

ELECTONE B-20R PLAYING GUIDE

CONTENTS

	Page
Introduction	2
Here is your Yamaha Electone B-20R	4
Keyboards	6
Tone levers	8
Preset voice selectors	11
Effect levers	12
Effect controls	13
Sound in motion	14
Auto rhythm section	15
Other controls	16
To fully enjoy your Electone	17
A word about Yamaha's exclusive	
Natural Sound speaker	19
Care of your Electone	20
Do not be alarmed if	21
Specifications of B-20R	22
Playing the Yamaha Electone	23
Posture	24
Technique	25

Introduction

We of Yamaha wish to thank you for selecting the Electone B-20R. We feel sure that you will realize many happy years of playing enjoyment with this instrument. Please read this guidebook for more complete enjoyment of all of the B-20R's special characteristics. We would suggest that you occasionally re-read it from time to time as you progress.



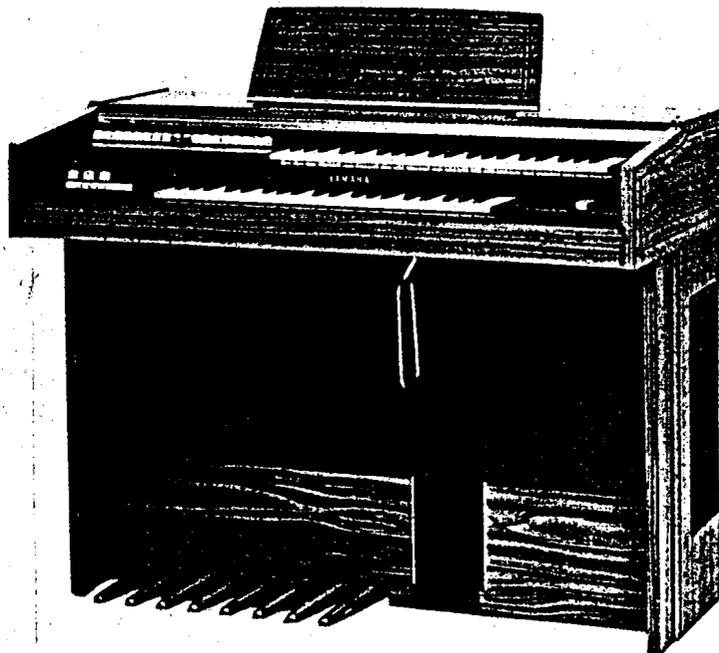
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Generous voices & effects for any mood or music, playing ease and expression for every talent

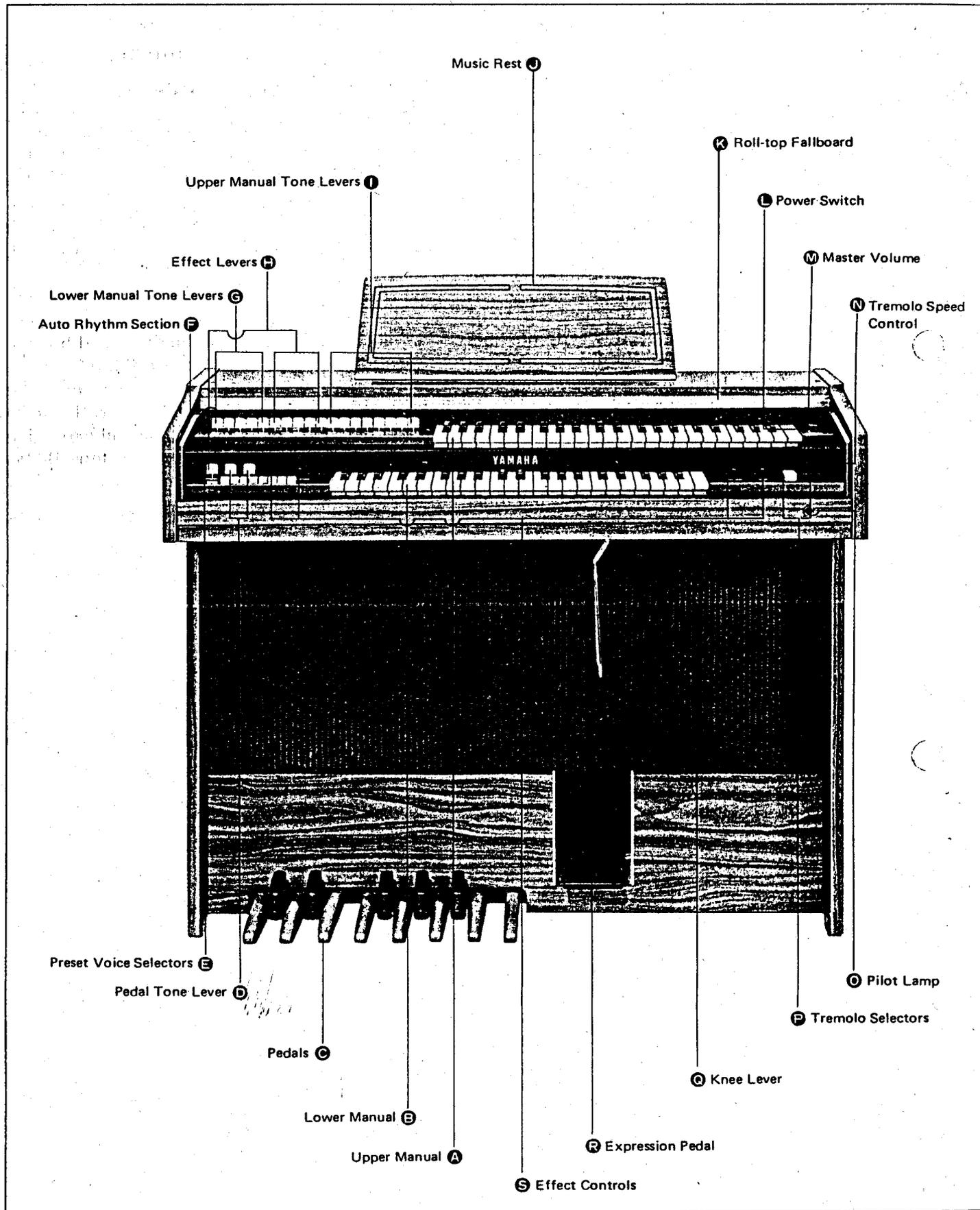
In every way the exciting Electone B-20R begs to be compared. For playing ease, expressive possibilities and just plain fun it has plenty no other type of musical instrument can offer. For all-round tonal beauty and convenience features, there's no organ in its class quite like it. Where else can you find seven different preset voice combinations for instant variations of the entire tonal balance within a single selection? What other home organ of this type provides seven snappy programmed rhythm accompaniments for every type of music, popping percussive 4', 2½' and length controls, repeat speed? Of course the B-20R features all those Yamaha extras that have made the Electone a world-wide favorite. The Variable Tone Lever system that lets even beginners reset new and old tonal

