

Introduction to Organ Playing

Part IIa: Hymn Playing Basics

By Evelyn Lim

Saturday, September 5th, 2020, 230-4pm



This presentation

- is for pianists exploring future service as church organists
- is for organists from any tradition who wish to explore, or refresh their knowledge of the basic concepts of hymn-playing in traditional forms
- draws resources from the internet, publications and original material. Hymn scores are from <https://hymnary.org/>

Are Hymns and Songs the same?

Religious Hymn	Religious Song
Religious text set to music	Religious text set to music
Usually has set meter and stanzas, set to the same tune throughout; eg. “Amazing Grace” (NEW BRITAIN) has 8.6.8.6 meter	No prescribed meter, rhythm or form
Melodies and lyrics usually interchangeable Eg Hyfrydol (8.7.8.7) is sung to “Alleluia, Sing to Jesus” as well as “Love divine, all love’s excelling”	Melody and words are not easily interchangeable
Traditional hymns in set SATB or melody alone (chant)	Usually melody with accompaniment

Types of Hymns and Tunes

Hymns with long melodic lines (based on chant /modes etc)

<https://www.youtube.com/watch?v=Vxd7rWLhCMc> (PICARDY)

https://www.youtube.com/watch?v=Q_UvhmqtSGk (KINGSFOLD)

Metrical hymns, at times with irregular phrases (German Lutheran)

https://www.youtube.com/watch?v=yIlcqwfVHLk&list=RDyIlcqwfVHLk&start_radio=1 WIE SCHOEN LEUCHTET

<https://www.youtube.com/watch?v=V9uGNb8Zfic> EIN FESTE BURG

Hymns which focus on Psalms and text, with less emphasis on melodic shape

<https://www.youtube.com/watch?v=xv9QHWmIHkk> TOULON

<https://www.youtube.com/watch?v=TG8YSXqObn8> OLD 100th

Evangelical / Gospel / CCM hymns and songs from different cultural groups may sound “jazzy” or “pop”.

Hymns focus on personal Christian experience, End Times and the Word of God

<https://www.youtube.com/watch?v=DVliiCVN3tl> Precious Lord, Take my hand

<https://www.youtube.com/watch?v=mc7EslrW2cs> Standing on the Promises

<https://www.youtube.com/watch?v=5g0c4YeABTs> Christ be our light

Beginning Hymn-Playing – **YOU are the leader!**

Preparation

- **Read and study the text** so that you can project the spirit and meaning of the text.
- **Read the 4 parts (SATB) as a singer would**—each voice part has its own line which carries all the way through the phrase.
- **Sing the hymn** so that you are alerted to potential challenges such as breathing, large melodic leaps, and rhythm

47

We Gather Together

Netherlands folk song
Trans. by Theodore Baker

Netherlands melody
Arr. by Edward Kremser

1. We gath - er to - geth - er to ask the Lord's bless - ing,
2. Be - side us to guide us, our God with us join - ing,
3. We all do ex - tol Thee, Thou lead - er in bat - tle,

He chas - tens and has - tens His will to make known;
Or - dain - ing, main - tain - ing His king - dom di - vine;
And pray that Thou still our de - fend - er wilt be.

The wick - ed op - press - ing now cease from dis - tress - ing, Sing
So from the be - gin - ning the fight we were win - ning, Thou,
Let Thy con - gre - ga - tion es - cape trib - u - la - tion; Thy

prais - es to His name, He for - gets not His own.
Lord, wast at our side: the glo - ry be Thine!
name be ev - er praised: O Lord, make us free! A - men.

Beginning Hymn-Playing – YOU are the leader!

- **Articulation and playing:** play legato unless the acoustics are very “live”
 - more detached touch for grand or vibrant hymns, less for prayerful ones.
 - tie common notes in inner voices, according to the pulse and meter
 - don't tie melody notes unless it is indicated
 - if using pedal, avoid doubling the bass part with the left hand
- **Phrasing:** melody should reflect the phrasing of the text and allow for breaths
 - Lift totally for 1 beat at the end of phrases
 - Lift partially (in 1 voice) for very long phrases which may need a “sneak” breath
- **Registration:** the choice of stops should reflect the mood of the text.
 - Avoid using tremulants (vibrato) during hymn singing
 - The volume of the organ should support, not overpower the singing
- **Tempo:** Choose a tempo that enables singers to finish a phrase without feeling breathless, or the hymn seeming too “wordy”.
- **Introduction:** play the whole tune, or a portion of it, but stick to the tempo. Don't speed up or slow down “for expression”

Jesus, Thy Boundless Love to Me 366

ST. CATHERINE 8.8.8.8.8

Paul Gerhardt, 1653
Trans. John Wesley, c. 1739; alt.

