

Milton Charles'
ORGAN INTERPRETATION
of
POPULAR SONGS

including
Jazz Breaks and the Trick
of Playing the Glissando



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799 Seventh Avenue,
New York City.

Gentlemen:

It has recently come to my notice that you are publishing a book compiled by Milton Charles, setting forth his style of organ playing. I want to take this opportunity to tell you what a splendid idea this is.

Milton Charles has been in our employ for the past five years and there is every reason to believe, because of his novel and interesting style of rendering organ solos, that he will be with us for at least another five years. For the ambitious young organist and also the organists who have very little opportunity to attend performances given in the large DeLuxe picture theatres, this should be a great help.

Wishing you and your book every success, I am

Very truly yours,

John Balaban

JB:GS

To My old Loyal Fan Mary with SOME
MEMORY — My VERY BEST ALWAYS —
7/12 '68
Milton Charles

FOREWORD

THE writing and publishing of this book was prompted by the numerous requests received by the author from all over the country for instruction in popular organ playing. Along with his regular duties at the theatre and the time necessary for preparation of solos, he found it impractical, if not impossible, to find time for teaching. Hence he is obliged to answer those requests in this impersonal fashion, giving as nearly as he can the method by which he has produced these organ "specialties" which have been his chief "stock in trade." It is hoped that the explanations are sufficiently clear and concise to be easily understandable, and to provide a good working basis for the student. From this foundation it is hoped that the organist will be able to work out his own system of procedure with the aid of his own imagination. What most young organists want is to see just how the successful soloist formed his style of interpretation of popular songs. Hence this little book.

So—"I have taken four popular songs and carefully arranged them. You will find them preceded in each instance by exercises which are introduced in the arrangement. It is most necessary to be diligent from the beginning and absorb the contents, also to take a popular song and arrange it after the style herein shown, so as to make this instruction practical. This book is confined to popular music exclusively, which is, of course, most in demand from motion picture solo organists. Later there will follow a Book II which will be devoted to arrangements of the classics suitable for organ solos with original interpretations."

Milton Charles

PRICE \$1.00 NET
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The Chromatic Glissando is important in modern organ playing, in imitating orchestral effects. Exercises 1. and 2. are chromatic glissando scales with the fingering used to get the best effect.

Chromatic Glissando-ascending.

Right Hand fingering.

Chromatic Glissando-descending.

Right Hand fingering.

Substitution should occur at E and F, B and C.

Exercise 3. gives a practical example of the Chromatic Glissando in the key of F. This exercise should be practised slowly, gradually increasing in speed without losing the necessary perfect smoothness. Practice Slowly, and transpose into all keys.

Right Hand

3

Handwritten musical notation for the first staff of 'The Bird Song'. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, there are several groups of numbers indicating fingerings: 1, 2 1, 2-1, 2 1 2 1, 2 1 2, 1-2, 1 2 1 2, and 1 2 1. Some of these numbers are circled. The notation includes various note values, including eighth and sixteenth notes, and rests.

Exercises 4. and 5. show the Chromatic Glissando with fingering for the left hand, ascending and descending. Watch your fingering, and, Practice Slowly.

Chromatic Glissando ascending.

Left Hand fingering.

(Practice Slowly)



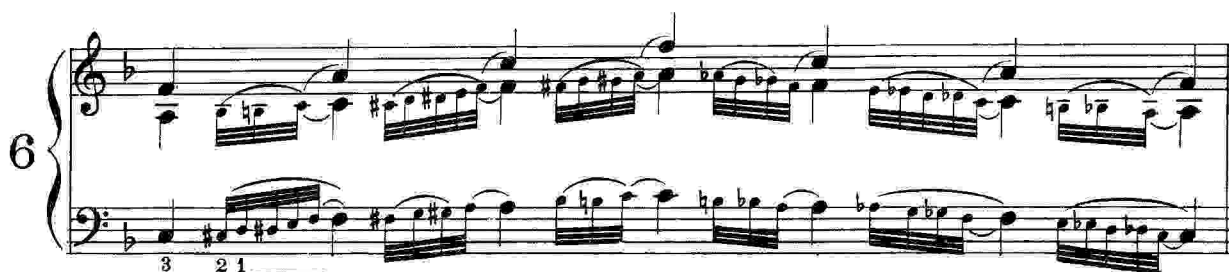
Chromatic Glissando descending.

Left Hand fingering.



Below are the foregoing exercises united in the key of F. for both hands. Transpose into all keys with the fingering as given. The fingering is the same for all keys.

P. S. Practice Slowly.



As in example #4 and #5.

Below is an illustration in three part harmony, the right hand playing the top line on the Great Manual and the left hand playing the lower line on the Accompaniment or Lower Manual, using second touch.

(Note) Organists not having the use of second touch must use heavier registration on Lower Manual to obtain second touch effect. Use no pedal in this illustration.

Illustration (A) (1st 8 bars)
3 parts only.

Here is the same exercise with the accompaniment added. Use the right hand as before, the left hand second touch with added accompaniment on first touch.

Illustration (A) (1st 8 bars)
accompaniment added.

Now we have it with the glissando added. This gives an accurate example of the proper use of the glissando. Too frequent use is to be discouraged for it is neither effective nor in good taste.

Registration appears in the following example.

So that it may be applicable to all organs, the Manuals are not named, but numbered I, II and III.

Illustration (A) (1st 8 bars)
glissando added.

The musical score is written for three manuals (I, II, and III) and includes a glissando effect. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three systems, each with a grand staff (treble and bass clef). The first system is marked with a large '3' on the left. The second and third systems continue the piece. The glissando is indicated by a wavy line over the notes in the first system.

Example 4. includes all and has the pedal notes added. The stems are pointed up in the left hand for clearer reading, and the pedal notes are ringed for the same reason.

Registration --- Manual I Flute 8

Soft strings 8

2nd touch tibia 8-4

(4 tibia obtained from Man. III to Man. I, 2nd touch.)

Manual II Tibia 8

Vox Humana 16-8

Manual III Tibia 4

Pedal Soft 16- Man. I to Pedal Coupler.

Illustration (A) (1st 8 bars)
complete.

The musical score for Illustration (A) consists of three systems of staves. The first system begins with a large '4' and a piano (p) dynamic marking. The notation includes various note values, rests, and articulation marks. The second and third systems continue the musical piece, maintaining the same notation style. The score is presented in a clear, legible format with standard musical symbols.

Here we find four measures with two part harmony to give contrast. This should be played in the register in which it is written to give brilliance. Note that the glissando is played with both hands, the left hand playing the accompaniment. The pedal notes are ringed.