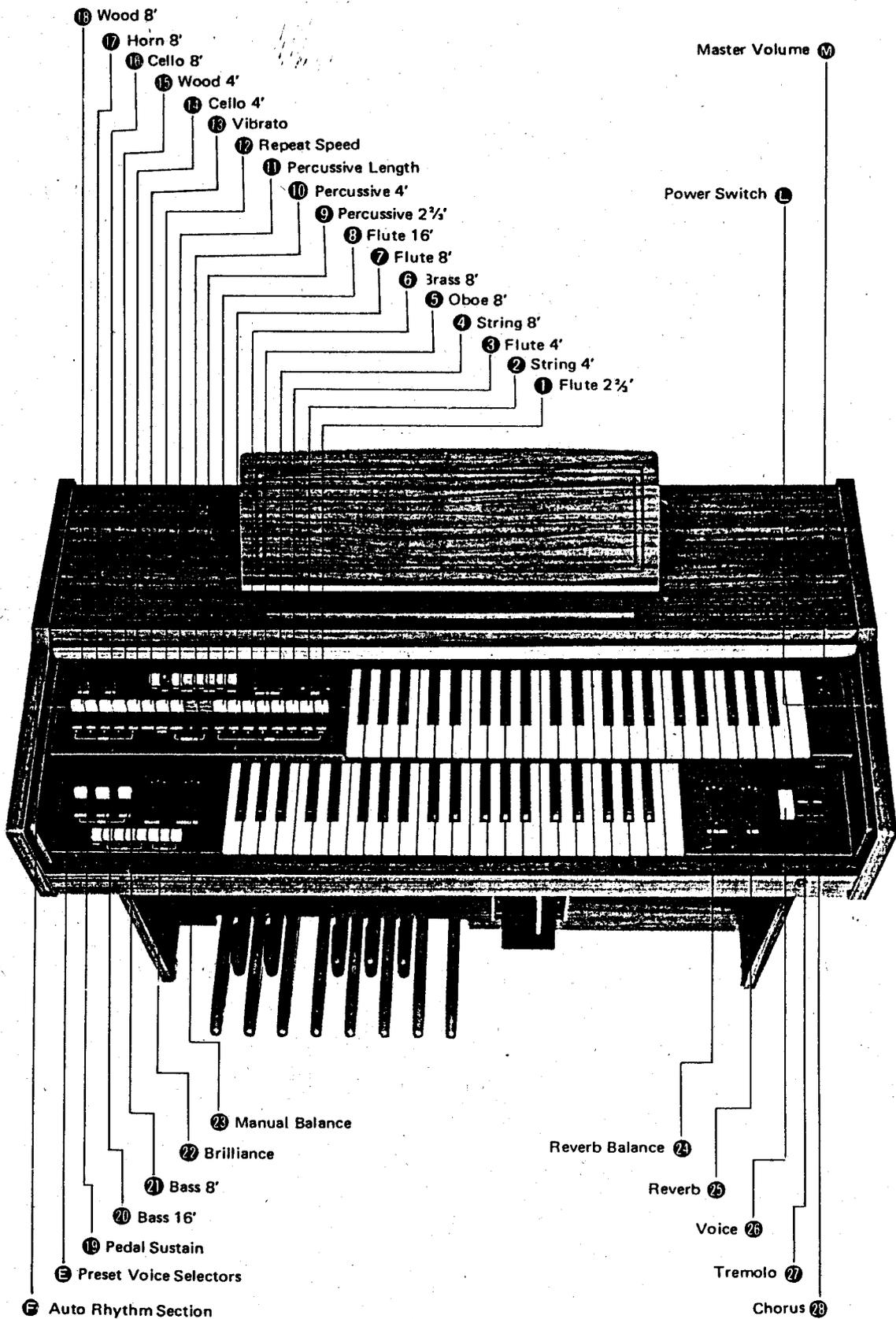
combinations with ease, yet provides continuous-control setting for the advanced. The unique Yamaha sound-in-motion tremolo, the incredible Natural Sound speakers, now better than ever and perfectly attuned to the human ear. They're complemented by an all-new OCL amplifier system in the B-20R.

There's years of built-in durability too, with solid-state circuitry employing the world's most advanced IC and FET technology, and brilliant furniture styling with a smart roll-top fallboard. Any way you look at it—for precious moments of musical solitude, happy hours with family and friends or years of learning and expression for young and old alike—the Electone B-20R offers so much more.



Here is your Yamaha Electone B-20R

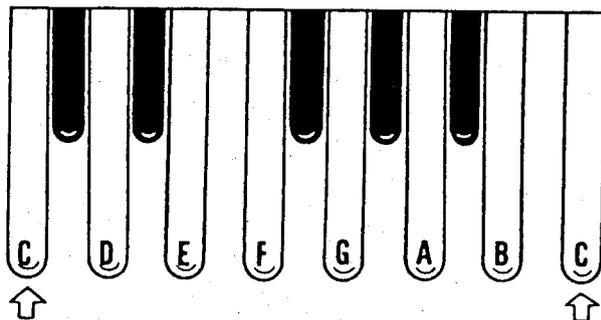




NOTE : The circled numbers refer to explanatory sections in the text to follow.

Pedals

The pedal keyboard (pedals) is an enlarged manual keyboard for the foot containing one octave of notes.



Both ends of the pedals are "C."

The Compass of the Electone B-20R

Upper manual
FGAB CDEFGAB CDEFGAB CDEFGAB CDEFGAB CDEFGAB CDEFGAB C

Lower manual
FGAB CDEFGAB CDEFGAB CDEFGAB CDEFGAB C

Middle C

Tuned to 440Hz

Pedals
C₁ C c

Note
The pedal keyboard notation is one octave higher than the actual notes as in the case of the contrabass

Brass 8' : ⑥

Harmonics multiply and remultiply toward the upper registers to produce a rich, penetrating sound that recalls the brilliant clarity of the brass instruments.

Oboe 8' : ⑤

This lever lessens the fundamental and enriches the harmonics to produce the plaintive, haunting timbre characteristic of the double reed woodwinds. It is excellent in adding harmonic color to quiet passages and, when combined with a string tone, produces an extremely clear but penetrating effect.

String 8' : ④

The wealth of harmonic color which can only be achieved by the higher stringed instruments.

String 4' : ②

Sharp string voice one octave higher than String 8'.

Lower Manual Tone Levers ③

Wood 8' : ⑬

This is a characteristic tone of the woodwind instrument. It is rather simple, but with a slightly stronger harmonic component to produce a brighter tone than the Flute 8'.

Wood 4' : ⑮

An octave higher wood wind tone. Particularly suited to bringing out with clarity, melodic played on the lower manual. Of course, it may also be used to broaden the range of the lower manual

Horn 8' : ⑰

Overtone multiply to produce the rich, smooth texture of the horns.

Cello 8' : ⑱

Rich harmonics blend to produce the soft, mellow tone characteristic of the cello.

Cello 4' : ⑲

Produces the cello voice an octave above the note as played.

Pedal Tone Levers ⑩

Bass 16' : ⑳

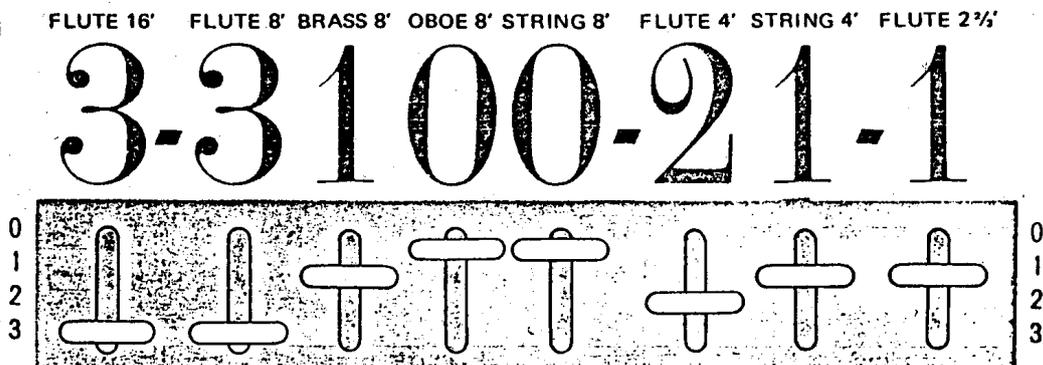
With great penetrating power, this lever sounds the lowest reaches of the Electone.

Bass 8' : ㉑

By pitching the note an octave above the Bass 16' this lever allows a clearer penetration of bass sound, and thus permits melody to be played on the pedals.

