

# THE HAMMOND TIMES

Volume 29 Number 2  
June/July, 1967

## In This Issue:

The Organ:  
New Therapy For  
Retarded Children and Adults



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## On The Cover...

Hands of all ages playing the Hammond Organ at the Faribault State Hospital, Faribault, Minn. Hands of the retarded producing beautiful sounds and fulfilling an emotional need.

## New Look For Hammond Times

This is the first issue of the *Hammond Times* with its new look. What we have tried to accomplish is more than just a face-lifting. The magazine's new format has been designed to bring our readers a publication that is interesting, educational, and instructional.

## Something On Your Mind?

Are you having problems with your organ playing? Would you like our experts to answer a question? Is there something you would like to see in the *Hammond Times*? Do you like our new look? Beginning with the next issue the *Hammond Times* will publish a Letters To The Editor column. If there is something on your mind, let us hear from you.

Address all letters to:  
Editor, *Hammond Times*  
4200 West Diversey Avenue,  
Chicago, Illinois

## THE ORGAN: NEW

Joan\* is a tall blonde 16-year-old whose IQ is somewhere between 40 and 50. She has difficulty reading and her speech sounds like that of a four-year-old. But, when asked to play the organ, a bright smile flashes across her face and you can sense her pride and enthusiasm.

Joan is typical of the residents at Faribault State Hospital in Faribault, Minn. She has been there for nine years. As a young child she had difficulty walking, her general development was slow, and she has encountered all the social and emotional adjustments of a mentally retarded person.

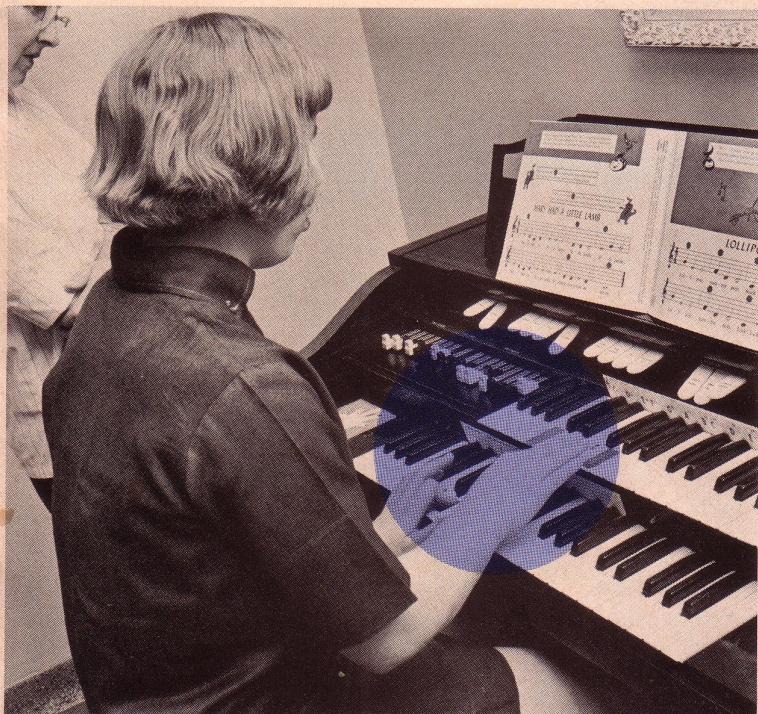
The organ is her symbol of accomplishment. She has experienced success. She has mastered a technique.

Of the more than 2700 residents at Faribault, 50 of them are participating in an organized program of organ instruction under the direction of Elmer C. Ruehling, Director of Music.

For the first time, these youngsters and adults, whose lives are filled with failure and frustration, are sharing a pleasant emotional experience with the "normal" individual.

\*The names in this story have been changed.

## THERAPY FOR RETARDED CHILDREN AND ADULTS



Early in 1963, it was suggested that a course of organ study for retarded children should be started at Faribault. The state's Chief of Rehabilitation Therapy Programs liked the idea because it was in keeping with the philosophy that guides the State of Minnesota's mental hospitals, "that patients should be doing something worthwhile and rewarding."

Hammond Organ Company arranged to supply the electric organs to the school

"When the program first started," said Ruehling, "the piano and organ were used. After exposure to both, the students were given a choice of instruments.

"The majority indicated they would rather play the organ than the piano. The primary reason for this was that the instrument used to teach the mentally retarded must have a pleasant, full sound that will not frustrate a student while he is learning. Other instruments require a higher degree of physical proficiency in timing and coordination to keep them playing. Wind instruments completely stop playing when a student takes time to figure out a certain passage of notes. The organ produces a full sound with various combinations of stops, and allows the mentally handicapped to play

slower without losing the continuity of a selection."

The teaching methods at the school vary with the ability of the students. The trainable child or adult (25-50 IQ), has trouble learning and reading standard notation because of his inability to quickly recognize alphabetical letters and fingering numbers.

