

APRIL - MAY 1967

HAMMOND TIMES



HAMMOND TIMES

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ON THE COVER: Spring is the season for young children. And the music of nature and growth joins the man-made music of our lives.

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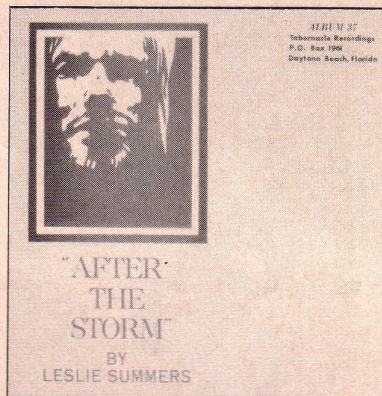


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record report

BY THE EDITOR



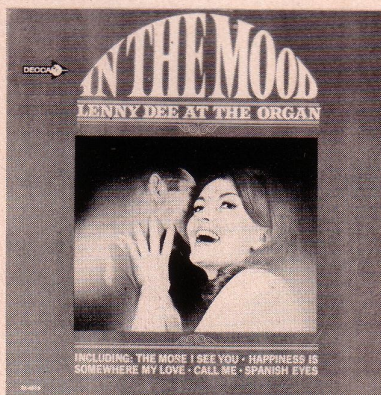
AFTER THE STORM

Leslie Summers at the Hammond Organ
Tabernacle Recordings
P.O. Box 1961

Daytona Beach, Florida

Album 37. Volume 3 (Mono only)

This excellent recording features ten age-old Gospel favorites rearranged and retold through the use of modern progressions. Accompanying Leslie is guest pianist Jesse McFarland. The result is a most interesting blend of both instrumentation and arrangement which will delight the lover of contemporary Gospel music. Some of the compositions are *After the Storm*, *God Can Do Anything But Fail*, *We Shall Be Like Him*, *I Sure Do Love The Lord*, and *I Shall Not Be Moved*.



IN THE MOOD

Lenny Dee at the Hammond Organ
DECCA 74818 (Stereo) 4818 (Mono)

Those of you who have heard any of Lenny's other recordings won't need any persuasion to get this one! And for those who haven't, this is the perfect album to start a collection! Accompanied by orchestra and chorus, Lenny plays twelve of the latest contemporary tunes in various arrangements which are uniquely modern as well as popular. *Spanish Flea*, *Lara's Theme*, *A Man and A Woman*, *Spanish Eyes*, *Call Me*, and *Summer Wind* are only a few.



RAIN FOREST

Walter Wanderley at the Hammond Organ
VERVE V6-8658 (Stereo) V-8658 (Mono)

It's Brazil's No. 1 Organist! Making his first recording for American audiences with American musicians, this brilliant exponent of contemporary Bossa Nova has become an overnight sensation all across the U.S. The reasons for Walter's instant popularity are readily apparent from his distinctive modern style as he plays such contemporary sounds as *Summer Samba*; *Cried, Cried*; *Taste of Sadness*; *Beach Samba*; *The Great Love*; and *Song of the Jet*. A must for those who study and play popular organ music!



ALTHOUGH ballad playing, hymns, show tunes, etc., are very important for our self-pleasure sessions at the Hammond, there are occasions when you or your listeners become literally hungry for real authentic rhythm with a *beat*. Let's look into it.

The next time you watch a famous dance orchestra, notice how everyone is keeping time with his feet. The musicians are not just tapping their feet, they are almost pounding the floor. They are inwardly dancing. But, *they are not just fitting their body motions to the music—they are playing the music to fit to their body motions!* This is what gives them that "with it" sound, which projects into the listener so intensely that he finds himself moving his own feet, if not his entire body, in time to the music being played. In fact, a "good beat" can result in an exhilarating, almost euphoric experience to the listener, as well as the player.

Here is a dictionary definition:

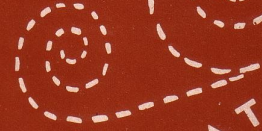
"Eurhythmics (ū-rith' micks), a physical expression of music; rhythmic training of the body in response to musical values."

Here is another way to describe it. Eurhythmics is the practice of *fitting the music to your body* which comes from keeping time with your leg, or foot, or head-ducking, or a combination of all three.

In psychology, this is known as "motor activity" or "kinaesthetics." The average skilled rhythm player may not know this, nor does he have to, as long as he *feels the beat* in his own way.

Elementary school children in California and other states, even at the pre-school level, are taught to clap hands as they sing and to sing as they march around the room. This correlation of singing and physical movement (motor activity) is "Eurhythmics."

A START TO FEELING THE BEAT



In dance music, no matter how fast you play, or how perfectly you keep time, or how many fancy breaks and fill-ins you use, it is all to *no avail* if you do not produce that magic sound called a "*beat*".

There is no "almost" as far as rhythm is concerned. No approximately. No compromise. Either you are producing rhythm or you are *not* producing rhythm. It is as simple as that.

Back in the forties, we had on our Hollywood School of Popular Music teaching staff, one of America's foremost jazz exponents, who was regularly featured on coast to coast network radio, as pianist of the world famous Woody Herman (Thundering Herd) Band. His name was Tommy Linehan and his teaching credentials included a master of music degree which he earned at Columbia University in New York City. Linehan arrangements were published in book form and widely sold in music stores all over America.

Some of our jazz piano students would bring to the studio, a book of Tommy Linehan arrangements which the student had laboriously memorized but which still didn't sound like their teacher Tommy Linehan, even though the arrangement was played note for note perfect, exactly as written. Why this frustrating situation? The difference was *rhythm!—and playing by ear.*

How to acquire the much envied knack of *playing by ear* has been discussed in previous articles. This article will now attempt to start you on the road to "getting a beat" for dance music.

