

## CHAPTER II.

## Playing with the Orchestra.

ALTHOUGH we are considering the *Organ*, all points which are dealt with refer equally to the harmonium and Mustel organ, with, of course, the exception of pedal notes played by the feet.

## TOUCH.

8 [PAGE] 8]

The first point to consider is the *Touch*. In pianoforte playing, generally speaking, the tone and volume depend upon the degree of force used by the finger in depressing the note; contrary to this, the tone and volume are not affected in the slightest degree in the organ, whether a note be gently or forcibly depressed (except in the case of double touch, which calls for extra *pressure*). The notes should be pressed down, with a swift and firm finger touch, to ensure promptitude in speech from the pipes, and the *release* of the note is a most important matter. A note will sound so long as the finger remains upon it, and until actually released; a note which remains depressed for even the slightest fraction of an inch will sound; in some organs the touch is so light, that dropping a short piece of ordinary pencil upon a key will cause a pipe to sound. Let the player, therefore, distinguish between a swift and firm *pressure* of the finger, and a *blow* of the finger, avoiding the latter. Upon release of the note, raise the finger clear of the key to ensure "clean" playing. This principle of touch applies to both slow and rapid legato playing; "staccato" should be "wrist-staccato," as in pianoforte playing; not so much a "bounce" off the keys, as a rapid release by quick raising of the hand, the note

being allowed to speak properly. Arm movements, such as in pianoforte playing, are quite unnecessary, and have no effect whatever upon organ touch.

## PASSAGES.

The harmonium is a slow-speaking instrument; the modern organ, on the contrary, speaks quickly, and many passages which are ineffective on the harmonium are quite effective on the organ. Thus,

Ex. 1.

the following  is hopelessly

ineffective on the harmonium, but quite effective on the organ, using suitable stops. "Staccato," while effective on both instruments, is much more effective on the organ; a *rapid* "staccato" is ineffective on the harmonium, while a passage like the following is quite effective on the organ, utilising light stops:—

Ex. 2.



## PEDAL TOUCH.

In Pedalling, the notes should be played from the ankle, the toe and heel of either foot being used. In *legato* playing, the player is recommended to use the toe and heel of the same foot alternately, for consecutive notes, as much as possible; this obviously cannot be done in playing notes which are more than a third apart. The more flexible the ankle, the greater facility in pedalling; any up and down leg movement should be avoided as much as possible, even *staccato* touch being from the ankle. A modern pedal action is not heavy, and the player is recommended to cultivate a light touch which is advantageous from all points of view. One sees so many players who appear to kick at the pedals; forcibly attack the manuals (especially in chord playing) in a merciless manner which, one would think, would smash the hammers of a pianoforte; and handle the stops like punch-balls, while gyrating on the organ seat in a most extraordinary fashion; all of which is not only unnecessary, but extremely silly.

No musical instrument can be so merciful or so merciless to the player as the organ; it will readily and generously display the

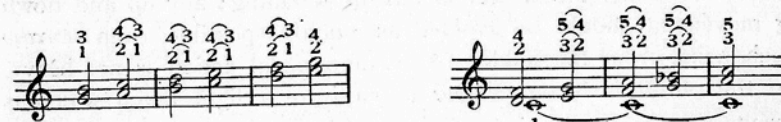
technical ability and musicianship of the player, but, on the other hand, it will mercilessly and glaringly expose incompetence and ignorance. Treat your organ kindly and with intelligence, and it will readily respond; but treat it unkindly, and it will take a merciless revenge.

### PURPOSE OF ORGAN IN ORCHESTRA.

The harmonium, or organ, will be found in most cinema orchestras which do not include the full complement of wind instruments; and its purpose is to give body to the combination, and to supply, in some measure, the lack of wind players. The greater part of the music to be played upon the organ will therefore be of a sustained character necessitating a *legato* style of playing.

### LEGATO TOUCH.

The true organ legato touch comprises a gliding movement from key to key, for it must be remembered that a stop will sound at its full strength of tone so long as the finger remains on the key. If, therefore, a key is released *before* another is depressed, we shall have a short interval of silence; but, on the other hand, if a key is not cleanly released *before* another is depressed, for a minute period *both* will sound simultaneously. The player must therefore avoid, on the one hand, detached or scrappy playing, and, on the other, muddy and indistinct effect. To obtain the true organ-legato touch, the player must liberally employ the practice of substitution of fingers on notes already depressed, thus being enabled, while still holding one chord, to proceed without break and with clearness to the next, after this manner:—



This system of substitution of finger does not affect what has previously been said of touch—firm finger pressure and clean release of notes.

### ORGAN MUSIC PARTS.

Practically all music specially composed or arranged for cinema

purposes will include, in the orchestral sets, a part for the organ, which always appears as a harmonium copy—printed on two staves like pianoforte music; organ music proper being printed on three staves. The organist will therefore be supplied with a “harmonium” or “piano-conductor” copy, and we will, first of all, consider the former. The part will consist mainly of sustaining notes and chords, arranged from the wind parts in the score with (if the part is adequately arranged) important solo cues.

