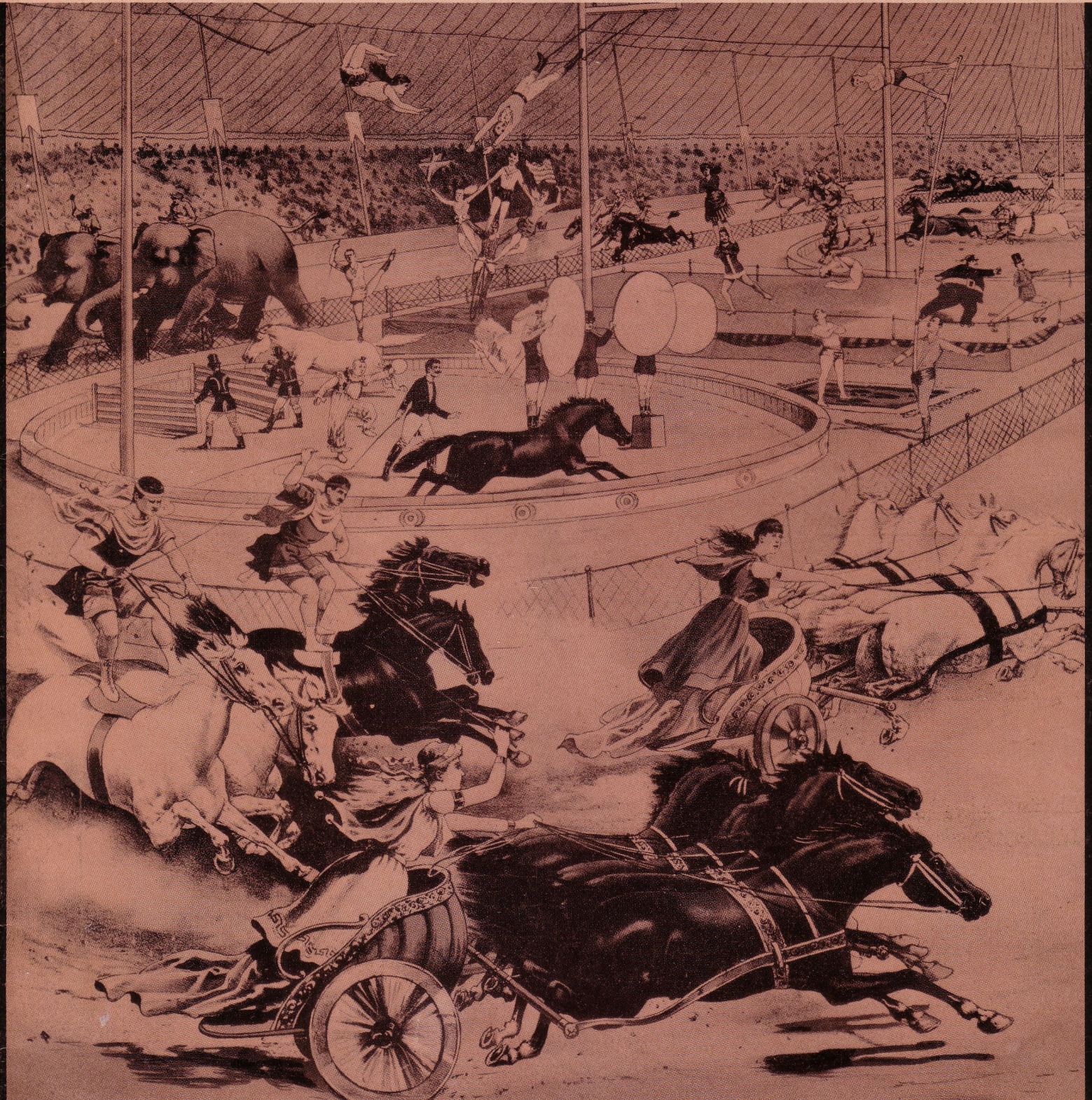


APRIL 1965

# HAMMOND TIMES



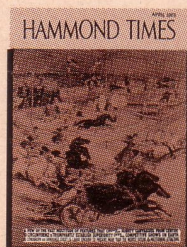
**A FEW OF THE VAST MULTITUDE OF FEATURES, THAT CROWD OUR MIGHTY CANVASSES FROM CENTRE TO CIRCUMFERENCE & TRIUMPHANTLY ESTABLISH SUPERIORITY OVER ALL COMPETITIVE SHOWS ON EARTH. NO LITHOGRAPH OR ANNOUNCE SHEET IS LARGE ENOUGH TO PRESENT MORE THAN THE MEREST OUTLINE OF MULTITUDINOUS ATTRACTIONS.**



# HAMMOND TIMES

VOLUME 27 NUMBER 1

APRIL 1965



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**ON THE COVER:** "No, it isn't a scene from an early version of *Ben Hur*, but rather a poster depicting the fun and excitement of Sells Brothers' 'Enormous Magnificent Three Ring Circus.' Come one, come all . . .

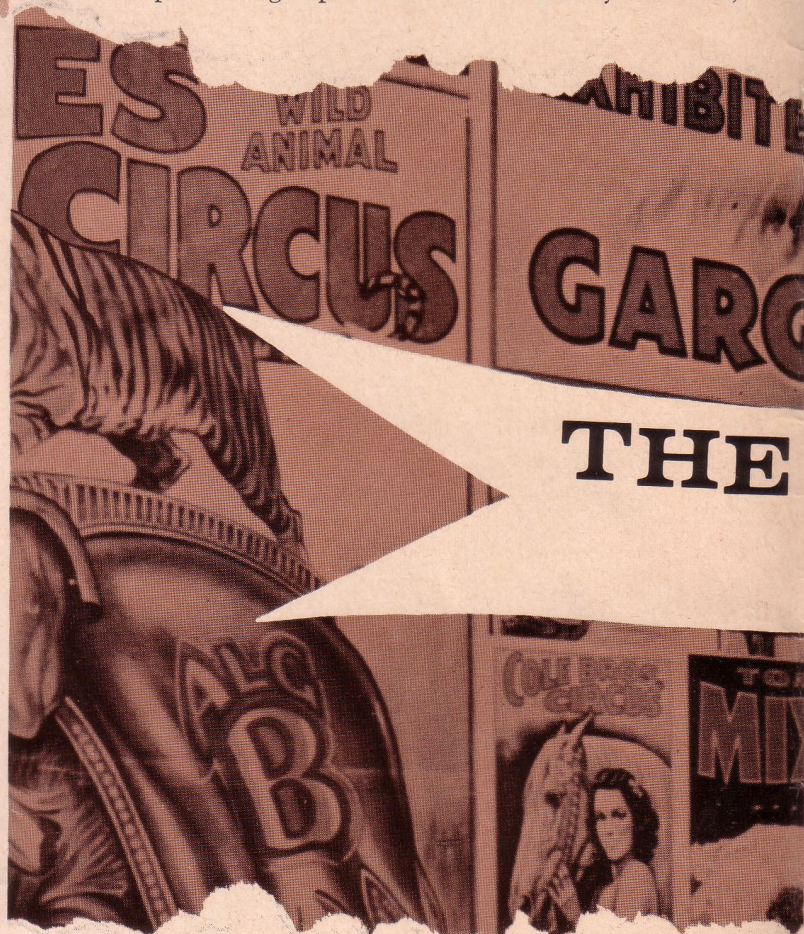
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Music—time, timbre, dynamics—is the backbone that holds the circus together. Instances have been cited where the bandmaster has detected trouble in the center animal arena with the big cats; by a cue from him the band plays the proper music and the animals quiet down as if to go into their act, thus averting a catastrophe.

