

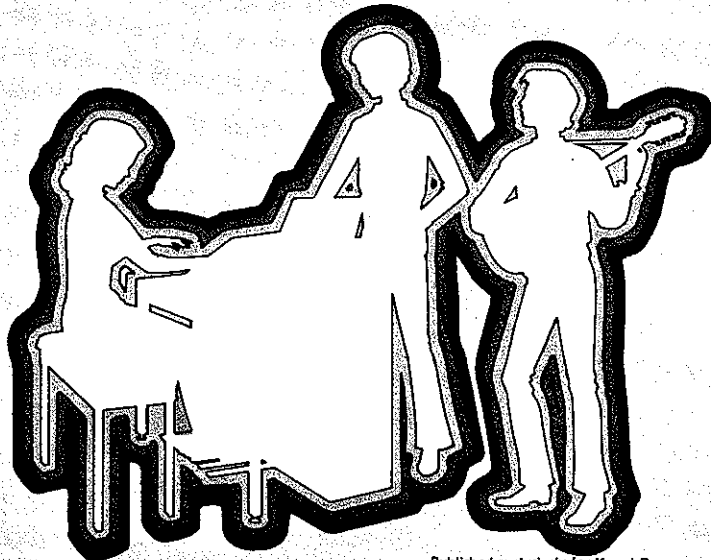
Organ  
Playing the  
Kawai Way

*Kawai*

*Electronic Organ*

**OWNER'S MANUAL**

MODEL E 600



**KAWAI** ORGANS

Published exclusively for Kawai Organs

**HAL LEONARD**  
PUBLISHING  
CORPORATION

Winona, MN 55987 Milwaukee, WI 53213

## Learn to Play The Kawai Way

Your KAWAI owner's manual will acquaint you with all the fascinating features of your new organ. How to use them is colorfully and clearly explained in KAWAI'S exclusive and extraordinary new organ approach . . . THE KAWAI WAY. This remarkable three-part course is an optional purchase item in certain countries.

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 more professional touches to your KAWAI ORGAN 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. You'll thrill your family and friends as you treat them to danceable selections with a Latin, Go-go, or Rock beat.

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.

## A Brief Look at the Past and Present

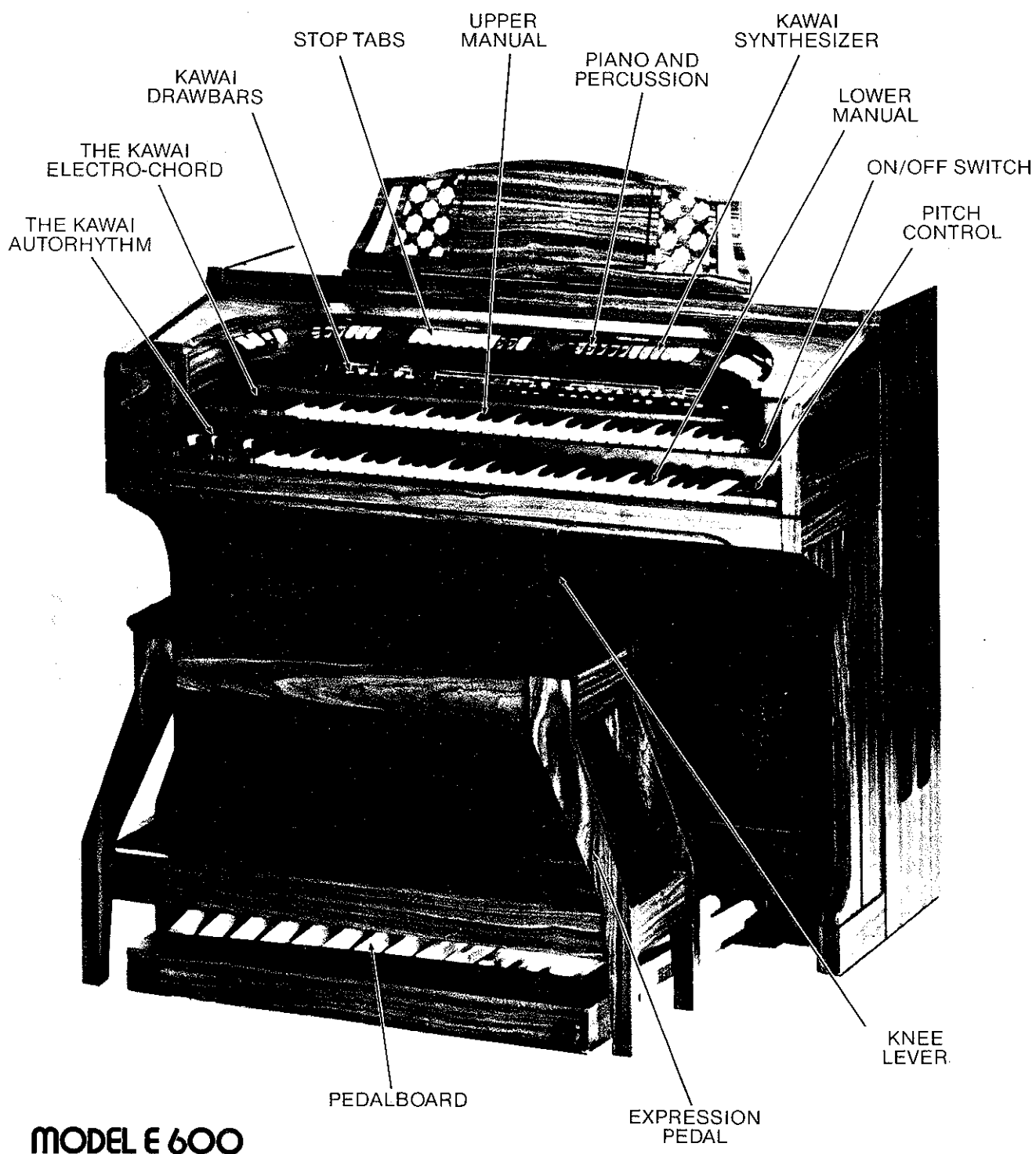
The first pipe organs were invented over two thousand years ago. Most organs of today have two keyboards but until around 400 years ago all organs had only one manual. As the organ grew in versatility, it also grew in size, weight and cost. As a matter of fact, by the end of the 19th century some organs 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.

