

Pipe Up! Let It Resound!

An Introduction to the Pipe Organ
for Pre-School through Grade 5

Program Resource Guide



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Introduction

Pipe Up! Let It Resound! grew out of goals established by the AGO Long-Range Planning Task Force. The preparation of this project was assigned to the Councillor for Education and the Committee on the New Organist [CONO].

Sharing the pipe organ, from the inside out, with new audiences is some of the most exciting and important work we can do. These program resource materials will provide multiple presentation ideas for your community to nurture new audiences and performers for tomorrow's pipe organs.

Revised by the Committee on the New Organist 2006

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*Background photo of organ pipes on pages 5, 11, 17, 23, and 29
Methuen Memorial Music Hall, "The Great Organ"
Courtesy of the MMMH Board of Trustees*

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Pipe Up!
Let It Resound!

Pre-School
Ages 3 - 4

Pipe Up! Let It Resound!

Pre-School, Ages 3 - 4

Concepts:

Melody – same or different pitch

Expressive qualities

– loud or soft sounds

Pipe organ instrument

console

keyboard(s)

pedals

pipe chest

divisions

pipes

sounds by division

sounds by pipe types (flute, principal, string, reeds)

Setting:

A small, informal group is preferred. This setting permits interactions between children and performer or teacher. These young children need to see, feel, and touch. The instruction may be completed in a single session or divided among several sessions. Several short sessions of about 20 minutes each may be better for this age group than one long session.

Materials:

Nursery rhymes, games, rounds

Are You Sleeping

Bingo

Mary Had a Little Lamb

Row Row Row Your Boat

Three Blind Mice

Twinkle Twinkle Little Star

A B C D E F G

Baa Baa Black Sheep

Eensy Weensy Spider

Hickory Dickory Dock

London Bridge

Farmer in the Dell

Wheels on the Bus

Short music pieces

America

Ode to Joy by Beethoven

Minuet in G by J.S. Bach (*Anna Magdalena Notebook*)

Musette in D by J.S. Bach (*Anna Magdalena Notebook*)

Happy Birthday

Jingle Bells or other seasonal songs

If session is in church

Jesus Loves Me

This Little Light of Mine

Visible pipe organ

or large diagram or picture of organ chest, if organ is not visible

Visible console

Specific pipes of different types

Preparation:

Bring the children as close to the pipe organ as possible and involve them as much as possible in the session. They will want to see, feel, and touch the instrument. They learn from these experiences. Involvement might include letting them touch or hold keys, blow into pipes, and so forth. Children this age are delightful; they also have very short attention spans and are wiggly. Thirty minutes is a long time for this age group. Some children are verbal and want to answer while others are quiet. Remember the quiet ones may be absorbing all without answering. Try not to let one or two children dominate. Wait for the children to answer. Don't answer for them and don't push them; sometimes

they need time to respond. You may want to check with the teacher or care giver about the children's needs before the session.

Use tunes with which the children are familiar or music they can grasp. Some suggestions are given above. Find out what songs or tunes they know by contacting their teachers or care givers. These songs may be from pre-school, Sunday School, nursery rhymes, or popular TV shows or commercials.



Instruction/Presentation:

Ask children to watch and listen as you play *Happy Birthday* or a familiar round such as *Are You Sleeping* or *Twinkle Twinkle Little Star*, which they may know as *A B C D E F G*. Then ask them:

What did you see? What did you hear?

These two questions will trigger responses that lead to more questions.

What were the hands doing? Where were they?

Your explanations to their responses should be simple and in keeping with their experiences. For instance, you might reinforce their response that the hands were playing a keyboard.

What does the keyboard look like? (white and black keys)

What were the feet doing? (playing a pedalboard)

Play another song or tune that they know such as *Row Row Row Your Boat*.

Where did the sound come from?

The children may name the song or they might say “different sounds.” You can lead them with questions for the responses you want.

Were the sounds loud or soft?

Children this age often equate loud with “high” and soft with “low,” so the difference may need to be explained.

Let the children sit on the bench and play the keys. Change stops (sounds) and ask them questions.

What happened? How many keyboards are there? What do you think that sounded like?

