

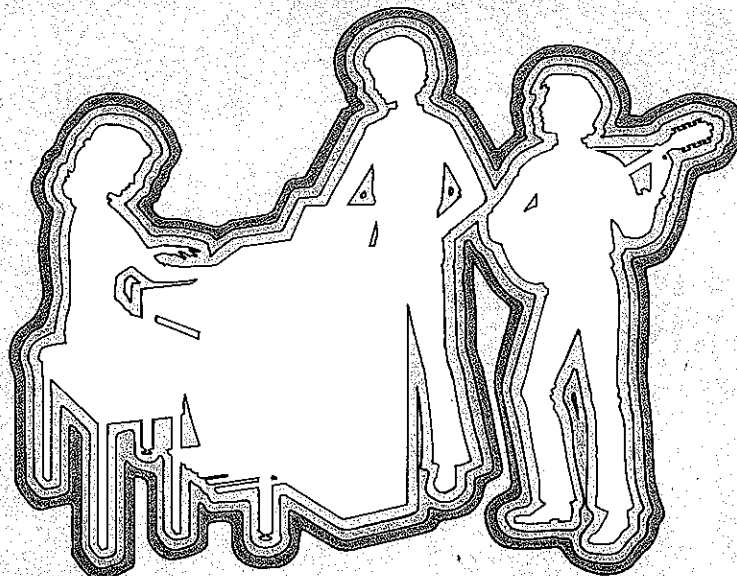
Organ
Playing the
Kawai Way

Kawai

Electronic Organ

OWNER'S MANUAL

MODEL E 220



KAWAI ORGANS



Published exclusively for Kawai Organs
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Congratulations

on the purchase of your new KAWAI ORGAN. This magnificent instrument will furnish you and your family with years of musical pleasure and trouble-free service. Your new KAWAI ORGAN not only offers you quality construction and organ tone of unsurpassed beauty, but it features completely up-to-date electronic techniques to provide you with one of the most dependable instruments in the world.

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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 included with your organ purchase.

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

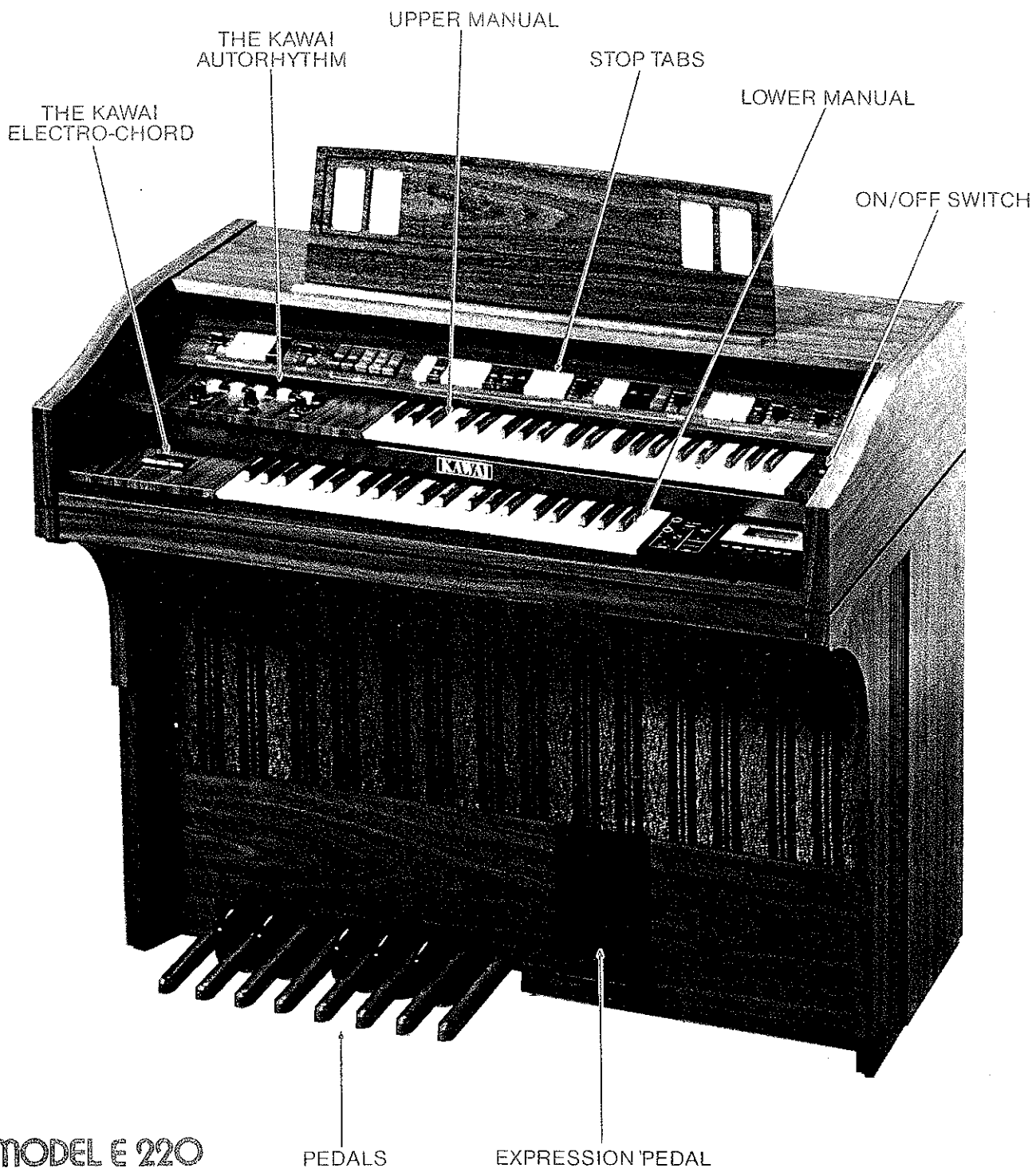
The first pipe organs were invented over two thousand years ago. Most organs of today have two keyboards but until around 400 years ago all organs had only one manual. As the organ grew in versatility, it also grew in size, weight and cost. As a matter of fact, by the end of the 19th century some organs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



