

Teach the Organ!

A Handbook for Organ Teachers

“Each One Teach One”

When you get, give; when you learn, teach. – Maya Angelou

presenting

Discover the Basics[®] • *Discover the Organ*[®] • *Organ Skills*[™]
Annotated Performer's Editions • *Historical Organ Techniques and Repertoire*

and

Student Recruitment Ideas



Wayne Leupold Editions, Inc.

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Fall 2013

Teaching Organ

Discover the Basics®

A Beginning Series for Any Keyboard Instrument

Book A	WL600092
Book B	WL600093
Book C	WL600094
Book D	WL600095
Christmas Season (Beginning Level)	WL600120

Discover the Organ®

A Beginning Keyboard and Pedal Method for the Organ

Level 1

Basic Organ Repertoire, Series A	WL600065
Modern Keyboard Technique	WL600084
Christmas Season at the Organ	WL600110
Repertoire with More Pedal	WL600223
Pedal Primers, Volume 1	WL600148
Easter and Pentecost Seasons at the Organ	WL600108
Organ and One Instrument	WL600112

Level 2

Basic Organ Repertoire, Series A	WL600069
Modern Keyboard Technique	WL600085
Repertoire with More Pedal, Level 2A	WL600224
Repertoire with More Pedal, Level 2B	WL600235
Pedal Primers, Volume 2	WL600156
Christmas Season at the Organ	WL600111
Easter and Pentecost Seasons at the Organ	WL600109
Organ and One Instrument	WL600113

Level 3

Basic Organ Repertoire, Series A, Level 3A	WL600073
Basic Organ Repertoire, Series A, Level 3B	WL600144
Modern Keyboard Technique, Level 3A	WL600086
Modern Keyboard Technique, Level 3B	WL600161
Repertoire with More Pedal, Level 3A	WL600225
Repertoire with More Pedal, Level 3B	WL600230
Pedal Primers, Volume 3	WL600186
Christmas Season at the Organ	WL600130
Easter and Pentecost Seasons at the Organ	WL600131
Organ and One Instrument	WL600132

Level 4

Basic Organ Repertoire, Series A, Level 4A	WL600099
Basic Organ Repertoire, Series A, Level 4B	WL600197

Modern Keyboard Technique, Level 4	WL600123
Christmas Season at the Organ	WL600199
Easter and Pentecost Seasons at the Organ	WL600200
Organ and One Instrument	WL600201

Organ Skills™

A Comprehensive Approach to Traditional Organ Teaching

First Organ Book (third edition)	WL600053
Easiest Hymns (second edition)	WL600037
First Improvisation Book	WL600143
Keyboard Practice Skills	WL800007
Introduction to Organ Playing in 17th- and 18th-Century Style (second edition)	WL500011

Trios for the Organ (unfingered)

by Richard Hudson

Trios for Organ	
Volume 1	WL600087
Volume 2	WL600088
Hymn Trios for the New Organist	
Volume 1	WL600034
Volume 2	WL600045
Volume 3	WL600039
Volume 4	WL600046

Trios for the Organ (fingered)

edited by Rollin Smith

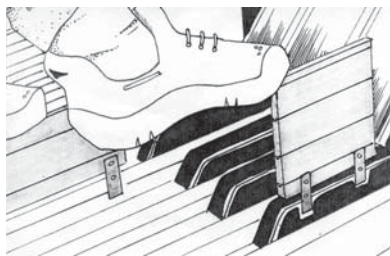
Romantic Trios	
Volume 1 (easy)	WL600227
Volume 2 (medium)	WL600236
Volume 3 (difficult)	WL600237

Annotated Performer's Editions

No. 1, Johann Sebastian Bach (?): Eight Short Preludes and Fugues (BWV553–560)	WL600024
No. 2, Léon Boëllmann: Suite Gothique	WL600072
No. 3, Johann Sebastian Bach: The Two-Part Inventions and the Four Duets	WL600050
No. 4, Louis-Nicolas Clérambault: First Organ Book (Suites 1 & 2)	WL600125
No. 5, An Introduction to the Organ Music of Louis Vierne	WL600210
No. 6, Girolamo Frescobaldi: Fiori Musicale (1635)	WL500016
No. 8, Susanne van Soldt Klavierboek	WL600275

PedXTend®

For young students with short legs, PedXTend® raises the height of a pedal from 2-1/2" to 8-1/2", in one-inch increments. Five-piece, wood kit. For white or black pedals.



WLPX0001

Historical Organ Techniques and Repertoire

Volume 1, Spain 1550–1830	WL500004
Volume 2, J.S. Bach—Basic Organ Works	WL500006
Volume 3, Late-Medieval Before 1460	WL500008
Volume 4, England, 1660–1730	WL500010
Volume 5, England 1730–1830	WL500005
Volume 6, Italy, 1550–1660	WL500007
Volume 7, England, 1550–1660	WL500012
Volume 8, Italy, 1725–1830	WL500013
Volume 9, Renaissance, 1500–1550	WL500009
Volume 10, Italy, 1660–1725	WL500015
Volume 11, Netherlands 1575–1700	WL500018

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FREE NEWSLETTER

Organ Discoveries™

A free newsletter of Wayne Leupold Editions, Inc., assists organ teachers in their work of developing the skills and musicianship of organ students. Issues contain recruitment ideas, teaching advice, listing of the latest and most progressive organ teaching materials, notices of workshops and exhibits, and biographical information of organ composers.

For a free subscription, please contact Wayne Leupold Editions, Inc.

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Our Philosophy of Teaching the Organ

by Wayne Leupold

Many young people find the organ fascinating, with all its keyboards, pedals, buttons, stop knobs, and multiple sounds. Children can become interested in the organ through exposure in their church services, demonstrations by the church organist, and different types of events presented by AGO chapters or other groups of interested individuals. When such interest is awakened, there should be an immediate follow-up by getting them on organ benches, using publications from *Discover the Organ*®, studying and playing the organ at whatever keyboard level they are. If they have no keyboard experience, start them on the organ from the very beginning of their study, using *Discover the Basics*® books. Now there is a method available that can develop a child's keyboard ability on the organ from the very beginning of his/her study of music. (Other instruments also could be studied simultaneously, if desired.)

Some organists think that students should not begin the study of the organ until they have had a number of years of piano study to first develop a basic keyboard technique. History clearly shows us that this is not necessary. What organist who lived prior to 1800 ever played the pianoforte before beginning organ study? Obviously no organists of the seventeenth and eighteenth centuries ever studied the pianoforte. But, yet, many fine keyboardists and organists existed in those centuries. How, then, did they develop keyboard technique? The harpsichord was an expensive instrument usually only found in the homes of the wealthy. The common practice keyboard

instrument of those times was the clavichord, whose touch is lighter than any electronic keyboard instrument available today. So, clearly, a good keyboard technique can be developed on a light keyboard action. What is important is a solid and comprehensive curriculum of technical studies and scales such as are found in our comprehensive series, *Modern Keyboard Technique*.

For the organ to remain the principal instrument in the church, we must train more organists. To accomplish this, we must first expose the organ to more young people and, second, begin to teach the organ to children at much earlier ages than previously has been done. There is no reason why young children cannot begin both their musical education and the development of their keyboard skills at the organ. Let's have more children *Discover the Organ*®!

Wayne Leupold Editions, Inc., with its various series of organ-teaching publications, offers a thorough pedagogical approach to the teaching of the keyboard at the organ at all levels: (1) from a very first keyboard lesson (*Discover the Basics*®) through second- through sixth-year keyboard study (*Discover the Organ*®); (2) from an intermediate level (third or fourth year) pianist's first organ lesson (*Organ Skills*™) through highly advanced organ techniques (also *Organ Skills*™); and (3) a comprehensive approach to the historical techniques and performance practices of each national school within each historical period (*Annotated Performer's Editions* and *Historical Organ Techniques and Repertoire*).

Teacher Assistance Hotline

1-800-765-3196 (afternoons, eastern time)

If a teacher encounters a problem when teaching an organ student, he/she may talk with Wayne Leupold for a free consultation. Call the 800 number above and ask to speak to Wayne.

Discover the Basics®

(first year of keyboard study, a primer series)

by Wayne Leupold

Flexibility of Usage

Discover the Basics®, co-edited by Wayne Leupold and Lucy G. Ingram, is a beginning series (a first year, primer series) for any keyboard instrument. It is designed to be very flexible and may be used in a variety of different ways:

1. It can be the method for a student beginning keyboard study exclusively on the organ. No other supplementary piano materials will be needed.
2. It can be the method for a student beginning keyboard study exclusively on the piano, with no interest in ever playing the organ. In such a situation, the explanations about the organ sounds, registration suggestions, and suggestions for optional pedal points can be ignored.
3. This series also can be used in an approach of blending the initial teaching of the keyboard between both the piano and the organ. In such a situation, the student can use a piano for daily practice and can take his/her weekly lesson on a piano. However, in addition, the teacher also may take the student to an organ during the weekly lesson, where he/she again may play some or all of the assigned pieces on the organ, using the suggested registrations and pedal points for the feet. Because of the thoroughness of the *Discover the Basics*® series, a separate piano primer series is not necessary. A student could continue this simultaneous study of both instruments indefinitely. When the student has finished the *Discover the Basics*® series and has progressed to the Level 1 books of *Discover the Organ*® for continued organ study (see below), he/she also could progress into any standard classical piano literature series for continued piano study. This approach would give the student the exposure to and advantages of both keyboard instruments.

The profound advantage of the first and third approaches, from the perspective of the organ, is that *more students* will be exposed to the organ much earlier in their educational experience than traditionally has been done. We hope, in the long term, that this approach will generate more interest in the organ among *more young students*, who then will continue to study the organ and eventually become active organists (amateurs and/or professionals) and church musicians.

Organization

Discover the Basics® utilizes an intervallic approach to reading music and consists of four successive books (A, B, C, and D). Each book is complete in itself, in that it contains lessons, theory, repertoire, and technique materials, therefore eliminating the need to buy multiple books for each level. *Book A* introduces intervals up to and including fifths. *Book B* reinforces these intervals within the context of the grand staff. *Book C* presents eighth notes and beginning two-part

playing. *Book D* introduces the intervals of sixths, sevenths, and eighths; more expanded two-part playing; and the beginning playing of three very easy simultaneous parts. It also emphasizes note spelling. Many pieces have optional pedal points, and approximately 70 percent of the compositions in all four books have a duet part for the teacher to play. The many duets allow the student to have live ensemble experiences with the teacher at each lesson. If played on the piano, some of the duet parts for the teacher may have to be played an octave higher or lower than written. Folk songs and spirituals from many different countries and cultures are used extensively throughout the four books.

Upon completion of *Book D*, the student progresses to *Discover the Organ*® in the various series of Level 1 (*Basic Organ Repertoire*, *Modern Keyboard Technique*, *Christmas Season at the Organ*, *Easter and Pentecost Seasons at the Organ*, and *Organ and One Instrument*). The first two are considered basic series, while the remaining three are supplemental. The levels 1 through 4 of the *Discover the Organ*® method roughly parallel the technical-difficulty levels of the Bastian Piano Literature Series, volumes 1–4.

Different Beginning Books for Different Ages

Book A is for the young beginner—third through fifth grades—and it can be used with students a little younger (second grade) or older (sixth grade). The middle-school (seventh and eighth grades), high-school, or adult beginner should begin in *Book B*. *Book B* can also be used for beginning class keyboard courses.

Book A also has proven to be successful even with very young children (four to seven years old). For a discussion of successful teaching technique with this age group, see “Using *Discover the Basics*® with Very Young Children,” by Katherine Crozier (on page 5).

Graded Order

The compositions have been carefully graded. There are no annoying leaps of technical difficulty from any one piece to the next. Therefore, after only a very few lessons, the teacher can evaluate the student to determine how many lines of music he/she can comfortably master each week.

Amount of Music in Assignments

As the student progresses through the four books, the teacher from time to time may have to reassess the amount of music included in each weekly assignment. In determining how many lines of music should be assigned each week, count all the rhythmic drills on the Writing Pages at the end of each unit as one line of music. As the compositions become longer (two, three, or four lines of music), always count the lines of music and not the number of pieces when computing the weekly assignments.

ADVICE FOR PARENTS AND TEACHERS

1. PRACTICE INSTRUMENTS

For the first three or four years of study, students may use any keyboard instrument (piano, electronic keyboard, or any kind of organ) as their daily practice instrument. If an electronic organ or keyboard is used, weighted keyboards are recommended.

2. INTERVALLIC READING

Discover the Basics® utilizes an intervallic approach to reading music. This is the quickest and most thorough way of learning to read music. Each new note is determined by recognizing its distance from the preceding note. Gradually, the names of all the lines and spaces are learned. *Book D* and the *Theory and Improvisation* series reinforce the basics of note spelling.

3. KEYBOARD: LOCATION, HEIGHT, AND LIGHTING

Place the practice keyboard in a well-lit, quiet place, free from distractions. Adjust the seat level so that the elbows are slightly higher than the keyboard.

4. PRACTICE TIME AND SUPERVISION

Set aside a specific time each day for practice so that it becomes a habit. At the start, the parent is encouraged to supervise the practice to make sure the time is used efficiently and effectively.

5. LEARNING SUGGESTIONS

- a. Pay strict attention to **counting aloud** so the rhythm is kept even. The parent may assist at times.
- b. Keep **eyes fixed on the music** at all times to avoid losing one's place. Always **look ahead** to see what is coming.
- c. **New compositions** are to be **explained** thoroughly at the lesson. The teacher or parent should not play compositions for the student before they are learned. This will help the student learn to read rather than playing by ear.
- d. When an incorrect note is played, have the student determine the **correct interval** from the previous note, not the name of the correct note.

6. COORDINATING PLAYING AND WRITTEN WORK

If the student is assigned only part of a unit, a portion of the written work at the end of that unit also is to be assigned.

7. WRITTEN WORK

Some of the assigned written work should be done every day so that the concepts are reinforced on a regular basis.

8. COLOR

The student may color the drawings, if there is a desire to add color to the pages throughout this series of books. Coloring the drawings also will encourage the student to become more involved with them, with what they are teaching, and will give to the student a greater sense of ownership of the books and the educational material.

9. DUETS

If duets are played on a piano, some of the student parts will have to be played an octave higher or lower than written.

10. POSITIVE REINFORCEMENT

A music student needs positive reinforcement. Take the student to recitals and provide every opportunity for him/her to realize what can be done with consistent practice. The music student needs musical role models ("heroes" and "stars") similar to those found in other areas of our culture.

11. PARENTAL INTEREST

Show a sincere interest in the student's musical study, such as enthusiasm when a composition that gave trouble is mastered, or when the student plays in public. A few sincere and enthusiastic compliments will do so very much!

Technical Levels Curriculum



A Beginning Series for Any Keyboard Instrument

The first-year materials, *Discover the Basics®: A Beginning Series for Any Keyboard Instrument*, comprise four successive books (A, B, C, and D).

