THE
JESSE CRAWFORD
ORGAN COURSES

IN THE "POPULAR" STYLE OF ORGAN PLAYING
ON THE HAMMOND ORGAN

ELEMENTARY COURSE

(SECOND EDITION, REVISED)

PUBLISHED BY JESSE CRAWFORD ORGAN PUBLICATIONS

EMIL ASCHER, INC. SOLE SELLING AGENTS
745 FIFTH AVENUE, NEW YORK 22, N. Y.

Price $5.00

This edition of the Jesse Crawford Elementary Course for organ study was based on the "Second Edition, Revised" which includes some pages from 1951 added to the originals from 1949. Although the instructions and diagrams often make reference to the Hammond organ, nearly everything has an obvious counterpart in other organs. When this volume was first published, playing a real theatre pipe organ was not an option for most, and the Hammond presented the opportunity for organ practice in a home or community building. To understand Crawford's teaching and the development of his organ method, read John W. Landon's definitive biography, *Jesse Crawford, Poet of the Organ, Wizard of the Mighty Wurlitzer*, Vestal Press, available in many libraries.

The original published and sold by Emil Ascher of New York City was stapled together, but today's coil binding allows for easier display on the music rack. The restoration was made from Crawford's own copy, which was in immaculate condition. I gratefully acknowledge the cooperation and support of Jeff Weiler, who made this possible.

—Michael Johnston, 2010

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P R E F A C E

Instruction in the orthodox, traditional style of organ playing has long been available and there is no intent, on my part, to offer any substitute or short-cut to the long, arduous road that must be followed by the "serious" organ student.

Instead, my courses are aimed at the beginner (Elementary Course); the pianist who desires a quick transition to the organ (Intermediate Course); and the amateur or professional organist who wishes to acquire a basic facility in the "popular" style of organ playing used in theatre, radio, recording, television and other places of entertainment.

The organ has been very good to me and it is my earnest desire to pass on to others any knowledge that will further their enjoyment of this, in my opinion, most satisfying of all musical instruments.

Grateful acknowledgment is due the late Joseph Schillinger, whose teaching in composition and arranging gave me the technical equipment necessary for the organization of my own theatre, radio and recording experience into coordinated systems of organ study for the beginner, pianist and more advanced organ student.

To Lucy, my beloved wife, goes my deepest gratitude for her encouragement and counsel in my teaching, as well as her invaluable editing and patient, tireless secretarial work in the production of these courses.

In addition, I wish to express my appreciation to R. W. Freimuth, Retail Sales Manager of Steinway and Sons, whose vision and steadfast support have helped to make my New York classes the fulfillment of my dreams.

As this course enters its second edition, I am moved to express my intense satisfaction in the knowledge that it has proven helpful to thousands of students and hundreds of teachers. Their commendatory comments are deeply appreciated.

My constant use of the course, in my own classes, has enabled me to incorporate many practical improvements in this new edition.

May it continue to merit the approval so generously expressed.

Jesse Crawford

New York City
September, 1951

INTRODUCTION TO ELEMENTARY COURSE IN "POPULAR" ORGAN PLAYING

As one who never studied piano or organ, but played the piano for several years before trying the organ, I can assure you that the organ (especially for those who wish to play only for their own pleasure) is much the simpler of the two.

A plain folk song, in the hands of a novice, can sound satisfying and appealing when expressed through the beautiful tones of the organ, but thin and elementary on the piano unless performed by an accomplished pianist in a brilliant arrangement. It takes many years to acquire the piano technique necessary for such a performance, but I am offering instruction in this organ course which will enable you to play favorite songs and pieces from the very first lesson. And you will play from music, not "by ear" or by the "pick and hunt" method.

The pedal and contrapuntal studies required in formal organ training are unnecessary for your purpose, and scales, arpeggios, octaves and other difficult technical devices are eliminated. Instead, the melodies that everyone knows and loves are used as practice material.

I have divided the technique of reading and playing simple music on the organ, into a few fundamental branches which, when coordinated, should bring the musical happiness you seek, namely, self-expression on the "King of Instruments".

Jesse Crawford

ELEMENTARY COURSE — LESSON I.

THE MAJOR SCALE - TREBLE CLEF

Almost everyone is familiar with the major scale as: —

do, re, mi, fa, sol, la, si (or ti).

These seven names are used in a system of "sight singing" known as "Sol Fege" and commonly used in many foreign countries as a method by which students learn to read music.

In modern times, it has become more fashionable to use the first seven letters of our alphabet for this purpose. I wish I could say that the first scale note is "A", the second is "B", etc., as in the following arrangement:

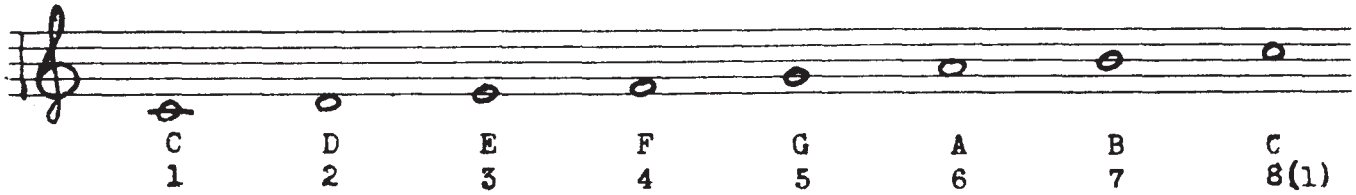
1	2	3	4	5	6	7
A	B	C	D	E	F	G

But, there is a slight complication inasmuch as the first scale note is called "C"; the second, "D"; etc., as follows:

Alphabet letters as applied to the notes of the Major Scale:	1	2	3	4	5	6	7
	C	D	E	F	G	A	B

Now we may begin learning the location of the scale notes on the musical staff.

First, the Treble Clef, starting and ending with C. Seven notes, seven names, adding the first note an octave higher. "Octave", from the Italian word, "octava", meaning eight. Hence, an octave is always the same note eight names higher or lower.



Middle C  is the best note to memorize as a "marker" on our path of scale notes. It is found on the <u>1st added line below the treble staff</u>.

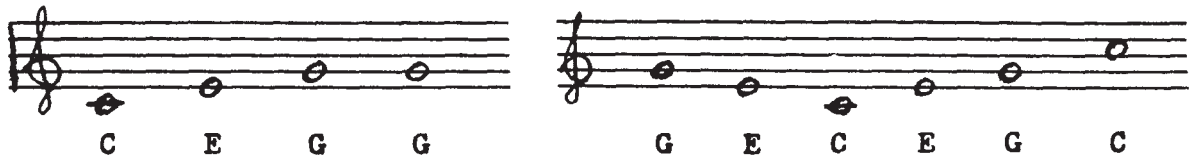
After "middle C", the next two lines upward (the 1st and 2nd lines of the staff) should be memorized. They are the staff places for "E" and "G" —

"E" on the first line  and "G" on the second 

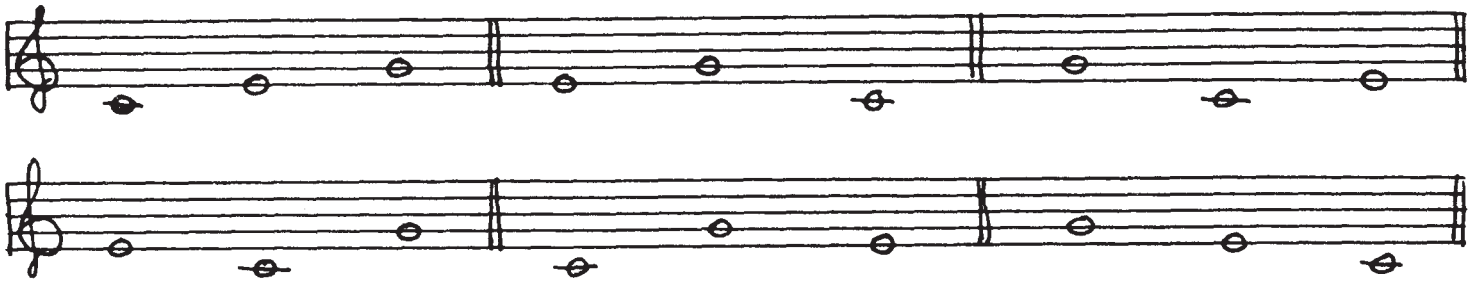
Jesse Crawford Studio

These three--"C", "E" and "G"--are very common as melody notes.

EXAMPLES: "Blue Danube" "Star Spangled Banner"

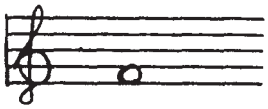


Now, let us see if we can identify the notes in the following patterns:



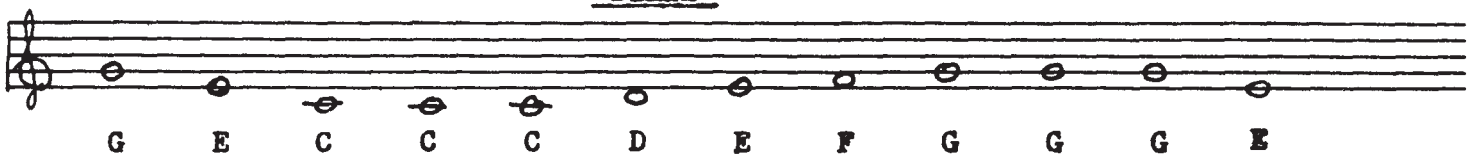
As we have seen in the complete scale, there are notes in the spaces between C, E and G. They are "D", between C and E, just below the first line of the staff

and "F" between E and G, in the space between the first and second lines of the staff



These first five notes of the scale are used for the theme of the exciting tune, "Dixie"

"DIXIE"



ELEMENTARY COURSE -- LESSON I (TREBLE CLEF)

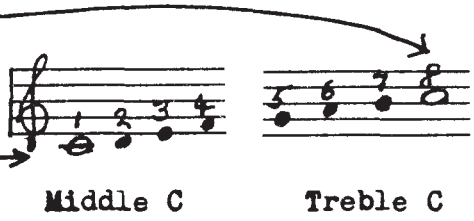
Next, let us examine the spaces and lines above the second line (G).

The second space is "A"

The third line is "B"

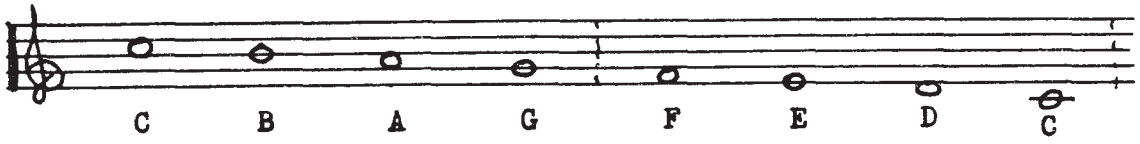
The third space is "C"

An octave (8 names) above middle C

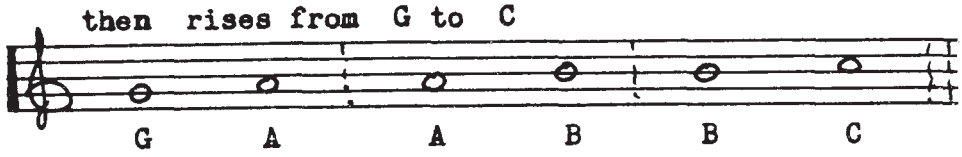


The Christmas hymn, "Joy to the World", begins with our "C" scale in descending order,

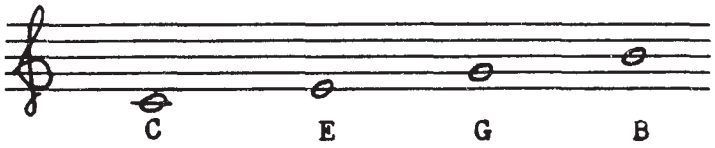
"JOY TO THE WORLD"



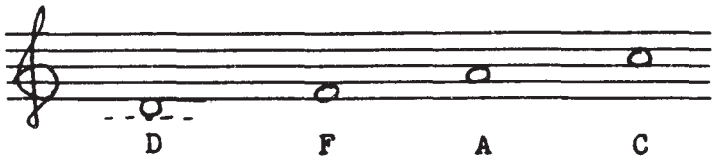
then rises from G to C



If we start from middle C and move upward through the lines, we find:



Starting from D in the space between middle C and E and moving upward through the spaces, we find:

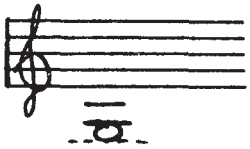


Finally, if we learn a few notes below middle C, we will be in a position to approach the actual playing of a song.

The second added line below the staff is "A"

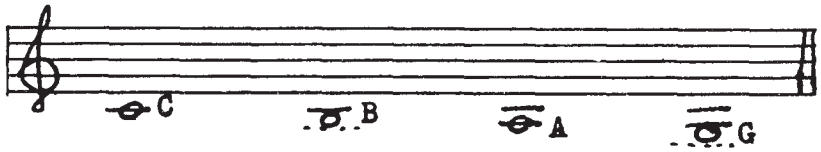
The space between this "A" and "C" is, of course, "B"

The space below "A" is "G"

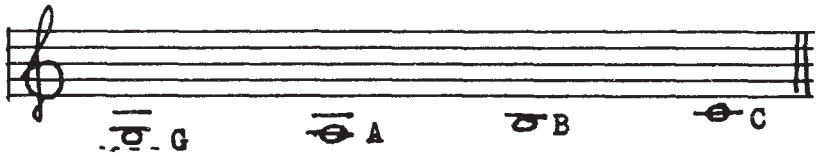


ELEMENTARY COURSE — LESSON I (TREBLE CLEF)

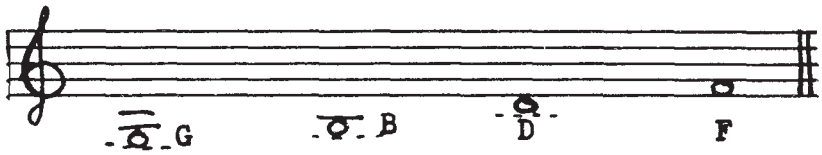
Thus, moving downward through the scale, we find: --



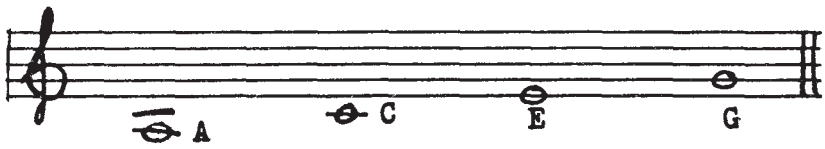
Moving upward from low "G", we see:



If we omit every other name starting with low "G", we find the following space-names:--

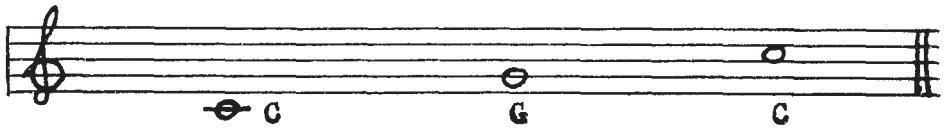


Omitting each alternate name and starting with low "A", we find the following line-names:--

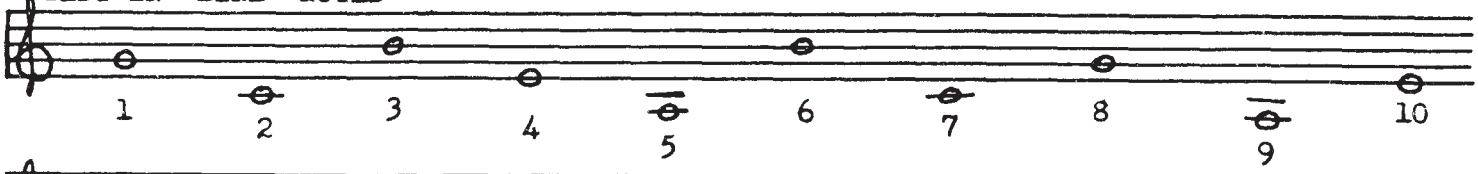


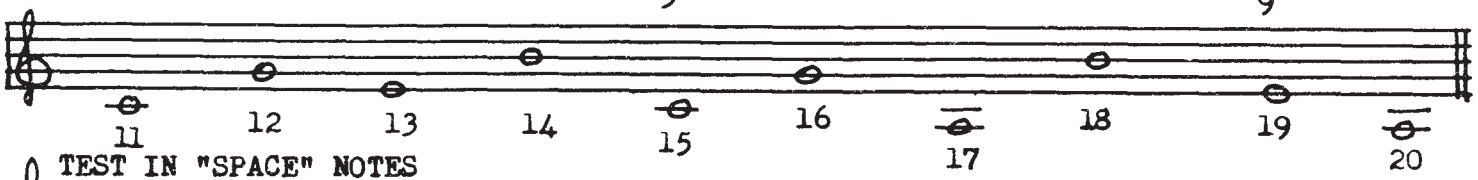
At this point, it will be helpful to hold a brief test in note reading.

Write the name of each note beside it, thus: --

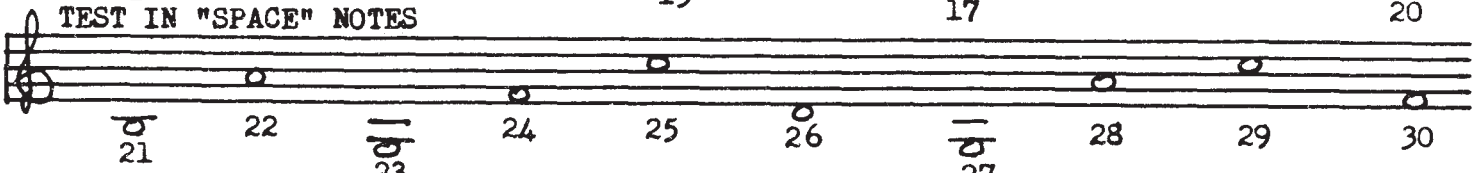


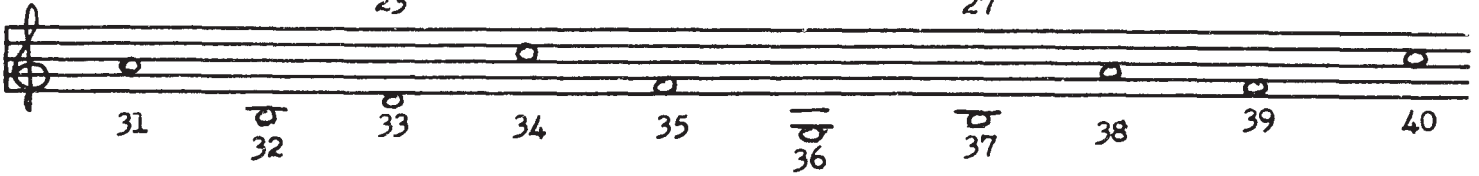
TEST IN "LINE" NOTES





TEST IN "SPACE" NOTES





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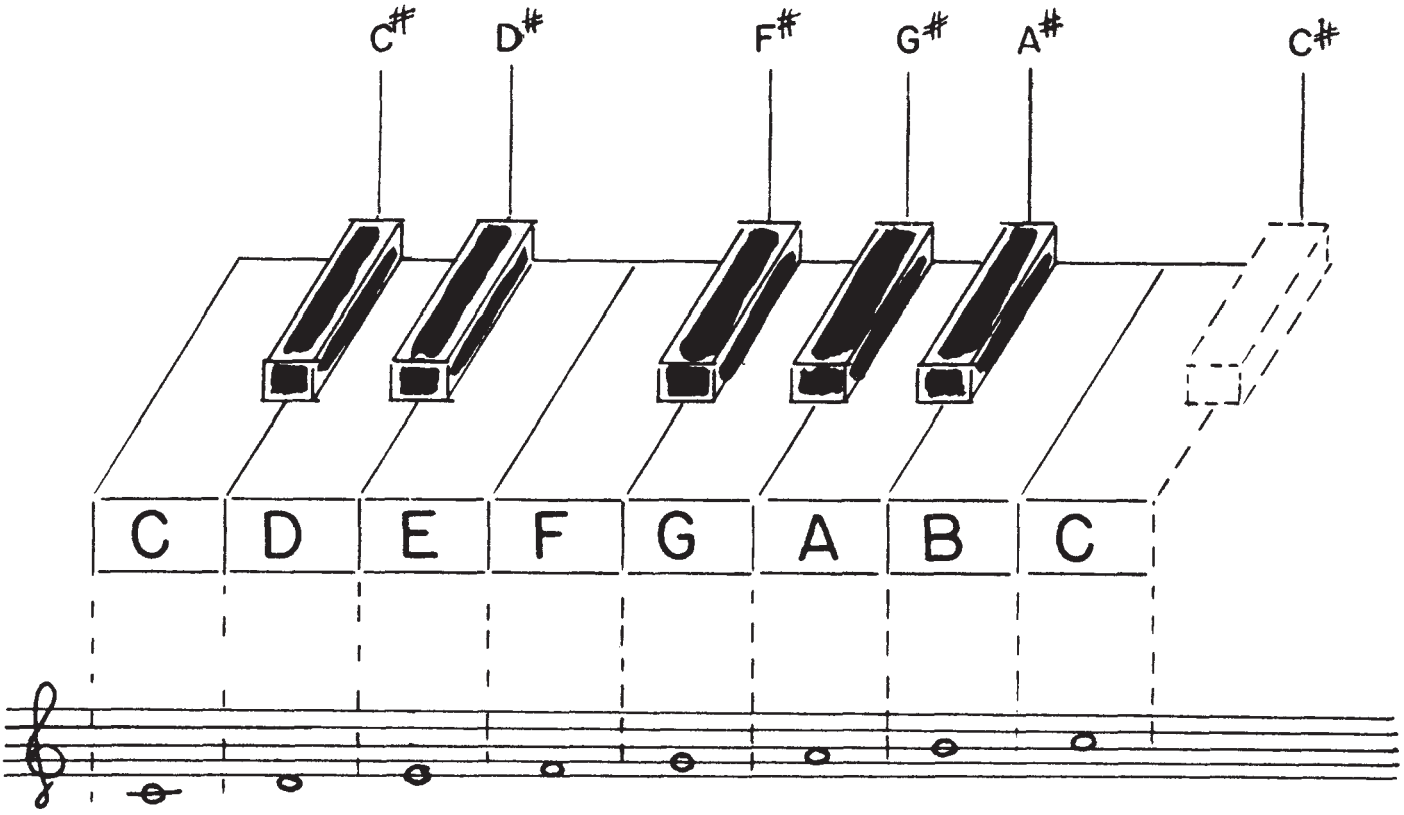
ELEMENTARY COURSE — LESSON I (TREBLE CLEF)

The following keyboard chart and directions will simplify the finding of any scale note on the keyboard:



Although they have additional names, we will, for the present, know each black key as a "sharp" of the white key to the left of it. Thus, the first black key is C♯; the second, D♯; etc. The word, "sharp", in music is used to mean "raised".

"Middle C" is to the <u>left</u> of the <u>pair</u> of two black keys — C♯ and D♯. "E" is just to the <u>right</u> of this same pair. "G" is between the first and second (F♯ and G♯) of the group of three black keys — F♯, G♯ and A♯. Once these locations are known, <u>the entire keyboard is known</u>, as it consists merely of duplications of the above series.

ELEMENTARY COURSE -- LESSON I
MECHANICS OF THE ORGAN.

LARGER MODEL CONSOLES

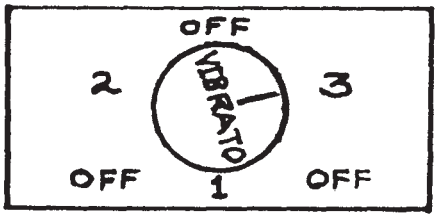
Starting and Stopping the Organ. At the right end of the console, you will find two switches marked START and RUN.

FIRST, with the left hand, push the START switch forward (away from yourself) holding it thus for eight to ten seconds.

SECOND, while still holding the START switch firmly away from yourself, push the RUN switch forward with the right hand and hold both switches for about six seconds. Now, release both switches and you will find that the START switch returns to its original position while the RUN switch remains locked in its forward position.

When you wish to turn the organ off, pull the RUN switch back (toward yourself) and you will find both switches as they were originally.

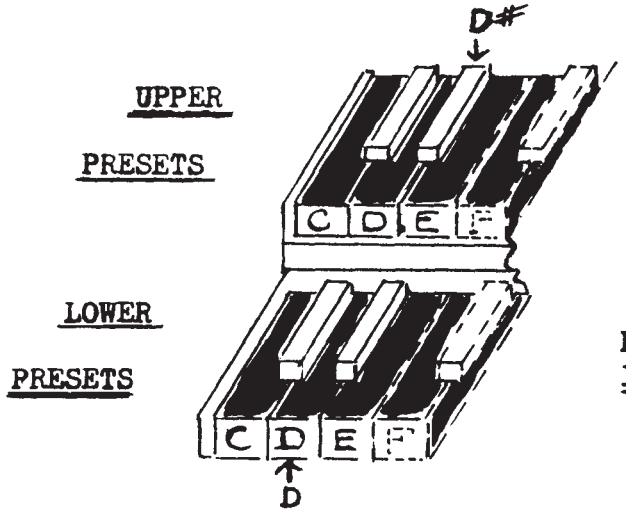
THE VIBRATO After starting the organ, set the VIBRATO, if it is the newer type, at 3, thus:



The older type of VIBRATO may be set at about the 3/4 point (turning clockwise):

THE PRE-SETS At the left end of each keyboard, we find a set of scale keys in colors just the opposite of the keys upon which we play. They are called "Pre-sets" and they control various tone colors which we may use without knowing how to set the Drawbars.

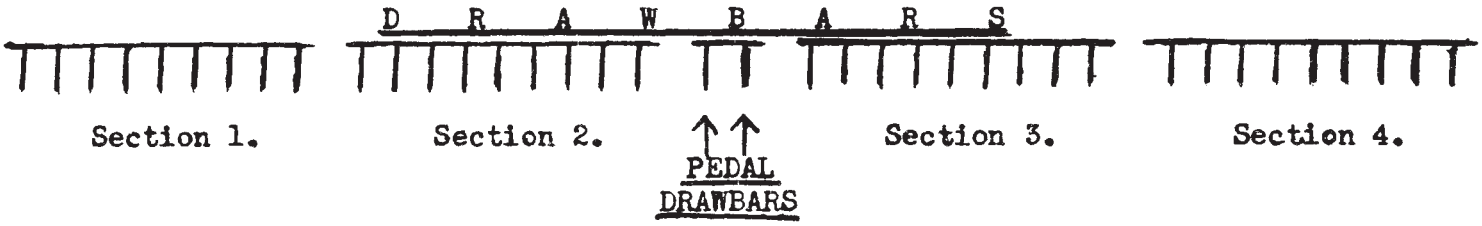
For our first piece, I recommend that we set them as shown in the following drawing:



Press down the 2nd of the two short white keys - D#.

Press down the 2nd of the long black keys - D.

There are two brown drawbars in the center of the long row of drawbars located just above the upper keyboard. They are for bass notes, played on the foot pedals.



They may be set at about 4 and 4. It will do no harm to use them at a little more than ordinary volume during the first few weeks, as this will help the student to hear his pedal errors and correct them. With this thought in mind, do not hesitate to set the Pedal Drawbars at 5 - 4; 4 - 5; 5 - 5; 5 - 6; 6 - 5; 6 - 6, or any other combination within reason which appears necessary. However, if you are working in a practice studio next to other studios, you will, of course, consider your neighbor and never play so loudly, at any time, that he will be unable to hear what he is doing.

THE "SPINET" MODEL M

Starting and Stopping — The START button and RUN switch will be found at the top right-hand corner of the front panel of the console, under the manuals (keyboards). FIRST, make sure the RUN switch is in the "off" position (down) and then push the START button, holding it in while you count to 8 slowly. Still holding the START button in, push the RUN switch up into the "on" position. Hold both while you count 4 slowly, then release the START button, leaving the RUN switch in the "on" position.

To shut off the organ, push the RUN switch down to its "off" position.

PRACTICE COMBINATIONS — Inasmuch as the Model M dispenses with the Preset combinations, I offer the following combinations to be set on the Drawbars for our first practice pieces: —

DRAWBAR SECTION #1	PEDAL at	DRAWBAR SECTION #2
4412 - 1100	4 or 5	00 - 8740 - 000

The six tablets are to be tilted forward (toward you). Right foot is to be kept pressed against the sustaining control at the left side of the expression pedal.

IMPORTANT: — The above combinations will suffice for practice through the first six lessons. We should concentrate on basic matters at this time and contain our curiosity concerning the drawbars until our lesson in Registration (tone-color).

All pedal C's must, of course, be played on the only C available on this model.

ELEMENTARY COURSE -- LESSON I
(TREBLE CLEF)
BASIC ELEMENTS OF MUSIC,
Melody, Chords & Bass

First, the melody -- a pattern of musical tones heard one after another.

"Drink to Me Only with Thine Eyes"
Old English Air

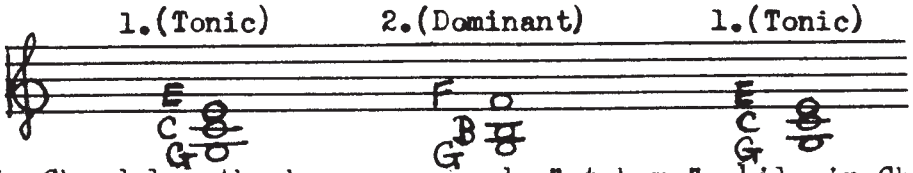
Second, the harmony -- chords consisting of three or more musical tones sounding together and creating a harmonious background for the melody.

There are several common chords, any one of which may be used by a composer at any part of a piece, but two of these chords are commonly used to establish the feeling of "key" and are the most important. They are: --

1. Tonic--"key" chord, often used as the first chord but always heard as the last chord of a piece. Sounds "at rest".

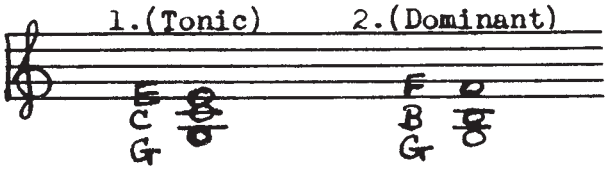
2. Dominant--sounds restless. The ear expects the Tonic chord to follow. Usually used as the chord "leading into" the Tonic ("key"-chord), especially at the end of a piece.

These two chords will suffice for our first melody.



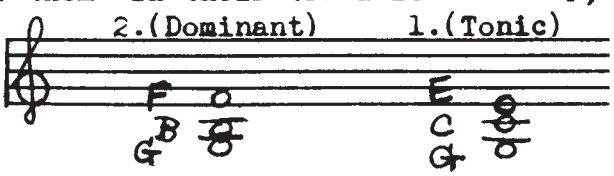
Note that in Chord 1, the harmony sounds "at home" while in Chord 2, it sounds restless, "longing for home", but when followed by Chord 1, it sounds as though it had "found its home".

These two chords have been used in this manner for hundreds of years and we have inherited the expectancy of hearing Chord 2 (Dominant) followed by Chord 1 (Tonic). Let us prove this statement by hearing these chords in reverse order, that is, 1. followed by 2:



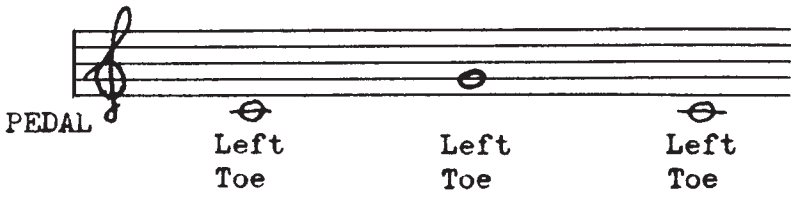
Sounds unfinished, incomplete.

Now listen to them in their traditional order, 2. followed by 1:



Sounds finished, complete.

Third, the bass--primarily the "root" or foundational tone of the chord. To be played by the left foot, on the pedals.



It is recommended that you learn to find the pedal notes by "feel" rather than by sight.

The black keys are a guide on the manuals (hand keyboards) and will serve the same purpose on the foot-pedals. Remember that we have learned to identify the white keys (C, D, E, etc.) by their location in relation to the two groups of black keys ($C^{\#}$, $D^{\#}$, etc.). As we cannot see pedal keys without special effort, we should locate them by "touch" in the following manner:

There should be no difficulty in finding low C, the first "white" pedal from the left end. To find the G above this C, we have but to brush the shoe tip lightly over the rounded front edge of $C^{\#}$, $D^{\#}$ (the group of two black keys) and $F^{\#}$ (the first of the group of three black keys). Between $F^{\#}$ and $G^{\#}$, we are sure to find G.

F is just below (to the left of) $F^{\#}$. E is just above (to the right of) $D^{\#}$. D is between $C^{\#}$ and $D^{\#}$, etc. In fact, to find E or F, we have but to find the space between $D^{\#}$ and $F^{\#}$. Our toe will then be above E (left side of shoe tip) and F (right side of shoe tip).

To find B or the second C, we need but move our foot up to the next space to the right--the space between $A^{\#}$ and $C^{\#}$. Here we will find B and C waiting beneath our shoe tip.

We should press the pedal keys gently but firmly from the ankle, not with the leg and foot. The leg is to guide our foot to the required pedal but the pressing of the pedal should be done by the toe from the ankle.

Once the "blind" method of finding the pedal keys begins to be established, we can abandon "feeling" for the pedal notes and rely on a sense of position that will become automatic with practice and experience. Finding the pedal keys by sight not only looks awkward but is also uncertain under poor light conditions.

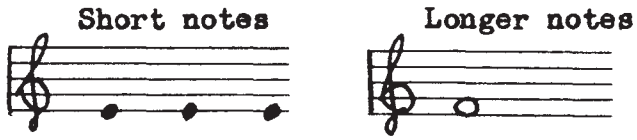
Failure to cultivate the "blind" method of pedal playing will only delay progress in organ playing.

It is best to practice in the following manner:

First, the melody, over and over until it begins to feel "natural" and "easy".

At this stage, it will suffice if the student "feels" the rhythm of the melody,

but, as an additional aid, short notes will be solid black while longer notes will be open, thus:

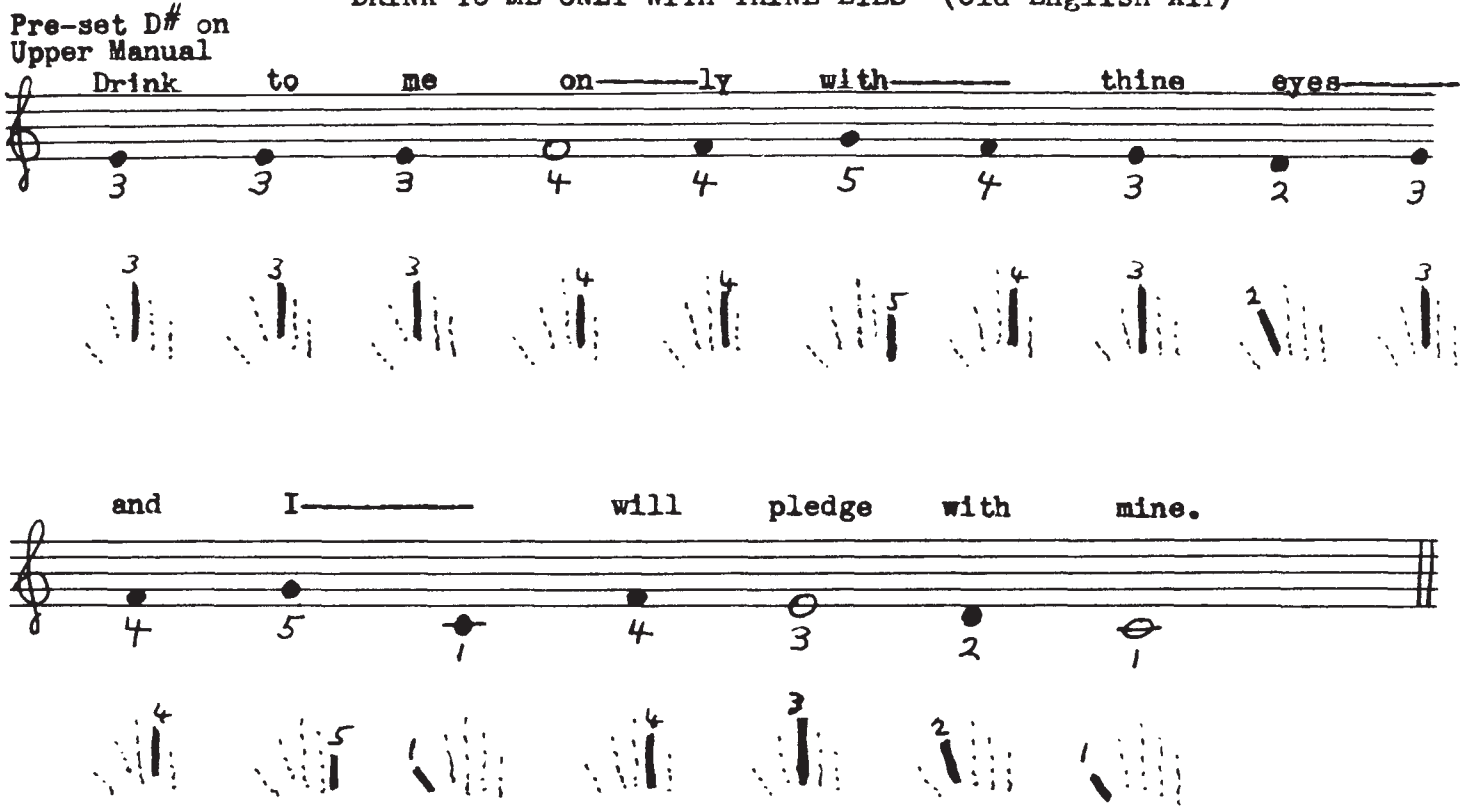


Here are the notes of our first melody as well as the name of each note, the number of the finger to be used on each note and the words of the song. In addition, the finger diagrams will furnish pictorial reminders under each note.

Hold each key down until time to press the next key. This achieves the "singing" effect, so natural to the organ and known as "legato". However, when a note is repeated, we must be careful to make a slight break between notes, otherwise the listener will hear them as one continuous sound.

Do not play with the fingers extended (flat), but cultivate the habit of keeping them curved, striking the keys with the fingertips.

"DRINK TO ME ONLY WITH THINE EYES" (Old English Air)

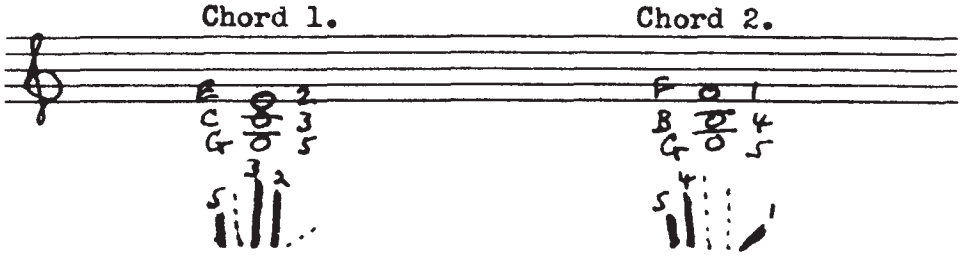


ELEMENTARY COURSE — LESSON I (BASIC ELEMENTS)
(TREBLE CLEF)

Second, the chords. Practice each chord separately until the left hand feels at ease with each one. Then, practice the change from Chord 1 to Chord 2, over and over, until it feels less strange to be using the hand in this manner.

REMEMBER that the notes of a chord are played together, not one at a time as in the melody.

Pre-set D on lower manual.



Third, the bass, written, for the present, in the treble clef but played on the foot-pedals by the left foot.

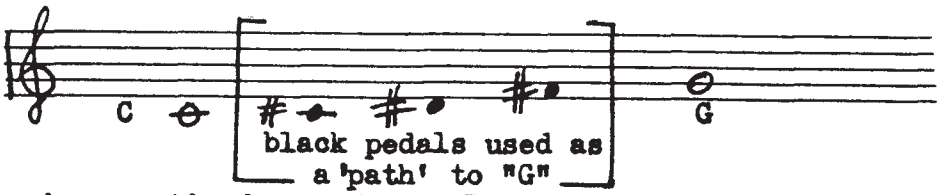
The right foot will be reserved for the control of volume, such control to be exercised by the operation of the "swell" or "expression" pedal. However, at present, we have enough to remember without the factor of expression, which will be introduced in due time. Therefore, until instructed otherwise, merely place the right foot on the swell pedal, press it about half-way down and hold it there during the entire practice period.

Two bass notes are needed for this first song, one for each chord. After placing the right foot on the expression (swell) pedal as indicated above, practice these two bass notes (without looking at the pedals, over and over, until you find them reasonably well.

The first note, "C", should be played on the lowest of the "white" pedals (farthest to the left), pressing the pedal down from the ankle with the shoe toe near the "black" pedals, not away from them. The second note, "G", may be found by brushing the toe lightly over C#, D# and F#, as explained earlier in the lesson.

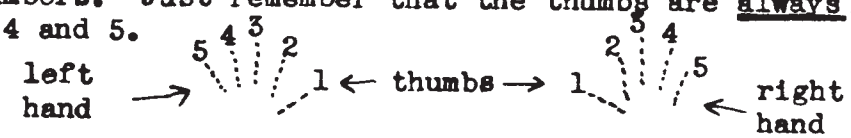
When practicing pedal passages, you can check for accuracy by first sounding the desired bass note with the left hand on the lower manual (keyboard) thus preparing the ear for the correct sound.

Pedal drawbars set at about 4 and 4, (use your own judgment).



Now, the melody and chords may be practiced together. Each chord is to be played with the melody note pointed out by an arrow and held until time to change to the next chord.

Here is a reminder of the finger numbers. Just remember that the thumbs are always 1, with the fingers following as 2, 3, 4 and 5.



The fingering will be marked under the melody notes, but to the right of the chordal notes.

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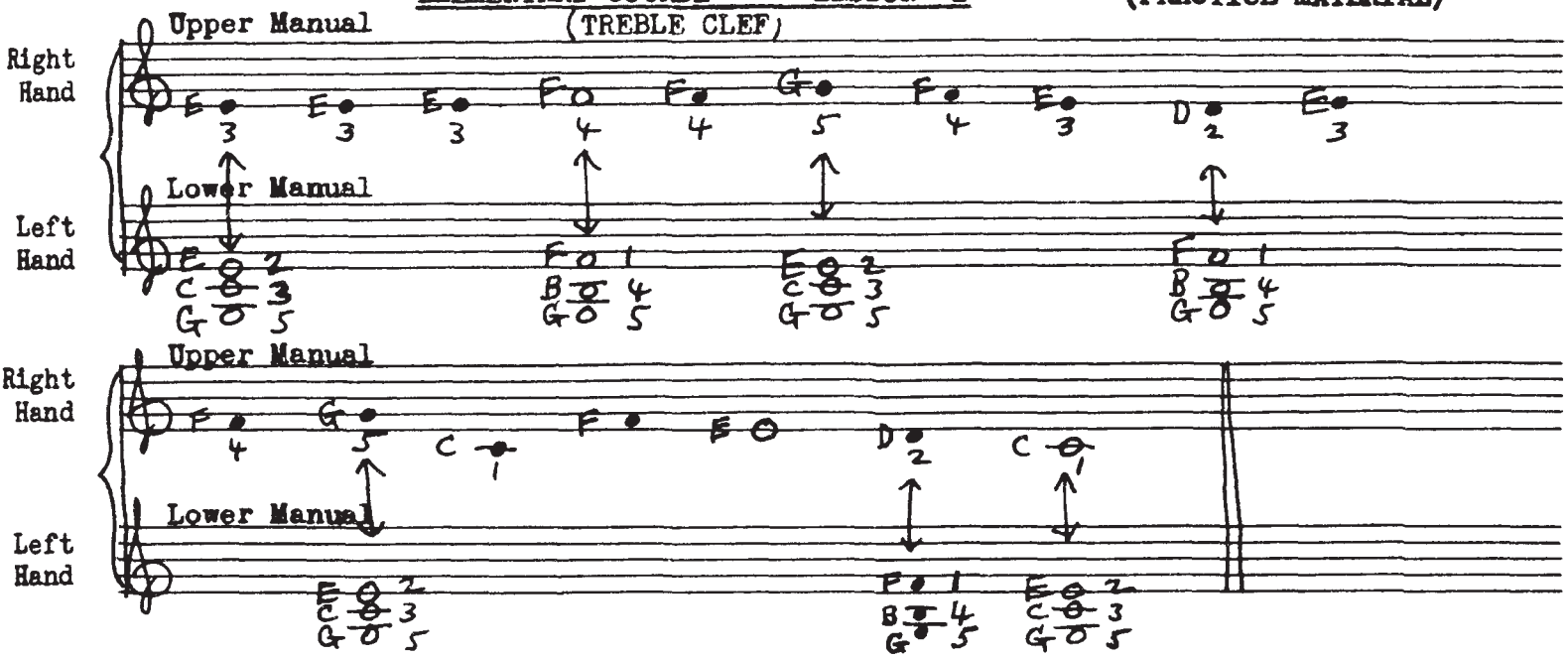
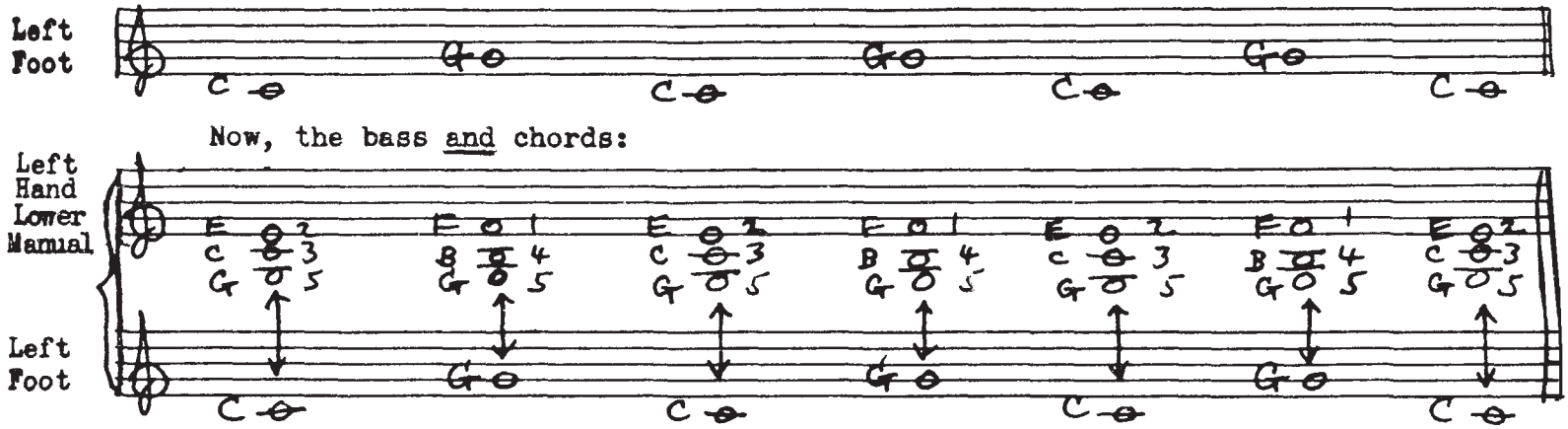
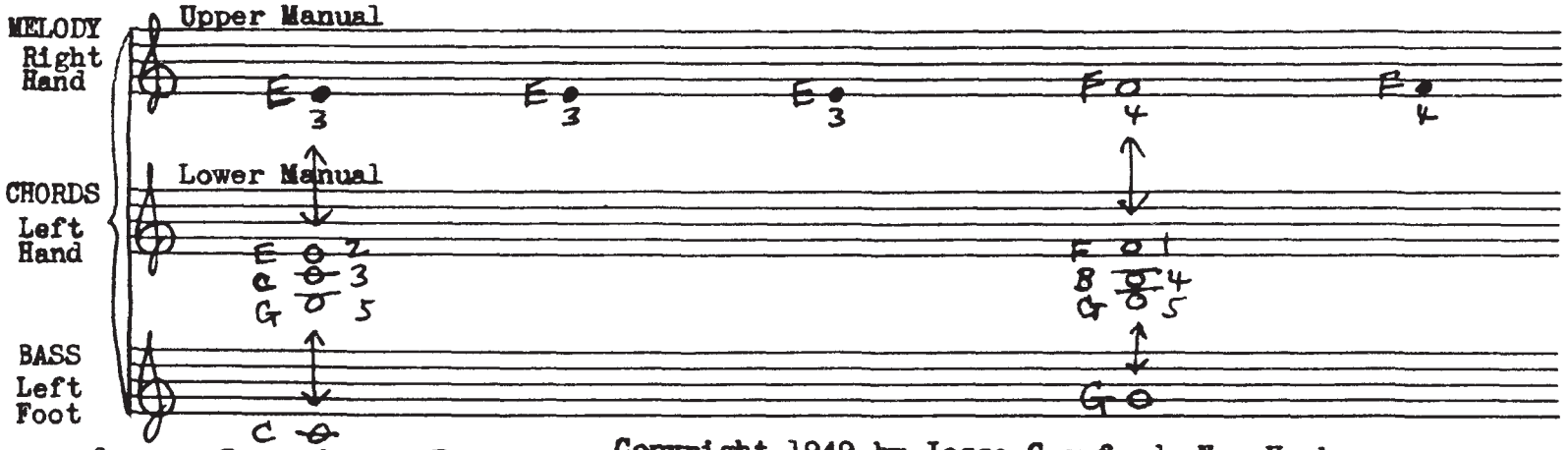
(TREBLE CLEF)



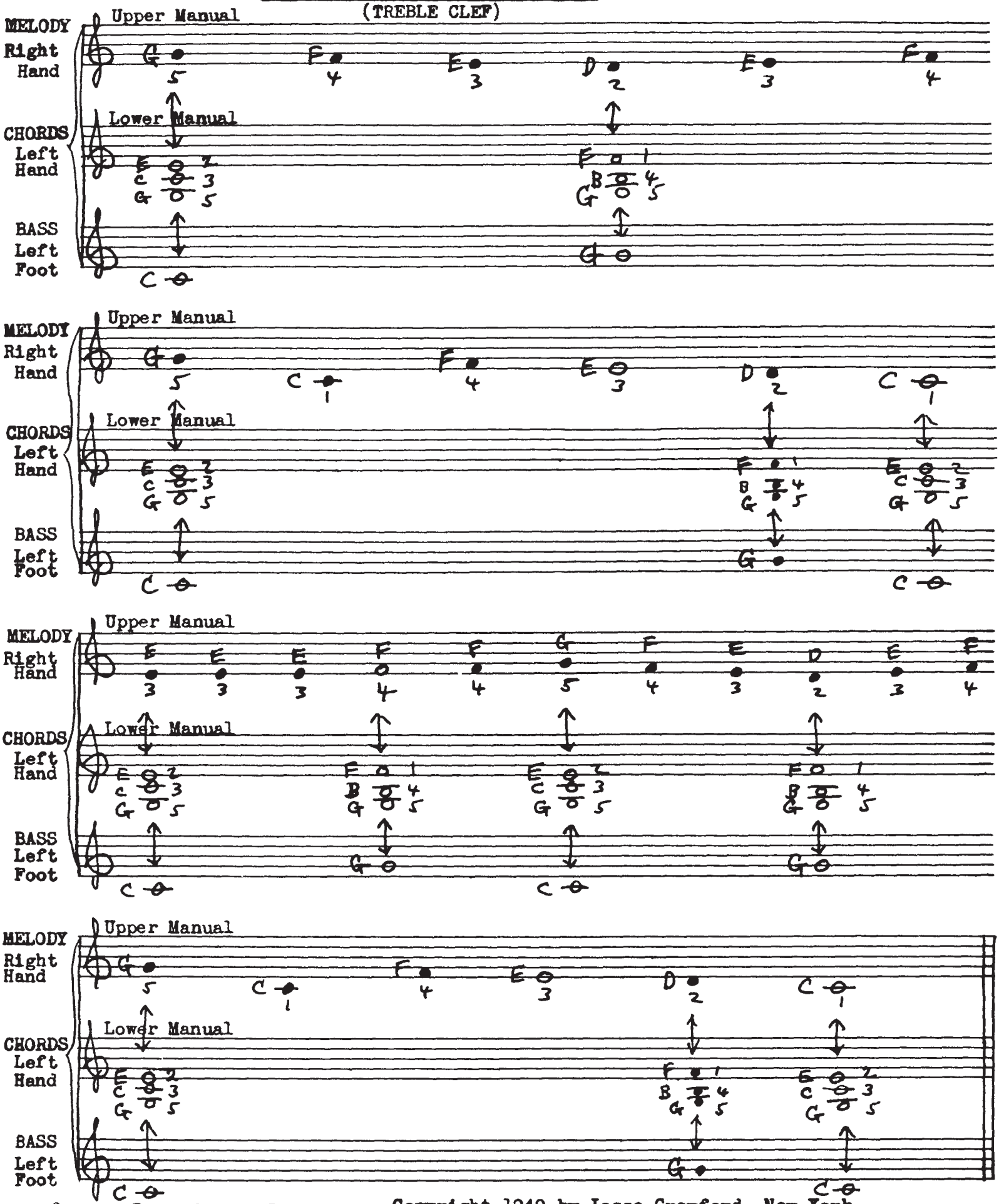
Next, the chords and bass should be practiced together until fairly accurate. It will be helpful to run through the bass notes a couple of times before trying them with the chords.