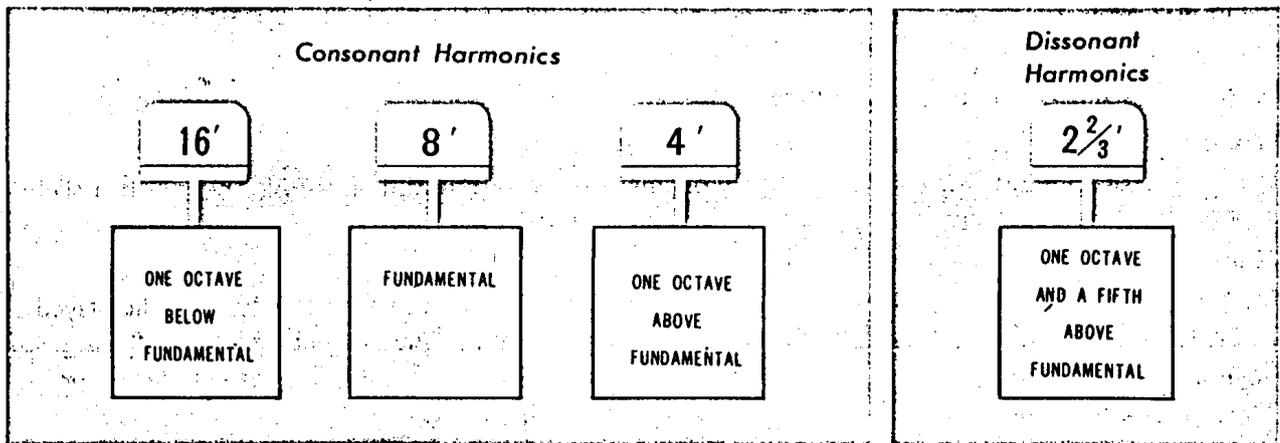
Tone Lever Registration

Tone lever registration is given by numerical indications which show the click-stop position of each lever, as illustrated below. The indications are in the order in which the levers appear on the control panel, with hyphens separating harmonic groups.

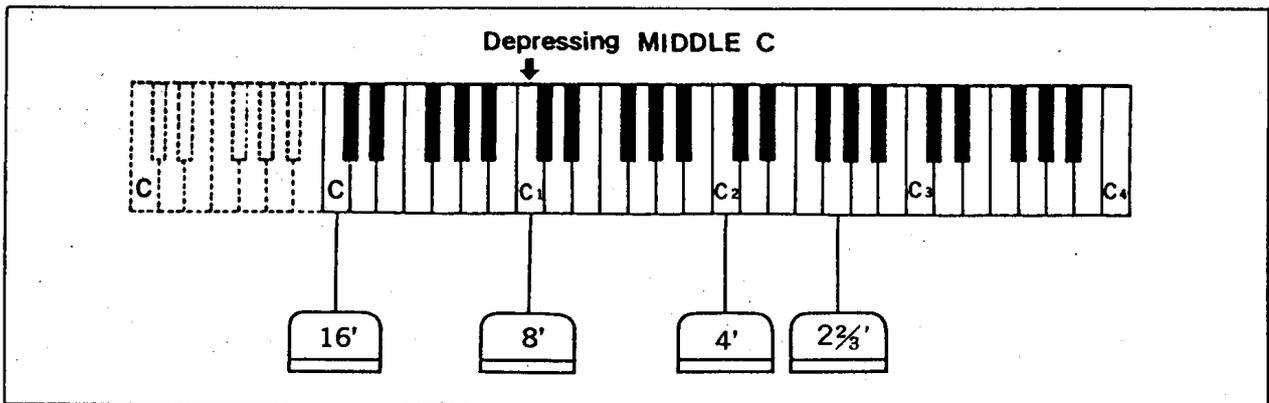


Harmonics

Tone levers are of some varieties: 8', 16' and 4', each variety having a different pitch. The 8' tone levers are "fundamentals", that is, they have the same pitch as the written note (*see the Compass Chart, page 7*). The others, called "harmonics", are pitched a certain interval above or below the fundamental. Harmonics can be further subdivided into *consonants*, at octave intervals from the fundamental, and *dissonants*, separated by a third or a fifth from the fundamental.



As an example of what this means when you play, let us see which note can be produced by using one of the tone levers and pressing the key of middle C (c1). Pressing middle C and using the 4' tone lever, for example, will result in the same note as would be produced by pressing c2 (using the 8' tone lever, i.e., its fundamental).



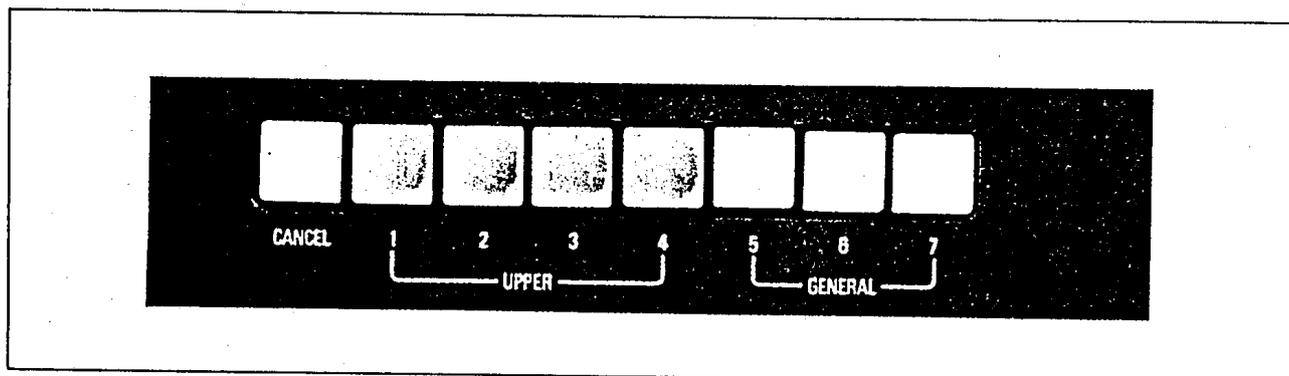
It can thus be seen that the use of these harmonic levers actually results in increasing the Electone B-20R's compass above and below that which is indicated by the keys and pedals alone. The use of the 16' lever, for example, will extend the manuals down a further octave to C, (*see dotted line above*). Similarly the 2 2/3' lever raises the tone one octave and a 5th but, in actual practice, the highest note on the B-20R is c₅. Thus Flute 2 2/3' voice is not obtainable from

keys above F in the highest octave. This is no cause for alarm (*see page 21*).

The major use of the harmonic levers, however, is to increase the richness of tone—they are the spices that, when applied to the fundamental, will make a rich and savory performance. Let your ear be your guide to the creation of good music. Always remember not to overuse this effect as it may weaken its effectiveness. Use it primarily only for special effect.

Preset Voice Selectors

The Yamaha Tone Lever System affords an unlimited array of voice combinations; the full variety is on instant call in the B-20R, complemented by an exciting built-in feature: seven preset voice selectors **E** on the control panel left of the lower manual.



Selectors 1~4 provide a versatile choice of factory-set voice combinations, while 5~7 control upper, lower manuals and pedal to permit preset switchover before or during a performance. All you have to do is press the selector button to choose the tonal balance for any music or mood. A flick of the Cancel button returns you to the main tone lever setting in an instant.



Effect Levers

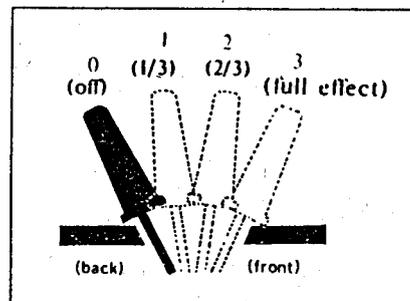
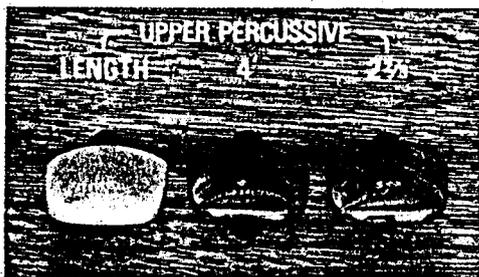
Effect levers **H** of the Electone B-20R provide a wide range of tonal effects which add to the breadth and variety of possible interpretations. These levers have the same operation as the tone levers and allow the organist to vary the depth of their effects according to their stop positions, as illustrated.

Upper Percussive : **9, 10, 11**

Changing the beginning of some or all notes can do wonders for lively selections. This is where the B-20R really shines, thanks to a variety of percussive effects that provide subtle but important shading at the moment each note is heard.

