

Playing the Church Organ

Book 1

Using preset stop combinations.

Roland & Rodgers
Church Organs

Noel Jones, AAGO

Frog Music Press

There's nothing remarkable about it. All one has to do is hit the right keys at the right time and the instrument plays itself. *Johann Sebastian Bach*

This book reverses the traditional practice of organ study:

Typical start to studying organ, a tried and true course of study.

1. Learn to select organ stops and build choruses.
2. Play easy two part music with hands on the manuals.
3. Learn to play pedals.
4. Learn to combine playing the keyboards and pedals.
5. Begin to play hymns and church service music with suitable stop settings.

But if you are like most people you want and need to play the organ, this new organ, using great sounding stop settings, playing new music as well as the music you already know

You want and you need, to be able to play a church service now, not after months of study.

This instruction course in book 1 quickly gets you ready to do just that as we teach you to:

1. Select organ stop settings from ten proven preset combinations.
2. Play new music from this book matched to these combinations.
3. Learn which stop settings from these ten are best for the music you already know.

Playing pedals? Totally optional for the first three books. Here we concentrate on getting the sound of great organ registrations in your ears, let you hear them and play them and get you ready immediately to play a church service. If you do not play pedals we show you how in a later book and now, when you may use the Bass Coupler to play the pedals for you for your church service.

Book 2 teaches how to change and add to the 10 stop settings to create 19 more.

Book 3 teaches you how to start from one stop and build your own registrations with the sound of the 29 registrations already in your ears. More books in the series cover other aspects of playing the organ, including hymn playing and playing Bach.

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REGISTER THIS BOOK.

Registering gives you access to the electronic files that work with this book as well as updates to this book.. Use the “Register Book” link in the Playing The Church Organ section at www.frogmusic.com.

This book is available in electronic form or as a printed book.

*Book 1 Playing The Church Organ
Using Preset Stop Combinations*

WWW.FROGMUSIC.COM

Frog Music Press

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Foreword

This book condenses all the theory and practice of organ registration that I have learned. For more than 30 years I have been teaching organists how to play and understand the organ, and teaching organ representatives how to present the organs to their customers - organists.

It's not a guide on how to play the Toccata and Fugue of Bach, or the Toccata from the 5th Symphony of Widor, because most church organists don't play them every week in church. It's a book that condenses all you need to know into 10 pistons, so that you can play a church service with confidence.

Until recently you'd call me, and I would come out to your church and set the pistons for you, while teaching you how to do this yourself. Today, using a simple USB thumb drive, you can insert the drive in the organ and tell the organ to load the pistons. Then, placing the USB thumb drive in a desk drawer, you have a complete backup at hand all the time.

There is little that you cannot play using the ten pistons in church, or even in a recital. In fact, you can even play the Toccatas by Bach and Widor with them if you like.

In this first book, 33 different pieces of music, at least three for each of the pistons, give you a chance to hear (all the music is also recorded on the USB drive) the piece, read from the music in the book, and then play the music yourself.

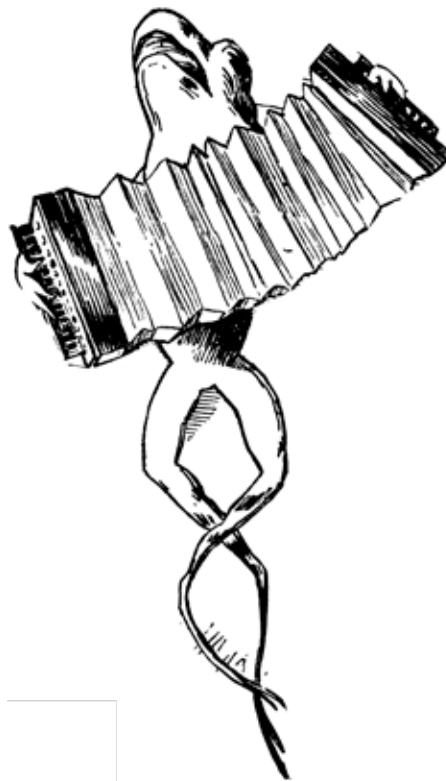
In the next book, you'll learn how to add to these pistons, expanding the sounds from which you can choose. In later books we cover hymn playing techniques, how to play Bach, and how to use the Harpsichord stops (as usual, with lots of music for you to play.)

