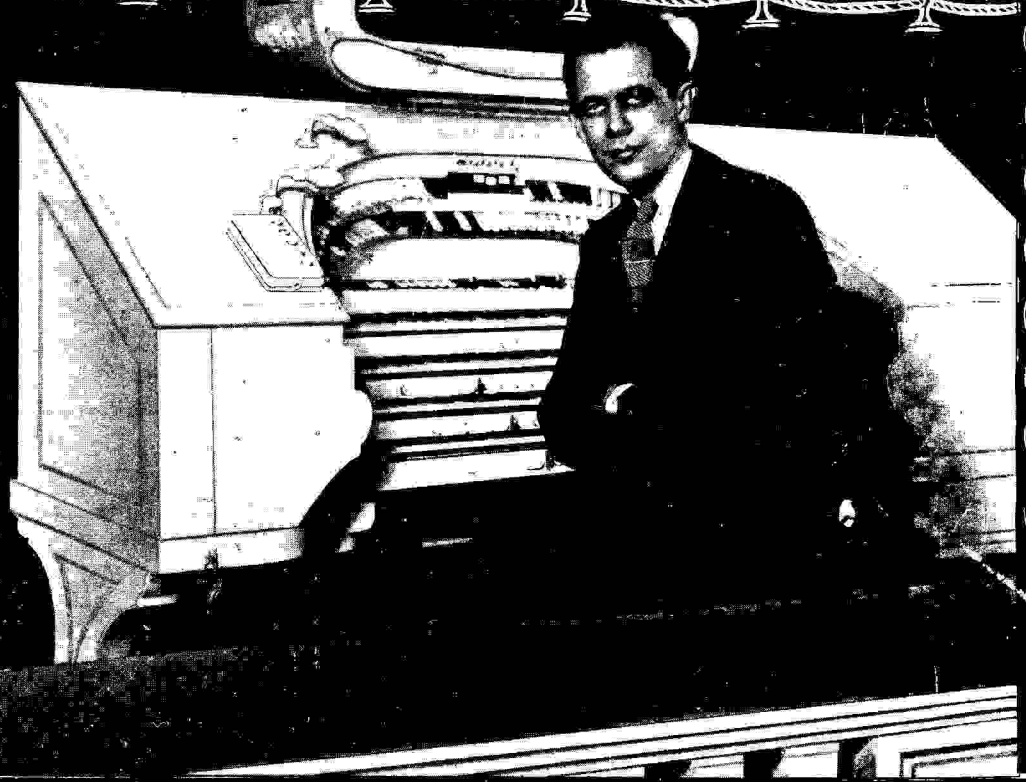
Milton Charles'

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

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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.

1

Chromatic Glissando-descending.

Right Hand fingering.

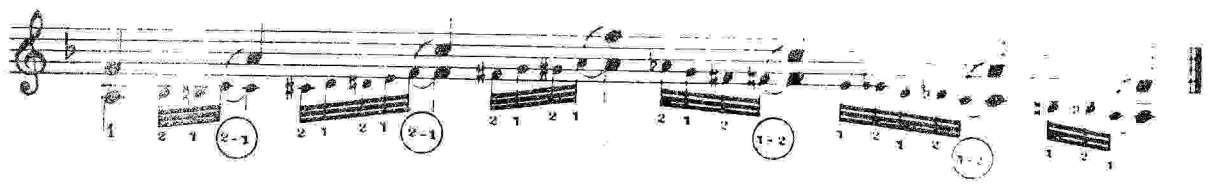
2

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



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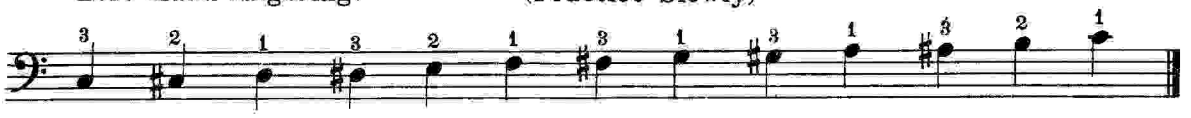
Exercises 4. and 5. show the Chromatic Glissando with fingering for the left hand, ascending and descending. Watch your fingering, and, Practice Slowly.

Chromatic Glissando ascending.

Left Hand fingering. (Practice Slowly)

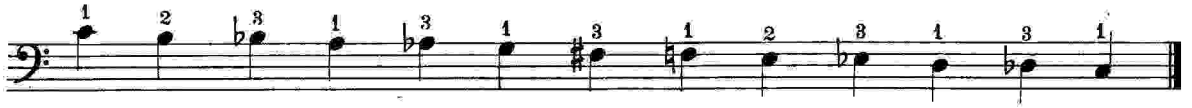
4



Chromatic Glissando descending.

Left Hand fingering.

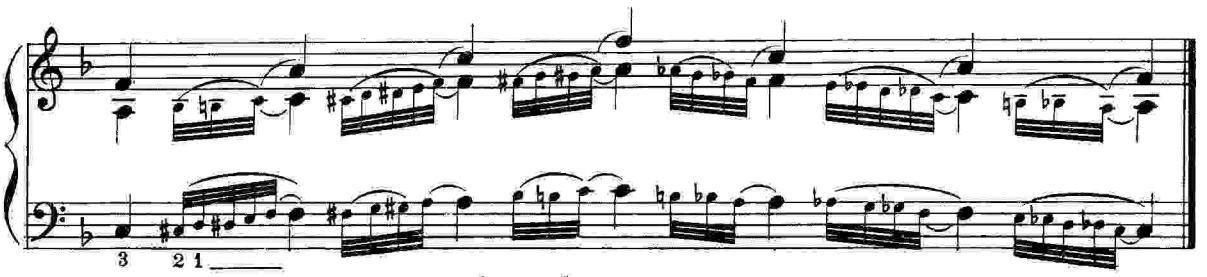
5



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.

6



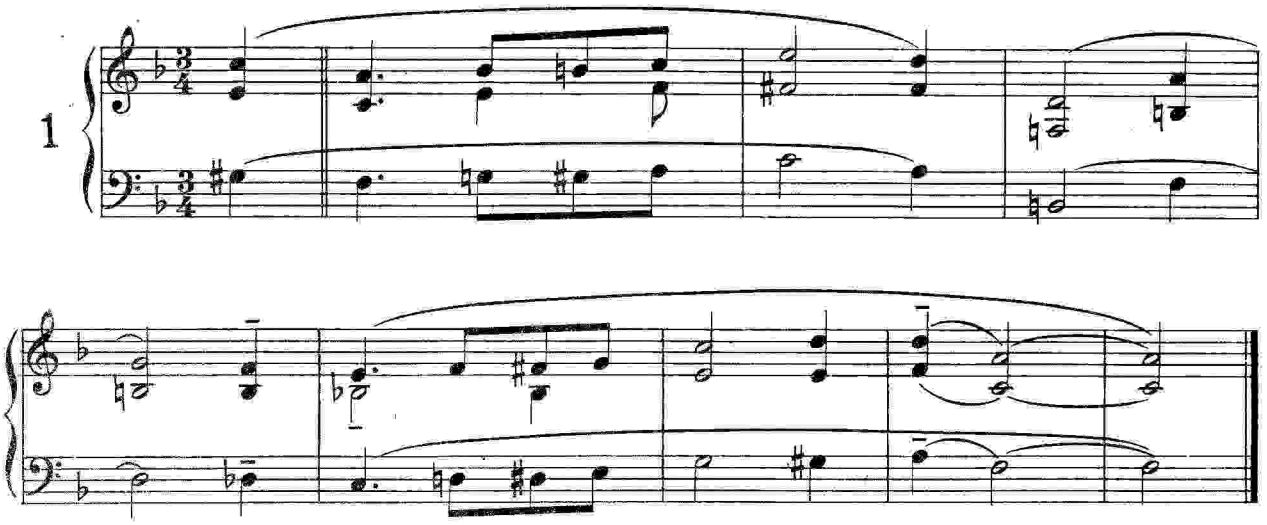
As in example #4 and #5.

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 Ⓐ (1st 8 bars) 3 parts only.

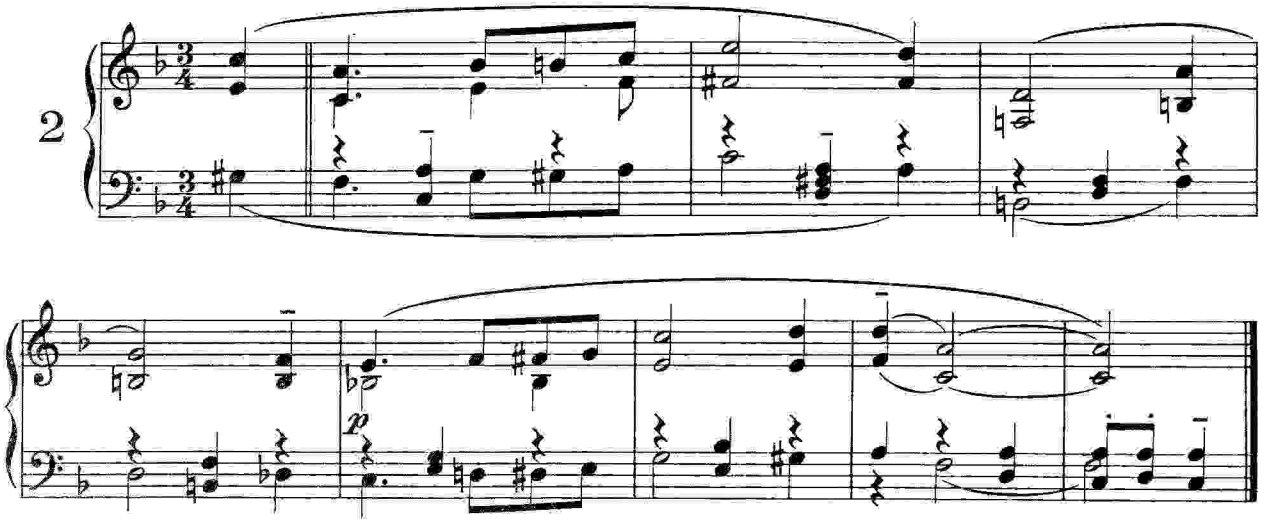
1



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 Ⓐ (1st 8 bars) accompaniment added.

2

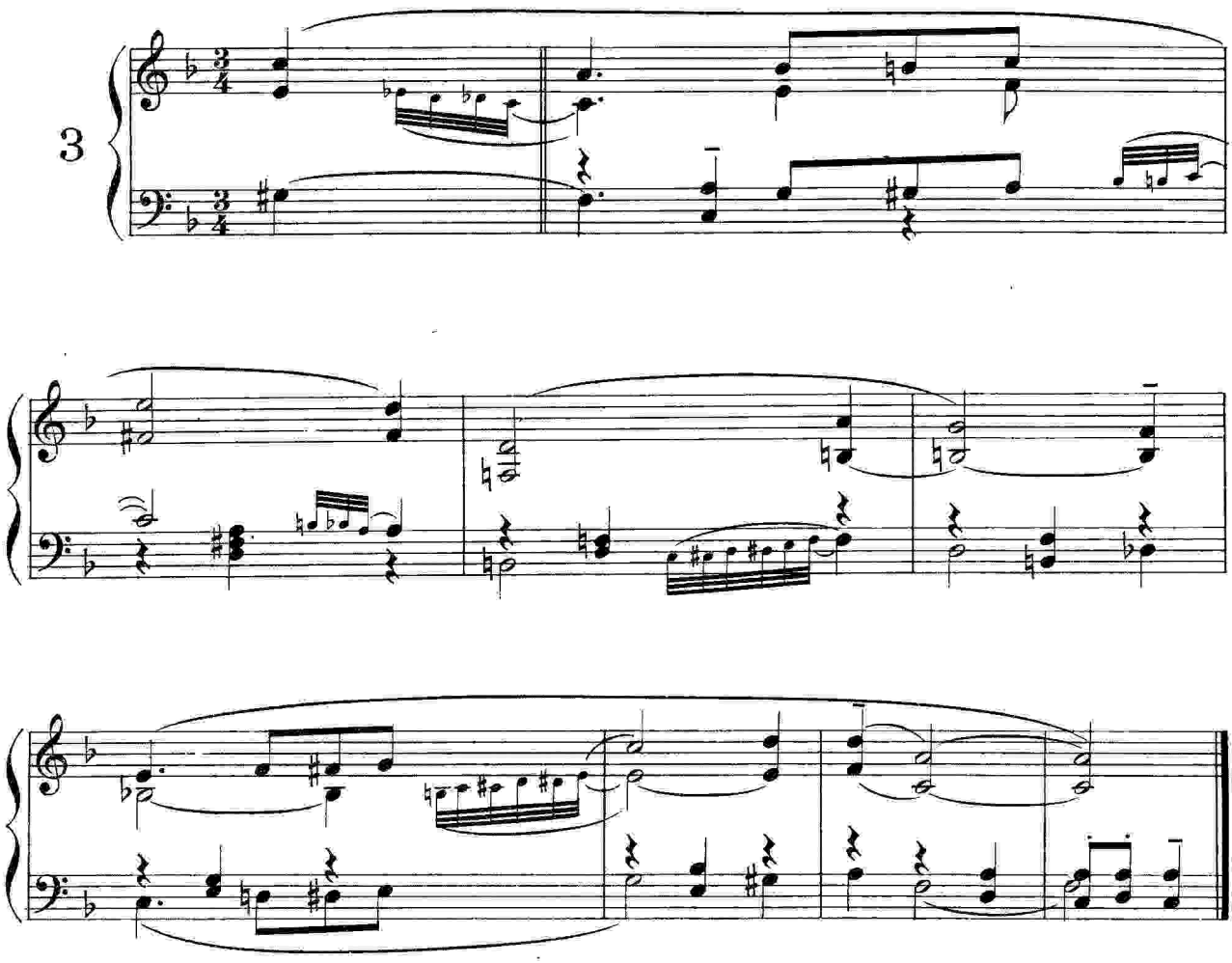


Now we have it with the glissando added. This gives an accurate example of the proper use of the glissando. Too frequent use is to be discouraged for it is neither effective nor in good taste.

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.