Henri Frederick Hemy, 1864
Alt. James George Walton, 1874

1. Je - sus, Thy bound - less love to me — No thought can
2. O grant that noth - ing in my soul — May dwell, but
3. O Love, how gra - cious is Thy way! All fear be -

The image shows a musical score for the hymn 'Jesus, Thy Boundless Love to Me'. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves, with three verses provided. The score includes various musical notations such as notes, rests, and phrasing slurs. The title 'Jesus, Thy Boundless Love to Me' is at the top, followed by the number '366'. Below the title is the text 'ST. CATHERINE 8.8.8.8.8'. The composers and translators are listed: Paul Gerhardt, 1653; Trans. John Wesley, c. 1739; alt.; Henri Frederick Hemy, 1864; and Alt. James George Walton, 1874.

Strong to weak beats.

ASPIRATION, DEVOTION

Take My Life, and Let It Be Consecrated

534

Consecrate yourselves and be holy, Leviticus 20:7

1. Take my life and let it be Con-se-crat-ed,
2. Take my feet and let them be Swift and beau-ti-
3. Take my sil-ver and my gold, Not a mite would
4. Take my will and make it Thine, It shall be no

Lord, to Thee; Take my hands and let them move At the
ful for Thee; Take my voice and let me sing Al-ways,
I with-hold; Take my mo-ments and my days, Let them
lon-ger mine; Take my heart, it is Thine own, It shall

im-pulse of Thy love, At the im-pulse of Thy love, breath
on-ly, for my King, Al-ways, on-ly, for my King,
flow in cease-less praise, Let them flow in cease-less praise,
be Thy roy-al throne, It shall be Thy roy-al throne.

- Strong beats on ① and ③
- May tie inner voices if they don't go against strong beats
- Shorten a repeated note by half of its value
- Add at least 1 beat extra for breaths between stanzas



Beginning Hymn-Playing – Choices to make

If playing the hymn score seems difficult, try one or more of these styles first. You could also combine them to make an introduction

1. Play in octaves with two hands. This is the most simple version, useful if you find playing all the voices difficult. It is also useful in introducing any unfamiliar or complicated hymn to your congregation because the tune will be clearly audible and recognizable.

2. Play in two voices. If you are hesitant to use pedals in your hymn playing, you can always choose the two most important outer voices and play the hymn this way to create a *bicinium*. The melody will be clear in the right hand and the bass will give the harmonic foundation and support.

3. Play in three voices. This texture makes your playing sound transparent and clear.

4. Play in four voices. This is the most widely used method. You can either play the harmonized version from the hymnal or create your own. In order to do this, you will need to know the basic rules of harmony.

(see next slide—Ebenezer)

Adapted from: **Secrets of Organ Practice** <https://www.organduo.it/home/what-are-the-6-methods-in-playing-hymns-on-the-organ>

Beginning Hymn-Playing – Choices to make

SPIRITUAL CONFLICT AND VICTORY

Once to Every Man and Nation 733

Choose for yourselves this day whom you will serve. Joshua 24:15

1. Once to ev-ery man and na-tion Comes the mo-ment to de-cide,
2. Then to side with truth is no-ble, When we share her wretch-ed crust,
3. By the light of burn-ing mar-tyrs, Christ, Thy bleed-ing feet we track;
4. Tho' the cause of e-vil pros-per, Yet the truth a-lone is strong;

In the strife of truth with false-hood, For the good or e-vil side;
Ere her cause bring fame and prof-it, And 'tis pros-p'rous to be just;
Toil-ing up new Cal-v'ries ev-er With the cross that turns not back.
Tho' her por-tion be the scaf-fold, And up-on the throne be wrong,

Some great cause, some great de-ci-sion, Of-f'ring each the bloom or blight,
Then it is the brave man choos-es While the cow-ard stands a-side,
New oc-ca-sions teach new du-ties; An-cient val-ues test our youth.
Yet that scaf-fold sways the fu-ture, And, be-hind the dim un-known,

And the choice goes by for-ev-er Twixt that dark-ness and that light.
Till the mul-ti-tude make vir-tue Of the faith they had de-nied.
They must up-ward still and on-ward, Who would keep a-breast of truth.
Stand-eth God, with-in the shad-ow, Keep-ing watch a-bove His own.

