THE CHORD ORGAN IS A PARADOX!

No other musical instrument offers people with no musical training such an easy method of being able to sit down and play a complete selection the first time they try; and, with the richness and fullness of organ tones sound so good. Yet, on the other hand, very few instruments can begin to approach the tremendous opportunity for musical expression available in the Chord Organ.

As opposed to other musical instruments, the Chord Organ is a product of the fast tempo of modern American living. It is actually rewriting the dictionary definition of "*musician*," which states, "one skilled in music."

Isn't it wonderful that a musical novice can now play satisfying music without going through training to become "skilled" in music! The fulfillment of the desire to create music with many, many people simply represents the ability to play pleasing music quickly. The Chord Organ fills this need perfectly.

The tired doctor, businessman or worker, who was a musical standby thirty days ago, can now relax by playing a medley of Stephan Foster songs, the current hit parade tunes or accompany family singing of old time favorites and hymns. The busy housewife can catch a pleasant breather from household and family chores by playing the kind of music she likes. And children (don't forget the frequent struggle of music practice) are fascinated at how quickly they can play their kind of music.

But amazingly, and underlying all of the easy-to-play advantages of the Hammond Chord Organ is its great versatility. Even the most skilled musicians never grow tired of exploiting its musical depth, when they apply their talent.

People buy the Chord Organ for different reasons. Some to help them relax, others for a new and exciting hobby, while with still others the consideration of family fun brought about the purchase. There are many other reasons.

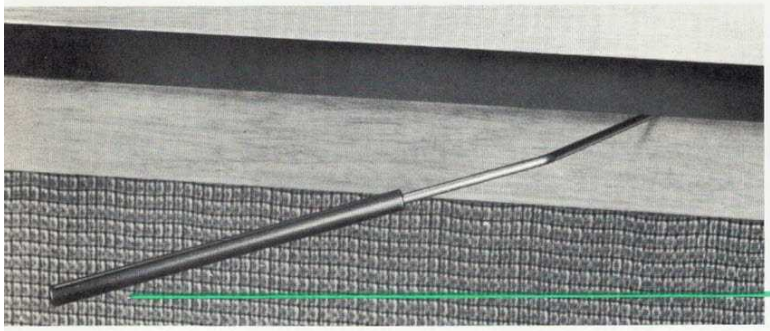
We don't know why you became a Chord Organ owner, but we do know it will open a new chapter in your life. A chapter filled with a thousand magic evenings—playing for your own enjoyment—for friends at parties—and for a closer family relationship.

We hope this book will prove very helpful to you in your desire to create music yourself.

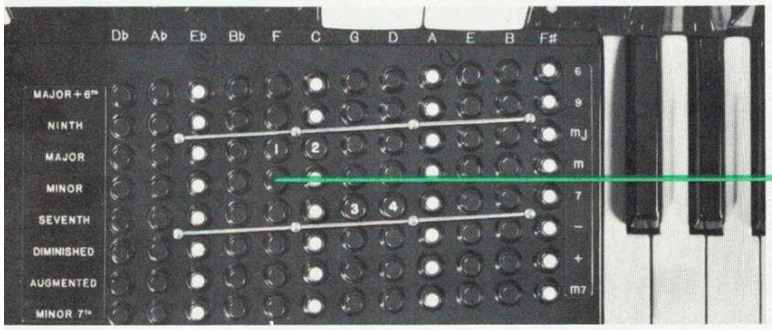
THE HAMMOND ORGAN COMPANY

PLAYING INTRODUCTION

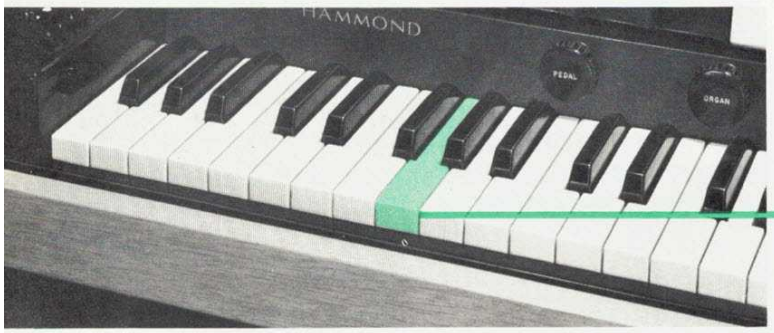
This is the Chord Organ. Remember—the easiest musical instrument in the world to play, so let's forget about its finer points for a few minutes and play a tune all the way through.



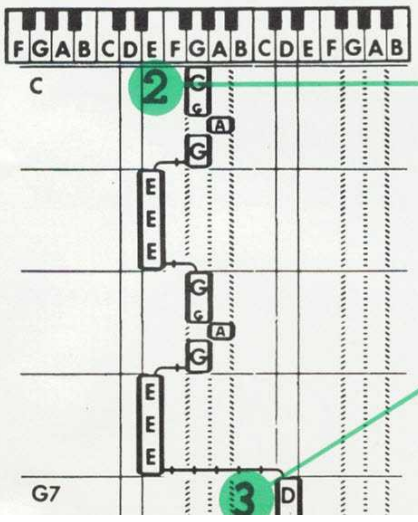
Turn on the organ by pulling the volume control lever down and to the right. Then rest the right side of your right knee against it. The more you move your knee to the right, the louder the volume becomes. Place your left foot on the left pedal and leave it there.



Place the small button caps on the buttons as shown in this picture. By pressing these with a finger of your left hand, you will play the correct chords.



Locate this note on the keyboard and follow through a few notes of "Silent Night."



When you see a note like this press the number 2 chord button. Hold it down until . . .

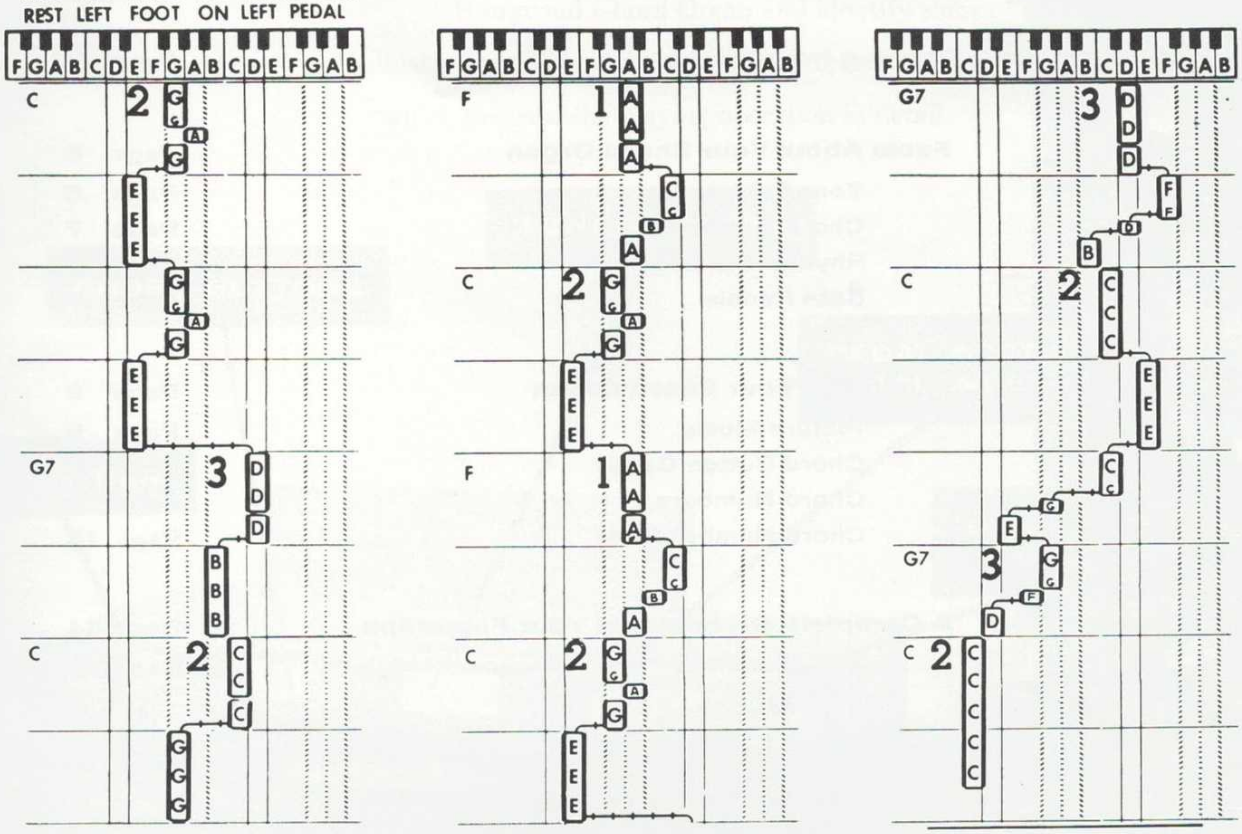
. . . you see the next numbered note like this which indicates a change in chords. *Always hold chord button down until you play the next chord number.*

Let's Play "SILENT NIGHT"

If you can read standard music, the same method of changing chords applies, with the chord number being shown under the note.

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

(Picture Music)



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

(Standard Music)

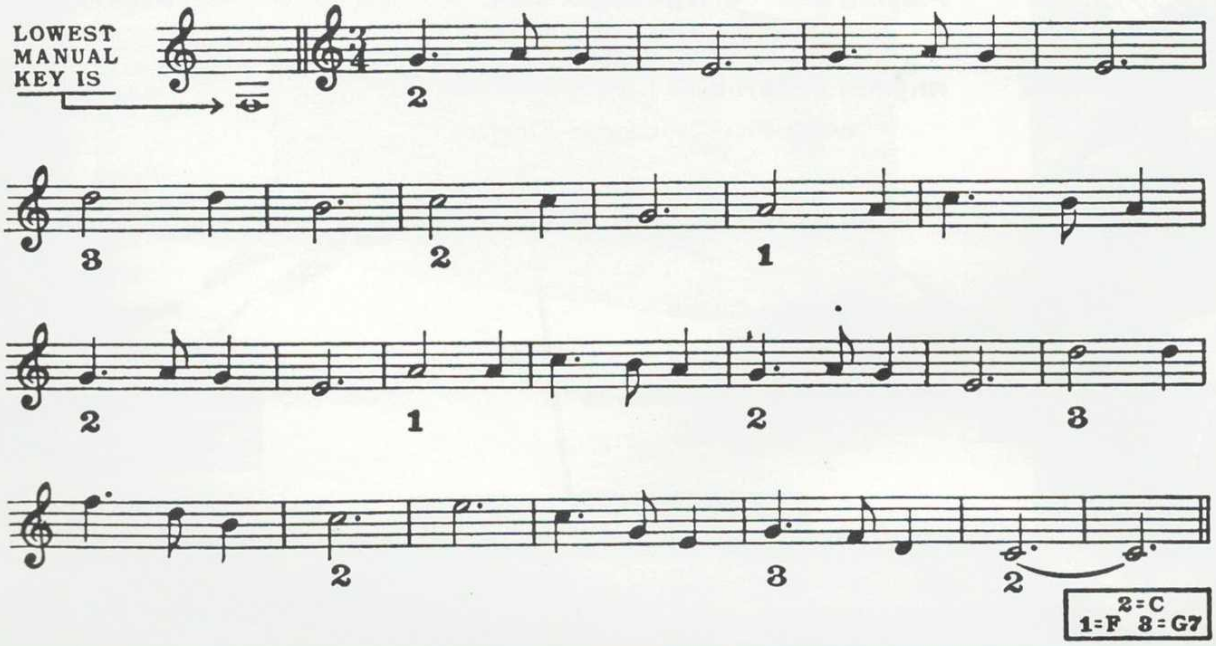
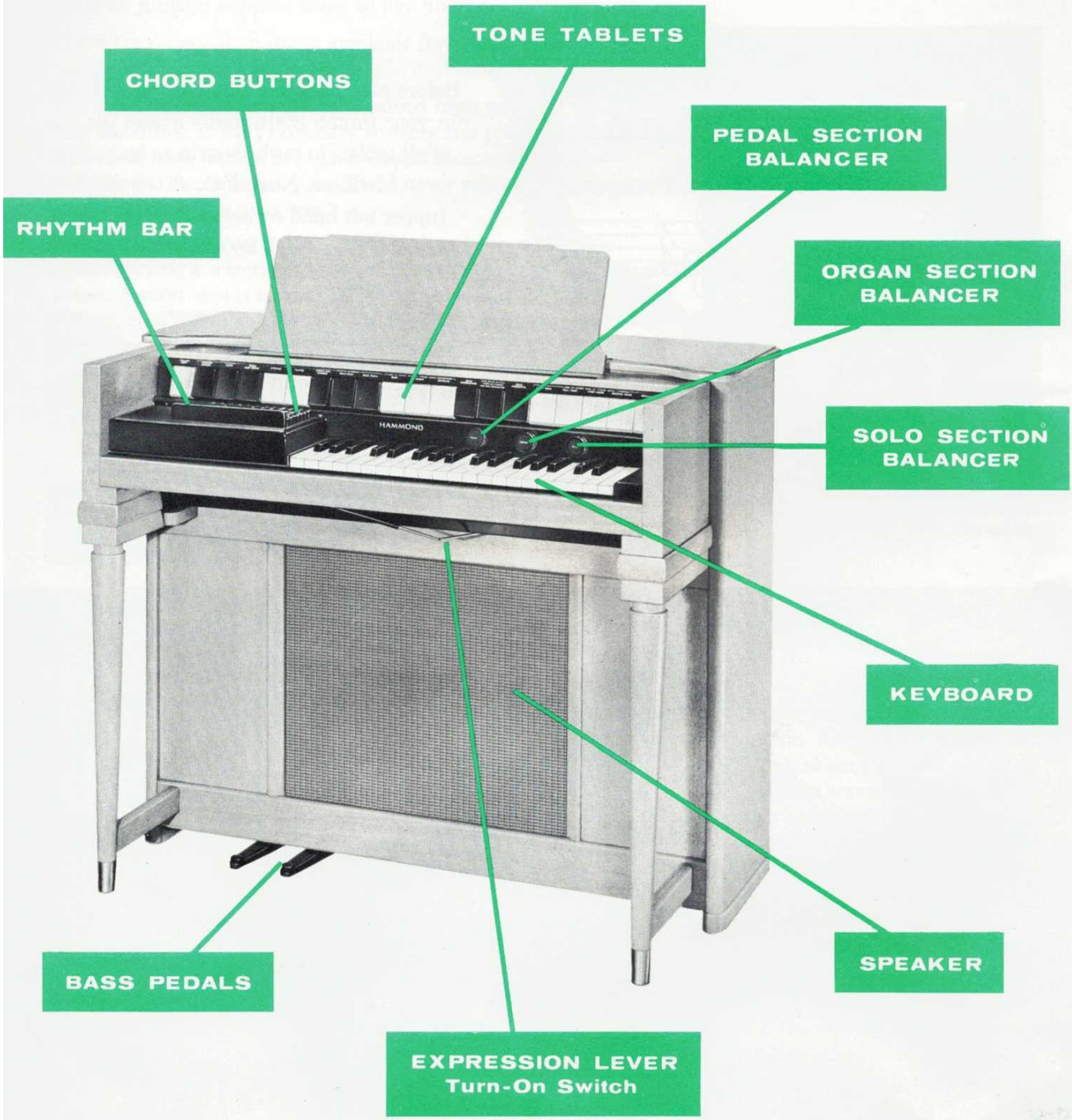


TABLE OF CONTENTS

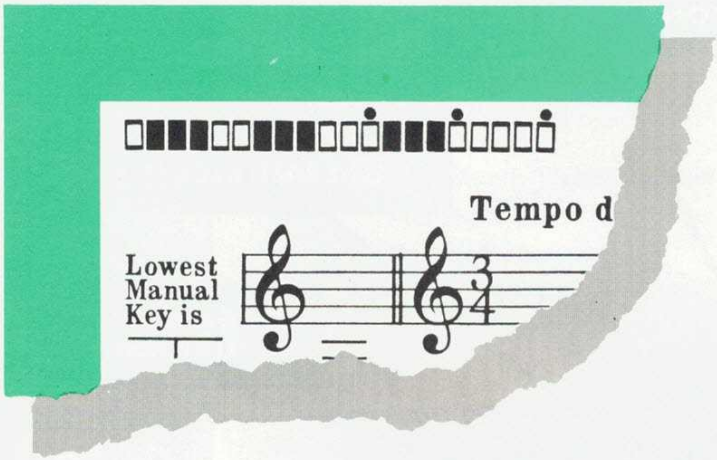
FACTS ABOUT YOUR CHORD ORGAN

Now that you have played your first tune, let's take a closer look at the Hammond Chord Organ and identify some of its features. This illustration will be helpful to you in understanding the following pages, which describe the playing operation in detail.



TONE TABLETS

The amazing versatility of the Hammond Chord Organ is produced through the row of twenty black and white tone tablets across the top of the organ. These can be set in different ways to produce hundreds and hundreds of variations in instrumental and tonal effects.

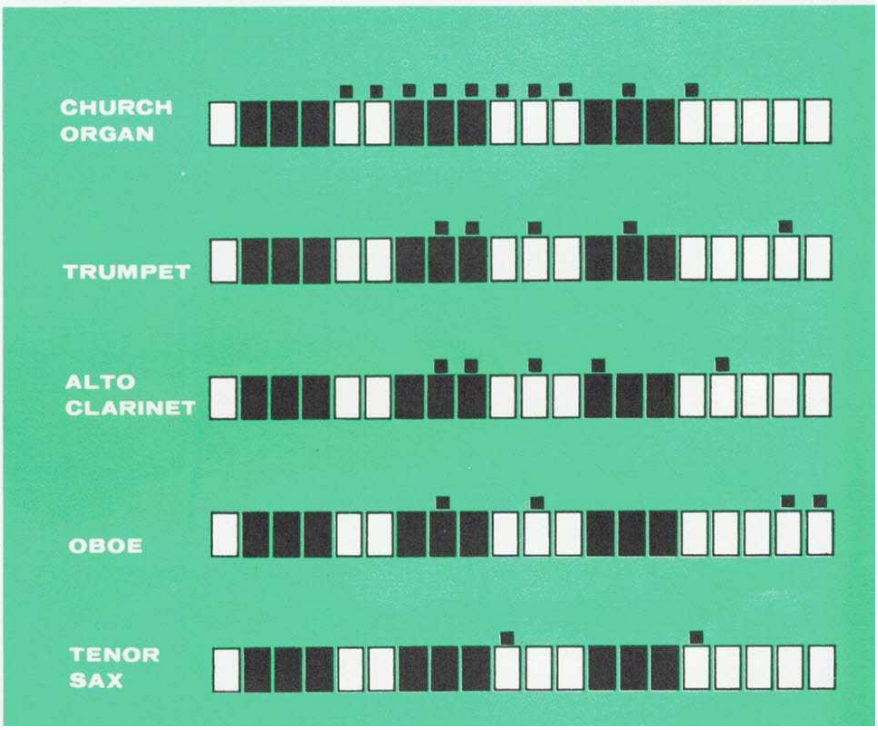


Before playing a selection, you should first run your thumb horizontally across the top of all tablets to push them in as far as they will go. Next, look at the diagram (upper left hand corner of each selection) for the proper setting.

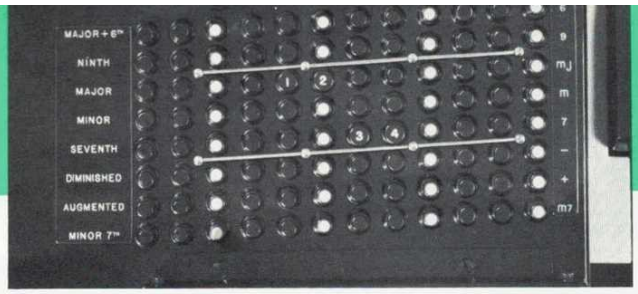
Notice black dots appear at the top of three tone tablets in this case. Specifically, they are Soprano, Deep Tone and Brilliant. By pressing these tablets at the bottom, dots will appear at the top. You are now ready to play the violin tone.

Although all music arranged for the Chord Organ will carry this guide for setting tone tablets, you will soon discover one of your biggest thrills will come from playing your own combinations. Some of the most commonly used are shown pictured at the right.

As you progress with your Chord Organ, you will be able to play such effects as banjo, bag pipes, calliope and many others. These are discussed on Page 16 of your Owner's Playing Guide, along with a complete explanation of the function of each tablet.



