Preparing A Sunday Service

ATLANTA
MUSIC
WORKSHOP

Organists are Christian servants first,
musicians second.

"Those who choose, conduct, present, and accompany the music may influence the spirit of reverence in our meetings more than a speaker does."

— President Boyd K. Packer, *Ensign,* Nov. 1991, 22

Preparing A Hymn

STEP 1. Mark PHRASING in the text. For each verse, mark a comma or vertical line in places where a break would help to clarify the meaning of the words. Mark a slur between words where playing without a break might help to clarify the meaning. Even thought the congregation may breathe at such points, you can really draw attention to the message of the hymn in this way.

STEP 2. ADD ANY TIES. If necessary, add ties as needed to improve the sustained character of the hymn. This will only be necessary in four-part hymns played directly from the hymnbook. In all of the arrangements that came with this course, these decisions have all ready been made, and any adjustments have been written into the music.

STEP 3. Divide the piece into SECTIONS. If you did rather well at sight-reading, the sections can be larger (four to eight measures). If your sight-reading was far from the mark, make the sections smaller (one to two measures). Continue with the following steps for each section.

STEP 4. Add FINGERING AND PEDALING. This is a must unless you can sight-read it very well. Planning and learning good fingering and pedaling helps in two very important ways. First, security — you will be able to play more accurately and with greater confidence. Second, retention — you will be able to bring it back with only minimal effort for the rest of your life. You do not need to mark fingering or pedaling for every note; instead, mark key places — where a new pattern begins, a skip occurs, a crossing, substitution, glissando, or any unnatural action must occur. Make just enough marks to lead you to play the passage the same way every time. Mark fingering and pedaling for the whole piece or just a few sections at a time, as you prefer.

TIPS

➔ Remember the [pipe] organ is a wind instrument — give it a chance to breath.

TIPS

➔ In organ playing, the timing of the release is as important as the attack.

TIP

✔ Carry your shoes in shoe bag. (Look for shoe bags for golf or bowling shoes.)

✔ Extra shoelaces

✔ Small clock

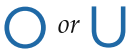
✔ Small "rear-view" mirror

✔ Highlighter and pencil

Hymns from the L.D.S. Hymnal – Marked for the Organ

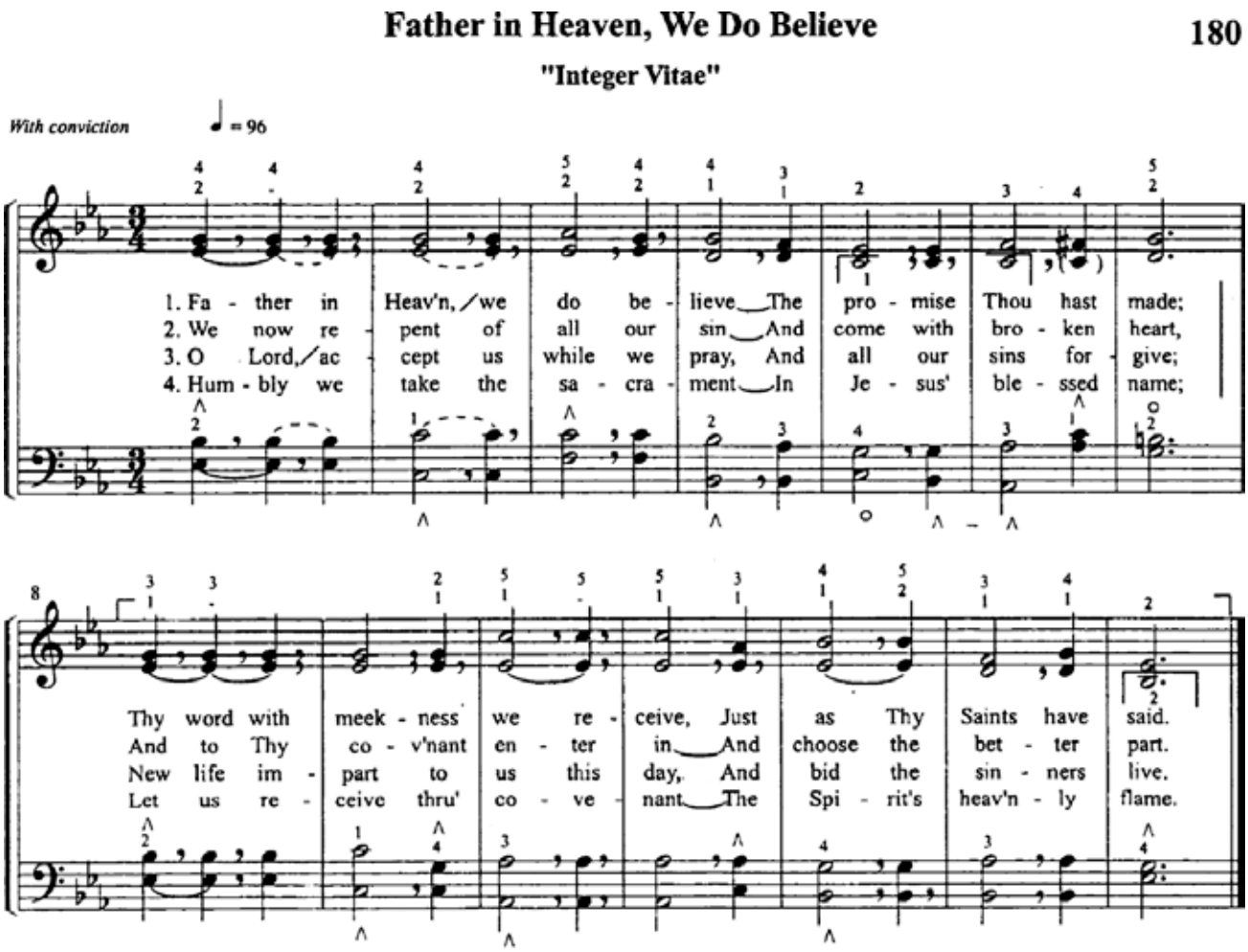
Marked by Carol Dean*

KEY TO MARKINGS

’	Placed in between repeated notes in each voice to indicate that the notes be repeated leaving half the value of the note in silence (lift on the “and” of the count or the “and of the and” if 8th notes are involved)
–	A hyphen indicates either substitution (replacing one finger with another while the note is held down) or finger/thumb glissando if the hyphen appears between two of the same finger numbers.
|	Complete lift between text phrases - all voices (tenor, alto, soprano) as well as the bass in the pedal.
/	Break only the alto and soprano voices to effect a partial text lift; i.e., “Never leave us, / never leave us” or “Come follow me / the Savior said”.
	Text to continue without a break
	A broken tie indicates that some verses will not be tied because of text breaks.
( )	Encloses a note that can be ignored in that voice because it is already being played in another voice
	Redistribute the alto voice into the left hand to make it easier to keep a good legato. Once the bracket starts, all alto notes are played in the left hand until the bracket ends.
	Symbol indicating that the pedal note should be played with the toe. If the toe mark is below the bass stave, play with your left toe; if above the bass stave, play with your right toe.
 *or*	Symbol indicating that the pedal note should be played with the heel
	When one voice in a stave is being held longer than the other voice, these horizontal lines serve as a cue to the subconscious mind to hold the longer notes over the shorter notes.

Hymns from the L.D.S. Hymnal – Marked for the Organ

130 *Father in Heaven, We Do Believe*
Marked by Carol Dean*



Text: Parley P. Pratt, 1807-1857
Music: Jane Romney Crawford, 1883-1956

For sacrament: Verses 1 - 4
For baptism: Verses 1-3, 5-6

INFO

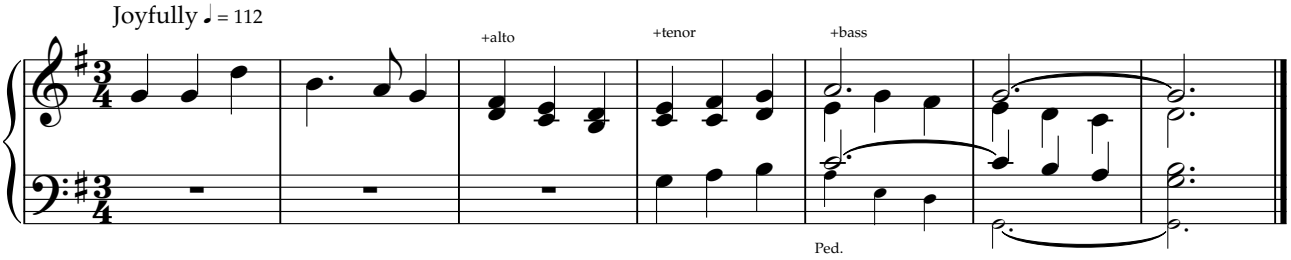
➔ Most of the hymns in the LDS hymnbook are marked in this manner.