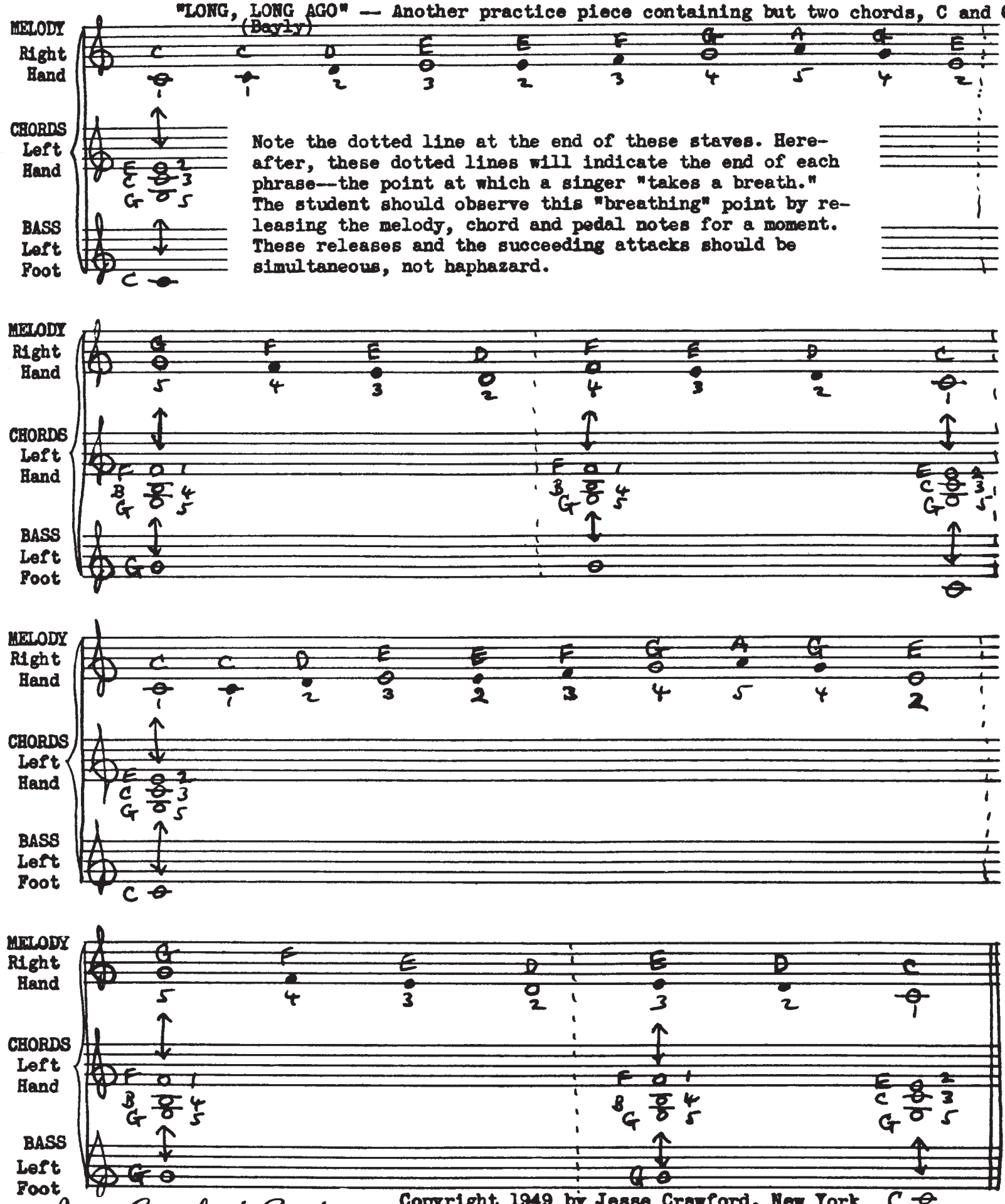
And, finally, the melody, chords and bass may be practiced together.



ELEMENTARY COURSE — LESSON I (PRACTICE MATERIAL)



"LONG, LONG AGO" — Another practice piece containing but two chords, C and G.



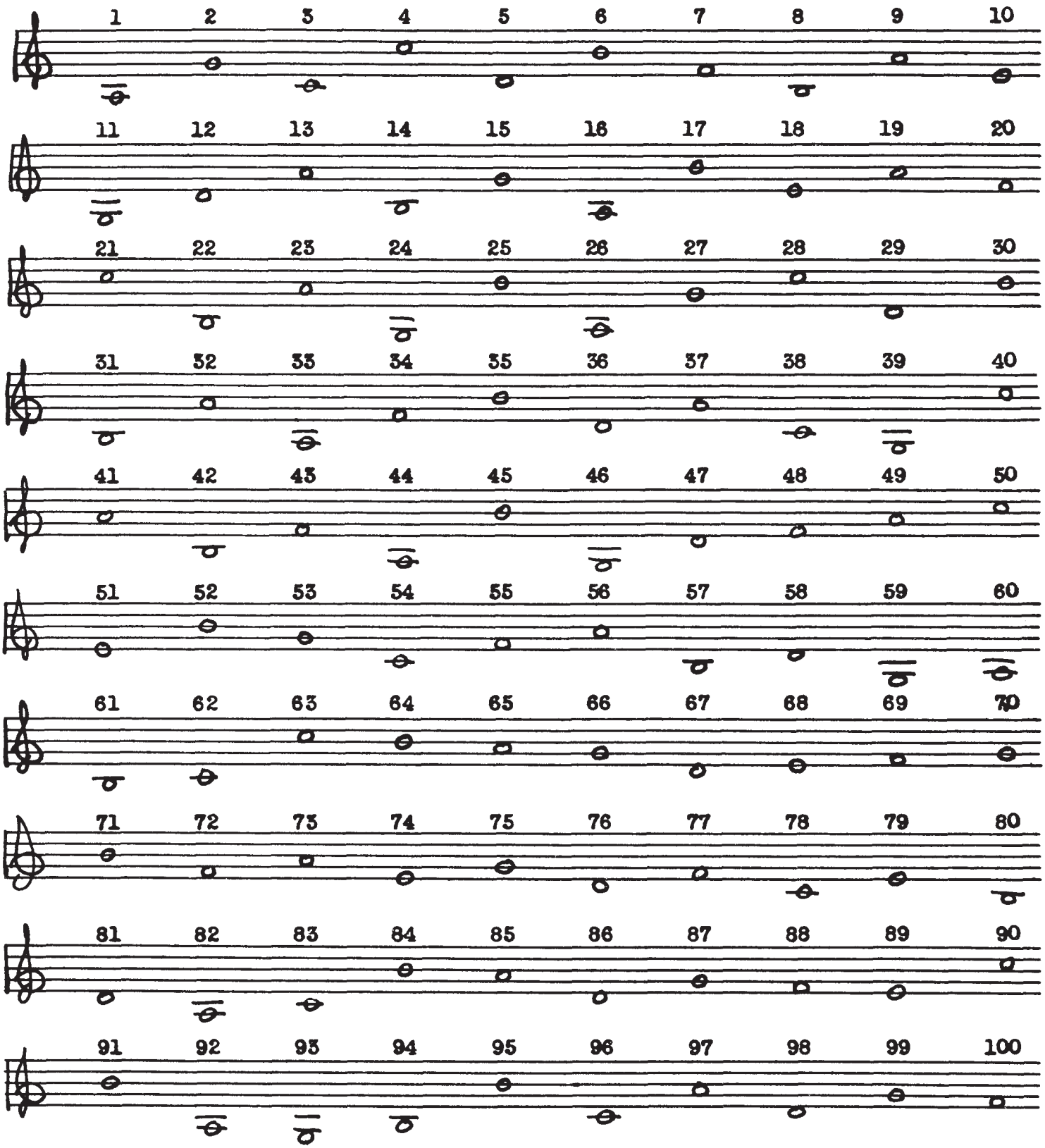
Note the dotted line at the end of these staves. Hereafter, these dotted lines will indicate the end of each phrase—the point at which a singer "takes a breath." The student should observe this "breathing" point by releasing the melody, chord and pedal notes for a moment. These releases and the succeeding attacks should be simultaneous, not haphazard.

ELEMENTARY COURSE — LESSON I (HOME WORK)

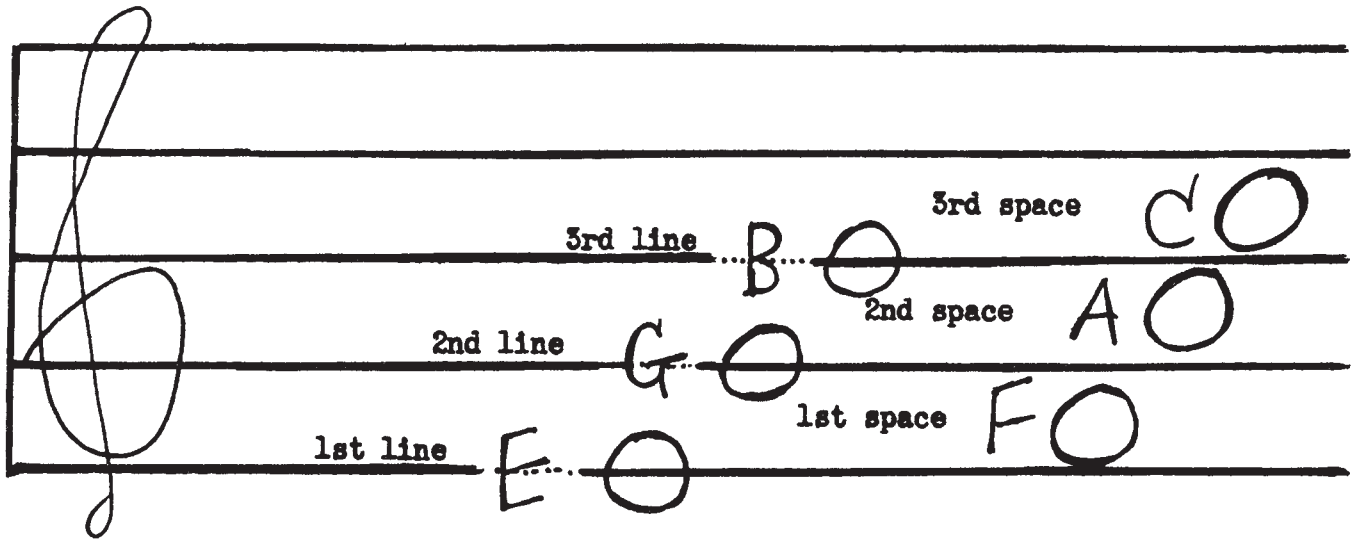
(TREBLE CLEF)

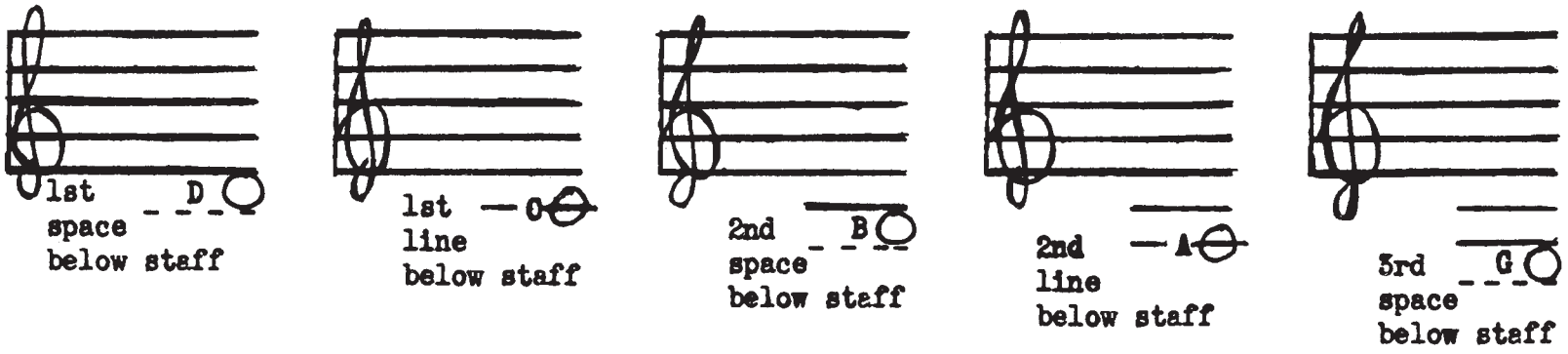
Identify each of the following notes by writing its name beside it.

It will be found helpful to study the special staff-chart on the next page.



STUDY CHART OF NOTES USED IN LESSON I





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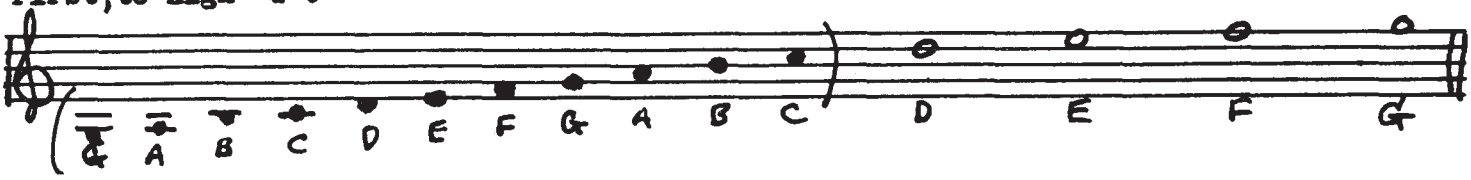
ELEMENTARY COURSE -- LESSON II
TREBLE CLEF (Part 2)

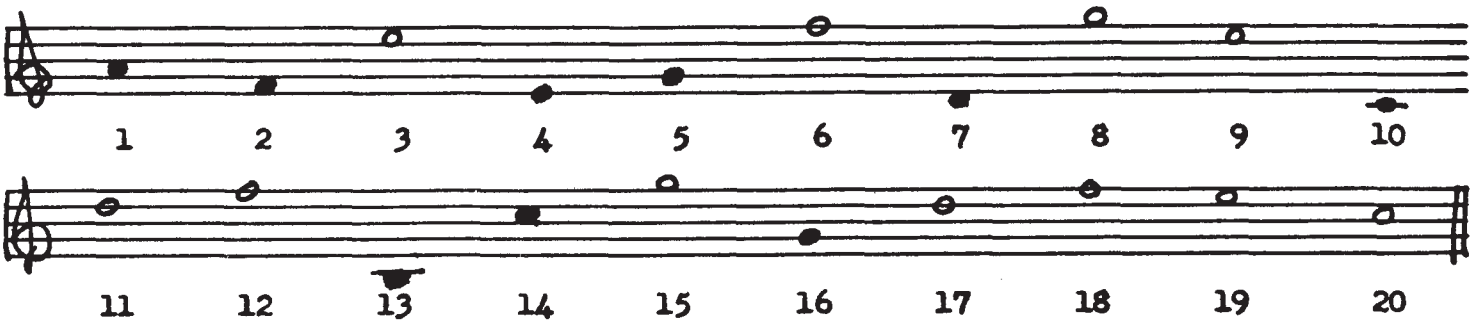
We have learned to read from low "G" to treble "C". Now our reading range may be extended upward.

First, to high "G":



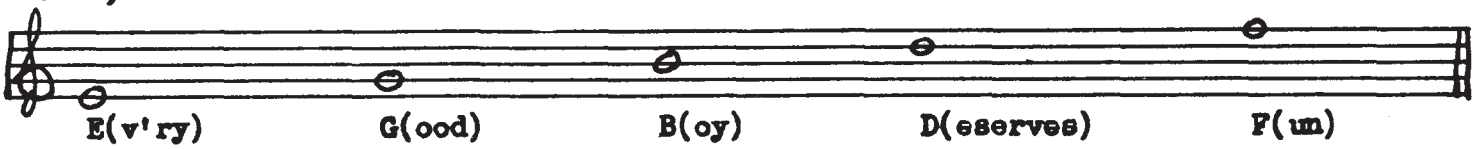
We have added the 4th and 5th lines--D and F, the 4th space--E, and the first space above the staff--high G.

Let us have a little drill on these new notes, mixed in with those previously learned:

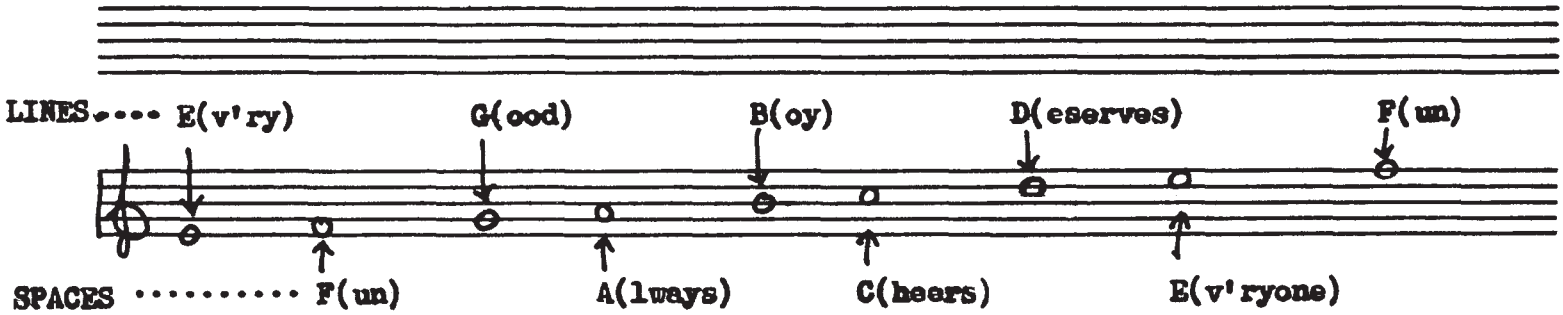


Now that we have covered the entire staff, I will give you two homely, traditional methods of remembering the lines and spaces:

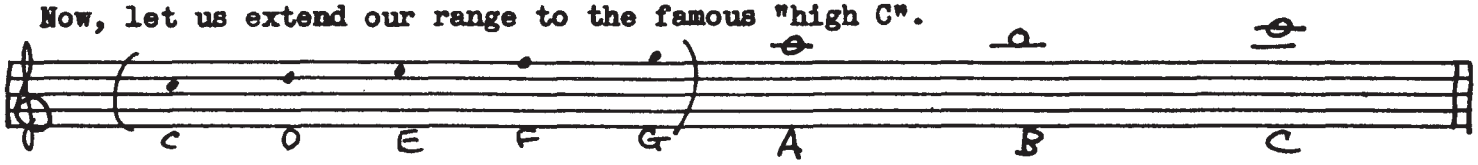
First, the five lines:



Next, the four spaces are very easily remembered when it is noted that their names spell the word, "F A C E":

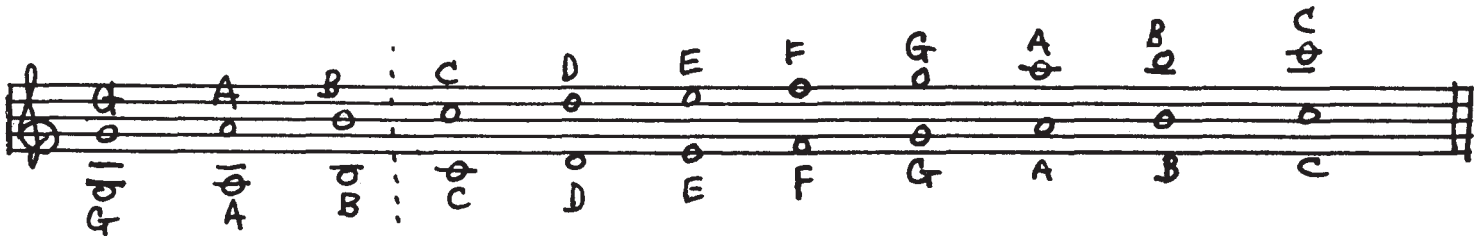


Now, let us extend our range to the famous "high C".



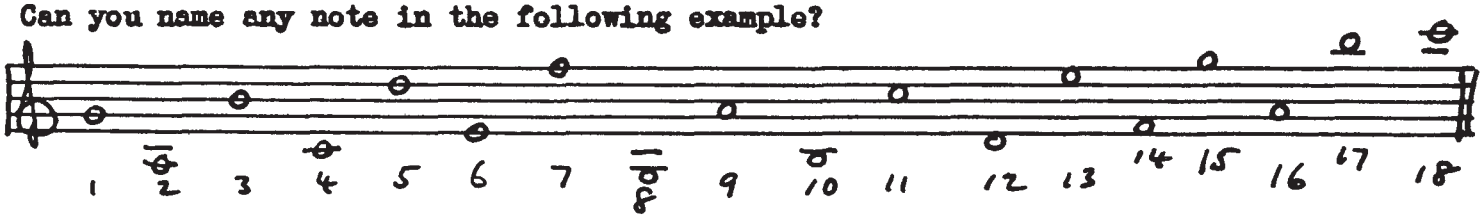
It will be noted that the first added line above the staff is A, the second space above is B and the second line above is high "C".

Having studied the treble clef from low "G" to high "C", it will be interesting to see the seven names in the low, middle and high ranges:



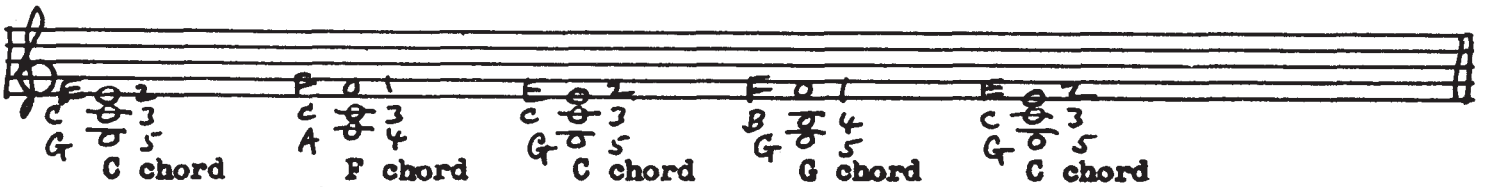
It may be observed here that the notes of an octave will always fall on a space and line or a line and space.

Can you name any note in the following example?



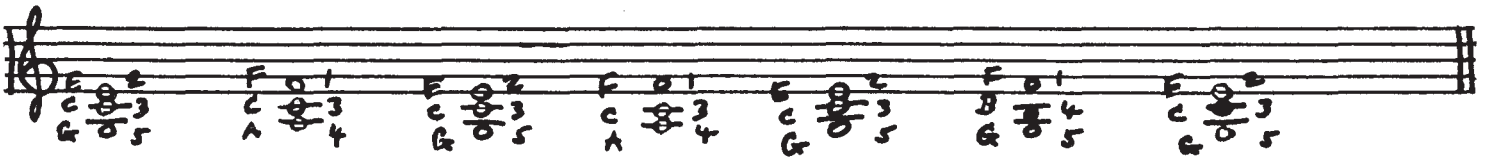
Here are some additional practice pieces. They contain a chord that is new to us--the F chord. Let's try it in combination with our C chord and G chord:

Left Hand



In our next practice piece, the chords will appear in the following order. Practice them slowly.

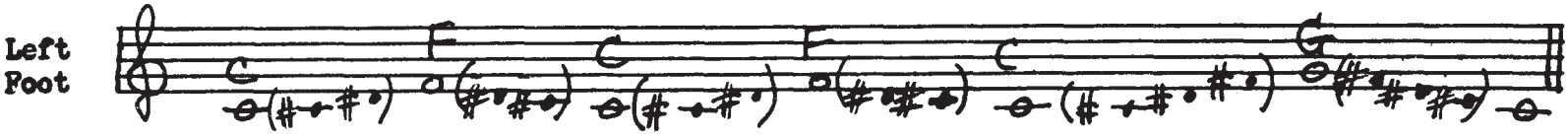
Left Hand



ELEMENTARY COURSE — LESSON II (PRACTICE MATERIAL)

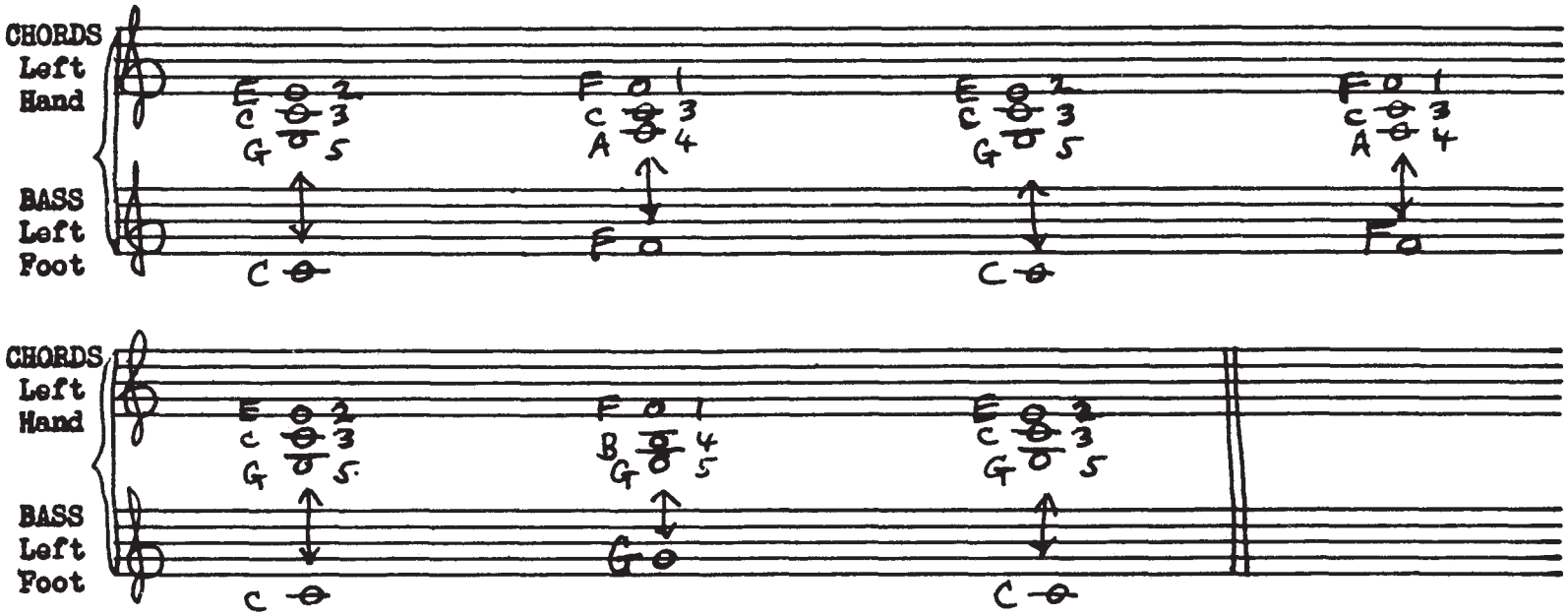
(TREBLE CLEF, Part 2)

Also try the bass part.

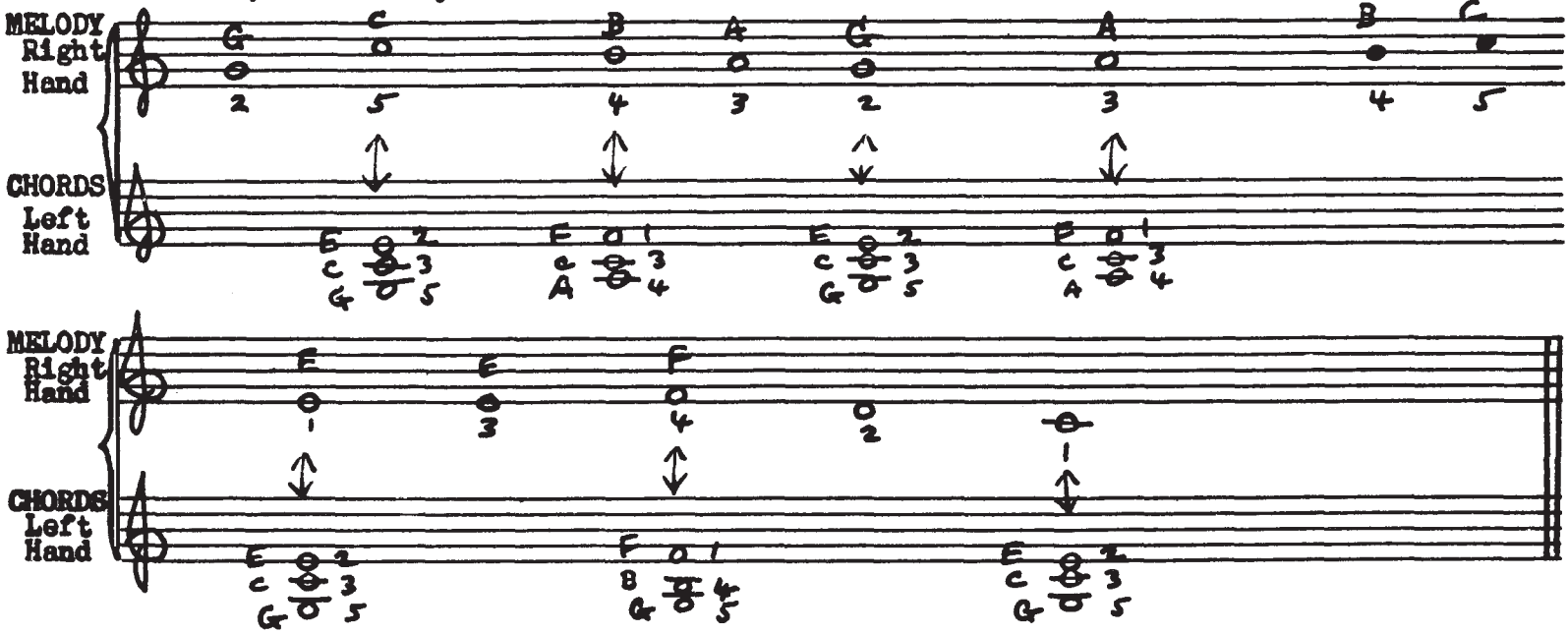


Here we have a new bass note—F—to go with the new F chord. We can find it in much the same manner as we found pedal G, by grazing the C# and D# on our way up to F.

Now try the chords and bass together.



Next, the melody and chords.



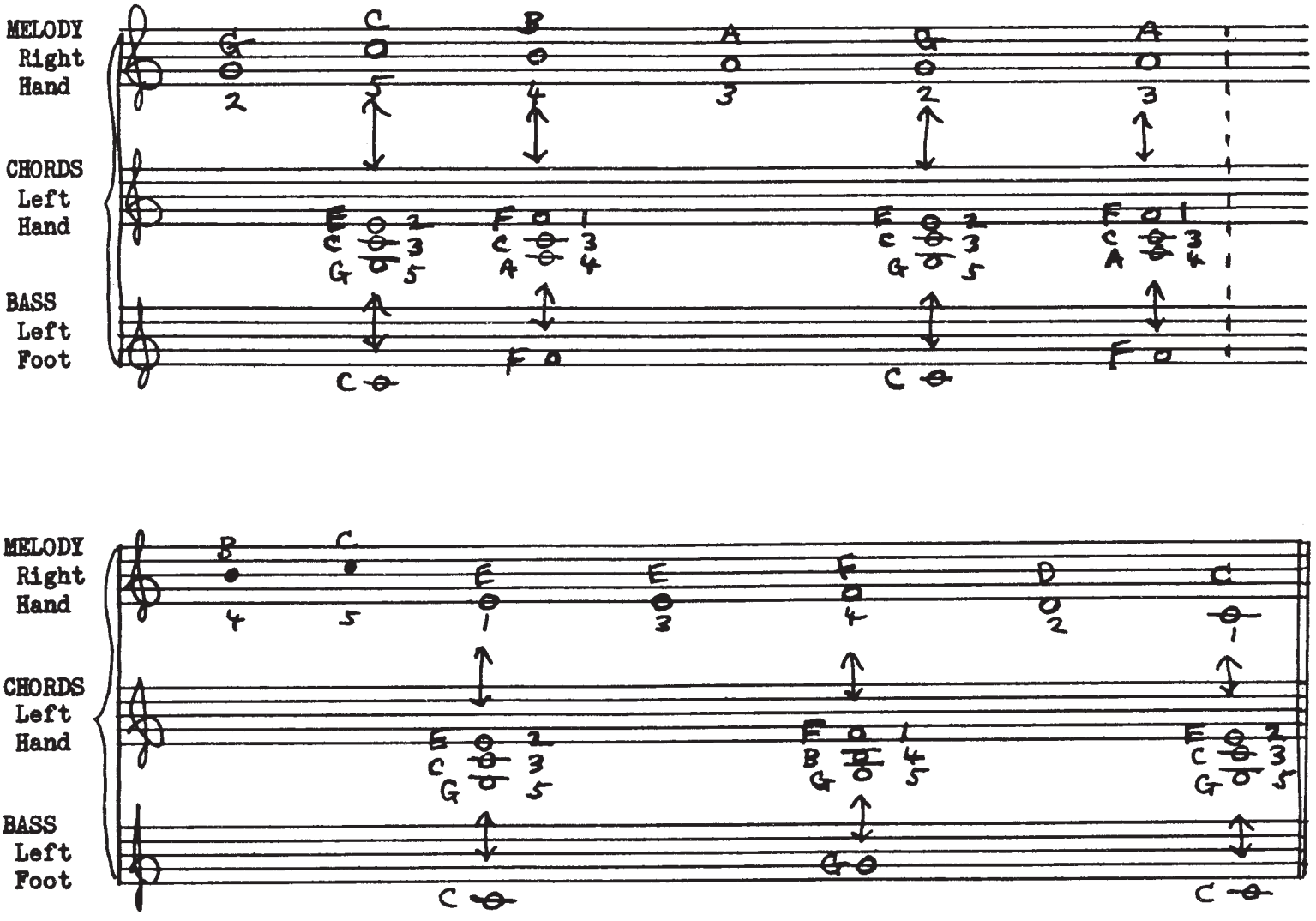
ELEMENTARY COURSE -- LESSON II (PRACTICE MATERIAL)

(TREBLE CLEFF, Part 2)

And, finally, all three:

"THE BLUEBELLS OF SCOTLAND"

Old Scotch Air



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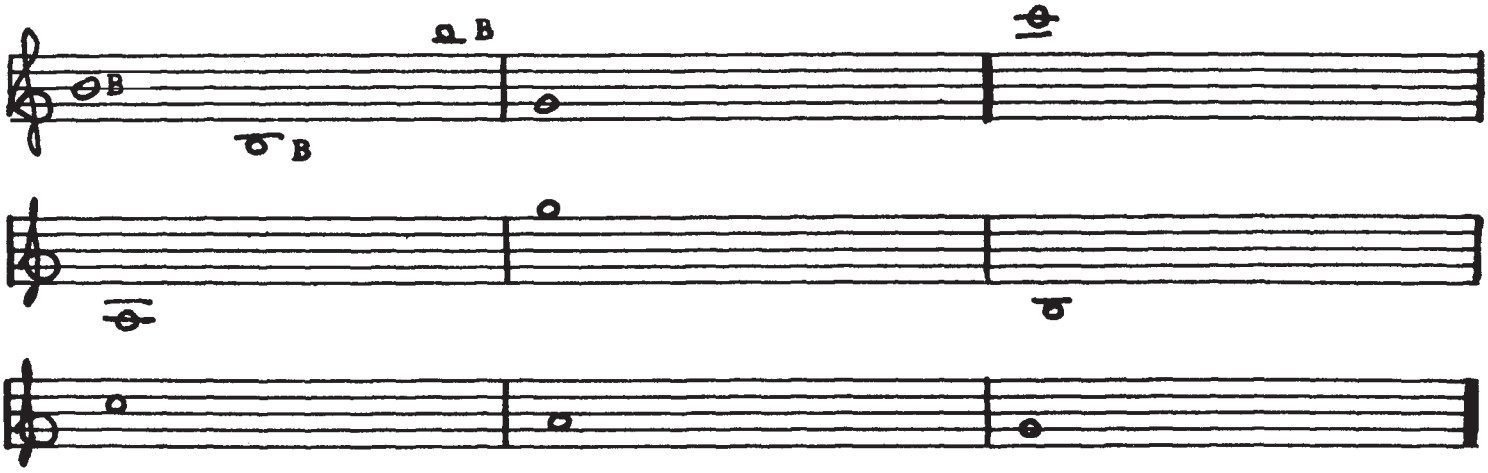
ELEMENTARY COURSE — LESSON II (HOMEWORK)

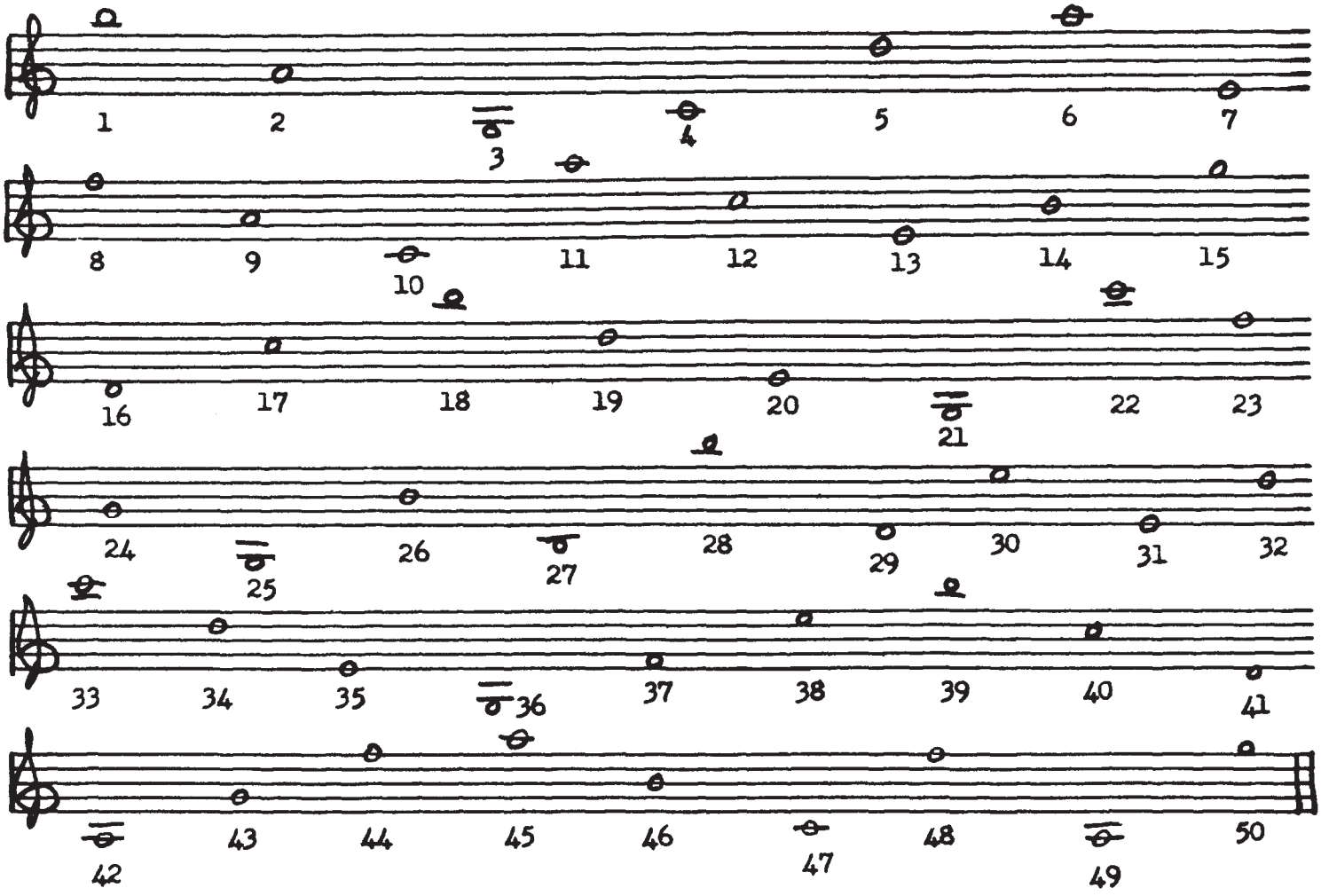
(TREBLE CLEF — Part 2)

Study the line and space charts on the next page.

Write each of the following notes in two other places on the staff in accordance with the example shown on the first note.



