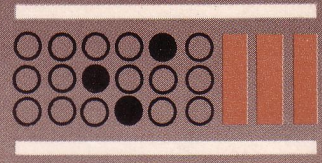


Hammond TIMES



VOLUME 24 NUMBER 3



Dear Reader:

There's a new look to the HAMMOND TIMES!

This exciting new format has been in the making for the last six months. The larger page size, the two-color printing and the striking design of the new HAMMOND TIMES have been adopted with one single thought in mind: to provide our readers with a more attractive, easier-to-read, magazine.

More important, we have planned extensive changes in the editorial content of the TIMES in order to provide articles and playing tips that are of even more benefit to our readers. We have asked some of the well-known authorities in the fields of music, education, and the lively arts to help us make the TIMES more helpful, more informative. You may, therefore, expect to see articles by such people as Ethel Smith, Lenny Dee, Eddie Layton, Richard Liebert, Jackie Davis, and many more outstanding organists in the near future. We feel sure that this new editorial approach will make the TIMES even more valuable to you.

The HAMMOND TIMES will become a subscription publication, effective March 1st, 1963. The new subscription rate will be \$1.00 per year (six issues). All those who now receive the HAMMOND TIMES can expect to get the next two issues (Vol. 24, Nos. 4 and 5). Thereafter, only those who have sent in \$1.00 will receive the TIMES. The one exception to this is the people who have purchased a new Hammond Organ within the last year—they will continue to receive the TIMES until they have received a full year's subscription (six issues).

We are confident that you will want to continue receiving the HAMMOND TIMES so you won't miss the many helpful articles and features we have scheduled. Subscriptions for the next year's issues of the HAMMOND TIMES are now being accepted. Simply fill out the subscription card folded into this issue and mail it with your \$1.00 to: HAMMOND TIMES
P.O. Box 6698
CHICAGO 80, ILL.

We intend to continually increase the contribution the HAMMOND TIMES has made to Hammond Organ owners and music lovers throughout the world. We hope you'll decide to keep the HAMMOND TIMES coming to your home.

The Editor

Hammond TIMES



VOLUME 24 NUMBER 3

OCTOBER 1962



Published every other month by the Hammond Organ Company, P.O. Box 6698, Chicago 80, Illinois. Subscription rate: \$1.00 per year (six issues).

Designed and produced by Robert Snyder and Associates
601 North Fairbanks Court
Chicago 11, Illinois

ON THE COVER: A dramatic view of massive McCormick Place on Chicago's beautiful lakefront. Three Hammond Organs are installed in the convention center—see page 4.

CONTENTS:

Meet The Organ On Educational TV	3
Hal Shutz dedication concert at Chicago's McCormick Place	4
Hammond Organ Society News	6
Left Hand And Pedal Coordination, by Orville Foster	7
Miss Maryland Wins Talent Award	8
Playing Music For Christmas, by Dr. Mario Salvador	9
Youth At The Hammond Organ	10
Music Reviews, by Porter Heaps	11
Chord Organ Comments and News	12
A Lifetime Of Music For Your Children, by Ted Branin	14
Chord Organ Music Reviews	15

COMING NEXT ISSUE

Porter Heaps will have an article on the where, why, and how of chords; "Your Musical ABC's" by **Hal Shutz** tells how mistakes, misunderstandings and even malice have played an important part in the story of musical notation; **Ted Branin** discusses playing Christmas music—hymns, carols, and popular tunes—on the Chord Organ.

Bonus for Chord Organ owners: Ted Branin's arrangement of *God Rest You Merry, Gentlemen*.

PLUS our regular features: music and phonograph record reviews; articles by Dr. Mario Salvador and Orville Foster; and Hammond Organ Society and Chord Club News.



Meet the Organ on Educational TV

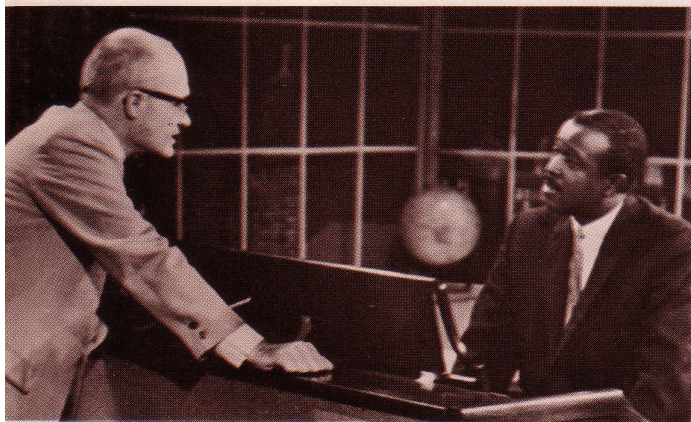
Chicago's WTTW (Window To The World) educational TV station has recently produced a series of six 30-minute films entitled "Meet the Organ." Aim of the non-commercial series is to acquaint the general public with the versatility and beauty of organ music as well as to outline the important place the organ occupies in contemporary culture. The series has already been shown in fourteen cities and is scheduled for many more educational TV stations this winter.

Moderator for the series is Porter Heaps, distinguished author, lecturer, teacher, and concert organist. Porter discusses: 1) why the organ has two keyboards, a pedal keyboard, and how the organ works; 2) how musical tones and harmonies are created; and 3) the development of church music for all faiths. Porter then catches his breath while guest stars Eddie Layton and Jackie Davis handle the next two segments. The series closes with Porter demonstrating how easy it is to learn to play the organ, even without previous training.

Viewers in Chicago, Dallas, Boston, and other cities have made "Meet the Organ" one of the most successful and popular programs to appear on educational TV. The film series is available to educational TV stations from: Association Films, Inc., 561 Hillgrove Ave., La Grange, Ill. It is expected that the series will be available for school and community showings in the near future.



Eddie Layton, shows Porter how he gets those tricky chords and special effects he uses so effectively. Eddie, a Mercury recording artist, also discusses the opportunities for a career as a supper-club organist.



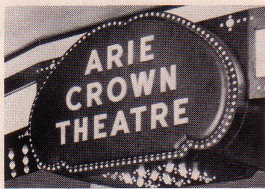
Jackie Davis, Capitol recording artist, traces the development of jazz for Porter, starting with its folk origins, then through ragtime, "Dixieland," swing, and bop to the cool, intellectual jazz of today.



CONCERT ARTIST HAL SHUT



IN DEDICATION OF HAMMOND ORGANS 8PM.



Hal Shutz' lead-off number, *An Affair To Remember*, perfectly summarizes the formal dedication of the three Hammond Organs installed in Chicago's huge McCormick Place on September 26th. Almost 4,000 Hammond Organ Society members, Hammond Organ employees, and distinguished guests were in attendance for the program.