How was that different from the other one?

It's all right if they don't answer as you expect. Some of the ideas may be reinforced in later sessions. Children, in general, will be fascinated by the different sounds. Some children may not like loud songs for very long. They may cover their ears while hearing loud sounds.

Play a tune they know on the pedals. Change stops.

Do the pedals look like the keyboard(s) the fingers were playing?

How are they different? How are they the same?

Do they sound the same or different?

Show them the different pipes. See if they can hear the different sounds of different pipes. A pipe bar or a few individual pipes permit children to see and hear the pipes up close. Then demonstrate these types of pipes on the organ starting with one key and one pipe sounding. Don't use technical language about what happens when the key is pressed to make the sound come out of the pipe. Some children may make the connection, but keep the explanation simple. (I press this key, and this pipe sounds.)

Alternate opening: Say something like the following. "This is a pipe organ. I will play here, and the sound will come out there." Play a song and then proceed with questions as above.

Closing:

Play a song for the group such as *Ode to Joy*. Before playing the song, play the melody for them on a single stop and suggest some listening ideas for them to follow, such as keyboard(s), pipe sounds, melodic pattern, and so forth.

Suggested Repertoire:

List of songs or tunes appropriate for pre-school children
(* song or melody is included in this booklet)

Are You Sleeping *
Bingo
Eensy Weensy Spider
Hickory Dickory Dock
London Bridge
Mary Had a Little Lamb *
Row Row Row Your Boat *
Three Blind Mice *
Twinkle Twinkle Little Star *

If session is in church:
Jesus Loves Me *
This Little Light of Mine *

America *
Ode to Joy by Beethoven *
Minuet in G by J.S. Bach (Anna Magdalena Notebook)
Happy Birthday *





Pipe Up!
Let It Resound!

Primary
Grades K-1

Pipe Up! Let It Resound!

Primary, Grades K - 1

Concepts:

Melody – same or different pitch

Expressive qualities

– loud or soft sound

Pipe organ instrument

console

keyboard(s)

pedals

pipe chest

divisions

pipes

sounds by division

sounds by pipe types (flute, principal, string, reeds)

Setting:

A small, informal group is preferred. This setting permits interactions between children and performer or teacher. These children want to be involved in their learning experiences, and they want to see, feel, and touch. Short sessions of about 30 minutes are appropriate for the attention spans of these children.

Materials:

Games and rounds

Are You Sleeping

Bingo

Kookaburra

Mary Had a Little Lamb

Row Row Row Your Boat

Twinkle Twinkle Little Star

A B C D E F G

Baa Baa Black Sheep

Three Blind Mice

Short music pieces

America

Happy Birthday

Fugue in G Minor (“Little”) by J.S. Bach

(theme/subject or first eleven notes)

Jingle Bells or other seasonal songs

Minuet in G by J.S. Bach (*Anna Magdalena Notebook*)

Musette in D by J.S. Bach (*Anna Magdalena Notebook*)
Ode to Joy by Beethoven

If session is in church:
Jesus Loves Me
This Little Light of Mine

Movie or popular songs, TV tunes, or commercials

Whistle While You Work from
Snow White and the Seven Dwarfs (Disney)
Supercalifragilisticexpialidocious from *Mary Poppins* (Disney)

Visible pipe organ
 or large diagram or picture of organ chest if organ is not visible
 Visible console
 Specific pipes of different types

Preparation:

Bring the children close to the pipe organ and involve them as much as possible in the session. This age group likes, and learns from, hands-on activities and experiences, so they will want to see, feel, and touch the instrument. Involvement might include letting them touch or hold keys, blow into pipes, pull stops, play a pedal point, and so forth. Children this age have short attention spans and do not sit still for long periods. Some are verbal and want to answer while others are quiet. Remember the quiet ones may be absorbing all without answering. Try not to let one or two children dominate and wait for the children to answer. Don't answer for them and don't push them; sometimes they need time to respond. You may want to check with the children's teachers about their needs before the session.

Use tunes with which the children are familiar. Short excerpts from songs or tunes are useful for demonstration. Find out ahead of time what songs these children might know by contacting their teachers or care givers. These tunes may be from school, Sunday School, movies, or popular TV shows and commercials.