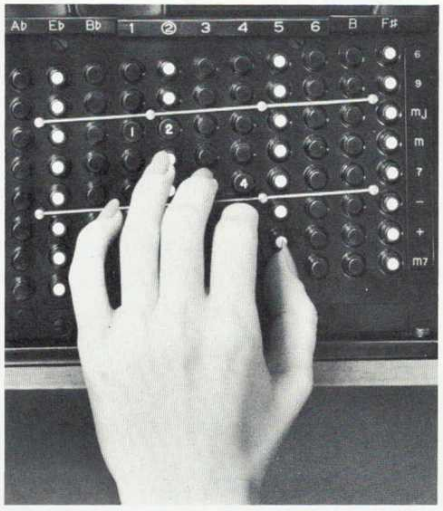
CHORD BUTTONS



One of the reasons why people with no musical experience can sit right down and play a tune the first time they try on the Chord Organ is because of this remarkable method of being able to obtain full rich chords. The left hand is the most difficult part of music to master on most keyboard instruments. With this instrument you simply press one clearly marked button at a time. The same chord on a piano requires three to five fingers.

There are ninety-six buttons available for selecting the correct chords to harmonize with the melody.

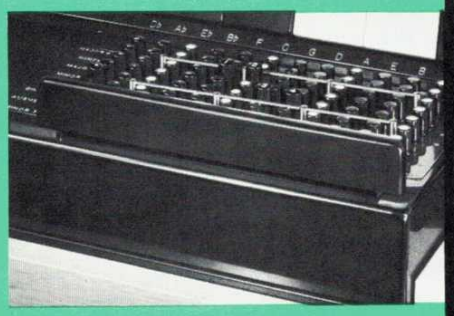
The most desirable effects are obtained from pressing the buttons very smoothly. It isn't necessary to exert any pressure. The transition from button to button should be accomplished effortlessly. Don't forget you should never release a button until you press the next one.



You may wish to run through each series of chord changes before playing a selection to familiarize yourself with which fingers to use. A good idea is to use the little finger for the No. 1 button, ring finger for No. 2 button, middle finger for No. 3 button and index finger for No. 4 button:

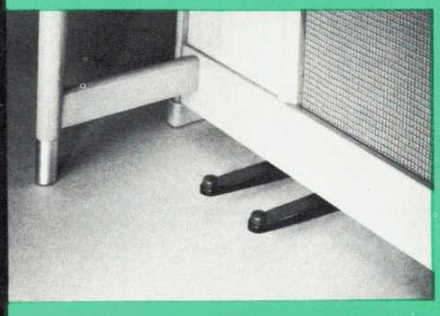
Many selections do not use over four chords. You may recall when you played "Silent Night" that only three changes were necessary.

There are six button caps provided with each organ. Four of them are numbered—the other two are auxiliary. They enable you to quickly identify the chords and also "feel" them.



RHYTHM BAR

Here is another remarkable feature of the Chord Organ that enables the owner to quickly learn to play rhythms and accents, which are very difficult to play on other keyboard instruments. In the beginning you should use it simply as a hand rest, while pressing chord buttons. When you feel you are ready to learn more about using the Rhythm Bar, consult Page 32 of this manual for basic instruction.



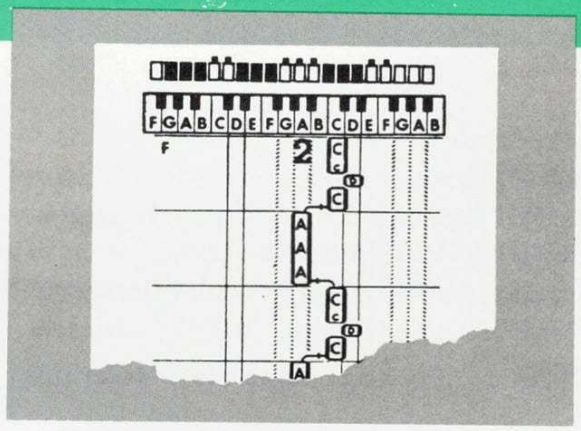
BASS PEDALS

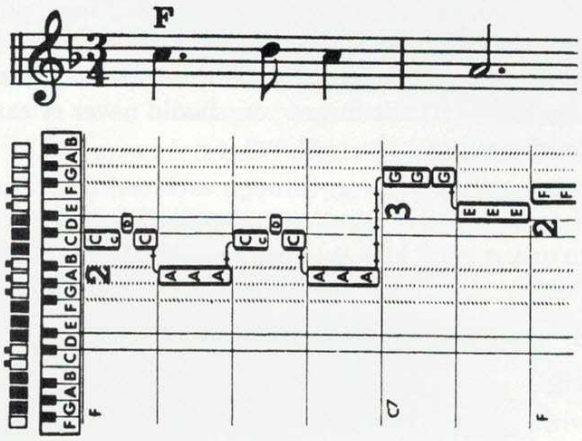
The bother of "hunting" for the correct pedal notes is completely overcome on the Chord Organ. By resting your left foot on a pedal you automatically obtain the correct bass tone.

Pedals will not play the bass notes unless you are pressing a chord button. In the beginning, we suggest you place your left foot on the left pedal and leave it there permanently. By doing this you add a nicer bass to your chords. Using these pedals in rhythm patterns is fully explained on page 32 of this manual.

MUSIC FOR THE CHORD ORGAN

As it is only necessary to indicate the melody line to be played with the right hand, Chord Organ music is very easy to follow. Each piece is supplied in two forms:

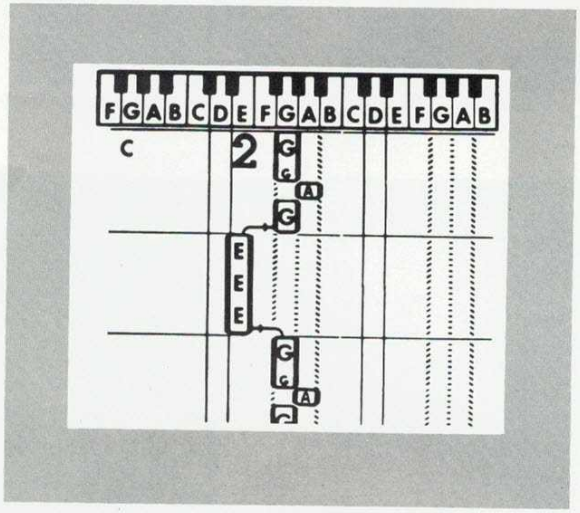




PICTURE MUSIC

For some reason or the other, many people shudder at the thought of reading standard music. Down through the ages a mysterious air of "difficulty" has been placed on this basic phase of learning to play an instrument. With many people it has become the barrier to enjoying the thrill of creating music.

To help the musical novice overcome his awe of reading music, we have designed this "Picture Music." Anyone who can follow a simple diagram or road map can read it. Actually, what we see here is standard music turned on its side. So you see, standard music is really very easy to learn, and to help you progress in that direction we have provided "Picture Music." Once you feel at home with your Chord Organ—played through a few selections —you'll prefer standard music.



"PICTURE MUSIC" IS READ FROM TOP TO BOTTOM IN COLUMNS. AT THE TOP OF EACH COLUMN YOU WILL SEE A PICTURE OF THE KEYBOARD.

Notice how the keyboard is divided by three black keys, two blacks, three blacks, two blacks and three blacks. These form the basic separation on the music. Two solid black lines run down each column from the sections with two black keys to serve as a guide, while three dotted lines extend down the sections containing three black keys. The white keys are shown in white with their letter names. Thus, you can quickly locate your place, as you have a picture of the keyboard in front of you at all times. By referring to this picture of the keyboard, you can find the first note in the song. You can then start following the diagram.

THE LENGTH OF THE NOTE INDICATES HOW LONG YOU SHOULD HOLD IT.

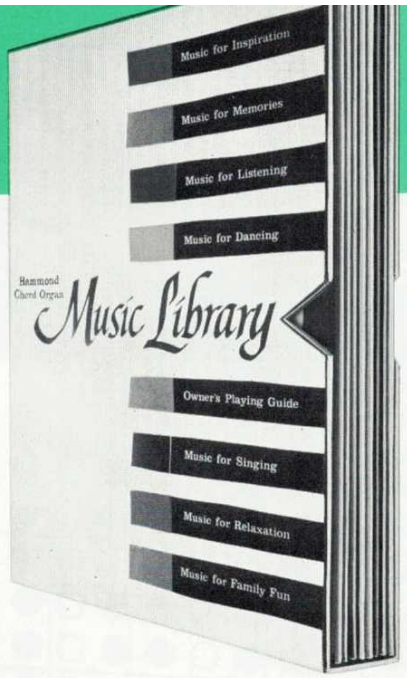
E E E	E E	E	E
Hold this note for three counts	Hold this note for two counts	Hold this note for one count	Hold this for a half count

Perhaps an easier way is not to be worried by the word count. Just hold the note with three letters three times as long as the one with one letter, the note with a large and small letter half the time, etc. Because three letters may appear in one note doesn't mean you strike that note three times. Do this only when there is a break in the note, like this:

E
E
E

Black notes are sharps or flats—meaning you press the black keys on the

PLAYING YOUR CHORD ORGAN MUSIC LIBRARY



Up to this point, we have given you enough basic information to enable you to play a complete selection. You have also been familiarized with the instrument and know something about its operation.

Chances are you are anxious to explore your Chord Organ Music Library and play many of your favorite tunes. For the next few pages, let's probe further into our music treasure chest and see how to play any of these tunes. The Chord Organ's ease of playing doesn't stop with "Silent Night." It goes through the over two hundred selections you received with the instrument.

WHAT KEY TO PLAY IN

You frequently hear people say, "What key do you play this song in? Most music is written in the key of C, F, G, Bb, Eb, Ab, or D. The key note is designated by the name of the last chord of the selection. You are all familiar with the "do, re, me, fa, sol, la, ti, do" progression. Well, "do" is the key you are playing in or reversely, the note on the keyboard which is being used for "do." For example, when you first played "Silent Night" it was in the key of C MAJOR (the last chord being C MAJOR). Different keys are used to avoid tonal monotony and also to cause the particular melody to fall in the usual voice range.

HOW TO USE THE CHORD BUTTON CAPS

This is a very simple procedure because certain chords and sequences of chords occur over and over again. The most important chords have been given chord numbers. In all music written in the key of C

The most important chord is C MAJOR which is given number 2

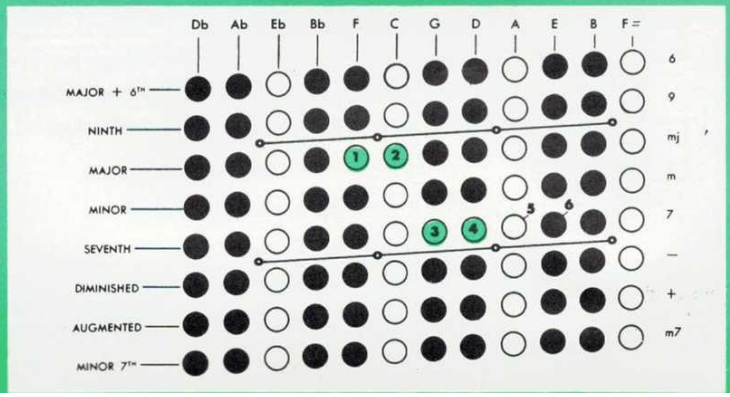
Following this is the F MAJOR chord designated number 1

The next most important chord is G SEVENTH CHORD which becomes number 3

The D SEVENTH chord is then numbered 4

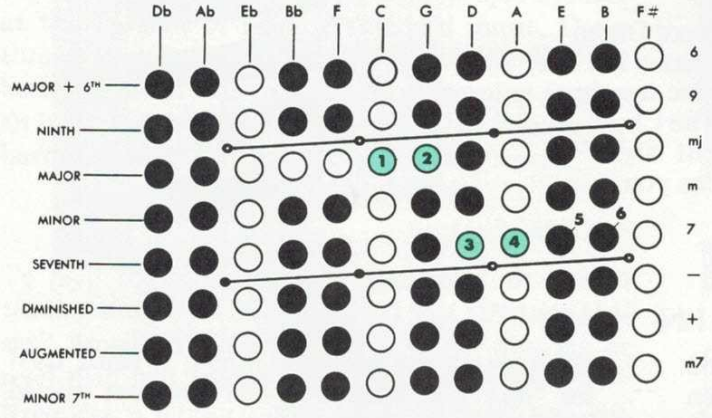
Supplied with your instrument are four small numbered plastic caps, which can be placed over these four chords. The buttons serve to identify the chord and help you "feel" them easier.

This is how your buttons should be arranged for music written in the key of C. Always check your button set-up before playing a new song to make certain the proper changes have been made.



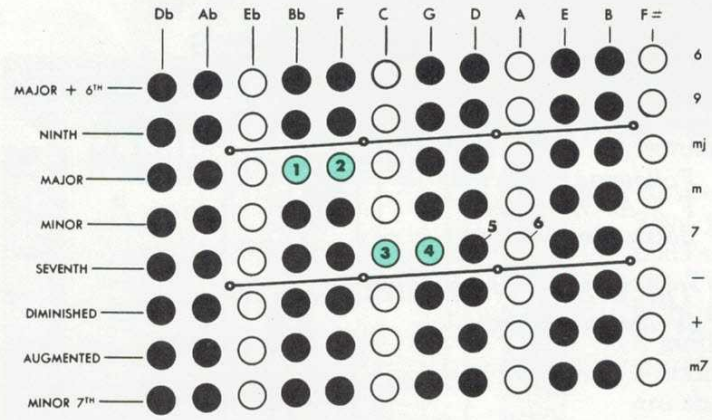
PLAYING IN OTHER KEYS

When you change keys, you merely shift the button caps to the left or right of the positions used in the key of C. Their relative position remains the same.



BUTTON CAP LOCATION FOR **KEY OF G**

For example, when playing in the key of G, the number 2 button is then G MAJOR. All of the button caps are then moved one row to the right.



BUTTON CAP LOCATION FOR **KEY OF F**

Here is the arrangement for playing in the key of F. In this case the number 2 button becomes F MAJOR and, likewise, all the button caps retain the same position but are moved one row to the left from the key of C set-up.

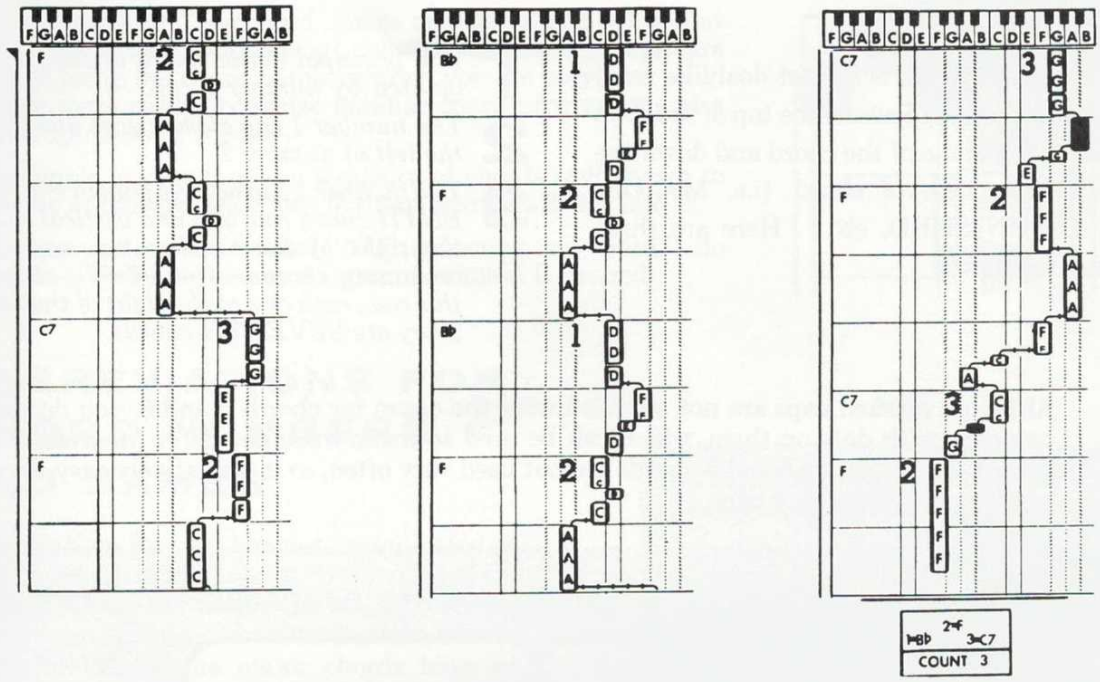
To illustrate changing keys, let's play "Silent Night" again—this time in the key of F. The right hand melody will be played on different keys, and although the button cap numbers will fall in the same sequence, you will be playing different chords. In arranging your button caps, follow the illustration and rules we have discussed.

SILENT NIGHT KEY OF F

(Picture Music)

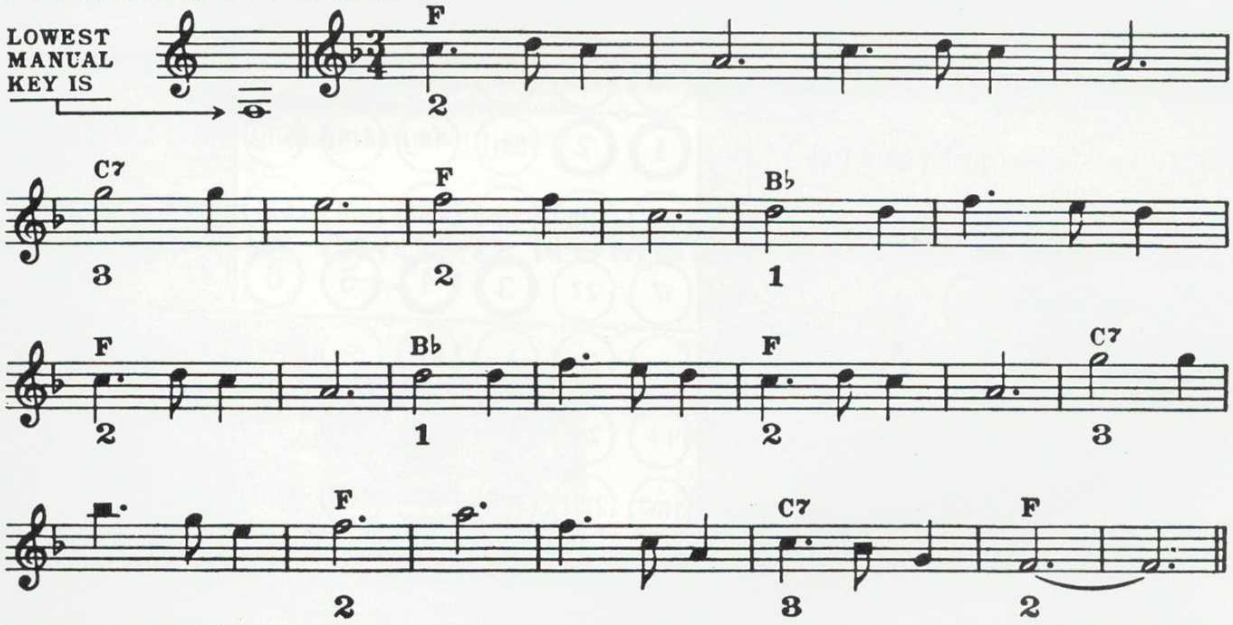
REST LEFT HAND ON CHORD BAR

REST LEFT FOOT ON LEFT PEDAL



(Standard Music)

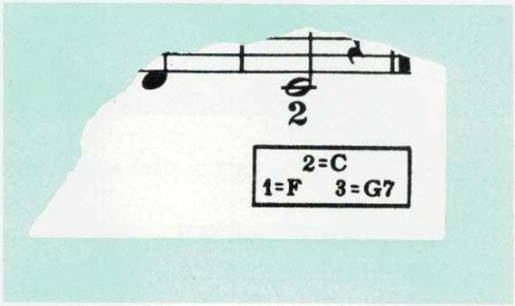
Rest Left Hand on Chord Bar.
Rest Left Foot on Left Pedal.



FLAT
Square Notes

2=F
1=B♭ 3=C7

In the lower right hand corner of all music you will see a small box, which gives you the Chord names of Chords 1, 2 and 3. Use this as a quick reference—again remembering that 2 is your most important (principal major) chord and the same pattern or progression of chords always applies.



