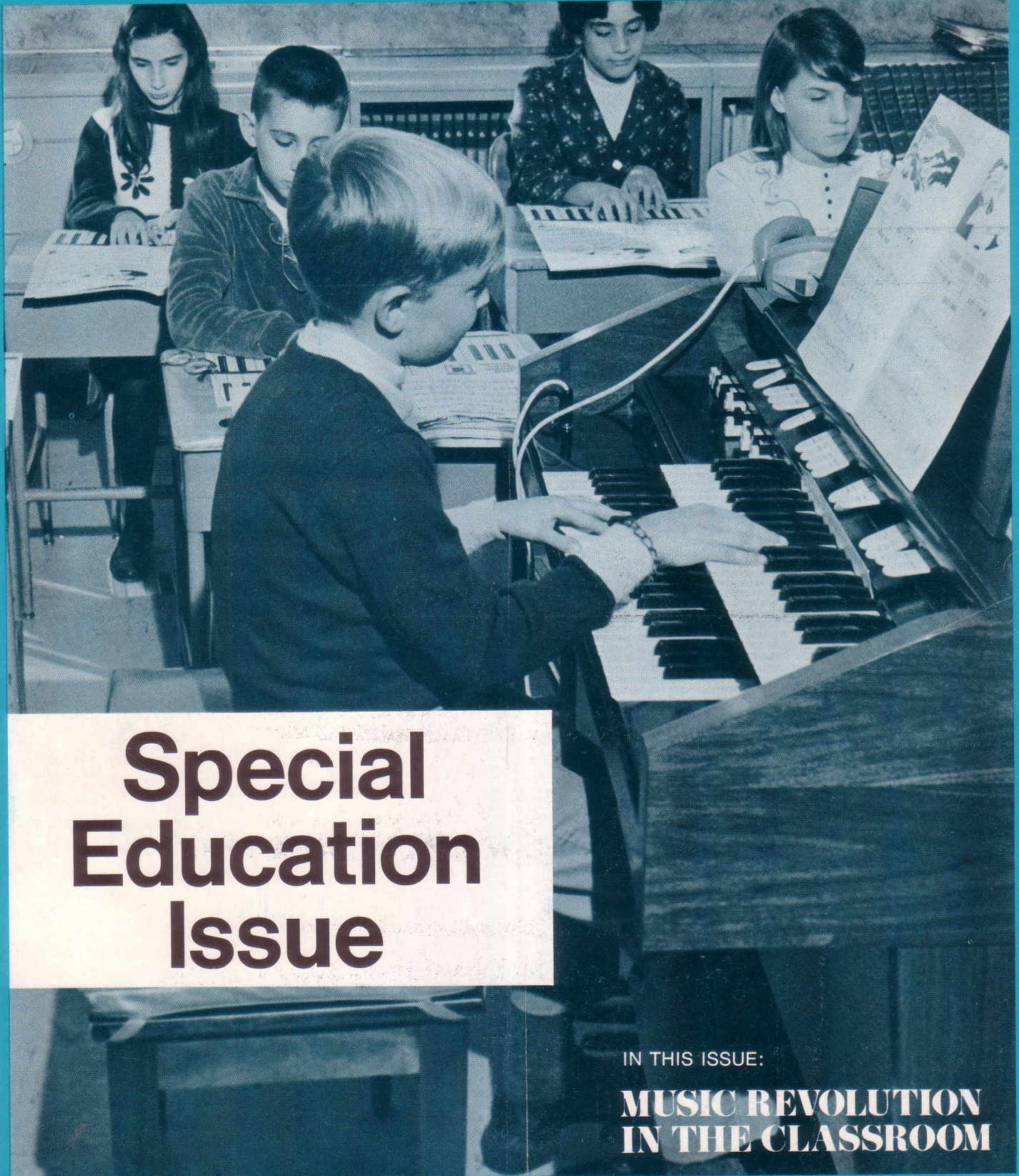


THE HAMMOND TIMES



Special Education Issue

IN THIS ISSUE:

**MUSIC REVOLUTION
IN THE CLASSROOM**

THE HAMMOND TIMES

Volume 29 Number 6
February/March, 1968

MUSIC REVOLUTION IN THE CLASSROOM

On the cover . . .

Everyone wants to be in the fifth grade at Cranston, R.I., where a music revolution is taking place. The music portion of the student's day has come to life with the acquisition of Hammond Organs for each classroom. There's music in the schools in Cranston and this local project is fast becoming a national program.

Contents

- 2 Music Revolution In The Classroom
- 6 Building Your Musical Knowledge With Circles of Fifths, Part Two, by Randy Sauls
- 9 Jimmy Smith Spends An Afternoon With Wounded Servicemen
- 10 Beginner's Corner, by Mildred Alexander
- 12 Progress With Chord Progression, by J. Hill
- 14 Music Review, by Porter Heaps
- 15 Record Report
- 15 New Direction For The Hammond Times
- 16 H-Series Hammonds Move Into Professional Areas

Sorry . . .

Under the Record Report in the Dec.-Jan. *Hammond Times* Eddie Layton's album, *Organ Music For Christmas*, should have read, available from Epic Records Division of Columbia Records, CBS Building, 52nd & 6th Ave., New York. Under the Torrent-Alexander Duo record, *X-Plorations*, it should have read, available from Do-Re-Mi Records, 230 Layola Drive, Santa Barbara, Calif.

Johnny Roberts* is a fifth grader in the Woodridge Elementary School in Cranston, R.I. One day Johnny came home and said, "Mom, everybody at our school wants to be in the fifth grade."

Now, that's the kind of remark that could put many mothers to wondering. But not Mrs. Roberts. For all fifth grade children in the Cranston Public School system are unlike their counterparts anywhere. Johnny and his schoolmates are enjoying the benefits of a music revolution in the classroom!

It all began about four years ago when Paul Rylander, director of music for the Cranston schools, expressed concern with the content of the elementary music curriculum throughout the country.

"It is generally agreed," Rylander noted, "that there is little pupil enthusiasm for music, rare moments of pupil excitement, and infrequent carry-over into the home." Further complicating the picture, he continued, is that more often than not, the teacher is ill-prepared to teach music and reluctant to use his or her voice which is essentially the only teaching tool.

The philosophy of music educators, according to Rylander, is: "music for every child and every child for music." But despite its lofty ideals and good intentions, this credo has questionable realistic application by teachers. The problem is that little innovation has found its way into the staid "sit and sing" teaching curriculum of music.