The Keyboards and Pedals

Your KAWAI ORGAN has two keyboards (which are also called manuals) each consisting of 44 keys. Generally, you'll play the melody of a song with your right hand on 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 13 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 next to 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.

Stop Tabs

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

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, 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 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. These merely indicate the length of the pipe necessary to create that sound on a pipe organ. For example, a tab marked Flute 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 Flute 8. Listen carefully to the sound, and then turn off the Flute 8 and substitute the Flute 16. Notice that the sound becomes an entire octave lower. Try the same procedure using the Flute 4 and the pitch will become an octave higher.

After playing each of the Flutes 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.

Many solo voices, particularly those in the Reed and String families, 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 purpose, or effect of each stop is listed along with suggestions for its use.

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. This feature allows you to select the proper amount of pedal volume for each type of set-up.

PEDAL SUSTAIN

This tab causes the sound of the pedals to linger and then gradually fade away. Useful in practically all types of music, it sustains each pedal tone about one second and makes your playing sound smoother.

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.

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 comes with four degrees of Vibrato, ranging from light to heavy and slow to fast. The light/slow Vibrato is most effective when used with the solo voices such as Violin. The light/fast Vibrato is most effective when used with ensemble registrations or to create the Theatre Organ effect. The heavy/slow Vibrato is generally used in conjunction with Flutes, Strings and Diapason while the heavy/fast Vibrato is normally used with Brass and Reed stops.

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 can be operated at two speeds. When you press the tab marked TREMOLO, it will operate at a fast speed. This type of tremolo is extremely effective 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.

MANUAL BALANCE CONTROLS

These controls are used to prevent the sound of one manual from overpowering the other. THE UPPER/PERCUSSION BALANCE controls both the volume of the upper manual solo voices and the upper manual percussion voices. Push the slide tab UP and you'll hear more of the solo voices; push the slide tab DOWN and you'll hear more of the percussion voices. In this way, you can create the exact blend that you find most pleasant.

The LOWER MANUAL VOLUME controls the volume of the lower keyboard. Push the slide tab DOWN for more volume and UP for less volume. Under normal playing conditions, the upper keyboard should be a little louder than the lower keyboard.

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

Upper Percussion Voices

The Upper Percussion voices are the red and black tabs located on the right side of the cheek block. These pre-set voice tabs produce many of the popular effects used by most organists. These tabs can be used alone or to augment other organ voices on the upper manual.

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, the best results are obtained by using a short, crisp "staccato" touch.

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.

HARP SUSTAIN

When you use the Harp effect, you'll find that it operates very effectively as a solo voice or in conjunction with other speaking voices. Again for best results, use a "staccato" touch as you strike the keys.