TEXT: James Russell Lowell
MUSIC: Thomas J. Williams

EBENEZER
8.7.8.7.D.

A lower setting may be found at No. 352



EBENEZER

<https://www.youtube.com/watch?v=jBgn0yBjOHk&feature=youtu.be>

Example:

1st phrase – melody doubled in octave

2nd phrase – melody and bass line

3rd phrase – melody, alto and bass lines

4th phrase – SATB all four parts

Beginning Hymn-Playing – Choices to make

CHRIST AS KING

Rejoice, the Lord Is King

281

1. Re - joice, the Lord is King; your Lord and King a - dore! Re -
2. Je - sus the Sav - ior reigns, the God of truth and love; when
3. His king - dom can - not fail, he rules o'er earth and heav'n; the
4. He sits at God's right hand 'til all his foes sub - mit, and
5. Re - joice in glo - rious hope! Our Lord, the Judge, shall come, and

Refrain
joyce, give thanks, and sing, and tri - umph ev - er - more.
he had purged our stains, he took his seat a - bove.
• keys of death and hell are to our Je - sus giv'n. Lift up your
bow to his com - mand, and fall be - neath his feet.
take his ser - vants up to their e - ter - nal home.

heart, lift up your voice! Re - joice, a - gain I say, re - joice!

Charles Wesley, 1744; alt.

DARWALL 6.6.6.6.8.8.
John Darwall, 1770



<https://www.youtube.com/watch?v=osOtuE2z0Ao>

Example:

Todd Wilson playing **Darwall's 148th**, the introduction played antiphonally- melody in octaves alone, answered with harmonization

Understanding Registration – Stop Families

Stop Family	Stop Names	Tone Quality	Use
Principal	Open Diapason/ Prinzpal /Montre and their spelling variances.	The “voice” of the organ--clear and strong	Upon which most registrations are generally built. Best for congregational accompaniment
String	Viola, Gamba, Salicional	Thin and not very loud	Used for gentler registration. May combine with flute to create a “pseudo-principal” if needed
Flute	Bordun/Gedackt/Octavin/ Stopped Diapason, stops with Flauta/Flöte/Flûte	Round or hollow	Used to “sweeten” or round out the registration. Bass flutes “rumble” in bass tones
Reed	Vox Humana/Hautbois/Oboe, Krummhorn /Basson, Fagott Trumpet/Tromba/ Clairon / Tuba	Nasal to brassy quality	Chorus reeds may be combined with a set of stops to “clear” the tone. The more you add, the brassier or sharper. Reeds such as Vox Humana (gentle) and Tuba (very loud) are for solo use.
Compound Stops	Mixture III-IV/Scharf/Cymbale	Shimmering, more than one pitch sounding	Used to “crown” the registration set. Use for bright and happy character, or added clarity
Mutations	Nasard 2-2/3 rd , Tierce 1-3/5 th , Cornet	Pitch is different from what you play	Combine with a regular stop to create new colours or to sharpen the Reed tones. Best not to use in low range unless specified

Understanding Registration - Guidelines

When every line seems of equal importance as in SATB hymns, play on a *single manual* (with pedal) and use **Chorus Registration**

- Leading SATB hymns:
- Play on the Great manual, using at least Principal 8' and 4' for clarity.
- Engage Great/Pedal coupler and Flute 16' in the pedal
- Add higher pitches (2' and Mixture) in the manuals for brighter sound; sparse use of Reeds (Hautbois/ Trumpet / Bassoon) for a broader, more nasal texture
- Avoid Tremulants (vibrato) and Celestes when accompanying the congregation (unless you're playing a Negro Spiritual!)

