Graded Materials for the Pipe Organ

James H. Rogers

$1.50

GRADED MATERIALS

FOR THE

PIPE ORGAN

DESIGNED TO GIVE A THOROUGHLY PRACTICAL WORKING KNOWLEDGE OF THE INSTRUMENT

BY

JAMES H. ROGERS.

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PREFACE.

The compiler of this work has endeavored to present, in as concise a form as possible, the necessary materials for the practice of the organ from the first beginnings up to a moderate proficiency.

The works of Stainer, Rinck, Archer, Merkel, Guilmant, Josef Czerny (teacher of the organ in the Imperial Institute at Eger, Bohemia), and others have been freely drawn upon. It has been no easy matter to select only the best from the immense amount of valuable material found in the works of these eminent masters; and the compiler does not venture to hope that he has been entirely successful in this task. But he trusts and believes that these "Graded Materials" will be found useful and in a high degree practical.

No musical instrument can be studied with any degree of satisfaction without the aid of a competent teacher, and this work is by no means put forth as a "method of learning the organ without a master." Nevertheless, the compiler has endeavored to make his directions and explanations so clear that any one who has a fair general knowledge of music, and plays the piano tolerably well, can derive decided benefit from the careful study of this work, even if, unfortunately, a competent instructor is not to be had.

The compiler does not believe that details regarding the mechanism of the organ are of value to the beginner, or even that at the start it is well to learn the names, number and nature of all the stops used in the performance of organ music.

The registration used at first will be of the simplest description, and as it becomes somewhat more elaborate, the student can add gradually to his knowledge of the tone-quality of the different stops, and their effect in various combinations, as his skill and security in playing the notes increases.

GRADED MATERIALS FOR THE PRACTICE OF THE PIPE ORGAN.

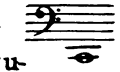
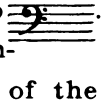
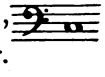
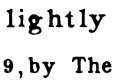
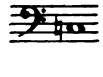
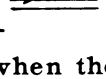
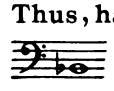
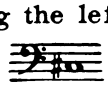
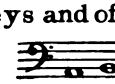
The upper, or highest keyboard (or manual) is called the Swell Manual; the keyboard next below it, the Great Manual, and, should the organ have three manuals, the third, which is directly below the Great, is called the Choir. The keys to be played by the feet are, of course, comprised in the Pedal Keyboard.

The stops which belong to the various keyboards are grouped together, being marked, in most organs, *Sw.*, *Gt.*, *Ch.*, and *Ped.*, abbreviations which hardly require explanation.

The name and pitch of each stop are marked upon it, the pitch being governed by the length of the pipes and indicated by the numeral on the knob of the stop. Let the student draw a stop marked *8* (which means eight feet) and play, say, middle C. He will find the pitch the same as it would be on the piano. Now let him push back this stop and draw one marked *4*, still holding down the middle C. He will find the tone one octave higher. In the same way, two feet stops are *two* octaves higher than the ordinary pitch, and sixteen feet stops, one octave lower.

It only remains, for the present, to consider the couplers. Let the student draw the knob marked *"Sw. to Gt."*, and he will observe, on pressing down any of the keys of the Great Manual, that the corresponding keys of the Swell will go down at the same time, causing, of course, the notes of any stops that may be drawn in the Swell to speak, together with those that may be drawn in the Great. In like manner, when the *"Gt. to Ped."*, *"Sw. to Ped."*, or *"Ch. to Ped."* couplers are drawn, the manual notes will sound when the pedal keys are played.

THE FINDING OF THE PEDAL KEYS.

The first task of the student should be to learn to find the pedal keys without looking down at the pedal keyboard, or at the feet. This is done by finding first the *sides* of the raised keys of the pedal keyboard, the relative positions of which correspond exactly, of course in a more limited compass, to the keys of the manuals. A glance at the pedals will make this quite clear to the student. The compass of the pedals on most modern organs is from  to . However, many large instruments run only to  . Seated exactly in the center of the organ-bench,  will be directly in front of the player. To find this note with certainty, put the foot lightly at the side of  , then draw the foot quickly back, and press down the  promptly and firmly, with the toe. To find  , put the foot in the same position as before, but draw it back a little to the right, when the key will be easily found. To find the raised keys which correspond to the black keys of the manuals is still more simple, since one has only to place the foot as suggested above, and, having found the key, to move the foot from the side to top of the key, pressing it down, as before, firmly and quickly. Thus, having the left foot in the gap between  and  , one has easy command both of these keys and of the keys close by; that is, the following: 

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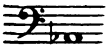
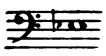
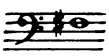
This general principle is readily applied to the whole pedal keyboard.

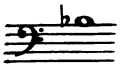
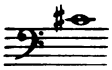
It is somewhat more difficult to find and  . To find these; place the foot lightly at the side of B flat or G flat, and move it carefully over to the A flat, being careful to avoid giving any pressure to the B flat or G flat.

Now let the student, having drawn the sixteen foot Bourdon in the pedals and two or three eight foot stops in the Great organ, (Melodia, Stopped Diapason Bass, Dulciana and soft Gamba), couple the Great Manual to the Pedals and proceed to familiarize himself with the location of the pedal keys. The lowest key in the manual will go down when the lowest key in the pedals is played and so on as far up as the compass of the pedals extends. Look at the manual but not at the pedals.

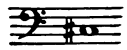
EXERCISES FOR THE RIGHT FOOT.

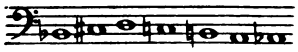
Find the gap between  and 

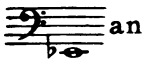
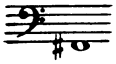
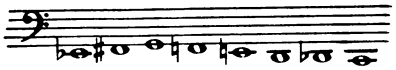
Play very slowly the following notes:

Find the gap between  and  . Play the following notes:

EXERCISES FOR THE LEFT FOOT.

Find the gap between and 

Play the following notes: 

Find the gap between  and  Play the following notes: 

In playing organ compositions or even exercises, only the *first note* of a passage is found in the way given above. The student must learn to gauge the relative distance by practice, precisely as he does with the fingers in playing the organ manuals or the piano.

The student may now proceed to the practice of the following pedal exercises, carefully observing these rules:

1. Play from the ankle joint, without raising the knee.

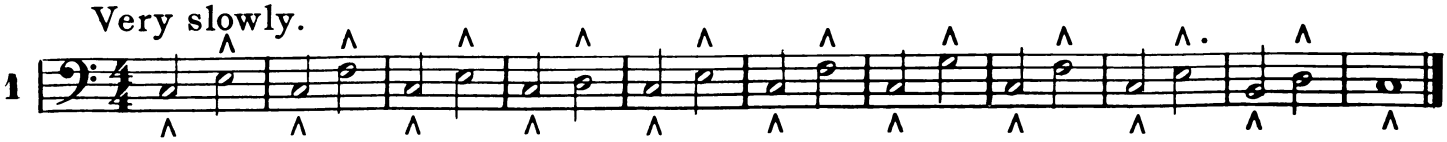
2. Press the keys down firmly, yet gently.

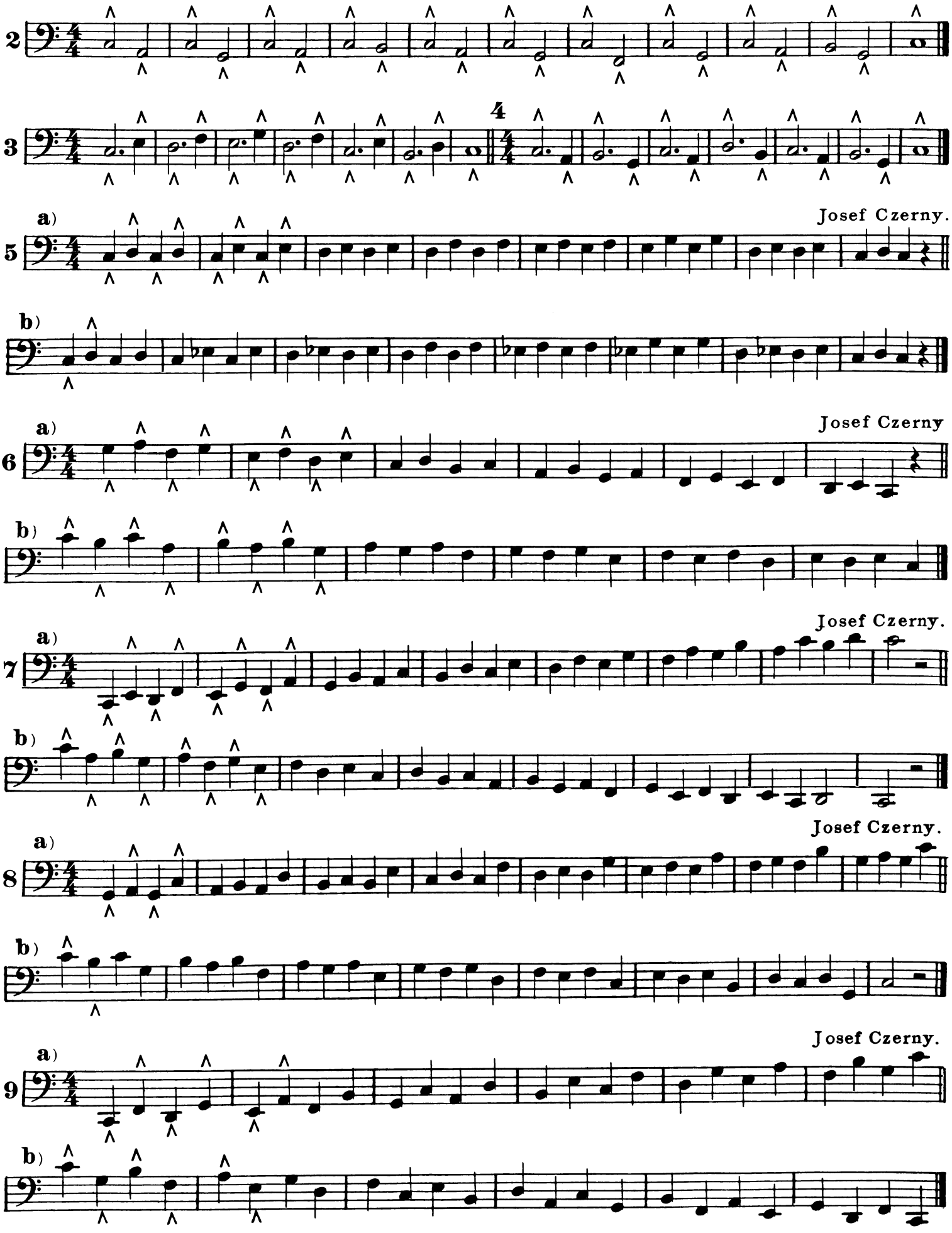
3. Preserve a strict legato, taking care that every note receives its precise value, no more and no less. Let the sound be continuous (which is, of course, the essence of a good legato), but do not let two notes sound together, even for the smallest fraction of a second.

PEDAL EXERCISES FOR ALTERNATE TOES.

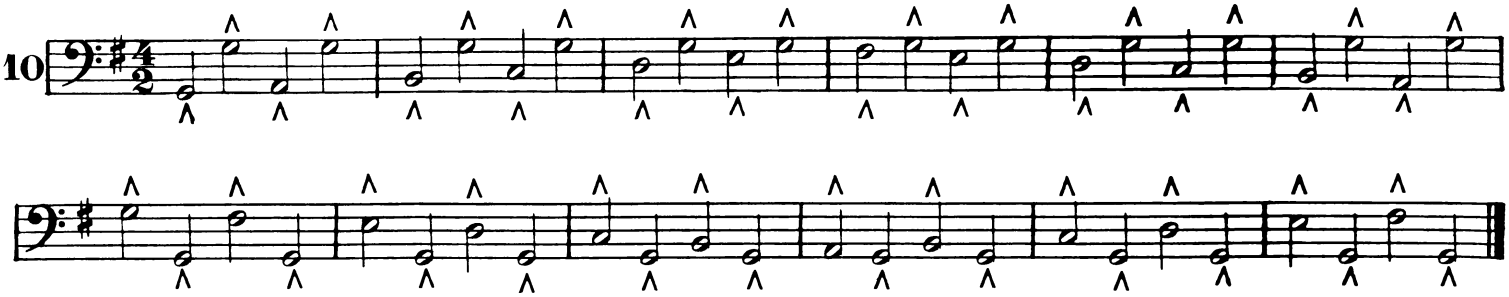
Play the following exercises with the toe. The sign ∧ means the toe, and if placed *above* the staff, means that the right foot shall be used. If *below* the staff, the left foot is indicated. Play close up to the raised keys, one foot slightly before the other, when the notes are close together. Find the first notes of each exercise without looking at the pedal keyboard or the feet, as explained before.

Very slowly.

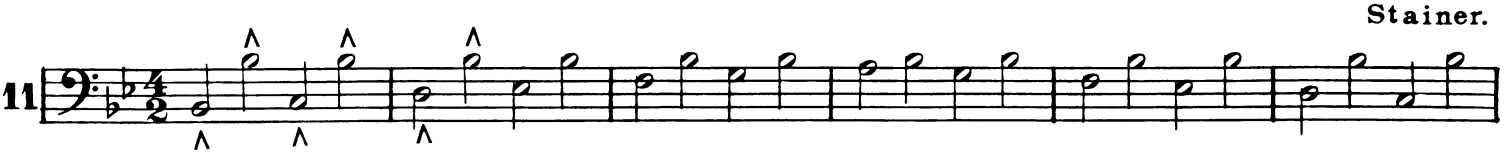


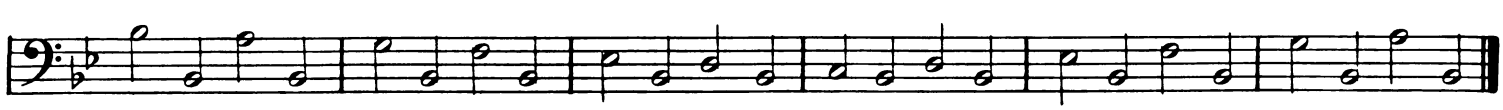

2
3
4
a)
Josef Czerny.
5
b)
a)
Josef Czerny
6
b)
a)
Josef Czerny.
7
b)
a)
Josef Czerny.
8
b)
a)
Josef Czerny.
9
b)

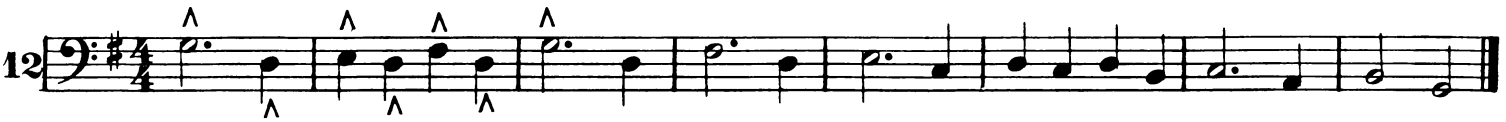
Stainer.

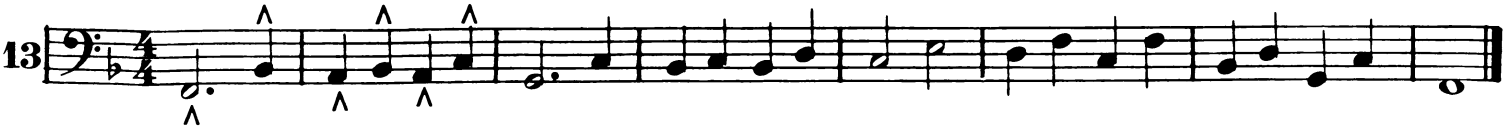


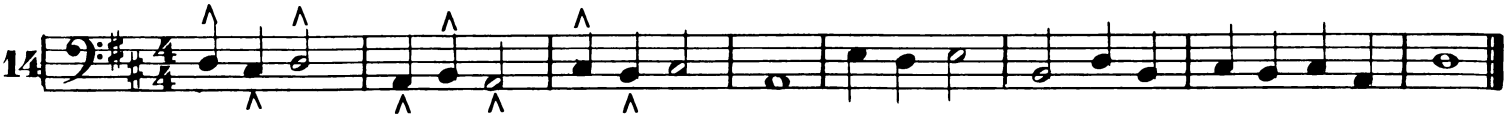
Stainer.

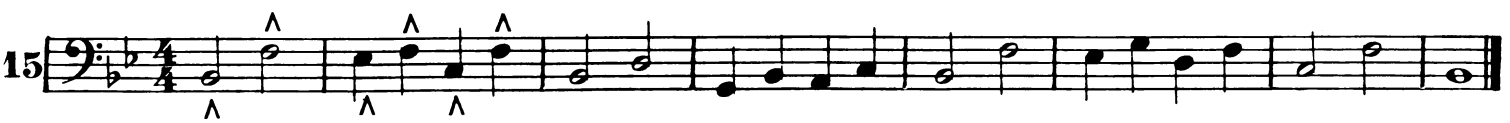


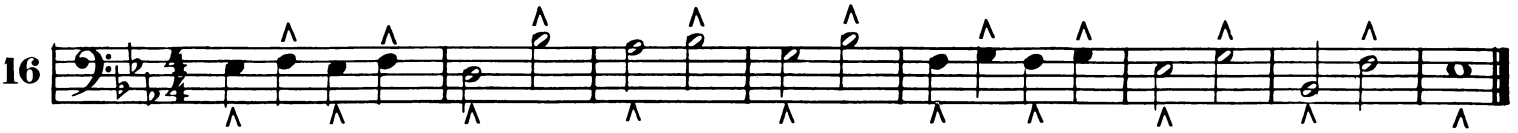


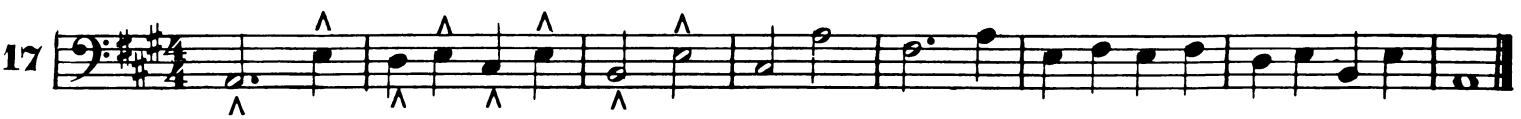


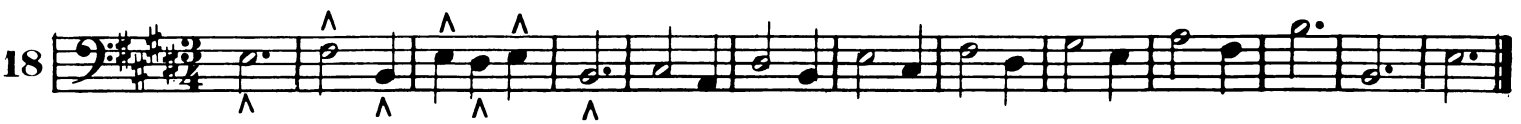


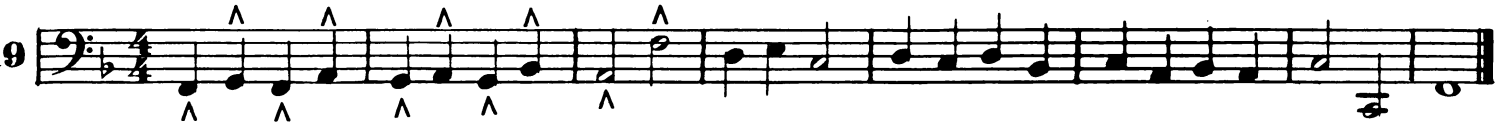








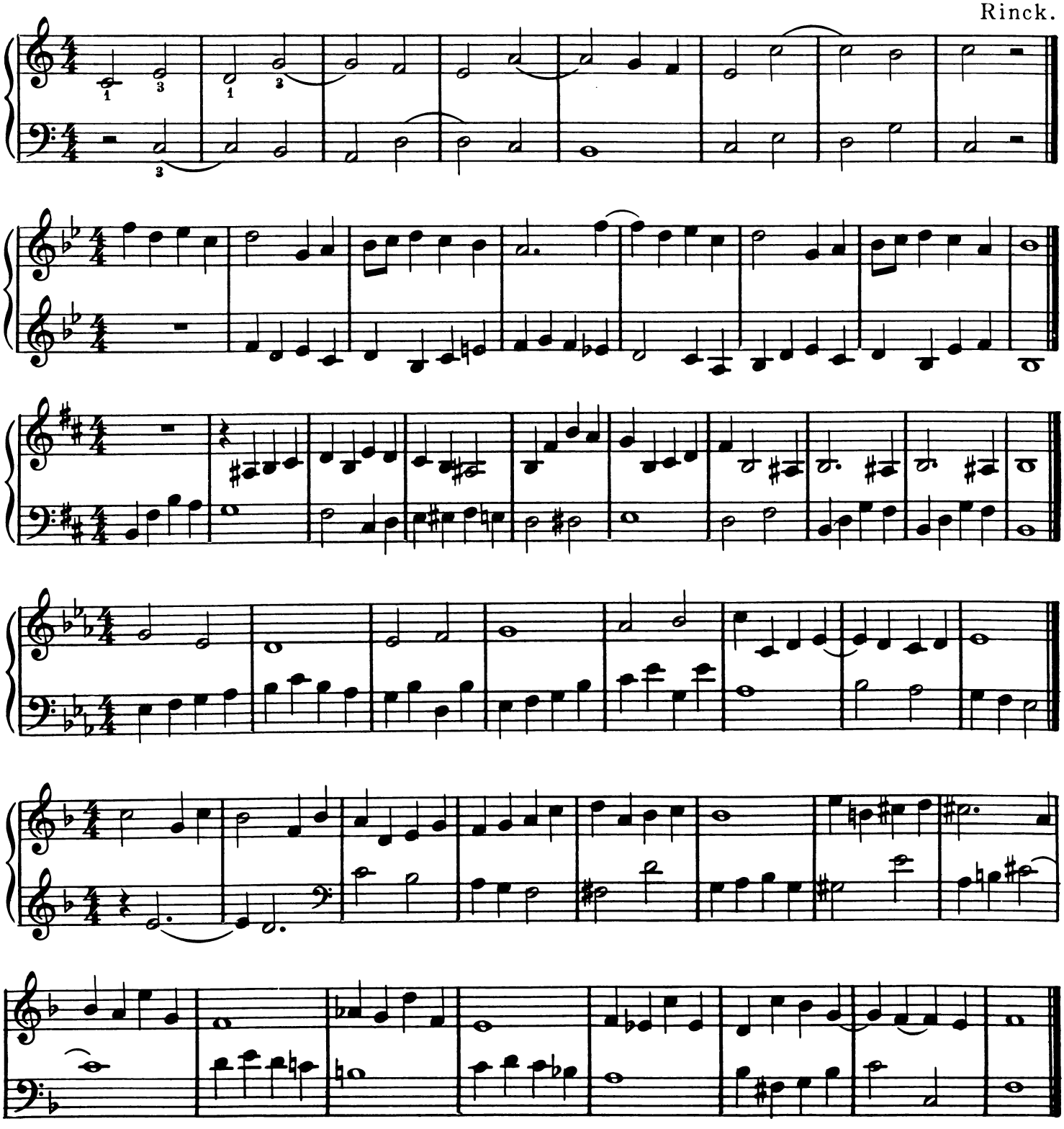


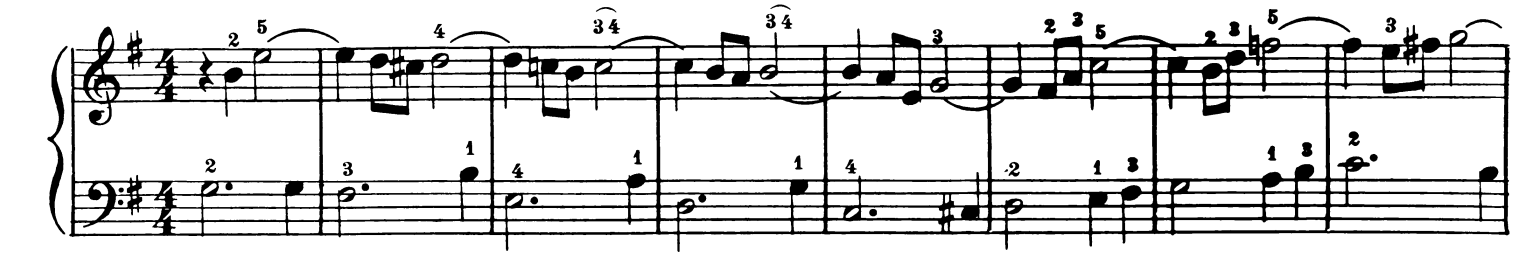


EXERCISES FOR THE MANUALS.

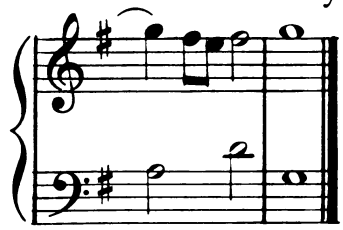
Here, again, the student must endeavor to secure a perfect legato, being especially watchful that the inside voices are not slighted, and that every note receives its exact value. Rather *press* the keys down than *strike* them. Note that it is often necessary, in order to properly connect the tones, to change the fingers on a key while holding it down. A little practice will enable the student to do this easily and with sufficient rapidity. Play the following exercises very slowly at first, and practice with each hand separately before playing both hands together. Play upon the Great Manual, having drawn the Melodia and Stopd. Diap. Bass.

Rinck.

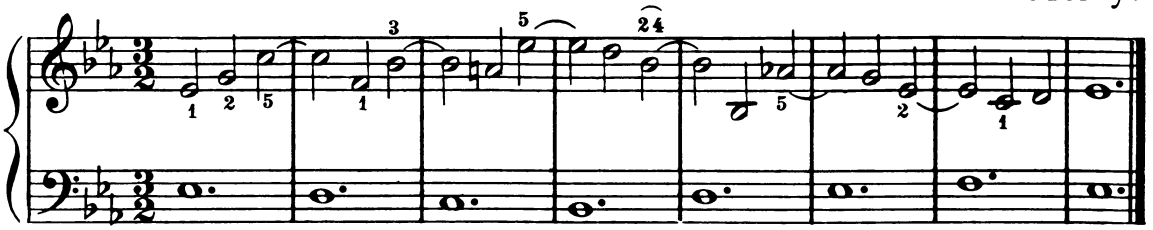




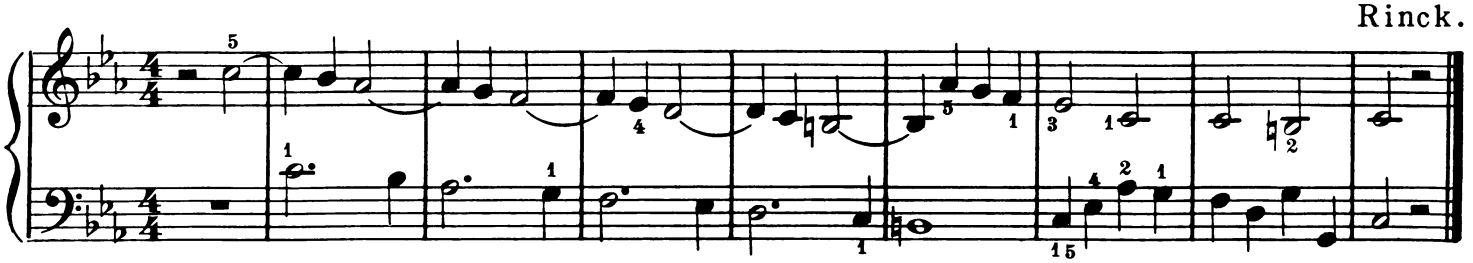
Czerny.



