

June 9, 1985

George Wright Concert

Colorado State University

1. Barcelona
2. Maids of Candice
3. The girlfriend
4. Prelude II - Geo. Gershwin
5. Amapolla
6. Muskrat Ramble
7. Soon
8. Joy of Mans Desiring
Home on The Range

Arroso

9. Kiss Me Kate Medley
 1. Thunderbol
 2. Another Opening
Another Show
 3. They Don't You Behave
 4. Love Love With You
 5. Another Opening Another Show

Intermission

June 9, 1985

Gorge Wright 2nd Half
of Concert

C. H. U.

1. Hottelists
2. Tale The "A" Train
3. Nocturns - Edward Grieg
Summer Night
4. Bernie's Tune
5. "How About Me". Irving Berlin
6. Polish Dance
7. How Come You Do the Like You do?
8. Jerome Kern melody:
I Dream Too Much
The Night Has Made For Love.
9. Two Guitars
10. I Love To Hear You Singing
11. The Blues in The Night

We've gotten away
with MURDER
up here!

Everett J. Hilty: Principles of Organ Organ -
(Fischer?)

Grundstimmen

Francis

Peters

Square Dance Shoes - Dastler -
25.00 / Organ Shoes

Send to Joyce:

Tape of her Masterclass
Pictures with George
Note

6/19/85 George Wright Recital

Opening: Barcelona

Maids of Cadiz (ending ta-ta)

The Gypsy King: F. Chopin (ending ta-ta loud
just bell complete ending)

George Gershwin: Indian Prelude
(neat cactus finus - gliss. (bell) swingy)
tapered to end bell ending (last chord)

Spanish: ^{by} Senor Paderé Little Poppy
(A mah pld? sp.)

Muskrat Fumble: ending descending gliss.
to a chord (ta-ta)

super 7
///
Lion: Gershwin - (ascending chromaticism) -
(lush ascension) -
"haunting" melody over harp -
- free melody (unmetric to du)
Section - Descending gliss. - chordal
melody (Neat!)

Ed

Premiere: - Bach dedication
"Choral Prelude on a familiar Am. Melody"
"Jesu Joy"

O Give Me A Home - l.h.
against r.h. Jesu Joy theme

Cole Porter: Selections from "Kiss Me Kate"
Another Op Show

Wendobar -

Why Can't You Behave - "Sinky" - roll into
cymbel melody

ending (ta ta tata) ← So in Love - l. hand on reed against r.h. (l.h.)
super buildup of chords in
Another Op - Calliope transition
"Strange Dear" (1. to 4. to 1.)

Bridge: Broken repeats - (1. to 4. to 1.)
abrupt - effective

Loud to "Why Can't" - Broken
chords - effective -

"Why Can't" change of pace -
junky, swinging!

Right into "So in Love" - quiet
fragmented melodic intro!

Diddled right into it!
Wallowing all the way 😊

"Hora Staccato" Gerson brought back
terrific

Part II: "Learn by Communicating"

Take the A-Train:

Samuelley

Interlude: (to change key) C Major — to D^b

Piano Piece - Nocturne "Summer Night" by
Edward Grieg

Haunting melody - excellent - trills in r.h.
(middle section) rapid l.h. passage w/ build against r.h.
cantus firmus.

quiet ending → acc. chrysoth
soft chords — chimes piano
chrysoth - end - broken

Ernie's Tune: (darcy) even used chimes quick melodic fragment
r to l. alternation chords quick resolution
upto light melody -

How About Me: Olligato Device

(Gus's Sound)

L.H. cut through
tibia clausa - w/ 2nd touch

Chrysogott - then Chime ending

'Polow
Musie'

Polish: Polish Dance ^{Wendy?} ^{SP.} [?]

A: Clean cut broken melody section
B: Cantus firmus swiny melody

L. busy variation

Return to C. f.

L.H. on reed - ascending passage -
da-da sigh

Ending - descending passage -

How Come You'd Me Like You Do :

Swing

good use piano intjection - easy -
alternative meter - excellent

Build up (Aunt Let Tang 8/8)

Jumped up - Swing

Da da - light quiet end

Jerome Kern: 2 pieces

I Dream Too Much: titty flies
fragmented - separated melody line (swinging)

chime - r. hand - l. hand with a broken chords - transition

The Night Was Made for Love:
go to this melody -
abrupt ending - short -

Gypsy & Hungarian Idea - theme @ Closing -
Authentic Gypsy tone @ Two Guitars

How to Hear You Sing It: first Chorus -

A: r. h. ascending build transition
short - to full strength -

B: Cantus (minor section) -

r. h. melodic - turn Cantus side

A - Alternate hands - rapid, broken - build
up -

Blues in the Night:

Descending lines, chromaticism -

Use of piano -

Blasht up - C. f. -

6/10/85 Monday

Intro
Remarks

Individual express self - Student choose
what they want to play: GD philosophy

There is NO method!
Mental prefacing in expounding sentence
"In my opinion"

(did it last night)
"How About Me" by Irving Berlin
reminds subliminal bits within - booby trap
"learn things for application in many pieces"

Sheet Music: problem acquiring music

Source -

Public Libraries in Big Cities

San Jose - had a lg. sheet music library

Hollywood Sheet Music
Cole Place

Hollywood, Calif. 90028

Owned: Dick Cottermans

213-462-1095

Good Published Arrangements:

(Gordon Kibbee)

David Coleman & Best

J. Crawford - publications not as good
as could be
- selected to the publishers.

[Bill Arwin - Hal Leonard publishers]

[Baker] - I have

[Peer Southern]

heck
1/2

7 Source of Crawford - English Music -

Sister Fretta Thayer - black ^{guitarist} artist 50-60 yrs. ago.

G.W. → "Sister Slocum"

Jack McNeal → R.C.A.

Side A - Tape I
#421 On Tape

Style: implies something particular

- acknowledge performer has an individual style.
ex: Ella Fitzgerald - has style -

Liberace -

Eddy Duchin - E. C. Cavalerio - in piano

"Certain Something" - Own Sound

George Shearing's own tone color with sm.

1st / → ensemble -

todo - that is style

Peggy Lee -

June Custy with Stan Kenton

How you learn Own Style:

ambition

J.W. - gleaming of accumulation of
genres &

"Organ people become narrow"

Reason for style of J.W. - exposed to
many kinds of music pop. & classical

"eyes of
beholder"

G.W. parents musical - records
Subliminal information - inundated -
Jesse Crawford - sound -

Exposure: medium of Cello (in h.s. group)
"Awareness of String playing"

Swing Era - bands & dances
Fway played, who played -
Benny Goodman & Artie Shaw. (Chinist)
↑
Excellent classical musician

"Knowledge the existence of other
influences — give us style"

G.W. Style - Accumulated unknowingly
influences make up his style

G.W. met J. Crawford & studied with
him in N.Y.

Radio influence late 20s to 30s

photograph
records
& live
performances

Ann Leaf - N.Y. Paramount: electrifying playing
- Has an excellent classical background.
- J.W. learned so much from listening to her. - He tried to imitate
- Very rousing - different from J. Crawford

Side B Tape I

Eddie Dunstetter - St. Louis -
- style changed with age -
- Theme "Big Open your Eyes"

Selective about registration, harmony
* Quieter, tender, thoughtful, intimate
Broad registration

L.H. playing: Piano Style
↑ chord & chord

either
or

→ chord broken chord

R.H. Registration
Vox Humana (2 use Both)

16'
Tibia 8'
Vox H. 8'
Tibia 5 1/3' (take 1, sd select)
(if 2 tibias)

Radio City
BK. Dan
Bellamy
arr

L.H.
Maumba (not retreating)
(Haupt Werkzeuge)
Chippelott
Octave Coupler - Super
~~Ped. H.~~ Octave Coupler

Pedal
16' Diaphone
16' Bourdon
8' Diap.
8' Tibia

R.H. played in chords - Eb -
begins in Triac

E^b G B E^b

(add the octave)

* learn to play octaves well
by playing classical piano

* Why Octave added to Chord is
important

certain hollowness &
expansion of sound -
1 note enhances sound.

Use own fingers - get octave

All fingering rules out window in
pop playing!

~~Distinctive~~ Leg shows up in J. W.
playing - Love for Sale - r.h.

J.W. - took from well known -
applied to own playing -

Apply D. Leg. - to any # of ballads
for med. slow things

Soon - excellent

I'll Never Smile Again

5 1/3' Tibia - latter day addition

Example With it - 5 1/3'
Without it

5 1/3' adds special distinctive
sound -

Distinctive
tone colour

Saga of Style - Summative Remarks -
Entirely Different Organist

Milton Charles - WBBN mid. 30's

Org. pianist, dance band style
J. Crawford's style too

Main Influences in G. W. Style -
Aunt Leaf, Dünstetter, Milton Charles,

Black Jam Organists: earthy raucous
influence
Jimmy Smith - all comes together
Uneducated

Jackie Davis - Hammond

Wild Bill Davis - Count Basie
featured him

Vocal
Influence

Ella Fitzgerald - her trills & ornaments

on
G.W.
style

Denzel Como, Big Cashy, Rapp Lee, Beatles

Open up - Be receptive to what
around you musically

If like something it creeps into you playing

Influence of Dance Orchestras
Lombardo, Keaton

Importance of Good Classical Piano Background
No short cuts to good organ playing

Piano - way strike the keys establish the tone
Organ - way release the keys

Nola example - staccato & legato

Release Different - Difference between Staccato
& Orchestral

Registration :

Tibia 16' 8' 5 1/3'
Twelfth, Trice → Not good on

Schmaltz
Big handfuls of Tibias not a
good sound

coughing → 8' Tibia - alone - does not adjust
to what playing - does not time
itself with what doing,

Cover up deficiencies -

Reeds & Strings: Non Coughs -

Petit Waltz -

Tibia 8'

Add

mask the
coughing sound
of tibia

→ Strings 16', 8', 4'
Trem. off Strings

Don't try & play big handfuls of Tibias
facts rhythmically.

