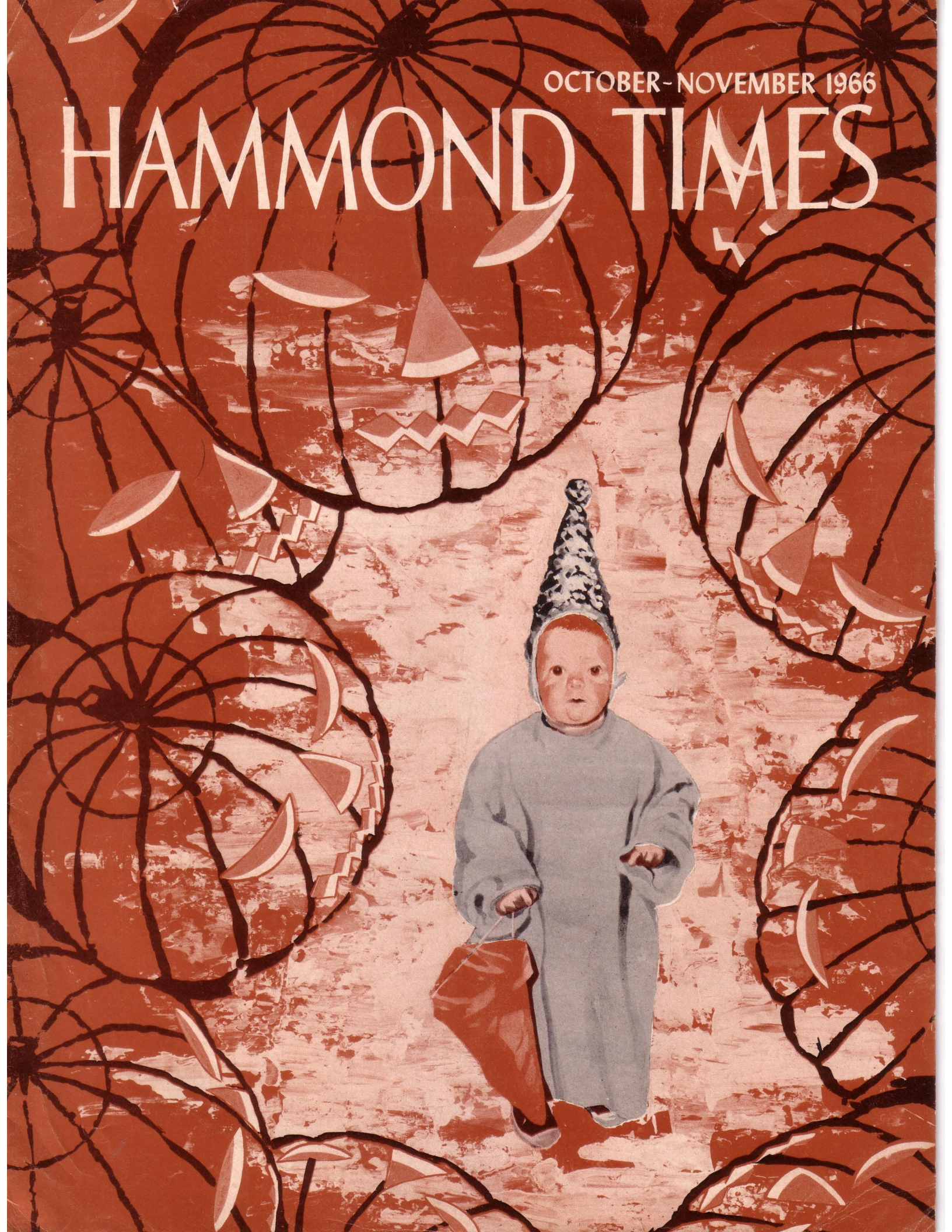


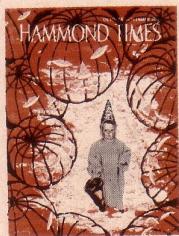
OCTOBER-NOVEMBER 1966

HAMMOND TIMES



HAMMOND TIMES

VOLUME 28 NUMBER 4 OCTOBER-NOVEMBER
1966



ON THE COVER: Thrilled, adventurous, and just a little bit scared, a young boy encounters his first Halloween alone. Trick or treat . . . Trick or treat!

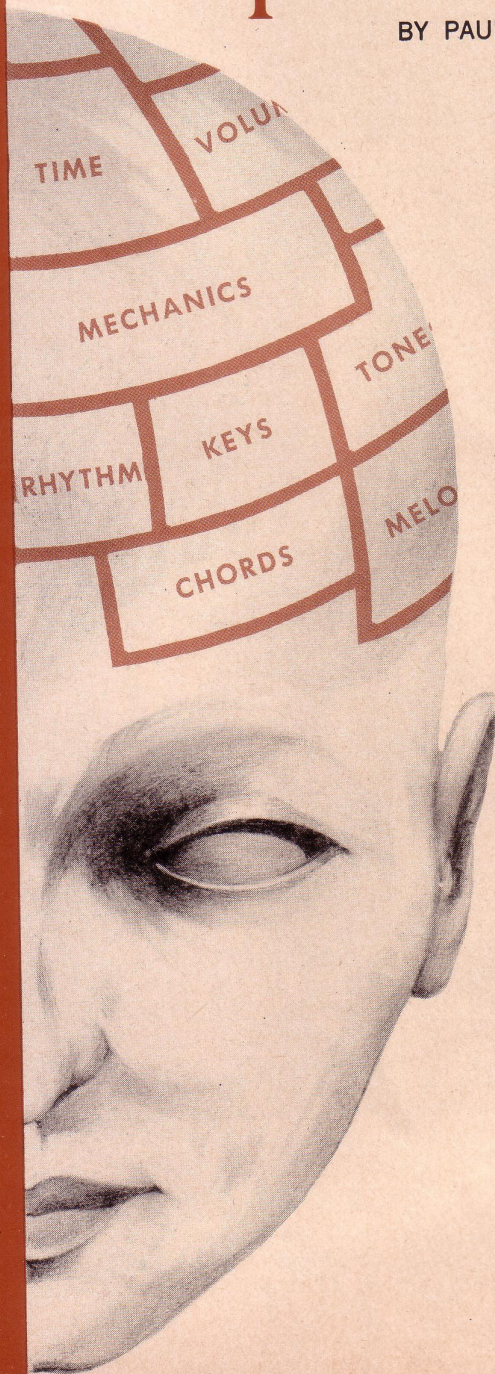
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Music's Most Memorable Moments	Back Cover

Copyright 1966, Hammond Organ Company, Chicago, Illinois

your mental music computer

BY PAUL RENARD



"Of course I want to play the Hammond Organ! But who can do all those things at one time? I can't make my hands and feet do so many things at once. And then there's the reading of music . . . Oh well, I guess I'll have to just struggle along."