To alleviate the problem of note reading, Ruehling developed a color concept to use with the Pointer System instruction method.

Because the retarded person readily learns these colors, Ruehling chose red, blue, yellow, purple, and green for use on the upper manual of the organ.

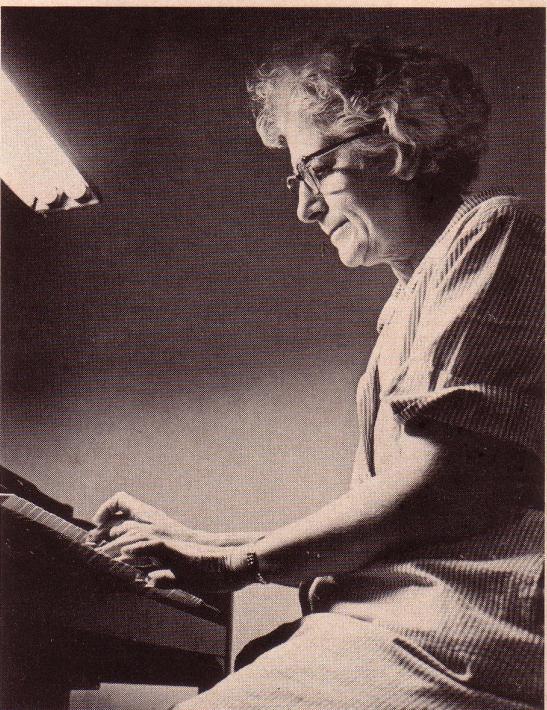
The school has found that the mildly retarded person (55-69 IQ), can learn to read standard music and have less trouble with the fundamentals of note reading if he starts out using the color concept as a music readiness exercise. Some moderately retarded, (40-54 IQ), are able to transfer from colored to standard notation.

There are some retarded adults and children in the school who possess what Ruehling refers to as "native" ability for music. They can play the organ by ear or with minimum instruction.

Agnes, in her late forties, has lived at Faribault for nearly 30 years. To vary her relatively dull, daily routine she started taking organ lessons last year. For the first time in her life she has had an unsupervised leisure time creative outlet. By entertaining herself and other residents in her cottage, she has found a new, rewarding experience from what had been a one-dimensional existence.

Although John is in his middle thirties, he has been at Faribault less than a year. John lived at home and has been taking music lessons since he was very young. Even though he is mentally retarded, he is an accomplished musician. His whole life has been built around music. He can read music and understands music notation.

In the organ program at the school, 13 of the 50 students are adults. Each student receives a half-hour lesson once a week from Ruehling





or Mrs. Burnett Voss, a volunteer teacher. In addition, each student is scheduled for two weekly half-hour practice sessions. Three of the four organs at the school are situated in residence cottages and the students can use them whenever they have free time.

After lessons and practice periods are scheduled, it is up to the students to remember them. This is part of the music therapy and serves as a gauge for determining the student's interest. Eight out of every ten students who start organ lessons at the school continue and gain proficiency.

In addition to the private lessons and individual practice sessions the four organs at Faribault are used for group entertainment and therapy.

Group singing around the organ is a common sight in the music classes. And in the cottages, the organs provide many hours of entertainment for the residents.

In Osage Cottage, George, a young man in his late twenties, regularly gathers together a group of the younger boys who live in the residence hall, and entertains them by playing selections on the organ.

"The success of the organ instruction program at Faribault can be measured by its results," said Ruehling. "The students, who enter the program and continue, have shown a pleasurable emotional response to organ instruction. As they experience success learning the mechanics of music, their attitudes are enlightened and they become highly motivated by their accomplishments.

"As the student progresses with his music, success is built upon success and music becomes a vehicle to open many other areas of learning, achievement, and satisfaction. Active participation, such as playing or producing music is a highly motivating activity for the mentally retarded."

The program at Faribault State Hospital is an excellent example of the potential use of the organ to provide entertainment and therapy for the three per cent of our population who are mentally retarded.



“I have told ye and told ye.

Why wilst ye not listen?”

I use this well known quotation so often and it is one of my favorites because it relates so appropriately to some of the common mistakes that the beginning organist makes over and over.

I continue to talk to you about these mistakes in the Beginner's Corner because I feel that it is important for the beginning organist to overcome them if he is going to get off to a good start. You will find that many of these important instructions are also covered in the Student Manuals of the new Hammond Organ Course.

The first mistake most beginners make is in their position at the organ. Make sure each time you sit at your Hammond, you sit in the same place —right in the middle. Then your pedals will be exactly where they were yesterday, and you won't miss them. If you have a console, put your left foot on the Middle C, your right foot on the D pedal, right next to it, and sit directly above them.

The Hammond Organ Course says: “It is important to be comfortably seated at your organ. Allow your left leg to swing freely like a pendulum. Make sure that your entire right foot is placed upon the expression pedal which controls the volume of the entire organ.”

