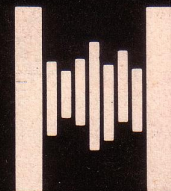


THE HAMMOND TIMES



Volume 30 Number 2 June/July, 1968

IN THIS ISSUE:

There's Music in the Air at HemisFair



THE HAMMOND TIMES

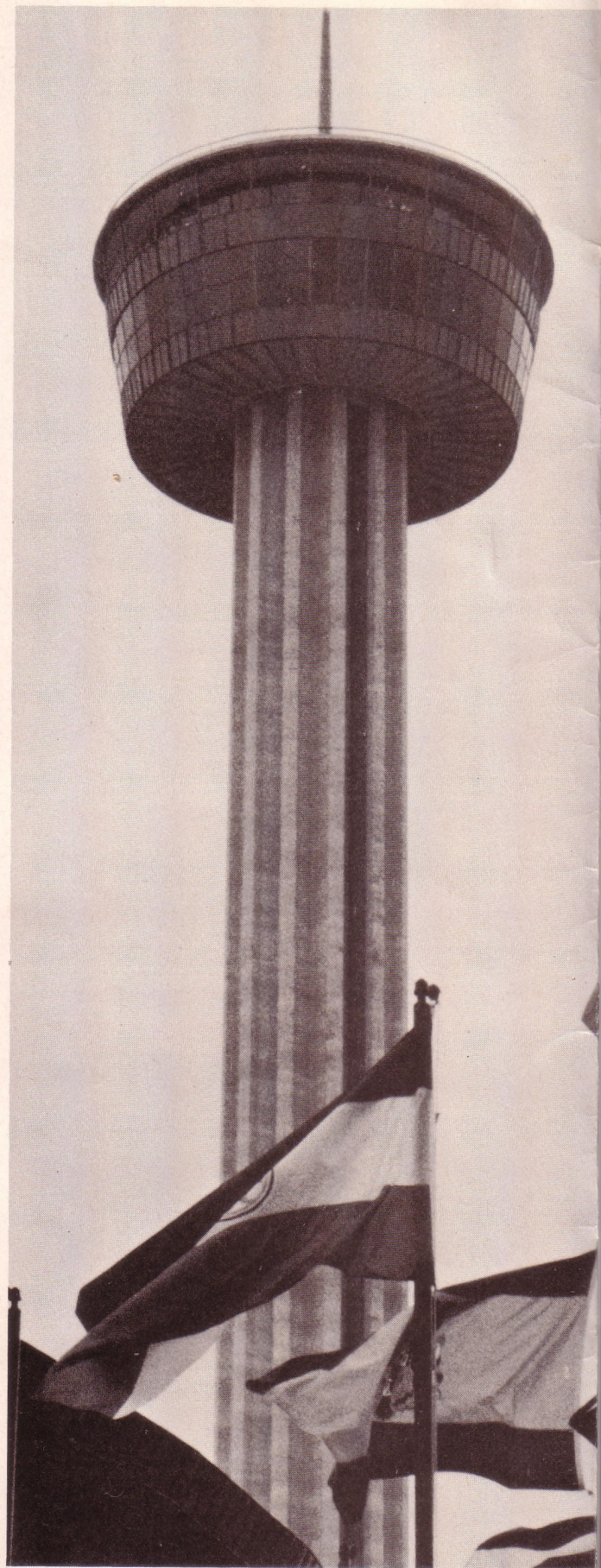
Volume 30 Number 2
June/July, 1968

On the cover . . .

Danny Esparza, staff organist for HemisFair plays the X-66 in the fair's arena prior to every show.

Contents

- 2 There's Music in The Air at HemisFair
- 6 Correct Positions at The Console, by Bill Irwin
- 8 Hammond Goes to Yankee Stadium
- 9 Pan American Celebration Features A Hammond
- 10 Phrasing, Correct Use of Swell Pedal and Registration, by Don R. George, ASCAP
- 12 America's Junior Miss Plays The Hammond
- 13 Memorizing, by Ruth Ertel
- 14 Music Review, by Porter Heaps
- 15 Record Report
- 15 Question Box
- 16 Back Cover: Hammond Unveils Dynamic X-77



HAMMOND IS THE OFFICIAL FAIR ORGAN



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There's Music in the Air at HemisFair

Music is an important part of any World's Fair. And HemisFair '68, which opened in San Antonio, Texas, April 6, is no exception.

Until it closes on Oct. 6, the fair is a giant stage for all types of musical

The 622 foot Tower of the Americas is the theme structure of HemisFair and is placed near geographical dead center of the fair grounds. The structure is the tallest observation tower in the Western Hemisphere and the highest permanent structure erected at an international exposition since completion of the Eiffel Tower in 1889.

performances. In addition to a variety of bands, there are folk singers, dancers, ensembles, duets, and soloists performing on the grounds as well as in exhibits, auditoriums, theaters, and restaurants.

Jazz, folk, pop, and rock are only a few of the musical sounds that are coming out of HemisFair on all types of musical instruments including four Hammond Organs installed in some of the most outstanding buildings on the fair's 92-acre site.

A Hammond X-66 in The Arena

Anchoring the northwest corner of

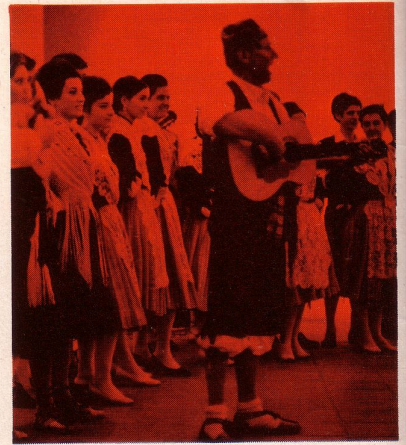
the HemisFair grounds is the three-building Convention Center complex where two Hammond Organs are located.