## 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.
- 4) Do not expose your KAWAI to direct sunlight, cold drafts or radiator heat.



## MODEL E 600

The model shown above is the Theatre Horseshoe Cabinet Style in walnut. The E600 is also available in a Contemporary Cabinet Style in several finishes.

## The Keyboards and Pedals

Your KAWAI ORGAN has two keyboards (which are also called manuals) each consisting of 61 keys. Generally, you'll play the melody of a song with your right hand on the upper manual, and the accompaniment or background part with your left hand on the lower manual. In addition, your left foot is used to play the 25 pedals (pedalboard) which are located at the base of your organ. These pedals add the beautiful deep tones that will give your playing a lush professional fullness. The pedal's role in organ music is similar to that of a bass violin in an orchestra.

### Expression Pedal

On your KAWAI the volume is controlled by the Expression Pedal. This pedal is found above the pedalboard and is controlled with the right foot. Pressing the Expression Pedal forward with your toe will increase the volume. Pressing the Expression Pedal back with your heel will decrease the volume.

### Controls

The "stop tabs" and "drawbars" on your KAWAI can be divided into two general groups: the "voice" or "speaking" controls that produce the actual organ voices; and the "mechanical" or "non-speaking" controls that produce no sound of their own but directly affect the sound of the speaking controls.

Hundreds of different effects are possible by a careful selection of voice and mechanical tabs. The art of utilizing these stops to obtain certain sounds and effects is called registration.

### The Four Families of Tone

All traditional organ voices can be grouped into four basic families of tone. These are Diapason, Tibia, 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 Tibia tones, the red tabs indicate the Reeds, and the yellow tabs identify the Strings.

The Tibia voices have a very mellow tone which is smooth and easy to listen to. The Reed family has great variety of sound. Some reeds have a very biting sharp sound while others are extremely mellow and rich. The Reeds are generally very good as 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 large 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 to build a multitude of great organ voices.

### Footage

By now you've probably noticed that there's a number after the name of each tab. Don't be confused by the markings 16, 8, 4, 2½ and 2. These merely indicate the length of the pipe necessary to create that sound on a pipe organ. For example, a tab marked Tibia 8 simply means that a pipe 8 feet long would be necessary to produce that particular sound on a pipe organ.

To demonstrate the tonal range and richness of sound available on your KAWAI, let's try the following experiment. First, play middle C using only the Tibia 8. Listen carefully to the sound and then turn off the Tibia 8 and substitute the Tibia 16. Notice that the sound becomes an entire octave lower. Try the same procedure using the Tibia 4 and the pitch will become an octave higher.

After playing each of the Tibias alone, press them all at once. Each time you press a single key on the keyboard, you'll be producing three tones each an octave apart. Play four notes together and you'll actually be hearing twelve tones.

Some solo voices, particularly those in the Reed family, have just one footage because the range of pitch plays a most important role. These tabs are principally used to create special effects and to augment the total sound of your KAWAI.

# Mechanical Controls

## (NON-SPEAKING CONTROLS)

The following is a list of mechanical or non-speaking controls which are found on your KAWAI ORGAN. These controls produce no sound of their own but affect the tone of the speaking voice tabs. The effect of each drawbar control is determined by how far it is extended outward. When fully extended, you'll see the numbers 1, 5, and 9, 1 being the least degree of effect and 9 being the greatest degree of effect. For example, with a drawbar that controls volume, the higher the number that is exposed, the louder the volume.

### PEDAL VOLUME

When using dainty and light solo registrations, it is often necessary to cut down the volume of the heavy pedal tones. Conversely, ensemble registrations require the use of a deep and full pedal sound. The drawbar marked P.V. (located in the PEDAL CONTROL section of your KAWAI) allows you to select the proper amount of pedal volume for each type of set-up. The higher the number on the extension, the more pedal volume.