PROVIDENCE
131

We Gather Together



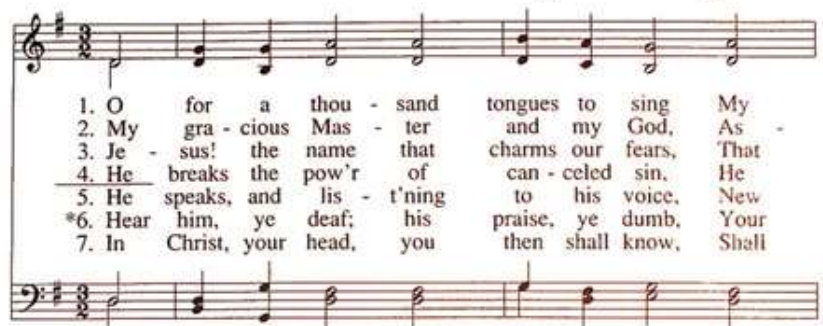
WORDS: *Nederlandsch Gedenckliedek*, 1626; trans. by Theodore Baker, 1894
MUSIC: 16th cent. Dutch melody; arr. by Edward Kremser, 1877

KREMSER
Iris

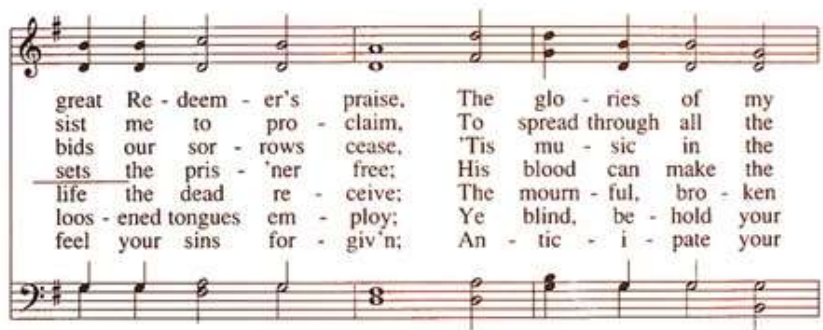
Understanding Registration – articulation matters

PRAISE

O for a Thousand Tongues to Sing 438



1. O for a thou - sand tongues to sing My
2. My gra - cious Mas - ter and my God, As -
3. Je - sus! the name that charms our fears, That
4. He breaks the pow'r of can - celed sin, He
5. He speaks, and lis - t'ning to his voice, New
*6. Hear him, ye deaf; his praise, ye dumb, Your
7. In Christ, your head, you then shall know, Shall



great Re - deem - er's praise, The glo - ries of my
sist me to pro - claim, To spread through all the
bids our sor - rows cease, 'Tis mu - sic in the
sets the pris - 'ner free; His blood can make the
life the dead re - ceive; The mourn - ful, bro - ken
loos - ened tongues em - ploy; Ye blind, be - hold your
feel your sins for - giv'n; An - tic - i - pate your



God and King, The tri - umphs of his grace!
earth a - broad The hon - ors of thy name.
sin - ner's ears, 'Tis life, and health, and peace.
foul - est clean; His blood a - vailed for me.
hearts re - joice; The hum - ble poor, be - lieve.
Sav - ior come, And leap, ye lame, for joy.
heav'n be - low, And own that love is heav'n.

*May be omitted.

Text: Charles Wesley, 1707-1788
Tune: AZMON, CM; Carl G. Glaser, 1784-1829; harm. by Lowell Mason, 1792-1872

Certain hymn tunes may bring to mind the music played by instruments such as the brass.

Here is an example of a brass ensemble playing “O for a thousand tongues” (AZMON)

<https://www.youtube.com/watch?v=ESeQs96rR9U>

Understanding Registration – articulation matters

PRAISE

O for a Thousand Tongues to Sing 438

1. O for a thou - sand tongues to sing My
2. My gra - cious Mas - ter and my God, As -
3. Je - sus! the name that charms our fears, That
4. He breaks the pow'r of can - cels sin, He
5. He speaks, and lis - t'ning to his voice, New
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7. In Christ, your head, you then shall know, Shall

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God and King, The tri - umphs of his grace!
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heav'n be - low, And own that love is heav'n.

*May be omitted.

