

Nov. 1986

Lesson 6 Go. Wright

* Registration

Pedals:

i.e. "Blue Thies"

} Use Strong 8' Pitcher
for any Rhythmic
Pattern in Pattern.

Puts emphasis on
8' line where the
ear hears it.

* Registration -

Use Acc. to Ped Coupler
for 8' Pedal emphasis

* Piano Key
Technique }

If piano doesn't
speak promptly, hold
it a little longer to
compensate on various
different organs.

* G. W. Organ

Diagram..



Lesson 6

GW
Comment
Re:
Basis

Played "Blue Sues". Just
of all lets take it from
the basics. Considered
the strong rhythmic pattern

Set up pedal Use lots of
8' so you hear the line!
Mostly have a lot of 16' -
to hear! The line is in
the 8' - that's where the
ear hears it. The 16' is
just to add body to it -
but not need or harshness.
Could play without the
16'. If you had to choose
between the 8' + 16' - Choose
8' -

Use Acc to Ped. Coupler
and Coupler, Piano down
instead of the Karp. If you
the Accompaniment + pedal
are tied together - like
they should be! That
locks it together.

Re
Reg
16 Sax
16 Sax
16 Sax
H. H. H. H.

Just for SM line
on "Blue Sues"

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* Arranging:

Cut intro in half if
arranging a melody.

* Rhythmic
Pattern

Keep rhythmic pattern
the same all the way
through the piece once
you have established
it on the song.
i.e. "Blue Bird"
i.e. "Dancing Fantouline"
Keep rhythm going - don't
drop it.

$\frac{5}{4}$ vs. $\frac{6}{4}$

J.W. Prefers $\frac{5}{4}$ -

& eliminates a lot of beats,

Makes the piece more
tolerable to listen to.

* Term:

} J.W. = left hand accents

} J.W. calls them

Brass figures or left hand fills.

* Arranging

Rule:

} The right hand should do
all the fills.

Get off the key - allow
the R.H. to speak - If you
don't need the R.H. sustained

Lesson 6

"Blue Skies"
Re:
Intro

Too long & redundant.
It is interesting what
you are doing, but
enough already.

Re
Vacant
Beats

On "Blue Skies" bridge in
4/4 - have beats 3 & 6
vacant. It is the logical
place to put the piece -
without getting "hung-up".

Re:
Resolving
a
Chords

With piece that is as
well-known as "Blue
Skies" - not necessary
to resolve a chord in the
left hand if it spoils
the rhythm pattern and
you have to choose
between the two.

Re:
Weaving

First things first
↓
Eliminate the business
of this arrangement.

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*Arranging
Rull

Keep the L.H. and Pedal
going. Establish the
melody then get off!!

Get off the keys you have
room + time + inspiration
to play the fills.

Fills }

If the fill is dissonant, it
will work against anything
else you elect to play - in
any key.

*Arranging tip:

Artenato
Pedal

For long alternating key
change pattern (i.e. E^b to E⁴)

↓
Keep the pedal E^b Artenato
Makes the arrangement

Patitakee.

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Re:
Arranging

} End of 1st Chorus -
let go of melody note -
you don't have to hold
that note till infinity.
Get off it - gives you
an opportunity to
fill. Get your hand
off the key sooner
and it will give you
a chance to fill.
Use fill in different
ways than chords for
bluesy effect.

Re:
Arranging

} Change of Rhythm for
repeat of Chorus.
Should make it more
interesting to listen to.
Finish the motif and
come to an abrupt stop!

1st. Ad lib -
2nd Stripper

from Eb most obvious G^b -

up the 3rd - don't bridge it -
just leap
Change Rhythm & Key

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Modulation: { Use common
Note in melody
between chords
(Reverse Octinats:)

Arranging
cells: } Voice leading:
Important If upcoming melody
note is same as one in
existing triad, substitute
another note:

GW on
Fingering: Have the notes in mind.
Let your fingers fall where
they may to accomplish
the passage.

