

# 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.

### 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*

David M. Barnett  
National Secretary

## 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 Tonawanda, 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

Then he fell to the floor. Rosen said his wife dropped over him, saying, "Why did you make me do this?" In leaving the stand, Rosen showed Judge Cotter the patched bullet holes in his suit.

The woman's lawyer moved for a dismissal of the charge on the ground that the prosecution had produced no witnesses who had actually seen Mrs. Rosen shoot her husband. Judge Cotter refused to grant the motion, suggesting the prosecution later might remedy this oversight. The \$15,000 bail demanded of the woman was reduced to \$10,000.

*May 1924 (D)* History is being made at the New York Hippodrome in using the organ for the super vaudeville presented there, with grand effects in spectacular style. An orchestra of 30 men was considered the maximum for vaudeville, but this proved inadequate for the vast size of the enlarged auditorium which now seats 6,000.

So, the organ was added tentatively for a few acts where it was deemed suitable, which led to the immediate demand by every act to secure the organ for its offering. A house order resulted, requiring organ arrangements for every act. The organ is also featured in solo numbers in which the spotlight is turned on the organist. This solo usually is a popular selection, but occasionally a standard classic such as Widor's "Toccata" is played.

The organist, FREDERICK INSLEY, a graduate of Yale University's music department, was a pupil of Widor and Vierne in Paris. The instrument is a three-manual Midmer-Losh, completed in December 1923.

*October 1926 (J)* CYRIL GUTHOERL at Loew's Aldine Theatre, is one of the leading organists in Pittsburgh. He is in his twenties, yet has years of experience, both in theatre and church work. Having two brothers, a sister and a father who are organists, he received his musical education from his father, once a professor in the Leipzig Conservatory of Music.

Cyril is one organist who believes that "a rolling stone gathers no moss." He has been at St. Agnes Fifth Avenue Church for 10 years, was at the Olympic Theatre nine years, and has been employed at the Aldine for three years. He features organlogues during which he introduces many novel arrangements.

*December 1928 (ATT)* LARRY BARALDI is a genius in producing all the vibrations he can get out of the organ in the Aldine Theatre in Philadelphia. He formerly had engagements at the Stanley and Earle theatres there. Sidney Lowenstein directs the Aldine orchestra.

*February 28, 1930 (LP)* Before the show begins at Rochester's Loew's Theatre, DICK BETTS plays a happy half-hour at the golden-voiced 5/24 Marr & Colton organ.

*September 1931 (LP)* EDDIE HOUSE is at Balaban & Katz' Paradise Theatre in Chicago, playing a novel treat on the 5/20 Wurlitzer. Janet Gaynor and Charles Farrell appear on the screen in *Merely Mary Ann*.

*April 1935 (D)* Radio work and spotlight solos have kept organist ROLAND POMERAT busy since sound pictures came into vogue in the Paramount Theatre in Springfield,

Massachusetts. Mr. Pomerat has done 455 broadcasts, comprising 223 hours, and has played 3,702 compositions. He had had 442 requests since October 1, 1934. "The requests are always interesting," he says. "Strangely enough, quite a few are for Bach, many for worthwhile classical numbers, and a large number are for so-called popular pieces."

*April 1936 (D)* An installation of more than ordinary interest, completed in Chicago by Wurlitzer, is a 3-manual organ of unit design for the NBC studio in the Merchandise Mart. The 13 ranks of pipes include Tuba, Solo String, Flute, English Horn, Open Diapason, Tibia Clausa, Clarinet, Saxophone, Viole d'Orchestre, Viole Celeste, Vox Humana, Krumet and Oboe Horn. Percussions include

Marimba (harp), Chrysoglott, xylophone, glockenspiel, cathedral chimes, bass drum, kettle drum, snare drum, crash cymbal, tambourine, castanets, Chinese block, tom-tom, sleigh bells and triangle.

*June 10, 1941 (RD)* Organist ADOLPH GOEBEL today begins his fourth year as musical director of WWRL, Woodside, New York.

*GOLD DUST: 6/16* Dr. ALFRED G. ROBYN and EDWIN JOHNSON, New York's Rialto . . . 3/18 HAROLD J. CROSBY, Boston's Columbia . . . 8/24 BERNIE COWHAM opened the \$30,000 Barton at Milwaukee's Modjeska.

That's all for now. So long, folks!

JASON & THE OLD PROSPECTOR □

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*hear*

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