High above the 10,500 seat arena, in a specially built area, the Hammond X-66 has a dramatic location in this versatile structure. The building's high acoustical ceiling, free-span roof, and 28,000 square feet of performance area make it ideal for concerts, stage shows, ice shows, sports events, and other types of performances.

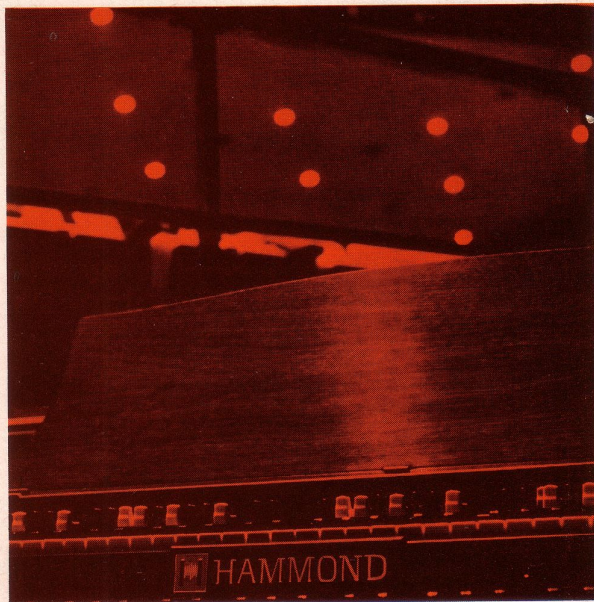
During HemisFair a number of out-



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standing events, many of which will use the X-66, are scheduled for the arena. They include The Lutheran Hour, Grand Ole Opry, The Bob Hope Show, Water Follies of 1968, Barnum & Bailey Circus, Pat Boone and The Young Americans, Mormon Tabernacle Choir, Roy Rogers and Dale Evans, Louis Armstrong and Perez Prado, Ice Capades, and The Animals, a well known rock group.

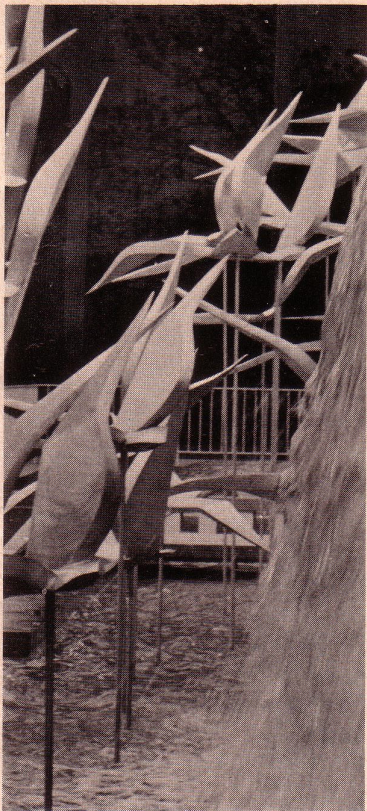
Theatre Has A Hammond RT-3 Console

Also in the Convention Center Com-

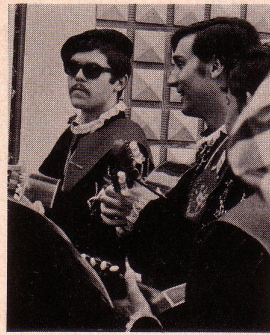
plex is the beautiful Theatre For The Performing Arts with its contemporary Spanish design. This 2,800 seat facility is equipped with the handsome Hammond RT-3 console organ. During HemisFair the theatre, with its outstanding acoustics, has booked special shows and entertainment including the Grand Music Hall of Israel, the John Gary Show, Ballet Folklorico of Mexico, Texas Boys Choir, Jack Benny and the Baja Marimba Band, Ferrante and Teicher, Bolshoi Ballet, Jimmy Dean, Wayne Newton, and Bob Newhart.

Youth Project Y Has A Hammond B-3

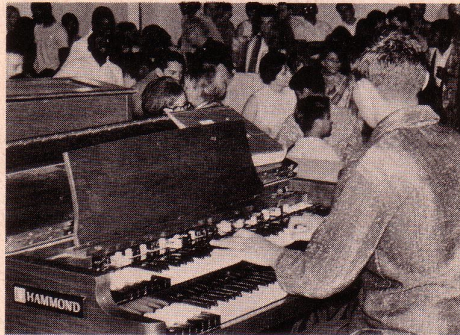
One of the most exciting features of the fair is Project Y where young people are enjoying the music of a Hammond B-3. Project Y is a new idea for a World's Fair. It is a place where youngsters from many countries can meet and share their enthusiasm, their talents, and their concerns. In addition to musical programs, many of which make use of the organ, visitors to the pavilion can watch and take part in sports,



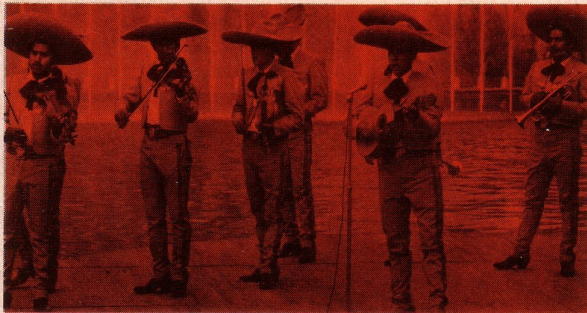
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- A. Begin with the World
- B. Move to the Western Hemisphere
- C. Explore the paths from the Old World to the New
- D. A new way of life is established by the meeting and merging of the Old and the New.

The Process is continuing—A Confluence of Civilizations in the Americas.