A	B	C	D
<p>CDE, hand position, ♩, bar lines</p> <p>2nds, ♩</p> <p>FGAB, finger numbers, repeated notes</p> <p>♩</p> <p>3rds</p> <p>♩, <i>8va, 8ba</i></p> <p>4ths</p> <p>$\frac{2\ 3\ 4\ 5\ 6}{4\ 4\ 4\ 4\ 4}$, upbeat</p> <p>5ths</p> <p>five line staff, ♪, ♩, ledger lines</p> <p>grand staff, middle C, treble C, bass C, <i>p, f</i></p>	<p>grand staff, middle C, treble C, bass C, 2nds, slurs</p> <p>a 2nd above C guide notes, repeat sign</p> <p>a 2nd below C guide notes, upbeat</p> <p>3rds, a 3rd above C guide notes, <i>8va, 8ba</i></p> <p>a 3rd below C guide notes, tie</p> <p>4ths, a 4th above C guide notes, form</p> <p>a 4th below C guide notes, ♯, ♮</p> <p>5ths, a 5th above C guide notes, ♭, ♮</p> <p>a 5th below C guide notes, ♭, ♮ relating all notes to C guide notes; ledger lines around middle C; ♯'s, ♭'s, ♮'s lasting through a measure; review of notes and rests; review of accidentals (♯'s, ♭'s, ♮'s)</p>	<p>♩ (in groups of 2, 4, 6, or 8), <i>mp, mf</i>, 1st and 2nd endings</p> <p>♩, ♪</p> <p>staccato</p> <p>half and whole steps, major five-finger patterns, transposing</p> <p>5ths as accompaniments, tempo marks, hand shifts of a 2nd</p> <p>minor five-finger patterns, interior repeat signs</p> <p>chords, hand shifts of a 3rd</p> <p>♩, ♩, accompanying with tonic and dominant</p> <p>review of notes and rests</p>	<p>high C, low C, 6ths, hand shifts of a 4th, C's</p> <p>♩, key signatures, thumb extension, D's</p> <p><i>pp, ff</i>, ♩ in triplet counting, fifth finger extension, hand shifts of a 5th, B's</p> <p>2nd finger over the thumb, ♩, hand shifts of a 6th, E's</p> <p>7ths, 3rd finger over the thumb, $\frac{3\ 6\ 9\ 12}{8\ 8\ 8\ 8}$, ♩, ♪, hand shifts of a 7th, A's</p> <p>thumb crossing under, Key of C Major, 3rd pedal staff, F's</p> <p>Key of G Major, 8ths, ♩, hand shifts of an 8th, G's</p> <p>4th finger over thumb, Key of F Major, <i>rit., a tempo</i>, strong and weak beats, syncopation, crossing hands</p> <p><i>D.C. al Fine</i>, ♩, skipping fingers</p>



A Beginning Keyboard and Pedal Method for the Organ

Upon completion of *Book D* of *Discover the Basics®*, the student progresses into the various series of Level 1 of *Discover the Organ®*. Levels 2, 3, 4, and 5 include all concepts introduced in previous levels.

	Level 1	Level 2	Level 3	Levels 4 & 5
Texture	two voices, one per hand	two or three voices	two or three voice chords in one hand	any texture
Technique	five-finger hand positions with some shifts	single-finger substitution; shifts in both hands; scale patterns; broken-chord figurations within an octave; scales	finger & thumb glissando; Alberti basses; double finger substitution in one hand	double-finger substitution in both hands; arpeggios
Touches	pure legato; staccato (1/2 value only)		more subtle touches	any touch
Note Values	♩, ♪, ♩, ♩, ♩, ♩, ♩, ♩	♩, ♩, ♩, ♩	♩, ♩, ♩, ♩	any note value
Time Signatures	$\frac{2\ 3\ 4\ 5\ 6\ 6}{4\ 4\ 4\ 4\ 4\ 8}$	$\frac{2\ 3\ 4\ 8}{2\ 2\ 2\ 8}$	any time signature	any time signature
Key Signatures	up to and including 2 ♯'s or 2 ♭'s	up to and including 3 ♯'s or 3 ♭'s		up to and including 4 ♯'s or 4 ♭'s
Ornaments		mordent (♯); single appoggiatura	trill (♯, ♯)	any ornament

Teaching the Intervals

Discover the Basics[®] utilizes an intervallic approach to reading music. This is the quickest and most thorough way of learning to read music. Each new note is determined by recognizing its distance from the preceding note. The student should not think the name of each successive note, but the distance each successive note is from the previous note. If the student plays a wrong note, never ask the student to name the correct note. Instead, ask the student how far the new note is from the previous one that was played correctly (second, third, fourth, fifth, etc.). Gradually, in *Book D*, all the lines and spaces are named and learned.

Advice for Parents and Teachers

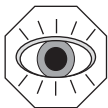
The teacher, student, and parents should carefully read page 3 in *Book A*, which discusses many aspects of the student's success at the keyboard. It is reproduced on page 3.

Practice Suggestions

In the first unit of each book, there is a box suggesting how to practice. Each time this box appears, read it through with the student and stress the number of daily repetitions suggested for each line. Note how the recommended number of repetitions increases in each successive book (two or three times in *Book A*, three or four times in *Book B*, four or five times in *Book C*, and five or six times in *Book D*). Practice suggestions appear throughout the four books and assist the student in developing good practice habits.

Stop/Look Sign

STOP



LOOK

The Stop/Look sign is used to point out certain places in some pieces where the student could make a mistake and learn the music incorrectly if he/she is not paying close attention. The teach-

er should discuss these problem areas with the student before he/she starts to learn the piece.

Additional Information

All the compositions in the entire *Discover the Basics*[®] series and the *Discover the Organ*[®] method are carefully edited and fingered. The inside back cover of each volume contains a registration information page that presents an explanation of the different pitches of organ pipes and lists of the names most commonly used for the four families of organ tone. Practice suggestions appear throughout the beginning series (*Discover the Basics*[®]) and the *Discover the Organ*[®] multiple series. Although primarily included to help students develop effective learning habits, practice suggestions also have been provided to assist any teachers who have had little or no previous teaching experience.

General Musical Knowledge

Several distinctive features with many illustrations broaden the student's general musical knowledge: (1) a brief history of the organ at the beginning of *Book C*; (2) a brief history of stringed keyboard instruments (clavichord, harpsichord, and piano) at the beginning of *Book D*; and (3) brief biographical sketches of composers, throughout books B, C, and D, who significantly contributed to the organ, piano, and harpsichord literature.

Practice Instruments

When the student is working in the *Discover the Basics*[®] books, he/she may use any keyboard instrument (piano, electronic keyboard, or any kind of organ) as his/her daily practice instrument. If an electronic organ or keyboard is used, a weighted keyboard is recommended.

Using *Discover the Basics*[®] with Very Young Children

by Katherine Crosier (Honolulu, Hawaii)

A four-year-old organist? Impossible, you say. With the aid of Wayne Leupold's *Discover the Basics*[®], it has not only become a reality, but an enjoyable experience for both teacher, parents, and student. It is all the more remarkable considering that the young student did not yet know how to read (words) and did not know how to write all the letters of the alphabet.

In the fall of 2003, a member of my church choir approached me about teaching her four-year-old daughter, Nathalie. I found out only recently that her interest in the organ was sparked by the performance of another of my students, an 11-year-old boy who had taught himself how to play Bach's *Tocatta and Fugue in D minor* by downloading the music off the Internet! (But that's another story!) As I had used *Discover the Basics* already for about three years, I knew teaching organ to a very young child was a possibility, although to date my youngest student started at age seven.

The First Lesson

From the beginning, I insisted that Nathalie's mother accompany her to the lesson, which I predetermined would last fifteen minutes each time. When teaching very young children, one of the most important aspects is the day-to-day parental supervision and guidance. Luckily Nathalie's mother already reads music and plays the piano. In our church we are fortunate to have not only a beautiful tracker organ, but also an adjustable bench! We cranked up the bench all the way to the top so that Nathalie could sit comfortably at the keyboard.

Since the church organ has a reverse color keyboard (naturals are black; sharps and flats are white), I knew that right away I would have to address the issue since the student's practice keyboard was opposite, the more traditional white naturals and black accidentals. So my very first question was, "What color is this?" pointing to one of the black keys. Then, "What color is this?" pointing to one of the white keys.

Then I pointed to one of the stop knobs, which are white, and posed the same question. She was able to answer “black” correctly when I pointed to the coupler knobs. We got off the organ bench and went to the piano to discover an opposite color scheme for the keys. I explained that her home practice instrument was going to be like the piano, but on the organ, the colors were reversed.

Then it was back to the organ. I found out right away with a preschooler you need to keep things moving because of the short attention span. I kept thinking of the fast pace of children’s television programs such as *Sesame Street*.

Next we counted the accidentals, as I played them for her starting at the lowest part of the keyboard and going all the way to the top (C#, D#, F#, G#, A#): 1-2, 1-2-3, 1-2, 1-2-3, etc. We did this exercise over and over, as I pulled out individual stops at 8', 4', 2', 16' (on flute, principal, reed, etc.) and I asked her how the color of the sound was different (soft, loud, high, low, etc.).

Then I asked her to sing with me the alphabet song (A, B, C, D, E, F, G, etc.—sung to the tune “Twinkle, Twinkle Little Star”). I decided right from the beginning that I would incorporate singing into the lesson. She knew the song, as do most preschoolers, and I accompanied us as we all sang together (mother, too).

The last thing I showed her at this first lesson was how to find C-D-E on the keyboard, right underneath the group of two accidentals. I played C-D-E from the bottom of the keyboard to the top, as I sang “C,” “D,” “E” for each set of three. When I asked her to play C-D-E, she was very reluctant, and even said to me, “I don’t want to.” So I asked her mother if she could help her through the week to find and play C-D-E on their keyboard at home, singing “C,” “D,” “E” while playing.

The whole lesson lasted all of fifteen minutes, but it seemed like an eternity! I asked her mother if she could spend just 5 minutes a day reviewing what we had covered today, especially looking for and playing C-D-E from the bottom of the keyboard to the top. I did give her *Book A* of *Discover the Basics*[®], even though we had not even opened the book at the lesson yet.

The Next Three Months

It was at the very next lesson that we actually opened *Book A* and began the first exercises. First we reviewed and repeated everything that we had done at the first lesson. Then I played the very first piece, singing and counting along. I then told her, “Now it’s your turn, Nathalie.” She then said, “I don’t want to.” Those first few months were the hardest, and it took much coaxing and cajoling to get her to play. Every time I would play and demonstrate then ask her to copy me, she would say, “I don’t want to.” After about three tries, she would finally do it, and I was very intentional about praising her for her efforts.

We had the book on the organ, but it was mostly for the benefit of Nathalie’s mom and me, since I knew Nathalie didn’t read, nor did I want to push her into it. I found out that three pieces was about her limit, and I encouraged her mother to spend about five to 10 minutes a day working on them.

Each piece was not merely played. Right from the beginning, I had Nathalie either sing the counts or sing the letter names of the notes as she played along.

One innovative and unusual aspect of *Discover the Basics* I really like is the use of duets on nearly every piece. Not only does this make the pieces more interesting, but it also forces the student to count and play correctly. Nathalie was extremely reluctant to play the duets with me for the first three months, so what I did was have her mom play the piece with me, with Nathalie’s hands resting lightly on top of hers. That way she would have some idea of what she was supposed to do and could hear how the piece sounded. Gradually she was able to play the duets with me, and it was truly thrilling when it happened.

Another aspect of teaching a young child the organ from the beginning is the discussion of the different stops and their tone colors. I’m sure that Nathalie cannot read the German nomenclature on our church organ, yet I can tell her, “Pull out the 8' Principal,” or ask, “Where are the 8' and 4' flutes?” and she can pull them correctly. She loves pulling the 4' and 2' flutes and calls them the “mouse” stops.

Summertime

We had several weeks of no lessons due to vacation schedules, but there’s definitely been a change in Nathalie’s development. By this time she has finished *Book A* (it has taken nearly six months) and is starting into *Book B*. It comes at a time when her mother is anticipating the birth of her third child and Nathalie is brought to the lesson by her grandmother. She has come to her lesson perfectly prepared to play her three pieces, and each one is perfect in its accuracy, phrasing, and rhythm. These were all factors that we worked on diligently in the months before, especially the counting and the legato. I can attribute this to Nathalie’s mother working with her every day, even though she has not come to the lessons. Nathalie’s mother tells me that Nathalie loves to practice now. It has also made a big difference that the little sister was not in tow, since she was often a distraction.

After some experimentation, I have come to the conclusion that children should have a goal to practice each piece five times every session. I shared this with Nathalie’s mother, and she said this has made a huge difference. Five was a good number, since Nathalie just had her fifth birthday. In the beginning it would take Nathalie up to thirty minutes to complete the five repetitions (of the three pieces). Then she learned that if she did each piece five times in succession, one after another, her practice session would be a lot shorter, and she could go outside and play.

At each lesson, Nathalie plays the three pieces that she has practiced all week, then we spend the rest of the time looking at three new pieces. I'm also discovering that Nathalie can truly sight-read by actually looking at the intervals, and I'm really, really pleased. She is not just learning the music by rote, but is actually reading the intervals. When we first look at a new piece, the first task we do is circle all the C guide notes, then find out where the starting note is in relation to the C guide note. I don't hesitate to write out many of the counts and the letter name of just the starting note in the score.

November

It's the first time that Nathalie's dad has brought her to the lesson since her mom has just had a baby. He has never heard her play before, and he is delighted to hear her play the big organ. "It blows my mind to see her read and play music, since I know she doesn't read words yet," he says.

A Milestone

It's the week before Christmas, and Nathalie has been asked to take part in the children's Christmas service, along with other children her age who are learning to play musical instruments. After a little reluctance, she finally decided to play a piece from *Book A*: "Ode to Joy." Her mother points out to me that it looks funny to go back to reading a three-line staff now that Nathalie has graduated to the grand staff. She will also play one of her newer pieces from *Book B*. Nathalie and I played "Ode to Joy" as a duet, then all of a sudden she said to me, "You know, I can start this piece on 'E' instead of 'B.'" Then she proceeded to transpose the piece down a fifth, which works of course. I asked her, "Did you find out you could do this, or did your mom show you?" She answered that she had discovered it, all by herself. I was truly astounded by this development, as I had never talked to her about transposing.

Another New Development

In March, Nathalie missed a lesson around her sixth birthday because her new baby sister had to be taken to the hospital

for breathing problems. When she came to her next lesson I realized that she was not looking at the score, but rather was looking down at her hands. She did play the music without any errors, so I asked her if she had memorized the music, and she said she had. She told me that she was able to memorize the music "because it was so easy." This development is at once exciting and a little unsettling. I'm thinking that perhaps now I ought to be assigning more pieces, so that she actually reads the music rather than relying upon her ear.

Well on the Way

It is now the summer of 2005 and Nathalie is almost finished with *Book C*. At her last lesson, she asked when she could play in church again! I am pleased that she is definitely reading notes and rhythms and can sight-read at six years old. More importantly, it's obvious that she has fun while playing the organ and it brings her much joy, as well as to her parents and her teacher.

Editor's Note

Rote Teaching versus Teaching Reading. The ability to read music well and sight-read quickly are very important skills for an organist, probably more so than for any other musician. The advantage of *Discover the Basics*[®] over any beginning rote teaching method, even with very young children, is that reading skills are developed in tandem with playing skills. Thus there will be no difficult period of time in a student's development when the student becomes frustrated because he/she has to transition from playing by rote to engaging the eyes and mind in reading. This is the point at which a teacher often loses students who began with a rote approach. Also, a student who learns music reading from the beginning has skills that he/she can apply to any piece of music, no matter when that student stops studying. On the other hand, a student who learns by rote and stops studying before developing strong reading skills will have trouble working on music on his/her own—a loss, considering all the time and money that had been spent!

Discover the Organ[®] (second through fourth years of keyboard study)

by Wayne Leupold

Organization

Discover the Organ[®], a beginning keyboard and pedal method for the organ, begins with Level 1, which is a second-year keyboard level. Currently, the *Discover the Organ*[®] method has four different levels. Each level corresponds respectively, with regard to technical difficulty, to volumes one, two, three, and four of the *Bastien Piano Literature Series*. Within each level of *Discover the Organ*[®], there are five different series. Because of the thoroughness of this method (with two basic series and three supplementary series), no additional supplementary piano materials are needed. The five series are:

Basic Series

The *Basic Organ Repertoire* series, Levels 1, 2, 3A, and 3B, co-edited by Wayne Leupold and Naomi Rowley, contains both free compositions and pieces based on well-known hymn tunes and spirituals. Many different cultures are represented, including Early American, African American, Native American, Hispanic, Jewish, and Asian, as well as many European countries. Over one hundred composers are represented in this series. Among the living composers represented are Michael Burkhardt, David Cherwien, Emma Lou Diemer, Alfred V. Fedak, Wilbur

Held, Dan Locklair, Austin Lovelace, Robert J. Powell, and Larry Visser.

The *Modern Keyboard Technique* series, edited by Wayne Leupold, is intended to develop a solid keyboard technique on the organ. This series contains legato “organ” exercises, exercises by Hanon and Czerny, and scales and arpeggios. A unique feature of the legato exercises is the grouping of musical compositions after each exercise that emphasize within a musical context the specific technical feature presented in that exercise. Because of the thoroughness of these technique books, no additional piano technical materials are needed.

