

# WHAT TO BRING TO THE BYU ORGAN WORKSHOP

There is no simple answer to this. Much depends on these:

1. What is your level of organ training?
2. What are your goals for attending the workshop?
3. What classes you plan to attend?

Begin by bringing these recommended items:

1. Bring [shoes](#) suitable for organ pedal playing.
2. Your own hymnbook.
3. Your favorite note-taking method.

If these are all you bring, you could get much out the workshop. But there is more, depending on the three questions above.

## LEVEL

If you are new or fairly new to the organ, either bring your favorite organ method book or wait until the first Organ Instruction class and follow the instructor's recommendations. Some will be available in the displays.

If you are an experienced or trained organist, decide on the [Organ Instruction level](#) that suits you best, and bring some of the [materials needed](#) for that level.

## GOALS

What you bring should revolve around the reasons you have for attending the workshop. Bring some of your favorite organ books, and refer to them during Supervised Practice, Private Organ Instruction, or the Organ Instruction classes. If you don't have any organ music yet, you can buy some at the displays or use the resources you learn about during the workshop to order some later.

## CLASSES

Choose the [workshop classes](#) that you think will best fit your level and goals. Read the class descriptions carefully and bring items that will be helpful for that class. Some classes include a list of recommended resources at the bottom of the class description.

### Music Theory

The Music Theory classes are a very important part of the workshop. Choose the [Music Theory level](#) that suits you best, and if possible, purchase the theory text that goes with that level. If this is not possible, you will still gain much by attending the class without the text. You might consider bringing staff paper on which to take your notes.

## THE SIX ORGAN INSTRUCTION LEVELS DESCRIBED

Preparatory Level: a beginning level intended for completion during the BYU Organ Workshop itself. This level applies the main listening skills used by organists in a single piece of music.

\*Level 1: beginning (Pianists with little or no formal organ training, or who need help in applying what they have learned in their organ playing. No music theory prerequisites.)

Level 2: review basics (Those with organ training, but who would benefit from a review of basic legato organ technique, repertoire, registration, hymn playing, and registration. Should be able to sight-read single-line melodies. Music Theory prerequisites: see [Theory Requirements for Level 1](#)).

Level 3: early intermediate (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, and registration. Should be able to sight-read two-part music. Music Theory prerequisites: see [Theory Requirements for Levels 1-2](#)).

Level 4: intermediate (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, and registration. Have training in playing organ pieces in both legato and articulate styles. Should be able to play easy four-part vocal scores, to sight-read simple three- and four-part organ music and hymns, and to transpose hymn melodies (only) up to and including a major second up and down. Music Theory prerequisites: see [Theory Requirements for Levels 1-3](#)).

Level 5: early advanced (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, registration, and in intermediate organ pieces in both legato and articulate styles. Should be able to play moderately difficult four-part vocal scores and easy choir accompaniments, to sight-read moderately difficult four-part organ music and hymns, and to transpose simple hymns into all keys up to and including a major second up and down. Music Theory prerequisites: see [Theory Requirements for Levels 1-4](#)).

Level 6: advanced (Those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, registration, and in early advanced organ pieces in both legato and articulate styles. Should be able to play more difficult four-part vocal scores and choir accompaniments, to sight-read more difficult four-part organ music and hymns, and to transpose moderately difficult hymns into all keys up to and including a major second up and down. Music Theory prerequisites: see [Theory Requirements for Levels 1-5](#)).

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

## THE SIX MUSIC THEORY LEVELS DESCRIBED

Class title: MUSIC THEORY FOR THE ORGANIST (Levels 1-6)

Why is music theory central to musicianship? These classes provide an opportunity to go over some key concepts with an expert, and serve as a springboard for further study throughout the year. We recommend that you attend the earliest level that teaches concepts with which you are not yet familiar.

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 10<sup>th</sup> edition for Levels 1-4, and the 12<sup>th</sup> edition for Levels 5-6. Other editions (i.e., used books or newer editions) may be used and are even encouraged, but specific chapter numbers and the frame numbers referenced in the instructor feedback of the Speedback Assignments may be slightly inaccurate.

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, *ottava* 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, *alla breve*, the tie, rhythmic patterns, syncopation)

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)

Level 3 (chapters 1-5 in [Steinke/Harder, \*Harmonic Materials in Tonal Music\*, Part 1](#)):

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)

Level 4 (chapters 6-10 in [Steinke/Harder, \*Harmonic Materials in Tonal Music\*, Part 1](#)):

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)

Level 5 (chapters 1-6 in [Steinke/Harder, \*Harmonic Materials in Tonal Music\* Part II](#)):

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 (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

Level 6 (chapters 7-11 in [Steinke/Harder, \*Harmonic Materials in Tonal Music\* Part II](#)):

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)

## INFORMATION ON ORGAN METHODS

If you wish to be actively involved in the [Organ Technique and Repertoire classes](#) and/or an [Independent Study organ course](#), 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.

*The OrganTutor Workbook* is a required text for the course (and *The OrganTutor Online Tutorial* is optional), containing materials needed for passing the written assignments and exams for Levels 1 and 2. If you decide also to learn organ technique through *OrganTutor*, you will not need to purchase the Davis, Gleason, or Keeler books.

Cook, Don, with contributions by Parley L. Belnap and Richard L. Elliott. ***The OrganTutor Workbook***. ("OTW") Spanish Fork, UT: Ard Publications, n.d. (<https://www.ardpublications.com/>)

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. Ideally *The OrganTutor Workbook* is used together with *The OrganTutor Online Tutorial*.

Cook, Don. ***The OrganTutor Online Tutorial***. Provo, UT: Brigham Young University, 1998/2018. (<https://organtutor.byu.edu/>)

This is an online organ tutorial that supports *The OrganTutor Workbook*. A subscription for the online tutorial can be purchased for 6 months (\$30) or 3 years (\$50). Free 2-week subscriptions are available by emailing [organ@byu.edu](mailto: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.

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 wife Catharine Crozier continued with revisions in the editions published since his death.

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

Many organists associated with Brigham Young University have benefitted from the meticulous approach of J. J. Keeler. The technical studies in this volume represent a good approach to teaching legato technique. The repertoire section has been omitted in this edition. 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.