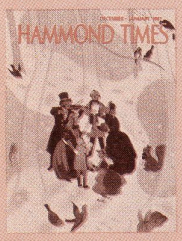
DECEMBER - JANUARY 1966-67

HAMMOND TIMES

VOLUME 28 NUMBER 4

DECEMBER-JANUARY 1966-67

HAMMOND TIMES



ON THE COVER: Christmas is a time for singing; music fills the season. And these young carolers are no different from most of us, spreading the joy of Christmas through song.

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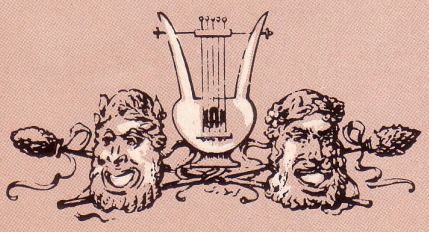


"BREAKS"

In the Key of C, you will find that the "breaks" are usually harmonized with C chord (tonic) or G7 chord (dominant 7th).

Now, let's learn a typical stock pattern which can be used in any piece in any key where a note holds long enough to allow time for "something fancy."

First, we must assume that you have read some of our former articles in the HAMMOND TIMES, or Hammond's TIPS FOR TEACHERS, or have purchased our book entitled HOW TO PLAY THE HAMMOND ORGAN BY EAR.

In these previous articles you were told how to pick out your favorite melodies entirely by ear (on the upper manual) so they would sound well and fit with your chords for the lower manual. You were given just the few *important* chords in their *one best position* to produce a smooth obligato harmony. Most important, you were told how to feel and hear instinctively when and where to change your chords to harmonize with your melody *entirely by ear.*

Hundreds of you have written to us (and we have saved your letters) telling how your Hammond Organ has given you added pleasure as a result of getting started on playing by ear. You have also written how much your note reading has *improved.* This is because you soon learn by ear to *anticipate* what is going to happen in the written music several measures ahead of time, long before your eye gets there.

ABOUT THE AUTHOR

Talk about getting an early start in music and you have to consider Sam McKee. He began playing professionally *and teaching* while in the eighth grade in grammar school. All through high school and college, Sam maintained this pace. After graduating from the University of California, he was appointed head of the Music Education Department at Burbank High School.

He continued to give lessons privately in his own studios and soon had an impressive list of movie stars and members of their families as his students as well as his regular students.

For the last 25 years, Sam has also directed his own daily and weekly radio and television programs over major Los Angeles broadcasting stations.

Now president of the Hollywood Studio of Popular Music, he still finds time for writing.

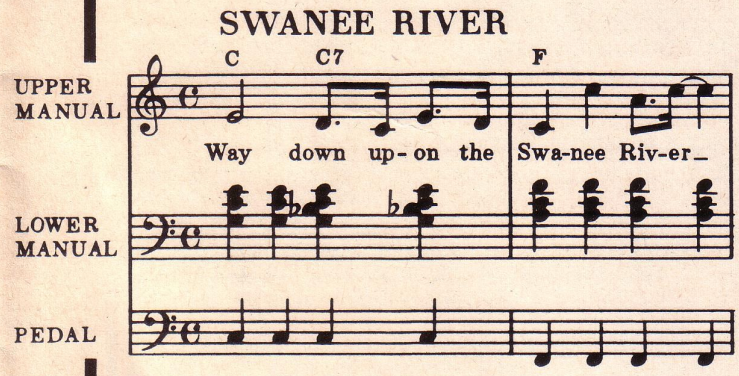
Most professional organists have favorite stock patterns to fill in the empty places in melodies where a note, usually at the end of a phrase, holds still for one or two whole measures. These patterns are known by all sorts of names: "Breaks"—"Licks"—"Noodles"—"Runs" "Fill-ins"—"Substitutions," etc.

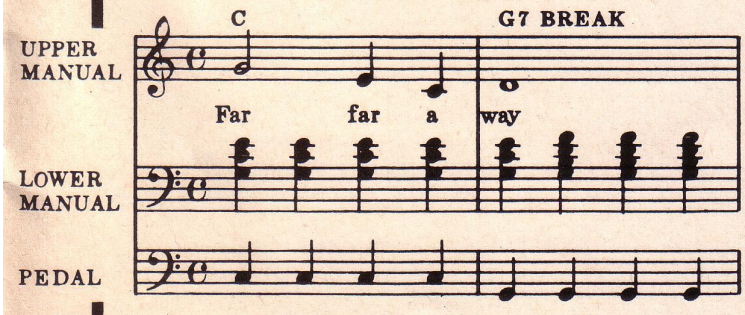
FOR AMATEUR ORGANISTS

BY SAM McKEE

NOW TO GET DOWN TO BUSINESS—The business of having more fun with the HAMMOND ORGAN.

Here is an example of a four count "empty" measure in *Swanee River* where G7 chord is indicated both by ear and notation. You will notice that the break occurs on the syllable *way* in "Far, far a-*way*."

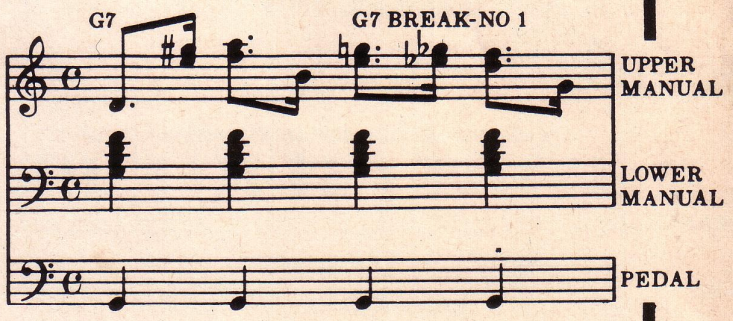




In playing this excerpt you may prefer to just hold the chords on the lower manual, instead of playing on each beat as done in the example.

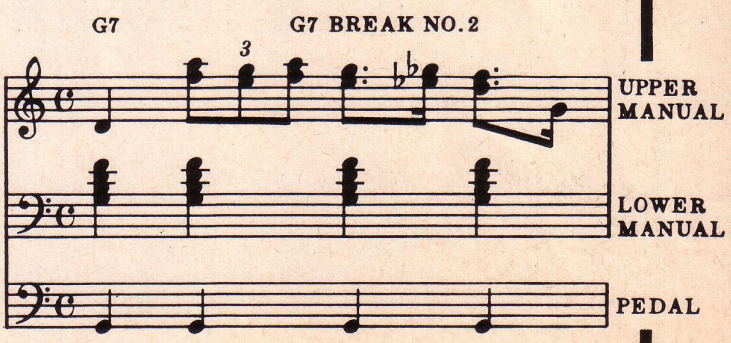
STEP ONE—After playing the excerpt over frequently enough to hear both the melody and the harmony in your mind, *try playing it by ear.* Not by visual memory, but by *sound.* It will help you to sing the words to yourself and try to fit your music to the words.

STEP TWO—Play the G7 Break—No. 1, as here illustrated, enough times to hear the sound in your mind.



STEP THREE—Play the *Swanee River* excerpt, and when you come to the empty G7 measure which is on the melody note D and the syllable "way" in "a-*way*," insert Break No. 1.

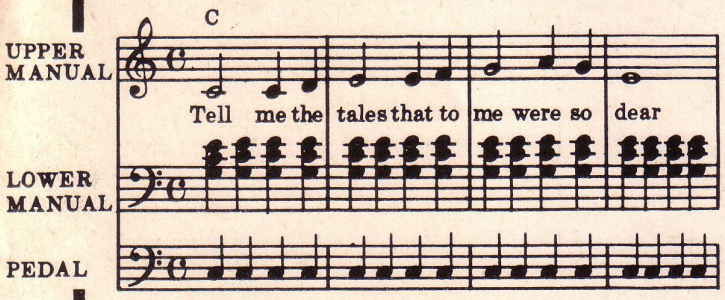
Here is an illustration of another G7 Break which we shall refer to as G7 Break No. 2.

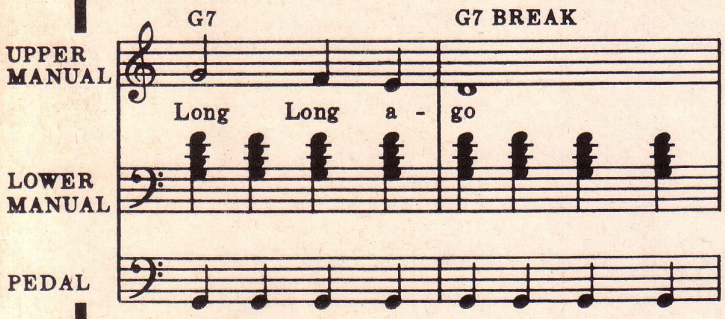


This Break can be used in the same place in *Swanee River* as Break No. 1. It should be learned and used just for the sake of variety. Since really entertaining amateur organists never play the same piece through twice the same way, it is well to eventually learn more Breaks in addition to the two in this article.