Contact Carol Dean at carolorg@msn.com or carolorg1111@gmail.com

Creative Introductions

1 Adding voices

Add one voice at a time as the introduction progresses:

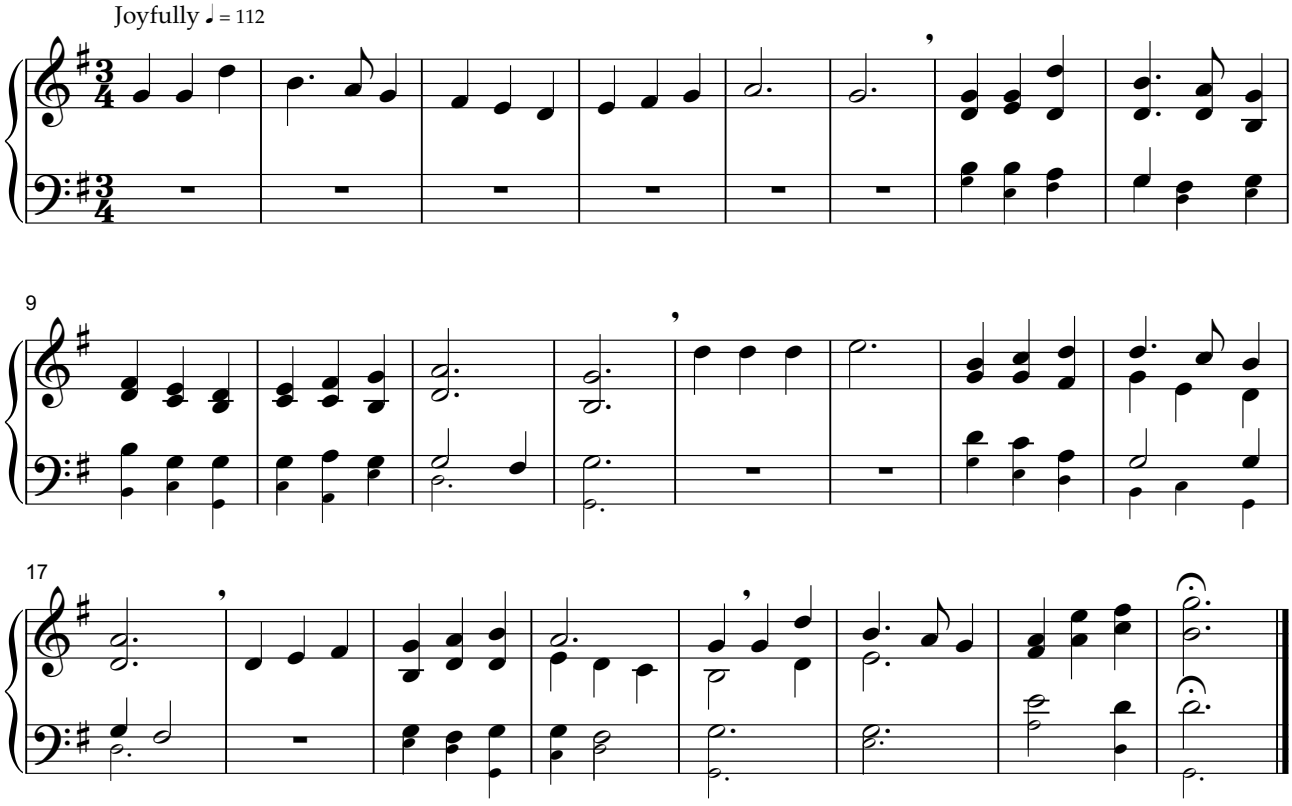


"Praise to the Lord," Tune: LOBE DEN HERREN, Ernewertes Gesangbuch, Stralsund, 1665.

You can do this for each phrase, or spread entrances out, adding voices one phrase at a time, or vary it throughout.

2 Alternate between unison and harmony

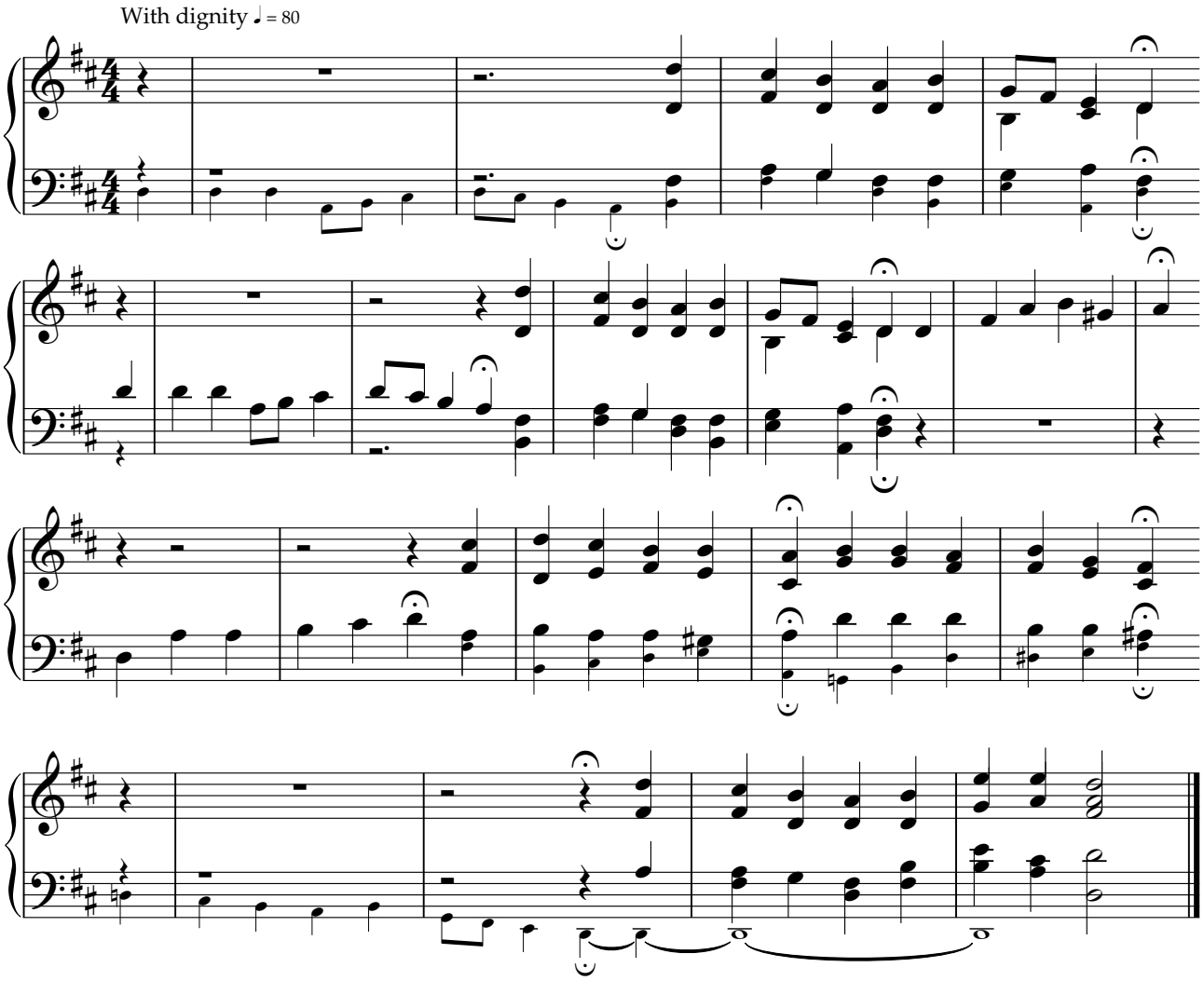
Explore this process and add a coda that reiterates the opening line, adding to the suspense, and encouraging an even stronger breath just before the people finally get to sing!



Example 2.4. "Praise to the Lord," Tune: LOBE DEN HERREN.

Creative Introductions

In fact, who says that the melody always has to remain the property of the right hand? Imagine how left out the left hand and feet feel. Pass the melody around as you alternate between unison and harmony. Note in the next example that it is a good idea to "play through the rests," (between measures 5 and 6), or to shorten some cadence measures (measure 3). This serves the purpose of NOT giving the congregation the option of breathing at that moment. It's not yet time for them to sing!

