ADVANCED COURSE -- LESSON XIV

THE "GLISSANDO"

We come now to a technical device that has been an important part of my personal "stock in trade" -- the "Glissando," "slide," "Crawford roll," etc.

It is the simulation of a technique which is quite natural to singers, string players, trombonists, and, in the modern dance band, to clarinettists and saxophonists. The proper term for this effect is "portamento," an Italian word defined as "carrying the voice very smoothly from one note to another."

Though this device has always been common to vocal soloists, I had never known it to be used in harmony until I heard a male sextette from Tuskegee Institute in 1916. They featured this novel approach, particularly when moving from a high chord to a lower one.

I was so struck by its charm that I straightway began to experiment with this innovation in my organ playing, and the favorable comment that greeted my first efforts led me to adopt it as a part of my "style."

As I continued its use throughout my professional career, I developed a definite set of principles governing its application. These findings or conclusions are passed on to the student in this lesson, in an endeavor to aid him in the use of this technique.

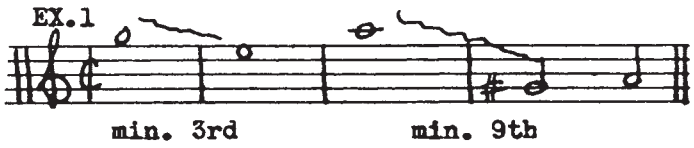
NOTE -- I wish to make it clear that this effect should be confined to popular songs or arrangements of pieces performed for entertainment purposes. I would consider its use a desecration in sacred music--in serious, secular music, a tasteless disregard of the composer's intent.

ADVANCED COURSE -- LESSON XIV "GLISSANDO"

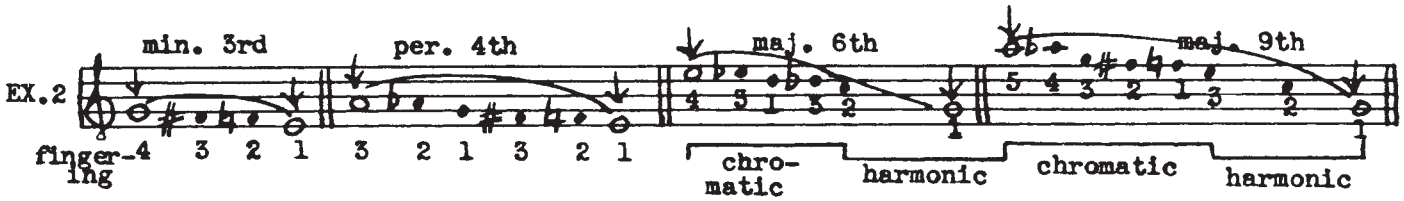
There are nine points to be observed in connection with this technique:

Point 1) It is ineffective, on the organ, without full Vibrato.

Point 2) The distance between the notes, in pitch, may be small--a minor 3rd (3 semitones), or large--an octave or more. SEE EX. 1.

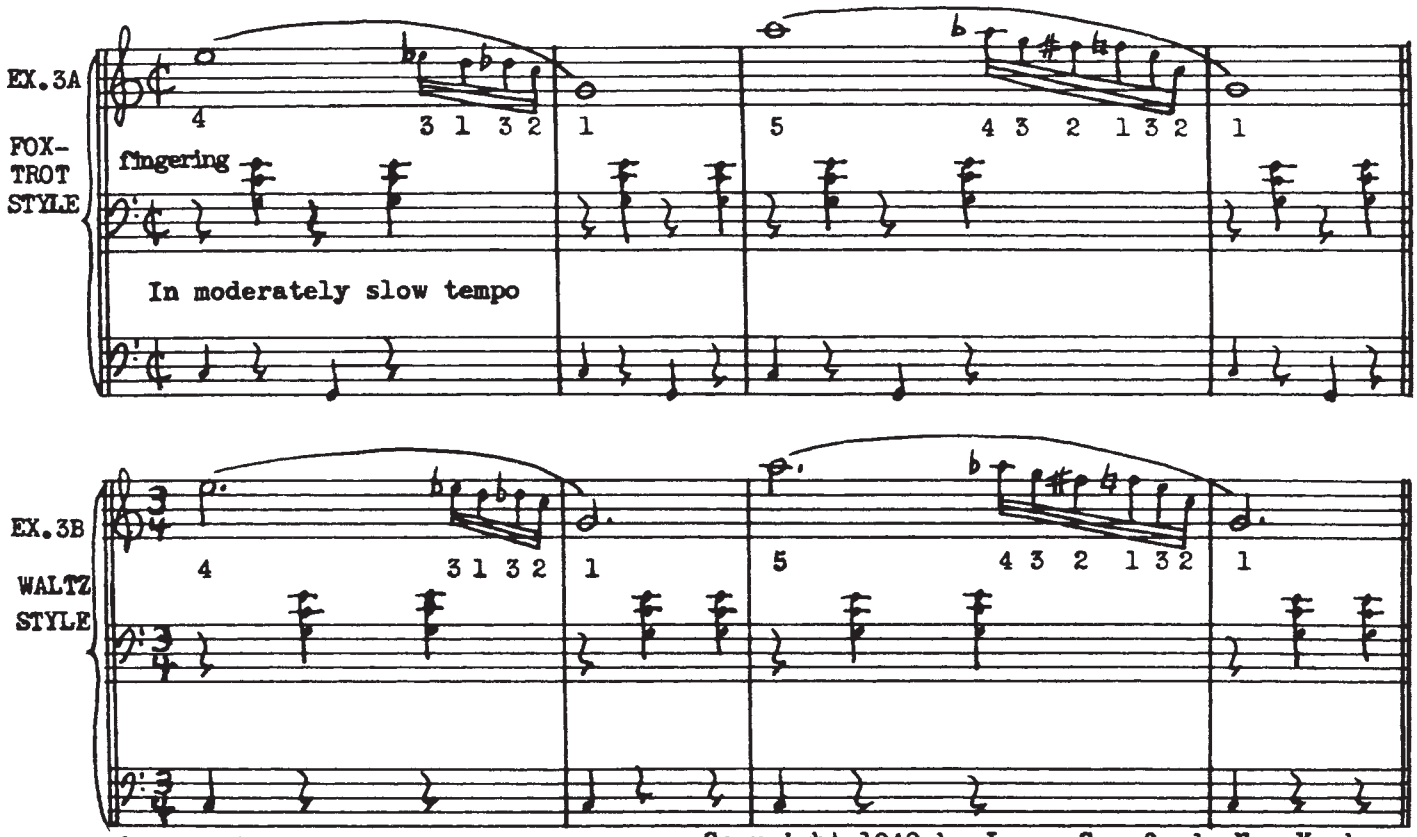


Point 3) Small glissandos (3rds, 4ths) should be chromatic, but larger glissandos (5ths, 6ths, 7ths, etc.) sound best when performed as a combination of chromatic and harmonic intervals. SEE EX. 2.



