

ORGAN WORKSHOP CLASS DESCRIPTIONS

Workshop classes and events are described in detail below. Each class 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](#).

Preparatory Level: a beginning level intended for completion during the 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](#)).

After 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.

* Classes and items marked with an asterisk (*) are of particular value to beginning organists. They make up a complete curriculum that is strongly recommended to those with keyboard training but little or no organ instruction.

hrs	level	Description
4	1-6	<p>*Pre-Workshop Seminar, Monday 3-7 p.m. AN AUDIO/VIDEO TOUR OF FANTASTIC ORGANS AROUND THE WORLD This seminar is an opportunity to see, hear, and learn about some of the beautiful and interesting organs visited by Dr. Douglas Bush during his extensive travels. Many of these have particular historical value, and experiencing them in this context will help make sense of the written materials covered in some of the BYU Independent Study organ courses.</p>
2	3-6	<p>ADVANCED HYMN PLAYING TECHNIQUES (Levels 3-6) This course is intended for pianists or organists who have had formal introductory organ training and who are applying it in their hymn playing. The following topics will be covered: Rearranging Parts (soprano solo, tenor solo, alto up an octave, soprano/tenor switch, manual only) Nonharmonic Tones An Introduction to Creative Introductions and Interludes An Introduction to Free Accompaniments 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. Cook, Don. <i>OrganTutor Organ 101</i> [complete or workbook only]. Provo, UT: BYU Creative Works Office, 1998/2008</p> <p>You should be familiar with the concepts covered in the course Hymn Playing in the Sustained Style. Note: hymn registration is covered in another course.</p>

4	6+	<p>AFTER LEVEL 6: COMPOSITION CLINIC AND ADVANCED TOPIC REVIEW</p> <p>This is a rare opportunity to have one of your compositions or arrangements evaluated by a master composer and organist. In addition, some of the more advanced music theory concepts—especially those pertinent to practical composition and arranging skills—will be covered. Be sure to bring any of your own compositions that you would like to go over and some staff paper.</p>
1	1-6	<p>THE AMERICAN GUILD OF ORGANISTS SERVICE PLAYING CERTIFICATE</p> <p>The American Guild of Organists (AGO) is dedicated to the success and motivation of organists. The AGO certificates are an excellent means of achieving formal recognition for your organist skills without having to attend college. This session will fill you in on the details and give you an opportunity to ask questions about the exam required to earn the certificate.</p>
2	3-6	<p>CHOIR ACCOMPANIMENT AT THE ORGAN</p> <p>Every conductor longs for an organist who can break away from technical concerns in order to “read his mind” and play with skill and musicality. Learn at the feet of a seasoned organ accompanist how to develop choral score reading skills, and how to evaluate, prepare, register, and perform an organ accompaniment.</p>
1	1-6	<p>*DEVELOPING A LIFELONG INTEREST IN THE ORGAN AND ITS MUSIC</p> <p>How can one build upon the knowledge learned at the Organ Workshop to develop a lifelong interest in the organ and its music? This class will explore the many options available, some of which may be experienced in the comfort of your own home!</p>
2	1-6	<p>*DEVELOPING GOOD PRACTICE HABITS: METRONOMES AND MUSICALITY</p> <p>Effective learning is directly linked to effective and productive practicing. The discussion will focus on practice methods and making the most effective use of time when practicing, thereby ensuring the best results.</p>
3	3-6	<p>THE EIGHT SHORT PRELUDES AND FUGUES OF J.S. BACH</p> <p>These delightful pieces remain at the core of every organist’s training. Class time will be devoted to analysis of the pieces, registration possibilities, pedagogical values gained from their study, and other matters pertaining to their performance. .</p> <p>You will gain the most from these sessions by bringing a copy of the score with you. See recommended scores under Level 3: Organ Repertoire of the Materials Needed page.</p>
1	2-6	<p>HELPING ORGAN STUDENTS ACHIEVE HIGH PERFORMANCE STANDARDS</p> <p>If your goal as a teacher is to help a student reach beyond “just getting by,” this class is for you. In Joseph Peeples’ research on evaluating organ performance, he has helped to refine a set of very specific performance standards used by BYU organists and teachers. When both student and teacher know specifically what is expected, practice and lessons are more productive and peace of mind is more likely.</p>
1	3-6	<p>HIGHLIGHTS FROM THE HISTORY OF THE ORGAN</p> <p>One of the most intriguing aspects of the organ is its long history. The development of the wind supply, the keys, stops, pedals, combination action and of the several national styles can keep an organist engaged over a lifetime. This class will touch on some of the part of that history that stand out, and will be a fitting introduction to the new “History and Development of the Organ” lesson in Levels 3-6.</p> <p>Recommended: Timeline of the Organ</p>
2	5-6	<p>HYMN IMPROVISATION</p> <p>Listening to an organist improvise can be both inspiring and intimidating. —“Could I ever improvise at the organ?” The answer is, without a doubt, YES. This class will help you establish a plan to learn the form of improvisation that is the best fit for you.</p>
1	1-6	<p>*HYMN INTRODUCTIONS THAT INSPIRE SINGING</p> <p>Introducing a hymn can actually encourage the congregation to open the hymnbook and sing. There are many ways to create inviting introductions to the hymns. Learn what an effective introduction must accomplish, and some creative ways to play a good one.</p>
2	1-2	<p>*HYMN PLAYING IN THE SUSTAINED STYLE (Levels 1-2)</p> <p>This course teaches how to learn hymns in the sustained legato style: evaluating the text, dealing with the repeated notes, planning fingering and pedaling, and practicing. In addition, this class touches on introductions and interludes, and offers a few “shortcuts” to help you meet the immediate needs while you work on your long-term hymn-playing skills.</p> <p>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. Organ shoes recommended. Also recommended: Belnap, Parley L. <i>Hymn Studies for Organists</i>. Rev. ed. Provo, UT: BYU Creative Works Office, 1992/2004. Cook, Don. <i>OrganTutor Organ 101</i> [complete or workbook only]. Provo, UT: BYU Creative Works Office, 1998/2008.</p>

