

THE KAWAI ELECTRONIC ORGAN PLAYING GUIDE

MODEL E550



KAWAI
The Master Builder

THE KAWAI ELECTRONIC ORGAN PLAYING GUIDE MODEL E550

CONGRATULATIONS

on the purchase of your new KAWAI E550. This magnificent instrument will furnish you and your family with years of musical pleasure and trouble-free service. Your new E550 not only offers you quality construction and organ tone of unsurpassed beauty, but it features completely up-to-date electronic systems to provide you with one of the most dependable instruments in the world. ■ There are many reasons for owning an electronic organ. And KAWAI gives you all of them.

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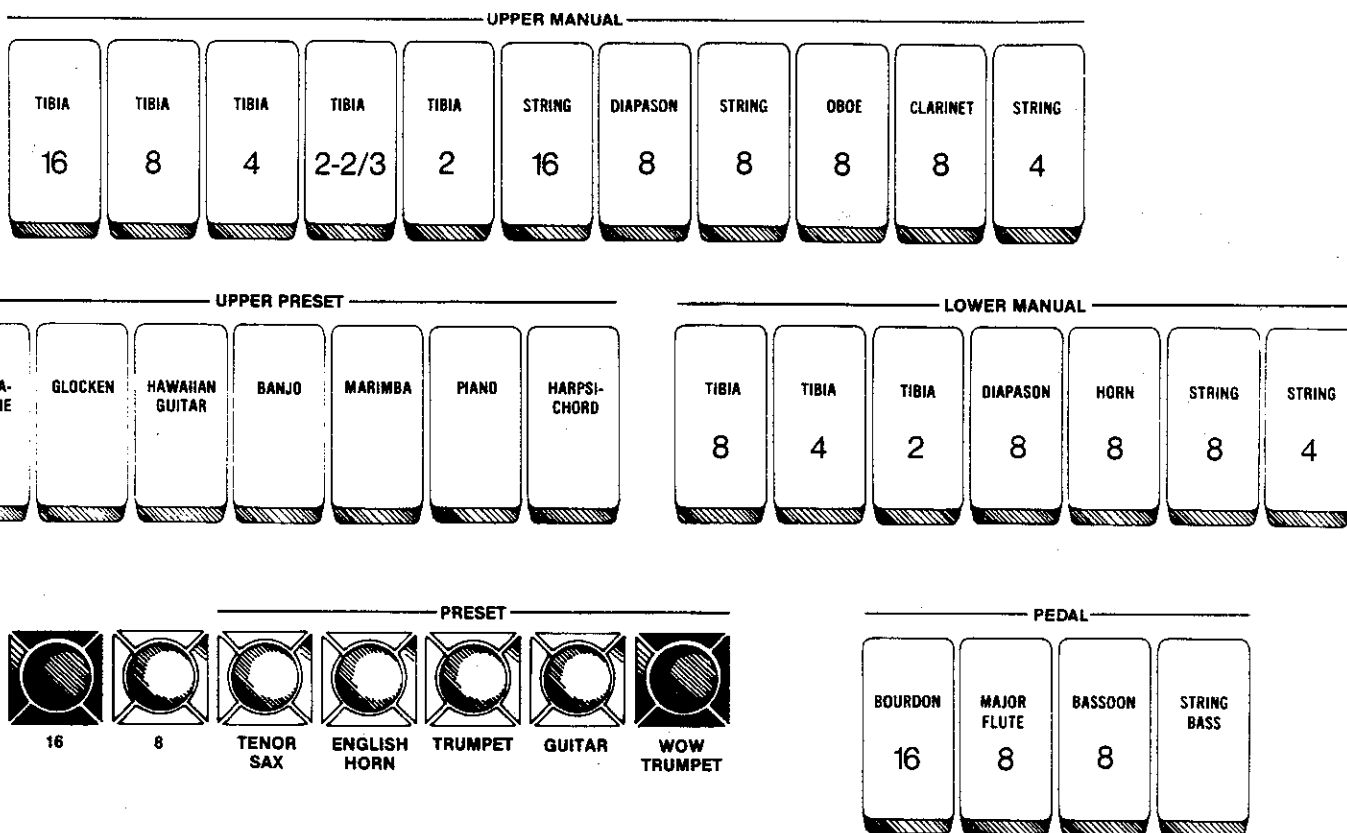


CONTROLS

The various controls of your KAWAI can be divided into two general groups: the voice or "speaking" controls that actually produce organ and various instrumental sounds; and the mechanical or "non-speaking" controls that produce no sound of their own, but directly affect the sound and versatility of the speaking voices.

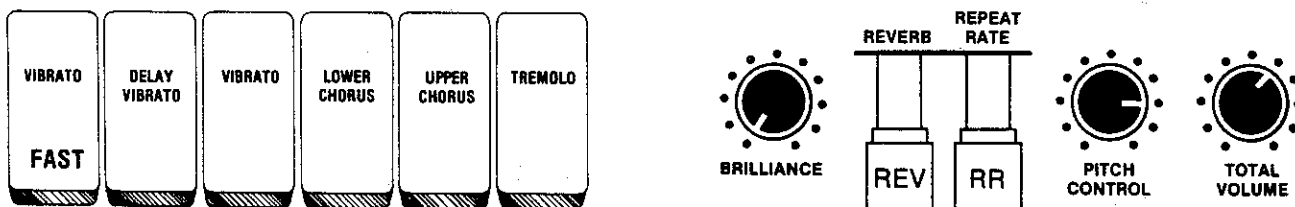
SPEAKING VOICES

The **speaking voices** for various sections of the KAWAI E550 are shown in the following diagram.



MECHANICAL CONTROLS

The **mechanical controls** are located in various areas of your instrument. The following diagram shows some of these controls. In some cases, the controls are located within the voice section that they affect; however, there are also separate control sections.



The dial and drawbar controls are variable controls which offer an almost endless amount of variety to your registrations. As you read through the various sections of this manual, each mechanical control will be introduced and used along with various speaking controls.

Understanding Organ Basics

THE KEYBOARDS AND PEDALS

Your KAWAI has two keyboards (which are also called manuals) each consisting of 49 keys. Generally, the melody of a song is played with the right hand on the upper manual. The accompaniment, or background part, is played with the left hand on the lower manual. In addition, the left foot is used to play the 13 pedals (pedal-board) which are located at the base of the organ. These pedals add the beautiful, deep bass tones to your music. The bass pedals on an organ provide a similar sound to that of a bass violin in an orchestra.

THE FOUR FAMILIES OF TONE

All traditional organ voices can be grouped into four basic families of tone. These are Diapason, Flute, String and Reed. The tabs on your KAWAI have been color coded to help you to find these families of tone easily. For example, the white tabs represent the Diapason and Flute tones. The red tabs indicate the Reeds, and the yellow tabs identify the Strings.

The Flute voices have a very mellow tone which is smooth and easy to listen to. The Reed family provides a great variety of sound. Some reeds have a very biting, sharp sound while others are extremely mellow and rich. The Reeds generally make excellent solo voices.

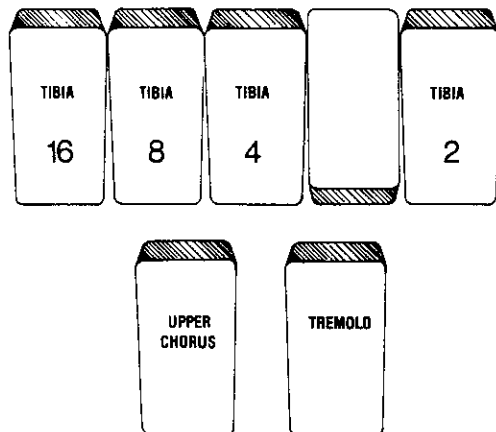
The Strings add all the beautiful, lush, vibrant qualities to your KAWAI that a string section adds to an orchestra. The tonal range is extremely wide, encompassing the range of the string bass, cello, viola, and violin.

The Diapason is the family of tone which is most commonly associated with the traditional cathedral pipe organ sound. Not imitative of any orchestral sound, the Diapason serves as a foundation on which a multitude of diverse organ sounds can be built.

REGISTRATION

There are thousands of sounds and effects possible by properly combining the speaking and mechanical controls. The utilization of these various controls to obtain certain desired sounds is called REGISTRATION. Before you begin to play, let's set up a basic registration.

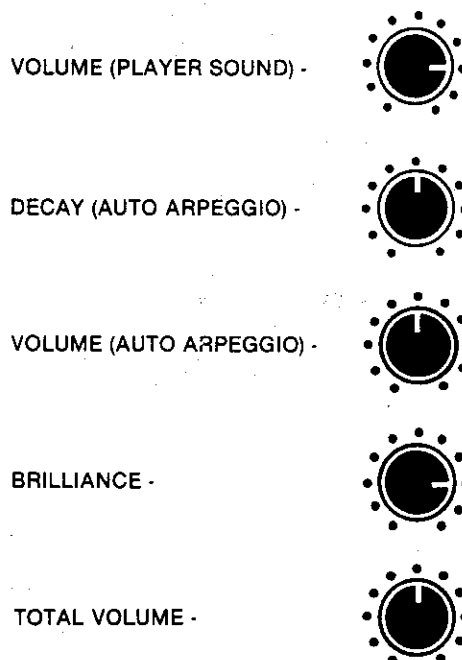
1. In the section of your instrument marked UPPER MANUAL, press down the tabs marked TIBIA 16, 8, 4, and 2. In addition, press the tabs marked UPPER CHORUS and TREMOLO.



2. Set the following drawbar controls as indicated. (Set from left to right.)

PEDAL SUSTAIN TIME (SUS) - 5
VIBRATO DEPTH (VIB) - 5
REVERB (REV) - 7
U. TIBIA VOLUME (TV) - 9
U. ORCHESTRA VOLUME (OV) - 9
SUSTAIN TIME (SUS) - 9
U. PRESET VOLUME (PV) - 9
L. TIBIA VOLUME (TV) - 5
L. ORCHESTRA VOLUME (OV) - 5

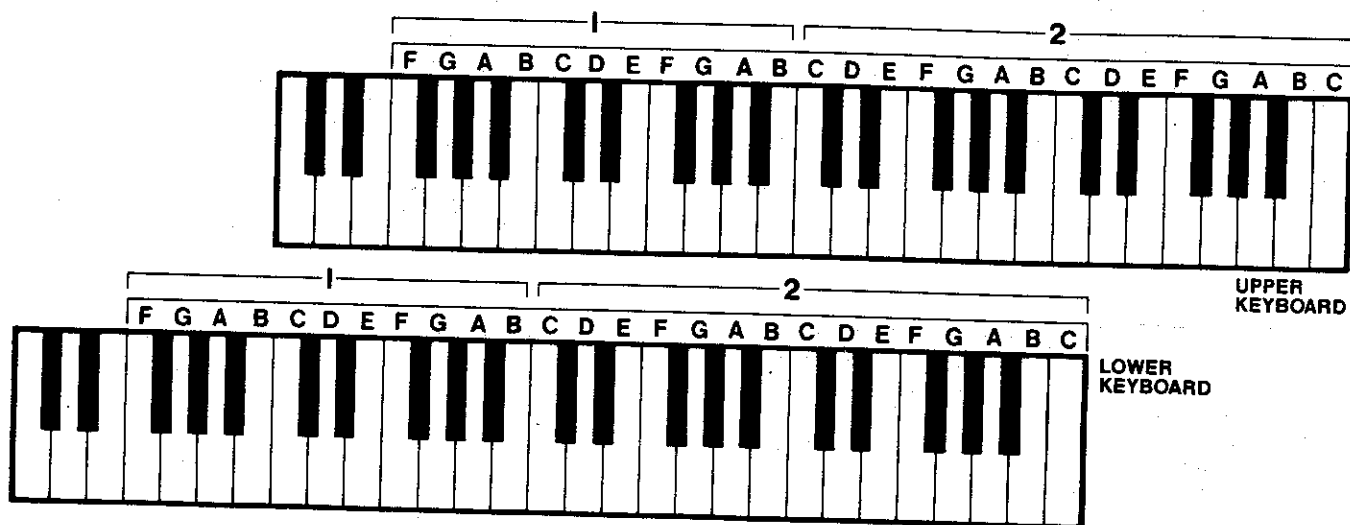
3. Set the following dial controls as indicated.



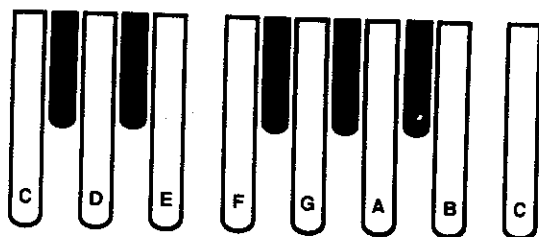
4. The preceding settings are only suggestions. You may want to experiment with VOLUME, BRILLIANCE, REVERB, etc. to suit your own personal preference.

KEYBOARD GUIDES AND PEDAL LABELS

Along with this book, you'll find two keyboard guides. These guides will save you time by helping you quickly learn the names of the keys and their position on the keyboard. Place the keyboard guides in position as shown in the following illustration:

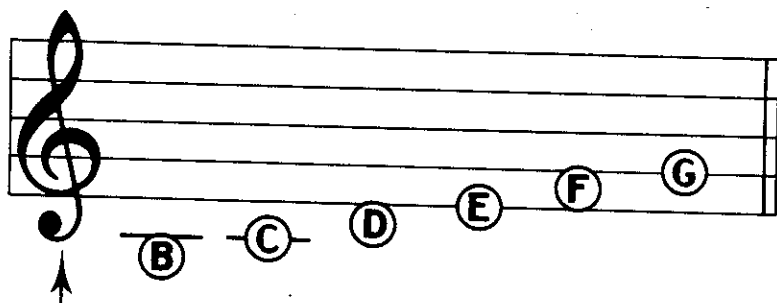


Place the pedal labels on the pedals as shown in the following illustration:



MUSIC NOTATION

The music examples and songs that appear in the beginning of this book are written in E-Z Play® TODAY music notation. This exclusive notation has been designed so that you can learn to play songs immediately. All the notes are written on a staff (a structure which consists of five horizontal lines and the four spaces between these lines.)

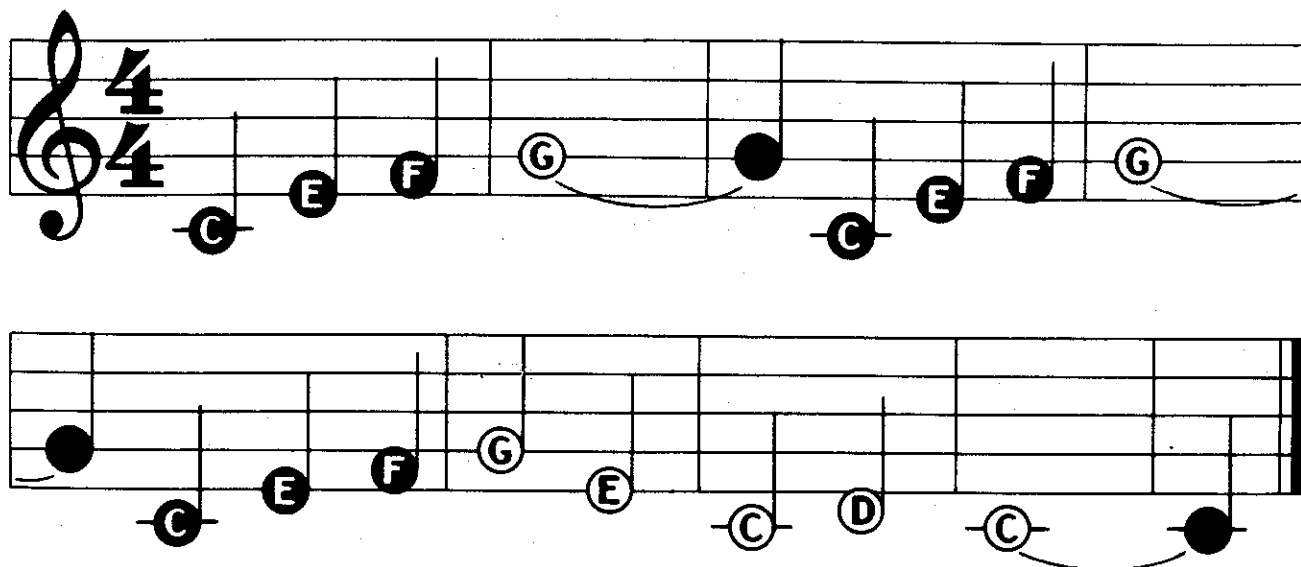


A Treble Clef sign appears at the beginning of the first staff on which melody notes are written.

