

Let's get started at the organ...

Turn the organ on

Remember that the organ uses an external source of power. There is an on/off switch somewhere which either activates the blower to supply the air to the pipes or simply powers the electronics.

Find the word "Great" over the stop tabs or knobs,

Press a middle C on the Great manual (lowest or middle if 3 keyboards). –No sound – why? Because all no stops have been drawn (all pipes are off).

Now find a stop knob or tab with 8' marking and push it down (or pull it out).

Play a simple hymn as you would on the piano:

LENT

349 LORD, WHO THROUGHOUT THESE FORTY DAYS

The image shows a musical score for the hymn 'Lord, Who Throughout These Forty Days'. It consists of two systems of music. Each system has a treble clef staff with a melody and a bass clef staff with a bass line. Above the treble clef staff, guitar chords are indicated: F, Csus4, C, F, Csus4, C, F, Bb, Gm, A for the first system, and F, C, Dm, F, C, Dm, C, F for the second system. The lyrics are written below the treble clef staff, with five verses for each system. The tempo is marked 'LENT' in the top right corner.

1. Lord, who through - out these for - ty days, For us did fast and pray.
 2. As you with Sa - tan did con - tend, And did the vic - t'ry win.
 3. As you did hun - ger bear and thirst, So teach us, gra - cious Lord,
 4. And through these days of pen - i - tence, And through your Pas - sion - tide,
 5. A - hide with us that when this life Of suf - fer - ing is past,

1. Teach us with you to mourn our sins, And close by you to stay.
 2. O give us strength in you to fight, In you to con - quer sin.
 3. To die to self, and al - ways live By your most ho - ly word.
 4. For - ev - er - more, in life and death, O Lord, with us a - hide.
 5. An Eas - ter of un - end - ing joy We may at - tain at last!

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: LML Claudia F. Hernandez, 1838-1891, alt.
 Music: ST. FLAVIAN, The Whole Psalms in Four Parts, 1563; adapt. by Richard Redhead, 1820-1901; arr. fr. Hymns Ancient and Modern, 1875, alt.

Why does it sound so 'choppy'?

Notes stop sounding when you lift finger

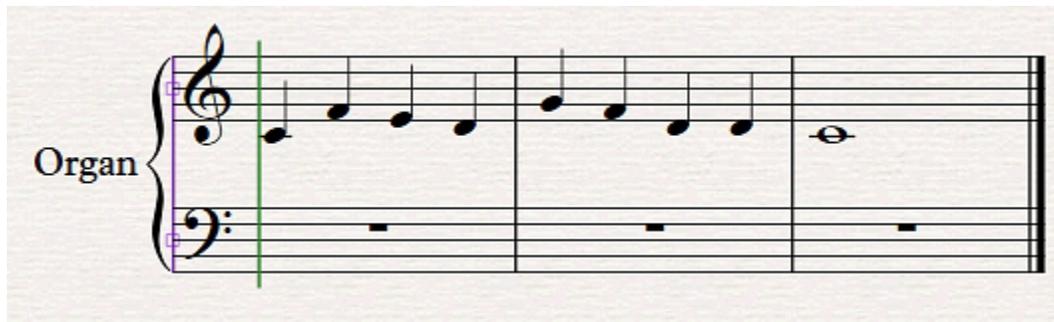
No sustain pedal

No stronger sound when you press a key harder

But notice in spite of that, you **could** lead the congregation with the organ, playing as you just did!]

The 'Key' To Making The Organ Sound Good: Legato Touch

The solution is to play legato (connected) where each note sounds until the next note is played. This is easy for something like a simple five note scale passage



Just press your finger down and hold it down until you press the next finger down. Done properly there should be no gap and there should be no overlap or discord. The goal here is to make the sound as smooth as a singer goes from one note to the next. Mimic a vocalist.

Notice that now the release of a note becomes as important as the attack of the note, unlike the piano where the release of a key is much less important than the attack.

