

Flippity.net

This website is **free** but you need a google account to access it.

How to create a google account (its free)

<https://youtu.be/XlwreUawWiE>

When you open Flippity.net click on the **Demo** tab of a game to view how it works.

I recommend starting with the flash cards. It is the easiest to set up and you can click on the MORE tab to use the same spread sheet for other games.

Adding pictures and videos takes a bit of practice but not hard to learn.

Below is the link to some common music symbols you can use in your game however you are not limited to these. You can pull pictures form other sources.

Where to find basic music symbols to use in your flippity games.

<https://flippity.net/Resources.htm>

Flash card tutorial

<https://youtu.be/SYLP-VJiMol>

Creating a Board Game

<https://youtu.be/M6f9DKKWLGG>

Creating a Bingo Game

https://youtu.be/a6gRurgeM_k

Search YouTube for additional instructional videos.

I hope you and your students find this website fun and useful.

Marlene Meagher

Most common flute pitfalls

—

& THEIR SOLUTIONS by Dr. Candice Behrmann Tenney

SET-UP HEADJOINT TO BODY

Line up
The Center of the Embouchure Hole
To the
Center of the first key on the Body



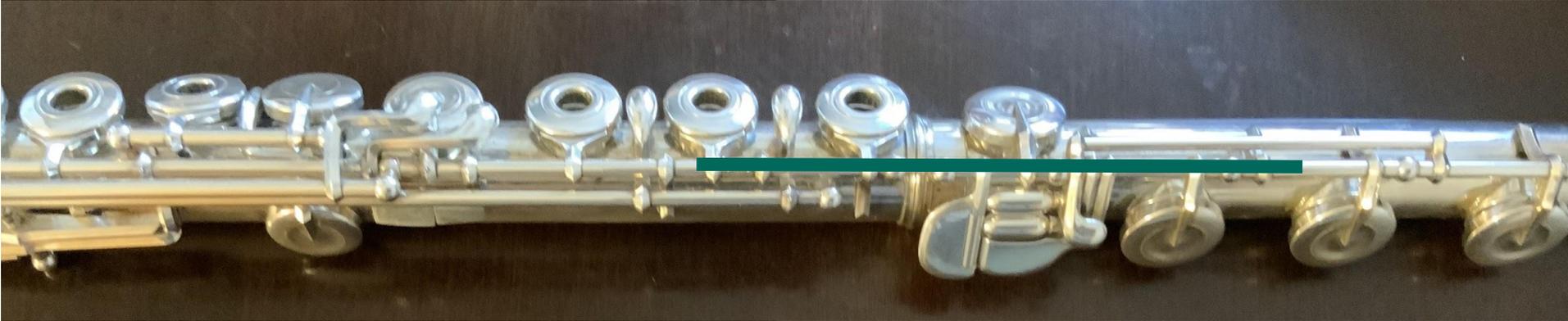
Set-up

How much do I pull out?



Rod Alignment

PROBLEMS



Rods Connect

Hand Position Distorted, Wrist Collapses

Rod Alignment

SOLUTIONS



Align Rod of foot joint with
middle of key on body

Everyone's hands are different sizes.
Adjust footjoint to fit hand

Putting Instrument Together

1. Hold Instrument where there are no keys
2. Use Twisting Motion
3. Do not use slide oil, vaseline on joints
4. Don't Bend keys (especially on footjoint)



Balance Points

Left Hand Index Finger



Right Hand Thumb



Lip



Left Hand Problems

Pinky below Ab Key



Left Hand Problems

Missing balance point



Left hand problems

Bent Thumb



Right Hand Problems

Incorrect Thumb Placement

- Can cause - Collapsed wrist
 - Fingers over the keys



Right Hand Thumb Placement Solutions

Hang Hand at Side



**Relax Hand -
Should form a C**

Bring Hand up



Maintain the C

**Place Flute in Hand - Fingers will
sit on keys naturally**



**Thumb should be under index finger.
When hand is down at side pinch fingers
together.**

Right Hand Problems - Fingers too far over keys



Causes:

- 1. Thumb too far forward**
- 2. Fingers straight, not curved**

Solutions

- 1. Pull fingers towards rod**
- 2. Check thumb placement - place under keys**
- 3. Push up or Pull Forward**

Right Hand Problems

Wrist Collapsed

Check:

1. Thumb Placement
2. Foot joint alignment



Right Hand Problems

**Possible Solution
Wad of Paper**



Posture

Flute Angle Too Low

**Right Elbow too close to side of
body**



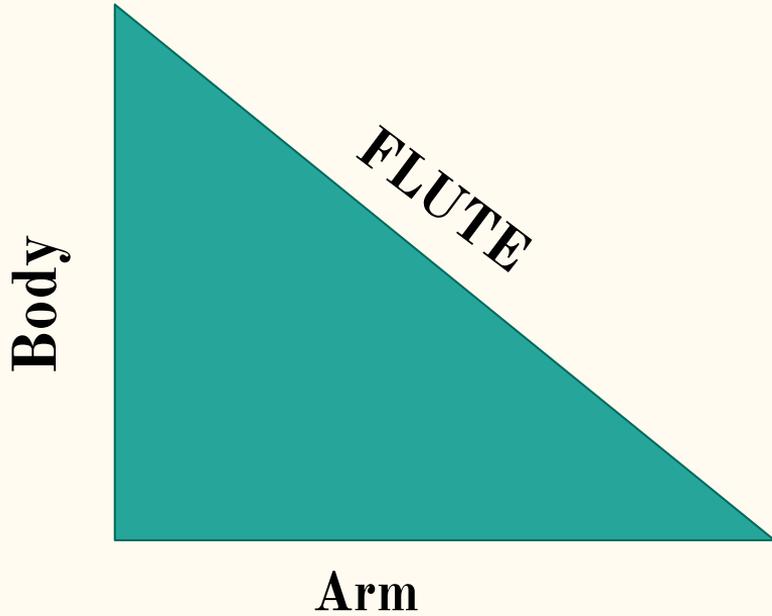
Posture

SOLUTIONS

Extend elbow away from body



Flute Triangle



Sitting Vs. Standing

**Maintain Flute Triangle
at all times.**



Posture

Sitting Problems

1. Feet not flat on the floor
2. Arm resting on back of chair
3. Shoulders Raised
4. Slouching
5. No flute triangle (trying to cram into small space in band)

Embouchure

- **Relaxed, forward embouchure**
- **Think “mmm, puh or mmm, pooh”**
- **Forms oval**

Questions?

