



Playing the
Church Organ

Book 2

Playing the Church Organ

Book 2

Adding stops to preset stop combinations.

Roland & Rodgers
Church Organs

Noel Jones, AAGO

Frog Music Press

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Englewood, TN 37329

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Cover Photo: Lawrence Lougheed playing his residence Rodgers Organ at Brantford, Ontario, Canada.

Photo: Roger Bayley

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About this book.

In Book 2 we use the 10 pistons from Book 1, modifying them by silencing some stops and adding others.

Remember, there are three groups of voices on Roland and Rodgers church organs:

1. Stop tabs or drawknobs arranged by pitch, representing the families of organ tone.
2. Voice palette™ voices behind these stops, often similar in tone family and pitch.
3. USER library stops available for each division, accessed by USER or Library stops.

And, most importantly, you may play any stop in the organ at any time. Though certain Rodgers organs have an organ-style piston, this is merely there to assist people who are not used to having access to all the stops of the organ at once. It just rearranges voices already in the organ.

Why is it important to be able to play all the stops in the organ? Organ builders in Germany, England, France and other countries have a particular idea of what an organ should sound like, creating a unique style in each country.

The American Classic Organ, as created through the work of G. Donald Harrison and others, is an instrument that combines pipe organ stops from many countries into an organ that is often called eclectic.

ec·lec·tic [ih-klek-tik] adjective

1. *made up from various sources.*
2. *selected from different sources.*
3. *not just one system, but combining together systems that work well together, regardless of origin.*

To be an eclectic organ, all stops must be available at all times, rather than divided into national groups.

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1
Preludium
pro
Organo pleno.

Pedal.

Prelude in Eb Major
Johann Sebastian Bach

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Playing the Church Organ™

Rodgers & Roland

See the music.

Hear the music.

Play the music.

Listen to yourself play the music.

Here we add a fourth dimension to our study.

In Book 2 we begin to take the preset pistons and use them as a framework for different stop settings, sort of like taking a car and customizing it for your needs....adding snow tires for winter driving, fog lights for those low dips in the road near your house, that sort of thing.

But we also now begin to start listening to what we are doing, by recording and then listening to our playing using the built-in recorder on the organ.

To record, press these pistons:

REC

Play/Pause will begin flashing.

PLAY/PAUSE

REC will flash 9 times and stay lit.

Begin playing.

STOP

To finish recording.

To playback:

PLAY/PAUSE

To listen and pause.

When you are playing a musical instrument, you are often so busy playing that you really can't hear what you are doing. It can be helpful to take time and listen to yourself, using the recording feature.

• 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.

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 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—as a part of our educational process—we provide preset combination pistons, teaching organists along the way what they 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.

• Loading the book information into the organ

Want to check your instrument to see if it is ready with the correct pistons for this book?

Turn it on.

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

This stop should light up on the Swell: Viola Céleste II 8.

Two more stops will also light on rocker tabs on the two-manual instruments. On a three-manual they may appear on pistons that will be lit under the manuals or, on INFINITY organs, behind stops marked with an "L".

If there are three stops or pistons lit up, your organ is programmed with the 10 pistons and ready to use.

If not, please visit www.playingthechurchorgan.com for simple instructions on loading the files.

Organ Registration Shorthand

Writing registrations down in quick and easy ways:

1/1 indicates M01 ①

G -3 Remove stop 3 from the Great stop setting.

S +4 Add stop 4 to the Swell stop setting.

In this book almost all the setting numbers shown below like this: (3) or (U094) are preset on the pistons you are using. In a few cases you will be asked to dial in the numbers yourself as part of your training.

G 2(3) Select the stop and turn VALUE knob (below display window) to position 3. This is how to choose Voice Palette™ (VP) stops. VP stops are found behind the stops with names on taps or drawknobs.

S +12(U094) Select the stop and turn VALUE knob (below display window) to USER Voice 094. This is, of course, how you select USER stops. “U” stops, called USER stops, may appear on rocker tabs, pistons or marked with the letter “L” on Infinity organ drawknobs.

Note that USER library stops on the Roland/Rodgers organs are listed as U094 while the same stops on the Infinity organs are listed as L241. The numbering of the USER and LIBRARY ACCESS stoplists are different.

In Book 1 we used preset combinations to play all three kinds of stops set to pistons. In this book we use the same pistons and you will find now that there are VP and U or L stops already chosen for you and preset as well, using a rather unique stop storage system created for these organs.

Numbering Stops

On our website - www.playingthechurchorgan.com - you will find our FAQ page. There we explain the numbering of the stops for your organ and provide charts, especially for the INFINITY drawknob instruments.

Each section of rocker tab stops is numbered from left to right. The Roland church organs have their stops numbered when built. You will find that it is quick and easy to write down registrations you want to remember by writing the division name and number of the stops: G 3, 4, 7, 12

You may label them yourselves - we list some ways to do this - and it is usually possible to order stops and drawknobs that are custom engraved with numbers for your instrument if you prefer to have the numbers added permanently.