I was so surprised to see how many beginners make the colossal, unfor-giveable mistake of taking off the left shoe. There is no excuse for it, and there is no need for it. You cannot play good, positive pedals bare-footed. Your foot will unconsciously venture gingerly towards each pedal, taking just long enough to throw your coordination off, making you a very frustrated player.

If you don't start off watching your pedals, you will never get into that very disconcerting habit of having to watch your feet, then trying to look back up at the music to find your place. Start “feeling” your pedals right from the beginning, and in no time at all your foot will automatically know exactly where to go.

Quoting again from the Hammond Organ Course: "The pedals should be played with an easy motion of the foot from the ankle. Try not to pump your leg up and down. Don't make hard work of it—'easy' does it. Remember, playing an instrument is a matter of skill, not strength. Your ultimate aim will be to play the pedals by 'feel' rather than by looking. Soon it will become a routine matter to play in this manner."

You can avoid still further mistakes in your playing by never thinking of the pedals as separate entities, so never practice the manuals first and try to add pedals later. This is one of the reasons there were so few organists back in the days when I was first a student, before there was such a thing as an electric organ for the home. We had to practice on the piano all week, then go to the church for an organ lesson and try to add the pedals. Then it took forever to become an organist.

Since the first time you were exposed to a Hammond, you knew that the *possibilities of sounds it would make were almost limitless*, so I am sure you are not making the mistake of trying to learn all of them at once. There are more than there are numbers in the telephone book. You wouldn't think of trying to memorize all the phone numbers, only the ones you need, and add to that number as you go along. The same applies to Hammond registrations.

In the Hammond Organ Course it says: "Registration is the name given to the combinations of voices for both keyboards and pedals. Organ registration is primarily a matter of personal taste. Your teacher will familiarize you with your Hammond Organ model so that you may begin at once to experiment with the wide variety of organ and orchestral voices available to you. The registrations selected for the music in this course are merely suggestions. As you become more familiar with the technique of registration, make a point to use your favorite combinations of voices and special effects. Changing registration at various points within a selection lends variety and sparkle to your music as well as making it sound more orchestral." In the Hammond course each of the 100 songs is registered for your particular Hammond model.

It is a good rule of thumb always to change the registration at the "bridge," and sometimes back to the original registration on the last eight bars. Always change the registration at the end of the first chorus. You have a whole orchestra. Have fun using it.

Above all, please remember that even the beginner doesn't have to play as amateurishly as you think a beginner might. As soon as you learn your very first song . . . (and forever after with each song) . . . go back and polish up that song, adding expression. Play it a little louder in some spots, a little softer in others—just as *you* feel it. When a song has words, play the words as you would say them. For the beginner as well as the experienced professional, "Music is the Soul expressing itself," especially on the organ.



# ARRANGING WORKSHOP

BY  
JOHN P.  
HAMILTON

This special project, for practice in making organ arrangements, was introduced in the February-March *Hammond Times*, developed in the April-May issue, and now is brought to a conclusion with this presentation of a complete score. The project was devised to help organists learn the theory and process usually employed for making organ adaptations of music written for other instruments.

Generally, organ music that has been arranged from piano, or violin, or orchestra music, is referred to as having been transcribed for organ. Some works of this type are arranged so as to maintain the composer's original ideas and styling, and sometimes even with an attempt to imitate the instruments used as the original performing medium.

Still, other transcriptions use the basic melodic-harmonic patterns as musical ideas that are then re-arranged solely for effective performance on the organ. There is no attempt, with this type, to relate the arrangement to factors that influenced the original work.

My organ arrangement of the early Nineteenth Century violin duet, composed by Ferol Mazas, is the type that some theorists hesitate to refer to as a transcription, because it is developed with awareness and serious regard for the era and style of the original work. The complete example has been prepared in a manner that this arranger believes to be effective for an organ adaptation of the musical characteristics of the original composition.

Numerous examples of arranging possibilities for the melodic content of Mazas' March have been illustrated, but the simple, unadorned, organ score, presented herewith, seems, by means of its uncluttered total effect, to retain the "flavor" of the original style.

This march movement of the fifth composition in Mazas' 46th opus (46th work) is to be played at moderate speed. The indication  $M\ M\ \dot{J} = 58$  means to set your metronome at 58 and each time it clicks, play the equivalent time value of one quarter note. (Maelzel invented the metronome and the  $M\ M$  marking is an abbreviation for the words *Maelzel's Metronome*.) The first eight measures are marked to be played moderately loud (MF) with extra emphasis on accented notes (marked with accent sign >). The volume is to be increased slightly to forte (F) at the ninth measure and then maintained at this level with somewhat of an even balance between manuals because of the important counter-melody played with the left hand. At measure fifteen, a sudden fortissimo (FF) is required for five counts. Then, develop a graded decrescendo to a delicate piano (P) for measure seventeen. In measures eighteen and nineteen, build an exciting crescendo into the fortissimo (FF) conclusion in the final measure. The desirable 18th Century musical interpretation of these dynamics should sound "cute" and interesting, but not melodramatic as one might expect of 19th and 20th Century works. The contrasts should be great and the fortissimo firm but not an "ear-splitter."