Aerialists up in the top of the tent feel a close association with the audience and band when the music is played for their act. The lilt of the waltz for the trapeze, the fast pace of a gallop or march for the Liberty Horse act, the



Spanish dance for the tightwire walker, the ponderous music for the elephants: all mean changes of time, mood, and temperament.

One trapeze artist tells of the time during a heavy rain-storm when the sound of the music was drowned out by the rain as was the applause from the audience below. She said she never felt so alone swinging in the air as she did then. This further emphasizes the importance of the music to the show.

The music of the circus is loud, has quick tempo changes and is full of spirit. The circus musician must always be alert, watching the bandmaster or watching the act which is performing. The accents and rhythms are not set by the musician but by the animals or the swing of the aerialists. The march goes with the high step of the dressage horse, the gallop with the speed of the liberty horses, the three-quarter cadence with each swing of the 'man on the flying trapeze' as the suspense is built for the high wire performer when he ascends to the 40' or 60' height of the high wire. The circus musician can make or break the show, yet often is lost amid the color and action of the performance.

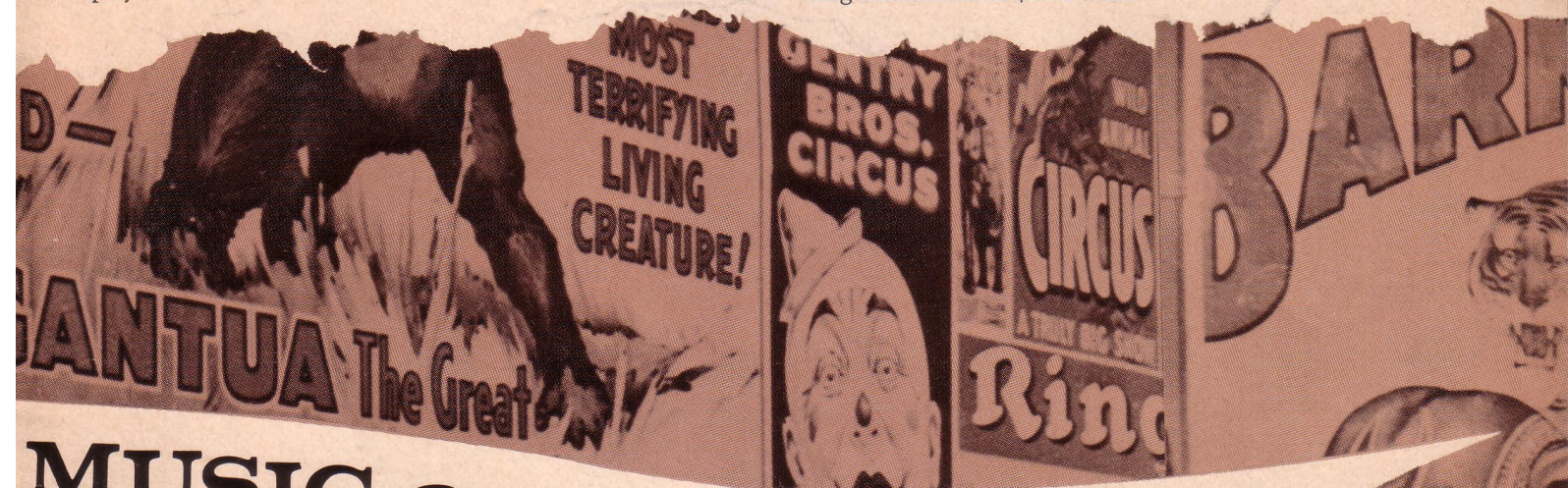
In the days of the Big Top, the bandmaster of the show



had a band of five to fifteen members. During rehearsals before the show went on the road in the spring, many hours were spent choosing the right music for the center ring acts. (When there is more than one ring in the show, the bandmaster chooses music to fit the center ring, for this is where the top performance is played.) The music for the "Spec" (a parade around the hippodrome track toward the end of the show) was carefully put together to most artfully and musically describe each float or display in the line of march.

Conditions in the American business world pressed the circus bandmaster to cut his band from fifteen to himself, a drummer, and an organist. Some of the smaller shows on the road today carry only the organist. Here the Hammond Organ has stood the test of time and appears with most of the travelling circuses today.

A sidelight of interest is the pay received by the early bandmen. One contract on file at the Circus World Museum in Baraboo, Wisconsin, dated 1907, stipulates the magnificent sum of \$12 a week.



# MUSIC OF THE CIRCUS

BY IRA PERRY



The early days of the American Circus brought audiences some of the best of the music of Verdi, Weber, Mendelssohn, and Rossini. A Ring Concert was played before each show by the circus band to bring to the people a culture which otherwise stayed in the big cities. The marches of Karl King, Guy Holmes and Fillmore were also played to excite the 'kids of all ages' and prepare them for the extravaganza that was to follow. In 1941 the great Igor Stravinsky was commissioned by John Ringling North to compose music for an Elephant Ballet. And through the years, most leading composers have contributed their talents to present music for the show of shows—the CIRCUS.

The Hammond Organ shown here with the Ringling Bros. Circus band has been played two and three performances a day, eleven months a year for the past *seventeen years!* And, says conductor Merle Evans, it still plays perfectly!



*Ira E. Perry is the Business Manager for the Circus World Museum in Baraboo, Wisconsin, and is a well-known organist and teacher.*