### PEDAL SUSTAIN

The drawbar marked SUS (PEDAL CONTROL section) makes it possible for you to control the amount of Pedal Sustain. Pull the drawbar **out** for a **long** sustain; push the drawbar **in** for a **short** sustain. Pedal Sustain is useful in most types of music because it makes the pedal movement sound smoother.

### PEDAL ATTACK

The PEDAL ATTACK drawbar marked ATT (PEDAL CONTROL section) allows you to determine how quickly a pedal tone will respond. Pull the drawbar **out** and the pedal tone will respond **slowly**; push the drawbar **in** and the pedal tone will respond **quickly**.

### 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 most furnished rooms most of the natural reverberation is soaked up. Because a certain

amount of reverb is desirable in music, your KAWAI has an electronic unit which replaces the reverb lost in a furnished room. The degree of its use is a matter of individual preference.

### 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 when the sustain tab is off.

### VIBRATO

The Vibrato adds a wavering or pulsating effect to music which closely resembles the sound of the human voice and the orchestral string section. Your KAWAI features three different Vibrato effects.

With the tab marked VIBRATO in the ON position, the pulsating effect will be slow. The slow Vibrato is generally used with solo voices. With the tab marked VIBRATO FAST in the ON position, 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, the Vibrato will begin about one second after a key has been struck. This unique feature makes it possible to create the exact playing techniques of various orchestral instruments and is particularly effective when used to simulate string sounds (violin, cello etc).

NOTE: The VIBRATO, VIBRATO FAST and DELAY VIBRATO tabs also work in conjunction with the PLAYER SOUND 16 and PLAYER SOUND 8 tabs.

### VIBRATO DEPTH

The VIBRATO DEPTH drawbar (EFFECT CONTROL section) allows you to control the amount of pitch deviation that you want to add to the Vibrato effect. The farther the drawbar is extended outward, the more pitch deviation there will be.

### TREMOLO

The Tremolo is a vibrato-like effect. It is produced by a rotating baffle which whirls the sound waves of a fixed speaker. The tremolo on your KAWAI operates in three different ways. When you press the tab marked TREMOLO, it will operate at a fast speed. This type of Tremolo is generally used for ensemble registrations. When you press the tab marked CHORUS,

the tremolo will operate at a slow speed. This type of tremolo is most frequently used for church music. When you press the tab marked ENSEMBLE, the String voice, Reed voice, and lower manual voice become activated through the Leslie speaker.

#### LOWER VOLUME

The LOWER VOLUME drawbar (marked L.V.) controls the volume of the lower keyboard. Pull the drawbar **out** for **more** volume; push the drawbar **in** for **less** volume. Under normal playing conditions, the upper keyboard should be a little louder than the lower keyboard.

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

#### UPPER SUSTAIN

Your KAWAI is equipped with a SUSTAIN tab for the upper manual. When it is activated, it causes the sound of the selected voices to linger and then gradually fade away.

#### SUSTAIN TIME

The drawbar marked SUS (PERCUSSIVE section) 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.

#### UPPER EFFECT VOLUME

The UPPER EFFECT VOLUME drawbar (marked E.V.) controls the volume of the UPPER EFFECT section of your KAWAI. Pull the drawbar **out** and the UPPER EFFECT voices will become **louder**; push the drawbar **in** and the UPPER EFFECT voices will become **softer**.

#### DECAY

Decay can be defined as how quickly a sound fades away. With the drawbar marked DEC (PERCUSSIVE 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**.

## Upper Percussion Voices

The Upper Percussion voices (UPPER EFFECT section) are pre-set tabs which produce many of the popular effects used by professional organists. These voice tabs can be used alone or to augment other organ voices on the upper manual.

NOTE: When the black tab marked ORGAN SILENT is pressed down, the upper manual speaking voices are automatically cancelled, and you'll hear just the percussion voices.

#### PIANO

The pre-set Piano tab has an extremely authentic sound. Short sustain has been automatically included to simulate the "decay" sound of the piano. When playing a song using this setting, a normal style of organ playing will produce an excellent piano effect. The sustained piano sound can be added at any time by using the Knee Lever.

#### HARPSICHORD

The harpsichord stop is another example of a beautifully engineered sound. With exactly the right amount of sustain, this voice is a faithful reproduction of the popular 18th century musical instrument.

NOTE: When the PIANO or HARPSICHORD tabs are activated, any Vibrato which may be on is automatically cancelled. This is to assure that these preset voices will have an authentic sound. To help you create many new sounds using the Piano decay effect, when any Upper Manual 8, 4 or 2 voices are used along with PIANO or HARPSICHORD, they receive the same decay characteristics. To hear this effect, activate the PIANO tab and turn the P & P Volume OFF. Now, the Piano decay will be automatically added to any 8, 4 or 2 voice you play on the upper manual.