There's a good chance that you were given this book when your Roland/Rodgers organ representative showed you an organ, after showing how simple it is to get started playing these organs using this book and all this music.

Possibly, it came with the organ when it was delivered to your church, home, school or teach-

ing studio.

This book is our way of helping you get accustomed to this organ and all the stop controls and devices. Please note our email address and our phone number. We enjoy hearing from you and welcome questions and comments from our organists.



Noel Jones, AAGO
Englewood, TN
2012

Playing the Church Organ™

See the music.

Hear the music.

Play the music.

*If you have never played an organ before,
played but never had lessons,
had lessons but wished you knew more,
then this book is created for you.*

In the first section you will learn:

- 1. How to quickly and easily set the stops for playing hymns.*
- 2. How to set the stops for playing organ solos.*

Our books are based upon years of answering questions from new organists, and from organists who need to learn to operate an organ that is new to them. Owner's manuals tell you what the organ can do. We go one step further, and tell how to make the organ do what you want it to do, in simple, clear language. This book covers both the Roland C300 and Rodgers R500 organ series of instruments.

A New Approach

This is a new approach, a total reverse of traditional organ teaching, not possible until now. Here you follow the music on the page while your own instrument plays it. Then, having heard the sound yourself, you are ready to play the music and understand how to play it.

Changing keyboards, pressing pistons, it all makes sense when you are able to hear what this sounds like. You used to have to order records and CD's to hear new music and then wait weeks and weeks for a music store to locate the music and order it for you. With our approach, you have the music already in your organ and in your hands, for your learning and listening enjoyment.

To assist those who have not yet played pedals, almost all of the music in this section is for manuals alone. A few pieces have optional pedal notes, and only one piece requires use of the pedals.

You are free to copy pages of music from this book for your own use to share with friends. All the music is either in the public domain or included here under the provision of Creative Commons 3.0 which permits copying and sharing except for commercial purposes, such as printing in a book to sell. Interested in making your own CD of music from the book? Just email us for recording permission, usually granted without charge.

• Contact:

Our website www.frogmusic.com has a questions link for you to use to email us.

Also, feel free to call us at 423.887.7594.

• Loading the book information into the Organ

Insert a USB drive with the information you have downloaded from our site.

Want to check your instrument to see if it is ready?

Turn it on.

When the Display Window shows M01, press the ① piston under the bottom keyboard on the left.

These stops should light up:

PED	9 User MIDI A
I	12 User MIDI A
II	3 Viola Céleste II 8

If they light up, your organ is programmed and ready to use.

If the stop registration information has not been loaded into the organ, please go to page 58 for more about loading the FMP Voice Settings and FMP Memory Bank from USB.

www.frogmusic.com

• FAQ:

We are often asked why we start out using the stops on the organ, both Voice Palette™ stops and the USER stops, all at the same time instead of teaching the organist how to use each one separately.

To put it simply, this organ offers exact control over all of its more than 200 stops. That's a huge number of stops, and to start out facing all this information could frighten some organists. We are all about encouraging organists. So in our teaching process we provide preset combination pistons, teaching organists along the way what the stop settings are, what they can do, and how to modify them.

Seeing and hearing how this all works tends to make organists want to learn how to do this all on their own, even those who might, at first, think this is beyond them. That's why we use this approach.

Organ Registration

Choosing organ stops that work together is like arranging flowers.

To someone who is not an organist, it's hard to explain what we do with all those knobs and controls on an organ console. Even other musicians find it difficult to understand.