### KEEPING TO THE PRINTED NOTES.

I impress upon the student the importance of playing only the printed notes, without any impromptu additions or indiscriminate “filling in.” Organ parts are usually adequately arranged and with consideration for the character of the piece; it is true that one finds parts which are badly arranged, but such cases are comparatively rare. The player who is not familiar with the piece, or who has not an adequate knowledge of harmony, will be well advised to keep strictly to the printed notes. Unless any particular tone is denoted in the part, the organist should use stops of diapason tone, (which is the organ tone most nearly allied to the horns of the orchestra), or string tone, with the addition, as required for volume, of flute-toned stops, avoiding “reed” stops except in *forte* passages, or passages which are required to be played with such tone according to the cues given. Organ reed-tone will not blend well with any wind instruments in the orchestra.

### SOLO CUES.

In the absence of the orchestral wind instrument, all solo passages should be played by the organist (not by a violinist) on the corresponding type of stop, which though it may not provide the *actual* tone colour, very frequently approximates closely to it; thus the “orchestral oboe” in the organ is often a very close imitation of the actual oboe in the orchestra.

### “DOUBLING” THE MELODY.

Great care must be exercised in playing solo passages, to avoid “doubling” the solo melody, at the octave above or below, by the use of an octave coupler, or addition of a 16 ft. stop. The following extract from the organ part of Oliver’s “Invocation d’Amour” will



illustrate the effect of this obnoxious practice:—

The effect of the solo passage played with an octave coupler or 16 ft. stop added:—

producing a topsy-turvy effect in the bass. Of course, if the whole passage is played on *one* manual every note will be duplicated at the octave below.

### UNSUITABLE STOPS.

Avoid the frequent use of 4 ft. and 2 ft. stops, remembering that these sound an octave, or two octaves above the touched notes; soft 4 ft. flue stops can be used upon occasion with charming effect, but the use of 2 ft. stops for sustaining chords in music of a quiet character is often distressing in effect. Such stops should be utilised for adding brightness or brilliance. The 16 ft. manual stops should never be used (unless denoted in the copy), excepting in music of a very loud and heavy character, when great volume and "body" is required; or for some special dramatic effect demanded by the musical director. To sum up these points, the player must think and act *orchestrally*, and consider the organ as an instrument which comprises a set of orchestral instruments, from which he derives orchestral effects. If he will think in this way, it will not occur to his mind to produce the effect of four

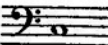
piccolos holding a chord, or (with 16 ft. flue stops) the effect of a quartet of double-basses sustaining four-part harmony.

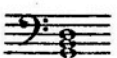
### THE PEDALS.

This brings us to consideration of the pedals, and many organists are intrigued, when playing from the harmonium copy, as to when to use, or avoid using the pedals. As the pedals (16 ft. stops) correspond to the double-basses of the orchestra, they, obviously, will sound the lowest notes of the harmony, but, in innumerable cases the lowest printed note in the harmonium part is *not* the lowest note (or actual bass) of the harmony. If, therefore, such a note is played upon the pedals, we have the effect of double-basses "divisi"—two different double-bass notes sounding simultaneously (one from the organ and one from the orchestra); an appalling effect in soft music which is, unfortunately, heard only too frequently through the thoughtless act of the organist. Without a thorough knowledge of the composition, or an adequate knowledge of harmony, the player should never pedal the bass unless such bass is obviously the lowest part. No safe or universal rule can be laid down as to ascertaining (from the printed copy) what the actual bass is; thus, for instance, the actual bass for this chord

may be any one of these:—

and if the player makes a guess at one, he will be practically certain of guessing the wrong one! As a fairly safe guide (though not

always certain) it may be understood that any note below 

will be the actual bass. Low chords, such as  will not be written for organ, or harmonium unless for some special dramatic

effect—such as may be contrived in certain “incidental” pieces. The only way to ensure absolute certainty in an unfamiliar piece is to compare the double-bass part or the piano-conductor copy with the organ part. In many organ parts of modern publications the desired pitch will be indicated; thus, “16 ft.” denotes the use of the pedals, and “8 ft. only,” no pedals are to be used.

#### PIANO-CONDUCTOR COPIES.

It is desirable, from all points of view, that the organist when playing the *organ* (not the harmonium) should play from a piano-conductor copy, in which everything is fully shown and he cannot stray from the path; from such a copy he can be certain of his pedal-bass, and of all cues. Too many harmonium parts are far too thinly written.

#### RHYTHMIC PEDALLING.

One other point in pedalling—remember to take into consideration the *character* of the piece, and do not make it the invariable practice to crawl about the pedals, sustaining notes here and there. Here again, *think orchestrally*; the double-basses are not always holding long notes, so why should you? Your pedals are your double-basses; let them act as such. Therefore, in a light “intermezzo,” dance number, march, or similar piece of a light nature, obtain, by a mezzo-staccato touch, the “zip” of the double-bass, ensuring rhythmic playing with a definite pulse in it. A moment’s thought and consideration of the type of music to be played will enable the average player to determine upon either detached or sustained pedalling.