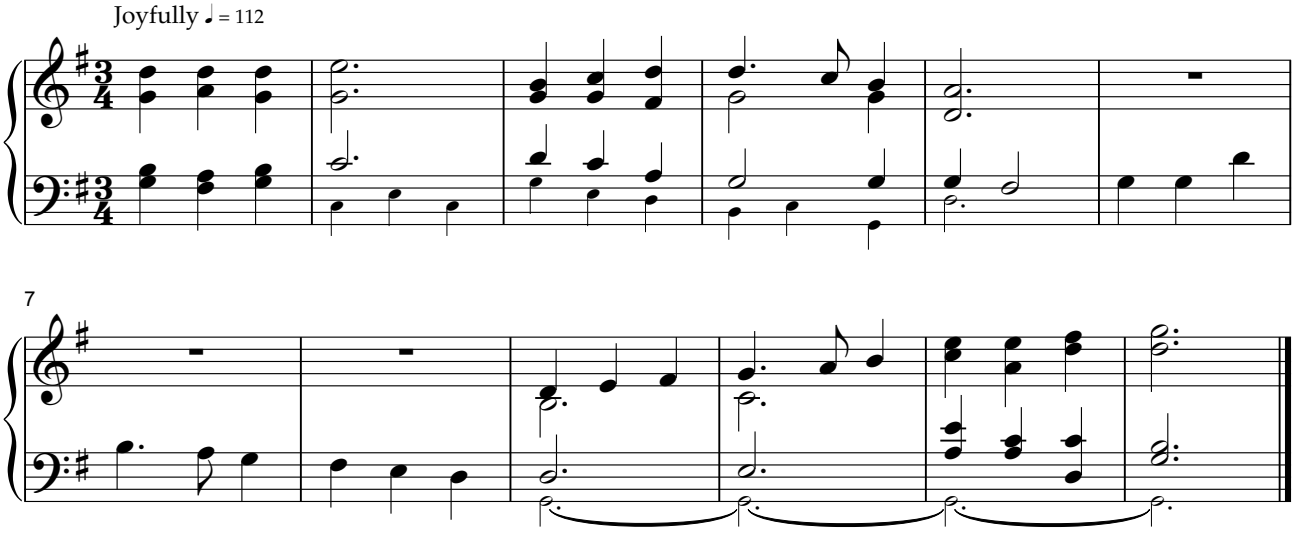


"A Mighty Fortress Is Our God," Tune: EIN FESTE BURG, Martin Luther, 1483-1546.

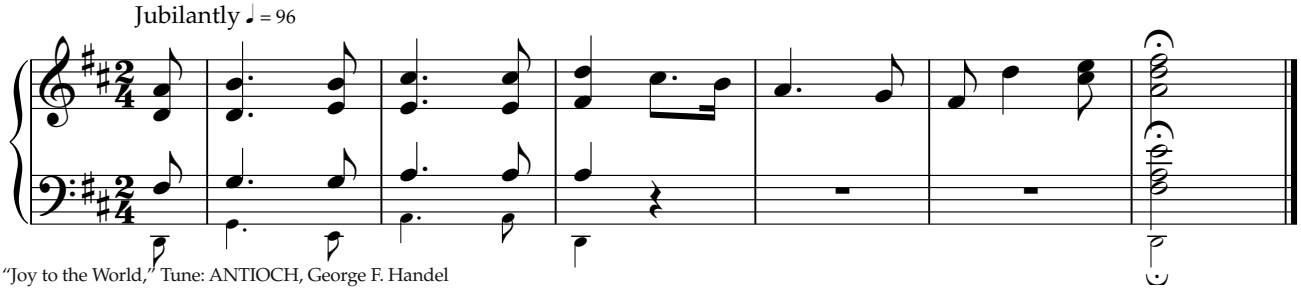
Creative Introductions

3 Not the first phrase

Who says the introduction has to begin with the first phrase? Especially with well-known tunes, phrases can be mixed up without throwing the congregation for a loop. This new mix may even pull them into the hymn more effectively!



"Praise to the Lord," Tune: LOBE DEN HERREN, Ernewertes Gesangbuch, Stralsund, 1665.



"Joy to the World," Tune: ANTIOCH, George F. Handel

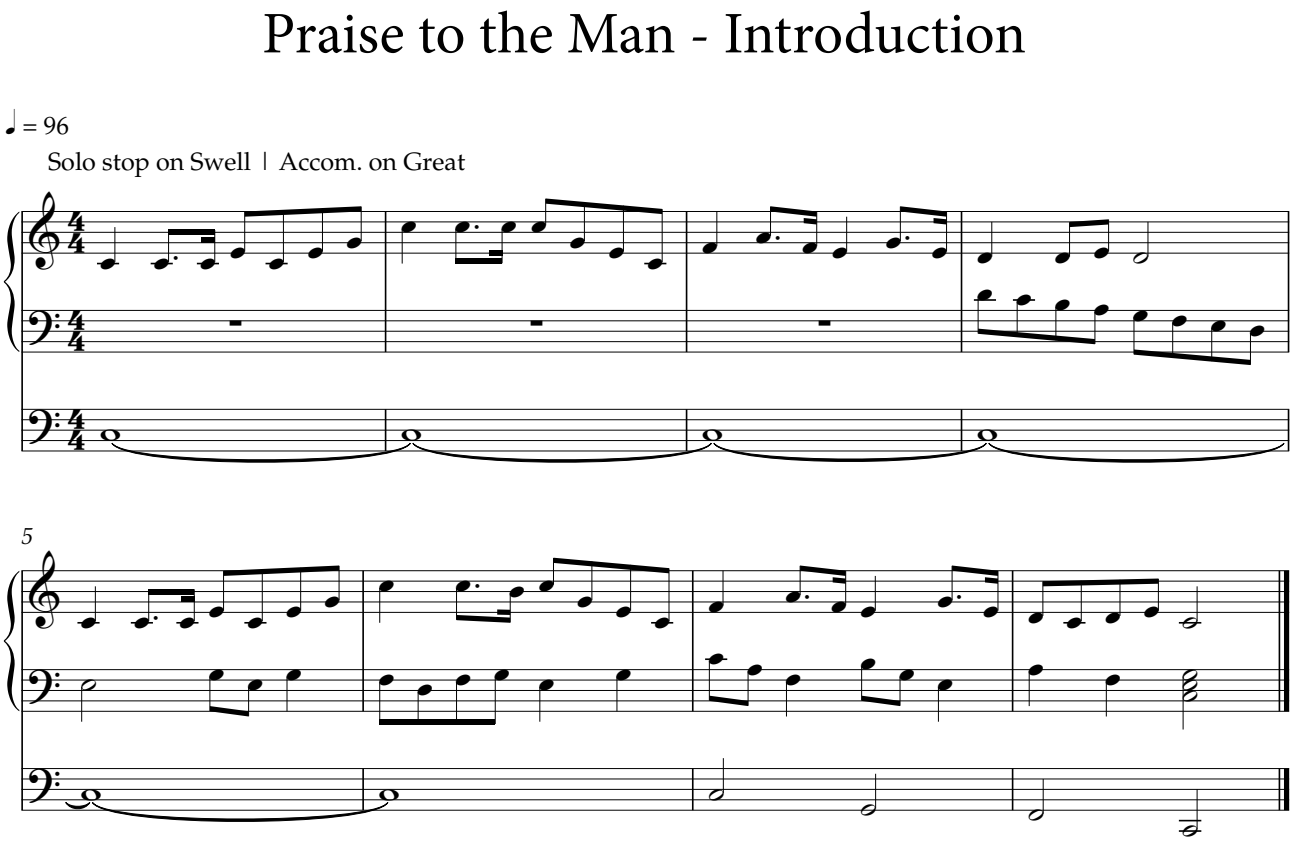
Creative Introductions

4 Solo Melody

Melody as solo, without any accompanying harmony. (Maybe even use the tremolo!) Early American tunes such as "Amazing Grace" work especially well doing this. It's the instrument's chance to let the Oboe stop be heard by itself. Perhaps you have a lovely 8′ Flute, or a 4′ Flute alone, or try the 2′ Flute played down an octave by itself. The total absence of harmony will create a wonderful suspenseful effect, relieved only when the singing begins.

5 Pedal Point

Plant your left foot (or a heavy book) on either the tonic or dominant and leave it there as you play through the hymn until you can't stand it any more. Then switch to the actual music for a phrase, and go back to playing a pedal point for the last phrase. Pedal points can be used to introduce loud or soft hymns!



Creative Introductions

6 Adapt a choir number

This introduction was adapted from "The Choirbook."