Locating the button caps is a great deal like reading a road map. You read across the top of the rows of buttons for the name of the chord and down the left side for the type of chord (i.e. MAJOR, MINOR, DIMINISHED, etc.) Here are three simple rules to follow:

1. *The principal major chord is always designated by number 2 cap.*
2. *The number 1 cap always goes directly to the left of number 2.*
3. *The number 3 cap always goes in the SEVENTH chord row and one vertical row to the right of the number two cap. The remaining chords—4—5—6—7—all go in this row, each one to the right of the other. They are SEVENTH chords.*

Although marked caps are not supplied with the organ for chords 5 and 6, you do receive two caps with dots on them, which can be used to mark these chords or other additional chords. Actually, the 5 and 6 chords are not used very often, so it is relatively easy to count over from the number 4 cap.

CHORD NUMBER AREA FOR KEY MARKED BY ARROW

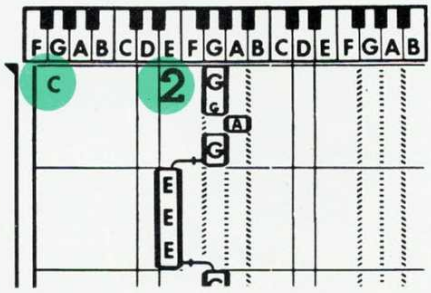
	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	
MAJOR+6TH →	Db6	Ab6	Eb6	Bb6	16	26	36	46	56	66	B6	F#6	6
NINTH →	Db9	Ab9	Eb9	Bb9	19	29	39	49	59	69	B9	F#9	9
MAJOR →	Db	Ab	Eb	Bb	1	2	3mj	4mj	5mj	6mj	B	F#	mj
MINOR →	Dbm	Abm	Ebm	Bbm	1m	2m	3m	4m	5m	6m	Bm	F#m	m
SEVENTH →	Db7	Ab7	Eb7	Bb7	17	27	3	4	5	6	B7	F#7	7
DIMINISHED →	Db-	Ab-	Eb-	Bb-	1-	2-	3-	4-	5-	6-	B-	F#-	-
AUGMENTED →	Db+	Ab+	Eb+	Bb+	1+	2+	3+	4+	5+	6+	B+	F#+	+
MINOR+7TH →	Dbm7	Abm7	Ebm7	Bbm7	1m7	2m7	3m7	4m7	5m7	6m7	Bm7	F#m7	m7

These are chord designations for all buttons in the Key of C. Note that the chord numbers 1 and 2 are in the MAJOR row, and the corresponding SEVENTH chords are labeled 17 and 27. Chords 3, 4, 5 and 6 are in the SEVENTH row, and the corresponding MAJOR chords then become 3mj, 4mj, 5mj and 6mj. Again, when playing in another key, the numbered area shown here moves either to the left or right.

USE CHORD NUMBERS

Each piece of music has both the chord names and the chord numbers written on it. On standard music, the abbreviations for chord names are written above the melody notes with the chord numbers below.

In "Picture Music" the chord names are shown in a column at the extreme left and numbers are shown to the left of the picture note. By using the chord numbers when you are playing a song, you can more easily recognize familiar chord progressions at a glance regardless of the key.



For example, a very common sequence of chords well known to hundreds of musical selections is chord numbers 3, 2, 1 and 2.

Whenever you see the symbol "NC" (meaning "no chord") do not press a chord button, as no accompaniment is desired.

ABBREVIATIONS FOR CHORD NUMBERS AND NAMES

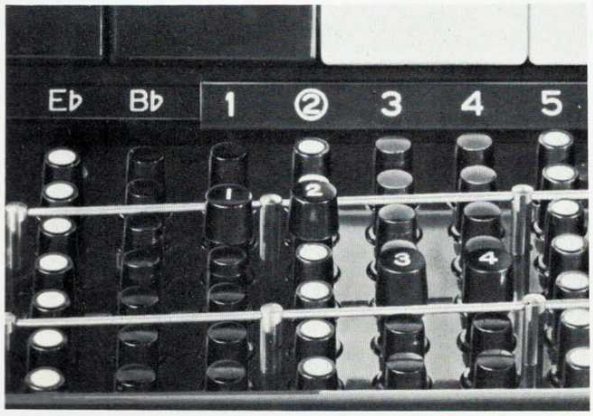
Abbreviations for chord names are indicated on your chord organ in a column to the right of the buttons. These are used to save space on the sheet music. (Please note that the chord name abbreviations for the major chords have no suffix on the sheet music. Examples are C, E, F, etc.)

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 confuse you locating the buttons, check the chord name which is always shown.

CHORD NAME	ABBREVIATION
MAJOR + 6TH	6
NINTH	9
MAJOR	mJ
MINOR	m
SEVENTH	7
DIMINISHED	–
AUGMENTED	+
MINOR + 7TH	m7

USING THE CHORD NUMBER SLIDE

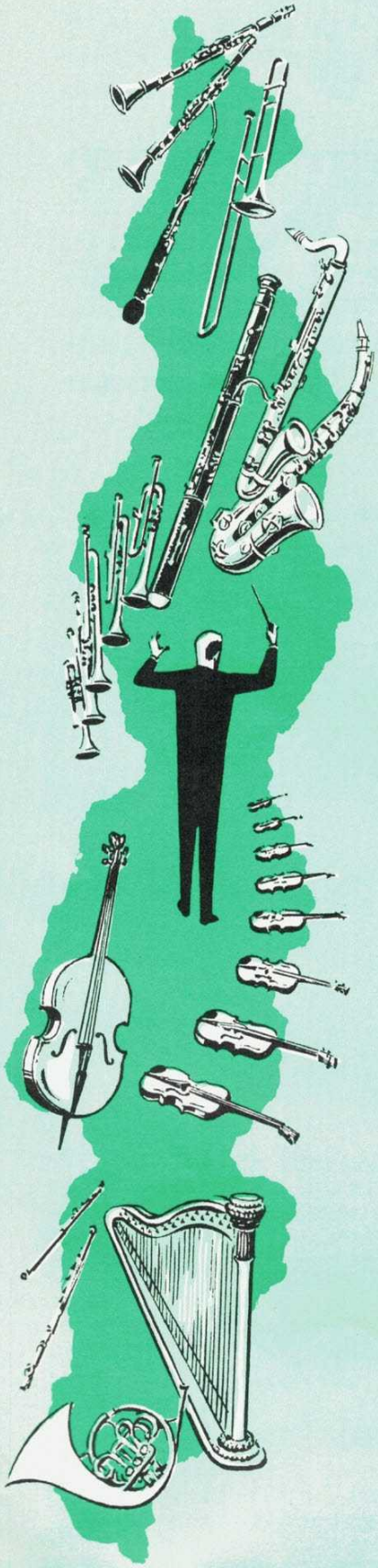


As you progress with your Chord Organ and become familiar with the chord number system, you may wish to use the chord number slide for faster settings.

This is set by sliding the bar so that the number 2 is opposite the key the song is being played in. Here we see the bar set for a tune played in the Key of C. Notice that you can see the location of all of the six numbered row at a glance. You will find this to be a definite asset in helping you move more quickly from one selection to another.

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

A COMPLETE ORCHESTRA AT YOUR FINGERTIPS



Tone Tablets and Balancers . . .

One of the outstanding features of the organ is that it offers the player the opportunity to play music exactly to individual taste. You may prefer a string, flute or religious quality for a particular selection, and maybe something completely different for another.

Although music available for the Chord Organ does contain suggestions on how to arrange the tone tablets, you will find a great deal of enjoyment in exploring new or different tones.

We would like to acquaint you with the operation and function of each of the tone tablets and the three balancers. If you have some understanding of the part each plays, it will better enable you to develop more variety in your music.

First, we should briefly explain that the keyboard has two tonal divisions which are available on all keys.

SOLO DIVISION

—has the greatest variety of tonalities in all pitch registers. This division plays only one note at a time. If several keys are held down at once, only the highest note will be heard.

ORGAN DIVISION

—independent of the solo division but is played by the same keys. Its tones augment those of the solo division and make it possible to play full chords with the right hand.

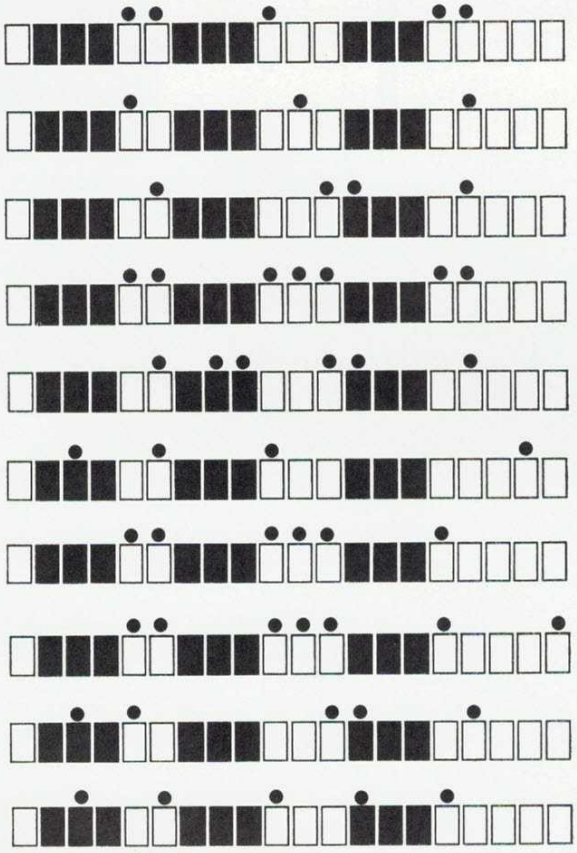
Essentially, the tone tablets control—

- . . . the pitch range, tone quality and attack of the solo division.
- . . . the tone quality of the organ and chord divisions.
- . . . the decay of the bass pedal tones.
- . . . the operation of the chord bar.
- . . . the vibrato for the various divisions.
- . . . the overall volume of the instrument.

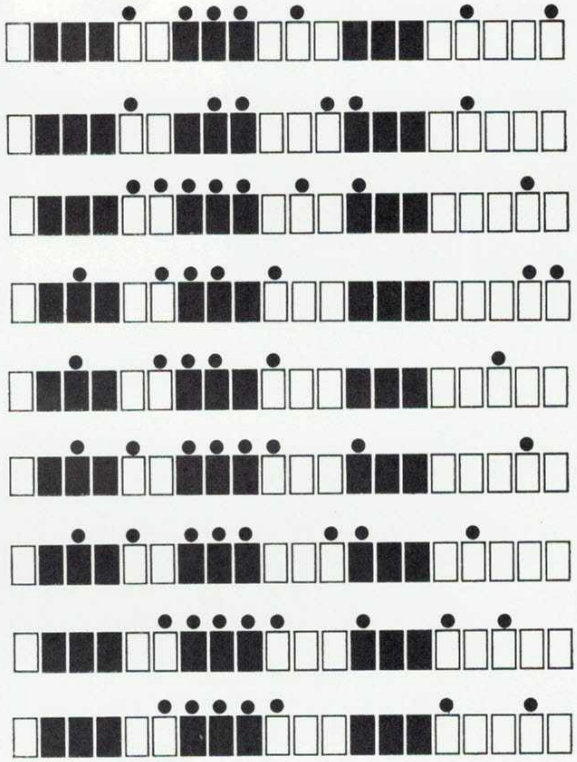
The three balancers regulate the volume of tone produced by the pedal, organ and solo divisions with respect to the volume produced by the chord buttons. These should normally be turned so that their wording is horizontal.

PLAYING THE KIND OF MUSIC YOU LIKE

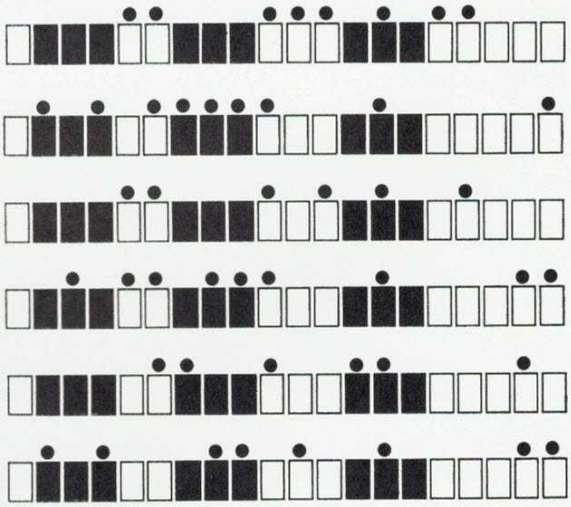
BALLADS, FOLK MUSIC MELODIC & POPULAR



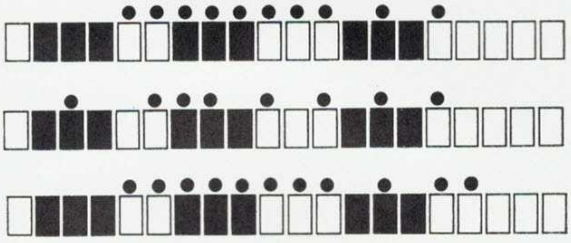
OPERATIC, SYMPHONIC and CLASSICAL MUSIC



POPULAR MUSIC, JAZZ and NOVELTY

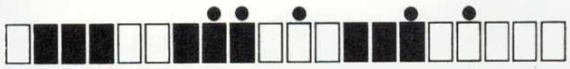


HYMNS, CHURCH MUSIC



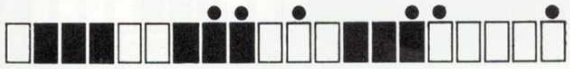
PERCUSSION COMBINATIONS

VIBRAPHONE



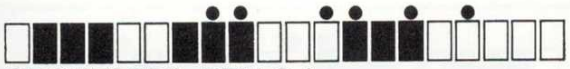
CELESTA I

BANJO I

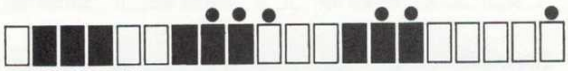


CELESTA II

BANJO II



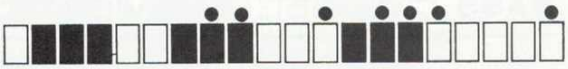
ORCHESTRA BELLS I



BANJO III

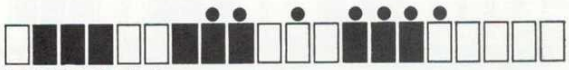
Advance Solo Balancer

ORCHESTRA BELLS II



GLOCKENSPIEL

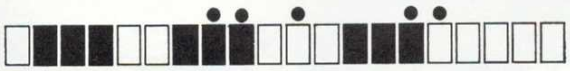
HAWAIIAN GUITAR I



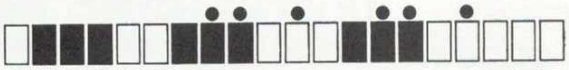
MARIMBA I

HAWAIIAN GUITAR II

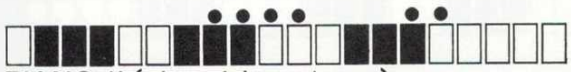
MARIMBA II



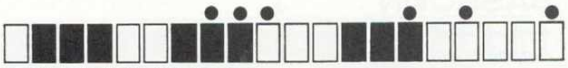
PIANO I



MANDOLIN



PIANO II (played in octaves)



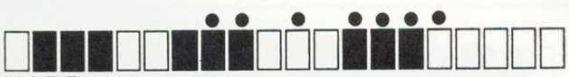
HARPSICHORD I

PIANO III (fast decay)

HARPSICHORD II

XYLOPHONE

SPANISH GUITAR I



HARP

SPANISH GUITAR II

These combinations involve the **SOLO TABLETS ONLY** and closely imitate many of the well-known orchestral instruments.

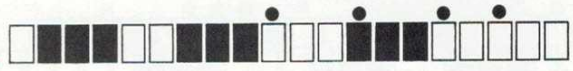
ORCHESTRAL WOODWINDS and HORNS

ALTO CLARINET

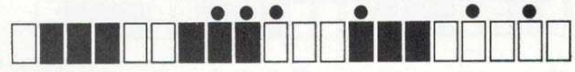
ALTO CLARINET with VIBRATO

BASS CLARINET I

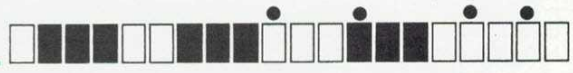
BASS CLARINET I with VIBRATO



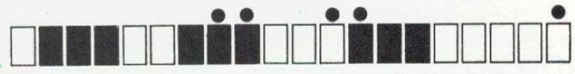
BASS CLARINET II



BASS CLARINET II with VIBRATO

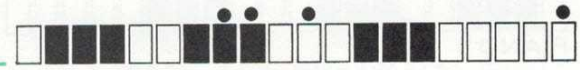


FLUTES

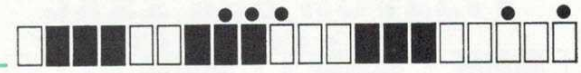


OBOE I

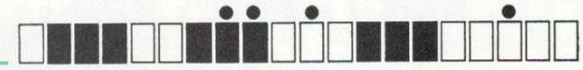
OBOE II



BASSOON



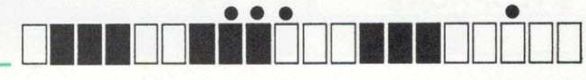
OBOE HORN



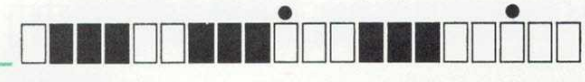
ENGLISH HORN

PICCOLO

MUTED HORN



MUTED HORN with VIBRATO



ORCHESTRAL STRINGS

VIOLIN I

VIOLIN II

VIOLA

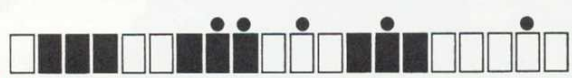
CELLO

DOUBLE BASS I

DOUBLE BASS II

ORCHESTRAL BRASSES

TRUMPET



TRUMPET with VIBRATO

CORNET

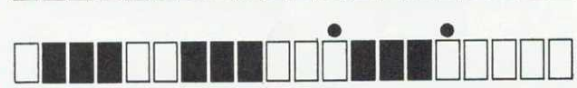
TUBA

OTHER ORCHESTRAL COMBINATIONS

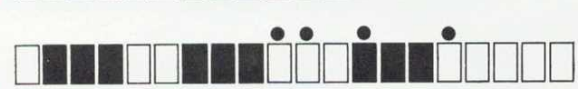
TENOR SAXAPHONE

ALTO SAXAPHONE

SOPRANO SAXAPHONE



BARITONE SAXAPHONE



FRENCH HORN

BASS SAXAPHONE

WALD HORN

BAG PIPES

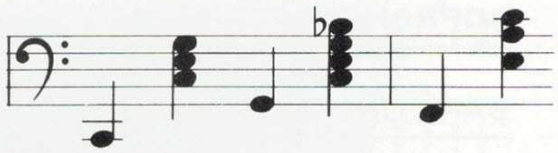
STANDARD MUSIC IS EASY TO READ

Hundreds and hundreds of hit tunes, classics, waltzes, folk songs, religious, light opera and other types of music have been especially arranged for the Hammond Chord Organ in standard music form. There are very few worthwhile songs that are not available to you, providing you make the simple transition to reading standard music.

As we explained earlier in this book, "Picture Music" was designed to give you a start in music, make you feel at ease at the keyboard, build your confidence and quickly provide you with the ability to play pleasing music. We also pointed out that "Picture Music" was nothing more than standard music turned on its side. With the former, you read vertically (top to bottom): with the latter, you read horizontally.

As we are all accustomed to reading from left to right or horizontally, you will soon find standard music much more natural and easy to follow.

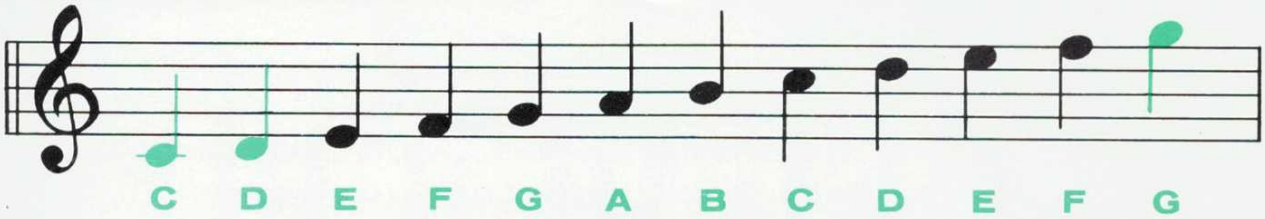
Reading standard music for the Chord Organ is especially easy because the chord buttons supply the accompaniment. This is otherwise represented by the piano bass or lower staff . . . looks like this and makes learning more difficult.