Now let's try to apply Break No. 1 to the tune *Long, Long Ago*. Next play the same song using Break No. 2, instead of Break No. 1. Follow the same step by step procedure you used for *Swanee River*.

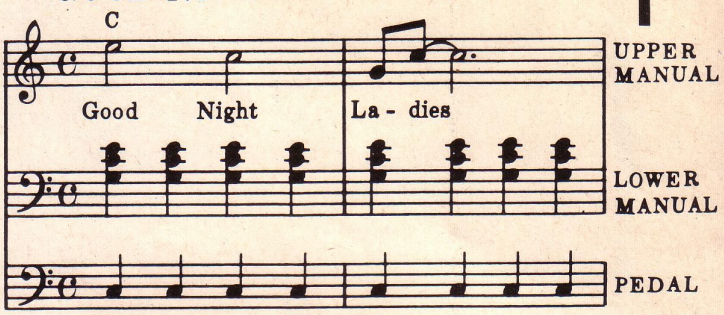
LONG LONG AGO

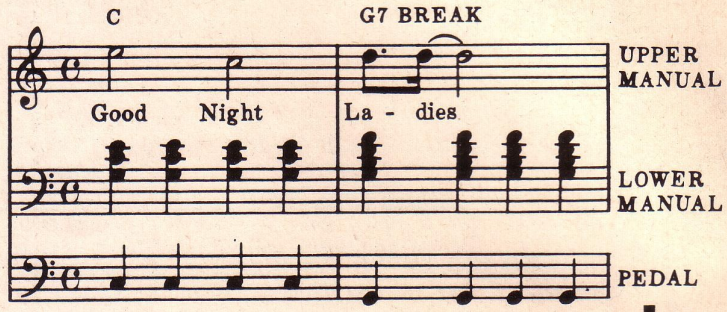




In the tune *Good Night, Ladies* you will notice that a possible place to insert a G7 Break is where the word "ladies" occurs on the melody note D. However, to get in the 4 counts necessary to use your Break, it will be necessary to sacrifice the syllable "dies" on the second D in the word la-*dies*.

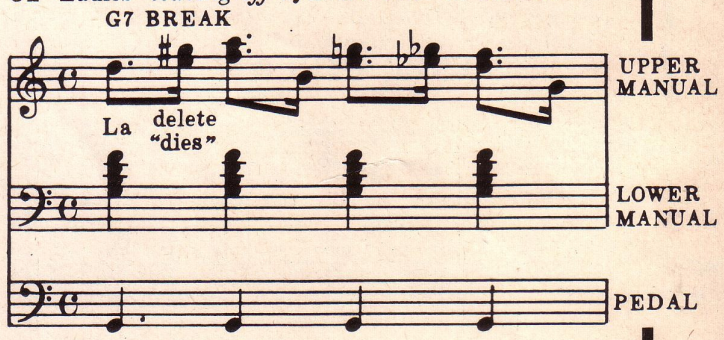
GOOD NIGHT LADIES





Ladies with Break No. 1—(Break No. 2 can also be used as an alternate)

On "Ladies" *leaving off* syllable "dies" in Ladies.



It just happens that in all three of these songs the Breaks take off from D in the melody. However, these Breaks can start from *any melody note* as long as the chord is G7 and four counts are available. In future articles, you will be shown how to extend these particular Breaks into eight count or two-measure situations, of which there are many. Also, there are many stock patterns for C chord, D7 chord, etc. which can be used to make your playing more interesting.

Although your three demonstration tunes can be played ballad style with anacrusis phrasing, the G7 Breaks we are now discussing, apply usually to rhythm tunes, and because of this, today's three demonstration songs should be played with a "beat." If you do not already know the trick of getting a "beat" into your rhythm songs, please be patient. In a future article (real soon it is hoped) you will be shown how easy it is to get a "blues" beat and/or a Dixieland beat into your dance-type songs.

Our present objective, is not to teach you arrangements to be laboriously memorized, but practical IDEAS —ideas which you the beginner can apply to all pieces in your own way, and thus build up spontaneity, and above all sincere naturalness.

GETTING ACQUAINTED WITH EACH DRAWBAR

This concluding portion explains drawbars No.'s 5 thru 9. As in previous articles, Mr. Irwin offers a number of suggested registrations to acquaint you with the many tonal variations possible with the Hammond organ.

PART 2

DRAWBAR NO. 5 IS AT 2⅔′ (*nasard*):

The first *black* drawbar sounds an octave above the No. 2 drawbar and an octave below the No. 8. Thus there are three *Quints* on the Hammond at 5⅓′, 2⅔′, and 1⅗′. Any or all of them keep so many (white) octave-sounding drawbars from sounding too dull and without Woodwind or String timbres, as white drawbars alone cannot make timbres other than Flute. Most players use this drawbar a notch or two under the 4′ and 2′ drawbars at either side of it. This keeps chords from sounding too quinty and sometimes "orchestral". In Diapasons this drawbar is a little under the strength of the 8′ and 4′. In open Flutes, like the *Philomela* and *Major Flute*, it is even less prominent. In Strings it may be more or less loud than its two neighboring drawbars, as the Violes "peak" their harmonics (if at 8′) on drawbars Nos. 4, 5, 6, 7, or 8. In Regals and Vox Humanas it is very soft, perhaps missing, and in Chorus Reed imitations it is as loud as the 8′ and 4′. It is zesty and adds tang to all timbres, even though it cannot be heard individually. In the unison 8′ stops we use so much it is the lowest non-octave-sounding harmonic, which makes it extremely important as a former of timbre. Drawing it to just the right amount indicates a player of considerable skill, as it can be abused and destroy the desired effect, and therefore the notes. It speaks an octave + the interval of a fifth above keys struck. It is the famous *third harmonic* ("Twelfth") in 8′ stopped Flutes. In a Quintadena it is almost as loud as the 8′ (No. 3) drawbar. Its counterpart in 4′ Quintadenas is the No. 8 drawbar at 1⅓′. Observe its strength in relation to other drawbars in these unusual stops:

Ethereal Violin 8′	00 1245 122	Krumet 8′	00 3151 343
Phoneuma 8′	00 4010 100	Kinura 8′	00 0123 567

DRAWBAR NO. 6 IS AT 2′ (*super-octave*):

The third *white* drawbar is the fourth octave drawbar we have come to. It is two octaves above the 8′ and one octave above the 4′, and also one octave below the last drawbar, also a white one. It is at the pitch of the *Flautino* 2′ of the theatre organ and the *Piccolo* and *Blockflote* of the church organ. It puts a "top" on the ensemble of drawbars in many cases, as some players are cautious about using the three right-hand ones, which are at 1⅗′, 1⅓′, and 1′, moving toward the right. In a Diapason or open Flute the 2′ drawbar is frequently the topmost used. It is not in a stopped Flute of either 8′ or 4′. In Strings it is prominent, but not always the loudest. In all Reeds it is prominent and does much to determine timbre. Its restatement of notes played, although two octaves above keys depressed, makes it important in giving sense of pitch. It is a source of brilliance—not merely brightness—and it should never be heard individually above the loudness of those lower in pitch. At 00 0002 00 it is a *Kammergedeckt*.

DRAWBAR NO. 7 IS AT 1⅗′ (*tierce*):

The second *black* drawbar is the only *Tierce* on the Hammond (except for the ⅘′ in the eleventh drawbar). Whereas Quints are said to be *quinty* or *fifthy*, Tierces are spoken of as *sharp* or *acute*. Quints sound some note of G when a (lower) C is depressed, but Tierces sound a note of E from a lower C. This drawbar speaks two octaves and the interval of a third above keys depressed. Thanks to the magic of drawbars it can be made as soft or loud as desired, or left out of the arrangement. It should be inconspicuous, and therefore is soft in most stops, an exception being in a loud Trompette or Regal. It adds *brass* and penetrates the timbre to such an extent that in close-fingered chords it may be quite intense. But we need such a sound to contrast with so many octave-sounding and quinty drawbars. Nature has placed it in this position, between the 2′ and 1⅓′ harmonics, to add tang to the Clarinet, Gamba, Trumpet, and loud solo flues. Without it we could not make these stops. It is the fifth harmonic in a stopped Quintadena 8′ or narrow-scale Gedeckt, but pulled to only 1, rarely 2, in such a gentle tone. It adds zest to the many *Xylophone* imitations, some of which are: 07 8000 220, 08 4010 110, 05 5000 300, and 02 5000 321.

