



PEDAL STUDIES

For the HAMMOND ORGAN

Arranged By

CHARLES RAYMOND CRONHAM

From

"METHOD OF ORGAN PLAYING"

by Ernest Douglas

Price \$1.00

J. FISCHER & BRO. NEW YORK, N. Y.

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FOREWORD

This book of Pedal Studies has been arranged for the players of Hammond Organs, from a "Method of Organ Playing" by Ernest Douglas. I have noticed that many who are playing upon the Hammond Organ are inclined to neglect the pedals and to place the emphasis on the manual technique, getting along with the pedals without any particular attempt to master this important part of organ playing. To quote W. S. Gilbert, "The piano-organist—He never will be missed." By the same token, the one-legged organist will be missed even less! I have watched many players on the Hammond Organ and have observed that the majority glue the right foot to the expression pedal and then play the pedal part entirely with the left foot. What would you think of an orchestra in which the basses played all the notes in a detached fashion, regardless of how the composer wrote the phrase? You would, probably, run screaming from the hall! About the same sort of effect is produced upon the listener by continuous staccato pedal playing.

The pedalboard sounds, normally, an octave below the manuals and upon it is played the bass, or lowest part of the music. A melody may also be played on the pedals, but we usually find the bass part here. This bass part is generally a sustained (legato) part and should be phrased with as much care as the manual voices. To produce this effect requires a knowledge of the proper pedaling (corresponding to the fingering of the manuals) and the development of an equal facility with either foot. It is obvious that the pedals may be played with the toe or heel of either foot. A key may also be struck with the toe and the position changed to the heel so that the toe is free to strike the next key. A key may be taken with the left toe and changed to the right toe without repeating the written note, as well as other devices which will be found in this book.

You may well ask, "When do I use the expression pedal?" The answer is, "At whatever time the movement of the expression pedal does not interfere with the pedal phrase." At first you may think that there is no free time, but as you develop greater facility you will find that you are not tied to the pedal keys and that there really is ample opportunity for using the expression pedal. In my first book of "Music for the Hammond Organ" I purposely assigned a little too much pedaling to the left foot in order to make it easy to get at the expression pedal. In my second book of arrangements you will find that I have more evenly divided the pedal work.

Now as for the actual playing: take a comfortable position on the bench opposite the middle of the manual keyboard, sitting well forward so that the bench itself does not interfere with the free movement of the leg. Sit so that you feel secure. Strike the pedals with a motion from the ankle (comparable to the wrist motion) and as a general rule, do not look at the

pedals. I do not see any particular harm in glancing down from time to time, but remember that you will have to master the position of the pedals without looking at them. Do not slide up or down the bench in order to play the extremes of the keyboard. You may turn the body slightly, but to change the position on the bench means that all other pedals will be placed out of line. The signs used to indicate what and how each foot is to be used will be found above Exercise No. 1 and are self explanatory. The pedaling for every note is not marked, the composer wisely leaving some of this to the judgment of the player.

The pedalboard of the Model B console has a compass of twenty-five notes, while that of the Model E has thirty-two notes. As a result a few measures will have to be omitted when playing on the Model B console. These measures are marked in this manner: _____ simply leave out the notes so marked and proceed with the passage. Pedal signs in parentheses refer to the Model B console only. Both consoles have a 16 ft. and an 8 ft. pedal drawbar. The 16 ft. sounds an octave below the manual pitch and the 8 ft. sounds at the same pitch as the manual. In registering the exercises when the pedal is used alone, I suggest that a combination of both pitches be used, or the 16 ft. alone. If the ear grows tired of this combination use the 8 ft. alone. On the Model E console a Great to Pedal coupler will be found as well as toe pistons giving pedal combinations. Make use of these. By coupling the Great manual to the pedalboard and setting a Great preset key a variety of tone qualities can be produced.

