

1913

Lesson Book: Pipe Organ

Eddy Clarence

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Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A Course of
Lessons for the Pipe Organ
By Clarence Eddy

Lesson No. 1.

PREPARATORY TRAINING.

Before beginning to study the organ the student should be familiar with the rudiments of music and have a thorough knowledge of musical notation, intervals, scales, chord formations, etc. He should have practiced upon the pianoforte long enough to have acquired a correct position of the hands, an independence of the fingers, an elastic action of the wrists and all the varieties of legato and staccato touch. No other musical instrument will furnish this preparatory training to

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DESIGN AND COMPASS OF PEDAL KEYBOARDS

Assuming that all necessary preparatory work has been accomplished, the student may safely begin the study of the pedal keyboard, a thorough knowledge of which is indispensable to good organ playing. A glance at the pedals is sufficient to show that they consist of long and short keys, in other words, naturals and sharps, similar to the white and black keys of the manual, only much larger in size.

There are three kinds of pedal keyboards in use at the present time: The straight and flat, The straight and concave, and The radiating and concave.

THE STRAIGHT AND FLAT PEDAL KEYBOARD. This design is now almost obsolete, although it is still found in old instruments both in Europe and America. (See Ill. No. 2).

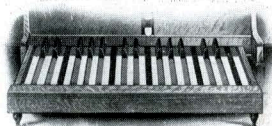


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THE STRAIGHT AND CONCAVE PEDAL KEYBOARD. This style is a sort of a compromise between the straight and flat, and the radiating and concave. (See Ill. No. 3).

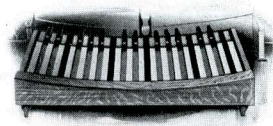
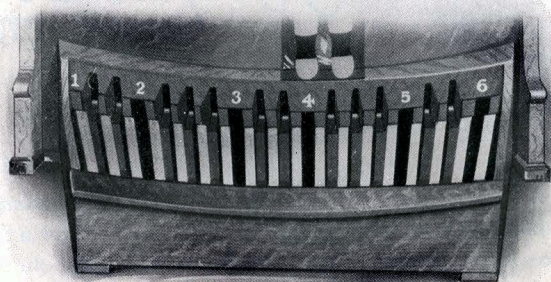


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The normal compass of the pedalboard extends from the lowest bass C to the first F above tenor C; two and a half octaves, or 30 notes (this is commonly called the F pedalboard). In a few instances the range has been extended two notes, namely to G, or 32

Illustration No. 5



You will observe from the diagram of the **F** pedal-board (Ill. No. 4) that there are four wide spaces between the short keys, **E^b** to **F[#]** and **B^b** to **C[#]**, in both the lower and upper octaves, also an open space at each end of the keyboard. These spaces we will number 1, 2, 3, 4, 5 and 6, counting from left to right. (See numbers in Ill. 4).

Find F in the second space, with the left foot, as shown in the illustration below. The note F, on the staff, is connected by a dotted line to the pedal key which it represents.

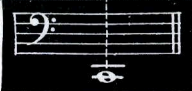
When seated at the organ, the first thing for the student to do is to find these spaces with the toe of each foot, without looking at the pedals. When feeling for the 1st space the foot will lie directly over C, for the 2d space over E and F, for the 3d space over B and C, for the 4th space over E and F, for the 5th space over B and C, and for the 6th space over E and F.

Find C in the third space, with the right foot as shown in the illustration below. The note C, on the staff, is connected by a dotted line to the pedal key which it represents.

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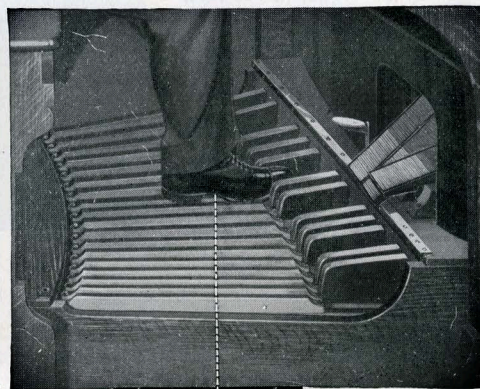
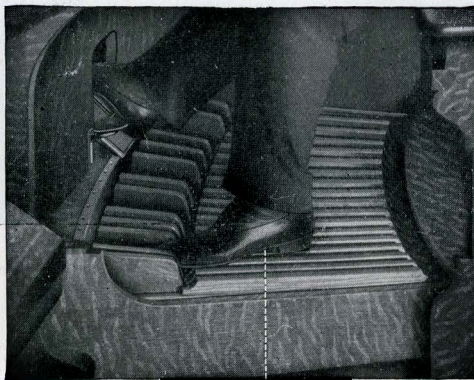
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Find F in the fourth space, with the right foot, as shown in the illustration below. The note F, on the staff, is connected by a dotted line to the pedal key which it represents.

Illustration No. 9



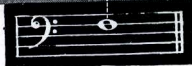
Draw a soft 16ft. stop on the Pedal organ and an 8 ft. stop (preferably the open diapason) on the Great organ, and couple the Great to the Pedal.

When the left foot is in the first space, as in Ill. No. 6, touch the side of C sharp with the right side of the toe, and the ball of the foot will be immediately over C. Draw the foot back into its proper position, and press the key down quickly, causing the C to sound. The same method of attack should be made with the left foot in the second space (Ill. No. 7), with the right foot in the third space (Ill. No. 8); and with the right foot in the fourth space (Ill. No. 9).

By feeling in the different spaces with the toe of either foot, very little difficulty will be experienced in finding the correct notes throughout the compass of the entire keyboard. The student should familiarize himself with this system until the habit of preparing for every position becomes automatic.

Practice the following exercises according to the above method, first finding the notes and then playing them.

Exercise No. 1



In the following exercises find the nearest space to the given note, and move the foot quickly into position; then play the note.

Ex. No. 2

Left foot

Right foot

A habit of feeling ahead in the manner described, anticipating every note, interval, or passage to be played upon the pedals, should be acquired from the start, as it will not only inspire confidence in the player, but prevent many mistakes. It will furthermore obviate the necessity of constantly looking down at the pedals, a fault which is not uncommon.

ADDITIONAL EXERCISES FOR FINDING DIFFERENT PEDAL NOTES WITHOUT LOOKING DOWN

1 Place the left foot in the first space and find—		13 Place the left foot in the fourth space and find—		25 Place the left foot in the second space and find—	
2 Place the right foot in the third space and find—		14 Place the right foot in the sixth space and find—		26 Place the right foot in the fourth space and find—	
3 Place the left foot in the second space and find—		15 Place the left foot in the first space and find—		27 Place the left foot in the third space and find—	
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7 Place the left foot in the fourth space and find—		19 Place the left foot in the third space and find—		31 Place the left foot in the third space and find—	
8 Place the right foot in the sixth space and find—		20 Place the right foot in the fifth space and find—		32 Place the right foot in the fifth space and find—	
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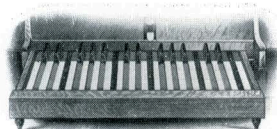


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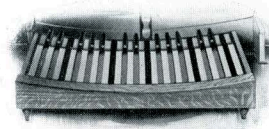
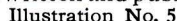


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A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef. The melody consists of a series of eighth notes, starting on a low G and ascending stepwise to a high G. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. The final note is a whole note G5.

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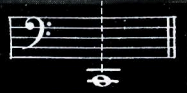
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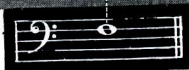
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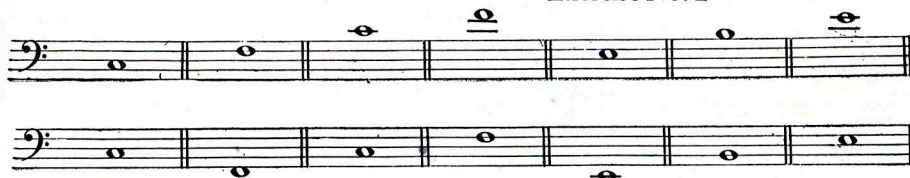
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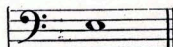
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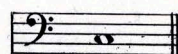
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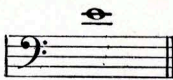
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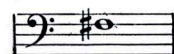
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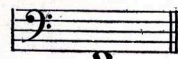
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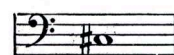
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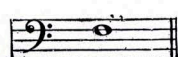
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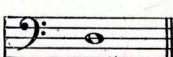
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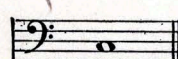
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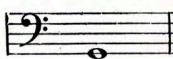
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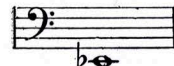
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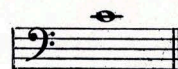
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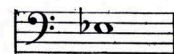
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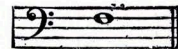
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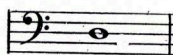
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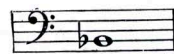
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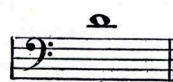
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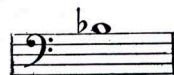
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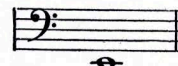
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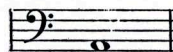
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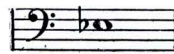
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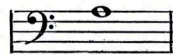
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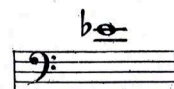
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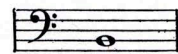
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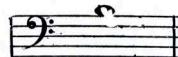
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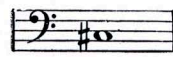
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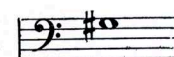
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Do you thoroughly *understand* the *instruction* given in this lesson and have you had any *difficulties* with the lesson which you have been *unable to overcome*? If so, state your difficulties and ask questions in the spaces marked "Q. 1," "Q. 2," "Q. 3"; your questions will be answered in the spaces marked "Answer."

Be very specific in your question and refer to the particular parts of the text matter or composition with which you have had difficulty.

Q. 1.
.....
.....

Answer
.....
.....

Q. 2
.....
.....

Answer
.....
.....

Q. 3
.....
.....

Answer
.....
.....

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PIPE ORGAN LESSONS

By CLARENCE EDDY

Examination Paper for Lesson No. 1

Name { Class Letters and No.
Account No.

Town State Percentage

Write name, address and numbers plainly.

1. Are you familiar with the rudiments of music, such as musical notation, intervals, scales, chord formations, etc.?

.....
.....
.....

2. What is the extent of your preparatory musical training?

.....
.....
.....

3. (a) Have you studied the pianoforte?

.....
.....
.....

(b) If so, up to what grade?

.....
.....
.....

(c) Name three representative pianoforte compositions which you have played.

.....
.....
.....

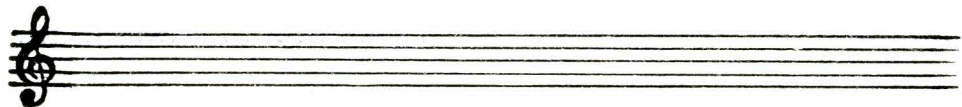
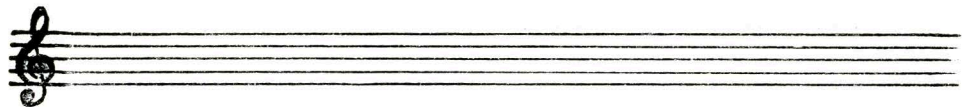
4. Can you play the major and minor scales in every key?.....

5. Write the scale of E major with its proper signature....



6. (a) Describe briefly the difference between the harmonic and melodic minor scales..

(b) Write the C sharp minor scale in both the harmonic and melodic forms.



7. Write two octaves of the chromatic scale, ascending and descending. .



8. Can you practice one hour or more daily upon a pipe organ?.....

9. How tall are you?..

10. What is the height of the organ bench upon which you sit when practicing?..

11. Are the pedals of your organ flat or concave, straight or radiating? ..

12. What is the compass of your pedal board?..

13. Do you have any difficulty in finding given pedal-keys with either foot, by means of locating the nearest space between the short keys, as explained in this lesson?..

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS
FOR THE PIPE ORGAN
BY CLARENCE EDDY

PEDAL TOUCH

Lesson No. 2

Unlike the keys of the piano, the keys of the organ must be pressed down and not struck. This pressure touch resembles in some respects the operation of a telegraph-key in transmitting messages; it may also be compared to the act of pressing an electric button or buzzer, inasmuch as a direct communication with the tone and the electric current is obtained only while the key pedal or button is held down. For this reason the manner of releasing the keys is of vital importance, and should receive especial study and care.

The correct principles of pedal touch are very similar to those for the manual touch, a full description of which will be given in the later lessons.

The action of the feet must always be made with free

and relaxed ankles: no elastic or artistic pedaling will ever be accomplished with stiff ankles. Press upon the pedal with the ball of the foot, towards the tip of the toe, but do not raise the heel unnecessarily high, a comparatively flat foot is much more graceful and commanding. Shoes with soles of light weight and moderate thickness, and heels that are fairly wide and high should be worn. 'Common-sense' heels are recommended, and ladies are cautioned against using the modern French heels, if they wish to become good pedalists. Shoes which are too narrow are liable to slip into the spaces between the pedal keys, while those which are too wide and heavy are clumsy, and will prevent expert and facile execution.

FEET IN REPOSE



Ill. No. 1

When in repose the feet should rest in an easy relaxed and flat position on the pedal keys, as shown in Ill. No. 1.

It is generally conceded that the posture on the bench and manner in which the arms are held etc., should be one that will convey the impression of ease and repose however, it must be remembered that a relaxed and natural position of the feet upon the pedals is of as much importance as the position of the hands, arms and shoulders at the manuals.

Paradoxical as it seems, the effect of music on the auditor is influenced to a great extent by the 'picture' the performer presents. If the organist is nervous and ill at ease the psychological effect is to render the listener uncertain as to the 'musical outcome' of the performance if on the other hand, the player assumes an easy and commanding attitude, the value of his performance is augmented in no small degree.

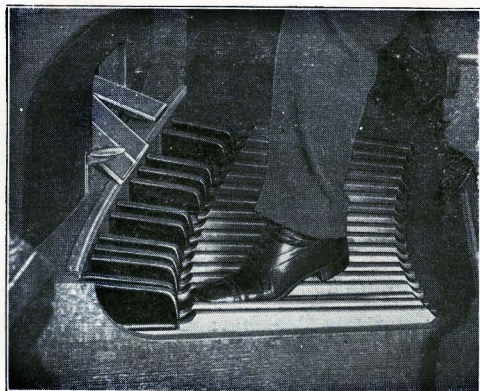
Attack With Toe and Heel

Pressing a pedal with the tip of the toe will produce the sensation of raising the heel, while pressing it with the back of the heel will cause a feeling of raising the toe.