Registration ---

Manual I. Flute 8

Harp

Chrys

Manual II. Tibia 4

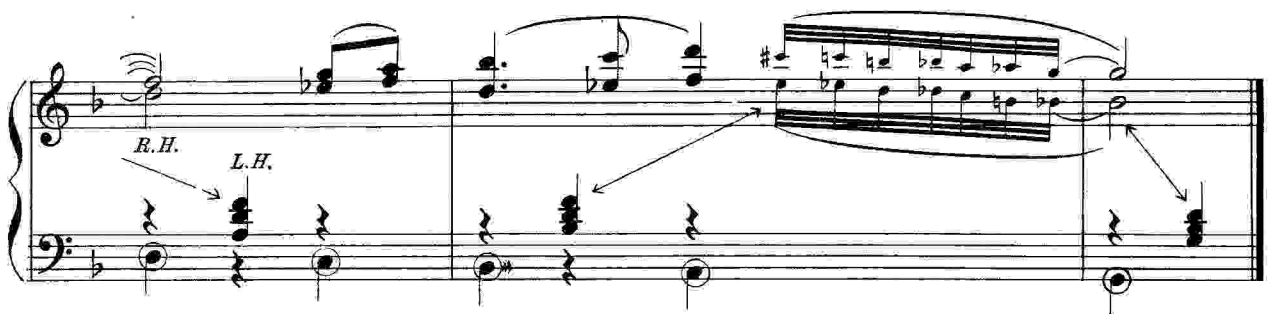
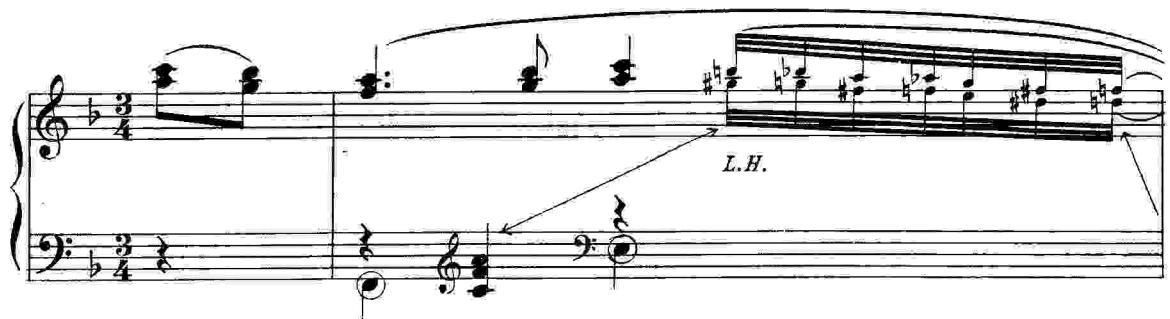
Vox Humana 16-8

Saxophone 16 or

Clarinet 16

Pedal as before.

Illustration (B) (next 4 bars)
complete



Here we fill it out with three part harmony to be played on the Great Manual by the right hand, the left hand playing the accompaniment and going up on the Great Manual for the Glissando. The pedal notes are ringed as before.

Registration--- the same as before with the following additions:-

Manual I Strings 8

Manual II Tibia 16

Illustration (C) (next 4 bars)
complete.

This is played the same as in illustration A. Going back to the main or first theme, we likewise return to the same registration and style to achieve perfect continuity.

Illustration (D) (next 8 bars)

In the closing measures we use both the illustrations B and C, fingered and played exactly as before.

Registration---

Manual I flute 8-4

Strings 8

Clarinet 8

Manual II Tibia 16-8-4

Vox Humana 16-8

Pedal-Bourdon 16

Man. I to Ped. Coupler Tibia 16

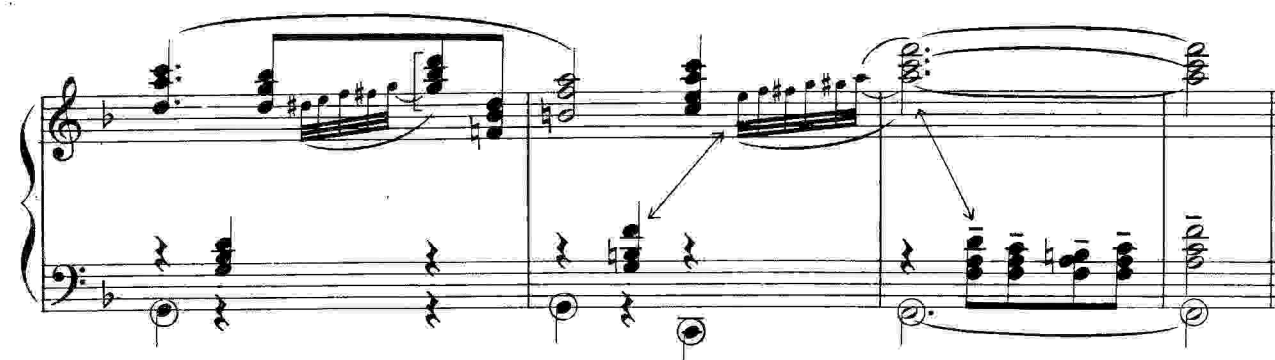
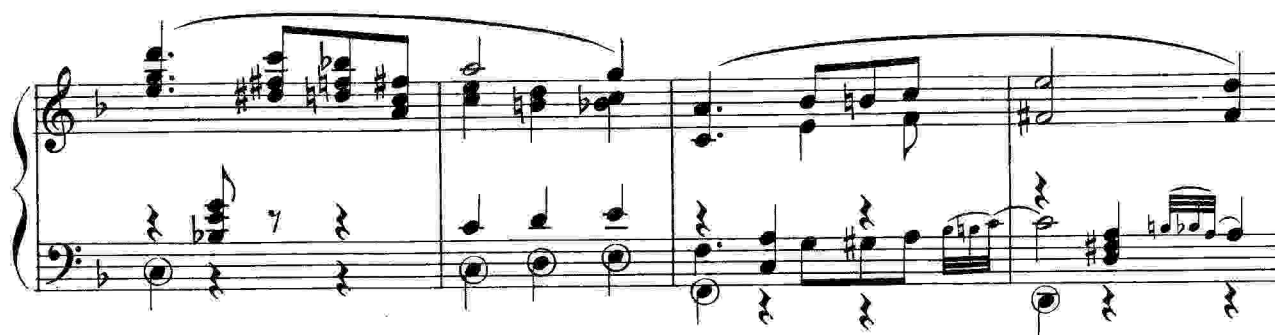
Illustration (E) (last 8 bars)
complete.

The musical notation consists of three systems, each with a treble and bass staff. The first system includes a 'L.H.' (Left Hand) marking with an arrow pointing to a measure in the bass staff. The notation features various musical symbols such as notes, rests, and accidentals, with arrows and brackets indicating specific phrasing and musical relationships across the staves.

This is the complete chorus in perfect continuity. You here see exactly how a chorus is worked out. It is well to study this and apply this style to any ballad you may desire. Follow the registration as given in the illustrations.

Complete Chorus once thro.

The image displays four systems of musical notation for a piano piece, likely a sonata or concerto movement. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. There are several instances of musical shorthand, including wavy lines (trills or ornaments) and rests. In the third system, there are labels 'L.H.' and 'R.H.' with arrows pointing to specific passages in the left and right hands, respectively. The fourth system also features similar shorthand and arrows indicating specific musical details. The overall style is that of a classical music manuscript or a high-quality printed score.

