

CONN 3-MANUAL THEATRE 651

OWNER'S MANUAL



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CONN ORGAN MODEL 651

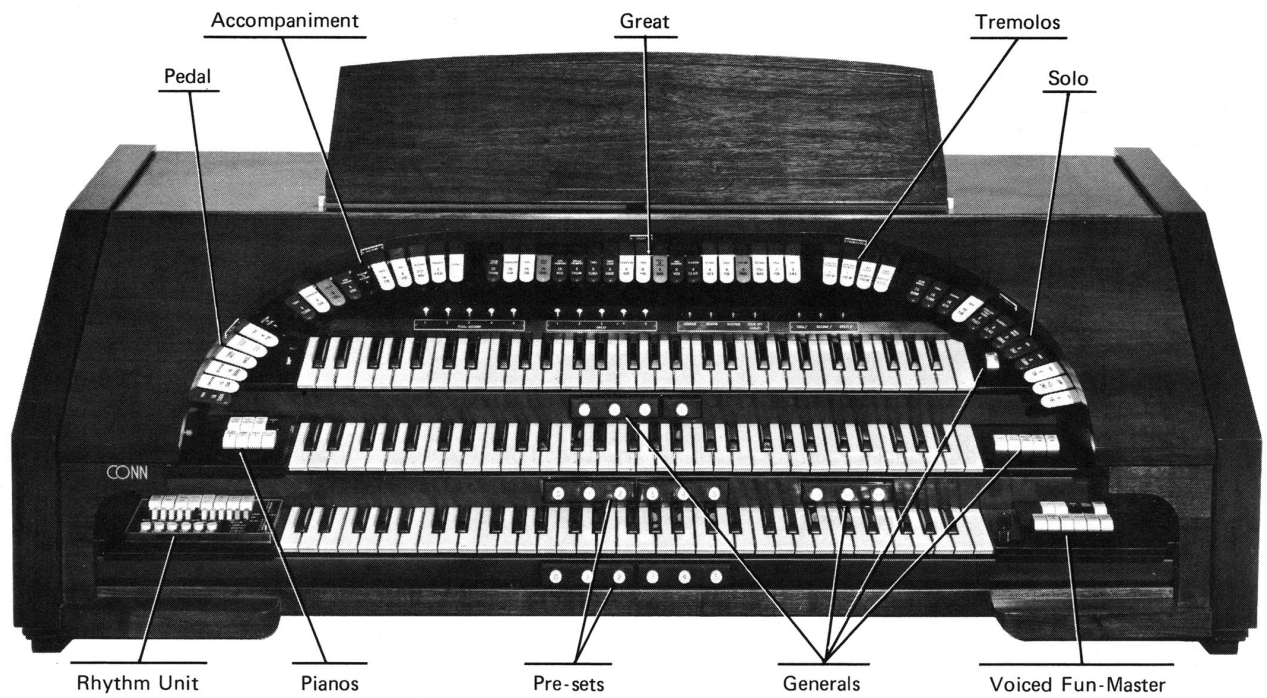
INTRODUCTION

This owner's booklet has been prepared to help you enjoy your new Conn 3-Manual Theatre Organ, Model 651. The new 3-Manual Theatre is a comprehensive instrument and offers many new and exclusive features.

This booklet provides you with a wide variety of good organ registrations for many styles of music. It also provides you with basic instruction in the use of the 651's many outstanding features.

The registrations are grouped together according to the type and style of music for which they are best suited. Use these suggested registrations as a foundation for your own exploration of the organ. The most enjoyment of playing the organ comes in experimenting with registrations.

Your new 3-Manual Theatre, with its vast array of colorful effects, offers you endless hours of pleasure exploring new sounds. You have a whole symphony orchestra at your fingertips for playing romantic and classical music and theatre organ music. In addition to this booklet, you will also find enclosed in the owner's package a book of specially arranged selections, "Conn Organ Arrangements", and an informative manual of general organ knowledge, "Introduction to Your New Conn Organ".