1. One of the many orchestras to visit HemisFair is the Jefferson (Texas) Symphony Orchestra performing in the VIP Amphitheatre on the fair grounds.
2. Chorus y Dancers from Spain entertain with songs and dances from that country in the Spanish Pavilion.
3. The handsome Hammond RT-3 console looks up proudly from its place in the orchestra pit toward the 2,800 gold-upholstered seats in HemisFair's Theatre For The Performing Arts.
4. Pepe Bolivia from Sucre, the capital of Bolivia, entertains visitors to the Bolivian Pavilion with songs from Latin America.
5. The largest fountain at HemisFair, the Migration Fountain, is located near the U.S. Pavilion and provides visitors with a spectacular water spout 50 feet high. Sixty aluminum birds in flight give the fountain its name.
6. LaTuna, a group of musicians from Spain, dressed in native costumes, entertain visitors with songs from their country.
7. Project Y is for people who are young in years or young in heart. Here a local rock group, "The Jestic," provide the entertainment in the pavilion's Cabaret.
8. A colorful and entertaining group, the Mariachi Tepatitlan from Mexico perform on one of the many small stages located throughout HemisFair.

Photos by Tony Engbrock

improvised theater, discussion of public issues, or make things with their hands.

They key ingredient in Project Y is the creative energies of the people who come to it, both professionals and amateurs. In Project Y a classical guitarist may sit in with an experimental jazz group; a high school athlete may compare his technique and training with professional dancers; or a foreign student may drop by to sing and play folk music on the organ or other instruments in the pavilion.

Bolivian Music on The Hammond E Model

The area where foreign participation dominates at HemisFair is known as Las Plazas del Mundo. Here eighteen governments take the fair's theme and turn it into stunning exhibitry in individual pavilions.

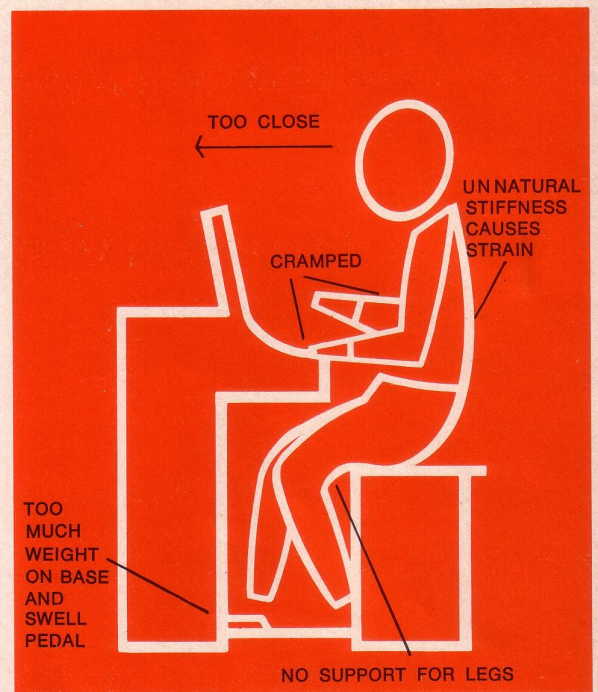
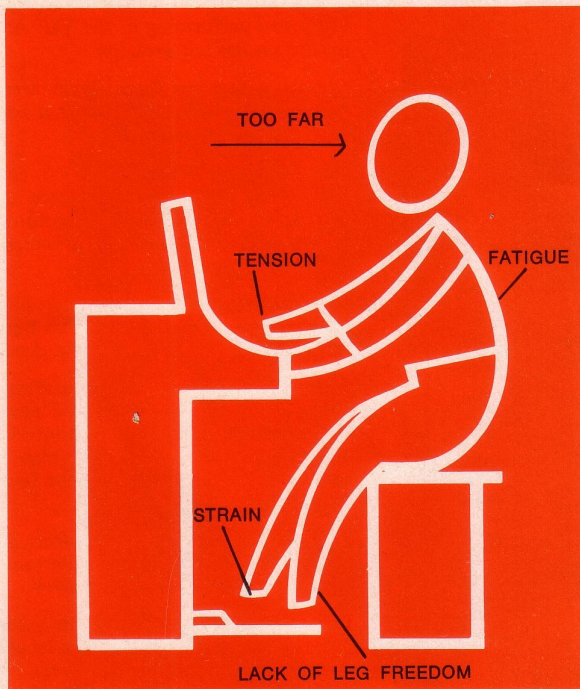
In the Bolivian Pavilion, visitors get an exciting glimpse into the heart of a country with a vast sense of the past and dedication to the future. Pepe Boliviam a talented organist from Sucre, the capital of the coun-

try, entertains visitors with Bolivian music played on the Hammond E-343. This is Pepe's first appearance in the United States. He has played the Hammond for six years and before the fair he was entertaining at the Panama Hilton Hotel.

HemisFair is colorful, exciting, and offers a variety of top notch musical entertainment for its visitors. During the exposition, marking the 250th birthday of San Antonio, an estimated 7,500,000 people will attend the first World's Fair to be held in the southwest United States.

Correct Position at the Console

by Bill Irwin



Remember the saying "Position is everything in life"? Well, position, the correct position at the console, is important to your progress in organ playing.

The basic value of correct position is to avoid fatigue. Sitting too far from the manuals makes you lean forward to play the keys (straining back muscles) and causes excessive reaching when making registration changes. When the arm is outstretched for a lengthy period, the muscles tire much sooner than when bent naturally at the elbow.

Eases Muscle Tension

Extra long and short legs require special attention. Correct position and balance on the organ bench will ease muscle tension in the thighs and calves while improving rhythm pedaling and the traditional heel and toe technique. Sitting too far forward on the bench causes you to strain, lifting the bulk of the weight of the left leg. This usually results in the right foot "riding" the Swell Pedal (producing the loud-

soft-loud-soft effect) and makes it impossible to use both feet on the bass pedals without holding on to the organ.

Maintaining correct position on the bench will increase accuracy in locating and playing the bass pedals. It's facetious to remark that the bass pedals remain fixed and it's the player who moves. If the player is seated in the same place on the bench and the bench is in the same position, each pedal will be in the same place also.