DRAWBAR NO. 8 IS AT 1⅓′ (*larigot*):

The third *black* drawbar sounds the sixth harmonic of 8′ stops and the twelfth of 16′ stops. It is important in 4′ stops of all families of tone. It speaks two octaves and the interval of a fifth above keys depressed, which is an octave above the 2⅔′ drawbar (No. 5). It is thus the octave of the "Twelfth". It is a *Quint*, and supports the unusual timbres in Woodwinds and Strings, as well as Vox Humanas and bright open Flutes. It gives the "orchestral" coloration to many of these stops when pulled a notch or two farther than average. Thus an *Orchestral Clarinet* can be a 00 6070 342 and a less imitative *Clarinet* can be a 00 6151 210! Here are six orchestral flute imitations:

Flauto Traverso 8′	00 3510 020	Vienna Flute 8′	0 3521 021
Flauto Traverso 4′	00 0404 032	German Flute 8′	00 3420 021
Silver Flute 8′	00 5721 010	German Flute 4′	00 0304 010

It is one of the prime sources of color in Violes and Gambas and supplies a tonal image to this *Baroque Trompette* 8′: 00 3455 444. You may not believe it, but in some Continental organs it exists as an independent rank of Gedeckt pipes of wood at 1⅓′. This is a thoroughly Classical Flute and much used as an additive to tones in need of a little plumpness at the fifthy line. Other drawbars that are Gedeckt *mutations* are Nos. 2, 5, and 7. In regard to the last three drawbars, at 1⅗′, 1⅓′, and 1′, it is generally useful to taper them off in dynamic toward the right, as 321, 221, or 021, unless for a special reason, as in a fancy Reed. Especially in chords does this make blend *between notes* easier. Nature intends that Quints, like this 1⅓′, mask Tierces, like the 1⅗′. As harmonics ascend the train, these unusual ones become more plentiful and the octaves less so.

DRAWBAR NO. 9 IS AT 1′ (*super-super-octave*):

The last *white* drawbar is an *octave* and is pitched four octaves above the left *brown* one, three octaves above the first *white* one, and one octave above the third *white* one. It is thus a source of unusual brilliance and adds very high timbre to all loud stops and full-organs. It is usually not pulled beyond 1 or 2, but many exceptions exist, as a loud Reed or solo 'Cello. Other drawbars mask it, especially since it is octave-sounding. Like other octave drawbars, it does not change the species of tone quality, but merely extends it in the direction drawbar-pattern indicates. It simulates the effects of lesser scale, lower cut-up of mouth, wider mouth, and opened swell shades. Pulling it farther out increases these effects. Without its tone, a String is practically muted and a big Reed sounds somewhat dull. Its high, clean sound suggests a large number of stops in combination. A bright *Trompette Militaire* 8′ (01 7788 888) would not be in character without it, and this bright open *Solo Flute* 8′ needs it to suggest brilliant overtones as coming from a low cut-up and moderate scale: 00 7654 332 or 8643 432. For those who dwell in a world of organ stops and pipes, it can be thought of as coming from open metal tubes of large scale. But, unlike the pipe organ, it can be reduced almost to imperceptability by the swell shoe. As an organist you will have to think of this drawbar separately from the two black ones to its left. It is necessary to adjust *all* number-arrangements to suit your acoustical situation, usually using less of this tone in churches and rooms that are less "live" and more of it when sound continues to reverberate from a half to three seconds after keys have been released. In general, this drawbar offers an unusual degree of "presence" without being itself a source of intense color, as are the two (black) ones to its left. A 00 0000 004 is a *Sifflote* or *Campana* 1′.

THE TWO NEW DRAWBARS

Consoles of H and X series model organs offer the player four higher harmonic stop-pitches than others. The *tenth* drawbar sounds the seventh and ninth harmonics *together,* the seventh at the same dynamic as the others to its left, the ninth about half the dynamic of the seventh. Stop-pitches that represent these harmonics on all types of organs are, respectively, at 1⅐′ (the *Septième*) and ⅑′ (the *Nonième*). The *eleventh* drawbar sounds the tenth and twelfth harmonics *together,* the tenth at the same dynamic as the others to its left, the twelfth about half the dynamic of the tenth. Stop-pitches that represent these harmonics are, respectively, at ⅒′ (the *Twenty-fourth*) and 2/3′ (the *Twenty-sixth*). The tenth drawbar thus controls two very useful odd-numbered harmonics and the eleventh drawbar two even-numbered harmonics that can be added to open flue and Reed stops. Readers should learn to distinguish between the term *twelfth* when used as a synonym for the 2⅔′ (*fifth, black*) drawbar sound, and when used to denote the twelfth *harmonic* of the series of 8′ stops. In the latter it is at ⅓′, an octave above the 1⅓′, two octaves above the common 2⅔′, and three octaves above the unusual 5⅓′. Early in the history of the organ it was discovered that it is wisest to tune the various ranks (rows) of pipes like harmonics of 32′, 16′, 8′, 4′, or 2′ stops. These two new drawbars give the sounds of high harmonics (overtones) of the 16′ and 8′ *series,* and the right one also of the 4′ series. The tenth drawbar sounds in only 16′ and 8′ stops.

In showing number-arrangements that include the new drawbars a space is placed between drawbars nine and ten as between two and three and also six and seven. As formerly, these high drawbars are not generally pulled so far as lower ones. Natural law provides musical sounds that have lower harmonics (also drawbars) as *lounder* components than higher. We must observe this rule in making stops must useful in the music. However, an exception can be noted in Reed pipes with short resonators, as the Kinura, Vox Humana, Regal, and Rankett. In these very high harmonics are able to escape the pipes before the friction traps erase them! Therefore they require higher figures in the "brilliance" drawbars—Nos. 7 to 11 inclusive. Some rules for using the *tenth* and *eleventh* drawbars:

1. Both can be used in 16′ and 8′ open flue and Reed stops, but not the eleventh in 16′ and 8′ *stopped* Flutes, as the Tibia Clausa, Gedeckt, or Quintadena;
2. The eleventh can be used in 4′ (octave) flue and Reed stops, but not in 4′ *stopped* Flutes. The tenth cannot be used in any sort of 4′ stop;
3. Neither can be used in 2′ stops (although the ⅓′ in the eleventh drawbar is a component in 2′ stops).

Here a few stops using the new drawbars:

FLUES:

Foundation:

Solo Diapason 8′	00 6744 321 10
Viola Diapason 8′	00 6756 322 11
Violin Diapason 8′	00 7654 321 11
Fourniture IV	00 0001 012 02
Cymbal IV	00 0001 013 03
Solo Cornet VII	00 0111 121 20
Octave 4′ + Zimbel II	00 0202 013 03

Flutes:

Celestina 8′	00 2111 011 11
Celestina 4′	00 0201 021 01
Flute Harmonique 8′	00 3524 021 21
Major Open Flute 8′	00 7421 011 12
Rohrflote 4′	00 0401 011 01
Stentor Flute 8′	00 7842 321 32
Stentor Flute 4′	00 0605 032 02

Strings:

Belled Gamba 8′	00 4251 232 11
Ethereal Violin 8′	00 0234 132 21
Orchestral 'Cello 8′	00 6453 131 22
Orchestral Violin 8′	00 1234 123 21
Violin Celeste 8′	00 1234 234 32
Violina 4′	00 0102 034 01
Vox Celeste 8′	00 2131 021 11
Voix Mystique 8′	00 0012 121 11

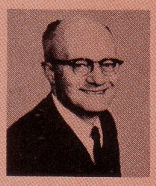
REEDS:

Chorus:

Liturgical Trumpet 8′	00 7688 454 32
Trompette 8′	00 5677 677 34
Trumpet 8′	00 5666 455 34
Tuba Magna 8′	00 8777 566 24

Short Resonators:

Sackpfeife 8′	00 1134 321 11
Vox Mystica 8′	00 0012 123 23
Vox Humana No. 1 8′	00 1210 110 11
Vox Humana No. 2 8′	00 1200 121 21
Vox Humana No. 3 8′	00 0111 100 11
Vox Humana No. 4 8′	00 0110 001 11
Vox Humana No. 5 8′	00 1110 001 22



MUSIC REVIEWS

BY PORTER HEAPS

THREE PENNSYLVANIA DUTCH CHORALE PRELUDES
by Alfred H. Johnson
J. Fischer & Bro. $1.25
Real nice, every one of the three pieces—*Not Jerusalem, Eventide,* and *My Gospel I Will Teach Thee.* If you like Bach Chorales you'll want to see this folio. The tunes are from an old Pennsylvania Dutch hymn book and have been harmonized and arranged by Mr. Johnson. The melodies are quite similar to the Lutheran Bach Chorales, and Johnson's arrangements sound "Bachish."

