

Table of Contents

1.	Service Playing Matters	9
	Priorities, Partnership, and Participation; Antecedents Encourage Current Practices; Ministering from the Organ Bench; Assimilating Extemporization Techniques; Experimentation; List of Appendices	
2.	Scales as Harmonic Partners	15
	Chapter Preview; Introduction; Visual Assistance: Coordinated Symbols; Getting Started: Overarching Points of This Technique; Moving Ahead: An Efficient Start; Tunes and Scales in Major; Tunes that Begin on an Accented Beat with a Descending Scale; Tunes that Begin on an Accented Beat with an Ascending Scale; Tunes that Begin on an Unaccented Beat with an Ascending Scale; Tunes and Scales in Minor/Modal; Tunes that Begin on an Accented Beat with a Descending Scale; Tunes that Begin on an Unaccented Beat with a Descending Scale; Tunes that Begin on an Accented Beat with an Ascending Scale; Tunes that Begin on an Unaccented Beat with an Ascending Scale; A Mutation of the 1:1 Ratio; Using Parallel Alto 4ths with Diatonic Scales; Chromatic Scales with Major, Minor, and Modal Tunes; Chromatic, Descending Scale with a Tune in Major; Chromatic Descending Scale with a Tune in Minor; Chromatic Descending Scale with a Modal Tune; 2:1 Ratio; Contrary Motion and Rhythmic Variation in 2:1 Scale Passages; Descending Scales, Text Painting, and Symbolic Association; Minor / Modal Keys; Chromatic Scales; 3:1 Ratio; Adjusting a Dotted Quarter and Eighth in the Melody with Triplets in the Scale; Contrasting a Descending and Ascending Scale with the Same Melody; Considerations with Hymns in A-flat, A, and B-flat Major, and A minor; Additional Ratio Possibilities: 1:2 and 1:3; In Conclusion: Several Quick Tips; Summary of Options; Supplementary Material	
3.	Modifying Inner Voices	57
	Chapter Preview; Introduction; Visual Assistance: Coordinated Symbols; Six Basic Approaches: 1. Duple and Triple or Triplet Note Groups; 2. Sixteenth Note (Four-Note) Groups; 3. Two Note Chords; 4. Multi-Note Inner Voice Chords; 5. Adding Non-Chord Tones—Upper or Lower Neighbors of Alto or Tenor Notes; 6. Transposing Alto Notes to Create a Descanting Voice; In Conclusion, One More Option; Practical Application; Summary of Options; Supplementary Material	
4.	Extenders: Introductions, Interludes, Codas	89
	Chapter Preview; Introduction; Visual Assistance: Coordinated Symbols; Cues from Published Preludes; Eight Extender Approaches: 1. Echo Phrases; 2. Alternating Inner Voices and Modifying Inner Voices; 3. Pulsating Chords as Inner Voice Support; 4. Pedal Enrichments; 5. Sustaining, Accompanimental Chords; 6. Manual Scales and Arpeggios; 7. Parallel Alto Sixths; 8. Combining Several Techniques; Solo, Embellished Hymn Phrases in the Pedal; Additional Possibilities; Consider This; In Conclusion; Practical Application; Summary of Options; Supplementary Material	
5.	Pedal Enrichments	123
	Chapter Preview; Introduction; Visual Assistance: Coordinated Symbols; Introductory Tips; Hymn Phrases: An Easy Way to Begin; Varying the Length of Pedal Passages; Illustrating Several Options with Shorter Tunes; Being a Bit More Adventurous: Solo Hymn Phrases Using Double Pedal Treatments; Scales; Tips Appropriate to Developing Solo Pedal Scale Passages; Scale Pedal Passages with Shorter Hymntunes; Scale Pedal Passages with Medium Length Tunes; Scale Pedal Passages with Longer Tunes; Pedal Passages Using 2:1 Ratio; Longer Tunes Using 2:1 Ratio; Arpeggios or Broken Chords: General Features Reflected in Arpeggio Pedal Passages; Still More Combinations; Combining Hymn Phrases and Scales with Hymnal Harmonizations; Combining Hymn Phrases and Arpeggios with Hymnal Harmonizations; Combining Scales and Arpeggios with the Hymnal Harmonization using Parallel Alto 4ths and Parallel Alto 6ths; Combining Duple and Triple Meters without Hymnal Harmonization of Full Tune; Combining Arpeggios, Scales, and Filling-In Horizontal 3rds and 4ths with the Hymnal Harmonization; Combining Rhythmic Subdivision of Bass Notes and Pedal Scales with the Hymnal Harmonization; Incorporating Multiple Options that Feature Pedal Enrichments; A Concluding Touch: Adding Ornamentation in the Pedal; In Conclusion; Practical Application; Summary of Options; Supplementary Material	

