No. 7491

PEDAL STUDIES
For the HAMMOND ORGAN

Arranged By

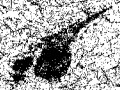
CHARLES RAYMOND CRONHAM

From

"METHOD OF ORGAN PLAYING"

by Ernest Douglas

PRICE $1.00



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

119 WEST FORTIETH STREET

1049

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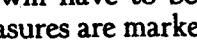
FOREWORD

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 technic, 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 registrating 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

Arranged by

Charles Raymond Cronham

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.

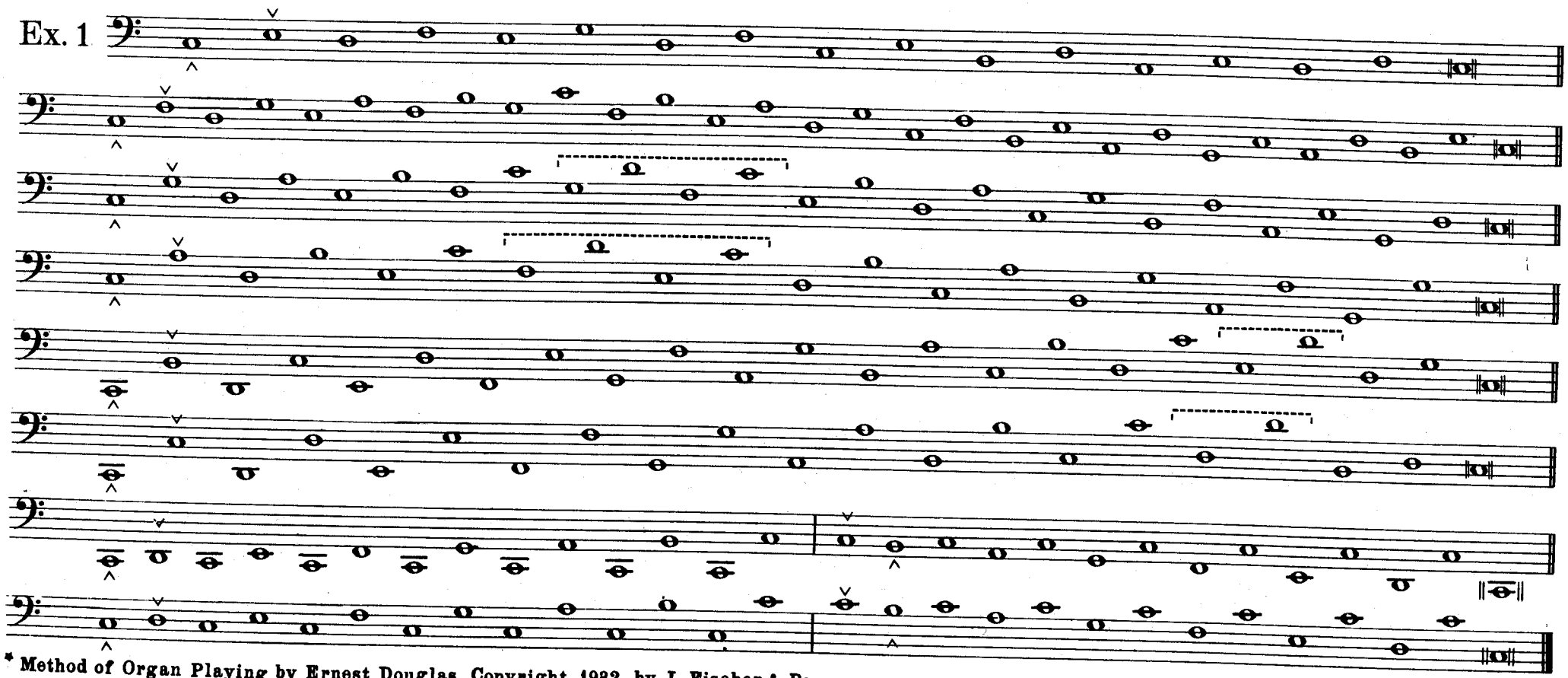
A short line beneath the signs (∨̲ ∪̲) means forward foot indicated to pass in front or over the other foot, when line is above signs (∨̄ ∪̄) foot passes behind or underneath.

⌜——⌝ or ⌞——⌟ indicates that all the notes within these signs are to be taken with one foot.

∧——∧ or ∨——∨ means a glissando with ball of foot.

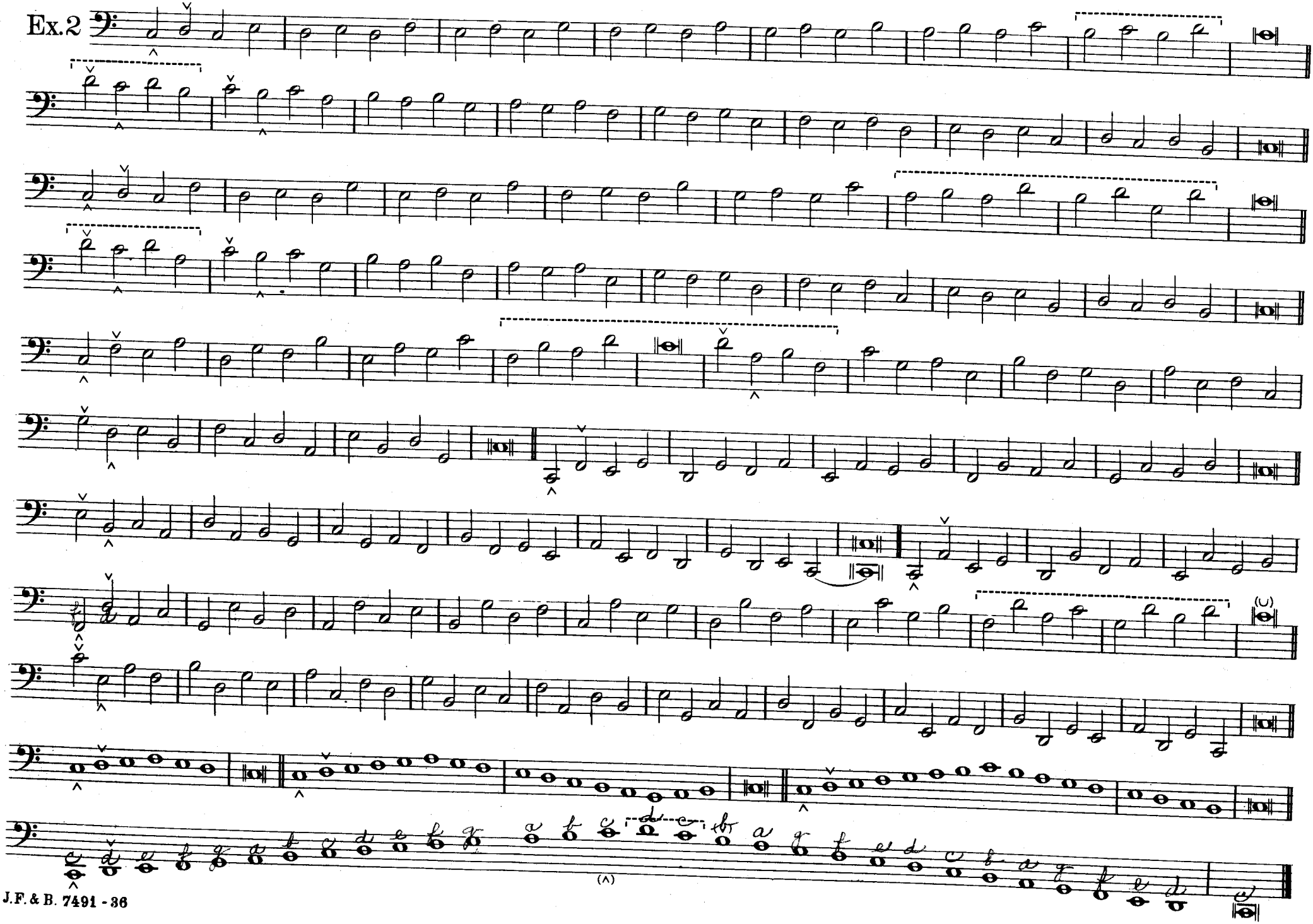
Exercises for Alternate Toes.

Ex. 1



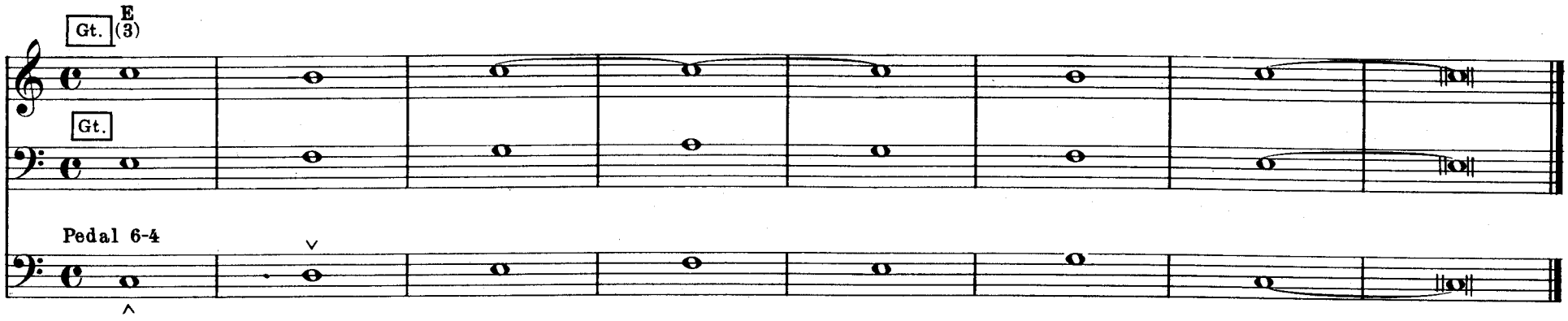
* Method of Organ Playing by Ernest Douglas. Copyright, 1932, by J. Fischer & Bro.

Ex.2

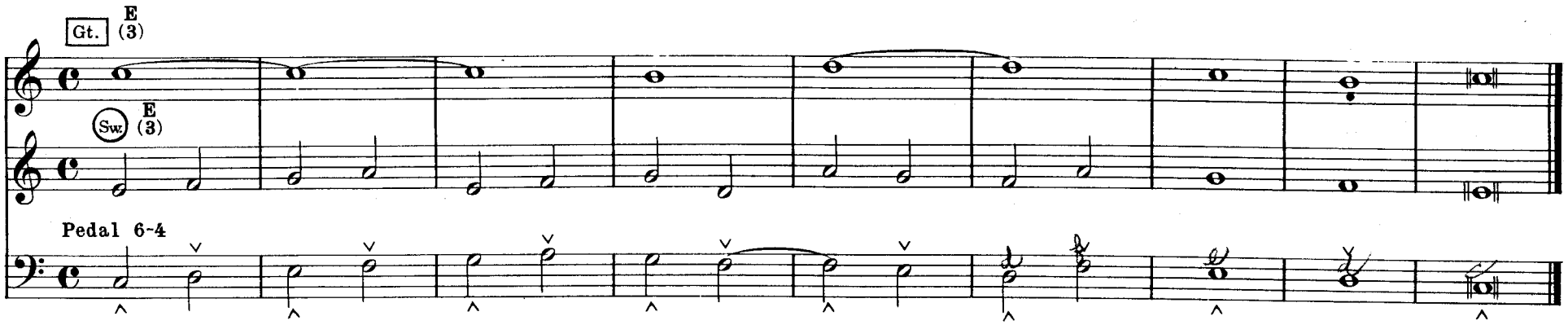


A Practical Use of Alternate Toes in Easy Trios.

Ex. 3



Ex. 4



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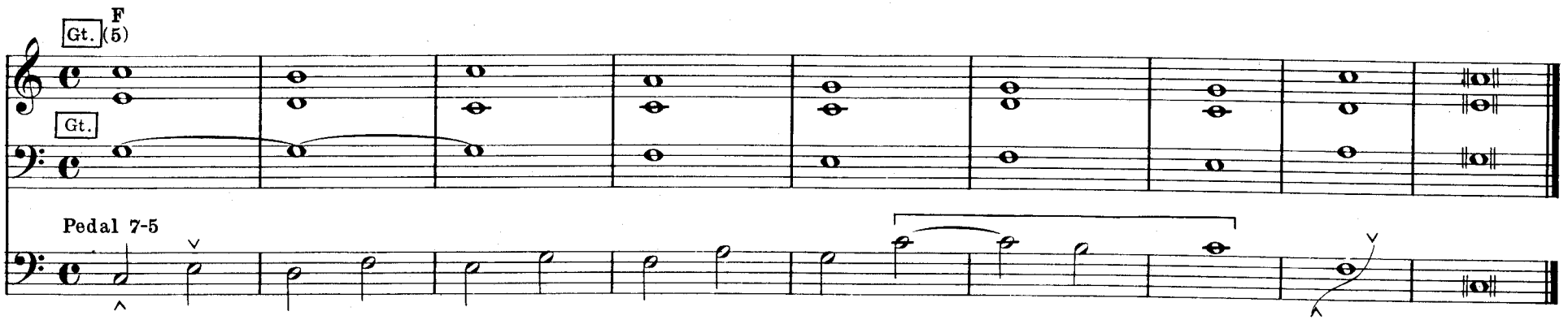

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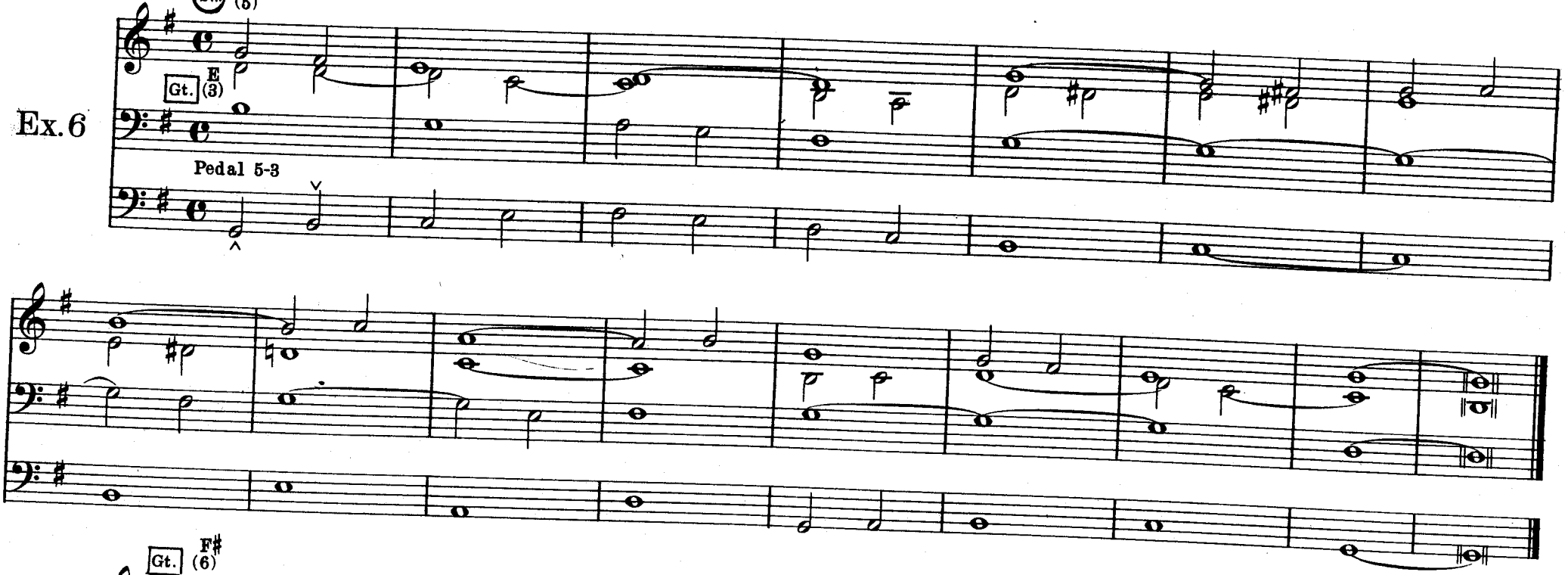

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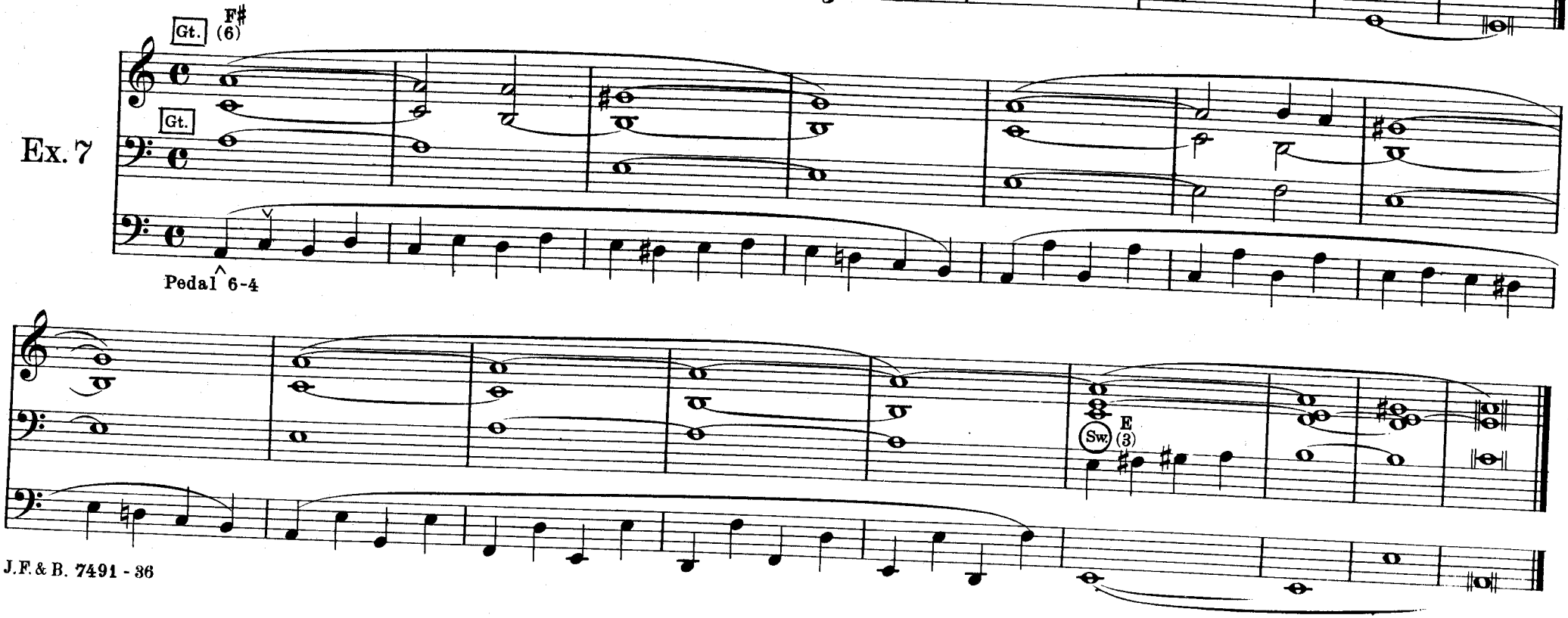