—

Common Flute Pitfalls and their Solutions

Dr. Candice Behrmann Tenney

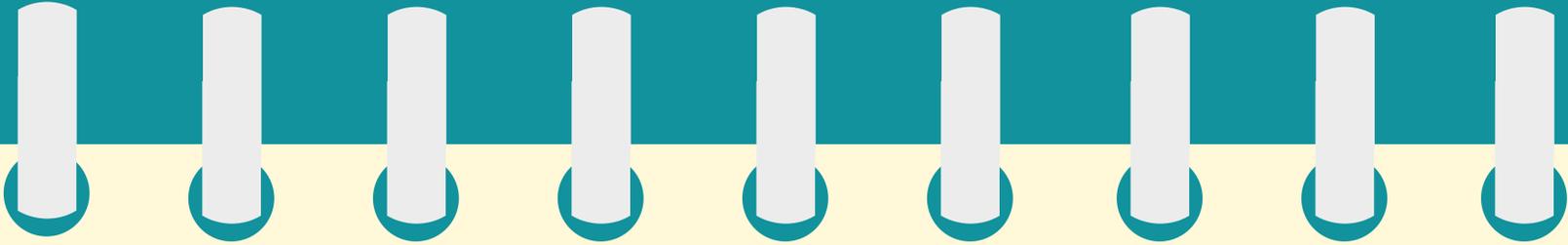
MTNA Presentation, June 5, 2021

Check a student's Set-up

- Student must have a good working instrument
- Avoid painted flutes (these distort the sound, and do not last exceptionally long)
- **Alignment**
 - **Lip plate to first key.** Center of the Embouchure hold should line up with the center of the first key on the body.
 - Some flutes will have the brand name engraved on the head joint with a small arrow. Connect the arrow with the arrow on the body
 - **Rods (foot joint to body)**
 - DO NOT make the rods parallel with each other. This puts the pinky key too low. Students will try to play like that but their right hand will have lots of other issues
 - Good starting point – Place the rod of the foot joint, in the middle of the key on body.
 - Hand positions vary in size. Placement of the foot joint will have to be adjusted slightly for each student
 - **Head joint – how far is too far?**
 - Most head joints start out about half an inch to the width of a nickel. Never start with the head joint all of the way in.
- **Putting the instrument together**
 - Hold the instrument where there are no keys. You don't want to bend them.
 - Do not grab flute on keys and twist, this will bend them, especially on the foot joint.
 - DO NOT Put grease, slide grease, oil or Vaseline on the joints of a flute.
 - If a student's care kit comes with key oil, they can donate it to the band room. Students won't need key oil until they are very advanced, otherwise they will do damage to the instrument
- **Balance Points**
 - Left hand Index Finger Knuckle
 - Right Hand Thumb
 - Lip
- **Left Hand Problems**
 - Pinky hangs below Ab Key
 - Solution – slightly touch the Ab key with pinky, then make a conscience effort to keep it above the key
 - Thumb bent at knuckle
 - Sometimes it is subconscious. You can place a band aid around the knuckle to feel when you try to bend it. Create awareness

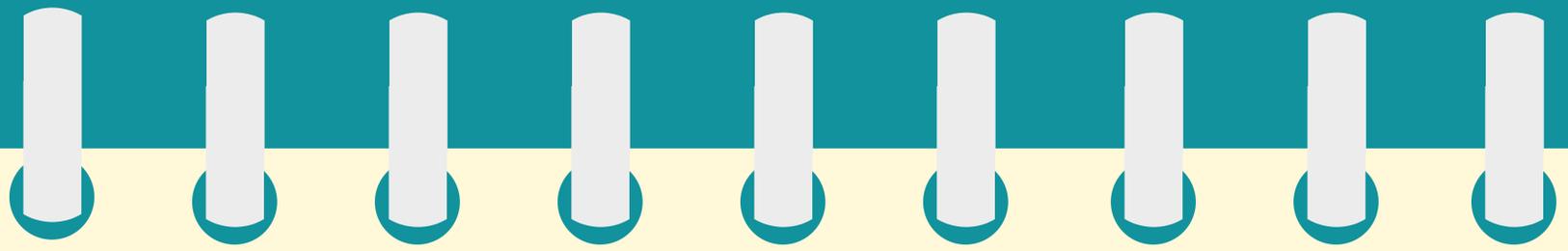
- **Left Hand Problems Continued**
 - Balance point not secured
 - Students try to play flute without securing the balance point
 - Needs to become immovable. Watch this in your students
 - Place left hand fingers on keys; put left hand down relaxed at the side of the body, while holding the flute; The flute will naturally rest on the flute at the balance point.
- **Right Hand Problems**
 - Thumb Placement
 - Usually too far left
 - Solution:
 - Place right hand by side. It will go in a curved C shape.
 - Close your thumb and first finger together
 - Does your thumb go directly underneath the index finger?
 - Between the index and middle fingers
 - Or to the left of the index finger?
 - This placement will help determine where to place your thumb on the flute
 - Some people use thumb ports
 - Lifting up vs. Pushing away
 - If you place your thumb directly underneath the index finger, you are pushing up.
 - If you place the tip of the thumb farther back you are pushing forward
 - Problems of incorrect thumb placement
 - Collapsed Wrist
 - Solution: Crumple up an 8.5 x 11 paper, and place it in the right hand of the student.
 - Have them hold the flute in their fingers with the wad of paper.
 - This will get them to feel the space that should be created
 - Fingers of the keys
 - If the thumb is too far forward, the fingers with straighten out
 - Solution:
 - Pull fingers towards the rods
- **Posture Problems**
 - Arm resting on the back of the chair
 - Legs Crossed
 - Slouching
 - Flute slanted too low.

- **Posture Problem Solutions**
 - Create flute Triangle (body, arm, flute)
 - Left foot slightly in front of right foot
 - Flute parallel with the music stand
 - Body slanted to the right of the music stand (looking at the corner of the room)
 - Flute triangle should be found when sitting and standing
 - Sitting in band (alternate flutes (one person flute is behind, someones is in front)
 - Always maintain the flute triangle
 - Move your chair if necessary
- **Embouchure**
 - Think “MMM puh”
 - Relaxed, forward embouchure
 - NO SMILING EMBOUCHURE
 - NO KISS DROP AND ROLL TECHNIQUE – Places the flute too high on lip,
 - Doesn't allow for flexibility
 - Best practice – Harmonics at a soft dynamic



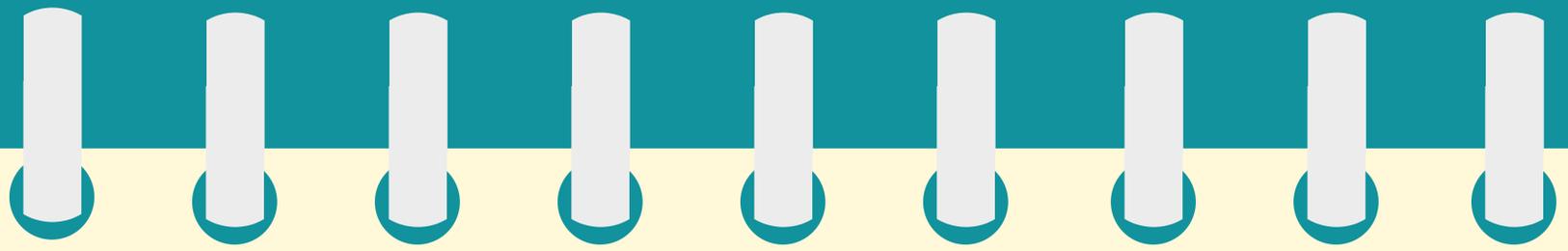
Descriptive Words

Awesome Adorable
Beautiful Bold
Charming Capable Contrast Careful
Drama Developed Delightful
Excellent Enchanting Extremely
Full Fun Fine Fabulous
Fantastic Fluid
Good Good For You Graceful Great
Happy Harmonious
Impressive Incredible Interesting
Jazzy Joyous
Kudos Kool! Keep It Up
Lovely Langourous
Magical Magnificent Marvelous Mature
Nice Neat
Opportune Observe Oodles OK
Precise Powerful
Quite Nice Quaint Quality Quintessential
Rich Right On Radical
Shape Solid Strong Super
Terrific Ta Dah!
Unbelievable Upbeat
Valid Valuable Very (anything)
Wonderful WOW! Whoopee Well Done
X-tra Awesom
Yeah!! Yahoo
Zippy Zest