Instruction/Presentation:

Introduce the session by saying something like the following. "This is a pipe organ. I will play here, and the sound will come out there." Ask children to watch and listen as you play the *Minuet in G* (from *Anna Magdalena Notebook*) by J.S. Bach or other selected short piece. Then ask them:

What did you see? What did you hear?

These two questions will trigger responses that lead to more questions.

What were the hands doing? Where were they?

Your explanations to the children's responses should be simple and in keeping with their experiences. For instance, you might reinforce their response that the hands were playing a keyboard.

What does the keyboard look like? (white and black keys)

What were the feet doing? (playing a pedalboard)

Play a song or tune that they know such as *Musette in D (Anna Magdalena Notebook)* by J.S. Bach.

Where did the sound come from?

The children may name the song or they might say "up there." You can lead them with questions for the responses you want.

Were the sounds loud or soft?

Children this age often mix up "high" with "loud" and "soft" with "low," so the differences may need to be explained.

Let the children sit on the bench and play the keys. Change stops (sounds) and ask them questions.

What happened? How many keyboards are there? What do you think that sounded like?

How was that different from the other one?

Children may not answer as you expect, but at this age they generally are able to hear differences in sound. Some of the ideas may need to be reinforced in later sessions. Children, in general, will be fascinated by the different sounds. Some children may not like loud songs for very long and they may cover their ears while hearing loud sounds.

Play a tune they know on the pedals such as *Happy Birthday* or a simple round such as *Are You Sleeping*. Change stops and play the tune again.

Do the pedals look like the keyboard(s) the fingers were playing?

How are they different? How are they the same?

Do they sound the same or different?

A child will enjoy playing a pedal point while tune is played on manual. The reverse is also fun—holding a note on the manual while the melody is played on the pedal.

Show them the different pipes. See if they can hear the different sounds of different pipes. A pipe bar or a few individual pipes permit children to see and hear the pipes up close. Then demonstrate these types of pipes on the organ starting with one key making one pipe sound. Children this age can generally distinguish between flute and trumpet sounds. Don't use technical language about what happens when the key is pressed to make the pipe sound. Some children may make the connection, but keep the explanation simple.

Introduce the children to the theme of the little *Fugue in G Minor* by J.S. Bach. The first eleven notes make a good introduction. Play the theme for them. Have them shape the melody in the air with their hands while the theme is played, and follow with singing the theme while it is played. They may also want to sing present-day words to the tune or clap the rhythms. One set of present-day words for the theme is: "Come right home — your mother has been calling you — hurry, hurry, dinner is ready, ..." Then, play the theme for them again.

Some children may take piano lessons. If time permits, give all children who volunteer a chance to play the organ. Accept any piece they bring. They may bring a traditional piece, a few notes, a popular tune, or a creation of the moment.

Closing:

Play the exposition of the little *Fugue in G Minor* by J.S. Bach. Before you play, review the theme with them and suggest listening ideas such as identifying two theme entrances, shaping the melody with their hands, listening for specific pipe sounds, and so forth.



Suggested Repertoire:

List of songs or tunes appropriate for primary grade (K-1) children
 (* song, theme, or melody is included in this booklet)

America *

Fugue in G Minor (“Little”) by J.S. Bach
 (theme/subject or first eleven notes) *

Happy Birthday *

Jingle Bells or other seasonal songs

Minuet in G by J.S. Bach (*Anna Magdalena Notebook*) *

Musette in D by J.S. Bach (*Anna Magdalena Notebook*) *

Ode to Joy by Beethoven

If session is in church:

Jesus Loves Me *

This Little Light of Mine *

Rounds

Are You Sleeping *

Bingo

Kookaburra

Mary Had a Little Lamb *

Row Row Row Your Boat *

Three Blind Mice *

Twinkle Twinkle Little Star *

Movie or TV songs and tunes

Whistle While You Work from

Snow White and the Seven Dwarfs (Disney)

Supercalifragilisticexpialidocious from *Mary Poppins* (Disney)



Pipe Up!
Let It Resound!