Just keeping time, or playing fast or loud, will not give you that magic something called a "beat." The answer is "Eurhythmics." What is Eurhythmics?

Now let's practice applying Eurhythmics to *your* organ playing. To help you get started, the diagram of "Merrily We Roll Along" is to be used. If you follow the directions given, you will start to get the "feel" of basic rhythm.

DIRECTIONS FOR USE OF "MERRILY WE ROLL ALONG" AS A STEPPING STONE TO RHYTHM PLAYING.

1. Sing the words and *keep time with left foot*. You can do this away from the organ. Do it at home, on the bus, etc. Also try singing or humming *other songs* you know, but *fit your singing to your foot tapping*. *Duck your head slightly* every time you tap your foot.
2. Sing the words, enunciate each syllable and *play the pedals* with your left foot, still keeping time as per x marks. Use either C pedal or G pedal. Although the changes are marked in the diagram, try to *hear by ear* when to change from C to G or G to C.
3. Sing the words and *play the tune on the upper manual*, (by ear *preferably*) although melody notes are indicated on the diagram just above each syllable. *Fit your melody playing to your foot tapping*.
4. Sing the words (do not play melody this time) and play sustained left-hand chords C or G7 on the lower manual (by ear *preferably*) although the chord is the same letter name as pedal notes shown on diagram. *Fit singing to foot rhythm on the pedals*, which are combined with sustained chords.
5. Sing the words, play melody on upper manual plus left-hand chords on lower manual, to *fit the beat* on the pedal organ with your left foot.

Sing the melody and emphasize with left foot on every x mark. The bottom letter indicates pedal note.

| | | | | | | |
|------|-------|----|----|------|-----|------|
| E | D | C | D | E | E | E |
| MERR | - I - | LY | WE | ROLL | A - | LONG |
| X | | X | | X | | X |
| C | | C | | C | | C |

| | | | | | | |
|------|---|------|---|------|-----|------|
| D | D | D | - | E | G | G- |
| ROLL | A | LONG | | ROLL | A - | LONG |
| X | X | X | X | X | X | X |
| G | G | G | G | C | C | C |

| | | | | | |
|------|-----|------|------|-----|------|
| D | D | D | E | G | G |
| ROLL | A - | LONG | ROLL | A - | LONG |
| X | | X | X | | X |
| G | | G | C | | C |

| | | | | | | |
|------|-------|-----|----|------|-----|--------|
| E | D | C-D | E | E | E- | |
| MERR | - I - | LY | WE | ROLL | A - | LONG - |
| X | X | XX | X | X | X | X |
| C | C | CC | C | C | C | C |

FOR DIXIELAND BY SAM McKEE JAZZ

Mr. McKee is the author of "How to Play the Hammond Organ by Ear," which is available from Hollywood School of Popular Music, McKee Bldg., 6844 Sunset Blvd., Hollywood, Calif. 90028. Price is \$2.00

| | | | | | | |
|------|-------|----|----|------|-----|------|
| E | D | C | D | E | E | E |
| MERR | - I - | LY | WE | ROLL | A - | LONG |
| X | | X | | X | | X |
| C | | C | | C | | C |

| | | | | |
|------|-----|------|------|---------|
| D | D | E | D | C |
| O'ER | THE | DEEP | BLUE | SEA - |
| X | X | X | X | X X X X |
| G | G | G | G | C C C C |

| | | | | |
|-------|-----|------|------|-------|
| D | D | E | D | C |
| O' ER | THE | DEEP | BLUE | SEA - |
| X | | X | | X X |
| G | | G | | C C |

The next version is different. Try it. See if you can observe the difference. Both versions are correct. It is a matter of choice based on your own opinion of which timing sounds better to you.

"MERRILY WE ROLL ALONG"—Alternate version. Sing the melody and emphasize with left foot on every x mark.

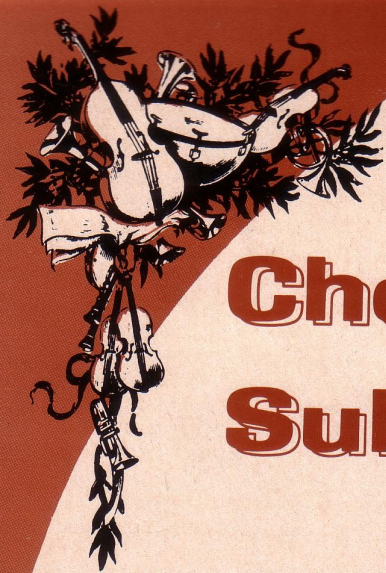
| | | | | | | |
|------|-------|-----|----|------|-----|--------|
| E | D | C-D | E | E | E | |
| MERR | - I - | LY | WE | ROLL | A - | LONG - |
| X | X | XX | X | X | X | X |
| C | C | CC | C | C | C | C |

If all of this seems elementary to you, you are right. However, this basic drilling with the left foot should precede (in the writer's estimation) alternate pedal work, off-beat chord playing, etc., which is necessary a little later on, after a feel of Eurhythmics has been established.

It is generally helpful to listen to good Dixieland records, played over and over again. As they are playing, keep time with your left foot, clap your hands in time to the music, and stress the "off-beat" which is the second and fourth count of each four count measure.

In this listening procedure, you are actually fitting your left foot tapping to the music, whereas when you are playing, the opposite should occur, in that your left foot tapping is now primary, and the music you play must adjust and fit to your foot tapping the speed of which can be regulated as you wish.

Keep trying, and suddenly, when you least expect it, that wonderful rhythm feeling which lies dormant in most people will come forth in your dance music playing, and your Hammond will, more than ever, be a "good companion."