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Re:
Arranging

} In 5/4 rhythm pattern
Pedal usually falls
on 1+4 -
Use an added Pedal
on 1-4+5. More
interesting.

Try something new in
rhythm - don't lose
an opportunity - it
might work be very
good. Prove to yourself
that it doesn't work -
so you can eliminate it
from your mind.

Re:
Afterbeats

} Accents in left hand
Bass figures

Re
Arranging:

Keep the left hand and
Pedal going - Establish
the melody & get off it!

Re
Ending:

} Revamped original -
"Blue Skies" } gw comment - said it
was as fully Spanish.

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Arranging
thought

If an arrangement idea comes to mind - try it.
Later on you might think:

"I might have liked something else in there, that's awfully plain vanilla".

* Arrangement tip

Consider the circle of 5ths for substitution of chords

Important

Arranging keys:

9th
Chords

Change Pedal tone from root of 9th chord

5th.

In Chromatic Progression.

9w
"Rainbow Voicing"

Open up an arc of sound!

Left hand - 3rd on bottom
7th on top

R.H. Root on bottom
5th
9th

Pedal 5th of chord

(Ped C LH E~~B~~ Bb RH D G C)

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Chorus 9th
"Rainbow"
Voicing

1st time Pedal line concerted
"In Union - or the same" with
the melody line

JW asked:

"Could we be daring and
put the Circle of 5th in there
but not change anything else
(Klein's it) Say - "I know
not" - too many dissonances
if it comes into your dearest mind,
you must try it!

Re:
Ideas

Changes 9th in Chords to
Double. All's done in Pedal
instead of melody line. Open
up an arc of sound

Re:
trills

Always

JW

Shall I skip the trill -

JW

Oh, Pleasids! It is
contrived. It is unnecessary
garbage.

Re:
fill
on
"Always"

By investing the melody line
by the fill - it elevates it
beyond commonplace -
the other is good,
"but
"commonplace"

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Re:
Arranging

If Bluesy fill on "Blue
Piece is good enough
it deserves to be repeated
at the end. It gives
continuity and organization
to the arrangement.

gw
Comment }
Re:
Substitution
of
Fingers

"(Always")
I would have the notes
in mind and let my fingers
fall where they may in
order to accomplish it.

Re:
Arranging
9th Chord
sequences

Make yourself a lot less
work on this sequence.
It is one you expect
to hear.

Re:
Melody line

You think it sounds
abrupt when you
release it - but you
are so used to keeping
the glue on the fingers.

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*Arranging:
tip

Can bridge the melody
line from measure to
measure (i.e. "Always" mea 24)
Use Chord structure in
right hand also - it
is easiest to play.

2W
Comment "Puts life into the old girl".

Important:

Inserting the melody
is
good writing
i.e. mea 24 "Always"

*Arranging
fact:

Solo melody line in Right hand
against an obligato in left
hand using chords in other
hands is

"Here Skeleton". (Always

Important:

{ Add 3rds or 6th
to the melody line in R.H.

to make pleasant fullness.

*Arranging

rule:
Open Harmony

— Avoid double same
tone in the pedal. Use
the 1th or 9th of
chord for left hand
note.

Technique
*Portamento:
Important

True Crawford portamento
always involves 2
voices, using the bottom
notes chromatically
descending. Don't count
on both hands following
each other. These voices
are independent + separate.

Technique:

Sounds better if these
voices are not following
each other. Know where
you are going and get
there as quickly as possible.
You can not cheat. You
must play every note -
That is what gives you
the true portamento effect.

* Portamento :
fact

Ascending Portamento
is O.K.
Ascending following
descending gives you
a sea sick effect. As
in portaste.

* Technique
Supra
fringing

Use 2-1-2-1-2-2-1
Blow key 2nd fingers
to 2 on white.
True finger glissando
Practice R.H., L.H. alone,
individually.