After a brief ceremony of dedication for the three Hammond Organs, Columbia recording artist Hal Shutz presented a two hour concert consisting of twenty-four selections. Every type of music was represented, from classical to jazz. The enthralled audience was almost breathless in mute tribute to the artistry and skill of Hal's performance. Most popular number was Hal's variations on *Lullaby of Birdland* where he "progresses" from bop to Bach. Judging from the conversations after the performance, it surely was "An affair to remember."

The three Hammond Organs installed in the building include a Concert model, a Home model, and a Self-Contained model. The Hammond Concert Organ with 14 Hammond tone cabinets is installed in the 5,000-seat Arie Crown Theater. In the main exhibit hall, the size of six football fields, a Hammond Home Organ has been installed with ten special theatre-type speakers placed so that the entire arena can be filled with music or channelled into only one-third or two-thirds of the space. The Self-Contained Organ is available for use on special occasions in the meeting rooms.

HAMMOND ORGAN SOCIETIES WERE THERE TOO. Among the almost 4,000 people who attended the concert were representatives from sixteen Hammond Organ Societies in the Chicago area. Chapters from Gary and Hammond, Ind., Kankakee, Ill., and Kenosha, Wis. rented buses for the evening and came as a group. Members from Elgin, Joliet, Aurora, and many suburban communities made the event by car or public transportation. Three Chord Organ clubs were also in attendance.



A perfectionist in everything he does, Hal Shutz has earned an enviable reputation for excellence in composing and arranging as well as playing the Hammond Organ. When not traveling the concert circuit, Hal divides his time between his teaching studio and his suburban San Francisco home with his wife and five boys.



Stanley M. Sorensen, President of Hammond Organ Company, presents a scale model of a Hammond Organ symbolically dedicating the three Hammond Organs installed in McCormick Place to John W. Evers, retired President of the Commonwealth Edison Company and Chairman of the Metropolitan Fair and Exposition Authority. Looking on is the noted organist, Hal Shutz.

HAMMOND ORGAN SOCIETIES

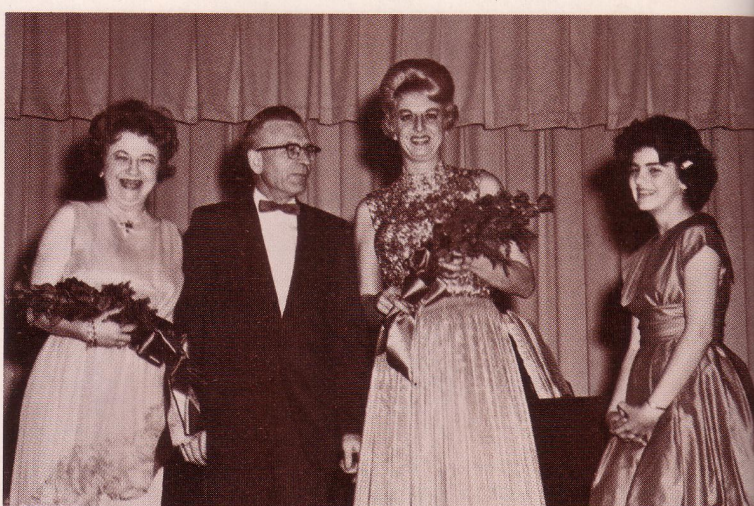
CRAWFORD COUNTY, PENNA. CHAPTER. This fine group, which includes several highly talented youngsters, has been meeting in the homes of members for the past few years. Most recently, they were guests of the new Winter Co. store in Meadville, Penna.



TOMS RIVER, N. J. CHAPTER. Now about eighteen months old, this lively chapter has been meeting on beautiful Barnegat Bay in the New Jersey shore area. Organized by Doris Smith (seated at the console), the club has about 35 members to date.



TOLEDO, OHIO CHAPTER. A guest artist, a brief instruction period, and a great deal of membership participation has helped this group to build its membership up to near one hundred. Highlight of the past summer's activities was a "Chuck Wagon" dinner at a member's house on Lake Erie with organ music and a sing-along session on the beach. Grinnell's Music Store sponsors the club.



OROVILLE, CALIF. CHAPTER. Over 2000 guests attended a recent concert sponsored by the Feather Organ Club. The program featured June Melendy and Lee Lees playing solos and duets of classical, popular, and jazz tunes. The evening was so successful that Pres. Miles Marders is planning several more concerts in the near future. Valley Music Shop of Oroville is the club sponsor.



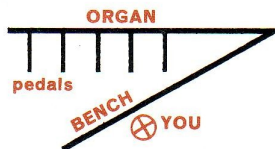
Pedal and Left Hand Coordination

Here, at last, is the column I've been promising you. Many hundreds of you have written me about your particular problems, and I have had quite a time keeping up with the correspondence. I like to get your answers out as soon as possible, but sometimes I find the mail piles up, in spite of myself. But keep the letters coming . . . it's always a pleasure to hear from you, and I'm glad when you tell me that my suggestions help you.

There is nothing more important in playing rhythm on the organ than good coordination between the left hand part and the pedal. This is the very basis of good rhythm, and should be approached with caution and a great deal of systematic practice. I would ask you to take a look at the Part IV of my seven-book course *Play the Hammond Organ* (Publ. by Willis Music Co., Cincinnati), and to study the illustrations there. It is difficult to reproduce music in these columns, and so I am going to depend on your studying this Part IV book in order to understand thoroughly what I am outlining here.

THE PEDALS. First of all, let us consider the use and the abuse of the pedals. More home organists play poor pedals than anyone else in the world, and there is really no excuse for it. If they would take a little time to get their pedal technique developed, it would last a life-time. God gave us eyes in order that we might form judgments . . . and if we spend some time in taking a *good* look at the pedals as we do them, we would find the rest of our playing would improve as if by magic. I am going to give you a good exercise for the pedals which will help you greatly, if you follow it carefully, step by step. First of all, the ladies should *not* wear bouffant skirts to practice pedals . . . the skirts get in the way of seeing the pedals, and in the beginning, if we cannot *see* what pedals we are striking, then we make many mistakes. Later, your ear will improve to the point where you will be able to tell a mistake in pedals very quickly; but for the present, ladies, wear slacks, pedal-pushers, capris or sheath, or some similar garb which will permit a quick glance at your feet as you are playing the pedals. Do *not* remove your shoes (men or women) to play the pedals. This affectation, repulsive as it is, is all in the mind. You can learn to do good pedals with your shoes on, the same as you walk about your daily tasks. You learn to feel the correct pedals *through* the light sole of your shoe, the same as you learn to walk with shoes. You wouldn't think of removing your shoes in driving a car; yet many of you, I'm afraid, create a ludicrous situation when you sit down at the organ. I believe this is the origin of the phrase "They laughed when I sat down at the organ." . . . It is totally unnecessary for you to give your audience the chance to "laugh at you" (and they will!) by removing your shoes. Turn the bench slightly at an angle like this:

Now you can glance readily at your left foot and *see* as well as hear how you are progressing. We are going to use the heel as well as the toe in this exercise (yes, also on the spinet you can use the heel as well as the toe!) I am



marking the pedal parts with the sign $\overset{\wedge}{\text{U}}$ OVER the note for the toe, and the sign $\underset{\wedge}{\text{U}}$ UNDER the note for the heel. Study this exercise carefully in your easy chair, away from the organ before you ever attempt it at the keyboard. Much of your best practice on organ should be done *away* from the organ. Get it in your mind first what you are going to do . . . then the *doing* becomes much easier. Here is the exercise:

$\overset{\wedge}{\text{U}}$ C $\overset{\wedge}{\text{U}}$ E \flat D $\overset{\wedge}{\text{U}}$ F \sharp G $\overset{\wedge}{\text{U}}$ E \flat D $\overset{\wedge}{\text{U}}$ F \sharp G $\overset{\wedge}{\text{U}}$ E \flat D $\overset{\wedge}{\text{U}}$ C \sharp E $\overset{\wedge}{\text{U}}$ E \flat D
 $\overset{\wedge}{\text{U}}$ F \sharp A $\overset{\wedge}{\text{U}}$ A \flat G $\overset{\wedge}{\text{U}}$ B \flat A $\overset{\wedge}{\text{U}}$ F \sharp D $\overset{\wedge}{\text{U}}$ E \flat D $\overset{\wedge}{\text{U}}$ F \sharp G $\overset{\wedge}{\text{U}}$ E \flat D $\overset{\wedge}{\text{U}}$ C \sharp C

Notice, you begin with the heel on C, then play E \flat with the toe, then D with the heel, then F \sharp with the toe; turn your heel toward you to play the G, then toe on E \flat ; then turn the heel away from you to catch the D. Hold the D until your toe strikes the F \sharp , then bring your heel toward the body and play the G with the heel . . . and so on. Make sure you *watch* your toe and heel each time they strike a note. You should do this exercise through completely at least three times before stopping. Then rest a bit by doing some chord progressions with left hand alone, or do a right hand melody for variety. Then go back to the pedals alone again. You should average about 21 times for this exercise each day; three times through, at seven short periods each day.

RHYTHM FOR LEFT HAND AND PEDALS. Let us take waltz rhythm first, since that involves a slower change of pedals. In 3/4 time, you have two chords following each pedal, which gives more time to move the foot from one pedal to the next. You start each change of chord with the pedal name of that chord: for the C chord, the pedal is C. For the G chord the pedal is G, and so on. If you have a number of measures employing the same chord, then you alternate the pedal to avoid monotony. You can use any other note of the chord as an alternating pedal, but the usual alternate is the fifth of the scale, the dominant. On this basis, the alternating pedals for the following chords would be:

CHORD	ALTERNATING PEDALS		
C	C	and	G
G	G	and	D
F	F	and	C
A	A	and	E
B \flat	B \flat	and	F
			and so on!

Here is an exercise to practice in the key of F:

L.H. Chords 3 ACF ACF ACF ACF ACF ACF ACF ACF ACF ACF
 Pedal 4 F C F C F

In 4/4 time, there are TWO pedals and TWO chords in each measure, like this:

L.H. Chords 4 ACF ACF ACF ACF ACF ACF ACF ACF
 Pedal 4 F C F C F C F C

Now, do this same exercise on all the chords you know, making sure that you match up the pedals with the chords. Do this continually, and you'll soon be playing good rhythm. Work hard on these exercises I have given you here, and you'll find you'll soon be having even *more* FUN AT THE HAMMOND!

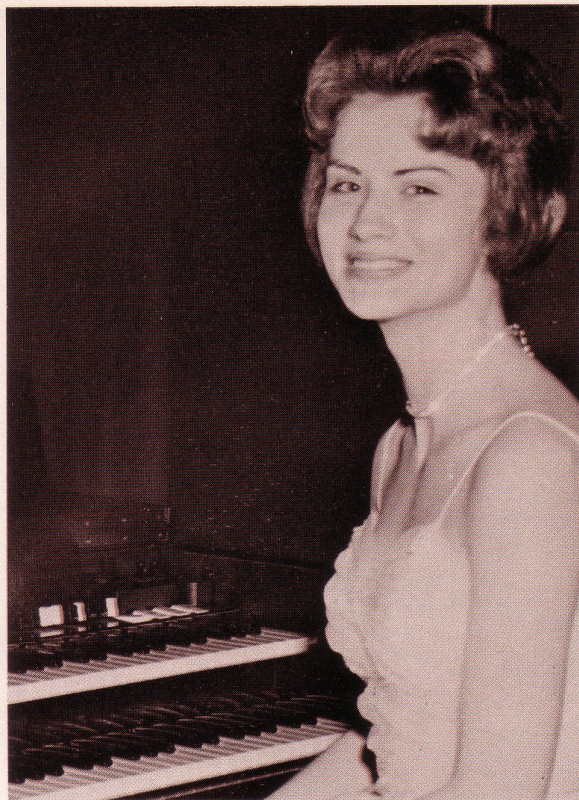
Miss Maryland wins talent award

A \$1,000 first prize in the talent contest at the recent Miss America Pageant in Atlantic City, N. J. was won by Hammond organist Beverly Ann Smith. This blue-eyed blond from Baltimore drew a storm of applause from the more than 7,000 spectators in Convention Hall plus the votes of the judges with her stirring presentation of the *Warsaw Concerto* on the Hammond Organ and piano.

The prize money will be used to further her education at Western Maryland College in Westminster. Beverly plans to major in music and math as well as continue her Hammond organ studies with Mildred Alexander. In addition to her dedication to music, Beverly finds time to maintain excellent grades and participate in swimming, ice skating and dancing.

Prior to being named "Miss Maryland," Beverly had played many other featured roles. This 18-year-old played the Hammond Organ on the Maryland state float during the inaugural parade; played the Hammond on the Field Enterprise float in Washington's "Cherry Blossom Parade" and Baltimore's "Oriole Day Parade," and played the Hammond on the prize winning float at the Winchester, Va. "Apple Blossom Parade."