To develop a comprehensive and solid keyboard technique, it is very important that the student work weekly on at least one exercise or composition and one scale and arpeggio (beginning with Level 2) in the *Modern Keyboard Technique* series, as well as at least one composition in the *Basic Organ Repertoire* series. *Do not neglect the technical work!* This cannot be overemphasized! For the continued development of manual technique, the student should always be working in one of the volumes of this technique series until he/she has completed level 5.

Repertoire with More Pedal, edited by Wayne Leupold, is a series of repertoire volumes containing compositions with more pedal activity than the compositions in the *Basic Organ Repertoire* series. In each level of *Repertoire with More Pedal*, the volume(s) are collated with the series *Pedal Primers*, also edited by Wayne Leupold, a three-volume set designed as a first introduction to developing a thorough *legato* pedal technique. Due to the collation of these volumes, the student may begin with volume 1 of the *Pedal Primers* while simultaneously working in level one of the *Repertoire with More Pedal* series or any other level one books in the *Discover the Organ*[®] method. Both the *Repertoire with More Pedal* and *Pedal Primers* are intended for students who can practice on a full, 32 note pedalboard on a regular basis. The compositions in *Repertoire with More Pedal* and *Pedal Primers* have pedal parts that are organized into specific five-note pedal ranges or pentads. When both series are used together, the student begins to develop a solid comprehensive *legato* pedal technique.

Supplemental Series

The *Christmas Season at the Organ* series, arranged by Alfred V. Fedak and edited by Wayne Leupold, contains carols, hymn tunes, and other seasonal melodies associated with Advent, Christmas, and Epiphany. Each volume also includes a preface explaining these seasons.

The *Easter and Pentecost Seasons at the Organ* series, also arranged by Alfred V. Fedak and edited by Wayne Leupold, contains hymn tunes and other melodies associated with Lent, Palm Sunday, Holy Week, Easter, Ascension, Pentecost, Trinity, Reformation, All Saints, Thanksgiving, weddings, funerals, Communion, baptisms, and patriotic occasions. Each volume includes a preface explaining these seasons and occasions. Also in-

cluded are easy arrangements and transcriptions of compositions all organists play, such as J. Clarke’s *The Prince of Denmark’s March* and H. Purcell’s *Trumpet Tune*.

The *Organ and One Instrument* series, arranged by Allan Mahnke and edited by Wayne Leupold, provides an ensemble experience for the young organ student. Many of the compositions are based on well-known hymn tunes. The instrumental parts, in both the C and B-flat versions, are of a comparable or easier level for the instrumentalist.

Students find the pieces in the *Christmas* and the *Easter and Pentecost* series especially rewarding and motivating!

Ordered According to Difficulty

All the compositions in the *Basic Organ Repertoire*, *Christmas Season at the Organ*, *Easter and Pentecost Seasons at the Organ*, and *Organ and One Instrument* series are arranged in a graded order of difficulty. The easiest pieces are always at the beginning of each volume, and the most difficult pieces are at the end. Therefore, the student should begin at the beginning of each book and progressively work through it.

Editing

All the compositions in the entire *Discover the Organ*[®] method are carefully edited and fingered. The inside back cover of each volume contains a registration information page that presents an explanation of the different pitches of organ pipes and lists of the names most commonly used for the four families of organ tone. Practice suggestions, in addition to appearing throughout the beginning series (*Discover the Basics*[®]) and the *Basic Organ Repertoire*[®] series, also are in all the other series. Although primarily included to help students develop effective learning habits, practice suggestions also have been provided to assist any teachers who have had little or no previous teaching experience.

Simultaneous Piano Study

A piano student may begin simultaneous study with this organ method at any time or switch over to this method from piano study at any level. If the student has been studying both the piano and the organ in *Discover the Basics*[®] when he/she progresses to Level 1 of *Discover the Organ*[®], to continue the study of both, all that is necessary in addition to the Level 1 organ books (see below) is a piano literature book at the appropriate level.

Practice Suggestions

Throughout all the books in all five series there are many practice suggestions, placed above the first line of music of each composition, which are intended for both the student and the inexperienced teacher. These practice suggestions are comprehensive enough so that, while progressing through the materials, a beginning teacher will easily learn how to teach, as the student learns how to play.

Consecutive Perfect Repetitions

When the teacher thinks the student has enough maturity and mental discipline, the teacher may suggest in the student’s daily practicing that the student play each line or

The following are suggested sample weekly assignments.

Level 1 (suggested minimum daily practice time: 30 to 45 minutes)

A major scale

(See part three of *Modern Keyboard Technique, Level 1*.)

A selection from *Modern Keyboard Technique*

(Have the student master all the Hanon exercises—one a week—before beginning the Legato Techniques exercises and pieces.)

A selection from *Basic Organ Repertoire*

A selection from either *Christmas Season at the Organ* (use October through December) or *Easter and Pentecost Seasons at the Organ* (use during the remainder of the year)

Levels 2 and 3 (suggested minimum daily practice time: 35 to 45 minutes)

A major scale

(When the student has mastered all the major scales in all the progressive ways suggested in part three of *Modern Keyboard Technique, Level 1*, he/she should continue playing a major scale a week in the ways suggested in part four of *Modern Keyboard Technique, Level 3B*.)

A major arpeggio

(See part four of *Modern Keyboard Technique, Level 2*.)

A selection from *Modern Keyboard Technique*

(Recommended order of progressing through these sections, from easiest to most difficult, is:

1: Hanon exercises

2: Czerny exercises

3: Legato Techniques

4: Advanced Arm Rotation [in *Level 3B*])

(With some students, as an alternative to the above approach, the teacher could work through the *Modern Keyboard Technique* books by having the student alternate between Hanon, Czerny, and Legato Techniques exercises and compositions. Assign a Hanon exercise one week, followed by a Czerny exercise the next week, and a Legato Techniques exercise or composition the following week.)

A selection from *Basic Organ Repertoire*

A selection from either *Christmas Season at the Organ* or *Easter and Pentecost Seasons at the Organ*.

phrase three times in a row perfectly before going on to the next line or phrase. After the student can successfully do that, the teacher should suggest that the student play the entire piece three times in a row perfectly each day. Such a disciplined practice procedure will develop a student's abilities to concentrate and play more accurately, and it will help increase the student's self-confidence.

Practice Instruments

When the student begins to work in the Level 1 books, he/she may continue to use any keyboard instrument as his/her daily practice instrument, but he/she should also plan to practice on an organ at least one day a week (shortly before the weekly lesson) to integrate the easy pedal parts with the manual parts.

Coordinating with Piano Study (if desired)

The *Discover the Organ*[®] method also may be used as an introductory organ method for students who have or are presently acquiring keyboard skills through piano study. A piano student may begin simultaneous study with this organ method at any time or switch over to this method from piano study at any level.

Pedaling and Continued Development

While the *Discover the Organ*[®] method focuses primarily on developing manual skills, elementary pedal concepts are

introduced. By the time the student is in the Level 3A of *Basic Organ Repertoire* and level 3A of *Modern Keyboard Technique*, his/her manual facility should be sufficiently developed so that simultaneous study in our traditional organ method, the *First Organ Book*, may begin. (See below.) This will provide for a comprehensive development of a legato pedal technique. For the continued development of manual technique, the student should continue in the various series through Levels 4 and 5 of the *Discover the Organ*[®] keyboard method, particularly the *Basic Organ Repertoire* series and the *Modern Keyboard Technique* series. Such a constant and thorough approach will ensure the development of a masterful keyboard technique at the organ.

If the student has progressed through all three levels of the *Repertoire with More Pedal* series and the *Pedal Primers*, volumes 1–3 as well as all three levels of the *Modern Keyboard Technique I* series, the student may skip the *First Organ Book*, and instead, progress directly into the *Second Organ Book*. It is recommended, or stated above, that the student also should continue in the various series of levels 4 and 5, particularly levels 4 and 5 of the *Basic Organ Repertoire* series and the *Modern Keyboard Technique* series to continue to develop a thorough manual technique.

Organ Skills™

(requires three to four years of previous keyboard study)

by Wayne Leupold

Organ Skills™ is a comprehensive approach to traditional organ teaching. This series of books presumes three to four years of previous keyboard study. These books also presume that the student will have access to an organ with a full pedalboard for each practice session.

First Organ Book

The *First Organ Book* (third edition, revised and enlarged), edited by Wayne Leupold, is two hundred pages in length, divided into four parts. Part One includes basic information about the organ, organ stop lists arranged by families of sound, and a brief explanation of the basic periods of music history. Part Two contains a comprehensive beginning organ method including chapters on legato pedal techniques (Chapter 1), legato manual techniques (Chapter 2), legato manual and pedal techniques (Chapter 3), and the articulate style of touch of the seventeenth and early-eighteenth centuries. Part Three is a graded collection of compositions from all historical periods, with most of the late-nineteenth- and twentieth-century pieces fingered. Some compositions are based on well-known hymn tunes, while others are freely composed. Most of the compositions in this part do not require traditional organ legato-fingering techniques, thus enabling the pianist or keyboardist with only a minimum technique to play the organ and sound good immediately. Much of the material is at a level so that it can be used by pianists after only three to four years of traditional piano study. Part Four presents basic information about MIDI, a glossary of terms, and registration information (pitches of pipes, four families or organ tone). The *First Organ Book* is the outgrowth of a two-year project initiated by the National Committee on the New Organist of the AGO, in cooperation with Wayne Leupold, to produce an introductory volume of organ music and elementary teaching materials.

Begin by exploring some of the compositions in Part Three (page 133) that are at a keyboard-technical level comfortable for the student to experience the pleasure, joy, and fun of making music at the organ. Simultaneously, read Part One and begin in Part Two to learn how to play the organ in legato style. When using Part Two, Chapters 1, 2, and 3 should be begun simultaneously. A very brief discussion of the articulate style is given on pages 131 and 132 to make the student aware of the difference in the playing of early music as opposed to the legato style of later periods. A comprehensive presentation of the articulate style, not possible in this volume, is presented in *Introduction to Organ Playing in the 17th- and 18th-Century Style* by John Brock (Wayne Leupold Editions, Inc., WL500011).

Each student will proceed at a different rate. However, these rates often tend to have a fairly consistent ratio in Part Two of

approximately one page of Chapter 1 to two pages of Chapter 2 and two pages of Chapter 3. This does not take into account any additional material assigned from Part 3.

Improving Manual Technical Deficiencies

If the student is ready for the *First Organ Book* but has not had enough basic keyboard technical studies, the teacher may supplement the *First Organ Book* with the technical studies (Hanon, Czerny, scales, arpeggios, etc.) in the various levels of the *Modern Keyboard Technique* series of the *Discover the Organ®* method.

Easiest Hymns

Easiest Hymns, edited by Wayne Leupold, are simple hymn harmonizations for manual and pedals in trio style. This volume contains very easy hymn settings suitable for accompanying congregational singing in three parts; with very easy pedal parts (most within the range of a fifth or sixth) for the new organist. These settings can be used from the very first organ lesson in the *First Organ Book* to provide a hymn-playing experience and to begin to teach the basic principles of hymn playing. The hymns chosen are ones included in hymnals of most Christian denominations.

First Improvisation Book

The *First Improvisation Book*, by John Shannon, is a companion book to the *First Organ Book*. It introduces improvisation at the organ for beginning, young organ students of middle school, high school, and college undergraduate ages. This 52-page book is meant to be a very first introduction to improvisation at the organ and is very “user friendly” for these young, as well as adult, age groups.

Keyboard Practice Skills

Keyboard Practice Skills, by Elaine Grover, is a compact 36-page book presenting a comprehensive presentation of all the basic practice techniques needed for successful mastering of keyboard skills. Chapters include “Warm-up Exercises,” “Creating a Practice Routine,” “Learning the Basics,” “Developing a Practice Mind,” “Using Practice Skills,” “Building Momentum,” and suggested forms.

Introduction to Organ Playing in 17th- and 18th-Century Style

Introduction to Organ Playing in 17th- and 18th-Century Style (second edition, revised and enlarged), by John Brock, is a 204-page book that is a detailed, systematic, and comprehensive approach to learning to play early organ music in the articulate style. It also includes extensive information about organ design and registration practices. Bilingual: English and German.

Annotated Performer's Editions

by Wayne Leupold

A series of editions of standard organ repertoire especially edited for new organists and organ students. Each volume contains (1) a short biography of the composer and history of the work; (2) where possible, a likeness and an autograph of the composer; (3) a new engraving of the work based on the original source; (4) historical information on how the work was performed by the composer and the organists of his/her time; and (5) historically appropriate suggestions of fingerings and, where applicable, registrations.

No. 1, Johann Sebastian Bach (?): Eight Short Preludes and Fugues (BWV553–560), edited by Sandra Soderlund

No. 2, Léon Boëllmann: Suite Gothique, edited by Rollin Smith

No. 3, Johann Sebastian Bach: The Two-Part Inventions and the Four Duets (BWV772–786, 802–805), edited by Sandra Soderlund

No. 4, Louis-Nicolas Clérambault: First Organ Book (Suites 1 & 2), edited by Sandra Soderlund

No. 5, An Introduction to the Organ Music of Louis Vierne, edited by Rollin Smith

No. 6, Girolamo Frescobaldi: Fiori Musicale (1635), edited by Calvert Johnson

No. 8, Susanne van Soldt Klavierboek, edited by Calvert Johnson

Historical Organ Techniques and Repertoire

by Wayne Leupold

General Editor: Wayne Leupold

This is a series of volumes, each of which deals with a specific national school of organ music within a specific historical period (Late Medieval, Renaissance, 16th and 17th century North German, Bach, 18th century German, 16th–18th century South German, 16th–18th century Spanish, 16th–18th century Italian, 16th–18th century English, 16th–18th century Dutch, German Romantic, French Romantic, English Romantic, American Romantic, the Late Romantic Organ in England and America, and Modern Organ Techniques). The first portion of each volume contains a preface that discusses all relevant aspects of organ performance practice: (1) organ specifications and registration practices, (2) hand positions, (3) fingering systems, (4) meter and articulation, (5) ornamentation, (6) rhythmic alteration practices, (7) a bibliography, (8) a list of original sources and organ tutors, (9) a list of modern editions, and (10) definitions of the types of compositions that were used by that national school of composers. These are arranged in a teaching format. The second portion of each volume contains attractive and appropriate organ music arranged in a graded order of difficulty, with some of the easier compositions partially or completely fingered, pedaled, ornamented, registered, and rhythmically altered according to the practices in use at the

time and place the music was written. Some of the music is for manuals only, and some for manuals and pedal. It is the intent of this series to explore in some depth the tremendous breadth and variety of styles of music and performance practices that exist for the organ from the last six centuries.

Volume 1, Spain 1550–1830, edited by Calvert Johnson

Volume 2, J.S. Bach—Basic Organ Works, edited by Quentin Faulkner

Volume 3, Late-Medieval Before 1460, edited by Kimberly Marshall

Volume 4, England, 1660–1730, edited by Calvert Johnson

Volume 5, England 1730–1830, edited by Calvert Johnson

Volume 6, Italy, 1550–1660, edited by Calvert Johnson

Volume 7, England, 1550–1660, edited by Calvert Johnson

Volume 8, Italy, 1725–1830, edited by Calvert Johnson

Volume 9, Renaissance, 1500–1550, edited by Kimberly Marshall

Volume 10, Italy, 1660–1725, edited by Calvert Johnson

Volume 11, Netherlands 1575–1700, edited by Calvert Johnson

ORGAN DEMONSTRATORS

A series of compositions to demonstrate the organ to various age groups.

For information about each demonstrator, see the description of the publication under the composer's listing in the "Organ Solos and Collections—Original Compositions" or "Organ Solos and Collections—Transcriptions" section of the catalog.