Identify the following notes, writing their names beside them:



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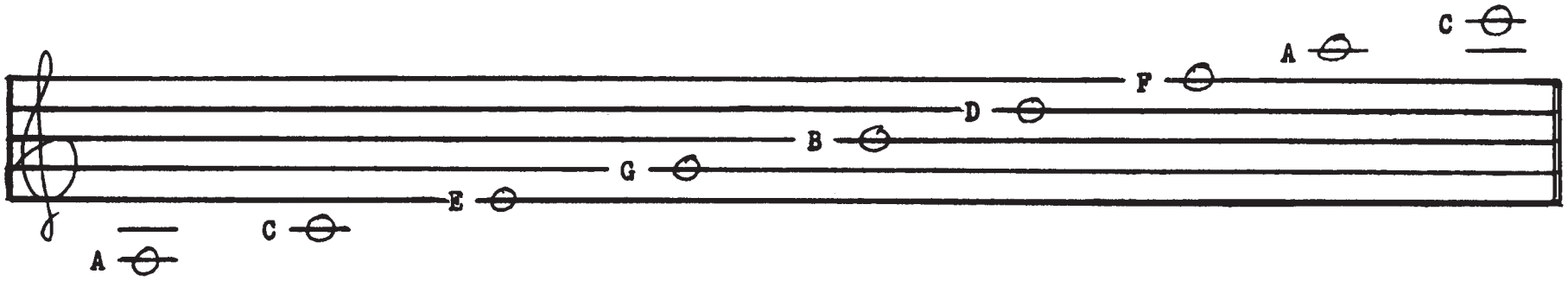
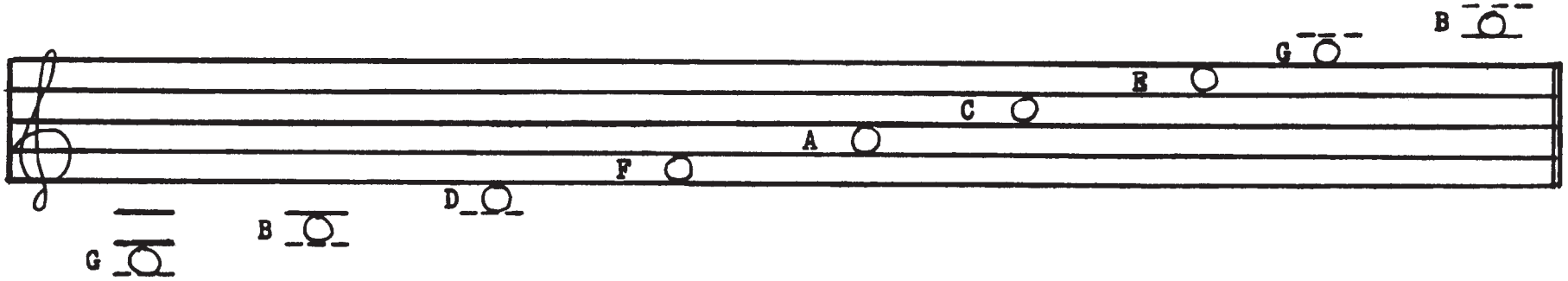
THE TREBLE CLEF

L I N E S



S P A C E S



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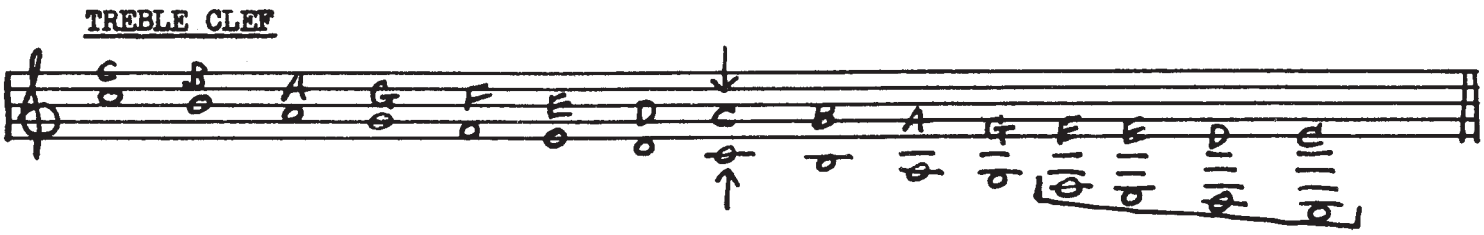
ELEMENTARY COURSE — LESSON III

BASS CLEF

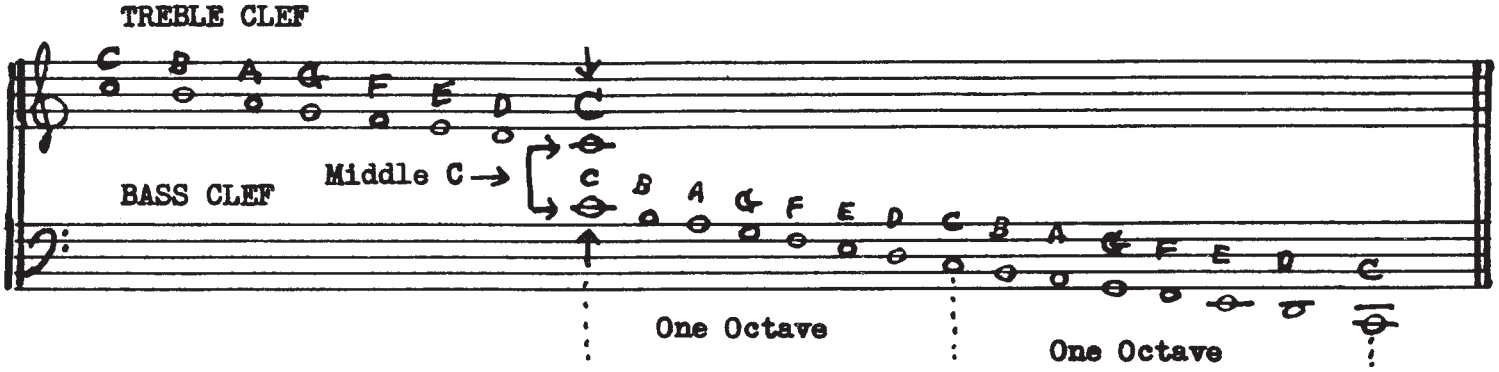
Now that we have learned the Treble Clef, it becomes necessary to learn the Bass Clef.

To simplify our start, I have used the Treble Clef for everything--melody, harmony and bass. However, it is customary to write the bass part in the Bass Clef and the harmony in the Treble or Bass Clef. In organ compositions, even the melody will, at times, be written in the Bass Clef.

Why do we need the Bass Clef? We need such a clef for the notes below the low G of the Treble Clef. Let us look at the descending scale in the Treble Clef:

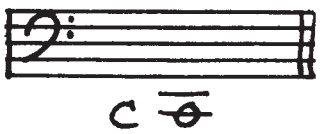


The four last notes require many added lines and the normal bass range is more than an octave below this point. Now, observe the descending scale utilizing the treble and bass clef:



You will observe that by transfering our notes to the Bass Clef at middle C, we are able to continue our scale two octaves below middle C.

We will begin using this new clef from its lower octave. The bottom C of this clef corresponds to the lowest C in the pedal keyboard:

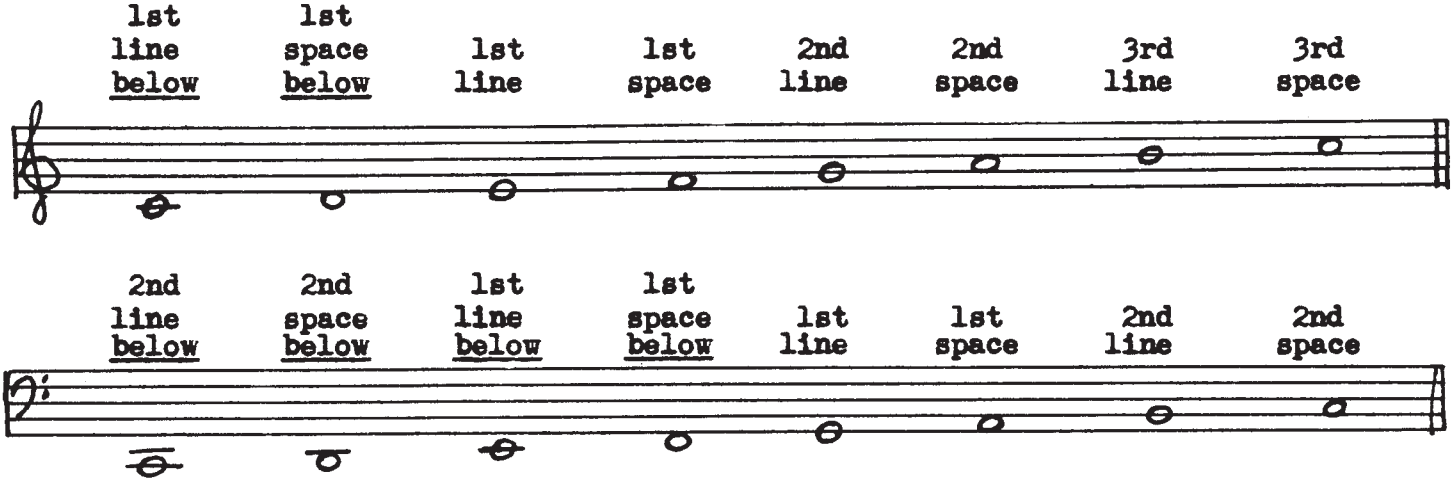


Note that this low C is written on the second line below the staff, whereas the treble clef middle C is written on the first line below the staff. From this fact, comes a good general guide to the bass clef. Every musical name in the bass clef will be written one line or one space lower than in the treble clef.

ELEMENTARY COURSE -- LESSON III

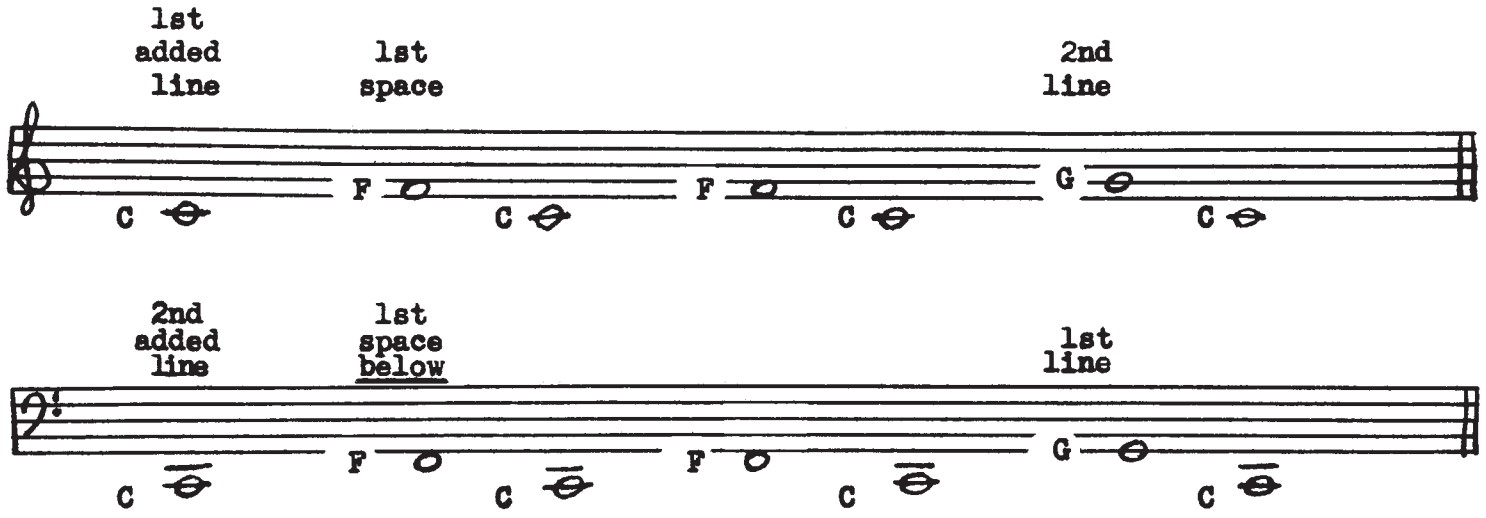
(BASS CLEF)

The following shows a comparison of the placement of the notes in the treble and bass clefs:



(The notes shown here in the bass clef, sound two octaves lower than those in the treble.

The left foot part for "THE BLUEBELLS OF SCOTLAND" may now be compared in both clefs:

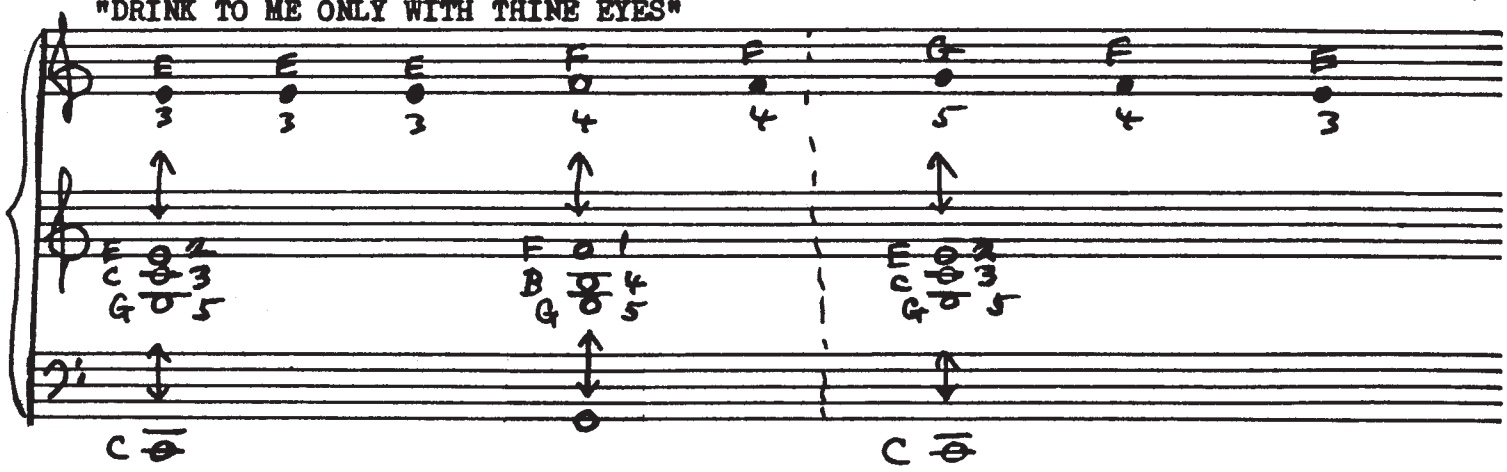


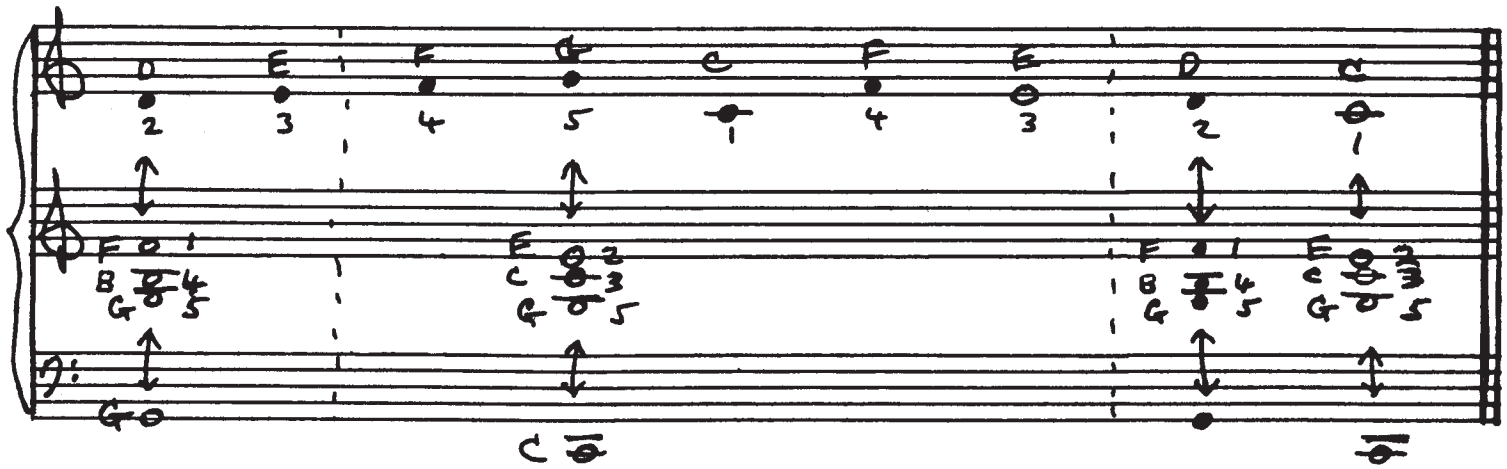
Let us try our two practice pieces with the pedal part written in the bass clef -- SEE NEXT PAGE:

ELEMENTARY COURSE -- LESSON III

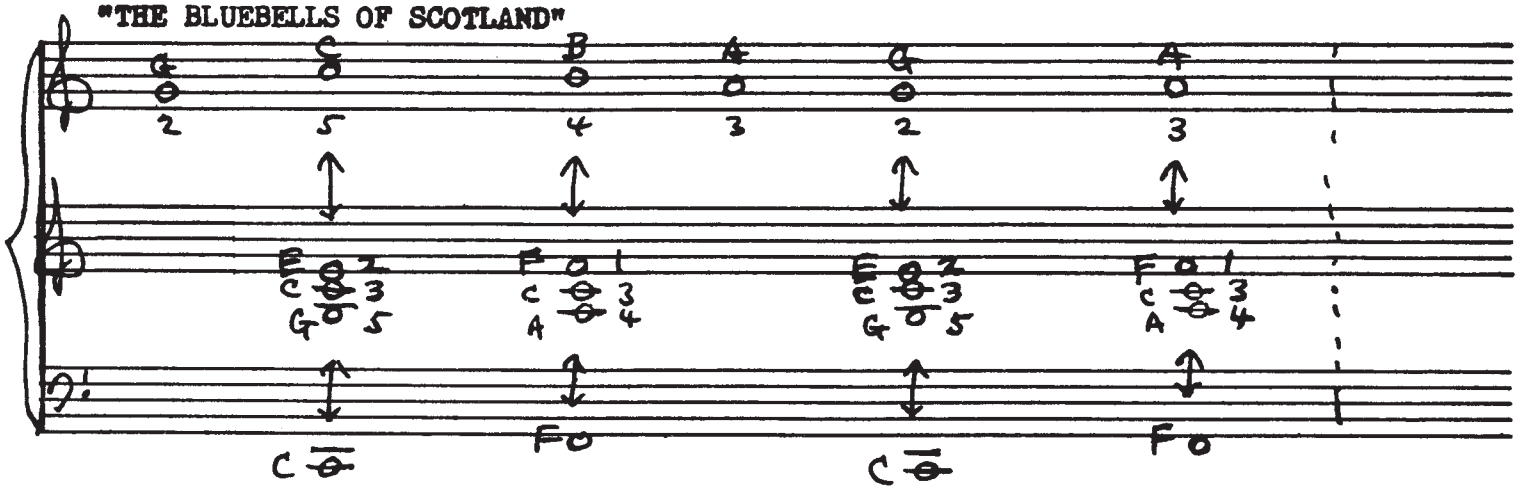
(BASS CLEF)
(PRACTICE MATERIAL)

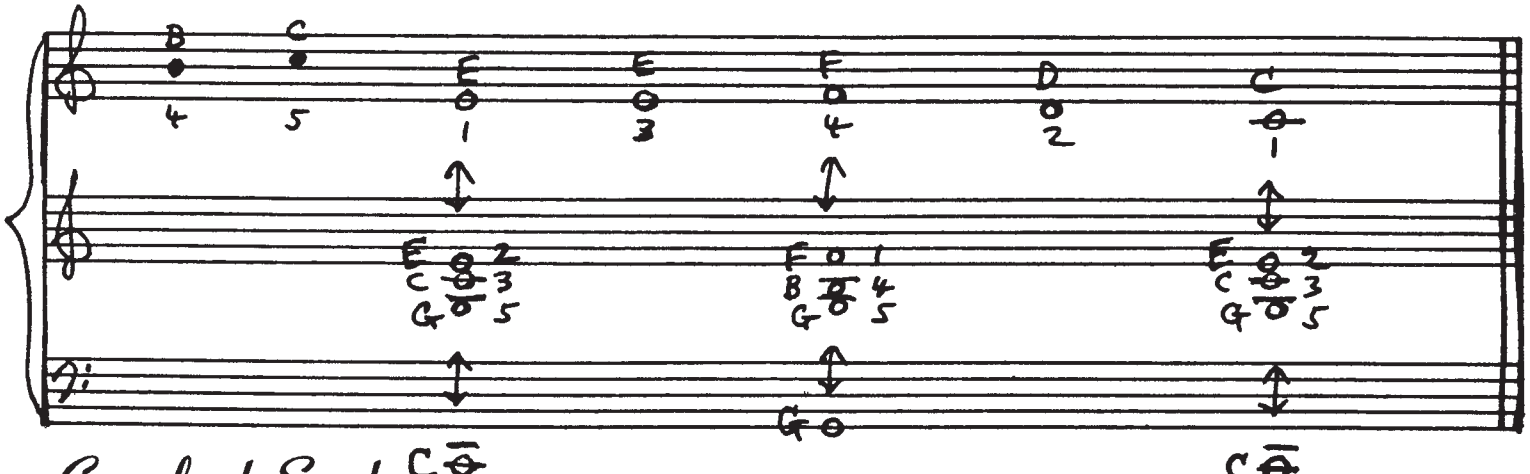
"DRINK TO ME ONLY WITH THINE EYES"



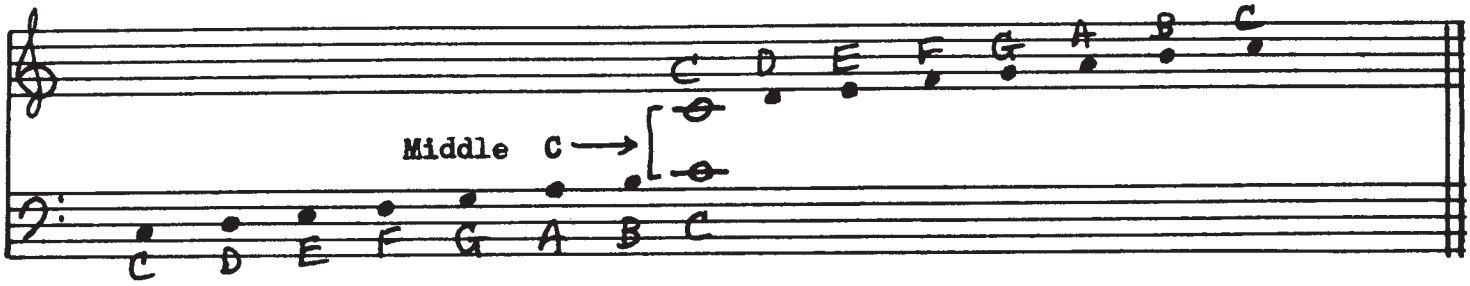


"THE BLUEBELLS OF SCOTLAND"





Have you noticed why middle "C" is so named? The following example demonstrates this:



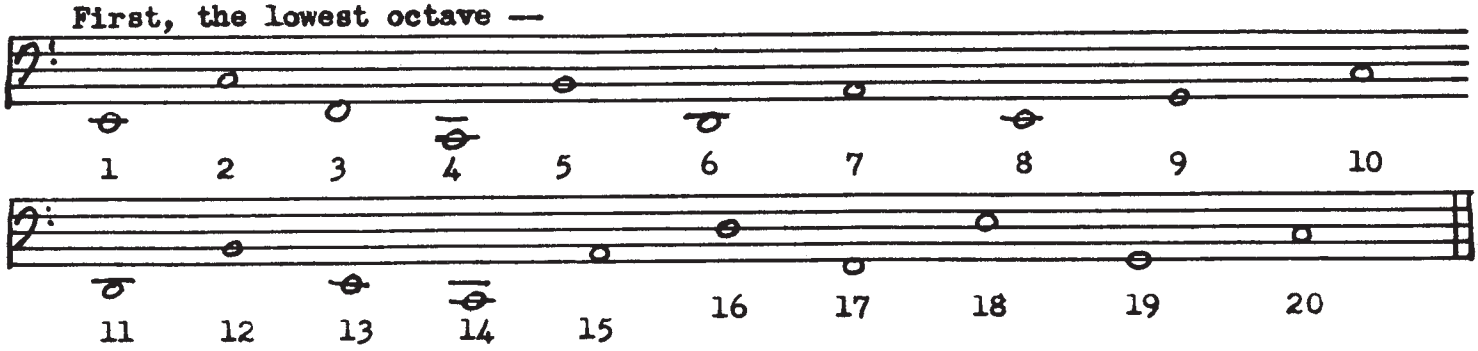
"Middle C" is midway between the clefs and is also the "middle" C on the piano keyboard.

At this point, a bit of bass clef drill will be helpful.

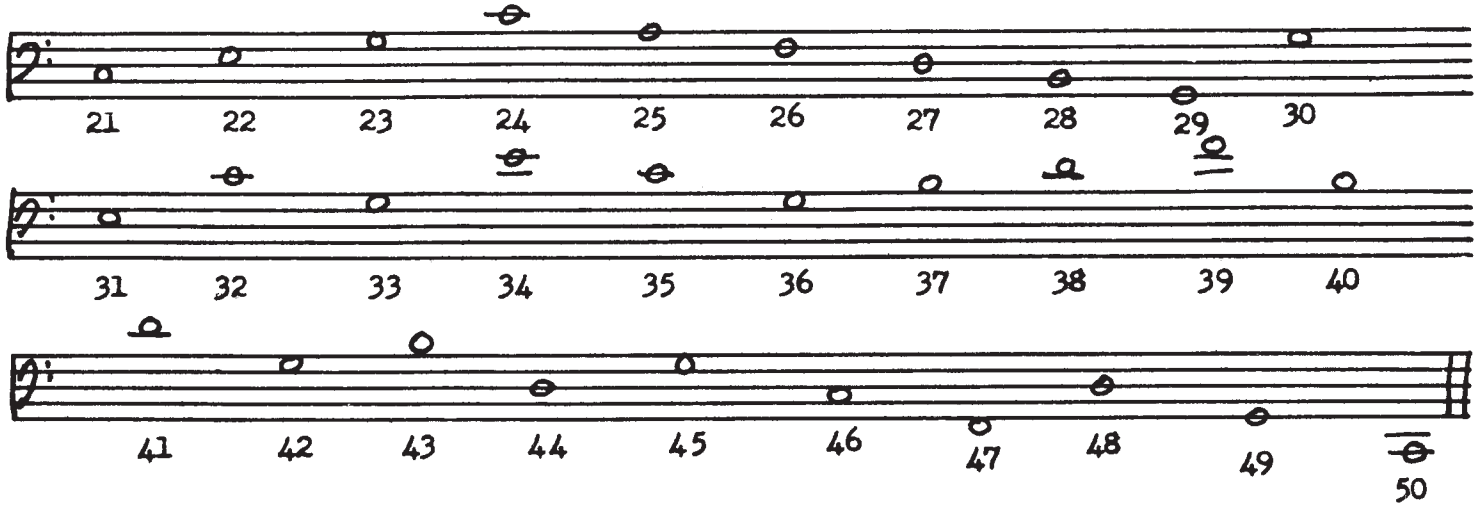
Remember that C is here  and here  Bass C

Low C

First, the lowest octave —



Now, two full octaves, from low C to middle C —



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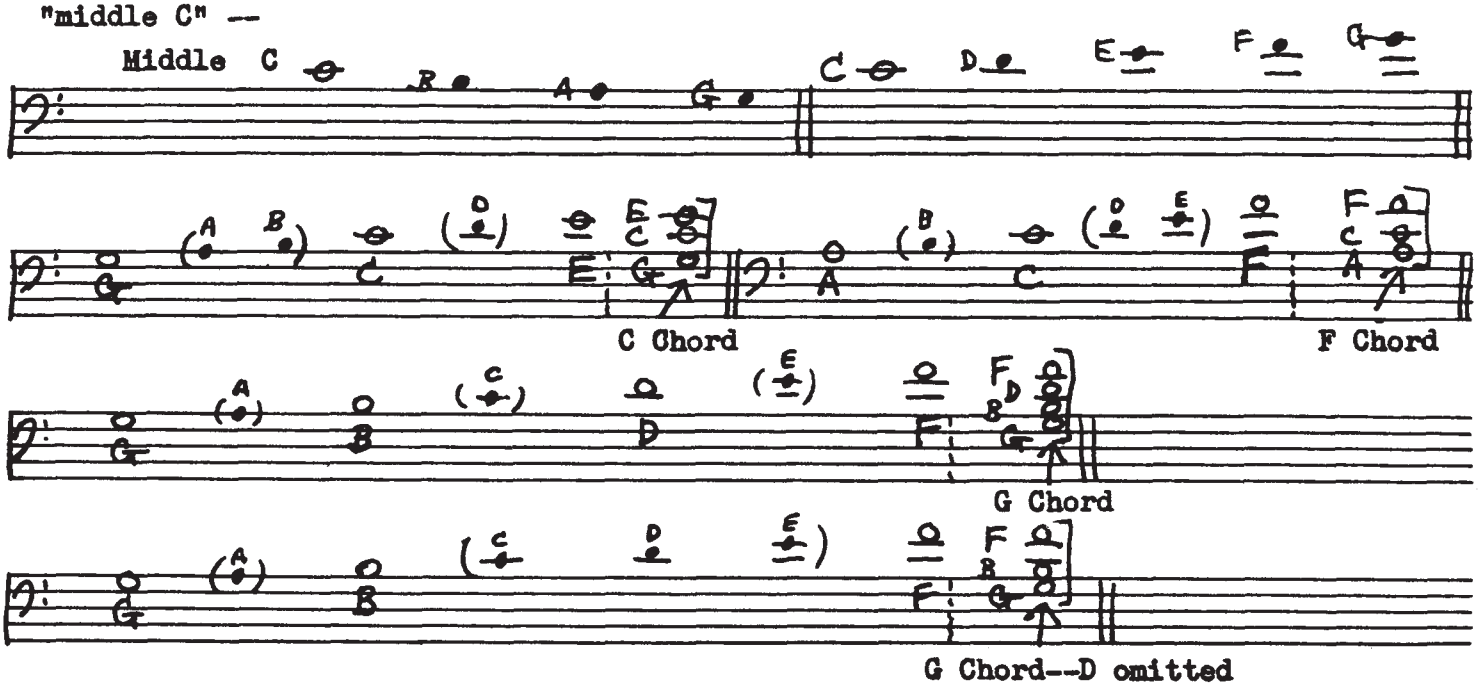
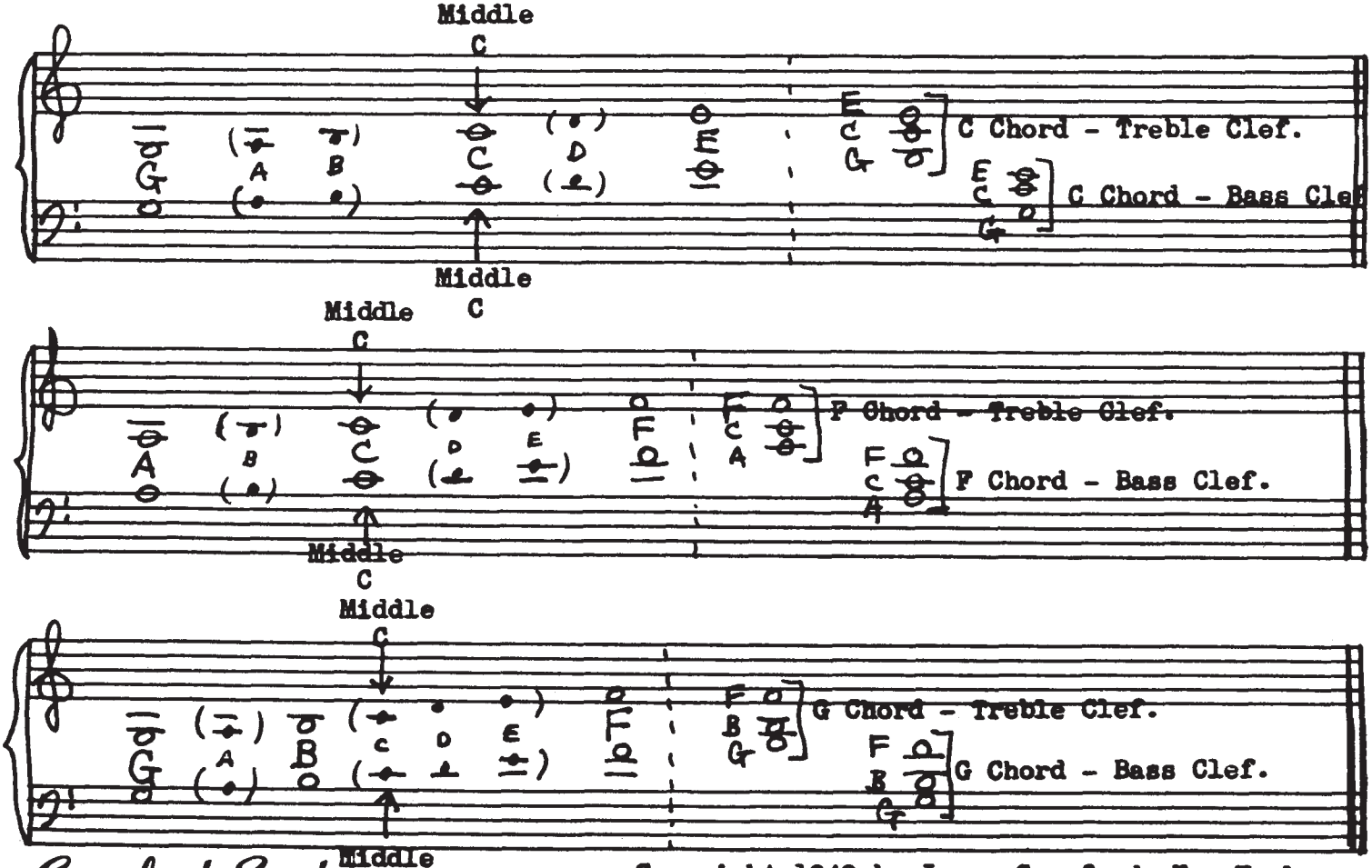
ELEMENTARY COURSE -- LESSON III (PRACTICE MATERIAL)

(BASS CLEF)

Now, let us try some chord reading in the bass clef.
The best note to use as a "marker" in the upper regions of the bass clef is "middle C" --



It will be interesting, at this point, to make a direct comparison between the clefs in chord reading:



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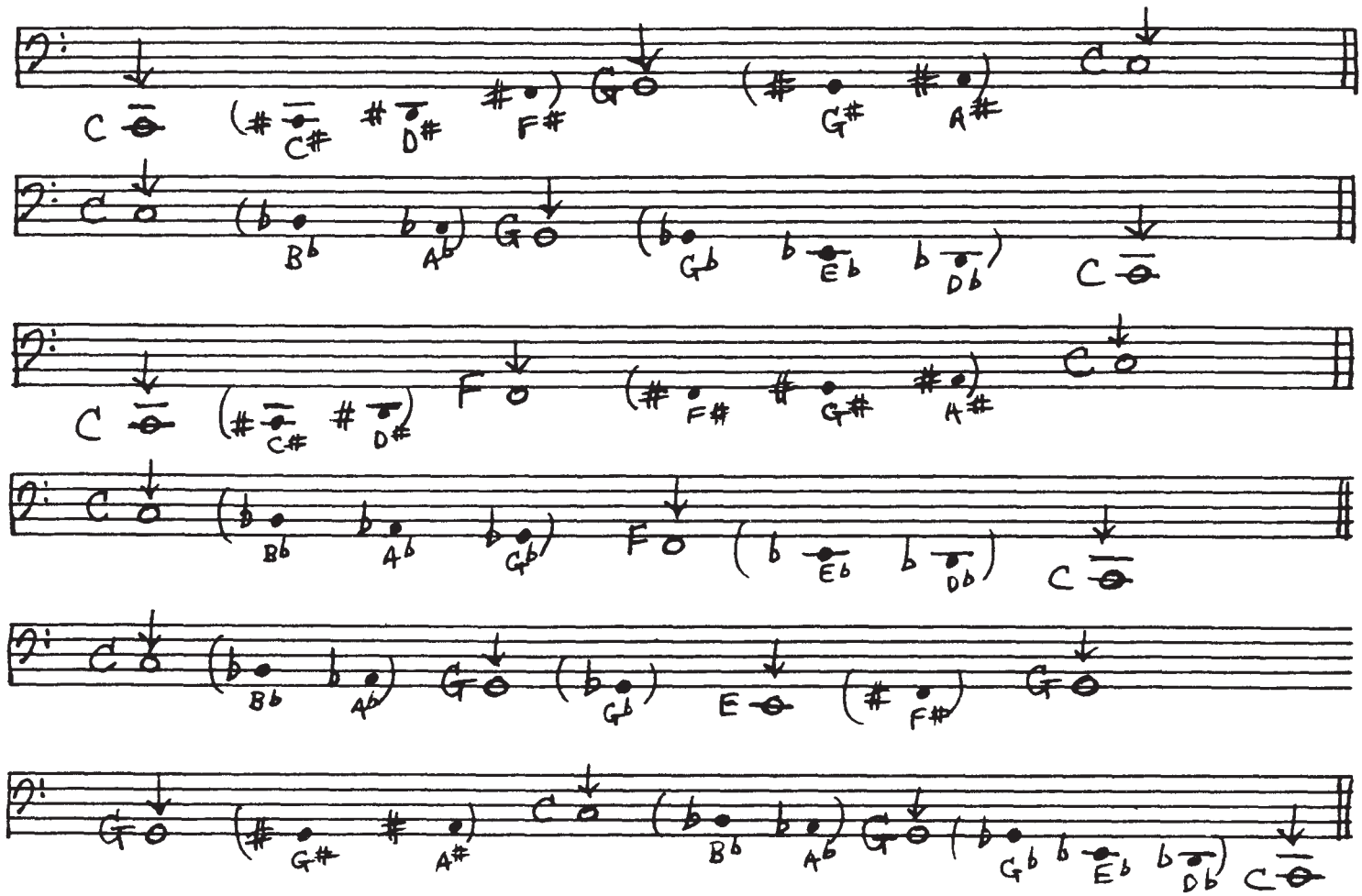
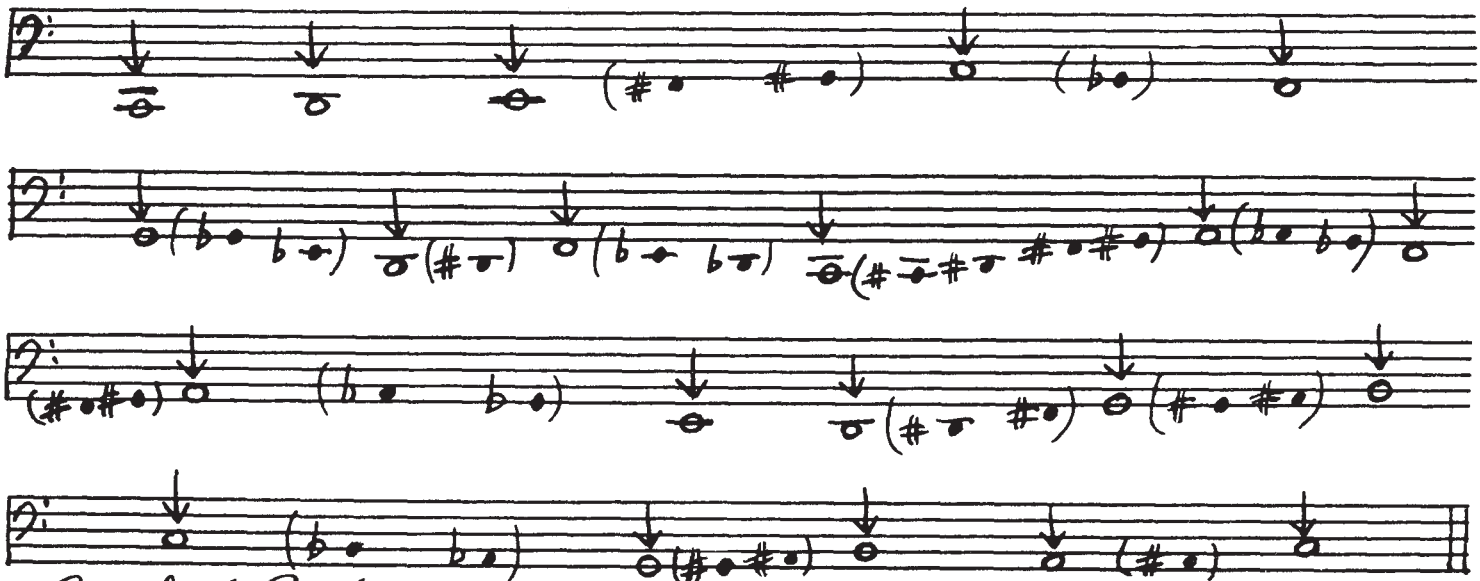
ELEMENTARY COURSE -- LESSON III (PRACTICE MATERIAL)

(BASS CLEF)

Exercises in pedal playing. Bass Clef.
Brush over the black keys indicated by accidentals in parentheses.



Now practice identifying and playing the notes without seeing their names.



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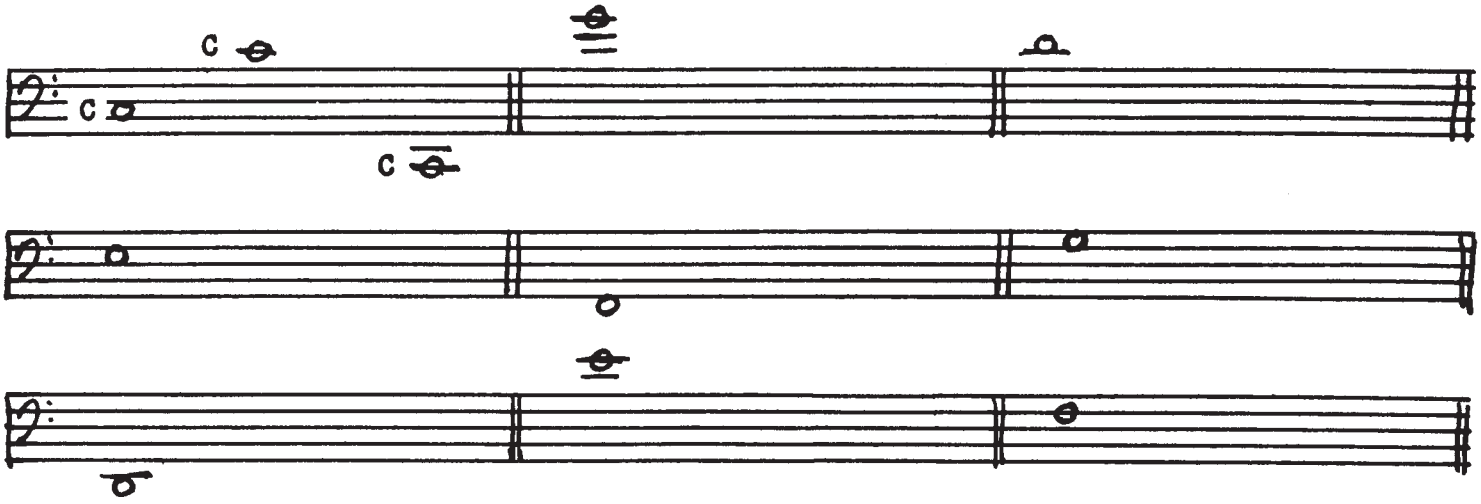
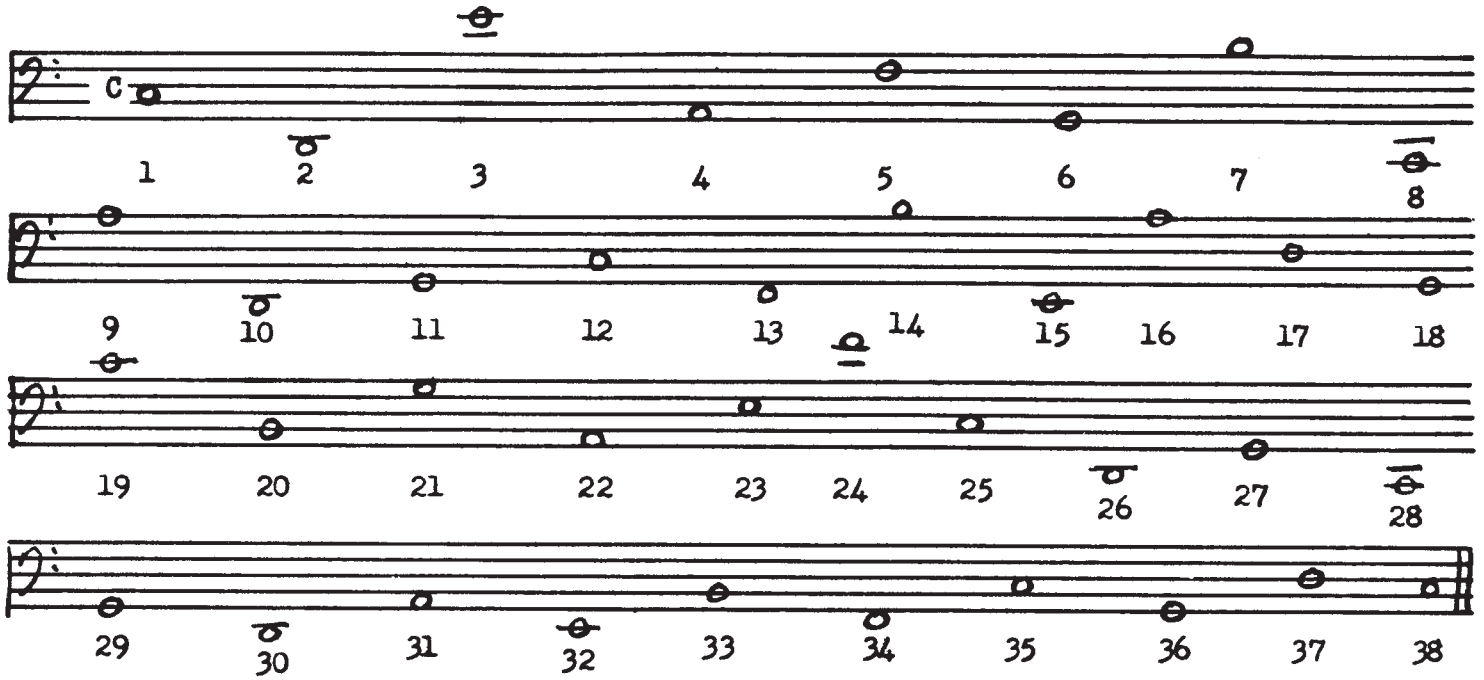
ELEMENTARY COURSE -- LESSON III (HOMEWORK)
(BASS CLEF)

Write each of the following notes in two other places.

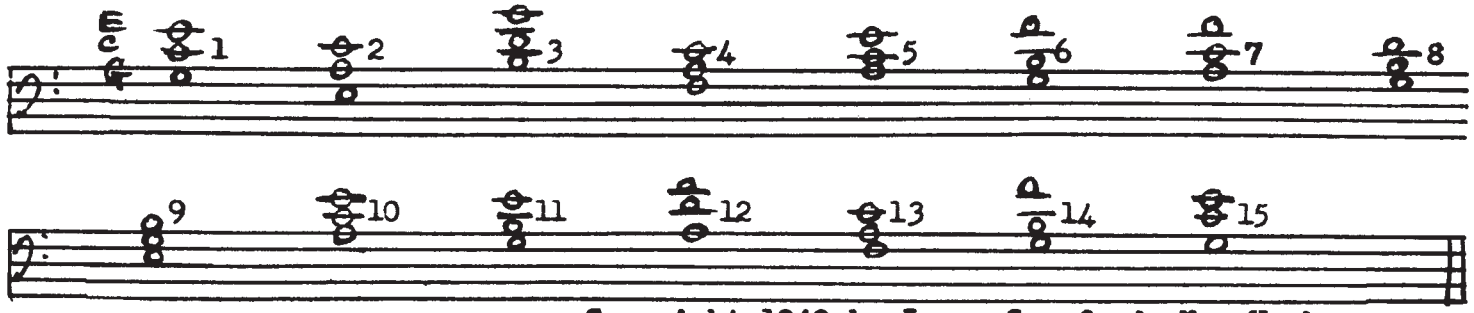


Identify each note and chord by writing the names before the notes.



CHORDS

When identifying chord notes, cultivate the habit of reading upward in accordance with academic custom.