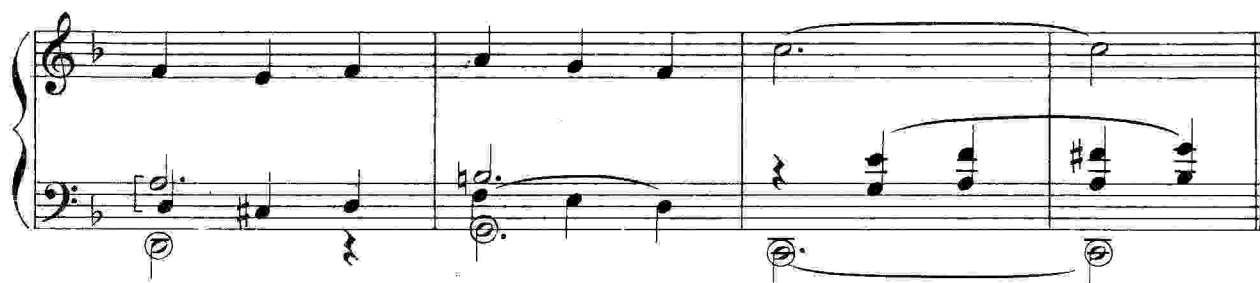
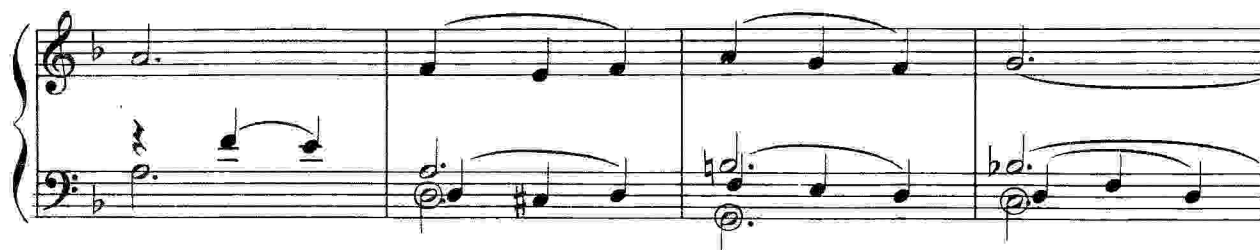
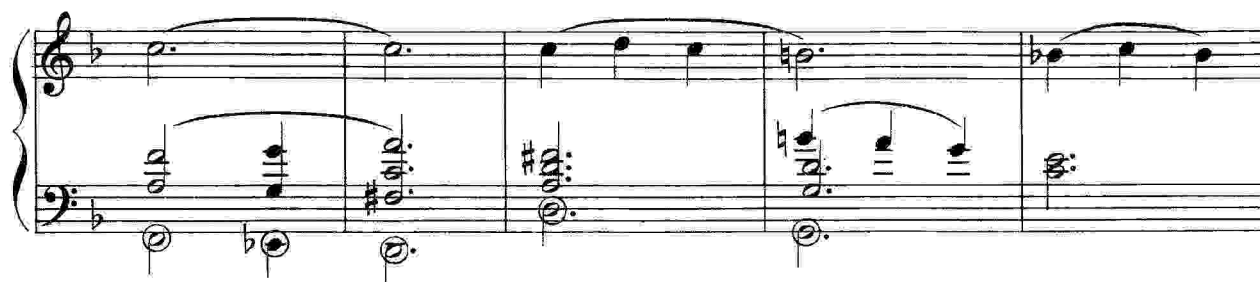


The following is the introduction and verse of the ballad. For registration, use full combination for introduction, dropping down at verse to solo melody (top line) on 8 Diapason, tibia, clarinet, solo string and flute, all at 8 pitch. On accompaniment, light 8 string and 8 flute, dulciana and salicional. Add at the ninth measure tuba in melody and clarinet in accompaniment.

The musical score is divided into four systems, each with a piano (p) part on the left and a solo part on the right.

- System 1:** The piano part is in 3/4 time, starting with a half note G2, a quarter note F2, and a half note E2. The solo part begins with a half note G4, followed by a quarter note F4, and then a half note E4. A bracket labeled "L.H." spans the first two measures of the solo part.
- System 2:** The piano part continues with a half note D2, a quarter note C2, and a half note B1. The solo part features a half note G4, a quarter note F4, and a half note E4. A bracket labeled "L.H." spans the first two measures of the solo part.
- System 3:** The piano part continues with a half note A1, a quarter note G1, and a half note F1. The solo part features a half note G4, a quarter note F4, and a half note E4. A bracket labeled "L.H." spans the first two measures of the solo part.
- System 4:** The piano part continues with a half note E1, a quarter note D1, and a half note C1. The solo part features a half note G4, a quarter note F4, and a half note E4. A bracket labeled "L.H." spans the first two measures of the solo part.

The score includes various musical notations such as notes, rests, and accidentals. The key signature is one flat (Bb). The time signature is 3/4. The score is labeled "Introduction and Verse" and includes a "Suggested verse" section.



To earnest students of classic harmony the above examples are full of harmonic mistakes, chromatic 7ths—cross relations—consecutive internal fifths all bear witness to this. But it must be understood that in the modern popular song such limitations, so called, are cast aside as “high-brow,” tho’ many of the popular writers are well trained men who have by hard study and practice become adepts at the popular art.

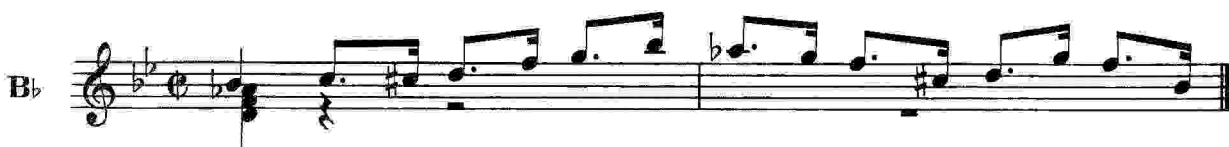
TRICKS AND BREAKS

The following examples under the heading of TRICKS AND BREAKS are introduced mainly because they are playable on the organ. The author has used this style since 1915, when he first started in the motion picture theatre.

The main thing for the student is to learn these examples technically and then memorize them so as to be able to play them when the occasion presents itself. To be exact in the rhythm of these exercises is most essential and they should not be skimmed over.

BREAKS.

in the circle of 4ths. Chord occurs only on 1st beat.



Ab

D \flat

G \flat

B \flat

E \flat

A

D


G

The image displays eight staves of musical notation, each representing a different key signature. The keys are Ab, D \flat , G \flat , B \flat , E \flat , A, D, and G. Each staff contains a sequence of notes and rests, with some notes marked with 'x'.


BREAKS.

by circle of 4ths — Chord occurs only on 1st beat.