The Cranston Solution

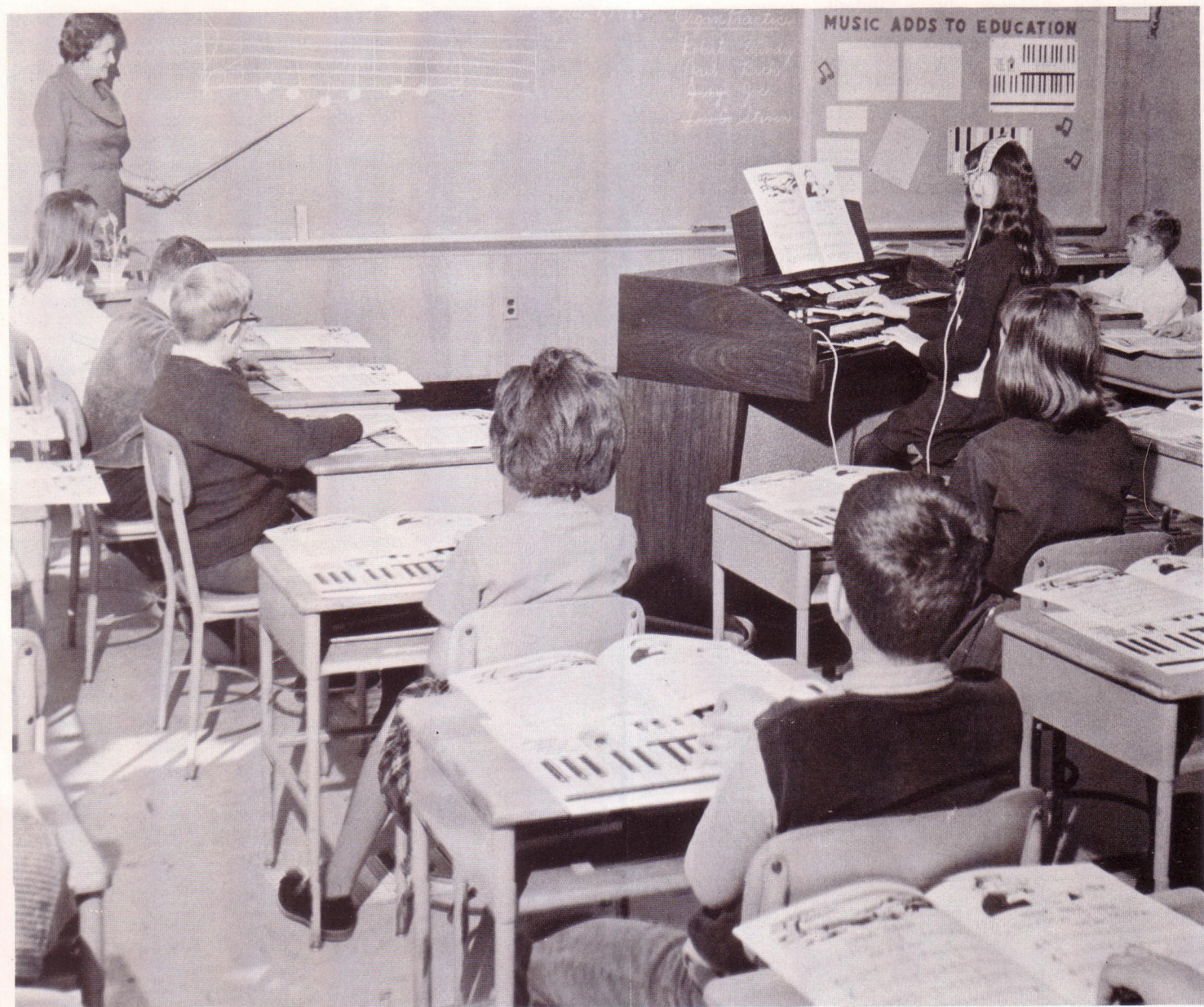
Rylander pondered the problem and came up with an imaginative solution revolutionizing the old "sit and sing" method of teaching a music class by developing a program that presents *both* student and teacher with a personal sense of achievement and involvement.

Working in day-to-day cooperation with the Hammond Organ dealer in nearby East Greenwich, Rylander set about the task of carrying through his program.

*The name in this story has been changed.

CRANSTON, R. I.:

WHERE EVERYONE WANTS TO BE IN THE FIFTH GRADE!



**"ORGAN PROGRAM TURNS
MUSIC TEACHERS INTO
'PIED PIPERS' . . .
STUDENTS INTO MUSICIANS"**

Most important, Rylander agrees, was the willingness of the Hammond dealer (Bud Gallup Inc.) to provide one organ to each of 20 fifth grade classrooms, as well as instructional materials, free of charge for a full year. In this way, each teacher and the entire school system discover the full value of the program without cost considerations . . . a precedent in educational circles.

Also provided by the local Hammond dealer was a "teacher aide," Miss Lucy Chapman, who functioned in a variety of duties not involving direct student teaching. It was Miss Chapman who conducted a series of five in-service workshops for the Cranston music teachers, where the materials to be used were ex-

amined and discussed. First, only music teachers in 15 schools were involved. But their enthusiasm for the project radiated to the other five schools and the program quickly became all-inclusive.

Why The Organ Was Used

The organ was selected for its "ease-of-play aspect." It quickly gives students a sense of achievement and involvement in technique of teaching elementary classroom music using the organ as an instructional tool has resulted in a veritable "musical sputnik" for pupils and teachers alike. Through the ability to easily learn to play the organ, the instructor was no longer ill-prepared to teach music and no longer needed to use voice as a teaching tool.

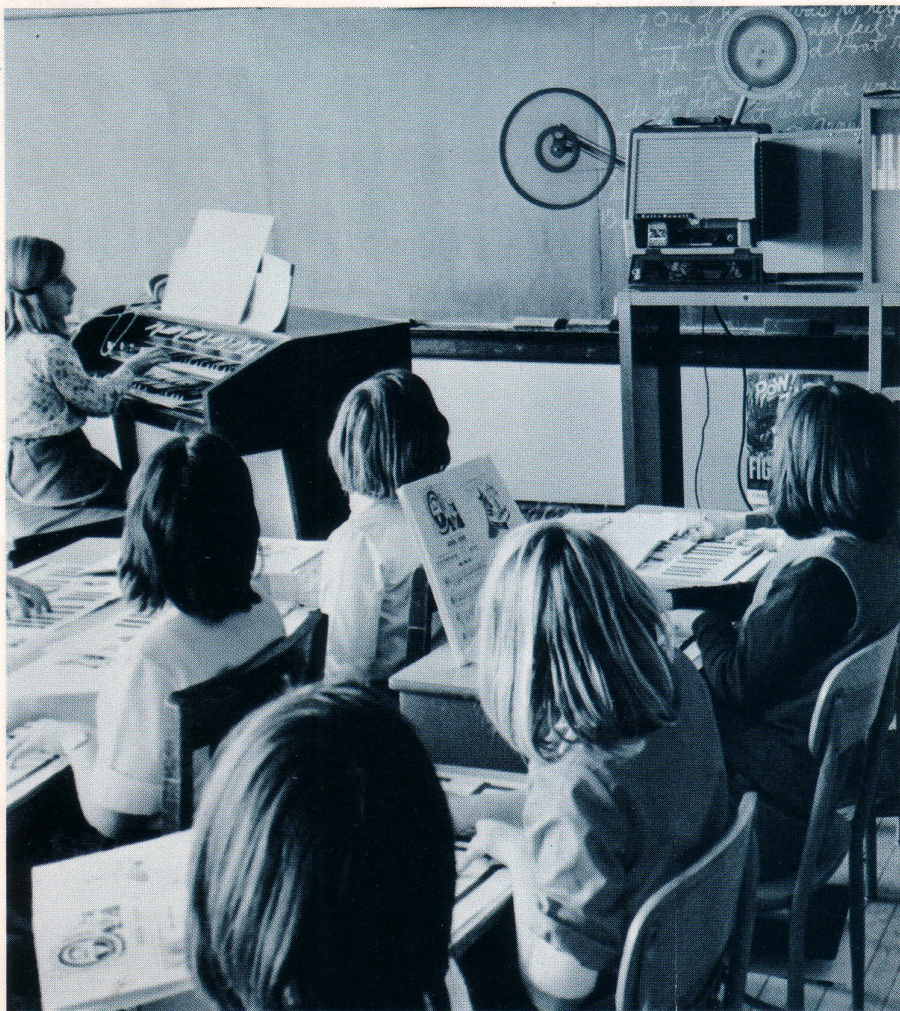
The enthusiasm and eagerness that then accompanied the introduction of the organ program into the classroom, according to Rylander, is without parallel in the many approaches to the teaching of music. The music teacher had suddenly become a veritable "Pied Piper" in the

