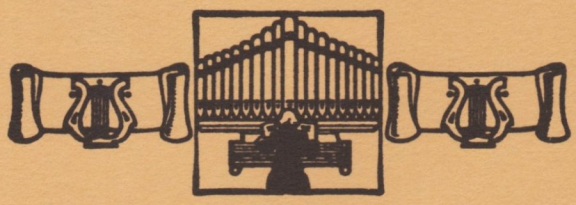
FIRST LESSONS
ON THE
ORGAN

BY

GORDON BALCH NEVIN



OLIVER DITSON COMPANY

3.00

FIRST LESSONS
ON THE
ORGAN

BY

GORDON BALCH NEVIN

AUTHOR OF

A Primer of Organ Registration

AND

Swell Pedal Technic

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY, Sole Representative
Bryn Mawr, Pennsylvania

Copyright, MCMXXIV, *by Oliver Ditson Company*

MADE IN U. S. A.

THE CORRECT POSITION OF THE HANDS AND FEET AT THE ORGAN

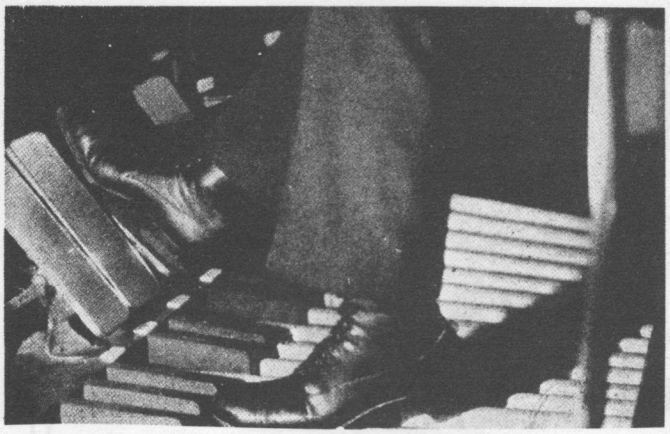


FIGURE 1

POSITION of the left foot in using the toe—(∧)

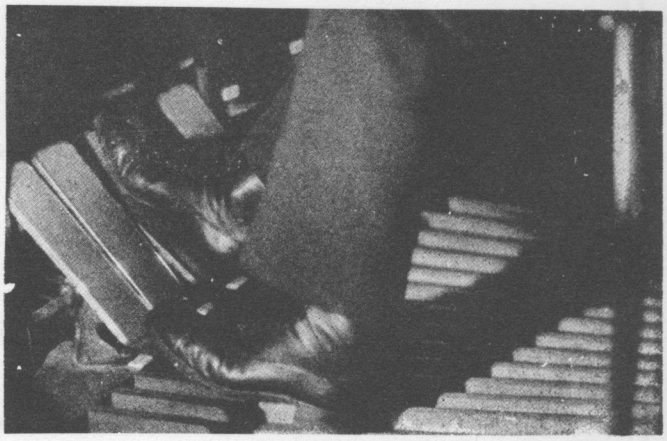


FIGURE 2

POSITION of the left foot in using the heel—(○), just before playing a black key.

FIGURE 3

POSITION of the feet in act of passing left foot to the rear of right. Note raised position of right heel, which permits complete freedom of motion.

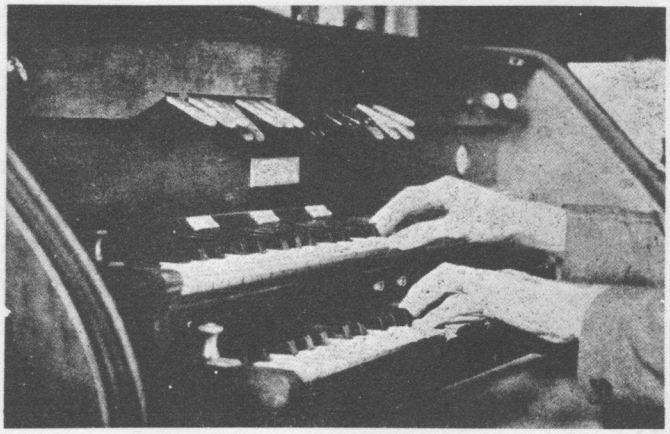


FIGURE 4

MANUAL TOUCH. The left hand is demonstrating the correct position and full touch which is to be used.

The right hand is showing the weak and flabby touch in which the keys are only partly depressed. This is to be carefully avoided

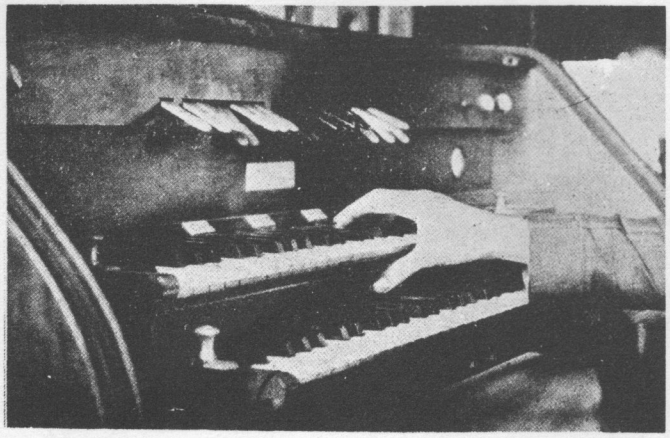


FIGURE 5

THE act of using the piston with the thumb, while the fingers remain in playing position over the keys.

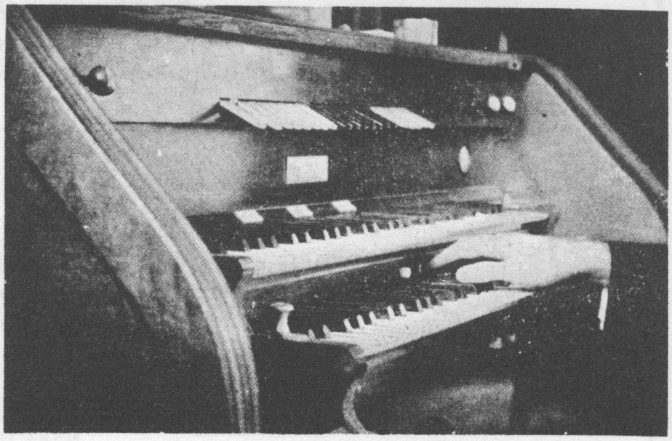


FIGURE 6

THE piston of the upper manual being pressed (preparatory to transferring the hand to that keyboard) while a chord is being held upon the lower manual.

PREFACE

IN the foreword to another pedagogical work by this same writer, the statement was made that it would be hard to add very much to the results of the labors of some of the greatest performers and teachers of the organ, as we have those labors crystalized in their methods for the organ. This statement may be safely reiterated. There has been much of revision; some recent additions of new material. All of it presupposes a long period of study, free from thought of public appearance in any form.

THE purpose of this new method is not to *add* any great amount of matter to existing systems (although some new details are introduced); neither it is to introduce any radical departures from the accepted principles; but rather it is to remove the tendency to prolixity, over-elaboration and diffuseness which characterizes so many pedagogical works for the organ. It is an effort to provide a close-knit and systematic approach to the instrument, with economy of time and energy always retained in view.

THE name of the work, *First Lessons on the Organ*, is self-explanatory. The work is to cover the student's needs during the first year (or a shorter period, depending upon the talent, aptitude and devotion to practice of the student). The time and energy of both the pupil and the busy teacher is to be conserved as much as possible. Perhaps one pupil out of thirty ever becomes even a passable recitalist; for that one there are available many books to carry him on beyond the limits of this one; this book aims to give the other twenty-nine pupils precisely what they need, and to do it without the waste of a single line of music. That it may function to this end is the hope of

July, 1923.

Gordon Balch Nevin

NOTE TO THE TEACHER

FOR practical reasons this work is divided into three parts, the first two of which are to be pursued *simultaneously*. PART I, comprising pages one to seventeen inclusive, deals with manual technic. Part II, comprising pages eighteen to twenty-seven inclusive, deals with pedal technic. Each of these parts relates to its own branch of technic alone, and is arranged progressively. The pupil should be assigned *studies from both parts beginning with the very first lesson.* PART III comprises the remaining material, by far the largest part of the book, and is to be begun only after the first two parts have been thoroughly mastered.

CONTENTS

PART ONE

	PAGE
STUDIES FOR THE MANUALS	1
Touch essentials	1
Substitution	1
The glissando	2
Manual studies	3
Contrary motion	9
Exercises in which the middle part is divided between the hands	11

PART TWO

STUDIES FOR THE PEDALS	18
Essential rules	18
Pedal touch	18
Exercises for developing free vertical action of the ankles	19
Exercises for developing free sideways action of the ankles	19
The feet alternately on intervals of a third	20
The right foot moving among simple intervals	20
The left foot moving among simple intervals	20
Both feet moving among simple intervals	21
For the feet alternately using simple intervals	21
Exercises to strengthen the ankles	23
Crossing over and under	24
The glissando	25
Substituting the feet	25
The chromatic scale	25
Major scales	26
Melodic minor scales	27

PART THREE

THE PEDALS WITH THE HANDS ALTERNATELY	28
Exercises for the hands alternately with the pedals	30
Scales in two octaves with the hands alternately	32
Trios	36
Registration	48
Three compositions for acquiring legato touch	49
Three compositions employing the staccato touch	56
The elements of swell pedal technic	62
The detached touch	67
The treatment of slurs and brief phrases	71
The hymn tune	74
The manual touch	74
The pedal touch	75
Supplementary exercises	79
Adapting piano accompaniments to the organ	86
Organ technic for theatre purposes	90
First steps	92
The treatment of tremolo figures	94

FIRST LESSONS ON THE ORGAN
Part One *)

GORDON BALCH NEVIN

STUDIES FOR THE MANUALS

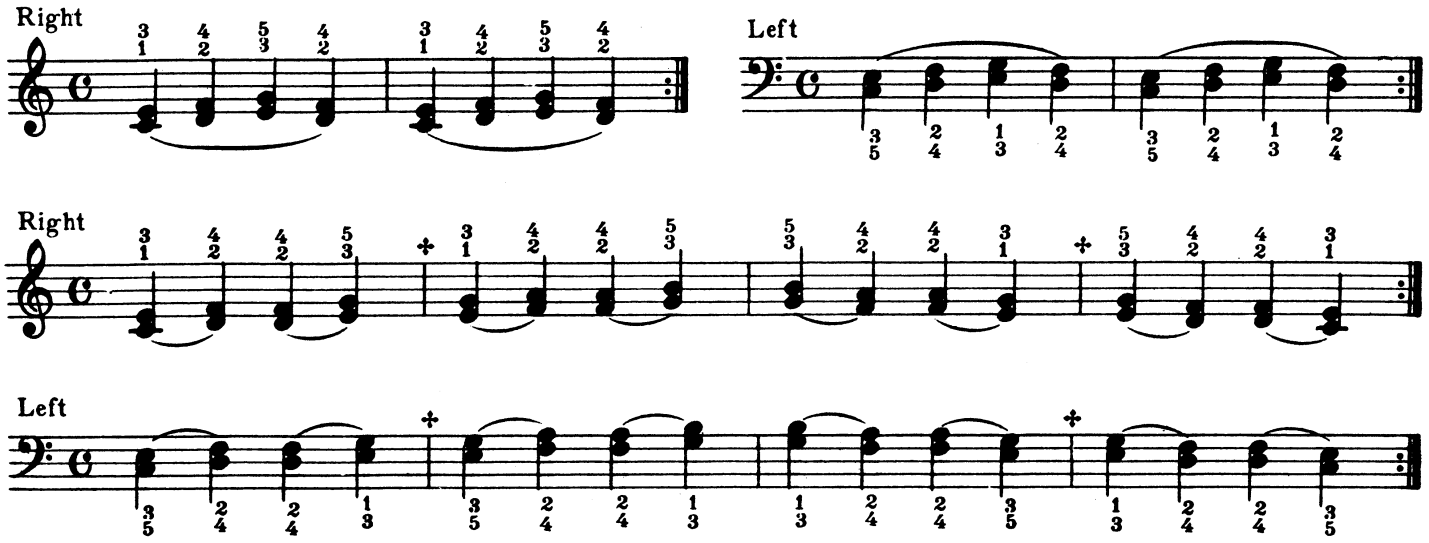
TOUCH ESSENTIALS

1. It is of the greatest importance that the feeling of "weight" be maintained in the fingers at all times. Both in legato and staccato work the fingers should have that feeling of thoroughly relaxed weightiness which is associated with the best of modern pianoforte technic, in fact there is little or no difference between the *attack* of a key upon the pianoforte or upon the organ; the very great difference comes in the *release* of the key! In the accuracy of release demanded of the player the organ is far in advance of the pianoforte.

2. The best theory of key manipulation is that the key is always moved with the utmost precision and speed, i.e.–the attack is made with the utmost speed, the key is held for the exact duration necessary, and the key is then released again with the utmost speed possible. In each case it is the aim of the player to depress the key from its normal point of rest to its lowest point of touch-depth, in as nearly instantaneous a manner as is humanly possible.

3. In pure legato work the fingers are kept in very close relation to the surface of the keys— almost touching them at all times. As the touch becomes more detached, or staccato, the fingers will be necessarily somewhat more raised from the keys. In staccato work, however, it is essential that the feeling of weight be kept in the fingers; this serves to prevent a weak and flabby staccato in which the pipes would not be allowed to give their full speech.

4. Listen carefully for any trace of blurring, or overlapping of the notes; nothing is more vicious on the organ. This will be best avoided by attending carefully to the advice given in paragraph 2. At all times use more energy than is barely needed to depress the key, and apply and release that energy with the utmost velocity. A sluggish mentality has no place in music, and likewise a sluggish method of touch is altogether vicious upon the organ.



SUBSTITUTION

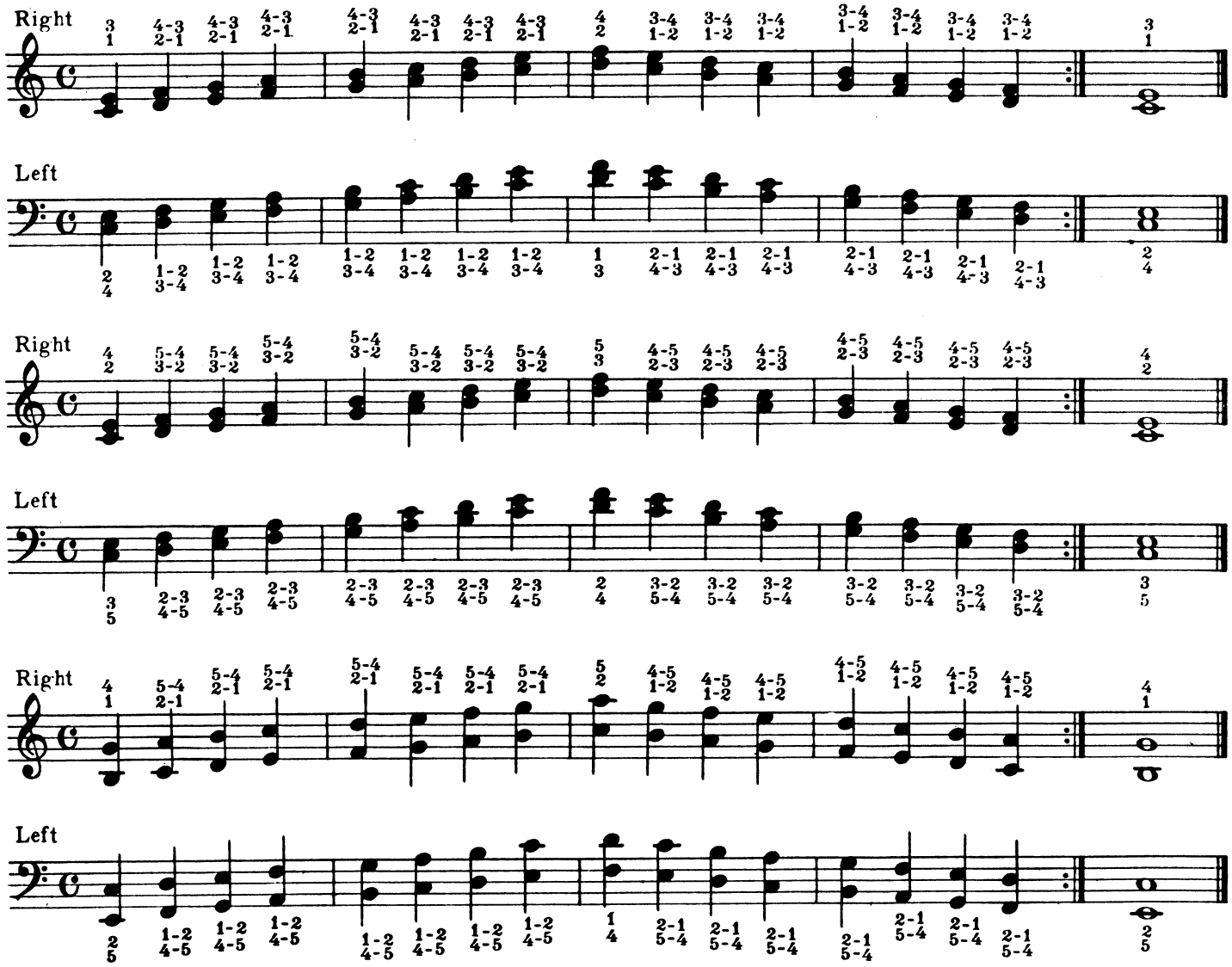
In strict legato work upon the organ it frequently becomes necessary to resort to *substitution*, — or the replacing of one finger by another while the key is held down.

The organ utilizes a system of fingering based upon the group, or successive figure principle, and this normal system of fingering should always be employed where possible; however, it will be found that many progressions in two or more voices in the same hand are absolutely impossible with a strict legato touch unless recourse be had to substitutions. All substitutions should be executed with precision and decision.

*) *To be pursued simultaneously with Part Two, which begins on Page 18.*

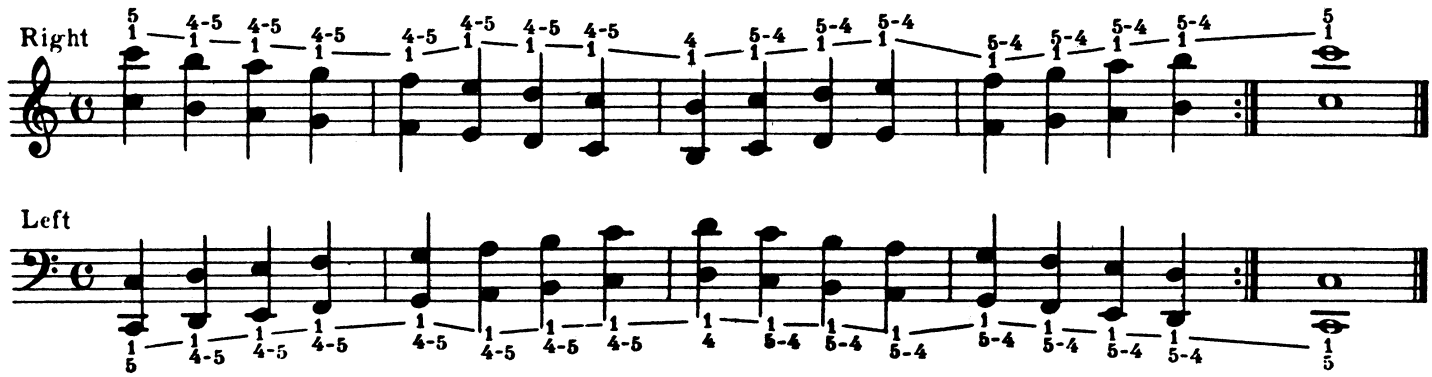
✣) *These shifts must be very neatly and quickly executed.*

Copyright MCMXXIV by Oliver Ditson Company



THE GLISSANDO

A yariety of *glissandi* are possible and necessary upon the manuals. The most frequently used is the glissando from one white key to another; this is illustrated in the next exercise following, where it is employed throughout for the lower voice of the octaves. In performing it one key is held down by the second joint of the thumb, the thumb is slid along on this depressed key until the tip (the normal striking point of the thumb) is nearly over the key to be played, and then the change of keys is quickly made. The utmost velocity in the final motion is necessary, and when so done the result is a perfect legato. The same procedure is essential with the frequently needed glissandi from black keys to immediately adjacent white keys; these latter, of course, are possible with any of the fingers as well as with the thumb.

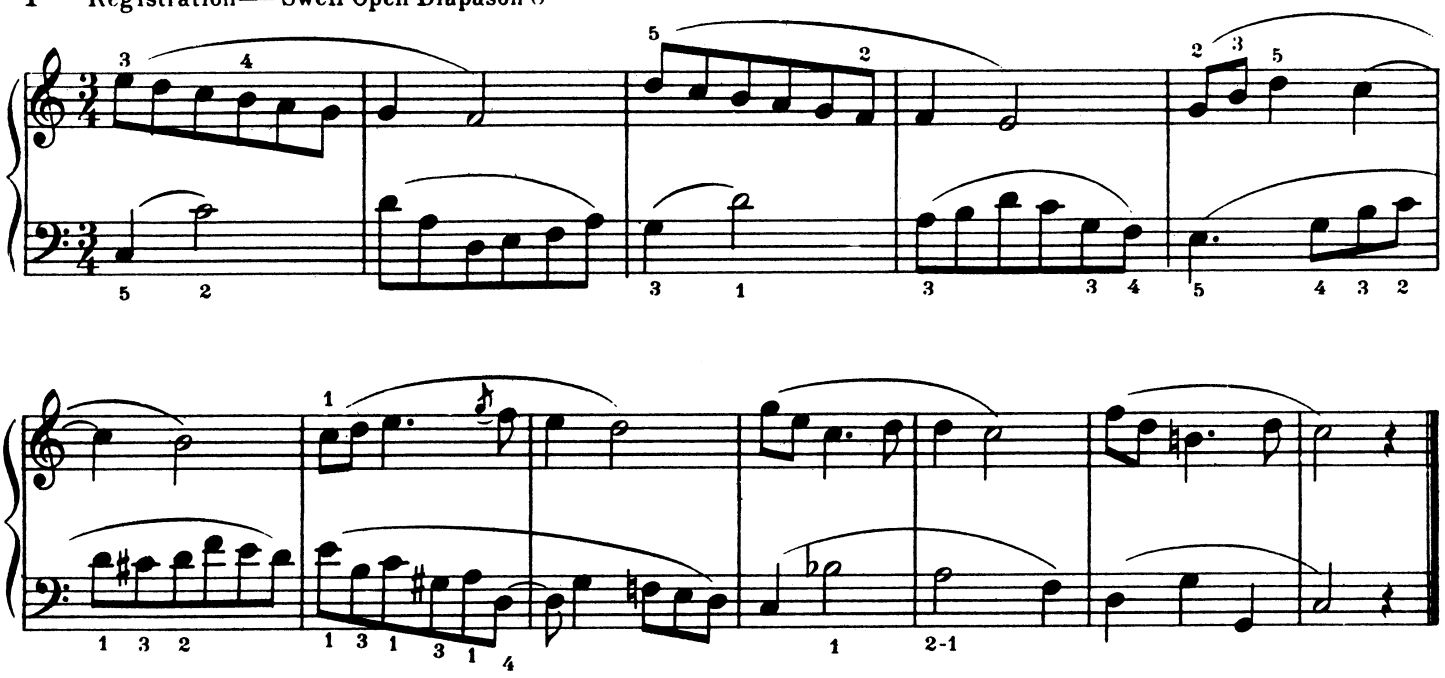


THE MANUALS

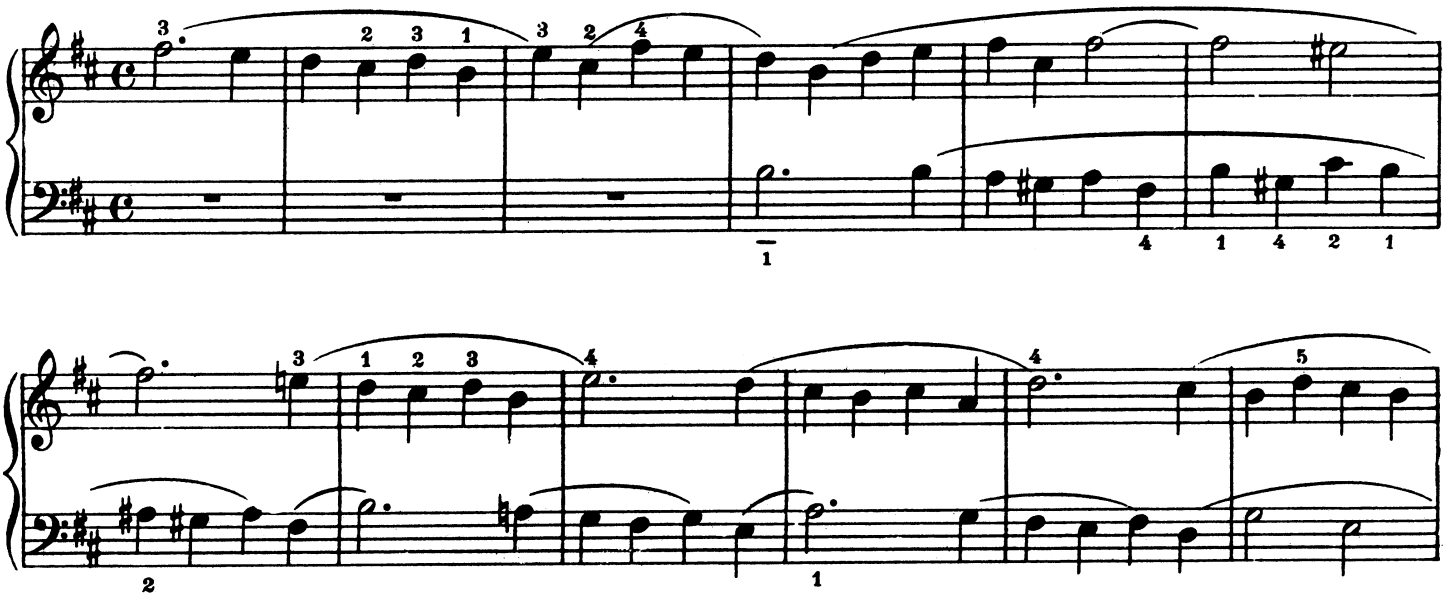
From two to four manuals are commonly found in American organs. Two manual organs possess the *Great*, so called because it is largely composed of the foundational, full-toned stops, and the *Swell*, so called because of its capacity to increase or diminish in volume through the workings of the swell-box which encloses it. When a third manual is added it is always the *Choir* (occasionally the term *Orchestral* is used of late years), and the stops are partly of soft and delicate registers and partly solo stops of reed construction. The fourth manual is almost invariably the *Solo*, controlling stops of dominating power and fancy solo stops as well; sometimes the *Echo* organ (a remotely placed division) is played from the fourth manual also, although there is no settled procedure as to which manual shall control this division.

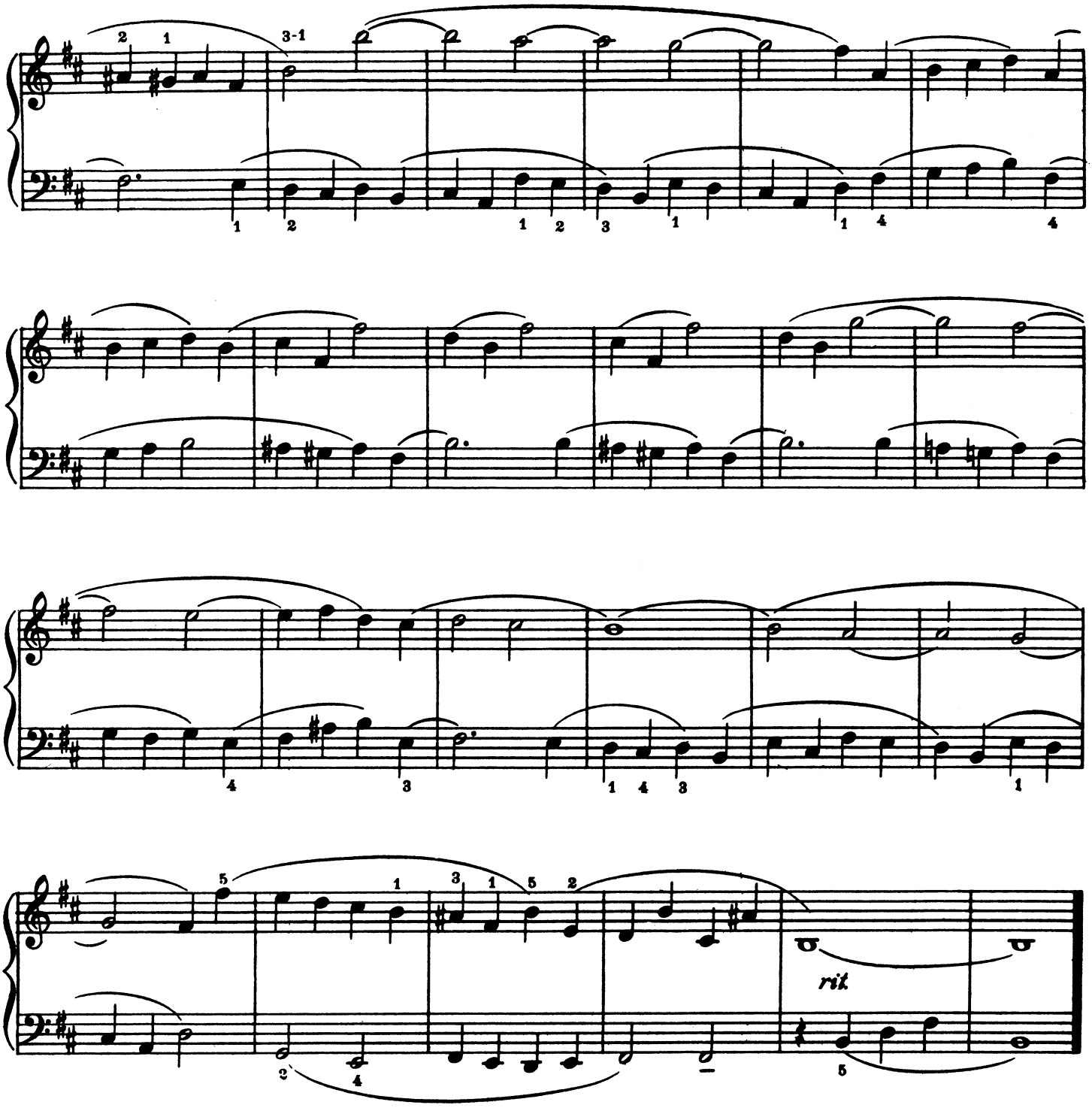
MANUAL STUDIES

1 Registration—Swell Open Diapason 8′ G. B. N.



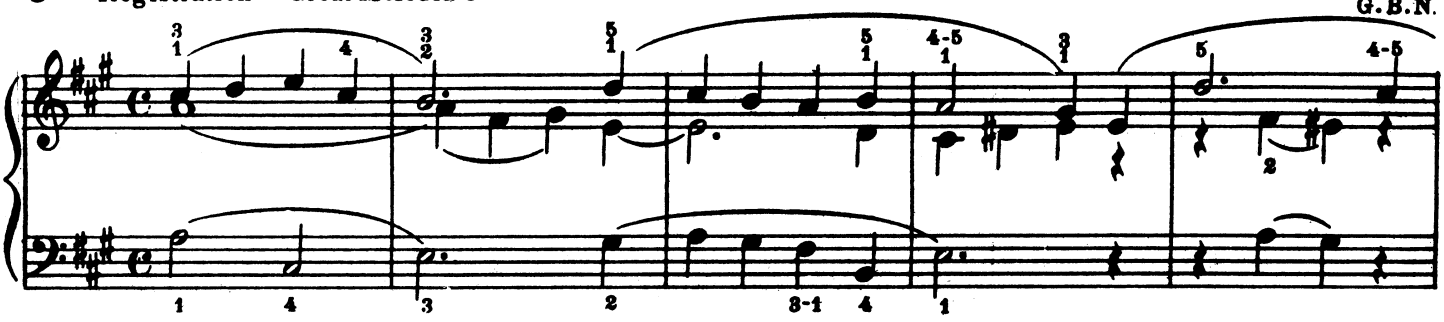
2 Registration as in N2 1 G. F. HANDEL

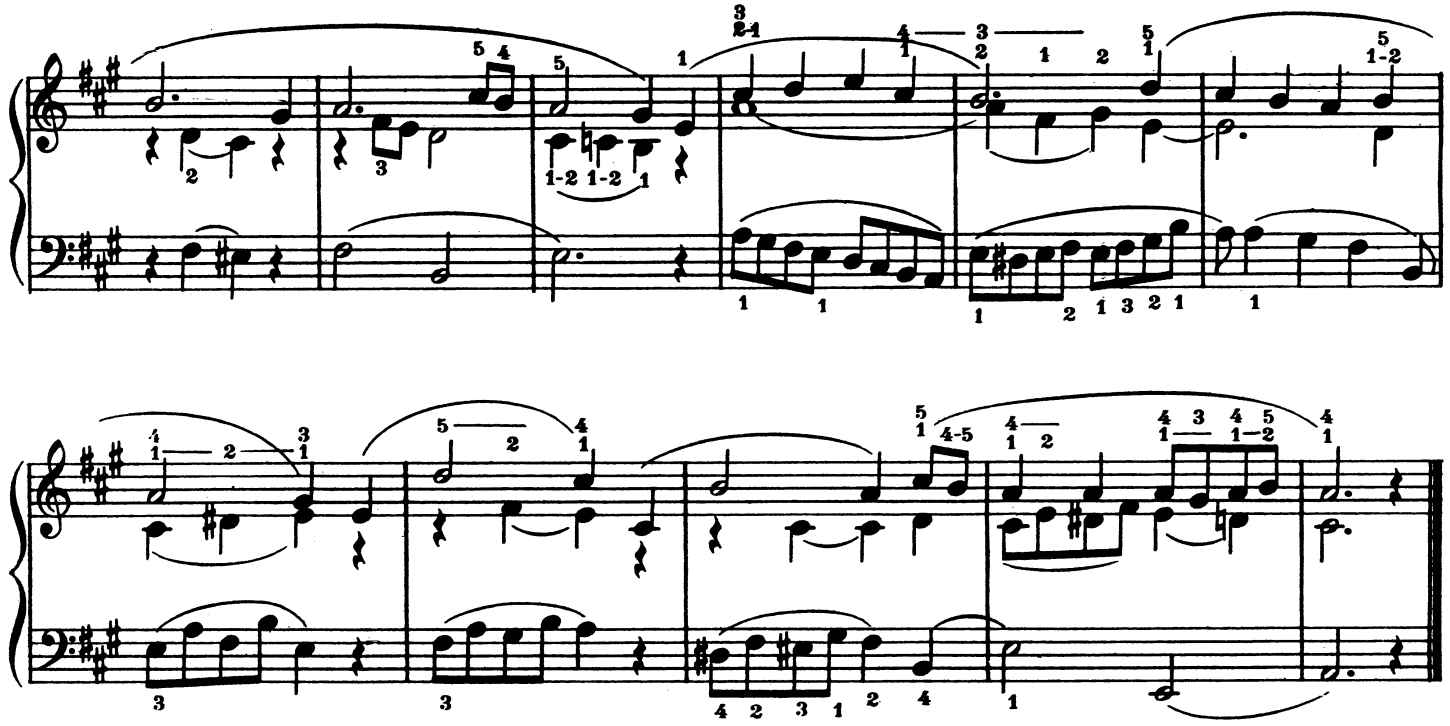




3 Registration—Great Melodia 8′

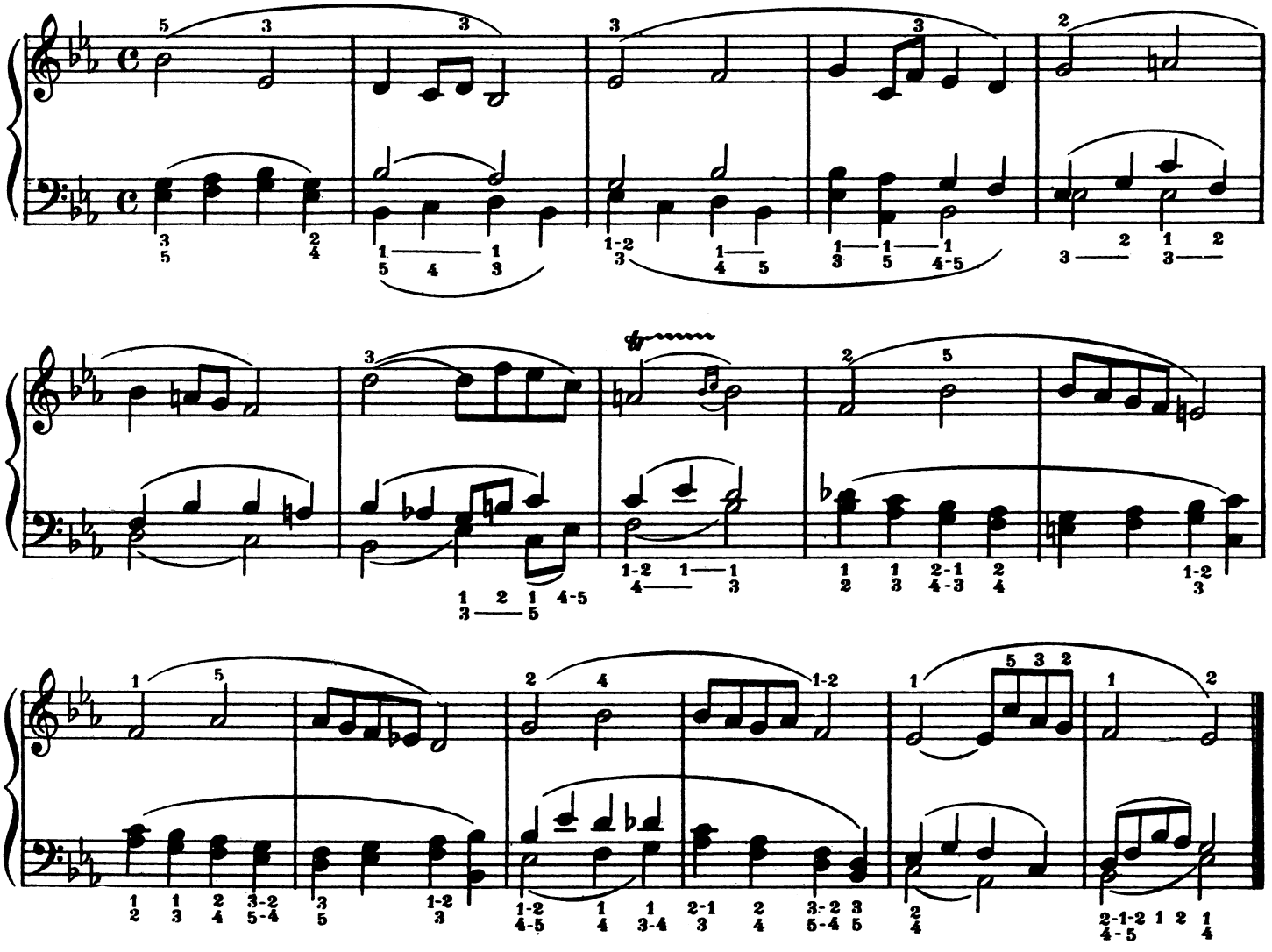
G.B.N.



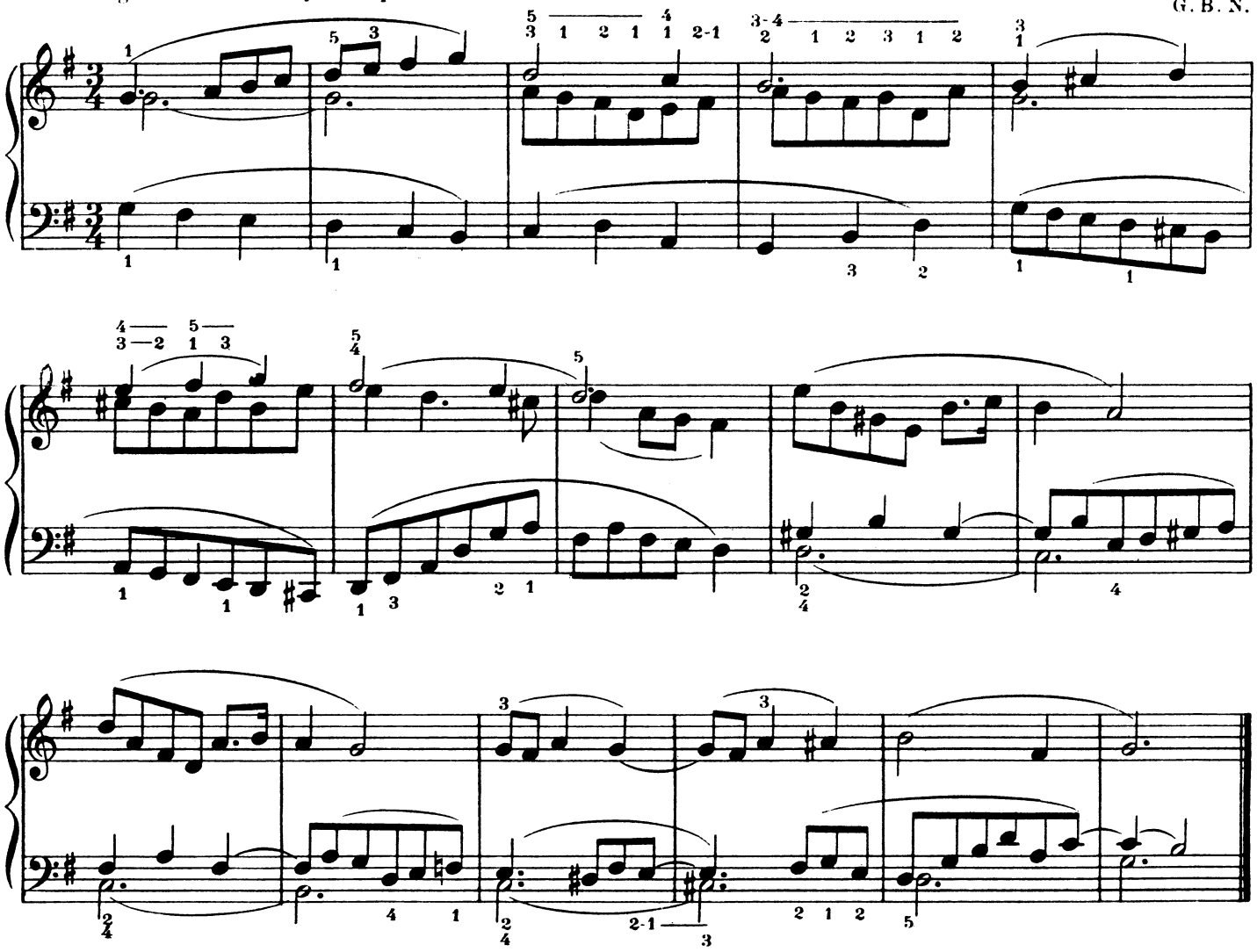


4 Registration—Swell Flutes 8′& 4′

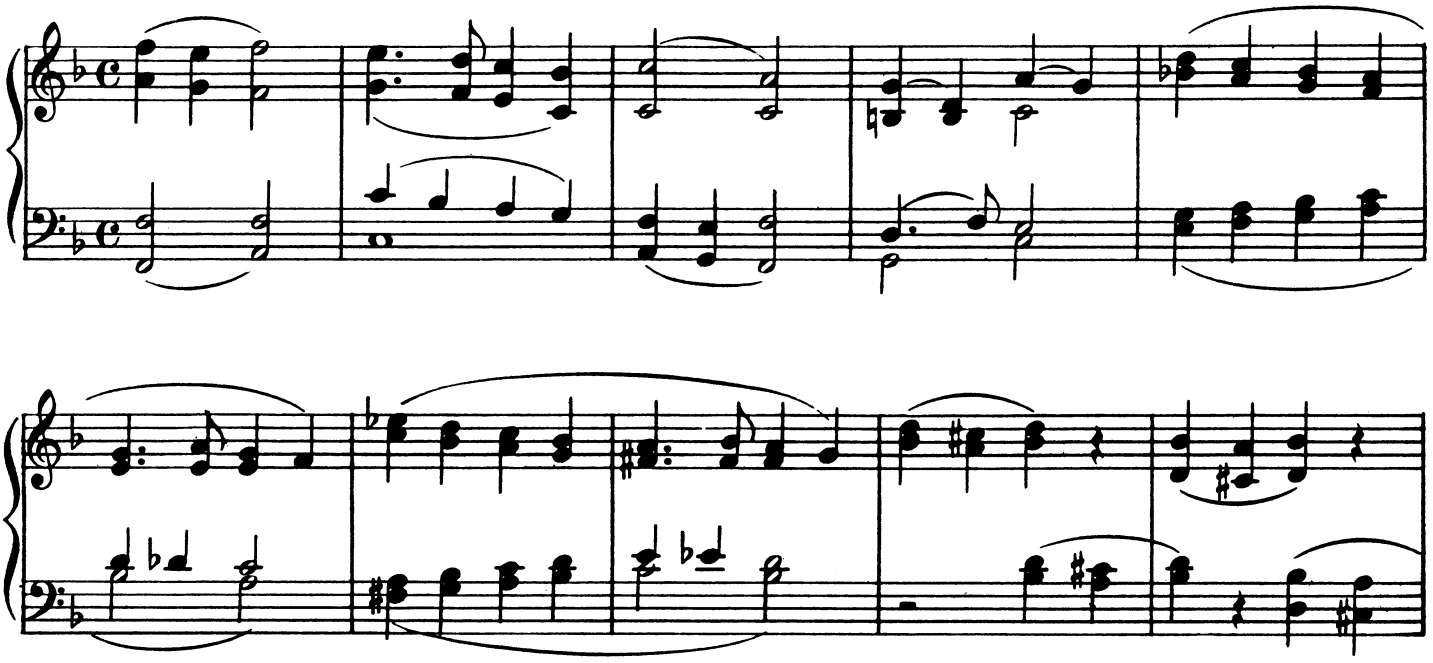
G.B.N.



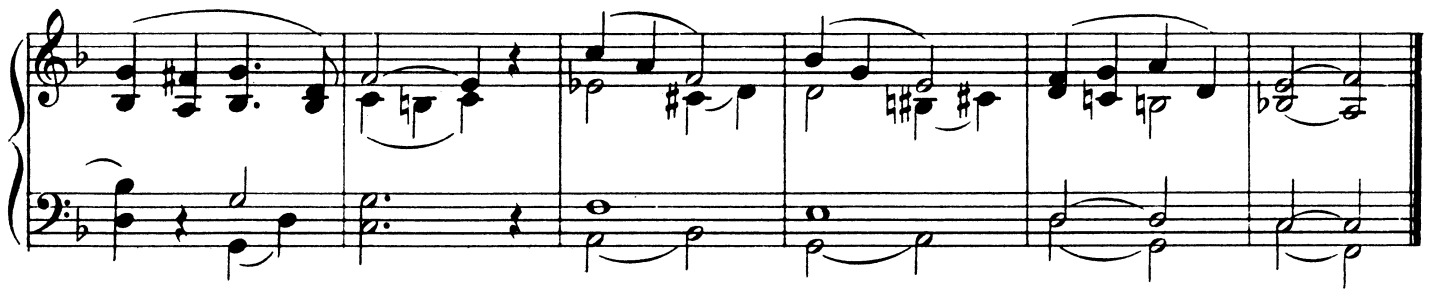
5 Registration–Great Open Diapason 8′ G. B. N.



6 Registration—Swell Vox Celeste and Salicional 8′ G. B. N.

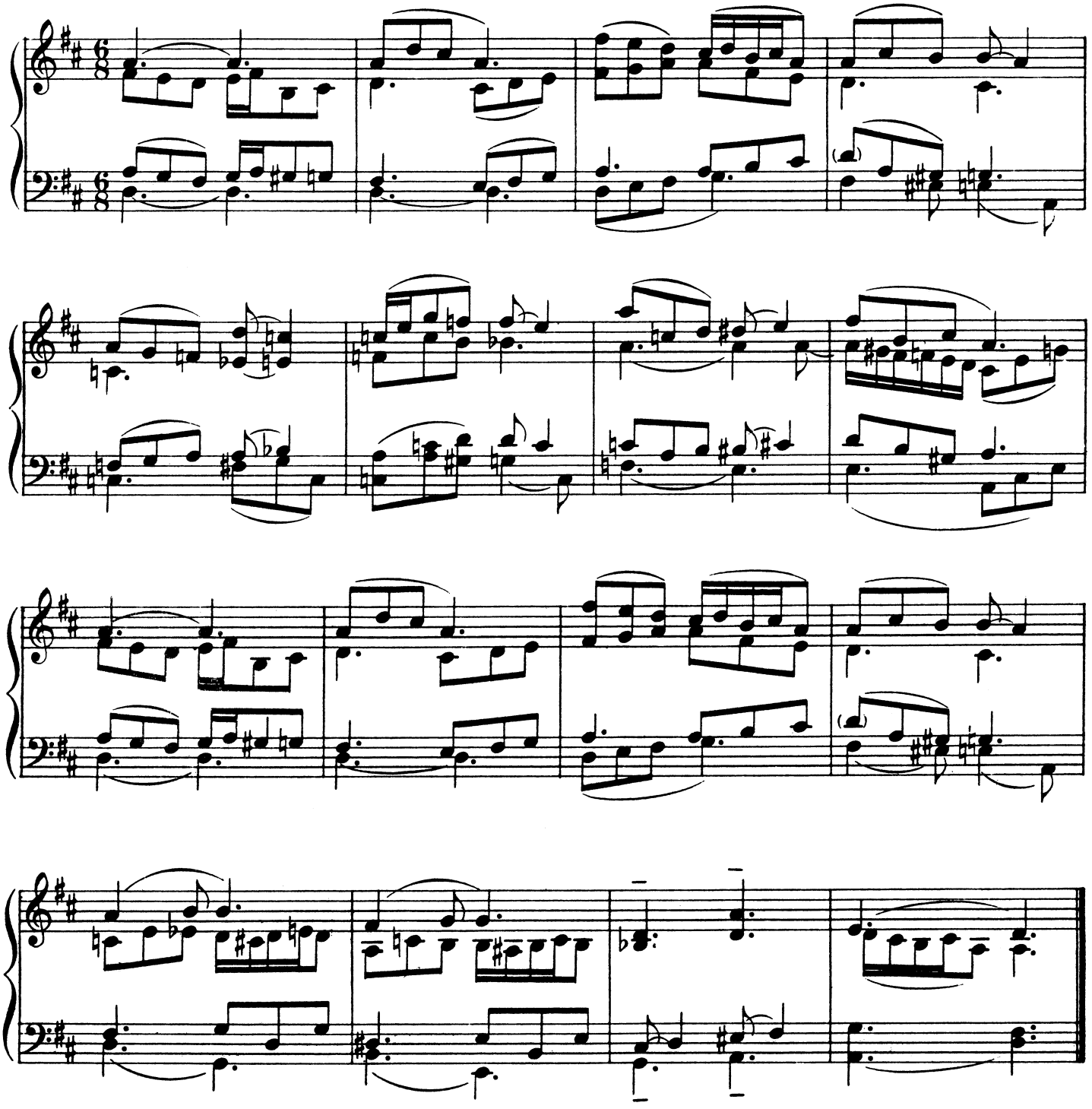


The fingering of Studies **6** and **7**, should be worked out by the student and written into the music for correction by the teacher.



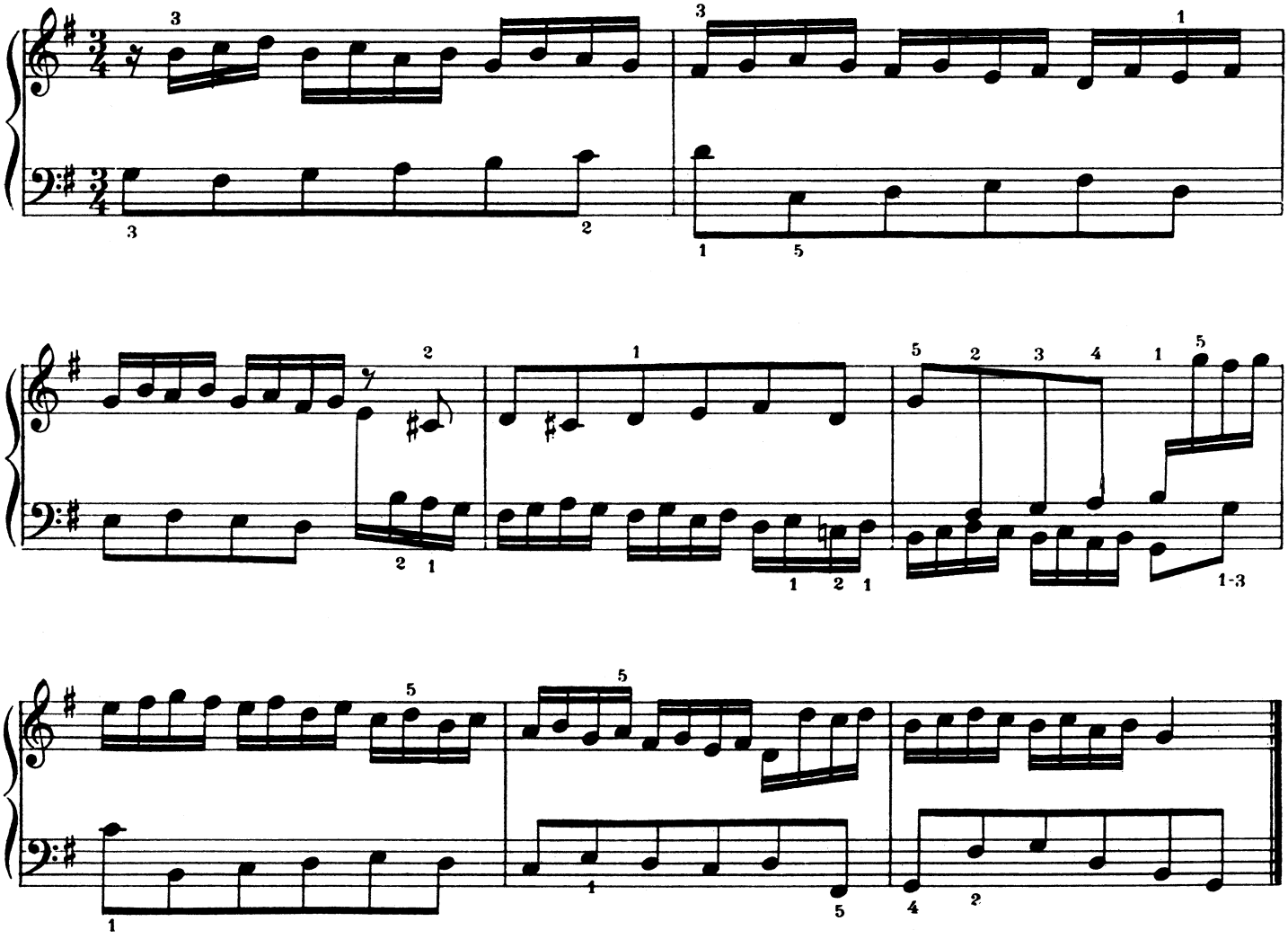
7 Registration—Vox Humana or Salicional

G. B. N.



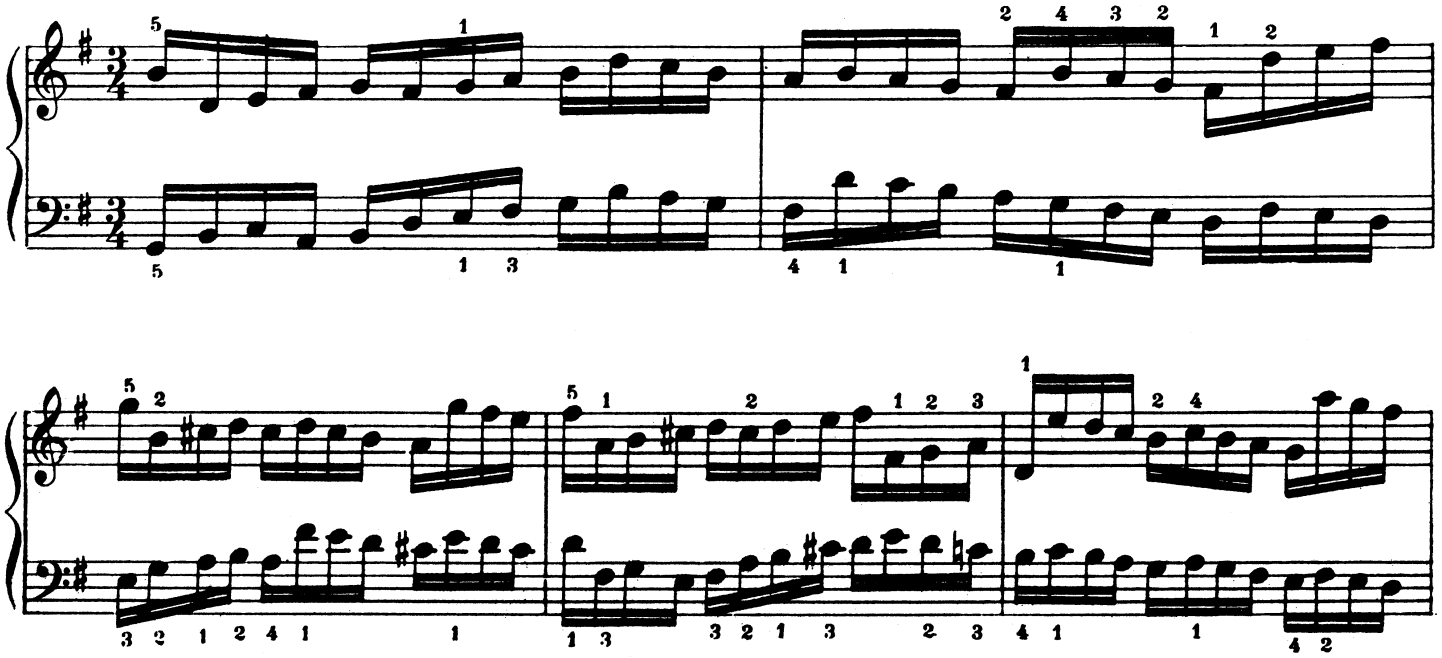
8 Registration—Great Flutes 8′ & 4′

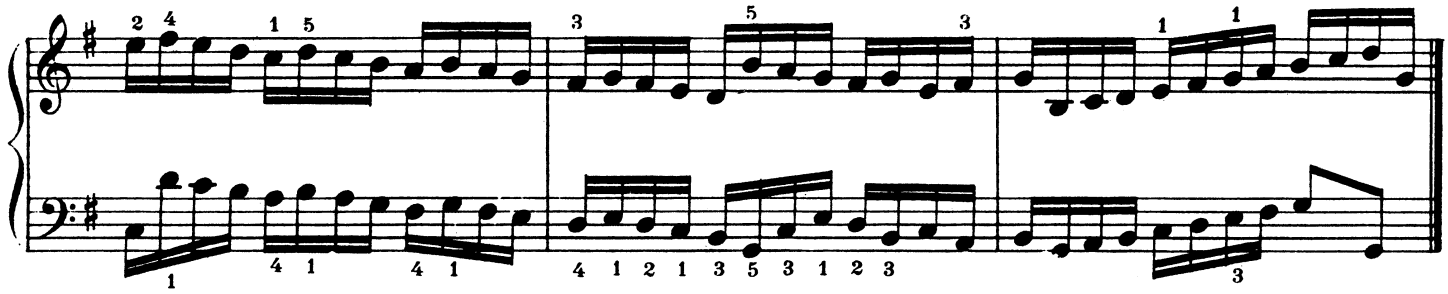
G.F. HANDEL



9 Registration—Swell Salicional and 4′ Flute

G.F. HANDEL



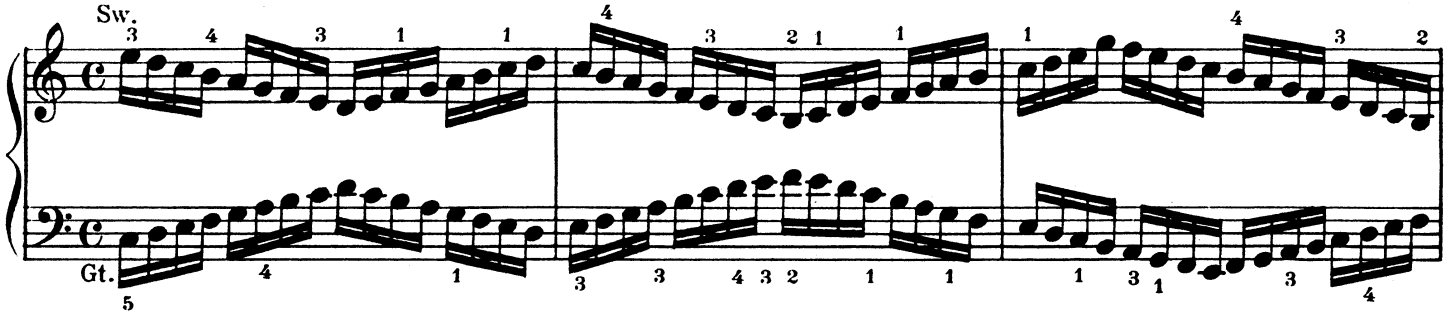


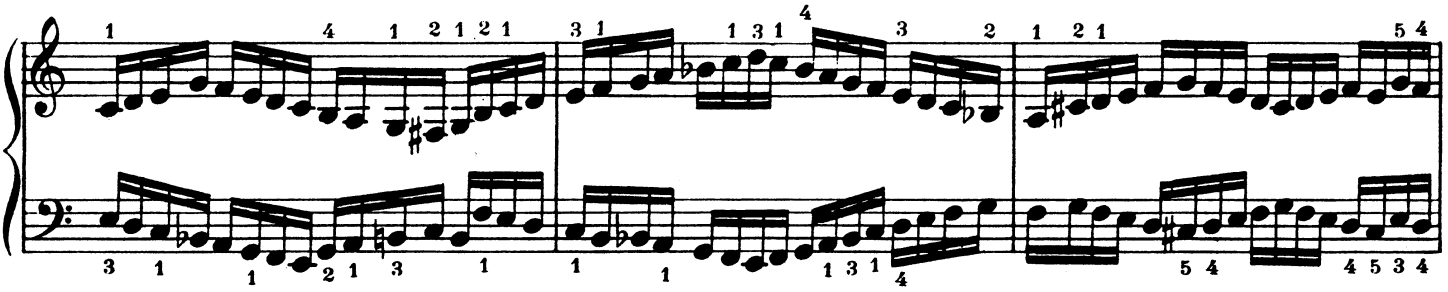
CONTRARY MOTION

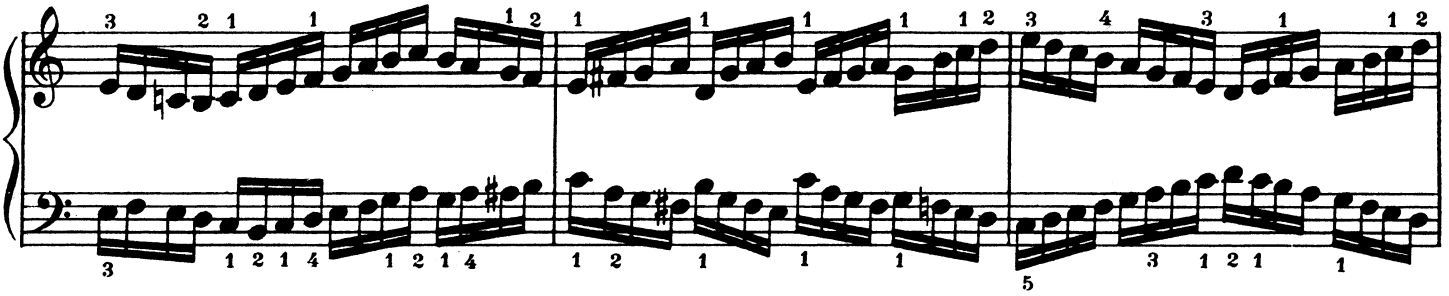
10 Registration—Diapasons 8′ G. B. N.

