Geo Wright Lesson June 22nd, 1986

Tape I Using 2 2/3 on Accompaniment manual in Combination for accompanying single Note melody line. Normally the 2 2/3 would be just an extension of the flute, but G.W's 2 2/3 acc. is an independent rank of pipes and is softer. It is subtle, but very meaningful and will not be too loud for normal accompaniment. The 2 2/3 is not too loud because it has been calmed down in volume. Each pipe can be regulated so that it speaks softer or louder.

The 2 2/3 Stop Tab on the Great of G.W's Organ is a 2 2/3's pitch derived from the Foundation Tibia. The 2 2/3 Stop at GUHS is derived from the flute, therefore it is louder and you normally would use it only in Medium-full Combination or in full organ.

Can build an entirely different type of tone by adding 2 2/3. Soft flute 8 + 4 – derived from the same rank of pipes ex. "Smoke Gets In Your Eyes". Now add 2 2/3 to Soft flute 8 + 4 (Both hands on one manual) This comes to you from Richard Purvis at Grace Cathedral. On lower manual Flute 8, 4 + 2 2/3 and gave such a beautiful sound (ex. "Greensleeves") An unlikely bit of registration, but it is done tastefully. Some theatre organs are designed badly with too many loud stops, not enough soft things on them. At GHHS the only soft stop is the flute – Stop called Dulciana is just another flute, but it is softer. These theatre organs should be larger, but not louder.

Diapason Diapason stops should be loud. It

Pg →

is a beautiful tone in its own way,
but also an organ should have a
very different kind of Diapason, a
soft one to use for accompaniment.

Hornblow Stop on Kin. Stop tab.

J. H's organ has a Diapason Celeste.
(Horn Diapason Celeste on Kenura Stop tab)
(Will be similar to the strings on the
Swell division of the Allen 8000)
(J.W. Soft flute 8 under Stop tab Clarinet 8)
An organ is more flexible if soft sounds
are available all over the organ.

cf Diapson acc. DL8,4

Be adventurous - use Diapason for a
solo stop. Normally if you put on
Flute 8 & 4 to accompany the diapason
stop - Sounds better if Flute 8 is used
alone to accompany Diapason. These
"Church Organ" stops can be used for
popular music. The tremulant on a
church organ is very different from the
theater organ.

Reg: SW Diap SW Fl 8 SW

George Wright Lesson Tape 1 6/22/86

Unification:

Classical organ typical type of tone is diapason.

Theater organ typical type of tone is tibia.

Classical organ has flute 8, 4, 2 in flute family, each having three separate ranks of pipes, 61 notes each.

On theatre organ to save space and create different tonal picture, these three flutes would all be derived from the same rank of pipes. In order not to run out of pipes up in top octave, there is an extra octave of pipes.

On classic organ there will be 61 pipes in rank.

On theater organ that rank of pipes will have an extra 12 pipes for the 4 foot extension, and another extra 12 pipes for the two foot extension.

On theater organ a rank of pipes is

Tape 1

unified, and made to play at more than one pitch anywhere on the organ.

Post Horn for example on the accompaniment is exactly the same rank of pipes which is on the solo or great. Why have all the duplication of stops? It is for variety in registration and for quick registrational changes. There are times when you wouldn't want the Post Horn on the Accompaniment Manual, but it is there if you want it - for playing popular and orchestral music.

Unification is just an extension of the same rank of pipes. Unification is mainly a space saving device. It doesn't cost less to have a unified organ versus a "straight organ"

Unification (Cont'd) Tape 1

A "Straight" Organ means every stop you see has 61 pipes - it is not extended or borrowed anyplace else. Contrary to popular belief, it doesn't cost less to have a unified organ, because it costs an awful lot electrically, to extend each rank and get the voice to speak an octave higher. The wind chests have to be totally different. They have to have an electro-magnet under each pipe to share the wind chest.

An open pipe has to be twice as long as a stopped pipe. It is an acoustical phenomenon if you take a pipe and put a stopper in it - it makes it sound longer. It is a weird phenomenon of physics.

At GUHS - I'll see Tibs, Tibs Piccolo, 2 sep. sets of pipes of slightly different qualities and volume.

Unification (Cont'd) Tape 1

Each tibia has its own tremulant. The trems should read TIBIA CLAUSA, TIBIA PLAINA. They now read TIBIA CLAUSA, TIBIA CLAUSA. They are not trimed together.

(On GW's organ he has 3 different tibia trems all on one stop key, he sees no use now for having a separate stop key) Even though the trems are all on the same stop key they are individually adjustable for speed and depth. Tibia trems doesn't trem all of the tibias the same.