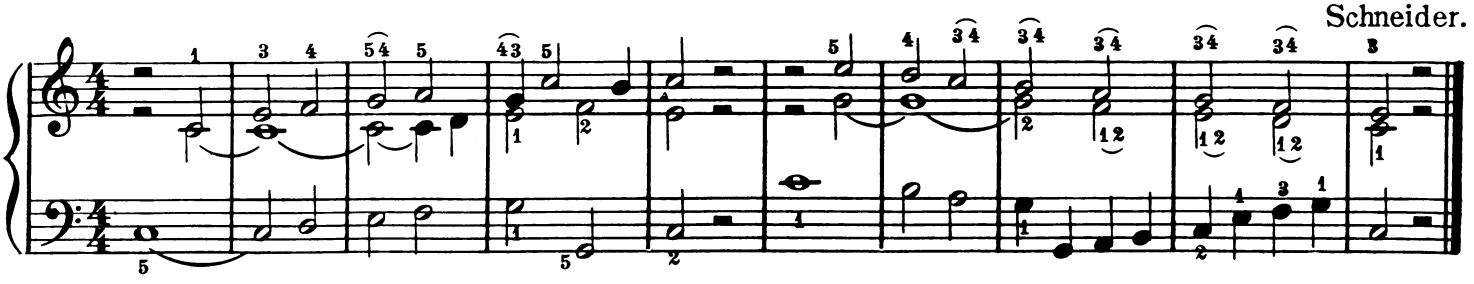
Czerny.

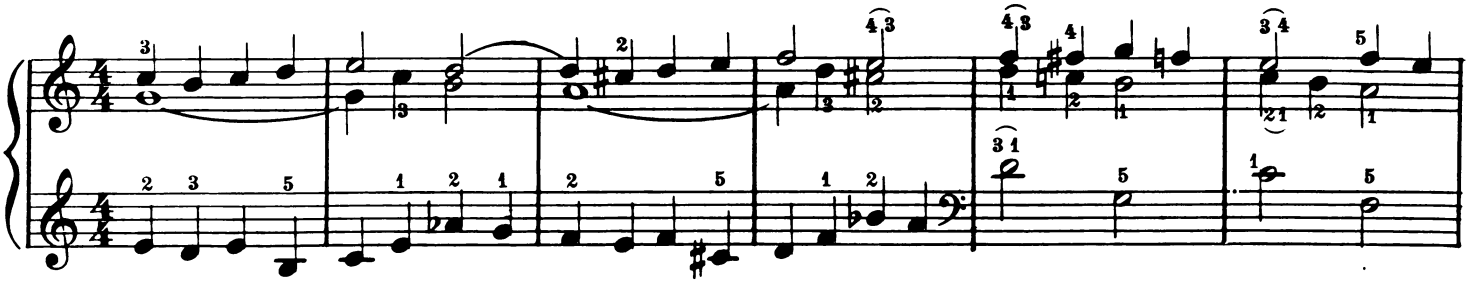


Rinck.

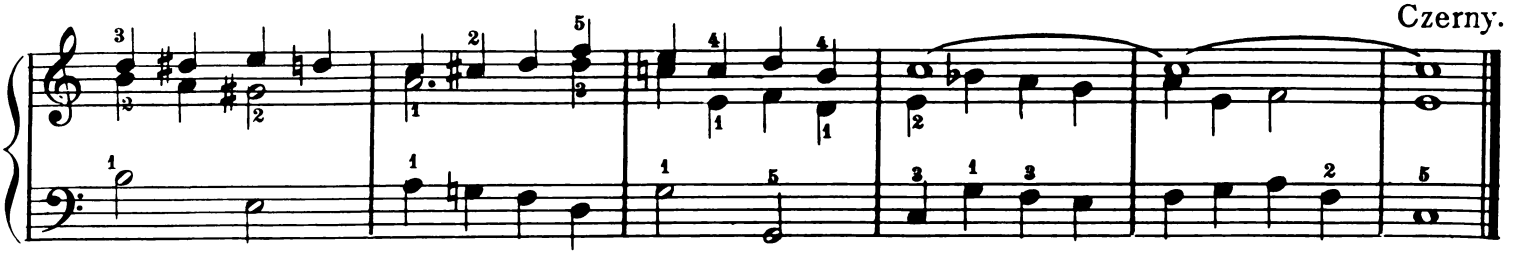


Schneider.

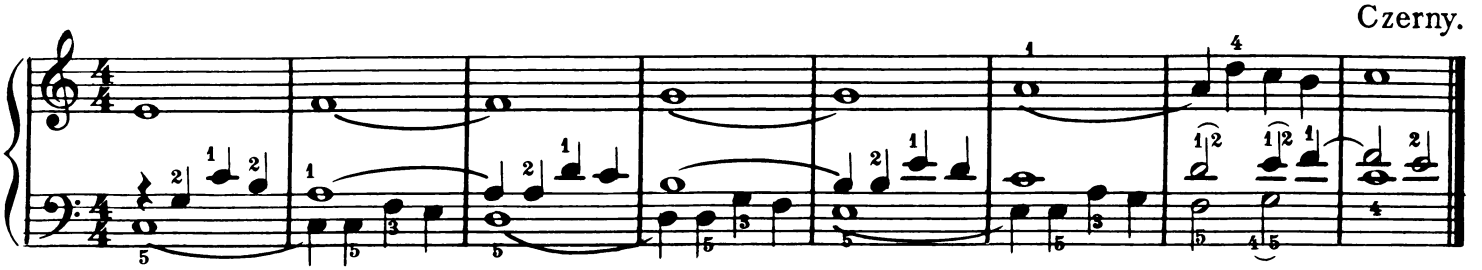


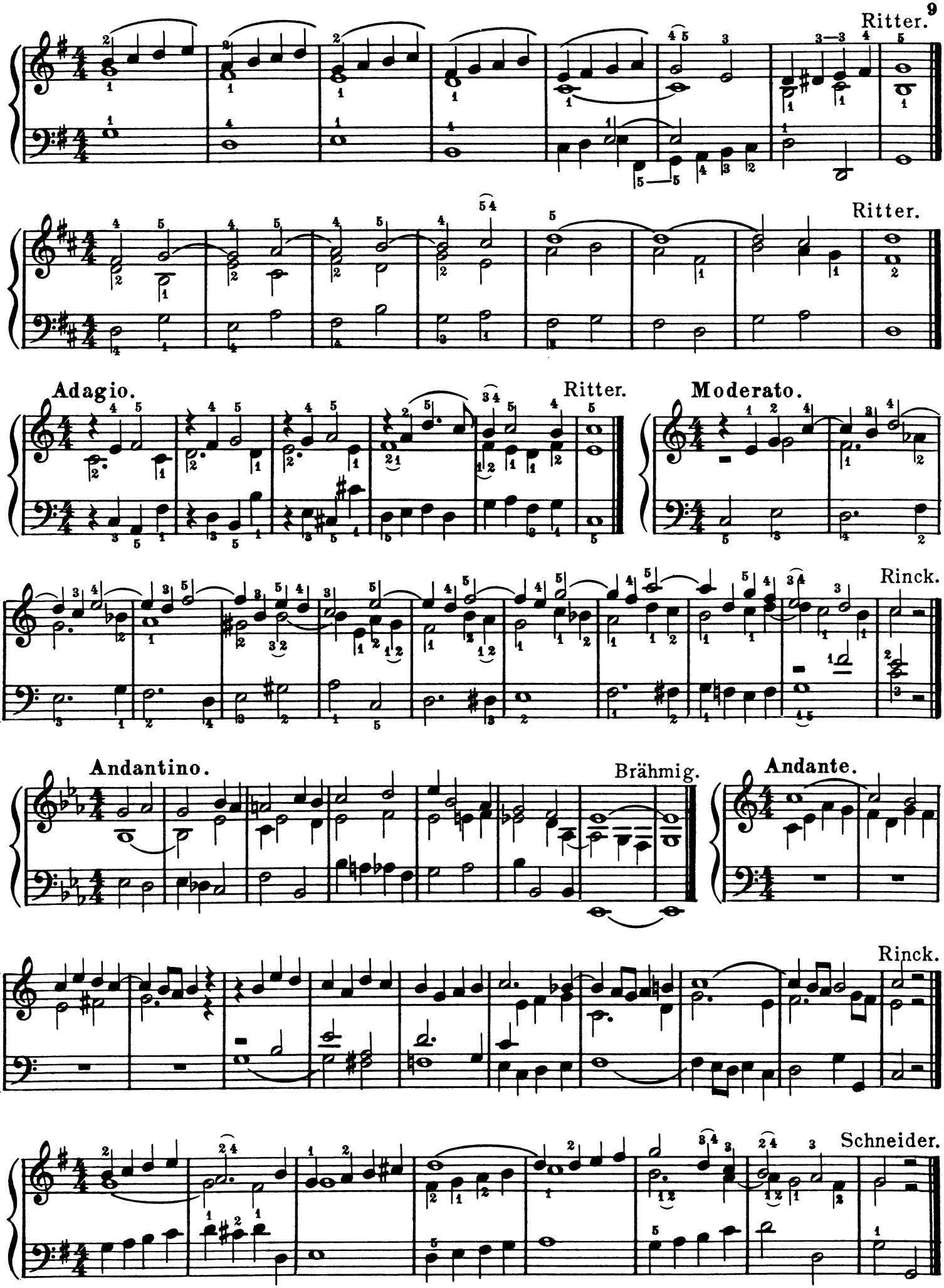


Czerny.



Czerny.




Ritter.
Ritter.
Adagio.
Ritter.
Moderato.
Rinck.
Andantino.
Brähmig.
Andante.
Rinck.
Schneider.

Andante.

Rinck.

Moderato.

Rinck.

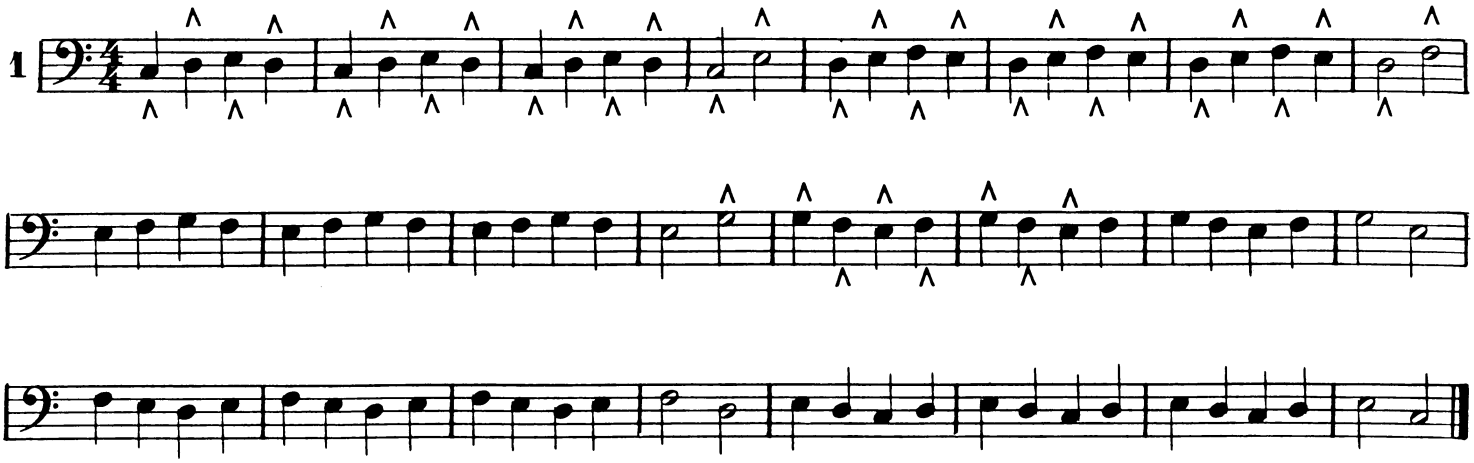
Archer.

Archer.

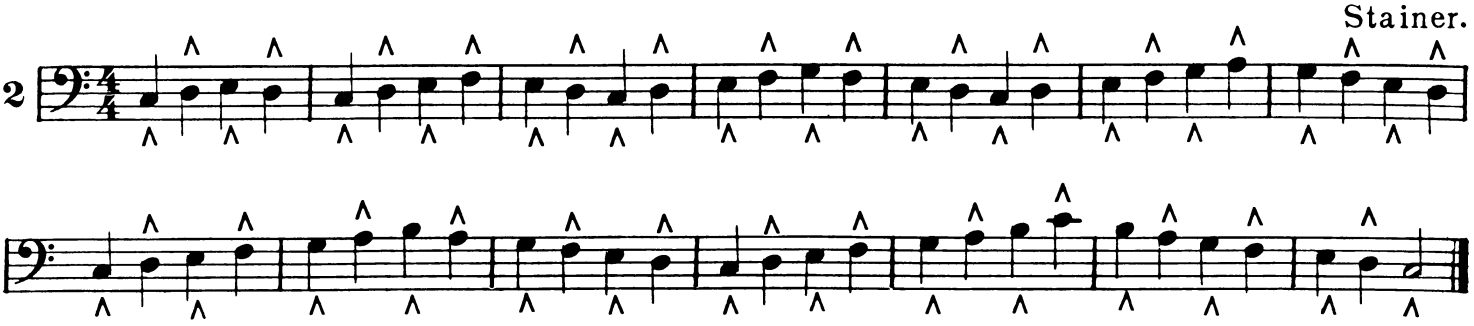
PEDAL EXERCISES WITH CROSSING OF THE FEET.

In the following exercises, it will be necessary to play with one foot slightly nearer than the other, to the raised keys of the Pedal keyboard. It will usually be found most convenient to have the right foot slightly forward, for the upper part of the keyboard, and the left foot forward for the lower part. When the raised keys are played, however, the foot playing them must, of necessity, be in advance of the other foot, regardless of the above suggestion.

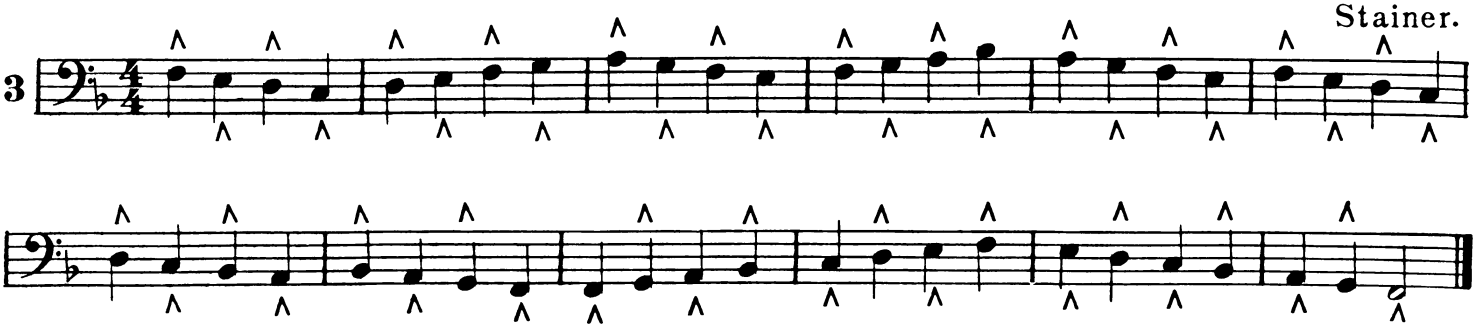
1



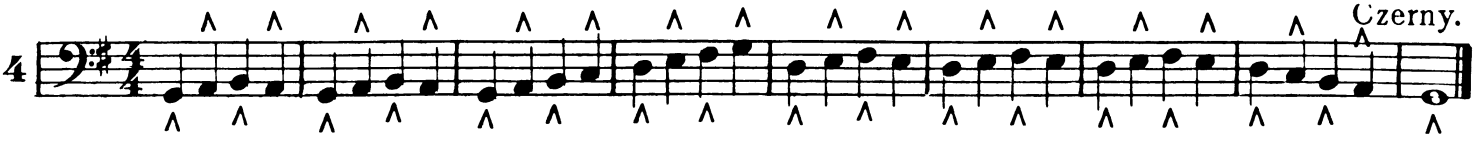
2 Stainer.



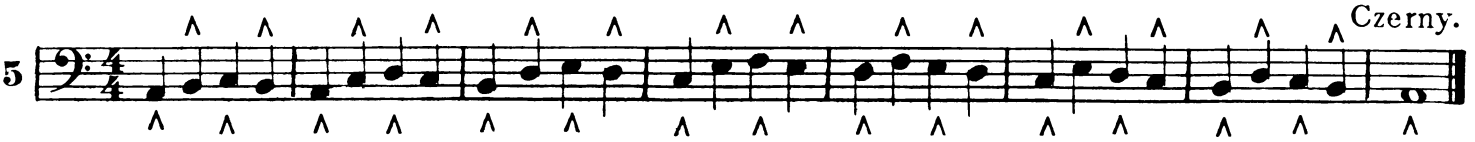
3 Stainer.

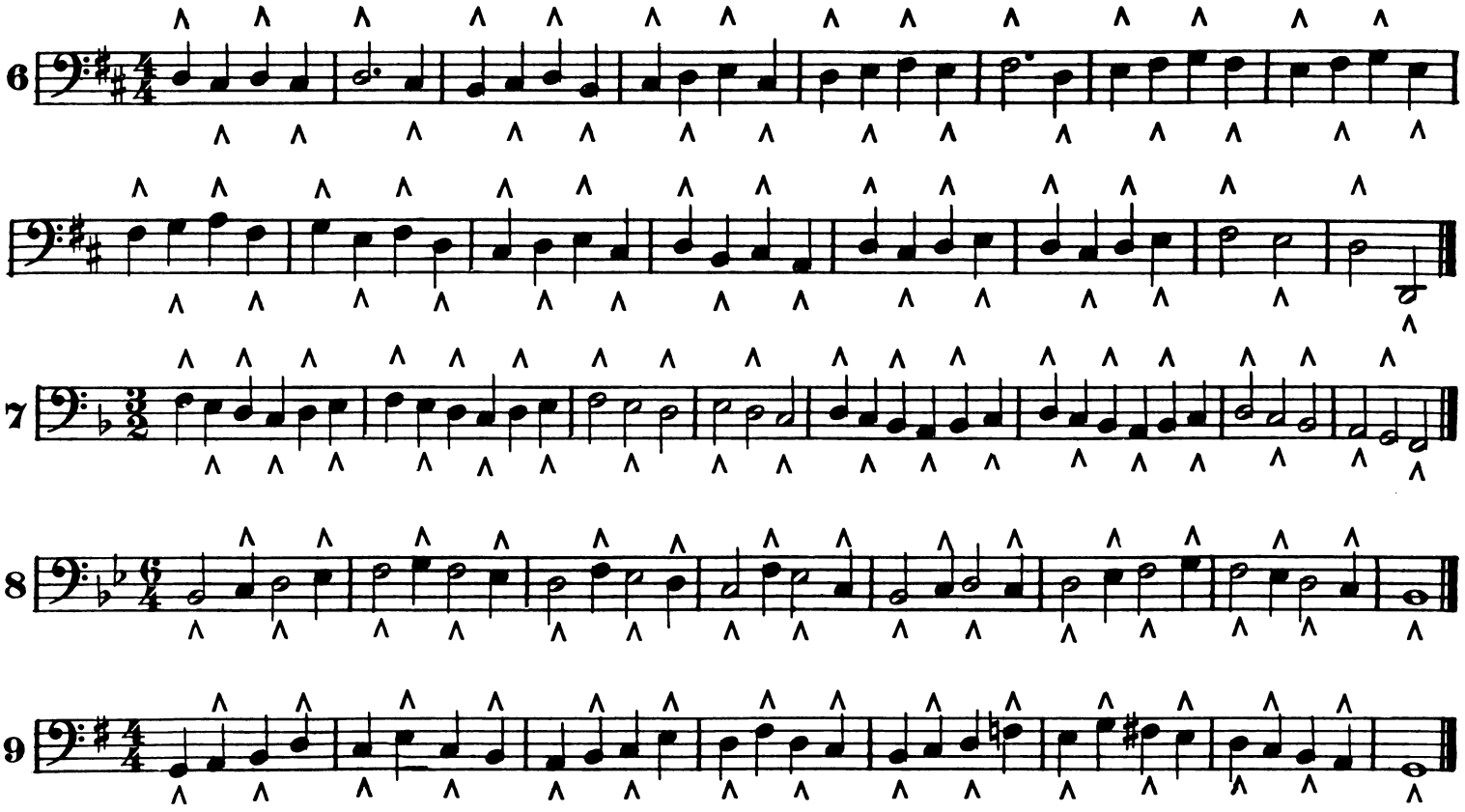


4 Czerny.



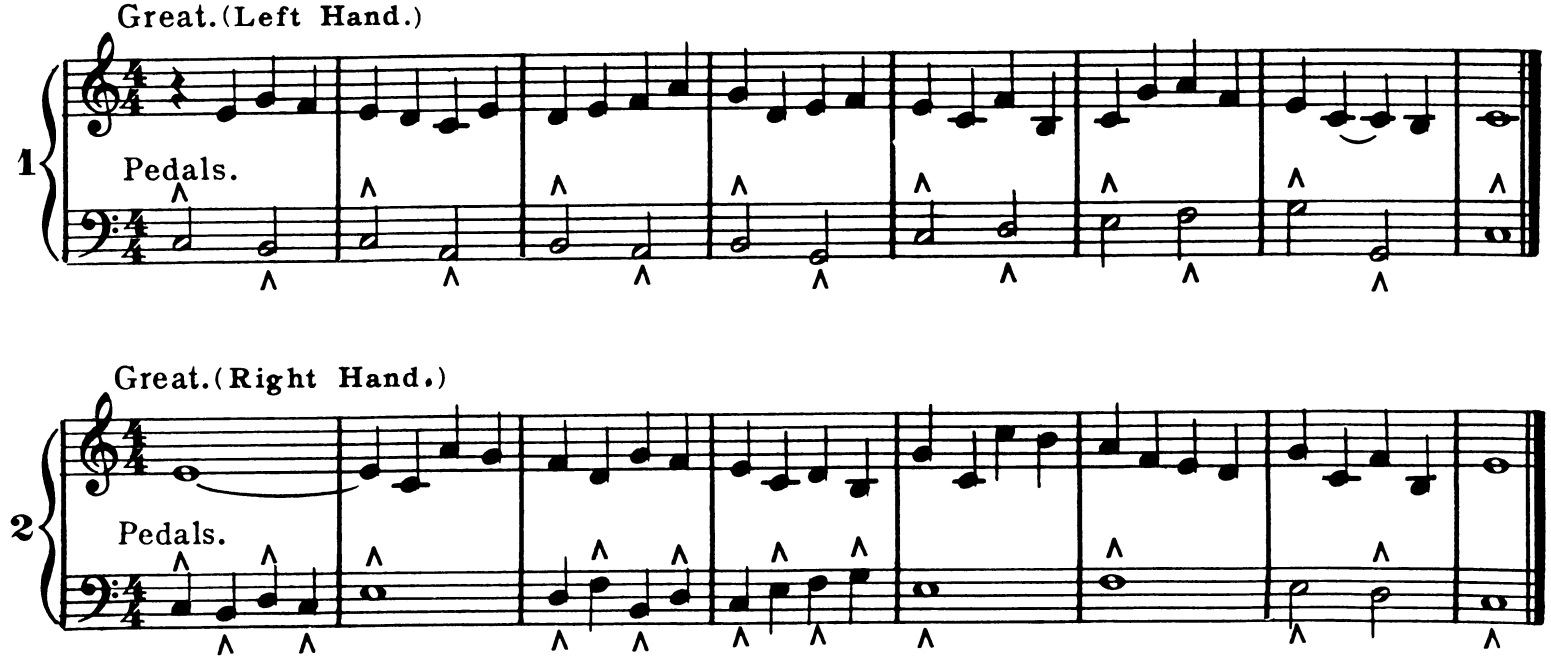
5 Czerny.

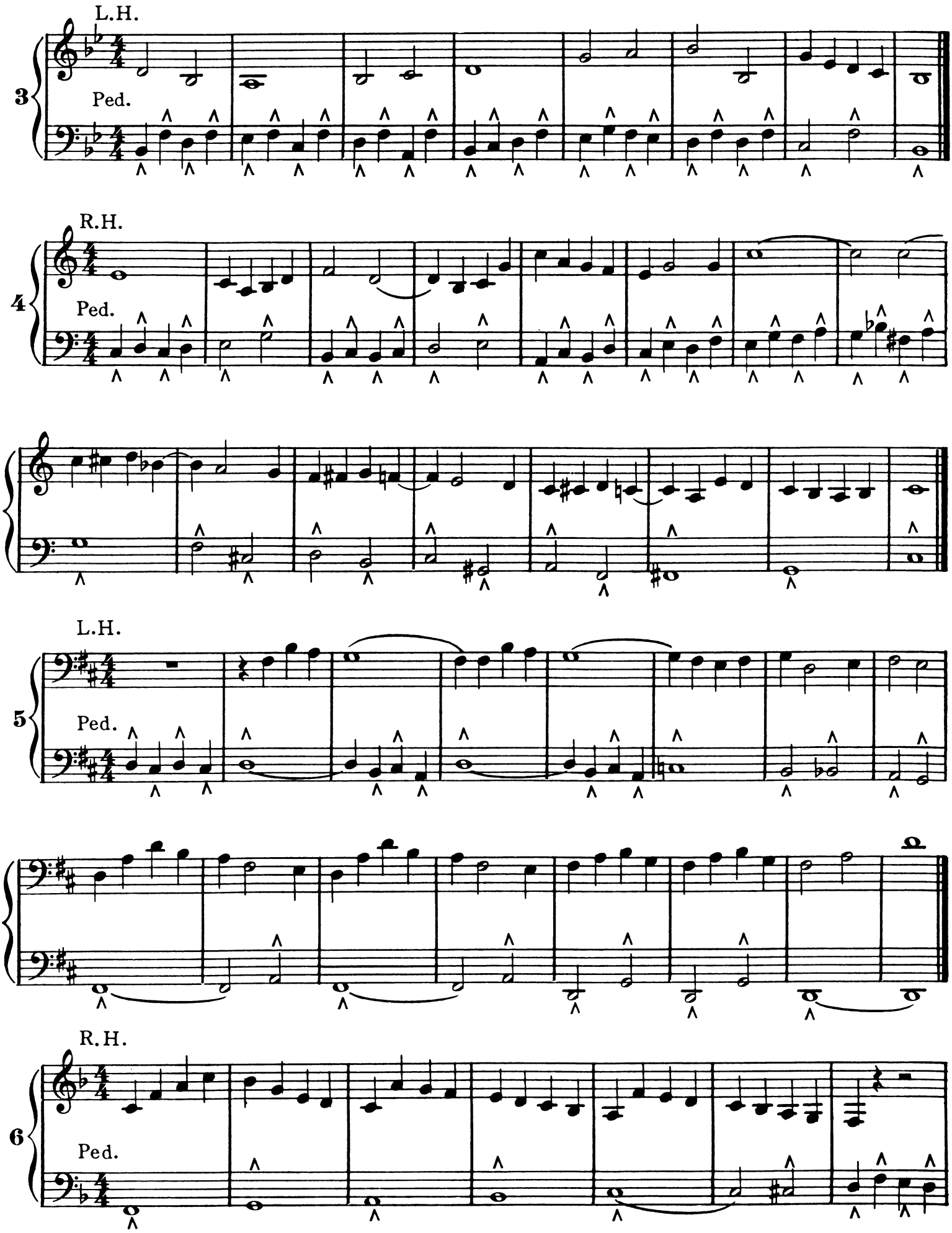


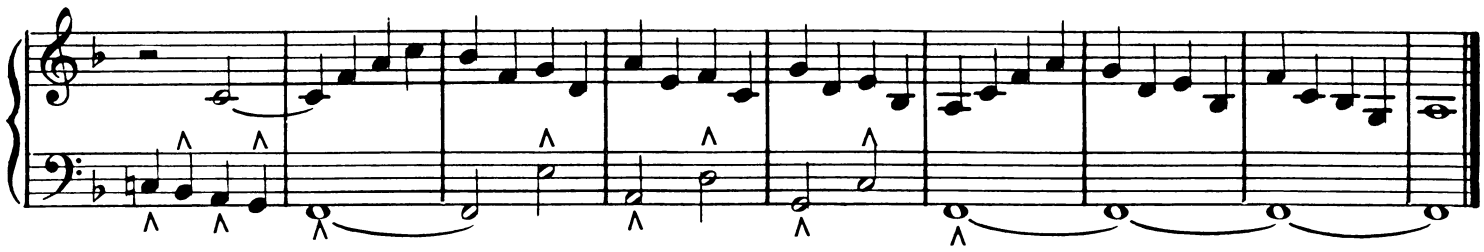


EXERCISES FOR ACQUIRING INDEPENDENCE IN PLAYING MANUALS AND PEDALS TOGETHER.

