

# **THE CHALLENGE TEACHING THE ORGAN TO YOUTH**

**Dr. Shelly Moorman-Stahlman  
Tuesday, July 4  
AGO National Convention**

**Page 2: Ideas for Recruiting Young Organ Students  
Page 3: Teaching Suggestions  
Page 4: The Piano/Organ Connection  
Page 5: Selected Methods of Organ Playing  
Page 6-7: Developing Technique through 2, 3pt hymnody  
Page 8: Suggested Supplemental Repertoire  
Page 9-13 Selected Bibliography**

*Dr. Shelly Moorman-Stahlman  
Lebanon Valley College  
101 North College Avenue  
Annville, PA 17003  
717-867-6278  
moorman@lvc.edu*

**Copyright, Nov. 9, 2006  
by Delbert Disselhorst**

## **IDEAS FOR RECRUITING YOUNG ORGAN STUDENTS** **Shelly Moorman-Stahlman; AGO National Convention 2006**

### Preschool Demonstrations (Church and Day Care Programs)

1. Use softer sounds
2. Put several children on bench at same time
3. *Organ Demonstrator Series* published by Wayne Leupold Editions
4. "The Tune Factory for Organ" by John Barr is excellent (ODS #1)
5. "Rex: The King of Instruments" by Daniel Burton (Morning Star)

### Elementary and Youth (Church and Schools)

1. Coordination with public music school teachers
2. Coordination with piano teachers
3. Organ assistant programs in churches
4. Offer scholarships
5. Invite youth to perform piano pieces on organ for preludes
6. *Organ Demonstrator Series*
7. "Max Cat Rag for Two Performers on One Organ" by Robin Dinda (WL)

### Youth Concerts

1. Invite youth to perform in concert (all youth or as opening piece)

### Interaction between college organ majors and youth

1. Establish peer partners as part of Organ Pedagogy courses
2. High School with College students; Undergraduates teamed with graduates
3. Peer partner can perform opening piece on partner's degree recital
4. Encourage college students to be involved in POE

### Scholarship programs through local AGO chapters and Churches

1. East Iowa Presbytery offers scholarships cosponsored by Presbyterian Association of Musicians (15 weeks of study; 2 scholarships granted)
2. River Valley Chapter sponsors 8-12 students each summer for lessons
3. Sponsor students to attend POE

### ***SPECIFIC CHALLENGES***

1. Students are involved in many activities
2. Difficulty finding practice time at quality instrument
3. Bench height often too high
4. Schedule often inconsistent
5. Be flexible and have fun!

"Adopt with your pupils the ways that succeed with them, and get away as far as possible from the idea of a method. Write over your music-room door the motto "No Method!" (Leschetizky)

## **TEACHING SUGGESTIONS FOR WORKING WITH YOUTH** **Shelly Moorman-Stahlman; Chicago AGO Convention 2006**

Mildred Andrews. "The successful teacher is demanding; he never tolerates anything less than a student's best efforts and insists on accuracy and proper fingering. The organ must be presented as a musical instrument. It is a fallacy that the organ is not a rhythmic instrument, for no instrument is of itself rhythmic or non-rhythmic. If the performer lacks a basic sense of rhythm he alone is responsible for the result. The same organ may sound vitally alive or deadly dull, depending entirely on the performer's ability. But teaching is more than a matter of technique; it is an art. The one unchanging fact is that the truly great, the inspired teachers are those stimulate and challenge the strong student, support and encourage the weak, and by their own ideals and enthusiasm instill in all their students a love for the best in their art."

### ***Common Weaknesses for Organ and Piano Students (Youth with average background)***

1. Poor sightreading abilities
2. Bad hand position
3. Difficulty choosing fingering and using fingering suggestions
4. Lack of basic technical skills (little background in scales, arpeggios, etc)
5. Inability to count and play rhythmically
6. Inability to keep eyes on the page when playing
7. Poor practice habits

### ***Number One Priority: Teach Students How to Practice***

1. Youth often play the organ because they enjoy it. They practice to please their teacher or parent.
2. Be specific with instructions to students
3. Promote thoughtful practicing with a clear purpose in mind
4. Paderewski "System is perhaps the most essential thing in practice. The student must have some design, some chart, some plan for his development. A bad plan is better than no plan."
5. Require practice journals (Ching study)
6. Lynwood Farnam said "When I make a mistake in practice, I stop. First, the reason for the error must be found. Second, clearing of any technical difficulty must be decided-possibly a new fingering is needed. Finally, I decide that I will never make that mistake again, and I never do."
7. Use analogies-check book analogy
8. Kochevitsky "Practicing is never boring when the mind is actively engaged."
9. Paderewski "Music study is work. It is very delightful to sit at the keyboard and revel in some great masterpiece, but when it comes to the systematic study of some exacting detail of fingering, pedaling, phrasing, touch, dynamics: that is work, and nothing but work. One can not be too emphatic on this point."
9. Robert Schumann "Always play as though a master were present"