The notes B through G are the notes you will use in the first two songs in this book.

E-Z PLAY is a registered trademark of HAL LEONARD PUBLISHING CORPORATION.

Simply match the letters inside the notes with those on your keyboard guide, and you'll know exactly which keys to play. Using the index finger of your right hand, play the melody of WHEN THE SAINTS GO MARCHING IN.



LEFT-HAND ACCOMPANIMENT

Basically, **accompaniment** can be defined as the left-hand harmony that is played along with the right-hand melody of a song. The most common accompaniment used in organ music is the chord system. Chords are combinations of three or more notes which are sounded at the same time.

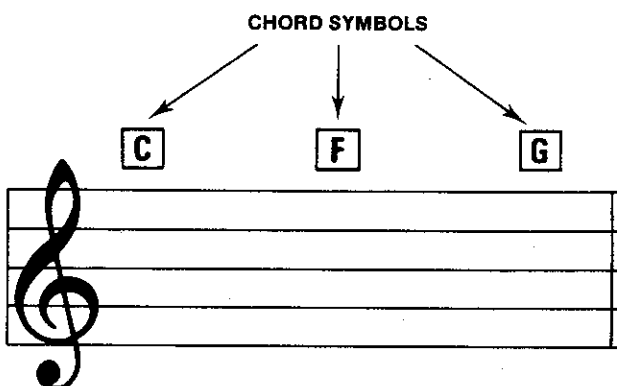
In each arrangement, chord symbols will appear above the melody notes indicating the correct chord to play (and hold) with your left hand.

ELECTROCHORD BASS II (ECB)

There are three different systems that may be used to play chords on the Kawai:

1. Single-Finger ElectroChord — This is the chord approach that you'll learn in the beginning of this book.
2. Three-Finger ElectroChord — You may have already played using this chord approach and decide to continue in this manner.
3. Conventional Chords — The standard keyboard inversion approach.

The following pages describe each of these systems. Read the accompanying material and select the system that suits your personal needs the best.



KAWAI'S SINGLE-FINGER CHORDS

The names of the Single-Finger ElectroChords are imprinted below the far left end of the lower keyboard. When you play one one key with one finger, the ElectroChord unit will provide an automatic bass pedal and chord accompaniment. Let's set up a registration for Single-Finger chords:

1. In the rhythm pattern section (located to left of the upper keyboard) push the button marked "SWING II".
2. Press the yellow button marked "PIANO" and the black button marked "1-5" (located to the left of the lower keyboard) and adjust the ELECTROCHORD VOLUME dial to a medium volume (about 12 o'clock).



PIANO

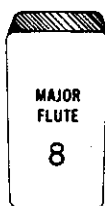


1-5

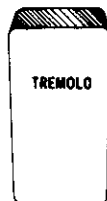
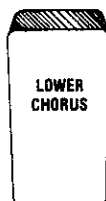


ELECTROCHORD
VOLUME

3. Press down the black button marked "SINGLE" and the red button marked "ECB" located in the same section.
4. Press down the white tab marked MAJOR FLUTE 8 (located in the PEDAL section).



5. Press down the blue tabs marked "TREMOLLO" and "LOWER CHORUS" (located in the EFFECTS section).



There are three different chords you'll be using with the first several songs in this book ... C, F, and G. Let's try each one.

- With the 5th (little) finger of your left hand, press down the lowest key on the lower keyboard that's marked C. Listen!
- With the 2nd (index) finger of your left hand, press down the lowest key on the lower keyboard marked F. Listen!
- With the thumb of your left hand, press down the lowest key on the lower keyboard marked G. Listen!

In each case, you heard a full chord and bass pedal tone played at the same time.

KAWAI'S THREE-FINGER CHORDS

A three-finger chord is also played in the area which is on the far left end of your lower keyboard. The following diagram shows the range of the three-finger ElectroChord feature on your instrument.

LOWER KEYBOARD



These notes will work with the three-finger ElectroChord feature.

Let's set up a registration:

1. Press the yellow button in the ELECTROCHORD section marked "PIANO" and the black button in the ELECTROBASS section marked "1-5."



PIANO



1-5

2. Adjust the ELECTROCHORD VOLUME dial to a medium volume (about 12 o'clock).



ELECTROCHORD
VOLUME

3. Press down the red button marked "ECB" (located to the left of the lower manual). Make sure the SINGLE button is in the OUT position (OFF).

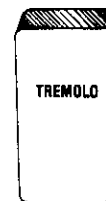
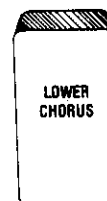


ECB

4. Press down the white tab marked MAJOR FLUTE 8 (located in the PEDAL section).

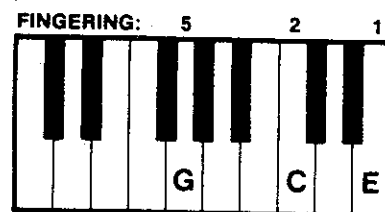
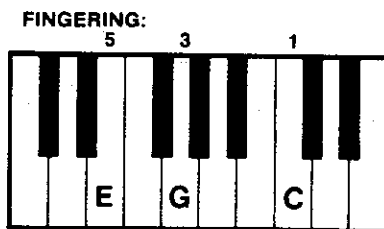
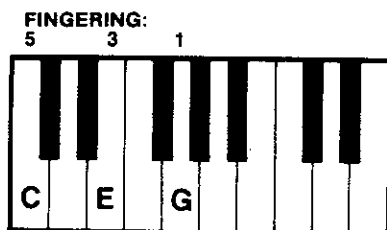


5. Press down the blue tabs marked TREMOLLO and LOWER CHORUS (located in the EFFECTS section).



Now, when you push a rhythm button and play a three-finger chord on the lower manual, the Kawai does the rest. As an example, press down the button marked **BEGUINE** in the Automatic Rhythm section (located to the left of the upper manual).

You Play (C Chord)



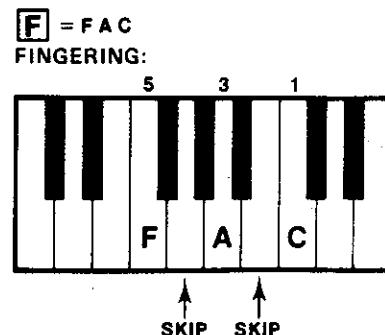
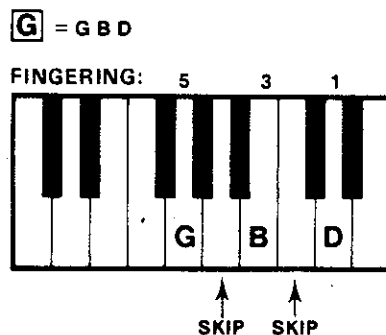
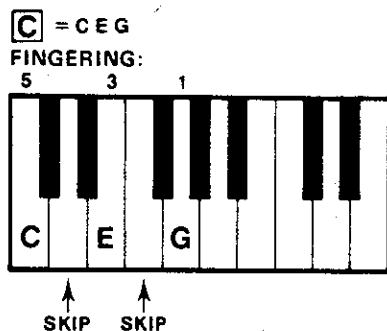
You Hear



NOTE: All lower manual voices are completely independent from the **ELECTROCHORD** feature and may be added to any automatic accompaniment registration. For example, if the **TIBIA 8** and **TIBIA 4** voices are added to the registration you just learned, these voices (sustained and not played in rhythm) will be heard along with the rhythmic voices.

All three-finger **major** chords are formed in the following manner:

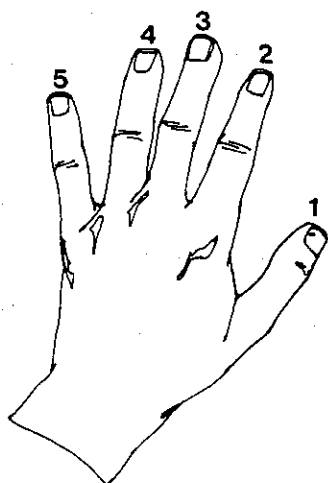
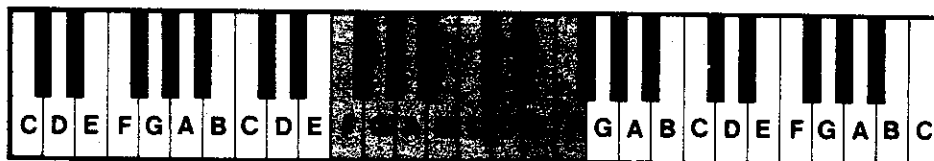
- Place your little finger (5) on the key which has the same letter name as the chord.
- Skip a white key and place your middle finger (3) on the next white key.
- Skip another white key and place your thumb (1) on the next white key.



CONVENTIONAL CHORDS

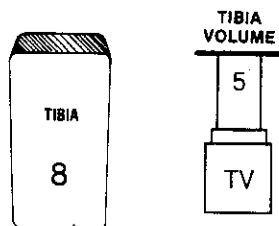
The shaded keys in the following illustration show the area of the lower manual where conventional chords are usually played. The positions of the C, F and G chords that you'll use in the first several songs are also illustrated. Notice how the left-hand fingers are numbered. Use the suggested fingering for each chord that is shown above the chord illustration.

LOWER KEYBOARD



LEFT HAND

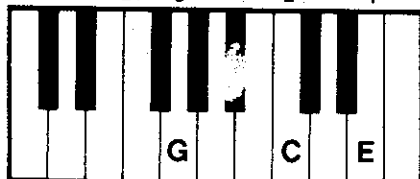
Before you play these chords, press the white tab in the LOWER TIBIA section marked TIBIA 8. Make sure the lower TIBIA VOLUME drawbar is still at a medium setting (about 5).



Practice changing from one chord to another until you can make each change smoothly. When possible, hold down the common notes between chords.

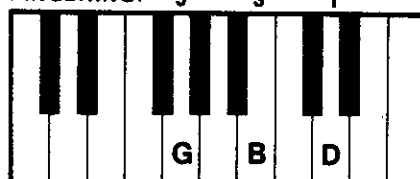
C = G C E

FINGERING: 5 2 1



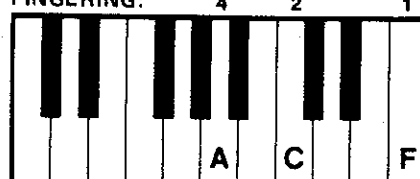
G = G B D

FINGERING: 5 3 1



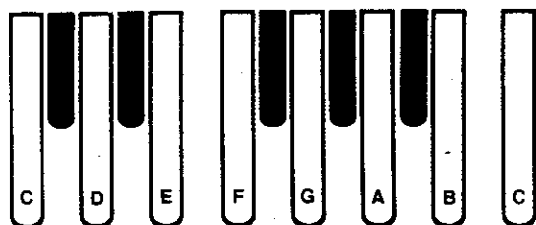
F = A C F

FINGERING: 4 2 1



PEDALS

As was stated previously, pedals add the beautiful deep tones that give your playing a lush, professional fullness. The following diagram shows how the pedal tones are arranged on the **Pedalboard**.

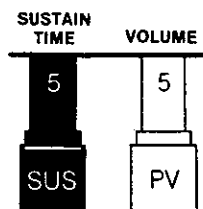


Before you play the pedals:

- Press the white tab marked **MAJOR FLUTE 8** (located in the **PEDAL** section) to the **ON** (down) position.



- Make sure the **PEDAL VOLUME (P.V.)** and the **SUSTAIN TIME (SUS)** drawbars are still at a medium setting (about 5).



Next, practice playing the C, F, and G pedals until you can play them without watching your left foot. Then, practice playing the pedals and conventional chords together. For now, when you play the C chord, play and hold a C pedal (use either C pedal) at the same time. When you play an F chord, play and hold an F pedal; when you play a G chord, play and hold a G pedal.

LET'S ADD AUTOMATIC RHYTHM

Whichever chord system you've decided to use, you can add Kawai's Automatic Rhythm for a full rhythmic background accompaniment. Here's how:

1. Press the button in the Rhythm section marked **SWING II**.



SWING II

2. Push the button marked **RHYTHM** to the **ON** (IN) position.



RHYTHM

The rhythm unit may now be activated in two ways:

- The rhythm will start when you press a pedal.
- The rhythm will start when you play a single-finger or three-finger chord.

GETTING READY TO PLAY

1. Set the organ voices and controls according to the suggested registration on the next page. Then, as you continue on in this book, set up the registration indicated by the number placed above each song arrangement. Remember that this number corresponds to the Registration Chart on page 66 of this manual.
2. Match the melody notes to the corresponding organ keys and play.
3. Using the chord system you've chosen, play the left-hand accompaniment according to the indicated chord symbol. Remember to hold each chord until the next chord symbol appears in the music.

NOTE: If you are using the **Single-Finger Chord feature**, and you prefer to have sustained chords and pedals along with rhythm, press the black button marked **CONSTANT** to the **ON (IN)** position.

4. If you are playing pedals, play and hold down the pedal which corresponds to the indicated chord symbol.

Song 1: When The Saints Go Marching In

Upper: Tibia 16, 8, 4, 2

Lower: Tibia 8, 4

Pedal: Bourdon 16, Major Flute 8

Effects: Lower Chorus, Upper Chorus, Tremolo

ElectroChord: Piano, ElectroBass 1-5, ECB,
Rhythm — Swing II Rhythm Pattern

NOTE: If single-finger chords are used, press the
SINGLE/NORMAL button.

C

Oh, when the saints, _____ go march - ing in, _____

G

_____ Oh, when the saints go march - ing in, _____

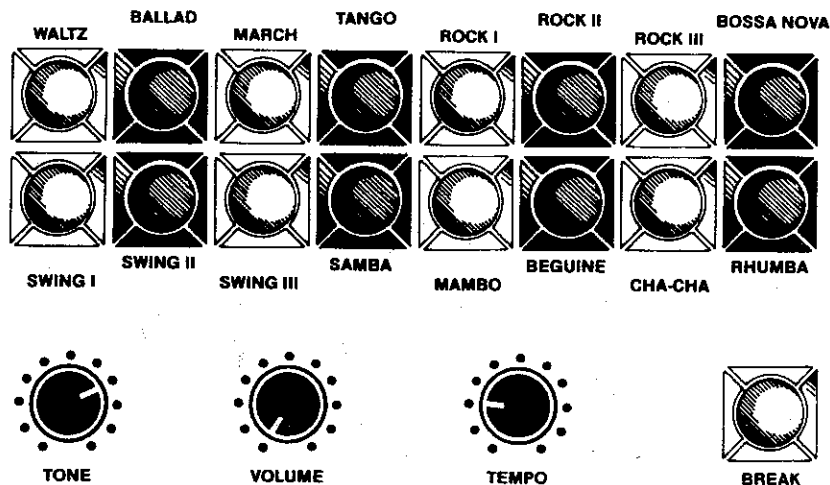
C **F**

_____ I want to be there in the num - bers _____

C **G** **C**

_____ When the saints go march - ing in, _____

THE KAWAI AUTOMATIC RHYTHM



The KAWAI **Automatic Rhythm** section is located to the left of the upper and lower manuals. The pushbutton controls located there, represent sixteen of today's most popular rhythms. This exciting rhythm section provides authentic percussion instrument backgrounds to your playing. To activate the unit:

- Push the button marked **RHYTHM** to the **ON (IN)** position.
- Press any rhythm button and you'll have a complete percussion section for any song you select.