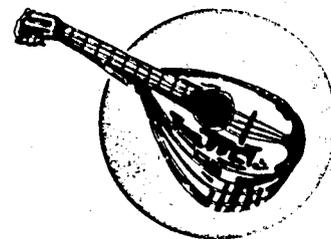
The special popping 4' and/or 2 $\frac{3}{2}$ ' percussive drive can be smoothly blended into all upper tones with two variable levers **9** and **10**, and a separate lever **11** regulates the length of decay for these effects.

When using percussive effects, use a staccato fingering. Each note should be played cleanly; slurred notes will diminish the percussive effects.



Vibrato : **13**

Vibrato is a scarcely noticeable waving of the tone. You will see violin and cello players use it freely by an oscillating motion of the left hand. It increases the emotional quality of the violin tone. This vibrato lever produces the same vibrato effect. Use of this lever will add a charming and lively air to the tone of your Electone.



Repeat Speed : **12**

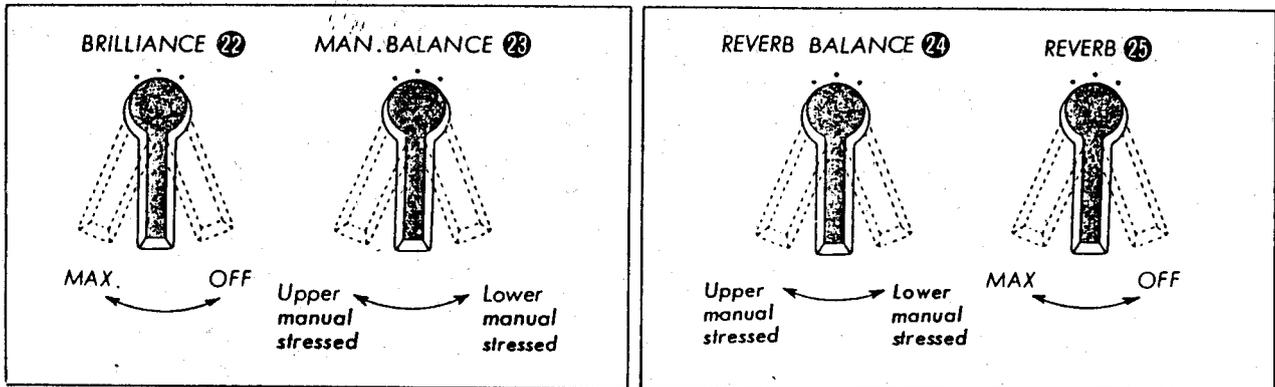
Everyone will enjoy the fun of the many thrilling and exciting sounds that are possible with repeat percussion. Use of this lever 'chops up', so to speak, notes played on the upper manual, deriving a double-strummed effect similar in sound to the mandolin. The lever gives a continuous spectrum of speed adjustment.

Pedal Sustain : **19**

This lever works with the 8' and 16' bass voices to provide bass pizzicato effects. Release the pedal—the sound lingers on for precisely as long as you want, thanks to the continuous adjustment.

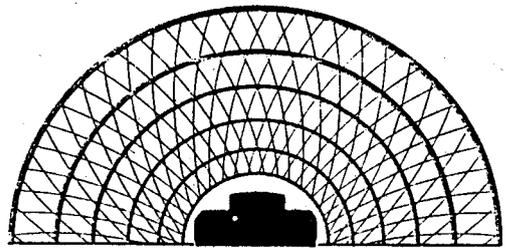


Effect Controls



Reverb : 25

Reverberation is the quality that makes your playing sound full and rich as if you were playing in a large auditorium or hall. The use of this effect, therefore, allows you to attain this grandeur at will, evoking the aura of professional performance in your own living room. The control includes a regulator so that the strength of the reverberatory effect can be varied continuously softer or louder as the music requires. For passage-by-passage, or even phrase-by-phrase reverb control, the Knee Lever ① should be operated with the right knee. (See page 16)



Reverb Balance : 24

To balance the Reverb effect between the upper and lower manuals; when used to strengthen the upper manual, it brings you an effect similar to SUSTAIN on more expensive models.

Manual Balance : 23

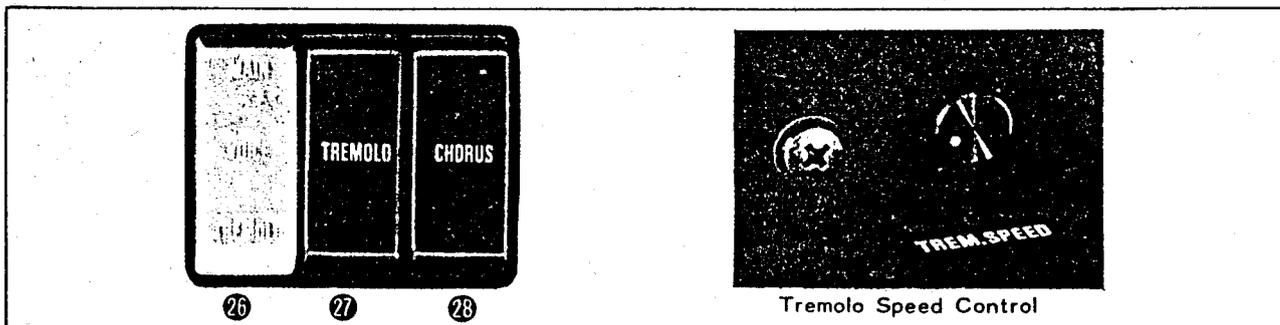
Governs the relative strength of the upper and lower manuals. It is normally left in the center position. But when it is desired to strengthen one manual, for example, when the upper manual plays a melody and the lower its accompaniment, the knob can be turned (in this case to the right) to emphasize the upper manual. Similarly, the control is turned to the left when strongly played accompaniment is required or when the melody is played on the lower manual and requires greater emphasis.

Brilliance : 22

Stop-free adjustment lets you pinpoint the degree of overall clarity or softness according to your mood and that of the music.

Sound in Motion

Mellow, throbbing harmony that sings from every corner of your room or hall—that's the unique Yamaha Tremolo. A true moving sound source, the tremolo speaker itself actually spins for exciting richness no mere moving baffle could equal.



The Tremolo selectors **P** which accomplish this are three tablets located to the right of the lower manual. Each has a simple ON-OFF type action which allows quick operation while playing.

Tailor any of Tremolo or Chorus effect to an individual selection.

For extra-sensitive expressive possibilities use the Yamaha-only continuous Tremolo speed control **N** to match any mood or selection.

Voice : **26**

This selector switches the Electone sound from the main speaker to the tremolo speaker and vice versa.

Tremolo : **27**

Turning on this selector turns the tremolo speaker at seven revolutions per second producing Tremolo effect.

Chorus : **28**

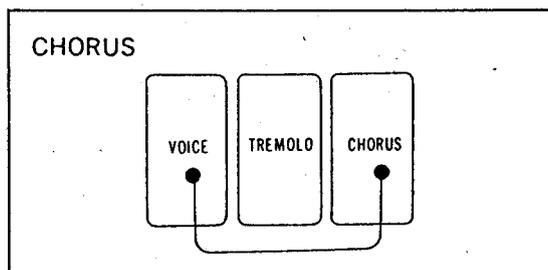
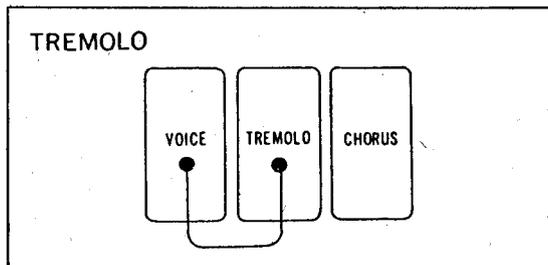
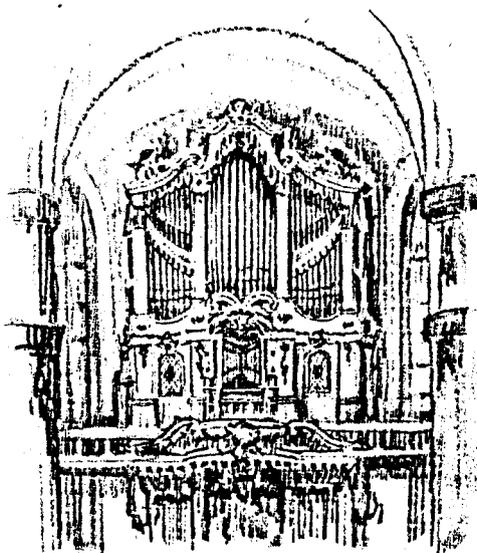
This selector turns the tremolo speaker at one revolution per second producing Chorus effect.