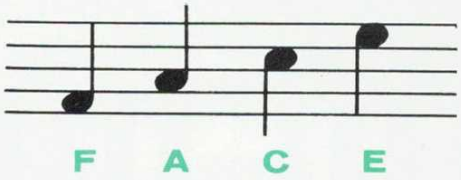
With the Chord Organ all you have to do is learn how to read what is called the "treble" or upper staff, which looks like this and is easy to follow.

TO BEGIN

Notes are written on the LINES and SPACES of the 5-line musical "staff." They are given the names of the first seven letters of the alphabet. The staff below shows the letter names of the notes.



An easy way to memorize the names of the spaces is shown at the right. They spell out the word FACE.

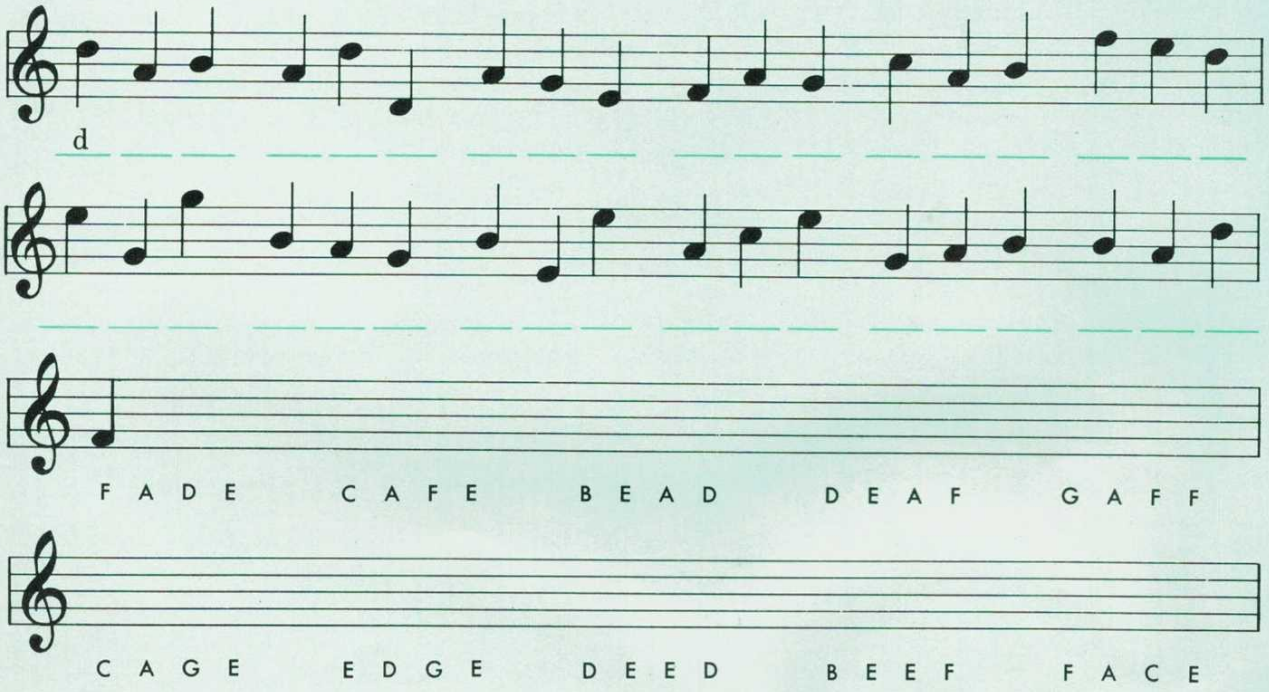


This shows the line names and is easily memorized by remembering the phrase "Every Good Boy Does Fine."

LET'S PLAY A GAME

An even easier way to learn the notes is to actually spell them out with pencil and paper. You will then learn by doing. So let's play "Musical Spelling."

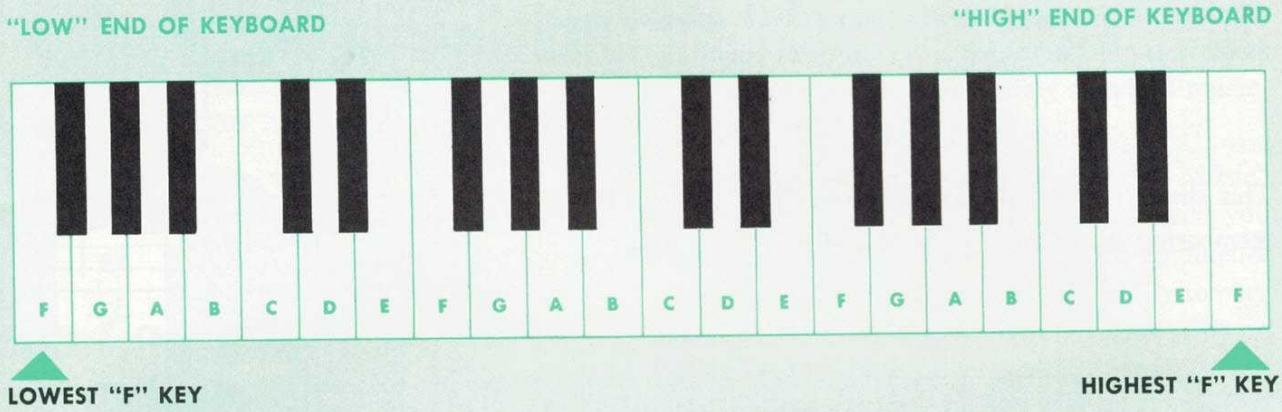
Each of the letter names of the notes below spell out words. Write them in with a pencil underneath. Where words are written mark the proper note on the staff.



For further practice, stop in at your music store, purchase some manuscript paper and see how many "Musical Spelling" words you can make.

THE CHORD ORGAN KEYBOARD

As you look at your keyboard, notice that the black keys are not all the same distance apart, rather being arranged in alternate groups of two's and three's. As with the note letters, the white keys are given the letters A, B, C, D, E, F, and G. The chart below shows the letter names of all of the Chord Organ's white keys.



Commencing at the left end of this chart, notice that the first white key is lettered "F." "F" is the name given to this key. Notice that this white F key is located just to the left of the first group of "three black keys." Now continue to the right until you come to the next F key. Here again you will notice that it lies just to the left of the second group of three black keys. Finally notice that the third F key is in this same location just to the left of the third group of three black keys.

Now consider the "A" keys. Going back to the left end of the keyboard (called the "low" end of the keyboard) notice that the first "A" key lies between the second and third black keys of the first group of three black keys. Continuing to the right you will notice that the next "A" key lies between the second and third black keys in the second group of three black keys. Also notice that the third "A" key is similarly located between the second and third black keys of the third group of three black keys.

Going back once more to the left end of the keyboard, find the first "C" key just to the left of the first group of two black keys. Finally notice that the key just to the left of every group of two black keys is a "C" key.

In a similar manner, learn to find the A's, C's, G's, B's, D's, and E's by noting their locations relative to the groups of two and three black keys.

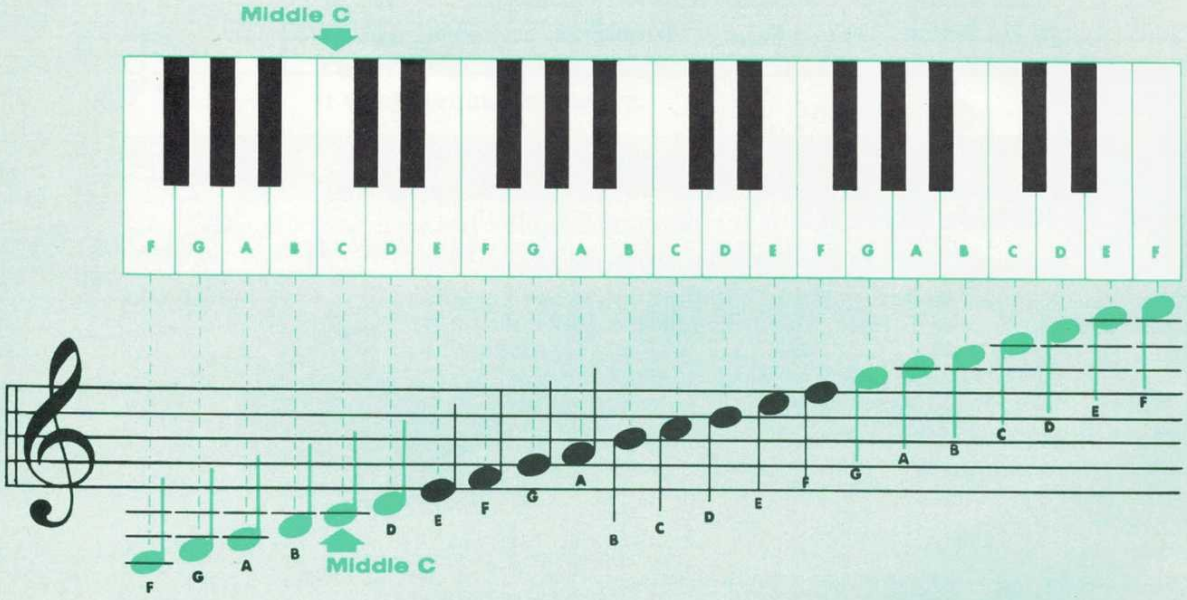
With a little practice, you will find that it is quite easy to name any white key at a glance.

AS AN EXERCISE . . . find the following keys and play them:

Lowest "F" key	*Highest "C" key*	*Lowest "B" key*
Highest "F" key	*Lowest "G" key*	*Lowest "E" key*
Middle "E" key	*Middle "D" key*	*Highest "A" key*
Middle "A" key	*Highest "D" key*	*Highest "E" key*

RELATING THE KEYBOARD and the NOTES

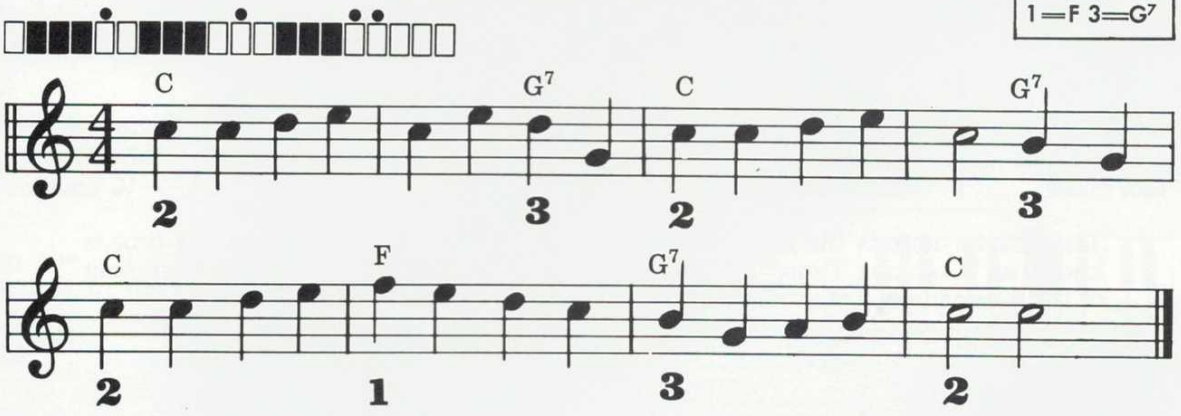
This chart shows the relationship of all the notes of the staff and the corresponding white keys of the chord organ keyboard.



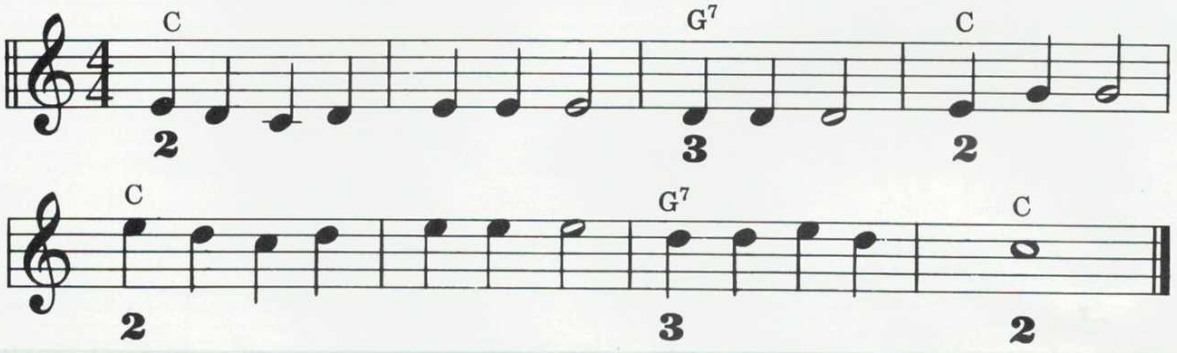
Here are two familiar melodies. Learning to play them will give you experience in reading notes and playing the white keys. As you play, repeat aloud the letter-name of each note.

YANKEE DOODLE

2=C
1=F 3=G7

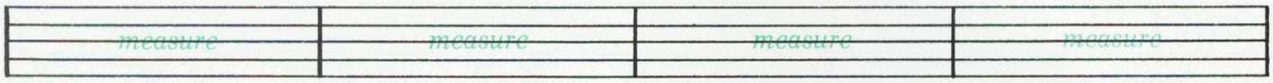


MERRILY WE ROLL ALONG



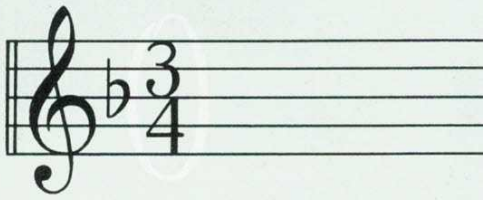
MEASURES

Music written on the staff is divided up into units of time called MEASURES, each of which contains the same number of beats or counts. For example: a fox trot has four counts to each measure, whereas, a waltz has only three counts to each measure. Measures are separated by bar lines as shown below.



TIME SIGNATURES

At the bottom of each piece of Picture Music, you have been told to "count three" or "count four." At the beginning of the first line on standard music you will find a numerical designation such as "3/4," "4/4," "6/8," etc. which indicates the count or "time" of the selection. This symbol is called the "Time Signature." *The top number tells how many counts there are to a measure and the bottom number tells the kind of note that receives one count.*

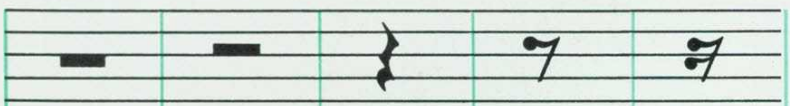


THE DIFFERENT KINDS OF NOTES

Whole Note	***Half Note***	***Quarter Note***	***Eighth Note***	***Sixteenth Note***
This note gets four counts.	This note gets two counts.	This note gets one count.	This note gets ½ count.	This note gets ¼ count.

The quarter note is the most commonly used measure of time. In fact, 4/4 time is known as "Common Time," and is often designated by a large "C" at the beginning of the music instead of numerals.

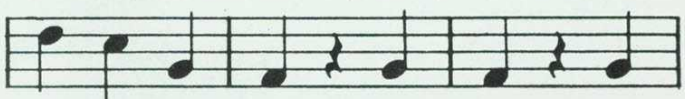
RESTS



Whole Rest	***Half Rest***	***Quarter Rest***	***Eighth Rest***	***Sixteenth Rest***
This rest gets four counts.	This rest gets two counts.	This rest gets one count	This rest gets ½ count	This rest gets ¼ count

Rests are periods of silence during which time no key is played. Rests, like notes, have various designations which correspond to shorter or longer periods of silence.

Here is a sample measure:
Notice that the rest (𝄽) receives a full count the same as a quarter note.



DOTTED AND TIED NOTES

Here are other note designs to watch for

This note with the dot after it means you should hold it for one-half longer. For instance, a *dotted quarter* note is held for 1½ counts instead of the one it would ordinarily receive.

This curved line, or *tie*, between two notes means you do not play the second note but hold the first note for the combined count of the *tied* notes.

Flag notes () are often connected by a bar. This changes nothing. Play them as if they were separated—the connection is purely for convenience.

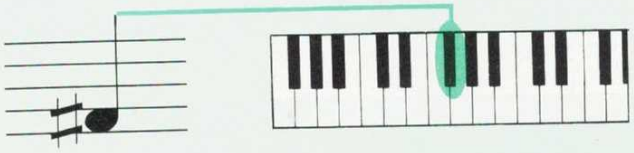
SHARPS and FLATS

Now we are talking about the black keys

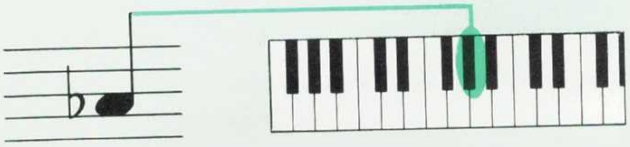
This is a sharp sign 

This is a flat sign 

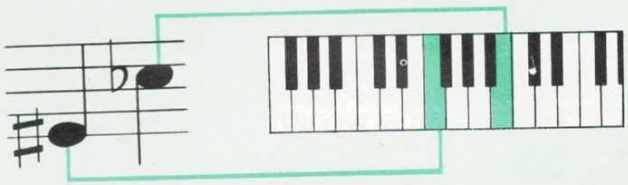
When the sharp sign appears, you play the black key to the right of the white key, like this—



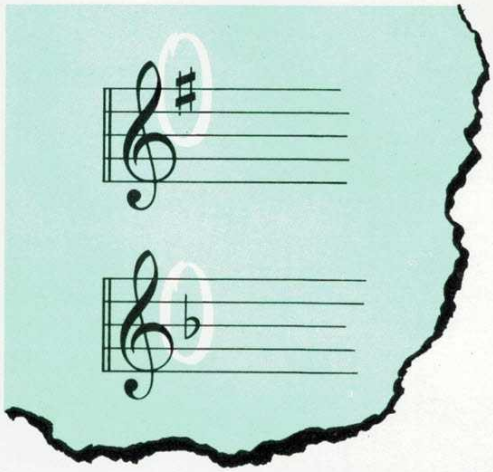
When the flat sign appears, you play the black key to the left of the white key, like this—



There are no black keys between "E" and "F" and between "B" and "C."
When a sharp or flat sign appears in this case, you play the adjacent white key, like this—



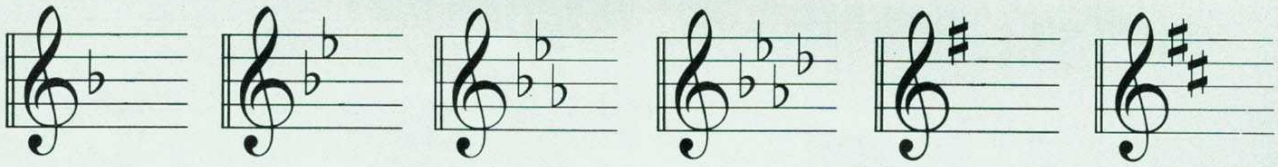
KEY SIGNATURE
Sharps and Flats



You will find that many pieces of music will have one or more sharp or flat signs at the beginning of each line of the music. These sharps or flats, (which are entirely independent of the notes), are called "Signature Sharps or Flats." The Key Signature is either all sharps or all flats—*never* a mixture of the two.

HERE IS THE RULE: If there is a key signature Sharp or Flat it means that *all keys* of that letter designation (in all octaves) are to be played sharp or flat. For example: If there is a Bb in the signature all "B" notes are to be played as "Bb" (the black key just to the left of B) unless otherwise indicated at the individual notes. You must use sharps and flats in every case indicated, *unless* the note is preceded by a natural sign (♮), which cancels it for the entire measure.