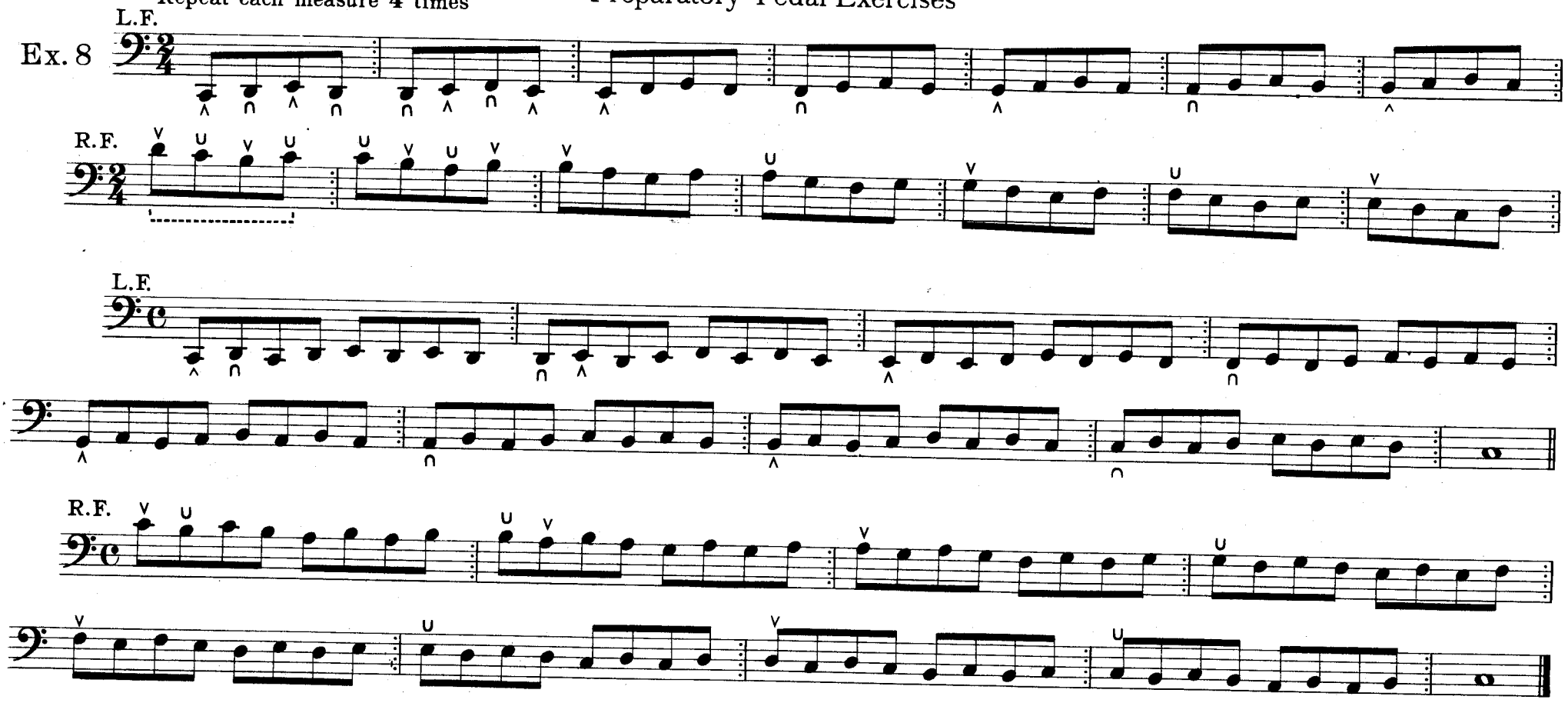
Alternating Toe and Heel

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

Repeat each measure 4 times

Ex. 8



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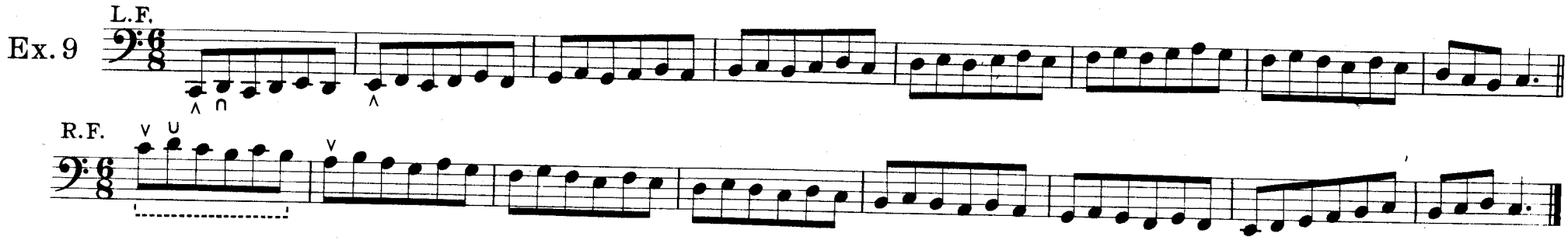

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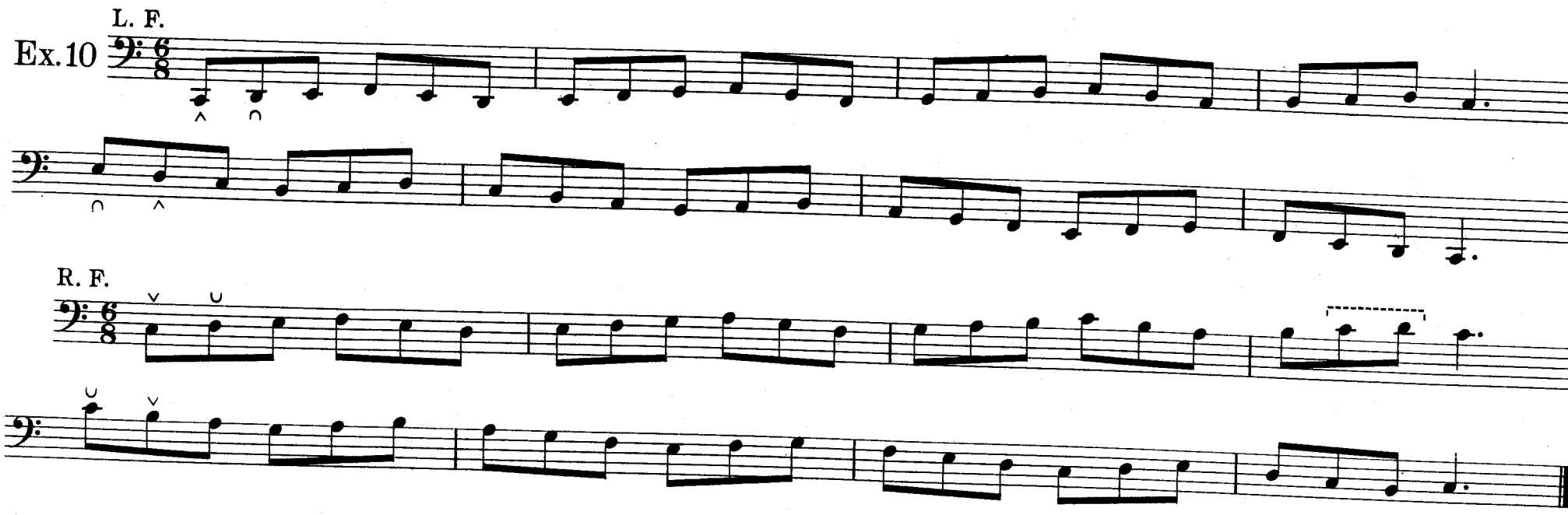

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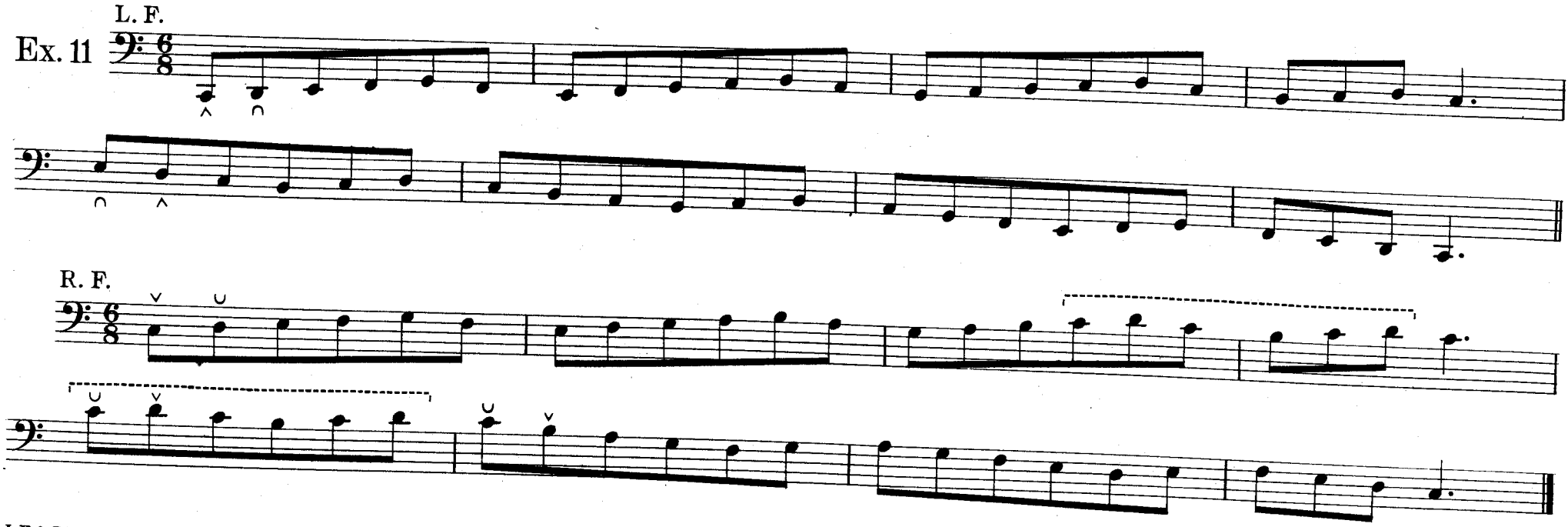
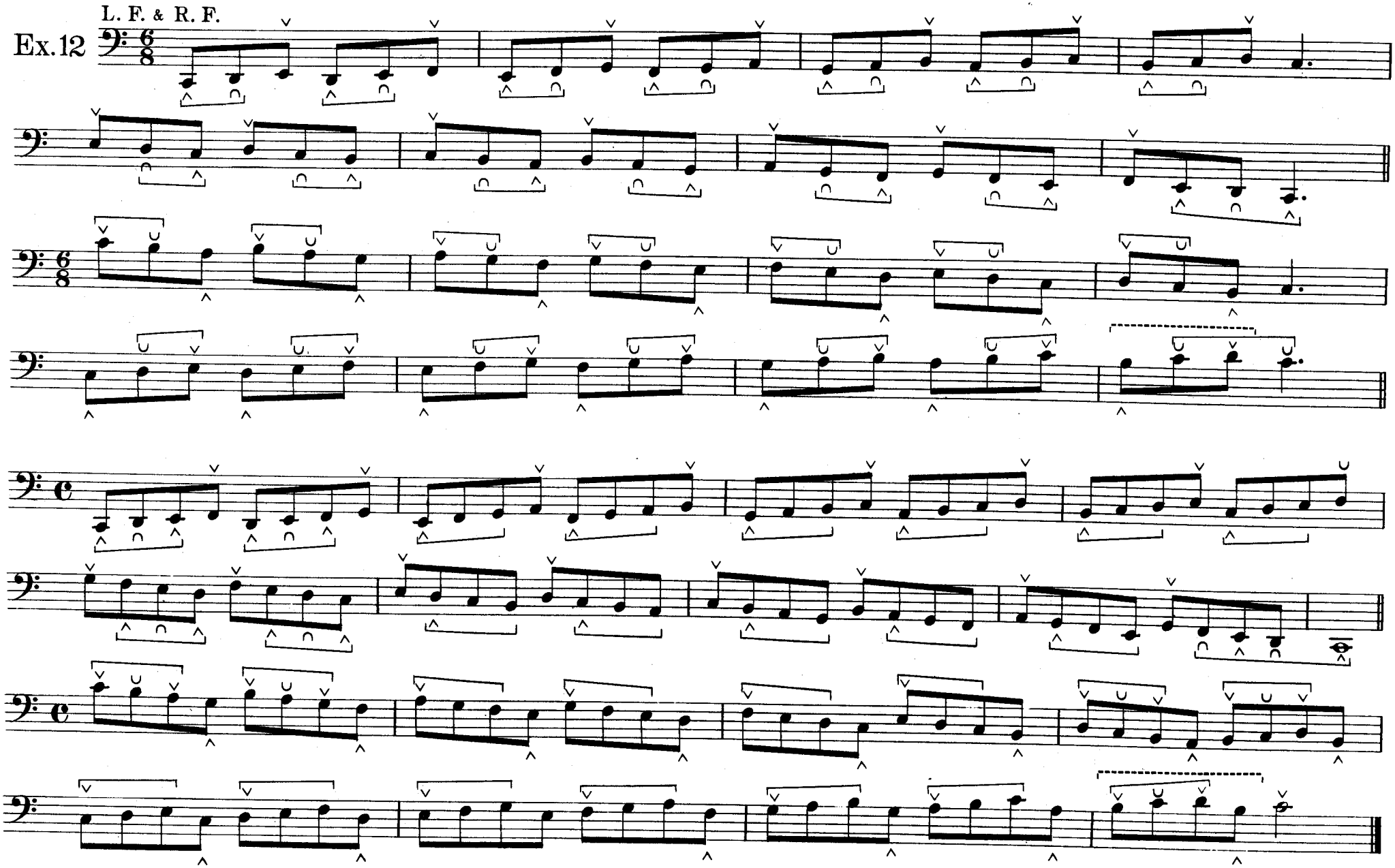


Both Feet Conjunctly in Developing a Free Ankle.

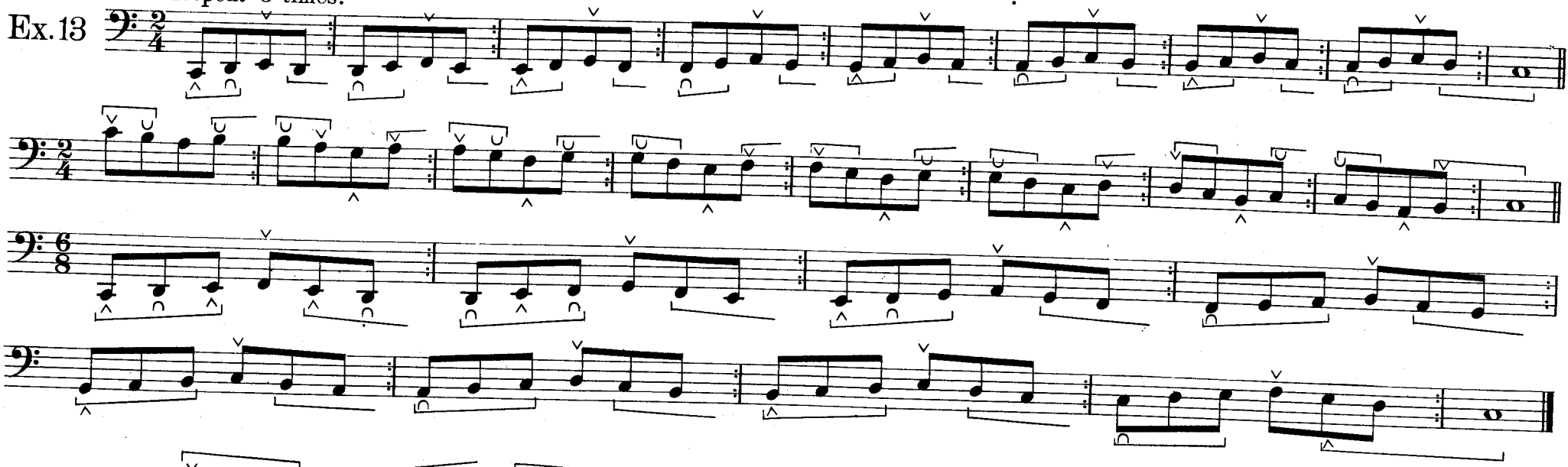
L. F. & R. F.

Ex. 12

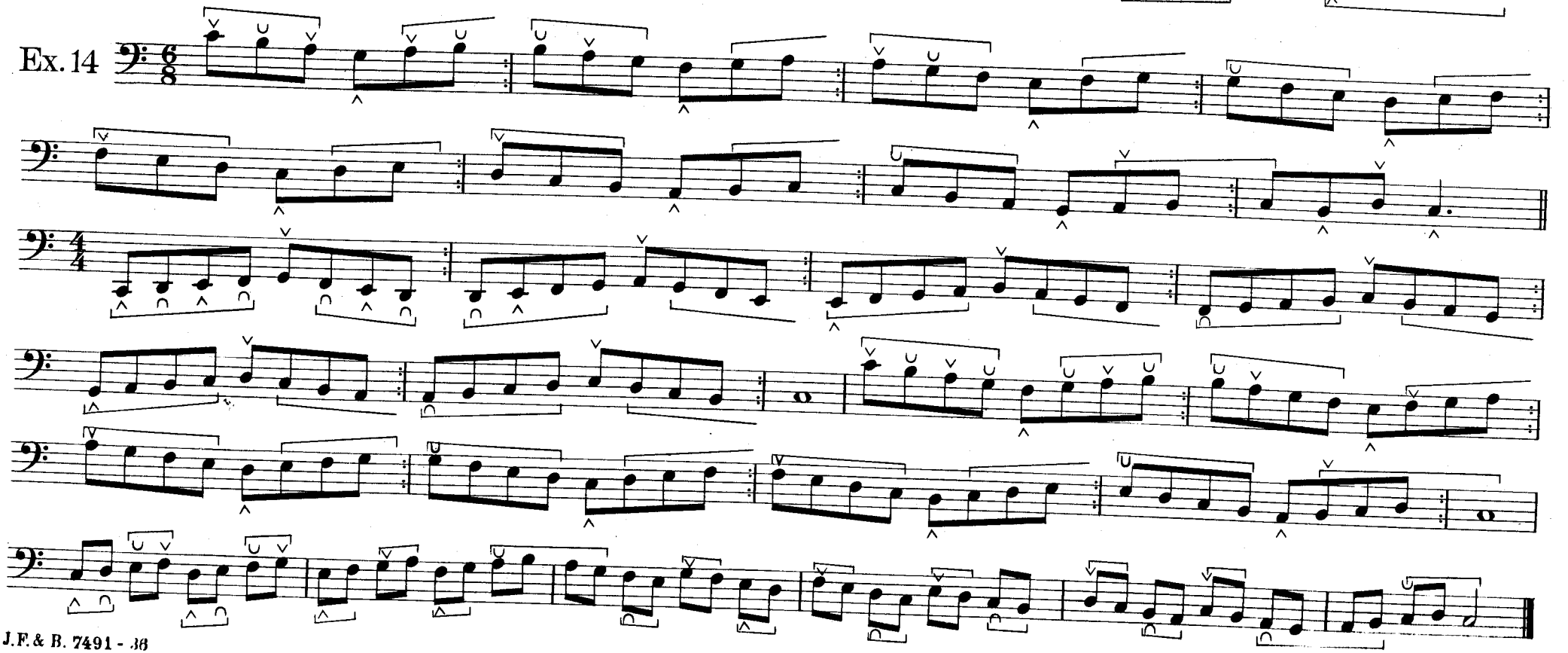


Repeat 8 times.