Point 4) It is most effective when used in connecting <u>long</u> durations (long notes, such as:

<u>IMPORTANT</u>: The glissando should not start toward its destination until there is barely time left to play the notes. SEE EX.3A and EX.3B.



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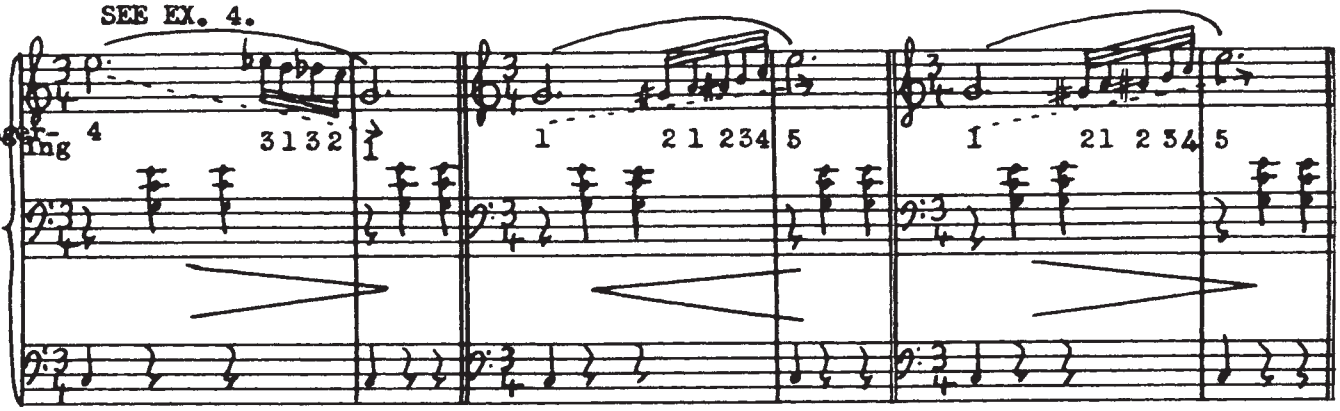
ADVANCED COURSE -- LESSON XIV "GLISSANDO"

Point 5) Downward glissandos are the most natural with decreasing volume (decrescendo) but upward glissandos may be performed with crescendo (<) or decresc. (>)

SEE EX. 4.

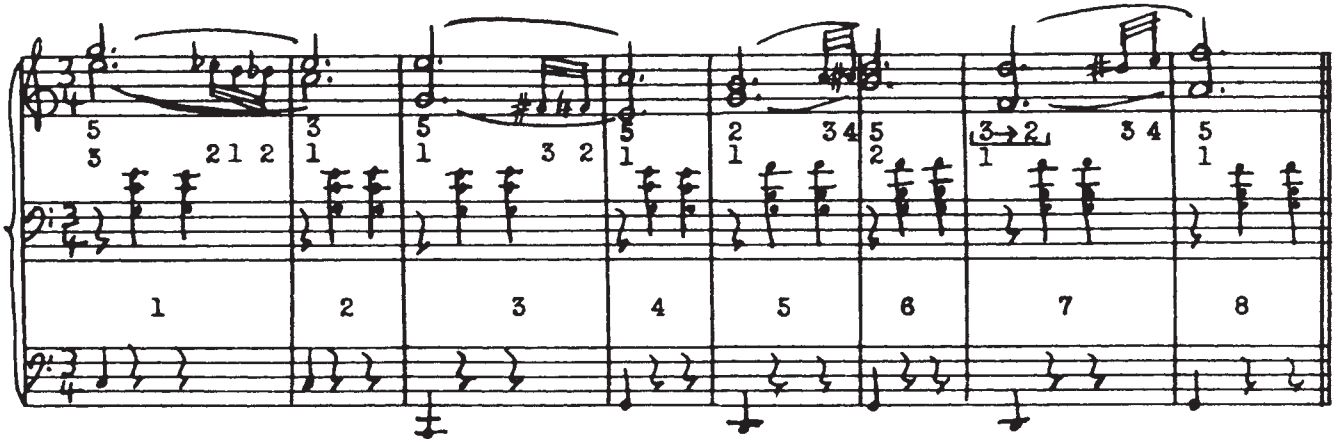
EX.4



Point 6A) Glissandos may be single, as in the example above.

Point 6B) Double, as in the following example. SEE EX. 5.

EX.5



Though the glissandos in the above example are actually single, they convey the effect of a double glissando to the listener when well played. The point made here is that right hand passages in duet form (usually 3rds or 6ths) may have glissandos added. Their addition to the upper or lower part of the duet will depend on the direction of the melody (up or down) and the student's enterprise in working out a fingering and then practicing it until it sounds smooth. A melody moving downward is the most readily treated in this manner, but no possibility should be eliminated until removed through the process of "trial and error."

NOTE: When the duet parts are a wide interval, such as the sixths in bars 3 and 7 above, the part not being subjected to glissando should be played as legato as the demands of the other part will permit.

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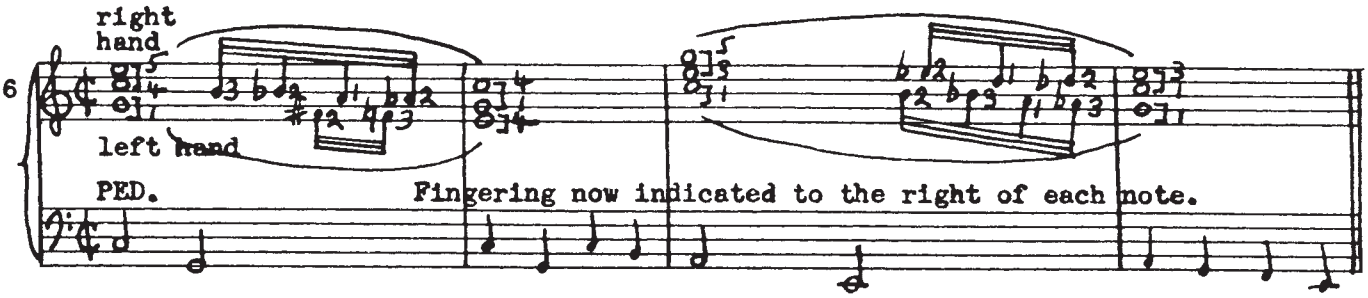
ADVANCED COURSE -- LESSON XIV "GLISSANDO"

Point 6C) Triple glissandos are particularly effective. Though only two of the parts actually move in this manner, the average listener feels the effect of a triple glissando. Both hands are required for the performance of this glissando. The part having the most notes to be played starts moving first, with the less active part following. The three parts should, of course, arrive at the next chord simultaneously. SEE EX. 6.