I have placed the emphasis on legato pedal playing, since that is the foundation technic to be acquired, but it should be said that staccato pedal playing is not only a legitimate but a delightful effect. It should not be done with one foot, but both feet employed, following the same principles as for legato pedaling. Many of the exercises in this book are adaptable to staccato playing. When you have mastered the legato touch you may select exercises for this purpose. Exercise No. 26 is readily so used. Remember that, while staccato is usually played with the toe, it may also be played with the heel. My observation is that it is a mistake to start in with detached pedal playing, for strange to say, once that habit is established, it seems to be impossible for the player to acquire a true legato touch.

Listen to your playing and do not be satisfied with anything but a perfect legato. It is sometimes wise to ask someone else to listen and tell you whether or not you are producing a true legato.

It is my sincere hope that this adaptation of Dr. Douglas' excellent book will prove of real value to all those interested in mastering the Hammond Organ.

CHARLES R. CRONHAM

December, 1938

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Pedal Studies for the Hammond Organ

Charles Raymond Cronham

Arranged by
from

“Method of Organ Playing” by Ernest Douglas.*

These exercises are to be practised slowly and smoothly without looking at the pedal key-board. The intention being to acquire an accurate idea of the intervals.

Signs:- All signs above the staff refer to the right and all below to the left foot.

∨ means toe.

∪ means heel.

∨∪ or ∪∨ means a change from toe to heel and reverse, without repeating the note.

∧ means exchange of toes without repeating notes.

A short line beneath the signs (∨ ∪) means forward foot indicated to pass in front or over the other foot, when line is above signs (∨ ∪) foot passes behind or underneath.

┌ or └ indicates that all the notes within these signs are to be taken with one foot.

∧ or ∪ means a glissando with ball of foot.

Exercises for Alternate Toes.

Ex. 1

* Method of Organ Playing by Ernest Douglas. Copyright, 1932, by J. Fischer & Bro.

Ex. 2

The image displays ten staves of musical notation for 'Ex. 2'. The notation is written in a single system, starting with a treble clef and a key signature of one flat. The music consists of a series of rhythmic exercises, with some staves containing repeat signs and first/second endings. The notation is dense and includes many slurs and accents.

Ex. 6

Ex. 6 musical score. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece features a treble staff with a melodic line and a bass staff with a guitar accompaniment. A 'Pedal 5-3' marking is present in the bass staff. A box labeled 'Gt. (3)' is placed above the bass staff. The score includes various musical notations such as notes, rests, and slurs.

Ex. 7 musical score. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece features a treble staff with a melodic line and a bass staff with a guitar accompaniment. A box labeled 'Gt. (6) F#' is placed above the bass staff. The score includes various musical notations such as notes, rests, and slurs.

Ex. 7

Ex. 8 musical score. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece features a treble staff with a melodic line and a bass staff with a guitar accompaniment. A 'Pedal 6-4' marking is present in the bass staff. The score includes various musical notations such as notes, rests, and slurs.

Ex. 9 musical score. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece features a treble staff with a melodic line and a bass staff with a guitar accompaniment. A box labeled 'Sw (3) E' is placed above the bass staff. The score includes various musical notations such as notes, rests, and slurs.

Alternating Toe and Heel

Practise the following with the body at ease; and perfect ease of the body can be obtained only by the development of a free ankle movement.

Preparatory Pedal Exercises

Ex. 8

L.F. Repeat each measure 4 times

Ex. 9

L.F.

Ex. 10

L.F.

L. F.

Ex. 10

Musical staff for the left hand (L.F.) of Example 10. It features a treble clef and a 6/8 time signature. The melody consists of eighth notes, with some notes beamed together. There are accents (^) and slurs (U) over certain notes. A dashed line indicates a phrase boundary.

Musical staff for the right hand (R.F.) of Example 10. It features a treble clef and a 6/8 time signature. The melody consists of eighth notes, with some notes beamed together. There are accents (^) and slurs (U) over certain notes. A dashed line indicates a phrase boundary.

R. F.

6/8

Musical staff for the left hand (L.F.) of Example 11. It features a treble clef and a 6/8 time signature. The melody consists of eighth notes, with some notes beamed together. There are accents (^) and slurs (U) over certain notes. A dashed line indicates a phrase boundary.

