

top of string pipes, flattening them but not for celeste use. So much destruction was accomplished during that second move, says Dolton, that a recent purchaser will have difficulty getting even one rank playing if he tries to install it in a planned pizza location. As might be expected, Dolton McAlpin, who played intermissions on the Morton during his undergraduate days, and Don May, who maintained it through the years, are brokenhearted over the needless destruction. Some of the blame must fall on the city fathers of Baton Rouge for letting a priceless landmark slip through their fingers with so little resistance.



Occasionally we get such a raft of encouraging reports about an emerging theatre organist that we investigate further. We often learn that the subject is able in many areas in addition to playing in good theatre organ style. For the past year a young man named Rob Calcaterra has been getting "rave" reviews wherever he has played (mostly in the eastern USA). This report by the Marty Irwins of Indianapolis is revealing.

"Rob Calcaterra possesses several talents worth sharing with ATOS readers. Besides being a highly polished theatre organist, Rob has earned a degree in classical organ from Indiana University. Currently residing in Indianapolis, Rob teaches at North Central High School (rated number one in the state) where he is in charge of several choirs, the teaching of music theory, keyboard, music literature and history classes,



Rob Calcaterra. Multi-talented. (Bill Lamb Photo)

as well as directing and conducting musicals.

"Rob has recently collaborated with a television animator, and they have several commercials currently being aired. During his off-hours, Rob is the musical activities director at a large nursing home as well as organist and choirmaster at a sizeable Indianapolis church.

"Rob won the Liberace Keyboard Entertainer Search for the Indianapolis area and went on to the regionals, held in Chicago, to receive the Outstanding Performer's Award. Shortly afterward, he was off to concertize on the east coast — specifically Toronto, Buffalo, Syracuse and Rochester, N.Y. After his performance in Rochester, he was asked to cut an album on the 4/22 Wurlitzer. The tapes were made during the Memorial Day weekend. The record should be released shortly.

"Rob spends his summers in Europe where he is a tour guide. He speaks seven languages fluently and knows most of the continent intimately. Besides having been the president and Man of the Year of the Kappa Sigma Fraternity, Rob is also a gourmet cook."

Rob, you are beginning to sound like Tom Helms!



A few issues back we wondered how organist Tom Helms found time



Tom Helms. The gals with the money caught up with him.

for so many playing engagements. He's still in there pitching reports Dorothy Standley from Tom's home area in Florida. Although he's overseeing the revitalization of a Robert Morton for the Gulf Coast ATOS Chapter, Tom managed to get to New York recently where he was able to give the big straight organ in the St. John the Divine Cathedral a brief workout. Returning home he found some girls waiting for him — with money, yet. It seems the gals in Beta Sigma Phi sorority had staged a vaudeville show and had opted to donate the proceeds to the chapter's organ fund. Rough life, Tom. □

THE ACOUSTICAL CONSULTANT

ACOUSTIQUIZ

by R. J. Weisenberger

Answer true or false to each of the following statements (answers appear on page 47)

- 1.) Raising mouth cut-ups at a given pressure will raise the harmonic development. True False
- 2.) Pipes with high cut-ups are capable of greater acoustical output. True False
- 3.) Small scale pipes have higher degrees of harmonic development as compared to larger scales. True False
- 4.) Operating pressure has no relationship to acoustical output. True False
- 5.) The greatest output occurs along the axis of nonharmonic open pipework. True False
- 6.) High pressure pipework is powerful, but lacks the clarity and smoothness of low pressure designs. True False
- 7.) Cut-ups have little or no effect on pitch. True False
- 8.) Closed pipes are used primarily to save space since they are only half the length of open pipes for a given note. True False



BUILDING A MUSICAL FOUNDATION — BLOCK BY BLOCK

In past columns, we've discussed several facets of theatre organ playing including an overview of registration, percussions and their use, families of tone and the use of the expression pedals. In a continuing effort to help you become more proficient in mastering your instrument, we began a discussion on theory in the last issue, which concludes here. In this article, we'll show you a formula to finding any chord you need (excepting 9th, 11th, and 13th chords, for the moment).