eyes of the participating fifth grade students, and their excitement matched the progress they quickly began to make.

Classrooms Came Alive

Frequent instances were discovered of pupils who had suddenly found that here was something they could achieve with an accompanying sense of satisfaction. Classrooms came alive with an excited sense of participation by the children. A willingness to demonstrate accomplishments became a usual rather than an unexpected occurrence. It was not uncommon to find students with physical and emotional handicaps who through the organ could now identify with their peers. Support of the program from the parents of these particular children was overwhelming and their gratitude frequently emotional.

Students who previously offered little classroom participation responded wholeheartedly to the music classes, and began to show real interest in a number of other daily classroom projects. The



(Top) "The Buddy System" where one youngster listens on the earphones to assist another in playing.

(Left) A motion picture film is part of the lesson materials provided to each classroom. The fifth graders follow the film as it discusses visually the lesson for the day.

organ truly belonged to the class, and became an integral part of every music lesson. Learning music through physical action became an everyday occurrence for the student.

Classroom materials included a facsimile of a keyboard and pedal board for every child as well as a music instruction book. And each student was free to take home his classroom materials for further study.

During the music portion of the class day, several students had an opportunity to play the organ while the remainder of the class "played" and learned on their keyboards and pedal boards.

Important to the student is the fact that he could get immediate sustained tones from the organ. This big plus created for students an immediate degree of satisfaction and achievement.

Student reaction to learning music through the organ was so overwhelming that all teachers soon allowed students extra playing time during the classroom

day. With the aid of earphones, students could take additional turns at the organ while classmates continue with other studies.

Realizing that any program of this type will succeed in direct proportion to the amount of time a youngster has at the organ, each teacher in the Cranston program prepared a practice schedule for all pupils. Through earphones, the organ is in constant use with no disruptions to the daily teaching routines. This is a most important consideration and represents a concept very much in keeping with today's vital educational concerns for self direction, individual study, and personal motivation.

Wide Community Acceptance

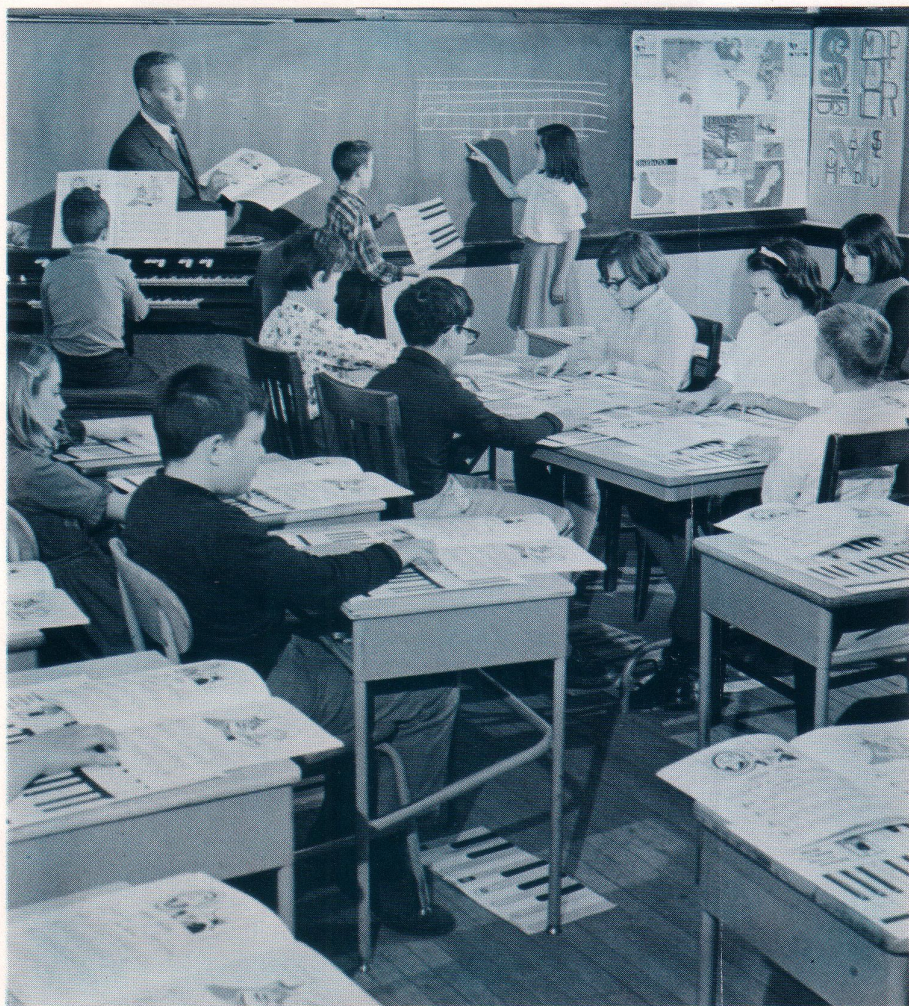
Community acceptance and approval was most remarkable. Severe budget requirements which plague most communities—and Cranston was no exception—cut into textbook and equipment allowances, but the organ program was accepted as a permanent adoption to the

curriculum. Parents appreciate that through the school, their children are gaining an enthusiasm for music. This is a process which usually begins at home . . . and which often fails there.

Today in Cranston, the 20 organs are still in the fifth grade classrooms being enjoyed by 600 pupils. And many of these students are coming to school early and staying late so they can have extra time on the organ.

And what of last year's fifth graders? They've moved into the sixth grade and the great majority now play and love music as their parents never will. And they are still enjoying the organ by participating in a school-sponsored program as an after-school and Saturday morning activity.

The question is often asked: "What turns kids on?" In the little New England community of Cranston, R.I., the answer is "It's organ music that turns 'em on!"