BEGINNING ORGAN BOOK
by Virginia Cline
Published by Virginia Cline
1641 Barberry Lane, Rt. 2
Gurnee, Illinois 60031
Most of the music is adapted from the Cornelius Gurlitt method. It's actually for the beginning child. Quite a bit of the music, not all of course, is presented in right hand and left hand octaves, the same notes in both hands, which teaches equal facility in both hands. If you are teaching beginning children, you might like to see this. No price is quoted!

PRIMER FOR SPINET ORGAN
STUNTS FOR SPINET ORGAN
by Ada Richter and Charles Ware
Theodore Presser Co. $1.50 each
If you are working with children, you'll like these books. The *Primer* is terribly simple. What I like is the "teacher's part" to be played along with the simple music for the early age child. The *Stunt* book is regular music, except that the technics the child is learning are called "Stunts" which make the learning more fun. A good idea, I'd say. These two folios are in the Richter-Ware series.

THREE BAROQUE ORGAN PIECES
arr. by Laurence Dilsner
Pro Art Publications, Inc. $1.00
Rigaudon (Balbastre), *Prelude and Fugue in C minor* (Sejan), and *Offertoire on "O Sons and Daughters"* (Le Begue). One thing I like about baroque music is that there is generally not too much pedal to worry about. I'm lazy like everyone else, I guess! Baroque music requires a specialized type of registration, which can be achieved on the Hammond drawbars perfectly. Dilsner's registrations are just right for the proper interpretation of the music. These are fine numbers, in the classic style.

"POP" ORGAN PLAYING
Books 1 and 2
by Albert De Vito
Kenyon Publications $1.50 each
A chord approach to "pop" organ playing which starts off right at the beginning with the playing of rhythm, indicated by R C C (root, chord, chord) and A C C (alternate bass, chord, chord). The left hand chords he uses are the notes C E G an octave below middle C, and B D F C, also an octave below middle C. In other keys, the basic chord is in the root position. No matter what method you are at present using, don't forget that you can always learn something from other approaches.

VOLUNTARIES FOR THE CHRISTIAN YEAR (Vol. 1)
Abingdon Press $2.00
"Twelve hymn tunes arranged as organ solos by leading composers, for seasonal use during the church year." This is what it says on the cover. The tunes, for the most part, are fairly familiar, but the music is what I like to call contemporary. We all like to find a word to describe what we mean, and I use the word "contemporary" to describe dissonance. If it's well done, I sort of like the contemporary style; its gets away from the banal harmonies we hear all the time. The modern popular music arranger uses altered chords for his effects, the church composer uses dissonance to achieve a "modern" sound. Here is the modern sound.

FOUR HANDS AT THE ORGAN —CHRISTMAS CAROLS
arranged by Axel Alexander
Hall Publications, Inc. $2.00
This is excellent. What fun you and somebody else will have playing these carols together, both of you at one organ. The arrangements are quite imaginative and should sound magnificent! Contents: *"We Wish You A Merry Christmas," "O Come, All Ye Faithful," "Silent Night," "Away In A Manger,"* and a *"Christmas Is Here Medley."* Hurry and get a copy!

INDEX TO PUBLISHERS

Abingdon Press, 201 Eighth Avenue, South Nashville, Tennessee 37203
J. Fischer & Bro., Glen Rock, New Jersey 07452
Kenyon Publications, 1841 Broadway, New York, New York 10023
Pro Art Publications, Westbury, L.I., New York 11590
Theodore Presser Company, Bryn Mawr, Pennsylvania 19010

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.

The original idea of this particular arranging problem was to illustrate some of the almost endless number of styles that might be used in arranging an organ accompaniment for a vocal solo. Layton, however, has conceived his accompaniment as background for the project melody to be played on an electric guitar. There are, to be sure, possibilities of performance problems with this popular instrumental combination of electric guitar and organ, because the slow tremolo suggested for the guitar is to be used with a full (V3) vibrato on the organ. [The major problem, obviously, is to arrange a pulsating tremolo and vibrato that will, in some manner, coincide so as not to cause a "beat" or throbbing effect that can be as disagreeable and disconcerting as the "beat", or throb, caused by the difference in rate of vibration between two tones almost, but not quite, in tune. Anyone who has heard "Speakers" that have their own mechanical tremolo used in conjunction with the vibrato system of an organ, knows the disturbing effect that results from an improper adjustment producing pulsations that either are not compatible or not constant in ratio. The combination of speed adjustments for tremolo and vibrato usually allows at least one possibility for a consistent and amicable ratio between the two mechanical pulsations. The ratio may be one to one, two to one, even three or more to one—anything is all right as long as the ratio is constant.]

Eddie's arrangement reveals the consistent use of very specific compositional techniques. In fact, his arrangement is an ideal example of the means he employs to fulfill the principles that account for the uniqueness of his style. Layton, in an article that appeared in a 1963 issue of *The Times*, advised the student organist to make arrangements tasteful yet not complicated, to use extended harmonies of 9th, 11th, and 13th chords to enhance the melody, and to personalize one's effort by special additions such as a coda or a four-bar "tag." Eddie has followed his own advice when preparing this sample of his work. He added the personalized four-bar ending, he has avoided the use of performance difficulties, and he has enriched the total effect by skillful additions of 9th, 11th, and 13th chords. There are many characteristics of Layton's work that are of paramount interest to organists. Yet the one single feature that likely offers the greatest help for young performers is his development of basic harmonization patterns with multiple passing tones. When, of course, these multiple passing tones result in identifiable chords, they must be recognized and treated as regular chords even though their injection into the composition has come about, not by means of a change in the basic harmonization, but rather through colorful movement in two, three, or four voices. When these passing tones involve chromatic movement (i.e., movement by half-step without regard to the key signature), the resulting passing chord will appear to have little or no relation to the basic harmony or the tonality of the key signature. The fundamentals of this technique of music composition are not new and a brief analysis of several basic examples may assist one to develop the understandings needed for the application of these principles to one's own playing.

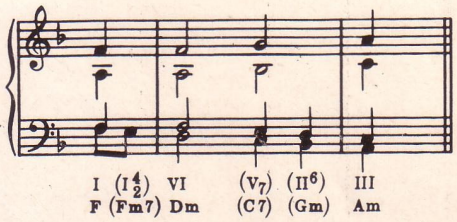
Example 1, illustrated (right) is from the choral writings of none other than the great Johann Sebastian Bach. The three examples indicated above, have been transposed from their original keys to the key of F major, so as to simplify recognition of their relation to the Layton arrangement. The basic harmony, marked by chords not enclosed in brackets, is tonic, 1st degree, F chord; submediant, 6th degree, Dm chord; and mediant, 3rd degree, Am chord. The $I\frac{4}{2}$ chord (F major seventh), the V_7 chord (C_7), and the II^6 chord (Gm) are all the result of multiple passing tones that just happen to form chords. All good music literature abounds with these interesting harmonic developments.

Example 2, is from Christoph Gluck's *Orpheus*. This example is constructed by movement through the basic tonic, 1st degree, F chord. The colorful Dm, and B^b chords occur because of this movement.

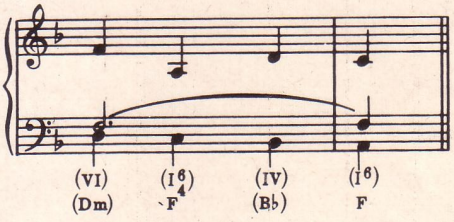
Example 3 illustrates the same principle in a more modern idiom using chromatic passing tones. Although there are four harmony changes (indicated by both standard symbol systems) that must be made to play this one measure of music, the original basic pattern of harmony for the measure would be simply the tonic, 1st degree, F chord and the dominant, V_7, C_7 chord. Observe too, that the chord on the second count being built on a chromatic passing tone, is foreign and unrelated to the tonality of the key of F major in which it appears. Now, with a basic understanding of the principles of this technique, we may turn our attention back to Layton's arrangement. The obvious basic harmony for measure one is the tonic F chord. The total chordal effect is, however, an F chord with the passing tone G on the 1st

Arranging Workshop

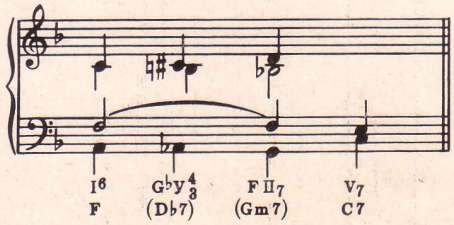
EXAMPLE 1



EXAMPLE 2



EXAMPLE 3



count (G can't be considered a ninth because E the seventh isn't sounded), F augmented triad on count two, F chord with the major seventh on the third count, and the F_7 (dominant of B^b) on count four. The quarter notes in the organ accompaniment are superb examples of passing tones producing passing chords for the enrichment of a simple basic harmony that is inherent in the melodic continuity (i.e. basic harmonization for the melody of measure one is F chord). [Most of the popular type melodies are simple and pure in structure and therefore likely to require a very basic harmonization with nothing more radical than the occasional transition to chords of a key once removed on the sharp side (Key of C transition to key of G etc.).] As Eddie's work indicates, an extensive harmonic development may be devised for even a simple basic structure. The true artist of modernizing sounds in this manner will realize that the basic harmony should never be forced. One must be aware, as is Layton, of the basic tonality and then unfold a modernization that makes "sense" by its logical movement.

