

FIRST HALF-HOUR INSTRUCTION

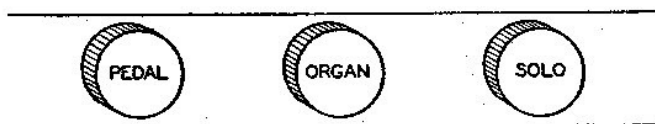
on the

HAMMOND CHORD ORGAN

The following simple procedure will enable anyone with *no* musical training to play an easy piece of music, enjoyably, in less than half an hour.

1. **TO TURN ON.** Under the keyboard, toward the center, find a black lever. Pull down and to the right. This will cause a click and light the pilot light.

2. **THE BALANCERS.** Above the playing keys, on the black panel, are three round knobs called "balancers."



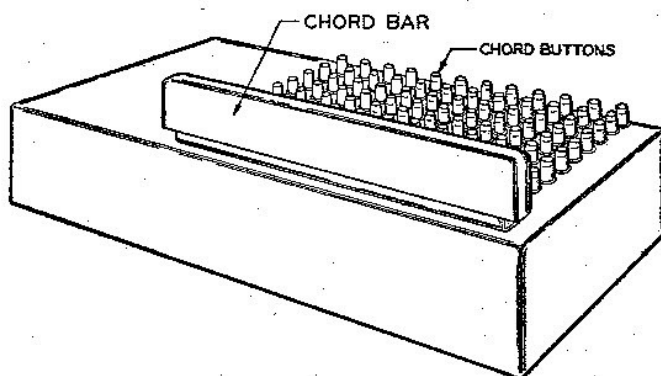
Turn these so the words "Pedal," "Organ," and "Solo" are right side up and horizontal.

3. **THE STOP TABLETS.** There are twenty black and white stop tablets in a row, across the top of the instrument. At the top of each sheet of music the following kind of diagram appears:



Run the thumb horizontally across the *top* of all the tablets, thereby causing each one to be pushed in at the top as far as it will go. *Next* look at the diagram and note the black dots above some of the tablets. In this case only seven tablets are so marked. Press the corresponding tablets *at the bottom*, as far as they will go. Dots will appear at the top which can be compared with the diagram on the music.

4. **THE CHORD BUTTONS AND CHORD BAR.** The Chord Buttons, in twelve rows of eight, are played with the left hand, *one button only* at a time. In front of them is the Chord Bar.



This is used to play rhythms and accents. In the beginning, *use it as a hand rest*. You will find it com-

fortable to rest the whole weight of the hand on the chord bar, *holding it down all the time*. While doing so try pressing buttons, one at a time, at random, going smoothly from one button to the next.

5. **THE PEDALS.** There are two pedals to be played with the left foot. The pedals bring on low notes, *provided* some button is being held down. Otherwise not. The pedal notes are always the correct ones, automatically, to go with the chord being played.

In the beginning, put the left foot on the *left* pedal and *rest it there* permanently. In this way the chords will sound very much better with the added bass "root" note.

Now repeat the procedure of pressing one button after another, at random. Go smoothly from button to button, with the left foot on the left pedal all the time, and the hand resting on the chord bar.

6. **THE EXPRESSION CONTROL.** This is the lever with which the instrument was turned on. It

should bear against the *right side* of the right knee, and makes the music louder as the knee is moved to the right.