3	3-6	<p>HYMN REGISTRATION FOR THE INTERMEDIATE TO THE ADVANCED ORGANIST (Levels 3-6)</p> <ol style="list-style-type: none"> 1. What are the principles of hymn registration? (brief review) Understanding, applying, and teaching these important concepts 2. What is an organ specification? Why is it critical to understand this aspect of organ design? How can you gain a fuller understanding of your specification? 3. Finding suitable registrations for hymns of quiet, moderate, and energetic character 4. Examples of effective hymn registration beyond the basics 5. Mechanics of Organ Registration <p>To get the most from this class, 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 course.</p> <p>Participants should be familiar with the concepts covered in the <u>Registration Basics</u> class.</p>
1	1-6	<p>*LEARNING A HYMN START TO FINISH Walk with the instructor through the entire process of learning a hymn.</p>
4	1-6	<p>*LUNCHTIME LISTENING SESSIONS Bring a lunch while you listen to experienced organists from a variety of backgrounds and perspectives play their music. Helpful lists and spoken announcements by the performers will reveal their sources—a valuable resource for all who attend. This is an excellent opportunity to hear new pieces and make choices for future study.</p> <p>In the Tuesday session, "Examples from Levels 1 Through 6," examples are played from each of the six Organ Instruction (Independent Study) levels. This is an excellent time to place yourself into one of the Organ Technique and Repertoire levels for the workshop.</p> <p>In the Wednesday session, "Exploring <i>80 Chorale Preludes</i>," BYU organ professor Douglas Bush will play and describe several selections from the monumental and useful collection, <i>80 Chorale Preludes: German Masters of the 17th and 18th Centuries</i>. Bring your own copy of the collection and take notes on tempo, articulation, registration, etc.</p> <p>For Thursday's session, "20th-Century American Organ Music" Kansas State University organ professor David Pickering will play selections from a diverse and interesting body of organ music. The theme goes hand in hand with Dr. Pickering's course of the same title. You are bound to hear music that will catch your attention in a very <i>American</i> way!</p> <p>The Friday session is a hymn playing master class under the direction of BYU-Idaho organ professor Daniel Kerr. Several workshop participants will have the opportunity to demonstrate their best hymn playing, and Dr. Kerr will offer feedback from which all can benefit. Those interested in playing should submit their name and hymn to Don Cook Tuesday or Wednesday during the workshop.</p>
4-6	1-2 3-4 5-6	<p>*MUSIC THEORY FOR THE ORGANIST (Levels 1-6)</p> <p>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.</p> <p>*Levels 1-2 (chapters 1-11 in Paul Harder, <i>Basic Materials in Music Theory</i>): time and sound, sound waves, pitch, intensity, timbre, harmonics, the harmonic series, 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, beat, meter, simple and compound time, borrowed divisions, subdivisions of the beat, 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 in simple and compound time, relation of time signatures to time classification, common time, <i>alla breve</i>, the tie, rhythmic patterns, syncopation, harmonic and melodic intervals, numerical classification of intervals, compound intervals, classification of intervals by quality, inversion of intervals, enharmonic intervals, structure of the basic scales, modes, the keynote, structure of the major scale, use of accidentals to form major scales on any note, the natural, harmonic, and melodic minor scales; diatonic and chromatic intervals, key and tonality, major key signatures, relative keys, minor key signatures, use of accidentals to form the various minor scales, the circle of fifths, the tertian system, basic [diatonic] triads, major, minor, augmented, and diminished triads, Roman numeral identification, chord symbols</p> <p>Levels 3-4 (the new program covers chapters 1-10 in <u>Steinke/Harder, <i>Harmonic Materials in Tonal Music</i>, Part 1</u>): tonal, keynote, key, iteration, tonality, tonal center, tonal harmony, intervals, chords, triads, harmonic interval, root, diatonic triads, names of the degrees of the scale, names and qualities of chords on degrees of the scale, primary and secondary triads, basic harmonic progressions, triads in root position--doubling and spacing, triads in root position--voice leading, triads in first and second inversion, seventh chords and the dominant seventh, phrase structure and cadences, nonharmonic tones, harmonic progression, melody harmonization</p>