[The recommendation for registration is, as indicated on the music, 00 6886 221 for Swell manual, and 00 7643 431 for the Great. Each of these combinations are true organ quality and each is closely represented by a standard pre-set. The Swell registration is close to the sound of the pre-set on the Swell A key but obviously without the 16′ tone included. It's a diapason with a strong reed quality that, when used with the recommended V_3 vibrato, has string tone characteristics. Strangely, the small amount of "super-structure" tone indicated (last three drawbars, 221) will not be adequate in some installations where the "Speakers" are some distance from the performer and audience. The Great manual registration is also a basic diapason and practically the same as the standard pre-set F key on the Great manual. This horn-type diapason is a good trombone without vibrato, or, it's a good tenor saxophone with a V_1 vibrato. As indicated here (with V3), it's a fine accompaniment sound for the range of the part for which it is employed.]

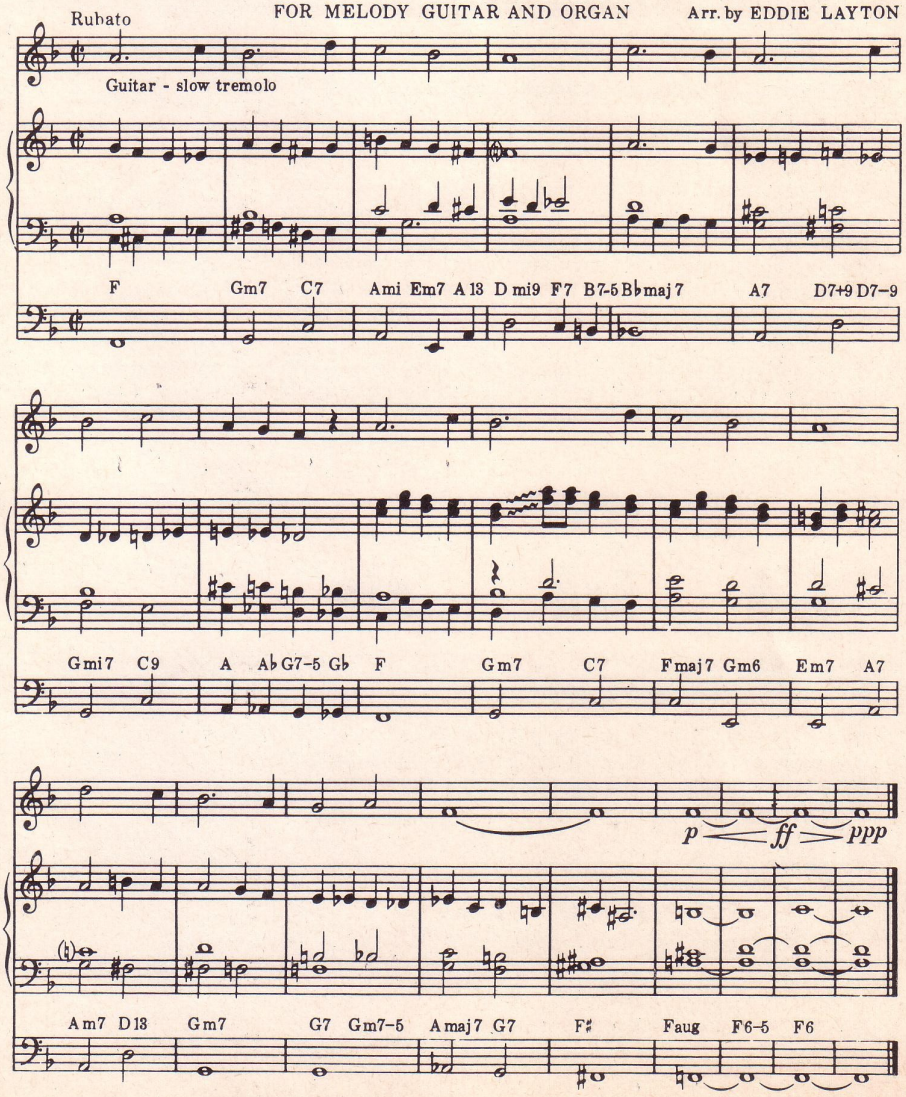
Eddie Layton deserves great credit and applause for his unique contribution to modern organ playing. He has made guest appearances on all major T.V. and radio networks, and, although his "home base" is in New York City, he has entertained audiences in many remote parts of the world. Eddie has been rightly nicknamed the "King of Organ Sounds" because of his artistic development of the super-structured chords of the 9th, 11th, and 13th.

The popular and versatile Mercury Records soloist, EDDIE LAYTON, has submitted an example of the way he would stylize the current WORKSHOP project.

BY JOHN P. HAMILTON

Project Melody

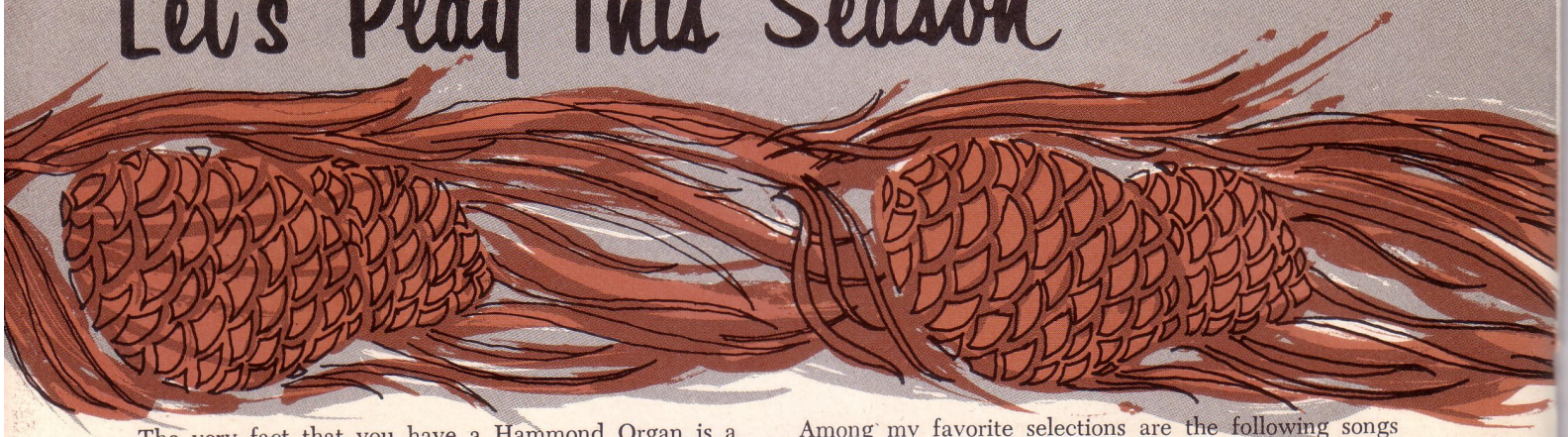
FOR MELODY GUITAR AND ORGAN — Arr. by EDDIE LAYTON



VIB. FULL or 3
UPPER 00 6886 221
LOWER 00 7643 431
PED. 44

BY TED BRANIN

Let's Play This Season



The very fact that you have a Hammond Organ is a significant indication of something about your personality! It indicates the fact you are a "DOER," not a "LET-DOER." If indeed this applies to you, why not really be a DOER this season and play a lot of Christmas music? It will benefit you greatly with a warmth of good will that you personally will gain and will impart to others, by playing lots of familiar selections instead of always just listening to recorded music. Much of the old, and genuinely wonderful Christmas spirit can be revived this way!