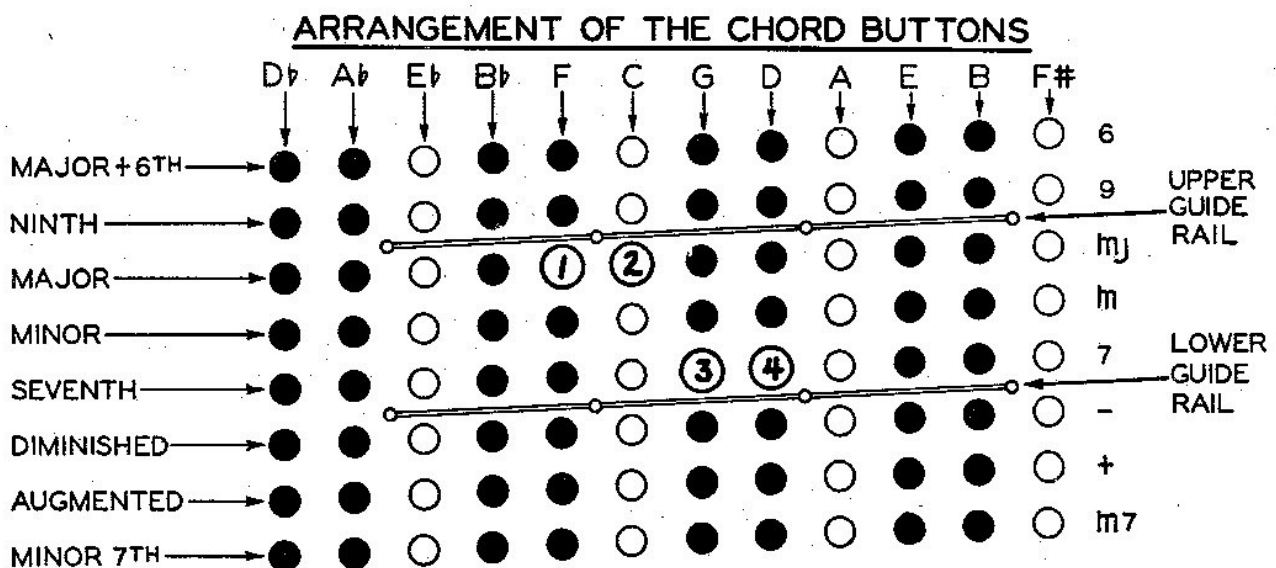
SIMPLE STYLE OF PLAYING

There is one style of playing which is extremely easy, and yet sounds beautiful.

It consists of playing a simple, slow-moving melody with the right hand, never playing more than one note at a time.

The left hand then holds one button down at a time, with only slow changes from one button to another. The left foot simply rests on the left pedal, all the time, and the left hand rests on the chord bar. A great deal of the music supplied with the instrument can be played in this way.

Using "Silent Night" (page 4) as an example, the following instructions will enable anyone to play this piece in a few minutes.



CHORD BUTTON CAPS. Don't let the Chord Buttons alarm you as being complicated. Certain chords and sequences of chords occur over and over again. The most important chords have been given Chord Numbers. In "Silent Night" (and all other music written in the key of C), the most important chord is the C MAJOR chord, and is given the number 2. The next most important chord is the G SEVENTH chord and is given the number 3. The F MAJOR chord is No. 1 and the D SEVENTH chord is No. 4.

Supplied with your instrument are four small plastic caps which can be placed over these four principal Chord Buttons. They serve to identify these chords at a glance, and also are easy to "feel" with the fingers because they stand above the other buttons. Place these four caps on the four Chord Buttons as shown in the diagram. The buttons may have been left in the wrong positions for the piece you intend to play so check this.

If you are not sure of the locations, refer to the diagram, which shows the button caps placed in position for playing in the Key of C.

SHEET MUSIC. The sheet music for the Chord Organ is very simple because it is necessary only to indicate the melody line to be played with the right hand and the Chord Buttons to be played with the left hand. Each piece of music is supplied in these two forms:

(a) The "STANDARD MUSIC" in which the melody line is scored in the conventional manner. If you have ever had any music lessons, you may prefer this form. The Chord Numbers are written in bold type below the staff.

(b) If you have never had any music lessons, you probably will prefer the "PICTURE MUSIC" form which is printed on the back side of the sheet. In this type of music all the notes are spaced from left to right as on the keyboard, and the vertical length of each note indicates how long to hold down the corresponding playing key. This music is read in columns from top to bottom.

Vertical "guide lines" show the locations of the black keys (in groups of two and three). Black notes are shown in solid black, whereas white notes are shown in white, with their letter names. A keyboard "picture" at the top enables you to locate the first note in each column. This "picture" does not include the full keyboard, but always starts at the lowest note so that you can locate your first melody note by counting up from the left end.

The Chord Button numbers are shown to the left of the notes.

You are now ready to start playing. Perhaps you will first want to try the right hand melody part alone, and then the Chord Buttons. In order to play the Chord Buttons smoothly, make it a habit to use the little finger for the No. 1 button, the ring finger for the No. 2 button, the middle finger for the No. 3 button, and the index finger for the No. 4 button. You will find that a great many selections do not use more than these four chords. "Silent Night," for example, makes use of only three of them.

