



George Wright Technique

Make your pistons do as many jobs for you as you can, Make them versatile so you Can use them in different ways.

NO lead foot technique in pedaling. George Wright added a 8 Kinura to pedals when Notes are too long.


Play the lyrics i.e. "Sweet Georgia Brown" as though a singer is singing. "Sweet... Georgia Brown".

In popular music, "cheat" a little on the note value, not played like classical music.

Phrygian Mode scale and Oriental Scale go "great" together. Eb minor or Gb 6 for Percussion run.

Use contrasting in registration holds audience's attention. Also calls attention to the Organist.

When fingering a glissando, change the fingering on the bottom note before beginning the run.



Play pedal eighth note runs with the left hand instead of pedals. The manuals have higher frequencies and sounds better, also easier.

To get rid of all the loud sound when using full chords in right hand, play melody line legato and chords staccato.


When using bass line for pedals and piano left hand, don't play pedal notes and left notes together. Sounds better if you don't.

Chromatic Portamentos. Almost always run a double portamentos with lower voices connecting top notes. Top note and melody lline is broken, finger lifted to the next note.

Octave Playing. Play melody with your thumb and chord above it. Release the chord andkeep the lower voice going. Interplay between pedal and chord become interesting. Makes rhythm surge right along.

'Fight Song" from "Our Director" by F>E>Bigalow. Original in F Major. Play in Bb.

"Girl from Grant" is from "Washington Lee Swing" Original in C Major Play for singing in G Major.



"Alma Mater". Play in full chords, ful diapasons, Strings 16, 8, 4 sound big and impressive, without being too loud.

Take run with left hand instead of pedal. You can't play it cleanly with the feet and the manuals have higher frequencies to delineate line and notes.. It is easier to play and sounds better.

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

When changing tempo in one portion of a piece, i.e. the bridge, come to a complete stop, so the change is obvious. Dead stop accomplishes two things.

1. It's easier to make the run into the next part by starting slowly after stop.
2. Let's the listener hear that you are doing something different.

G. W. Technique

1. Violent contrasts in registration holds the audience attention.
2. When using left hand accompaniments suspensions, must sustain pedal noted to identify the root of the chord.
3. Detach pedals on the "Star Spangled Banner". Makes pedals more "Germanic". More "Pompous".
4. "Polovitsian dances" and Stranger in Paradise, 2 separate melodied, counter melodies.
5. Phrasing, learn the essence of the words, play the lyrics.
6. Use Swell pedals very sparingly. Play the lyrics.
7. When arranging, create a dialogue back and forth between manuals.
8. Nice relief to stop the pedal chord and play the downbeats on 1 and 3.
9. Use substitution on chords to make the melody legato.
10. If using "echo" technique, use Tibia 8 & 4, echo with Flute 8 & 4.
11. Instead of playing 10ths in one hand, play 10ths between left hand and pedals.
12. Change the structure of the chord if it is too difficult to execute fingering correctly.
13. To eliminate pressure when adding "High Stuff", just hit it.
14. Come to a complete stop before a change of tempo. It will be more obvious.. It allows the listener to listen.

Thumbed melody in octaves:

“San Francisco”

“I Know That You Know”

“Hallelujia”

“Great Day”

Puts and automatic “riff” in playing. Much more interesting than just pedal chord arrangements, not as heavy as “big” chords because you are “getting off it”.

If you want to do “fills” with the right hand. When you come to a long, presustained note and playing the melody on the Great, you can have a brassier fill set up on the Solo manual and bridge the two manuals.

If changing from staccato to legato accompaniment that is enough of a change not to be boring.

George Wright likes to hear for the most part just a single note melody line when you have chords going in left hand. On the organ it becomes too muddy.

If you have been playing staccato notes in the left hand prior to change, sustained chords in left hand. Will not be boring with single melody line if you have chords going in the left hand.

Doubling bass and melody line on same manual sounds “tacky”.

If you have strong rhythm going. Accompaniment and pedal should be tied together.

Articulation of Pedals. I.e., “Star Spangled Banner”. Exaggerate the dotted notes. Hold the dotted notes in value, but make the short notes following the dotted notes very “Germanic” and stilted, very rigid.