Primary
Grades 2-3

Pipe Up! Let It Resound!

Primary, Grades 2 - 3

Concepts:

- Melody – high and low sounds
 - pitch moves up or down
- Expressive qualities
 - soft and loud sounds
 - sound comparison (flute, reed, principal, string)
- Form – repeating patterns (as in *Anna Magdalena* melodies)
- Pipe organ instrument
 - console
 - manuals, keyboard(s)
 - pedal keyboard
 - pipe chest
 - divisions
 - pipes
 - sounds by division
 - sounds by pipe types (flute, principal, string, reeds)

Setting:

A small, informal group of 20 to 25 children is preferred. This setting permits interactions between children and performer or teacher. A medium size group with semi-concert, semi-formal setting can be used, but does not allow the children as much interaction with the performer or teacher.

Materials:

Suggested music for demonstration of the pipe organ

America

Excerpts from *Variations on America* by Charles Ives

Fugue in G Minor (“Little”) by J.S. Bach

Minuet in G by J.S. Bach (*Anna Magdalena Notebook*)

Musette in D by J.S. Bach (*Anna Magdalena Notebook*)

Ode to Joy by Beethoven

Star Spangled Banner

Tocatta in D Minor by J.S. Bach

Rounds

Are You Sleeping

Row Row Row Your Boat

Three Blind Mice

Twinkle Twinkle Little Star

If session is in church:
Jesus Loves Me
This Little Light of Mine

Movie or popular songs, TV tunes, and commercials

Whistle While You Work
 from *Snow White and the Seven Dwarfs* (Disney)
Supercalifragilisticexpialidocious from *Mary Poppins* (Disney)

Visible pipe organ
 or large diagram or picture of organ chest if organ is not visible
 Visible console
 Specific pipes of different types
 Pictures of pipe organs

Preparation:

Children in grades 2 and 3 will be able to participate in short activities and talk about what they do and see. They are familiar with school settings and their vocabulary is ever growing. They should be able to understand crescendo and decrescendo (although they will not use these terms) as indicated by swell shutters. Some will see the relationship between long pipe/low note and short pipe/high note and make the connection between other instruments with which they are familiar.

Children this age readily enjoy, participate in, and learn from experiences, so involve them in as many hands-on activities as possible. They can hold or play manual keys, hold or play pedal keys, pull stops, hold pipes, blow into pipes, play an ostinato or pedal point (although they will not use these terms), hold music, turn pages, and so forth. Do involve them with questions and answers. They will also ask questions, sometimes unrelated to the task you are doing.

Pieces for demonstration should be kept short, approximately one to two minutes, so these children may listen for sounds or watch for melodic patterns. Use tunes or excerpts from tunes with which the children are familiar. Perhaps a longer piece of two to four minutes could be used for listening or closing. Find out what songs they know by contacting their teachers, parents, or caregivers. These songs may be from school, Sunday School, movies, or popular TV shows and commercials.

Instruction/Presentation:

You want to help the children learn how the organ works, involving them and using simple terms. With an 8' stop on, ask a student to press a key, and the corresponding pipe will sound. You may want to do this with several keys to help children understand that when the key is pressed, a pipe sounds. Introduce the stops by having a child press a key with no stop on, then add 8', 4', 2'

stops in order with one key pressed. In simple language, one finger/one key is playing three notes. Then explain that the stop-knob or tab “stops” the sound.

Explain ranks by identifying one rank (visible so they can see) and showing them that there is one pipe in that rank for each note on the keyboard. Children can play a key for low sound and note length of pipe, and play a key for high sound and note corresponding length. Help them to make the connection between length and sound with other instruments they know. If it is not visible, explain where the wind source is and how it is started (electricity).

A display of how tracker action works is a good visual aid and an excellent wrap-up to this portion of the session. Many builders have a display that includes a few keys, pipes, and visible mechanisms.

Distribute a pipe for each student, and explain the parts. Children enjoy hearing the names for pipe parts (foot, mouth, body, ears, etc.) and identifying each on their pipe. They will want to blow their pipes, so take on the role of conductor and let everyone blow to your cues. After predicting the expected sound (high or low), one student could blow a long pipe, and another student



a short one. Have students predict what will happen if the mouth of their pipe is covered. Then have the students cover the mouth of their pipe and blow. Next, uncover the mouth and blow. Clarify their explanations of what happened. Then collect pipes.