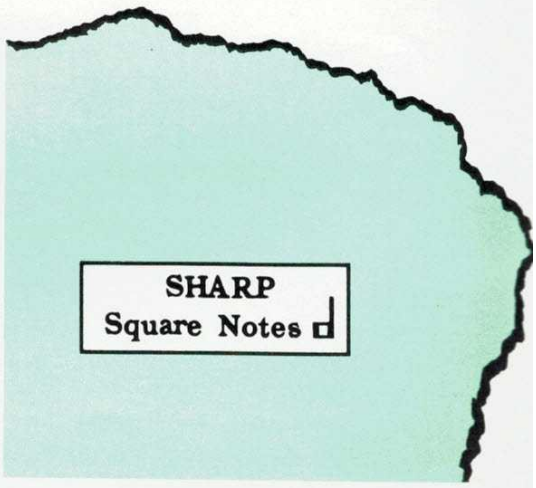
HERE ARE SOME OF THE MORE COMMON KEY SIGNATURES



Key of F | Key of Bb | Key of Eb | Key of Ab | Key of G | Key of D

If no sharps or flats are shown the music is written in the Key of C.

SQUARE NOTES



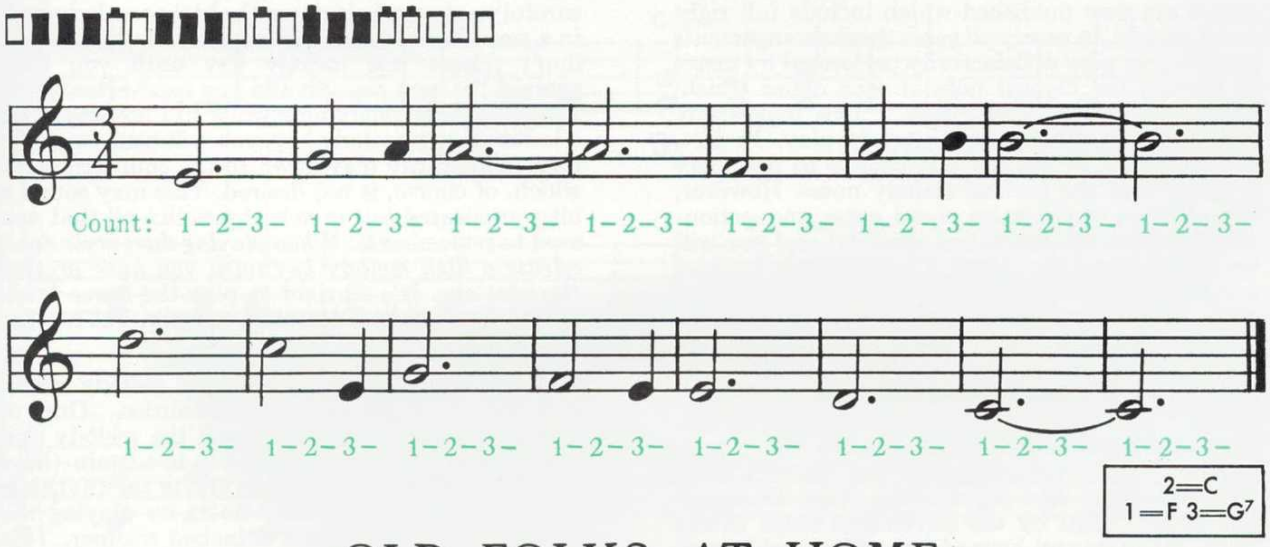
Because failure to remember key signature sharps or flats is the most common cause of erroneous playing, *all carefully prepared Hammond Chord Organ arrangements now make use of SQUARE NOTES for conveniently reminding you of the signature sharps or flats.*
For example: At the bottom of pieces arranged with "F#" in the signature you will find the following box. In looking through the notes you will find that all "F" notes are square. This makes it unnecessary for you to remember the signature sharps or flats.

COUNTING TIME

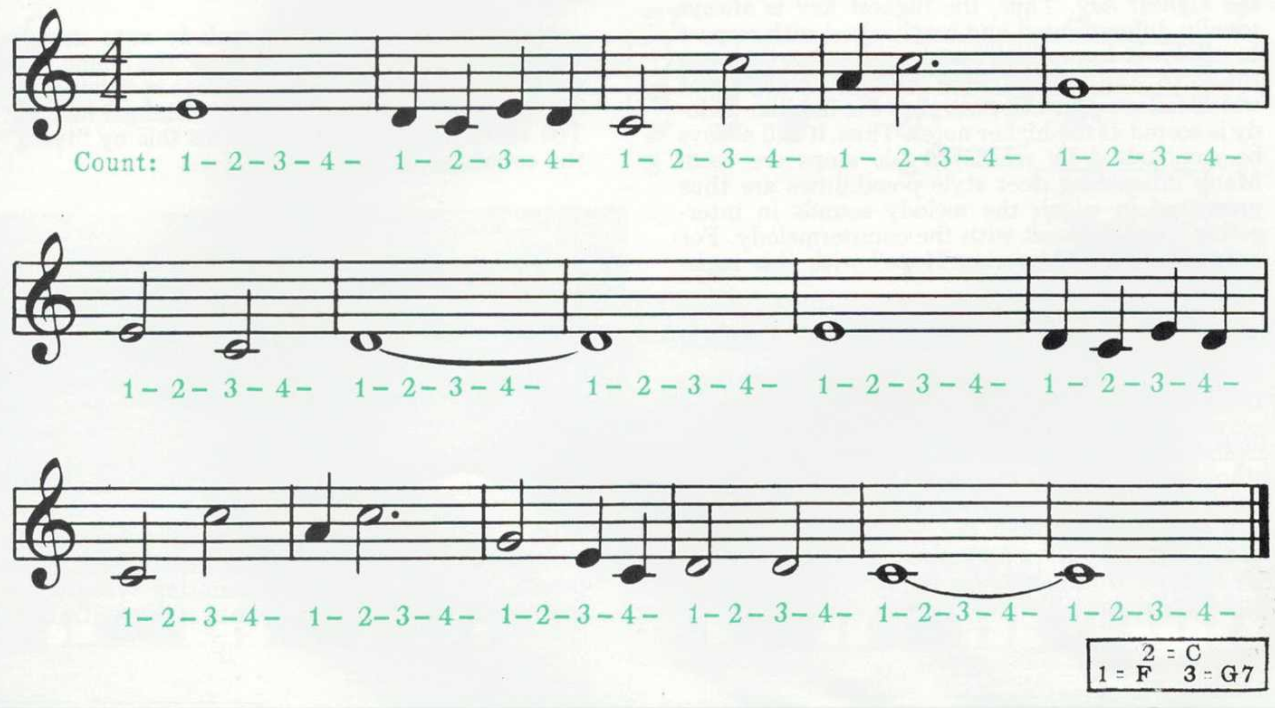
Rhythm is one of the three most important elements of all music. (The other two are "Melody" and "Harmony").
In order to play with rhythmic accuracy you must first learn to COUNT time. The best way is to count aloud.

The following familiar melodies should be counted aloud as they are played. You will note the chord designations are omitted so that you can devote your entire attention to carefully counting out the tempo of the songs.

SKATERS WALTZ



OLD FOLKS AT HOME

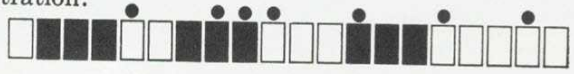


PLAYING CHORDS with the RIGHT HAND

This is an octave. It is composed of two notes of the *same name* played simultaneously. In the photograph above you will note that Middle C and the C above it are being played.

When two or more *different* notes (that harmonize) are played together with one hand, it is known as a chord. When playing chords, be careful not to release the top note because it always carries the melody of the selection.

Hundreds of Hammond Chord Organ arrangements are now published which include full right hand chords. In nearly all cases these arrangements may also be very satisfactorily performed by merely playing the highest note of each chord which, of course, is the melody note. This makes any Chord Organ arrangement easy to play. In fact, the best way to learn a selection is to first play it using only the highest melody notes. However, the addition of the extra chord notes unquestionably enriches the orchestral sonority, and you will find that your Hammond Chord Organ is most wonderfully and unusually equipped for playing in duet style (two or more keys played at the same time on the keyboard). This is because there are two separate tone generating systems both of which are controlled by the right hand on the keyboard. These two systems operate on entirely different principles. One system is called the "Organ Division" and is controlled by the "Strings" and "Flutes" stops. The other is the "Solo Division" and is controlled by the eleven solo stops to the right. When several keys of a chord are held down at the same time, the Organ Division will sound *all the keys*, but the Solo Division will sound *only the highest key*. Thus, the highest key is always tonally differentiated and emphasized with respect to any lower keys which may be pressed at the same time. In the "Whispering Hope" arrangement which follows you will note that the familiar melody is scored as the higher notes. Thus, it will always be emphasized by whatever solo stops are used. Many interesting duet style possibilities are thus presented in which the melody sounds in interesting tonal contrast with the countermelody. For example, try "Whispering Hope" with this registration:

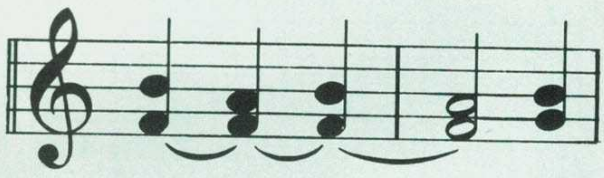


Note that the melody actually *sounds lower* than the countermelody even though the melody is *played higher* on the keyboard than the countermelody. This is because the "BASS" solo register stop causes the Solo Division to sound one octave lower than the Organ Division. Hence, the higher key sounds lower than the lower key. Note also that the melody has a prominent bass clarinet quality without vibrato whereas the countermelody has a soft high violin-like quality with vibrato.

IMPORTANT! When playing in duet style, be careful to always hold down the higher melody keys in a smooth and sustained manner. In other words, don't release one melody key until you have pressed the next one. Should you inadvertently release a higher melody note while still holding down a lower countermelody key, you will hear your solo tone temporarily play down to the countermelody which, of course, is not desired. This may sound a bit complicated but in actual practice all that you need to remember is: *When playing duet style don't release a high melody key until you have pressed the next one.* It's all right to play the lower countermelody keys in a detached manner, but not the higher melody keys.

If the music indicates repeated melody notes, you have a choice of two possibilities. One, of course, is merely to repeat both the melody and countermelody keys. The other is to sustain (hold down) the melody key and to create the rhythmic illusion of repeated melody notes by playing the countermelody notes in a detached manner. This latter technique is often used by professional organists. It produces an extremely smooth tonal effect.

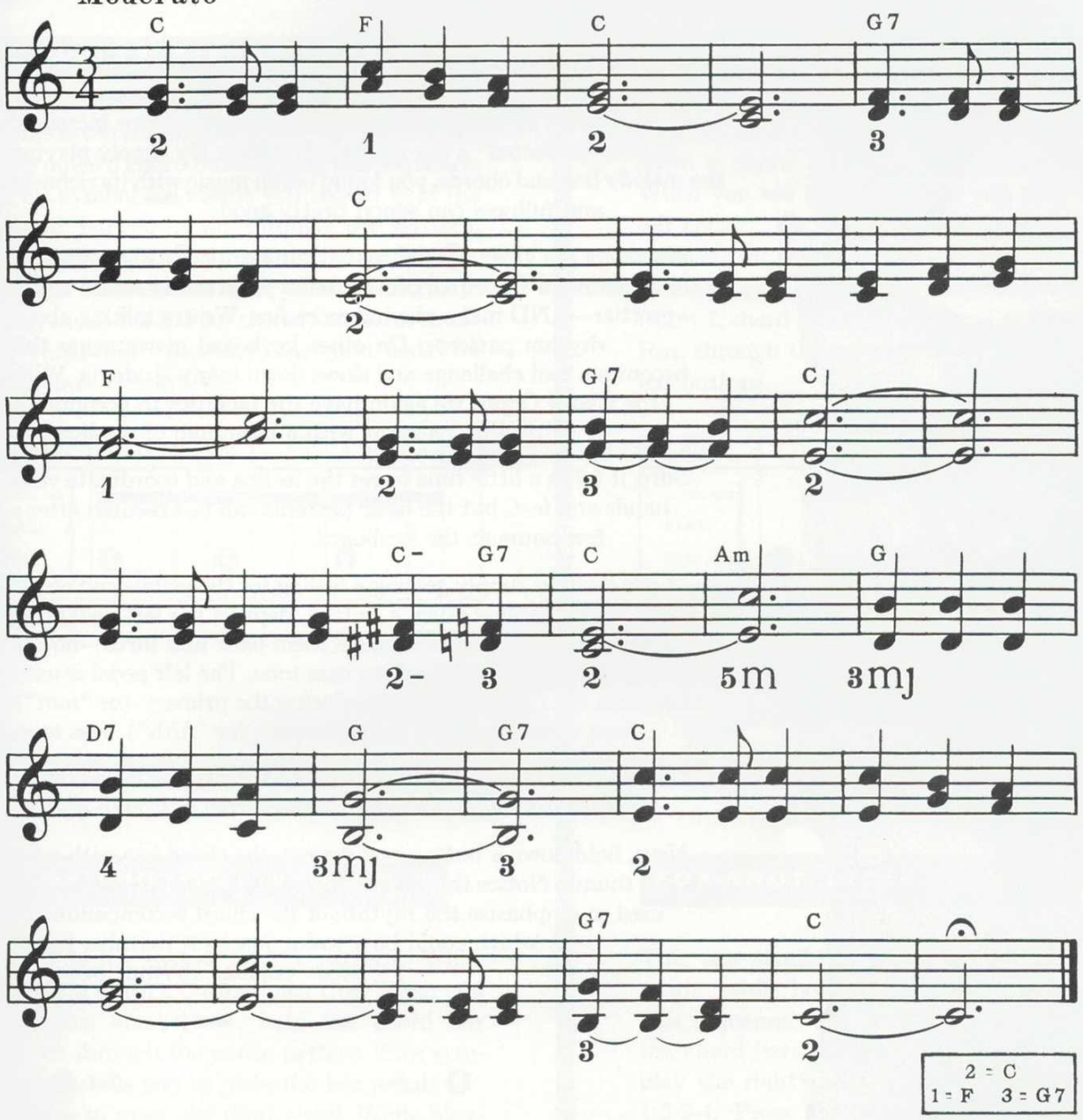
Note also that when the melody note changes but the countermelody remains the same, the smoothest and most desirable effect is obtained by holding the countermelody in a sustained manner. The sheet music usually indicates this by "tying" the countermelody notes thus:



With a little practice these playing styles become very easy to do. The beautiful duet effects made possible by the dual tone generating systems are well worth the little added effort of concentration.

WHISPERING HOPE

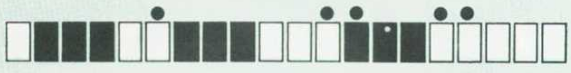
Moderato



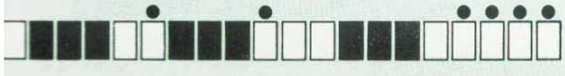
Here are other interesting duet stop combinations that may be used with "Whispering Hope"

For a high violin melody with low violin countermelody, use:

For a high flute melody with low flute countermelody, use:



For a low cello melody with flute countermelody, use:



For a multi-octave full organ melody with violin countermelody, use:

RHYTHM PATTERNS

Most people experience a big thrill after playing a complete selection on the Chord Organ. Your reaction was probably the same. Perhaps your pleasure and enthusiasm increased as you "perfected" a few old time favorites. By simply playing the melody line and chords, you found organ music with its richness and fullness can sound pretty good.

But there is a great deal more that can be done easily with your Hammond Chord Organ to make your music sound much prettier—AND make playing more fun. We are talking about rhythm patterns. On other keyboard instruments this becomes a real challenge and slows down many students. With the Chord Organ we again have the facilities to accomplish rhythm patterns with a minimum of application.

Sure, it takes a little time to get the feeling and coordinate your hands and feet, but the basic patterns can be executed after a few hours at the keyboard.

Let's start by simply getting a feeling for the pedals and chord bar. While holding down a button, depress the left pedal and then the right pedal. Alternate them back and forth—noting the addition of the deep bass tone. The left pedal is used more than the right. The left, producing the primary (or "root") bass tone; the right, the secondary (or "fifth") bass tone.

Repeat this using different buttons. Listen to the difference in pitch of the bass notes as you change from button to button.

Next, hold down a button and depress the chord bar with your thumb. Notice the volume increases. This increase may be used to emphasize the rhythm of the chord accompaniment, which could be a waltz, fox trot, rhumba, jig, or other popular rhythm patterns.

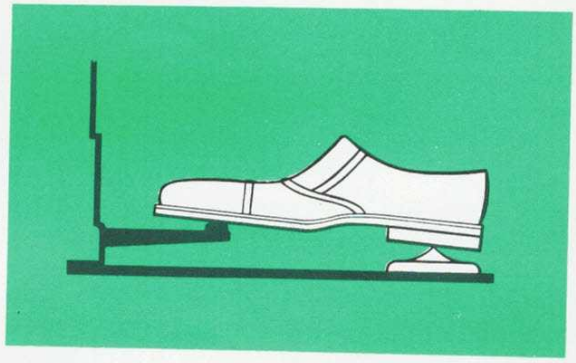
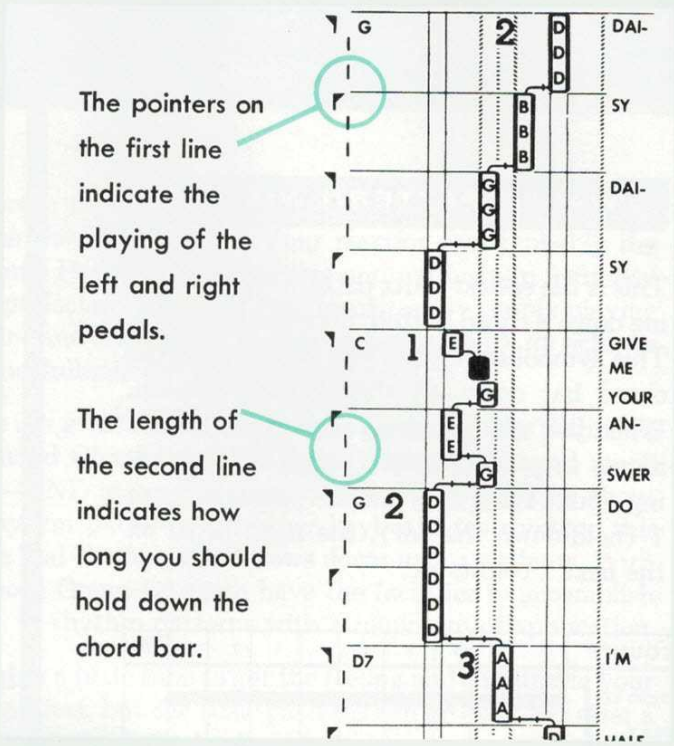


Figure 6 shows how the heel of the left foot may be supported by the *heel rest*. The player will find that this pointed glass heel rest enables him to alternate between the two pedals without fatigue. The heel rest also prevents rug or carpet wear.

RHYTHM PATTERNS with PICTURE MUSIC

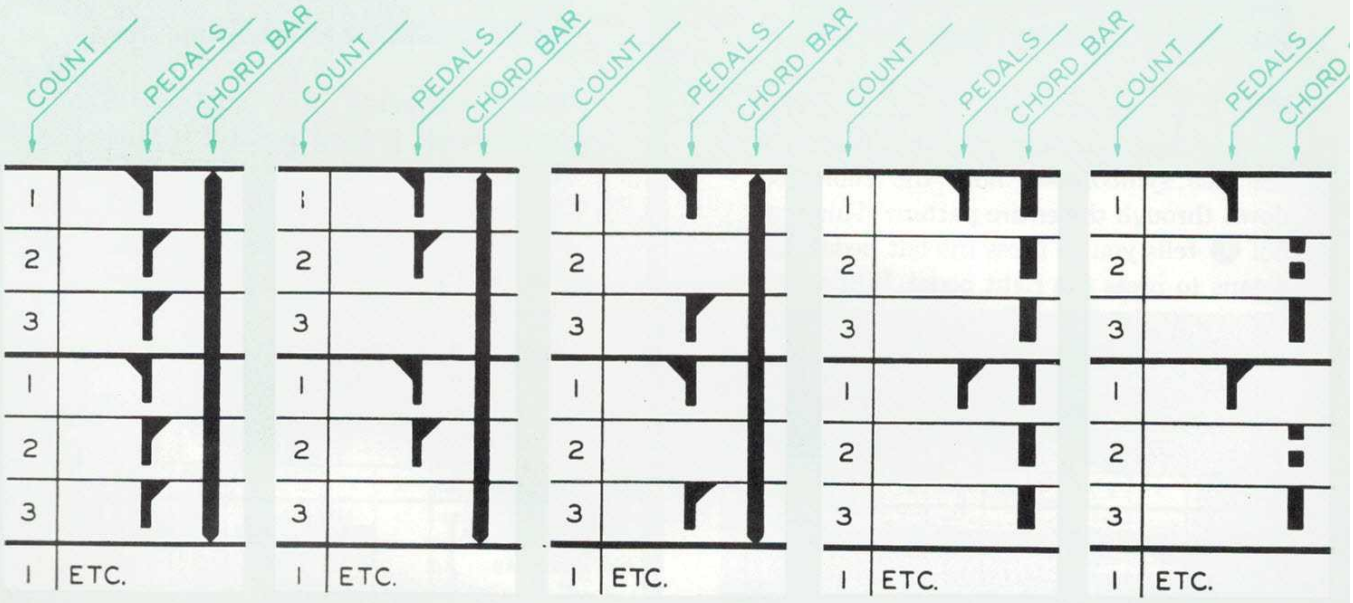
The more you play rhythm patterns, the more automatic they will become. Soon you will be able to do them without effort. The motion of your hands and feet will require no special thought and your concentration will be focused on playing the melody and accompanying chords.