Re: “Star Spangled Banner”. Play pedal notes staccato if your feet aren’t long enough to reach the intervals. Play dotted notes very detached on manuals also. Slow tempo down so it is more pompos, Gladoso, bold.

When arranging a song, think of the title. I.e. “Sweet Georgia Brown” Automatically think of the Harlam Globetrotters, Charleston Rhythm.

Think of how you would play a left hand Piano, tenth harmony between pedal and left hand.

If you can’t keep triads legato between large intervals, play triads “staccato”. It is easier and sounds better.

Use 10ths between Pedal and Accompaniments, using counter melody with afterbeats in left hand, Keep Pedals short.

7. Block chords are ineffectual, like sitting on your left hand doing nothing.
8. Lift whole chord on syllables.
9. Changing pedal technique from staccato to legato, don't add pedal stops, it will be louder automatically because of the length of the pedals.
10. Release the chord for a breath of fresh air, relief from the full organ pounding and droning.
11. For endings. Right hand ascending minor third. Left hand chromatic 9ths for ending.
12. Cheat with the rhythm in melody line of "pop" music, this is not Chopin.

George Wright Registrations

Add Post Horn 16 to Gt. for staccato triads in R.H.

There is complete change of tone color and can be accomplished so easily,
Yet easy return to former registration.

Register Tibia 16 and 4 instead of Tibia 8 and 2. This registration enables you to
See what you are doing, logistically enables you to see all the pistons.

For light Pedal registration use Bourd. 16 Oboe 16.

Don't sacrifice manuals by using couplers, keep independent as much as
Possible

Open Harmony Tibia 8, 4, and 2.

Triads flutes 8, 4, and 2 with Octave coupler.

When melody creeps upward, subjecting your thinking you are hearing an increased
Volume.

"Dumb" registration, Oboe 8, Tibia4. i.e. Bridge of "Spanish Flea".

Registration reflects object of the song. Use only 8' Flute for "Baby Elephant Walk"
It is not a "Mama" elephant.

NEVER use Vox Humana 16 or 8 for full organ combination. No Brass Saxophone
In full organ combination.

Do not use Tuba 8 with Tibia 4, leave off the Tibia.

Put chord on full organ, eliminate all stops you can't hear. Playing will clean up.

Eliminate Tibia 8 from Accompaniment from left hand..

Interesting texture" Great": Open Diapason 8 and Flute 8 on Accompaniment..

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Mutations $5 \frac{1}{3}$, $2 \frac{2}{3}$, $1 \frac{1}{3}$ used to add spice, use with caution and care.

Tierce $1 \frac{3}{5}$ don't ever use it without the $2 \frac{2}{3}$, except for novelty effect.

Build 5 rank Cornet with Flute 8, 4, 2, $2 \frac{2}{3}$, $1 \frac{3}{5}$. EX. "Oh Man Bewail Thy Grevious Fall, J. S. Bach

"Lou Chaney" use Open Diapason 8 and Tierce $1 \frac{3}{5}$.

Most harmonious toe use is $2 \frac{2}{3}$ with Tibia 8, 4, Vox Humana on Solo, or Vox Humana 8, Salicional 8, Tibia $2 \frac{2}{3}$, $1 \frac{3}{5}$.

Minor Key for "funky" Chinese theme, use only special effects Vox humana 8, Salicional 8, Tibia $2 \frac{2}{3}$, $1 \frac{3}{5}$.

Add 5 Rank Cornet or Oboe 8, play 8va Bassa for melody line. $5 \frac{1}{3}$ is the same as $2 \frac{2}{3}$, only 8va Bassa.

11th Commandment---"Less Is More"

"Portamento", Ex. "I'll Never Smile Again". Run two bottom voices all chromatically down quickly. Take note of where you are going, compensate the space, lower voice may have 6 intervals, top voice may have 5 intervals, arrive at the same time.

Use modification in expression, don't exaggerate the Swell Pedal.

Portamentos' are more effective in descending.

Finger chromatic contrary motion on upper registering $2 \frac{2}{3}$, $1 \frac{3}{5}$.

"Embracable You" Vox Humana 8, $5 \frac{1}{3}$

When arranging a piece, keep in proper structure, don't change form in middle of phrase.

