

poor job. Don't ask members to hold keys if they don't know the names of the notes. Don't expect obese people to crawl under chests to repair dead notes, etc. It is best to call each person and tell them exactly what you expect to accomplish and what that person would do. It doesn't take long to find out which people learn to specialize. Don't ask people with poor eyesight to do wiring jobs. Start out by passing out a work assignment at your club meeting asking those who want to work on the organ to sign up and leave the hours that they can work and the duties they would like. Don't pressure people to work on organs if they don't like to work with their hands. Soon you will find a group in your club

**Theatre Organ Want Ads
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that you can rely upon and they will learn specialties.

There have been examples of well-carried out sessions in many instances. One member in the Chicago area trained another member to be a plumber's helper and they completely overhauled the plumbing in the dressing room complex.

People who enjoy interior decorating can restore dressing rooms. Machinists and auto mechanics can repair lifts. Set realistic goals each time and work to accomplish them. Leave the fun at the console until the

work is done.

Another good point is for the chapter to invest in tools that can be left in the theatre. Then, whoever is first to arrive can begin work immediately. In larger theatres, it is well to purchase an intercom for talking between chambers, and from chambers to the console. Each chamber should have a tool rack containing a small and large flat-tip screwdriver, pliers, soldering iron, test wire and drop cord light. Much time is lost in running around trying to find tools during organ servicing.

In conclusion, if your group does not have an organ builder to supervise restorations and maintenance, please write to me and I will try to find one in your area. □



EXPRESS YOURSELF!

Have you ever been to an organ concert where the artist's styling was good, yet the performance left you unexcited? There are two causes of this — bland registration and lack of expressive mood changes. Wise use of the expression pedal can add lots of color to an otherwise dull program.

In *Pipe Organ Registration*, author Jack C. Goode tells the history of expression pedals (or swell shoes). Liturgical organs that were built before and during the time of J.S. Bach were unenclosed. (The pipework was not encased, and many of today's instruments use this idea for certain divisions of the organ. Aside from church organs, the pizza installations often expose the percussions.) As musical history progressed through the Romantic period, more gradations of tone were needed that changing from one rank of pipes to another could not provide. Hence, organ-builders began to enclose their

pipework and placed shutters, venetian-blind style, on the outside to control the volume from the chamber to the listener.

Theatre organs normally have several swell shoes, or pedals. Each particular installation varies from the next. A theatre organ will normally have a swell pedal for each chamber, a general, for all chambers and a crescendo pedal. (The crescendo pedal adds stops gradually and is always on the extreme right. Don't use it to control volume.) You may find another to control percussion volumes, or a master swell pedal whereby other swells may be coupled onto one shoe. In the case of most electronic organs, however, one doesn't have much choice — there's only one for the entire instrument. If you're blessed with a console that has two, one will generally control the tibias while the other takes care of the rest of the organ.

When playing the organ, your right foot should be on the volume pedal — toe to press down for added volume, heel to pull back for less volume — at all times. If you're seated properly at the organ (in the middle, firmly on the bench, and where your left foot can move from C to C smoothly) your balance should be better with the right foot on the expression pedal. If there are two, straddle them, placing your foot between the two.

Many organ teachers have seen varied and sundry uses for this pedal, but most students like to beat time with their right foot. Being as

the foot is on the volume pedal, this habit can be musically disastrous. Many years ago, Don Baker toured the country for an electronic organ firm, giving a combination of concerts and workshops. In one of these workshops, he dealt with this subject. The key to what he said was this: as the melody line of the music goes generally upward, the volume should increase; as the music goes down, so should the volume. It's a good rule to remember. Also, unless you're on the last phrase of the song, leave yourself somewhere to go. (If you're already playing "loudest," you can't end in a climax.) Music is composed in phrases, and each should be contoured in expression. Learn control. Gradual increases and decreases are much preferred over sudden changes.

Once you've learned the notes, learn the music. Analyze what you would like to get across from the first note to the last. Your listeners will hear the whole package, not each note or phrase as you, the player, concentrate on what comes next. Keep your listeners in mind and express yourself — and the music — accordingly. Sometimes it may help to tape yourself and then, *objectively*, listen to it and make improvements on what you hear. Don't, however, mentally play the arrangement while listening to the tape; that will defeat your purpose. Controlled, but wise, use of the volume pedal will help you to make music.

Here's to improved self-expression through music! □