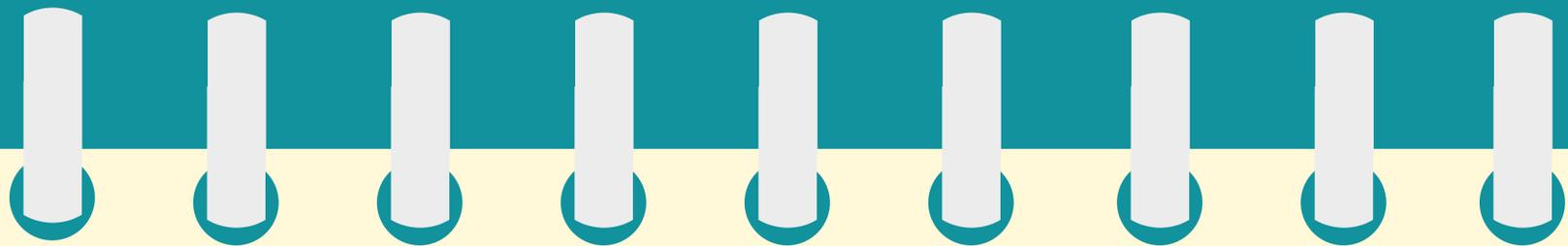
Describe with...

thoughtful controlled precise
suitable proper clean natural
secure prominent elegant artistic
light supple delicate airy
brisk playful. rippling smooth
lyrical fluid flowing silky angelic
singing warm graceful refreshing
rich lush. sumptuous. passionate
impressionistic cheerful spirited
robust emphatic vigorous. intense



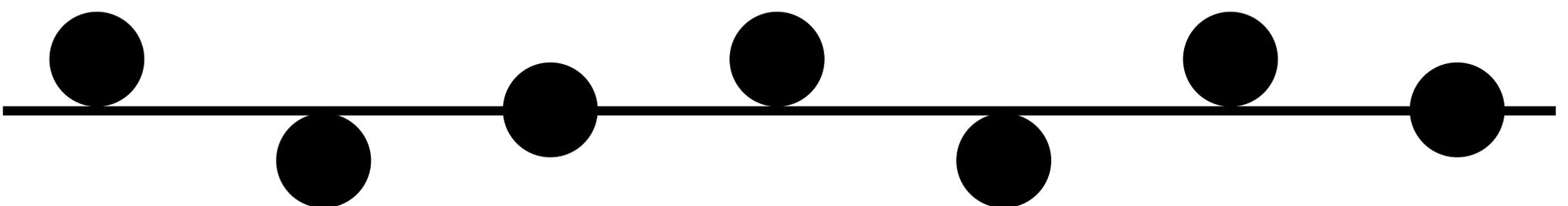
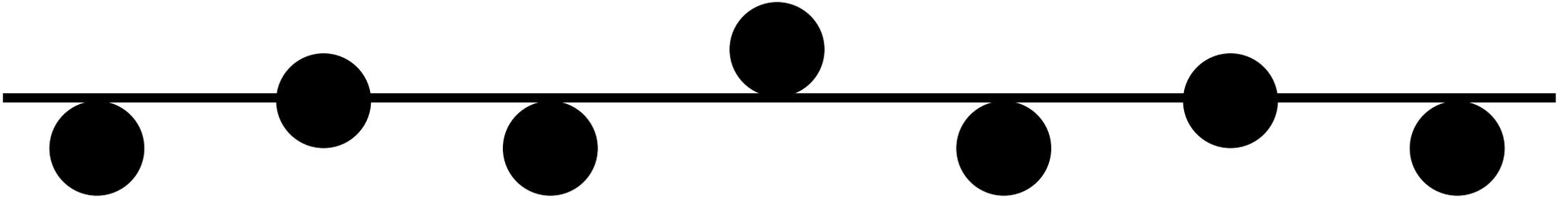
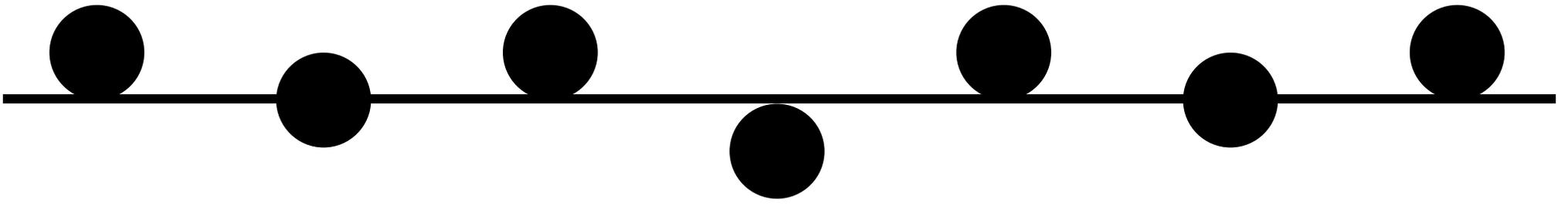
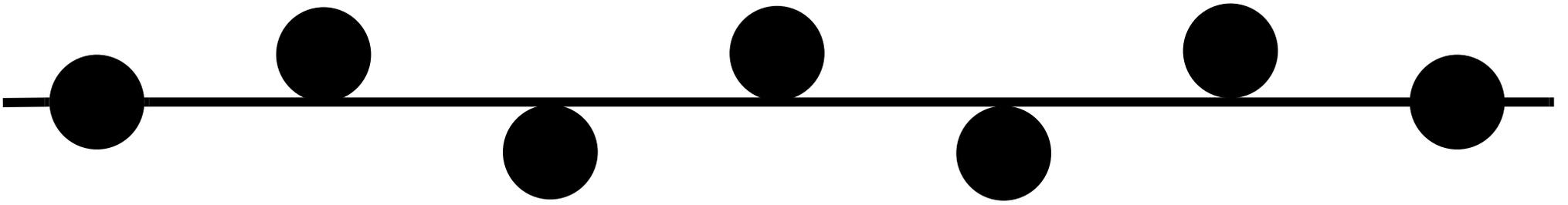
Quantitative Adjectives

appropriate accurate effective sound
solid satisfying pleasing pleasant
musical good nice fine charming
lovely neat enjoyable delightful
enchanted splendid beautiful
impressive striking great super
excellent exquisite flawless first rate
top notch remarkable perfect
wonderful superb amazing
exceptional outstanding terrific
dazzling superior fabulous
marvelous tremendous amazing
fantastic brilliant incredible stunning
smashing spectacular dynamite
phenomenal magnificent
stupendous