There are five controls which play an integral part in the operation of the Automatic Rhythm section.

TONE

This dial controls the timbre (treble and bass sounds) of the percussion section. Turn it to the **right**, and the emphasis will be on the **treble percussion sounds** (like brushes and cymbals); turn it to the **left**, and the emphasis will be on the **bass percussion sounds** (like bass drum).



VOLUME

This dial regulates the volume level of the rhythm section. With this control you can balance the rhythm and organ voices. Move this dial to the **right** and the percussion section will become **louder**; move the dial to the **left** and the percussion section will become **softer**.



TEMPO

The dial marked **TEMPO** allows you to regulate the speed of any rhythm pattern. You may increase or decrease the speed of any rhythm pattern to the tempo you desire.



FLASHING RED LIGHT

The **FLASHING RED LIGHT** shows the downbeat or first beat of each rhythm pattern.



BREAK

When the button marked **BREAK** is in the **ON (IN)** position, the rhythm will sound only when you touch a key on the lower manual or when you play a bass pedal.



TO STOP THE AUTOMATIC RHYTHM UNIT

- Push the button marked **RHYTHM** to the **OFF** position (**OUT**) . . . or
- Use the switch located on the left side of the expression pedal (the large pedal that's built into the lower right hand front panel of the organ). To use this foot switch, swing your right foot to the left. When this foot switch is pushed to the **left** it will automatically disengage the rhythm unit.

Song 2: Marianne

Registration 9

By Terry Gilkyson, Rich Dehr
and Frank Miller

C **G**

All day, all night, Mar - i - anne, _____

C

Down by the sea - side sift - in' sand, _____

G

Ev - en lit - tle chil - dren love Mar - i - anne, _____

C

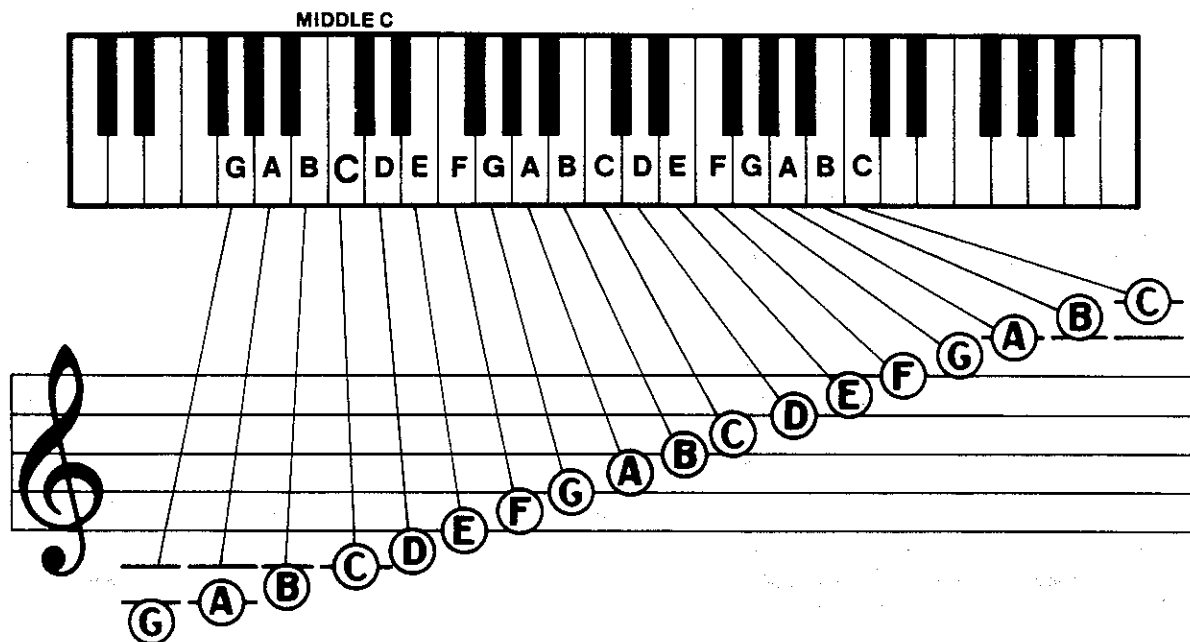
Down by the sea - side sift - in' sand, _____

MORE ABOUT MUSIC

The following information presents the music elements necessary to learn to play most of the remaining songs in this book. Read it carefully, and then use it as a reference whenever necessary.

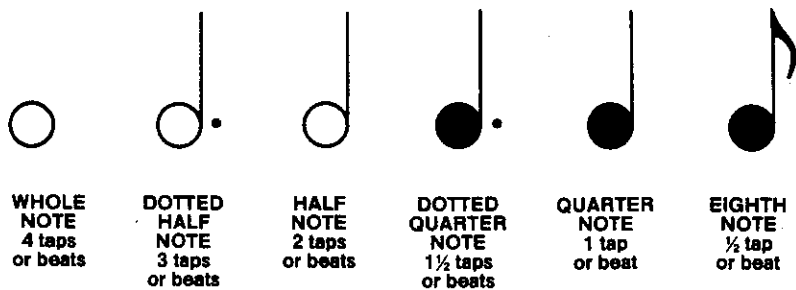
MELODY NOTES

The following diagram shows staff and keyboard location of all the melody notes used in this book.



TIME VALUES

Divisions of time in music are called BEATS. If you've ever tapped your foot to music, each tap could be considered one beat. The following illustration shows the most common types of notes and their respective time values.

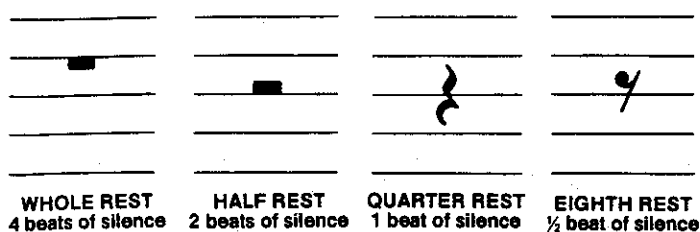


Each written note indicates two things:

1. Which key is to be pressed.
2. How many beats to hold that key.

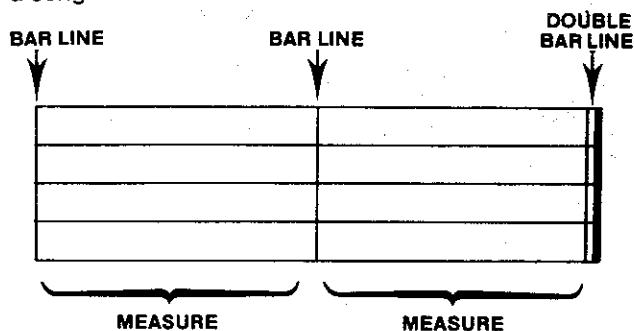
RESTS

RESTS are symbols used in music to indicate a period of silence. The following diagram shows various rests and their corresponding time values.



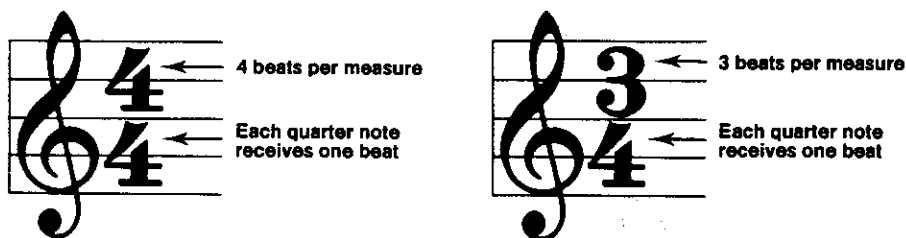
BAR LINES AND MEASURES

Each staff is divided into sections by vertical lines called **BAR LINES**. The sections between bar lines are called **MEASURES**. A double bar line indicates the end of a song.



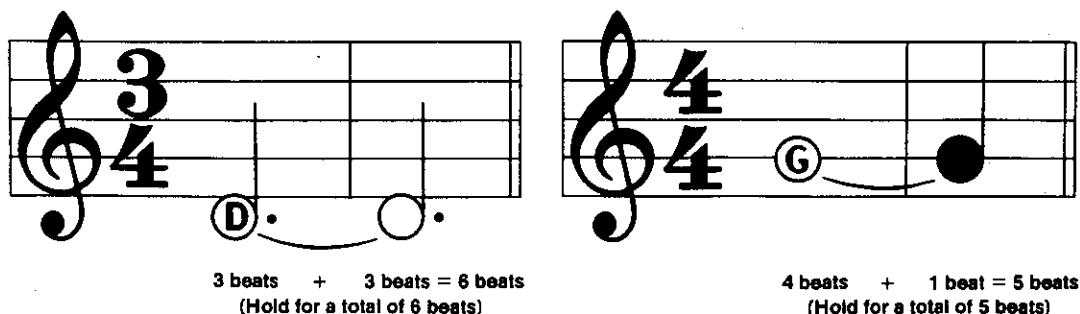
TIME SIGNATURES

At the beginning of each song, there are two numbers called a **TIME SIGNATURE**. The upper number indicates the number of beats in each measure, and the bottom number tells you what kind of note receives one beat. The two most common time signatures are:



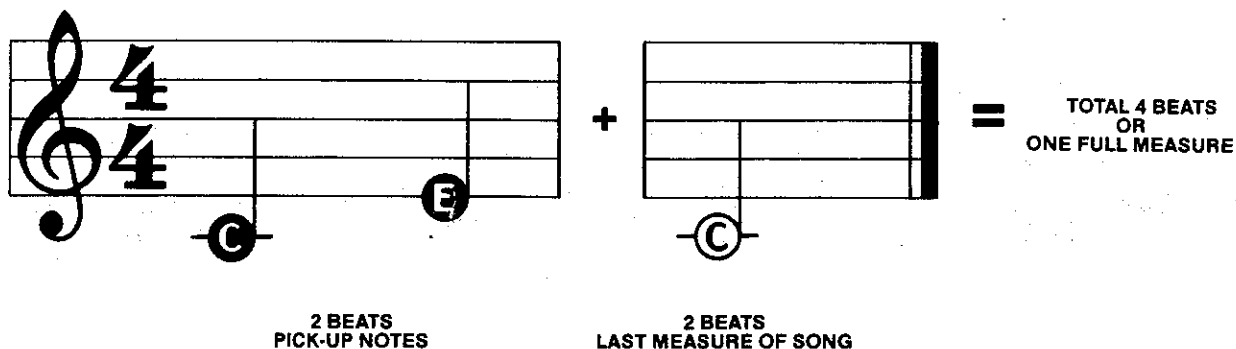
THE TIE

A **TIE** is a curved line that connects notes of the same pitch (notes on the same line or space). When notes are tied, the first note is struck and then held for the total time of all tied notes.



PICK-UP NOTES

Sometimes, notes appear at the beginning of a song which do not total the number of beats required by the Time Signature to equal a complete measure. These notes are called PICK-UP NOTES. The missing notes (beats) are found in the last measure of the song.

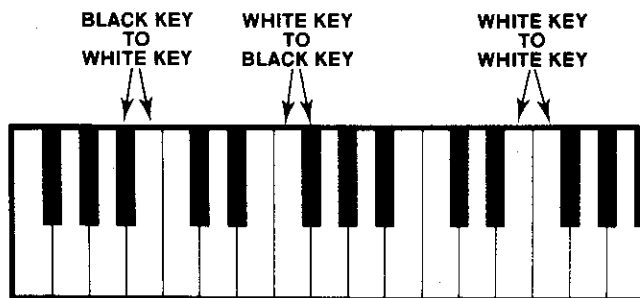


THE N.C. SIGN

The N.C. SIGN is an abbreviation which indicates NO CHORD. When N.C. appears above the staff, it means that **no chords or pedals are played** . . . just the right-hand melody.

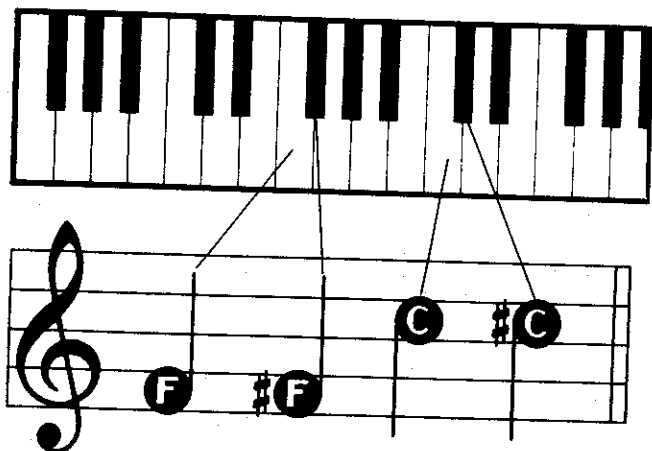
HALF-STEPS

The distance between any two adjacent keys on a keyboard is called a HALF-STEP. There are three types of half-steps.

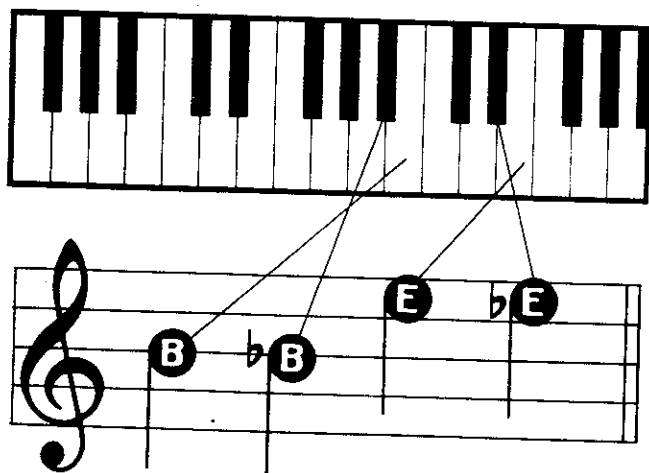


SHARP AND FLAT SIGNS

A SHARP SIGN (#) placed before any note in the music indicates that the note is to be **raised** one half-step (played on the first adjacent key to its right).



A FLAT SIGN (b) placed before any note in the music indicates that the note is to be **lowered** one half-step (played on the first adjacent key to its left).

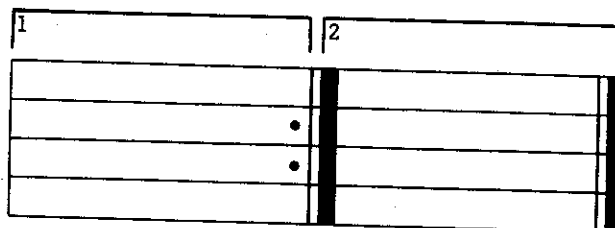


REPEAT SIGNS

REPEAT SIGNS are musical symbols which indicate that a section of music is to be played again. Generally, repeat signs appear in sets of two. There will be one repeat sign ||: at the beginning of a section to be repeated and another repeat sign :|| at the end of a section. When two repeat signs are present, play to the second repeat sign and then go back to the first repeat sign and play the entire section once again. If there is no sign ||:, merely repeat from the beginning of the song.