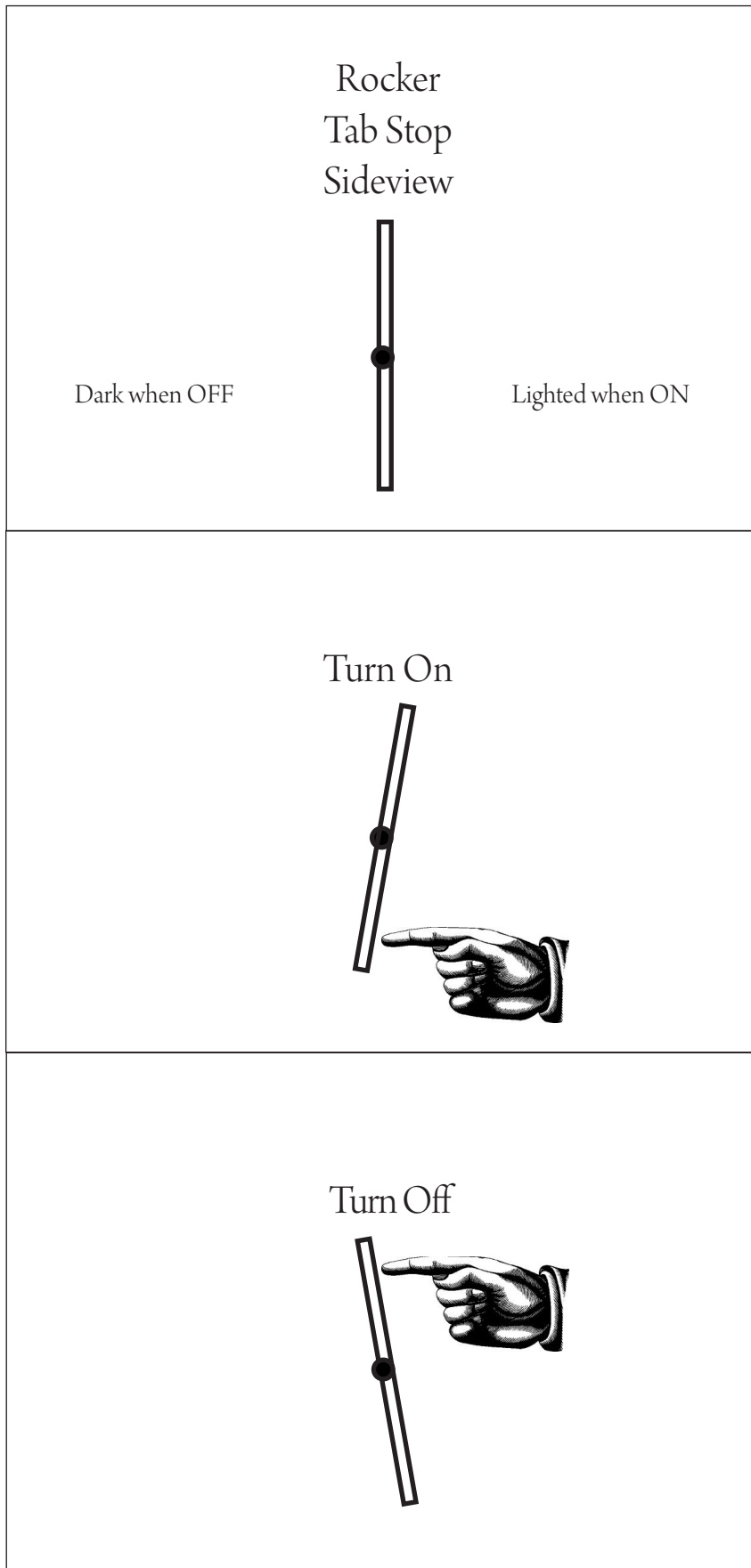
Why are they called Stops?

When you press a key on a pipe organ, air under pressure is directed up and into a pipe, which then plays.

Most organs have more than one set of pipes, called ranks, and for that reason another device has to control which ranks get the air and which do not.

So you, as the organist, must choose a rank or ranks of pipes that are suitable for the music, setting the control that removes the “stops” and lets them play.

That’s why the controls are called “Stops”.



1/1

Using preset pistons as the basis for playing can be thought of as taking a proven recipe and modifying it to personalize it to your own taste. We are expanding on the 10 pistons we used in Book 1.

Piston 1 is set with organ celeste stops, the sound of two or more sets of pipes playing at the same time, one as a Viola Céleste II stop on the Swell, and on the Great an Unda Maris Celeste III. Celeste stops have a slight wavering sound not to be confused with using tremulant.

A tremulant makes each pipe rise and fall in pitch, while a celeste creates the waver as you hear the difference in the tuning of the two pipes for each note against each other. It's quite a difference.

For **Offertory** we add another string to the Swell and for the **Larghetto**, we use that new setting and remove the Unda Maris and add the very articulate Principal 8' to play the organ solo part.

Here we select a piston, press it, and then enhance it by adding a stop to it, and it will be a Voice Palette™ (VP) stop I have already preset on the piston for you for just this purpose. On the Rodgers Organ, the pistons remember not only the stops that light up, but any changes you make, whether it be moving to one of the VP stops or—on the USER stops—any of the more than 100 organ stops and their particular settings.