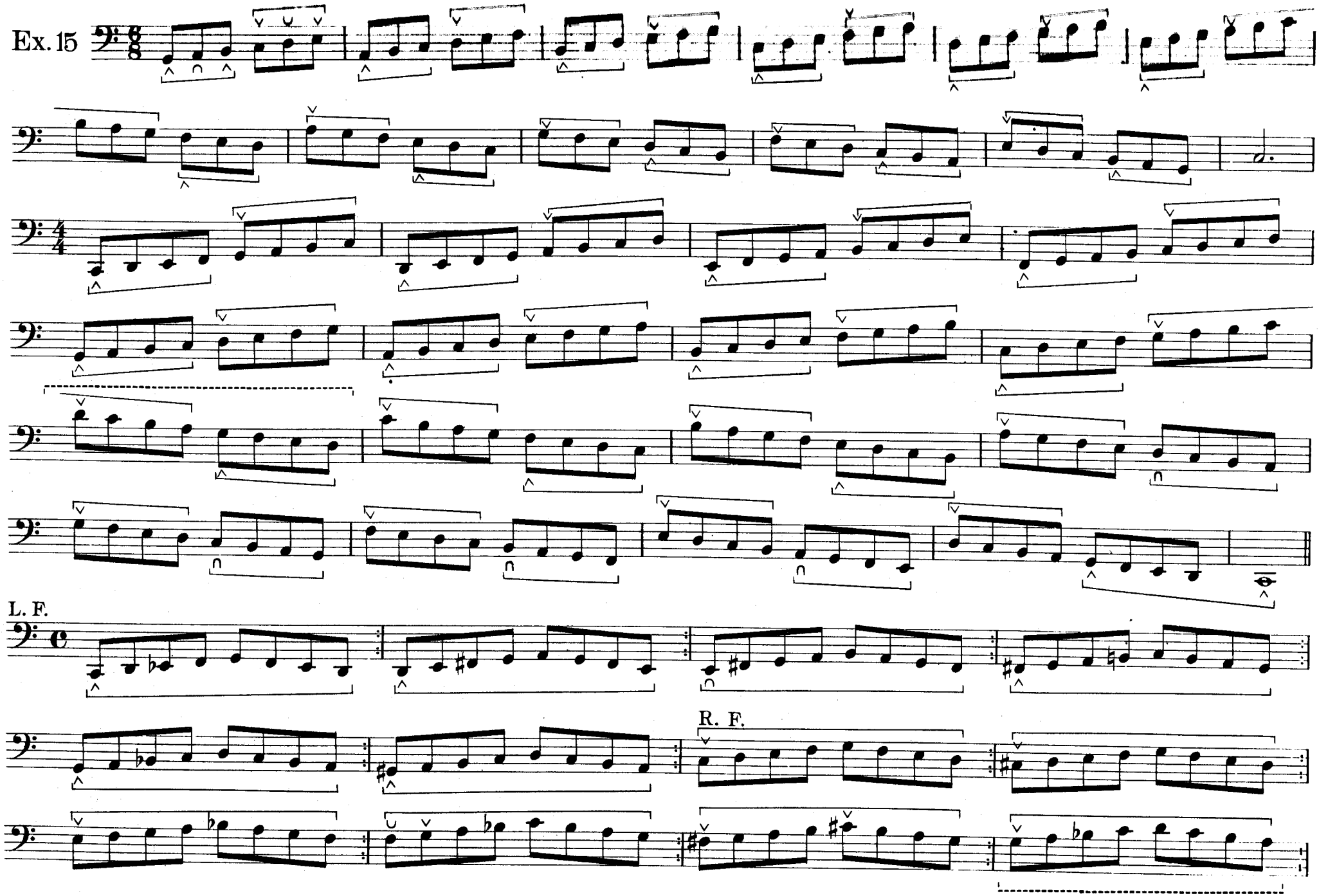
Ex. 13



Ex. 14

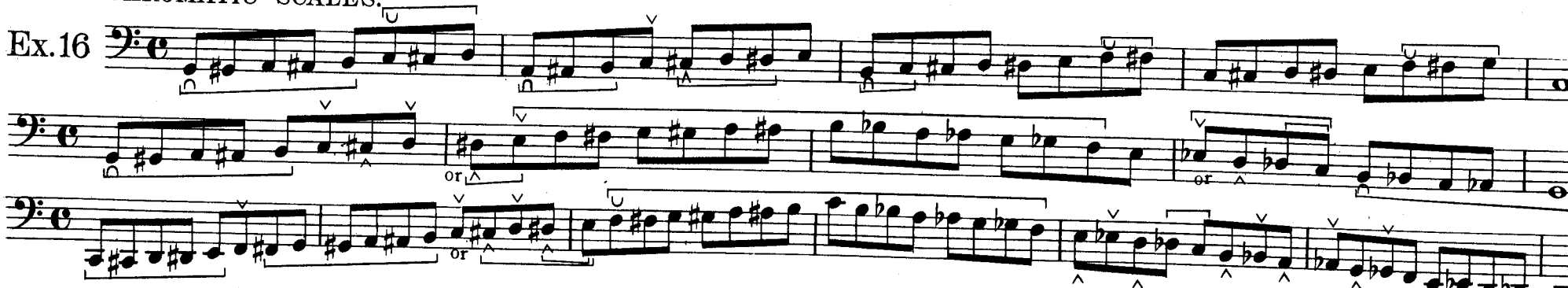


Ex. 15



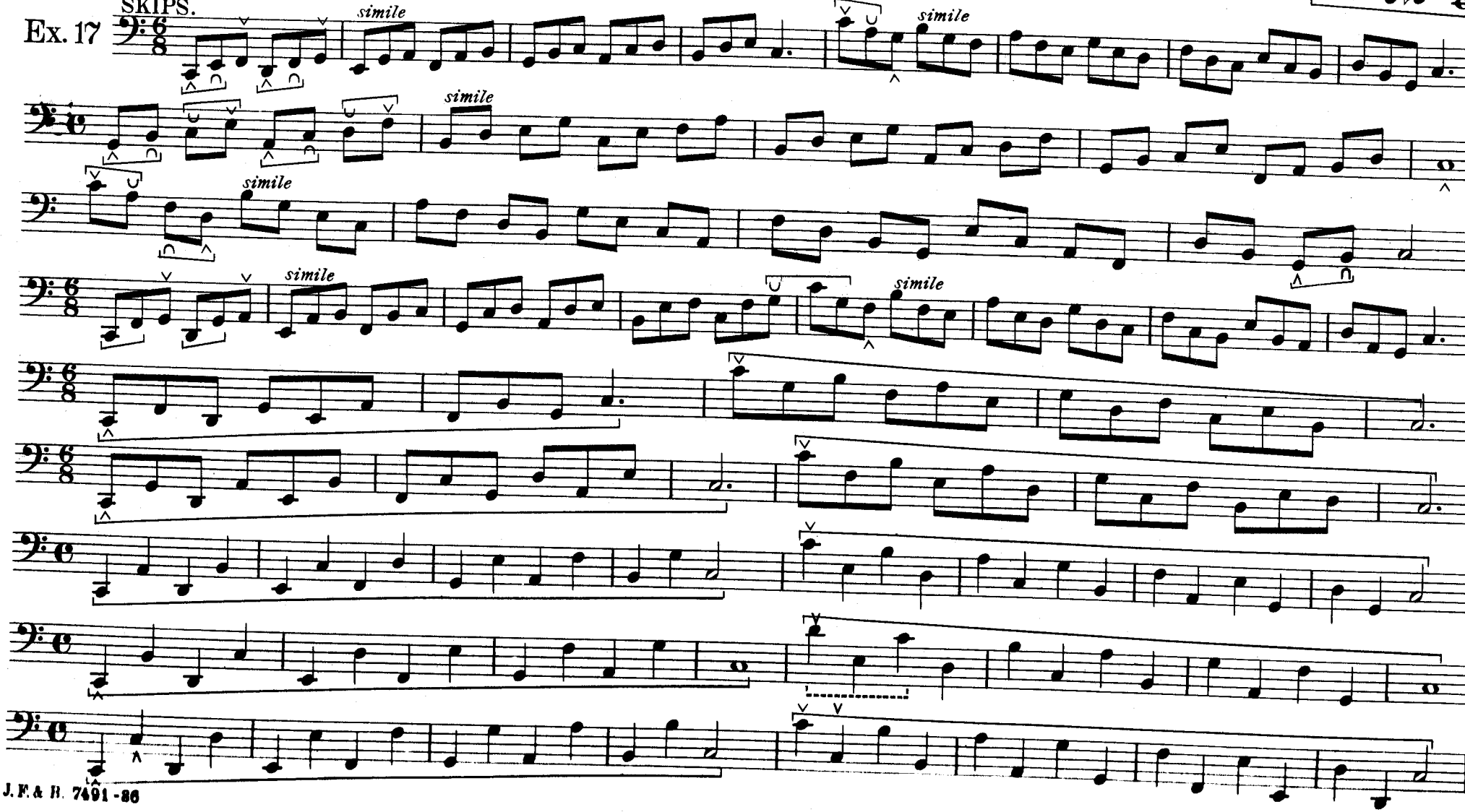
CHROMATIC SCALES.

Ex. 16



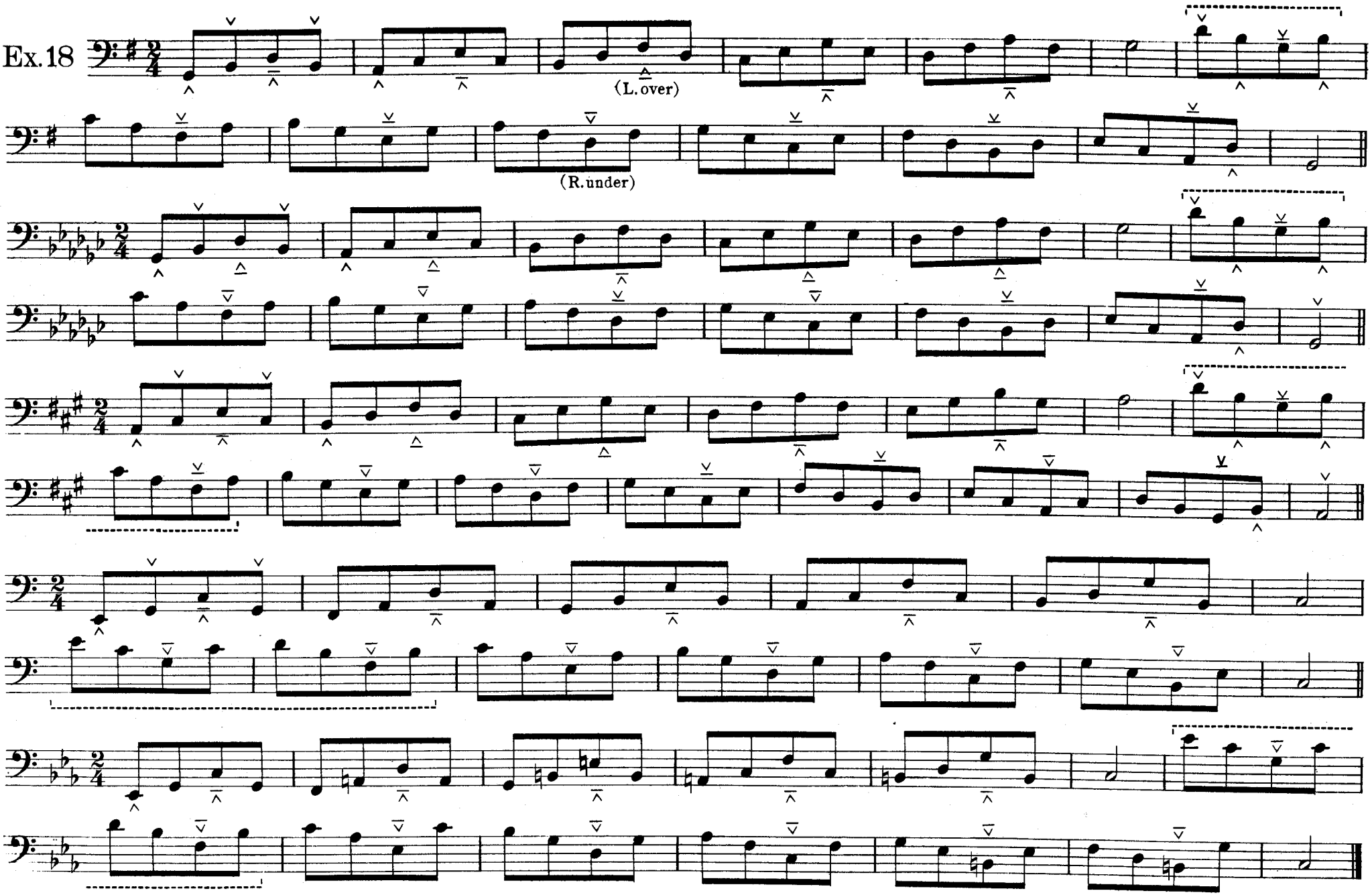
SKIPS.

Ex. 17



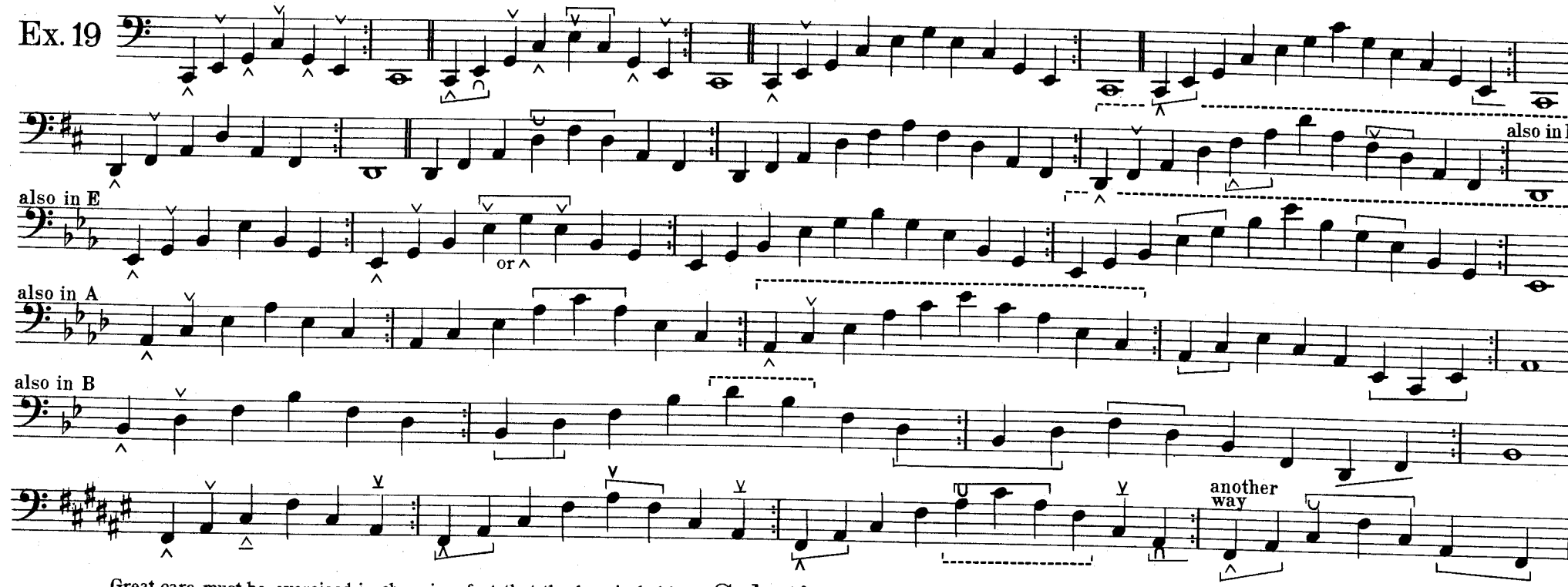
Crossing the Feet.

Ex. 18



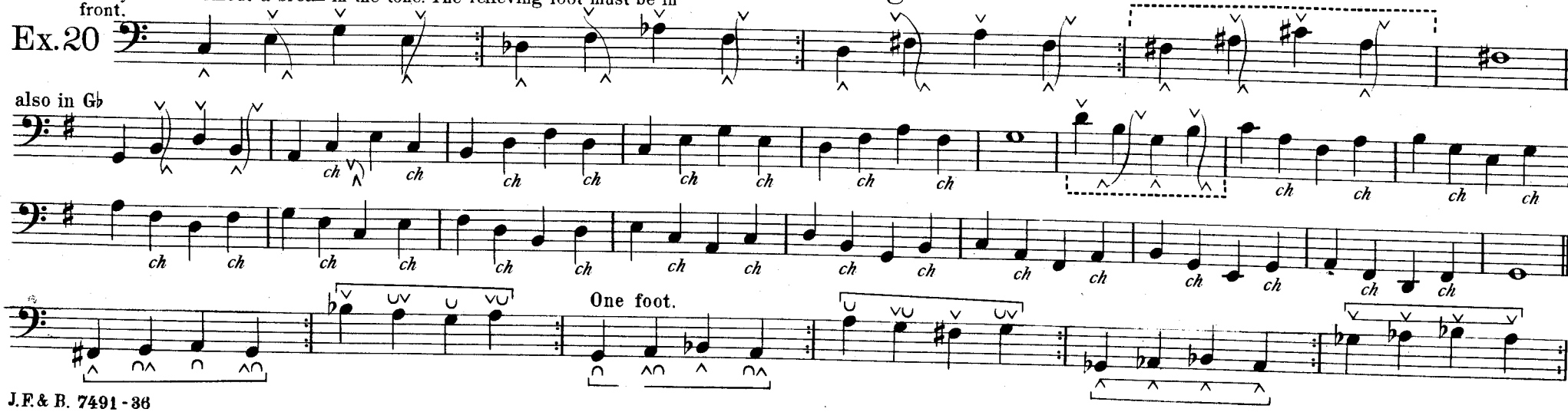
The relative position of the feet in crossing must be governed largely by the judgement of the performer, but as a general rule the passing foot should pass in front of the other if the latter has a white and back of it, if it has a black key.