A free and easy action of the ankle will counteract any tendency of a stiff 'up and down' motion of the leg, which is as unnecessary as it is ungraceful.

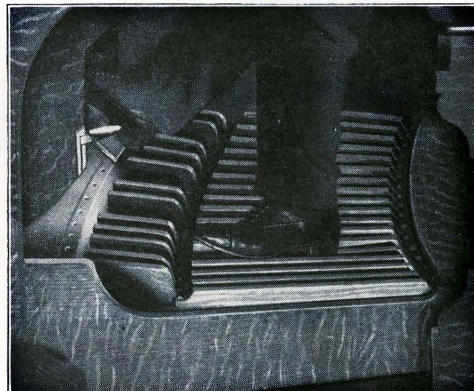
The attack with the tip of the toe (Ill. No. 2) and the back of the heel (Ill. No. 3) must be prompt, yet light and quiet, but with sufficient pressure to hold the key down firmly, the required length of time. Great care must be taken in releasing the keys, in order that every tone may be clear-cut and positive.

ATTACK WITH TIP OF TOE



Ill. No. 2

ATTACK WITH BACK OF HEEL



Ill. No. 3

ATTACK WITH TOE ON A LONG KEY

The attack on a long key should be made with the toe nearly up to the front of the short keys, as in Ill. No. 4.

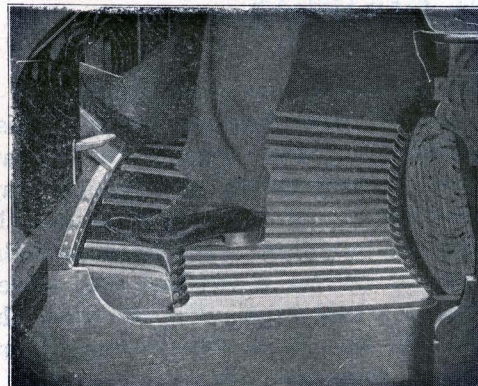
Ill. No. 4



ATTACK WITH TOE ON A SHORT KEY

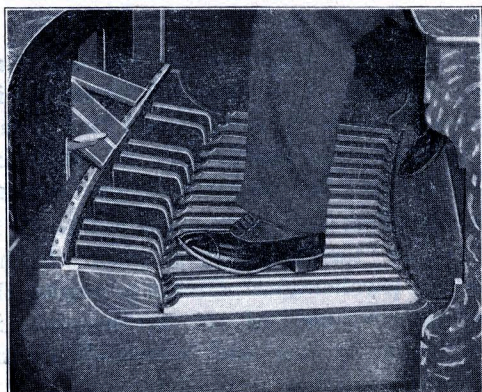
The attack on a short key should be made with the ball of the foot (towards the toe) upon the front end of the key, as in Ill. No. 5.

Ill. No. 5

ATTACK BY HEEL
WITH TOE IN FRONT OF A SHORT KEY

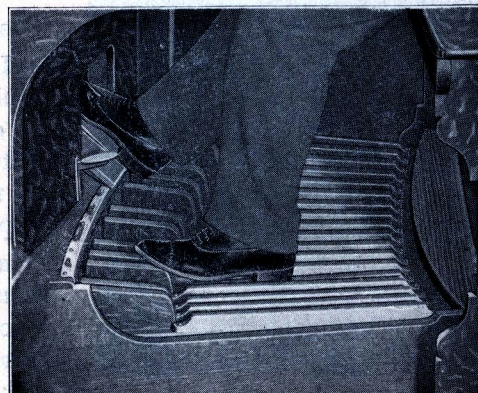
In this attack the proper motion of the heel is made when the foot is in a flat position, just in front of a short key as in Ill. No. 6.

Ill. No. 6

ATTACK BY HEEL
WITH FOOT OVER A SHORT KEY

In this attack the proper motion of the heel is made when the foot is in a flat position, directly over a short key as in Ill. No. 7.

Ill. No. 7



Exercises for Developing Freedom of the Ankle Joints

The pedal studies which are given in this course of lessons form in themselves a complete school of virtuosity. These several exercises, or etudes, must of course be practiced very carefully, when the lessons in which they are included are studied. Their usefulness, however, does not end at this point. They should be practiced repeatedly, even after the student has mastered many of the more advanced lessons; in fact we advise that a certain amount of time be set aside each day for the improvement of the pedal technique, by the use of these exercises.

The following instructions concerning the method of practicing pedal exercises should be carefully observed. Practice slowly and in strict time, counting aloud as you do so. Be sure that you attack and release each pedal-key at exactly the proper instant. Of all the elements entering into pedal technique, precision in attacking and releasing the keys is one of the most important.

P. O. 2.

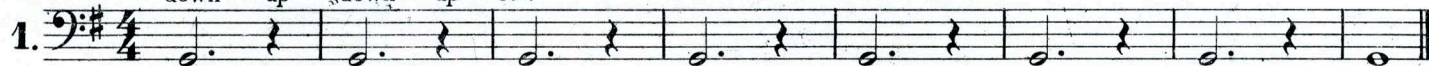
In each of the first six exercises you will observe the word 'down' written above several of the notes, also the word 'up' written above several of the rests. With the foot directly over the proper key, the toe should move downward gently yet firmly, with no 'up and down' movement of the leg, that is, as though the ankle were a hinge. When the time value of the note has expired, the toe should move upward promptly and be held in position to attack the next note.

In Exercises Nos. 7 to 24, in which most of the notes are not divided by rests, each key should be released just long enough for the tone to be clear-cut and well defined, with no blurred or uncertain effect. Each exercise should be practiced a considerable number of times before proceeding to the next one, but do not practice until the muscles of the ankles are unduly tired, as by so doing control of the use of the feet is lost.

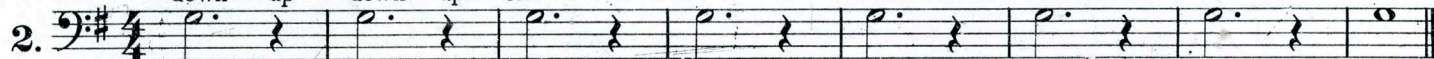
Exercises For Developing Freedom Of The Ankle Joints

3

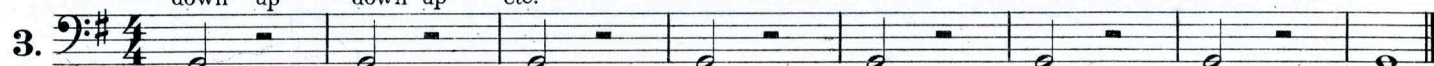
Left toe
down up down up etc.



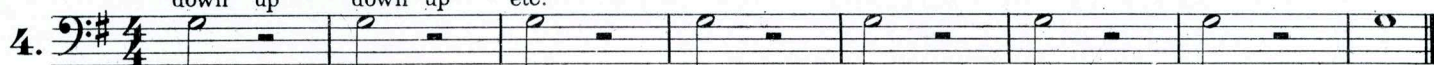
Right toe
down up down up etc.



Left toe
down up down up etc.



Right toe
down up down up etc.



Left toe
down up down up down up down up etc.



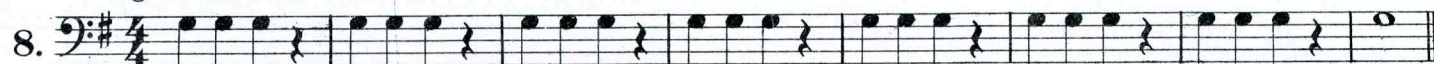
Right toe
down up down up down up down up etc.



Left toe



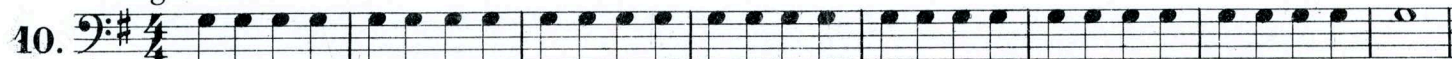
Right toe



Left toe



Right toe



Left toe



Right toe



Left toe



SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS
FOR THE PIPE ORGAN
BY CLARENCE EDDY

PEDAL TOUCH

Lesson No. 2

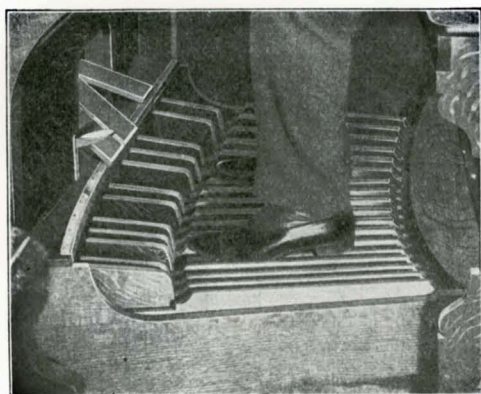
Unlike the keys of the piano, the keys of the organ must be pressed down and not struck. This pressure touch resembles in some respects the operation of a telegraph-key in transmitting messages; it may also be compared to the act of pressing an electric button or buzzer, inasmuch as a direct communication with the tone and the electric current is obtained only while the key pedal or button is held down. For this reason the manner of releasing the keys is of vital importance, and should receive especial study and care.

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and relaxed ankles: no elastic or artistic pedaling will ever be accomplished with stiff ankles. Press upon the pedal with the ball of the foot, towards the tip of the toe, but do not raise the heel unnecessarily high; a comparatively flat foot is much more graceful and commanding. Shoes with soles of light weight and moderate thickness, and heels that are fairly wide and high should be worn. "Common-sense" heels are recommended, and ladies are cautioned against using the modern French heels, if they wish to become good pedalists. Shoes which are too narrow are liable to slip into the spaces between the pedal keys, while those which are too wide and heavy are clumsy, and will prevent expert and facile execution.

FEET IN REPOSE



Ill. No. 1

When in repose the feet should rest in an easy, relaxed and flat position on the pedal keys, as shown in Ill. No. 1

It is generally conceded that the posture on the bench and manner in which the arms are held etc., should be one that will convey the impression of ease and repose; however, it must be remembered that a relaxed and natural position of the feet upon the pedals is of as much importance as the position of the hands, arms and shoulders at the manuals.

Paradoxical as it seems, the effect of music on the auditor is influenced to a great extent by the "picture" the performer presents. If the organist is nervous and ill at ease the psychological effect is to render the listener uncertain as to the "musical outcome" of the performance; if, on the other hand, the player assumes an easy and commanding attitude, the value of his performance is augmented in no small degree.

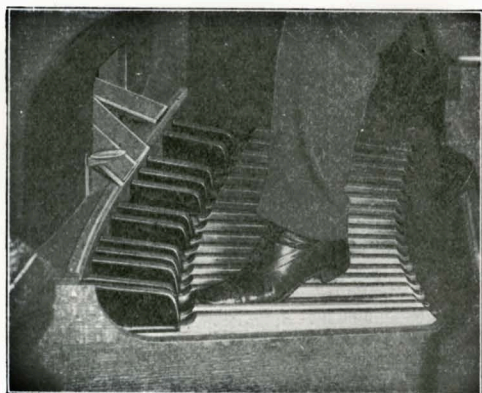
Attack With Toe and Heel

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A free and easy action of the ankle will counteract any tendency of a stiff "up and down" motion of the leg, which is as unnecessary as it is ungraceful.

The attack with the tip of the toe (Ill. No. 2) and the back of the heel (Ill. No. 3) must be prompt, yet light and quiet, but with sufficient pressure to hold the key down firmly, the required length of time. Great care must be taken in releasing the keys, in order that every tone may be clear-cut and positive.

ATTACK WITH TIP OF TOE



Ill. No. 2

ATTACK WITH BACK OF HEEL

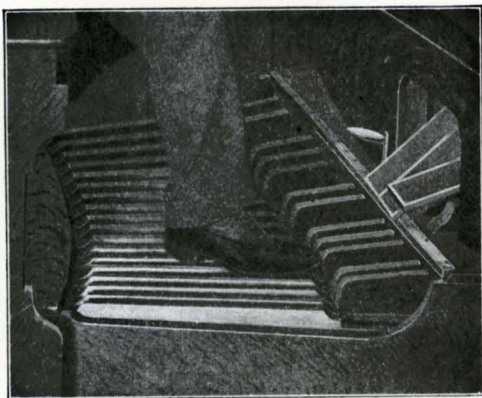


Ill. No. 3

ATTACK WITH TOE ON A LONG KEY

The attack on a long key should be made with the toe nearly up to the front of the short keys, as in Ill. No. 4.

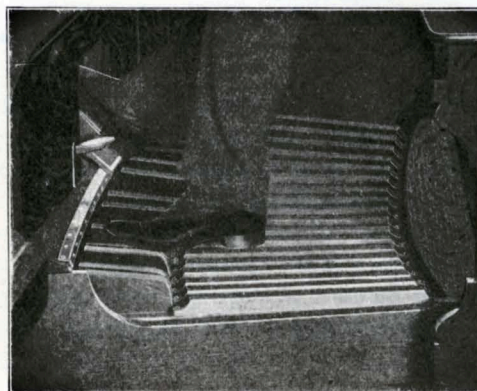
Ill. No. 4



ATTACK WITH TOE ON A SHORT KEY

The attack on a short key should be made with the ball of the foot (towards the toe) upon the front end of the key, as in Ill. No. 5.

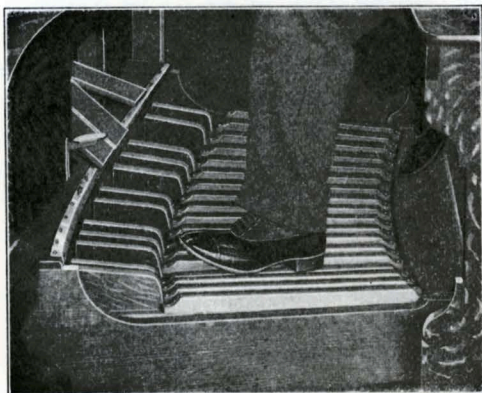
Ill. No. 5



ATTACK BY HEEL WITH TOE IN FRONT OF A SHORT KEY

In this attack the proper motion of the heel is made when the foot is in a flat position, just in front of a short key, as in Ill. No. 6.

