

In 1969, the family moved again, this time to Phoenix, Arizona, for a three-year stay, and he played church services there. From Phoenix the Maffie family returned to California, this time to La Jolla, where he continued playing for a local church.

Mrs. Maffie says that for 15 years, they spent several months a year in Honolulu. "He gave concerts at the Thayer Music Co. for the Organ Club of Honolulu, and for the Religious Science Church. In 1974, while in charge of music at the church conference in Asilomar, California, he suffered his first heart attack. With his

health deteriorating, he was unable to continue his professional career. However, he was playing and taping the day before his final attack, which occurred on July 22, 1977 at La Jolla. Ours was a whirlwind romance which lasted over 30 years."

Con Maffie was survived by his wife, Elaine, two sons, Michael and James, and a son by a previous marriage, Cornelius, Jr.

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on which your chord is built. There are exceptions, but that basic pattern is essential.) When attempting any new rhythm, always rehearse the left hand and pedal together until fluent before adding the melody.

Now let us begin our study of rhythms with the waltz — 3/4 time signature. The basic waltz rhythm requires you to play the root of the chord as the pedal on count 1 of each measure. Strike the chord crisply on counts 2 and 3. Repeat this pattern every measure, alternating pedals. By the time you perfect this simple waltz rhythm, you will most likely be bored with it. Here are some easy useful variations. In the examples, p = Pedal, c = Chord, --- indicates Hold and . = Staccato.

1 2 3	1 2 3
C---	C
P	P P
1 2 3	1 2 3
C---	C-----
P P	P P

The following variations are a bit more challenging to fit against a melody:

1 & 2 & 3 &
C C C C
P

(Viennese Waltz)

1 & 2 & 3 &
C C C
P

(Spanish Waltz)

1 & 2 & 3 &
C--- C C
P P

(Easy Jazz Waltz)

1 & 2 & 3 &
C C C
P P

(Jazz Waltz)

1 & 2 & 3 &
C C C---
P P

As you can see, there are many variations of a simple waltz pattern at your disposal. There is no reason to think of waltzes only as beginner's material. Experiment with these ideas to enhance your favorite waltz. In the next issue, we will continue our study of rhythm with 4/4 and Latin variations. □

KEYBOARD TECHNIQUES



by Cheryl Seppala



RHYTHMS

We began our study of theatre organ styles with great emphasis on the importance of developing a smooth, legato technique. The styles of blocking, open harmony and chromatic glissandos rely heavily on your commitment to improving your technique through constant awareness and practice of good fingering and finger substitution.

It was recommended that you use these abilities on slow, melodic selections. But, let's be practical! Not every tune is meant to be played as a dreamy ballad. To be versatile in your interpretations you must learn to play a variety of rhythmic accompaniments. Although nearly all electronic organs now come complete with sophisticated rhythm units and automatic accompaniment patterns, we will assume your approach is the old-fashioned way — do it yourself!

Let's define a rhythmic organ accompaniment as any combination or alternation of pedals and chords

which count out to the given number of beats per measure. This may seem like over-simplification. But, how easy it is to fall into the rut of seeing the 3/4 time signature, saying to ourselves pedal-chord-chord, and proceeding to chop our way through the entire selection with that monotonous drone.

Before we analyze specific rhythms and variations, let's lay some ground rules on general rhythm technique. First of all, rhythms cannot be accomplished with legato chords and pedals. Now is your chance to loosen up that left hand and foot. Learn to tap your pedals and chords lightly and staccato. Realize that it will take practice to be able to play your left hand and pedal staccato and keep your right hand melody legato. Strive to find your pedals only by feel — you don't have time to look down. Memorize all your alternating pedals. (To find the alternate pedal to go with the root of any chord, use the fifth of that scale