		<p>Levels 5-6 (still under the old program, which covers chapters 5-9 in <u>Steinke/Harder, <i>Harmonic Materials in Tonal Music</i> Part I</u>):</p> <p>triads in first and second inversion (identify root, figured bass, chord spelling, proper doubling, part writing, open and close structure, cadential six-four chords, Roman numeral analysis), phrase structure and cadences (phrase, melodic contour, authentic cadence, plagal cadence, half cadence, deceptive cadence, final and non-final cadences, perfect and imperfect cadences, picardy third, phrygian cadence), 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>
1	2-6	<p>ONLINE HELPS FOR ORGAN TEACHERS: MORE NOW THAN EVER</p> <p>New resources such as YouTube and OrganPlayingWiki are constantly producing valuable resources for organ teachers. Today's organ students are motivated by the opportunity to learn as much as possible on their own between lessons or classes, and your value as a teacher climbs as you are able to point them in specific directions. This class will help you get up to date with the many Internet resources available at your and your students' fingertips.</p>
1	3-6	<p>ORGAN BUILDING AND REGISTRATION: SEVENTEENTH- AND EIGHTEENTH-CENTURY GERMANY, AUSTRIA, AND THE NETHERLANDS</p> <p>This is a most important period in the history and development of the organ, covered in detail during Level 3 Unit 2 of the Independent Study organ course. This class offers a brief overview of the topic to set the stage for your own study during the year.</p>
3	3-6	<p>THE ORGAN IN TWENTIETH-CENTURY AMERICA</p> <p>The organ's history in America during the twentieth century is fascinating and diverse. These classes will begin with a history of the early orchestral organs, describe the period of organ reform resulting in the American Classic organ and summarize the changes that have since occurred in the American organ scene with the renewed interest in both mechanical action and symphonic organs.</p>
10 min	1	<p>*ORGAN INSTRUCTION PLACEMENT AUDITION</p> <p>If you are not sure how your organ playing skills match up with the workshop's organ instruction levels, you can find out by attending a 10-minute session on Monday with an instructor. Play a well-prepared hymn and/or a piece from the organ literature, and the instructor will recommend the organ instruction level that is most appropriate for you. There is a fee of \$10 for this service. Sign up for it during the workshop registration process.</p>
5	1-6	<p>*ORGAN TECHNIQUE AND REPERTOIRE</p> <p>These courses offer training for pianists or organists in basic organ manual and pedal technique, and in organ repertoire. Choose the level appropriate for your needs, <u>as described at the top of the class descriptions</u>.</p> <p>Important: to make the most of these classes, bring <u>materials for the appropriate level</u> and receive specific direction and ideas for the coming year's practice. Although some titles will be available at the workshop displays or the BYU Bookstore, contact <u>Day-Murray music</u> to order a copy and have it waiting for you at the workshop.</p> <p>If you wish to try out the skills and techniques that you learn during the workshop, sign up for practice room time or drop into the organ lab during <u>Supervised Practice</u> or at any other open time. (no charge)</p> <p>If you want personalized feedback or direction from an instructor, sign up for <u>Supervised Practice</u> sessions (no charge) or for <u>Private Organ Instruction</u> (fee).</p> <p>It is highly recommended that you bring the following from the appropriate <u>Organ Technique (or Independent Study organ course) level</u>:</p> <ul style="list-style-type: none"> One of the organ methods Your choices of the listed repertoire pieces <u>Organ shoes</u>
1	1-6	<p>*ORIENTATION, QUESTIONS, AND ANSWERS</p> <p>This session describes the workshop in detail, explains how to participate with or without being involved in the BYU Independent Study organ courses, and offers plenty of opportunity to get your questions answered.</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 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 above) with the help of an instructor. Beginning organists should definitely 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, attend the Pedal Technique class described in the box above and sign up during or immediately after that class.</p> <p><u>Organ shoes</u> highly recommended.</p>
1	2-6	<p>PIANO TECHNIQUE FOR ORGANISTS</p> <p>The organist can benefit from practicing scales, arpeggios, and other technical studies at the piano. Learn pointers on healthy use of the hands and fingers to develop strength and agility, and suggestions for practice routines.</p>
1	3-6	<p>PLAYING BACH’S GREATEST HITS</p> <p>From "Jesu, Joy of Man's Desiring" and "Wachet auf" to the Toccata and Fugue in D minor and the Little Fugue in G minor, these familiar and oft-requested pieces deserve our best effort. This class will offer ideas for interpretation as well as choosing the best edition.</p>
1	1	<p>*PREPARATORY LEVEL SUPERVISED PRACTICE</p> <p>The <u>Preparatory Level</u> is introduced during the first session of the Organ Technique and Repertoire—Level 1 class. It offers training for pianists in the most basic skills needed in classical or sacred organ playing. The Preparatory Level is designed to be learned, practiced, and completed during these Preparatory Level Supervised Practice sessions, while still allowing attendance at the Level 1 organ instruction and hymn playing classes. As an alternative, the level may be prepared during the year and played either during the next Organ Workshop or during the year with a qualified organ instructor.</p> <p>Music will be provided. <u>Organ shoes</u> highly recommended.</p> <p>Attendance at the Tuesday 1:30 Organ Technique and Repertoire class (Level 1) is required. Sign-up for the Preparatory Level Supervised Practice will take place during that class. Class size limit: 12 students per session. Limit: 1 session per participant.</p>
25 or 50 min	1-6	<p>PRIVATE INSTRUCTION</p> <p>These are one-on-one organ lessons with your choice of both instructor and organ—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. Pre-register or sign up at the information desk for one or more 25- or 50-minute appointment(s) with the instructor and instrument of your choice (space limited). Limited practice time and choice of instruments will be available throughout the workshop. A \$25 fee is required per 25-minute session, and a \$40 fee for a 50-minute session.</p> <p>Remember that there will also be some opportunity for individualized feedback, at no extra charge, during the Supervised Practice and Study sessions scheduled throughout the week. Sign up for these during workshop registration.</p> <p><u>Organ shoes</u> highly recommended.</p>
1	2-6	<p>PUTTING IT ALL TOGETHER: GETTING OUR CONGREGATIONS TO SING</p> <p>Regardless of our level of ability, our job as organist is the same—to help our congregation worship through the singing of hymns. The organist has more power than one would imagine over the singing tide. If you would like to learn specific ways that you as the organist can encourage better participation during hymn singing, this class is for you.</p>
1	1-6	<p>*QUESTIONS AND ANSWERS FOR LDS ORGANISTS</p> <p>A representative from the Church Music Committee will field questions about serving as an organist in the LDS church.</p>
3	1-2	<p>*REGISTRATION BASICS (Levels 1-2)</p> <p>This three-part series explores several fundamentals in organ registration that must be understood by all organists.</p> <p>Part 1: 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 CHORUS REGISTRATION The numerals (pitch designations) found on stops are explained, leading to a discussion of the basics of building a good ensemble. Basic and effective hymn registration is introduced.</p> <p>Part 3: SOLO AND ACCOMPANIMENT, AND TRIO/DUO REGISTRATION</p>