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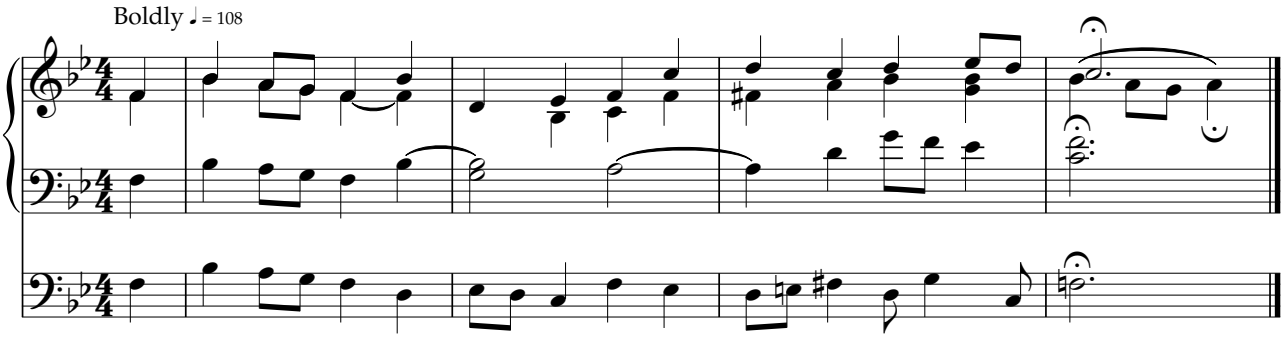
Let Zion in Her Beauty Rise

Ellacombe

arr. James Kasen

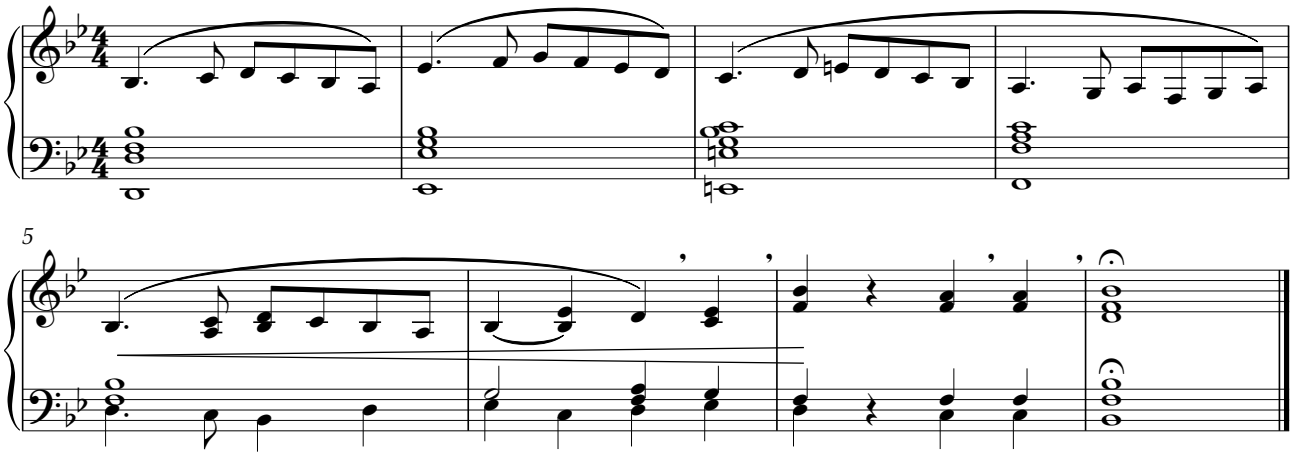


7 Repeat a secondary melody

Identify a secondary melody that can be repeated.

The Spirit of God

Assembly



Free Accompaniments on LDS Hymns

DR. DON COOK

A free accompaniment is usually played on the last verse of an occasional congregational hymn as the congregation sings in unison. In order to contribute to the spirit of the meeting, the organist (especially), conductor, and congregation must be well prepared.

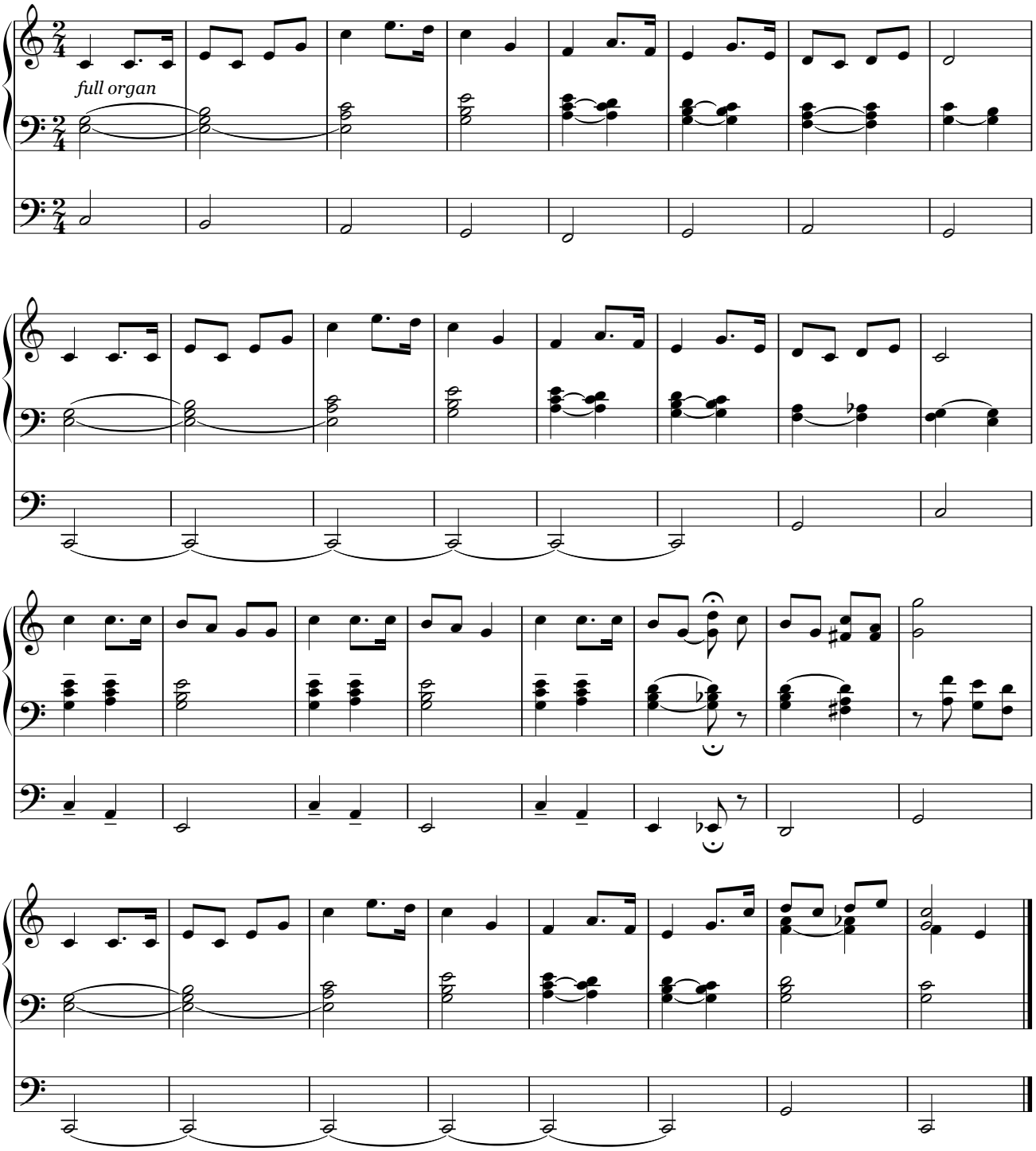
1. Choose a hymn that is very familiar to the congregation.
2. Find its tune name (use "Titles, Tunes, and Meters" index, p. 392).
3. Find the tune name in the table of contents of a collection or resource guide.
4. Match the nature of the free accompaniment with:
   - the text (are the LDS text and tune, and the free accompaniment of the same mood?).
   - the music (are the LDS hymn and the free accompaniment in the same key?).
   - the occasion (some free accompaniments call too much attention to themselves, are too busy, etc.).
5. Prepare very well.
   - Will there be an interlude? You might end the interlude in octaves to signal unison singing.
   - Registration
   - Tempo change (sometimes a slightly slower tempo can be effective)
   - Layout of the music on the music rack
   - Notes — must be learned *very* well!
   - Plan an "escape route" in case congregation gets lost (play octaves, revert to the hymn, etc.).
6. Execute
   - Prepare the congregation. ("Please sing the last verse in unison; that is, melody only.")
   - Play confidently — humbly, but with no apology.
   - Listen — assume leadership, and adapt where needed.
   - Don't stop!
7. Follow up
   - What went particularly well? Did it contribute positively? Make notes and repeat it!
   - What could have been done to improve? Did it distract from the spirit? Make notes and improve it!
   - Don't give up. Do it again in a few weeks.

http://www.wardorganist.com/

MARTYR

(Praise to the Man)