Text: Charles Wesley, 1707-1788
Tune: AZMON, CM; Carl G. Glaser, 1784-1829; hymn by Lowell Mason, 1792-1872



<https://www.youtube.com/watch?v=I8MiiQEcgXo&feature=youtu.be>

Illustration: AZMON

Stanza 1: Detached articulation - Principal Chorus, Mixtures, Reed 8'

Stanza 2: More legato - reduced registration

Understanding Registration – Chorus Registration

For small congregations or small organs, a basic chorus (with pedal) suffices

Fl /Pr 2'

Pr 4'

Fl 8'

Basic chorus

JESUS CHRIST: BIRTH

134

Joy to the World

1 Joy to the world, the Lord is come! Let earth re - ceive
2 Joy to the earth, the Sav - ior reigns! Let all their songs
3 No more let sins and sor - rows grow, nor thorns in - fest
4 He rules the world with truth and grace, and makes the na -

her king; let ev - ery heart pre - pare him room,
em - ploy, while fields and floods, rocks, hills, and plains
the ground; he comes to make his bless - ings flow
tions prove the glo - ries of his righ - teous - ness

and heaven and na - ture sing, and heaven and na - ture
re - peat the sound - ing joy, re - peat the sound - ing
far as the curse is found, far as the curse is
and won - ders of his love, and won - ders of his
and heaven and na - ture sing,

and
sing, and heaven, and heaven and na - ture sing.
joy, re - peat, re - peat the sound - ing joy.
found, far as, far as the curse is found.
love, and won - ders, won - ders of his love.

heaven and na - ture sing,

While Isaac Watts did not write this text strictly for Christmas use, he did purposely cast his paraphrase of Psalm 98:4-9 in Christian terms, titling it "The Messiah's coming and kingdom." So "the Lord" here is Jesus Christ, rather than the God of Abraham, Isaac, and Jacob.

TEXT: Isaac Watts, 1719, alt.
MUSIC: Alt. George Frederick Handel, 1742; arr. Lowell Mason, 1836

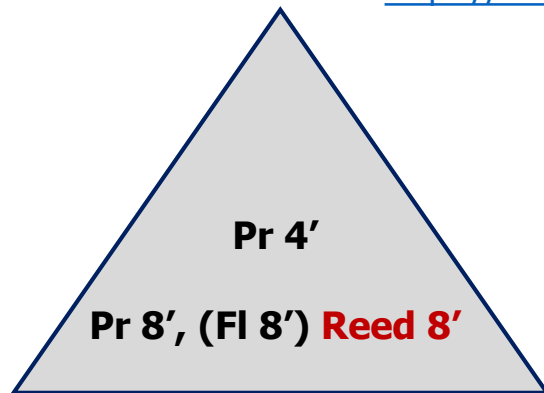
ANTIOCH
CM with repeat
(alternate tune: RICHMOND, 266)

Understanding Registration – Chorus Registration

Adding an 8' Reed such as Hautbois 8' makes the chorus sound broader



<https://www.youtube.com/watch?v=QUI82jPX7WA&feature=youtu.be>



Principals with reed

Sw: Flute 8', 4' (+ Hautbois 8' on 2nd stanza)

Great: Principal 8', 4'

Ped: Flute 16', Oct 8'

Sw/Ped, Gt/Ped

What a Friend We Have in Jesus

PRAYER

520

1. What a friend we have in Je - sus, all our sins and griefs to bear!
2. Have we tri - als and temp - ta - tions? Is there trou - ble an - y - where?
3. Are we weak and heav - y - la - den, cum - bered with a load of care?

What a priv - i - lege to car - ry ev - 'ry - thing to God in prayer!
We should nev - er be dis - cour - aged: take it to the Lord in prayer!
Pre - cious Sav - ior, still our ref - uge— take it to the Lord in prayer!

O what peace we of - ten for - feit, O what need - less pain we bear,
Can we find a friend so faith - ful, who will all our sor - rows share?
Do thy friends de - spise, for - sake thee? Take it to the Lord in prayer!