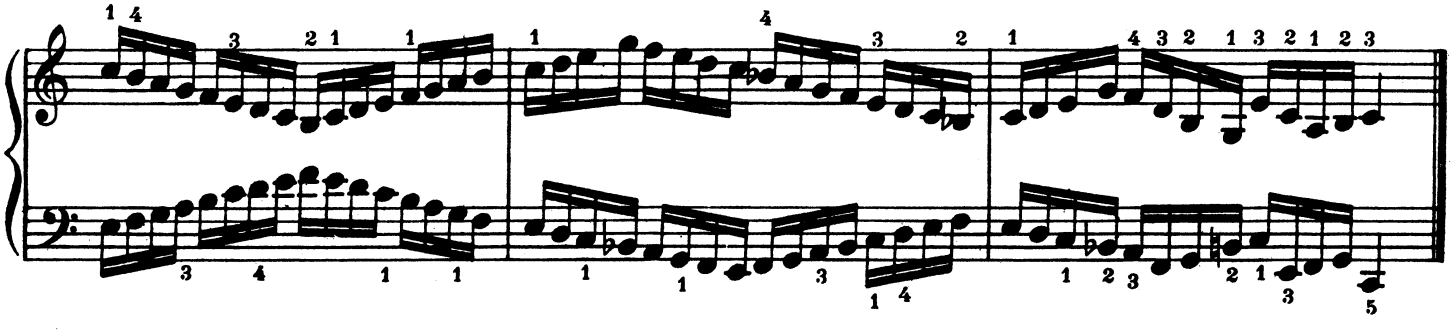
Sw.

Gt.

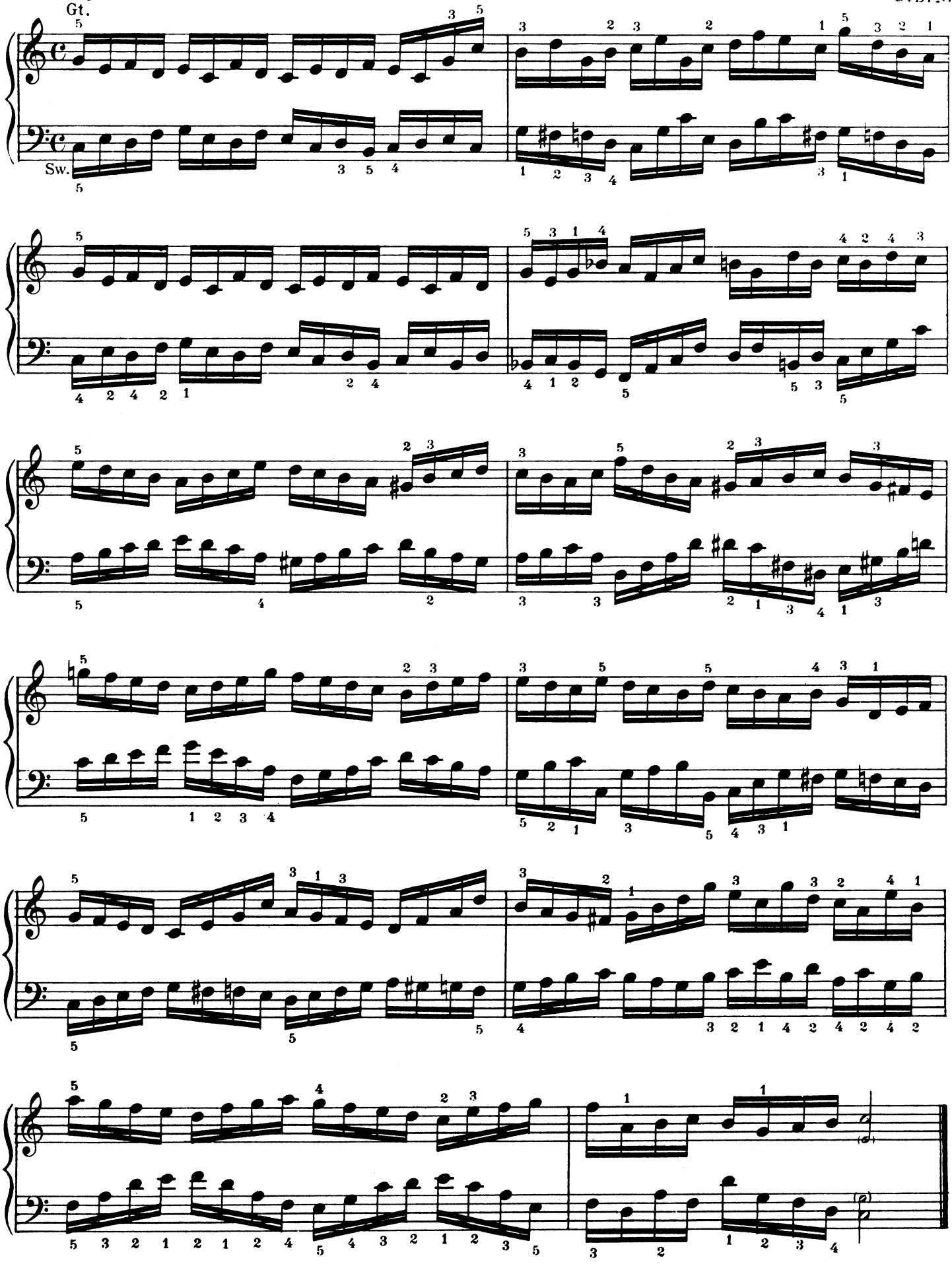








11 Registration — Diapasons 8

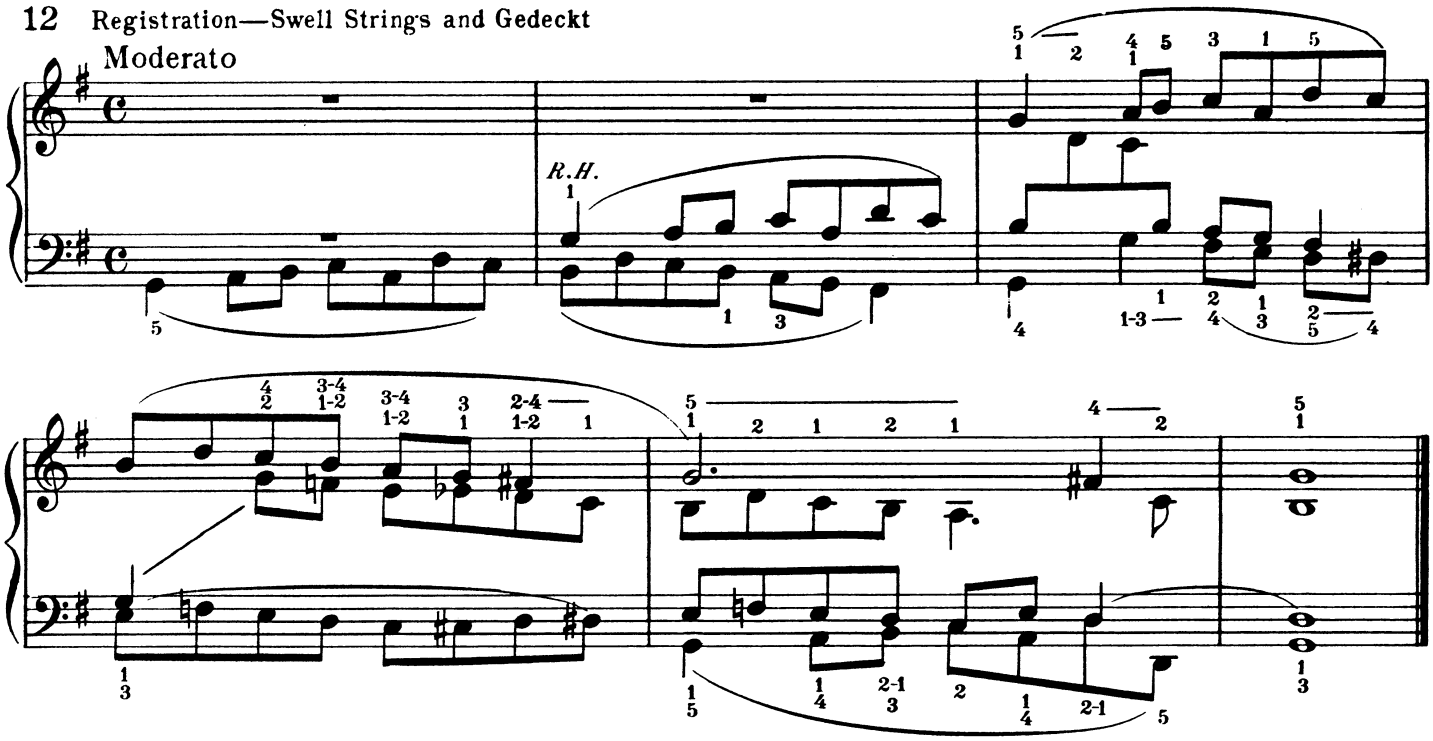


EXERCISES IN WHICH THE MIDDLE PART IS DIVIDED BETWEEN THE HANDS

J. LEMMENS

12 Registration—Swell Strings and Gedeckt

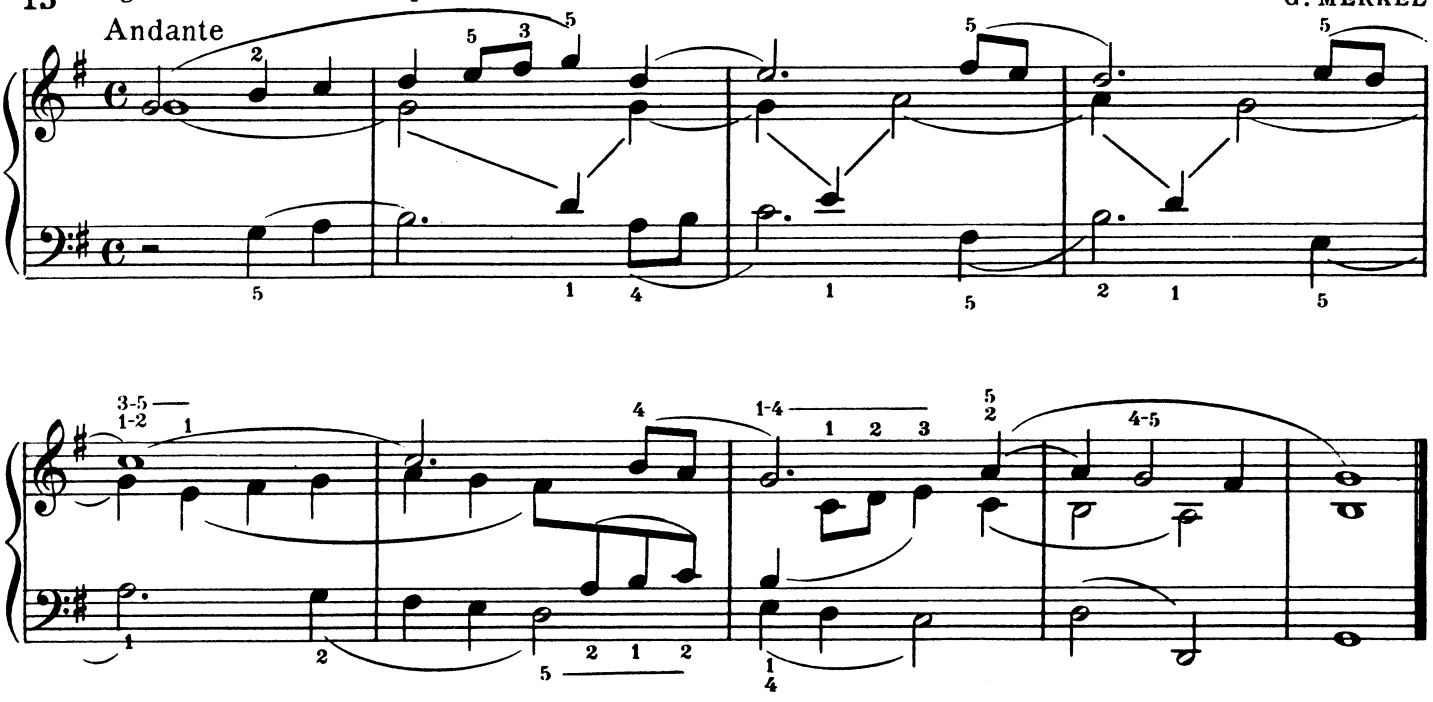
Moderato



13 Registration — Swell Diapasons and Oboe

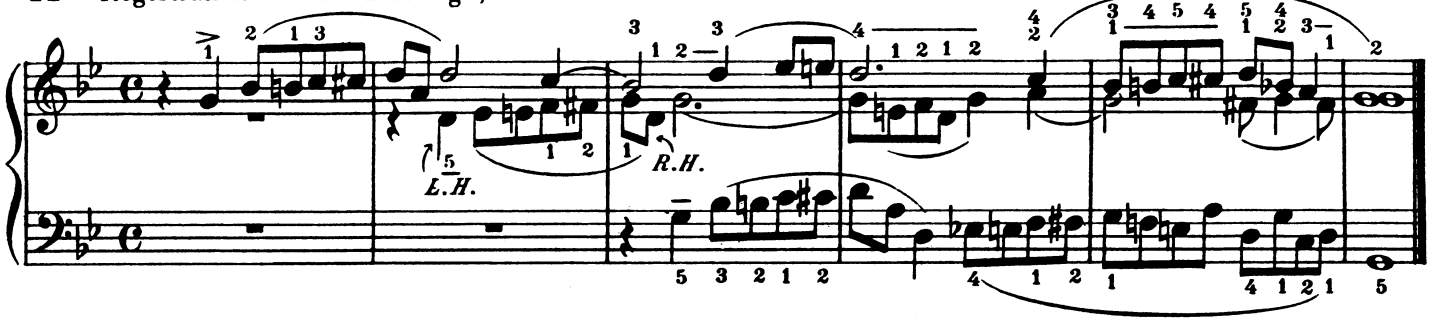
G. MERKEL

Andante



14 Registration — Swell Strings, Flutes and Oboe

CH. H. RINCK

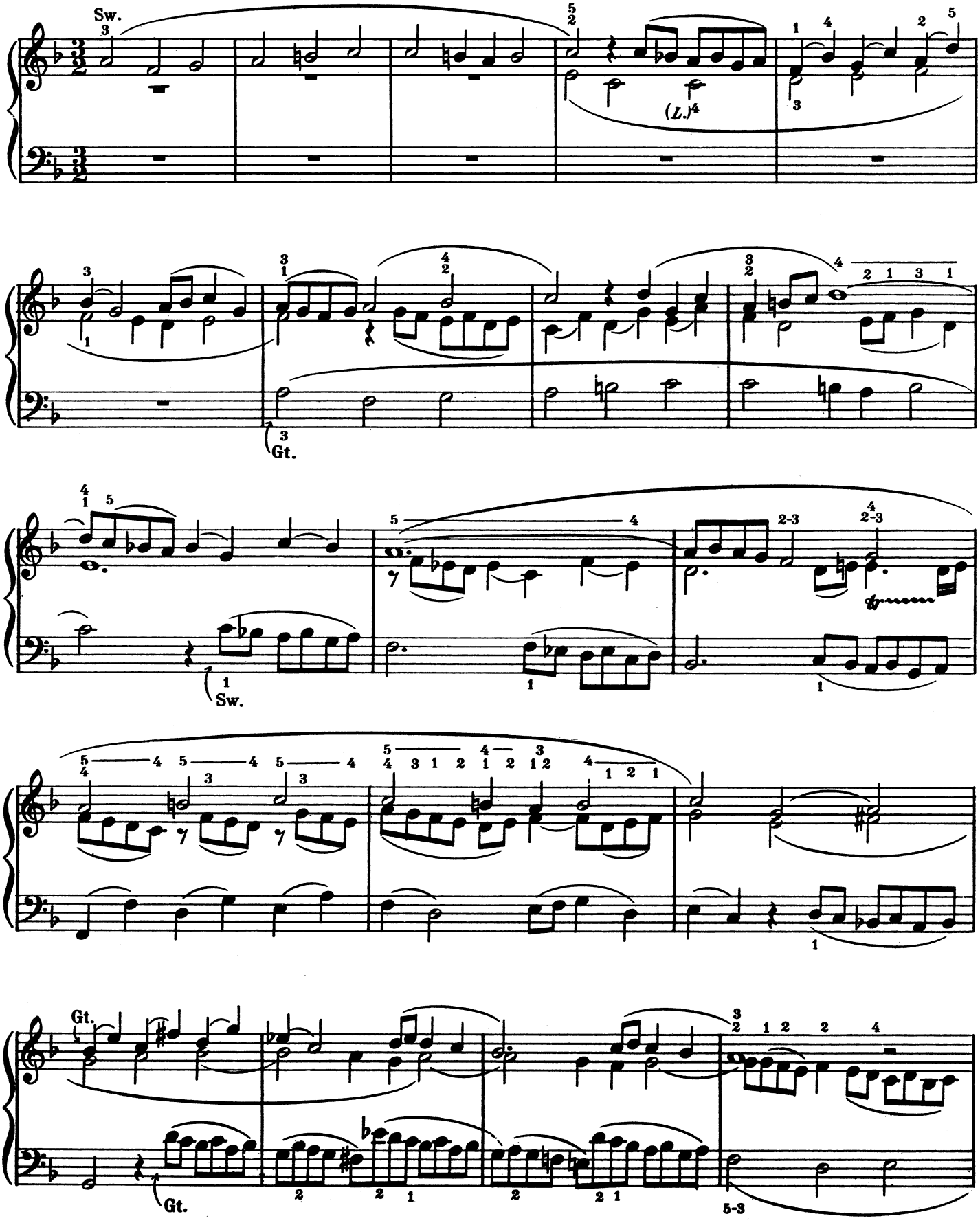


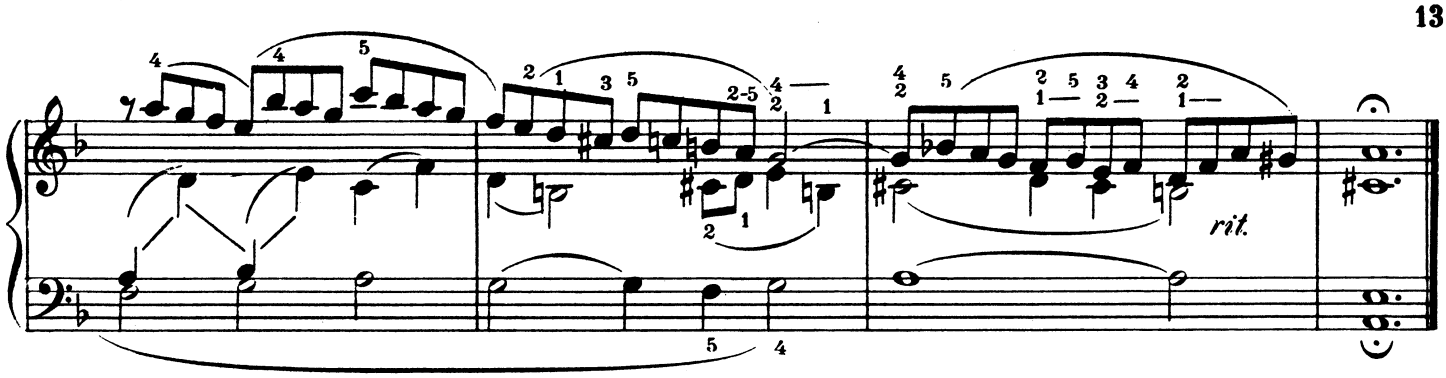
FUGHETTA

(Lob sei dem allmächtigen Gott)

15 Registration—Swell and Great Diapasons 8′ & 4′

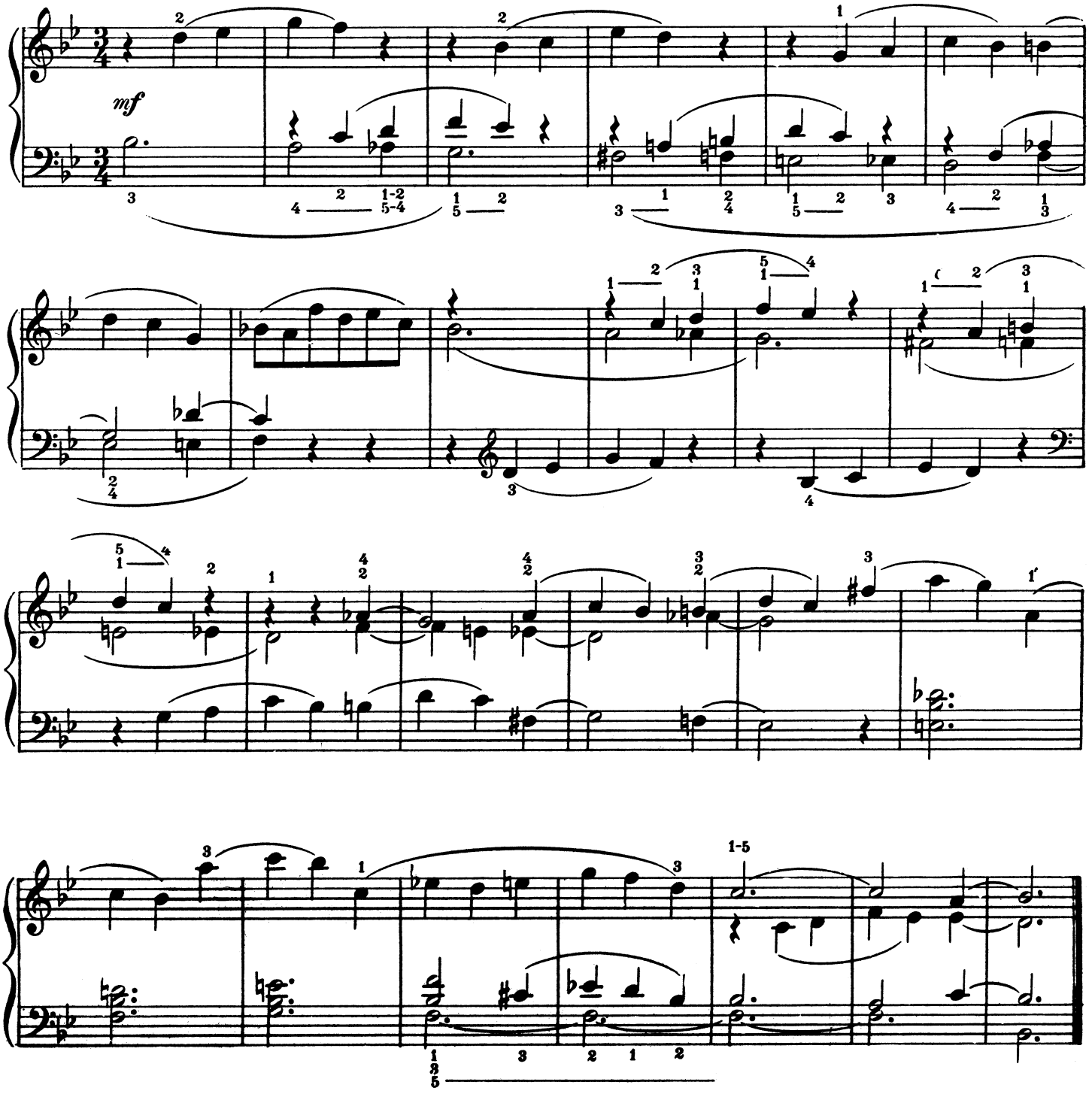
J. S. BACH





16 Registration—Similar to previous studies

M. G. FISCHER

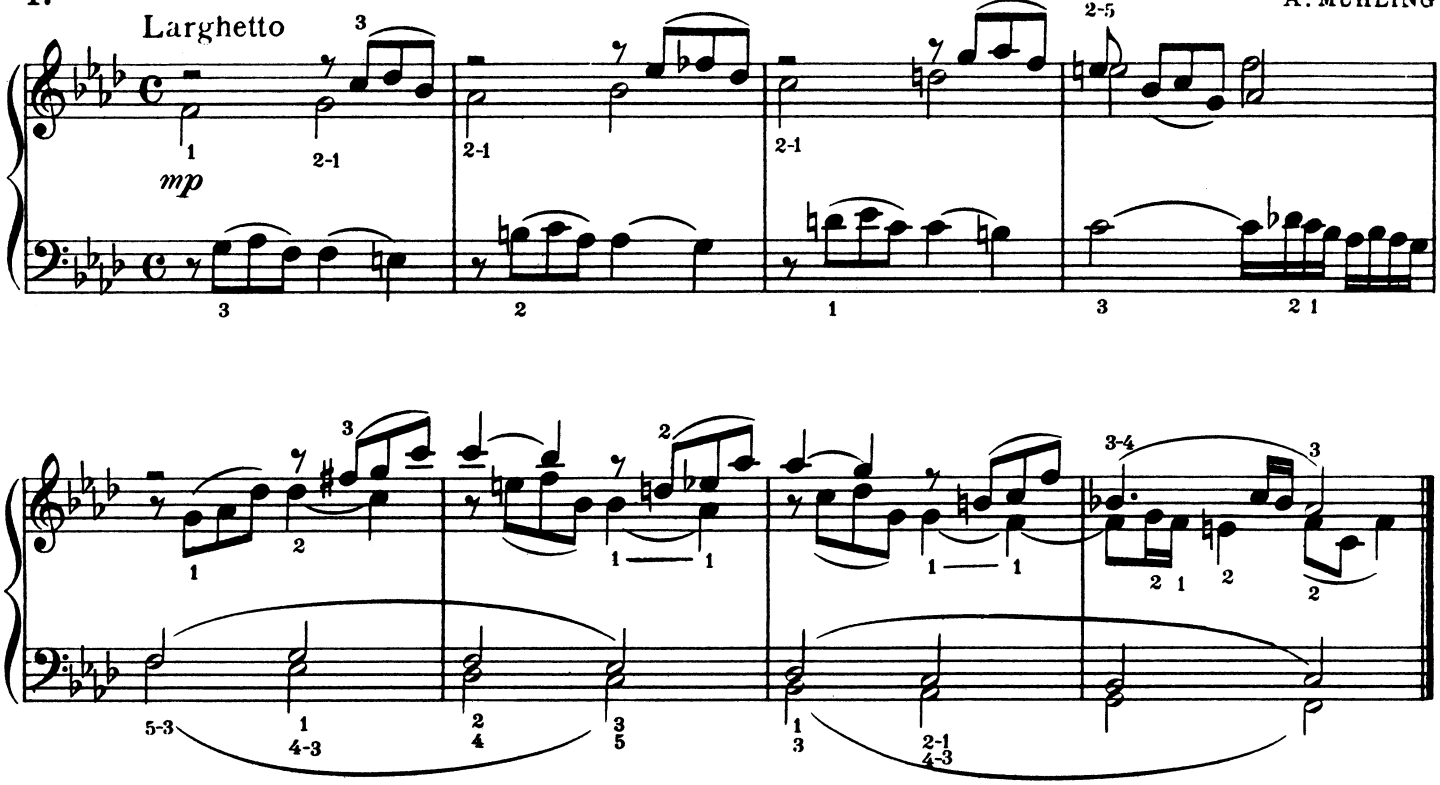


17

A. MÜHLING

Larghetto

mp



FUGHETTA

(Allein Gott in der Höh' sei Ehr')

This Fughetta is to be practised at a very moderate tempo. There must be no blurring of the sixteenth-notes.

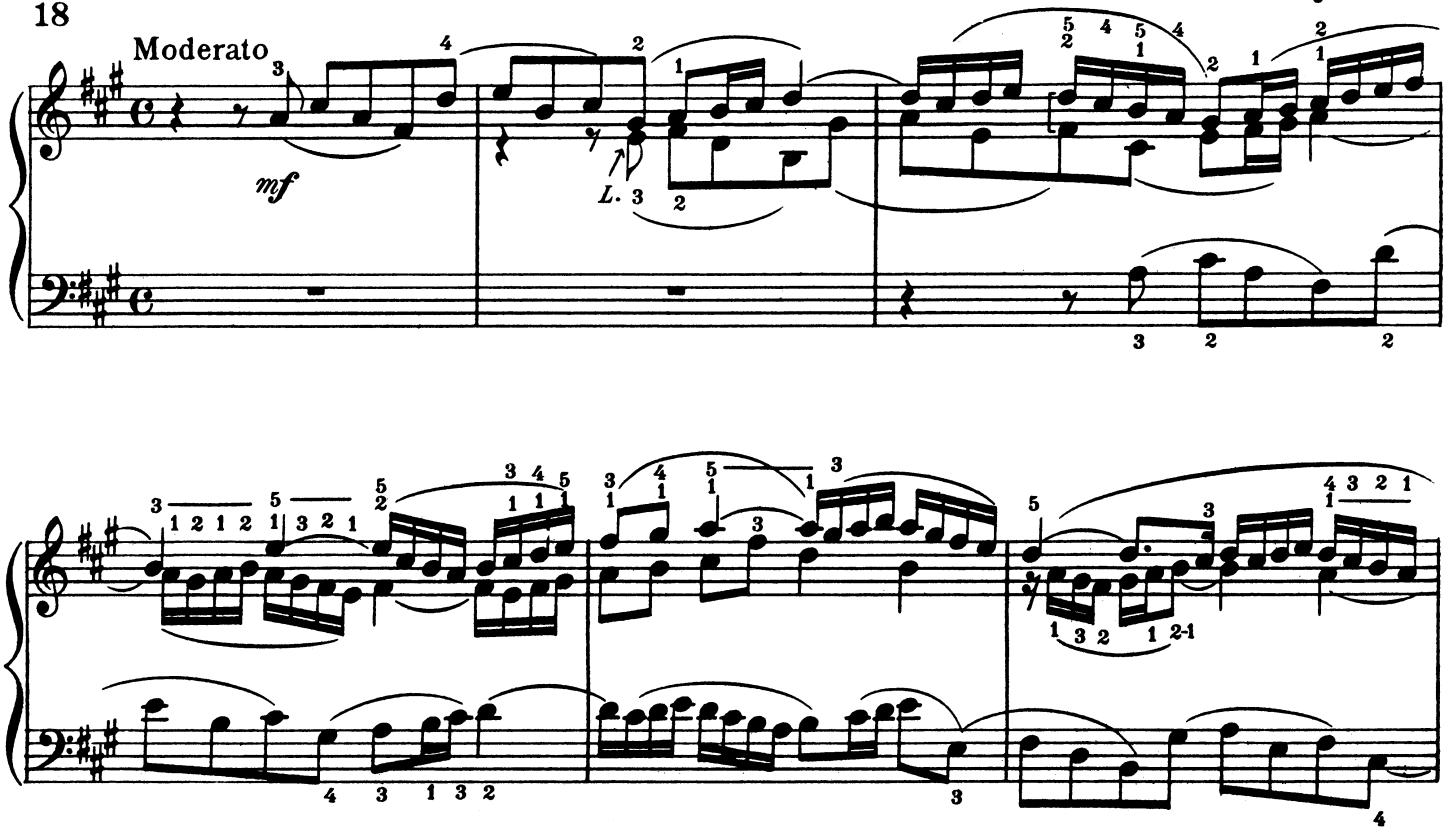
J. S. BACH

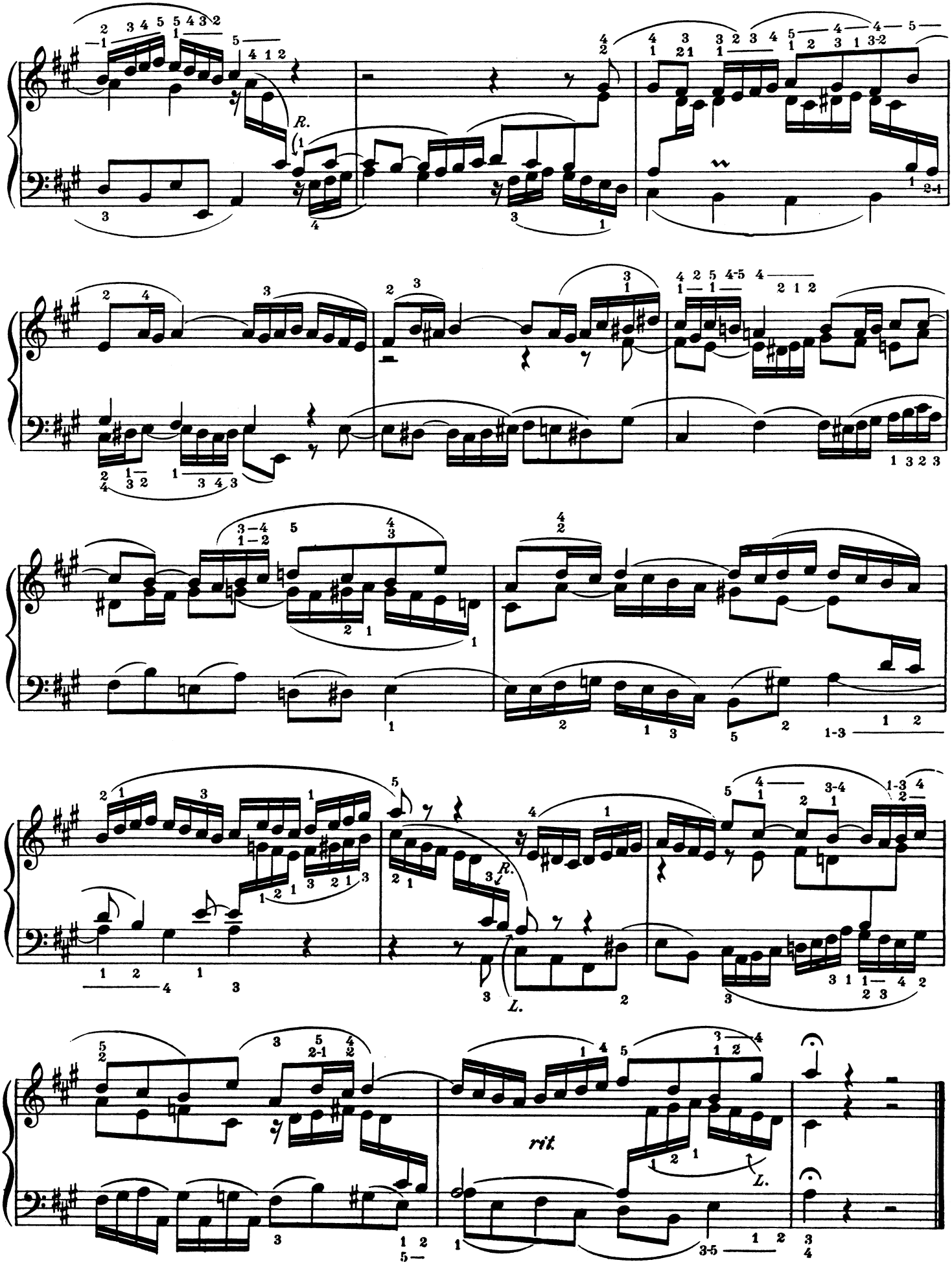
18

Moderato

mf

L.




R.
L.
rit.

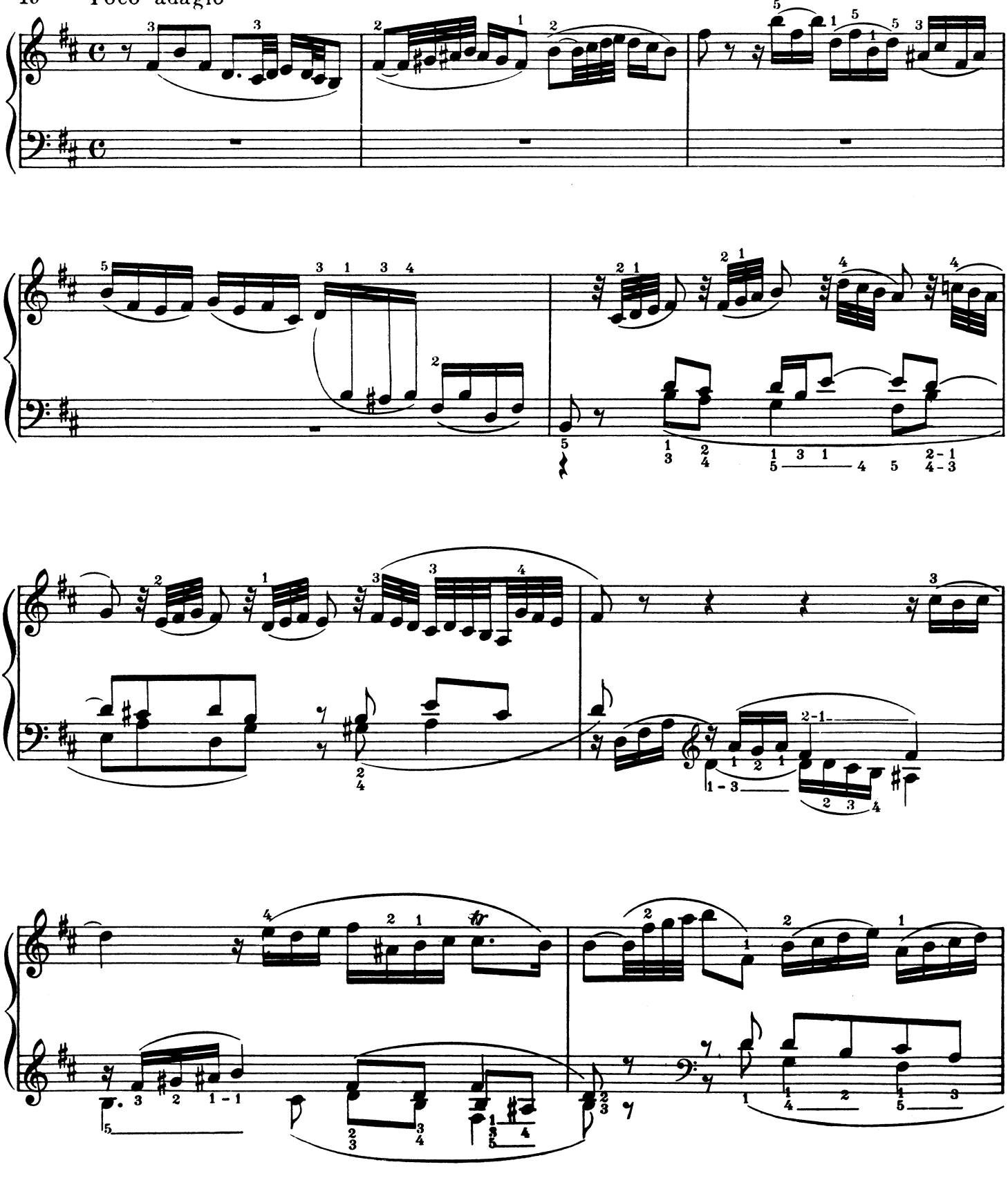
CHORALE - PRELUDE

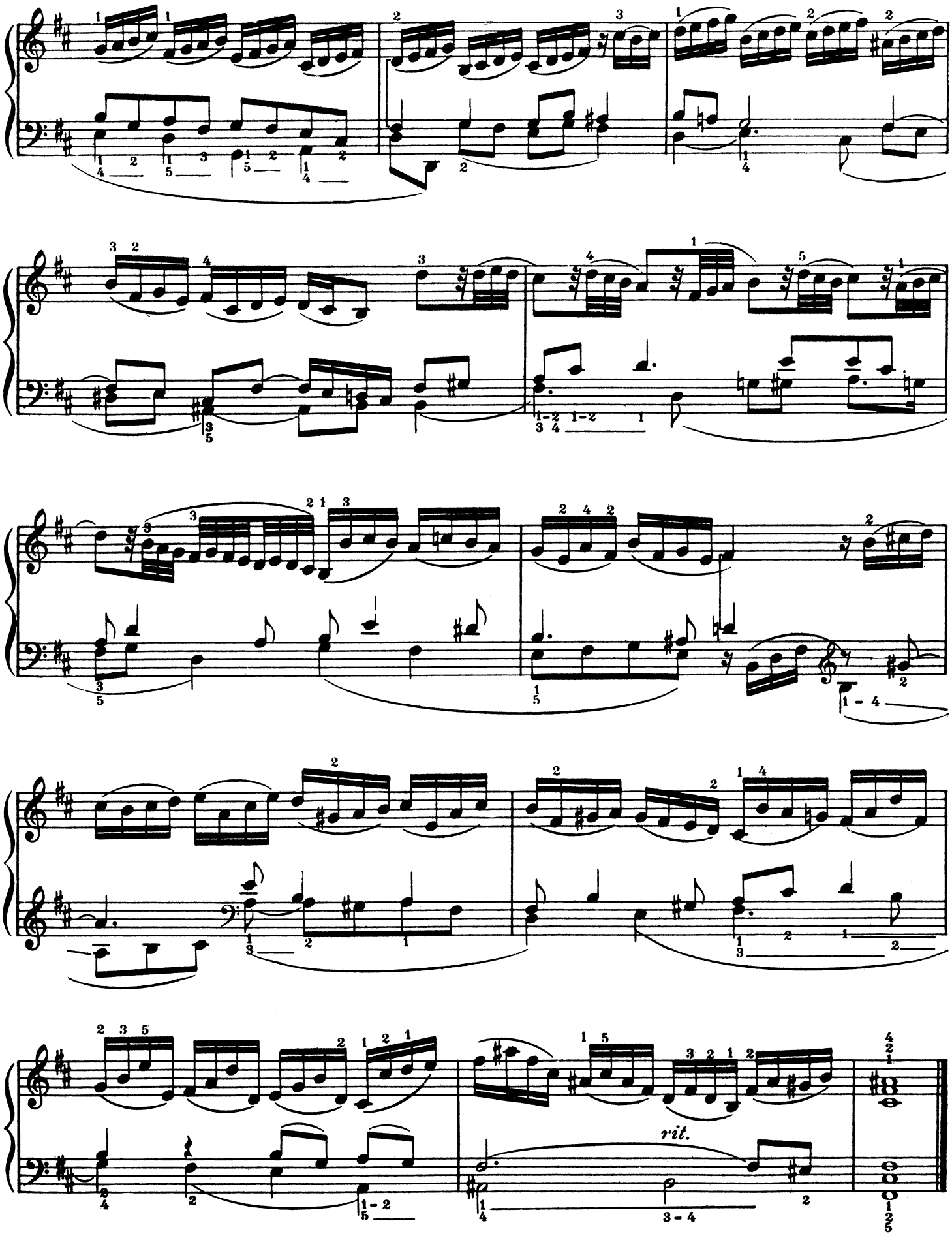
(Ach Herr, mich armen Sünder)

Observe the phrasings in this chorale-prelude very carefully. The sixteenth and thirty-second rests should be accurately observed.

J. S. BACH

19 Poco adagio



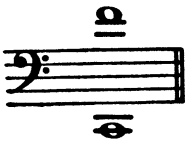
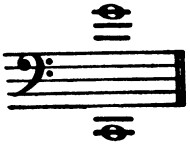

rit.

Part Two

STUDIES FOR THE PEDALS

ESSENTIAL RULES

1. Sit quietly in the middle of the bench.
2. To reach extreme notes turn the body as if upon a pivot.
3. Do not slide lengthwise along the bench.
4. Do not wear freak heels, or rubber soles or heels; these prevent correct technic.

COMPASS of the Pedal Clavier is:  or, in large organs: 

PEDAL TOUCH

1. Both the toe (ball of the foot) and the heel are used.
2. Both feet are used, both upon the notes of the clavier and also upon the expression controls (swell pedals).
3. Three fundamentals of pedal playing:
   (a) Straight touch with toe or heel.
   (b) Glissando (slide) with toe or heel.
   (c) Substituting one foot for the other, or toe for heel or heel for toe of same foot.
   All pedalling may be said to be based on these three points.
4. Do not use the spaces between the black keys to find your notes! This is an antiquated and worthless method, taught by very few teachers and used by none of the best players.
5. Instead use the heels of the feet as "gauge points" from which to leap to other notes. In leaping an octave upon the pianoforte keyboard you do not first carefully feel your way between the black notes before playing the white one! You have practised leaps, gradually widening the distance, until your muscles have been trained to judge the necessary distance to be travelled. So on the pedals, when preparing for a leap of a fifth or over, bring the heels together first and then quickly make the necessary leap. This is an absolutely scientific piece of advice; it is upon a similar principle that all "touch typewriting" (in which the eyes never glance at the keyboard) is accomplished. In the touch typewriting the gauges are the two shift keys at the extremes of the keyboard; in the system of pedalling each heel is a gauge, or starting point, for any difficult skip or leap which the other foot must make.

   The touch should be firm, quick in application and release, and full of nervous energy. More energy is needed than will suffice to depress the keys! And unless there be ample force, and it be speedily applied and removed, the resulting effect will be "mushy," slovenly and lacking in all the desirable crispness. A slowly attacked key is undesirable, and a slowly released key is an abomination! All touch must have "nerve," *i. e.*, vitality, decisiveness and speed, to produce clear organ playing; this applies to all touches from legatissimo to staccatissimo.

PEDAL INDICATIONS

∧ or Δ above the note indicates right toe.

∧ or Δ below the note indicates left toe.

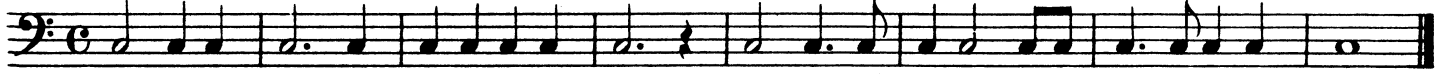
o or u or ⌣ above the note indicates right heel.

o or u or ⌣ below the note indicates left heel.

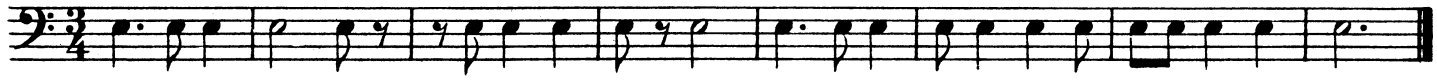
EXERCISES FOR DEVELOPING FREE VERTICAL ACTION OF THE ANKLES

Practise these exercises very slowly, keeping the muscles of the legs entirely relaxed and free. Absolutely perfect rhythm and a steady tempo must be maintained. Alternate the feet with each exercise.

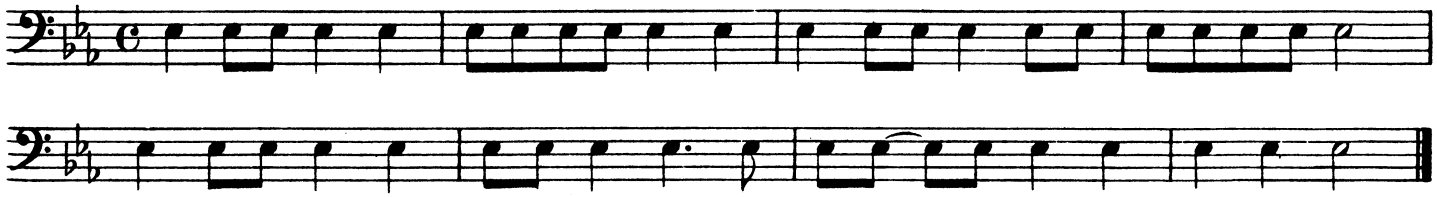
20



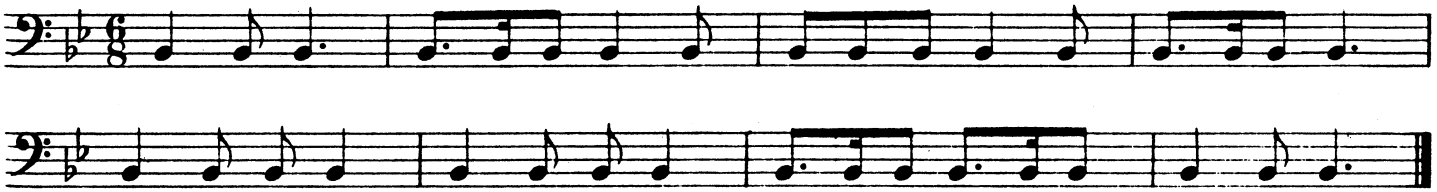
21



22



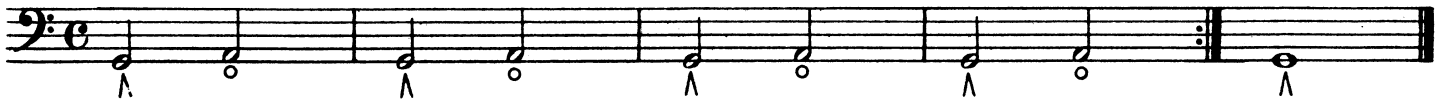
23



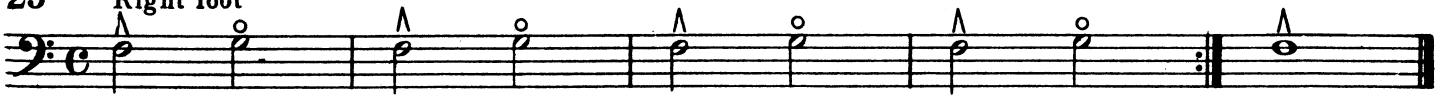
EXERCISES FOR DEVELOPING FREE SIDE-WAYS ACTION OF THE ANKLES

Firm pressure is essential with the side-ways action of the ankle, but stiffness must be avoided. Be very careful that there is no blurring as the foot leaves one note and goes to another.

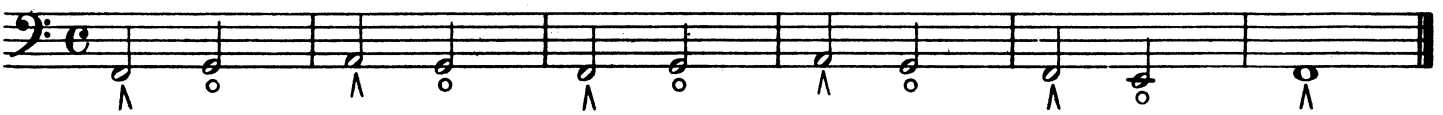
24 Left foot



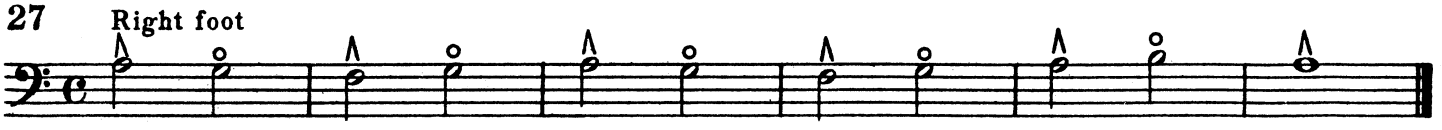
25 Right foot



26 Left foot

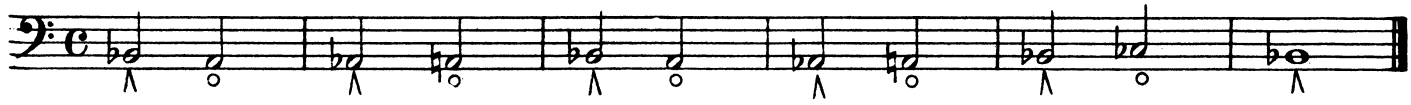


27 Right foot

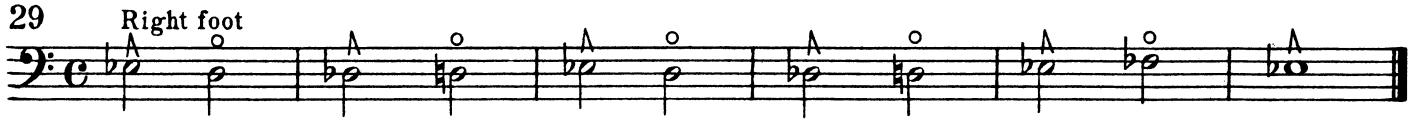


Pedal exercises should be registrated chiefly with 8′ stops, to which a soft 16′ Gedeckt or Lieblich Bourdon may be added. Usually the 8′ stops are drawn from the Manuals (Swell or Great) and are coupled down to the Pedals (Swell to Pedal, or Great to Pedal.)

28 Left foot



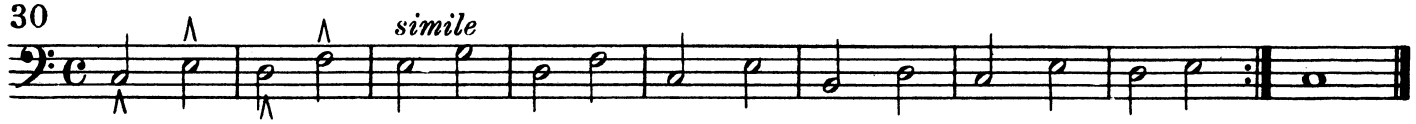
29 Right foot



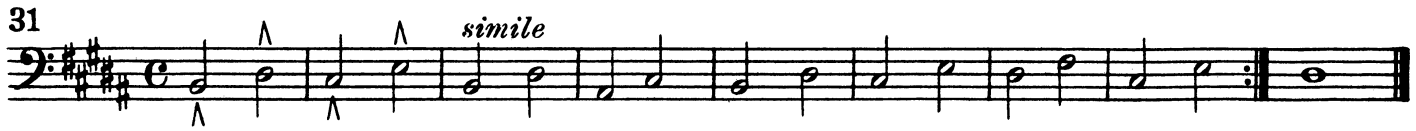
THE FEET ALTERNATELY ON INTERVALS OF A THIRD

Keep the heels and knees close together, not stiffly, but relaxed. When this is done there will be no difficulty in playing these small intervals without glancing at the pedals at all.

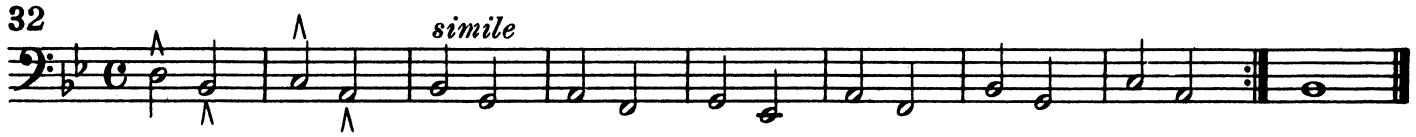
30



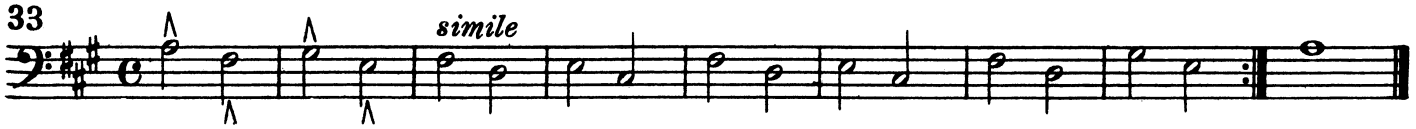
31



32

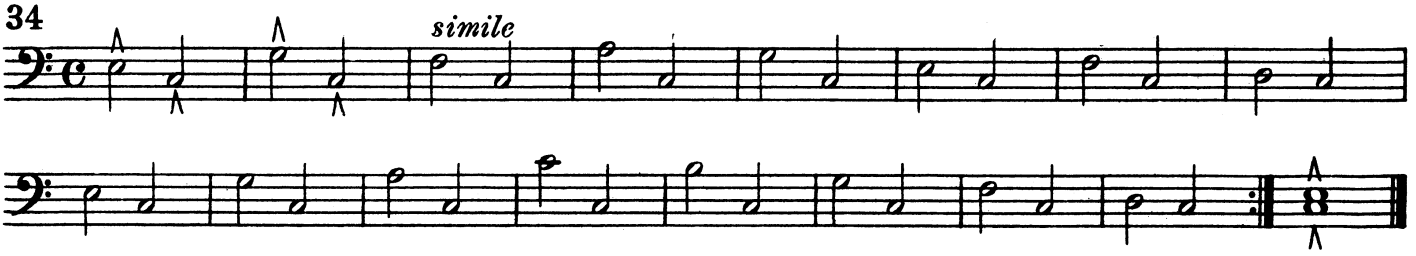


33



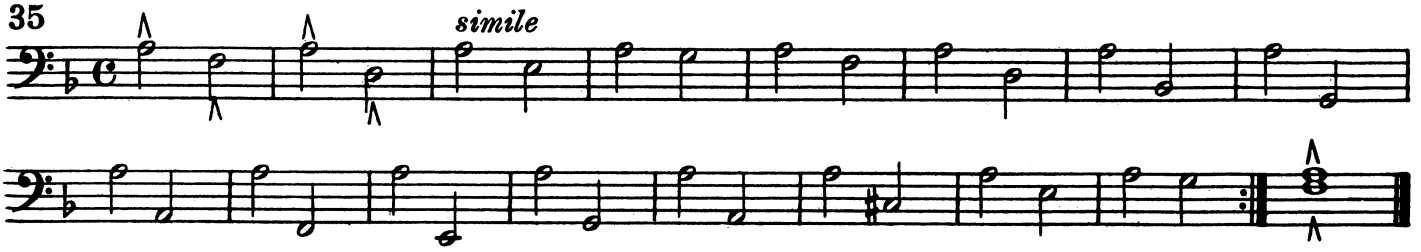
THE RIGHT FOOT MOVING AMONG SIMPLE INTERVALS

34



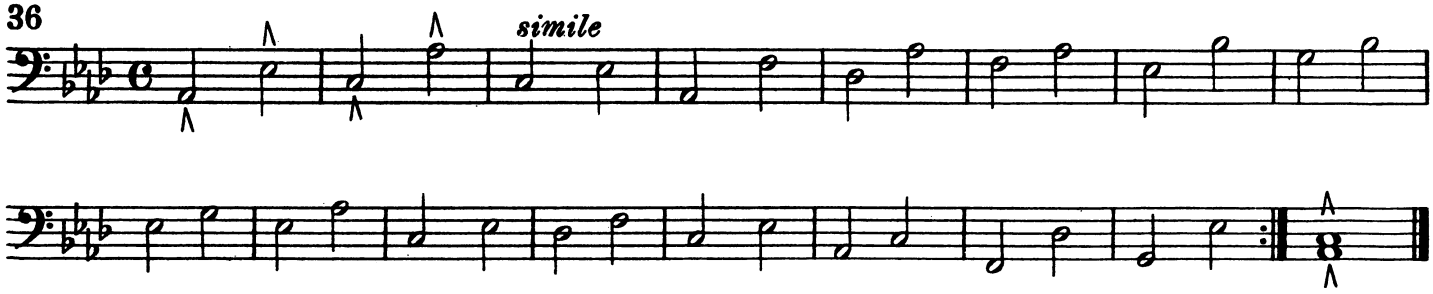
THE LEFT FOOT MOVING AMONG SIMPLE INTERVALS

35



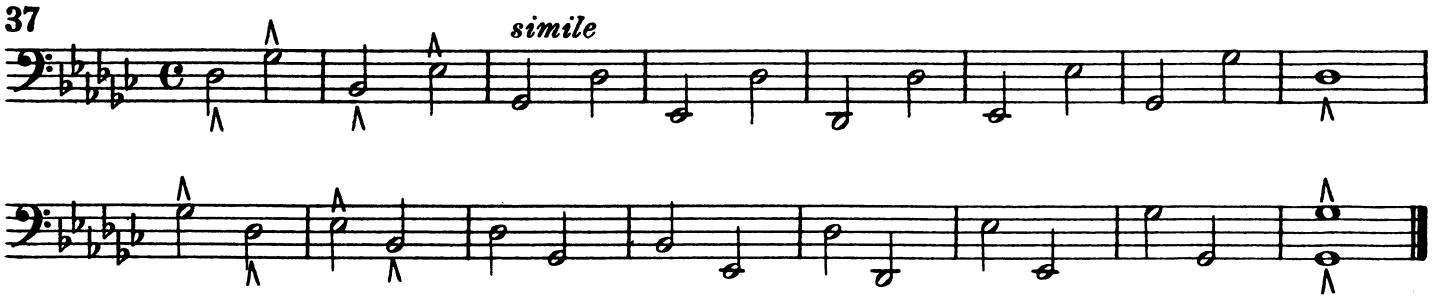
BOTH FEET MOVING
AMONG SIMPLE INTERVALS

36

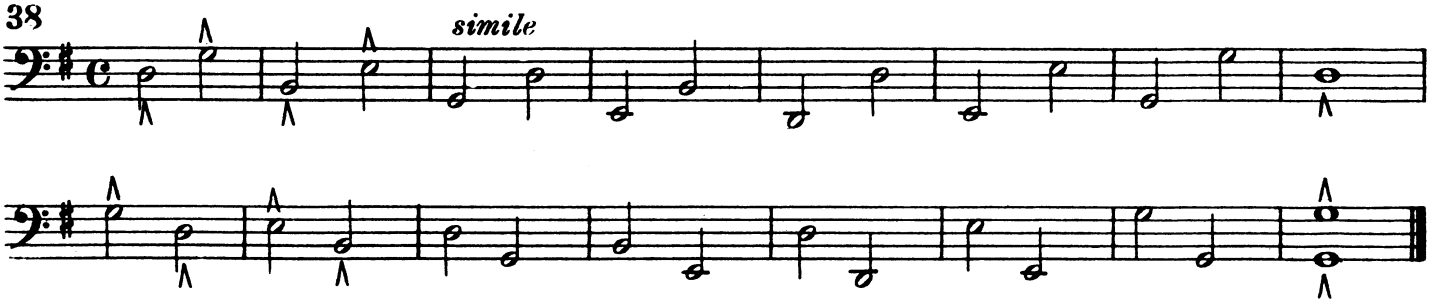


FOR THE FEET ALTERNATELY
USING SIMPLE INTERVALS

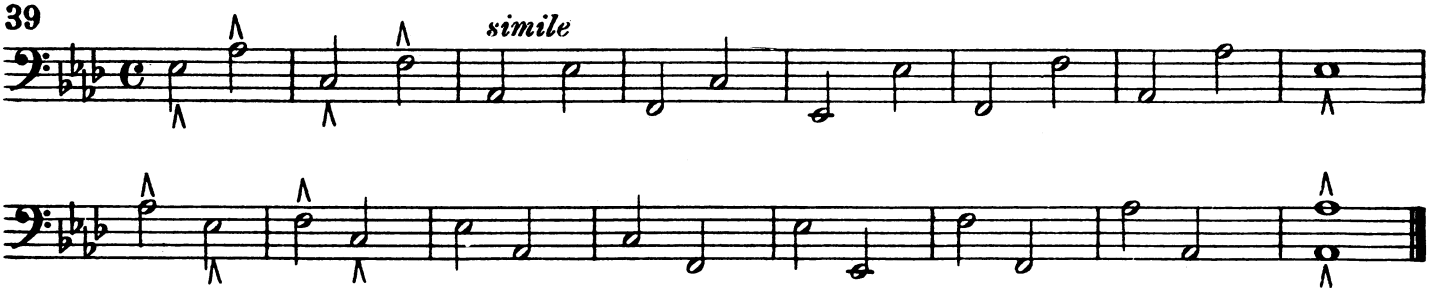
37



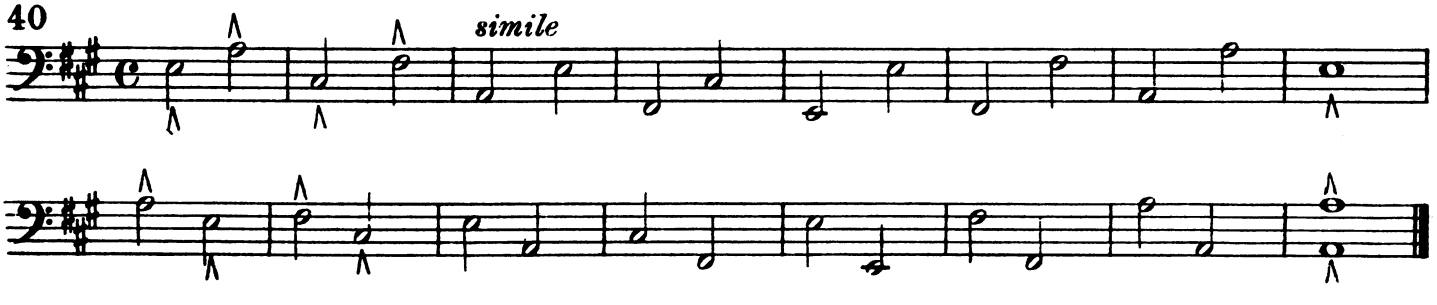
38

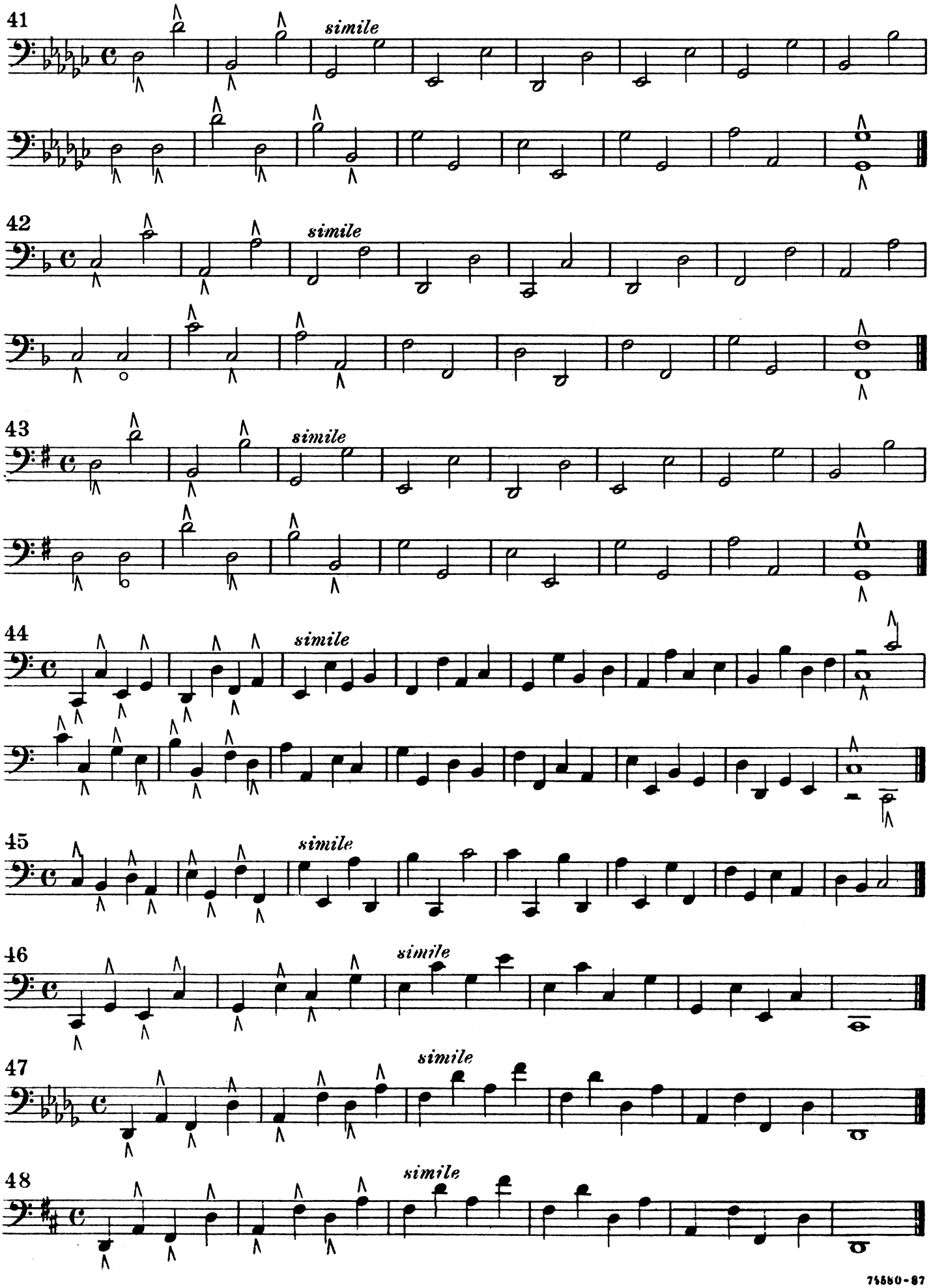


39



40

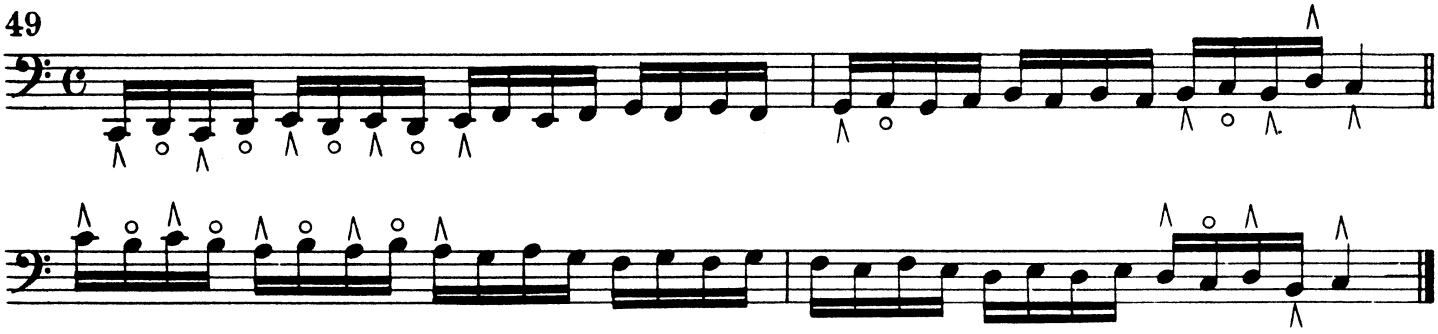



41
simile
42
simile
43
simile
44
simile
45
simile
46
simile
47
simile
48
simile

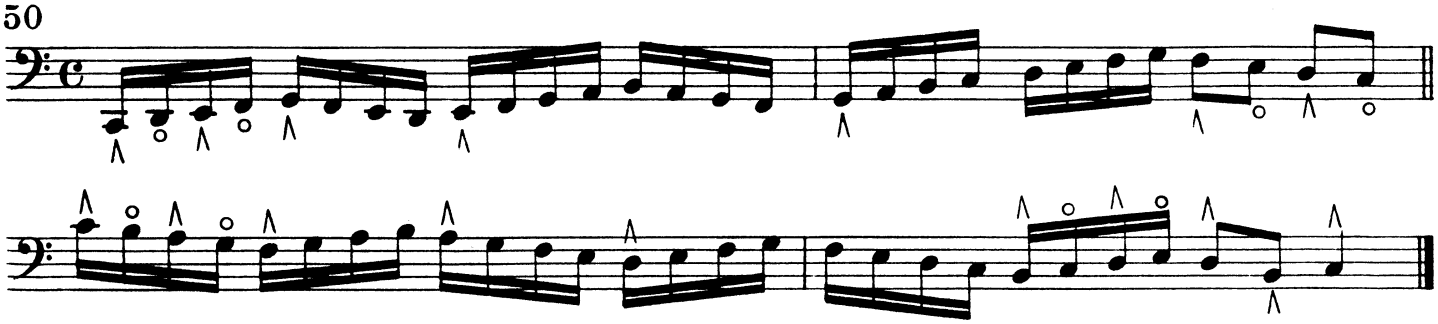
EXERCISES TO STRENGTHEN THE ANKLES

Commence quite slowly and increase the speed very gradually indeed.

