

## THE ACOUSTICAL CONSULTANT

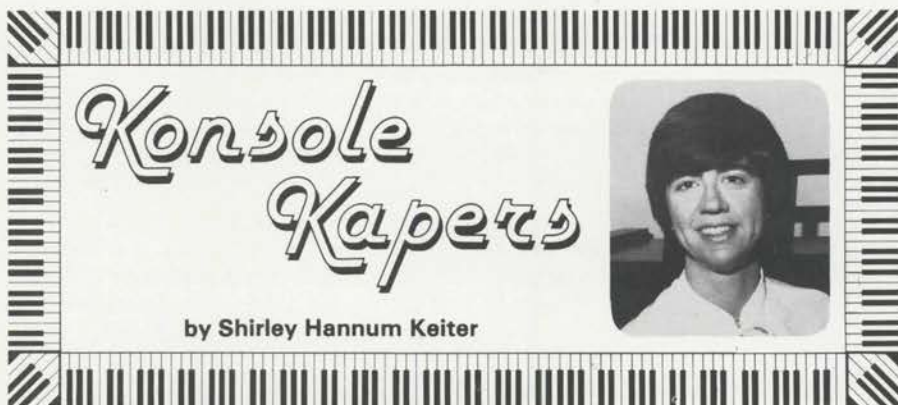
### Acoustiquiz

#### True or False?

by R.J. Weisenberger


1. An organ, reinstalled from a theatre of 1,000,000 cubic feet to a pizza parlor of 50,000 cubic feet will sound louder.
2. Treble pipes placed near the swell shades can be heard better in the auditorium, therefore bass offset pipes should also be placed near the swell shades.
3. A classical organ of 100 ranks voiced on 3" wind pressure can be duplicated in volume by a unit organ of ten ranks voiced on 30" wind pressure.
4. Levels near 90 db are very loud, produce pain, and should be avoided.
5. Pipe organs sound like pipe organs because of the care and attention put into their construction, while electronic organs are mass-produced and don't receive this extra attention.
6. High pressure instruments are not suitable for serious music.
7. High pressure pipework would not be desirable in "straight" organ designs.

For the answers to this quiz turn to page 44.



**Konsole Kapets**

by Shirley Hannum Keiter



#### BUILDING A REPERTOIRE

For many, playing organ is done by ear. For others, it means a chordal approach. But for students of theatre-organ stylings and others who read three-staff music, collections of arrangements are essential. This column does not attempt to review any of these folios, but merely attempts to help locate quality arrangements.

Folios of arrangements by theatre organists include: *Genius of David Coleman* (Vol. 1 & 2), Big 3 Music Corp.; *World's Favorite Treasury of Musical Memories for All Organs*, arranged by Porter Heaps, Ashley Publications, Inc., includes ideas on registration and playing tips; *Theatre Organ Greats* includes 15 arrangements

by Radio City organists and some transcriptions by Ken Rosen and Dan Bellomy, in addition to a short biographical sketch of each arranger/organist, Bradley Publications.

Some theatre-organ books to look for, all published by the Edward B. Marks Music Corp.: *The Mighty Theatre Organ* - published in 1969 in cooperation with ATOS, this folio includes "original organ solos in theatre organ stylings" by many familiar musicians. Edited by Lee Erwin with a foreword by Ben Hall. *The Professional Touch* - published in 1970 with arrangements mostly by Lee Erwin and Lew White. In *Sound of the Silents*, Lee Erwin put on paper many

of his silent-movie scores.

*Easy Organ Series*, arranged by Al Hermanns, published by United Artists Music, gives theatre-organ styled arrangements with commentary. To learn the specifics of TO styling, try Hermanns' *Organ-izing Popular Music* (Books 1 & 2) and its Supplemental Books.

Other books to look into: *The Best of Nostalgic Music* (no arranger given), published by Warner Bros., includes music from the 1890s to mid 1940s. Also, the "Read-Ease Series" (larger notes and chords, non-glare paper) with arrangements by Robert Siebert. Warner Bros., publishers.

For other styles of organ playing, look into books by Richard Bradley, Mark Laub, Michael Scott, LeRoy Davidson, and Mildred Alexander. One of Ms. Alexander's more recent publications is titled *Organ Encores* (Bradley Pub.), which includes a player's guide for each song. If you are into ragtime, *E. Power Biggs Plays Scott Joplin*, transcriptions from his harpsichord recording of the same name, contains Joplin classics arranged by Mark Laub. Hansen Publications. (Richard Bradley also has arranged a book of ragtime favorites.)

In recent years, Richard Bradley's RBR Communications, Inc., in New York has done more for the organ music industry than perhaps any other single publisher. Most recently, RBR has issued a book titled *Hooked on Classics and Other Organ Greats*. The title song is also available as a single sheet. This collection includes arrangements of today's contemporary organists, such as Jan Bordeleau, as well as noted classical musicians, such as Virgil Fox and Joyce Jones.

Other collections with contemporary music: *Chariots of Fire and 14 Movie Greats* (no arranger given), Warner Bros.; and Columbia Pictures' "Solid Gold" series.

*Sheet Music Magazine*, available in standard as well as simplified organ issues, gives you ten or so arrangements (including those by Debbie Culbertson and David Hegarty) as well as related articles in each issue. A one-year subscription (9 issues) for \$13.97 is available from *Sheet Music Magazine*, 352 Evelyn Street, Paramus, NJ 07652.

Why not visit your local music store now and expand your repertoire? □



incorporated in dealings with members and chapters and in THEATRE ORGAN especially, and spread to the chapters' leadership and eventually to all members. Members have the right and the duty to demand professionalism of their leadership, of concert promoters and presenters, of concert artists, and of each other. National ATOS needs to establish clearly a policy of professionalism and adhere to it unceasingly.