Improves Your Appearance

Your appearance at the console is an important part of the whole musical picture and correct position will enhance it. Good position will improve your posture, give you a relaxed manner (which results in a more relaxed audience) and permit you to enjoy your playing. Your personal pleasure in performing is quickly communicated to your listeners and they, in turn, enjoy your music even more.

FOR THE BEGINNING ORGANIST

Position at the Spinet

On the spinet organ there is less position instruction given than on the large consoles. Most of the controls are within easy reach and pedaling is generally done with the left foot only. However, the distance the student is seated from the console is important and body placement, as well as the distribution of weight on the bench, are considerations in pedal accuracy and fatigue problems. Here are the general instructions used in my studio and in teacher workshop lectures, for position at the organ.

General Tips

After placing the bench in front of the console, making certain the bench is parallel to the manuals, sit down approximately in the middle of the manuals. Move in close to the console and avoid touching the knees or thighs. Place the right foot on the Expression Pedal and the left foot on the rest under the bench. (Spinet players rest the left foot on the floor.) During the initial move toward the manuals, adjust the bench to accommodate the shifting of the body weight forward. The first object is to sit comfortably close to the console to play the upper manual with the right hand without having to lean forward. Keep a relaxed bend in the right elbow. This first move puts the student in a position to reach all the controls on the console with a minimum of movement and effort.

Next, the bench must be adjusted to accommodate the initial position and permit correct weight distribution. The greater portion of the thighs are placed off the bench to facilitate leg movement but enough thigh must be left on the bench to help you keep balance. Extra long legs require the bench to be placed further back from the console. Short legs may be helped by moving the left side of the bench back from the console at an angle, being careful to sit squarely in front of the manuals.

Try a Balance Test

At this point, you may try a balance test. Place both feet together on the pedals (spinet model, on the floor) and with both hands on the lap, raise both feet straight up. The more weight there is off the front of the bench, the more the student will lean backwards to compensate. The ideal weight balance is

shown when the student can raise both feet straight up without leaning backwards at all. Remember, after the student determines the comfortable distance close to the console, the body position remains the same and the bench is shifted to adjust to the weight and balance factors.

Next, the correct position on the bench is determined by relating the trunk of the body to the two fixed "key positions" on the bass pedal keyboard. The space between the lower Eb and F# and the middle Bb and C#, act as key positions in establishing the proper place to sit on the bench. Start by slipping the left foot into the space between Eb and F#. The foot should slip in smoothly. Next, play low C and if there is any strain in the hip, wiggle slightly to ease the strain, but do not lift the torso off the bench. Then slip the left foot between Bb and C# and play the C pedal. Feel any strain in the hip? If so, merely move to relieve it and try to stay in the original position as much as possible.

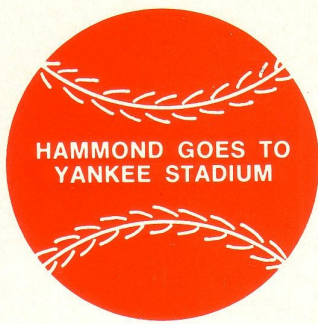
After checking both ends of the lower octave of bass pedals with the left foot, return the left foot to the lower key position and note the relationship between the key position and the hip. Over a period of time, this relationship becomes a very definite physical feeling and can be relied on to indicate exactly where to sit on the bench. Any time a slight change is made in the body position to correct pedal accuracy, return the left foot to the key position and note the new body relationship.

Summary

To sum up . . . adjust the bench before sitting down. (Marks on the pedalboard, floor or carpet indentations will show the bench position.) Slide on to the bench, avoiding the pedals, sit in front of the middle of the console and after placing the right foot on the Swell Pedal, slide the left foot into the lower key position.

If the foot touches the Eb, wiggle a bit to the right. If you touch the F#, wiggle a bit to the left. When the foot slides in between smoothly without touching the black keys, you are sitting exactly where you had previously determined it was correct for you. That's it.

Positions everyone!



Bat-Boy-Organist a Rare Major League Combination

Memo to the New York Yankees: If you want to liven things up a bit in your locker room, put in a Hammond Organ . . . and don't worry about getting someone to play it, just let your batboy knock out a few tunes.

And batboy Elliott Ashley can get the job done because he's an accomplished organist with a B-3 model in his home in the Bronx. In fact, it was his fascination of the organ that led him to becoming the Yankee batboy, the No. 1 ambition of many teenagers in New York.

Elliott has always been an avid Yankee fan, but when he went to the ball park he watched the organ player almost as much as he watched the game. Elliott was already a veteran on the Hammond and his "ambition" then was to meet the organist at the stadium.

One day in 1965, Elliott's father, who is a cab driver, had as a rider, Bob Fishel, public relations man for the Yankees. Ashley mentioned his son's "ambition" to Fishel, who gave him two tickets to the game and made arrangements for Elliott to meet the organist. After the game Elliott asked Fishel how he could become a batboy. After an exchange of correspondence, followed by an interview, Elliott had the job.

For most boys of 19 it would be enough to go to college, and be a Yankee batboy. But Elliott is also a musician and because of his love of music and the organ, he is a member of a rock group called, "Nobody's Generation." When the group isn't playing at ski resorts and dude ranches on weekends, Elliott is playing popular music on his Hammond at home.