Percussion: Marimba in "Maids of Cadiz"
Re-it and Sub Coupler on "Mexican Hat Dance"

Establish flavor, get off.
Ex: "Schubert's Serenade"
Registration »
Acc. Flute 8, Chrysoglott
Great. Diapason 8
Solo. Tibia 8, 2

Chimes:

1. Use as fill
2. Accent
3. Melody Ex. "Bells of St. Mary's", "Silver Bells", "Baubles, Bangles, Beads"

Adding a reed to a registered combination gives you an entirely different color. You can remove the reed easily and come right back to the original registration.

Horn Diapason 8 and Flute 8 are good for rhythm.

Add some untuned percussion to accompaniment for introduction, like Tambourine. It has nothing to do with the title, but it is a sound, can cancel to remove and change the registration easily.

If traps don't work for an introduction, use some "high stuff", then cancel with a Piston. High stuff ex. String 4, Quint 4 Diapason 4, Piccolo 4. To eliminate pressure hit "high stuff" not this one and that one.

George Wright and Bob Cavarra both dislike a full organ, "classical" sounding registration on theater organ. Take all tremulants off, except for Tibia tremulants.

Callopie: turn off tibia tremulant. Play in intervals of 9th, 8va.

French Horn: Open Diapason, no tremulant. 2 notes only, intervals of 4th, 5th, 6th, 3rds.

Without tremulant, you can introduce solemnity.

Use diapason 8 for good solo stop.

Register Flutes, Voxes, and Quint for open harmony

Carillon: Chrysoglott, Chime and Harp Coupled together.

Registration for "Kitten on the Keys"

Acc. Musette 8, Stopped Flute 8

Gt: Piano 8

Ped. Musette 8 coupled to Piano 8

Registration for "Dancing Doll"

Ped. Flute 8

Acc. Diapason 8, String or Gemshorn 8

Gt. Flute 4. Play detached

"Temptation Rag"

Gt. Piano 8, Strings 8, 4

Ped Bourdon 16, Strings 8

When using piano 8, it needs something to blend voices together.
Chromatic runs in fast piano numbers, use two manuals with contrast. Melody
Registered on a more prominent color, the harmony on a secondary color.
“Temptation Rag” moves along at such a clip, there isn’t enough time to keep
changing registration. Be content to start with three manuals worth of registration.
Be content to start with three manuals worth of registration, maybe add or subtract
Xylophone.

“Open Your Eyes”

Gt. Vox Humana 16, use both, Tibia 8, Tibia 5 1/3, Octaves in Right Hand
Acc. Marimba, Harp, Chrysoglott, plus Super Oct. Coupler to Acc.
Pedal. Pedal. 16 Diap., 16 Bourdon, 8 Diap, 8 Tibia

Pitch excursion (width0 is wider in Solo Tibia than Tibia on Main.
Tasteless to use both Tibias together. To use tibia together, use Tibia 16 and 4 from
Solo and Tibia from Main, particularly if you are using Tibias alone.

Add to rhythm accompaniment, add some untuned percussion.

If Tibias are coughing, use something to mask them.

Melody line sounds uncertain unless played legato. Revise the chord so it isn’t broken
And jerky.

When changing tempos in between portions of a piece of music, come to a complete stop
So change of tempo is obvious. Lets listeners know you are doing something different.

Play pedal eighths notes with left hand on the manuals. Manuals have higher frequency
and sounds better.

Register for fun:

Clarinet 8, Orch Oboe 8, Kinura 8, no tremulant.
Tibia 4 with trem.

Introduction on Acc. Horn Diap 8, Flute 8, remove Diap 8 for accomp on Gt.

Ballad Chords:

Gt. Vox Humana 16, 8, Krumet 8, Tibia 5 1/3 or
Tibia 16, 8, 5 1/3 4, 2 2/3 2, 1 13/5
Accomp. Ped 16, 8 Bourd. 16 Tibia 8

Phrygian Mode Scale, or Oriental Scale. Great together Ebm7 for Percussion run.