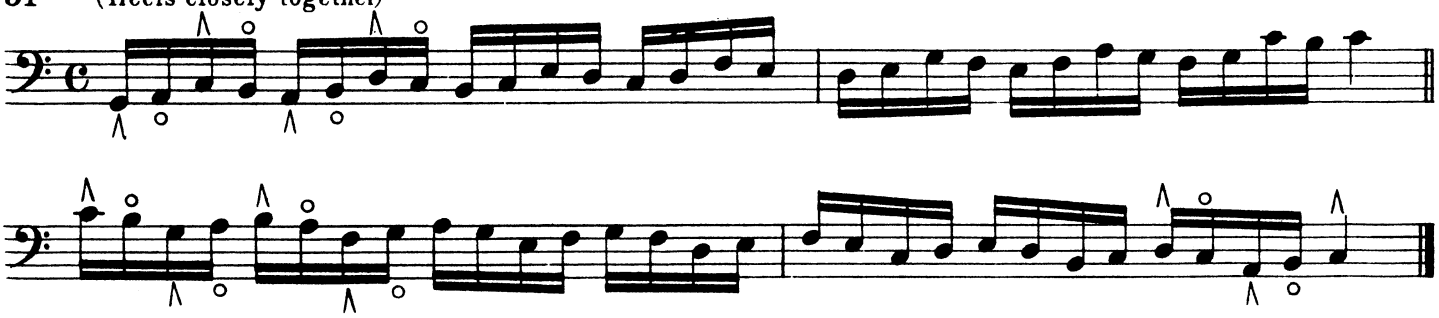
49



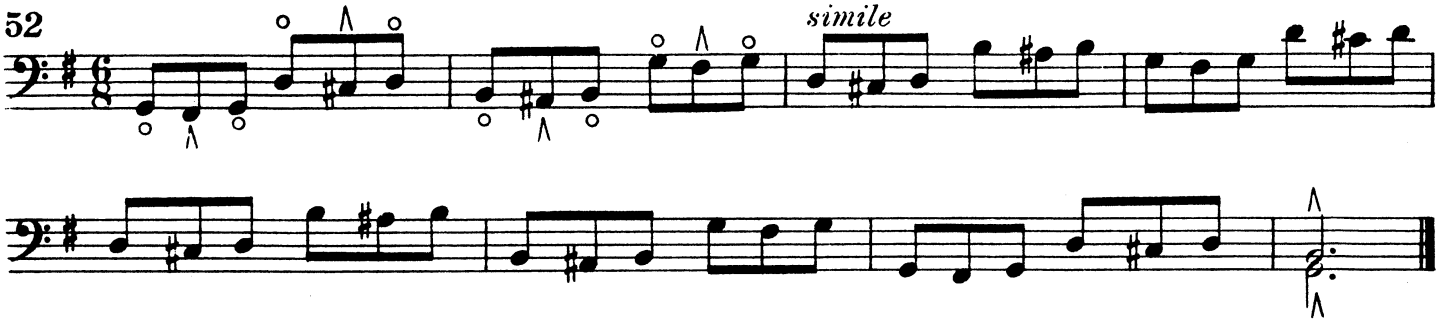
50



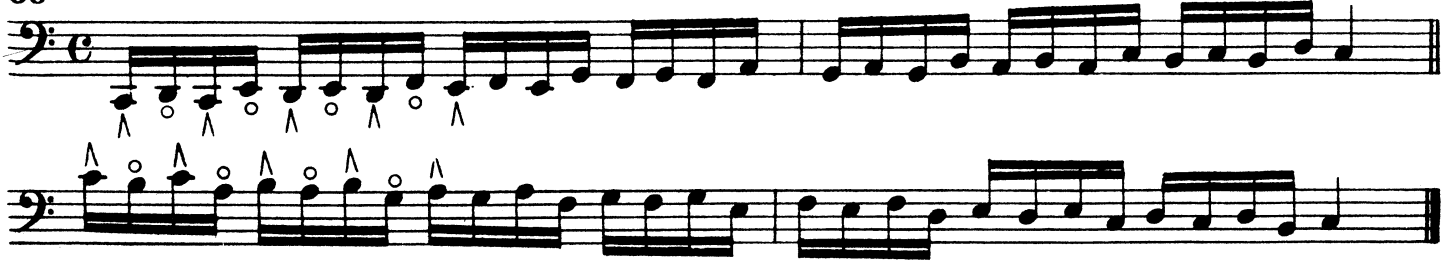
51 (Heels closely together)

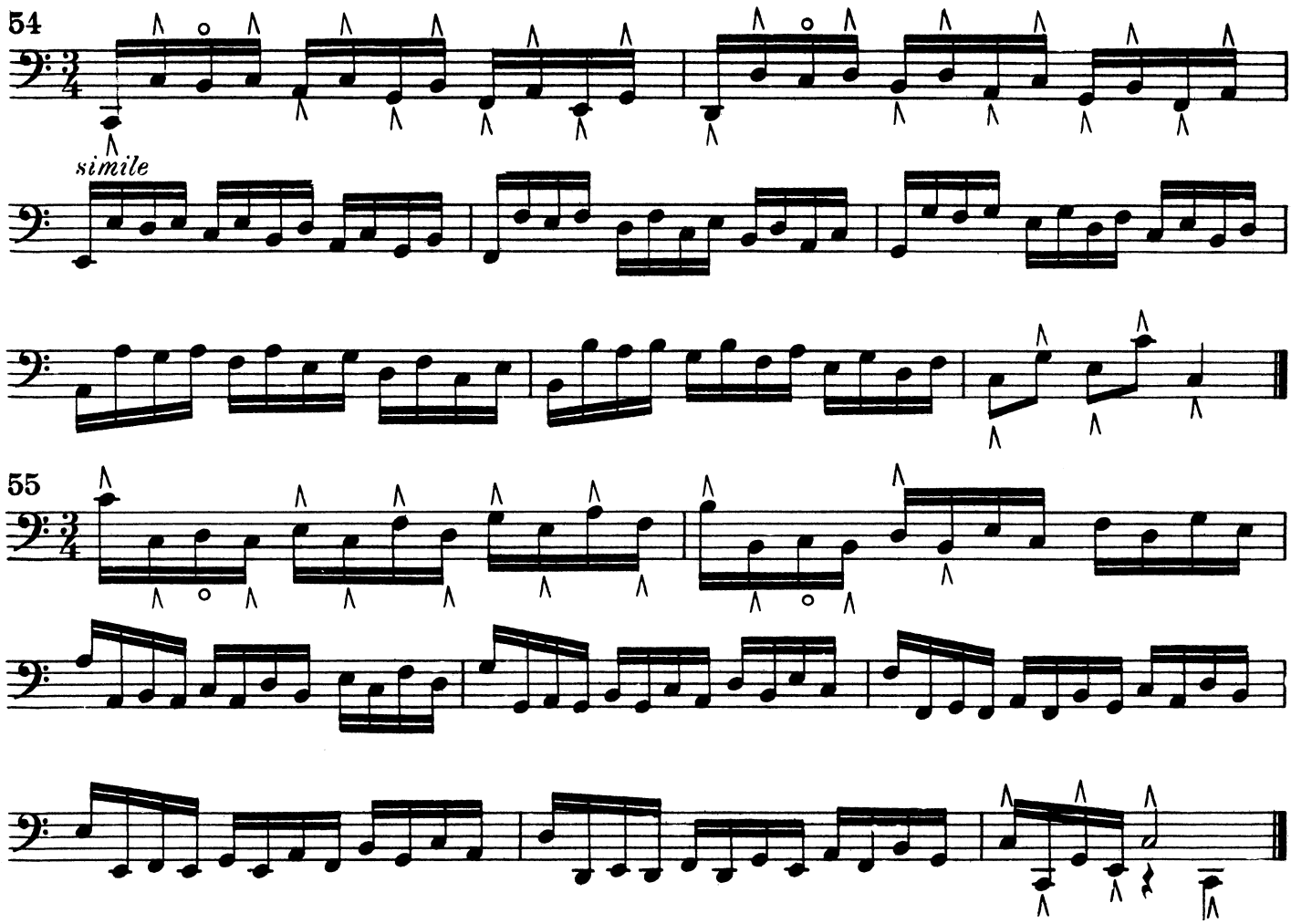


52



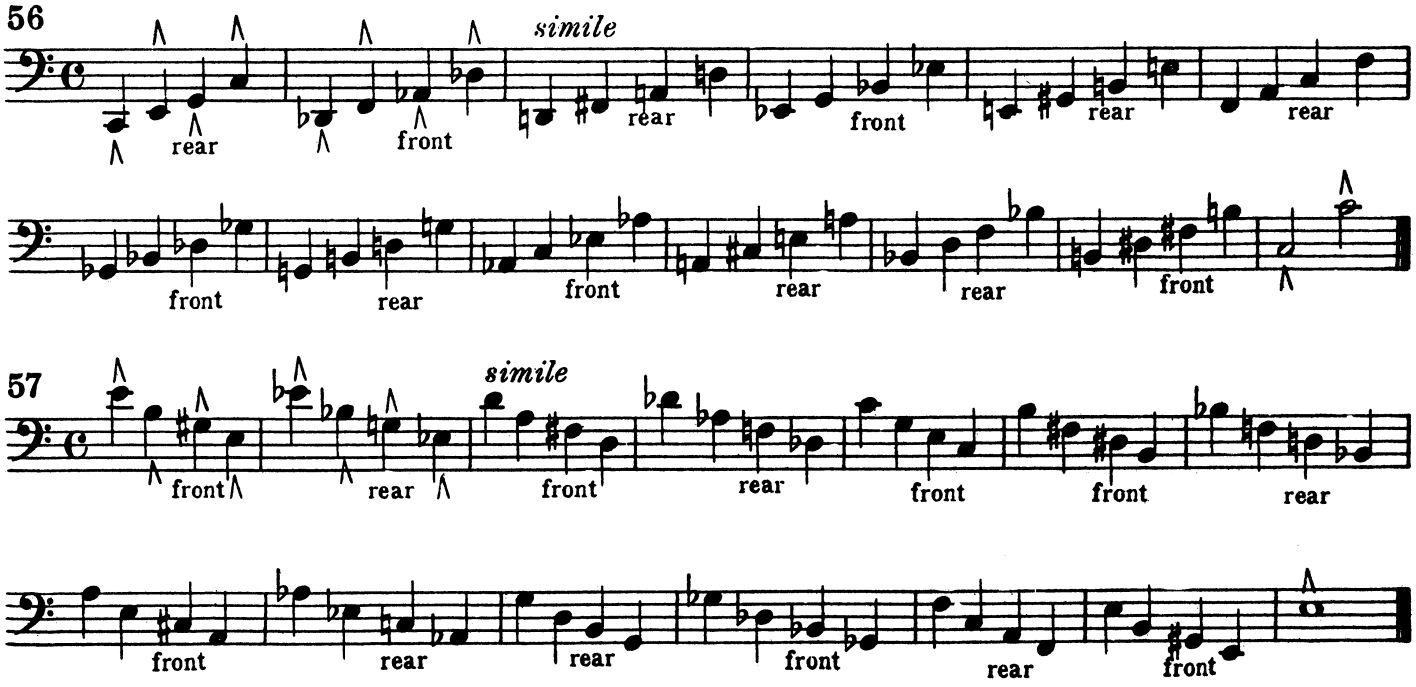
53





CROSSING OVER AND UNDER

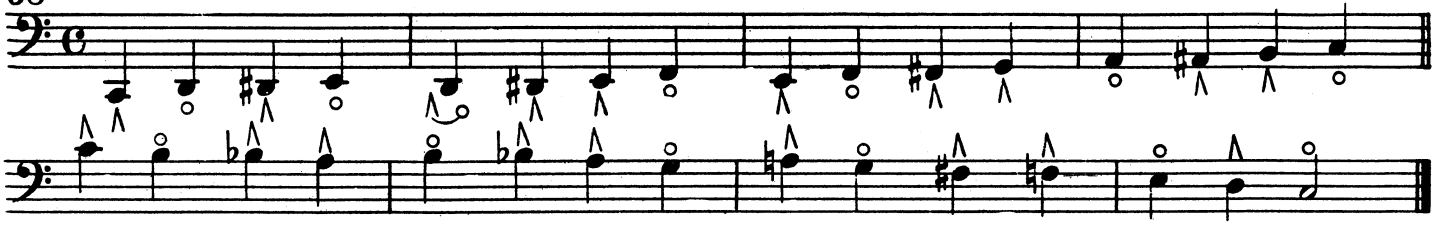
The heel of the foot which is to the front (towards the console) should be raised to permit free motion of the other foot as it passes under. Keep the knees together.



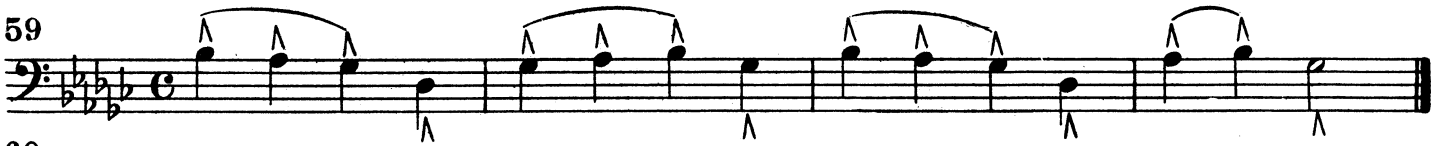
THE GLISSANDO

In glissando the sliding motion should be very quickly accomplished. Rubber heels should be discarded, as they impede free motion forward

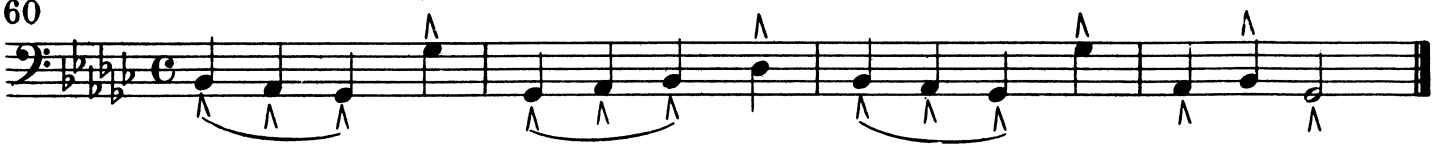
58



59



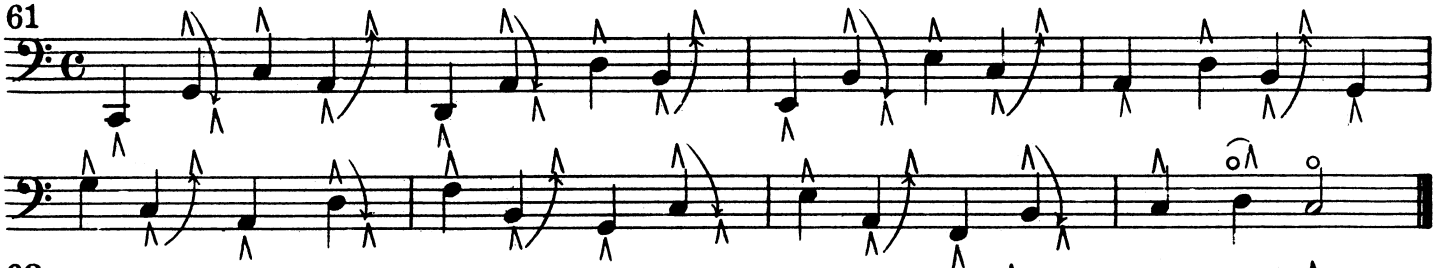
60



SUBSTITUTING THE FEET

Count one *and,* two *and* etc., and substitute the one foot for the other on the *and* part of the count; it must be firmly and neatly done.

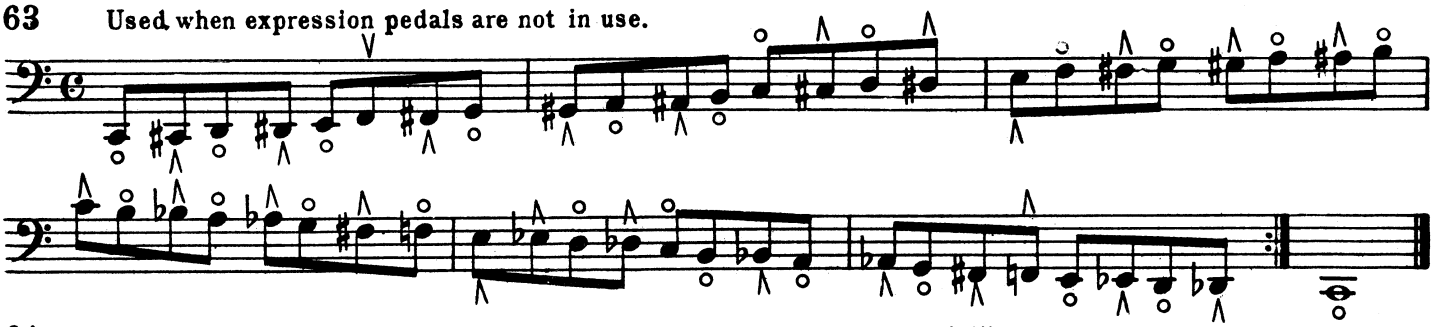
61



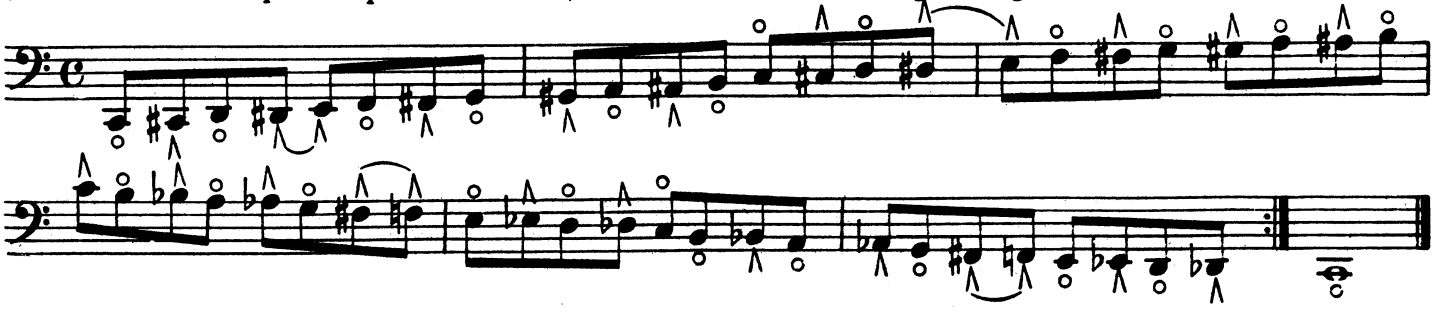
62

THE CHROMATIC SCALE

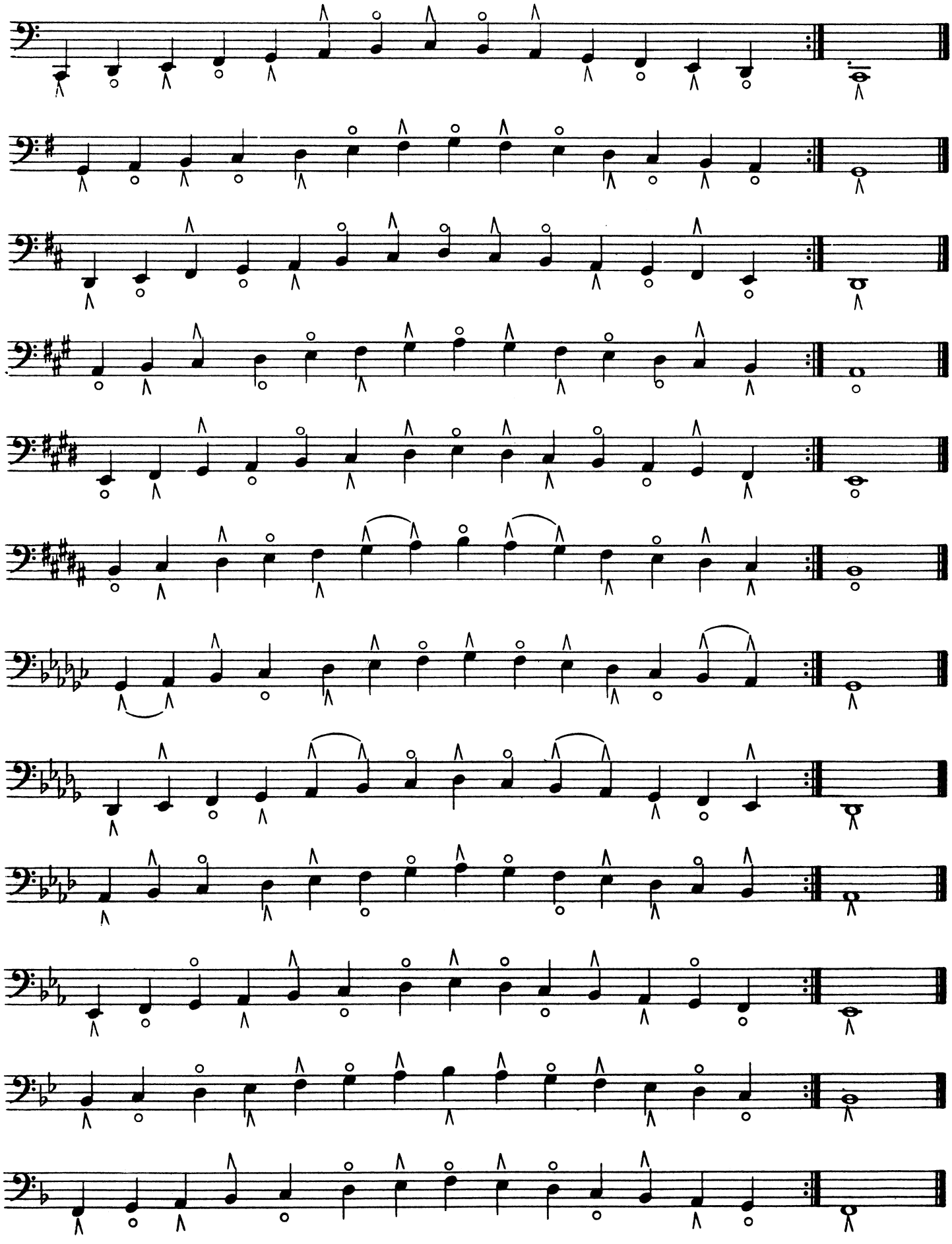
63 Used when expression pedals are not in use.



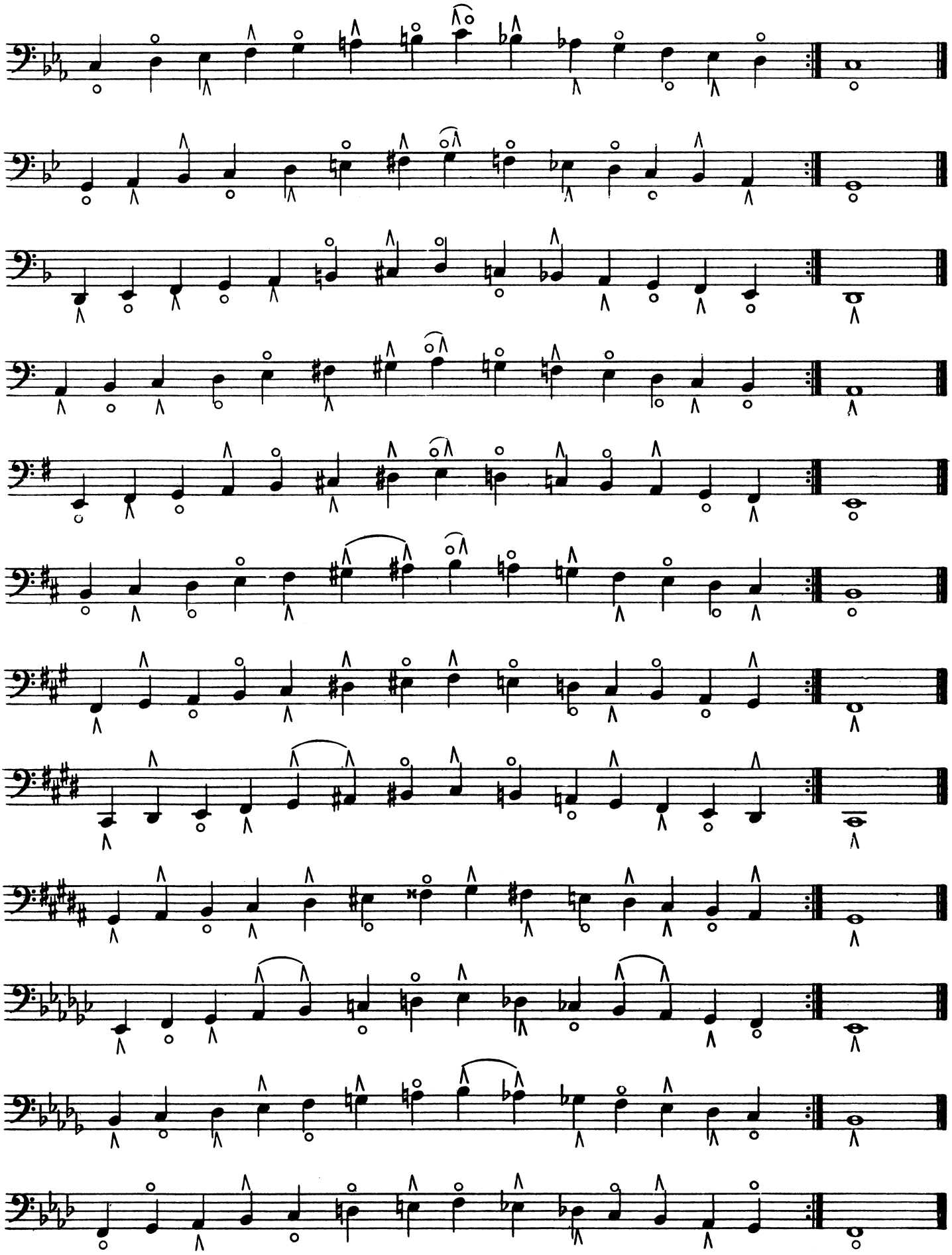
64 Used when expression pedals are in use, and for double, i. e. - octave, pedalling.



MAJOR SCALES



MELODIC MINOR SCALES



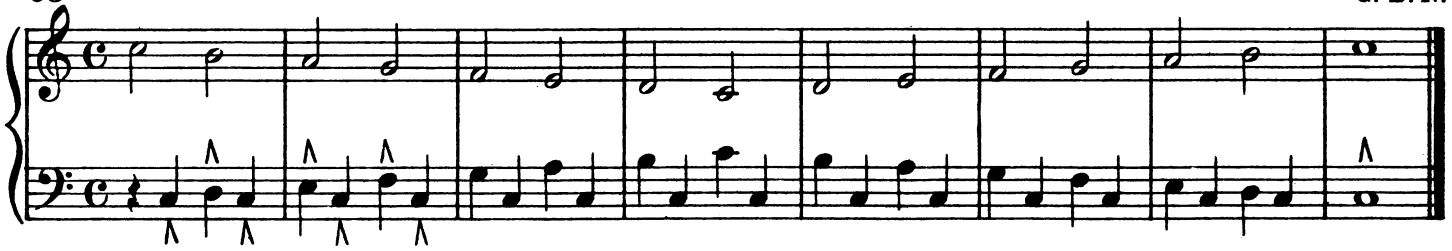
Part Three

THE PEDALS WITH THE HANDS ALTERNATELY

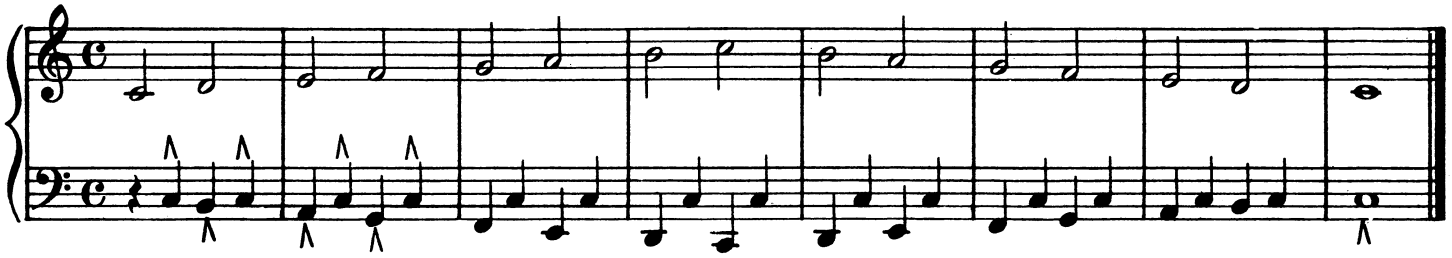
Use 8′ stops upon Swell for the manual part, 8′ stops upon Great coupled to the Pedals for the Pedal part, adding a soft Pedal 16′ if desired. To vary the registration invert this arrangement, using the Great for the manual part, and the Swell for the pedal part (coupled.) *The right and left hands are to be used alternately.*

65

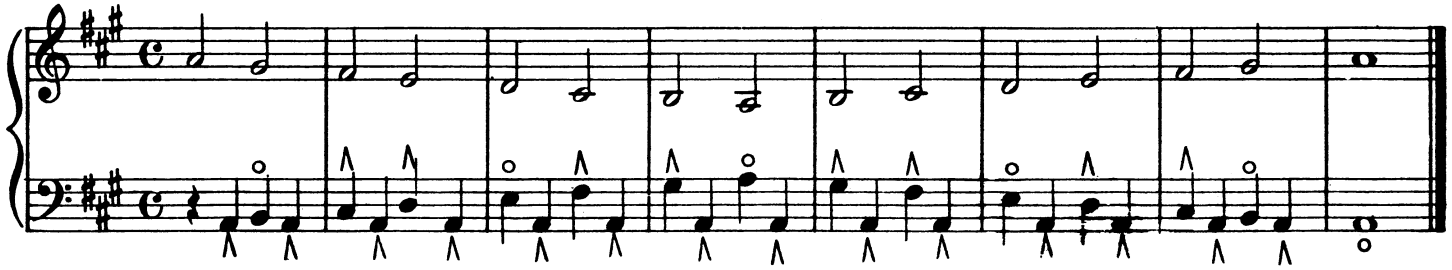
G. B. N.



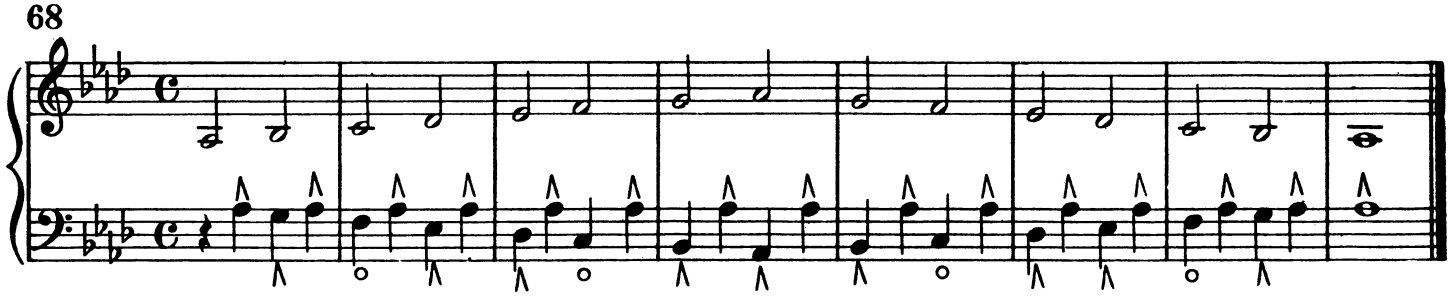
66



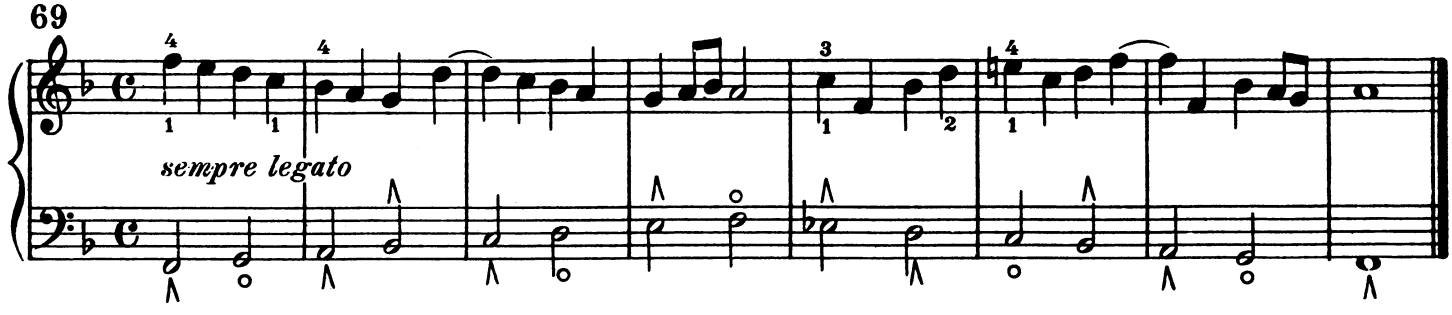
67



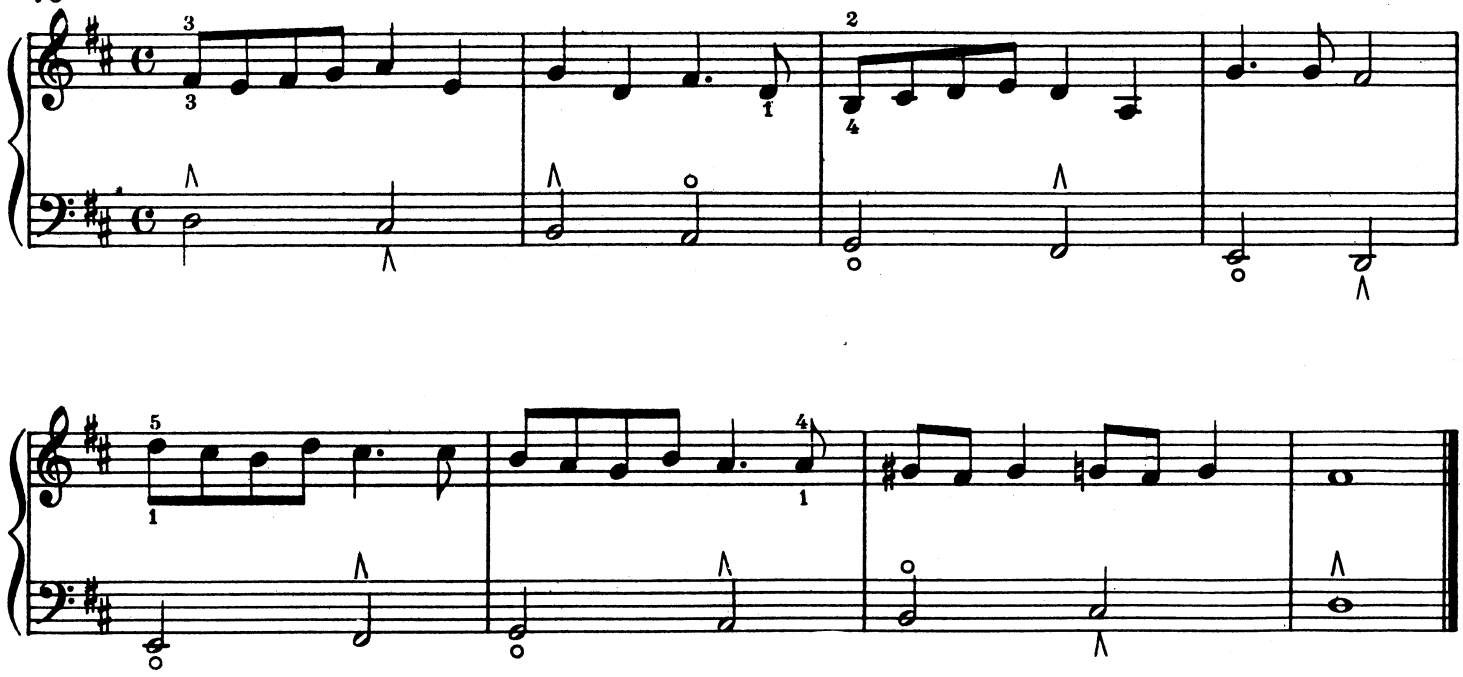
68



69

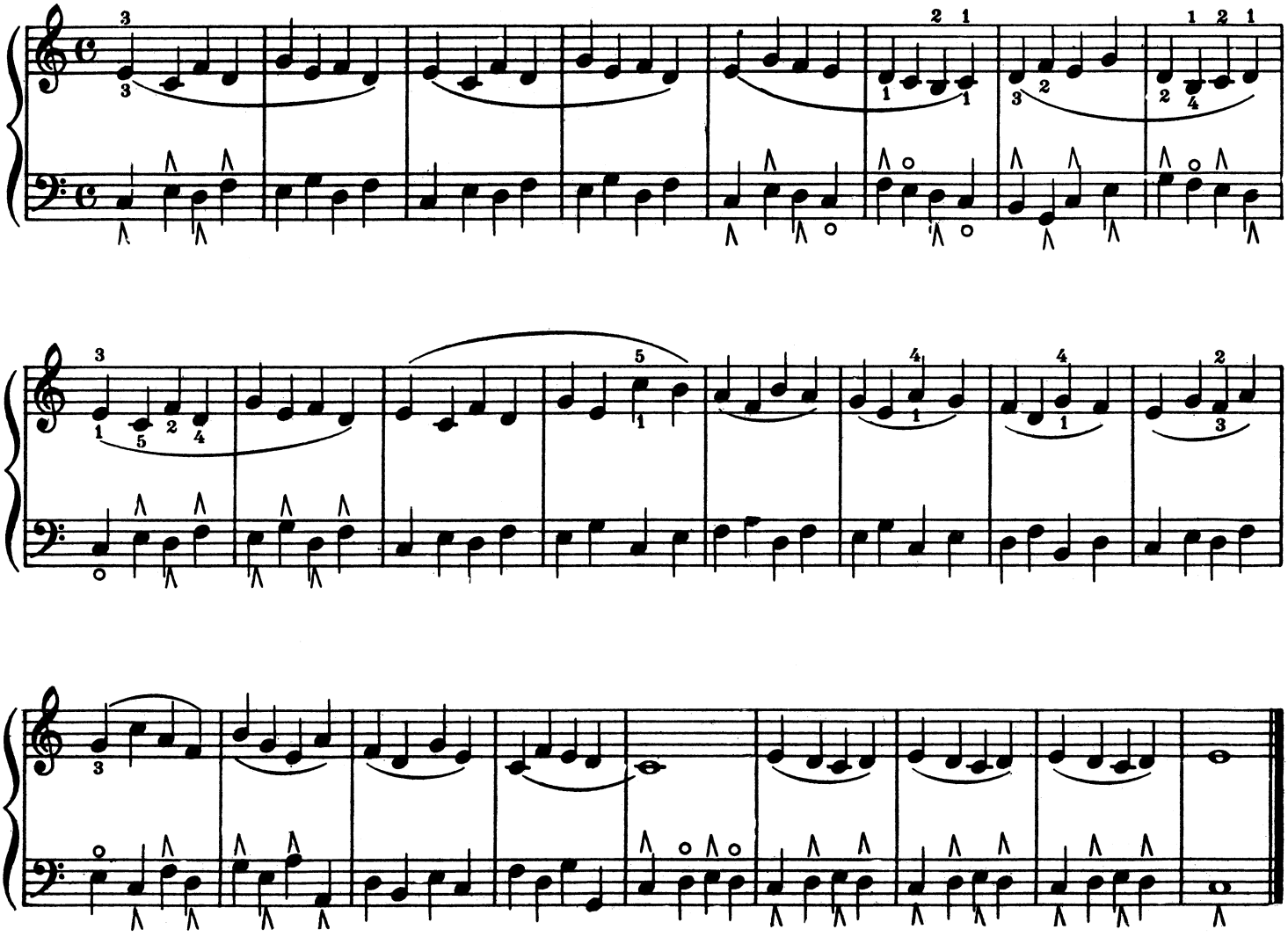


70



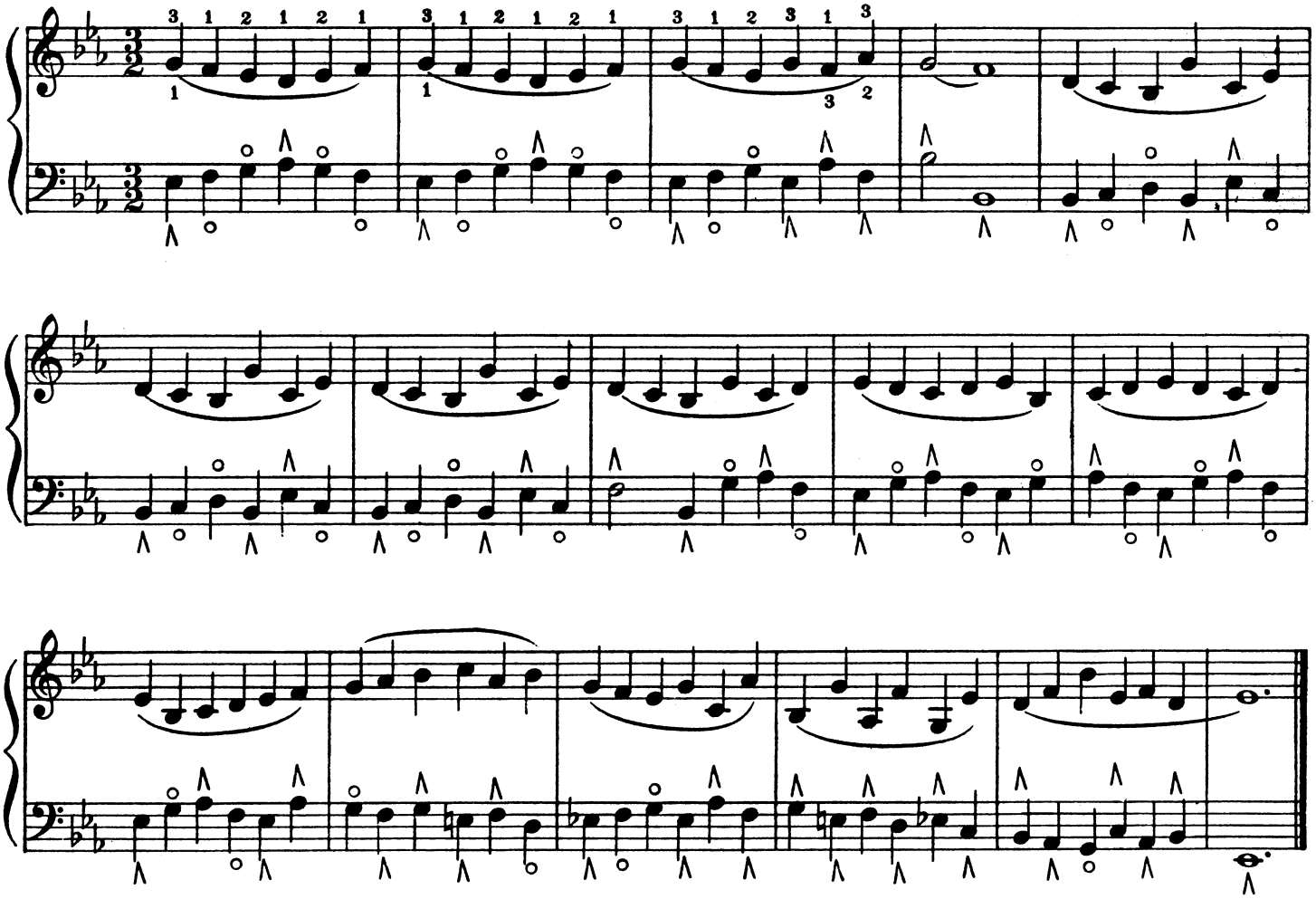
71

Sir JOHN STAINER



72

Sir JOHN STAINER

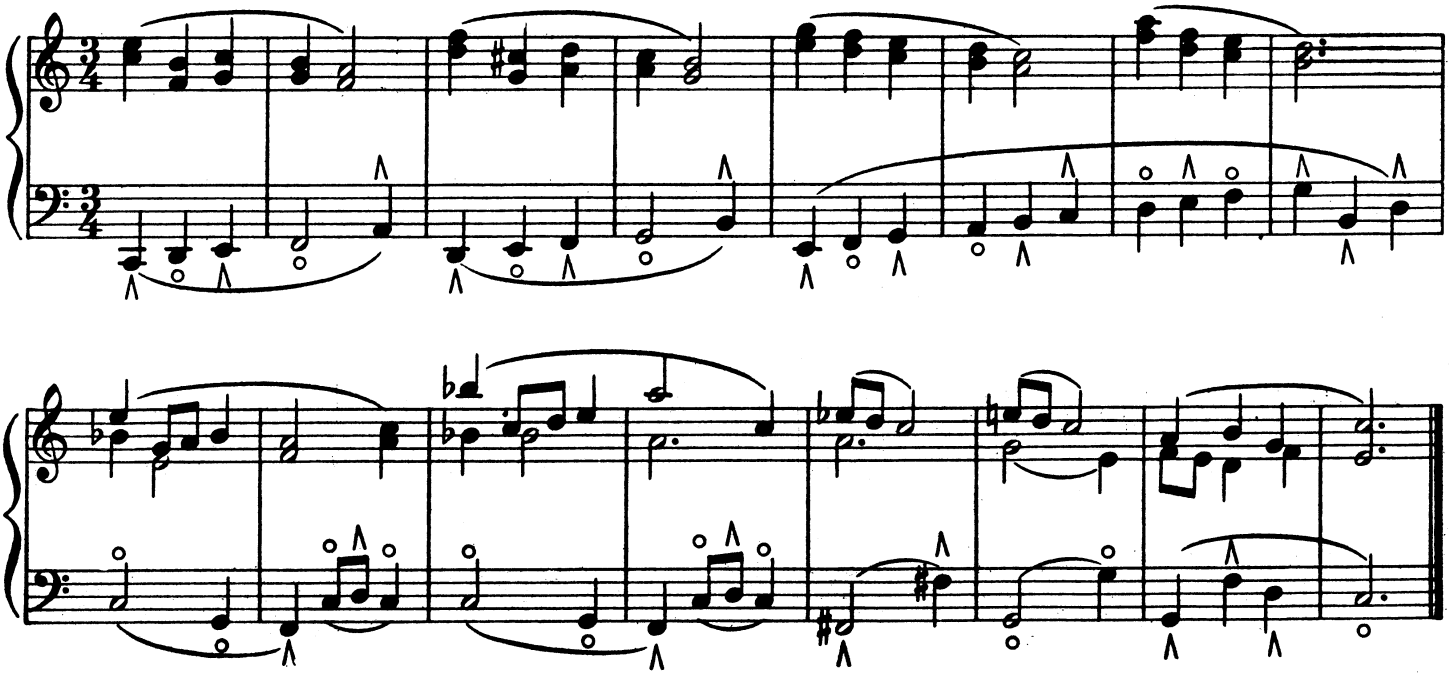


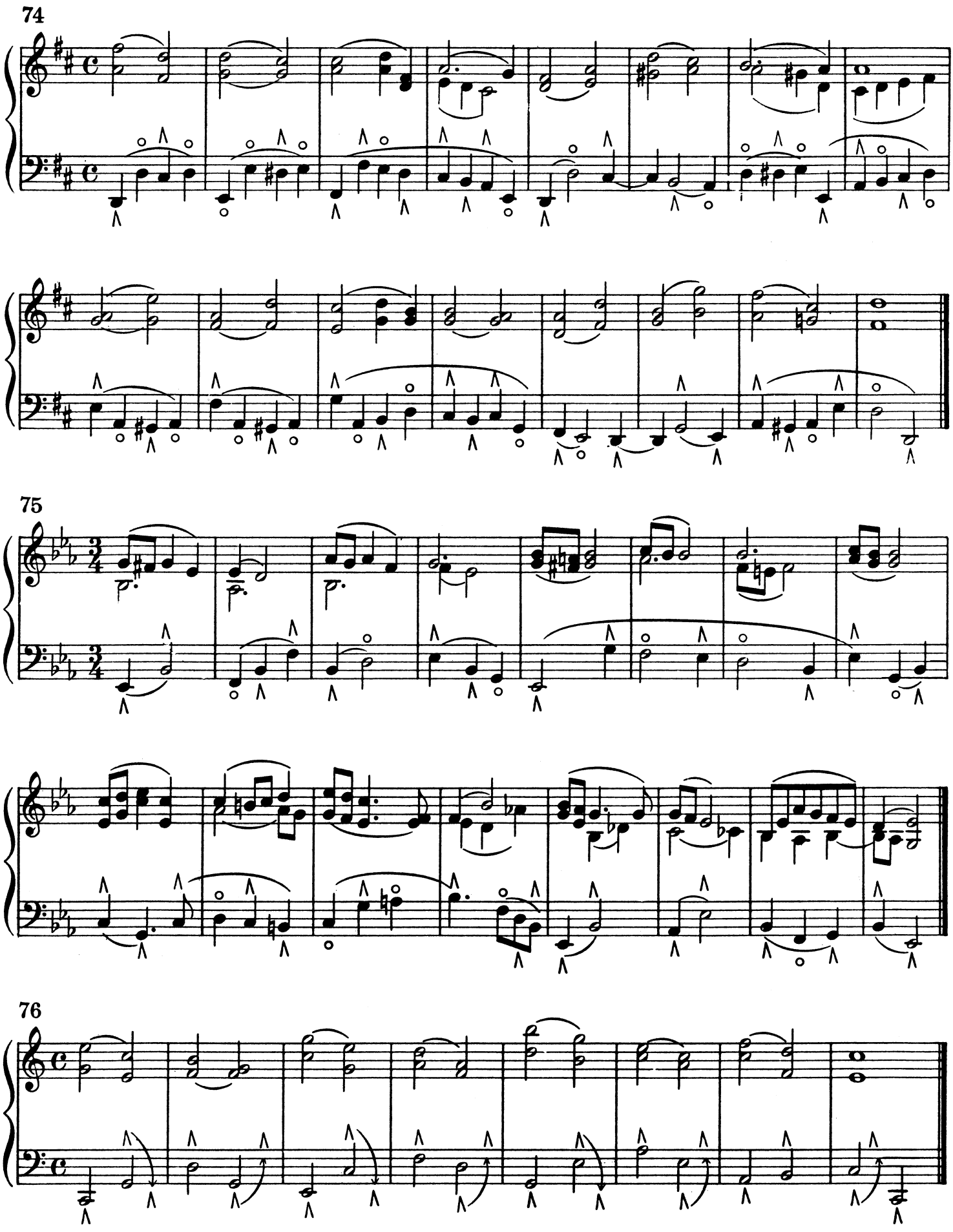
EXERCISES FOR THE HANDS ALTERNATELY WITH THE PEDALS, THE MANUAL PORTION BEING IN TWO PARTS

Practise with the right and left hands alternately. Be very careful to give all notes the full value, especially where shorter notes are played against longer ones, as in the second line.

73

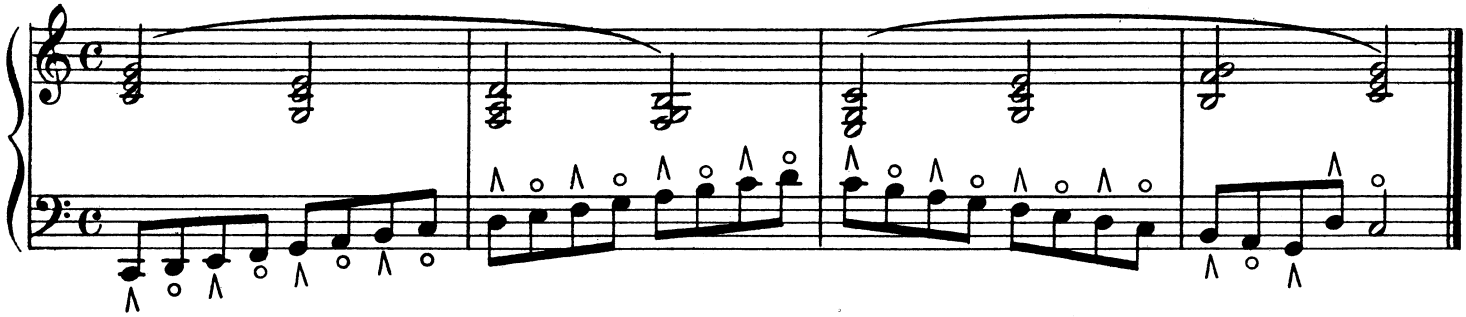
G. B. N.