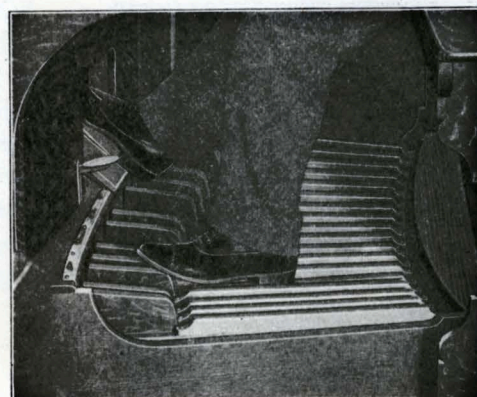
Ill. No. 6



ATTACK BY HEEL WITH FOOT OVER A SHORT KEY

In this attack the proper motion of the heel is made when the foot is in a flat position, directly over a short key, as in Ill. No. 7.

Ill. No. 7



Exercises for Developing Freedom of the Ankle Joints

The pedal studies which are given in this course of lessons form in themselves a complete school of virtuosity. These several exercises, or etudes, must of course be practiced very carefully, when the lessons in which they are included are studied. Their usefulness, however, does not end at this point. They should be practiced repeatedly, even after the student has mastered many of the more advanced lessons; in fact we advise that a certain amount of time be set aside each day for the improvement of the pedal technique, by the use of these exercises.

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P. O. 2.

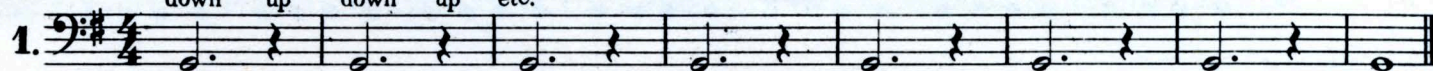
In each of the first six exercises you will observe the word "down" written above several of the notes, also the word "up" written above several of the rests. With the foot directly over the proper key, the toe should move downward gently yet firmly, with no "up and down" movement of the leg; that is, as though the ankle were a hinge. When the time value of the note has expired, the toe should move upward promptly, and be held in position to attack the next note.

In Exercises Nos. 7 to 24, in which most of the notes are not divided by rests, each key should be released just long enough for the tone to be clear-cut and well defined, with no blurred or uncertain effect. Each exercise should be practiced a considerable number of times before proceeding to the next one, but do not practice until the muscles of the ankles are unduly tired, as by so doing control of the use of the feet is lost.

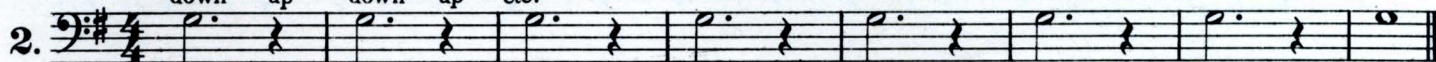
Exercises For Developing Freedom Of The Ankle Joints

3

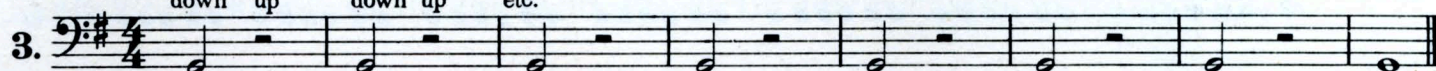
Left toe
down up down up etc.



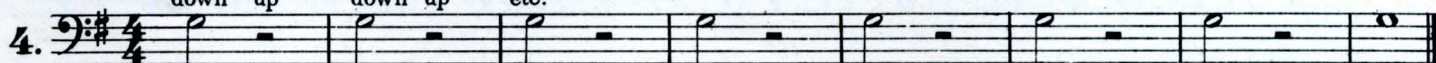
Right toe
down up down up etc.



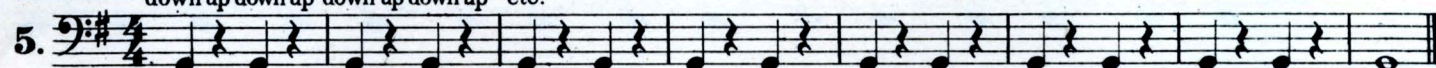
Left toe
down up down up etc.



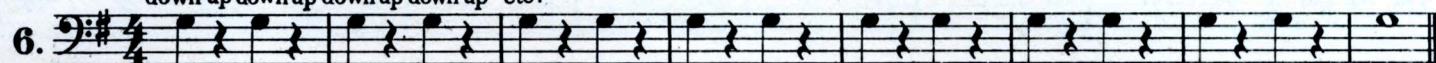
Right toe
down up down up etc.



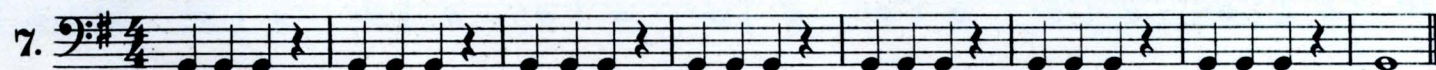
Left toe
down up down up down up down up etc.



Right toe
down up down up down up down up etc.



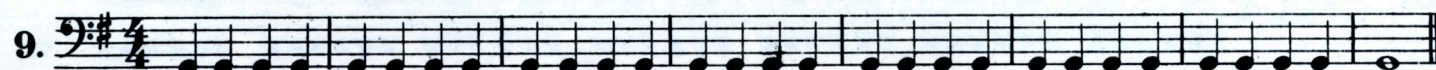
Left toe



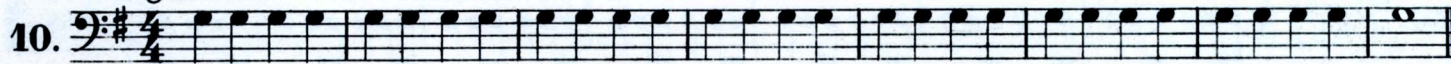
Right toe



Left toe



Right toe



Left toe



Right toe



Left toe



Do you thoroughly *understand* the instruction given in this lesson, and have you had any *difficulties* in *applying* the instruction to the *exercises*, which you have been unable to overcome? If so, state your difficulties and ask questions in the spaces marked "Q. 1," "Q. 2," "Q. 3"; your questions will be answered in the spaces marked "Answer."

Be very specific in your questions, and refer to the particular parts of the text matter or exercises with which you have had difficulty.

Q. 1

.....

.....

Answer

.....

.....

Q. 2

.....

.....

Answer

.....

.....

Q. 3

.....

.....

Answer

.....

.....

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PIPE ORGAN LESSONS

By CLARENCE EDDY

Examination Paper for Lesson No. 2

Name { Class Letters and No.
Account No.

Town State Percentage

Write name, address and numbers plainly.

1. How does the organ touch differ from the piano touch?...

.....

.....

2. What is the distinguishing feature of correct organ touch?.....

.....

3. What are some of the essential principles of pedal touch?.....

.....

.....

.....

4. In what position, upon the pedal board, should the feet be held when they are in re-

pose, or not playing?.....

.....

5. What should be the general appearance of the player while seated at the organ?....

.....

.....

.....

6. What impression will naturally be conveyed to the listener, if the player is awkward or restless at the organ?

7. What impression will be conveyed to the listener, if the player sits quietly and gracefully at the organ?.....

8. Describe the proper attack upon a pedal key with the toe:

9. Describe the proper attack upon a pedal key with the heel..

10. Describe the proper action of the toe, or heel, in releasing a key.....

11. Where should the attack of the toe be made upon a long key?.....

12. Where should the attack of the toe be made upon a short key?.....

13. (a) Why are light, rather than heavy shoes, best adapted to pedal playing?.....

(b) For the best results in pedal playing, why should shoes be worn which have only moderately wide and fairly high heels?.....

(c) What is the natural result if the shoes are too wide and heavy?.....

(d) What is the natural result if the shoes are too narrow?.....

14. What is perhaps the most important item which enters into correct pedal playing?....

15. What method is best to pursue in practicing the pedal exercises given in this lesson?

Do you thoroughly *understand* the *instruction* given in this lesson, and have you had any *difficulties* in *applying* the instruction to the *exercises*, which you have been unable to overcome? If so, state your difficulties and ask questions in the spaces marked "Q. 1," "Q. 2," "Q. 3"; your questions will be answered in the spaces marked "Answer."

Be very specific in your questions, and refer to the particular parts of the text matter or exercises with which you have had difficulty.

Q. 1

Answer

Q. 2

Answer

Q. 3

Answer

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PIPE ORGAN LESSONS

By CLARENCE EDDY

Examination Paper for Lesson No. 2

Name	{ Class Letters and No. Account No.
Town	
State	Percentage

Write name, address and numbers plainly.

1. How does the organ touch differ from the piano touch?
2. What is the distinguishing feature of correct organ touch?
3. What are some of the essential principles of pedal touch?
4. In what position, upon the pedal board, should the feet be held when they are in repose, or not playing?
5. What should be the general appearance of the player while seated at the organ?

SIEGEL-MYERS Correspondence School of Music

A COURSE OF LESSONS
FOR THE PIPE ORGAN
BY CLARENCE EDDY

Chicago, Ill.

SIGNS FOR PEDALING

Lesson No. 3

In these lessons two simple signs are used for pedaling: \wedge and \circ . When placed below the staff these signs indicate respectively the toe and heel of the left foot, as in Ill. No. 1.

When placed above the staff they indicate the toe and heel of the right foot, as in Ill. No. 2.

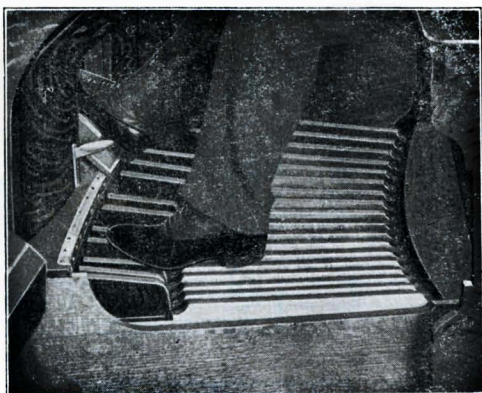
A straight line placed between two or more toe signs, indicates that the notes are to be played by a side motion of the same toe, as in Ills. Nos. 3 and 4.

Toe of left foot

Toe of right foot



Ill. No. 5 shows exactly how this is done with the toe of the left foot.

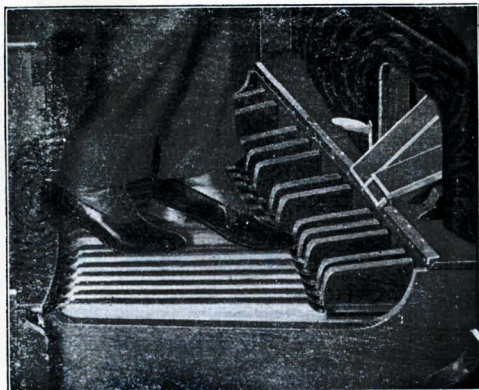


A curved line connecting two pedal signs, attached to the same note, indicates a substitution of one foot for the other, without releasing the key as shown in Ills. Nos. 6 and 7.

In Ill. No. 6 (a) the right toe attacks the note G; the left toe then passes directly in front of the right, and is placed firmly upon the key G, after which the right foot moves instantly into position for the next note, C, viz.:



Ill. No. 6 (b) shows exactly how this is done.



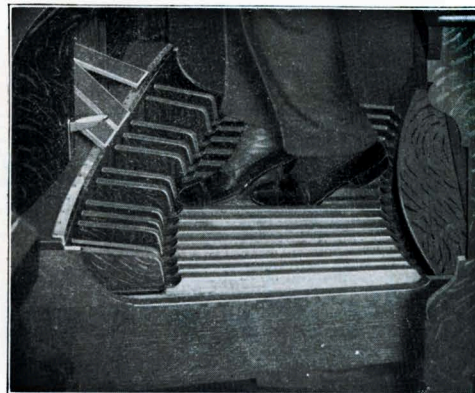
When the left toe passes in front of the right toe the heel of the left foot must be well raised, so that the feet will not interfere.

In Ill. No. 7 (a) the movements are reversed, namely, the left toe attacks the note D, with the heel very low, then the right toe passes directly over the left and is

placed firmly upon the key D. The left foot then moves quickly into position for the next note, G, viz.



Ill. No. 7 (b) shows exactly how this is done.



When the right toe passes in front of the left foot the heel of the right foot must be well raised, so that the feet will not interfere.

In playing the example marked Ill. No. 8, the left foot should rest upon the keys in a nearly flat position. The left toe presses the first key, A, down firmly, with the heel directly over the next key, B. When the attack is made with the heel (on B) the foot turns to the right, until the ball of the foot is directly over the same key (B), then the key is pressed down firmly with the toe, and the heel raised, at the same time the foot is turned just enough to bring the heel directly over the next key, and so on. In playing the descending scale of the same example the movements are reversed.



In playing Ill. No. 9 the same general rules should be followed as in playing Ill. No. 8.



Great care must be taken in these exercises of substitution, to keep the keys firmly pressed down.

General Rules to be Observed in Practicing the following Exercises

- Rule I. Practice slowly, without nervousness or hesitation.
- Rule II. Avoid all stiffening of the muscles.
- Rule III. Sit quietly, but not rigidly.
- Rule IV. Press the pedal-keys down quickly, but do not kick them.
- Rule V. Before playing the first note, let the toe, or heel, pause for an instant upon the key, and upon pressing the key down, move the foot immediately into position for a similar attack upon the following key.
- Rule VI. Let the legs hang in an easy and graceful manner, and the knees follow the movements of the feet in all positions of the keyboard. Some organists may find a feeling of support in keeping both knees tightly together while playing certain passages, particularly in double pedaling, when the feet are not far apart; however, there is no more reason for bracing the knees against each other than for holding the arms rigidly against the body while playing on the manuals. In both cases the player cannot fail to be hampered by a lack of freedom in movement. On the other hand, do not spread the knees unnecessarily far apart.
- Rule VII. Play absolutely legato, without a trace of blurring, or any perceptible break in the flow of sound. This is the SINE QUA NON of a good organist, and it is at once the most difficult, as well as the most important touch to acquire.

Exercises in Minor Seconds for the Toe and Heel

Employing Short and Long Pedal Keys

The following exercises should be practiced very slowly at first, after which the speed may be gradually increased.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

Exercises in Major and Minor Seconds for the Toe and Heel

Employing Only the Long Keys

1.

2.

3.

4.

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12

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16

Exercises in Major and Minor Seconds for the Toe and Heel Employing Both Short and Long Keys

The following exercises call for a sliding motion of the heels upon the keys.

Immediately following the pressure of the heel upon the long key, let the foot turn with a slight motion of the ankle, and slide easily into position for the next key. Care must be taken in this sliding motion upon the heel that the key be kept firmly pressed down.