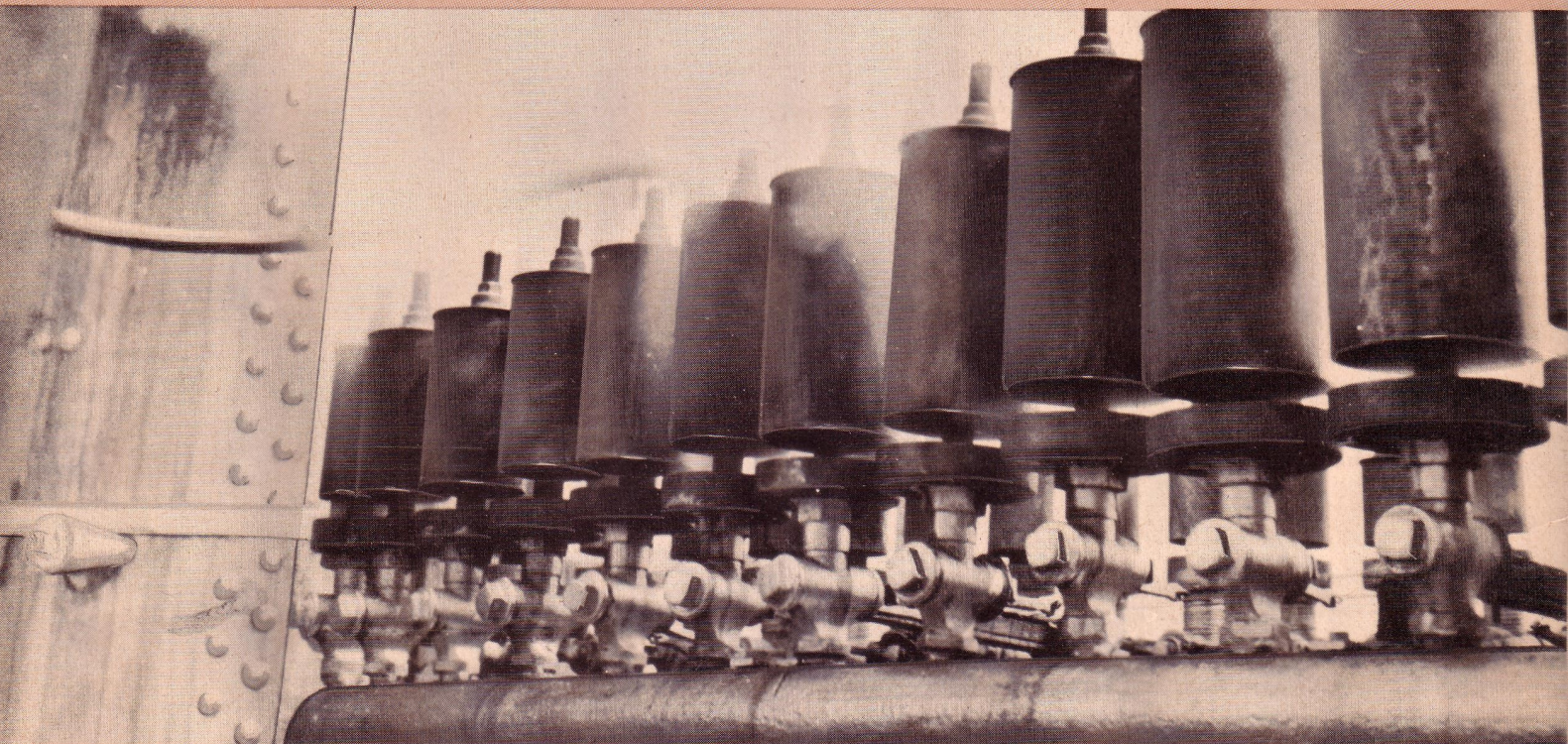


# The Circus

One element of circus music is the raucous sound of the calliope. This 'steam piano' as it was called, brought up the end of the circus parade as it came into town. The tones of the calliope (circus people pronounce it calliope) carried for miles, thus announcing the circus was in town. What better way to advertise!

The calliope is a series of factory whistles connected to a steam chamber. The player stands at a 32 note keyboard. As the keys are depressed, a wire connected to the whistle releases steam into the whistle. The older calliopes carried a head of 70 to 100 pounds of steam. This required a player with strong fingers and arms. The original inventor of the calliope reasoned the 'steam piano' would replace the hand-pumped church organ. After its introduction about a century ago, the circuses made quick use of the steam calliope. What was intended as a replacement for the hand-pumped church organ became the showman's delight and gain. There were about 75 of these instruments built with only an estimated 12 left in existence today.

Also used on the circus today is the air calliope which



# Calliope

has a much sweeter sound and is much easier to play. With the circus parade a thing of the past, the calliope is used as a sideshow ballyhoo and to arouse excitement on the circus lot.

Let us sit at the Hammond Organ and escape to the circus lot where the air calliope is 'calling' us to the Big Show. The talker is trying to sell tickets to the Sideshow, the Menagerie, and to the Big Top.

On the music you are about to play, there are no dynamics marked, as the power into the whistles is the same from the beginning to the end. There is no Swell pedal to help you on the calliope; no vibrato in the vibration of the air or steam into the whistles. Just a straight tone to tell you to come to the circus.

The intriguing melody is very typical of the music used many years ago and was used on the N.E.T. series, THE CIRCUS, produced last year for television. The first thing to remember is that the calliope is mechanical, bulky, and not the instrument of fineness the Hammond Organ is. Your tempo should be moderate in the oom-pa-pa style of the old German Band.

BY IRA E. PERRY



42

As

A# Lower Manual: 003800000

No Pedal  
No Vibrato

A musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a series of chords, mostly triads and dyads, with a final chord that is a dyad. The score is written in a simple, clear style, with a large, bold font for the notes and a smaller font for the staff lines and clefs. The title "The Rose Tree" is written in a decorative, cursive font at the top of the page.



# Beginner's Corner

BY MILDRED ALEXANDER



In the last issue of the **HAMMOND TIMES** we learned good, easy, basic organ playing. This time we promised to show you how to get some of the incomparable Hammond Organ sounds. Hammond has made it easy for you. You have solo tabs, combinations of solo tabs, and accompaniment tabs already set up. **SPINETES**—Above the top manual; **CONSOLES**—to the left of each manual. (We sometimes call them presets.) Bring the **TIMES** over to the organ and let's try them.

**SPINETES:** Use Full Organ tab on the Upper Manual, Ensemble on the Lower. Vibrato on Normal.  
**CONSOLES:** A pre-set, Upper; G on Lower. Vibrato on Normal.

(V-3 on the Round Vibrato Selector, next to the Vibrato Controls.) Now play your favorite ballad. Isn't that a beautiful theater pipe organ sound?

Using the same registration, turn the vibrato OFF, and play any hymn or classical song you know. Turn the vibrato ON again, and play the fullest chord you know, in both hands. There is your first lesson in contrast, and contrast keeps your playing interesting.

Now for a solo instrument—the trumpet.

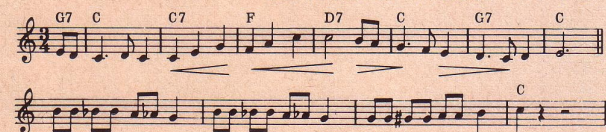
**SPINETES:** Upper: Trumpet tab  
Lower: Drawbar tab. Set up 6654 0000  
**CONSOLES:** Upper: G# pre-set  
Lower: A# Set up 00 6654 000

I can't tell you exactly how much pedal to use, because each room makes the sound different.

**Fanfare Trumpets:** Spinets and Consoles: Vibrato OFF. Play quick, clipped, staccato chords in Right Hand.



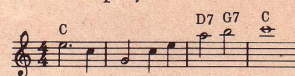
**Muted Jazz Trumpet:** **SPINETES:** Vibrato ON Small;  
**CONSOLES:** Vibrato ON V-2



Now this is going to amaze you. *This same registration can sound like many other instruments, if you play like each instrument plays.* Read carefully, and listen to these beautiful sounds.

**VIOLIN:** **SPINETES:** Vibrato on Normal;  
**CONSOLES:** Vibrato on Full (V-3)

Play single note melody as high as possible on Upper Manual. Left hand plays sustained chords accompaniment.



**BANJO:** Same registration. **SPINETES:** Vibrato OFF; **CONSOLES:** Vibrato C-1. Roll quick, staccato chords in Right Hand:

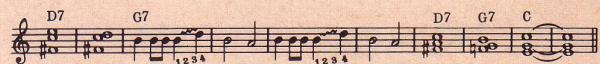


When there is time, trill 2nd and 3rd fingers back and forth on the same note.



**ACCORDION:** Vibrato off upper manual.

Right Hand plays as high as possible on upper, sliding (glissando) from one chord to another sometimes, or from one single note to the next, as an accordionist would.



**HAWAIIAN GUITAR:** Same trumpet tab or pre-set, but set up ukeleles on lower manual. **SPINETES:** 8400 0000, **CONSOLES:** G# Pre-set.

You can only catch a beat here and there on the ukelele (Lower), because your left hand will be busy helping with the guitar effect. As the Right Hand slowly rolls each chord, holding on to each note as you roll up, the Left Hand turns the Vibrato OFF the ON.

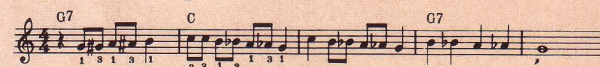


About that sound you have on the lower manual. It makes some nice bird sounds. Here are two. Merely set your fingers, as designated, over the notes called for, and quickly move your hand up and back.

**BIRDS:** Lower Manual **SPINETES:** 84000000; **CONSOLES:** G# Vibrato ON. Play an octave higher than written. (8va .....)



I hope you will not just play SOUNDS, but will continue to learn more organ, and *enjoy* what you are learning. Some of these effects you have just learned are going to sound even better with the correct use of the expression pedal. We will learn more about that next time, along with rhythms. In the meantime, start getting acquainted with the expression (or swell) pedal, by using it ONLY for expression. It is this simple: WHEN THE MELODY GOES UP, THE VOLUME GOES UP—(gradually open the expression pedal <); WHEN THE MELODY COMES DOWN, THE VOLUME DECREASES—(gradually close the pedal >). This doesn't mean on each note, it means when the phrase, or sentence starts up or down. Like this:



(Note: Many of these sounds and more can be found in the *Mildred Alexander Method Books*, and in *Superior Organ Arrangetments* by Mildred Alexander, published by Hansen Publications, Inc.)