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 control (located to the right of the Marimba Tab) to 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 control (located to the right of the Marimba Tab) controls the rate of speed at which these notes repeat.

Independent Speaking Voices

FLUTE 16

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

TROMBONE 16

This sound resembles the rich brass sound of an orchestral trombone.

CELLO 16

This is a mellow orchestral accompaniment voice which may also be used as a counter-melody accent and 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 entire 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

This is probably the most important stop on your organ for it serves as a foundation on which to build many great ensemble combinations.

FLUTE 8

The Flute 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.

TRUMPET 8

The Trumpet 8 is a commanding voice with enough of a brass sound to give its tone true character. When it is used in the middle register of the Upper Manual, this stop produces the exact effect of an orchestra trumpet.

WOW TRUMPET

The Wow Trumpet authentically reproduces the muted trumpet sound made famous by Clyde McCoy and Henry Busse. The Wow Trumpet works well by itself but is equally effective when used with other speaking voices on your organ.

VIOLIN 8

The Violin 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.

HORN 8

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

VIOLA 8

The Viola 8 is a basic solo voice which is extremely effective when used to contrast the various flute combinations.

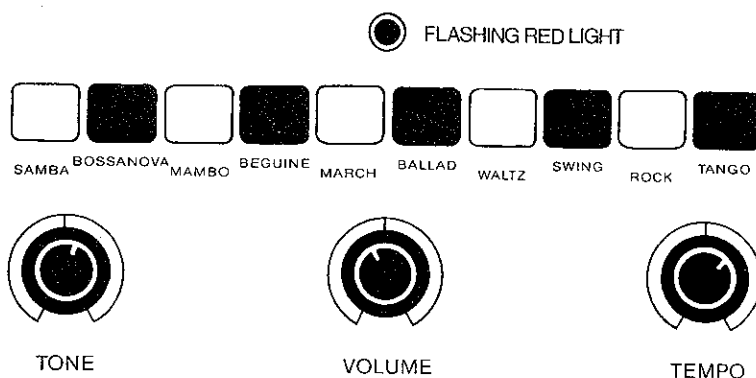
FLUTE 4

The Flute 4 is one octave higher than Flute 8.

VIOLINA 4

The Violina 4 is one octave higher than Violin 8.

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 downbeat or first beat of each rhythm pattern. To play a song, simply watch the light and start to play when it flashes.

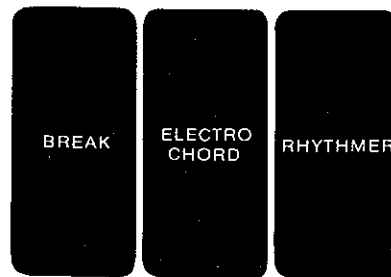
BREAK — When the tab marked BREAK is in the ON position, the rhythm will start only when you touch a key on the lower manual or when you play a bass pedal.

TO STOP THE AUTORHYTHM UNIT:

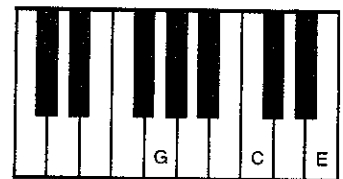
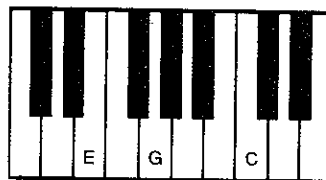
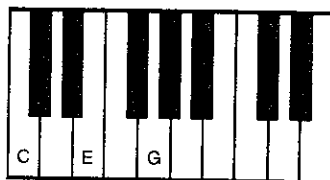
1. Push the tab marked RHYTHMER to the OFF position . . . or
2. Use the switch located on the left side of the expression pedal. To use this foot switch, merely swing your foot to the left. This will automatically disengage the AUTORHYTHM unit.

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

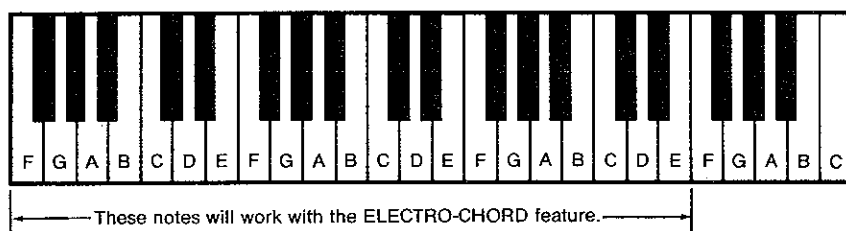


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The following diagram shows the range of the ELECTRO-CHORD feature on your instrument.