3-MANUAL THEATRE - 651
SPECIFICATIONS

PEDAL

Tuba 16'
Diaphone 16'
Bourdon 16'
String Bass
Sustain Pedal
Tibia 8'
Accomp.to Pedal 8'

ACCOMPANIMENT

Accomp. F
Tuba 8'
Diapason 8'
Cello 8'
Vox Humana 8'
Accomp.to Accomp. 4'
Tibia 8'
Tibia 4'
Nazard 2-2/3'
Piccolo 2'
Chime

GREAT

Trompette 16'
Diapason 16'
Tibia 16'
Bass Viol 16'
Brass Trumpet 8'
Tuba Horn 8'
Oboe Horn 8'
Diapason 8'
Tibia 8'
Viole De Orch 8'
Vox Humana 8'
Clarion 4'
Octave 4'
Tibia 4'
Violina 4'
Nazard 2-2/3'
Tibia 2'
Fife 1'

TREMOLO

General Trem. L
General Trem. F
Tibia Leslie Trem.
Tibia Leslie Celeste

SOLO

Bombarde 16'
Tuba 16'
Kinura 16'
Tibia 16'
Eng. Post Horn 8'
Clarinet 8'
Orch. Oboe 8'
Sax 8'
Tuba 8'
Tibia 8'
Quint 5-1/3'
Tibia 4'

GENERAL

Master Express Pedal
External Speakers Off/On
Console Speakers On/Off
Phantom Bass (Off/On) &
Tibia Harmonic
Chiff
Trem. Accent
Phantom Bass
String Bass (volume control)
Calliope Tuning

VOICED FUN-MASTER (VFM)

Reverb I
Reverb II
Percussion F
Single Touch
Tibia Repeat
Banjo
Mandolin
Piano
Guitar
Harpsichord
String Harp
Repeat Speed/Normal/Special

Specifications

RHYTHM UNIT

Keyed Rhythm

Snare Roll - Acc
Castanet - Acc
Tambourine - Acc
Wood Block - Acc
Short Brush - Acc
Brush Cymbal - Ped
Bongo - Ped
Bass Drum - Ped

Automatics w/Strummer

Off
Strummer Control
Lower/Upper Row Selector

<u>Lower Row</u>	<u>Upper Row</u>
Dixieland.....	Hawaiian
Bounce.....	Country Western
Swing.....	Swing March
Bolero.....	Blues Shuffle
Waltz.....	Circus Waltz
Fox Trot.....	Bach Rock
Teen Beat.....	Contemp. Ballad
March.....	Spiritual March
Bossa Nova.....	Sherele
Rhumba.....	Montuna
Tango.....	Beguine

Tempo Control
Volume Control

Touch Controls

Rhythm Break
Snare Roll
Castanet
Wood Block
Crash Cymbal
Bass Drum

PIANO UNIT

Piano to Rinkie Tink
Piano F
Pedal Piano 8'
Piano 8'
Piano 4'
Accomp. Transfer

I. THE THREE KEYBOARDS

Each keyboard on a 3-manual organ is complete within itself. The addition of the third keyboard provides ready variety and additional flexibility for the player.

THE SOLO KEYBOARD (Uppermost): This is a typical solo division found on the Theatre Organ. It provides highly specialized voices from the reed family such as the orchestral sounds like the clarinet, tuba, sax and oboe; and the big powerful reeds of the pipe organ such as the bombarde, post horn, as well as the piquant reeds such as the Kinura. In addition, the Tibias are provided at 16', 8', 5-1/3', and 4', providing a complete solo Tibia Chorus.

THE GREAT KEYBOARD (Middle): Normally providing the greatest amount of sound, this division provides all voices of the organ at all pitches. There are loud and soft stops in the various families of tone, thus providing the organist with a variety of sounds making the Great keyboard most useful, even for occasional use as an accompanying keyboard. The reed voices found on the Great such as the oboe and tuba, are completely different than those in the solo division. Pitches of the various voices range from 16' to 1' pitches. (Refer to specifications.)

THE ACCOMP. KEYBOARD (Bottom): Providing a selection of softer stops as well as a tuba for left hand solo work, and foundational diapasons, this keyboard offers a wide variety of combinations for accompanying the Solo keyboard. Particularly delightful is the Vox Humana which provides a soft, whispering accompaniment typical of the theatre organ. You will notice that the Vox Humana on the Accomp. keyboard is voiced completely different than the Vox Humanas on the Great keyboard. The Chime is also found on this keyboard.

THE PEDAL: This complete Pedal Division provides a powerful 16' Tuba as well as a Diapason and Bourdon at 16'. These voices may be sustained by using the Sustain Pedal Stop. The String Bass stop provides the sound of the plucked string bass and decays automatically after the pedal note has been played. (See "Phantom Bass".) An 8' Tibia allows you to have a lighter foundational effect from the pedal. Also included is an "Accomp. to Pedal 8'" coupler. When this stop is in use, any 8' reed, string or diapason which you may be using on the Accomp. keyboard will also play from the Pedal Keyboard, thus providing some brilliance and definition to the bass notes. In any organ of this size, any keyboard can be used for any purpose. For example, any keyboard may be used for accompanying another. The Great or Solo can often be used for playing an accompaniment for each other, or can be set ahead of time for this use or some dramatic change. Experiment, using the suggested registrations that follow as a basis. You will find unending possibilities.