Remember that the most desirable accompaniment effect is produced by smoothly depressing the Chord Buttons. Make a point of "creeping around" on them; that is, don't release a button until you depress the next one.

SILENT NIGHT — KEY OF C

(Picture Music)

REST LEFT HAND ON CHORD BAR
REST LEFT FOOT ON LEFT PEDAL

	2=C
1=F	3=G7
COUNT 3	



Rest Left Hand on Chord Bar.
Rest Left Foot on Left Pedal.

(Standard Music)

LOWEST
MANUAL
KEY IS

	2=C
1=F	3=G7

SECOND HALF-HOUR INSTRUCTION

on the

HAMMOND CHORD ORGAN

The purpose of the following information is to show you how to play the entire library of music supplied with your instrument.

THE MUSICAL "KEYS"

Everyone has heard the question, "What key do you play it in?" This refers to the note on the keyboard which is being used for "do" in the familiar "do, re, mi, fa, sol, la, ti, do" progression. The key note is designated by the name of the last chord of the selection. In your "First Half-Hour Instruction," "Silent Night," for instance, was in the key of C MAJOR (the last chord being C MAJOR). Most music is written in the key of C, F, G, B \flat , E \flat , A \flat , or D. Different keys are used to avoid tonal monotony and also to cause the particular melody to fall in the usual voice range.

MORE ABOUT THE CHORD BUTTONS

As pointed out before, don't let the number of Chord Buttons alarm you. Here is an astounding fact: You will be using only THREE of the 96 Chord Buttons for over half of the time when play-

ing in any particular key! As explained before, the principal chord in the key of C is C MAJOR which is called the No. 2 chord; G SEVENTH is the No. 3 chord; F MAJOR is the No. 1 chord; and D SEVENTH is the No. 4 chord.

Referring to Figure 1 below, we see that these four principal chords lie in four adjacent vertical rows with the Nos. 1 and 2 Chords in the MAJOR row (just below the upper guide rail) and Nos. 3 and 4 Chords in the SEVENTH row (just above the lower guide rail).

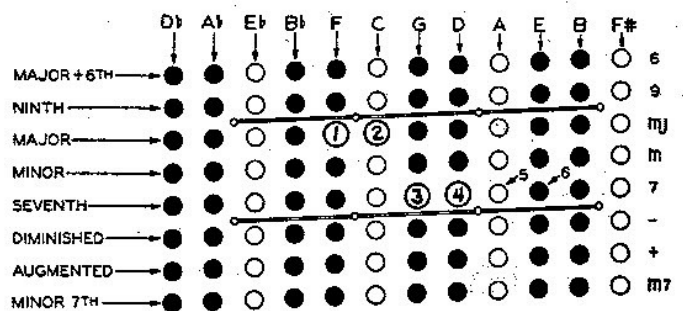


FIGURE 1 - BUTTON CAP LOCATIONS FOR THE KEY OF C

When playing in another key, you need merely shift the button caps to the left or right from this position. Their relative position remains the same.

For instance, when playing in the key of G, the No. 2 Button is then G MAJOR (instead of C MAJOR as it was in the key of C). Likewise, all the button caps should be moved one row to the right. When playing in the key of F, the No. 2 Button is then F MAJOR and all the button caps should be moved one row to the left. Figures 2 and 3 below show the locations of the button caps for these keys.