Chord Substitution

Part 3

At the end of Part 2 of CHORD SUBSTITUTION (Feb/Mar issue) I promised to show you a simple way to create modern endings using substituted melody notes and the four modern Major chords. (The chords are the Major Sixth, the Major Sixth plus 9, the Major Seventh and the Major Seventh plus 9, also called the Major Ninth Chord.)

BY BILL IRWIN

Rule: When creating a special arrangement, you can end a MODERN composition on any step of the Major scale *except the 4th step*, using the four modern Major chords mentioned above.

Remember, these endings are to be used with "modern" tunes that originally contain modern harmonies and progressions. Except for the 3rd and 5th steps used with the

Major Sixth chord, these endings would be out of place used at the end of novelties, old time favorites, "sing along" tunes, etc..

First, let's study the steps of the Major scale and find out which of the four Majors can be used with each step. We'll use the key of C for the illustration:

| | | | | | | | | |
|-----|-------|-----------|-----------|-----------|-----------|-------|-----------|-----------|
| | C 6 | C 6+9 | C maj 7 | C maj 7+9 | C 6 | C 6+9 | C maj 7 | C maj 7+9 |
| "C" | C 6 | C 6+9 | C maj 7 | C maj 7+9 | C 6 | C 6+9 | C maj 7 | C maj 7+9 |
| | C 6+9 | C maj 7+9 | C maj 7+9 | | C maj 7+9 | C 6+9 | C maj 7+9 | |

I II(IX) III IV V VI VII VIII

Let's not discuss the steps of the scale chronologically, but from a sound or emotional appeal standpoint, getting progressively more modern.

Ending on the Root. (Conventional, final): Use the Major Sixth. For more dissonance, use the Major Sixth plus 9. (Special Note: The suspension type chords of Major Seventh, Major Ninth or Major Sixth plus 9 may be resolved to the more conventional Major Sixth to please the less advanced ear.)

Ending on the 3rd step. (More brilliant, excellent for accompanying soloist ending on the Root): Use any or all of the four modern Major chords.

Ending on the 5th step. (Most brilliant, used with the Major Sixth): This is the most versatile ending step. Use any of the four Majors or a combination of all of them.

(Ex: Major Ninth, Major Sixth, Major Seventh, Major Sixth. Top note of the accompanying chords moves down in a straight line.)

Ending on the 6th step. (First of the so-called modern endings): The sound is fairly dated unless accompanied by the Major Sixth plus 9 which greatly enhances its appeal.

Ending on the (major) 7th step. (The "floating on a cloud" step, truly modern): The uneducated ear strains to hear the resolution of this step to the 8th or Root, but the mod-

ern harmony lover will delight in drifting off to a musical outer space.

Ending on the 9th (2nd) step. (The most modern step of the original major scale): This step is especially useful in modern blues ballads.

Remember that the emotional effect of these substituted ending notes depends on the direction of the movement to them. All upward movement has some degree of added brilliance which conveys various emotional meanings. A downward movement has an anti-climactic feeling that is appropriate for blues ballads. In preparation for using the ending substitutions in different keys, I suggest playing the Major scales of at least the five most popular keys, i.e. C, F, G, Eb, and Bb. Note the numbered steps in each scale and then play the corresponding accompanying Major chords possible with each step.

To illustrate the procedure, let's use a simple, original ending and "dress it up."

After playing the original ending, try each of the other ending steps. Each ending step is identified by its Roman numeral and the question mark suggests that you try all the possible accompanying Major chords associated with that step as shown in the preceding illustration.

(ORIGINAL)

Extra: A special effect can be obtained by playing all the notes of the final Major chord in the Right Hand, choosing the notes at random and holding each one down in turn to form a "Pyramid Chord" (an arpeggio with all the notes held). For example:

Note: The Major Seventh plus 9 and the Major Sixth plus 9 are shown in the five most common keys in Part 2 of CHORD SUBSTITUTION in the Dec/Jan issue.

We've talked about using the Ninth chord as a substitute for the common Seventh chord, but that's just one of the many, many uses for the very versatile Ninth chord, especially the Moving Ninth chords.

Did you ask "What is a Moving Ninth chord?" . . . The term "Moving Ninth" describes a Ninth chord usually played with the Left Hand, in its Root position, with the 5th step omitted to facilitate parallel movement up and down the manual.

The omission of the 5th step also simplifies the accompanying of chromatic movement of the 5th step in the melody, i.e. natural 5th, augmented 5th and the flatted 5th steps. Spelling a Moving Ninth chord from the bottom up, the Root is played in the Bass, the 3rd step on the bottom (5th finger L.H.), the flatted 7th step in the middle (2nd finger) and the 9th step on top (1st finger).

I suggest this approach to my students . . . Place the 5th finger on the 3rd step (two whole tones above the Root) and the flatted 7th and 9th steps will be one whole tone on either side of the 8th step (root an octave higher). Play the Root in the Bass.

In preparation for Ninth Chord Substitution in Part 4 of CHORD SUBSTITUTION, practice the Moving Ninths two ways . . .

1. Play C9 and move up and down one octave chromatically, naming each Ninth chord by its Root (Pedal note).
2. Play C9 and move up and down the octave in whole tones (C9 to D9, E9, Gb9, etc.) . . . then play Db9 and move up and down the octave again in whole tone movements.