J. Crawford Counter Melody -

#299 Tape II Side A -

Mon. Afternoon -

Registration

1. Octave Chord - Big Jump
Choose right tempo -
to play piece with glissandos
ex. "I'll never smile again"

2. Jazzy Playing
Clarinets 8' } Notem
Kumina 8' }
Orchestral Oboe 8' }

Covers
Cough of
tibia

With Tremulant on Tibia
Play Detached

Tremulant Use:

① Turn them off intermittently.
& good collage

- wrong notes - play in octaves!
one note beyond -

② Classical Orchestral Playing - no tremulant

Contrast * Played a selection - using Clavinet
w/ no trem. for a clear but
passage

③ Plain 8' Diapason - no trem.
Trem on Orchestra
Orchestra Drops out
↳ hrs take over -

→ Only use of 2 notes
make think of horns
Play: 4ths, 5ths, 6ths, 3rds.

* Be Adventurous
Move 1 note up or down
Very sound

Keep in the middle of keyboard

Student Playing On Tape
Contrast Between 2 Touches

Demo.
Swell Ped. does not have to move so rapidly

Without Tremulant : Shows Versatt lit
Solemnity introduced

Handwritten "Planet-Suiter" - Gustav Holst
Majestic Piece
Jupiter
- Repose - Calm -

Beginning of that Piece :

~~Flute~~ 8' ~~8'~~ - Accompaniment
In Diap. 8' with trem.

Melody - Diapason 8' without trem.

Switch : Tubawithout Trem.

Repeated Notes : Watch
- pick you fingers up -

- Both Classical & Popular
"Don't Know Why"

Repeated Melody Chords
I. h. fill in the cracks

Tape II :
Side B

Order
Sheet
Music

"Jupiter Theme" from Suite for Piano No. 11
Am. Sup. English Organist
Boosey & Hawkes

~~Nels Vogel Music, Inc.~~
Lloyd Collins, Manager
1132 - 28th Ave. S.
Moorhead, Minn. 56560

218-236-6800
Minn. Wats
1-800-932-3300

Natl. Wats
1-800-437-3300

Topic

Jesse Crawford / Counter melody :

Not an Obligato

Defined : A separate melody stand on its own without the other melody being played

ex: "Tea for Two"
Chorus example
Verse & Chorus involved
at same time

"Bach Satire" - from
Mental

Execution Difficult - play it
Slowly -

Do. l.h. - then r.h. -
then together

"You Were Meant for Me"
& "Stranger In Paradise"

"Tea for Two" & "Indian Love Call"
"Picnic" & "Moon Glow"
"I Hear Music" + ?

Obligato Versus Countermelody:

Sustain in left hand - with obligato
R.H. - "Nola" ^(added l.h. broken)
(Could not stand alone)

~~J. Crawford Countermelody~~
~~F. Fétis (Waltz) countermelody~~

→ "The Perfect Song"
played dolce, cantabile

part of score for "Birth of Nation"
D.W. Griffith's classic

Conceived for large 4 man. organ -
Let the R. f. breathe

Breat

"Herosaques" 1st experience
in counter melody

Because of P. T. Schaikovsky can play
Counter melody

by technique → "None But the Lonely Heart" from
Greta Garbo Anna Karenina movie.
G.W. 14 yr.

Buy
Sheet
Music

* Play: "None But the Lonely Heart"
by Tschikowsky
buy it in Key of D^b - 5^b

2 melodies sing out and complement each other
Obvious climax of song r.h. leads up
Order Vocal Copy with piano acc.
(It is almost like and organ staff)

Solo:
melody l.h. w/ 2nd touch
Counter in top -

Outstanding ex. of C. ^{counter} melody

Second Touch:

Put on heavier reg. if no ^{2nd touch to do} Counter melody
Real detached (playing to keep l.h. acc. clear)

No Second Touch: A March - Use Heavy Combination
Tibia 16, 8, 4
Strings 16, 8, 4

Patti
Simon

Less Work without the 2nd touch

L.H. & Ped. only -

Light Foot: Pedal ~ Staccato = Hot Key

Lead Foot: On Ballads

* Larger Reg. On Accompaniment: simulate
2nd touch

? Simon → "Whiffenpoing"

Tibia 8' & 4' On top. Manual -
rolled the chords

① Clean Sound - Crisp hands at
Same time

② Articulate the melodic line
of repeat notes

③ After ascending 3rds Bridge
Break the Chords - left the hand

④ Used Ped. Point

Repeated Notes: In Classical Music -

→ 4 meter

E^b E^b E^b E^b

formula to perform ♩ ♩ ♩ ♩

Note heads written given only 1/2 of value

Correct
than repeated
note with same voice

July
March

Phrasing • Introduce Into
• Your Playing • Clarity
95% what play in pop music are
songs

Learn words & their essence —
they will tell you the song &
everything about it.

Sing phrases to yourself —
will articulate your music similarly.

Analysing are a poem or story with pauses —
That is when you take your hands off of the keys —

Tape III
Part 5

Phrasing Comes in Legato Playing
For example "I Love You"

Have to feel it naturally — read the
words to see what it says.

Swell Pedal — Under use them
"Smoke Gets in Your Eyes"; melody ascends —
notes themselves take care of
themselves in increase of volume —
— descending 3rd

Melody Be Expressive and Accompaniment Contrast

Pipe Swell action slower.

103. March.

Mon. 5pm Casavara Recital

Casavara

essence of classic organ is counterpoint
4 divisions
action mechanical

Processional: Wedding of Casavara
in D Major similar to Puccini's Tunes
by Casavara

Grand Jeu Noel

regal stop (musette)
tune whistled by shepherds on 2' stop
and 4' Protestant Inters -

2 Schubert Chorale Preludes by J.S. Bach

1st & 6th Chorales

↑ Scholmer kept in Ped.

Andante Sostenuto - last Widor Symphony #8
written for organ cathedral dedication

← Bach - Toccata & Fugue in D minor
8' 4' 2' & Mixture Coupled on all Keyboards

Toccata Sym 5 Widor:

Tape III

Side B

Tues.

6/11/85

George Wright (Raging Fingers)
6565 Sunset Blvd. 100

Suite 202

Hollywood, Calif 90028

1-213-466-4106

Aug. 28 be 65 (B. day cards)

Recording:

\$12.00

Red Hot & Blue

Banda Records

P.O. Box 392

Oxnard, Calif. 93032

Texture: Combinations of tone color
Avoid using everything all the time.
"Less is More"

Tibia) 16, 8', 4' : standard r.h. reg.
Repetitive Tibias fight each other

excursion
Tibia) pitch on Solo Tibia better
than Tibia) on Main.

Wobbling repetitive sounds of duplicity
of Tibia) not tasteful
Cannot copy the sound in
electronics

Leaff
empt, *

Avoid Conflict of Tibias:
Tibias - Good Effect

Sound from
both sides with
this combo →

16' Solo
8' Main - nothing to conflict with
4' Solo Solo Tibia

reversed
version ↓

Tibia)
16' & 4' Main
8' Solo

Can add strings & A. Reed to the
Tibia Combo.
Strings will fill in the tibia texture.

Texture: If play full Organ
don't make any unnecessary steps
on —

Vox — forbidden on full organ
↳ maybe soft.
↳ assertive it permeates &
comes through

Would emphasize
that the Tibia → Sue Got Rhythm or Alex. Lag
↳ Leave it Off not jiggly etc.

Bass Sax — Solo with Tibias
is O.K. —
↳ Leave it off of full ensemble

Rule - Relative to Organ
in use

10 stops
organ total

Full Organ : relative
fit on 30 stops -

eliminate all soft stuff
Hold Chord : 1 x eliminate
stops

(Don't hear it - leave it off)
"Less is More"

Texture / Electronic Organs

eliminate 8' Tibia on l.h.
Acc. - if present it coughs -

bad on electronics (poor sound)

Add 8' Tibia : - IF Full sound
is not enough

Texture - leave off what don't need.

Open Diapason : different tone color
& refreshing change -

Strings :

Playing more varied when get away

Don't add 4' Tibias until the last -

Mixture not on stop that's organ

more than 1 R of pipes tuned in 5ths
- voiced down
- totally independent of the organ.

Standard 16', 8', 4'

Mutations: $5\frac{1}{3}$ ', $2\frac{2}{3}$ ', twelfth, ^{Twice} $1\frac{3}{5}$

Do not use alone

Add pipes to combination

Use taste & ear

Don't play Tibias on With these
Pitches.

Tibia & Twice $1\frac{3}{5}$ - too sharp intolerable

Add $2\frac{2}{3}$ ' - tolerable

Add 2' - gives a bridge

Classical
Organ

called
the

"Cornet" : Accepted Practice
to play single note melodies on
Cornet -

Mutation $2\frac{2}{3}$ — Safest to Use

Solo : Vox 8', Sal 8' $2\frac{2}{3}$, $1\frac{3}{5}$ —
"Junky"
Oriental Sound

Exotic Couples : Exotic (unusual)

Tick Couples

Never seen on stock theater organs

Vulgar Orchest Oboe, Sax, & Vox : Plus Frank
Skazzy Cornet.

→ Add Kinina — more so.

→ Septo Playing Only!

$5\frac{1}{3}$ same as $2\frac{2}{3}$ an octave lower

Glesandi: G.W. defines it as Portamento
Books on M.A. - better to learn from bk.
Run hand up/down key

Portamento: like on Violin when
there are no chromatic steps,
Synthesizer allows complete portamento
Done in Triad - 3 part -

"All never
Smile Again"

C chord example
to an inversion

Release top note

*Bottom 2 notes only
(for best sound)

J. Crawford: Portamento - do it as
quickly as possible

Must hit every note in between

Rule: Start at same point -
arrival simultaneous - just thru

~~Practice
slowly~~

"All the Things You Are" - Gliss. Rob Cal.
Go Up - Same as Down - Deep top voice
Sw. Ped - Could be used to brighten
the effect -
Do it moderately!