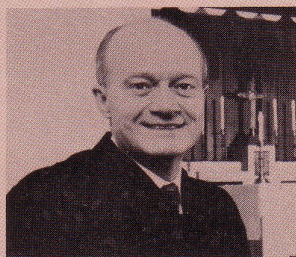
The Hammond Organ Studios of Baltimore saw to it that Beverly had the same type of organ for these occasions as she has at her home . . . a Hammond, of course.



ON TOUR with the Hammond Organ

DUO CONCERTS WITH SHAY TORRENT and AXEL ALEXANDER

- Nov. 4 Levy-Page Temple of Music
Norfolk, Va.
- Nov. 7 Watkins Brothers
Hartford, Conn.
- Nov. 8 H.O.S. of New London
Waterford, Conn.
- Nov. 11 Macy's H.O.S.
New York, N. Y.
- Nov. 14 Gamble Music Co.
Galesburg, Ill.



PORTER HEAPS

- Nov. 1* H.O.S. of Chattanooga, Inc.
Chattanooga, Tenn.
- Nov. 6*† Graham Music Co.
Carmel, Calif.
- Nov. 7* Vallejo Music Shop
Vallejo, Calif.
- Nov. 8* Peets Music Co.
Eureka, Calif.
- Nov. 12* H.O.S. of Long Beach
Long Beach, Calif.
- Nov. 13* Schmidt-Phillips Co.
Santa Ana, Calif.
- Nov. 14*† H.O.S. of Riverside
Riverside, Calif.

- Nov. 15* H.O.S. of Phoenix
Phoenix, Arizona
- Nov. 20* KIllam's Music
Quincy, Ill.

*Showcase
†Teachers Workshop



HAL SHUTZ

- Nov. 1 Williams Piano Co.
Rapid City, S. D.
- Nov. 3 Williams Piano Co.
Sioux Falls, S. D.
- Nov. 6 T. Eaton & Co.
Vancouver, Canada

ORGAN MUSIC FOR

Christmas

by Dr. Mario Salvador



Time passes quickly, too quickly for those who are "busy." Christmas is then around the corner and the organist hastily picks up whatever he played last year and starts to practice. Adequate preparation should have impelled him to do at least something new and do it well. We have picked a few selections for this joyous season which should prove palatable to the average church goer. Using these examples we will attempt to find registration which will make these same compositions full of artistic merit.

Improvisation on "Good Christian Men" by Alec Rowley. Hinricksen Edition, Ltd. The pipe organ registration indicated is vague and very general. The composer expects the organist to use some imagination. The melody is introduced in the Pedal. We would like to suggest Pedal 32 and where available add the Solo Pedal Unit 16' and 8' but very soft. We ought to start on the upper manual, say on A# with a combination such as 00 4532 111. The reader will notice that we are not restricting ourselves to merely 8' tone. The lilting character of the music suggests a little dab of brightness in the tone color. On the second line where the composer suggests the Great manual at the second half of the first measure we will stay on the upper manual so that the left hand may play the melody which enters at the last measure of the second line on the lower manual using the pre-set Clarinet 8'. At the bottom of the page where the Great manual comes into play we should play on the lower manual with A# 00 6766 433, a rather sturdy foundational tone and observing the gradual crescendo with the swell expression pedal. At the fourth last measure from the end of the composition where the Swell manual is indicated we could try a very soft string tone on the upper manual B 00 1233 100 and then ending on the lower manual as suggested with the expression pedal fully opened. No one will doubt that registration is the key to this piece if we are to feel animated.

The First Nowell (from Six Carol Preludes) by Gordon Phillips. Oxford University Press. This is a short and simple piece which depends on an exacting organ type staccato touch. We mention this piece only because we might safely introduce the 16' tone in the manual. However, we would have to take off this 16' registration on the last page where the music descends into the very lowest register of the manual. For this reason it would be consistent and better not to be tempted by the 16' tone and forget this color completely. Thus, we may play the entire composition on the following, 02 6756 554. The Pedal should be quite assertive, say, with 65 and possibly the Pedal Solo Unit with 16', 8', 4' used with some preponderance of intensity.

Cantique de Noel by Adolph Adam. Arranged by T. Tertius Noble. G. Schirmer, Inc. This is an old time favorite but nevertheless full of dramatic impact. We would like to have an interesting contrast in the manuals. Let us examine the melody in the left hand and try to impart to it a very rich string tone. We must determine what we want here before we do anything else. Should we decide to use the lower manual A# 00 4757 543 then we could direct our attention to the accompaniment. The flute tone would be our best choice but it should be assertive enough to balance the melody. Hence, the upper manual A# 00 6503 002 should work out pretty well. However, consideration must be given to the acoustical background and this might necessitate

some minor changes in this particular registration, at least in the last three digits.

When we arrive at the second stanza, namely, page five, the melody appears in the right hand in harmony while the left hand takes the accompaniment. Again, let us see what we desire in the manual on which the melody will be played. Here we can add a very soft 16' tone to a strikingly colorful combination such as 22 5787 765 with the expression pedal never fully opened until the very last melodic phrase. The left hand, on another manual, would then utilize 00 6633 234. We need not hesitate to make some use of the tremulant in this piece but we should not overdo this. **Pastoral Dance on "On Christmas Night"** (from Three Christmas Pieces for Organ) by Robin Milford. Oxford Press. This piece is rather tricky but worth the trouble of learning it. The scintillating play in the manuals should be brought out with light flute work. I would recommend that we start the composition on the upper manual A# 00 6224 113. The melody in the Pedal should utilize only the Solo Pedal Unit 4' with some assertion. Where this is not available then use the regular 8' tone. At the bottom of the third page we use both hands on the lower manual using a less brilliant tonality such as one of the pre-sets containing the diapason tone. Here the Pedal harmonic controllers 22 would suffice. But on the fourth page where the melody enters in the left hand we should play the latter on the upper B 00 7888 420, an assertive reed against the lower A# where we will use 00 5735 233. At this point the Pedal increases to harmonic controllers 34 and the addition of the Solo Pedal Unit, 16', 8' and Bourdon 32' which will have a telling effect. On the last page we should close on the lower manual B 00 4300 111 with the Pedal as at the beginning except here it should be softer.

Variations on an Old Carol Tune by Geoffrey Shaw. J. B. Cramer and Co. Ltd. This composition will not give much trouble. The registration is clearly indicated. However, let us point out certain places where we can enhance the composition with a livelier tonality. In the first variation, marked page three, we have the indication Choir 8 and 2 in the right hand, Great 8 in the left hand. Examining the music carefully, on the Hammond this should be translated in this manner,

Right hand	Upper manual	00 8006 004
Left hand	Lower manual	00 5684 342

The last six measures of this piece could be played on one of the pre-sets on the lower manual containing the diapason tone.