(To Be Continued)

EXAMPLE A **EXAMPLE B** **EXAMPLE C** **EXAMPLE D**

EXAMPLE E

ARRANGING

BY JOHN P. HAMILTON

An early Nineteenth Century violin duet by Fereol Mazas was introduced in *The Workshop* last month. Its purpose was to help performers develop techniques for making organ adaptations of works originally written for a different instrument. All the necessary background information was assembled and explained, and I'm sure that many "Times" readers have been busily engaged in devising an adaptation of this work. However, some organists and students have also expressed a desire for help with a problem that has become apparent while working on the organ adaptation. The problem seems to be that when a person with limited experience tries to make an arrangement of this kind, he often finds that all his ideas are so nearly alike that he is unable to develop criteria to judge what is suitable and what is not.

One must be confident that the final acceptance of a formula truly fulfills the authentic characteristics of the style and period of the composition. Therefore, to extend your experience with this project, and to stimulate more ideas for arranging possibilities, this column is devoted to illustrations and explanations of many short examples of a variety of ideas. To be sure, playing through each of the samples would help you to devise ideas for arranging the work in different styles. Still, for the serious student, an organized study approach to each problem, is the most efficient way to use this material.

Play Example A and then study the explanation of it. Then, try to complete at least the first four measures in this style. The same process can be repeated for each example, extending examples E and F to at least eight-

measure projects. When this task is concluded, you can play through the four bars of Example G, which is the opening statement of the complete adaptation that will be analyzed in the next issue of the "Times". The specifics of your adaptation may be quite different from the ideas used in this sample. However, as previously explained, the important point is to make the adaptation congruous with the original musical conception.

Examples A, B, C, and D are samples of a few of the many choices one has for styling the chord accompaniment for the Mazas' tune.

EXAMPLE A illustrates a simple accompanimental rhythm pattern. The rhythm could continue with a one for two ratio, as in the example, or this measure could be the beginning of a two- or four-bar pattern that would be employed throughout the selection.

EXAMPLE B employs the tones of the chord as a basic type of countertune in somewhat the same style as one would write for a Cello. If this idea were expanded with more advanced counterpoint techniques, the counter-melody could become as important as the original melody.

EXAMPLE C features a surging march concept through the diatonic movement of the bass part. The left hand rhythm is not critical in this "walking Bass" formula and may be written in half-note, or even whole-note, values instead of quarter notes as indicated.



EXAMPLE F

Musical notation for Example F. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) with piano accompaniment. The right hand plays chords, and the left hand plays a bass line. Above the piano part, there are labels: 'Sw.' (Swamp) and 'Gt.' (Guitar) alternating every two measures. The second system shows a single bass clef staff with a melodic line, which is a four-measure illustration of the bass part.

EXAMPLE G

Musical notation for Example G. It consists of two systems of staves. The first system has a grand staff with piano accompaniment. The right hand plays a melodic line with accents, and the left hand plays chords. The second system shows a single bass clef staff with a melodic line, which is the opening theme of Mazas' violin duet.

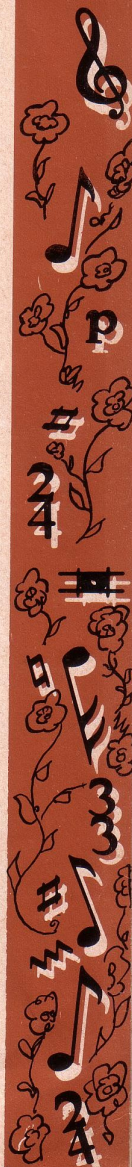
WORKSHOP

EXAMPLE D illustrates another of the seemingly unlimited possibilities. Here the accompaniment chord is played with a type of tremolo effect by means of a trembling reiteration of chordal tones. When this style is executed with precision, the resulting sound is full-bodied and exciting. You will observe that the notation for this effect indicates that you play the E, G, C (4th, 3rd, 2nd fingers) as a chord, and the E (thumb) single note, in alternation as two counts of sixteenth notes. However, many performers prefer to hold the C tone (2nd finger) down throughout the entire measure and then to alternate the EG (3rd and 4th fingers) with the high E (thumb) in a rapid rolling movement of the hand. If the pulsations are rapid and constant, there is really no need to count the number produced - just tremolo away until the end of the measure.

EXAMPLE E is a four-measure sample of a sophisticated bass part. Obviously, a bass part with counter-melodic value, such as this one, requires a rather prominent voicing so that the balance will be somewhat equal to the melody part, and neither of the two outer parts hidden or overcome by the accompaniment in the left hand. To the Hammond organist this means add more 8' pedal tone and use a soft, but contrasting, registration for the accompanying left hand. The melodic characteristic of this bass may be enhanced by eliminating the rests and playing half-note values in a very legato manner by using both feet for a smooth execution.

EXAMPLE F is another four-bar melodic bass illustration. In this example, the bass (pedal) melody is a formula devised from the original Mazas melody but adapted to the heavy "lumbering" quality of a bass part. It would be well for you to check the original melody as indicated in Example E. Check each note of the original treble melody with the equivalent beat in this illustration, so that you may discover the purposeful alterations that have been made to give the tune a bass character. Not all soprano melodies, of course, sound well at a low pitch, and actually this one has been forced in this direction only to serve as an example of a popular arranging technique. The idea, as here developed, would not serve as an authentic adaptation of the original work. Surely, for melodic bass playing on the organ, the pedal part should be played by both feet using heel and toe technique for each extreme of the Pedalboard and alternate feet for the keys in the center of the Board. The accent on the fourth count of the first two measures is accomplished by moving both hands to a loud registration set for the Great manual.

EXAMPLE G is, again, the opening theme of Mazas' violin duet, but this time it is arranged in exactly the manner that this writer believes to be best suited to all the conditions described in the article that introduced the project. The complete arrangement will be illustrated in the next issue of the "Times," and there will be a full analysis and explanation to assist you in developing your skill and extending your knowledge of the fascinating art of arranging adaptations.



