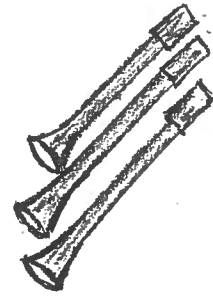


AMERICAN GUILD OF ORGANISTS
 2017 SOUTHWEST REGIONAL CONVENTION
 JUNE 12 - 15, 2017
 DALLAS, TX



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 WORKSHOP: WED., JUNE 15, 2017: 10:30 A.M.

Practical Service Improvisation

Presenter: Donald Rotermund

Session Synopsis:

This workshop will offer tips and techniques ---many using hymnal harmonizations, for assistance in creating hymn introductions, thematic interludes, organ stanzas, versets, and modest hymn-based Voluntaries. These settings can provide additional potential for "connecting" with worshippers in the pew. The session is especially for beginning or presently non-improvising organists, teachers who mentor students, and POE and POE* participants.

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I. A Sampling of Extemporization Techniques (offered in *Off the Page, and *Off the Page, Too**)**

A. ECHO PHRASES (EP) - (Bk. 1, Ch. 2)

- Partnering with traditional hymnal harmonizations
- Works with almost all traditional hymns
- Helpful with supporting less familiar hymns, and the introduction of "new" hymns

Some of many options:

Re: **LENGTH:** all SINGLE echoes; all DOUBLE echoes;
 Mix single and double echoes; 8va; 8vb; Augmentation

Re: **TIMBRE** contrasts: e.g. principles vs. flutes; flutes vs. strings, etc.
 Re: **VOLUME:** mp / mf . . .

Re: **TEXTURE:** Sop. only; S and B; SAB; STB
 Re: **METER:** duple to triple; triple to duple
 Re: **TONALITY:** Major to minor (minor to Major ?)

Re: **RHYTHMIC motives**
 Treat some phrases with or without Pedal
 Incorporate features of other ETs
 Enrich with your additions / harmonizations

B. RHYTHMIC SUBDIVISION OF BASS NOTES (SBN) - (Bk. 1; Ch 3)

- Has respected antecedents: cf. Bach, Brahms, Handel, . . .Hymnal harmonizations
- Works with many hymns
- Adds length
- Variety of uses
- Subdivision groups: pairs of eighths; combinations of triplets; and sixteenth note groups:



- C. **ALTERNATING INNER VOICES (AIV)** – (Bk. 1; Ch 4);
& MODIFYING INNER VOICES (MIV) – (Bk. 2; Ch. 3)
- AIV: with eighth note pairings, consider using 2 manuals and Pedal with different timbres / volume)
 - MIV: triplet groups: horizontal and vertical options
 - Sixteenth note groups present a variety of options

- D. **MANUAL TOCCATAS (mT)** - (Bk 1; Ch. 13; CD Trk. 13)
- Various combinations using essentially the notes from the hymnal
 - Hymn components that respond more readily: isorhythmic tunes and those less static harmonies

E. **Four Versets/Partitas on “Lauda anima”**

II. **RETAINING YOUR “DISCOVERIES” via Coordinated Symbols:**

A. **Visual reminders:** placement & arrangement in “organist’s hymnal” ... and / or ...

<i>Tune: St. Anne</i>			
- easy -	- easy medium -	- medium -	- med. diff. -
EP (s/dbl)	CM (duple to triple)	AP (T as Comes)	A4
AIV	Pp (C, G)	//A6ths	//tt
SBN	CT; Pp	mT	CTo
F-I (melody; S/B; SATB)	CM	AIV	
CT (S; S/B; SAB; SATB)	AP	Ext.	

B... On 3” x 5” Cards

III. **Some Potential Uses of these techniques**

- Thematic interludes (“fillers”);
- Hymn introductions;
- Organ stanzas;
- Alternate accompaniments;
- Partner with short, published hymn preludes;
- Use several in a group as Versets, or a set of petite partitas ...
- Optimize interest by combining several ETs in the same setting

IV. **Salient Features of the supporting books**

- *Off the Page* and *Off the Page Too* are self-instructing books which 20 basic extemporization techniques, each of which has many options.
- Each ET is developed in a given chapter. (Bk. 1 also includes a CD with a specific coordinated track presenting narrative and audio illustrations for each.)
 Most examples use the complete hymn tune.
- Some music illustrations can be “lifted” for Service use.
- Each book has a CODA grouping of Versets on the same hymn tune, using the techniques presented in the various chapters. Both books have helpful Appendices.
- *On or Off the Page* and *36 Hymn-based Extemporizations* are complementary collections, with each proving three different settings on the same hymn tune. The settings can be used individually or in partita-like combinations.

Experiment — Enrich — Expand — and Enjoy your discoveries!

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“When the organ speaks in worship, make sure it has something to say.” (E. Power Biggs)

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St. Anne

ECHO PHRASES: pT / mT*

AGO Workshop illustration: DR

I: *f*
II: *mf*
Ped.: *mf*

$\text{♩} = \text{c. } 72-74$

The musical score is written for two hands (I and II) and a pedal. It consists of seven systems of two staves each. The first system includes a 'Ped.' marking. The score is marked with 'poco rit.' and 'a tempo' throughout. The first system is marked 'I' and the second system 'II'. The score ends with a dashed line on the right side of the final system.

* Using ET Toccata techniques shared in OtP and OtP2

Setting B
Meditation on
Martyrdom

Gt: Principal 8'. Tremulant
Sw: Salicional 8', Flute 8', 4'
Ped: Subbass 16'. Sw. to Ped.