The student is reminded that there are notes on the pedal-board above middle D; many players appear to forget this, and confine their pedal bass to the notes below middle D, playing with the left foot only. This, again, frequently produces an effect of double-basses playing in octaves, the orchestral double-basses playing one note and the organist the octave below.

#### PEDALS AND MANUALS TOGETHER.

It is also important to play the pedal note *with* the chord to which it belongs, a common fault being that of anticipating a chord with the pedal bass, just as second-rate pianists cultivate the habit (in chord playing) of playing the left hand before the right. Finally, the student is recommended to acquire the habit of looking ahead, and not confining his attention to the particular bar or chord which he is

playing. Be prepared for what is to come; there is no time to spare for thinking out stop combinations and effects when you have arrived at the passage, and you can hardly expect the orchestra to wait for you. The eye and brain must anticipate what the hands have to effect.

#### HINTS.

To sum up:—

1. Acquaint yourself thoroughly with the tone-quality and power of each stop in the organ.
2. Play *cleanly*, and with an absolutely strict attention to note values as printed.
3. Do not add to the printed notes.
4. Think *orchestrally*.
5. Add no pedal bass unless the pedals are directed to be used, or you know the piece accurately and are quite certain as to the bass.
6. You may, possibly, be the most important member of the orchestra, but there is no need for you to announce that fact by trying to obliterate the other players. Your presence will be sufficiently felt if you keep due and correct proportion.





## CHAPTER III.

### Playing From Odd Parts.

It frequently occurs, unfortunately, that the organist is required by force of circumstances to play from some odd part such as second violin, horn, clarinet, or cornet. This may happen through the fact of no organ part being published for a particular piece, or the piano-conductor copy being temporarily out of print; but often, sad to relate, it occurs through the indifference of the Musical Director, and is one of those undesirable incidents which should never occur, though they *do* occur far too frequently. The part most frequently relegated to the organist, in lieu of an organ or piano-conductor part, is that which is properly assigned to the second violins, and unless the organist has a very adequate knowledge of Harmony, or of the piece to be played, he will be well advised to keep strictly to the printed notes however "thin" the effect may be.


#### KEEPING TO THE PRINTED NOTES.

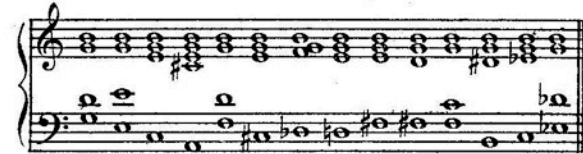
To add notes, or "fill in," is a risky proceeding which may easily lead to trouble; and to even "double" the printed notes produces, in almost all cases, a very objectionable effect unless the music is very loud, full, or noisy. At the same time "doubling," if done with discretion, may be effective even in soft and light music; but the player should take into consideration the character of the piece, and in no case should any solo passages (on other instruments) be obscured by doubling the accompanying notes or chords at the octave above, through, for instance, the use of a 4 ft. stop; neither should any 16 ft. manual stop be used in light music, nor any effect causing doubling

at the octave below, especially if such procedure causes the lowest notes of the chord to sound below the actual bass note. Effects caused by such misdemeanours are distressing in the extreme. "Filling in," or adding notes to those printed, should never be done unless the player has an adequate knowledge of harmony.

#### 2nd VIOLIN PARTS.

A second violin part will usually consist of single notes and comparatively small intervals, and very often the harmony of which these form a part is something quite different to what may be expected.

To illustrate this, the two notes  may be a part of any one of the following chords:—



The wise player will therefore refrain from indiscriminately adding to the printed notes, neither will he add a bass unless he has an adequate knowledge of the piece; and if, by playing only the printed notes, a thin effect is produced, that is not his fault, but the fault of the musical director in giving him such a part to play from.


#### WIND PARTS.


In no case should any notes be added when playing from a wind part, such as Horn, Clarinet, Cornet, or Bassoon. (I have known of actual cases where these parts have been allocated to the unfortunate organist.) Such parts have been written by the composer with the definite object of securing certain effects, and the organist must keep strictly to the printed notes using stops which will most nearly approximate to the desired tone.

#### HORN PARTS.

Horn parts are nowadays invariably written "in F," which

means that in playing such a part on the organ, all notes must be

transposed a fifth down; thus the two notes  in the part



will be played  and the stop employed will be one of

*Diapason* (not reed) tone, of more or less power as desired. Fortunately for the organist, horn parts are not strenuous, and will consist mainly of sustained notes.

#### CLARINET OR CORNET PARTS.

A Clarinet part will also need transposition; if clarinets are "in B flat" the transposition will be *one tone down*, and if "in A,"

a *minor third down*. Thus  if in B flat will be played,

 and if in A. 

