

FEBRUARY 1966

# HAMMOND TIMES



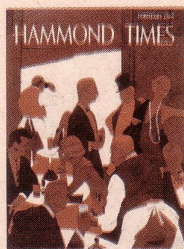


# HAMMOND TIMES

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February 1966



**ON THE COVER:** The speakeasy era, one of the most romantic and musically productive of our history, as depicted by artist Alex D. Sniffen.

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During the past several years many articles have been written about the theatre of the twenties, some accurate, others not. The theatres of the past were large machines employing many crafts, and each was a cog that served the total performance. There were property men, stage hands, carpenters, electricians, projectionists, musical conductors, musicians, organists and others. My 'cog' was that of organist and these are some of the events I remember.

To show what an organist might do in those days, I should like to use the Chicago and Oriental Theatres of Chicago as examples. At the Chicago Theatre the associate organist was required to play a recital commencing at 10:10 A.M., and concluding at 11:00. The program consisted of numbers such as *Scenes Pittoresque*, *Second Hungarian Rhapsody*, *Song To The Evening Star*, and occasionally an operetta such as *Sweet Adeline* by Jerome Kern, but only after it had been prepared as an organ solo. The featured organist was Jesse Crawford, and his solos were of the ballad type presented with slides. Most of these solos were prepared by Jimmy Savage who had offices in the same building. So you see, even in those days the 'star' had his writer.

Just around the corner was the Oriental Theatre with Henri Keats at the console and his solos were of the 'community sing' type. Here were two great theatres, where the musical atmospheres were entirely different.

## Music for Theatre Organ

BY RUBE SCHOLZ

I've been asked, "How did you get to play in a large theatre?" You started in a smaller house and if this belonged to a "chain" you were drafted from one theatre to another. And believe me, my friends, if you wished to get ahead you had a rough road to travel. The smaller theatres had smaller instruments while the larger outlying houses had organs with three and four manual consoles. To get ahead, you had to play better and differently with each new assignment. It meant many added hours of rehearsals and practice. If you were serious and dedicated, getting ahead came fast. The writer took many lessons, first from two fine Chicago organists, later from Lew White of New York. I became Mr. White's associate at the Roxy Theatre. One solo, in particular, as presented at the Roxy, comes to my mind: *The Song of the Bayou*, by Sol Bloom. Picture if you can, a scrim curtain (a lacy affair, woven close, so that a moving picture might be shown on it), the organist on the left beside it playing *The Song of the Bayou*. On the scrim, motion pictures of everglades with



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alligators slithering in the mud were shown. As the music reached the chorus, the setting behind the scrim was gradually illuminated and revealed a choral group seated on kegs, benches and boxes, singing with the organ. Anyone familiar with the song will know how thrilling and dramatic the finale is. We always brought down the house with *The Song of the Bayou*.

The foregoing will give you some idea as to what was expected of the organist. Being featured was glamorous; it meant hard work, but the end result was very gratifying.

Hammond Organs, especially those with pre-sets are ideal for playing theatre style. The examples at the end of this article are from an organ composition by the author and show a simple melody in the stages of development.

At "B" we have the "solo" played in the right hand, and embellished by the same hand. The left hand plays a simple counter melody with after-beats.

At "C," the second chorus, the solo part is also contained in the left hand giving a sort of echo effect.

As with all solos, pipe organ or otherwise, it should finish with a flourish, and so "D," the last chorus, should be played faster. This has melody and after-beats in the left hand and is embellished with chromatic runs in the right hand. The after-beats must all be played "short" so the melody and counter melody may be heard against the rhythm. Pedal notes one beat or as indicated. Percussion and reverb should be in "off" position.

This solo is not easy, but if each indicated part is practiced it will not be too difficult. Of course, if you are used to playing only chords in the left hand, you will have to practice a little longer.

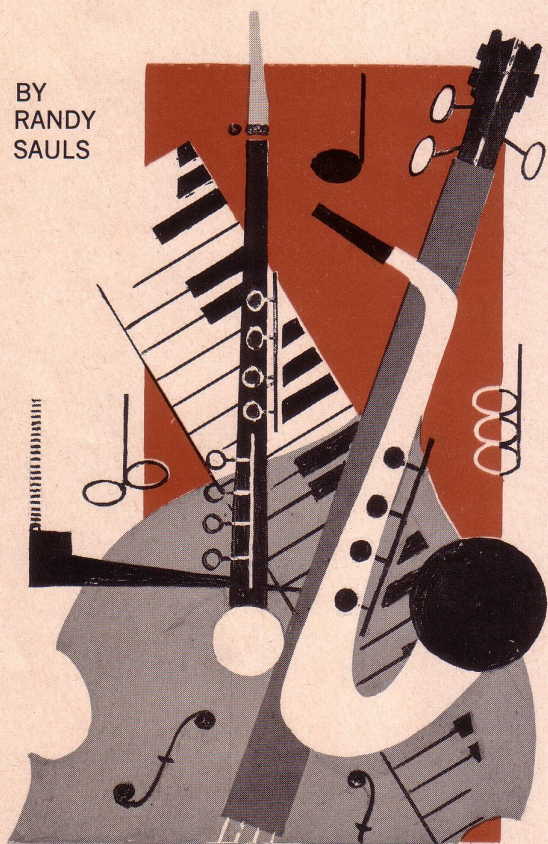
For the sake of clarity, the left hand has been written in the treble clef and generally should be played an octave below the right hand.

I have indicated registrations as I use them, but depending on the volume used, and acoustics, a few notches in or out will not make too much difference. It is important that contrast be shown so that each part stands out.