6.	Sustaining, Accompanimental Chords	161
	Chapter Preview; Introduction; Visual Assistance: Coordinated Symbols; Getting Started: Basic Chords; Selecting and Remembering Sustaining, Accompanimental Chords; Examples Based on Tunes in F Major; Adding One More Chord (<i>III</i>); Simple Solutions for Dealing with Accidentals in the Melody, without Involving Chord (<i>III</i>); Examples Based on Tunes in F minor; Trying Several New Options; In Conclusion; Practical Application; Summary of Options; Sustaining, Accompanimental Chords (Chart)	
7.	Changing Tonality	185
	Chapter Preview; Introduction; Visual Assistance: Coordinated Symbols; Major – Minor Key Relationships; Getting Started; Step 1: The Solo Approach; Step 2: Adding a Second Voice, i.e., the Bass; Step 3: All Parts—Soprano, Alto, Tenor, and Bass; Four Ways to Enrich the Basic Setting; Relating the Changing Tonality Technique to Specific Tunes and Texts; Examples Illustrating Adjustments to the Sixth Degree of the Scale; Practical Application; Summary of Options; Supplementary Material	
8.	Ornamenting the Melody	203
	Chapter Preview; Introduction; Visual Assistance: Coordinated Symbols; The Organ and Ornamenting Melodies; Embellishing a Melody using Primarily Soprano and Alto Notes; Modifying the Pattern of Soprano / Alto Pairings; Accommodating Longer Note Values and Stationary Harmonies; Lengthening a Shorter, Embellished Hymntune; Accommodating Static Harmonies; Upper and Lower Neighboring Notes and Simple Patterns; Coordinated Symbols; Auxiliary Symbols Offer Assistance; Ornamenting Successive Repeating Melody Notes; Starting with One Embellishing Note per Beat; Beginning with Tunes that Work Easily: Using Eighth Notes for Embellishing; Further Enrichment with Triplet Groups; Mixing and Matching Several Techniques and Options with Longer Hymn Tunes; Additional Choices; Four Sixteenths to a Beat; Four Additional Patterns; Stepwise (Conjunct) Melodic Movement; An eighth with a Pair of Sixteenths, A Pair of Sixteenths with an Eighth; Supplemental Suggestions; Combining Pre-Selected Embellishment Options in One Setting; Beginning with a Two-Voice Setting; Embellished Soprano with Hymnal Bass Notes; In Conclusion; Practical Application; Summary of Options; Supplementary Material	
9.	Pattern Toccatas	241
	Chapter Preview; Introduction; Visual Assistance: Coordinated Symbols; Four Basic Toccata Patterns Illustrated in this Chapter; Repeating a Rhythmic Pattern with Four Sixteenths; Adjusting for Two Common Rhythmic Combinations; Another Way and Reason to Adjust Half Notes; Adjusting for Half Notes in Tunes with Triple Meter; Providing Variety when Tunes Repeat Melodic Phrases; Extending the Length of a Toccata; Changing Tonality; Triplet Rhythmic Toccata Figures; Incorporating Echo Phrases; Practical Application; Summary of Options; Supplementary Material	
	CODA Versets	281
	Nine versets on <i>Duke Street</i> . Each verset illustrates one of more of the techniques presented in chapters 2–9.	
	Appendices	
	<i>Appendix A:</i> Abbreviations and Basic Symbols Used to Identify Techniques	295
	<i>Appendix B:</i> Hymntunes Suggested in the “Try This” Sections	296
	<i>Appendix C:</i> Hymntunes Used in Examples in the original Off the Page	298
	<i>Appendix D:</i> Hymntunes Used in Examples in Off the Page, Too	299
	<i>Appendix E:</i> Techniques Listed with Their Potential Uses	300
	Reference Symbols for Use in your “Organist’s Hymnal”	Inside back cover

(Permission is granted to the purchaser of this book to reproduce this page.)

Chapter Preview

Basic Symbols

S

Chr

**1:1, 2:1,
3:1, 1:2, 1:3**

**/ **

Auxiliary Symbols

Pp F g

Scales as Harmonic Partners provides additional ways of supporting many hymn tunes.

- The scales may be played ascending and descending, or vice versa.
- The scales may be major, minor, or chromatic.
- The relationship or ratio of the scale to the melody may be 1:1; 2:1; 3:1; 1:2; 1:3
- A scale's compass usually spans two-octaves.
- Scales are played by the left hand; the hymn melody is played by the right hand.
- The right hand plays the melody on one manual while the left hand plays the scale on another manual. In some cases, both hands may play on the same manual.
- **Pedal point** may be one among several options that provide variety.

As you proceed in this chapter, you will become acquainted with pairing different ratios of scale notes to hymntune notes. Various suggestions and tips will help guide you in adapting this technique not only to major scales, but also to minor/modal and chromatic scales.

Visual Assistance: Coordinated Symbols

Several symbols, Basic and Auxiliary, that help one quickly identify key facets pertaining to the **Scales as Harmonic Partners** extemporization technique, are:

Basic symbols

- S = Scale
- **Chr** = Chromatic Scale
- ratio numbers: e.g. **1:1; 2:1; 3:1; 1:2; 1:3** and so on
- diagonal lines: / \

Auxiliary symbols

These can be within parentheses immediately to the right of the basic symbol to help recall other aspects. If helpful, consider creating your own symbols. Three common auxiliary symbols are:

- Pp for **Pedal point**: = (**Pp**)
- a capital letter to identify a major scale: (**F**) = F major
- a lower case letter for a minor or modal scale: (**g**) = g minor or mode

Getting Started

Overarching Points of This Technique

This listing includes the most commonly used aspects of adapting scales as harmonic partners with hymn melodies. These are demonstrated in the music illustrations in this chapter.