Some banks of pipes are affected by a tremulant on one chest. Splitting the tremulants, the idea is to have greater flexibility in registration.

Ped
GV
Diap
all
Diap
(Soft.)

If you want to have a solo melody going with tremulant and the accompaniment without. Diapason 8 with trem on one manual for solo melody, Soft Diapason 8 on all manual with no tremulant. All of this cost a lot of extra money and takes up extra room because it requires

Unification (cont'd) Jope

reservoirs for the separate tremulant and separate wiring — it is a luxury, but it pays off in the flexibility and added artistic appeal of that particular organ.

trem. Having a lot of different tremulants going at different depths and different speeds increases the ensemble effect of the theatre organ. Just as in the orchestra you have 20 first violins and they are all playing the same melody, but are applying vibrato at a different speed it gives a full-lush sound. (Add celeste

Celestes (stop to give that little extra vibrato) It gives that warmth that you have come to expect from a string section — either on an organ or in the orchestra. The violins are actually "out of tune" with each other.

Celestes. Tape 1

The celeste rank is tuned ever so slightly sharp. Celeste ranks must be tuned very carefully, or it will sound like a Portugese accordion factory. In Principle, Horn Diapason Celeste, or a Gamba Celeste, or a Violin celeste will be no different. It is the same principle of tuning a unison rank in tune and tuning a celeste rank slightly sharp. Don't let anyone ever tell you they are tuned flat, because it sounds awful! Psychologically flat is depressing to you mentally, sharp is stimulating.

Celestes need ~~not~~ not be confined to strings, there are flute, diapason, vox humana celestes.

Registration:

On an electronic organ, there is not much registration potential available to you. You can separate stops and experiment with this and that but in combination they are still all electronic.

Tape

They are still all coming through a speaker, and you can not avoid that electronic sound, No matter how refined you get on an organ that is produced in a factory. If you want to spend 100's of thousands of dollars, you can resemble a pipe organ.

On the Rodgers organ — Diapason and Tibia are not that marked of a difference. If you put the Diapason on top of the Tibia, it would sound like you were adding a light string stop. Difference between Diapason on a pipe organ and an electronic organ - it's not only the volume, but it is the quality - that is the tone color. If you combine the Diapason and Tibia on the Rodgers, they are not really additive. A tone color can be really soft, but you add it to something and it creates a new picture. Ex Soft Flute 8+4 plus 2 2/3.

Quint

G.W's explanation of a quint. Tape 1

A quint speaks a unison pitch, which is Middle C - 8 foot, but it has no fundamental tone in it, and it has a strongly accented fifth. But it isn't a fifth really, it is a 2 2/3 (12th) - it is an overtone, a harmonic. It is basically an 8 foot tone and a 2 2/3's tone, but they are locked together. It is voiced into it and you cannot detune them - you can not make the 12th out of tune with the 8 foot. It is built that way - it soft but telling.

Reg quint 8 flute 8, 4

Uses: Soft flutes + quint. (8 flute or 4 flute)

a. Both Ranks on one manual.

b. Sft accomp. combinations

c. Solo combination

cf. Reg. + Sub Coup Vox 8 quint 8

G.W. plays Main Vox - shows that by itself it is not a pleasant sound, but with Tibias it is a "wonderful colouring agent." cf 8' Vox Humana w/ Sub couplers Add the quintadena to the Vox, that is a

Tape 1 Side B very soft stop. — Tape 1

ex: "Perdida" Solo Melody Line at different octaves. Reg. Calopie + Kinura 8; Dulciana 8 (or Salicional) Tib 8, Kleinet 8)

Quintadena

Reg. Calopie Kin 8 Dul 8 Tib 8 Kleinet 8

Can take a little bit of this sound musically - it puts a "little humanity into the arrangement." Can bring the Kinura + Calopie down from the Solo with Pizzicato for syncopated Solo Melody line.

Use your ear! If you want an effect, just keep fiddling sounds until you find it. If you find the effect you want, but part of it is too loud or too soft - then fiddle. Make that part that is too loud softer by using a different stop.

Color Reeds

In Colorado we talked a bit about Color reeds. They are similar, but how different. The difference is not only in the quality, but in the volume.

ex. Kinura 8 - loud
Vox 8 - Soft
Musette - Softer

Musette - Tape 1

Reg: SML Vox 16 Tib 16 Musette 16

Used in conjunction with Vox 16, Tibia 16 + Musette 16, It puts a little quality, a little fuzz into the sound. In volume the Musette isn't much louder than the Vox. Can get exactly the same effect by using the stops at an 8 foot pitch.