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



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.

EXTERNAL SPEAKER OUTPUT

The EXTERNAL SPEAKER OUTPUT is located next to the AC convenience outlet. If you're planning to use any external speaker (including a Leslie speaker) with your KAWAI, please check with your KAWAI dealer before connecting your speaker to the organ.

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	Flute 16, 8, 4	Flute 8	Bourdon 16 Major Flute 8 Sustain On	Reverb
2. THEATRE ORGAN	Flute 16, 4	Flute 8	Bourdon 16 Major Flute 8 Sustain on	Vibrato Light, Fast
3. FULL ORGAN	Flute 16, 8, 4 Cello 16 Violin 8 Oboe 8	Diapason 8 Flute 8 Viola 8	Bourdon 16 Major Flute 8 Sustain On	
4. FULL ORGAN	Flute 16, 8, 4 Trombone 16 Violin 8	Diapason 8 Flute 8 Viola 8 Horn 8	Bourdon 16 Major Flute 8 String Bass	Vibrato Heavy, Slow
5. FULL ORGAN	Flute 16, 8, 4 Cello 16 Trombone 16 Violin 8 Oboe 8 Violina 4	Flute 8 Viola 8	Major Flute 8 Sustain On	Tremolo
6. CHURCH ORGAN	Flute 16, 4 Cello 16 Trombone 16 Violin 8 Oboe 8	Diapason 8 Viola 8 Flute 8	Bourdon 16 Major Flute 8	Chorus
7. CLASSICAL ORGAN	Flute 16, 8, 4 Cello 16 Violin 8	Diapason 8 Flute 8	Bourdon 16 Major Flute 8	Chorus
8. PIANO	Piano	Flute 8	Major Flute 8 String Bass	

Registration	Upper:	Lower:	Pedal:	Misc:
9. HARPSICHORD	Harpsichord	Flute 8	Major Flute 8 String Bass	
10. HARP SUSTAIN	Harp Sustain	Flute 8	Bourdon 16 Major Flute 8	
11. BANJO	Banjo	Diapason 8 Flute 8	Major Flute 8 String Bass Sustain On	
12. MARIMBA	Marimba	Flute 8 Viola 8	Bourdon 16 Major Flute 8	
13. TRUMPET	Trumpet 8	Diapason 8 Flute 8 Horn 8	Major Flute 8 String Bass	
14. WOW TRUMPET	Wow Trumpet	Diapason 8 Horn 8	Bourdon 16 String Bass	
15. ACCORDION	Cello 16 Violin 8 Oboe 8 Trombone 16	Flute 8 Diapason 8	Major Flute 8 Sustain On	
16. POP ORGAN	Flute 16, 8	Horn 8	Major Flute 8 String Bass	Tremolo

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: Flute 8
 Viola 8
 Pedal: Bourdon 16
 Major Flute 8

RHYTHM: WALTZ

The musical score for "Beautiful Brown Eyes" is written in 3/4 time with a waltz rhythm. It consists of six staves of music. The chords indicated above the notes are as follows:

- Staff 1: C, C7, F, C
- Staff 2: G7, C, C7, F
- Staff 3: G7, C, G7, C
- Staff 4: C7, F, C
- Staff 5: G7, C, C7, F
- Staff 6: G7, C

Oh Marie

ACCORDION

Upper: Cello 16
Violin 8
Oboe 8
Trombone 16
Lower: Flute 8
Diapason 8
Pedal: Major Flute 8
Sustain On

RHYTHM: WALTZ

The musical score for 'Oh Marie' is written on a single staff in 3/4 time. It consists of six lines of music. The first line begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: 'C' above the second measure, 'G7' above the fourth measure, 'C' above the sixth measure, 'F' above the eighth measure, 'G7' above the tenth measure, and 'C' above the twelfth measure. The score includes several measures with slurs and ties, indicating a continuous melodic line. The piece concludes with a double bar line at the end of the sixth line.