The first eight measures have the simple after-beat accompaniment pattern, and, at measure nine, the accompaniment employs the previously mentioned counter-melody.

The harmonization is completely basic and follows the composer's original idea which includes two devices, which are, even after extensive use for several hundred years, still employed in contemporary works. In fact, some modern theorists write about these effects as if they were recent innovations. The first of these techniques is on the fourth count of measure fourteen, where the third of the tonic chord (E of a C chord) is lowered to lead into the root tone

of the dominant of the neighboring key on the sharp side. Specifically, the E of a C chord is flattened making a C minor chord which progresses into the refreshing key transition of the dominant of the key of G (D7 chord). The second device, fourth count of measure eighteen, is a perfect example of the effect known as a *German Sixth* chord. The characteristic of this modern (?) sound is that between the root tone in the bass (A $\flat$ ) and the melody tone in treble (F $\sharp$ ) there is the distance of an augmented sixth (A $\flat$ -F $\sharp$ ). (The two and a half octaves between the bass and melody makes no difference in harmonic deductions.) Actually, the *German Sixth* (and there are formulas known as Italian and French sixths, too) is a dominant seventh chord with the seventh resolving up, instead of down in the usual manner. The spelling as used here is A $\flat$ , C, E $\flat$ , (written as D $\sharp$ ) and G $\flat$  (written as F $\sharp$ ). The popular type chord symbols have been added to the arrangement primarily for analysis, but obviously these symbols may be used to indicate the standard bass-chord formula for an easy performance by less experienced players.

The "sound colors" (Registration) that you set on each manual could be based on string instrument imitations. A violin lead for the Swell manual may be 00 2543 222, while a cello accompaniment for the Great manual could be 00 5521 111. An imitative bass viol for pedals would be 34. Generally, a string registration would be used with a fast (V-3) vibrato, but the bass viol in pedal wouldn't be imitative with a vibrato, so you can leave the vibrato off for the Great manual which also controls the pedalboard. Then, when the countermelodic figurations begin at measure nine, add vibrato on the Great manual for a more prominent countermelody. A fine organ quality registration may be obtained with a string diapason in Swell 00 4543 333 using a C-2 or V-2 vibrato, and a dulciana accompaniment without vibrato as 00 5432 000 on Great manual. Use a 42 organ tone pedal for this combination. The volume may be increased for the left hand countermelody, at measure nine, by adding one number to the 8 and 4 foot tones in the Great manual, as 00 6532 000.



March M.M.  $\text{♩} = 58$

With just the turn of a dial you can play *Celito Lindo* with a marimba "roll," or *Oh Susanna* with a strumming banjo.

The addition of the M-100-A, a pre-set percussion unit, adds new and exciting effects to the popular M-100 Series Hammond. New voices including chime, marimba, guitar, xylophone, and banjo are available at the turn of a dial.

These five voices on the M-100-A can be further enhanced by the addition of reiteration, at three speeds, vibrato, and delay vibrato. Also, the M-100-A Series features the sparkling rhythm effects of a cymbal sound on the pedals and a brush effect on the lower manual.

For an exciting rendition of the well-known song, *Beautiful Brown Eyes*, turn the selector switch to xylophone and the mode switch to reiteration. This produces, automatically, the sound of a xylophone played with two mallets, or an alternating effect.

The marimba voice works exactly like the xylophone except that it represents a different combination. By turning the mode switch to reiteration, either slow, medium or fast, we again have the authentic alternating or "roll" effect. By turning the mode switch to vibrato, the marimba becomes a vibra harp-like tone and is perfect for playing *Melody of Love*.

