

November 7, 1931 (MPH) . . .

Shapiro, Bernstein & Co. and the aide to all theatre organists, HARRY BLAIR, are now installed in their spacious new offices in the Capitol Theatre Bldg. in New York. Incidentally, you Noonday Lunch Club Members, the honor roll was the first thing Harry hung on the wall of his office. He says that so many out-of-town organists have been in New York looking for new assignments, that it is absolutely inconceivable an organist is in town on vacation.

November 21, 1931 (MPH) . . .

REX KOURY, at RKO Proctor's Fourth Street Theatre in Troy, N.Y., offered a composite vaudeville show in one of his recent organ solos and did exceptionally well with it, stopping the show at several performances. He called the novelty "Vaudeville a la Rex Koury" and opened an introductory slide as he played "The Voice of the RKO." After this, an imitation of the orchestra's playing its overture was offered and then takeoffs on four vaudeville acts. The solo was smartly presented. Many of the audience voiced their opinions that this was one of the best solos this organist has offered.

September 7, 1935 (Radio News) . . .

Organist CARL COLEMAN is featured with contralto Florence Ann Reid over Buffalo's WGR at 11:00 p.m.

That does it for this time. A happy Holiday Season to you all!

Jason & The Old Prospector



Melody . . .

belongs to the noblest gifts which an invisible godhead has made to humanity . . .

The melodic idea, coming straight out of the ether, which suddenly overtakes me, which appears without any stimulus or psychic emotion . . .

emerges from the imagination, immediate unconsciousness, without benefit of the intelligence . . . it is the greatest of the divine gifts, not to be compared with any other.

RICHARD STRAUSS (1864-1949)



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

By combining a series of altered and substitute 7th chords, following the Circle of 5th, you can play a chromatically descending accompaniment which produces a distinctive sound. The left hand plays only the 3rd and 7th of each chord, while the pedal base notes alternate flat fifth and root. The following examples show how it works in the Key of C and E_b:

In F, the chords would be A⁷-5 • D⁷ • G⁷-5 • C⁷ • F

In G, we would use B⁷-5 • E⁷ • A⁷-5 • D⁷ • G

You figure it out in the Key of B_b (Consult the chart presented in Sept./Oct. THEATRE ORGAN.) As long as you have to read the notes, you haven't learned the procedure. It is necessary to be able to find the 3rd, 7th and flat 5th of each 7th chord and then move downward to the next 7th chord in the circle of 5th.

This style of accompaniment can be applied in many popular songs. In the bridge of "Heart and Soul" you can play B_b • A⁷-5 / D⁷ • G⁷-5 / C⁷ • F⁷-5 / E⁷-5 • A⁷. In "Sweet Lorraine" you can continue for six measures. Opportunities can be found in many Christmas popular songs. In "White Christmas" you can play this three times: C • E⁷-5 / A⁷ • D⁷-5 / G⁷ starting in the first measure and again later in the song. In "Winter Wonderland" play G⁷-5 • C⁷ • F⁷-5 • B_b⁷ in the 7th measure.

Once you learn the system, you will find opportunities to apply it in many songs and in improvising introductions to songs.

For additional examples, see Lessons 58 and 59 in ORGAN-izing Popular Music.

It's Music Time in '89

See you in Detroit!!