* Reiterate the top note of the chord on
the arrival at destination

Tremulant adds interest

Gliss. most effective ascending

More difficult to ascend

Fingering Down: classical technique O.K. to
slide from 1 note to another
Don't use correct scale fingering

"Tumbling Tumbleweed" - opposite direction glissandi -

Tues. Afternoon

"Cosi Cosa" Mary Brothers
Comedy A Night At the Opera

Glance
at the
fan

Key of C — Octave Chord
Up & Down: Staccato

Go top Octave to the middle
5 1/3' & 8'

Eddie Dunstetter Reg. — descend, chromatics

Play Melody in Chords — maintain
the chordal approach

Whatever the start of music is continue
on in manner — single notes or
chords

May deviate 3- to 4- to 5 notes from
chord to chord

Maintain registration throughout piece
[no drastic changes]

24437 Ward 213-373-4048
Lorrance, Cal. Hal Leonard

Percussion

~~Bas Drum~~ - can be tacky

Articulate :

Latin floor

Tambourine
Castanets

together &
separate

Req. same as Danstetter

"Beguine Rhythm"

Coughing Camouflaged
by Tambourine & Castanets

"Meditation" Piece

Tibia	2, 2 ^{2/3}
Box	8'
Sal	8'

← Melody

Castanets against

Woodblock :

Versatile,
Suggests "Coast town" "Parade Wd. Sd."
example

ex: Woodier sound Oriental hint

On Wuritzer the stick woodblock
is reiterating

(iteration prepared on perc.
preferred by G.W.)

Untuned Percussions & Traps

Snare Drum

Triangle -

Piano 2 Way
① Acc. with Ped. alt chords.
② Solo instrument

ex:

"I hadn't had any until you"
Sustain chords in l. h.

& melody in r. h.

③ Take advantage of out of time Piano &
"Hard Ball Blues"

Mauumba -
Eddie Dunstetter Acc.

"Meditation"

"Maids of Cadiz"

Latin Inst.

"Mexican Hot Dance"

Mauumba with Sub Oct. Coupler
An Octave Below

Sub Coupler -
(Sub octave) Coupler
Transfers what
playing an octave below

Mimba & Flute - if sounds good & not
offensive - use it

"I'm Confessin'" - Jesse
Piano 8'
Mimba 4'

Chrysogott -

not good on Rodgers - too many pitches
4' Tibia & Sustain

last Model Conn 3 man. #6531 P.

Chrysogott excellent
Accomp. or Solo

Used on Accomp.

"Schuberts" Chrysogott & 8' Flute
Serenade"

Plus An Unorthodox Solostop
Diapason 8'
~~Sch~~

Get off the Keys

Superb

→ Chrysogott as Solo Stop
1. Schalkovsky - "Dance Sugar Plum
Fairies"

of Superlense
Chrysoglott

Chrysoglott

20th Century Use - Solo
Ped or l.h. accomp -
Use Chrysoglott as a solo stop

Chrysoglott plus sub complex

↳ gives added body
or texture

Chry - Solo ~~or fill~~ or
Accomp

Not Fill

Blackenspiel : Do not play
in chords unless want
a circus effect

Solo : "Embracable You"
Block - solo
Chrysoglott - fill

J. Crawford Way

2' Piccolo. & Block,
Trem,

"What Are You Waitin For
Mary"

Glock. — Full Organ —
With out Post Horn

Dated & In 1920's & 30's Organists
lucky thought was Jazzy

Glock. — Single Notes
Only

Glock & Reit, & Couples &
Circus

Never Use Reiterating
Bells

Jesse — Reiteration Xylophone
let it —
Corny & dated

Do Not
Do

Chimes

Dampened Chimes — Yes
Mollers & Church Organs —

Use

Fill (1 note fill)
(phrase - chime 1 note fill)

Accent

Chimes to
Voices

Melody - "Silver Bells"

Chrysoglott - phrase

Chimes - Bellecho

"Bells of St. Mary"

What You Use With the
Chimes Depends on How
Loud Chimes Are

Harmonies

Modern Harmony is not so self naturally
— need to be taught & follows
classic rules —

too many flatted 5^{ths} and aug 6^{ths}

Gordon Klibee: jazz - excellent

\$35 an hour

Circle LA suburb -

Fly to Burbank -

"Moonlight On the Ganges"
9th Chord -

"Beyond the Blue Horizon"
Chrysoglott

"I Love to Hear You Singing" - Jesse C.

Don't always need a modulation to change
key —

Take key down makes it quieter &
calmer.

Lead Sheets / Fake Books:

O.K. for professional musician

Objects to L.S.:

① Most Cases Chord Symbols are for string instrument players.

See Symbols — automatic play chord & Ped note indicated

Major
Difference

"Laura" — Dave Kern
Key B-

② heads of Mistakes in the Books

BUY The Music

① Get Correct Melody

② Expand Harmony

③ Chord Symbols — go thru meas by meas. compare Chord Symbol to lead sheet and Pedal Note Hands/Ped (if 2 diff)

Transfer
to lead sheet and Pedal Note

Bass Note/Pedal Note
Foundation of your music
Holds up entire structure
(assimilated to a house,
foundation)

Use of Swell Pedal

Applied to Ballads -
Fast Mot. No -

"Someone to Watch Over
Me"

No - Wild Use
Saves Music Sound
Awful

Use As Accent

Hammond encouraged this use
because it responded so fast.

More Sw. Ped. A Habit:

Jesse C. → subtle
"O How Am I to Know"

Melody itself goes up,
and minor chord has
the built in effect.

Open 3
instead of
18

Check for performers extremes
in their playing

- exaggerated Sw. too much
Black Organists Unique

Professional Secret :

When recording Fox theatre
how do you get the organ
so loud without throwing
meters off? — ✓

Point → ~~In music the Sw. Ped. Open~~
on the ~~Softer things~~
However, On loud pieces
Keep the boxes closed.

Formula [Soft < Open
loud > Closed]

18 Shutters On Soft

"Come Sweet Death"

RCA label
Wanamaker Organ
Virgil Fox ✓

B.F.
French
Definition

✓ established French
School of Organ playing
Boite Ferme

B.F.
Shutters Closed

Ex: "Smoke Gets In Your Eyes"



Shutter Example -

Chrysochlorite - wide opened

Big hard Chords - closed

"Less Is More"



"Jazz Piece" - light/loud - contrast
5 ft. 2"

"Just in Time" - Ed -

C.W. / "Moanin' Love"

Wed. AM - Tape # VII

G.W. - Sir Arthur Bliss
from Movie "Things to Come"
played - regal march

Piston Setting:

General for a 2 or 3 Man. organ -
10 - on ea. man.

L.H. Man on
pp #1 on left
Tibia 16' & 4'

3 p.#2
D. Top On
a 2 Man.
Tib. 16' & 4'
Vox 16'
Tibia 8'
Vox 8'

mp #3 Same as 2
Trump 16' 8' 4' (Stg. number)
? 2' Piccolo
? 2 - Tibias 2'

ff. #4 Same as #3
Add Tibia ^{Twelfth} pipe - 16' & 8' Vox Off
Add 4' ^{12'} pipe + Add 16's except 1st & 4th,
Sax & Vox
4' Clarinet
(Color needed not indicated) + Add 8' 1st Tibia, Op. Flap. Clarinet
Oboe, Piccolo Oboe, Muted Horn, Bassoon

ff #5 Same #4'
Plus 16 $\dot{=}$ 8 Post Horn

Accomp. Man

#1 Flutes 8' $\dot{=}$ 4'
(Concert Flutes)

#2 Hd Diap 8' Oboe 8'
- Fl. 8' $\dot{=}$ 4' Off
2nd Touch Op Diap 8' (gives fuller
(louder))

#3 - Same as 2
Plus Fl. 8', Fl. 4'
+ Harp (if wood sup - sing stroke
gives def. mamba)
+ 2nd Touch Op. Diap. 8'
" " Cl. 8'

#4 Same as 3
- Harp Off
+ Add B.C. 8'
+ Add Trump 8'
+ Twelfth, 12 $\frac{2}{3}$ Flute
+ Tuba 2nd. Touch.

#5 Same as #4
Plus (Soft) Trpt
Tuba 8'
Strings 4'
Piccolo 2'

(Trill
30^{Oct} up)
carry

2nd Touch

Post Hn.

Trpt. 8' (if too loud on
1st touch)

Fed. C.W. likes Fed. to come on with the Occ.

#1 Diaphone 16' (if soft)
if wooden too muddy
+ loaded

Substitute Bourdon 16'
+ Flute 8'

#2 Same
+ Open Diap. 8'

#3 Same as #2
+ Cl. 8'
+ Op. Diap. 8'

#4 Same as #3
+ Accomp. to Ped. Coupler
(Unison Coupler)

#5 16' Tuba
Tibias 8'
Strings 8'
Not redundant to use
both Tibias on the Ped.
(I won't cancel the other)

3rd Manual

On 6 pistons on top man.

Soft Tibia 8' & 4'

Post Horn 16' & 8'
(for Accents & Jabs)

Might not have 16' or
a suboctave coupler

Chime

Chrysoglott

G.W. has 20 on that manual

Why Vox not used in Accomp.

B.W. ^{says} Vox is soft,
but it detracts from
a solo voice

B.W. does not want use
this — he finds it
objectionable

Soft Vox has so many
harmonics it detracts
from the combination

If closed down
it is OK.

Balane Do → If in Accomp use
it also in the solo

Strings

Only 1st 3 pistons
leave off Accomp.

Unless in the melody
Combination

[They are too sharp &
Cut through]

Obvious

Organs Vary

of Pistons

Tone Colors

Toe Studs: G.W. can't work
them well

Never use surf, etc., useless
in a practical way -
Does know how to &
inconvenient.