Do these remarks sound familiar? I'll bet they do to many home organists. Probably you have made similar comments yourself.

Having read the title of this article, you are doubtless asking just what computers have to do with learning to play the Hammond Organ. Actually, I hope that the following analogy will help you to develop your playing ability with renewed spirit and enthusiasm.

First, let us realize that today's computers operate in a manner somewhat similar to the human brain. Specifically, information is fed into a computer by means of a programming system whereby everything pertaining to a subject is stored until there is a need of it. When information is required, the question is typed into the computer and the computer then retrieves all the pertinent elements of information necessary to produce a solution.

When you study music, much the same thing happens. A teacher feeds information into your mind. Later the eye stimulates the brain as does the typewriter on the computer. The music you play is like the answer. Let us sum it up this way: the eye observes, the brain interprets, and the hands and feet react.

If music is taught and learned properly, it is programmed into the mind forever. Then, upon proper stimulus it is retrieved at will. This is why I so often stress mastering the *fundamentals* of music so you will have a good foundation on which to draw musically.

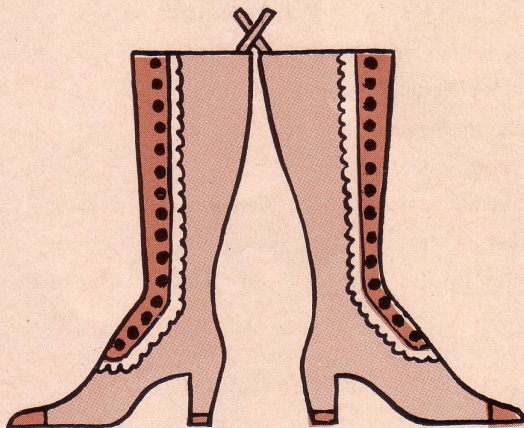
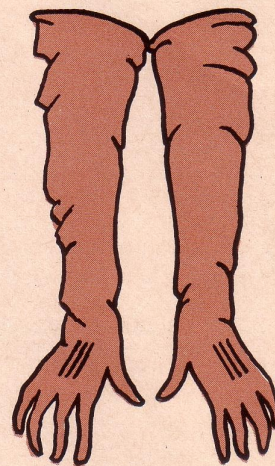
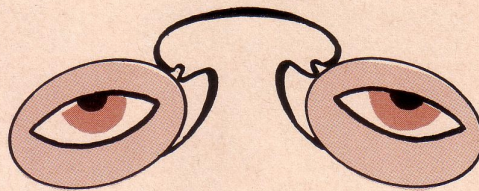
If I were to say that every one of you is born to play the organ, you might think that I am trying to sell something. Actually, what I mean is that you are born *able* to play the organ. You have two hands for the manuals, two feet for the pedals and swell pedal, and two eyes to read the music. Also you have two ears to hear it. With this basic equipment, all that remains is to make these separate elements work together smoothly and effortlessly.

To accomplish this, it is important that you maintain a positive attitude. One of your greatest assets is the proper frame of mind.

If we can make ourselves realize that the subconscious mind controls our actual playing mechanism, we will stop trying to play so consciously and listen more to what is coming out of the organ, thus allowing more freedom to shade the music and make it beautiful. Most people are so busy with the mechanics of music that they can't hear what they are playing. This approach can make your playing a very laborious and highly unrewarding task.

What really should take place when we are playing music? Those who have read my previous articles in the Hammond Times know that I stress *natural playing*. This is where the organist allows his sense of hand and foot reflex touch (similar to a touch typist) to be in full control of him, thus producing greater ease in playing. This can only happen if no conscious aid is given the playing process. All too often the organist does not allow natural playing to take place because he is afraid of making mistakes. Remember, you will learn from your mistakes so do not be afraid of them. You will find that if you try to prevent a mistake, you can cause that very mistake and many more than if you just played naturally. Be confident and *relax!* It will help your playing tremendously.

If all this sounds too good to be true and too easy to be real, nevertheless it is so. Be grateful for so many things in your favor as a budding organist and strive to make better use of your MENTAL MUSIC COMPUTER.



GETTING ACQUAINTED

WITH EACH DRAWBAR PART 1

Each Drawbar has a Personality of Its Own

INTRODUCTION

Fullest satisfaction in playing the Hammond comes from understanding each of the white, black, and brown drawbars as an individual creator of musical tones.

The drawbars, but especially the tone-wheels they control, are the distinctive essence of The Hammond Organ.

They set it apart from other musical instruments and make it unique in history,

because by pulling each drawbar farther out to strengthen tone, or pushing it in to lessen dynamic,

we control even while playing with our own fingers

something Nature has always set apart for her own design:

the presence (or absence) of each harmonic (drawbar) and its loudness relative to others.

Thus we can create tone colors of many varieties — imitative and unimitative —

each on the upper or lower manual.

BY STEVENS IRWIN

Harmonics at the same pitches are heard in the 8' Horn, Flute, Viole, Diapason, Tibia Clausa, Vox Humana, and Trumpet, but characteristic sounds depend upon how far each drawbar is pulled in relation to all others in its group and *general pattern* of their numbers. Using drawbars, we can also make stops of different pitches, as 16', 8', 5½', 4', 2½', 2', and 1½'. We can manipulate drawbars to make an *Oboe* reedier or less reedy, to make a *Tibia Clausa* of greater or lesser scale, and a *Nasard* more or less quinty. Or we can make a *Vox Humana* more ethereal, string-like, or a little fluty. We can make a *Viole* stringier in several different ways. By knowing how to select number-positions of drawbars we can make an *Echo Viola* 8' at *p* (00 3121 010) or the merest whisper of a *String* at *pp* (00 1121 011 or 00 0131 021). We can also make normal *Violas* at *f* (00 6343 121), at *mf* (00 5232 121), and at *mp* (00 4121 021). We can create *hybrids* between stops, like this *String-Flute* 8': 00 6231 021. No one has heard all of the 387, 420, 489 possible number-arrangements in just *one* group of drawbars, but this vast number of *permutations* shows the adaptability of Hammond drawbars to many kinds of music.