#### MANDOLIN

The Mandolin is an upper solo percussion voice. When you push this tab, the notes you play on the upper manual will repeat. The REPEAT RATE (marked R.R.) controls the rate of speed at which these notes repeat. Pull the drawbar **out** and the notes will repeat **quickly**; push the drawbar **in** and the notes will repeat **slowly**. This voicing has a moderately rapid decay which perfectly imitates the delicate picking sound of the Mandolin.

#### BANJO

A mere touch of this tab will give you a strummin' Banjo effect on the upper manual. To assure the best sound possible, set the REPEAT RATE drawbar at a tempo which best fits the mood of the song you're playing.

## MARIMBA

The Marimba is an upper manual solo percussion voice. When you push this tab, the notes you play on the upper manual will repeat, giving you a perfect imitation of the Marimba. The REPEAT RATE (R.R.) drawbar controls the rate of speed at which these notes repeat.

## UPPER PERCUSSIVE 4, 2 $\frac{2}{3}$

The UPPER PERCUSSIVE 4 and 2 $\frac{2}{3}$  drawbars (PERCUSSIVE section) are unique voices which have a very sharp, biting quality which you hear in much of today's "pop" music. Feel free to adjust these drawbars to your own personal taste.

NOTE: Fractional voices create a tonal pitch other than the tone or note you are playing. They are used principally to add tone color and should only be used with other non-fractional voices.

## WOW REPEAT

The popular "wow" sound used in much of today's "pop" music is at your fingertips when you select the tab marked WOW REPEAT. The speed at which the WOW sound is most effective varies from song to song. The REPEAT RATE drawbar (marked R.R.) permits you to adjust the speed of the WOW to the mood of the song. Pull the drawbar **out** and the WOW will occur **more frequently**; push the drawbar **in** and the WOW will occur **less frequently**.

# Independent Speaking Voices

## TIBIA 16

The tone color is the same as the Tibia 8. However, this stop is one entire octave lower than the 8 pitch.

## STRING 16

This is a mellow orchestral accompaniment voice which may also be used as a counter-melody accent for reinforcing ensemble combinations.

## MAJOR FLUTE 8

Major Flute 8 is a very lush and mellow bass tone which adds a solid foundation to your playing.

## BOURDON 16

A bass flute voice, the Bourdon 16, produces a tone one octave lower than the Major Flute 8.

## STRING BASS

String Bass is an exact imitation of the sound of the electric guitar bass. This bass sound is extremely popular in the contemporary music of today.

## DIAPASON 8

Diapason 8 is one of the most important stops on your organ for it serves as a foundation on which to build many great ensemble combinations.

## TIBIA 8

The Tibia 8 is a popular, clear toned solo voice which is relatively free of harmonics.

## OBOE 8

This is an excellent solo voice, closely resembling the plaintive voice of the orchestral oboe.

## HORN 8

The Horn 8 has a beautifully breathy quality which is most effective when used in the formation of good orchestral blends.

## STRING 8

The String 8 is basically a solo voice, but it may be used in combinations to create beautiful ensemble sounds. It is particularly effective when used to contrast various flute combinations.

## CLARINET 8

The Clarinet 8 is a very mellow tone which has a quiet, pleasing quality.

## BASSOON 8

The Bassoon 8 is a breathy, full-bodied reed tone which is very effective in ensemble registrations.

## STRING 4

The String 4 is one octave higher in pitch than the String 8.

## TIBIA 4

The Tibia 4 is one octave higher in pitch than the Tibia 8.

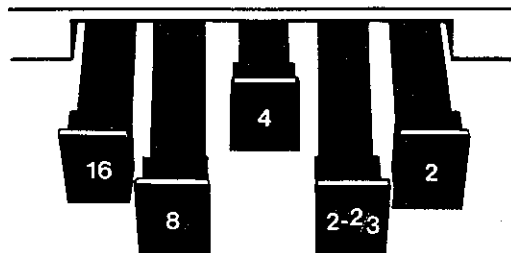
## TIBIA 2-2/3

This fractional voice creates a tonal pitch other than the tone or note you are playing. Therefore, it should always be used with other voices to add tonal color.

## TIBIA 2

The Tibia 2 is one octave higher in pitch than the Tibia 4 and two octaves higher in pitch than the Tibia 8.