Hayfield,
Ca

Maria Class :

~~Doug Thompson~~ : When do 4 beat pedal -
#1 Ex: "Blue Moon" it was correct

Sw. ped. too open -
Sounds Better with a heavier
bass.

#91 Late.

likes ballads -

#2 Ex: more "draggy"
"Summer On My Little Gypsy"

B.W. "Get Hands Off of the Keys"
Follow the left

rule
B.W.
says to
do →

→ "Repeat the notes with
single note melody or chords"

Don't Change In the
middle of the phrase

look at Music, Words,
Breathe With the music

Bridge

Tape VIII

Henry Marian: St. Louis

extrem. off strings in Intro,
Bounce/articulate descending
note groupings

Good Heavy Bass-

If diggy - take off 16'

Practice: allows articulative - interpretive
playing

A - Hammond with an old Leslie
give an effect of delayed
response theater organ -

ex: latin
full organ without postm.

W. W.
Ward
Wisdom

Don't use

Sharon Adams: "Lost An Cindy"

Red. Good

Good Plain Red. Chord in the left hand

Compelling rhythm

Pst. An - reminiscent of accordion

rapid r. h. notes - sharp, disconnected

Joye Clifford: "I enjoy being a girl"

He dislikes both hands in chords on the same manual

Super 100%
(Check tape)



Marvin Faulwell:

Danny Boy

Bob Arndt: Des Moines -

"Lucille" - dated style playing

"My Way"

Tape VIII
Side A
Copy

Dorothy :

"If I Loved You"

John R. - Good -

* Gordon Kibbee : "Sophisticated Lady"

Master Teacher

Descending Chromatic atts -

Robert Boens : ^{Life} ^{Hammond} ^{family}
"No Business Like Show Business"

Kevin

COLORADO STATE UNIVERSITY THEATER ORGAN REGISTRATIONS

AT DIVISIONALS

- GREAT 1 16 Tibia(Solo), 16 Vox Humana(Solo), 16 Vox Humana(Main), 8 Tibia(Solo), 4 Piccolo(Solo)
All Tremulants On
- GREAT 2 16 Clarinet, 16 Double String III, 16 Bourdon, 16 Vox Humana(Main), 8 Tibia(Main)
8 Orchestral Oboe, 4 Piccolo(Main), 4 String CelesteII
All Tremulants On
- GREAT 3 16 Tibia(Solo), 16 Clarinet, 16 Double String III, 16 Bourdon, 16 Vox Humana(Main),
8 Tibia(Main), 8 Orchestral Oboe, 8 Clarinet, 8 Viole d'Orchestra II, 8 Salicional
8 Oboe Horn, 8 Flute, 4 Piccolo(Main), 4 String Celeste II, 4 Salicet, 4 Flute, 2 Piccolo(Main)
All Tremulants On
- GREAT 4 16 Trumpet, 16 Tuba, 16 Diaphone, 16 Tibia(Solo). 16 Tibia(Main), 16 Dlarinet, 16 Double String II,
16 Bourdon, 8 Trumpet, 8 Tuba, 8 Open Diapason, 8 Horn Diapason, 8 Tibia(Solo), 8 Tibia(Main)
8 Clarinet, 8 Orchestral Oboe, 8 Viole d'Orchestra II, 8 Salicional, 8 Oboe Horn, 8 Flute
4 Piccolo(Solo), 4 Piccolo(Main), 4 String Celeste II, 4 Salicional, 4 Flute, 2 Piccolo(Main)
2Piccolo(Tibia), 2 Piccolo (Flute)
All Tremulants On
- GREAT 5 16 Post Horn, 16 Trumpet, 16 Tuba, 16 Diaphone, 16 Tibia(Solo), 16 Tibia(Main), 16 Clarinet,
16 Double String II, 16 Bourdon, 8 Post Horn, 8 Trumpet, 8 Tuba, 8 Open Diapason, 8 Horn Diapason
8 Tibia(Solo), 8 Tibia(Main), 8 Clarinet, 8 Orchestral Oboe, 8 Viole d'Orchestre, 8 Salicional,
8 Oboe Horn, 8 Flute, 4 Octave, 4 Piccolo(Solo), 4 Piccolo(Main), 2 Tibia, 4 String Celeste II,
4 Salicet, 4 Flute, 2 Piccolo(Solo), 2 Piccolo(Main), 2 Tibia(15th), 2 Piccolo(Flute)
All Tremulants On
- GREAT 6 8 Viole d'Orchestre II, 8 Salicional, r String Celeste II, 4 Salicet, Suboctave Coupler
Tremulants: All except Main, Main Strings
- GREAT 7 4 Tibia(Main), 8 Flute
All Tremulants On
- GREAT 8 8 Clarinet, 8 Kinura, 8 Orchestral Oboe, 4 Piccolo
- GREAT 9 16 Saxaphone, 16 Vox Humana(Solo), 16 Vox Humana(Main), 8 Tibia(Solo), 8 Tibia(Main),
8 Orchestral Oboe, 8 Vox Humana(Solo) 8 Vox Humana(Main) 2 Piccolo(15th)
All Tremulants On
- GREAT 10 8 Tibia(Solo)
All Tremulants On

COLORADO STATE UNIVERSITY THEATER ORGAN

ACCOMPANIMENTAL/PEDAL PISTONS

- Piston 1 Pedal- 16 Diaphone, 8 Flute
Acc.- 8 Flute, 4 Flute
- Piston 2 Pedal- 16 Diaphone, 8 Horn Diapason, 8 Flute
Acc.- 8 Horn Diapason, 8 Open Diapason, 8 Flute, 4 Flute
- Piston 3 Pedal - 16 Diaphone, 16 Bourdon, 8 Horn Diapason, 8 Tibia(Main), 8 Flute
Acc.- 8 Open Diapason, 8 Horn Diapason, 8 Viole d' Orchestre, 8 Celeste, 8 Oboe Horn
8 Flute, 4 Flute
- Piston 4 Pedal - 16 Diapason, 16 Bourdon, 8 Open Diapason, 8 Horn Diapason, 8 Tibia(main), 8 Flute
Accompainment to Pedal Coupler
Acc. - 8 Open Diapason, 8 Horn Diapason, 8 Clarinet, 8 Viole d' Orchestra, 8 Celeste
8 Salicional, 8 Oboe Horn, 8 Flute, 4 Flute
2nd Touch - 8 Trumpet, 8 Tuba
- Piston 5 Pedal - 16 Tuba, 16 Tibia(Solo), 16 Diaphone, 16 Bourdon, 8 Open Diapason, 8 Horn Diapason
8 Tibia(Solo), 8 Tibia(Main), 8 String Bass, 8 Cello III, 8 Oboe Horn, 8 Flute
Accompainment to Pedal Coupler
Acc. - 8 Trumpet, 8 Tuba, 8 Open Diapason, 8 Horn Diapason, 8 Clarinet, 8 Viole d'Orchestre
8 Salicional, 8 Oboe Horn, 8 Flute, 4 Octave, 4 Viole, 4 Celeste, 4 Flute, 2 Piccolo(Main)
2nd Touch - 8 Post Horn, 8 Trumpet
- Piston 6 Pedal - 16 Diaphone, 8 Flute
Acc. - 8 Horn Diapason, 8 Flute
- Piston 7 Pedal - 16 Diaphone, 8 Flute
Acc. - 8 Cello, 2 2/3 Tibia
- Piston 8 Pedal - 16 Diaphone, 8 Oboe Horn, 8 Flute
Acc. - 8 Flute, 8 Vox Humana(Main)
- Piston 9 Pedal - 16 Diaphone, 8 Horn Diapason, 8 Flute
Acc. - 4 Piccolo(Main), 2 Piccolo(Main)
- Piston 10 Pedal - 16 Diaphone, 16 Bourdon, 8 Open Diapason, 8 Horn Diapason, 8 Tibia(Solo), 8 Tibia(Main)
8 Flute, Accomainment to Pedal Coupler

SOLO PISTONS

- Piston 1 8 Tibia(Main), 4 Piccolo(Main)
- Piston 2 8 Tibia(Solo)
- Piston 3 8 Tibia(Solo), 4 Piccolo(Solo)
- Piston 4 8 Tibia(Solo), 8 Clarinet, 8 Orchestral Oboe, 8 Vox Humana(Solo), 4 Piccolo(Solo), 2 Piccolo(Solo)
- Piston 5 8 Post Horn, Suboctave Coupler
- Piston 6 Chrysoglott, Glockenspiel

COLORADO STATE UNIVERSITY THEATRE ORGAN REGISTRATIONS

GENERALS 1

PEDAL 16 Diaphone, 16, Bourdon, 8 Open Diapason, 8 Horn Diapason, 8 Tibia(Solo) 8 Tibia (Main) 8 Flute
 ACCOMP. 4 Piccolo, 4 Flute
 GREAT 8 Tibia (Solo) 8 Orchestral Oboe, 8 Saxophone, 8 Vox Humana (Main) 4 Piccolo (Solo), 2 2/3 Tibia(Solo)
 2 Piccolo (Solo), Tierce
 SOLO 8 Trumpet
 All Tremulants On

GENERAL 2

PEDAL 16 Diaphone, 16 Bourdon, 8 Horn Diapason, 8 Flute
 ACCOMP. 4 Piccolo(Main), 4 Flute
 GREAT 8 Tibia(Solo), 8 Saxophone
 SOLO 8 Tibia(Solo), 2 Piccolo(Solo)
 All Tremulants On

GENERAL 3

PEDAL 16 Diaphone, 16 Bourdon, 8 Open Diapason, 8 Horn Diapason, 8 Tibia (Solo), 8 Tibia (Main) 8 Flute,
 Accompaniment to Pedal Coupler
 ACCOMP. 4 Piccolo (Main), 4 Flute
 GREAT 8 Tuba
 SOLO 8 Trumpet
 Tremulants: Tibia(Solo), Tibia(Main), Vox Humana(Solo), Vox Humana (Main)