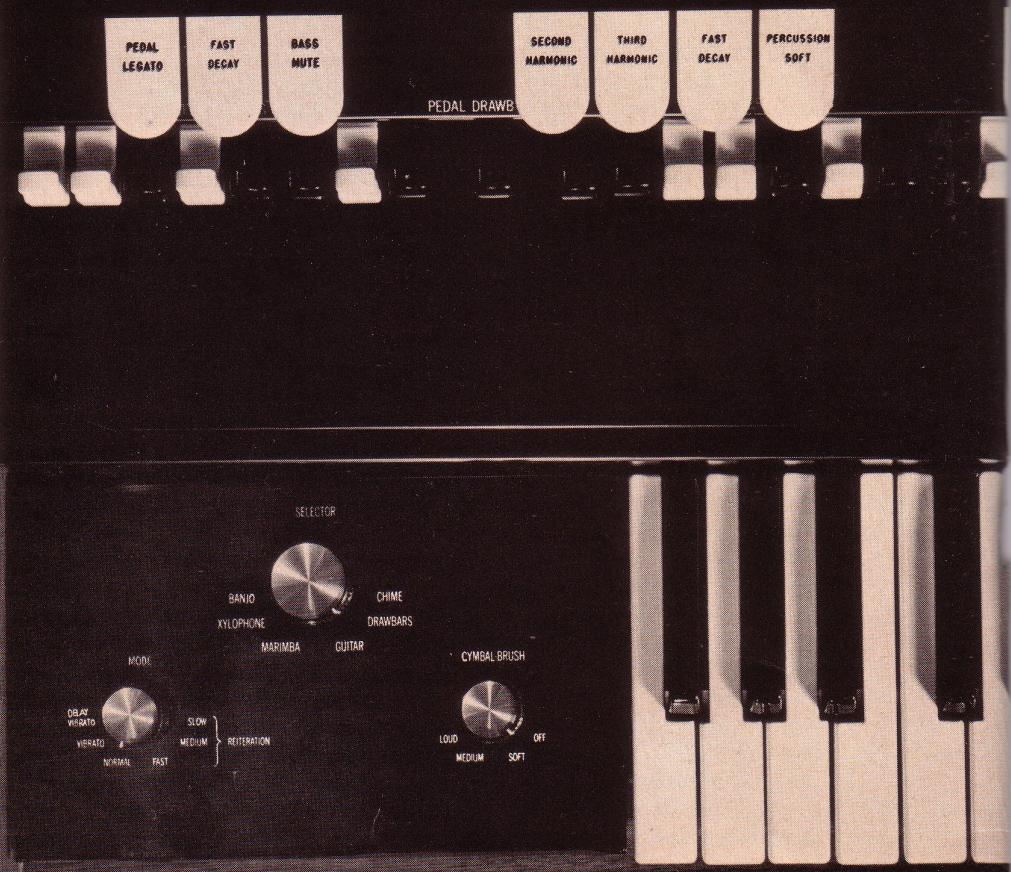
The guitar voice may be played as a normal single note or chord percussion effect with vibrato or delay vibrato, or in the reiteration mode. In the delay vibrato mode, the guitar voice simulates the sound of a Hawaiian guitar and can add just the right touch to *Moon of Mahakoora*.

With the mode switch in the normal position, any pre-set percussion voice will play in a normal touch response fashion and may be used as a solo or to accent or highlight drawbar tones.

In addition, the pre-set percussion voices can be used with many combinations of drawbars, percussion, vibrato, delay vibrato, and reiteration, to provide an almost limitless variety of musical effects.

The M-100-A is another result of Hammond's continuing program of product innovation designed to make playing the organ an exciting and imaginative experience.

## MELODIES COME ALIVE WITH THE M-100-A



# FROM AMATEUR TO PROFESSIONAL IN TWO STEPS

## STEP TWO: RHYTHM

Mr. Sauls is the author of *How to Read the Rhythms of Melodies*, which is available from Instructors' Publications, 17410 Gilmore St., Van Nuys, California 91406. Price is \$1.95

Price is \$1.95

Rhythm is more than just a type of music like the samba, fox trot, rhumba, big apple, or watusi. From the well-known symphony to the latest folk rock tunes any melody must have a rhythm of its own to carry it forward. Even the ancient Gregorian chants could be calibrated into rhythmic form with pauses and phrasings.

In our transition from amateur to professional, let's discuss rhythms of melodies and discover how you can allow your inner ear to learn a steady beat.

Many amateurs learn a melody by holding one note tenaciously while mentally searching for the next one. This habit results in continuing to play this way even after the tune is learned.

Never let this habit become part of your playing. Study a short phrase to discover its notes and fingering and then play all of it without stopping. Do not bring everything to a screeching halt just before that final note.

There are some instructors who advise students to go ahead and play the way they find it easiest and improve it later. Why learn something you have to unlearn? Play it right from the beginning.

## Play Four Measures Without Stopping



Set up a regular beat and if the melody can't keep up with it, then slow the beat until it does. Don't allow the melody to stop before the end. Any melody must have a steady rhythmic form.

Problems of fingering often rear their ugly heads before you realize that this is what causes you to stumble. Texts for eliminating this fallacy are called exercises or scales and this may have a doleful sound to those who are not able to realize the mental beauty of learning how to do something correctly. Those who make this discovery will go far.

## Syncopated Rhythms Of Melodies

“Syncopation” normally brings to mind earlier jazz. Yet it is found in all sorts of music. Defined by authority as deliberately

upsetting the normal rhythm, this means putting the accent where it doesn't regularly belong. Rhythm is a steady beat and when the melody's beat is contrary to it, you are creating two rhythms simultaneously. Does this seem impossible? Naturally it does, but like everything else in music, it can become easy with a little bit of thinking for encouragement. After learning how to play syncopation, you'll wonder why it appeared to be difficult.

When you were a child, did anyone ever ask if you could rub your head and pat your tummy at the same time? It's doubtful if anyone ever did the first time he tried.