Again, on page five, we can either use the pre-sets but it would be better to find a more characteristic combination. For the flute tone we can consider 00 3120 000 and for the melody in the left hand we may use 00 5353 321. Later, the 8' and 2' registration can be added to the already existing flute combination by pulling out the following, 00 3124 002.

On the top of page six, this variation is the point of repose in this composition. No ordinary flute tone will suffice. One should choose the most velvety tone possible. Depending, of course, on the acoustics of the building, the following, 00 3441 100 should prove very effective. The accompaniment should be very soft but rich, such as the following, 00 1222 111.

YOUTH AT THE HAMMOND



BILLY and DIANE BECKER



BOB and PATTY AGEE

BILLY and DIANE BECKER share the Hammond Spinnet in their Sarver, Pa. home. Diane, only 13, has recently been appointed head organist at a local church where ten year old Billy often accompanies her at the organ.

BOB and PATTY AGEE were both award winners for their performance at a benefit show held at the Lindenhurst, N. Y. high school. Playing the school's Hammond Concert Organ, 12-year-old Bob came in second and 11-year-old Patty was the runner up. Both are students of Mrs. Christos Vrionides.



RONNIE ALPHIN



WALTER MURPHY, JR.

RONNIE ALPHIN has already gained superior ratings in a number of state-wide musical competitions, including the Alabama Federation of Music Clubs' Festival this spring. The Sheffield, Ala. youngster, just 7 years old, is a student of Mrs. Geo. E. Jackson.

WALTER MURPHY, JR. of Yonkers, N.Y., began taking organ lessons at the age of 4½! To compensate for his small size, he learned to play while standing on his right foot using his left foot to play the pedals. Five years have passed and Walter has progressed to the point where he frequently appears in concerts with his teacher, Rosa Rio.

BRUCE RENAUX has been the guest soloist at numerous charitable functions in the Fairhaven, Mass. area. Two most memorable events in Bruce's eleven years were his appearance on the Ted Mack Amateur Hour (where he won third prize) and sharing a concert with recording artist Bill Dalton. Mrs. Yolande Breault is the boy's teacher.

ELEANOR CUSHING of Wallingford, Pa. was a recent winner in a music contest for Delaware County parochial elementary schools. This attractive young lady has played for church services and for a church wedding.

ELEANOR CUSHING



BRUCE RENAUX





CHRISTMAS ORGAN ALBUM

J. Fischer & Bro. \$2.50
A big book of sixty pages consisting of Christmas music suitable for the church organist. Just about the best single volume of Christmas music I've ever seen. You church people might do well to have this on hand when Christmas comes. You'll like the *Christmas Favorites* number based upon hymns, and the *Carols for Quiet Stops*. Standard Christmas material includes the famous *Gesu Bambino*, *Dubois' Noel*, *Guilmant's Pastorale*, *Adam's O Holy Night*, and many others.

IT'S CHRISTMAS TIME AT THE HAMMOND ORGAN

Arr. by Raymond Shelley . . . Plymouth Music Co. \$1.50
Simple arrangements of 14 Christmas songs which include some pop-type tunes like *I'll Be Home For Christmas*, *Let It Snow*, etc.

ANGELS WE HAVE HEARD ON HIGH

Arr. by Fred Feibel . . . Boston Music Co. 90¢
A rather long (eight pages) and not too easy arrangement of the popular traditional French carol. Could be done very effectively in church. I'm planning to use this at Christmas time, my people will like it.

VARIATIONS ON "I SAW THREE SHIPS"

By John Duro . . . H. W. Gray Co. 75¢
This is a single, not too difficult. It's a very fine arrangement and will fit in beautifully in your Christmas programs.

ORGAN PRELUDE ON "IN DULCI JUBILO"

By Harold Rohling . . . Abingdon Press 75¢
A superior arrangement, one of the nicest *In Dulci Jubilo's* I've seen in a long time. The familiar Christmas melody alternates with a lively forte section which offers admirable contrast. By all means, look this up for your Christmas schedule.

MEDITATIONS—FOUR EXPRESSIVE PIECES FOR ORGAN

By George Frederick McKay . . . Abingdon Press \$1
Four short numbers in the dissonant style of writing. Some of the harmonies will make your hair curl! Fine music, though, and not difficult, except that there is a fair sprinkling of sharps and flats to watch.

If we organists would scream loud enough, publishers might desist from the practice of printing two-page pieces on opposite sides of the same sheet, which necessitates turning the page. Seldom is there any reason why it couldn't be printed on facing pages. Let's start screaming.

SIX SERVICE PIECES FOR ORGAN

By Joseph Roff . . . Abingdon Press \$2
A good collection of original music for the church service, designed for the average organist. The *Trumpet Voluntary* sounds as it should. You might find the *Prelude* more acceptable as a postlude, I would. Other titles include a *Postlude*, *Supplication*, *Interlude*, and *Improvisation*.

CHRISTMAS FOR THE HAMMOND ORGAN

Arr. by Leslie D. Cradlaugh . . . Remick Music Corp. \$1.50
48 pages of short, simple arrangements of well known carols and hymns on three-staff scoring. Words and chord symbols included.

SACRED HARP SUITE, \$1 • FOUR ORGAN PRELUDES ON EARLY AMERICAN TUNES, \$1.25 • FOUR PSALM PRELUDES \$1.25

By Robert J. Powell . . . Abingdon Press
During the past few years there has been quite a revival of interest in early American sacred music, especially hymns. I sincerely hope that this interest continues, for the music is stunning.

The *Sacred Harp Suite* is really a theme and variations, and is based upon the tune "Do Not I Love Thee, O My Lord." The name "Sacred Harp" identifies a style of hymn singing indigenous to the South, centering in Alabama. Organists interested in this type of music will be fascinated with the collection *Original Sacred Harp*, published by the Sacred Harp Publishing Co., Inc., Haleyville, Ala. The hymns are printed on four staves, in shaped notes. The melody is carried by the tenor.

The *Four Organ Preludes* are written in the classical idiom of Bach. The *Four Psalm Preludes* are short, two-page original numbers printed, of course, so you'll have to turn the page in each one!

THREE LITURGICAL PRELUDES

By Gordon Young . . . Abingdon Press \$1
Three short, very attractive, and very easy pieces. If you're looking for something that won't require much practice, this is it.

15 HARMONIZATIONS ON HYMN TUNES

By Jane Marshall . . . Abingdon Press \$1
Some of your favorite hymns with the wildest harmonizations you've ever heard! Not suitable for singing, but, well, look them over. Perhaps as interludes here and there.