General 4

PEDAL 16 Diaphone, 16 Bourdon, 8 Horn Diapason, 8 Tibia (Solo), 8 Tibia (Main), 8 String Bass, 8 Flute
 Accompaniment to Pedal Coupler
 ACCOMP. 4 Piccolo(Main), 4 Flute
 GREAT 16 Diaphone, 16 Tibia(main), 16 Clarinet, 16 Double String III, 16 Bourdon, 16 Vox Humana(Solo)
 16 Vox Humana(Main), 8 Open Diapason, 8 Tibia(Solo), 8 Tibia(Main), 8 Salicet, 8 Oboe Horn, 8 Flute
 8 Vox Humana(Solo), 8 Vox Humana(Main), 4 Piccolo(Main), 4 Piccolo(Solo), 4 Salicet, 4 Flute,
 2 Piccolo, 2 Piccolo(Flute)
 SOLO 8 Trumpet, 4 Piccolo(Solo)
 All Tremulants On

GENERAL 5

PEDAL 16 Tibia(Solo), 16 Diaphone, 16 Bourdon, 8 Open Diapason, 8 Horn Diapason, 8 Tibia(Solo)
 8 Tibia (Main), Accompaniment to Pedal Coupler
 ACCOMP. 4 Piccolo, 4 Flute
 GREAT 16 Post Horn, 16 Trumpet, 16 Tuba, 16 Diaphone, 16 Tibia(Solo), 16 Clarinet, 16 Double String III,
 16 Bourdon, 8 Tuba, 8 Open Diapason, 8 Horn Diapason, 8 Tibia(Solo), 8 Tibia(Main), 8 Clarinet.
 8 Orchestral Oboe, 8 Viole d'Orchestra II, 8 Salicional, 8 Oboe Horn, 8 Flute, 4 Piccolo(Solo),
 4 CelesteII, 4 Salicet, 4 Flute, 2 Piccolo(Solo), 2 Piccolo(Main), 2 Piccolo, 2 Piccolo(Flute)
 SOLO 16 Post Horn, 8 Tibia(Solo)
 All Tremulants On

May 31st, 1986

George Wright Concert

Colorado State University

1. Squadrons of The Air
2. Will You Remember
Sigmund Romberg "Maytime"
3. Moose
Duke Ellington
4. Send A Little Love My Way
5. Chloe
6. Minuet In G - L. Beethoven
7. La Comparsita
8. Baia
9. Harold Arlen Wesley
Held On A String
Ill Wind
Stormy Weather
10. How Am I To Know
11. Farewell Blues

May 31, 1986

Geo Wright Concert Part II
Intermission

1. Spring Is Here
2. "The Gypsy Love Song"
Romany Life from
"The Fortune Teller"
Victor Herbert
3. At Long Last Love
Cole Porter
4. "Hillari The Kiss"
Exposé #1
Jez Conroy
5. I'll See You Again
Exposé #2

June 1, 1986

Patti Simon Recital

Colorado State University

1. Spring Is Here
2. A Good Syncopeation
3. Mood Bridge
4. Stouthearted Men
5. United States Polka
6. Over The Rainbow
7. Hialto Rippled Log
8. Rognedre - Ralph Vaughan Williams
9. The Belle of The Ball
10. Rondo in A - Mozart
11. Overture: Gigi
12. Rance of The Comedians
13. Battered Bride
Ensemble "Under The Double Eagle"

Sat
5/31/86

Geo. Wright Concert

Squadron's In The Air
(wide music magazine)
march

Romberg - May Time Will You Remember
(Opus 10 No. 1) Cragford

Mooche - Duke Ellington (marcato pedal ^{detached,} ^{but clear})

abundant cymbal

② drum

③ fl. C. f.

④ reed C. f.

⑤

⑥ horn

⑦ fl. trans. cadence / piano acc.

⑧ cymbal

Bump & Grind

Lead A Little Love

① C. f. ornamented

② fl. chordal mel.

③ chordal / melodic evolution

④ harp / few meas. chordal

⑤

⑥ harp chordal

⑦ full + reed

⑧ 4'

⑨ harp / celeste clar.

Chloe

Mindat in B. ~ Beethoven

La Campanella

- Intro {
- ① Piano - seq.
 - ② Build string
 - ③ Fl. trill
 - ④ String / chordal dec. section
 - ⑤ + Piano / cadence
 - ⑥ xylophone
 - ⑦ Piano up gliss / cadence
 - ⑧ Ped c.f.
 - ⑨ Trpt.
 - ⑩ Clarinet gliss. downward
 - ⑪ Full org. - cadence Keychange
 - ⑫ String -

Bahia

- ① Harp Intro
- ② String C.F. over harp.
- ③ + 4' fl. ~ a seq. sequence
- ④ String sequence
- ⑤ Chime C.F. over string section
- ⑥ Harp l.h. broken chords / fl. c.f.
- ⑦ + ~~Tambourine~~ Tambourine and flute
- ⑧ Chime transition
- ⑨ Flute - c.f.

Bahia (Cont.)

- ⑩ bell broken chadin 1. Li.
- ⑪ flute (f. fld) chorus
- ⑫ flut. organ - of choral melod. dev.
- ⑬ harp - tambourine uncl. / flute c.f.
- ⑭ choral p string - choral stude - interjects

from Cotton Club Scores
Anton
H. Nauman (overhaulin)
Ted Kolar (sp?) lyricist

Japanese Sunset



World On A String

All Wind

Stormy Weather - very light

Hawaii Hot Now
Pal of Mine - J. Crawford
Lots of things going
2nd book in L.H.
Counter melody in L.H.

Shrewell Blues

Songs
By
Anton
Medley

~~Minister~~

Spring to Me - Rogers & Hart

Operetta - The Fortune Teller - Victor Herbert
Gypsy Love Song

Romany Life

Cole Porter's At Long Last Love

Will O'Wisp - Jeffrey (some composer Arthur Entley)

6/1/86 - Pitts Simon

Spung As Here

A Lead Syncopeation

Sophisticated Lady

Wood Indigo

Heartbeater Men

Titch Tatch Polka

Over the Rainbow

Rialto Pipes Rag

Rosa ~~Made~~ Rhazymadhe

- R U. W.

The Belle of the Ball

Rondo in D - Mozart

Overture - G. G. G.

Dance of the Comedians

Butter & Bude

Encore - Under the Double Eagle

Tape 1

Mon.

6/2/86

Introductions & Endings (will cover)
Terminology

Piano Style

Discussing Playing ^{term}

Term

→ Piano Style - done with left hand

Defined

oom pah pah
1 - 2-3

With Shift

Pedal - Chord Chord

↓
do bass note

Go from One Inversion to the Next

Pedal play beats 1 & 3
Hand on beats 1-2-3-4
ex: C-chord

Play chords in the right hand
when do Piano style in the L. H.

Alternate
with Piano
Style in
Contrast

→ Shift - Rich Man's Pentatonic System
Single note in R. H. (c.f. reg.)
L.H. Chords

Pedal 1-2-3-4

Star Dust - example

Magic Ending: Repeat the last 2 bars
+ Chime and 1-note

Star Dust example

Req:

Lower manual

Harp (Marimba) on Wurlitzen
Chrysoglott (developed mid 19th C. -
Tschaiakovsky - Celesta)
Flute 8' (nothing overshadows harp)

Use Piano if no Harp or Chrysoglott

Upper Rh.

~~8'~~ 8' Tibia

Chord

8' Diapason

Pedal - "to Suit" - hit & Move
(everything on a brk Wurlitzen)
light 16'
16' Diaphone

Light Combo
Pedal -
excellent for
fast moving
Rhythm

Lots of 8'

8' Diapason

8' Flute

8' Tibia

8' Celto

Solid Bass
line Pedal

Fate Books: Wrong Chord symbols for the Pedal notes

"At Long Last Love" -

But ^{Fate book 6?}

Cole Porter has F for Pedal

Ped. note tells correct name of chord

Discrepancy: Chord symbols not intended for Keyboard instruments.
They are for String instruments like the guitar, or ukulele

Sheet Music: Whole new world

Source:

New York - G. Schirmer

Hollywood Sheet Music
Cole Place

Hollywood, Cal. 90028

Dick Cottman

213-462-1095

Nels Vogel Music, Inc

Lloyd Collins, Manager
1132 - 28th Ave. S.
Moorhead, Minn. 56560

218-236-6800
Minn Watts
1-800-932-3300

Math. Watts
1-800-437-3300

Rocky Mtn. Area

Coleman & Hall material
Gordon & Fibber - things Coleman excellent

Publ. Coleman
Hall
Coleman & Hall }

Super →

Dedley:
Chesbro Music
Idaho Falls, Idaho

Copyrights apply on out of print
- photocopy things out of print

Al Bollington - organ ~~arrangements~~ - good

God Rest Ye Merry Gentleman - G. W. arr.
Publ- by Fred Buck music co.
Classical Arrangement

Vintage Players' Work of Good Players is not preserved

Crawford - example of such person

Tapes of old Victrola 78 records -

Certain vintage of Crawford available

Crawford - "Foot of Organ"

Best Titles to Listen to:

Somehow Voices Calling
recorded in Chicago

Maria My Own

Song of Songs

Angels Love Call

Birth of Passion (Unleash Passion?)

Kiss in Dark

How am I to Know

*Flamingo's
Wonderful Song
example

Jesse - could play jazz too
or jazz: Helen
High Hat

Dancing Tambourine

Giannina Mia (St.)

Cuban Love Song

Moonlight on the River (music hard to find)
sheet music by Bud Green

I Love to Hear You Singing

Repeated Melody Notes: enunciate text

ex 1: "I Don't Know Why I Love You"
ex 2: "Where & When"

Excerpt of Bach: "O Man Bewail" (O Mensch Bew
Jungel - Orgelbuchlein)

Play Simple Gets in Your Eyes the same way

with simplicity - gets the idea across

Remove Boredom: play correctly

Change tone colors for variety to ear & interest
in own playing

Don't get frustrated with musical limitations.