TRADITIONAL HYMNS, CAROLS, and ANTHEMS

There is a wealth of material, as you know, in this area of music with a religious text. Many fine melodies and sincere ideas in the words are there for you to use. They can, however, be "murdered" if we give no thought to registrations. One of the most noticeable differences between a jazzy tone and a dignified church-like tone is in the amount of vibrato (the fast wavering of the pitch) being used. Most jazz qualities use a lot of vibrato, whereas the more dignified tones are produced with no vibrato, or with just a small amount. For the selections of a serious nature, I would suggest using the *Vibrato Cancel* tablets as follows, regardless of the other tablets being used:

THE THREE BLACK VIBRATO TABLETS:

No Vibrato Medium Vibrato Small Vibrato

Play these serious selections holding down the chord buttons, the rhythm bar, and the left pedal. You'll enjoy the total effect.

POPULAR CHRISTMAS SONGS

The popular songs about Christmas are fun for everybody. In general, the vibrato cancel tablets will be left off, so that a full rich tone emanates from the organ. Play these selections just as you would any other popular songs.

Among my favorite selections are the following songs which are most easily obtained in sheet music form. They can be played with or without a beat according to your desire: *White Christmas, I'll Be Home For Christmas, The Christmas Song* ("Chestnuts Roasting On An Open Fire"), *Frosty The Snowman, Santa Claus Is Coming To Town, Rudolph The Red-Nosed Reindeer, Silver Bells, Winter Wonderland, Sleigh Ride,* and *Mr. Santa* (the tune of *Mr. Sandman*). If you don't have all of these, get them, and you'll enjoy building up your Christmas collection.

Here are some ideas to apply to several of these songs, making them interesting to work out:

White Christmas: Use the first and second tablets in each of the three groups of white tablets to produce a broad mellow tone. Play it through twice, adding the "Soprano" and "Brilliant" tablets on the second chorus. This will brighten up the tone quality, providing a very good contrast.

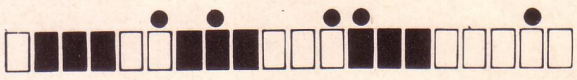
The Christmas Song: Play without a beat. The beauty of this song is particularly in the chord changes, and when it is played slowly and smoothly, these will be brought out to full advantage.

Frosty, Santa Claus, and *Rudolph*: These three songs are great when played with a beat. They provide a good incentive to get the 4/4 beat into shape! Use this setting of the three black tablets at the left to bring out a strong beat:

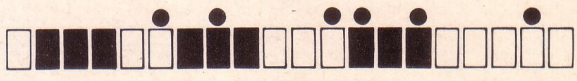
Turn the pedal balancer up a little, and play Pedal-Bar-Pedal-Bar in each measure. You'll find them fun to play with a beat.

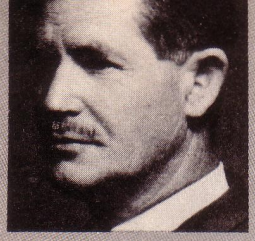
Silver Bells: The chorus on this song is in two parts. Try the following registration on the first part, and then add the percussion tablet on the part that starts "Silver Bells . . ." for a lovely bell tone:

First Part:



Second Part:



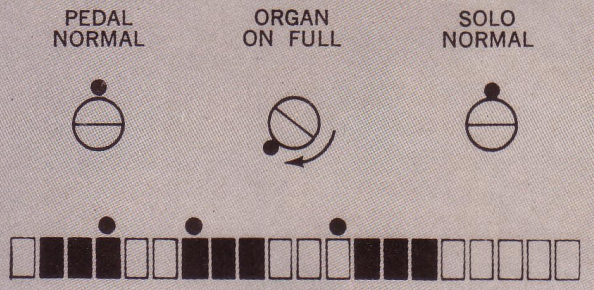


JINGLE BELLS (with sleigh bells)

arranged by Ted Branin

Note: This is one of those special effects that takes a little preparation:

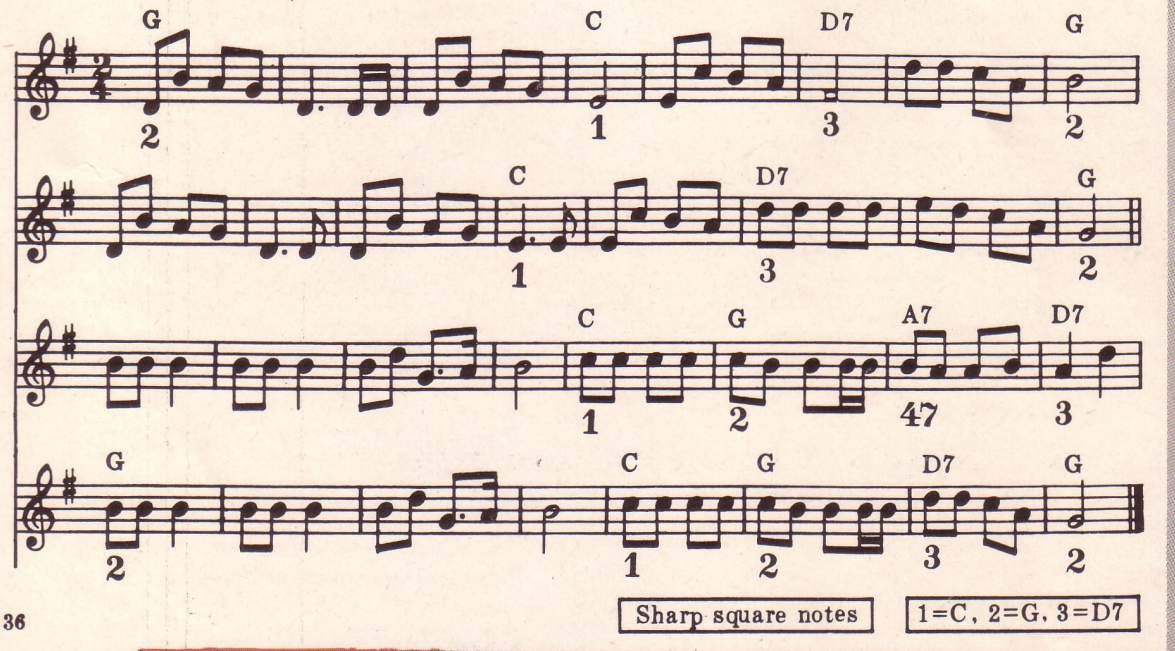
1) Set the tablets and balancers as follows:



2) Wedge a paper match book between the top two keys, E & F to hold them down. Nothing will sound yet.

3) When you are ready, turn on *Strings* and *Brilliant* tablets at the same time, and wave the volume lever (or volume pedal) back & forth rapidly for the sleigh bells.

4) Then play the song in the same manner. The sleigh bells will keep on ringing. End up with sleigh bells alone!



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In the second part where the percussion tablet is on, each melody note will have to be separated slightly from the others to bring out the bell tone.

Winter Wonderland: This is pretty lively with lots of repeated notes. To make the quick notes respond rapidly to your touch, use the "Solo Fast Attack" tablet with any combination of white tablets for the keyboard tones. For an ending with a fade-out, play the last two measures ("Walking in the Winter Wonderland") three times, getting softer and softer.

HAVE A WONDERFUL MUSICAL CHRISTMAS!

FUN AT THE HAMMOND

BY ORVILLE R. FOSTER

PLAYING FROM YOUR HEART

This is the wonderful time of the year when (sometimes in spite of ourselves) we feel the warmth and glow of the Christmas season. It is the time of our lives when we sincerely feel that we cannot do enough kind things for our fellowman. This is the time when the fires within our souls burn brighter, with a greater love and warmth, and we feel within ourselves the *need* to show our neighbor that we really *do* care about him. We surprise ourselves many times during every Christmas season with the richness of our own personality; with the willingness we suddenly display to really make life more worth the living. Too bad that people don't keep that same feeling throughout the whole year; but, we *can* keep it in our organ playing day after day, month after month if we but learn to get that *warmth* into our performance at the keyboard. Many have admired your playing when you really do that. You, yourself, have felt different, and wonderful, when it has happened even just a few times in your own playing. Many organists have *wanted* to do just that; to make their playing sound as if it really came from the heart, and not just a series of sterile notes, played by unthinking fingers. Actually, few organists have done it to a real perfection. . . . why? Simply because they were afraid to "let themselves go" and really pour their soul into their playing. How can you do this in such a way as to let your listeners really *feel* the love, and the warmth and the glow of your own soul as you play? Study this article carefully, and I hope the results of that study will improve your own playing a thousandfold.