Registration.
- **Swell, Stopped Diapason, Salicional.**
- **Great, Melodia (or Doppel Floete), Stopped Diapason Bass.**
- **Pedal, 16 ft. Bourdon.**
- **Couple Swell to Great, and Great to Pedal. Play on the Great Manual.**



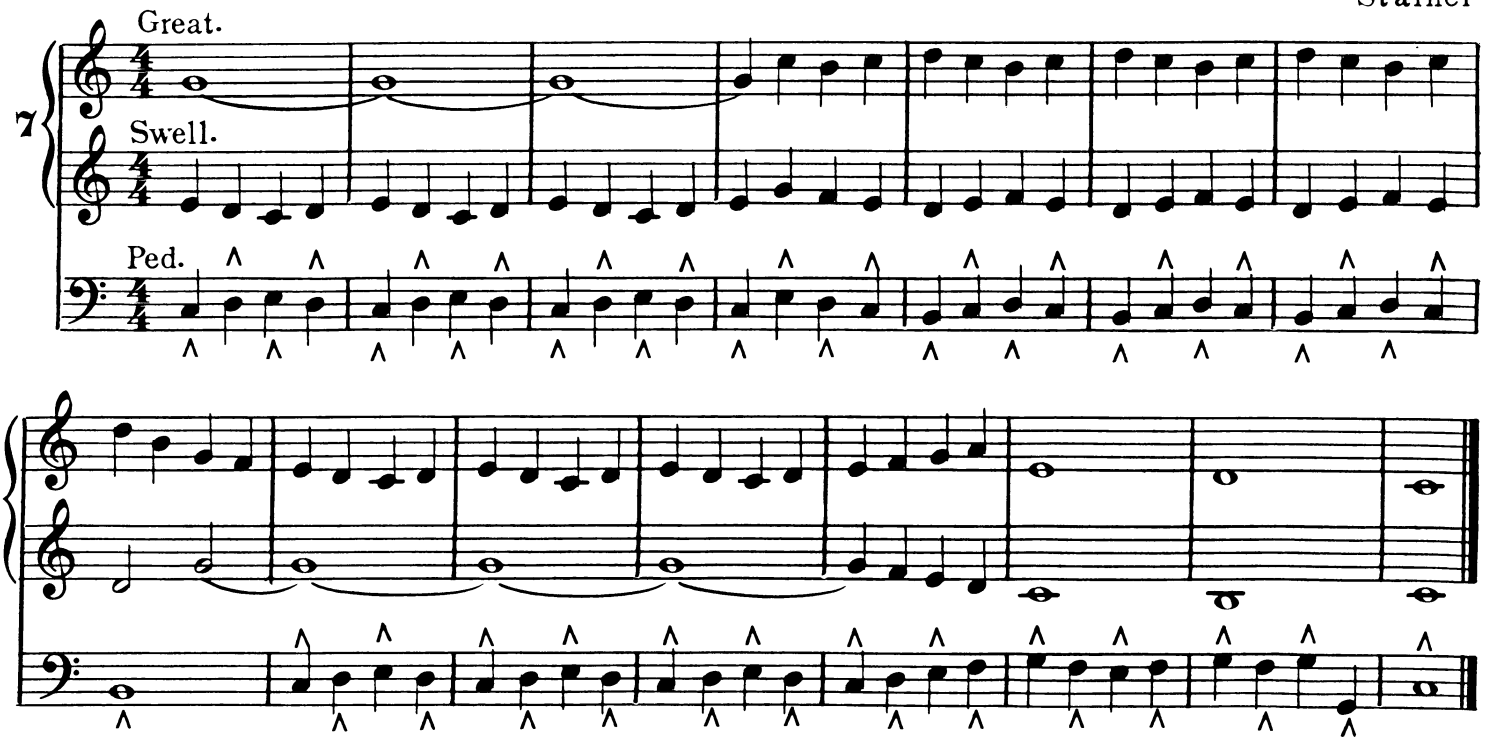

L.H.
3
Ped.
R.H.
4
Ped.
L.H.
5
Ped.
R.H.
6
Ped.



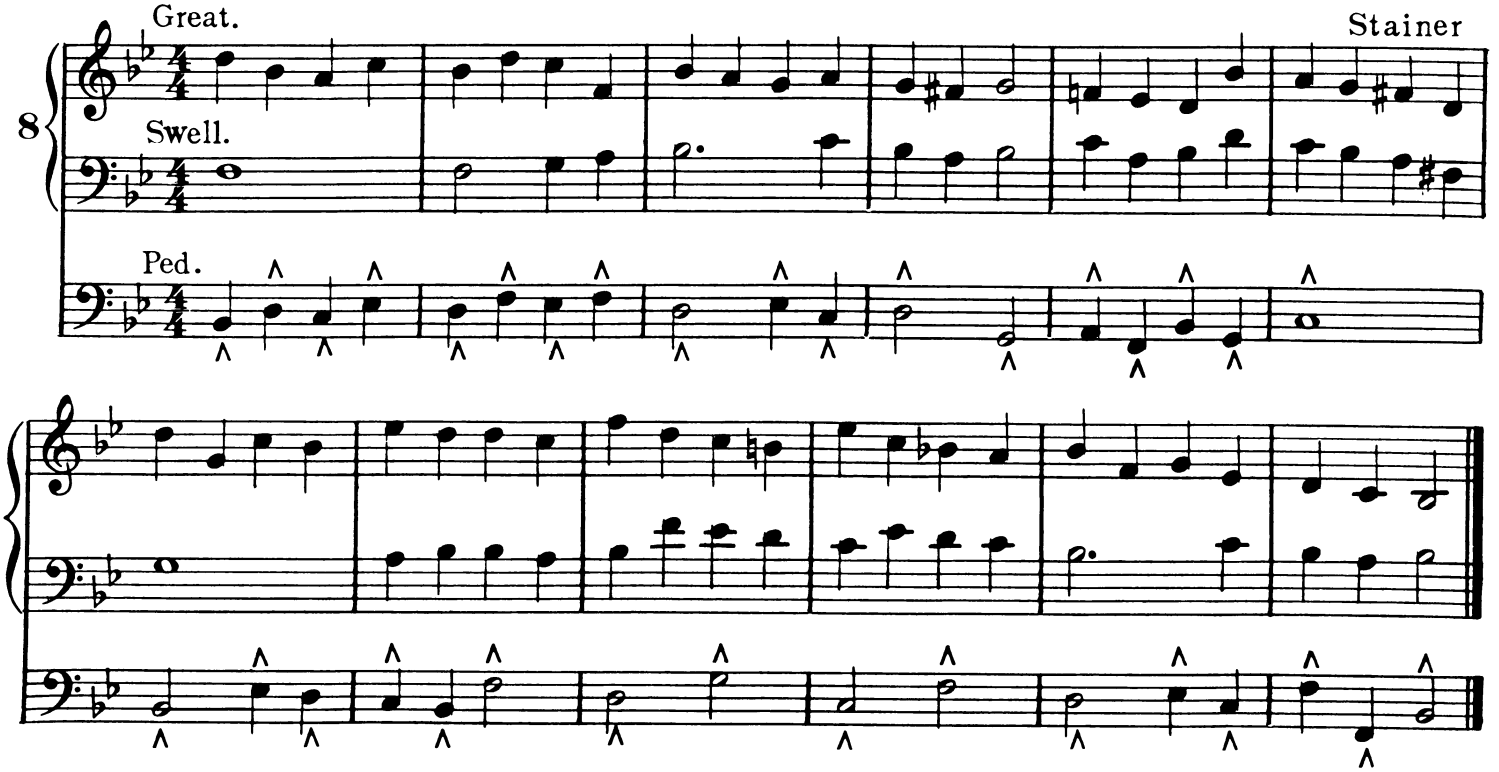
Play one hand on the Great Manual, and the other on the Swell Manual, in the following Trios, as indicated. The same stops may be used as in the preceding exercises, except that the Oboe, or a 4 ft. Flute, should be added in the Swell, and the Swell should be uncoupled from the Great.

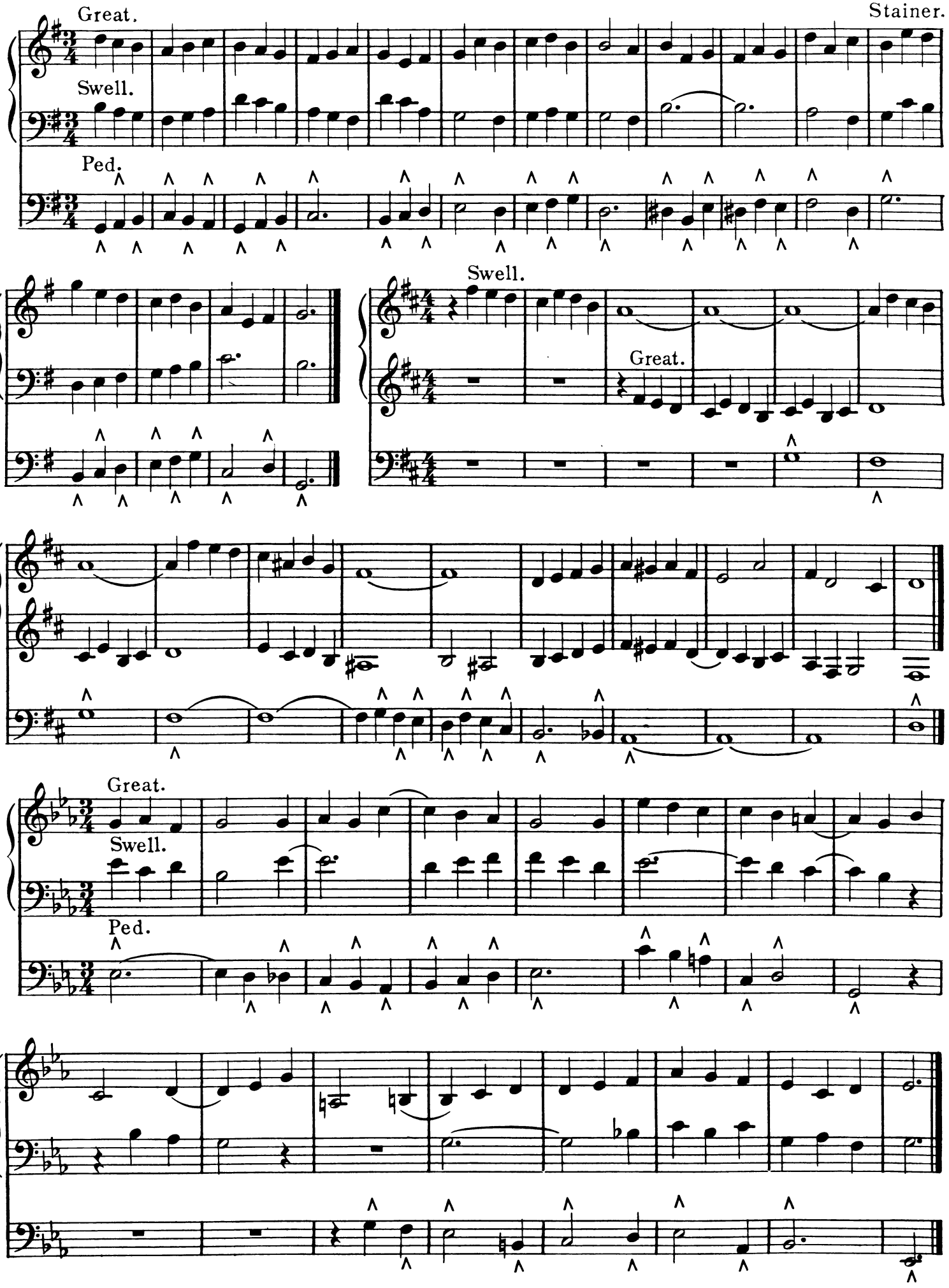
Stainer

7



8

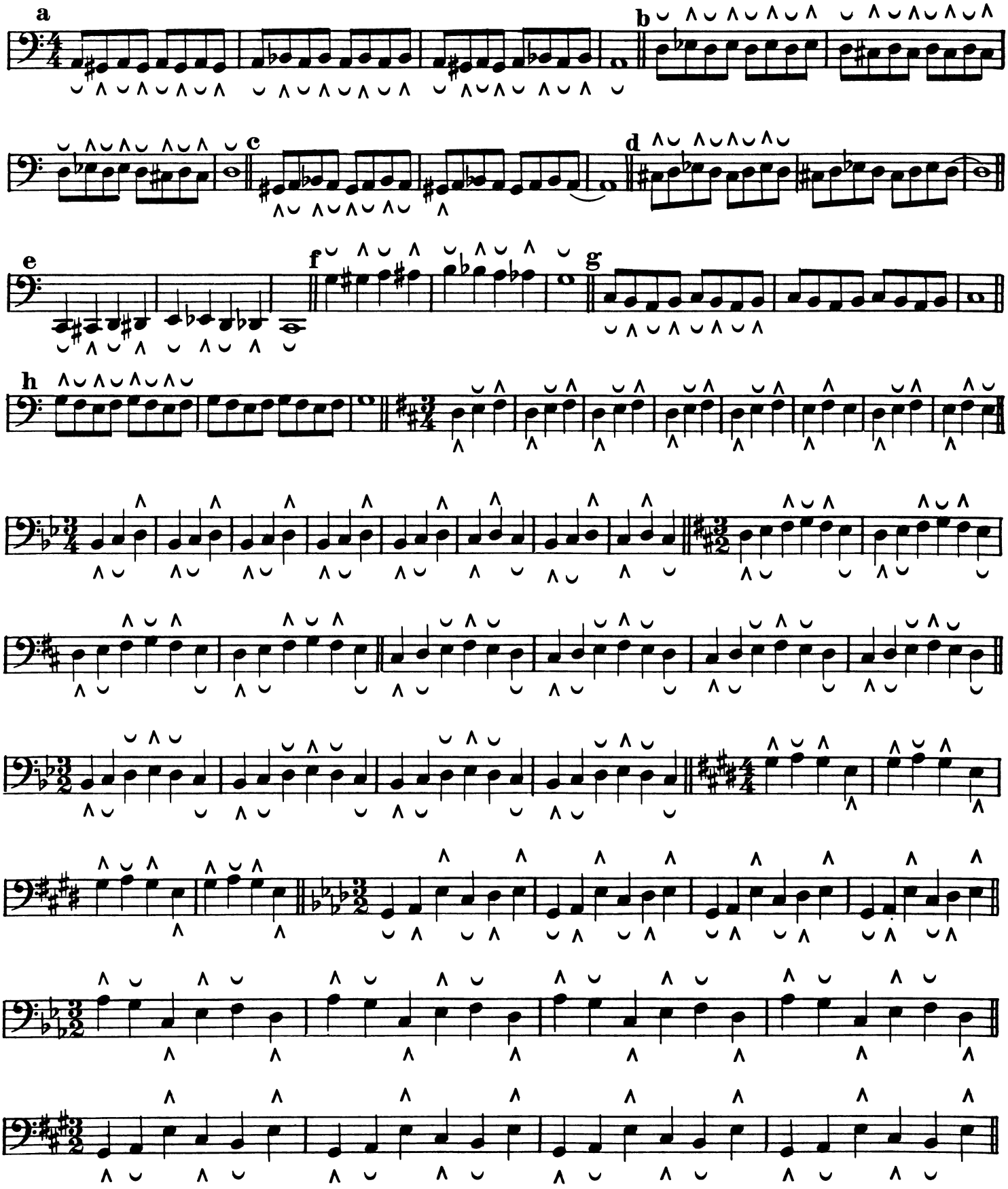



Great.
Stainer.
Swell.
Ped.
Swell.
Great.
Great.
Swell.
Ped.

PEDAL EXERCISES USING BOTH TOE AND HEEL. (STAINER AND CZERNY.)

The student must use the utmost care to make the tones even and connected in the following exercises.

The sign ∪ is used to indicate the heel.



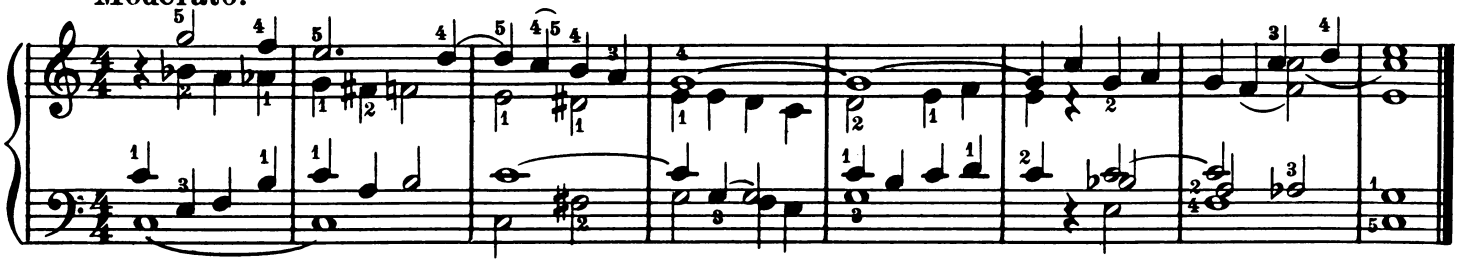
EXERCISES IN FOUR PARTS FOR MANUALS WITHOUT PEDALS.

Note the frequent changes of fingering on the same key, which are necessary that a good *legato* may be obtained.

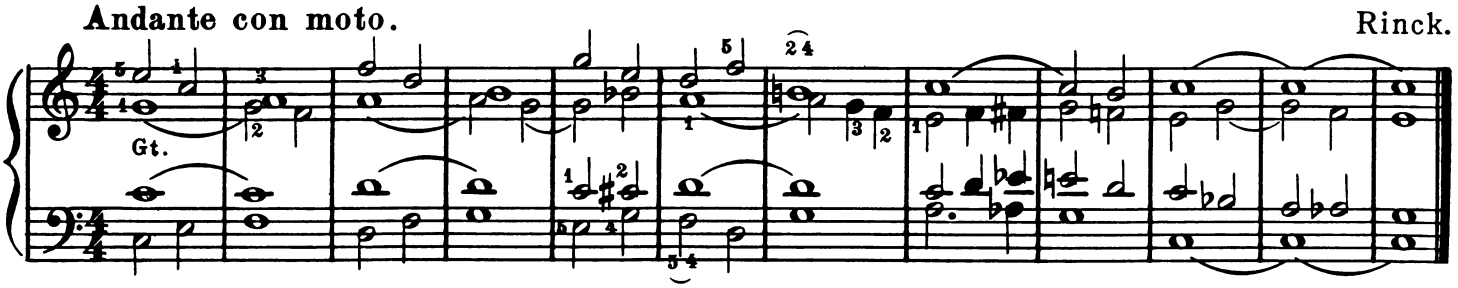
Registration: Swell: Stopped Diapason, Salicional.
Great: Melodia, Dulciana, Stopped Diapason Bass.
Coupler: Swell to Great.

Play the following exercises with both hands on the same manual.

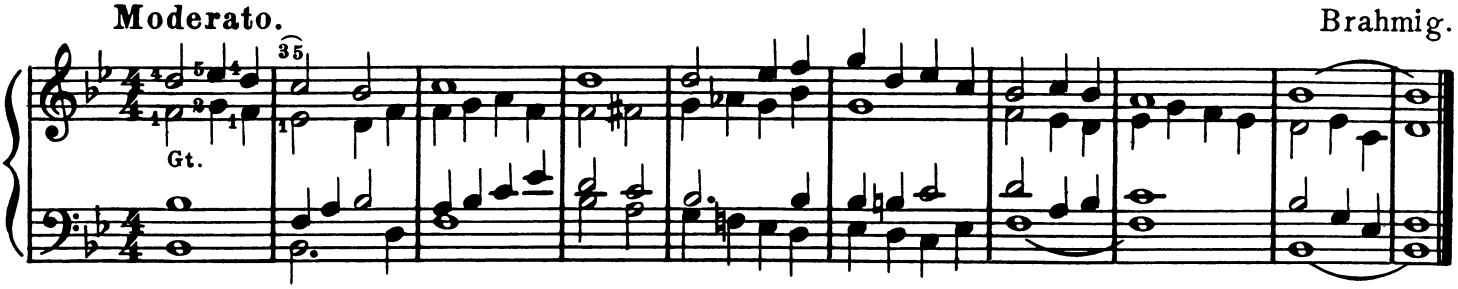
Moderato. Archer.



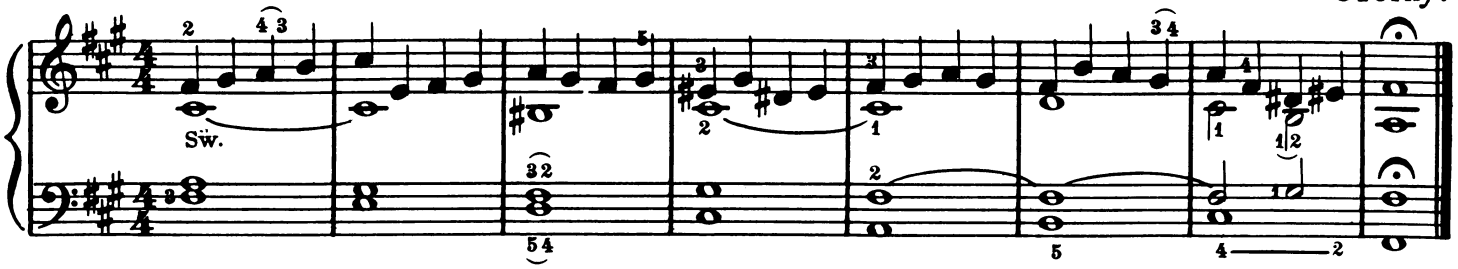
Andante con moto. Rinck.



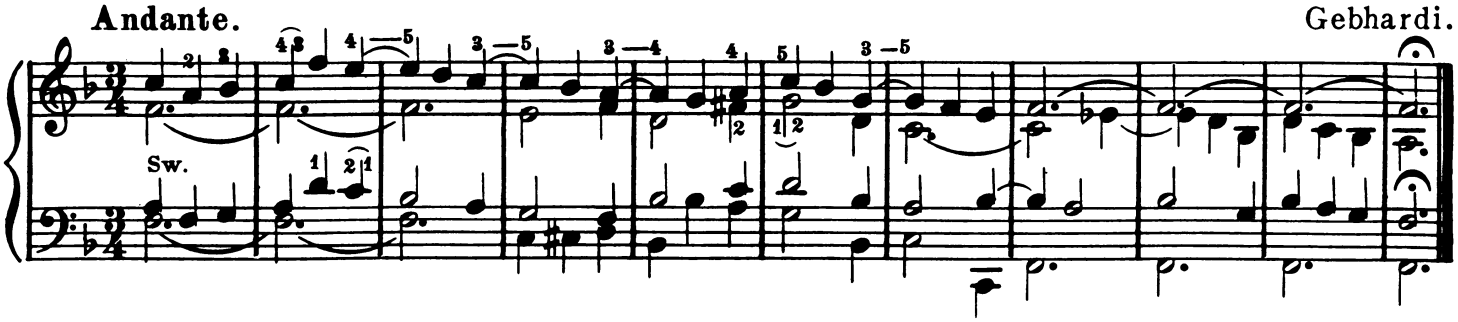
Moderato. Brahmig.



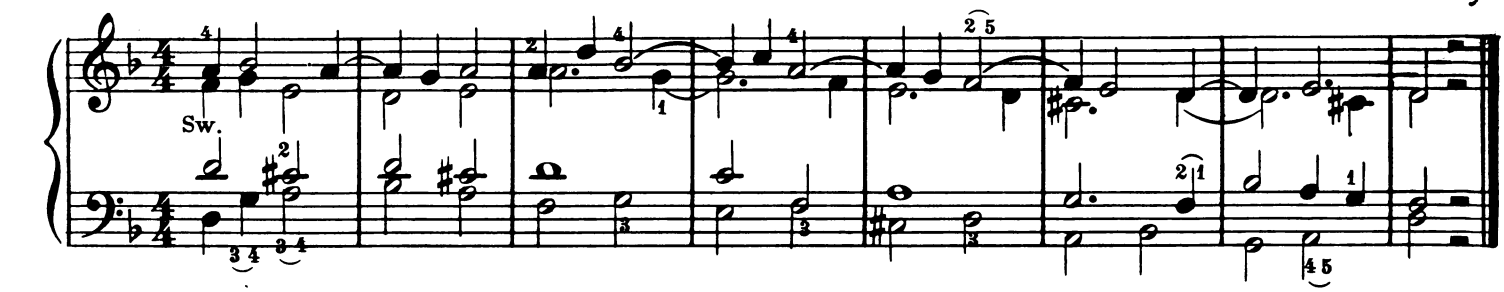
Czerny.



Andante. Gebhardi.

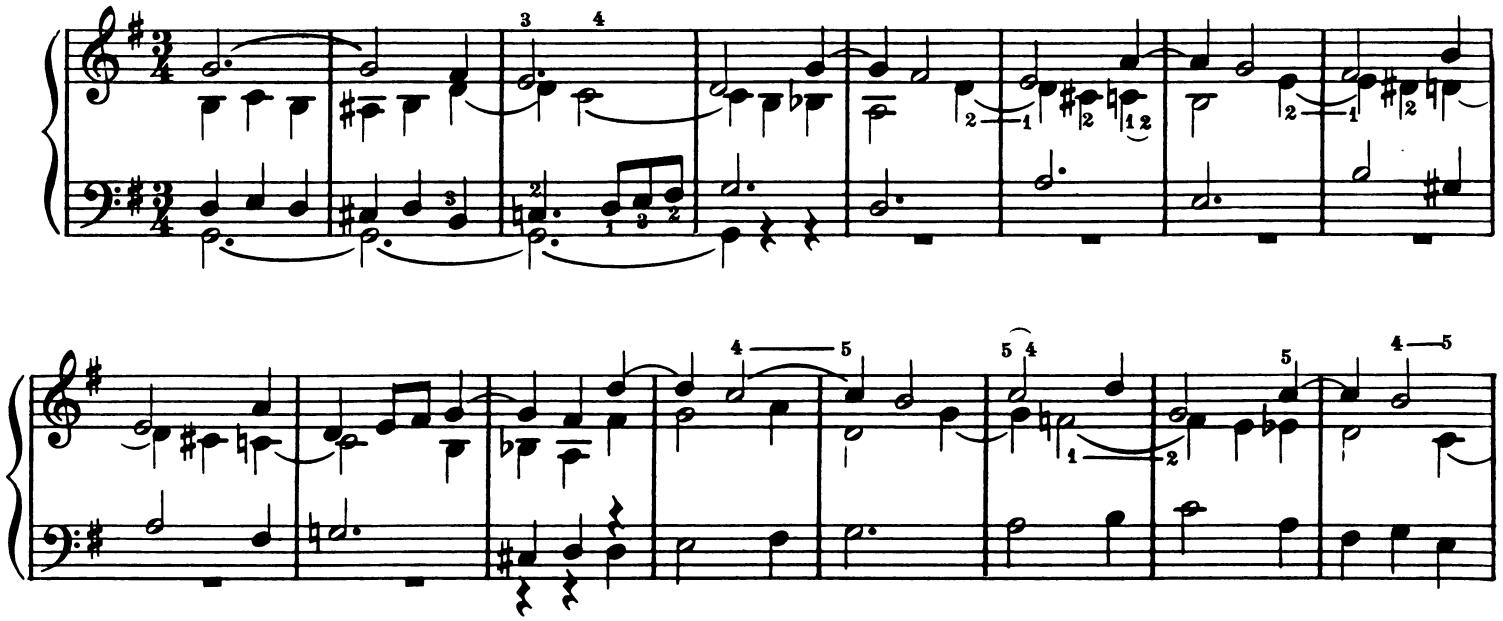


Czerny.