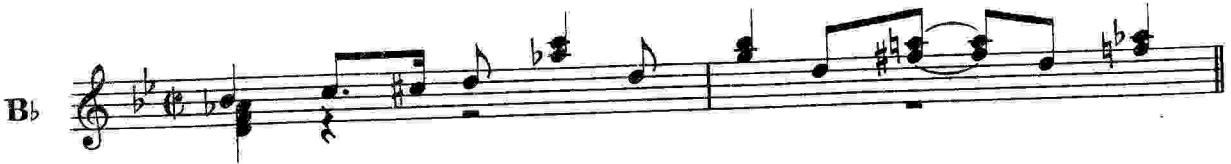
C




F




B \flat




E \flat



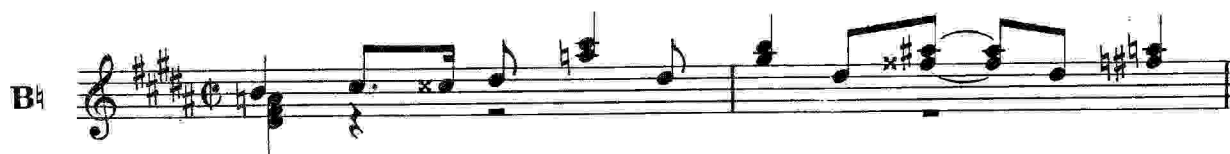
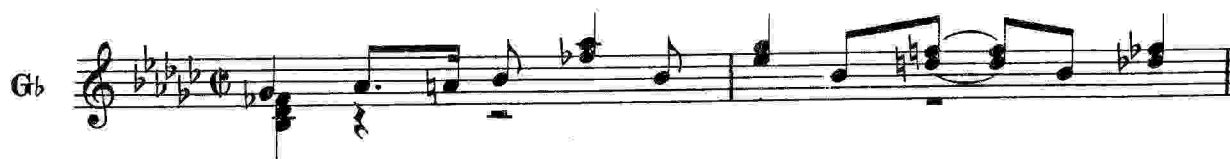
A \flat



D \flat



The image displays six musical staves, each representing a different major scale. The scales are labeled on the left: C, F, B \flat , E \flat , A \flat , and D \flat . Each staff begins with a treble clef and a key signature indicating the number of flats. The notes are written in a sequence that follows the pattern of a major scale: one half note, two quarter notes, two half notes, and two quarter notes. The first staff (C) has no sharps or flats. The second staff (F) has one flat (B \flat). The third staff (B \flat) has two flats (B \flat and E \flat). The fourth staff (E \flat) has three flats (B \flat , E \flat , and A \flat). The fifth staff (A \flat) has four flats (B \flat , E \flat , A \flat , and D \flat). The sixth staff (D \flat) has five flats (B \flat , E \flat , A \flat , D \flat , and G \flat). The notes are written in a sequence that follows the pattern of a major scale: one half note, two quarter notes, two half notes, and two quarter notes.



These examples are extremely useful and effective. They are fairly easy in technique and brilliant: You will find them used in a chorus following, which will show you where best to use them. They are also useful as right hand figure against a left hand melody.

Seven musical staves, each representing a major key: C, F, B \flat , E \flat , G, D, and A. Each staff is in common time (C) and features a continuous arpeggiated triad pattern. The pattern consists of a series of eighth notes, with the first four notes of each measure beamed together. A dashed line labeled *8va* indicates an octave leap from the first note to the eighth note. The triad notes are marked with a '3' below them, indicating they are part of a triad. The keys are indicated by their respective key signatures: C (no sharps or flats), F (one flat), B \flat (two flats), E \flat (three flats), G (one sharp), D (two sharps), and A (three sharps).

In the following you will find the "Breaks" listed separately, and then each one preceded by the section of the chorus in which they are used. This is done to familiarize you with the figuration, so that when you play the complete chorus as given later, you will be familiar with the "tricks" contained therein. This number "For Heaven's Sake" was picked at random and the "tricks" and "breaks" may be used in any other number of like character.

THE BREAKS USED

Break N^o 1

Break N^o 2

Break No 3

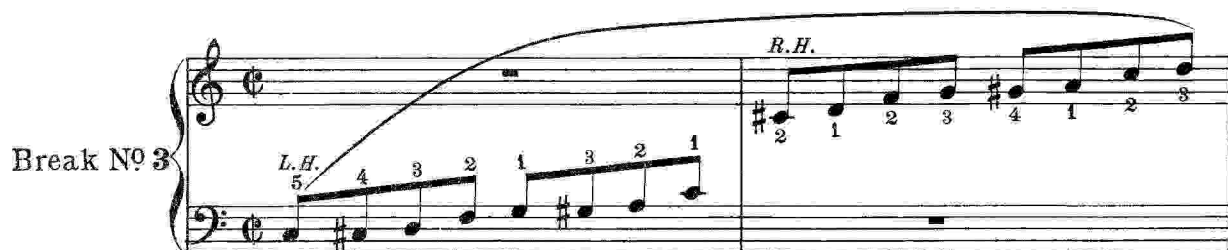


Break N^o 4

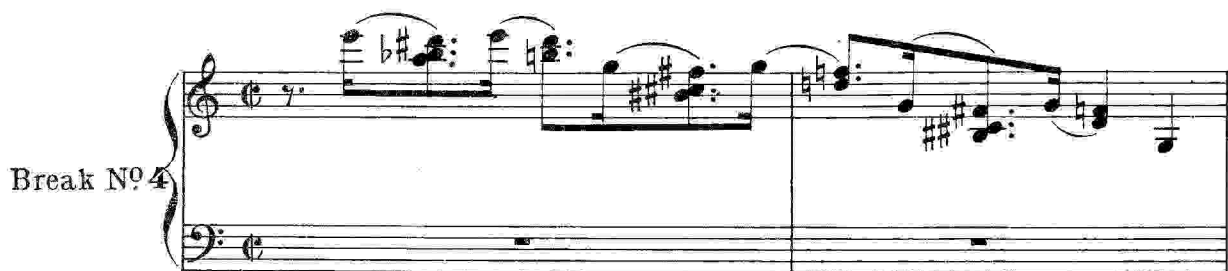
Example
using
Break N^o 1

Break N^o 2

(Example using break N^o 2.)



Example using break N^o 3.



Example using break N° 4.

A musical score in treble and bass clefs. The treble staff features a series of chords and melodic lines, including a prominent sequence of eighth notes in the third measure. The bass staff provides a harmonic foundation with chords and single notes. The key signature has one sharp (F#).

Break N° 5

A musical score for a specific break, labeled 'Break N° 5'. It consists of two staves. The treble staff shows a melodic line with a sharp sign (#) and a flat sign (b). The bass staff features a series of chords and single notes. The key signature has one sharp (F#).