Tune: Scottish folk song
Harmonization by Daniel E. Gawthrop



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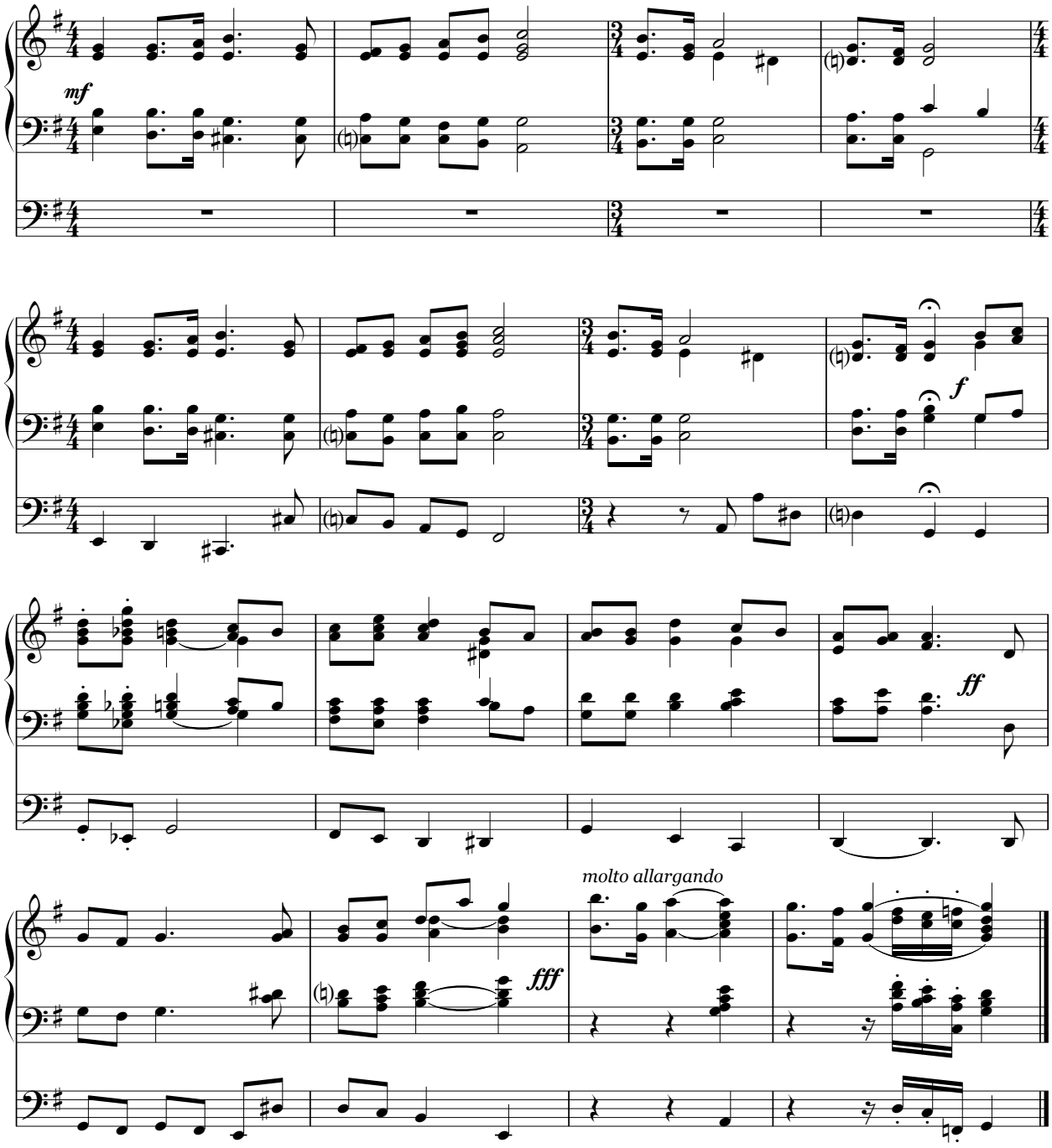
ALL IS WELL

(Come, Come, Ye Saints)

Tune: English folk song

Free accompaniment for organ – Verse 4

Harmonization by Daniel E. Gawthrop



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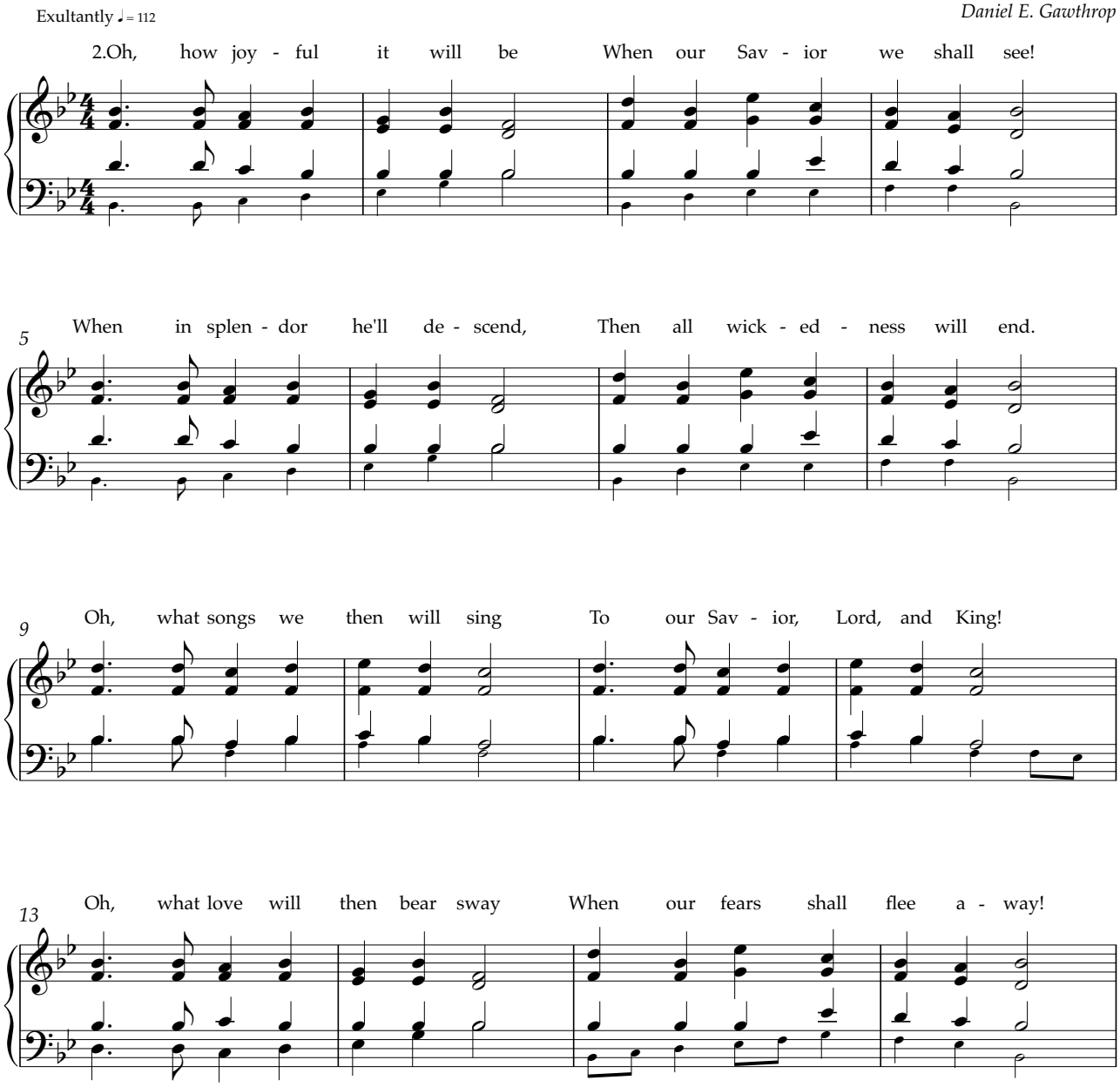
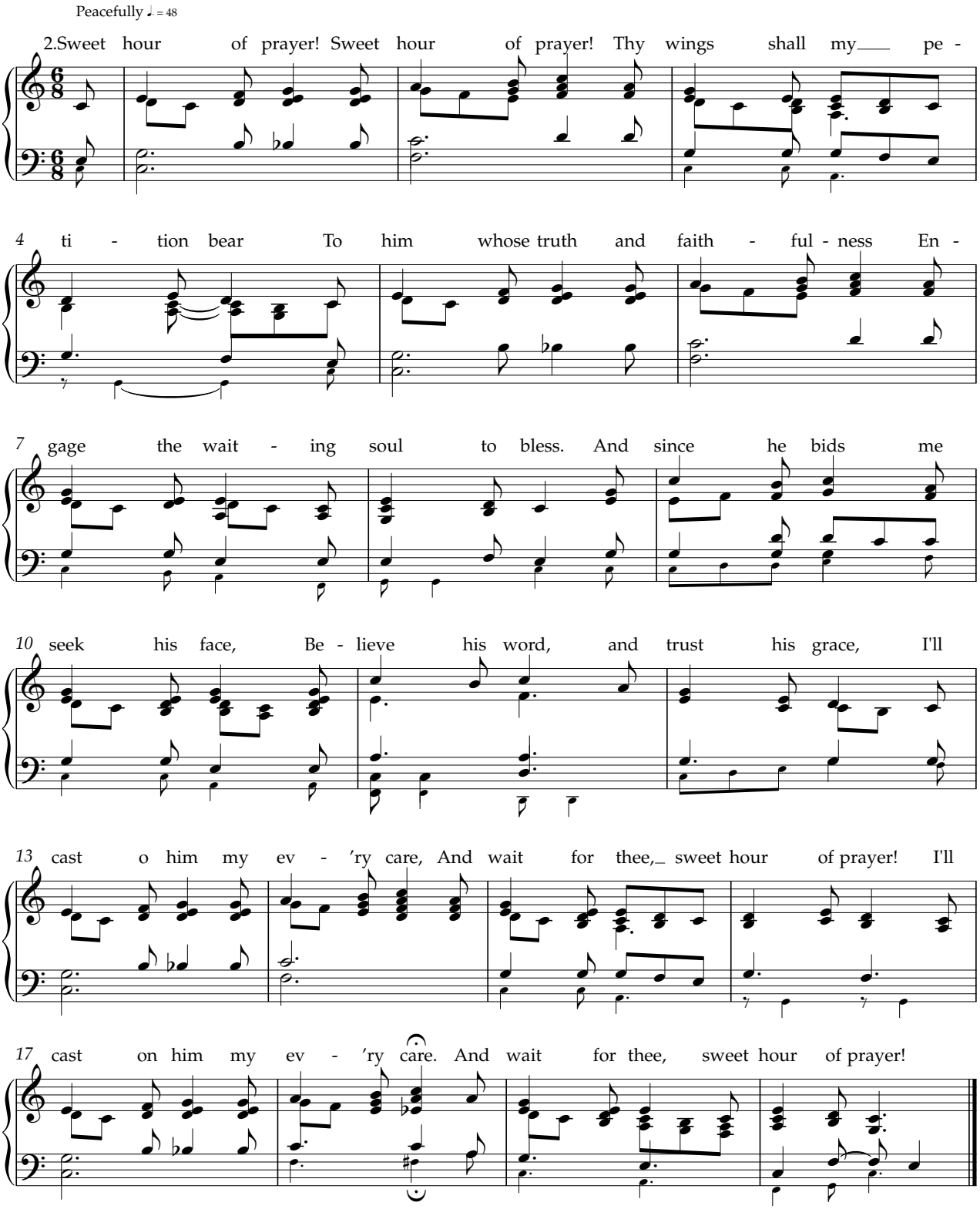
Come, Ye Children of the Lord