Arpeggi.



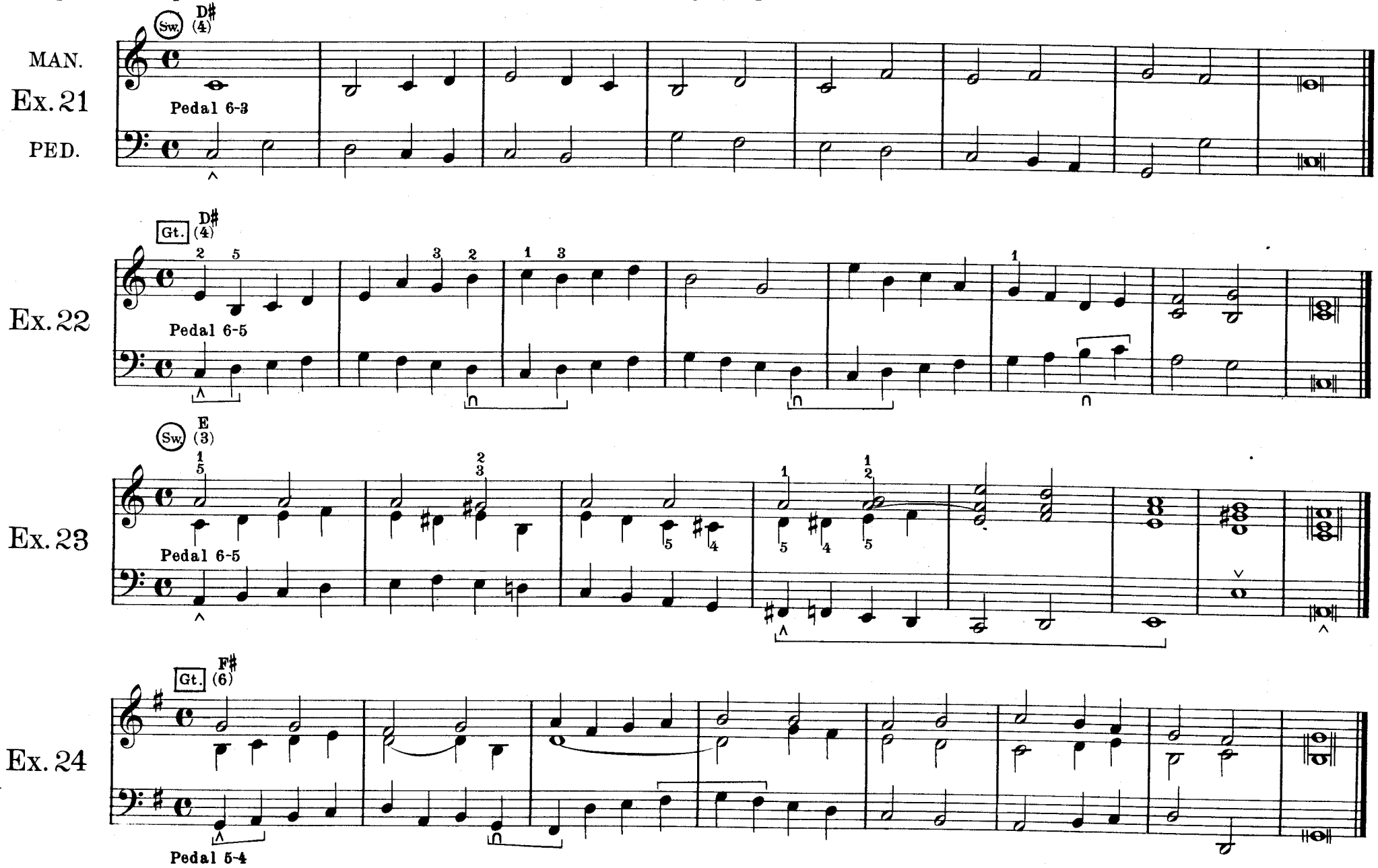
Substituting.

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.

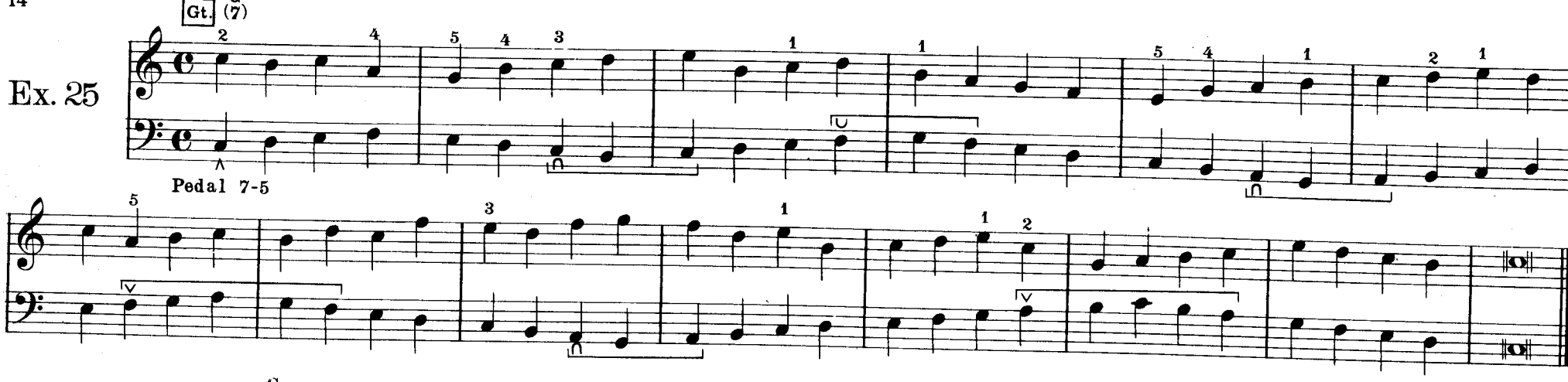


Exercises for Left Hand and Feet.

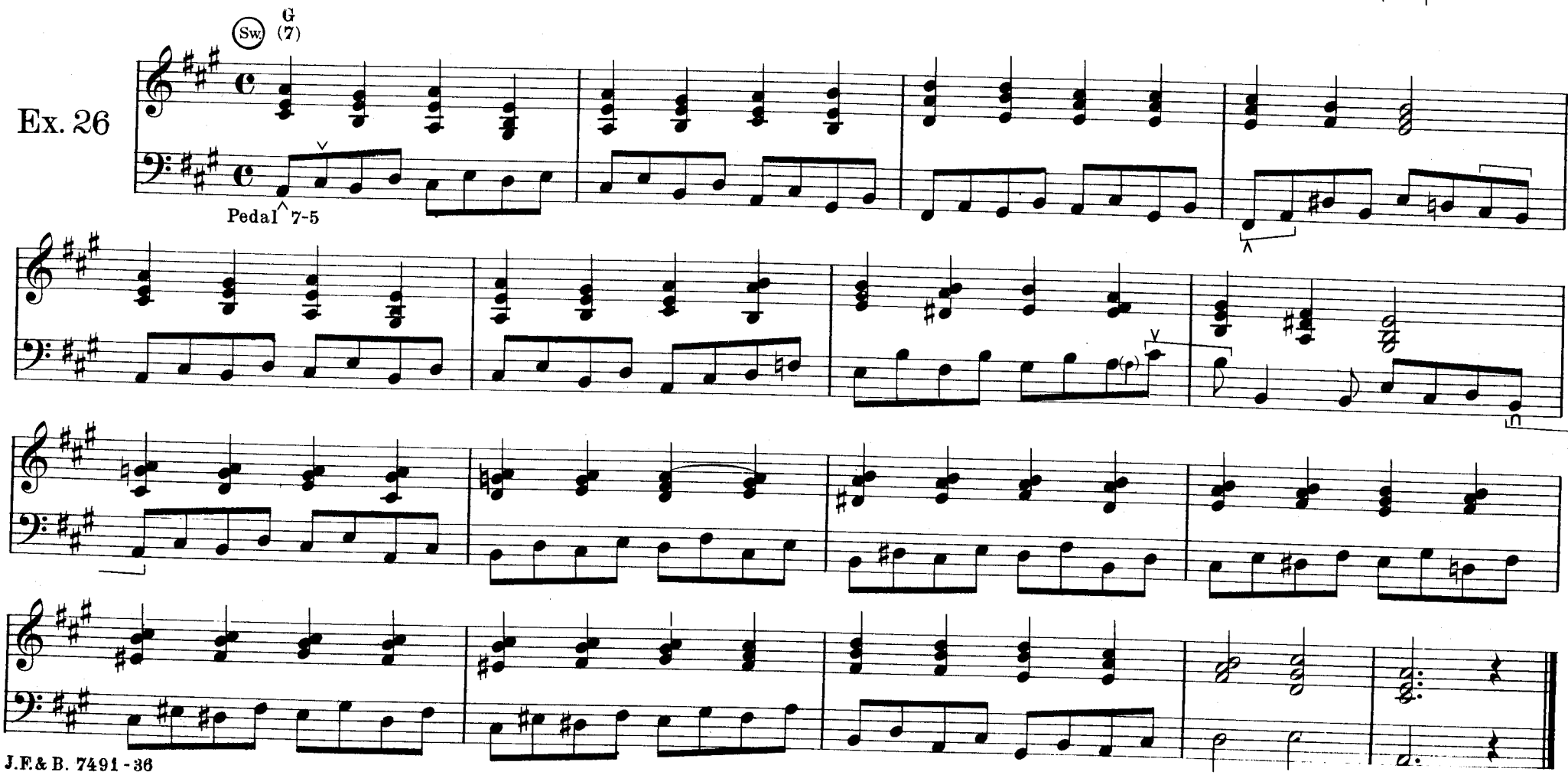
The beginner in organ playing often finds his left hand following the bass or pedal part. These exercises are intended to develop the independence of the left hand. Do not use right hand in playing exercises Nos. 21 to 26.



Ex. 25

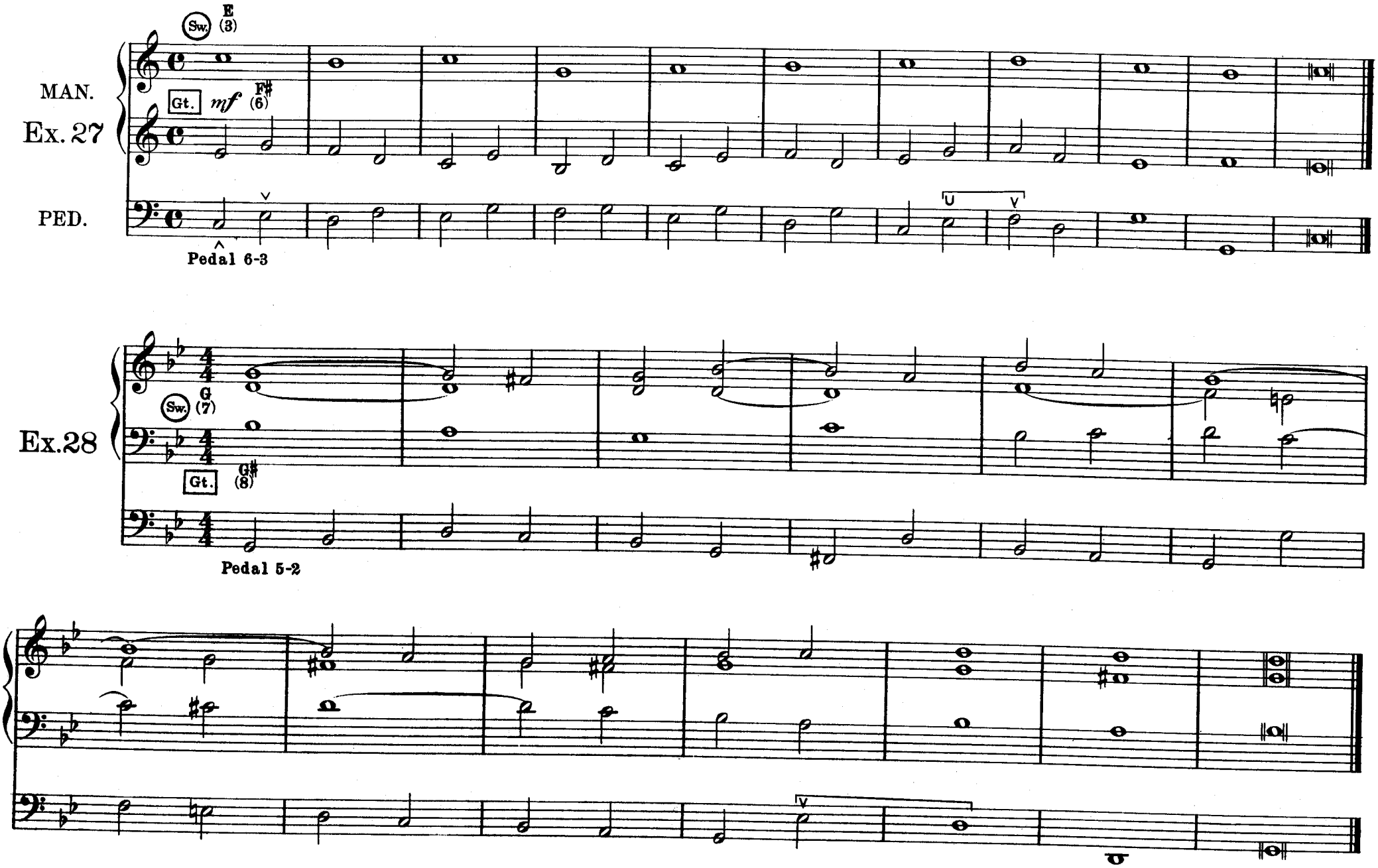


Ex. 26

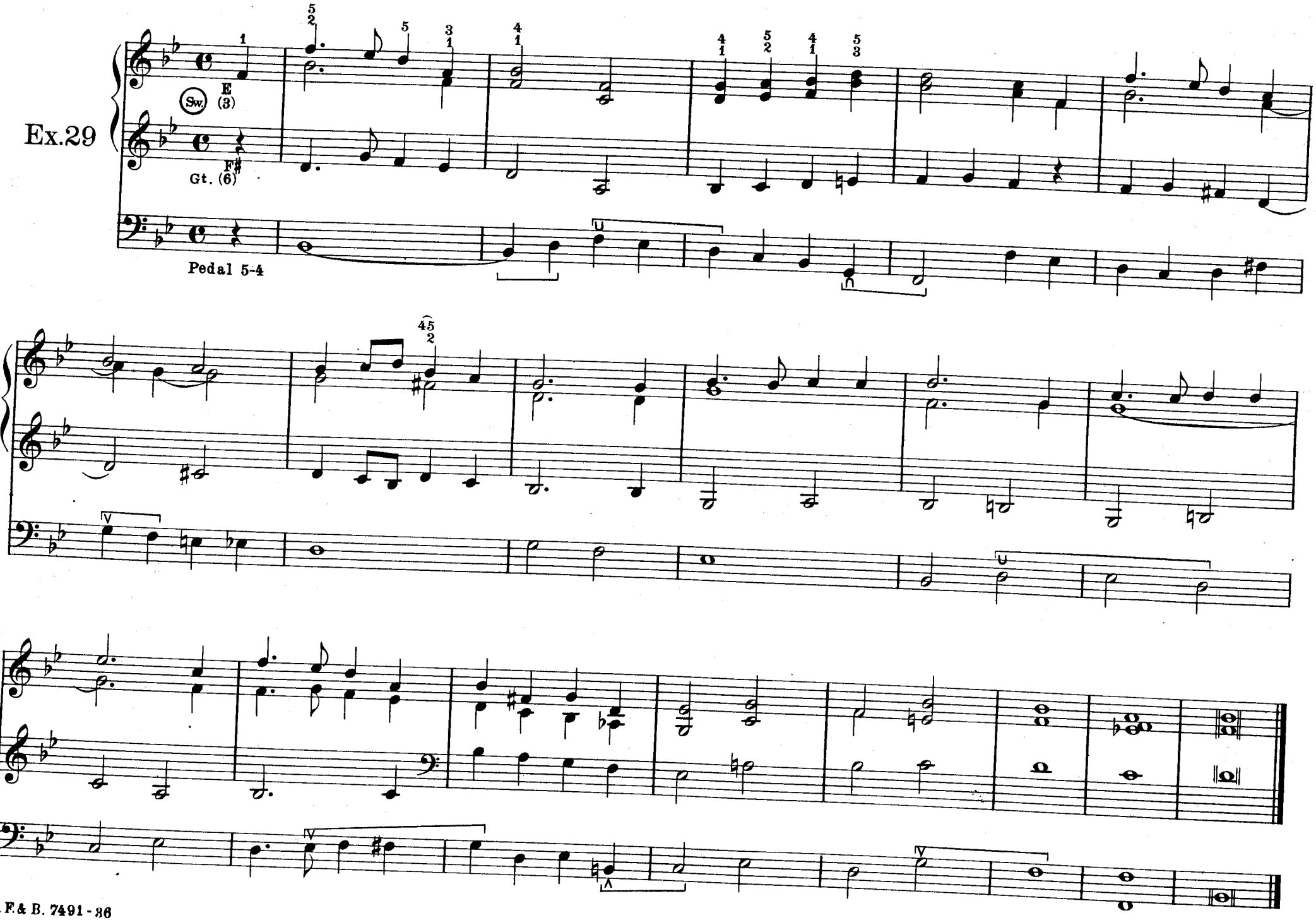


TRIOS.