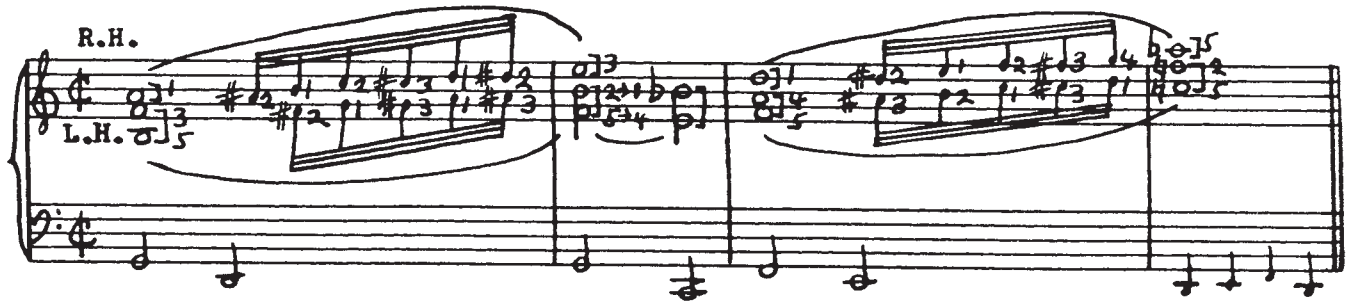
EX.6



The brackets (⌶) indicate that, in the example above, the two upper parts are played by the right hand with the lower part played by the left hand. It is to be noted that the loss of "after-beat" chords is compensated in the second and fourth bars, by four bass notes.

The next example illustrates a case in which the two lower parts are played by the left hand with the upper part played by the right hand. SEE EX. 7.

EX.7



Point 7) Though the melody could be played in the middle or lower part, it will be best heard by the listener when it is in the upper part.

Point 8) Tibia Clausa or Flute stops with or without octave couplings are most effective for these multiple glissandos. The Vox Humana may be added to these combinations by arranging the last three drawbars as follows: —320.

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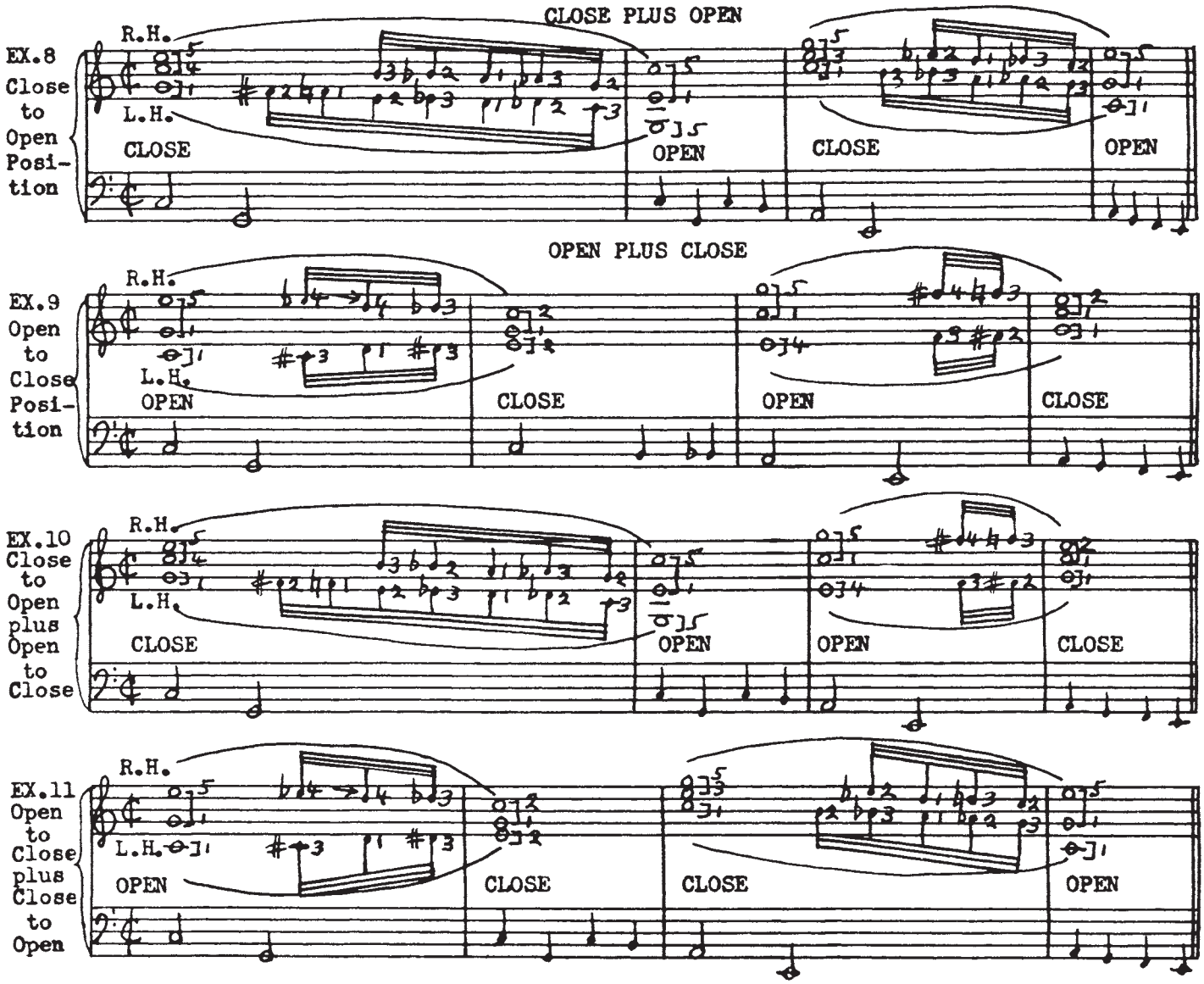
ADVANCED COURSE — LESSON XIV "GLISSANDO"

Point 9) The most interesting development of the glissando is achieved when it is used to connect close to open position chords, or vice versa. SEE EXAMPLES BELOW.