The exception to legato

The one exception to this legato technique is the case of repeated notes. When repeated notes happen in the score you must make a little gap or you would not hear the second note. The two would simply run together. The rule is that the note before the repeated note is played for only half of its normal value. For example



This is played:



Also, because repeated notes have a little break, you can use that break to switch fingers for the next legato series of notes. But most times there are no breaks when you need them!

Finger Substitution

To be able to play legato well, you have to learn a technique called "finger substitution". What happens here is that while you hold one note down you change fingers on that same note **to reposition your hand** to be able to play the next melodic note.

The fingers are numbered just as you learned the piano; finger 1 is the thumb, 2 index finger, etc. How can you play this melody legato with one hand?



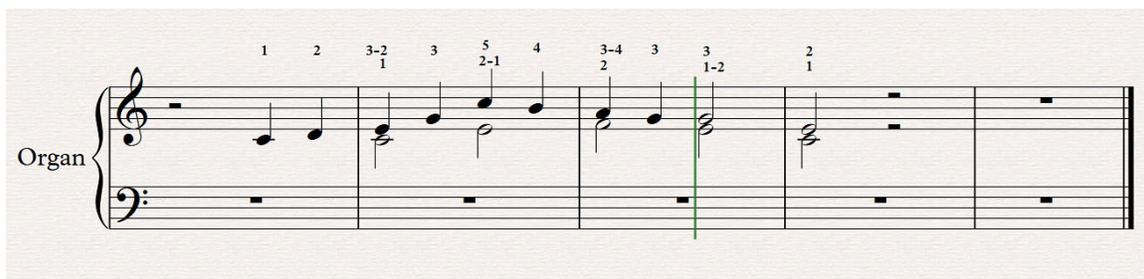
You have to switch fingers on some notes:



Finger Independence

In normal 4-part music like hymns, the parts usually do have the same rhythm. In most other organ music, one part will move, while another part has a held note (That's what creates the beautiful tensions and harmonies of organ music).

You need to develop the skill to hold one note in your hand and make a legato phrase with the other finger(s).



Play a hymn with hands only, with good legato on all voices

349 LORD, WHO THROUGHOUT THESE FORTY DAYS

LENT

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system includes a treble clef staff with a melody line and a bass clef staff with a bass line. Handwritten guitar chords are placed above the treble staff, and handwritten fingerings (numbers 1-5) are placed below the bass staff. The second system follows the same format. The lyrics are provided for five verses.

Chords and Fingerings:

- System 1 (Treble):** F, Csus4, C, F, Csus4, C, F, Bb, Gm, A
- System 1 (Bass):** 3, 5, 3, 4, 5, 4, 3, 5, 4, 2, 1, 7
- System 2 (Treble):** F, C, Dm, F, C, Dm, C, F
- System 2 (Bass):** 4, 5-4, 5, 5, 4, 5, 3, 5, 2-3, 5, 2, 3

Lyrics:

1. Lord, who through - out these for - ty days, For us did fast and pray,
 2. As you with Sa - tan did con - tend, And did the vic - t'ry win,
 3. As you did hun - ger bear and thirst, So teach us, gra - cious Lord,
 4. And through these days of pen - i - tence, And through your Pas - sion - tide,
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Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: CM; Claudia F. Hernaman, 1838-1898, alt.

Music: ST. FLAVIAN: *The Whole Psalms in Foure Parties*, 1563; adapt. by Richard Redhead, 1820-1901; arr. fr. *Hymns Ancient and Modern*, 1875, alt.

Note: there are a couple of places where you use your thumb as two fingers: the thumb joint and the tip are used to move to adjacent notes.
 Also you can use finger(s) from the other hand to play unreachable notes.

Start with only a melody line in the right hand

Then single line in the left.

Then start with two voices (like S/A) in the right, then (T/B) in left hand

Work right hand then left

[See Chapter 8 for lots of exercises to build your legato playing skills.](#)

Get used to working out and writing fingering in and use it consistently. On the organ, using the thumbs on black keys is quite normal, unlike the piano. If you cannot make a perfect legato for both notes, break the inner notes, not the melody.

When you get proficient with all of this, your hands should look like spiders going over the keys!