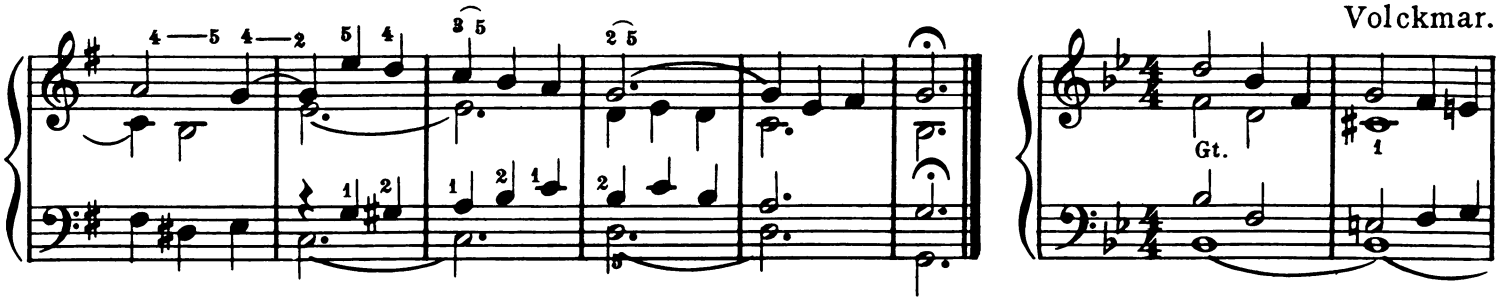


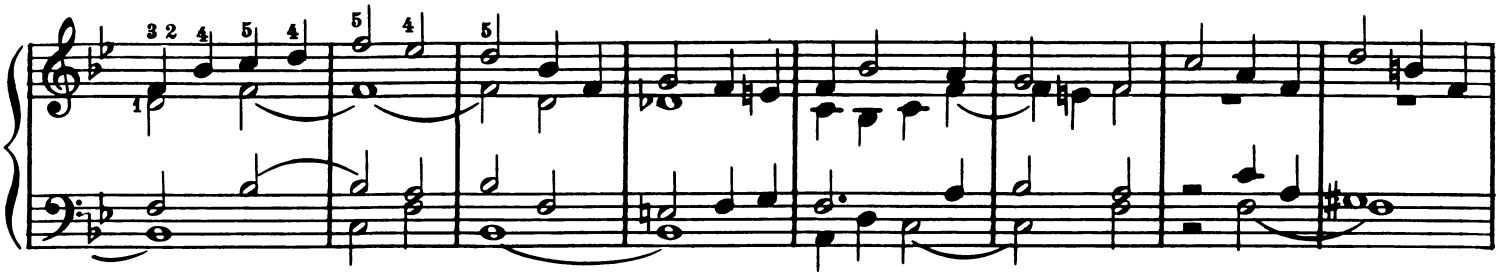
Andantino.

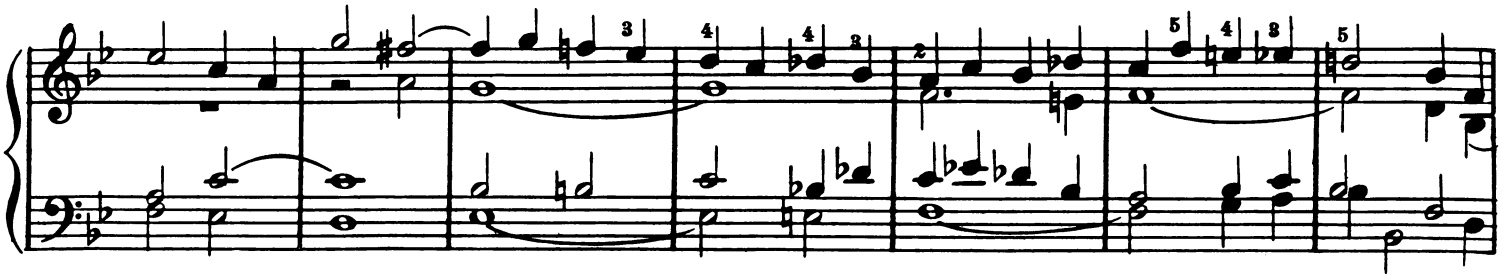
Führer.

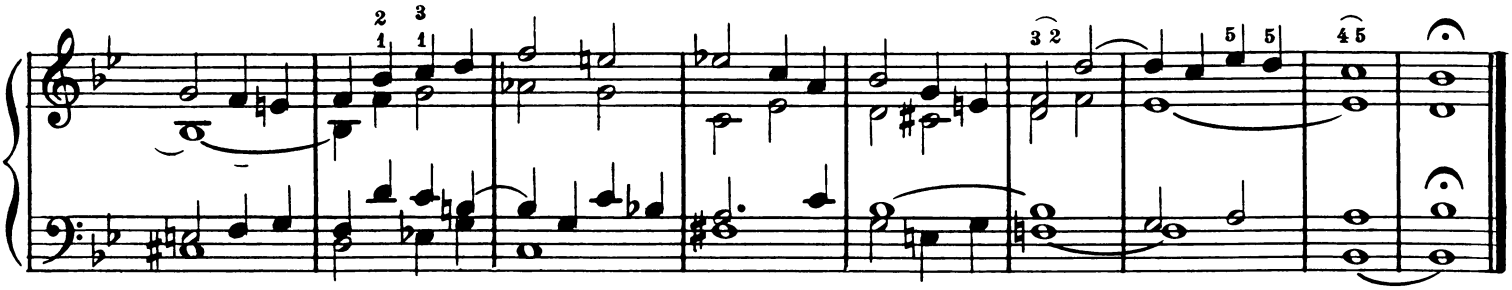


Volckmar.



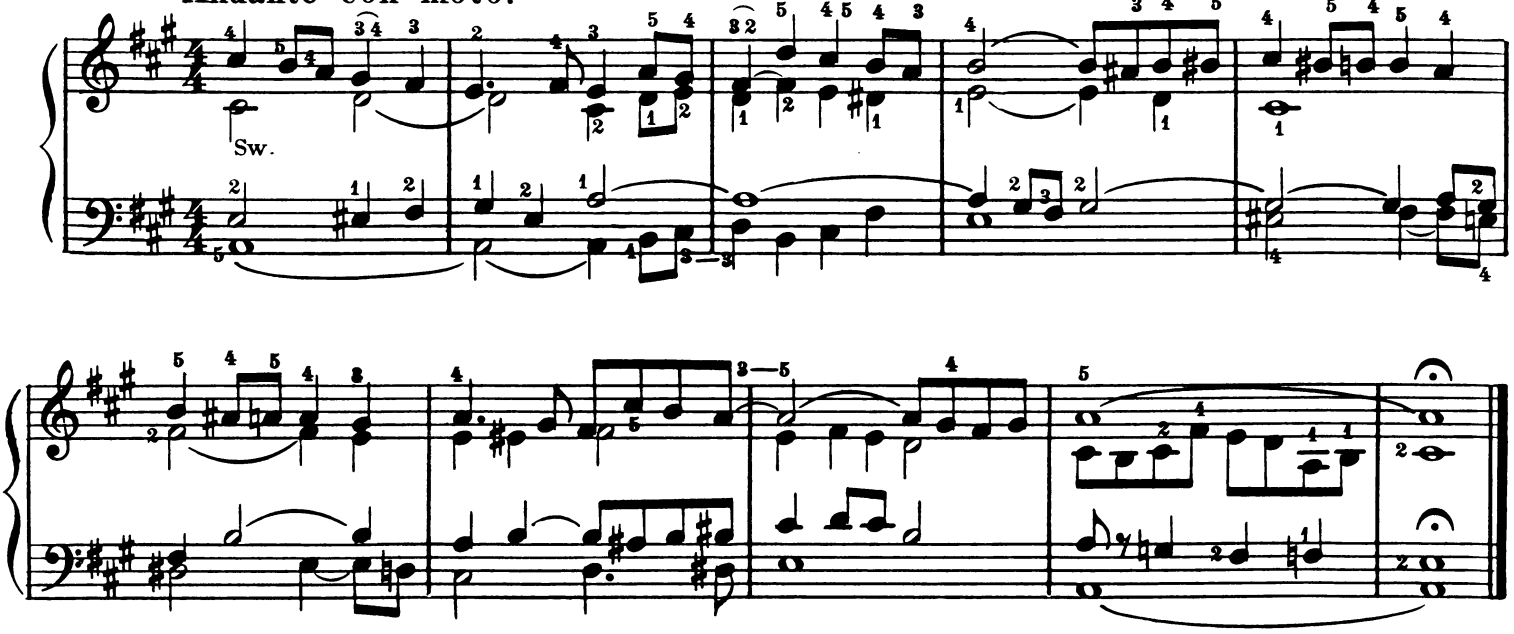




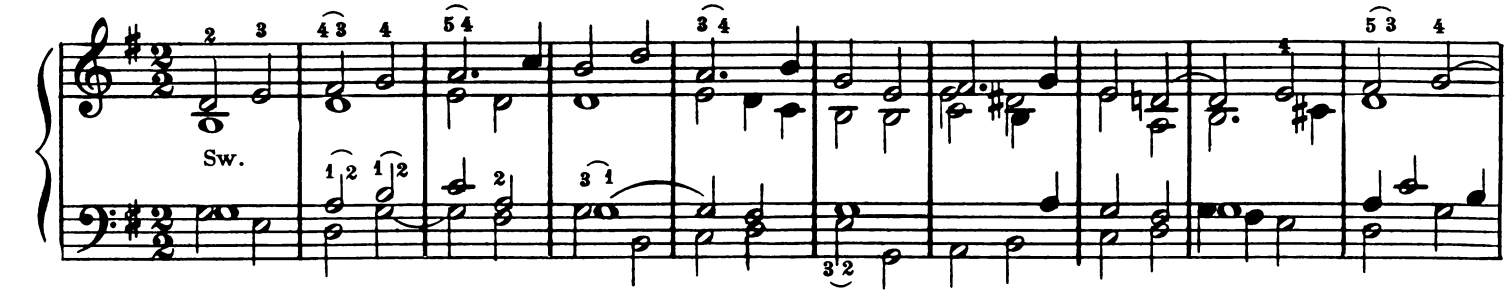


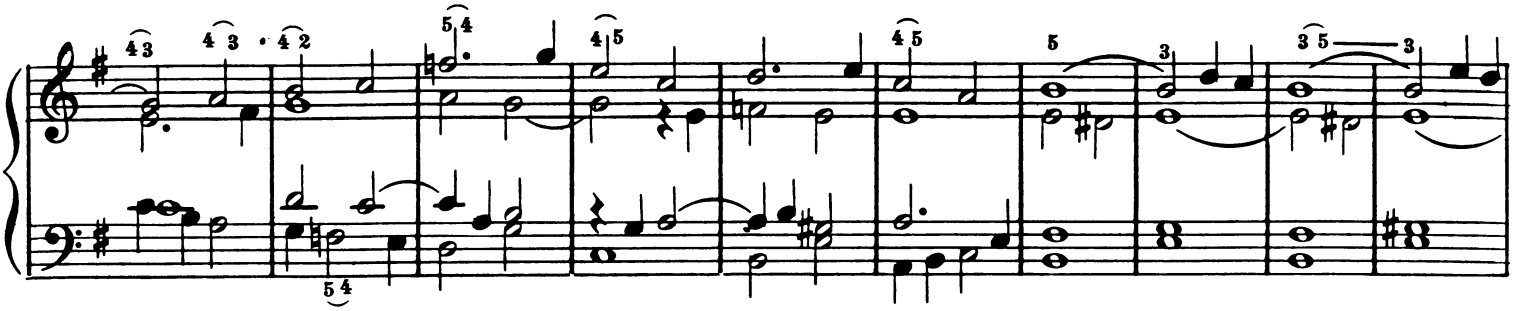
Andante con moto.

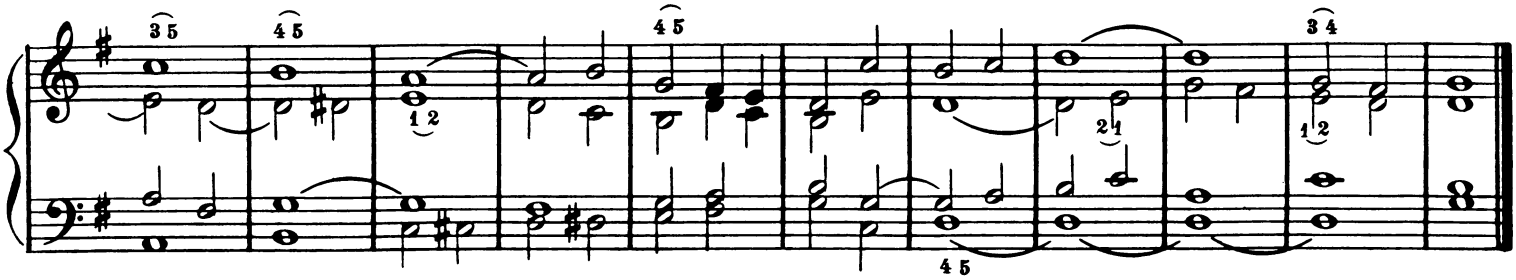
Archer.



Guilmant.

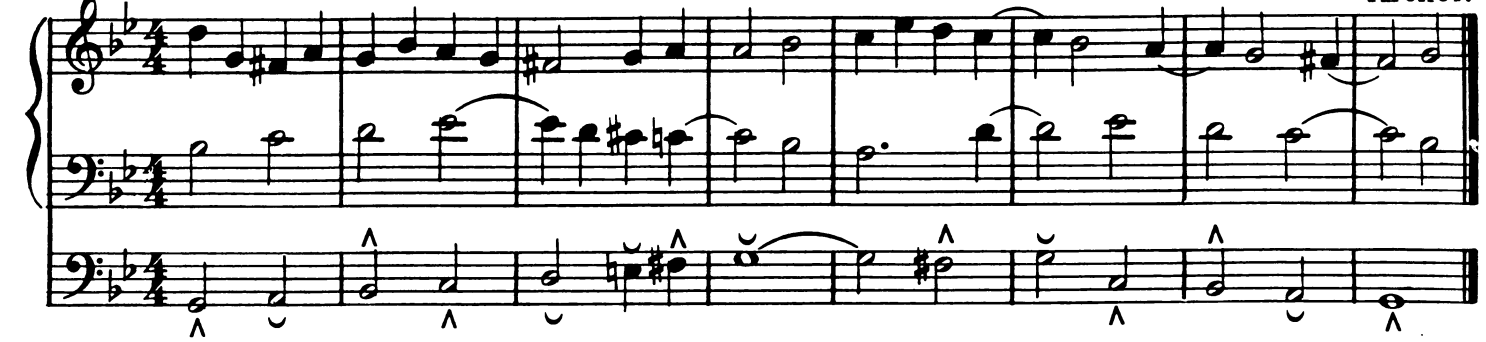






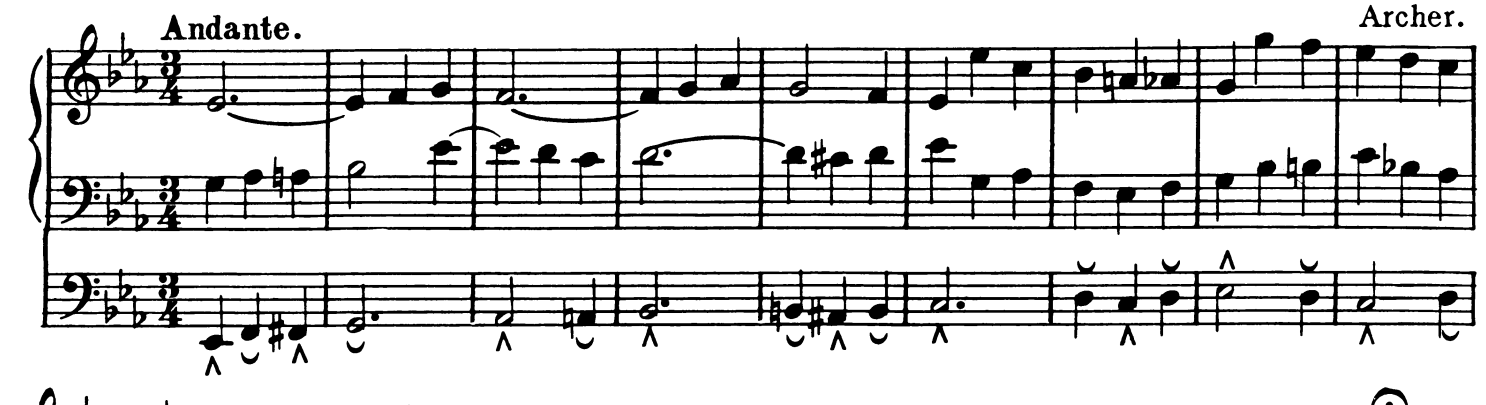
SHORT MOVEMENTS IN THREE AND FOUR PARTS, EMBODYING THE WORK ALREADY DONE.

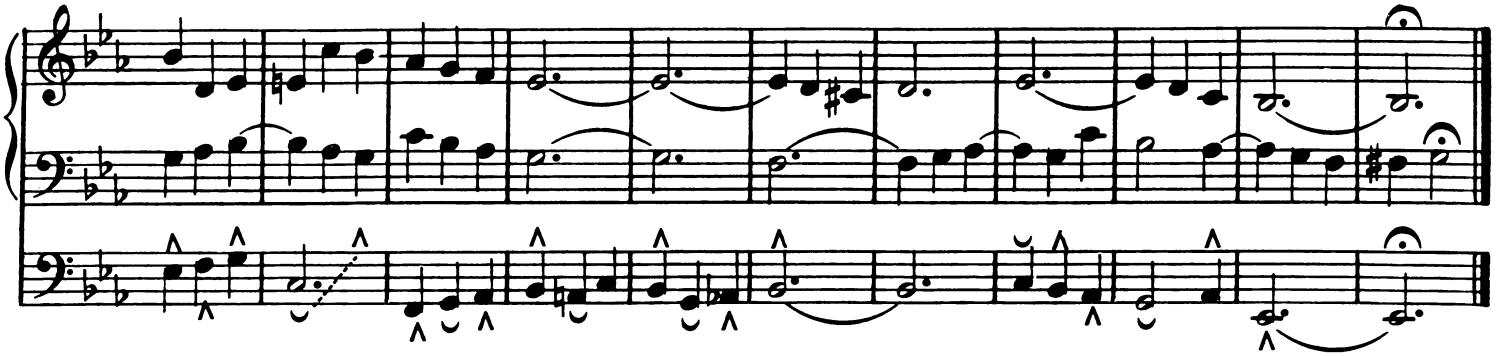
Archer.



Andante.

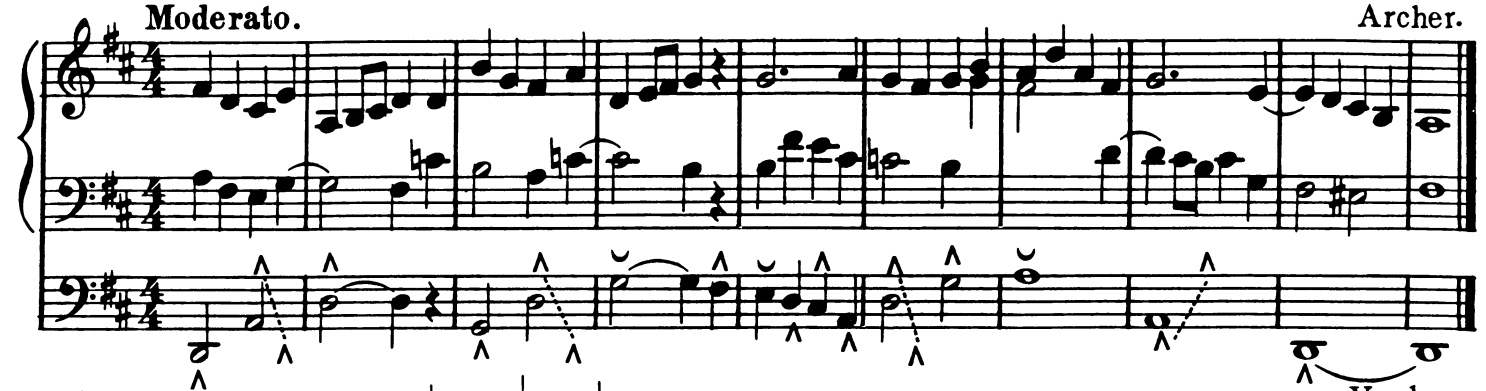
Archer.



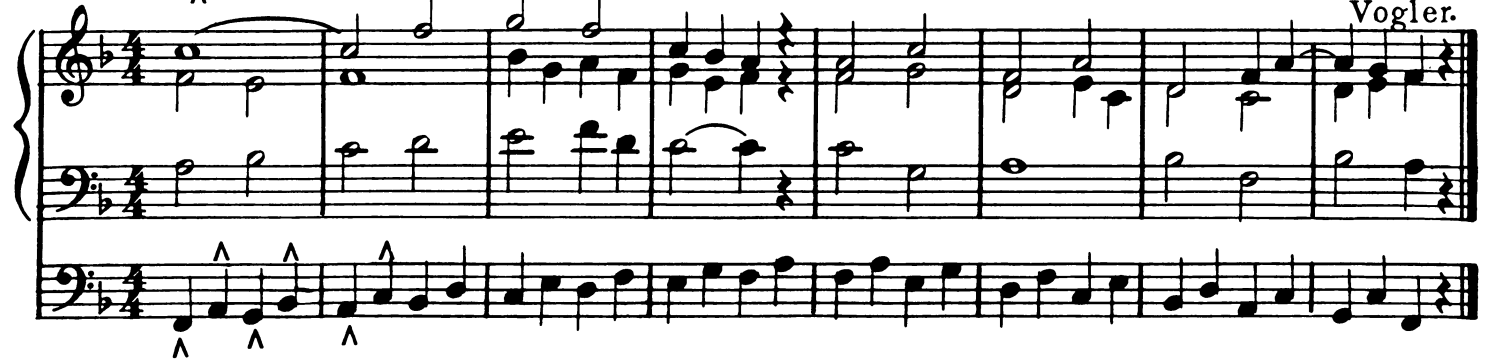


Moderato.

Archer.



Vogler.



Czerny.

Ritter.

Stolze.

Engel.

Herzog.

Allegretto.

Hesse.

r. h.

Rinck.

Ritter.

Ritter.

Rinck.

Moderato.

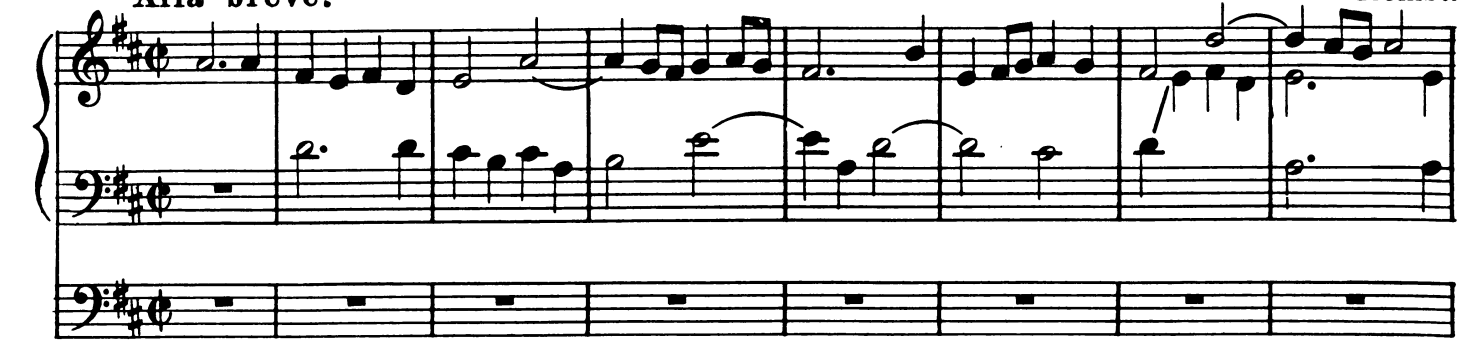
legato

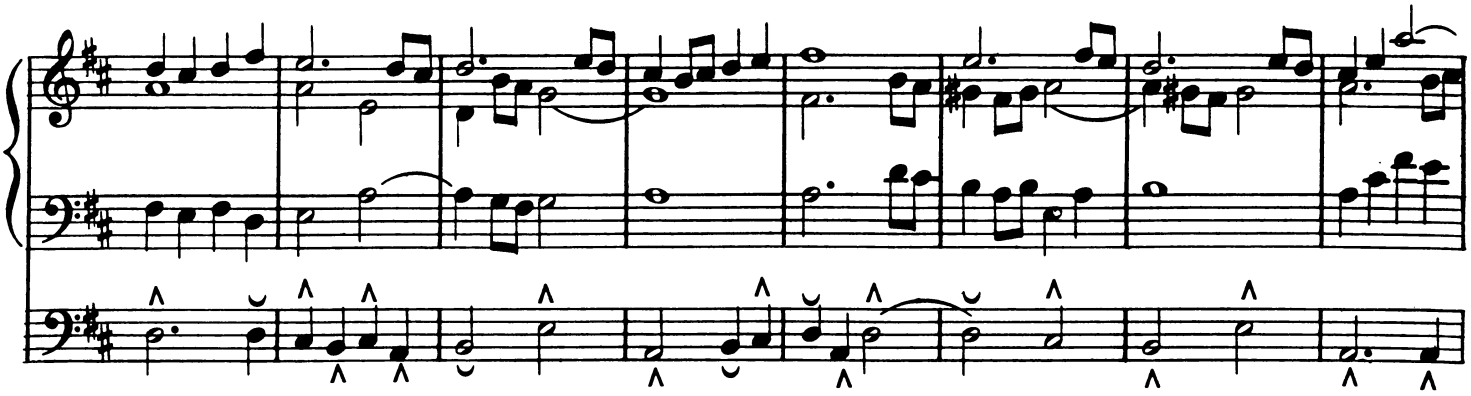
l. h.

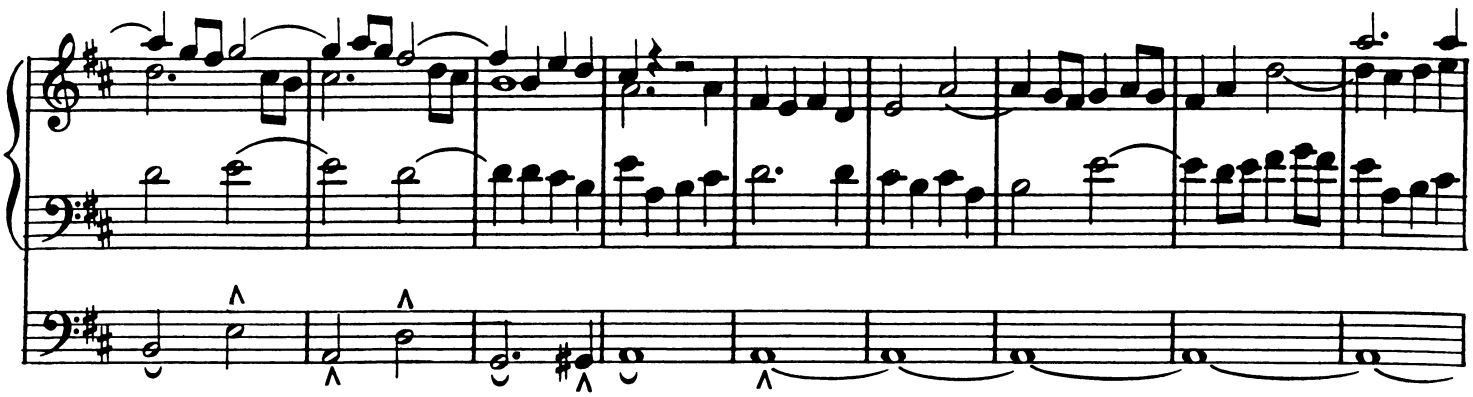
FUGHETTA.