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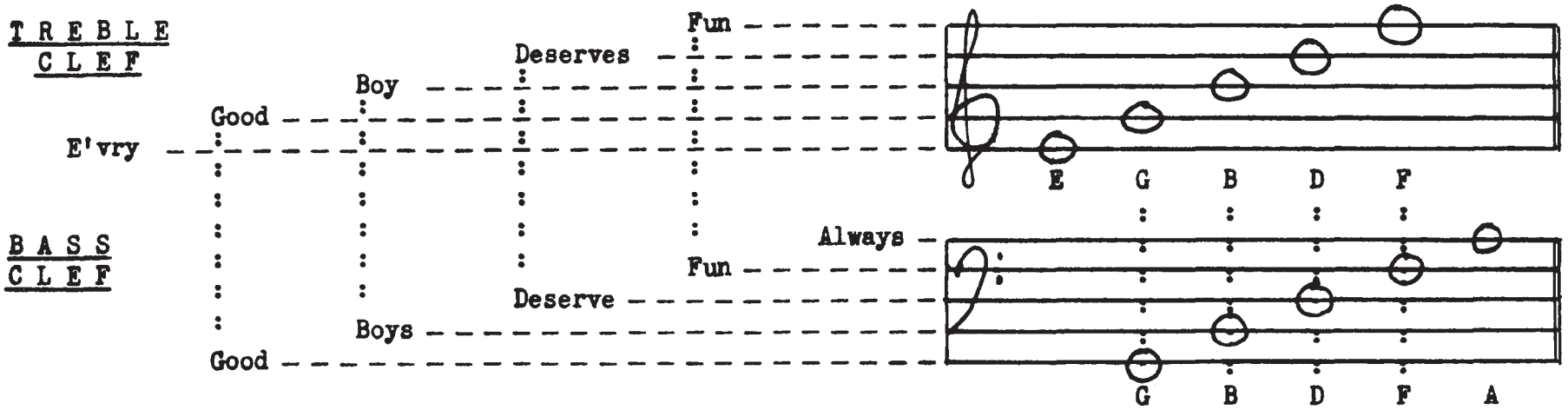
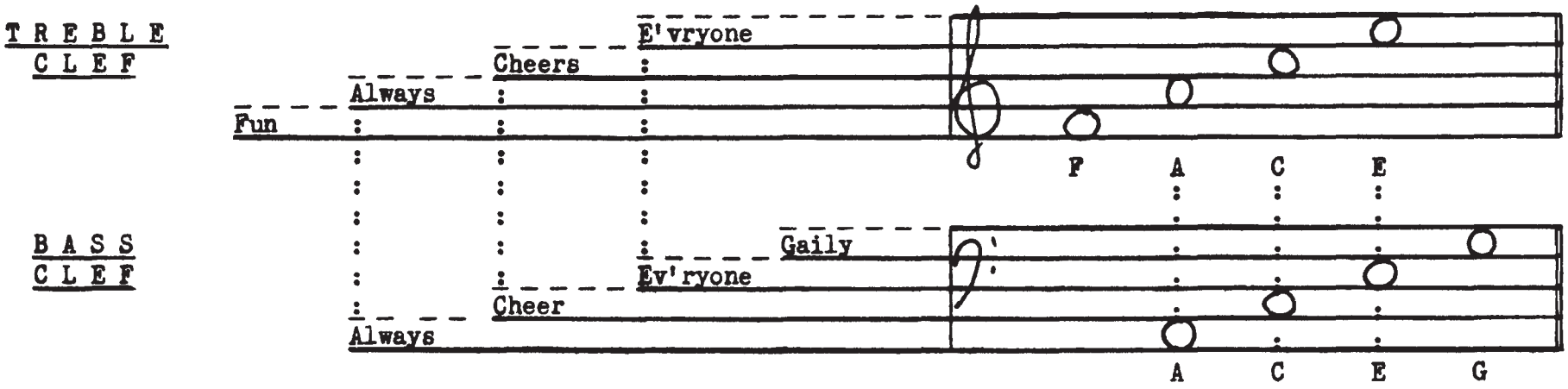
"LINE" COMPARISON --- TREBLE AND BASS CLEFS



"SPACE" COMPARISON --- TREBLE AND BASS CLEFS



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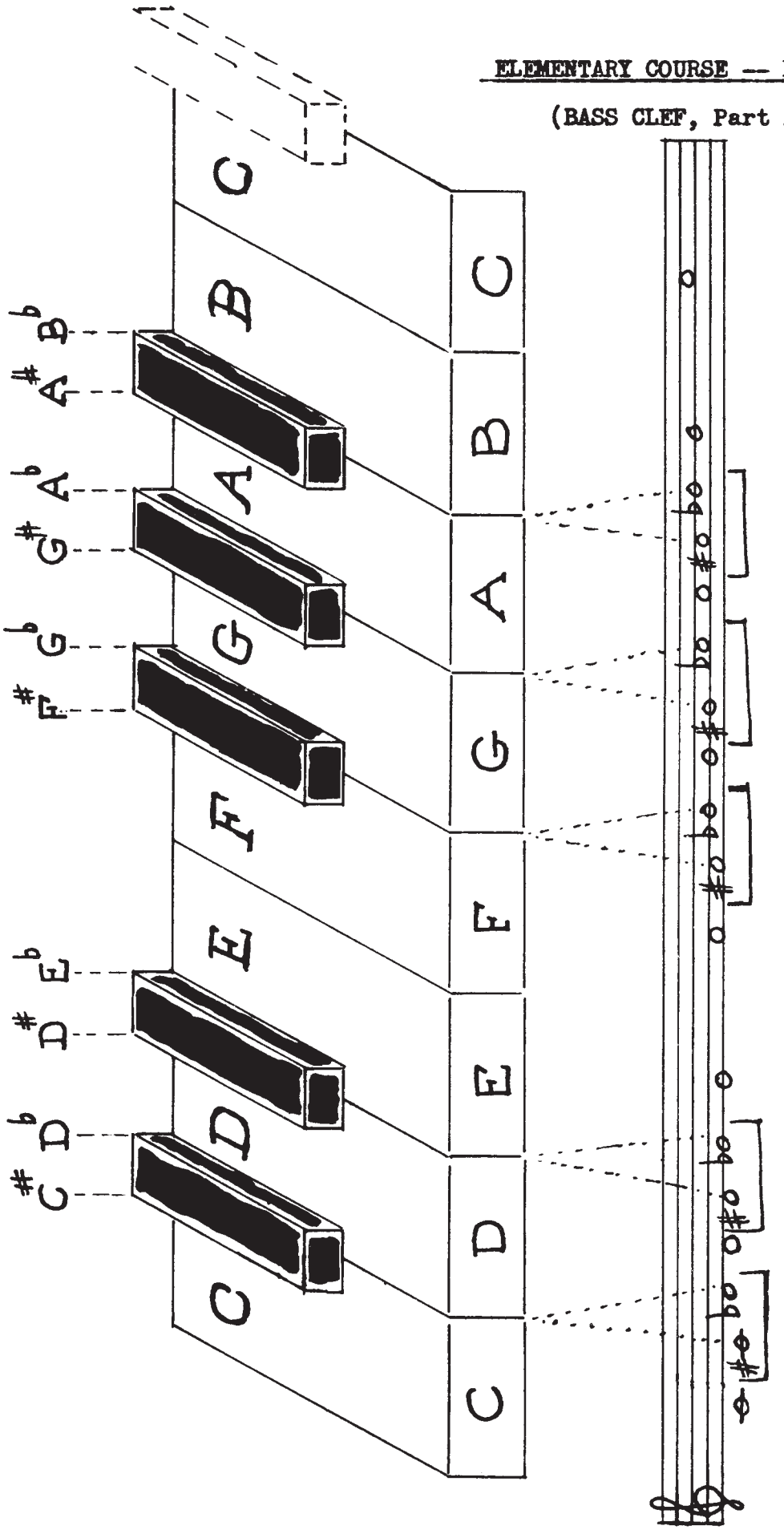
(BASS CLEF, Part 2)



THE KEYBOARD

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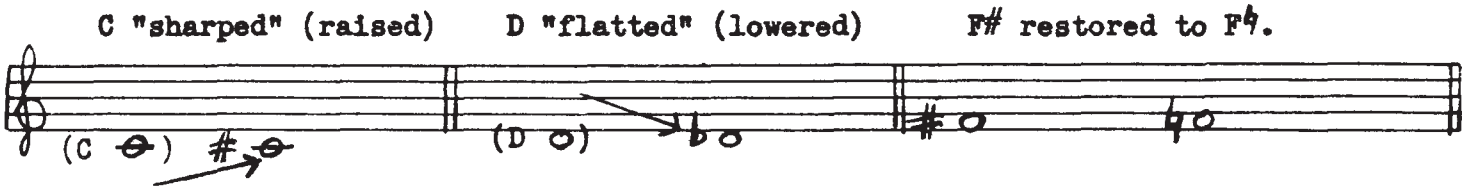
Our practice pieces, thus far, have not contained sharps or flats known as "accidentals".

The black key between C and D may be called "C sharp" (C♯) or "D flat" (D♭). "Sharp, in music, means raised, while "flat" means lowered. Therefore, the black key between C and D may be thought of as a "raised C" or a "lowered D". When a note is restored to what it was before it was raised or lowered, a "natural" sign (♮) is employed.



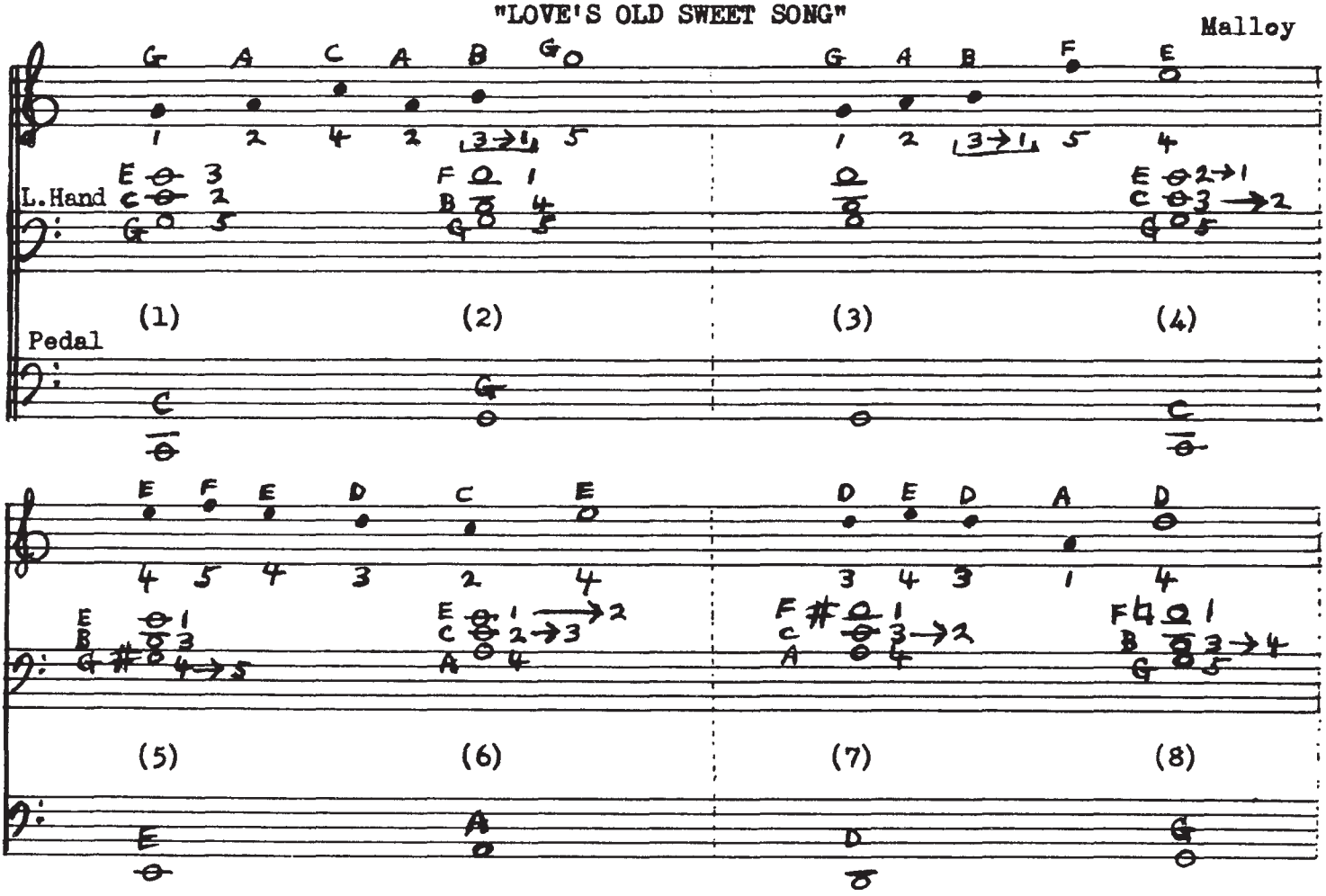
This, of course, will be true of the other black keys, D♯, E♭, etc.

Our next practice piece will contain examples of the use of accidentals. Three new chords are added: E, A and D.

We should practice the chords and bass several times before adding the melody. Practice the pedal part first; chords, second; pedal plus chords, third; melody, fourth; and all three together, last. Remember to "feel" your way, in the pedal section, by brushing the tips of the black keys. Arrows indicate finger substitution.

"LOVE'S OLD SWEET SONG"

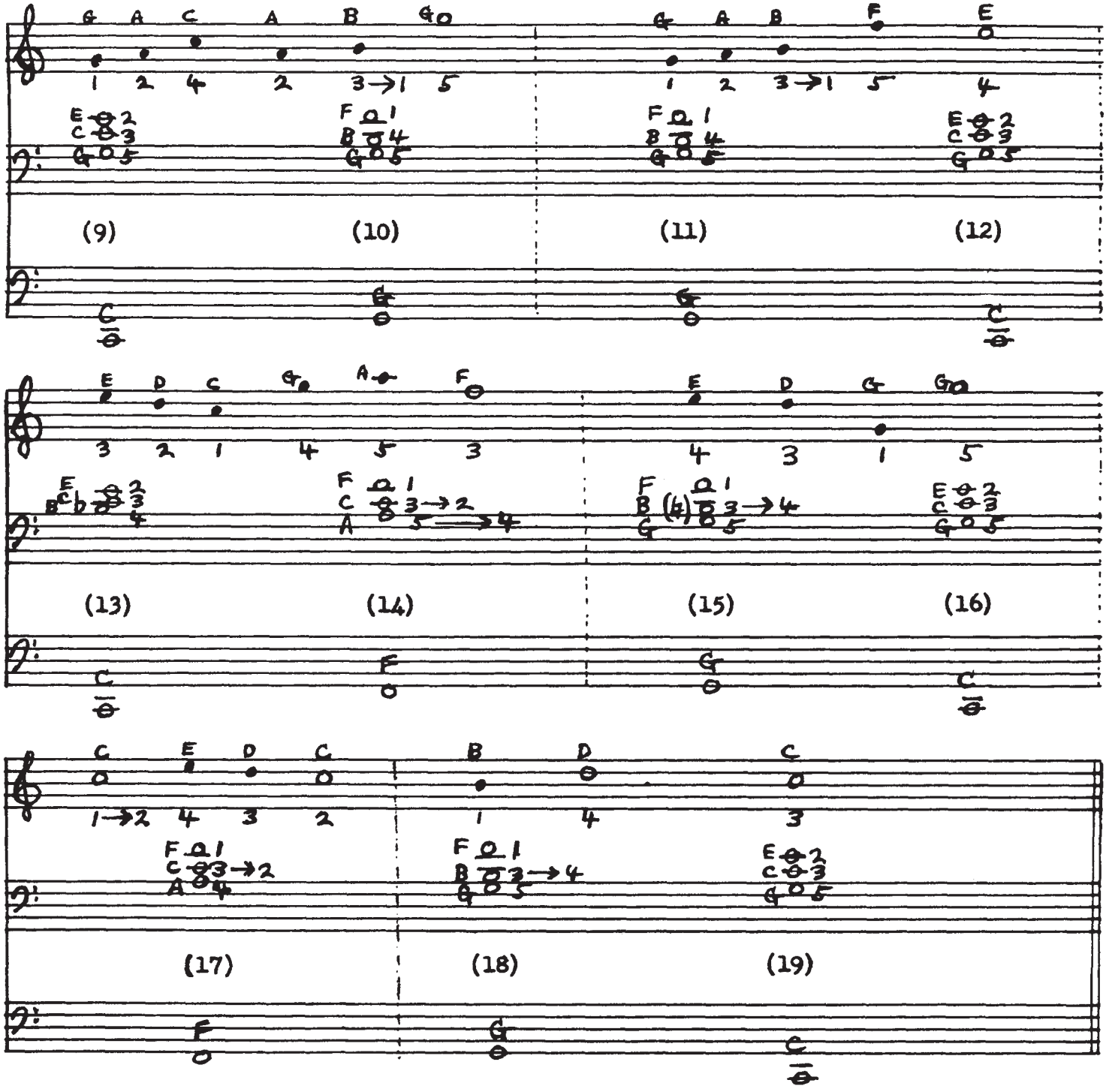
Malloy



ELEMENTARY COURSE — LESSON IV

(BASS CLEF - Part 2)

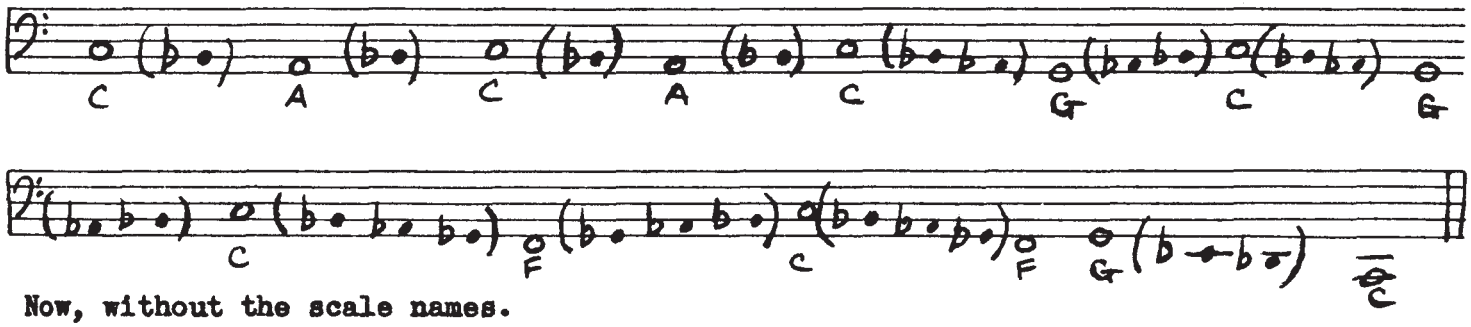
"LOVE'S OLD SWEET SONG" (Cont'd)



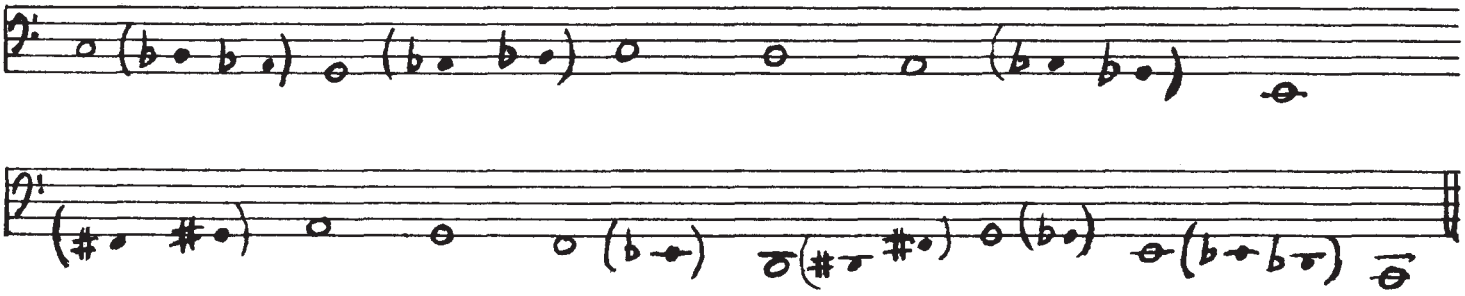
ELEMENTARY COURSE — LESSON IV (PRACTICE MATERIAL)

(BASS CLEF, Part 2)

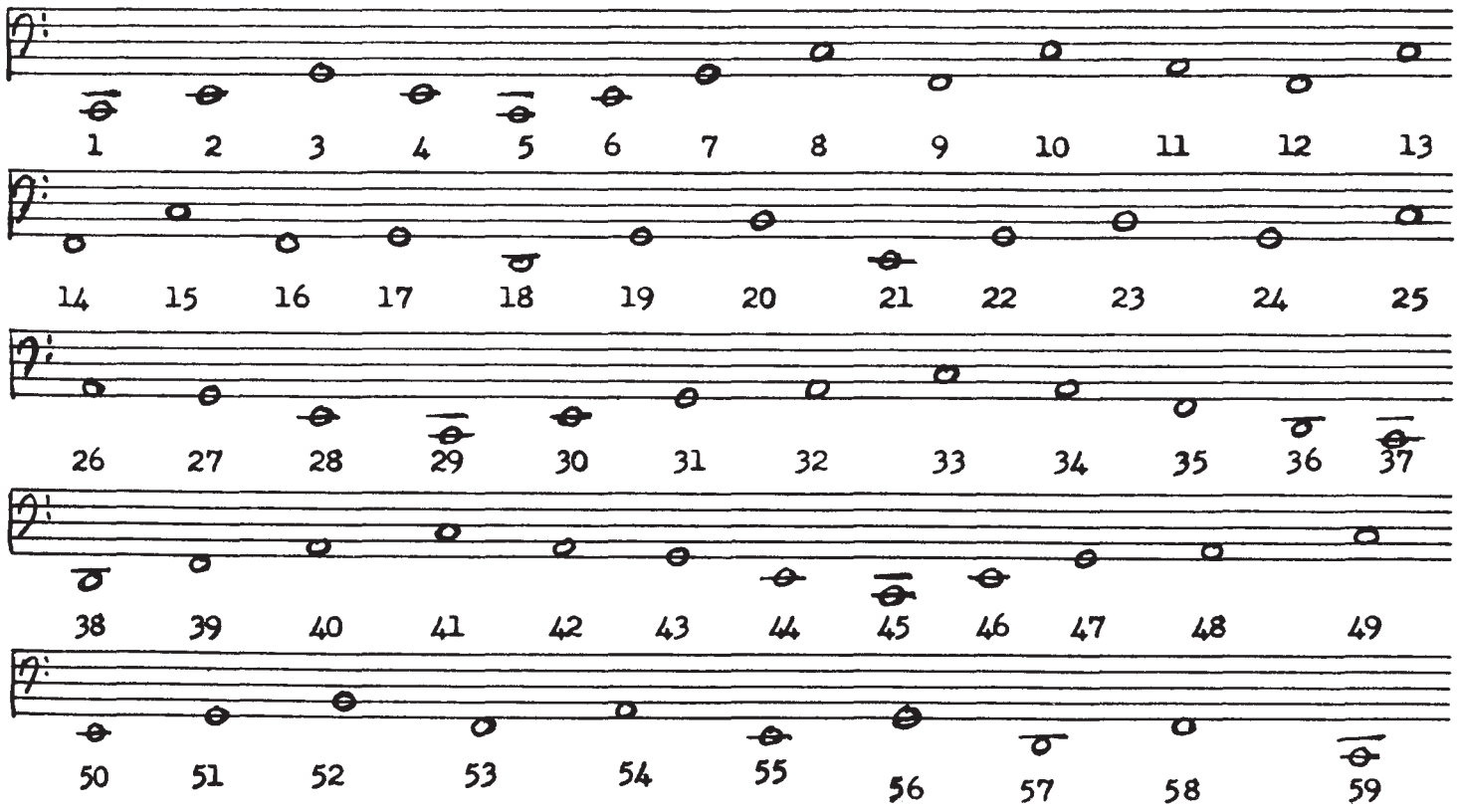
Now let us get used to the second C in the pedal section. It is easily found by "feeling" with the toe of the left foot between $B^{\flat}$ and $D^{\flat}$ (or $A^{\#}$ and $C^{\#}$, if you prefer). The keys to be "brushed" are written as solid black notes in parentheses.



Now, without the scale names.



Now, continue "brushing" over the black keys without seeing the sharps or flats as reminders.



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ELEMENTARY COURSE -- LESSON IV (BASS CLEF, Part 2)

It will be noted that E and F are in the first space between the black keys, and B and C are in the second space. It will pay the student to memorize the notes in these spaces and know the "feel" of them.

In the first space, the left side of the foot will feel $E^{\flat}$ (or $D^{\#}$) and the right side of the foot will feel $G^{\flat}$ (or $F^{\#}$). By pressing down with the left part of the shoe toe, you will play E, and by pressing down with the right part of the shoe toe, you will play F.

You will find the same situation in the second space, with $B^{\flat}$ and $D^{\flat}$ on the left and right sides, and B and C awaiting your wishes under the shoe toe.

"Finding" the pedal notes is usually a mental hazard to most organ students, and I cannot urge too strongly that you devote plenty of time to pedal practice. It will save you time later.

ELEMENTARY COURSE — LESSON V

DUPLE TIME

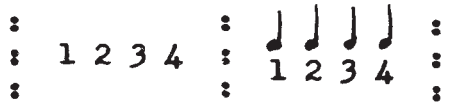
Having achieved some familiarity with the places occupied by the various notes in the treble and bass clefs, we are free to study the different time values used in musical notation.

We have been leaving this element of musical performance to our memory or instinct, supplying the rhythmic values--as they say--"by ear". Now we shall see how musical notation indicates the length--short, medium, long, etc.--of the notes that make up our melodies and chords.

Musical time consists largely of two kinds of metre--duple and triple. The basic type is duple time--musical sections or "bars" that contain two "beats" or "counts"--and the most common musical bar is based on four beats (two times two beats). As this bar is divided into four counts, each count representing a quarter of the whole, we find that "quarter-notes" (♩ or ƒ) are the most commonly used time-units.

The various time-lengths in common use are obtained by multiplying, dividing or adding together quarter-notes or their multiples, or fractional parts.

As our most common musical time employs four counts or quarters to the bar,



it is known as "Common Time" or "four-four" time, and is indicated on the staff in either of two ways:

For our first experience in musical time, we will mix a bar of <u>four</u> ones with a bar of <u>one</u> four:

Mathematical →	four "ones" 1 2 3 4	one "four" 4
Musical →	♩ ♩ ♩ ♩ (1 2 3 4)	𝅝 (1 2 3 4)
Explanation →	four "ones" in "quarter" notes	one "four as a "whole" note

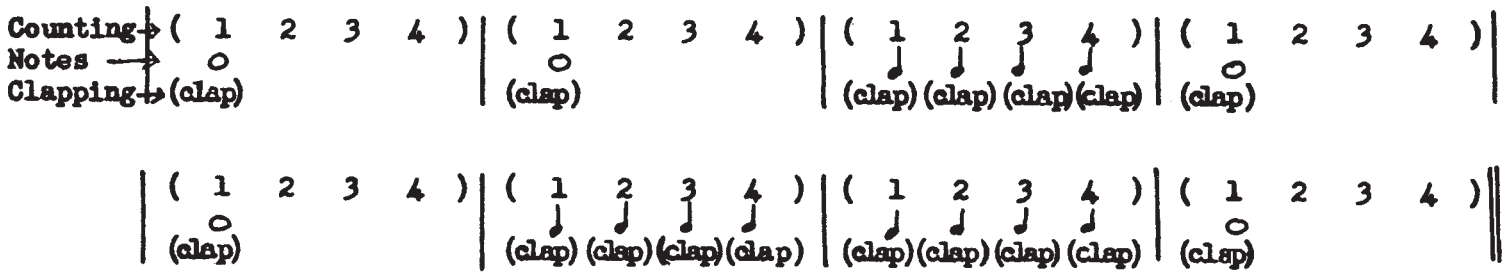
Now we may try these two bars in various mixtures.

We will count off two bars to set the metre and then clap hands for each note that we see--thus:

"one", "two", "three", "four" -- "one", "two", "three", "four".

ELEMENTARY COURSE — LESSON V (DUPLE TIME)

EX. 1 (eight bars)



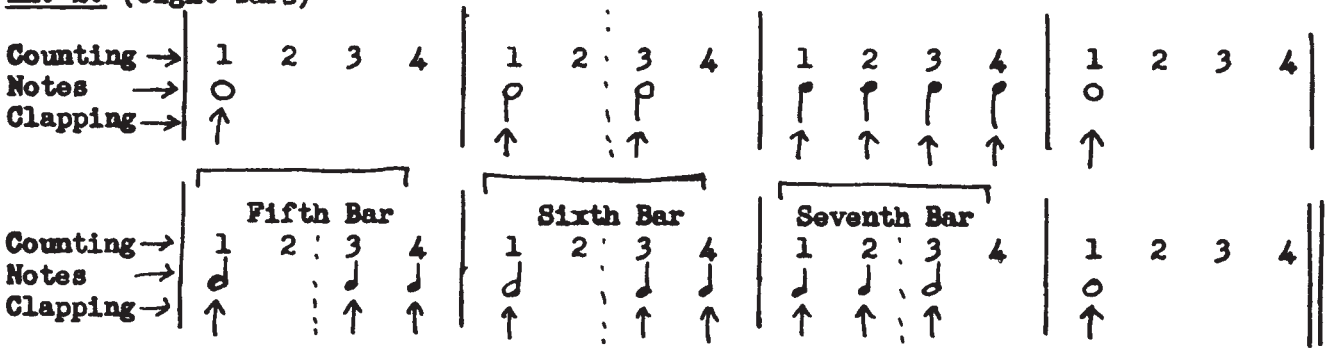
The "common time" bar of four ones | ♩ ♩ ♩ ♩ | or one four | 𝅝 | may be divided into two parts or halves, thus creating a need for a "half-note" (𝅗𝅥 or 𝄼). Just as two halves equal one whole, two half-notes fill one whole bar. Each half-note lasts for two "quarter" counts.

(Only the whole note has no stem. All others have a stem which may be pointing up or down from the body of the note).

We now may try our skill in an example containing quarters (♩), wholes (𝅝) and halves (𝅗𝅥). An arrow will now replace the word "clap".

First, count two bars to set the metre: | "1" "2" "3" "4" | "1" "2" "3" "4" |

EX. 2. (eight bars)

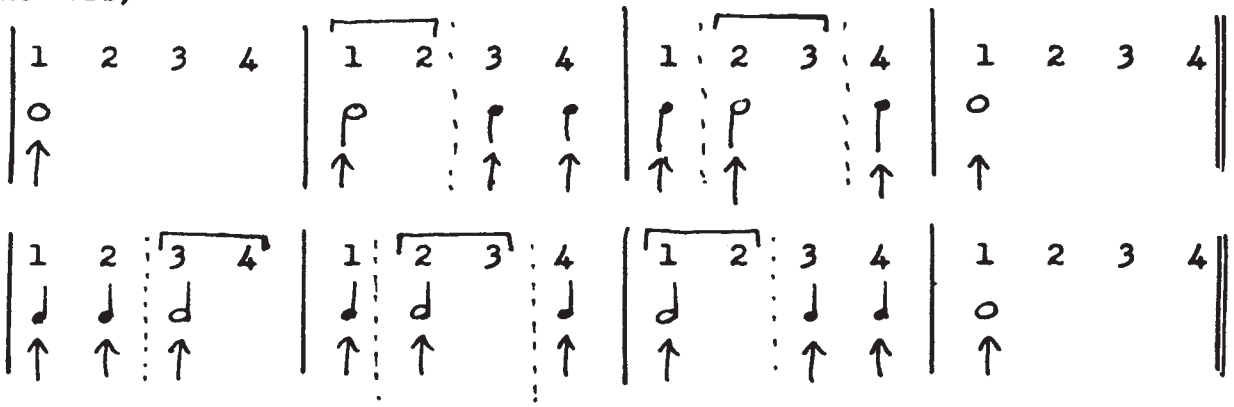


We see--in the fifth, sixth and seventh bars of the above example--that the half-note may be in the 1st or 2nd half of a bar, with the remaining half occupied by two quarter-notes.

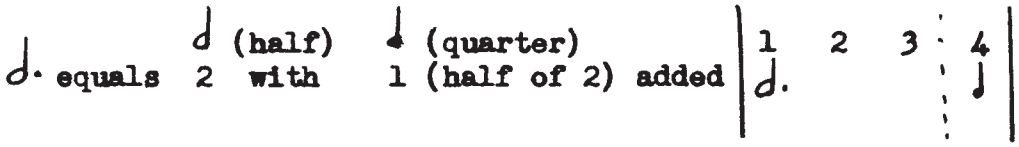
The half-note may also occupy counts "2" and "3", with the 1st and 4th counts filled by quarter-notes.

The vertical dotted lines in the following example will help us to see exactly which quarter counts are being occupied by the half-note.

EX. 3. (eight bars)



A dot to the right of a note means that we must add half of the note's value to it, thus: —

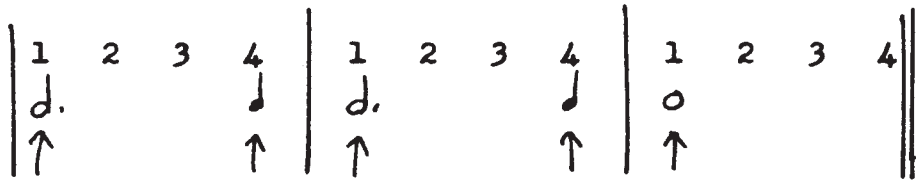


This is called a "dotted-half" or three-quarter note.

If we fill the 4th count with a quarter note, our counting and clapping will occur as follows: —

EX. 4 (3 bars)

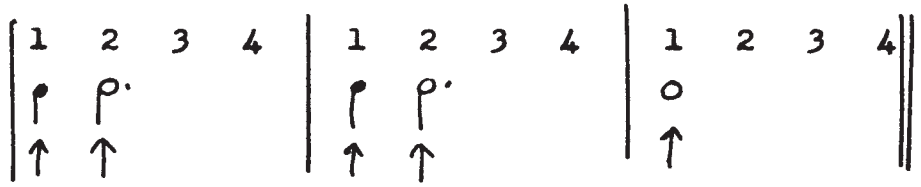
Try them --



These two may be found in reverse order as follows:

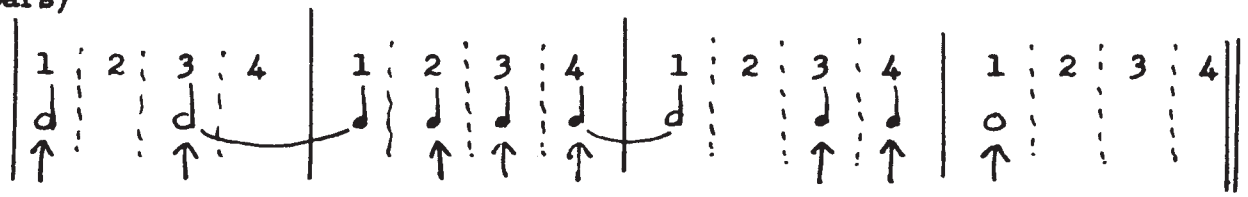
EX. 5. (3 bars)

Try them —



There is another musical way to show two notes of any value added together in one duration, or sound. It is called the "tie" and appears as follows ⁀ or ⁀ The tie is generally used to connect (or "tie") the last note of one bar to the first note of the following bar, but may also be used to connect two notes within a bar.

EX. 6. (4 bars)

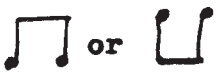


Other uses of the "tie" will be shown when we are using "eighth-notes".

ELEMENTARY COURSE — LESSON V (DUPLE TIME)

Just as we may split a half (1/2) into two quarters (1/4 + 1/4 = 1/2), so we may split a quarter (1/4) into two eighths (1/8 + 1/8 = 1/4). An eighth-note appears thus ♪ or ♪, looking like a quarter-note with a "tail" or "flag" added to its stem.

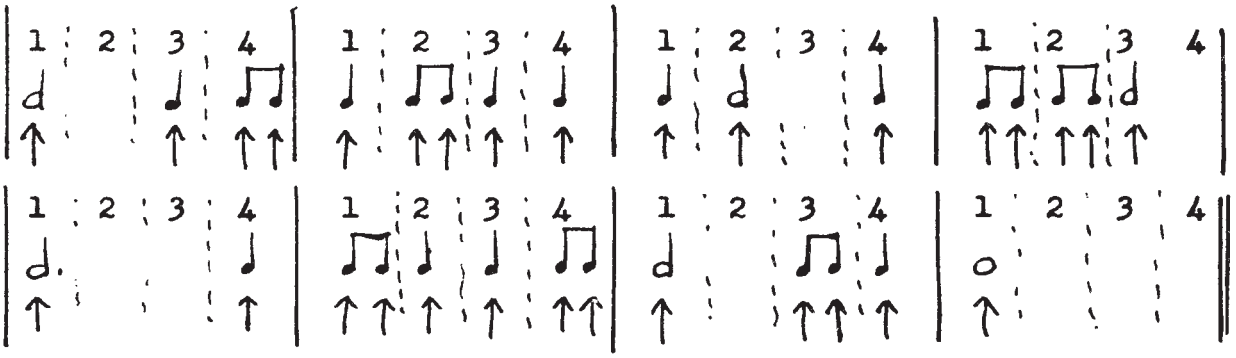
When two eighth-notes occupy the place of one quarter-note, they may be connected by one flag, thus: - - - - - -



Four of them, occupying the first or second half of the bar may be connected by one flag, thus:- - - - - - - - - - - -

Now we may begin including "eighth" notes in our exercises. Count a bit slower than heretofore.

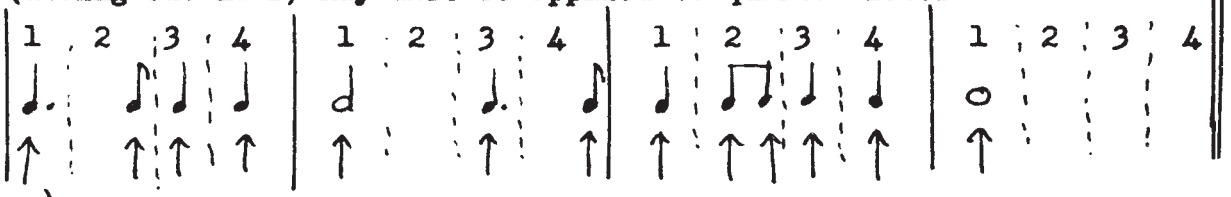
EX. 7. (8 bars)



EX. 8. (4 bars)

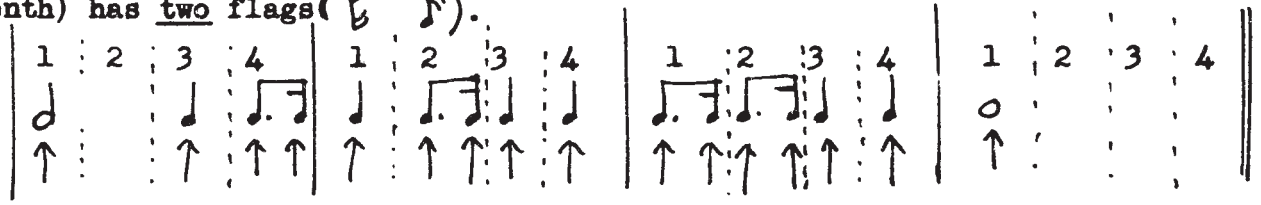
The Dot (adding one-half) may also be applied to quarter notes --

Count more slowly than before

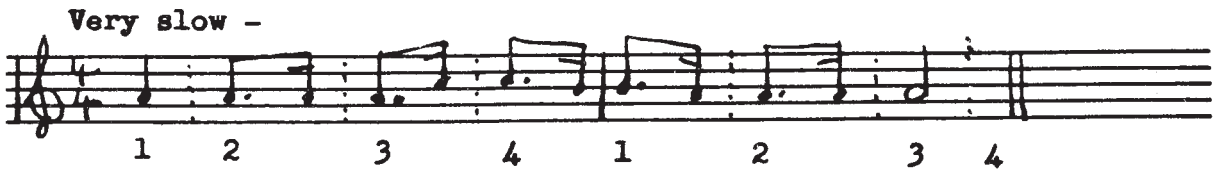


EX. 9. (4 bars)

--To eighth-notes--(count still more slowly). Note that half an eighth-note (a sixteenth) has two flags(♬ ♬).



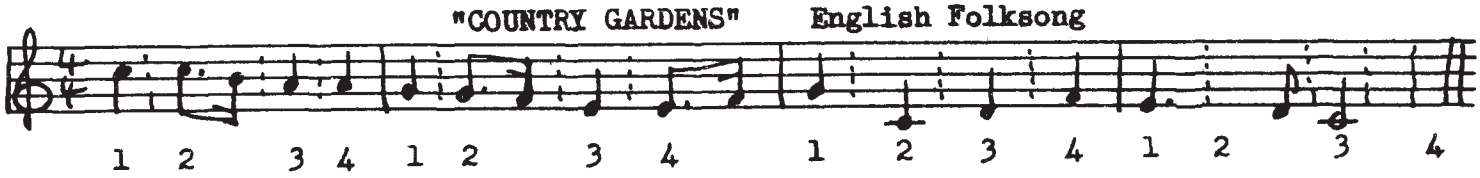
You will quickly recall how these dotted eights plus sixteenths sound, when you play or hear the following passage from Chopin's "Funeral March":



ELEMENTARY COURSE -- LESSON V (DUPLE TIME)

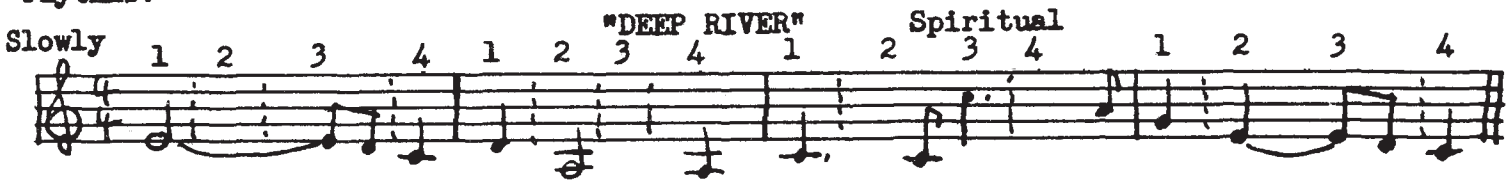
NOTE: Vertical dotted lines will now be used to show the division of the bar into its basic "beats" or "counts".
Here is an example showing dotted eighths and a dotted quarter:

"COUNTRY GARDENS" English Folksong



The "tie" adds different note values together to be heard as one sound. Shown in the first and fourth bars of the following example. Generally results in syncopated rhythms.

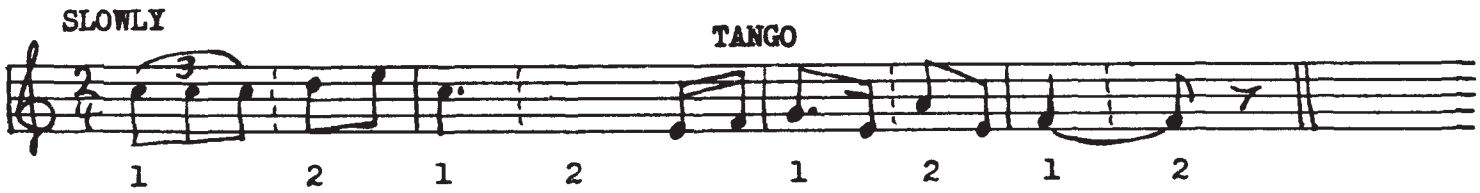
"DEEP RIVER" Spiritual



Sometimes--especially in Tangos, Habaneras, etc.--three-eighths are written in the place of two-eighths and are to occupy one-quarter beat or count, the same as two-eighths. They are called "triplets" and are indicated by the following sign:-- 3

Ex. of Triplet Eighths

SLOWLY TANGO

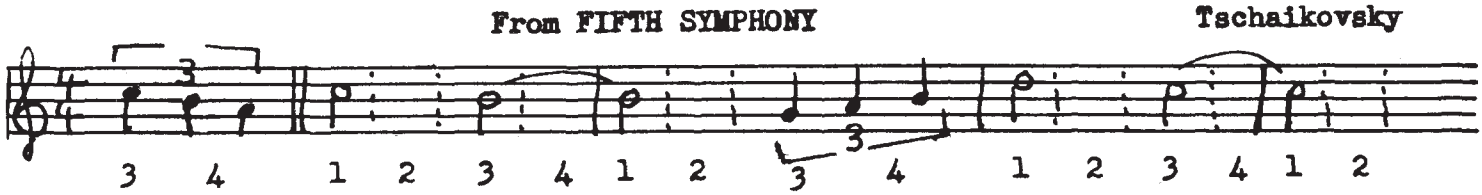


In this same manner, three-quarters often replace two-quarters.

They are indicated in the following way:

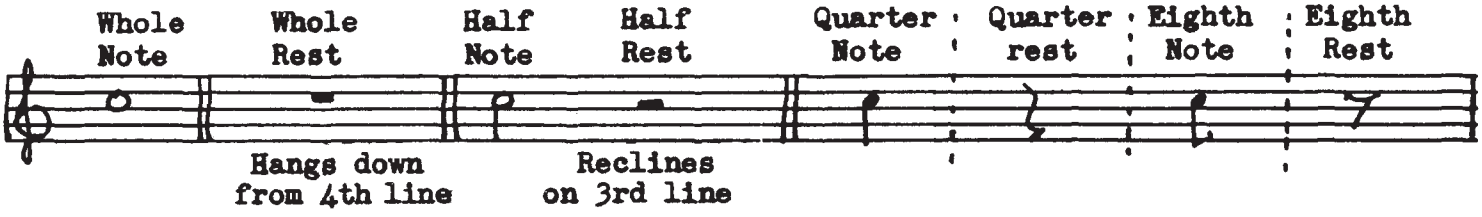
Ex. of Triplet Quarters

From FIFTH SYMPHONY Tschaikovsky

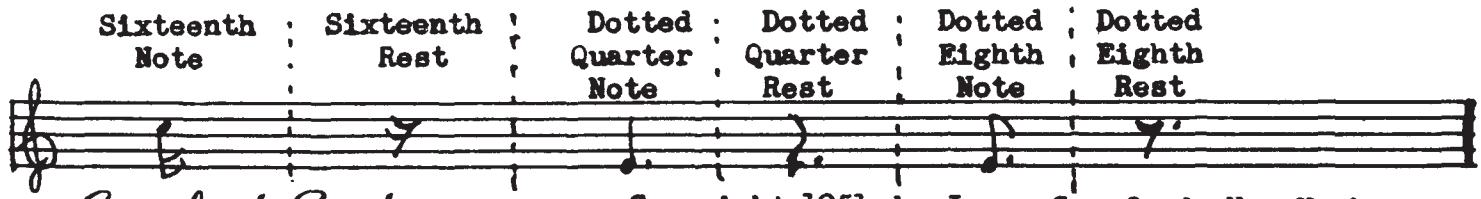


For each different kind of note value, there is a "rest" or symbol of silence:

RESTS



RESTS



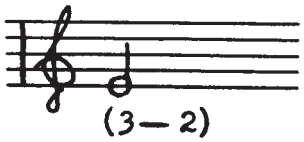
Jesse Crawford Studio

ELEMENTARY COURSE -- LESSON V (DUPLE TIME)

We are now ready to begin reading music in various note values, enclosed in bars of a definite time style.

The continued separation of each bar into its four quarters by means of vertical dotted lines, will aid the student at this stage, as will the reminders of black pedal keys to be "brushed over", in finding the white keys. These black notes will be written as "sharps" when ascending and as "flats" when descending. This will help the student to learn that each black key (pedals or manuals) may be written as a sharp or flat at the composer's discretion.