## The Kawai Voice Drawbars



### THE KAWAI VOICE DRAWBARS

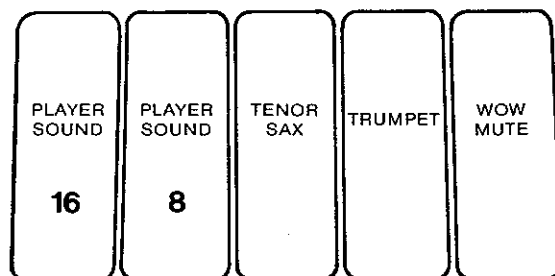
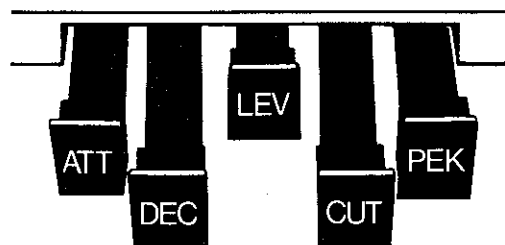
In three sections of your KAWAI (marked PEDAL, UPPER MANUAL, and LOWER MANUAL) you'll find a tab marked DRAWBAR. When this tab(s) is pressed, it automatically cancels the String and Reed sounds and transfers the Tibia sounds to the drawbars. For example, if you press the tab marked DRAWBAR in the UPPER MANUAL section of your instrument, the Tibia sounds marked 16, 8, 4, 2 $\frac{2}{3}$  and 2 will be transferred to the drawbars. The Tibia sounds of the PEDAL and LOWER MANUAL sections are transferred to the drawbars in the same manner. Each drawbar represents a footage and pulls out to various degrees of volume which are indicated by 1, 5, 9. The higher the number exposed as you extend the drawbar, the greater degree of volume or voicing; the lower the number, the lesser degree of volume. Therefore, if you want a small degree of Tibia 2 $\frac{2}{3}$ , you'd pull out that drawbar to only 1.

Instead of having only five Tibia combinations on your KAWAI, the drawbars make it possible to actually create thousands of various Tibia combinations.

## The Kawai Synthesizer

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

Your KAWAI Model E 600 has a synthesizer built into it which enables you to produce these various musical sounds. There are five drawbar controls and five tabs which play an integral part in the operation of the KAWAI synthesizer.



### THE ATTACK DRAWBAR

The ATTACK drawbar 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 blown into it. By pulling the ATTACK DRAWBAR **out**, you can create a **slow** attack; by pushing the ATTACK DRAWBAR **in** you can create a **fast** attack.



### THE DECAY DRAWBAR

As previously explained, 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 minute a key is released, the sound stops. The DECAY DRAWBAR is used to control how quickly a tone will fade away. Pull the drawbar **out**, and the tone will decay very **slowly**; push the drawbar **in**, and the tone will decay very quickly.

### THE LEVEL DRAWBAR

As previously explained, ATTACK refers to how a sound begins and DECAY refers to the natural fading away of the sound. The LEVEL DRAWBAR permits you to stop the decay of a note at any point you choose. For example, if the LEVEL DRAWBAR is set at minimum (1), the sound will die out completely after the attack. If the LEVEL DRAWBAR is set at maximum (9), the sound will be at its loudest as long as you hold down a key.

### THE CUT OFF DRAWBAR

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 DRAWBAR on your KAWAI is a filter control which works in much the same way. For example, if you pull out the CUT-OFF DRAWBAR, more of the high frequencies will pass through while eliminating the **low** frequencies. If you push in the CUT-OFF DRAWBAR, more

of the low frequencies will pass through while eliminating the **high** frequencies. This feature makes a variety of tone colors available to you which are virtually impossible to create on a conventional organ.

### THE PEAK DRAWBAR

The PEAK DRAWBAR 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 TRUMPET.

### THE TRUMPET AND TENOR SAX TABS

By activating the two tabs marked TRUMPET AND TENOR SAX, you're able to create faithful reproductions of these two instruments on the synthesizer. Exactly the correct amount of Attack, Decay, Level, Cut-Off and Peak are produced, making these pre-set sounds fantastically realistic.

### THE PLAYER SOUND TABS

The two tabs marked PLAYER SOUND 16 and PLAYER SOUND 8 are designed for your own personal experimentation. By using the five drawbar controls along with either of these tabs, you can create totally new dimensions of sound and endless numbers of different tonal effects.

### 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.

Following are a few suggested Player Sound Registrations.

PLAYER SOUND REGISTRATION

	CONTROLS					TABLETS
	ATTACK	DECAY	LEVEL	CUT-OFF	PEAK	
1. Accordion	5	9	9	7	4	(1) Player Sound 16
2. Cello	5	5	9	9	4	(2) Player Sound 8 Delay Vibrato ON VIBRATO FAST ON
3. Rock	3	7	9	4	7 to 9	(3) Player Sound 16 Upper: Drawbar 16 (9) Drawbar 4 (6) Drawbar 2 (8) Lower: Tibia 8, 4 Diapason 8 String 8 Lower— Manual Volume 8 Pedal: Major Flute 8 String Bass Pedal Control: SUS 8 P.V. 9 Effect Section: Chorus ON Effect Control: REVERB 5

## 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.

### AC CONVENIENCE OUTLET

An AC CONVENIENCE OUTLET (maximum wattage 300) has been provided on the back of the KAWAI 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.

### INPUT JACK

On the upper right side of the back board, you'll find an INPUT JACK for a synthe-

sizer, record player or radio. If you are planning to use any of this equipment with your KAWAI, plug the AC power cord into the Convenience Outlet on the back of the organ.

### EXTERNAL SPEAKER OUTPUTS

The EXTERNAL SPEAKER OUTPUTS are located next to the AC convenience outlet. If you're planning to use an external Leslie speaker, your KAWAI is equipped with a 9 Pin OUTPUT for this purpose. If you're planning to use any other external speaker, please check with your KAWAI dealer before connecting your speaker to the organ.