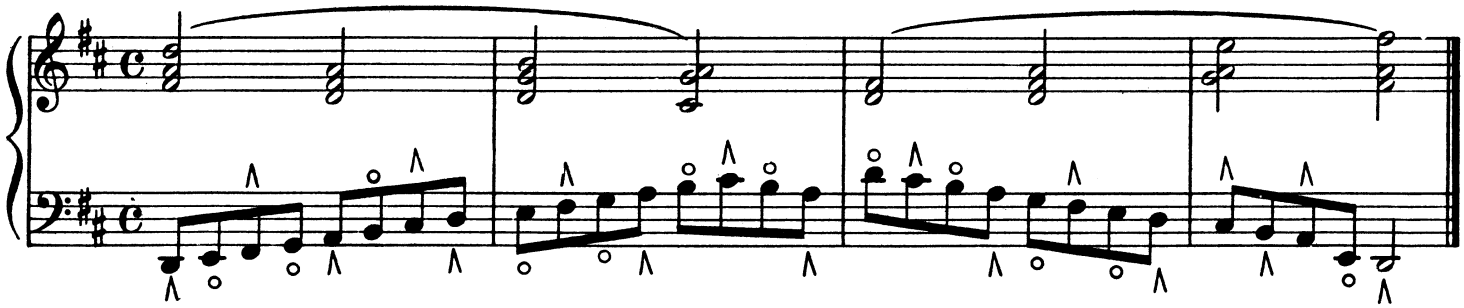

74
75
76

SCALES IN TWO OCTAVES WITH THE HANDS ALTERNATELY

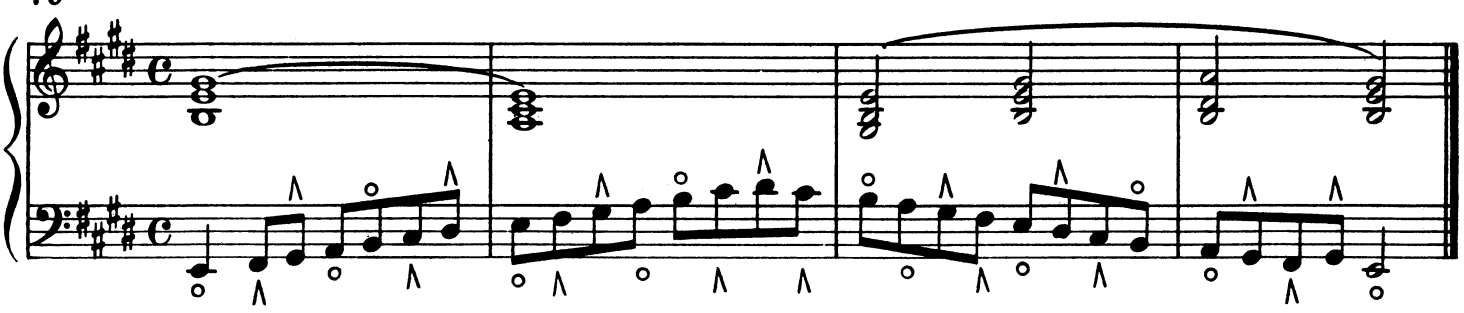
77



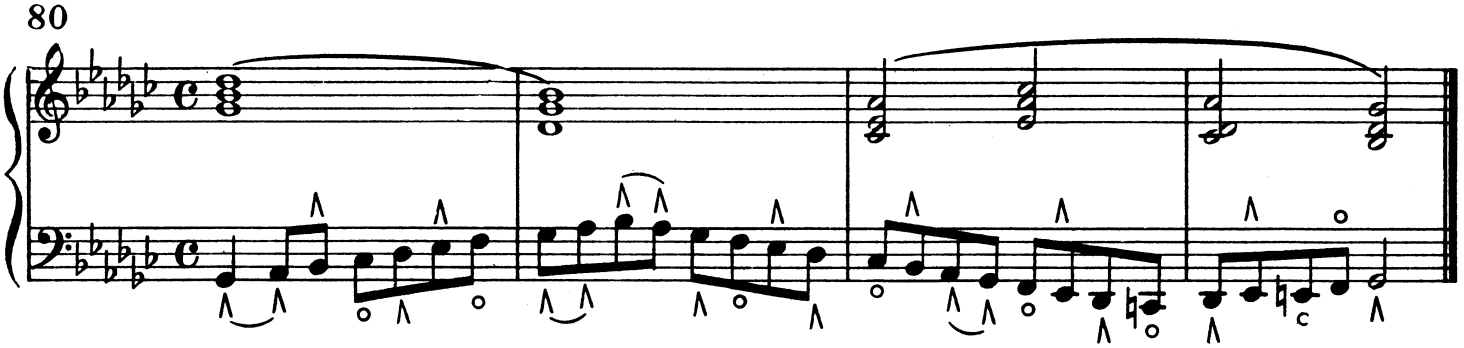
78



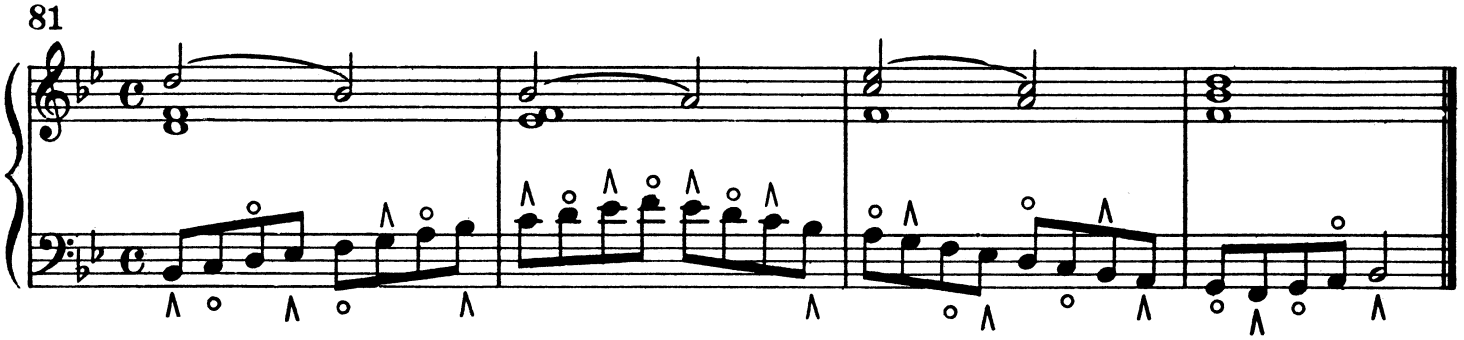
79



80

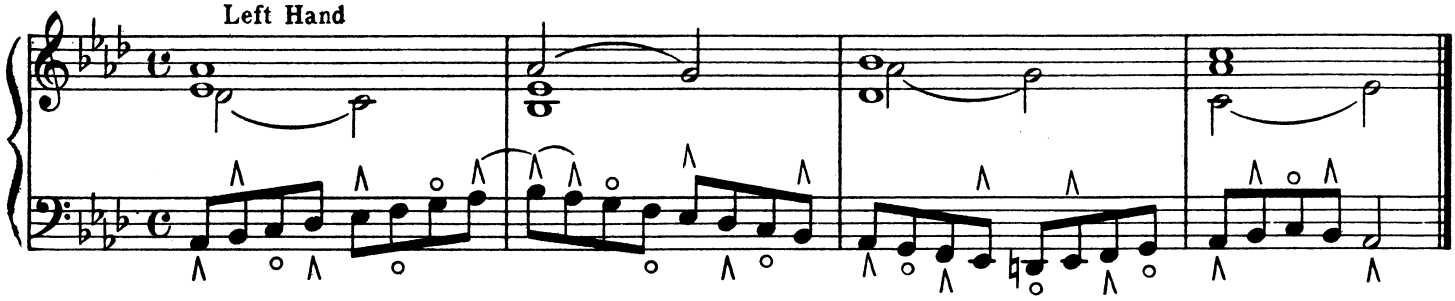


81



82

Left Hand

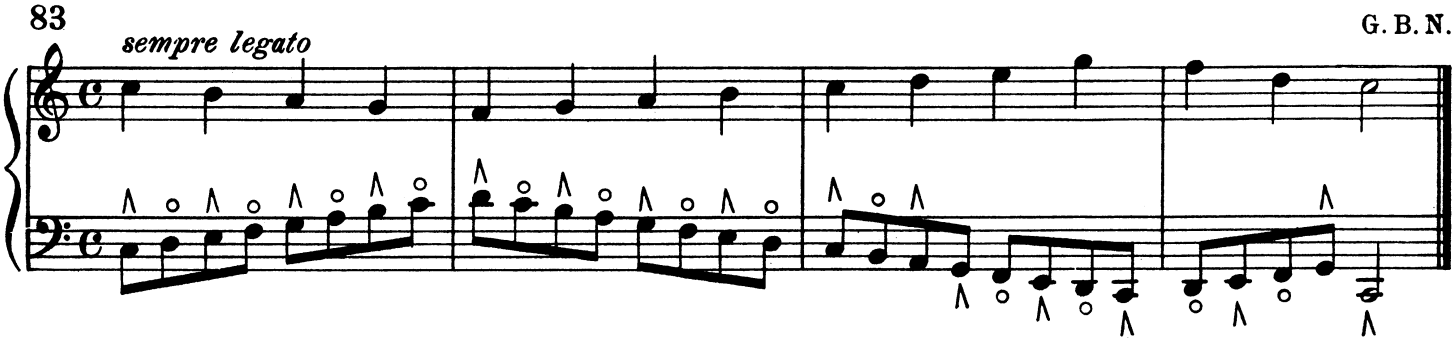


The following six studies should be practised for velocity, with the right and left hands alternately.

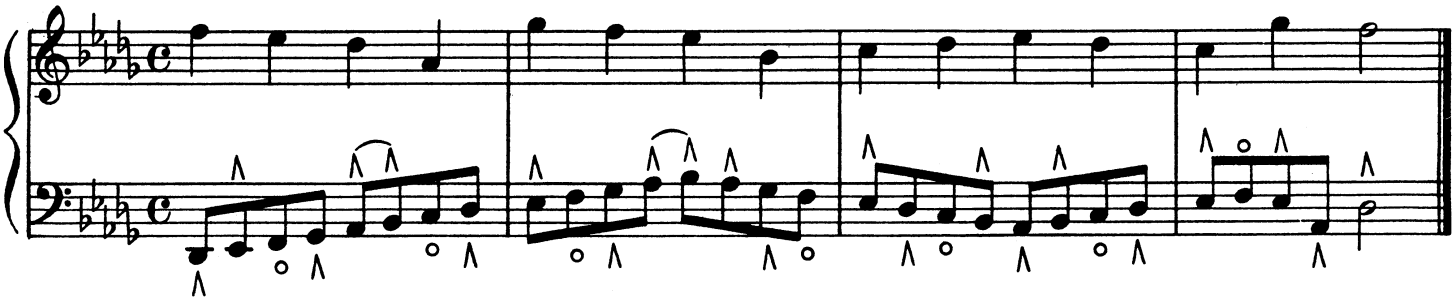
83

sempre legato

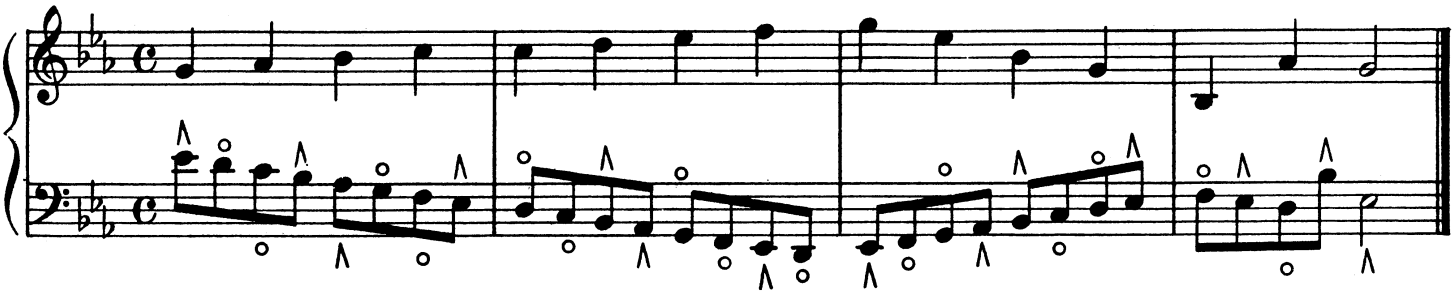
G. B. N.



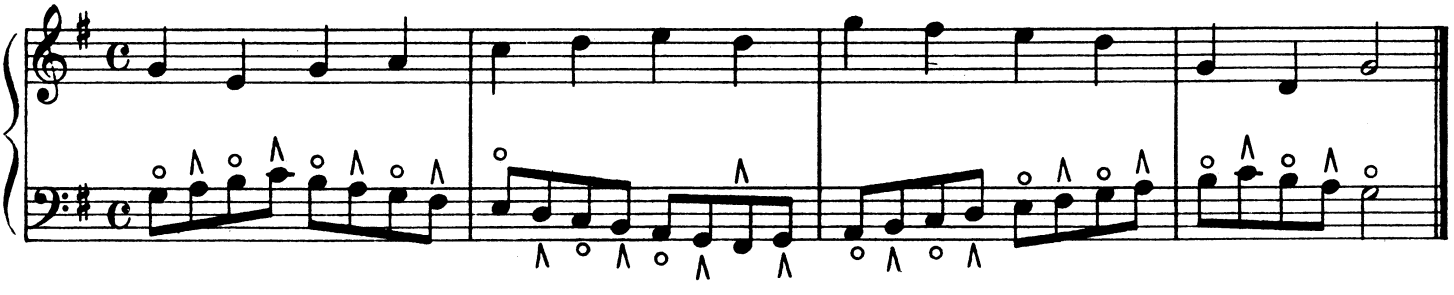
84



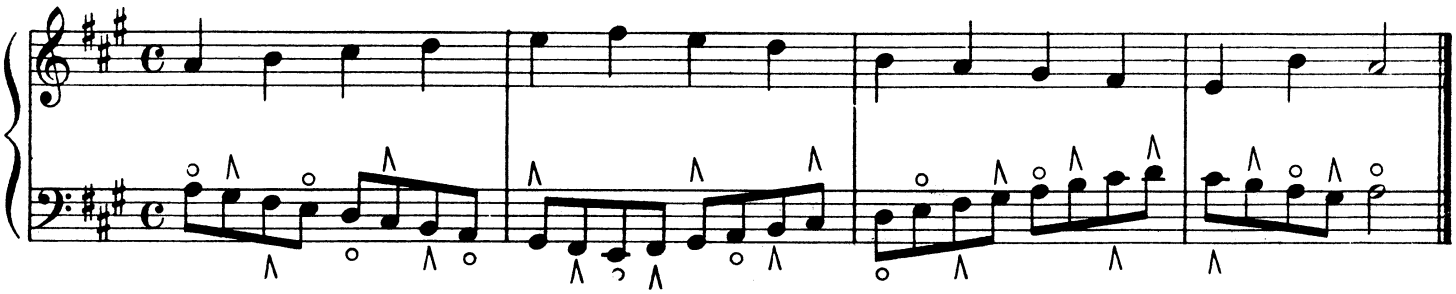
85



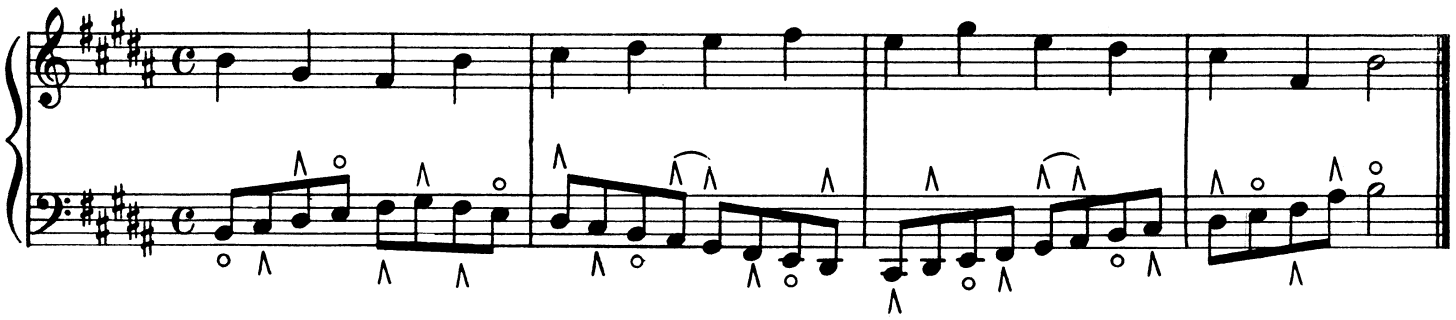
86



87



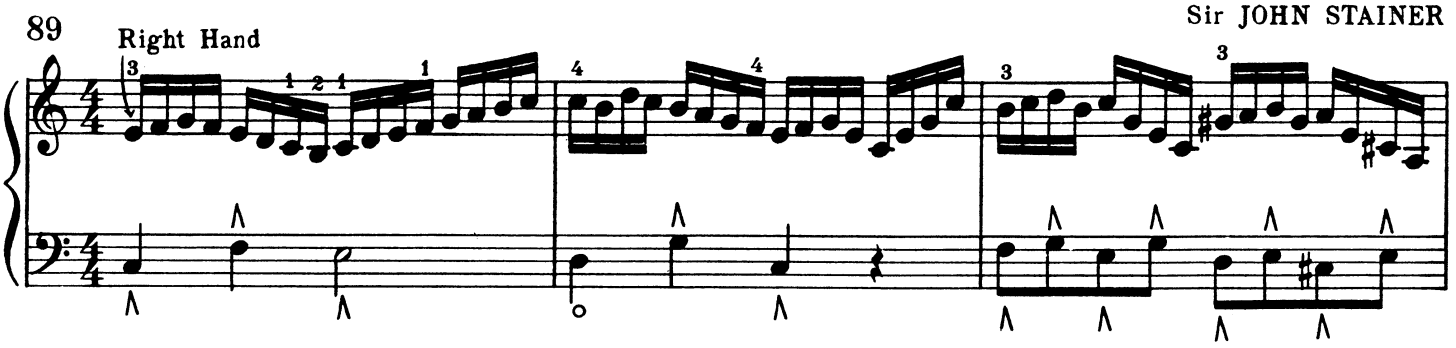
88

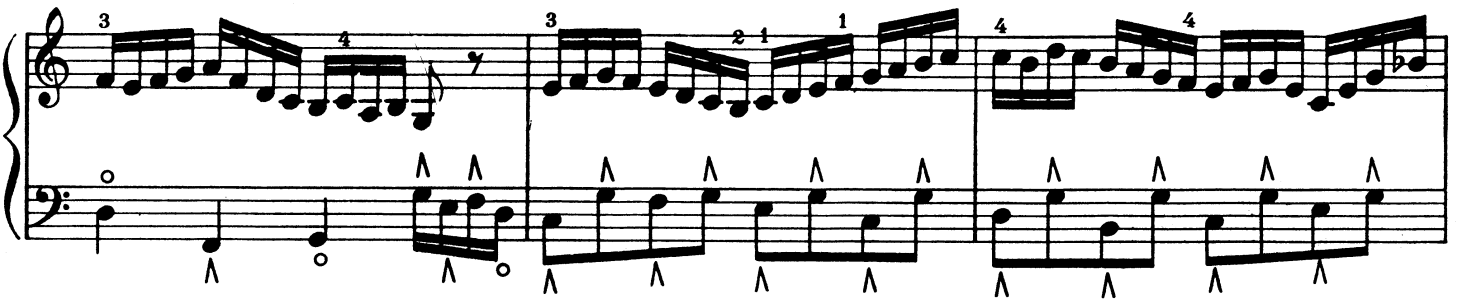


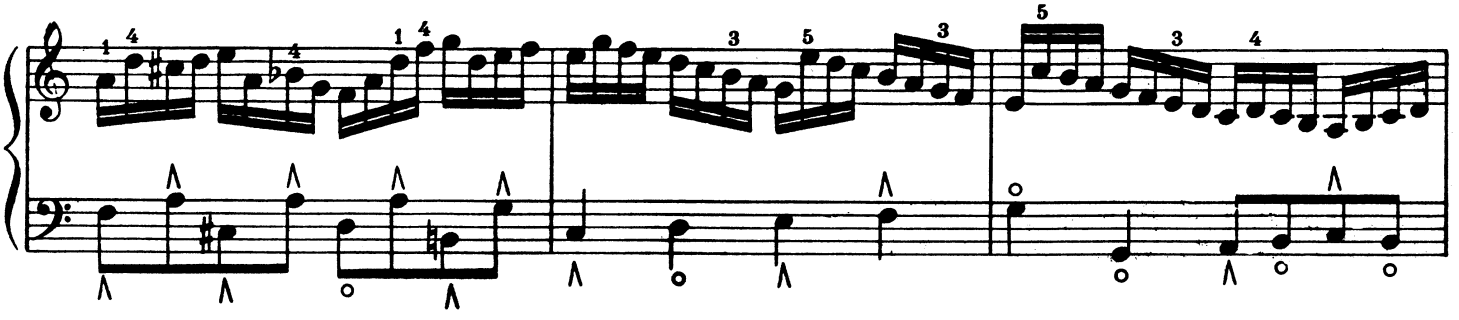
89

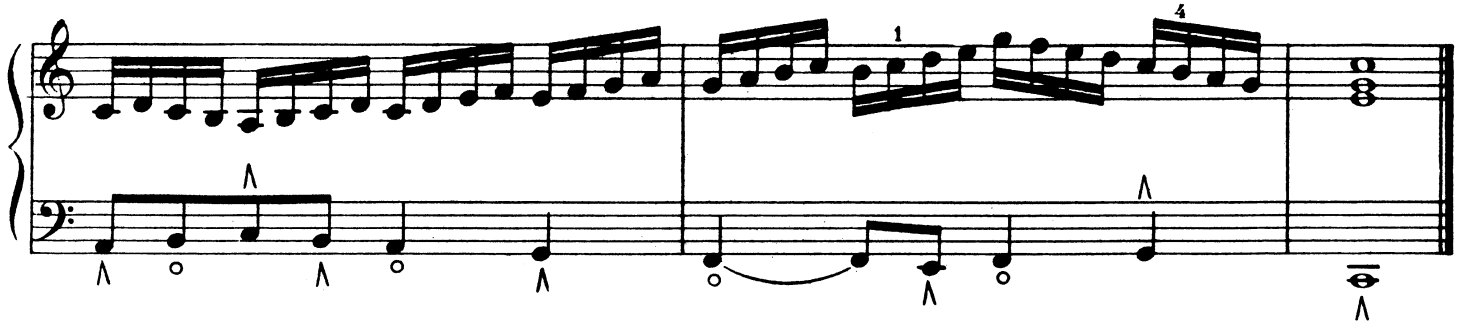
Sir JOHN STAINER

Right Hand



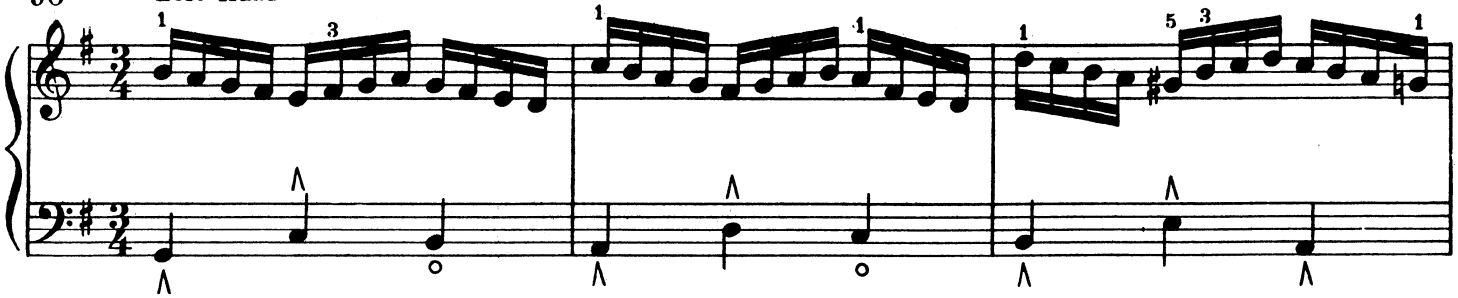


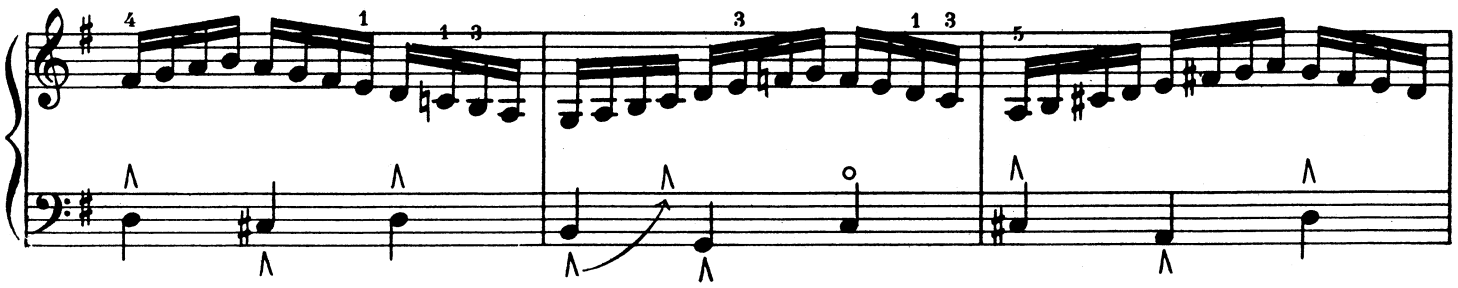


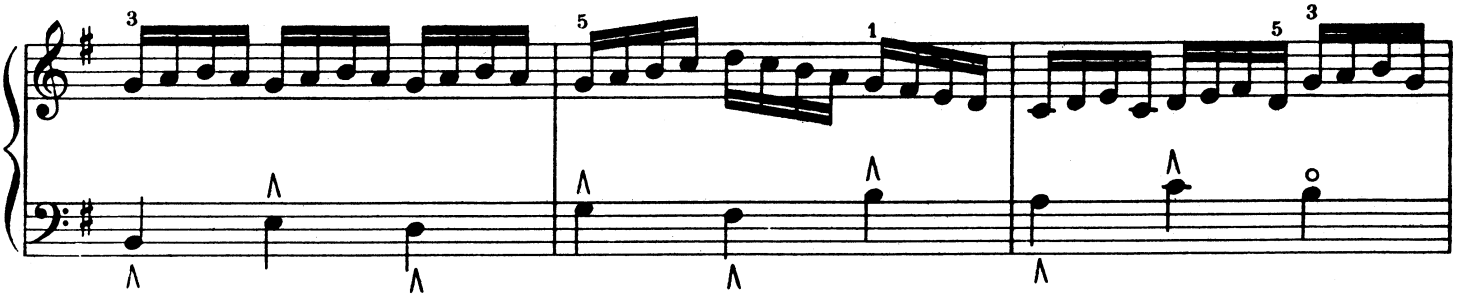


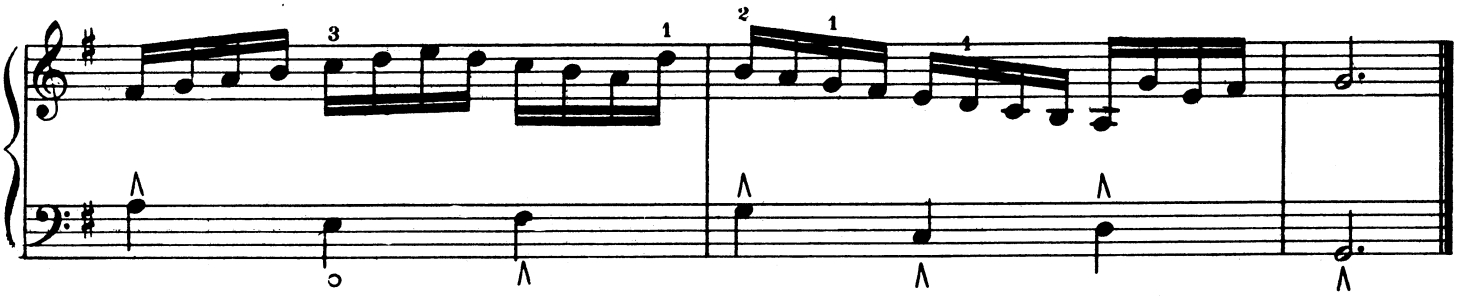
90 Left Hand

Sir JOHN STAINER









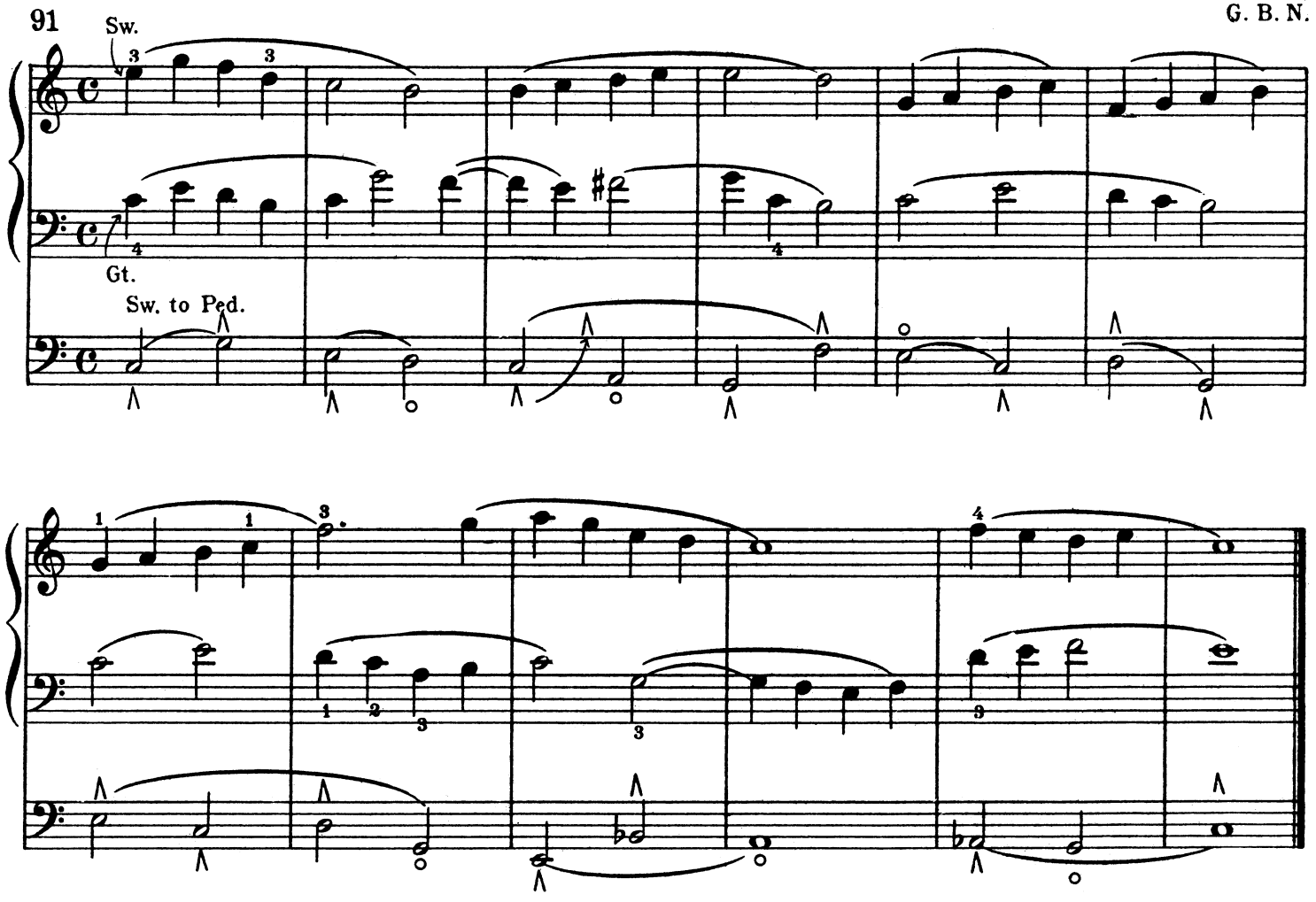
TRIOS

With the following Trio studies we enter upon the combination of hands and feet simultaneously employed. The trios should be first studied as exercises for each hand and pedals, before attempting the complete form.

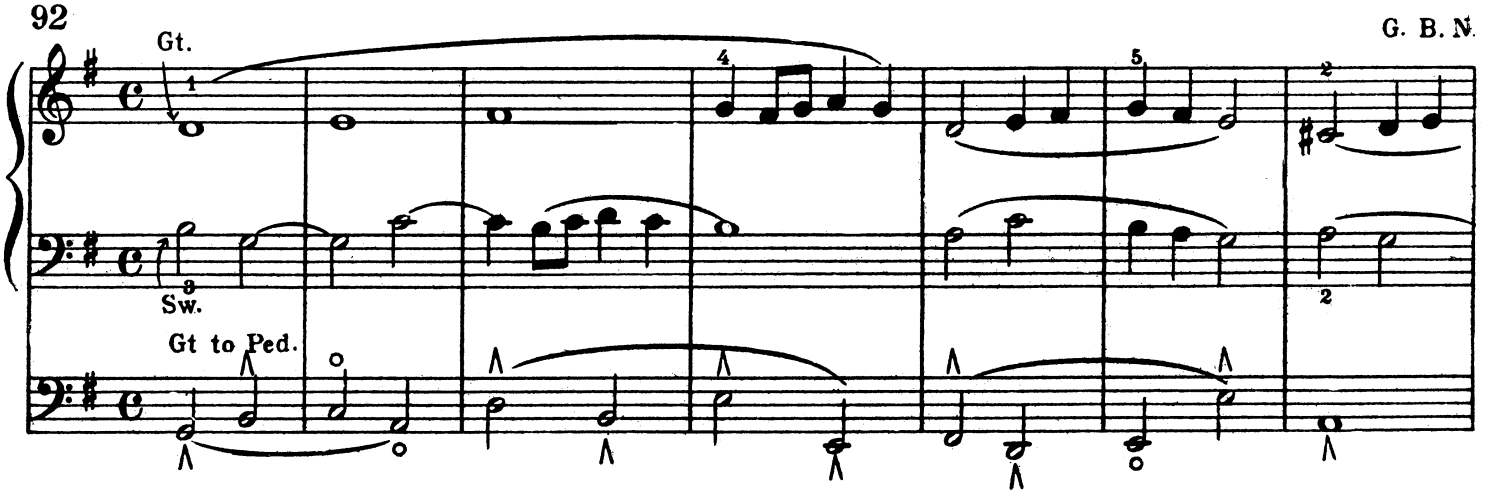
The hands should be assigned to different manuals, as:—the right on the Swell and the left on the Great, and vice versa.

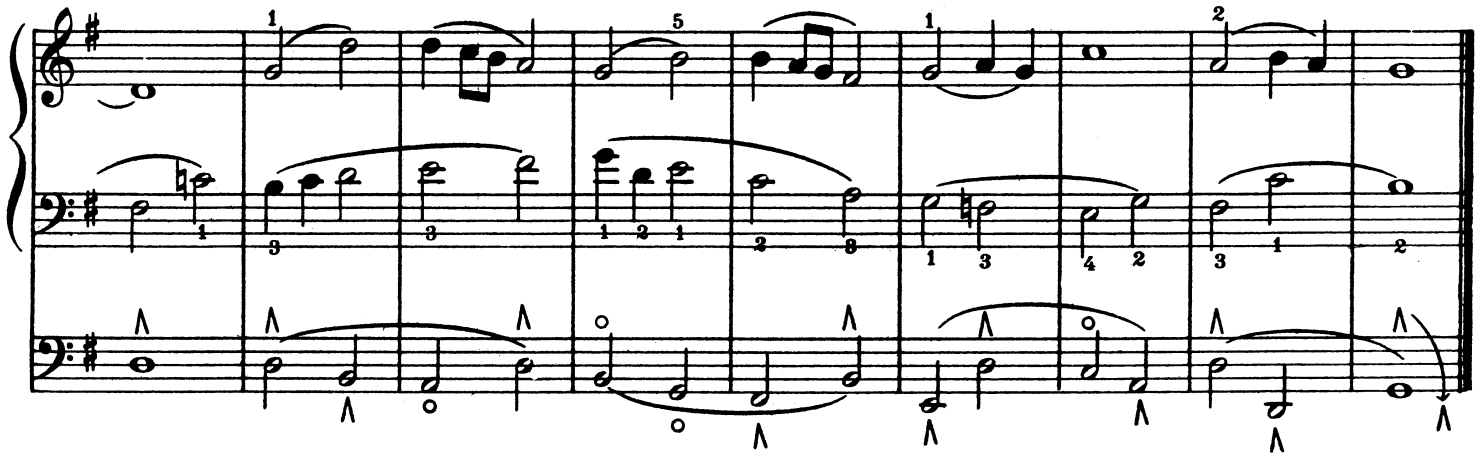
The registration should be principally of 8′ stops on the manuals, but of different *quality*, as, for instance, Salicional upon the Swell and Melodia upon the Great. The pedals should have one manual coupled to them, and a soft 16′ pedal stop should be added. The manuals must *not* be coupled. The stops should be varied continually, changing the combinations selected with each succeeding exercise; variety should be sought from the very beginning.

91 G. B. N.



92 G. B. N.





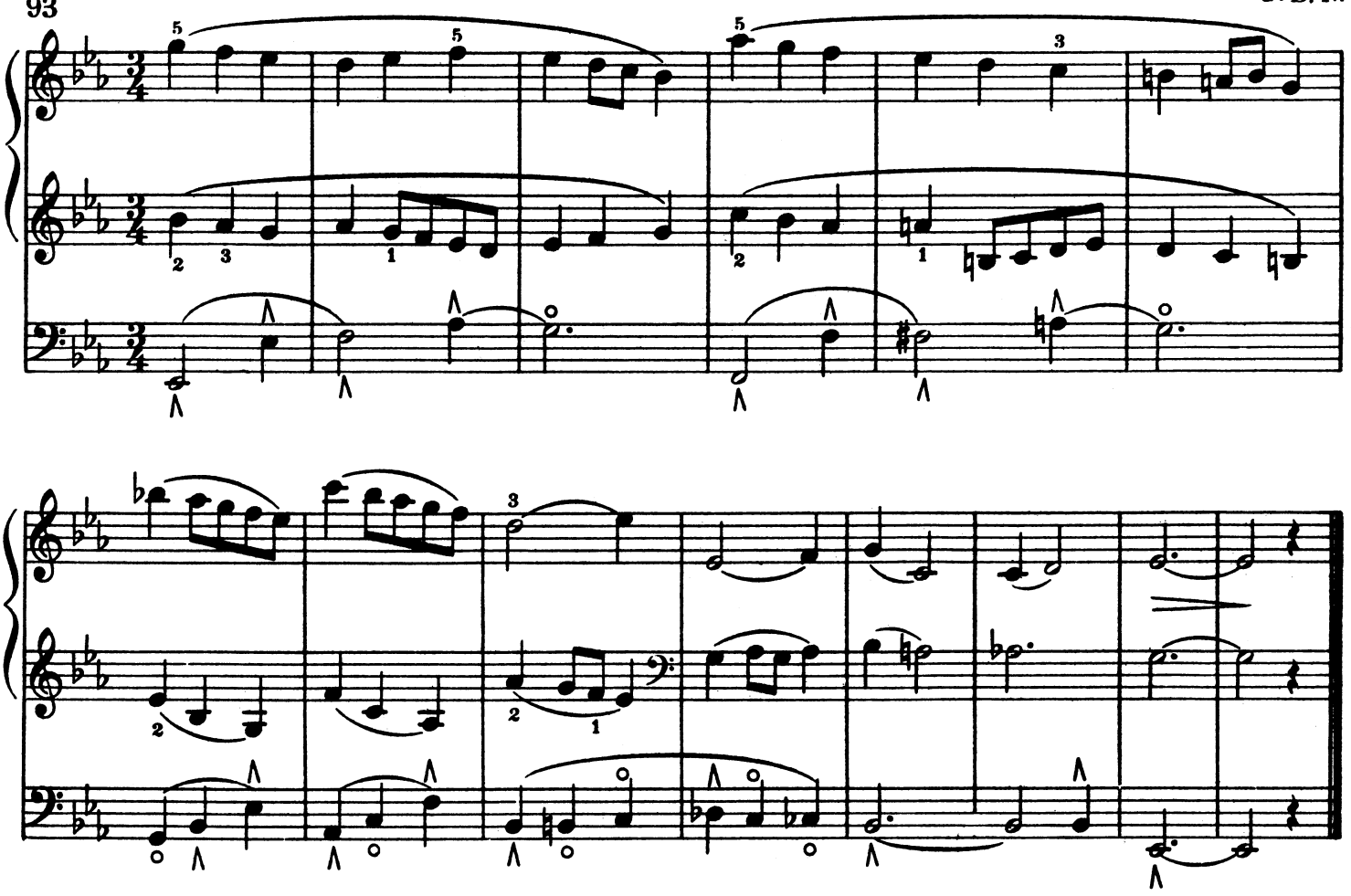
NOTE

It will be well if the pupil at this point begins to form the habit of shading off *(diminuendo)* the final measure of each trio. As was stated at the outset, the swell-boxes should be always partially open at least in practising; in this way the ear most clearly receives the relative degrees of perfection achieved by the student. However, it is more artistic, and will lead to the formation of a good habit if — at the close of each trio — the Swell-boxes are evenly and not too rapidly brought to their closed position: this closed position should be reached just as the final notes of the trio are released.

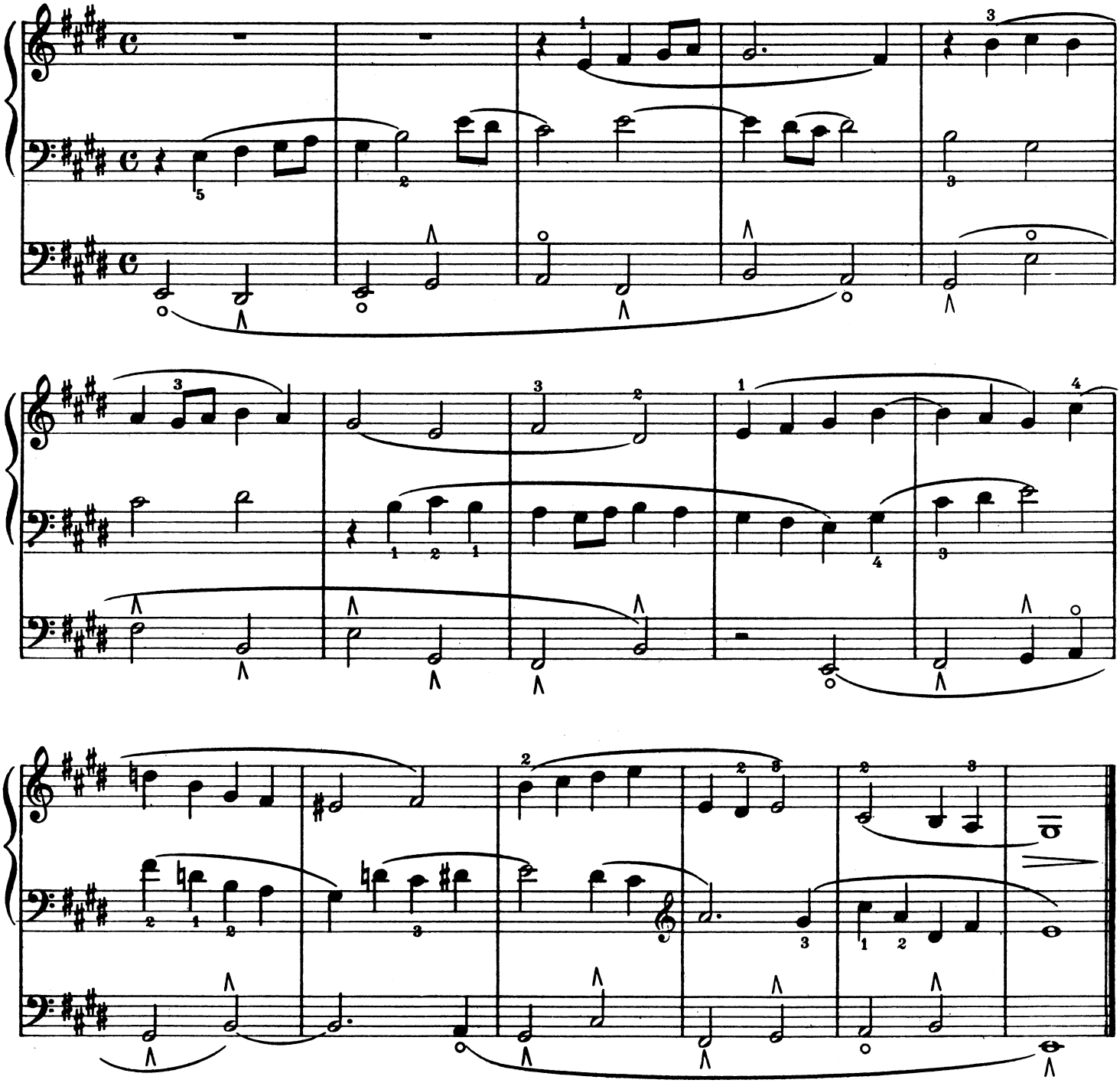
After this has been done care should be exercised to place the boxes in the partially open relation as above advised, before commencing to play the next trio or exercise. The memory should be strengthened on these two points.

93

G. B. N.

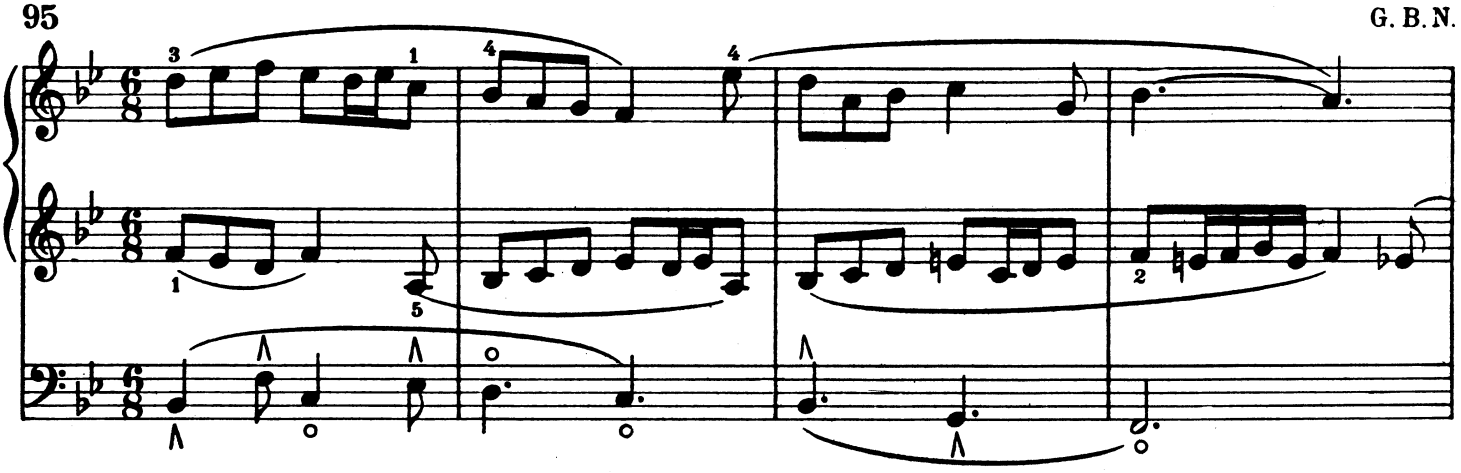


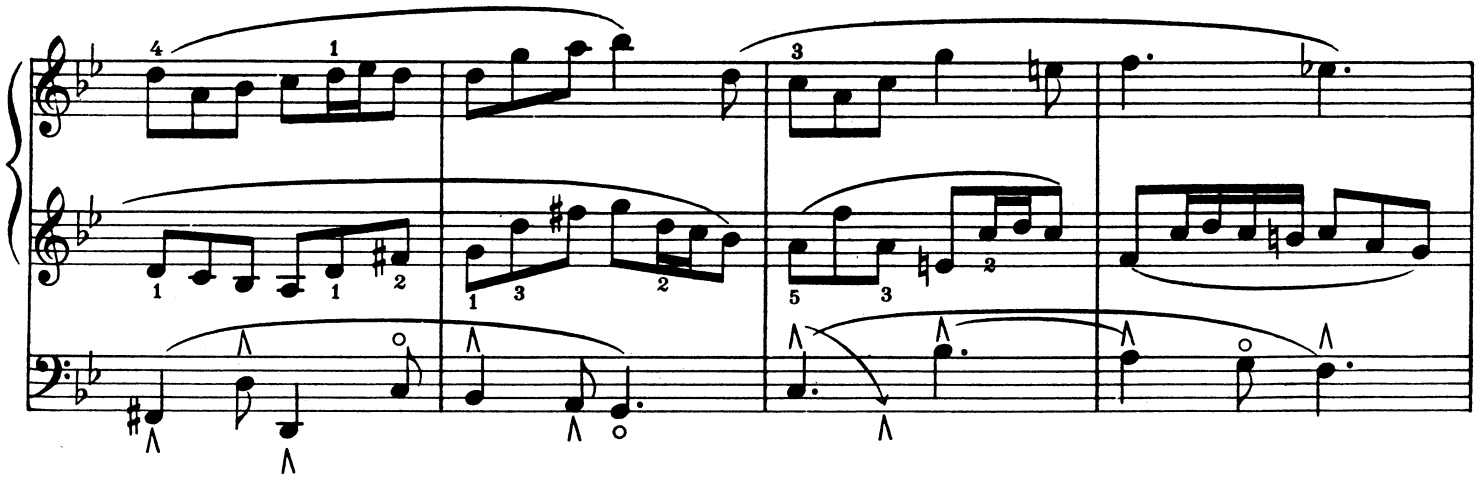
G. B. N.