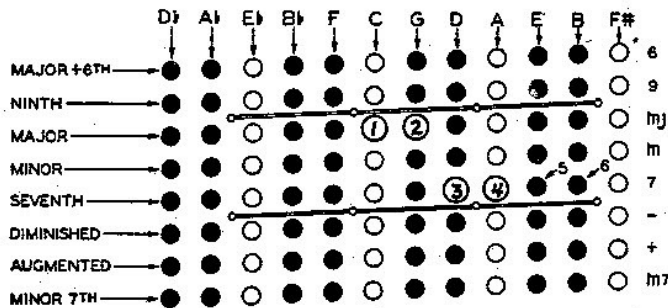


FIGURE 2 - BUTTON CAP LOCATIONS FOR THE KEY OF G

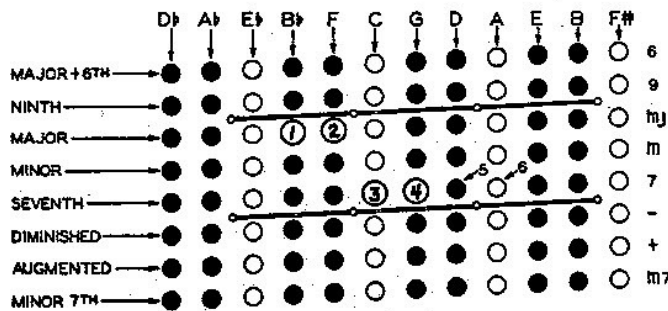


FIGURE 3 - BUTTON CAP LOCATIONS FOR THE KEY OF F

PLAYING "SILENT NIGHT" IN THE KEY OF F

To show you how the button caps are transposed when playing in different keys, let's play "Silent Night" in the key of F. All the button caps should

be moved one row to the left from their positions when you played this selection in the key of C. Referring to Figure 3, No. 2 chord is F MAJOR, No. 3 chord is C SEVENTH, No. 1 chord is B \flat MAJOR, and No. 4 chord is G SEVENTH.

On page 3 are shown the two types of music for "Silent Night" in the key of F. You will find that the right hand melody part is played on different keys, but that the left hand Chord Numbers are exactly the same as in the key of C. They "feel" the same, but actually play different chords because you transposed the chord button caps before you started to play.

SQUARE NOTES

Note that in the "Standard Music" form of "Silent Night—Key of F," all of the "B \flat " notes are shown as *square* wherever they occur. This is to remind you of the "B \flat " in the key signature. A box at the lower left corner of the music sheet shows whether the square notes refer to sharps or flats, depending upon the key signature used.

RULES FOR LOCATING THE BUTTON CAPS

- (1) Referring to the box at the lower right corner of the music, place the No. 2 cap on the button designated as No. 2. This is a MAJOR chord and generally indicates the key in which the music is written.
- (2) Place the No. 1 cap on the button designated as No. 1. This is the MAJOR chord to the left of the No. 2 cap.

SILENT NIGHT – KEY OF F



(Standard Music)

Rest Left Hand on Chord Bar.
Rest Left Foot on Left Pedal.

LOWEST MANUAL KEY IS

FLAT
Square Notes

2=F
1=B \flat 3=C7

(Picture Music)

REST LEFT HAND ON CHORD BAR
REST LEFT FOOT ON LEFT PEDAL

REST LEFT HAND ON CHORD BAR
REST LEFT FOOT ON LEFT PEDAL

REST LEFT HAND ON CHORD BAR
REST LEFT FOOT ON LEFT PEDAL

2=F
1=B \flat 3=C7
COUNT 3

(3) Place the No. 3 cap on the button designated as No. 3. This is the SEVENTH chord one vertical row to the right of the No. 2 cap.

(4) Place the No. 4 cap on the SEVENTH chord to the right of the No. 3 cap.

The No. 5 and No. 6 chords are the next two SEVENTH Chords to the right of the No. 4 cap. Button caps are not supplied for these chords because they are not used as often and it is easy to "count over" from the position of the No. 4 cap.

For your convenience a box at the lower right of each sheet of music shows the Chord Names of the Nos. 1, 2, and 3 chords.

IMPORTANCE OF USING CHORD NUMBERS

Each piece of music has both the Chord Names and the Chord Numbers written on it. On the "Standard Music," the abbreviations for the Chord Names are written above the melody notes with the Chord Numbers below. In the "Picture Music," the Chord Names are in a column at the extreme left. It is strongly recommended that you use the Chord Numbers rather than the Chord Names. By so doing you will recognize familiar chord progressions at a glance on the music regardless of the key. For example, the sequence of chords Nos. 3, 2, 1 and 2 is common to hundreds of well-known musical selections. The Chord Number system conforms to standard classical harmony notations where, for example, the Chord Organ chord No. 1 is known as the "Sub-dominant" chord, chord No. 2 the "Tonic." chord No. 3 the "Dominant-Seventh," etc.

The symbol "NC" (meaning "no chord") is used where no accompaniment is desired. In this case, no Chord Button should be depressed.