Transposition of Cornet parts is the same as for Clarinets; Flute, Oboe, Bassoon, and Trombone parts do not transpose, but are played as written. For clarinet, flute, and oboe tone, the corresponding stops on the organ will be found; for bassoon a combination of oboe and soft diapason stops, and for cornet and trombone, if "forte," the trumpet stops; if "mf," or "p," a diapason stop, or possibly a trumpet stop with the Swell box closed.

#### "FILLING-IN."

Enough has been written to show the player what to do, and what to avoid in playing from these odd parts; but the problem of "filling-in" calls for a few further remarks, which introduce the subject of Harmony—a subject which is necessary to all musicians and *indispensable* to the organist.


#### HARMONY.

Without a knowledge of harmony it is not possible for a musician to fully understand or adequately interpret a composition, and certainly no cinema organist can be considered competent. Though this book is not a theoretical treatise, it is necessary at this point to supply a certain amount of information, and a few hints upon harmony, more especially for the benefit of "relief" players; for further instruction the student is recommended to earnestly study the subject through the medium of a standard text-book and a reliable instructor.

A combination of notes produces Harmony; a succession of notes produces *Melody*. The science of Harmony deals with the construction of chords, which are combinations of notes. The ordinary major or minor scale is the basis upon which chords are constructed, each degree of the scale being named thus:—1. Tonic; 2. Supertonic; 3. Mediant; 4. Subdominant; 5. Dominant; 6. Submediant; 7. Leading-note; 8. Tonic.

#### INTERVALS.


An *Interval* is the difference in pitch between two sounds—in other words, the distance from one note to another; and the *size* of an Interval depends upon the number of letter-names it contains; or, to put the case another way, every note, from one to the other, is counted

inclusive. Thus  is a sixth, as the total number of

letter-names from E to C is six. (Note that all intervals are reckoned from the *lower* note upwards.) An Interval is *Major* or *Perfect* if the upper note of the two falls in the major scale of the lower note, the term "Perfect" being applied only to octaves, fourths, and fifths. An Interval is *Minor* if it is one semitone less than a major interval; and is *Diminished* if one semitone less than Minor or Perfect. Similarly, an Interval is *Augmented* if one semitone greater than a Major or Perfect Interval.

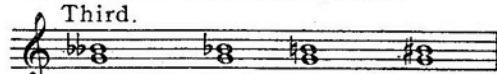
Ex. 7

Fifth.



Diminished. Perfect. Augmented


Third.



Diminished. Minor. Major. Augmented.


**CHORDS.**

An *Interval* is a combination of *two* notes; a *Chord* is a combination of *three* or more notes. A chord is formed upon any note of the scale by taking a given note and adding above it a third and a fifth, and is named from the degree of the scale upon which it is formed, such degree being termed the "root" of the chord. Such

chords are termed "common chords." Thus  in the key


of C major, is the subdominant chord; in the key of F it will be the tonic chord; in the key of B flat, the dominant chord, etc.

A chord is major or minor according to the *third*, the fifth in each case being *perfect*, and is augmented or diminished according to the *fifth*, the major third accompanying the augmented fifth, and the minor third accompanying the diminished fifth.

Ex. 8   
Major. Minor. Augmented. Diminished.

**NOTES DOUBLED.**

To produce four-part harmony, one note in the chord will be

"doubled," *i.e.*, will appear at the octave:—  As there

are three notes in the chord, it is possible for the chord to appear in three positions, with each of the three notes, in turn, in the bass.

**INVERSIONS.**

These positions are termed "root position," "first" and "second inversion." The "root" of the chord is the note from which the chord is generated, and must not be confused with the bass. Thus:—

at (1) we have the root position of the chord of C major; at (2) the first inversion, with the *third* of the chord in the bass; and at (3) the second inversion, the *fifth* of the chord being in the bass; the *root*, in all three cases, being C.



Ex. 9 

**CONCORDS.**

*Concordant* (or consonant) intervals, and chords, are those which sound satisfactory and final in effect, not requiring another combination of notes to follow in order to satisfy the ear; in this category are included all major and minor intervals and chords, with the exception of seconds and sevenths.



**DISCORDS.**

*Discords* (or dissonant intervals) are those which are not final in their effect, but require another interval or chord to satisfy the ear; sevenths, seconds, or ninths, and all augmented or diminished intervals are discords. Thus, if we play an augmented fourth


 we want to hear 

**DIATONIC AND CHROMATIC.**

A chord is *diatonic* when all three notes occur in the major or minor scale of the key in which it is written; it is *chromatic* when it contains some note or notes which do not occur in the major or minor scale of the key. Thus, in the key of C major,

 is diatonic and  is chromatic.

We have shown that a chord can be formed upon each degree of the scale; these are termed "common chords," and are not only common to their own key but to others also—interchangeable with

other keys; thus,  may appear in D major, C major,


B minor, A major, G major, G minor, F sharp minor, E minor, A minor, and (as may be seen later) C sharp major or minor.

