

FOR THE SPINET MODEL HAMMOND ORGAN

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**rawbars**

by

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**75¢**

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## INTRODUCTION

The combinations used in this book are for quick-settings. Simply by pulling the drawbars all the way or half way out, you can make the most used tones on an organ.

Before trying to learn these combinations, it is important to examine the drawbars carefully and to know the position of the colors and what each color represents.

White bars: Pure tone color (octaves)

Black bars: Off color, off pitch, inharmonic

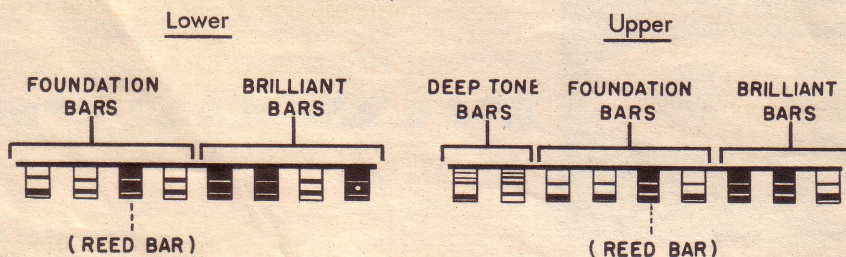
Brown bars: Muddy color, deep, thick

1st Brown: Pure deepness, mellow (octave lower)

2nd Brown: Reedy deepness (off pitch)

The first brown bar is used much more than the second. Each bar becomes louder as you pull it out further. On the Spinet Model Hammond, the brown bar can usually be pulled to eight. If this sounds too deep and muddy, push it in to five or six.

Now study the bar patterns in the pictures below:



Notice these points to remember:

1. The Lower Manual is the same as the Upper except that it has no brown bar to add deep tone on the Lower. Also there is an extra brilliant bar on the right end of the bars. This is the black one with the red dot which is rarely used.
2. All combinations are based on the first two white bars. Do not try to memorize the numbers in the combinations on the next pages. Instead, notice the colors of the bars in each group and see if they are all the way out, or about half way out, or if they stay in at zero.
3. Always look at the bars on each manual in groups as shown in the diagram. Never look at nine bars straight in a row. Space them apart mentally as shown in the picture. Be able to spot at a glance the deep tone bars, foundation bars, and brilliant bars.

## FLUTES

Any way you use the white bars, you will achieve a flute quality because a flute tone has no "off color." Naturally, you will have to use the first white bar in order to get any foundation in your tone.

Flute tones are divided into two categories: light and heavy. Here is how to make each one.

00 8400 000 (heavy quality)  
00 4800 000 (light quality)

Notice these two tones are simply reversed. Listen to each of them. Either is a good tone.

Here are two more flutes that are easy to remember.

00 8800 000 (both foundation flutes equally balanced)  
00 8008 000 (more brilliant, light and dancing)

Notice these two tones can be switched instantly from either one of the first two tones listed.

Here are the final two flute suggestions.

00 8404 004 (heavy tone with rest of whites to No. 4)  
00 4804 004 (light tone with rest of whites to No. 4)

You will notice later that these two tones are simply the flute and strings combined without the black "4's" pulled out.

The six tones listed on this page are listed in pairs for easy memory. In no time you will have all six memorized. Watch for the pairs when making your patterns.

All these tones may use the first brown bar (deep tone) if you want it. When using the deep tone, you use one note at a time in the melody so the chord will not sound too muddy. You may use the brown bar and still play chords if you read the chords an octave higher than written.

When you add the brown bar to the six tones listed, you will know a total of twelve very fine solo flute tones. Any of these tones may be cut to a smaller scale if you want to use them for an accompaniment in the left hand.

00 8400 000 may be (00) 4200 000  
00 4800 000 may be (00) 2400 000  
(00) 3600 000

## STRINGS

The string quality is not used very often alone because it will grind on your nerves, since it is so squeaky. You might use the strings with both hands on the Upper Manual an octave higher for soft music in introductions, background music during prayers, etc.

A violin effect may be obtained by playing a single note melody in the right hand an octave higher and using a soft flute (00) 4200 000 in the left hand.

Here is the pattern for the string quality:

00 4444 444 Notice how easy. All drawbars are about half way out.

Use the strings mainly on the Upper Manual so you can play an octave higher. Strings are rarely used for an accompaniment in the left hand because they are so shrill.

## FLUTE AND STRINGS

The strings are more often mixed with the flutes than played alone. This is an easy way to make a nice change in registration in your melody line. Simply add the rest of the bars to "4" along with the flute tone.

00 8444 444 (heavy flute and strings)

00 4844 444 (light flute and strings)

Deep tone may be added to any of the qualities for fullness.

## REEDS

The reed tones are usually always single-note melodies. Never play chords with shrill reeds. Do not overdo the reed quality. It is nice for a solo stop, but be careful not to get too shrill by pulling out too many of the Upper bars.

Notice the four reed tones listed are based on the flute quality and adding the reed bar (first black drawbar).

(Vib. off) Clarinet: 00 8484 444 (This is simply a heavy flute and string plus the reed bar out to the limit.)

(Vib. small) Oboe: 00 4884 444 (This is simply a light flute and string plus the reed bar out to the limit.)

(Vib. small) Bassoon: 08 8400 000 (This is simply a heavy flute plus the second brown bar out to the limit). Notice this is the only combination where second brown bar is used.

(Vib. off) Trumpet: 00 8888 444 (This is simply the foundation tones out to the limit, and the brilliant bars about half way out).

Be sure to use the trumpet very carefully. Only when an actual trumpet call or march occurs.