# what are 'modern' chord progressions

BY  
RANDY  
SAULS



Not many people could define the term "Modern Music" since it has various meanings depending on who uses it! To the musical purist it might mean music composed from the time of Berlioz or Wagner to the present. To those with tastes limited to dance music it might mean something like the music of Stan Kenton's earlier recordings up through the current crop of different but interesting combos. To a large segment of organ music enthusiasts the term "Modern Music" implies only one thing: "Those pretty, far-out chords!"

There are many excellent musicians playing popular organ. They play beautiful harmony in their arrangements. It is only natural for others to suppose that if they, too, knew those "pretty chords" their own playing would sound just as good. Only a small percentage of those who long to have modern music at their command understand the nature of chords and chord progressions.

## MUSIC IS NOT JUST A SINGLE NOTE

Select any note on the organ regardless of its stop combination, play and hold it indefinitely. *This is not music!* Allow this note to flow into another and if the pitches are musically well-organized this could be called music. A melodic succession of notes produces a tune. A tune, then, can become *music* while a single note is only a sound without form, order or expression.

## HARMONY IS NOT JUST A SINGLE CHORD

A chord is several notes, usually three or more, played simultaneously. It usually shakes up a beginner to discover that every chord doesn't sound pleasant when played alone. For harmony is not just "pleasant chords." The source of a great deal of the modern harmony is the musical interest created by dissonance which flows into the welcome relief of consonance! Few would consider Bach modern yet a lot of modern harmony appears in his compositions. A portion of a chord suspended into another results in surprisingly beautiful modern harmony. Traditionally called "suspensions" (what else?) they were not referred to as 9ths, 11ths or 13ths in the earlier music. The Thinking Organists' Construction of Modern Harmony, Book Two, uses this numeral terminology since this mechanical means can lead a beginner into finding these pretty chords for which he is searching.

## WHERE TO BEGIN THE SEARCH

The harmony of 7th chords is found in one octave. Harmony beyond the 8th (octave) must be concluded in the *octave above*. Before extending harmony into the second octave for 9ths, 11ths and 13ths, it is wise to become familiar with how progressions of the various types of 7th chords may form a more up-to-date sound! This accounts for the title "Introduction to Modern Harmony" for Book One of the Thinking Organist series of texts.

## SEVENTH CHORDS

Play a Dominant 7th chord and if you don't recognize its dissonance, play only the root and 7th and you will.

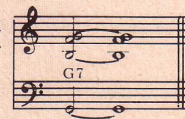


Figure 1

The Dominant 7th sounds incomplete unless followed by another chord. It must "go somewhere" allowing a resolution to justify its turbulence.



Figure 2

The Major 7th is another very dissonant chord. When played and held, as in Figure 3, it is not a pleasant sound.



Figure 3

The Major 7th achieves consonance by moving the 7th as a melody note into consonance as in *Time On My Hands*, *Dancing In The Dark*, *Night And Day*, *It Had To Be You* and many others.



Figure 4

The Minor 7th is often described as a sad sound! Used frequently in current arrangements it does not seem to be as dissonant as it actually is!

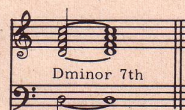


Figure 5



# gressions?

## RESOLUTION OF THE MINOR SEVENTH

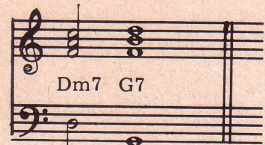


Fig. 6



Fig. 6A

Any type of chord constructed on the 5th of a scale or chord has an attraction *toward* that key or chord. This is clearly illustrated in "The Thinking Musicians' Circle of Fifths," a recently released book by the author. Harmony frequently moves in a lengthy series of these "progressions of 5ths" which are actually *from* the 5th rather than *to* the 5th. Whether the chord constructed on G in Figure 6 is a Dominant 7th or a Minor 7th the attraction toward it from its 5th, D, is the same as though it were a final Tonic Major Chord.

## VOICE LEADING

Like many other terms in music this is misleading. Evolved in translation from "Part-writing" each "part," "voice" or "note" of a chord will move into and become the nearest note of the succeeding chord. Should any note appear again in the next chord it remains to become some other part, 3rd, 5th, 7th, etc., of the newer chord. Obvious in Figures 2, 4 and 6 this becomes even clearer in Figures 7 and 8.



Fig. 7

The clearest illustration of voice leading is shown in Figure 8 with each individual "voice" on a separate staff. Line #1 is the top voice or part, #2 the middle and #3 the lower member of the chord triad which forms the upper portion of the chords in Figure 7. The Bass clef carries the *root tones* of the harmony.



Fig. 8

Each staff line #1, #2 or #3 in Figure 8 is a melody all its own with each note of each melody being a chord member of the harmony in Figure 7. Although not planned as melodies they result in being melodies through having followed the basic principles of voice leading. It is unbelievable how easily this may become a natural habit through familiarity with chords and chord progressions.

## CONTRAPUNTAL HARMONY

To borrow Mark Twain's comment on classical music, contrapuntal harmony isn't as bad as it sounds! Counterpoint or "point against point" is simply two or more melodies played simultaneously. The "point against point" business found its origin in having points or places along the melody lines where all voices found consonance, harmony or chords. Lines #1, #2 or #3 of Figure 8 are each separate melodies of their own. The chord progression follows a portion of the circle of 5ths in good voice leading. Each note of each of the three melodies forms a chord triad with its *counterparts* in the notes of the other melodies. The mild dissonance of the 7th chords is relieved by the forward, horizontal motion of the melodies. Chords, as separate units, offer a vertical picture straight up and down while good progressions move horizontally in the manner of contrapuntal harmony which was the origin of chords in the first place! This is why those "pretty far-out chords" are so fascinatingly beautiful; why their dissonance is excitingly stimulating but not enough to make you try to climb the walls.

How Would This Sound With A Familiar Melody?