During the past fifteen years there has been increasing activity in developing programs and activities that expose the pipe organ to more young children. Organ Demonstrators, published by Wayne Leupold Editions, Inc., is an exciting new series of organ compositions which has been developed to be a resource when doing such programs and activities. Each composition is designed to demonstrate the pipe organ to a specific age group. There are four designated age groups: lower elementary (kindergarten through second grade), upper elementary (third through fifth grade), middle school (sixth through eighth grade), and high school and adults. A few demonstrators are appropriate for more than one age group. Some are based on pre-existing melodies, while others are developed from newly composed themes. Many have a part for narrator or optional narrator. Most are multi-movement works, each movement having a specific registration intended to demonstrate one of the four families of organ tone (principals, flutes, reeds, and strings) or other aspects of the organ. In some publications, additional movements are present to round out the overall theme or story of the work.

For Lower Elementary

A Day in the Meadow (Narrator) by Frederick Frahm	WL600221
Dracula Suite (Optional Narrator) by Janet Correll	WL600137
Melodia and Major Octave Discover the Organ (One to Four Narrators) by Martha Sobaje	WL600173
Melodia and Major Octave Go to Preschool (Narrator) by Martha Sobaje	WL600193
The Misfortune of a Wise Tortoise (Narrator) by Godwin Sadoh.	WL600207
Piping at the Circus (Narrator) by Margaret Sandresky	WL600153
The Seasons Come to the Forest (Two Narrators) by Janis Wilson	WL600188
The Transportation Age (Optional Narrator) by Carson Cooman.	WL600202
The Tune Factory (Narrator and Second Organist) by John Barr.	WL600103
A Young Person's Guide to the Pipe Organ (Optional Narrator) by Randolph Currie	WL600140
Why the Chimes Rang (Narrator) by Robin Dinda . . .	WL600107
Zaccheaus (Narrator) by Larry Visser.	WL6002220

For Upper Elementary

The Calming of the Storm (Narrator) by Bernard Wayne Sanders.	WL600056
The Creation (Narrator) by Larry Visser	WL600164
A Day in the Meadow (Narrator) by Frederick Frahm	WL600221
Dare to Be a Daniel (Narrator) by Larry Visser.	WL600124
Dinosauria (Narrator) by Robin Dinda.	WL600151
Dracula Suite (Optional Narrator) by Janet Correll . . .	WL600137
Exodus (Narrator) by Larry Visser	WL600150
The Good Samaritan (Narrator) by Bernard Wayne Sanders	WL600196
Jacob's Ladder (Narrator) by Larry Visser	WL600198
Jericho (Narrator) by Larry Visser	WL600174
King Rap (Two Optional Narrators and Optional Hand Drums) by Geoffrey Stanton	WL600182
The Misfortune of a Wise Tortoise (Narrator) by Godwin Sadoh.	WL600207
Noah's Ark (Narrator) by Larry Visser.	WL600163
An Orchestra in the Organ (Optional Narrator) by John Barr.	WL600149
Overtones (Optional Narrator) by George Lachenauer	WL600141
The Prodigal Son (Narrator) by Bernard Wayne Sanders.	WL600215

The Transportation Age (Optional Narrator)

by Carson Cooman.	WL600202
The Variety Show (Optional Narrator) by George Lachenauer	WL600138
A Young Person's Guide to the Pipe Organ (Optional Narrator) by Randolph Currie	WL600140

For Middle School

Ancient Wonders by David Arcus	WL600157
Apollo 13 (Narrator) by David Hatt	WL600158
A Hiker's Gear (Optional Narrator) by Carson Cooman.	WL600191
Casey at the Bat (Narrator) by Robin Dinda	WL600277
How the Organ Sings (Optional Narrator) by Austin Lovelace	WL600139
King Rap (Two Optional Narrators and Optional Hand Drums) by Geoffrey Stanton	WL600182
Music from Beyond the Galaxies (Optional Narrator) by John Kuzma.	WL600165
South of the Border (Narrator) by Dennis Janzer	WL600166

For High School and Adults

Ancient Wonders by David Arcus	WL600157
A Pipe Organ Primer (Narrator) by Hal H. Hopson . .	WL600259
Apollo 13 (Narrator) by David Hatt	WL600158
The Desert by Franklin Ashdown	WL600168
A Hiker's Gear (Optional Narrator) by Carson Cooman.	WL600191
Casey at the Bat (Narrator) by Robin Dinda	WL600277
Home Suite Home, Across America with the Pipe Organ (Narrator) by Pamela Decker	WL610007
King Rap (Two Optional Narrators and Optional Hand Drums) by Geoffrey Stanton	WL600182
Music from Beyond the Galaxies (Optional Narrator) by John Kuzma.	WL600165
The Moon Lady (Narrator) by Chelsea Chen.	WL600267
The Organ Is King (Optional Narrator) by Samuel Adler.	WL600154
The Organist's Audition (Narrator) by Dennis R. Johnson	WL600206
Scenes from the Life of a Doctor by Franklin Ashdown.	WL600181
South of the Border (Narrator) by Dennis Janzer	WL600166

For All Ages

Carnival of the Animals by Camille Saint-Saëns, transcribed by Ekaterina Melnikova	WL600155
The Child's Book of Beasts (Narrator) by Richard Proulx	WL600051

Organ Activity-Educators

A series of activity books to introduce the organ to children

Organ Activity-Educators are wonderful materials to introduce the organ to children in junior choir curriculums; summer vacation Bible schools; at Pipes, Pedals, and Pizza; POEs; and other similar events sponsored by AGO chapters. Discounts are available for quantity orders if ordered directly from the publisher.

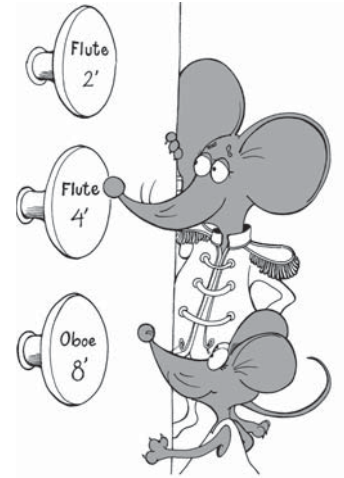
For Very Young Children (Preschool through Lower Elementary)

The Adventures of Melodia and Major Octave™:

Playing With Colors and Sounds by Kitty Fischer

A series of coloring books in story form that deal with all aspects of the organ, including many types, locations, and uses. Short programmatic musical miniatures by Alfred V. Fedak enhance each drawing of the story.

- Volume 1: **A Leak in the Reservoir!** WL600133
- Volume 2: **A Sticky Tracker** WL600142
- Volume 3: **The Organ Installation and Dedication** WL600162
- Volume 4: **Down Go the Lights and Up Goes the Curtain** WL600170



For Young Children (Upper Elementary)

Organ Adventures™

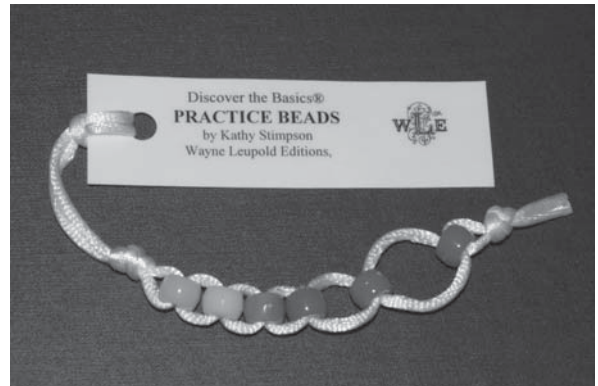
Volume 1: **An Organ Activity Book** by Leslie Wolf WL600114
A book for discovering the organ through games, puzzles, making paper pipes, and doing organ crawls.

Volume 2: **ORGAN FLASH CARDS** created by Leslie Wolf WLOFC001
120 flash cards including organ stop names, pitch levels, console terms and types of organ actions and tone productions.

Volume 3: **INTERVAL FLASH CARDS** created by Lucy Ingram WLIFC002
61 flash cards with intervals from repeated notes through eights, ascending and descending in both treble and bass clefs.

Tannenberg Organ Pin WLTOP003
A very fine replication of the facade of the restored two-manual Tannenberg pipe organ in Old Salem, NC. Solid, antique brass, 1-5/8" wide by 1-3/4" high.

Practice Beads WLPB0004
A set of seven beads woven onto a thin rope: three red, one green, one blue, and one purple. The beads are designed to assist a young child with practice repetitions of pieces in the *Discover the Basics™* books A (red), B (green), C (blue), and D (purple). The student can pull one bead from one side of the rope to the other after each practice repetition.



Wayne Leupold Editions, Inc.

8510 Triad Drive, Colfax, NC 27235 USA • Phone: 1-800-765-3196 or 1-336-996-8653
Fax: 1-336-996-8445 • Email: contact@wayneleupold.com • Website: www.wayneleupold.com

The Organist's Assistant Program

Developing Organ Students in Any Church (for third- through sixth-grade children)

by Wayne Leupold

Description

The Organist's Assistant Program is a recruiting tool to acquaint young children in a church with the organ, and to interest them in considering to learn to play the organ. Children in grades 3 through 6 (ages 7 or 8 through 11) are invited once a month to assist the organist in the Sunday morning worship service by pushing pistons, tapping toe studs, pulling and pushing stops, and turning pages.

The child meets with the organist for approximately 15 to 20 minutes sometime during the week. At this meeting, all the organ music for the service is played, including every verse of each hymn, the doxology, and the free organ pieces. The child, sitting to the left of the organist on the bench, is responsible for pushing all the general pistons and toe studs and pushing or pulling any needed stops on the left side of the console. The organist writes in the hymnal (using pencil) the number of the general piston/toe stud that is to be pushed for each verse next to the first word of that verse. The organist then plays through each hymn so the child can practice pushing the piston on the rest between the last chord of one verse and the first chord of the next. In addition, the child pushes the piston for the initial combination of stops for the prelude, offertory, doxology, anthem, and postlude. When the organist leaves the bench for the sermon, the child also does and sits next to the organist.

Four children are recruited every term, each serving once a month for nine months (September through May). If you have a choice, begin with the older children (fifth and sixth graders) first, so they will have an opportunity to participate before they age out of the program by seventh grade. After assisting six times (approximately six months from starting), each child is offered a free organ lesson to learn more about the organ.

A Schedule

At the beginning of each term type a schedule listing who will be the assistant each Sunday of that term (approximately five months). At the bottom of the page list the phone numbers of the homes of all the assistants. Mail a copy to each family, the Christian education director, and the minister. Thus each child and the child's family will know which Sunday they are scheduled for each month. If a conflict arises and the child cannot participate on their assigned Sunday, it is their responsibility to trade Sundays with one of the other assistants, preferably before the weekday afternoon rehearsal prior to that Sunday.

The schedule is also a good way to keep track of how many times each child has assisted; this will help the organist determine when each child qualifies for his/her free lesson.

The First Free Lesson

Begin the half-hour lesson by explaining and naming each of the manuals and showing which stops play on each manual. Next demonstrate the four families of organ tone (principals, flutes, strings, and reeds) by playing one or more stops from each family. Briefly explain what the pitch numbers mean (8', 4', 2', and 16').

Using *Book A* of the *Discover the Basics*[®] series, work through the first unit with the student. The student, counting aloud, plays each of the pieces alone and then with the teacher playing the duet part. With slow and careful counting the student should have no trouble playing all the pieces well. If there is time, proceed into the second unit. Explain seconds, and have the student play the first two pieces, again, alone first and then with the duet part. By this time at least half an hour should have passed, and the parent should have returned (if he/she did not stay through the lesson). Have the student play several of the pieces for the parent, with the teacher playing the duet part. Afterwards tell the student how well he/she played and how much fun it is to play the organ, and ask the student if he/she would like to consider taking lessons to learn to play. Sometimes the student and parent agree that they would be willing to try some lessons—and you have a new organ student! Other times, instead, they will say they wish to think about it for a little while. The next time the child is an organist's assistant, be sure to ask both the child and the parent how their thoughts have progressed on the subject of lessons.

The Second Free Lesson and Thereafter

After six more times of the child assisting the organist, it is time for a second free organ lesson. Possible options are:

- 1 Continue in *Book A*, working through Unit 1b.
- 2 Do a "special" private tour of the pipe organ chambers. First, at the console, again explain the different pitch levels of the stops (16', 8', 4', 2', and Mixtures) and the four families of organ tone. Then take the child into the chambers and point out examples of ranks at each different pitch level and each of the four families of organ tone. Point out how the wind is generated by the blower, progresses through the bellows and into the wind chests, and finally enters the pipes. (For a drawing of all this, see page 78 in *Book A*.) If the organ has tracker action, point out the trackers going from the keys into the wind chests.
- 3 If the student has begun private lessons already, simply credit this free lesson to the next month's lesson bill.

Recruiting Children for the Program

The organist asks the minister to approve this program as a youth program (“involving youth in the music program and in worship services”). With that approval, the organist then approaches the CE director for his/her approval and assistance. An announcement/invitation is put in the monthly church newsletter for two issues and in the Sunday bulletin for four to six weeks prior to the beginning of the program. Then a plan is devised to present this invitation to the children in the various Sunday school classes (ages 7 or 8 through 11). The organist may invite all of the children in this age group to a demonstration of the organ¹ one Sunday during the Sunday school hour, or the organist and C.E. director may go to each class, talk about the program, and give the invitation. Present the invitation first to the older children, and work downward until four students volunteer.

Depending upon individual situations, if fewer students than four volunteer, each could participate more frequently than once a month, and/or the age limit could be raised so that seventh-graders could participate. If more students volunteer, the term of each group of four could be reduced to six months, so that two groups could be used during a complete calendar year.

As the months progress, the organist will come to have a sense of how much interest each child has in the organ. At various times, the organist may discuss the joy of playing the organ and inquire if the child is interested in learning more about the organ and how to play it by taking some lessons.

Awards Ceremony

At the end of each term (once a year), at a little ceremony at the beginning of a service, each child who has completed that term is presented with a certificate and a musical pin.² When the child ages out of the program, he/she is presented with a very special pin—the pin with a representation of the organ case of the 1800 Tannenberg organ in Winston-Salem, NC.³

A Scholarship Program

After giving some of the organist’s assistants their first free lesson (after six assists), it became obvious that some children really wanted to start private organ lessons, but the money for the private lessons would be a problem for the parents (or the single parent). The first child who had this difficulty

was assisted by the CE director, who privately went to some of the older relatives and adult friends of the child’s family in the congregation. The CE director found four people, each willing to commit to providing the money for one lesson per month. This has worked well. However, when a similar financial need arose with another potential young student, it was not as easy to solve; that child was not as well known or related to many adults in the congregation.

The church has a small organ recital series of three programs each season, performed by fine, local, invited organists. We always put a plate at the rear of the sanctuary during these recitals and have usually received more money than is needed for the costs of a reception following the recital and a small honorarium for the recitalist. The excess money has started to build up. When I informed the chairperson of the organ committee, which oversees the recital series, of the financial need of the second needy potential student, she suggested starting a scholarship fund with the excess money from the recital contributions. The minister enthusiastically supported the idea. The organ committee met, discussed a number of ideas, and developed a set of procedures for assisting needy young organ students in the congregation.

At each recital we now announce that the money collected will be divided between the expenses of the recital and the scholarship fund; the contributions have increased, adequately funding the additional scholarship needs. If a church does not have such a recital series, other ways certainly could be found to finance such a scholarship fund.

A Program Any Organist Could Start

Every organist in a church with children in a Sunday school could develop a similar Organist’s Assistant Program. It is really quite easy. What a difference that could make, over a period of time, in lessening the national shortage of organists!

¹ See list of Organ Demonstrators in our catalog and newsletter.

² A catalog that offers a large selection of appropriate pins is *Music in Motion*, P.O. Box 869231, Plano, TX 75086-9231, phone: 1-800-445-0649 or 1-972-943-8744.

³ 1800 Tannenberg Organ Case pin available from Wayne Leupold Editions, Inc. (WLTOP003)

**Proposal to the Minister and CE Director
Taken to Selected Sunday School Classes by the CE Director**

Senior Organist's Assistants Program*

Needed: Young people between 7 and 11 years of age.

To be: Page turners, Stop pullers, Piston pushers, and Toe Stud Stampers for our new pipe organ

Job Description: 1) assistant to the senior organist, Wayne
 2) at the 11:00 a.m. service
 3) one Sunday each month
 4) arrange music pages, turn pages, pull stops, push pistons, stamp toe studs
 5) equal opportunity activity!