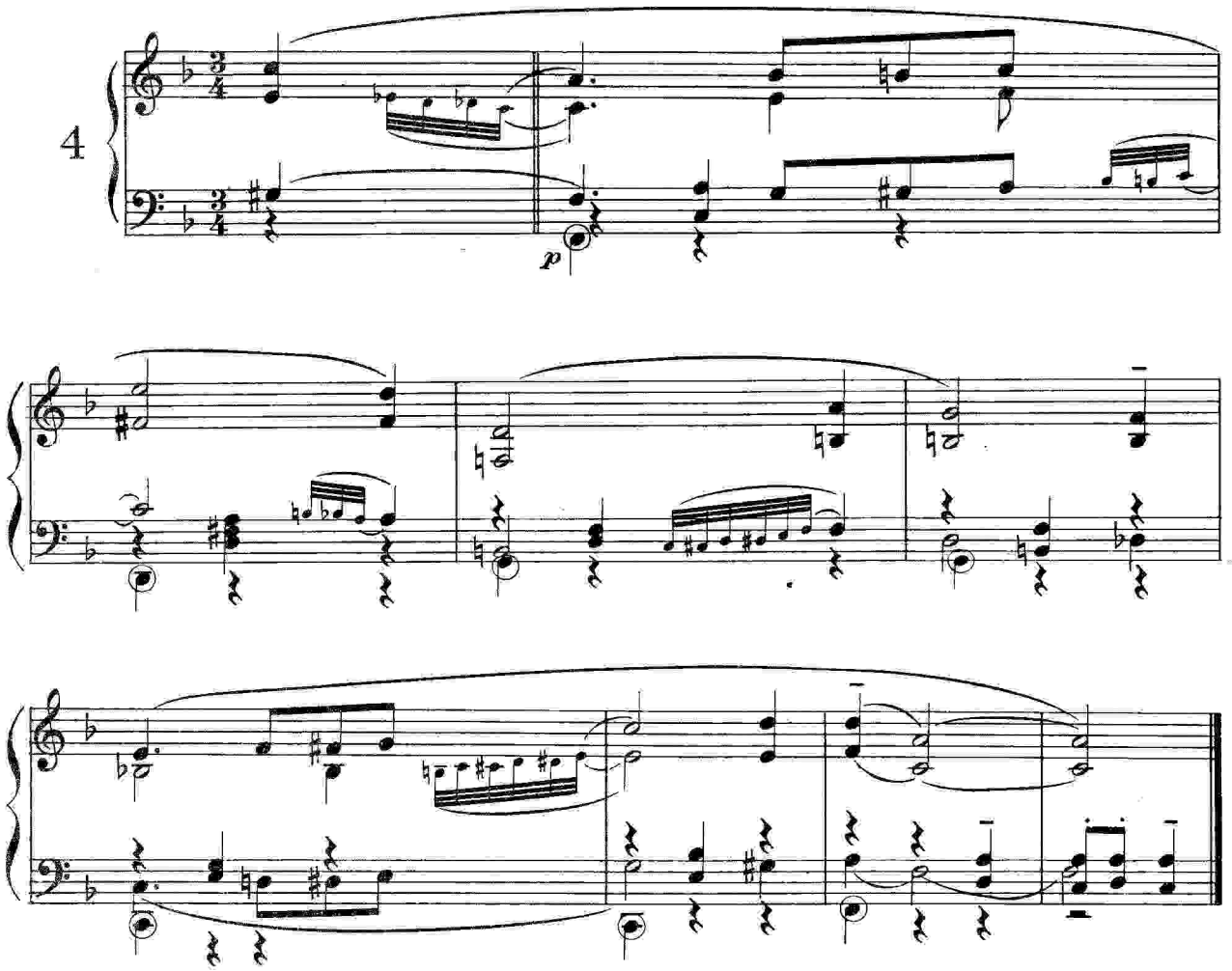
Illustration (A) (1st 8 bars) glissando added.



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.



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.

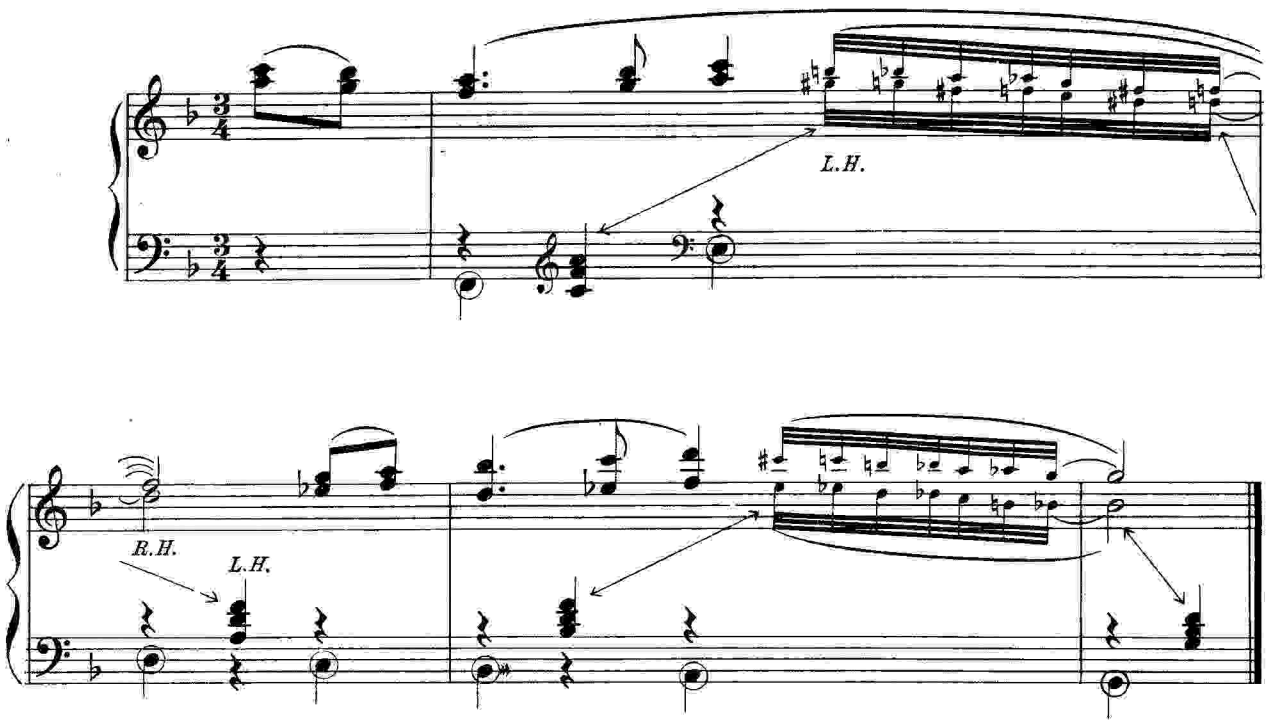
Registration ---

Manual I. Flute 8
Harp
Chrys

Manual II. Tibia 4
Vox Humana 16-8
Saxophone 16 or
Clarinet 16

Pedal as before.

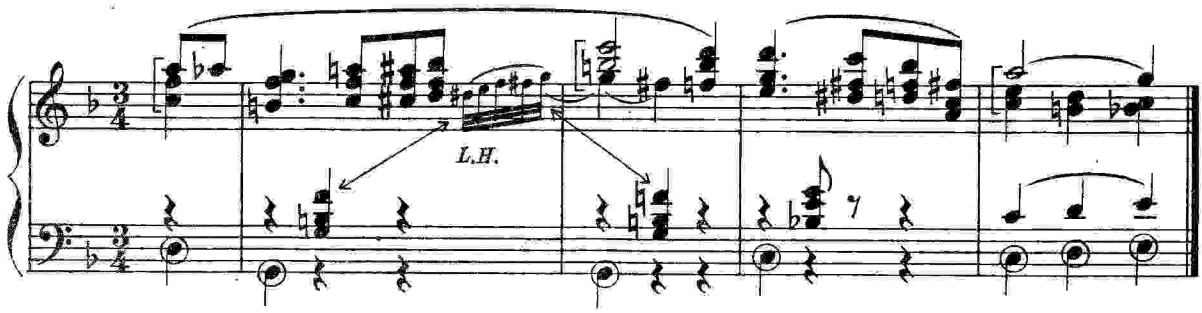
Illustration (B) (next 4 bars) complete



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.

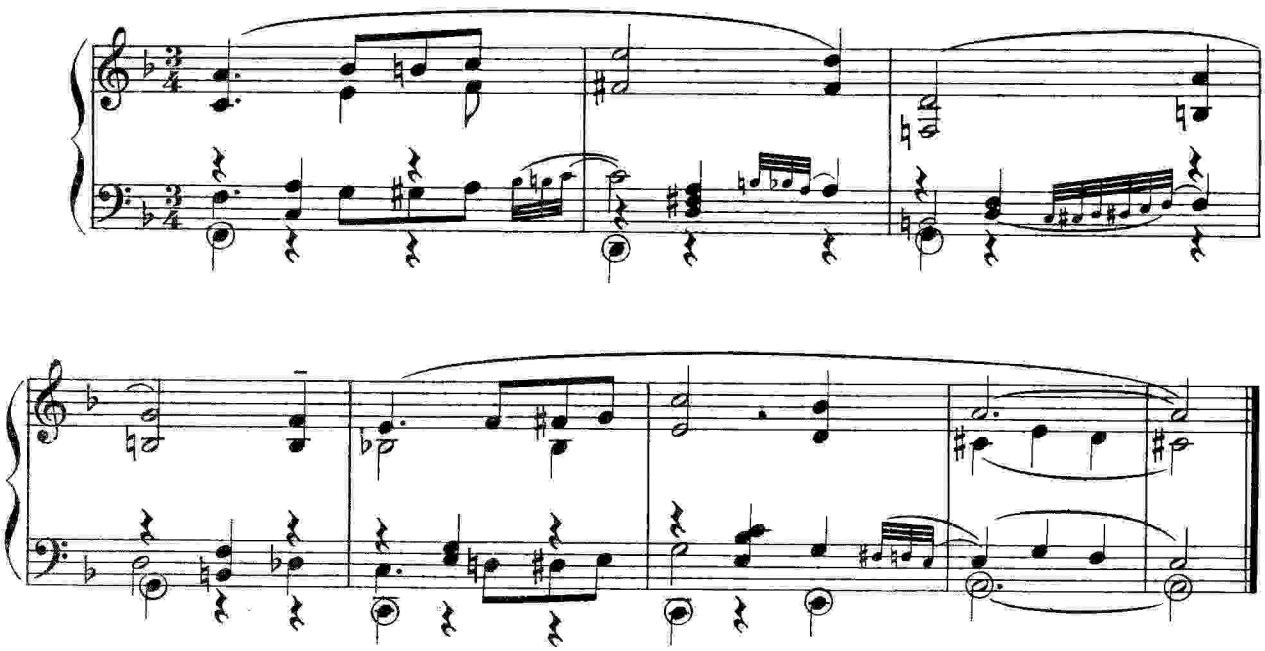
Registration --- the same as before with the following additions:-
Manual I Strings 8
Manual II Tibia 16

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)

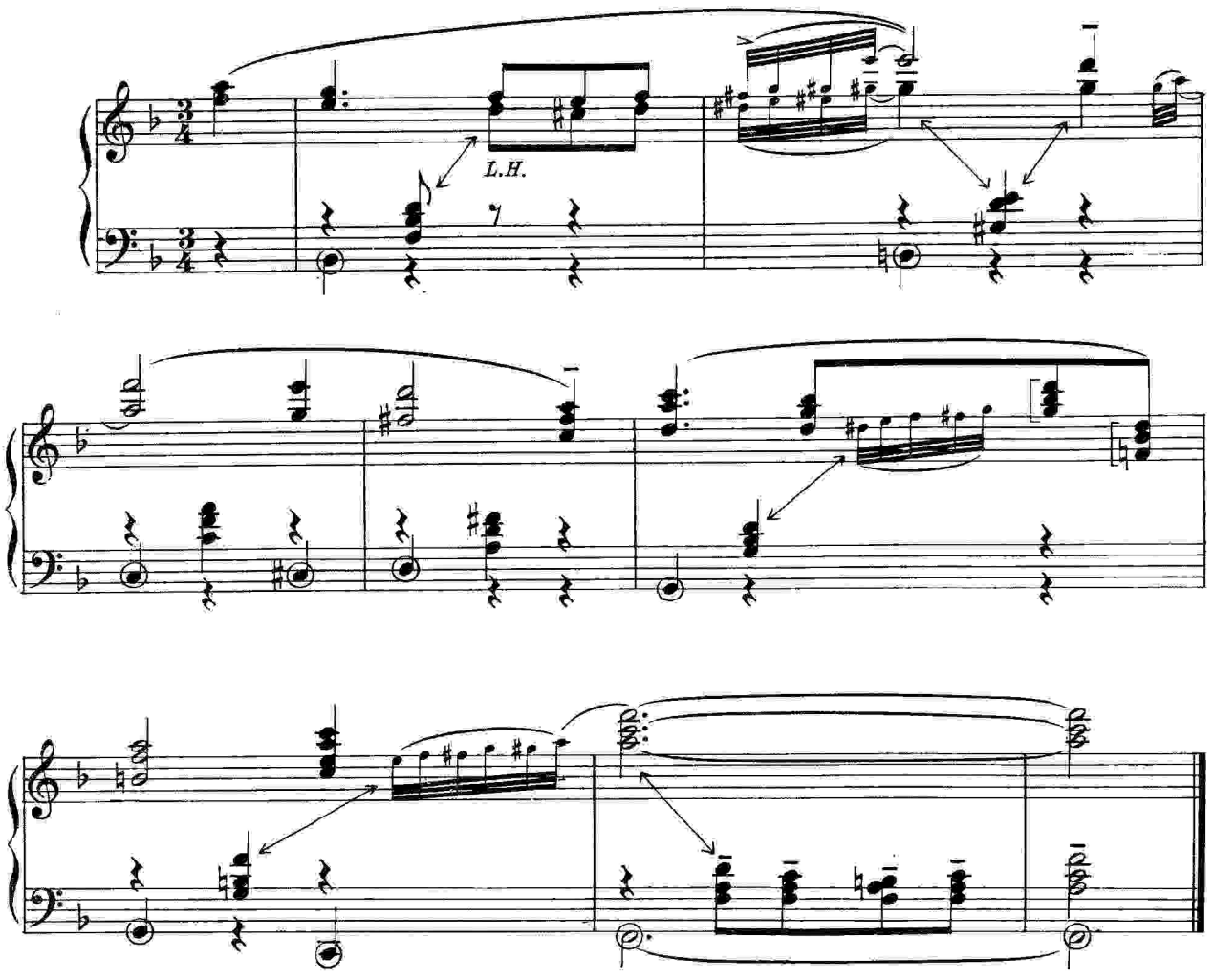


In the closing measures we use both the illustrations B and C, fingered and played exactly as before.