Fig. 9

Note: Triads in Figure 7 transferred from treble to bass clef in Figure 9.

## HOW TO FIND MODERN HARMONY

The biggest problem in "Modern Harmony" for organists is not in the chords themselves but in *how* to use them. Numerous people know how to construct dominant 7ths, minor 7ths, major 7ths and half-diminished 7ths. Deplorably few know what to do with them when they do! Construction of chords which extend beyond the 7ths of the first octave into 9ths, 11ths and 13ths found in the octave above is relatively simple. Begin with the *name note* or root tone of the chord and continue in the chord's key counting upward in thirds to the thirteenth note. Recognize the note of the scale on which each chord is constructed and the road to knowledge of progressions of harmony will bid you welcome.

It is accepted practice in current thinking along the lines of up-to-date harmony to refer to root tones by their degree in the scale. Indicated in Roman numerals, their place in the form of progressions soon becomes evident and they are not confused with various other notes which are only upper members of the chords.

Since "Modern Harmony" is relatively new to most non-professional organists countless numbers are finding a new attitude in music by taking up its serious study. "Serious Study" does not necessarily mean the hallowed heavy classics and the drudgery of endlessly torturing yourself with scales, exercises and arpeggios. It has grown to mean, for many music lovers using modern harmonies, to know what they are, how they originated and why they sound as they do in one place and then adopt another musical feeling in another place. This kind of inquiry is leading a host of newcomers into learning the *craft* which will make their playing fresh, new, alive, original and wonderfully happy evidence of the highest form of the arts, MUSIC!



# Arranging

JOHN P

Everyone who is truly interested in music must have noticed the highly developed orchestra accompaniments that renowned popular singers use for support of their solo renditions. Observing the tendency to score the accompanying part as a background of sound that encompasses, but does not include, the singers' melody, one would be impressed by the artistry of some arrangements, shocked by the uniqueness of others and, possibly, bored by the ineffectiveness of still others. The most interesting innovations of this type, especially for the musical sophisticate, are those works that successfully extend the rigid and restrictive principles of traditional harmony so as to allow the listener a refreshing experience of hearing either new sequences or, at least, less frequently used patterns. The few outstanding piano accompanists who do work for the "top" singers seem to be rediscovering the lost art of accompanying. Perhaps twentieth-century musicians are rediscovering the pleasure of revolt against rigidity as did seventeenth-century musicians during the Baroque period. One of the best prepared organists to be involved in this kind of experimenting is Randy Sauls, the arranger of this month's *Arranging Workshop* Project example. Mr. Sauls received his background in traditional harmony under the tutelage of the esteemed Dr. Wesley LaViolette and then acquired his progressive concepts by studying with the resourceful modernist, Lyle (Spud) Murphy. Randy believes that his principal musical drive for many years has been motivated by the need to resolve the apparent conflicts between the academic and the practical approaches to harmony.

Sauls' original arrangement is an ideal follow-up for the examples used in the introduction to the new *Workshop* project that appeared in the December issue of "The Hammond Times." The ideas illustrated and explained in the December column were, for instructional purposes, progressively developed from the simple to the complex, and yet, all illustrated possibilities were confined to basic idioms and traditional structure. In this arrangement, the development is founded on concepts that are especially important for styling modern accompaniments.

Randy's developmental process for making an arrangement is most interesting. His first step, as outlined in his very informative instruction books, is to devise a bass part for the given melody. This bass, then, outlines the harmonic structure which, through succeeding stages, emerges as a presentation that may include intricate, extended harmonies and alterations. For example, the octaves between outer voices (as melody with bass and thumb of Left Hand with melody, fourth count measure two, and first count measure three) and the consecutive movement of minor sevenths between outer voices (as melody with bass, fourth count measure ten, and first count measure eleven) illustrate the freedom from traditional restrictions that are not only permissible but, in fact, most desirable when these conditions result from an unfolding musical plan. These same techniques are, however, not always desirable when they come about through poor planning or, worse still, through flagrant attempts to be different. The harmony in measures four to five is truly beautiful and follows the traditional sequence of the  $V\sharp$  chord (second inversion of a  $V7$  chord, i.e., fifth in bass), last two counts of measure four, into the  $I$  chord, first two counts of measure five. The treble (right hand)

part of the accompaniment logically harmonizes the non-chordal melody tone (melody tone  $C$  is a whole step above root of chord) by the addition of nonchordal treble tone support ( $A$  and  $E$  in support of melody  $C$ ). Actually, the total arrangement of measure four accounts for the development into measure five. The right hand of the organ accompaniment part contains neighboring tones, in thirds, on the second count, the dominant seventh harmony on the third and fourth counts, and then the resolution to the tonic chord on the first count of measure five but with an interchange of tones with the melody ( $A$ ) which is, in effect, a suspension of the third of the dominant chord, and therefore must finally resolve to  $B$  flat as it does on the second count of measure five. Analysis of idioms of this kind are terribly clumsy to explain but they are important rudiments for the novice arranger. The easiest way to understand these principles is to play them over many times while listening critically to the voicings and resolutions. The harmonic development of the entire second phrase (measure five through eight) is probably the most effective section of Sauls' total score. The consecutive fourths which begin on the second count of measure six are the start of an accompanimental melodic construction that, by itself, leads to a conclusive sentence ending in measure eight and still provides duet support to the original melody. The third and fourth counts of measure six contain a unison between the original tune and the accompaniment melody ( $A$  to  $C$ ); but measure seven is developed independently while measure eight is devised from an interdependent exchange in direction of the same basic melodic material. (Original  $A, G, F$ . Accompaniment  $F, G, A$ .) The final five counts (last count of measure fifteen and four counts of measure sixteen) provide a standard ending with just the right amount of uniqueness to bring the modern treatment and the basic formula of the original melody to a congruent conclusion. The  $G$  in the right hand of the accompaniment (half note, first two counts of measure sixteen) is a neighboring tone that delays the resolution of the leading tone ( $E$ , fourth count measure fifteen) that preceded it, and then, after delaying the resolution for two counts, resolves up to  $A$  instead of to  $F$ . The  $D$  flat in the right hand accompaniment part of measure fifteen (third and fourth counts) is resolved as a minor ninth of the dominant (i.e., resolves down to  $C$ ). However, the  $D$  flat in the left hand part is resolved as a raised (augmented) root of the dominant chord (as a  $C\sharp$ ), and instead of moving directly up to  $D$  natural (sixth of tonic  $F$  chord) for a resolution, moves to a neighboring tone ( $E$ ) in order to suspend (delay) the resolution. Again, these are very effective techniques that all organist-arrangers need to know. Mr. Sauls' experience as a theatre organist, concert performer, church organist, instructor of organ and ear-training, and author of music texts, has made him especially sensitive to the needs of modern performers.