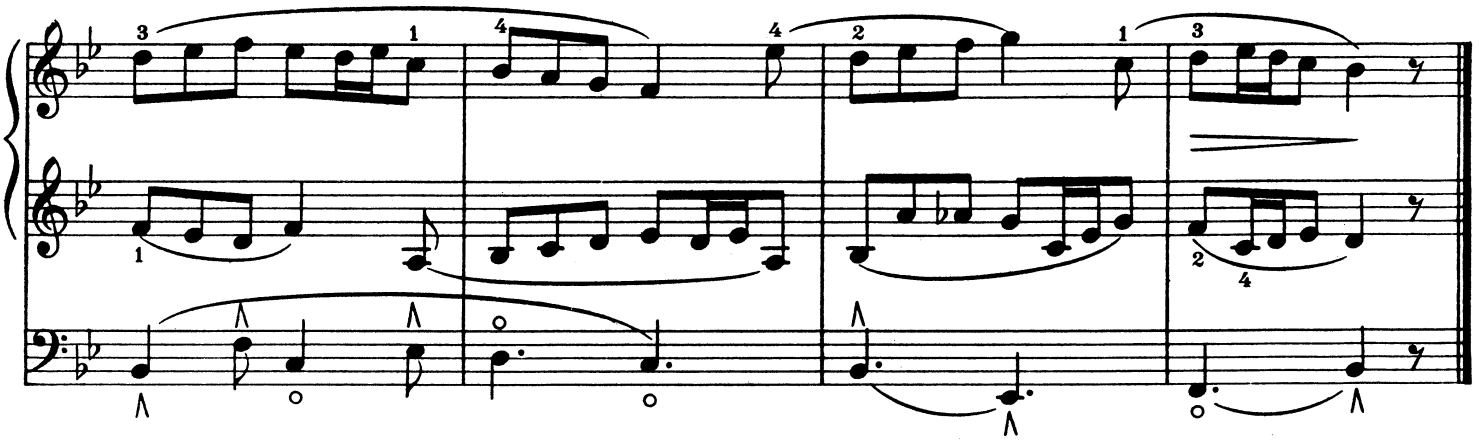


95

G. B. N.

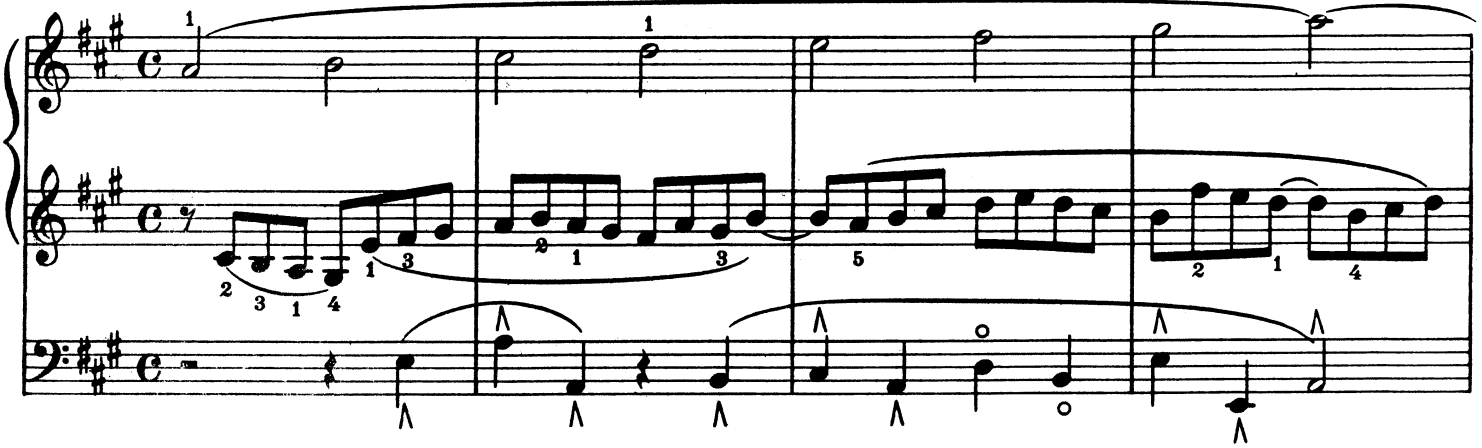


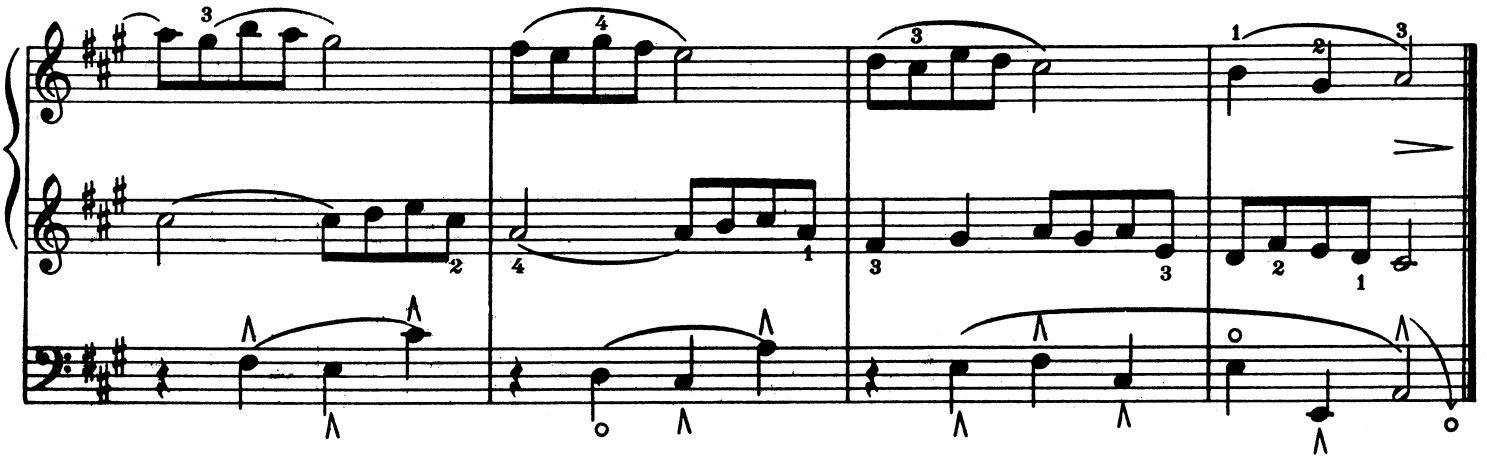




96

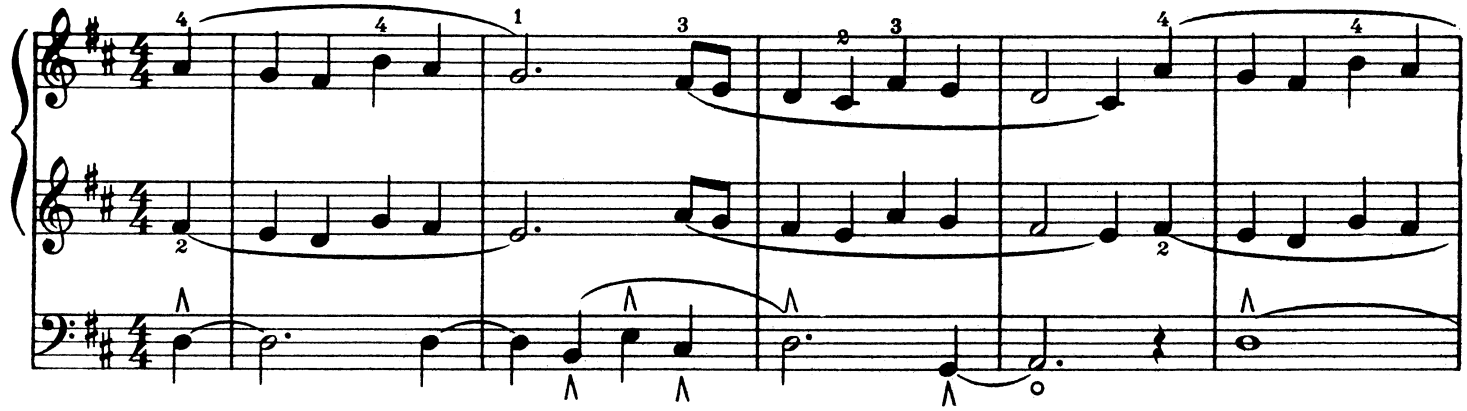
G. MERKEL

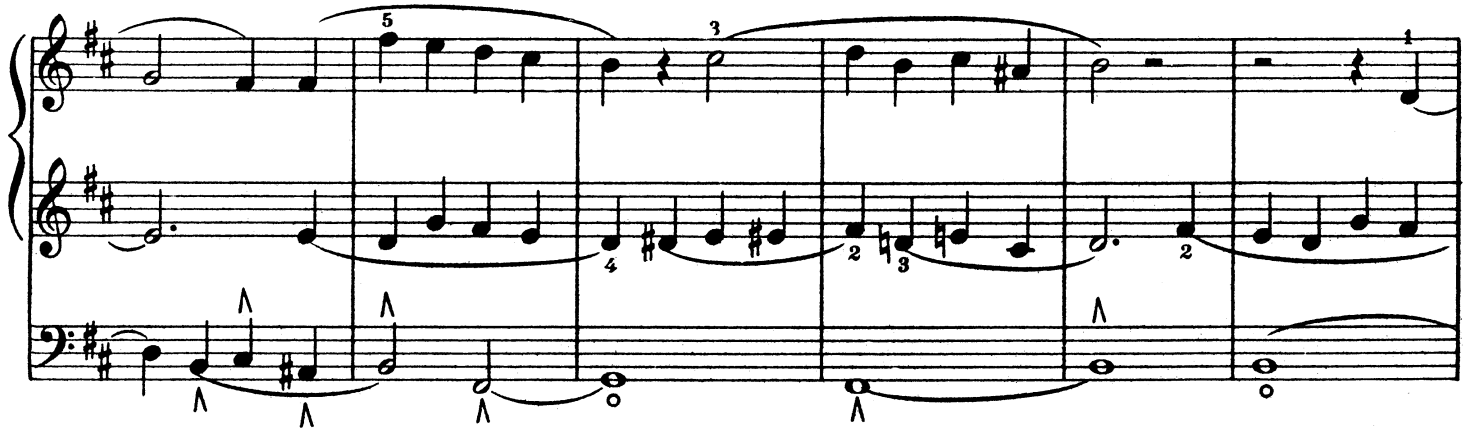


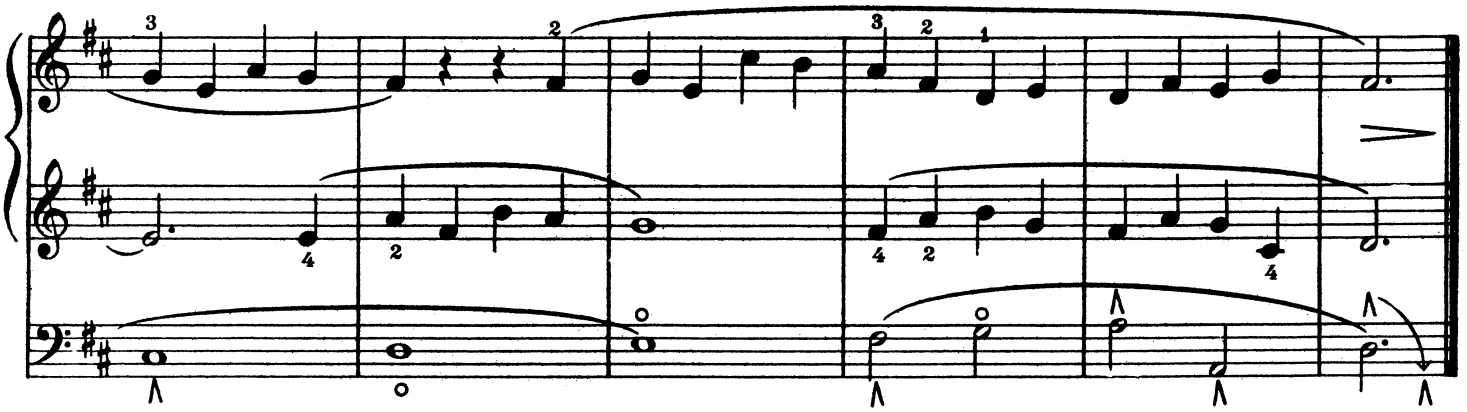


97

Sir JOHN STAINER

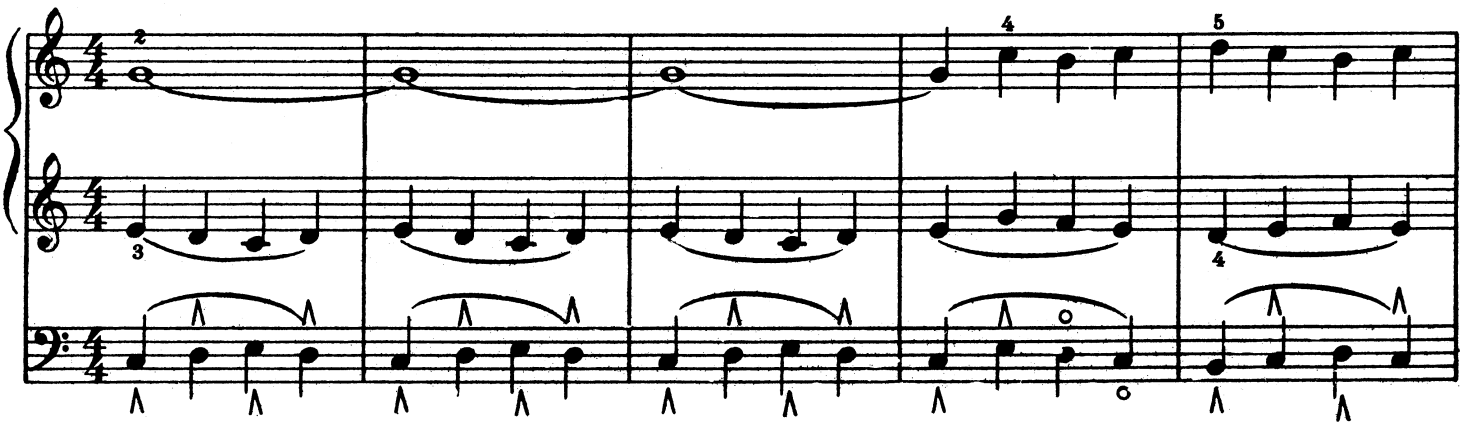


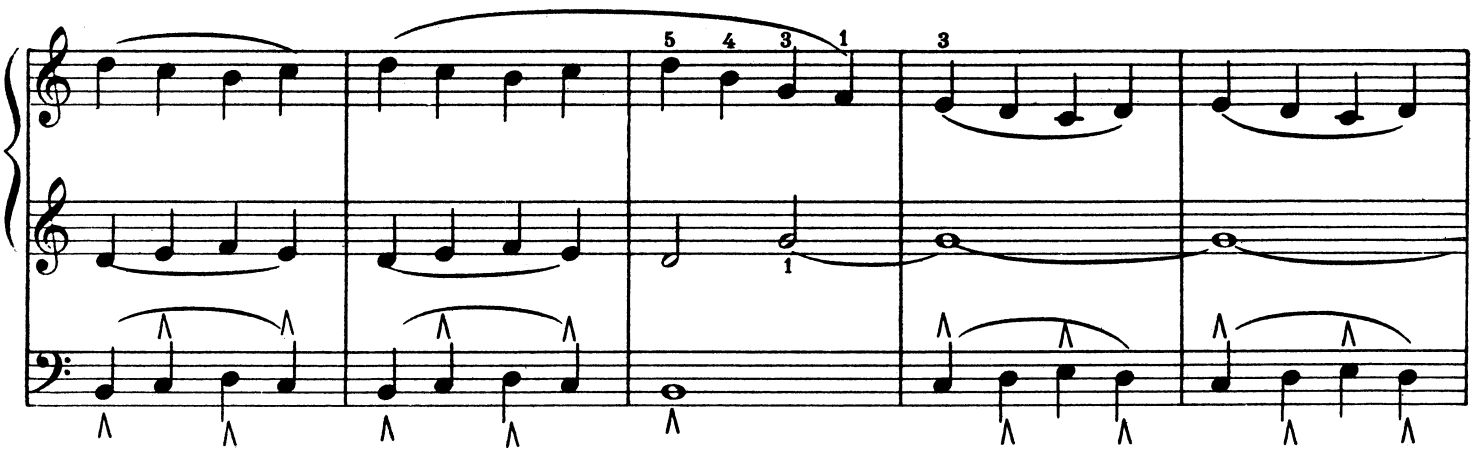


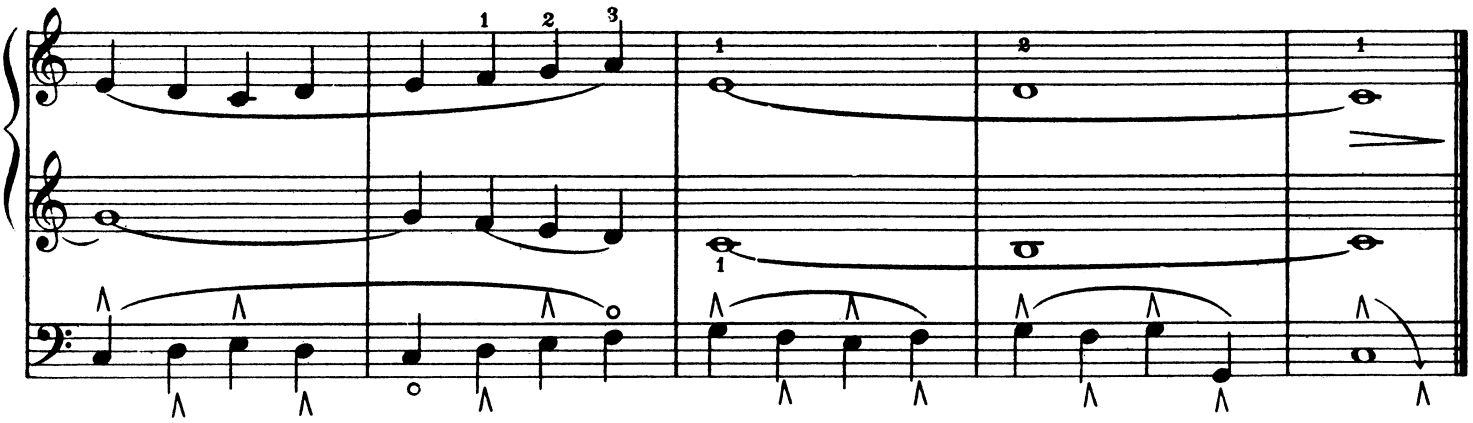


98

Sir JOHN STAINER

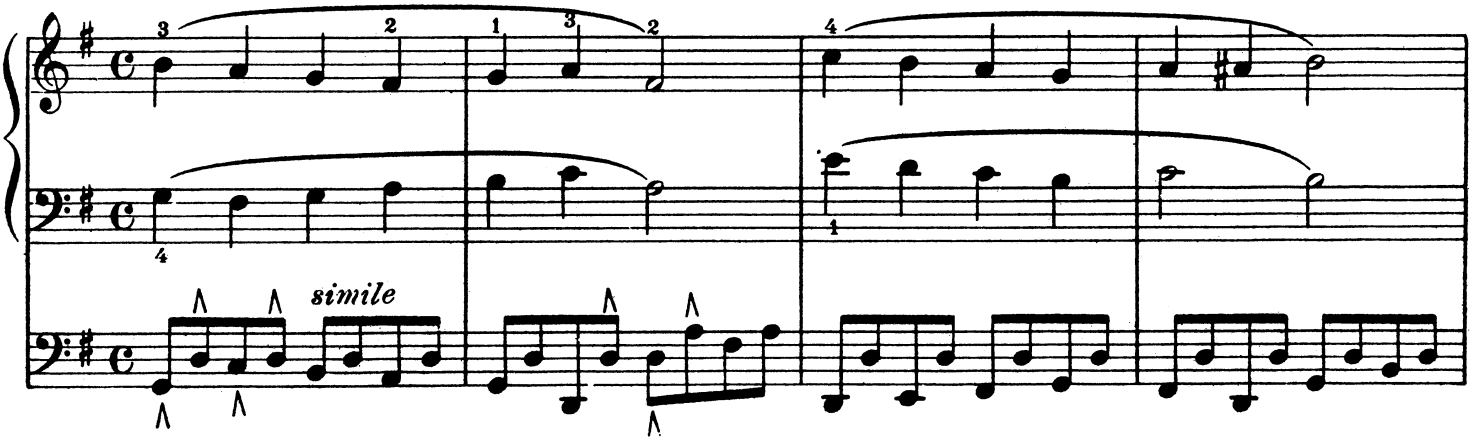


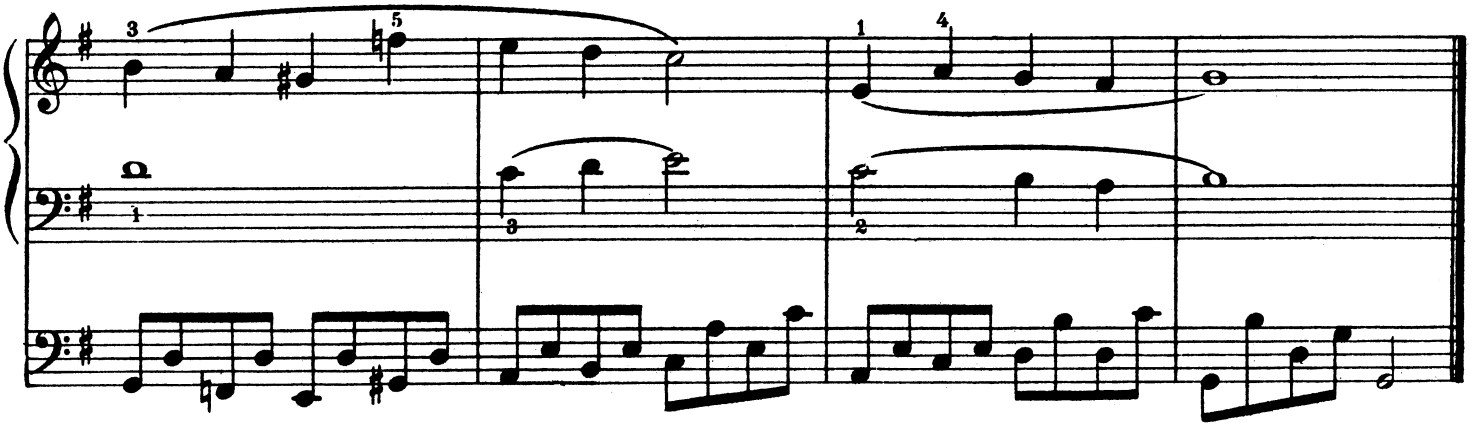




99

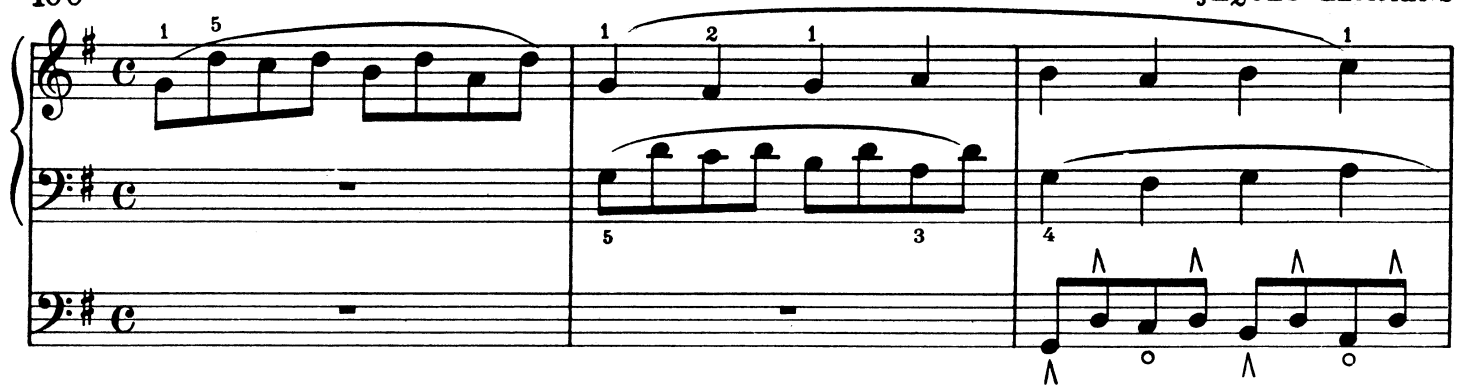
CLÉMENT LORET

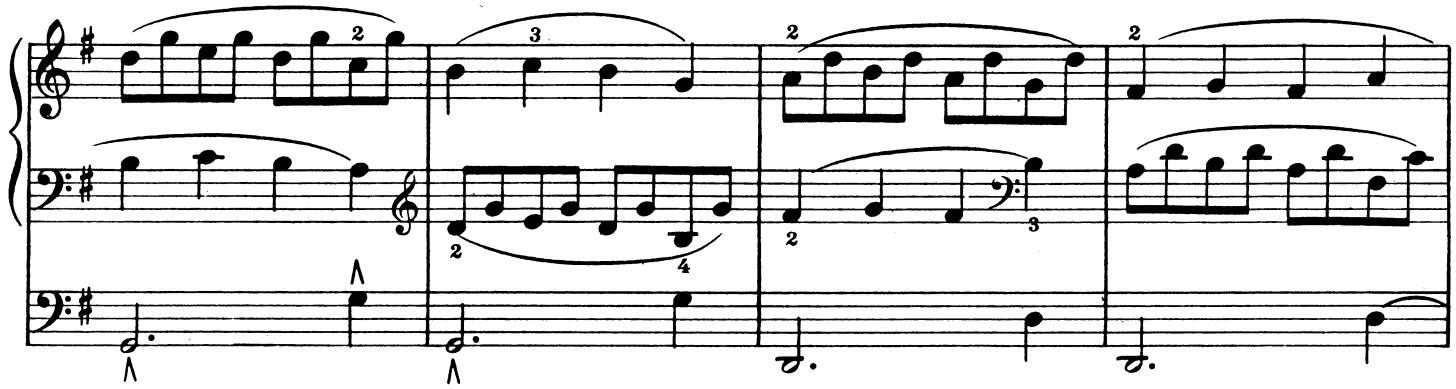


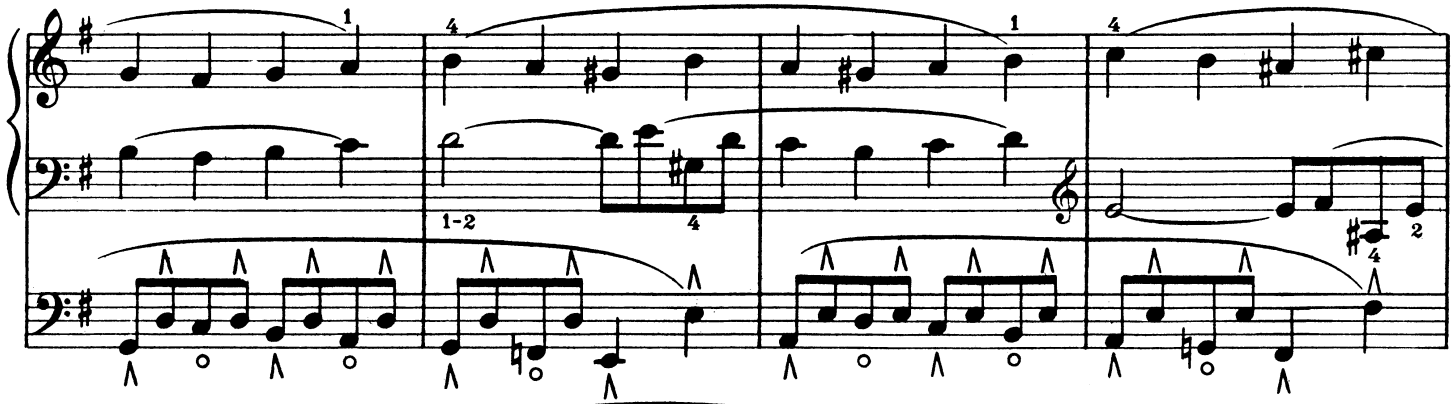


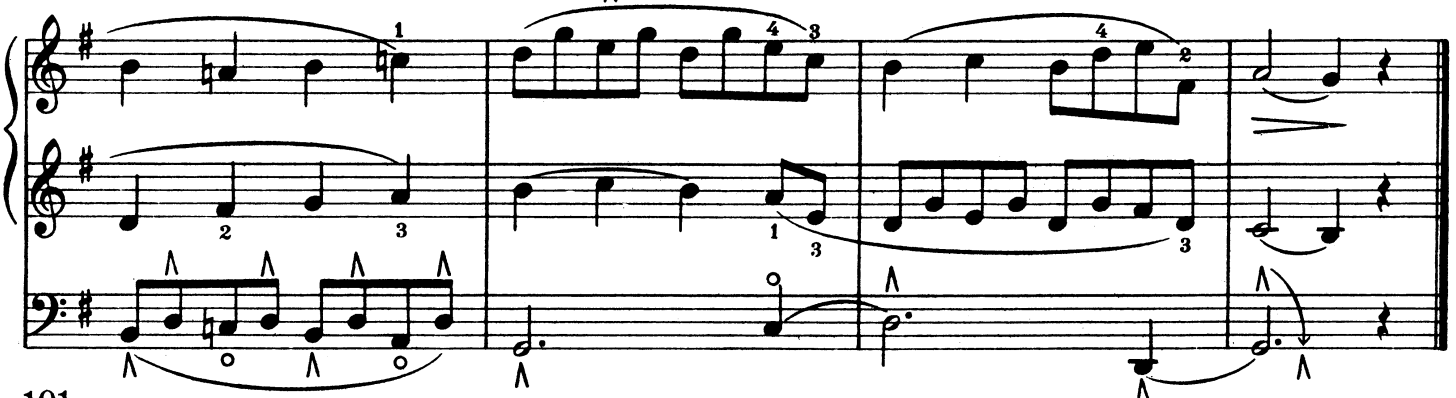
100

JAQUES LEMMENS



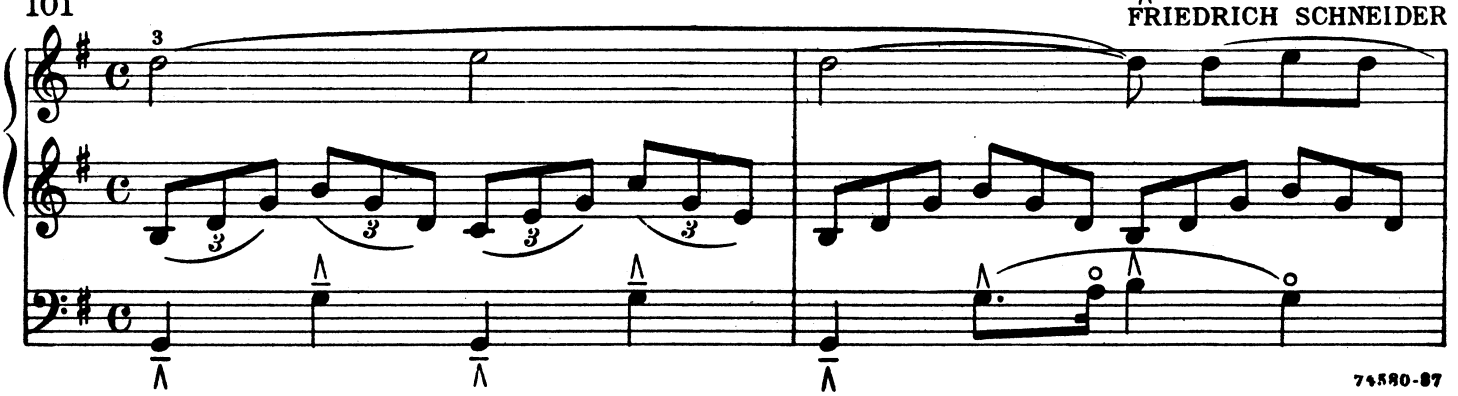


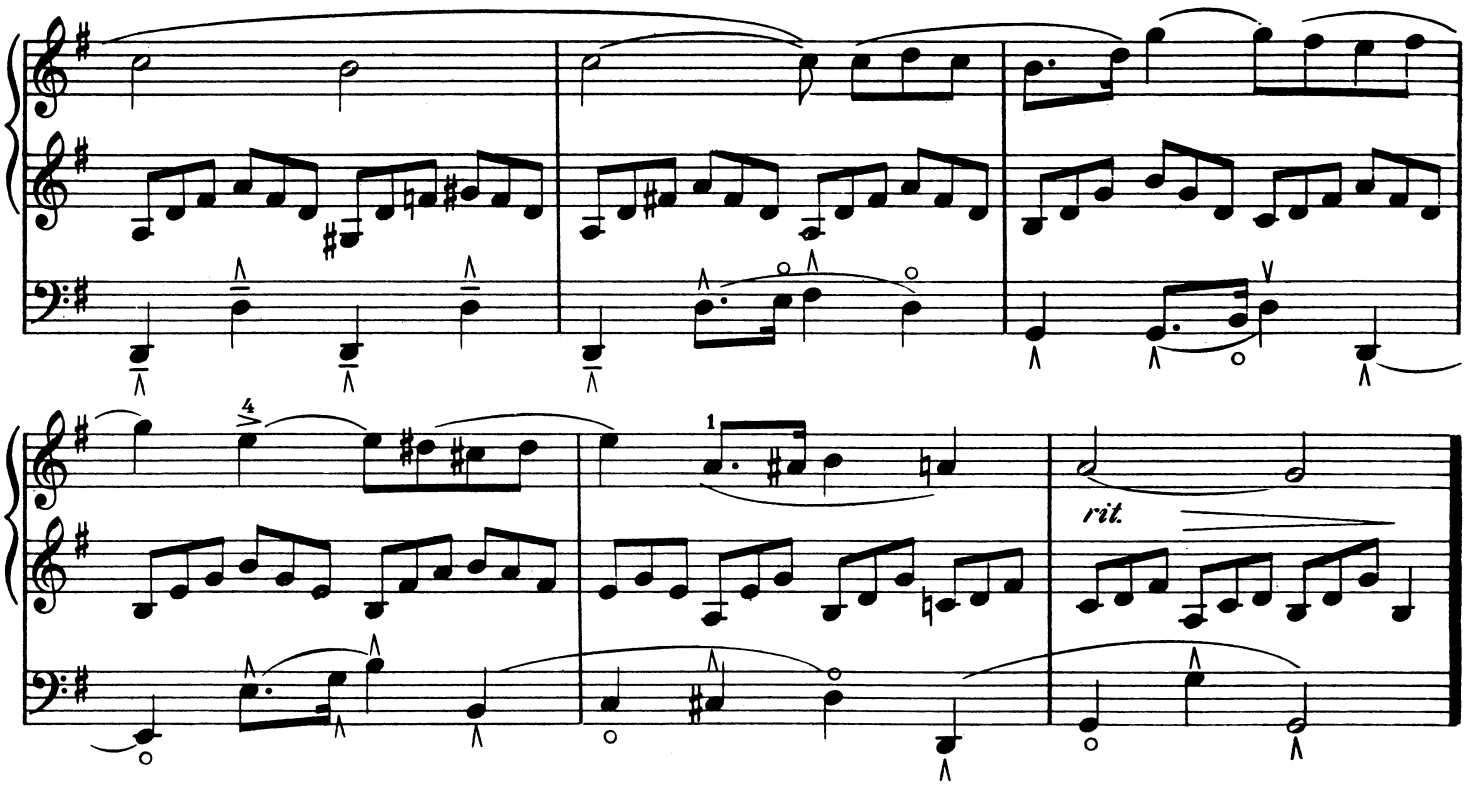


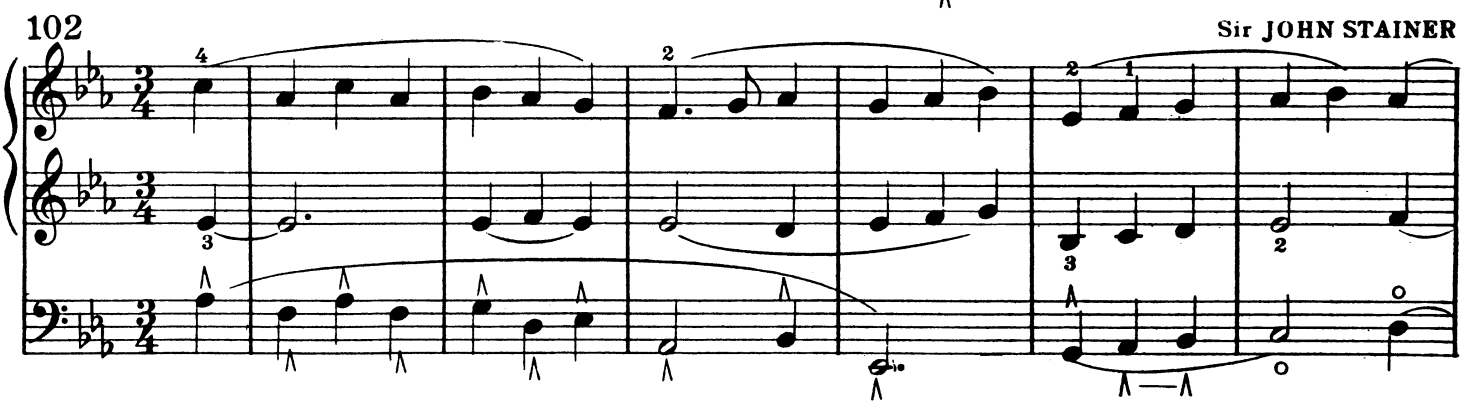


101

FRIEDRICH SCHNEIDER

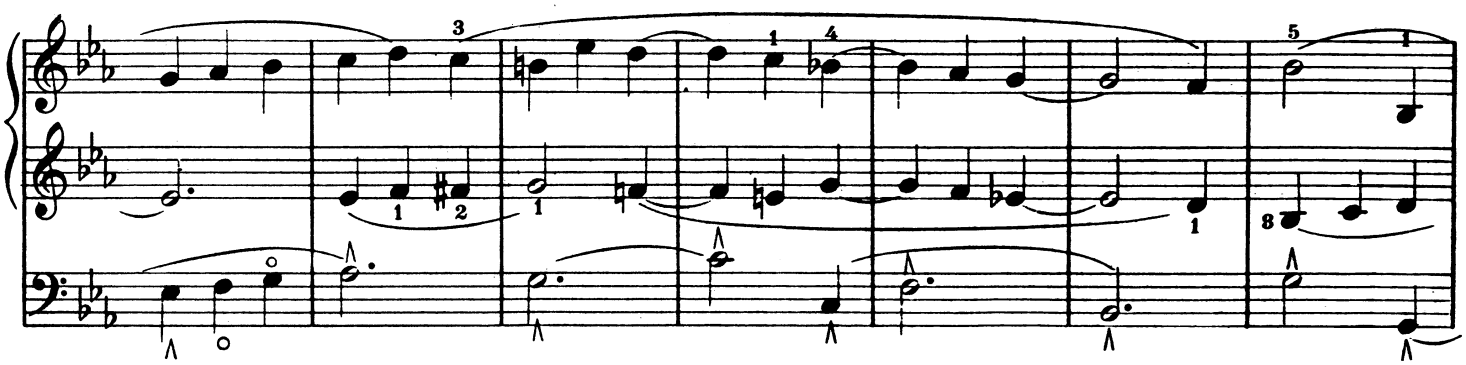


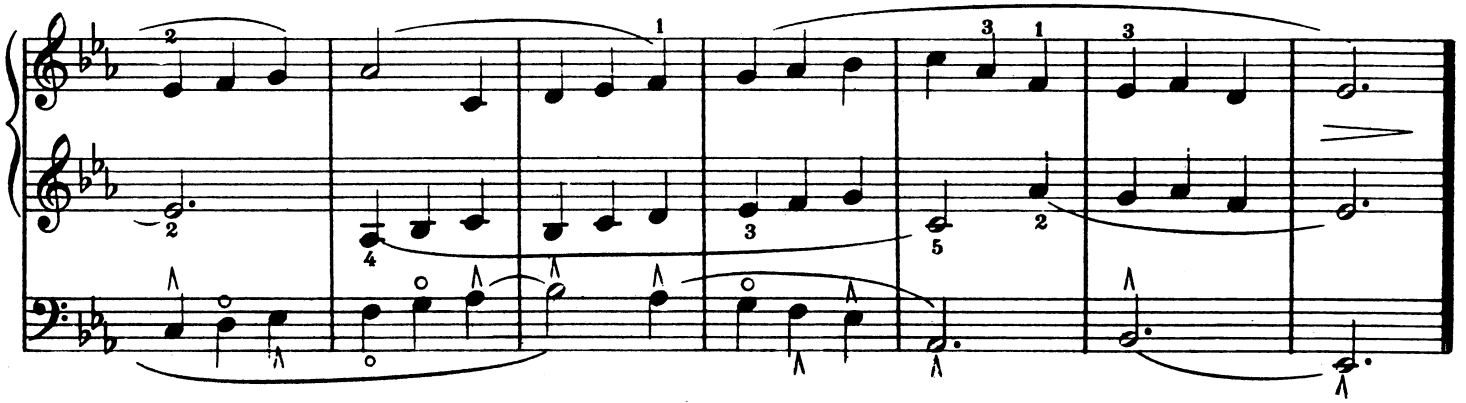




102

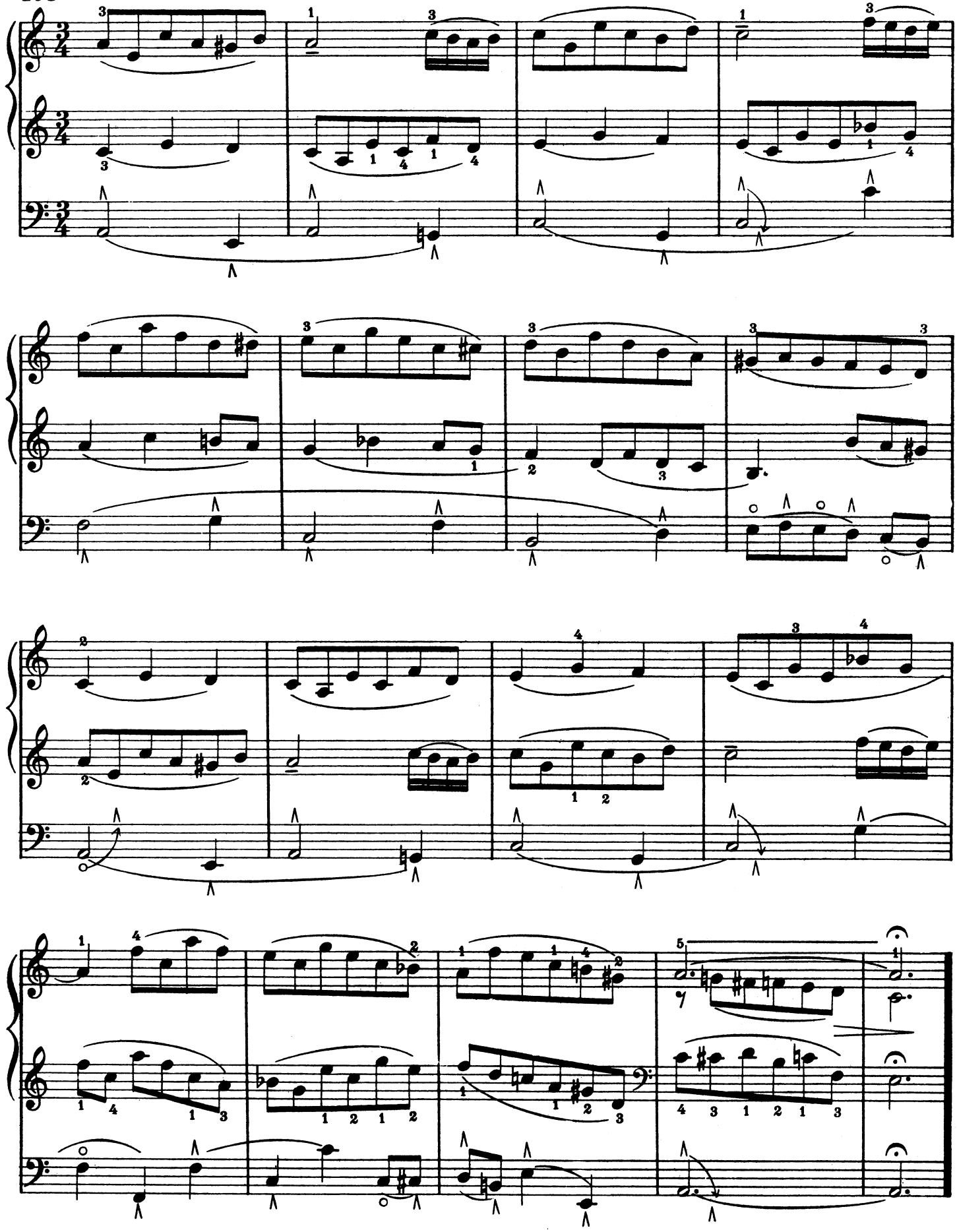
Sir JOHN STAINER





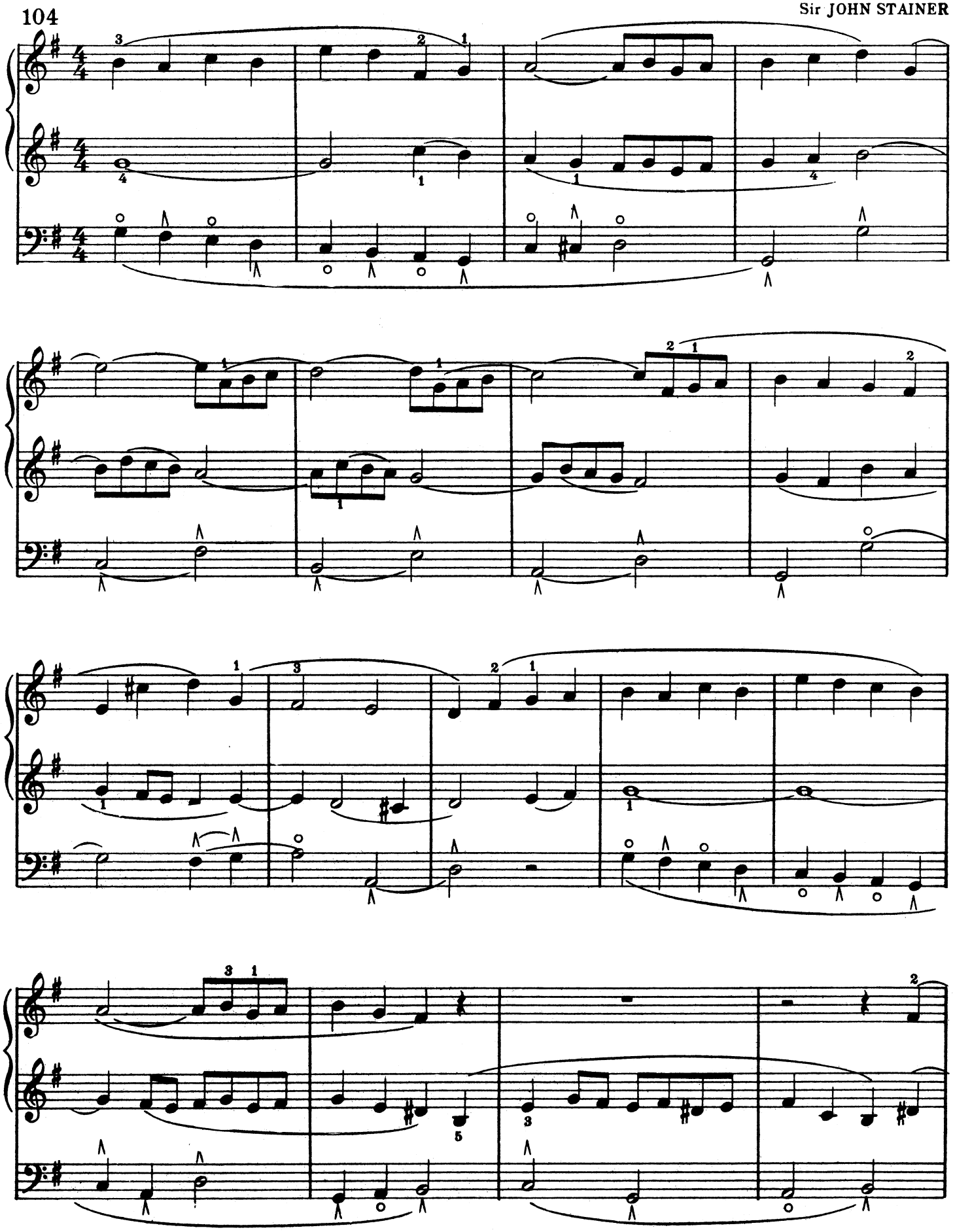
103

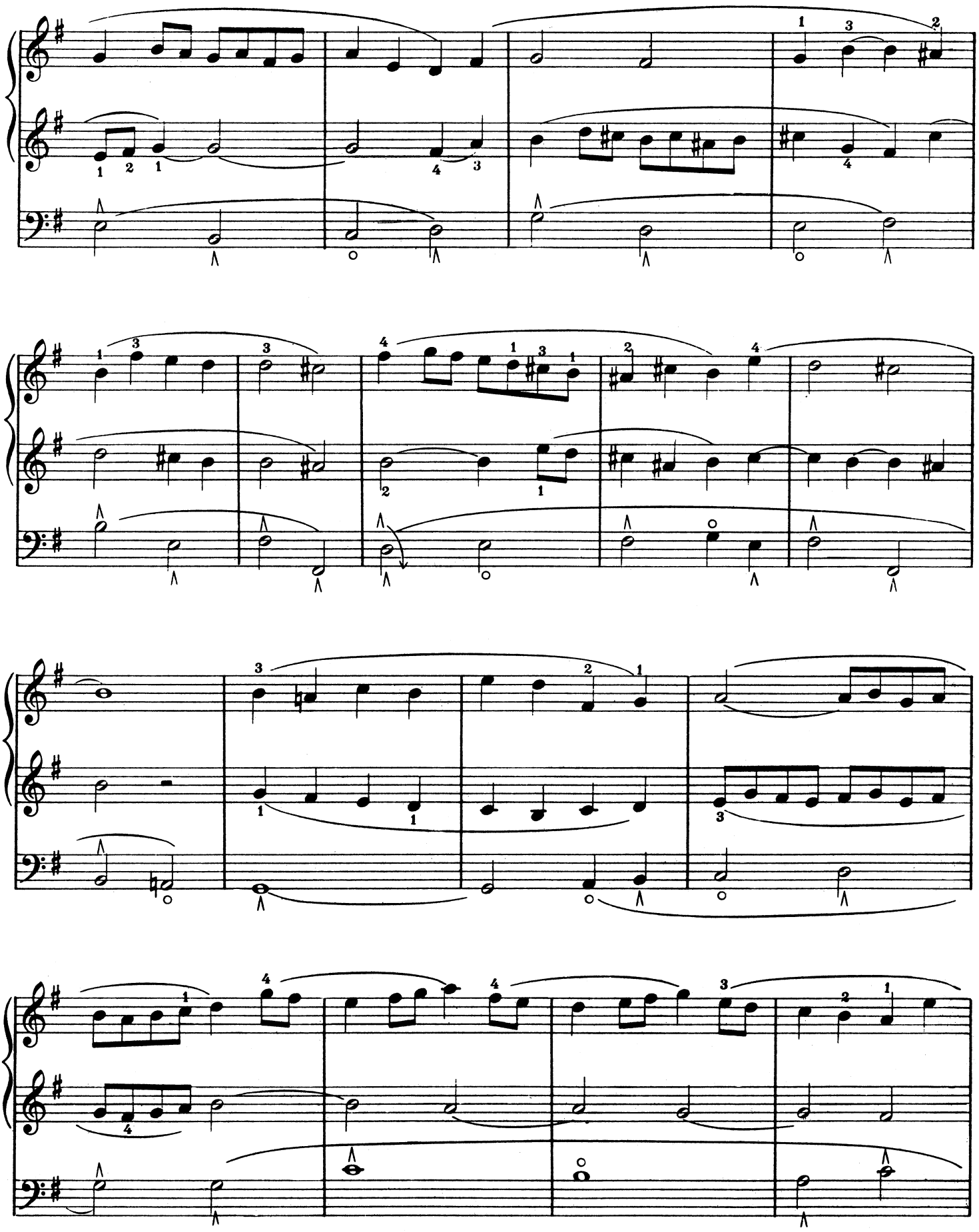
JAQUES LEMMENS

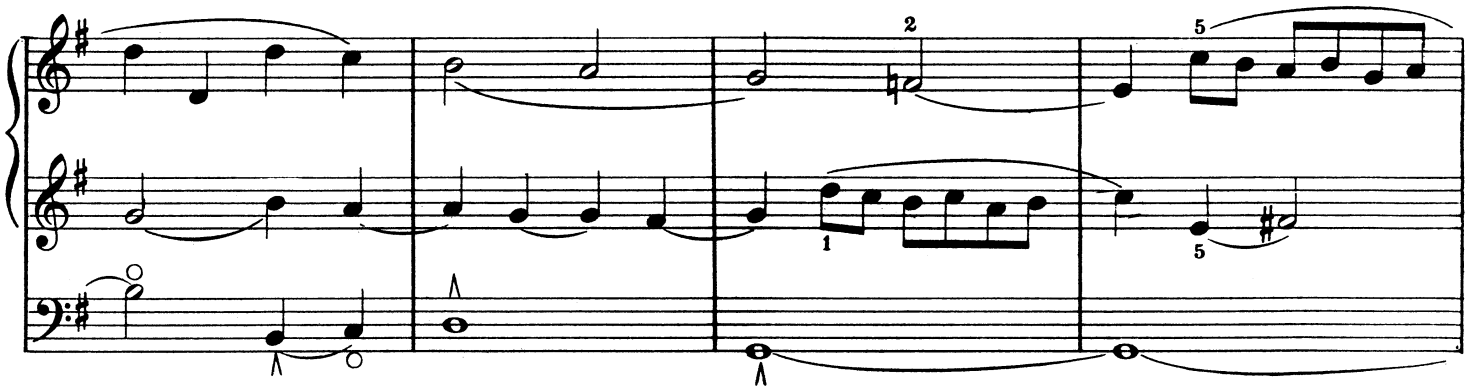


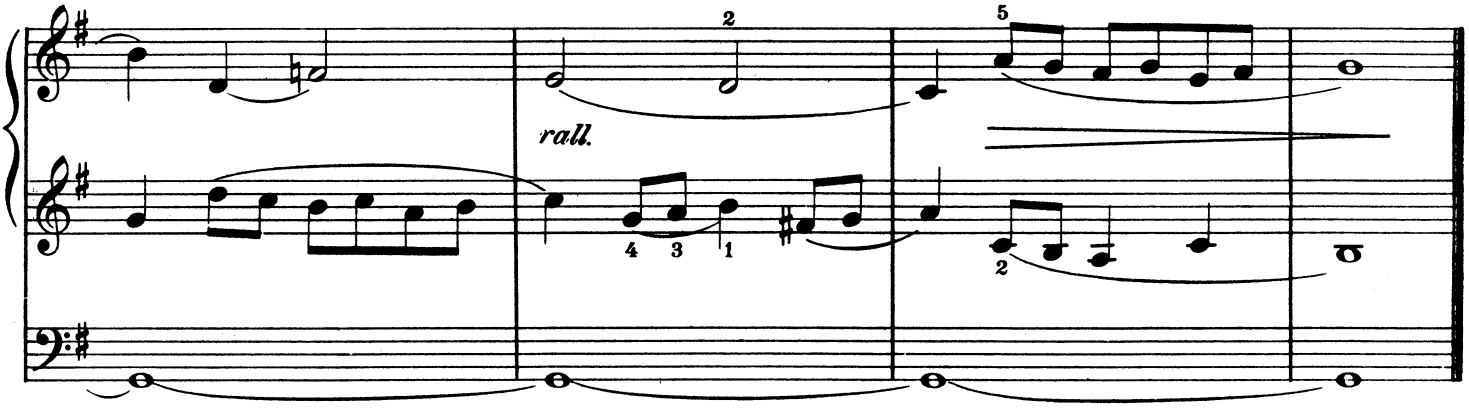
104

Sir JOHN STAINER



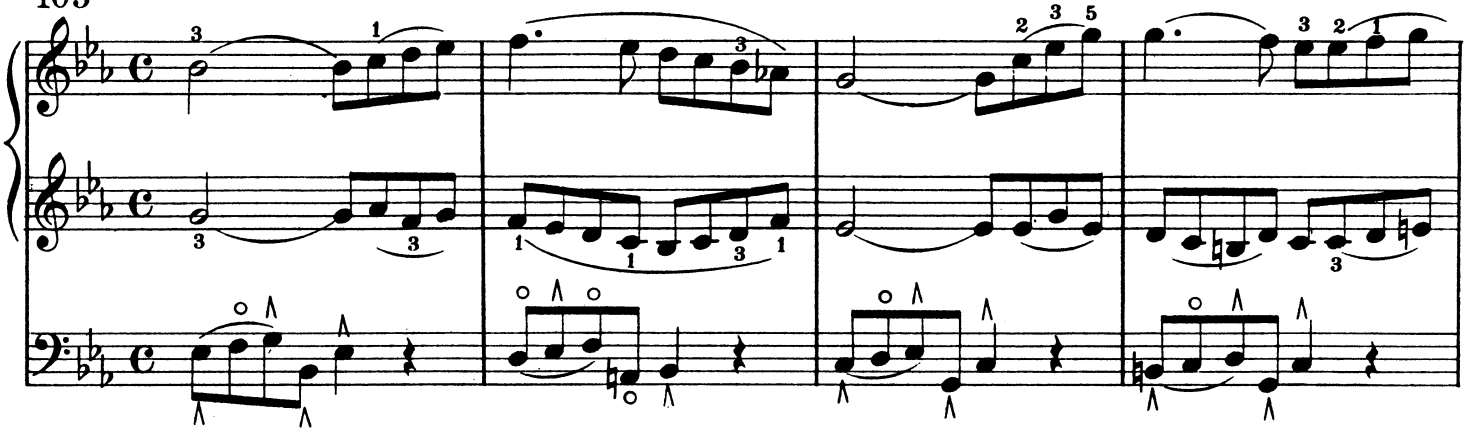


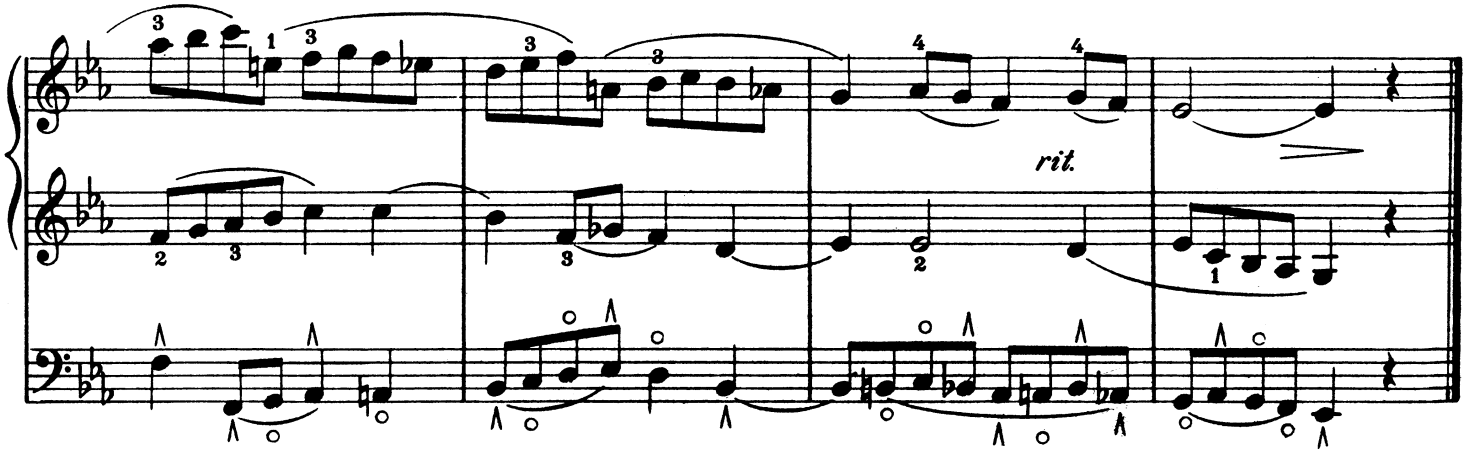




105

FRIEDRICH SCHNEIDER





REGISTRATION

THE first steps in registration should consist of a thorough investigation of the qualities of tone peculiar to the different stops—used singly, and *not* in combination. Until a working knowledge of the varied individuality of the registers is secured no good can come from attempts at grouping them. This matter has been spoken of in the introductory portion of this method, and the pupil will find it fully elucidated in the author's *Primer of Organ Registration.*

All practical registration proceeds according to three plans:

1. Single colors are used in each voice.
2. Combined colors are used in mass (chord or solo) formation.
3. The two methods just given are variously combined as may be necessary by the presence of mass and *obbligati* in the music under consideration.

Following upon a thorough study of the prime qualities furnished by single stops, the matter of mass registration, or group work, should be taken up. This is best approached through a study of the various families of similar tone. Of these there are four generally recognized, these four being the fewest in number to which the manifold varieties of present-day tone may be compressed. They are:

1. Diapason, or organ foundational tone.
2. Flute tone, including *Gedeckt* tone.
3. String tone, including *Gamba* tone.
4. Reed tone, both *Clarinet* and *Trumpet* tone.

The first three groups are used continually in both mass and single register formations; the last is rather more used in single register plan—such as for solo stop and *obbligati* work—except when much of the foundation work is already called into use, where it becomes possible to use the group in chord work as well. There are of course many exceptions to be found, especially in the field of orchestral transcriptions.

The stops should be studied carefully by the pupil, and an attempt should be made to write out a list of all the stops upon the particular organ in use, grouping them under the heads given above; after this has been done the list should be corrected either by the teacher or by reference to the dictionary of organ stops to be found in the *Primer of Organ Registration.* In this way a conception of the relationship of stops of similar construction will be achieved.

A FEW HINTS

A organ students should undertake a course of study in Orchestration and Instrumentation; a very large part of the difficulty encountered in the use of organ stops can be avoided by the organist who has been taught to think music from the orchestral standpoint. If the pupil is so situated that this is impossible, much help can be derived from careful study of one or more of the standard works on the subject; the imagination will at least be stimulated by an understanding of the flexibility of orchestral technic.

The *tessitura* or general location, high, low or medium, of a passage will often determine something of the registration to be employed. For instance, strings (violes, salicionals, etc.), are almost invariably more pleasing in tones in the lower octaves of their compass than in the upper, while the very opposite is true of manual flutes—which are usually much more pure and liquid in the upper than in the lower octaves. Diapasons are, as a rule, good throughout their entire compass if well made, and the same may broadly be said of good reeds; poorly made reeds are a law unto themselves—and may be good in portions of their compass and bad in others, or they may be bad throughout. Granted that they are good stops, the safest method is to employ them on passages which would be effective if played by their orchestral prototypes; it has been said that the organ can never be successfully made to sound like the orchestra, and this is essentially true, but no mistake will be made in using the organ reed and brass imitations on passages which would be so scored for the orchestra.

CHANGES IN REGISTRATION

STOP and coupler changes should invariably be made at points of phrasing, *i. e., in silence,* and never when a note or chord is being held. This is equivalent to saying that stops should never be changed during a phrase, but always at the beginning or end of it. The period of silence may be very short, perhaps only a sixteenth-rest, but there must be silence in the part to which stops are being added or taken away from when the change itself is made. This may be taken as one of the very few rules to which the exceptions are so few as to be negligible.

THE MANUAL COUPLERS

THE manual couplers are used to combine the resources of the various divisions of the organ, so that the player may command from one clavier the combined sonority of two, three, or more sections of the instrument.

Two kinds of couplers are available:

1. Unison couplers, coupling note for note at unison pitch.
2. Octave couplers, coupling at the super- or sub-octave.

The former are in constant use, and the latter very nearly as much so in modern playing. Octave couplers are furnished to operate both between manuals, as Swell to Great $4'$, and also on their own clavier, as Swell to Swell $16'$.

Super-couplers are most useful in connection with chord work upon soft or *mezzo* combinations; they are also called into play with most moderate size instruments to increase the brilliancy of the full organ.

Sub-couplers are generally most valuable on melody effects which are written rather high upon the clavier, also with some of the French organ music in which the chord work is purposely written quite high with the necessity of using sub-couplers in mind. With the majority of chord work—written in the middle and lower registers of the clavier—sub-couplers should be very rarely employed. The habit of using sub- and super-couplers continually upon one manual should be avoided; nothing but muddiness and screaminess, *i.e.,* an all-top-and-bottom effect, will result from such a procedure.

THREE COMPOSITIONS FOR ACQUIRING THE LEGATO TOUCH

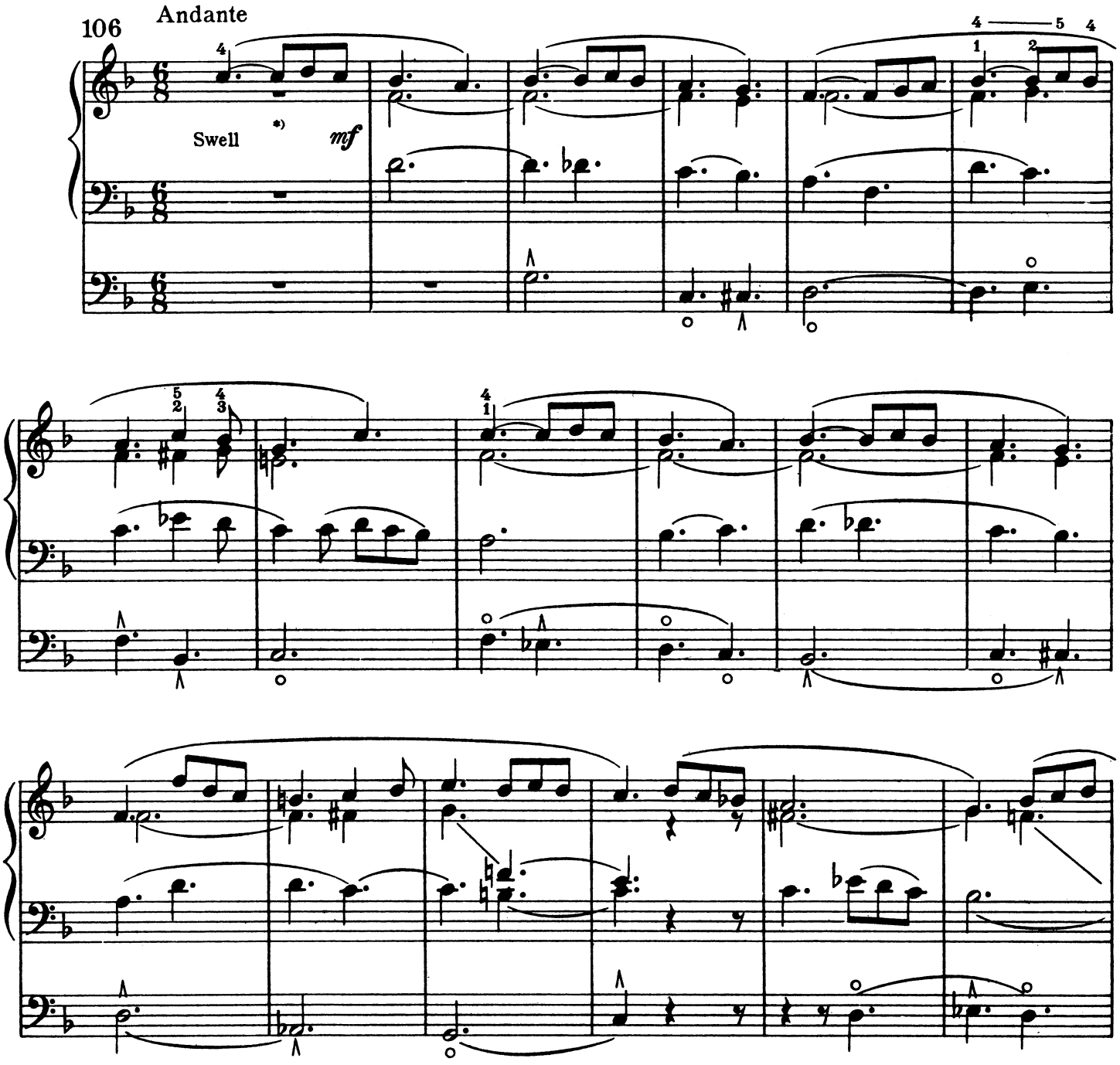
The legato touch consists of a perfect connection of the notes of a phrase, one to the other, the action of releasing one note and depressing the note following being exactly simultaneous. Therefore, it naturally follows that there can be permitted no overlapping of the tones, nor any shortening of their depressed length.

Firm pressure, speedy and decisive attack and release of the keys, the fingers in rather close position to the surface of the keys — these are the essential points to bear in mind. Obviously, it is essential that particular care be taken to give each and every note its exact duration — no more, no less.

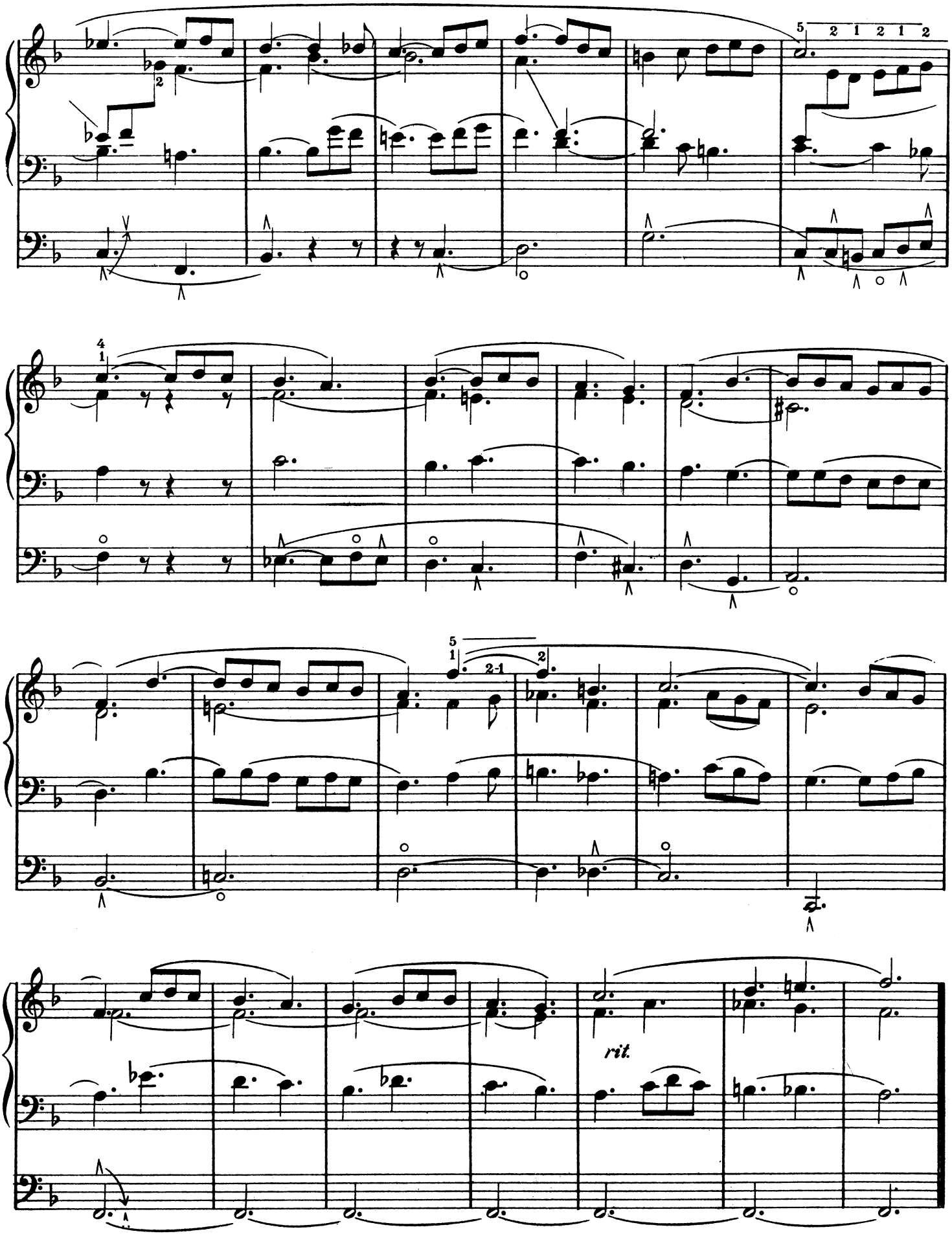
PRELUDE

Prepare {Swell — 8′ and 4′ Foundation stops
Pedal — 16′ Bourdon, Sw. to Ped.

ADOLPH HESSE



*) When the name of the desired Manual is placed *exactly between* the two staves, it indicates that *both hands* are to be used on that Manual.


rit.

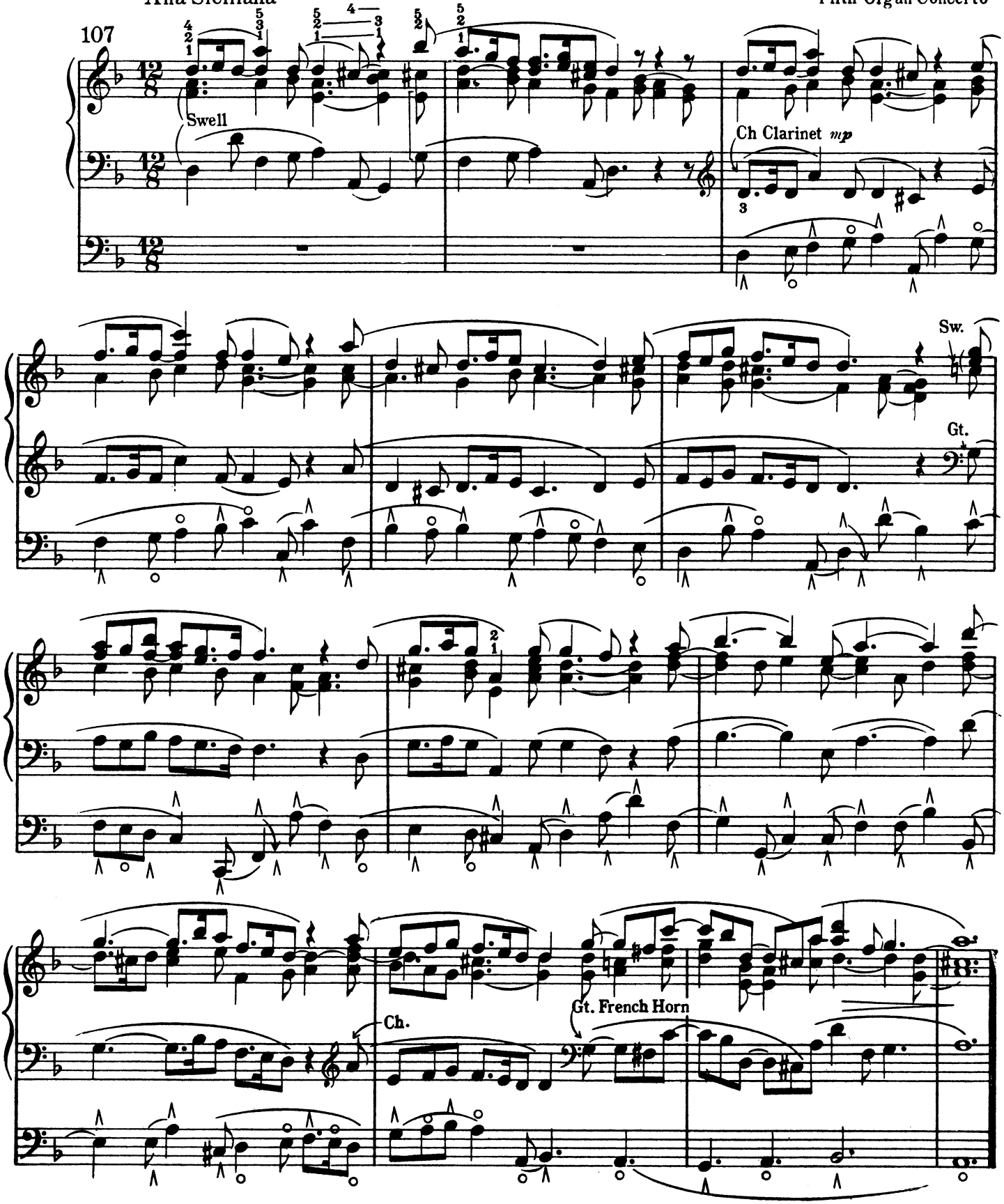
Note. When registration directions are placed above or below, but *close* to the music for either hand, only that hand is affected. (See Measure 3 of Handel Slow Movement below.) Both hands would change manuals only when the registration directions are placed equally distant from both lines.