For practicality keep the hands separated, so they are logistically independent -

Use your head and use your ears - Don't be "hide-bound" - don't feel that you must not try something because it wouldn't be right. Who is to say that is is right. The final determining factor is it pleasant to your ear? Is it the right tone color for the piece you want to play. The right registration for the right piece.

Tibias

If the tibias are coughing you must use something to mash them.

GW Lesson No 1 Tape 1

Generals: GW's are like a Rodgers 33E. All are wired parallel. (Collective Generals. No 1 collects all No 1's)

Re: 33E Rodgers – are collective Generals. When pressing No 1 General, all it does is push electrically No 1 on all 3 manuals.

Re: Allen is wired differently – has Genuine generals.

Re: GW's organ is wired like Allen. Can have different stops on generals or divisionals.

Re Generals:

Additive generals –
each piston adds to the registration combination.

Collective generals –
each piston collects all of the corresponding numbers

Genuine Generals:
Divisionals and generals can each register separate voices on the same numbers.
i.e. Solo No 1 is different registration from Ped No 1.

Tape 1

Reg — Fast shift of tone color to another.

Using #5 to Advantage as gen. Cancel — Colorado & GU & S. Organ's programmed like this.

Also — Come to buildup and then shift to nothing. And there aren't enough pistons.

Shifting from big combination of 16, 8, 4 Tibias, Strings, etc and want to come down to nothing — but an 8' Tibia

Instead of having to "hand clear" the manual — just push the "Cancel" piston — That gives you time, doesn't it?

Re: GU & S Pistons Setting's Differentiate between 1st and No 1 — Registration on pistons — disregard's dynamic marking on pistons such as p, pp, mf, etc.

Refer to 1st group of 5 as 1st, 2nd, 3rd, etc.

2nd group of pistons w/ numbers — Numbers 1 thru 5 will call Piston Number One.

George Wright's Lesson #1 Tape 1

Reasoning for No Voice in Ensemble

The Voice is standing out in ensemble with tremulant, even though you have full organ on, like a chorus one tenor or a woman with a heavy tremolo can upset the balance.

That little voice of the Voice can detract from the incisive effect when you are playing any type of music with full organ combination.

African Tribal Saying

"Don't eliminate something old and replace it with something new unless the new replacement is of equal value with the old."

The quality goes down and the price goes up.

GW. Lesson One (Cont'd)

Tape 1

2 2/3: (Cont'd)

a 2 2/3's pitch derived from the Foundation Tibia.

This must be made very clear because it will help in your playing. It will help in registration to know these things.

Reg: ~~Acc~~ } (Soft) Flutes 8, 4, 2 2/3 both hands on lower manual. Structure open harmony plus 9ths, 11ths, 15ths etc

Re: Trem Tabs } How often do you use the Vox without trem? Never: So put the Vox on with the Lib. Trem. GW associates Vox & Lib together – be logical in your thinking about it.

Rank: Anything covering the compass of the keyboard is a rank – whether it is by pipes or electronic generators. It is still a rank or set.

Lesson Number One. Tape 1

Re: Registration, Piston #4 } Ballad registration to be played only in Chords in the middle to upper registers. Just as there was a 16' stop in Combination. The 5 1/3 Creates a false harmonic.

#4
Vox Humana 16'
Tibia Clausa 8'
Tibia Clausa 8'
Krumet 8'
Vox Humana 8'
Tibia Clausa 5 1/3'

Don't go holding Chords below Middle "C" on it.

It can be "muddy" if used injudiciously.

Tape 2

Sustain for Piano } Sustain button is on the General Expression pedal.

Clarinet } It is the nature of the Clarinet in the orchestra when playing it as a Classical Solo not to use vibrato. Vs: Artie Shaw, Benny Goodman vibrato which is wonderful on "Pop" things. Sounds good

GW Lesson Number One Tape 2
Contd

Clarinet Reg (Contd) Acc. } gt or Bombardi

"Smooth Trumpet" Trumpet 8'

Solo Trumpet is Brass Trumpet

Reg. ⟶ Acc. Clarinet — With Tremulant

Reg
Rl:
Chrysoglott
Harp } Celesta is single a second Chrysoglott. Chrysoglott is main organ with flute and strings,

Celesta — then one outside the Chamber — it is the same thing only a separate one and louder.

Reg: Use Acc #4 adding Gamba 8, 4 as Solo Combination in Chords } Accompany this legislation with Celesta on Solo or Great Division

Play the solo melody in Chords or the Accompaniment — Accomp by Celeste

GW
Low
20 pistons
for each
Manual

(Tape 1 +)
In full organ combination does not (Tape 2)
include Vox's.

The tremolo in the vox humana will
ruin an ensemble sound.