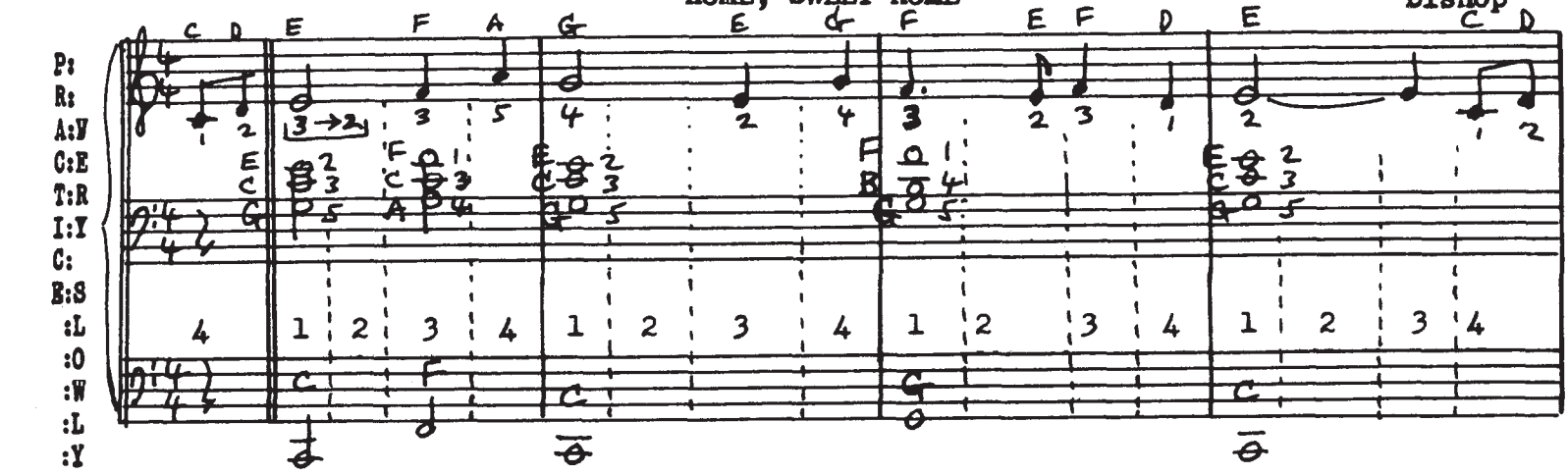
NOTE that in the first bar of "Home, Sweet Home," the half-note "E":

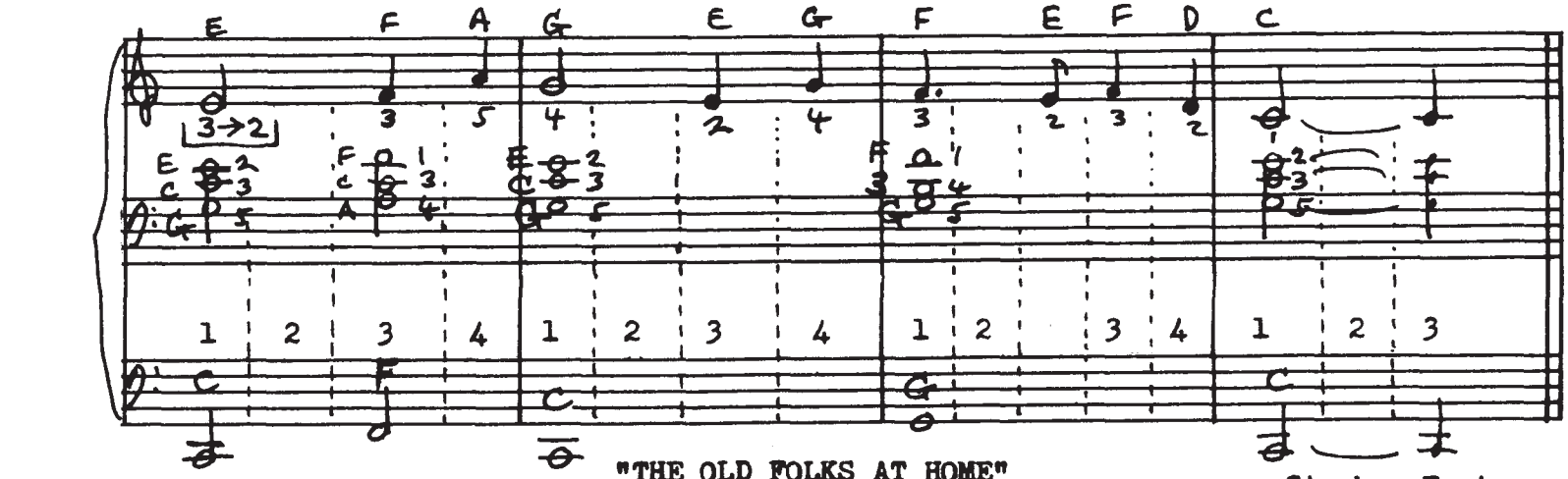


has the fingering indicated as 3→2. This means that you must play "E" with the 3rd finger and, while holding the key down, change from the 3rd to the 2nd finger, thus making available enough fingers for "F", "A" and "G", without breaking the "singing flow" or legato of the melody.

"HOME, SWEET HOME"

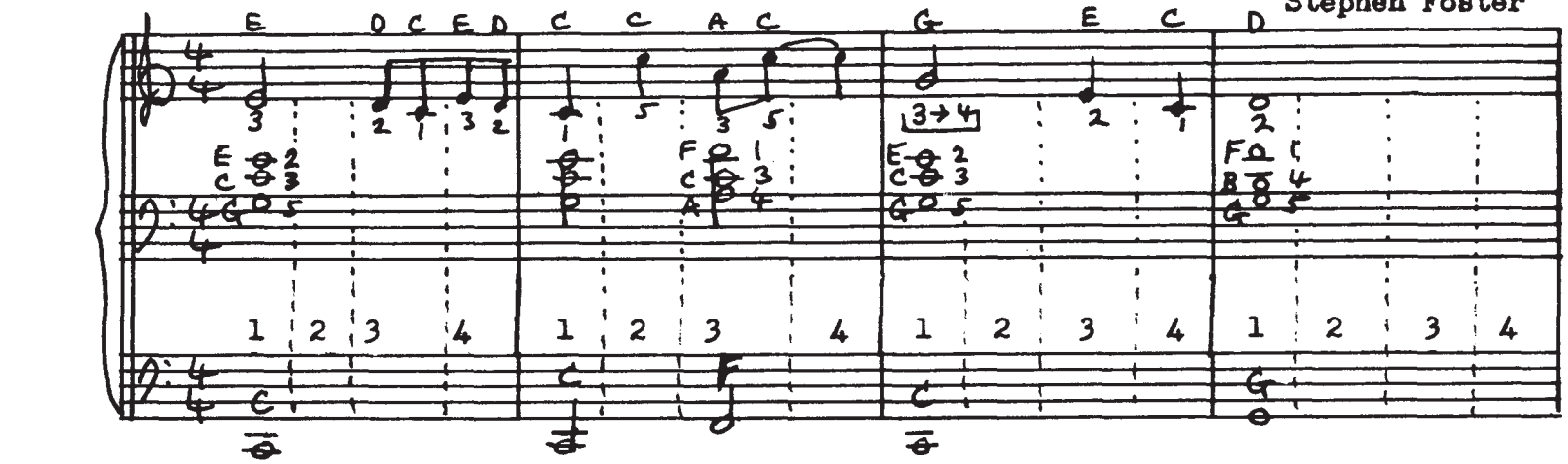
Bishop

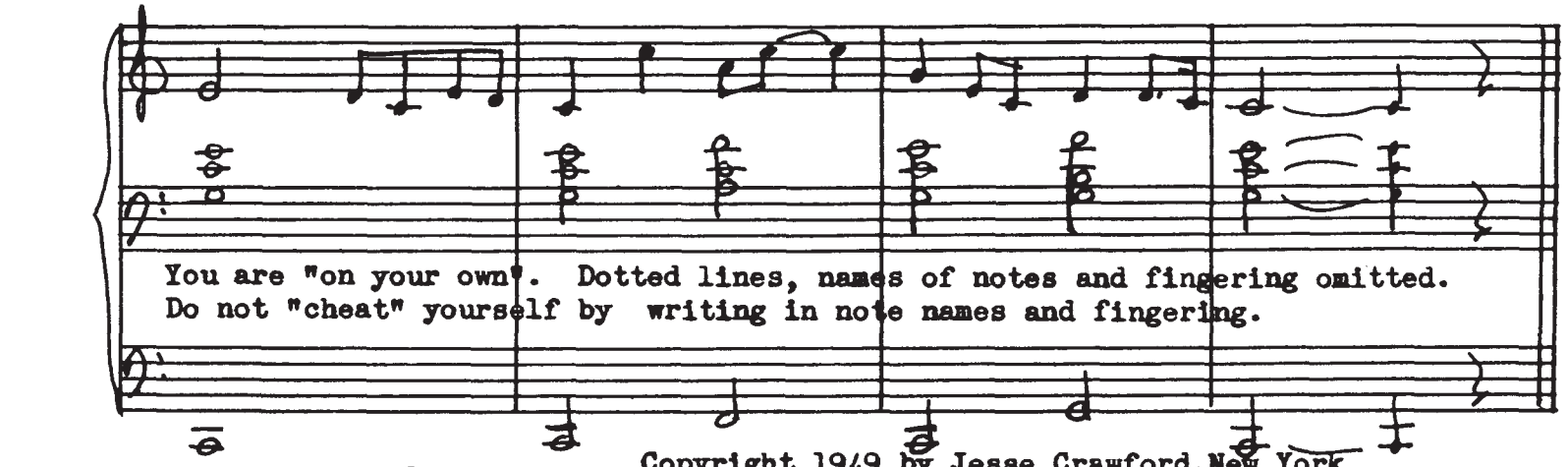




"THE OLD FOLKS AT HOME"

Stephen Foster

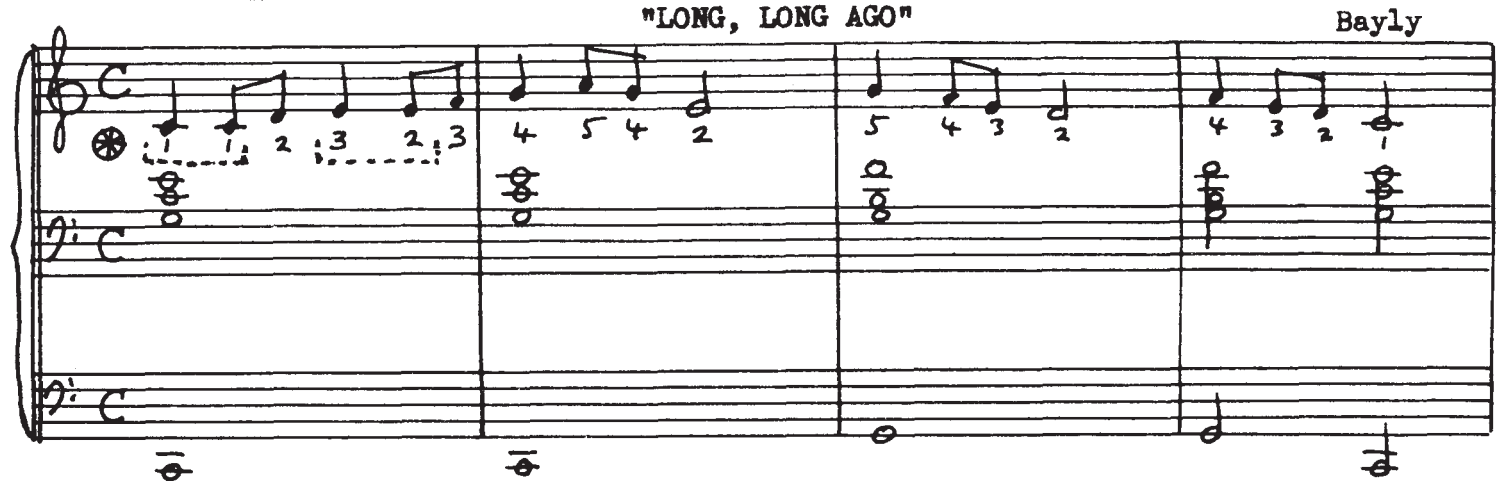


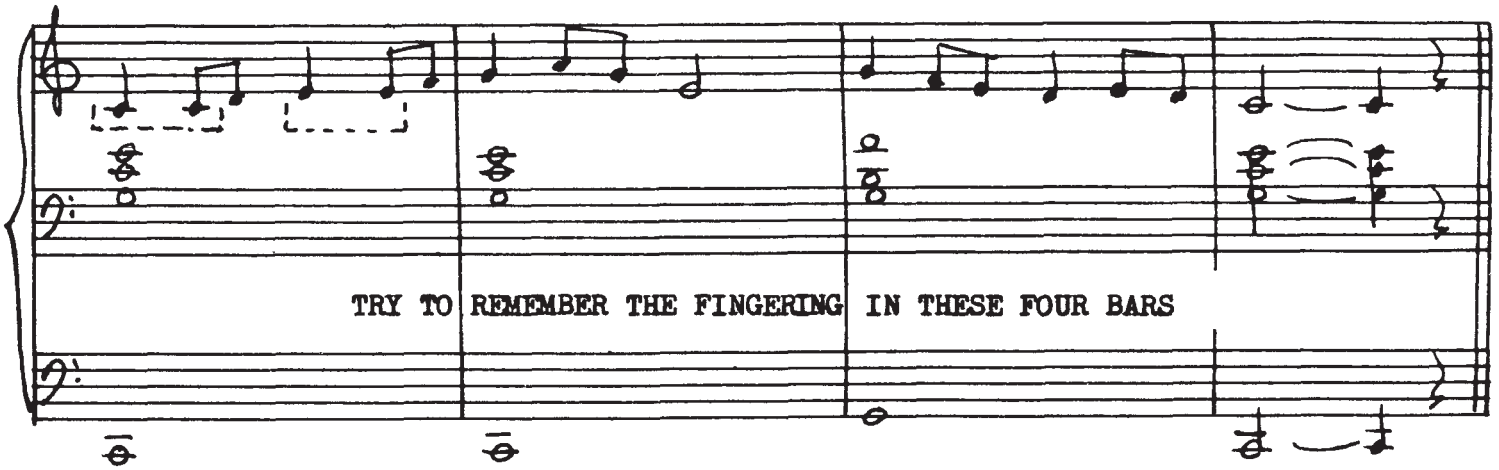


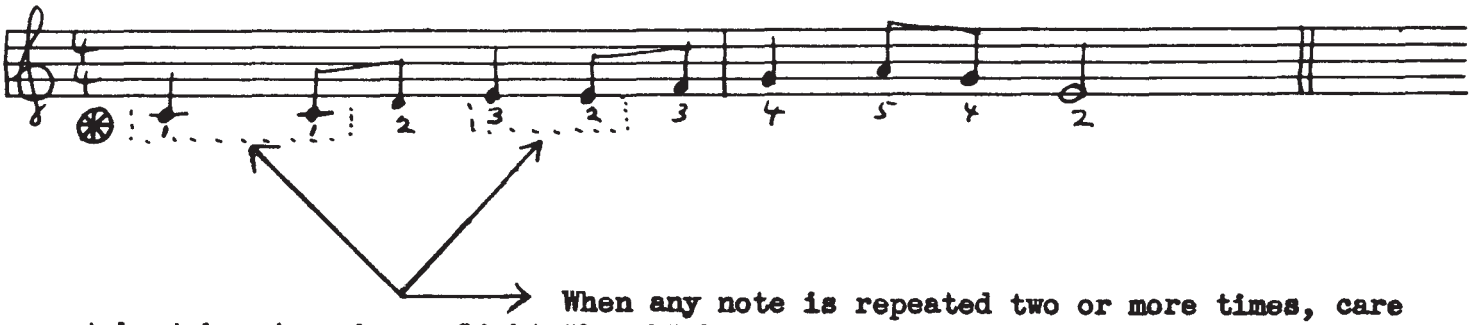
ELEMENTARY COURSE — LESSON V (DUPLE TIME) (PRACTICE MATERIAL)

"LONG, LONG AGO"

Bayly







When any note is repeated two or more times, care must be taken to make a slight "break" between the identical notes, otherwise, the listener will hear them as one continuous sound.

It is to be observed that while "breaking" the two "E's", the fingering shifts from 3 to 2, thus making available enough fingers for the remaining notes of the phrase.

ELEMENTARY COURSE -- LESSON VI

TRIPLE TIME

The only note length used in DUPLE (4/4), but not in TRIPLE TIME (3/4), is the whole-note (𝅝).

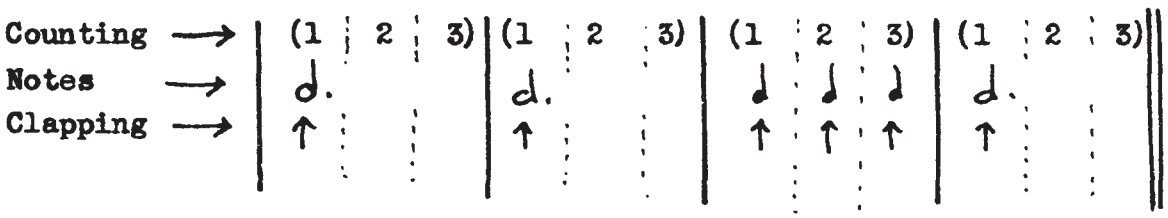
As indicated by its time signature (3/4), TRIPLE TIME bars contain but three quarter-notes, therefore, the longest note to be used <u>in one bar</u> will be a dotted half-note: (𝅗𝅥.) the half-note occupying two counts 𝅗𝅥 (1 2) and the dot adding half of a half (a quarter), thereby extending the half-note's value to three counts (2 + 1 = 3) -- 𝅗𝅥. (1 2 3).

Mathematical →	three "ones" 1 2 3	one "three"
Musical →	♩ ♩ ♩ (1 2 3)	𝅗𝅥. (1 2 3)
Explanation →	three "ones" in quarter-notes	one "three" dotted half-note.

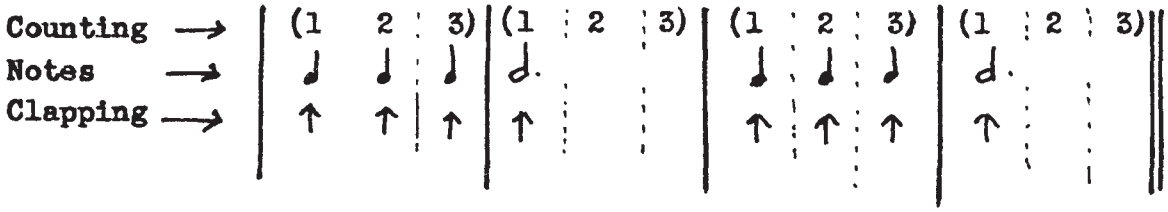
Now we may try a bit of reading in three-quarter time.

We will count two bars to set the metre:
"one", "two", "three" — "one", "two", "three".

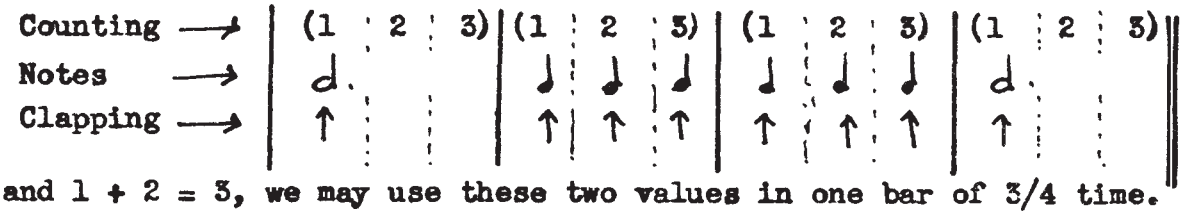
<u>EX. 1.</u> (4 bars)



<u>EX. 2.</u> (4 bars)

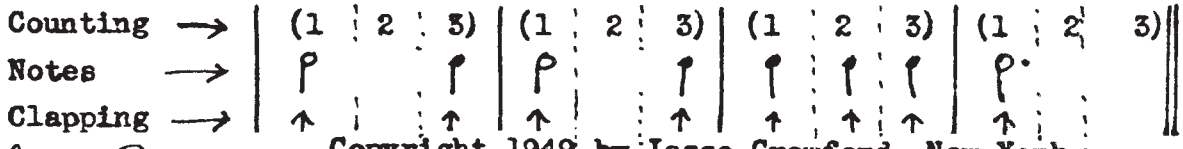


<u>EX. 3.</u> (4 bars)

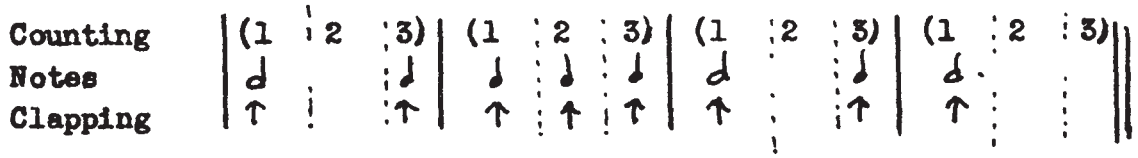


As 2 + 1 = 3, and 1 + 2 = 3, we may use these two values in one bar of 3/4 time.

<u>EX. 4.</u> (4 bars)

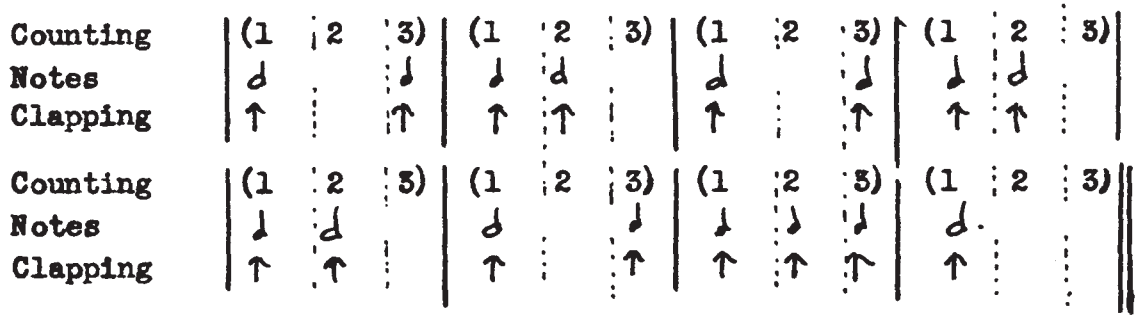


EX. 5. (4 bars)

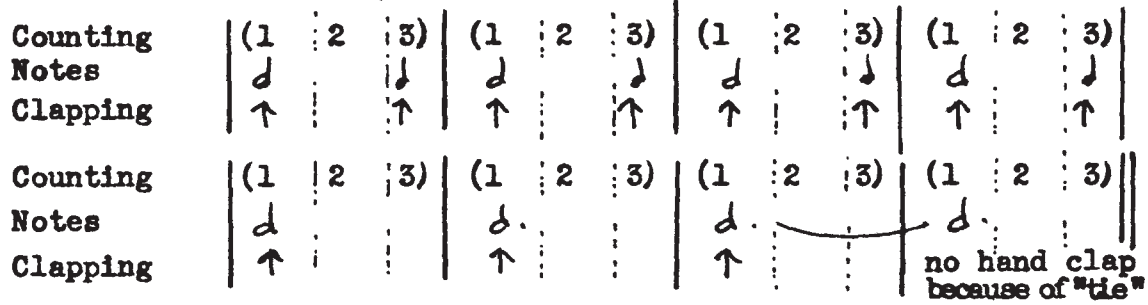


Next, 2 + 1, followed by 1 + 2.

EX. 6. (8 bars)

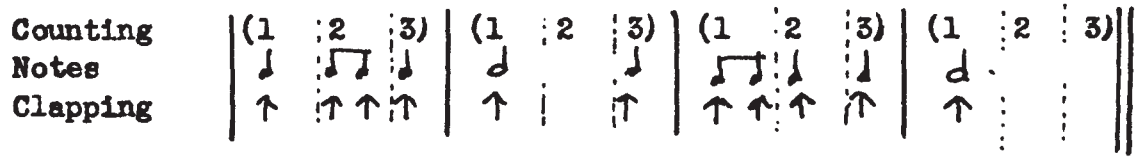


EX. 7. (8 bars) — Metre of the "Merry Widow" Waltz.

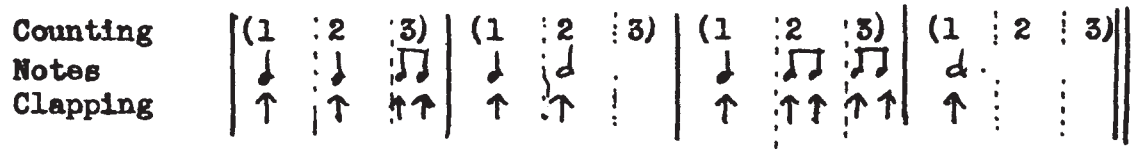


Now we will introduce some eighth notes into our 3/4 time.

EX. 8. (4 bars) - Set a slower tempo — "1", "2", "3", "1", "2", "3".

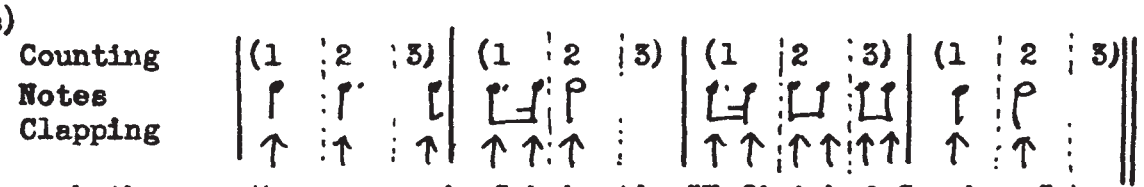


EX. 9. (4 bars)



Dotted quarters and dotted eighths are also found in 3/4 time. First, try them as they occur in this next example.

EX. 10. (4 bars)



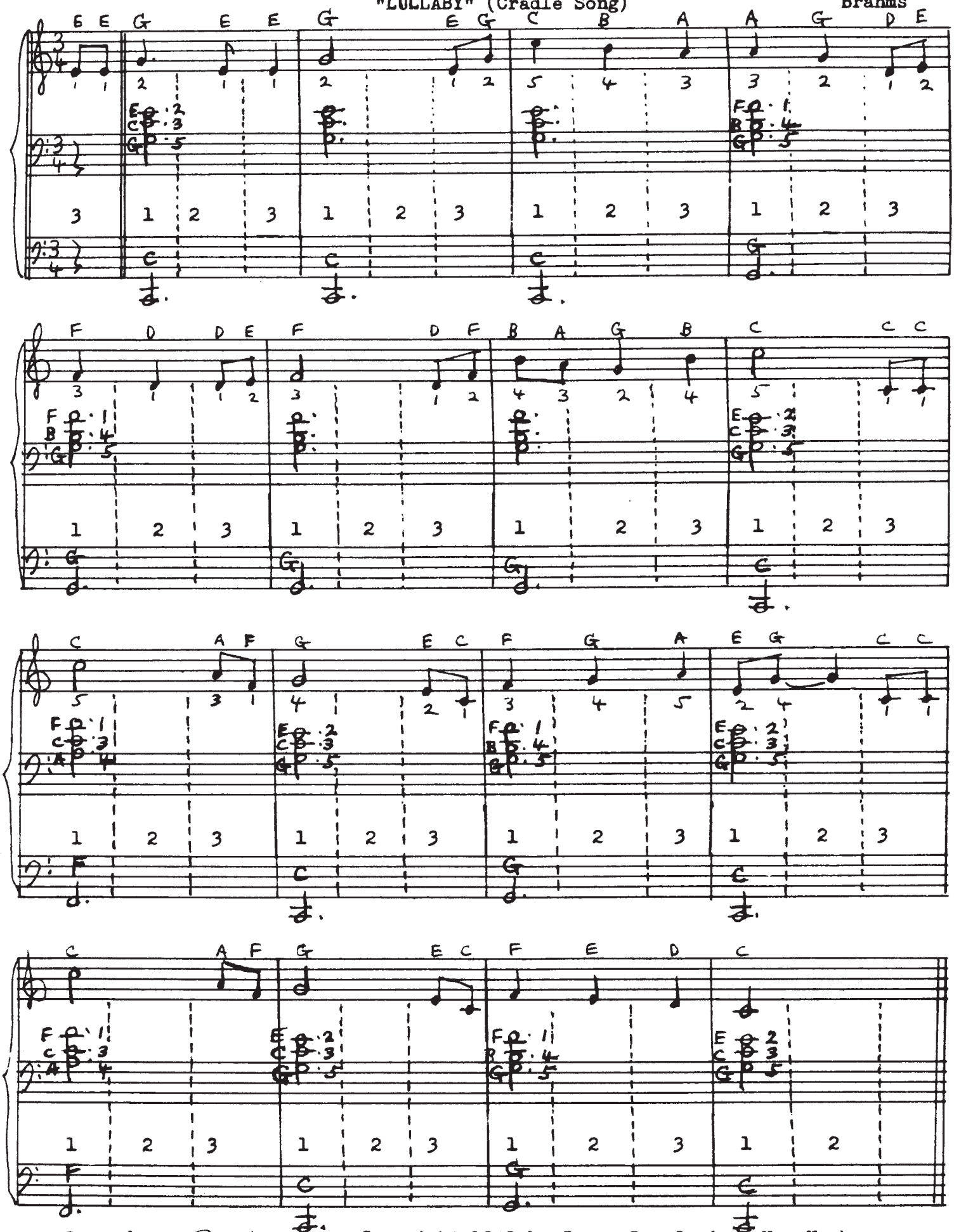
Now, try the same rhythms as they occur in Schubert's "Unfinished Symphony".

The quarter-rest ( ) and eighth rest ( ) as well as their dotted versions ( ) and ( ), will also be found in 3/4 time.

ELEMENTARY COURSE -- LESSON VI (TRIPLE TIME) (PRACTICE MATERIAL)

"LULLABY" (Cradle Song)

Brahms



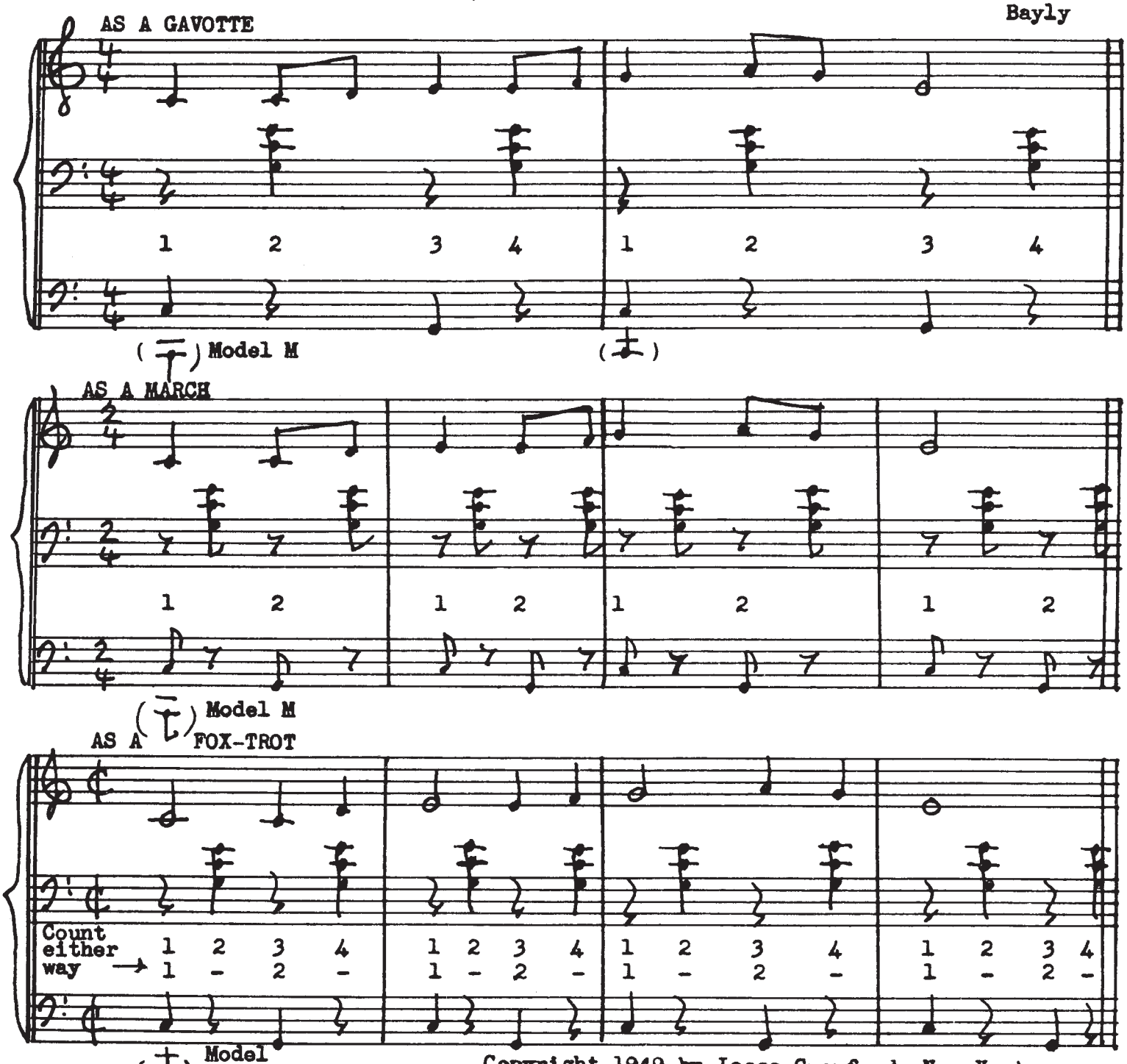
ELEMENTARY COURSE — LESSON VII

FOX-TROT ACCOMPANIMENT

The harmonic background (chords and bass) to a melody is called the accompaniment. Thus far, we have played our accompaniments in sustained form, a style basically natural to the organ. Now we will learn to play these accompaniments in Fox-Trot style, a modern, dance-band version of traditional two-four (2/4), march and dance forms.

A comparison of these forms follows:

"LONG, LONG AGO"



ELEMENTARY COURSE - LESSON VII (FOX-TROT ACCOMPANIMENT)

Two points are to be observed from the Fox-trot example. First, a very active bass; second, the chords are struck as rhythmic answers to the bass-beats, producing the familiar "oom-pah, oom-pah" dance accompaniment. The chords will now be easier to play as they are no longer required to connect smoothly to each other. However, the bass part will require much more practice than heretofore because of the rapid succession of bass notes in this style.

The common fault with organ students at this stage is a tendency to play too fast. This style of accompaniment must be learned by first practicing in a very slow tempo, gradually setting a slightly faster beat as we gain confidence in our ability to find the bass notes. We must "creep before we walk before we run". Of course, we must continue to brush over the black pedals if we are still uncertain of our pedal notes.

To achieve a marked rhythmic effect, it is best to play the bass notes and chords with a short, crisp touch—"staccato" is the musical word for it. The bass notes fall on the strong beats of the bar and are, therefore, the most important factor in conveying the time pulses which establish the metre. In dance music, bass quarter-notes are usually played as though they were sixteenth-notes. This is a good habit to cultivate in playing the "after-beat" chords as well as the "strong-beat" bass notes.

Of course, the bass and after-beats must follow each other with precision, that is, with clock-like regularity. Those students who "ain't got rhythm" can cultivate it just as surely as army rookies learn to march. Some may need to practice with the aid of a metronome.

It is generally easy for a novice to maintain an even beat in faster time—the real test of "rhythmic repose" being the ability to "hold" a tempo in slow time. This latter facility, therefore, is the one to be cultivated.

TO SUM UP: —

1. Set a slow, regular beat by counting off two bars before starting to play, ("one", "two", "three", "four", etc.);

2. Keep the touch short in bass and after-beats;

3. Practice the bass alone and then with the chords, adding the melody only when the accompaniment is under control;

4. Remember to keep observing whether or not you are "holding" the tempo you have set;

5. When you make an error, do not correct it and proceed—go back two bars and try to play correctly through the point of error.

It will be especially helpful—while practicing the rhythmic bass—to play the bass part on the lower manual at the same time, thus providing the ear with a means of "checking" the accuracy of your pedal playing. This device was recommended in Lesson I, page 12, and should not be overlooked by those who feel any uncertainty concerning their pedal accuracy. As soon as you feel more security in the pedal part of a practice piece, you will, of course, return the left hand to its basic function—chord playing.

ELEMENTARY COURSE — LESSON VII (FOX TROT ACCOMPANIMENT)
(PRACTICE MATERIAL)

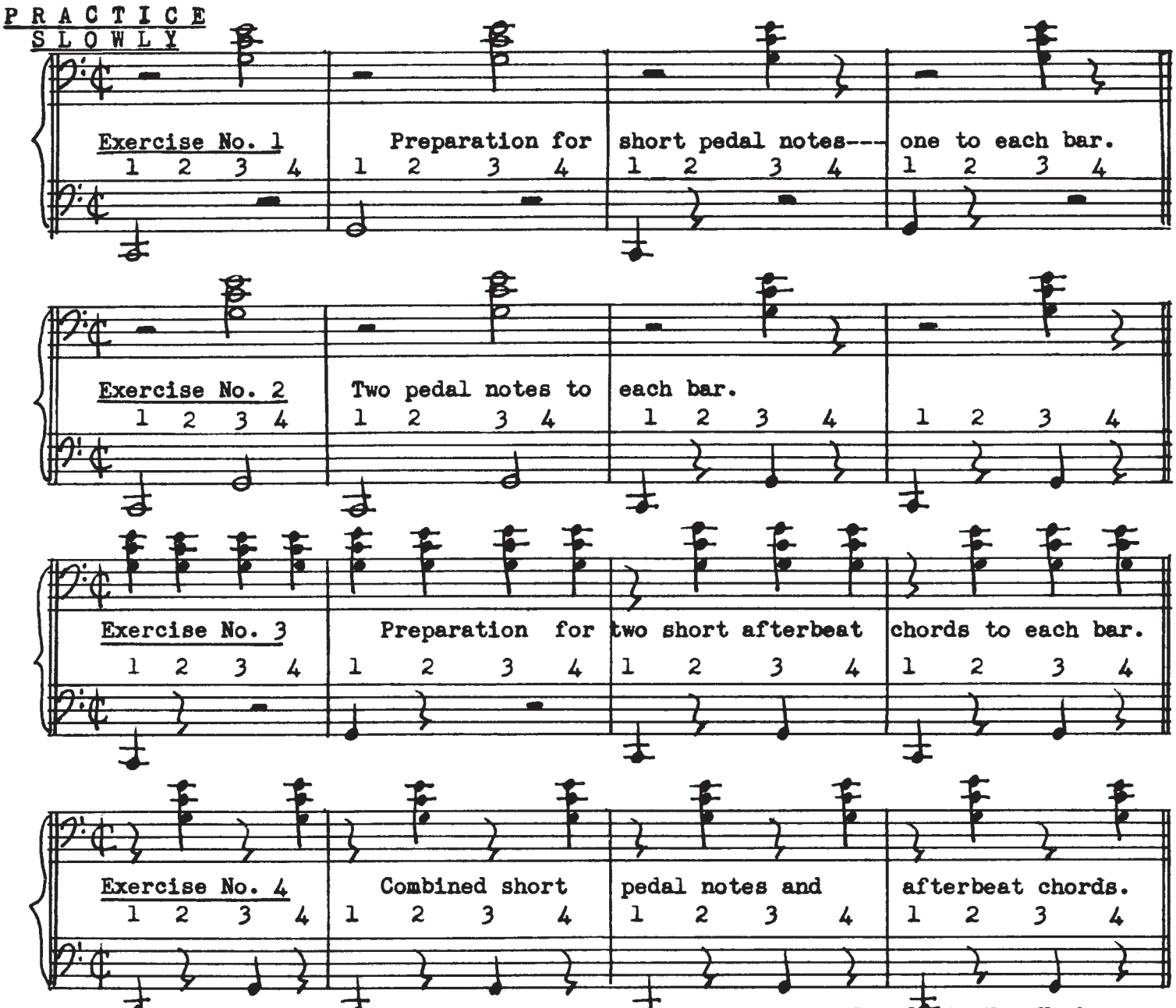
Tonal Combinations for Rhythmic Practice

ON THE PRESET MODELS USE ——— Upper D# (or F# for variety)
Lower E Pedal about 5 - 4

ON THE MODEL M USE	Section #1	Pedal	Section #2	The Six Tablets :
	4432--2110	5 or 6	00-8742-000 (or for variety) 00-4675-321	1 2-4 5 6 tilted forward; 3 tilted backward

A more pronounced rhythmic effect results if accompanimental quarter notes--pedal beats, or afterbeat chords--are played staccato (short, crisp) but, if necessary, this may be disregarded until good coordination between left foot and left hand is established.

The following exercises provide a graduated approach to this style. Practice each one several times before progressing to the succeeding study.



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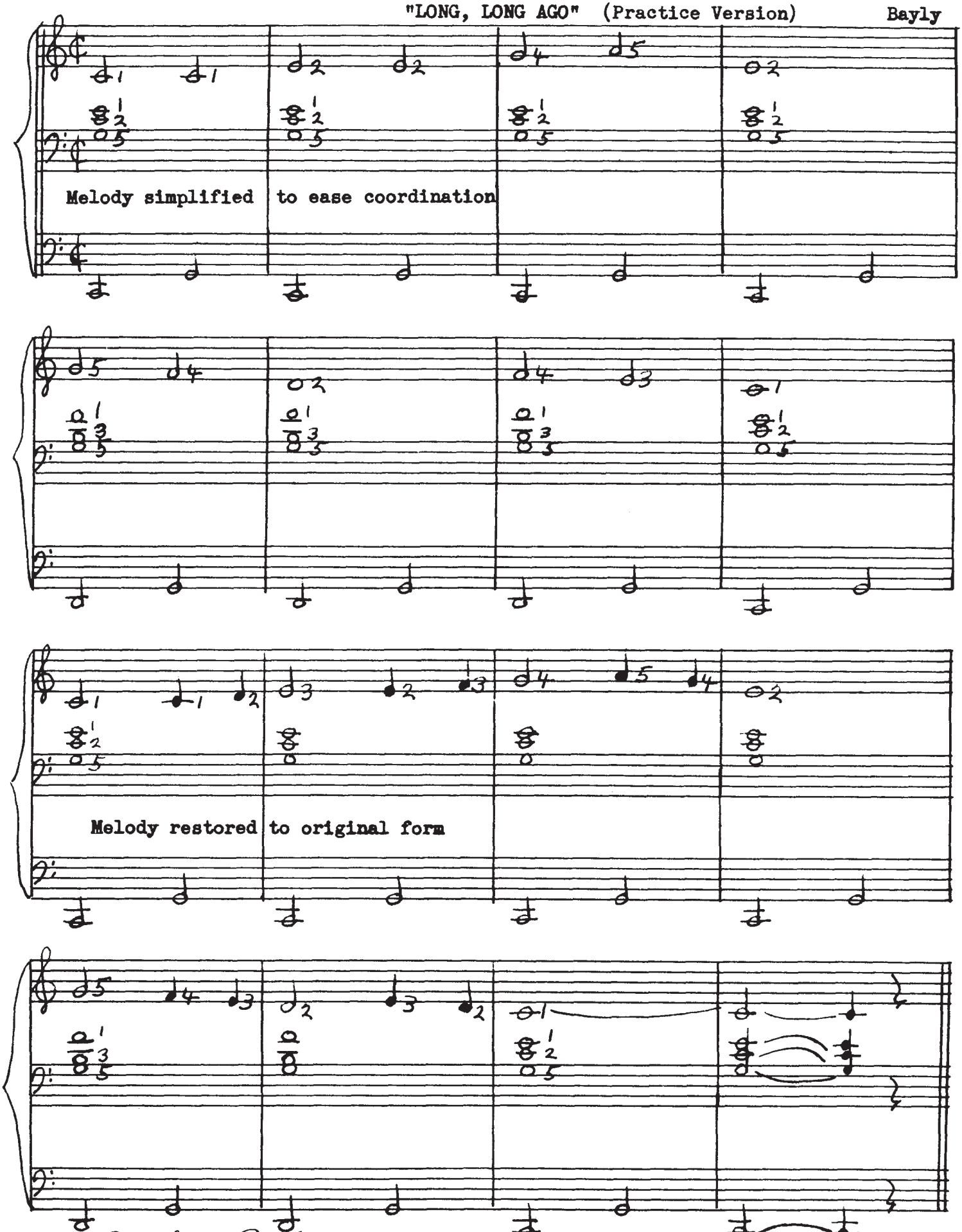
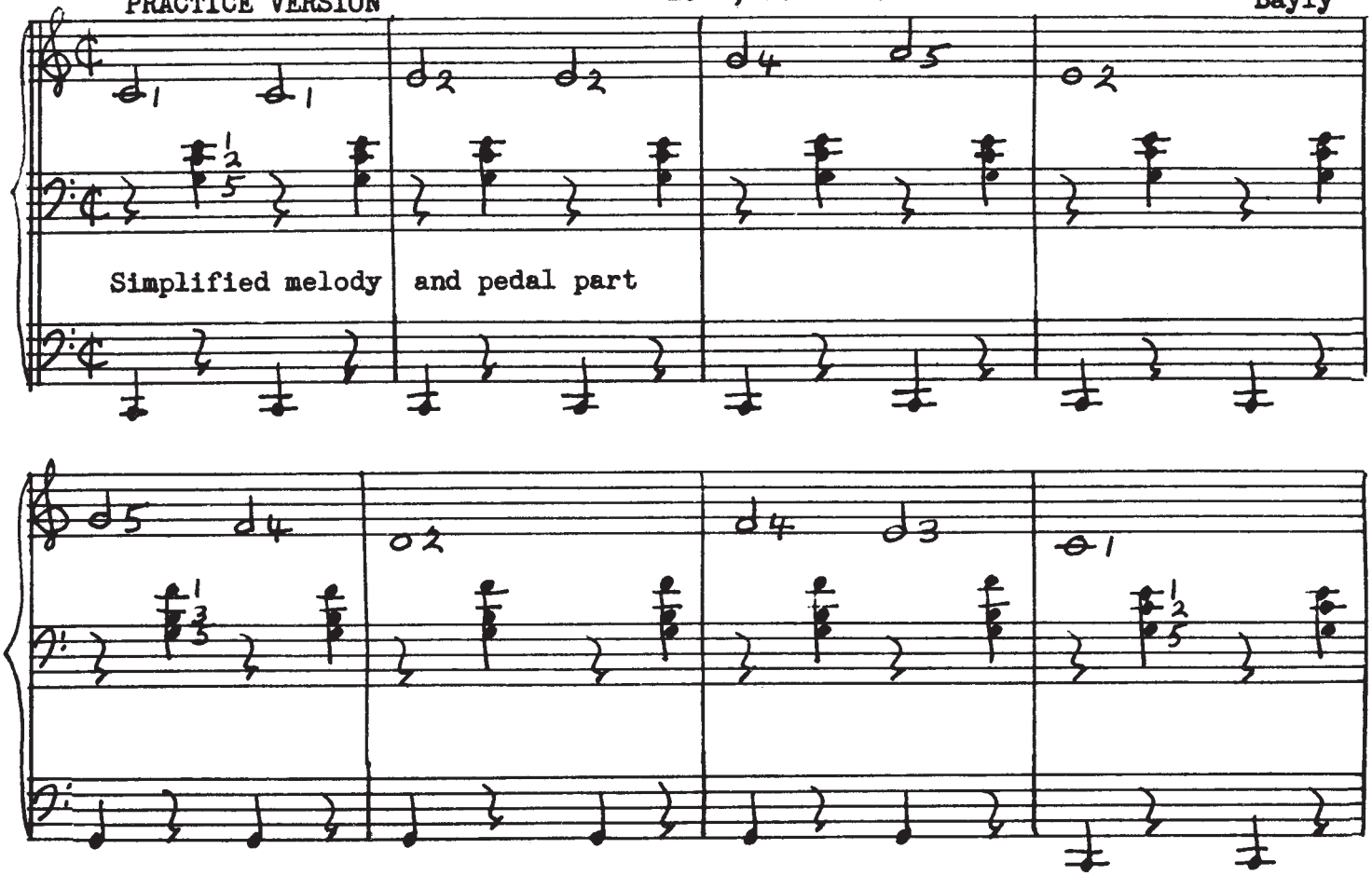
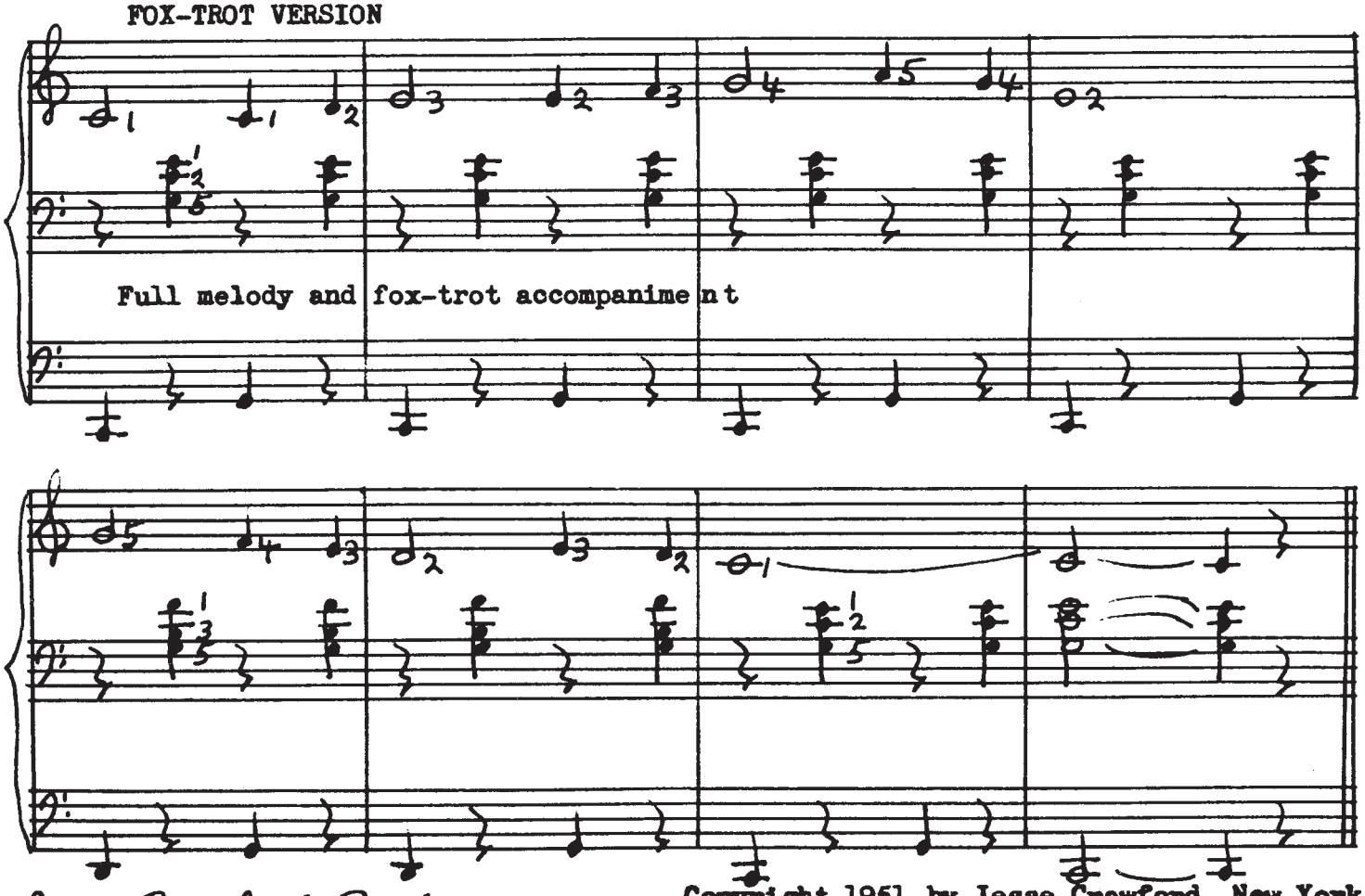
"LONG, LONG AGO" (Practice Version) Bayly