Prepare
- Swell Strings, Gedeckt, Flute
- Great Small Diapason
- Choir Clarinet
- Pedal Soft 16′ Sw to Ped

SLOW MOVEMENT

G. F. HANDEL
Fifth Organ Concerto

Alla Siciliana

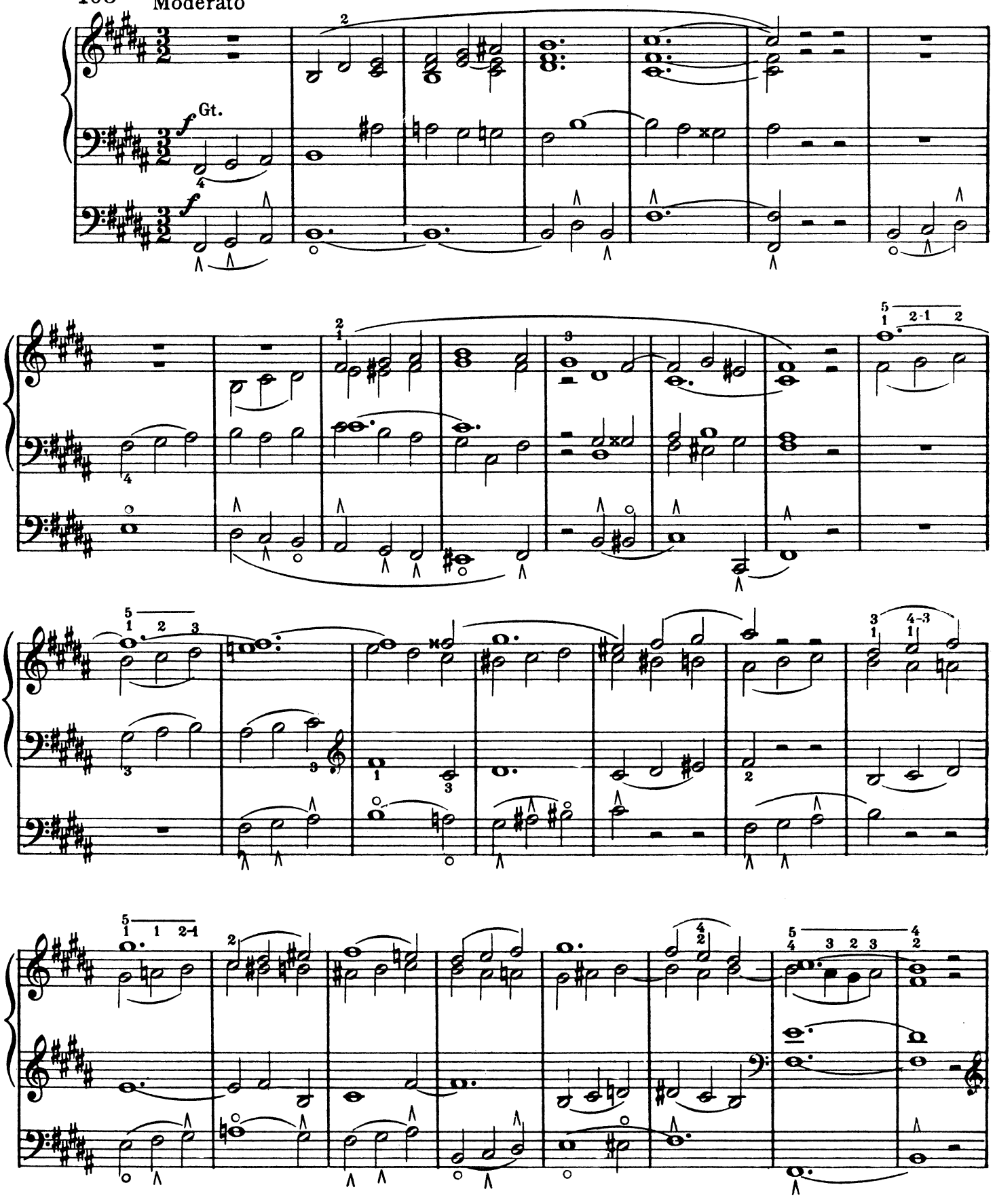


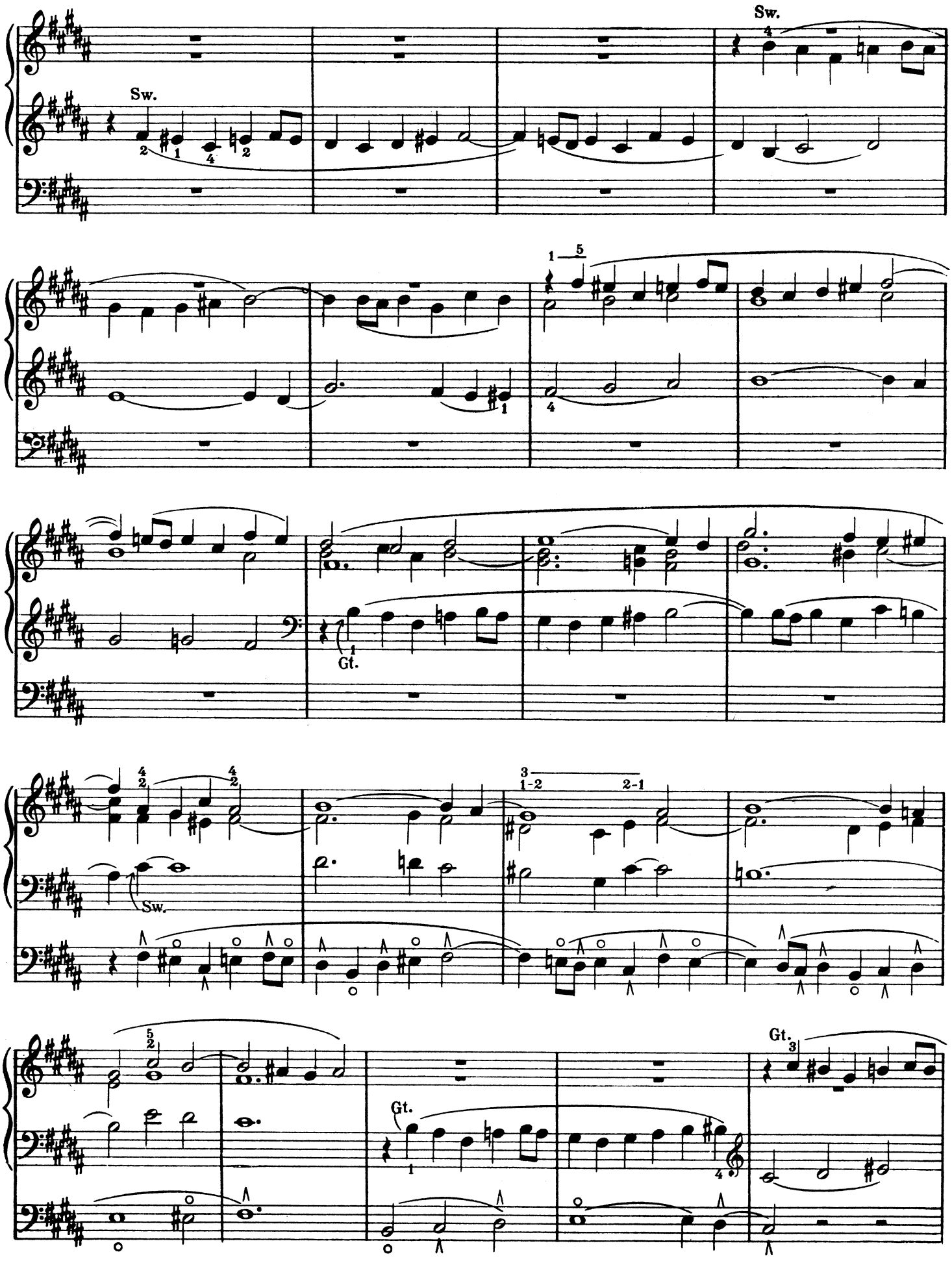
Prepare { Sw. 8′ and 4′, with Oboe
Gt. Diapasons and Flutes *mf*
Ped. 16′ and 8′, Sw. and Gt. to Ped.
Sw. to Gt.

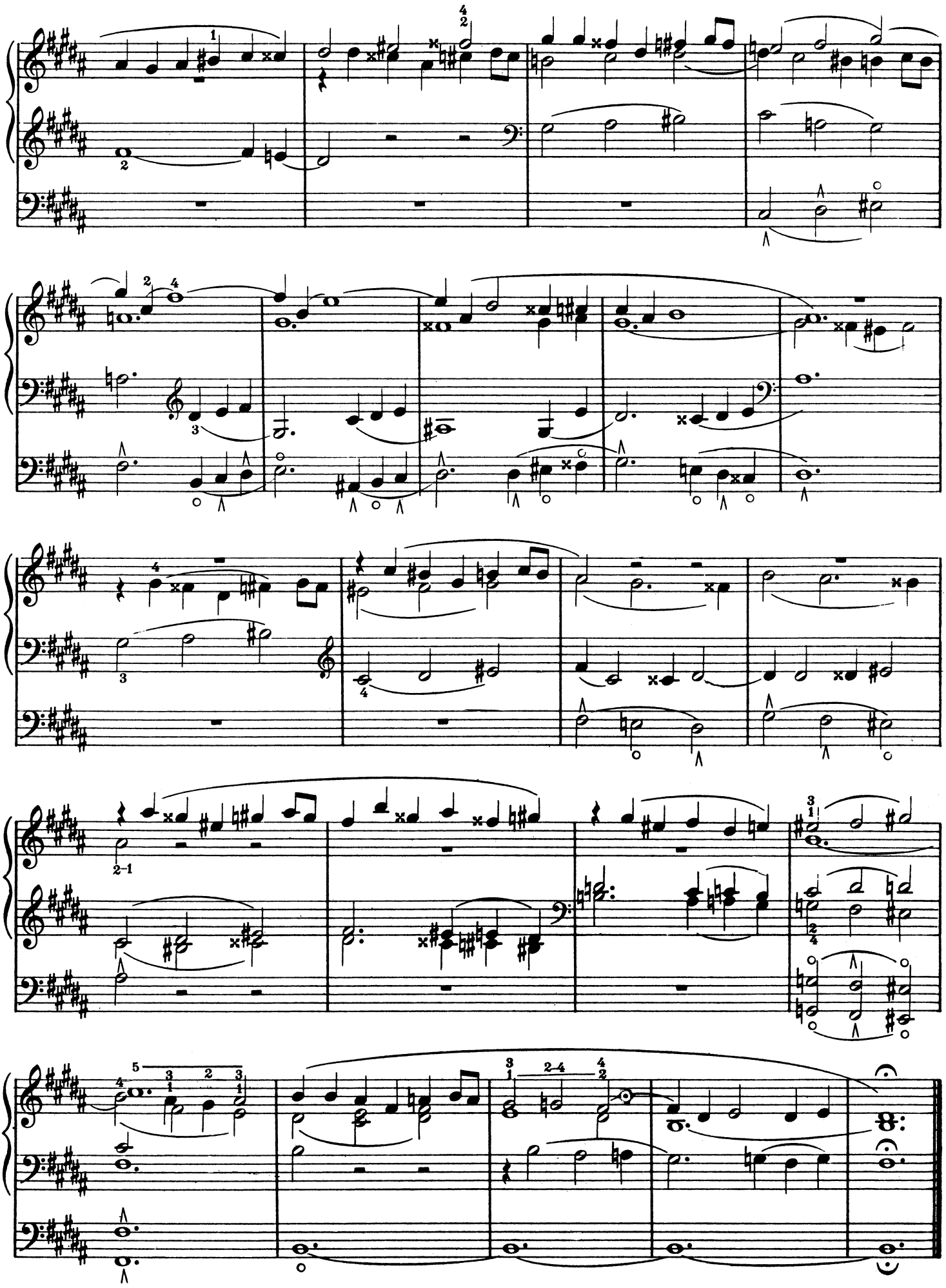
FUGUED POSTLUDE

C. H. RINCK
Ed. by G. B. N.

108 Moderato




Sw.
Sw.
Gt.
Sw.
Gt.
Gt.

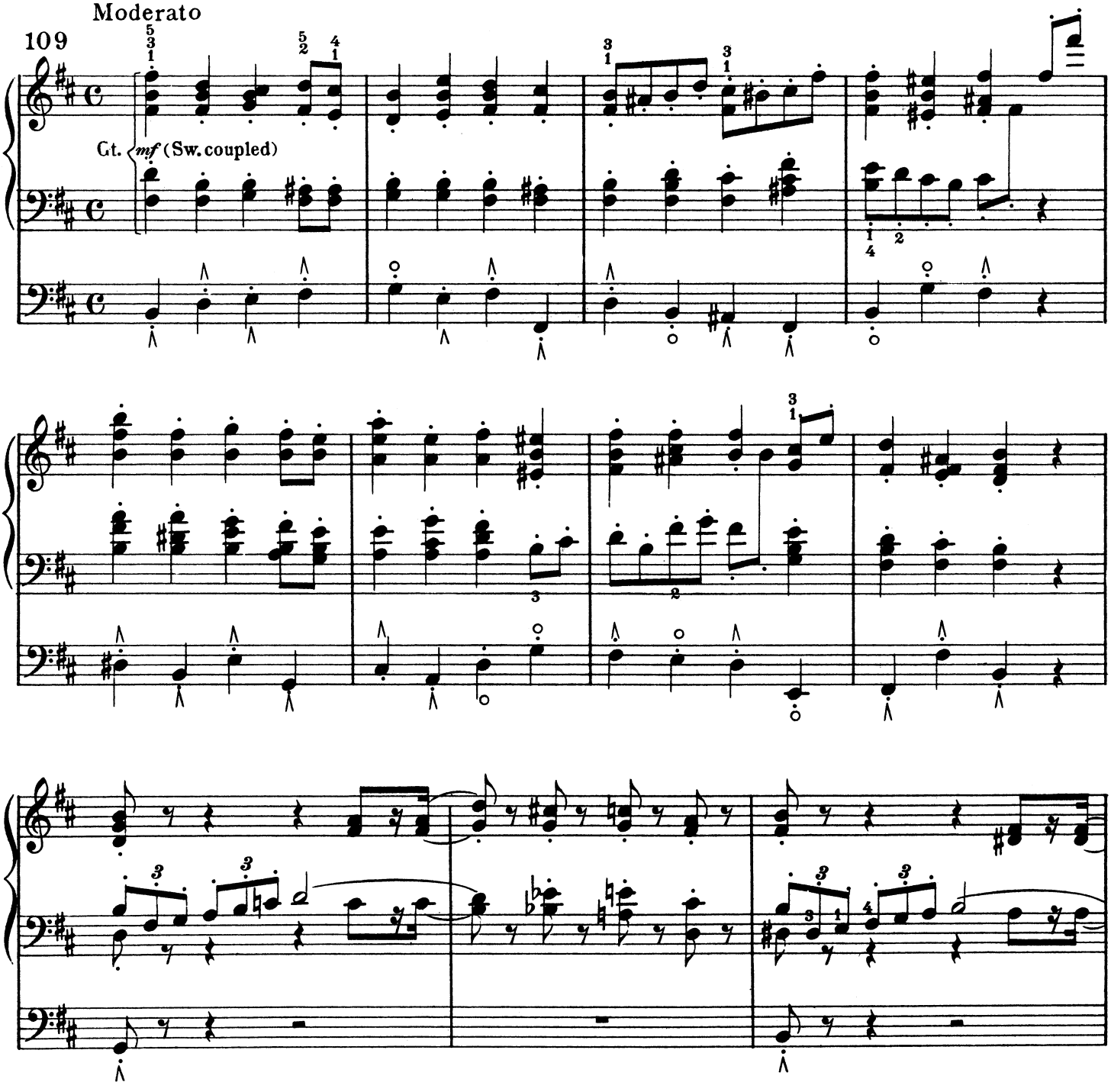


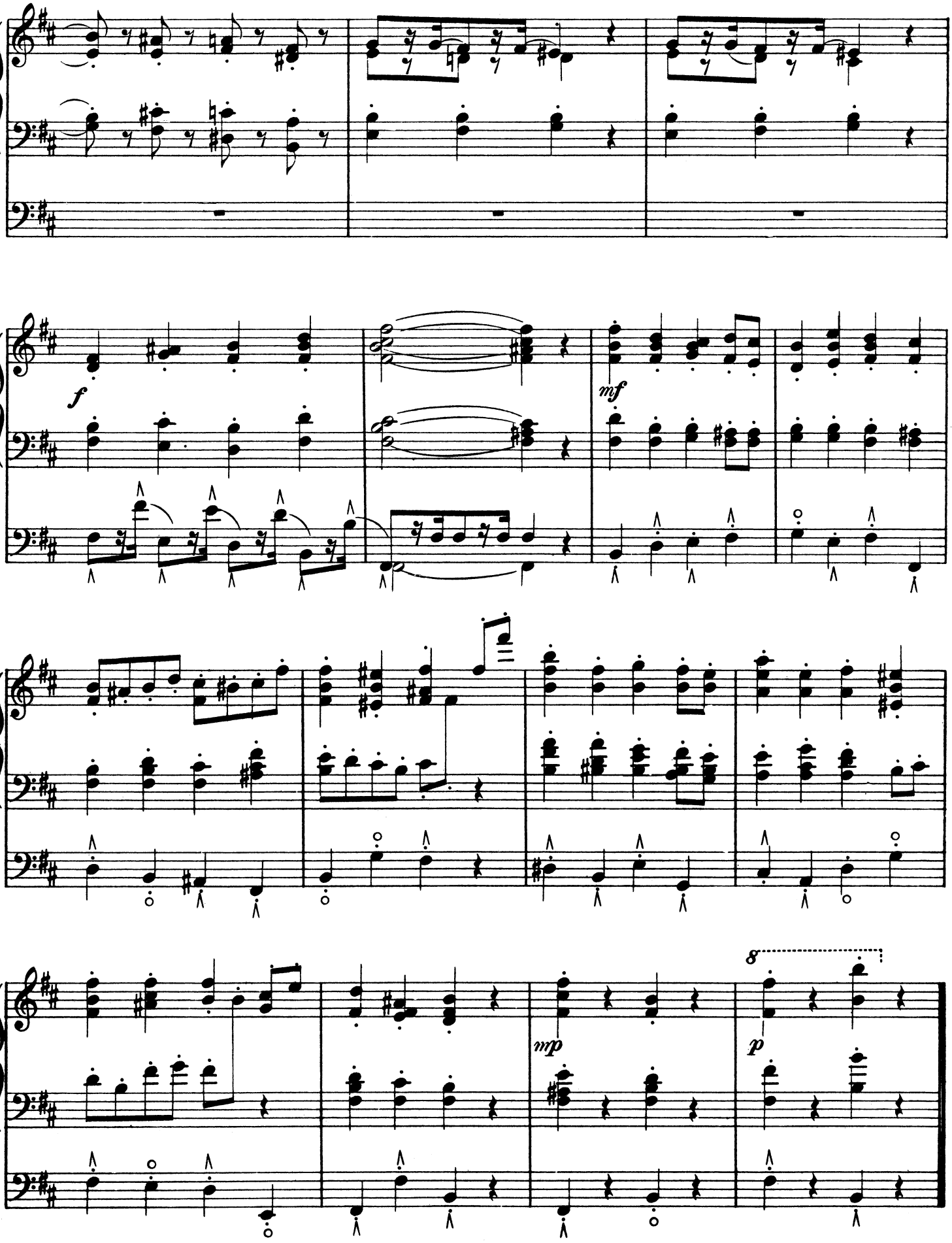
THREE COMPOSITIONS EMPLOYING THE STACCATO TOUCH

The word *staccato* indicates notes detached or separated one from another, and the staccato touch is one which achieves brilliancy, piquancy and great vitality by reason of this detachment. Theoretically, a number of species of staccato are possible: mezzo staccato, staccato, staccatissimo, etc., but in actual practice it will be found that the tempo adopted for any given composition will largely determine the degree of separation to be adopted.

The vital principle that must be grasped is the fact that all staccato playing must retain the feeling of weight in the hand and in the fingers, and that the touch must be executed entirely through the depth of the key-touch of the clavier. This is merely another way of stating that the pipes must be given sufficient time to speak in each and every case — no matter how staccato the touch in use may be. It will be found that a very speedy and rather forceful attack—one which brings the key down firmly upon the felt cushioning underneath the key — will, if the weight be kept in the hands and fingers, permit complete speech of the pipes.

G. B. N.

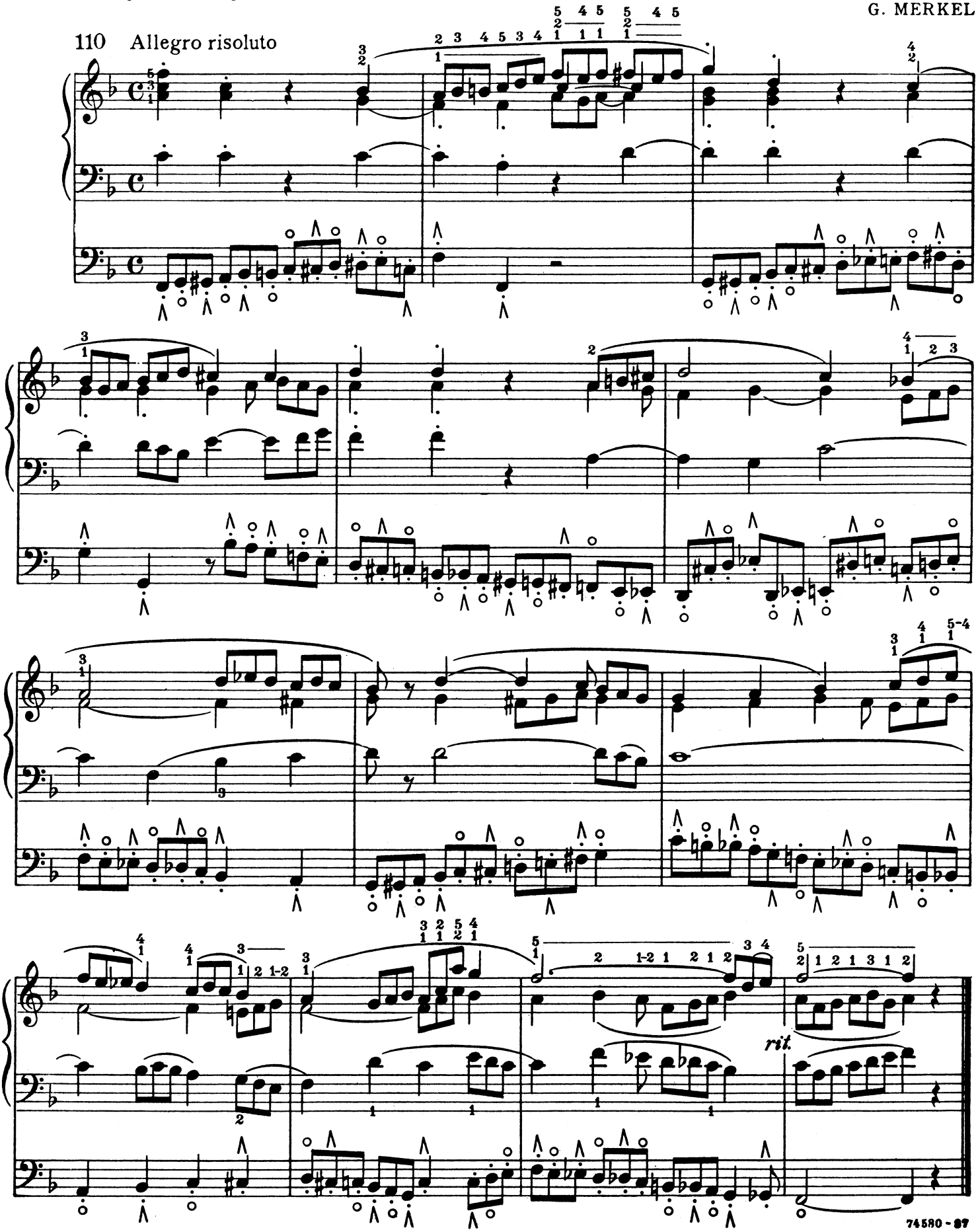



f
mf
mp
p
8

The tempo to be adopted for this movement by Merkel will be determined by the promptness of speech of the pedal organ pipes and action; it must be no faster than will permit full speech of each staccato pedal note. The registration should be Diapasons and Flutes 8′ & 4′ on the manuals, and Diapasons and Bourdons 16′ & 8′, with manuals coupled on the pedals.

G. MERKEL

110 Allegro risoluto



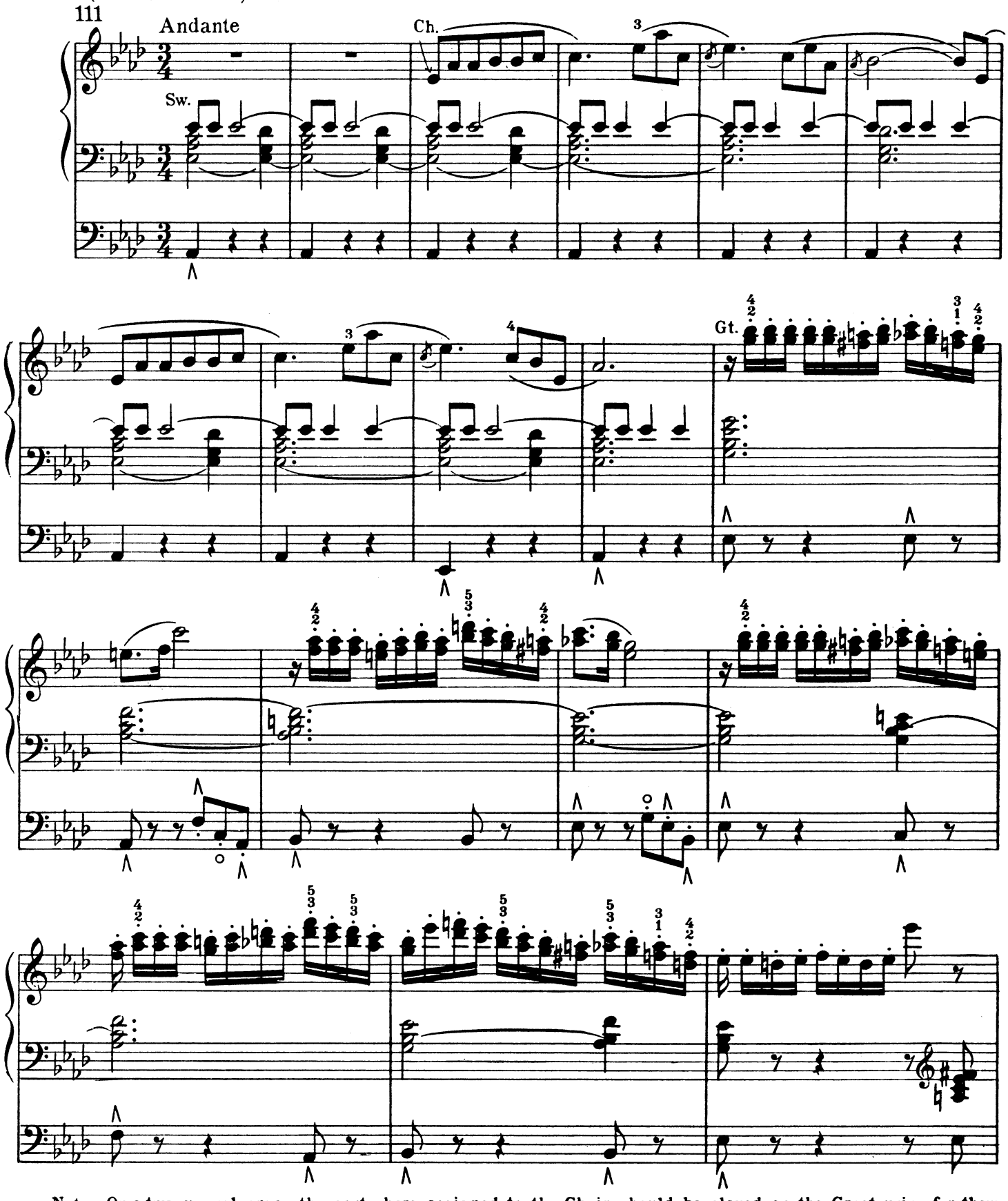
The staccato passages in thirds in this selection should be shaken freely off the wrist, being played thereby very crisply indeed. Give the pedal notes their precise duration marked.

Prepare { Sw. Salicional and Gedeckt
Gt. Flute 8′ soft
Ch. Clarinet
Ped. Bourdon 16′, Sw. to Ped.

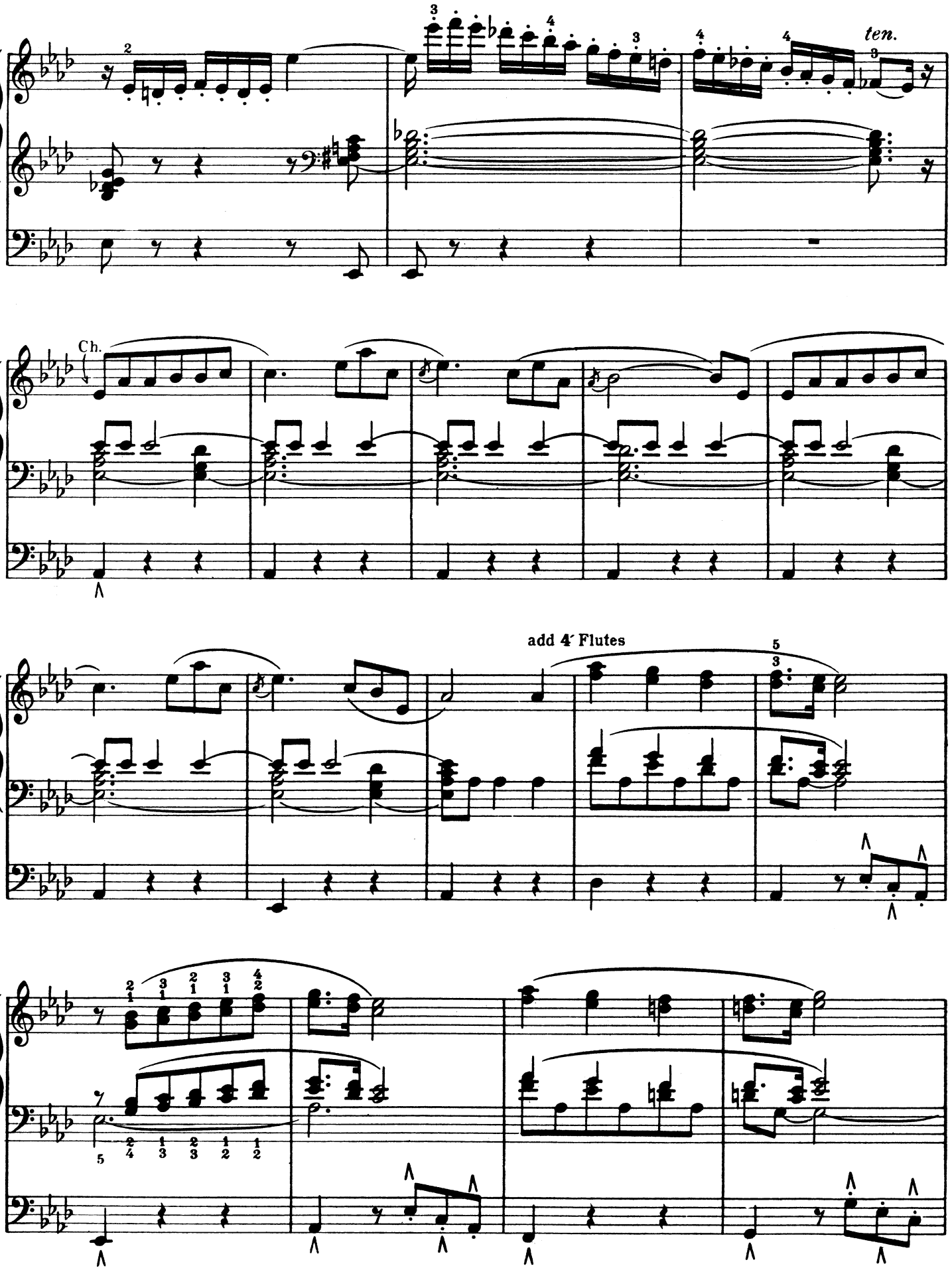
OFFERTOIRE

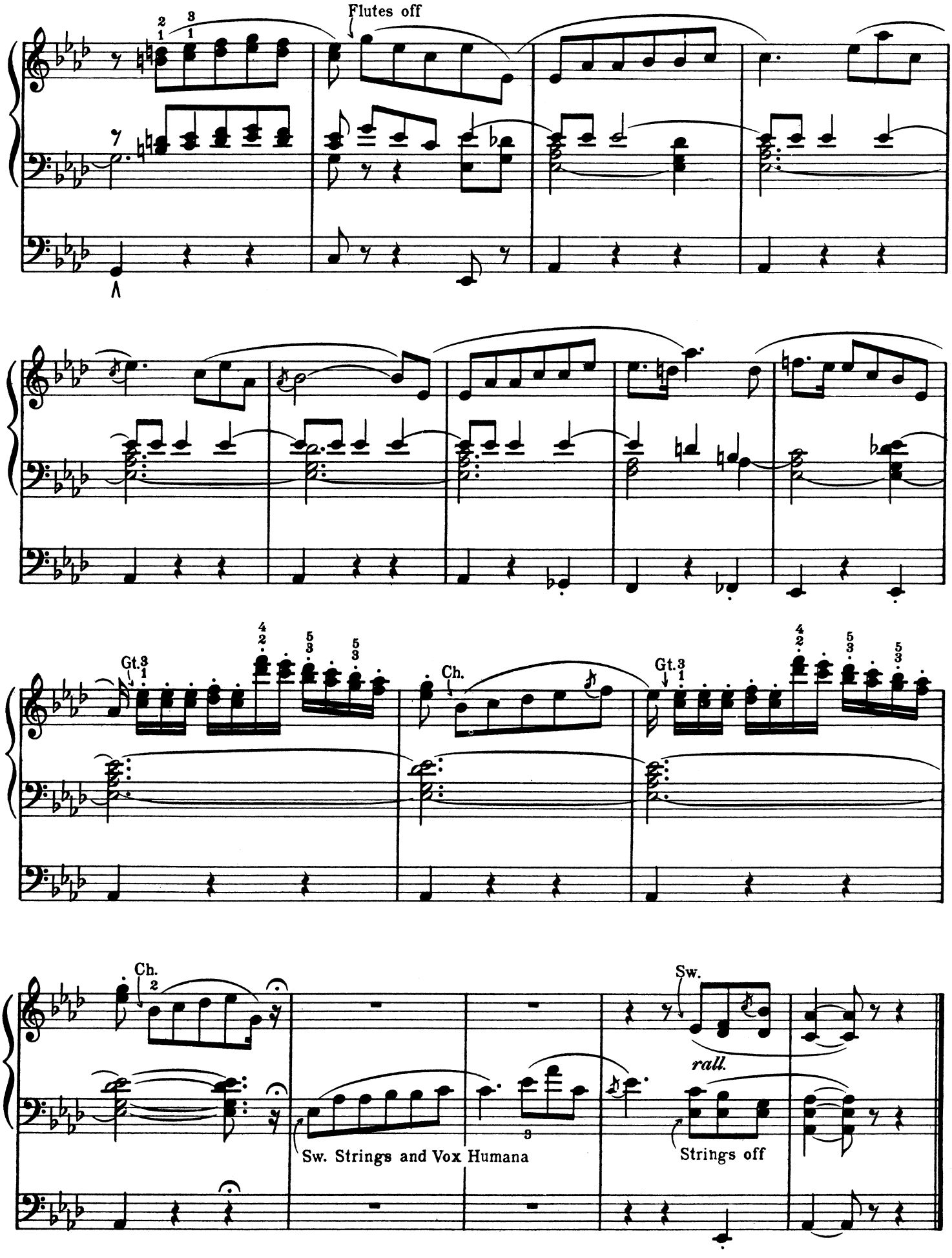
E. BATISTE

111 Andante



Note: On a two manual organ the parts here assigned to the Choir should be played on the Great, using for them a soft Diapason or Gamba.


ten.
Ch.
add 4′ Flutes


Flutes off
Gt.
Ch.
Gt.
Ch.
Sw.
rall.
Sw. Strings and Vox Humana
Strings off

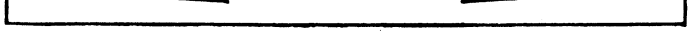
THE ELEMENTS OF SWELL PEDAL TECHNIC

The first, foremost and the really vital function of the swell pedal is *to properly exploit phrases;* by this is meant that by reason of the proper shading or enunciation of the phrases it is made clear to the ear of the listener just what each and every phrase is—both as to length and contour. Regarded as an appendage to the art of phrasing, the use of the swell pedal becomes relatively simple.

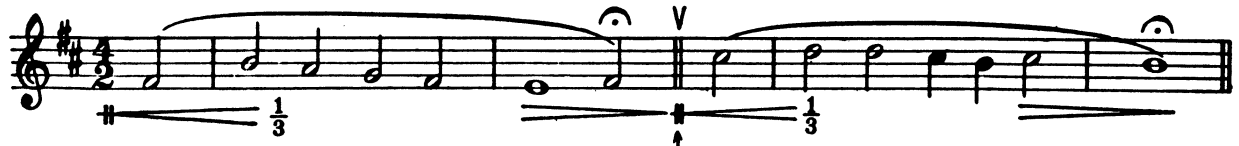
It is fortunate that the *necessary* shadings are so obvious and so easy to grasp that even students of only moderate natural talent may attain to a correct and dignified control of the expression levers. The requirements of phrase-enunciation are:

1. The phrase should be *commenced* with a *slight* accent, and be gradually increased in volume during the first part of the phrase.
2. The *latter* part of the phrase should be diminished, something of a "fade-away" being simulated on the final note. The end of the phrase *must* be diminished.

Below is pictured the *necessary* shading of a single phrase, no account being taken of possible lesser shadings in the body of the phrase.



It will be seen that the motion of opening is begun slightly in advance of the phrase, and that the full closing is accomplished exactly at the end of the last note of the phrase. By so doing the slight accent is obtained, and also the unpleasant effect of a completely closed swell-box is avoided. Below is indicated the effect of this treatment on two lines of the choral, *O Sacred Head, now wounded:*



Phrasing and Preparatory Opening of Swell (Simultaneous)

It will be seen that to obtain the desired effect it is essential that the opening of the swell be started during the silence which is part and parcel of phrasing; to draw the student's attention to this important point the mark ‖ is used throughout the two compositions immediately following to indicate this silence during which the motion of opening the swell is begun. Consequently the conjunction of the marks ‖ and in this manner: indicates the two principal steps in starting the new phrase; when so done the effect can not be otherwise than good.

It will be noted that there are given fractional indications, as ¼, ½, etc., showing to approximately what degree the swell-box is to be opened. The student should at first endeavor to conform his movements of the swell pedal to approximately the extent denoted by the fractional markings; later, as skill develops, this will be unnecessary, as the correct habits will have been formed.

This subject will be found fully considered, and in a more exhaustive degree than is here possible, in the volume *Swell Pedal Technic*, by the same author, and published by the Oliver Ditson Company.

THIRD VARIATION

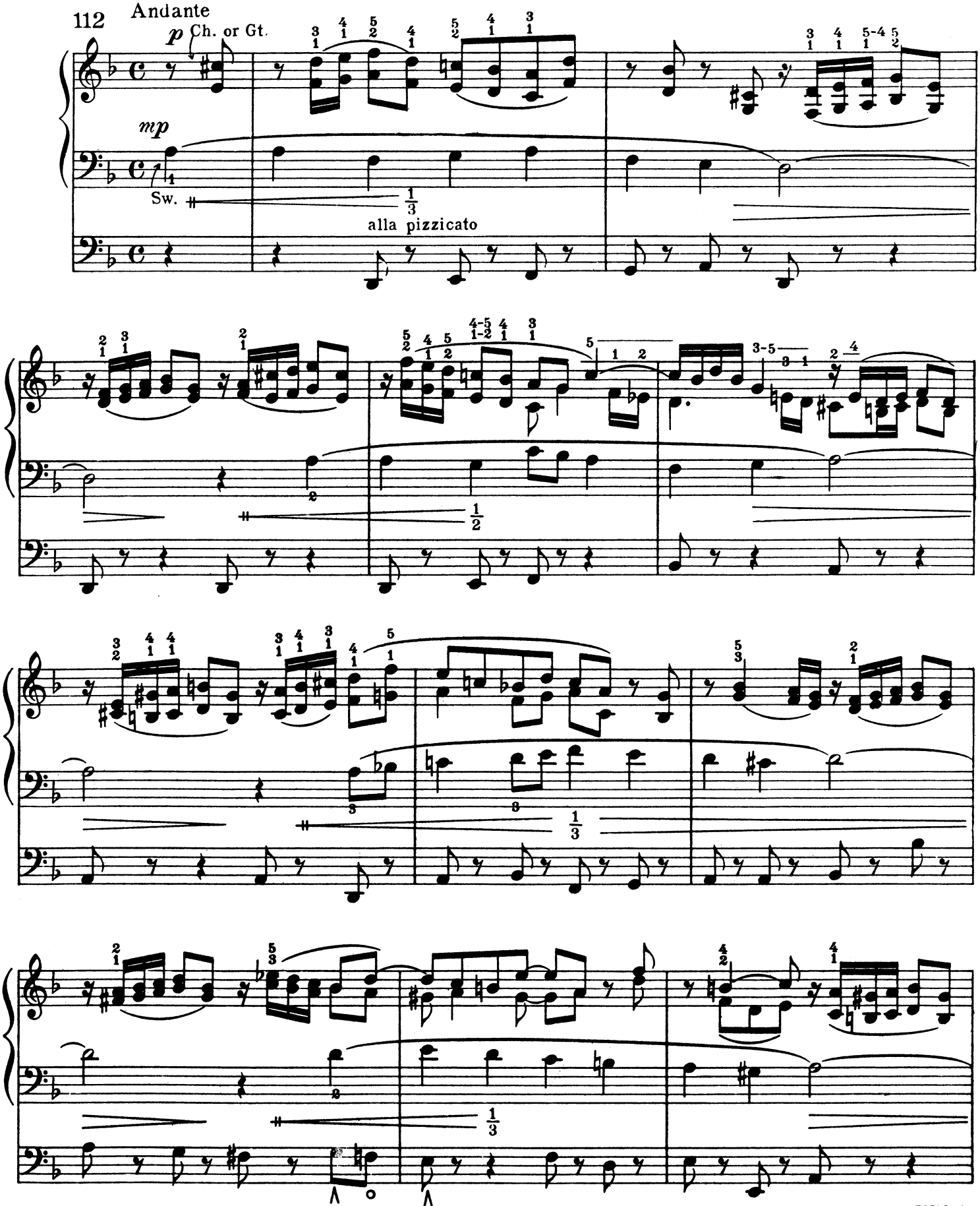
On "Vater unser, im Himmelreich"

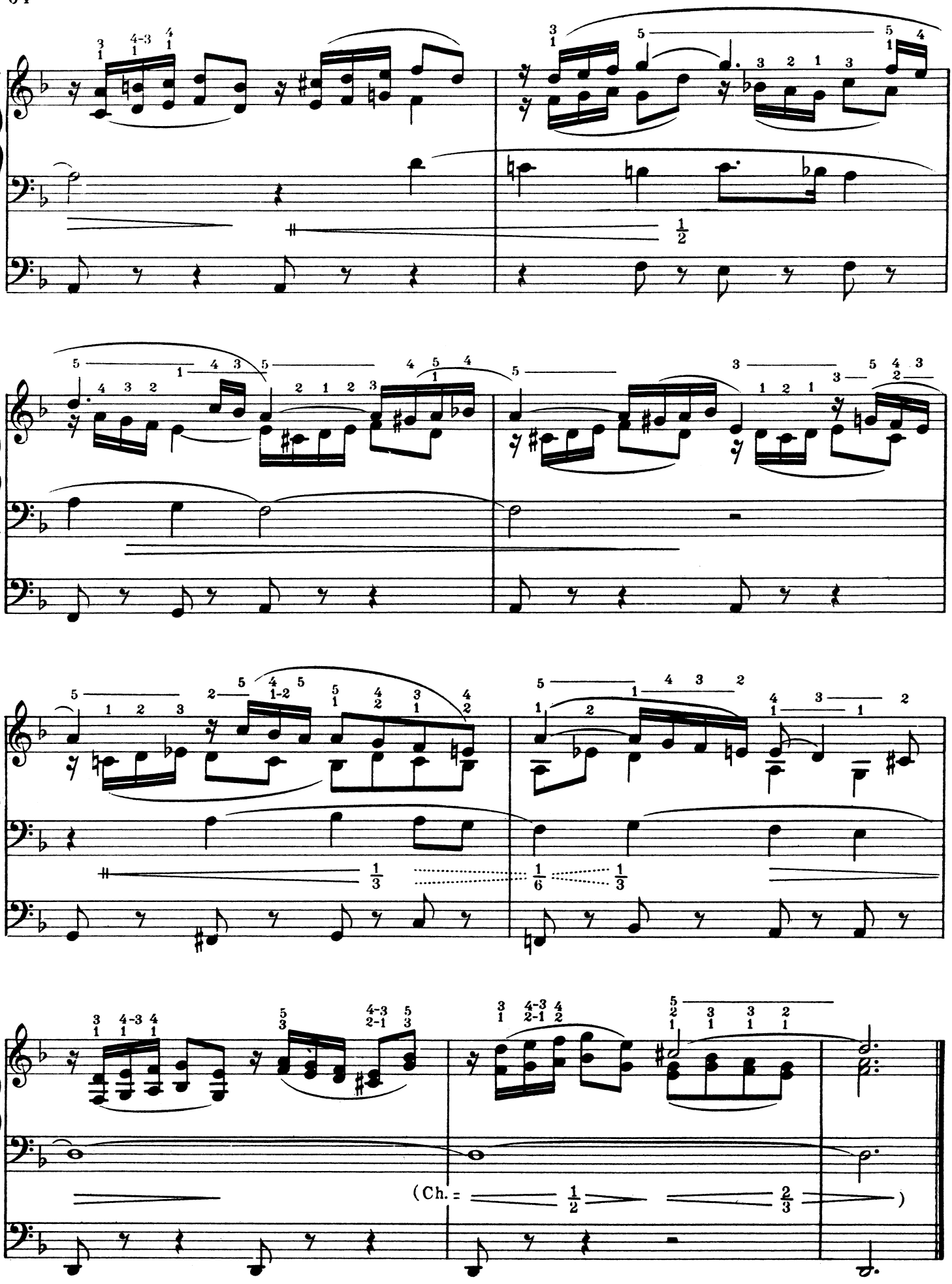
From Sixth Organ Sonata

Prepare { Sw. Strings and 4 Flute
Ch. or Gt. Dulciana, Concert Flute
Ped. 16′ and 8′, Ch. or Gt. coupled

F. MENDELSSOHN

112 Andante

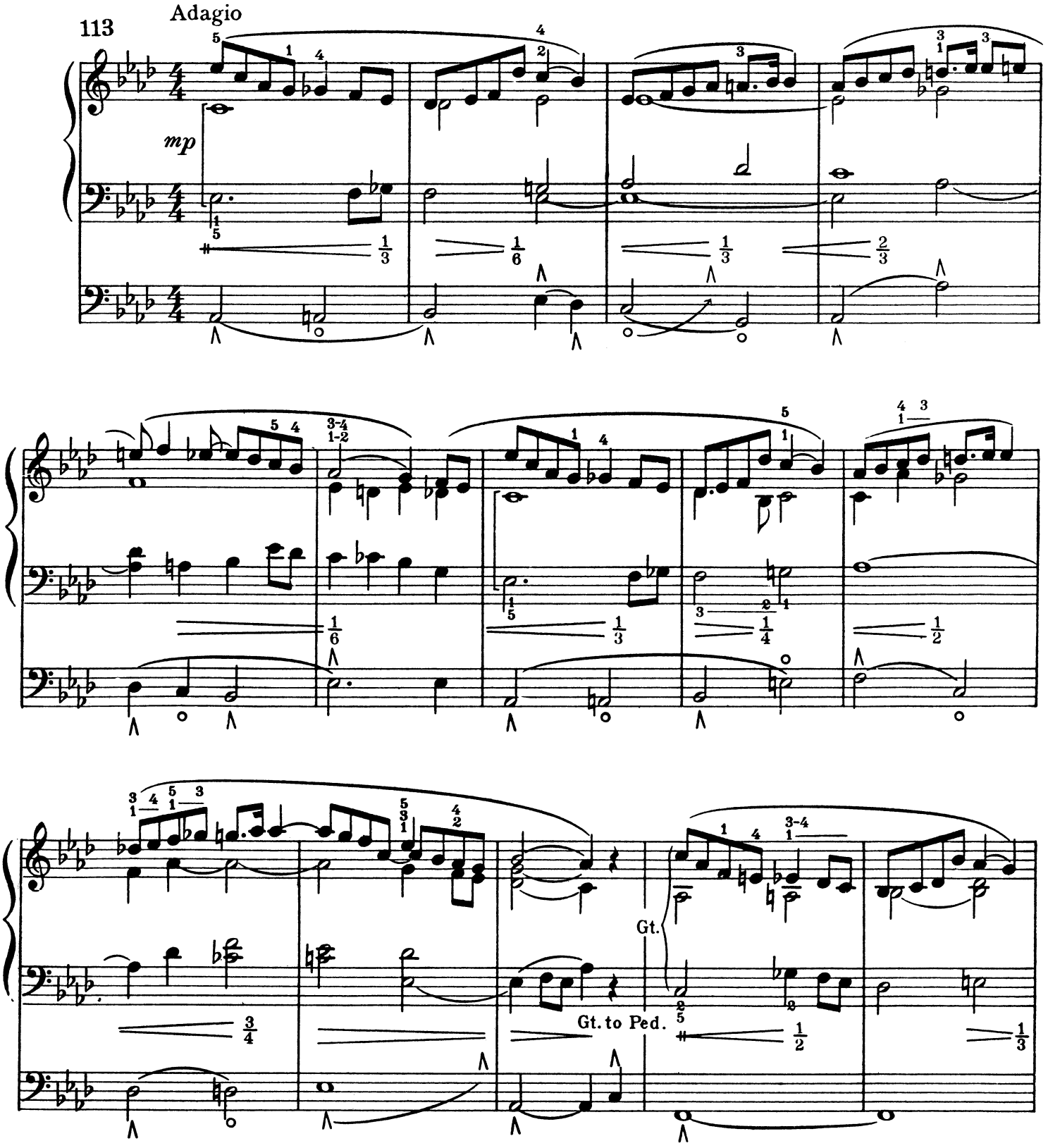



(Ch. = 1/2 2/3)

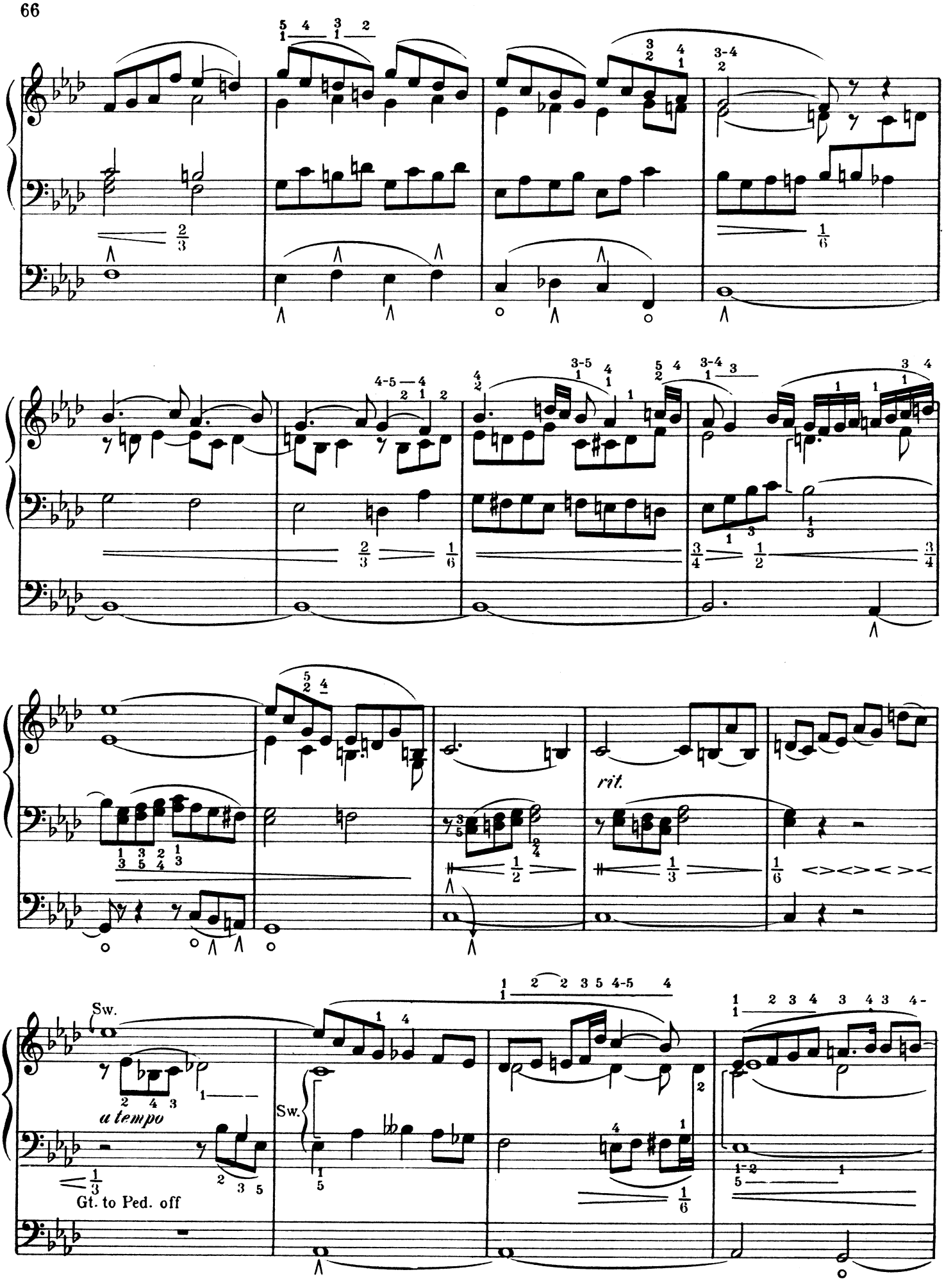
ADAGIO

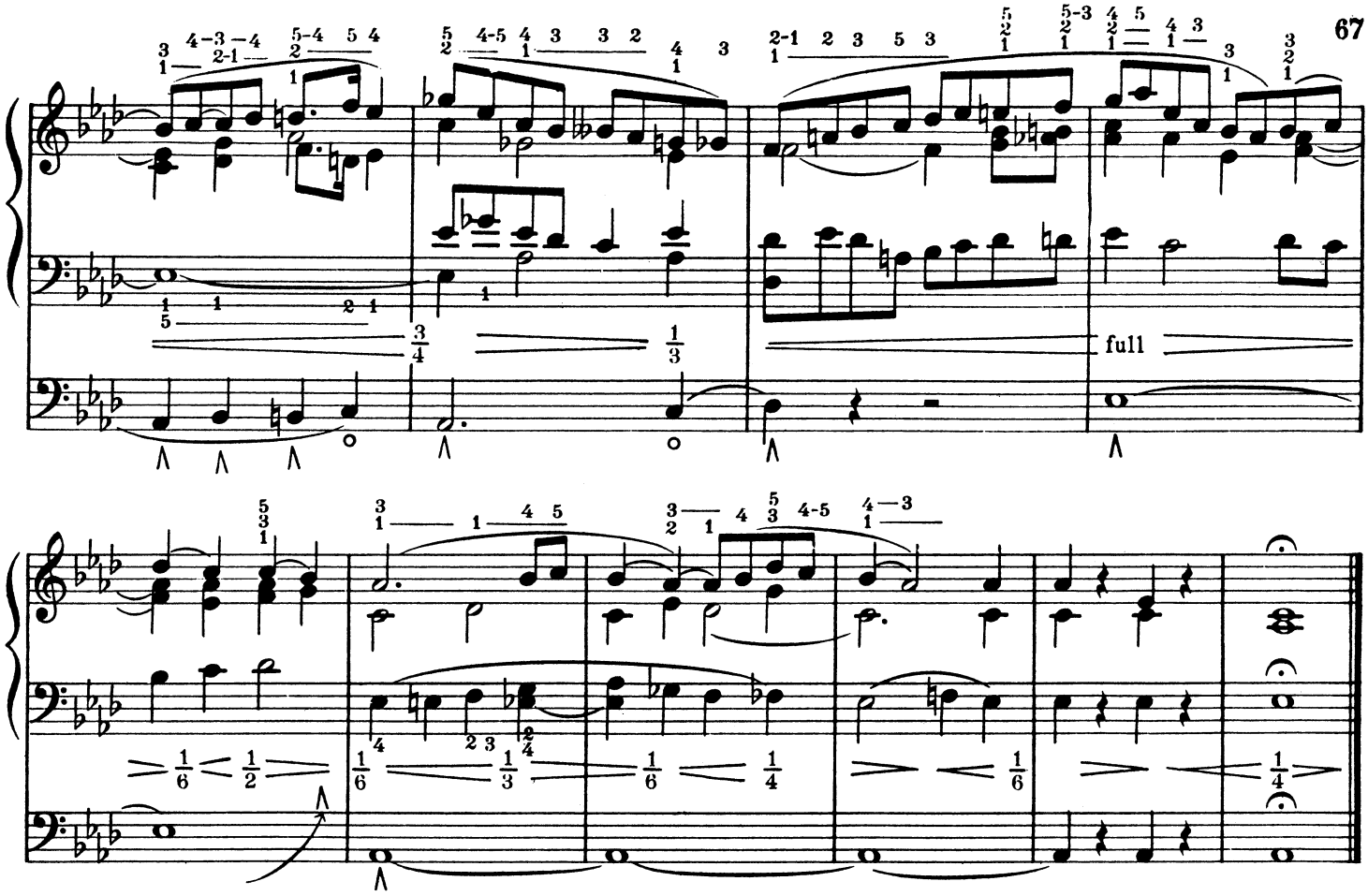
Prepare { Sw. Strings, Ged., Vox Humana
Gt.. Soft 8′ & 4′ Flutes, Sw. to Gt.
Ped. Bourdon 16′, Sw. to Ped.

ALEX. GUILMANT
Edited by G.B.N.



The student must learn to differentiate between compositions in which the pedal part is either much detached or of slight melodic value and those compositions (usually of a contrapuntal nature) in which the pedal part is of equal value with the manual parts. In the latter style of composition the use of the swell pedals is made secondary to the correct use of the pedal clavier, the swell-pedal motions being, so to speak, fitted around the pedal clavier requirements. Such a composition is this movement by Guilmant, in which the perfect legato demanded of the pedals limits the degree to which the swells may be used.


rit.
Sw.
a tempo
Gt. to Ped. off
Sw.

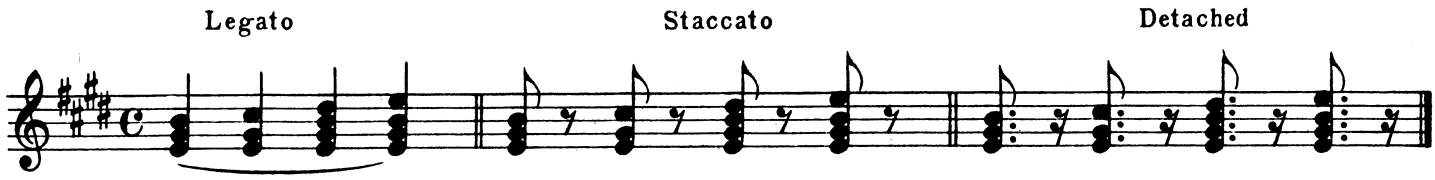


Note. The pupil may to advantage review the compositions illustrating legato and staccato touch, adding the use of the Swell Pedal under the guidance of the teacher.

THE DETACHED TOUCH

In the playing of most chord passages, especially when chords are played in conjunction with either notes of longer or shorter value in the Pedals, a touch is required which is neither legato nor staccato, but which partakes of the nature of both. This touch is usually termed the Detached Touch; when combined with a strong accent it is essentially the same as the familiar *Marcato* touch of the pianoforte.

In essence the Detached touch is neither perfectly connected as is the legato, nor is it characterized by the separation (usually one-half of the note-length) which distinguishes the staccato. In reality the disconnection takes from the sounding time of the notes about one-quarter of their actual length.



The attention of the student must be concentrated on the production of a clearly separated articulation: this is best accomplished by permitting a slight motion of the fingers above the keys, thus absorbing the time eliminated from the sounding portion of the note-length in the travelling distance of the fingers. The conception of weight in the fingers and hand is not in the least disturbed by this increased striking distance, it must be noted. The Detached Touch is the accepted touch for large chord work — especially when used with a powerful registration — and the result is vigorous and vital to the last degree. Absolute "squareness" of attack and release in chord playing are, of course, essential in this as in all other varieties of touch.

The following two compositions illustrate the method of use of the Detached Touch, the first at a rather slow tempo and the second at a more rapid one.

CHORALE

Ach, was soll ich Sünder machen?

Harmonized by
J. S. BACH

114 Adagio

Sw. *mp*

sempre legato

Fragments from a FANTASIA

Prepare
- Sw. Diap., Strings, Flutes, Cornop., Oboe
- Gt. Full, Sw. to Gt.
- Ped. Full, Sw. & Gt. to Ped.

THEO. DUBOIS
arr. by G.B.N.