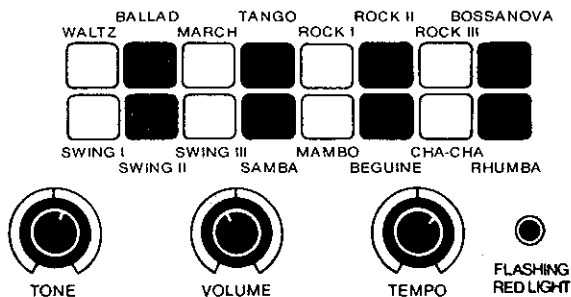
### PITCH CONTROL

Your KAWAI comes equipped with a PITCH CONTROL dial. This dial (located to the right of the lower manual) 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.

## The Kawai Autorhythm

The KAWAI AUTORHYTHM is an exciting rhythm device which will provide authentic percussion instrument background to your playing. All you do is push the tab marked RHYTHMER. This tab is located to the left of the lower manual. Then push one of the many rhythm buttons (marked SAMBA, MAMBO etc.), and you'll have a complete percussion section for any song you select.

There are 5 controls which play an integral part in the operation of Autorhythm.



**TONE**—This knob 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).

**RHYTHMER VOLUME** — This knob controls the volume of the rhythm section.

**TEMPO** — This knob is used to control the speed of the rhythm section. Find a tempo which is appropriate for the song and is comfortable for you.

**FLASHING RED LIGHT**—The Flashing red light shows the tempo of each rhythm pattern. To play a song, simply watch the light and adjust the TEMPO control for the speed you wish to play. Then when you start to play, the light will show the down-beat or first beat of each rhythm pattern.

**BREAK** — When the tab marked BREAK is in the ON position, the rhythm will start only when you touch a key on the lower manual or when you play a bass pedal.

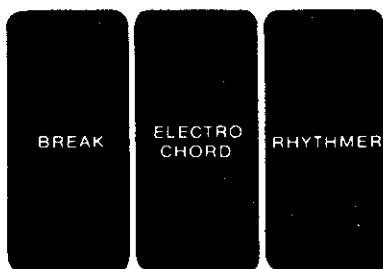
**NOTE:** In the Pedal section only, the Low C to Middle C (the first 13 pedals from left to right) will activate the Autorhythm section. On the Lower Keyboard, all keys except the highest octave will activate the Autorhythm section.

**TO STOP THE AUTORHYTHM UNIT:**

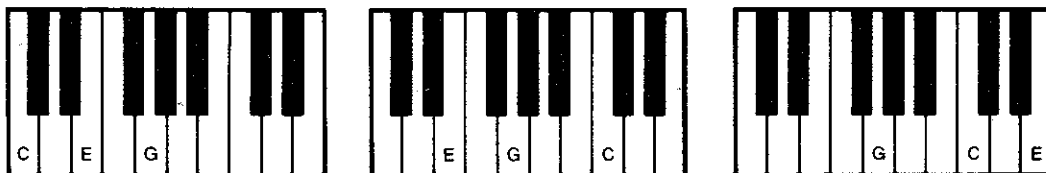
1. Push the tab marked RHYTHMER to the OFF position . . . or
2. Use the switch located on the left side of the expression pedal. To use this foot switch, merely swing your foot to the left. This will automatically disengage the AUTORHYTHM unit.

## The Kawai Electro-Chord®

With the fantastic KAWAI ELECTRO-CHORD, you don't even have to lift your hand off the keyboard to create fantastic rhythm patterns. That's right! To play a fully automatic rhythm pattern, just push the tab marked ELECTRO-CHORD (located to the left of the lower manual). Then, when you push a rhythm button and play a chord on the lower manual, the organ does the rest. As an example, let's try the Beguine rhythm.



**You Play**



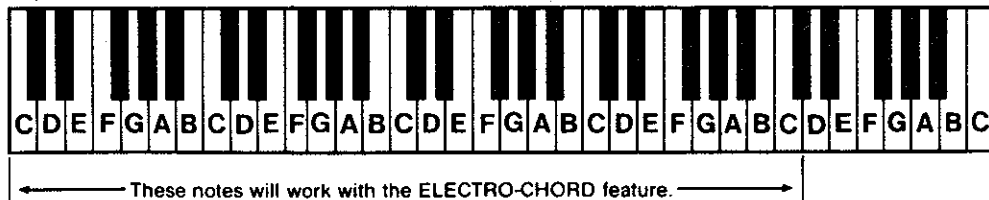
**You Hear**



The following diagram shows the range of the ELECTRO-CHORD feature on your instrument.

Whichever way you choose to use the KAWAI ELECTRO-CHORD, you'll find this exclusive feature will add unlimited pleasure to your organ playing.

**Lower Keyboard**



# Registrations

Organ REGISTRATION is the art of selecting the tabs which best produce a desired effect. The following Registration Chart shows 16 of the most common settings used by organists. After you're familiar with these settings, experiment on your own. You'll find an endless combination of registrations that can add a fantastic amount of variety to any song you play.