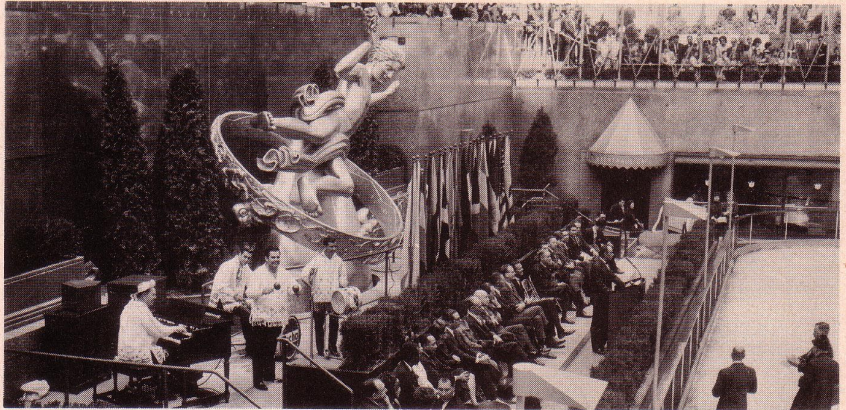
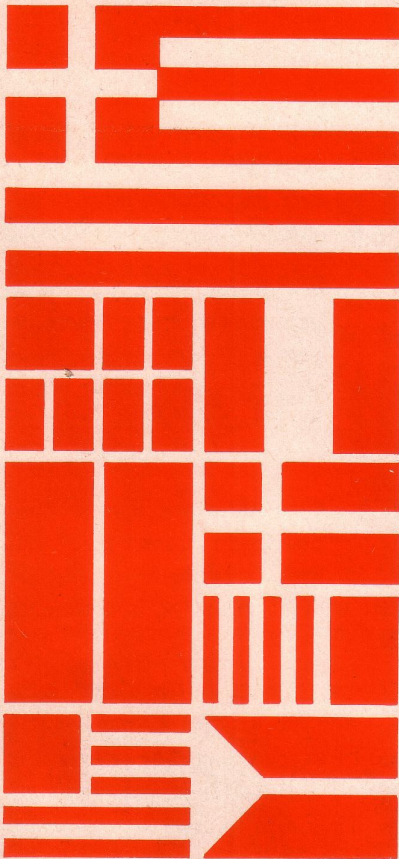
At present, in between his batboy duties, Elliott is a freshman at Long Island University and on the freshman baseball team. He says he still hasn't gotten over the "thrill" of being a Yankee batboy and hasn't decided what his profession will be after school.

Oh yes, Elliott has a message tacked to the bulletin board in the Yankee locker room: "If not here, call the new organ booth over the first base stands . . . I'll be there listening to Eddie Layton on the Hammond Organ!"

Getting in a few minutes of practice at the Hammond Organ in Yankee Stadium is Elliott Ashley, Yankee batboy who is as much at home in the organ room as he is in the locker room.



Pan American Celebration Features a Hammond



(Top) Lucho Azcarraga and His Boys entertain New Yorkers in Rockefeller Center on Pan American Day. Lucho, an internationally known organist and band leader was flown to this country by Braniff International.

(Bottom) The Pan American Society dinner and dance honoring ambassadors and other representatives of the Latin American Republics held in New York's Plaza Hotel featured entertainment by Lucho Azcarraga at the organ accompanied by members of his band.

Lucho Azcarraga, internationally known organist and band leader, was the hit attraction at New York's celebration of Pan American Week in April. The popular Panamanian and His Boys flew in from Panama on Braniff International to entertain the throngs who crowded Rockefeller Center's Promenade for the city's official proclamation of Pan American Week.

Playing a medley of Latin American tunes on a brand new Hammond B-3 organ provided for this special occasion, Azcarraga had the crowds singing and dancing in the noon time sunshine.

On hand for the gala event were the Consuls General of the neighboring Latin American republics, the Honorable John Palmer, Commissioner of Special Events of the City of New York, and other dignitaries and guests.

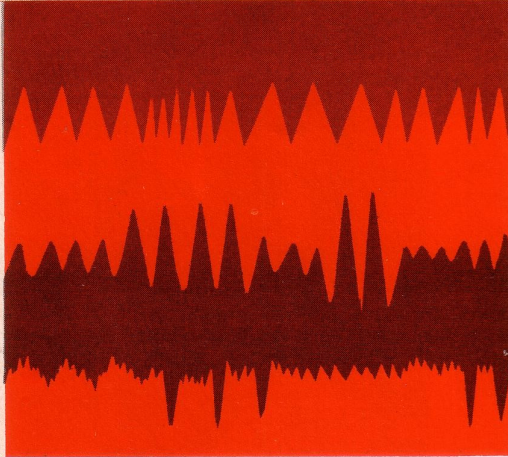
Later in the evening Azcarraga and His Boys played at the Pan American Society's dinner and dance honoring the ambassadors and other representatives of the Latin American Republics. About 400 prominent American businessmen representing U. S. firms in Latin America heard Lucho serenade with popular airs from the various Latin American Republics.

Phrasing, Correct Use of the Swell Pedal, and Registration

In giving a great deal of serious thought to advising organists who have advanced beyond the beginning stages of organ playing, I find there are three major areas which need special attention: 1. Phrasing; 2. The correct use of the swell pedal; 3. Registration.

1. Phrasing

Phrasing is very important. If a person speaks without animation, pauses, commas, exclamation points or periods, his remarks would be uninteresting and dull. Without realizing it, organ playing can sound the same way. You can learn from a singer in relation to phrasing. A singer must breathe, so there is a natural phrase. I believe that singers are more conscious of phrasing than instrumentalists because of the natural necessity of having to take a breath at the end of a phrase. All brass and woodwind instrumentalists have to take a breath and naturally phrase. Players of string instruments need to bow and thus it helps them to phrase. However, with an organ, a note can sing out indefinitely unless you take your hands off the keys. This is why an organist must make a special effort in learning to phrase. There is a German word for the end of a phrase where there is a bit of a wait called a *luft pause*, meaning air. It is marked with two diagonal lines. Possibly you have seen it . . // . . You



will observe this marking more in classical music. However, regardless of what music you are playing... PHRASE!

It shouldn't be too difficult to instinctively know where to phrase. If you are playing a song, hum the melody. When the breath gives out, that may be the end of a phrase.

Classical music can be handled in the same way. If you watch a symphony conductor,

you will notice that with his baton he is constantly phrasing the music.