Alla breve.

Rembt.

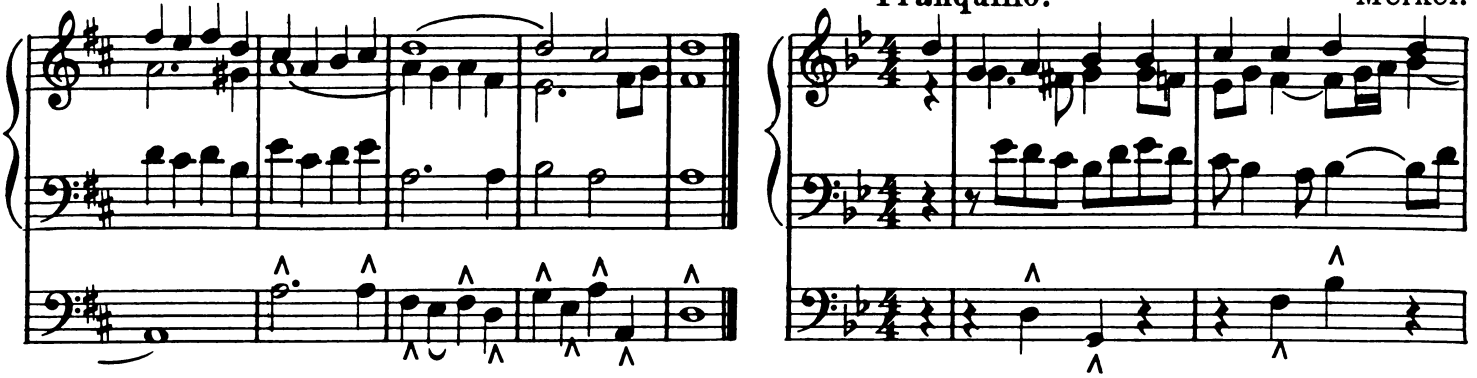


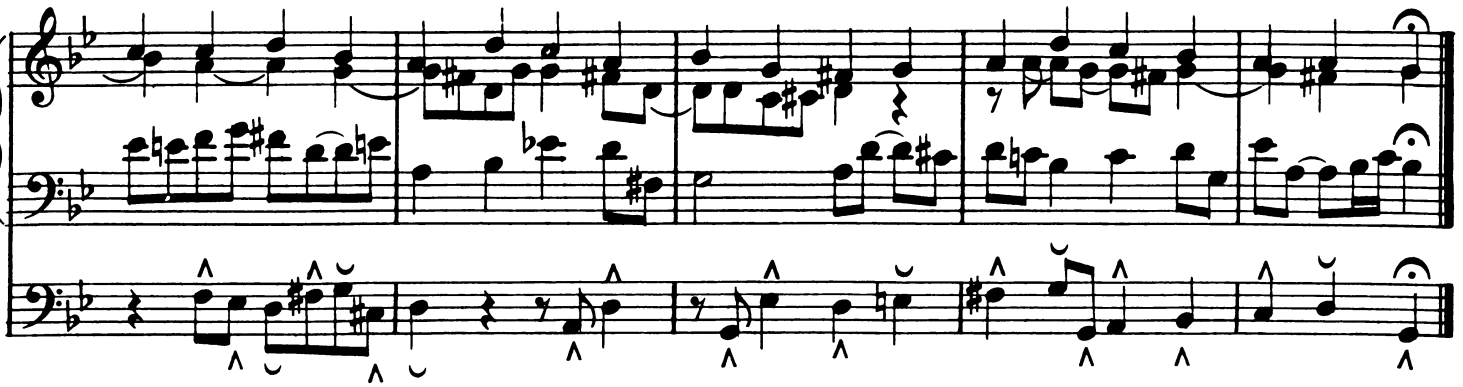




Tranquillo.

Merkel.





THE PLAYING OF HYMN TUNES, OR CHORALES.

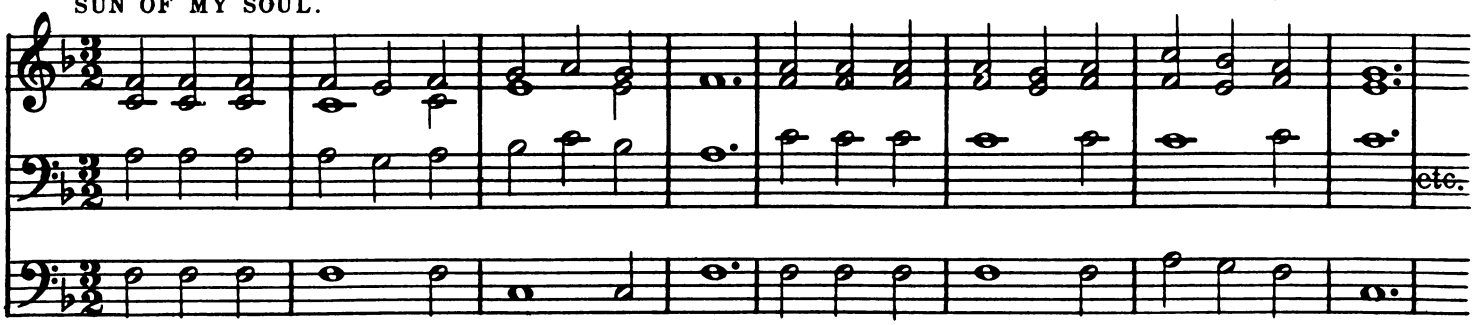
This is the most essential feature of good church organ playing, and the student should spare no pains to perfect himself in it. Clearness, a good legato, and steadiness of rhythm are indispensable. The student is advised, after having thoroughly mastered the following chorales, to practice a number of tunes from any good church hymnal, playing them in the same way: that is, the Bass part with the feet, the Tenor with the left hand, and the Soprano and Alto with the right hand. This rule is not invariable, so far as the manuals are concerned, as it will occasionally be found more convenient to play the Alto and Tenor with the left hand, or even, possibly, all three upper voices with the right hand. Yet in nearly all cases, the rule as given will serve.

It is hard to give positive rules as to the repeating by the organist of notes which are put down to be sung two or more times in succession. In general, it may be said that the Bass should not be repeated; that the Soprano should repeat, that is, follow the voices; and that the organist must use his discretion regarding the Alto and Tenor parts.

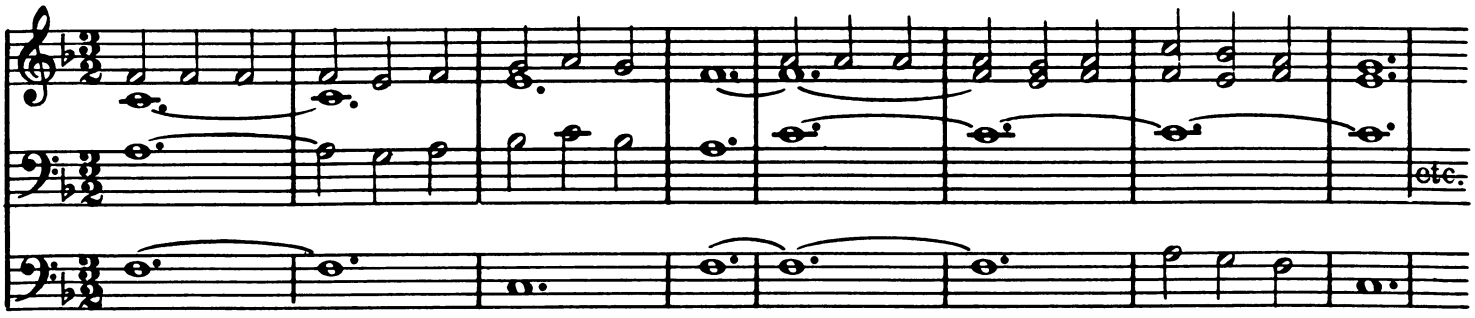
For instance, the following would produce a decidedly choppy effect:

SUN OF MY SOUL.

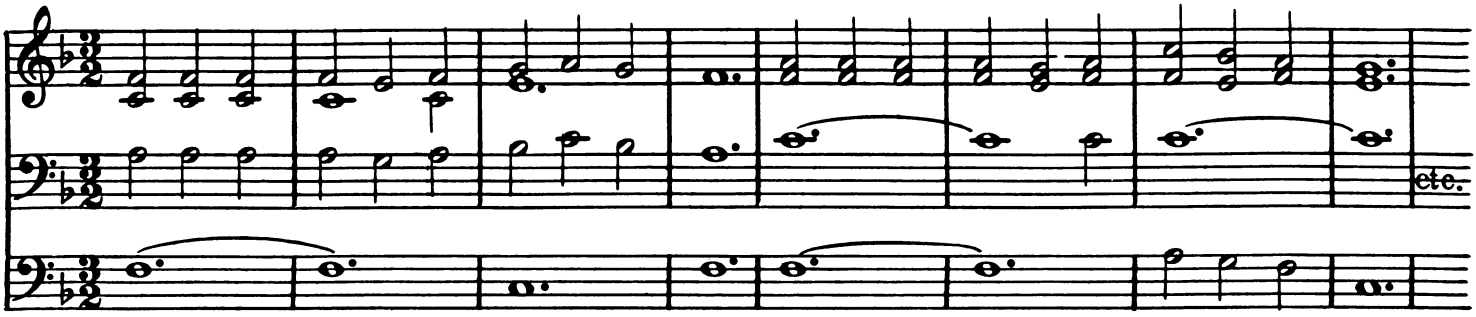
German; Arr. by Monk.



This, on the other hand, would not be sufficiently marked in rhythm, especially for congregational singing:



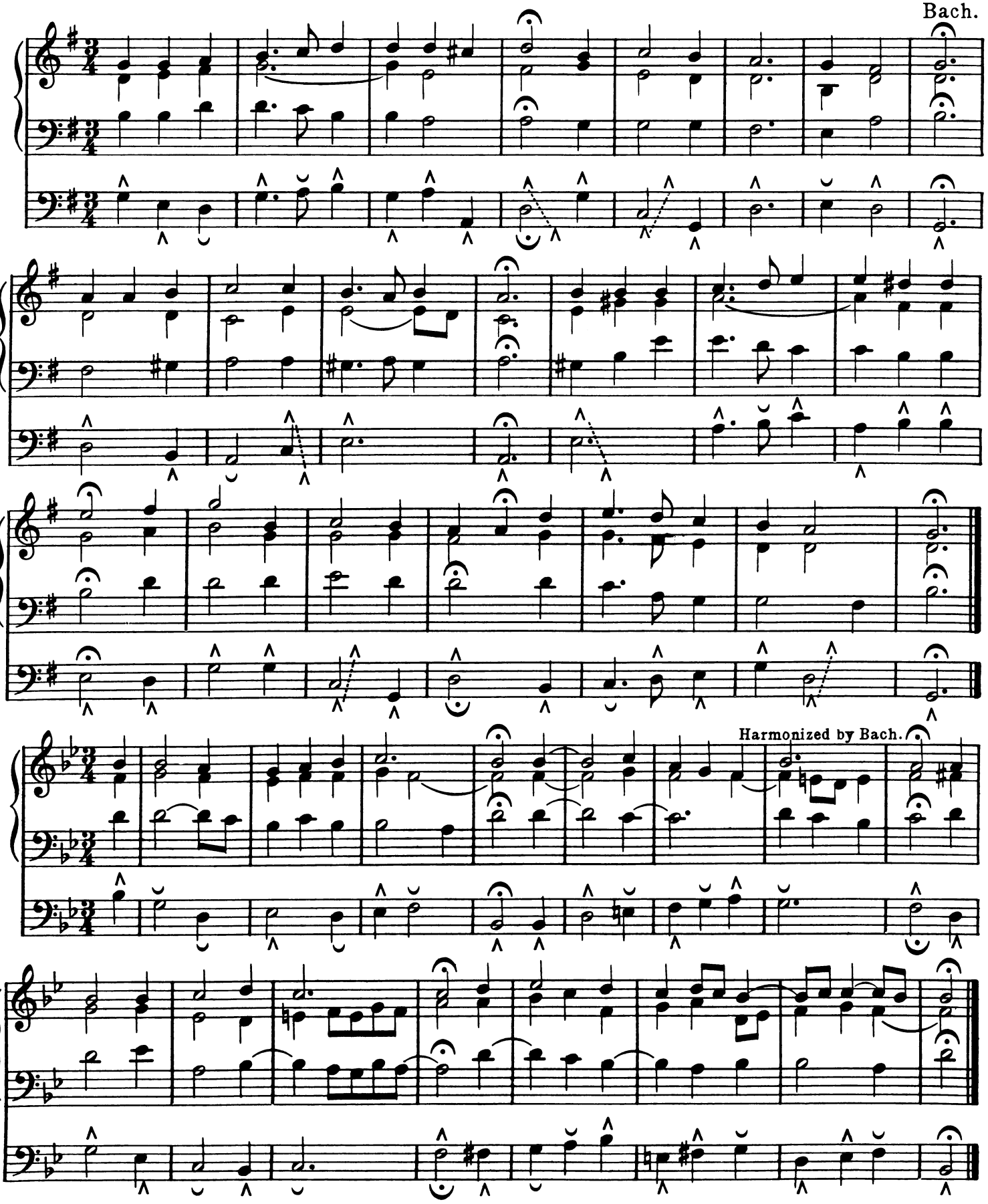
The following would be a better arrangement, the pedal notes giving the proper sustaining effect, and the manuals the necessary rhythmic swing.



Practice the following chorales on the Great Organ, having drawn the "Swell to Great" and "Great to Pedal" couplers.

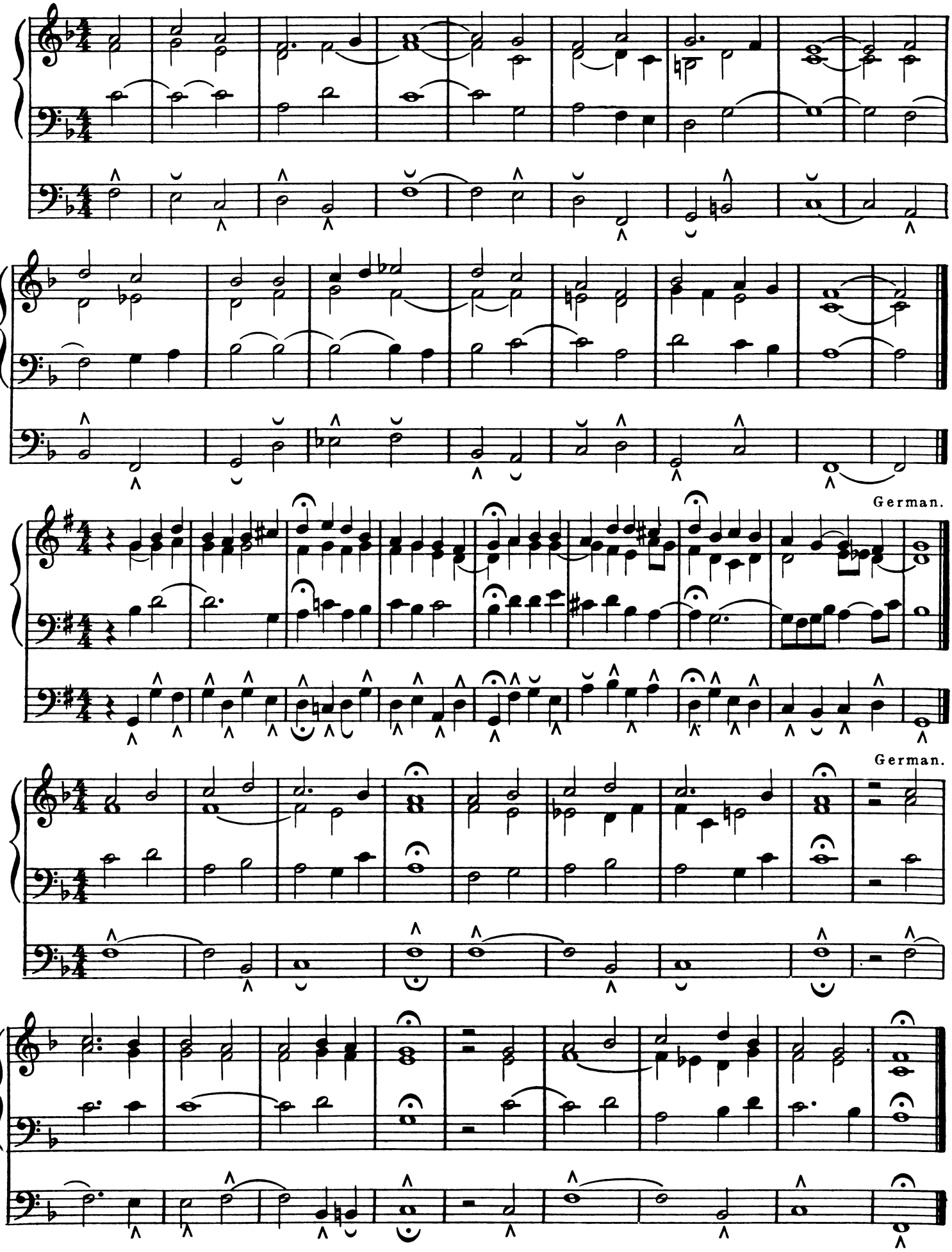
Registration. { Great, Melodia (St. Diap. Bass) Dulciana.
Swell, St. Diapason Salicional 4 ft. Flute.
Pedal, 16 ft. Bourdon.

Bach.



Harmonized by Bach.

Archer.

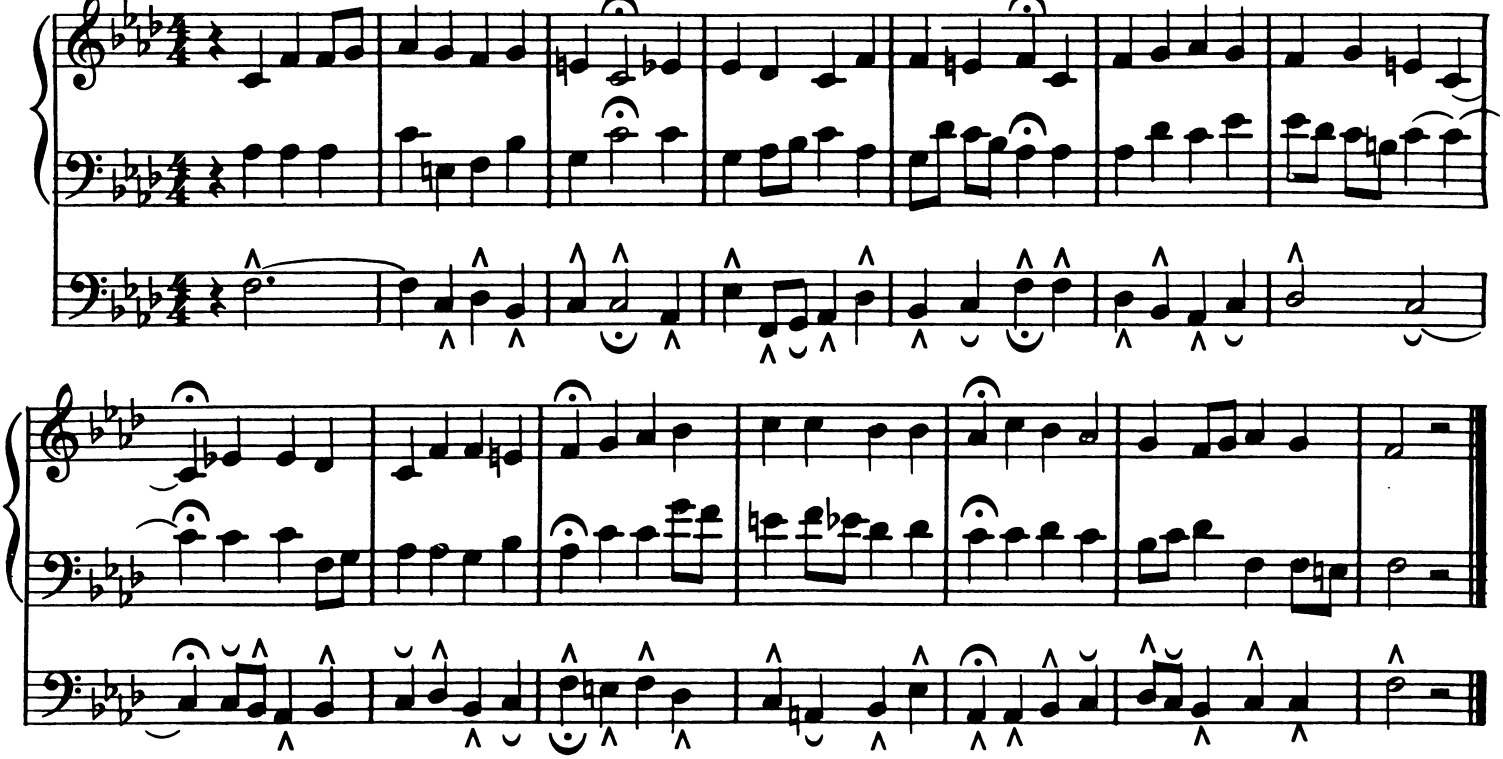


German.

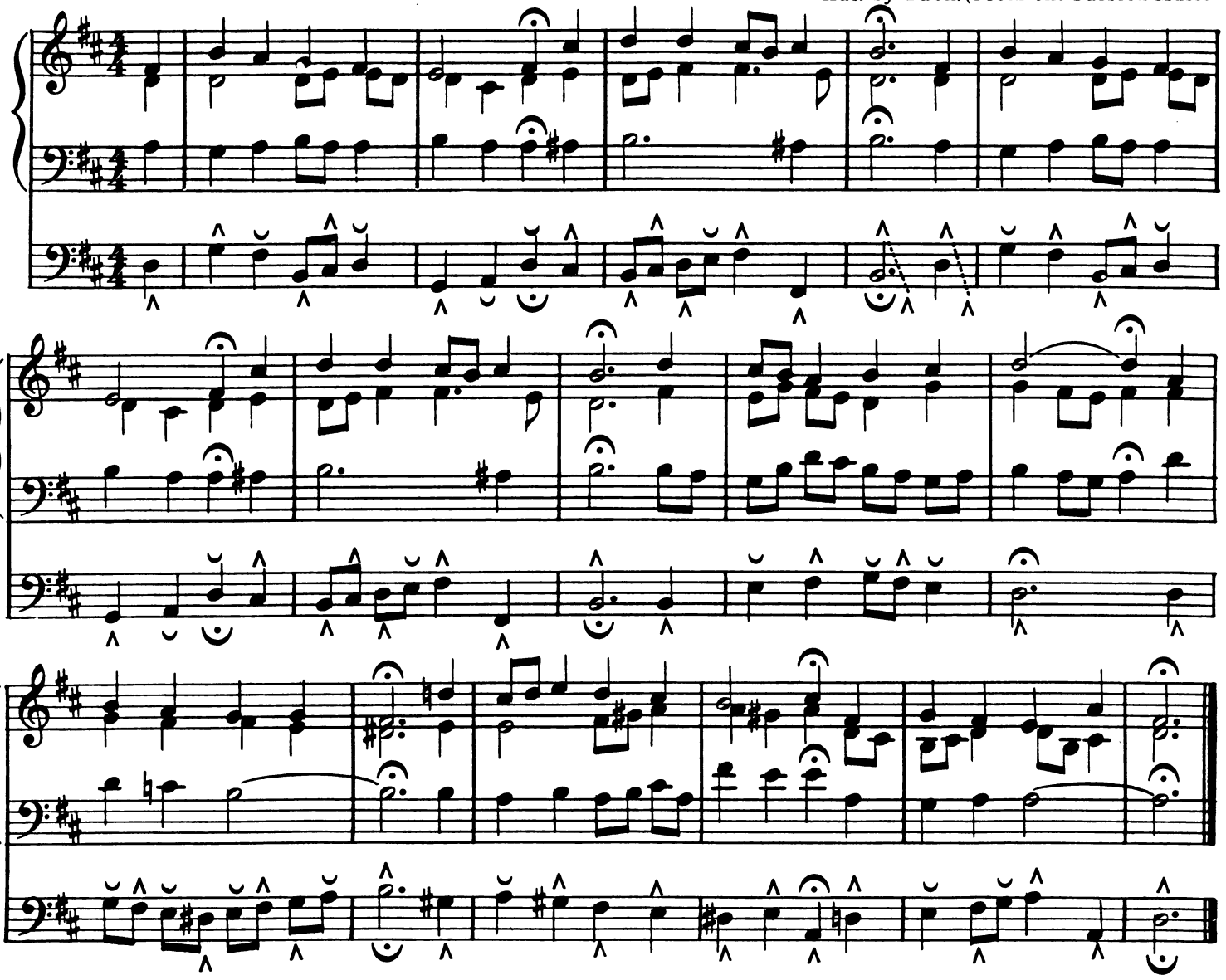
German.

In three parts:(Soprano and Alto in unison.)

Harmonized by Mendelssohn.



Har. by Bach.(From the Passion Music.)



REGISTRATION.

The student may now begin to pay somewhat more attention to registration, by which is meant the choice of stops to be used in the performance of organ music. It is impossible to lay down absolute rules for this most important feature of organ playing. Even when the desired registration is indicated by the composer it cannot always be strictly adhered to, because there is so great a difference in the construction of organs and in the voicing of the stops. Much must be left to the taste and judgment of the organist, in every case.

Note especially that all changes of registration must be made with the utmost promptness, and that on this account it is sometimes necessary to leave out a note in order to have a free hand for the changing of stops. Here, again, the good judgment of the organist must come in play. It is hardly ever necessary to leave out a note that is not doubled by some other part, and in any case neither the melody-note, the third of the chord, nor the bass-note (the latter being, however, usually taken by the pedals) should be left out. In music of the strict school, especially that of Bach, it would be hardly admissible to leave out anything; but it is not customary to play this music with frequent changes of stops.

The registration of the following organ pieces has been marked with special reference to the resources of a two-manual organ of moderate size, and the student will probably find that it can be used without any change on the particular instrument he may have in hand.

It will be observed that in all cases the 8 ft. stops predominate. This is necessary to preserve the pitch, since, if the 4 ft. stops were the more prominent, the music would sound an octave higher than written. The 4 ft and 2 ft stops add brilliancy, and the 16 ft. stops add richness and fullness to the tone, but the 8 ft. stops must be the basis of the registration.

The reeds (oboe, cornopean, clarinet, trumpet), although 8 ft. stops, (it is only in very large organs that 4 ft. and 16 ft. reeds are found) must be used with great care, the trumpet of the Great rarely except with the full organ, that is to say, when all the stops, at least in the Great organ, are drawn. Even the softer reeds of the Swell and Choir (oboe, cornopean, clarinet) are not to be used in harmony except in conjunction with other stops. As solo stops, however, they are most valuable, that is, for playing a melody, the harmonies being played upon another manual with stops like the Melodia, Dulciana, Stopped Diapason, Salicional, etc.

One or more of the manuals should be coupled to the pedals, in most cases; in loud passages on the Great, the Great to Pedal coupler is practically always used. The organist must be careful to *uncouple* the Great to Pedal, before using the Pedals with a softer combination with the Swell or Choir.

As has been said, only general rules can be laid down for registration. But as many young organists are puzzled as to the proper "giving out" and playing of hymn tunes, the author suggests the following registrations:

FOR "GIVING OUT".

Swell: St. Diapason, Salicional, Flute (4 ft.), or Violino. (4 ft.)
Pedal: 16 ft. Bourdon.
Swell to Pedal coupler. Both hands on Swell.

FOR PLAYING THE TUNE WITH CHOIR AND CONGREGATION.

Swell: Full. (*i. e.* all the stops.)
Great: Melodia (Doppel Floete), Gamba, Flute (4 ft) and, possibly, Op. Diapason and Octave. Both hands on Great.
Pedal: 16 ft. Bourdon and 8 ft. stop. (with stronger combination 16 ft. Op. Diapason,) Sw. to Gt. and Gt. to Ped. couplers.