		Various types of solo stops and combinations are explored, along with ways to create balanced accompaniment combinations. Trio/Duo registration is also introduced, as well as the similarities and differences between these two registrational types.
1	1-6	*SIGHT-READING TIPS Playing a piece of music at sight is one of the most valuable and enjoyable skills that an organist can develop. This skill is usually strengthened by diligent practice and through experience, but a few helps and hints could straighten out some of the bends in the road.
1	1-6	*STRETCHING AND SHRINKING THE PRELUDE Many new (and even not-so-new organists) fear that moment—usually earlier or later than expected—when the bishop or pastor stands up to begin the service. This class presents ideas and skills for shortening or extending your prelude on the fly.”
var	1-6	*SUPERVISED PRACTICE AND STUDY The BYU Organ Lab (room E-354 HFAC) 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 electronic 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 during workshop registration.</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 and Study to get a few registration tips from the instructor. Four of the organs will be reserved for these ten-minute supervised practice sessions. The other eight organs will be open for practice or computer study <i>without supervision</i> on a first-come first-served basis. In addition, you can study selected basic organ topics in the Organ Lab through <i>OrganTutor</i> , a computer tutorial. Each organ in the lab is equipped with a computer that allows you to explore 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 hypertext links and self-tests, this system will help clarify these important topics at your own pace. <i>OrganTutor</i> is available for purchase at the displays. The computers will also allow you to view a video of a few selected classes from the 2010 workshop. You are welcome to use the Organ Lab and the organ practice rooms (E225, E229, E222, E226, E104, E106, C180) without supervision whenever they are not being used for classes throughout the workshop. The keypad combination is 33333. <u>Organ shoes</u> highly recommended.
1	2-6	TEACHING A ONE-TIME TWO-HOUR GROUP ORGAN CLASS Many organists with even a small amount of formal training will have opportunities to introduce the organ to groups of pianists. While two hours is not enough time to cover much ground, some valuable results can occur if it is handled properly. Learn some valuable tips from a teacher who has many years of success in these introductory training classes.
1	3-6	TRANSPOSITION TIPS —This piece is just too high. Can you play it down a whole step . . . tomorrow?” The organ accompanist is rarely given enough notice to prepare adequately. Learn some transposition tricks ” and ideas on how to acquire this useful skill.
1	3-6	WHAT MAKES A GREAT RECITAL PROGRAM? So you’ve decided to play an organ recital. Great! Now, since you are going to spend hours, days, weeks, and months preparing for it, wouldn’t it be nice to plan a truly great one? Learn some of the most important factors that must be considered before practicing that first note or making that first announcement.
1	1-6	*CLOSING SESSION The closing session is an opportunity to put the workshop in perspective. Enjoy some success stories involving workshop participants, some words of encouragement by the workshop co-directors, and a final opportunity to enjoy the company of new friends and partners in music making.
	1-6	*DISPLAYS A few vendors will be offering music and materials for sale during selected hours throughout the workshop. <u>Materials recommended</u> or required for the workshop classes may be available for purchase. The only way to be sure, however, is to order them ahead of time through Day-Murray Music phone: 1-866-DAY-1946 Internet: http://www.daymurraymusic.com email: info@daymurraymusic.com

