

should know better. Instead of playing a tonic pedal where it belongs, and a dominant where it belongs, they reverse them! That drives the buttons off of me! I can't stand it!

**BS:** Good, precise pedaling, all the way up the range, separates the men from the boys.

**RJ:** All your professional career was spent in Chicago?

**BC:** Yes, I never left. Never wanted to leave home. Even after my husband died, I went down to Lyon & Healy's and got introduced to the Hammond. This led me into the Svithoid Club, a rich organization, and you always were assured of a good tip there. Has good food, too, the best.

Milton Charles remembers Basel quite well. "She was one of the young organists on the scene in Chicago when Jesse Crawford and I arrived from California in the early '20s. I was impressed with Basel as being most eager to learn, and I found her to be an excellent musician and a lovely person. She went on to do real well in the Chicago area, but I lost track of

her after 1929 when I left for the coast for the first time (before my Philadelphia engagement at the Mastbaum Theatre).

John Muri has this to say: "Basel Cristol is one of the very few theatre organists who have been able to maintain a career through the years. She plays regularly at Iglar's fine restaurant, and at lunch time recently (1979), she brought in some biographical material at my request. Several of the restaurant personnel became excited over the photos and newspaper clips which we were examining. Whereupon there was a hasty conference by employees who vied to come to our table and meet the distinguished guest. It reminded me of the old days when the theatre organist was a local celebrity, recognized by almost everyone on the streets and in the shops.

"Basel today is a beautiful, poised and elegant lady. She doesn't bear an iota of the vulgar temperament which some of our other women organists display. Basel is gentle and kind, modest and unassuming . . . and a fine musician." □

count 2. Strike the alternate pedal on count 3 and again strike the chord on count 4. This may be diagrammed as follows:

1	2	3	4
	C		C
P		P	
R		5	

As this basic 4/4 pattern is very repetitive, you may wish to consider studying the following variations, suitable for up-tempo or swing type songs. In the example, R = root and 5 = fifth of chord (alternate pedal).

1	&	2	&	3	&	4	&
		C	C			C	

P				P			
R				5			

1	&	2	&	3	&	4	&
		C	C			C	C

P				P			
R				5			

1	2	3	4	1	2	3	4
C	C	C	C		C		C
P		P			P	P	P
R		5		R	R	5	5

Try this rhythm on a 4/4 ballad which requires a more subtle accompaniment:

1	2	3	4
	C	C	-----
P			P
R			5

For more current tunes where a simple "rock" feel is appropriate try:

1	&	2	&	3	&	4	&
C	-----						
P			P	P			P
R			R	5			5

or

1	&	2	&	3	&	4	&
		C				C	
P			P	P			P
R			R	5			5

The above is a representative sampling of 4/4 rhythms — by no means the definitive source. Remember any alternation or combination of chords and pedals that represent four beats per measure is a 4/4 rhythm. Use your imagination — invent your own rhythms!

Next time, we will finish our study of rhythms with a summary of Latin rhythms. □

## KEYBOARD TECHNIQUES



by Cheryl Seppala



### 4/4 RHYTHMS

In the last issue we began a study of rhythm patterns with emphasis on the basic waltz (3/4) rhythm and some suggested variations. As we continue now with 4/4 rhythms, please keep in mind these preliminary suggestions:

- 1) Except where otherwise indicated, pedals and chords should be struck staccato (lightly).
- 2) Tempo should be kept steady. If necessary, use a metronome or au-

tomatic rhythm device to help you maintain a constant speed.

- 3) Vary the rhythm pattern every 8 to 16 measures for added interest.
- 4) Spend adequate time rehearsing the left hand and pedal before attempting to add the melody.

Now let's study the basic fox-trot 4/4 rhythm. Strike the root of the given chord in the pedal on count 1 of each measure. Strike the chord on