Pay: 1) one free organ lesson for each six months of service
 2) the satisfaction of knowing you have "Praised the Lord" by helping to make our organ play beautiful music in the 11:00 a.m. service.

Contact: Our Senior Organist Wayne at home: 282-7450; his office, 996-8653; or the church office, 993-3620.

*Due to the complexities of our new pipe organ, our senior organist Wayne Leupold needs help!

Notice in Monthly Church Newsletter



**Organ
Assistant**

A new program has begun with the lovely Tracker organ involving the interaction of children, ages seven through eleven years old. They will assist our Senior Organist, Wayne Leupold, as he plays. Their responsibilities will be **Page Turner, Toe Stud Stamper, Stop Puller, and Piston Pusher**. Children will have special practice times at 6:00 p.m. on Wednesdays to become familiar with their organ responsibilities and they will rotate the Sundays they assist. Presently, three students have signed up to work in this position. They are Ben White, Laura White and Tanner Sexton. At this time I invite children, who are interested in participating in this program, to contact me so we can talk about it. Wayne will offer a free organ lesson, as a thank you, to those who assist him and serve as an Organ Assistant six times.

Miss Cheryl (993-3620)
cecheryl@earthlink.net

ORGAN ASSISTANTS: This morning we are beginning a new program involving the interaction of children, ages seven through eleven years old, with our lovely Tracker organ. They will assist our Senior Organist, Wayne Leupold, as he plays. Their responsibilities will be *Page Turner, Stop Puller, Piston Pusher, and Toe Stud Stamper*. Children will have special practice times at 6:00 p.m. on Wednesdays to become familiar with their organ responsibilities and they will rotate the Sundays they assist. Presently, three students have signed up to work in this position. They are Ben & Laura White and Tanner Sexton. At this time I invite children, who are interested in participating in this program, to contact me so we can talk about it. Wayne will offer a free organ lesson, as a thank you, to those who assist him and serve as an Organ Assistant six times. *Miss Cheryl*

Part of My Staff Report at Semi-Annual Congregational Meeting

Senior Organist's Assistants Program

This Fall I began a new program, the Senior Organist's Assistants Program. Each Sunday a young person between the ages of seven to eleven is on the organ bench with me at the 11:00 a.m. worship service. He or she assists me by pushing organ pistons and toe studs, and helping to arrange the music on the music rack. Each child assists one Sunday each month. This Fall I had the able assistance of Tanner Sexton, Jeffrey Smith, Ben White, and Laura White. At this writing, two of these young people, Ben and Tanner, have come to enjoy our new organ so much that they have begun organ lessons so that someday they might play our new organ in a church service. I am indebted to Cheryl Cottingham, our Christian Education Director, for her help in organizing these young people in this new program.

Wayne Leupold
Director of Music/Organist

Each Sunday in the Church Bulletin, directly underneath the Postlude listing is the following:

“ _____ is the Senior Organist's Assistant today.”

After the service, the Organist's Assistant signs the “Guest Organists' Book,” which always stays on the console with a pen.

Fall 2003

I began the Organist's Assistant Program at Kernersville Moravian Church (Kernersville, NC) in September 2003. The publicity announcing the program is shown on pages 16 and 17. Four children signed up: one third grader, one fifth grader, and two sixth graders. Each week one of them rehearsed with me on Wednesday from 6:00 to 6:15 or 6:20. Ben White, after only one Sunday's experience, chose to begin organ lessons.

From left to right: Wayne Leupold, Ben White, Tanner Sexton, Jeffrey Smith, Laura White.



Winter/Spring 2004

In January 2004, at the beginning of the second term, Laura dropped out due to lack of continuing interest and was replaced by Kelsey Simon, a fifth grader. Tanner Sexton had his free lesson after being an assistant six times and then decided to begin private lessons. In the winter Ben White had to stop lessons for financial reasons.

From left to right: Wayne Leupold, Ben White, Tanner Sexton, Jeffrey Smith, Kelsey Simon.



Awards Ceremony for 2003–2004, September 2004

The first season's program ended on Memorial Day Sunday. In early September we held a short awards ceremony prior to the prelude at a Sunday service. Each child was presented with a gold pin of a little cross superimposed on a treble clef sign. Tanner Sexton, who had aged out of the program, was presented with a Tannenberg organ case pin. Also pictured are the new children who began in the program's second season.

Back row, left to right: Wayne Leupold; Laura White; Ryan Thornton; Ben White; Megan Spenser; Ryan Spenser; Reverend Donald Winters, pastor. Front row, left to right: Kelsey Simon, Tanner Sexton.



2004–2005

In September 2004 we began our second season with three new children and one returning child. In October 2004 Kelsey began private lessons after assisting six times and receiving her first free lesson. Ryan and Megan also both expressed a desire to take private lessons after their first free organ lesson. As of this writing (August 2005) they expect to begin lessons in September 2005.

From left to right: Wayne Leupold, Ryan Thornton, Megan Spenser, Kelsey Simon, Ryan Spenser.

November 14, 2004

Tanner Sexton began private lessons in February 2004. On November 14, 2004, Tanner played for the first time in church. He used a selection from *Discover the Basics® Book B* as a prelude. I sat on the bench to his right and played the teacher's duet part in the treble clef. Ryan Thornton, the organist's assistant that Sunday, sat on Tanner's left and pushed two pistons: one at the beginning of the piece and one when the piece was repeated on a different registration. It was a very exciting and successful experience for all concerned. Note that Tanner is wearing his Tannenberg organ pin on his lapel.

From left to right: Wayne Leupold, Tanner Sexton, Ryan Thornton.



Starting an Organ Academy in Your Local Church

by Sally Casto (Delaware, Ohio)

A year ago this month I resigned as Seminary Organist at the Methodist Theological School in Ohio, a position I had held for twenty-one years. I loved this job: playing for chapel services, accompanying the seminary choir, teaching organ to seminary students, and directing a two-year certification course for pianists and self-taught organists who wanted to become more proficient with organ skills. Why did I resign? Both the shortage of organists and the growing tendency in churches across the country to learn to do without the organ were frightening me. And while I felt I was doing my part by training organists, and the older students I was training were admired and appreciated by their congregations, my teaching didn't affect the shortage of organists. I decided to pursue the one choice that could make a radical difference: to embrace Wayne Leupold's curriculum and his passion about teaching young people to play the organ. I believe that if enough young people are encouraged to study the instrument, then there is a chance for its use to grow and flourish.

So I embarked on the adventure to start an organ academy in my local church. I am sharing my experiences from the past year in hope that you, too, will be challenged to make this effort in your community. My example could be revised and altered to fit your situation. These sections will guide you in your thinking:

- Making the decision to organize an organ academy
- Getting started: essential steps
- Preparing to teach younger students
- Meeting the needs of the younger students
- Working with parents and music directors of students from other churches

Making the Decision to Organize an Organ Academy

I asked five questions as I made my decision:

1. Is This Needed?

Absolutely, without question.

2. Could I Do This?

I did have reservations. But, with a background of middle school teaching and experience working with beginning organists, I felt I was as qualified as most others who were already trying such a program.

3. Am I Willing to Give Up My Job to Do This?

This was the hardest part. I planned to continue as music director/organist of my church, but to add the organ academy to my seminary responsibilities was simply too much to juggle. One would have to go. After twenty-one years, it just felt like the right time to try something new.

4. Do I have the resources to do this?

Having studied the *Discover the Organ* repertoire, I was confident the materials were appropriate. I had heard Wayne Leupold describe the curriculum at an AGO

meeting, and I was convinced that the curriculum had integrity and a solid pedagogical foundation. My biggest concern was securing practice locations for the students. When Robert Griffith, organ professor at Ohio Wesleyan University, agreed to offer my students access to the organ practice rooms on campus, I really sensed that this was going to work.

5. Will My Congregation Approve and Support This Ministry?

I began with this understanding: offering organ lessons to young persons was a form of outreach ministry, as well as education. Our church has always been known for its music; this was a way of carrying that tradition to a new level. We would train musicians who would be able to share the heritage of organ music throughout our community. When I took the concept to our administrative council, it received unanimous endorsement.

Getting Started

I worked through the following issues. These concerns overlapped at times, but, eventually, answers materialized.

1. How Will People Learn about the Academy?

I sent letters to two groups: the churches in town and all the local piano teachers that I knew. I wanted the churches to hear about our program and to consider whether there were young folks in their congregations who might like to study the organ. I also asked if our students might be able to practice there (in case I had more students than I could accommodate at our church and at the university). Three churches with no students to suggest still offered their organs as practice venues and were eager to support this effort. One music director recruited three students and then helped pay for their lessons from her own music budget. I created a brochure, which I enclosed with the letters and with every piece of correspondence I had about the academy. I also submitted an article to our local newspaper. To my great surprise, the paper sent a reporter and photographer to interview our students and put a color photo on the front page.

2. What Was a Reasonable Working Schedule?

I knew that afternoons would be most convenient for students and would not interfere with the church's evening meeting schedule. Since I was involved with a children's choir on Wednesdays and I wanted to keep Fridays free, I elected to teach on Tuesday and Thursday afternoons and to offer the church as a practice venue on Mondays. That meant that I would offer 30-minute lessons at 3:30, 4:00, 4:30, 5:00, and 5:30. Therefore, I would have a total of ten lesson slots available.

3. Where Will the Students Practice?

Because of the way the Leupold method books are designed, the students can basically learn their organ music at home on any keyboard instrument they have. After each

student enrolled, I worked out the arrangements for them to get to the organ at least twice a week. Most practiced in their local church. The older students liked using the university practice rooms; the younger students did not. (And I insisted with younger students that parents accompany them at their practice sessions at the university.) We did not need to use additional church organs for practice.

4. How Will I Finance This Academy?

This is a critical issue to decide at the very beginning. I had hoped to find some grant funding, but I was unsuccessful. I did tell the president of a local organ company about my plan, and when he asked how he might support it, I gave him a list of choices. He elected to send me \$500 to use however I chose. I used this first to order a complete set of the Leupold teaching materials, so that I would always have samples of the entire library. Then I allocated the balance to paying for each student's first book. I structured the lessons in two terms of fourteen weeks, from October through January and mid-February through mid-June. I charged \$300 per term, payable either all at once or in two installments. This came to a little over \$20 per lesson. I chose to pay myself \$15 per lesson and to use the rest to cover all other academy expenses: postage, printing, advertising, and refreshments. I decided, in order to appease any concerns from church members that the church would have increased utility costs, to contribute \$150 each term to the church utility budget. (This really impressed the church trustees; I have not received one complaint from them.) I also offered a stipend to the university in appreciation for the practice privileges, but they graciously declined and encouraged me to use that money for other program needs. One further scheduling note: I did not offer lessons during Holy Week or the week preceding my children's choir musical.

5. The Community Open House

I wanted to begin this Academy with a festive occasion that would be both informative for those still thinking about lessons and also motivational for those who had already enrolled. The newspaper article mentioned the open house, and I also took out paid advertising. I encouraged students to bring piano pieces to try out on the organ. We met on a September Sunday afternoon at 2:00. I had the Leupold materials arranged on a display table, a fun questionnaire about the organ for students and parents to fill out together, name tags for all, and, of course, some very tempting refreshments. After folks gathered and completed the questionnaires, I went over the questionnaires and spoke for a few minutes about how much I enjoyed playing the organ. Then I played one of my favorite pieces for them: Michael Burkhardt's *How Firm a Foundation*. The pedals have the melody in this piece, and it's a good way to get excited about playing with the feet.

Next, with the help of a narrator, I played one of the Leupold Organ Demonstrator compositions: *A Young Person's Guide to the Pipe Organ (A Royal Tour)* by

Randolph Currie (WL600140). This piece takes the familiar *Twinkle, Twinkle Little Star* melody and uses poetry and different registrations to introduce the sounds the organ can make. I invited the attendees to move about the sanctuary and hear the organ sounded in different parts of the room. Following the "Royal Tour," I described the Pipe Organ Encounter experience sponsored by the AGO and showed the video *Close Encounters: An Introduction to the Pipe Organ*. This is available from AGO headquarters and follows a group of teenagers during a Pipe Organ Encounter week. It's short and informative, and it offers personal observations by the students of what they like most about the organ. It is very convincing—and more persuasive than an adult discussion about the benefits of organ study. Then, as people enjoyed refreshments and explored the repertoire table, I was able to help students register the piano pieces they had brought, and each was able to play the organ. Everyone had fun, I met the students, and we scheduled lesson times and selected the appropriate beginning level materials.

Preparing to Teach Younger Students

This was more challenging than I expected. I thought from my public school teaching experience and my work with children's choirs that I would make this transition rather easily. Not true—even with a good curriculum to use. I was used to teaching adults in one-hour lessons. Teaching an eight-year-old for thirty minutes was a completely different occasion. (I knew it would be, yet it was still more different than I imagined.) In hindsight I would have spent some time observing young piano students. I have to confess that I was caught off guard at the first lesson when my student asked what kind of stickers I used when a piece was learned! I assure you that I was armed for the next week of lessons.

Meeting the Needs of the Younger Students

I quickly learned about changing the bench position. I was prepared, but my students didn't need to use the PedXtends. Their legs were long enough to reach the pedals. What I hadn't thought about was the visual challenge of seeing the music. A high music rack puts the music much farther from the students than they are used to at the piano. They have all adjusted by now, but they were quite bothered at first.

Working at multiple consoles does not seem to be as big an issue as I expected. It is helpful for the teacher to have the stop list of the organ where the student practices. This makes registration conversations more understandable.

I have been blessed with great cooperation from the churches of the students—their music directors have been very eager to have them play preludes (or part of the prelude when their pieces are very short). This has been exciting for the students, and the congregations are able to support the learning process. Church members seem genuinely thrilled to have young organists in their midst. The only down side to this is that I am unable to hear them play because I am always playing on Sunday morning.

Working with Parents and Music Directors

The parents of my students have been very eager to help with transport to practice and to provide the additional lesson materials as needed.

The music directors have been extremely supportive. In some cases there has been an unrealistic expectation that the new students are ready to play accompaniments for choirs and congregations. They are still new to the instrument; to me they seem unready for the pressure of accompanying for several months. I will continue to learn about the best way to introduce accompanying for larger groups.

There is also the issue of shoes. The beginning materials have extremely simple pedal parts. It does not take a \$50 pair of organ shoes to play two-note pedal parts. These children are growing very fast, and I have learned not to dwell on organ shoes too much (which I'm quick to do with my beginning adult students).

A colleague recommended to me a fine article for parents: "In Pursuit of Life's Passion," by Katrina Kenison. It appeared in an unlikely source—the May 18, 2004, issue of *Family Circle*. This is a mother's view of her 13-year-old son's decision to study the organ. It is beautifully written and offers a glimpse of what it is like to be committed to the study of the organ at such an age. Those of us who teach these new organists will find encouragement from these words.

Conclusions

The final week of lessons of our first year is about to begin. Am I glad I started the academy? Absolutely. Did I have the response I expected? To be truthful, I didn't know what to expect. I have had six students this year. The two older students, a high-school freshman and junior, have stopped for the time being, due to track season and rehearsals for the school musical. The four remaining students are 8, 11, 11, and 14, and they seem very committed to continuing their study. For me, the experience has not been very productive financially. But that wasn't my goal, and there are signs that new students are planning to enroll for the coming year.

The biggest surprise was that none of the students was from my church. For some who considered enrolling, I think cost was a deterrent. Perhaps I will be able to secure some scholarship funding for the coming year. Others were deterred by the challenge of continuing their piano lessons and having time to begin the organ. I have tried to have the current students play at fellowship occasions and on Sunday mornings at our church, and I think this will help others to think about lessons next year.

Even without our own students, my congregation has been very excited about the organ academy, and they are proud to claim it as an educational opportunity open to youth in our community. We hope to see our enrollment grow in the coming year.