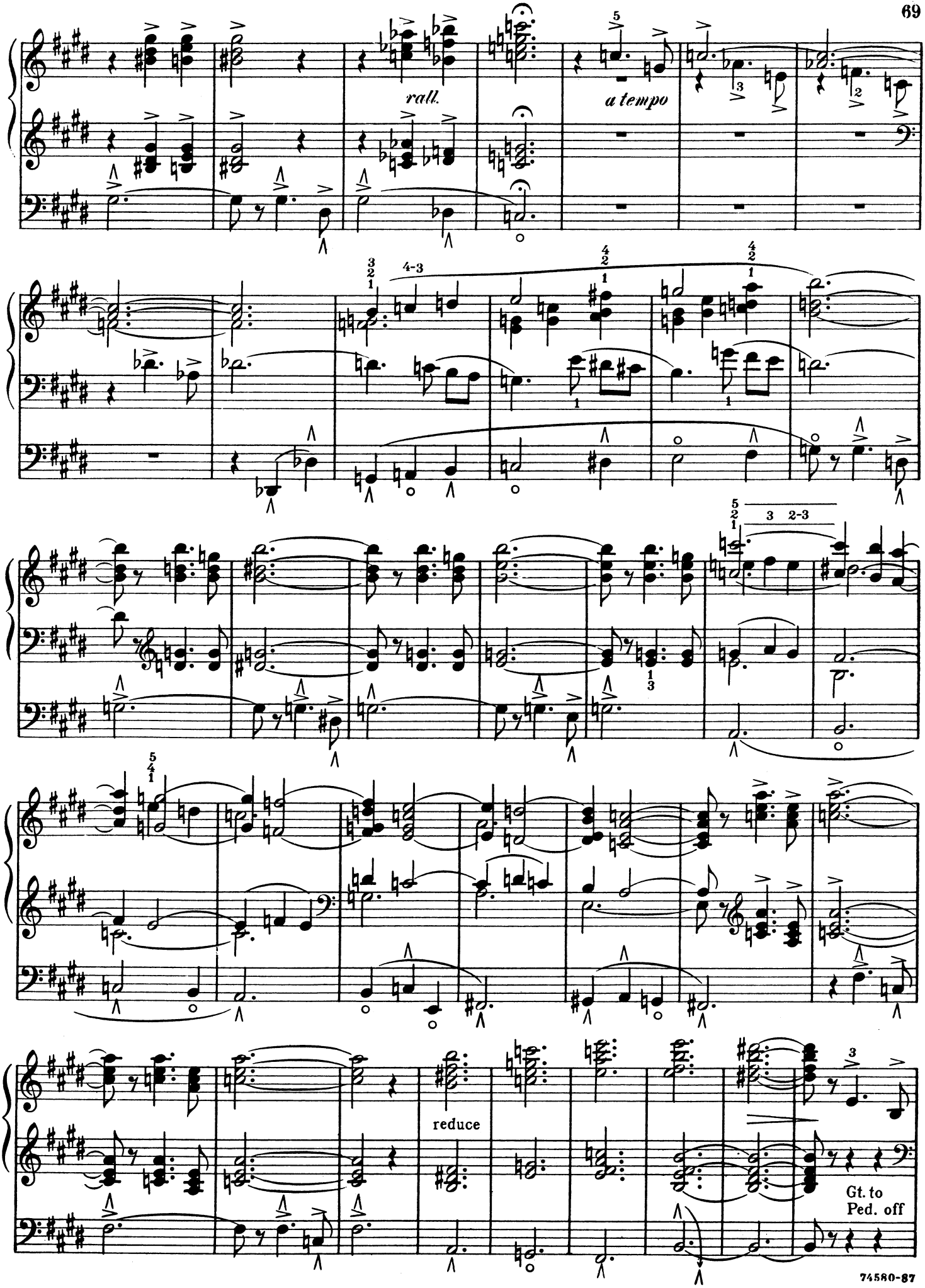
115 Moderato maestoso

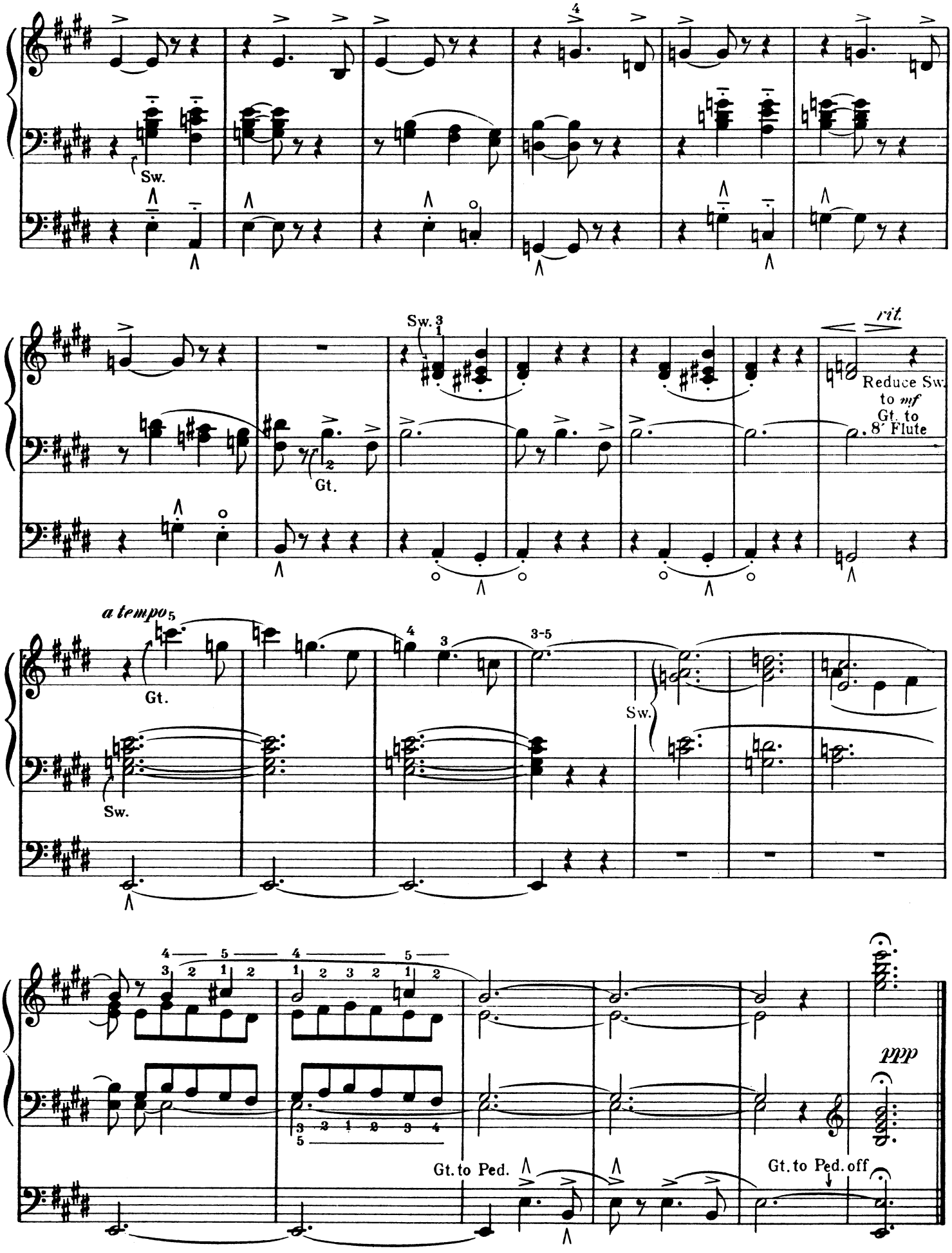
Gt. *f*

f

rall.

a tempo


rall.
a tempo
4-3
3 2-3
reduce
Gt. to
Ped. off


Sw.
Sw.
Gt.
rit.
Reduce Sw. to mf
Gt. to 8′ Flute
a tempo
Gt.
Sw.
Sw.
ppp
Gt. to Ped.
Gt. to Ped. off

THE TREATMENT OF SLURS AND BRIEF PHRASES

The correct execution of slurred notes and chords upon the organ is one of very great importance, for the slurred effect is one of the most important note-groupings in organ music.

In the first of the two following compositions, the Postlude by Merkel, it is used in connection with full chords, and when correctly played assists greatly in producing the desired accents upon the first and third beats.

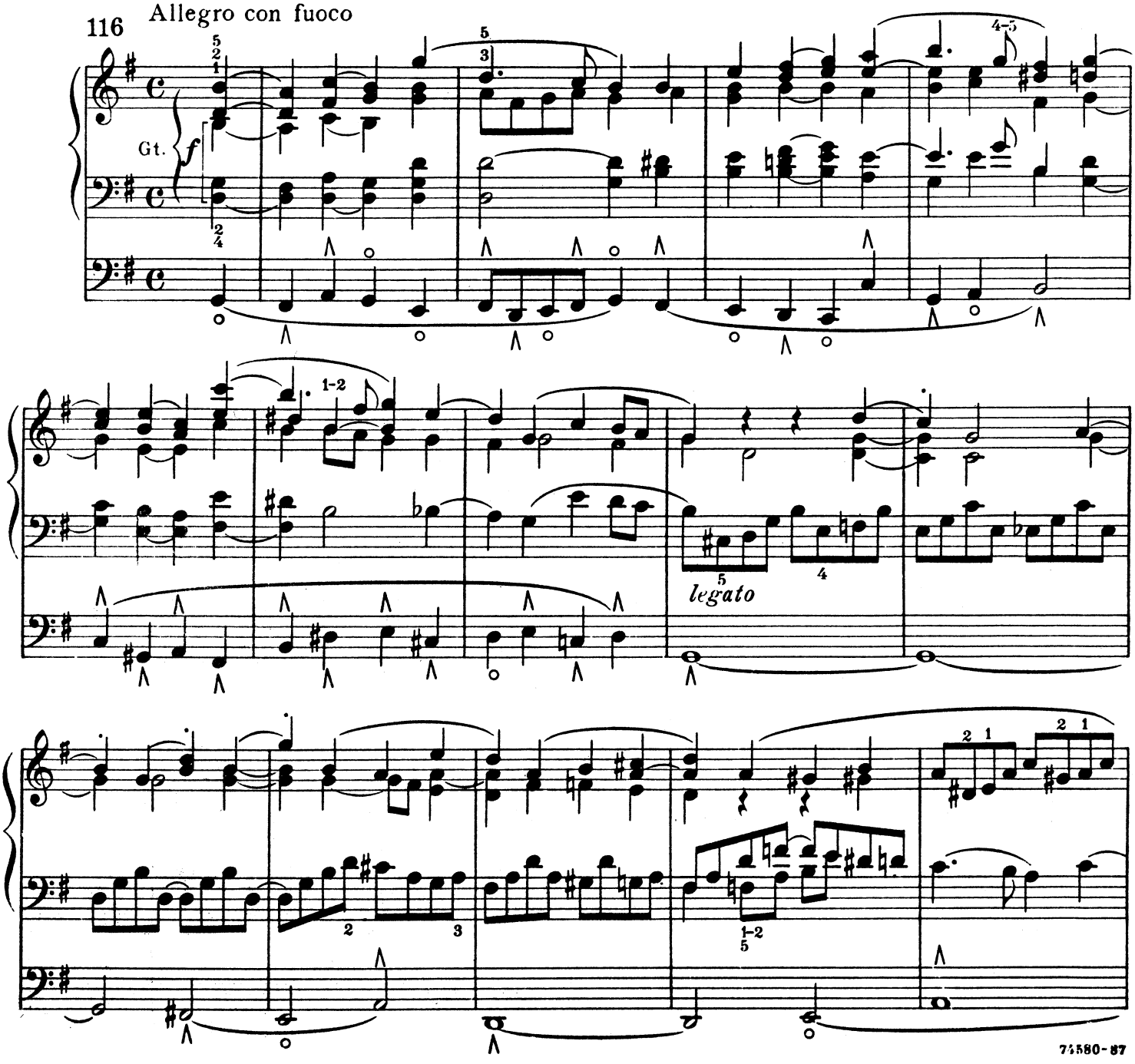
In the second composition, a Chorale-Prelude by Bach, the occasional slurs in the manual inner-voices tend to keep the melody in the desired position of prominence. The last two notes of each of the constantly recurring pedal figures of five notes are treated very much as if they were marked for slurring, and when so played give a desirable verve and "springiness" to the pedal.

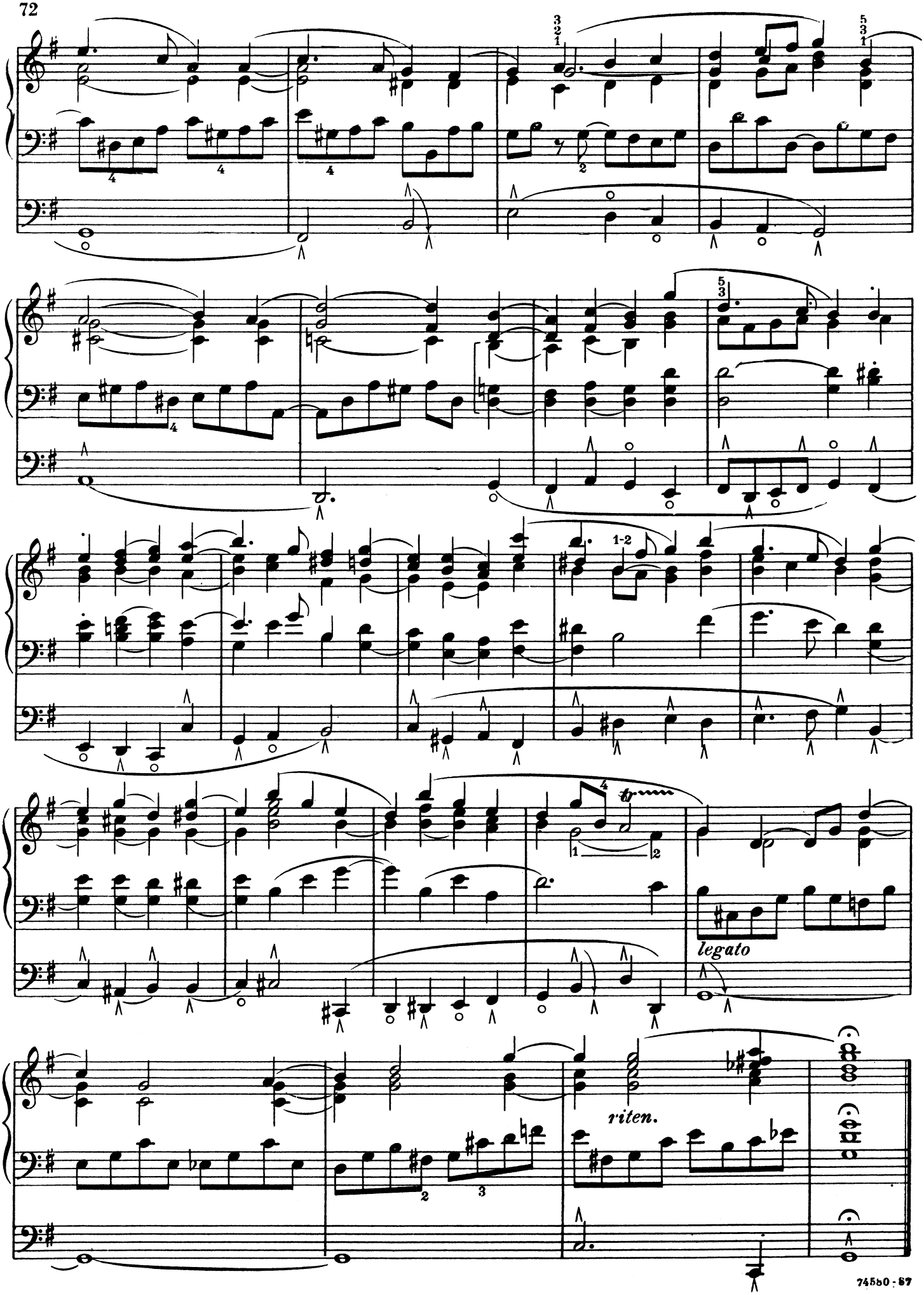
In the execution of slurs it is essential that the feeling of weight in the touch be carried over from the first note to the second and at once released — shortening the sounding time of the second note by one-half. The connection is perfectly legato between the two notes, and after the weight is carried over to the second note the release is smartly and energetically performed.

POSTLUDE

Prepare { Sw. Full, Sw. to Gt. / Gt. Diapasons & Flutes / Ped. 16′ & 8′, *f*, Sw. & Gt. to Ped.

G. MERKEL, Op. 134

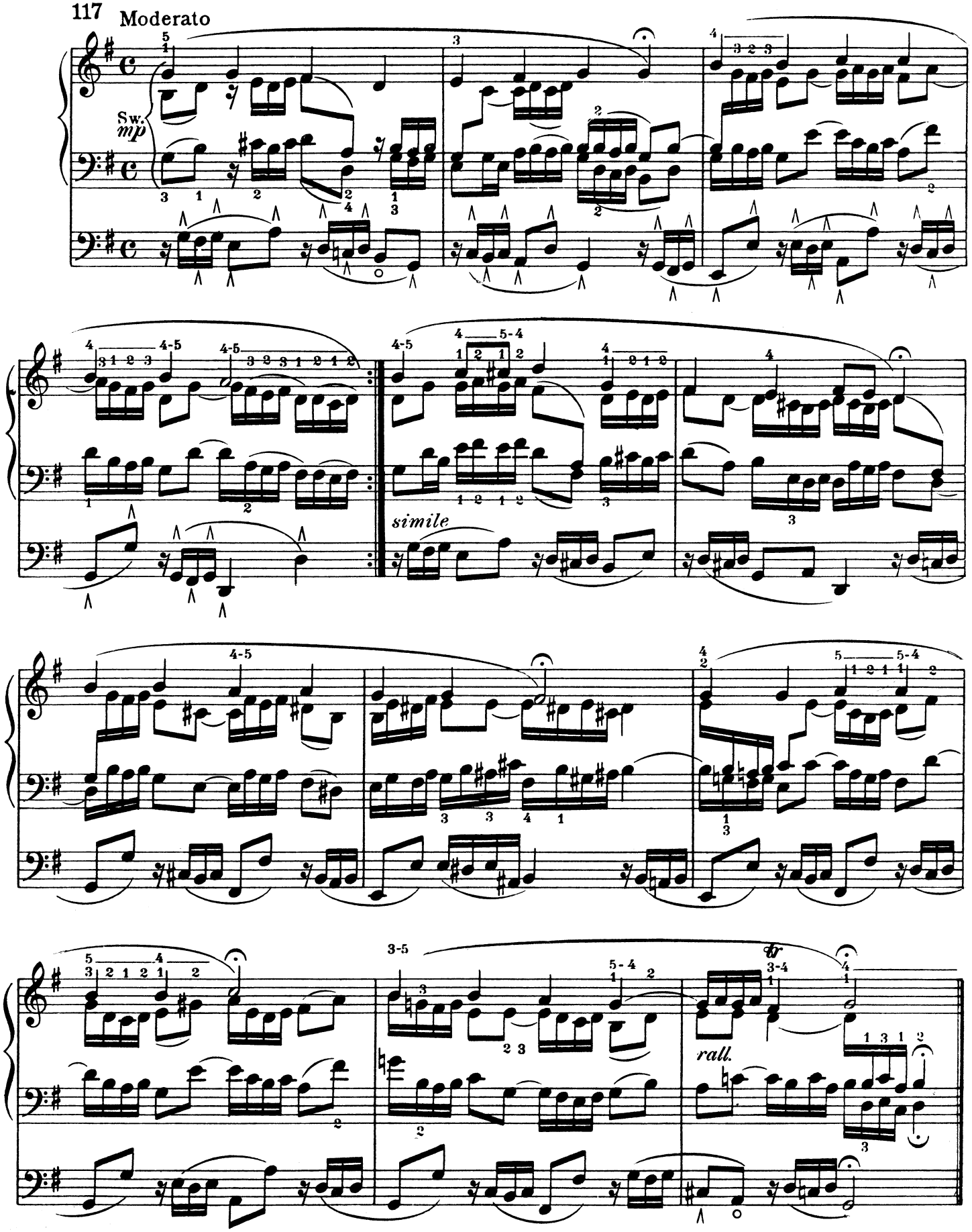



1-2
tr
legato
riten.

CHORALE-PRELUDE

(Alle Menschen müssen sterben)

J. S. BACH



THE HYMN TUNE

In the execution of hymn tunes certain principles should be observed—these principles tending to produce an authoritative and leading effect from the organ.

1. The touch employed upon the *manuals* will vary from a pure legato to a detached touch —the exact shade being determined by the style of hymn tune, the size of the choir and congregation, and other local conditions of the moment: the degree of detachment will increase in larger buildings, and at such times as it becomes necessary to correct "dragging," and will become less in small buildings and under conditions where the response of the congregation is precise and energetic.

2. The basic *pedal* touch will be legato, thus insuring ample support to the more detached manual chord work.

3. In "giving out" (playing over the hymn tune before the congregational singing begins) —precisely the desired tempo for the singing must be adopted and rigidly held to; much of the ragged and slovenly congregational singing heard in churches may be traced to a careless and unrhythmic "giving out" of the hymns by the organists.

4. The "line phrasing" must be sharply enunciated, *i. e.*, at the end of each line—where breath must be taken—the hands of the player should leave the keys for just the length of time necessary to draw a breath for the next line. Phrasing is just as important for the organist as for those whom he is leading, and the lay singer must not be expected to breathe at the right time and attack the new phrase correctly if the organist is carelessly "smearing" through the hymn tune with no regard for the line-by-line phrasings. The clear enunciation of the "line-by-line" construction of hymn tunes is of the utmost importance.

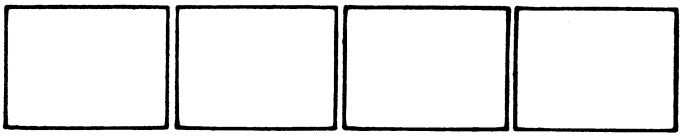
THE MANUAL TOUCH

The desired effect from the manuals in hymn tune playing is one of connection, smoothness and clearness, and yet it is absolutely imperative that not a fraction of rhythmic propulsion be lost. To attain these ends the touch employed must be carefully studied. This touch has as its first and great aim *a precise repetition of all repeated notes.*

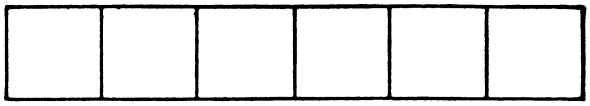
Having its birth many years ago during the era of the tracker-action (with its attendant heavy demands on the player's strength) a fetish has grown up that hymn tunes should have all repeated notes indiscriminately tied over; this fetish is utterly without scientific or musical justification, and has, more than all other causes together, been the means of keeping back good congregational singing. Make no mistake, you cannot destroy rhythm on the organ and expect lay singers to produce it themselves unaided! The organ has the key to the situation.

Instead of this vicious destruction of rhythm make your touch one full of natural verve by repeating (as legato in the repetition as you may choose) each and every repeated manual note. Note carefully that the repetition must be precise in its connection with foregoing

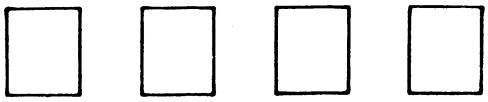
and following chords—as is illustrated by the following figure in which each square represents a chord—closely connected with its neighbors, but not coinciding with one another:



This precise connection and repetition must not be confounded with either the indiscriminate tieing over, which will result in an effect as pictured in this manner:



Nor must it be confounded with that school of thought which believes (erroneously) that to repeat any given note upon the organ the first note must be shortened in its sounding-length by one half, and which results in a staccato effect of which the following is a picture:



It will be seen that to produce this desired effect the fingers must not be raised much above the surface of the keys, and that both the attack and the release of each and every chord be smartly and energetically done; only at the desired points of phrasing must the hands be raised from the keys.

THE PEDAL TOUCH

THE pedal organ must give support and foundation to the manuals, and—because of the wide latitude which is permitted the individual taste of the performer—will require very careful and thorough study.

The pedals must come under the same rules as the manuals in regard to the phrasing at the conclusion of each and every line. There is no excuse or justification for allowing the pedal part to tie over from one line to another, and the only explanation for so doing is a vicious *habit* which has grown out of lazy and indolent touch methods, and which should be promptly stamped out.

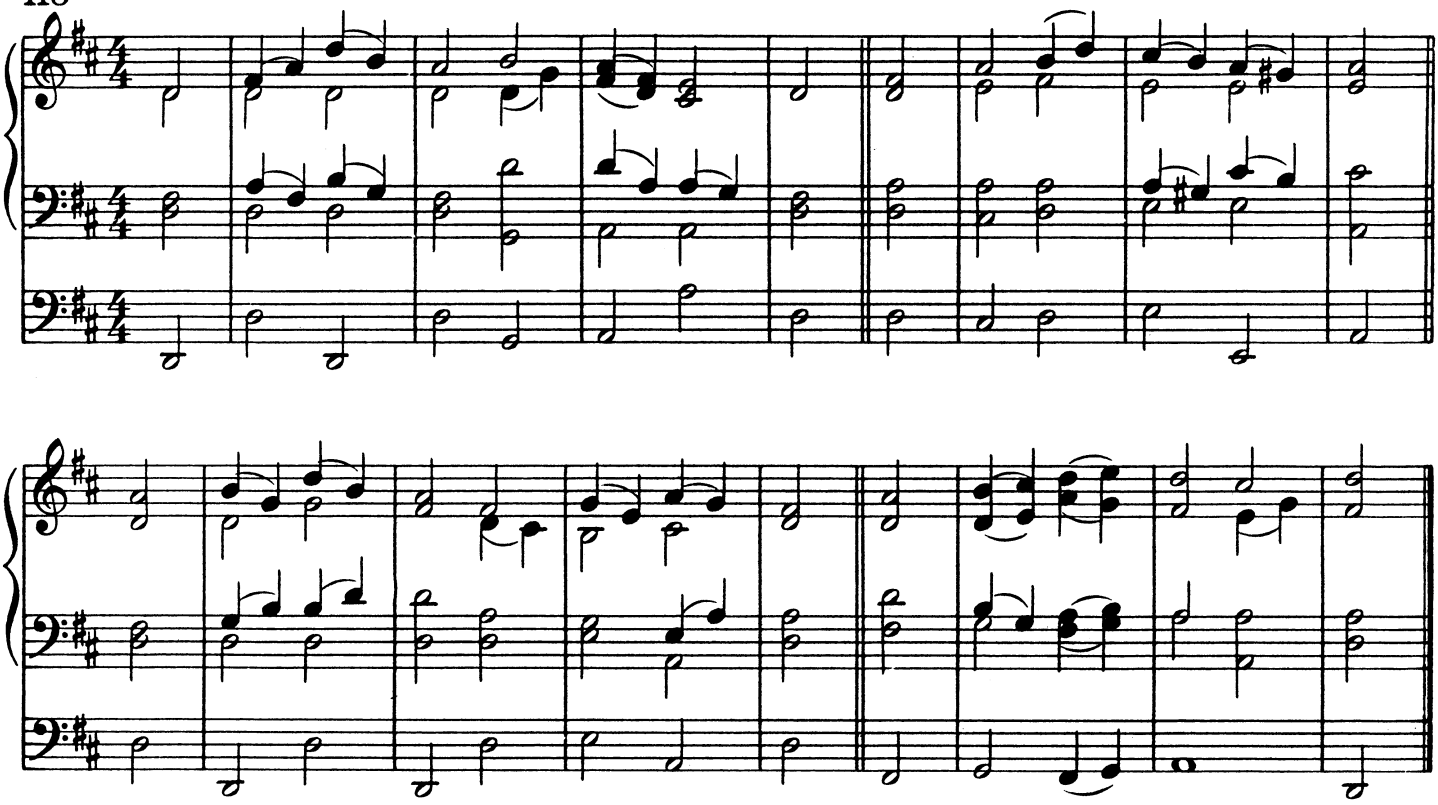
Some tieing over of pedal notes is permissable—the desirable places for so doing being: 1. Where a beat is divided, making the repetition in notes of less than one beat; 2. Where a dotted or tied note carries the length of a note over a beat, producing a syncopation of the following note. In the latter case it is well to tie over until the note which comes upon an accented beat.

Repetitions in the pedals are best accomplished *by repeating* upon the octave of the given note (either below or above, whichever is most convenient), rather than upon the same note. This is due to the inertia of speech of all large pipes, and it will be found that the desired qualities of support and clear rhythm are best secured by executing desired repetitions on the octave. This is illustrated in the following four hymn tunes:

WARWICK, C.M.

SAMUEL STANLEY

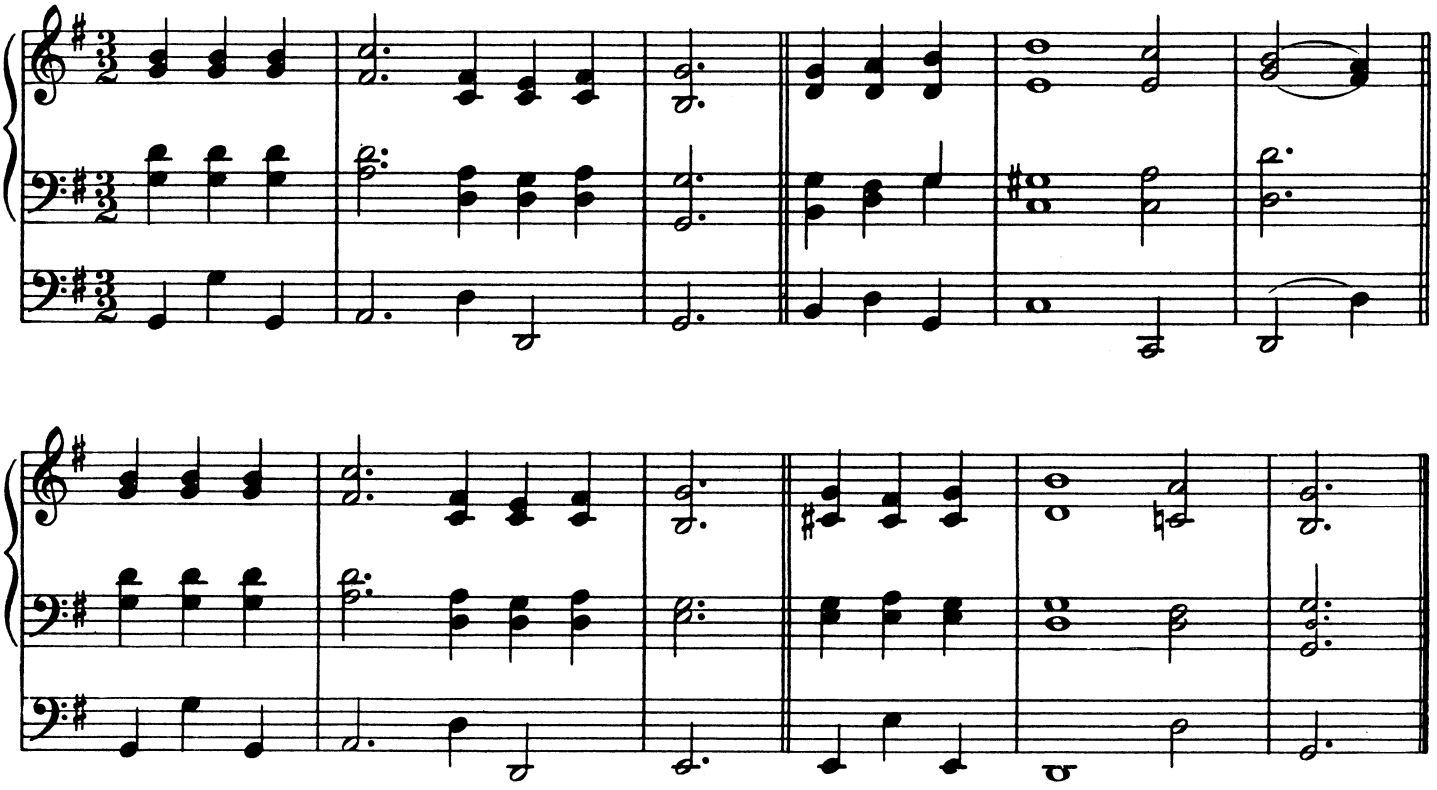
118



LAMBETH, C.M.

WILLIAM SCHULTHES

119



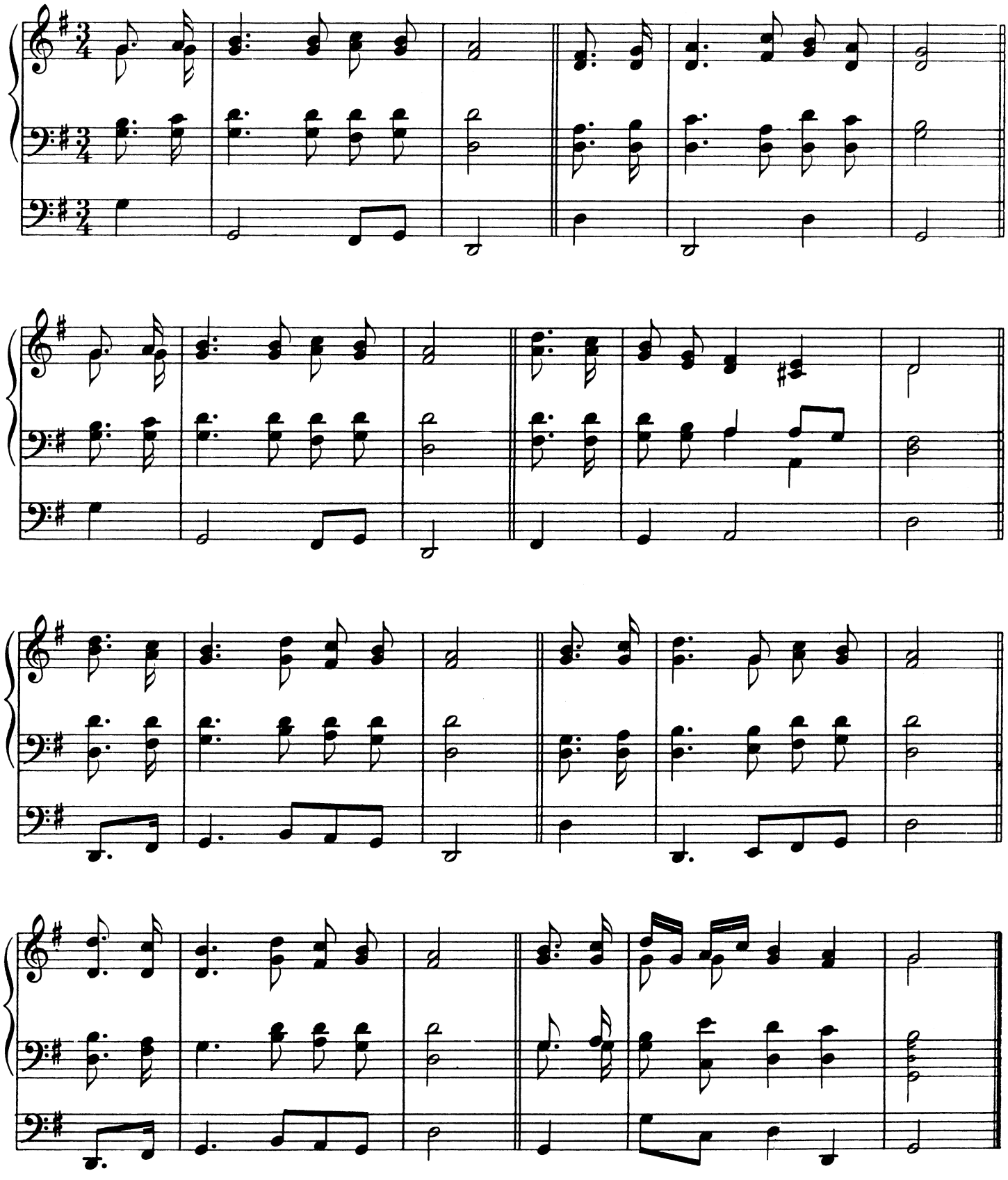
The pedal part of the tune "Lambeth" indicates a slight modification of the repetition rule; in the second measures of the first and third lines but one repeat on the octave is given: this is permissible where, as in this case, the first repetition falls *on the beat which forecasts a resolution* in the harmony. Note also the heightening of the manual slur at the end of the second line by the slur introduced into the pedal part.

The Pedal part of the tune "Sabbath" illustrates the rule given - that repetitions of notes of less value than one beat may be disregarded in general usage. Note hower, that sluggishness on the part of the congregation may often be broken up by repeating these shorter notes on the octave during a portion of the first verse; these short notes so used have an element of "urge" not unlike octave repetitions upon kettle-drums.

SABBATH, 7's

LOWELL MASON

120

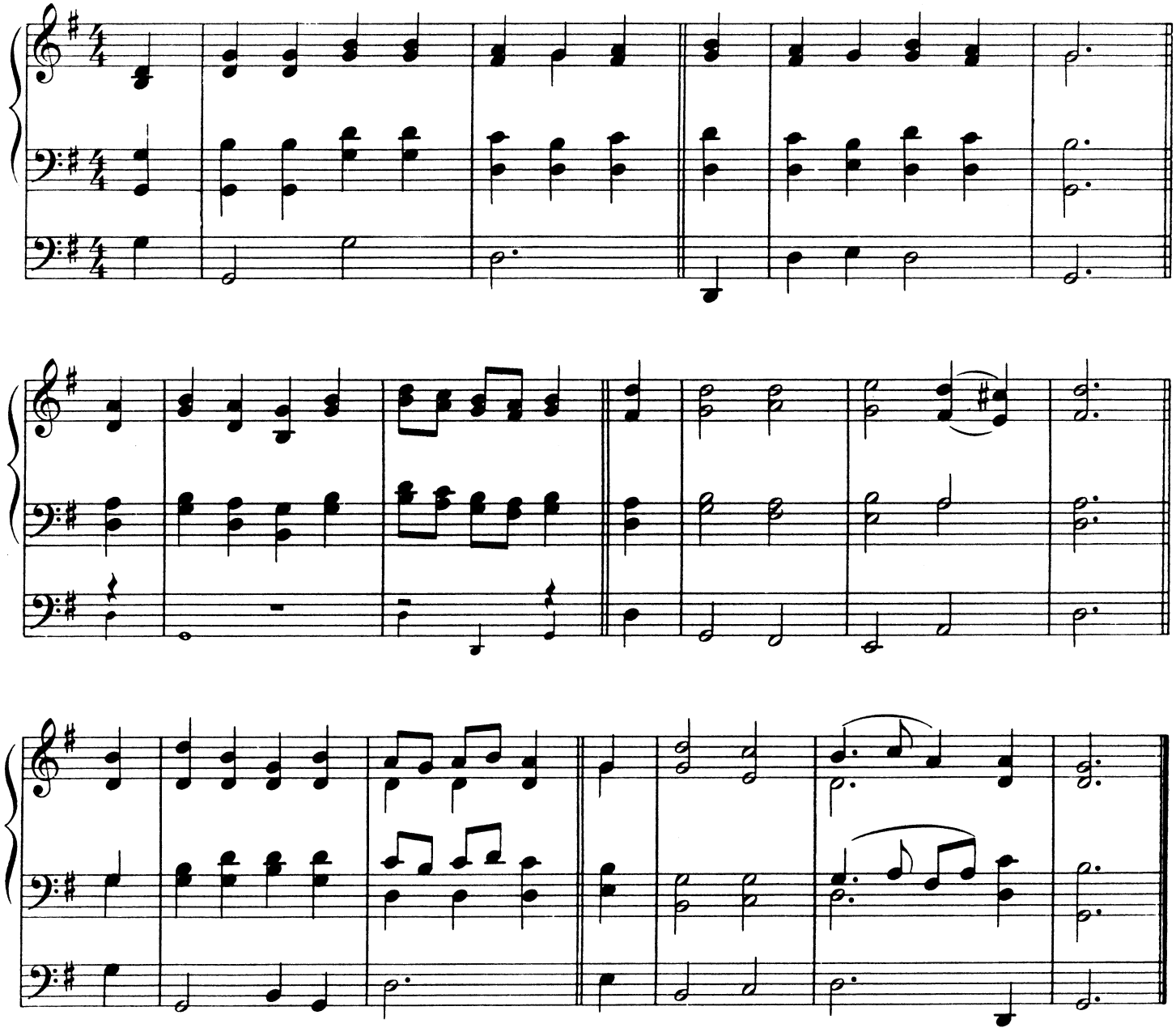


The fourth example, "Coronation," indicates a still further modified pedalling; because of the steady block-chord formation of the four voice parts it is possible to dispense with some of the octave repetitions in the pedal part. Observe however, that the repetitions are so arranged as to throw the accents strongly upon the strong beats and syllables of each line, also), and that in the pedal part there is invariably a repetition between the fourth count and the first count of the following measure. This rule should be invariably followed.

CORONATION, C. M.

OLIVER HOLDEN

121



The conventional practice in giving out hymns in the service is to use only a moderate amount of power (Swell organ, mf) and either omit pedal or use soft stops; during the congregational singing the Great organ Diapasons and Flutes, with full or nearly full Swell organ and sufficient 16′ and 8′ Pedal stops should be used. Both manuals should then be coupled to the Pedals.

The playing of Interludes between the verses of the hymns has largely fallen into disuse, as it tends to disrupt the mood of the hymns, and wastes time.

The organist should allow plenty of time between verses for the drawing of breath by the lay singers, the insertion of one full measure of rest at this point being a safe rule to follow. Part of this inserted time may be given to prolonging the last chord of the hymn, but it is essential that there be at least *two beats of absolute silence* before commencing the new verse.

Supplementary Exercises

in Contrapuntal Style

in which use is made of the various touches acquired

Prepare { Sw. Foundation stops 8′- 4′
Gt. Diapason, Gamba, Flutes 8′-4′ Sw. to Gt.
Ped. 16′- 8′ Sw. & Gt. coupled to Ped.

PRAELUDIUM

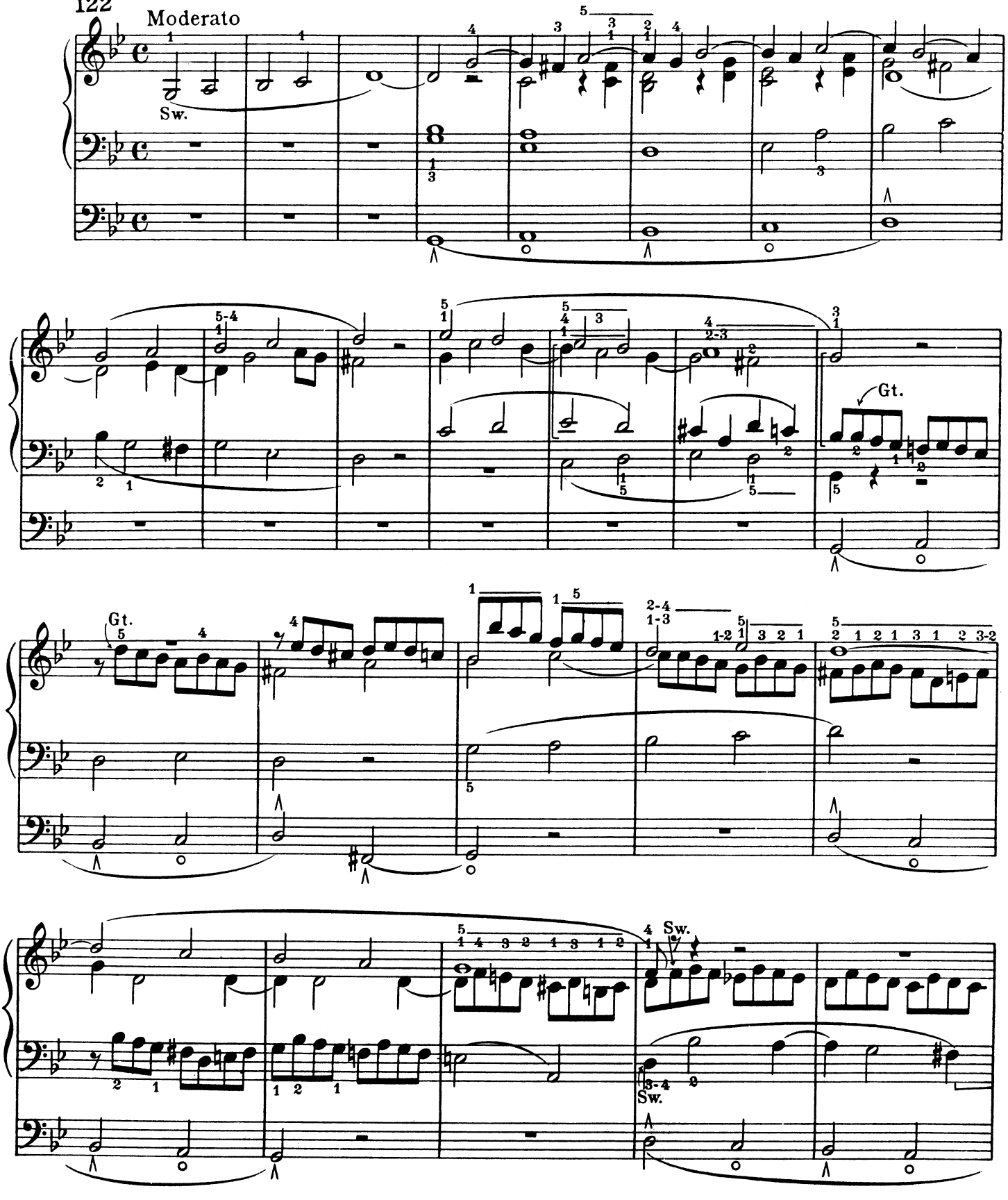
№ 5

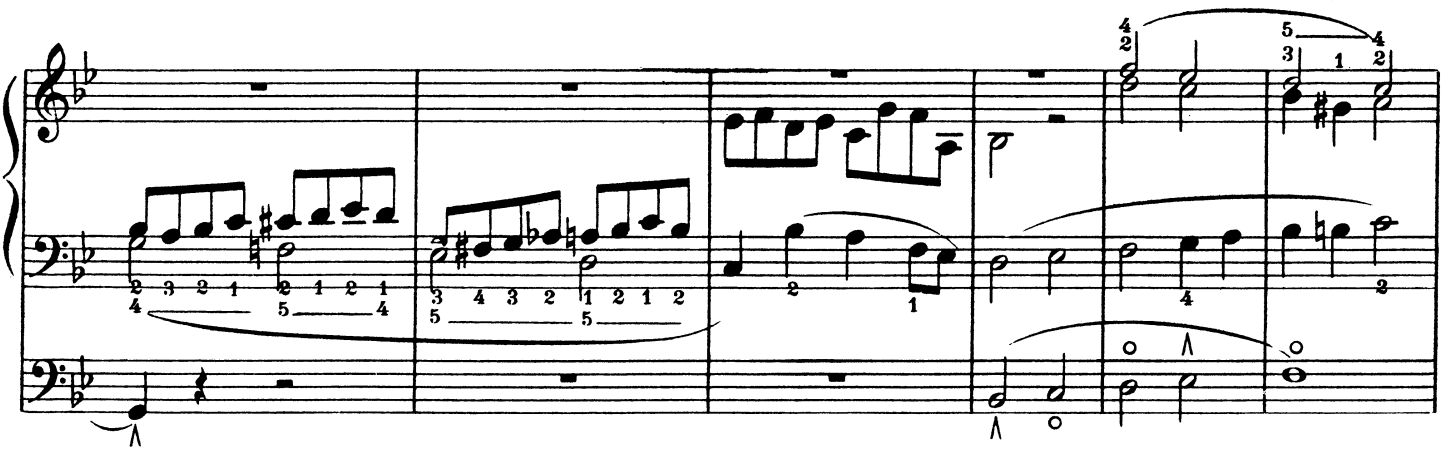
J. C. H. RINCK

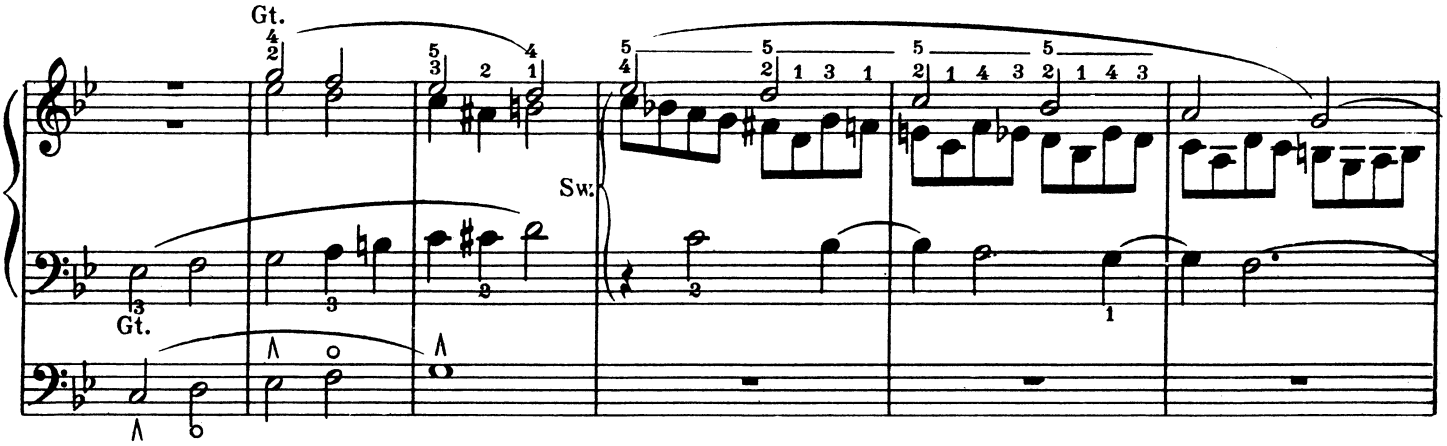
Arr. and Edited by G. B. N.

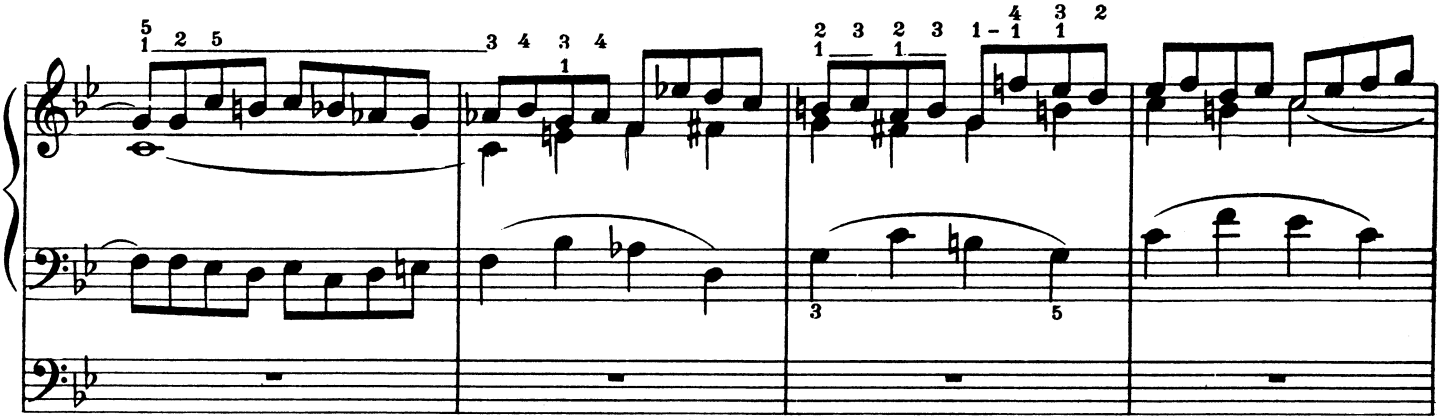
122

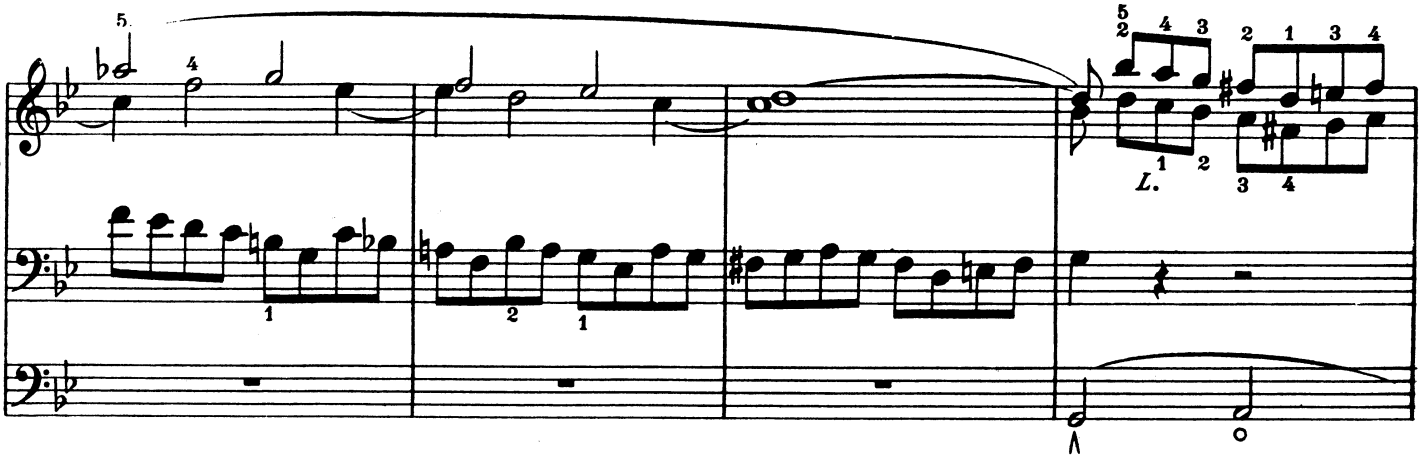
Moderato

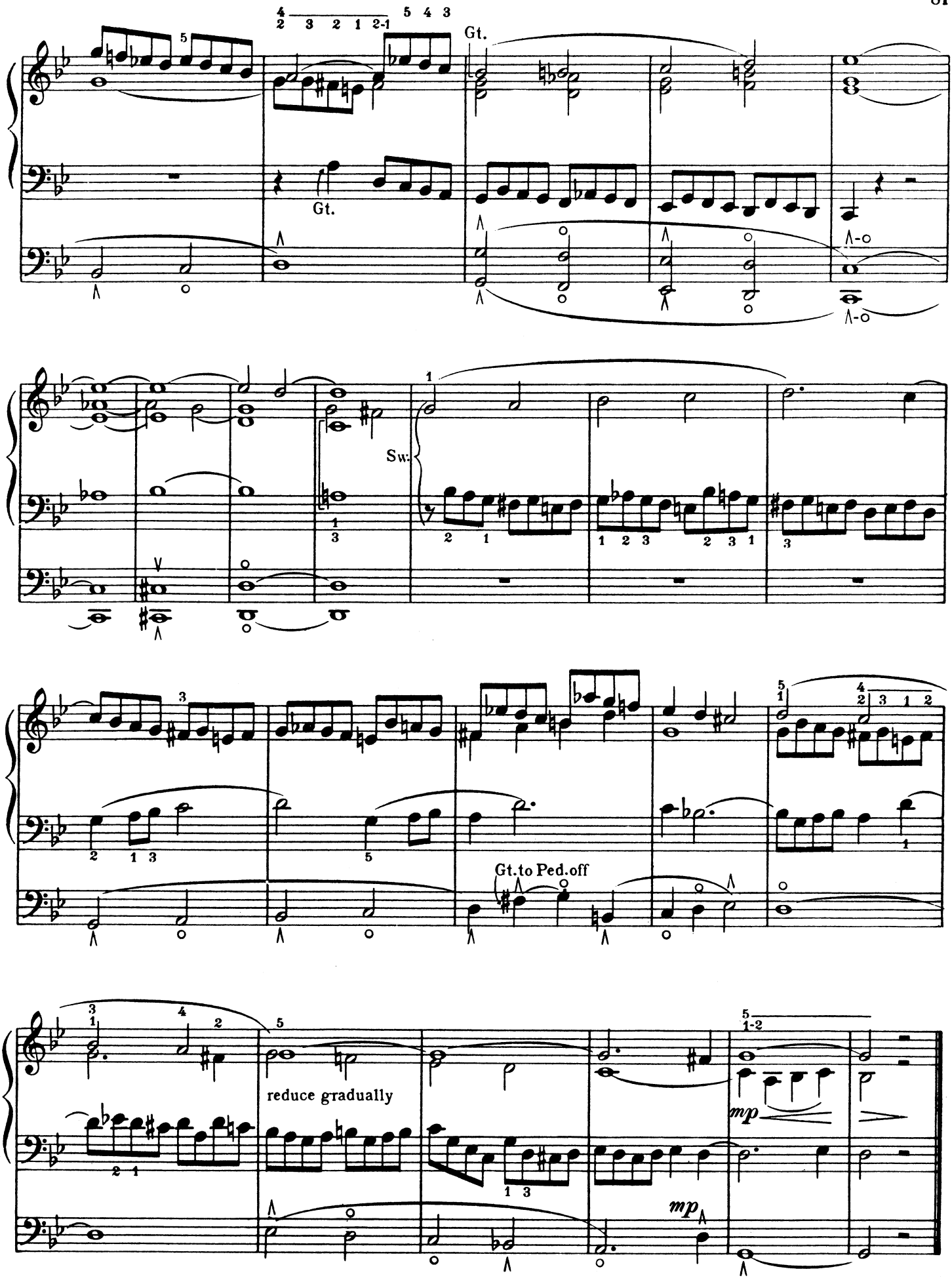





Gt.
Sw.
Gt.




L.


Gt.
Gt.
Sw.
Gt.to Ped.off
reduce gradually
mp
mp

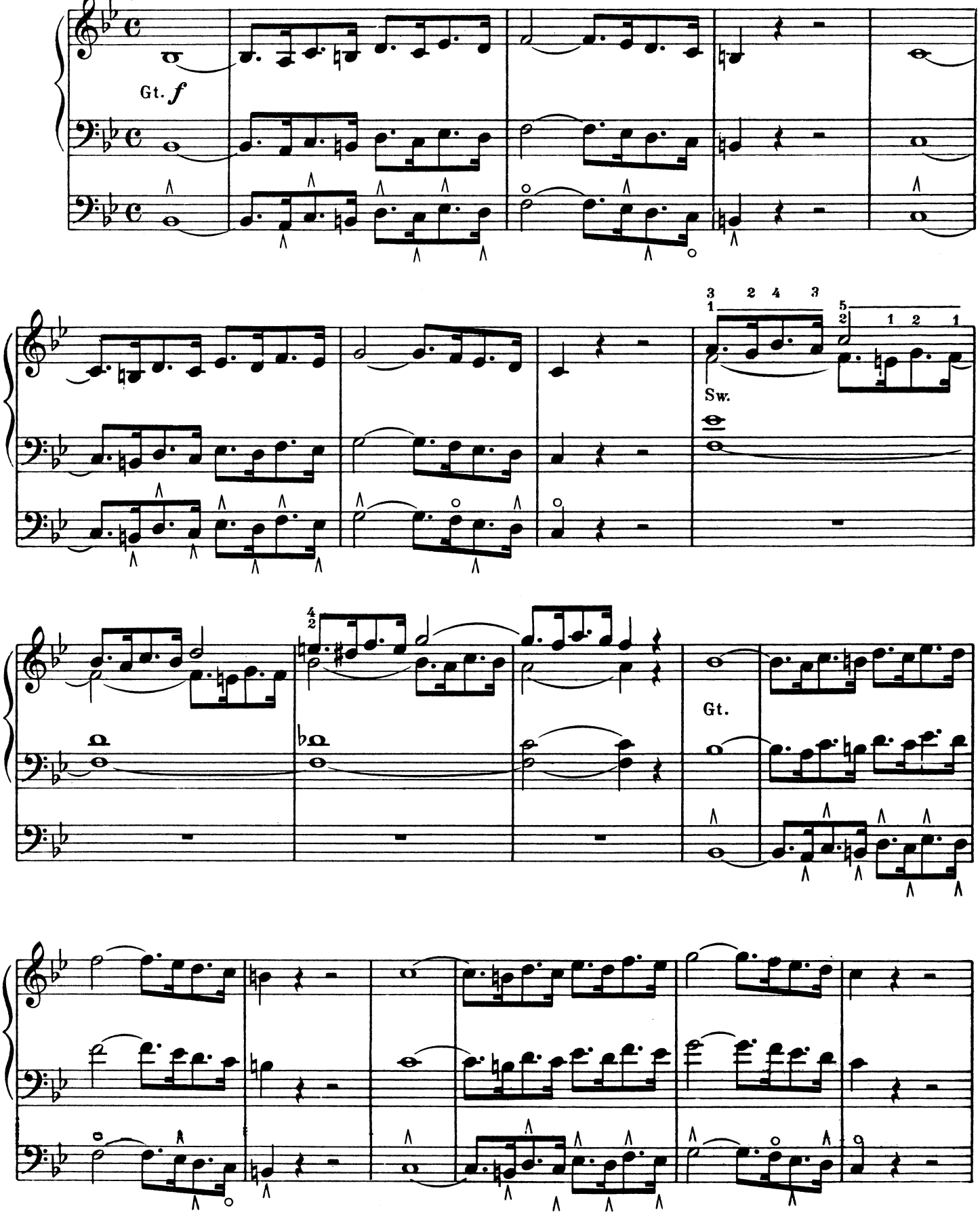
PRAELUDIUM

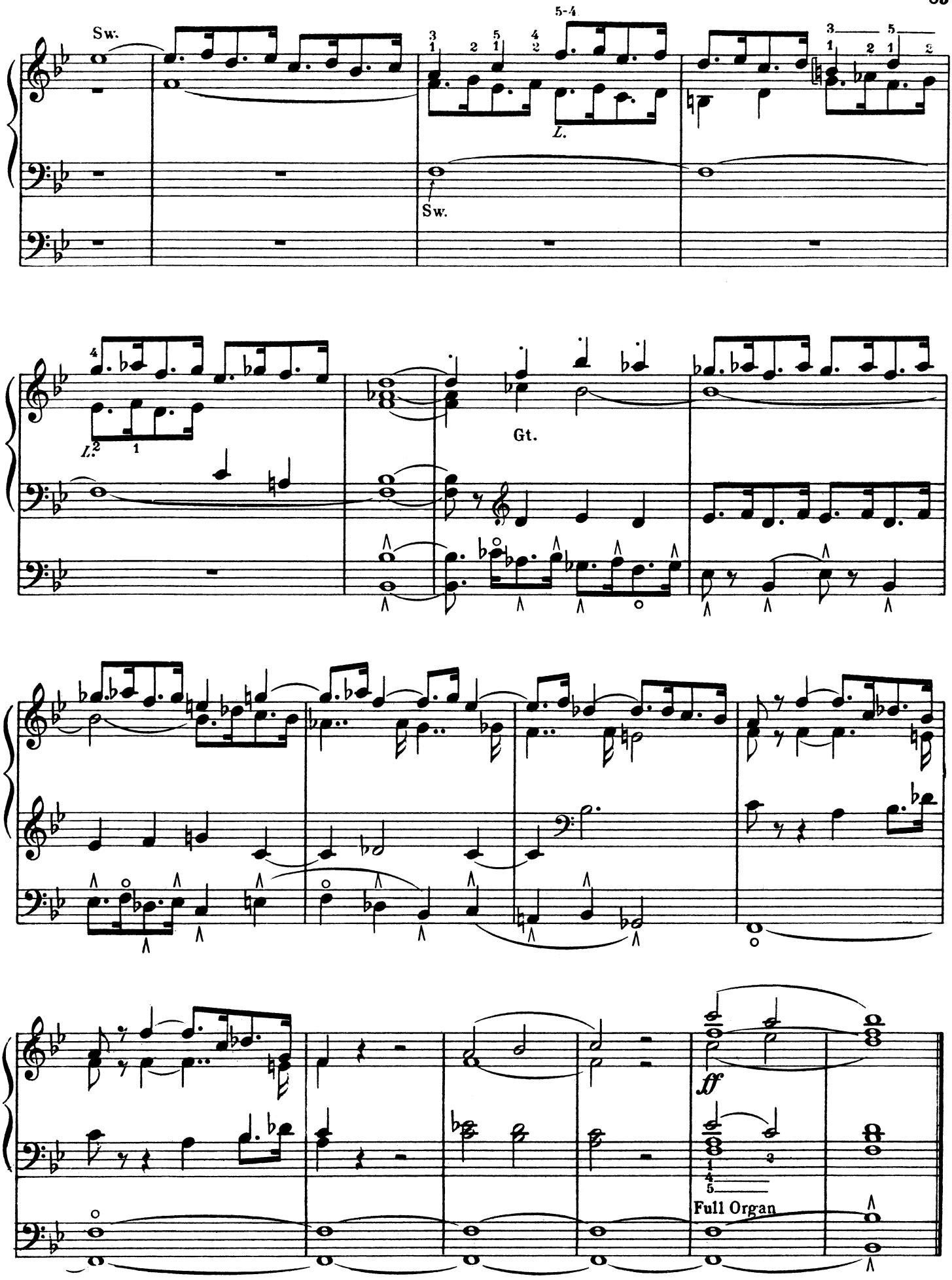
№ 12

Prepare { Sw. Full
Gt. Foundation 8′-4′ Sw. to Gt.
Ped. *ff*-16′-8′-manuals coupled

J. C. H. RINCK
Edited by G. B. N.

123 Grave




Sw.
5-4
L.
Sw.
L.
Gt.
ff
Full Organ

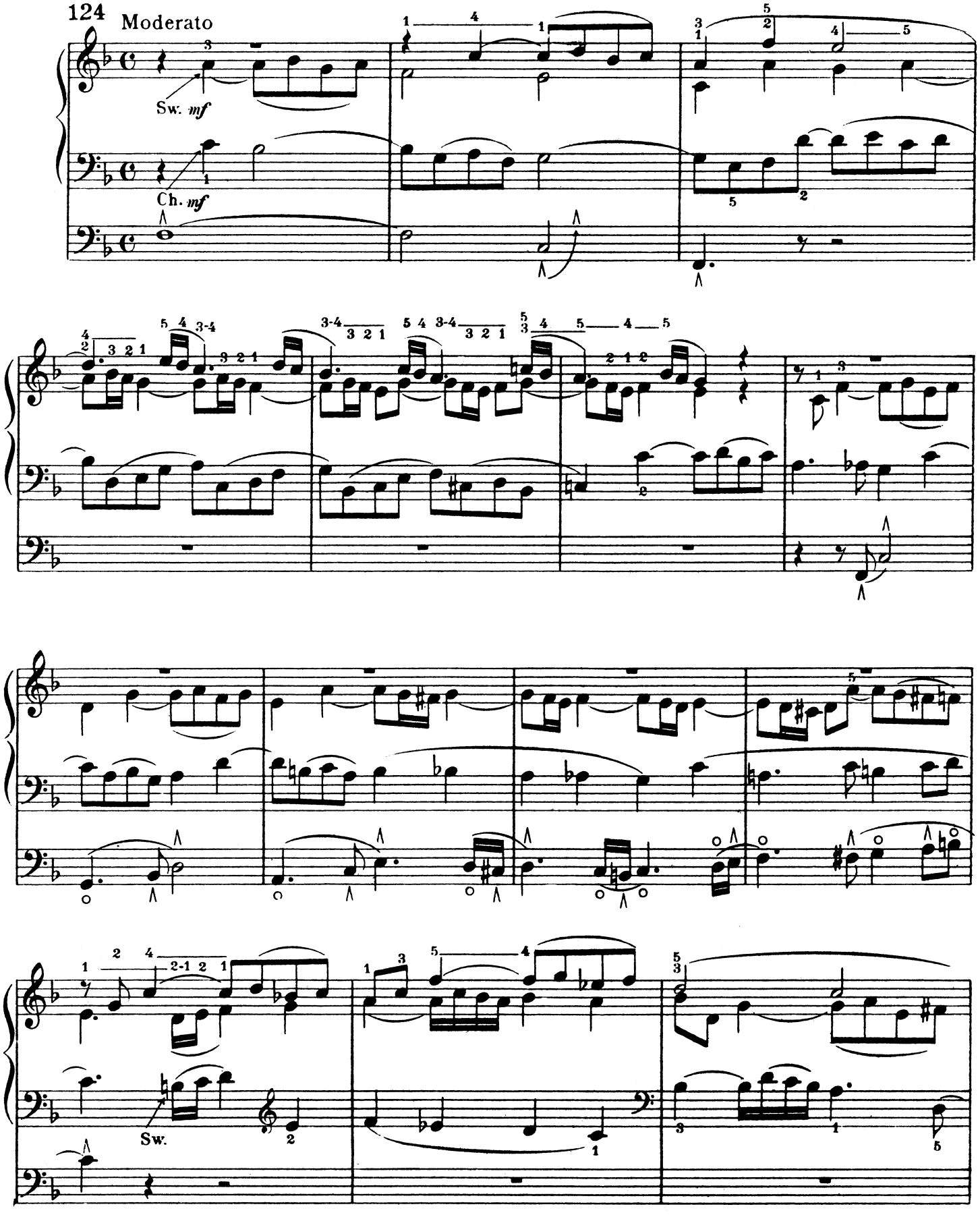
PRAELUDIUM

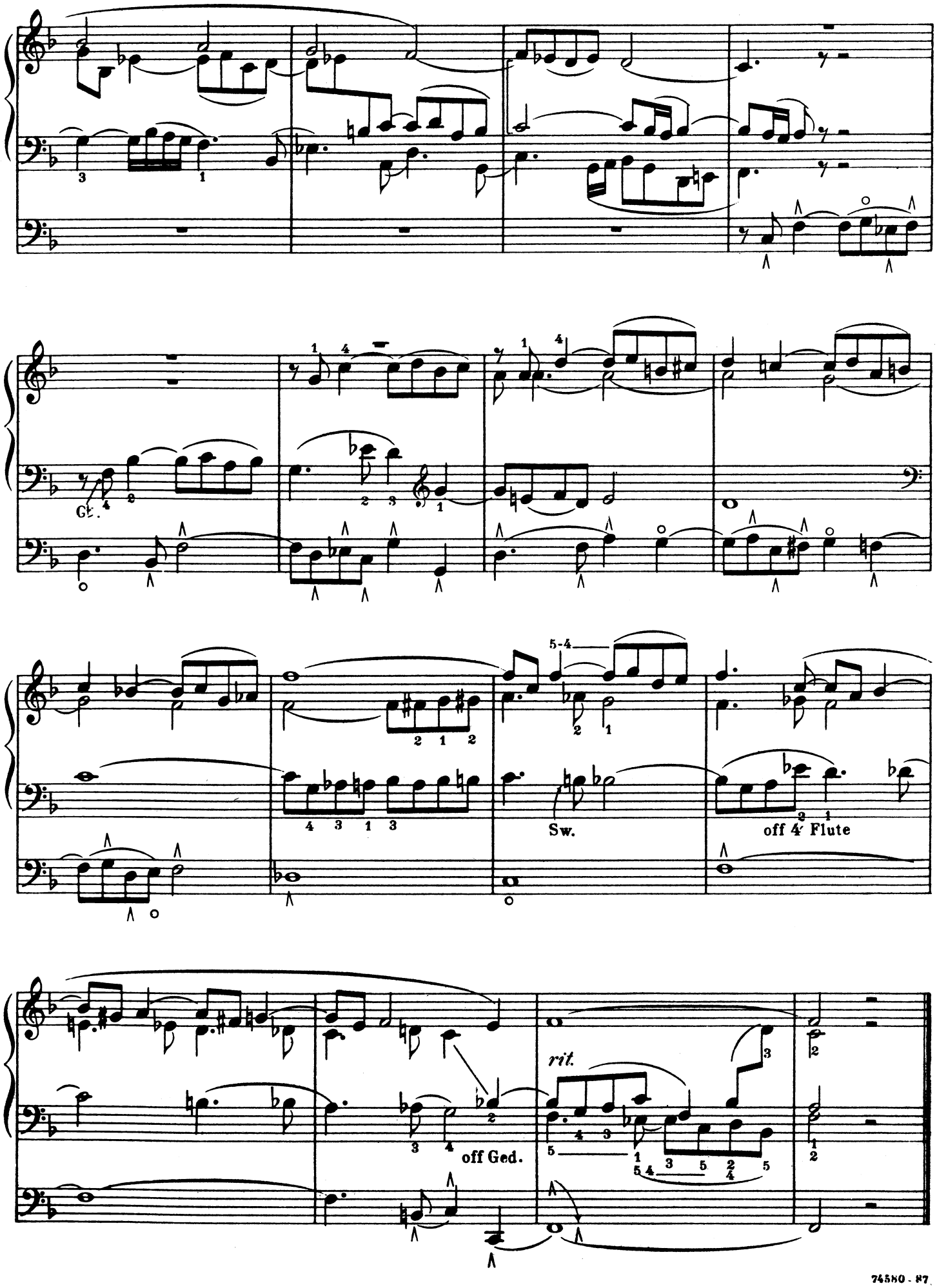
Book 5, № 2

Prepare { Sw. Strings, Ged., Flute 4
Ch. Clarinet, or Gt. Gamba
Ped. Soft 16′ - Sw. to Ped.