Sauls' arrangement may be used to accompany any solo voice or any nontransposing treble sounding instrument. The arranger suggests that a performer may employ any combination of contrasting tone colors with well-balanced volume on each manual. Of course, the characteristics of the solo voice to be accompanied would influence the selection of proper registration. For example, if the



# Workshop

HAMILTON

The musical score is arranged in four systems, each containing three staves. The top staff of each system is in treble clef, and the bottom two are in bass clef. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The score is framed by decorative scrollwork on the left and right sides.

melody was to be sung in unison by an assembly of voices, one effective combination would be a classical pipe organ quality with a metal scaled VIOLONE in Swell (00 7685 000 No. Vib.) and an 8' PRINCIPAL with strong string quality for the Great manual (00 5666 000 No. Vib.). If the "lead" was performed by a lyric quality

female voice, one could use a viola (00 4655 553) with V3 in Swell and an open diapason (00 7644 000) without vibrato, on the Great. The pedal for either of these combinations would require a significant amount of 8' tone for definition of the counter-melodic content in the bass part. Perhaps 65 or 55 would suffice.

## NOTE:

Randy Sauls' theories have been prepared as instruction materials which are presently available in two series of texts: *The Thinking Organist*, and *The Thinking Musician* available from Instructors' Publications, 17410 Gilmore St., Van Nuys, California.



# THE CHA CHA

BY DON SWAN

**M**ost professional organists will agree that the majority of requests in the Latin music department are for the cha cha. This rhythm lends a happy flavor to the festivities, as a banjo does to an orchestra.

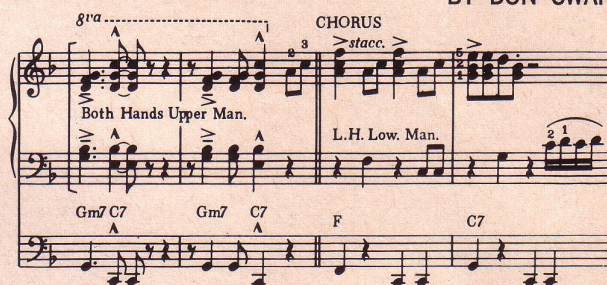
A cha cha is an easy dance to master, and it is doubly popular with dancers because they find that the rumba they learned some years back can easily be done to the new cha cha rhythm. This makes everyone look good—including the organist.

To play the cha cha effectively on the organ, it is necessary to keep a few simple things in mind.

**First, the tempo:** The tempo should be a medium four, or possibly a little slower, with a definite four-to-the-bar feel. To explain this: While playing the cha cha, the organist should *think* a deliberate—or, let us say, an *accented* four-to-the-bar.

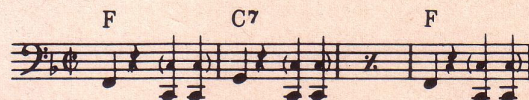
In the example below, "Poco Cha," it is not difficult to think four beats to the bar in the first two bars, because the music is written that way. As the organist continues, this four-to-the-bar thinking will definitely give him a good cha cha feel.

## POCO CHA (Cha Cha)

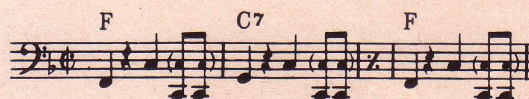


**Second, the feet:** On the pedals, keep the beats evenly accented. There is often a tendency to accent either the fourth beat of each bar, or the fourth beat and first beat of the following bar.

The simplest pedal pattern for the cha cha except for introductions and special interludes, would be as follows:



However, for those with clever feet, try this:



Or, for those who would like to try something a little flashier (pre-set only):



Any of these examples can also be very effectively used as a cha cha rhythm introduction, adding a bongo drum effect on the keys. This can be done by the left hand alone, keeping the right hand ready to start playing the melody, or if preferred, it can be done by both hands. Example:

## ABOUT THE AUTHOR

Don Swan has been in the Latin music field as an arranger for many years. He arranges only Latin music, having been Xavier Cugat's arranger for 18 years. During that time some of the recordings of his arrangements were million-sellers, and he has recently recorded five albums of Latin music with his own orchestra, for Liberty Records.

During the past few years he has turned his arranging talents in the Latin field to the organ. His books now on the market have been very well received.

With the exception of the pedal and rhythm patterns, the examples in this article are from CHA CHA FOR THE HAMMOND, a product of Don Swan Publications, P.O. Box 1452, South Miami, Florida 33143.



# IS HERE TO STAY



**Third, the phrasing:** The phrasing of a cha cha must be pretty much right on the beat, always keeping the four beats to each bar ticking away in the mind.