People do understand, however, the art of flower arranging. Sometimes that's an effective way to explain what we do, and how we know to do it. Flower arranging relies on the use of consistent shapes. Elements within the form change by season or purpose. Flowers are chosen to complement each other, or surround a special flower to make it stand out alone, on its own.

In learning to play the organ for church services, you will find yourself using both hands on a single manual much of the time. But when a certain melody needs to stand out, one hand will move to another manual, so that the certain melody, like the special flower, will stand out alone.

Each country has its own customary ways to use certain flowers. Organ registration is just like that. Composers write for certain tone colors. The pitches they write are like the height of flowers, the tones the colors. As with flower arranging, the rules of registration are flexible and may be stretched, even broken as you explore creative ways of registering the stops on this organ.

With this system, we let you enjoy and smell the flowers at first, giving you a chance to hear and play organ registrations which are suitable for music with typical settings. Later on we'll help you set your own registrations. Once you have these sounds in your ears, you will find yourself thinking, "I like that, but how would it sound if I changed this stop to another one?" When that happens, you are well on your way to mastering the art of organ registration." Our goal here is to get you playing right away, but to also give you background to register organ music of different musical eras; music written for the German baroque organ, the French romantic organ, the American classic organ, and more. Stops for all this music are in the organ, we help you to understand how to find them and use them.



The rules are guidelines. One of the most criticized organ registrations is also one of the most popular with both listeners and players. It's simple - two flute stops, one playing regular pitch, and the other two octaves higher. Critics call this "gap-toothed registration," insisting that not having another flute in between to play the missing octave is wrong. There are no registration police, no fines for doing the wrong thing. If it sounds good, do it. Keep your ears open for other sounds, but always go with what works for you.

Music for the Organ

The difference between music for the organ and music for the piano.

I love to play the piano. Sometimes a particular piece may sound better on the piano or harpsichord than it does on the organ. But as far as power, majesty and stunning colors of sound go, the organ is truly the king of instruments, just as Mozart said.

Organ music often adds simple written notations for the organist, indicating which keyboard to use.

Play the recording of “I Need Thee Every Hour,” then look at the next two pages.

Use these instructions to play songs from the USB Drive:

1. Insert the USB drive in the socket on the organ console.
2. Turn the power on.
3. Press SELECT knob. Turn SELECT to: **3 Song Recorder**
4. Press SELECT knob. Turn SELECT knob one click to left.

Turn VALUE one click to the right.

The display reads USB.

Turn SELECT knob one click to right.

Song name is highlighted.

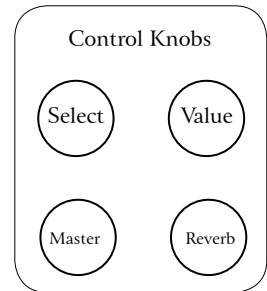
5. Under the bottom keyboard press the PLAY piston.

At this point the organ plays this piece. You may press PAUSE or STOP at any time.

To play the next song from this book, turn the VALUE knob to the right.

To play all the music on the USB drive, turn SELECT three clicks to the right.

Use VALUE to change OFF to CHAIN and then press PLAY.



Is the organ too soft or too loud?

Visit our website and under “Playing The Church Organ,” see CHANGING VOLUME LEVEL.

We recommend find a suitable volume level and then setting that value as FIXED following the instructions for your model organ.

M01 ©

1. I Need Thee Every Hour

Robert S. Lowry
Arr. Noel Jones

Dependence

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a whole rest, then a quarter note G2, and continues with a steady bass line.

Musical notation for measures 7-12. The melody continues with quarter notes D5, E5, and F#5. The bass clef accompaniment features a series of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measures 13-19. The melody consists of quarter notes G4, A4, and B4. The bass clef accompaniment has a more active line with eighth notes and quarter notes.

Musical notation for measures 20-26. The melody includes quarter notes C5, B4, and A4. The bass clef accompaniment continues with a consistent rhythmic pattern.

Musical notation for measures 27-32. The melody features quarter notes G4, F#4, and E4. The bass clef accompaniment concludes the piece with a final cadence.

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