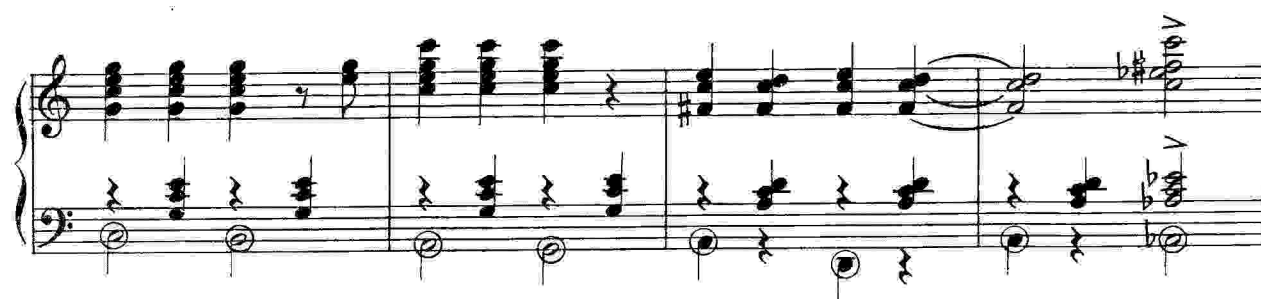
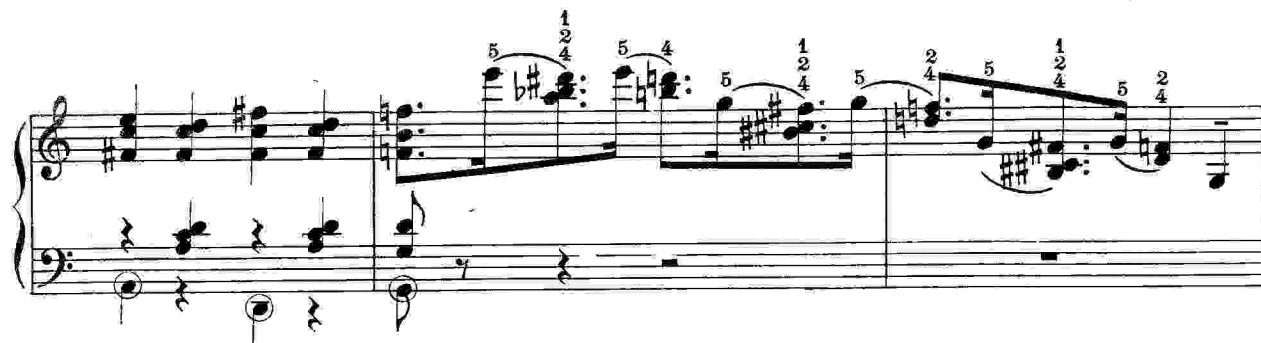
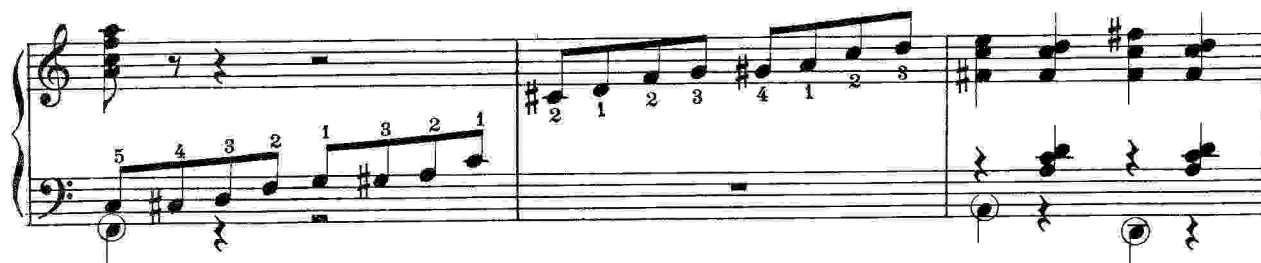
Example using break N° 5.

A musical score in treble and bass clefs. The treble staff features a series of chords and melodic lines, including a prominent sequence of eighth notes in the third measure. The bass staff provides a harmonic foundation with chords and single notes. The key signature has one sharp (F#).

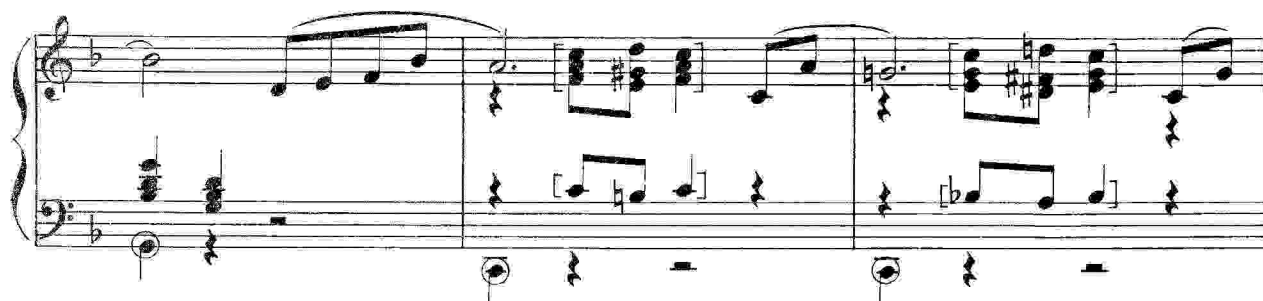
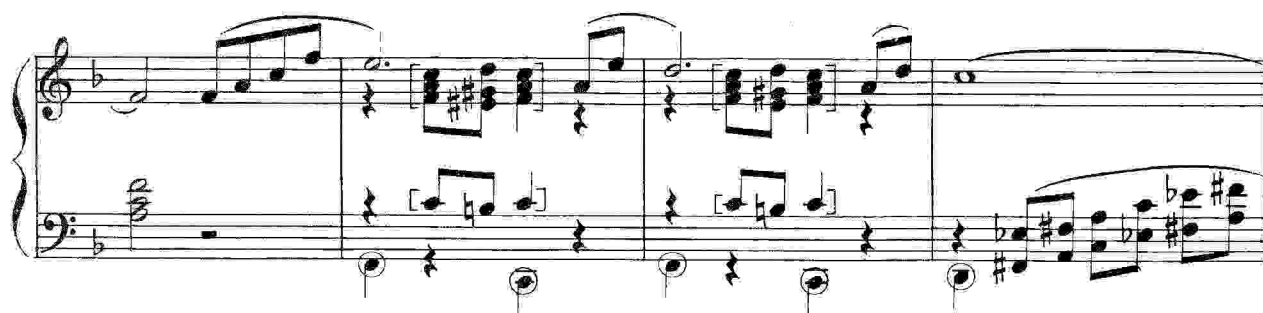
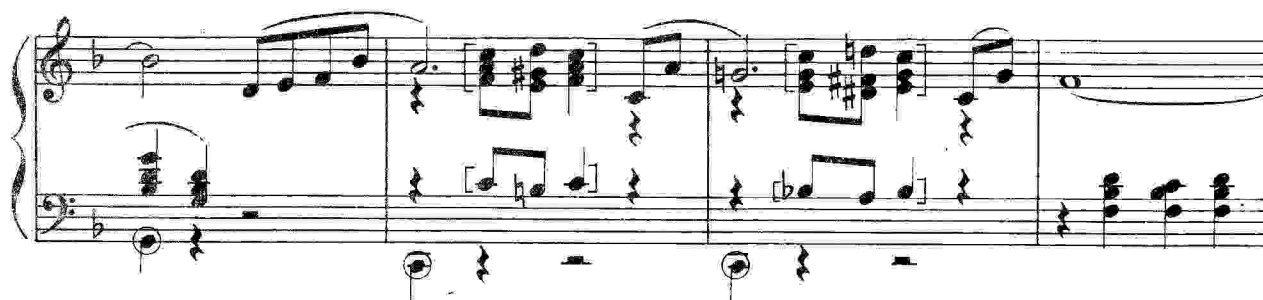
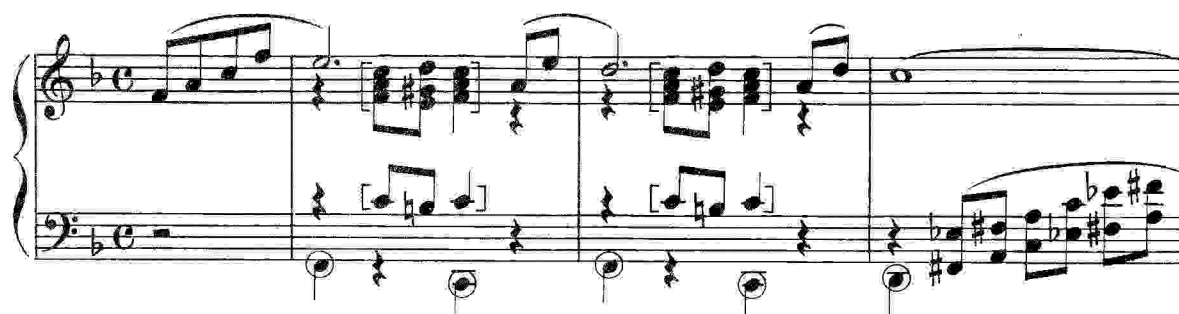
A musical score in treble and bass clefs. The treble staff features a series of chords and melodic lines, including a prominent sequence of eighth notes in the third measure. The bass staff provides a harmonic foundation with chords and single notes. The key signature has one sharp (F#).