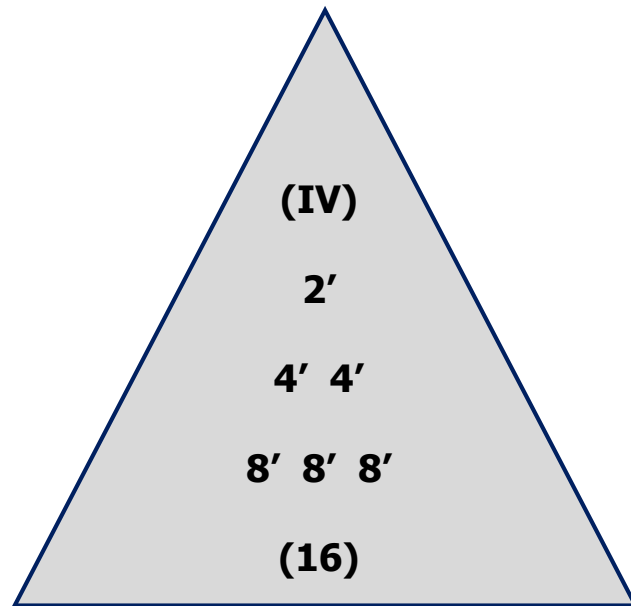
all be - cause we do not car - ry ev - 'ry - thing to God in prayer.
Je - sus knows our ev - 'ry weak - ness— take it to the Lord in prayer!
In his arms he'll take and shield thee; thou wilt find a so - lace there.

Joseph M. Scriven, ca. 1855

CONVERSE 8.7.8.7.D.
Charles A. Converse, 1868

Understanding Registration – Chorus Registration

“Pyramid” style helps to add depth and brightness



Foundation Chorus (Principals + Flutes)
with Mixture

JESUS CHRIST: BIRTH

134

Joy to the World

1 Joy to the world, the Lord is come! Let earth re - ceive
2 Joy to the earth, the Sav - ior reigns! Let all their songs
3 No more let sins and sor - rows grow, nor thorns in - fest
4 He rules the world with truth and grace, and makes the na -

her king; let ev - ery heart pre - pare him room,
em - ploy, while fields and floods, rocks, hills, and plains
the ground; he comes to make his bless - ings flow
tions prove the glo - ries of his righ - teous - ness

and heaven and na - ture sing, and heaven and na - ture
re - peat the sound - ing joy, re - peat the sound - ing
far as the curse is found, far as the curse is
and won - ders of his love, and won - ders of his
and heaven and na - ture sing.

and

sing, and heaven, and heaven and na - ture sing,
joy, re - peat, re - peat the sound - ing joy.
far as, far as the curse is found.
love, and won - ders, won - ders of his love.