In much the same manner, the rhythms of melodies illustrate the ease of learning this craft. In setting up a slow, constant, clock-like count you can create a "beat" which will remain in your subconscious throughout a lifetime of musical experiences. This metric balance will never leave you if learned correctly.

## Codetta

Isn't it strange when a writer uses a somewhat alien term and expects everyone to know what it means? It makes you feel that he's trying to show everyone how much he knows and maybe you've got something there. A codetta, in spite of your most likely guess, is not a female coda. Most of us already know that a coda is an appendage on the end of a composition. Its purpose is to wag the composer's delight in what he's written and to remind you of some of the various themes and rhythms with which he's been boring his listeners for the last hundred and eight measures. A codetta is just a little old coda and that's about all.

Hopefully our sometimes clumsy way of expressing things will be forgiven if it provokes only a few into discovering some fundamentally important things which go without notice too often. From amateur to professional isn't such a broad step. Don't thank an "Old Pro" when you make the transition. Most likely you'll feel that you made a discovery all by yourself. This is natural since music doesn't belong exclusively to any of us. It is ours to share with those who are searching for further knowledge. This makes you deserve the honor of being called an "Old Pro" yourself!

\* From "How to Read the Rhythms of Melodies." Used by permission of: © 1966 Randy Sauls.

# CHORD SUBSTITUTION

## BY

### BILL IRWIN

As promised in Part 3 (April/May issue), the subject for this concluding part of the present series of *Chord Substitution* articles is Ninth chord substitution.

Readers are invited to submit questions, together with a self-addressed, stamped envelope, to Bill Irwin, 13229 So. Wilkie Ave., Gardena, Calif. 90249

1

If you've been practicing the Moving Ninths, as explained at the end of Part 3, you should be ready to use them for chord substitutions. Study the following rule: When a melody line moves in close intervals, it is generally possible to reharmonize each note of the melody by substituting Ninth chords (Moving Ninths), in parallel movement, behind the melody. Each melody note is considered to be a step or a related step of a Ninth chord (indicating the name of the Ninth chord to be used) and each melody note is designated as the same relative numbered step, thereby creating the parallel movement of the accompanying Ninths. Steps of the Ninth chord are the I, III, V,  $\flat$ VII and IX.

At this point, don't panic! Follow the illustrations and text closely and this complex substitution technique will become fairly simple.

We'll use a simple melody with one chord as the original example and then relate each melody note to one of the five steps in a basic Ninth chord.



2

Let's name each melody note the third step (III) of the ? Ninth chord. The third step of the chord is two whole tones above the Root. If the note C is the third step of the unknown Ninth chord, the Root would be Ab and we'd use Ab9. If E is the third step, the Root is C and we'd use C9. G is the third step of Eb and the chord is Eb9. Use Ab9, C9, Eb9.

3

Let's name each melody note the fifth step (V) of the ? Ninth chord. If C is the fifth step, the Root is F. If E is the fifth step, the Root is A. If G is the fifth step, the Root is C. Therefore the three substituted chords are F9, A9 and C9.

4

If each melody note is the flatted seventh step ( $\flat$ VII) of the ? Ninth chord, we remember that the flatted seventh step is one whole tone below the Root and proceed as follows: If C is the flatted seventh step, the Root is D. If E is the flatted seventh step, the Root is Gb. If G is the flatted seventh step, the Root is A. The chords have now changed to D9, Gb9 and A9.

## 5

Now let's think of each melody note as the ninth step (IX) of the ? Ninth chord. The ninth step is one whole tone above the Root so we can easily determine that if the note C is the ninth step, the Root will be Bb. If E is the ninth step, the Root will be D. If G is the ninth step, the Root is F. We now have Bb9, D9 and F9.

Having covered the substitutions using the basic steps of the Ninth chord, let's add another three related steps.

## 6

Since the fifth step is omitted from the Moving Ninth chords, the melody note may be named the flatted fifth step ( $\flat$ V) of the ? Ninth chord without affecting the configuration of the accompanying Moving Ninths.

If the note C is named the flatted fifth step of the unknown Ninth chord, we can reason that the natural fifth step will be a half tone higher, i.e. the note Db and then if Db is the fifth step, the Root would be Gb. If E is the flatted fifth step, then F is the natural fifth

step and the Root is Bb. If G is the flatted fifth step, the natural fifth step is Ab and the Root is Db. Use Gb9, Bb9 and Db9. ("Are you keeping up class?")

## 7

Again, taking liberties with the fifth step, let's name each melody note the augmented fifth step (#V) of the ? Ninth chord. The augmented fifth step is a half tone higher than the natural fifth step and we can figure that if the note C is the augmented fifth step, the natural fifth step is B and the Root is E. If E is the augmented fifth step, the natural fifth step is Eb and the Root is Ab. If G is the augmented fifth step, the natural fifth step is F# and the Root is B. Use E9, Ab9 and B9.

