

# Konsole Kapets

by Shirley Hannum Keiter

## CHANGE IS THE SPICE OF LIFE

The average theatre-organ arrangement takes two to three minutes to play. If you only have ten minutes during an open console session, you'll spend most of it in setting registration and very little in actual playing. By following the guidelines set forth in this column in the June/July issue, your registration worries are over. Now, you can play three songs (one attention-getter, one ballad, and one applause-getter for good programming) without stopping in between. In this article, we will be dealing with modulation — the how-to of smoothly progressing from one key and mood into another.

There are a few guidelines to remember when changing keys. Although the Circle of Fourths is invaluable in understanding keys and chords, it takes many changes to go most of the way around the circle, and with a minimum of interest. But, *as long as there is one common note between two chords, a progression is*

*theoretically possible.* Generally, the modulation will be done with the left hand and pedal only, since the right hand will probably be occupied with flipping pages and in changing registration.

Let's take one example. Suppose you want to modulate from the key of C into Eb. First count up 5 scale tones from Eb (the new key) and make the chord a 7th. This chord (Bb7) must precede the statement of the new key (Eb). Therefore, you need to figure your way from C to Bb7. The length of the modulation depends on how much time you need between songs to make changes and to prepare the listener for the mood of what's coming. We will use six changes in this sample. From C, then, we can move to any variation of C, E, or G chords. For the sake of interest, let's go to E Major. Now we have C, E, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, Bb7, Eb. Since E consists of G#, B, and E, we can now move into any variation of E, Ab (G#), or B chords. Let's go to Ab (Ab C Eb) and then to Db (or C#), which consists of Ab Db F, and then to F (A C F), on to Bb7 (Ab Bb D F) and finally to Eb. Our modulation now looks like this: C, E, Ab, Db, F, Bb7, Eb. We've used all major chords (except for Bb7) in this sample, but augmented, minor, diminished or sixth chords can also be used. Until you are accustomed to modulation, it is best to plan and practice carefully and to write it out in your music.

A modulation is also the time to change the mood of the music for the listener. Remember, *you* always know what you're going to do next, but your listeners need to be prepared. If you are proceeding from a march to a 3/4 ballad, your reduction of registration will be their first hint at what is coming. But how you swing from one form to another will keep them with you. End the march as you normally would, then proceed *immediately* to the modulation, with sustained chords and pedals. (This way, you can hold each chord for as long as necessary before proceeding to the next.) When you reach the new key, play two or four measures of pedal-chord-pedal-chord on the tonic (I) chord in the tempo of the song, and then proceed. The same technique applies when changing from a ballad to a full-organ theatre arrangement.

Keep your audience (no matter how large or small) interested by playing in a variety of keys and by varying your registration appropriately. □



## the letters to the editors

Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address:

Robert M. Gilbert  
Editor  
3448 Cowper Court  
Palo Alto, Calif. 94306

Dear Sir:

In defense of recording concerts: Ron Musselman's article in the Aug./Sept./Oct. issue failed to cover recording concerts from the viewpoint of the patron.

1. For starters, it is impossible to get a good recording with a hand-held recorder anyway. (Obviously, professional equipment, especially that requiring AC power, has to be banned.)

2. You can't see the controls, so you can't be sure you are getting the recording.

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3. Your neighbors are coughing, talking and otherwise making undesirable noises. The distraction of recorder noise bothering others was mentioned. What about others spoiling your recording?

4. The performance isn't always perfect, so of course you get the mistakes the performer makes. Certainly there are two sides to this argument. The performer doesn't want his mistakes recorded, and the patron doesn't want to record them, either.

5. Most performers *think* this will cut into their record sales. I doubt this very much, because anyone who really wants a good recording can't get it by recording live. Which brings up the next point,

6. Because you really can't make a good recording from your seat, you certainly couldn't copy and sell it, which I think concerns many performers.

So my solution is to buy the record and re-record it on tape at home. That is, of course, if cassettes or 8-tracks are not available. If they are and that's what you use, why bother fooling with a recorder at all? I do agree it would be improper to borrow records and tape them unless there is no other way (if they are no longer available, for instance).

So why all the fuss about portable recording of concerts? I don't think it bothers others any more than others bother you. I think the "cut" into record sales is minimal, so why spoil the doubtful pleasure a few people get out of making their own record of a concert? Even the "recorded live" professional ones often leave much to be desired, such as applause before the end of the

number, and the subsequent cutting off of the applause because you don't want to listen to clapping. This is also a problem with amateur recording; in order not to waste tape you try to anticipate when the performer is going to start, but you can't anticipate when the number will end before the applause begins. The solution to that is to use 90-minute tapes. Most performers play about 45 minutes before intermission, at which time the tape should be turned, without bothering your neighbors, and record the complete concert without trying to edit. Set your recording equipment before the concert begins, so that all you have to do is start it. Let it run until intermission, reset the recorder during intermission and let it run again through to the finish of the concert.

With these easy regulations there shouldn't be objections, by anyone, to the few people who want to use their recorders.

(Why must the auditorium always be dark during a performance? What purpose does it serve?)

Yours truly,  
Charles F. Harrison

Dear Sir:

In answer to Esther Higgins' question in the Aug./Sept./Oct. issue of THEATRE ORGAN, Luella Wickham has lived at the Geriatric Center

## 1982 DUES NOTICE

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for about three years. When each new issue of the magazine comes out we lend it to her, as she looks forward to it and enjoys it very much. We know that she would enjoy hearing from her friends in ATOS.

Her address is: Mrs. Luella Wickham, Loretta Geriatric Center, 700 East Brighton Avenue, Cunningham Building, Room 1323, Syracuse, New York 13205.

Sincerely,  
Charles E. Rich  
Empire State Theatre and  
Musical Instruments Museum □

## DINNY'S COLYUM

as  
transcribed  
by  
Del Castillo



Now that Armistis Day has come around again takes me back to World War One when I was a simbal player in the 302nd Artillery Band and we got into the scrap at jest the rite time on account we was took up to the front lines just three days before the Armistis and they was a Austrian Battery opposite us that was sick of fightin anyways so none of us got hurt on either side. Of course I wouldnt of got hurt anyway because the Col. decided the band was more use to the regiment if they was able to play, so we dint have to bury mules and so on the way some of the other bands did. So us fellers in the band we had a pretty good time. When we got to France and the regiment went into artillery trainin they left us behind and we had a ball with all them French chicks whose fellers was off to war. They called them fills de gerre which means war babies and was they ever ready for some fun. We got so lazy that when the regiment come back and we had to march them from the base up to the front the band got so winded they