II. DOUBLE EXPRESSION PEDALS (Volume Control)

The two expression pedals are so arranged to enable the organist to better control the tonal resources of the instrument. The LEFT pedal expresses the string, reed and diapason voices of the keyboards, the tuba in the pedal and the rhythm section voices. The RIGHT pedal expresses the remaining pedal voices and all the tibias (flutes) of the keyboards.

III. MASTER EXPRESS PEDAL

On the end block at the right side of the Great keyboard is a stop tab marked "MASTER EXPRESS PEDAL". When this is depressed, the LEFT

expression pedal controls all divisions of the organ. At this time, the RIGHT pedal is inoperative.

IV. TREMOLOS

- A. Tibia Leslie Tremolo: The Leslie Speaker tremolo affects all the TIBIA voices of the organ and the VOX HUMANAS on the Great and Accompaniment keyboards. The "Tibia Leslie Tremolo" produces a fast, dramatic tibia tremolo. The "Tibia Leslie Celeste" produces no actual tremolo, but rather creates a non-directional movement of sound, similar to the flute celeste on the pipe organ.
- B. General Tremolo: Two stop tabs marked General Tremolo "L" and General Tremolo "F" provide two completely different tremolos. As their names imply, the General Tremolo "L" is a light, slow tremolo; General Tremolo "F" is a slightly faster, deeper tremolo. By combining both of the tremolos a third, more dramatic, tremolo is created.
- C. Tremolo Accent: Used in conjunction with the General Tremolo "L" and/or the General Tremolo "F", the Tremolo Accent tab gives you the effect of the throbbing, theatrical type of tremolo.
- D. Solo Tremolo Off: In the group of four pistons located under the Solo keyboard, is one marked "T". When in the ON position, this control "kills" the General Tremolo on the SOLO KEYBOARD ONLY, allowing the tremolo to still work on all other divisions of the organ. The theatre organist many times wishes to use such stops as the Bombarde or English Post Horn on the Solo keyboard without tremolo for dramatic "stabs" of bright, brassy sounds. These sounds are most effective when used without tremolo, hence, this feature is made available.

V. EMPHASIS (F) PISTONS

The Emphasis Pistons are found under the Great keyboard at the right side. They are marked Tf, Af and Gf. The indicator lights that show which piston is on are just below the stop rail above the Solo keyboard. When on, these pistons increase the volume level of the voices they affect. The Tibia "F" makes all the tibias louder, the Accomp. "F" makes the strings, reeds and diapasons of the Accompaniment keyboard louder, and the Great "F" does the same for those voices on the Great.

VI. CHIFF & TIBIA HARMONIC

To the right of the Great keyboard are two small tabs. The first one, as you will notice, is marked Chiff. It adds a percussive attack to the Tibia voices of the organ. This high pitched sound enters before the normal pitch sounds. (The pitch heard is the 3rd Harmonic, or 2-2/3'.) Its use makes very, very clean, crisp sounding tibias.

The Tibia Harmonic tab makes for a greater variety of Tibia effects. With this tab off, the resulting tone is like a normal tibia pipe. Tibia Harmonic adds or emphasizes the 3rd Harmonic (2-2/3') making an excellent theatrical Tibia sound.

VII. PRE-SET PISTONS

Under both the Accompaniment and Great keyboards are six pistons numbered from 0 through 5. Those numbered from 1 through 5 are pre-set combinations of useable typical theatre organ combinations. Those numbered "0" are cancel pistons putting that keyboard back under manual control.

The pistons under the Accompaniment keyboard set both the accompaniment and pedals. Those under the Great keyboard affect only the Great.

When any piston is being used, the setting you have made by hand will not sound, and all stops on the Accompaniment and Great are inoperative. The pistons do not affect the Solo keyboard or any of the general controls such as Tremolos, Leslie, Sustain, "F" buttons, etc. Below is a chart indicating the pre-set combinations found on each piston.