REMEMBER! Glissandos should not start moving until there is barely time in which to play the notes. Hold any notes not involved in the glissando as long as possible.

WARNING! A few well placed, well played glissandos are effective but too frequent use of this device will make it tiresome and annoying.

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ADVANCED COURSE -- LESSON XV

SOLO ARRANGING PART I

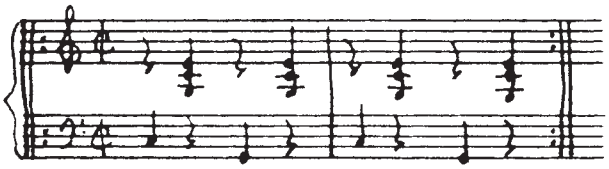
A thorough study of arranging for the organ would require two or three years, and the subject, obviously, cannot be discussed in any great detail within the limitations of a sixteen-lesson course. However, there are certain primary techniques which will be of great value to the average student as reliable resources for his use in solo work. These are offered in Lessons XV and XVI as a climax to our studies in the present course.

This particular lesson will be devoted to:

BASIC DEVICES - 1A

Introductions - "Vamps"

A simple yet effective device is the old vaudeville standby known as the "Vamp." This term, while considered fairly modern, was known as early as the 18th Century. In vaudeville, it consisted of the Tonic chord (I) repeated, ad libitum, in "oom-pah" form, thus:



In more recent times, the "Vamp" has been extended to include the Super-Tonic (II^7), Mediant (III), Sub-Dom. (IV), Dom. (V^7) and Sub-Med. (VI).

The following table will serve as material from which we may develop 132 different vamps. The table will not make use of the Sub-Tonic (VII) as the basic chord on this scale degree (the Dim. triad) is almost identical to the Dom. 7th (V^7). Therefore, we will have for our use the six remaining degrees of the scale. As it is traditional to begin a vamp with the Tonic (I) and end with the Dom. 7th (V^7), the groups will differ from each other only in their second and third chords. However, this is sufficient to give each its own distinctive character. Our basic four-chord vamps will consist of twelve groups. SEE TABLE

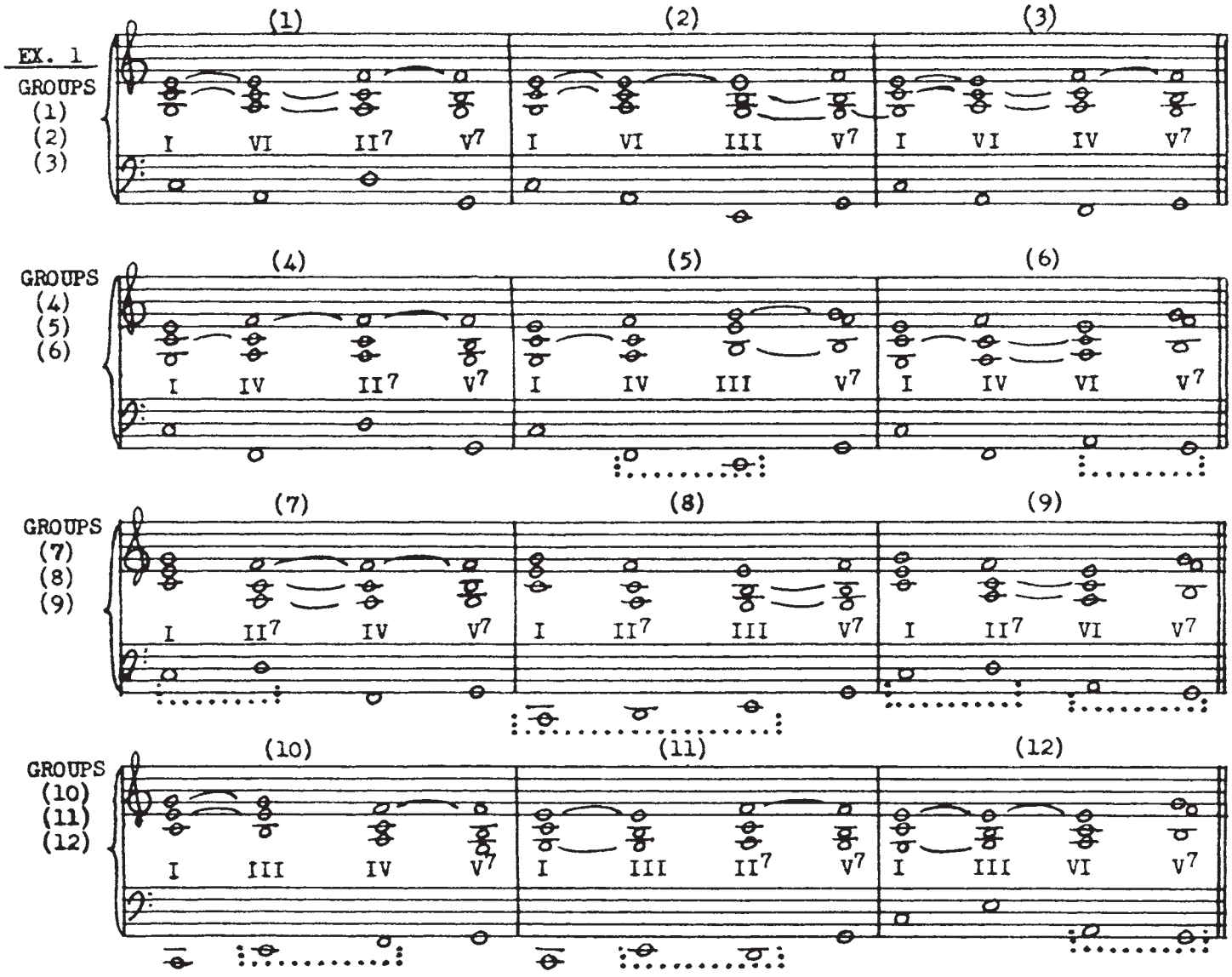
THE TWELVE CHORD GROUPINGS

(1) I- -VI -II^7- -V^7	(2) I- -VI -III- -V^7	(3) I- -VI -IV- -V^7
(4) I- -IV -II^7- -V^7	(5) I- -IV -III- -V^7	(6) I- -IV -VI- -V^7
(7) I- -II^7 -IV - -V^7	(8) I- -II^7 -III- -V^7	(9) I- -II^7 -VI- -V^7
(10) I- -III -IV - -V^7	(11) I- -III -II^7- -V^7	(12) I- -III -VI- -V^7

Musical illustrations of these twelve chord groups are shown on the next page.