Nouns

Observation of time signature/key signature
attention to detail technique dexterity
energy expression expressiveness
sensitivity sensibility emotion feeling
shading voicing phrasing dynamics balance
interpretation mood understanding fluency
confidence poise hand position weight tone
beginning ending notes accidentals
sharps flats chords rests tempo pace
speed rhythm counting beat timing
syncopation articulation ornaments. legato
staccato bounce portato pedaling
contrast style. flavor pizzazz flair polish
performance



Pipes, Pedals & Pedagogy:
Can a *Piano Teacher*
Really Teach a Six-Year-Old Piano Student
How to Play the *Organ*?

Presented by Laurie Swain

Most of us, including our students, have been asked to play the organ for an event such as a wedding, church service, funeral, or graduation. Often it is assumed that if you play the piano, you can also play the organ. However, we all know this is not the case. Without some understanding of the organ, this experience can be challenging! It only takes a few phrases of playing the organ to realize how different it is from the piano.

So, how do you teach the organ if you are not an organist yourself? I believe any piano teacher can teach a piano student to play the organ using three-to-five-minute organ segments during a piano lesson, or in a focused monthly group lesson or summer music camp. These teaching segments belong to the four main components listed below and can prepare a piano student to more comfortably play the organ or even pursue the organ more seriously. Take the challenge and do your part to help your students be ready for their turn on the organ bench!

Using an organ method book as a resource (see the reference guide in this handout), choose one or more organ segments to start introducing the organ to your students from the following four components:

A. ORGAN DISCOVERY

1. **ORGAN CONSOLE** – where all the controls and keyboards are found
2. **FAMILIES OF ORGAN TONES** – tone colors on the organ grouped into four main families
3. **PIPES, RANKS AND DIVISIONS** – flue and reed pipes grouped according to tone quality and placement
4. **ORGAN PITCH** – how high or low the sound
5. **HOW A PIPE ORGAN WORKS** – wind, pipes and stops
6. **SPEAKING AND NON-SPEAKING STOPS** – choose the sounds the organ will play and provide options for manipulating the sounds
7. **REGISTRATIONS** – the combination of stops used in an organ piece
8. **COMBINATION ACTIONS** – means of programming specific registrations

B. PEDAL TOOLS

1. **GENERAL FOOT BASICS** – using pedal ABC's (see handout page) and organ shoes
2. **ALTERNATE TOES** – alternating the feet to play legato
3. **TOE-HEEL** – using the toe and heel to play legato
4. **FOOT SUBSTITUTION** – playing with foot or part of foot and while sustaining, substituting the other foot or part
5. **FOOT GLISSANDO** – using the same foot to play neighboring keys legato
6. **FOOT CROSSING** – crossing feet to allow for a legato connection

C. MANUAL TOOLS

1. **DIRECT FINGERING** – changing hand position and fingering so notes can be played legato
2. **REDISTRIBUTION** – playing one or more notes with the other hand
3. **FINGER CROSSING** – crossing a longer finger over a shorter finger or a shorter finger under a longer one
4. **FINGER GLISSANDO** – sliding finger(s) quickly from a black key to a white key using the same finger number(s)
5. **FINGER SUBSTITUTION** – playing finger(s) and while sustaining, replacing with new finger(s)
6. **THUMB GLISSANDO** – using different parts of the thumb to play legato

D. PUTTING IT ALL TOGETHER

1. **PRACTICE TOOLS** – using tools that help us practice smart and more effectively
2. **VOICE OR PART INDEPENDENCE** – maintaining the articulations (both legato and non-legato) of each individual voice or parts when combined with other parts
3. **REPEATED NOTES AND TYING** – deciding which notes should be repeated or tied
4. **MANUAL CHANGES** – moving freely between the manuals
5. **SCORE PREPARATION** – preparing the music for practice and performance
6. **SONGS** – using appropriately leveled organ songs

Start where you are in your knowledge of the organ and learn and grow with your students. Included with this handout are several resources that will help you as you discover these new ideas with your piano students.

Do not hesitate to email me if you have any questions. Good luck on your organ journey!

Laurie Swain
organforprimary@gmail.com



Pedal ABC's

The **Pedal ABC's** are six steps to good pedal technique.

Pedal ABC's (page 95)



A **Ankle Motion**
Use ankle motion to play the pedals.



B **Ball of Foot**
Use the inside of the foot (ball of foot and big toe) to play white pedal keys.



C **Comfortable Knees**
Keep knees comfortably together.



D **Downward Touching Heels**
Heels touch and hang downward (up to an interval of a fifth).



E **Eyes Up**
Keep eyes on the music when possible.



F **Feet in Contact**
Feet stay in contact with the pedal keys.



1. Put on your organ shoes, find the correct bench position and practice the six pedal **ABC's**.
2. Play the pedal exercise on page 15 using the **Pedal ABC's**.
3. Memorize the six **Pedal ABC's**.



Putting It All Together



Bottom to the Top

A helpful phrase when learning an organ song is “**Bottom to the Top**”.

There are two types of “**Bottom to the Top**” practice tools:

1. Bottom to the Top - Pedal First

- Learning a song is like making a sandwich. To make a sandwich you start with the bottom slice of bread.
- When you learn an organ song, start with the bottom voice or part (pedal).
- After the pedal part, then learn the left hand part.
- Continue building the sandwich with the rest of the steps.

2. Bottom to the Top - End to the Beginning

- Once the parts are learned individually, put them together.
- To put both the pedal and left hand together, start at the bottom (end) of the song with the last two measures or phrase.
- When the last phrase or measures are learned, then add the next to last measures or phrase.
- Work your way towards the top (beginning) of the song phrase by phrase or measure by measure.



Families of Organ Tones

Registering or selecting the right stops for a song is an art. Become familiar with the families of organ tones on your organ. Identify and listen to the stops on your organ. The following list contains many stops that are found on organs. It is not a complete listing. * If you cannot find an exact match, test it with your ears and decide what family it sounds the most like. Remember, your creativity, along with what sound your ears like, make the final determination. Ask the following questions when registering a piece:

Does the quality of sound chosen fit the mood or style of the piece? Is it the right volume for the space?

*Note: Stops vary widely between different organ builders, organ styles, countries, and time periods. Sometimes stop names are used that appear to be the same, but with slight differences. Sometimes stops are classified into two differing families. Stop names also depend on the scale (size) of the pipe, the voicing of the pipe (how it is shaped and cut out) and the material used to make the pipe.