## 8

Finally, if we designate each melody note as the sixth step (VI) of the scale, the melody plus the accompanying Ninth chord will create a 13th chord substitution. Knowing that the 6th step is one whole tone above the fifth step, we name the note C as the sixth step, which makes Bb the fifth step and the Root Eb. If E is named the sixth step, D is the fifth step and the Root is G. If G is named the sixth step,

F is the fifth step and the Root is Bb. The new chords are Eb9, G9 and Bb9.

You now have eight specific ways to reharmonize a melody. It is up to you to choose the appropriate Ninth chord to fit the sound you want and perhaps end the reharmonization with a Ninth chord that will allow

you to smoothly return to the original chord progression of piece.

The Ninth chord substitution technique can be used to create modern introductions (reharmonizing the pick-up notes or theme and con-

tinuing on into the original chord progression), endings and harmonic fills. (See *Modern Fill Magic*, Pointer System) Hope you've enjoyed working with advanced harmonies in the *Chord Substitution* series.

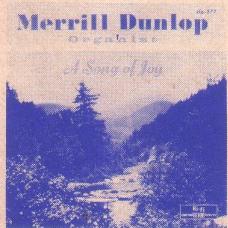


# Record Report



## Midnight Special The Incredible Jimmy Smith

Blue Note Records Inc.  
43 West 61st Street  
New York, New York  
BN 4078-B Monaural

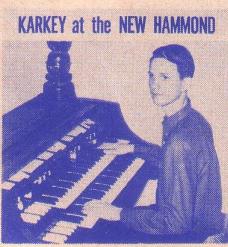


## A Song Of Joy

Recording Division,  
Zondervan Publishers  
Grand Rapids, Michigan  
M70P-7560 Monaural

The jazz world is constantly seeking a definition of jazz. Jazz is simply music. And music is what Jimmy Smith offers to you in this album. Accompanied by tenor sax, guitar and drums, Jimmy does not try to overpower the listener. Rather, his ability to work and inspire other musicians to reach unparalleled heights of expression is demonstrated. Good music may easily defy explanation because it is mostly felt. This is a good music album. The selections are *Midnight Special*, *A Subile One*, *Jumpin' The Blues*, *Why Was I Born*, and *One O'Clock Jump*.

Reverend Merrill Dunlop of Chicago is well known throughout America and Canada as a pianist, organist and composer of Gospel Music. He is also a minister of the Gospel. Reverend Dunlop possesses a rapport with both the organ and his music that produces a truly lovely and impressive listening experience. You'll never hear the Hammond Organ sound more lovely and impressive as when he plays such favorites as *A Song Of Joy*, *The Great Physician*, *Whispering Hope*, *Because He Loved Me* and others.



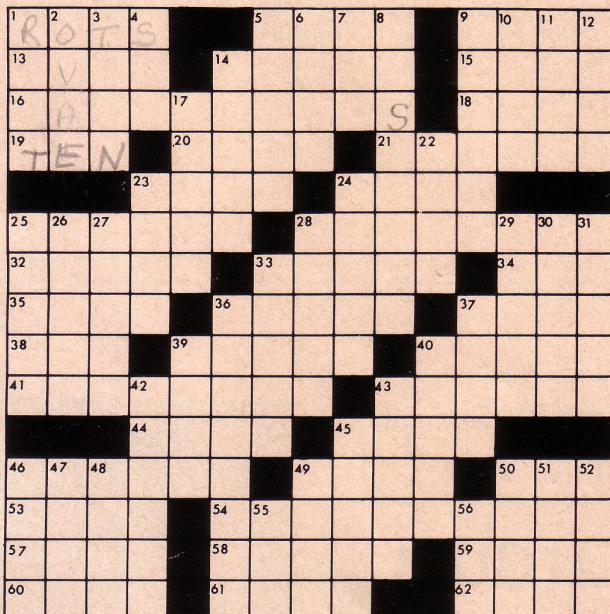
## Karkey At The New Hammond

Norm Vincent Assoc.  
Recording Studios  
4040 Woodcock Drive  
Jacksonville  
Florida 32207  
NV12667A Monaural

This new 45 rpm record—the first recording made by Karkey—features two selections that have achieved great popularity recently—*The Girl From Ipanema* and *Work Song*, a Tijuana Brass hit. Some feel that Karkey is already in the same league with such musical greats as George Shearing and Ray Charles. His individualistic styling reflects a personal involvement of his own special inner vision with the music to produce sounds which can involve the listener as well as the artist.

All records reviewed in this column can be purchased from your local record dealer or directly from the publisher. Please *do not* send orders to Hammond Organ Company.