E.A.D.

From amateur

PART 1

Progressing from amateur to professional is the goal of nearly everyone who wants to play the organ. Beginners so often say: "I don't want to be a professional—I just want to play for my own enjoyment." What they are trying to tell you is that they don't feel *capable* of becoming a professional.

Perhaps our modern day society is largely responsible. Today, everyone emphasizes conformity to such an extent that we have lost our natural drive for individuality. In music, too, many of us have been browbeaten into needless humility about our ability and have a defeatist attitude toward real accomplishment.

Think positive! Why can't *you* be a professional? Professionals are merely people, just like you! Wait, you say there's a difference? You're right—but in only two articles in the HAMMOND TIMES I'm going to tell you what that difference is and how *you* can *easily* . . .

BECOME A PROFESSIONAL IN ONLY TWO STEPS

Basically music has three dimensions, namely PITCH which may be high or low; RHYTHM, influencing the duration of each pitch; and TONE, the quality of sound of the pitch! The Hammond Organ automatically produces TONE at the performer's discretion so an understanding of the two steps, PITCH AND RHYTHM OF MELODIES can make an amateur sound like a professional or vice versa!

TWO MISCONCEPTIONS TO AVOID

Two mistaken notions can prevent beginners from rising above the level of amateur:

- 1) That one must master the theory of music.
- 2) That there is a "Magic Formula" for success.

Mastery of musical theories alone won't help. Many organists have progressed far into the theories and are able to perform, in their own way, pieces which appear to be of professional difficulty. Yet they still sound like amateurs!


The word magic certainly has a "magic" sound. But if you want to play the organ, forget it. For there is *nothing* "magical" about playing the organ. Music is profound, but not magic.

If we needn't study musical theory to sound professional and there's no magic formula, how can I teach you to sound professional in only two steps? Here's how . . .

step

1

Most of us need a music guide to discover which notes make up the musical sounds to be played. Some have discovered how to play well without learning to read notes. Why didn't you? Never mind if you didn't. If you're interested enough to read as far as this, there is plenty of hope for you!



By
Randy
Sauls

to professional in **2** steps

You can count on the fingers of one hand and have change left those who can play anything they wish without knowing one note from another. You've heard of a friend's uncle who can play the guitar, the fiddle and even the banjo and has never had a lesson in his life. After only one glimpse of it, he could play up a storm on the Hammond Organ, too. He can't read music, he just sits down and plays. Do you actually believe he doesn't know one note from another? He might not know their names, but he knows! You too can learn to play like him if you only try.

Take a short phrase of a familiar melody. Then look at the keyboard, not the music, as you play it. Did this bother you? Don't let it. Repeat several times until your mind as well as your inner ear knows its sound. Any problem you have doing this means that you are simply having a new experience. Don't doubt your talent; it's there, waiting for you to find.

It must be admitted that some who don't read notes

play acceptably and bring pleasure not only to themselves but to others. However, the envious listener who can't feel that he's been deprived of an inherited talent. In truth, most inexperienced organists find it quicker to play notes if they are written. This is fine. Those completely "by ear" players wish they could read notes too so they could use those pretty harmonies everyone else is playing!

IS THAT THE FIRST STEP?

Indeed it is. If you aren't able to read a few notes and then find how they sound on the keyboard without staring at the printed page each time you play you should make the effort to do so. It's a great deal easier than you might suspect.

Music can be seen more clearly when written in the Grand Staff. Separating the bass and treble, ordinarily called the "right hand" and the "left hand," creates two problems when there is actually only one.

THE GRAND STAFF

Middle

To those who have dabbled at organ playing by learning a few chords without reading, this is a sore spot which should rightfully have no basis! "Why don't they write the left hand the same as the right?" they ask. Figure One is the obvious answer. The treble clef, the top part of the Grand Staff, extends upward from middle C while the bass clef, the lower half, extends downward and that's all there is to it.

Anyone who "began at the start" and neglected learning the entire Grand Staff resents having to return to the ABC's of music. Experience will teach him the bass clef. Learn by reading what you play. If you think about how a short passage sounds as you read, then it will be no

problem to play without music. If you can't read the bass clef, learn your new chords by reading them in the "left hand" where they'll normally be written. You could even say that this would be thrilling two birds with one tone.

That last remark may hold you until the next issue, when I'll present Part Two of the transition from amateur to professional. Dealing with the "Rhythms of Melodies" it hints at how you may allow your inner ear to learn a steady beat. This can be done even by those of you who feel that by nature you don't have a sense of rhythm. Discover in the next issue of the Hammond Times how you, too, may develop one.

Continued in next issue.

* From "How to Read Keyboard Music". Used by permission on: © 1966 Randy Sauls.

HAMMONDAGO-GO

In many articles in the past we have been told, and rightfully so, that with the Hammond Organ we have more than an instrument, we have a full orchestra, consisting of Brass, Strings, Percussion, Reeds, etc. Therefore, if we can create all of these, it should be easy to put together a combo.

A combo is made up of Lead, Rhythm and Bass instruments—which we have:

BY
RICHARD
BRADLEY

LEAD—Right hand melody

RHYTHM—Left hand chords
synchronized with

BASS—Pedal

Lead is usually played by a guitar or organ that carries the melody. Try these settings for a Lead sound that's really solid!

(SW) -88 8000 000, percussion on, model E and H add marimba

(SW) -80 8888 888, no percussion.

Try both with and without vibrato.

The bass actually does more than give the low tones; it also adds to the rhythm. For most discotheque music, play a four beat pedal. Here are a few ways to play the pedal to make an interesting bass line.