heaven and na - ture sing,

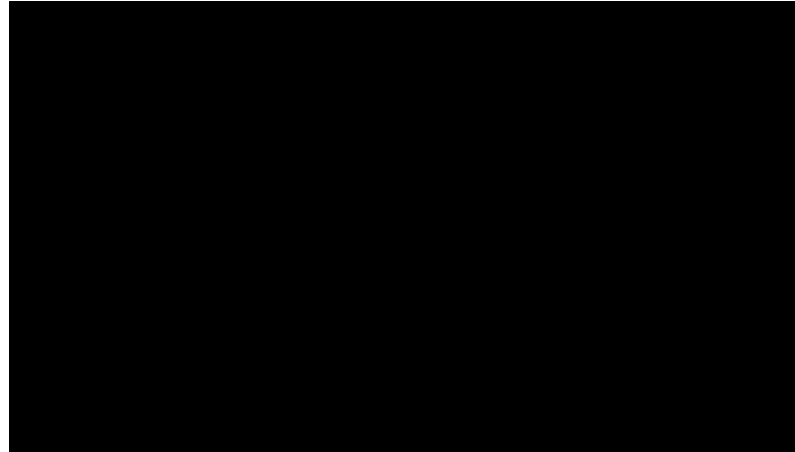
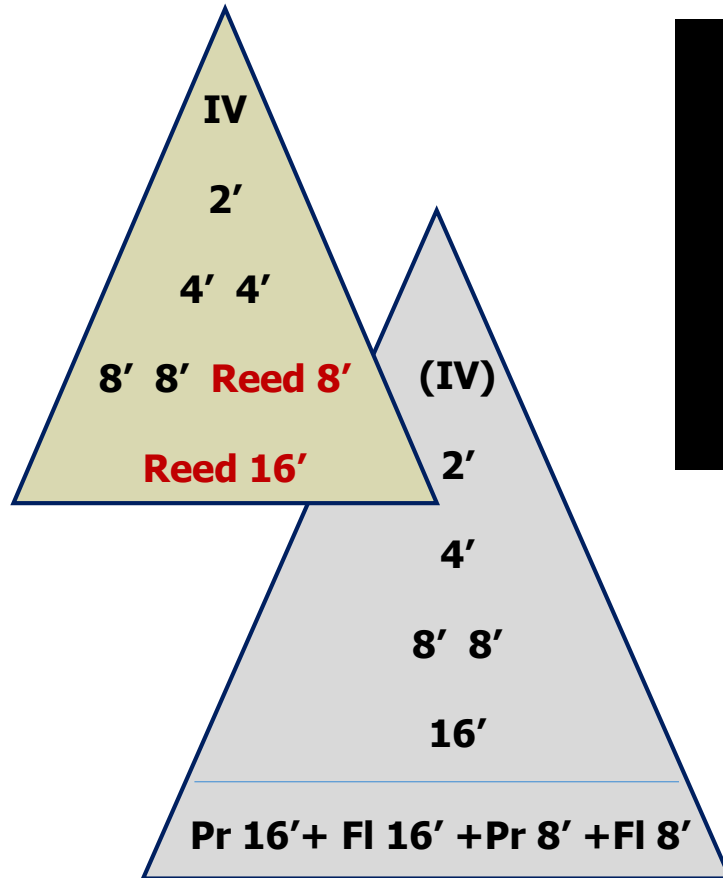
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TEXT: Isaac Watts, 1719, alt.
MUSIC: Arr. George Frederick Handel, 1742; arr. Lowell Mason, 1836

ANTIOCH
CM with repeat
(alternate tune: RICHMOND, 266)

Understanding Registration – Chorus Registration

“Pyramid” style large registration



Registering to reflect the text

St 1: Large registration

St 2: reduce reeds 16', 8'

THE HOLINESS AND JUSTICE OF GOD

230

Holy, Holy, Holy!

The musical score is for the hymn 'Holy, Holy, Holy!' in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are as follows:

1. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
 2. Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,
 3. Ho - ly, ho - ly, ho - ly! Though the dark - ness hide thee,
 4. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to thee.
 cast - ing down their gold - en crowns a - round the glass - y sea;
 though the eye of sin - ful man thy glo - ry may not see,
 All thy works shall praise thy name in earth and sky and sea.

Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y!
 cher - u - bim and ser - a - phim fall - ing down be - fore thee,
 on - ly thou art ho - ly; there is none be - side thee
 Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y!

God in three Per - sons, bless - ed Trin - i - ty!
 who wert, and art, and ev - er - more shalt be.
 per - fect in pow'r, in love, and pur - i - ty.
 God in three Per - sons, bless - ed Trin - i - ty!

Reginald Heber, 1783–1826

NICAEA 11, 12, 12, 10,
John B. Dykes, 1861

<https://www.youtube.com/watch?v=gOzBrXSWvN8&feature=youtu.be>

Understanding Registration

Spirit of God, Descend upon My Heart 50
GEORGE CHOLY
FREDERICK C. ATKINSON

1. Spir - it of God, de - scend up - on my heart;
2. Hast Thou not bid us love Thee, God and King?
3. Teach me to feel that Thou art al - ways nigh;
4. Teach me to love Thee as Thine an - gels love.

Wean it from earth, through all its puls - es move;
All, all Thine own, soul, heart and strength and mind;
Teach me the strag - gles of the soul to bear,
One ho - ly pas - sion fill - ing all my frame;

Stoop to my weak - ness, might - y as Thou art,
I see Thy cross—there teach my heart to cling;
To check the ris - ing doubt, the reb - el sigh;
The hap - tiism of the heav'n - de - scend - ed Dove.

And make me love Thee as I ought to love,
O let me seek Thee, and O let me find.
Teach me the pa - tience of un - an - swered prayer,
My heart an al - tar, and Thy love the flame. A - MEN.