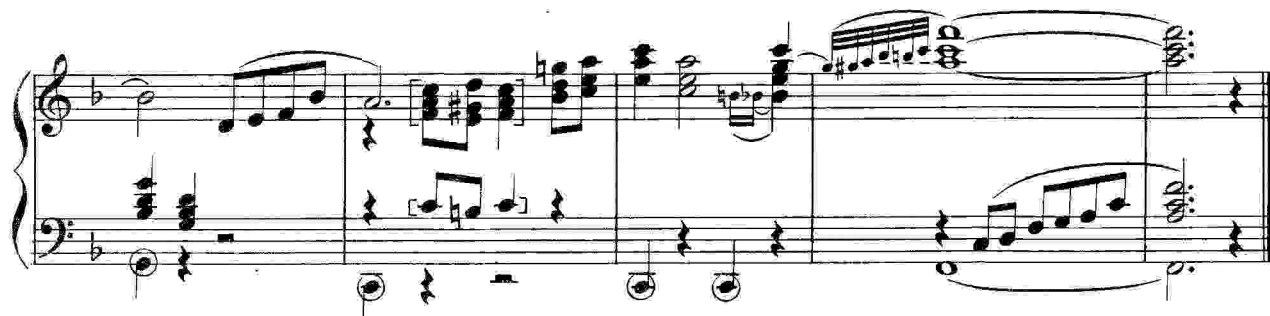
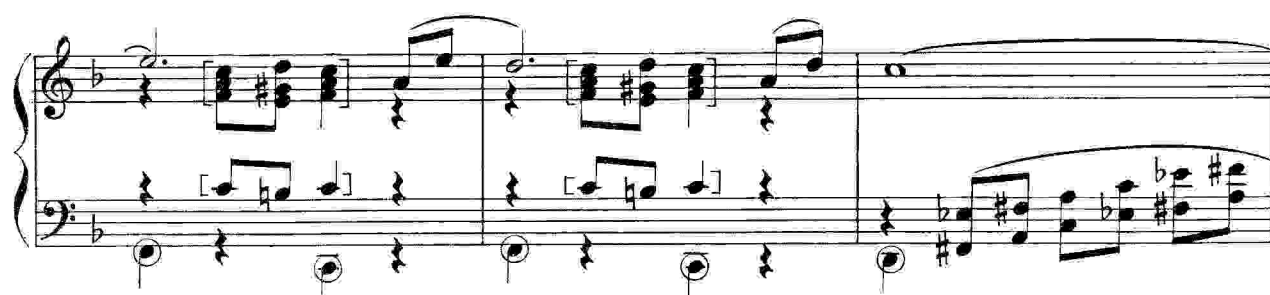
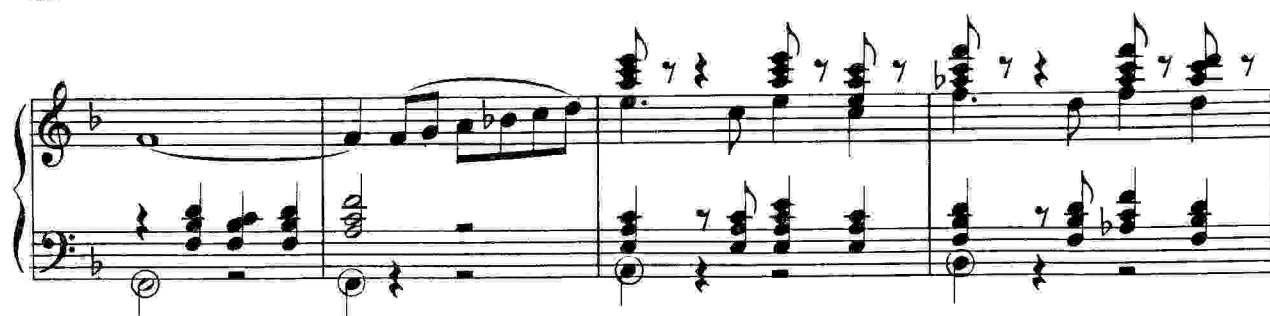
For Heaven's Sake Complete.

This musical score is written for piano in G major, 2/4 time. It consists of four systems of two staves each. The first system shows the beginning of the piece with a treble staff featuring chords and a single eighth note, and a bass staff with a series of chords. The second system continues the chordal texture in the treble and introduces a melodic line in the bass staff, marked 'L.H.'. The third system features more complex chordal patterns in the treble and a continuation of the bass line. The fourth system concludes the piece with a final chord in the treble and a melodic phrase in the bass staff, marked with a double bar line and repeat signs.