FOUR BEAT-ROOT PEDAL

| | | | |
|--------------|---------|---------|---------|
| CHORD | C | F | G7 |
| PEDAL | C C C C | F F F F | G G G G |

FOUR BEAT-ALTERNATING PEDAL

| | | | |
|--------------|---------|---------|---------|
| CHORD | C | F | G |
| PEDAL | C C G G | F F C C | G G D D |
| COUNT | 1 2 3 4 | | |

FOUR BEAT SPELLING THE CHORD IN THE PEDAL

| | | | |
|--------------|---------|---------|------------|
| CHORD | C | F | G |
| PEDAL | C E G E | F A C A | G B D B or |
| COUNT | 1 2 3 4 | | D G B G |
| | | | (spinet) |

FOUR BEAT WALKING BASS

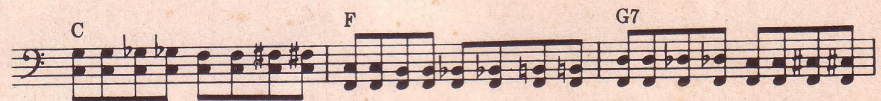
| | | | |
|--------------|----------|----------|---------|
| CHORD | C | F | G |
| PEDAL | C Bb A G | F Eb D C | G F E D |
| COUNT | 1 2 3 4 | | |

With all these we should have an interesting and active pedal.

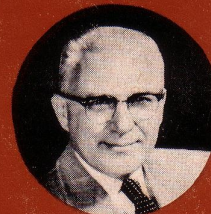
Rhythm, or our second part of rhythm, is played by the left hand.



After mastering the basic rhythm using the one-four-five chords, learn to diversify the Rhythm and Bass. With left hand bass patterns using the notes of the three basic chords, add a few easy extras to make a swinging arrangement.



Using these possibilities and mixing them in any order you wish, your music is really on the "Go-Go"!



EFFECTIVE MODULATIONS

PART 2

2. SEVENTH CHORDS AND THEIR RESOLUTIONS

Let us review the dominant seventh chords, together with their resolutions and make sure that we know EVERY ONE OF THEM.

| DOM 7th Chord | NOTES IN DOM 7th Chord | RESOLVES TO | NOTES OF THAT CH. |
|---------------|------------------------|-------------|-------------------|
| C7 | GBbCE | F | ACF |
| F7 | ACEbF | Bb | BbDF |
| Bb7 | AbBbDF | Eb | GBbEb |
| Eb7 | GBbDbEb | Ab | AbCEb |
| Ab7 | AbCEbGb | Db | AbDbF |
| Db7 | AbCbDbF | Gb | BbDbGb |
| Gb7 | GbBbDbFb | Cb | GbCbEb |
| F#7 | F#A#C#E | B | F#BD# |
| B7 | F#ABD# | E | G#BE |
| E7 | G#BDE | A | AC#E |
| A7 | AC#EG | D | ADF# |
| D7 | ACDF# | G | GBD |
| G7 | GBDF | C | GCE |

Since we have now explored WHERE each dominant seventh chord goes, let us now apply this to the process of MODULATING.

3. HOW TO MODULATE WELL

What does "modulate" mean? It means going from one key to another in a smooth, pleasing manner. We play a tune in the key of C, for example, and want to make a medley of that tune with another tune, but the second number is in the key of G. How do we get to the key of G from the finish of the first tune in the key of C? The secret lies in this:

Select intervening chords between the two numbers which contain as many of the tones common to the two chords as possible; then move quietly and melodically from one chord to the next in such a way that when you arrive at the final chord leading to the key of G (that will be the D7 chord) you have in reality led to a climax.

We ended on the GCE chord, thus finishing in the key of C. We want to go to the key of G. We are NOT looking for the G chord. . . we are looking for the DOMINANT 7th chord which will lead into the key of G. What is that chord? It is the one directly *ahead* of the G chord on the circle. That would be the D7 chord (remember, we always move counter-clockwise on this circle). Once we get that D7 chord, it will lead directly into the G chord. What chords could be used in between the C chord and the D7? Here is where a *thorough knowledge* of MANY chords will pay off for you. You have GCE and you want F#ACD. Any common tone? Yes, the C is in BOTH chords. Hold it down! Now you have a start. What chord has ALMOST ALL the tones of the D7 chord but is NOT the D7? How about the C diminished? That is F#ACEb. You hold the C, change the G to F# and A; and then change the E of the C chord to Eb (or D#). So now you have this progression:

MODULATION FROM KEY OF C TO KEY OF G



See how easy that was? Now, you ask, do I do that with the left hand alone, with the right hand alone, or with both hands together? Well, it may be done in many ways. I would suggest that in the beginning you do it in BOTH hands, each of them playing the same chord as the other, and then later on add a little melody in the right hand, while holding the chord solidly in the left hand, to make the change more interesting.

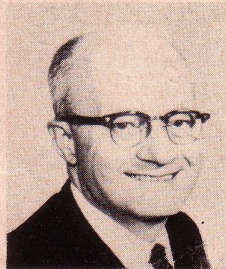
Now, I am going to give you a few little exercises in going from one key to another. See what you can do with the knowledge I hope you have gained from this article. I will put the exercises here, and the answers will be printed UPSIDE DOWN at the end of the column so that you will not be tempted to cheat by looking at them immediately, but will be patient and work them out for yourself, and then check with the solutions (or should I say REolutions?) at the end of the column. How do you go smoothly from:

1. Key of C to key of G?
2. Key of G to the Key of Eb?
3. Key of C to the Key of D?
4. Key of G to the key of Ab?
5. Key of D to the key of F?
6. Key of F to the key of D?
7. Key of A to the key of C?