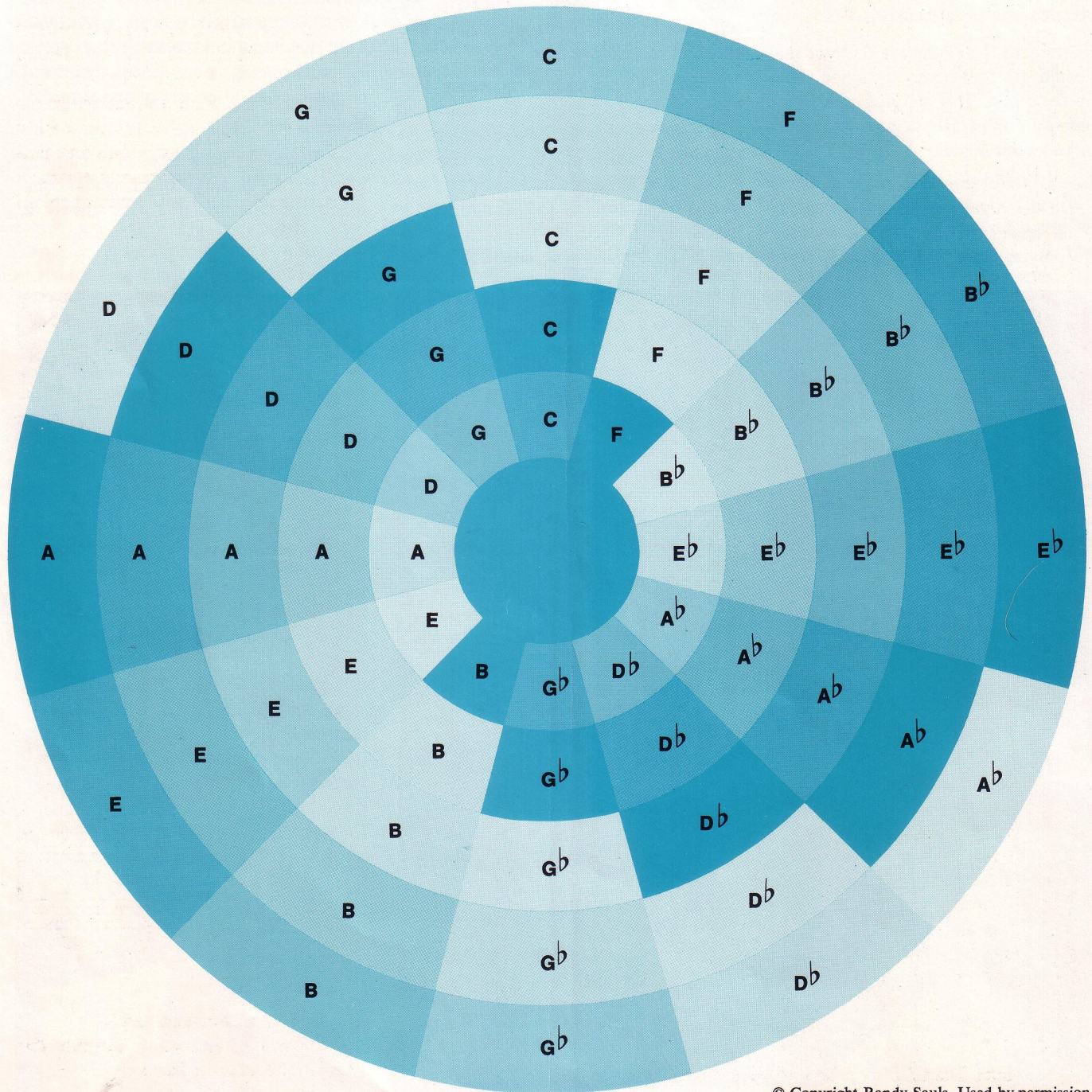


(Top) Each Hammond organ comes equipped with earphones so students may gain additional playing time during the day without interrupting other students' lessons.

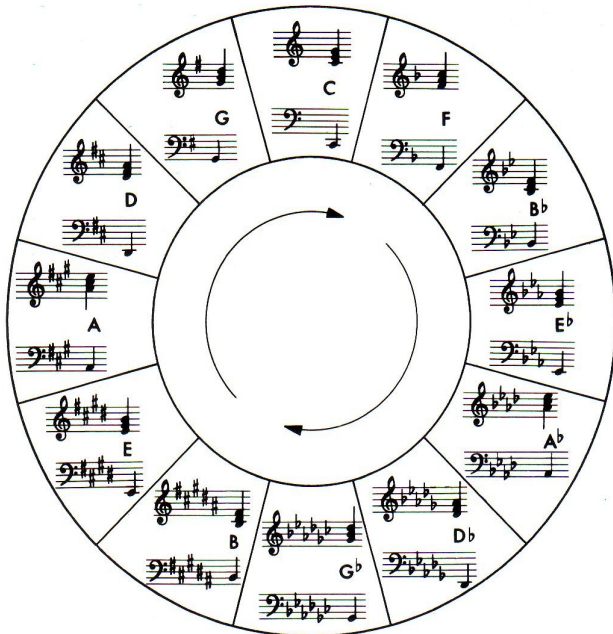
(Left) Keyboard and foot pedal charts and lesson books are provided to each student for easier learning and classroom participation.

Building Your Musical Knowledge With Circles Of Fifths

Part Two
By Randy Sauls



© Copyright Randy Sauls, Used by permission



In Part One which appeared in the October-November (1967) issue we explained how our twelve tones, in intervals of fifths, form a circle. The illustration (originally designed for the *Thinking Organists' Introduction to Modern Harmony*, now in its third edition) pictures the mathematical nature of music by also enumerating the keys of sharps and flats. The word "fifth" is quite a valuable "key" in understanding the nature of music.

Everyone knows that the key in which you are playing is the name of the last chord of the selection and is called the TONIC chord. Almost everyone knows, too, that the DOMINANT chord, the 7th chord constructed on the key's 5th scale tone, normally occurs immediately before this final TONIC chord.

Isn't it reasonable, then, to assume that this is a natural trend in the progressive motion of harmony? If a G7th chord is followed by a C chord, wouldn't you expect a C7th chord to be followed by an F chord? Use the keyboard to discover the SOUND of the progressions of chords without studying them as part of a piece of music to be performed.

If we are in the key of C with its final TONIC chord C, we'll have to stop there because this is the end of the line! The only way then of using natural-sounding progressions with secondary dominants is to devise some

method of putting them in before that final TONIC chord. PRECEDE the dominant with its own dominant and you will discover some fresh, new and interesting sounds in harmony.

Since the G7th is the dominant of C, force a D7th (its dominant) before the G7th. An A7th may often be "inserted" before D7th even though it isn't written and sometimes an E7th will fall quite musically just before the A7th. If they were lined up like soldiers they'd read: E A D G and this G7th would be followed by C, the FINAL TONIC CHORD. This procedure sounds identical in all other keys.

Secondary Dominants

A secondary dominant is the dominant of any degree of the scale other than the TONIC. Each of our twelve tones on the Circle is the root tone of the dominant of the key which follows in a normal, right-handed, clockwise direction. The progression "from the 5th" is the easiest motion of harmony to recognize. Anyone with any musical experience at all has played this progression countless times. By simply NOTICING it you can learn to use it even when it isn't written!