ABBREVIATIONS FOR CHORD NAMES AND CHORD NUMBERS

To save space on the sheet music, the Chord Numbers as well as the Chord Names are abbreviated. The Chord Name abbreviations are indicated on the instrument in a column to the right of the Chord Buttons. Note, however, that the Chord Name abbreviations for the major chords have no suffix on the sheet music. Examples: C, E_b, F_#, etc.

The Chord Numbers have similar abbreviations. For instance, when playing in the key of F, "2m" is the abbreviation for the F MINOR Chord, "2-" for the F DIMINISHED Chord, etc.

If the Chord Number abbreviations ever leave you in doubt as to the location of a Chord Button, refer to the corresponding Chord Name, which is always shown on the sheet music. The Chord Names are shown above the melody notes on the "Standard Music," and in a column at the extreme left of the "Picture Music." You will then soon understand exactly how the Chord Number system works.

Figure 4 shows the Chord Number designations for all of the Chord Buttons for the key of C. Note particularly that the Chord Numbers 1 and 2 are in the "MAJOR" row, and the corresponding "SEVENTH" chords are therefore designated "17" (read one-seven) and "27." Chord Nos. 3, 4, 5, and 6 are in the "SEVENTH" row, and the corresponding "MAJOR" chords are therefore designated "3mj,"