So, it is very easy to prepare additional stops you want to add to registrations in advance, as you will see and hear throughout this book.

35. Offertory

Adding the Swell Viola 8' stop.

- Press piston 1.
- Press the stop to be added.
- The stop will flash, telling us it is set to a Voice Palette™ stop.
- The display window reads 8 Viola, confirming the stop.

36. Larghetto

Adding the Viola 8' again, we remove the Unda Maris on the Great and choose the Principal 8' instead.

Here we are using the organ string stops for the Tutti on the top manual and the Principal 8' on the Great for the organ solo parts. Tutti means everyone, and in this case we are playing the string parts up on the organ strings on the Swell.

In the simple changes we made to the piston setting, we've moved from a simple soft string celeste and flute celeste, background music sort of setting to a richer, fuller romantic registration, and then, in a total change of space and time, to a baroque organ concerto.

There is an air of enchantment about being an organist, a joy that is immediate and shared only with orchestrators, people whose job is to take a melody, chords and a bass line and dress them in new clothes, making a sparkling garment adorned with harp, strings, and - for emphasis - brass. For orchestrators, it's not immediate, and they may never even get to hear their magical work. But we organists get to hear it right away and store it away for future use or chuck it out the door for something better that comes along the way.

1/1
Rod/Rol S+2(3)
Infinity II S+3(3)
Infinity III S+5(2)

35. Offertory

Andreas Romberg

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one flat. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, and a dynamic marking of *p* (piano) with a swell hairpin. The lower staff (bass clef) provides harmonic support with sustained chords and moving bass lines. A 'Man.' (Manual) marking is present below the bass staff.

Man.

Musical notation for measures 6-11. The upper staff continues the melodic development with more complex rhythmic patterns. The lower staff maintains the harmonic foundation with sustained notes and chords.

Musical notation for measures 12-17. The upper staff includes a 'Gt.' (Great) marking. The lower staff features a 'Ped.' (Pedal) marking. A dynamic marking of *p* is shown with a swell hairpin.

Musical notation for measures 18-23. The upper staff includes a 'tr' (trill) marking and a '+ II/I Coupler' marking. The lower staff continues the harmonic accompaniment.

Musical notation for measures 24-29. The upper staff continues the melodic line. The lower staff provides harmonic support. A 'Pedals optional' marking is present below the bass staff.

Pedals optional

30

rit. *a tempo*

36

Man.

42

Ped.

48

Man.

54

Ped.

59

pp

1/1

Rod/Rol G-10,+2 S+2,
Infinity II G-3+4 S+3(3)
Infinity III G-9,+4

36. Larghetto

Organ Concerto Nr. 6

Georg Frideric Handel

Tutti: SW
Organ Solo: GT

Musical notation for measures 1-4. Treble clef, 3/4 time, key of B-flat major. The right hand plays chords and the left hand plays a walking bass line. Labels 'Tutti' and 'Man.' are present.

Musical notation for measures 5-8. Treble clef, 3/4 time, key of B-flat major. The right hand features a melodic line with trills. Labels 'Organ Solo' and 'tr' are present.

Musical notation for measures 9-12. Treble clef, 3/4 time, key of B-flat major. The right hand features a melodic line with trills. Labels 'tr' are present.

Musical notation for measures 13-16. Treble clef, 3/4 time, key of B-flat major. The right hand features a melodic line with trills and grace notes. Labels 'tr' and 'w' are present.

Musical notation for measures 17-20. Treble clef, 3/4 time, key of B-flat major. The right hand features a melodic line with grace notes. Labels 'w' are present.

25 *tr* Tutti Organ Solo

Musical score for measures 25-28. Measure 25 features a trill (tr) over a dotted quarter note. Measures 26-28 are marked 'Tutti' and 'Organ Solo'.

29 *tr* Tutti

Musical score for measures 29-32. Measure 29 features a trill (tr) over a dotted quarter note. Measures 30-32 are marked 'Tutti'.

33 *tr* Organ Solo *tr*

Musical score for measures 33-36. Measure 33 features a trill (tr) over a dotted quarter note. Measure 35 features a trill (tr) over a dotted quarter note. Measures 34-36 are marked 'Organ Solo'.

37

Musical score for measures 37-40. Measures 37-40 are marked 'Organ Solo'.

41 *tr* Tutti Organ Solo *tr*

Musical score for measures 41-44. Measure 41 features a trill (tr) over a dotted quarter note. Measure 43 features a trill (tr) over a dotted quarter note. Measures 42-44 are marked 'Tutti' and 'Organ Solo'.

45 *tr* Tutti Organ Solo *tr* Tutti Organ Solo

Musical score for measures 45-48. Measure 45 features a trill (tr) over a dotted quarter note. Measures 46-48 are marked 'Tutti' and 'Organ Solo'.

49 *tr* Tutti Organ Solo

53 *tr*

57 *tr* *tr* *tr* *tr*

61

65 Tutti

69 *tr*