Some Interesting Applications

As indicated in Part One previously, dominant 7ths constructed on tones of the scale other than the 1st, 4th or 5th require accidentals. Accidentals are sharps, flats or naturals not part of the key in which you are playing. The *Thinking Organist* texts explain in detail how these dominant 7ths may be used as minor 7ths to give the harmony more color and interest. Quite often either a dominant or a minor 7th may sound correct. Occasionally you may use both for added interest in your harmony depending on your preference.

Frequently you will not be able to insert more than ONE secondary dominant before the dominant; sometimes there may be TWO secondaries; occasionally THREE, and in rare instances, FOUR may be possible!

Here's an example of how ORIGINALITY is possible in some unexpected places.

Figure 1.



Last four measures from one of last century's Hit Parade songs. This is all you need to illustrate the quaint "square" sound of that era's harmony.

(continued on next page)

PART TWO BUILDING YOUR MUSICAL KNOWLEDGE WITH THE CIRCLE OF FIFTHS

By: Randy Sauls

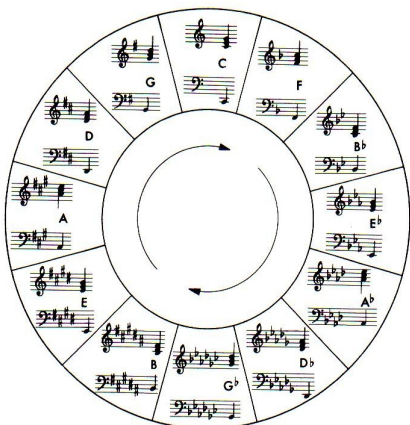


Figure 2.
Progressive improvement of the harmony of Figure 1.



Minor 7ths may be arranged in a series of 5ths as though they were secondary dominant 7ths proceeding around the circle of fifths. The harmony of even this seasoned "Early-California" melody can be made to sound agreeable to current taste!

Note that what appeared to be simple major chords are actually minor 7ths. The root tone played in the pedal, with the upper part of the chord being a simple major triad, creates a minor seventh chord. For details consult the *Thinking Organist* or *Thinking Musician* texts!

Admittedly Figure 2 is "over-doing" a useful device of harmony to make a point in theory but it may help to add something colorful to your playing.

Recognizing Progressions

Familiarity with the sound of up-to-date progressions of harmony will grow rapidly when you can see how short sections of the circle constantly appear in everything you play. Notice on a copy of the regular piano-vocal sheet music of *Blue Moon* by Rodgers and Hart (Robbins Music Corp.) how this device of harmony occurs throughout the song. *Heart and Soul* by Hoagy Carmichael (Famous Music Corp.) is a favorite among

teen-agers for its repeating pattern of rhythm and harmony although most of them play this theme never realizing what the song actually is! If you're old enough to recall the Eddie Cantor radio programs of the early thirties you will be certain to recognize

♪ WE ♪ WANT ♪ CAN ♪ TOR ♪

as its theme. Now you can notice that this, too, is identical to what has resulted in a more or less standard pattern of harmony.

Music's progressive motion around the Circle of Fifths is certainly not limited to the few selections mentioned here. Finding how it occurs in the things we already know will make it easier to add original sounds in your harmony whenever you play. Understanding this will hasten the day when you won't need music each time you play.

Composer's Techniques

Most of us have a favorite composer. If suddenly asked for a choice after writing this article it would most likely be the late Jerome Kern. With another of the late greats he collaborated on *All the Things You Are* (Chappel & Co.). This is about as perfect an illustration of the Circle of Fifths as you can find in a single composition.

Copy the root tones of this song's chords from the chorus of the piano-vocal music in this manner: F B \flat E \flat A \flat etc. The first bass note in each measure is the root tone of this measure's harmony in nearly each instance. See how five root tones are used in series. Then a leap is made directly across the circle as the harmony follows an ingenious pattern to produce a mechanically designed work of art!

Wouldn't you agree that if a composer can take a device of science and by his understanding of the craft of music produce a work such as this, we could learn to add to our knowledge of music by studying this mathematical feature of the music we play? Like any other lover of music who wishes to excel in his work which is also his hobby, this composer learned HOW TO COMPOSE before he wrote the song! Even though music may not be your profession you can earn more pleasure from it by learning more of what it's all about.

Writing articles we hope will be helpful is rewarding if it makes music as satisfying to you as it has been to me for a lifetime.

Illustrations and theory from:

- The Thinking Organists Introduction to Modern Harmony.....\$3.50
 - The Thinking Musicians Circle of Fifths.....\$3.50
- Instructors Publications
17410 Gilmore Street,
Van Nuys, California 91406

JIMMY SMITH SPENDS AN AFTERNOON WITH HOSPITALIZED SERVICEMEN

It was a red letter day for the boys at the U.S. Naval Hospital, Great Lakes, Ill., when Jimmy Smith, the most popular jazz organist in the country, took time from his busy Chicago engagement to play for them.

Jimmy Smith, recently voted Jazz Organist of the Year 1967 by the readers of DOWNBEAT MAGAZINE, is always ready to entertain servicemen, whenever his schedule permits.

As a youngster, Jimmy studied piano, bass fiddle, harmony, and theory. After serving in World War II, where he often entertained his fellow servicemen, he became a professional pianist. By 1954, Jimmy became an organist and has performed on

the Hammond Organ for the past seven years.

He saw in the organ a tremendous challenge that would allow him unlimited ways to express himself musically. And he has done just that, until today he is described as the most important "innovation" in jazz in the past ten years. No musician has influenced more artists than Jimmy Smith.

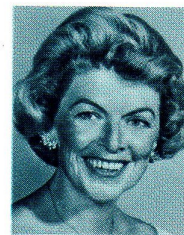
He knows how to communicate to his audience when he plays all types of modern jazz. And he has also defied the sometimes stigma of jazz artists by proving that good music defies classification. His music remains eloquent in this treatment of ballads, and earthy, robust, and soul filling when he turns to the blues.

Jimmy Smith has proved to be one of the country's hit recording artists. To date, he has recorded 21 albums and has become one of the largest jazz sellers. His recording of *Midnight Special* was his first record to make the national music charts. This was soon eclipsed with his swinging *Walk On The Wild Side*. His new record, *Mickey Mouse*, is one the children will love.

Jimmy resides with his wife and two children in Lafayette Hills, Pa. When he isn't entertaining on the organ, he is busy running his thriving real estate business. During his leisure hours, Jimmy can be found pursuing one of his many hobbies which include golf, karate, boating, and sports cars.



Better Use of Familiar Chords and Pedals



Beginner's Corner by Mildred Alexander

So often I have stressed the importance of learning one thing well and new things as additions or alterations. Now, I'd like to help you do just that. Take what you already know and add many variations to make your playing much more interesting.

By now you know a C Chord and a C pedal, and a G7 chord and a G pedal. Please practice these patterns in Waltz Time, on all the other chords you know, and apply them to all the Waltzes you know now, and others you will be learning.

To start learning 3/4 time easily, the HAMMOND ORGAN COURSE suggests sustaining the left hand, and using alternating pedals on the first beat of each measure.

