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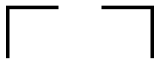
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# Chapter Preview

## Basic Symbol

**EP**

## Auxiliary Symbols



**Echo Phrases (EP) is one of the easiest extemporization techniques to assimilate, and is adaptable to most hymns.**

- The hymnal harmonization serves as the basis for creating **Echo Phrase** settings.
- Three echo approaches are illustrated: single echoes, double echoes, and combinations using both.
- Within each of these approaches, as well as collectively, multiple options to enrich and provide variety are readily possible.
- Different dynamics and timbres are some of the primary avenues for effecting contrasts among the principal parts, such as hymnal phrases and **Echo Phrases**.
- To support the hymnody and its spiritual focus in a service, **Echo Phrases** can be useful for hymn introductions, interludes, and at The Distribution of Holy Communion. When combined with another extemporization technique, they may also help create longer settings, possibly in ABA form, which can function as modest length preludes, voluntaries, and postludes.
- **Echo Phrases** incorporating several more extemporization techniques are illustrated in *Supplement B*, page 31, at the conclusion of the chapter.

## Introduction

Having been introduced to foundational information in Chapter 1, welcome to the first extemporization technique, **Echo Phrases**, one among a number of very accessible techniques presented in this book. After acquainting yourself with several of its basic components, you should find that you will be able to use some of the initial options almost immediately, with very little practice.

As the term **Echo Phrases** implies, these extensions are enrichments that follow the playing of a hymn phrase from the hymnal setting. Here, they are created using the notes and harmonies printed in the hymnal. However, if you are able to provide your own harmonies for the echoes, that ability offers another option. In the main, variety and interest result from using different length **Echo Phrases**, varying levels of dynamics, contrasting timbres, and other such devices.

Another commendable feature of this technique, and a reason for introducing it at the beginning, is its potential for use with virtually all hymn tunes. This enables one to use the **Echo Phrases** technique to support and complement almost any conventional hymn selected in a Service. Adaptability and flexibility are two of its attractive features.

**EP** is the primary symbol used to identify the technique. As pointed out in Chapter 1, this symbol can be placed in the area near the title of a hymn in your organist's hymnal to remind you of its applicability.

In addition, you may wish to use small brackets ( $\lceil$   $\rceil$ ) above the treble staff in your organist's hymnal to indicate where an echo phrase will begin and end. Some music examples in this chapter will illustrate the placement of these.

Three basic approaches are offered as the framework for creating echoes phrases:

- single echoes
- double echoes
- combinations of the two

Any of these **Echo Phrase** extensions can vary in length from a complete hymn phrase to several measures to only a few chords. Each approach is illustrated in the music examples that follow. For musical reasons, echoes conclude with the latter part of the hymnal phrase.

## Anticipating the use of echoes: plan ahead

Once familiar with the facets that relate to this technique, you will probably be able to play some impromptu echoes. But, prior to acquiring that confidence, and also before you arrive at the organ console, you are encouraged to give thought to a tentative echo plan: where each echo might begin, and how many would compose a scheme with balance and interest. Although you will probably make some adjustments once you try them, pre-planning will contribute to a more productive and efficient use of your practice time.

If you decide to create an **Echo Phrase** approach for use as a hymn introduction, shorter echoes may be sufficient. With this in mind, one possible plan might be to use echoes on only the first and last phrases. Should more length be desired, a double echo on the first phrase might suffice.

In a situation where additional organ music may be needed, such as before the offering is brought to the chancel, the use of multiple echoes, which allow some give or take regarding length, can fill the need. Echoes, with their flexibility of length, can provide meaningful and devotional musical offerings with a sensitivity that supports the moment at hand.

## Single echoes with hymns having short phrases

Quite a number of hymns consist of several, generally four, short phrases. With the brevity both of such phrases and of the hymn itself, using an echo for each phrase readily extends the setting. To inject some internal variety with this scheme, consider shortening several phrases and using complete phrases for the others.

*Example 2-1, St. Thomas*, a hymn tune that consists of four short phrases, illustrates four single echoes, two of which use an entire phrase (phrases 2 and 4), and two (phrases 1 and 3) that use only the latter part of the hymn phrase. The brackets in this harmonization indicate where each echo begins and concludes.

### Track 2 *Example 2-1*



EP

Placing this type of letter symbol in your organist's hymnal can be a reminder in the future for the use of **Echo Phrases**.

## St. Thomas

Example 2-2 is the realization of the symbols (brackets) shown in Example 2-1.

Track 2 Example 2-2



St. Thomas

Sustaining the last note in an **Echo Phrase** is suggested, especially if a quarter note.

For easier recognition, most illustrations in this chapter show the echoes in smaller notes.

The musical score for 'St. Thomas' is presented in three systems, each with a treble and bass staff. The first system begins with a *mf* dynamic and includes a *mp* dynamic marking. The second system features *mp*, *mf*, and *mp* dynamics. The third system, starting at measure 10, includes *mf*, *mp*, and *rit.* dynamics. The score uses various note values, including quarter notes, and includes accents and slurs to indicate phrasing.

### Creating contrast when using a single manual

One of the easiest ways to engage the echo approach is by playing both the hymn phrases and the echoes on the Swell division. This eliminates changing manuals. To effect contrasts of volume, play the phrases from the hymnal with the Swell open, and the echoes with the Swell partially, or possibly completely, closed. If one chooses, he/she can shade the conclusion of the echoes with a small *ritardando* and *decrescendo*. Try this approach with the harmonization of Example 2-1.

Another possibility is to use the pedals with the hymnal phrases, and to play the echoes on the same manual without Pedal (i.e. *senza Ped.*). One more method might be to use the pedals throughout, but to take off the 16' pitch for the **Echo Phrases**. Try this with Example 2-1.