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

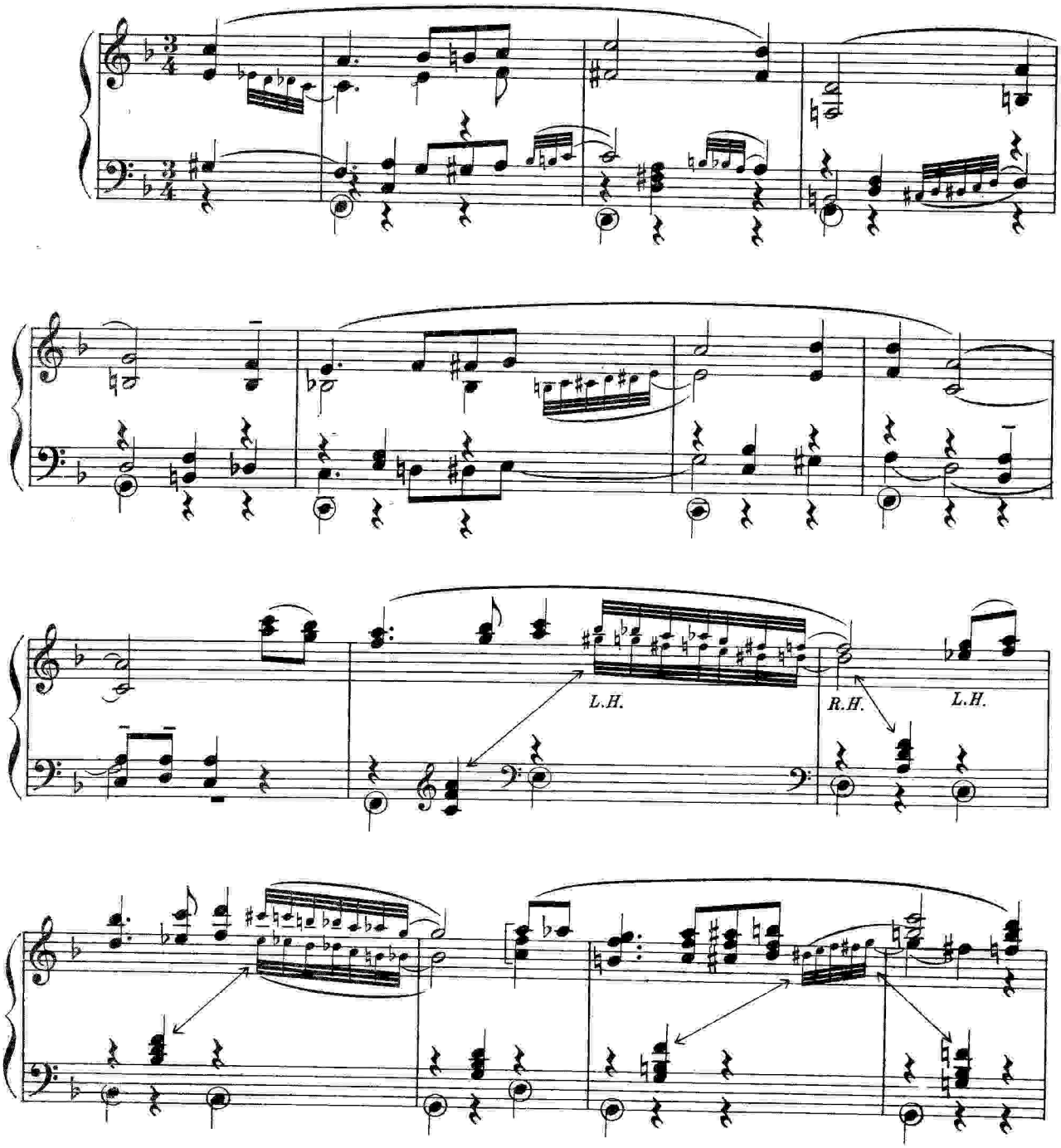
Illustration (E) (last 8 bars) complete.

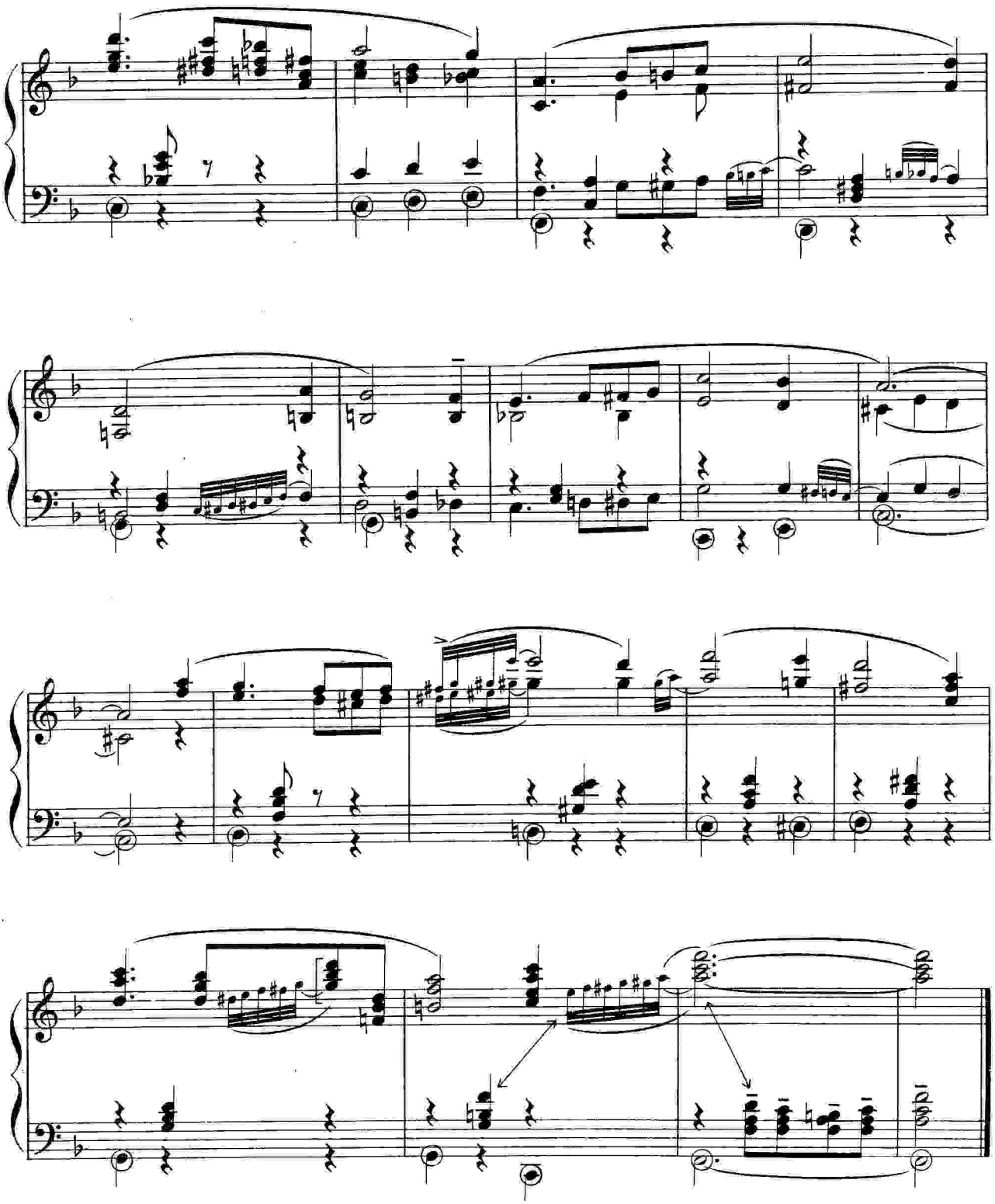


This is the complete chorus in perfect continuity. You here see exactly how a chorus is worked out. It is well to study this and apply this style to any ballad you may desire.

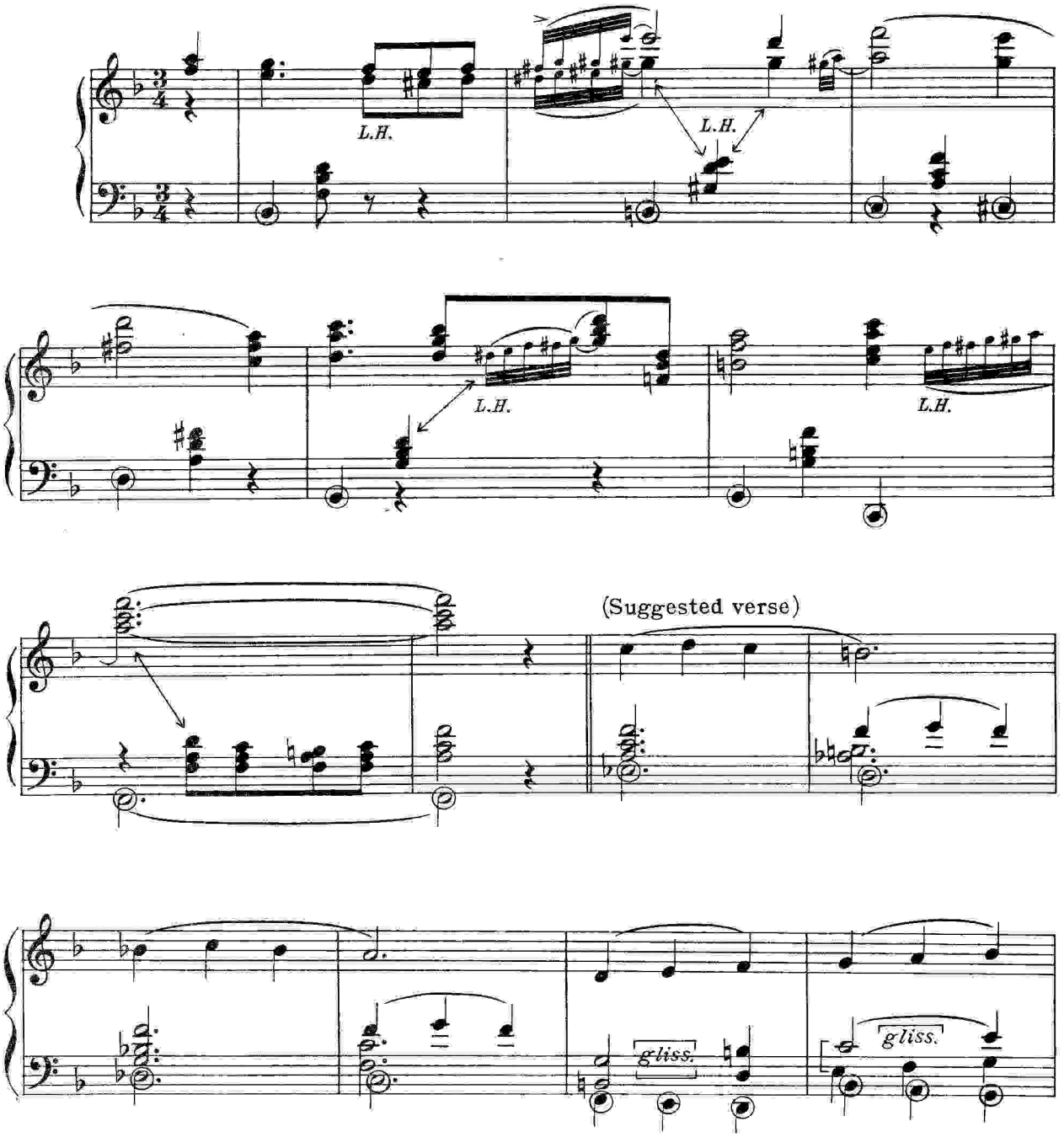
Follow the registration as given in the illustrations.

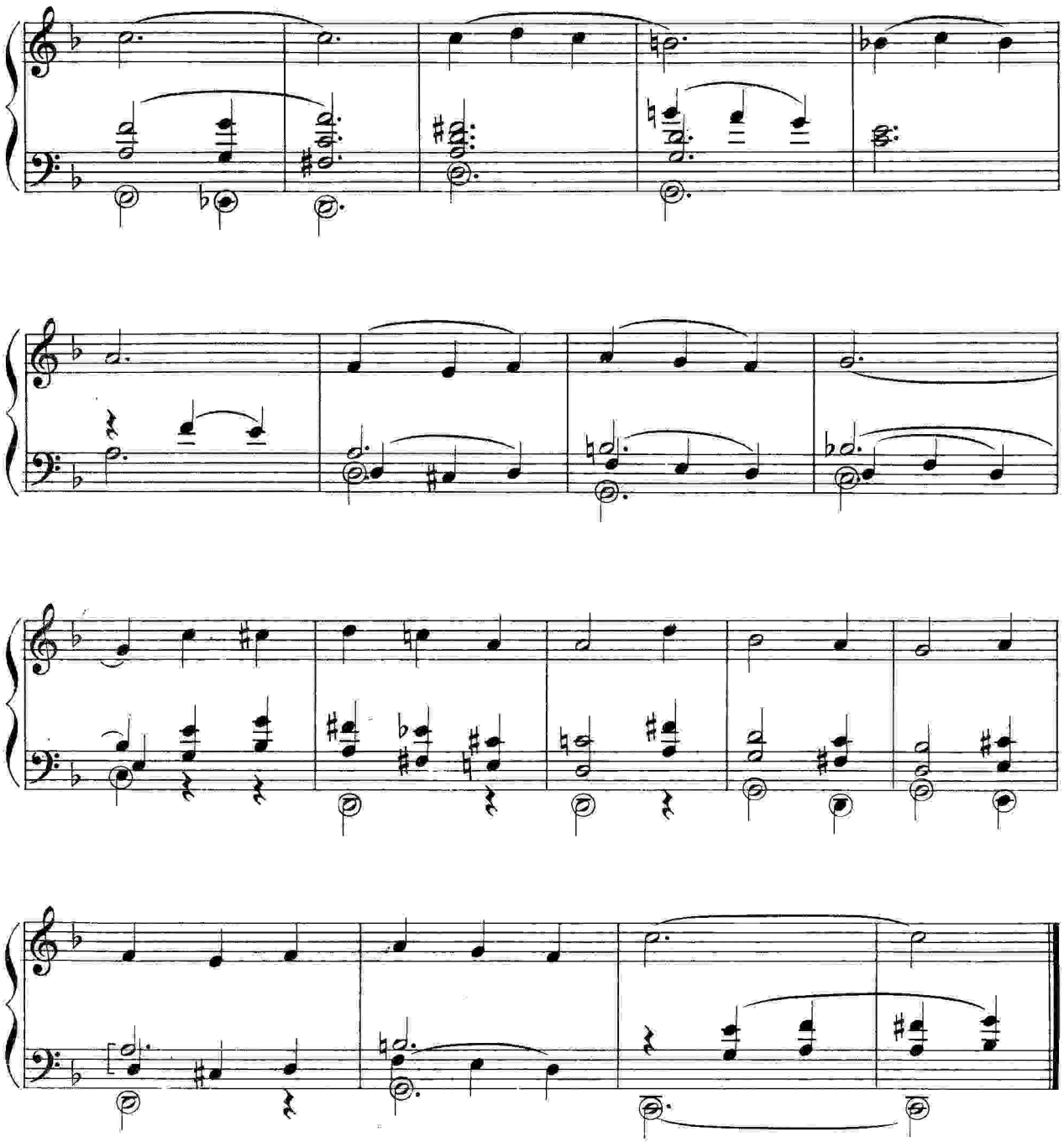
Complete Chorus once thro.





The 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.





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 har. study and practice become adepts at the popular art.