Each drawbar has a personality of its own, and imparts its own basic element to the tone color, much as a tint of

gray changes a painting. However, it is necessary to know what this effect is in order to use it to maximum advantage, and also because there is usually no time to consult a chart while at the console. Chief differences between drawbars lie in the realm of *pitch*. Thus each drawbar sounds a different frequency from the middle C, for example, and all nine drawbars make a "chord" of nine different frequencies when drawn. Since these "notes" are harmonics of the key depressed, we hear a tone color at the pitch of the fundamental (usually the third drawbar). However, as *each* drawbar sounds quite like a medium-scale *Gedeckt* of wood pipes with a warm tone, drawbars are sometimes used alone or in groups of two, three, etc., depending upon pitch and brightness desired. Higher drawbars break back in pitch near the manuals' tops, just as many higher stops, and speech comes quickly after each key is depressed, as from a rank of (stopped) *Gedeckt* pipes. This imparts a sense of vitality to the tone and gives the ear a gentle warning to listen to exact notes being played. You should pull each drawbar separately, to about 00 6000 000, and listen to its true sound in each octave of keys. It would be well to memorize the pitch-indication of each drawbar, *in order*, and remember that pulling a drawbar farther out makes it louder.

Stevens Irwin is the author of *Dictionary of Hammond Organ Stops*, available at \$4.00 from G. Schirmer, Inc., 609 Fifth Ave., New York, N. Y. 10017.

Let us now go over each one separately, from left to right. Words in parenthesis refer to the *unison 8'* series:

DRAWBAR NO. 1 IS AT 16' (sub-octave):

This left-hand *brown* drawbar adds notes an octave lower than keys played, and seems soft if kept below 2 or 3. It carries farther than higher drawbars because of depth of pitch and is weighty on the ear if overdrawn. But it can delineate pitches more than any other and helps the ear judge dynamic. Listen to a hymn on 10 7846 234 and 00 7846 234 and note these advantages. In a *small* church the second may be easier to sing by. This 16' is added to full-organs, like 21 7878 567, and is the *fundamental* in any 16' Bass Viol, Gemshorn, or theatre organ Brass Chorus. As the sub-unison, it has penetration.

DRAWBAR NO. 2 IS AT 5 1/3' (quint):

The second *brown* drawbar speaks at the interval of a fifth above keys depressed, and is pitched between the first two *white* drawbars. However, it is placed between the 16' and 8' drawbars in order to keep the 8' (unison) and 4' (octave) close beside each other, as they are thought of by every organist as being tonally a part of each other. You will never want to pull it out very far because this fifth-sounding *Quint* adds a rustling, breathy timbre that is very permeating, especially in close-fingered chords. But a little is valuable for adding brass to Chorus Reeds, as these:

Solo Trumpet 8'	01 7758 567	Trombone 8'	01 8787 345
Trompette 8'	02 6788 777	Trombone 16'	64 7745 110

The second *brown* drawbar bears the same relationship to the first *brown* one as the fifth (*black*) does to the third (*white*). That is, the one to the right in those mentioned here is the third harmonic ("Twelfth") of the left one. The eighth drawbar (*black*) is the "Twelfth" of the fourth (*white*) drawbar. The 5 1/3' drawbar is also useful in full-organs, as *Full Great* (52 7868 456), *Full Swell* (41 8888 678), and unit-organ *Brass Chorus* (61 6848 877 or 63 8888 888). It is rarely used in soft stops, but is in this *Bass Viol* 16', useful for the well-known staccato bass: 24 1131 120 or 36 0141 131. A 5 1/3' *Open Flute* is a 03 0020 010 or a 04 0040 020. A 5 1/3' *Stopped Flute* is a 03 0000 000.

DRAWBAR NO. 3 IS AT 8' (unison):

The first *white* drawbar sounds the same notes as the piano keyboard. It is also the *fundamental* of 8' Diapasons, Flutes, Strings, and Reeds. It is included in practically all 8' stops except those with pipes of very narrow scale, as orchestral Violes, Regals, and the Sackpfeife. Its absence from a number-arrangement means it is extremely soft, as in an overblown pipe! It is stronger in Flutes, Diapasons, and big Reeds. Here are some *very narrow-scale* Violes:

00 0123 334	00 0111 121	00 0121 031	00 0142 231
00 0124 423	00 0230 232	00 0121 042	00 1234 141

Here it is in increasing strength from 2 to 8 in some new *solo* stops.

Orchestral 'Cello 8'	00 2465 354	Clarinet 8'	00 6060 351
Wood 'Cello 8'	00 3465 243	Trumpet 8'	00 7856 344
Muted Diapason 8'	00 4533 210	Tuba Major 8'	00 8876 654
Minor Open Flute 8'	00 5432 100	Major Open Flute 8'	00 8653 210

This 8' drawbar might be thought of as in a sort of conflict with those to its right—its *overtones*—and it must be kept in balance with them *as a group* of highs within the framework of each stop-name. Scale of pipe must be thought of too, as 00 8321 000 denotes a wide scale open 8' *Flute*, while 00 4321 000 denotes one much smaller. Note figures for *third* drawbar in each. In this same *Flute* 8' a 00 6321 000 can indicate a higher cut-up than 00 4321 000, and a 00 1121 120 can sound like a narrower *Viole* 8' than a 00 2131 021. Position of the third drawbar is very important in 8' stops of all families of tonality. It can, however, be reduced or opened up a notch (perhaps two) without changing species of timbre. In reverberant churches a player has much more liberty in designing stops than in a thick-carpeted room. Used alone, this drawbar is an 8' stopped *Flute*. With higher drawbars added, it becomes open at its top and perhaps even reed-like, depending upon pattern of drawbars.