Spanish Hymn

Daniel E. Gawthrop



142 Sweet Hour of Prayer



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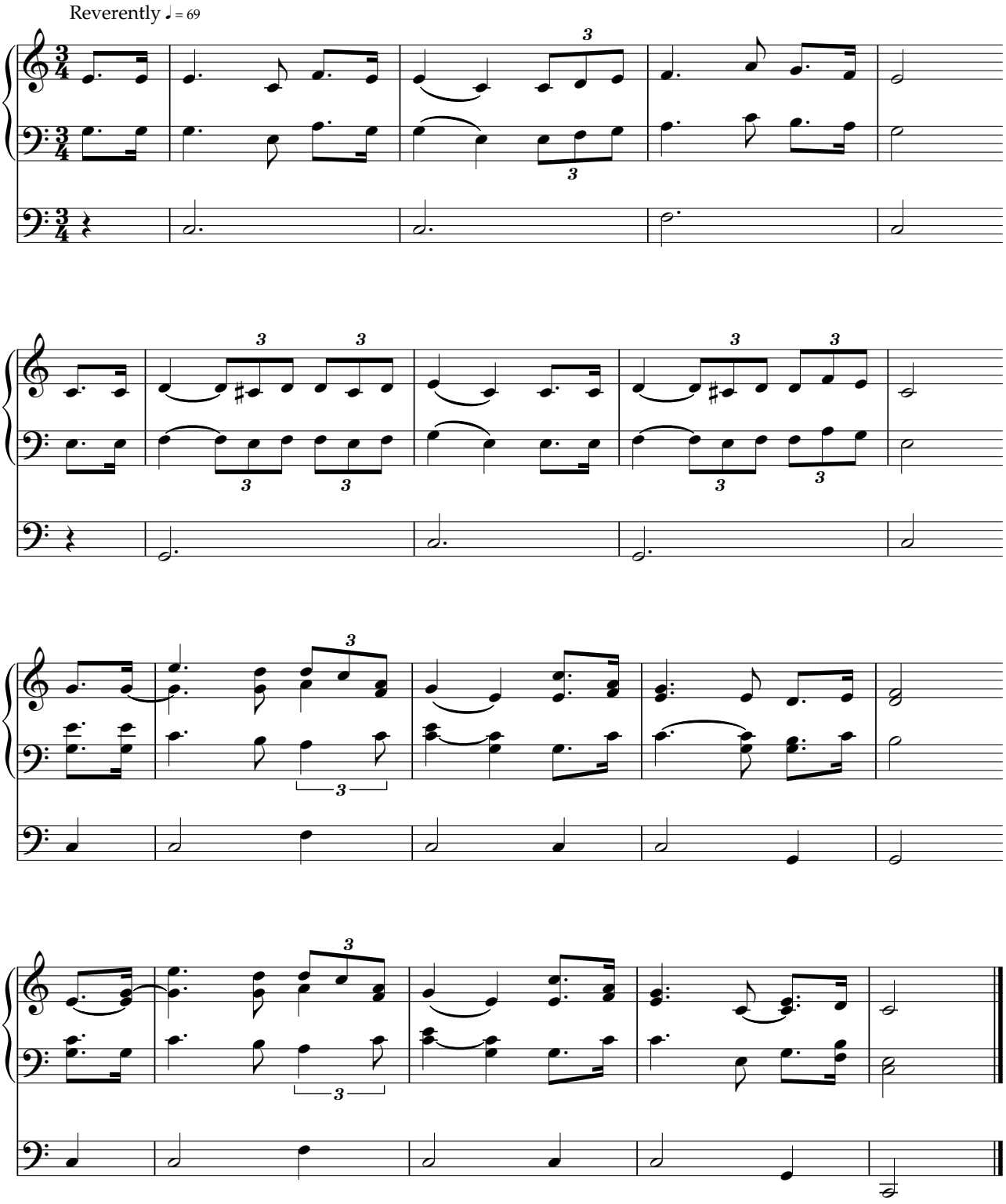
102 Jesus, Lover of My Soul

Refuge



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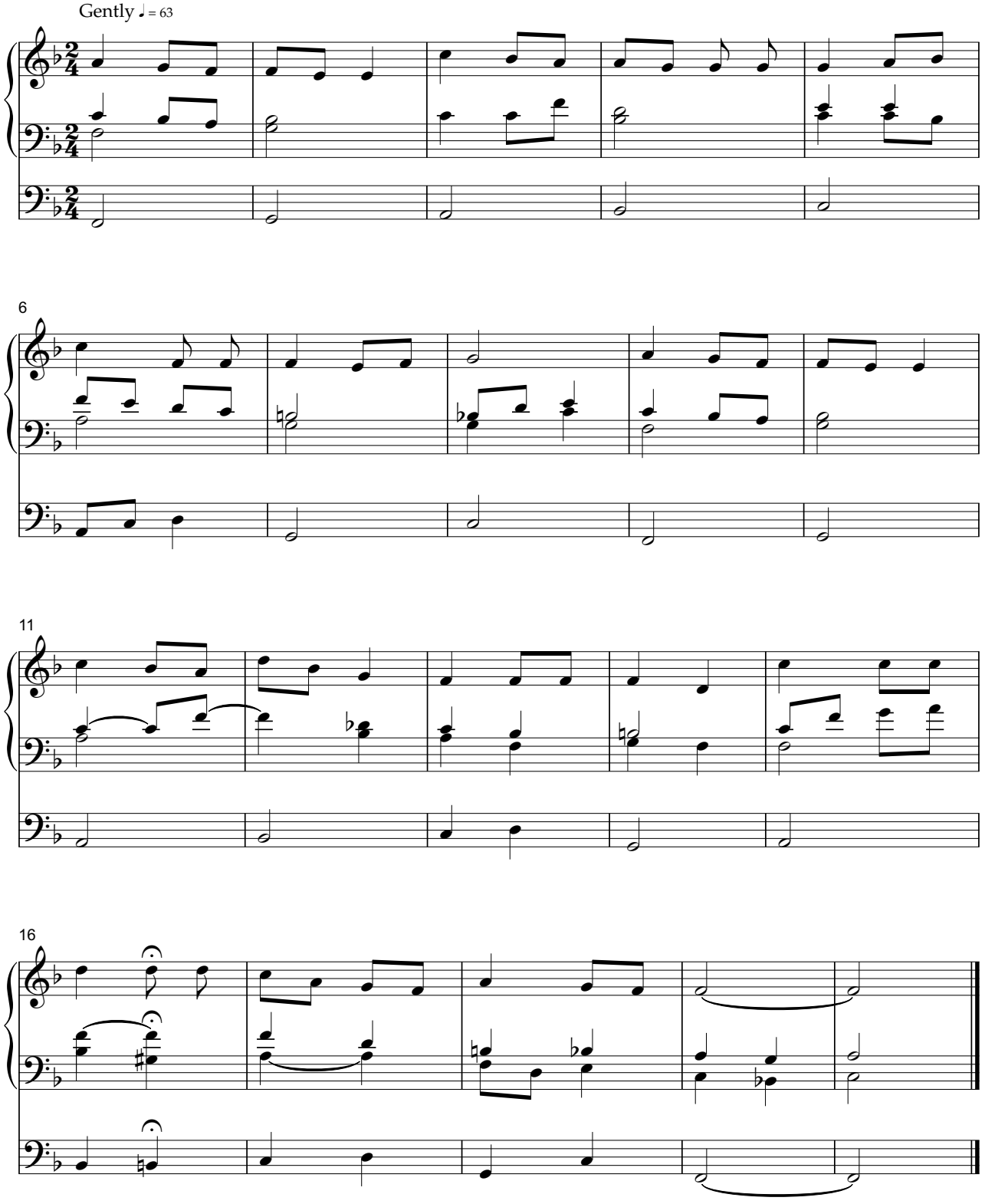
303 Keep the Commandments