Pre-Set Combinations

Accompaniment Keyboard and Pedal

Piston No.				
1	2	3	4	5
Ped. Bour. 16	Ped. Bour. 16	Ped. Bour. 16	Ped. Diap. 16	Ped. Tuba 16
Acc. to Ped. 8	Acc. Diap. 8	Acc. to Ped.8	Ped. Bour. 16	Ped. Diap. 16
Acc. Cello 8		Acc. Cello 8	Ped. Tibia 8	Ped. Bour. 16
Acc. to Acc. 4		Acc. Tibia 4	Acc. to Ped.8	Ped. Tibia 8
			Acc. Diap.8	Acc. to Ped.8
			Acc. Tibia 8	Acc. Tuba 8
			Acc. Tibia 4	Acc. Diap. 8
				Acc. to Acc.4
				Acc. Tibia 8
				Acc. Tibia 4
				Acc. Piccolo 2

Great Keyboard

Tibia 8	Vox Hum 16	Brass Trump.8	Tibia 16	Trompette 16
Tibia 4	Vox. Hum 8	Oboe Horn 8	Bass Viole 16	Diap. 16
	Tibia 4	Tibia 8	Tibia 8	Tibia 16
		Tibia 4	Viole de Orch 8	Oboe Horn 8
		Nazard 2-2/3	Tibia 4	Diap. 8
		Tibia 2	Violina 4	Tibia 8
			Tibia 2	Viole De Orch 8
			Octave 4	Clarion 4
				Tibia 4
				Violina 4
				Tibia 2
				Fife 1
				Octave 4

VIII. PHANTOM BASS

An interesting and exclusive feature found on your new Conn Organ is the "PHANTOM BASS". It provides a "four-beat" pedal automatically. It affects only the String Bass stop in the pedal section of the organ. It is activated by the button on the left end of the Great keyboard.

With the Phantom Bass on, play a normal pedal and left hand "Um-Pah-Um-Pah" rhythm. Each time you strike the left hand chord on the lower keyboard, the last pedal note played will automatically repeat.

This makes even the beginner sound like a trained, experienced pro who commonly uses a "four-beat" pedal in playing jazz. Try it now.

Use the following registration:

GREAT: Bass Viol 16', Tibia 16', Tibia 8'
Tibia 4', Tibia 2'

ACCOMP: Diapason 8', Cello 8', Tibias 8' - 4'

PEDAL: String Bass 8'

GEN: All Tibia F tabs on. Gen. Trem F, Tibia
Leslie Trem. On. Chorus optional, PHANTOM
BASS ON.

Suggested songs:

"Five Foot Two, Eyes of Blue"

"Sweet Georgia Brown"

"Bill Bailey Won't You Please Come Home"

IX. VOICED FUN-MASTER (VFM)

REVERB I	REVERB II	PERC F	SINGLE TOUCH	TIBIA REPEAT	
BANJO	MANDO- LIN	PIANO	GUITAR	HARPSI- CHORD	STRING HARP

A. "STAGE III REVERB":

"Reverb" is an abbreviation for the word "reverberation". This is the "echo" you hear in a very large auditorium with ideal music acoustics. The reverb on the Conn organ provides the player with three degrees of reverberation. Reverb I is a small amount, usually described as adding a cathedral effect. Reverb II is a greater amount of echo; and then, by combining Reverb I and Reverb II, a third and much longer reverb is created. Many thrilling effects are possible using the various degrees of reverberation, and particularly when using Stage III. This reverb affects the String, Reed and Diapason voices of the organ. (The Tibia voices are affected by the "Sustain Reverb".)

B. PERCUSSION AND "V.F.M." (Voiced Fun-Master):

The remaining controls in this group are used to create percussive sounds and to select pre-set additive percussive sounds. All of these sounds play only on the Great keyboard.

PERCUSS. "F" - This tab when ON causes all of the Voiced Fun-Master effects to play at a louder volume level.

SINGLE TOUCH - When this tab is in an ON position, the Piano, Guitar, Harpsichord and String Harp will sound only when you play in a "detached" manner, releasing each key before playing the next. If you play "legato" (smooth and connected), only the normal organ voices will sound. Then, releasing the keys and striking them again will provide a burst or accent of sound from whatever V.F.M. voices are on. This effect is called "pizzicato".

TIBIA REPEAT - When in use, the Tibia Repeat causes all of the Tibia voices of the organ to repeat or reiterate at whatever speed you have selected on the Repeat Speed Control. The repeated Tibias are most useful in creating marimba, xylophone and vibraharp effects. The Tibia Repeat may be combined with the Tibia Sustain of the organ for interesting and most effective "echo" and "wet sound" effects.