Let the knee follow the movements of the foot, and assist in guiding its direction, at the same time keeping constantly in mind the idea of freedom and elasticity of the ankle-joint. This is as important in pedal playing as the correct position and action of the fingers, wrists and arms is in piano-forte playing.



Do you thoroughly *understand* the *instruction* given in this lesson, and have you had any difficulties in *applying* the instruction to the *exercises*, which you have been unable to overcome? If so, state your difficulties and ask questions in the spaces marked "Q. 1," "Q. 2," "Q. 3"; your questions will be answered in the spaces marked "Answer."

Be very specific in your questions, and refer to the particular parts of the text matter or exercises with which you have had difficulty.

Q. 1

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Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PIPE ORGAN LESSONS

By CLARENCE EDDY

Examination Paper for Lesson No. 3

Name. { Class Letters and No.
Account No.
Town. State. Percentage.

Write name, address and numbers plainly.

1. Write and name the pedal signs employed in these lessons to indicate the toe and heel..

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5. (a) What is the meaning of the curved line connecting two pedal toe signs, as in

Ill. No. 6?

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(b) What is the meaning of the curved line connecting two pedal-toe signs, as in

Ill. No. 7?

(c) What is the meaning of a curved line over or under the heel and toe signs, as in

Ills. Nos. 8 and 9?

6. To prevent the feet from interfering with each other, when passing upon the pedals, how should they be placed?

7. When playing a succession of notes, with the toe and heel of the same foot, as in Ills. Nos. 8 and 9, should the toe or heel be raised very high?

8. What method of attack should be used to ensure quietness in pedal playing?

9. How can hesitation and unevenness be avoided in pedal playing?

10. Explain in detail how Ills. Nos. 8 and 9 are played.

11. Give several rules to be observed in playing the Pedal Exercises in this lesson.

12. Are you able to practice the Pedal Exercises in this lesson a reasonable length of time without stiffening the ankles?

13. What is the most important requisite of a good organist?

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A COURSE OF LESSONS
 FOR THE PIPE ORGAN
 BY CLARENCE EDDY

Lesson No 4

**Studies on Diatonic Intervals Employing
 The Toe of Each Foot Alternately**

In practicing the exercises of this lesson, the attack upon the pedals should be made gently, yet firmly, and with a perfectly relaxed and elastic ankle joint. The body may be turned slightly on the bench, as upon a pivot, whenever the occasion demands, but the central position on the bench should not be changed.

Place both feet in position for a proper attack. While one foot is pressing down a key, move the other foot quickly into place for the

next position; let the foot swing easily and naturally from one key to the next, in as nearly a straight line as possible: do not wait an instant. The mind will thus be on the alert, and each foot ready for the proper attack, without any hesitation.

The value of Exercises Nos. 1 to 12 will be greatly augmented, if the exercises are transposed and practiced in all the other major keys.

In practicing the following twelve exercises of broken thirds, fourths, fifths, sixths, sevenths and octaves, the student should consider, not so much the various distances between the feet, as the exact interval which each foot moves. The distance in these exercises is uniform, namely a second.

Broken Thirds



Broken Fourth



Broken Fifths



Broken Sixths



Broken Sevenths



Broken Octaves

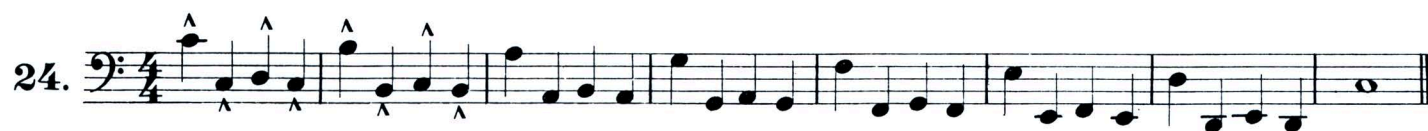
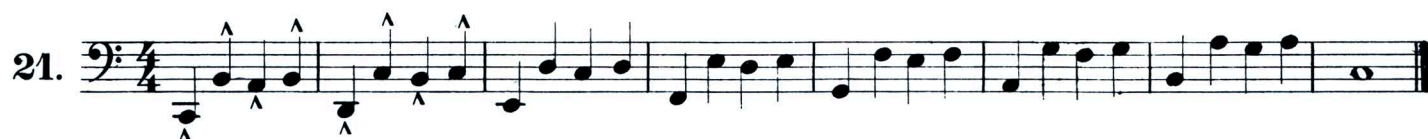


Exercises Nos. 13 to 24 furnish an excellent progressive study of the diatonic intervals. While one foot moves only a single degree up or down, the other foot moves systematically and in accordance with the various intervals of a second, third, fourth, fifth, sixth or seventh.

These exercises (13 to 24) should be practiced slowly at first. The speed should be increased gradually as greater skill is acquired. Care must be taken, however, to preserve an even tempo (without acceleration) throughout each successive set of exercises.

In practicing the following twelve exercises, bear in mind the exact interval which each foot moves independently.





After having played the above exercises in their successive order; for acquiring still greater skill and facility; play the exercises again and repeat each measure several times before proceeding to the next degree, as follows:

Measure 1, Ex. No 13



Measure 1, Ex. No 14



Measure 1, Ex. No 19



Measure 1, Ex. No 20



Measure 1, Ex. No 23



Measure 1, Ex. No 24



We would further suggest that the student transpose and practice these exercises (13 to 24) in all the other major keys

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Chicago, Ill.

A COURSE OF LESSONS
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BY CLARENCE EDDY

Lesson No 4

Studies on Diatonic Intervals Employing The Toe of Each Foot Alternately

In practicing the exercises of this lesson, the attack upon the pedals should be made gently, yet firmly, and with a perfectly relaxed and elastic ankle joint. The body may be turned slightly on the bench, as upon a pivot, whenever the occasion demands, but the central position on the bench should not be changed.

Place both feet in position for a proper attack. While one foot is pressing down a key, move the other foot quickly into place for the

next position; let the foot swing easily and naturally from one key to the next, in as nearly a straight line as possible; do not wait an instant. The mind will thus be on the alert, and each foot ready for the proper attack, without any hesitation.

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Broken Fourths



Broken Fifths



Broken Sixths



Broken Sevenths



Broken Octaves



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These exercises (13 to 24) should be practiced slowly at first. The speed should be increased gradually as greater skill is acquired. Care must be taken, however, to preserve an even tempo (without acceleration) throughout each successive set of exercises.

In practicing the following twelve exercises, bear in mind the exact interval which each foot moves independently.





After having played the above exercises in their successive order; for acquiring still greater skill and facility; play the exercises again and repeat each measure several times before proceeding to the next degree, as follows:

Measure 1, Ex. N^o 13



Measure 1, Ex. N^o 14



Measure 1, Ex. N^o 19



Measure 1, Ex. N^o 20



Measure 1, Ex. N^o 23



Measure 1, Ex. N^o 24



We would further suggest that the student transpose and practice these exercises (13 to 24) in all the other major keys

Do you thoroughly *understand* the instruction given in this lesson, and have you had any *difficulties* in *applying* the instruction to the *exercises*, which you have been unable to overcome? If so, state your difficulties and ask questions in the spaces marked "Q. 1," "Q. 2," "Q. 3"; your questions will be answered in the spaces marked "Answer."

Be very specific in your questions, and refer to the particular parts of the text matter or exercises with which you have had difficulty.

Q. 1

Answer

Q. 2

Answer

Q. 3

Answer

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CHICAGO, ILLINOIS

A COURSE OF PIPE ORGAN LESSONS

By CLARENCE EDDY

Examination Paper for Lesson No. 4

Name Class Letters and No.
..... Account No.
Town State Percentage

Write name, address and numbers plainly.

1. After assuming a comfortable central position upon the organ bench, is it desirable, or necessary, to shift one's position?

2. How can the highest, or the lowest, pedal keys be reached with either foot, without shifting or sliding upon the bench?

3. How should the attack of the toe or heel be made upon the pedal keys?

4. What is the first thing to be done in practicing the exercises of this lesson?

5. (a) When both feet are placed in position, and ready to begin playing Exercise No.

1, what is the next move to be made?.....

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.....

(b) After the left toe has pressed down the lowest C, what is the next move?.....

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.....

(c) While the right toe is pressing down the following key, E, should the left toe remain suspended over the C, or should it move at once into position for a proper attack upon the next key, D?.....

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6. What is the object of anticipating and preparing for every attack upon the pedal keys, in accordance with the suggestions offered?.....

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7. What should be the relative position of the feet, when playing the pedals below middle C?.....

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8. Upon what scale are the twenty-four exercises in this lesson based?.....

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9. What is the main thing for a student to consider, in practicing these exercises?.....

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10. Have you transposed and played these exercises, in the other major keys, as recommended?.....

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11. Do you find the exercises in this and the preceding lessons very difficult?.....

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12. Is it apparent to you that the persistent practice of pedal exercises such as are included in Lessons Nos. 2, 3 and 4, is improving your pedal technique?.....

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.....

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A COURSE OF LESSONS
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BY CLARENCE EDDY

Lesson No 5

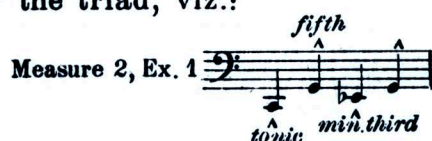
Pedal Exercises Constructed Upon the Major and Minor Triads Employing the Toe of Each Foot

Notice that the intervals of the common chords, namely the intervals of the first, third and fifth, are used in their successive order in major and minor, throughout the exercises on pages 3 and 4 of this lesson.

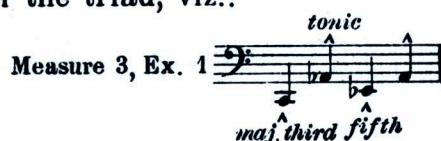
In measure 1 of each exercise the lowest note is the tonic which is followed by the fifth and major third of the triad, viz.:



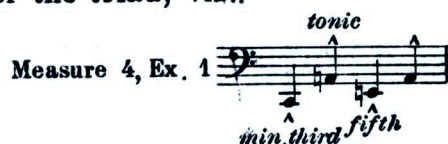
In measure 2 the lowest note is the tonic, which is followed by the fifth and minor third of the triad, viz.:



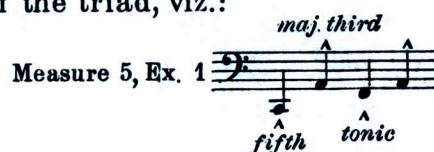
In measure 3 the lowest note is the major third, which is followed by the tonic and fifth of the triad, viz.:



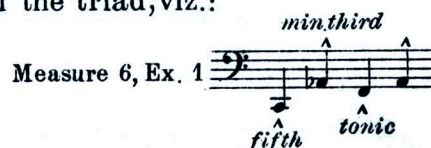
In measure 4 the lowest note is the minor third, which is followed by the tonic and fifth of the triad, viz.:



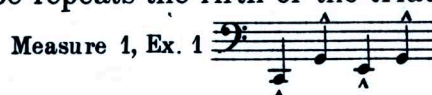
In measure 5 the lowest note is the fifth which is followed by the major third and tonic of the triad, viz.:



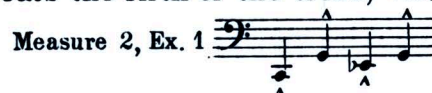
In measure 6 the lowest note is the fifth, which is followed by the minor third and tonic of the triad, viz.:



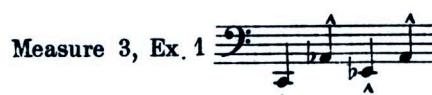
In playing Exercises Nos. 1 to 12 you should bear in mind the interval which each foot moves, rather than the space which lies between the feet, namely: In measure 1 of each exercise the left foot moves up a major third, while the right toe repeats the fifth of the triad, viz.:



In measure 2 of each exercise the left foot moves up a minor third, while the right toe repeats the fifth of the triad, viz.:



In measure 3 of each exercise the left foot moves up a minor third, while the right toe repeats the tonic of the triad, viz.:



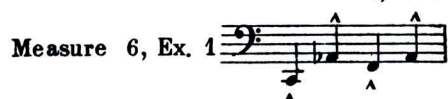
In measure 4 of each exercise the left foot moves up a major third, while the right toe repeats the tonic of the triad, viz.:



In measure 5 of each exercise the left foot moves up a fourth, while the right toe repeats the major third of the triad, viz.:



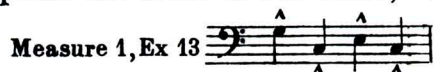
In measure 6 of each exercise the left foot moves up a fourth, while the right toe repeats the minor third of the triad, viz.:



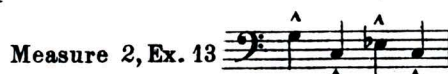
In order to fix these intervals well in mind and to gain greater facility of execution, each measure in the exercises given (1 to 12) should be repeated several times, before proceeding to the following measure, as shown in Illustrations Nos. 1 to 6:



In playing Exercises Nos. 13 to 24, observe that the right foot moves down the distance of a third or a fourth, while the left toe repeats the lowest note, namely: In measure 1 of each exercise the right foot moves down a minor third, while the left toe repeats the tonic of the triad, viz.:



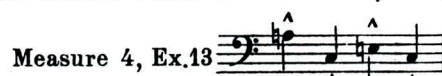
In measure 2 of each exercise the right foot moves down a major third, while the left toe repeats the tonic of the triad, viz.:



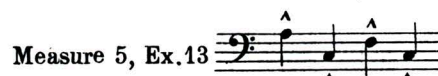
In measure 3 of each exercise the right foot moves down a fourth, while the left toe repeats the major third of the triad, viz.:



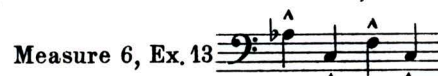
In measure 4 of each exercise the right foot moves down a fourth, while the left toe repeats the minor third of the triad, viz.:



In measure 5 of each exercise the right foot moves down a major third, while the left toe repeats the fifth of the triad, viz.:



In measure 6 of each exercise the right foot moves down a minor third, while the left toe repeats the fifth of the triad, viz.:



Each measure in the exercises given (13 to 24) should be repeated in the manner suggested in Illustrations Nos. 7 to 12:



13. 
14. 
15. 
16. 
17. 
18. 
19. 
20. 
21. 
22. 
23. 
24. 