Playing from your heart consists of *two* big things:

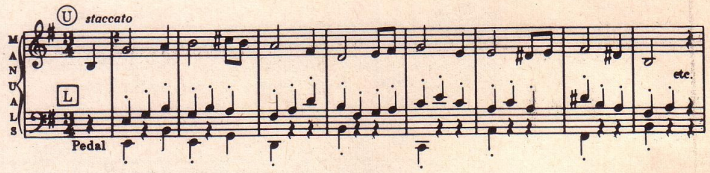
- Learning carefully the techniques of *smooth* playing
- Thoughtful *personal* interpretation

Let us take each of these two important facets and explore the real possibility of your mastering each of them.

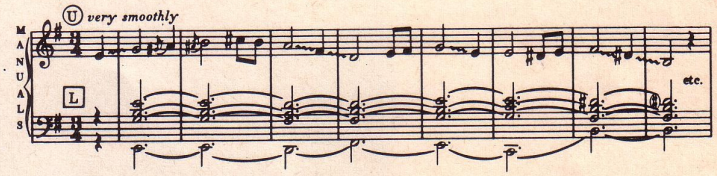
THE TECHNIQUES OF SMOOTH PLAYING

1. The overlapping of tones in the melody line.
2. The mastery of the technique of the small glissando.
3. Chord (left hand) smoothness.
4. Pedal smoothness.

1. We have written again and again of the *vital* necessity of making the melody line *smooth*. You have known, and perhaps have tried, and yet you feel that your playing is not as smooth as it should be. We have been playing organ for over thirty-five years, and still feel that our playing is not as smooth as we would wish to have it. If, after thirty-five or more years of playing organ, *we* strive daily to make our playing even smoother, what really *little* amount of effort you have given to it! Now, the basis of smooth playing is to see that each note of the melody line is connected to the note before and after it. I never allow myself the luxury of going from one white note (for example) to the next white key without going through the intervening black key. Let me give you an example. Play the following Christmas number, *What Child Is This?*, exactly as it is written. Separate, disconnect *each* note from the following one and keep the time strict: Notice, please, as you do it, how tremendously *un*interesting it is:



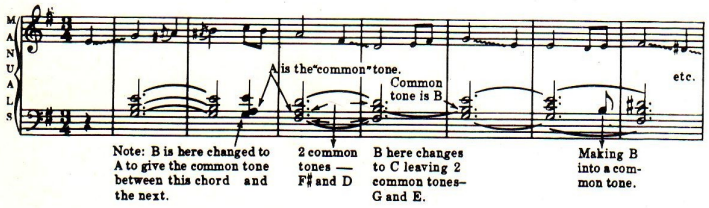
Now, try it again in the following example and notice (by *crushing* the small notes into the larger notes) how much smoother this rendition is:



Now that you have seen the effect of what "going through each half step" has on the whole composition, make a New Year's resolution to play *all* your melodies by going through each half step, so that the melodies *flow*. . . . one note flowing into the next until the whole number is like a golden tinsel ribbon twining in and out of the tapestry of music you are weaving. *Practice this, please, until you do it perfectly*!!!

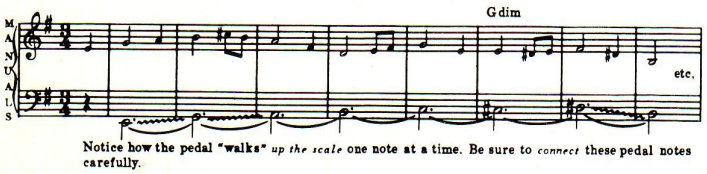
2. The small glissando. Not too long ago we wrote a whole article on the perfection of the small glissando. I wrote that when the following melody note is more than a whole step away from the melody note you are now holding, then make a *small glissando* to that next melody note. I pointed out that the most important feature of that small glissando (or slide) was that you crush the notes together, releasing the first few notes only after you had struck the last note of the glissando, and that you *must* close the Swell pedal as you do the glissando and that as soon as you have reached the final note of the little glissando, then you must open the Swell pedal rather rapidly to give that final note character. Most of the small glissandos are done *down*. . . . not up!!! Try that in this musical example:

3. Left hand chord smoothness is a must if your playing is going to be of the calibre you wish it. This means that you must literally *crawl* from one chord to another. The finest way, of course, is to see if there is a "common tone" (that is, one tone which is "common" or which appears in both of the chords) on which you can pivot. If there is not, then you must *invent* a common tone on which to perch as you change chords. Take a look closely at the left hand part of the following, and then practice it over and over again until you can *hear* the chords melt one into the other.



See how that is done? It's one of the most important phases of organ playing that you can ever learn, so work on it night and day until every left hand part you play will be that smooth.

4. Now, for pedal smoothness. This is much more important than you perhaps may realize. The pedal part is the under-pinning of the whole composition. It is the rubber tires on which your composition rides. Now, if one of the tires is flat, or two or more are overinflated, the ride will be bumpy. And isn't that same thing true of many of your own left hand parts? If you don't think so, then play over any number you now do on organ, and listen particularly to the *Left Hand* part. Hear how "bumpy" that sounds? Let's get rid of that bumpiness by smoothing out the pedal part. I suggest that you play the pedal part of the following example *alone* before adding the other parts and try particularly hard to keep it smooth and nice.



Notice how the pedal "walks" *up the scale* one note at a time. Be sure to *connect* these pedal notes carefully.

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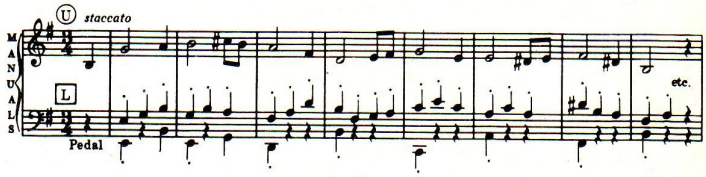
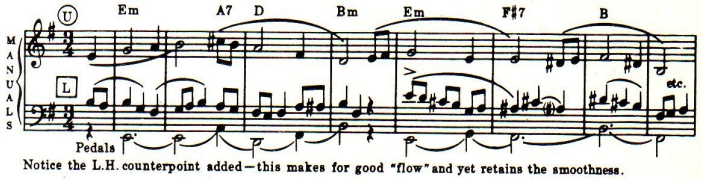
PERSONAL INTERPRETATION

Here we come to the most interesting part of organ playing . . . putting *you* into your playing. Here is the place to make yourself proud when you can really say that your interpretation is different from anyone else's. You must think and play in phrases. . . . ah, there is the secret!!! No disconnected phrases. . . . all of them must blend together so that they become a connected whole. Do the following as marked and notice how poor it sounds:



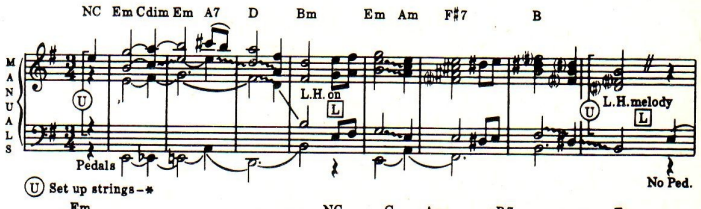
Now, do it again in the fashion I have written it below, and notice instantly the difference in the sound, *and* in the interpretation.



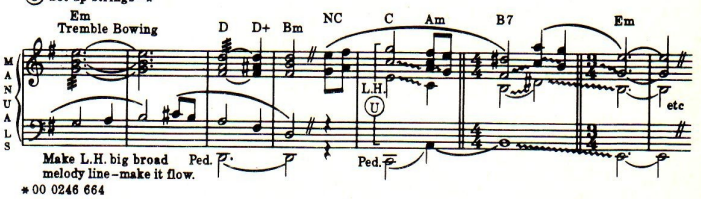
Notice the L.H. counterpoint added—this makes for good "flow" and yet retains the smoothness.

U 84 8664 444
L 00 7777 720

Here, in the final example of personal interpretation, I have done the melody line in several different styles. You should spend a great deal of time on learning each of these styles, and master each of the stylings completely . . . then (and only then) will you find that you are really making progress. Play the following through carefully and thoughtfully, noting the change in registrations the changes of melody line flow, and the difference in interpretations.



U Set up strings—*



* 00 0246 664

If you take this little study column seriously and work hard on it, you will find to your amazement that everything you learned here can be transferred to any other number you want to play, and you will indeed be having more and more FUN AT THE HAMMOND. A merry, merry Christmas to each of you.

beginner's corner

Dear Hammond Friend,

I wish you and yours Christmas and a and musical new

ABSOLUTE BEGINNERS:

Play the chords designated in large print.