SUGGESTED ANSWERS

Ans. to #1 GCE to C dim (F#ACEb) to D7 (F#ACD) to G (GBD)
 Ans. to #2 GBD to D dim (AbBDF) to Bb7 (AbBDF) to G (GBD)
 Ans. to #3 GCE to G dim (Gbb C#E) to A7 (GAC#E) to D (F#AD)
 Ans. to #4 GBD to G dim (Gbb C#E) to Eb7 (GbbDbEb) to Ab (AbCEb)
 Ans. to #5 ADF# to D dim (G#BDF) to G dim (GBbCbEb) to Eb7 (GbbDbEb) to Ab (AbCEb)
 Ans. to #6 ACF to Am7 (ACEG) to A7 (AC#EG) to D (ADF#)
 Ans. to #7 AC#E to D dim (G#BDF) to G7 (GBDF) to C (GCE)

Please get a copy of my arrangements of SACRED SONGS published by Willis Music Company and study carefully the modulation article in the front of the book. Also, you will get a great deal of help from VOLS. 2 and 7 of PLAY THE HAMMOND ORGAN (which I had the honor to write). . . the only complete course written *exclusively* for the Hammond Organ. Give this material some careful thought and study, and you will find that you will be having more and more FUN AT THE HAMMOND.



BY
PORTER
HEAPS

Music Reviews

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.

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Instructor's Publications, 17410
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PALMER-HUGHES HAMMOND SPINET ORGAN COURSE (Six Books)

Alfred Music Co., Inc. \$2.00 each
A very attractively printed course for the Spinet organ. I would especially recommend its use with children because of the unique art work throughout. Books one to three have been available for some time, but the addition of books four to six, as well as a POPULAR CHORD DICTIONARY FOR ORGAN (price also \$2.00), makes this review necessary. You'll love it, I'm sure. Starts off with music scored on two staves for ease of reading, then introduces three staves in book four. Progresses into playing in the five most used keys and aptly covers simple music theory. Every teacher should look at this series, Bill Palmer and Bill Hughes have done a good, thorough job.

FUNERAL MUSIC FOR ORGAN

arr. by Peggy Hoffman
Harold Flammer, Inc. \$3.50
During recent years there has been evidenced in all denominations a trend away from the sentimental, romantic, vibrato-laden music for funerals. I wish every organist playing a memorial service in his own little parish church would imagine himself conducting that service in a large university chapel. A university is a "seat of learning" and consequently the organist would be playing the finest music in the repertoire. Music like that in this folio, music written by acknowledged great composers—Buxtehude, Brahms, Palestrina, Bach, Scheidt, etc. Read Miss Hoffmann's foreword and you'll find out the sort of music appropriate for memorial services.

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,—Pierne'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*.

HOW TO READ KEYBOARD MUSIC

by Randy Sauls
Instructor's Publications \$1.95
Randy is the fellow who wrote those Thinking Organist books and related materials. This is a beginners book which explains note values, the musical alphabet, counting, fingering, and combining melody and rhythm. His idea is that you should learn to hear music as you read it. Incidentally, have you looked at his two books on Modern Harmony? You'll find them interesting and instructive.

FAVORITES FROM THE HYMNAL

Books 1 & 2 by Ethel Tench Rogers
Lillenas Publishing Co. (No price
Kansas City, Mo. given)
Simple arrangements of favorite hymns for piano or organ. Here's the deal: Printed is what you play with the hands, there's no pedal in the score. On the organ you play the pedal indicated by the chord symbol. This is a rather new idea and to me it makes sense. I think you'll want to look at these folios.

SERVICE INTERLUDES

by Esther Mary Fuller
Pro Art Publications, Inc. \$1.25
Thirty-two interludes in a variety of keys suitable for church use. The cover says, "Complete musical sentences to provide a reverent and quiet attitude during moments of silence," and the foreword says, "This book is designed for use by the church organist who has had limited experience at improvising a melodic interlude." This last includes a lot of us, doesn't it? It goes on, "As a companion to *Keyboard Modulations* (published by Pro Art), it should be kept at hand, ready for instant use." I don't know what this *Keyboard Modulations* is. It isn't in my library, and I pride myself that I have everything. Just goes to show I'd better look it up, it might be quite good. Pro Art material usually is. Incidentally, I hope none of you missed my review of the Pro Art ALL ORGAN METHOD, along with the correlated material. For children it's ideal.

LOVELY THEN—LONELY NOW

by Drasnin and Robbin
Edward B. Marks Music Corp. 75 cents
Ashely Miller has made a playable, easy arrangement of this haunting melody, the theme from "Death of a Salesman."

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.

ENCYCLOPEDIA OF SCALES

by Don Schaeffer and Charles Colin
Charles Colin Complete Edition \$7.50
Vol. 1 \$3.00, Vol. 2 \$4.00, Vol. 3 \$4.00
It could very well be that this is the definitive presentation of scales for teachers, students, composers, arrangers, all instrumentalists. You would be most interested in Volume 1 which takes up the scales as we know them. I think you will like his exercises, they're a little different, not just up and down the scale. Volumes 2 and 3 introduce scales the world over, Arabian, Chinese, Hawaiian, Hindu, Jewish, Ethiopian, Persian, etc., etc. The complete edition runs to 311 pages. It's spiral bound, so the pages will stay open easily.

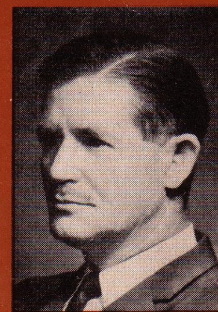
EASY IMPROVISATIONS FOR THE ORGAN

by Joseph Roff
Hope Publishing Co. \$2.00
Eighteen short compositions, many of which you might find useful as fill-ins for the church service. The music is good and it's all very easy, printed on two staves with pedal ad lib. So it can be played without any pedal. I was especially interested in the registrations on the drawbars, which show that Roff knows what he is doing.