CHORD NUMBER AREA
FOR KEY MARKED BY ARROW

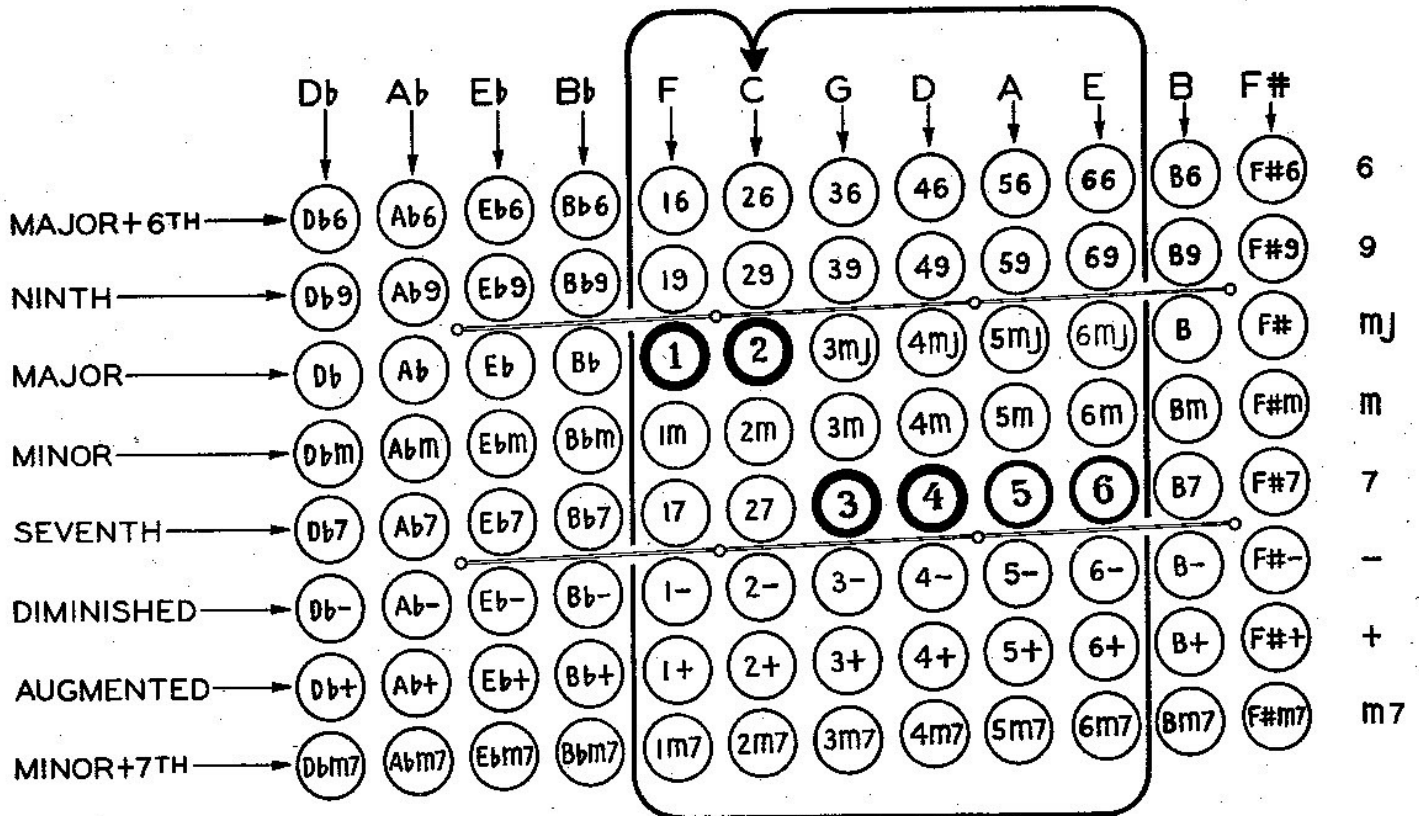


FIGURE 4 — CHORD DESIGNATIONS FOR ALL BUTTONS IN THE KEY OF C

"4mJ," "5mJ," and "6mJ." When playing in a key other than C, the numbered area is moved to the left or right.



FIGURE 5-CHORD NUMBER SLIDE

CHORD NUMBER SLIDE

Figure 5 shows the Chord Number Slide set for the Key of C (2=C). When this slide is set so that number 2 is opposite the appropriate key name (as designated at the box in the lower right of each sheet of music), one can see at a glance the location of all of the six numbered rows. The more experienced player usually prefers to use this slide instead of the chord button caps because it is more quickly set and shows at a glance the chord number designations for all of the chord buttons for any particular key.

NOTE: The slide may be taken off by moving it to the right. In replacing it, observe that the slide fits into two grooves at the end of the chord notation strip.

PLAYING RHYTHM PATTERNS WITH THE PEDALS AND CHORD BAR

While holding down a Chord Button, depress the left Bass Pedal and notice the addition of the deep bass tone. Do the same with the right pedal. The left Pedal produces the primary (or "root") bass tone whereas the right Pedal produces the secondary (or "fifth") bass tone. The left Pedal is more important than the right and is nearly always used for long duration bass notes.

Now try alternately playing the left and right Pedals with various Chord Buttons. Observe that the pitch of the bass notes changes as Chord Buttons in different vertical rows are played.

Now, while holding down a Chord Button, depress the *Chord Bar* with the palm of your hand (or your thumb—whichever you find the more convenient). Notice that the volume of the chord increases. The resulting increase in volume may be used to emphasize the rhythm of the chord accompaniment.

Here is a suggested pattern for a waltz. While holding down a Chord Button, play in sequence:

COUNT:	1	2	3	1	2	3	1	2	3	Etc.
PLAY:	— Chord Bar		Chord Bar	— Chord Bar		Chord Bar	— Chord Bar		Chord Bar	Etc.
	Left Pedal	—	—	Right Pedal	—	—	Left Pedal	—	—	Etc.

While doing so, count 1, 2, 3. Play the pedal on count 1, and the Chord Bar on count 2 and again on count 3. Practice using different Chord Buttons.

Here is a fox-trot rhythm pattern. While holding down a Chord Button, play in sequence:

COUNT:	1	2	3	4	1	2	3	4	Etc.
PLAY:	— Chord Bar		— Chord Bar	— Chord Bar	— Chord Bar		— Chord Bar	— Chord Bar	Etc.
	Left Pedal	—	Right Pedal	—	Left Pedal	—	Right Pedal	—	Etc.

While doing so count 1, 2, 3, 4. Practice this using different Chord Buttons.

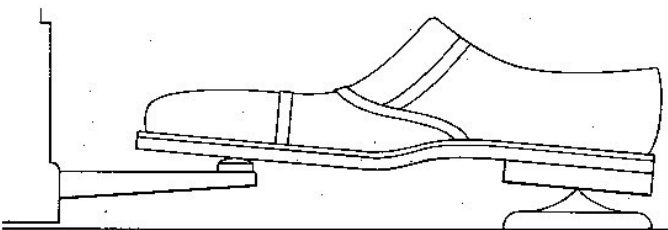


FIGURE 6-PLAYING POSITION OF GLASS HEEL REST

Figure 6 shows how the heel of the left foot may be supported by the *heel rest*. The player will find that this pointed glass heel rest enables him to alternate between the two pedals without fatigue. The heel rest also prevents rug or carpet wear.