Liebestraum

FULL ORGAN

Upper: Flute 16, 8, 4
Cello 16
Trombone 16
Violin 8
Oboe 8
Viola 4
Lower: Flute 8
Viola 8
Pedal: Major Flute 8
Sustain On
Misc: Tremolo

RHYTHM: WALTZ

The musical score for 'Liebestraum' is written in 3/4 time and consists of seven staves. The chords and melodic lines are as follows:

- Staff 1: Chords C, E7, A7. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 2: Chords D7, Dm, G7, C. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).
- Staff 3: Chords E7, A7. Melody: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
- Staff 4: Chords D7, Dm, G7, C. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).
- Staff 5: Chords Fm, C, Am. Melody: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter).
- Staff 6: Chords E, G7, C, E7, A7. Melody: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
- Staff 7: Chords D7, Dm, G7, C. Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

After the Ball

POP ORGAN

Upper: Flute 16, 8
Lower: Horn 8
Pedal: Major Flute 8
String Bass
Misc: Tremolo

RHYTHM: WALTZ

Chords: C, F, C, G7, Gdim, G7, C, G7, C, F, C, A7, D7, G7, C, D7, G7, C.

CHURCH ORGAN

Upper: Flute 16, 4
Cello 16
Trombone 16
Violin 8
Oboe 8
Lower: Diapason 8
Viola 8
Flute 8
Pedal: Bourdon 16
Major Flute 8
Misc: Chorus

Holy. Holy. Holy

Chords: F, Dm, C, F, Bb, F, C, Dm, C, G7, C, C7, F, Dm, C, F, Bb, F, Dm, F, Bb, F, Gm, C7, F, Bb, Bbm, F.

Back Theme

Upper: Piano

Lower: Flute 8
Bodley: Major El

Pedal: Major Flute 8
String Bass

RHYTHM: WALTZ

Oh! Susanna

Upper: Banjo

Upper: Banjo

Upper: Banjo
Lower: Diapason 8
Flute 8

Pedal: Major Flute 8
String Bass
Sustain On

RHYTHM: SWING

Carnival of Venice

RHYTHM: WALTZ

TRUMPET

Upper: Trumpet 8

Lower: Diapason 8

Flute 8

Horn 8

Pedal: Major Flute 8

String Bass

The musical score for the Trumpet part of 'Carnival of Venice' is written in 3/4 time. It consists of six staves of music. The key signature is one flat (B-flat). The tempo is marked 'RHYTHM: WALTZ'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and slurs. Chord symbols 'C' and 'G7' are placed above the staff at specific points. The first staff starts with a C chord, followed by a G7 chord. The second staff starts with a C chord. The third staff starts with a G7 chord and ends with a C chord. The fourth staff starts with a G7 chord. The fifth staff starts with a C chord. The sixth staff starts with a G7 chord and ends with a C chord. The score is enclosed in a decorative border.

Theme from Borodin's Polovetzian Dance

CLASSICAL ORGAN

Upper: Flute 16, 8, 4
Cello 16
Violin 8
Lower: Diapason 8
Flute 8
Pedal: Bourdon 16
Major Flute 8
Misc: Chorus

RHYTHM: BEGUINE

The musical score is written for Classical Organ and follows a 'BEGUINE' rhythm. It consists of five staves of music in G major (one sharp). The notes and chords are as follows:

- Staff 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). Chords: Am, D7, G.
- Staff 2: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half). Chords: Em, Am, D7.
- Staff 3: G3 (half), F#3 (half), E3 (quarter), D3 (quarter), C3 (half), B2 (half), A2 (quarter), G2 (half). Chords: G, Am.
- Staff 4: D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half), D2 (half). Chords: D7, G, Em.
- Staff 5: A2 (half), G2 (half), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (half), A1 (half). Chords: Am, D7, G.