**SEVENTHS, ETC.**

Proceeding further, we can, according to modern practice, add to any of these chords the seventh from the root, and similarly,




the ninth, eleventh, or thirteenth. Thus all notes from the root C which


it is possible to use in combination are:—  and it

will be noticed that each time a note is added to the chord, such note is a third above the last one; therefore if we add another third above the thirteenth we arrive at the fifteenth—the double octave, and the root again.

### THREE MAIN ROOTS.

Although such notes may be added to any major chord, these discords are almost invariably constructed from one of three roots:— dominant (the most usual), tonic, and supertonic, and a little experimenting will prove to the student that *all* discords (with only one exception to be noticed presently) are derived from one of these three roots. The root of any discord can always be ascertained by taking the bass down in thirds, until we arrive at a note from which, in the chord, we have a *major* third, *perfect* fifth, and *minor* seventh.

Thus,  a chord of the seventh on F, in the key of C, is derived

from this:  the dominant thirteenth.


These common chords, and the three main roots for discords, are the basis of all harmony, even the most modern. Present-day composers have invented no new chords, but have evolved new *methods* of treating those which have been in use for generations, or, of using two different chords simultaneously as in the following delectable example from Strauss' "Salome"

Ex. 10.



### AUGMENTED 6th.

The one exceptional chord, alluded to above, is the chord of the "augmented sixth," which is usually constructed upon the *flattened sixth*, or *flattened second* degree of the scale, and takes its name from the characteristic interval. The chord may appear in one of three forms; thus, on the flattened sixth degree of D major:—

Ex. 11.  in each we have the augmented

sixth, B flat to G sharp; in No. 1 the sixth and third from the bass; in No. 2 an augmented fourth is added; and in No. 3 a perfect fifth is added. This is the exceptional case in chord construction, in that it is derived from two different roots—the dominant and supertonic: the chord is easily distinguished on account of the characteristic interval. According to modern ideas in composition, an augmented sixth may be constructed from any note of the scale, but the two specifically mentioned are those which are almost invariably used.

Enough has been said, for present purposes, upon this subject of chord construction; the student is earnestly recommended to study a reliable text-book on harmony, and learn from it (and more especially from a reliable teacher) how to treat these chords and use them to the best effect.

### MODULATION.

In view of what is to be considered in later chapters of this book, on solo playing, it is necessary to add here a little information on the subject of *Modulation*, which is the art of passing from one key (not chord) to another. Modulation is one of the most important (perhaps *the* most important of all) subjects in the study of harmony, and is certainly a most important matter to the organist. There are very many means whereby a transition from one key to another may be effected; but the two means which are most frequently employed are (i) by interchange of a chord which occurs in both keys, and (ii) by enharmonic change of chord or note. ("Enharmonic," a change of notation without a change of sound.) In all cases, it should be remembered that *no modulation has taken place until the dominant*

chord of the new key has appeared. To illustrate these points:—

Ex. 12

At (a) no modulation has taken place, the second and third chords are still in the key of C. At (b) we see a modulation to A minor; the second chord is in both keys, and the third chord is the dominant of A minor. At (c), a modulation from C to D flat by enharmonic change. The second chord is the augmented sixth of C major; by changing F sharp to G flat we have the dominant seventh of D flat major.

#### ENHARMONIC CHANGE.

Enharmonic change may be effected by various chords, but those most commonly used for this purpose are the augmented sixth, which will change to a dominant seventh (or vice versa), and the diminished seventh, which is the first inversion of a minor ninth and is the most frequently used. The following are examples of changes from the diminished seventh in C:—

Ex. 13

By means of this one chord, enharmonically changed in various ways, it is possible to modulate to all twelve major and minor keys in the octave. The organ student should make a special study of modulation; careful study from a text-book and practice at the keyboard will ensure proficiency in a comparatively short space of time.

#### COUNTERPOINT.

Combined with harmony, the organist should have a knowledge of counterpoint, form, fugue, and orchestration. Counterpoint is the art of adding one melody to another; as harmony consists of

chords supporting a melody, so counterpoint consists of a combination of melodies which, so combined, produce satisfactory harmony. In orchestral compositions, such counterpoint will consist of counter-melodies added to the principal melody as, for instance, in the following extract from the orchestral suite "Manx Scenes" (Tootell):—

Ex. 14.

the 'cello providing a counterpoint to the violin melody.

#### DOUBLE COUNTERPOINT.

Double Counterpoint is "invertible counterpoint;" that is, the position of the parts may be transposed, the lower part above the upper, or vice versa, as in the following instance:—

Ex. 15.

#### FUGUE.

A Fugue is a composition written in counterpoint upon one "subject" or theme (or, in a double fugue, upon two subjects) which is developed with increasing interest throughout the course



of the composition. The finest examples, and models for all time, are those of J. S. Bach. "Fugato" implies a portion of a composition or movement, written in fugal form, though not strictly a fugue. An example of this is seen in the overture "Maritana," at the *ff* entry of the basses after the  $\frac{3}{8}$  movement; also in the overture "The Armourer" (Lortzing), and Mozart's overture, "The Magic Flute."