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A COURSE OF LESSONS
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Lesson No 5

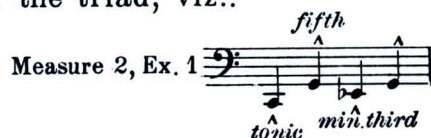
Pedal Exercises Constructed Upon the Major and Minor Triads Employing the Toe of Each Foot

Notice that the intervals of the common chords, namely the intervals of the first, third and fifth, are used in their successive order in major and minor, throughout the exercises on pages 3 and 4 of this lesson.

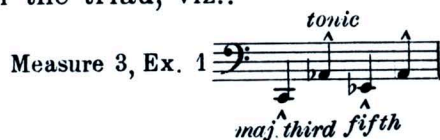
In measure 1 of each exercise the lowest note is the tonic which is followed by the fifth and major third of the triad, viz.:



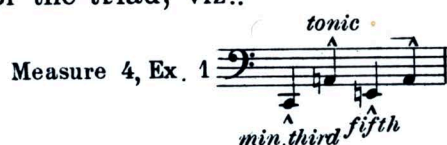
In measure 2 the lowest note is the tonic, which is followed by the fifth and minor third of the triad, viz.:



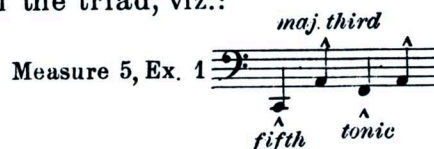
In measure 3 the lowest note is the major third, which is followed by the tonic and fifth of the triad, viz.:



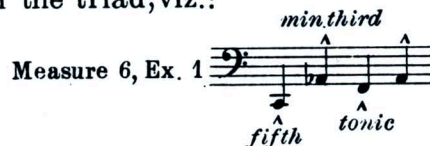
In measure 4 the lowest note is the minor third, which is followed by the tonic and fifth of the triad, viz.:



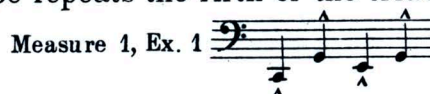
In measure 5 the lowest note is the fifth which is followed by the major third and tonic of the triad, viz.:



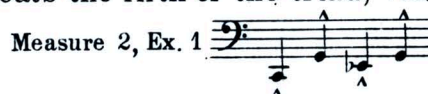
In measure 6 the lowest note is the fifth, which is followed by the minor third and tonic of the triad, viz.:



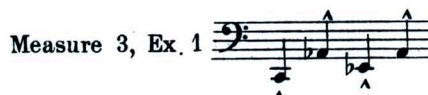
In playing Exercises Nos. 1 to 12 you should bear in mind the interval which each foot moves, rather than the space which lies between the feet, namely: In measure 1 of each exercise the left foot moves up a major third, while the right toe repeats the fifth of the triad, viz.:



In measure 2 of each exercise the left foot moves up a minor third, while the right toe repeats the fifth of the triad, viz.:



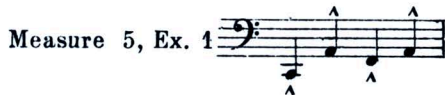
In measure 3 of each exercise the left foot moves up a minor third, while the right toe repeats the tonic of the triad, viz.:



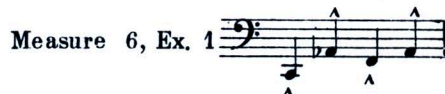
In measure 4 of each exercise the left foot moves up a major third, while the right toe repeats the tonic of the triad, viz.:



In measure 5 of each exercise the left foot moves up a fourth, while the right toe repeats the major third of the triad, viz.:



In measure 6 of each exercise the left foot moves up a fourth, while the right toe repeats the minor third of the triad, viz.:



In order to fix these intervals well in mind and to gain greater facility of execution, each measure in the exercises given (1 to 12) should be repeated several times, before proceeding to the following measure, as shown in Illustrations Nos. 1 to 6:



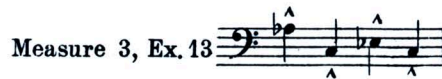
In playing Exercises Nos. 13 to 24, observe that the right foot moves down the distance of a third or a fourth, while the left toe repeats the lowest note, namely: In measure 1 of each exercise the right foot moves down a minor third, while the left toe repeats the tonic of the triad, viz.:



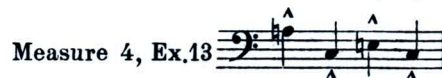
In measure 2 of each exercise the right foot moves down a major third, while the left toe repeats the tonic of the triad, viz.:



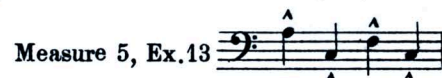
In measure 3 of each exercise the right foot moves down a fourth, while the left toe repeats the major third of the triad, viz.:



In measure 4 of each exercise the right foot moves down a fourth, while the left toe repeats the minor third of the triad, viz.:



In measure 5 of each exercise the right foot moves down a major third, while the left toe repeats the fifth of the triad, viz.:



In measure 6 of each exercise the right foot moves down a minor third, while the left toe repeats the fifth of the triad, viz.:



Each measure in the exercises given (13 to 24) should be repeated in the manner suggested in Illustrations Nos. 7 to 12:



Pedal Exercises Constructed

Upon the Major and Minor Triads

Play these exercises slowly and legato: increase the tempo as you gain greater facility.

[illegible]

[illegible][illegible]

17.

18.

19.

[illegible]

21. 

22.

Musical notation for exercise 22, bass clef, 4/4 time signature. The melody consists of eighth notes and quarter notes. There are accents (^) over the first note of each measure. The key signature has one flat (B-flat). The sequence of notes is: G2, A2, B2, C3; D2, E2, F2, G2; A2, B2, C3, D3; E2, F2, G2, A2; B2, C3, D3, E3; F3, G3, A3, B3; C4, D4, E4, F4; G4, A4, B4, C5. The piece ends with "etc." after the fourth measure.

23.

[illegible]

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A COURSE OF LESSONS
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BY CLARENCE EDDY

Lesson No. 6

Pedal Studies on Broken Major and Minor Chords Employing the Toe of Each Foot Alternately

Observe that the exercises in this lesson are constructed according to the same harmonic design, and are evolved through similar chromatic progressions, as the exercises found in Lesson No 5; also that the first, third and fifth tones of each chord, are given as the lowest note of every exercise, in major and minor succession.

The chord at the beginning of each exercise is the harmonic basis upon which the study is constructed, and shows at a glance the exact location of every interval belonging to that chord, namely; the first, third, fifth and octave.

Before practicing each pedal exercise the student should play upon the manual, and name the chord upon which the exercise is built, thus fixing its name and its different intervals well in the mind.

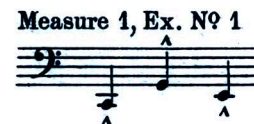
By committing each chord to memory, as suggested above, the exercises will prove surprisingly easy and of very great value.

After placing both feet upon the pedals in readiness for playing, the student has only to consider the interval each foot is to be moved.

In measure 1 of Exercise No 1, the left toe is to be placed on the lowest C and the right toe over the lowest G: in each case the toe should be rather close to the short key, viz.:



Now press the C down with a prompt and firm attack from the ankle joint of the left foot, and at the instant the right toe attacks the G, let the left foot move up a major third, quickly, and remain in readiness for a prompt attack upon the E, viz.:



In a similar manner let the right foot move the interval of a fourth, for a proper attack upon the C, viz. :



and so on throughout the entire exercise.

At first practice very slowly and strictly legato. The tempo may be increased gradually, but not to so great a speed that a legato touch is impossible.

Pedal Exercises on Broken Major and Minor Chords

1. C major. Chord in which C is the first

2. C minor. Chord in which C is the first

3. A flat major. Chord in which C is the major third

4. A minor. Chord in which C is the minor third

5. F major. Chord in which C is the fifth

6. F minor. Chord in which C is the fifth

7. D flat major. Chord in which D flat is the first

8. C sharp minor. Chord in which C sharp is the first

9. A major. Chord in which C sharp is the major third

10. B flat minor. Chord in which D flat is the minor third

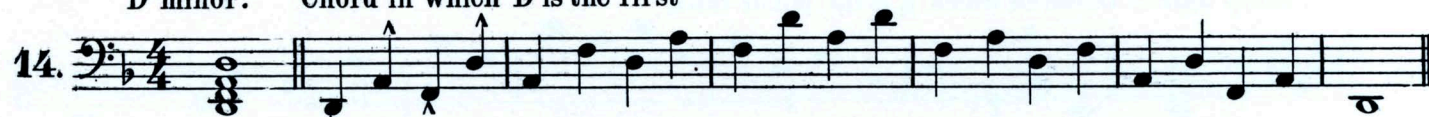
11. F sharp major. Chord in which C sharp is the fifth

12. F sharp minor. Chord in which C sharp is the fifth

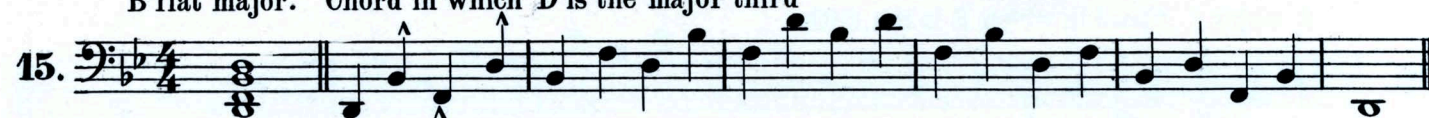

D major. Chord in which D is the first



D minor. Chord in which D is the first



B flat major. Chord in which D is the major third



B minor. Chord in which D is the minor third



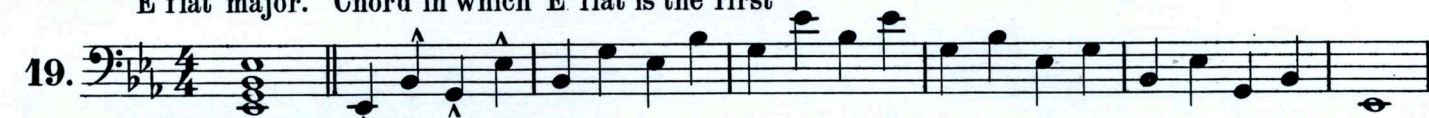
G major. Chord in which D is the fifth



G minor. Chord in which D is the fifth



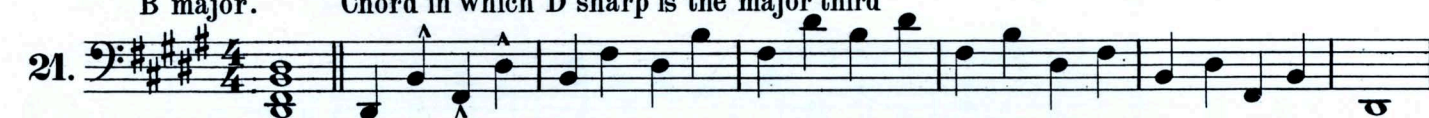
E flat major. Chord in which E flat is the first



E flat minor. Chord in which E flat is the first



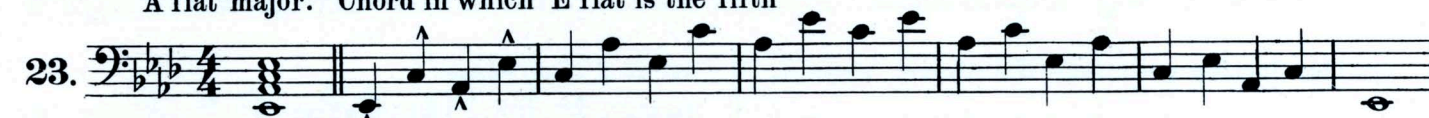
B major. Chord in which D sharp is the major third



C minor. Chord in which E flat is the minor third



A flat major. Chord in which E flat is the fifth



A flat minor. Chord in which E flat is the fifth



E major. Chord in which E is the first



E minor. Chord in which E is the first



C major. Chord in which E is the major third



C sharp minor. Chord in which E is the minor third



A major. Chord in which E is the fifth



A minor. Chord in which E is the fifth



F major. Chord in which F is the first



F minor. Chord in which F is the first



D flat major. Chord in which F is the major third



D minor. Chord in which F is the minor third



B flat major. Chord in which F is the fifth



B flat minor. Chord in which F is the fifth

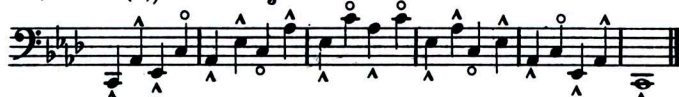


After having practiced the above exercises in the manner described, the following Exercises Nos. 2 (b), 3 (b), 6 (b) and 7 (b), and all similar exercises may be played to great advantage by using the heels upon the long pedal keys, which immediately follow the short pedal keys. This method of pedaling facilitates considerably the performance of passages such as these.

Ex. No 2 (b), C minor



Ex. No 3 (b), A flat major



Ex. No 6 (b), F minor



Ex. No 7 (b), D flat major



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

I

A Course of
Lessons for the Pipe Organ
By Clarence Eddy

Lesson No. 8

Twelve Major Scales for the Pedals

In playing scales upon the pedals, it is necessary to cross the feet more or less according to their position, but for the sake of quietness and repose all unnecessary movements of the body should be avoided.

In order that the lowest and highest keys may be reached comfortably with either foot, a slight turning of the body cannot be avoided, but the player is cautioned against sliding along the bench. A central position on the bench should be maintained at all times. If it is absolutely impossible

to reach the extreme ends of the pedal board, without sliding along the bench, it is probable that the bench is too high, and should be adjusted to meet the requirements of the player

A succession of natural, or long keys may be played by the toe and heel of either foot in various ways; for instance, in the scale of C major the keys of the first octave may be played with the left foot alone, and the keys of the second octave with the right foot alone, as shown in Illustration No. 1.



In crossing the feet upon the pedals it is most natural to pass the right foot over the left *below* middle C, and the left foot over the right *above* middle C. This may, therefore, be taken as a general rule, to which, however, there are many exceptions, particularly wherever the short or black keys are used.

The keys of either octave may be equally divided between the two feet, as shown in Illustrations Nos. 2 (a) and 2 (b):



In the scales of G and D major, the keys of either octave may be divided between the two feet, as shown in Illustrations Nos. 3 (a) and 3 (b):



The act of turning the ankle and sliding the foot, in the 2nd and 3rd measures of Illustrations Nos. 3 (a) and 3 (b), is very difficult and awkward; in fact this method of pedaling is impracticable in all scales in which the short keys are used extensively; it is therefore much better to use both feet alternately

CROSSING THE FEET BELOW MIDDLE C

III.
No. 4
(a)

(Protected
by U. S.
Patent)



To prevent any interfering of the feet in passing, when crossing the feet *below* middle C; the right foot must be placed in front of the left foot, with the heel slightly raised, as shown in Illustration No. 4 (a).