The above are merely suggestions. The organist must learn to adapt his registration both to the requirements of those singing, and to the sentiment of the hymn. For instance, it is quite clear that "Lead, Kindly Light" would require a more subdued treatment than, say, "Onward, Christian Soldiers".

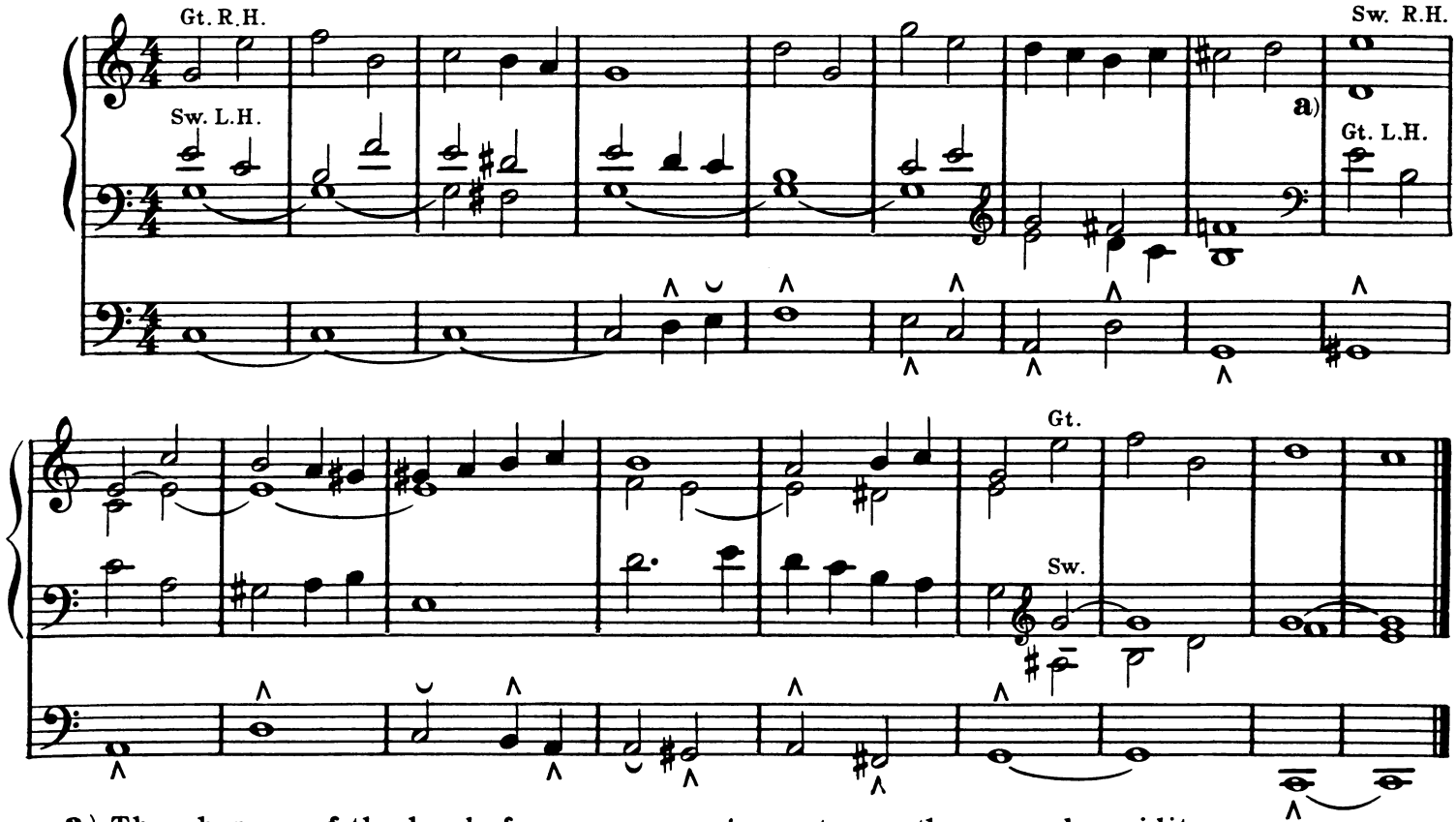
The author hopes that the above suggestions will be useful to the student. Yet good registration, especially as regards choir accompaniment, can only be learned by experience. The excellent work of Dudley Buck on Choir Accompaniment will, however, be of great assistance to the inexperienced organist—and to many older ones as well.

*

ALLEGRO MODERATO.

Registration:
Swell: Stopped Diapason, Salicional, 4 ft. Flute, Oboe.
Great: Melodia, Stopped Diapason Bass.
Pedal: 16 ft. Bourdon.
Couplers: Swell to Pedal, Swell to Great.

Archer.

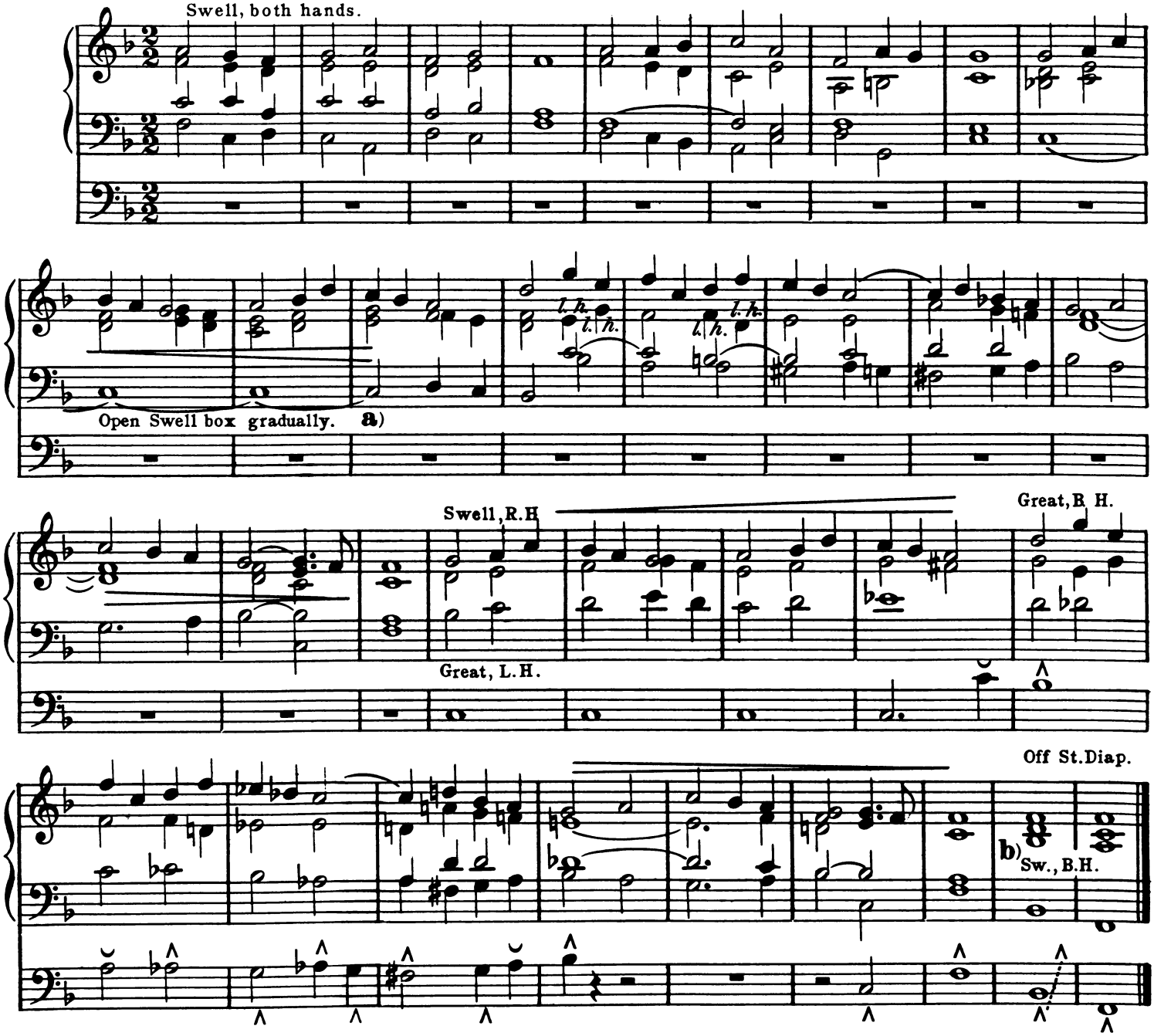


a) The changes of the hands from one manual to the other must be made with the utmost smoothness and rapidity.

ELEVATION.

Registration: Swell: St. Diapason and Salicional.
Great: Melodia.
Pedal: 16 ft. Bourdon.
Swell to Great and Swell to Pedal couplers.

Alex. Guilmant.



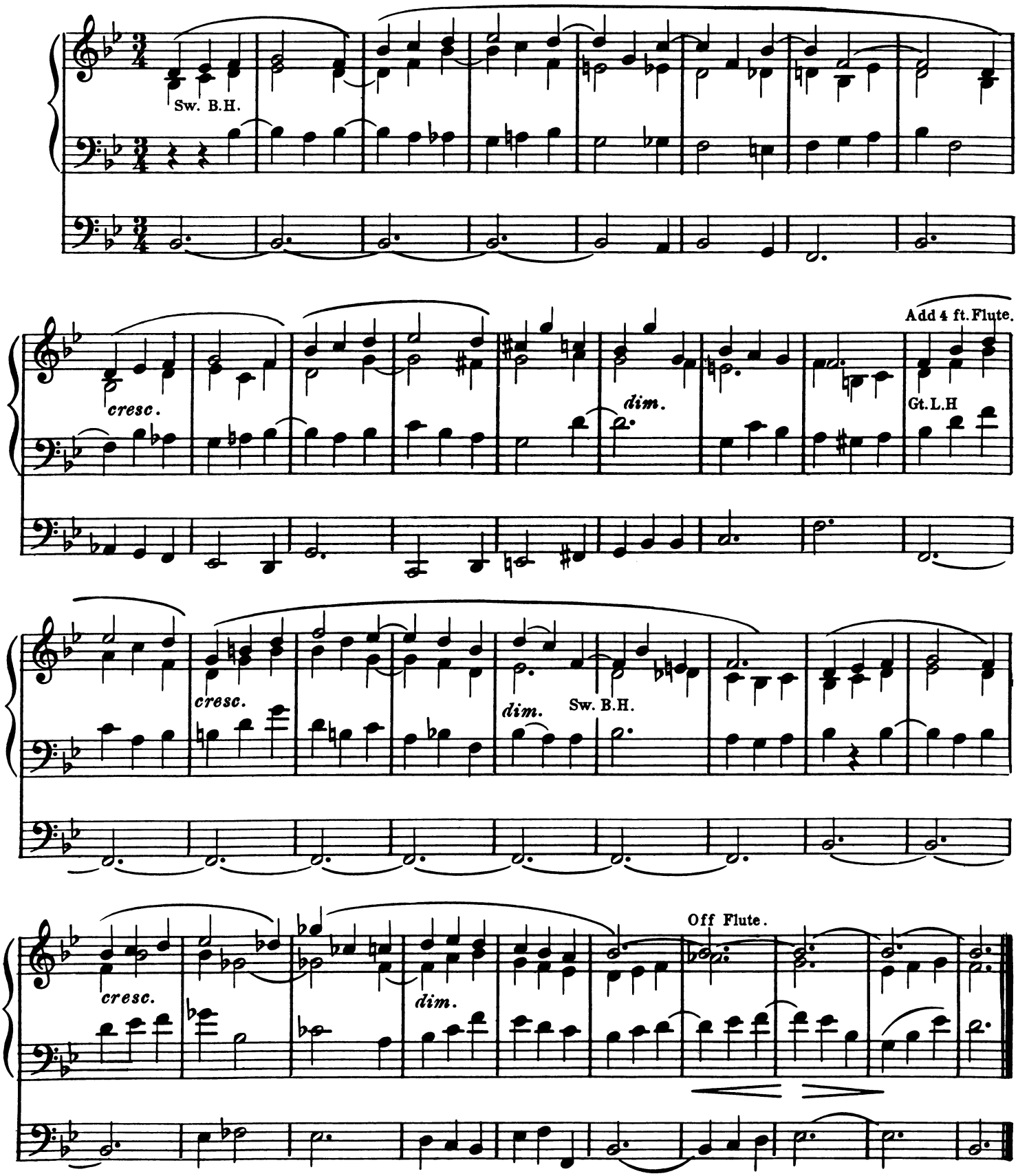
a) The pipes of the Swell organ (also, in many organs, the pipes of the Choir, and sometimes some of those of the Great) are enclosed in a box. This box is provided with shutters, which may be opened by pressing down, with the foot, the lever which is conveniently placed, either directly in front of the organist, or somewhere at the right. This lever is called the Swell Pedal. Opening the shutters of the box increases the volume of tone. The opening and closing of the Swell box are the only means at the command of the organist for effecting a crescendo or diminuendo without changing the stops.

b) Although marked here "Swell, both hands", the notes written for the left hand are superfluous, with the Swell coupled to Pedal. Utilize the freedom of the left hand to make the change of registration.

ANDANTE.

Registration: Swell : Stopped Diapason, Salicional.
Great : Melodia.
Pedal : 16 ft. Bourdon.
Couplers: Swell to Great, Swell to Pedal.

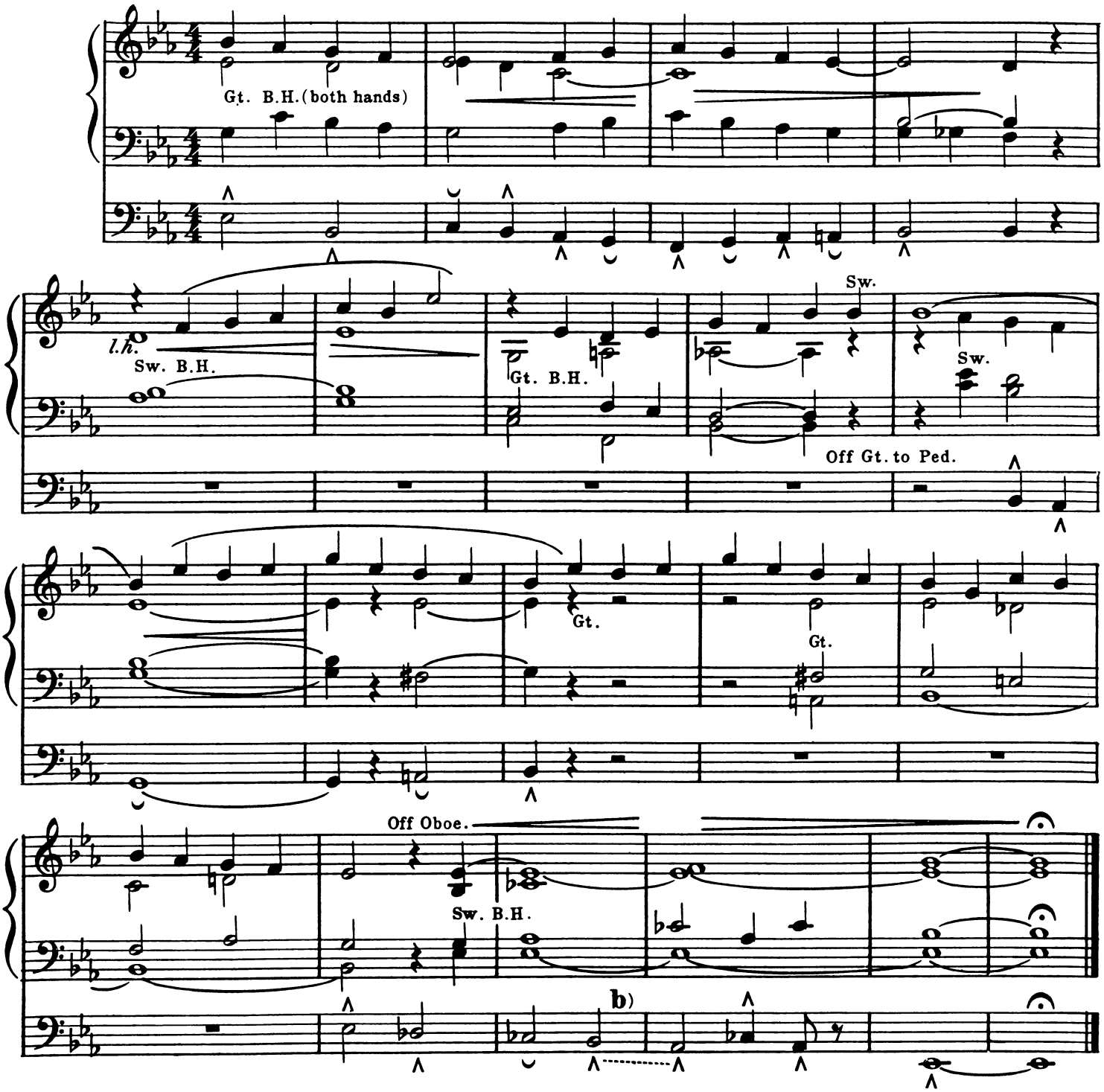
F. E. Gladstone.



ANDANTE.

Registration: Swell: St. Diapason, Oboe, Salicional, Flute. (4ft.)
Great: Melodia, St. Diapason Bass, Dulciana. a)
Pedal: 16 ft. Bourdon.
Couplers: Swell to Great and Pedal. Great to Pedal.

Frederic Archer.



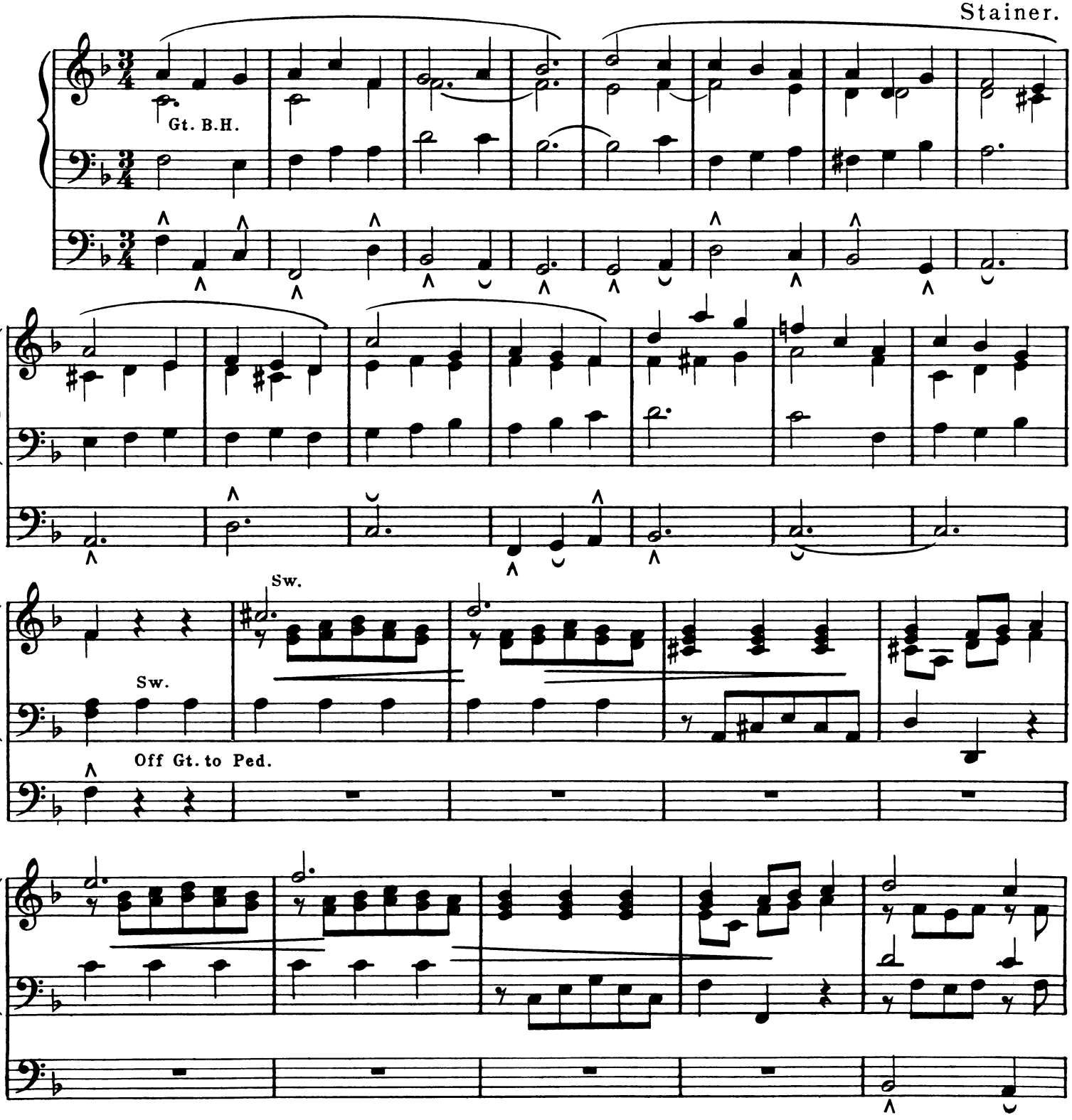
a) On many small organs the Melodia and Dulciana do not "run through". That is to say, the pipes only go as far as , the notes of the lowest octave being silent when those stops only are drawn. In this case, the Stopped Diapason Bass supplies the tones of the lowest octave for both of these stops

b) It is sometimes necessary to play two of the raised keys of the Pedals in succession, and *legato*, with the same foot. This will be easily done by playing one of the keys (in this case the B flat with the ball of the foot, and the other with the toe.

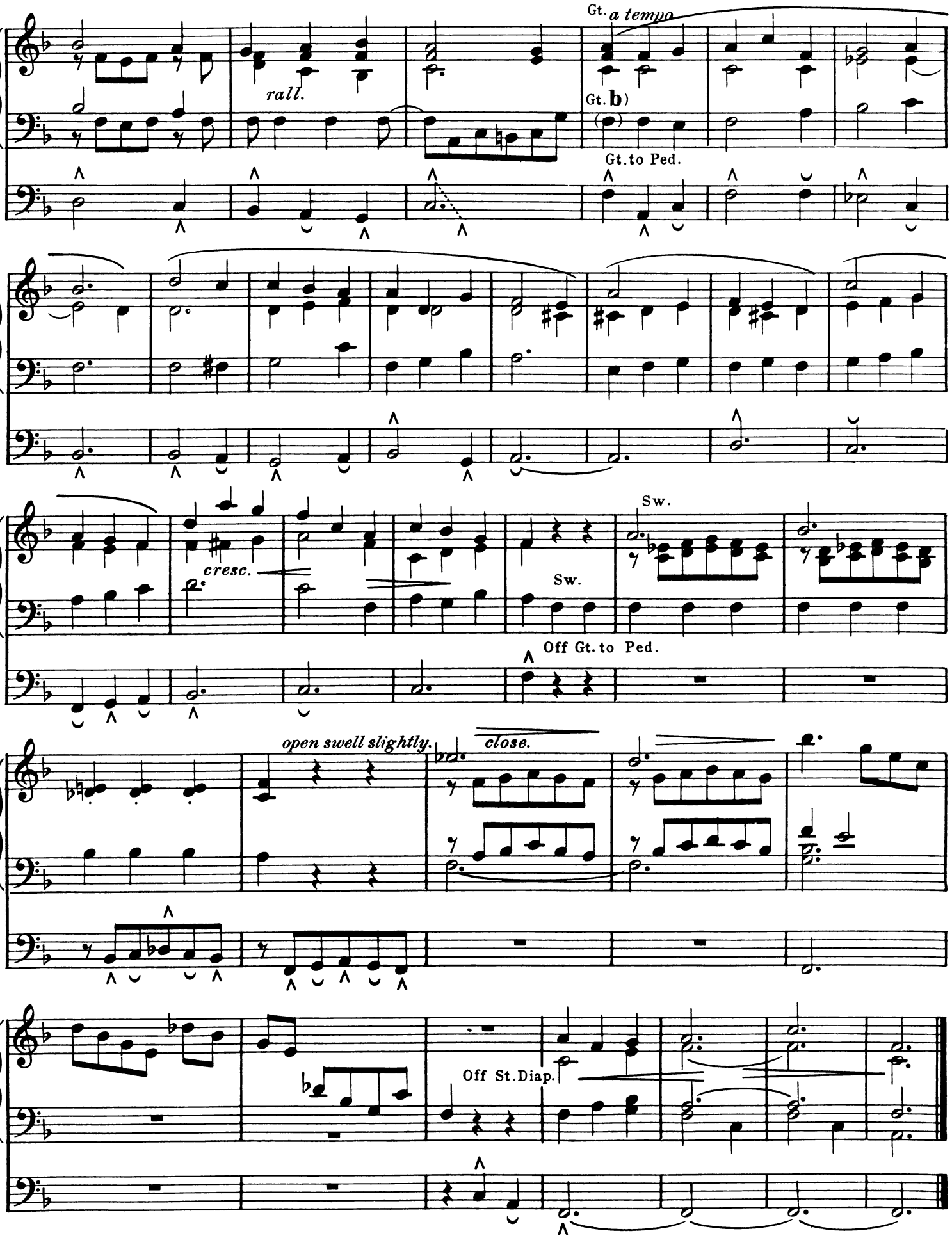
ALLEGRETTO.

Registration: Swell: St. Diapason, Salicional, Violino. (4 ft.)
Great: Melodia.
Pedal: 16 ft. Bourdon.
Couplers: Swell to Great and Pedal, Great to Pedal. a)

Stainer.



a) It will be observed that in nearly all cases, one or more of the manuals are coupled to the Pedals. The reason for this is, that the tone of a 16 ft. stop alone is hardly definite enough in pitch to satisfy the ear. In loud passages, and especially those played on the Full Organ, the Pedals would, besides, be over-balanced by the manuals.

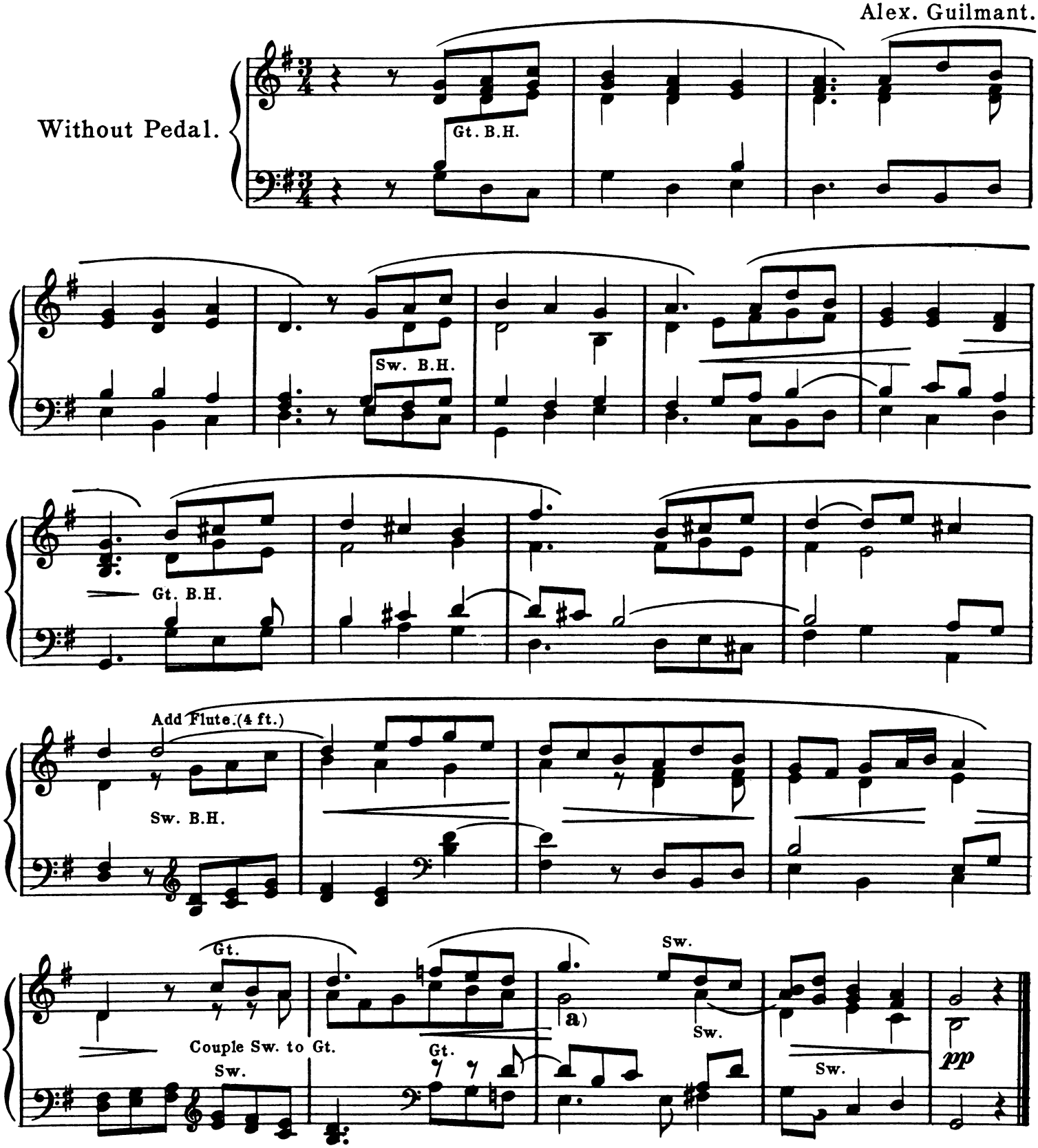


b) The F in the Bass clef marked with brackets, may be omitted. Utilize the left hand to draw the Great to Pedal.