The Hammond player is always fascinated to know that open *Flutes* 8' of 08 8400 000, 00 6300 000, 00 4200 000, and 00 2100 000, although all dull in effect, sound almost the same in timbre but quite different in dynamic. Wood pipes usually have a prime drawbar a notch or two louder than metal, as in a wood *Gedeckt* 4' of 00 0500 010 and a metal one of 00 0400 010 or 00 0400 000. *Chimnies* (rohrs) in stoppers permit a soft interlamination of even-numbered harmonics to be added to 8', as in a *Rohr-gedeckt* of 00 7111 000, compared to *closed* stoppers of 00 7010 000 or 00 7000 000. No. 3 drawbar is never used in a 4' stop, nor are Nos. 5 or 7, just because Natural law does not make them in any octave rank of pipes. The 16' stops include all drawbars the 8' and 4' stops contain, but a few in 16' stops, like No. 1, are never in 8' stops. Some stopped *Flutes* showing proportions between No. 3 and No. 5 drawbars, all unison 8':

Zartgedeckt p	00 1000 000	Quintaton mp	00 5020 000
Gedeckt mpp	00 3000 000	Quintadena mp	00 5030 000
Gedeckt mp	00 5010 000	Pommer mf	00 6040 000

DRAWBAR NO. 4 IS AT 4' (octave):

The second *white* drawbar sounds the same notes as the 8' except that they are an octave higher than the piano. This drawbar is the *first overtone*, or second harmonic, of the fundamental at 8'. It adds considerable brightness to all stops, although is not used in a *stopped* 8' *Tibia* or *Gedeckt*. It is, however, the strongest drawbar in a 4' *Tibia* or *Gedeckt*. In *Diapasons* it is as loud as the No. 3 drawbar, but in open *Flutes* a little less in dynamic. In the many hybrids between *Diapasons* and open *Flutes* it is usually one notch less than the 8'. In *Strings* it is stronger than the 8' and in loud *Reeds* may be as loud as the 8'. A church organist is always on the safe side in making it a little louder than a number-arrangement calls for. Its clean pitch lends point to the timbre as well as easy hearing—something all stops do not have—and it also has a certain amount of "satin" about it. In other words, it gives form to the tone without roundness. Its relationship with the 8' (No. 3) drawbar is very important, and the essence of many timbres is decided by the proportions in loudness in these two drawbars. Here are six accompanimental *Diapasons* (Principals) showing how it can vary. Try them out in chords, without tremolo, with a strong pedal:

00 7744 000	00 8744 000	00 7644 000
00 7844 000	00 8844 000	00 6844 000

The standard *endings* for *mild* flue stops, like 321, 021, and 010, can be added to all of these *Diapasons*.

Continued in next issue.

Arranging Workshop

BY
JOHN P. HAMILTON

Surely, everyone who plays popular music on the organ has had the pleasure of performing selections that have been styled by the most prolific of today's modern arrangers,

MARK LAUB

One could assume, from the great quantity of Laub's work that has been published, that his major activity is arranging organ music. Yet, in addition to this time-consuming job, he also cuts an occasional record, does some traveling and lecturing, and gives concert performances as well. The arranging examples of the *Workshop* melody always offer organists the opportunity to study the effective techniques used by artist performers, but Mark's example offers the additional opportunity of being able to study these techniques in the light of one's previous experience with his work. You won't find, in Mark Laub's arrangements, the deadly repetitious use of stereotyped formulas. His acute musical sensitivity enables him to identify factors of style that are unique in the musical germ of each selection, and then, with highly developed skill, he devises a pattern that unfolds so naturally that one may wonder how it would be possible to have done it otherwise.

Countless illustrations of this remarkable ability can be easily found in folios and collections of his arrangements. One of the many examples of this quality would be found in his *Continental Hits Of Our Times* Collection, published by Leeds. The "Summertime In Venice" selection in this book, has the same characteristics and mood as the "Anema E Core" selection, and they're each arranged in the same fashion. On the other hand, the "I Wanted To Be Wanted" selection in the same folio, being of entirely different character, is given a completely different treatment. Unfortunately, many organists develop a fluent technical facility and some degree of understanding of several commonly used styles only to then impose these formulae indiscriminately on tune after tune making everything they play sound pretty much the same.

VOICE
(Male-
Unison)

PROJECT MELODY

Arranged by Mark Laub

Manuals

Pedal

Lento $\text{♩} = 60$

mf

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a treble clef staff with a melody and a bass clef staff with a bass line. The tempo is marked 'Lento' with a quarter note equal to 60 beats per minute. The dynamic is 'mf'.

Gt. (opt. gliss.)

rall. e dim.

a tempo (vigoroso)

Sw.

rall. e dim.

a tempo (vigoroso)

The second system introduces a guitar part in the upper staff, marked 'Gt. (opt. gliss.)'. It features triplets and a 'rall. e dim.' instruction. The piano accompaniment continues with 'a tempo (vigoroso)' and 'Sw.' markings.

cresc.

cresc.

Gt. (opt. gliss.)

ff

The third system shows the guitar and piano parts continuing. The piano part has 'cresc.' markings and 'ff' dynamics. The guitar part has 'Gt. (opt. gliss.)' and 'ff' markings.

rall. e dim.

rall.

L.H. Sw.

f

ff

The fourth system features 'rall. e dim.' and 'rall.' markings. The piano part includes 'L.H. Sw.' (Left Hand Swell) and 'f'/'ff' dynamics. The guitar part has 'ff' markings and triplets.

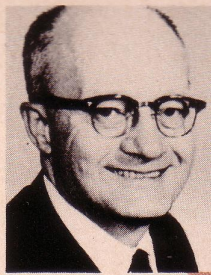
This fault is also all too common in regard to choice of registration and tonal combinations. While it is obvious that personal taste is a vital factor in arranging and styling, it still seems reasonable to assume that one could always improve in this important element of performance, and maybe understanding and appreciating Laub's artistry can be the means for promoting one's personal growth of this special attribute.

Mark Laub imagined the performance of the project melody by a chorus of men's voices, singing in unison with that vibrant energy of male singers that is especially noticeable when giving full volume and full value to the long tones in the slow pace of a *lento* movement. (Metronome marking indicated a setting of 60 equal to one quarter note.) If you have a man available to hum or sing the melody while you play and analyze the accompaniment, rehearse the tune alone with your singer until he achieves that necessary control of breath enabling him to feed energy into the long tones so as to avoid a decrescendo on dotted half and whole notes. With the melody produced in this manner, one can readily appreciate both the accompaniment style, with its constant movement and smooth counter-rhythms, and the arranger's suggestion that the accompaniment start each phrase softly and then build a gradual crescendo in each four-bar segment.