Ask students how many keyboards this organ has. If they leave out the pedal, be sure to note that the feet play a “keyboard” also. Demonstrate this with a short tune they will recognize such as *Row Row Row Your Boat*. Students will enjoy playing a pedal point or an ostinato (although they will not use these terms) while the organist plays a tune on the manuals or vice versa — holding a note on a manual while organist plays tune with feet.

Play a song that they know, such as *Ode to Joy* or *America*, in several different ways: loud, soft, fast, slow. Have them sing or clap rhythms as you play. Then elicit from them what was different, how they sang or clapped differently for each.

Demonstrate the sound of different types of pipes: principal, flute, string, reed. Select an excerpt to demonstrate each or play the same excerpt with different sounds. Help children to make associations with the sounds heard and the sounds of instruments they know. If the organ has swell shutters, demonstrate them and have children explain the differences (increase or decrease) in sound.

Students will want to hear the performer or teacher play. You might choose the *Minuet in G*. First, play the melody for them. Then, help them identify the repeating patterns and involve them in recognizing these patterns through shaping of melody with hands in the air or clapping rhythms. Last, play the piece for them and let them shape the melody, clapping, or singing as you indicate.

Some of these children probably take piano lessons. If time permits, let all who volunteer have a chance to play a piece on the organ. Accept any piece they bring, whether it be a piece, a few notes, or a creation of the moment.

Closing:

Play the *Fugue in G Minor* by J.S. Bach (exposition or complete). Before playing, introduce the theme and ask the children to shape the melody with hands in the air and sing the tune. Guide their listening so they will expect to hear this theme (subject) several times. You may want to demonstrate the sound of each entrance. Finally, play the piece for them.



Suggested Repertoire:

Suggested songs or tunes appropriate for primary grades (2 - 3)
 (* song, theme, or melody is included in this booklet)

America *

Excerpts from *Variations on America* by Charles Ives

Fugue in G Minor (“Little”) by J.S. Bach (theme) *

Minuet in G by J.S. Bach (*Anna Magdalena Notebook*) *

Musette in D by J.S. Bach (*Anna Magdalena Notebook*) *

Ode to Joy by Beethoven *

Star Spangled Banner

Tocatta in D Minor by J.S. Bach

Rounds

Are You Sleeping *

Row Row Row Your Boat *

Three Blind Mice *

Twinkle Twinkle Little Star *

Movie or popular songs, TV tunes, or commercials

Whistle While You Work

from *Snow White and the Seven Dwarfs* (Disney)

Supercalifragilisticexpialidocious from *Mary Poppins* (Disney)



Pipe Up!
Let It Resound!

Intermediate
Grades 4-5

Pipe Up! Let It Resound!

Intermediate, Grades 4 - 5

Concepts:

- Melody – high or low pitch
 - pitches move up or down
 - contour of melody
- Rhythm – long and short sounds
- Form – fugue theme in different voices
- Expressive qualities
 - soft and loud
 - comparison of sounds
 - distinctive sounds of stop families
- Pipe organ instrument
 - console
 - manuals, keyboard(s)
 - pedal keyboard
 - divisions
 - pipes
 - different types
 - pipe characteristics
 - sounds by division
 - sounds by pipe types (principal, flute, string, reeds)

Setting:

A classroom or comparable grouping (approximately 30 students) is preferred. This group size permits interaction among students and performer or teacher, and the group can gather around the pipe organ for ease of viewing, hearing, and interacting. A medium size group with a semi-concert, semi-formal setting can be used, but does not allow as much interaction.