Addendum: Questionnaire for Academy Open House

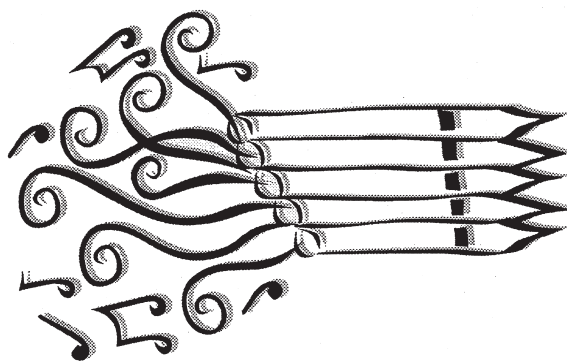
Organ Questions to Think About:

Explore the organ and find the answers!

- 1 Are the organ keyboards shorter, longer, or the same length as piano keyboards?
- 2 Are the organ pedals flat like the keyboards or curved?
- 3 Where does the organ sound come from?
- 4 How do you turn on the organ sound?
- 5 Why do you think organists wear special shoes?
- 6 Can organs play softer than pianos?...louder than pianos?
- 7 Can you get your body to do several things at the same time, just like an organist?
 - a Tap one or both your feet up and down...and then
 - b Rub your left shoulder with your left hand...and then
 - c Snap the fingers on your right hand.

Congratulations! You're ready to start playing with your hands and your feet!

ASBURY ORGAN ACADEMY



55 W. Lincoln Avenue
 Delaware, Ohio 43015

740-363-3611

MEET THE ACADEMY DIRECTOR, SALLY CASTO

Sally Casto is Director of Music at Asbury United Methodist Church and has served as the church organist since 1975. She has also served as Seminary Organist at Methodist Theological School in Ohio from 1983-2004. While at MTSO with Dr. Roy Reed, Professor of Worship and Music, she founded the seminary's Organist Training Program, a two year course to assist pianists and self-taught organists to learn the essential skills for effective organ playing and the necessary understanding of worship to be skilled worship leaders.

Knowing that the future of organ music depends on attracting young people to the organ, Mrs. Casto has expanded her teaching focus to helping young players begin to master this instrument.

LETTER TO PROSPECTIVE STUDENTS

Dear Students,

I am so glad that you are thinking about taking organ lessons. You will be amazed at the music your hands and feet will learn to play. The organ is a fascinating instrument which allows you to choose the sounds your mind wants to hear. When you learn organ music, much of what you learn will also be playable on the piano — How cool is that? Two instruments at the same time!!! Please call 740-363-3611 or e-mail scasto@mtso.edu to learn more about this wonderful learning opportunity.

Sally Casto

REGISTRATION FORM

Name _____
 Age _____
 Name of Parent(s) _____
 Address _____
 Phone _____
 E-mail _____

LESSON TIME

Please circle all possible times

Tuesday	3:00	3:30	4:00	4:30	5:00
Thursday	3:00	3:30	4:00	4:30	5:00

Of these times, which is the very best time for you? _____

ORGAN PRACTICE TIMES

Each week, a minimum of two times at the organ is required. Four or more are desirable. If only 2 are possible, then additional time at the piano or an electronic keyboard is needed.

I'd like to work at Asbury on Mondays (3-5:30)

I'd like to work at Sanborn Hall on:

- Monday Tuesday
 Wednesday Thursday
 Friday Saturday



WHAT IS AN ORGAN ACADEMY?

The academy is an educational program sponsored by Asbury United Methodist Church, 55 W. Lincoln Avenue, in Delaware, Ohio, and supported with practice facilities at Ohio Wesleyan University's Sanborn Hall in Delaware. Sally Casto, Asbury's Director of Music, is the program director and the organ teacher.

Our goal is to teach young people about the organ and to help them prepare to be organists and pianists. They will learn solo literature, and they will learn to accompany singers.

Students will take 30 minute lessons at Asbury Church on Tuesday or Thursday afternoons. Organ practice times will be at Asbury on Monday afternoons or at Sanborn Hall on weekday afternoons or on Sundays. There are four practice organs available at Sanborn. In addition to weekly lessons, each term students will have the opportunity to hear guest organists play and describe why they enjoy the organ.

These lessons are offered in two terms lasting four months: Term 1 runs from October 1 through January 31. Term 2 runs from February 14 through June 15.



WHAT TEACHING MATERIALS WILL BE USED?

Our program is based on the work of Dr. Wayne Leupold who has published the curriculum we use. Students with no previous keyboard experience will start with Discover the Basics: A Beginning Series for Any Keyboard Instrument and will progress through Books A, B, C, and D. Each book contains lessons, theory, repertoire, and technique materials. Experienced keyboard players will use the Discover the Organ series which includes at each level Basic Organ Repertoire and Modern Keyboard Technique. These volumes are accompanied by supplemental books: Christmas Season at the Organ, Easter and Pentecost Seasons at the Organ, and Organ and One Instrument.




WHAT IS THE COST OF THE PROGRAM?

Tuition is \$300 per term, payable to Asbury United Methodist Church. This includes lesson fees and practice time at Asbury or at Sanborn Hall. Lesson music will be an additional cost. Materials for lessons may be ordered directly from Wayne Leupold or purchased at University Music House in Columbus.



PRACTICE ARRANGEMENTS

Practice is essential to learning to play any instrument. Each session is an opportunity to see what new motion the fingers and feet can master. Some practice may be done at Asbury on Mondays between 3:00 and 5:30. Additional practice may be done at Ohio Wesleyan's Sanborn Hall on weekday afternoons and on Sundays. At Ohio Wesleyan, a parent or older youth should remain with the student during practice.

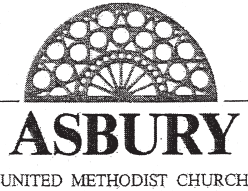


PARENT'S PLEDGE

I have read this brochure, and I will enable my student to practice by 1) arranging transportation to Asbury or Sanborn and 2) arranging for someone to stay with my student while he/she is practicing at Sanborn.

Parent's signature





September 1, 2004

Dear _____,

I'm writing you because I thought you might be interested in the new organ program I am beginning at Asbury in October. This is an organ instruction program geared for young people. It is appropriate for students as young as third grade, and certainly for those older than that. It is also a program that has materials for students who have never before studied a keyboard instrument.

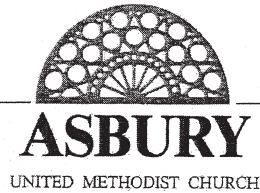
Maybe you have tried piano before, and it just didn't fit....or maybe you just got tired of it. With this method, the music you learn can be played on either piano or organ. The publisher has also written duet parts for the teacher, so as soon as you learn even a simple piece, you and the teacher together (that would be me!) can play the piece for church as a prelude, for example.

I plan to begin the lessons in October. I am looking for ten students to start in what we are calling the **Asbury Organ Academy**. I have included a brochure for you to look over. If you think you might be interested, please give me a call, or speak to me at church. If you think you have a friend who might be interested, just pass the brochure on, or ask me and I will give you another.

Thanks for thinking about this. I hope to hear from you soon.

-Sally Casto

Benita Rollins, Pastor - 55 West Lincoln Avenue, Delaware, Ohio 43015
Phone: 740-363-3611 - Fax: 740-368-8405 - Email: asburyumc@midohio.net



August 25, 2004

Dear

I'm writing to see if you might be interested in participating in the new Asbury Organ Academy which will be starting in October. This is a program to teach young people to play the organ – even if they have not studied piano or any other instrument before.

The books we will be using were created by Wayne Leupold, an organist and music publisher from North Carolina. He has been worried about the lack of new organ students and decided to create a teaching method which would welcome young learners –even as young as 3rd grade- so that they could enjoy the organ and have the opportunity to play for their churches in worship.

I hope to start with ten students in our program. Already two are planning to start, and I expect to hear from others in the next few weeks. You may not have thought about doing this before, but if you have even the slightest interest in this project, I hope you will give me a call or send an e-mail to scasto@mtso.edu.

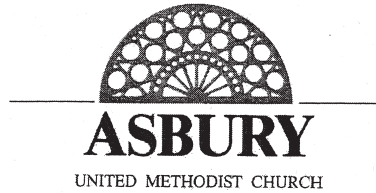
I have included a brochure about the program, and I have more brochures in case you know of someone else who might like to think about it.

Have a great year in school – I look forward to seeing you in church!

With best wishes,

Sally Casto

Benita Rollins, Pastor - 55 West Lincoln Avenue, Delaware, Ohio 43015
Phone: 740-363-3611 - Fax: 740-368-8405 - Email: asburyumc@midohio.net



August 24, 2004

Dear Friends,

I am writing to tell you about a new program sponsored by Asbury United Methodist Church which will begin in October. In response to the critical need for organists to lead their congregations and to the obvious shortage of organ students, Asbury will be the home of the Asbury Organ Academy, an effort to offer organ instruction to students as young as third graders.

I will be the teacher for this program which will use the curriculum developed by publisher Wayne Leupold, entitled *Discover the Organ*. This is a graded curriculum which can be used as a beginning teaching method for those who have not studied piano, or as a method to supplement piano studies already in progress. Enclosed is a brochure which will give you more information about our academy.

It is not my intention to compete with you for students. I want to do everything possible to encourage more piano study. However, you may have students who would like to extend their keyboard skills to another instrument; for that reason I'm eager for you to know about our work.

We are pleased that Ohio Wesleyan will be working with us by allowing our students to use the four organs in Sanborn Hall as practice instruments. It is also possible that students will be able to practice in their home congregations.

Thank you for taking time to review our brochure. If you have questions or suggestions, please let me hear from you.

Sincerely,

Sally Casto, Director of Music
Asbury United Methodist Church

Benita Rollins, Pastor - 55 West Lincoln Avenue, Delaware, Ohio 43015
Phone: 740-363-3611 - Fax: 740-368-8405 - Email: asburyumc@midohio.net

Planting the Seeds for Organ Study: The Task Is Yours!

by Sally Casto

The accomplishment you will experience from seeing your students grow into organists, who can participate in worship and prepare for collegiate study, will equal or exceed the pride you take in your own personal performances.

[quote by author]

For over forty years, I have been a church musician. The last thirty-seven of which have been in my current position as organist and music director of Asbury United Methodist Church in Delaware, Ohio. I have been there long enough to live through the demise of an organ which began as Johnson and Son, Opus 741, built in 1890, and to complete the first five years of playing a new organ, Opus 1842, built by Johannes Klais Orgelbau of Bonn, Germany. I have been nurtured by the programming of the Columbus, Ohio chapter of the AGO, beginning as a young thirty-something and now attending as one of the older members at monthly meetings.

Over the years, a nationwide trend has become obvious: there are very few new organists preparing to follow this

path. I have wondered which of my esteemed colleagues would be bringing young organ students to guild meetings as my learned teacher Marvin E. Peterson, AAGO, had taken me while only a high school student.

Approximately twelve years ago, our chapter sponsored a presentation by Wayne Leupold about his new instructional program, *Discover the Organ*, for young people. I attended as a doubter and left in a quandary: Should I be one of those working with young organ students? I had been neither a college organ major, nor studied at one of the highly respected colleges for organ instruction. However, I was a conscientious musician with a disciplined practice regimen; had been an applied organ student throughout my college years; regularly attended

music conferences; and took lessons on an occasional basis. The conclusion was obvious. Indeed, I could teach beginning organ to children and youths. Not only did I already have several adult students, but also I had many years experience working with young choir members. There was really no reason why I myself could not teach younger organ students.

Moving forward with this commitment, I ran into Wayne Leupold at a regional AGO convention. Thus, the opportunity presented itself once again to study teaching materials that are carefully designed to attract and intrigue younger students. The decision was made: "I would do this!" The experiment began in October 2004 with the founding of the Asbury Organ Academy. After recruiting through my local church music colleagues and securing the support of my congregation, I began with three students—a 2nd grader, a 5th grader, and an 8th grader—a modest start, to



The author's organ students (left to right): Alex Armstrong, Nathan Roden, Hailey Algoe, Miles O'Flaherty, Tony Cherup, Austin Chivington, Noah Planisek, and Virgil Michael; Tatiana Tawney (seated).

be sure. Would it grow? By spring I had seven students who were enjoying their lessons, learning and improving, and being asked to perform modest roles in their congregations.

To date, I have taught sixteen students. The first student to enroll will be a senior at Ohio Wesleyan University this fall: a music education major with the organ as her performance instrument. She plays two services each week: a Saturday afternoon service at her local parish and a Sunday morning service at a rural Lutheran church in a neighboring county. She is the first church organist to come from our program.

Currently, I have nine students ranging in ages from 8 to 18 years old. The oldest of these is a high school senior who recently completed his auditions at five colleges and was accepted at four out of the five. He also has chosen to attend Ohio Wesleyan University, where he will major in organ.

While not having the opportunity to study organ pedagogy formally, I have learned how to offer a quality instructional program. The Leupold instructional series of *Discover the Basics*[®] and *Discover the Organ*[®] offer graded lesson books accompanied by supplemental resources which include volumes on repertoire; technique; materials for organ and a solo instrument; repertoire with more pedal; seasonal volumes of simplified hymns for Christmas and Easter/Pentecost; and a free handbook for organ teachers explaining how to use all these different materials and series.

The AGO offers Pipe Organ Encounters for summer study and exposure to organ construction and related musical activities. My students have attended a total of eleven POE's. Their participation has been funded in part by our Organ Academy and by the Columbus AGO chapter, which dedicated a portion of its proceeds from hosting the 2007 Region V Convention to support organ students. (Once again the AGO is helping me teach and learn!)

I hope this article will encourage others to consider seriously any opportunities to introduce organ study to young



Alex Armstrong and Sally Casto

people in various communities. AGO support is available as are excellent instructional materials designed for beginning students at any age and continuing in a graded course until they are prepared to advance to traditional organ method books. They can be ordered and shipped to your location. The accomplishment you will experience from seeing your students grow into organists, who can participate in worship and prepare for collegiate study, will equal or exceed the pride you take in your own personal performances.

The organ community needs involved teachers. The very survival of the church's organ tradition needs your energy, commitment, and passion. The joy of being able to share the organ as an instrument that young students can master is overwhelming. May that joy be yours!

Sally Casto is director of music at Asbury United Methodist Church in Delaware, Ohio. From 1983 to 2004, she was seminary organist at Methodist Theological School in Ohio. While at MTSO with Roy Reed, professor of worship and music, she founded the seminary's Organist Training Program, a two-year course that taught essential skills for effective organ playing and understanding of worship. Since 1990, that program has graduated more than 50 organists.

The DemoInfo Program

Do You Enjoy Playing a Keyboard Instrument? You Can Play the Pipe Organ, Too!

by Wayne Leupold

Rationale

With the growing shortage of organists in this country, AGO chapters and individual churches have begun to develop various types of programs to demonstrate the organ. Although many of these programs are very effective in exposing the organ to groups of children and adults, they often do very little to actually get more children and adults on organ benches studying and learning to play the organ. In contrast to this, over the past twenty years, I have developed and refined a program, a DemoInfo program, with two AGO chapters (Syracuse, NY and Greater Greensboro, NC) that has had great success in (1) *locating specific children and adults who are interested in the organ*, (2) *encouraging them to come to a demonstration of the organ*, (3) *getting them to sign up for three free group organ lessons*, and (4) *having a significant number of them continue with private organ lessons after the free group lessons*. The following is a thorough explanation of how to organize and present this event and the follow-up group lessons. The program has been done eight times during the last twenty years. Various alternatives and variations also have been tried over the years (see the “Do’s and Don’ts” section), all with less success than the particular procedure, program, and follow-up discussed below.

The Event

A DemoInfo program is a demonstration-information workshop specifically designed to inform the general public, both children and adults, about

- 1 the four families of organ tone,
- 2 how anyone can begin playing the organ,
- 3 the rewards of making music in the church (personal, spiritual, and financial), and
- 4 the benefits of being a member of the American Guild of Organists.

This demonstration-information workshop is specifically designed to encourage people, whether they have had prior keyboard study or not, to consider learning to play the organ. After a number of different topics have been discussed (see 1–4 above), an offer is made to all in attendance who have never played the organ to sign up for three free group lessons. All who sign up, both children and adults, are put in groups of no more than three, according to the number of years of keyboard study they have had or if they have had no previous keyboard study. The three group lessons are free but there is a charge for the book that each student uses. If desired, the charge for the book (“maximum of \$25”) could be mentioned on the poster and in all the publicity. It certainly must be stated when announcing the sign-up for the group lessons at the event. These organ method books vary according to the amount of keyboard experience each student has had. The

AGO chapter provides the volunteer teachers for these three free group lessons. After the third lesson each student is encouraged to continue the study of the organ on a private basis for a fee, either with the teacher who gave the group lessons or any other qualified teacher of the student’s choice. Over a period of time these students will contribute to developing more organists to lessen the currently increasing shortage throughout the country.