#### CANON.

A Canon is a species of counterpoint in which one part follows another in exact imitation. An example is seen in the second subject of Cherubini's overture "The Water Carrier," also Tschaiakowsky's "Capriccio Italien."

#### FORM.

"Form" is the means whereby, in composition, proportion and unity are arrived at. The subject is too extensive for these pages; the cinema organist will be well advised to supply himself with further information on these points from reliable text-books; they are mentioned here for the sake of completeness.

#### ORCHESTRATION.

A study of orchestration is imperatively necessary, and no cinema organist can consider himself fully equipped for his duties without a knowledge of orchestral tone-colours and combinations, and of the characteristics of the various instruments, which will at least enable him to avoid the playing of a solo passage upon an unsuitable stop.

#### NECESSITY FOR INSTRUCTION.

Though extensive information upon all these subjects can be obtained from reliable text-books, individual instruction from a competent teacher is necessary; and the cinema organist who aspires to front rank in his profession must secure such instruction, without which he cannot be thoroughly competent, neither will he rise to anything above mediocrity.

#### FILLING IN FROM ODD PARTS.

If the organist possesses an adequate knowledge of harmony, and *must*, through force of circumstances play from an odd part, it is generally advisable to give him a first violin part; for in

this, solo passages will be "cued in," and he will be the better able, from the melody, to "fill in" with suitable harmony. This is more particularly the case in pieces of the "intermezzo," "entr'acte," or "romance" type, which, in the majority of cases are written on straightforward and fairly obvious lines. To conclude this section of our subject, we will take a simple illustration to show how this "filling-in" may be done. Here is the opening strain of Chas. Ancliffe's Intermezzo, "Moon Maid," as it appears in the first violin part; (1st and obligato violins):



#### PROCEDURE.

The piece is in the key of G major; the first four introductory bars will give that cue to the organist. The first consideration being the *bass*, in harmonising a melody, we will start with the tonic note G, the tonic being the usual harmony to commence with. In common time, the chord-centres, or changes of harmony, will usually occur every bar or half-bar (though, of course, this is not an invariable rule); if we consider this melody, we feel, both from the notes given and the progress of the melody, that there is *one* harmony in the first bar, *one* harmony in the second bar, so probably in the third and fourth bars we shall have one harmony for each which is actually the case here. Though this passage may be harmonised in many different ways, we take into consideration the style of the piece, which is quite straightforward and simple; therefore straining after novel effects, and frequent changes of chord in each bar are hardly likely to be found. The piece is an ordinary "intermezzo," therefore our bass will be of the rhythmic (and usual) "tonic and dominant" type. Considering these points, we evolve the following:—

Ex. 17.



The semibreves in the bass stave denoting the roots of the chords used, and the small notes in the treble stave, the harmonies. The reason for the A in the bass in bars 2 and 3 is two-fold; firstly, a composer would hardly be likely to repeat D for the whole of the two bars, and secondly, it is quite according to the formula generally employed for the bass in compositions of this type. Having proceeded thus far, the filling in of the harmony is easy and obvious. A brief analysis of the succeeding four bars will cover the remaining points to be considered:—



A little knowledge of form, the elements of which should be taught with harmony, will help us here; and from it we shall know that, as the first strain (or section) of the piece is 16 bars long, at the 8th bar (half-way through the section) we shall have a modulation to the dominant, or, possibly, the relative minor key. There is nothing in the third or fourth bars to indicate E minor (as, for instance, D sharp would, if it appeared), and, therefore, we shall conclude upon a modulation to D major, the dominant key, the G-E in bar 3 being harmonised by a chord common to both keys. The harmony of the first two bars may be tonic and dominant again, but a possible variant may be a harmony of A minor for the first half of the second bar, and a competent composer would take such a course in order to avoid harmonic monotony. In this case, to lead effectively to this harmony, he would introduce a chord containing G sharp in the second half of the first bar—implying a short modulation, in effect. We know the composer in this case, from his numerous publications, to be an able and gifted writer, and we may safely assume that he has adopted this course; thus we arrive at this:—



which corresponds, in the harmony, to the piano-conductor copy.

This should be sufficient to indicate the method of filling-in the harmonies from a first violin part. The course of reasoning may, at first, seem elaborate, but I have purposely gone into detail to illustrate the subject clearly. If the student will systematically practise the harmonising of melodic parts in this way, he will, in a comparatively short time, acquire considerable facility; such details as have been mentioned will automatically and quickly occur to his mind, for obviously he must think and act quickly (a rule which applies to all departments of a cinema organist's work), and only serious and systematic practice will enable him to do that. In any case, facility in "filling in" can only be acquired after the student has gained an adequate knowledge of harmony, comprising *at least* the knowledge of common chords, the dominant seventh, and elementary modulation. Without such knowledge the student cannot possibly attempt impromptu harmonisation or "filling in," and will be well advised to keep strictly to the printed notes without any additions whatever.