1ST AND 2ND ENDINGS

In some songs, you'll see two brackets marked 1 and 2. These brackets are called 1ST AND 2ND ENDINGS. When you play a song with 1st and 2nd endings, play the bracketed ending marked 1 through to the repeat sign; then, return to the repeat sign ||:. After playing this part the second time, SKIP the first ending, and play the second ending.



Play this ending the first time through. Return to the repeat sign at the beginning of the song.

Skip the first ending the second time through and play the 2nd ending.

D.C. al Fine

The letters D.C. are abbreviations for the Italian words "da capo," meaning "from the beginning." "Al Fine" is Italian for "to the end." Therefore, the entire term means to repeat the song from the beginning and play to the word "Fine," meaning the end.

D.S. al Coda

The letters D.S. are abbreviations for the Italian words "dal segno" which means "from the sign." The entire term means to return to this sign (⌋), repeat the song until you come to the sign (⊕) and then skip to the section marked Coda.

ADDITIONAL INFORMATION FOR THREE-FINGER ELECTROCHORD ACCOMPANIMENT

CHORD SYMBOLS WITH ARROWS

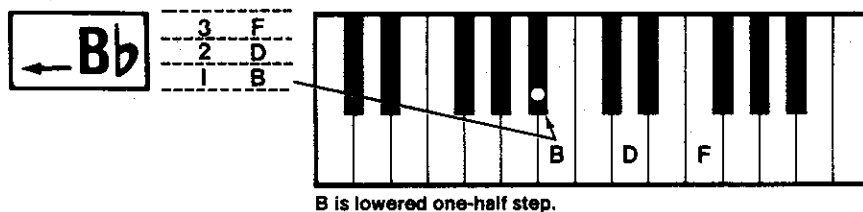
When triad chord symbols consist of one or more black keys, a special chord notation with **arrows** is used. The following illustration will help you to understand this system.



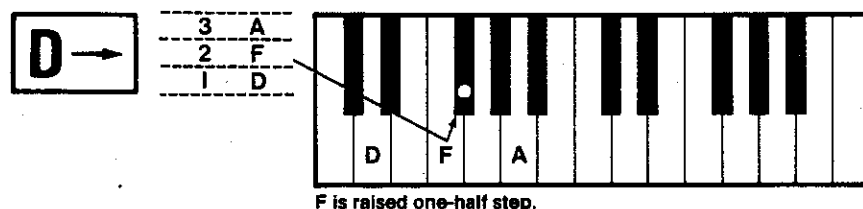
- Think of a chord as having three sections.
- Each section represents one note of the triad.

The placement of arrows in one or more "sections" to the right or left of the chord name indicates which of the notes will be raised or lowered one half-step. For example:

- Move a chord key **down** one half-step when the arrow is placed to the **left** of the chord letter name.



- Move a chord key **up** when the arrow is placed to the **right** of the chord letter name.



- If two or three arrows are shown, use the same procedure by altering the number of chord keys according to the direction of the arrows.

CONVENTIONAL CHORD PLAYERS

The keyboard position and fingering for any new chords presented in the remaining songs can be found on the chord chart located on pages 64 and 65 of this manual.

Song 3: Michael, Row The Boat Ashore

Registration 3

N.C. [C] [F]

Mich - ael, row the boat a - shore, Al - le - lu -

[C] [F] [C] [G]

ia. Mich - ael, row the boat a - shore, Al - le - lu -

[C] [F]

ia. Mich - ael's boat's a mu - sic boat, Al - le - lu -

[C] [F] [C] [G] [C]

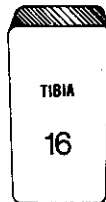
ia. Mich-ael's boat's a mu sic boat, Al - le - lu - ia.

FOOTAGES

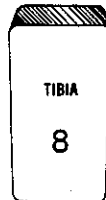
Most Upper Keyboard, Lower Keyboard, and Pedal Voices on your new Kawai are marked with both a name and a number. The numbers 16, 8, 4, 2½ and 2 relate to the length of pipe necessary to create that sound on a pipe organ. Therefore, a TIBIA 8 simply means that a pipe 8 feet long would be necessary to produce that particular sound. When these "pitch references" are used, the larger the number, the deeper the tone; the smaller the number, the higher the tone.

To demonstrate the tonal range:

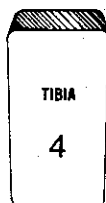
1. Play Middle C using only TIBIA 16. Make sure all other tabs and controls are OFF. Listen to the sound.



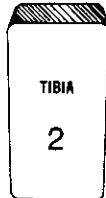
2. Continue to hold Middle C, turn off the TIBIA 16 and press down TIBIA 8. Notice that the sound becomes an octave higher.



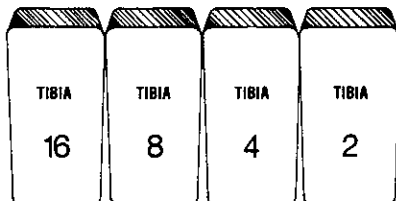
3. Continue to hold Middle C. Turn off the TIBIA 8 and press down the TIBIA 4. Once more, the sound becomes an octave higher.



4. Continue to hold Middle C. Turn off the TIBIA 4 and press down the TIBIA 2. Once again, the sound becomes an octave higher.



5. Now press the TIBIA 16, 8, 4, and 2 all at once. Each key you press on the keyboard will produce four tones, each an octave apart. Play four notes together and you'll actually hear 16 tones.

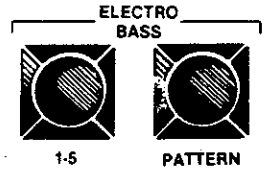


NOTE: The fractional voices (like the TIBIA 2½) create a tonal pitch other than the tone (note) you are playing. These are generally used to add tonal color and should only be used with other non-fractional voices.

ADDITIONAL ELECTROCHORD FEATURES

ELECTROBASS PATTERN

An automatic "walking bass" pattern is provided for each rhythm. These patterns are preprogrammed to fit whatever rhythm is selected. With your instrument registered for any accompaniment system, you'll hear a full chord and bass pattern accompaniment, complete with a Piano or strummed Banjo.



NOTE: When pedals are played manually, they will take precedence over the ELECTROBASS feature.

CONSTANT

In the Single-Key ElectroChord mode, when you press the button marked CONSTANT, the Percussion instruments will continue to play in the rhythm you've chosen. The chords and pedal will **not** play in rhythm, rather they will sustain, or remain constant.



MEMORY

The SINGLE MEMO button is another unique feature of the ELECTROCHORD unit which opens up a wide array of playing possibilities. Here's how it works:



- Press down the button marked SINGLE MEMO.
- Press the button marked SINGLE.
- Press the button marked ECB.
- Press the button marked BANJO.
- Press the button marked PATTERN.
- Press the button marked RHYTHM.
- Press rhythm pattern button.
- Play a one-finger chord on the keyboard and lift your finger from the keyboard. Notice that the chord, the walking bass pattern, and the Percussion instruments will continue to play!

This makes it possible to move between chords without hesitation, change registration, or use your left hand on the upper keyboard while the accompaniment automatically continues to play.

NOTE: MEMORY works with all features of the ELECTROCHORD unit.

VARIATION

Many rhythm patterns are two measures in length. However, the WALTZ, BALLAD, MARCH, ROCK I, ROCK II, ROCK III, SWING I, SWING II, SWING III, MAMBO, and CHA-CHA rhythms are all four-measure patterns; that is, they require four full measures before the rhythm pattern is completed.

The button marked VARIATION adds another dimension to the rhythm feature. It provides three options:

- When the VARIATION button is in the out position, the rhythms mentioned will repeat in a four measure sequence.
- If the VARIATION button is activated (pressed in) while either measures one or two are playing, then just those two measures will repeat in sequence.
- If the VARIATION button is activated (pressed in) while either measure three or four are playing, then just those two measures will repeat in sequence.

Song 4: Alley Cat Song

Registration 8

Words by Jack Harlen
Music by Frank Bjorn

C

He goes on the prow each night like an al - ley

G

cat, Look - in' for some new de - light like an al - ley

C

cat. She can't trust him out of sight, there's no doubt of

G

that, He just don't know wrong from right like an al - ley

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C **F**

cat. He meets 'em (Mee - ow) and

C **F**

loves 'em (Mee - ow) and leaves 'em (Mee - ow)

G **C**

like that Cat - sa - no - va does. That's no way to

G

treat a pal, she should tell him, Scat! Aren't you sor - ry

C

for that gal with her al - ley cat!

Song 5: Enjoy Yourself (It's Later Than You Think)

Registration 5

Words by Herb Magidson
Music by Carl Sigman

N.C. C

You work and work for years and years, You're al - ways on the

G

go, You nev - er take a min - ute off, too

C

bus - y mak - ing dough. Some day you say you'll

F

have your fun when you're a mil - lion - aire, I -

mag - ine all the fun you'll have in your old rock - in' chair. En -

joy your - self, it's lat - er than you think; En -

joy your - self, while you're still in the pink. The

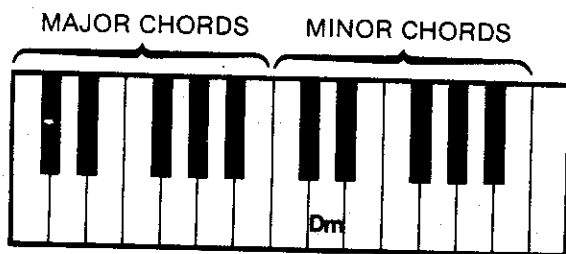
years go by as quick - ly as a wink, En -

joy your - self, En - joy your - self, it's lat - er than you think.

There are many different types of chords which are used in music. Thus far, you have played only Major chords in the chord section of your instrument. Now, let's learn how to play a new type of chord.

MINOR CHORDS

The following diagram shows the section of the Lower Keyboard where **minor** chords are played.



↑ This minor chord is used in Songs 6 and 7

NOTE: Minor chords are usually indicated on the music by a small letter m placed next to a chord letter: Cm, Dm, etc.

Song 6: Green, Green Grass Of Home

Registration 2

Words and Music by
Curly Putman

N.C. [C]

The old home town looks the same as I

step down from the train, and there to meet me is my

[F] [C] [G] [Dm] [G] N.C.

Ma - ma and Pa - pa; Down the

C **F**

road I look, and there runs Mar - y hair of gold and

C **Dm** **G**

lips like cher - ries, it's good to touch the green, green grass of

C N.C. **C**

home. Yes, they'll all come to

F

see me in the shade of that old oak tree as they

C **Dm** **G** **C** **F** **C**

lay me 'neath the green, green grass of home.

Song 7: King Of The Road

Registration 1

By Roger Miller

C **F** **Dm** **G**

Trail - er' for sale or rent: Rooms to let,

C **F** **Dm**

fif - ty cents: No phone, no pool, no pets;

G **C**

I ain't got no cig - a - rettes. Ah, but two hours of

F **Dm** **G** **C**

push - ing broom. Buys a eight by twelve four - bit room. I'm a

F **Dm** **G**

man of means by no means. King of the

C **F** **Dm** **G**

road. Third box car, mid - night train:— Des - ti - na - tion

C **F** **Dm**

Ban - gor, Maine:— Old worn out suit and shoes:—

G **C**

I don't pay no un - ion dues. I smoke old sto - gies

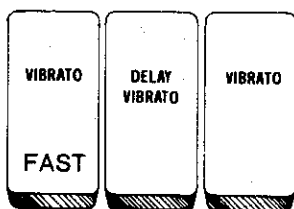
F **Dm** **G** **C**

I have found,— Short— but not too big a - round.— I'm a

F **Dm** **G** **C**

man of means by no means. King of the road.

VIBRATO



The Vibrato on your Kawai is an electronic device which slightly raises and lowers the pitch of a tone. This creates a wavering or pulsating effect, which closely resembles the sound of the human voice and the orchestral string section. The KAWAI E550 features three different Vibrato effects. When the tab marked VIBRATO is in the ON position (down), and no other Vibrato tabs are engaged, the pulsating effect will be slow. The slow Vibrato is generally used with solo voices. When the tab marked VIBRATO FAST is in the ON position (down), and one of the other Vibrato tabs are engaged, the pulsating effect will be fast. The fast Vibrato is generally used with ensemble registrations or to create the Theatre Organ effect. When the tab marked DELAY VIBRATO is in the ON position (down), the Vibrato will begin slightly after a key is struck. This unique feature makes it possible to create the exact playing technique of various orchestral instruments and is particularly effective when used to simulate string sounds (violin, cello, etc.).

VIBRATO DEPTH

The VIBRATO DEPTH drawbar allows you to control the amount of pitch deviation that you want to add to the Vibrato effect. The farther the drawbar is pulled towards you, the more pitch deviation there will be.

TREMOLO, CHORUS

Tremolo is a vibrato-like effect. It is mechanically produced by a rotating baffle which "whirls" the sound around creating a tremolo. The Tremolo on your KAWAI operate in three modes . . . OFF, SLOW, and FAST. It affects only the Tibia voices. Here's how Tremolo works with upper manual Tibia voices:

- To get slow tremolo on the upper Tibia voices, press the tab marked UPPER CHORUS.
- To get fast tremolo on the upper Tibia voices, press the tabs marked TREMOLO and UPPER CHORUS.
- To turn off all upper manual Tremolo, turn off the UPPER CHORUS tab (place in flat position).

Here's how Tremolo works with the lower manual Tibia voices:

- To get slow tremolo on the lower Tibia voices, press the tab marked LOWER CHORUS.
- To get fast tremolo on the lower Tibia voices, press the tabs marked TREMOLO and LOWER CHORUS.
- To turn off all lower manual Tremolo, turn off the LOWER CHORUS tab (place in flat position).

ORCHESTRA ENSEMBLE

When the tabs marked ORCHESTRA ENSEMBLE (located in the UPPER MANUAL and LOWER MANUAL sections) are activated, all diapason, string, and reed voices are transformed into orchestral ensembles (one string becomes a full string section; one reed becomes an entire reed section, etc.)

NOTE: The tab marked **ENSEMBLE BASS** (located in the PEDAL section) is an independent speaking voice and can be used without other pedal voices being activated.

CRESCENDO

The drawbar marked CRESCENDO (CRE) affects the attack of the string, diapason and reed voices when the ORCHESTRA ENSEMBLE tabs are ON. The further the CRESCENDO DRAWBAR is pulled out, the more slowly the ensemble will speak. With the CRESCENDO drawbar fully extended (at 9), the string ensemble will produce a soft, bowing effect.

ORCHESTRA VOLUME

The two drawbars marked ORCHESTRA VOLUME (located in the UPPER MANUAL and LOWER MANUAL sections) control the volume of the ORCHESTRA voices. The further these drawbars are pulled toward you, the more volume there will be.

REVERB



Reverberation, often called "echo," is the sound that reaches your ear after bouncing off the floor, ceiling and walls. If you've ever walked in a large empty room, you've heard the reverberation of your footsteps. However, in furnished rooms, most of the natural reverberation is absorbed. Because a certain amount of reverb is desirable in music, your KAWAI has an electronic unit which replaces the natural reverb lost in a furnished room. Pull the REVERB drawbar toward you and more Reverb is added to your playing; push the REVERB drawbar IN and less Reverb is added to your playing. A little experimentation will help to determine how much reverb should be used for your particular room acoustics.

SUSTAIN (UPPER)



Your instrument is equipped with a SUSTAIN tab for the upper manual. It is located to the immediate right of the UPPER ORCHESTRA section. When this tab is activated, it causes the sound of the selected voices to linger and then gradually fade away.