Mon. AM.
after break

Registration: Go through the ranks -
How ranks sound - generalities
Classical approach

Principal - Diapason
Flute
String
Reed

① Family

① → Diapason or Principal — little chance
to find on the Theater Organ

Horn Diapason — closest to
— has an edge louder — wooly

— stringiness — Diapason

— Could be a solo stop

— Use with key/Celeste underneath

→ Use with Contrast to a full
registration

Hn. Diap. — as an Accompaniment
Chordal — big and
wooly to counter a loud
melody

— Ensemble stop at
many pitches

[Tremolo - contrast use in classical music]

Violin Diapason
Geigen Principal

(2) Tibia
Family →

Flute Family

Tibia - predominant stop

Concert Flute

Stopped Diapason

Spitzflöte (tapered)

Waldflöte - (wood)

Made of Metal or Wood

Tibia - Why 2nd Med. organ - Dialogue

Main - need to be softer than
Solo. Contrast.

Solo

Rule: Dialogue between the Solo
Tibias (2 women visit at fence)

ex: "Little Sir Echo" - ex. of
~~the~~ chambers speaking back
and forth

On
* Budge - use both Tibias Coupled

Clarity -
Tibia 8' & Tibia 4'

Secret: One Rank Play 8'
pitch and
One Rank Play 4'
pitch,
to use
of Tibias

1 Combo { 8' On Main Tibia
4' On Tibia On Solo

Do not Combine On
Get a
Tacky
Wobble

Reverse the Combo

Other
Combo { 4' On Main Tibia
8' On Tibia Solo

~~Same~~

Use all of same rank together,
Do not mix them.

On
*Budge - use both Tibias Coupled

Clarity -
Tibia 8' & Tibia 4'

Secret : One Rank Play 8'
pitch and
One Rank Play 4'
pitch.
to use
of Tibias

1 Combo { 8' On Main Tibia
4' On Tibia On Solo

Don't Combine On
Get a
Tacky
Wobble

Reverse the Combo

Other
Combo { 4' On Main Tibia
8' On Tibia Solo

~~Same~~

Use all of same rank together,
Do not mix them.

ex: "ebb Tide"

- single note use is O.K.
- At 8' it is a good use

- the 4' added gives a wobble - is tasteful

Tibia: ^{Many} Pitches 16 8 4 5 1/3 2 1 3/5 1'
(Like flutes)

Each pitch can be used in a musically accepted way

Solo Tibia: 16' ~~8'~~ 4' ^{Two fifths}
Not for chords - Only Solo

Vox 16 (2 2/3, 12th, T.C.)

Use Chords - Use small Registration

Higher Up Go in "freaky" mutation
pitches
ex: "3 o'clock in Morning"

Rule: Use Tibia on Pipe Organ the way Tibia is used on the ~~the~~ electronics

On Pipe Organ - tremulant is violent
trem. causes a mot from sharp,
to unison, to flat

In Chords they are going to cough.

No Tibias by selves - alone staccato.
they cough.

8' Tibia - block chords -
better than 16' & 4'

Takes on personality if add
a String^{8'} or reed.
Oboes' to tibia.
ex: Aint Misbehavin

Total 2A
to noon

Tape 2 B

1/19/61 2/2/66
PM

Regarding Patti Simon's lunch.
Tibia is very loved.

If 16, 8, 4 Tibia - Shutters Open
Do \rightarrow $\frac{1}{2}$ & a full chord.

this $\frac{1}{2}$ 16, 8 Post Horn

~~A~~ Tibia would register a
higher decibel than the
Posthorn.

Always think of Posthorn being louder -
It always had more high frequency
in it than the Tibias.

Women hear things differently than
men.
Take high frequencies out the sound
is more mellow even if the volume
is loud.

Play any kind of Rhythm:

Must Do \rightarrow Have 8' Tibia on the Pedal
It adds impetus to the rhythm.

Pedal Tibia

ex: Ped 16' Bourdon & 8' Flute

+ tibias it comes alive

* 8' tibia with ~~stopped~~ Ped. too loud.

Use both Chamber Tibias - gives
impetus to tempo.

Characteristic
of Pipe Organ

→ The lower the pitch of pipes the bigger they are -
requiring more wind. Do not speak
as promptly with low sounds as in the
higher sounds.

Mark the less prompt speaking stop
with another stop like the flute

③ Flute family

Concert Flute

A Solo - Use

Seldom hear the flute alone

Soothing effect used by self.

Nondescript sound.

B. - Another Use

Accompaniment Stop

Solo 8' Tibia (Pipe/Structure stopper at top)
Acc. - Flute (slender, graceful)

* Acc: Flute 8' & 4" Wonderful
Accompaniment

The smaller the Organ, the more
useful the flute becomes.

ex: Flute - Solo
Harp/Cd. - Accomp.

Shutter
Use →

When Play softly with shutter closed - it is nice.

Composers - Who use the registrations with
taste - pieces last the longest.

ex. Kindy Korsalov -

It is all in registrations

→ Concert Flutes - super examples
Morton, Burton, Kimball

Doppelflote - Chiff
Spießflote - Chiff
Double Flute - 2 mouths - 1 mouth voiced at harmonic and another voiced to another harmonic

They went out of Theater Organs, because they were so big.
② Flute Celeste - little edge - Best are made of metal.

Musicians must use his ears.
Determine taste.

Classical Organs - good manufacturers -

→ Harmonic Flutes - Chiff sound - reminiscent to chiff of actual flute sound production.

After questions

→ Regal - Color reeds - different resonator
Finnua
Krummet
Musette

* Theater Organs are not as different from the Classical Organs.

Family #4
→ String

Theater strings do not resemble strings in reality. - they are louder

Different strings - Theater strings made louder & louder to alleviate the usage of space, for pipe work

Salicional
Cix Celeste (Celestial Voice trans.)
Gamba Celeste -
Dulciana
Dulciana Celeste -
Solo String Celeste

ex: heavenly sound

↓
Aeolian - Jesse Crawford had one
Very soft

→ Cello - offset of Salicional
On the Salicional Chest -

CONCEPTS
Where Theater
Classic Organs
Differ
Consider this principle!

Pedal Strings

Violaone (Fr. for Violin)
Contra Bass

later Organs had
16' Strings Celeste in
the Pedal

Ensemble Use

Flute 16, 8, 4'
Octave Coupler

General Rule: Do not automatically
put down String & Flute as an
accompaniment.

ex: More Than You Know
Cohesive: Add Strings to Solo & Also On Accompaniment
Built In Contrast & Color.

Family #5

Reeds

① Vox - most used -
- were on Bach's Organ
- Used to play Choral melody line
- Menschen Stimmen - Ger.

- Voix Humain - $\frac{F_1}{F_2}$
(Human Voice)

French Organ music needs the
Vox for authentic music:
Orchestral - 3 Chords
Chords

used
for either
of these

String Celeste with Tremulants

Vox on Theater Organ locks in
well with Tibias.
Vox & Tibias

① ex.I Vox Alone On Theater Organ not
good. Bad Wobble

Wurlitzer Vox not real good.

② ex.II Vox & Main Tibia - Great Combin

A Third Vox - Would be nice
placed far back in the chamber.
Very ethereal.

(ex III) Vox Unique ~~in~~ into Tenor
Solo Sound, Octave & Purring Sound,

Beautiful Sound
Manual { 8' OP Diap.
8' solo Tibia
8' Vox - main or solo Vox

Super Combo

No-No → Beware of Strings Vox as an
Accompaniment

(ex II) Strings 8' } strings too piercing
Vox 8' } Almost obliterate the Vox.

Mood Indigo
Fatti used
Acamp Strings 8'
Vox 8'

Solo Tuba -
Geo. W. felt the Vox & Strings
covered the Tuba & obstructing

Don't use Vox as an Accomp
- detracts
- Cuts through -

Point → Use Proper names of Organ stops, etc. to
by Grade. preserve the purity and love of
our instrument.

* Ha. Diap. & Vox - create an effect
- gives a broad string effect

Point

* Leave Vox out of all full Organ Combinations.

Patti S.
Point :

String and Vox - for Solo Chords
ex: Stella by Starlight
Broken Chords -

② Clarinet: Close to its Orchestral Counterpart.

ex^o Solo

Solo — Accomp

use — With or Without Tremolo

— Feature — Stays in Tune more than its Counterparts

② Clarinet & 8' Tibia
Duke Ellington — Chord Use
Tambourine Accompaniment

③ Op. Diap. 8'
Solo { Clarinet
8' Tibia

④ Accompaniment Mood, Indigo
Sustained Chords l.h.

Combo { l.h. Flute & Clarinet
Nice Solo
& Accomp { r.h. Sob — Tuba or Trpt.

Oriental Combo ⑤ 16' Clarinet
& Fifteenth

Impossible to Use the Clarinet in a bad way.

② Stibia with Trem,
Combs No Trem. on Clarinet

Geo. W. uses
it alot

③ Orchestral Oboe
excellent

Use in Chords - combinations of strings
Comedy stop - Coupled to the
pedal - Couple 8' to Pedal -

for Oriental sound

Good mixed with Tibias & Voys

ape # 3
Side B
ues
6/31

Opening #'s by Geo. W.

"Jeannotte's Wood Shoes"
"On Parade" from Sweethearts

Reeds (Cont.)

Kimura (in Solo Chamber)
Alone - humor -

"Everyday is Lady's Day" Kimura as a solo

Don't use in large combinations

Specialty effects

Saxophone - extremes in quality of
two available -

J. Crawford used one in N.Y. Paramount
- Geo. W. - showed use in Chant of the Jungle
as J. C. had used it
Sounded in this example mellow c.f.
with light broken chord accomp.

Sax - G.W. feels it sounds insipid.