Scanning almost any of Mark's arrangements will reveal his skill in the use of the presently popular extended harmony such as major sevenths, major and minor ninths, and even chords of the eleventh as indicated by the total sound (including melody) on the third count of measure thirteen. Yet, as with all tasteful use of these devices, there is a logical progression that makes the so-called extended harmony occur as a result of good composition and not as a special attempt to build extended chords. An interesting harmonic progression is employed in the three-bar "tag" that forms an extension of the last phrase. (The original tune concluded, in basic form, with the sixteenth measure.) The B chord (B, D#, F#), which is the lowered, or flatted, dominant triad, is used with intriguing effect in measure seventeen of this "tag." The lowered dominant (C chord is dominant in this key and C Flat or B chord is the flatted dominant) is well prepared by the B natural single tones played with left hand in measure sixteen. Then, when the B chord is added in measure seventeen, the dissonance with the tonic F chord (right hand on Great manual) produces an interesting coloring because this tonic chord has been sounding for six counts and allows one's attention to be diverted to the part with movement. The common resolution of the lowered (flatted) dominant is for both the 3rd and 5th (D# and F#) to resolve down one-half step. If Mark had used this resolution, the final chord, for the left hand in the last two measures would read, from bottom up, D, F natural, A, C, which would add the sixth (D) to the final tonic F chord. Some of the techniques Laub employs appear to the eye to be very difficult, but he is a firm believer in uncluttered melodious arrangements and therefore his work, though always colorful, is nonetheless direct, uninvolved, and most organistic.

Notice that the arrangement begins in the usual manner with the right hand on the Swell (upper) manual and the left hand on the Great. Then after four measures, both hands move to the Great manual for the flourish on the 32nd triplets. These triplets are not difficult at this slow speed. However, you have, as indicated, the option of playing a white key glissando (slide) instead of the triplets in exact tempo. If you use the glissando, do it with third finger of the right hand and the thumb of the left hand. Also, allow almost the full first count as a rest before starting the very fast "smear" and this will overcome the disturbing sound of B natural in this tonality. The pedal part could be played with only the left foot but the legato effect from the fifth measure on, is much more efficient when both feet are used. The inspired theme, employed in measures nine through twelve, played with both hands on Swell, is somewhat reminiscent of the musical motif that is identified with the Jackie Gleason television show. The development of this theme in measures ten, eleven and twelve, are, as previously explained, superb examples of sequences that are so logical that it seems unlikely that anyone could have done it in a different manner. Both hands return to Great manual in measure thirteen for the 32nd notes—optional glissando of course. The left hand moves up to the Swell manual at measure sixteen and remains there for the extended ending.

Mark's suggestions for registration are to use 30 8776 554 on the Swell manual with 00 8806 005 on the Great manual and a Pedal balance of sixteen and eight foot quality with about 64 setting. The Swell registration is unmistakably organ reed of brass instrument quality. If this registration is used either without vibrato or with a VI (slow) vibrato, the instrumental imitation would be trombone. Since Laub suggests a stronger vibrato, and since the trombone range would only apply to the first four measures, it is obvious that the arranger is striving for a well-balanced combination and not a true instrumental imitation. The use of the small amount of sixteen foot tone (first brown drawbar) is an interesting factor in this registration because many organists use the 16' tone only when they play an octave higher than written. Actually, if one is cautious and uses the proper amount of 16' for the acoustical conditions of the speaker installation, you can improve the dynamic efficiency of the basic 8' combination. The all flute quality on the Great manual is one of those unique Hammond Organ possibilities because there are no standard instrumental or organ flute tones that are confined exclusively to octave sounding combinations (i.e., all white drawbars). Perhaps one could think of this registration as a 4' flute with a strong fundamental (4' tone), as 00 0804 003, added to an 8' flute with overpowering fundamental, as 00 8402 000. Thus, when added together, plus some extra "whistle" sound from the 1' flute (last drawbar), you get the recommended 00 8806 005. Certainly this brass and flute sound is an excellent contrast and, despite the fact that the brass is far more intense than the flute, the voicings in each manual will be distinct and clearly audible.



Music Reviews

BY PORTER HEAPS

INDEX TO PUBLISHERS

Advance Music Corp., 488 Madison Ave.
New York, New York 10022
Chappell Company, 609 Fifth Avenue,
New York, New York 10017
Hall Publications, Inc., P.O. Box 4011
No. Hollywood, Calif. 91607
Hope Publishing Company, 5707 W. Lake
St., Chicago, Illinois 60644
Harold Flammer, Inc., 251 W. 19th St.
New York, New York 10011
Music Publishers Holding Corp.,
619 W. 54th St., New York, N.Y. 10019

PORGY AND BESS

By George Gershwin
Chappell & Co., Selling Agents \$2.00
Ashely Miller has arranged a selection of six songs from the Broadway musical, including the words. He has done an excellent job of arranging so as to keep the music within the capabilities of the average home organ player.

FOLK SONGS OF TODAY

Play Now Library No. 9
GREAT SONGS OF THE
GAY NINETIES
Play Now Library No. 10
Music Publishers Holding Corp.

\$1.95 each
By this time you should all be familiar with the "easy to play" series. They're great to use in teaching the reading of bass clef because they are scored in simple two-note sustained chords. These notes, with the pedal bass, give what is called a tri-note chord. To make everything easier, the melody is in single notes. If you are not already familiar with Numbers 1 to 8, take a look.

THE TOY TRUMPET

by Raymond Scott
Advance Music Corp. 75 cents
A single arranged by Ross Hastings in the MPH organ solo series. You all are familiar with this tune, well, here it is. On the back of the copy is a list of the other tunes in this series, and quite an impressive list it is!

THE FANTASTICKS

by Harvey Schmidt
Chappell & Co., Inc. \$2.00

Mark Laub's arrangements of five numbers from *The Fantasticks* are much easier than the *Porgy and Bess* arrangements. Words are included as well as chord symbols. As I played over the songs in both of these books on the organ installed in my studio, I wanted a little more volume on the accompaniment. So I put more on, as you will do if you feel you need it.

EASY HYMN SETTINGS

by John F. Wilson
Hope Publishing Co. \$2.00
For church or home. Like the title says, the fifteen settings are really easy. Very simple pedal, and the manual notes fall nicely under the fingers. The old favorites are here—*In The Sweet Bye And Bye*, *Take My Life And Let It Be*, *The Solid Rock*, etc. You should add this folio to your library of hymn arrangements.

MELODIC PRELUDES FOR ORGAN

arr. by Charles R. Cronham
Harold Flammer, Inc. \$2.75
Forty-eight pages of music for the church organist, all melodic music and easy to listen to. Some of my favorites are here,—*Pierre's Vigil of the Guardian Angel*, Mendelssohn's *Andante from the Violin Concerto*, and the *Maily Invocation*, the piece that starts off like *I Love You Truly*.