Principals

Acuta (Latin)**

Cymbal (Eng.), Cymbale (Fr.), Cimbel, Cymbel, Zimbel or Zymbel (Gr.), Cimbalo (It.), Címbala or Zimbala (Span.)**

Diapason or Open Diapason (Eng.)

Double Diapason, Double Open Diapason, Sub Principal, Contra Principal, Great Bass, Major Bass or Principal Bass (Eng.), Principal Basse (Fr.)

Doublette (Fr.)

Dulciana (Eng.), Dulciane (Fr.)* (also in the string family)

Fifteenth (Eng.), Decimaquinta (It.), Quincena (Span.)

Super Octave (Eng.), Superoctav(e) or Super Oktav(e) (Ger.)

Fourniture (Fr.)**

Hintersatz (Ger.)**

Mixture (Eng.), Mixtur (Ger.), Mixtura or Llenu (Span.), Ripieno (It.)**

Montre (Fr.)

Nineteenth (Eng.), Decima Nona (It.)

Octave (Eng.), Octav(e) (Ger.), Octava (Span.), Ottava (It.)

Open Wood or Pedal Open Wood (Eng.)

Plein-Jeu (Fr.)**

Prestant (Fr.), Praestant or Prästant (Gr.)

Principal (Eng./Fr.), Prinzipal (Ger.), Principale (It.)

Quint(e) (Fr./Gr./It.), Quinta (Latin)

Rauschpfeife or Rauschpfeiffe (Ger.)**

Rauschquint(e) (Ger.)**

Scharf(f) (Ger.), Sharp or Sharp Mixture (Eng.)*

Septième (Fr.), Twenty-first (Eng.)*

Seventeenth (Eng.)

Spitz Octave (Eng.) (Hybrid with a principal tone)

Spitz Principal (Eng./Ger.), Spitzprinzpal (Ger.), Diapason Conique (Fr.) (Hybrid with a principal tone)

Twelfth (Eng.)

Twenty-Second (Eng.)

Untersatz*(Ger.)

Flutes

Blockflöte (Ger.), Block Flute (Eng.)

Bourdon (Fr.), Bordone (It.), Bordun (Ger.), Bordón (Span.)

Chimney Flute (Eng.), Flauto Camino (It.), Flûte à Cheminée (Fr.)

Clarabella, Claribel or Claribella (Eng.)

Concert Flute (Eng.), Concertflöte or Konzertflöte (Ger.)

Copula (Latin), Coppel*

Cor de Nuit (Fr.)

Cornet (Fr.), Cornett (Ger.), Corneta (Span.)*

Doppelflöt(e) (Ger.), Double Flute, Flute Double (Eng.)

Fife (Eng.), Fife (Fr.), Pfeife (Ger.)

Flachflöt(e) or Flachpfeife (Ger.), Flach Flute (Ger./Eng.)

Flageolet (Eng./Fr.), Flageolet (Ger.), Flageoletta (It.)

Flautino (It.)

Flauto d'Amore (It.), Flûte d'Amour (Fr.)

Flauto Dolce (It.), Dolce Flute (Eng.), Flute Dolce (Eng./It.), Flôtedouce (Ger.), Flûte Douce (Fr.)

Flauto Mirabilis (It./Latin)

Flute (Eng.), Flauto (It.), Flöte (Ger.), Flûte (Fr.)

Flûte à Bec (Fr.)

Flûte à Fuseau or Flûte à Pointe (Fr.)

Flute Céleste (Eng.)***

Flûte Conique (Fr.), Conical Flute (Eng.)

Flûte Conique (Fr.), Conical Flute (Eng.)

Flûte Octavante (Fr.)

Flûte Ouverte (Fr.)

Gedackt or Gedeckt (Ger.)

Harmonic Flute (Eng.), Flûte Harmonique or Flûte Octavante (Fr.), Flauta Armónica (Span.), Harmonieflöte (Ger.)

Hohlflöte(e) (Ger.), Hohl Flute (Ger./Eng.)

Holzgedeckt, Holzgedackt or Holtzgedackt (Ger.)

Klein-Gedackt or Kleingedeckt (Ger.)

Koppelflöt(e) (Ger.), Koppel Flute (Ger./Eng.)

Larigot (Fr.)

Lieblich Gedackt, Lieblichgedeckt or Lieblich Gedact (Ger.)

Melodia (Eng.)

Nachthorn (Gr.), Night Horn (Eng.)

Nason, Nason Flute (Eng.), Nasonflöte, Nason Gedackt or Nason Gedeckt (Ger.)

Nazard or Nasard (Fr.), Nasat (Gr.), Nasardo (It.)(Span.)

Octavin (Fr.)*

Open Flute (Eng.), Offenflöte (Ger.)

Orchestral Flute (Eng.), Flûte d'Orchestre (Fr.), Orchesterflöte (Ger.)

Piccolo (It.)

Pommer, Gedackt-Pommer or Gedecktpommer (Ger.)

Quintadena (Ger.), Quintadene (Fr.), Quintaden (Eng.),

Quintatön or Quintathön (Ger.), Quintaton, Quintadon, Quintaten (Eng.)

Quintflöte (Ger.), Quint Flute or Flute Quint (Eng.), Quinte-Flûte (Fr.)

Rohr Flute (Ger./Eng.), Rohrflöt(e) (Ger.),

Organ for Primary

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Rohrgedeckt or Rohrgedackt (Ger.)
 Schwegel, Schweigel or Schwiegel (Ger.)
 Septième (Fr.), Twenty-first (Eng.)*
 Sesquialtera (Latin)**
 Siffliöt(e) or Sufflet (Ger.), Sifflet (Fr.)
 Spielflöte, Spillflöte or Spillpfeife (Ger.), Spillflute (Ger./Eng.), Spindel or Spindle Flute (Eng.)
 Spireflöte(Ger.) or Spire Flute (Eng.)
 Still-Gedackt or Stillgedeckt (Ger.)
 Stopped diapason (Eng.)
 Stopped Flute
 Subbass (Ger.), Contra Bourdon, Sub Bourdon (Eng.), Soubasse or Sous Basse (Fr.), Subbasso (It.)
 Tibia (Latin)
 Tierce (Fr.), Terz or Tertia (Ger.)*

Strings

Aeoline (Eng.), Äoline (Ger.), Éoline or Éolienne (Fr.), Eolina (Ital.)
 Celeste (Eng.), Céleste (Fr.), Schwebung (Ger.)***
 Cello (It.)
 Contrabass or Kontrabass (Ger.), Contrabasso (Ital.), Contre-basse (Fr.), Double Bass (Eng.)*
 Dulciana (Eng.), Dulciane (Fr.)*
 Echo Gamba (Eng.)
 Fugara (Ger.)
 Gamba (It.), Gambe (Fr./Ger.)
 Gamba Celeste (Eng.)***
 Keraulophone
 Muted Viols, Muted Viol, Muted Violin or Muted Virole (Eng.)
 Orchestral Violin (Eng.), Virole d'orchestre (Fr.)
 Salicet
 Salicional (Latin)
 Unda Maris (Latin)***
 Viola (It.)
 Viola Celeste (Eng.)***
 Viola da Gamba or Viola di Gamba (It.), Viol di Gamba (Eng./It.), Virole de Gambe (Fr.)
 Viola Pomposa (It.)
 Virole Céleste, Viroles Célestes or Viol Céleste (Fr.)***
 Violin (Eng.), Violine (Gr.), Violino (It.)
 Violonbass (Ger.), Violon-Basse or Contre Virole (Fr.), Contra Violone (It.)
 Violone (It.), Contra Violone (It.), Violon or