Geo. W.
recommends -

→ A Beautiful combined with Tibia sampled
(Tibia & Sax)

Sax. - play in tenor octave with
the Tibia - Lush Sound/Mellow
Sax 8'
{ Tibia 8'

ex: 1 combo → { 5/6' Tibia
 { ~~1/6'~~ Sax

ex: 1 combo → { 2' Tibia's
 { ~~2'~~

Color Reeds: Kinua, Sax

Intro. to Kiss in the Dark : J. Crawford

Tape 3
Side B

G. Kilbee
asked for
this

Played
entire piece

Color Keys

Tuba

Trumpet

① Eng. Post Horn (Usually called Eng. Hn.)

Use with Caution

Get

→ ex: I Love to Hear You Singing - Haydon & Wood
Trem. on Post Hn. - add C.F.

Having no tremulant on the Post Horn limits it.

② Tuba - Varying Scales

T. mirabilis

T. celeste

Harmonic Tuba

Tuba Horn -

Use - ① excellent ensemble stop
② excellent solo stop

Geo. W. -
Do. →

[Use everything everyway you can.]

③ Trumpet Can be used as Tuba
2 types Trumpets

Wurlitzer: Style D trupts used as solo

② Brass Trumpet -

-as ensemble

Solo → Trpt. 8' Solo stop. - Fanfare

Solo → Trpt. 8' & Tibia 4'

④ Oboe Horn ^{+tam} - dull reed

Can be beautiful
Excellent Solo
Soft ensemble stop

Combo Solo - Oboe Horn
→ Acc. - Horn Diapason

Sheet Music

ex: "How High the Moon" - "repeated notes"

Geo. feels → If you know the dignity of the lyrics - they take on meaning.

ex: "How about Me" - Berlin

Side B
#4

"East Sun West Moon"
Selected - repeated notes

Tues. P.M.
6/3/86

Introductions and Endings:
Gordon Kibbee

The Jazz Language - Dan Haerle

The Professional Arranger Composer - Russell Garcia
- used in college arranging courses

More Than You Know

Take 2 pieces in 2 Keys.
Bridge with a verse.

Chorus / Verse / G7 / Kibbee Version

Smoke Gets In Your Eyes

Yesterday

Carl Scott Latin Land

Invitation by Kaper

Green Dolphin Street

Meeting On the Bounty

Yesterday - ✓

Summertime - Geschwin

Geo. W.

"The Touch of Your Hand" piece

from "Roberta" by Jerome Kern
Otto Harbach - text

Yesterday

Smoke Gets in Your Eyes

She Didn't Say Yes (Upbeat!)

Wed
6/14/86

Kubee: Tab books/Chord symbols misleading

New Tab Book: Dick Hyman's Book

100 standard songs

\$15.00

Correct chords/Bass notes indicated

Secret chords indicated used

by jazz people

Published by Sheet Music Mag.
Songbooks Unlimited.

How

Sweetest Sounds

Time Signature

Play

①

Chorus.

1st down beat of 1st end. as written.

Play in $\frac{4}{4}$ Alla breve time - all notes
single notes in middle register -

Sustain Dm chord & D pedal

② Verse

2nd Chorus - Jazz Style ° Fuller Reg.
Ped in 4 Beats

① 8' Tibia & Trpt.

or

② 8' Tibia & Tuba

or

③ Open Diap & Tuba

3rd Chorus hit on (+) of One beat
and Reg could use

1 (+) 2 +
↑

take hands off keys

& put on another manual

Brass
Percus.
Xylophone
Chrys.

Geo W. Reg. P Ch P Ch
1 + 2 +

~~Staccato touch~~
Iron off Strings

St - both hands - Play Staccato
Strings 16, 8, 4
Celeste

Fill on (+)

Top Manual - either Or
Bells

Xylophone

Chimes

4th Chorus

Tibias on
Solo on 2
On 2

Mel	Ξ	Tibia	Ξ
Ξ	ch	Ξ	ch
p	Ξ	R	Ξ
	+	2	+

Play Chorus through until
last meas. 2nd ending. 1st beat -
CUT -

Go to Sweet melody Again

ch
U
U
U

What Is Not & What Is Not

- ① Life span of a song can be very short.
 - ② Geo. W. Sound different, because he plays different music.
 - ③ Too many people emulating Geo. & Playing style
All pieces musically valid today, they are played too often & poorly.
- Geo. W. always picks things he likes.
Do best you can with the repertoire you have.

Geo. W.
→
Does.

Choose programs
— made up of good compositions of
a certain genre

Waltz - Falling in Love - good
Some Pieces
Command respect more than others.

Some Audiences are narrow and misinformed.

"Cheap Music Is Cheap Music" - has done
a lot to lower the standards of Theater
Orchestral Music.

What is an Instrument?

Anything can be
Organ is the inst. for projecting the music.

→ * In the final analysis it is the music
that counts.

General Public wants to hear the
music & hear it done properly.

Not for
chordal use
except
for Merry Go
Round effect.

Glockenspiel - only 1 note at a time } no reiteration
Xylophone - " " " " " " }

Pop songs - some are good on the organ -

Wham Bam
Shrim Bob China

Send a Little Love

Aylark

Based on

Build Kibbee Intro - / make bird sounds.
Bird Sounds - trills
2' Tibia

or
4' Tibia octave higher

Do Chordal L.H.?
Pedal "Cantor" (Kibbee)
Bird Sound - r.h.

2 Way To Do.

Way I
R.h. Chords
L.h. Piano style
Ped. 1 & 3

end of 16 bar phrase

Change mark to
Way II
R.h. - single note
L.h. - Chordal - Sustained
Ped - 1, 2 3 4 beats

Check Chord symbols - some wrong

George Wright Houston

6/2/86 Monday AM.

EW
saying

"I beg you, I implore you, I beseech you, I command you."

Don't be lazy - get out of your boredom. Take time to iron out the notes that are there.

Use Sheet Music for file in arrangement. Play file on different tone color - you will sound more professional.

"In my opinion" opening statement used through course.

Registration:

No 2 organs sound alike!

Tibias differ greatly even
on an electronic organ.

① Family - Diapason
Open
Deep
Use Diapasons as melody line,
accomp. w/ celeste.
Normal Diapason has an edge
to it - sounds woolly.

Open Diapason has string
quality.

② Family - Flute Family (TIBIA) on
Theater Organ.

Flute:

Tibia

Concert Flute

Harmonic Flute

Stopped Diapason

Spitzflöte (tapered)

Radflöte (wood)

② Family - (flute)

Tibias can be used in
(Dialogue) as two women

Conversing at fence.
main 8' Tibia - needs to be
softer than solo -
Contrast.

Solo 4 Tibia

ex: "Little Sir Echo".

One rank of Tibias playing
at 8' - another rank
speaking at 4'.

"Tasty" Wobble when
Combined.

Rule:

Use all of same rank
together,

Do Not Mix Them

Rule: Don't duplicate
Tibias of same
pitched.

Can use Tib. 16 + 4
of one knob in one
Chamber

Use Tib. 8 + 2 of same
knob in another chamber

Rule:

Less is More.

Fewer stops in one family.

ex "Ebb Tide"

- At 8' pitch Tibias

- O.K. compared in
both Chambers.

- When 4' is added
wobble results.

Tibia

- can appear at
16, 8, 4, 2, $2\frac{2}{3}$, $1\frac{1}{5}$, 1
(like flutes)

Tibia Registration.

- each pitch can be
use in musical way.

Solo Tibia:

Tibia 16, 4, $2\frac{2}{3}$, 12th, $1\frac{3}{5}$
Vox 16.

Use in Solo Melody Line.

Mutations: Super yongs - worse
situation gets.

ex: "Serenade"

Two different keys are
apparent to the brain
because of the mutations.

Beware:

Players of electronic
organ transferring
to pipe make mistake
of using tibia as the same.

Electronic Organ: Tibia is
predominating tone
Color - sticks out.

Pipe Organ

Melodiant is violent

Tibia

ex "Aint' Michelovin"

Tremulant makes every pipe
unison to sharp - unison
to flat - back to unison.

Rule: Don't play Tibia alone
staccato, they cough.
Use with strings & reeds
to mask cough!

Tibia - Registered

Tibia 8 for block chords
better than 16 & 4.

Add personality if you
add an 8' string or 8 Reed

ex: "Aint' Michelovin". Jazzy

Tibia: Very loud. Sensitive.
Shutters open - full
Chord

Register \rightarrow Tibia 16, 8, 4

\rightarrow Post 16, 8

Tibias register higher decibel
than Post Horn.

Frequencies

Women hear things differently
than men - women hear all
high frequencies.

Rhythm Slow, Medium, fox-trot

Short Pedals - simulating
String bass.

At all times add Tibia &
Grossimpeter to rhythm.

sp. "Wood Indigo" -
Any first plucked sound.
Tibia 8, 10, 8
Add 16 Bourdon & Flute

* Sustained Chord, 4 beats
in Ped, add pedal & Tibia
Both Choir & Solo, w/ 8' Tibia
in Pedal both Chambers.

Note: If you think an organ
is sluggish - is not.

Keep mental metronome
going - close yourself
to sound.

Pipe Organ Characteristics:

Lowers w/ Pitch the pipes
Age - require more wind.
The lower the note - the
slower the speech

Rule:

Add Tibia 8 to mask
Slow speech of 16 Tuba

Flute Family

Concert Flute

ex: "Lichentraum"

From full organ,
Contrasted
down to Flute & only
(w/ trem)

Flute -

a. Seldom heard alone.

b. Nondescript sound.

c. Invaluable as Accomp.
sound.

* Registrar's tip (Flute & Accomp)

(Tibia & Solo S.N. Mel.)

1. Solo & Tibia (has stopped ^{Pipe structure} in stop)

Acc & Flute (Genders - ^{structure} - graceful)

2. 8, 4 Flute wonderful
for Accompaniment

3. 8 Flute - Solo Stop
Harp, Celesta - Accomp.