ADVANCED COURSE — LESSON XV SOLO ARRANGING PART I

Musical illustrations of the Twelve Chord Groupings:



In groups 5, 6, 7, 8, 9, 10, 11 and 12, the dotted enclosures (:.....:) indicate that the voice leadings of the three upper parts do not follow the rule of nearest position as the latter would, in these cases, produce the academically "forbidden" parallel octaves or fifths.

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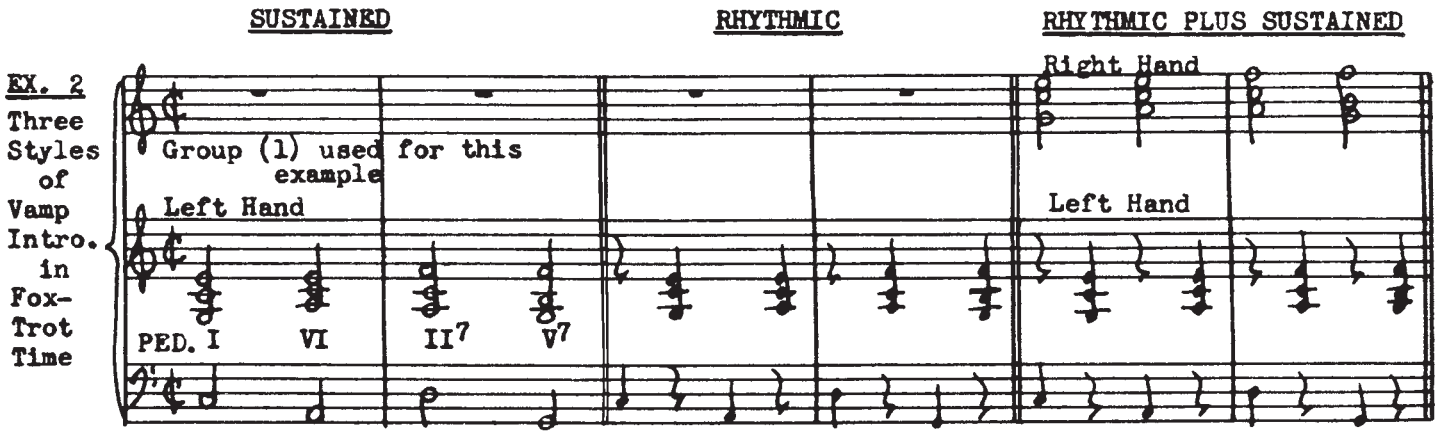
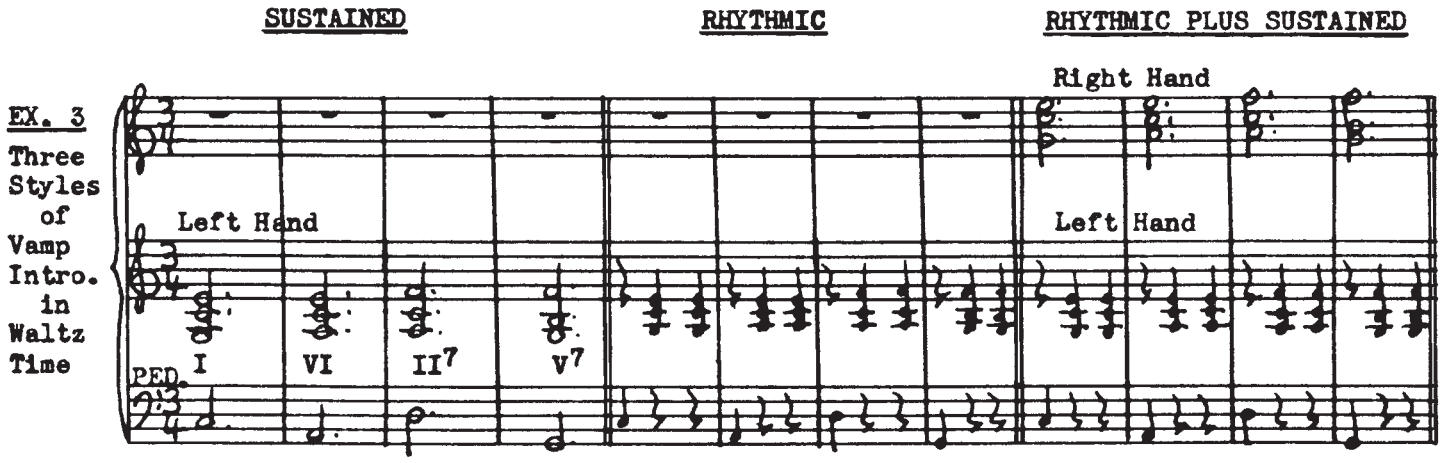
The twelve chord groups may be performed in duple time, as two-bar vamps, in the in the three styles shown below:



EX. 2 Three Styles of Vamp Intro. in Fox-Trot Time

Regardless of which of these styles the student elects to use, the manual part (or parts, as in the third case) should be played with the Acc. registration to assure that the melody registration will be fresh and distinct from the Acc.

In duple time, the usual distribution of chords is two to a bar, but in triple time, it is more natural to use one chord to each bar, as shown below:



EX. 3 Three Styles of Vamp Intro. in Waltz Time

All twelve of our chord groups may be utilized in any of the three styles shown above.

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ADVANCED COURSE -- LESSON XV SOLO ARRANGING PART I

The twelve primary chord groups may be combined in pairs to produce longer, more interesting Vamp Introductions. The following table shows these pairs as number one plus number two; number one plus number three, etc.:

1 + 2	2 + 3	3 + 4	4 + 5	5 + 6	6 + 7	7 + 8	8 + 9	9 + 10	10 + 11
1 + 3	2 + 4	3 + 5	4 + 6	5 + 7	6 + 8	7 + 9	8 + 10	9 + 11	10 + 12
1 + 4	2 + 5	3 + 6	4 + 7	5 + 8	6 + 9	7 + 10	8 + 11	9 + 12	
1 + 5	2 + 6	3 + 7	4 + 8	5 + 9	6 + 10	7 + 11	8 + 12		
1 + 6	2 + 7	3 + 8	4 + 9	5 + 10	6 + 11	7 + 12			11 + 12
1 + 7	2 + 8	3 + 9	4 + 10	5 + 11	6 + 12				
1 + 8	2 + 9	3 + 10	4 + 11	5 + 12					
1 + 9	2 + 10	3 + 11	4 + 12						
1 + 10	2 + 11	3 + 12							
1 + 11	2 + 12								
1 + 12									

