

Manuals Only

- Purpose: Lighter sound, meditative mood, or relief for the organist.
- Registration: Minimum 8' + 4' (Principals / Flutes).
- Pro Tip: Use a 16' manual stop only if the room is large or the texture is very thin.
- Best For: Introductions, middle verses, or quiet preludes.

Tenor Solo

- Purpose: Highlighting a melodic tenor line (e.g., Israel, Israel, God is Calling).
- Setup:
- Right Hand: Soprano / Alto (Great / Lower Manual)
- Left Hand: Tenor Line (Swell / Upper Manual)
- Feet: Bass Line (pedals).
- Registration: Use a "punchy" Reed (Trompette) for the solo line.
- Caution: Don't solo the tenor an octave higher; it often sounds too harsh for congregational singing, but is beautiful for preludes.

Pedal Point & Passing Tones

- Pedal Point: Sustain the Tonic (I) or the Dominant (V) while manual harmonies change. Great for building anticipation in intros or before the final line of a hymn.
- Passing Tones: Move the pedals smoothly between the written notes to add forward motion and "energy" (e.g., Come, Ye Children of the Lord).

Interludes

- Purpose: A "breather" for long hymns or time to change registration / build volume.
- The Rule: Must start on the final chord of the previous verse and end with a clear cadence that signals the congregation to start.
- Communication: Always coordinate with the Music Director / Bishopric beforehand.

Reharmonizations

- Purpose: Adding 'magic' and excitement to the final verse.
- Execution: Usually played for the final verse only.
- Unison Singing: If the harmony is significantly different, the congregation should be directed to sing in unison.

Jalapeno Rule

- Use Sparingly. Aim for one creative technique per sacrament meeting.
- Restraint = Devotion. Creativity should serve the text, not distract from it.