Flute Family

Milton Charles - organist

All Castells - all round
good musicians.

→ Shuttle use:
Technique:

Play softly w/
Shuttle closed.
Breath of fresh air.

Listed:

→ Orchestration are ever
changing.

→ Orchestration & Composers
are artists who have a
palette with all color.

Fact

Composers who have
lasted longest are
those who know how
to orchestrate.

ex:

→ Rimsky Korsakov
Schubergade.

* The organ players are
orchestrators

Register: Violent contrast.

Concert Flute must be contrasted.

Fact: The smaller the pipe organ -
the more useful the flute stop.

→ Concert Flutes - good flute
examples: Robert Morton,
Barton, Kimball.

Ears: Use ears to develop
musical taste. Do not
be opinionated on brand
names.

Harmonic Flute - similar
to Spitzflöte. "Chirps"
in sound.

Reed Family

Color Reed.

Different
Blowers
on pipe }

Musette

Krumpholtz

Harmonica

Saxophone

Void pressure
Higher on Clarinet
organ.

Basically - Flute & Clarinet
same organ.

Flute - Apperflute has
chip has 2 mouths
can be voiced 1 mouth

Strong $1\frac{3}{5}$, the other
at 12th from fundamental
tone.

Celeste tiny bit of an edge
to it to be successful
Celeste.

Open Flute are vulgar used
in Celeste.

Registration Preference

Acc Fl 8
Solo Tibia 16, 4
instead
of Tibia 16.8, 4

Flute Celeste

— Gorgious if made
of metal

* Registration tip: Use trem
+ on theater organ
string celeste.

String Family

You are hiding yourself
if you feel you are playing
→ Violin solo.

FAMILY: Violin
Violin d'archetum
Violin Celeste
Saxiconch
Voix Celeste
Sulzian
Gamba
Solo String
Solo String Celeste
Cello
Aclean

Orchestre (Orlean) Jesse Crawford
Used for extreme contrast.

Pedal Strings

Violone (M. for violin)
CONTRA BASS.
(Lute Organ has
16 String Celeste in Pedal.)

Pedal can have: String
Flute 16, 8, 4 2) Fifteenth String.

* Registration tip: Don't use strings
and flute as solo melody

Fl. 16, 8, 4 2) 16 Vof

Acc. & ^{No} Strings, Fl 8

ex: "More Than You Know"

Prefer not to leave on
accompaniment —
unless you can
increase dynamics
of melody line.

add strings to melody line
16, 8, 4 Strings.

* Registration tip:

Solo Mel Line

16, 8, 4 Tibia

16 Vof

16, 8 Strings

Acc. Flute 8, 4
Strings 8

Instant built in color -
Add the strings - take
them off.

But - When you add them to
the Solo also add to
the Accompaniment.

Reed Family -

- Vox Humana (70)

(Human voice)

- Most used (Voix Humaine)

* Registration tip -

16 Vox w Tib 16, 8, 4 + Trem

(For "Nanny" goat w 8 Tibia)

Register - effective w/ Vox played
in Tenor octave below
Mid C.

* → 8 Opendip, 8 Tibia, 8 Vox
ongt. Solo Mel Line in Tenor Reg.

Rule: Strings & Vox used
together are fine.

NA Basso: Used as accompaniment.
No

ep. of NO NO - St 8 } Tubas
Vox 8 } Solo

Strings & Vox distract from Solo

Do Not Use Vox HUMANA
As Accomp Stop.

* USE FULL TERMS WHEN
REFERRING TO ORGAN

(G.W. Thinks Abbreviated
Words are "Coony".)

→ tune & horn lip -
tune solutions & stop

* Registration tip → Omit Vox

from all full organ
combinations!!!

Especially if there

are reeds in ensemble -

— Don't use Vox also.

* Registration tip: { 16, 8, 4 Strings
16, 8 Lib trials.
in Chords - RH

ex: "Stella
by
Starlight" } Accompany
with Celesty
or Harp or
Chrysoflote.

Reed Family

② Clarinet: Faithful
to orchestral counterpart

use Solo Stop

use. ^{or} Accomp.

With trem

Registration tip: Without tremulant
^{or}

① ex: Turkish Mel (SMC) Clarinet
no tremulant

② ex "Mood Indigo"

add trem to Clarinet, Lib &
trials.

*Registration tip - Clarinet use in Tenor Register

③ Open Saxophones &
Clarinet &
Tibia &

Solo Melody Line

*Registration Tip → ④ Play on Accomp
w/out them → Sustained Parts

Sube
Belmont

ex:

"Mood
Indigo"

R.H. Synth
Tuba
or
Trumpet
L.H. Flute &
Clarinet &

NO TREM

PEDAL - Add & Tit
for rhythm

Fact: Clarinet is wonderful stop -
has so much color and
can blend with so many
other things.

Hard to find good combos w/ clarinet

*Registration tip: { 16' Clarinet
Oriental effect { Fifteenth (2)
No. TREM.

ex: Harlem Scene

"Nootchy Gootchy"
Rashee

Reed Family (30) Orchestral Oboe
excellent stop

ex: Oriental effect.
no tremulant.

RH Solo Mel Line
RH Chrysoglott

*Registration tip: add to
Fifteenth, Vols
Oboe 8
to spice up
trads.

Orchestral Oboe.

*Registration tip → Tibias & in
Treads for
& Bala -

ex: "Oh Sweet
Mystery
of
Life"

Contrast w/
Orchestral Oboe

Solo Melody Line

"Janette's Wooden Shoes"

"In Falling In Love With
Someone"

"On Parade" From
"Sweethearts"

Reed Family (Cont'd)

Kimura - use discussion

Registration tip: → Alone,
for humors

① Kimura &
no trem.

② Oriental effects.

R.H. Kimura &

L.H. Sharp

③ G.H.'s "Aumb"

ex: "Every
Day
of Lading"

Combinations

& "Sibian"
Day w/ Me.

& Kimura

Without trem

Rule:

Never use in full
organ or large
Combinations.

Registration tip: Kimura Use.

→ G.W. Suggests

for
Co. State U. Organ
Solo Chamber

Opus 8

Clarinet 8

Saxophone 8

Main Chamber

Trumpet 4

Reed Family: Hybrid Reed
Saxophone Bastard Reed.

extreme in quality

Saxophones
available.

J. Crawford used

N. Y. Paramount

ex: Chant of the Jungle.

Solo Mel Line

Sharp Acc.

Red on 1 + 4

Use Saxophone for heavy
motions.
Registration tip: Saxophone 8
Tibia 8
in
Chords

ex "Chant of
the
Jungle"

* Reg tip - GW. Flay in tenor
Octave.
①

"somewhat { Saxophone 8
sensual" } Tibia 8

ex: "Body +
Soul"

Sax short of SMC
bars only -

Contrast with
Tibia ~~to~~ Chords

Back to Sax 8, T8

②

Tibia 16
Sax 16
Tib 2

Don't use for Acc

Don't use in big chords - Special
stop

Saxophone - Color Reed
Intro to "His on the Dark":

Tuba - Color Reed.

Registration tip: Tuba 16, 8 - alone

Use Tuba that is in
Chamber w/ Tuba

Tuba 8 }
Tuba 4 } Chords

Tuba 8 }
Tuba 8 }

Use = ① excellent Solo

③ Trumpet -

Can be used as
Tuba.

2 Styles of Trumpets
on
Hurlitzer:

① Style A trumpet -

② Brass trumpet -

* Registrations good use as ensemble
Tip: feed in accompaniment

on full organ
or gt 16 + 8

Blend well w/ organ ensemble

Solo
Stop →

TRMPT 8 - Exotic
sound.

② FANFARE

③ SMEC LINE

④ TRMPT 8

on
Add Tib 4
If trumpet stop is good - it doesn't need
Tib 4

*
→ Registration tip:

No - Kimura

No - Soprano

No - Kimura

on
Full Organ Ensemble

Less Is More

* Reg tip: If adding Tibia 4 to
Trumpet 8 add 12th
Also - then change is
Apparent!

④ Oboe Horn

↳ is dual Reed.
Should be soft.

* Registration tip: Oboe Horn
Good irreplaceable
① All comp. stop for GW.
instead of flutes.

② Soft Solo Stop -
Use w/ syncase stop

③ Soft Ensemble Stop
NO TREMULANT.

* Combo —

Solo: Oboe Horn
Acc: Horn & Clarinet

R.H. - SML } 3/4 meter
L.H. - Chords }
P ON!

New Pedalboard -

(Reason - Mfg.)
good!

Gordon Kibbee (Cont'd) Page 2

Gershwin music uses 7th chords
with raised ninths.
re: Chord Pattern Number 3 - Page 1

3: ||: E7 / A7 / | D7 / G7 / :||

E7 Chord - left hand notes & pedal

Ped	(2nd)	(7th)	(+9th)
E	G#	D	F# (GA)

move everything down 1/2 step

A7 Chord

Ped	(7th)	(3rd)	(13)
A	G#	C#	F#

steps descend 1/2 step

D7 Chord

Ped	(3rd)	(7th)	+9th
D	F#	C#	F# (EX)

descend 1/2 step

G7 Chord

Ped	7th	3rd	(13)
G	F#	D# (B)	E

Introduction & Ending 6/3/86

(Gordon Kibbee)
Co. State Workshop

re: Chord Pattern Number 3 - Page 1

3. ||: E7 / A7 / | D7 / G7 / :||

E7 Chord - left hand notes + Pedal

(Ped)	(3rd)	(7th)	(9th)
E	G#	D	F#

Move everything down 1/2 step

A7 Chord - left hand notes & Pedal

(Ped)	(3rd)	(+5th)	A7
A	C#	F#	+5

Move everything down 1/2 step

D7 Chord - left hand & Pedal

(Ped)	(3rd)	(7th)	(9th)
D	F#	C#	E

Move everything down 1/2 step

G7

(Ped)	(7th)	(3rd)	(+5)
G	F#	B	C#