L.H. C G7 C G7 C G7 C
Pedal
Count: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Some people like to use a skating rink type 3/4 rhythm occasionally. To do this, play the pedal on the

first beat, and chord in left hand on the second and third beats.

L.H. C G7 C G7 C G7 C
Pedal
Count: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Adding a counter melody in the left hand sounds mighty pretty. To start this, play the bottom note of the chord, in left hand, (along with the pedal), on the count of

one, and hold it as you play the rest of the chords on the count of two, and again on the count of three.

L.H. C G7 C G7 C G7 C
Pedal
Count: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

To make a simple and quite delightful variation, play the rest of the chord on the second beat and hold for the third beat every other measure.

L.H. C G7 C G7 C G7 C
Pedal
Count: 1 2 3 1 hold 1 2 3 1 hold 1 2 3 1 hold

Many songs have a feeling of stopping to “take a breath” at the end of four bars, so we often change the rhythm pattern on the fourth bar, as we do in this next

illustration. Try building “pyramid” chords, by starting at the bottom with one note, and adding another, and then another, building up, holding each note as you go.

L.H. C *G7*

Pedal

Count: 1 2 3 1 2 3 1 2 3 1 hold

Pyramid chords can also start from the top and come down, holding each as you go.

L.H. C *G7*

Pedal

Count: 1 2 1 2 1 2 1 hold

You can add still more variety by playing “pyramid” chords first going up, and then coming down.

L.H. C *G7*

Pedal

Count: 1 2 3 1 2 3 1 2 3 1 2 3

For another interesting variation in Waltz Time, play the bottom note of the chord on the first beat (along with pedal). Hold it while you play the next note on the

count of “and”, and the top note of the chord on the count of two, and hold for the count of three.

L.H. C *G7*

Pedal

Count: 1 & 2 hold 1 & 2 hold 1 & 2 hold 1 & 2 hold

The prettiest note in a major chord is the third note of the scale. That’s why we are sustaining the E in the C chord. The prettiest note in a seventh chord is the 7th note of the scale, flatted. That’s why we are sustain-

ing the F in the G7 chord. Now let’s try holding the pretty note, and alternating the other two notes of the chord, one on each beat.

L.H. C *G7*

Pedal

Count: 1 2 3 1 2 3 1 2 3 hold 1 2 3 1 2 3

For still more movement, play the “pretty” note on the first beat of the measure, (along with pedal), and hold

it as you alternate the two remaining notes in the chord on the counts of two and three.

L.H. C *G7*

Pedal

Count: 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

After becoming thoroughly familiar with these additions to chords you already know, you will probably invent some of your own. Try all of them on all the Waltzes

you know. Mix them up, play first one pattern, then another. Make longer arrangements, and never have to play “plain” again.

PROGRESS WITH CHORD PROGRESSIONS

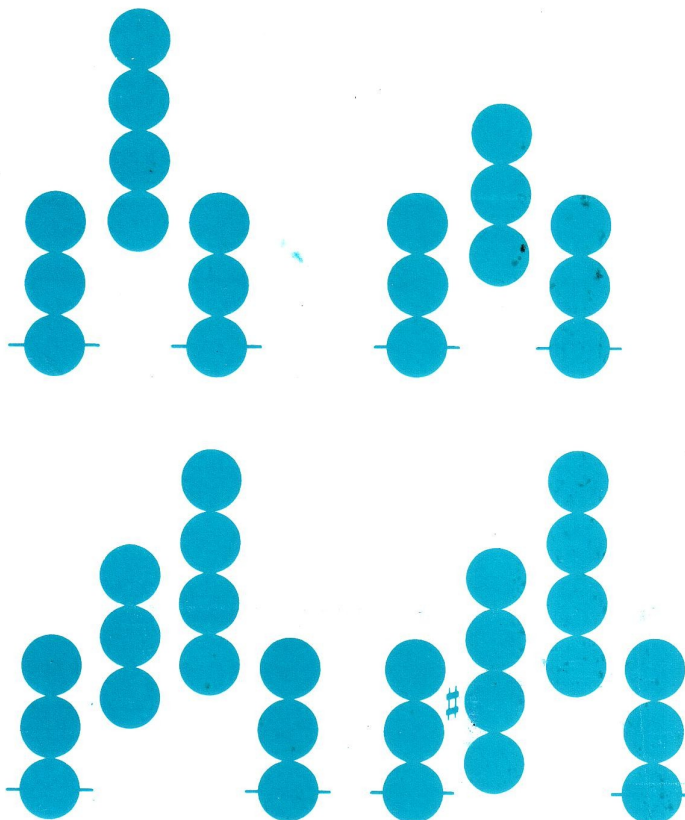
BY J. HILL

Do you remember the first song you ever learned? Before you could play it, you first had to learn it a step at a time. First, came the melody with the right hand. As soon as you could play it pretty well, you learned two or three chords for the left hand, and the matching bass pedals.

No one said a word about the progression of the chords you played. You were far too busy trying to make everything fit together to be bothered with anything else.

But now that you know the song, and perhaps a lot of others, let's find out just a little more about the chords you used and why.

Chords flow smoothly from one to another, then usually back to the first chord. We call this movement or flow, a progression. It has an orderly sound. Let's experiment and find out for ourselves. Place your copy of the *Times* on the music rack of your organ. With your left hand, play these three chords: C, G7, then back to C. Hold each chord for two counts — tap your right foot twice as you play each chord. Now, do this again, and listen very carefully. You began with the C chord. We'll call this the home chord, since it's the one we start with. Then we moved to G7 chord. G7 is a nice guy. He's warm and friendly, but we could not end a song with him. He just isn't complete until we go back to C chord. You just had yourself a short pleasant trip. It was a nice visit we had with G7, but we had to get home to really appreciate him.



The second trip is a longer one. We'll begin once more with C chord. That's home. Now let's progress to the F chord, enjoy a cup of coffee with him. Then let's drop by to see G7 again. I think he has the coffee pot going, and will share it with us. But, it's about time to go home again, isn't it? So back to C. Now play this progression: C, F, G7, C — home again.

Did you listen to yourself? If not, try again: C, F, G7, C. Play this sequence several times.