COLOR CODED CHORD CHART

by Frances L. Ferguson
obtainable from Frances L. Ferguson,
201 Central Ave., LaGrange, Indiana \$1.00

A single cardboard sheet with chart on one side and some instruction about chords on the other. It's handy, I'll say that. She prints the circle of keys, then underneath says "Chords should be played near the middle of the lower manual, near middle C, and played in the same position as they appear outside the circle. Blue indicates the root of the chord, red the 3rd, and green the 5th." Then follows a short description of how to get all chords by altering either the 3rd or the 5th. The color code helps the student identify the root, 3rd and 5th. Not a bad idea!

WALTER FREED'S MELODY COURSE, BOOK 1

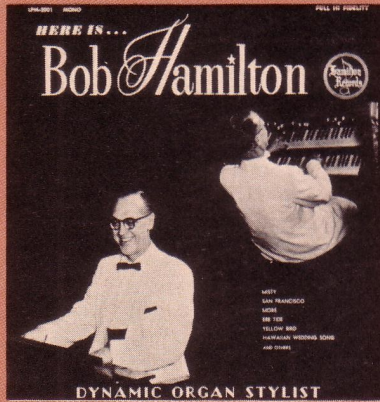
Hall Publications, Inc. \$2.00
This is the first of a series of books for beginners, especially designed for the person who wants to learn by himself. It's different from anything you've ever seen before, and you should take a look at it. The first tunes are printed in whole notes without bar lines, with skips marked by an x, the number of x's indicating how many keys to skip. All the book is in the key of C, and before you get to the end, Mr. Freed gets into pedal exercises, timing, and uses the fourteen most used chords in the key of C. A considerable number of tunes are learned. You'll want to look at this without question.

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

RECORD

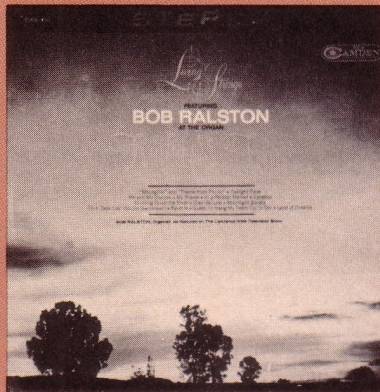
REPORT

BY
THE
EDITOR



HERE IS... BOB HAMILTON

at the Hammond Organ
Hamilton Records LPM-2001
P.O. Box 623, Paramount, Calif.
Bob Hamilton's impressive and wide-ranging career includes successful appearances at Convention Hall in Atlantic City, Madison Square Garden, Boston Gardens, Chicago Stadium and other famous stadia. In addition, Bob has served as staff organist for NBC, ABC, and CBS. This experience is readily apparent in the masterful musical treatment he applies to the selections in this album. A few of the fine numbers offered are *Misty*, *San Francisco*, *More*, *Never On Sunday*, *Around The World*, and *Alley Cat*.



TWILIGHT TIME

Bob Ralston
RCA Camden CAS-930
We are lucky enough to present two of Bob Ralston's albums in this Record Report and the superlatives apply equally well to this excellent collection of beautiful music. Included here are *Moonglow*, *Me And My Shadow*, *In A Persian Market*, *Moonlight Sonata*, *On A Clear Day* and others.



RED ROSES FOR A BLUE LADY

Bob Ralston
at the Hammond Organ
RCA Camden CAS-896
Viewers of the Lawrence Welk television show won't need an elaborate introduction to the talents of Bob Ralston. Bob demonstrates a facility at the keyboards that readily explains his overwhelming popularity and successful career. Just a few of the selections on this album in which Bob displays his great musical proficiency are: *Who Can I Turn To*, *Dear Heart*, *Blue Velvet*, *Canadian Sunset*, and *I Believe In You*.



EDDIE LAYTON PLAYS LAWRENCE WELK'S GREATEST HITS ON THE X-66 HAMMOND ORGAN

EPIC BN-26215
Here's the record we have all been waiting for—the fabulous Eddie Layton at the controls of the fantastic X-66 Hammond Organ!!! This album is a double treat, combining Eddie Layton's famous and unique musical effects with the dynamic and thrilling sound of the most advanced organ in the world. *Alley Cat*, *Yellow Bird*, *Bubbles in the Wine*, *Baby Elephant Walk*, and *Calcutta* are included in this exciting album. *Don't miss it!*



CHORD ORGAN PLAYING TIPS

BY TED BRANIN

CHORDS · CHORDS · CHORDS

Considering how much material there is on the subject of chords, it may seem unnecessary to add more. However, I feel that a different point of view on the subject might suggest some new thoughts which may be helpful and instructive.

If you have looked at the chord indications of many recent songs other than those specifically arranged for the Hammond Chord Organ, you may have been surprised at the number of relatively complex-looking chord names. The indications of chords have become more intricate in recent years because of two factors: The tendency of modern popular composers to delve into more interesting harmony changes, and the ability of many modern guitarists to play much better than their predecessors in the "Old Days."

Our problem on the Hammond Chord Organ and on the larger models is to gain an understanding of such indications as D7⁹, and then decide whether to try to use the chord as indicated, or whether to find an easier substitute which will sound acceptable. I am going to suggest here a method which applies to both the chord organ and the two-manual organs which will help you to simplify the harmony when desired, or to expand the harmony when you wish to put in a little additional thought and care. A condensed version of this method would be:

- 1) Use a simplified form of a chord in the left hand.
- 2) Use a more complex form of a chord in the right hand (under the melody).

These two will combine well, and will not conflict with each other when done properly.

SIMPLIFIED FORMS

When you are using music which is not arranged for the Hammond Chord Organ, some of the more complex forms of chords can be simplified without spoiling the effect of the harmony by following a simple procedure: On any larger or complex indication, use just the *first* part of the indication, and ignore the rest of it. For example:

INDICATED.....	Gmaj7	Em9	A7-9.....	etc.
PLAY.....	G	Em	A7.....	

Doing this is a process of contracting the size of the chords, so as to be able to use a left hand chord that is appropriate or possible. For this purpose, chords fall into groups, and by using any kind of chord within the group, the harmony will be good. These groups are:

SMALLER FORM:	ENLARGED FORMS:
1) Major.....	Major 6th—Major 7th—Major 9th
2) Minor.....	Minor 6th—Minor 7th—Minor 9th
3) Seventh.....	Ninth—Flatted Ninth—13th
4) Augmented.....	Augmented 7th—Augmented 9th

The chords in these groups could be labelled *Interchangeable Chords* because within each group they can be used in place of each other except where the change causes a noticeable conflict with the melody.