#### SUMMING UP.

*Summary:—*

- When playing from odd parts,
1. Keep strictly to the printed notes, unless your knowledge of the piece, or of harmony, is adequate.
  2. Use the greatest discretion in doubling notes, and avoid 16 ft. manual stops.
  3. Use diapason tone, except for definite solo passages, such as may be indicated in the part.
  4. Study harmony, and keep on studying it; it will be time well spent, and you will never learn *all* that can be learnt.
  5. Your value to the orchestra depends upon your *intelligence* equally with (if not more than) your technical ability.

PART II.  
—  
THE SOLO ORGANIST.  
—  
CHAPTER IV.  
—  
Solo Playing In The Cinema.  
—

Hitherto we have considered the organist in his capacity as a member of the orchestra; we now consider him in his most important capacity—that of *solo* player. In this, and succeeding chapters, the term “organ” refers solely to the *organ*, and not to the harmonium or mustel organ; and “organist” implies only the *solo* player.

**VICIOUS TASTE.**

Though many men degrade both the organ and themselves by pandering to cheap and vicious tastes, such players can only be described as ignorant cheap-jacks, and are not to be considered as artists who have realised the true purpose and mission of the organ

and organist in the cinema. This type of player gives to other musicians the impression that the cinema organist's efforts are confined to “jazz” and “stunt” tricks, which is a totally erroneous impression, and very wide of the mark.

**CINEMA ORGANIST'S MISSION.**

The mission of the cinema organist is to accompany the film and provide the musical counterpart to the photo-play. To do this adequately he must possess keen and artistic sense of tone-colours, expert ability in extemporisation, and an extensive library of music comprising compositions of all types. (The subject of extemporisation is discussed in another chapter.)

**TECHNIQUE.**

A really first-rate technique is essential; that fact cannot be too firmly impressed upon all who intend to take up this specialised branch of organ-playing. “Technique” comprises finger and pedal touch, with agility in both; facility in stop-manipulation, and the ability to adapt or alter upon the spur of the moment, from the printed copy, passages which, as printed, are unsuited to the instrument, in order to gain the right effect and approximate as closely as possible to the composer's intention. The study of manual and pedal touch, with agility in both, includes the important matter of acquiring independence of hands and feet. For more detailed information on these points the student is referred to any standard “Tutor” on organ-playing, wherein will be found special studies and exercises. An admirable treatise on pedal work is “Pedal Playing” (A Complete School of Pedal Technique) by Dr. T. Haigh. I strongly urge the student to study and practise the organ works of J. S. Bach, which provide the *only* safe and certain way to gain technical perfection in organ playing; a mastery over the organ works of Bach means a complete and thorough mastery of organ technique.

**EXERCISING IMAGINATION.**

The cinema organist must possess an active imagination *and use it*; not only that, but he must also be able to quickly exercise his power of imagination not only to obtain suitable tone-colouring and effect, but also to keep himself completely *en rapport* with the atmosphere, scenes, emotions, and “action” of the photo-play; so that his music may reflect, emphasise, or intensify these ideas. On

this point, everything depends upon quickness in perception and promptitude in action.

### TONE-COLOUR.

A keen and artistic sense of tone-colouring is not merely an advantage, it is a *necessity*; the player can give a most significant meaning to a scene, which might otherwise appear insignificant, through the tone-colouring which he employs. This not only means using his imagination to good effect, but also a facile manipulation of stops—and I consider this to be quite as important as the acquisition of good technique. Tone-colours will change (as the music also will change) according to the changes exhibited in the picture—(of this more will be said in the next chapter); but they will also change according to the music itself, and in this a knowledge of orchestration and of orchestral scores is essential to the organist.

### VULGARITY.

With such knowledge no organist could commit such vulgarities as, for instance, the playing of the clarinet solo in Weber's "Oberon" overture on a trumpet stop; the beautiful oboe solo in "Finlandia" on a piccolo; the opening violin passages of "A Midsummer Night's Dream" overture played upon 8 ft. and 4 ft. flutes; or the dainty "Pizzicato" from Delibes' "Sylvia" played upon a thick diapason. And yet, the writer has actually heard these crimes committed! Who has ever heard, in an orchestra, four flutes playing rapid staccato passages in four-part harmony, with four other flutes doubling at the octave? Organists who commit such flagrant vulgarities either possess no imagination whatever, or are too lazy to use their brains, and for such, no condemnation can be too severe.

### PIANO-CONDUCTOR PARTS.

When playing a piece originally composed for orchestra, the organist should know the score, or play from a *piano-conductor* copy, which will, as a rule, indicate clearly all solo passages and general orchestral effects. The organist will also be well advised to avoid, on the one hand, maintaining one tonal effect for too long a period, producing monotony; and, on the other hand, a too frequent change, producing a scrappy and restless effect; his changes in music and tone-colours will be governed by the changes in the photo-play, and in that

he must use imagination and judgment.