**II. INCREASED MEMBERSHIP.** The Committee strongly suggests the goal of 10,000 members by 1985. It feels this goal is essential, and attainable IF . . .

. . . a National Membership Committee is established to work closely with the chapters, . . . each chapter cooperates by establishing a Chapter Membership Committee to achieve local growth,

. . . a national Membership Brochure is prepared explaining ATOS to prospective members which would be provided to all chapters with a space for local information to be inserted,

. . . an active Public Relations Committee can be fielded to deal with the media in an effort to spread the word about the Society to those who might be interested but unaware of our existence.

**III. TRUST FUND/ENDOWMENT.** ATOS needs to establish a vehicle whereby the Society can receive donations in all forms from various sources, including estates and individual donors. Such donations might be cash gifts specifically earmarked for certain purposes, or collections of memorabilia relating to theatre pipe organ, or perhaps even organs themselves for future use in a national museum. Such a legal entity could insure the preservation of materials that could otherwise be broken up and scattered and eventually lost.

Such a move would encourage donations to the ATOS Archives and Library and underscores the necessity for the latter to be safe, accessible, and permanent. Unrestricted funds could be used to enlarge the archives by purchase of otherwise unattainable collections. Other aims could also be funded eventually, such as a scholarship program.

**IV. ADVISORY COMMITTEE.** Many organizations depend upon a so-called advisory committee, comprised of influential and knowledgeable people, for consultation and high-level support. ATOS should establish such a select group by inviting these recognized supporters of theatre pipe organ to be Charter Members of the advisory committee.

**V. ORGAN PLACEMENT.** From time to time, organs are available needing homes and locations are available needing organs. Matching these needs with these wants should be a national function, but conducted from a single location which is well publicized. There should be no fee connected with this service if at all possible. For now, one person should be able to handle such a job, and THEATRE ORGAN could aid in promulgating this additional membership service. Eventually, a listing could be made of every theatre pipe organ extant, its make, serial number, history, size and location, computerized and kept current.

**VI. PUBLICATIONS.** The Goals Committee suggests a compilation of Theatre Organ Technicalities that have appeared over the years in THEATRE ORGAN and earlier journals. A Technical Committee could sift

through these articles to select those written most accurately and appearing to be most helpful to the membership. These could be published in bound volumes by subject and made available at cost to members. Additional articles could be written by competent technical people and included to cover gaps as necessary.

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*The Goals Committee welcomes input from the ATOS board and all members with constructive suggestions for the overall good of our Society.*

Tim Needler, Chairman

#### CONVENTION PLANNING COMMITTEE

The Convention Planning Committee has prepared a 24-page booklet which gives suggestions and guidelines on how to plan and run a convention. This booklet will be mailed to all chapter chairmen. If your chapter is interested in hosting a national or regional convention please contact John Ledwon or Lois Segur.

#### TECHNICAL COMMITTEE

The Technical Committee has been overwhelmed by the response to the question of what you, the membership, desire the committee to explore. Because of this, the committee again elicits your response as to what you would like to see covered. At present the committee will involve itself with discussing what a "performance caliber" organ is, and technical articles dealing with organ maintenance and pipe repair. If you have suggestions or input please contact John Ledwon or Allen Miller.

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### Answers to Acoustiquiz from page 10

- 1. True** — The sound level is *inversely* proportional to the volume of a room for a given *power*. A reduction of 20 to 1 in room volume will give an increase in sound of about 13 db.
- 2. False** — The long wavelengths of bass pipes can use the walls and floors of the chambers to augment their output, thus bass offset pipes best make themselves "felt" when placed near the rear wall and floor of a chamber.
- 3. False** — A ten-rank unit organ on 30" wind pressure can produce up to ten times the acoustical power of a 100-rank classical organ on 3" wind pressure. The output capability will be reflected as the *square* of the change in pressure for any pipe with a given flue.
- 4. False** — 90 db is only moderately loud over most of the hearing range. It poses a hazard to hearing only at the upper frequency

ranges, and over long periods of time. However, sounds in excess of 110 db do pose a real threat, can produce pain, and should be avoided. (OSHA specifies an exposure limit of 1/2 hr./day to 110 db.)

- 5. False** — Pipe organs sound like pipe organs primarily because of the phase/wavelength ratios that naturally exist in various pipes, and because the sound is made up of multiple sources, each with their own polar (directional) characteristics. Such characteristics cannot be duplicated by a simple single or dual channel electronic system, while some of the less subtle characteristics of sound can be convincingly synthesized. Quality, however, in either type of instrument depends on good craftsmanship. The use of electronic tuning and voicing aids, rather than the ear, cannot make a pipe organ sound like an electronic as commonly supposed. It is the *manner* in which the sounds are produced, not the degree of precision which gives the pipe organ its unique sound.
- 6. False** — High pressure instruments can be suitable for all types of music, provided there are enough ranks for the required versatility. Organs of twenty ranks or more, based on the unit system, can be amazingly versatile.
- 7. False** — High pressure pipe designs are as easily applicable to "straight" organs as to those based on the unit system. The E. M. Skinner organ in Cleveland's Municipal Auditorium is a good example. Pressures in this instrument range from 6" to 30".

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*Rick Weisenberger is an engineer for the Communications Department of Northern Kentucky University, and has been engaged for some time in the acoustical research on which his series of articles is based.*

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*Readers may send questions to Mr. Weisenberger in care of THEATRE ORGAN. Mail should be addressed to 3448 Cowper Court, Palo Alto, California 94306. Enclose a self-addressed stamped envelope.* □