PICTURE MUSIC RHYTHM PATTERNS

A suggested pattern for playing the chords and pedals is shown at the extreme left on the Picture Music. The pointers on the first line indicate the playing of the left and right pedals, whereas the length of the second line indicates how long to hold down the Chord Bar.

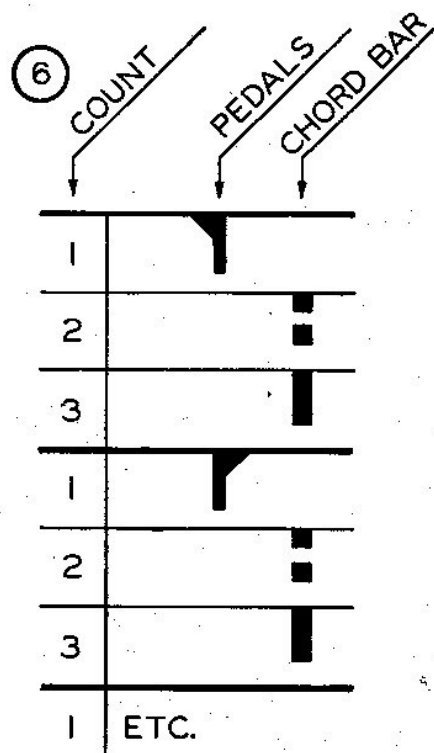
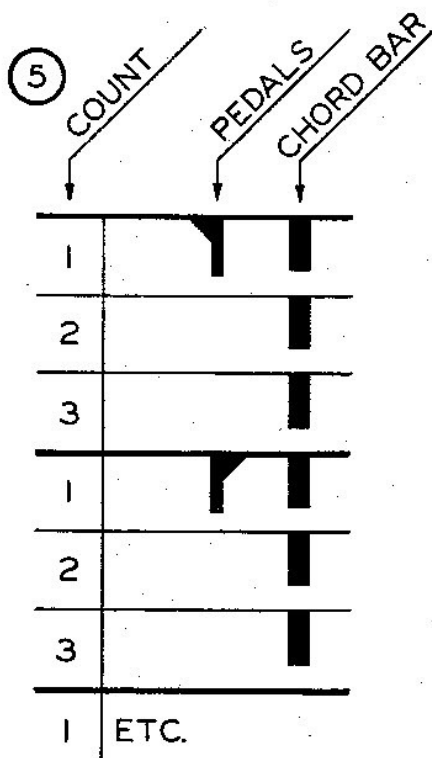
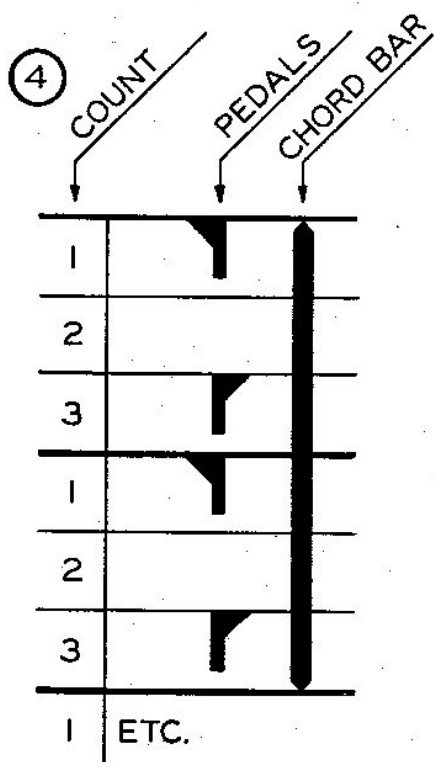
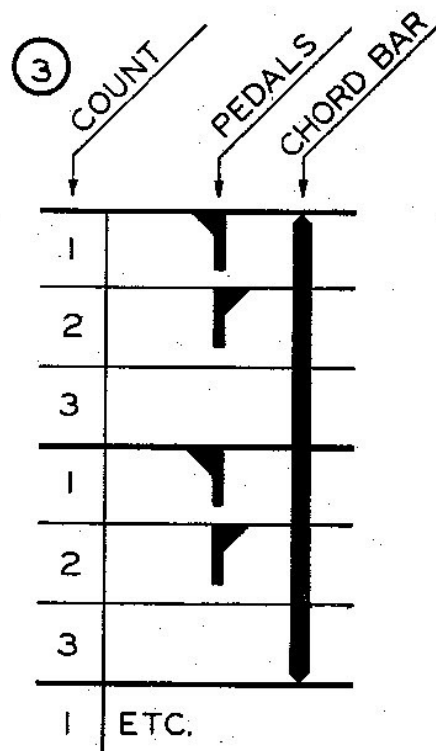
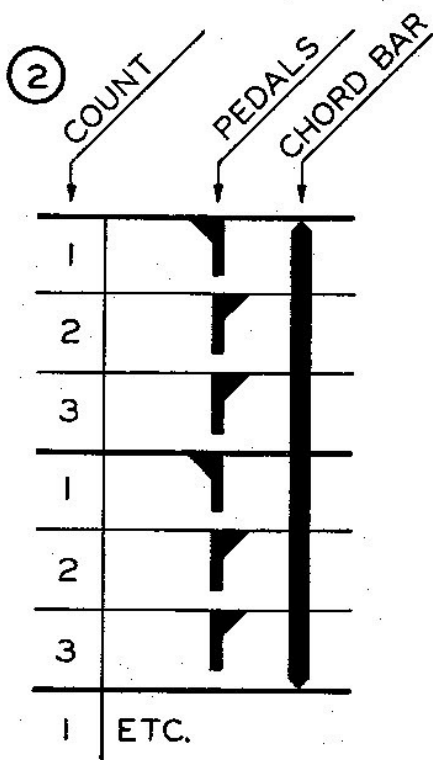
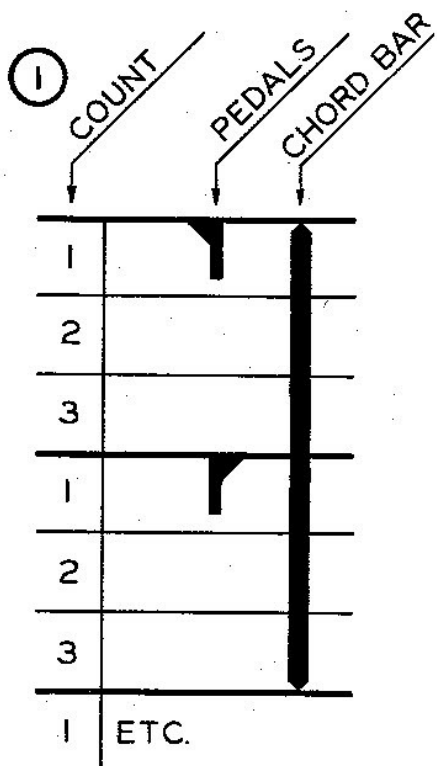
GENERAL RULES ABOUT RHYTHM PEDALING