In this ballad number, "Talking to the Moon," the chords in the brackets are to be played on the third or first manual by spreading the hands. The melody should be played on the second manual, and the accompaniment on Manual I.



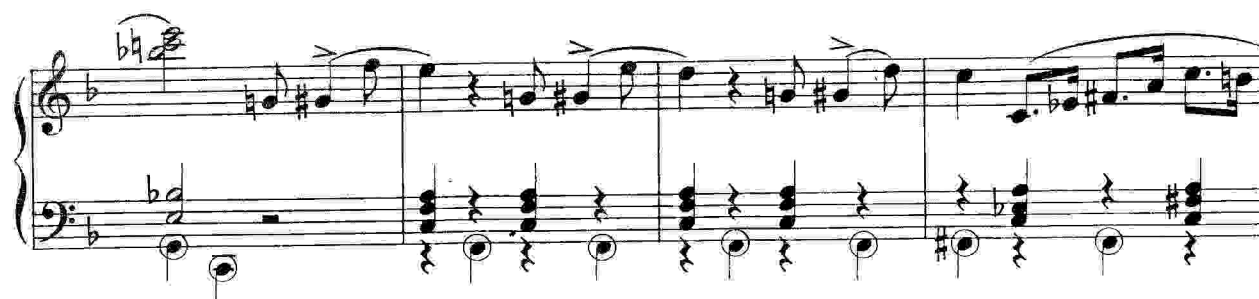
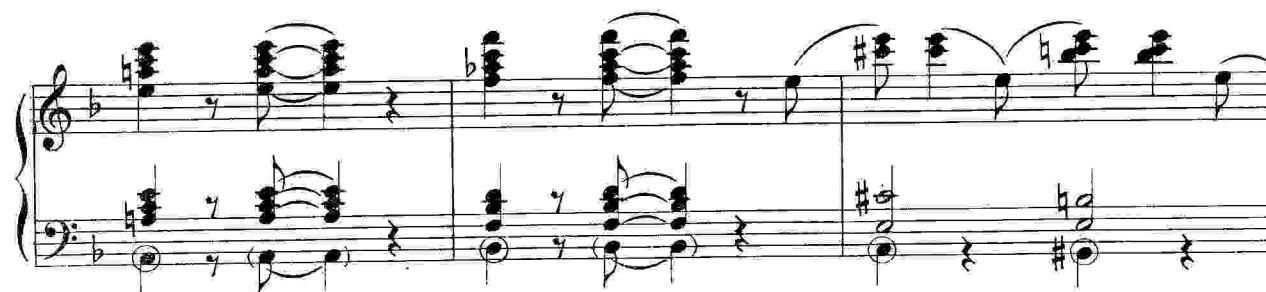
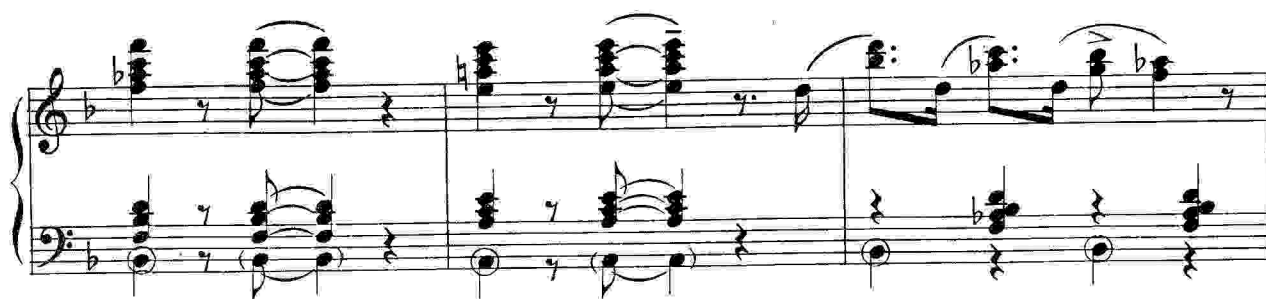


The Off Beat Syncopation for Pedal is very effective, if used as illustrated in the following number.

The musical score is written for the Left Hand (L.H.) in bass clef, 2/4 time. It consists of seven staves of music. The first staff is marked with a piano (*p*) dynamic and a first ending bracket. The music features various chords and syncopated rhythms, with some notes marked with a '7' (seventh). The final staff includes first and second endings, indicated by '1.' and '2.' above the staff.

For variety, the same tune is played as a jazz chorus with breaks, etc.

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the right hand is composed of eighth and quarter notes, often with grace notes and accents. The left hand provides a harmonic accompaniment using chords and single notes, with a 'pedal point' effect indicated by a 'z' symbol. The fifth system features a long, sweeping melodic line in the right hand that spans across the measures.



A rule that might interest you.

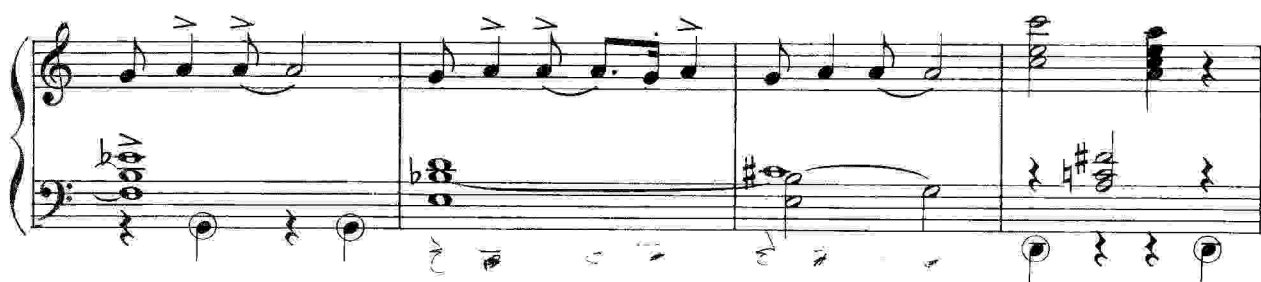
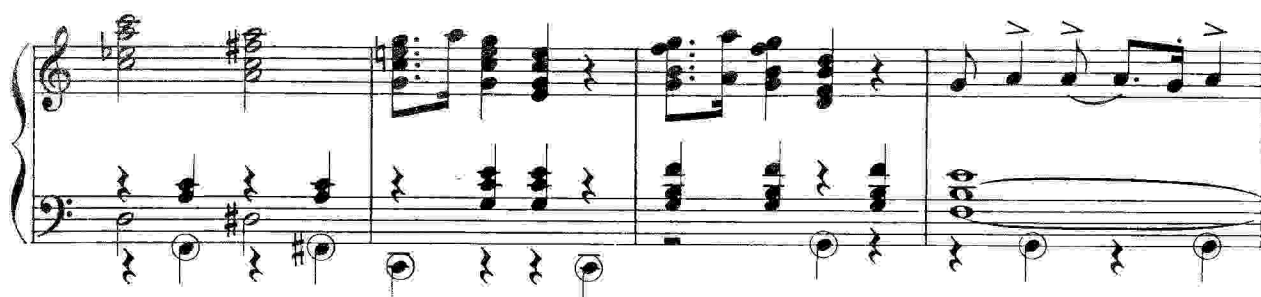
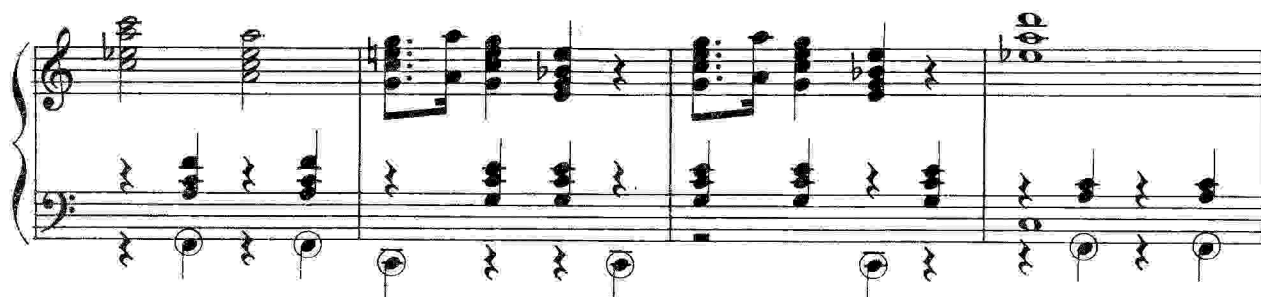
A RULE FOR BLUES