NOTE: The SUSTAIN tab affects all upper manual tab voices except Tibia 2 2/3, 2 and Clarinet 8.

KNEE LEVER (Sustainer)

The Knee Lever is located under the middle of the lower keyboard and folds horizontally. This lever controls the sustain effect of the Upper Manual Keyboard. To use this lever, pull down and merely swing your knee to the right. This will turn on the sustain effect, even if the sustain tab is off.

SUSTAIN TIME (UPPER)



The drawbar marked SUSTAIN TIME (located to the right of the CRESCENDO drawbar) makes it possible for you to control the amount of upper manual Sustain. Pull the drawbar **out** and you'll get a **longer** Sustain; push the drawbar **in** and you'll get a **shorter** Sustain. The longer sustain should be used with songs that are played at a relatively slow tempo, or for special effects. The shorter sustain is very effective for practically all other types of music. Using sustain adds a smoothness and continuity to your playing that would generally require years of intensive practice.

SUSTAIN TIME (PEDAL)

The drawbar marked SUSTAIN TIME (located in the PEDAL section) makes it possible to control the amount of Pedal Sustain. Pull the drawbar **out** and you'll get a **longer** pedal sustain; push the drawbar **in** and you'll get a **shorter** pedal sustain.

PEDAL ATTACK

The PEDAL ATTACK drawbar marked ATT is extremely useful in creating various String Bass and Bass Guitar sounds. As the drawbar is pulled out, the attack sound becomes louder and more pronounced.

PITCH CONTROL

Your KAWAI comes equipped with a PITCH CONTROL dial. This dial (located at the far left end of your control panel) allows you to tune your organ to other instruments if necessary. In addition, it also helps to create certain special effects like the portamento (sliding or gliding) effect of the Hawaiian Guitar or Slide Trombone.

TIBIA VOLUME CONTROLS

The volume of the Tibia voices on your KAWAI are controlled by the drawbars marked TV located in the UPPER and LOWER MANUAL sections. Pull these drawbars **out** for **more** volume; push **in** for **less** volume.

PEDAL VOLUME

The volume of the Pedal voices is controlled by the drawbar marked PV located in the PEDAL section. Pull this drawbar **out** for **more** pedal volume; push the drawbar **in** for **less** pedal volume.

TOTAL VOLUME

The TOTAL VOLUME dial controls the maximum volume for the entire organ (both keyboards and pedals).

NOTE: The Console lights (small courtesy lights for the keyboards and pedals) are activated by pulling out on the TOTAL VOLUME dial.

SEVENTH CHORDS

Notice the metal touch bar which is located to the far left of the Lower Keyboard (directly under the one-finger major chord section of your instrument). This control is activated by pressing the touch bar with the palm of your hand. When activated, it adds a note to each of the major chords. This type of chord is called a **seventh** chord.

LET'S EXPERIMENT

- Play a C chord in the one-finger section of your keyboard.
- Continue to hold the chord key and press the touch bar with the palm of your left hand. Listen to the difference in the sound of the new seventh chord you've just created.
- Seventh chords are usually indicated on the music by a small number 7 placed next to a chord letter: C7, E7, G7, etc. These chord symbols will generally appear above the boxed symbol: \boxed{C}^7 , \boxed{E}^7 , etc.

All other seventh chords are also formed by using the touch bar control in the same manner.

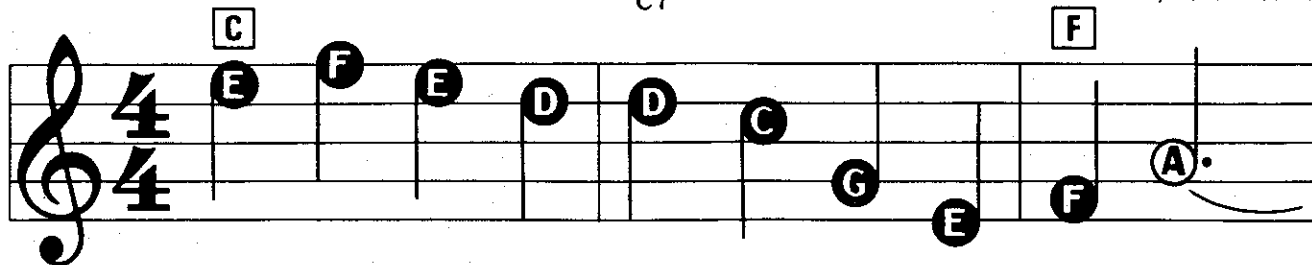
NOTE: If you are using three-finger ElectroChord accompaniment, disregard the seventh chords and continue to play major chords as before.

Song 8: Heartaches By The Number

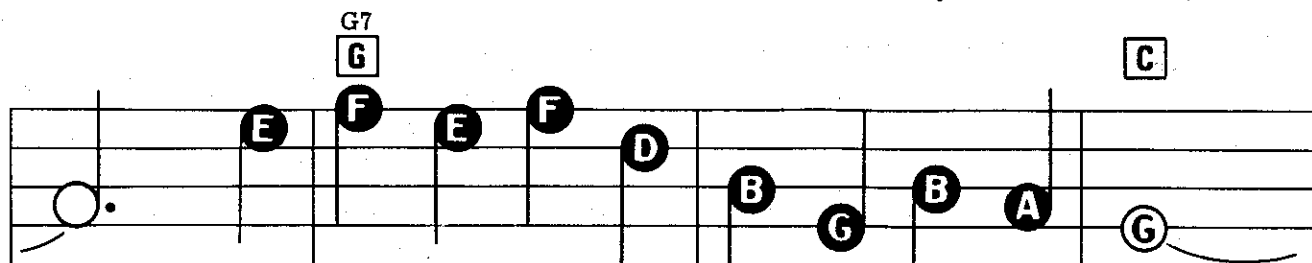
Registration 2

C7

By Harlan Howard

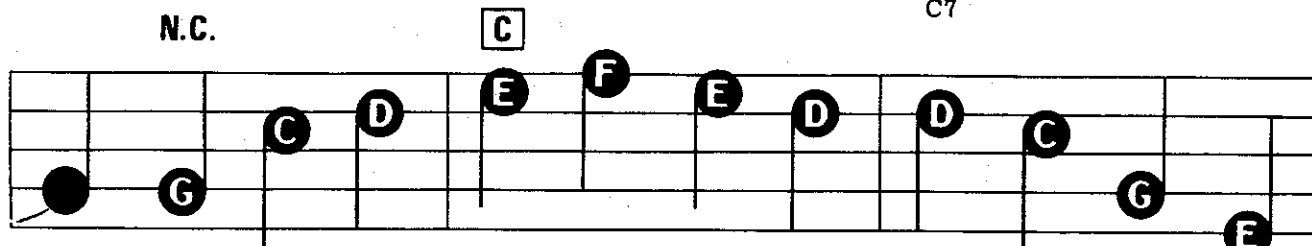


Heart - ache num - ber one was when you left me, _____
Heart - ache num - ber three was when you called me, _____

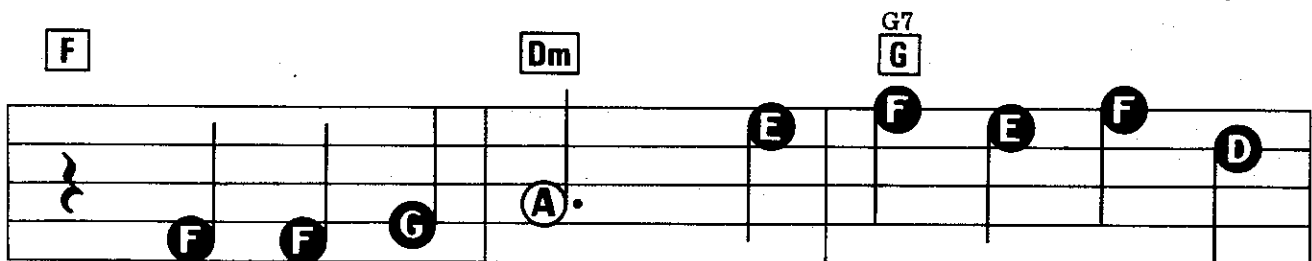


I nev - er knew that I could hurt this way; _____
And said that you were com - ing back to stay; _____

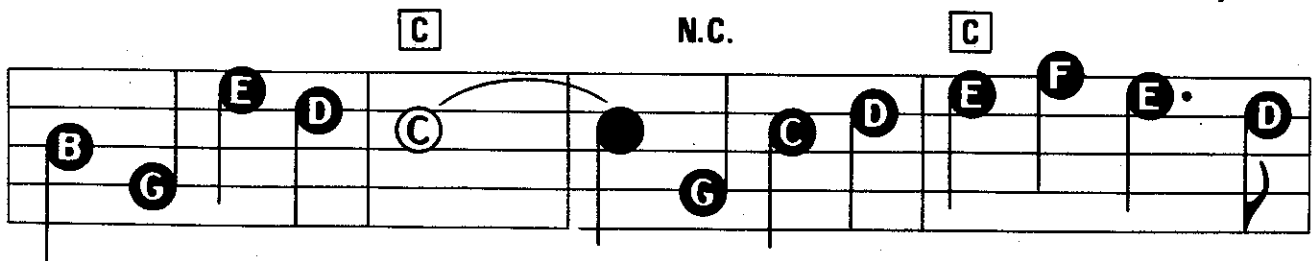
N.C.



And heart - ache num - ber two was when you
With hope - ful heart I wait - ed for your



came back a - gain, You came back and
knock on the door I wait - ed but you



nev - er meant to stay. _____ } Now I've got heart - aches by the
must have lost your way. _____ }

C7

F

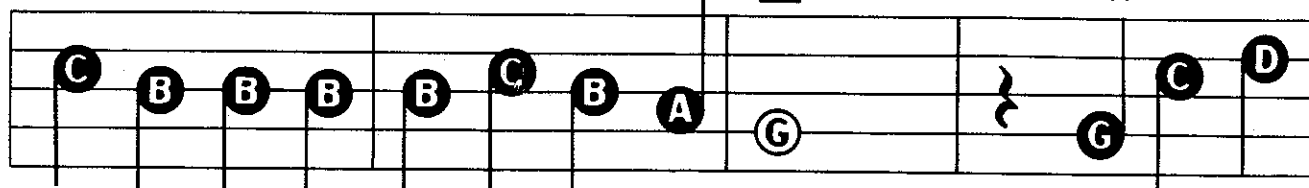
Dm

G7
G

num - ber Trou - bles by the score, Ev - 'ry - day you

C

N.C.

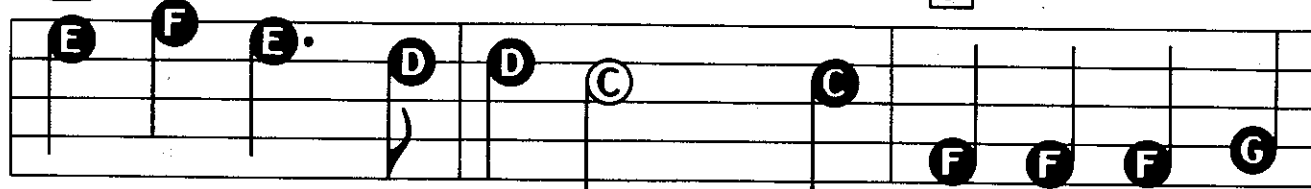


love me less, Each day I love you more; Yes, I've got

C

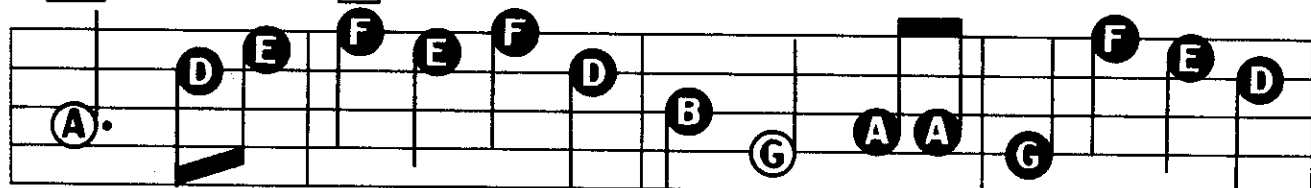
C7

F



heart - aches by the num - ber, A love that I can't

Dm

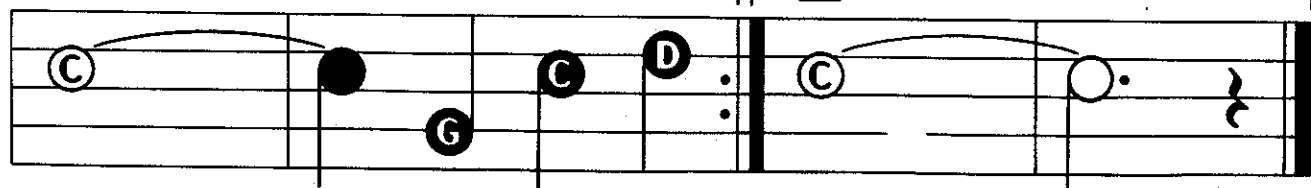
G7
G

win; But the day that I stop count - ing, That's the day my world will

1 C

N.C.

2 C



end. _____

end. _____

Song 9: Tiny Bubbles

Registration 8

Words and Music by
Leon Pober

N.C. C

Ti - ny bub - bles in the

Dm G7

wine Make me hap - py

C

Make me feel fine. Ti - ny

C7 F

bub - bles Make me warm all o - ver

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Chords: **Fm**, **C**, **G7** **G**, **To Coda**

With a feel-in' that I'm gon - na love you 'til the end of

Chords: **C**, **F**, **C**, **F**

time. So, here's to the gold - en

Chords: **C**

moon, And here's to the sil - ver sea; And

Chords: **D7** **D**, **Dm**

most - ly here's a toast to you and me.

Chords: **G7** **G**, **N.C.**

Ti - ny

Chords: **Coda**

time.

Song 10: Faith Of Our Fathers

Registration 6

Chords: C, F, G7

Faith of our fa - thers! liv - ing

Chords: C, F, C

still In spite of dun - geon,

Chords: D7, G7, C

fire, _____ and sword; O how our

Chords: F, G7, C

hearts _____ beat high _____ with joy

F
C
G7
G

When - e'er we hear that glo - rious

C
F
C

word: Faith of our fa - thers,

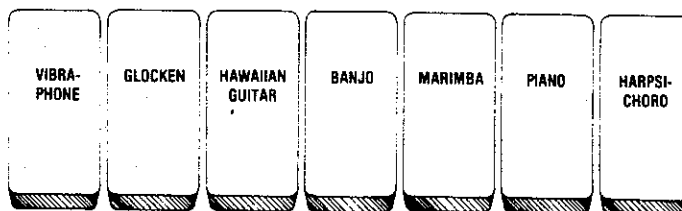
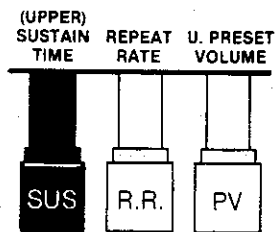
G7
G
C
F

ho - ly faith, We will be true to

G7
G
C
F
C

thee will death. A - men.

UPPER PRESET PERCUSSION VOICES



The **Upper Preset Percussion** voice section contains seven of today's most popular special effects. The voices are all faithful reproductions of the orchestral or tonal voices which they represent.

VIBRAPHONE

When you use the preset VIBRAPHONE tab, you'll hear a quite smooth, sustained, and slightly metallic sound of the vibraphone. It is an exact duplication of the "Vibes" being played with hard mallets. For the most authentic reproduction, make sure that the SUSTAIN drawbar is set at 9, the VIBRATO DEPTH drawbar is set at 5, and that each key is struck with a staccato (light, detached) touch.