Registration Great: Tibia 8, 4, Vox Humana 8, Twelfth
Acc. Duplicate Melody. Tuba 8, Open Diap. 8, Tibia 8, Clar.8

Jazz Registration:

Clarinet 8, Kinura 8, Oboe 8, Tibia 8, Clarinet 8 Tibia Trem only

Registration Pedal for rhythm must use use tibia 8

Dulciana is just another flute, but softer

Single Melody Line: Vox Humana 8 , Sub Coupler, Quint

Single Melody Line: Vox Humana 16, Tibia 16, Musette 16

BothHands on Accompainment: Flute 8, 4 Quint

Great; Tibia 8, 4, Vox Humana 8

Acc. Duplicate Melody line, Tuba 8, Open Diap 8, Tibia 8, Tibia 8, Clarinet

Both Hands on one Manual: Oboe 8, Flute 2 2/3

Both Hands on one Manual Ex: "Smoke Gets In Your Eyes: Flute 8, 4, 2 2/3\\

Good Accompainment: String 8, 4, No tremulant

Add celeste stops to give extra vibrato.

Never use Vox Humana without tremulant.

You can not play as many variations in registrations as you want to, unless you have it
All set up on pistons.

Harp is a Marimba at a 4' Pitch

Tambourine need not be Spanish, it is a great "clarifier". It points up the sluggish left
hand.

Use strong 8' pitch for rhythm pattern. Emphasise on 8' line. Accompanyment to dPedal
coupler to tie Pedal and Left Hand Rhythm.

GEORGE WRIGHT TECHNICAL

Post Horn is the same rank of pipes as Post Horn on all manuals. open pipe has to be twice as long as a stopped pipe is an acoustical phenomenon.

Put a stopper in open pipe and it makes it sound longer.

George Wright has three tibias, all tremulants on one stop key.

They are individually adjusted for speed and depth. Splitting tremulants gives greater flexibility in registration.

Tremulants regulated at different depths and speeds increases the ensemble effect of the Theater organ.

Applying vibrato at different speeds gives a full, lush sound.

A Quint Spitzflote at unison pitch (Middle C at 8' pitch) has less fundamentals and has stonily accented fifth. It has 12th overtone a harmonic, locked together you can't detune them.

If stop tab reads Tibia 12th, it comes from the tibia family.

If reads just 12th, comes from the flute family.

Sweeter Trumpet 8 on Great or Bombarde Solo trumpet is brass trumpet.

Harp is Marimba stop.

DO NOT abbreviate the names on the stop tabs or speaking tabs as "Tib" or "trem."

At bridge in an arrangement, change the tempo or the key.

Re+--Block-Chords----

Using this old technique is a waste of time. To use this type of technizue, sounds as though you left hand is just sitting on your lap.

When pedals are being played legato instead of staccato on a long pedal line, seems to give the effect of adding more voices and seems louder. You do not to add additional pedal stops.

notes on "Czardas" refer to harmonics.

ACCURACY

It is not how many notes you play, but how well you play them!

USING MUSIC

Reading music indicates a lack of preparation.

TOUCH

Make your touch more precise. Suggest using a piano to develop more articulate and stronger touch.

PERFORMANCE

You must lean to listen and hear all the parts sounding together. If releases are sloppy, touch, rhythm and interpretation not coming across.

GOOD PERFORMANCE

Your good performances reflects many hours of preparation. Display outstanding performance technique. Good continuous flow, good precision.

GEORGE WRIGHT TECHNICAL

Register crescendo pedal should effect all manuals of an organ.

GUHS Diapason is an extension of Open Diapason.

GUHS Pistons are collective generals, each piston collects corresponding numbers.

GUHS Organ should have Vox humana on Tibia Tremulant.

On the theater organ, the Post Horn is the same rank of pipes sounding on each manual. There is duplication of Post Horn on many manuals for variety of registration and quick registration changes.

Re: On the Accompaniment manual the 2 2/3 is normally an extension of pipes. on GW's organ it is a subtle flute rank of pipes, not too loud for accompaniment.

If a rank of pipes is unified, it plays at more than one pitch on the organ.

If Celestes aren't tuned properly they can sound like a Portuguese accordion factory.

Horn Diapason Celeste

Violin Celeste

Gamba Celeste

Principles of timing a unison rank in tune and celeste ranks slightly sharp. Psychologically saying you are tuning flat is depressing mentally. Don't let anyone tell you celesters are tuned flat. Sharp is a little bit more stimulating.

Celestes need not be confined to strings. There can be flute celestes, vox celestes, diapason celestes. GW does not care for Vox Celestes, they fight with each other and sound like washing machines.

