

ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN



When playing a song with chord melody, first determine if you want the song to sound legato on various Tibia ensembles, or bouncy and detached on brassy tones. The next step is to determine whether your technique will permit you to play continuous chord melody for at least eight measures. Do not play the lower notes one at a time and then build up a big chord on the high notes. Be consistent — either all chords or all solo melody. It is never necessary to play octaves on the organ because the organ is already sounding 2, 3, or 4 octaves depending on your registration.

Whenever the melody moves up or down the scale or chromatically: try parallel thirds or sixths. Normally, three-part chords will sound best and allow for finger substitution. Seventh chords will sound best if you omit the root. If the melody is the root: omit the 5th. All seventh chords must include the 7th.

Try this experiment: Play any major chord

on any pleasant registration. Add the 7th and you will hear some difference. Start again with the same major chord and substitute the 7th for the root. If the root is on top, play the 7th next to it and omit the 5th. Notice how much stronger and clearer the 7th sounds. For maximum clarity, play 3-part chord melody.

Four-part chord melody requires greater technique and a knowledge of advanced harmony. (It was considered modern harmony sixty years ago.) The fourth part should be the 6th, major 7th, 9th, flat 9th or 13th, etc. — never an octave. As with other styles, be consistent: don't add a 6th here, a 9th there. Either play 3-part chords or 4-part chords for a complete 8-measure theme.

All of this is explained with musical examples in Lessons 21, 22 and 55 in *ORGAN—izing Popular Music*, Distributed to all music stores by Columbia Pictures Publications. □

loves the art well enough to let us hear his opinions through the medium of our *Diapason*?

Besides orders for a great number of church organs, Wurlitzer has orders for theatres and private residences. Among them are for large organs in the Children's Theatre and new Cort Theatre in New York, the Plymouth in Boston, and the Paris in Denver.

In conclusion, it was a treat for me to have had the privilege to visit such a plant where art is cultivated.

April 25, 1924, Detroit (LP) With a calm face, Mrs. Harriet Rosen, formerly an Albany school teacher, sat back in court today and listened to the charge of assault with intent to kill, made by her youthful husband, SIGMUND ROSEN of Buffalo, organist in a local theatre.

While the husband told how Mrs. Rosen shot him three times as he played at the organ on March 21 and then took poison, falling unconscious over his body, the girl did nothing more than arrange her bobbed hair, uncut this last month in jail, and smile occasionally when her attorney pressed some personal questions on her husband.

Rosen said he was bending over the organ keys as the feature film was showing its fade-out when he felt a shot in his back. As he tried to rise to his feet, two more shots rang out and he was wounded again. Then he arose, clutched at the brass rail of the orchestra pit and saw his wife three feet away, glaring at him.

NUGGETS

from the

GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



This "potluck" column takes goodies from all over the lode. Sources were *Diapason* (D), *Jacobs* (J), *Around the Town* (ATT), *Local Press* (LP) and *Radio Daily* (RD).

January 1913 (D) By Herman Stahl. Through the courtesy of Mr. Robert Hope-Jones and his colleagues, I was guided through the Wurlitzer factory in North Tona-wanda, New York, a privilege which is not often extended. The plant is large, housing more than 500 men, mostly skilled labor.

After spending considerable time in other departments, we reached the most interesting section of the plant, where the Hope-Jones

pipe organ is made. Hope-Jones' ideas have been adopted by other builders, and most praiseworthy is that he treats the building of pipe organs from a scientific standpoint.

The double-touch for manual keys is a specialty of Hope-Jones, who also uses it for pedals on his unit organs. Many a fine effect can be produced in this manner. The first touch, played in the normal way and without any strain to the fingers, produces the quality you select by stop manipulation. But if greater pressure is exerted, the key will sink about one-sixteenth of an inch farther and another quality of tone, a sort of undertone, is noticeable, which adds great piquancy and is especially adapted to help the concert organist. The suitable bass device, which furnishes the proper pedal and bass stops for any combination one chooses to make; the slanting manuals, and the pizzicato touch are other features of the Hope-Jones console.

In the voicing room, I saw the "springless reed" — a reed which does not have any tuning wire. Mr. Hope-Jones says that the reed pipe so treated will stay in tune as good as the flue pipes. Another feature of his reeds is that he lets the tongue vibrate on the uncovered brass and obtains a smooth note.

There are two points which are worthwhile to take up in friendly controversy among some of our first-class reed voicers in the country. Who is to contribute to this? Who

OFFICIAL NOTICE

TO:
Members of the
American Theatre Organ Society

FROM:
David M. Barnett
National Secretary

SUBJECT:
Notice of Annual Meeting

DATE:
April 1, 1987

The Annual Meeting of the members of the American Theatre Organ Society will be held on Tuesday, June 23, 1987, at the Pasadena Civic Auditorium, 300 E. Green Street, Pasadena, California 91101 beginning at 7:00 p.m.

AMERICAN THEATRE
ORGAN SOCIETY

David M. Barnett

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National Secretary