Be sure to set the vibrato as indicated for the reed to sound its best. You may use vibrato on any of these tones you desire for variety in tone quality; but when you want the actual sound of the instrument listed, watch the vibrato. Naturally, vibrato may be left in the accompaniment.

The reeds are solo tones only. Never use them to accompany another tone. Do not use an oboe to accompany a flute.

French Horn: This stop is usually grouped under the reed heading, but the quality is more "flutey" than "reedy." It is a nice tone.

(Vib. off) 00 8400 000 Notice this is a heavy flute with the vibrato turned off.

The deep tone may be added to any reed (usually not the trumpet) along with the vibrato to obtain special tone qualities desired for popular music. The result does not sound like the original reed intended, but is pleasing and often used as a solo stop in theatre music.

### DIAPASONS

This is the true "organ" tone. It is not an imitation of another instrument, but is the tone you associate with an organ.

Use this quality most of the time in your left hand for an accompaniment. Do your changes on the Upper Manual.

This is an easy tone to make. Watch the pattern:

(00) 8765 432 (f)  
(00) 6543 210 (mp)  
(00) 5432 100 (p)

This simply means as each bar comes out, make it softer than the one in front.

Notice each diapason above begins on a different number but the pattern is always the same. Naturally, the first example is the loudest because the bars are out farther. This is a good combination for hymns in church.

Be sure to set it on the Lower Manual as you will run out of notes in your left hand on the Upper.

Remember the two zeros at the beginning are for the brown bars on the Upper Manual. Do not pay any attention to them when setting this one on the Lower. Begin with the first white bar on either Manual.

The next two diapasons in the example are good for accompanying solo tones already listed in the book. You need not change the Lower when you change your solo tone. If the solo stops are of a softer nature such as the light and heavy flutes, the last diapason listed is loud enough.

The main thing to remember (about this pattern) is to watch for the "pattern." Do not pay any attention to the numbers on the bars other than the starting bar. Simply shape the bars to look like the registration above.

Full Organ: This is obtained by setting a diapason on BOTH Manuals. The Lower Manual is usually softer, beginning about the No. 6 and bringing them down as in the diagram. The Upper Manual usually starts at No. 8 and does likewise. Add the deep tone to the Upper Manual and play the chords an octave higher.

For the home organist, use the diapason set at "5" or "6" on the Lower and do not change it much. The Upper Manual makes the variety.

If you want a rich organ tone in both hands, simply bring both hands down to the Lower and make the organ louder using the "swell" pedal.

## PERCUSSION

Most of these tones are available only on the newer Hammond Organ models that have the percussion built in.

Remember these are special effects. Do not over-use them. Place the percussion tab "on" and keep all the other three tabs in the normal position (tilted forward), unless directions are otherwise.

Usually these tones are prettier with single tones. Chords may be used if played very slowly. Be sure to detach between each tone in order for the percussion to sound.

Orchestral bells 00 8400 000  
00 8400 000 (third tilted down)

Vibra-harp 80 4000 000 also pretty when played 8va.

Chime            00 4880 000 (third tilted down)

Organ and Bells 80 8404 000 (Play 8va. when right hand plays chords. Usually the percussion rings on the first beat of a phrase instead of every note. Play the rest of the phrase legato to keep the bells from ringing.)

Use a soft diapason to accompany these solo tones.

Special Effects: These special effects may be made on any model Hammond Organ without the percussion tablets.

Xylophone 00 0800 800 Vib. off (play staccato)

Banjo 00 3688 870 Vib. off (play staccato)

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## POPULAR MUSIC

Use the deep tone bar quite a bit of the time when playing popular melodies. This adds a certain fullness that is very pleasing to the ear.

The combinations listed in this book are excellent for church use. However, when playing theatre music, the plain, sweet, simple combinations are usually filled out with the deep tone and full vibrato. Do not forget to shut off the vibrato for special effects in the melody or in the accompaniment.

Flutes, deep reeds, full organs, all make for nice sounding popular arrangements.

Be careful not to make the left hand too loud for the melody. Be sure to slant the bars "in" enough on the diapasons that the quality is not too harsh or shrill.

## QUICK REFERENCE CHART

(Place this on the music rack until memorized)

### FLUTES (white drawbars)

00 8400 000 (heavy flute)  
00 4800 000 (light flute)

00 8800 000 (equal balanced flute)  
00 8008 000 (spicy flute)

00 8404 004 (heavy flute with brilliance)  
00 4804 004 (light flute with brilliance)

**FLUTE and STRINGS** 00 8444 444 (heavy flute plus strings)  
00 4844 444 (light flute plus strings)

**STRINGS** (Play softly) All drawbars about half way out.

00 4444 444

### REEDS (1st black bar is reed drawbar)

Clarinet: 00 8484 444 Vib. off  
Oboe: 00 4884 444 Vib. small

Bassoon: 08 8400 000 Vib. small  
Trumpet: 00 8888 444 Vib. off  
French Horn: 00 8400 000 Vib. off

### DIAPASONS

(00) 8765 432 (f)  
(00) 6543 210 (mp)  
(00) 5432 100 (p)

**PERCUSSION** Percussion tab on; all others normal (tilted forward)

Orchestral bells 00 8400 000  
00 8400 000 (third tilted down)  
Vibra-harp 80 4000 000 also pretty played 8va.  
Chime 00 4880 000 (third tilted down)  
Organ and Bells 80 8404 000 (chords played 8va.)

REMEMBER THE DEEP TONE MAY BE ADDED TO "8" ON ANY  
COMBINATION