With "Picture Music" you will notice the suggested patterns are shown on the extreme left of the page.



WALTZ PATTERNS

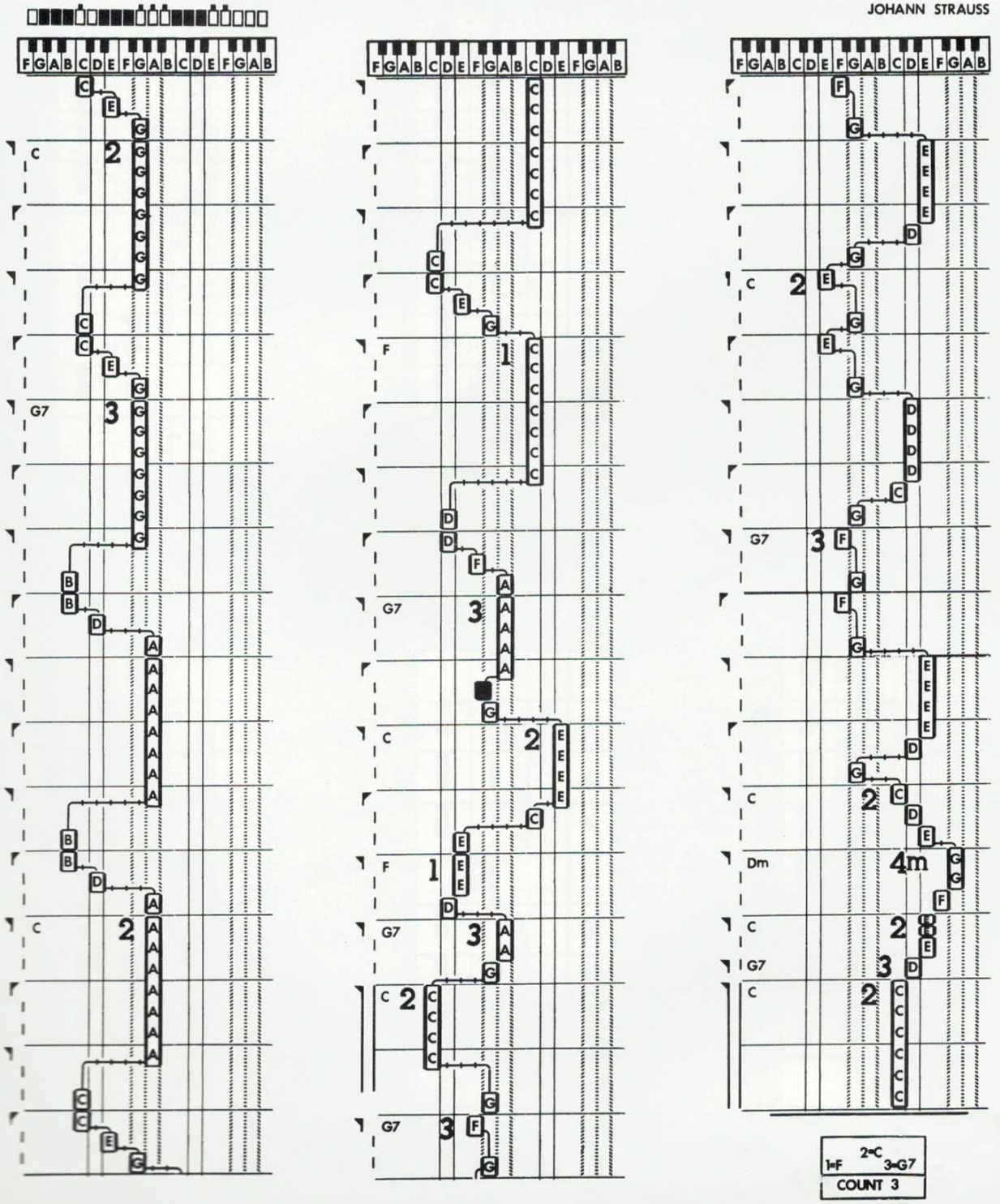
Here are some more waltz patterns shown in the same form as used in "Picture Music," in waltz time (count 3). Start the selection with the left pedal and use it each time there is a chord change. Between changes you may alternate to the right pedal. We recommend that you count as you play when first trying the patterns.



BLUE DANUBE WALTZ

Let's try the "Blue Danube Waltz"
using one of the rhythm patterns we have been playing.
Run through this piece until the pedal and
chord bar coordination becomes somewhat automatic.

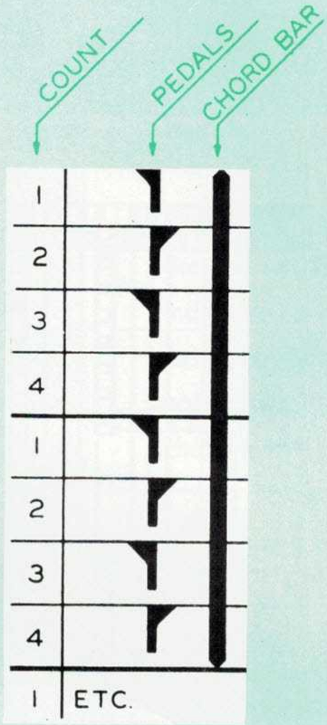
JOHANN STRAUSS

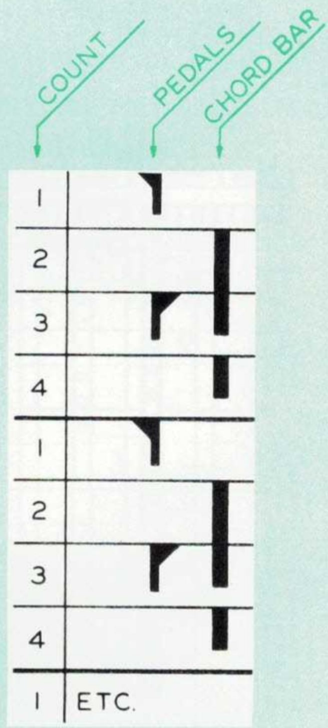


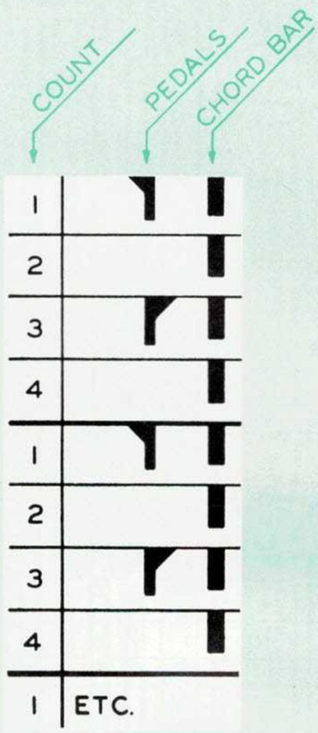
FOX-TROT PATTERNS

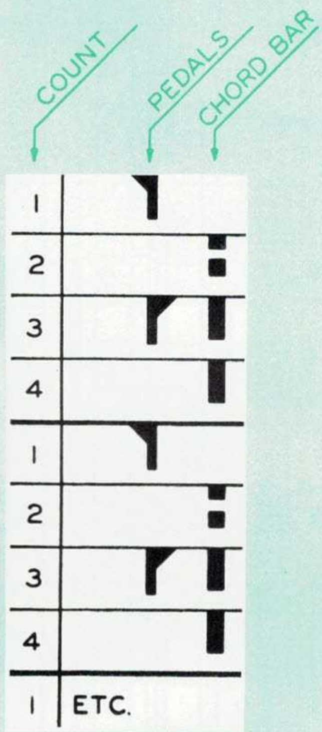
These are the most popular fox-trot patterns shown in the same form as used in "Picture Music."

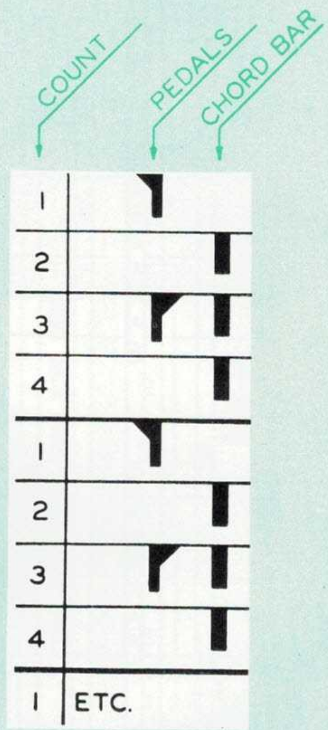
In fox-trot time (count 4) the left pedal should always be used on the first count of the measure. Using this rule a great many pieces may be played all the way through by merely alternating the left and right pedal. A more advanced technique is to not only start the selection with the left pedal, but also to use the left pedal each time there is a button change. We recommend that you count when trying these.





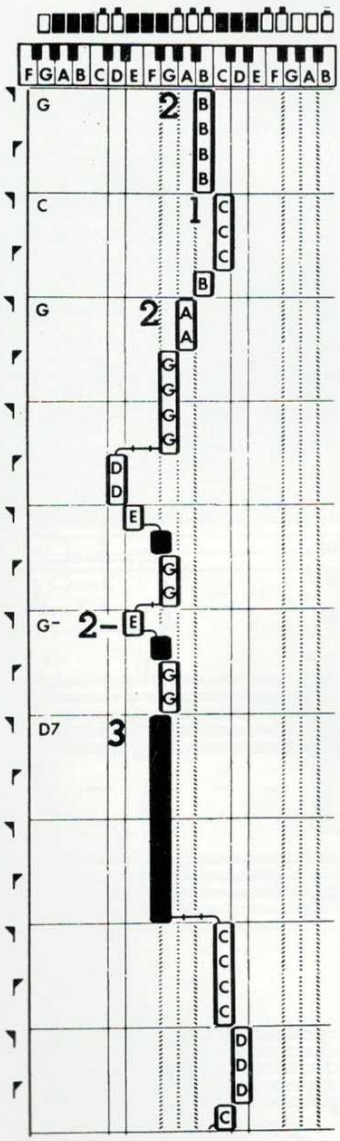


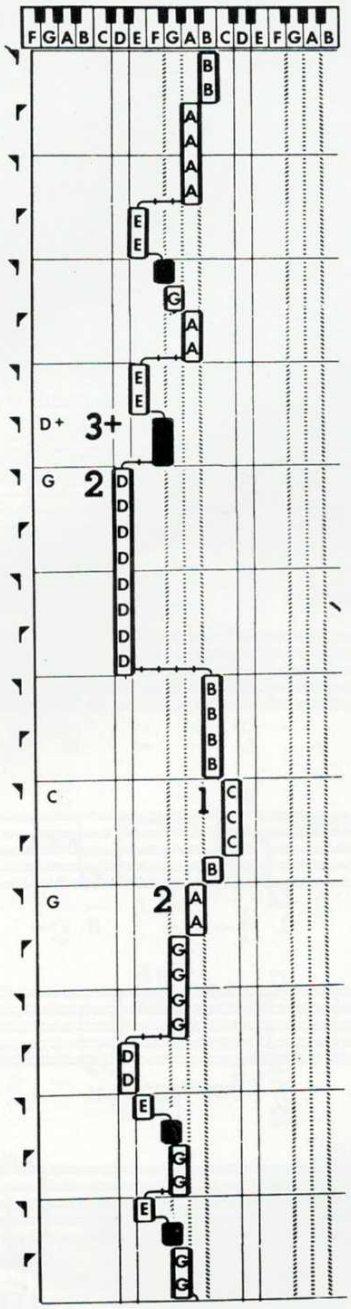




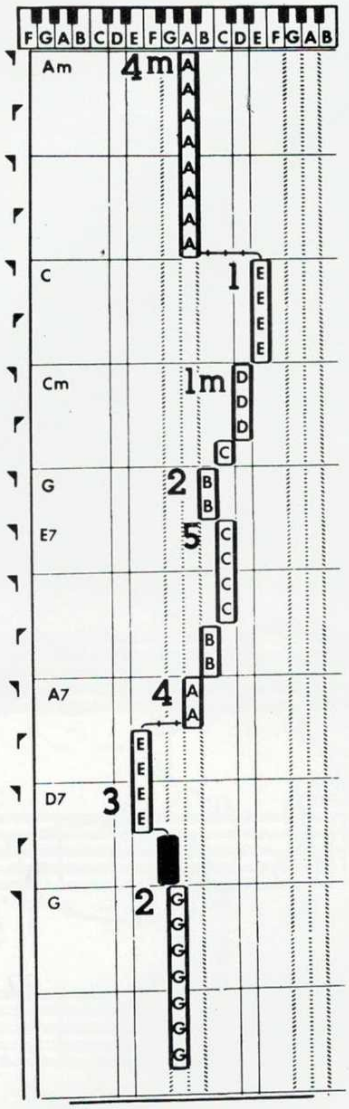
ANDANTINO

Let's try "Andantino," using one of the Fox-trot patterns we have been playing. This should be played over and over until you find the coordination between your hands and feet becomes somewhat automatic.





E. LEMARE



1=C 2=G 3=D7
COUNT 4

PLAYING RHYTHM PATTERNS with STANDARD MUSIC

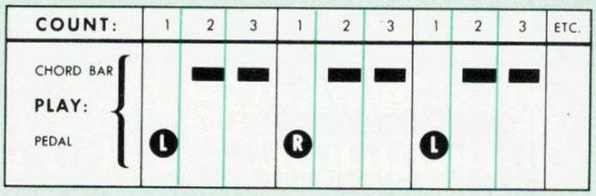
The WALTZ

The following exercise illustrates exactly how to use the Pedals and Chord Bar to accompany a waltz melody. At first, play the exercise very slowly and count "1-2-3" aloud. Observe these three factors:—

1. That the Pedal is played on count 1 of each measure.

2. That the Chord Bar is played on counts 2 and 3 of each measure.

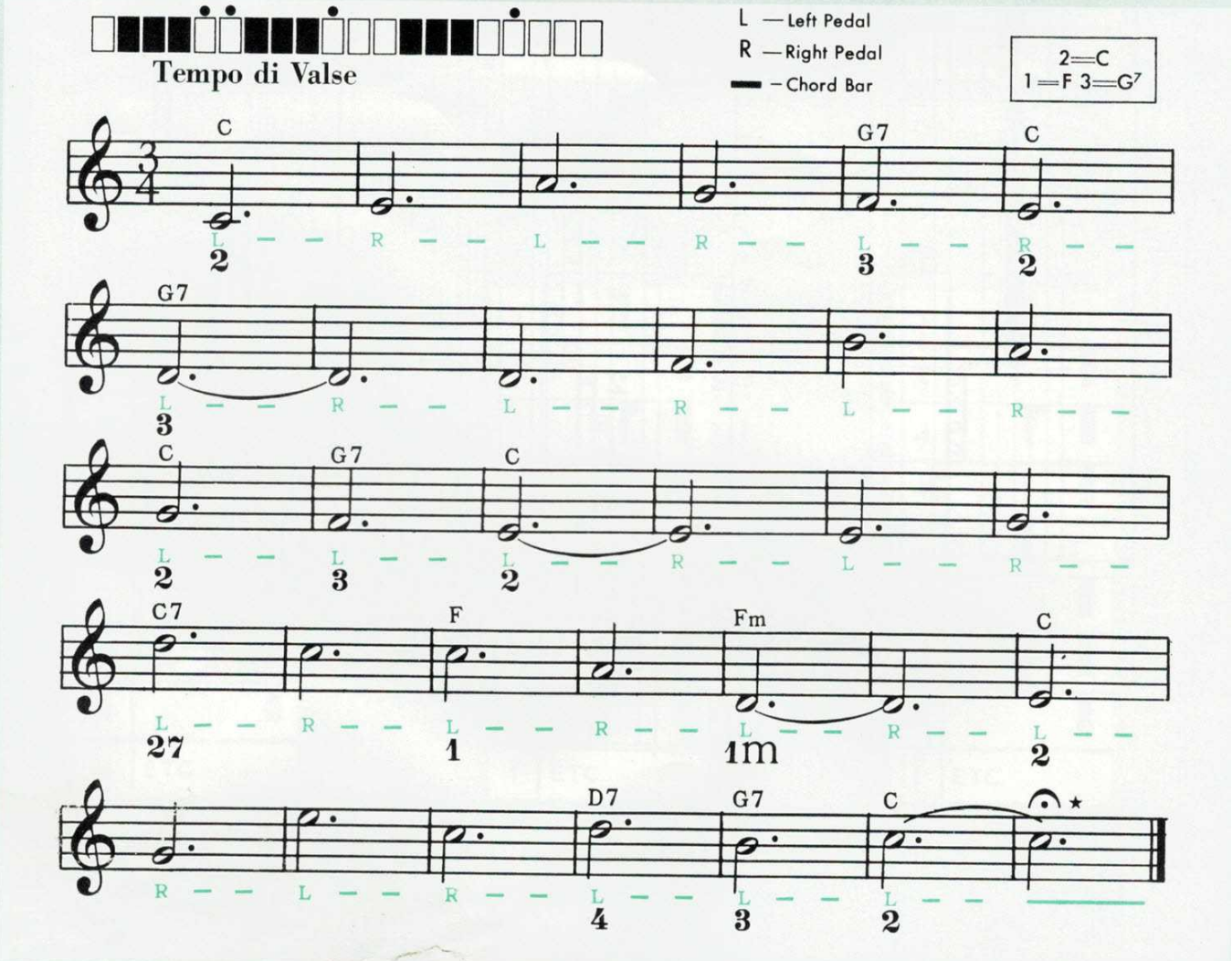
3. That the selection starts out with the LEFT PEDAL. If the same chord button continues into the next measure, you alternate to the RIGHT PEDAL, then back to the LEFT PEDAL, etc. In other words, you keep swinging back and forth on the pedals until a new Chord Button appears. You then again start out with the left pedal.



Keep this rule in mind:

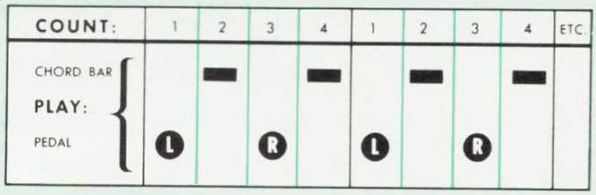
"Whenever I play a new chord button I will also play the Left Pedal."

With a little practice, you will find that this technique of playing the left pedal with each chord button change will require no special thought. Thereafter, you will find it unnecessary to read the "L" and "R" markings.



The FOX TROT

Here is the basic fox-trot rhythm pattern. While holding down a Chord Button, play in sequence. While doing so count 1, 2, 3, 4. Practice this using different Chord Buttons.