Classical organ the typical type of tone is a Diapason.

Theater organ typical type of tone is tibia.

Unification:

Classical organ has Flutes 8, 4, 2 in the Flute family. Each organ has three separate ranks of pipes, 11 notes each.

On the Theater Organ the flutes 8, 4, 2 are derived from the same rank of pipes with extra 12 pipes for the 4' extension and another 12 pipes for the 2' extension.

On the Theater organ each rank of pipes is unified to make it play at more than one pitch anywhere on the organ.

PIPE ORGANS

Each division of the organ contains a number of sets or ranks of pipes of varying qualities and pitches. There is one pipe (except in mixtures) for each of the 61 notes of the standard keyboard. These ranks are controlled by knobs or tablets called stops, because originally the knobs were used to "stop" the rank of pipes from speaking or sounding.

Classes of Pipes

There are two distinct classes of organ pipes, Flue and Reed.

FLUE pipes produce three basic qualities of tone, Principal Flute and String.

PRINCIPAL tone (Principal, Open Diapason, Octave, Quint, Super Octave, Montre, Prestant, Mixture.) This quality is the basic organ tone. Principal pipes are metal.

FLUTE Tone is divided into two main classes. Open flute, Hoheflote, Sifflothe, Haltzflote, Nachthorn. All are cylindrical and conical pipes which are not principals. Conical pipes (tapered pipes) include Waldflote, Blockflote and Querflote (overblown). The Spitzflote, Erzaler and Gemshorns are of moderate scale and emphasize the octave. They are called hybrids, as the tone lies between Principal and Flute tone.

Harmonic flutes are open pipes which are double the normal length of an open pipe at the same pitch. A small hole just below the center of the pipe helps the pipe to overblow the octave.

STOPPED FLUTES are completely covered or half stopped. The pipes are either wood or metal and half the length of open pipes at the same pitch. Stopped flutes include the Gedact, Bourdon, Mason Flute, Quintadena and Subbass. Half Stopped Flutes include Koppelflote, Rohrflote and Chimney Flute. They have a high harmonic development, reinforcing the fifth ($1 \frac{3}{5}$) sixth ($1 \frac{1}{3}$). The Gedackts form an ideal bass for building up various combinations with mutation stops. They may also support the Principal Chorus without using the 8' Principal.

All types of flutes are particularly effective in high solo passages and rapid movements. Flutes (half stopped) particularly are effective in high solo passages and rapid movements and are used for mutation ranks as well as higher unison pitches.

STRING tone (Gambe, Violle da Gamba, Voix Celeste, Salicional, Aeoline) String tone pipes have a high harmonic development and tone varies from a smooth, broad quality (like a Geigen Principal) to a thin, pungent one. String tone stops are found principally at unison pitch. 8' Gedeckt often forms foundation for a manual chorus. Also a useful foundation stop.

CELESTE IS A RANK WHICH IS TUNED A TRIFLE SHARP.

REED Pipes

1. Conical resonates of approximately normal pitch length. (Trumpet, Pousanne, Trombone, Clarion, Bombarde, Kornett, Fagott, Schalmei, Oboe.
2. Cylindrical resonators of half length: Dulzian, Krummhorn, Zink, Cromorne, Rohrschalmei.
3. Short length resonators: Vox humana, Regal, Rankett, Sordum, Baarpfeife.

ORCHESTRAL REEDS include Oboe, Clarinet, Basoon, English Horn, Heckelphone, Bassett Horn and French Horn.

MUTATION STOPS correspond to one of the natural partials of the unison pitch. Unison partials include $8' 4' 2'$ and are considered foundation stops: the off unison partials ($2 \frac{2}{3}$, $1 \frac{3}{5}$, $1 \frac{1}{3}$ and $1 \frac{1}{7}$) represent mutation stops.

The mutation stops are characteristic of the organ and their principal use is with $8'$ ybusib ir $4'$ Octave rank to produce new color.

The combination of several ranks of unison and mutation stops produces what is known as V Rank Cornet.

A five rank Cornet would include the 8 , 4 , $2 \frac{2}{3}$, 2 , $1 \frac{3}{5}$.

A MAN WHO
HAS A TASTE

in music, painting
or architecture
is like one
that has
another sense
when compared
with such
as have
no relish
of those arts.

Joseph Addison