Here are some thoughts for children and adults alike, which if properly pondered, may in many cases prove of particular benefit to you. This edition of the *Hammond Times* is featuring the Circus . . . that wonderful world of magic which leaves its indelible mark on any child or adult who is permitted to spend some hours with its gloriously tinselled make-believe. So it is that the CIRCUS certainly is one of the things which makes Sammy (or Sally) run . . . *toward* the Circus.

What makes Sammy run to the Circus? Isn't it because of the wonderful escapism possible at the Circus? Isn't it because the Sammy or Sally youngster (or adult) knows that here lie experiences which he (or she) cannot get in any other phase of life? Here are the beautiful ladies . . . more beautiful than you will ever see on Park Avenue or Wilshire Boulevard, . . . ladies clad in shining, shimmering, sequin-studded robes which dazzle the youthful eyes and cause thin mistings of dreamings. . . . And the horses . . . and the elephants in golden trappings, and the lions and tigers . . . right out of the gayest pages of beautifully illustrated story books . . . and the MUSIC . . . ah, yes . . . the music !!!

When the brightly-uniformed circus band plays the lilt-ing waltzes as the trapeze performers swing gracefully to and fro, has there ever in the whole wide world been such soul-searing music? Has any music you have ever before experienced given such genuine satisfaction? Such deep

## FUN AT THE

## HAMMOND



BY ORVILLE R. FOSTER

and nostalgic thrills? This is why Sammy (or Sally) runs to the Circus . . . because the music (above all) creates in his soul a beauty the like of which he had never known till now.

What makes Sammy run toward beauty of any kind? It is inherent in human beings to crave the beautiful . . . this is why parents willingly sacrifice themselves in order to obtain things for their children . . . this is why children who have learned early in life at their mother's knee the beauty of nature, the beauty of soul, and the beauty of wonderful music, keep this marvelous treasure all through their lives, and their lives are richer for it. When a child learns to appreciate the subtle harmonies of beautiful music, then there is no danger of delinquency . . . that child is too busy seeing creative beauty, and enriching his or her life to have time for the temptations which eventually spell trouble for the child as he or she grows to adulthood.

What makes Sammy run *toward* every opportunity to learn how to create things of beauty? Why does he take such an interest in the opportunities his father gives him in learning to work with wood crafts, in learning fair play by engaging in sports? Why does he feel that his life is empty if it does not include the opportunity to express himself through music? These things are momentous in the life of a child and all good parents are eager to see that their child has the opportunity to gain these worthwhile attributes.

But every coin has two sides . . . and the other side of this coin is the question, "What makes Sammy run *away* from certain things?" There is built-in in every child a natural distrust of the unknown . . . a fear of the unfamiliar. Here is where music plays such an important part in the growing life of a child. We should all be certain that we "educate the whole man" . . . true, the child as he (or she) grows older will want to specialize . . . to become eventually a doctor, a lawyer or an Indian chief (they don't have many of those any more!!). But in the early, formative years, nothing will be of greater value nor of more lasting permanence than introducing music into the soul of a child. With careful direction, he will learn to enjoy serious music; at the same time he should be given the opportunity to learn to play and interpret some of the popular music of the day. If he wants nothing more than a guitar to start his musical *soiree*, then get him one! It will teach him rhythm, melody, and beauty of well-chosen lyrics (if there are *any*, and they are becoming increasingly hard to find!). Later he will want to "graduate" to an organ. Remember, too, that time and correct thinking have long ago shown the fallacy of the old cliché . . . "if you want to play organ, you must have a great deal of piano study as background." This is an "old wives' tale" which has been discredited again and again . . . there is no comparison between organ and piano . . . true they both have a similar keyboard, but there the similarity ends! If one is to enjoy the charm of playing an organ smoothly and beautifully, then the student should *start* on the organ. You don't learn how to drive a car by learning to roller skate . . . though both propel you forward. Similarly, a guitar can be as much help to the beginning organist who really wants to learn chords and smooth melody line as a piano or harp or violin.

What makes Sammy run *away* from music? In the first place, antiquated methods of teaching still persist today, and the awesomeness of the whole affair is pretty forbidding to a youngster (even to an adult!). Furthermore, some teachers are still of the feeling that if anyone is to study with them, the student must want to become a professional! How untrue!!! Let the child develop his natural ability as far as he can, or wants to, and then let it go at that! He will become so interested, if the instruction is carried on correctly, that when the time comes for him to "drop" his lessons because of protracted strain on the family finances, in most cases he will be willing to go out and work and make the money himself for future lessons. Sammy runs away from music because:

1. He is over-awed at the enormity of the musical field.
2. He is afraid he will never learn to play well.
3. He has not been shown the pleasure, the "FUN," of learning to play an organ.
4. He is, perhaps, not convinced of how much richer his life will be *with* music, or how empty his life will be *without* music.

You parents who are questioning the advisability of giving your Sammy or Sally organ lessons . . . try it for a little while. Be certain to select a good, qualified, Hammond Organ teacher and you can rest assured that she (or he) will take particular pleasure in thoroughly (and in a relatively short time) showing your son or daughter just what that child has been missing in life *without* the joy of being able to create beautiful music. Talk with your Hammond dealer about this . . . he has one ambition in life . . . to make it possible for you to be certain that you can enrich your child's life with the ability to create beautiful organ music . . . you will then learn why years ago I decided on this title for these columns . . . your child will learn the meaning of really having FUN AT THE HAMMOND!





# THE BANJO'S BACK IN TOWN

BY JERRY VINCENT

"How can I play a banjo on my Hammond Organ?" Like many people I've met and talked to, I'm sure you have asked this same question! Everyone enjoys playing realistic effects for his own and other people's pleasure. And I'm sure that before long, with a little practice and a basic understanding of the instrument you're imitating, you will too.

The banjo is an old instrument—it seems to have come into prominence in the 1800's during the plantation days. The people were able to derive music from the banjo without formal lessons—sort of a hand-me-down thing where one was continually showing the other how to play. Of course, the people of that era participated in self-entertainment and this was a terrific way to accompany singing, either alone or for a group.

With the advent of minstrel shows and riverboats, entertainers began perfecting the banjo's use and developing it into a solo instrument of broader scope requiring much more talent and study than in previous times. And so the banjo came into its own.

Today the banjo is really a big thing. Recently I called Bobby Domenick, famous banjo player with the Mitch Miller T.V. Show and Radio City Music Hall, and it was very interesting to hear how great student activity is. Talking with other teachers, I find that there are many people purchasing banjos and taking lessons.

The banjo is different from a guitar because the sound is produced on a cow-skin or plastic head tightly bound to a frame like a small, thin drum-head. Four or five strings are sounded singly or together by plucking with a pick or by strumming with the fingers. Sometimes steel picks that fit right on the fingers are used.

Getting back to the organ—the important point to remember when playing any effect is that *you must play the organ as the real instrument is played*. Unfortunately, too many organists have the idea that an organ is strictly a legato instrument and must always be played smoothly—never taking the fingers away from the keys. *This is so far from the truth!* Your Hammond Organ represents or should represent to you an entire orchestra and any instrument of that orchestra *must* be played in its proper register, inherent style and with as much of its characteristic technique as possible! This always has been my pet peeve. And this is the reason students are always saying that although they set up the drawbars exactly as shown, they don't come out with the sound they expected.

And so, on the banjo the important factor is that the strings are plucked at—picked at—strummed—and this is what must be done on the organ to realize the effect we want to produce. Even long notes must be played staccato because whenever a note is held it will not sound like a banjo. This understanding is far more important to the sound than anything else—including the registration. Another tremendous factor is *accenting*. Accents with the Swell pedal give the necessary punch or percussive effect needed. If you play the right kind of song usually associated with the banjo and think like a banjo player, then your organ will sound like a banjo.