# Musical Crossword



### Across

- 1 Decomposes
- 5 Vice-president
- 9 Seed covering
- 13 Chills and fever
- 14 Color
- 15 \_\_\_\_\_ fide (genuine)
- 16 Instruments that can be reproduced by the organ
- 18 Footwear
- 19 Knockout count
- 20 Gave money
- 21 Attire
- 23 Saucy
- 24 Burn
- 25 Fashionable drawing rooms
- 28 A movable slide exclusive to the Hammond
- 32 Dogma
- 33 Long periods of time
- 34 Cutting tool
- 35 Man from paradise
- 36 Factory
- 37 Term in trigonometry
- 38 Spanish article
- 39 Eleanor, to friends
- 40 Mime. de \_\_\_\_\_, French writer
- 41 Musical movements
- 43 Famous name in perfume
- 44 Beautiful garden
- 45 Fill to satiety
- 46 Scorches
- 49 God of war
- 50 Afternoon function
- 53 Thought
- 54 Spinning discs in the Hammond Organ generator
- 57 Sign which indicates lowering the pitch of a note by a half step
- 58 Elaborate solo songs
- 59 Image on a radar screen
- 60 Beginner
- 61 \_\_\_\_\_ we forget
- 62 Low tones played on the pedal keyboard

### Down

- 1 Entranced
- 2 Curved molding
- 3 An embellishment consisting of four or five notes
- 4 Dry, as champagne
- 5 Call on
- 6 Arthurian lady
- 7 The self
- 8 Strong inclination
- 9 Take in
- 10 That note on which a chord is built
- 11 Small distance
- 12 Body of water
- 14 Autocrats
- 17 Capsize
- 22 Legislative products
- 23 Keatsian product
- 24 Pal
- 25 Overcharge for tickets
- 26 Warmth of feeling
- 27 Rental contract
- 28 Agreements
- 29 Oriental
- 30 Rajah's consort
- 31 Technical name of upper manual
- 33 Steve \_\_\_\_\_, of TV
- 36 Place for an idol
- 37 Suffix with rheo or thermo
- 39 Undressed
- 40 Be still
- 42 Smooth flowing of one note to another
- 43 Balls of yarn
- 45 Technical name of lower manual
- 46 Strain
- 47 Vainly
- 48 Close
- 49 Cuckoos
- 50 Membrane (Anat.)
- 51 Yale men
- 52 Snakes
- 55 Mine output
- 56 Recede

Solution on page 14

to

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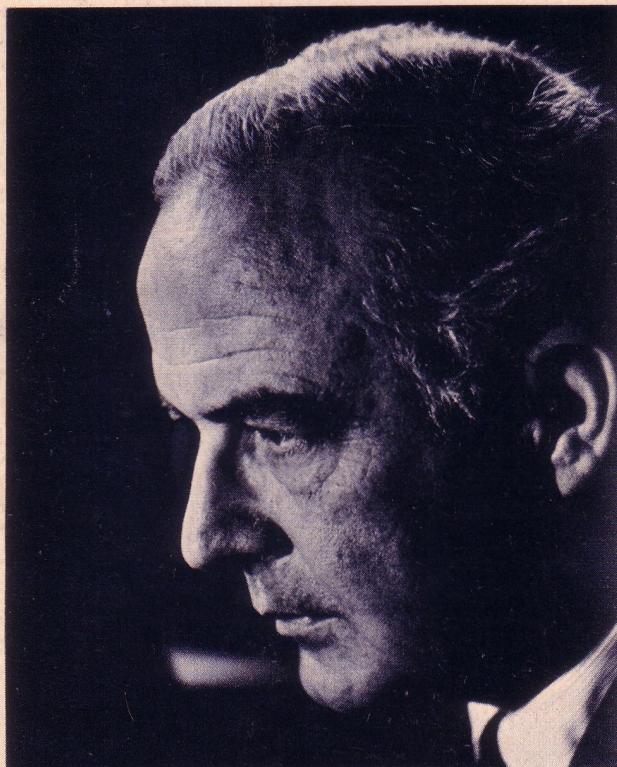
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## Great American Musicians

# Samuel Barber



The young boy from West Chester, Pa., began taking piano lessons at six and by the age of seven he wrote his first composition, *Sadness*, consisting of twenty-three bars in the key of C minor. *The Rose Tree* was his first attempt at an opera. He was ten.

Samuel Barber, well known American composer, who was a church organist in his early teens, has twice received the Pulitzer Prize for music. In 1959 he was honored for his opera *Vanessa* and in 1963, for his *First Piano Concerto*.

His famous *Adagio For Strings*, with its free flowing rhythm, is considered one of the outstanding contributions to music by an American composer. It was introduced by Arturo Toscanini in 1938.

Barber's First Symphony in 1937 gave him the distinction of being the first American composer to be represented at the Salzburg Festival.

Since World War II, Barber has composed two ballets, *Medea* for Martha Graham and *Souvenirs* for the New York City Center Ballet Company.

Other works include *Knoxville, Summer of 1915* (Soprano and Orchestra); two Orchestral Suites; *Music For A Scene From Shelley*; *Summer Music*; *Overture To The School For Scandal*; *Dover Beach*; *Melodies Passageres*; *Hermit Songs*; and *Piano Sonata*.