BACH BOOK OF AIRS

Compiled and edited by Edwin Shippen Barnes . . . Boston Music . . . \$2
I imagine that this is a reissue of something that has been published before, only this time with Hammond registrations. No matter, I'm glad they reissued it because I didn't happen to have this collection and it looks to me to be very useful. Contains fifteen Bach favorites, many arranged from oratorios, cantatas, sonatas, etc. Three are arranged from the *Well-Tempered Clavichord*, three more from the *Christmas Oratorio*, two from violin-cello suites. This gives you an idea.

EIGHT PRELUDES ON OLD SOUTHERN HYMNS

By Gardner Read . . . H. W. Gray Co. \$2.75
To me, this collection is really thrilling. Mr. Read has a terrific musical imagination and his preludes on these hymn tunes, many from the Sacred Harp, are of the finest. No, they're not easy at all, they'll all take a mite of practice. Would make fine concert material.

G. F. HANDEL—THREE PIECES

Arr. by Homer Whitford . . . H. W. Gray Co. \$2
To me, this collection is really thrilling. Mr. Read has a terrific musical imagination and his preludes on these hymn tunes, many from the Sacred Harp, are of the finest. No, they're not easy at all, they'll all take a mite of practice. Would make fine concert material.

FIVE WAYSIDE IMPRESSIONS IN NEW ENGLAND

By H. Alexander Matthews . . . H. W. Gray Co. \$3
Very listenable recital-type music. You're playing a concert in your church and you don't want everything to sound like service music. You want a contrast, something melodious, descriptive, with lush harmonies. Not intellectual-type music, something easy to listen to. This will do the trick. You'll have to practice on most of them, they're not too easy.

INDEX TO PUBLISHERS

Abingdon Press, 77 W. Washington, Chicago, Ill.
Boston Music Co., 116 Boylston St., Boston 16, Mass.
J. Fischer & Bro., Glen Rock, N. J.
H. W. Gray Co., 159 East 48th St., New York 17, N. Y.
Remick Music Corp., 488 Madison Ave., New York 22, N. Y.
Plymouth Music Co., 1841 Broadway, New York 23, N. Y.

66 CHORD ORGAN COMMENTS 99



THE BLANK SISTERS—Carol, Ruth Ann, Mary, Betty, and Cindy—have captivated the hearts of folks in the Fort Myers, Fla. area with their unusual ability at the Hammond Chord Organ. The girls have appeared on TV, at Hammond Organ Society meetings, and have been the sole attraction at a Captiva Island Community Center program.

Five sisters who play the Chord Organ well presents a rare opportunity for imaginative programming. The girls have developed an unusual format for their

program with the help of arranger Don McLean. After each girl is introduced, she plays a solo and then joins her sister(s) for a duet, trio, then a quartet. Climax of the performance arrives when 4-year-old Cindy plays her solo and joins in for a quintet of Hammond Chord Organs on the tune, "Jingle Bells."

In addition to the Chord Organ, the Blank home has a new Hammond Self-Contained Organ and the older girls are starting pedal lessons. Mrs. Marjorie Kephart is their teacher.



WELBY WALKUP is a talented 9-year-old who, after less than six months of lessons on the Chord Organ, was invited to perform at the Albuquerque, N.M. Home Show. His teacher is Mrs. Jean Beckley.



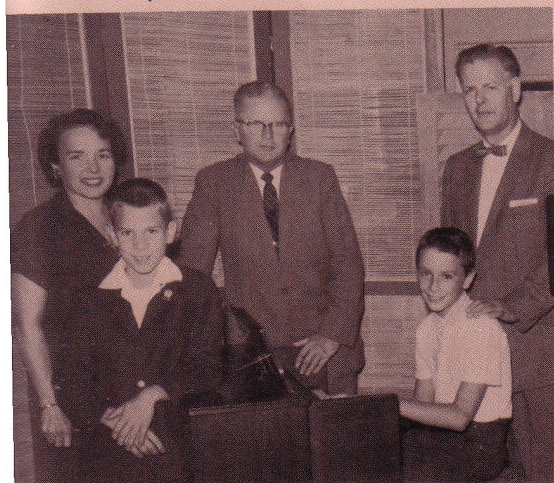
MARJORIE TETREAUULT, a Montreal, Canada housewife and office worker, is still amazed at her ability to create beautiful music without musical training and considers her Chord Organ her most prized possession.

TOM JETER of Trenton, Tenn. plays the Hammond Chord Organ by ear, drawing upon his experiences as a cornetist in high school and Univ. of Tennessee marching bands.





The JIM UPSON family is a big booster for the Hammond Chord Organ with daughter Betty and son Bob showing excellent progress. The Upsons and the Axsons pictured below have appeared on WSAV-TV in Savannah, Ga. in a program sponsored by Upchurch Music Co.



The BEN AXSON family is another closely knit group who derive many hours of enjoyment with their Chord Organ. Mrs. Axson and son Randy are both proficient and enthusiastic Chord Organists.



DUBUQUE, IOWA CLUB. Boat rides, water skiing, and other outdoor sports plus the Hammond Chord Organ were the ingredients of this club's picnic meeting at a lakeside cottage this past summer. Other imaginative programs have included a "This Is Your Life" surprise program for Maurice Renier complete with all family members, old girl friends and many humorous and valuable gifts. This group always seems to make each meeting more fun than the last. Renier Piano and Organ Co. sponsors the club.

Hammond CHORD ORGAN CLUBS



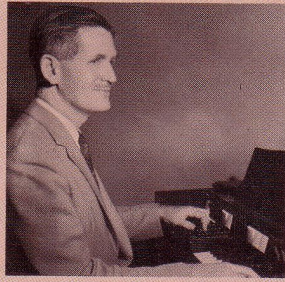
HARMONY CLUB OF OTTUMWA, IOWA. Averaging about twenty-five members at each meeting, the Harmony Club programs usually consist of group instruction sessions and solo performances by the members. Their meeting place varies with the season—picnics and steak fries during the summer and indoor meetings at the homes of various members when the cold weather comes.



COLUMBIA, SOUTH CAROLINA CLUB. This club, pictured here at a recent Hobo Party, has been one of the most active in the country since its reorganization last December. Membership has steadily increased with their informal meetings and extensive participation by all members. They have received commendations from the local V.A. Hospital, American Red Cross, and the American Legion for their concerts for shut-ins in the Columbia area. The group is sponsored by the Rice Music House.

CHORD ORGAN PLAYING TIPS

by TED BRANIN



A Lifetime of Music for your Children

You can do a great and lasting service to your children by encouraging them to play the Hammond Chord Organ. This can be approached in an informal manner, and he or she can learn a great deal with your help. Even if you have just recently started to play the organ, you are way ahead of your child in years and maturity, and therefore you have a greater ability to study and reason out many problems.