The above table is offered as a means of doubling the length of a Vamp Introduction to four bars (in Fox-trot time) or eight bars in Waltz time. As the table reveals, each chord group may be paired with another chord group, thus doubling the length of an Introduction. The table lists each possible pairing of the groups beginning with 1 + 2, which means group 1 with group 2 added. As an illustration, let us pair groups 3 and 11. Referring to our chord groups on Page 111, we find the two groups consisting of the following chord successions: --

Group 3	Group 11
I - VI - IV - V^7	I - III - II^7 - V^7

Converted into chord symbols in the key of C, they will appear as follows: --

Group 3	Group 11
C - A^m - F - G^7	C - E^m - D^{m7} - G^7

In the use of chord symbols, a plain letter, C, for instance, always means a major triad on that note; G^7 always means a Dom. 7th on G; but all other cases use some qualifying abbreviation to indicate the type of chord, such as, C^m (for a minor triad on C - C, E^b, G); C^{m7}(for a C minor seventh chord - C, E^b, G, B^b). C^9 always means a C Dom. 9th, other types of ninths being indicated by abbreviations, as, for instance, C^{M9}, which refers to a C major 9th - C, E, G, $B^\natural$, D. (These ninths, it will be remembered, may be played without their fifth whenever the fifth is perfect).

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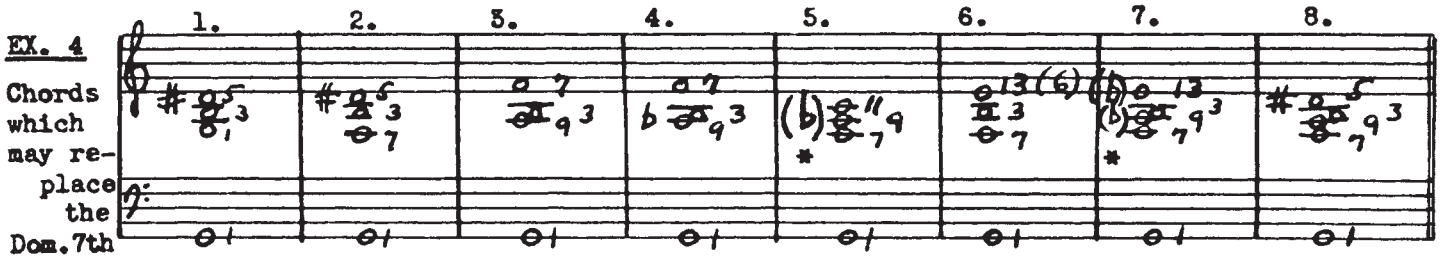
ADVANCED COURSE — LESSON XV SOLO ARRANGING PART I

The student will derive excellent basic experience in the use of chord symbols by regularly devoting some time to the practicing of these chord groups, first singly, and then in pairs.

There are 66 pairs listed in the table but, inasmuch as each pair may be used in reverse order (11 plus 3, for instance), the table actually offers 132 possibilities.

As the Dom. 7th chord is the most traditional "lead-in" to the Tonic, it is always in last place in our chord groups. But, even when a song does not begin with the Tonic chord, the Dom. 7th still serves as a good "springboard."

When these basic chord groups are well under control, you may achieve a more modern result by replacing the Dom. 7th with an Aug. triad, Dom. 9th, Dom. 11th or Dom. 13th. As an illustration, here are other Dom. chords that may be used in place of the G Dom. 7th: --



If any one of these is substituted for the Dom. 7th in our primary chord groups, we will have, in effect, increased our number of available Vamp Introductions by another 132 (66 doubled through reversals). As there are eight Dom. 7th substitutes listed above, 8 x 132 adds 1056 new possibilities to our Vamp Introductions and the total is now 132 plus 1056, or 1188.

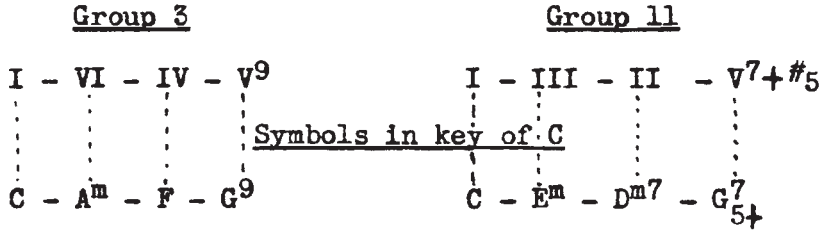
These may be greatly increased in number if we use a different type of Dom. chord as the end of each of our pairs of chord groups--our total now soaring into additional thousands. In addition, the fact that the pairs may be still further contrasted by their use in sustained, rhythmic, or sustained plus rhythmic forms, sends the total of possibilities skyrocketing.

The sustained plus rhythmic form is, of course, the most interesting of the three but, it is even more interesting when heard after the sustained or the purely rhythmic form.

*Chords 5 and 7 are more modern and dramatic if used with flats shown in parentheses.

ADVANCED COURSE -- LESSON XV SOLO ARRANGING PART I

The following illustrates the pairing of group 3 and group 11 with modern forms of Dom. chords replacing the usual Dom. 7th: --



BASIC DEVICES - 1B

Transposition - Its Practical Use

We learned in Lesson XI that transposition is a valuable aid in holding the listener's attention by means of a refreshing change of tonality (key).

It must be realized by the student that even when playing for his family or friends, he is performing for people who, as radio listeners, are accustomed to hearing professionals trying to outdo each other in commercial and artistic competition. The radio audience, knowingly or unknowingly, is constantly hearing the latest ear-catching or attention-holding musical devices as conceived by our best professional composers and arrangers. Admitedly, the standards of home performance are considerably lower than those of the professional but, in my opinion, even hill-billy audiences are slowly but surely yielding to the march of musical progress. If you sincerely wish to bring musical enjoyment to others, you will, therefore, assume the responsibility of maintaining and refreshing their interest by any and all means known to you.

A frequent change of key is one of the most reliable methods as you may quickly verify by an examination of any classical or semi-classical instrumental composition that has more than one principle subject or "strain." The lessons on Modulation and Transposition have provided a practical means for accomplishing this result. Following are a few suggestions to use as patterns.

ADVANCED COURSE -- LESSON XV SOLO ARRANGING PART I

Limiting our objective, for the purpose at hand, to the performance of popular songs, we may be guided by the following table:

ONE SONG

(a) When playing one chorus of one song, one key will, of course, be sufficient -- Example - C.

(b) Two choruses of one song, two keys — Examples - C plus F; C plus E^b; C plus A^b; etc.

