



## PLAYING YOUR WERSI AS A CLASSICAL PIPE ORGAN by Jeff Ormerod

### Part Two

#### Typical Pipe Organ

For the purpose of constructing a set of realistic sample registrations for the Wersi we shall consider a comparable two manual pipe organ with pedal board comprising a set of stops similar to those available in the Wersi Sacral Expansion Package. The actual instrument is the Allen Digital organ, shown below, which is voiced as a pipe organ.



## The Swell Organ



The Swell Organ contains stops from all four tonal groups.

### **Flutes**

*Lieblich Gedackt 16*  
*Gedackt 8*  
*Koppel Flute 4*  
*Block Flute 2*

### **Strings**

*Viola Celeste 8*  
*Viola 8*

### **Diapasons**

*Spitz Principal 4*  
*Nazard 2 2-3*

### **Reeds**

*Bassoon 16*  
*Trumpet 8*

Stops on the pipe organ will have been designed to blend well with each other both in tonal quality and volume. It's not clear whether the sounds available in the Wersi Sacral Package are sampled from the same or different instruments, so in selecting these sounds we should consider the following :-

- If several variants of the same type of Wersi sound are available, choose the one that blends the best.
- If variants aren't available consider using the facilities of the Sound-Controls (or the Sound Factory if installed) to adjust the tonal quality of the selected Wersi sound.
  - Where Wersi sounds of the same type but of different pitches are to be combined, the best match might be obtained by layering the same sound but at different pitches using the Octave control.
  - Use the volume controls to adjust the balance of the sounds in the combination so that no one sound appears dominant.

## The Great Organ



The Great Organ contains stops from all tonal groups except the strings.

### **Flutes**

*Gedackt 8*  
*Koppel Flute 4*

### **Diapasons**

*Open Diapason 8*  
*Octave 4*  
*Fifteenth 2*  
*Mixture IV*

### **Reeds**

*Krummhorn 8*

Typically on the Great we find the stops that make up the Diapason Chorus. These are the diapason stops at 8' 4' and 2' pitches that when successively added together produce a full bodied sound with increasing levels of brightness.

Adding the Mixture stop to the Diapason Chorus will add brilliance to the mix. The figure on this stop indicates the number of mutation ranks that the stop contains, in this case 4.

Diapasons, like flutes, can also be used for solo work.

## The Pedal Organ



The Pedal Organ contains stops from all tonal groups except the strings.

### **Flutes**

*Bourdon 16*  
*Lieblich Gedackt 16*  
*Gedackt 8*

### **Diapasons**

*Octave 8*  
*Choral Bass 4*  
*Mixture II*

### **Reeds**

*Bassoon 16*  
*Trumpet 8*

The approach to selecting and combining suitable pedal stops can be considered as a process involving four layers.

For the first layer select pedal stops that will provide a good underlying foundation. Stops from the flute group are best. Use a 16' stop such as the *Bourdon 16* or *Lieblich Gedackt 16* and add an 8' stop such as the *Gedackt 8* to provide clarity.

For the second layer leave the foundation stops selected and engage the Swell to Pedal coupler. This adds in all the stops selected on the Swell to the pedal part. If playing on the Swell the effect is to provide a bass part that is compatible in tone and volume with the selected registration on the manual. If playing on the Great, since the stops on this manual are generally louder than those on the Swell, the effect is to provide a bass part that is supportive but may need some enhancement.

So for the third layer, add in appropriate stops from the pedal section that will be compatible with the selected registration on the Great. For example, with diapason stops selected we could add the Octave 8, then the Choral Bass 4 and the Mixture II as we build up the Diapason Chorus. If reed stops are being used we could also add in the Bassoon 16 and/or the Trumpet 8. The overriding principle is that the pedal stops should complement and support, but not overpower, the registrations on the manuals. The exception to this would be when we are playing a pedal solo.

As a fourth and final layer we may wish to provide additional weight in the bass part when playing at or near full organ on the Great, and this can be achieved by engaging the Great to Pedal coupler. This adds in all the stops selected on the Great to the pedal part.

*In the next part, Jeff covers Couplers, Pistons and Presets.*