GLOCKEN

Glocken is an abbreviation for the word Glockenspiel. The Glockenspiel is a portable instrument which consists of steel bars attached to a frame which is shaped like the ancient Greek Lyre. The beautifully bright, metallic sound of the Glockenspiel is authentically reproduced when you use this preset and set the SUSTAIN drawbar at 9.

HAWAIIAN GUITAR

The HAWAIIAN GUITAR preset is a realistic imitation of the Hawaiian Guitar sound. Again, make sure the SUSTAIN drawbar is set at 9.

NOTE: When the Hawaiian Guitar preset is activated, the Rhythm Cancel switch (located on the left side of the Expression pedal) works as a Slide control. It is activated by pushing it to the left with the inside part of your right foot. This causes the pitch of the keyboards (does not affect pedal voices) to be lowered about one half step. When the Rhythm Cancel switch is released, the tones "slide" back to their normal pitch, creating the effect of a Hawaiian guitarist sliding his steel bar over the strings.

BANJO

When you push the tab marked BANJO, any note played in the solo portion of the keyboard will repeat, creating a strummin' Banjo effect. The REPEAT RATE drawbar (marked R.R.) controls the rate of speed at which these notes will repeat. Pull the drawbar out and the notes will repeat **quickly**; push the drawbar in and the notes will repeat **slowly**.

MARIMBA

When the tab marked MARIMBA is pressed, the notes you play on the upper manual will repeat, creating a perfect imitation of the Marimba. The REPEAT RATE drawbar also controls the rate of speed at which these notes repeat.

PIANO

The preset PIANO has an extremely authentic sound. Because of its percussive effect, when playing a song using this setting, the best results are obtained by using a legato (smooth, connected) touch on the keyboard.

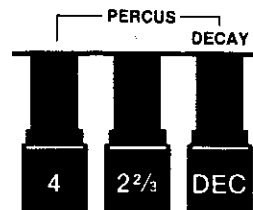
HARPSICHORD

The HARPSICHORD is another example of a beautifully engineered sound. With precisely the correct amount of Percussive decay this voice is a faithful reproduction of the popular 18th century instrument.

UPPER PRESET VOLUME

The UPPER PRESET VOLUME drawbar (marked PV) controls the volume of the UPPER PRESET section of your KAWAI. Pull the drawbar **out** and the UPPER PRESET PERCUS voices will become **louder**; push the drawbar **in** and these voices will become **softer**.

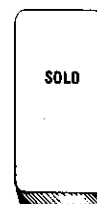
UPPER PERCUSSIVE 4, 2-2/3



The UPPER PERCUSSIVE 4 and 2 2/3 drawbars (PERCUS section) are unique voices which have a very sharp, biting quality which you hear in much of today's "pop" music. These voices work only in conjunction with the Upper Tibia Drawbars and the thumb pistons. Feel free to adjust these drawbars to suit your own personal taste.

NOTE: Decay can be defined as how quickly a sound fades away. With the drawbar marked DEC (PERCUS section), you can control exactly how fast or slow you'd like the sound to fade away. Pull the drawbar **out** and the decay will be **slow**; push the drawbar **in** and the decay will be **fast**.

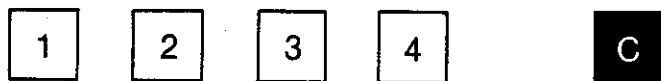
SOLO



NO DB CANCEL

When Upper Keyboard voices and Upper Preset voices are used at the same time, the Upper Tibia and Upper Orchestra voices can be cancelled by pressing the tab marked SOLO. This, in effect, makes it possible to quickly change registrations by pressing only one tab.

THUMB PISTONS



There are five **thumb pistons** located **between** the upper and lower manuals of your KAWAI. The pistons marked 1 through 4 automatically program various Tibia registrations for the upper keyboard. The piston marked C automatically cancels any of the thumb pistons. The advantages of thumb pistons are that:

- Some of the most popular Tibia ensemble sounds are automatically registered by merely pressing **one** piston.
- Instrumental registrations can be changed easier and more quickly than ever before.

NOTE: Any voices of the **PERCUS (drawbars)** and **UPPER PRESET** sections are additive to the **THUMB PISTONS**.

KAWAI SPEAKER SYSTEM

Your new KAWAI has a three channel speaker system. Three 40-watt amplifiers drive the five speakers which comprise the BASS, MAIN and LESLIE channels. The voices of the organ are automatically programmed to pass through the correct system.

ADDITIONAL KAWAI FEATURES

HEADPHONE JACK

The **HEADPHONE JACK** is located under the right side of the lower keyboard. While other members of your family are watching television, reading, engaging in conversation, or sleeping, you'll be able to plug in a headphone set and play in complete privacy. The only one who'll hear you is **you**.

INPUT JACKS

Under the right side of the lower keyboard you'll find two **INPUT JACKS**. These jacks allow a microphone and guitar to be played through the organ speaker system of your KAWAI. In addition, a separate volume dial allows you to balance the microphone and guitar sounds.

AC CONVENIENCE OUTLET

An **AC CONVENIENCE OUTLET** (maximum wattage 300) has been provided on the back of the organ. If you're using a cassette tape recorder or a music rack lamp, you may plug it into this outlet. The convenience outlet can be used even though the organ is turned off.

REMOTE TONE CABINET SOCKETS

The **REMOTE TONE CABINET SOCKETS** are located next to the AC convenience outlet. They provide for direct connection of Leslie speakers. If you're planning to use any external speaker, check with your KAWAI dealer before connecting the speaker(s) to the organ.

HOW TO CARE FOR YOUR KAWAI ORGAN

Here are some general rules to follow:

1. Always plug your KAWAI into a standard Volt AC line. Plugging into a DC outlet could cause damage.
2. To remove any greasiness from the cabinetry, keys, or pedals, use a damp cloth and a little mild soap. Be sure to wipe dry with a soft cloth.
3. When using wax from spray-on containers, be sure to spray the dust cloth. Wax which is sprayed directly on the keys or tabs could eventually cause sluggish action.

Song 11: For All We Know

Registration 11

Words by Robb Wilson and Arthur James
Music by Fred Karlin

Registration 11

Music by Fred Karlin

C **Am** **D7** **D-**

Love, _____ look at the two of us, _____ Stran -

F **Fm** **C**

gers _____ in man - y ways _____

Am **D7** **D-**

We've got a life - time to share, _____ So much to

G **C** **F**

say, _____ And as we go _____ from day to

C **Am** **D7** **D-**

day, _____ I'll feel you close to me, _____ But

F **Fm** **C**

time a - lone will tell

Am **D7**

Let's take a life - time to say

G **C**

"I knew you well, For on - ly

F **C** **Am**

time will tell us so. And love may

F **C**

grow for all we know

Song 12: The 3rd Man Theme

Registration 2

Words by Walter Lord
Music by Anton Karas

The musical score for 'The 3rd Man Theme' is presented in a single system with four staves. The first staff is in treble clef and 4/4 time. The key signature has one sharp (F#). The melody is written in a treble clef and includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. The chord chart consists of letters in boxes, indicating the chords to be played at specific points in the melody. The first system starts with a C major chord, followed by a G7 chord. The second system starts with a C major chord. The third system starts with a G7 chord. The fourth system starts with a C major chord and ends with a G7 chord.

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Chord progression: C, Fine, C

Chord progression: G7, G

Chord progression: C, G7, G, C

Chord progression: G7, G

Chord progression: C, D.C. al Fine (Return to beginning and play to Fine)

Song 13: Harbor Lights

Registration 13

Words and Music by Jimmy Kennedy
and Hugh Williams

N.C. G⁷ C

I saw the har - bor lights They on - ly told me we were part - ing,

Em Dm G⁷

The same old har - bor lights That once brought you to

C N.C. G⁷

me, I watch'd the har - bor lights How could I help if tears were

C Em Dm

start - ing? Good - bye to ten - der nights

Musical staff with notes and chords. Chords: G7, C, F, C, F. Notes: F, E, F, A, B, C, C, D, E, G, F, A, C.

Be-side the sil - v'ry sea. I longed to hold you near and

Musical staff with notes and chords. Chords: Fm, C, Am, D7. Notes: G, F, C, D, E, A, B, C, E, D, D, C.

kiss you just once more, But you were on the ship and

Musical staff with notes and chords. Chords: Am, D7, G7, N.C., G7. Notes: A, E, D, C, D, C, E, G, B, B, A.

I was on the shore Now I know lone - ly nights

Musical staff with notes and chords. Chord: C. Notes: A, G, A, B, A, B, A, F, G, C, E.

For all the while my heart is whis - p'ring Some oth - er

Musical staff with notes and chords. Chords: Em, Dm, G7, C. Notes: G, G, F, F, E, F, A, B, C.

har - bor lights Will steal your love from me.

Song 14: Those Were The Days

Words and Music by
Gene Raskin

Registration 14

Am

Once up - on a time there was a tav - ern.

A7
A →

Dm

Where we used to raise a glass or two, Re -

Am

mem - ber how we laughed a - way the hours And

B7
B →

E7
E →

dreamed of al the great things we would do. Those were the

Am A7 A- Dm To Coda

days my friend. We thought they'd nev - er end {We'd sing and
Those were the

G7 G C

dance for - ev - er and a day; We'd live the

Dm Am

life we choose, we'd fight and nev - er lose, For we were

E7 E- Am N.C.

young and sure to have our way. Those were the

CODA E7 E- Am

days, Oh yes those were the days.

Song 15: The World Is Waiting For The Sunrise

Registration 15

Words by Eugene Lockhart
Music by Ernest Seitz

N.C. **C**

Dear one the

Dm **G7** **C**

world is wait - ing

E7 **E**

for the sun - rise;

F **G7** **C**

Ev - 'ry rose

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Am D7 D→ G7 G N.C.

is heav - y with dew. The

C Dm G7 G

thrush on high, his

C E7 E→

sleep - y mate is call - ing

F G7 G C

And my heart is

Fm G C

call - ing you!

Song 16: Rock-A-Bye Your Baby With A Dixie Melody

Words by Sam M. Lewis and Joe Young
Music by Jean Schwartz

Registration 16

Chords: C, G7, C, Dm, G7

Rock - a - bye your ba - by with a Dix - ie mel - o - dy;

Chords: Dm, G7, Dm, G7, C, Am

When you croon, croon a tune from the heart of

Chords: D7, G7, Dm, G7

Dix - ie. Just hang my cra - dle, Mam - my mine,

Chords: C, Am

Right on that Ma - son - Dix - on Line And swing it

Chords: D7, Dm, G7

from Vir - gin - ia to Ten - nes - see with all the love that's in ya.

Chords: C, G7, C, Dm, G7, Dm

"Weep No More, My La - dy:" _____ sing that song a - gain for me, _____ And

Chords: G7, Dm, G7, E7

"Old Black Joe," _____ just as though _____ you had me on your

Chords: A7

knee: A mil - lion ba - by kiss-es I'll de - liv - er _____

Chords: D7, C, G7

the min - ute that you sing the "Swan - ee Riv - er;" _____ Rock - a - bye your

Chords: C, Am, Dm, G7, C

rock - a - bye ba - by with a Dix - ie mel - o - dy.

Song 17: (Put Another Nickel In)

Music! Music! Music!

Registration 17

Words and Music by Stephan Weiss
and Bernie Baum

C

Put an - oth - er nick - el in, in the nick - el -

D7
D→

G7
G

o - de - on All I want is hav - ing you and

C

Mu - sic! Mu - sic! Mu - sic! I'd do an - y -

thing for you An - y - thing you'd want me to

D7
D→

G7
G

C

All I want is kiss - ing you and Mu - sic! Mu - sic! Mu - sic!

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Chords: Dm, G7 (G), C

Clos - er, my dear, come clos - er The ni - cest

Chords: G7 (G), Dm, G7 (G), C, A7 (A)

part of an - y mel - o - dy is when you're danc - ing

Chords: Dm, G7 (G), C

close to me, So, put an - oth - er nick - el in,

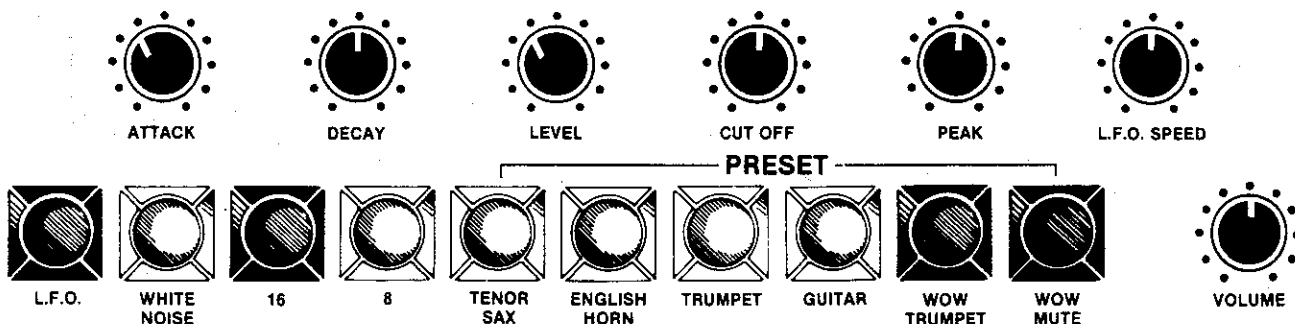
Chords: D7 (D)

in the nick - el - o - de - on All I want is

Chords: G7 (G), C

lov - ing you and Mu - sic! Mu - sic! Mu - sic!

PLAYER SOUND, THE KAWAI SYNTHESIZER



Recent developments in electronics have produced a rather complex instrument called a SYNTHESIZER. A synthesizer makes it possible to utilize all types of sound waves and transform them into usable musical sounds.

Your KAWAI has a synthesizer built into it, which enables you to produce these various musical sounds. There are six dial controls and ten pushbuttons which play an integral part in the operation of the KAWAI synthesizer.

ATTACK

The ATTACK dial on your KAWAI permits you to adjust the attack; that is, how quickly or slowly a sound will begin. For example, the sound of a guitar has a fast attack, which begins almost immediately after a string is plucked. In contrast, the sound of a tuba has a slow attack, which begins well after the air is blow into it. By turning the ATTACK dial to the **right**, you can create a **slow** attack; by turning it to the **left**, you can create a **fast** attack.

DECAY

DECAY is a term used to describe how quickly the sound of a given tone will fade away. For example, if a string is permitted to vibrate, it will fade away (decay) quite gradually. On the other hand, an organ tone has no decay at all, because the instant a key is released, the sound stops. The DECAY dial is used to control how quickly a tone will fade away. Turn the dial to the **right**, and the tone will decay very **slowly**; turn the dial to the **left**, and the tone will decay very **quickly**.

LEVEL

As previously explained, ATTACK refers to how a sound begins and DECAY refers to the natural fading away of the sound. The LEVEL dial permits you to stop the decay of a note at any point you choose. For example, if the LEVEL dial is all the way to the left (set at minimum), the sound will die out completely after the attack. If the LEVEL dial is set all the way to the right (set at maximum), the sound will be at its loudest as long as you hold down a key.

CUT-OFF

You are probably familiar with the tone controls on a stereo set. These controls make it possible to set exactly how much treble (high frequency) or bass (low frequency) sound you prefer. The CUT-OFF dial on your KAWAI is a filter control which works in much the same way. For example, if you move the CUT-OFF dial to the right, more of the high frequencies will pass through, while at the same time, eliminating the low

frequencies. If you move the CUT-OFF dial to the left, more of the low frequencies will pass through while at the same time, eliminating the **high** frequencies. This feature makes a variety of tone colors available to you which are virtually impossible on a conventional organ.