COMPLEX FORMS

By using the above chart of interchangeable chords, harmony can be expanded into slightly more complex forms when the indications are simple. At any one place in the music your choice of chord should be one of the same alphabetical name within the same group as the chord indicated in the music. These larger forms can be used in the right hand under the melody while still playing the smaller form of the same chord in the left hand. Chord notes to use in each case can be derived from a fairly complete chord chart and written in on the page. As you can see, many complex forms of chords are merely enlargements or additions to the basic smaller chords. A summing up of this idea could be stated: Keep the left hand parts simple, and when desired, add to the harmonies in the right hand.

Other forms of chord variations are derived from the process of alteration. This comprises changes which are made by raising or lowering one or two notes of a chord a half step each, thus altering somewhat the sound of the harmony. These changes are shown with a plus or minus, or sharp or flat sign next to a number in the chord indication, such as D7-5. Any number in a chord indication refers to that *alphabetical* part of the chord as figured out by counting up from the root. In the indication D7-5, for example, the 5 refers to the 5th letter above D, counting D as letter number one. This, of course, is A. The minus sign (or a flat sign) says to lower this note a half step. D7 *without* the alteration is D F# A C in root position. D7-5, therefore, is D F# A_b C. These notes can be rearranged in any order to suit the occasion.

A plus sign or sharp sign next to a number shows that this note of the chord is to be raised a half step from its normal position in the chord. Such changes may be made in the harmony of the right hand with interesting results. By understanding the meaning of these plus and minus or sharp and flat indications, you can figure out the notes in any altered chord with a little carefully applied thought. However, when this becomes too involved, don't tear the music up or your hair out; just resort to the first idea of using the simplified form, and let it go at that!

By choosing the degree of complexity which you want to inject into a song, you can work hard and diligently on these expansions and alterations of harmony, or you can take it easy when you feel like it and still get very satisfactory results. This is one of the many niceties of playing a Hammond Organ, whether it be a large or small model—even the simple straightforward harmonies sound beautiful.



TRANSPOSING PART II

In our last column we spoke of the beauty of transposition; of the pleasure it gives a performer (as well as the listener) when it is done well. We also advised a serious study of this facet of good organ playing on the basis that it is an accomplishment which every good organist should have. We mentioned that every key has its own personality. . . . that the more sharps you add to a composition, the brighter it will sound. . . . that the addition of flats in a key signature cause warmth and softness to pervade the number. We gave six points to remember:

1. Be sure to analyze the composition to see what type of melody line the number has.
2. Know the relationship of each melody note to the scale in which it is written.
3. Learn to do musical RAPID ADDITION if you are to transpose well.
4. Begin, perhaps, with the simple trick of transposing one full step up.
5. Become facile at transposing the L.H. chords one full step up; then one-half step up, then three half steps up.
6. Complete your transposition exercises by taking a favorite number and make little additions and variations.

The "trick" we emphasized in the last column was to reduce all the melody notes (and later the chords) to simple numbers. Lest you didn't read and study that column sufficiently, let us briefly restate the case. If you have a tune G-A-G-E, in the key of C (the tune is the first phrase of "Silent Night" or also "In The Gloaming"), you realize that G is the 5th tone in the scale of C; A is the 6th tone; and E is the 3rd tone. Now, all you have to do is to write G-A-G-E in figures, and it looks like this: 5-6-5-3. Why do this? Well, now, using the figures, you can play that in any key. For example:

	5	6	5	3
In key of C	G	A	G	E
In key of D	A	B	A	F#
In key of E \flat	B \flat	C	B \flat	G
In key of A \flat	E \flat	F	E \flat	C

and so on. . . . Now let us take the little theme from *The Merry Widow*, and change the notes to numerals: it would look like this:

Let us do that again now, and mark the chord names in Roman numerals, like this (study this example very carefully and make certain you understand it):

Now, let us try this same technique on a full-fledged example. We have chosen the very beautiful *Somewhere, My Love* (Lara's Theme from the picture "Doctor

Zhivago"). We are grateful to Robbins Music Corp. for permission to use this lovely theme as an example. Here is how it appears regularly:

METRO-GOLDWYN-MAYER presents DAVID LEAN'S FILM "DOCTOR ZHIVAGO"

SOMEWHERE, MY LOVE

(LARA'S THEME FROM "DOCTOR ZHIVAGO")

Lyric by
PAUL FRANCIS WEBSTER

Music by
MAURICE JARRE

Moderately with expression

Some - where, My Love there will be songs to sing,
Al - though the snow cov - ers the hope of spring,

Chords: G, Gdim, D7, Am7, D7, Am7, G

Dynamics: p, mf

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Now, let us write that over again, and this time, do the melody line in numbers (rather than notes) and the chords in Roman numerals. Study this example very

carefully and compare it often with the example above, which is written in the conventional music notation

SOMEWHERE, MY LOVE

Some - where, My Love there will be songs to sing,
Al - though the snow cov - ers the hope of spring,

Chords: I, I dim, V7, I dim, V7

Do you think that you understand that sufficiently to be able to do it yourself? Well, we might just try that; let us take the first eight measures of the same number and see if we can write out the melody line in letters first and

then in figures again. . . . Go back and study the example above; then try doing the first eight measures in the keys of A \flat , A and B \flat . Now compare your results with the following:

SOMEWHERE, MY LOVE

① 4 \flat s - KEY A \flat C E \flat B \flat C G B \flat A \flat E \flat D \flat D \flat
 ② 3 \flat s - KEY A C \sharp E B \sharp (C) C \sharp G \sharp B A E D \sharp D \sharp
 ③ 2 \flat s - KEY B \flat D F C \sharp D A C B \flat F F \flat (E) E \flat

① 4 \flat s - KEY A \flat D \flat E \flat F G F E \flat D \flat E \flat D \flat C
 ② 3 \flat s - KEY A D \sharp E F \sharp G \sharp F \sharp E D \sharp E D \sharp C \sharp
 ③ 2 \flat s - KEY B \flat E \flat F G A G F E \flat F E \flat D

Did you have fun? Well, try this again and again on other tunes, and before long you will realize that you

have learned to transpose well, and will be having more and more FUN AT THE HAMMOND.



beginner's corner

BY
MILDRED
ALEXANDER



*It bothers me terribly
when merchants take away
from my beloved Thanksgiving time
by starting their Christmas advertising
too soon. Now I am about to be
guilty of turning your thoughts
to Christmas this early in October,
but for a very good reason:
If you don't start practicing
Christmas music now,
you can't expect to be
familiar enough with it
to play easily and
unhaltingly in time.*

But first I would like to salve my conscience with a suggestion for Thanksgiving, and (killing two birds with one stone), at the same time, teach you some better pedal work.