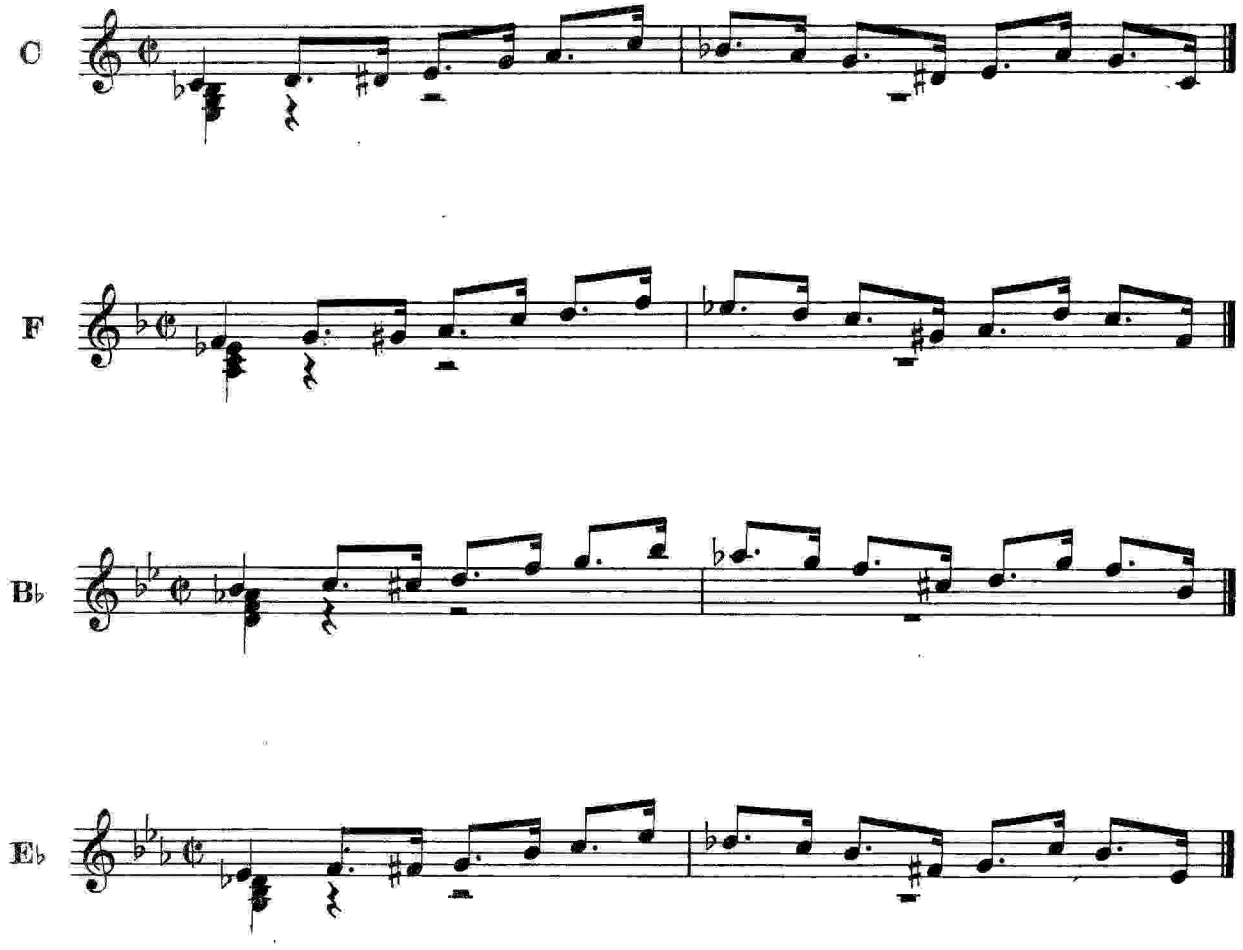
TRICKS AND BREAKS

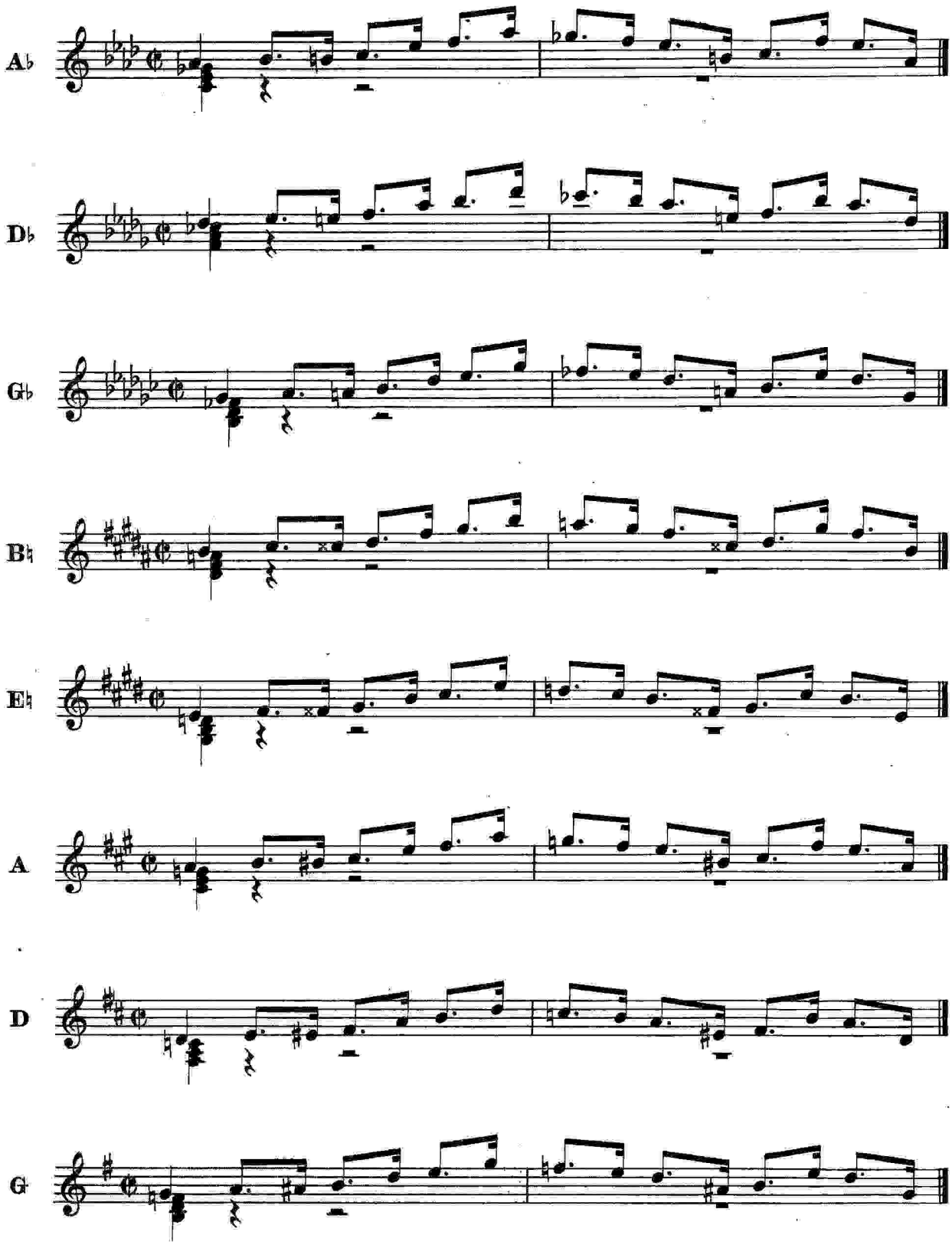
The following examples under the heading of TRICKS AND BREAKS are introduced mainly because they are playable on the organ. The author has used this style since 1915, when he first started in the motion picture theatre.

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.

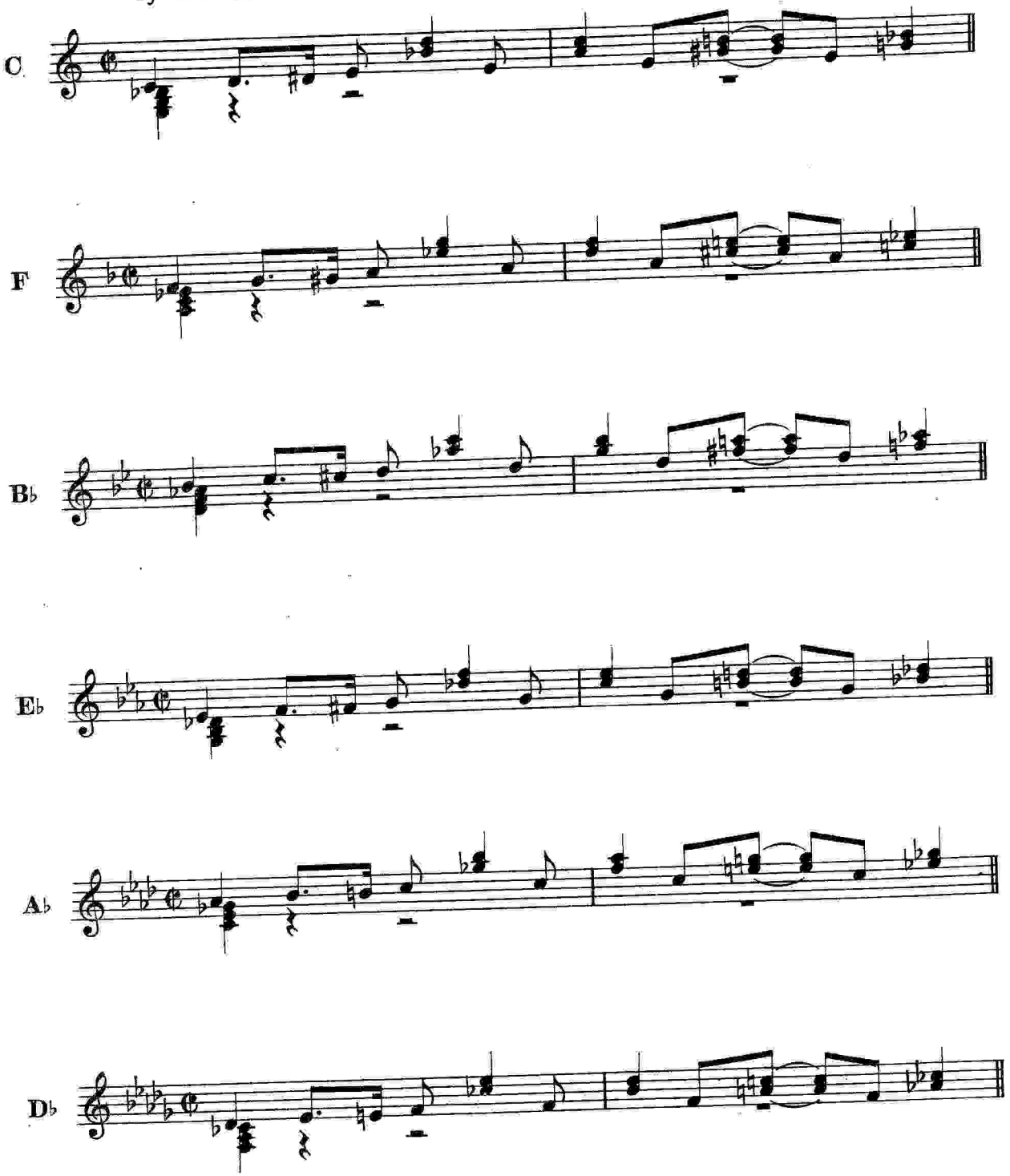
in the circle of 4ths. Chord occurs only on 1st beat.