When I made my first recordings for the Victor Company, the factory wrote me a letter asking me if I was humming while I was recording. The answer was yes. The humming was not audible except with their special instruments. Thus, you too can hum to yourself without the humming becoming distracting . . . for then you can phrase properly. I often thought that if I ever stopped humming, I would stop playing. So, PHRASE. It will do wonders for your playing and make your music far more enjoyable to yourself and your audience.

2. Use the Swell Pedal Correctly

This pedal is used for expression, accents, crescendos, playing softly, loudly or however you wish to interpret a composition.

by Don R. George, ASCAP.

Most organists who are not too advanced, handle this pedal very poorly and ruin their playing of a composition completely, even though everything else is perfect. Of course we must realize that it does take some coordination. However, the use of this pedal must be given as much consideration and practice as any other phase of organ playing. Some organists do not even think of what they are doing when they use this pedal. For the most part, music is outlined as to expression. You must observe the markings as the composer has indicated — whether it be soft (p), loud (f), very loud (ff), etc. Some students think that because a number is rather quiet, they should keep the pedal practically closed. This is not so. Did you ever notice an instrumentalist playing alone as a solo with accompaniment — such as a violinist? He will play at times as full as possible.

So on the organ, even though the registration is soft, it is possible to gradually open up the pedal if you feel the music demands it. If you are playing a military march for example, play it with the pedal wide open as a military band would play, using the pedal for certain accents. The trio of the march might be played a bit softer but in this case, think of how a band would play the march and you will give a good rendition. Don't play the organ as if you were talking in a monotone. Watch the way you handle the swell pedal for it alone can make or break your playing.

3. Registration

I think of the Hammond Organ as being a full orchestra and wish you would too . . . for that is exactly what it is. I know some organists who set one combi-

nation of stops and never change them. This is like getting into an airplane and never taking off. You are not getting anywhere. If you listen to bands, orchestras and symphonies, or see them playing on television, you are aware of the many changes of instrumentation that are going on constantly. You will notice the strings, the woodwinds, then the brass are playing . . . then full orchestra. All of this should and can be done on the Hammond Organ by using the pre-sets and drawbars. Make your changes as *fast* as they do in the orchestra. This is one technique which has to be practiced. I like to use the word CONTRAST. This is the right word to describe the many colors and tones which are possible to obtain in using interesting registration. Whatever registration you select, stay with it for a long enough time to make an impression on the minds of the audience. Don't play a one finger melody on a certain instrument, then start using two fingers, then three fingers on the same registration. Use one thing at a time. If you start with a single melody, use it for a while. The same thing applies to three notes (triads), full chords, a left hand melody, or anything else you may be playing. In a popular song you may want to use one instrumentation for the first sixteen bars, then a different combination for the next eight bars and back to the original set-up for the last eight bars. In another chorus you might want to use a different registration entirely.

Experiment with your Hammond Organ to get the most out of it. If you PHRASE well, handle the SWELL PEDAL with sensitivity and use good REGISTRATION, you are well on the way to becoming a real PRO.

America's Junior Miss Plays the Hammond



America's Junior Miss for 1968, Debi Faubion, 18, of Norman, Oklahoma, loves children, the bug-a-loo, and a stuffed tiger presented to her by her classmates before her departure to represent Oklahoma in the National Finals of the America's Junior Miss Pageant.

Debi's talent presentation was a solo on the Hammond Organ combined with a jazz dance to *Tea For Two*. Her talent, appearance, and achievements enabled her to win a total of \$14,500 in cash scholarships from her local and state pageants, two preliminary awards, her title scholarship and other awards. This makes her the highest awards winner in the history of the pageant.

In addition to the scholarships, Debi won a trip to Europe following her freshman year in college. After graduating from high school Debi will attend Stephens College at Columbia, Mo. At Norman High School she is a member of the National Honor

Society, French Club, Tiger Tales, Intramural Volleyball Team, F.F.A. Queen, and State F.F.A. "Sweetheart."

When she isn't busy winning titles or going to school, Debi likes to swim, hike, sketch, sew, and go camping.

Debi recalls as one of the highlights of her life a camping trip through the mountains of Colorado with a church youth group. They hiked ten days and carried 40-pound packs on their backs. Their food was dehydrated with the exception of vienna sausage for lunch. "The trip made me appreciate the modern conveniences of home," said Debi.

Even America's Junior Miss has a harrowing experience or two and Debi's occurred at the Oklahoma Junior Miss Pageant. Debi lost her contact lens and, as a result, her sense of balance. She stepped on the hem of her formal and ripped it but stayed on the ramp and went on to win.

The daughter of a Norman, Oklahoma auto parts and service store owner, the former tomboy who still likes to climb trees had a ready answer when asked what she thought about all the scholarships she had won. Said Debi, "Sure beats working as a babysitter for 50¢ an hour."



America's Junior Miss for 1968, Debi Faubion, plays *Tea For Two*, on the Hammond Organ, before going into a dance, which was her talent in the Junior Miss Pageant.

MEMORIZING

BY RUTH ERTEL

THE DO'S

1. Choose a popular song that you won't grow tired of playing.
2. Choose an easy-to-read arrangement, but one that may be added to later.
3. Analyze your chosen piece:
 - a. Count right hand melody carefully as it is written. Later, when improvising you'll know what you are changing. Count the left hand melody first if there is one.
 - b. Note the fingering of repeated phrases and use it each time to develop muscular memory.
 - c. Count left hand melody and repeat fingering of repetitive phrases if playing from three-line music. Ask yourself these questions: Do I know all the chords? Do they progress as expected? Are they block or broken chords? Are there passing tones from one chord to another? Maybe you have a complete scale in some part.
 - d. If playing from chord music, decide on a rhythm — waltz, fox trot, shuffle, beguine — and accurately pedal it.
 - e. Note the pedals on three-line music. Are you playing the root and alternate pedal with each chord? If walking, do you walk the pedal tones up or down the scale?
 - f. Note the playing of legato pedals as you would the fingering for the hands.
4. Add to your arrangement at this point to remember where this has taken place.
5. Set aside the same practice time each day. Practice two or three twenty-minute periods, taking short breaks in between. You'll learn faster this way.
6. Practice music in phrases, thinking of what your hands and feet are doing. First, play hands separately; second, together; third, left hand and pedal in rhythm; and fourth, play together again, connecting the phrase from the previous phrase and using your dynamics.
7. Play through the entire part before ending your day's practice.
8. Keep playing your piece after you have memorized it so you won't forget it.

