

**Eugene Thayer: Art of Organ Playing. Book III: Registration. Boston 1870, 2.
Aufl.¹ Boston 1880.**

DEFINITIONS.

- 1, Registration: The art of combining registers.
- 2, Pedaling: Marking the application of the feet to the pedals.
- 3, Manual: A keyboard played by the hands.
- 4, Pedale: A keyboard played by the feet.
- 5, Register: A set of pipes for the entire keyboard.
- 6, Drawstop: A lever with name of register on the tablet.
(Mem.) The Manual would best have a compass of five octaves CC being the lowest note.
The Pedale, a compass of 27 notes: from CC to D.
Thirty notes disturb the proper position of the pedals.

NAMES of MANUALS.

Man. I, or Gt., controls registers of the chief, or Great Organ; the most powerful part.

Man. II, or Sw., controls registers of the Swell Organ; pipes in a box or housing with shutters which open and close by a pedal, thus swelling or diminishing the tone.

Man. III, or Ch., controls the Choir Organ; a smaller organ with smaller pipes.

Man. IV, or Solo, controls the Solo Organ; a part with solo-registers of imitation.

Man. V, or Echo, is very small, and placed at a distance for the effect its name implies.

Remark: As organs are unlike, the world over, the best rule is – *Get the Quality and Power indicated*, whether the special manual direction is followed or not.

PITCH of REGISTERS.

- 1, The 8-ft. tone is the foundation of all combinations, as it gives the notes their true pitch, or, as they are written.
- 2, The 4-ft tone is an octave higher.
- 3, The 2-ft tone is two octaves higher.
- 4, The 16-ft tone is an octave lower.
- 5, The 32-ft tone is two octaves lower.

RULES for COMBINATIONS.

- 1, The 8-ft tone must predominate in any and all manual combinations, regardless of the quality or power of the combination. Any 8-ft registers may be used alone, or any number can be used together. Reed tones are improved by the addition of a flute register, of same pitch.
- 2, Any 16 or 4-ft register may be added providing always that the 8-ft tone predominates.
- 3, After these the 2-ft and other registers up to the full organ, in the order indicated.
- 4, The Mixtures should not be drawn until after the 2-ft tone, nor the Quinte (2 2/3-ft.) without the 2-ft registers.
- 5, In Pedal Combinations the 16-ft tone must predominate – always coupling the pedal to the manual where the harmony is played. Pedal combinations should correspond in power and quality with the manual at all times.

QUALITY of REGISTERS.

There are but four qualities of tone in any organ, viz:

¹ mit neuem Titel: Eugene Thayer's Complete Organ School. Part III: Registration.

Organ Tone,
Flute Tone,
String Tone,
Reed Tone.

Each of these has all varieties of pitch and power.

- 1, The Organ Tone: is the solid part of the Organ, a quality heard in no other instrument (i.e. is not imitative) called by the English, the Diapason tone. Music for it is mostly of even notes and solid (generally four-part) harmony.
- 2, The Flute Tone: is the clear, melodious part of the instrument. Music for it is of a melodious, or florid character.
- 3, The String Tone: is the quiet and meditative part of the Organ; generally soft, slow and not full harmony.
- 4, The Reed Tone: is bold and martial in character. Music for it usually has many dotted notes.
The Full Organ is for music of the most pronounced character; that is: grand, noble and dignified. Like full harmony, or the contrapuntal style.

SUGGESTIONS:

- 1, Arbitrary rules cannot be given where personal taste must largely decide. Develop a correct taste by practice and good music, and hearing great masters play.
- 2, In solid, dignified and noble music, the Organ tone must predominate.
- 3, In bright, cheerful or brilliant music, not requiring great power, the Flute tone is most desirable
- 4, In quiet or meditative music, the String tone is best.
- 5, In bold or martial music, the Reed tone must be most prominent.
- 6, In soft yet cheerful music, the String and Flute tone are best together.
- 7, For grand and imposing (pompous) effects, the Organ and Reed tone together are best adapted.
- 8, The Full Organ is for music of the most decided character – the voice of majesty, grandeur and sublimity!
Its too frequent use, however, is both tiresome and ineffective.
- 9, Finally: Remember that the rules of pitch are the same under all circumstances.

Table of Registers

[...]

Eugene Thayer, Canon in E-Flat, op. 53, 2:

Man. III: String and Flute, 8-ft. (r.H.)

Man. II: Oboe and Gedeckt, 8-ft. (l. H.)

Pedale: Soft 16 cop to Man. II.

Arcadelt's Ave Maria, transcribed by Franz Liszt, edited by Eugene Thayer

Man. II: (SW) Salicional (r. H.)

(Man. III): Ch. Dulciana 8-ft (l. H.) [später beide Hände, danach:] add Gedekt; [dann:] Gedekt off.

Pedal: Bourdon 16-ft cop. to Sw.

Eugene Thayer, Concert Fugue in A-Minor op. 48:

Full Organ