



# ORGAN-IZING

## POPULAR MUSIC

by  
**AL HERMANN'S**

### LISTENING IS ALSO AN ART

During the performance of an ordinary popular song on the organ, there are six musical elements working together to make the total sound that the listener hears:

1. MELODY — the obvious tune that everyone hears.
2. HARMONY — simple or advanced.
3. RHYTHM — many varieties.
4. BASS — alternating, sustained, walking.
5. TONE COLOR — choice of stops and other tone controls.
6. STYLE — solo or chord melody, phrasing, expression, etc.

If any of these details are not carefully considered by the performer, the result is a poor, unmusical performance.

However, if half the audience is not paying attention, and the other half is totally unmusical, the efforts of the most artistic organist are wasted. Conversely, a very mediocre organist often receives a standing ovation for loud, noisy performance because the listeners are not paying attention to details and musical values.

Back in the late 20s when theatre organs were a very popular form of entertainment, a prominent classical organist wrote in a music magazine that "the theatre organ is a box of ugly noises." We don't agree with that, but if you listen carefully you may notice that it can be just that. However, the classical organ can also create ugly noises.

A performance depends on the musicality of the organist. Mashing down every stop and blasting away does not make pretty music. It might impress some people for a while, but soon becomes tiresome. If the listeners are satisfied with unpleasant sounds, that is what they can expect to get.

Most of our concert and recording artists are fine musicians. Listen to them carefully and notice the various details that make pleasant music. One way to develop your listening ability is to listen to other kinds of music — symphony orchestras, choruses, big bands, etc. Pay attention to details. Try to hear the six musical elements listed above and notice how the manuals and pedals are balanced. One hand should not drown out the other.

If you will develop your listening skills, you will increase your enjoyment of all music.

## NOTICE TO ALL MEMBERS

### *New Scholarship Program Available For Students Ages 13 thru 21*

**CATEGORY "A":** Students working toward college organ performance degree.

**CATEGORY "B":** Music students studying with professional theatre organ teachers.

We have ten \$500 scholarships available for qualified students.

If you have a student or students interested, please send for rules, regulations and application forms.

**DOROTHY VanSTEENKISTE**  
Chairman, Scholarship Committee  
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## ATOS ELECTRONIC THEATRE ORGAN OWNERS' GROUP

During the Indianapolis Convention ATOS President John Ledwon appointed Jack Moelmann to head up a group of ATOS members interested in forming a group of electronic theatre organ owners similar to the home theatre pipe organ group. There have been several mentions of the group's formation in the Journal and the Newsletter as well as the President's message. Jack Moelmann indicates that response has been slow with only nine people writing to him indicating an interest.

The purpose of the group within ATOS is to bring together those who own electronic theatre organs such as those made by Allen, Conn, Rodgers, etc., and those who have made modifications to their instruments by either adding other electronic enhancements or real pipes and percussions. One of our members who has indicated an interest in this type of group is Robert Gates. He has suggested the following as some of the objectives for this group:

1. To exchange information on existing instruments. This would include descriptions of means for tonal enhancement, maintenance tips, suggested registrations and playing hints.
2. To provide data on new technologies so that their benefits could be understood. How many organists know, for example, that Allen's W-9 atone-production board offers (according to the manufacturer) recorded attack and decay?
3. To evaluate new instruments as they are introduced. Product reviews, done responsibly, are appropriate to the Theatre Organ, as are evaluations of tapes and CD's.
4. To maintain a list of producers of such items as:
  - a) kit organs
  - b) reverberation systems
  - c) dedicated organ speakers, for example, horn units for reed stops, and
  - d) accessories, e.g., chimes and 16' extensions
5. To provide interviews with representatives of the leaders in the field. They could tell where the technology is going.

Technology is certainly affecting the theatre pipe organ through electronic relays, combination actions, power supplies, trick effects, etc. The electronic organ has come a long way since the first Hammond.

It is not too late to get interested in being part of this group. If you are interested and have something unique in the electronic organ world or are interested in what other people may have, write to Jack Moelmann for more information or to just join this beginning group of ATOSers.

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*"A long time ago,  
I decided that man's  
heart and soul would  
be my universe."*

FREDERICK CHOPIN  
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