all	<p>OPENING SESSION</p> <p>The opening session features a keynote address by Janice Kapp Perry, whose musical influence goes deep and spans decades. Every member of the Church of Jesus Christ has a number of her melodies imprinted on their minds and spirits. We are privileged to listen to her story, which will set just the right tone for this year's workshop.</p> <p>During the Opening Session 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>
		<p>STORIES OF YOUR PEERS (link available in August)</p> <p>Inspired by the occasional stories shared between organ workshop participants, instructor Valerie Harris interviewed several of you in 2023 and put together this video of some of those stories. It's inspiring to hear of the amazing strength and determination in some of you so that you can provide music during the church service and for your own enrichment!</p>
INFORMATION ON ORGAN METHODS		
--	--	<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</p>

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 4.1 in 2024 with QR codes that lead directly to video examples. Ideally *The OrganTutor Workbook* is used together with *The OrganTutor Online Tutorial*.

Cook, Don. *The OrganTutor Online Tutorial*. Provo, UT: Brigham Young University, 1998/2021. (organtutor.byu.edu)

This is an online organ tutorial that supports *The OrganTutor Workbook*. 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.

Davis, Roger. *The Organist's Manual*. New York: W. W. Norton, 1985.

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.

Gleason, Harold. *Method of Organ Playing*. 8th ed. Englewood Cliffs, NJ: Prentice-Hall, 1995.

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.

Keeler, J. J., and E. Donnell Blackham. *Basic Organ Techniques*. 3rd ed. Bryn Mawr, PA: Universe, 1998.

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.

Ritchie, George H. and George B. Stauffer. *Organ Technique: Modern and Early*. New York: Oxford, 2000.

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.