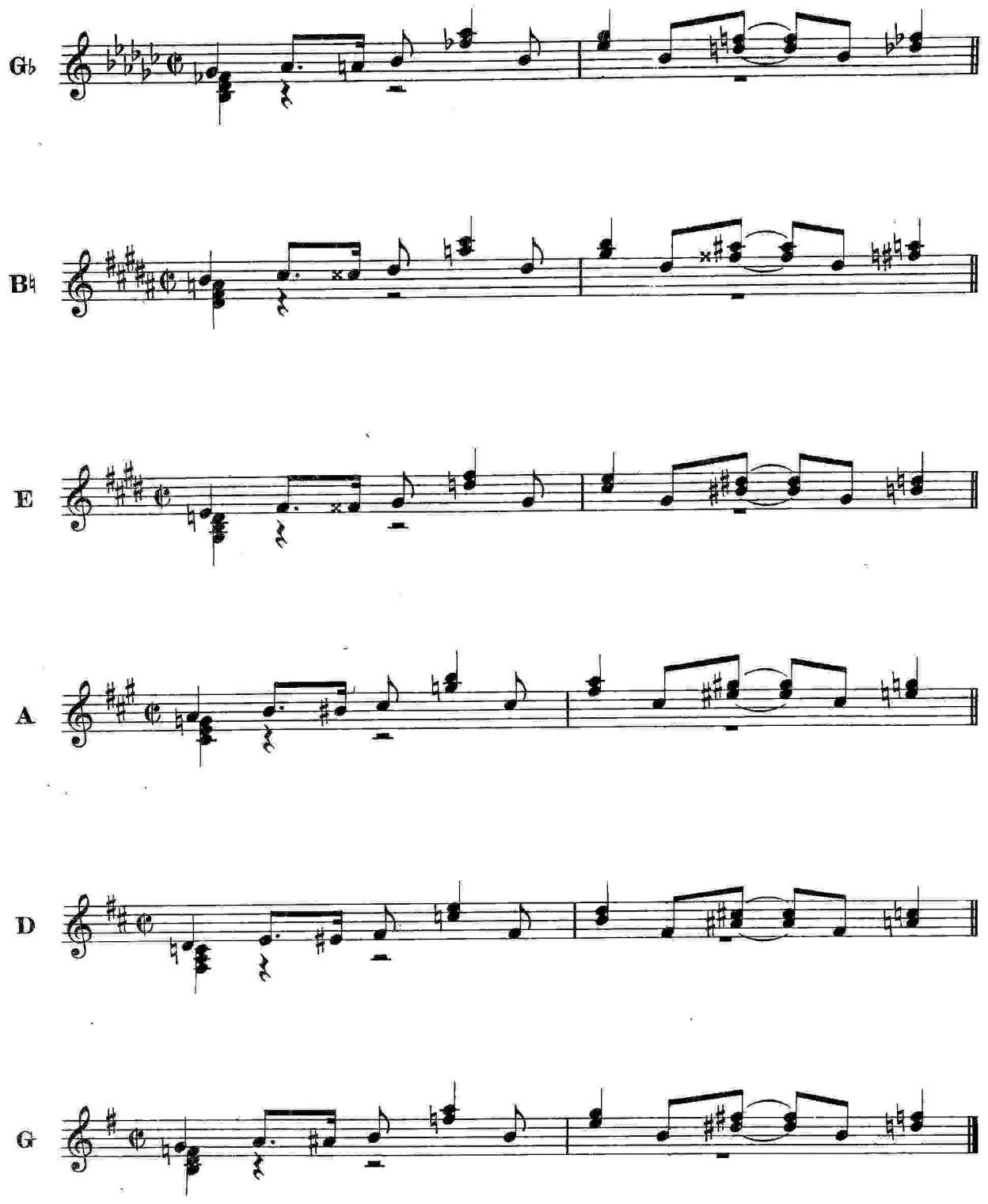



A♭
D♭
G♭
B♮
E♮
A
D
G

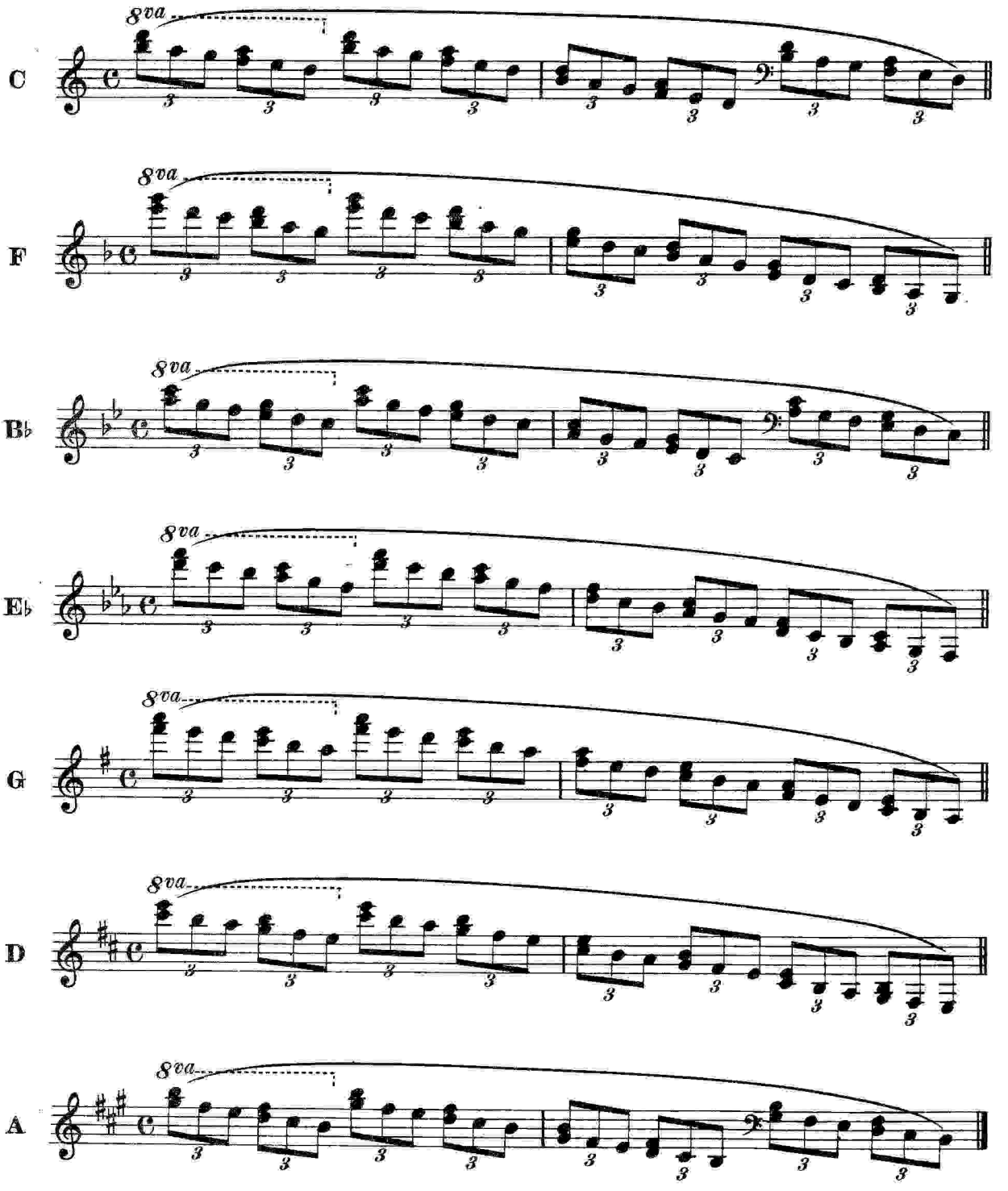
BREAKS.

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




G♭
B♮
E
A
D
G

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.

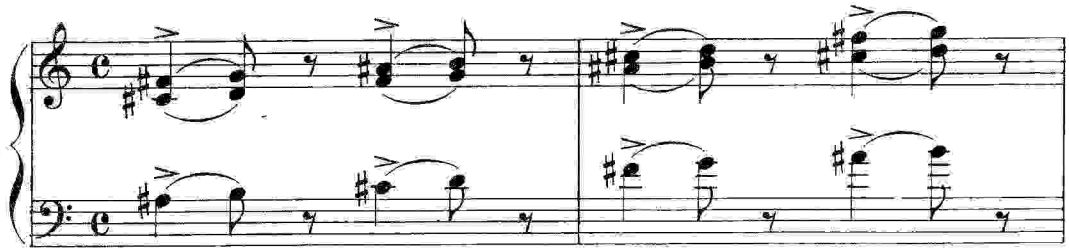


In the following you will find the "Breaks" listed separately, and then each one preceded by the section of the chorus in which they are used. This is done to familiarize you with the figuration, so that when you play the complete chorus as given later, you will be familiar with the "tricks" contained 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

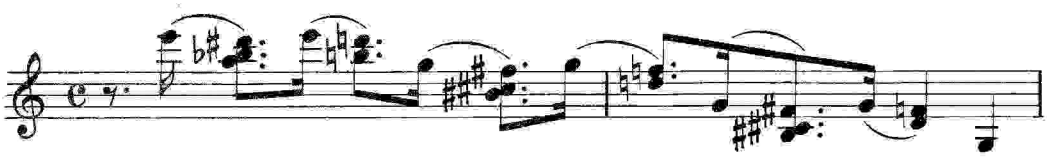
Break Nº 1

Break Nº 2

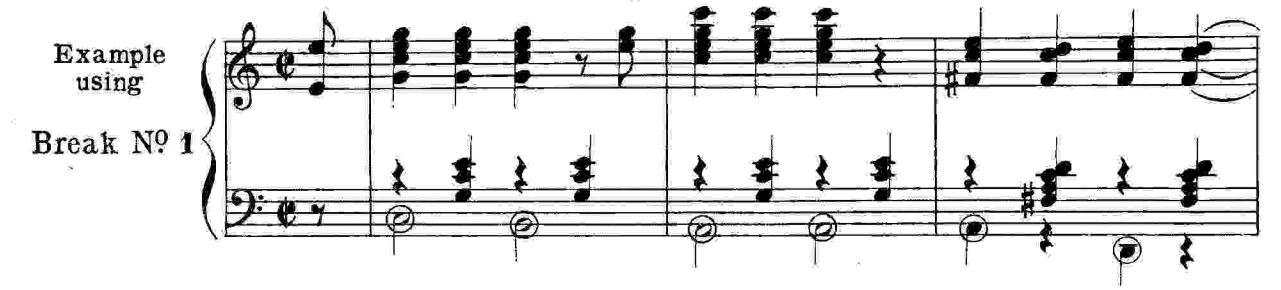


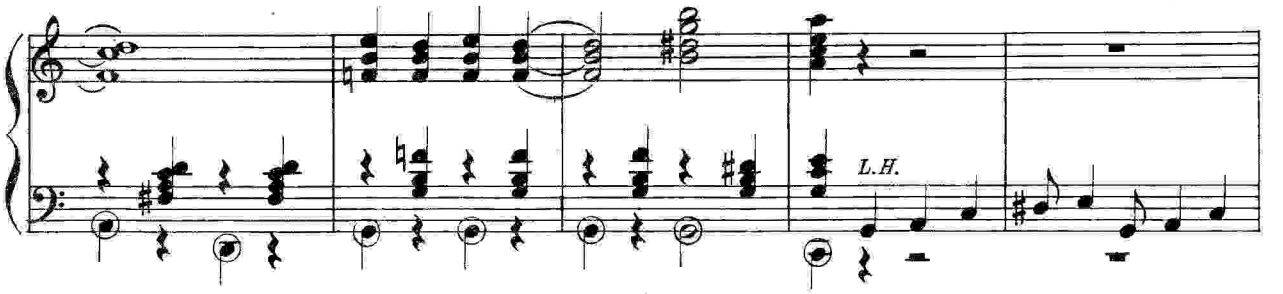
Break Nº 3

Break Nº 4

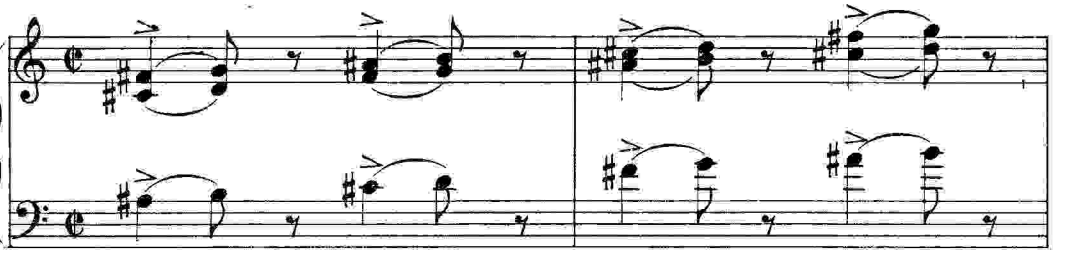


Example using Break Nº 1

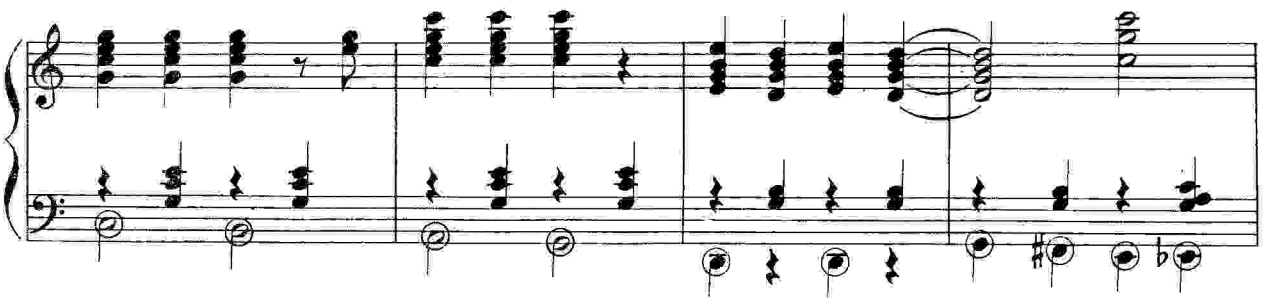


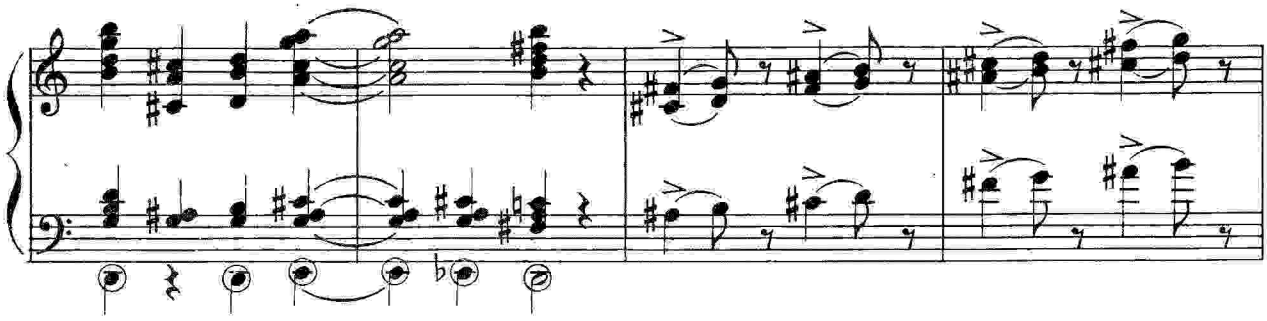


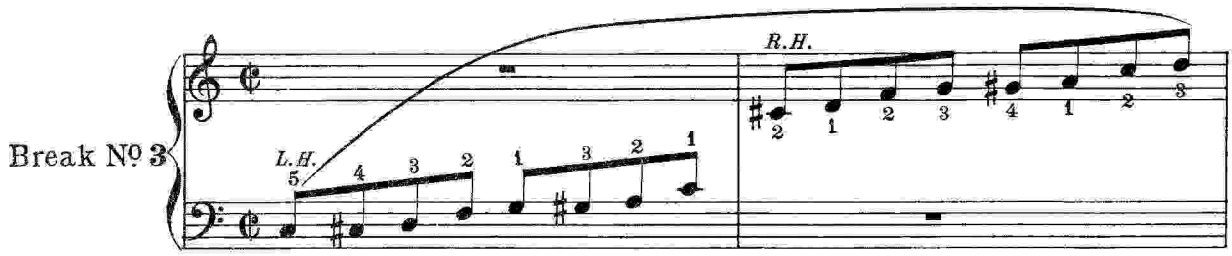
Break Nº 2



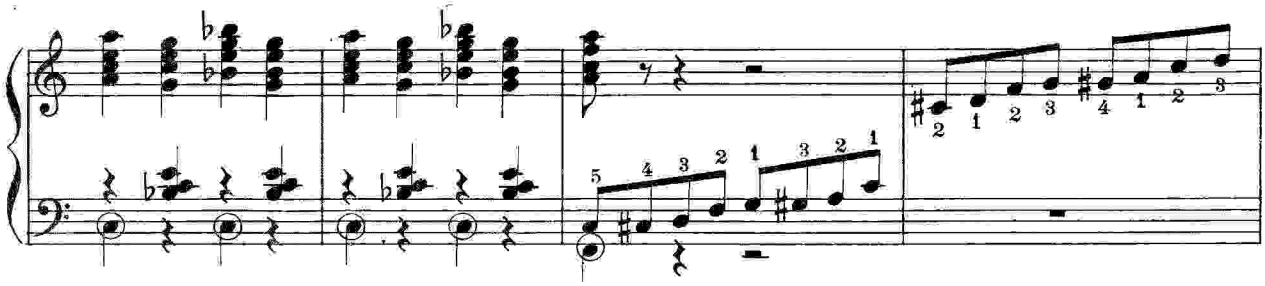
(Example using break Nº 2.)