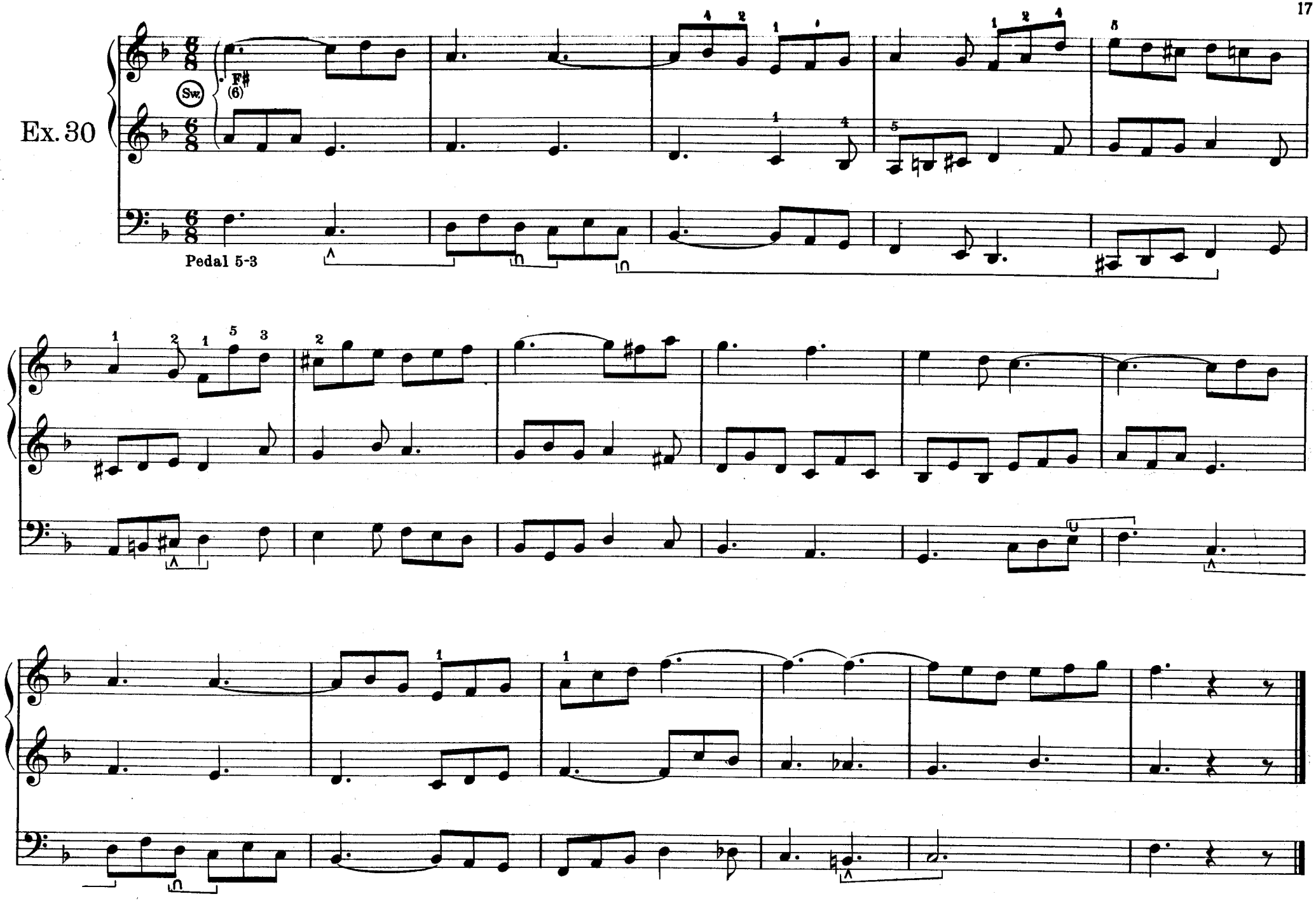
Practical Use of Foregoing Exercises.



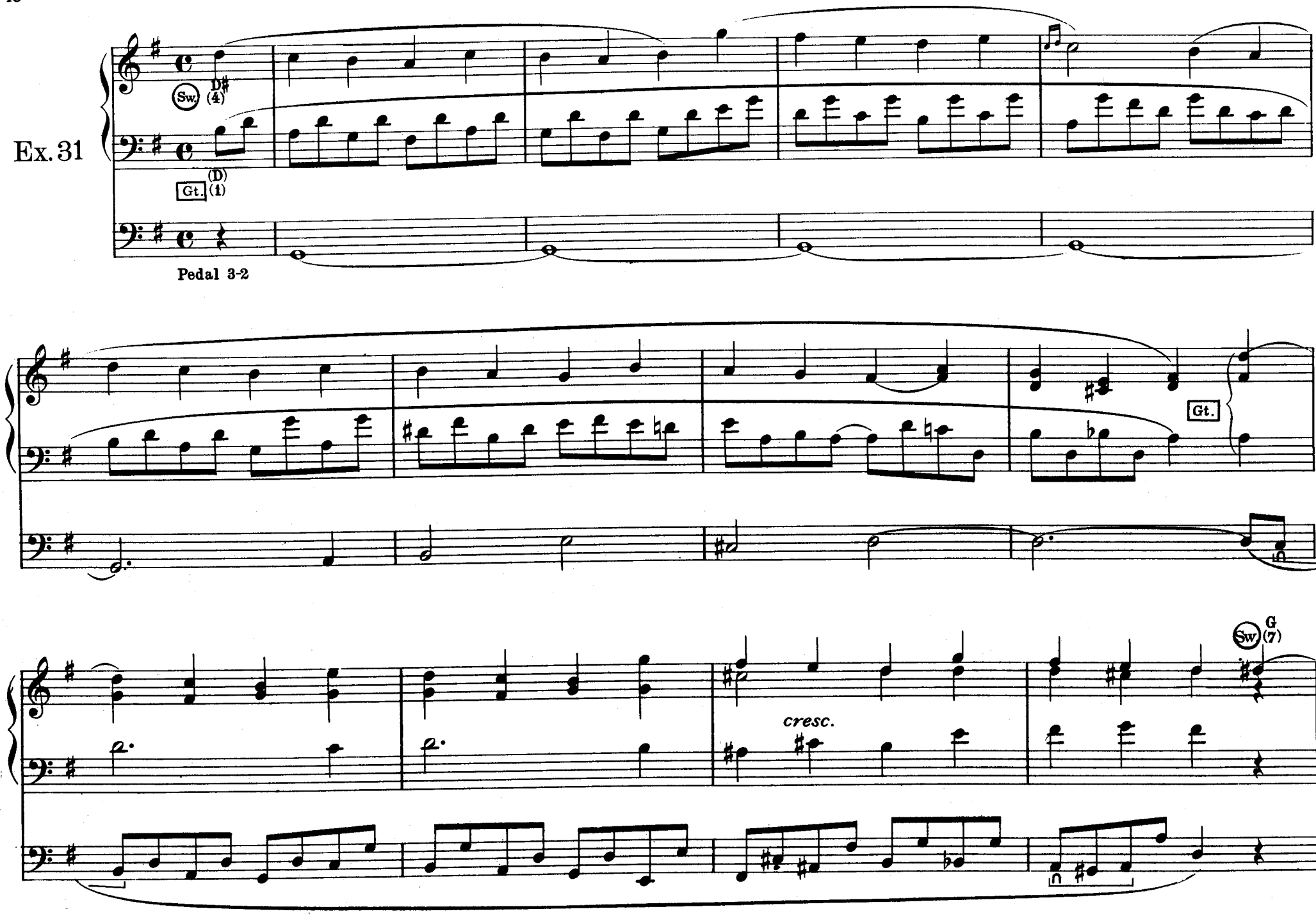
Ex.29

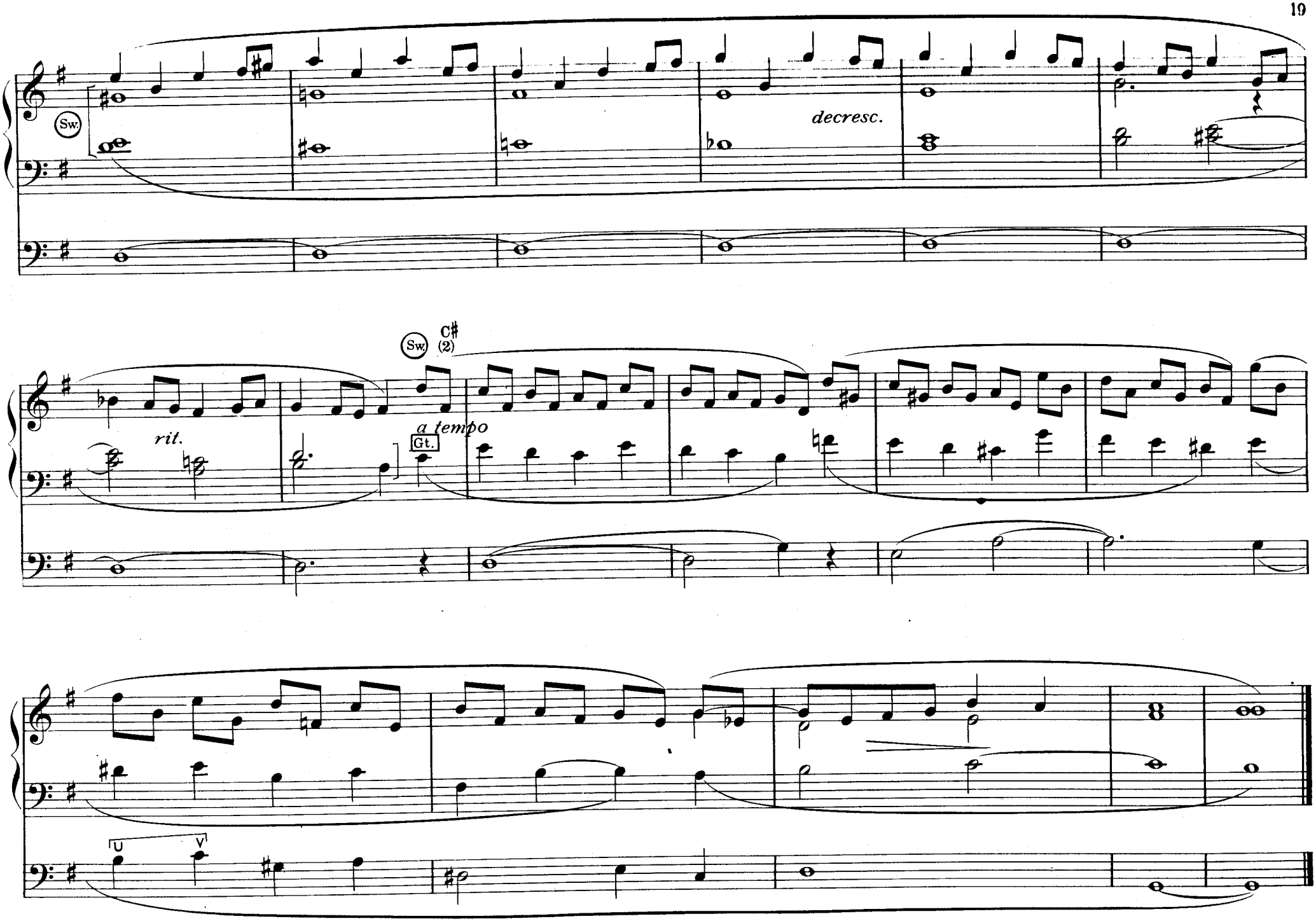


Ex. 30

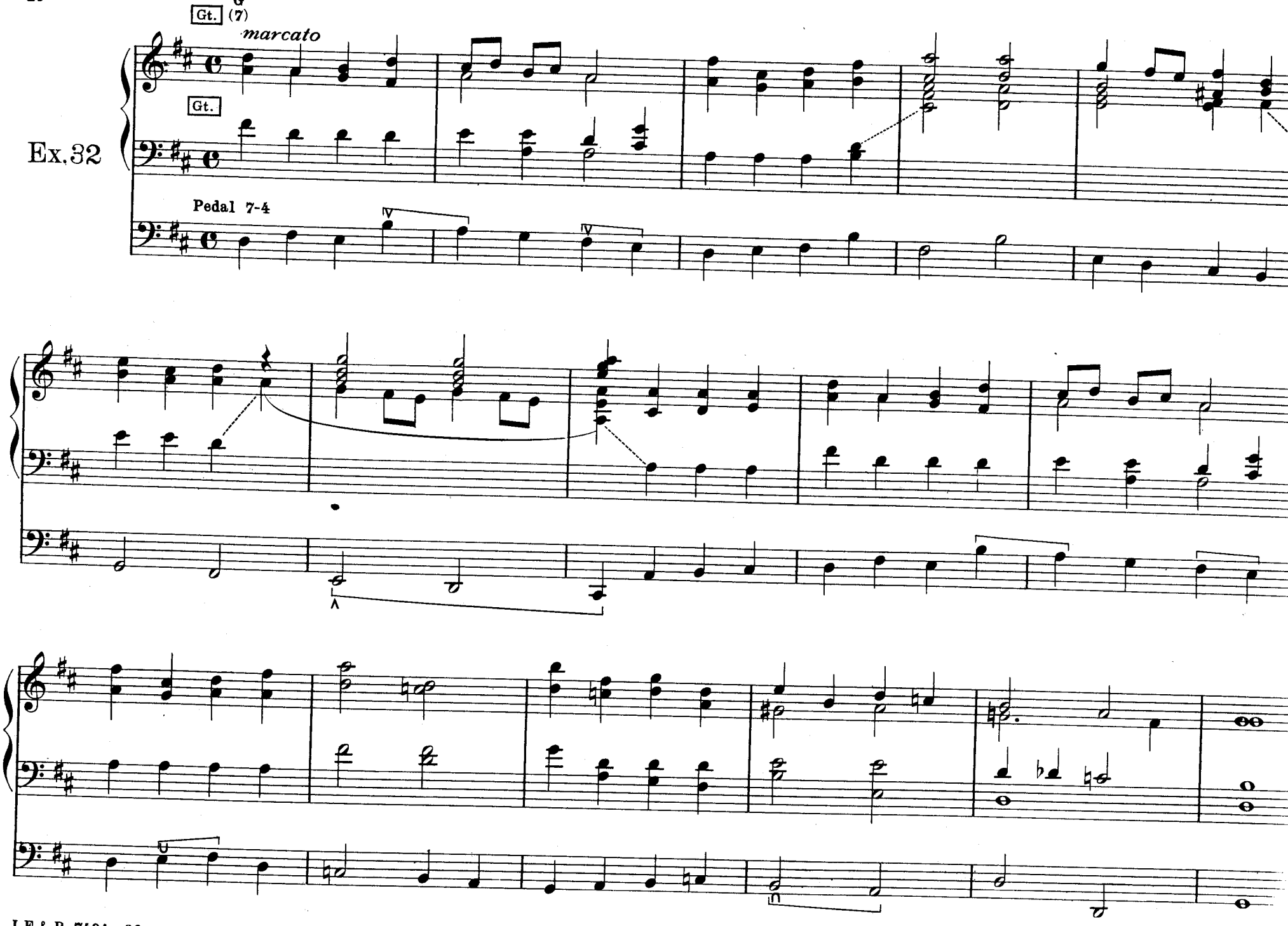


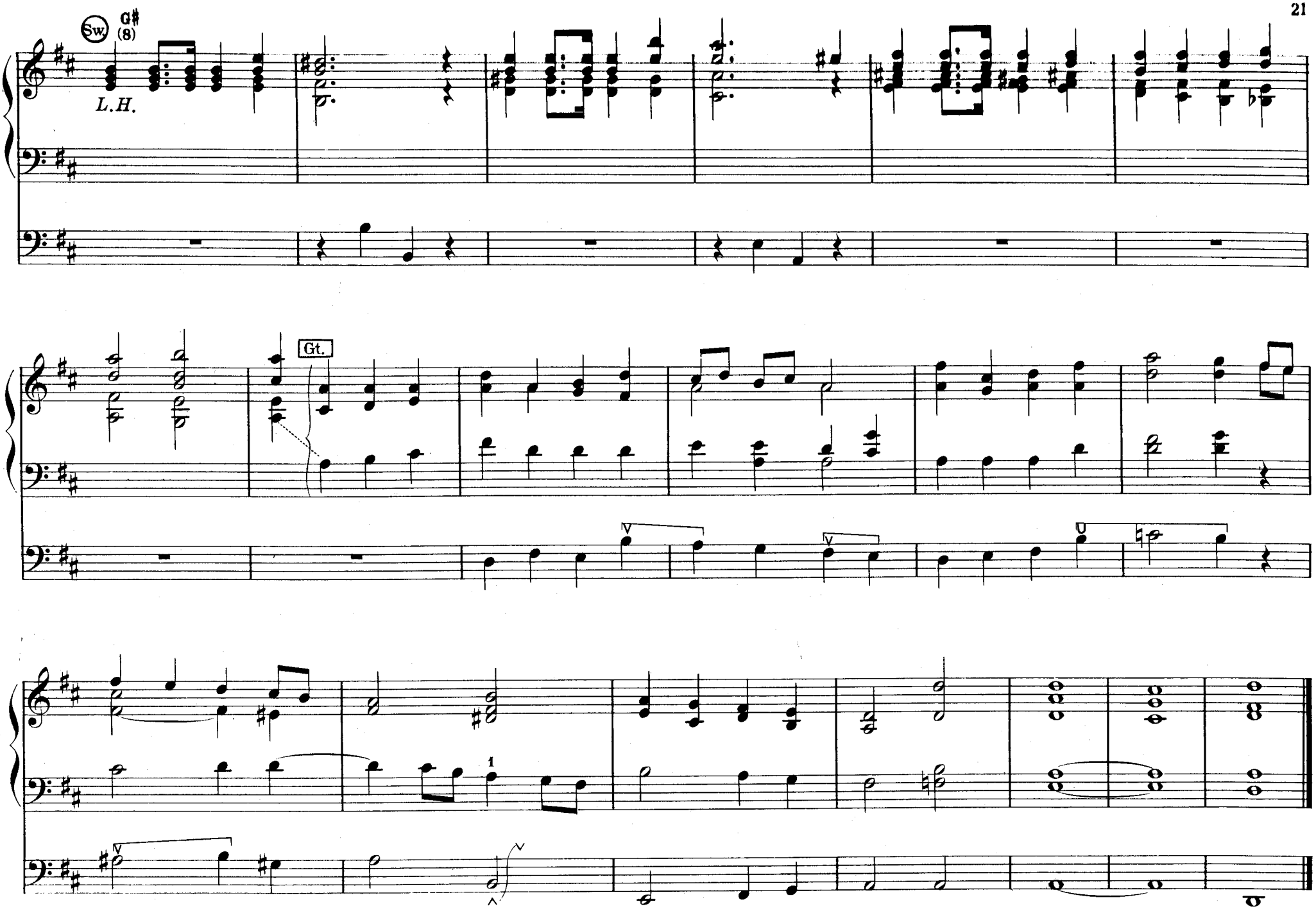
Ex. 31




Sw.
decresc.
Sw.
C♯
(2)
rit.
a tempo
Gt.
U
V

Ex. 32



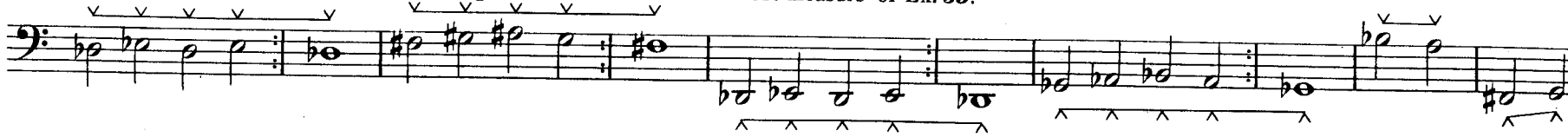

Sw
G♯
(8)
L.H.
Gt.