During the playing of the melody or chorus of the song, keep the chords simple. Involved chords are not usually needed, and might take away from what you are trying to deliver—a solid cha cha sound. Most organists have developed their own way of playing the cha cha rhythm accompaniment to a melody.

For those who would like a suggested rhythmic pattern, here are two:

(1) A simple cha cha rhythm, with the right hand playing the melody:

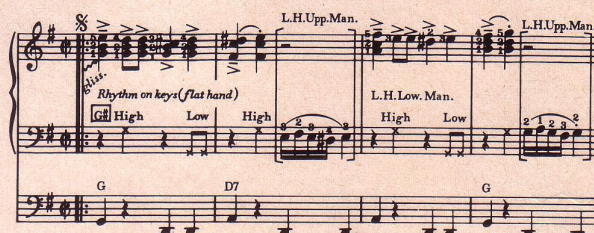


(2) When either another instrument or a vocalist has the melody, then the following rhythm pattern will give the background a good solid beat:



If the music being played is a Latin song and written as a cha cha, then the notation of the melody is written to bring out the cha cha beat. If, however, the organist wishes to play an American song—probably a ballad—as a cha cha, then it will be necessary to change the notation of the melody to something like this:

## GLow WORM CHA CHA



Now we come to the montuno. The montuno has been used in the rumba, mambo, and is particularly effective in a cha cha. What is a montuno?

To put it simply, it is generally a four bar melody, or a four bar chord effect that keeps repeating for 16, 32, or possibly more bars. A montuno is usually played after the first chorus of the cha cha song. The arrangement can then finish on this montuno. More often, after playing the montuno for, say, 32 bars the player goes back to the original song and finishes on that.

If a still longer arrangement is needed, the player can go to an entirely different montuno, preferably one that builds to a good strong finish. By "building" is meant this: If it is a melody type montuno, add thirds above the original four bar melody each time it is repeated until it builds to an exciting finish.

The same thing can be done if it is a chord effect montuno (like brass in an orchestra). The chords can be inverted higher, increasing the volume at the same time, until the finish.

Here are two examples of a melody type montuno:



(continued on Page 10)



# CHA CHA (continued from Page 9)

No. 2

Here are two examples of a chord effect montuno:

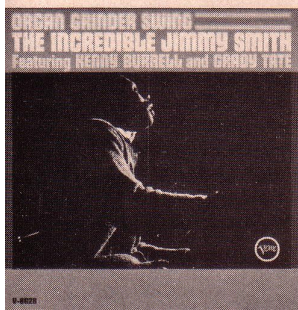
No. 1

No. 2

It is hoped that these explanations have opened up an understanding of a very important segment of the organist's repertoire. Don't forget — THE CHA CHA IS HERE TO STAY!

## RECORD REPORT

BY THE EDITOR



### ORGAN GRINDER SWING

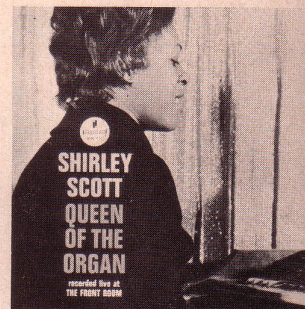
Jimmy Smith at the Hammond Organ  
Verve V-8628

Once again Jimmy Smith applies his unique and limitless talents to the creation of bizarre but beautiful jazz sounds that will excite even the most stoic listener. Teaming up with Kenny Burrell on guitar and Grady Tate on drums, Jimmy does a tremendous job with numbers such as *Blues For J*, *Greensleeves*, *I'll Close My Eyes*, *Satin Doll* and others to make this album an exceptional treat.

### QUEEN OF THE ORGAN

Shirley Scott at the Hammond Organ  
Impulse Mono A-81

This swinging album, recorded live at the Front Room in Newark, New Jersey, is jam packed with jazz that jumps. Shirley Scott, as usual, has come up with some truly great jazz renditions, with saxophone accompaniment by Stanley Turrentine. Elaborate arrangements of *Just In Time*, *Squeeze Me*, *Rapid Shave*, *That's For Me*, and *The Theme* make this late release a must for all jazz fans.



### HEIL PLAYS HAMMOND

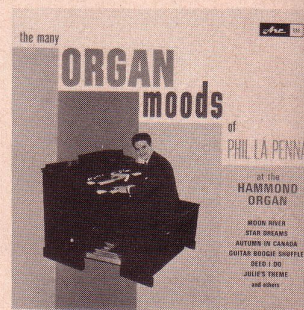
Bob Heil at the Hammond Organ  
Available from  
Holiday Inn  
4839 East Broad St.  
Columbus, Ohio

For the past seven years, Bob Heil has been an organist for Holiday Inns and, judging from this album, he must be a great tonic for weary travelers. Bob's facility and proficiency on the keyboard are clearly demonstrated in *Mr. Lucky*, *Time After Time*, *Satin Doll*, *Girl From Ipanema*, *More*, *Hello*, *Dolly* and all of the other fine selections in this excellent album.

### MANY ORGAN MOODS

Of Phil La Penna  
at the Hammond Organ  
Arc 656  
Arc Sound, Ltd.  
20 Cranfield Road  
Toronto 16, Ontario

Here is a marvelous album you can import from north of the border. Canadian-born Phil La Penna has produced a remarkable collection of very listenable melodies that vary in style from sweet and smooth to fast and furious. Each number is tastefully styled and the entire album is delightful and well worthwhile. Selections included are *Autumn In Canada*, *Moon River*, *Like Young*, *Serenata*, *Malaguena* and others.







# MUSIC REVIEWS

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.