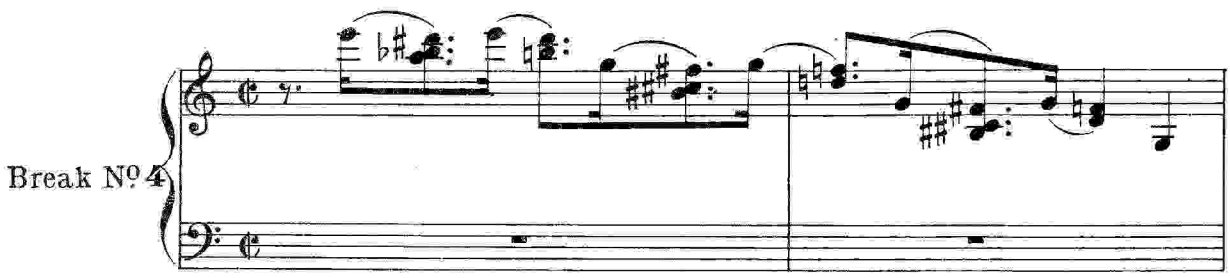




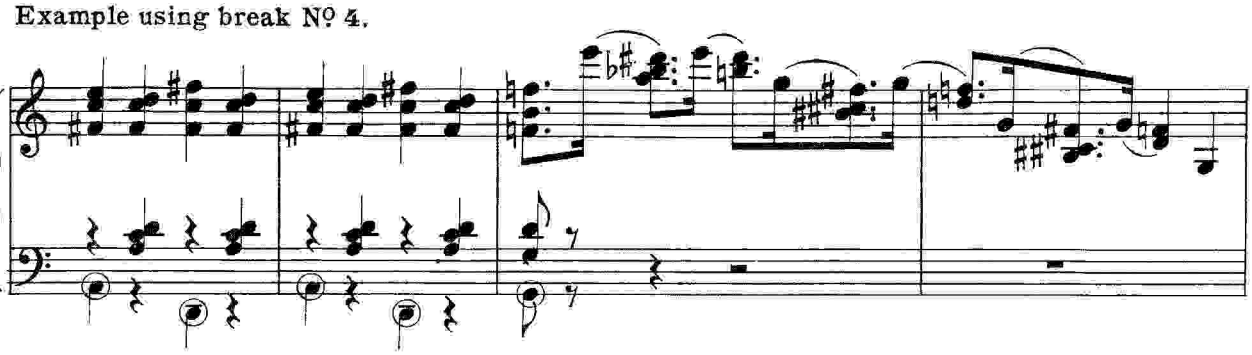


Example using break Nº 3.

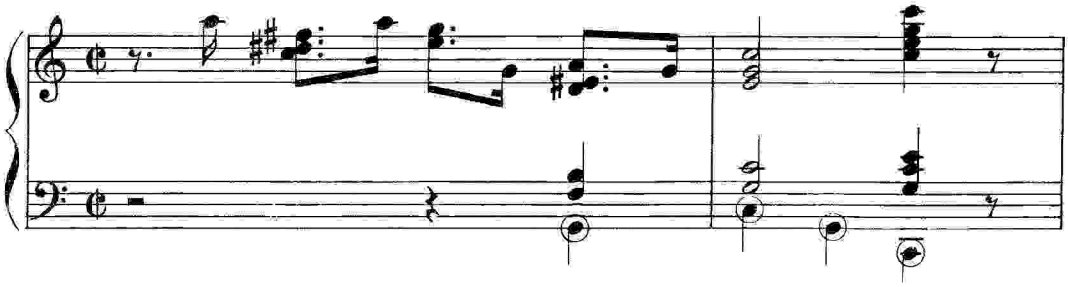




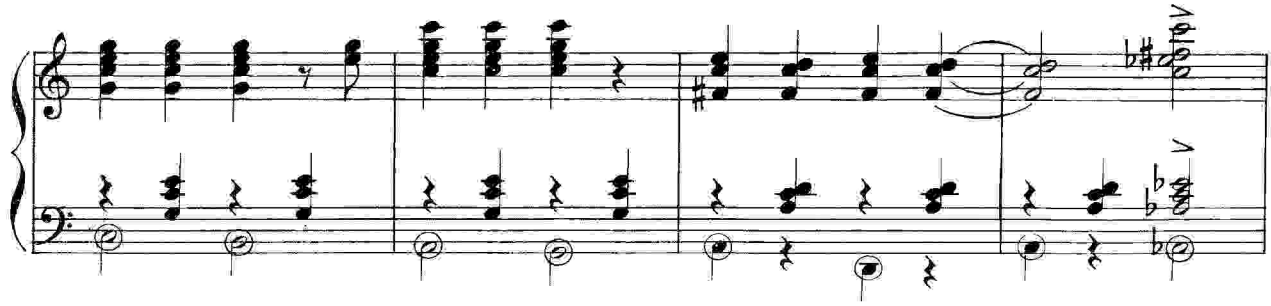
Example using break Nº 4.

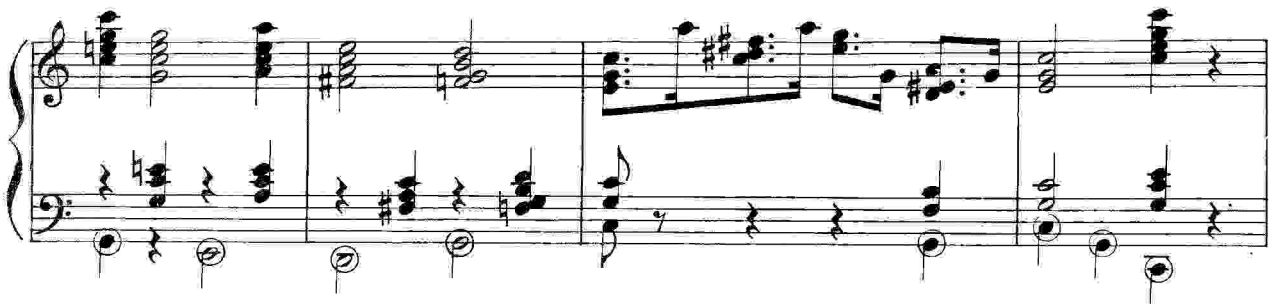


Break Nº 5

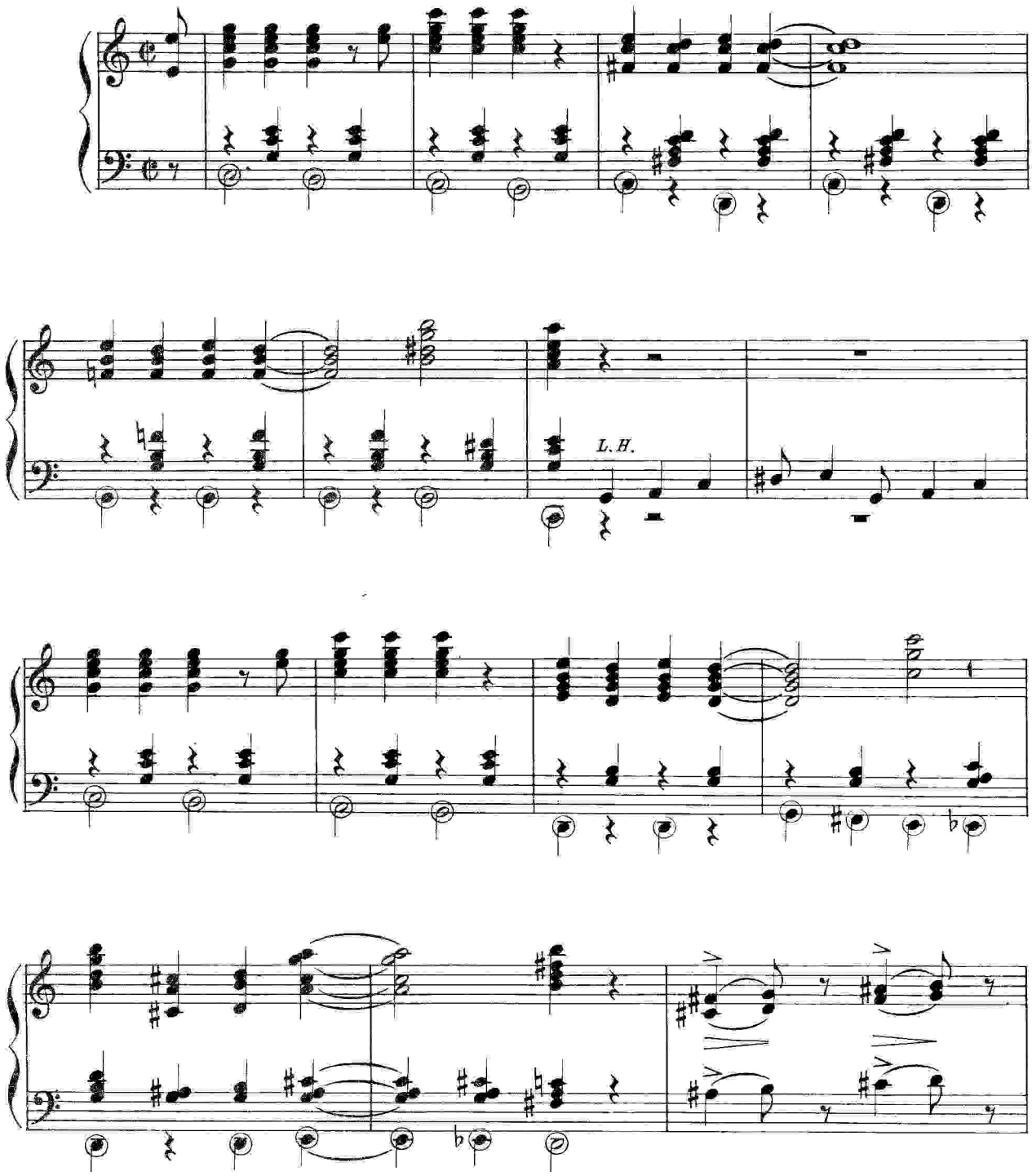


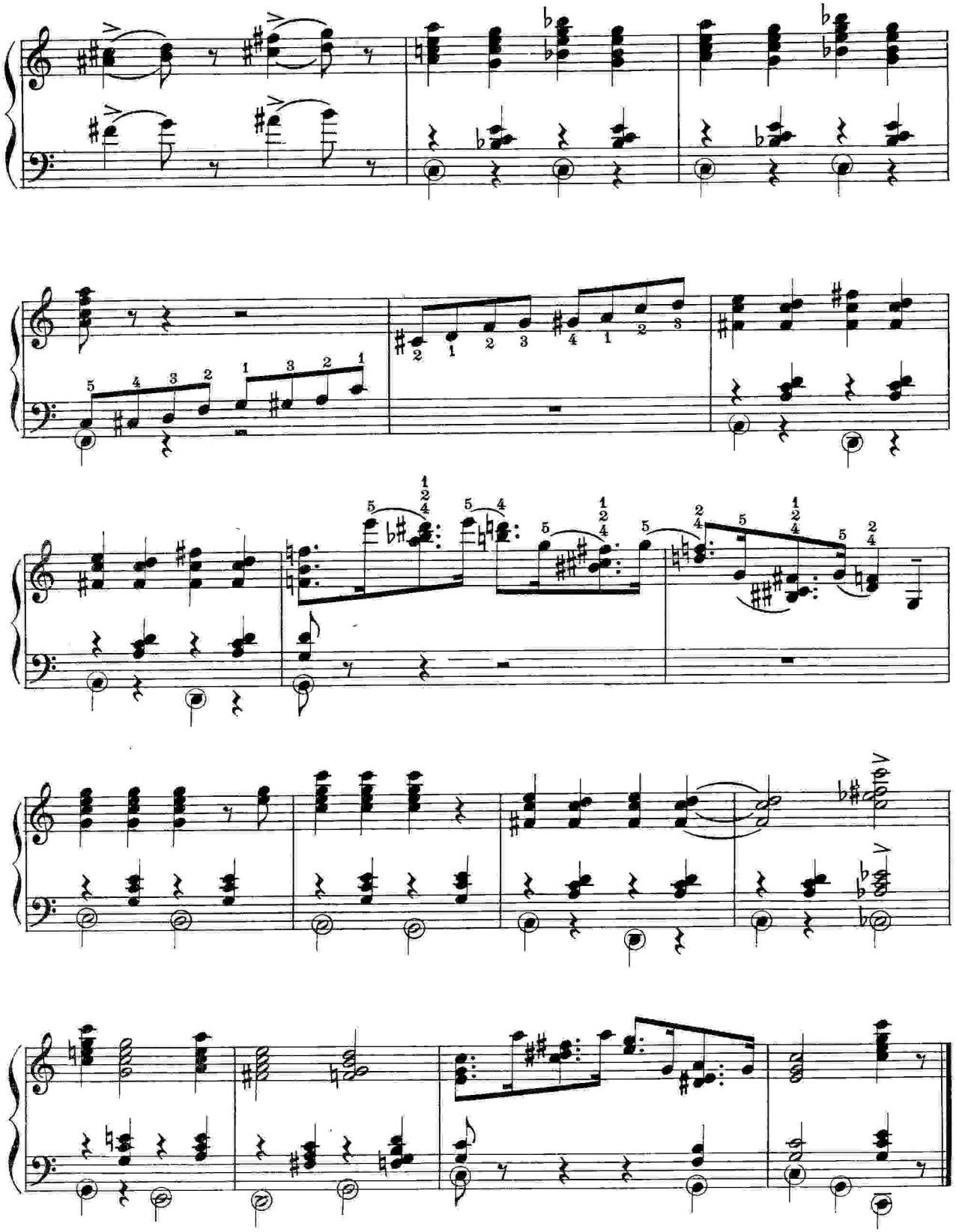
Example using break Nº 5.