Violonbass (Ger.), Violon-Basse (Fr.), Contre Virole or Contre Violone (Fr.)
 Voix Céleste (Fr.), Vox Céleste, Vox Coelestis (Latin), Voce celeste (It.), Voz Celeste (Span.)***
 Vox Angelica (Latin)***
 Traverse Flute (Eng.), Flauto Traverso (It.), Flûte Traversière (Fr.), Traversflöte or Querflöt(e) (Ger.)
 Untersatz*(Ger.)
 Waldflöte (Ger.), Wald Flute (Ger./Eng.)
 Zauberflöte (Ger.), Zauber Flute (Ger./Eng.)

Reeds

Solo Reeds (solo stop)

Clarinet, Clarinet or Orchestral Clarinet (Eng.), Clarinetto (It.), Clarinette (Fr./Ger.), Klarinett(e) (Ger.)
 Cornett, Kornett, Singend(e) Kornett(e), Zinck(e), Zinck(e) or Zinken (Ger.), Cornettino or Cornetto (It.)
 Corno Basso or Corno di Bassetto (It.), Cor de Basset (Fr.), Basset Horn (Eng.), Bassethorn or Bassetthorn (Ger.)
 Cremona*
 English Horn (Eng.), Englisch Horn (Ger.), Cor Anglais (Fr.), Corno Inglese (It.)
 French horn (Eng.)
 Horn
 Krum(m)horn (Ger.), Cormorne, Cromorne or Cromhorne (Fr.)
 Oboe (It.), Hautboy (Eng.), Hautbois (Fr.)*
 Regal (Eng./Ger.), Régale (Fr.), Regale (It.)
 Rohr Schalmey, Rohr Schalmey or Rohrschalmey (Ger.)
 Schalmey or Schalmey (Ger.), Shawm (Eng.), Chalumeau (Fr.)
 Sordun (Ger./Fr.)(Regal family)
 Tuba (Eng.)*
 Tuba Mirabilis (Latin)
 Vox Humana (Latin), Voix Humaine (Fr.), Voz Humana (Span.)

Chorus Reeds

Bassoon (Eng.), Basson (Fr.), Bajon (Span.), Fagot(t) (Ger.), Fagotto (It.)
 Bass Tuba, Basstuba (Ger.), Tuba Bass, Contra Tuba, Double Tuba, Tuba Profunda
 Bombarde (Fr.)
 Clarion (Eng.), Clairon (Fr.), Clarín (Span.), Clarino (It.), Klarin(e)

Contra Bassoon or Double Bassoon (Eng.), Contrafagott (Ger.), Contrafagotto (It.), Contre Basson (Fr.)
 Cornopean*
 Double Trumpet or Contra Trumpet (Eng.), Contre Trompette (Fr.)
 Dulzian, Dulcian or Dolcian (Gr.) Doucaine (Fr.)
 Festival Trumpet, Pontifical Trumpet or State Trumpet (Eng.)*
 Oboe (It.), Hautboy (Eng.), Hautbois (Fr.)*
 Ophicleide (Eng.), Ophicléide (Fr.)
 Orchestral oboe or Orchestral Hautboy (Eng.), Hautbois d'Orchestre (Fr.)
 Posaune (Gr.), Trombone (Eng./It./Fr.)
 Ranket(t) (Ger.)*
 Tromba (Fr.)
 Trompette en chamade (Fr.); Trompeta Real (Sp.); Fanfare Trumpet or Horizontal Trumpet (Eng.)
 Trompette Harmonique (Fr.), Harmonic Trumpet (Eng.)
 Trumpet (Eng.), Trompette (Fr.), Trompete (Ger.); Trompeta (Sp.)
 Tuba (Eng.)*
 Waldhorn (Ger.)*

Hybrids

Erzähler (Ger.)
 Erzähler Céleste (Ger.)***
 Geigen, Geigenprincipal or Geigenprinzpal (Ger.); Geigen Diapason or Geigen Principal (Ger./Eng.); Violin Diapason (Eng.)* (Hybrid with a string tone)
 Gemshorn (Eng./Ger.); Cor de Chamois (Fr.)

Key

Eng. = English
 Ger. = German
 Fr. = French
 It. = Italian
 Span. = Spanish

Asterisks placed after a stop name refer to the following:

- * = a stop that might be classified in another family (Ex. Dulciana*)
- ** = stop is a mixture having two or more ranks of pipes (Ex. Plein Jeu VI**)
- *** = stop tuned slightly flat or sharp, intended to be used with another similar stop (Ex. Voix Celeste***)

2021 NFMC Conference Pipes, Pedals & Pedagogy

Organ Resources

- Belnap, Parley. *Hymn Studies for Organists*. Rev. ed. American Fork, UT: Leland, 1992.
- Cook, Don. *OrganTutor Workbook Organ 101: Basic Organ Skills for the Pianist*. Spanish Fork, UT: Ard Publications, 2008.
- Davis, Roger E. *The Organists' Manual: Technical Studies & Selected Compositions for the Organ*. New York: W. W. Norton & Company, Inc., 1985.
- Engel, James. *An Introduction to Organ Registration*. St. Louis, MO: Concordia Publishing House, 1986.
- Enright, Richard. *Fundamentals of Organ Playing*. St. Louis, MO: Concordia Publishing House, 1988.
- First Organ Book*, 2nd ed. Edited by Wayne Leupold. Colfax, NC: Wayne Leupold Editions, Inc. 2004.
- Gleason, Harold. *Method of Organ Playing*, 8th ed. Edited by Catharine Crozier Gleason. Upper Saddle River, NJ: Prentice Hall, Inc., 1996.
- Lemmon, Douglas. *Essentials for Organists: The Basic Organ Manual*. Henderson, NV: Douglas Publishing Company, 1991.
- Ritchie, George H., and George B. Stauffer. *Organ Technique: Modern and Early*. New York: Oxford University Press, 2000.
- Swain, Laurie Tasso. *Organ for Primary*. Las Vegas, NV: Desert Sunrise Publications, 2021.
- Thomas, Ann Marsden. *A Graded Anthology for Organ Book 1: A Practical Guide to Playing the Organ*. London: Cramer Music LTD, Revised 2001.
- Thomas, Ann Marsden, and Frederick Stocken. *The New Oxford Organ Method*. New York: Oxford University Press, 2020.