CROSSING THE FEET ABOVE MIDDLE C

III.
No. 4
(b)

(Protected
by U. S.
Patent)



To prevent any interfering of the feet in passing, when crossing the feet *above* middle C; the left foot must be placed in front of the right foot, with the heel slightly raised, as shown in Illustration No. 4 (b)

Illustration No. 5 shows the exact pedaling used in playing the scale of C major ascending, in which the left foot moves under the right foot in two places, namely on F and A.

PLAYING THE SCALE OF C MAJOR ASCENDING

Ill.
No. 6
(a)



In the ascending scale of C major, where the left foot passes under the right foot on F (see Illustration No. 5), the right toe must play the E close up to the black keys, with the heel well raised; the left toe then moves freely under the right foot and is placed on F, as shown in Illustration No. 6 (a).

Illustration No. 7 shows the exact pedaling to be used in playing the descending scale of C major, in which the right foot passes over the left foot in two places, on G and E.

PLAYING THE SCALE OF C MAJOR DESCENDING

Ill.
No. 8
(a)



In playing the scale of C major descending, where the right foot passes over the left foot on G, the left toe must play the A several inches from the short keys, with the heel well raised; the right toe then moves freely over on G, as shown in Illustration No. 8 (a).

The best system of pedaling is of course the one which is most natural, convenient and conducive to facility of execution. Inasmuch as the short keys call for a use of the toes alone, a quite frequent use of the heels upon the long keys is a logical conclusion. Whereas, a liberal use of the heels, naturally gives far greater control over the pedal-board than can be obtained by the toes alone, it stands to reason that a method based upon the joint use of the heels and toes must be the most satisfactory one.

The following major scales have, therefore, been "pedaled" with this system in view; they should be played strictly legato for the present.

In the ascending scales of C major, G major and D major, the left toe passes *under* the right foot. In the descending scales of C major, G major and D major, the right toe passes *over* the left foot.

In the ascending scale of A major, the left toe passes under the right foot at D, as shown in Illustration No. 9:



PLAYING THE SCALE OF C MAJOR ASCENDING

Ill.
No. 6
(b)



In the ascending scale of C major, where the left foot passes under the right foot on A (see Illustration No. 5), the right toe must play the G close up to the black keys, with the heel well raised; the left toe then moves freely under the right foot and is placed on A, as shown in Illustration No. 6 (b).



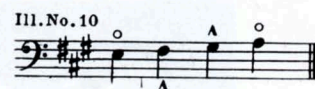
PLAYING THE SCALE OF C MAJOR DESCENDING

Ill.
No. 8
(b)

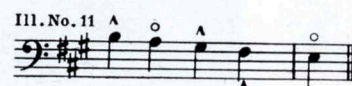


In playing the scale of C major descending, where the right foot passes over the left foot on E, the left toe must play the F several inches from the short keys, with the heel well raised; the right toe then moves freely over the left foot on E, as shown in Illustration No. 8 (b).

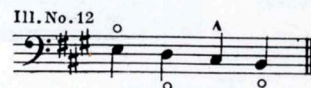
and over the right foot at F#, as shown in Illustration No. 10:



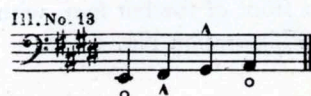
In the descending scale of A major, the right heel passes under the left foot at E, as shown in Illustration No. 11:



and the right toe passes over the left foot at C#, as shown in Illustration No. 12:



In the ascending scale of E major, the left heel passes under the right foot at A, as shown in Illustration No. 13:



and the left toe passes over the right foot at C[#], as shown in Illustration No. 14:



In the descending scale of E major, the right heel passes under the left foot at B, as shown in Illustration No. 15:



and over the left foot at G[#], as shown in Illustration No. 16:



In the ascending scale of B major, the left toe passes over the right foot at G[#], as shown in Illustration No. 17:

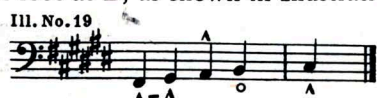


In the descending scale of B major, the right toe passes under the left foot at F[#], as shown in Illustration No. 18:



particular care being taken to place the left toe far back on the G[#], with the heel very high.

In the ascending scale of F[#] major, the left heel passes under the right foot at B, as shown in Illustration No. 19:



and the left toe passes over the right foot at F[#], as shown in Illustration No. 20:



In the descending scale of F[#] major, the right heel passes under the left foot at E, as shown in Illustration No. 21:



and the right toe passes over the left foot at A[#], as shown in Illustration No. 22:



In the ascending scale of D^b major, the left heel passes under the right foot at F, as shown in Illustration No. 23:



and the left toe passes under the right foot at A^b, as shown in Illustration No. 24:



and the left toe passes over the right foot at D^b, as shown in Illustration No. 25:



In the descending scale of D^b major, the right heel passes under the left foot at C, as shown in Illustration No. 26:



and the right foot passes over the left foot at G^b and E^b, as shown in Illustration No. 27:



In the ascending scale of A^b major, the left heel passes under the right foot at C and F, and the left toe passes over the right foot at A^b, as shown in Illustration No. 28:



In the descending scale of A^b major, the right heel passes under the left foot at G, and the right toe passes over the left foot at E^b and B^b, as shown in Illustration No. 29:



In the ascending scale of E^b major, the left toe passes over the right foot at A^b, as shown in Illustration No. 30:



and the left heel passes under the right foot at C, as shown in Illustration No. 31:



In the descending scale of E^b major, the right toe passes over the left foot at B^b, as shown in Illustration No. 32:



and the right heel passes under the left foot at G, as shown in Illustration No. 33:



In the ascending scale of B^b major, the left toe passes over the right foot at E^b and B^b, as shown in Illustration No. 34:



In the descending scale of B^b major, the right toe passes under the left foot at A, as shown in Illustration No. 35:



and the right heel passes under the left foot at D, as shown in Illustration No. 36:



In the ascending scale of F major, the left toe passes under the right foot at C, as shown in Illustration No. 37:



In the descending scale of F major, the right toe passes over the left foot at B^b, as shown in Illustration No. 38:



Twelve Major Scales for the Pedals

In playing the following scales upon the pedals: First, sit quietly and in an easy relaxed position upon the bench. Second, when playing the highest and lowest keys upon the pedal board, you may turn the body as upon a pivot, however do not slide along the bench. Third, play these scales slowly, carefully and as legato as possible, counting aloud as you do so.

C major



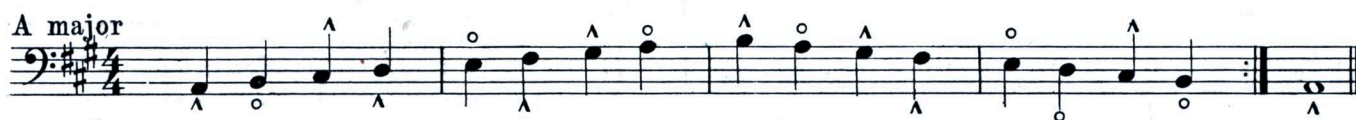
G major



D major



A major



E major



B major



F# major



D \flat major



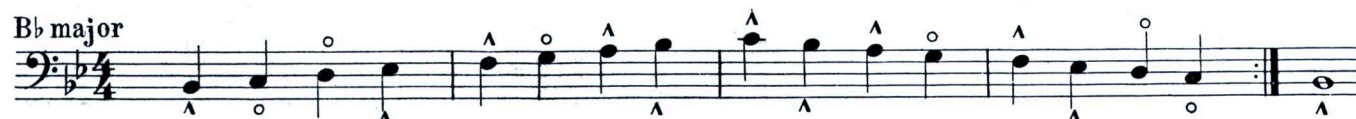
A \flat major



E \flat major



B \flat major



F major



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A COURSE OF LESSONS
FOR THE PIPE ORGAN
BY CLARENCE EDDY

Lesson No 60

Prelude and Fugue in C Major (*J. S. Bach*)

The "Eight little Preludes and Fugues" from which this excerpt is taken, belong to the earliest period of the organ compositions by the great Johann Sebastian Bach. They were evidently intended for instructive purposes, for, in form and contents they are somewhat "sketchy" and meagre when compared with his later works; nevertheless, they are forerunners of Bach's great art of organ playing, and deserve to be studied in a conscientious and painstaking manner, if not indeed in a reverential spirit.

Bach left very few, if any, indications as to how his compositions should be played, not even in the matter of tempo, while registration and phrasing are left almost entirely to the discretion of the player. There is a certain style, however, in the interpretation of music of this period, and particularly that of Bach, which is recognized as traditional. This applies to all contrapuntal music, such as fugues, trios and thematic part-writing. The most important requisites of this style are:

1. Steadiness and strength of rhythm.
2. Evenness and clearness of melodic figuration and design.
3. Significance of phrasing
4. Fine sense of proportion.
5. Nobility of character, etc.

All of these however, may perhaps be summed up in the words: "*sound judgment and good taste*." The conception of these features of expression varies widely in different countries and with different people. For instance, in the matter of *tempo* alone, as applied to Bach's compositions, the German organists, as a rule play everything very much slower than those in England or in this

NOTE: The Measures referred to in the text are numbered in the music.

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country. After an extensive study of the music and characteristics of this great master, the tendency is to define *the phrases* more clearly and to play with greater repose.

This Prelude is characterized by a quiet dignity rather than any great degree of brilliancy. In order that the performance of this composition may be consistent with its character, it must be played with a positive rhythmical swing in moderate time. A fairly full organ should be used, reserving the *reeds* and *mixtures* of the Great Organ for the repetitions.

After arranging the stops, as indicated, commence playing on the Great Manual with both hands. Attack promptly the first pedal note, C, with the left toe, giving it a decided accent:



Play the 16th notes perfectly even and legato throughout the Prelude, making no break between the phrases. Do not fail to accent the *first* and *third* beats of each measure, as you will remember that the first mentioned beat receives the primary accent, and the last mentioned beat the secondary accent; also that the *effect of an accent* is obtained by giving a slight stress on those notes intended to be accented. When a figure is repeated, the initial note of the first figure receives a strong accent, while that of the second figure receives a weaker one, as in measure 5.



Observe with special care all of the rests, and always release the keys (pedal as well as manual) *exactly on the rest*, as in measure 2.



We speak of this, particularly, as it is of the utmost importance that the fingers and feet be raised from the keys at precisely the proper instant. This point cannot be too strongly emphasized. Be sure that you observe the dashes which you will find written under, or over many notes throughout this composition. These dashes, as you know, indicate that the notes are to be held for their *full* time value. The notes which are marked with the dash and a dot should be slightly *shortened*, as in measure 2:



When a single note is repeated a number of times, as in measure 5, each note should be slightly detached, and the foot should leave the key only long enough to repeat each note distinctly. The first note of each group, however, should receive a particular stress, or accent, in order to maintain uniform rhythm.



The last notes of a phrase, as in measure 10, and in fact all similar phrases, should be shortened one half their length. By so doing each phrase may be actually separated from the one following.



Be sure that you connect all notes which are slurred together, properly: the first note in a phrase of two, is accented and the second note, as a rule, loses one half its time value. III. N^o 1 (a) and (b) shows how slurred notes are written and how they should be played.



As a rule, continuous phrases of more than two notes are not detached, but played legato with merely a slight "dwelling" upon the first note of each group, as follows (Measure 9):



The trill at the end of measure 11 is played in this manner:



The trill at the end of measure 35 should be treated as follows:



In measure 42 the trill is played in this manner:



In measure 45 the trill is played the same as above in measure 35:



At the close of the Prelude a slight *ritardando* is customary, but at the end of the Fugue one can indulge in a broader and more extended slackening of speed (*ritenuto*), thereby indicating the final close. The *ritenuto*, however, should be perfectly gradual, and not in any manner over-done.

The *fermata*, or pause, over the final chord may be held at the discretion of the player, but good judgment in this instance would dictate that the *ritard* begun in the last measure but one, be carried gradually through the last measure, and that the chord be promptly released upon the first beat following that measure.

The theme of the Fugue should be "given out" in precisely the same tempo as the Prelude, but with *very marked* and *positive rhythm*. Due value must be given to each individual note and rest. The same "pointing" should be carried out at each entrance of the theme throughout the entire composition, thus preserving its inherent character.

Above all *do not hurry!* Many organists seem to have acquired a habit of "running away," especially when playing anything of a contrapuntal nature, like fugues, and the effect is always restless, confused and unsatisfactory.

PRELUDE AND FUGUE IN C MAJOR

Prepare { *Swell*— Full.
Great— Foundation stops, 8' 4' & 2', Sw. to Gt.
Pedal— Foundation stops, 16' & 8', Sw. and Gt. to Ped.

JOHANN SEBASTIAN BACH
 Edited by Clarence Eddy

Prelude

Moderato (♩ = 72)

Manuals

Great with both hands (Swell open)

Pedal

5 2 1

② 5 2 3 1 2 3

5 2 3 1 2 3

5 2 3 1 2 3

⑤ 5 2 3 1 2 3

⑥ 5 2 3 1 2 3

7 5 2 5 3 8 5 2 4 1 3 9 3 4 3 4

10 11 25 1 3 4 5 2 1 15 5 2 4 2

poco rit *a tempo* 2d time (off Gt. Reeds & Mixtures) on the 4th beat

Gt. to Ped. off 1

(close the Swell)

Gt. to Ped. on

(19)

(open the swell)

(28)

Repeat with Gt. Reeds & Mixtures

poco rit

a tempo

rit

Fugue

a tempo
off Gt. Reeds & Mixtures.
(Swell open)

First system of musical notation. Treble clef. Key signature: one flat (B-flat). The melody features a triplet of eighth notes (3), a quarter note (2), and a half note (3). The bass line has a half note (2) marked *mg*. The system concludes with a half note (1) and a quarter note (3).

Second system of musical notation. Treble clef. Key signature: one flat (B-flat). The melody begins with a triplet of eighth notes (35) and a trill (tr). It continues with a half note (5), a quarter note (36), and a half note (4). The bass line has a half note (5), a quarter note (2/4), and a half note (1). The system concludes with a half note (1) and a quarter note (4).

Third system of musical notation. Treble clef. Key signature: one flat (B-flat). The melody features a triplet of eighth notes (5), a quarter note (3), and a half note (5/4). The bass line has a half note (5), a quarter note (2/4), and a half note (3). The system concludes with a half note (5) and a quarter note (1).