L. F.

Ex. 11

6/8

Musical staff for the right hand (R.F.) of Example 11. It features a treble clef and a 6/8 time signature. The melody consists of eighth notes, with some notes beamed together. There are accents (^) and slurs (U) over certain notes. A dashed line indicates a phrase boundary.

R. F.

6/8

6/8

Musical staff for the right hand (R.F.) of Example 11. It features a treble clef and a 6/8 time signature. The melody consists of eighth notes, with some notes beamed together. There are accents (^) and slurs (U) over certain notes. A dashed line indicates a phrase boundary.

Both Feet Conjunctly In Developing a Free Ankle.

L. F. & R. F.

Ex. 12

$\frac{6}{8}$

The image displays a musical exercise titled "Both Feet Conjunctly In Developing a Free Ankle." It is labeled "Ex. 12" and is in a 6/8 time signature. The exercise is written for two staves, labeled "L. F." (Left Foot) and "R. F." (Right Foot). The notation consists of rhythmic patterns on a five-line staff, with notes and rests connected by slurs. The exercise is divided into two main sections. The first section, which occupies most of the page, consists of 12 measures. Each measure contains a pair of notes, one on the L.F. staff and one on the R.F. staff, connected by a slur. The notes are placed on various lines and spaces of the staff, and the slurs indicate a conjunctive movement. The second section, located at the bottom of the page, consists of 4 measures. It follows a similar pattern but includes a dashed line under the slurs in the final two measures, possibly indicating a specific articulation or a change in the exercise's structure. The overall layout is clean and professional, typical of a music instruction book.

Repeat 8 times.

Ex. 13

Ex. 13 is written on a single staff with a bass clef and a 2/4 time signature. It consists of a continuous sequence of eighth notes. The notes are grouped into pairs, with a slur over each pair. The notes in each pair are beamed together. The sequence includes various articulations such as accents (>), slurs (V), and slurs with accents (>). There are also some notes with a fermata-like symbol above them. The exercise is intended to be repeated 8 times.

Ex. 14

Ex. 14 is written on a single staff with a bass clef and a 6/8 time signature. It consists of a continuous sequence of eighth notes. The notes are grouped into pairs, with a slur over each pair. The notes in each pair are beamed together. The sequence includes various articulations such as accents (>), slurs (V), and slurs with accents (>). There are also some notes with a fermata-like symbol above them. The exercise is intended to be repeated 8 times.

Ex. 15

The first system of musical notation is written on a single staff with a treble clef and an 8/8 time signature. It consists of a continuous sequence of eighth notes. The notes are grouped into pairs by slurs, and each pair is marked with an accent (>). The sequence includes various intervals and accidentals, such as a flat (b) and a sharp (#).

The second system continues the eighth-note sequence from the first system. It maintains the same rhythmic and articulation patterns, with slurs over pairs of notes and accents (>) placed above each pair.

The third system continues the eighth-note sequence. It includes a 4/4 time signature change at the beginning of the system. The notation continues with slurs and accents over pairs of eighth notes.

The fourth system continues the eighth-note sequence. It features a dashed line at the end of the system, indicating a continuation or a specific ending point.

The fifth system continues the eighth-note sequence. It includes a circled 'C' (Crescendo) marking under the notes.

The sixth system continues the eighth-note sequence. It includes a circled 'C' (Crescendo) marking under the notes.

The seventh system continues the eighth-note sequence. It includes a circled 'C' (Crescendo) marking under the notes.

The eighth system continues the eighth-note sequence. It includes a circled 'C' (Crescendo) marking under the notes.

The ninth system continues the eighth-note sequence. It includes a circled 'C' (Crescendo) marking under the notes and a dashed line at the end of the system.