## Spinet Models M and M-100 Series

|                    |            |         |              |                  |     |     |
|--------------------|------------|---------|--------------|------------------|-----|-----|
| PEDAL              | PERCUSSION | VIBRATO | LOWER MANUAL | UPPER MANUAL     | REV | VOL |
|                    |            |         |              |                  |     |     |
| Upper: 05 2887 884 |            |         | Pedal 5      | Lower: 6644 3332 |     |     |
| M Series: Vibrato— |            |         | UPPER—OFF    | Percussion: OFF  |     |     |
|                    |            |         | LOWER—ON     |                  |     |     |

## L-100 Series

|                    |       |            |                 |     |     |
|--------------------|-------|------------|-----------------|-----|-----|
| LOWER              | UPPER | PERCUSSION | VIBRATO         | REV | VOL |
|                    |       |            |                 |     |     |
| Upper: 05 2887 884 |       |            | Lower: 6644 333 |     |     |
| Pedal: 5           |       |            |                 |     |     |

Now try the following example of *Oh, Susanna* using a light staccato touch and accenting the Swell pedal lightly. This idea represents single note picking; very basic but still an essential style.

Ex. 1

R.H. Upper

F A A A

L.H. Lower

simile

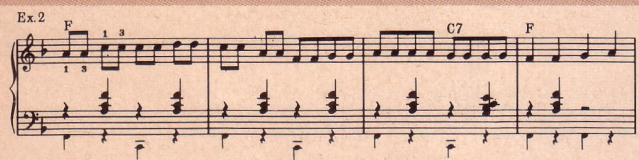
C7

Pedal

EXAMPLE #1



By repeating each note we get the 'plucking' effect. Pluck away using different fingers on the same notes for clarity. This simulates the repetition of the same string.



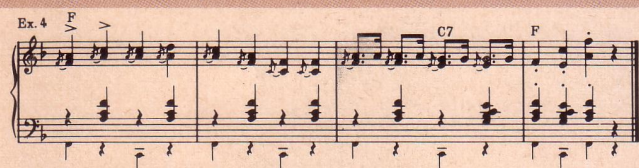
### EXAMPLE #2

Another way to repeat same notes; octaves and dotted eighths and sixteenths.



### EXAMPLE #3

In example #4 you can see how easy it is to use double notes playing the lower or harmony note first and then adding the melody.



### EXAMPLE #4

See how easy it is? You can play like a banjo already! When arranging ideas by yourself remember—*always keep the melody active and don't hold onto any notes.*

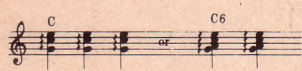
## POINTS TO REMEMBER

With so many basic ways at hand to simulate a banjo, it is important to consider the style most adaptable to the melody as the song progresses. Most home organists tend to over-arrange their music. By this, I mean that they make each measure a major production trying to do the almost impossible. My suggestion is to take the easy way out. If the melody is moving along, play single notes or possibly repeated notes; if the melody note is long in value, strum with chords. Let the melody tell you what style should be employed.

As far as harmony is concerned, use basic, simple chords. Ninths, minor ninths, etc., should be avoided. Sixths may be added to major chords for more fullness and possibly sevenths to the minor chords. Keep things simple and the songs will sound better.

## ADVANCED TECHNIQUE

Now that you've got the basic idea, let's look into the uses of full chords in the right hand. Keep in mind the same points discussed previously concerning touch, accents, etc.

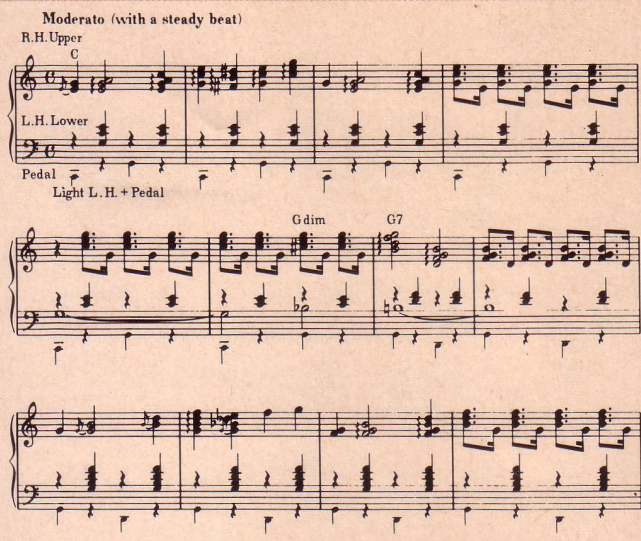


Roll the notes quickly from the bottom up. By using the 6th, a fuller sound is more effective.



By 'rocking' the chord (including the octave), strumming is well simulated. Divide the upper part of the chord with the melody an octave lower for this idea.

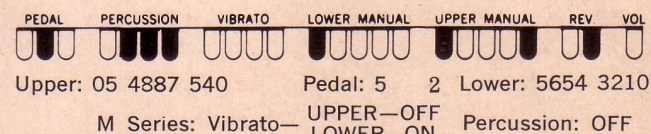
Please note—in the following segment of *Bill Bailey* the techniques discussed are used in varied form. Here's another banjo registration. The accompaniment can be any balanced sound you desire.



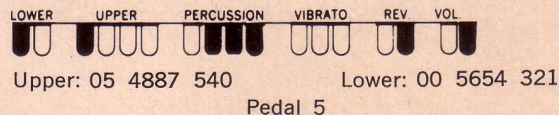
I'll bet that by now you are really swinging like a banjo pro. If you keep in mind the ideas we've tried, you will enjoy this effect as much as I have enjoyed bringing it to you.

One more registration please. How about using the Hammond percussion? Set up as follows and try some of the examples previously shown.

## Spinet Models M and M-100 Series



## L-100 Series



Listed below are songs I think are particularly well suited to banjo playing. Try some!

Bye Bye Blues  
Charleston  
Oh, Dem Golden Slippers  
Bye Bye Blackbird  
Basin Street Blues  
California, Here I Come  
Twelfth Street Rag  
Some Of These Days

Margie  
Hello Dolly  
Carolina In The Mornin'  
Somebody Stole My Gal  
Give My Regards To Broadway  
Waiting For The Robert E. Lee  
Camptown Races  
Toot Toot Tootsie

—And I'm sure there are many, many more you can think of.

Just one point about registration. The sound of an organ is dependent upon the acoustics of the room in which it is being used, and the final word about the *exact* registration is up to you. So—if these registrations are too sharp or not sharp enough for your ear, in your room, on your organ, then modify them by slight adjustments of the drawbars and you will get a tailor-made sound. *HAVE FUN* and practice!





# Arranging workshop

BY JOHN P. HAMILTON

Lester H. Groom has submitted a distinctive harmonization and arrangement of the *WORKSHOP* hymn melody. Mr. Groom's score is in exactly the same style as music intended for performance on a pipe organ. The registration indications, and even the uncommon placement of the Great manual part on the top staff, is quite characteristic of much of the music you use for your Service playing. The performer always has the task of analyzing the arrangement to try to understand the sounds and effects that the composer, or arranger, hoped to achieve. Then, of course, he would have to devise the means of producing these effects on his instrument. Fortunately, if one understands the sounds suggested by the basic terminology used for pipe organ, the vast tonal resources of your Hammond can be adjusted to produce the proper effect without makeshift substitutions. Organists are often advised to make up their own tonal combinations and effects and to disregard the ideas of composer and arranger. This is good advice to encourage experimentation for special study purposes, but surely a performer would first attempt to understand the ideas and purpose of seriously arranged works and then, if he disagrees or has a better idea, let him alter as he wishes.