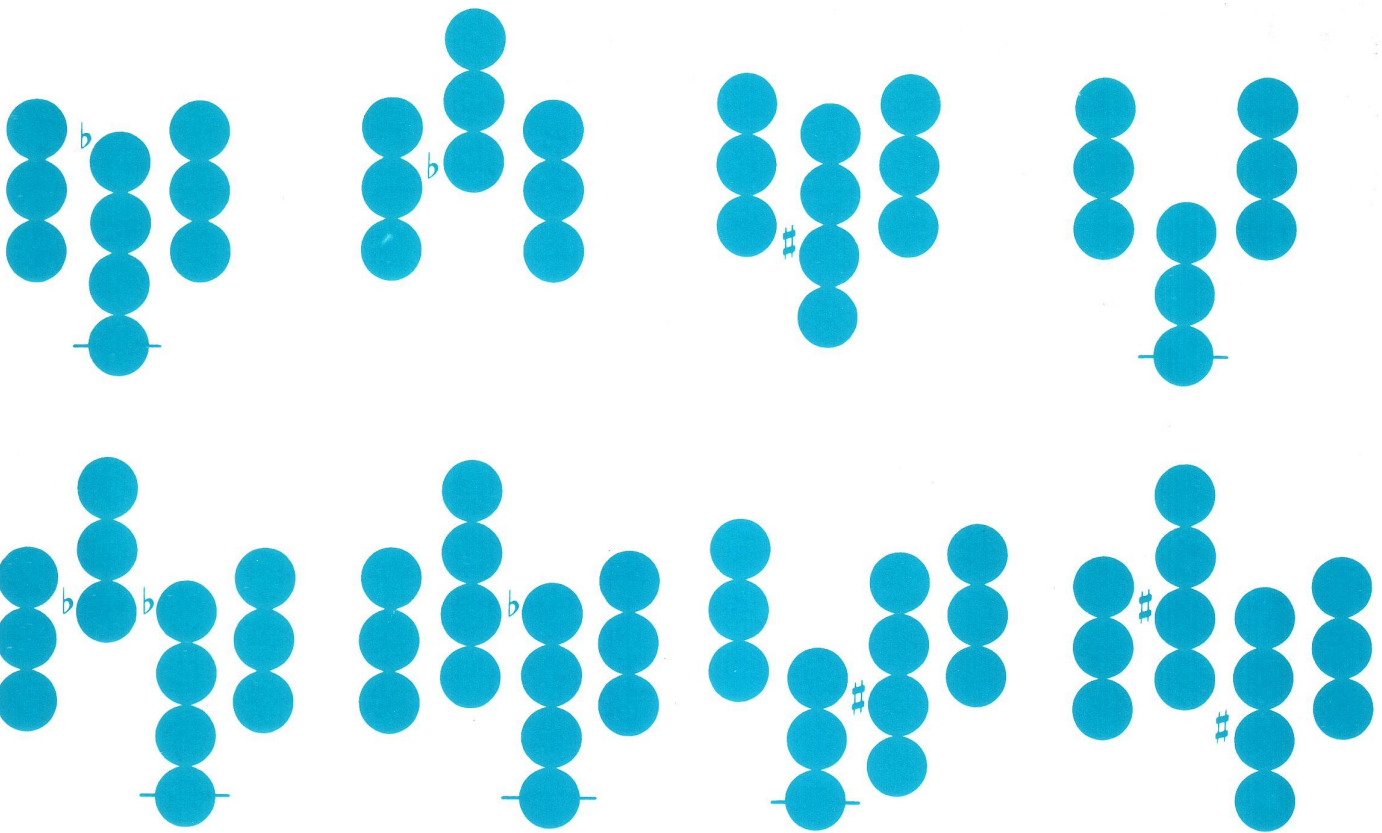
By the way, you can also begin with C, visit F, and then come home to C.

Now we have three trips we can make. Let's try them.

1. C, G7, C — home again.
2. C, F, C — home again.
3. C, F, G7, C — home again.

Now let's reach again for a new friend. This guy will widen your playing range to a lot of new tunes. Try this chord progression: C, D7, G7, C — home again.

Now you have four sequences you can play, and with them, a wide variety of songs. Turn once more to your instruction book, and play at least six tunes. Watch for the above chord progressions. I hope you have *Silent Night* in your book. You do? Good, Let's play it, and watch the progressions.



Here are the words marked with the chord progressions. Try it and see if it works for you. **Be sure to listen carefully as you play and watch for the chord changes.**

- | | | | |
|----|----------------------------|----|-------------------|
| C | Silent night, Holy night | G7 | Sleep in heavenly |
| G7 | All is calm, all is bright | C | Peace |
| F | Round yon Virgin | C | Sleep in |
| C | Mother and child | G7 | heavenly |
| F | Holy infant so | C | Peace. |
| C | Tender and mild | | |

Now, do you know the song *Aura Lee*? If so play it, and watch for the progression — C, F, G7, C.

How about *My Wild Irish Rose*? It will use C, G7 and C. C, F, and C. It will also use C, D7, G7 and C. Play it from your book, and you'll find these progressions all there to recognize and enjoy.

What does all this mean to you as a "Chord System Player"? It means simply this: If you know your chord progressions, you can almost anticipate the chord changes before they show up on the music. It means you will know more about what makes your music sound so good. It also means you will be a better reader, a better player, and enjoy your music more. It also means that you can transpose any song from one key to any other key.

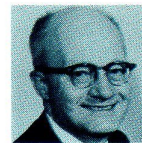
Let me show you what I mean. Here are the first four progressions in the key of C. Alongside them are the first four progressions in the key of F. And to the right of these are the first four progressions in the key of G. Examine them; play them, and you will see how these progressions are the same. The only difference is that they are in different keys. If you know the fundamental progressions in these three keys, you will have the basis for being a good transposer.

Key of C	Key of F	Key of G
C, G7, C	F, C7, F	G, D7, G
C, F, C	F, B \flat , F	G, C, G
C, F, G7, C	F, B \flat , C7, F	G, C, D7, G
C, D7, G7, C	F, G7, C7, F	G, A7, D7, G

But — you say — this is so very simple. That's right, it is simple. That's the way we start. When we've mastered the simple, we then proceed to the complex. In fact, we don't even have to be complex. We just add a few new chord sequences. For example, do you know a song titled *Five-Foot Two*? I hope so, because it uses a very interesting chord progression that goes like this: C, E7, A7, D7, G7 and C. Lots of songs use this progression, but this one came to mind, and it's a very well-known tune. You see, every tune you play will use one or more of the standard or natural chord progressions. The more you watch for these, the more fun you'll have discovering and making them belong to you. We all like patterns, and music is full of them.

Music Review

By Porter Heaps



Rating guide: ★★★Excellent
★★Good
★Fair

BEGINNERS

The Thinking Musicians' Circle of Fifths

by Randy Sauls
\$3.50

How To Read The Rhythms of Melodies

by Randy Sauls
\$1.95
Instructors' Publications

King Music
Publishing Corp.
\$1.50 each

Hammond Masterpieces

arr. by
Walter L. Rosemont
\$1.95

Hits of Today—

Series Two
arr. by Marcel G. Frank
\$1.25

★★
My attention has been called to the fact that reviews of these two folios have never appeared in the *Times*. The Circle of Fifths book is as complete a presentation as I've ever seen! The Rhythms book is a study book on a subject which should receive more attention.

★★
1. Americana arr. by Mark Laub
2. Only Yesterday arr. by Mark Laub
Two folios for the Hammond Chord Organ. Lots of music. Melody line only, of course, and registered for the Chord Organ only.

★
Eleven tuneful classics arranged very simply.

★
Easy, two-staff arrangements of eight pops. Four of them are Bosa Nova.

INTERMEDIATE

Intermediate Solos

75 cents each
Hall Publications, Inc.

★★
1. Beautiful Dreamer
arr. by Lennie Niehaus
2. Ciribiribin
arr. by Lennie Niehaus
3. Jeannie With The Light
Brown Hair
arr. by Lennie Niehaus
4. Shufflin' Boogie
by Lennie Niehaus
5. Weary Blues
by Lennie Niehaus
More in the series of not-too-difficult organ solos, including two Niehaus novelty originals.