## BATTLE HYMN OF THE REPUBLIC

arr. by Porter Heaps  
Keyboard Publications \$1.50  
Scored for two organs so that it can be played in two ways. As an organ solo, play the Organ I part. As a two-organ duet play both Organ I and Organ II. The Organ II part is much simpler than Organ I. Useful at Hammond Organ Society meetings, etc. Organ I is registered for the pre-set models, Organ II for the M-100 Spinnet.

## FOUR HANDS AT THE ORGAN

arr. by Axel Alexander  
Books 1 and 2  
Hall Publications \$2.00 each  
Two folios, four pieces in each, for organ duet—two people at one organ, that's the idea. Or one person at the organ playing the Secundo part which includes the pedals, and the other player at the piano. And of course, you'll need two copies for performance. These folios should become very popular for use at Hammond Organ Society meetings. Especially since the music is not at all difficult.

## STREETS OF LAREDO

arr. by Porter Heaps  
Keyboard Publications 75 cents  
The Cowboy's lament, an easy arrangement of a beautiful, haunting well-known western ballad. I think my original interlude adds to the effectiveness of the number.

## SWINGING BACH

arr. by Porter Heaps  
Keyboard Publications \$1.00  
The famous *Toccata and Fugue in D Minor* arranged in swing tempo. Starts off exactly like Bach wrote it, then it swings like Bach might have written it. Not too easy, I warn you.

## MARIGOLD

Don Swan Publications 75 cents  
A single, arranged in Bossa Nova style. The complicated Bossa Nova rhythm has been simplified as much as possible so that it can be played by students as well as by professionals.

## FOUR FAMOUS WALTZES

arr. by Axel Alexander  
STEPHEN FOSTER ALBUM  
arr. by Lennie Niehaus  
Hall Publications \$2.00 each  
Two folios containing custom, concert-style arrangements of standard public domain music. Foster's *Beautiful Dreamer*, *Jeannie With The Light Brown Hair*, *Oh, Susannah*, *Camptown Races*, and *Old Folks At Home*. The waltzes include *Blue Danube*, *Sleeping Beauty*, *Merry Widow*, and *Espana*.

## THREE ORGAN PRELUDES ON HYMN TUNES

by Lloyd Pfautsch  
Abingdon Press \$1.50  
Three very fine arrangements of early American hymn melodies. The preludes on *The Converted Thief* and *Garden Hymn* are easy to play, while the one of Warrenton is more difficult in that the melody is taken by the pedals with lots of sixteenth notes on the manuals. It's a hum-dinger, though. You may have bumped into the name Pfautsch because he has written some widely used choral music of superior quality. I'm particularly impressed by the registrations which must have been done by someone who knows how to get baroque registrations on the drawbars.

## A CONTEMPORARY WEDDING SUITE

by Fred Bock  
Sacred Songs \$1.95  
Original compositions for the wedding service. To quote the foreword, "The vocal solos (three of them) are beautiful and melodic without being sweet, sentimental, and maudlin. The processional is dignified and majestic, the recessional triumphant and joyous." Those of you who are wanting to get away from the trite wedding music might take a look at this.

## MUSKRAT RAMBLE

by Kid Ory  
THAT'S A PLENTY  
by Lew Pollack  
Hall Publications, Inc. \$1.00 each  
Two singles, both jazz classics, arranged by Tommy Ott for all organs. These pieces are well worth the money, for they run to fifteen pages of jazz-type music. Not too easy to play, but worth the practice involved. *That's A Plenty* has been recorded on Hi-Fi records.

## CHA CHA FOR THE HAMMOND TANGO FOR THE SPINET-PRESET

Don Swan Publications \$1.75 each  
Two folios whose titles indicate the type of music you'll find in them. Much of the music consists of Don Swan originals which he has arranged in an easy style of playing. Don, you know, arranged music for the Xavier Cugat orchestra for many years—nuff said as to the quality of the music.

## WHEN THE SAINTS GO MARCHING IN O SOLE MIO

Hall Publications 75 cents each  
Arrangements by Lennie Niehaus, adapted by Mary Hall. These are in the blue cover series which means that they are about medium difficulty. They're both rhythm numbers. I think you'll like *When The Saints* especially.





When the Editor said this issue of HAMMOND TIMES was to feature "Fats"

Waller, a jazz composer, my first reaction was that our Beginner's Corner would have to miss this huge phase of American music. When I think of Jazz and Organs, I naturally think of one of the finest Jazz Organists of today, Jackie Davis. But I have to be honest. I can't teach you how to play Jazz Organ like Jackie Davis in one Beginner's Corner.

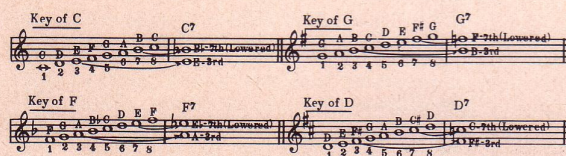
Then, let's take another approach. What did the Original Jazz sound like? What instruments were used? Most often, there were five-piece combos—three "solo" instruments (usually Trumpet, Trombone, and Clarinet), one Bass, and one Rhythm. Each solo instrument took a turn with the melody, and the others "backed him up." Since your Hammond Organ is a whole orchestra, let's take five instruments, and play some good jazz.

We can start with a Clarinet solo, Right Hand, Upper Manual (either the Clarinet Tab, or 00 8080 600 Vibrato Off Upper). We can play a Trombone and Trumpet accompaniment on the Lower Manual, by playing two harmony notes in our Left Hand (00 5764 430 Consoles, or 5764 4300 Spinets, or Horn Tab). Save that other note from your Left Hand Chord to play on the after-beat, (the 2nd and 4th beats of the measure), to make your Rhythm. Your String Bass is your Pedal. Many of you lucky new Hammond Organ owners even have built-in drums—brushes on the Lower, and Cymbal on your Pedal. By all means use them.