Groom suggests a PRINCIPAL 8' stop for the accompaniment which is played with right hand on the Great manual. Many small pipe organs do not have a true small scale diapason, and those that do have this stop, often have it at 4' pitch only. There are no substitute stops for a true diapason, and the theoretical ideal in distinctive organ quality is to have a stop that consists of rich overtones used in their most musical order which is, in this instance, with a gradual reduction of the strength of each partial after the fundamental. This ideal could be, for an 8' stop, 00 8765 432. Some of the adjustment required for various installations may indicate a need for more Nasard or twelfth (first black drawbar), and perhaps less Tierce and Larigot and Super Octave (last three drawbars). For example, 00 8776 321. This setting will produce a fine diapason but obviously one that is too strong for use as an accompaniment for this arrangement. To be sure, you could balance this diapason with a super trumpet lead on the Swell manual. Yet, the purpose of using two manuals is to contrast tone color, not just overpower the accompaniment. Therefore, the desirability of employing a PRINCIPAL, which is a small scale relatively soft dia-

pason, is apparent. Many theorists would list a good PRINCIPAL 8' (eight foot) as, 00 5754 210. The reason for the reduced 8' fundamental (first white drawbar) and the increased 4' octave (second white drawbar) is that most uses of this softer sounding diapason would be for accompaniment chording in the octave below middle C. Reducing the 8' tone and increasing the 4' tone makes a clearer sound that is free of "muddiness" and has improved pitch definition. Since the accompaniment as written by Mr. Groom is in the octave above middle C, there would be no problem of "muddiness" and one could at least equalize the 8' and the 4' tone (first two drawbars) and use 00 6654 210 which seems, to this writer, to be ideal for this situation. The best substitutes for the PRINCIPAL that are available on the Great manual as Pre-Sets (providing your Pre-Sets are standard factory adjustments) would be: Pre-Set E which is 00 4544 220; or, Pre-Set F# which is close with 00 5642 200; or, Pre-Set F which is fair with 00 6644 322.

TRUMPET is the stop suggested for the melody which is played with the left hand on the Swell manual. The melody has been lowered an octave to the baritone range and will therefore give great support where it is needed to encourage lusty vocal response from a congregation. The melody in this range with a trumpet registration is going to sound actually like a trombone not a trumpet. In fact, the trumpet stop on many church pipe organs is not intended to be especially imitative of the quality of the brass instrument. A fine trumpet quality that is somewhat imitative is obtained from the G# Pre-Set of the Swell manual. The overtone balance of this G# Swell Pre-Set is 00 6876 540, and because of the exaggerated strength of the 4' sound (second white drawbar), the pitch will be secure in the registration of the melody. However, if you want a trumpet sound with more organ characteristics and therefore less imitative, one could reduce both the fundamental 8' and the 4' overtone and add more brilliance with the 2' and 1' tones (third and fourth white drawbars). A standard of this type is 00 5677 432.

The Pedal indication is for a combined 16' BOURDON and an 8' PRINCIPAL. Since the overtone series is set and not adjustable for the 16' and the 8' Pedal drawbars, you need only to be concerned with the relative strength of the 16' and 8' tone. The 16' drawbar alone when extended, for quiet rendition, to numbers 2, or 3, or 4, is a good replica of the 16' BOURDON. The 8' drawbar alone when used in strengths of numbers 3, or 4, or 5 is a good replica of the 8' PRINCIPAL. So, you may begin with 3 (16') 4 (8') and then add or subtract as required by the degree of effectiveness in sound transmission of the relatively low frequencies sounded by the pedals. Some locations are alive to these frequencies and some are quite dead. It is not at all unusual to find variations for this combination to range from the suggested 34 to 24, 44, 43, or even 55.

The most unusual characteristic of Groom's arrangement is the almost constant use of octaves in the right hand accompaniment. The technique is not a means of enriching the harmony, as it adds strength only to the note that is doubled. For this reason it is a common formula in writing for piano but surely not common for the organ. The arranger's suggestion for a *Maestoso* (majestic and stately) rendition is a clue to the reason for his use of octaves. One can easily imagine employing this style in a rousing final hymn or postlude. Another technique that supports the majestic style is the constant tempo marking (pulse) with the accompaniment chord. A simple test of the effectiveness of this plan would be to play only the accompaniment with the bass, leaving the melody out. Analyzed in this manner, one can easily understand the need to attack the third count of each measure (accompaniment part) in order to emphasize this masterful char-



# Maestoso

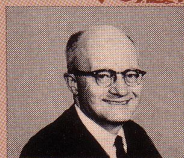
acteristic. If you play the hymn through two or three times, you could reserve the rhythmic effect, as written, for the final chorus and on the first two choruses just hold the chord on the first count throughout the entire bar for measures one, four, five, nine and thirteen. To better understand the harmonic derivation of the unusual dissonance on the first count of measure three, you can also hold the first count chord of measure two through the entire measure and then tie it into the first count of measure three. This effect can only be explained as a suspension of the VI degree basic harmony in measure two.

The consecutive perfect fifths between the melody (l.h.) and bass (ped.) on the third count of measure seven and the first count of measure eight has absolutely none of the objectionable characteristics of the unintentional or carelessly used consecutive perfect intervals. In

this case the fifths occur as a consequence of the developing idea that really begins in the first measure. The perfect, uninterrupted, descending E major scale is used as a beautiful countermelody in the pedal part from measures one to five. Then, in measure six, the ascending scale countermelodic idea is injected into the r.h. accompaniment part and further developed, beginning with the third count of measure six, by a bass tone (pedal) harmony with the countermelody of the accompaniment. (ie, The bass and accompaniment melody are a seventeenth apart and are therefore basic sounding thirds.)

The fifteenth measure dissonance between the bass (pedal) and melody (l.h.) is a much used device. The melody (G#) on the second count, is a passing tone and, in analysis belongs to the passing chord (G#, C#, E) in the r.h. accompaniment.





BY PORTER HEAPS

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.

### GOLDEN TREASURY OF STANDARDS; FOREVER FAVORITE HITS

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### MY FAIR LADY

by Lerner & Loewe  
Chappell & Co.

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The six favorite melodies from this Broadway musical have been nicely arranged by Mark Laub. Once again I'll say it—those interested in arranging, and who isn't, might very well study Mark Laub's music. Analyze his introductions and endings. Pay special attention to the movement of the bass, which is really "pro." Notice the charming contrast he obtains by alternating a beat bass with sustained bass. Likewise a beat left hand with a sustained left hand. An alert student can learn much from his arrangements.

### SELECTED HAMMOND TUNES, Vol. 8

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By this time most of you are familiar with this series which is arranged and registered especially for the Hammond Organ, and very fine registrations I might add. You'll like *In The Cool*, *Cool*, *Cool Of The Evening*, *To Each His Own*, and *When I Take My Sugar To Tea*.

### CLAIRE DE LUNE

by Debussy, arr. by Laurence Dilsner  
Boston Music Co.

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Another abbreviated, simplified arrangement which runs to three pages of music. Every teacher should have, or have examined, all of the arrangements of this melody, then select the one which suits the individual student.

### LEARNING THE BASS CLEF

by Beatrice Miltiades

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Called "the melodious way" because it does not deal in bass-clef chords but in bass-clef melodies. The book looks like the familiar *Primer*, and presents melodies for both left hand and pedals. Rather simple, but a good way to introduce the student to the reading of bass clef.

### PRELUDES—OFFERTORIES—POSTLUDES

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Arrangements in simple style of melodious sacred compositions and also several originals by Mr. Nordman. Most of the pieces are short, only two pages long.

The next three listings are original compositions, all done in the contemporary manner, published by Abingdon Press. They all include registrations for the Hammond Organ.

