

KEYBOARD TECHNIQUES



by Cheryl Seppala



SCALES

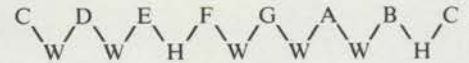
One of the first questions an organ teacher can expect from an aspiring new adult student is "You won't make me practice scales, chords and exercises, will you? I only want to play for my own enjoyment." If the teacher dare reply "Yes, you should learn these," he is likely to hear a ten-minute dissertation on how such busy-work was the cause of the student quitting piano lessons 50 years ago, never to play again. And besides, the organ is supposed to be easier — no elementary theory or harmony is essential. Right? WRONG!

First, practicing scales is an excellent way to loosen up our stiff fingers and improve our technique. Second, understanding what you are playing harmonically makes practicing easier and more interesting. Third, if you

learn a few simple mathematical-type formulas based on the major scale, you can figure out and play *any* chord in *any* key. This is so much more fulfilling than buying a \$1.98 chord chart.

But, before we leap into a study of chords, let's first make sure we understand the construction of the major scale, from which all chords are formed. A major scale is a series of eight notes, played in succession, following a particular order of whole and half steps. There are many other types of scales — minor, whole-tone and pentatonic to name a few useful ones. But for now, let's confine our interest to the major scale. Playing the C scale, comprised of all the white keys from C to C, is one of the first accomplishments of the begin-

ning keyboardist. Analyze the distances between the notes of the C scale: (W = Whole-Step, H = Half-Step)



Notice the distance between any two notes is a whole-step, except between 3 and 4 and 7 and 8, where we find half-steps. All major scales conform to this pattern, no matter on which note they begin. That is the beauty of scale and chord harmony — there are no exceptions. If it works in one key, it must work in all 11 others.

To lay a strong foundation for a study of chords, you should learn all major scales. The following chart illustrates all the major scales with the correct fingering for each hand. Practice each scale up and down at least two octaves hands separately, then hands together. It is from the knowledge of these scales, that we will begin our study of chords in the next issue. □



BOOK REVIEW

ENCYCLOPEDIA OF THE AMERICAN THEATRE ORGAN: VOL. 1, by David L. Junchen. Published by Showcase Publications, P.O. Box 40165, Pasadena, California 91104. \$45.00 plus \$3.50 per copy for shipping (overseas and Canadian orders, \$5.00). California residents add 6-1/2% sales tax.

An encyclopedia, to most people, is a collection of facts, often dry and dusty, which one reads for needed information. Author Dave Junchen, however, has disarmed this stereotype with an encyclopedia of fascinating anecdotes, excerpts from personal correspondence, documents and photographs, and it is totally absorbing from cover to cover. It is a book for historians, for organists and for everyone with an interest in theatre organs.

In this volume (the first of three), Mr. Junchen has included 52 organ companies, from the Aeolian to the M. P. Möller, some of which are famous and others which are virtually unknown. He has documented even the smallest companies, whether it is with an ad or a picture of one of their organs. The opus lists, shipping lists, ads and photographs of the larger companies reflect the meticulous research that the author has undertaken. It will be of interest to many that the Barton story is, for the most part, told by Dan Barton, him-

MAJOR SCALES WITH FINGERING

RH 1 2 3 1 2 3 4 1	RH 1 2 3 4 1 2 3 1
C C D E F G A B C	F F G A B \flat C D E F
LH 5 4 3 2 1 3 2 1	LH 5 4 3 2 1 3 2 1
RH 1 2 3 1 2 3 4 1	RH 4 1 2 3 1 2 3 4
G G A B C D E F# G	B \flat B \flat C D E \flat F G A B \flat
LH 5 4 3 2 1 3 2 1	LH 3 2 1 4 3 2 1 3
RH 1 2 3 1 2 3 4 1	RH 3 1 2 3 4 1 2 3
D D E F# G A B C# D	E \flat E \flat F G A \flat B \flat C D E \flat
LH 5 4 3 2 1 3 2 1	LH 3 2 1 4 3 2 1 3
RH 1 2 3 1 2 3 4 1	RH 3 4 1 2 3 1 2 3
A A B C# D E F# G# A	A \flat A \flat B \flat C D \flat E \flat F G A \flat
LH 5 4 3 2 1 3 2 1	LH 3 2 1 4 3 2 1 3
RH 1 2 3 1 2 3 4 1	RH 2 3 1 2 3 4 1 2
E E F# G# A B C# D# E	D \flat D \flat E \flat F G \flat A \flat B \flat C D \flat
LH 5 4 3 2 1 3 2 1	LH 3 2 1 4 3 2 1 3
RH 1 2 3 1 2 3 4 1	RH 2 3 4 1 2 3 1 2
B B C# D# E F# G# A# B	G \flat G \flat A \flat B \flat C \flat D \flat E \flat F G \flat
LH 4 3 2 1 4 3 2 1	LH 4 3 2 1 3 2 1 4