Registration	Upper:	Lower:	Pedal:	Misc:
1. FLUTE ENSEMBLE	Tibia 16, 8, 4, 2%, 2	Tibia 8, 4	Bourdon 16 Major Flute 8 Sustain On	Chorus Reverb
2. THEATRE ORGAN	Tibia 16, 4, 2%, 2	Tibia 8	Bourdon 16 Major Flute 8 Sustain	Tremolo Reverb
3. FULL ORGAN	Tibia 16, 8, 4 String 16, 8 Oboe 8	Tibia 8, 4 Diapason 8 String 8	Bourdon 16 Major Flute 8 String Bass Sustain	Reverb
4. FULL ORGAN	Tibia 16, 8, 4, 2%, String 16, 8 Diapason 8	Tibia 8 Diapason 8 String 8 Horn 8	Bourdon 16 Major Flute 8 String Bass Sustain	Tremolo Reverb
5. FULL ORGAN	Tibia 16, 8, 4, 2%, 2 String 16, 8, 4 Oboe 8 Clarinet 8	Tibia 8, 4, 2 Horn 8 String 4	Bourdon 16 Major Flute 8 Bassoon 8 Sustain On	Chorus Reverb
6. CHURCH ORGAN	Tibia 16, 8, 4 String 16, 8 Diapason 8 Oboe 8	Diapason 8 String 8 Tibia 8	Bourdon 16 Major Flute 8 Sustain	Chorus Reverb
7. CLASSICAL ORGAN	Tibia 16, 8, 4, 2 String 16, 8, 4	Diapason 8 Tibia 8	Bourdon 16 Major Flute 8 Sustain	Chorus Reverb
8. PIANO	Piano	Tibia 8, 4	Major Flute 8 String Bass Sustain	Tremolo Reverb
9. HARPSICHORD	Harpsichord	Tibia 8, 4	Major Flute 8 String Bass Sustain	Tremolo Reverb
10. MANDOLIN AND CONCERTINA	Mandolin String 16, 8	Tibia 8, 4	Bourdon 16 Major Flute 8 Sustain	Tremolo Reverb
11. BANJO	Banjo	Diapason 8 Tibia 8	Major Flute 8 String Bass Sustain	Tremolo Reverb
12. MARIMBA	Marimba	Tibia 8, 4	Bourdon 16 Major Flute 8 Sustain	Tremolo Reverb
13. TENOR SAX	Tenor Sax	Tibia 8, 4	Major Flute 8 Sustain	Tremolo Reverb
14. WOW MUTE	Wow Mute	Tibia 8 Horn 8	Major Flute 8 Sustain	Use Expression Pedal for wow effect
15. ACCORDION	String 16, 8 Oboe 8	Tibia 8 Diapason 8	Major Flute 8 Sustain	Tremolo Reverb
16. POP ORGAN	Tibia 16, 8, 2%	Horn 8	Major Flute 8 String Bass Sustain	Tremolo Reverb

The following songs demonstrate some of the registrations that you can create on your KAWAI ORGAN. Before you play each song, set up the tabs that are indicated at the beginning of each song.

## Beautiful Brown Eyes

**MARIMBA**  
Upper: Marimba  
Lower: Tibia 8, 4  
Pedal: Bourdon 16  
Major Flute 8  
Sustain  
Misc: Tremolo  
Reverb

RHYTHM: WALTZ

The musical score for "Beautiful Brown Eyes" is written in 3/4 time and consists of six staves of music. The chords indicated above the notes are: C, C7, F, C, G7, C, C7, F, G7, C, G7, C, C7, F, G7, C, and C. The music features a waltz rhythm with a mix of eighth and quarter notes, and some measures contain longer note values with ties or slurs.

# La Golondrina

## MANDOLIN AND CONCERTINA

Upper: Mandolin

String 16, 8

Lower: Tibia 8, 4

Pedal: Bourdon 16

Major Flute 8

Sustain

Misc: Tremolo

Reverb

RHYTHM: BEGUINE

The musical score for 'La Golondrina' is written in 4/4 time with a key signature of one flat (B-flat). The rhythm is identified as 'BEGUINE'. The score consists of six staves of music. The chords and melodic lines are as follows:

- Staff 1: N.C., F, Gm, C7
- Staff 2: F, Gm, C7, F
- Staff 3: F7, Bb, Bbm, F, C7
- Staff 4: F, Bb, F, C7, F
- Staff 5: Gm, C7, F
- Staff 6: Bb, Bbm, F, C7, F, Bb, F

# He's Got The Whole World In His Hands

## FULL ORGAN

Upper: Tibia 16, 8, 4, 2%, 2

String 16, 8, 4

Oboe 8

Clarinet 8

Lower: Tibia 8, 4, 2

Horn 8

String 4

Pedal: Bourdon 16

Major Flute 8

Bassoon 8

Sustain

Misc: Chorus

Reverb

RHYTHM: ROCK

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The notes are: Staff 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Staff 2: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Staff 3: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Staff 4: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Staff 5: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Staff 6: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chord markings are placed above the staves: N.C. above the first staff, G above the second staff, D7 above the third staff, G above the fourth staff, D7 above the fifth staff, and G above the sixth staff.