PEAK

The PEAK dial is simply a resonance control. It enables you to emphasize a narrow band of frequencies. With this control you can create many effects which are similar to the "WOW" sounds.

THE PLAYER SOUND TABS

One of the two pushbuttons marked 16 or 8 must be engaged before the synthesizer's dial controls become operative. By using the six dial controls in conjunction with the two Player Sound pushbuttons (16 and 8), you can create totally new dimensions of sound and endless numbers of different tonal effects.

NOTE: See page 67 for instrumental and Special Player Sound registrations.

TENOR SAX, ENGLISH HORN, TRUMPET, GUITAR, WOW TRUMPET

By activating the buttons marked TENOR SAX, ENGLISH HORN, TRUMPET, GUITAR, or WOW TRUMPET, you're able to create faithful reproductions of these instruments on the synthesizer. Exactly the correct amount of Attack, Decay, Level, Cut-Off, and Peak are produced, making these pre-set sounds extremely realistic.

NOTE: The "wow" speed of the WOW TRUMPET is controlled by the dial marked L.F.O. SPEED.

WOW MUTE

The WOW MUTE feature on your KAWAI allows you to add the "wow" sound by simply pumping the expression pedal. You may add the "wow" sound wherever and whenever you feel it's appropriate.

NOTE: When the WOW MUTE buttons is depressed, the volume of the entire organ is automatically increased to maximum. Then, to adjust the volume, use the TOTAL VOLUME dial control.

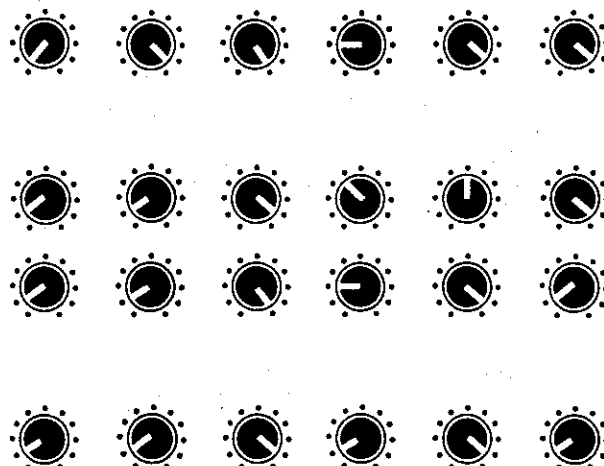
L.F.O., L.F.O. SPEED, and WHITE NOISE

The L.F.O. (Low Frequency Oscillator) and WHITE NOISE pushbutton and the L.F.O. SPEED dial are controls which are used to get sounds like waves, rain, motorcycles, trains, space sounds, etc. The following chart will show you how to create some of these sounds.

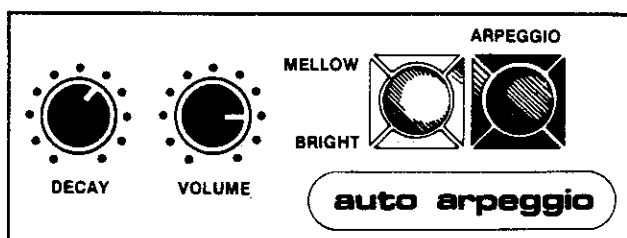
WHITE NOISE and L.F.O. SPECIAL EFFECTS

EFFECT	UPPER MANUAL
WIND	Press down PLAYER SOUND tab, and L.F.O. and WHITE NOISE buttons. Note: The intensity of the wind effect can be changed by adjusting the CUT-OFF DIAL.
SURF	Press down PLAYER SOUND tab and L.F.O. and WHITE NOISE buttons.
SIREN	Press down PLAYER SOUND tab and L.F.O. and WHITE NOISE buttons. Note: The speed of the siren can be changed by adjusting the L.F.O. SPEED dial.
GHOST SOUND	Press down PLAYER SOUND tab and L.F.O. and WHITE NOISE buttons.

PLAYER SOUND



THE KAWAI AUTO ARPEGGIO



In music, an arpeggio is defined as "notes of a chord played in rapid succession." The AUTO ARPEGGIO feature on your KAWAI truly represents a fantastic development in electronic technology. Here's how it works:

- Press the red button marked ARPEGGIO (located above the upper keyboard in the Auto Arpeggio section).
- Press any rhythm pattern button, such as, SWING, BOSSANOVA, etc.
- Now, when you play and hold a chord in the lower manual, you'll hear beautiful arpeggios added to any of the accompaniment voices.

Each of the sixteen rhythm buttons has its own unique arpeggio pattern. The dial marked TEMPO (located in the AUTOMATIC RHYTHM section) regulates the speed of the arpeggios as well as the rhythm patterns. If you press the RHYTHM button in the ELECTROCHORD BASS II section, the arpeggios and the rhythm will always be in perfect synchronization.

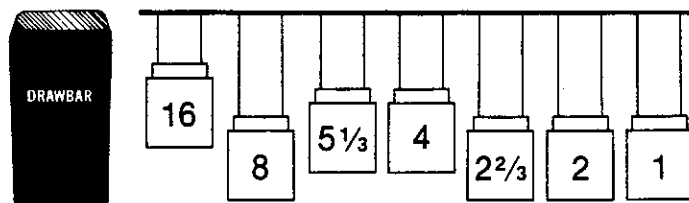
NOTE: The MELLOW/BRIGHT pushbutton controls the timbre of the sound of the arpeggios. When the button is in the normal position (OUT), the sound of the arpeggios will be soft and mellow. When the button is in the BRIGHT position (IN), the sound of the arpeggios will be sharp and brittle (somewhat like the sound of the Harpsichord).

ARPEGGIO DIAL CONTROLS

There are two other dial controls which also work in conjunction with the AUTO ARPEGGIO feature. The dial marked VOLUME controls the volume of the arpeggios. Turn the dial to the right for more volume; to the left for less volume.

The dial control marked DECAY controls how quickly the sound of the arpeggios will fade away. Turn the dial to the right and tones of the arpeggio will fade away slowly; turn the dial to the left and the tones will fade away quickly.

THE KAWAI DRAWBARS



Your KAWAI is designed to utilize both drawbar and tab type stops on the same instrument. Here's how the drawbars work:

- Push the tab marked DRAWBAR (there is a DRAWBAR tab in the PEDAL, UPPER TIBIA, and LOWER TIBIA sections). The DRAWBAR tab in the PEDAL section automatically cancels all pedal tab voices. The DRAWBAR tabs in the Upper Tibia and Lower Tibia sections, cancel **only** Tibia tab voices. All other tab voices including ORCHESTRA and PRESETS are additive to any drawbar registration.
- Each drawbar represents a footage and pulls out to various degrees of volume (which are indicated by 1, 3, 5, 7, 9). The higher the number, the greater degree of volume or voicing; the lower the number, the lesser degree of volume. Therefore, if you want a strong 16 foot Tibia voicing, pull the drawbar out to the 7 or 9 marking. If you want a small degree of Tibia 2 2/3, pull out that drawbar to only 1 or 2.

Instead of having only a relatively few Tibia combinations on your KAWAI, the drawbars make it possible to create many thousands of various Tibia combinations.

SINGLE-FINGER AND THREE-FINGER ELECTROCHORD PLAYERS

If you wish to continue using E-Z Play TODAY notation and the Single-Finger or Three-Finger Electrochord accompaniment style, continue with the E-Z Play TODAY Songbook Series. This songbook series is a collection of hundreds of arrangements covering a vast variety of music styles. There are books of pop tunes, show tunes, rock and country hits, Latin American songs and great old standards.

CONVENTIONAL CHORD PLAYERS

If you've chosen to use the Conventional Chord accompaniment approach, continue with the remainder of this manual. You'll learn about the transition to standard music notation and all other necessary music instruction for the remaining songs in this book.

CONVENTIONAL MUSIC NOTATION

To begin the transition to conventional notation, the arrangement of CHANTEZ, CHANTEZ is written using smaller notes. The letter name of each note appears to the left of, rather than inside, the notehead. Notice also that the chord symbols no longer appear as boxed letters.

Song 18: Chantez, Chantez

Registration 18

Words by Albert Gamse
Music by Irving Fields

C

Chan - tez, Chan - tez,

G7

sing a lit - tle Par - is song,

Dm G7 Dm G7 C

Chan-tez, Chan - tez, Ev - 'ry-bod- y sing a - long.

A7

Let's all sing when an - y lit - tle thing goes

Dm

wrong, Too - dle oo - dle ay,

C **G7**

Too - dle oo - dle oo, Sing with me, mer -

C **Dm**

ci beau - coup, Too - dle oo - dle oo,

C **G7**

Too - dle oo - dle ay, Ev - 'ry - one chan -

1 To next strain **2** **C** **Fine**

tez. tez. Were you on the

wrong side of the bed when you a -

G7

rose? Did a leak - y

Dm **G7**

foun - tain pen re - dec - o - rate your

C

clothes? Did you have a snack at night which

A7 **Dm**

did - n't quite a - gree? Let's do what

D.C. al Fine
(Return to beginning
Play to Fine)

C **Dm** **G7** **C**

they do, the peo - ple of Pa - ree.

Song 19: All You Get From Love Is A Love Song

Registration 19

Words and Music by
Steve Eaton

N.C. **C**

Like sail - ing on a sail - ing ship to

Em **Dm**

no where, love took o - ver my heart

F **C** **Dm** **F**

like an o - cean breeze. As

C

sea - gulls fly I knew that I was

Em **Dm**

los - ing; love was washed a - way

F **C** **N.C.**

_____ with the drift - ing tide. _____ Oh, it's a

Dm **F**

dirt - y old shame _____ when all _____ you get from love is a

C **Dm**

love song. It's got you lay - in' up nights _____ just wait -

F **C** **A7** **N.C.**

- in' for the mu - sic to start. _____ It's such a

Dm **F**

dirt - y old shame _____ when you got to take the blame for a

C **Dm**

love song. Be - cause the best love songs _____ are writ -

F **Dm** **F** **C**

- ten with a bro - ken heart. _____

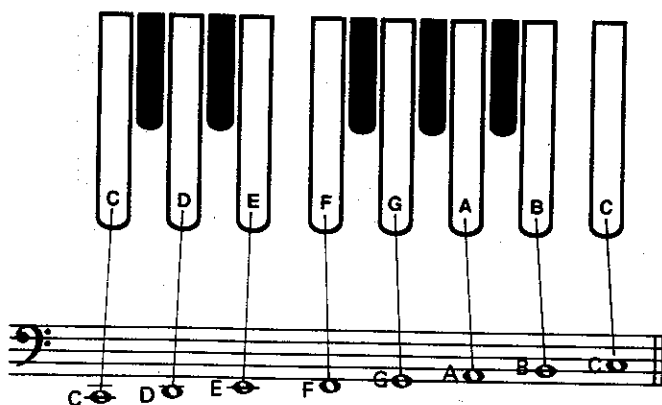
THE GRAND STAFF

The music for the remaining songs in this book is written on a combination of two staves called the GRAND STAFF.

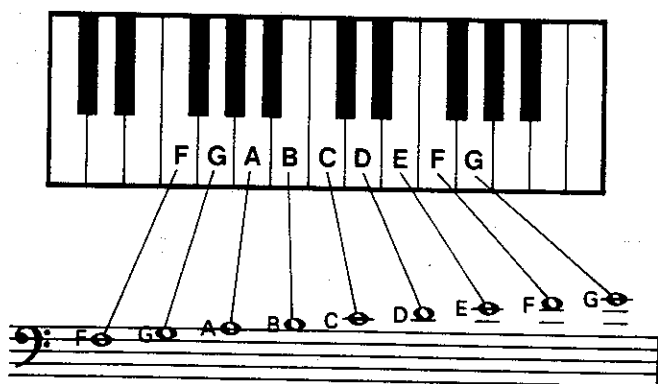


The melody appears on the UPPER staff where the TREBLE CLEF sign appears. The chord and pedal notes are written on the LOWER staff where the BASS CLEF sign appears.

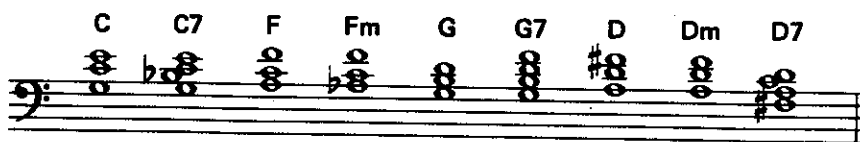
The following illustration shows bass clef notes and the corresponding pedals on the KAWAI organ.



This is an illustration of the bass clef notes and the corresponding lower keyboard keys that are used in this book.



The following musical examples illustrate how the chords that you've already learned will be written on the bass clef staff:



Song 20: My Cup Runneth Over

Registration 20

Words by Tom Jones
Music by Harvey Schmidt

The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a right-hand (R.H.) and left-hand (L.H.) part. The lyrics are written below the R.H. part. Chord symbols are placed above the R.H. part. The score includes a 'Pedal' section at the beginning of the first system. The lyrics are: 'Some - times in the morn - ing when shad - ows are deep, I lie here be - side you, just watch - ing you sleep, And some - times I whis - per what I'm think - ing of: My cup run - neth o - ver with love.'

System 1: Chords: N.C., C, Am, Dm. Lyrics: Some - times in the morn - ing when shad - ows are

System 2: Chords: G7, C, Em, Dm. Lyrics: deep, I lie here be - side you, just watch - ing you

System 3: Chords: G7, C, Em, Dm. Lyrics: sleep, And some - times I whis - per what I'm think - ing

System 4: Chords: G7, C, F, C. Lyrics: of: My cup run - neth o - ver with love.

Em Dm G7 C

Some - times in the

Am Dm G7 C

ev - 'ning when you do not see, I stud - y the

Em Dm G7 C

small things you do con - stant - ly. I mem - or - ize

Em Dm G7 C

mo - ments that I'm fond - est of: My cup run - neth

F C F C

o - ver with love.

Song 21: The Bells Of St. Mary's

Registration 21

Words by Douglas Furber
Music by A. Emmett Adams

N.C. C C7 F

R.H.-Upper The bells of St. Ma - ry's, Ah! hear they are

L.H.-Lower

Pedal

C G7

call - ing The young loves the true loves Who

C D7 G7 N.C. C

come from the sea, And so, my be -

C7 F

lov - ed, When red leaves are fall - ing, The

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C Am D7 G7 C N.C.

love - bells shall ring out ring out. For you and me. The

C C7 F

bells of St. Ma - ry's, Ah! hear they are call - ing The

C G7 C D7 G7 N.C.

young loves the true loves Who come from the sea, And

C C7 F

so, my be - lov - ed, When red leaves are fall - ing, The

C Am D7 G7 C

love - bells shall ring out ring out. For you and me.