J. C. H. RINCK
Edited by G.B.N.

124 Moderato




Ge.
5-4
Sw.
off 4' Flute
off Ged.
rit.

ADAPTING PIANO ACCOMPANIMENTS TO THE ORGAN

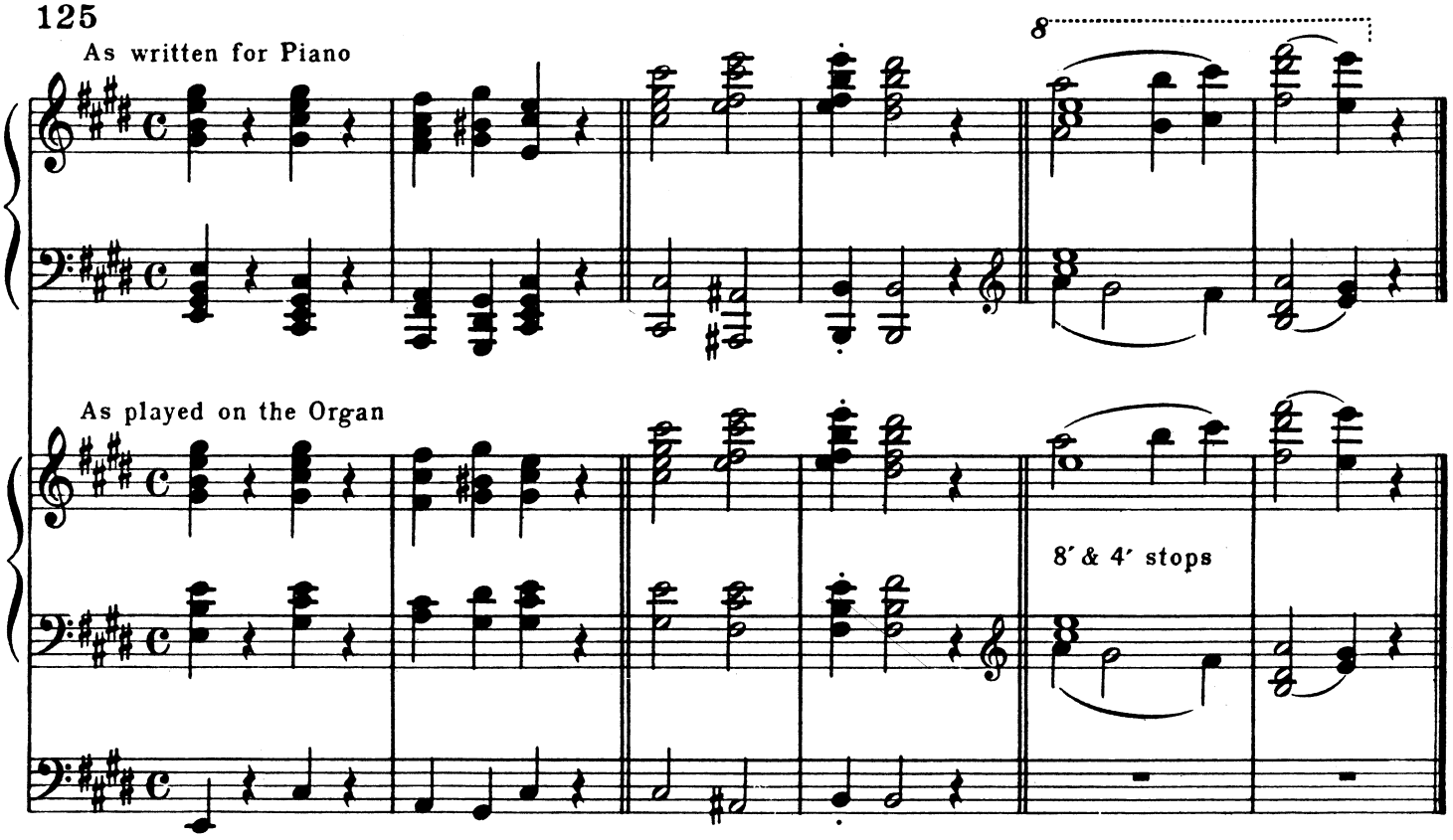
Much of the choral music used in the services of the church is provided with accompaniments written primarily for the piano; virtually all modern sacred solos and duets come under this rule, and a very large proportion of anthems are also subject to it. It therefore follows that the organist must early in his studies begin consideration of the principles used in adapting such accompaniments to the organ. Fortunately the necessary rules are few in number and simple to grasp.

The first point to be grasped is this: All chords must have their essential notes grouped so as to bring about a clear and well balanced effect. This means that three things must be done:

1. Thick chords in low register (left hand) must be thinned-out, or raised into middle register.
2. Wide spaces or "gaps" in the middle of chords must be filled.
3. Extremely high treble chords must be lowered, the effect of high placement being secured by adding 4′ stops.

Herewith are illustrated examples of each kind of treatment:

125

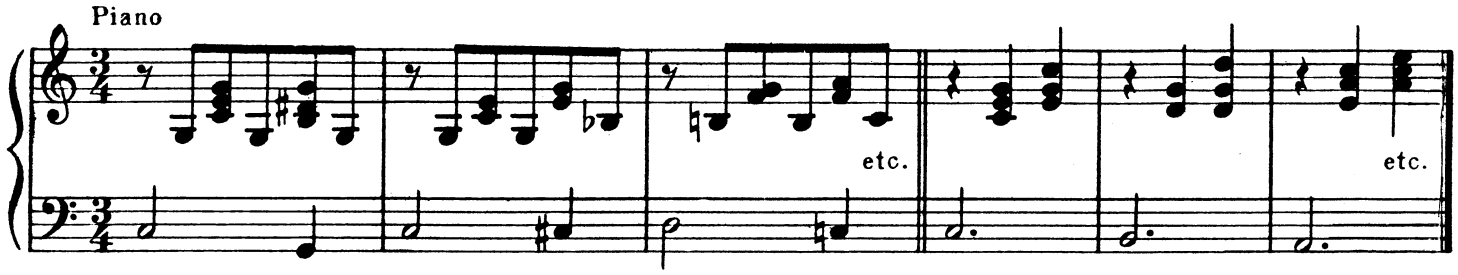


The old rough rule of chord-writing — that spaces wider than one octave be avoided for the most part — is a safe one for the student to keep in mind in adapting extended chords to the organ. It is only for special effects that the laws of chord balance are violated; in most good chord writing the intervals are rather evenly spaced in their relation to each other.

The second point to be grasped is this: that the piano is a percussion instrument, and as such makes use of many rhythmic figures for the purpose of keeping up the flow of sound, but that the organ is the exact opposite — being the most perfect tone-sustaining instrument in the realm of music. The effect of this dissimilarity will be to alter the values of certain rhythmic figures when taken over from one instrument to the other. Certain rhythmic figures will sound thin and feeble when applied to the organ, others will be so full of repetition as to give a choppy and disjointed effect.

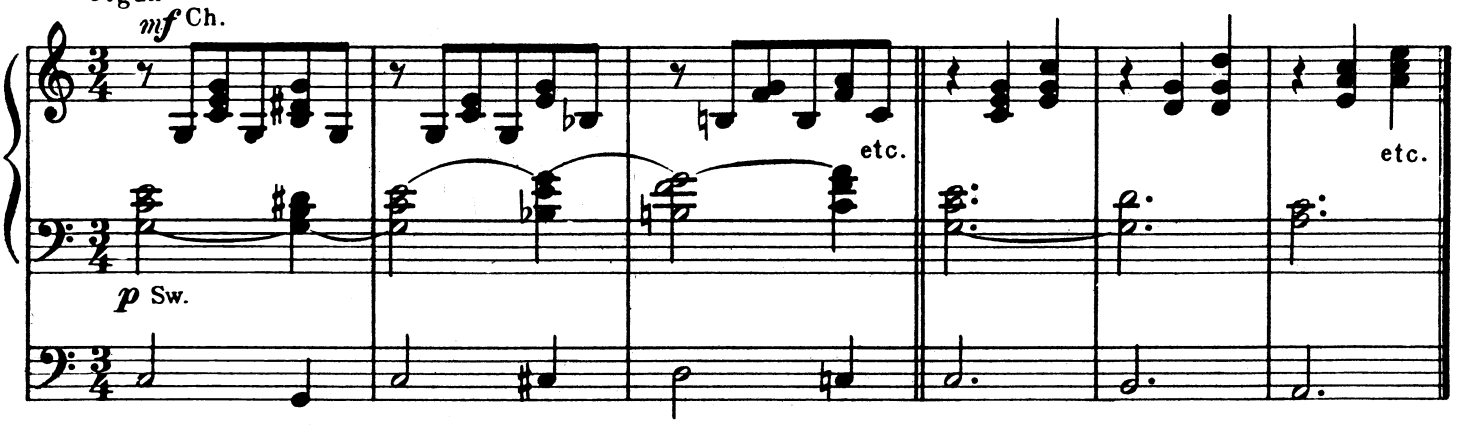
Among the figures of the first class are such as the following:

126



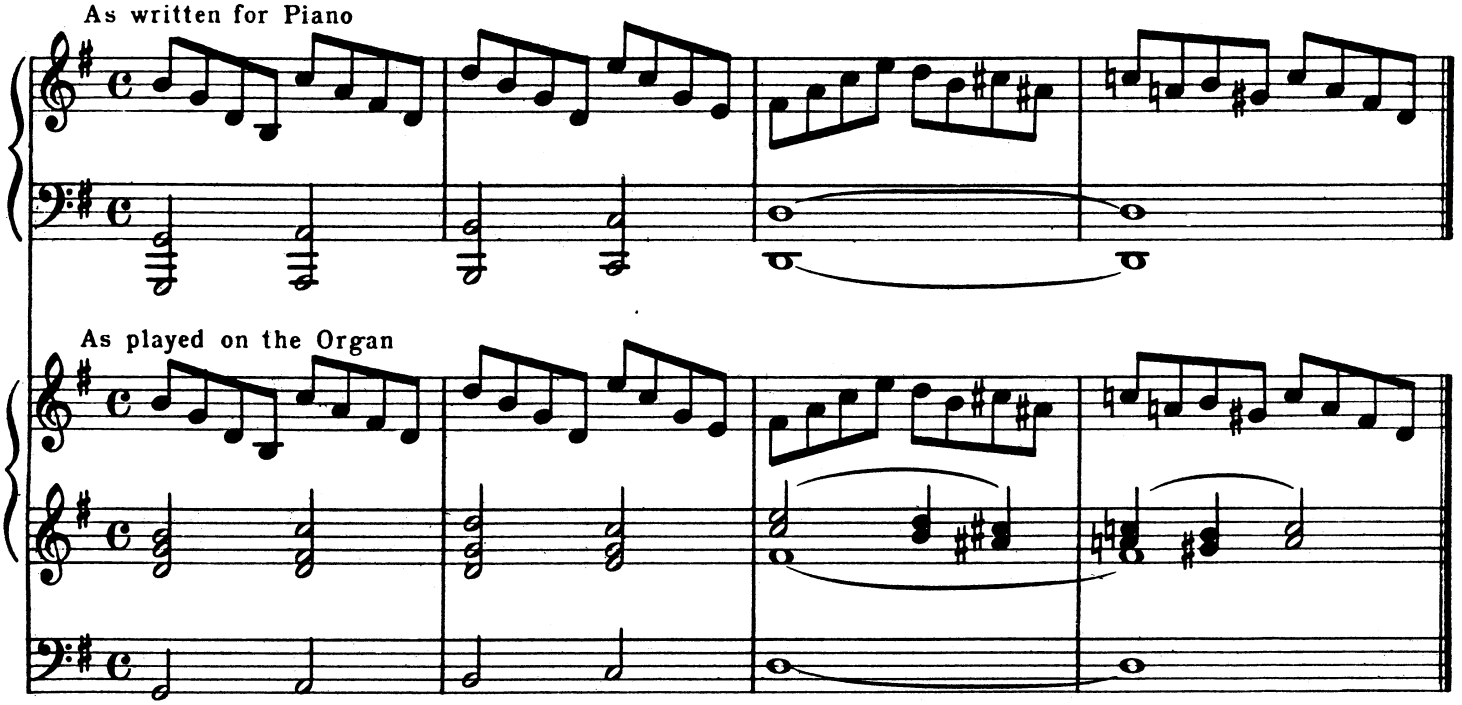
These would be treated as studies in duplication — the left hand holding soft legato chords as a background, and the right playing chords as written on a more prominent registration. This treatment is frequently used in orchestra scoring, and is equally well adapted for organ use. These examples would be played in this manner:

127



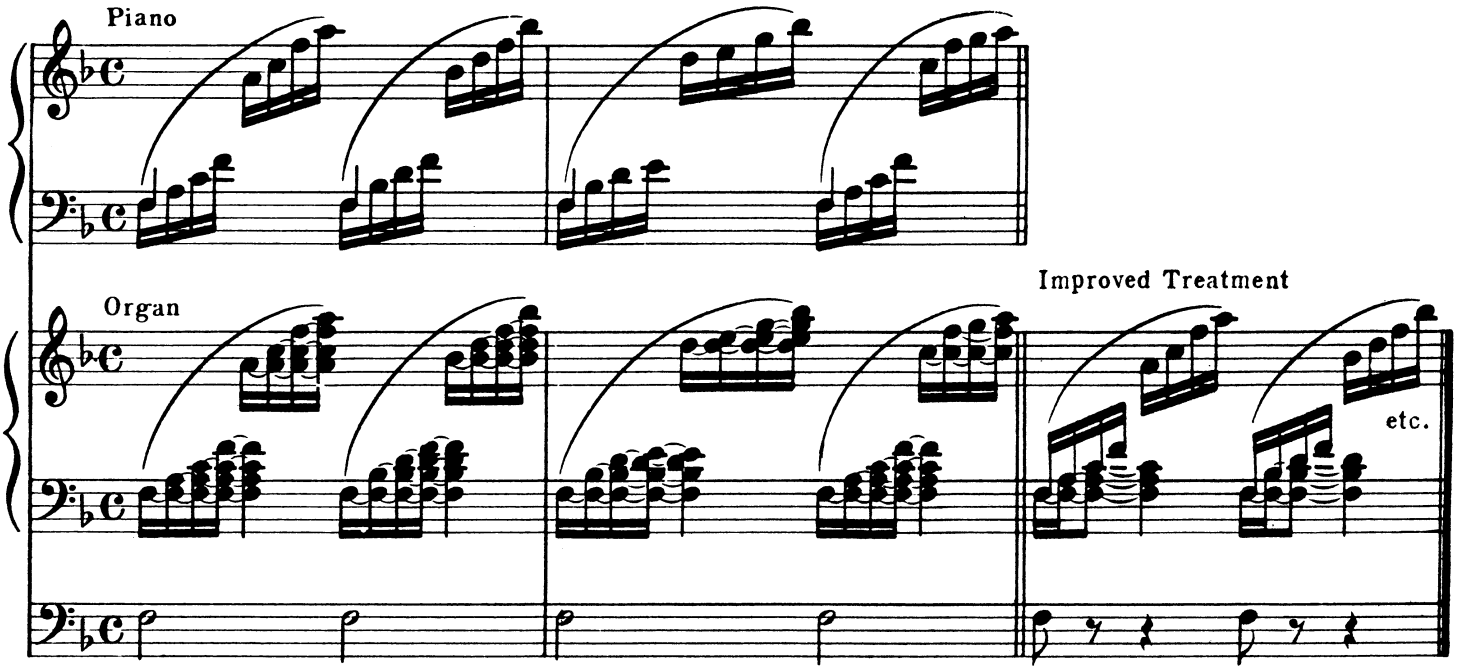
There frequently occur extended passages of single notes, in various forms of broken chord-work or arpeggios; these are effective on the piano because of the sustaining effect of the damper pedal. Upon the organ they are thin and poor, and incapable of giving sufficient support to the vocal part. They are treated in a similar manner to the example just given.

128



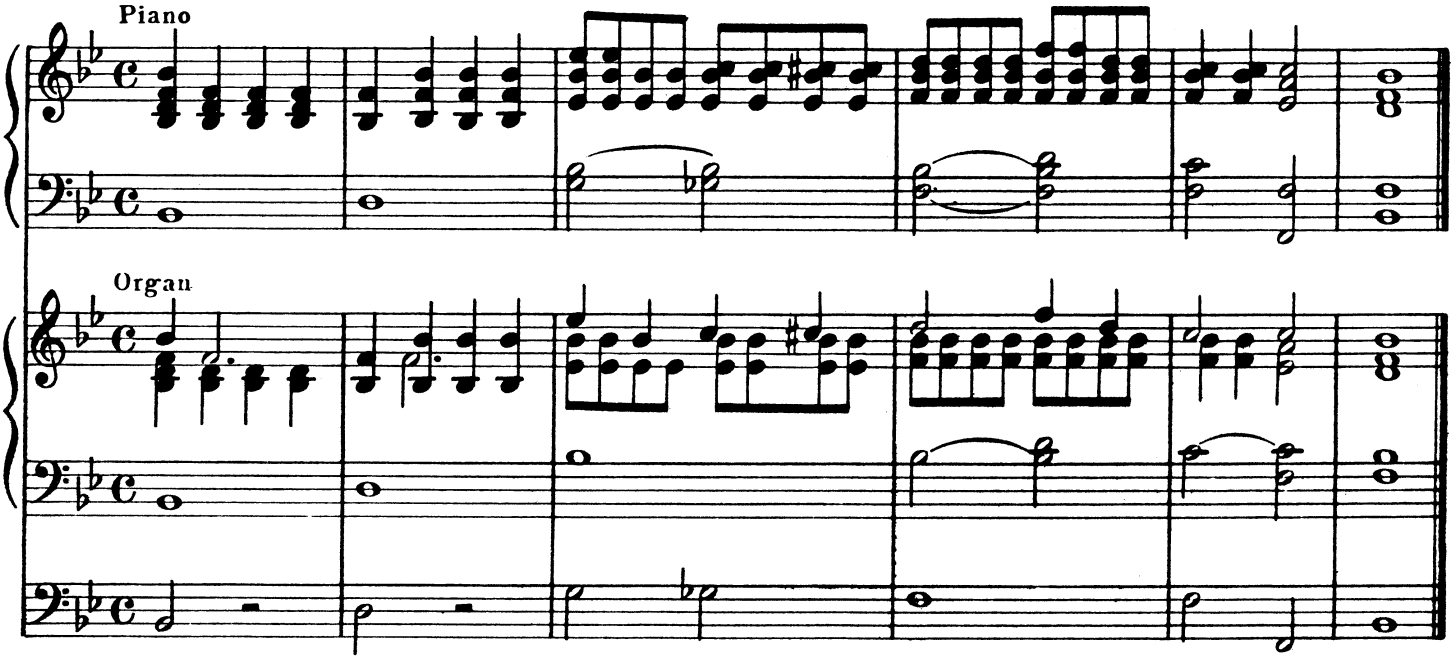
Ascending arpeggios are usually treated in a different manner, although when their compass is not too great it is possible to treat them as in the previous example. When they range through two or more octaves, however, it is better to treat them as shown in the next example. Note that there is given first the conventional method of tieing over each note of the arpeggio, and that immediately following is given a somewhat better method in which only a portion of the total number of notes composing the arpeggio is tied over— this method resulting in a somewhat clearer presentation of the arpeggio than is possible with the conventional treatment; more study and skill is required by this latter method, it may be said.

129



Repeated chords upon the organ, unless expressly indicated as staccato, should be partially connected in accompanimental work; usually the top notes of the chords are connected, unless a counter-melody can be evolved by connecting selected inner notes. A fairly satisfactory effect will generally be secured by connecting the top and bottom notes, playing the inner notes as legato as possible in order not to weaken the middle of the chords, but still being careful to repeat all of the inner notes. Below is given an example of this treatment.

130

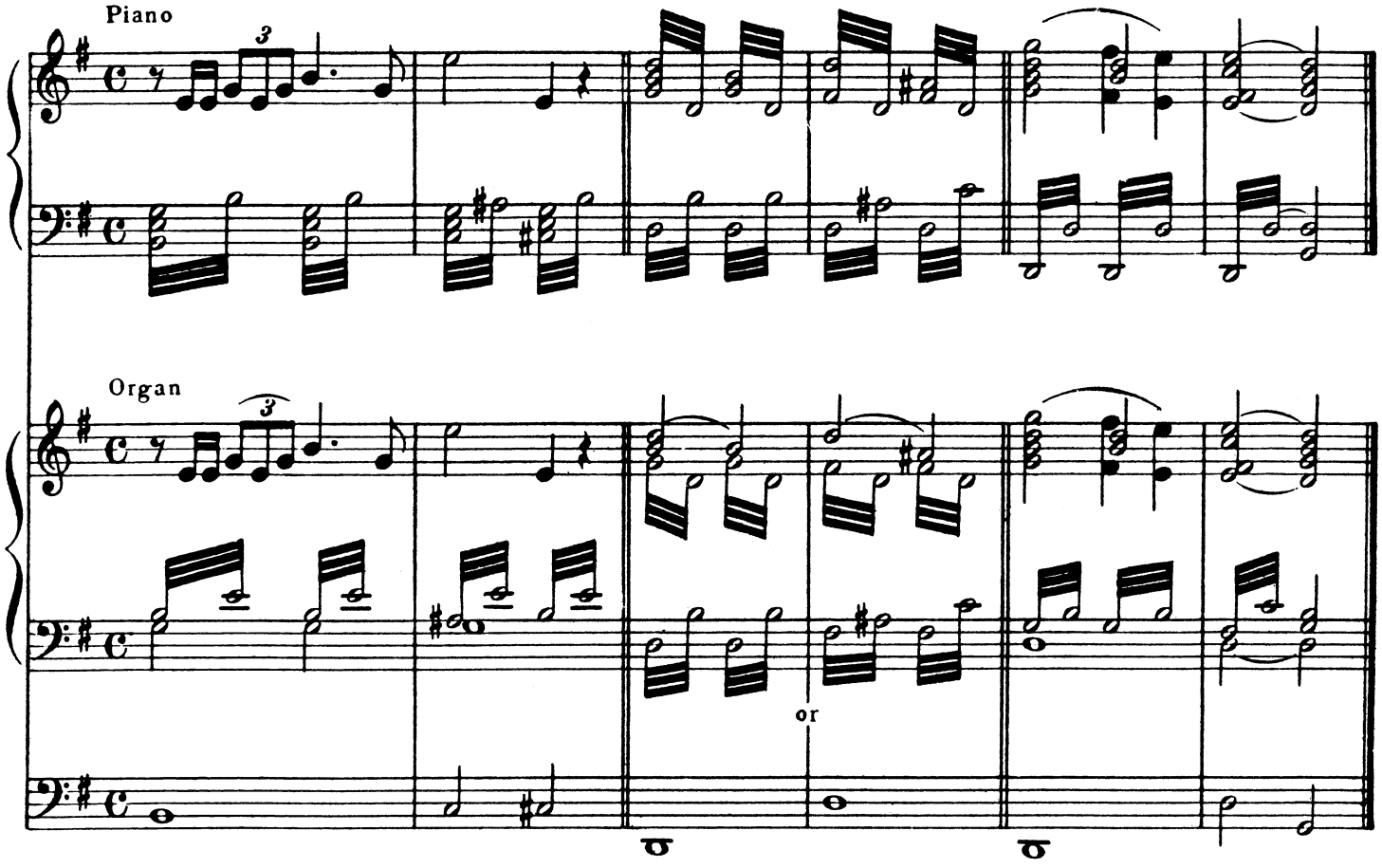


Tremolo figures in the left hand of piano accompaniments, and tremolando chords, most frequently met with in accompaniments to recitatives, are treated in like manner to some of the preceding examples.

Chords are trilled in part, not as a whole, and preferably in the middle portion of the keyboard. Octave tremolos in the bass are shifted to the tenor octave and the trills are made on smaller intervals than the octave, thirds or fourths being especially good.

By making use of both sustaining and rhythmic effects, in this manner, nothing is lost of the agitato feeling desired, and at the same time the method of achievment is entirely organistic and pleasing. Below are given several specimens:

131



Enough has doubtless been indicated in this section to show the student that the adaption of piano accompaniments calls for a close study of chord-balance to the end that all chords will be pleasantly distributed— neither too high nor too low; that the substitution of a sustained-tone instrument for a percussion one calls for changes in rhythmic figure-work, with frequent amplification of the figures by means of block chord duplicating on a second manual; and finally, but to a much less degree than either of the first two points, that some passages of repeated chords will require a moderate amount of binding together to avoid choppiness. Before the close of the pupil's "first year at the organ" much experimentation along these lines should have been undertaken, under the teacher's guidance.

SOME HINTS ON
ORGAN TECHNIC FOR THEATRE PURPOSES

THE broadcast introduction of the pipe organ into the theatres, especially the theatres showing moving pictures, is one of the most startling developments of the period; with it has come a style of playing peculiar to the theatre. This style is the antithesis of conventional (church) organ playing and is rapidly becoming so well standardized that certain principles may safely be laid down for guidance of the organist who wishes to enter this field of work.

TOUCH

THE organ in the theatre must be treated as a substitute for the orchestra, and must be played with a technic and in a style which shall result in an effect approximating the orchestra. Contrari-wise, anything remotely suggesting the organ as used in church services is to be carefully avoided. If the reader will ask himself what two elements are most characteristic of the organ in church, he will inevitably be forced to reply—a strict legato touch, and the confinement of the hands to chord work on one manual for much of the time; these then are the elements to avoid, and in so doing it will be found that two positive principles will be discovered. They are:

1. The effect of solo and accompaniment is to be used for the largest part of theatre playing. The avoidance of one-manual chord work will naturally compel the player to use a solo effect in some part of the keyboard compass; it may be in the treble, suggesting a violin or flute solo, or in the middle register suggesting a cornet or a clarinet solo, or in the lower register where the 'cello or trombone are most at home, but it will be prominent somewhere. It is not too much to say that ninety per cent of all theatre playing is best done with solo and accompaniment, rather than "block chord" arrangement.
2. Strict legato simultaneously in both hands and pedals is to be carefully avoided at all times in the theatre. Legato may be present in *one* part—in fact very often is—but it is a legato which is well broken up by sharp phrasing and set in relief by detachment or even actual staccato in the other parts. Again this is entirely in harmony with the technic of the orchestra—which technic is your model. Sharply defined rhythms are part and parcel of the music of the theatre and such rhythms are best secured by means of much detachment of chord work as well as by frequent use of varied staccato touches.

PRACTICE IN ADAPTING

NATURALLY both of these principles imply that the theatre player must cultivate the ability to adapt other music to his needs than pure organ music, in fact in actual theatre work very little pure organ music is used; the bulk of the material comes from orchestra music, operatic music, songs, and violin and 'cello compositions. The student is earnestly advised to begin at an early moment the adaption of violin and 'cello compositions and songs to the organ, striving to acquire a facility which will permit playing the melody with left or right hand with uniform ease. Perhaps in no other way can the subject be so well approached. Later the salon literature of the piano may be attempted, and finally the use of "piano conductor" parts from orchestrations may be attempted; in these latter the cueing will be of great aid in registration.

DETAILS TO AVOID

THERE are a number of details regarding theatre organ playing which are best treated by considering them from a negative viewpoint.

1. In playing what are commonly spoken of as "vamp" accompaniments (usually repeated groups of chords commencing on an off-accent beat or part of the beat) be especially careful that your touch does not become too light and undecisive. One of the most common faults of "movie" organists is flabby and devitalized touch in chord work; some even fail to fully depress the keys! Only a slovenly result can be produced by such means.

2. Avoid chord work which may call to mind hymns or anthems (four-part "close harmony," especially when in slow moving time) or anything reminiscent of church organ playing. If you are to play in the theatre, cultivate the theatrical viewpoint.

3. Be very sparing of "full organ" effects. The *Grand Chœur* style of organ composition has no place in the the theatre except when that thing which is neither flesh, fish nor fowl—the "Organ Solo"—makes its appearance upon the program; even then it all too often becomes merely a noisy and tiresome way of resting the eyes (while wearying the ears!). *Full organ* should be reached only once in an entire picture, and that once at the moment of greatest climax.

4. Don't be afraid of using occasional recitatives, or brief melodies, *unaccompanied;* these are very restful when interspersed judiciously. Modulations may often be *suggested* in this manner, without resorting to the conventional chord work.

5. Don't be afraid of silence; it is "the greatest effect in music " Above all, don't hold chords (in the style of the bungler) while hunting around for registration changes! Change stops always in silence; this rule holds good in every place.

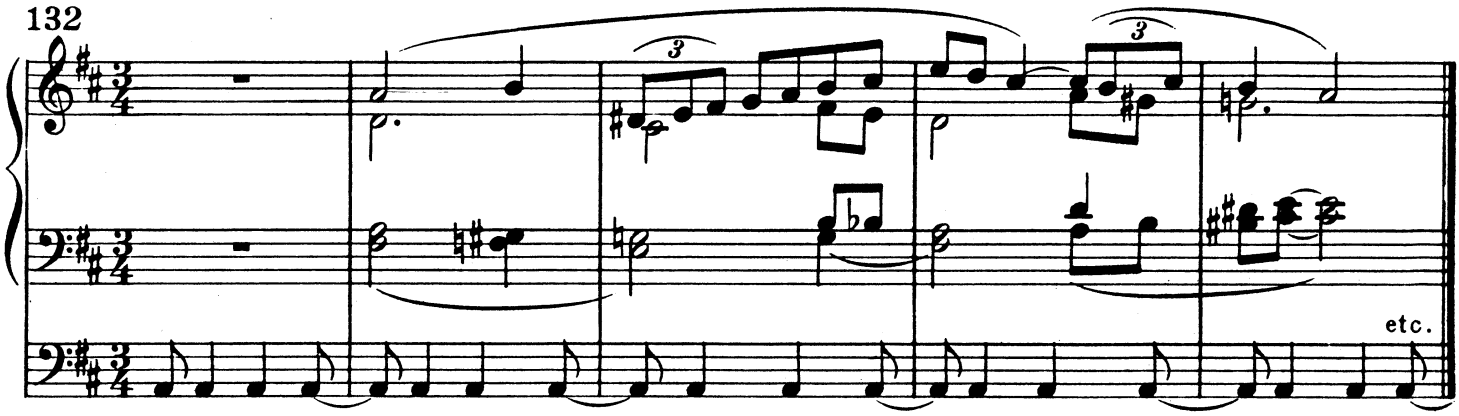
6. Shading must be constantly present, but do not overdo it. The violent shadings are for violent effects, not for usual purposes. Be sparing in the extent to which you move the pedals.

7. Use *solo stops as solo stops;* don't mix them indescriminately. Use their different colors to illustrate the different characters and situations to be played to. Especially avoid mixing the reeds—*Oboe, Clarinet, Tuba, Saxophone, French Horn,* etc.; their individualities are one of your strongest weapons.

8. Finally, seek for variety of power and intensity, as well as tone color; neither all loud nor all soft, but a continuous variety of dynamics—all governed by the action to which you are playing. Study the technic of the best players; above all strive to master the theatrical insight into cause and effect; only by so doing will you become a satisfactory interpreter of the drama.

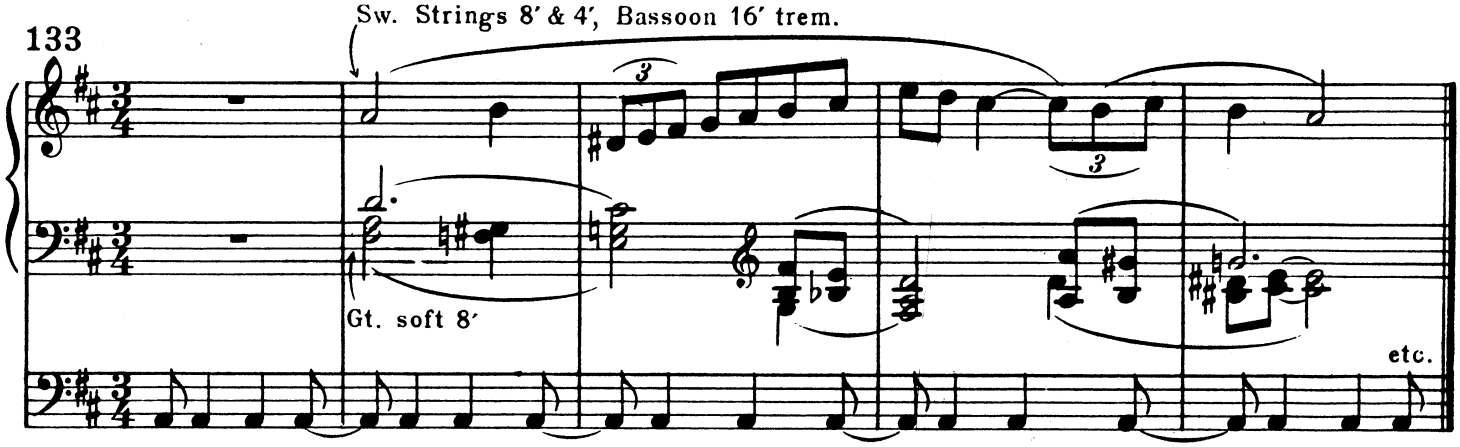
Facility must be secured in changing the effect of music written in "block chord" style to solo and accompaniment effect. Start with the simplest chord work passages, such as the following:

132



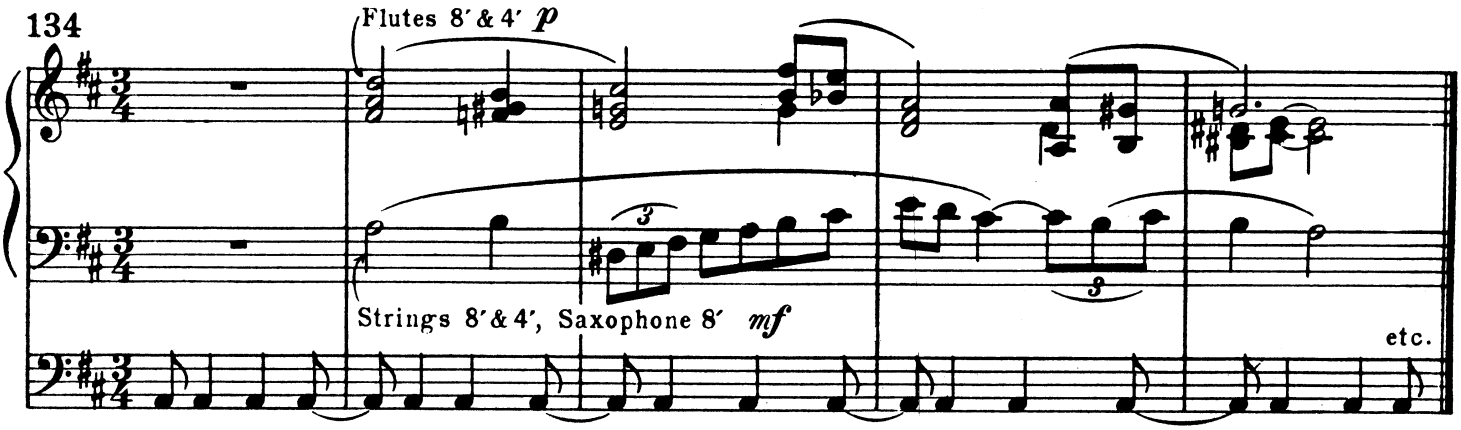
This should be first studied so as to give the effect of a violin solo with soft accompaniment, in this manner:

133



Then the position of the melody should be inverted, the effect being that of a cello solo:

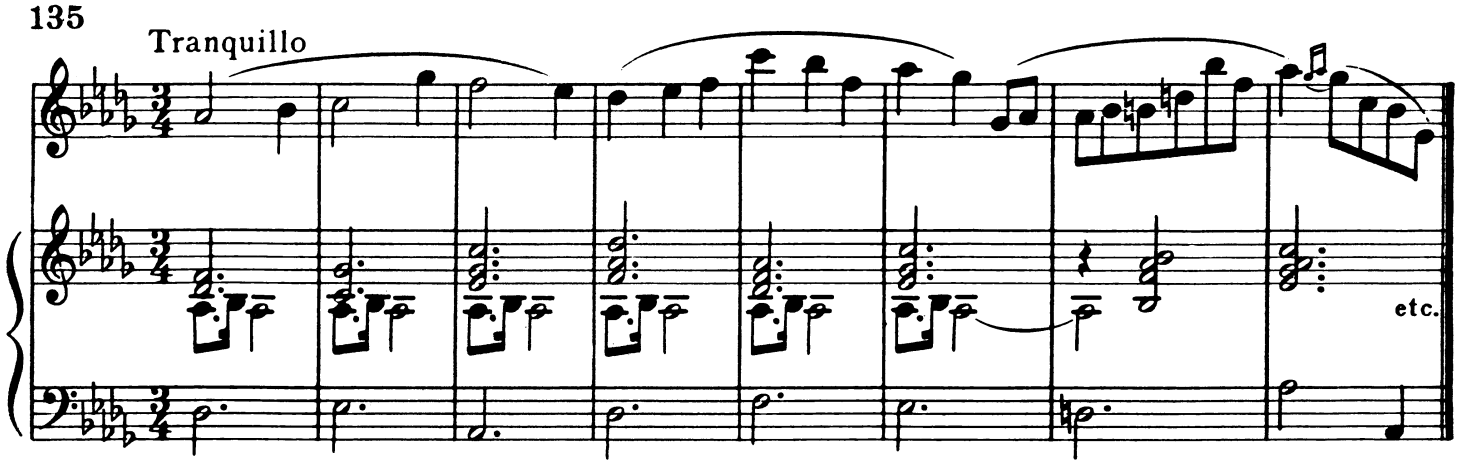
134



Comparison of the accompaniment of the third example given with that of the second will show that several slight changes in its formation have been made; obviously, these have been made because the chord work becomes more prominent and noticeable by its transference to the higher tessitura. The changes consist of breaking up of time values of the dotted half-notes, and the inversion of two "skips" in the upper voice. This demonstrates another valuable rule, viz:— Avoid the diatonic progressions, i.e. — "stepwise" or scale-like progressions, to a considerable degree; or put contrary-wise — in both melodies and in prominent portions of chord work be careful to have enough intervals wider than the second to keep the effect of motion and life emphatically present. This again is sound theatrical practice. It must never be lost sight of that life in the theatre flows by in a more rapid procession than does actual human experience, and that it therefore becomes necessary for music in the theatre to possess more definite qualities of energy and *propulsiveness* than is needed elsewhere.

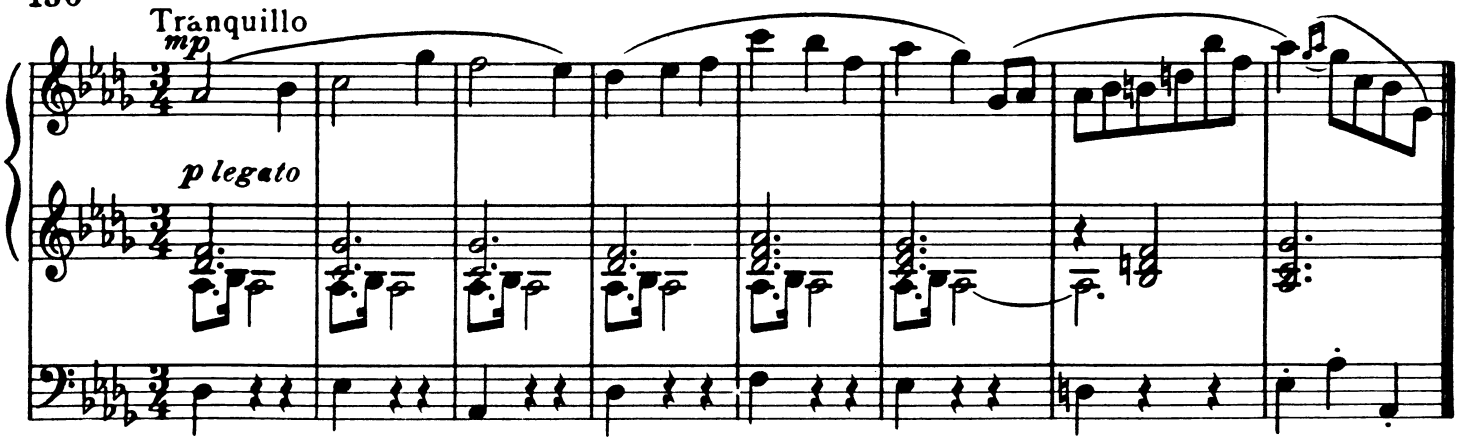
A very large field for experimentation is opened up by the study of the changes necessary in adapting accompaniments to theatrical usage. The student will realize that the mere expedient of introducing staccato first in one hand and then in the Pedals will give not a little variety. As a very simple example take the second theme from Godard's *Second Mazurka* (violin and piano) Op. 54. If played as notated for the piano accompaniment the effect will be one of unrelieved legato, as follows:

135



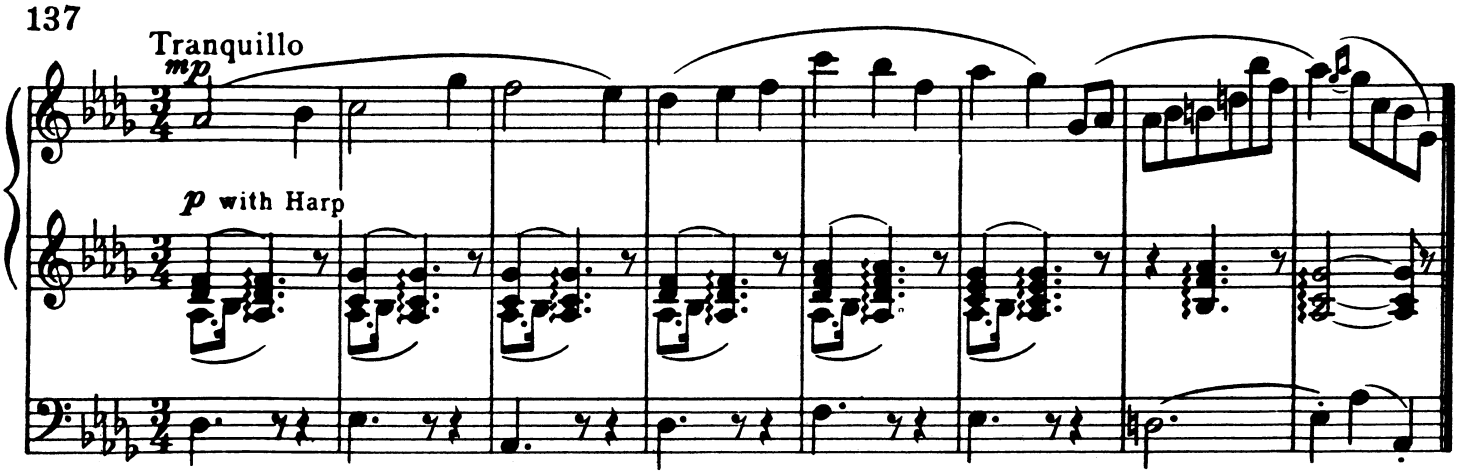
As this effect would in the majority of cases be very much out of place in the theatre, try the simple change of shortening the pedal notes considerably, as follows:

136



Or the effect of propulsiveness may also be given by a modification of the chord work, with a slightly less pronounced shortening of the pedal notes, as follows:

137



These examples will give the student an introduction to the subject of adapting for the theatre. It must not be supposed that the pedal part is to be invariably staccato; to play the organ with continuous staccato pedal part is wearisome under any circumstances. But there must be a degree of separation either in the pedals or in one or both hands during the largest part of the playing time. Refined taste, guided by an orchestral view-point, must be the deciding factor as to degree and place for *staccato*.

THE TREATMENT OF TREMOLO FIGURES

The *tremolo* figure, in one of its several forms, is very frequently met with in both orchestral and pianoforte music; furthermore, it can be to advantage introduced at times in adapting music to the theatrical organ.

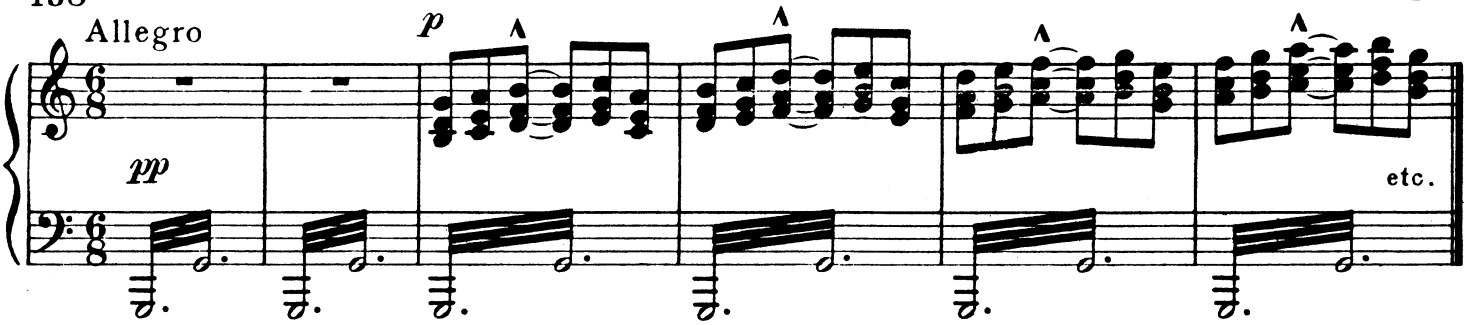
Two forms are commonly encountered; they are:

1. The octave roll, most often introduced as a pedal-point, but also used frequently in the upper register of the violins

2. The broken chord tremolo, known in orchestral work as the fingered, or slurred tremolo. This latter is the basis of almost all the *"agitatos"* used in moving-picture playing.

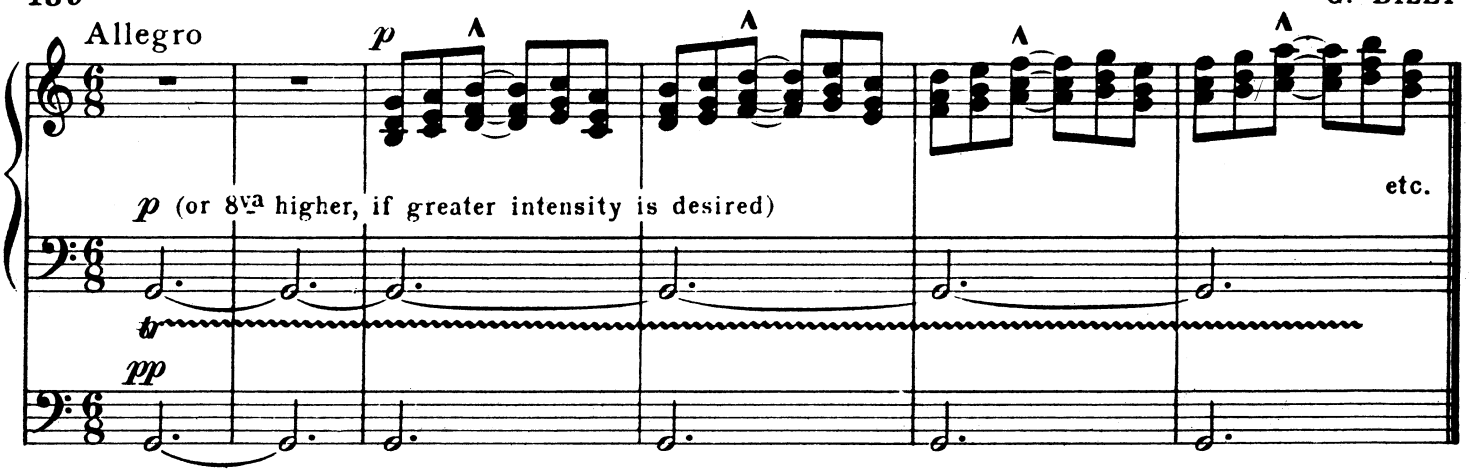
The first form generally requires drastic treatment; the octave tremolo can scarcely be said to be truly pleasing in any portion of the compass of the organ. It is most unpleasant in the lower register (wher the difference in promptness of speech of two pipes an octave apart becomes more noticeable), and is only moderately successful in the treble. The majority of the most successful players in the theatre change octave tremolos, especially in the lower registers, to some form of trill — generally using the upper note for the trill, and holding the lower note for the necessary support. For instance, in Act I, of the opera "Carmen," the pianoforte score contains the following passage introducing the chorus of Cigarette-girls (№ 4):

138 G. BIZET



The effect desired is of course one of excitement and anticipation, and it will be found that this effect of tension will be far better attained by treating the passage in some such style as this:

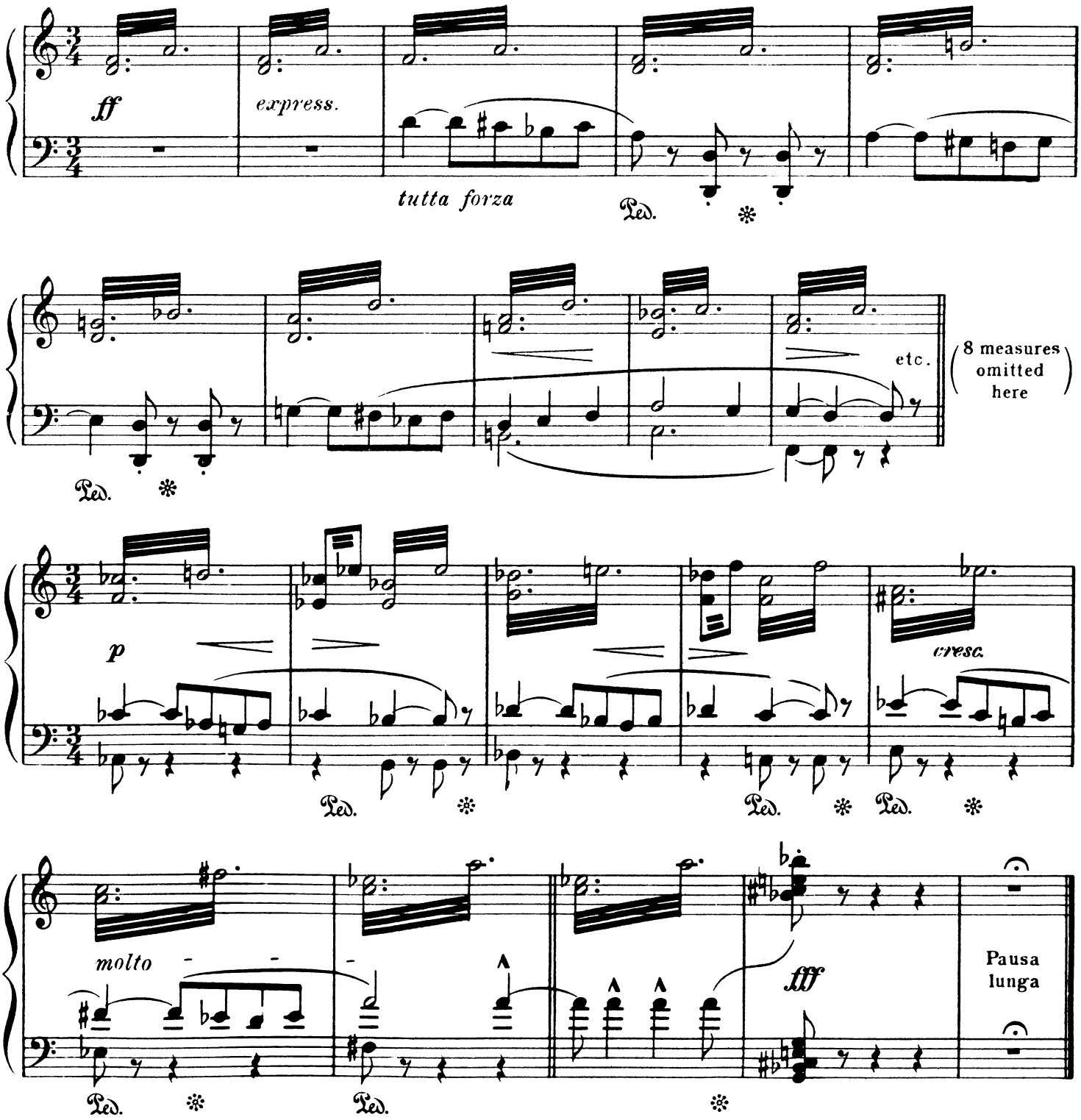
139 G. BIZET



The second form, where the tremolo figure is in the treble, is susceptible of more variation than is the first given form, and this variation may be so managed as to convey different shades of emotional intensity. One example only will be given, also taken from that masterpiece of the theatre, "Carmen," this example being the final theme from the Prelude — in which is pictured the hopelessness of Don Jose's love and the menace of the expected death of Carmen. The pianoforte version condenses the score as follows:

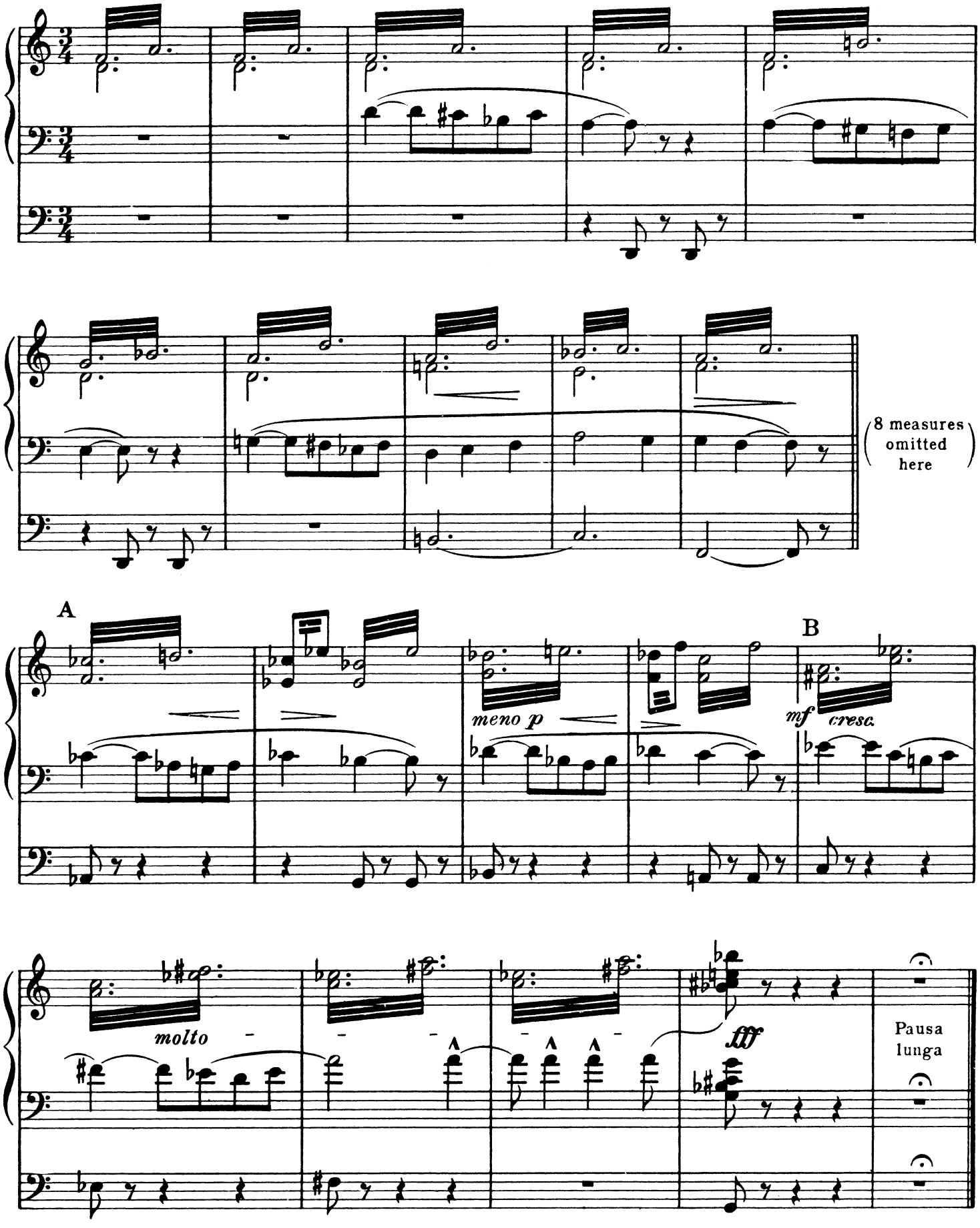
140

Andante moderato



No radical changes are necessary in adapting this to the organ; for either theatrical purposes or for use in a recital. As played upon the organ the theme is given to heavy strings with Diapason and either Clarinet or Saxophone to give weight and intensity of tone; the last note of each phrase is lengthened as will be seen upon examination. The pedals should give the pizzicato notes with decision. The right hand tremolo figure begins with the lower note held throughout the measure and the upper two notes *alternated smoothly*. At the point marked *A* the holding of the lower note ceases (giving more intensity to the tremolo) and at *B*, where the crescendo builds up overwhelmingly, the missing notes of the chord are filled-in; as more stops are added during these last four measures of tremolo the touch may become more detached— which will aid in heightening the emotional effect.

The manner of treatment would be approximately as follows:

141

Andante moderato