L. F.

R. F.

Ex. 16

Ex. 16 consists of two staves of music in bass clef. The first staff shows a chromatic scale starting on G2 and ascending to G3, with notes G, A, B, C, D, E, F, G. The second staff shows a chromatic scale starting on G2 and descending to G1, with notes G, F, E, D, C, B, A, G. Both scales are marked with slurs and accents. There are also some alternative fingerings or articulations indicated by 'or' and 'Δ' symbols.

Ex. 17

Ex. 17 consists of two staves of music in bass clef. The first staff shows a chromatic scale starting on G2 and ascending to G3, with notes G, A, B, C, D, E, F, G. The second staff shows a chromatic scale starting on G2 and descending to G1, with notes G, F, E, D, C, B, A, G. Both scales are marked with slurs and accents. The word 'SKIPS' is written above the first staff, and 'simile' is written below the second staff. There are also some alternative fingerings or articulations indicated by 'or' and 'Δ' symbols.

Crossing the Feet.

Ex. 18

The musical score consists of ten staves of music, each with a different key signature and time signature. The staves are arranged vertically from top to bottom. The first staff is in G major (one sharp) and 2/4 time. The second staff is in D major (two sharps) and 2/4 time. The third staff is in C major (no sharps or flats) and 2/4 time. The fourth staff is in F major (one flat) and 2/4 time. The fifth staff is in B-flat major (two flats) and 2/4 time. The sixth staff is in E-flat major (three flats) and 2/4 time. The seventh staff is in A-flat major (four flats) and 2/4 time. The eighth staff is in D-flat major (five flats) and 2/4 time. The ninth staff is in G-flat major (six flats) and 2/4 time. The tenth staff is in C-flat major (seven flats) and 2/4 time. Each staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with various accents and phrasing. Some staves have specific annotations: the second staff is labeled '(L. over)' and the third staff is labeled '(R. under)'. The music demonstrates various techniques for crossing the feet, such as overstepping and understepping, which are indicated by the 'L. over' and 'R. under' labels.

The relative position of the feet in crossing must be governed largely by the judgement of the performer, but as a general rule the pushing foot should pass in front of the other if the latter has a white and back of it, if it has a black key.

Arpeggi.

Ex. 19

also in E

also in A

also in B

another way

Great care must be exercised in changing feet that the key is held firmly down without a break in the tone. The relieving foot must be in front.

Substituting.

Ex. 20

also in Gb

One foot.

Exercises for Left Hand and Feet.

The beginner in organ playing often finds his left hand following the bass or pedal part. These exercises are intended to develop the independence of the left hand. Do not use right hand in playing exercises Nos. 21 to 26.

MAN. D#
Sw (4)
EX. 21
 PED. D#
Sw (4)
 Pedal 6-3

D#
Sw (3)
EX. 22
 Pedal 6-5

E
Sw (3)
EX. 23
 Pedal 6-5

F#
Sw (6)
EX. 24
 Pedal 5-4

Ex. 25

14

Gt. (7)

2 4 5 4 3 1 1 1 1 5 4 1 2 1

Pedal 7-5

Ex. 26

Gt. (7)

Pedal 7-5

TRIOS.

Practical Use of Foregoing Exercises.

MAN. Sw. (8)

EX. 27 Gt. *mf* (6)

PED. Pedal 6-3

EX. 28

Sw. (7)

Gt. (8)

Pedal 5-2

Ex. 29

Sw (3)
Gt. (6)
Pedal 5-4

4 5

Sw (3)
Gt. (6)

Ex. 30

Musical score for Example 30. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The bass staff begins with a bass clef and a 6/8 time signature. The treble staff contains a melodic line with various ornaments, including a 'Sw' (Swell) mark and a circled '6'. The bass staff features a constant eighth-note accompaniment labeled 'Pedal 5-3'. The piece concludes with a final chord in the treble staff.

Musical score for Example 30, continuing from the previous system. The treble staff continues the melodic line with various ornaments and fingerings (1, 2, 1, 5, 3, 2). The bass staff continues the eighth-note accompaniment. The piece concludes with a final chord in the treble staff.