ANDANTINO.

Registration: { Swell: St. Diapason, Salicional.
Great: { Melodia and Dulciana, (or Gamba instead of Dulciana, if the Gamba is softly voiced.) No couplers.

Alex. Guilmant.

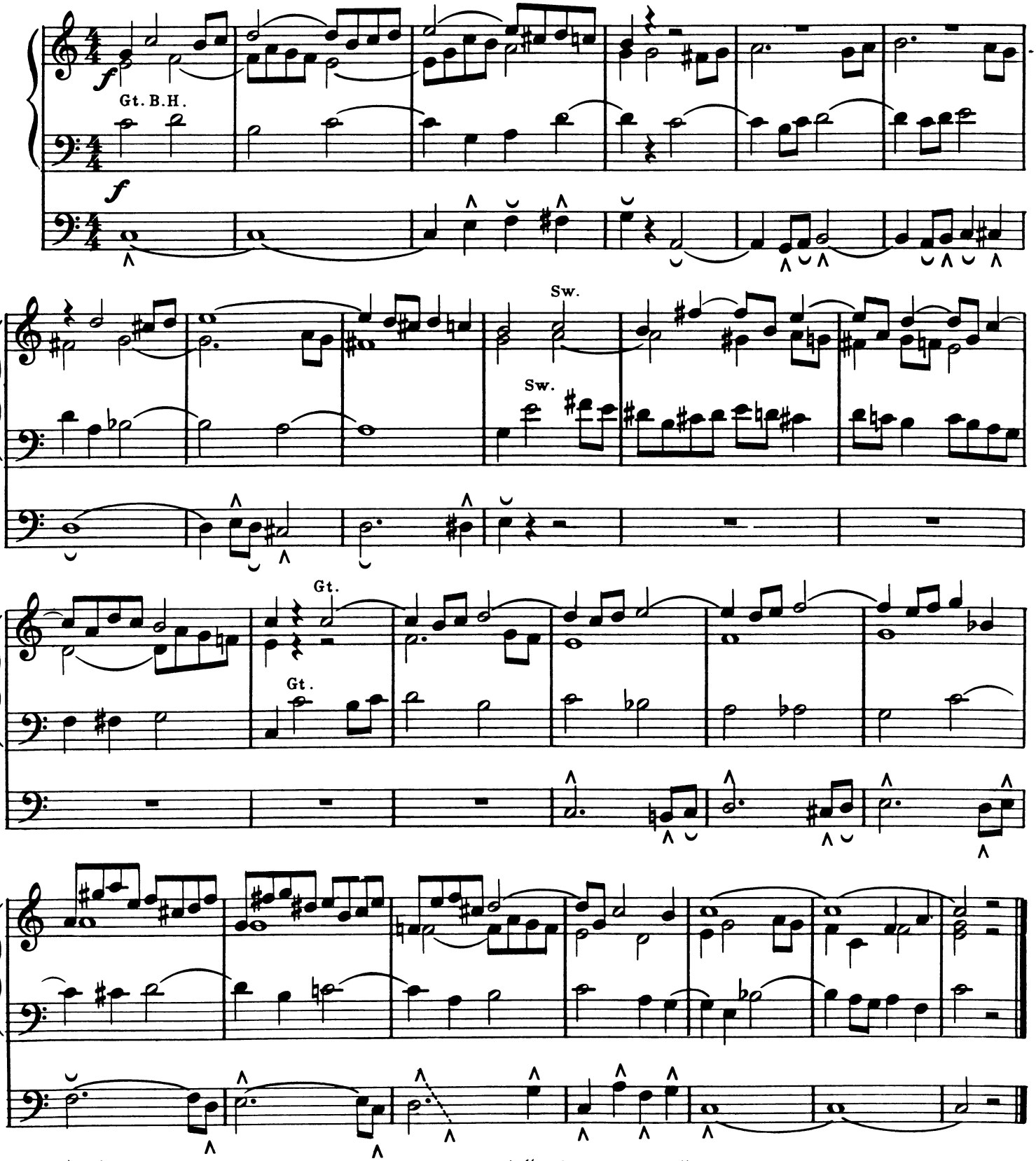


a) Let the half-note G receive its full time-value on the Great, although playing the E at the same time on the Swell. Except for very small hands this will not be difficult.

MODERATO IN C

Registration: Swell: Full.
Great: Melodia, Gamba, 4 ft. Flute, Op Diapason, Octave. a)
Pedal: 16 ft. Op. Diapason (if not contained in organ, then, 16 ft. Bourdon.)
Couplers: Swell to Great, and Great to Pedal.

Rinck.



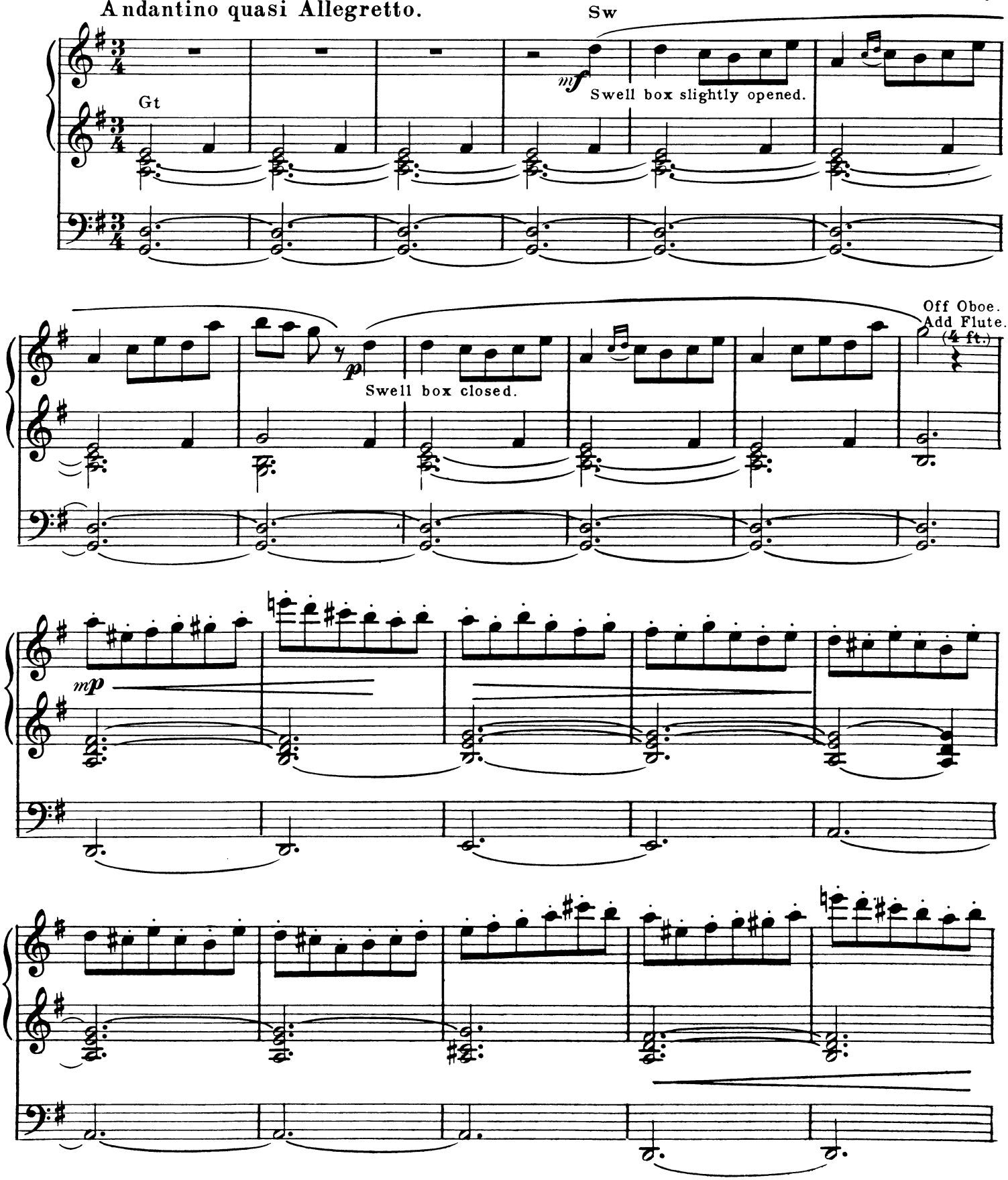
a) The same stops are often given different names by the various organ-builders. Thus, "Octave" and "Principal" are synonymous terms, "Salicional" and "Keraulophon" practically so. While the "Dopple Floete" is an improved, or, rather, enlarged "Melodia," it being, really, a "Double Flute."

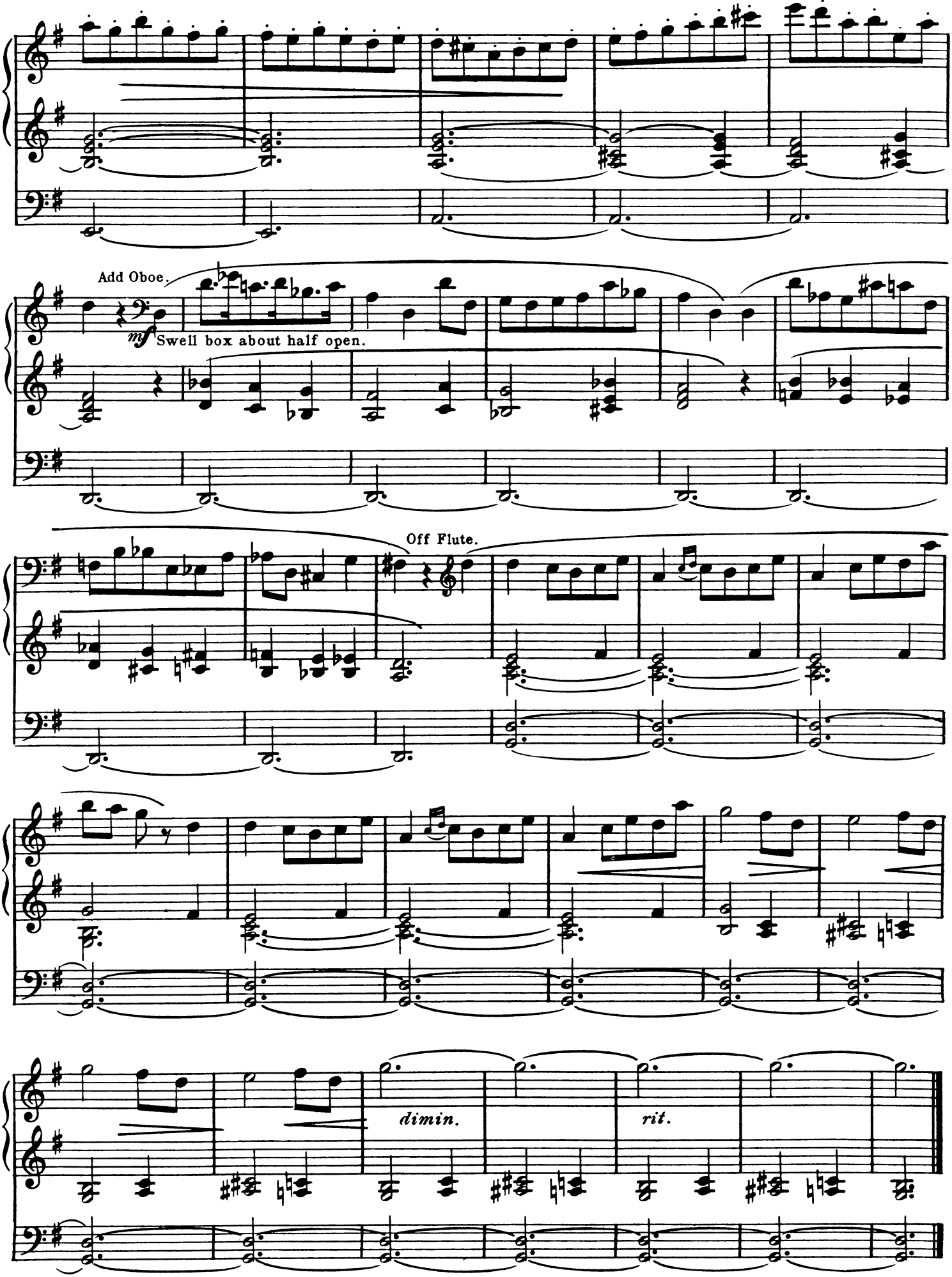
PASTORALE.

Registration: Swell: Oboe, Stopped Diapason.
Great: Dulciana. (Stopped Diapason Bass.)
Pedal: No stops drawn.
Coupler: Great to Pedal.

Lefebure-Wely.

Andantino quasi Allegretto.



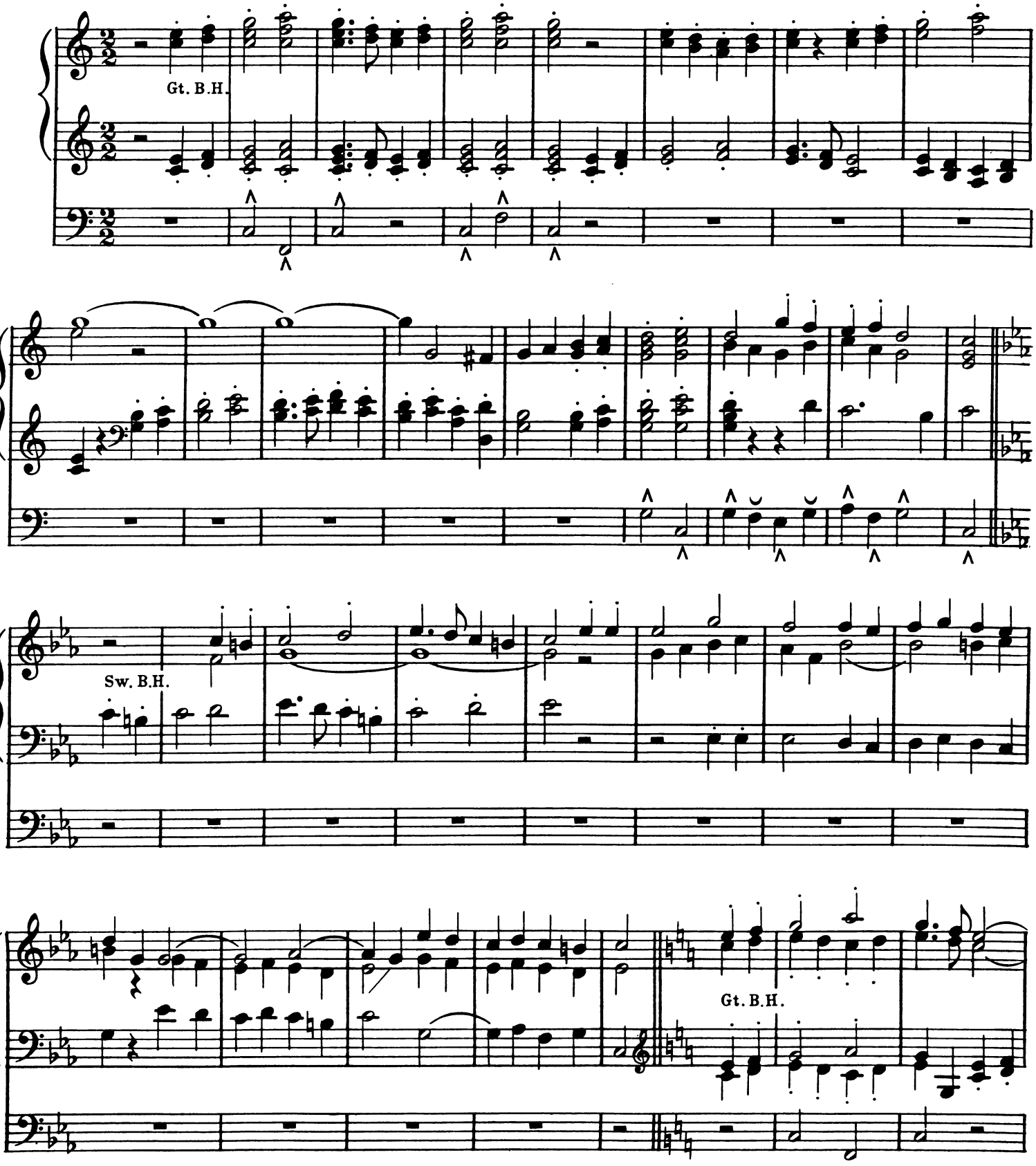

Add Oboe.
mf
Swell box about half open.
Off Flute.
dimin.
rit.

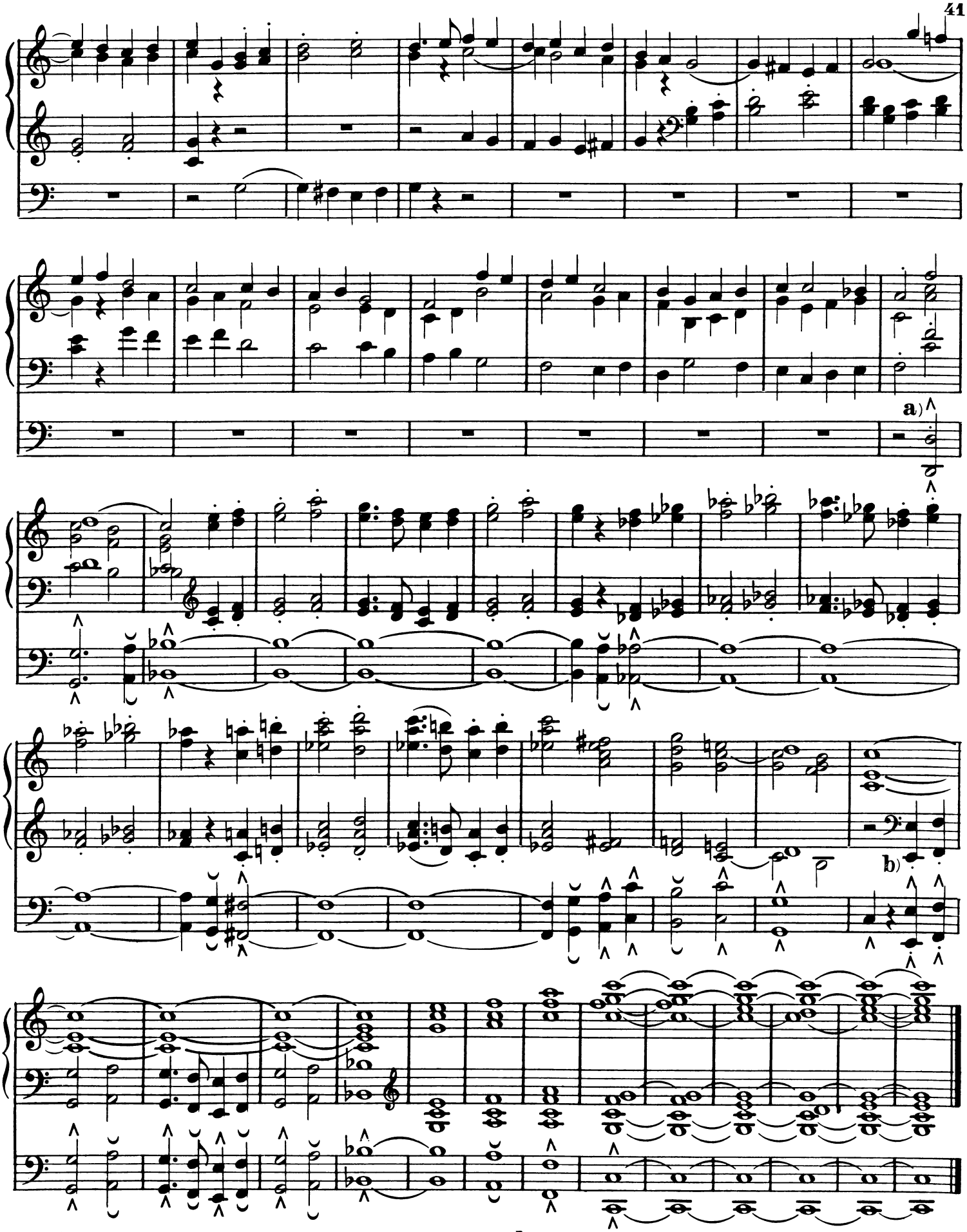
ALLEGRO.

FROM AN OFFERTORY ON CHRISTMAS CAROLS.

Registration: Swell: Full. Great: Full. Pedal: Full. All Couplers.

Alex. Guilmant.





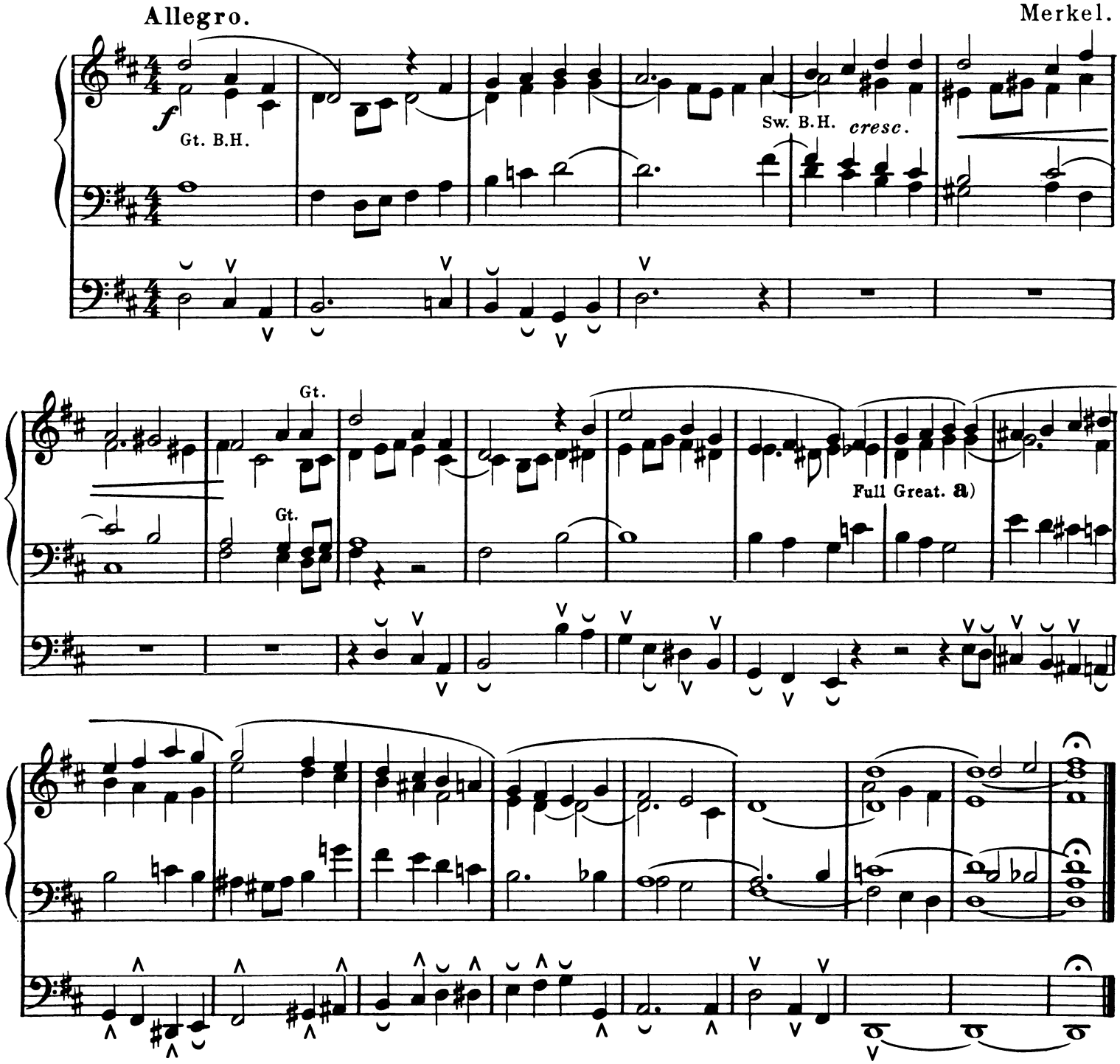
a) Practice these double-pedals (which are not as difficult to play as the student may fear) at first with each foot alone, then the pedals without the manuals.

b) It is unnecessary to play the notes written here, and in the four succeeding measures, for the left hand, since they are played by the pedals, by means of the coupler.

CHORAL — VORSPIEL.

"JERUSALEM, HIGH TOWER THY GLORIOUS WALLS."

Registration:
Swell: Full.
Great: Melodia, Gamba, 4 ft. Flute, Open Diapason, Octave.
Pedal: 16 ft Open Diapason. (Failing this, 16 ft. Bourdon.)
Couplers: Swell to Great, Great to Pedal.