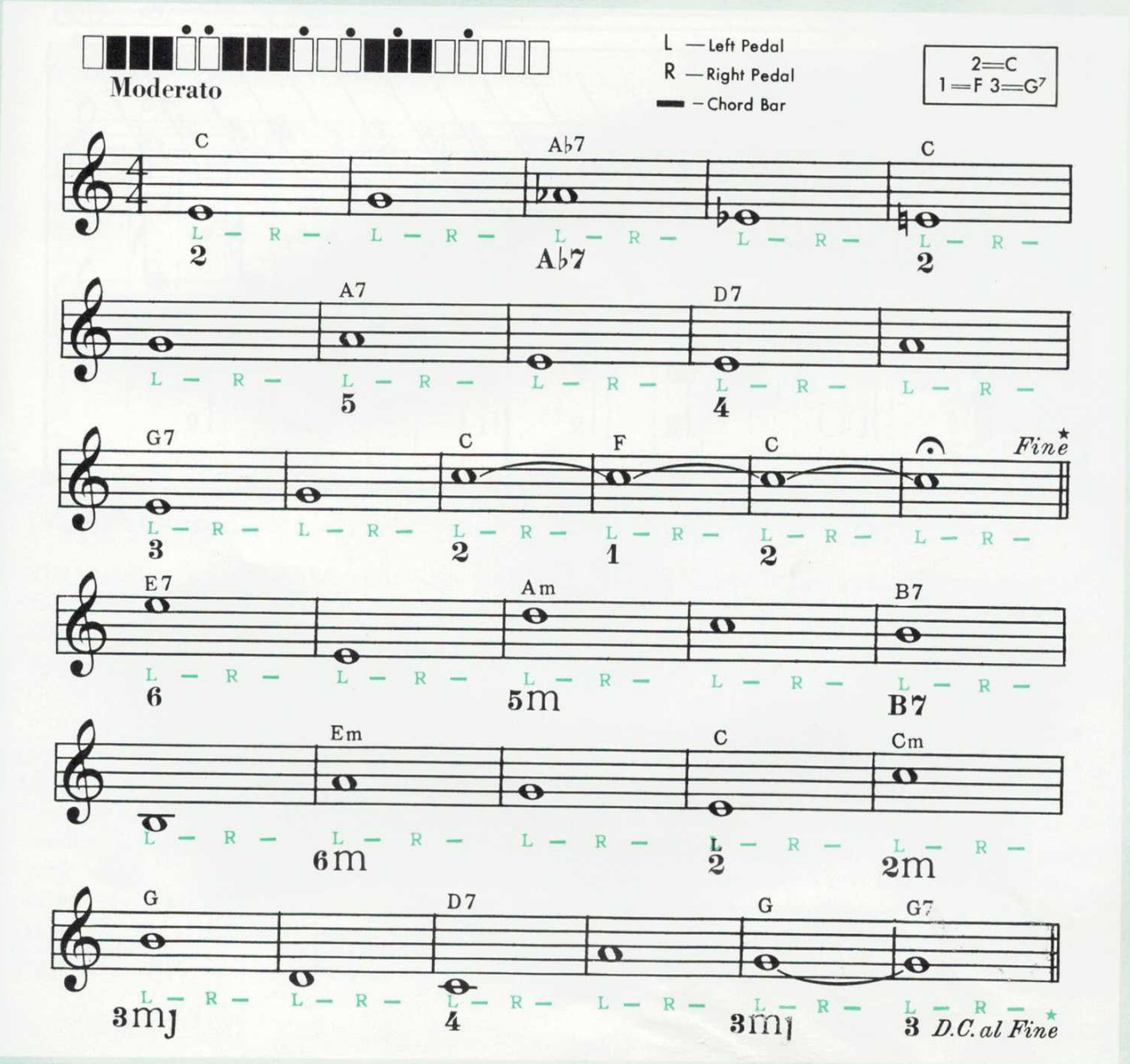
Exercise for learning the Fox-Trot Pattern—

The following exercise illustrates exactly how to use the Pedals and Chord Bar to accompany a fox-trot melody. As with the waltz, play the exercise very slowly at first and count "1-2-3-4" aloud. Observe these three factors:—

1. That the Pedals are played on counts 1 and 3 of each measure.

2. That the Chord Bar is played on counts 2 and 4 of each measure.

3. That the LEFT PEDAL is played on count 1 and the RIGHT PEDAL on count 3. 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.

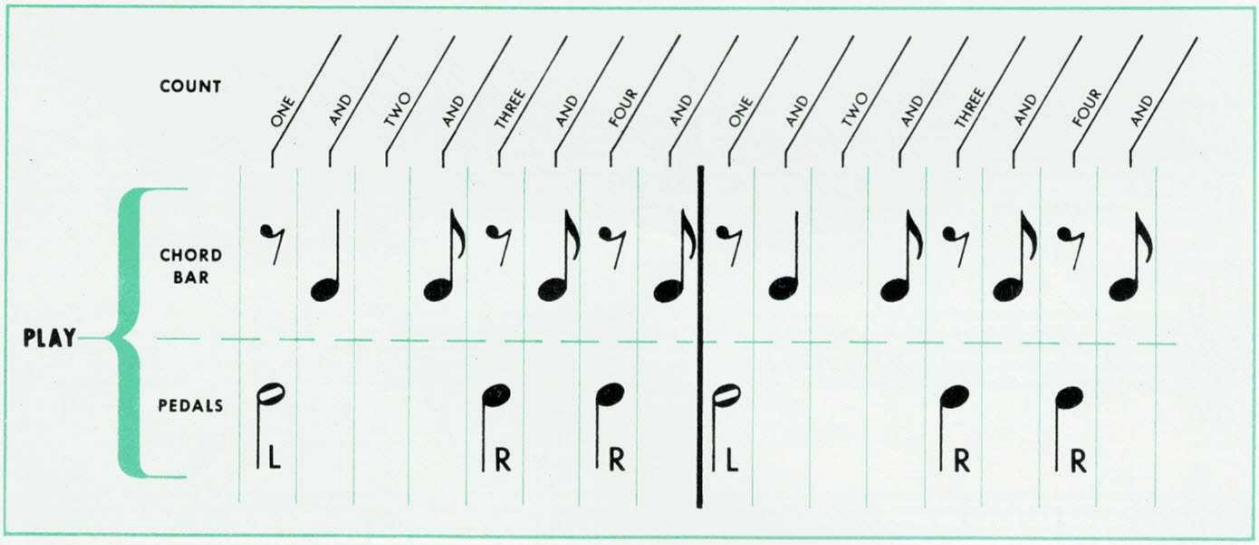


* D. C. al Fine means to go back to the beginning and play to "Fine."

LATIN-AMERICAN RHYTHMS

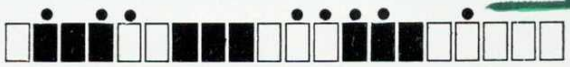
Latin-American rhythms are the most involved of all the patterns, and your Hammond Chord Organ is admirably suited for playing them.

In the very effective pattern shown below, the Left Pedal is played on the first beat of each measure. The Right Pedal is played on the third and fourth beats of each measure. However, the first beat pedal note is longer than those of the third and fourth beats. The Chord Bar is pressed on the second half of every beat with the bar held somewhat longer for the second half of the first beat. Using the musical exercise below, let's try the Beguine Rhythm.



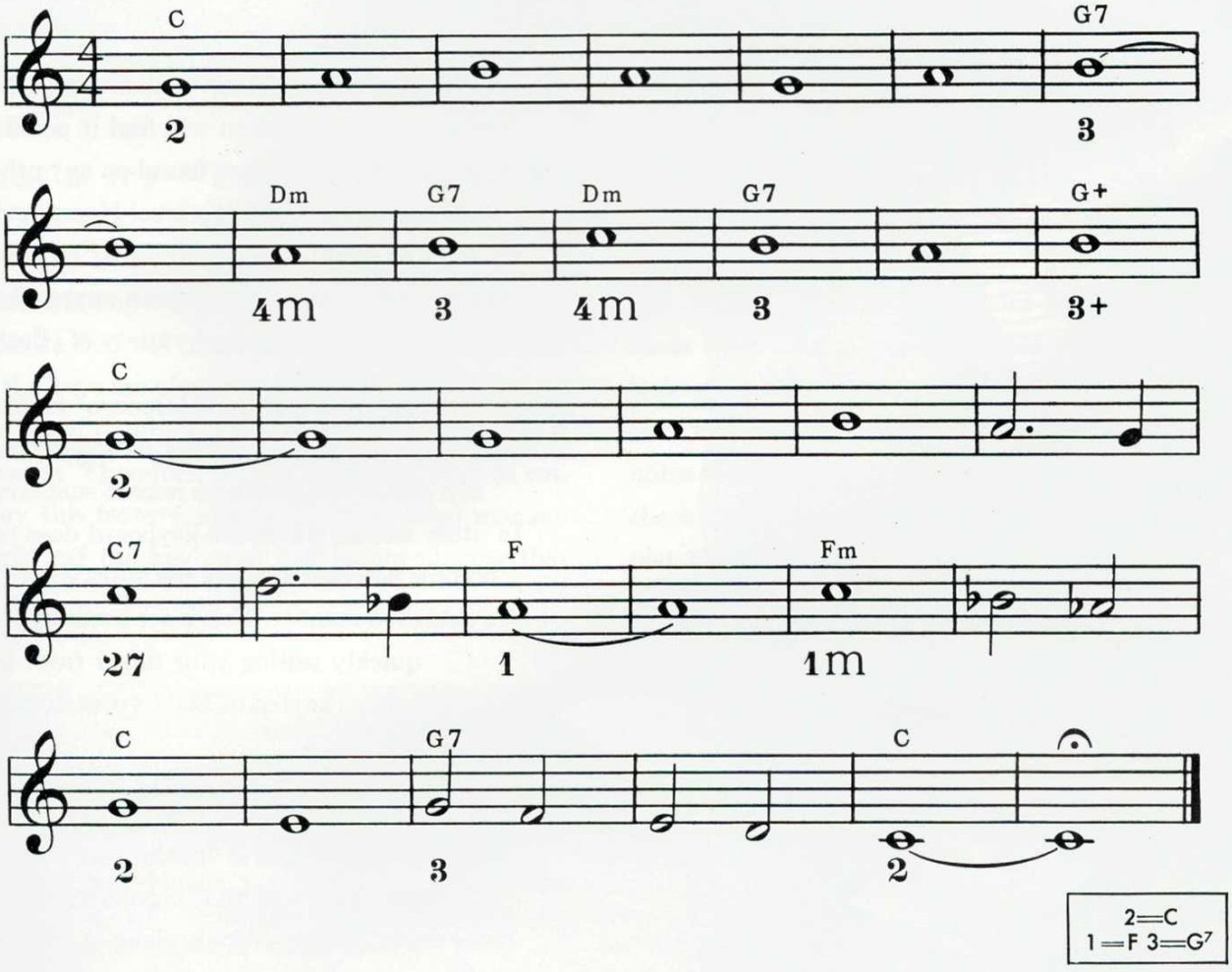
NOTE: Before learning to play the above pattern it is recommended that you learn to play the simpler Pedal and Chord Bar patterns. Then proceed with the above using various Chord Buttons only. *Don't add the right hand until you have learned to play the pattern so well that you can carry on a running conversation with someone while playing it.* When practicing, use the "Pedal Fast Decay" and "Sustain Cancel" stops.

BEGUINE



Advance Pedal Balancer

Moderato



In conclusion

The preceding paragraphs have given you specific information with regard to the use of certain Pedal and Chord Bar rhythm patterns. However, the skilled organist playing the Chord Organ soon discovers that the *exact* rhythm pattern is quite inconsequential when considered as a part of the whole Chord Organ rendition. The important factor is simply to *maintain the rhythm* with the Chord Bar and Pedals when necessary. After you have learned several of the basic rhythms, it becomes a simple matter to utilize them in varying combinations to add rhythm to the various selections you like to play.

Reading Chord Organ music then remains the simple matter of merely reading the right hand notes and the left hand Chord Buttons. The Pedals and Chord Bar will then be appropriately manipulated by "second nature" somewhat like ballroom dancing. You will soon discover that when the melody is animated rhythmically, that a relatively simple rhythm pattern is most effective. If, on the other hand, the melody is non-rhythmic and proceeds slowly, that a more animated pattern may be used with good effect. This, of course, is exactly the formula which an arranger follows in preparing an orchestral score.

FUN WITH PERCUSSION

Through the magic of "Touch Response" Percussion Control, you will find it possible to obtain tonal effects not found on any other organ at any price. It's true! Hammond's percussion has been imitated by other organs, but in no case has it been approached for clarity, flexibility and variety of effects.

The secret lies in the "Touch Response" feature. With this you can accentuate certain notes of a melody while others remain sustained. In other words, the entire keyboard does not become percussive—only the notes you play in a detached manner. This is accomplished by quickly raising your finger from the keyboard between each note.

Organ tones are normally "sustained" in that they are steady in their loudness. The opposite of this is "percussion," which refers to a tone that is not steady and fades away quickly—like a piano or chimes.

So the addition of percussion to the Hammond Chord Organ opens the door to an entirely new world of fascinating effects like orchestra bells, marimba, xylophone, Hawaiian guitar, piano, vibraphone and many others. You'll find many hours of additional enjoyment with your Chord Organ through exploring percussion.

But we have one word of caution—

BEGINNERS BEWARE!

When your Chord Organ first arrived and you were "experimenting" with the various tone tablets, you might have used the Solo Percussion tablet and thought the keyboard dead—i.e. touching the keys produced no sound.

As we have explained, this is due to the manner (detached fingering) in which you must play percussion.

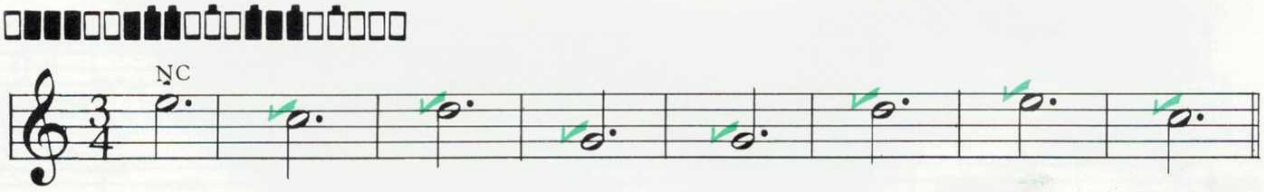
Some technique and experience is needed before you should try this feature. We recommend that you acquire sufficient skill on the subjects previously covered before attempting to use the Solo Percussion tablet. You should also be able to read standard music.

Let's try "TOUCH-RESPONSE" PERCUSSION CONTROL

Before trying a few examples, we must again emphasize that the percussion tones will sound only if the keys are played in a detached manner. Any degree of detachment is sufficient to operate percussion. Therefore, on the notes you wish to employ this feature, simply lift your hand momentarily off the keyboard just before playing that key or keys. This break is more effective when made as quickly as possible. Once you acquire a feeling on how to best use it, you will weave it into many selections. As a reminder on which notes should be percussive, we have placed a green check ✓ before the note. Here are a few examples to start with.

WESTMINSTER BELLS

Here is a familiar "Westminster" bell tune. When you first try it, play the melody with your index finger only. This will automatically produce enough detachment to percussion tones; however, the continuity of melody will be lessened by using only one finger. Next, repeat the example using all fingers in the normal sustained manner. Note that the percussion effect is now absent on all notes except the first. Repeat the melody once more using all fingers, but this time play with a slight detachment between notes. The result is a lovely continuity of the melody spiced by percussion tones. Try this exercise several times to acquire a more natural feeling.

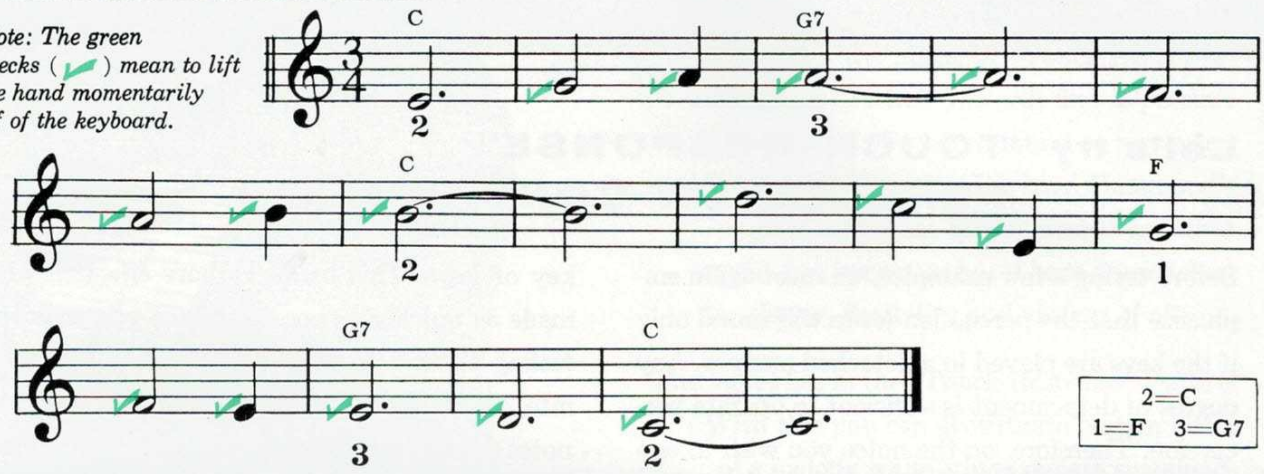


NOTE: The green checks (✓) mean to lift the hand momentarily from the keyboard.

SKATERS WALTZ

"Skaters Waltz" is a delightful example of how percussion tones can greatly enhance your music. In this case, a high, bell-like percussion solo is used in combination with the Organ Division Flutes. Thi particular tablet is excellent for providing a nice sus tained background whenever a percussion solo is used

Note: The green checks (✓) mean to lift the hand momentarily off of the keyboard.



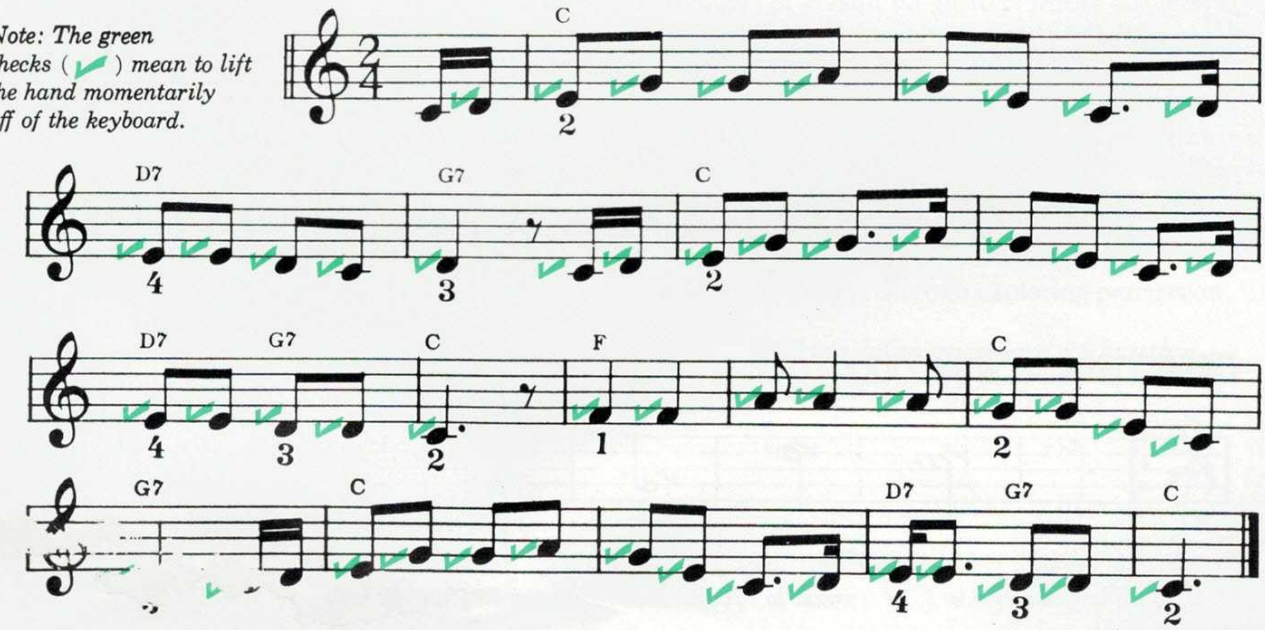
2=C
1=F 3=G7

OH! SUSANNA

One of the most novel effects you can play on the Hammond Chord Organ is the banjo. Using the effect of a fast percussive decay (both tablets), let's try "Oh! Susanna." Other tunes which are rhythmi and of medium speed can be played with this sam arrangement.

Advance Solo Balancer

Note: The green checks (✓) mean to lift the hand momentarily off of the keyboard.