Musical score for Example 30, continuing from the previous system. The treble staff continues the melodic line with various ornaments and fingerings (1, 1). The bass staff continues the eighth-note accompaniment. The piece concludes with a final chord in the treble staff.

Ex. 31

Sw (4)
D#
G# (1)
D (1)
G# (1)
Pedal 3-2

G# (1)

cresc.
G (Sw) (7)
G (1)

Sw

Sw

decresc.

This system contains two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a circled 'Sw' above the first measure and another circled 'Sw' above a later measure. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with quarter and eighth notes. A 'decresc.' marking is present in the lower staff.

rit.

Gt.

a tempo

Sw

C#

(2)

This system continues the piece with two staves. The upper staff has a 'rit.' marking above the first measure. A guitar part is introduced in the lower staff, indicated by a box labeled 'Gt.' and the instruction 'a tempo'. A circled 'Sw' is placed above the guitar staff, with 'C#' and '(2)' written below it. The musical notation includes various rhythmic values and accidentals.

V.

B.

This system features two staves. The upper staff is in treble clef and includes a violin part marked 'V.'. The lower staff is in bass clef and includes a double bass part marked 'B.'. The music continues with complex rhythmic patterns and accidentals across both staves.

Ex. 32

Gt. (7)
marcato
Pedal 7-4

V

V

Sw (8) G#

L.H.

Glissando.

Pedal glissando is confined almost entirely to black keys but it is sometimes used in passing from a black to a white key in the extremes of the pedal board.

The most advantageous use of the glissando is obtained by slightly turning the foot and bringing the sides alternately in touch with the keys, thus D₄ is played with the left side and E₄ with the right side of ball of foot in first measure of Ex. 33.

Ex. 33

Pedal Octaves.

Right.
Ex. 34

Left.

Ex. 35

Exercises numbers 36 to 41 inclusive for Model E console only

Ex. 36

Ex. 37

Ex. 38

Ex. 39

Ex. 40

Ex. 41

Ex. 42

Musical notation for Example 42, showing a bass clef staff with a key signature of one flat and a series of eighth notes with accents.

Ex. 43.

Musical notation for Example 43, showing a bass clef staff with a key signature of one sharp and a series of eighth notes with accents.

Ex. 44.

Musical notation for Example 44, showing a bass clef staff with a key signature of two sharps and a series of eighth notes with accents.

For Model E

Pedal Trills.

(Play octave lower on Model B)

Ex. 45

R.

L.

Musical notation for Example 45, showing two staves (Right and Left hands) with a bass clef and a series of eighth notes and trills.

Ex. 46

Musical notation for Example 46, showing two staves (Right and Left hands) with a bass clef and a series of eighth notes and trills.

Trios. I.

It is recommended that the student practice the pedal part of each trio separately from the manuals as a preparatory study.

Moderato.

The musical score is presented in three systems, each with three staves. The top staff is Treble Clef, the middle is Bass Clef, and the bottom is Pedal Clef. The key signature has one sharp (F#). The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, ornaments (marked with a triangle), and dynamic markings. Performance instructions include 'Pedal 5-8', 'Sw (2)', 'Ch#', 'D', and 'Gt. (1)'. The score is divided into measures by bar lines, with some measures containing repeat signs.

Pedal 7-5

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a single bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like *pp* and *ff*. Pedal markings are present, with a specific instruction 'Pedal 7-5' in the second system. The score is characterized by flowing melodic lines and complex harmonic textures, with some passages featuring rapid sixteenth-note runs.

Lento.

First system of musical notation. The treble staff begins with a guitar instruction: **Gt** **F** **(5)**. The tempo is marked **Lento.** The bass staff includes the instruction **Pedal 5-3**. The system contains several measures with notes, rests, and slurs.

Second system of musical notation. It continues the piece with treble and bass staves. A slur is present over the first few measures of the treble staff. The bass staff has a slur and the text **of note** below it.

Third system of musical notation. It includes a guitar instruction **Gt** at the beginning. The system features treble and bass staves with various musical notations, including slurs and ties.

Allegro.

