

Geo Wright Lesson 8

1/26/87

Arranging:

If a long line is descending in the left hand, the pedal can finish the last note of the phrase.

Registration:

Use the accompaniment to pedal couple for registration in this case.

The accompaniment and pedal coupled together give the same tone quality in pedal and left hand, plus the 16' in the pedal adds impetus to the line.

It is not only easier, but sounds better. It locks the rhythm together, as in a combo, or dance band, like Bass guitar and piano.

Technique:

Make the utmost use of BOTH hands when playing the organ.

Lesson 8

Re: Technique } Play with Authority -
it is a sign of a
virile woman.

Arranging } Sometimes a full chord
following a full chord
can be too much on
the organ. i.e.: Meas 37
"Empress's Waltz". Use only
single note melody line
on second chord. That
puts a kind of "lilting
Grace" into it.

Economy } Use economy in playing.
in } Leave your right hand
Playing } free for the downbeat -
Use your left hand for
fill.

Re: } Not quite so much
Waltz } "Willy's Rag" in
list } phrases.
+ } And no ritards in
Agassi } "Empress's Waltz".
Resp }

Lesson 8

Technique: Make the utmost use of both hands:
"ABBIS EXTROUS"

Arranging: On a long left hand phrase on the accomp. — the pedal can finish the phrase in place of the left hand. If you have the Accomp. to Pedal Coupler on, you get the same tone quality and it adds more (inspiration), plus the 16' in the pedal, to the rhythm.

GW:
Comment:

Be a little more adventurous and say "I think sounds O.K. and I'm going to do it, and if George doesn't think so, then I'll discontinue it."

Use
of
Pedal:

If pedal can finish the phrase, it not only makes it easier, but it sounds better. It locks the rhythm section together. Like rhythm section in dance bands, boss guitar & piano

Lesson 8

re: Registration } good "Germanic" sound,
like Tuba & Oph. diap,
will work at front

re: Technique } Don't use so much
rubato in "Empire
Waltz" - it is not
customary. Different
waltzes have different
feelings to them, such
as "The Blue Danube",
which should have
lots more rubato or
"Tales of the Vienna Woods" -
but this is more of a
dancing waltz - where
you don't really want to
break the rhythm too much.
It has such a "joyous
spirit" to it. Can't you see
those gorgeous gowns and
the hoop skirts and the
dashing gentlemen?

re: Pedal } Must use the downbeat of
the pedal even though
you aren't using chords
in the left hand to keep
the rhythm going.

Lesson 8

"Empress's
Waltz" } New 103 - play very robust,
very full - "beer garden"
Steinmann. Be using
the low C pedal instead of higher
C - gives a "beer garden" effect,
but keep the pedals short.
It must be ponderous, but
not heavy - Pompous,
Germanic. "Achtung".
Try bass drum and cymbal
on the pedal. And snare drum
and piano on the accomp.

Re:
Pedals } First criteria is how it
sounds, not how it looks.
If playing pedal solo -
may look good, but will
sound better if played on
the manuals with the left
hand. The right hand play
the (pa-pa) 00m in in
the pedal & left hand.
The (pa-pa) is lost in
all the racket going on.
in the accomp. Use the
right hand on the gt.
If you put the (pa-pa)
above the melody - you
are going to hear it,
aren't you?

Lessons

Re:
Strawed
Haltze

These were first played
in the Cadore halls and
the beer gardens, before
they got to the courts of
King George Joseph

Re:
Repeat
gw
Comment

Don't introduce German
Angebot by going to the
soft part after the "joyous
section" Keep it happy
and robust. If you've
got a good thing going,
keep it going, get off
the stage, shut up!!

Re:
Auto

If the theme of a song is so
important and it is such
an impressive theme, that
even though you are
playing other themes, that
is still going through
your mind. I don't care
what you're playing -
that's still there, isn't it?
"It's in the woodwork."
It has such force without
being strident or oppressive.
or pushy.

George Wright Lesson 8 1/26/87

Registration:
Rule Economize the organ
for more important
things to come.

Arrangement:
Rule Duplicate the melody
line in the left hand
on the manual instead
of the pedals. It is
easier and sounds
better.

Pedal
Technique:
Rule First Criteria is how
it sounds, rather
than how it looks!

Arranging:
Rule With full organ registration
after beats in the left
hand are lost.
"All that racket going
on" drowns out the
left hand.

Put the afterbeats in
the right hand above
the melody line being
carried by the thumb of
the right hand, to be heard.

Geo. Wright Lesson 8

1/26/87

J. H.
Comment:

If you have a good
thing going, get
off the stage and
"shut-up"!

Program
Planning:

Production number
is 6 to 7 minutes
is long enough.

A production number
can be longer if
you do a "show
medley". Can be
longer because of
change of keys and
tempo.

Arranging
rule:

Choosing the inversion in
the left hand depends on
the location on the manual.
If using both hands on the
Great Court play the left hand
in an inversion that's so low
in position that it sounds
"muddy", but not too high
to interfere with the voice
being played in the right
hand.