Folios

\$2.00 each
Hall Publications, Inc.

A First Album For Church Organists

arr. by Robert Cundick
\$2.75
Carl Fisher, Inc.

★★
1. Melody Course Book #3 by Walter Freed
2. Melody Course Book #4 by Walter Freed
I've already reviewed Book 1 and 2. These folios are an extension of this fine chord system instruction method.

★★
A superior collection of 24 organ pieces selected from the works of the church's finest classical composers. Arrangements are all fairly easy, and the music is top drawer. Mr. Cundick is organist at The Tabernacle, Salt Lake City.

ADVANCED

Five Classical Airs For Organ

arr. by Richard Purvis
\$2.00
Sacred Songs

★★★
About time we're getting something from Mr. Purvis, who always does as good a job, if not better, than the next fellow. Contents: Rigaudon, Aria, Trumpet Tune, Arioso, and Psalm XIX. These are not reprints, it's new scoring.

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.

Index to Publishers

Hall Publications, Inc.
P. O. Box 4011,
North Hollywood, Calif. 91607

Instructors' Publications
17410 Gilmore Street
Van Nuys, Calif. 91406

Sacred Songs
Waco, Texas 76703

Carl Fisher, Inc.
62 Cooper Square
New York, N.Y. 10003

Commercial Music Co.
1619 Broadway
New York, N. Y.

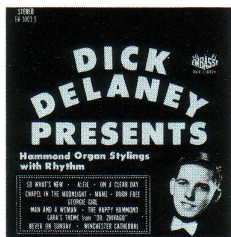
MCA
445 Park Avenue
New York, N. Y. 10022

King Music Publishing Corp.
351 West 52nd Street,
New York, N.Y. 10019

Record Report

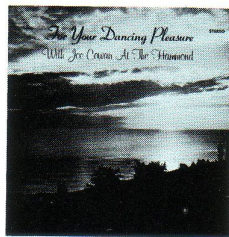


New Directions For The Hammond Times



Dick Delaney Presents
Dick Delaney at
the Hammond Organ
Embassy Records
83 Woodland Road
Ashland, Mass. 01721
Stereo: ER-3003-S

A musical treat is in store for those who listen to this latest recording by Dick Delaney. If you feel like dancing after you hear it, it's because Dick's driving rhythm adds flavor to such great songs as *So What's New*, *Mame*, *On A Clear Day*, *Georgie Girl*, and *Winchester Cathedral*. In addition to these and other favorites, Dick has also included an original composition called *The Happy Hammond*.



For Your Dancing Pleasure
With Joe Cowan At
The Hammond Organ
Carellen Records, Inc.
Box 2076
DeLand, Florida
Stereo

This album lives up to its name; an album of dance music. And it contains many favorites requested by Joe Cowan's fans at the Bali Supper Club in Daytona Beach, Florida. You will find that Joe makes clever use of a somewhat new entertainment gimmick, which you will have fun discovering for yourself. Some of the familiar dance songs in the album are *Sweet Georgia Brown*, *Siboney* and *Alley Cat*.



Especially For You
Roly Stanton At The
Hammond Organ
Douglas K. Aust
P.O. Box 45
Glen Falls, New York

Most organ recordings feature the organ backed by a group of rhythm and solo instruments. One sometimes needs a well trained musical ear to decide whether he is listening to the organ or the orchestra. In this, Roly Stanton's first long play recording, he decided to use just the Hammond Organ. The result is unadulterated organ music without the use of rhythm sections, background orchestras, or gimmicked multiple recording techniques. If you are looking for a relaxing, listenable, varied, and entertaining album, this is it.

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.



Now a free magazine!

We're delighted to announce that the *Hammond Times* is now a free magazine. And its circulation is being expanded to Hammond Organ Society members, teachers and professionals as well as prospects and Hammond organ owners. Subscribers may continue to receive the *Times* by simply responding yes to our periodic inquiries. If you know persons who would be interested in receiving the *Hammond Times*, simply ask them to complete the registration certificate for prompt return to us.

The new business direction for the *Hammond Times* is complemented by a new editorial policy. We hope to broaden the appeal to the non-organ owner while stimulating the interest of the new and intermediate player with timely and thoughtful articles. And though we'll continue the helpful instructive material you expect from the *Hammond Times*, feature articles on general organ events will appear more frequently as well as informative product stories.

We hope you like our new direction for it's really designed to bring more organ playing enjoyment to you. We'd very much like to receive your comments. And we hope you'll ask interested friends to see their local Hammond Organ dealer to sign up for the *Hammond Times* now!

TO:

77484 SNFH
HERMON R SANFORD
R D 2
WALLER TX 77484

FROM: **HAMMOND ORGAN COMPANY**

P.O. Box 6698
Chicago, Illinois 60680

RETURN REQUESTED

BULK RATE
U. S. POSTAGE
PAID
PERMIT No. 271
Dayton, Ohio

When changing your address, be sure to send us your name and address as shown above as well as your new address, including zip code number.

Litho in U.S.A.

H Series Hammonds Move Into Professional Areas

Many professional organists who thought of using only Hammond's non-self contained consoles for professional performances are now obtaining outstanding tone and quality from H-series organs.

The H-series, originally designed for home use, with its wide range of furniture designs, is equally effective in the professional field.

Through extensive research and development by Hammond, the H-series models offer a wide variety of tonal appeal and special effects that make them easily adaptable for professional use. And, professionals find that H-series models are totally consistent with the control arrangement of earlier Hammond consoles.

Their versatility is further shown by the wide professional uses made of the H-series organs. In Minneapolis, the three largest ice skating arenas have Hammond Organs and two of them are H-series models. The third one, incidentally, has a Hammond X-66. Restaurants where patrons are entertained on an H include the Spa in Wilkes Barre, Pa., and Wally's in Scotch Plains, N.J. In the lounge of the Holiday Inn, Spokane, Wash., the guests are entertained nightly by a professional organist who plays the versatile H-series model.

Because the H-series models easily accept external tone equipment in any number necessary, without modification of the organ, they readily adapt to the spacious arena or auditorium. In the intimate lounge or restaurant, the H-series organ is usually used on a self-contained unit with its own internal sound system.

Organists now using the H-series Hammond indicate that there are four major features of the organ which interest the professional. They cite the increased harmonics that provide more authentic



solo tones and a fuller ensemble plus the new dual vibrato and slow scan celeste that gives a full rich sound comparable to that of a theatre organ.

Also, the preset percussions including harp sustained, marimba, xylophone, guitar, banjo, glockenspiel, with automatic repeat, offers the widest variety of percussion voices ever on a Hammond.

Finally, the string bass and rhythm effects of the cymbal on the pedal and the brush on both manuals provides the professional organist on the H-series model a variety of intimate rhythm effects or driving rhythmic patterns.

The most popular H-series model for professional use is the H-112 with its traditional lines and fine walnut finish. But there are different H-series styles and finishes that are equally compatible with all types of business and home surroundings.