

Lesson No 2

7/22/86

* Registration

* Registering: Tibia 16, 4 instead of Tibia 8, 2 is merely to keep the hands separated, so you can see what you are doing and it doesn't obscure the pistons, you can't tell where you are.

Re:

* Pistons: If you don't have time for piston changes -
"Simplify a little bit - ~~darken~~"

"Shut up + Play"
Don't pay any attention to registration changes.
You can say "Glockenspiel"

Re:

Registration: Strings 8, 4 - all hands including Celesta. No trem. For rhythm good combination.

Re: Pedals

Reg + Rhythm - Be sure you have lots of 8' on if you are doing pedals. Rhythm.

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(Supp. Notes)

Reg. Acc. Man. } 2 2/3 Tib.
8' Oboe
Flute

Unification: On a church organ a typical type of tone on a classical organ is a diapason kind of tone. (ex. NO TREM DIAP 8)

vs.
Tibia kind of tone on a Theater Organ. (ex. Tib 8 w/trem)

(Aller) Classical Organ has Flute 8', Flute 4', Flute 2' - has other names, but all in the same family.

Pipe Organ has Flute 8', Flute 4', Flute 2'.

On Classical Organ (Pipe) these stops would be 3 separate ranks of pipes, usually of 64 notes each.

On theatre organ, to save space and to create a

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Unification: (cont'd) different kind of tone, these three flutes would all be derived from the same bank of pipes.

Flutes 8, 4 + 2 all drawn off from the same bank of pipes. In order not to run out of pipes up in the top octave, there is an extra octave of pipes.

On the Church organ there are 61 pipes for each Flute wind. On the theater organ that bank of pipes will have an extra 12 for the 4' extension, and another extra 12 for the 2' extension.

(Explain)
Unification: Take a bank of pipes and unify it — that means you make it play at more than one pitch, anywhere on the organ.

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Unification: (cont'd)
ep: If Post Horn registered on the Acc. is exactly the same rank of pipe as on the Great or Solo Manuals.

The reason for duplication of the same voices on different manuals is for variety of registration and for quick registration changes.

There are times when you don't want the Post Horn on the Acc. Manual, but it is there if you want it, for playing popular and orchestral music.

2²/₃: Normally would be just an extension of the flute.

There are three tibias on these manuals.
1. Solo Tibia, 2. Foundation Tibia
3. Main Tibia. That tells you on the stop tab that it

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Registration

Re:
Allen -

} Don't sacrifice your manuals
by coupling together. Keep
them independent as much
as possible, except for some
special effect that you have
all set up on a piston and get
to it and leave it in a hurry.

Re:
Management:

Don't use block chords
with 2 hands on one manual.
It sounds better on an electronic
organ.

You have to compromise on
registration changes if you
are playing a 2 manual organ.
You are so fraught with
perils that if you make
one tiny little error it throws
you.

Re
Reg. Changes

You just can't play as many
registrations as you want to, unless
you have it all set up on pistons.

Re: Cards

Rocky Mountain Instrument
Synthesizer Card on Allen

Re:
Registration = If you don't have the
stops to work with,
change your thinking,
use what's there.

Re:
Principle = Obas 16, Thete 16
alright with rhythm
in Pedals as long
as you have lots of
8' Pedals Also.

Re:
Pistons = Can't always use a Piston
exactly the way it is
set - can't ever have
enough Pistons.

Re:
Smaller
Instruments = If you are dealing with
a 2 manual organ,
just don't make
many registration
changes

Re:
Arranging: Don't use block chords
with 2 hands on one
manual. It doesn't
sound good on theatre
organs.

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Re:
Registration: Joyce asked for registration
of something "nice".

"George referred to something
"nice" as "pretty" or "melodious".
in sound.

Re:
Pistons: Dynamically speaking refer to
p three ff:

pp - 1st piston
p - 2nd piston
mf - 3rd piston
f - 4th piston
ff - 5th piston

gW
Re:
setting of
Pistons }

"I like to set up any organ this
way. It is a security blanket,
it's useful, it sounds well."

* Re:
Technique:

If you can't keep triads
light because of large
intervals, play triads
"staccato". It is easier and
it sounds better.
If you have a stumbling
block - eliminate it!

Re:
Registrar =

Use your ears!

Re:
Proper
Pronunciation =

Do not abbreviate
the names of the
stop tabs or
speaking tabs to
"Tit" and "Trem" etc.

Re:
Description
of sounds =

"rice" is a woman's
word.

Man would say
"Pretty".

{ 16.8. 4 Tibia
tremulant } 16.8 Voz

Re:
Arranging =

Use 10ths between Pedal
and Accords. using
counter melody with
after beats in left hand
and keeping pedals

SHORT !!!



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Re: Registration:

Alter sound completely by adding to the registration being used.

It will give you an entirely different color to add a Reed to a registered combination. You can remove the Reed so easily, and come right back to the original registration.