Producing the Tremolo Effect

Set the voice and tremolo selectors as shown in the figure. Moving and natural pulsations of sound lend greater depth, fuller meaning to serious passages and add a touch of genius to pieces which have perhaps lost some of their original freshness. This tremolo effect is especially useful for rich, tremulant work.

Producing the Chorus Effect

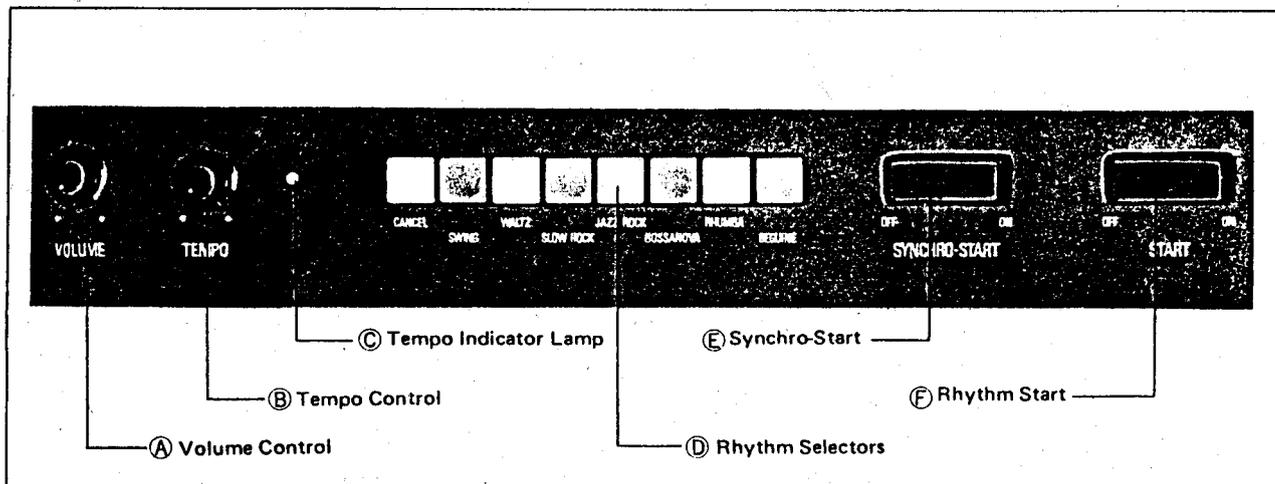
Set the voice and chorus selectors as shown in the figure. It provides the dignity and solemnity of choral voices which is so effective in the performance of sacred music or other works of slow tempo.



Auto Rhythm Section

Yamaha Electone model B-20R incorporate an auto rhythm section **F**. This section provides a variety of rhythm accompaniments, from latin beats to today's popular rock rhythms, at the simple push of a selector button.

In addition, the system employs the exclusive Yamaha Synchro-start, which automatically begins the rhythm accompaniment when the first lower manual or pedal note is struck. These features assure extra versatility from a virtual built-in rhythm band.



How to Use the Auto Rhythm Section

- 1) Push the rhythm selector **D** of your choice. To change rhythms, just push another button; if no rhythm is desired, push the Cancel button.
- 2) Press the Rhythm Start tablet **F** and the rhythm will immediately begin. Then use the Volume **A** and Tempo **B** controls to regulate. The tempo indicator lamp **C** flashes the first beat of every rhythm.
- 3) Then, when ready to play, switch on the Rhythm Start tablet **F** and begin your selection after the beat is fixed in your mind. Use the tempo indicator lamp as a guide.
- 4) For more advanced players, use the Synchro-start tablet **E** instead. This permits the selection to begin first, providing a more impressive performance that can begin with a beat-free upper melody. This Yamaha exclusive is the world's first of its kind, and will assure more professional-sounding selections for any advanced player.
- 5) At the end of the selection, turn the Rhythm Start or Synchro-start tablet off.



Other Controls

Knee Lever : ①

The metal lever folded horizontally under the keybed is the Knee Lever. This lever, when pulled down for use, allows control of Reverb effect in conjunction with Reverb Control ②. (See page 13.)

Reverb Control is used for maximum setting, while the Knee Lever is operated with the right knee for passage-by-passage or even phrase-by-phrase reverb control precision during the performance.



Master Volume : ④

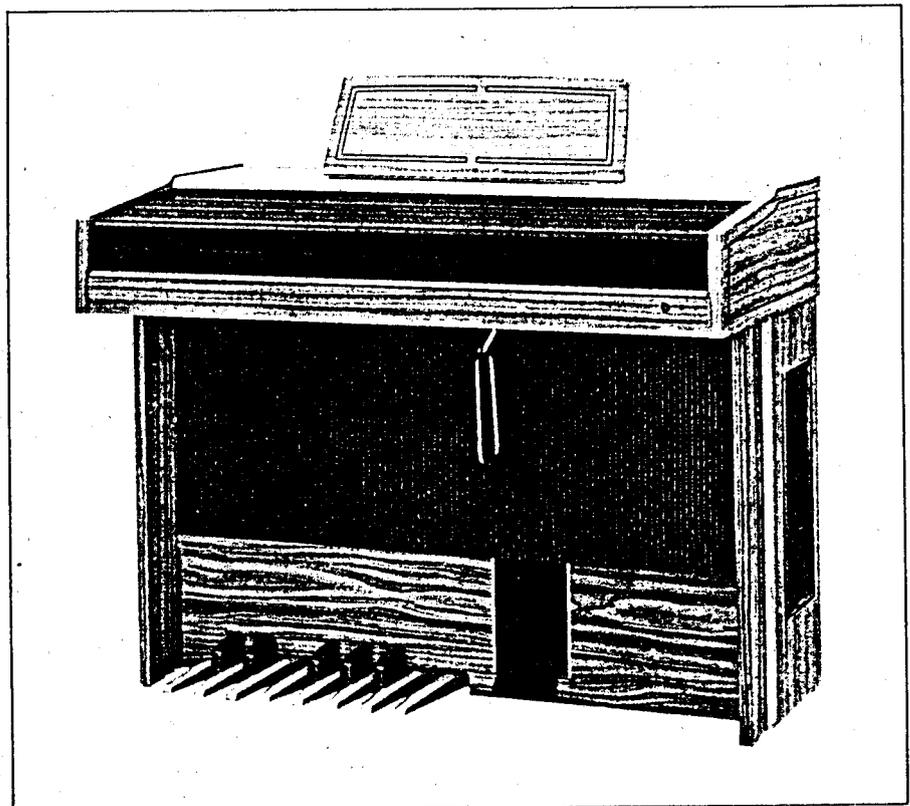
The control determines the maximum volume obtained from the Electone and can be varied as desired.

Expression Pedal : ⑤

Expressive shading within each phrase, and accenting of individual notes can be achieved with this pedal, within the overall range set by the Master Volume Control. A full explanation will appear on page 27.

Stunning furniture design, roll-top fallboard

The cabinet artistry of the B-20R blends with even the most impeccable decorator surroundings, especially when the roll-top fallboard is down. Close it to protect the keyboard from dust and scratches, keep out unauthorized hands.



To Fully Enjoy Your Electone . . .

Besides many tone levers and effect controls through which almost infinite varieties of voice and expression can be obtained, the Yamaha Electone B-20R offers you some extra special features to further enhance your playing pleasure.