Materials:

- Suggested pieces for demonstration of the pipe organ
- America*
 - Excerpts from *Variations on America* by Charles Ives
 - Fugue in G Minor* (“Little”) by J.S. Bach
 - Minuet in G* by J.S. Bach (*Anna Magdalena Notebook*)
 - Musette in D* by J.S. Bach (*Anna Magdalena Notebook*)
 - Ode to Joy* by Beethoven
 - Star Spangled Banner*
 - Star Wars* by John Williams
 - Toccata in D Minor* by J.S. Bach
 - Toccata* from *Symphony V* by Charles-Marie Widor

Rounds

*Are You Sleeping**Row Row Row Your Boat*

Pieces for demonstrating different pipe sounds

Flute - *Works for Flute Clock* by HaydnString - *Air on the G String* by J.S. BachReed - *Trumpet Tune* by John Stanley (opening measures)Principal - *Rondeau* from *Sinfonies de Fanfares* by Mouret
(opening measures)
(*Masterpiece Theater* theme)

Narrative description

Rex, the King of Instruments by Daniel Burton

(approximately eleven minutes)

(narrative description of the organ in rap style)

Visible pipe organ

or large diagram or picture of organ chest if organ is not visible

Visible console

Pictures of pipe organs

Display of how tracker action works (check organbuilders)

Organ pipes, one for each student

Preparation:

Many students in grades 4 and 5 are in chorus, band, or orchestra, so they will be familiar with some musical terms. These students are developing interest in many things around them, are old enough to express themselves, and are capable of asking questions. They learn from experiences, enjoy hands-on activities, and appreciate involvement in learning. Involvement might include holding or playing keys, playing pedal keys, pulling stops, investigating their individual organ pipes, playing an ostinato or pedal point, holding music, turning pages, and serving as assistants in other ways. They will also enjoy participating in the music. They can sing present-day words to Bach's tunes, clap rhythms, listen and identify fugue entrances, shape melodies by hand movements, and so forth.

Students can make the association between low note/long pipe and high note/short pipe and begin to understand the reasons for this connection. They can also make associations between the sounds produced by the pipe organ and other musical instruments with which they are familiar.

Pieces for demonstration and illustration of ideas and concepts should be short (approximately two minutes). Other pieces for listening should be kept to about four minutes with perhaps a longer piece (four to six minutes) for closing. Use tunes with which the students are familiar. The *Minuet in G* and the *Musette in D* by J.S. Bach (*Anna Magdalena Notebook*) are in many method books. *Ode to Joy* by Beethoven is also familiar and makes a good demonstra-

tion tune. The theme/subject of the *Fugue in G Minor* (“Little”) by J.S. Bach provides opportunities for involvement. Students can learn melodic shape of theme, sing the melody with present-day words, follow fugue entrances (through exposition), clap rhythms, compare with music of other periods, and so forth. They will probably recognize the opening of the *Tocatta in D Minor* by J.S. Bach and be able to tell of experiences where they have heard the melody. *Star Wars* by John Williams is a tune many of these students know.

Some of these students probably take piano lessons. Give all who volunteer a chance to play a piece on the organ if they want. Accept any piece they bring.

Instruction/Presentation:

An interactive explanation of how the pipe organ works is a good starting point. With an 8' stop on, ask a student to hold down a key. Help students to understand that when the key is played, leather at the bottom of pipe is pulled down and air enters the pipe and produces sound. Experiment with different keys and associated pipes. Then explain that each stop controls a rank. With no stops pulled, have a student play a key. Then add stops of 8', 4', and 2' (one at a time, in order). Help students to understand that one key was pressed for three notes (one finger plays three notes). Explain ranks by identifying them (or some of them, depending on size of organ). Help students to understand that each rank contains a pipe for each key on the keyboard. Students can play a key for low sound and note length of pipe, and another key for high sound and note length of pipe. They may make the association between high and low sounds on other instruments. If it is not visible, explain where the wind source is and how it is activated (electricity). Similarly explain where the windchest is and its function.

A display of how tracker action works is a good visual aid and an excellent wrap-up to this portion of the session. Many builders have a display that includes a few keys, pipes, and visible mechanisms.

Distribute a pipe for each student, and explain general characteristics of each. They enjoy learning the names for pipe parts (foot, mouth, body, ears) and identifying each on their pipe. They will want to blow their pipes, so take on the role of conductor and let everyone blow to your cues. A student could blow a long pipe, and another student a short one. Have the students cover the mouth of their pipe and blow. Then uncover the mouth and blow. Ask for explanations and clarify, if necessary. Conduct other activities as time permits. Then collect the pipes.