Glissando.

Pedal glissando is confined almost entirely to black keys but it is sometimes used in passing from a black to a wh 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 D♭ s be played with the left side and E♭ with the right side of ball of foot in first measure of Ex. 33.

Ex. 33

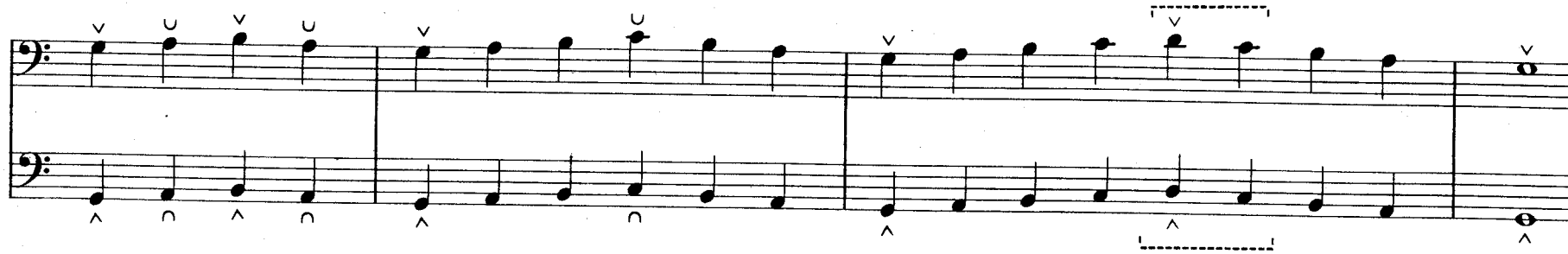


Pedal Octaves.

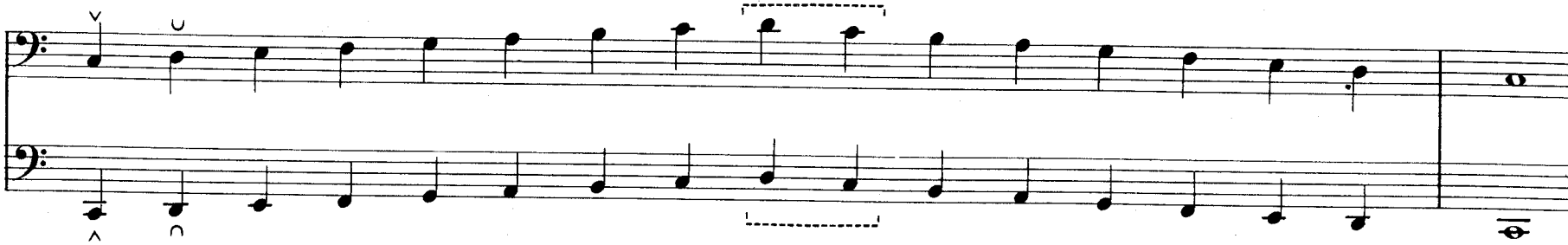
Right.

Ex. 34

Left.

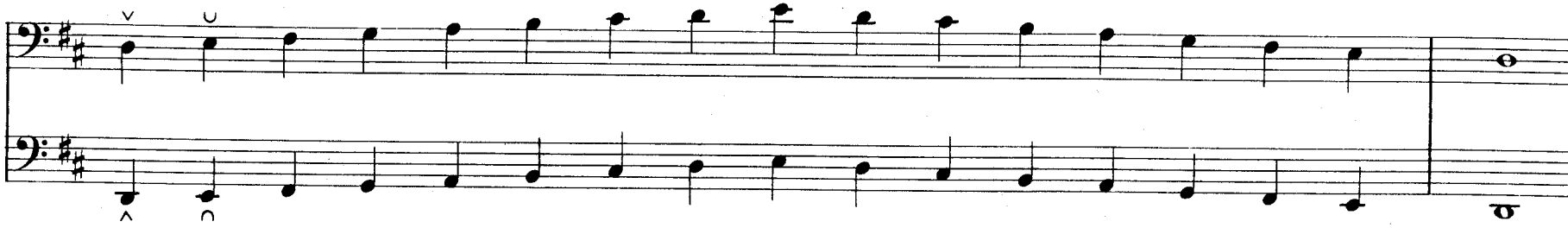


Ex. 35

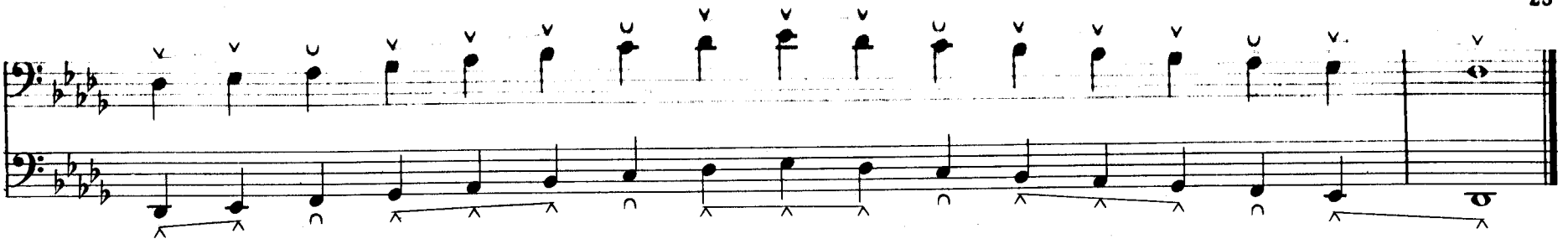


Exercises numbers 36 to 41 inclusive for Model E console only

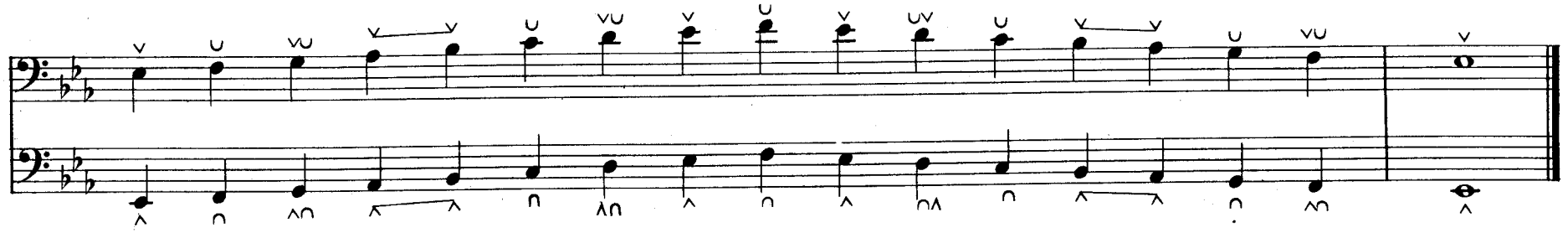
Ex. 36



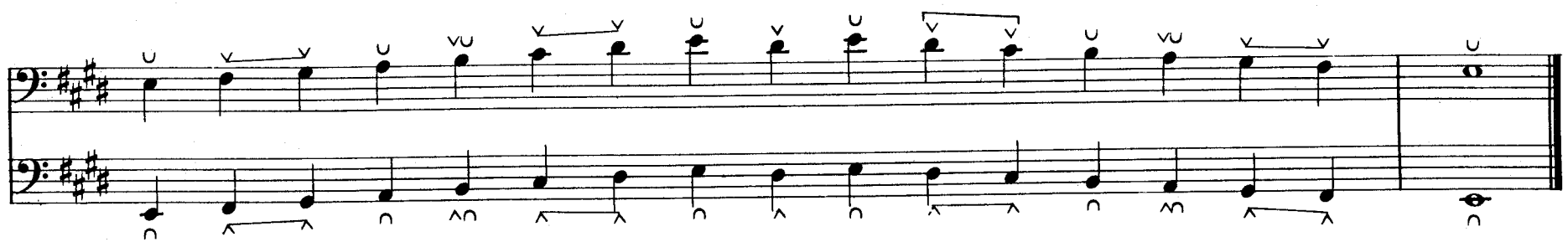
Ex. 37



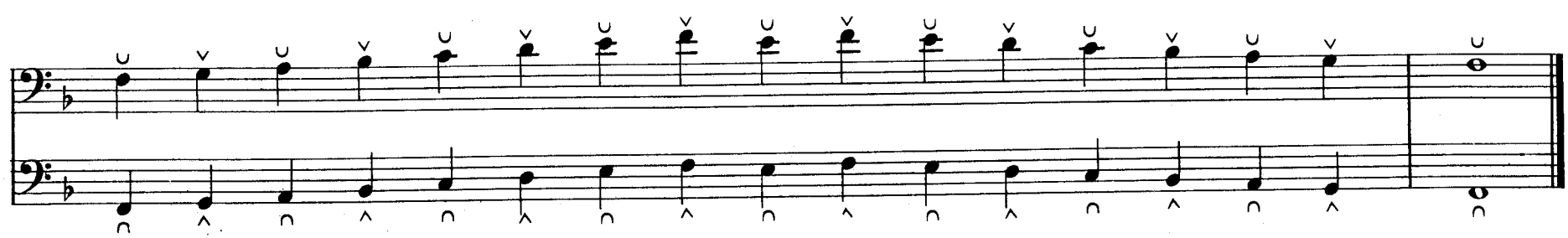
Ex.38



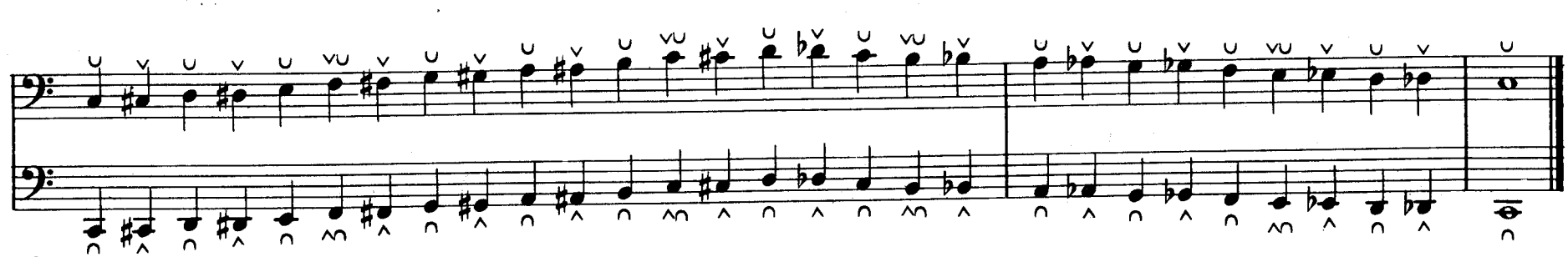
Ex.39



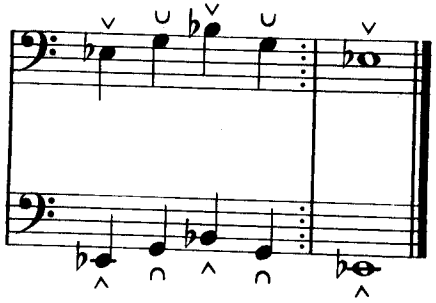
Ex. 40



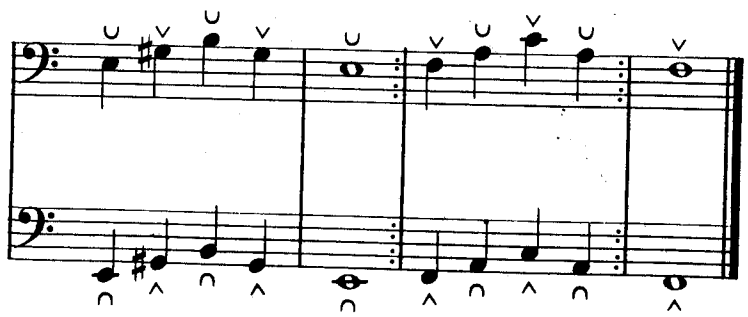
Ex. 41



Ex. 42

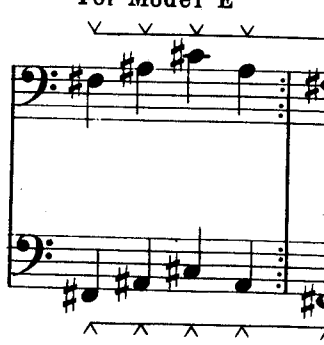


Ex. 43.



Ex. 44.

For Model E



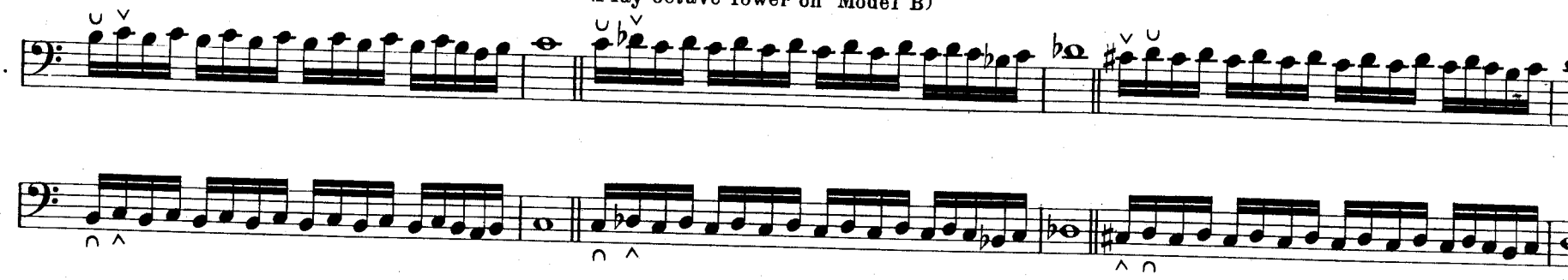
Pedal Trills.

(Play octave lower on Model B)

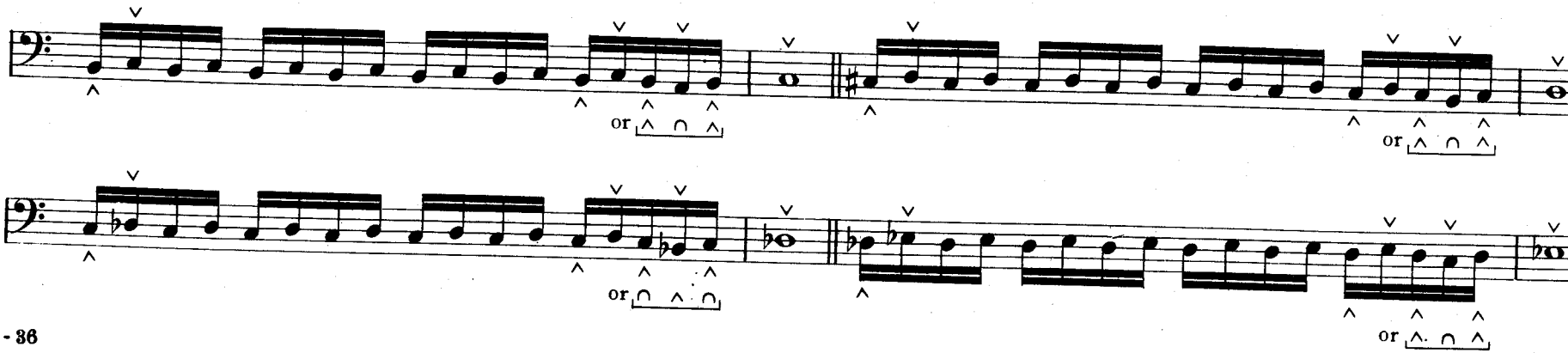
R.

Ex. 45

L.