## beginner's corner

BY MILDRED ALEXANDER

The mainstay of our Left Hand accompaniment will be two-note 7ths, using the 3rd and 7th (flatted, or lowered) notes of the scale. Let's find a few:

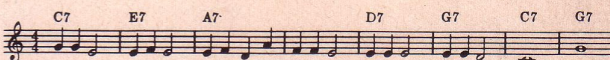


To keep from jumping around, the trumpet (top note) is sometimes the 7th, and trombone (lower note) the 3rd, and sometimes top note the 3rd, and lower note the 7th. Now, Left Hand Lower Manual, play (and hold) 2-note 7ths on Count of 1 (along with Pedal), tap "missing" note from Chord on 2nd Beat, Pedal again on 3rd beat, "missing" note again on 4th beat. Let's do it on this much-used Chord Pattern:



Sounds pretty good, doesn't it? I've been telling you all over and over how easy it is to play the Hammond Organ, and some of you kept right on thinking you had to play handfuls of notes to be good, and then it seemed hard to you. Once you have the right two notes in that E7, you don't have to worry about what comes next. Just keep crawling down in half-steps, until you get back "home" to C.

Now, add a Clarinet melody, Right Hand Upper Manual:



Jazz music has a good solid beat and *Freedom of Expression*—freedom for the soloist to improvise around the melody as he feels it at the time. Shall we "play around" with that same melody? Come on and try:



Now, let the other instruments have a solo too. Switch hands. Accompaniment on UPPER, with Left Hand. Trumpet solo needs more Volume, so just "grab" draw-bars on Lower Manual out a little further, and play first a trumpet solo (Melody Right Hand, Lower Manual), and then a trombone solo (Melody an octave lower).



Now you are playing jazz! Go ahead and improvise more on your own. Just keep Left Hand and Pedal in strict rhythm. Incidentally, this Chord pattern is also exactly the same for *Basin Street*, *Five Foot Two*, and *Charleston*. Why don't you try them right now, and have fun!





# advantages

One of the greatest beauties of organ music is the ease and the *smoothness* which a good organist will use in his interpretations. I have written much along the lines of good, smooth playing, but even in the face of being redundant, I would like again to stress this *most important* accomplishment which every fine organist should have.

The basic requirement for good, smooth playing is *thinking smooth*, which every organist *must* do. This is not as simple as it looks on paper; it means that the organ-

# of the

ist must phrase each number and phrase it *well*. He must also be aware that he *is* phrasing smoothly or else the desired result will never be achieved. Here is a little "trick" which may help you to get the smoothness you want. On all numbers which require that smoothness (ballads, smooth fox trots, other numbers where there is a predominant easy-flowing melody line), try *humming* softly to yourself as you play. Every good organist I have known has been "addicted" to the habit of humming every

# small

melody he plays *as he plays it!* If you will do this, then you will not only become more aware of the beauty and the "flow" of the melody line you are playing, but you will unconsciously *phrase* that melody well! Nearly all musicians, even those who are just in the beginning stages, soon learn that musical compositions are made up of well-defined phrases, just as are sentences and paragraphs in writing. Now, this humming will, eventually, not only make the playing smoother, but it will also give a "togetherness" feeling to the organist . . . it will make it seem that he is more a part of the composition itself, and not merely a person who sits down to play it for somebody, in a rather haphazard fashion. Try this "humming along" with *your* playing, watching that you make your humming of such good taste that the phrasing is pronounced and beautiful, and you will find that your playing is much, much smoother.

Of course, the *perfect* means of making the playing smooth is to constantly use the *small* glissando between the melody notes, making sure that you do the slides *down*, never *up!* *Up* glissandos are usually big ones for special dramatic effects, while the *small* glissandos are introduced wherever possible to give the effect of "sliding" or "gliding" from one note to the next. Watch a violinist or a 'cellist play; notice that his fingers never leave the strings. He *slides* from one note to another if the passage is *down*, but he stretches his fingers farther and reaches to the next tone (with *no* slide) if the following tone is *up*. Again, every good organist I have known is one who thinks *orchestrally* when he plays. If he uses a special string setting for the melodic line, he hears in "his mind's ear" the sound of violins or other strings playing that passage, and he sees to it that the sound he makes at the organ is just as smooth as the string player would produce on his particular instrument.

The physical means of doing this small glissando (or "crush," we might call it) is to play all of the halfsteps from the note you are leaving down to the note to which you are going. Suppose you have the note D which you are leaving, and going down to the note B directly below it on the keyboard. You hold the D as long as possible,

# glissando

and then *crush* the C#, C and B notes together at one time, releasing them in that order after you have done the three notes together as a "crushed" tone. At the same time you do this "crush" with the hand, your right foot also *closes* the Swell pedal almost entirely closed. Then as soon as you hit the lowest note of the crush, hold it . . . and then start opening the Swell pedal to give a good character of tone to the note held. It takes a great deal of practice to get the timing of this Swell pedal usage to coincide with the actual production of the small glissando itself. Be patient! Work hard at it, and *often*. If you practice assiduously on this effect, it will be very worthwhile, and will show up in improved smoothness in your work. And the whole experience will add immeasurably to your FUN AT THE HAMMOND.





# CHORD ORGAN PLAYING TIPS

BY TED BRANIN

One of the most interesting musical subjects is the art of improvising on a given melody, for herein lies the most essential difference between classical music, which must be interpreted according to the composer's indications, and popular music, which may be interpreted quite freely. We all know that a good ear and a creative flair for making up melodic lines are great gifts, but in place of these, it is still possible to develop many ideas for improvising by specific approaches to the subject.

No single factor in your playing could add as much fun as being able to get away from the exact melody notes at times, even if the changes you were to use were just mild alterations of the original.