Little need be said about the many lifelong advantages of having pleasant childhood musical experiences which add up to years of wholesome enjoyment of music. In most of their activities children need and expect to have a fairly quick return for their efforts. Very often, unfortunately, at an age when a child wants (and should have) fairly immediate results, he is forced to study an instrument which may take a year or more before he can play a few selections acceptably. This is the crux of the problem of musical study on most instruments, often resulting in disinterest or even antagonism toward music, toward the music teacher, and toward his parents who unwisely may be forcing too hard.

The Hammond Chord Organ is an exception to this because even a very young child can learn to play several selections very well in a week or two, thereby developing a happy attitude toward playing and learning. This is a fact which has been proven to me many times. Furthermore, the musical development does not have to stop at the playing of a few songs, but can go on to higher and higher musical attainments. The Hammond Chord Organ has such a wide musical potential that neither the adult nor the child need feel that it is good only for getting started. Actually, the limitations are individual ones with each person, but not with the instrument.

Here are some suggestions pertaining to ways of getting started. Give them a try!

Playing a Melody. If you have created an atmosphere of interest by having the child see how much fun you have when you play the organ, then it is time to start, whether he is four or fourteen. Learning to play a melody would be the first objective, then the chords could be added later. Try selecting easy songs which sound familiar to him, and show him where the notes are located on the keyboard, a few at a time without having him refer to the music page. Most children pick this up rapidly. You could refer to the music as *your guide*, but initially the idea is to teach him a few songs by rote—learning the notes by location on the keyboard. Two good songs for this are in your *Owner's Playing Guide* on page 25: *Yankee Doodle* and *Merrily We Roll Along*.

Playing the Chords. Once the melody is learned, the addition of the chords with sustained left pedal is relatively easy to teach. If your child is too small to reach the pedals, wedge the glass heel rest or a small flat ash tray between the left pedal and the bottom of the organ. The bass notes will sound along with the chords, but only when the chord buttons are pressed!

Other songs of your choice would be good to use. The main idea is to use songs in the key of C (no sharps or flats), and preferably those which contain no more than the four basic chords: C, F, G7, D7 (or Dm). Show him which chord buttons to use and when to change them. You'll find that he can soon play a complete melody with chords.

Using Music as a Guide. If your child is in the four to seven year age group, there is a series of books which works wonderfully well for this young age: *The Anichord Method*.^{*} This explains to the parents what is to be done so that they can help even their pre-school children to find the notes and the chords by using animal pictures and colored button caps. The ideas are musically very sound because the child learns musical fundamentals and later note reading, all at a slow and pleasant pace.

Music From the Page. If your child is in the third grade or higher he can learn to read music by association of lines and spaces at first, then later by letter names. The first step is to observe how the lines and spaces on the music staff are associated with the keyboard. To do this, get a grease pencil or dark crayon and mark the keyboard as follows:



The lines you have drawn on the keys E, G, B, D, F, represent the lines of the music staff. The Number 1 on the C represents the first added line below the staff. Don't discuss letter names, just use these lines as a guide to associating the page to the keyboard. Notes on spaces, of course, are the white keys between these lines. Help him to pick out by notes the few melodies he has already learned by rote. Then try a new easy selection, such as *My Bonnie* in *Music for Singing Album*.

Chords by Letter Name. You will find that your child will learn the location of chords by *LETTER NAME* just about as rapidly as he would by numbers, so put away the numbered button caps, and show him that each kind of chord is named at the left, and the abbreviation for each is shown at the right of the

chord button section. One thing to notice at once is that the *mj* indication on the organ is not used with letter names on the music. Just a Capital letter indicates *MAJOR*. If he learns to find the melody and chords on those several beginning selections, he is ready to try a new song using the music, rather than being shown each note and chord. Give him plenty of help and encouragement.

Steps Which Follow. The next step is to write the letter names on the keyboard near the back of the white keys. Do not remove the lines. The keyboard will look like this:



The next two steps can be delayed for a long time or introduced fairly soon, according to the age and aptitude of the child:

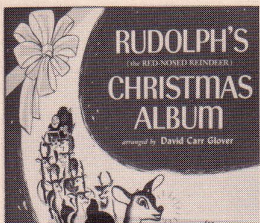
- 1) Remove the lines from the keyboard, leaving just the letter names. He would then start to read notes by letter name, but still would get some assistance by seeing these names on the keyboard.
- 2) Remove the letter names from the keyboard, leaving the keyboard unmarked. The true reading of notes would then take place. This requires careful thought, so don't be in a hurry to remove the letter names.

If occasionally you use one of the earlier procedures I have suggested on a new song, even to teaching him a new melody by showing him where the notes are on the keyboard, you will be helping to make things easier and more fun at times. By *no means* should you feel that this is a retrogression—going back to the earlier steps of learning.

Other topics such as counting, understanding note values, playing two or more parts in the right hand, etc., can hardly be included in an article of this length—each being worthy of considerable study. Needless to say, if your child is old enough (preferably seven or more), and a competent music teacher is available, make use of the teacher's training and experience to give him a good foundation.

Whether you or someone else helps your child to get started in active participation in music, you can contribute much to his present and future enjoyment by showing genuine interest in his progress. It is a proven fact that situations in which the parent and child work together toward mutual accomplishments can create the strongest of ties in a child's life to make him feel loved, wanted, and secure. What possibly can be more important?

^{*}Available in three volumes, \$1.95 each, from: Melchord Music Co., 2851 N. Halsted St., Chicago 14, Ill.



Rudolph's Christmas Album for Hammond Chord Organ

\$1.50 Belwin, Inc., Rockville Centre, L.I., New York

Thirteen Christmas songs about evenly divided between the recent novelty type tunes and the old Carols. Arrangements by David Carr Glover are excellent and include balancer settings and pedal directions.

PARTIAL LIST OF CONTENTS:

Rudolph The Red-Nosed Reindeer
The Night Before Christmas

Rockin' Around The Christmas Tree
When Santa Gets Your Letter
I Heard The Bells On Christmas Day
It Came Upon The Midnight Clear
O, Come All Ye Faithful
Silent Night
Jingle Bells
While Shepherds Watched Their Flocks



34 Christmas Songs and Carols for Hammond Chord Organ

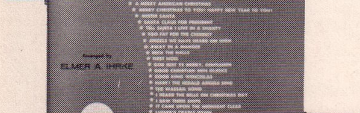
\$2.50 Melrose Music Corp., 31 West 54th St., New York 19, N.Y.

Rather easy arrangements by Elmer Ihrke of a long list of Yuletide favorites. This collection includes enough music to entertain your relatives and guests throughout the holiday season.