A very important matter is that of altering or adapting passages to suit the organ. It will be appropriate at this point to draw attention to the fact that comparatively little actual *organ music* is suitable for the cinema; apart from "selections" (independent of the films) only a small percentage of music composed expressly *for the organ* is of any use in film accompaniment.

### USEFUL CINEMA ORGAN MUSIC.

One or two enterprising publishing firms have gone out of their way to cater for the cinema organist by publishing organ music of a popular nature that is particularly useful in the cinema. Such examples as Jan Hurst's "Melodie d'Amour" (arranged by Purcell J. Mansfield), the "Fountain Melody" and "Serenade at Sunset," by J. A. Meale, the "Romance" by R. Goss Custard, and "Intermezzo" by J. Stuart Archer—to name but a few recent pieces by outstanding composers—have obviously been written with a special eye to the requirements of the cinema, and such music cannot be too highly commended.

### ADAPTING PIANO SOLO AND PIANO-CONDUCTOR COPIES.

Specially useful organ music of this nature, however, is limited in extent, and the cinema organist has consequently to draw largely upon orchestral music, including, of course, organ arrangements of such and orchestral arrangements of pianoforte and other music. For this the organist will usually play from either a piano-solo arrangement (if any special organ arrangement is not available) or, preferably, a piano-conductor copy. In such arrangements, many passages are found which are either impracticable or ineffective on the organ, and a means must be devised, frequently upon the spur of the moment, whereby the player can approximate to the right effect and carry out the composer's intentions as closely as the organ will allow.

### IMPORTANCE OF CARRYING OUT COMPOSER'S INTENTION.

By skilful judgment, and again *imagination*, this can usually be done with success; the player must not only fully realise the composer's intention, but also the advantages and limitations of his own instrument. Many passages so altered, have greater effect on the organ than in their original form, while still fully carrying out the composer's intentions; an instance of this may be seen in Tschai-kowsky's overture "1812," where many of the string passages which are almost invariably quite obliterated by the wind in orchestral



performance, are heard on the organ with striking effect and with improved balance. But all depends upon the judgment and imagination of the organist; it is a safe assertion that he will rarely play from a piano-conductor, or piano-solo copy where some such alteration is not necessary.

Here are a few typical examples selected purposely from well-known compositions.

Ex. 20. Overture "The Bohemian Girl" (Balfe).  
Piano Solo (and Piano-Conductor).

Ex. 21. Played thus:—

Ex. 22. And further, in the same overture:—

This violoncello part is not shown in the piano solo copy, but a

knowledge of the orchestration enables the organist to reproduce it on the organ.

Ex. 23. Piano Solo. Overture "Lurline" (Wallace).

*Allegro brillante.*

Ex. 24. Organ version:—

Ex. 25. Galop from ballet music "Le Prophète" (Meyerbeer).  
Piano Solo.

*Allegro con spirito.*

Ex. 26. Played thus:—

Ex. 27. Overture "Raymond" (Thomas).  
Piano Solo.

*Allegro.*  
*cres. sempre*

Ex. 28. Organ version:—

*cres. sempre*

Ex. 29. From the same overture:—

*Allegro.*  
*ff*

Ex. 30. Organ version.

*ff*

Ex. 31. Overture "The Merry Wives of Windsor" (Nicolai).  
Piano Solo.

*Allegro*  
*p*

Ex. 32. Played thus:—

*p*  
*simile*

Chords or arpeggi which lie low in the bass stave should be transposed thus:—

Ex. 33. Adagio, Military Septet, Op. 14 (Hummel).  
Piano-Conductor.

Wood Wind  
Violins

Ex. 34. Played thus:—

60

How to Play the Cinema Organ.

Ex. 35.  
Piano Solo.



Ex. 36. Played thus:—



"Staccato" is effective, and in long passages is more effective on the organ if counterbalanced by occasional sustaining notes in another part:—

Ex. 37. "Italian" Symphony (Mendelssohn).  
Piano Solo.



(Continued for 8 bars.)

Ex. 38. Played thus:—



Ex. 39. Symphony No. 4 (Haydn).  
Piano Solo.



(A long movement.)

Ex. 40. Organ Version.



**THE PEDALS.**

As the pedal department corresponds to the basses of the orchestra, the organist should consider his pedal notes as "orchestral basses;" he will then avoid the holding of some note through interminable bars, or crawling from note to note. At the same time, it will occur to his mind that the double-basses of the orchestra are not always hard at work, but occasionally have a few bars rest while the 'cellos take charge of the bass. A 16 ft. bass continually employed for a period of anything from one to two hours becomes tiresome in effect, to say the least of it.

**RHYTHMIC BASS.**

Again, the rhythmic effect of the music depends to a large extent upon the bass; in the majority of light pieces, and in any form of dance music, it depends entirely upon the bass.

**RHYTHM.**

I wish, at this point, to impress upon organists the importance of *rhythm* in organ-playing; organists, as a rule, are very lax in this