Peace



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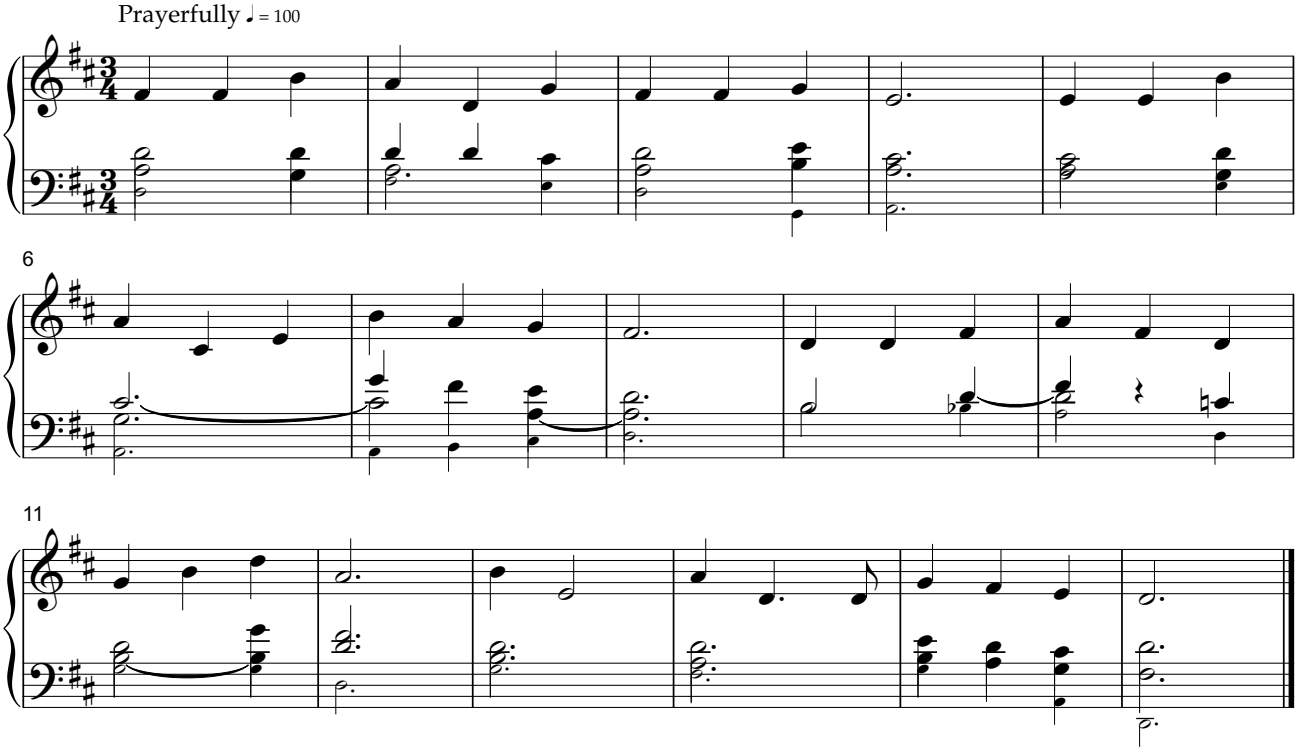
304 Teach Me to Walk in the Light

Autumn



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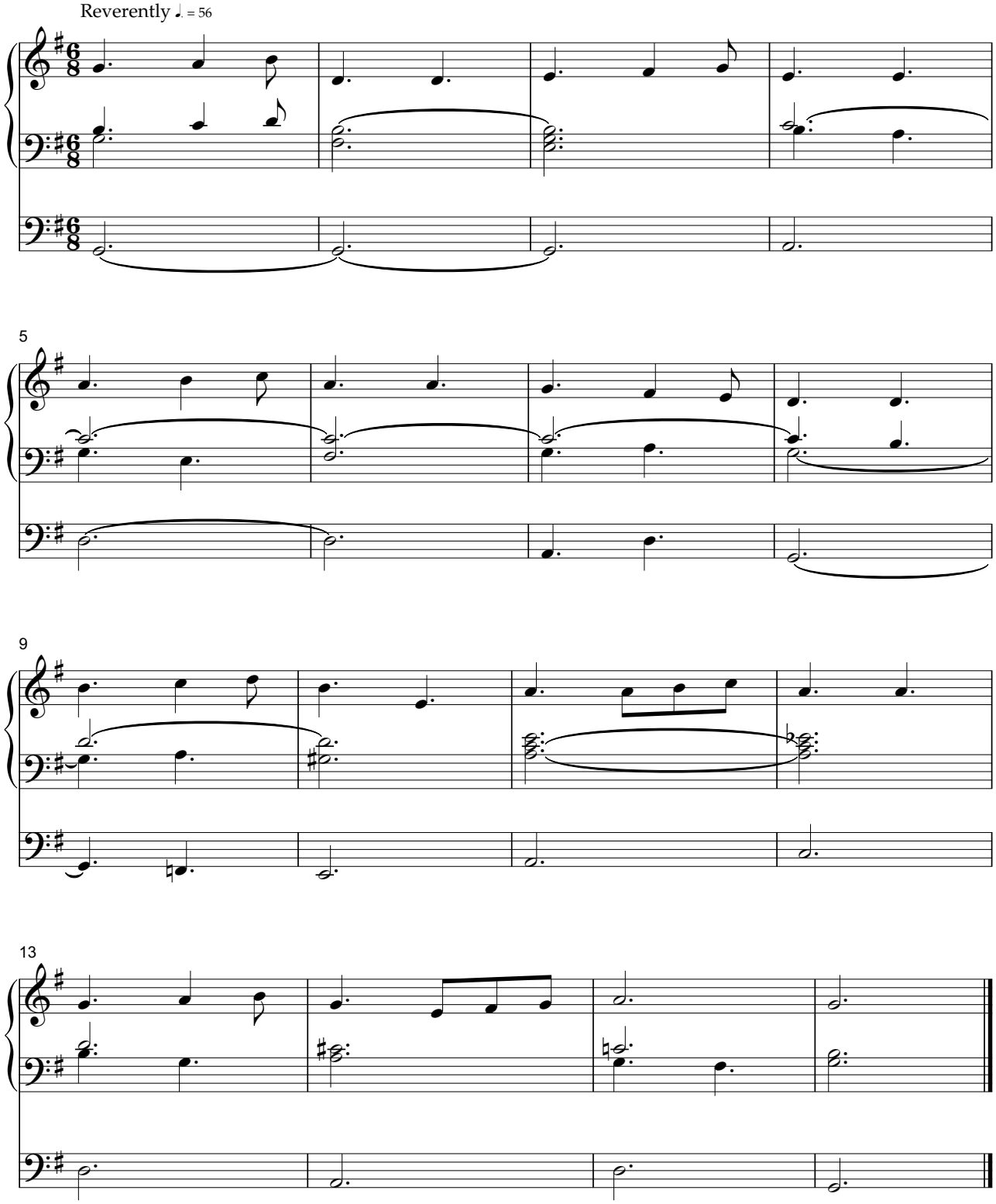
Love One Another