### ***Suggestions for Developing Technique and Musicianship skills***

1. Fingering principles learned through practicing scales
2. Encourage students to conduct their music
3. Robert Anderson “The organ is the most susceptible to mere note pushing and cold, mechanical playing. If a student has a tendency to do this, it is our duty as a teacher to alter the situation as quickly as possible.”
4. Catherine Crozier responded to the question “What advice do you have for organists who want to play recitals today?” with “To listen to other performers-other organists, of course-but also performers on other instruments, to symphony orchestras and to smaller ensembles, to listen to all good music and to hear what makes the performance interesting, not only to them but to the audience in general.”
5. Farnam told his students “If one keeps his eyes and ears open, he can learn something useful from every service and recital he attends, since even a hopelessly bad service has the virtue of showing what not to do.”
6. Explore new instruments
  - a. Farnam adapted quickly to a new organ, but would insist on 15 hours minimum on any new organ before he would give a recital on it (even if needed to be done through the night)

### **The Piano/Organ Connection**

“Lose no opportunity of practicing on the organ: there is no instrument which takes a swifter revenge on anything unclear or sloppy playing in composition and playing.”  
(Robert Schumann)

“The organ touch is the nearest possible approach to a correct piano-touch” (Ludwig Deppe-father of weight technique)

“I feel that a strong piano background is very important. This develops strong fingers and a secure technique. The best players have a good piano background; those who don’t must work twice as hard.” (Robert Anderson)

### ***Piano Pieces That Work Especially Well on Organ***

Bach Inventions and WTC

Scarlatti Sonatas

Classical Sonatas

### ***Methods for Developing Student’s Technical and Musical Growth in Partnership with Piano Teacher***

1. Ear Training
2. Fingering choices (influence of scales and arpeggios)
3. Piano repertoire on organ
4. Hanon for organ

## SELECTED METHODS OF ORGAN PLAYING

Shelly Moorman-Stahlman, 2006 AGO Convention

***Discover the Organ Elementary Keyboard Method*** edited by Rowley and Leupold  
Graded series, designed for upper elementary and middle school students  
***Beginning at the Organ*** (4 successive books)  
***Basic Organ Repertoire Series A: Modern Fingering in Legato Style***  
***Modern Keyboard Technique Level 1: Legato exercises, Hanon Part One, scales***  
Theory and Improvisation  
***Christmas Season at the Organ*** (arr. Fedak, ed. Leupold)  
***Easter and Pentecost Seasons at the Organ*** (arr. Fed, ed. Leupold)  
***Organ and One Instrument*** (arr. Mahnke, ed. Leupold)

***First Organ Book*** edited by Wayne Leupold  
***Easiest Hymns, vol. 1*** arr. By Wayne Leupold  
***Trios for the Organ*** by Richard Hudson (vol. 1 and 2)  
***Hymn Trios for the New Organist*** (vol. 1, 2, 3, 4)  
***First Improvisation Book by John Shannon***. Edited by Wayne Leupold  
***The Really Little Organ Book*** edited by Allan Mahnke

***Organ Technique: Modern and Early. George Ritchie and George Stauffer.*** Prentice Hall, 1992.

Besides the traditional approach it includes an extensive section on early organ technique. Musical selections represent all countries and centuries. Extensive texts serve as reference tool for students throughout study.

***Instruction Book for Beginning Organists. David N. Johnson.*** Augsburg, 1962.

Excellent exercises and simple trios included to establish basic coordination. Very few well known pieces included. (not intended as a resource of music)

***The Organist's Manual. Roger Davis.*** Lion Publication. Excellent exercises to develop coordination. Variety of music useful for a beginning organist serving a church.

***Method of Organ Playing, 7<sup>th</sup> edition. Harold Gleason edited by Catherine Crozier Gleason.*** Prentice Hall, 1988. Excellent exercises for manuals and pedal. Compositions are included from all periods but early fingering is not utilized. Extensive texts serve as reference tool. Excellent list of graded organ music.

***Organ Tutor Organ 101. Don Cook.*** Multi media computer based resource for classical and traditional sacred organ instruction.

***Introduction to Organ Playing in 17<sup>th</sup> and 18<sup>th</sup> Century Style. John Brock.*** Wayne Leupold Editions.