- (1) In fox-trot time (count 4) the Left Pedal should always be used on the first count of the measure. Using this rule, a great many pieces may be played all the way through by merely alternating from the Left to the Right Pedal. A more advanced technique is not only to start each measure with the Left Pedal but also to use the Left Pedal each time there is a Chord Button change.
- (2) In waltz time (count 3), start the selection with the Left Pedal and also use it each time there is a Chord Button change. Between changes, you may alternate to the Right Pedal.

MORE RHYTHM PATTERNS

The following are the most popular rhythm patterns to use for fox-trots and waltzes. They are shown in the same form as used in the Picture Music. The Left and Right Pedals are indicated as vertical lines having corresponding left and right pointers. The Chord Bar is indicated as another vertical line to the right of the Pedal. The lengths of these lines indicate the duration of time to hold down the Pedals or Chord Bar. Note that the Chord Bar is held down continuously in many of the patterns. In learning these patterns, it is recommended that you count as you play. Practice these with various Chord Buttons until you can do them without effort. You will soon find that the motions with the foot and palm of the hand require no special thought. The only concentration required is to play the single melody note with the right hand and to depress the appropriate Chord Button with the left hand.

WALTZ RHYTHM PATTERNS (COUNT 3)



FOX-TROT RHYTHM PATTERNS (COUNT 4)