Brahm's Lullaby

RHYTHM: WALTZ

HARPSICHORD

Upper: Harpsichord

Lower: Flute 8

Pedal: Major Flute 8
String Bass

The musical score is written for a harpsichord in 3/4 time, featuring a waltz rhythm. The key signature has one flat (B-flat). The score 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 measure is marked 'N.C.' (No Chord) and contains a half note B-flat. The second measure is marked 'F' and contains a half note F. The third measure contains a half note B-flat. The fourth measure contains a half note D. The fifth measure contains a half note F. The sixth measure contains a half note B-flat. The seventh measure contains a half note D. The eighth measure contains a half note F. The second staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure is marked 'C7' and contains a half note B-flat. The second measure contains a half note D. The third measure contains a half note F. The fourth measure contains a half note B-flat. The fifth measure contains a half note D. The sixth measure contains a half note F. The seventh measure contains a half note B-flat. The eighth measure contains a half note D. The third staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure contains a half note B-flat. The second measure contains a half note D. The third measure contains a half note F. The fourth measure is marked 'F' and contains a half note B-flat. The fifth measure contains a half note D. The sixth measure is marked 'Bb' and contains a half note B-flat. The seventh measure contains a half note D. The eighth measure contains a half note F. The fourth staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure is marked 'F' and contains a half note B-flat. The second measure contains a half note D. The third measure is marked 'C7' and contains a half note F. The fourth measure contains a half note B-flat. The fifth measure contains a half note D. The sixth measure is marked 'F' and contains a half note B-flat. The seventh measure contains a half note D. The eighth measure contains a half note F. The fifth staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure is marked 'Bb' and contains a half note B-flat. The second measure contains a half note D. The third measure is marked 'F' and contains a half note F. The fourth measure contains a half note B-flat. The fifth measure is marked 'C7' and contains a half note D. The sixth measure contains a half note F. The seventh measure is marked 'F' and contains a half note B-flat. The eighth measure contains a half note D. The score ends with a double bar line.

When the Saints Go Marching In

RHYTHM: SWING

WOW TRUMPET

Upper: Wow Trumpet

Lower: Diapason 8

Horn 8

Pedal: Bourdon 16

String Bass

N. C. C

G7

C C7 F

C G7 C

Chopin's Nocturne

RHYTHM: WALTZ

HARP SUSTAIN

Upper: Harp Sustain

Lower: Flute 8

Pedal: Bourdon 16

Major Flute 8

N. C. C Fm C A7

C#dim Dm G7 E7 Am

F#dim C G7 C

The Cassette Recorder

If your KAWAI is equipped with a CASSETTE RECORDER, it will soon become an integral part of your musical enjoyment. The following instructions will help acquaint you with its operation.

TO PLAY

To play a tape, simply snap the cassette tape into the machine and push the button marked PLAY.

TO RECORD

To record, push and hold the button (marked RECORD) and at the same time push the Play button (marked ►). With these two buttons pushed in, you are now ready to record your playing. No microphone is necessary.

TO STOP

Whether you're in the process of recording, playing or rewinding a tape, whenever you want the tape stopped, push the button marked STOP. Your cassette has a special clutch which prevents the tape from unwinding when you've reached the end of a cassette. However, it is still advisable to push the STOP button at that point to prevent excessive stress on the recorder that could cause trouble after an extended period of time.

TO REWIND

To rewind the cassette, press the button marked REW/REVIEW. When it's been rewound to the place where the recording was started or to where you'd like the tape stopped, push the STOP button.

MEMORY

Your KAWAI Cassette machine is equipped with a special feature called MEMORY. Here's an example of how it works. Let's say that you'd like to practice a song along with an orchestra on tape. At the beginning of the song, push the MEMORY ON/OFF switch to the ON position. After you're finished playing the song and you'd like to try it again, push the REWIND (REW/REVIEW) button. The tape will now automatically return to the **beginning of the song**, and stop.

With the MEMORY feature, you may mark any place on the tape in the same way.

FAST FORWARD

When you press the Fast Forward button (marked F-FWD/CUE) the cassette machine will speed up and the tape will quickly advance forward.

NOTE: THIS BUTTON DOES NOT LOCK INTO PLACE BUT MUST BE HELD. WHEN THE BUTTON IS RELEASED, THE TAPE WILL STOP.

VOLUME CONTROL

The VOLUME CONTROL dial allows you to adjust the volume of the cassette at whatever sound level you choose. As you turn this dial to the right, the sound becomes louder.

PITCH CONTROL

The Pitch Control dial is located to the left of the Memory ON/OFF switch. When you move this dial to the right, you can raise the tone (sharp—♯) of the cassette tape; when you move this dial to the left, you can lower the tone (flat—♭) of the cassette tape. This control enables you to tune the cassette to your KAWAI organ. It virtually eliminates the possibility of the cassette and organ being out of tune with one another.

LEVEL CONTROL

The LEVEL CONTROL (marked LEVEL) is an aid which visually shows you whether your playing volume for recording is too loud or soft. To guarantee a good recording, always make sure that the needle stays in the silver portion of the control. Recording with the needle in the red section means the volume is too loud and the recording will have some distortion.



KAWAI

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