Headphone Jack

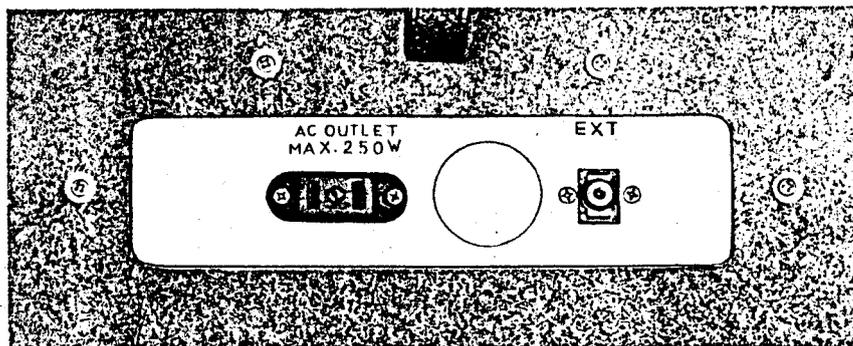
Plug a headphone set (optional accessory) into the jack under the keyboard and you can play with the volume as high as you like without disturbing anyone, even in the middle of the night.

Recording and Playback

You can record your Electone selections via the headphone jack, then play them back via Ext. In. jack.

For recording, your tape recorder must be equipped with a high impedance input jack, for Electone headphone output signal is 40Vp-p (output resistance 220 ohm). When recording, it must be remembered that the signal to the Electone speaker will be cut off, so sound monitoring must be done via the tape recorder monitor system.

Playback by connecting the tape recorder output jack to the Electone Ext. In. jack. In this case a special phone type plug must be used.



External Input Jack

This jack is located at the lower lefthand corner of the back of the Electone (See photo on page 17). It allows you to connect a tape recorder, record player or radio directly, using the amplifier and Natural Sound speaker of the Electone. Thus these external inputs will come to life under Natural Sound reproduction and give you an opportunity to broaden your musical experience.

Since their tones are not controlled by the expression pedal, you can play a tape recording or record of an orchestral concert and 'sit in' yourself on the Electone.

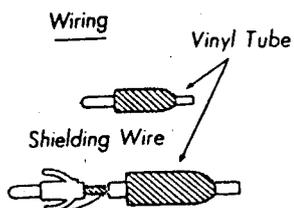
Alternatively, you can record yourself playing a piano or the Electone, replay the tape, and be your own duet partner.

In addition, the 'Mini Pops', a rhythm cabinet distributed by Yamaha, may be connected here for even more advanced percussion effects.

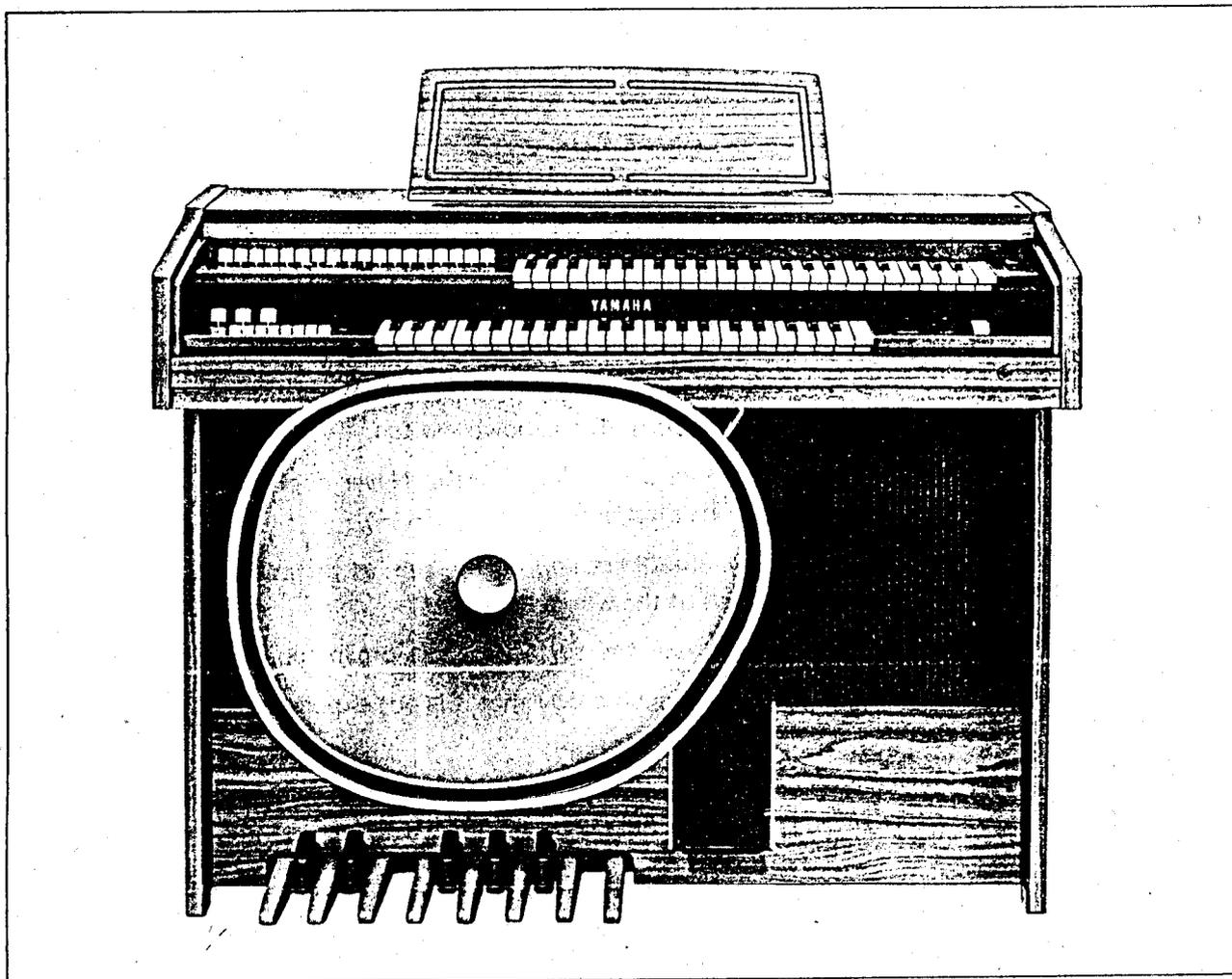


Note:

1. Connect the EXT. IN Jack and the output jack of a tape recorder with shielding wire. Use a spare plug inserted in the EXT. IN Jack.
2. Volume setting for playback tends to differ with the make or model of tape recorder.
3. Adjust the volume of the Electone and the tape recorder to avoid distortion of the sound quality.
4. Make absolutely sure never to touch or otherwise interfere with the circuits or internal elements of the Electone.



A Word about Yamaha's Exclusive Natural Sound Speaker



In this age of electronic marvels, we are accustomed to speakers which offer 'only X% distortion' or 'high fidelity throughout the range; One almost gets the feeling that human perception is left out in the search for technical perfection.

And if you examine the 'tonal characteristics curve' of a violin, or of a cello, or piano or organ, you will realize that this is exactly what has happened. The natural imperfections which are the emotion and the power of live performance will obviously elude the scientists' intent on mathematical exactness and symmetry.

We at Yamaha believe that music must satisfy the man, not the equation. This is why we have built the Natural Sound speaker.

Here is a speaker which is not symmetrical. It is not a cone, nor a horn nor any other conven-

tional shape. It consists, in essence, of a diaphragm with a fixed edge, the whole surface of which vibrates according to the principle of multi-dimensional flexion.

The shape is derived from that of the piano soundboard, and like the soundboard of any other musical instrument, it is 'imperfect'. Like your ear and like everything else in nature, it follows no pat formula, it obeys no regular rule. It is not a Hi-Fi speaker, for what musician wishes to be faithful to someone else's concept of sound?

Surely the musician, as a creative artist, deserves a sound system which is designed for the human ear; designed for Nature; designed not for reproduction but for creative musicianship. We believe the Natural Sound speaker fulfills this aim.

Care of Your Electone

In general you should treat your Electone with the same care you would give any fine musical instrument. However, the following points are suggested to assure optimum enjoyment.