Presentation Music

- Bates, Elizabeth Fetzer and arr. Laurie Tasso Swain. "Book of Mormon Stories." *Organ for Primary: Level 1*. Las Vegas, NV: Desert Sunrise Publications, 2021.
- Hiatt, Duane E. and arr. Laurie Tasso Swain. "Follow the Prophet." *Organ for Primary: Level 3*. Las Vegas, NV: Desert Sunrise Publications, 2021.

Mason, Lowell and arr. Wayne Leupold. "Trio on 'When I Survey the Wondrous Cross.'" *First Organ Book*, 2nd ed. Edited by Wayne Leupold. Colfax, NC: Wayne Leupold Editions, Inc. 2004.

Norton, Caroline Sheridan. "We Thank Thee, O God, for a Prophet." *Hymns of The Church of Jesus Christ of Latter-Day Saints*. Salt Lake City, UT: The Church of Jesus Christ of Latter-day Saints, 1985.

Oglevee, William G. and Louise M and arr. Laurie Tasso Swain. "This Is God's House." *Organ for Primary: Level 1*. Las Vegas, NV: Desert Sunrise Publications, 2021.

Bennett, William S. and Otto Goldschmidt, arr. "Praise to the Lord, the Almighty." *Hymns of The Church of Jesus Christ of Latter-Day Saints*. Salt Lake City, UT: The Church of Jesus Christ of Latter-day Saints, 1985.

Read, Dorothy Little and arr. Laurie Tasso Swain. "The Chapel Doors." *Organ for Primary: Level 2*. Las Vegas, NV: Desert Sunrise Publications, 2021.

Silesian Folk Melody, arr. Laurie Tasso Swain. "Beautiful Savior." *Organ for Primary: Level 1*. Las Vegas, NV: Desert Sunrise Publications, 2021.

Williams, Robert and arr. Wayne Leupold. "Jesus Christ Is Risen Today." *First Organ Book*, 2nd ed. Edited by Wayne Leupold. Colfax, NC: Wayne Leupold Editions, Inc. 2004.

Presentation Organs

Allen Organ Company
9825 W. Desert Inn Rd. Las Vegas, NV
10550 Alta Drive, Las Vegas, NV

R.M Ballantyne Pipe Organs
3200 N Mustang St. Las Vegas, NV

Rudolf von Beckerath Pipe Organ, University of Nevada - Las Vegas
Rando Recital Hall - Beam Music Center

Wicks Organ Company
221 Lorenzi St. Las Vegas, NV

Helpful Websites

Encyclopedia of Organ Stops: www.organstops.com

OrganMaster Shoes: <https://organmastershoes.com/>

Organ Pedal Booster: <https://www.ardpublications.com/indexBpedal.html>

PedXTend®: <https://www.wayneleupold.com/index.php/pedxtend.html>

Engage 2 Educate

Using Apps in Group Music Classes (Online)

By Marie Lee, ©2021

Inspirational Performances

- ♪ [Peter Bence](#)
- ♪ [Walk Off the Earth](#)
- ♪ [Mike Tompkins](#)
- ♪ [Piano Guys](#)
- ♪ [Pentatonix](#)
- ♪ [Axis of Awesome](#) 4-chord pop song mash up
- ♪ [Leila Viss Get Inspired Episodes](#)

Movement Brain Breaks

- ♪ Musication [bouncing ball](#), [movement](#), [easy percussion](#)
- ♪ Rhythm Recess [scarf dance](#), [bucket drumming](#), and [body percussion](#)
- ♪ [Sammy's Bucket Drumming](#) free tutorials on YouTube, more available at his [site](#)
- ♪ Music with Mrs Gibbs [easy percussion](#)

Flipped Learning

- ♪ Video tutorials via [Loom](#) for solos, technique. Frees up class time for improvisation, rote pieces, theory games, singing, rhythm work and movement
- ♪ Inspirational performances (see links above)
- ♪ [Tonara](#) app for communicating assignments
- ♪ [Digital Badge Boards](#) on Google Sheets to track progress

Web Based Activities

- ♪ [Chordify.net](#)
- ♪ [Escape Room Games](#) on Google Forms
- ♪ Google Slides games available on [Vibrant Music Teaching](#) with paid subscription and for purchase on [Teachers Pay Teachers](#)
- ♪ [SupersonicsPlus.com](#)

Class Time

Opening class

- ♪ [Would You Rather](#) questions, create on Canva.com or put in Zoom chat box
- ♪ [Spin the wheel](#) with any question
- ♪ Surprise Starters from Nicola Cantan, available on [Vibrant Music Teaching](#) with paid subscription

Celebrating during class

- ♪ [Online Lesson Ovarions](#) from Nicola Cantan
- ♪ [Silent applause](#) in American sign language
- ♪ [Rubber chicken](#) ring a [buzzer](#)

Ending class

- ♪ Throw at the camera: [indoor snowballs](#), [ice cream cone shooter](#), [party noise blowouts](#)
- ♪ Students "reach" their hand through the camera to ring a [buzzer](#)

Mirroring iPhone/iPad to Windows

- ♪ If you want to share iPad apps. Plenty of help if you Google this topic. Here's an [example](#).
-

Engage 2 Educate

Using Apps in Group Music Classes (In-Person)

By Marie Lee, ©2021

YouTube

Rhythm Instruments, Bells, Boomwhackers

- ♪ [Musication](#) We use their Happy Birthday versions (rock, hip hop, or dance) when we have a student birthday
- ♪ [Sammy's Bucket Drumming](#) free tutorials on YouTube, more available at his [site](#)

Inspirational performances

- ♪ [Peter Bence](#)
- ♪ [Walk Off the Earth](#)
- ♪ [Mike Tompkins](#)
- ♪ [Piano Guys](#)
- ♪ [Pentatonix](#)
- ♪ [Axis of Awesome](#) 4-chord pop song mash up
- ♪ [Leila Viss Get Inspired Episodes](#)

[Staff Wars Live](#) (not Staff Wars)

- ♪ Note reading app
- ♪ All students play together as a team
- ♪ Customize notes to playing level – choose notes easier than current repertoire, focus on a few new notes, or use a “guide note” with a step/skip above and below
- ♪ Works for other instruments and voice students
- ♪ \$0.99, iOS only

Rhythm Apps

[Most Addicting Sheep Game](#)

- ♪ One student on the iPad. Others clap, speak, jump or move to the beat
- ♪ \$0.99, iOS and Android

[Audio Ninja](#)

- ♪ One student on iPad, others tap on laps or right/left sides of bucket drums
- ♪ \$0.99, iOS only

[Rhythm Cat](#)

- ♪ One student taps iPad, all others tap a C key (or whatever note sounds best with the backing track)
- ♪ Great for beginners. I use this my first day of class.
- ♪ Free and \$4.99 versions, iOS and Android

[Musiclock](#) and [Super Metronome Groovebox](#)

- ♪ Scale and chord work
 - ♪ Improvisation on a scale
 - ♪ Backing tracks for rhythm or sight-reading exercises (rhythm instruments, bucket drums, bouncy balls, rubber chickens)
 - ♪ Super Metronome Groovebox can also be used as a backing track to repertoire
 - ♪ Musiclock \$8.99, iOS only
 - ♪ Super Metronome Groovebox free and \$6.99 versions, iOS and Android
-