8	1-6	<p>*FIELD TRIP: SALT LAKE CITY AREA ORGANS</p> <p>The workshop directors will host a complimentary tour of organs in the Salt Lake City area on Thursday, August 4. Our bus will depart from the Museum of Art at 3:15 p.m. and return to Provo at approximately 10:30 p.m. Some walking between sites is required. Tentative schedule (more details to be announced):</p> <ul style="list-style-type: none"> 3:15 shuttles depart from the 'O wugwo 'qh'Ct'v'r ctnkpi 'nqv 4:30 Tabernacle organ demonstration by Clay Christiansen (Salt Lake City) 5:30 Joint Tabernacle Recital by two tabernacle organists. 'En{ 'Ej tkwcpugp'cpf 'Nkpf c'O cti gwu 6:30 Dinner groups at local Salt Lake City venues 8:00 Tabernacle Choir rehearsal 9:15 Board buses for return trip to Provo (arrive around 10:30)
1	1-6	<p>*HYMN SING</p> <p>One of the week's highlights, the hymn sing, is a chance to sing and hear a number of hymns prepared by an experienced professional. The organist applies hymn playing techniques that are described during the workshop and taught through the Independent Study organ courses. This is a gold mine for ideas that you might consider for either a fireside or a worship service.</p>
1	1-6	<p>*OPENING SESSION</p> <p>This is an opportunity to set the right tone for the BYU Organ Workshop by joining with the rest of the participants in meeting the instructors and listening to an uplifting keynote address.</p>
1	1-6	<p>*ORGAN CONCERT</p> <p>Long-time workshop instructor Lella Pomeroy applies her vast experience as an organist and accompanist in a concert performed by "Organ and Others." The organ will be joined throughout the concert by piano, voice, choir, harp, cello, oboe, violin, or even another two hands at the organ. You'll hear both classical and sacred music in an exploration of many ways to use the organ.</p>