Love One Another

Luacine C. Fox



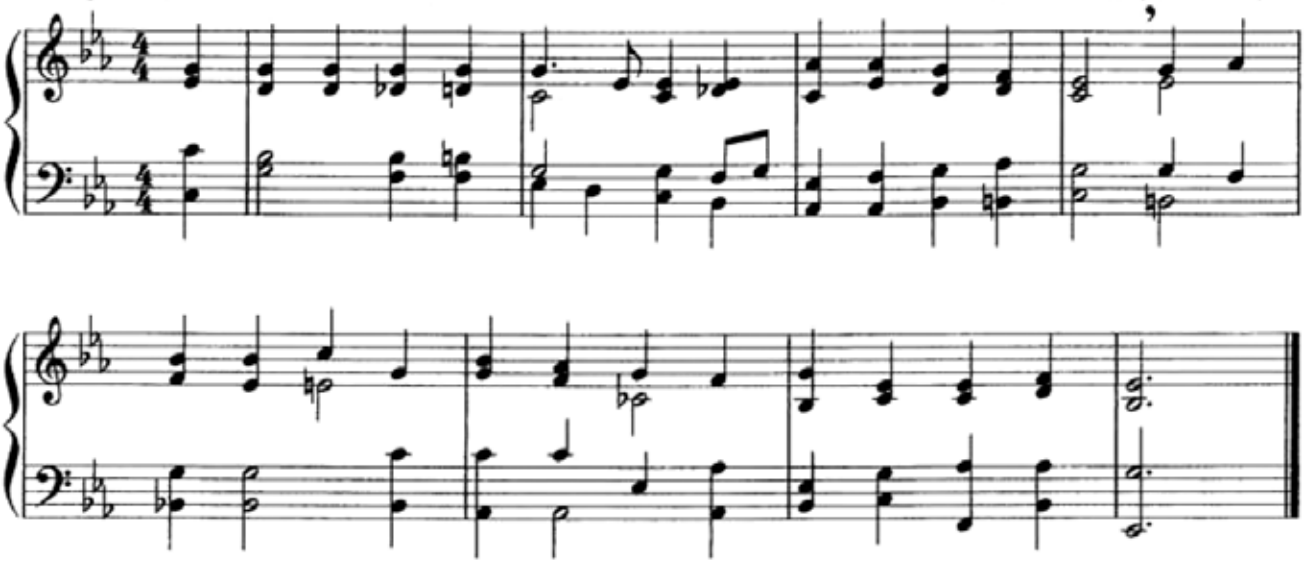
INTRODUCTION

There Is a Green Hill Far Away

#194

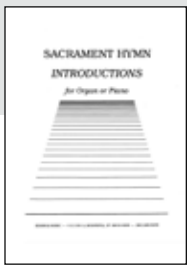
Original hymn by:
John H. Gower (1855-1922)

♩ = 72-84



TIPS

➔ Franklin Eddings
Sacrament Hymn Introductions for Organ | FREE
http://www.eddingsmusic.com/SacramentHymnIntros.pdf



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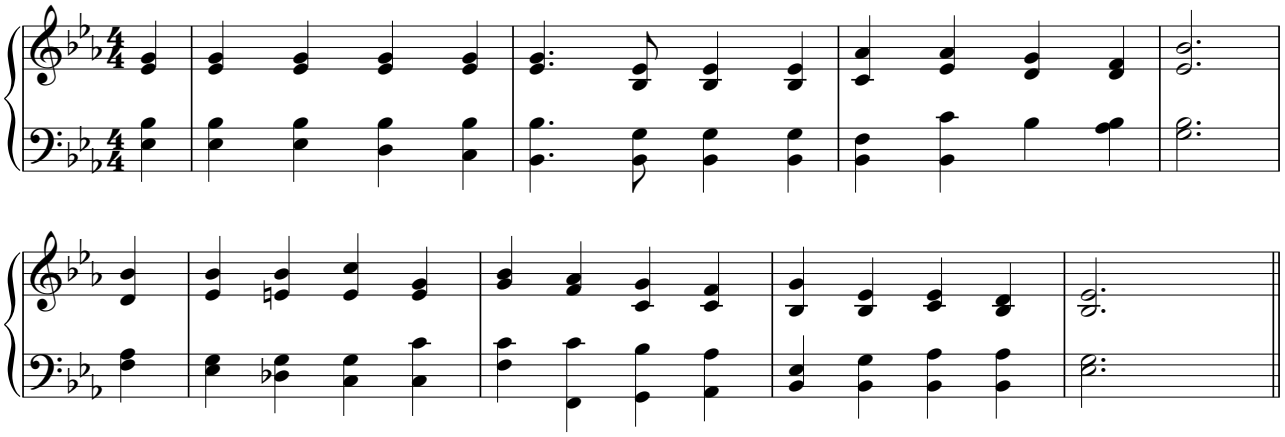
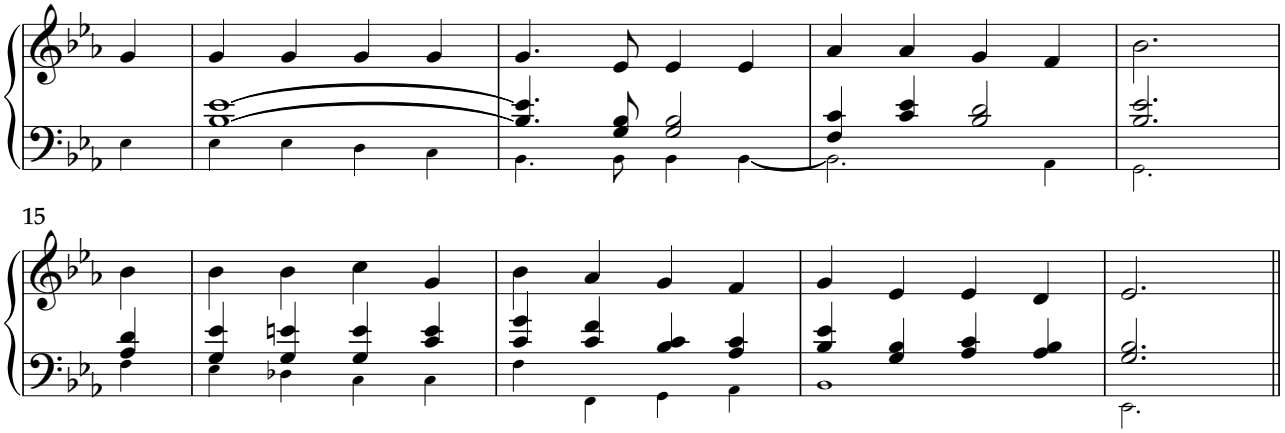
There Is a Green Hill Far Away

Additional arrangements to be played after congregation finishes singing.

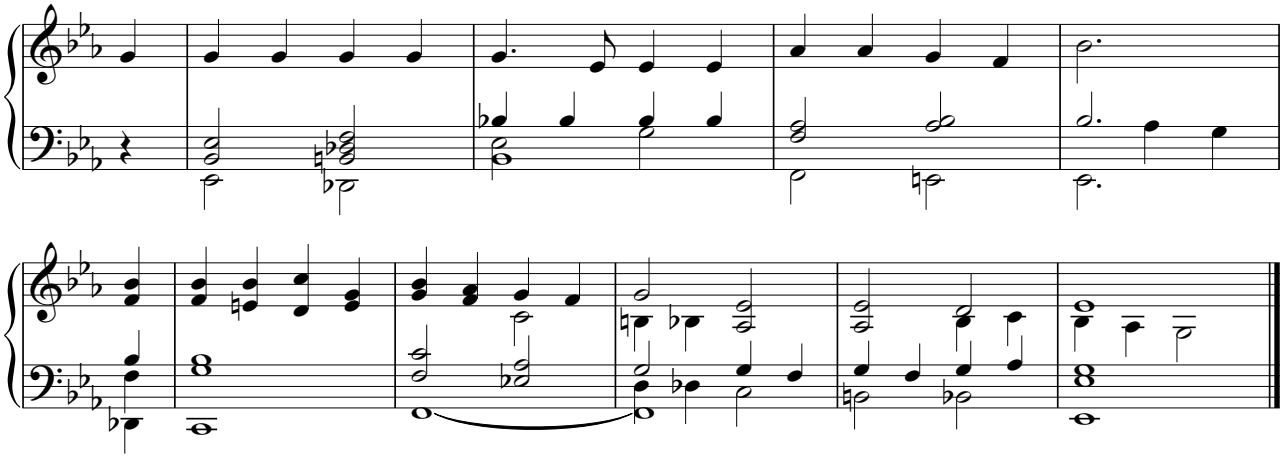
♩ = 84 (As written)



Solo stop on Swell | Accom. on Great



Solo stop on Swell | Accom. on Great



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