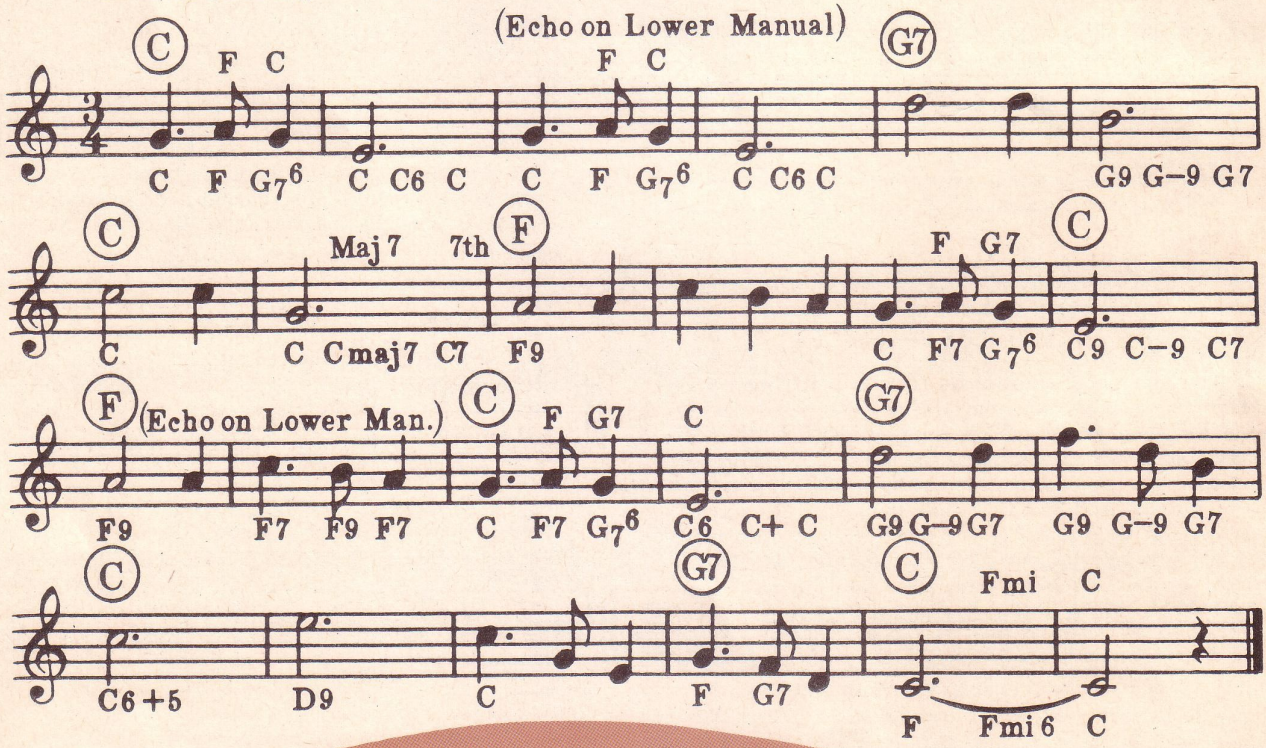
ELEMENTARY PLAYERS:

Add the Chords written in small print, above the music.

SILENT NIGHT

UPPER: 13 6423 333 (33)
or Fl. 8', Violin, Oboe, Quint
VIBRATO: Full, Normal, or V-3

LOWER: 00 3800 000 or 3800 0000
or Fl. 8', Melodia 8'
PEDAL: Sub Bass or 4, or 42 or 4020



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a most meaningful happy, healthy, prosperous year. ..... Mildred Alexander

ADVANCED PLAYERS:
Play the fuller chords and movements written below the staff, but please know your listeners, and add the more modern harmonies ONLY when they will be appreciated. Many people like *Silent Night* played very simply, as originally written.

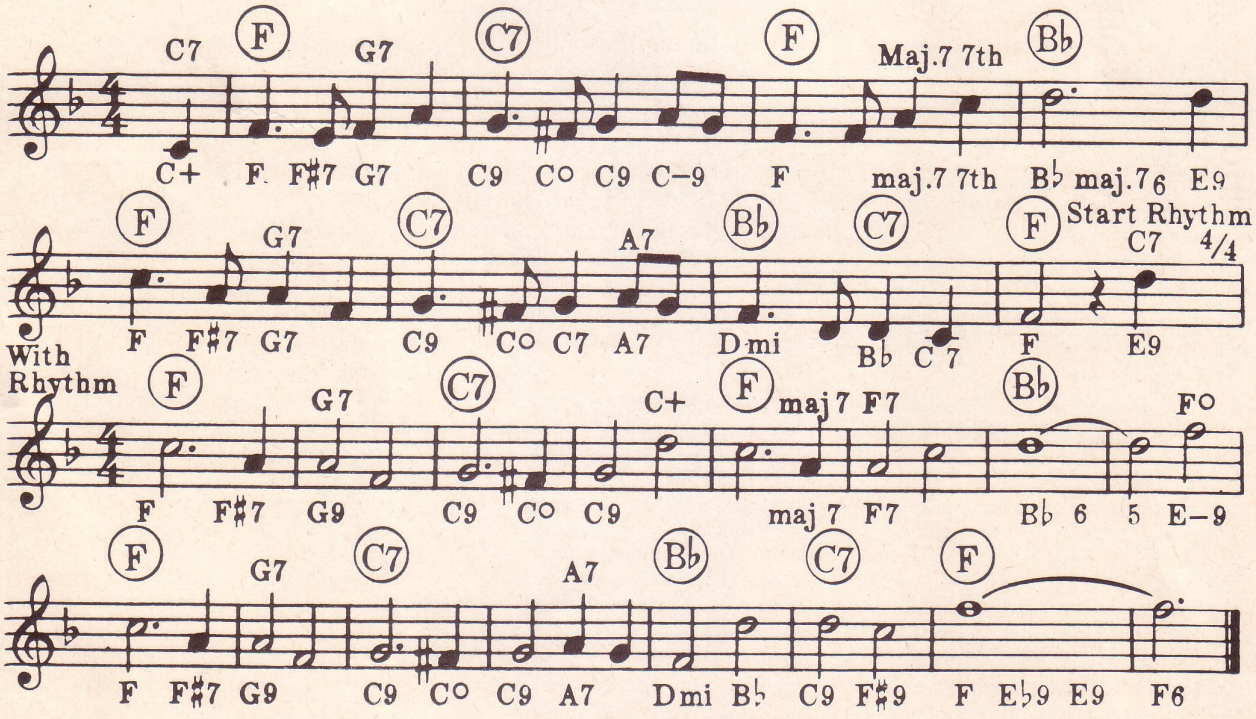
(As on the preceding page, play the chords written for your particular level of playing, and then try those a little harder.)

AULD LANG SYNE

UPPER: 64 8866 444 (33)
or Fl 16′8′, strings 16′8′
Reed 16′, Oboe, Quint

LOWER: 00 8806 000 or
Ensemble or Fl, string,
melodia, horn

VIBRATO: Full, Normal, or V-3
PEDAL: 6, or 64, or 6242, or Major Bass and Echo Bass.



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

IRVING BERLIN and "WHITE CHRISTMAS"

1942 was one of the blackest years in American history. The war in Europe had not yet reached its turning-point; the war with Japan was grim, and its outlook disheartening.

Irving Berlin, perhaps the most popular of popular song writers, was 54 years old, but he was fighting in the way he knew best—through music. He had written a show, *This Is the Army*, which was produced on Broadway with overwhelming success in July (he was later to tour with the show throughout the world, giving performances virtually at the fighting fronts); his "God Bless America," as sung by Kate Smith or Bing Crosby, was *the* patriotic ballad of the war. And now he wanted to write an "entertainment," something with "big name" stars to however briefly take the nation's mind off its agony.

Some years back, he had done a story for a full-scale Broadway musical that had never been produced. Now he sold the same idea to MGM in Hollywood as a movie ideally suited to the talents of Bing Crosby and Fred Astaire. Its basic idea revolved around American holidays, and Berlin wrote a song for each one of them. The name of the movie was *Holiday Inn*. The name of the Christmas song was "White Christmas."

"White Christmas" touched the hearts of every American who heard it, both in this country and overseas. It is unquestionably the most popular song Berlin ever wrote (it sold six million records and three million copies of the sheet music in its first year!), and, with its simple sentiments and haunting melody, it has become a "classic" song, one played every year at Christmastime, as familiar as the most familiar carol or sacred song. Like all of Berlin's best songs, it is easily hummable, easily remembered, deceptively simply in structure, and impossible to write—for anyone except Irving Berlin.

Thus that day when Irving Berlin wrote "White Christmas" to entertain a nation at war must be ranked among music's most memorable moments.