* Re:

Registration

} Horns & Trumpets &
Drums &

on acc. with both hands
is fine for Rhythms Intro.

Make it easy for yourself.
Don't walk on egg-shells and
worry about an upcoming
piston change. Eliminate
the hassle.

* Reg:

"Flutterby
Butterfly"
Using
Untuned
Percussion

{ Add some untuned Percussion
to the accompaniment for
the introduction - like Tambourine
It has nothing to do with
Butterflies but it is a sound.
And what it does is
change the registration
easily."

Re:
Registration

You have got to compromise
with lots of manual or
registration changes or
be fraught with peril that
if you make one tiny mistake
it throws you.

G.W.
on
Max West =
quote

"Don't rush me honey,
I work cheaper."

Re:
Registration

"Flutter By:
Butterfly"

Ped. Abc 16
Bourd 6
Diap 8
Flute 8

acc. Horn Diap 8
Flute 8

gt. String 8, 4

Solo. St 8, Kinnara 8
Piccolo 4

Tibia tremulans only.

Re: Registration = You can alter the sound completely by adding Post Horn 16 to the existing registration - Play w/ staccato chords.

Re: "Butterflies" = Play staccato with chords since these are "Butterflies" not buzzards flying around.

"guy
rise
chords" = Playing the organ is like living your personal life. Trying to get along with your husband and everything is pushing in on you. It is creating stress, your blood-pressure goes up and you are "up-tight", you are not secure. In order for you to get your "doo-dah" together, you've got to eliminate those stressful factors in your life.

Translate these circumstances to organ playing. If something bugs you - eliminate it!
Don't do it - make it easy for yourself.

Re:
Technique = If reaching for afterbeats
or accents on Solo Manual,
Use your right hand, it
free up your technique
so the rhythm and
pedal are kept going.

Re:
Pistons = Make pistons do as
many jobs for you as
they can. Make them
versatile so they can
be used in many ways

Re:
Traps = In using traps for introduction
or effects - go for the sound.
It doesn't have to relate to
the specific topic of the song,
i.e. Tortoiseshell
and
Butterflies

Has no relationship, but it is
a sound, and you can change
the registration easily.

If you don't want to use traps
like tortoiseshell, for example
add high pitched "stuf". To
eliminate pressure - to just
hit "high stuff". for example
St H, Supt, Pieces 4, etc.

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Re:
Arranging:
"Flutterby
Butterfly"

If you must diminish a
Chord guided to articulate it,
what difference does it make.
This is just an arrangement,
not Schubert or Chopin,
Beethoven.

Re:
Registration
of
"Intro"

If traps don't work for
an introduction, use
some "high stuff" then
cancel with a piston.
i.e. Strings 4, Point 4, Saxophone 4,
Piccolo 4.
To eliminate pressure hit "High
stuff". Not "this one" + "that
high one".

Re:
Rhythm

The down-beat is far more
important than the "lase and
frilly" introduction.

Re:
Arranging
"Flutterby
Butterfly"

We have simplified the arrangement,
and by its very simplicity it
is going to carry the message
of the butterfly. Butterflies
aren't really busy - hummingbirds
are busy, but a butterfly
takes his time.

Re:
Arranging = Keep the arrangement simple
to carry the message better
to the listener.

Re
Performance = When changing tempo
in one portion of a piece,
i.e. the bridge, come to a
complete stop so the change
will be obvious. The dead
stop accomplishes two things:
1. It's easiest to make the new
into the next part by
starting slowly after stop.
2. Lets the listener hear that
you are doing something
different.

Arranging
Suggestion = At change of tempo at the
bridge - go by to $3/4$ from $4/4$
Meter:
Ped. Acc on beats 1 + 2
with chords in Right hand.

Re:
Fingering = "There usually is a solution to
fingering problems - a way
out."

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Re:
Block

Such a useless technique for the left hand. It sounds utterly useless to use this type of arranging technique. Sounds as though you aren't using the left hand, it is just sitting in your lap.

* Re:
Pedals

Pedals being played legato instead of staccato on a long pedal line seem to give the effect of adding more voices and seem louder. No need to add more voices.

Re: gw.
Full Organ
Theater

Don't like a full organ "classical" sound on a "theater" organ. It just doesn't work. Bob Cavara hates and I hate it, there must be some foundation for it. Just take the tremulants off, but leave it on, on the tibia.

Re:
Articulation
of
Pedals

Exaggerate the dotted notes!! Hold the dotted notes in value, but make the dotted short notes following the dotted notes very "germanic" and stilted, very ridgid.

Star
Spangled
Banner

Play pedal notes staccato if your feet aren't long enough to reach the intervals.

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Side I

"Star
Spangled
Banner"

Play dotted notes very
detached on the Manuals
also.

Slow down the tempo so it
is a little more pompous.
Grandioso - bold,

Re:
"Star
Spangled
Banner"

G.W.
Don't open with it - it is
not an opener.
Have to be careful in doing
these Patriotic things in order
not to appear to be doing too
much waving of the flag in
order to get automatic applause.
"Oh, she's a flag-waver!"