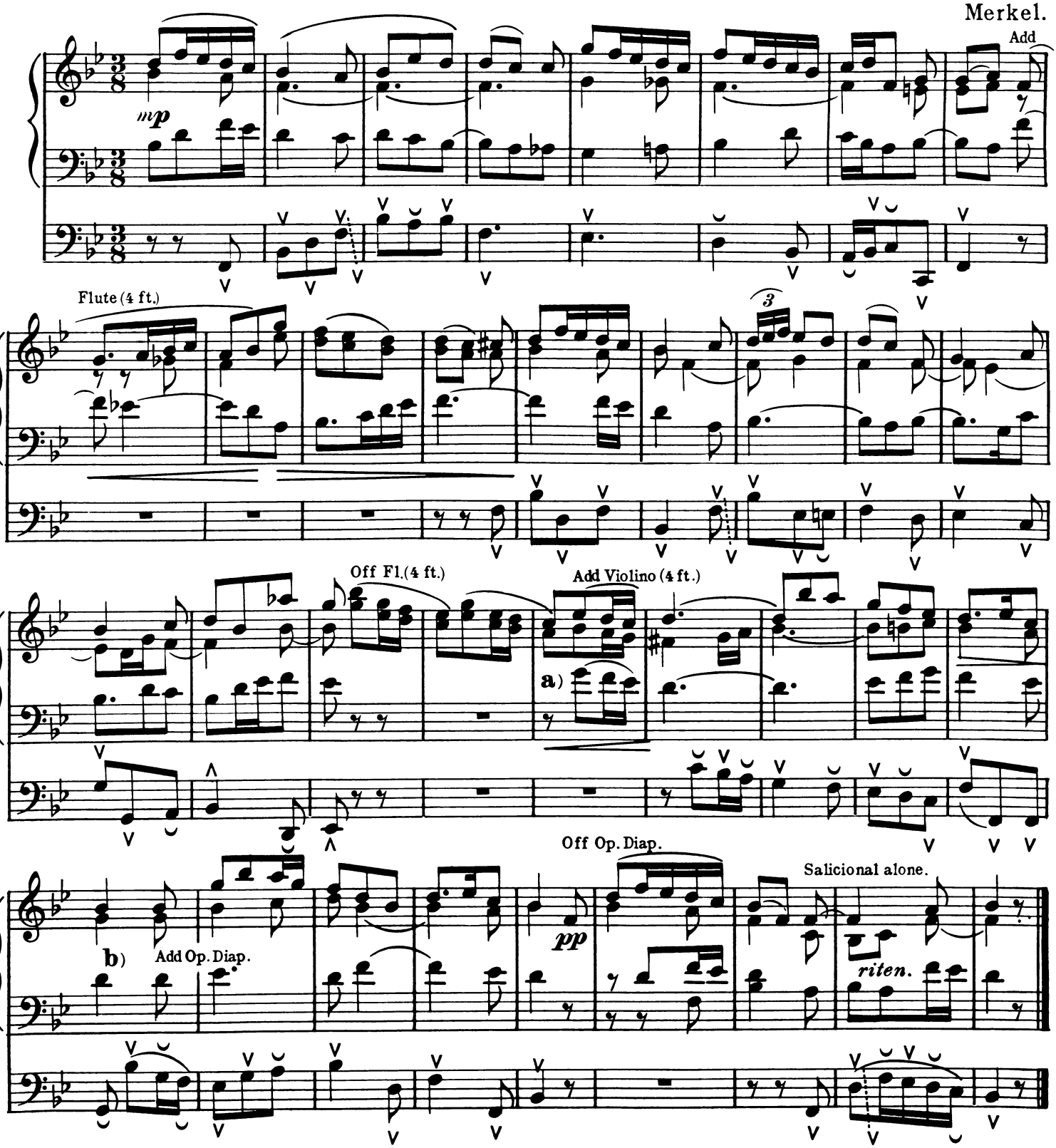


a) Nearly all organs have at least three or four combination pedals. These are levers operated of course by the feet, and throwing on certain sets or combinations of stops. If there are no others these are (in nearly every case) the Full Great, Piano Great (two or three of the softer stops) and Full Swell. There is usually also a reversible Great to Pedal lever which throws *on* the Great to Pedal coupler when it is *off* and throws it *off* when it is *on*. A little experimenting will make the above clear to the student. Should there be no Full Great combination pedal on the instrument in hand continue this piece without change of registration to the end.

ALLEGRETTO.

Registration: { Swell : Stopped Diapason, Salicional.
Pedal : 16 ft. Bourdon.
Coupler: Swell to Pedal. (Swell box opened slightly, at the beginning.)

Merkel.



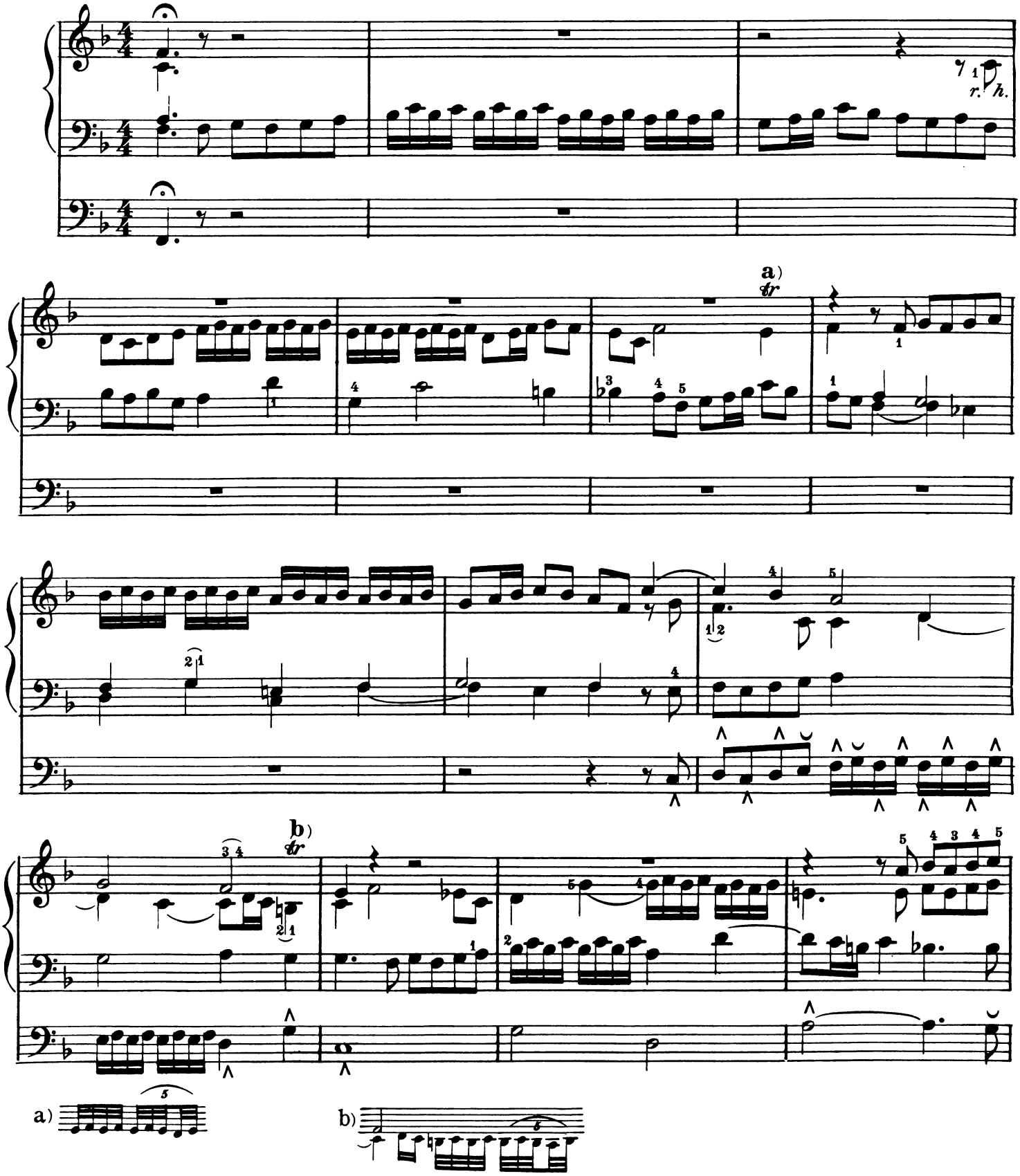
a) All of the notes in this measure can be played by the right hand, if necessary, that the change of registration may be effected easily and promptly.

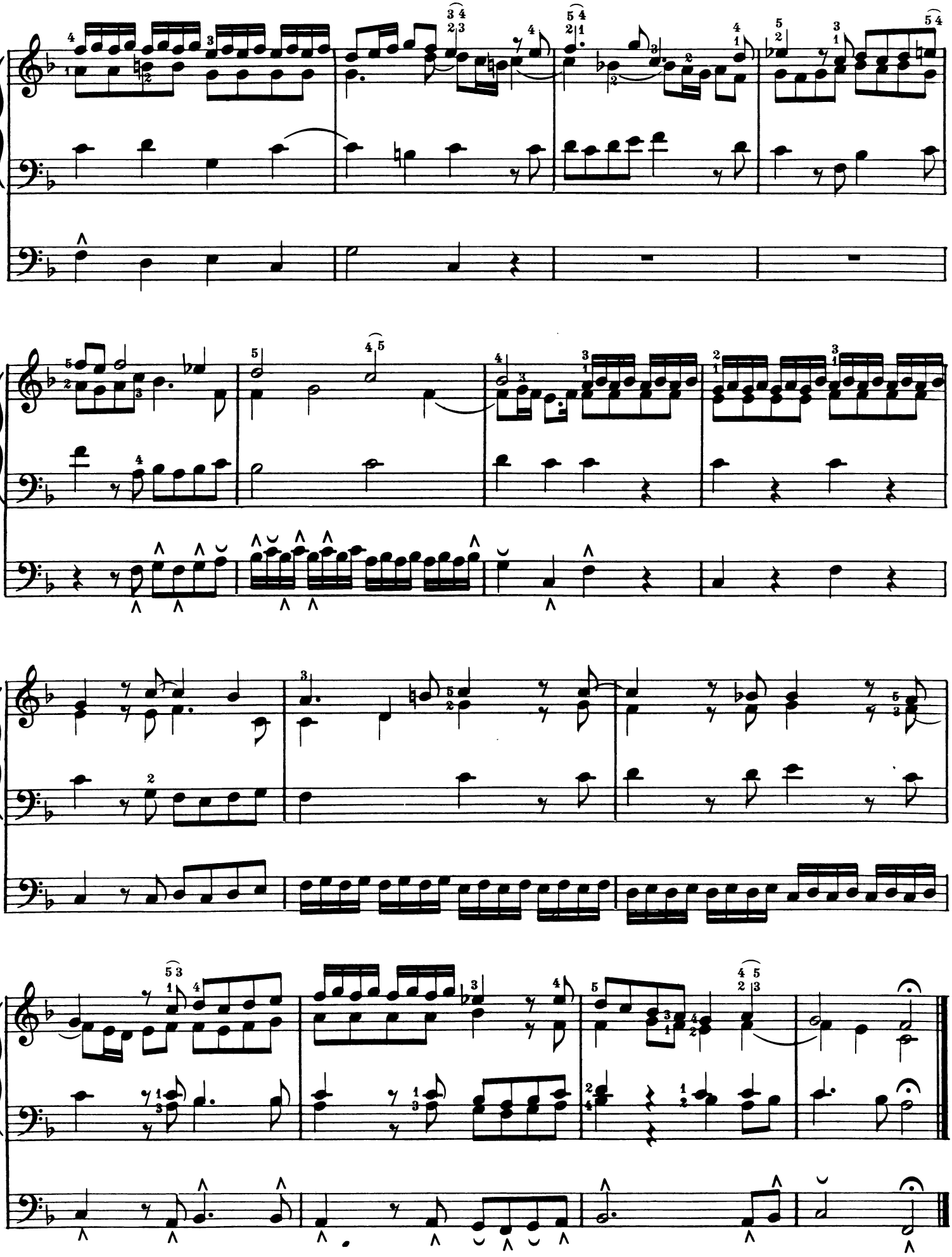
b) It would be besirable to use the Swell Pedal for a slight *crescendo* and *diminuendo*, in this phrase, as well as in several other phrases of this piece, where it is not indicated. It would be difficult to use it in these places, however, and to preserve a good legato in the pedalling at the same time. Hence, the student will do well to use the Swell Pedal only as marked in this piece.

FUGUE IN F MAJOR.

Registration
Swell: Op. Diapason, St. Diapason, Salicional, 4 ft. Flute, 4 ft. Violino.
Great: Melodia, 4 ft. Flute, Gamba, (Op. Diapason (8 ft.) *ad libitum.*)
Pedal: 16 ft. Bourdon, 8 ft. Violoncello, or, 8 ft. Flute.
Couplers: Swell to Great, Great to Pedal.

J. S. Bach.



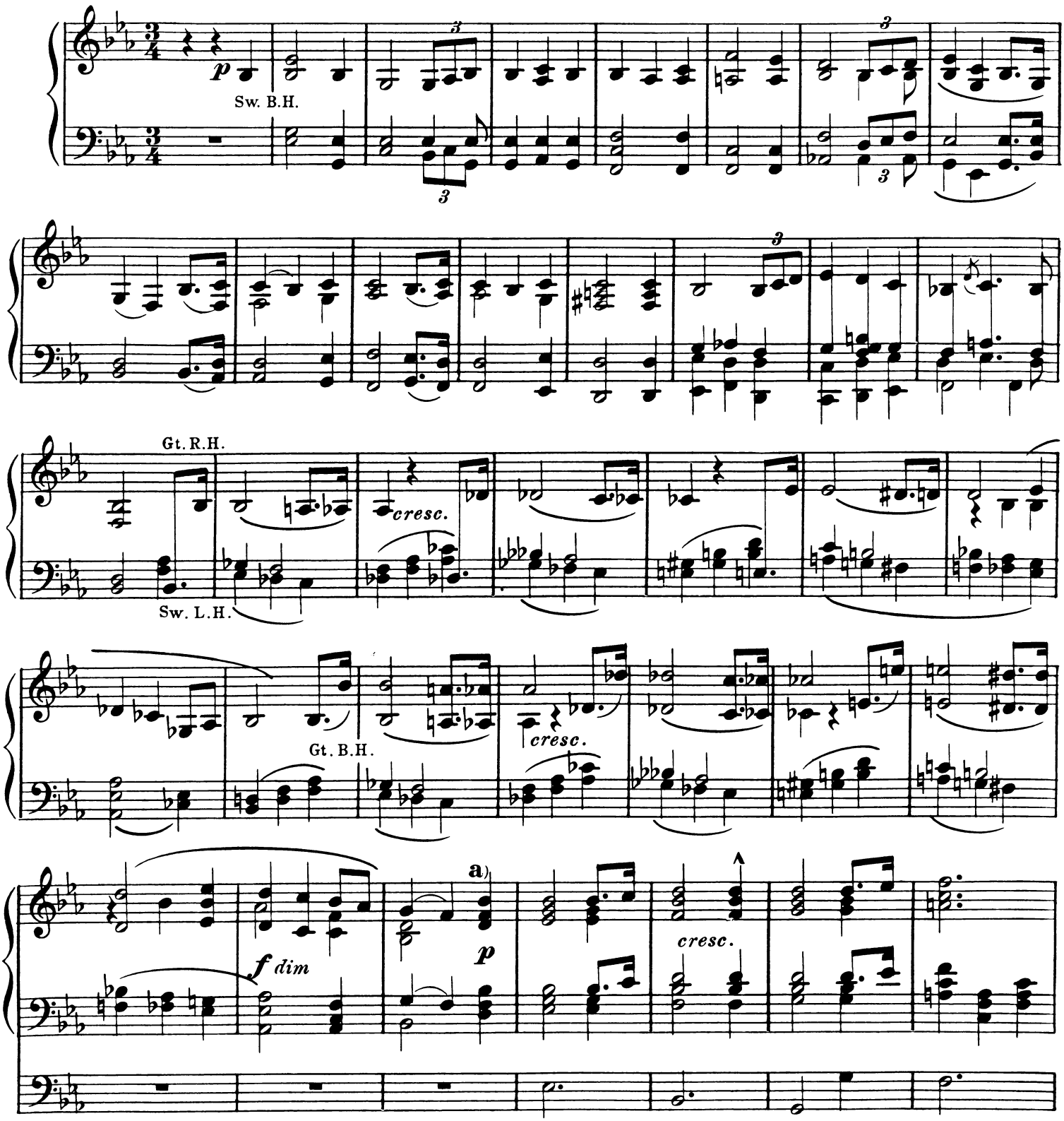


PILGRIMS' CHORUS.

FROM RICHARD WAGNER'S OPERA "TANNHAUSER".

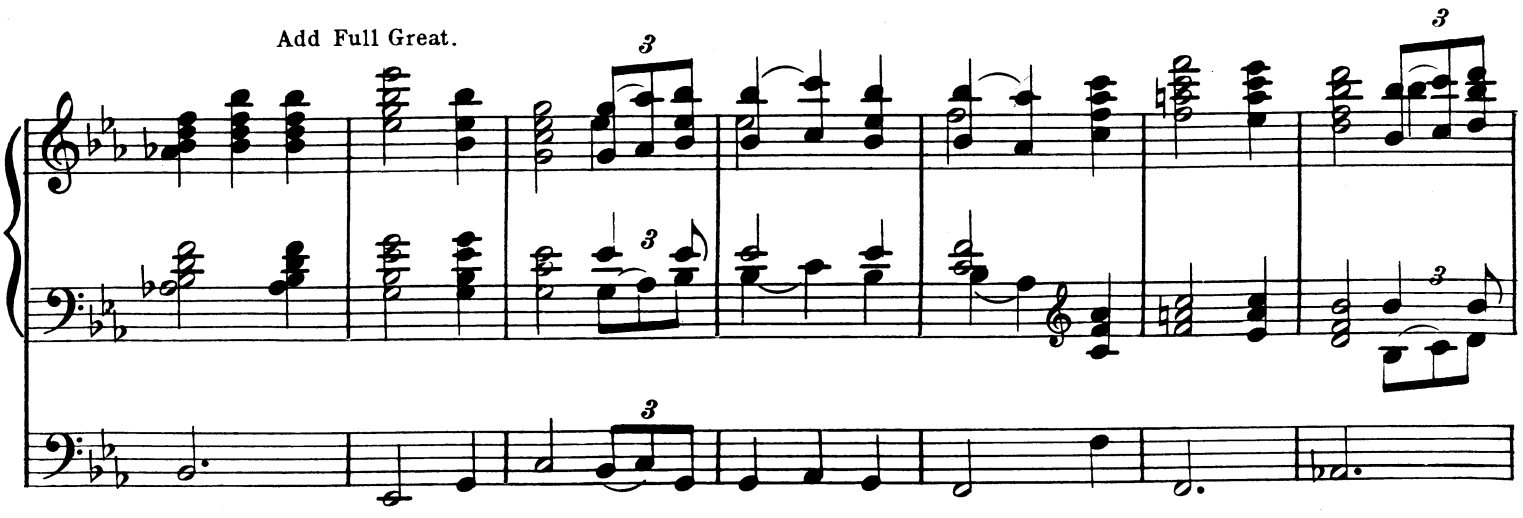
Registration: Swell: St. Diapason, Op. Diapason, Salicional, Oboe, 4 ft. Flute.
Great: Melodia, Gamba.
Pedal: 16 ft. Op. Diapason, (failing this 16 ft. Bourdon) Cello, or 8 ft. Flute.
Couplers: Swell to Great, Great to Pedal.

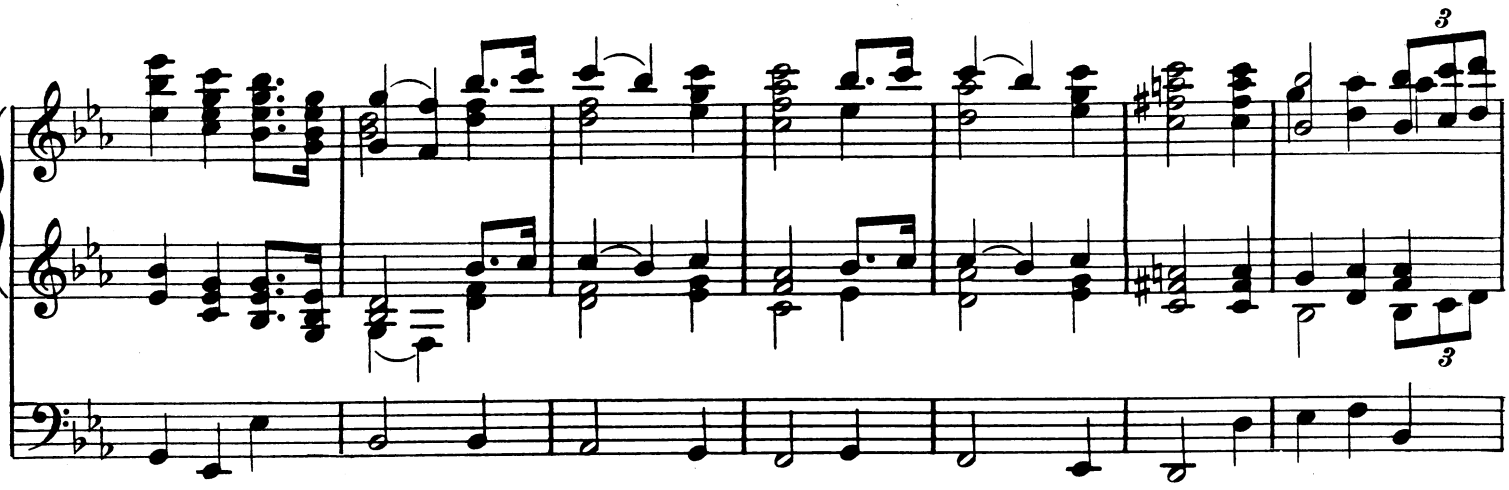
Transcription by Th. Dubois.

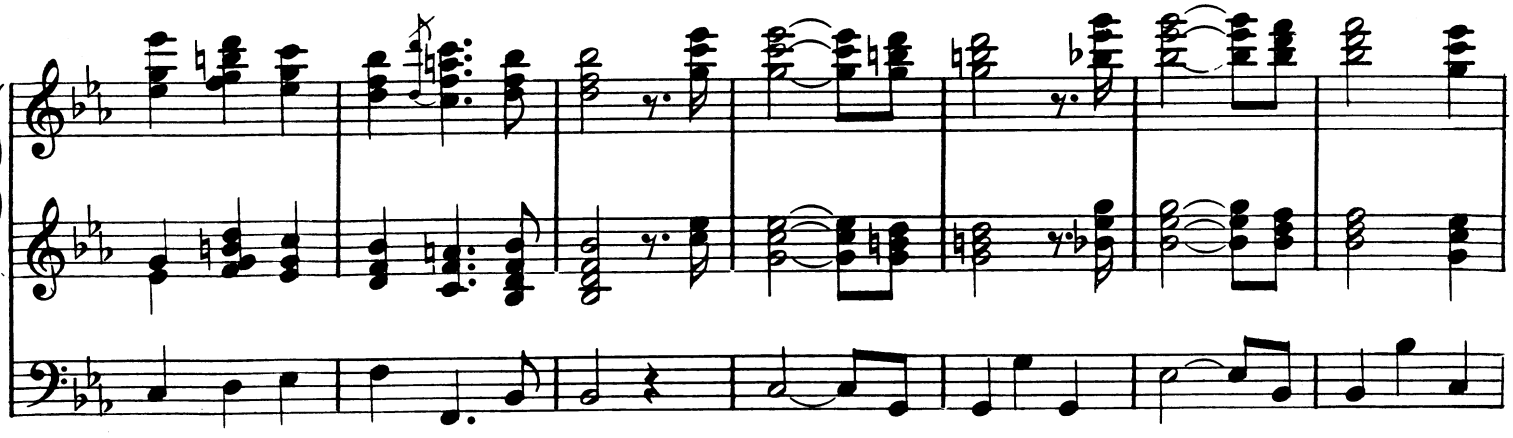


a) The Full Swell (closed) may be added on the third beat of this measure, if there is a Combination Pedal lever for this purpose.

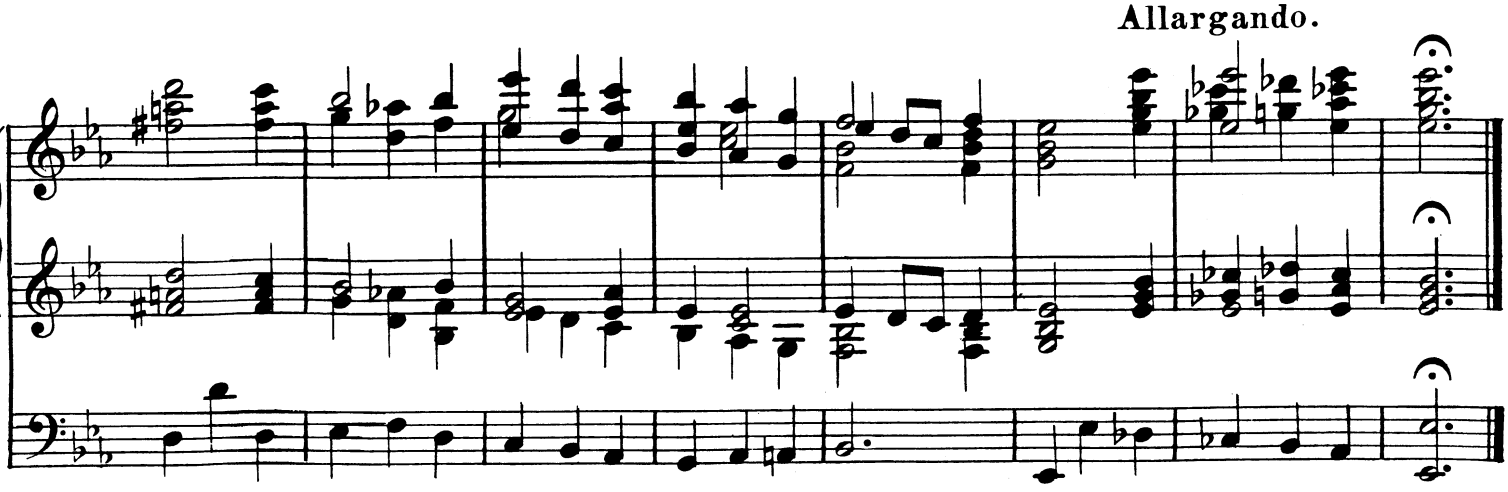
Add Full Great.







Allargando.



IN CONCLUSION.

The student who has thoroughly mastered the contents of this work, is advised to procure the Eight Easy Preludes and Fugues of Bach (Novello or Peters Ed.) and to practice them in the following order: G major, G minor, E minor, D minor, C major, B Flat major.
The Fugue in F major is included in the present work. The Prelude and Fugue in A minor may well be omitted.

In connection with the above, a good collection of organ pieces in various styles and of moderate difficulty will develop a somewhat freer style of playing and afford opportunities for continuing the study of registration. The best collection of the sort that is known to the writer is "The Organ in Church", compiled by Clarence Eddy.

For the further development of pedal-technic the writer recommends highly the Pedal Studies by C. E. Clemens, published by Breitkopf & Haertel.

The student may have noticed that no use has been made of the tremulant (also called the tremolo) in the registration of pieces contained in this work. It is true that this appliance might be used in two or three of these pieces, and in fact it has been so indicated by the composers in these cases. But the young organist will do well to use the tremulant sparingly, if at all. Its abuse is far more common than its correct use, and, in any case, a properly constructed and adjusted tremulant is found in but few organs, especially in those of moderate size.

Now a word of counsel regarding the playing of the organ in the services of the church.

The opening voluntary may appropriately be a slow movement, played with soft stops; but this must not be allowed to become the invariable rule. The rich full tones of the Diapasons in the Great, and the more brilliant, orchestral effect of the Full Swell, are by no means out of place in the opening voluntary, especially on festal occasions. It would hardly be advisable ever to use the Full Organ, however, unless the instrument is a very small one.

For the Offertory, some rather light and pleasing movement may be chosen, and the solo stops are often of good effect. Let the general character of the Offertory be soft and sustained, yet not without a certain brightness. Here, and everywhere, monotony is, above all things, to be avoided.

For the closing voluntary, or postlude, vigorous well-marked rhythms and the sonorous Diapasons of the Great Organ (usually coupled to the Full Swell) are suitable. Here, too, the Full Organ may be used, but with discretion. Nothing is more tiresome than an unvarying, long-sustained fortissimo. The loud stops may, and usually should predominate in the postlude, but not to the entire exclusion of the contrasting effects of *piano* and *mezzo forte*.

Finally to close this part of the subject in hand let the young organist beware of improvisations in the church service. A word to the wise ought surely, in this case, to be sufficient.

Now, as to accompaniments, it has been said already that experience is the best teacher of this department of organ playing, and, it might be added, pretty nearly the only one. However, it will be well for the young organist to bear in mind that in most cases too little organ is better than too much. And this applies especially to the accompaniments to solos, duets, quartets, etc. On the other hand, in congregational singing, the organ should be played loudly enough to keep the congregation from lagging, and unsteadiness in the hymns. Here, therefore, a little more organ than is absolutely necessary, may well be pardoned. Of course, the happy medium is the thing to be sought for, in all cases.

The playing of interludes between the verses of the hymn, is a custom more honored in the breach than in the observance, and although once quite common it has happily fallen into disuse, in most churches.

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