THE DON'TS

1. Don't choose a song you do not like.
2. Don't choose a difficult chord progression unless you thoroughly understand it.
3. Don't let anything except an emergency interfere with practice time. A call for coffee or an invitation out is not an emergency! However, an emergency may exist if the cat has just chewed the electric cord to the organ—but only if the *organ* is dead.
4. Don't extend your normal practice time to "catch-up." While this may be better than none, you'll accomplish more with daily practice periods.
5. Don't begin playing the whole piece at once. Analyze what you are going to do.
6. Don't use any old time, fingering or pedal. Your amateurship will show.
7. Don't try to play popular rhythm music with both feet. You need the right foot for the expression pedal.
8. Don't try to play liturgical and classical music with one foot. Pedal tones often need to be as legato as the manual tones.

NOTE

Now that you have the Do's and Don'ts perhaps you'll easily memorize several songs. But even two or three will make your friends think you can *really* play. Happy memorizing.



EDITOR'S NOTE:

Porter Heaps receives many musical selections and makes every effort to review as much material as he can in each issue. However, space limitations make it impossible for us to print all of the material reviewed.

BEGINNERS

Chord Charts

arr. by Albert DeVito
\$2.50 each
Kenyon Publications
17 W. 60th St.
New York, N.Y. 10023

★★

Five years ago Mr. DeViot edited a Chord Encyclopedia which classified the chords by the chord name. The Seventh Chord, for example, was printed in all keys. This is different, all chords in a key are grouped in each of the fifteen key signatures. In the older book, the chords were presented in two ways, by the visual keyboard charts and by notes on the staff. In this one, only the keyboard charts are used which visually show the exact keys to be played. The reason for the revision is that it is easier to find the chord you are looking for when all chords are classified as to keys.

Astronaut's Victory March

arr. by Porter Heaps

Hush Little Darling

arr. by Bill Johnson

Tango Sombbrero

arr. by Vern Peterson

75¢ each

Porter Heaps Music
2424 Dempster St.
Evanston, Ill. 60202

★★

These three singles are original compositions, each with an appeal of its own. The *Astronaut's March* is a stirring march suitable for fraternal organizations, patriotic celebrations, school graduations, and concerts. Because the melody is half and whole notes throughout, it is easy to play for the beginning student just starting on four-four rhythm. Could be played from the chord symbols, but better for a brass-clef reader. The Bill Johnson number is a contemporary ballad-type piece, including lyrics. The Peterson *Tango* has already been found useful to teachers as a supplementary assignment to follow Song No. 63 of the Hammond Organ Course. There are four tango-type rhythms commonly used by organ players, this is the Argentine Tango rhythm.

INTERMEDIATE

Preludes For Fifty-Five Well-Known Hymn Tunes

arr. by Howard D. McKinney
\$3.00 each
J. Fischer & Bro.
Harristown Road
Glen Rock, N.J.

★★

Here's an idea which will provide a refreshing departure from the usual practice of playing through the entire hymn as its introduction to a congregation. Play these introductions instead. They have been scored to announce each hymn melody clearly, and are meant to stimulate the interest of the listener. Some are of a contrapuntal texture, others employ rather unconventional harmonies, but in each case the last phrases of each tune are clearly recognizable. This book was inspired by the two volumes of supplemental hymn tune harmonizations composed by Dr. T. Tertius Noble.

Annie Jeannie Juanita Maggie Marie Mary Vilia

arr. by Lloyd Norlin
75¢ each
Porter Heaps Music
2424 Dempster St.
Evanston, Ill. 60202

★★

Mr. Norlin writes both lyrics and music for stage productions presented by the country's leading manufacturers. He is also an organist, and because of his expert knowledge of modern chords he was commissioned to make these arrangements "in the modern manner." These pieces are easy to play and illustrate the use of modern chord harmonies to give a contemporary feeling to the old time music. You'll like the three-page open-fold printing, no pages to turn!

ADVANCED

Poet And Peasant Overture

by Franz von Suppe

Second Hungarian Rhapsody

by Franz Liszt

William Tell Overture

by G. Rossini

arr. by Reginald Foort

\$1.00 each

Capelli Publications
P.O. Box 186
River Forest, Ill. 60305

★★★

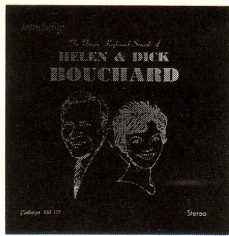
Reginald Foort has established a national reputation as a brilliant concert performer. These are concert arrangements, and while Mr. Foort has intended them for the intermediate organist as well as the professional player, I believe that most of you Hammond players will consider them advanced. These are not cut versions, the whole piece is there. Teachers will find these selections especially useful for three reasons. 1) the bars are numbered, 2) chord symbols are given, and 3) complete fingering is indicated for almost every note.

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

Record Report



Question Box



Helen & Dick Bouchard

Cadenza Records
1575 Ocean Front
San Diego, California

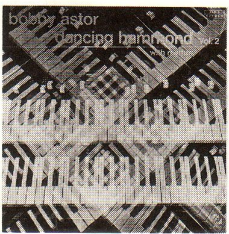
A delightful album by a very talented husband and wife team who bring to the popular music field a highly original and painstakingly polished conception of dual keyboard music. This is accomplished by using the Hammond H and an electronic harpsichord and balancing them with the traditional richness and brilliance of the Steinway concert grand. Both performers bring to their art the strict discipline of classical backgrounds plus the instant mass communication acquired through years of successful personal appearances. Especially good is their rendition of *Lara's Theme From Dr. Zhivago*, *Alley Cat*, and *Spanish Flea*.