PRACTICE VERSION "LONG, LONG AGO" Bayly



FOX-TROT VERSION



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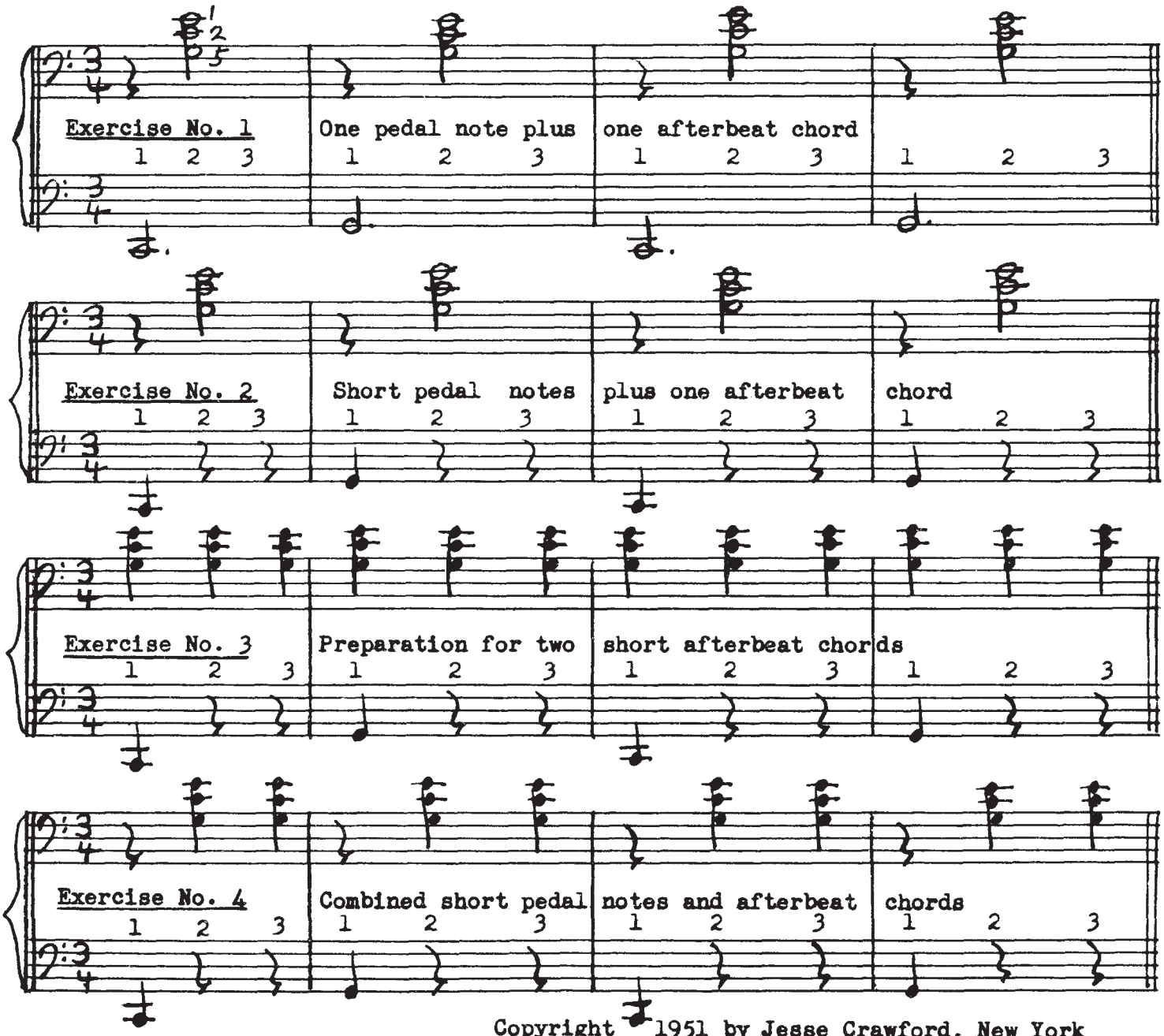
WALTZ ACCOMPANIMENTS

The waltz accompaniment is less of a challenge to the student's ability to coordinate inasmuch as each bar requires but one pedal note. In this style--as in all musical dance styles--short pedal notes and afterbeat chords will contribute greatly to rhythmic precision.

The following exercises provide a graduated approach to this style. Practice each one several times before progressing to the succeeding study.

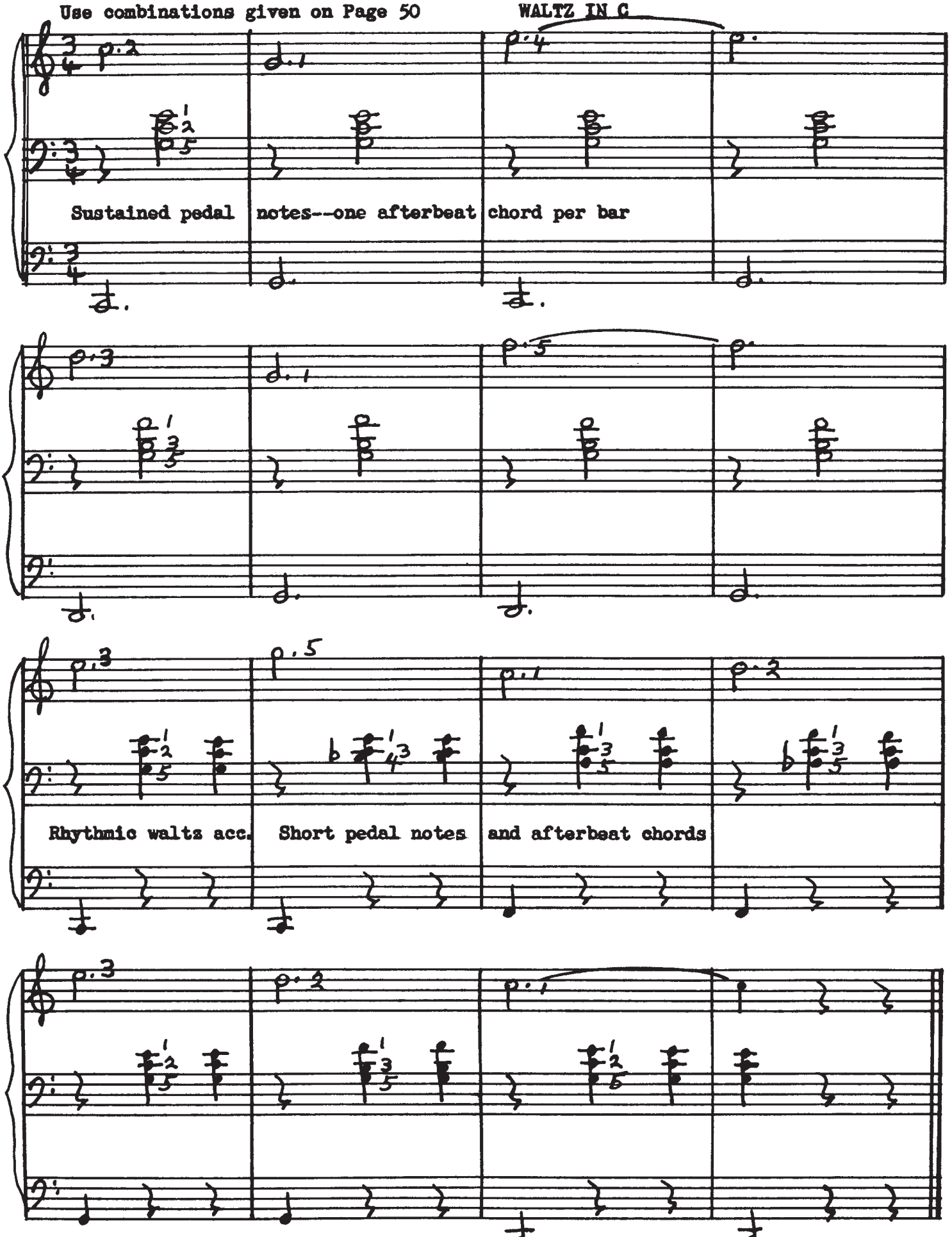
USE SAME REGISTRATION AS FOR LESSON VII (see Page 50).



ELEMENTARY COURSE -- LESSON VIII (WALTZ ACCOMPANIMENTS) (PRACTICE MATERIAL)

Use combinations given on Page 50

WALTZ IN C



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ELEMENTARY COURSE — LESSON IX

"FLAT" KEYS.

Now that we have progressed through such basic elements of musical notation as the treble and bass clefs, duple and triple time, and fox-trot and waltz accompaniments, we may devote some attention to another element that will be encountered in reading and playing our favorite melodies — "keys".

Our work, thus far, has been limited to the "key of C", meaning that, except for an occasional "accidental" (flat or sharp), we have read C, D, E, F, G, A and B as "naturals" and played them on the white keys of the organ, with "C", the first note of the scale, being the root of the last or "key" chord of our pieces. Hence, the designation, "key of C".

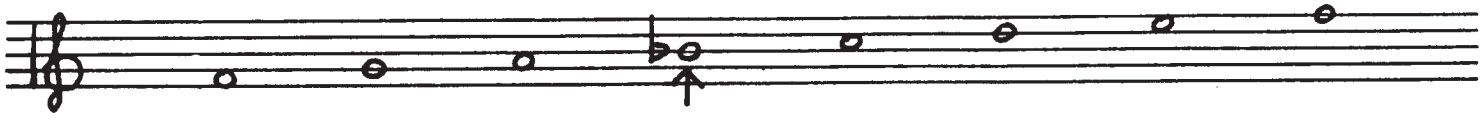
Many of our favorite tunes, old and new, will be found written in other keys containing a varying number of "flats" or "sharps" as an accepted part of the key. For our needs, as beginners, we can confine our study to a few keys that are most commonly found in favorite and popular music. They fall into two general categories, "flat" keys and "sharp" keys.

This lesson will be devoted to the basic "flat" keys, the first of which is the key of "F", containing one flat (B^b).

The following experiment will demonstrate why B is flatted (lowered) in the key of F. Let us listen to the C scale.

The sound of this scale, from note to note, was exactly what our ears have, since our childhood, come to expect. Now, let us hear a scale starting with F and playing B natural when we come to B. Note at which point your ear will reject what it hears.

The fourth note--B--is the only one that sounds "off" (too high) to your ear. Now, let us listen again to this F scale played as follows:



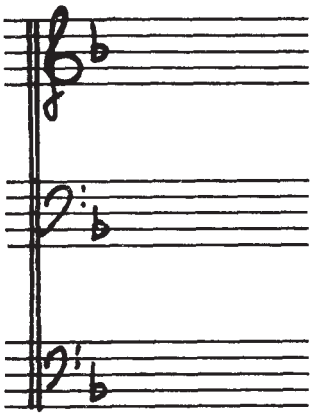
This time, your ear agreed with what it heard and you now know from experience why B will usually be flatted in the key of F.

Instead of writing a flat (b) before B every time it occurs in the key of F, it

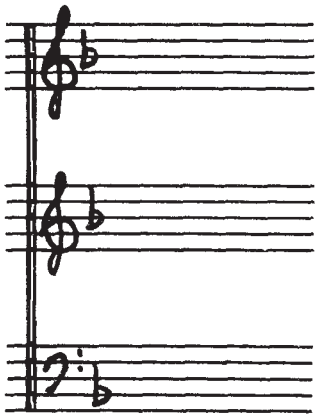
is customary to write this flat as part of the "signature" at the beginning of a piece, thus:

B will also have to be flatted in the accompaniment and bass, necessitating the inclusion of a flat sign in the bass clef, thus:

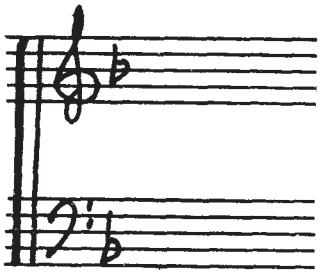
Now you will realize why the key of F is also referred to as "the key of one flat". Therefore, we will know that a piece is in "F" whenever we find either of the following key signatures in organ music:



or

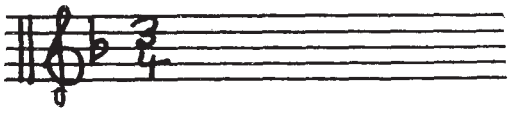


(In piano music, there (generally are but two (staves and the key of (F appears as follows:



The "signature", in musical notation, means the symbols used at the beginning of a piece to indicate the "key", "time" and clefs. Therefore, the "key" signature refers to the presence or absence of flats or sharps and the "time" signature tells us whether the piece is in duple or triple time:

Duple time, key of F



Triple time, key of F

To sum up, when we see a flat on the B line in the signature of a piece, it tells us that we will always play the note, B, as B♭ (the first black key to the left of B), except when it is <u>momentarily</u> changed back to B♮.

For this purpose, I offer a little melody that contains several B flats. This note will, of course, appear frequently in the left hand chords.

On the larger models, set presets as follows:

Upper F#
Lower D
Pedal about 5 - 4.

On Model M, set: —

<u>Section #1</u>	PEDAL	<u>Section #2</u>
4432-1100	about 5	21-3675-200

Six tablets tilted to front position (toward you).

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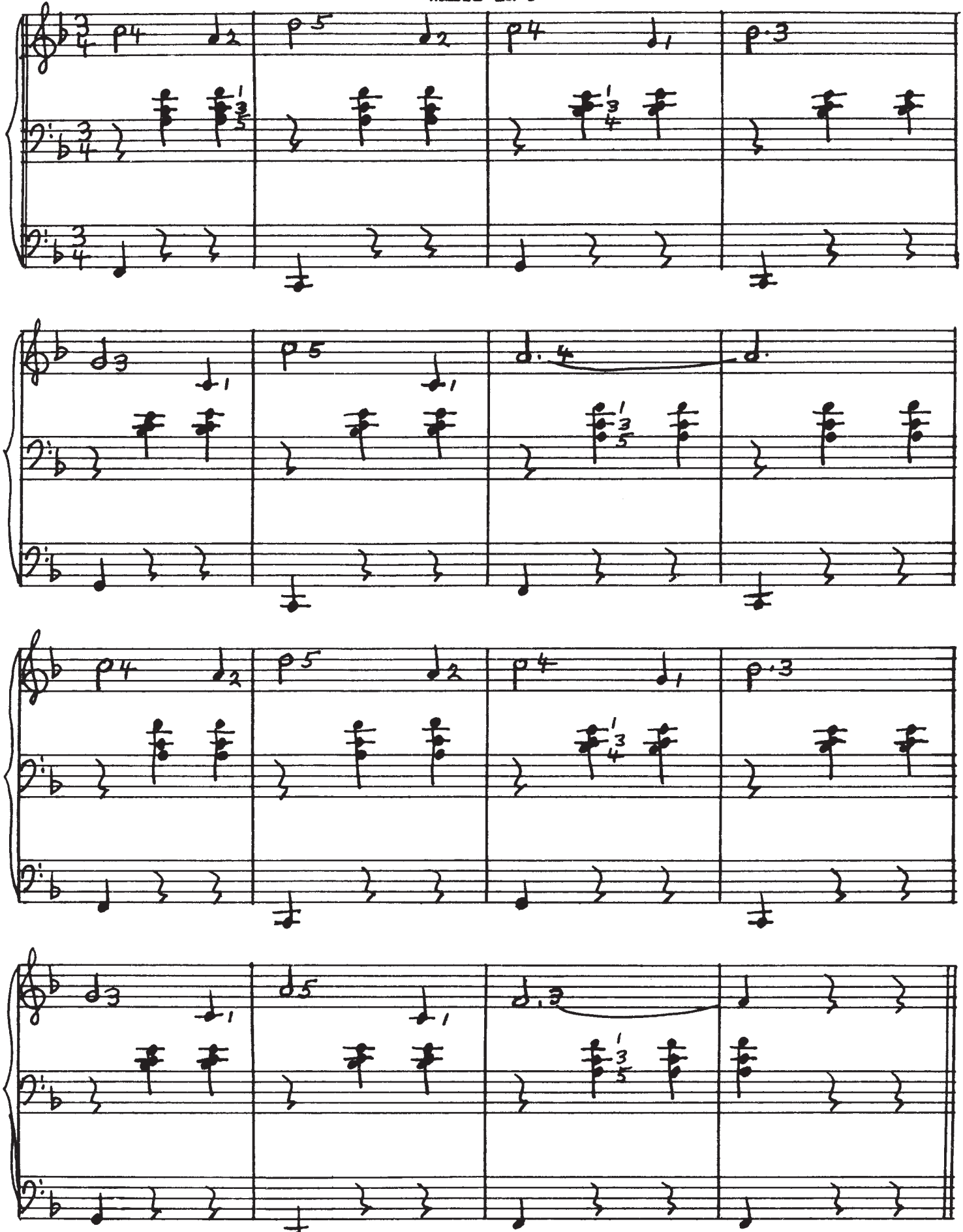
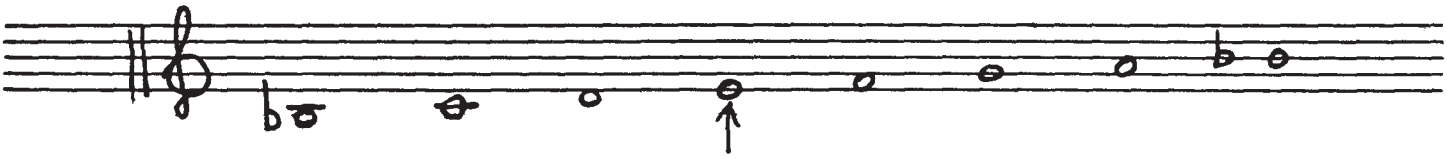
WALTZ IN F



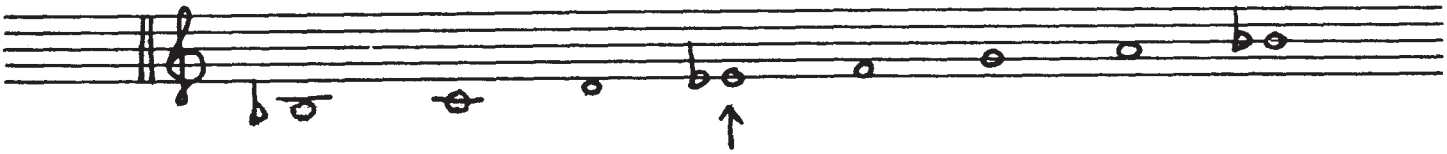
ELEMENTARY COURSE — LESSON IX ("FLAT" KEYS)

The device we have just used, in learning why the key of F has one flat, will show us why the key of B♭ has two flats -- B♭ and E♭.

Let us listen to the scale starting on B♭ but continuing on through the white keys:



Our ear again rejects the fourth note. Now, let us try the B♭ scale with the fourth note flatted, E♭:



Again the scale sounds as we want it to sound and we have learned why the key of B♭ is known as the "key of two flats".

The simple waltz on page 59 will establish familiarity with this key.

Every B or E (unless momentarily changed) will be played on the first black key to the left of B or E.

Set presets as follows on larger models:

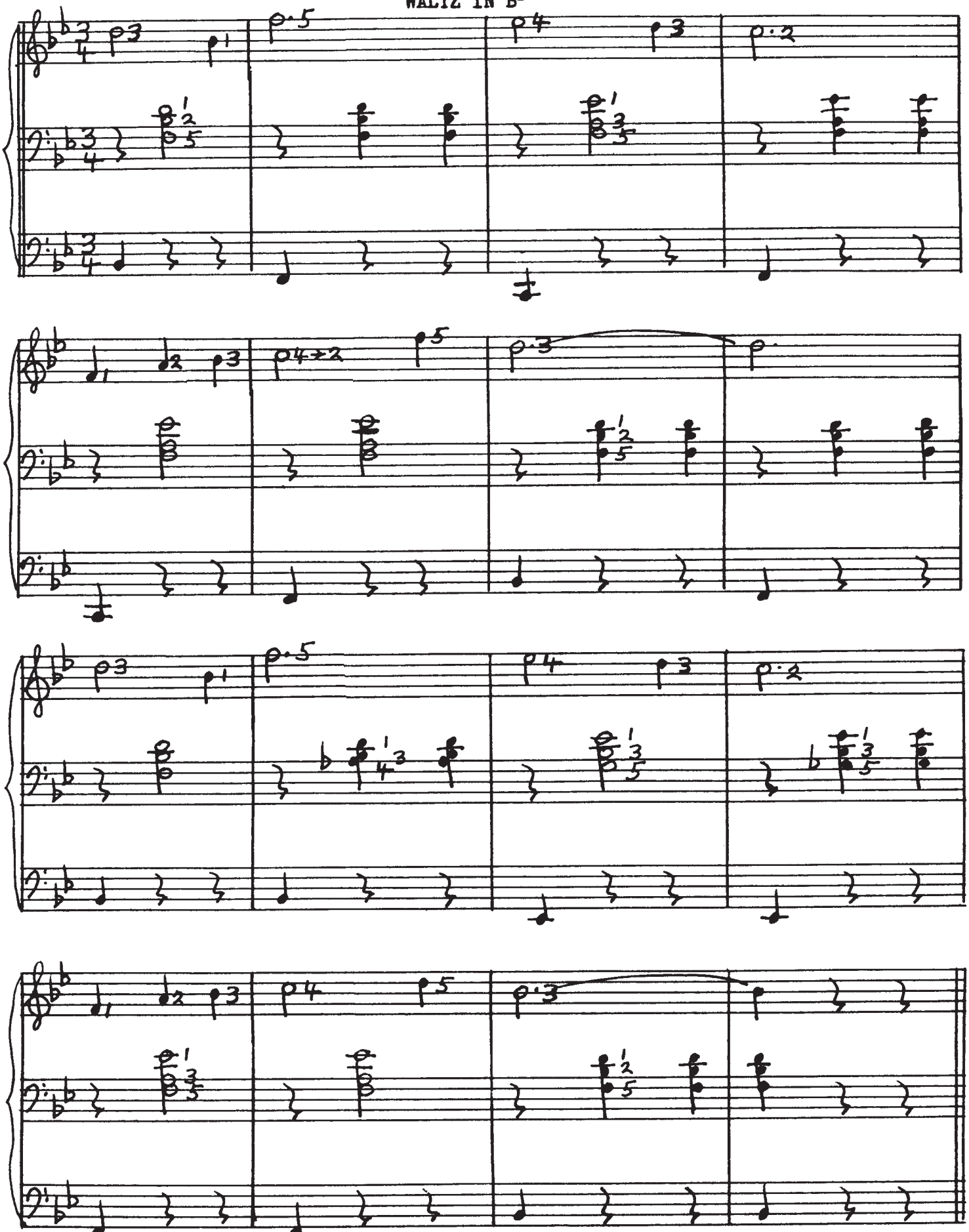
Upper A
Lower F
Pedal at about 6 - 5.

On Model M, set:

Section #1	PEDAL	Section #2
6654-3210	about 6	32-7654-321

Six tablets tilted to front position (toward you).

WALTZ IN B♭



ELEMENTARY COURSE -- LESSON IX ("FLAT" KEYS)

There is one more "flat" key commonly used--especially in popular music. It is the key of E^b or three flats.

This key retains the two flats of the key of B flat (B^b and E^b) and by flatting the fourth note of the scale beginning with E^b, introduces a third flat -- A^b.

Our next piece contains several accidentals (first referred to at the beginning of Page 33) and it would be well, at this point, for the student to understand the rules governing their use.

An accidental is a sharp (#), flat (^{b}), or natural ($\natural$) that is foreign to the signature of a composition.

Any note thus changed remains changed throughout the rest of that bar unless it is restored to its original status. It reverts automatically--in the following bar--to its former meaning, but it is common practice to remind the performer of this fact by placing the proper musical sign before any such restored note.

The example on Page 61 (half in sustained and half in fox-trot form) will help to accustom the student to the key of three flats (E^b).

Remember to play every B, E or A (unless momentarily changed) on the first black key to the left of B, E, or A, i.e. B^b, E^b, or A^b.

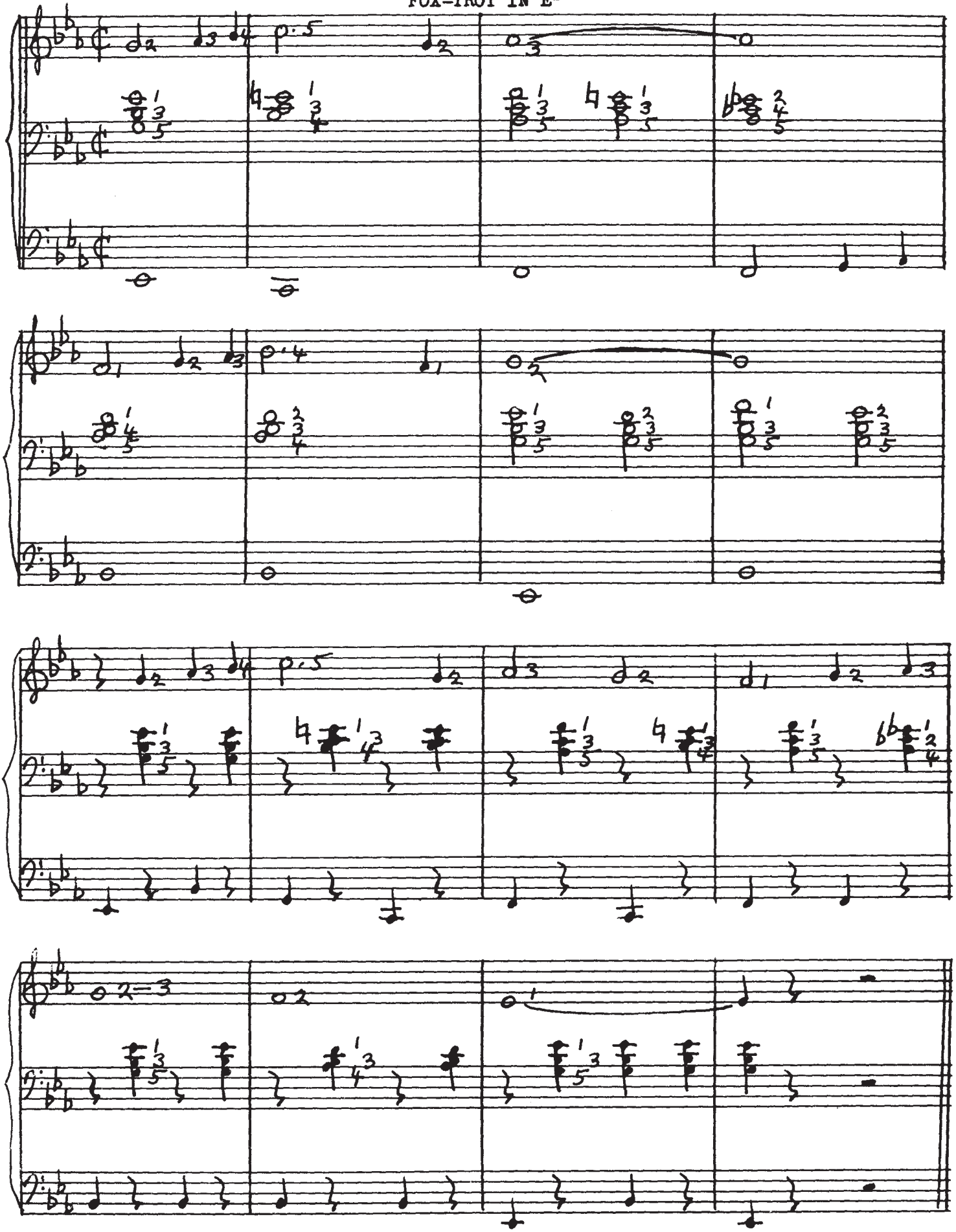
Set combinations as follows:

On the Pre-set models: Upper A
Lower F
Pedal at about 6 - 5

On the Model M:	Section #1	PEDAL	Section #2
	6634-3210	about 6	32-7654-321

Six tablets tilted to front position (toward you)

FOX-TROT IN E^{b}



ELEMENTARY COURSE - LESSON X
"SHARP" KEYS

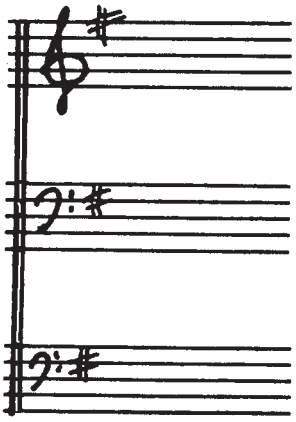
In the most common flat keys just studied, we found that the fourth note of the scale had to be flatted in order to conform to the musical sounds expected by our "ear" or musical memory of the major scale.

A brief experiment will quickly show us why "sharp" keys are necessary. Let us listen again to the familiar major scale.

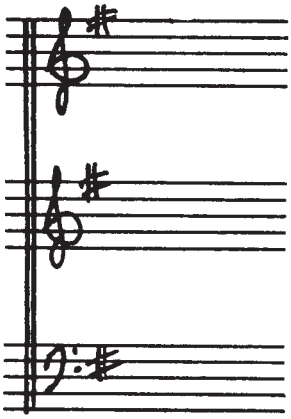
Now, let us try a scale starting with G.

All is well until the seventh note, which sounds too low in pitch. Observe how satisfactory the scale sounds when we raise ("sharp") this seventh note of the scale.

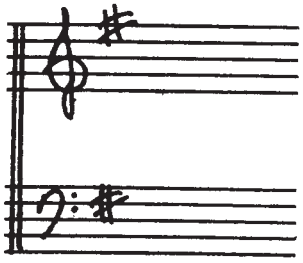
Thus, we become acquainted with the key of G, also called "one sharp". Therefore, when a piece begins with the following key signature, we know that every F --unless momentarily changed to a natural (♮)-- must be played as an F♯, the first black key to the right of F:



or



or, in piano music



We are now ready to practice a study in this new key, "FOX-TROT IN G".

Set presets as follows: Upper A; Lower F; Pedal about 6 - 5.

Set Model M as follows: Section #1 PEDAL Section #2
6634-3210 about 6 32-7654-321

Six tablets tilted to front position (toward you)

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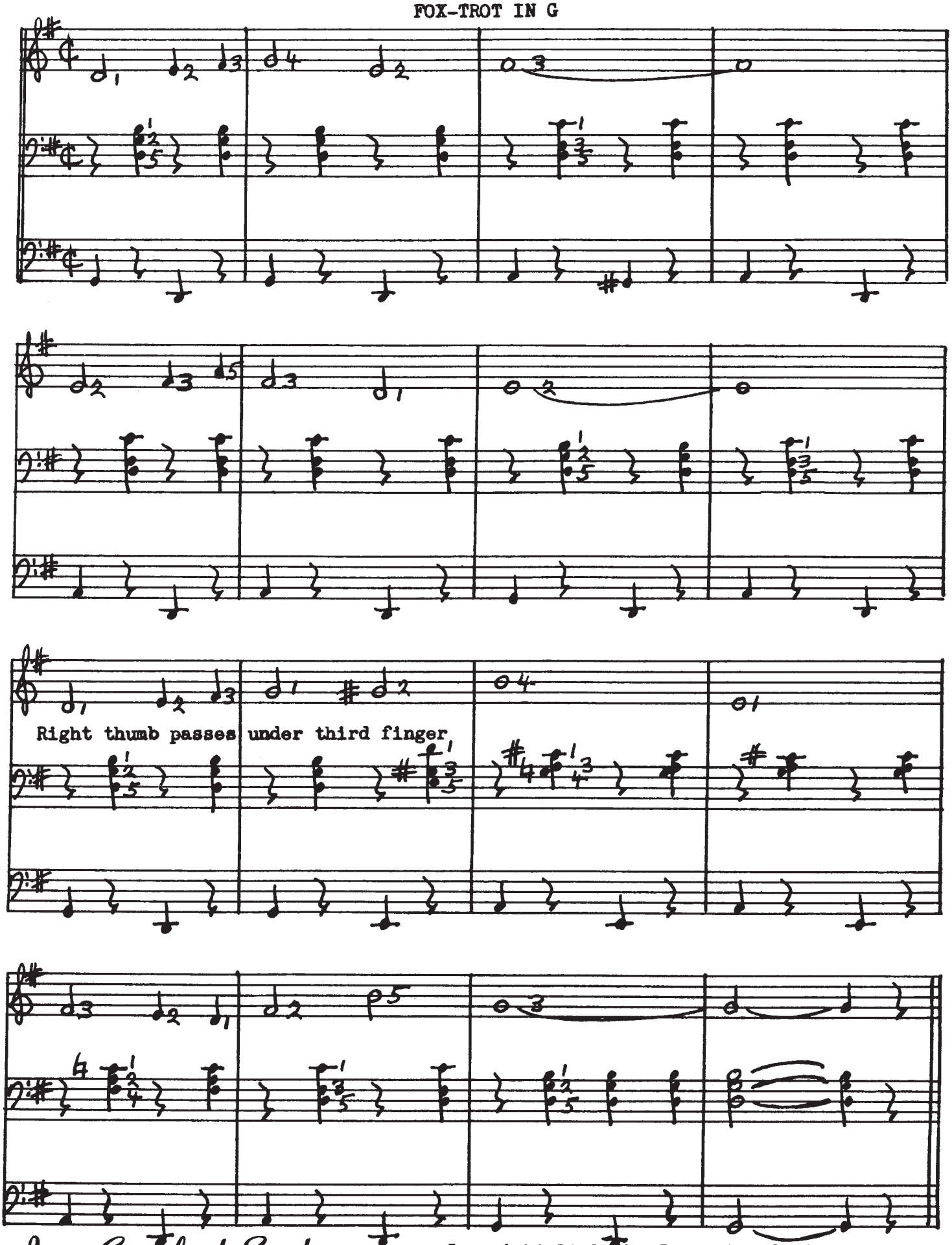
FOX-TROT IN G



ELEMENTARY COURSE - LESSON X ("SHARP" KEYS)

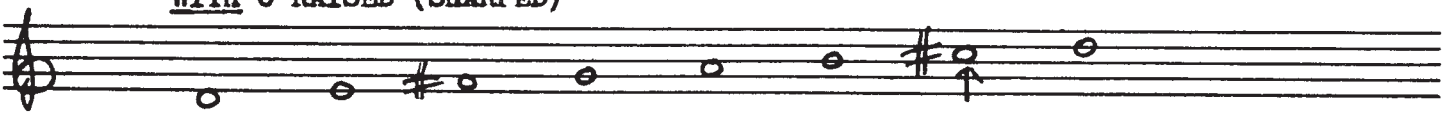
G (one sharp) is easily the most common sharp key used in folk and popular songs but occasionally we find the key of D (two sharps).

This key retains the F# (necessary in the key of G) and sharps (raises) the seventh note of the scale to make it conform to our most used (major) scale.

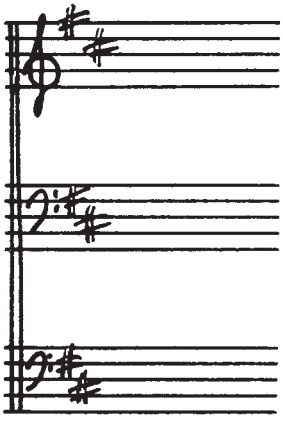
Once more, we may "experience" the need for two sharps in the key of D by hearing the D scale without, and then, with C#.

WITHOUT C RAISED (SHARPED)

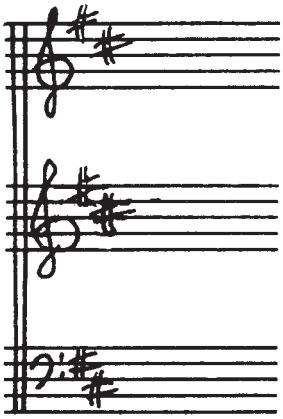
WITH C RAISED (SHARPED)



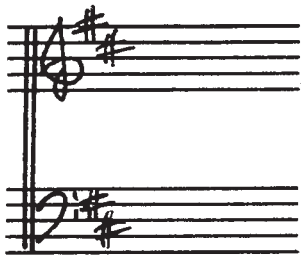
The key signature for pieces in D will, of course, show the presence of F# and C#.



or



or, in piano music



We are to remember that, unless momentarily changed, we will play every F or C as a sharp, that is, on the black key to the right of F or C, (F# or C#).

The following study, "FOX-TROT IN D", will serve to acquaint us with the use of two sharps.

COMBINATIONS

For larger Models, set presets as follows: Upper D#; Lower D; Pedal about 5 - 5.

On the Model M, set drawbars as follows:

Section #1	PEDAL	Section #2
4432 - 1100	5 or 6	00-8741-000

Six tablets set to front position (toward you).

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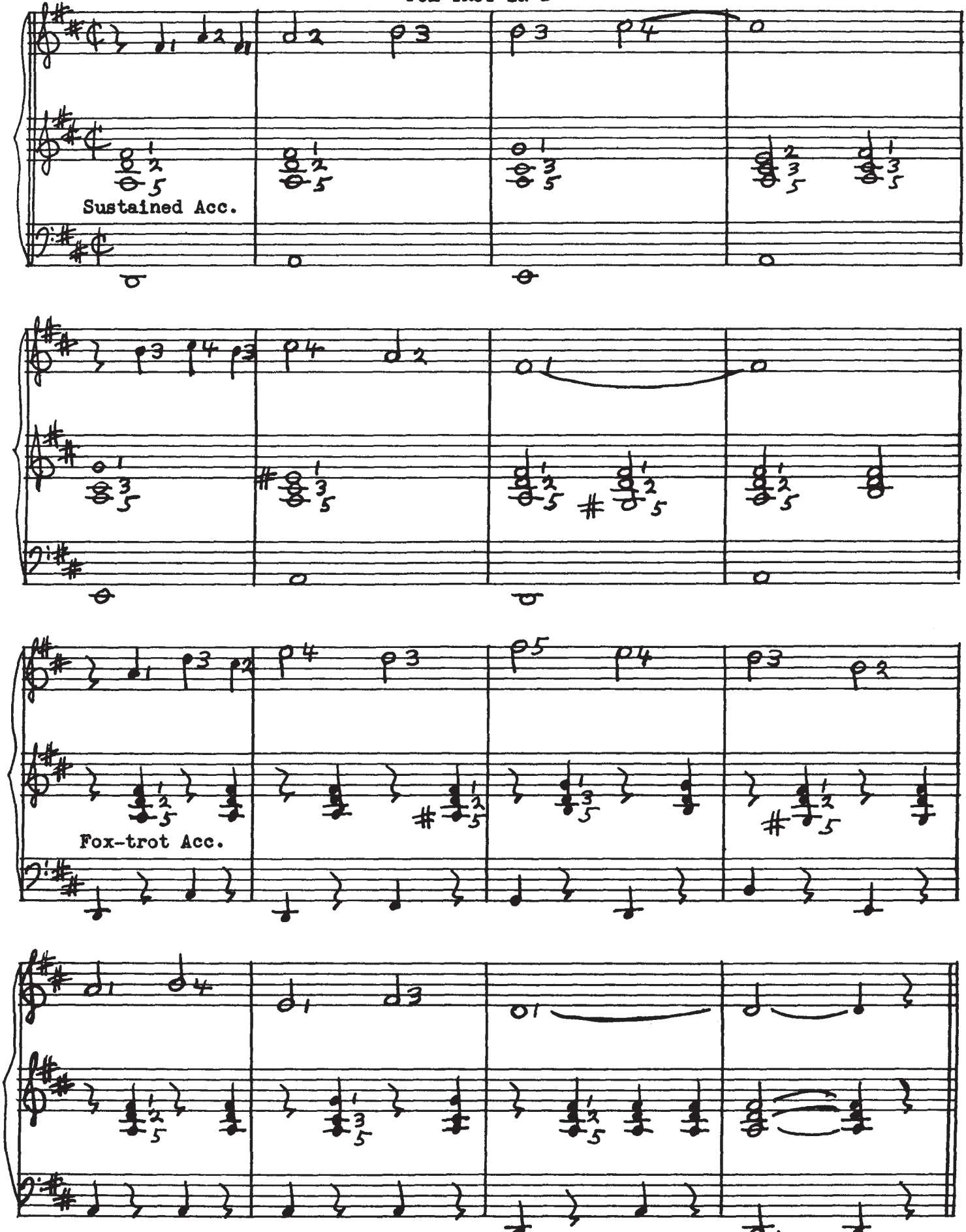
FOX-TROT IN D



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ELEMENTARY COURSE -- LESSON XI
REGISTRATION
PART I -- TONE COLOR

Considerable space might be devoted to the discussion of pitch, basic families of pipe organ tone and Nature's acoustical laws as expressed in a fundamental tone and its overtones, but, in the belief that such information is immaterial to the progress of the student at this stage, it will be omitted here. Anyone who is desirous of acquiring a knowledge of these subjects will find them well discussed in a practical, understandable manner, in various available books, among them, the following:

(For the "pre-set" models) - "PLAYING THE HAMMOND ORGAN"
(For the Spinet, Model M) - "THE SPINET MODEL OF THE HAMMOND ORGAN",

both published by the Hammond Instrument Company, 4200 West Diversey Avenue, Chicago 39, Illinois, and available through your Hammond dealer.

The purposes of this lesson will best be served by stressing a basic fact that applies to the performance of melody and accompaniment by <u>any</u> musical medium--voices, instruments, or any combination thereof--THE MELODY MUST PREDOMINATE OVER ITS ACCOMPANIMENT--whether by greater volume or through color contrast, or both. The degree of predominance may be varied except, of course, that it must never be so extreme as to overwhelm the accompaniment.

THE MELODY IS THE MAIN INTEREST OF THE LISTENER and its predominence must always be the endeavor of the organist. When we hear more than one musical tone at a time, our attention is drawn to the <u>highest</u> tone or part of the assemblage, therefore, playing the melody above (higher than) the harmony (accompaniment) will tend to insure its being heard. It is usual to give the melody to an instrument, or instruments, having different tone color from the accompaniment. This contrast is most familiar to us in the combination of voice and piano, voice and orchestra, or any solo instrument carrying the melody over various accompanimental colors. This universal practice is our guide and it is for this reason that I usually separate the melody from the harmony and play them on different keyboards. I urge that you strive generally for CONTRAST BETWEEN MELODY AND ACCOMPANIMENT WITHOUT LOSS OF BALANCE. Balance, as mentioned here, applies to the predominance of the melody as referred to above. The inter-relationship of melody and accompaniment is, as a rule, as follows:—

The MELODY <u>in a higher register</u> than the ACCOMPANIMENT;
The MELODY <u>at least a bit louder</u> than the ACCOMPANIMENT;
The MELODY <u>given a different tonal color</u> from the ACCOMPANIMENT.

The ACCOMPANIMENT, generally heard in sustained or rhythmic forms, SHOULD SOUND AS A UNIT, that is, THE BASS AND CHORDS SHOULD BE GIVEN EQUAL PROMINENCE TO THE EAR.

A step-by-step application of the above follows:

First, choose a MELODY color;
Second, choose a HARMONY color;
Third, choose a BASS that is neither too loud nor soft in relation to the harmony.

In this lesson, we will consider the outstanding color contrasts offered by the pre-sets on the larger models, and their equivalents on the Model M.

ELEMENTARY COURSE -- LESSON XI REGISTRATION
PART I -- TONE COLOR

To simplify the following table, we will use abbreviations as follows:

"Mel." for Melody; "Acc." for Accompaniment.

With Mel. on Upper Manual -- Acc. on Lower Manual

ON PRE-SET MODELS	ON MODEL M
Mel. Upper D# (French Horn) Acc. Lower D or E Bass About 4 - 4.	Mel. Section #2.... 00-8740-000 (Fr.Horn) Acc. Section #1.... 4412-1100 Bass About 4.
Mel. Upper F# (Oboe Horn) Acc. Lower D or E Bass About 4 - 4.	Mel. Section #2.... 00-3675-200 (Oboe Horn) Acc. Section #1.... 4432-1100 Bass About 4.
Mel. Upper G# (Trumpet) Acc. Lower D# , F, F# or G Bass About 5 - 5.	Mel. Section #2.... 00-6876-540 (Trumpet) Acc. Section #1.... 5554-3200 Bass About 5 or 6.

