

KEY TO STOP TERMINOLOGY

Common Manual Stops:

- 8' Principal** (other names one might find are Prinzival, Diapason, Open Diapason, and Montre)
- 4' Principal** (usually called Octave, Oktav, or Prestant)
- 4' Flute** (usually called Koppelflöte, Nachthorn, or Rohrflöte)
- 2' Principal** (usually called Super Octave, Fifteenth, or Doublette)
- Chorus Mixture** (usually called Mixtur, Mixture, Fourniture, or Plein Jeu)
- 8' Chorus Reed** (usually called Trompette, Trumpet, Trompete)
- 4' Chorus Reed** (usually called Clairon or Clarion)

Common Pedal Stops:

- Main 16' Flue stop** (may be called Principal, Subbass, Bourdon, or Gedeckt)
- 16' Reed stop** (may be called Bombarde, Posaune, Trombone, Contre Trompette, Bassoon, or Basson)
- 32' Flue stop** (Contre Bourdon or Contre Violone)
- 32' Reed stop** (Contre Bombarde or Contre Posaune)

THE HYMN REGISTRATION SPECTRUM

#1: MEDITATIVE AND QUIET

- Great: 8' Principal and 4' Flute
- Pedal: Main 16' stop. Great to Pedal

#2: TEXTBOOK STANDARD MEZZO-FORTE

- Great: Principals 8' and 4'
- Pedal: Main 16' stop, Great to Pedal

#3: JUBILANT

- Great: Principals 8', 4', and 2'
- Pedal: The main 16' stop, Great to Pedal.

#4: ADDITIONAL BRILLIANCE

- Great: Principals 8', 4', 2', and Chorus Mixture
- Pedal: No change from **Jubilant** setting

#5: ADDITIONAL FIRE

- Great: Principals 8', 4', 2', chorus mixture, and 8' chorus reed. If the chorus reed is found on the Swell, you will also need to add the Swell-Great coupler.
- Pedal: Add the 16' reed stop.

#6: CLIMACTIC MOMENT

Great: Principals 8', 4', 2', chorus mixture, 8' chorus reed and 4' chorus reed. If the chorus reed is found on the Swell, you will also need to add the Swell-Great coupler if you haven't already done so with the **Additional Fire** registration.

Pedal: Add the 32' flue stop. If your organ has a 32' reed stop in the pedal, add this stop for the final few measures or note of the last verse. Typically, but not always, an organ pedal division that contains a 32' pedal reed also has a 32' pedal flue of some kind, which is usually engaged before the reed.

#7: MOUNTAINTOP EXPERIENCE

Pedal: If your organ has a 32' reed stop in the pedal, add this stop for the final few measures or note of the last verse. Typically, but not always, an organ pedal division that contains a 32' pedal reed also has a 32' pedal flue of some kind, which is usually engaged before the reed.

A FEW PARTING WORDS OF WISDOM

1. Use **changes of registration** between verses and/or between verse and chorus. Proceed up or down the numbered list of the spectrum in numerical order. Do not skip numbers on the list!
2. Some digital (and possibly pipe) organs might benefit from using flutes 8' and possibly 4' in addition to the principal chorus stops suggested. Adding these stops might add warmth and breadth to the ensemble.
3. Do not use 16' manual stops or 16' manual couplers. These are only used in certain types of organ literature, not for hymn playing. If you use the bass coupler to enable the pedal's sound to move to the manuals, register the pedal as you normally would.
4. Avoid celeste stops for congregational hymn singing. The sharp-tuned celeste rank muddies the ensemble.
5. *Never use the Tremulant or Tremolo to accompany congregational singing!*

Other excellent registration guidelines are found in these resources:

- Belnap, Parley. *Hymn Studies for Organists*. Provo: BYU Creative Works. Go to <http://creativeworks.byu.edu/Catalog/ViewItem.aspx?item=SM004> to order.
- Cook, Don. *The Organ Tutor Workbook* (available with purchase of *OrganTutor 101* computer tutorial. Go to <http://www.ardpublications.com> to order.
- *The New LDS Organist*. This resource consists of twelve lessons that are free over the Internet as audio lessons (podcasts) with about four hours of instruction. Each lesson lasts between five and thirty-five minutes plus pause time. The lessons involve listening to instruction, trying out new skills at the organ, and playing simplified hymns.