Lesson 8

gw
Comment
Re:
Programming
→

"I don't know what you mean by a "Production number". Doesn't have to be long + labeled to be (LABORED)

a good production number. A production number to me - you might end a program with this "Responsibility" or end the first half of a program with this.

only like to get longer if you are doing a medley of "slow tunes", where you can do one chorus of lots of songs, and they're in different keys and different tempos. But this is all oom-pa-pa, oom-pa-pa."

G. H. Lesson 8

1/26/87

*
Technique

A full organ sound "
Big ending i.e. Emperor's
Waltz" won't be painful
if you "Get off the keys"
and play staccato.

Arranging
Rule:

On repeat of second
Chorus.
It entertaining to
the player and
listeners alike to go
back to the second
Chorus.

Registration:

+
Arranging:

Must compromise when
arranging a composition
for the organ that has
lot of repeated notes.
Must mask the coughing
of the tibiae in repeated
notes by using a light
reed and/or strings.
Cannot play repeated
notes on just tibiae
and voices.

Geo Bright Lesson 8

1/26/87

Arranging
rule!

Re: Repeated notes

When arranging a
composition for organ
that has lots of
repeated notes,

1. Must shorten the
notes
2. Don't sustain the
Chord.

Arranging:

Repeated notes are
a handicap in
arranging pieces,
(i.e. "Grand Valse" by
Chopin) or "Lone".

*
Registration:

Take out the ropes on
fast repeated notes
and chords. The voice
cough and that sound
is in the music! You
must eliminate it. One
can't tolerate it! It is
not artistically permissible.

Arranging:
Chibi

An introduction of a run
with the Chrysoflote in
the key of C is effective.

Lesson 8
Page 1
Side 2
Re:
Tempo

"Finian's Rainbow"
Played "How Are Things In
Goes Now". gw. Stopped me.
Said: Sing it. Sing it:
Said - Why aren't you playing
it like you sing it? I felt
that the tempo you were using
is too slow - too stilted. If you
are going to play it in rhythm,
it has to be much faster than
that. - Cut time. More of a
fox trot, but something a singer
could sing to, without running
out of breath, every three or
four words - Sounds laboured.
Don't use a 4/4 pedal beat.

Use 1+4 on pedal -
" 2+3 on the accompaniment
Play with a lilt, make it
move. Keep the bridge in the
same speed. If you want to add
something where there is a vacant
spot, put an arpeggio with
the Harp or Chrysothott.

Re:
"Look to the
Rainbow"

Too slow! It has to swing. The
melody would be better to play
in chords, the melody gets lost.
Again, the hoop skirts, like
"Gone" & "Telling In Love With Love".
Regardless of what notation you use,
and how you will simplify it
has to be sweeping. Conduct

G. H. Lesson 8

1/26/87

Arranging Tip:

After a fast rhythmic section, i.e. Loved on Buschman - use legs to fill with tibias

Rb.
Fast Hally:

"Look to the Rainbow". No matter how simplified the notation the tempo must be sweeping and counted in one and conducted in one.

Registration Statement

Verse of "Look to the Rainbow" should be bold, not "wispy".

"Thrupy" doesn't propel you along, or doesn't compel you - it is more reflective.

*

Registration
Re:
Lyrical

The lyrics speak of "Father" - so use a bold registration. Father wasn't a transvestite - wearing a pink underslip.

Geo. Bright Lesson 8 1/26/87

Re:
Lyrics:

Lyrics influence
interpretation of song.
"Old Devil Moon"
should be arranged
to reflect the lyrics.
Remember what it sounds
like being sung.

Performance:

Eight notes in a "naughty"
ballad sound stilted
and corny if played
in strict tempo.
i.e. Old Devil Moon.

Registration:

In repeated note songs,
playing in chords
instead of 5ML masks
the coughing tibiae.

Use a robust Pedal and
accompaniment when
playing rhythm.

Arranging
tutti

In Arranging a "dirty"
song, you have to
play it "dirty"

G. W. Lesson 8

1/26/87

RE.

Piano Transcriptions
to
Organ:

In piano music
you have to mentally
hear the bottom
note or missing
root of the chord.
It is not written
there.

RE.

Pedals taken
by
left hand

Instead of using
pedals alone for
line leading into
a new section of the
music, use the left
hand on the accompanist
manual - down one
octave, 8va bassa.
It is clearer and
easier to play.

RE:

Tempo

Accelerating the tempo on
a novelty piece like
"Gallin's Capewalk" calls
too much attention to the
tempo and not to the
music. It detracts
from the tone color and
rhythm.

GW Lesson 8

1/26/87

Tension: Don't put tension into a novelty piece like "Gulliver's Cakewalk". It should be light-hearted and gay and naughty.

* Hassle: If you have a "hassle" eliminate the "hassle".

* Novelty Arpeggiated Technique } Staggering the notes in the right hand with arpeggios and grace notes shows off the tone colors more than the notes.
i.e. "Gulliver's Cakewalk"

Playing the right hand arpeggiated sounds "dumb". Can't take that liberty because you want that part to sound dumb. The "Gulliver" is very pretentious and very uppity, but really a dumb lower class citizen.