So What's New?

Sal Cordaro at
Two Organ Consoles
DiNo Recording Company
326 E. Wistaria Avenue
Arcadia, Calif. 91006

This is the third album Sal Cordaro has recorded. Some of the new sounds in this album are the result of his playing the B-3 and the H-100. These interesting sounds can be heard in such favorites as *Cabaret*, *Cumana*, *Shadow of Your Smile*, *Granada*, and *Winchester Cathedral*. In addition to his recordings, Sal has been playing at the Trails Restaurant in Duarte, California for the past ten years.



Bob Astor Dancing Hammond Vol. 2

Elite Special Records
German News Company
240 E. 85th St.
New York, N.Y. 10028

Bobby Astor's *Dancing Hammond*, Vol. 2, just released in Europe and now being distributed in the United States and Canada is as delightful as his first album. The entire album shows clearly his unique style and his different approach to the Hammond Organ. *So What's New* is peppy and fresh, *Somewhere My Love* is given a special treatment in six-eighths-Slow-rock, and the old favorite *Moonlight Cocktail*, a wonderful everlasting melody is played in the rhythm of today. This album also contains two of Bobby's original compositions, *Let's Fly Away to Dream* and *Peace*.

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.

EDITOR'S NOTE:

The Question Box is a new feature of the HAMMOND TIMES. You are invited to send questions on a variety of subjects, ranging from specific Hammond models, playing techniques, the Hammond Organ Course, the Hammond Organ Society, or anything related to the product. Address all questions to Question Box, HAMMOND TIMES, P. O. Box 6698, Chicago, Illinois 60680. All letters received will be answered. And, we will publish in the HAMMOND TIMES as many letters as our space permits.

1. At what age should a child begin organ lessons?

P.M.P., Omaha, Nebr.

Teachers who were asked this question differed in their opinions. Some suggested ages as young as 4 and 5 while others agreed that 7 and up was the best age. All agreed that the organ is the ideal musical tool to teach youngsters the basic fundamentals of keyboard theory and harmony because of its versatility in creating orchestral tones and because the child student experiences an important sense of accomplishment right from the start.

2. An organist friend of mine has advised me that the spinet model organ is easier than a console model for a beginner to learn. Is this true?

C.S., St. Petersburg, Florida

This is a common misconception, in fact, a myth. Psychologically the spinet model organ being smaller with less keys, pedals, and controls than a full size console appears to be easier to learn. Actually, from the standpoint of learning to play, the basics of music, melody, harmony and rhythm, spinets and consoles are equally easy to learn. Because consoles offer a greater flexibility of registrations through more controls and playing features, it is easier for the beginner to produce a wider variety of voices and registration changes. A substantial percentage of beginners "start" on a spinet only to step-up to a console model within the first 4-6 months.

3. How can I join a Hammond Organ Society or Club?

D.K.R., Park Forest, Ill.

Phone or visit your Hammond Organ dealer who will put you in touch with the local or nearest Hammond Organ Society. All Hammond Organ Societies welcome guests and prospective members at their meetings.

4. When was the first Hammond Organ made?

E.L., Bismarck, North Dakota

A patent for the Hammond Organ was granted on April 24, 1934. The first Hammond Organ was publicly unveiled in New York City on April 15, 1935. One of the first orders for the instrument was placed by George Gershwin.

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Litho in U.S.A.

HAMMOND UNVEILS DYNAMIC X-77 MODEL

Hammond Organ Company has introduced its newest professional entertainers organ, the X-77. This organ has the advanced styling look of the revolutionary award winning X-66, which the company introduced about two years ago, plus expanded performance features of the B-3 which has been Hammond's traditional professional organ for many years. The new X-77 is sold with a specially designed Leslie tone cabinet which can be used only with and was designed exclusively for the X-77.

Unique Leslie Tone Cabinet

Described as the most sophisticated tone cabinet ever built by Leslie, its four channel, 200 watts provide Leslie's tremolo on manuals, pedals, reverberation and percussion selectively. The tremolo for the percussion has both a special amplitude and frequency modulation to provide the most authentic animated percussion effects. In its design, the Leslie tone cabinet has high styling for optimum eye appeal and sound distribution.

The X-77 console is equipped with a Main-Echo switch allowing the organist to switch between two Leslie tone cabinets or play both at the same time without additional wiring.

Solid State Tone Wheel Console

The solid state, tone wheel generator console has four sets of harmonically enriched drawbars for manuals, four



drawbars for pedals, and 18 theatrically voiced preset keys. In addition, these preset keys can be customized to tone registrations of the organist's preference.

In the percussion section there are chimes, guitar, banjo, glockenspiel, harp sustain, and marimba and xylophone with twin mallet repeat. The percussion also contains a superquint that is so popular with jazz organists. This is an exclusive Hammond feature. The percussion voices can be converted into sustained tone organ voices through the second voice tab, and offer further flexibility in a touch response mode, enabling the player to add percussions to notes selectively by the way he plays the

keys. For rhythm effects, the X-77 has cymbal on pedals and brushes on both manuals.

On the console rail below the two full 61 note manuals, appears the arpeggiator which permits the playing of harp arpeggios with one or more fingers. In the organ's 25 note pedal division there is pedal sustain in three degrees providing several string bass effects.

Each drawbar on the organ is marked with its footage to indicate the relative pitch of the drawbar. There are 28 color-coded control tabs on the X-77 plus two rotary controls for reiteration speed and cymbal and brush volume. Also, as standard equipment is a built-in music desk lamp.