Promotion of the Event

Carefully and thoroughly publicizing the DemoInfo program is absolutely crucial to its success. Interested persons must be targeted and made aware of the event. First, define a geographical area in which you wish to promote this event. Ideally, the event should be near or in the center of this defined area. Think in terms of how many counties you can cover around the county the event will be held in. It could easily be an area with a radius of 60 to 100 miles in every direction from the location of the event. With a 100 mile radius you might be able to go out as far as two counties in each direction from the county in which the event is held.

Second, develop an announcement or poster (8½"x11") on colorful paper (20# bond, pink or yellow). Compose a letter that will be mailed with the poster to every clergy person of every Christian church within the defined area. Likewise, compose a letter to be sent along with a copy of the poster to all the piano teachers within this area. Approximately *nine weeks* prior to the event, mail the flier/poster with the appropriate cover letter (both folded, in a regular business-size envelope) to all the clergy and to all the piano teachers. All the recipients will then receive the poster about seven weeks prior to the event. This will allow the clergy enough time to put an announcement in their monthly church newsletter for the month in which the event will take place. One mailing is sufficient. Do not waste money on doing a second follow-up mailing. Instead, if extra funds are available, use them to expand the mailing list (a larger geographical area) for the one mailing. (The church mailing list company [see “Budget” No. 1, below] may attempt to sell a second set of labels at a reduced price. Resist the offer.)

Third, place enough posters in every sheet music store within that area so that they can include a copy of the poster in every bag of piano music they sell *beginning two months prior to the event*.

Fourth, list the event in the local AGO newsletter for several months prior to the event. Include a poster in each AGO newsletter sent out and encourage each member to post it at their church and list the event in their church’s newsletter.

Fifth, develop a one-page publicity release and mail it to all local newspapers and radio stations. However, for the main

newspaper(s) in your area, *make an appointment to meet with the religion editor* or feature editor who covers religion. Do not just mail the publicity release and other materials to this editor. Take the time to have a face-to-face meeting. This communicates that *you* are very serious about this. Take all your materials to him/her, discuss the shortage of organists, and ask for a feature article with a photo. (Photocopies of articles that have appeared in many newspapers over the last twenty years discussing the shortage of organists nationally can be obtained from Wayne Leupold Editions, Inc. These can be very helpful in convincing the editor of the seriousness of the shortage and the need that the program addresses. See “Packet,” below.) Requesting that a photo be included with the article is also *extremely* important. Photos are very effective in enhancing an article. The photo can either be of an organ teacher in the area teaching a young child at a console or a photo of all the people who will be presenting the program, grouped around an organ console. Show the editor the local AGO newsletter with the listing of churches that are looking for organists. Explain that some churches have been looking for many months. Encourage the editor to call those churches and interview them to ascertain the extent of the need to develop more organists. Getting a significant article in the major newspaper(s) in the area is *very important* to get the message out about the program. This cannot be overemphasized!

Sixth, put a notice in your monthly AGO newsletter prior to the event, calling for organists to volunteer to give the three free group lessons. A logical requirement for anyone teaching these lessons would be for each to have at least a bachelor’s degree in organ performance. Such an announcement with an objective standard eliminates any criticism of possible favoritism. (Our experience has been that we usually have not found enough teachers ahead of time and have had to call additional AGO members who did not volunteer to ask for their help in teaching the group lessons.) If your total defined geographical area is large, consider finding a few teachers who live in outlying areas, so the students who are located away from the center of the area will not have to travel so far to go for their lessons.

Budget

A budget will be needed to cover the following:

- 1 the purchase of a mailing list of all the Christian churches within the targeted geographical area. (Such a mailing list can be purchased from American Church Lists, 5711 S. 86th Circle, P. O. Box 27347, Omaha, NE 68127 [888.733.1812 or 402.537.7914].) Mailing lists can be purchased by denomination and geographical areas—county, state, zip code, or area code. Think in terms of all the counties that are adjacent to the county in which the event is to be presented, or even go out two counties in each direction if funds allow. Opt to have each mailing label include the specific name of the clergy person at each church. (The mailing list could easily be 2,000 to

4,000.) Purchase only *one* set of mailing labels. Do not do two mailings;

- 2 printing a flier or poster (8½"x11") on colored paper (a bright pink or yellow with black ink), 20# bond, enough copies for the mailing list of churches, mailing lists of local piano teachers associations, local sheet music stores, AGO newsletters, and 100 extras;
- 3 printing the cover letter on AGO chapter letterhead for both the clergy persons and the piano teachers; and
- 4 the cost of mailing all the cover letters with the fliers.

Funding

The above budget could easily be \$800 to \$1,500. Think of this as a major event for your local AGO chapter for that year. Plan ahead. A chapter could even set aside some of the money that will be needed from the previous year’s chapter budget. Many AGO chapters and some large churches sponsor one or more major organ recitals each season at a cost of \$1,000 to \$3,000. They should be encouraged to take that money (or part of it) in some years and, instead of a recital, use it to fund a DemoInfo program. The long-term benefits to the AGO chapter and to all the churches within the area would greatly exceed the benefits of just another recital. Small AGO chapters, which have very limited resources, could budget a DemoInfo program by reserving a certain amount of money from several years’ budgets and saving it for such an event. Additional sources of funding could also be explored. In many AGO chapters and churches there are often people of substantial financial means who are greatly interested (sometimes passionately) in the organ. Such would include doctors, lawyers, and successful business and professional persons. Sometimes all that is necessary is for such a person or persons to become aware of this financial need, and they would be very generous. Many communities now have local or national foundations, which also could be approached for assistance. Long term, the rewards to the chapter and to the churches in the chapter’s area will be well worth the money spent if the promotion is thoroughly done. (See “Results of a Recent Presentation” below.)

The Program

Have a registration table at the back of the church where everyone will sign in when first entering the church. The sign up sheet should include columns for the following: name, home church and denomination, town, and how each learned of the event. The five musical selections performed should be short, very interesting, and each show a registration that depicts the specific organ family of tone being focused on. Try to obtain (from a local pipe organ builder or organ maintenance person) four small pipes, each from a different family of organ tone (a principal, flute, string, and reed). Show and blow each of these pipes before the short composition that demonstrates that particular family of organ tone is played. If possible, have a little rack built that can hold and display all four pipes. Our experience has been that those at the event find the pipes

**Do You Enjoy Playing a Keyboard Instrument?
You Can Play the Pipe Organ, Too!**

Welcome Dean, the local AGO Chapter
Presentation

The Organ's Four Families of Sounds

1. The Principals (A short musical selection is played.)
 2. The Flutes (A short musical selection is played.)
 3. The Reeds (A short musical selection is played.)
 4. The Strings (A short musical selection is played.)
- Full Organ (A short musical selection is played.)

Income Opportunities
and Calling A member of the local AGO Chapter

The American Guild of Organists Dean, the local AGO Chapter

Audience Volunteer Participation

Question and Answer Session

Three Free Group Lessons Information

A Hymn (A festive hymn is sung.)

fascinating, both during the program and afterwards when individuals can examine the four pipes more closely. The talk on “Income Opportunities and Calling” (see “Packet” below) can include the recommended salary guidelines adopted by the local chapter (a handout), or if none exist, copies of the AGO national guidelines can be discussed and given out. The dean can talk briefly about the local AGO chapter and its varied offerings of programs each season, as well as the national organization and *The American Organist* magazine. Have some copies of TAO at the event for people to examine after the program. Also have AGO membership application forms available and encourage the attendees to join, even if they do not currently play the organ. For the “Audience Volunteer Participation,” ask for a volunteer who has had keyboard training but does not play the organ to come forward and try the organ. A very easy but effective piece for this person to sight read is the “Trio on ‘When I Survey the Wondrous Cross’” HAMBURG in *The First Organ Book*, on page 82 of the 2009 third, revised and enlarged, edition (Wayne Leupold Editions, Inc. WL600053). Invite questions that attendees may have about any aspect of the organ, the AGO, church work, and related matters. Then the offer should be made for anyone who has *never* played or studied the organ to sign up for three free group lessons. Sign-up sheets should be available on a table, for people to sign up immediately after the event. These sign-up sheets should include columns for the following: name, phone number, address, city, zip code, years of keyboard study (0–?), two columns to indicate if the student

is a child or adult (11 or younger, 12 or older), and the days of the week and the hours of those days that are the most convenient for the student to take the group lessons. Stress to those signing up that they should be honest and indicate only the number of years they *studied* piano, not the number of years they have *played* the piano. If you do not stress this difference, you will get numbers like 20, 30, 45, etc. in that column, which in no way will give an accurate reflection of their actual level of playing. It is effective to conclude the program by singing a festive hymn, such as “Praise to the Lord, the Almighty” LOBE DEN HERREN or “My Country ’tis of Thee” AMERICA. If possible, use a varied hymn harmonization on the last verse. Such can be very effective. Then, again invite people to sign up for the group lessons.

Limit each of the musical selections to no more than *3 minutes*, each talk to no more than *5 minutes*, and the entire program to *no more than an hour*. Keep it fast moving and short, or you will lose the attention of the children that are there.

The Group Lessons

Offering these free group lessons is much more inviting than just offering beginning lessons for a fee. The prospective student feels that it can be tried without any long-term commitment. The only financial investment is the purchase of a beginning organ method book, appropriately chosen, based on the amount of keyboard background or lack of experience the student has had. Thus the student is much more willing to participate.

Group the students according to their keyboard backgrounds (skills) and ages. In the box below are listed the ages and skill levels with recommended teaching books for each category. All materials are published by Wayne Leupold Editions, Inc.

Adults with no keyboard background (7th graders through adults):
Discover the Basics® *Book B* (WL600093)

Children with no keyboard background (2nd graders through 6th graders):
Discover the Basics® *Book A* (WL600092)

Adults with one or two years of keyboard background:
Discover the Organ® *Basic Organ Repertoire, Level 1* (WL600065)*

Children with one or two years of keyboard background:
Discover the Organ® *Basic Organ Repertoire, Level 1* (WL600065)*

Adults with three or four years of keyboard background:
Discover the Organ® *Basic Organ Repertoire, Level 2* (WL600069)*

Children with three or four years of keyboard background:
Discover the Organ® *Basic Organ Repertoire, Level 2* (WL600069)*

Adults with five or more years of keyboard background:
First Organ Book (3rd ed., revised and enlarged) (WL600053)

Children with five or more years of keyboard background:
First Organ Book (3rd ed., revised and enlarged) (WL600053)

*Concerning all the students using various levels of the *Discover the Organ*®: *Basic Organ Repertoire Series*, if they continue with private lessons after the three free group lessons, they also should begin in the same respective level of the *Modern Keyboard Technique* series (level 1, WL600084; level 2, WL600085; etc.) and in one of the supplemental series (*Christmas Season at the Organ* or *Easter and Pentecost Seasons at the Organ*).

It is important to keep adults and children in separate groups because (1) they may tend to intimidate each other and (2) the lessons should be spaced at different time intervals for adults than for children (see below). Do not combine any of the different categories even if there would be only one or two students in a category or even if some students end up receiving the three free lessons privately.

For the groups containing adults, schedule each of the three lessons two weeks apart. Usually, adults have more hectic schedules and only can do three or four practice sessions per week. Groups with children often can be done on a weekly basis, as they can be expected to practice on a daily basis. Do not make up lessons for any of those missed. It could be too complicated for the teacher. Many of the teachers who gave the group lessons found that the most convenient time for the three free lessons was on Sunday afternoons.

Usually a few of the people who sign up for the lessons are unchurched and thus do not have any access to an organ for practice. Be prepared for this by asking some of the chapter AGO members (*ahead* of the program) if they would seek permission from their churches to allow such students to use their organs. Some of our most successful students have begun under these conditions.

A more detailed discussion of how to teach the group lessons is provided in the “Packet.” (See below.)

Do’s and Don’ts

(Based on twenty years of developing this program)

Do the workshop on a Sunday afternoon (3–5 P.M.), not on an evening or a Saturday. Sunday afternoons seem to be the best time all week when the greatest number of people are not committed to other activities. That time also allows for more people to come to the event from greater distances. Our experience has been that Saturdays and weekday evenings have not been nearly as successful as Sunday afternoons. However, certain unique local circumstances may encourage consideration of a time other than Sunday afternoons.

We have found that the most successful times of the year to do the DemoInfo program are in the early fall (mid-September through mid-October) or at the beginning of a new year (January or early February). The date of the event should be chosen so that the follow-up group lessons are over before the beginning of Advent and Christmas seasons or the beginning of Holy Week.

Do all the types of promotion discussed above (“The Event”), especially mailing to churches and piano teachers, newspaper articles, and having local music stores include the poster in all bags of piano music sold. *If any of these four promotions are neglected, part of the targeted audience will never hear about the program.* (See “Results of a Recent Presentation” below.)

Do the event about every three to six years, but not every year or even every other year. If it is done too frequently, the

newspaper editor(s) will remember the last time it was done, will consider it “old news,” and will not give much attention to it. Once the Greater Greensboro AGO chapter did the workshop a second time eighteen months after the first event. The first time there was a wonderful major article complete with a photo. The second time all that was printed was a four-line notice in a calendar of weekend events on the Saturday religion page! The attendance was very disappointing.

Do include on the poster and in all publicity that the workshop is not only for children and adults with prior keyboard training but also for *anyone* who wants to learn more about the organ and how to play it, even those who never have had any previous keyboard training. Teaching materials are now available for any and all types of interested individuals.

Different titles for the workshop have been used over the years (e.g., “An Introduction to the King of Instruments,” “An Introduction to the Organ through a Chronological Survey of Organ Music,” “Meet the King of Instruments,” and “How the Organ Plays the World’s Music”). But we repeatedly returned to the current title because with the prominent placement of the personal pronoun, YOU, the title speaks so personally *and* directly to the specific people in the community we are targeting. Also, we feel that the current title is the most effective title to immediately communicate the intent of the program.

In designing the poster, have the size of the title be without question the most prominent element on the sheet. Do not have a logo or any other information compete with the title. When looking at the poster, the eye should immediately be drawn to the title and nothing else.

In the mailing of the poster with the cover letter to churches, address it to the minister, not the church musician. Usually the minister is the one on the church staff with the greatest interest in making sure his/her church has an organist.

Don’t require preregistration to attend the program. Welcome everyone who attends.

Don’t charge a fee instead of giving the three group lessons free. Only charge for the teaching book. Go the extra mile so both children and adults can try the lessons regardless of their financial situation. If possible, develop some scholarship funds for any financially needy students who show promise and wish to continue after the group lessons. Many AGO chapters now have scholarship programs for children studying the organ, some based on financial need and some based on ability. Often students are required to have a certain level of keyboard skill to qualify. Others award simply based on an appraisal of the potential of the student, even if they currently have little or no keyboard skill. Such financial aid programs can be very useful as a follow-up to the free group lessons. AGO chapters should be encouraged to start such scholarship programs if they currently do not have any.

Call all the people who signed up for the three free group lessons within two or three days after the program and begin the

lessons *within two weeks* after the program. Do not wait very long before beginning the lessons. People will lose some of their interest in taking the lessons if you wait too long and the excitement and momentum from the program is lost.

Don't just send a publicity release or an article to the major newspaper(s). Make the extra effort to personally meet with the appropriate editor. This cannot be overemphasized. If you show that you care enough to go to the newspaper office, it will impress and motivate the editor likewise to develop a significant article (with photo).

The three group lessons are strictly for people who "have never played the organ before." Stress that restriction when offering the group lessons at the workshop. A few adults who want to sign up will say that they have never had any *formal* organ lessons, but they are already playing an organ regularly in a church (a pianist who has been put on an organ bench). These people want to sign up to learn more about the organ, since often they really do not know much about what they are doing! However, the purpose of the three free group lessons is to encourage children and adults to try playing the organ *for the first time*. Thus, the people who are already playing the organ do not qualify. They are just looking for free information. Instead such individuals should be encouraged immediately to begin private lessons (for a fee) to better learn how to do what they are already attempting to do.