Lead On, O King Eternal 544
CHRISTIAN WARFARE

1. Lead on, O King e - ter - nal, the day of march has come;
2. Lead on, O King e - ter - nal, till sin's fierce war shall cease,
3. Lead on, O King e - ter - nal: we fol - low, not with fears,

hence - forth in fields of con - quest thy tents shall be our home;
and ho - li - ness shall whis - per the sweet a - men of peace;
for glad - ness breaks like morn - ing wher - e'er thy face ap - pears;

through days of prep - a - ra - tion thy grace has made us strong,
for not with swords' loud clash - ing nor roll of stir - ring drums,
thy cross is lift - ed o'er us; we jour - ney in its light:

and now, O King e - ter - nal, we lift our bat - tle song.
but deeds of love and mer - cy, the heav'n - ly king - dom comes.
the crown a - waits the con - quest; lead on, O God of might.

Ernest W. Shurtleff, 1888
LANCASHIRE 7.6.7.6.D.
Henry Thomas Smart, 1836



https://www.youtube.com/watch?v=AQZmn6YA_X8

Watch “Lesson 8: Registrations for Contemplative & Jubilant Hymns”

More self-helps

Hymn Playing Checklist for Organists

http://uvago.org/wordpress/wp-content/uploads/2014/08/2014_04_26_mike_carson_handout.pdf

Basic Organ Registration and Hymn Playing

http://www.kyacda.org/uploads/1/0/6/3/10633161/basic_organ_and_hymn_registration.pdf

Organ Tutor 101: Basic Organ skills for the Pianist

<https://www.ardpublications.com/otrRegistration33.pdf>

Lessons for the New Organist

<https://www.agohq.org/lessons-for-the-new-organist/>

The Art of Organ Playing

[https://imslp.org/wiki/The_Art_of_Organ_Playing_\(Thayer%2C_Eugene\)](https://imslp.org/wiki/The_Art_of_Organ_Playing_(Thayer%2C_Eugene))

The King of Instruments

<https://www.amazon.com/King-Instruments-Joyce-Jones/dp/094452933X>



In case you missed it...

Past Webinars and Online Teaching Videos

INTRODUCTION TO THE KING OF INSTRUMENTS -- Evelyn Lim

<https://tinyurl.com/The-King-of-Instruments>

INTRODUCTION TO THE LITURGICAL YEAR – Evelyn Lim

<https://tinyurl.com/The-Liturgical-Year>

EASY ORGAN MUSIC FOR THE SUNDAY ACCOMPANIST (ADVENT TO EPIPHANY) – Isaac Lee

<https://tinyurl.com/Easy-Organ-Music-Part-I-S>

<https://tinyurl.com/Easy-Organ-Music-Part-I-R>

EASY ORGAN MUSIC FOR THE SUNDAY ACCOMPANIST (LENT TO PENTECOST) – Isaac Lee

<https://tinyurl.com/Easy-Organ-Music-Part-II-S>

<https://tinyurl.com/Easy-Organ-Music-Part-II-R>

INTRODUCTION TO ORGAN PLAYING (PT 1) – Angela Lim

Slides: <https://tinyurl.com/Intro-to-Organ-Playing-S>

Recording: <https://tinyurl.com/Intro-to-Organ-Playing-R>

HOW TO DO IMPROVISATION – Isaac Lee

<https://www.facebook.com/MethodistSchoolOfMusicMSM/videos/244921293545241/>

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Music and church music classes at Methodist School of Music
www.msmusic.edu.sg



Organists' Community and Resources at the
Singapore Chapter of the American Guild of Organists
www.singaporeago.org
www.facebook.com/AGOSingapore

*Special thanks to
Mr Eugene Yeo & Mr Ong Te-Min for
their kind tech assistance*

Wishing you a fulfilling journey of exploration of hymn and service leading!

Lets see what you can do with your hymns! Thank you for your kind interest!

Alleluia Sing to Jesus (HYFRYDOL)

<https://www.youtube.com/watch?v=tVfp9pyyCDk>

Coming up soon!

Hymn-Playing Part 2b: exploring different hymn styles, crafting introductions
by Evelyn Lim

Hymn-Playing Part 3: Chant-based accompanying
by Angela Lim

How to do Improvisation Pt 2
by Isaac Lee
(Part 1 is a pre-recorded video)