GW Lesson 8

1/26/87

Registration:

Go for violent contrasts
in registration to create
a full effect of a
piece like Gallinazzo's
"Cabe-walk"

In playing a lot of
passing tones on
a slushy registration
they will get lost.
GW advises against
using tips and voles
on this type of section.
Use strings instead.

Re: Registration

of
"Gallinazzo's
"Cabe-walk"

Registration is all important
in this piece. It is a whimsical
thing, it is bizarre, it is
clever, loud & brash at
times.

Mostly it is playful, mischievous,
naughty.

You need a big booming thing
to feel the pulse of it in the
left hand and be sure to
add the Acc. to Ped Coupler

Go Bright Lesson 8

1/26/87

"Les Sylphides"
Recording:

Recording of Chopin's
Waltzes

All Chopin Waltzes
are so similar, you
can adopt the
principles of one
to another.

Choosing Piano
music for
organ

When counter melody
takes precedence
over the melody,
it obscures it. It
needs to be raised
relocated. If transcribing
for orchestra, you
wouldn't have trumpets
playing the counter melody.
You might have a more
discrete instrument
like clarinet or strings
coming in, something
not as predominant.

*

Alternate
Voicing:

If counter melody is in
the right hand, shorten
the counter melody line
so the melody line is
emphasized.

1/26/87

G. H. Lesson 8

*

GW Comment:

RE.

Valse Brillante

GW wouldn't play this piece on the organ. These are certain pieces of piano literature that sound well on the piano, but not on the organ.

*

Criteria
for
Choosing
music
to
Arrange
for
Organ

Do not use them if they have lots of repeated notes in them and counter melodies that become overbearing on the organ unless you carefully assign the counter melody to the left hand, using a more subtle and discreet registration than in the melody.

Minute Waltz
vs.
Valse Brillante

Scales or legato melody line are good when choosing piano music for the organ.

1/26/87

* Arranging
rule:

Repeated notes can sound fine in the orchestra because strings and flutes will sound "piquant" which can articulate.

Def. "Piquant" =

- ① Stinging, disagreeable sharp.
- ② Agreeably stinging to the palate, pleasantly biting, pungent.
- ③ Engagingly provocative.

Decision
to

scrap

"Valse Brillante"

①. Counter melody in right hand too prominent.

②. Too many repeated notes.

* gw.
Rule

Be more selective and don't choose repeated note pieces, it is the "Nemesis" of organ playing.

Def. "Nemesis" =

- ① Goddess of retributive justice.
- ② One who inflicts retribution, an act of retribution.

1/26/87

GW Lesson 8

Repeated notes: There isn't anything in
classical organ literature
that has so many
repeated notes.

Re:
Widor's Toccatta } In the left hand
fourth Symphony } repeated notes
about as much
repetition as
you can play
and have it
sound decent
on the organ.

Page II Side 1
Lesson 8

Re:
"Lover"

Regarding the arranging of "Lover". There are so many repeated notes. You can get around that by shortening the notes in the melody line, don't sustain that second chord. Sing it! You don't sing (lover) and sustain (ver). You say lover. Revolutionary when it first came out - it had the circle of fifths.

Re:
Registration
of
"Lover"

You've got to compromise to play this piece on the organ. The one way out is to mask the coughing tibiae with light reeds and/or strings. You can't play it on tibiae + vob humans, because it is going to cough. You have to put something in there to cover it. Take out the ropes, you've got to eliminate it, you can't blow it. It's not artistically permissible.

Re:
L.H. Counter
on
"Lover"

Change registration to strings and tibiae.

Nice counter melody with suspension is available in the left hand when the circle of fifths comes into chord pattern.

Page II Lesson 8
side B

Re:
"Lone"
Interlude between Chorus
and bridge. Play the bridge
breathily, very sweet.

Re,
Arrangement
of
"Lone".
It is entertaining to the listener
the second time to play part
of the Chorus in an even tempo,
all (brave) breeze.

Then returning to $3/4$ tempo
use sweeping waltz and
be sure to mark the tibiae.

Final comment at lesson:

Be sure to include in Finian's
Rainbow - "Helen's not near the
girl Lone".

Re:
"Sabre Dance"
Registration: Full organ
The tibiae have tremolo, but
none of the reeds or strings.

George Bright says: Play it
as it is written.

No time to make registration
changes, you are so bloody
busy.

Need three registrations on
this piece 1) Same on acc.
and pedal throughout.

2) One Combination full organ

1940

Re: "Sabre Dance" (cont'd) with Post Horn, one combination without Post Horn 3) a sound for the middle part slightly less

Phrasing: Very important to phrase properly

Re: Bridge Very important to get into the $\frac{3}{4}$ tempo properly, change registration

Couple down from Solo - Tympanone because range of Tympanone is limited, coupling extends the range.
End use Tympanone + Glockenspiel