The musical score is written for guitar and consists of two systems of staves. The top system includes a treble clef staff and a bass clef staff. The treble staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes (labeled '3 1 4') and a 'Pedal 4-3' instruction. The bass staff provides a harmonic accompaniment with chords and single notes. The bottom system continues the piece with similar notation, including a 'Gt.' label in the treble staff and various fingerings (1, 3, 4) and slurs. The score concludes with a final chord in the treble staff.

It is of great importance that the organist be thoroughly schooled in all the varieties of Major and Minor scales. It is suggested that the following exercises be studied simultaneously with the Trios of like signature. The author has marked what has seemed the most useful Pedalings, but the student may find other markings of value.

The image displays a musical score for scales in C Major, G Major, and Harmonic Minor. It is organized into three systems, each with a Melody (Mel.) and Harmony (Harm.) part. The key signature is one flat (Bb) and the time signature is 4/4. The first system is for C Major, the second for G Major, and the third for Harmonic Minor. The Melody parts are written in the treble clef, and the Harmony parts are in the bass clef. Pedaling markings, consisting of brackets with a vertical line, are placed under the notes to indicate when the pedal should be held. The word 'legato' is written above the first staff. The score includes various musical notations such as slurs, accents, and dynamic markings like 'v'.

F MAJ.

First system of musical notation for F Major. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

Mel.

Second system of musical notation for F Major. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

Harm.

Third system of musical notation for F Major. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

D MAJ.

First system of musical notation for D Major. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

Mel.

Second system of musical notation for D Major. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

Harm.

Third system of musical notation for D Major. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

Bb MAJ.

First system of musical notation for Bb Major. It consists of a single staff with a treble clef and a key signature of two flats (Bb and Eb). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

Mel.

Second system of musical notation for Bb Major. It consists of a single staff with a treble clef and a key signature of two flats (Bb and Eb). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

Harm.

Third system of musical notation for Bb Major. It consists of a single staff with a treble clef and a key signature of two flats (Bb and Eb). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. A bracket spans across several notes in the middle of the system.

A MAJ.

Mel.

Harm.

E \flat MAJ.

Mel.

Harm.

E MAJ.

Mel.

Harm.

A♭ MAJ.

Musical staff for A♭ MAJ. showing a melodic line with eighth notes and quarter notes.

Mel.

Musical staff for Mel. (A♭ MAJ.) showing a melodic line with eighth notes and quarter notes.

Harm.

Musical staff for Harm. (A♭ MAJ.) showing harmonic accompaniment with eighth notes and quarter notes.

B MAJ.

Musical staff for B MAJ. showing a melodic line with eighth notes and quarter notes.

Mel.

Musical staff for Mel. (B MAJ.) showing a melodic line with eighth notes and quarter notes.

Harm.

Musical staff for Harm. (B MAJ.) showing harmonic accompaniment with eighth notes and quarter notes.

D♭ MAJ.

Musical staff for D♭ MAJ. showing a melodic line with eighth notes and quarter notes.

Mel.

Musical staff for Mel. (D♭ MAJ.) showing a melodic line with eighth notes and quarter notes.

Harm.

Musical staff for Harm. (D♭ MAJ.) showing harmonic accompaniment with eighth notes and quarter notes.

G♭ MAJ.

Musical staff for G♭ MAJ. showing a melodic line with eighth notes and quarter notes.

Mel.

Musical staff for Mel. (G♭ MAJ.) showing a melodic line with eighth notes and quarter notes.

Harm.

Musical staff for Harm. (G♭ MAJ.) showing harmonic accompaniment with eighth notes and quarter notes.

A set of exercises to be used preliminary to daily practice by Charles R. Cronham.

Alternate toes

1

R.F. forward, then L.F. forward

2

R.F.

3

Repeat starting on heel

L.F.

4

Repeat starting on heel

R.F. forward, L.F. forward, then in other keys

5

R.F.

6

L.F.

7

Trills

Mod. *trill*

Slides

Substitution

Ankle exercise

Staccato

simile



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