

THE THEATRE ORGAN IN STEREO

POSTSCRIPT TO PART I: THE LOUDSPEAKER by Ron Musselman

Since this article was submitted for publication, some model designations and specifications have changed. While automobile models change at the fairly rapid rate of once a year, the high fidelity industry is deeply involved with research and constant product improvement. As a result, specifications can change at any time, so you may see a product introduced, changed (along with a change in model number), then replaced by a completely new model, all within the short space of a year.

In the case of the article in the August/September issue of THEATRE ORGAN, there are two changes and a new model to report. The first news is that the Advent line has been reworked. The model discussed in the article has been superseded by the Advent 5002. The same excellent woofer is used, but a new dome tweeter is employed in this edition, which is housed in a cabinet styled much like the first Advent of a decade ago. It's priced at \$200, and although the writer has not heard it yet, it is one to listen to before making a decision.

Other late news comes from Epicure who has just announced the Epicure 2.0, a \$300 unit with a passive radiator like the M-200C. It may be a replacement for the M-200C, although no more details are available at this time. But like the new Advent 5002, it is certain to be another excellent product and a "must listen to."

And finally, a totally new company by the name of Cambridge Acoustics has introduced their model 310 bookshelf loudspeaker, a 3-way system (Woofer, midrange and tweeter) with a woofer operating on the same principle as all the AR and Advent models. The company claims the system is only down or "off" 3db at 27 c.p.s. This would give the 310 a bass curve very similar to the big AR-9. If the rest of its characteristics are as good as the bass end, this \$350 system could prove to be a real bargain.

As to prices of all the other models in the article, at least some are certain to have changed, but competing manufacturers generally increase their prices at similar rates. So as the EPA says; "Use these figures as a basis for comparison only." □



MUSICAL STRUCTURE

Having laid the musical foundation in the last two issues, it's time to build on that foundation. Music composition, like any house or skyscraper, has structure. It is within this musical structure (form) that notes become music.

Form in music dates back to as early as the 10th Century when Odo, an abbot of the Monastery of Cluny in France, composed chants for the church and indicated a beginning, a middle, and an end, thus illustrating the most basic musical form. From this humble beginning, musical form developed and changed at the hands of the world's composers. By the Big Band era, the American song consisted of 32 bars and was often in AABA form. In arranging and registering music for theatre organ, form becomes important.

Using "I Want to Be Happy" by Vincent Youmans as an example, let's analyze the form. The lyrics to a song are almost as important as the melody to an organist, for it's the words that determine speed and registration; and the punctuation allows the music to "breathe" by way of phrasing, as well as often indicating the end of one section and the beginning of the next.

The first eight bars of our sample song end with a semi-colon in the lyrics and is Section A. The next eight bars are identical musically, although the words are different. Thus, a second Section A. The next eight bars change the tone a bit. Where C and G7 were the two predominant chords, the use of F and C becomes prominent; thus, a key change to F from C without changing the key signature. This next section, a departure from the already established "A," becomes "B." Then, returning to home base, the song concludes with a reprise of the "A" theme and, in this instance, even the words are the same as in the first-stated "A" Section.

In making an arrangement of "I Want to Be Happy," you might want to use a light registration, perhaps with single-stroke glock or xylophone, with Diapason 8' and Tibia 4', with a Tibia 8' or light reed if needed for body. Using single-finger melody, play *staccato* (as if the keys are hot) and a pedal-chord-pedal-chord left-hand-and-foot figure. Play where written. At the end of the first "A" section, it's time for a change. There are many options here, but the change should be somewhat subtle since the music remains the same. You might want to raise the melody an octave and/or add an 8' string or light reed. The "B" Section calls for something a bit more drastic. Remove the glock or xylo, add a Tibia 16', and play an octave higher than written with full right-hand chords, *legato* (smoothly). In returning to the "A" Section at the end, use the same registration and style you started with.

This works for this song and others like it. It is also opinion. Although using form as a guide as to when to make changes, the changes made reflect the personal styling of the organist. Perhaps you might choose to play this as a sobbing ballad. The registration and style would be entirely different, although the form of AABA would still provide your guidelines. Using form to make registration changes guarantees that your music won't be dull from too few changes nor frustrating to the listener from too many.

Why not begin now to determine the form of the songs you play and make changes accordingly. Have fun! □