Ex. 46

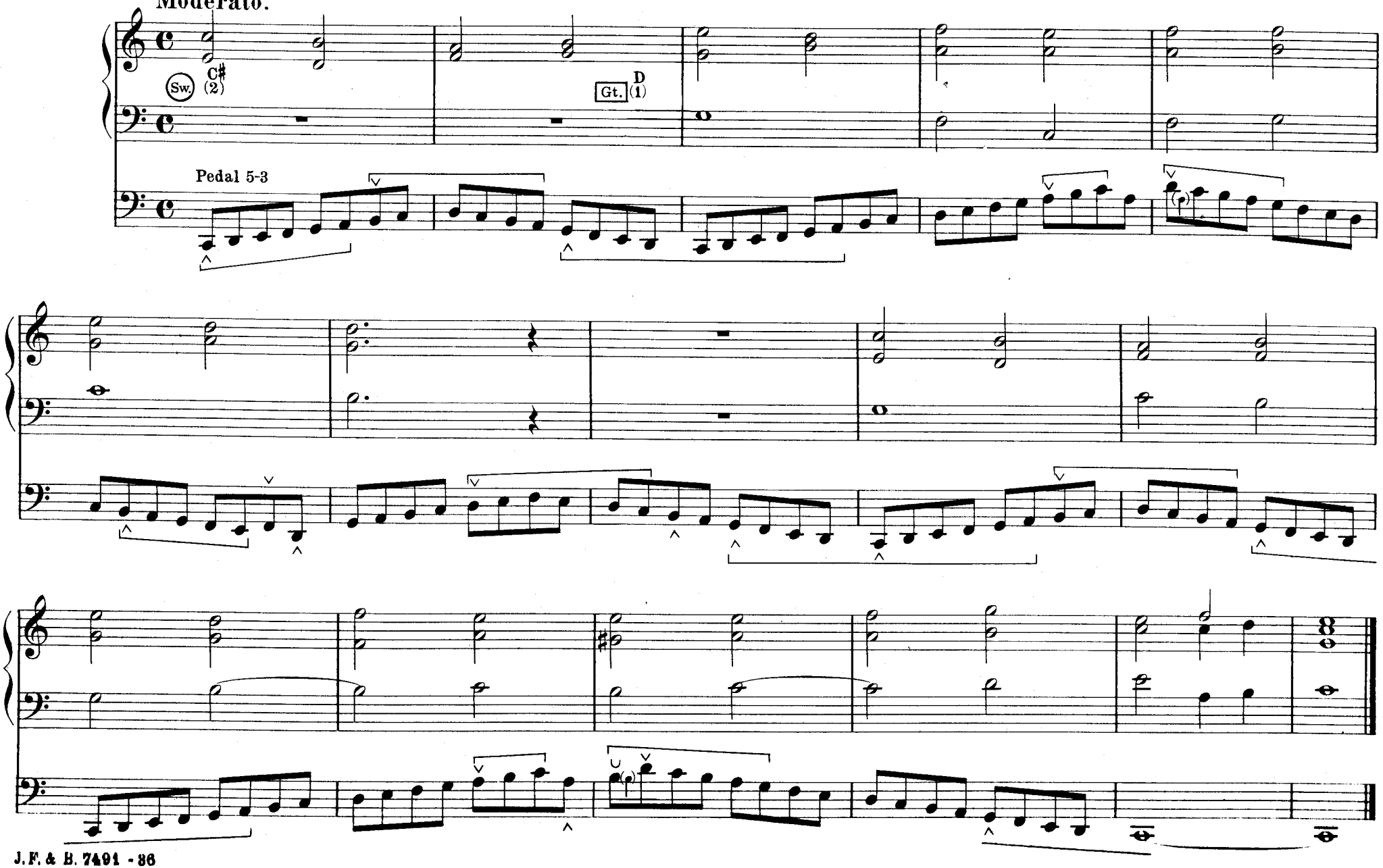


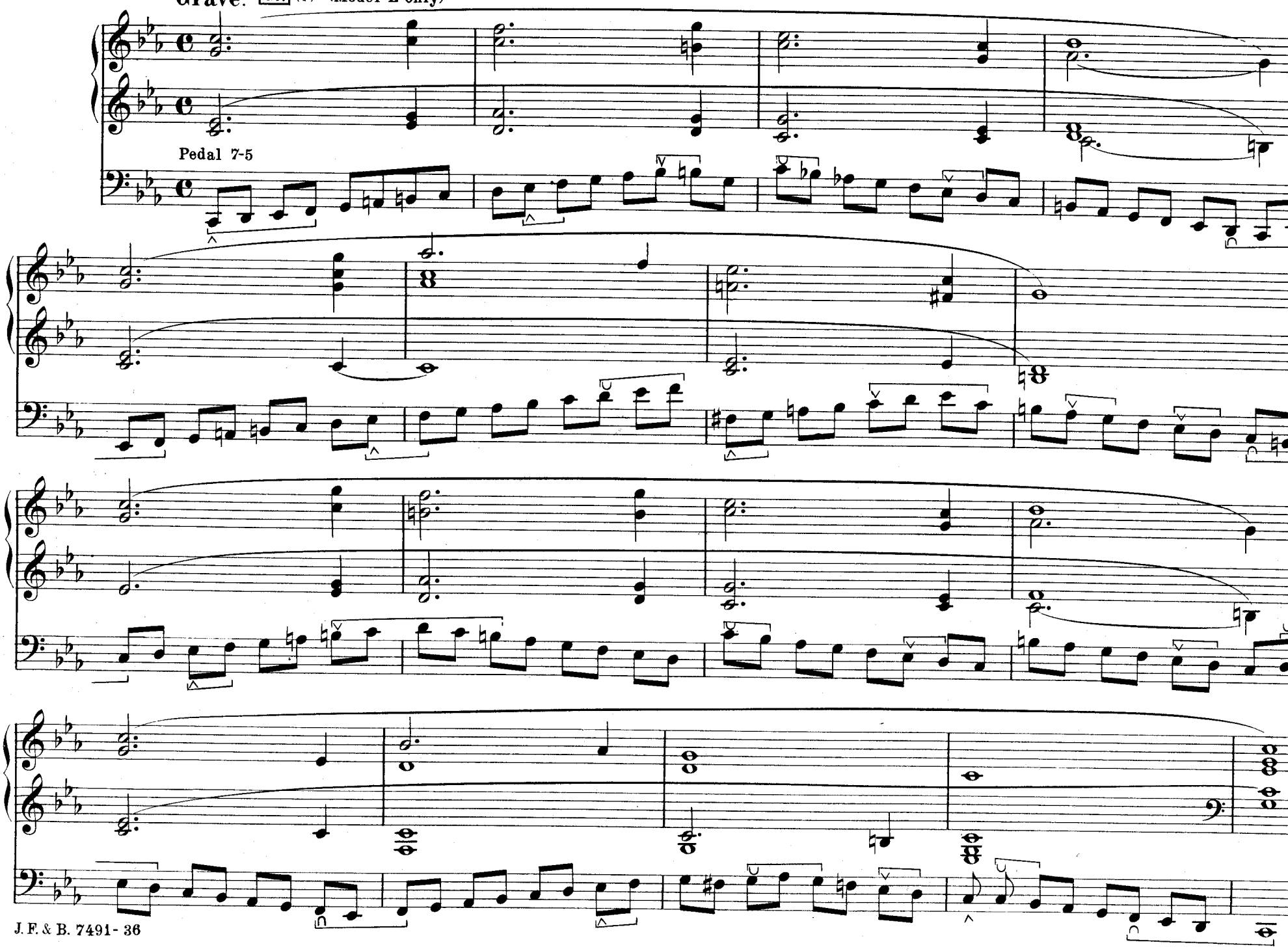
Trios.

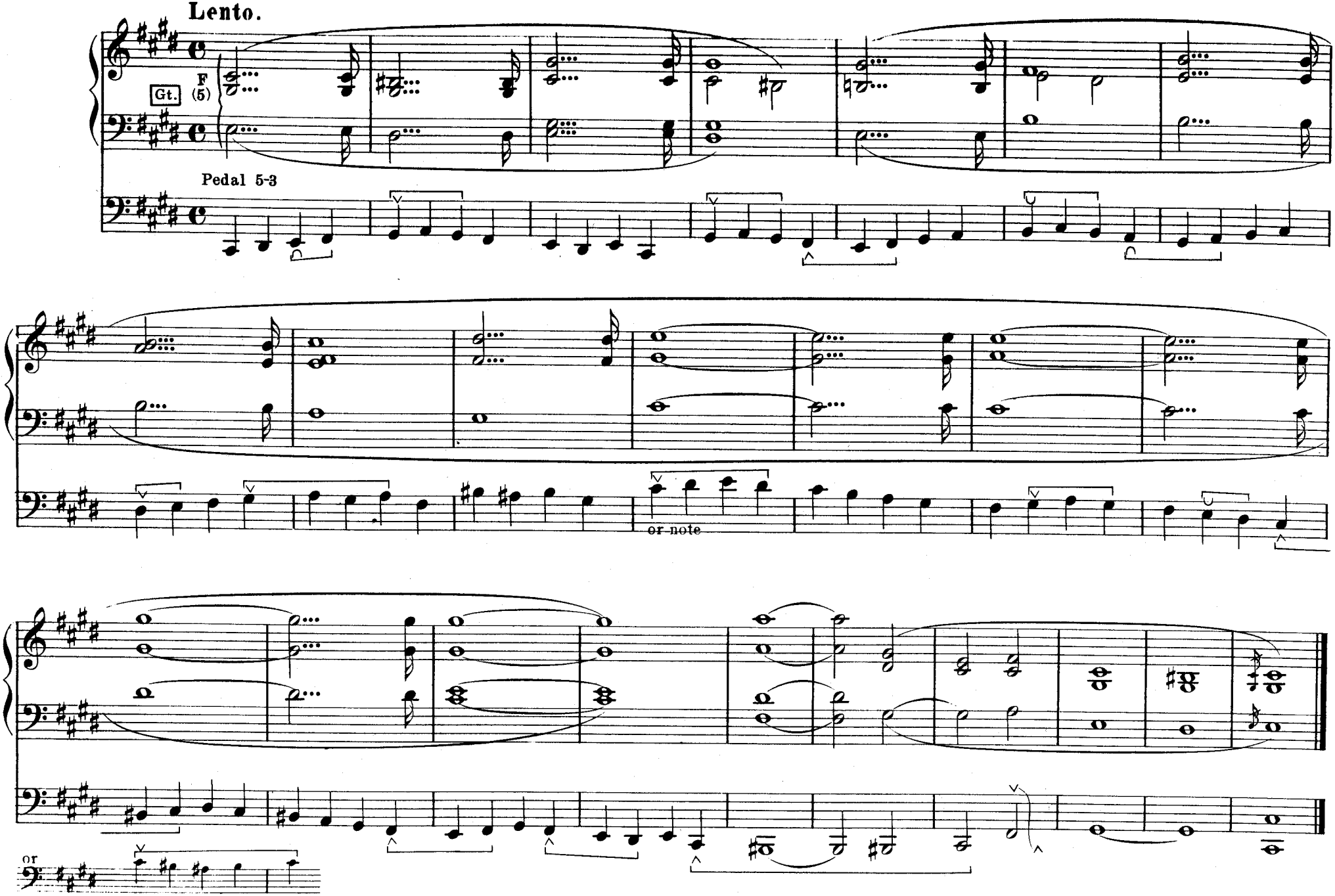
I.

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

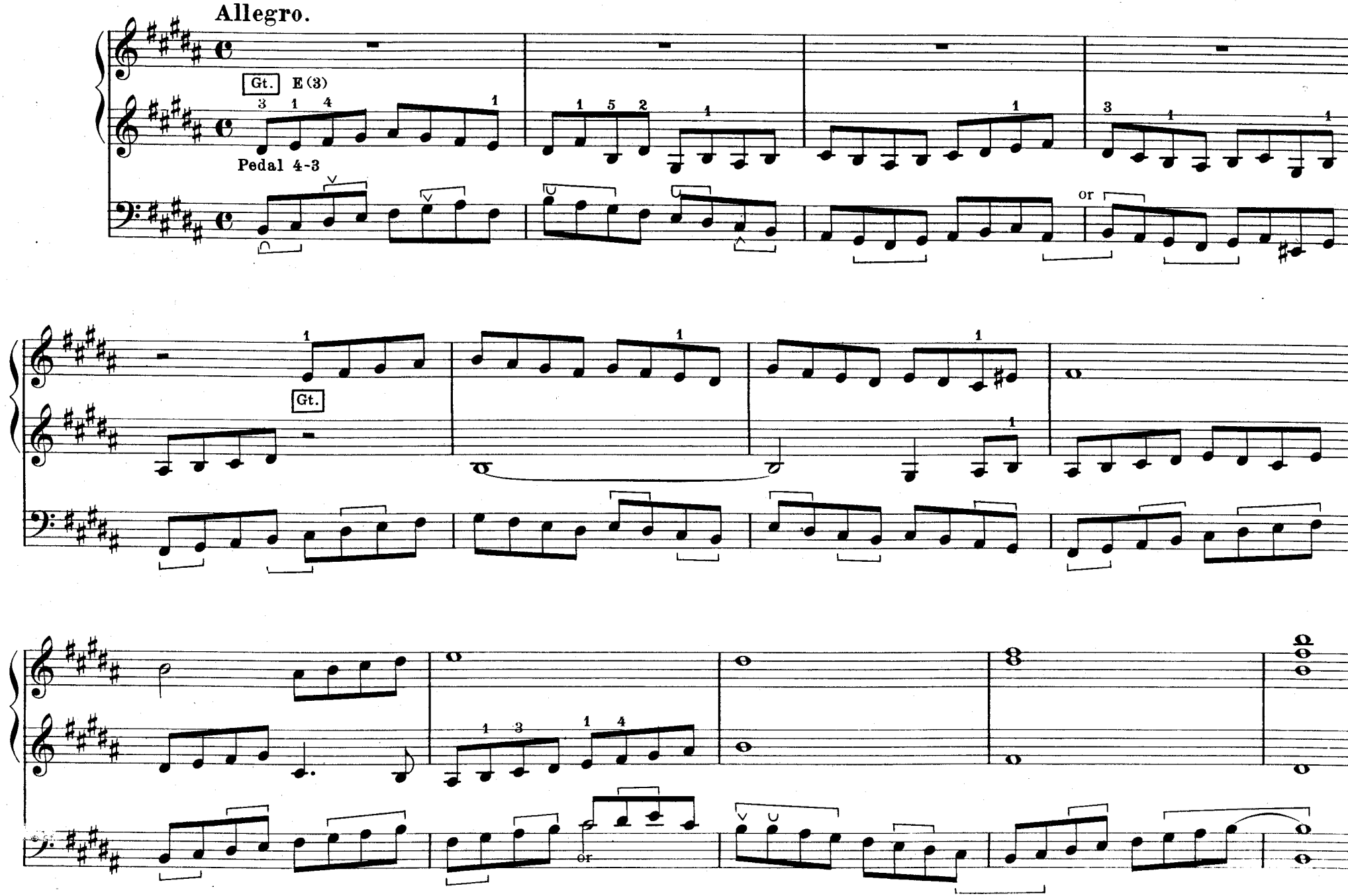
Moderato.




Grave.
Pedal 7-5


Lento.
Gt.
F
(5)
Pedal 5-3
or note
or

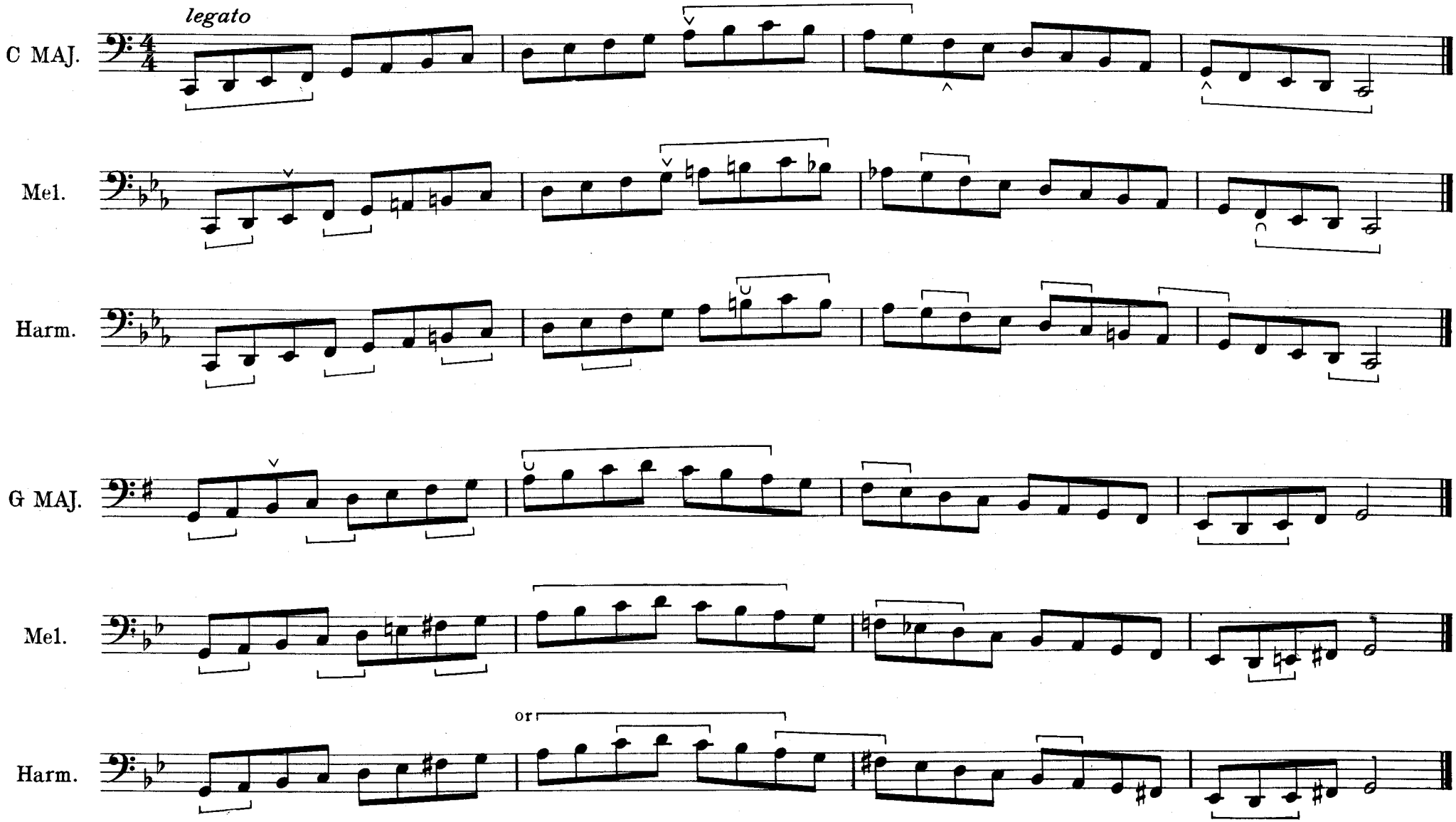
VI.