LET'S SHUFFLE ALONG!


Because everybody seems to be in such a big hurry these days, it might be a pleasant change just to shuffle along for a while. Of course, I am referring to playing some songs in a nice lazy manner with a shuffle beat. This is just what its name implies—the music shuffles along at a moderate tempo, giving a new rhythmic background to many good familiar songs.

CHORD ORGAN PLAYING TIPS



BY TED BRANIN

Here is a general description of the beat, with details given later as to methods of working it out: The shuffle beat comprises a dotted eighth and sixteenth note rhythm repeated over and over again. The rhythm is played alternately between the pedals and the chords as follows:

ONE MEASURE 
 (4/4 TIME): Ped Cho Ped Cho Ped Cho Ped Cho

TABLET SETTINGS

The pedal notes and the chords must start and stop very crisply, so we'll need some special tablet settings. Turn on the first and third black tablets at the left end of the organ. The first one allows the chords to sound *only* when the rhythm bar is pressed, along with a chord button. With this setting, the chord button alone will not produce a sound. The starting and stopping of the chords is controlled with the thumb on the rhythm bar while a finger tip is pressing down a chord button. The third black tablet from the left causes the pedal notes to stop immediately when you let the pedal up. For a variety of keyboard tones, any combination of tablets can be used. For rhythmic selections, these work best with the "Fast Attack" tablet ON. This makes the keyboard notes start sharply with a little accent.

THE FOUR-PEDAL BEAT


This is a preliminary beat which should be worked out first on several songs before trying the shuffle beat. It's an excellent sounding beat which will give you experience with most of the skills needed to play the shuffle beat. This is how it works:

RHYTHM BAR and CHORD BUTTONS Hold down continuously—

PEDALS—Tap and release on every count. Songs which sound good at a very moderate tempo are best to use. Among your selections are such songs as: *Lazy River*, *Talk of the Town*, *Everybody Loves Somebody Sometime*, and *Sentimental Journey*. Try working one of these out with a very steady four-pedal beat. You'll enjoy the sound of this rhythm if you play at a relaxed tempo in a very steady manner.

THE SHUFFLE BEAT

This is an extension of the four-pedal beat, the only difference being in the operation of the rhythm bar. Try the beat alone first before putting it to a song. Hold down any chord button and play:

THIS RHYTHM— 
 Ped Bar Ped Bar Ped Bar Ped Bar
 ON COUNTS— 1 2 3 4

The distinctive sound of the dotted eighth and sixteenth note rhythm is the *unevenness* of these notes. You will have a tendency at first to tap the bar half way between pedals, but it should be later than half way—late enough so that it feels as though the bar is tapped just a tiny fraction ahead of the next pedal.

The kinds of melodies which I have suggested for this beat are those which have plenty of dotted eighth and sixteenth notes in the melody (sometimes written as all eighth notes, but played as dotted eighth and sixteenths). These melodies are adaptable because many of the notes will coincide exactly with the operation of the pedals and the bar. Your left foot and left hand will be cooperating note for note with the right hand.

A FEW REFINEMENTS

PEDAL PATTERNS: Variety in the pedal notes always helps, so in addition to using just the left pedal, try changing them according to either of these patterns: L L R R, or L R L R in each measure.

REGISTRATIONS: For an extra smooth shuffle beat, turn off the first black tablet at the left, leaving the third one ON. The chords will not stop and start, but merely will become louder and softer as you tap and release the rhythm bar.

MIXTURES: Variety is the name of the game in playing popular music. Try playing part of a song with the four-pedal beat and part with the shuffle beat. Because of the fact that the pedals are played four to each measure on either beat, the change can be made without Breaking up the tempo. Just keep the pedals going!

The longer you play, the more you will realize how extremely adaptable your Hammond Chord Organ is to a wide variety of sounds and styles of playing. This makes it a *fun* instrument, and still a challenge.

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

AARON COPLAND AND APPALACHIAN SPRING

"I was born on November 14, 1900 on a street in Brooklyn that can only be described as drab. It had none of the garish color of the ghetto, none of the charm of an old New England thoroughfare, or even a pioneer street . . . I mention it because it was there that I spent the first twenty years of my life. Also, because it fills me with mild wonder that a musician was born on that street . . ."

So writes Aaron Copland in his *Our New Music*—and he is right. A musician was born on that street: perhaps the most famous "serious" composer this country has produced.

By the time he was fifteen, Copland knew he wanted to write music, and he studied extensively, first in New York, and later in Paris with the great

pianist-organist-teacher, Nadia Boulanger. One of his earliest concerns was to write strictly "American" music, and he turned to a jazz idiom.

But he soon found that, for him, jazz had limited emotional scope. In order to reach the widest possible audience, he changed his manner of composing, but still kept his concern for writing of America itself. He wrote: "I felt it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms."

In the period from 1935-1945, he composed his most popular works: *El Salon Mexico*; *Billy the Kid*; *Rodeo*; and, in 1944, *Appalachian Spring*.

Appalachian Spring was written for the incomparable dancer, Martha Graham, and it is the culmination of this

phase of Copland's career. Light-hearted, appealing, melodic, drawing heavily on the folksongs of the region, it is, truly, an American work—and a joy to hear. In 1945, it won the Pulitzer Prize and the Music Critics Circle award. In 1967, it is probably the most performed of all of Copland's compositions.

And so that time when Aaron Copland's *Appalachian Spring* was first danced and heard must be counted among music's most memorable moments.

HAMMOND ORGAN

"music's most glorious voice"