***A Young Person's Guide to the Pipe Organ. Sandra Soderlund.*** AGO publication

## **DEVELOPING TECHNIQUE THROUGH TWO-THREE VOICE HYMNS (S and Bass-pedal; S, T, bass-pedal)**

### ***Five finger position melody with all toes in pedal***

1. Lift Up Your Gates Eternal (refrain)
2. Kum ba Yah (thumb plays d and e but hand stays in position)
3. I've Got Peace Like a River (pentatonic melody with easy pedal-all toes)

### ***Easy melodies with all toe pedal lines***

1. Stille Nacht
2. Dennis
3. Jesus, Remember Me-Berthier setting
4. Lord, I want to be a Christian (one note with heel)
5. Lonesome Valley
6. St. Anne (a few heels)
7. Jesus Loves Me (easily arr. for all toes)
8. Argentina (one heel)
9. Antioch (scalar melody)

### ***Five finger melodies with simple heel/toe pedal lines***

1. Hymn to Joy
2. Living God
3. Lafferty (two extensions in melody line)
4. My Lord What a Morning (refrain very easy)
5. St. Flavian (5 finger pattern with the addition of lower neighbor)
6. Kyrie (Merbecke setting)

### ***Pentatonic melodies with easy heel/toe pedal lines***

1. Amazing Grace (easy)
2. Foundation (md)
3. Holy Manna (md)

### ***Involved melody with shifts within phrase but simple pedal***

1. Three Kings of Orient (mostly toes)
2. Converse (many repeated pedal notes)
3. Solid Rock (medium)
4. Olivet (medium)
5. O Store Gud (refrain becomes more difficult in melody)

**Easy black key pedal work**

1. Still, Still, Still
2. Open My Eyes

**One hand position per phrase in melodic line**

1. Dix (simple heel/toe)
2. Assurance (simple heel/toe but involved melody shifts)
3. Faithfulness (refrain has mostly toes)
4. Victory (medium heel/toe)
5. Madrid (medium heel/toe)
6. Old Hundredth (medium heel/toe)
7. Sandon (medium heel/toe)
8. St. Catherines (medium heel/toe)

**Five finger melodies with active pedal lines**

1. Hyfrydol
2. Llanfair
3. Boundless Mercy

**SUGGESTED SUPPLEMENTAL REPERTOIRE FOR YOUTH**  
**Shelly Moorman-Stahlman, 2006 AGO National Convention**

Bach, C.P.E.	Ten Pieces for an Organ Clock	Sacred Music
Bach, C.P.E.	Sonatas	Peters
Bach, J.S.	Annotated Performer's Edition of 8 Short Preludes and Fugues Edited by Sandra Soderlund	Wayne Leupold
Behnke, John	Variations on "Kum ba Yah"	Morning Star
Boely, Alexandre	Messe du jour de Noel from Incognia Organo, vol. 16	Harmonia
Boellman, Leon	Suite Gothique	Durand
Boellman	Ronde Francaise	Durand
Burkhardt, Michael	Easy Hymn Settings	Morning Star
Burkhardt	Praise and Thanksgiving (7 sets)	Morning Star
Burkhardt	Variations on "O Perfect Love"	Morning Star
Busarow, Donald	Processional on "Lift High"	Concordia
Caine, Myron	First Book of Hymns for the Beginning Organist	Concordia
Callahan, Charles	Partita on Adeste Fidelis	Concordia
Engel, James	9 Easy Chorale Preludes for Lent 9 Easy Chorale Preludes for Christmas	Morning Star
Franck, Cesar	Prelude, Fugue, and Variation	
Haan, Raymond	Partita on "In Dulci Jubilo"	Concordia
Handel	12 Voluntaries and Fugues for Organ	Concordia
Haydn, Joseph	Musical Clocks	
Held, Wilbur	7 Settings of American Folk Hymns Little Nativity Suite Organ Settings of Children Hymns	Concordia
Hopson, Hal	Five Preludes on Familiar Hymns	Augsburg Flammer
Hudson, Richard	Hymn Trios for the New Organist	Wayne Leupold
Keller, Herman	80 Chorale Preludes (17 <sup>th</sup> and 18 <sup>th</sup> cent)	Peters
Leavitt, John	Christmas Suite: Six Carols for Organ	Augsburg
Lovelace, Austin	Away in a Manger	Concordia
Leupold, Wayne	Easiest Hymns	Leupold
Mozart, Wolfgang	Complete Church Sonatas	Barenreiter
Mushel, Georgi	Toccata (Modern Organ Music)	
Pachelbel, Johann	Toccata in E Minor (in Davis Organ Method)	
Phillips, Craig	Joy to the World: Three Preludes for Christmas	Selah
Pinkham, Daniel	Versets for Small Organ	Schirmer ECS 4072
Reger, Max	Chorale Preludes	Barenreiter
Roberts, Myron	Prelude and Trumpetings	Gray
Susanne van Soldt	Brande Champanje in Monumenta Musica Neerlandica Edited by Alan Curtis	
Trevor, C.H.	Old English Music for Manuals	Oxford Univ. Press
Walcha, Helmut	2 volumes of chorale preludes	Peters
Zuiderveld, Rudolf.	Variations on "This is My Father's World"	Morning Star



