

News From Australia *continued*

Australia's first CD recording featuring theatre organ has just been released. It features the multiple talents of Victorian TOSA President David Johnston and concert artist Gordon McKenzie. The organ used is the 4/22 Wurlitzer in the Moorabbin Town Hall and Grand Piano. Called "Fire Those Pipes," it features music from *Phantom of the Opera*, *Man From Snowy River*, "I Just Called to Say I Love You," and many others. Those interested can contact Gordon McKenzie, 52 High Street, Melton, Victoria 3337 Australia for details.

The 4/16 theatre organ in the Capri Theatre, Goodwood, Adelaide, South Australia is presently undergoing surgery and having a Devtronix System installed. This is the second theatre organ in Australia to be controlled with this system, the other being the 3/17 at the Orion Centre in Sydney. Another theatre organ to receive all solid-state circuitry is the delightful 3/8 Christie at Kelvin Hall, Brisbane, Queensland. This organ is also having a major overhaul — its first since it was installed fifteen years ago. So far over 2000 man-hours, from November 1988 to April 1989, have been spent in the rejuvenation.

Just prior to the Annual convention, Sydney organman John Parker travelled to Perth, WA, to regulate and voice the Compton which had never been done since the installation. For those who had heard or played the organ prior to this upgrading, the change in quality was very obvious and attractive.

Since the opening of the Orion Centre Wurlitzer 3/17 in Sydney, TOSA's other organ, the 2/10 Wurlitzer in the Marrickville Town Hall has not been so much in the news. Recently, however, a very successful concert was held there with Canberra organists Maureen Dawes and Clinton White.

On a sadder note, since my last contribution the well-known theatre organist Reubert Hayes passed away, aged 75 years. Reubert commenced his career in the 1930s playing in Sydney's suburban organ-equipped cinemas. At the beginning of the second world war he was asked to take a six-month engagement at the Brisbane Regent on a 3/15 Wurlitzer. This engagement was to last six years and included weekly half hour broadcasts from this cinema which were radio-beamed throughout the South Pacific. At the end of the war, he returned to Sydney to play the Wurlitzer 2/8 at Sydney's Plaza Theatre until 1958. He was then transferred to the Sydney Regent until 1960. A friendly, outgoing person with high standards of musicianship, he will be sadly missed.

Two other Sydney organists with great interest in the theatre organ, Eric Smith and Jon Congert both passed away. They contributed considerably in the renaissance of the theatre organ in Australia, and they, too, will be sadly missed.



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

ENDING - I

The purpose of these articles is to enable the average home-organ owner, amateur, student, and anyone else who is interested, to make slow, easy, popular songs sound musically interesting. This requires a greater knowledge of music than it does to blast out a loud, fast piece which can sometimes create more noise than music.

Most amateur organists start on the first note of a song and stop on the last note. Professionals usually improvise a short introduction and add a fancy ending. There are numerous chord sequences which can be used for this purpose and new ones are being created or discovered every day. The only way they can be described or explained so that they can be applied to songs in any key is by the use of Roman Numerals to indicate which scale tones the chords are built on. If you are uncertain about how this works, study the article in the July/August, 1988 THEATRE ORGAN or Lesson 10 in "ORGAN-izing Popular Music."

All songs end on the I chord. After playing the final I chord, change to the IV chord — the chord built on the fourth note of the scale. Hold each chord and pedal for one measure in 3/4 time and two beats in 4/4 time.

The right hand plays an arpeggio upward on the notes of the IV chord, including the 6th and ends one octave higher on the I chord. The following examples illustrate the basic form of this ending. Other variations in the melody are possible. This Ending is the easiest to learn and can be used on many songs.



Do not merely attempt to memorize these examples. Study the chord sequence and listen to the melody. If you cannot figure them out in C, B_b, E_b and other keys, you have not learned the system and will not be able to figure out anything. Equally important with understanding the rules is perceiving and remembering the sound of what you are doing. After learning a few other Endings, your ear should tell you which Ending will sound most appropriate for the song you are playing. From now on, NEVER stop on the last note of a song; ALWAYS add an Ending.

*Music is now so foolish that I am amazed.
Everything that is wrong is permitted and
no attention is paid to what the old generation
wrote as composition.*

SAMUAL SCHEIDT - 1587-1654)