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*
Arranging rule:

Re: (Old arrangement)
"Let face the music & dance"
If you have to slow
down the melody to
compensate for a
different accompanied
rhythm pattern,
Change it!

*
Melody line:
(slowed down)

The melody line is too
boring & drawn out too
long. Make song
128 bars long instead
of 32 bars long.

*
Arranging
rule:

Melody

In choosing songs for
a medley,

After a lot of sustained
notes,

Play
Something light.

"G.W."
Comment.
on

Our Arranging

Don't

"Over-orchestrate"

Don't guide the lily too much
or make it complex. Don't put
chromium on it.

If melody is individual & static.
Don't put "junk" with it. That
detracts & takes away from the
beauty & simplicity of it.

Lesson 6.

Re:
L.H. of
"Let's
Face the
Music"

} Orig arrangement too Spanish
and busy. - it's a foxtrot.
Needs to be Fred Astaire and
Ginger Rogers - 1930's foxtrot.
I have the melody too slow -
One can't sing it - let
alone dance to it.

JW
Comment.

It sounds "shitty" - but sweet
It is an old song - in old style.
There is no such thing as
bringing it up to date in the 80's.
Even a rock band playing
the rhythm wouldn't hold
together - it would be like
oil & water.

Re:
"Let's Face the
Music"

ending - Rock style

Ped	1-4-5	1-5
	1 2 3 4	1 2 3 4
L.H.	1 - 7 - 7 ^b - 6	
Mel	1 2 3 ^b 6 ^b 5	3 ^b 5

Only 3 notes but you hear the
whole chord - it moves along.

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Ablegato
~~Counter melody~~

va.

Bass line

i.e. "Blue Line"

Analyze!

If there is no bass
part, then it
is an Ablegato line.

Cello
Bass line

Think in terms of a
String quartet. The

Cello always has
the bass line.

* gw
comment:

Eliminate all of the
complicated rhythms.

It is too much of a
hassle! Too hard to play

* Arranging
rules

When using Pedals on ending.
Don't have to wonder "What shall
I do for an ending?" That
is your ending!

Lesson 6

Re:
Arranging

The Emperor Waltz for the most part should be very plain vanilla - the left hand and pedal confined mostly to Pedal chord, chord - Pedal, chord, chord. That leaves you with a single note melody in the right hand or chords in the right hand. What more do you need?

Re:
"Emperor Waltz"

The thing that puts the "Emperor Waltz" across is the way it goes from one section to another.

GW Comment: I love those Strauss waltzes - they are masterpiece and they are beautiful and yet they lose their beauty if they get too cluttered.

Lesson 6

11/88

GW
Comment

Re. "Emperor's waltz"

Things like this need to be judiciously cut, when you are playing them on the organ because the orchestra does it so much better and it is a hassle to play. What do you have when finished? You've got a lot of work and you don't really have anything when you are finished.

Play a little bit of the motif, then cut it!
You can not substitute on the organ. I don't care how fast you are and how adequate the organ is, you just can't change, change, change!
They've got something very going on and it's constantly changing - you can't do that and keep all the notes going. Just play an old B. S. waltz of it.

Lesson 6
Re:
Reg.
"Empire Watty" }

Sax 2

16 Tib

16 Claw

16 Vof

= GUS's Reg.

Play 8 VA ongt for logistics.
Otherwise use
8, 8 + 4

Chryzloggitt inbetween measures.

Re: Hand
Substitution
Bridge }

R.H. takes triads til left
hand takes over.
Then right hand does fill.
Delay getting up on Solo
w/ fill

Keep the left hand going
or the bottom drops out.
on Chord, Chord. Don't
take hand off for fill.

You have to amuse yourself
while you are playing -
if you are bored, it will
be conveyed to the listener
It's monotonous with the organ
droning on + on - it needs
some air in it!

Lesson 6
Tape 2

Re:
Strauss
Phrasing

}

Johann Strauss Arch.
Tape
Willie Boskowski
Conductor

Carries out all of the phrasing
and Strauss idiosyncrasies.