

# Closing Chord

## LEO BOLBECKER

Delaware Valley Chapter reports with great sadness the passing of one of its oldest (a member for over 30 years) members, Leo Bolbecker, on May 19 after a brief illness. No more fitting tribute to Leo's memory can be paid than to reproduce the eulogy delivered at his funeral by Barbara Kasparian, sister of Leo's dear friend, Andy Kasparian:

"Leopold Adam Bolbecker, known to most of us as 'Leo' was born in Steelton, Pennsylvania on April 1, 1924. He was one of six children. He graduated North Catholic High School. He served in the military.

"Leo worked for the Reading Railroad for approximately 12 years as a rate clerk in the Freight Department. Leo worked for some 20 years for Rohm and Hass as a freight rate analyst. Leo then went to work for Richardson Merrill (division of Procter and Gamble) for ten years, and retired from Richardson Merrill in July 1987 as Traffic Manager.

"Leo played the church organ at various parishes in the Philadelphia Diocese. He also enjoyed playing the theatre organ as well as encouraging others to develop their skills at the majestic instrument. This included Andy Kasparian, a very close friend and accomplished organist.

"Leo was one of the very early members of the American Theatre Organ Society: for 25 years.

"Leo was a very gentle, shy, understanding, and caring man that everyone liked, I, for one, feel very enriched to have known Leo.

"Leo, we shall all miss you, but you will always be in our thoughts and prayers. To put it musically, *'The Song is Ended but the Melody Lingers On'*."



# ORGAN-IZING

## POPULAR MUSIC

by  
**AL HERMANN**

One of the most frequently discussed subjects in organ instruction classes is the "Circle of 5th." This is pictured in the form of a circle to indicate that you can start at any point and continue through all the major keys. And then what? How do you make use of this information?

In order to make this "circle" easier to understand, it is presented here in a straight line and then broken down into segments that will be useful in each of the five keys used in most popular music.

6 5 4 3 2 1 Sharps 0 Flats 1 2 3 4 5 6 = F#  
F# B E A D G C F B<sub>b</sub> E<sub>b</sub> A<sub>b</sub> D<sub>b</sub> G<sub>b</sub> = F#

Notice that each note is the 5th of the scale of the next note. If we build a major scale on each note, the key signatures will contain one less sharp or one more flat than the one before it.

A major, minor or diminished chord can be followed by almost any chord, but 7th chords and minor 7th chords will usually follow each other according to the "circle." This is because each 7th chord is the V7 of the next chord in the series, and V7 traditionally leads to 1.

Study the chart at the right and then examine many songs by good composers and notice how frequently these chords appear in the same order:

III'	VI'	II'	V'	I	(IV or iv)
B <sup>7</sup>	E <sup>7</sup>	A <sup>7</sup>	D <sup>7</sup>	G (C	Cm)
E <sup>7</sup>	A <sup>7</sup>	D <sup>7</sup>	G <sup>7</sup>	C (F	Fm)
A <sup>7</sup>	D <sup>7</sup>	G <sup>7</sup>	C <sup>7</sup>	F (B <sub>b</sub>	B <sub>b</sub> m)
D <sup>7</sup>	G <sup>7</sup>	C <sup>7</sup>	F <sup>7</sup>	B <sub>b</sub> (E <sub>b</sub>	E <sub>b</sub> m)
G <sup>7</sup>	C <sup>7</sup>	F <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	E <sub>b</sub> (A <sub>b</sub>	A <sub>b</sub> m)

For organists, the most interesting feature of all this is that the 7th of each chord moves down a half-tone to the 3rd of the next chord, and the third of each chord moves down a half-tone to the 7th of the next chord. At the same time, the flat (or lowered) 5th of each 7th chord moves down a half-tone to the root of the next chord and the root of each chord moves down a half-tone to the flat 5th of the next chord.

Experiment with that for the next two months and next time I'll show you how to play a chromatically descending accompaniment for two or more measure in many songs. For more explanation, see Lessons 51 and 58 in ORGAN-izing Popular Music available to ALL music stores from Columbia Pictures Publications.



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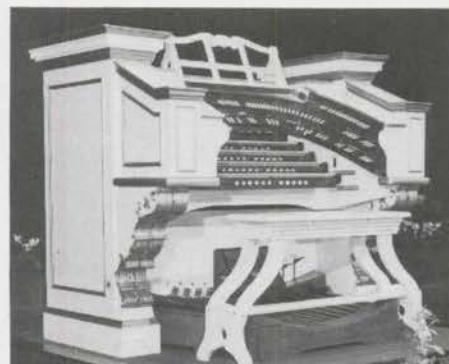


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