### FANFARE—IMPROVISATION ON "AZMON"

by Alec Wyton

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Here is an impressive number which should find wide use by all organists who are programming music of the contemporary school of composition. The tune *Azmon* is usually associated with the words, "O for a thousand tongues to sing. . ." This is a rousing hymn and Wyton successfully portrays its lofty message from the beginning trumpet fanfare clear through to a tremendous conclusion. The tune is presented in a variety of ways, over a ground-bass, full organ, left-hand melody, and pedals. While the piece is not technically difficult, it will require a competent organist to give it an adequate performance. The piece is dedicated to the National Fellowship of Methodist Musicians.

### EIGHT COMPOSITIONS FOR ORGAN

by Gordon Young

\$2.25

I don't suppose you can find any better contemporary music than that contained in this folio. The music is exciting and with a fresh sound. Mr. Young isn't copying any other school of composition; he has his own style. It's for the accomplished organist, and as for difficulty, the easy pieces are easy and the hard ones hard. But there are many fairly easy ones which, if this is the sort of music you want, you will be delighted to play.

### ORGAN CHORALE:

#### O GOD THOU FAITHFUL GOD

by Robert Triplett

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### TWO COMPOSITIONS FOR ORGAN

by Lester Groom

75 cents

#### TRIPTYCH

by Joseph Roff

\$1.50

I lump these together simply to save space. The *Chorale* is exceptionally modern, harmonically. The *Two Compositions* are each very short, only two pages each, but are interesting because in each, two hymns are going at the same time. The first—*Duke Street* in the right hand and *Old Hundredth* in the pedals; the second—*Silent Night* in the right hand and *The First Noel* in the pedals. *Triptych* consists of three soft, melodious, meditative numbers.

### ORGAN MASTERWORKS

J. Fischer & Bro.

\$2.50

Several issues ago, I reviewed a collection published by Fischer called *French Masterworks*. This is the same sort of book containing over ninety pages of standard organ works, all of which, without exception, you'll find useful and appropriate for your preludes, offertories, and postludes. If you've been buying organ music as long as I have, you'll probably already have at least half of what is in this collection. So, take a look at the other half; you'll find some gems you can use.

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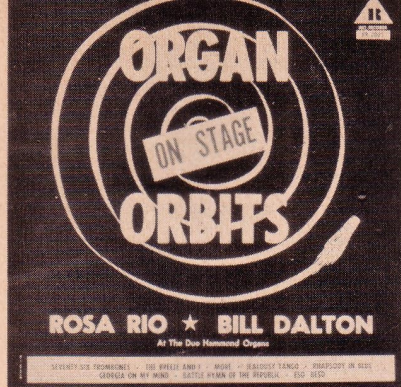
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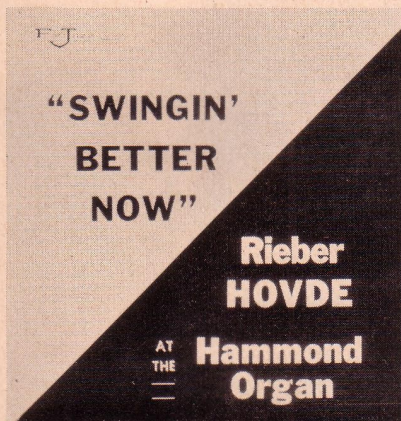




#### ORGAN ORBITS ON STAGE

Rosa Rio and Bill Dalton at the Duo Hammond Organs  
Rio RR 2005

Two well-known and accomplished artists once again blend their talents in this album full of sparkling pop favorites. Rosa and Bill not only offer dazzling duo arrangements . . . they also bring their individual solo styles to the selections: *More*, *Jealousy Tango*, *Georgia On My Mind*, and *Battle Hymn of the Republic*. Their duo performances include *Seventy-Six Trombones* and *The Breeze and I*.



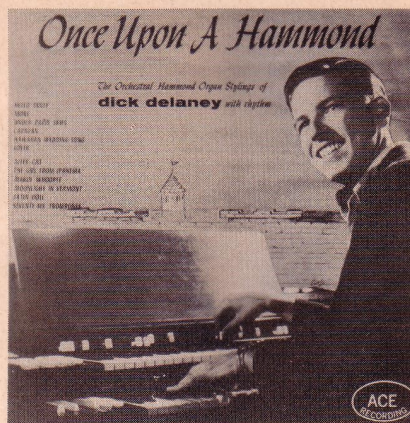
#### SWINGIN' BETTER NOW

Rieber Hovde at the Hammond Organ

Fan Jazz Records F 3137

Lively jazz arrangements sparkle throughout this album. Rieber Hovde's polished technique makes each selection outstanding and a delight to the ear. Never too much and never too little but just the right treatment of each song makes this album a real treat. Here are a few of the many numbers you'll enjoy: *Time Was*, *Out of Nowhere*, *Fools Rush In*, *But Not For Me*, and *Love For Sale*.

## RECORD REPORT



#### ONCE UPON A HAMMOND

Dick Delaney at the Hammond Organ

Ace Recording Studios  
Boston, Mass.

You'll find twelve delightful numbers on this record and each one is interpreted in the great style of Dick Delaney. This combination of up-to-the-minute and old favorite selections offers a variety of first rate listening entertainment. *Alley Cat*, *Girl From Ipanema*, *Satin Doll*, *Caravan*, *More*, and *Hello Dolly* are some of the songs featured in this great album.



#### GREAT SCOTT

Shirley Scott Trio  
with orchestra conducted by Oliver Nelson  
Impulse A - 67

There's a generous amount of individuality in these numbers by Shirley Scott. Her highly stylized improvisations give the listener a *pot pourri* of jazz in all its moods. These are the latest sounds in music. Some selections featured are: *A Shot In The Dark*, *Great Scott*, *Shadows of Paris*, *Gettin' Sentimental Over You*, and *Make Someone Happy*.

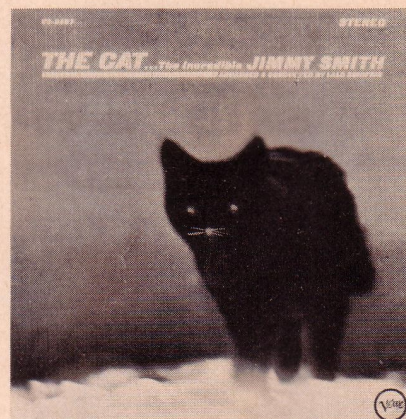


#### SAL CORDARO PLAYS ORGAN FAVORITES WITH A BEAT

Di No Recording Co.

326 Wistaria Ave.—Arcadia, Calif.  
V 17617 (Stereo)

The title of this album is accurate but you really have to play this record and experience the lively rhythm that makes every "oldy" in this album sound new. The beat is truly terrific—a real toe tapper. Just a few of the highlights are *Honey Bun*, *Twilight Time*, *Josephine*, *Swingin' Shepherd Blues*, and *Mama's Gone Good-by*. You will enjoy this record.



#### THE CAT

Jimmy Smith at the Hammond Organ

Arranged and conducted by Lalo Schiffrin

Verve V6-8587 (Stereo)

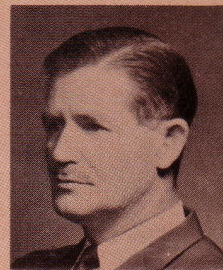
Jazz buffs! Dig these very round renditions of *Theme from Joy House*, *The Cat*, *Carpetbaggers Theme*, *Chicago Serenade*, *Basin Street*, *St. Louis Blues* and others. On this disc indescribable individuality and captivating cadenzas will enthrall you . . . a truly distinctive record. Jimmy Smith illustrates his incredible mastery of the music and the instrument.