With Mel. on Lower Manual Acc. on Upper Manual

As the Mel. on the Model M is usually on the Upper Manual, the relative positions of Mel. and Acc. remain as above

Acc. Upper C#, E, F or G Mel. Lower D# (Clarinet) Bass About 4 - 4.	Mel. Section #2.... 00-7272-420 (Clarinet) Acc. Section #1.... 4443-2100 Bass About 4 or 5.
Acc. Upper C#, D, E or F Mel. Lower F# (Open Diapason) Bass About 4 - 4.	Mel. Section #2.... 00-5641-100 (Open Dia'n) Acc. Section #1.... 4321-0000 Bass About 3 or 4.
Acc. Upper C#, D, E, or F Mel. Lower G# (Tibia Clausa) Bass About 3 - 3.	Mel. Section #2.... 00-8030-000 (Tib.Clausa) Acc. Section #1.... 4421-0000 Bass About 3.

Inasmuch as all tonal changes on the Model M must be made by manipulating the drawbars, I offer the following Acc. combination:

Section #2.... 4432-1000

as one that may be used with any of the foregoing Mel. combinations. This, by eliminating the change of Acc. combination with each change of Mel. combination, will be especially helpful when rapid changes of Mel. combinations are desired.

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ELEMENTARY COURSE -- LESSON XI REGISTRATION
PART I -- TONE COLOR

On the "pre-set" models, a choice of Acc. pre-sets is given where practical, leaving the organist free to choose the one that seems to fit the particular need of the moment. It is not generally realized by organists that a change of Acc.--without changing the Mel. combination--is an effective tonal device not to be neglected. Then again, the Acc. needs to be varied according to the "register" (lower, middle or upper part of the keyboard) in which the melody is being played. This is another reason why I have given a choice of Acc. pre-sets in some instances. The student must, of course, by experimentation, determine the one most pleasing to him.

One of the functions of the conductor is to control the volume of the different "registers" in each section of the orchestra, and the organist must assume this control in addition to his playing functions. His work will be expressive and effective in proportion to the degree in which he learns to "listen" to his playing despite his absorption in the several factors involved in it.

It is pointed out to the player of a "pre-set" model that he easily may memorize the six most effective "solo stops" listed above for melody playing, by a little study of the following chart:

UPPER MELODY PRE-SETS	D# (French Horn)	F# (Oboe Horn)	G# (Trumpet)
LOWER MELODY PRE-SETS	D# (Clarinet)	F# (Open Diapason)	G# (Tibia Clausa)

D#, F# and G#, ON EITHER MANUAL, ARE THE PRE-SETS THAT CONTROL THESE DISTINCTIVE MELODY TONE COLORS.

On the Model M, the six tablets generally may be set in their forward (toward you) position. However, when playing a short, rhythmic bass, the Pedal Decay tablet--third from the left--should be set at its FAST (away from you) position.

There is a small metal lever attached to the expression pedal of the Model M that may be used for a sustained bass part in which a "legato" bass (smooth connection of bass notes) is required. This lever should be pressed by the left edge of the right foot as this foot rests on the expression pedal. It will act as an "automatic legato", holding and connecting the bass notes without any confliction at the moment of change from one to another, and dispensing with the necessity of keeping each foot pedal depressed until the exact instant of change.

USE OF VIBRATO EFFECT -- In concert and church work, the Vibrato is used sparingly, but, for sentimental or "sweet" melodies, the Vibrato may be left on at its most effective setting.

It is my purpose, in these lessons on Registration, to offer the beginner a small number of striking tonal colors, rather than burden and bewilder him with a large number of more subtle effects. This lesson--well learned--plus the points made in the next lesson--will give him a command of tone color more than adequate for his immediate needs.

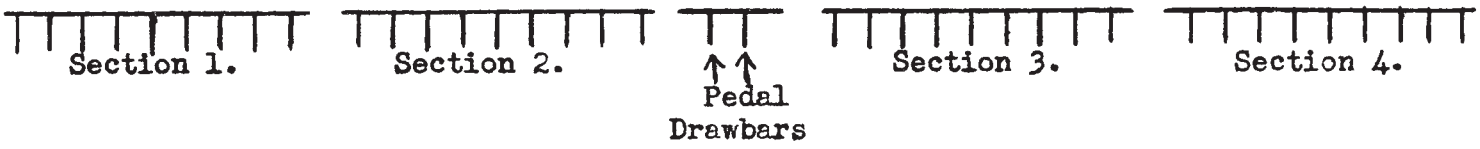
ELEMENTARY COURSE -- LESSON XII
REGISTRATION
PART II - TONE COLOR (Concl'd)

In addition to the distinctive "solo stops" discussed in our last lesson, there are some special combinations obtained through the drawbars that may be relied upon for general usage. When the "solo stops" are used in contrast to these special combinations, the resultant changes of tone color will tend to refresh and hold the listener's interest indefinitely.

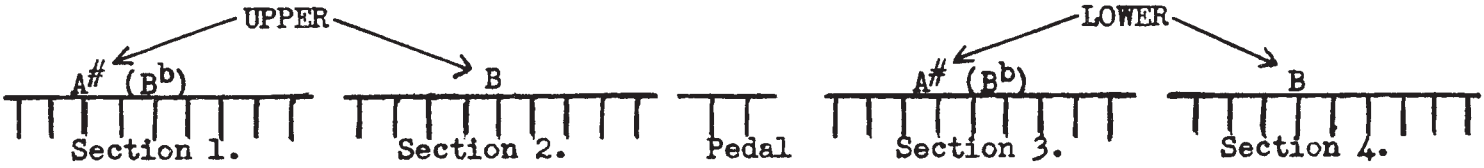
First of all, we need a "full-organ" combination--one that will serve as a "tutti" or full-orchestra effect. This combination may be used for any passage of music expressing power or building to a tonal climax and, conversely, on the Hammond organ, it may be played so softly as to serve for quieter passages without the necessity of changing combinations.

The pre-set models have four groups of nine drawbars each, with the two pedal drawbars located at a central point, as follows:

T H E D R A W B A R S



Sections 1 and 2 are for the upper manual; Sections 3 and 4 apply to the lower manual. Tonal combinations from these four sections are made available on the upper and lower manuals by depressing the A# (B♭) or B pre-set keys on the respective manual. The following diagram will make this clear:



Two sections of drawbars are available on each manual in order that the organist may have them set up with different combinations of his own choosing awaiting his need. He has but to depress either the A# (B♭) or the B pre-set key to bring its combination into play and may, of course, alternate them as he desires. You have, no doubt, long since learned that only one pre-set key may be used at a time on either manual.

I achieve the full-organ effect mentioned above by setting the drawbars as follows:

PRE-SET MODELS	MODEL M
Mel. Upper A# (B♭).. 77-8888-765	Mel. Section #2... 77-8888-765
Acc. Lower A# (B♭).. 00-7777-654	Acc. Section #1... 7777-6542
Bass.....6 - 6 or 7 - 7	Bass..... 7 or 8

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ELEMENTARY COURSE — LESSON XII REGISTRATION
PART II - TONE COLOR (Concl'd)

A very valuable combination, for "pretty" melodies, is one that very closely simulates the "sweet" combination I used on theatre organs. It is comprised of the Tibia Clausa at various pitches, plus the Vox Humana stop, and may be set as follows:

	PRE-SET MODELS	MODEL M
1.	Mel. Upper B.... 80-8830-210	1. Mel. Section #2... 80-8830-210
	Acc. Lower D, E, F, F# or G, as needed	Acc. Section #1... 4432-1100
	Bass ..... about 4 - 4	Bass ..... about 4

The melody part of this combination may be varied while in use, as follows:

NINE VARIATIONS OF THE "SWEET" MELODY COMBINATION			
	2.	80-8030-210	Acc. - Lower D, E, (F# Stacc.)
	3.	80-0830-210	" " E, F#
	4.	08-8030-210	" " D, (Indian)
	5.	08-0830-210	" " D, (Oriental)
	6.	88-0030-210	" " F#, F
	7.	88-0830-210	" " F, F# or G
	8.	88-8030-210	" " F, F#
	9.	08-8830-210	" " F#, F
	10.	88-8830-210	" " F, G, D#

These ten combinations may be varied further by substituting a four (4) for either one of the two eights in Nos. 2, 3, 4 or 5; or for any one or two of the eights in Nos. 1, 6, 7, 8 or 9--the last five drawbars to remain at 30-210.

On either model, a sustained accompaniment sounds very attractive if a Vox Humana (human voice) stop is set on the lower manual, as follows:

PRE-SET MODEL	MODEL M
Acc. Lower B.... 00-4500-320	Acc. Section #1... 4500-3200

Finally, I wish to suggest a very flexible novelty combination that permits maximum change of melody color with minimum effort. It should be set as follows:

PRE-SET MODELS	MODEL M
(I use the lower B for this, with the Acc. on the upper manual)	
Acc. Upper C#, D, E, F, F#, G or G# (as needed)	Mel. Section #2...44-4444-332
Mel. Lower B... 44-4444-332	Acc. Section #1... 5432-2100
Ped..... about 4 - 4	Ped. about 4

The melody part of this combination is merely a preliminary setting. On either model, the value of this combination will lie in the use of any one of the six "fours" at eighth (8) strength, with the other five remaining at fourth (4), thus:

ELEMENTARY COURSE — LESSON XII REGISTRATION
PART II - TONE COLOR (Concl'd)

SIX VARIATIONS OF THE NOVELTY MELODY COMBINATION	1.	84-4444-432
	2.	48-4444-432
	3.	44-8444-432
	4.	44-4844-432
	5.	44-4484-432
	6.	44-4448-432

These combinations produce the effect of a solo stop against a neutral background and may be used in any desired order. It must be remembered that when a change is made, for instance, from #5 to #2, the fifth drawbar is re-set at four (4) while the second drawbar is pulled out to eight (8).

To summarize, on pre-set models, I set the combinations as follows:

UPPER B^b (Section #1)... 77-8888-765	UPPER B (Section #2)... 80-8830-320
LOWER B^b (Section #3)... 00-7777-654	LOWER B (Section #4)... 44-4444-432

Ped. to suit.

This setup provides the full-organ combination (UPPER and LOWER $A^\#$ (B^b); the "sweet" melody combination (UPPER B) and the novelty combination (LOWER B). These combinations, plus the resources at hand on the pre-sets, provide me with a variety of tone colors more than ample for an entire concert.

On the Model M,we cannot, of course, set up all of these combinations as we have but two drawbar sections.

I would like to make it clear that the PEDAL settings indicated above are approximate, the actual setting being left to the discretion of the organist. While I have indicated settings at 4 - 4, 6 - 6, etc., he may find that, under the acoustical conditions of the room in which he is playing, 5 - 4, 4 - 5, 7 - 6 or 6 - 7 may be more effective. An important point to be remembered in connection with pedal combinations: THE BASS SHOULD ALWAYS BE A BIT STRONGER WHEN PLAYED STACCATO (VERY SHORT) THAN WHEN SUSTAINED. Also, in using the full-organ effect, the organist may find it advisable to increase the strength of each drawbar by one degree, or, on the other hand, to decrease each drawbar's setting by one or even two degrees. These adjustments will be made, of course, when my suggested "full" setting proves not loud enough or too loud for the room. The organist should be aware that heavy drapes and rugs absorb the brilliance of the organ's tone. A large audience will have the same effect and he may find it necessary, under such conditions, to increase the strength of the upper harmonics (roughly, from the third white drawbar onward) to overcome the resulting tendency toward "dull" tone. However, this factor, in general, will not concern the organist, as the Hammond technician who installs the organ will regulate its response to whatever acoustical conditions he finds.

A study of the Hammond Bulletin No. 2, is recommended to pre-set users and it may be repeated here that the Hammond folio for the Model M will prove of great interest and value to those playing this instrument.

ELEMENTARY COURSE -- LESSON XII - EXPRESSION

EXPRESSION

Expression is the one factor that almost outweighs all others in the listener's appreciation of a musical performance. Music, to him, is dull unless vitalized by the interplay of varied dynamics--the modern acoustical engineer's term for relative softness or loudness of sound.

Very few organists have a natural faculty for expression, therefore, I would like to offer a method that will prove a safe general guide:

It is most natural to increase the volume with a rising melodic pattern and decrease it with a descending melodic pattern. This does not mean every rise or fall, but refers to the over-all trend of the melody over a two-bar, four-bar or eight-bar section. If we regard a musical phrase or sentence from its lowest to highest, or highest to lowest notes, we can quickly judge whether we have a rising or falling pattern.

Another general method is to gradually increase the volume in the first half of a four or eight-bar section and decrease it in the second half. This is in keeping with our speaking habits in which our voice will rise in pitch in the first part of a sentence and fall in the latter part.

In addition to gradually louder or softer phrases, we can have accented or stressed melody notes or chords, or both. These are known as accents when moderate and as Sforzandos when strongly accented. Care should be exercised in the use of accents as they may be easily overdone, especially on the electric organ.

IN GENERAL, extreme and frequent changes of volume are unnatural to any but highly emotional pieces of music, or music that is intended to be exciting and stimulating.

The thoughtful organist will take note of the general preference of his listeners and will do well to remember that the organ is regarded usually by its "fans" as restful, and an ideal medium for the presentation of favorite melodies.

ELEMENTARY COURSE — ADDENDA

On the next two pages, is a chart showing the most common chords (used in semi-classical and popular music) on the most commonly used root-tones.

The symbols shown under each chord are those used in popular music, therefore, this chord chart should prove of great value to students of this Course who essay to play from popular song copies. (The studies involved in the transcription of this type of piano music for the organ are an important part of my Advanced Course.)

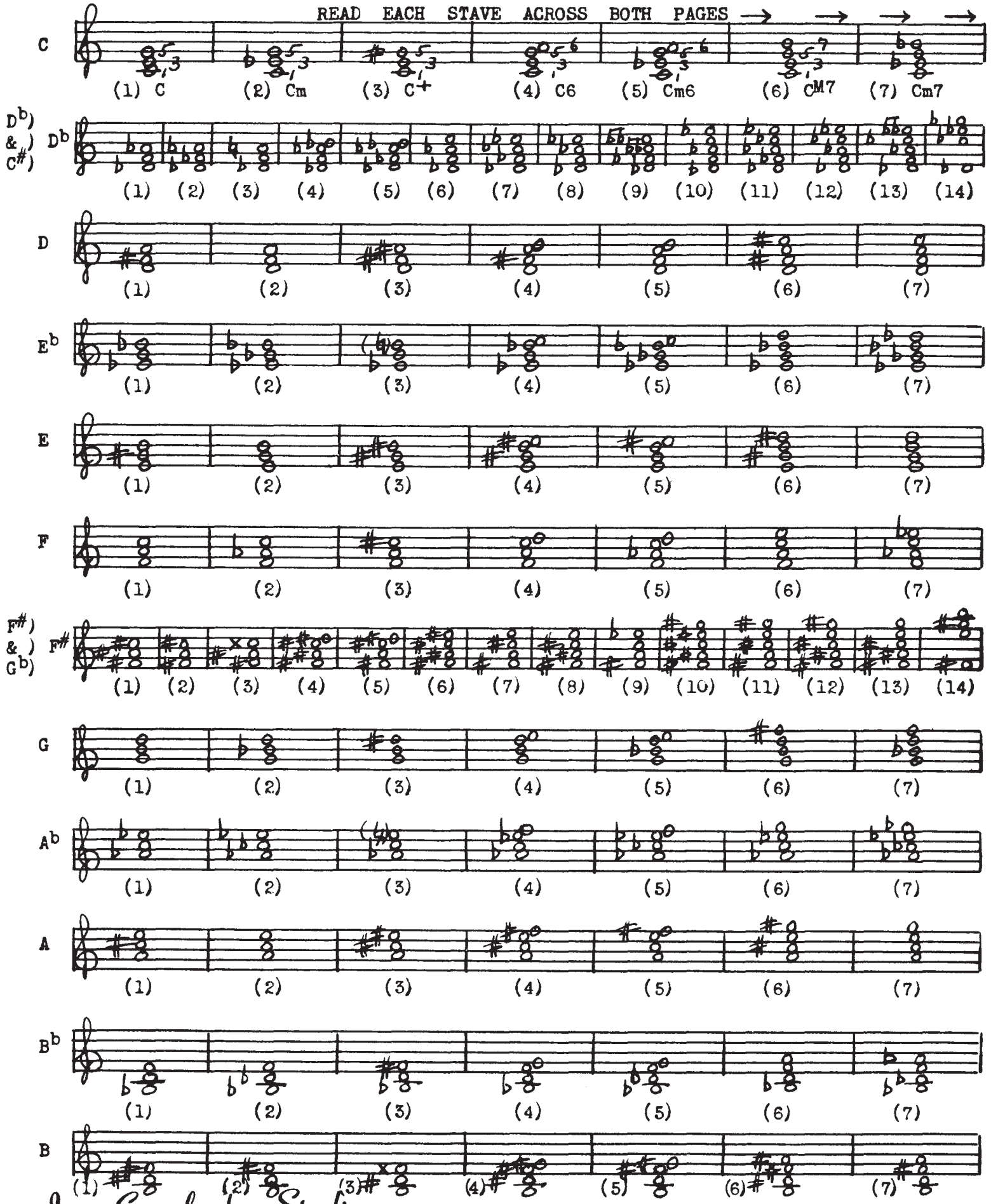
Following are the definitions of these symbols based on C as the root-tone:

SYMBOL	CHORD INDICATED
1. C	C major triad
2. C^{m}	C minor triad
3. C^{+}	C augmented triad
4. C^{6}	C major triad with added 6th
5. C^{m6}	C minor triad with added 6th
6. C^{M7}	C major seventh
7. C^{m7}	C minor seventh
8. C^{7}	C dominant seventh
9. $C^{dim.}$	C diminished seventh
10. C^{M9}	C major ninth
11. C^{m9}	C minor ninth
12. C^{9}	C dominant ninth
13. $C^{dim.9}$	C diminished ninth
14. C^{11}	C dominant eleventh

ELEMENTARY COURSE - ADDENDA CHORD CHART

The fourteen most common chords on the fourteen most commonly used Root-tones. →

READ EACH STAVE ACROSS BOTH PAGES → → → →



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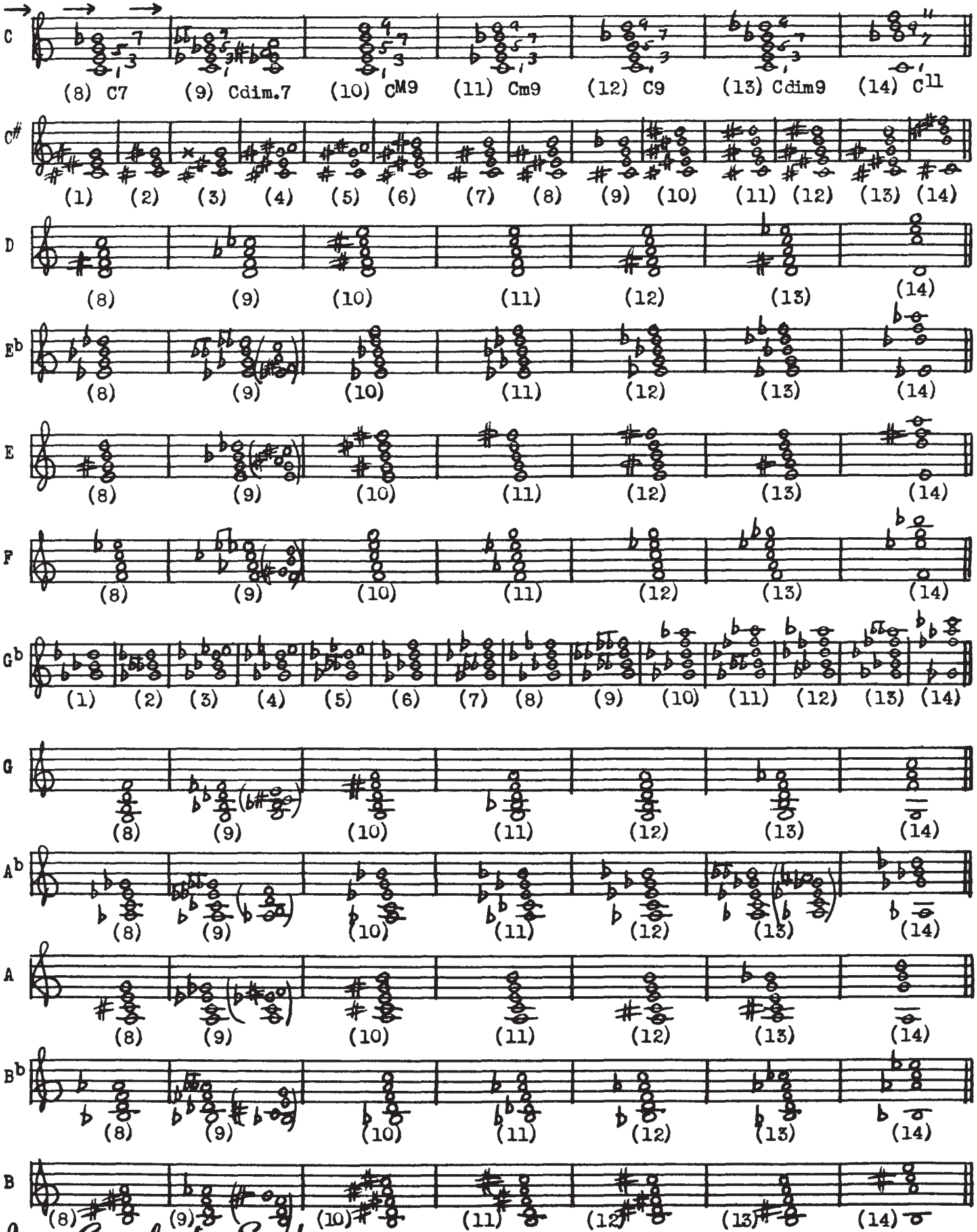
Nos. 6, 7, 8 - 10, 11, 12 and 13 may appear without their "fifth".



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ELEMENTARY COURSE - ADDENDA

To those who may become interested in studying my Intermediate and Advanced Courses, I would like to suggest that it would be best for them to assimilate the instructions contained in this Elementary Course before undertaking the advanced work.

The studies on pages 84, 85 and 86 will provide sufficient familiarity with four and five flats to permit progression to my Intermediate Course, which, in turn, leads to my Advanced Course.

The five complete favorite folk melodies, in simple, sustained form, on the next pages, have been added for supplementary practice. Those students who are interested in the dance style of playing will acquire additional proficiency by converting the sustained accompaniments into fox-trot or waltz forms, as the case may be. These forms were studied in Lessons VII and VIII.

* * * *

Following these five pieces, I have added scales and studies in the less used Major keys, namely,

A^{b}, D^{b}, G^{b} —— A, E, B and $F^{\#}$

These are intended for those who may wish to become familiar with all Major keys. Although I have shown the scales of C^{b} and $C^{\#}$, no practice pieces are given for the following reasons:

C^{b}, the Key of 7 Flats, is rarely used. B, the Key of 5 Sharps, is the *enharmonic of the Key of C^{b}, and is generally used instead.

The same applies to the Key of $C^{\#}$ (7 Sharps), which is the enharmonic of the Key of D^{b} (5 Flats), the latter being most generally used.

*Note: The term, "enharmonic", means similar in sound but different in name.

As practice pieces for the new Flat and Sharp Keys, I have selected one melody for all the Flats, and one for the Sharps. This, of course, means lack of variety. However, you will note that in each instance, the new Sharp or Flat appears prominently in the melody, and I assure you that nothing promotes familiarity with the keyboard as does being able to play one piece in a number of keys.

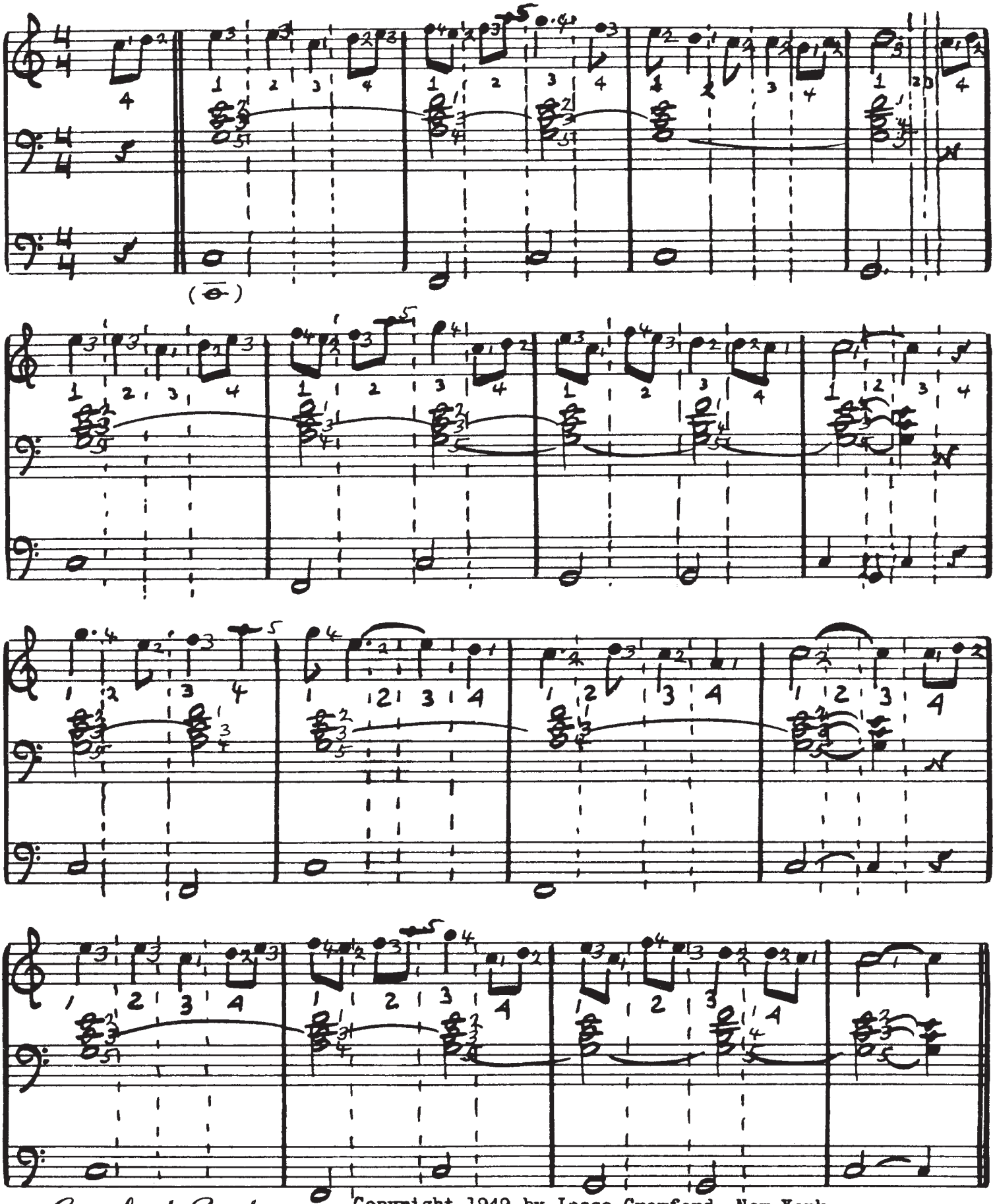
* * * *

The manuscript paper included herein is for the use of those who wish to improve their facility in reading. I recommend that you write a large number of different notes in the treble and bass clefs and then test your ability to properly identify them. Facility in reading, of any kind, comes only through experience, that is, by reading.

ELEMENTARY COURSE - ADDENDA

"MY OLD KENTUCKY HOME"

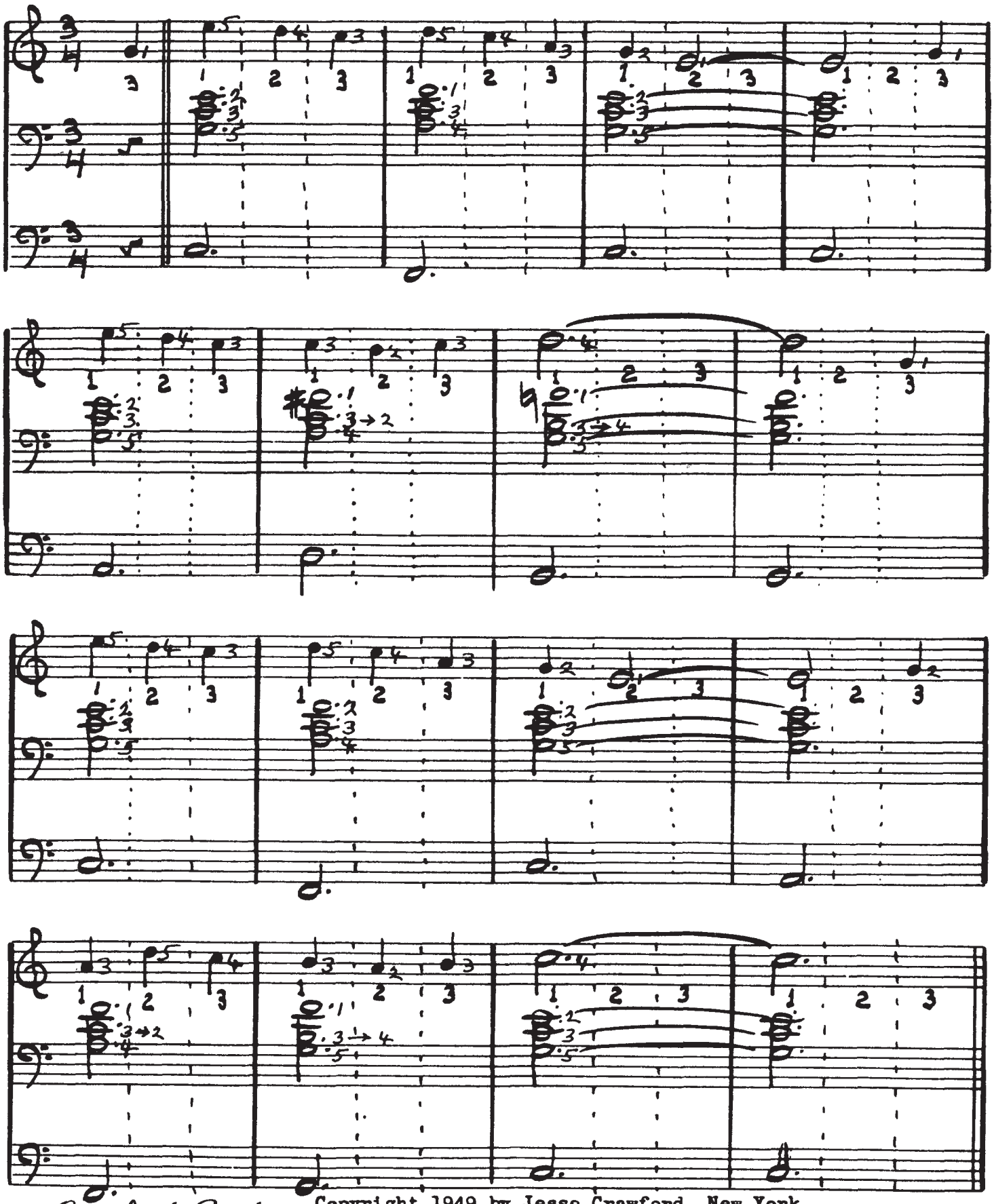
Foster



ELEMENTARY COURSE - ADDENDA

"MY BONNIE LIES OVER THE OCEAN"

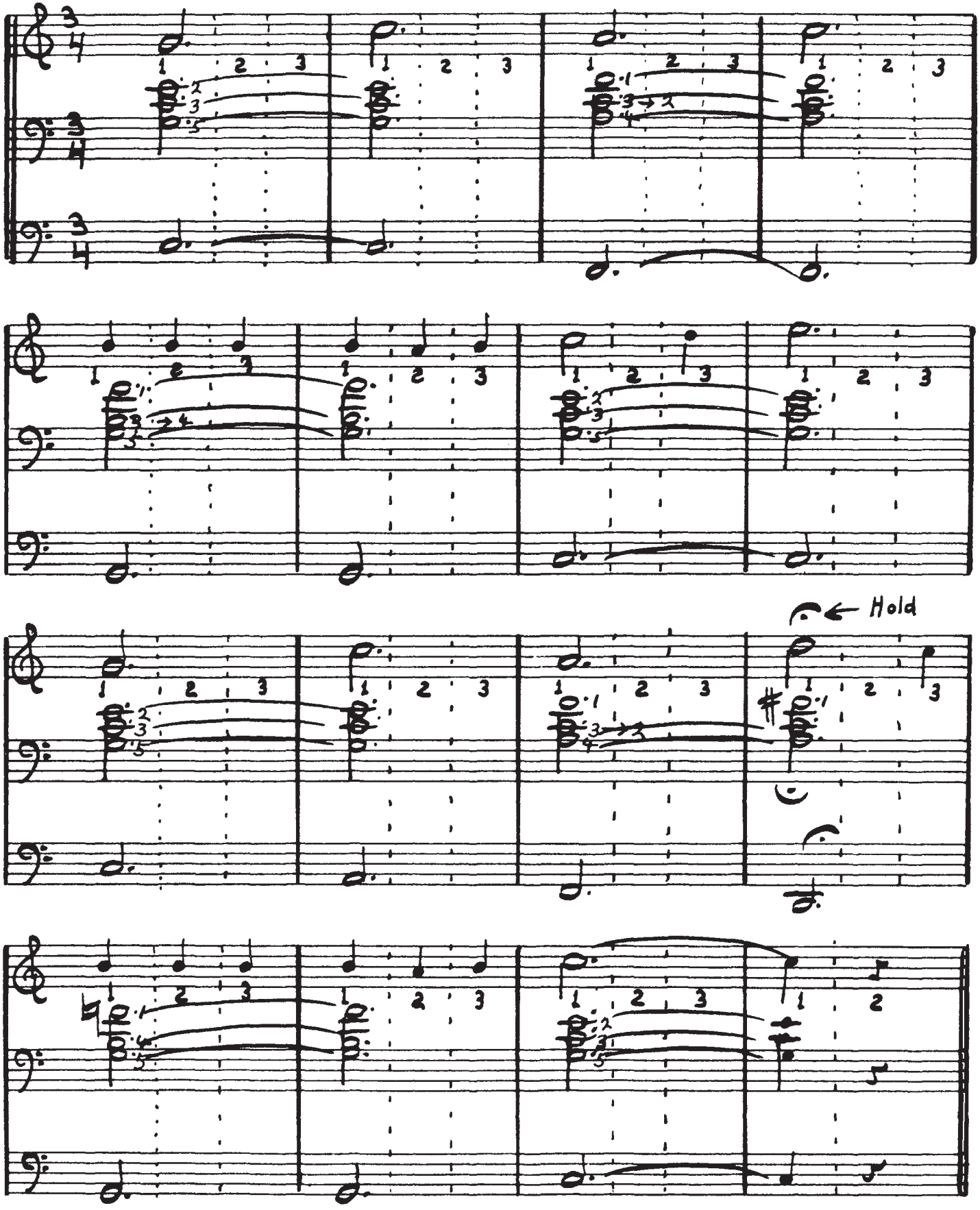
(College Song)



ELEMENTARY COURSE - ADDENDA

"MY BONNIE LIES OVER THE OCEAN" (Cont'd)

CHORUS



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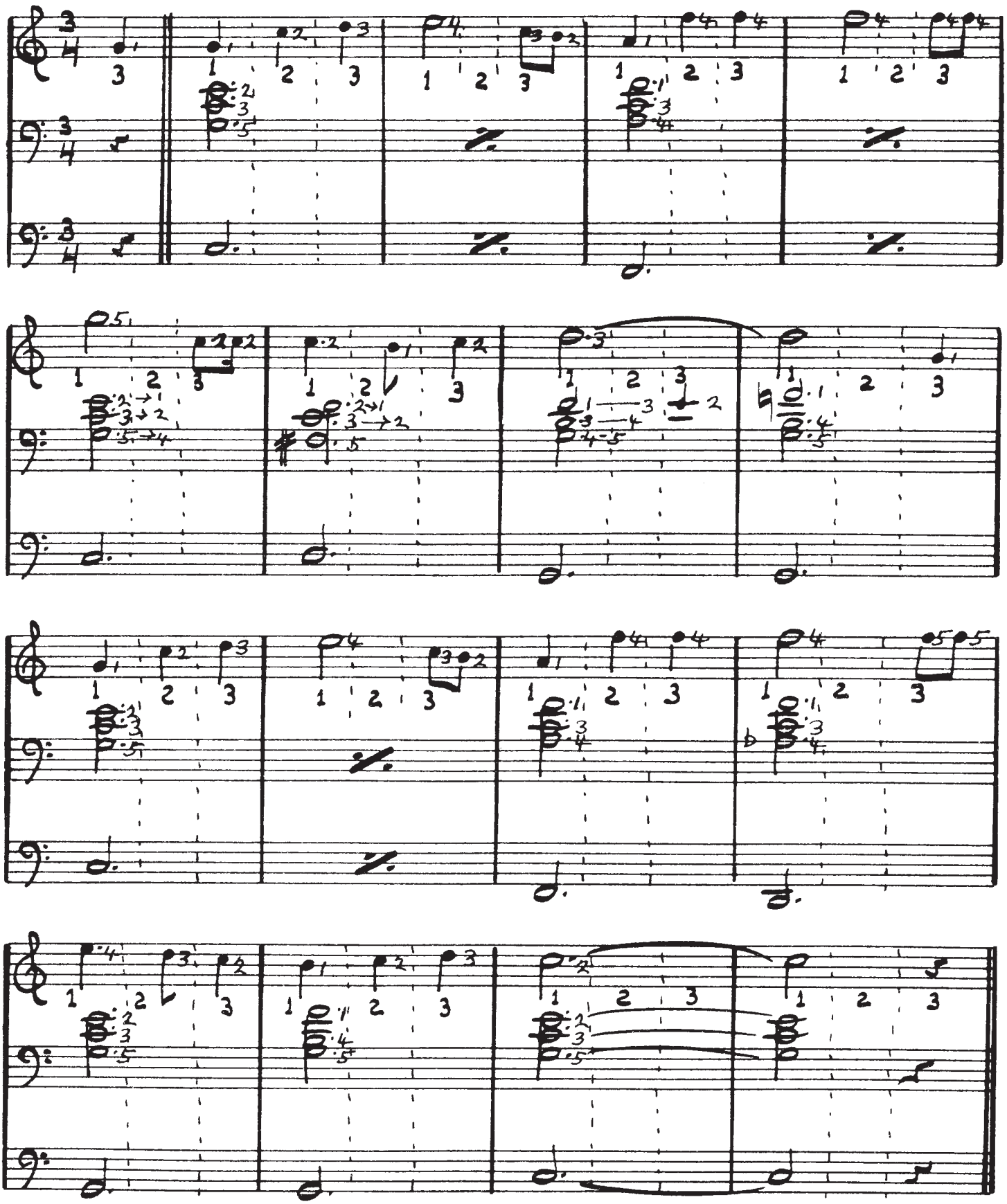
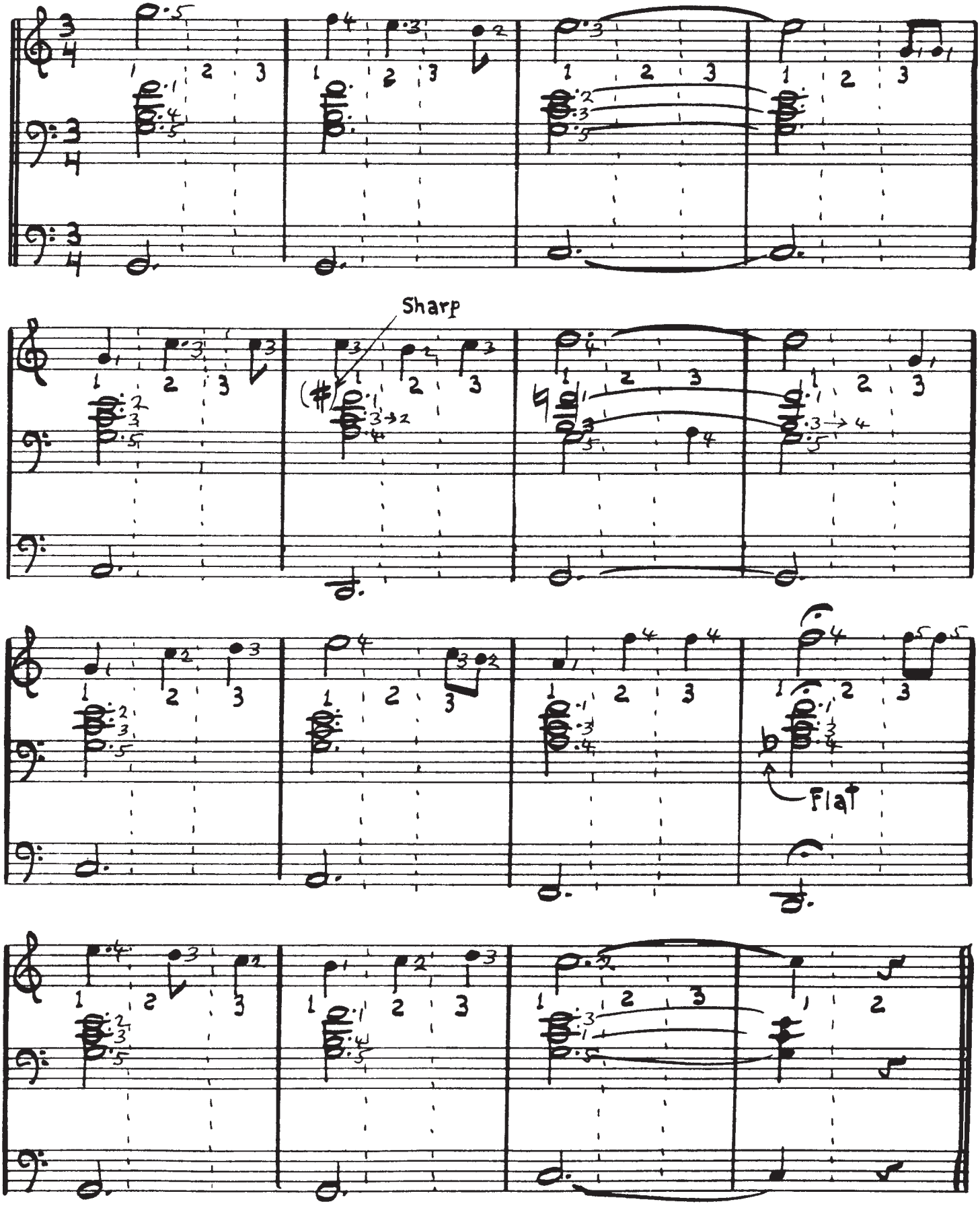
ELEMENTARY COURSE - ADDENDA

"HOME ON THE RANGE"

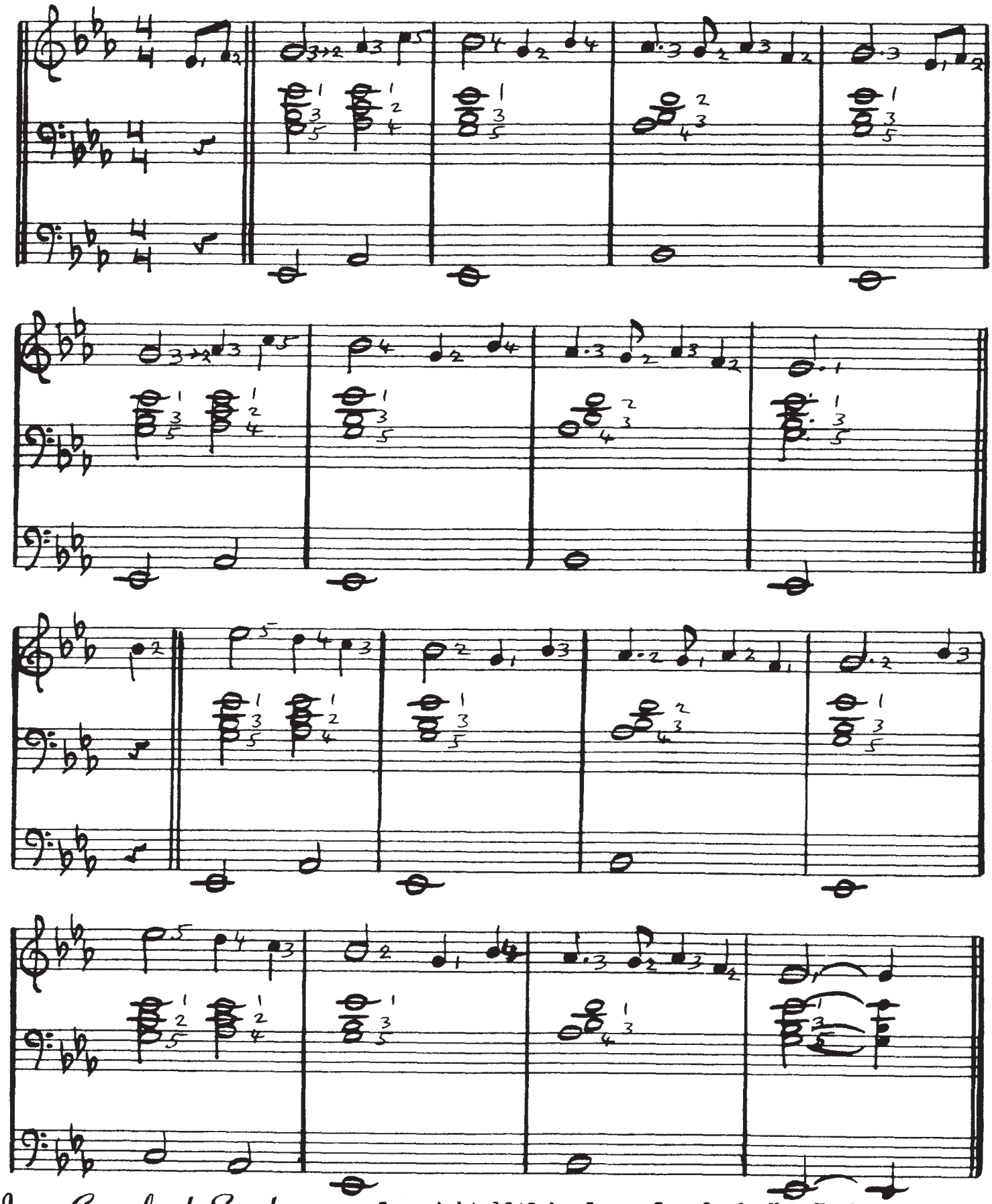
Cowboy Tune





ELEMENTARY COURSE - ADDENDA

"HOME, SWEET HOME" (In E♭ - 3 Flats, B♭, E♭, A♭)