Fourth system of musical notation. Treble clef. Key signature: one flat (B-flat). The melody begins with a triplet of eighth notes (3), a quarter note (1/4), and a half note (3). It continues with a half note (42), a trill (tr), and a half note (Sw.). The bass line has a half note (3), a quarter note (1/4), and a half note (3). The system concludes with a half note (3) and a quarter note (1).

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for guitar and includes a vocal line. The guitar part features a complex melody with many triplets and a trill. The vocal line is a simple melody. The score is divided into three measures. The first measure contains the vocal line and the first part of the guitar melody. The second measure contains the second part of the guitar melody. The third measure contains the third part of the guitar melody and the vocal line.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble and bass staff. The treble staff features a melody with a 5-measure rest, followed by eighth and sixteenth notes, and a 2-measure rest. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system continues the melody and accompaniment. The third system introduces a new melodic line in the bass staff, marked with an accent (^) and a 4-measure rest. The score is written in a key with one sharp (F#) and a 2/4 time signature.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a grand staff (treble and bass clefs) and a single bass line. The grand staff features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The music is in 3/4 time. The first system contains three measures. The second system also contains three measures. The third system contains three measures. The score includes various musical notations such as notes, rests, and bar lines. There are also some markings above the notes, possibly indicating fingerings or articulation. The text 'Full Organ' is written in the middle of the second system, indicating the instrumentation for that section.

The image shows a musical score for a piece titled "Lullaby" by J. S. Bach, BWV 279. The score is written for piano and cello. It is in G major and 3/4 time. The piano part is written on a grand staff (treble and bass clefs) and includes various ornaments and fingerings. The cello part is written on a single bass staff. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The tempo marking "rit - ur - dan - do." is placed above the cello staff in the second system.

Do you thoroughly *understand* the *instruction* given in this lesson, and have you had any difficulties in *applying* the instruction to the *composition*, which you have been unable to overcome? If so, state your difficulties and ask questions in the spaces marked "Q. 1,"

"Q. 2," "Q. 3"; your questions will be answered in the spaces marked "Answer."

Be very specific in your questions, and refer to the particular parts of the text matter or composition with which you have had difficulty.

Q. 1

.....

.....

.....

Answer

.....

.....

.....

Q. 2

.....

.....

.....

Answer

.....

.....

.....

Q. 3

.....

.....

.....

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PIPE ORGAN LESSONS

By CLARENCE EDDY

Examination Paper for Lesson No. 60

Name..... { Class Letters and No.
Account No.
Town..... State..... Percentage.....

Write name, address and numbers plainly.

1. Should the last note or notes of a phrase, such as are found on the third beat of measures 7 and 16, be shortened?

2. (a) Will this rule apply to the final notes of the phrases in measures 24, 30 and 46?

(b) If not, state briefly how these measures should be played.

3. Describe as briefly as possible the method of obtaining effects of accentuation when playing legato upon the organ.

4. What is your idea of the term "phrasing"?

5. How should continuous passages of contrapuntal notes be played, such as are found in measures 2 to 6 and 15 to 19?

6. Of the requisites of style, named in Lesson No. 60, in connection with the music of Bach, which do you consider the two most important?

7. (a) From your study of music of this character do you generally accelerate or retard the tempo?

(b) State where, in the composition in this lesson, you would consider it permissible to make either of these changes.

8. (a) If this Prelude and Fugue are played upon an organ of three manuals what changes of registration would you suggest?

(b) If this Prelude and Fugue were played upon an organ of two manuals what changes of registration would you suggest?

The following questions are much in the nature of a review; however, they refer particularly to this lesson:

9. What is the significance of the dashes placed over the notes, as in measure 2?

10. What is the meaning of the dots placed under the dashes, written over the notes, as in measure 2?

11. (a) When two notes of equal value are slurred together, as in measure 28, how should they be played?

(b) Does the same rule apply if the two notes are of unequal length?

12. When groups of three or four notes are repeated, as in measure 10, should they always be detached?

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS
FOR THE PIPE ORGAN
BY CLARENCE EDDY

Lesson No. 150

Fantasia and Fugue in G Minor (J. S. Bach)

In the whole realm of organ music there is probably no composition which stands out more conspicuously than this great Fantasia and Fugue. It represents Bach's supreme genius in the grandeur and splendor of its conception, the strength and solidity of its outlines and proportions, the simplicity, and yet wonderful nobility of its structure, and finally in its embodiment of the true spirit of the grandest of all musical instruments, the pipe organ.

This Fugue is known as "The Big G minor Fugue," and fully merits this title, inasmuch as it is *big* in every sense of the word. In contradistinction to this title, the other Fugue in G minor, published in the Peters Edition (Vol. 4, No. 7), which has already been discussed in these lessons, is known as "The Little (or lesser) G minor Fugue."

The tempo of the Fantasia is obviously very slow and majestic, in keeping with its extraordinary proportions and tremendous power. Although Bach provided no indications as to the desired tempo, yet, judging from the general style and characteristics of the music, we may safely assume that the Fantasia should be played throughout in a stately and dignified manner: we have therefore designated the tempo as *Adagio*, and placed the metronome mark at 48, for eighth notes. This will enable the player to keep the rhythm at a more even and unswerving tempo than would be possible with only four beats to the measure, especially during the long passages of thirty-second notes.

The preparatory registration for a large four manual organ has been indicated at the beginning of the Fantasia. If the organ is equipped with only three manuals, the changes of effect which have been suggested, by omitting or adding the Crescendo, or Sforzando, Pedal (see measures 3, 9 and 48), may be approximately secured by throwing off or adding, as the case requires, the reeds and mixtures of the Great organ. If the organ has only two manuals, the Choir organ part may be played upon the Swell manual, and the various contrasts in degrees of power secured by employing the Swell organ in some of the places marked for the Great organ, such as in measures 9 and 25.

The Pedal organ combinations should always be appro-

priate in quality of tone and power, to the demands of the manuals which they are supporting.

Observe with particular care all of the rests, and in measures 1, 2 and 3, see that the left hand and left foot leave the keys exactly together at the proper time, as indicated by the rests. The notes at the end of the phrases in measures 9 and 14, viz.:

Measure 9



Measure 14



should be shortened about half their actual length. Such cadences are also found in measures 15, 20, 24, 25, and 31; but the chords just preceding a full rest, as seen in measures 35, 44 and 48, must be held for their full time value. The rests immediately following each of these chords are intended to break the rhythm, and should be given their exact time value.

The ornaments (trills, etc.) are written throughout the composition precisely as Bach left them, but are interpreted as follows:

The mordent, $\text{^{\#}}$, over the soprano note G in the first group, measure 1, is written thus:



and played as follows:



The trill, $\text{^{\#}}$, over the third G, in the second group, measure 1, is written thus:



and played as follows:



The trill, \sim , over the third D in the fourth group, measure 1, is written thus:



and played as follows:



The trills, \sharp , under the dotted sixteenth notes B in the second and third groups, measure 15, are written thus:



and played as follows:



The sharp over the trill means, of course, that the note above the principal note must be played sharp.

The same example occurs twice in measure 44: it is written thus.:



and played as follows:



Several mistakes occur in the original edition which we have attempted to correct. In measure 15, the first note of the third group, marked $+$, originally written E natural; should be D natural, in order to conform to the diminished chord of B natural, viz.:



Likewise in measure 19, the final chord, which is tied over into the next measure, should have E natural, and not E flat, viz.:



In measure 11, the sixth note of the soprano part, originally written E flat, should undoubtedly be E natural, in order to correspond with the same figure in the alto part, immediately following, viz.:



In measure 24, the note just before the final F sharp in the soprano part, should be C instead of D, as originally written.

In measure 42, the second group in the soprano part, originally written thus:



should be played as follows:



In measure 44, the resolution of the first chord should be into the diminished instead of the dominant seventh chord. It was written thus:



but should be played as follows.:



To correspond with this resolution, the first note of the third group in measure 44 should be B flat instead of B natural, as formerly written, viz.:



In measure 48, the tied note C sharp, in the pedal part, viz.



is made much more ponderous and impressive, if it is held at least the length of a quarter note, while the manual parts rest exactly as indicated.

FANTASIA AND FUGUE IN G MINOR

Solo— 8 and 4 feet stops with reeds
 Swell— Full
 Prepare { Great— Full. Sw. and Ch. to Gt.
 Choir— 8' and 4 feet stops. Sw. to Ch.
 Pedal— Full. Sw. Gt. and Ch. to Ped.

JOHANN SEBASTIAN BACH
 Edited by Clarence Eddy

Adagio (♩ = 48)
Fantasia 3 2 1

Manuals

Gt. Full organ
Use Crescendo pedal, or Sforzando pedal with all couplers.

Pedal

(close Crescendo pedal
or take off Sforzando pedal.)

Musical score for a piano piece, measures 1-15. The score is written for three staves: Treble, Bass, and a lower Bass staff. It includes various musical notations such as notes, rests, slurs, and fingerings. Performance instructions like *poco rit.*, *a tempo*, *open Crescendo Pedal*, and *off Crescendo pedal* are present. Measure numbers 9, 10, 11, 13, 14, and 15 are circled.

Measure 1: Treble staff begins with a quarter note G4, followed by a series of sixteenth notes. Bass staff has a half note G2. Lower Bass staff has a half note G2.

Measure 9: Treble staff has a quarter note G4, followed by a series of sixteenth notes. Bass staff has a half note G2. Lower Bass staff has a half note G2.

Measure 10: Treble staff has a quarter note G4, followed by a series of sixteenth notes. Bass staff has a half note G2. Lower Bass staff has a half note G2.

Measure 11: Treble staff has a quarter note G4, followed by a series of sixteenth notes. Bass staff has a half note G2. Lower Bass staff has a half note G2.

Measure 13: Treble staff has a quarter note G4, followed by a series of sixteenth notes. Bass staff has a half note G2. Lower Bass staff has a half note G2.

Measure 14: Treble staff has a quarter note G4, followed by a series of sixteenth notes. Bass staff has a half note G2. Lower Bass staff has a half note G2.

Measure 15: Treble staff has a quarter note G4, followed by a series of sixteenth notes. Bass staff has a half note G2. Lower Bass staff has a half note G2.

①9

rit. *a tempo*

②0 *rit.* *a tempo*

②4 *poco rit.* *a tempo* *rit.*

②5 *a tempo*

Sw. off Gt. to Ped.

This page contains four systems of musical notation for a piano piece. The notation is written for the right and left hands, with a grand staff format. The key signature is B-flat major or D-flat minor, indicated by two flats in the key signature.

System 1: The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. A *rit.* (ritardando) marking appears towards the end of the system.

System 2: The right hand continues with a similar melodic texture. A *a tempo* marking is present. The left hand has a more active role with eighth notes. A *Gt. to Ped.* (Grand Staff to Pedal) marking is visible. The system ends with a *rit.* marking.

System 3: The right hand has a more rhythmic, chordal texture. The left hand continues with eighth notes. A *a tempo* marking is present. The system ends with a *rit.* marking.

System 4: The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. The system ends with a *rit.* marking.

The musical score is written for piano and organ. It consists of five systems of staves. The piano part is in the upper staves, and the organ part is in the lower staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Measure numbers 42, 44, and 48 are indicated in circles. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include *poco rit.*, *a tempo*, *rit.*, *molto ritenuto*, and *sfz*. The organ part includes a section marked *(Crescendo Pedal) Full Organ*.

The score concludes with a double bar line and a final *sfz* marking.

7. If an accidental is placed over or under either the mordent or the trill sign what does it signify?

8. Throughout how many measures is an accidental in effect, as a rule?

9. Does the effect of an accidental ever extend into the measure following the one in which it is used?

10. What are some of the most important requisites for maintaining strength and steadiness of rhythm in organ playing?

11. What methods would you employ for defining accentuation without resorting to the Sw. Ped.?

12. In playing the Fantasia what general registration would you suggest for a three manual organ?

13. In playing the Fantasia what general registration would you suggest for a two manual organ?

14. What is the difference between a Crescendo Ped. and a Sforzando Ped.?

15. How would you interpret, upon the organ, the following sign, *sfz*?

16. In changing from the Gt. to the Sw. Organ, as indicated in measures 9 and 25, would you modify the Ped. Organ, and if so, to what extent?

Do you thoroughly *understand* the *instruction* given in this lesson, and have you had any difficulties in *applying* the instruction to the *composition*, which you have been unable to overcome? If so, state your difficulties and ask questions in the spaces marked "Q. 1,"

"Q. 2," "Q. 3"; your questions will be answered in the spaces marked "Answer."

Be very specific in your questions, and refer to the particular parts of the text matter or composition with which you have had difficulty.

Q. 1.

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Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PIPE ORGAN LESSONS

By CLARENCE EDDY

Examination Paper for Lesson No. 150

Name { Class Letters and No.

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Town State Percentage

Write name, address and numbers plainly.

1. What are the chief characteristics of the Bach Fantasia in G minor?...

.....

.....

2. How many beats are there in a measure of common time, when the metronome is set

for 8th notes? .

.....

3. What is the sign indicating a mordent?.....

.....

4. Give a written example of the manner in which the mordent should be played.....

.....

.....

5. What is the sign indicating a trill?.....

.....

6. Give a written example of the manner in which a trill should be played.....

.....

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.....

.....

SIEGEL-MYERS Correspondence School of Music Chicago, Ill.

A COURSE OF LESSONS
FOR THE PIPE ORGAN
BY CLARENCE EDDY

Lesson No. 151

Fantasia and Fugue in G Minor (J. S. Bach)

(CONTINUED FROM LESSON NO. 150)

The theme of this wonderful Fugue is most remarkable for its melodic and rhythmical character, its virility and life, and its contrasts and clarity

Bach left merely the notes of the theme, as follows:



It is not known how the composer intended this theme to be played, as there are no signs of phrasing, marks of touch, indications as to the tempo, nor suggestions regarding the registration; thus the interpretation of the Fugue has been left entirely to the judgment of the player. If we examine the theme carefully we shall find that as to form, there are three general divisions, as follows:



The melodic figure of the 3rd division is merely a repetition of the 2nd, while the 1st division consists of a repetition of this short phrase:



Therefore, the entire subject really has four subdivisions, as follows:



If we separate these divisions, and accent the 1st and 3rd beats of each measure, we shall have six strong rhythmical pulsations, as follows:



By separating the eighth notes, in each of the following groups of four 8th notes,



and playing the first three notes *marcato*, or half-staccato, in this manner:



the rhythm and phrasing will be still more clearly defined, and the theme enhanced by even greater strength and vigor, as shown below:



This style of phrasing should be observed at every entrance of the theme throughout the entire composition.