(c) Three choruses of one song do not require three different keys. If, for instance, the first chorus is played in C, and the second, in F, a return to C for the third chorus will be refreshing, following the one in F. Here are a few possibilities:

	Chorus One	Chorus Two	Chorus Three
SEQUENCES	in C	in F	in C
IN	in C	in G	in C
TWO	in C	in A^b	in C
KEYS	in C	in E^b	in C
	in C	in A	in C
	in C	in E	in C

These six, as you will recall from Modulation, require no modulation, but one may be added if the player prefers.

(d) Three choruses of one song in three keys offer a large number of cases, among which are the following:

	Chorus One	Chorus Two	Chorus Three
SEQUENCES	in C	in F	in B^b
IN	in C	in F	in A^b
THREE	in C	in F	in D
KEYS	in C	in F	in A
	in C	in F	in D^b
	in C	in F	5 remaining keys (in sound)

If C plus F may be followed by the ten remaining keys (in sound), so may C plus G; C plus A^b; etc. The total, then, starting from C (or any other member of the chromatic scale) will be 11 keys (for chorus two) x 10 keys (remaining for chorus three) or 110 possible key sequences.

ADVANCED COURSE -- LESSON XV SOLO ARRANGING PART I

TWO SONGS

One chorus each, of two songs, will be subject to all the key sequences given above for two choruses of one song, i.e., C plus F; C plus E^b; C plus A^b; etc.

A sequence of two songs in three choruses (first song repeated) may be performed in any key routine shown above for three choruses of one song:

Song One	Song Two	Song One (repeated)
in C	in F	in C
in C	in G	in C

See ONE SONG, case (c).

THREE SONGS

Three songs, one chorus each, will, of course, present the same number of key sequences as shown for one song in three choruses (case d) - total 110.

FOUR SONGS

Four songs, in four different keys, may be played in 990 different sequences--(11 x 10 x 9).

FIVE SONGS

Five songs, in five different keys, may be performed in 7,920 different sequences--(11 x 10 x 9 x 8).

The possibilities grow much larger than our physical capacity to use them.

ADVANCED COURSE -- LESSON XVI

SOLO ARRANGING

PART II

BASIC DEVICES - 2 - VARIATION

In addition to other demands, the art of composition requires the ability to supply an unending parade of new ideas or a skillful reworking of the various themes and ideas already presented. This necessitates an active awareness of the means of musical variation. I now offer a few points for the use of the practical organist.

(A) Accompanimental Forms -- This branch, presented in Lessons IV and V, offers variation through a change in the style of accompaniment, and is generally overlooked by many organists.

(B) Tone Color -- Our studies in Registration, Lessons XII and XIII, revealed the limitless variations available through a change of tone color. It is one of our most important means of sustaining the listener's interest.

(C) Dynamics (Expression) -- The casual listener regards musical expression as the interplay of varying degrees of volume, and will form his opinion of a musical performance more from this factor than any other. While other, more subtle features may escape his perception, his ear is a ready judge of "expression."

IN GENERAL, music, to the average listener, is fast or slow, loud or soft, but actually, there are several variations of these two extremes. In the field of dynamics as related to musical expression, the practical possibilities are worth listing.

Earlier in this course, at the close of Lesson XII, we discussed a general guide to Expression, learning to follow the contour of the melody, as one approach; or to increase and decrease our volume over a two, four or eight bar section, without regard to the rise and fall of the melody. Both of these approaches involved a gradual increase or decrease of volume but, at this time, it should be pointed out that valuable expressive effects may be obtained through the use of contrast in volume. That is, an eight or four bar phrase, played double forte (ff) and followed directly (without decrescendo) by a section played double piano (pp) will command the attention of the most casual listener. The reverse case (pp followed by ff) is equally arresting.

WARNING! Because of its importance, once again I wish to point out that frequent extreme changes of volume (ff - pp, or pp - ff) are unnatural to any but highly emotional pieces of music, or arrangements intended to be exciting and stimulating. These contrasts are common, though not always tasteful, in dance band arrangements. The thoughtful organist will take note of the general preferences of his listeners, their age and temperament, and the immediate purpose of his performance, in determining his approach to the use of contrasts in volume.

In addition to the cases of dynamic extremes, there are other contrasts that may be more generally used. These involve the inclusion of mezzo-forte (mf) effects, and the widest range in dynamic contrast will be achieved when we combine the use

ADVANCED COURSE -- LESSON XVI SOLO ARRANGING PART II

of double piano (pp), piano (p), mezzo-forte (mf), forte (f) and double forte (ff). Thus, there are five general levels of loudness and softness that may be contrasted with each other. See illustration.

pp	p	mf	f	ff
very soft	soft	medium loud	loud	very loud

These five have 120 different sequences if used together, but the routines listed below will be of most general value:

By Two's

1.	pp	mf		8.	mf pp
2.	pp	f	or the reverse cases →	9.	f pp
3.	pp	ff		10.	ff pp
4.	p	mf		11.	mf p
5.	p	f	or the reverse cases →	12.	f p
6.	p	ff		13.	ff p
7.	mf	ff	or the reverse case →	14.	ff mf

By Three's

1.	pp	mf	ff	7.	p	mf	ff	13.	pp	f	ff	19.	p	f	ff
2.	pp	ff	mf	8.	p	ff	mf	14.	pp	ff	f	20.	p	ff	f
3.	ff	pp	mf	9.	ff	p	mf	15.	ff	pp	f	21.	ff	p	f
4.	mf	pp	ff	10.	mf	p	ff	16.	f	pp	ff	22.	f	p	ff
5.	mf	ff	pp	11.	mf	ff	p	17.	f	ff	pp	23.	f	ff	p
6.	ff	mf	pp	12.	ff	mf	p	18.	ff	f	pp	24.	ff	f	p

By Four's (The Bracketed [pp] will mean pp or p).

1.	[pp]	f	mf	ff	5.	[pp]	mf	f	ff	9.	mf	[pp]	f	ff
2.	[pp]	f	ff	mf	6.	[pp]	mf	ff	f	10.	mf	[pp]	ff	f
3.	[pp]	ff	f	mf	7.	[pp]	ff	mf	f	11.	mf	ff	[pp]	f
4.	ff	[pp]	f	mf	8.	ff	[pp]	mf	f	12.	ff	mf	[pp]	f
13.	f	[pp]	mf	ff	17.	f	mf	[pp]	ff	21.	mf	f	[pp]	ff
14.	f	[pp]	ff	mf	18.	f	mf	ff	[pp]	22.	mf	f	ff	[pp]
15.	f	ff	[pp]	mf	19.	f	ff	mf	[pp]	23.	mf	ff	f	[pp]
16.	ff	f	[pp]	mf	20.	ff	f	mf	[pp]	24.	ff	mf	f	[pp]

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ADVANCED COURSE -- LESSON XVI SOLO ARRANGING PART II

The student may work out combinations of soft - loud - soft OR loud - soft - loud for himself. A great many other, more subtle combinations in dynamics await his investigation.