Ask students how many keyboards this organ has. If they leave out the pedal, be sure to note that the feet play a keyboard also. Demonstrate this with a short tune, such as *Ode to Joy* or a familiar round, that they will recognize. You may also want to make the connection with a low pedal note and long pipe, especially if the pipe is visible. Students will enjoy playing a pedal point while the organist plays/improvises a short tune on the manuals or vice versa — holding a note on a manual while organist plays tune with feet.

Demonstrate the sounds of different types of pipes by playing short pieces associated with the appropriate sound (principals, flutes, strings, reeds). Or play the same piece with different sounds. Help students to make associations with the sounds heard and the sounds of instruments they know. If the organ has swell shutters, demonstrate them and have students explain the differences (increase or decrease) in sound. Some may know the terms *crescendo* and *decrescendo*.

Students will want to hear the performer or teacher play. You might choose to play the *Fugue in G Minor* (“Little”). First, play the theme/subject for them. Next, have the students shape the melody, using hand motions in the air as you play and then singing the melody as you play. They may also want to clap the rhythms. By this time, students should have the theme well in mind and be able to identify the fugue theme as it enters in each voice. Let them practice identifying fugue entrances (exposition only). Last, play the piece (exposition or entire) for them with appropriate registration.

One set of present-day words for the *Fugue in G Minor* is: “Come right home — your mother has been calling you — hurry, hurry, dinner is ready, ...”

If time permits, give students a chance to play a piece on the organ if they want. Many probably have piano pieces they can play. Accept any piece they bring, whether it be a traditional piece, a few notes, or an original composition.



Closing:

Play the *Toccatina in D Minor* by J.S. Bach. Before playing, introduce the opening measures and ask if anyone recognizes or has heard the tune. After discussion, play the piece for them.

An alternate closing piece is the *Toccatina* from *Symphony V* by Charles-Marie Widor.

Suggested Repertoire:

List of short pieces appropriate for intermediate grade students
(* song, theme, or melody is included in this booklet)

America *

Excerpts from *Variations on America* by Charles Ives

Fugue in G Minor (“Little”) by J.S. Bach

(theme/subject or first eleven notes) *

Minuet in G by J.S. Bach (*Anna Magdalena Notebook*) *

Musette in D by J.S. Bach (*Anna Magdalena Notebook*) *

Ode to Joy by Beethoven *

Star Spangled Banner

Star Wars by John Williams

Toccatina in D Minor by J.S. Bach

Toccatina from *Symphony V* by Charles-Marie Widor

Rounds

Are You Sleeping *

Row Row Row Your Boat *

Pieces for demonstration of pipe sounds

Flute - *Works for Flute Clock* by Haydn

String - *Air on the G String* by J.S. Bach

Reed - *Trumpet Tune* by John Stanley (opening measures)

Principal - *Rondeau* from *Sinfonies de Fanfares* by Mouret

(opening measures)

(*Masterpiece Theater* theme)

Narrative description

Rex, the King of Instruments by Daniel Burton

(narrative description of the organ in rap style)



Pipe Up!
Let It Resound!

Suggested
Repertoire

America

Thesaurus Musicus, c. 1745

Two staves of musical notation for the piece 'America'. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is also in treble clef with the same key signature and time signature. The music consists of a series of eighth and quarter notes.

Are You Sleeping?

Two staves of musical notation for the piece 'Are You Sleeping?'. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The second staff is also in treble clef with the same key signature and time signature. The music consists of a series of quarter and eighth notes.

Fugue in G Minor

J.S. Bach

Two staves of musical notation for the piece 'Fugue in G Minor'. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is also in treble clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes.

Jesus Loves Me

William B. Bradbury, 1816-1868

Three staves of musical notation for the piece 'Jesus Loves Me'. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second and third staves are also in treble clef with the same key signature and time signature. The music consists of a series of quarter and eighth notes.


Three Blind Mice



Twinkle, Twinkle, Little Star



Notes



A series of 20 horizontal lines for writing, with a large, faint treble clef watermark overlaid in the center.