1. Be sure to use your Electone only on the correct voltage. If it is necessary to change the voltage of the Electone, please consult your Yamaha Electone service agent.
2. If any trouble develops, contact your Yamaha Electone service agent. In any case make absolutely sure never to touch or otherwise interfere with the circuits or the internal elements of the Electone.
3. When you have finished playing, be sure to turn off the power switch.
4. In order to clean the plastic keys, tabs, etc., use a damp cloth. Never apply organic solvents such as alcohol as it may result in damage to the plastic materials used.
5. Do not expose the Electone cabinet to the direct rays of the sun, as this may result in bleaching of the finish of separation along the joints of the wood.
6. Be absolutely sure never to strike or scratch the surface of the organ cabinet with a hard stuff.
7. It is also advisable to place the Electone in such a way that it is not exposed to excessive humidity or currents of heated air.
8. In opening and closing the fallboard, grasp the handle with both hands and slide the fallboard gently in its groove. Never attempt to raise the fallboard directly upwards and do not place heavy objects on it.
9. During a thunderstorm turn off the Electone power switch by all means. Unplug the unit if possible.



Do not Be Alarmed If...

1. A note should sound the instant you turn on the switch.

This merely indicates normal operation consequent to a flow of electricity in the main amplifier.

2. Only one note is produced even when two pedals are depressed simultaneously.

When the pedal sustain effect is used, notes overlap following notes. In order to achieve tonal clarity, the Electone is designed so that a note is electronically suppressed the instant the next note is struck. If two pedals are struck simultaneously, only the higher one sounds.

3. Flute $2\frac{2}{3}$ ' voice is not obtainable from keys above F in the highest octave.

This means that the highest note which the Electone B-20R can produce is c5. (See the Compass chart on page 7.)

4. Neighboring objects resonate.

Since the Electone produces a continuous stream of sound, windows, china or other such objects may be found to resonate. To prevent this, reduce the volume of the Electone or take steps to remove resonance.

5. Occasional unpleasant static.

In the majority of such cases, the cause can be traced to the turning on or off of refrigerators, washing machines, electric pumps or other household appliances. Electrical fault in a neighboring outdoor neon sign may also be to blame.

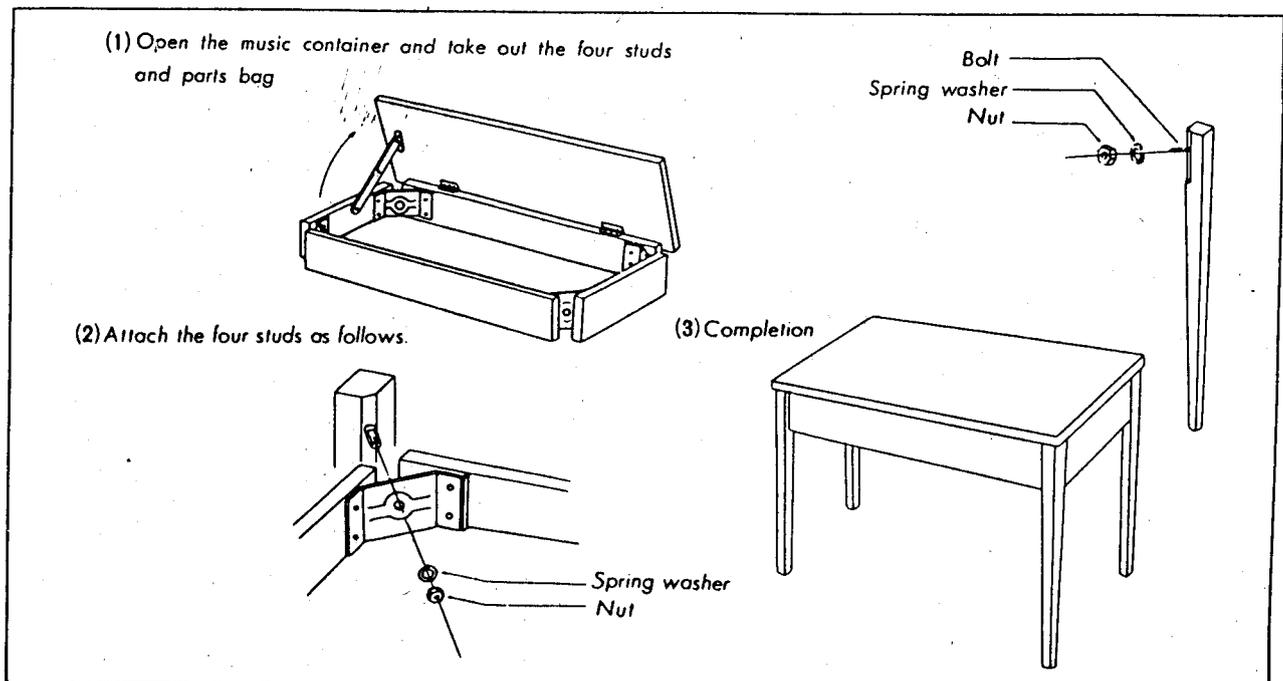
When the cause is a home appliance, connect the Electone to an outlet as far as possible away from the offending appliance. This phenomenon, although perhaps annoying, poses no danger to the Electone's circuitry.

If the cause is a fault in neon or fluorescent lighting fixtures, the fault should be repaired. When the cause is unknown, or in case of doubt, contact your Yamaha dealer.

6. The Electone reproduces radio or TV sound signals.

This kind of phenomenon can occur when there is a powerful radio or TV transmitter, or an amateur radio operator located in the vicinity. If this situation is distracting, contact your Yamaha dealer.

HOW TO SET UP THE BENCH



Specifications of B-20R

KEYBOARDS

Upper Manual 44 keys f~c. (3 $\frac{2}{3}$ octaves)

Lower Manual 44 keys F~c. (3 $\frac{2}{3}$ octaves)

Pedals 13 keys C \sim C (1 octave)

TONE LEVERS

Upper Manual Flute 16'

Flute 8'

Brass 8'

Oboe 8'

String 8'

Flute 4'

String 4'

Flute 2 $\frac{3}{4}$ '

Lower Manual Wood 8'

Horn 8'

Cello 8'

Wood 4'

Cello 4'

Pedals Bass 16'

Bass 8'

PRESET VOICE SELECTORS

1~4 Upper Voices

5~7 General Voices

C Cancel

EFFECT LEVERS

Percussive Length (Upper)

Percussive 4' (Upper)

Percussive 2 $\frac{3}{4}$ ' (Upper)

Vibrato

Repeat Speed (Upper)

Pedal Sustain

EFFECT CONTROLS

Brilliance

Reverb

Reverb Balance

Manual Balance

TREMOLO SELECTORS

Voice (Main/Tremolo)

Tremolo

Chorus

AUTO RHYTHM SECTION

Rhythm Selectors

Swing

Bossanova

Waltz

Rhumba

Slow Rock

Beguine

Jazz Rock

Cancel

Rhythm Controls

Rhythm Start

Syncho-Start

Tempo

Volume

Tempo Indicator Lamp

OTHER CONTROLS

Master Volume

Expression Pedal

Knee Lever

Power Switch

Pilot Lamp

OTHER FITTINGS

Headphone Jack

External Input Jack

Roll-top Fallboard

Music Rest

Matching Bench with

Music Storage Space

NATURAL SOUND SPEAKERS

Main: JA-5101 59 x 48cm (23 $\frac{1}{4}$ x 14 $\frac{1}{2}$ "")

Tremolo: JA-1701 16 x 23cm (6 $\frac{1}{2}$ x 9"")

Electro-control 2-speed

with continuous tremolo speed control

CIRCUITRY

Solid State (Incl. ICs and FETs)

Main Amplifier: OCL System

Output Power: 30 Watts

Power Consumption: 90 Watts

100/110/117/125/220/240V AC,

50/60Hz

DIMENSIONS

Width: 111cm (43"")

Depth: 56cm (22"")

Height: 90cm (35"")

WEIGHT 65kg (143 lbs.)

FINISH

American Walnut Grain

Playing the Yamaha Electone



Posture

1. Sit in the middle of the seat somewhat towards the front. The weight should be shifted slightly to the right in order to allow the left leg greater freedom of movement.
2. The right hand generally fingers the upper manual (*melody*) and the left hand fingers the lower manual (*harmony*) while the pedals (*rhythm*) are played with the left foot. Check that you can reach all the keys on the three keyboard conveniently.