Results of a Recent Presentation

On Sunday, October 19, 2003, the Greater Greensboro (North Carolina) AGO chapter (a small chapter of 47 members with a total annual budget of approximately \$1,300) sponsored a DemoInfo program in the sanctuary of First Lutheran Church in Greensboro (a city of 200,000). The presenters were Wayne Leupold, chairman of the event; Karen Brown, the local dean; and Alice Ann Johnson, chapter member. The chapter had done a mailing of 2,892 posters (8½"x11") on pink 20# bond paper, with a cover letter to the ministers of all of the Christian churches in eleven counties around Greensboro. In addition, they had mailed posters with a cover letter to all 100 members of the two piano teachers associations in Greensboro and Winston-Salem, NC. The cost of all these posters, cover letters, mailing labels, and postage (bulk

mailing rate through a business of one of the AGO members) was approximately \$1,120. Fifty-three children and adults attended. Below is a report of how each attendee learned of the event, based on information from the registration sheets:

- 24 from the pastor of their church via the poster/cover letter from the church mailing (48%)
- 14 from the newspaper article with a photo in the *Greensboro News and Record* (28%)
- 3 from piano teachers who had received the poster/cover letter from the piano teachers' mailing (6%)
- 1 from a poster included in a bag of piano music purchased at a local music store (2%)
- 8 by word of mouth from AGO members (16%)

Five people who could not attend called an information phone number listed on all the promotional materials ahead of the date of the event and signed up for the group lessons. Thirty-two of the fifty-three in attendance at the event signed up for the three free group lessons. Thus, a total of 37 children and adults signed up for the lessons. The table below gives a breakdown of how many were in each of the categories.

As the figures in the table show, 18 people who signed up either canceled before the lessons began or did not take all three lessons. (This is not unusual.) One person who signed up actually was already playing the organ in a church and therefore was not eligible for the free lessons. Of the 19 that took all three lessons, 17 have continued with private lessons. Of the two that did not continue, one dropped out because she could not afford private lessons. Subsequently, the chapter has started a scholarship fund for future situations like this. Two additional students also were not going to continue because of financial difficulties. In each case, the teacher decided to continue to give them free private lessons since these two teachers were musicians who already were being paid a full-time salary by their respective churches. Additionally, one adult student of very modest means is a immigrant from Russia who plays and teaches piano at her church. When members of that church learned that she was beginning the study of the organ, two members came forward

CATEGORIES	signed up	took all three lessons	continued private lessons
Adults (7th grade through adults) with no keyboard background	8	2	2
Children (Grades 2 through 6) with no keyboard background	1	1	1
Adults with 1 to 2 years of keyboard background	1	1	0
Children with 1 to 2 years of keyboard background	0	0	0
Adults with 3 to 4 years of keyboard background	2	2	1
Children with 3 to 4 years of keyboard background	1	1	1
Adults with 5 or more years of keyboard background	22	12	10
Children with 5 or more years of keyboard background	0	0	0
Adults who went immediately to private lessons	2	0	2
TOTALS	37	19	17

and volunteered to pay for her lessons through special contributions to the church. A ten-year-old boy began, and when his church learned that he was beginning first-year keyboard study at the organ, they gave him their old electronic organ, which they were replacing at that time with a new organ. As of this writing, out of the original 37 who signed up, 17 are now studying privately (46%). This is a very good rate of continuance. The average from previous such events over the last twenty years has been 30% to 40%. Therefore there are now 17 more organ students in the greater Greensboro area than there were a year ago! All of these students have expressed a desire to develop their skill to the point that they can begin to play in a church. The Greater Greensboro AGO chapter can have every expectation that in a few years a significant number of new organists will begin serving churches in the area, beginning to lessen the local shortage of organists. At the program the local dean talked briefly about the AGO and passed out membership applications. Over the next two weeks eight people mailed in the application and joined the chapter—a 17% increase in chapter membership! The chapter feels that the money and time spent on this outreach

program has indeed been money well spent, long term, in the continuation of our profession.

The Packet

A free packet of materials about the DemoInfo program is available to anyone interested. This DemoInfo packet includes (1) copies of newspaper articles which discuss the shortage of organists throughout the country, (2) the poster, (3) the cover letter to the clergy, (4) the cover letter to the piano teachers, (5) the publicity release (news release), (6) the actual program of the October 19, 2003, event in Greensboro, (7) the registration sheet on which all attendees sign in, (8) the sign-up sheet for the three free group lessons, (9) the short program speech used in the DemoInfo program entitled “Income Opportunities and Calling,” (10) a list of recommended organ teaching materials for the group lessons and thereafter for various levels of keyboard skill, and (11) a more detailed discussion of how to give the group lessons. For a free DemoInfo packet contact Wayne Leupold Editions, Inc., 8510 Triad Drive, Colfax, NC 27235; phone: 1-800-765-3196; email: contact@wayneleupold.com; or Internet: www.wayneleupold.com.

Marygrove College Presents a DemoInfo Program

by Sue Ann Vanderbeck Lenz, Professor of Music, Marygrove College

DemoInfo Program

On June 13–17, 2004, the Music Department of Marygrove College in Detroit, Michigan, sponsored a series of events focused on recruiting and teaching new organ students. The guest clinician for all the events was Wayne Leupold.

The opening event on Sunday, June 13, from 3:00 p.m.–5:00 p.m. was a DemoInfo program, presented in the Sacred Heart Chapel at Marygrove. The presenters were Wayne Leupold; Elaine Grover, associate professor of music and coordinator of sacred music at Marygrove College; Craig Symons, dean of the Detroit AGO chapter; David Palmer, professor of organ at the University of Windsor, Windsor, Ontario, Canada; and Marygrove sacred music alumni Steve Hansen, Joan Iwankovitsch, Jeanine Reaume, and Annette Wright.

The program opened with an introduction by Elaine Grover, followed by a welcome from Dr. Glenda Price, president of Marygrove College. Five short selections from various Organ Demonstrators were then performed, which demonstrated the four families of organ tone and full organ. There were short discussions of income opportunities, the organist’s calling, and the AGO, followed by an offer of three free group lessons. The program concluded with the singing of a hymn.

The college sent a mailing of 2,343 posters (8½"x11" on pink 20# bond paper) with a cover letter to the ministers of all Christian churches in 10 counties around Detroit. In addition, in Detroit and Ann Arbor, the college distributed posters to local music stores for their customers. The cost of all these posters, cover letters, mailing labels, and postage was approximately \$978.00. Eighty children and adults attended

the DemoInfo program.¹ Below is a report of how each attendee learned of the event, based on information from the registration sheets.

- 28 from the flyer mailing (51%)
- 8 by word of mouth in the Marygrove music department (14%)
- 7 from piano teachers who had received the poster from the mailing to piano teachers (13%)
- 6 by word of mouth from friends (11%)
- 2 from a small newspaper article (3%)
- 1 from a poster included in a bag of music purchased at a local music store (2%)
- 1 from an AGO member (2%)
- 1 from the poster on a bulletin board at the University of Michigan (2%)
- 1 from a Website (2%)

Several people called who could not attend the event and requested to be on the list for the free group lessons.

(The above data was taken from those who signed the registration form or called.)

40 people of the 80 in attendance at the event signed up for the three free group lessons. An additional 4 people who did not attend the program signed up after the event. An additional 9 adults proceeded immediately to private lessons. Thus a total

¹ A very small article appeared in a neighborhood newspaper, but no major article appeared in either of the major Detroit newspapers (the *Detroit Free Press* and the *Detroit News*). Without this segment of promotion, the attendance figure of 80 is even more impressive!

CATEGORIES	signed up for group lessons or immediately for private lessons	took all three group lessons	currently continuing private lessons
Adults (7th grade through adults) with no keyboard background	14	8	8
Children (Grades 2 through 6) with no keyboard background	1	0	0
Adults with 1 to 2 years of keyboard background	3	2	2
Children with 1 to 2 years of keyboard background	0	0	0
Adults with 3 to 4 years of keyboard background	2	2	2
Children with 3 to 4 years of keyboard background	1	1	1
Adults with 5 or more years of keyboard background	17	5	3
Children with 5 or more years of keyboard background	6	6	6
Adults who went immediately to private lessons	9	n/a	7
TOTALS	53	24	29

of 53 children and adults signed up for either private lessons or beginning group lessons (3 or fewer per group). The table above gives a breakdown of how many people of the total 53 were in each of the categories.

The DemoInfo program at Marygrove was extremely successful, inspiring many to begin or resume organ lessons. The event is an excellent means for increasing public awareness of the organ and sparking interest in the study of the instrument.

The DemoInfo program is extremely important. It directly addresses the serious shortage of organists and promises to help maintain the rich musical heritage of the church. For more information about the success of Marygrove College's DemoInfo program and the organ pedagogy conference that followed it, please contact Elaine Grover by phone at 734-459-6685 or by email at elainegrover@sbcglobal.net.

Effective Practicing Skills

by Wayne Leupold

Keep all parts of the body as **RELAXED** as possible. Good posture is the basis for relaxed playing. Keep the backbone, neck, and head in proper alignment. All movements of the body should be balanced and planned with economy of motion. Avoid unnecessary motion. Always prepare each movement of the hands and feet in advance.

Learn the **DIFFICULT SECTIONS** of a composition **FIRST** so that they will have been known the longest and practice them each day early in your practice session when your mind is the most alert.

The **MIND** should always be **INVOLVED**, leading and directing the body. Never let it wander! **CONCENTRATE**. An important aspect of developing **CONCENTRATION** in your practice is **GIVING YOURSELF SOMETHING TO THINK ABOUT**, such as on the melody, the harmony, the pedal part, how the body has to keep balanced, the sounds, or the textures. The more specific and defined the ideas, the more meaningful the concentration and thus, the more effecting and successful the practice. **SET GOALS** to keep your mind focused, such as playing small sections **THREE TIMES IN A ROW PERFECTLY** before moving on to practice the next small section. When the small sections can be played well, begin to combine these small sections into larger sections again with goals of a number of perfect repetitions in a row. These repetitions should be conscious and purposeful, reflecting focused mental activity and never just mechanical reflex motions. Always keep thinking about what you are doing.

A **MISTAKE** usually occurs because the player does not know either what the correct key is or where it is. Analyze mistakes to learn what caused them. Repeatedly playing incorrect notes, incorrect rhythms, or at uneven tempos reinforces the mistakes. Do not let such things go uncorrected. When you have finished a section in which you have made a mistake, go back and play the short passage where the mistake occurred, **CORRECTLY SEVERAL TIMES IN A ROW**.

After practicing a passage several times, **SLOWLY** (at least half tempo), **SILENTLY THINK** through it without playing. Be aware of all aspects of what the body needs to be doing: balance, fingerings, pedalings, preparations of shifts of the hands and feet, what the lines and chords "feel like" in the hands and feet, and most important, what the music sounds like.

Usually there are too many **SYMBOLS** on a musical score for the eyes to see them all at the performance tempo. During practice decide what you need to see and what you don't. Train your eyes to move easily from one important signal or symbol to another, leaving the rest to your memory. Thus, part of the process of **LEARNING** during practicing **IS MEMORIZING** certain aspects of the music. The faster the tempo, the more important this procedure becomes.

For a more expanded discussion of practice techniques see *Keyboard Practice Skills* by Elaine Grover (Wayne Leupold Editions, Inc., WL800007).

Developing A Second-Hand Electronic Organ Clearing House

by Wayne Leupold

Many children can develop an interest in the organ; however, they are often stymied by not having access to one on a daily basis in order to develop basic skills. Electronic organs were first developed over 75 years ago. Today, there are many older instruments in churches and private homes that are rarely, if ever, used. Each year, many churches discard and replace old organs with new models because of minor mechanical problems or the desire to have more versatile instruments that rely on current technology. Many organists and organ enthusiasts also own instruments and at various points in their lives must dispose of them for various reasons. Often these instruments end up in music stores, which usually do not want them, or, worse yet, in the local dump!

A more positive and beneficial possibility for utilizing these pre-owned instruments is to recycle them through a non-profit organization, such as an AGO chapter. In that way, young organ students can have daily access to an organ for developing basic playing skills. A number of AGO chapters have already begun such programs with great success. Several things are needed to ensure a successful program.

1. Appoint a committee and/or a coordinator.
2. Obtain a location, preferably donated, for the storage of these instruments until they are loaned to an individual(s). Such a location could be in someone's large garage, a storage company of a sympathetic owner, or a local music store with some extra storage space.
3. Find a volunteer with expertise in electronics who is willing to recondition the instruments, fix any malfunctions, and restore them to good operating condition. Today, many people have such skills, not necessarily just electronic technicians, who work for music stores that sell electronic organs. The chapter may have to provide the money for a few minor new parts.
4. Find a volunteer or a business that owns a small truck or van that is willing to move these instruments when needed: from the

donor's location to the storage area and then from the storage area to the organ student's home. Usually a music store that sells organs can be persuaded to handle the task for free publicity in the AGO newsletter, such as "[X Company is] a supporter of the AGO and this specific program."

5. The instruments accepted into the program should have a full two manuals, and an AGO-style 32-note pedalboard.

6. Develop a set of procedures and policies declaring the eligibility requirements for the loan of such an instrument. These may include the following:

- A. The young organ students must be between the third and twelfth grades and would not otherwise have access to an organ on a daily basis.
- B. Each student may have the loan of an instrument, as long as they study the organ.
- C. Each student must study with a qualified teacher who is a member of the AGO.
- D. The loan of an organ is awarded on a yearly basis and must be reviewed and renewed annually.

7. The program could be coordinated with any student-organ scholarship program that the chapter may already have in place. Thus, if a student is awarded a scholarship, he/she also is eligible to have the loan of a second-hand organ, as long as they continue to study seriously.

8. When the loan program terminates with a student, the instrument is returned to the AGO chapter and reconditioned, if necessary, before being loaned to another student.

9. The program is truly a winning situation for all concerned, including the donors.

- A. The donor is often looking for a way to get rid of the organ, to have someone take it away, and, thereby, to obtain a tax reduction for a donation to a non-profit organization.
- B. The donor also will feel very good knowing that the instrument will continue its usefulness by assisting in the training of a younger generation of organists.

C. If the donor is a church, it also should realize that such an AGO program would have distinct, long-term benefits for sustaining music ministries in the community.

Below is a notice that was placed in the newsletter of the Greater Greensboro AGO Chapter at the program's inception.

Second-Hand Electronic Organ Clearing House

The Greater Greensboro Chapter of the AGO has begun a Second-Hand, Electronic Organ, Clearing House (SHEOCH). This is a program to recycle second-hand, electronic organs for use by local young organ students, third grade through twelfth grade, who otherwise might not have the availability of an organ on which to practice. These instruments will be loaned to young students as long as they study the organ. If you have an electronic organ you no longer need or use, know of someone in such a situation, or know of a church that intends to discard one, our executive committee encourages such people to consider donating it to our chapter. It would be a tax-deductible contribution. The organ must have a 32-note, AGO style pedalboard. The chapter has received commitments from individuals and companies, so that donated instruments can be moved, reconditioned, and stored. The SHEOCH program will be coordinated with a scholarship program the chapter is initiating. If you have any questions or wish to donate an organ, please contact XXX; phone: home, work; email.

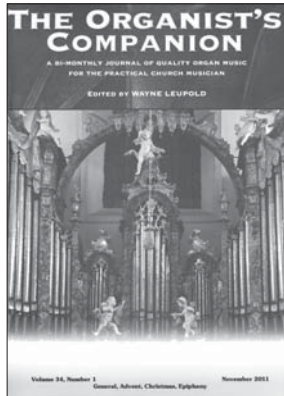
It is really surprising how easily "needed volunteers" are obtained once the end goal is presented as the development of more young organists. Everyone is increasingly aware of and concerned with the growing shortage of organists in most areas of this country. Such programs by AGO chapters will have a positive long-term effect toward the continuance of our profession.

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