Kawai Chord Chart

MAJOR (M)

MINOR (m)

AUGMENTED (aug or +)

C

G C E

alt
pedal C pedal G

D^b(C[#])

A^b D^b F

alt
pedal D^b pedal A^b

D

F[#] A D

alt
pedal D pedal A

E^b(D[#])

G^b B^b E

alt
pedal E^b pedal B^b

E

G[#] B E

alt
pedal E pedal B

F

A C F

alt
pedal F pedal C

F[#](G^b)

F[#] A[#] C[#]

alt
pedal F[#] pedal C[#]

G

G B D

alt
pedal G pedal D

A^b(G[#])

A^b C^b E^b

alt
pedal A^b pedal E^b

A

A C[#] E

alt
pedal A pedal E

B^b(A[#])

B^b D^b F

alt
pedal B^b pedal F

B(C^b)

F[#] B D[#]

alt
pedal B pedal F[#]

C^m

G C E^b

D^bm

A^b D^b F^b(E)

D^m

A D F

E^bm

G^b B^b E^b

E^m

G B E

F^m

A^b C F

F[#]m

F[#] A[#] C[#]

G^m

G^b B D

A^bm

A^b C^b E^b

A^m

A C E

B^bm

B^b D^b F

B^m

F[#] B D

C⁺

G[#] C E

D⁺

A D^b F

D⁺

F[#] A[#] D

E⁺

G^b B^b E

E⁺

G[#] C E

F⁺

A C[#] F

F⁺

F[#] A[#] D

G⁺

G B D[#]

A⁺

A^b C E

A⁺

A C[#] F

B⁺

B^b D^b F[#]

B⁺

G B D[#]

SEVENTH (7)

DIMINISHED (dim)

MAJOR SIXTH (6)



C7
G B \flat C E



D \flat 7
A \flat C \flat D \flat F



D7
F \sharp A C D



E \flat 7
G B \flat D \flat E \flat



E7
G \sharp B D E



F7
A C E \flat F



F \sharp 7
F \sharp A \sharp C \sharp E



G7
G B D F



A \flat 7
G \flat A \flat C E \flat



A7
G A C \sharp E



B \flat 7
A \flat B \flat D F



B7
F \sharp A B D \sharp



Cdim
G \flat A C E \flat



D \flat dim
G B \flat D \flat E



Ddim
A \flat B D F



E \flat dim
G \flat A C E \flat



Edim
G B \flat D \flat E



Fdim
A \flat B D F



F \sharp dim
F \sharp A C E \flat



Gdim
G B \flat D \flat E



A \flat dim
A \flat B D F



Adim
G \flat A C E \flat



B \flat dim
G B \flat D \flat E



Bdim
A \flat B D F



C6
G A C E



D \flat 6
A \flat B \flat D \flat F



D6
F \sharp A B D



E \flat 6
G B \flat C E \flat



E6
G \sharp B C \sharp E



F6
A C D F



F \sharp 6
F \sharp A \sharp C \sharp D \sharp



G6
G B D E



A \flat 6
F A \flat C E \flat



A6
F \sharp A C \sharp E



B \flat 6
G B \flat D F



B6
F \sharp G \sharp B D \sharp

C

D \flat (C \sharp)

D

E \flat (D \sharp)

E

F

F \sharp (G \flat)

G

A \flat (G \sharp)


A

B \flat (A \sharp)














B(C \flat)

Registration Chart

Adjust the control settings as shown on page 3.

1. *Upper:* Tibia 16, 2
Lower: Tibia 8, 4, Diapason 8, Ensemble
Pedal: Bourdon 16, Major Flute 8
Effects: Vibrato, Lower Chorus, Upper Chorus, Tremolo
2. *Upper:* Drawbar: 7907077
Lower: Tibia 8, 4, Diapason 8, String 4, Ensemble
Pedal: Bourdon 16, Major Flute 8
Effects: Vibrato, Lower Chorus, Upper Chorus, Tremolo
3. *Upper:* Tibia 8, String 8
Lower: Tibia 8, 4
Pedal: Bourdon 16, Major Flute 8
Effects: Vibrato, Lower Chorus, Upper Chorus, Tremolo
4. *Upper:* Tibia 4, 2-2/3, 2, Oboe 8, Ensemble
Lower: Tibia 8, Diapason 8, Ensemble
Pedal: Bourdon 16, Ensemble
Effects: Vibrato, Lower Chorus, Upper Chorus, Tremolo
5. *Upper:* Tibia 16, 8, 4, 2, Oboe 8, String 8, 4, Ensemble
Lower: Tibia 8, 4, Diapason 8, Ensemble
Pedal: Bourdon 16, Major Flute 8, Ensemble
Effects: Vibrato, Lower Chorus, Upper Chorus, Tremolo
6. *Upper:* Tibia 16, 8, 4, 2, Oboe 8, String 16, 8, Ensemble
Lower: Tibia 8, 4, Diapason 8, String 4, Ensemble
Pedal: Bourdon 16, Major Flute 8, Ensemble
Effects: Lower Chorus, Upper Chorus
7. *Upper:* Drawbars: 9900009
Percus Drawbars: 094
Lower: Drawbars: 993
Pedal: Drawbars: 39665
Effects: Lower Chorus, Upper Chorus
8. *Upper:* Piano, Sustain (#1)
Lower: Tibia 8, 4, 2, Diapason 8, Ensemble
Pedal: Bourdon 16, Major Flute 8, String Bass
Effects: Lower Chorus, Tremolo
9. *Upper:* Oboe 8
Lower: Tibia 2, Diapason 8, Ensemble
Pedal: Bourdon 16, Major Flute 8
Effects: Lower Chorus, Tremolo
10. *Upper:* String 8
Lower: Tibia 2, Diapason 8, Ensemble
Pedal: Bourdon 16, Ensemble
Effects: Vibrato Fast, Delay Vibrato, Lower Chorus, Tremolo
11. *Upper:* Vibraphone, Sustain (No. 9)
Lower: Tibia 8, 4
Pedal: Bourdon 16, Major Flute 8
Effects: Lower Chorus, Tremolo
12. *Upper:* Harpsichord, Sustain (#1)
Lower: Tibia 4, Diapason 8, Ensemble
Pedal: Major Flute 8, String Bass
Effects: Lower Chorus, Tremolo
13. *Upper:* Marimba (Repeat Rate - 5)
Lower: Tibia 8, 4
Pedal: Major Flute 8
Effects: Lower Chorus, Tremolo
14. *Upper:* Player Sound, Trumpet
Lower: Tibia 8, 4, Diapason 8, String 8, Ensemble
Pedal: Bourdon 16, Major Flute 8, String Bass
Effects: Lower Chorus
15. *Upper:* Banjo (Repeat Rate - 8)
Lower: Tibia 8, 4
Pedal: Major Flute 8, String Bass
Effects: Lower Chorus, Tremolo
16. *Upper:* Player Sound, Wow Trumpet, LFO Speed 
Lower: Tibia 8, 4, Diapason 8, Ensemble
Pedal: Bourdon 16, Major Flute 8, String Bass
Effects: Lower Chorus, Tremolo
17. *Upper:* Piano, Harpsichord, Sustain (#1)
Lower: Tibia 4, 2, Diapason 8, Ensemble
Pedal: Major Flute 8, String Bass
Effects: Lower Chorus, Tremolo
18. *Upper:* Solo, Player Sound
(Accordion Registration)
Lower: Tibia 8, 4
Pedal: Bourdon 16, Major Flute 8
Effects: Lower Chorus, Tremolo
19. *Upper:* Solo, Player Sound
(Flamenco Guitar Registration)
Lower: Tibia 8, 4
Pedal: Major Flute 8, String Bass
20. *Upper:* Drawbar: 9009005
Lower: Drawbar: 993, String 8, Ensemble
Pedal: Drawbar: 59055
Effects: Lower Chorus, Upper Chorus, Tremolo
21. *Upper:* Tibia 8, 4, Sustain (#9), Glocken Preset
Lower: Tibia 4, 2, Diapason 8, String 4, Ensemble
Pedal: Bourdon 16, Major Flute 8, Ensemble
Effects: Lower Chorus, Upper Chorus

Instrumental & Special Player Sounds

EFFECT	LESLIE, VIBRATOS	UPPER MANUAL	PLAYER SOUND REGISTRATION
ACCORDION		SOLO PLAYER	PLAYER SOUND 16 (located to the right of the WHITE NOISE button) 
POPCORN SYNTHESIZER		SOLO PLAYER SOUND	PLAYER SOUND 8 
BLUES BRASS	DELAY VIBRATO	SOLO PLAYER SOUND	PLAYER SOUND 8 
FLAMENCO GUITAR	DELAY VIBRATO	SOLO PLAYER SOUND	PLAYER SOUND 16 
FUZZ GUITAR		SOLO PLAYER SOUND	PLAYER SOUND 16 
CELLO	DELAY VIBRATO	SOLO PLAYER SOUND	PLAYER SOUND 16 
VIOLIN	DELAY VIBRATO	SOLO PLAYER SOUND	PLAYER SOUND 8 
ELECTRIC BASS		SOLO PLAYER SOUND	PLAYER SOUND 16 
TROMBONE	DELAY VIBRATO	SOLO PLAYER SOUND	PLAYER SOUND 16 
SPACE ECHO		TIBIA 4 SUSTAIN (9) PLAYER SOUND MARIMBA	L.F.O., PLAYER SOUND 8 
TUBA		SOLO PLAYER SOUND (For Razz effect turn L.F.O. speed knob to farthest right position).	PLAYER SOUND 16 
RAZZ TRUMPET		SOLO PLAYER SOUND	TRUMPET, L.F.O. 
FRENCH HORN		SOLO PLAYER SOUND	PLAYER SOUND 16 

A Brief Look at The Past and Present

The first pipe organs were invented over two thousand years ago. Most organs of today have two keyboards but until around 400 years ago all organs had only one manual. As the organ grew in versatility, it also grew in size, weight and cost. As a matter of fact, by the end of the 19th century some organs had as many as six or seven keyboards. For a long period of time only the extremely wealthy could afford the cost and provide the necessary space for a fine organ.

Thanks to modern science, the problems of cost, weight, and space have been eliminated. Your new KAWAI is a completely transistorized and integrated solid-state instrument that makes use of the most advanced technological features of space age circuitry.

THE KAWAI HERITAGE

The superiority of the Kawai electronic organ is the end result of a piano genius' dream that began in 1899. That was when a Japanese musical instrument expert named Koichi Kawai decided to create a revolutionary piano. A piano that would be equal or superior to all others in sound and quality, yet that could be produced at the price the average family could afford.

In 1927, the Kawai Musical Instrument Manufacturing Company was formed. The rest is history. The continuously growing demand for a superior, affordable piano has now made Kawai the second largest piano maker in the world.

Why not a better electronic organ?

Shigeru Kawai, who heads the company founded by his father, saw no reason why they should not be able to design and produce an equally outstanding electronic organ. Following this line of thinking, Kawai gathered a group of the finest electronic minds to form the electronic music division. And the research, designing, construction and testing began.

Once again, the search for a better way became a reality. The Kawai electronic organ was an immediate success, and soon won international acclaim for the authenticity of its voicing and purity of tone. Today, Kawai produces thousands of organs a year. And the list of delighted owners keeps growing.

KAWAI WORLDWIDE

Kawai is an established brand name in electronic organs and pianos in the major markets around the globe. Kawai offers one of the finest dealer service support programs in the industry. A Kawai organ or piano is supposed to give a lifetime of pleasure; and Kawai is prepared to back up what they believe in.

One thing you'll quickly notice when you walk into a Kawai dealership is that all of the instruments, regardless of price, share one thing in common: meticulous workmanship. The same attention to detail goes into Kawai's low cost models as is lavished on their great theatre organs, the most advanced available today.



Shigeru Kawai

The Kawai Way Organ Course

The manual has basically shown you how to use the fascinating features of your new organ. How to fully utilize all the features is colorfully and clearly explained in KAWAI's exclusive and extraordinary new three-part organ course . . . THE KAWAI WAY.

PART 1, designed as your introduction to organ playing, will get you involved immediately in the basics, while you enjoy the thrill of playing your favorite songs. Each new element of musical information is presented with a new song arrangement, a collection of twenty songs from ever-popular favorites and recent hits.

PART 2 of the KAWAI WAY presents more advanced materials that will help you add many professional touches to your playing. All Part 2 instructions are carefully coordinated to a fabulous collection of 60 popular song arrangements in standard sheet music form.

PART 3 consists of twenty more great songs which are coordinated to the special effects and rhythm guide, a section that shows you how to create and easily perform the incredible range of organ effects and special rhythms that are possible on your new KAWAI.

It's so much fun, it's hard to treat the KAWAI WAY as an organ course. But enjoy all the benefits while you gain a truly sound musical education. The KAWAI WAY will get every member of the family involved in organ playing; whether they try it on their own or with the support of a private or classroom organ teacher. The techniques, fresh graphics, and exciting popular music truly represent a unique breakthrough in learning.

Learn to play . . . THE KAWAI WAY.

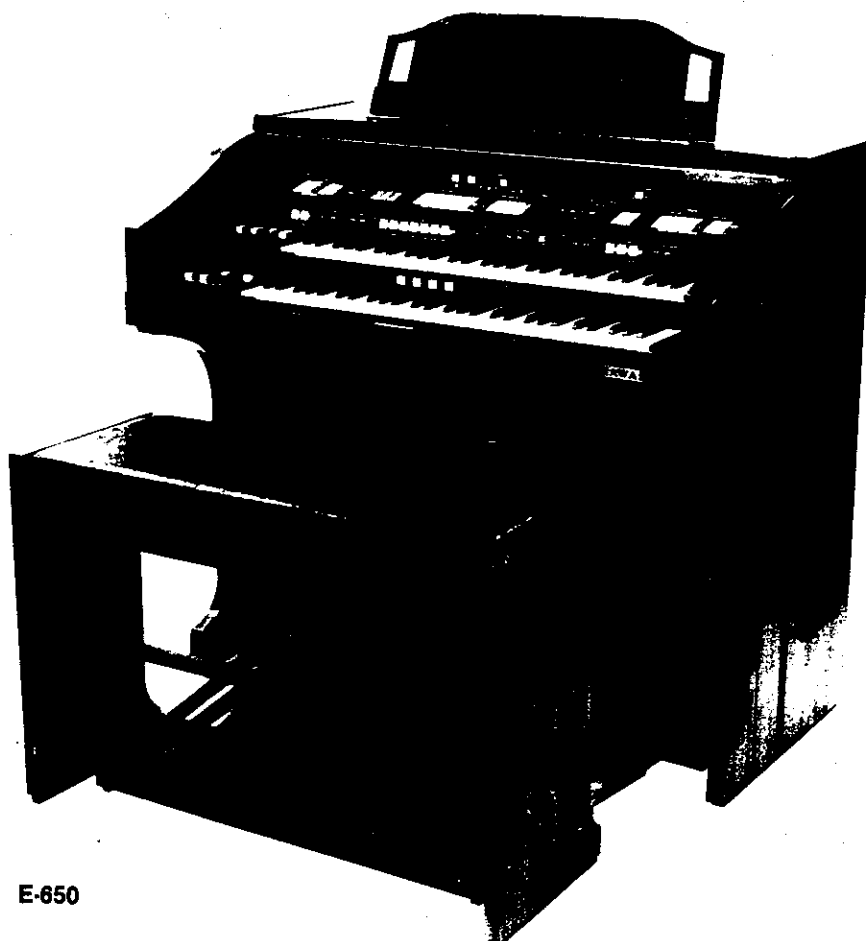
Even though your Kawai organ represents an investment in a lifetime of musical joy and satisfaction, you or some other member of your family may someday find an interest and challenge in an instrument with broader musical specifications. Whether you became interested in playing the organ as a hobby or for the serious pursuit of music, the Kawai organ line offers model selections for all levels of accomplishment.

When you visit your Kawai dealer for lessons, music books, or concerts, have a look at and listen to the deluxe Kawai E650 with synthesizer player-sound and its full two 61 note manuals and 25 note pedal board. This model features three channel amplification, multiple pitch ensemble, authentic percussions, orchestral voicing, and famous Kawai quality and reliability demanded by even the most discriminating organist.

*For specifications, options and accessories, contact your local dealer/distributor or write:

Kawai Musical Instruments Mfg. Co. Ltd.
200 Terajima-Cho
Hamamatsu, Japan

Prices, styling and finish subject to change without notice.



E-650