Page 2
Side I
Sweet
Georgia
Brown"

Review 3rd ascending w/ melody
line on the top
Descending 9th in L H on
Acc.

Think of "Sweet Georgia Brown".
the song:
What do you think of?
Harlem Globetrotter.
H-Lasa "Charleston Rhythm".

Re:

* Play Pompous & Grandiose
"Star Spangled Banner".

Technique =

Pedal notes detached,
Put some virility into
it.

Play both hands on
Manuels — very crisp
And detached. I give
it some "Bazz", some
sexuality.

"Get off the keys." gw.
"Achtung", Germanic.

Re:
Registration =

If using the Gylophone
Stop in conjunction with
a full organ combination,
there are too many high
frequencies playing to
even hear the Gylophone
Stop!

Re:
Arranging =

going up scale in
minor third for
ending in Right hand,
left hand Chromatic

July 22, 1986

Geo. Wright Lesson #2

1. Jope, Anything you do in your playing is going to come out. If you are working like the devil and it is laboured, it is going to sound laboured — Doesn't that make sense? Simplify!
2. If you have a stumbling block, eliminate it! When the chips are down — you can't have that bugging you when the people are there!
3. Think of how you would play a left hand piano — Tenth harmony between pedal and

left hand.

4. By adding Post Horn 16 to the great for staccato trills in right hand. There is a complete change of tone color and can be accomplished so easily, yet return to ensuing registrations.
5. Playing the organ is like living your personal life. You are trying to get along with your husband and everything is pushing in on you, pressing on you. You are up tight and you are not secure. In order for you to get your "shit" together - you've got to eliminate those stressful factors

In your life. Translate that to organ playing. If something bugs you, eliminate it. It is better not to have a change in registration than get all up-tight and worry about it.

6. Make your pistons do as many jobs for you as you can. Make them versatile so you can use them in different ways.
7. No lead-foot in pedals. Whenever the Knusa 8 is added by Mr. Ripe to the pedals - it is because of playing the pedal notes too long. The 16 foot Pitch on the Allen Organs speak slowly like a pipe organ.

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Re:
Technique
on
"Sweet Georgia
Brown"

Don't play title phrase
in song. Legato - Asinger
= sing "Sweet - (Buck)
Georgia Brown" -
Play it that way.

In popular playing you
"cheat" a little bit
on note values, not
like classical music.

Re:
Arranging =
tip

Go for violent contrast
i.e. "Sweet Georgia
Brown" from JMC
with Piccolo 2, to full
organ combination -
From "Tey Poo" sound
to "big full" sound.
You hold audience
attention and call
attention to yourself
with great contrasts
in registration.

" F#m7
or
Gb6
for
Percussion"
run.

Phrygian Mode Scale.
and
Oriental Scale go great
together.

1 2 3, 1 2 3 4, 1 2 3, 1 2 3 4
Holen frominsky
Korshoff.

8. When fingering a glissando, change the fingering on the bottom note before beginning the run. There is usually a way out of the impossible situation.
9. Just changing the pedal notes from staccato to legato makes the pedal seem louder - it is louder. Clean up - simplify.
10. Play pedal eight note runs with the left hand instead of the pedal. The manuals' have higher frequencies and sound better. This technique sounds better and is easier - what more could you ask.

11. Because of logistics to keep your hands separated, register Tibias 16 and 4 instead of Tibias 8 and 2. This registration enables you to see what you are doing, and doesn't obscure the pistons.
12. Registration of Bourdon 16 and Abse 16 in Pedals are light.
13. Don't sacrifice your manuals by using couplers. Keep them independent as much as possible.

Re:
Arranging
Tech! =
=

"Shock" the audience a little bit by altering a "usual" melody line, i.e. Snake Charmer melody in "Sweet Georgia Brown". If it amuses your audience, it will also amuse you at the same time, won't it?

Re:
Tempo
Change

For change of tempo from alla breve to straight 4/4 or tango rhythm — stop cold! It is a change of tempo and will give you a nice breath of fresh air.

When you have a fast and slow tempo back to back in an arrangement, and one isn't really related to the other, in fact entirely unrelated tempos!

Re:
Spanish
Rhythm =

Use only beats 1 & 4 with Pedals, and left hand for proper effect.

Sounds as though it were more difficult arrangement, but is actually easier to play!

Re:
Pedal
glissando =
"low
"Carm"

Notes preceding the
glissando in pedal
should be kept very
short.

Re:
Arranging =

To get rid of all the
sound when using
full chords in right
hand - play melody
line legato & chord
staccato.

When using left hand
to play bass line for
pedals i.e. like piano
left hand, don't play
bass note & left hand
note together -
sounds better if you
don't.

Re
Performance -

If lyrics are broken
into syllables, break the
chose and articulate
it accordingly.

Re
Arranging =

Just hit downbeat with
Pedal + Acc when using
full organ after long
continuous sound.