2-C

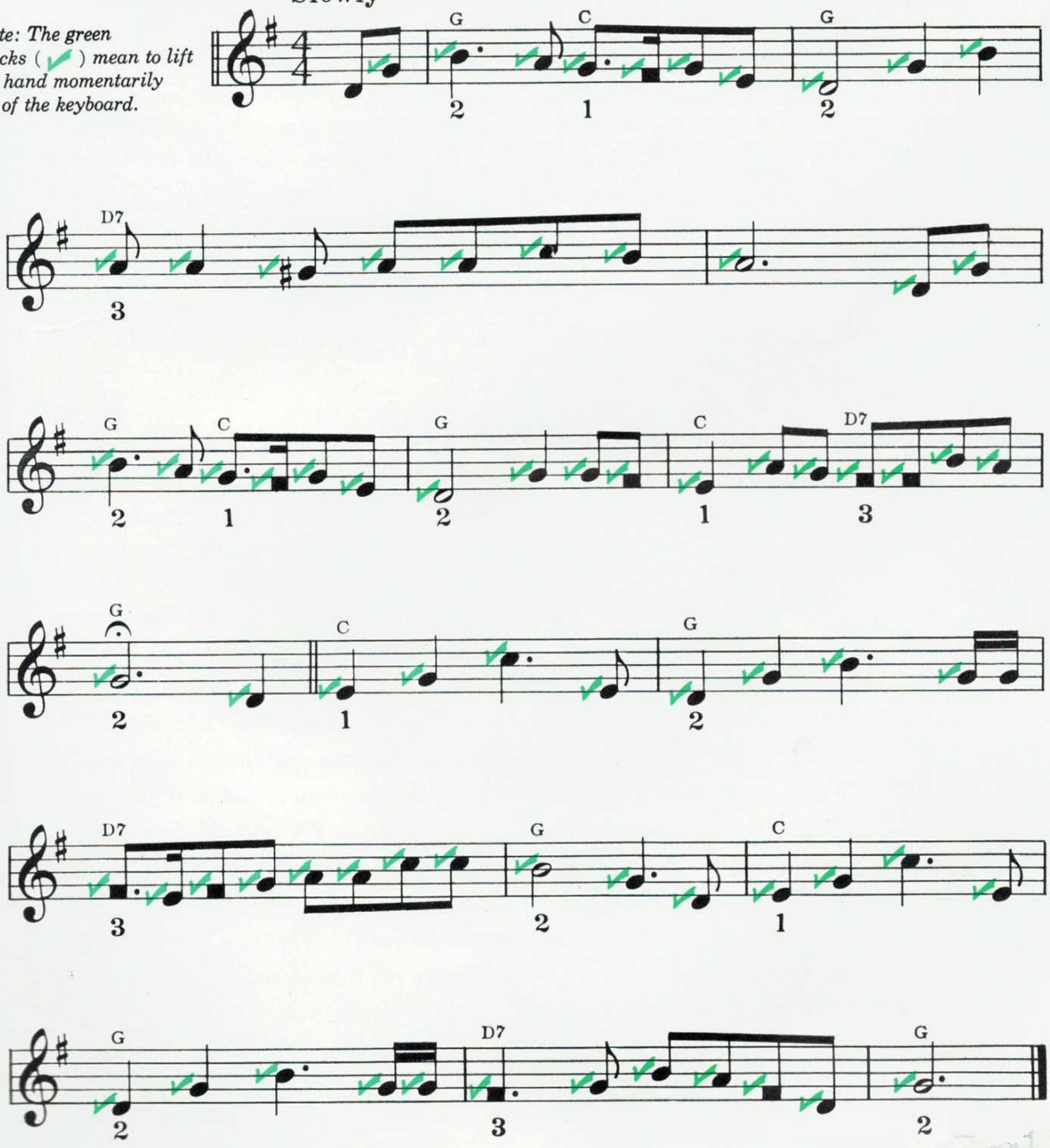
ALOHA OE

lthough there are hundreds of interesting combi-
ations which can be used with vibrato, many per-
ussion tones will sound slightly "out of character"
hen played with vibrato. The Hawaiian guitar is an exception because the natural charm of this instrument lies in its ability to sound with vibrato. In "Aloha Oe" the full solo vibratos are used to capture the shimmering appeal of the instrument.

LILENOKALANI

Slowly

Note: The green checks (✓) mean to lift the hand momentarily off of the keyboard.



SHARP
Square Notes

2=G
1=C 3=D7

PERCUSSIVE PORTAMENTOS

Ever heard of a "portamento?" Don't feel bad if you haven't. It's a term used in the music trade especially by professional organists and violinists. Essentially, a "portamento" concerns the art of connecting various melody notes with short chromatic runs (chromatic means playing every note in sequence—both black and white). In this case, it is highly desirable to play the portamentos in a sustained manner reserving the percussion effects for emphasizing the melody notes.

In the example which follows, a guitar-like bass percussion solo is employed in conjunction with the ORGAN FLUTES as a background. Observe that some of the melody notes are *not* preceded by green checks. This indicates that you should play them in the usual sustained manner—that is, do not release one key until you have pressed the next. This, of course, will prevent the percussion tone from sounding. By employing this "touch-responsive" technique, the rhythm of the selection may be charmingly accentuated by sounding only those notes of the melody which occur on the first beat of the measure.

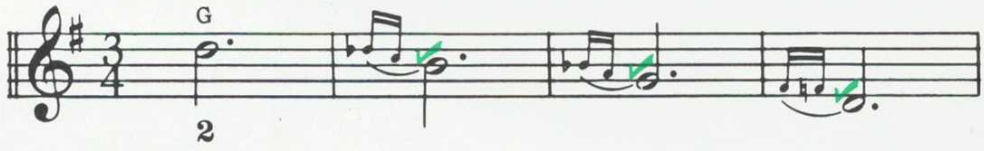
When playing fox-trots (4/4, "C," or "𝐂" time), you may want to accentuate some notes occurring on the third as well as the first beats. Also, you may want to percussively emphasize other notes occurring on unaccented beats to rhythmically point-up syncopations, etc.

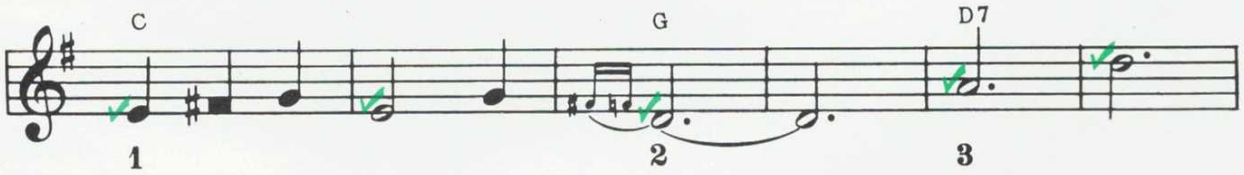
In the score which follows, portamentos have been freely scored to illustrate their use in conjunction with the percussion tones. Note that if the interval between two melody notes is a third or less (for example, "E" down to "C"), the usual portamento may be a chromatic scale (that is, play *all* notes between the "E" and "C" melody notes). If the interval is greater than a third, the portamento may take the form of two consecutive chromatic notes in the direction of the final melody note followed by a "jump" for the remainder of the interval. For example, the portamento from "A" down to "E" would be "G#" followed by "G" followed by a jump to the final 'E.' Portamentos should always be played *very rapidly* and *just before* the new note. In other words, wait with the portamento until it's "almost time" to play the "new note." *Then quickly play the portamento in a sustained manner with a slight detachment after the final note so that the new melody note will sound percussively.* Playing with portamentos requires a bit of practice, but their effects are very artistic when applied to slow moving melodies such as ballads and waltzes. They are an important part of the stock-in-trade of the professional organist and violinist.

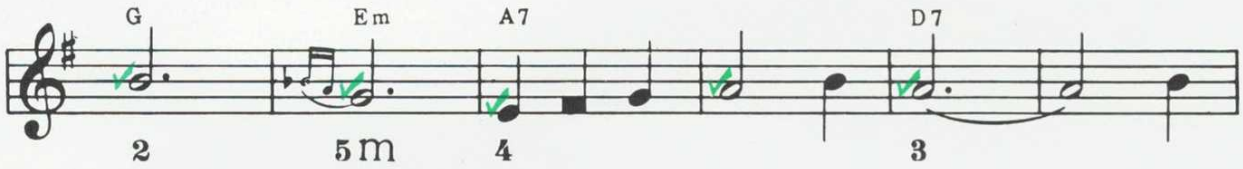
BICYCLE BUILT FOR TWO

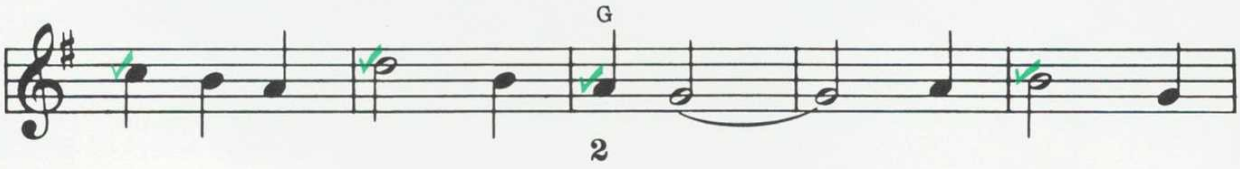
Tempo di Valse

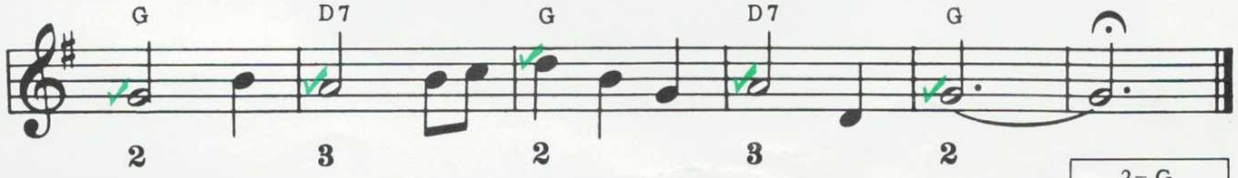
Note: The green checks (✓) mean to lift the hand momentarily off of the keyboard.











2 = G	
1 = C	3 = D7

Tips on using

PERCUSSION

As a general rule of thumb, use the percussion tablets sparingly. You might compare their effect on your music with the use of salt and pepper with food—in other words, to add spice. Here are some ideas to guide you:

.... use a delightful tonal contrast by playing the sustained tone with vibrato and the percussion tone without vibrato (use both Solo Vibrato Cancel tablets). This adds considerable tonal contrast and is an important means of "instrumentation."

.... the slow percussive decay has more general use because of its effectiveness with both slow and fast moving melodies. Fast percussive decay finds its greatest use with fast moving melodies.

.... chords can be easily played with the right hand, but you should remember to completely lift your hand from the keyboard. Many songs are scored with more than one note for the right hand. Even though the music score may show lower chord notes as "tied," it can be momentarily broken to produce percussion tones in the melody part.

.... when playing fox trots (4/4, "C" or "¢" time), you may want to accentuate some notes occurring on the third as well as the first beats. Or you may wish to percussively emphasize other notes occurring on unaccented beats to rhythmically point-up the syncopations. These are tricks similar to the use we applied with portamentos.

.... when using percussion you will probably want to add the Organ Flute tablet or both Strings and Flutes tablets to produce a composite instrumental effect of both sustained and percussive voices. This should also be done when playing selections having two or more notes played at the same time.

HOW TO ADD THE VIOLINIST'S "CRY" TO YOUR HAMMOND CHORD ORGAN MUSIC

Many people who have listened intently to the skilled professional organist playing the Chord Organ, remark how the melody notes often seem to possess an extraordinary and poignant appeal like the "cry" of the violinist as he plays a gypsy air. Others, who are trained musicians, exclaim, "I just don't see how it is possible on a keyboard instrument! I can hear the organist playing chromatic transitions between the melody notes, but there are no "clash" effects from playing adjacent keys at the same time. The melody notes are rich and full-bodied—yet the chromatic transitions are softly refined and miraculously devoid of "clash." It sounds like magic to me!!"

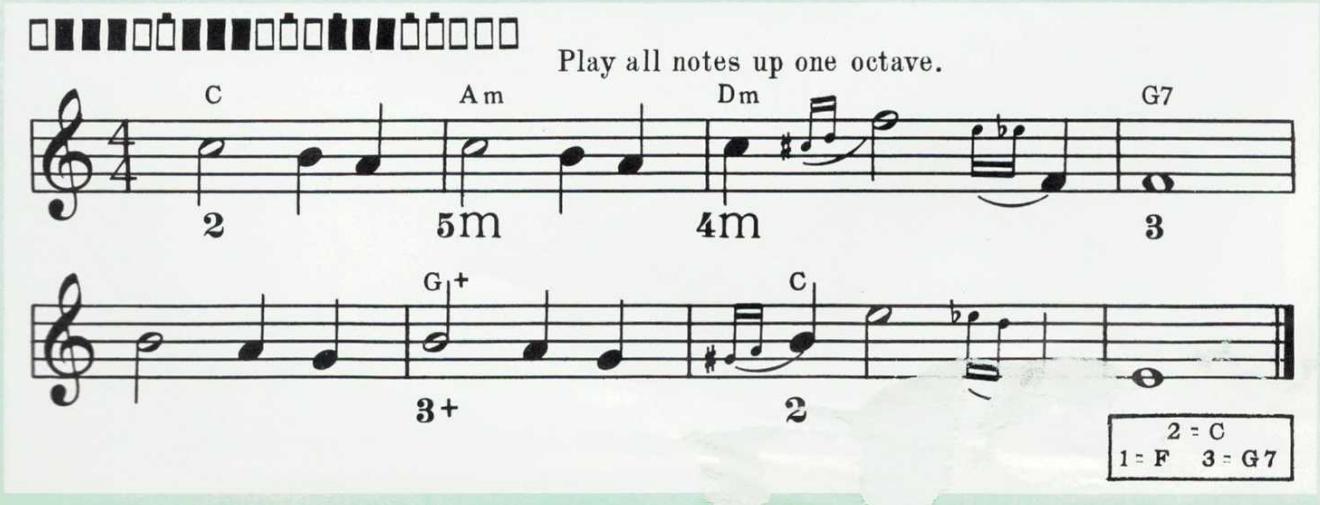
Before continuing any further, let it be said that the violinist's "cry" is nothing more than a quick little "slide" in pitch between two melody notes. For example, if the melody moves from "C" to "G," the violinist will (almost unconsciously) "slide" in pitch to about "D" and then make a jump the rest of the way to the final "G." These "slides," of course, are not actually written on the music sheet but are interspersed into the music wherever they are deemed to be effective. Like salt and pepper, if they are used sparingly, they can be very effective and artistic. If the violinist uses too many "slides" the general effect may become overly sentimental.

Before the advent of the Hammond Chord Organ, organ "slides" were considered somewhat in poor taste. Some of the movie theater organists of by-gone years used them, but, in general, their effectiveness was impaired through the fact that it was practically impossible to play a chromatic run without having two or more adjacent keys down at the same instant. The result was a clashing which was louder than the melody notes themselves. With the Hammond Chord Organ the situation is entirely different. When two adjacent keys are simultaneously played on this remarkable new instrument, the lower key is always weaker than the higher because the tone from the Solo Division sounds only on the highest key pressed. Therefore, the lower cannot clash with the higher. As one plays a legato chromatic scale there is an exquisite absence of clash and unwanted loudness.

HOW TO ADD TRANSITIONS—Adding transitions is something that anyone can do without having to study musical theory. First of all, remember to play transitions *very rapidly* and *just before* the new note. In other words, wait with the transition until it's "almost time" to play the next note.

If the interval between two melody notes is a third or less (for example, "E" down to "C"), the usual transition may be a chromatic scale (that is, play *all* notes between the "E" and "C" melody notes). If the interval is greater than a third, the transition takes the form of two consecutive notes in the direction of the next melody note followed by a "jump" for the remainder of the interval. For example, the transition from "A" down to "E" would be "G#" followed by "G" followed by a jump to the final "E."

The example below shows what a professional organist might do by way of adding transitions to the melody, "Songs My Mother Taught Me."



YOU ARE INVITED TO JOIN A CHORD ORGAN CLUB:

In many communities, you will find Chord Organ Clubs. Their purpose is to foster the stimulating exchange of playing tips and information among owners.

As you might expect in a music club, there is a very little of the protocol and organizational structure found in many fraternal and social groups. Spirit is friendly. Emphasis is placed on how to get more pleasure from your Chord Organ.

Meetings are usually held once or twice a month —depending on the time of year. Clubs meet in owner's homes, community buildings or the local Hammond Organ dealer's store.

Activities may also include picnics, boat rides, etc., or such worthwhile projects as playing music at Veteran's Hospitals or community functions.

Remember the atmosphere is entirely informal. This is a club where the whole family can participate. Your friends are always welcome to attend meetings with you.

HOW TO ORGANIZE A CHORD ORGAN CLUB

First, check your local Hammond Organ dealer. Chances are there may be a club in your area. If not, he will help you contact other owners and lend a great deal of support to your activities.

If the nearest Hammond dealer is located several miles away, you can secure information from the Hammond Organ Company, 4200 W. Diversey Ave., Chicago 39, Illinois.

Clubs need not be large. Many small groups consisting of less than twenty members have been organized and run very successfully.

It isn't necessary to have charters, by-laws or elaborate programs. The common bond is music. Enthusiasm and interchange of ideas will make every meeting stimulating and interesting.

Tri-State Chord Organ Club of Evansville, Indiana

East Bay Chordairs,
Oakland, California

Chord Organ Club, Springfield, Illinois

Ypsilanti, Michigan
Chord Organ Club

HAMMOND

Chord Organ Comments

THE HAMMOND ORGAN CO., 4200 W. DIVERSEY AVE., CHICAGO 39, ILLINOIS

Lawrence Welk Features Chord Organ

USES IT WITH BAND ON TV SHOWS

The bubbling music of Lawrence Welk is a familiar sound in any h
television set is found. More than 30 million homes have their televisi
ally tuned in to Welk's programs on the ABC network every Saturda
nights. Being known to such a large mass audience makes Welk's band
popular in history.

Lawrence has used the Hammond Organ with his band since 1935 with Jerry Burke as featured organist. But after the Chord Organ made its appearance several years ago Welk adopted it as his own instrument. During some of the television shows Welk plays one or more numbers as featured soloist on the Chord Organ.

LAWRENCE WELK
mond Chord Organ
of his ABC TV sho

Welk Uses Chord Organ for Arranging and Entertaining at Home

Recently television viewers had an opportunity to visit Lawrence Welk and his family in their home in Brentwood, California on Edward R. Morrow's program, "Person to Person". During the interview Welk casually sat down at the Chord Organ and played a few bars of music. He explained that the Chord Organ is not only valuable to him in performing with the band, but he also uses it at home to work out his musical arrangements.

AT HIS BRE
Lawrence W
Chord Orga
son, Larry.

The rest of the Welk household share his enthusiasm for the Chord Organ. His wife, Fern and their children, Shirley Jean, Donna Lee, and Lawrence, Jr. have shared many enjoyable hours together around the Chord Organ.

The Welk Band has broken other records beyond its large television audience.

Continued on Page 2

"MAMA FROM THE TRAIN (A Kiss, A Kiss)"

Here is one of the most delightful waltzes arranged for the Hammond Chord Organ. The arrangement beautifully illustrates the general principle employed by professional organists of avoiding possible tonal monotony by alternating from

effects clever

and worth remembering.

Published by Shapiro, Bernstein and Co., 1270 Sixth Ave., New York 20, N. Y. 50¢.

"WHEN BLOOM

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Be sure and specify the Hammond Chord Organ

The "CHORD ORGAN COMMENTS"

As an owner you are automatically entitled to receive a very informative magazine called the Hammond "CHORD ORGAN COMMENTS."

Published every month, it keeps you posted on new albums, solos, instruction books, etc., prepared for the Chord Organ . . . records released . . . and frequently a selection of music is included.

News about Chord Organ Clubs, people who own and play Chord Organs, professional entertainers and other news worthy items round out the magazine.

Most owners keep every issue for future reference by punching holes near the binding and sliding them into a folder.

Your name is placed on the mailing list, when the Warranty Card is properly completed and returned.

W

Th
rec
Cho
ing attended by 137 members and friends. The entertainment program included solos by different members, selections by a Chord Organ orchestra, and a family group playing several numbers.

Little Rock, Arkansas

The "Capital Chord Orga
joyed a dinner meeting
Hotel Sam Peck. Only o
few months ago the Club
active members.