GUHS #1. Restore the Heinrich 8' on gt + Bombarde

2. #3 If possible restore Kinura 8' + use w/ Pist 4.

Tape 2 3. When you are using 4th + 5th Piston on
the great, always use acc 5th Piston. It
May seem loud - but it will balance.

4. Acc #1 will go with Great #1

5. acc #2 for rhythm - use with gt #2 + 3

6. Solo trumpet is Brass trumpet at GUHS

7. Nice to have vox + strings for Acc. but be
Careful how you use them.

Reg 8. For variation on Acc #4 add Viol d'Orchestra
acc 4 chords and Viol Celeste 8, add Gamba. Can be used
Celesta to accompany as Solo combination in Chords, accompanied
by Celesta. Play Solo Melody in Chords on
the Accompainment.

9. Traps were originally under expression
and one set unenclosed.

Ophecleide

Basically a Tuba but the reed is unified with 12 low pipes to make up the Ophecleide.

Diaphone

Open Diapason has a fuller "hootin" sound. Diaphone is an extension of an open diapason.

Octave 8 (open Diapason on GUHS only on Gon) Open Diapason - Pedal line is based on the 16 foot pitch, so the 8 foot is the octave of the 16 foot.

#28 - FLUTE
#29
#30 } Piccolo 2 If the stop tab says 12th it is going to be from the flute family. If it is a Tibia 12th it will say 12th (TIBIA) - it will let you know. If it does not say anything else - just 12TH - then you presume it comes from the flute.

Ophelicleide – tuba

Diophone – Open Diapason

GWHS Solo trumpet – Brass Trumpet (orig)

Octave 4 – Open Diapason

all Harp – Marimba

TWO XYLOPHONES – INVESTIGATE

Soft xylophone } luxury –
Loud xylophone } but useful.

Organ at GWHS was designed for this purpose

1. A basic studio organ
2. accompany choir or chorus.

Lopez Lesson I
Diagrams:

Differences — Open Diag.
Horn Diagram
Eng Diagram
Violin Diagram

Basically all the same family, except the open Diagram will have a fuller, "Hootin" sound to it, lots of fundamental in it. Other Diagrams will be softer or stringier.

*Reg

G. Wright Registration.

Eddie Dunstter Reg.

Right Hand.
Voix Humana 16.8
Tibia 8
Tibia 5 1/3

Left Hand
Harp or Marimba
+ Octave Coupler or Super
Octave Coupler.

Pedal Diapason 16, Bourdon 16.
Diapason 8, Tibia 8

*Reg

Another
R Hand Reg

Tibia 16, 8, 5/3, 4, 2 2/3, 2, 1 3/5

*Jazz
Reg

Clair 8, Kinura 8
Oboe 8, Tibia 8
No Trems on
Reeds on
Tibias only.

*
gW

Technique = Calliopie –
Use B♭ (below 1 octave)
C above

Calliopie: →

Fr Horn: 8' Open Diap

No tremulants.

Play in 4th,
5ths
6ths
3rds

* Good
Contrast
Registration: Gt.
Open Diap 8
No Trem
Ped.
Flute Diap 8.
w/ Trem

* Reg
Tuba –
without trem

Technique
or
Repeated
notes

eg.
"I Don't know Why
I love you like I do".

Break yourself of the habit of playing block chords. Leave your left hand free push pistons. Eliminate the block chords — G.W. doesn't care for block chords — waste of time. Play in octaves with the right hand and keep the left hand free. If glissando doesn't work on the bottom of the chord, do it in the middle of the chord structure. It won't sound "jerky" because you have something going on.

In playing block chords you think you are doing a lot, but in reality, you aren't doing much. You have both hands busy "Look, Ma, I'm playing the organ".

If you take the same notes and just play them with one hand. Where necessary, eliminate the glissando, but put it in another voice. You can play piano style in the left hand and still have that octave sound in the right hand.

RC: octaves in RH *

Don't sacrifice the left hand for the octave sound.

It sounds "uncertain" unless played legato. Better to revoice the chord again to have it "jerky" when reaching for top notes

Registration: G.H. Phone call following lesson 6/24/86

Using block chords:

R.H.

Gt. T 842, St 8, 4

L.H.

Tuba 8, Diap 8, Tib 8, 4.

GUIDS.

R.H.

Gt. Tibia 8 (1st) Krumet 8, Oct 4

Vox 8, St 8, Cel 8

L.H. Diap Bel

Tuba 8, Open Diapason, Tib 8

Clarinet 8.

or.

R.H.

Tib 8, 4, trompette, Vox 8

Allen reg:

Gt

Tib 16, 8, 5 1/3, Sax

or

Tib 16, Sax 16, 5 1/3 tibia