Donald Rotermond

♩ = 56

Gt.

mp
Sw.

The musical score is presented in three systems. Each system consists of three staves: a top staff for guitar (Gt.) and two lower staves for piano accompaniment (Sw.). The top staff uses a treble clef and a 3/4 time signature. The piano accompaniment is written in a grand staff with a bass clef on the left and a treble clef on the right. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The tempo is indicated as quarter note = 56. The piece is in a minor key, as indicated by the key signature of one flat.

*Organist may play this setting in G major.

Title: MARTYRDOM, Hugh Wilson, 1764–1824, and written ca. 1800 (PD).

Music: Donald Rotermond, newly composed, and copyright © 2017 Birnamwood with this publication.

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Combining several ETs for developing a "partita-type" group.

LAUDA ANIMA

VERSET 1: (MIV)

(m. 1, 2)

With some breadth; strong, rich combination, though not overpowering

AGO Workshop illustration/DR

VERSET 2: (//A4; CM; Ext.; S and Arp)

$\text{♩} = 124$

AGO Workshop illustration/DR

I: solo stop, or combination
(e.g. Fl. 8', 2 2/3', 1 3/5')
II: Fl. 8', Princ. 4'
Ped: 16', 8' (4')

Lauda anima

VERSET 3* (MIV) (m. 1 - 8)

Setting illustration: DR

$\text{♩} = \text{c. } 60$

Lauda anima

VERSET 4: (pT and mT)

AGO Workshop illustration/DR

$\text{♩} = \text{c. } 68$

Reflection on Land of Rest

Pos: Flute 4', Tremulant
Sw: Strings 8'
Ped Subbass 16', Sw. to Ped.

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$\text{♩} = \text{ca. } 96$ treat expressively, with sensitive nuances

Pos. *p*

pp Sw. *p* *pp*

chords may be lightly detached

4 3

10 31

Sw: + Fl. 4'

mp

Pos: - Fl. 4', + Pr. 4' *mp*

13 **A little faster**

p

Contents of *Off the Page*

- Ch. 1: - Tuning In
- Ch. 2: - Echo Phrases
- Ch. 3: - Rhythmic Subdivision of Bass Notes
- Ch. 4: - Alternating Inner Voices
- Ch. 5: - Changing Meter
- Ch. 6: - Filling-In Ascending and Descending Intervals
- Ch. 7: - Changing Textures
- Ch. 8: - Pedal Point & Bourdons
- Ch. 9: - Antiphonal Phrases
- Ch. 10 - Parallel Intervals: Diatonic 6ths, (3rds ...)
- Ch. 11 - Parallel Alto Intervals
- Ch. 12 - Parallel Treble Triads
- Ch. 13 - Manual Toccatas

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CODA: 9 Versets on "Nun komm der Heiden..."

Appendices:

- A. Abbreviations & Symbols ...
- B. Hymntunes Suggested in *Try This* Sections
- C. Hymntunes Used to Demonstrate the Techniques
- D. Techniques Listed with Their Potential Uses,
- E. Some Newer 20th-Century Hymntunes with Suitable Techniques Indicated
- F. Examples Demonstrated on the Accompanying CD
- G. Reference Symbols for Use in Your "Organist's Hymnal" (inside back cover)



Contents of *Off the Page, Too**

- Ch. 1: - Service Playing Matters
- Ch. 2: - Scales as Harmonic Partners
- Ch. 3: - Modifying Inner Voices
- Ch. 4: - Extenders: Manual Flourishes
- Ch. 5: - Pedal Enrichments
- Ch. 6: - Sustaining Accompanimental Chords
- Ch. 7: - Changing Tonality
- Ch. 8: - Ornamenting Melodies
- Ch. 9: - Pattern Toccatas

CODA section: 12 settings on "Duke Street" using all ETs in *OP2* plus, 5 Appendices for practical use

*Published

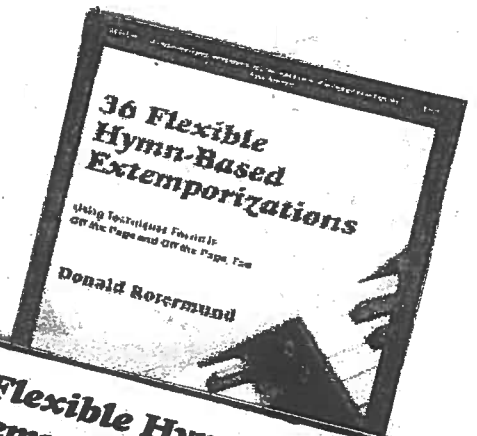
by MorningStarMusic, Fenton, MO



On or Off the Page

A compendium of 41 coordinated hymn-based settings

- All treatments are based on the extemporization techniques presented in *Off the Page* and *Off the Page, Too*
- Virtually every tune supported with three contrasting treatments
- Settings are useful individually or as thematic partners
- Most settings are accessible for impromptu playing and multiple uses (suggestions in Preface)
- Contents features Festivals and Seasons of the Church Year
- Spiral-bound for ease of use



36 Flexible Hymn-Based Extemporizations

A collection of hymn settings using the 20+ extemporization techniques presented in Donald Rotermund's popular books *Off the Page* and *Off the Page, Too*.

- A variety of difficulty ranges
- Can be combined to create partita-like pieces
- Appropriate for preludes, voluntaries, or postludes
- Useful as hymn introductions, interludes, and codas
- Spiral-bound for ease of use