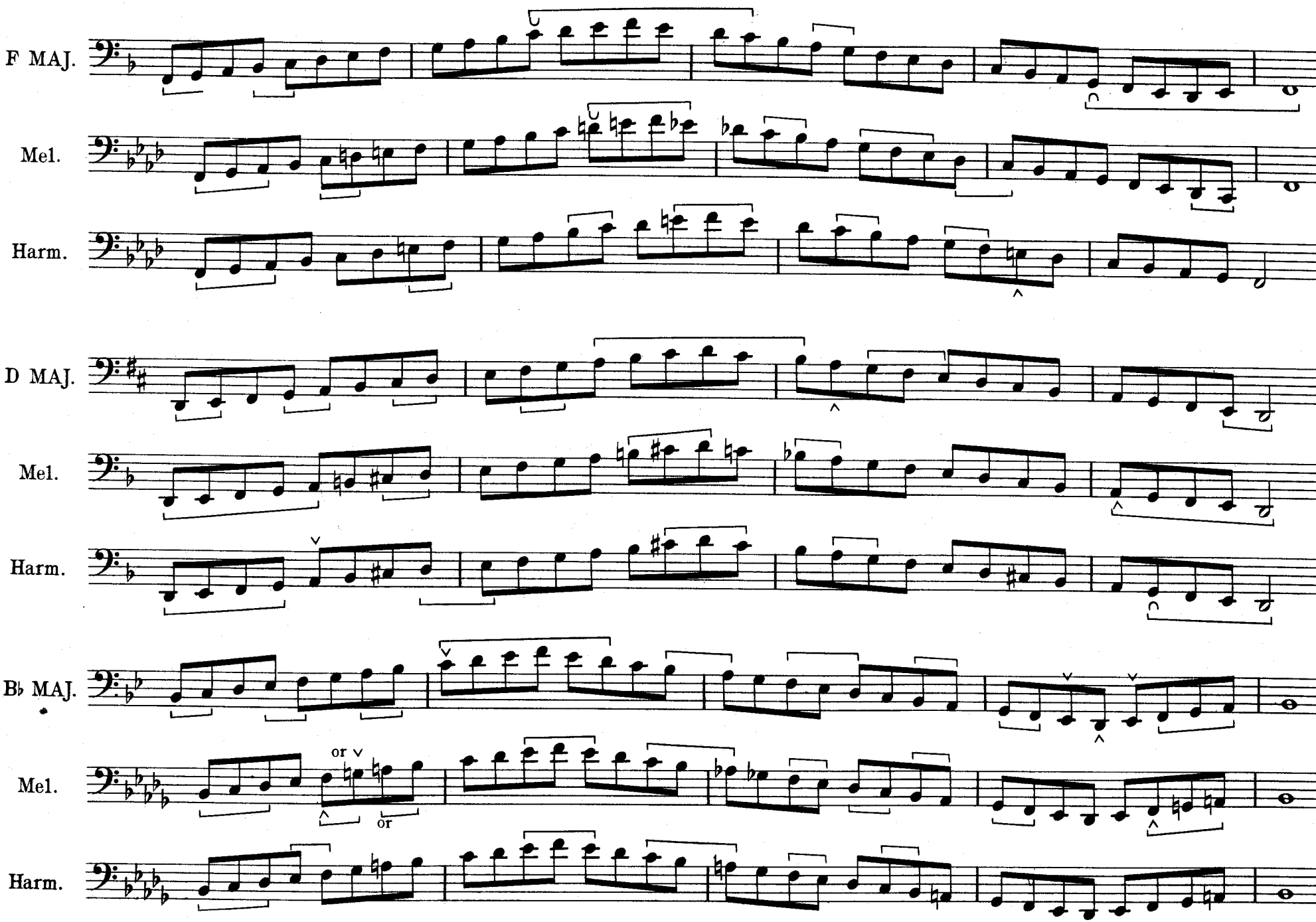


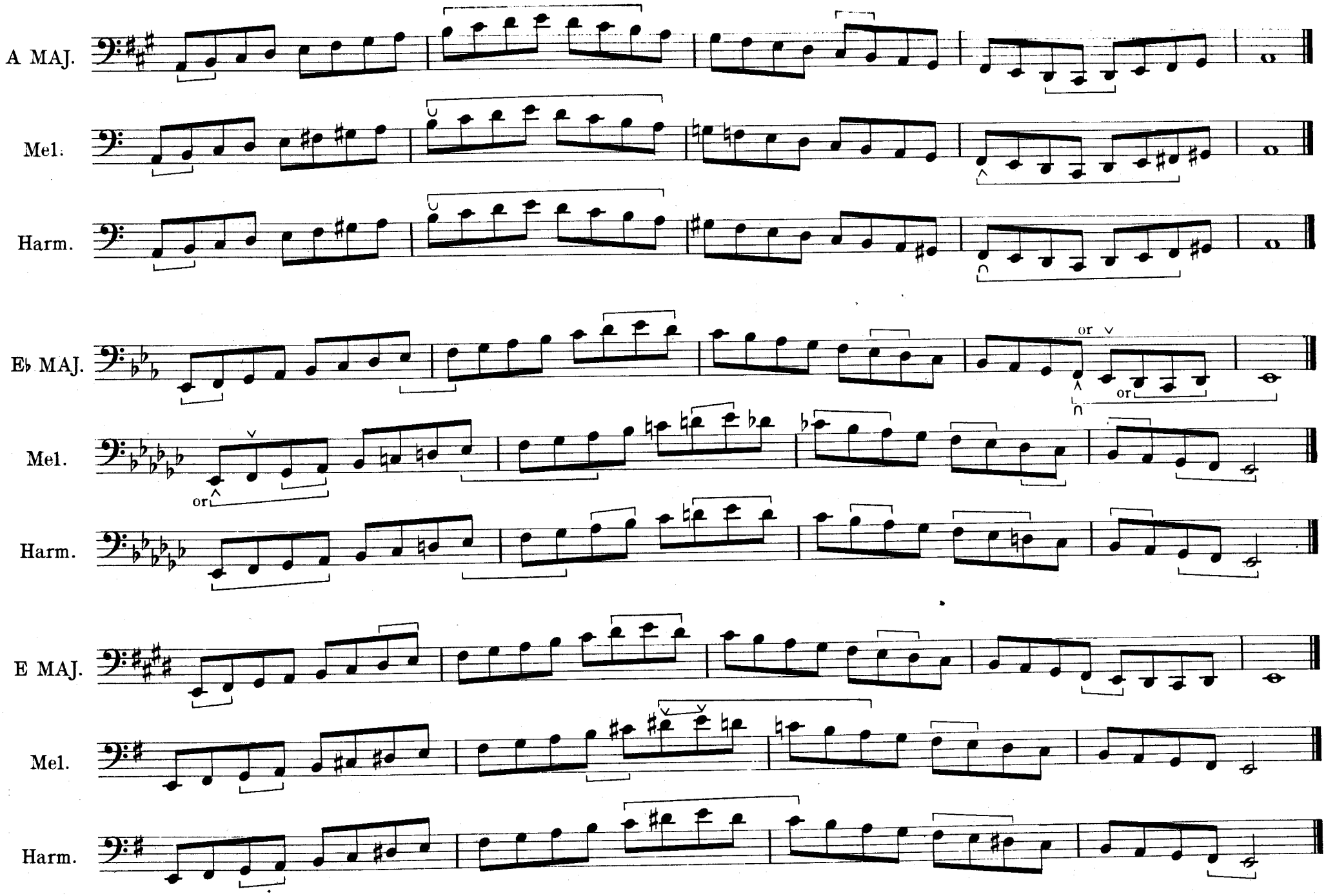
SCALES

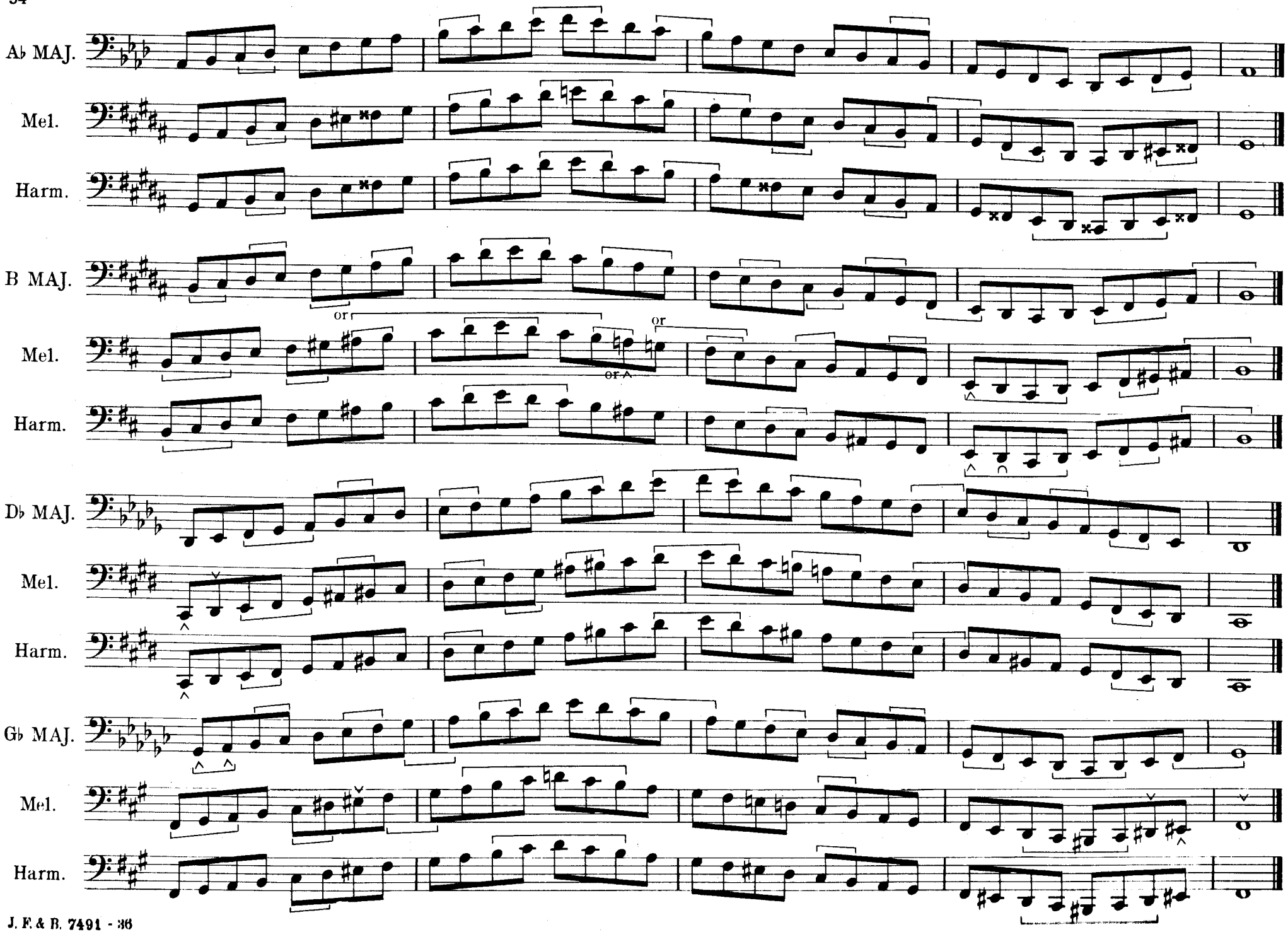
It is of great importance that the organist be thoroughly schooled in all the varieties of Major and Minor scales. It is suggested that the following exercises be studied simultaneously with the Trios of like signature.

The author has marked what has seemed the most useful Pedallings, but the student may find other markings of value.




F MAJ.
Mel.
Harm.
D MAJ.
Mel.
Harm.
B♭ MAJ.
Mel.
or
or
Harm.


A MAJ.
Mel.
Harm.
E♭ MAJ.
or
or
or
Mel.
Harm.
E MAJ.
Mel.
Harm.

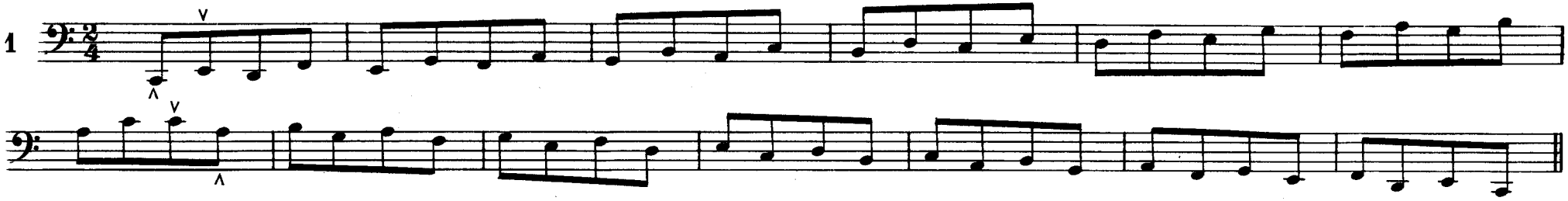

Ab MAJ.
Mel.
Harm.
B MAJ.
or
or
or
Mel.
Harm.
Db MAJ.
Mel.
Harm.
Gb MAJ.
Mel.
Harm.

The Organist's Daily Dozen

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

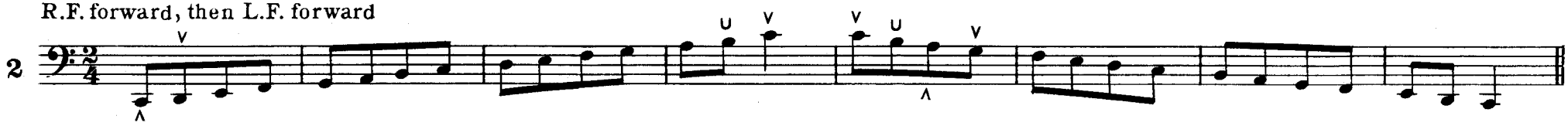
Alternate toes

1



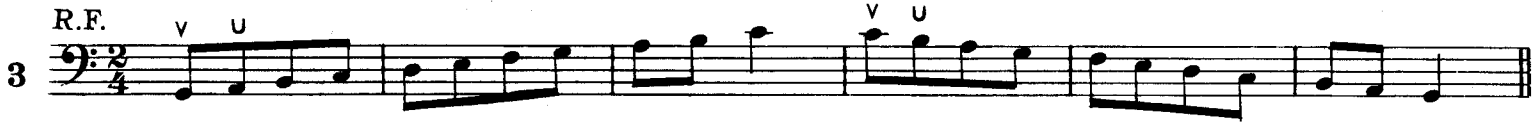
R.F. forward, then L.F. forward

2



R.F.

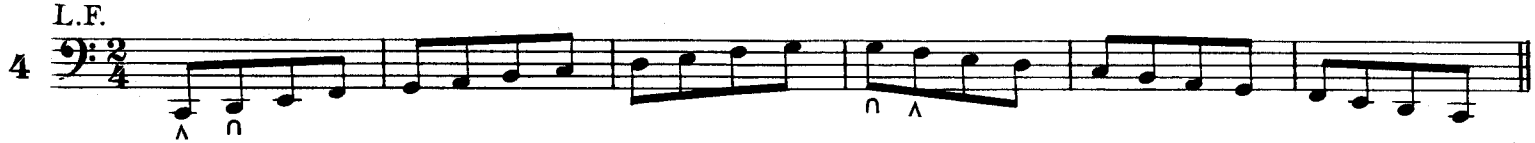
3



Repeat starting on heel

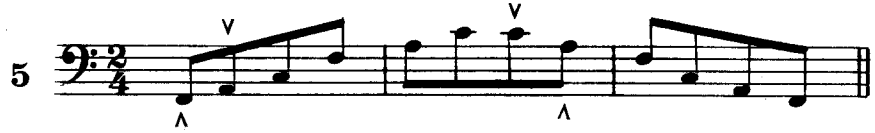
L.F.

4



Repeat starting on heel

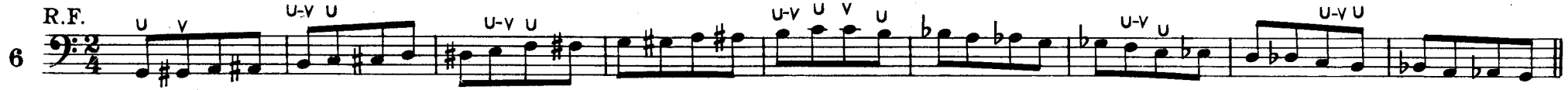
5



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

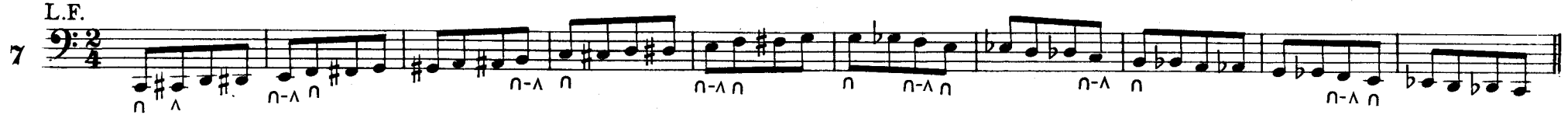
R.F.

6



L.F.

7



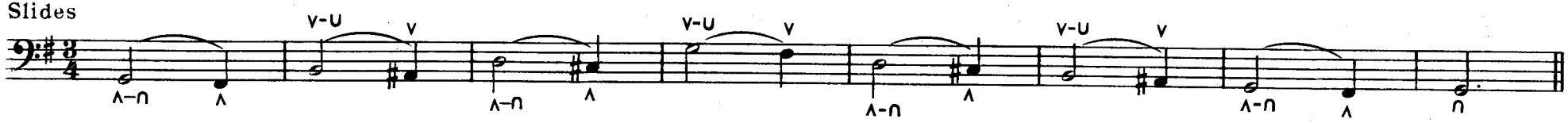
Trills

Mod.

8

Slides

9

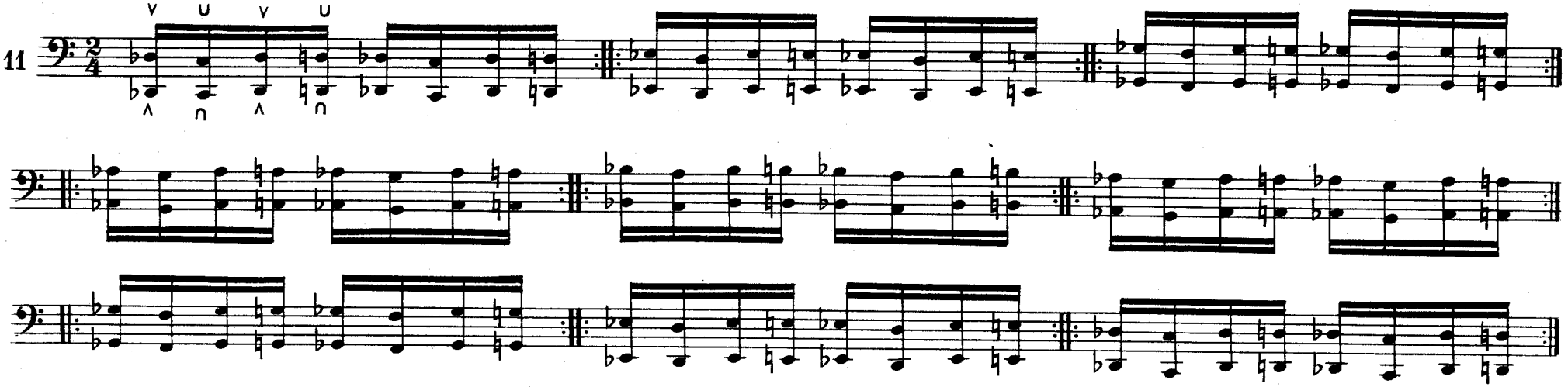


Substitution

10

Ankle exercise

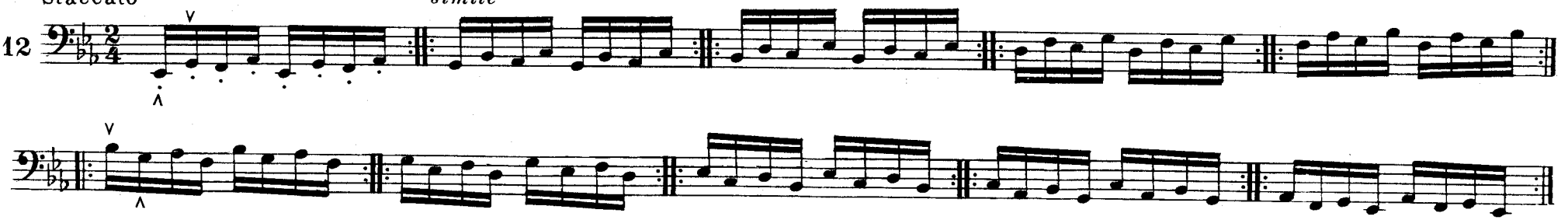
11



Staccato

simile

12



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