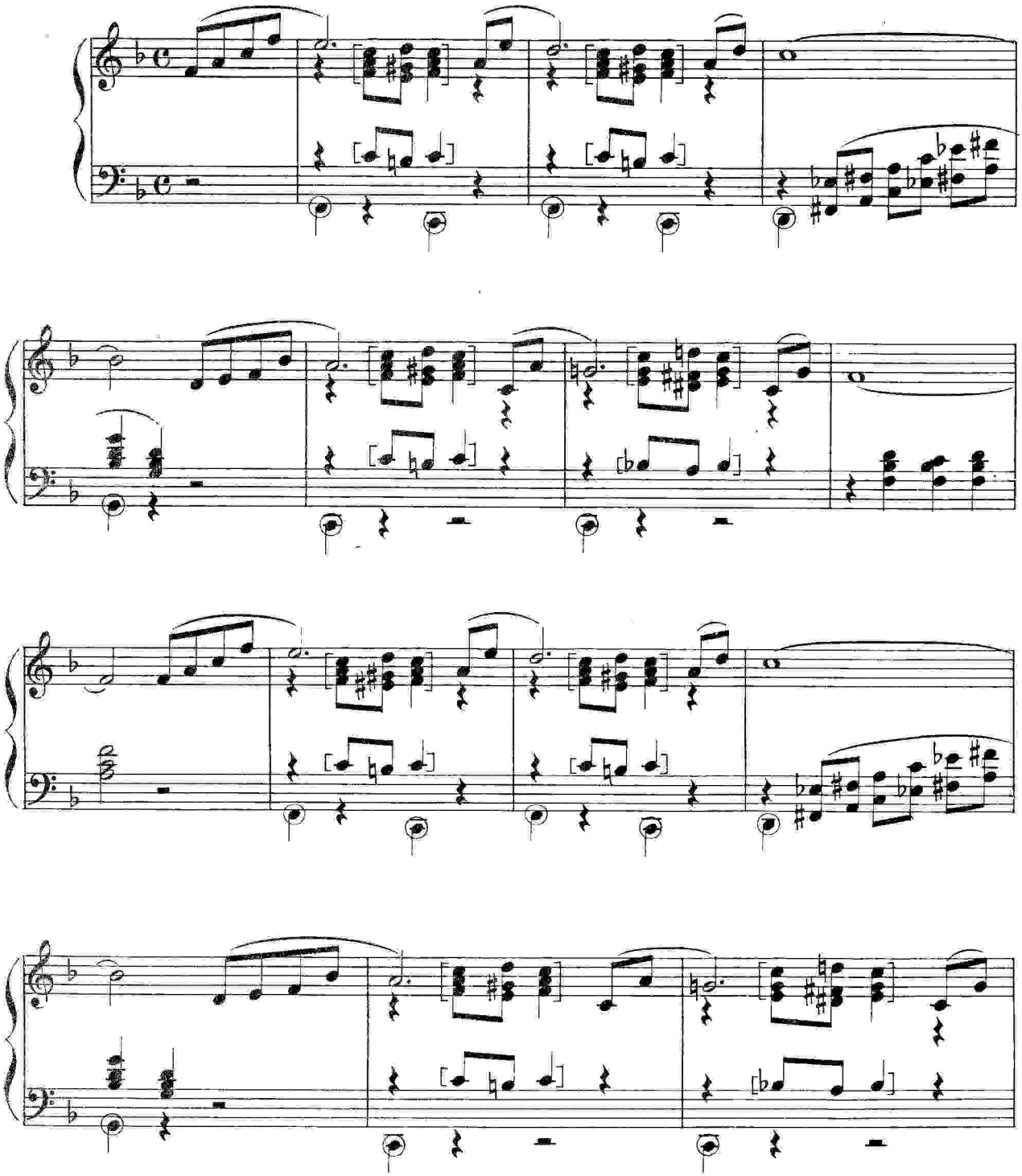


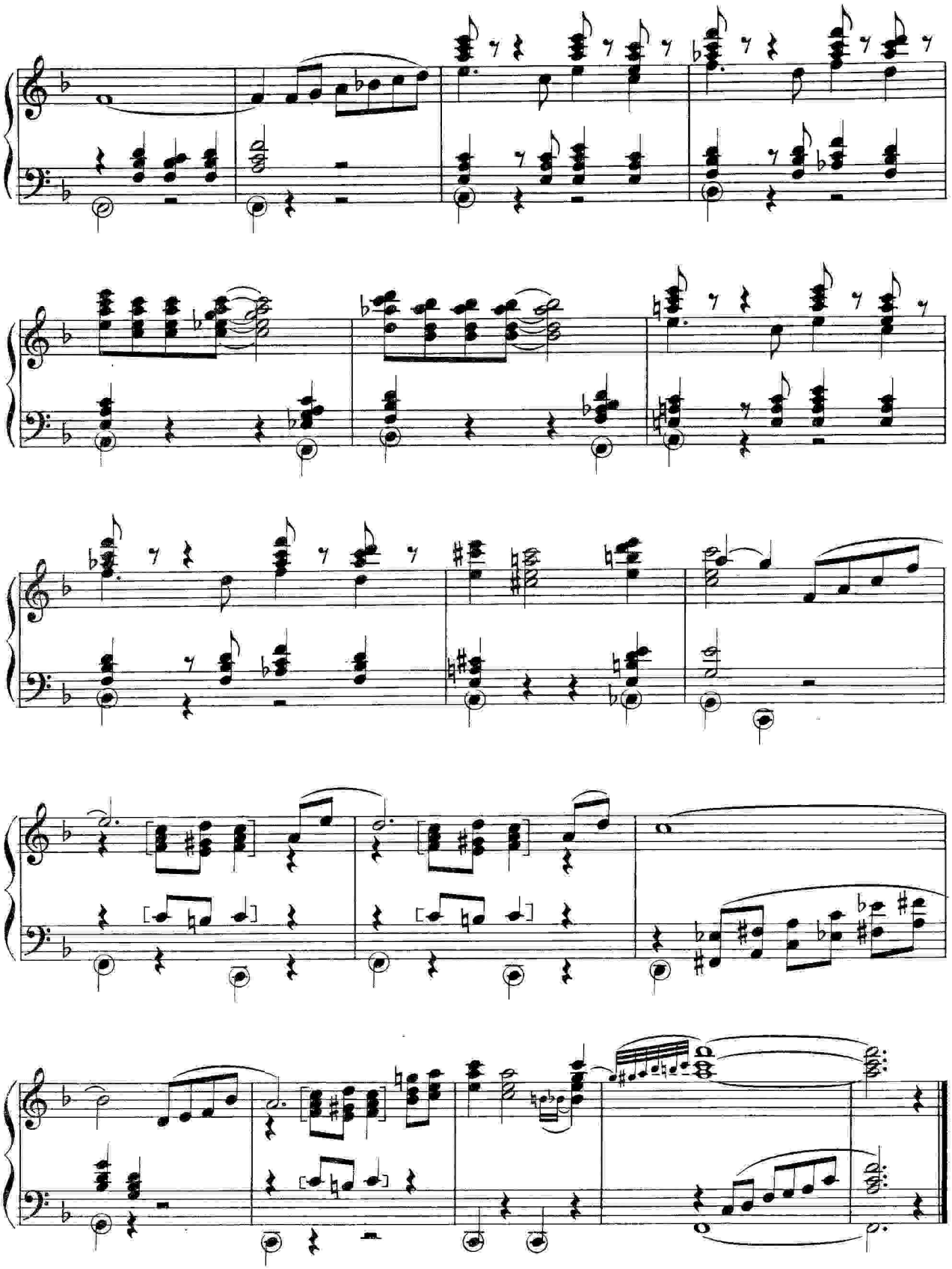
For Heaven's Sake Complete.



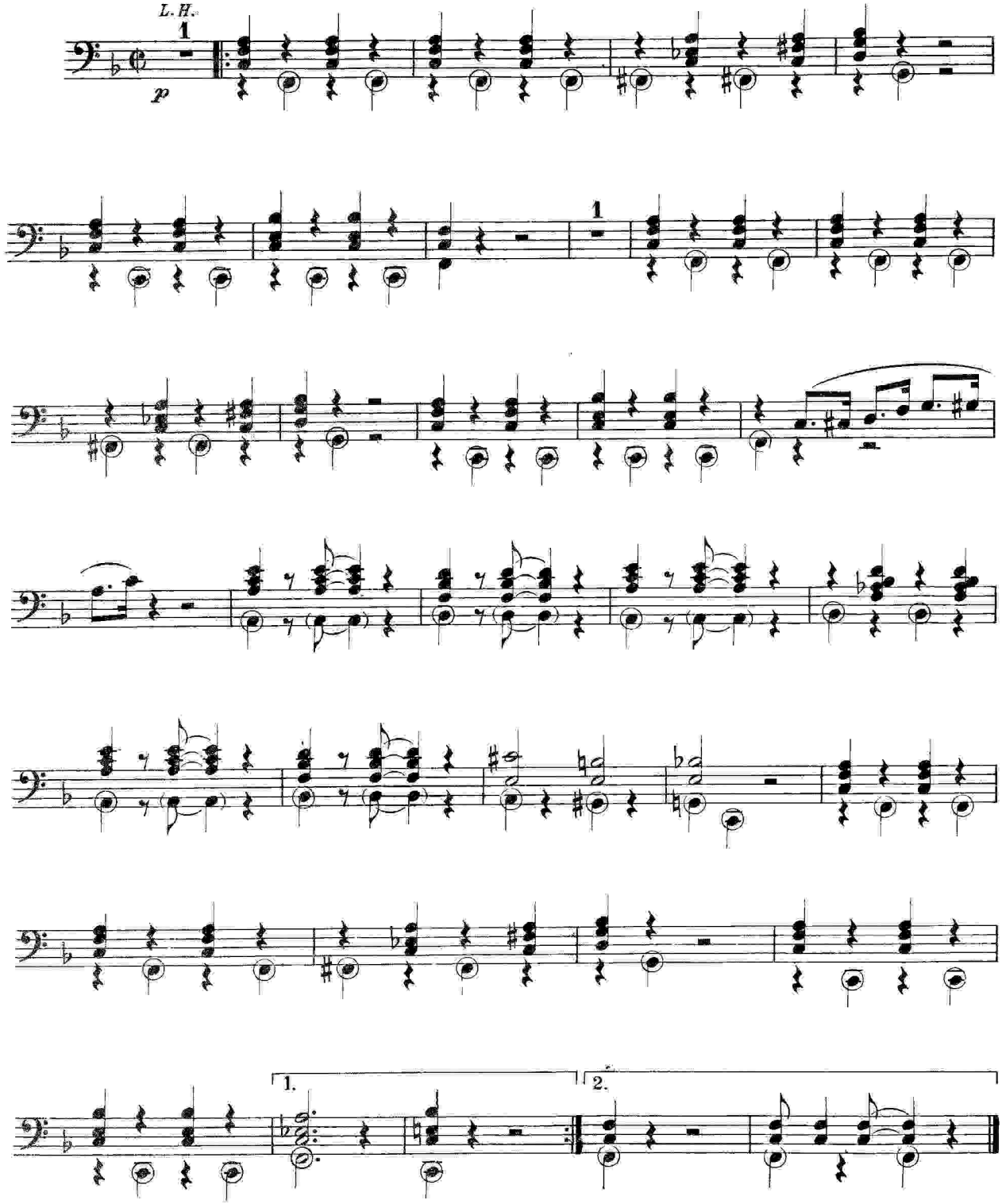


In this ballad number, "Talking to the Moon," the chords in the brackets are to be played on the third or first manual by spreading the hands. The melody should be played on the second manual, and the accompaniment on Manual I.