# After the Ball

**POP ORGAN**  
 Upper: Tibia 16, 8, 2½  
 Lower: Horn 8  
 Pedal: Major Flute 8  
 String Bass  
 Sustain  
 Misc: Tremolo  
 Reverb

RHYTHM: WALTZ

Musical notation for 'After the Ball' in 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, waltz-like style. Chord symbols are placed above the notes: C, F, C, G7. The second staff continues the melody with chords Gdim, G7, C, and G7. The third staff has chords C, F, C, A7, and D7. The fourth staff concludes the piece with chords G7, C, D7, G7, and C. The notation includes various note values such as quarter notes, eighth notes, and half notes, along with rests and phrasing slurs.

**CHURCH ORGAN**  
 Upper: Tibia 16, 8, 4  
 String 16, 8  
 Diapason 8  
 Oboe 8  
 Lower: Diapason 8  
 String 8  
 Tibia 8  
 Pedal: Bourdon 16  
 Major Flute 8  
 Sustain  
 Misc: Chorus  
 Reverb

# Holy. Holy. Holy

Musical notation for 'Holy. Holy. Holy' in 4/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a simple, hymn-like style. Chord symbols are placed above the notes: F, Dm, C, F, B♭, F, C. The second staff continues the melody with chords Dm, C, G7, C, C7, F, Dm, C, F, B♭. The third staff concludes the piece with chords F, Dm, F, B♭, F, Gm, C7, F, B♭, B♭m, F. The notation includes various note values such as quarter notes, eighth notes, and half notes, along with rests and phrasing slurs.



# Bach Theme

**PIANO SOLO**  
Upper: Piano  
Lower: Tibia 8, 4  
Pedal: Major Flute 8  
String Bass  
Sustain  
Misc: Tremolo  
Reverb

RHYTHM: WALTZ

Musical notation for 'Bach Theme' in 3/4 time. The first staff contains notes with chords C, F, C, and G7. The second staff contains notes with chords C, G7, C, G7, and C. The third staff contains notes with chords F, C, G7, C, G7, and C.

# Oh! Susanna

**BANJO SOLO**  
Upper: Banjo  
Lower: Diapason 8  
Tibia 8  
Pedal: Major Flute 8  
String Bass  
Sustain  
Misc: Tremolo  
Reverb

RHYTHM: SWING

Musical notation for 'Oh! Susanna' in 4/4 time. The first staff contains notes with chords C and G7. The second staff contains notes with chords C, G7, and C. The third staff contains notes with chords F, C, and G7. The fourth staff contains notes with chords C, G7, and C.

# El Choclo

## FULL ORGAN

Upper: Tibia 16, 8, 4

String 16, 8

Oboe 8

Lower: Tibia 8, 4

Diapason 8

String 8

Pedal: Bourdon 16

Major-Flute 8

String Bass

Sustain

Misc: Reverb

RHYTHM: TANGO

The musical score for 'El Choclo' is written in 4/4 time and consists of six staves of music. The chords are indicated above the notes:

- Staff 1: N.C. (No Chord), Am
- Staff 2: E7
- Staff 3: Am
- Staff 4: A7
- Staff 5: Dm
- Staff 6: Am, E7, Am

# Theme from Borodin's Polovetzian Dance

## CLASSICAL ORGAN

Upper: Tibia 16, 8, 4, 2

String 16, 8, 4

Lower: Diapason 8

Tibia 8

Pedal: Bourdon 16

Major Flute 8

Sustain

Misc: Chorus

Reverb

RHYTHM: BEGUINE

Am D7 G

Em Am D7

G Am

D7 G Em

Am D7 G

# Brahm's Lullaby

**HARPSICHORD**  
Upper: Harpsichord  
Lower: Tibia 8, 4  
Pedal: Major Flute 8  
String Bass  
Sustain  
Misc: Tremolo  
Reverb

RHYTHM: WALTZ

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The first two measures are marked with 'N.C.' (No Chords) and 'F'. The second staff starts with a 'C7' chord. The third staff has 'F' and 'Bb' chords. The fourth staff has 'F', 'C7', and 'F' chords. The fifth staff has 'Bb', 'F', 'C7', and 'F' chords. The music is a simple, gentle melody with a waltz-like feel.

# When the Saints Go Marching In

## WOW MUTE

Upper: Wow Mute

Lower: Tibia 8

Horn 8

Pedal: Major Flute 8

Sustain

Misc: Use expression pedal for wow effect

RHYTHM: SWING

N.C. C

G7

C C7 F

C G7 C

# Chopin's Nocturne

## THEATRE ORGAN

Upper: Tibia 16, 4, 2%, 2

Lower: Tibia 8

Pedal: Bourdon 16

Major Flute 8

Sustain

Misc: Tremolo

Reverb

RHYTHM: WALTZ

N.C. C Fm C A7

C#dim Dm G7 E7 Am

F#dim C G7 C



**KAWAI**

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