In the sharp keys the "blue" note, so called, is usually the note below the key note, naturalized.

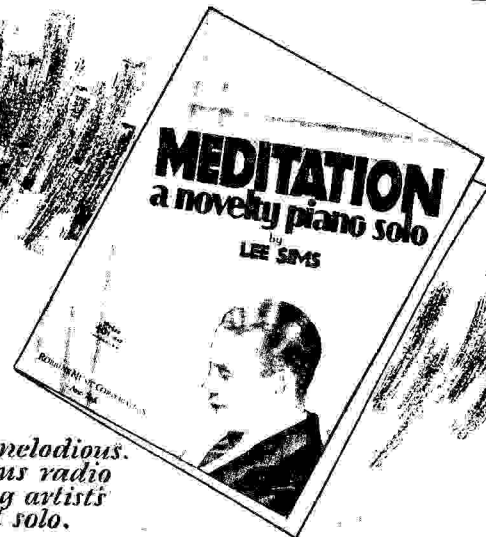
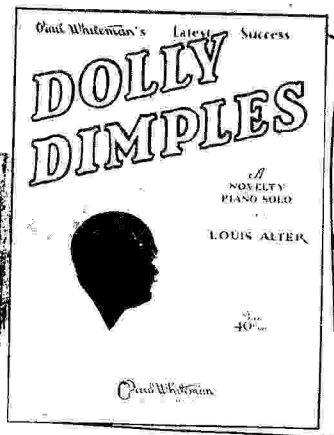
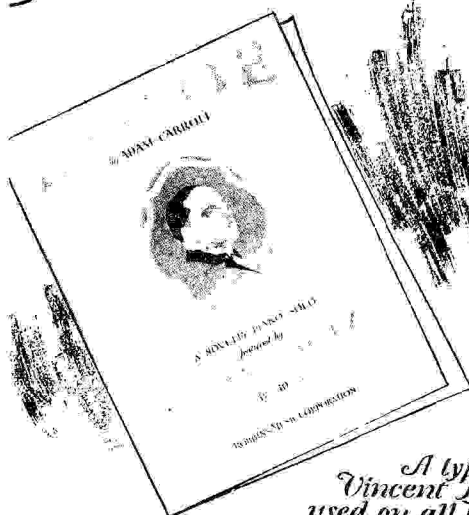
In the flat keys the "blue" note, so called, is usually the note below the key note, flatted. Harmonists call this note the minor seventh of the key note.

This is an example of a complete chorus with breaks, afterbeat pedal, and varied rhythms in the accompaniment.

The musical score is a piano accompaniment for a blues chorus, consisting of four systems of grand staves (treble and bass clef). The music is written in 4/4 time. The key signature starts with one sharp (F#) and changes to two sharps (F# and C#) in the second system. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The accompaniment features breaks, afterbeat pedal, and varied rhythms.



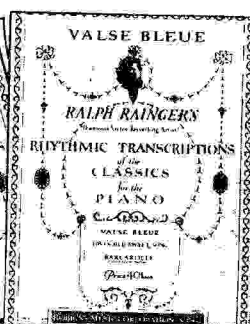
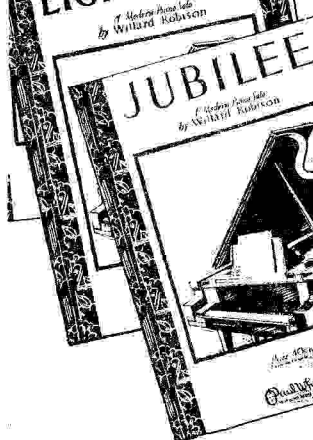
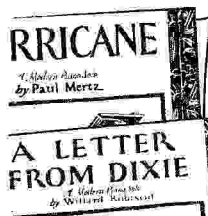
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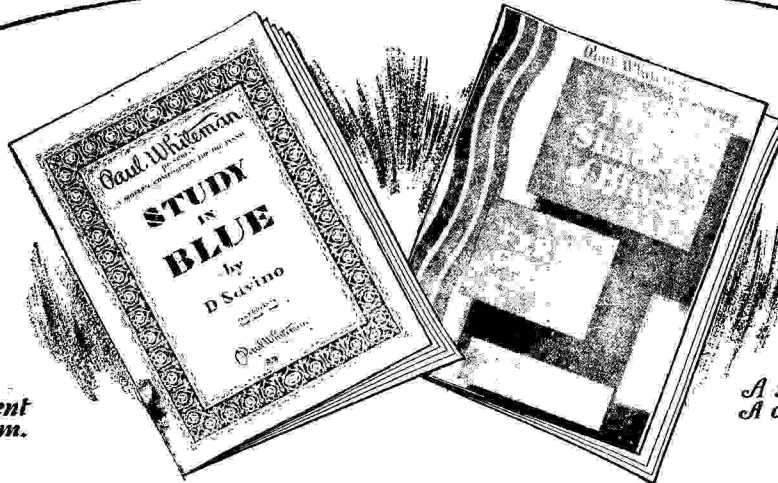


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favorites in modern
dance rhythms.*

*A folio of six
novel solos of
marked originality.*

*Three
solos
in one
volume.*



*Four new solos in one
volume. Real modern
American music.*

*Three light solos, full of melody
admirably adapted for teaching
purposes.*

*A suite of six solos
melodic beauty*

ROBBINS MUSIC CORPORATION
New York