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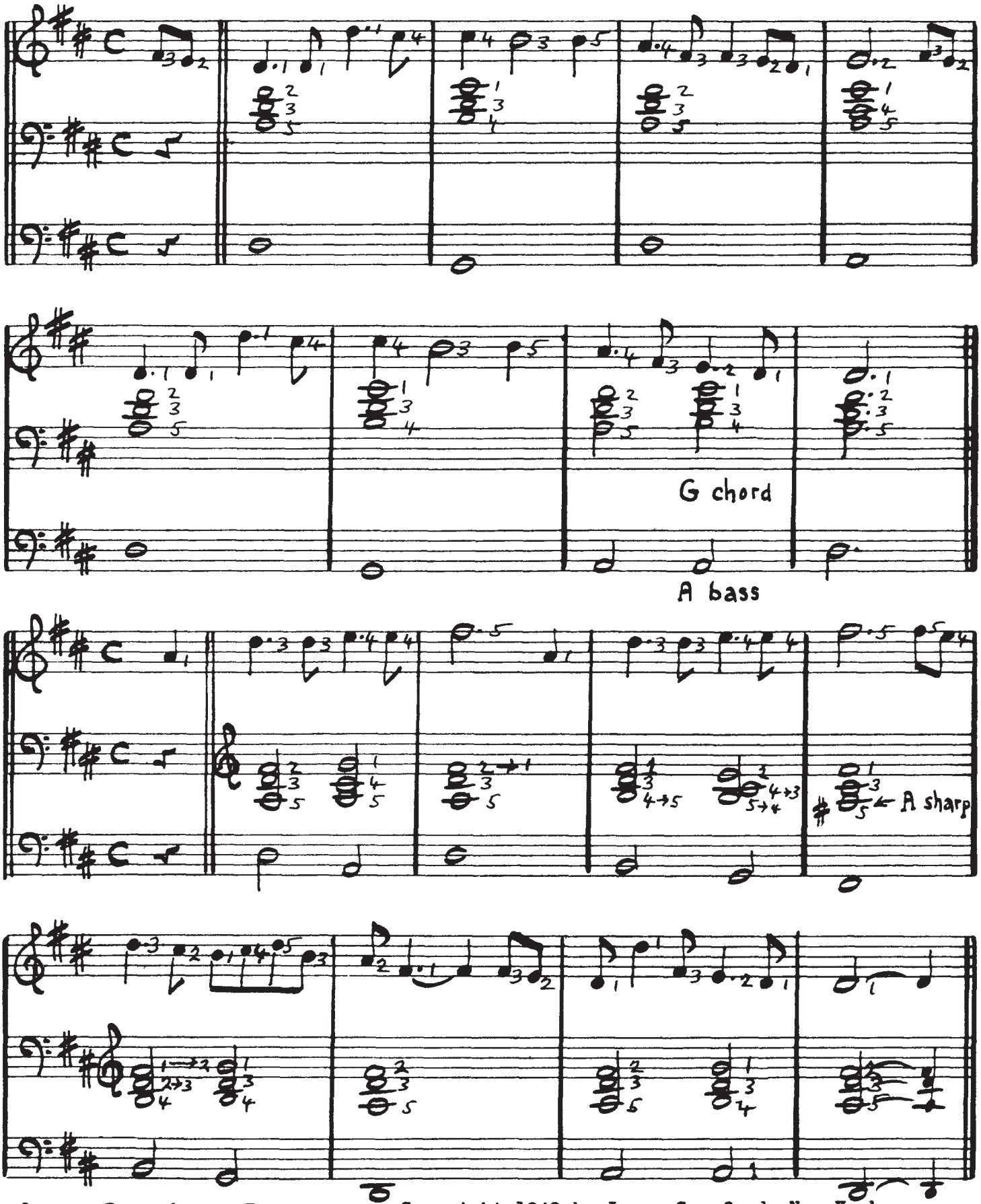
ELEMENTARY COURSE - ADDENDA

"ANNIE LAURIE" (In D - 2 Sharps, F#, C#)



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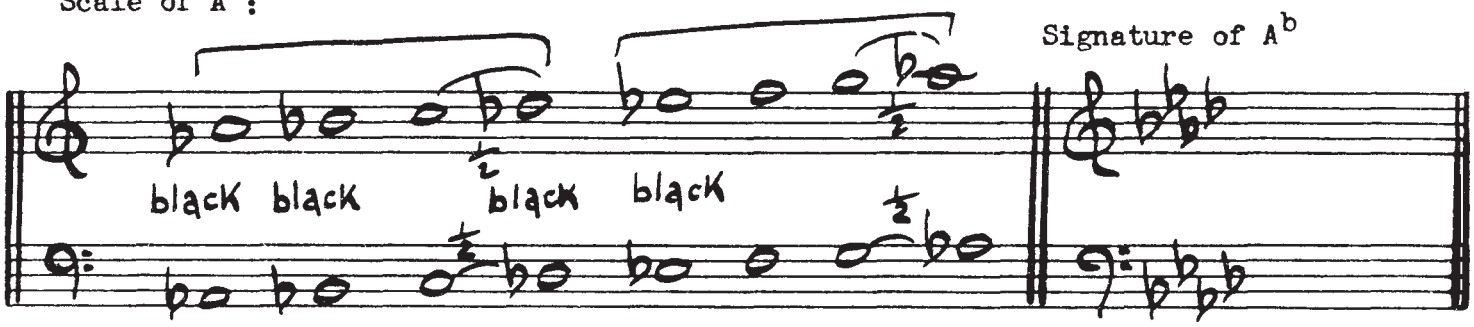
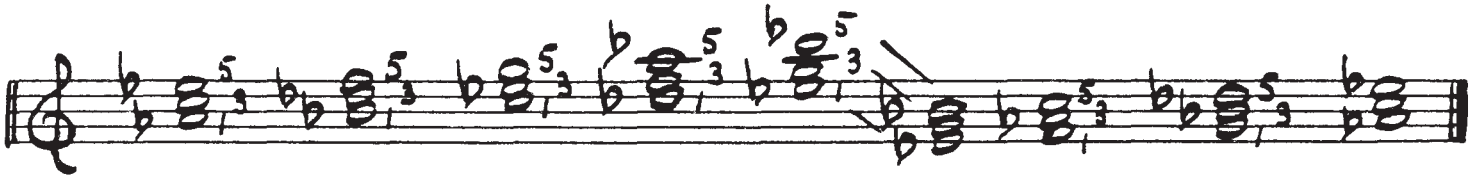
ELEMENTARY COURSE - ADDENDA

KEY OF A♭ - 4 FLATS (B♭, E♭, A♭, D♭)

Scale of A♭:



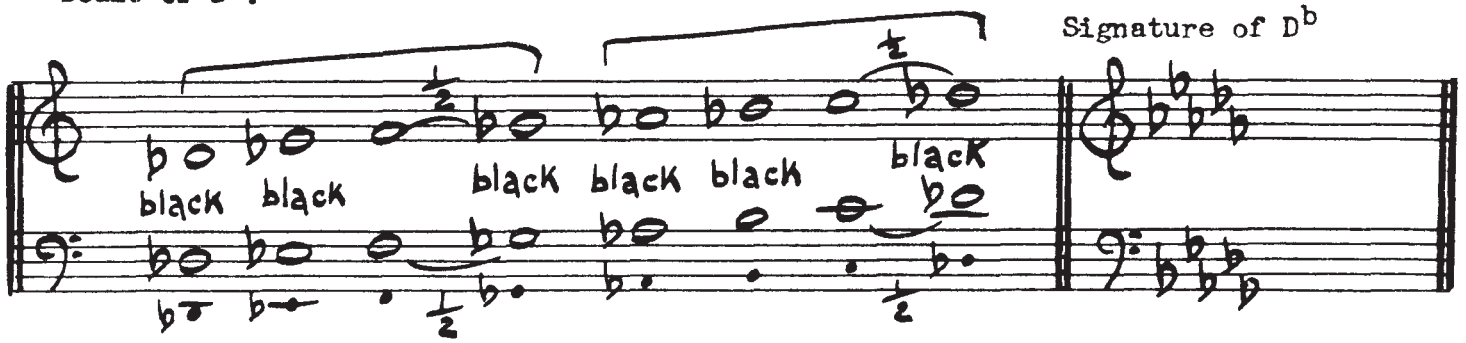
The designation "black" under the flats refers, of course, to the black keys.
Primary chords derived from A♭ scale:



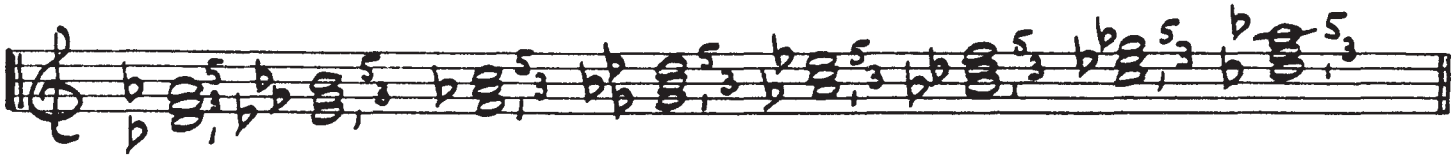
A complete practice piece in the Key of A♭ will be found on Page 85.

KEY OF D♭ - 5 FLATS (B♭, E♭, A♭, D♭, G♭)

Scale of D♭:

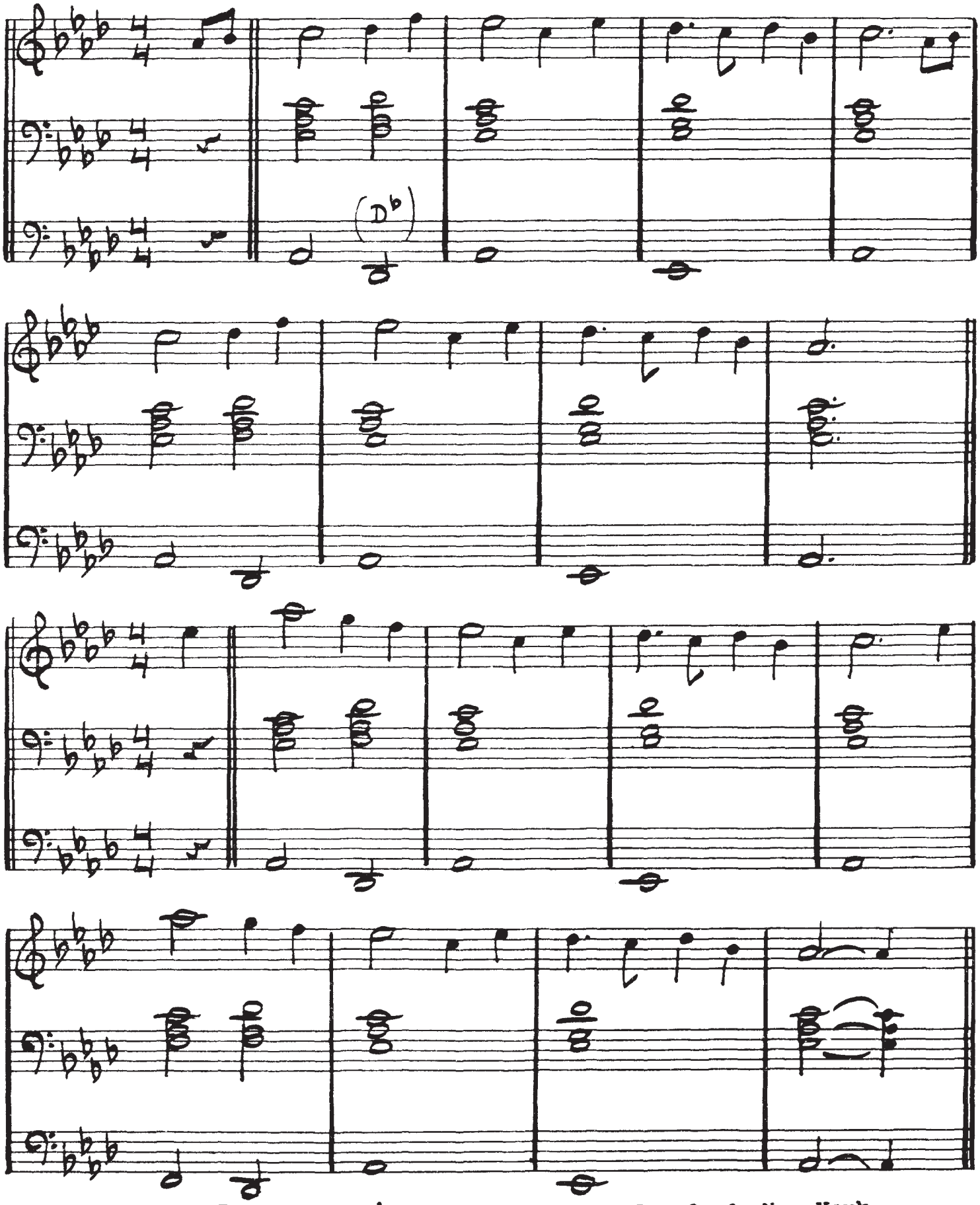


Primary chords derived from D♭ scale:



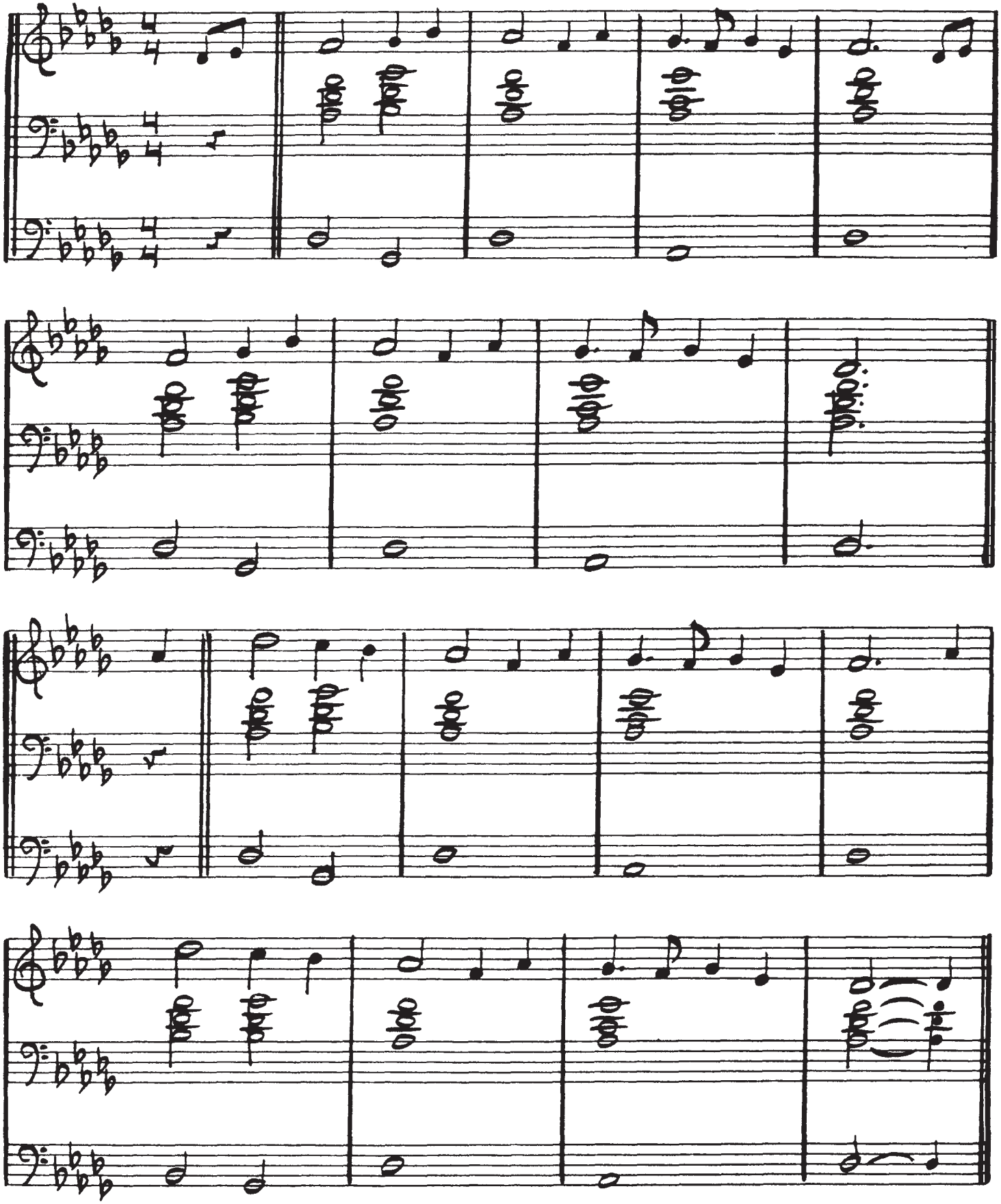
A complete practice piece in the Key of D♭ will be found on Page 88.

"HOME, SWEET HOME" (In A♭ - 4 Flats)



ELEMENTARY COURSE - ADDENDA

"HOME, SWEET HOME" (In D^b - 5 Flats)



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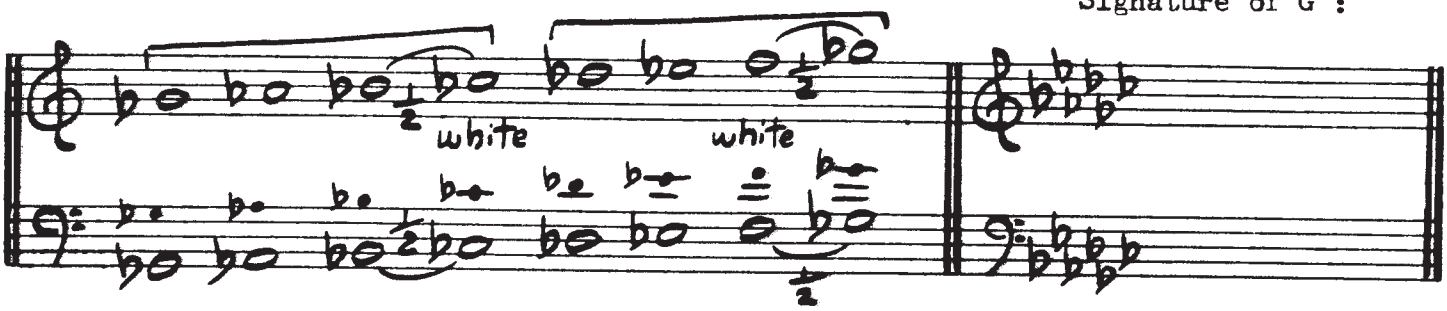
ELEMENTARY COURSE - ADDENDA

KEY OF G^b - 6 FLATS (B^b, E^b, A^b, D^b, G^b, C^b)

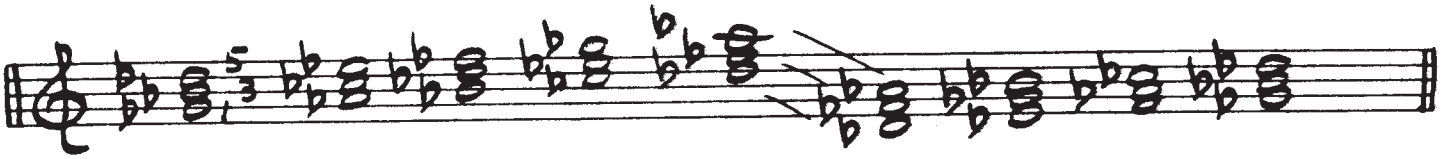
G^b Scale:

Signature of G^b:



The designation "white" under the flats refers, of course, to the white keys.

Primary chords derived from G^b Scale:



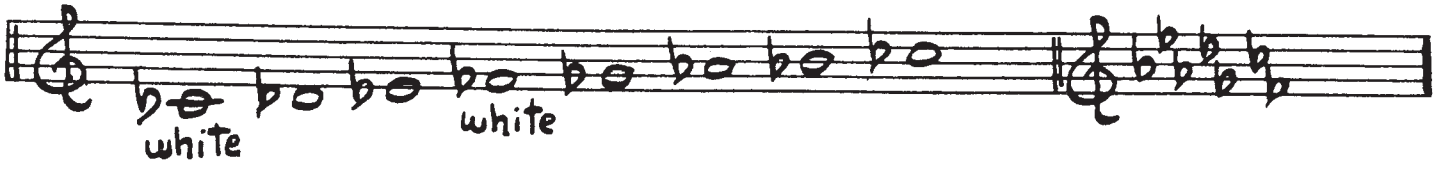
A complete practice piece in G^b will be found on Page 88.

The term, "enharmonic", means similar in sound but different in name as, for example, C^b and B.

KEY OF C^b - 7 FLATS (All seven names are Flatted)
(Enharmonic with B - 5 Sharps)

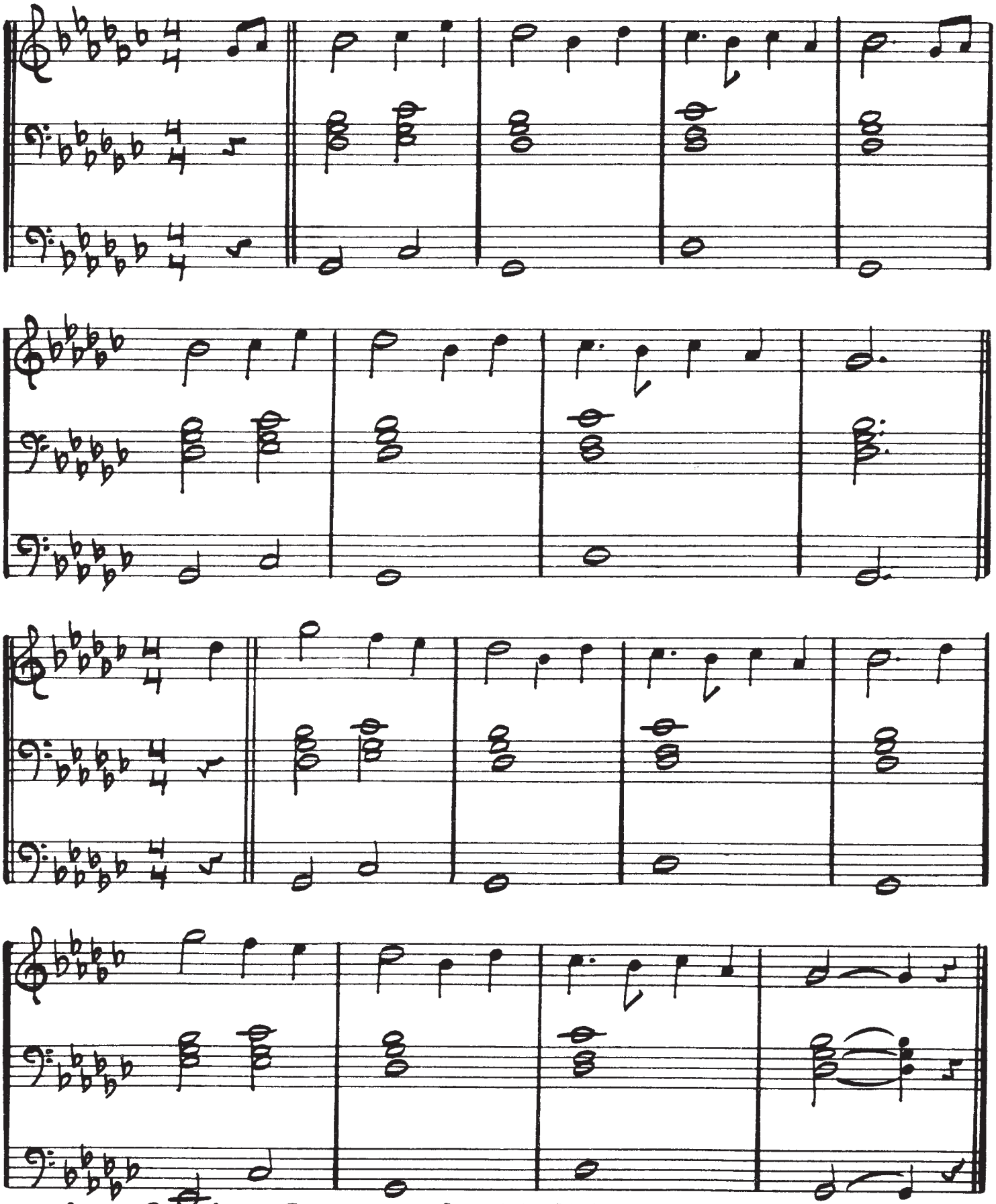
C^b Scale:

Signature of C^b:



ELEMENTARY COURSE - ADDENDA

"HOME, SWEET HOME" (In G^b - 6 Flats)



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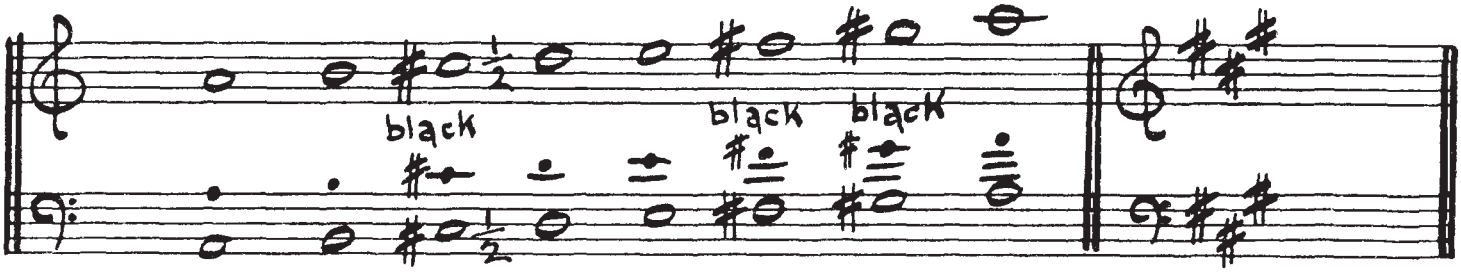
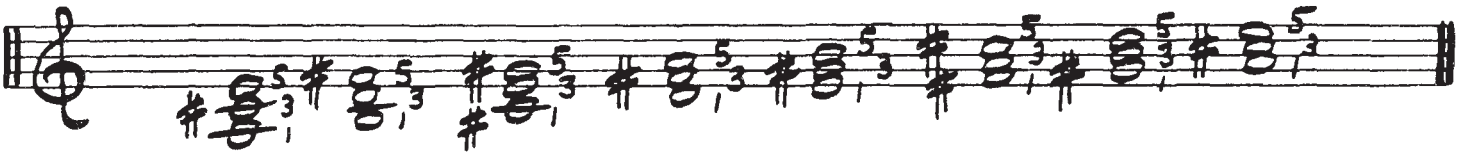
KEY OF A - 3 SHARPS (F#, C#, G#)

A Scale: Signature of A



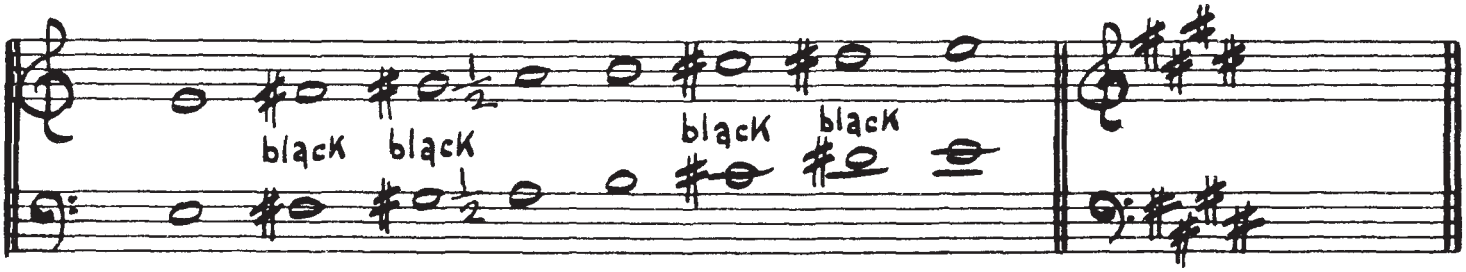
Primary chords derived from A Scale:



A complete practice piece in the Key of A will be found on Page 90.

KEY OF E - 4 SHARPS (F#, C#, G#, D#)

E Scale: Signature of E

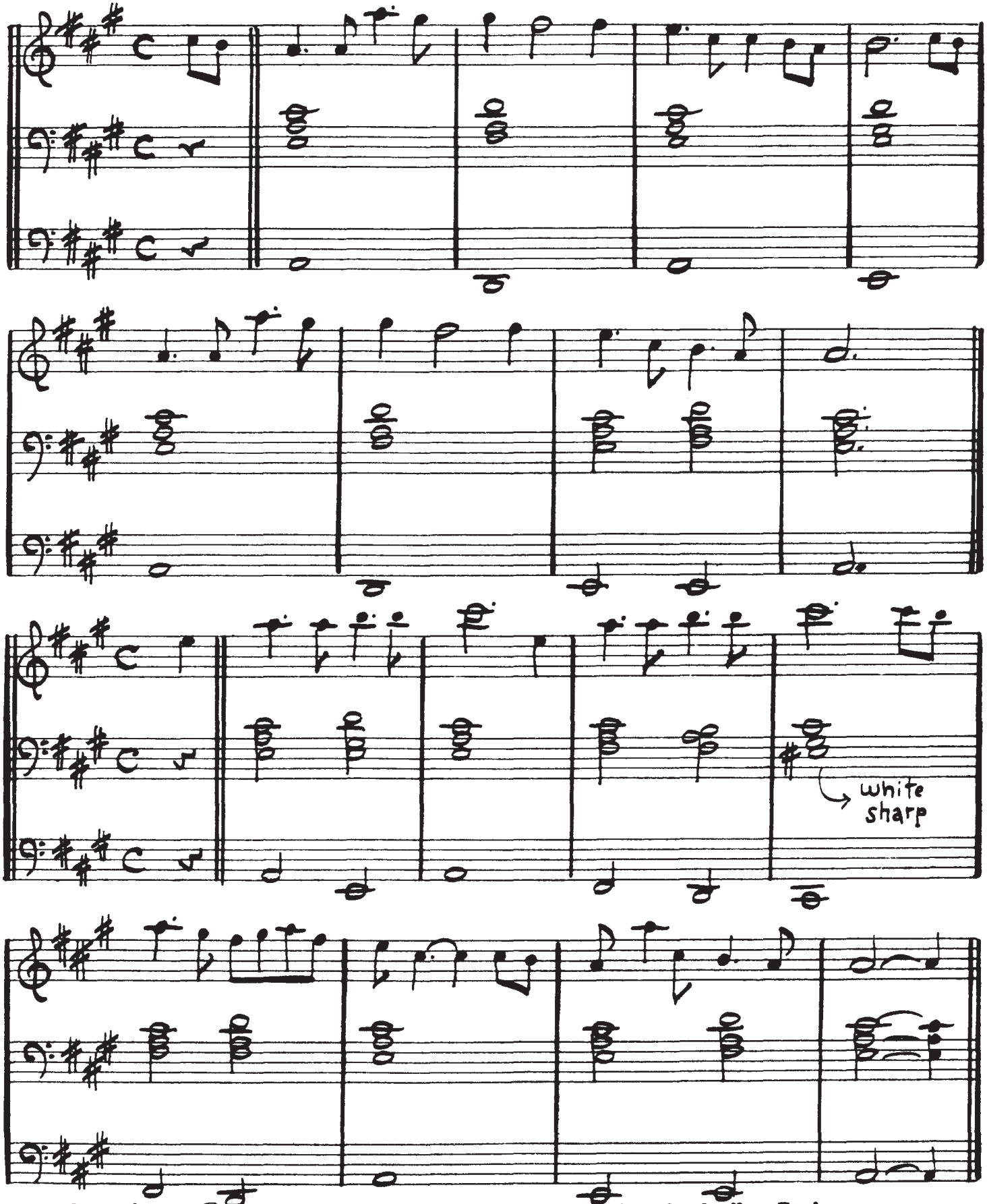


Primary chords derived from E Scale:

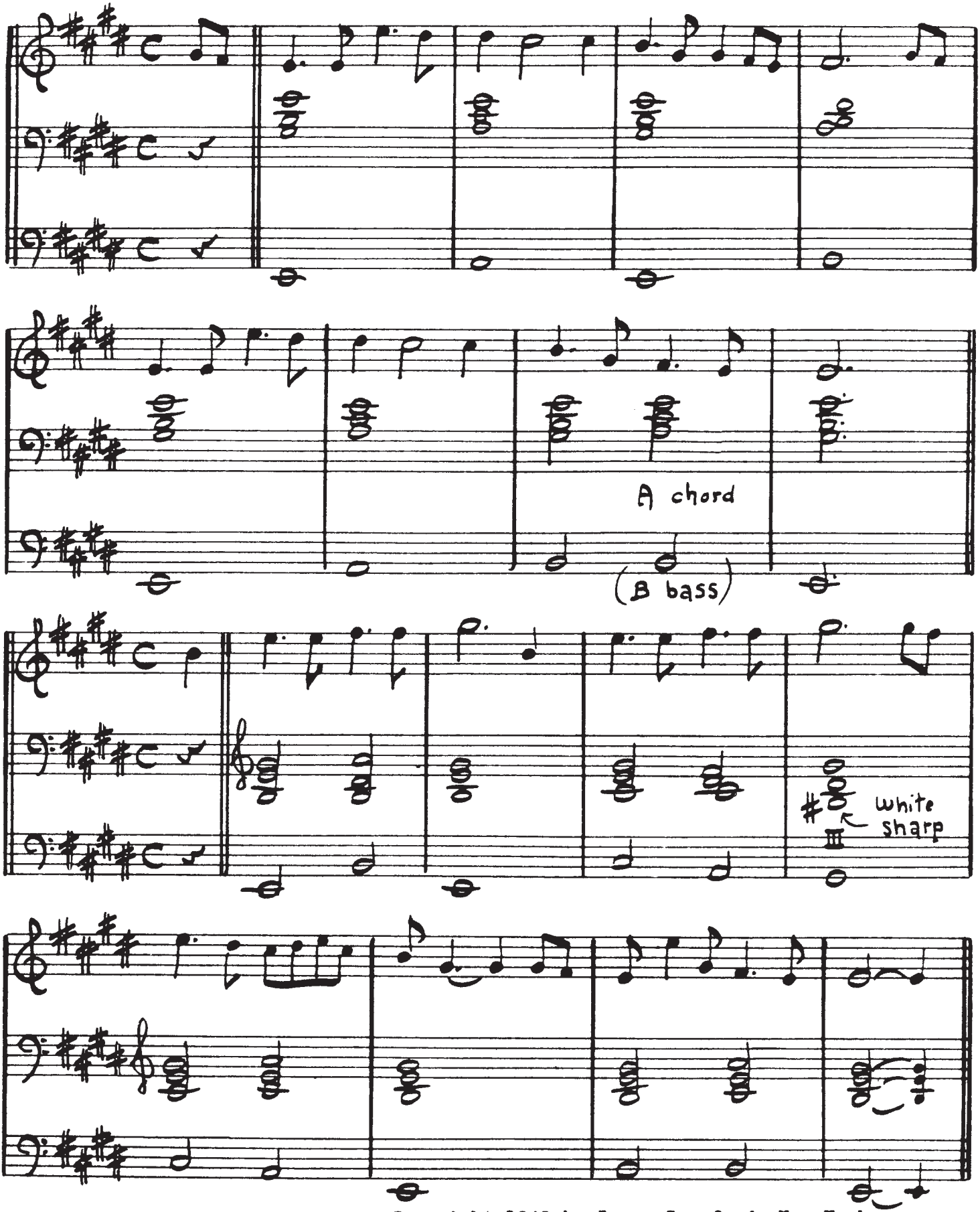
A complete practice piece in the Key of E will be found on Page 91.

ELEMENTARY COURSE - ADDENDA

"ANNIE LAURIE" (In A - 3 Sharps)



"ANNIE LAURIE" (In E - 4 Sharps)

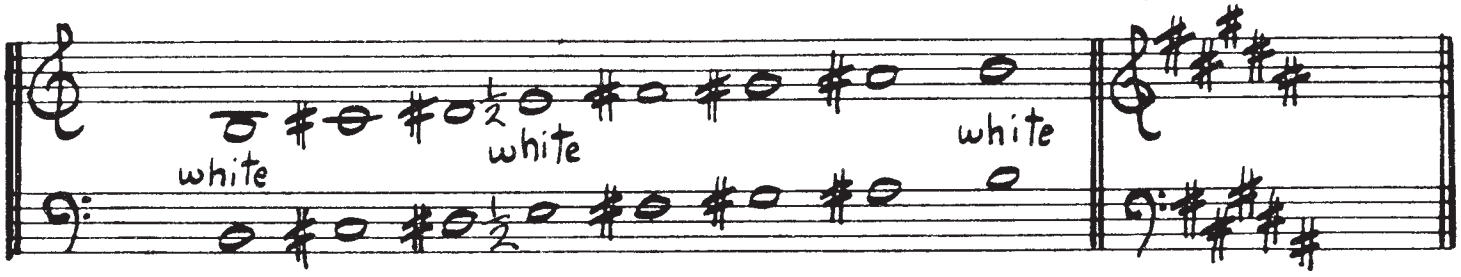


ELEMENTARY COURSE - ADDENDA

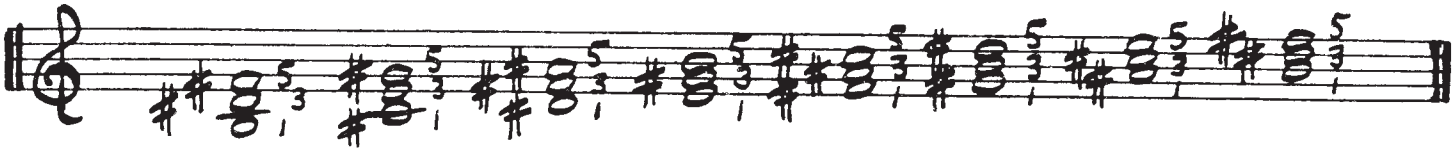
KEY OF B - 5 SHARPS ($F^{\#}$, $C^{\#}$, $G^{\#}$, $D^{\#}$, $A^{\#}$)

B Scale:

Signature of B:



Primary chords derived from B Scale:

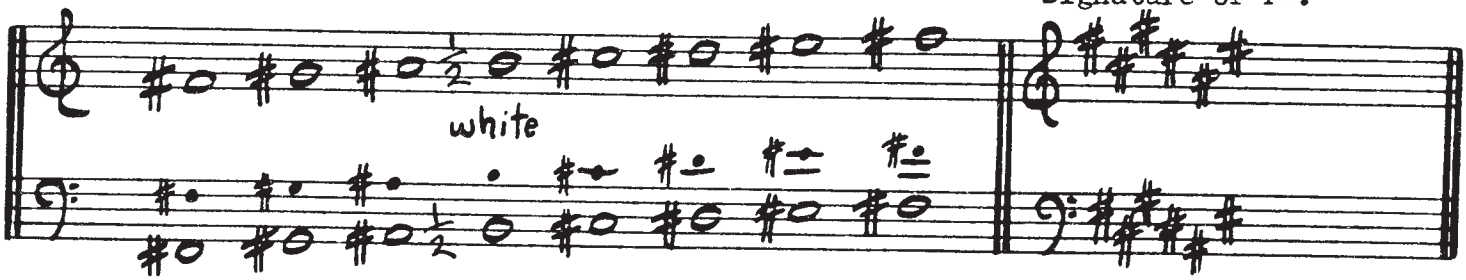


A complete practice piece in the Key of B will be found on page 93.

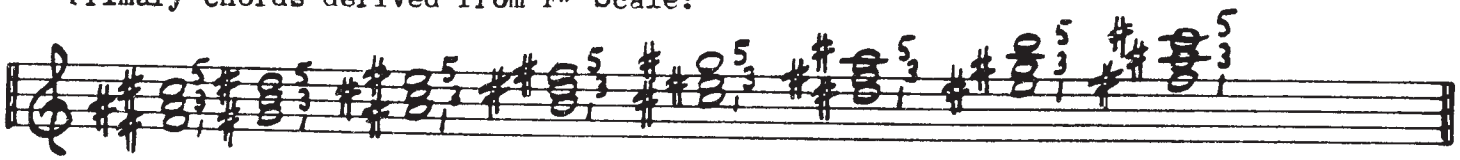
KEY OF $F^{\#}$ - 6 SHARPS ($F^{\#}$, $C^{\#}$, $G^{\#}$, $D^{\#}$, $A^{\#}$, $E^{\#}$)

$F^{\#}$ Scale:

Signature of $F^{\#}$:



Primary chords derived from $F^{\#}$ Scale:



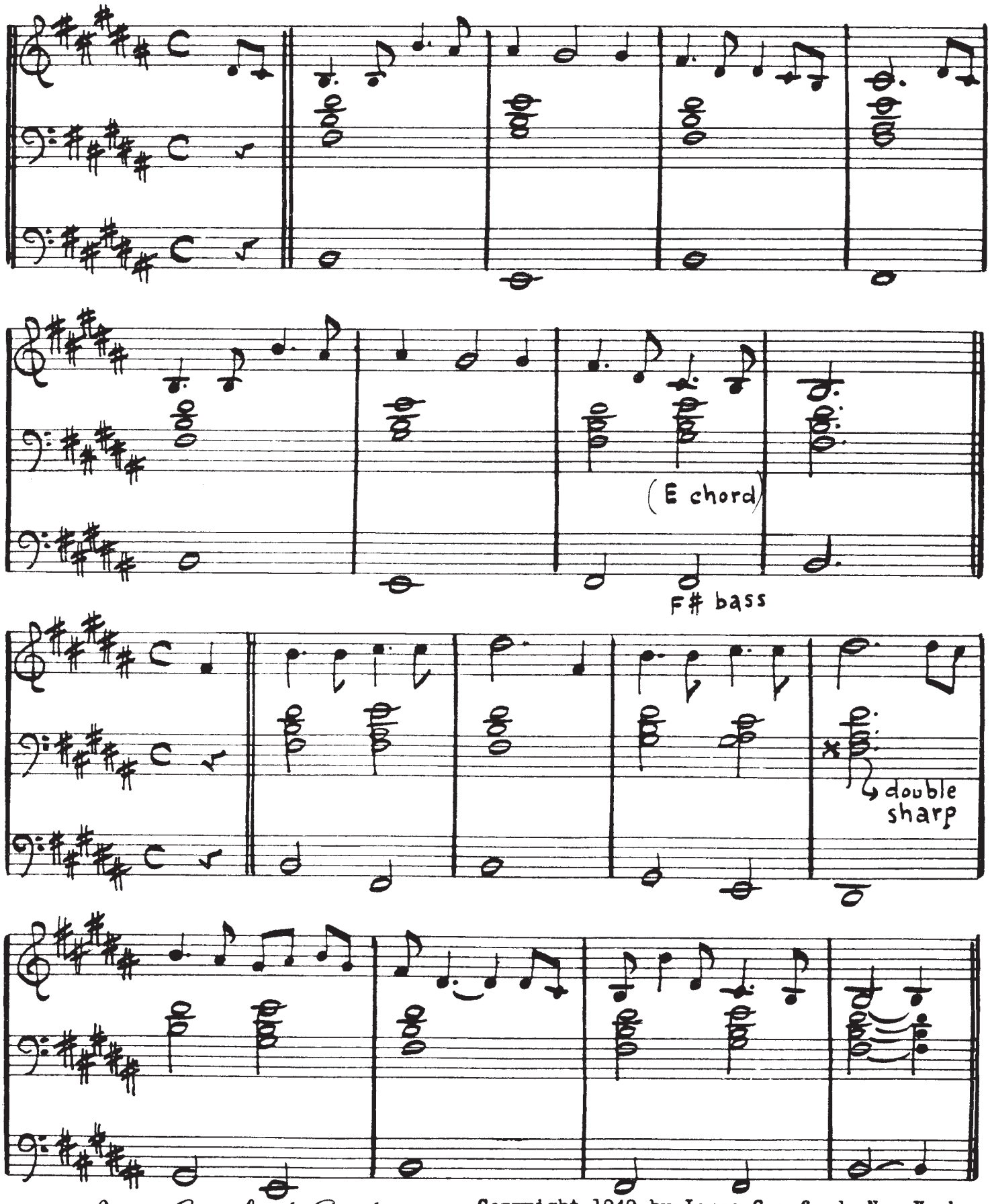
A complete practice piece in the Key of $F^{\#}$ will be found on page 94.

KEY OF $C^{\#}$ - 7 SHARPS (All seven names are Sharped)
(Enharmonic with D^{b} - 5 Flats)

$C^{\#}$ Scale:

Signature of $C^{\#}$:

"ANNIE LAURIE" (In B - 5 Sharps)



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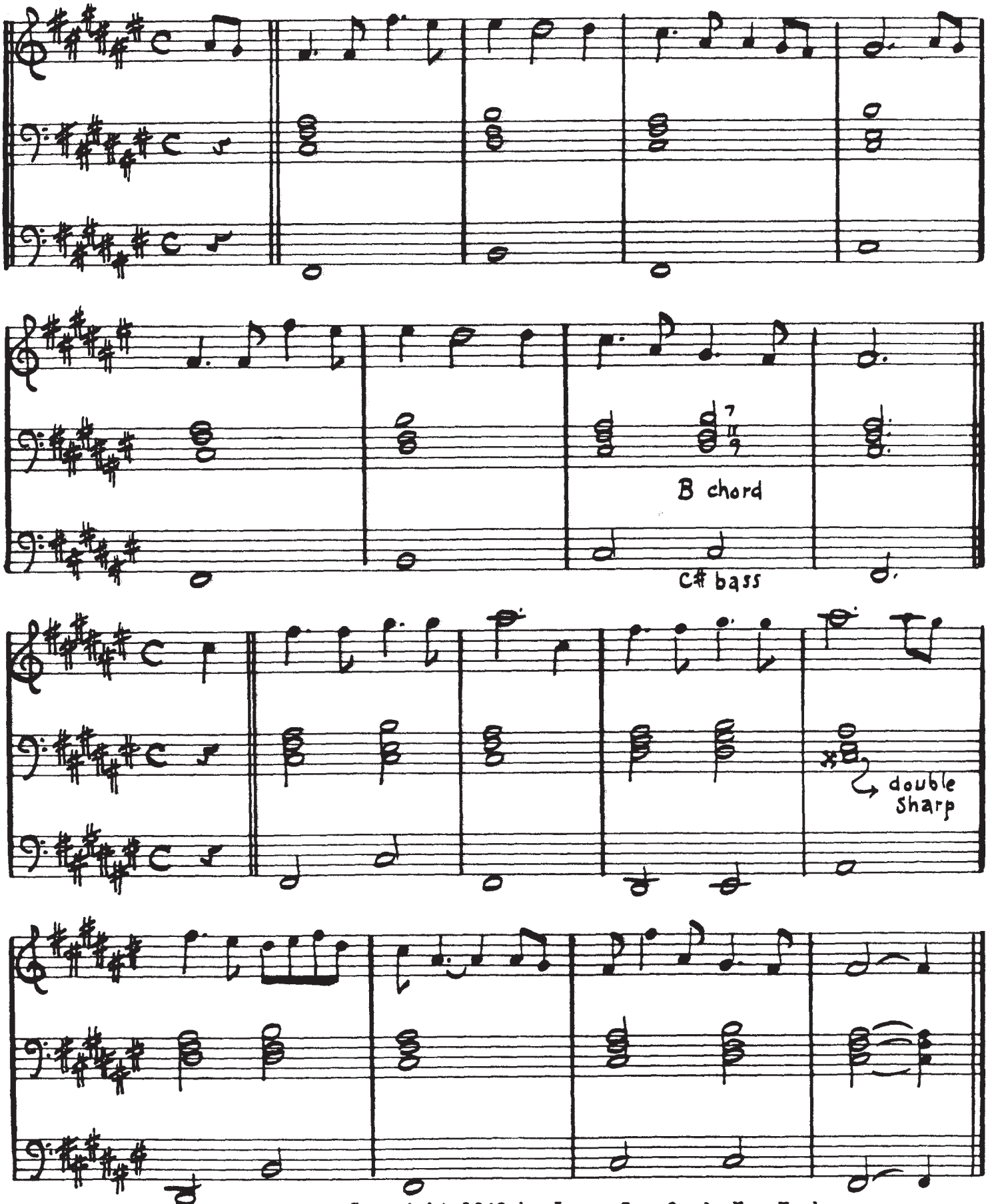
ELEMENTARY COURSE - ADDENDA

"ANNIE LAURIE" (In F# - 6 Sharps)



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