- Ratios indicate the number of notes played by the left hand (the first number) to the number of notes in the right hand (the second number).
- Scales are played in the left hand and the melody in the right hand; each part is usually played on a separate manual.
- Using two manuals permits contrasting timbres and pitch selections, projecting better clarity and individuality of each part. The use of two manuals eliminates the problematic crossover of parts when the melody goes lower than the upper part of the scale.
- Scale passages commonly use a compass of two octaves; occasionally, single octaves may be used.

- The melodic shape of the opening phrase of the hymntune generally determines where the scale passage begins. Scales are played both ascending and descending, or vice versa, in a continuous and even flow.
- Scales are diatonic and are determined by the key of the hymn. Chromatic scales may also be used.
- Chromatic scales have special potential for use with somber texts and melodies. In some instances they can be considered for symbolic expression or text painting.
- Accidentals, when used in the scale accompaniment, ordinarily accommodate a modulation or key change that occurs on an inner phrase.
- **Pedal point (Pp)** may be an option. See *Off the Page*, Chapter 8, pages 139-164.
- Tempo selections are significant. A moderate tempo will tend to minimize some harmonic tensions or dissonances, since the scales move through them somewhat faster. Slower tempos tend to intensify those tensions.
- Though only a few articulations and phrasings are indicated in the music examples, a careful selection and use of them can add interest and musicality to a setting.
- A 2:1 ratio presents some opportunities for using dotted rhythms with scale passages.

Use experimentation and musical sensitivity to guide your choices.

Moving Ahead

An Efficient Start

Depending on your familiarity with diatonic scales, you may wish to review them, especially those most likely to be used (see pages 54 and 55). Referring to these pages, play the scales, descending and ascending as printed, in a continuous flow. Each scale spans a two-octave compass. Then try each, beginning on the lowest note, both ascending and descending. See how they are applied in *Examples 2:1* and *2:2*.

If you are already comfortable with scales, and wish to take additional introductory steps, consider trying these:

- Try playing a familiar hymn tune with the right hand without having to totally focus on following the melody in the hymnal. Consider trying a familiar tune in a major key, possibly *Lobe den Herren*.
- Review the scale that is in the same key as the hymn (*Lobe den Herren* is usually in F major). Play a two-octave F major scale with your left hand, descending and ascending. Keep a continuous, unrushed flow. Playing the scale fluently without the support of printed notes is the primary objective. A comfortable hymn tempo, or a little slower, is fine.
- Next, combine the scale and hymn tune by playing quarter notes in the left hand against the different rhythms of the melody in the right hand.

Using a 1:1 Ratio

Now that you have some experience with the 1:1 ratio as found in *Example 2:1*, note that several components can be easily modified to add interest and variety within settings that use this ratio. Some melodies have a distinct or characteristic rhythmic feature—dotted quarters followed by an eighth, as in *Lobe den Herren*. With many of these, maintaining even quarter notes in the scale can be quite satisfying musically. The pattern is easier to play, and the steady, even flow in the lower part provides a pleasant contrast to the more rhythmic, dotted feature in the melody. However, if one wishes some additional contrast, occasionally try altering a pair of quarter notes in the scale to a dotted quarter and an eighth:  becomes .

This modification can be especially useful for creating some variety when accompanying longer hymntunes, especially those with repeated phrases. See measures 7, 12, 14, 19, and 21 in *Example 2-3, Lobe den Herren*.

Several Additional Suggestions

When objectionable dissonances occur between the scale and hymntune in the initial phrase, one of these approaches may be effective.

- Begin the scale in the opposite direction of the original attempt.
- Begin the scale phrase on an accented beat either before or after the melody enters.
- With the 1:1 ratio, mask parallel intervals by changing the rhythm of the two scale pitches, e.g., to a dotted quarter and an eighth.
- Try a new ratio—perhaps 2:1 instead of 1:1, or 1:1 instead of 2:1 or possibly 3:1—for one of the previous ratios.

As you begin, keep in mind that just a little experimentation frequently leads to a satisfying musical solution!

Tunes and Scales in Major

Each of the following examples illustrates how a scale passage can complement or partner with certain aspects of the hymn melody.

Tunes that Begin on an Accented Beat with a Descending Scale

Bold is used here to designate a type of melody whose character and sound project a masculine-like strength, in contrast to tunes designated as yielding, which project an inherent warmth and a gentler character.

Example 2-3—a bold tune.

\ is the symbol indicating a descending scale.

Try incorporating a rhythmic motive from the hymntune at strategic places.

Symbols suggested for use in one's organist hymnal.

Lobe den Herren

S \ 1:1

I

II

Man. II - F Major scale

8

15

Yielding is used here to designate a type of melody whose character and sound project an inherent warmth and a gentler character, in contrast to tunes designated as bold, which project a masculine-like strength.

Example 2-4—a yielding tune.

Orientis partibus

I

II

6

rit.