## BY THE EDITOR



# CHORD ORGAN PLAYING TIPS

## Final Trickery



It's always fun to have a few tricks up your sleeve for parties and general fun times. Of course, I am speaking of musical tricks on your Hammond Chord Organ. It's spring again, or so the calendar says, and by the time it feels like spring, you can have some lively additions to your playing. Be sure to take this article to the organ and try these new and different sounds.

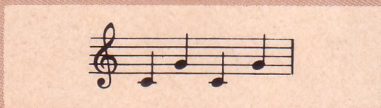
### LET'S TOOT THE CALLIOPE

All you need for this is a good tablet setting, a tune or two that works well with this kind of music, and a left hand that can play a few notes on the keyboard.

The registration is easy to remember; Turn on the *Flutes* tablet, and the black one just to the right of it: *Organ & Chords* (Vibrato Cancel). Turn the *Organ* balancer clockwise as far as it will go.

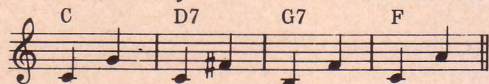
For the tune, you need an old-timer that moves right along, such as, *O Susanna* in your Hammond Chord Organ Library book: *Music For Singing*, page 54.

The left hand is going to be on the keyboard, so slide over a little to the right, and try the left hand like this: Play back and forth on two notes for each chord. Where a C chord is indicated, play middle C and G above it back and forth:



For G7, just move your hand one note to the left, and play B and F back and forth. D7 will be played using the notes C and F# above it. For the F chord, use the same C and A above it. Here they all are:

Chords indicated-Play these notes with the left hand-



Full chords *could* be used provided your left hand works that well, but these sets of two notes for each chord sound great with the calliope sound! Play the melody an octave higher so that your hands won't bump. Oh yes, really LEAN on the volume control. Who ever heard of a shy sounding calliope?

Another good tune for this sound is *Polly Wolly Doodle* in the same album, page 61; or any other old time song that you don't mind blasting on will do.

### LET'S BLAST THE BASSOON

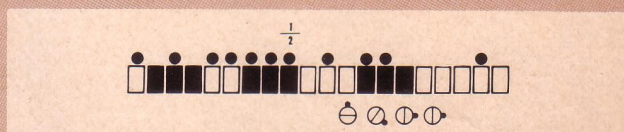
While we're in this spirit of fun with the thought of showboats, circuses, and bands, let's try some other sounds that are strictly for laughs. This might be termed "The Backward Bassoonist." Try playing *O My Darling Clementine* an octave lower than written in *Music For Singing* album with this tablet setting:



This is bound to evoke tears of laughter, or frustration; I am not sure which!

### LET THE BAND PLAY ON

Did you ever hear a band that was really in tune? Well, maybe so, but it wasn't a circus band. At any rate, we can have our own out-of-tune band with this registration: (Turn the tablet marked "1/2" carefully half-way on.)

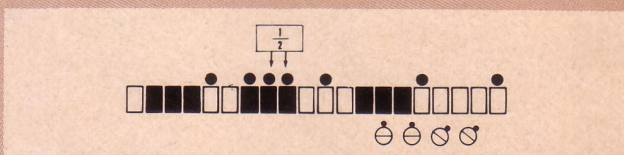


It's just enough out of tune to be very realistic! When you want it to sound more like trumpets, and less like clarinets, turn off the *WOODWINDS* tablet, and play the notes a little shorter than usual.

In the *Music For Memories* album there are four well-known marches that could be used: *American Patrol*, *Under The Double Eagle*, *Semper Fidelis*, and *Washington Post*.

### LET'S SCRAPE THE FIDDLES

This has nothing to do with bands, but while we're creating some different sounds, let's get a few sad violin players together. They never seem to be able to play in tune. In the following registration, two tablets are marked 1/2. Turn them half-way on, and you will have created a sadly out-of-tune violin section.



Some old "heart-throbbers" will serve well for this sound, such as, *The Last Rose of Summer*, or *Hearts and Flowers*.

One thing is certain, I am sure: You'll never have any more fun with any instrument than with your Hammond Chord Organ!



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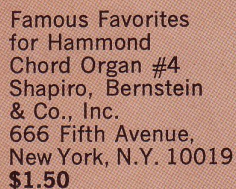
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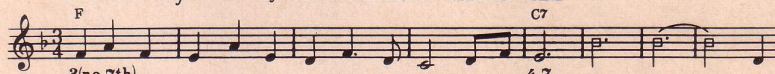


3 "Grand Old Songs" in  $\frac{3}{4}$  time

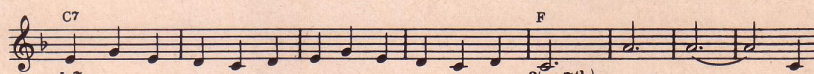


Arranged by  
Jeanné Gravelle

"The Band Played On" By JOHN F. PALMER and CHAS. B. WARD



Ca-sey would waltz with a straw-ber - ry blond And The Band Played On — He'd



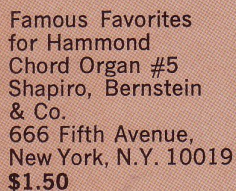
glide 'cross the floor with the girl he'd a - dore And The Band Played On\_\_\_\_\_ His

FLAT  
Square Notes

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2 = B $\flat$   
1 = E $\flat$  3 = F $\sharp$

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# Campus Medley

- ① The Princeton Cannon Song
- ② Aura Lee
- ③ On Brave Old Army Team

By J.F. HEWITT and A.H. OSBORN

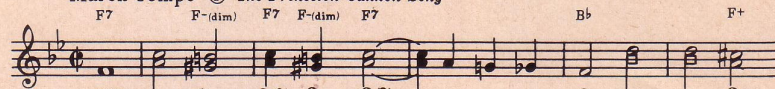
### Traditional

by PHILIP EGNER



*Arranged by Jeanné Gravelle*

March Tempo ① "*The Princeton Cannon Song*"



Crash through the line of blue— And send the backs on 'round the



end — Fight, fight for ev-'ry yard — Prince-ton's hon - or to de -

FLAT  
Square Notes =

1 = E♭  
2 = B♭ 3 = F7

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## KARL KING—BARNUM & BAILEY'S FAVORITE

On a cold winter night in Mississippi in 1910, a 19-year-old boy, seated on a circus trunk, was engrossed with pencil and paper. He was composing music; a circus band number entitled the *Robinson Grand Entry March*. The composition was written for the Robinson Circus with which the composer had just finished his first circus season—as a member of the band. That composer was Karl King.

Karl King, without benefit of any formal instruction in music theory, composed his first march at the age of fourteen. However, some of these initial works were not published. It was three years later when Karl's musical ability and perseverance resulted in the first of his works to be accepted for publication. The composition was a dirge, *One Last Farewell*.

From 1914 through 1916 King was bandmaster of the Sells-Floto and Buffalo Bill Combined Shows. Before this, in 1912, King joined the Barnum & Bailey Circus as baritone player in the band. It was at this time that he composed a grand circus march that, even today, is a popular repertory piece with most of today's bands. The title of that great number is *Barnum & Bailey's Favorite*.

*Night in June* and *Princess in India*, which King wrote also while he was with Barnum & Bailey, are all-time, world-wide favorites.

Karl King, over approximately half a century as musician, conductor, and composer, has written more than 400 marches and other band numbers. Included here will be found marching tunes written for more than half of

the members of the Big 10 Athletic Conference—*Hawkeye Glory* for State University of Iowa; University of Minnesota's *Mighty Minnesota*; *Michigan on Parade* for the University of Michigan; University of Illinois' *Pride of the Illini*; Purdue's *Black and Gold*; and Northwestern University's *Purple Pageant*.

The persistence of seventeen-year-old Karl King that resulted in the composition of *One Last Farewell*—the first trickle in the flood of great and memorable works that followed, certainly belongs among music's most memorable moments!

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