An absolute beginner *MUST* learn the name note, or root of each chord in the pedal. He must practice extensively until his mind associates a C pedal with a C chord, an F pedal with an F chord, a G pedal with a G or G7 chord; and his Left Foot must go to the correct pedal automatically as his Left Hand goes to the chord.

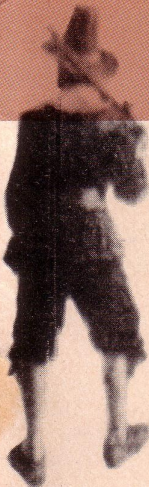
When rhythm is added, we still play the root of the chord called for, on the first beat, alternating with the 5th note of that scale:

C chord—Pedal plays C and G
F chord—Pedal plays F and C
G7 chord—Pedal plays G and D
D7 chord—Pedal plays D and A . . . etc.

Every time I hear any one of you say you're having trouble with pedals, I know immediately, from all these years of experience, that you haven't disciplined your practicing enough for your brain to associate that root pedal with the chord, and for your Left Foot to hit that root pedal with the Left Hand chord, automatically.

Every time I hear one of you say you're having trouble with coordination in rhythm playing (particularly rumbas), I know you haven't disciplined that Left Foot to hit the root pedal on the first beat. Then you flounder around, and call it lack of coordination—and that isn't the trouble at all.

Let's take another step forward in playing better legato pedals by playing some PEDAL POINT. That means making a pedal line by playing pedal notes close together, sometimes playing a note out of the chord, and sometimes using passing tones out of the scale. Here is an excellent example in a Thanksgiving song of praise and gratitude:



AMERICA THE BEAUTIFUL

Play with a full ensemble and strong pedal.

C C#° G7 C C#° G7 C

Pedal: C C# D G G A B C C# D G C

O beau-ti-ful for spa-cious skies, For am-ber waves of grain. For pur-ple moun-tains

G D7 G7 C Dm7 G7

D G G A B C D G A

maj-es-ty A-bove the fruit-ed plain A-mer-i-ca, A-mer-i-ca, God

F G7 C Dm7C7 F C NO CHORD G7 C

B G A B C C D E F E G A C G G C

sheds His Grace on thee And crown thy good with bro-ther-hood, From sea to shin-ing sea.

Play with a full ensemble and strong pedal.

Now to Christmas music—and more good Pedal Point. The song, "O Little Town Of Bethlehem" always brings to my mind a "shimmering" Christmas-card picture of a clear, crisp, cold night, with moonlight shining on an old-

fashioned white church steeple. I like to capture this picture in sound with this registration: Upper: 03 5846 876 Lower: (00) 6543 000 (0) Vibrato Small, or V-2. See how much better Pedal Point makes it sound.

O LITTLE TOWN OF BETHLEHEM

G G° G C°6 G D7

Both Hands Upper L.H. plays Root L.H. Lower Manual

maj 7 6 + 5 Root maj 7 6

NO PEDAL Add Ped. C D D

G G7 E7 Am G D7 G

Pedal: G G G F E G# A C D D G

etc.

I have taught much more Pedal Point in detail in my Book 4 of the Mildred Alexander Method, using the traditional carols, "Hark The Herald Angels Sing" and "O Come All Ye Faithful." Using these as guides, you can easily add your own Pedal Point to the other traditional carols and Christmas hymns.*

In my own arrangements of "I'll Be Home For Christmas" and "White Christmas," I use a Piano Left Hand, and on "Silent Night" Open Harmony, two of the styles found in my Book 5. In playing "The Christmas Song"

(Chestnuts roasting on an open fire), try a sustained Left Hand, and a pedal every beat, using those "extra" substitute chords found in the front of my "Chords Simplified" book.

I will not go so far as to say "Merry Christmas" yet, since we'll be here in the December issue. But I do want to say this: For Thanksgiving this year, I hope you will take time to Count Your Many Blessings, and put at the top of the list . . . The Music In Your Life.

*Books referred to in this article published by Hansen Publications, Inc., 1824 West Ave., Miami Beach, Fla. 33139

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MUSIC'S MOST MEMORABLE MOMENTS . . . ONE IN A SERIES

COLE PORTER and **KISS ME, KATE**

1948, and Cole Porter's fortunes were—incredibly—at a low ebb.

Of course, he was still one of the most renowned song composers in the country; he had, after all, written "Night and Day," "Anything Goes" and dozens of songs equally popular. But he had been associated with three dismal failures in a row (the movies *Night and Day* and *The Pirate*, and the Broadway show, *Around the World in 80 Days*), and people were saying that he had lost his touch, that his music was "old fashioned." He announced that he was ready to do another show—and nobody took him up on it.

Nobody, that is, until Sam and Bella Spewack, who had written a number of hit shows including the hilarious *Boy Meets Girl*, came to him

with an idea for a new musical: an adaptation of William Shakespeare's *Taming of the Shrew*.

Porter was horrified. True, Rodgers and Hart had done a successful adaptation of a Shakespeare play when they wrote *The Boys from Syracuse*, but to do *Shrew*? Impossible.

Still, the Spewacks wrote one scene and showed it to Porter. Immediately, he changed his mind. He liked it, wrote a song to fit it (the song was later thrown out of the show), and the project was on.

Kiss Me, Kate became Cole Porter's greatest hit, and he himself called it his "perfect" show. Its ballads—"So In Love," "Wunderbar"—became standards; its comedy songs—"Always True to You, Darling, In My Fashion," "Brush Up Your Shakespeare," "Where

Is the Life that Late I Led?"—were among the best he had ever done. And the idea of turning the Shakespeare play into a thoroughly modern one worked with complete success. *Kiss Me, Kate* became world famous, and its composer regained every bit, and more, of his lost prestige. The musical is revived somewhere yearly, and it is as fresh, as vibrant, as funny as ever.

Thus that day when Cole Porter was persuaded by the Spewacks to make a musical from a Shakespeare play must be included among music's most memorable moments.

HAMMOND ORGAN

"music's most glorious voice"