Last time we talked about finding a scale — any scale — using a series of whole and half tones, the first step in locating new chords. For the sake of simplicity, let's use the C scale. After finding the scale, the next step is to place numbers underneath the letters. The scale should now look like this:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

Below is listed the formula for finding most chords you'll come across in popular theatre organ music. It will work for any scale.

Major	— 1 3 5 (C = C E G)
Minor	— 1 b3 5 (Cm = C E ^b G)
Augmented	— 1 3 #5 (C+ or C aug. = C E G#)
Diminished	— 1 b3 b5 (C dim. or C ^o or C ^o = C E ^b G ^b)
Dominant 7th	— 1 3 5 b7 (C7 = C E G B ^b)
Major 7th	— 1 3 5 7 (C maj. 7 = C E G B)

The final step is to invert the chord into playing position. In other words, place the bottom note on top (or top one on the bottom) and repeat this process until the chord is between

the two F's surrounding middle C. This will ensure smooth chording. (Ex.: C E G = G C E)

There are some shortcuts to aid you in finding 7th chords. For example, for a dominant 7th (C7), add one whole step below the root (name of chord). And for a major 7th (Cmaj.7), and one half step below the root. You might also wish to remove the root and play it in the pedal (G B E, with a C pedal).

Many times, a diminished chord with sixth can be substituted for the sometimes dreary diminished chord. There are only three of these: F A^b B D, G^b A C E^b, G B^b D^b E. Each one represents four different chords, depending on which one of the four is played by the pedal. (Ex.: C^o = G^b A C E^b, with a C pedal)

Another chord you'll often encounter is one with a flatted fifth

(C7-5). Play a dominant 7th chord here, but with a flatted 5th instead of a natural 5th. (Ex. C7-5 = G^b B^b C E, C pedal)

Now that you've built that new chord, how will you remember it for next time? Finding it by way of the scale will help. But be sure to write the notes in the music to serve as a reminder for a while; and look at the formation of the chord, the placement of your fingers on the keys. Also, play from the chord and pedal preceding the new chord through the chord and pedal following. Take note, again, of which finger moves where. Practice the progression for a while, and you should have it.

These two articles by no means "say it all" in the foundation of music, but we hope they will give you some insight into the endless possibilities of musical discovery. □

THE ACOUSTICAL CONSULTANT

(Answers to Acoustiquiz on page 22)

by R. J. Weisenberger

- 1.) **False.** Raising the cut-ups will lower harmonic development at a given pressure. The pressure must be raised by the square of the change in the mouth cut-ups to maintain the same degree of harmonic development.
- 2.) **True.** The output capability is related to the height of the mouth cut-up as a 4th power function, therefore, a modest change in the mouth will bring about a tremendous change in the output capability of the pipework.
- 3.) **True.** Although smaller scales do not have the output capabilities of larger scales (with given mouths), they do have greater degrees of harmonic development.
- 4.) **False.** With a given flue, the output capabilities will increase with the square of the increase in pressure.
- 5.) **False.** With the exception of harmonic pipework, all open pipes radiate perpendicular to the axis.
- 6.) **False.** This is one of the biggest myths originated by early critics of the theatre organ. Clarity and smoothness are not functions of

operating pressure, but of small scale pipework, prominence of upperwork, and careful voicing. Most tonal colors of low pressure pipework can be duplicated by identically-scaled high pressure pipework with higher mouth cut-ups. The main difference being a large increase in dynamics.

Most theatre organs used large scaled pipework, had an abundance of 8' stops, and were mass-produced.

- 7.) **False.** Raising the cut-ups raises the operating pressure needed to achieve a given degree of harmonic development, and also raises the pitch, necessitating the building of one or more new bass pipes to reestablish low C in the rank. For such reasons, revoicing should never be attempted by anyone but a professional.
- 8.) **False.** A closed pipe is not merely a stubby version of an open pipe. Closed pipes differ altogether in tonal quality from open pipes in that they cannot radiate the even order harmonics, thereby possessing a mellower tone. □