PARTIAL LIST OF CONTENTS:

The Christmas Song (Chestnuts Roasting On An Open Fire)

Angels We Have Heard On High
Deck The Halls
First Noel
Good King Wenceslas
I Saw Three Ships
Jolly Old St. Nicholas
Joy To The World
We Three Kings Of Orient Are
Birthday Of A King



28 Great Hits for Hammond Chord Organ

\$1.25 M. M. Cole Publishing Co., 823 S. Wabash Ave., Chicago 5, Ill.

Easy, simplified arrangements of old standards plus a few country and western hits arranged by Walter Rickard. 28 tunes in all, excellent for beginners.

PARTIAL LIST OF CONTENTS:

A Hot Time In The Old Town Tonight
Bringin' Home The Bacon

The Caissons Go Rolling Along
I Only Want A Buddy, Not A Sweetheart
Kentucky Babe
Lonesome And Blue
Mexicali Rose
Ridin' Down The Canyon
The Strawberry Roan
Ta-ra-ra Boom-der-e



Forty Best of the Year for Hammond Chord Organ

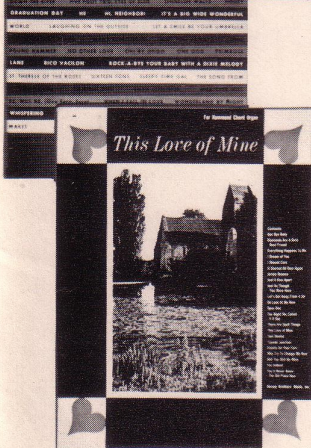
\$2.50 Hansen Publications, Inc., 1842 West Ave., Miami Beach, Fla.

This album might be better titled, "40 Best Of ANY Year," for every number is a popular standard. All types of music are represented, most of them in easy arrangements, a few might offer a little challenge.

PARTIAL LIST OF CONTENTS:

Autumn Leaves
Because Of You

Chicago
Cruising Down The River
Five Foot Two, Eyes Of Blue
It's A Big, Wide Wonderful World
Liechtensteiner Polka
Rico Vacilon
Twilight Time
Whispering



This Love of Mine for Hammond Chord Organ

\$1.50 Dorsey Brothers Music, Inc., 240 West 55th St., New York 19, N.Y.

A fine collection of twenty-three tunes from the early 1940's, most of them record hits of the great Tommy Dorsey band. Arranged by Elmer Ihrke.

PARTIAL LIST OF CONTENTS:

Everything Happens To Me
I Should Care

It Started All Over Again
Jersey Bounce
Just As Though You Were Here
Let's Get Away From It All
Opus One
There Are Such Things
Tuxedo Junction
Why Try To Change Me Now

New, Enlarged Music Catalog for the Hammond Chord Organ!

The revised Hammond Chord Organ Music Catalog is now available. More than 40 new albums plus many new Chord Organ solos and instructional aids have been added to the new edition.

The almost 4000 songs listed in the new catalog cover the full spectrum of music. There are hymns, show tunes, marches, waltzes, polkas, and classical favorites—something for every musical taste. Full ordering information is also included . . . each entry includes the name and address of the publisher, the price of the album, and a complete list of tunes.

This new Hammond Chord Organ Music Catalog is available now at your local Hammond Organ dealer . . . see him soon and pick up your copy.



How to get this **Hammond Organ** for your Sunday School without asking anyone for money!

QUITE A FEW CHURCHES throughout the country are now in the process of acquiring a Hammond Extravoice Organ for their Sunday school through an unusual plan developed by the Hammond Organ Company in conjunction with the S&H Group Saving Program. Perhaps your church would be interested in acquiring one for club or Scout meetings, or even the most solemn of church services.

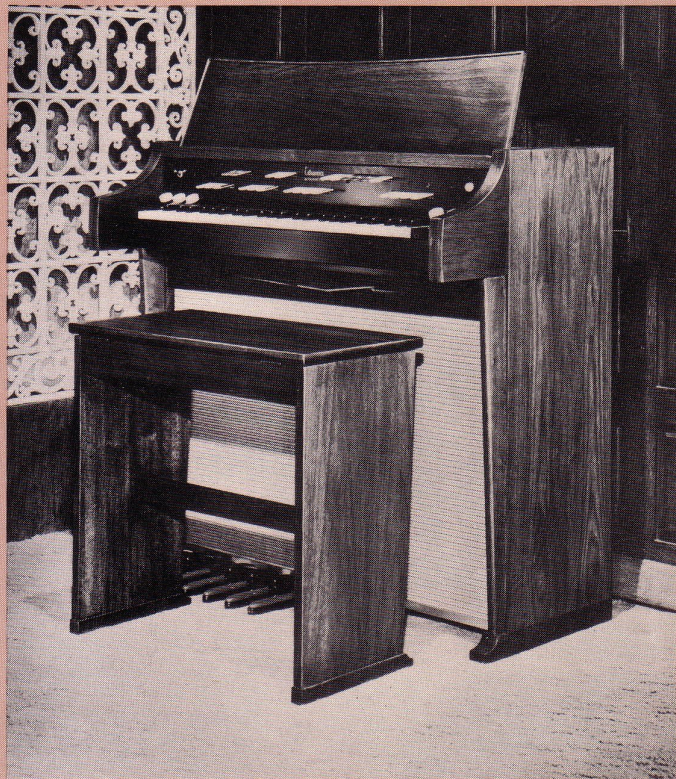
Most attractive part of the plan is that the church does not need cash; there is no fund drive, no pledges. Instead, members of the congregation bring their S&H Green Stamps to the church. When 328 books of stamps have been turned in, your church will have "PAID IN FULL"* for the versatile Hammond Extravoice Organ. That's just 4 books each from 82 church members.

In one community, local service clubs helped a church to collect the stamps. And in another, a supermarket agreed to match the Green Stamps given to parishioners who purchased goods from their store for one day. This enabled the church to get 328 books together within just a few weeks.

Think of it. If you act now you can have this Hammond Organ in your Sunday school for Christmas . . . and to use all year long for your Scout group meetings, women's club and men's club activities or even the most solemn of church services.

There are very few churches who could not make excellent use of another organ and this new plan makes it very easy for them to get it. If your church is interested, have them write us for further details.

NOTE • This offer is subject to federal, state and local regulations and is void where regulated, prohibited or taxed.



Hammond Organ

Music's most glorious voice

*Local sales tax not included. Bench extra.

HAMMOND
ORGAN *Studios* OF FORT WORTH
4424 FOREST PARK BLVD. - PHONE WA 6-1771
FORT WORTH, TEXAS