(D) Register -- This word, to an organist, means the different sections of the total range of the organ's tone colors, or its keyboards, in the sense that they may be low, medium or high in range, or involve the use of the bottom, middle or top sections of a keyboard.

The deliberate transference of the melody from one register to another offers an easy, but often overlooked, means of variation. Here again, a change from low to high (or high to low) register will be the most noticeable to the listener, but other contrasts are available.

A first class orchestral arranger changes the register or tone color, or both, at least every eight bars, sometimes for two or four bar phrases. Such arrangers may change tone color as often as they wish, but the Hammond organist cannot compete with them in this respect as a change of drawbars or presets takes one, and at times, both his hands from the keyboards. It must be understood that, in order to make a smooth change of combination, it will be necessary to "cheat" a little on occasion by taking a hand away from the melody or accompaniment a bit sooner than would otherwise be desirable. Generally, on the organ, the music will suffer the least if a bit of the accompaniment is omitted to permit the left hand to make the adjustment.

Countless solo routines are available to the student through the various means suggested in these last two lessons and it is the earnest hope of the author that the student will spend many, many, happy hours in the application of this material.

The following original example includes a vamp introduction, change of register, change of tone color and a bit of glissando.

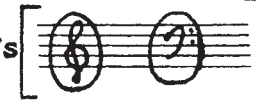
Registration for "Melancholy Mood"

PRESET MODELS

(1)	l.h.	Mel.	upper	F#	
	r.h.	Acc.	lower	F#	
		Ped.	4 - 4		
(2)	r.h.	Mel.	upper	B	80-0630-000
	l.h.	Acc.	lower	F#	
		Ped.	4 - 4		

MODEL M SPINET

(1)	r.h.	Mel.	Section #2	80-6430-000
	l.h.	Acc.	Section #1	5533-1100
		Ped.	4	
(2)	r.h.	Mel.	Section #2	80-6830-000
	l.h.	Acc.	Section #1	5533-1100
		Ped.	4	

Note: Enclosure of treble or bass clefs [] indicates a change from, or return to, normal position.

Pages 122 and 123 are for PRESET MODELS. The MODEL M player should replace Page 122 with Page 124, which is specially arranged for him.

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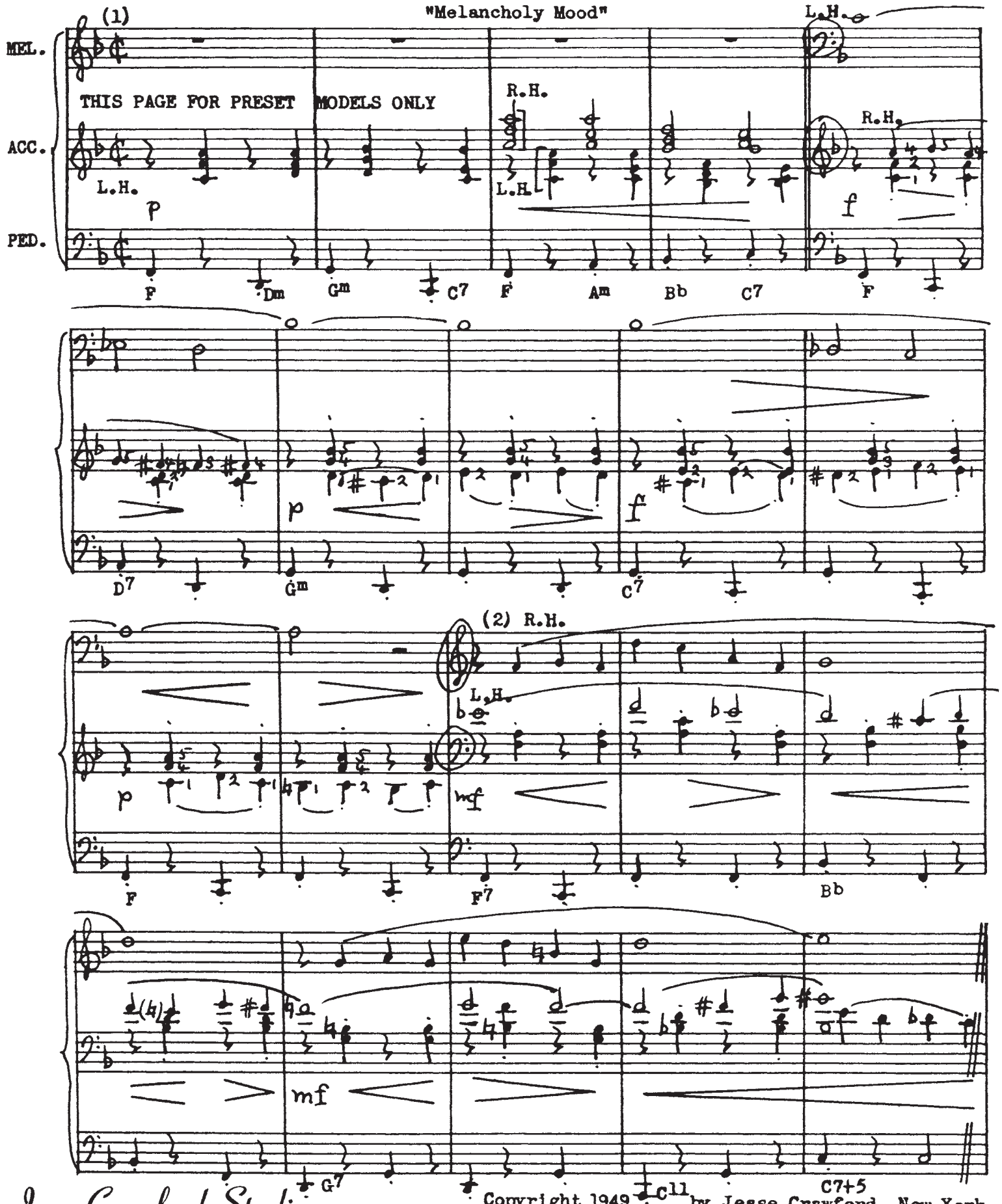

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"Melancholy Mood" (Cont'd)

ADVANCED COURSE — LESSON XVI SOLO ARRANGING PART II