

More than anything, Jim Roseveare, the class act person, was a musician of consummate taste. In a musical arena where originality is scarce, his was a shining, though sometimes unappreciated, light. His global musical knowledge and high performance standards will never be taken lightly by his peers. Farewell, old friend. We love you.

John Seng



Jim Roseveare was the most devoted Crawford fan and the first Charter Member of the Jesse Crawford Theatre Organ Society. He worshipped Crawford, and when he spoke of him it was with an awed reverence.

Rosie was a renowned gourmet, delighting in the quantity as much as the quality of his food. He jokingly called himself the "Orson Welles of the Organ." He was my "best customer" at dinner parties and would liven them up with his unique sense of humor. I'll never forget the time I made my specialty, Duck a la Orange. We were seated at the dinner table and Rosie looked at the half duck on his plate and startled me saying, "Ed, this duck isn't cooked enough!" He then took a fork in his left hand and stabbed the duck. At the same time he had hidden a duck-call in the napkin in his right hand. A loud "quack" resounded each time he stuck his fork in the duck. It was hilarious! Rosie said it was not a comment on my professional abilities.

Jim could be very self-effacing at times. Comparing his playing to Crawford's, he once said that next to Jesse he was a neighborhood hack. Well, it would be a very nice neighborhood to live in. Jim and Jesse are now playing duets in that "Big Theatre in the Sky." So long, Jim. We all miss you.

Dr. Edward J. Mullins



Rosie was a true gentleman whose musicianship and desire for accuracy came from the heart. He enjoyed different styles . . . in fact, his playing gave me a new appreciation for the work of Jesse Crawford. His contribution to theatre organ as a musical instrument, not merely an organ, will be felt for years to come.

Ashley Miller



A large part of the reason I do what I do is because of the years in San Francisco in the late sixties. He was a tremendous influence on my playing and choice of music.

Lyn Larsen



Rosie was an influence, not only musically but also in other areas. He tried to teach me that honor and truth are the foundation of the gentleman. He espoused hard work at one's craft (my fingers are still sore from our rehearsals together). His philosophy about music is summed up in the one sentence I'll always remember: "Talk doesn't make a musician . . . making music does!"

Jim Riggs



# ORGAN-IZING

## POPULAR MUSIC

by  
AL HERMANN'S

### Bass Notes Make The Difference - Part II

Pedal bass notes are an important part of all music. Organists and students who play from a melody line with chord symbols have nothing to guide them in the choice of pedals to be played with each chord. This often results in unmusical repetition or unnecessary hopping around on the pedals. By using NUMBERS BELOW THE MELODY we can easily indicate which note of the chord should be played on the pedals to create the most musical effect.

As an example: near the end of "Everything's Coming Up Roses," which many organists play, the melody moves up the scale with a different chord on each note.

The numbers below the melody indicate that the pedals should move in contrary motion: (high) C - B - A - Ab - G - F# - F - E - D. Play this example first with the root of each chord on the pedals and then using the numbers and LISTEN TO THE DIFFERENCE. This should clearly illustrate the necessity for selecting your pedals carefully.

One of the best examples is "The Star Spangled Banner." Whenever you hear it played by a band or orchestra, notice how the bass part moves up or down to the nearest note in the next chord.

Where there is no number — play the root of the chord on the pedals.

The next step is to select several songs that you like to play and, wherever the chords change on every one or two beats, try moving to the nearest note and listen. Try to get three or more in a row and then write the chord note/numbers under the melody notes so that you will always play them that way.

If you do not understand these numbers, refer to the article in the July/August 1988 issue of THEATRE ORGAN.

*After silence that which comes  
nearest to expressing the inexpressible  
is music.*

ALDOUS HUXLEY