Other

[Heads Up](#)

- ♪ Made famous by Ellen DeGeneres
- ♪ Customize this game to your needs: music theory, composers, music trivia
- ♪ Free, iOS and Android

[Chicken Scream](#)

- ♪ Just for fun. Talk about *piano* and *forte* beforehand. Pass iPad around and each student gets a turn. Beware - this game will get noisy!
- ♪ Can also be used by playing the piano softly and loudly instead of voicing
- ♪ Free, iOS and Android

[Decide Now](#)

- ♪ Customize your own wheel. Unlimited options!
- ♪ Spin the wheel to decide the order of class activities, key signatures for scale work, chord work, or transposition, chord names to create a new chord progression
- ♪ Free, iOS and Android

[Piano Maestro](#)

- ♪ Sight reading app
- ♪ All students play together as a team to earn 3 stars
- ♪ Tons of songs and method books (Alfred, Piano Pronto, Hal Leonard)
- ♪ Works for other instruments and voice students
- ♪ iOS only, subscription app. The studio subscription is the best deal.

Set Up: Projecting the App

- ♪ Large screen TV on [stand](#) or mounted on wall for all to see. You don't need a Smart TV. Less money and no fingerprints to clean!
- ♪ Good set of speakers. [Here](#) are the ones I really like, inexpensive and powerful.
- ♪ [Lightning adapter](#)
- ♪ [HDMI cable](#)

Other Resources and Articles by Marie Lee

- ♪ [Group Teaching Blueprint](#)
 - ♪ [Let's Drum This](#): Bucket Drumming for camps, groups and private lessons
 - ♪ [Group Lessons 101 Webinar](#)
 - ♪ [How to Teach a Group Piano Class](#)
 - ♪ [Marie Never Wanted to be a Piano Teacher](#)
 - ♪ [Group Piano: What it IS and What it ISN'T](#)
 - ♪ Studio website: www.musicalityschools.com
 - ♪ Studio Facebook page <https://www.facebook.com/MusicalitySchools/>
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LeilaViss.com

Free Digital Practice Stickers:

<https://www.leilaviss.com/practice-stickers?fbclid=IwAR1ASmBTuyHaz2rEZlsQagEWIHvAk3Ro3I-LN6nfWVuDxDU5AdyeVHHGBHY>

Free sheet music for *Ode to Yellow Sun Medley* (medley of "Here Comes the Sun" and "I Can See Clearly Now the Rain is Gone"):

https://www.leilaviss.com/keyideas/give-and-take-of-covid?fbclid=IwAR3xQlq9SR7Gq2bVxiCGDCLzabXdRqTM2QIVUm_FoVNXrq0vs07II_VbfnbY



What is an Escape Room?

Students work as teams or individually to solve puzzles and answer questions. Their correct answers are the numbers or letters to crack the code which allows them to “escape” the room and move on to another room for more mysteries to solve and codes to unlock. If you like, set a time limit to unlock each room and give prizes to those who finish first.

Why use Escape Room games in your music lessons?

Make a review of concepts fun and engaging.

Build teamwork among students during a buddy lesson, group class or music camp.

Offer an ideal activity for Off-Bench Time.

Generate a unique student reward or studio incentive.

Provide value and variety to your studio offerings at very little cost.

How do you play Escape Room games?

This a **digital** escape room so all you need is a WiFi-enabled device and perhaps a scrap of paper and a pencil. Everything else is included. There’s no prep work required and no need for you or your students to print out worksheets. Just click on the link to play. Players must unlock a series of codes and type them within the form in order to complete the mission and “escape.” The game is self-checking—the students cannot move ahead unless all codes are entered correctly. You may choose to give a time limit or let students complete at their own pace. It’s highly recommended that you complete the escape room prior to your students so you can explain the challenges and format.

For a **FREE** Escape Room Game called Space Lab Sampler follow the link below.

[https://docs.google.com/forms/d/e/](https://docs.google.com/forms/d/e/1FAIpQLSfTjMFuA9jMRd2_aYueHAb1x9etEcaQ8sbETNZPcEtDFBxPug/viewform)

[1FAIpQLSfTjMFuA9jMRd2_aYueHAb1x9etEcaQ8sbETNZPcEtDFBxPug/viewform](https://docs.google.com/forms/d/e/1FAIpQLSfTjMFuA9jMRd2_aYueHAb1x9etEcaQ8sbETNZPcEtDFBxPug/viewform)

Use this Access Code: 4FUN

Answers: DCABA ~ 29381 ~ HWWHWHWH ~ MmmMm

Share what you’re doing in your studio in social media, newsletters and emails with these colorful graphics. Follow the link below.

https://drive.google.com/drive/folders/16v2-iBP2P6VckWMawNHiPw68v-_5ydfY?usp=sharing

Please TELL others about this freebie at LeilaViss.com. Please DO NOT SHARE this PDF with others.

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What makes our Escape Room games unique?

1. Escape room games are a hoot in person so here's a way to enjoy them digitally. It's an edgy and fresh way to review concepts off the bench that's readily available with a click or a tap.
2. All games are crafted and based on well-defined levels of theory indicated in the corresponding chart for each game.
3. The concepts included in each game are listed so at a glance, you know what your students will be tested on before they play the game.
4. Our games are self-contained. There's no need to download printables which saves you time and money.
5. Our games include clever questions and videos that test ear training skills, too.
6. Our games are designed with fun in mind. You'll enjoy the themes and story lines.

Why do the games follow NFMC levels?

Included in the The National Federation of Music Clubs Bulletin is a carefully graded theory chart with twelve levels. To help organize the content of the Escape Room games at LeilaViss.com, it was decided that these levels and the concepts within each level would determine the grade and content of our games. Even if you don't use the NFMC program in your studio, you can be assured that our Escape Room games follow standard music theory teaching guidelines. For example, early level games will include concepts like quarter notes but not key signatures.

Will there be more games to play?

This versatile format offers oodles of options so look for more games to come at LeilaViss.com. Also, as we continue to expand our library, here's [a chart](#) that you can use to keep track of what games you have and which ones you need to fill in the gaps of your music studio theory review.

**We think you'll enjoy playing these games
just as much as your students!**

-Leila Viss and Marie Lee

Please TELL others about this freebie at LeilaViss.com. Please DO NOT SHARE this PDF with others.



Link	Access Code	Answer Key	NFMC Level	Concepts
https://docs.google.com/forms/d/e/1FAIpQLSdVyVc2T9wIC3-yyNBZGIJj9ky8IAeeYwjFc19Bt6NINf_C5A/viewform?usp=sf_link	DONUT1	<ol style="list-style-type: none"> HLLH GADEFGBCCDEF SUUDSD UDUSDS FF BA FG AB BB GF 	Pre - 1	High, Low Stepping Up, Stepping Down, Same