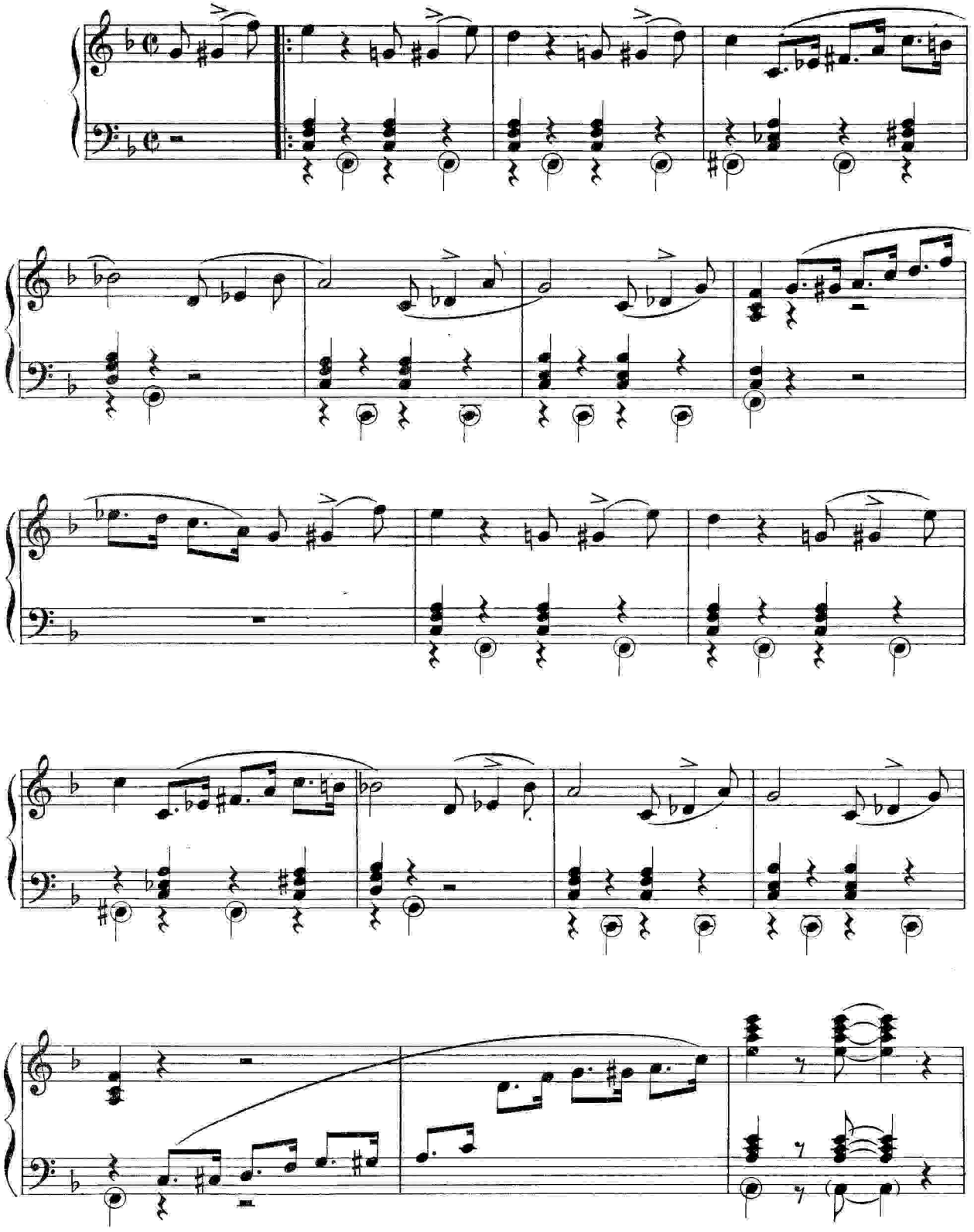


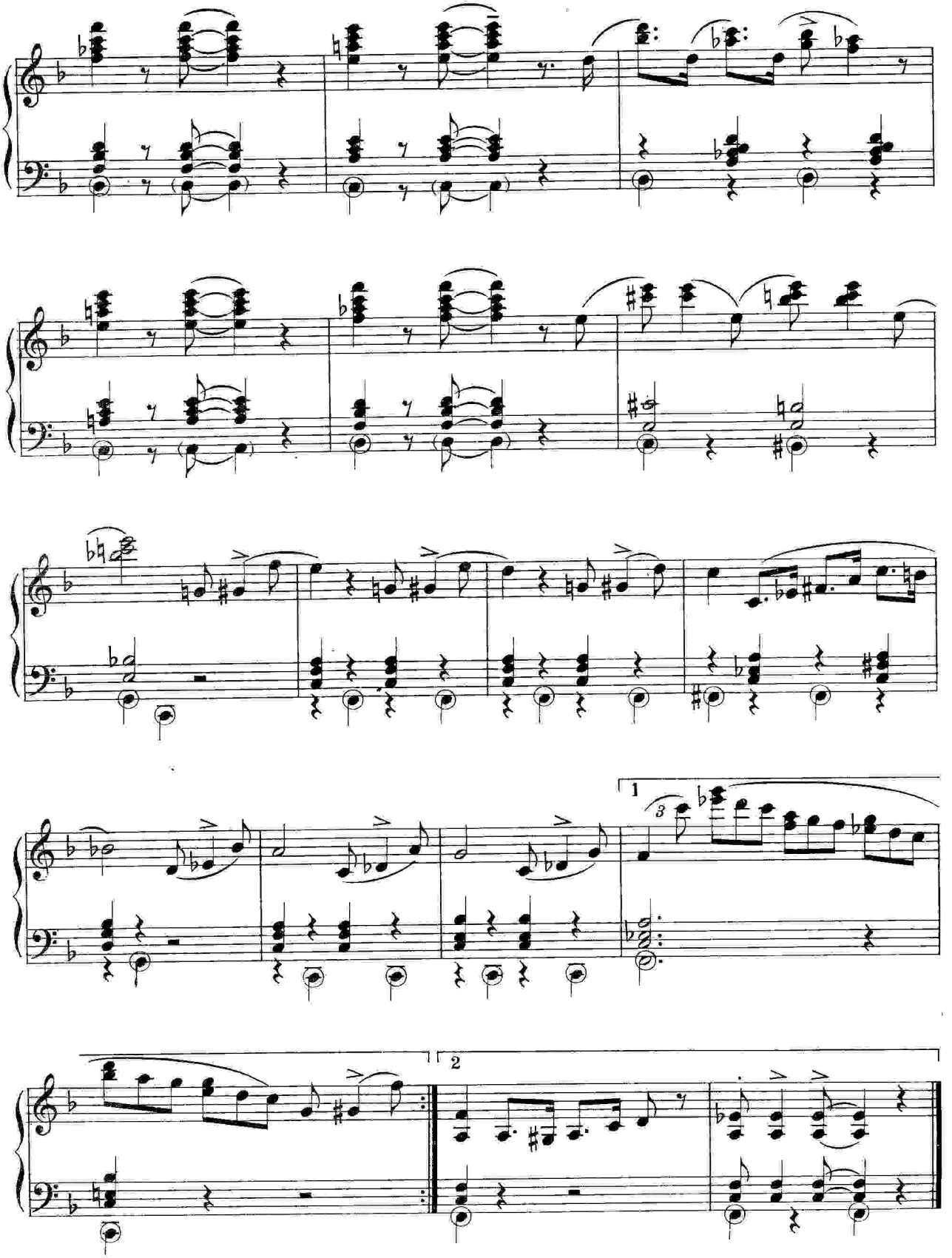


The Off Beat Syncopation for Pedal is very effective, if used as illustrated in the following number.



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




1
3
2

A rule that might interest you.

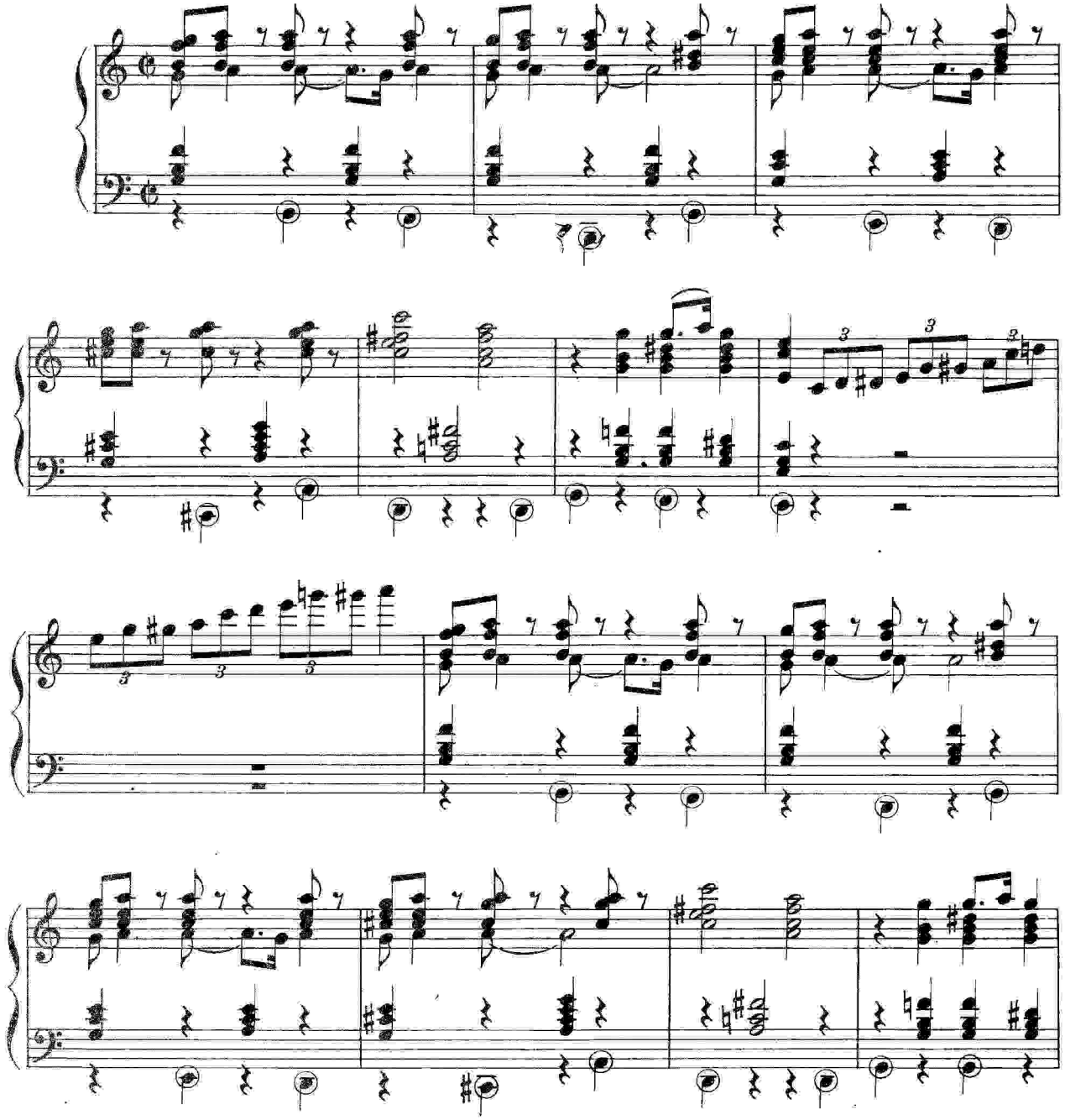
A RULE FOR BLUES

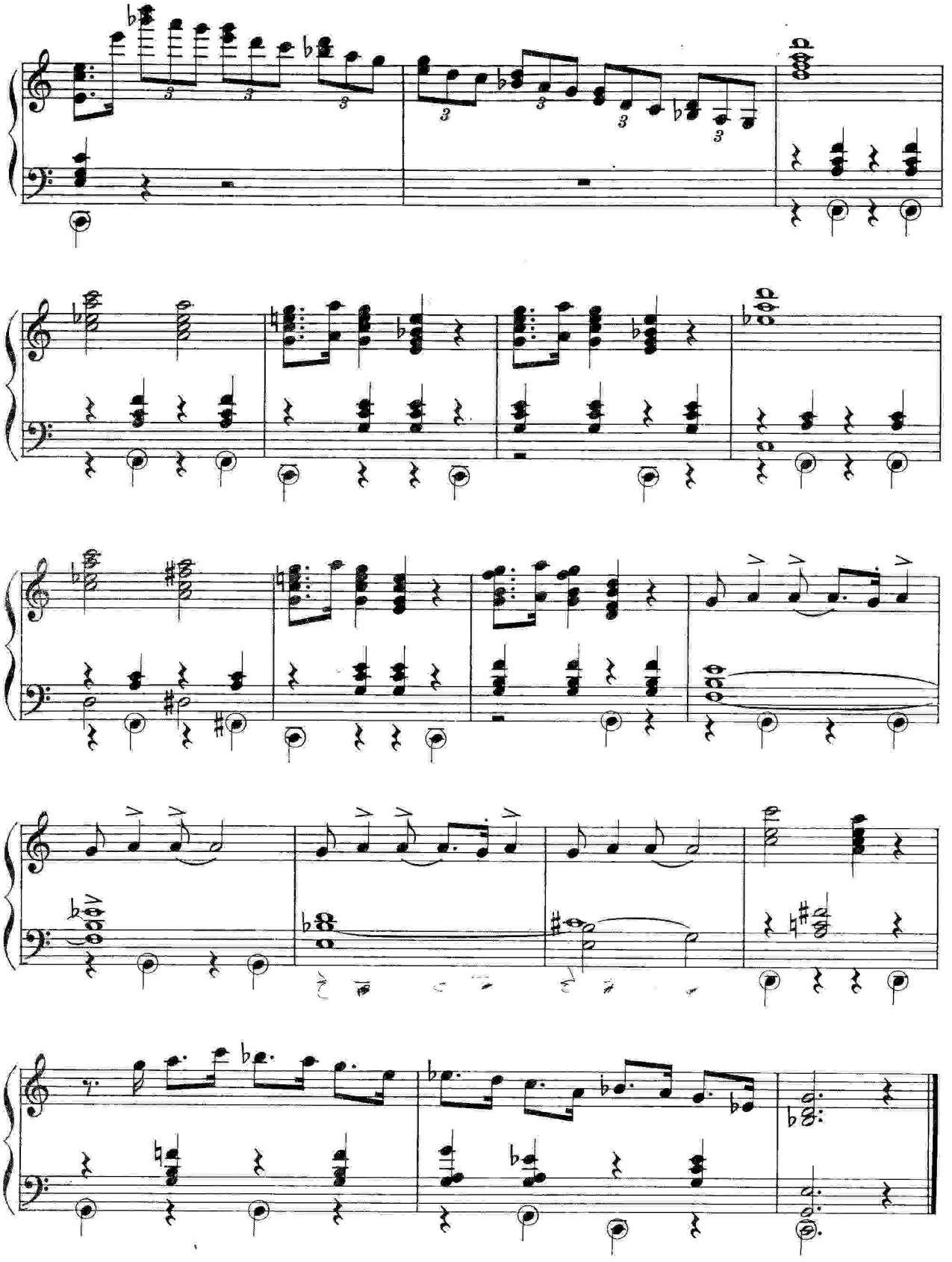
In the sharp keys the "blue" note, so called, is usually the note below the key note, naturaled.

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.





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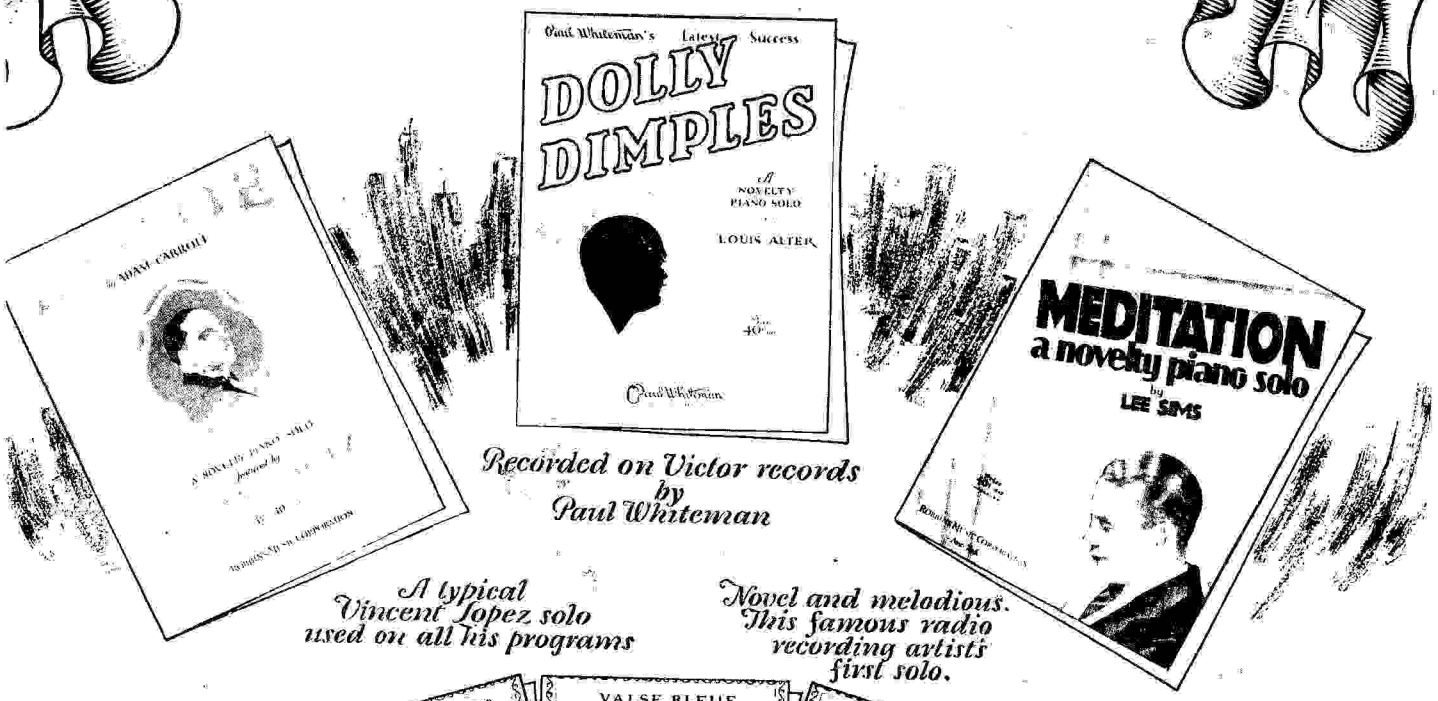

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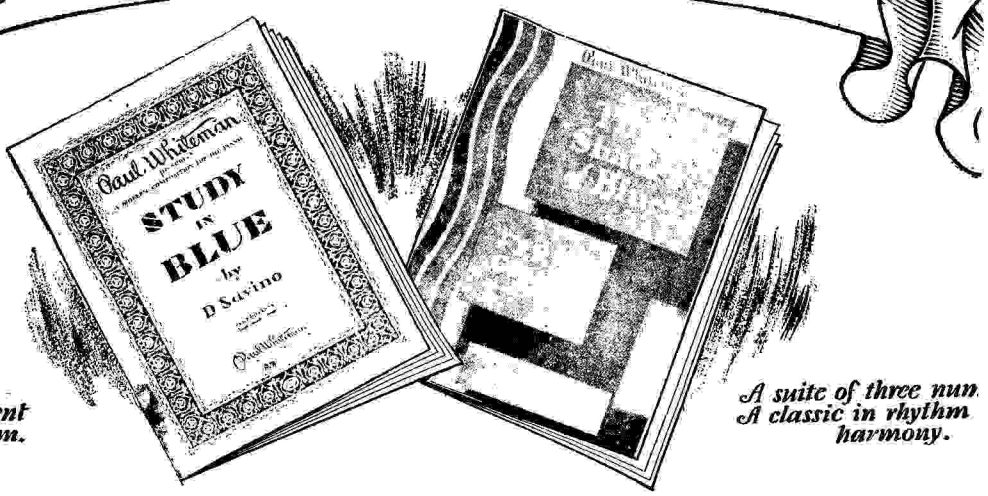

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