In character the Fugue is bright and joyous. It should be played moderately fast, or *Moderato con moto*, with quarter notes at about 72 M. M., and the tempo should remain unbroken from beginning to end. There must

be no dragging nor hurrying, excepting perhaps, a natural feeling of warmth and animation, which should emanate from the character of the Fugue itself, thereby preventing a sluggish and mechanical performance.

Some organists play Bach in an utterly "wooden" and lifeless way, without a particle of life or sentiment, quite as if lead were fastened to their fingers. Such a style of playing is as hopeless as it is stupid.

Other organists hurry through the compositions of the great "Master" at such a rapid pace that the individual tones are never clearly defined, and even the organ pipes are not given a fair chance to speak. Performers of this type lack a feeling for rhythm so absolutely, that they lose control of the tone masses of the instrument, and play in a hasty, confused and jumbled manner.

This style of playing is devoid of clearness, repose and, in fact, everything that is in keeping with the true dignity of the organ style. "A happy medium" is therefore much more desirable; however, one should always remember that the organ is *a musical instrument*, not a *machine*, and that it is capable of expressing the loftiest and deepest musical ideas and emotions.

First, before beginning to play the Fugue, take off the Sforzando Pedal, and close the Crescendo Pedal, then reduce the Great Organ to the stops of 8 and 4 feet pitch, without reeds, and take off the Mixtures and 16 feet stops from the Swell Organ.

The Pedal Organ should of course be reduced to fit the requirements of the above combination.

The theme may be given out in measure 1, with the right hand on the Swell manual (with the Swell-box open), then, when the alto part enters in measure 4, it should be played with the left hand upon the Choir manual, the Swell Organ remaining coupled to the Choir Organ. In measure 7, the right hand drops to the Choir manual on the second D in the soprano part, viz.:



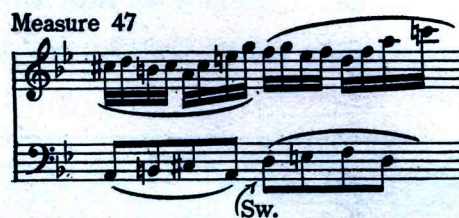
In measure 9, where the theme enters in the tenor part on the final D, the left hand plays upon the Great manual, the right hand remaining upon the Swell manual until the 3rd beat of measure 12, when it drops to the Great manual, viz.:



Both hands continue on the Great manual until measure 46, when the right hand returns to the Swell manual on the 3rd beat of the measure, viz.:



The left hand follows in measure 47 on the 3rd beat, viz.:



On the 1st beat of measure 51 the left hand again gives out the subject on the Great manual, viz.:



while the right hand follows on the last half of the 2nd beat in measure 54, viz.:



FANTASIA AND FUGUE IN G MINOR

(Continued from Lesson No.150)

Prepare { Solo - 8 and 4 feet stops
Swell - Full. without 16 feet stops
Great - 8 and 4 feet stops without reeds Sw. and Ch. to Gt.
Choir - 8 and 4 feet stops. Sw. to Ch.
Pedal - 16 and 8 feet stops without reeds. Gt., Sw. and Ch. to Ped.

JOHANN SEBASTIAN BACH
Edited by Clarence Eddy

Moderate con moto (♩ = 72)

Fugue

Manuals

Pedal

First system of musical notation. The top staff is for guitar (Gt.) and the bottom two staves are for piano. The guitar part features a melodic line with various fingerings (e.g., 5 1, 5 2, 4 1, 3 1, 5) and a circled measure (12). The piano accompaniment consists of arpeggiated chords and single notes in both hands.

Second system of musical notation. The guitar part continues with complex fingerings (e.g., 3 5, 5 5, 4 5, 5 4, 5 1, 3 4, 5 1, 4 2, 5 1, 5 2, 4 1, 2) and a circled measure (15). The piano accompaniment features dense arpeggiated patterns in the left hand and a more melodic line in the right hand.

Third system of musical notation. The guitar part includes fingerings (e.g., 1, 2, 3, 1, 3, 2, 4, 1, 5, 3, 2, 1, 3, 1, 3) and a circled measure (20). The piano accompaniment continues with arpeggiated figures and includes some accented notes.

Fourth system of musical notation. The guitar part features fingerings (e.g., 3, 4, 3, 3, 5 2) and a circled measure (20). The piano accompaniment includes arpeggiated patterns and accented notes, with some measures marked with a 'z' for a grace note.

This page of musical notation is for a piano piece, featuring four systems of staves. The notation includes treble and bass clefs, various musical notations such as notes, rests, and fingerings, and measure numbers 25, 30, 32, and 33. The piece is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is complex, with many beamed notes and fingerings indicated by numbers 1 through 5. The first system (measures 1-14) includes a treble staff with many beamed notes and a bass staff with a few notes. The second system (measures 15-24) includes a treble staff with many beamed notes and a bass staff with a few notes. The third system (measures 25-31) includes a treble staff with many beamed notes and a bass staff with a few notes. The fourth system (measures 32-33) includes a treble staff with many beamed notes and a bass staff with a few notes. The notation is written in a clear, professional style, with a focus on the melodic lines in the treble staff and the harmonic support in the bass staff.

25

m.g.

30

32

33

This musical score is for a piano piece, spanning measures 35 to 45. It is written for a grand piano with a treble and bass staff. The key signature is B-flat major (two flats). The score is divided into three systems, each containing a grand staff (treble and bass) and a single bass staff at the bottom.

Measure 35: The first system begins with measure 35, marked with a circled 35. It features a complex melodic line in the treble staff with many beamed sixteenth and thirty-second notes, and a more rhythmic bass line. The bottom bass staff has a few notes.

Measure 40: The second system begins with measure 40, marked with a circled 40. The melodic line continues with intricate fingerings and slurs. The bass line is also highly active. The bottom bass staff is mostly empty.

Measure 45: The third system begins with measure 45, marked with a circled 45. The piece concludes with a final melodic flourish in the treble staff and a sustained bass line. The bottom bass staff has a few notes.

Performance markings: The score includes various performance markings such as slurs, accents, and dynamic markings. A *Ch.* (Chord) marking is present in measure 40. A *mg* (mezzo-forte) marking is present in measure 45.

46 Sw. 3 47 3 3 3 3 5 3

50 3 5 3 1 5 3 51 2 4 5 2 3 1 4 1 4 1 3

54 1 4 4 1 2 4 5 2 3 2 3 2 3 5 2 3

4 4 5 4 4

Do you thoroughly *understand* the *instruction* given in this lesson, and have you had any difficulties in *applying* the instruction to the *composition*, which you have been unable to overcome? If so, state your difficulties and ask questions in the spaces marked "Q. 1," "Q. 2," "Q. 3"; your questions will be answered in the spaces marked "Answer."

Be very specific in your questions, and refer to the particular parts of the text matter or composition with which you have had difficulty.

Q. 1

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.....

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Answer

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.....

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Q. 2

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Answer

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Q. 3

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Answer

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Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PIPE ORGAN LESSONS

By CLARENCE EDDY

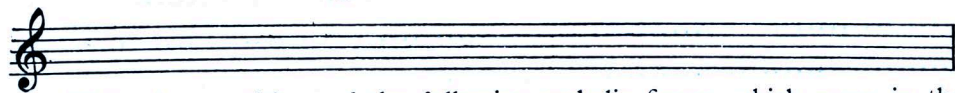
Examination Paper for Lesson No. 151

Name... .. { Class Letters and No.....
Account No.....

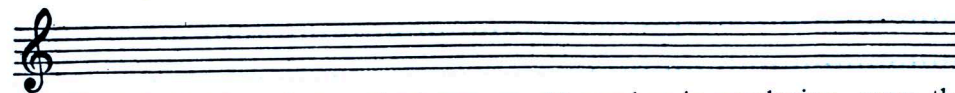
Town.....State.....Percentage.....

Write name, address and numbers plainly.

1. Write the repetitions of the following melodic figure, which occur in the theme of the Fugue, viz.:



2. Write the repetitions of the following melodic figure, which occur in the theme of the Fugue, viz.:



3. Explain briefly what method you would employ in producing, upon the organ, the accents which are indicated in the following theme.....



.....

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4. Describe the varieties of touch indicated in the following measure, viz.:..



5. In playing a composition of a polyphonic character, what are some of the things to guard against?.....

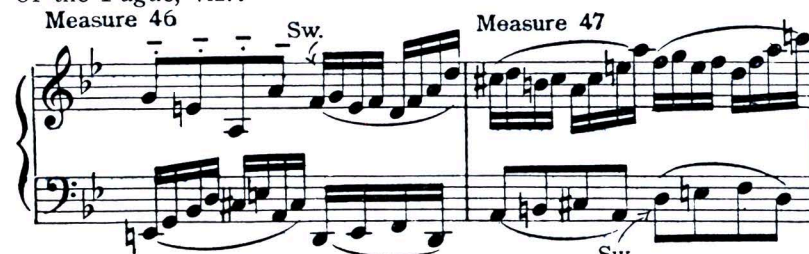
6. What are the most essential elements in playing, "with the true dignity of the organ style"?.....

7. How would you interpret the expression, "a happy medium", as applied to the tempo at which this composition should be played?.....

8. (a) Would you consider it in good taste to use the "Doubles" in giving out the theme of this Fugue?.....

- (b) What are your reasons for arriving at this conclusion?.....

9. In passing the hands from one manual to another, as in measures 46 and 47 of the Fugue, viz.:



- is it necessary to break or disturb the tempo?.....

10. Should the tempo fluctuate at all throughout the playing of the Fugue?...

11. (a) In playing compositions of a strict nature such as fugues, are retards permissible?

- (b) If so, where?.....

12. Do you find the free use of the heel convenient, as indicated in the pedaling?.....

13. Write the trill in measures 32 and 33, as you would play it.....



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A COURSE OF LESSONS
FOR THE PIPE ORGAN
BY CLARENCE EDDY

Lesson No. 152

Fantasia and Fugue in G Minor (J. S. Bach)

(CONCLUDED FROM LESSON NO. 151)

The last three notes of the original tenor part in measure 60, and the first note of the same part in measure 61, interfere with the clearness of the pedal passage, therefore these four notes have been changed, and measures 60 and 61 which were written thus:

Measures 60 & 61



may be played as follows:

Measures 60 & 61



In measures 61 and 62 extra precautions are to be taken to preserve strong and uniform accents upon the first and third beats, in both the manual and pedal parts, in order that this remarkable passage of sixteenth notes may be perfectly even and clear

In measure 77 the trill is played as follows:

Measure 77



In measure 110 the trill is played as follows:

Measure 110



In the first half of measure 110 a slight ritard should be observed, and on the third beat, just after the entrance of the Full organ, the tempo should be resumed very promptly

In measure 114, immediately preceding the final chord, a very positive yet gradual ritard should be made.

The phrasing, which has been indicated in the manual part, will add greatly to the rhythmical strength, while the augmentation in the last chords by a few notes will materially heighten the climax.

The last three measures in the original edition are as follows:

Measures 113, 114 & 115



The increased harmonies, changes of phrasing, and added signs of touch and accentuation, thus transform and enhance the already gigantic close of this wonderful composition.

Measures 113 114 & 115



FANTASIA AND FUGUE IN G MINOR

Concluded from Lesson No. 151

JOHANN SEBASTIAN BACH
Edited by Clarence Eddy

This musical score page contains measures 58 through 65 of the Fantasia and Fugue in G Minor by Johann Sebastian Bach. The score is written for piano and is organized into three systems, each with three staves (treble, middle, and bass clef). Measure numbers 58, 60, 61, 62, and 65 are indicated at the beginning of their respective measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks like accents and slurs are used throughout. The key signature is one flat (F major or D minor), and the time signature is 4/4. The bottom of the page shows a continuation of the bass line with a double bar line and a repeat sign.

This image shows a page of musical notation for a piano piece. The notation is arranged in three systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings. Measure numbers 45, 70, 75, and 77 are indicated. The piece features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like accents and slurs. The overall style is that of a classical piano composition.

This page of musical notation is for a piano piece, featuring three systems of staves. Each system consists of a grand staff (treble and bass clef) and a right-hand part (treble clef). The notation includes various musical symbols such as notes, rests, and fingerings, along with measure numbers 80, 85, and 90.

The first system (measures 75-80) shows a complex melodic line in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. Measure 80 is marked with a circled number 80.

The second system (measures 81-85) continues the melodic development in the right hand, with the left hand providing harmonic support. Measure 85 is marked with a circled number 85.

The third system (measures 86-90) features a more active right hand with frequent sixteenth-note passages, while the left hand maintains a steady accompaniment. Measure 90 is marked with a circled number 90.

This musical score is for a piano piece, spanning measures 93 to 100. It is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is B-flat major (two flats). The time signature is 4/4. The score is characterized by complex, rapid passages, primarily consisting of triplets and sixteenth-note runs. Measure 93 begins with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measures 94-95 continue with similar rhythmic patterns, featuring many triplets and slurs. Measures 96-97 show more intricate sixteenth-note passages. Measures 98-99 are filled with dense, fast-moving lines in both hands. Measure 100 concludes the section with a final triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The notation includes various fingerings (1-5), slurs, and accents to guide the performer.

System 1, measures 103-105. The music is in 2/4 time, key of B-flat major. The right hand features a complex melodic line with many slurs and ties, including a triplet of eighth notes in measure 104. The left hand provides a steady accompaniment with eighth and sixteenth notes. Measure numbers 103, 104, and 105 are circled above the staff.

System 2, measures 106-109. The music continues in 2/4 time. The right hand has a series of slurs and ties, with a triplet of eighth notes in measure 107. The left hand continues with a rhythmic accompaniment. Measure numbers 106, 107, 108, and 109 are circled above the staff.

System 3, measures 110-112. Measure 110 is marked with a circled number 110. Measure 111 is marked with *rit.* and *Full Organ*. Measure 112 is marked with *a tempo* and *maestoso*. The music is in 2/4 time. The right hand has a series of slurs and ties, with a triplet of eighth notes in measure 110. The left hand continues with a rhythmic accompaniment. Measure numbers 110, 111, and 112 are circled above the staff.

System 4, measures 113-115. Measure 113 is marked with a circled number 113. Measure 114 is marked with a circled number 114. Measure 115 is marked with a circled number 115. The music is in 2/4 time. The right hand has a series of slurs and ties, with a triplet of eighth notes in measure 113. The left hand continues with a rhythmic accompaniment. Measure numbers 113, 114, and 115 are circled above the staff. The system ends with a double bar line.