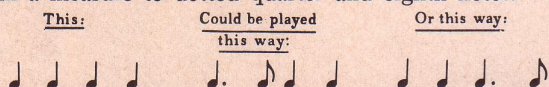
Let's make a start!

In this first article we are going to deal with a mild form of improvising which could be termed *Playing close to the melody*. In this kind of playing, just a few changes of note values are used and, as a result, the melody remains quite recognizable. We will do this with the music in front of us so as to retain the same progression of chords and the same length of measures and phrases. These comprise the framework upon which an improvisation or even little variations of a melody are constructed.

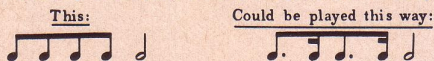
## THE FIRST STEP—Change Some Note Values

After reading this article through, select a song which sounds good with a beat, and play it through several times until it becomes familiar and easy. The first changes to be made in this melody will be two rhythmic ones:

1) Any place where you find four or more quarter notes in succession, change the first two or the second two in a measure to dotted quarter and eighth notes.



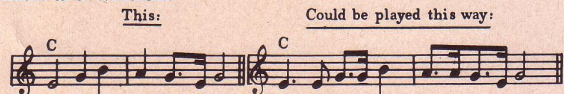
2) Any place where you find two or more eighth notes in succession, change these to dotted eighth and sixteenth notes. The dotted eighths will be *on* the counts, and the sixteenths *between* counts. These changes add some life to the melody because of the rhythmic variety.



Eighth notes played with even spacing *are* used in some popular tunes, but generally not with any song that has a bouncy beat to it.

## THE SECOND STEP—Use Some Repeated Notes

After playing the melody of your choice in the manner suggested above, play it again and double up on a few notes by repeating them with quicker notes than the ones which are written.



14



In this manner the notes of the original melody still come out on the same counts with extra notes inserted here and there between them. Specific changes which are good (as shown) are:

Change:

HALF to DOTTED QUARTER & EIGHTH

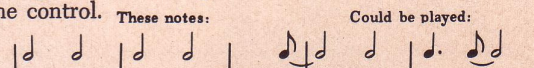
QUARTER to DOTTED EIGHTH & SIXTEENTH

These occasional repeated notes make small but interesting changes.

## THE THIRD STEP—Use Some Syncopated Notes

A note which has been syncopated has been relocated so that it does not start on a beat. By starting between beats, these notes produce a push-pull feeling with the main beat. An effective way to do this is to make some notes arrive a half count ahead of the beat on which they are written. This arrival ahead of time is called an anticipation, and it must be done while a steady beat is played.

Try locating a few notes on counts 1 or 3 in your song and play the notes at these points just ahead of the beat. Be sure that the beat doesn't change. Two things should be done for the proper rhythmic impact: First, separate the anticipated note slightly from the note before it and, second, give this anticipated note an accent with the volume control.



In the example above, the first and last note have been syncopated. This arrival just ahead of the beat is shown with a tied note which starts a half count ahead of the first or third count. Although you don't need to know the exact notation to do this with a tune, it might be helpful to recognize these syncopated notes when they do appear in your music. An eighth or sixteenth note tied over into count 1 or 3 shows this rhythmic change.

Rhythmic anticipations of notes on the second or fourth count are also effective. Such notes would be played just a little ahead of these counts while playing a steady beat. This feeling can be developed with a little practice, and your rhythmic selections will take on added life!

All of the ideas above have been changes of rhythm of the notes while using just the actual notes of a song. In the next issue of the TIMES, we will look at some ideas about improvising different melody notes and fill-ins where both rhythmic and melodic changes are made.

NOTE: See the following arrangement of Stephen Foster's *Camptown Races* for examples of the rhythmic changes given in this article.

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# provising

## Camptown Races

STEPHEN FOSTER  
Arranged by Ted Branin

Play twice, using the upper staff, then the lower one. The changes from the original melody can be seen for comparison. (See Previous Article)

Play with a beat

Straight Melody }  
With Rhythmic Changes }

1

2

1=F 2=C 3=G7

15

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MUSIC'S MOST MEMORABLE MOMENTS . . . ONE IN A SERIES

## FATS WALLER and "HONEYSUCKLE ROSE"

Another deadline. Andy Razaf was growing desperate. He was a fine lyricist, yes, but what good was a lyricist without a composer? Or, rather, what good was a composer—in this case Thomas "Fats" Waller—who couldn't be dragged to the piano to compose?

Well, thought Razaf, no matter what method he used to get Fats to the piano, it would be worth it. For Fats Waller was one of the greatest composers, and greatest entertainers of his time. He was born in 1904, the son of a strict, uncompromising Baptist minister. His father scorned any music except religious music, so naturally Fats turned to jazz. He was taught piano by the great James P. Johnson, who showed Fats how to de-

velop the best jazz left hand in the business, so naturally Fats preferred playing Bach on his organ at home. He had a gravelly, raspy voice, so naturally he loved to sing. He also drank heavily, stayed up for nights on end (and slept for days on end afterwards), played serious music when his audience begged for light music—and, because he was perhaps the most facile composer of his day, composed only when it was absolutely urgent.

And now, Andy Razaf thought, it *was* urgent. Their deadline was the next day. Then he hit on an inspiration: obviously, the way to a composer's heart was through his stomach, especially if that composer's nickname was Fats!

Razaf invited Fats over to taste his

mother's cooking, and what Fats ate must have agreed with him, for he finished six portions without a word about his music. Then he jumped up from the table. "What say we knock off a few numbers," he said.

They worked for two hours; they wrote *three* songs. And one of the three was the most popular song Fats Waller was ever to write, "Honeysuckle Rose."

Thus that evening when Andy Razaf successfully persuaded Fats Waller to compose must be counted among Music's Most Memorable Moments.

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