3. Relax the muscles of the left leg, and with the knee joint loose, move the foot left and right. Keeping the ankle loose, push the pedals just short of the black pedals.

4. Relax the right ankle and place the full length of the foot onto the Expression pedal. Check that you can push the pedal down fully with comfort, and that you are equally comfortable at all positions of the Expression pedal.



Technique

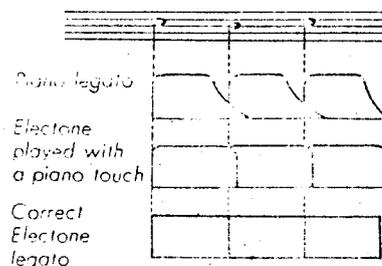
How to Play the Manuals

Clench both fists and then relax extending the fingers naturally. This form allows the fingers to move more quickly and easily, and is therefore applicable to all keyboard instruments.

Correct use of the fingers is essential to play a beautiful Electone music. The melody part should in general be played with *the organ legato touch*. In order to achieve the legato playing it is necessary to poise the finger in readiness above the key to be struck next. Many rules may be applied to the correct fingering, but in any case a most economical and rationalized use of the fingers is desirable.

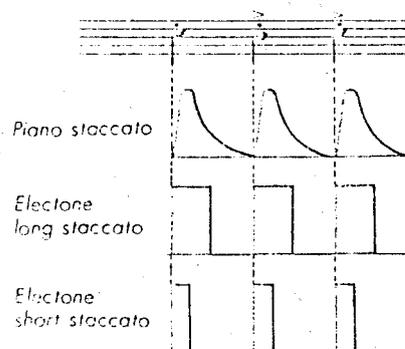
Legato

1. It is important to practice to achieve the organ touch that will produce a smoothly continued legato without distracting overlap.
2. The melody part should in general be played legato. But in order to emphasize the legato it is necessary to take "breaths" at the ends of phrases.
3. Passages involving duet harmony often require difficult modification of legato fingering. In this case it will be useful to practice these parts separately.



Staccato

1. Since the duration of the note can be regulated very easily by the length of time the key is depressed, it is possible to obtain a wide variation in staccato treatment.
2. Generally a rhythm accompaniment with the left hand should be played staccato. A shorter staccato will generally be suited to rhythmical compositions while longer one to slow pieces. You should always try to choose the precise length that fits the work best.



Note: The habit should be formed early of holding the hands correctly, and striking the keys to the bottom of their travel.

* In order to play *Legato* and *Staccato*, the following techniques are often used and should be learned.

Exercise No.1 Legato (normal fingering)

Right Hand 1 2 3 4 5 4 3 2 1 3 5 3 1

Left Hand 5 4 3 2 1 2 3 4 5 3 1 3 5

Exercise No.2 Legato (finger substitution)

While depressing a key, you keep one key activated without stopping by quickly substituting the finger on the key with another finger.

1 1 2 3 4 2 3 5 4 3 2 5 1 3 4 1 5 4 3 2 3

Exercise No.3 Legato (finger passing)

With one finger on a key, bring another finger over or under the first and depress the next key.

5 2 1 2 1 2 3 1 2 5 2 1 2 1 2 3 5 1 2

Exercise No.4 Depressing the same key successively several times

When you strike the same key repeatedly, don't remove your finger completely from the key, but practice striking it repeatedly as soon as the sound stops.

Right Hand 1 2 1.3 4 5 2.3 1 2 1

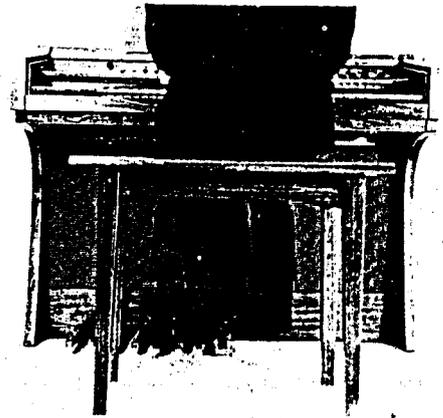
Exercise No.5 Staccato

Right Hand 1 3 5 3 4 2 1 2

Left Hand 5 3 1 3 2 3 5 4

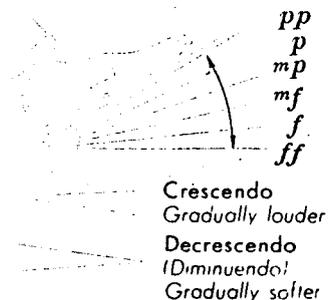
How to play the Pedals

1. Sitting always in the right and same position will enable you to play the correct pedal notes without looking at the pedals. (See 'Posture' on page 24).
2. The best approach to the pedals is to allow the lower leg to swing freely from the knee.
3. Pedals should be struck with the light movement of the ankle.
Be careful not to beat them with unnatural movement of your whole leg.
4. Do your best to achieve pedal playing without looking at the pedals as soon as possible.
5. Before commencing actual performance, it will be very effective to practice rhythm and scale on the pedals. In pedal exercises, it will be helpful to give slightly greater tone lever emphasis to the pedals.
6. Flat and light shoes are desirable. It is not good to play pedals with high-heel.



How to use the Expression Pedal

The Expression Pedal controls the volume of the Electone during performance within the overall range set by the Master Volume Control. It should be depressed gently for *crescendo* released gradually for *diminuendo*. Please be careful to use this pedal with discretion. The expression should follow the natural course of the work, and should never be intrusive.



In Phrasing

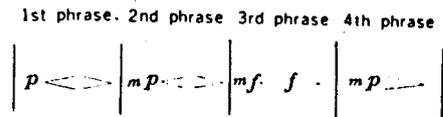
1. Natural phrasing usually indicates a soft entry to a passage and a subsequent softening at the end.
2. Variety of phrasing is attained with gradual, not sudden, movements of the Expression pedal.
3. The melody requires a 'songful' expression which can best be judged by paying close attention to the melodic line.
4. It is relatively easy to achieve a gradual *crescendo*, but the gentle release of the Expression pedal in *diminuendo* requires more care.

Exercise No.6



Throughout a Composition,

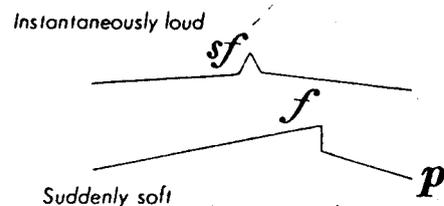
1. Each musical composition is composed of a number of phrases. A phrase marked *f* would be played somewhat more loudly; one marked *p* more softly. It is important to keep the overall balance in mind.
2. The full range of the Expression pedal should be used, but not so excessively that it becomes intrusive or unnatural.



Note: Unnatural sounds are the result of not using the right foot smoothly enough. Listen closely as you progress to eliminate these undesirable distractions.

Accent

1. Suddenly depressing the Expression pedal and then partially releasing it will add accent.
2. If accent is used too freely, its effectiveness will be diminished.
3. The pedal should be released smartly.
4. In the beginning, it is better to master the nuances of phrasing before attempting accent.



Note:

1. It is easy to achieve the proper crescendo when depressing the pedal, but it has a tendency to return too quickly unless this is prevented by careful use of the foot.
2. Do not give in to the temptation to accent one beat in every bar.
3. Crescendo passages should peak at the point where notation indicates.
4. At first, it is necessary to give conscious attention to expression, but practice is not sufficient until this aspect is entirely automatic and instinctive.
5. Even the same composition may require differing expressive treatment depending on the tempo at which it is played.
6. Rhythmical works will be enhanced with a little accent.
7. Expressive treatment can be truly effective only when the organist has truly grasped the essence of the composer's musical intention.

How to reset Levers, Controls and Selectors

When the notation calls for resetting the tone levers, effect levers, effect controls, etc. midway through a piece, this should be accomplished with either hand as convenient, in such a way as not to interrupt the melodic line.

Changes in tone lever settings may influence the relative volume of the upper and lower manuals. This can be corrected using the Manual Balance Control.