REPEAT SPEED CONTROL - This knob controls the rate of reiteration on the Tibia Repeat effects and the banjo and mandolin. Turning the knob COUNTERCLOCKWISE as far as it will go results in the slowest possible repeat speed. As you turn the knob CLOCKWISE, the rate of repeat will increase.

At the fullest travel of the knob in a CLOCKWISE direction, you will feel the knob "lock" into a fixed position. This setting provides the player with the ideal repeat speed for the banjo and mandolin effects.

This knob has one other function. When in the "locked" position (normal), the decay time ... during which the tone dies away ... is longer than when the knob is in any other position. This decay time affects only the Piano, Guitar, Harpsichord and String Harp.

"V.F.M." EFFECTS - The Voiced Fun-Master offers such effects as Banjo, Mandolin, Piano, Guitar, Harpsichord and String Harp. These sounds are independent from the normal organ voices and can be used with any combination of organ sounds, as well as played in combination with each other.

When playing the V.F.M. Piano stop, you need not play with a piano touch. Simply play in a normal legato organ technique, and the piano will attack and decay as you would expect a piano to do. When played in a detached or semi-staccato manner, the resulting sound will be very much like the sophisticated "jazz" guitar.

The following examples were included to give you some ideas on how to use the "VFM" to the best advantage.

"ROCK GUITAR"

VFM: Guitar
 ACC: Tibia 8', Tibia 4'
 PED: Bourdon 16', String Bass, Pedal Sustain
 GEN: Tibia Reverb, Tibia F, Reverb III, Percuss. F

C7

G B B C C C B G G B B C C C B G G B B C

"SPANISH GUITAR"

Use the same registration as above.

Alternately repeat the top two notes while holding the bottom one down.

"PIANO I"

VFM: Piano, Perc. F, Single Touch
ACC: Tibia 8', Tibia 4'
PED: Bourdon 16', String Bass, Pedal Sustain
TREM: Tibia Leslie Tremolo
GEN: Reverb III, Tibia Reverb, Tibia Bass F,
Tibia Treble F

MUSIC: "Fascination"*, "Soft Summer Breeze",
"Misty", "Stella by Starlight"

"PIANO II"

Addition to the registration for Piano I:

GREAT: Add Tibia 16', Tibia 8'

NOTE: Play the melody in the MIDDLE 1½ octaves
of the Great keyboard.

MUSIC: "Melody of Love"*, "The Very Thought of
You", "Days of Wine and Roses"

"PIANO WITH ORGAN" Addition to the registration of Piano I:

GREAT: Add Tibia 16', Tibia 8', Tibia 2'

NOTES: A) Play melody in MIDDLE 1½ octaves of
the Great keyboard.
B) This effect shows TWO different sounds,
the Piano and the Tibias, both playable
on the Great keyboard at the SAME time.
To achieve this effect, use the above
registration and the following example.

EXAMPLE: Play Middle C with your right hand thumb
and hold it down. Note that the PIANO sound will
"DECAY" but the Tibia sound will continue to play.
Continue holding Middle C down with your thumb.
Now ADD the "E" above Middle C with your third
finger and hold it down, too. Then ADD the "G"
above Middle C with your fifth finger and hold it
down also. Note that only the TIBIA will sound
on the "E" and "G".

Now, let's put it to work musically!

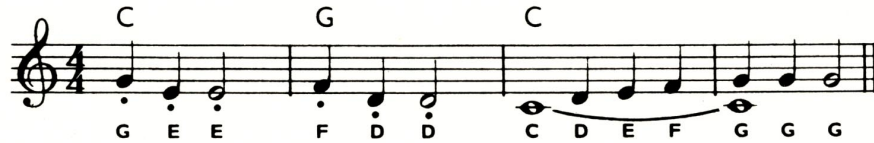
In the following musical example, be sure to take
your right hand COMPLETELY off the upper keyboard
after playing a note with a dot above it as per the
example.

*Can be found in "Conn Organ Arrangements"

Try this several times.



Now, try this musical example.



"HARPSICHORD"

VFM: Harpsichord, Perc. F, Reverb III
 ACC: Cello 8', Tibia 8'
 PED: Bourdon 16', String Bass, Pedal Sustain
 GEN: Reverb

MUSIC: "Greensleeves", "Love Is Blue"*, "Calcutta",
 "My Three Sons"

"STRING HARP"

VFM: String Harp, Reverb II
 GREAT: Tibia 4'
 ACC: Cello 8'
 PED: Bourdon 16', String Bass, Pedal Sustain
 GEN: Sustain

NOTE: Play right hand "DETACHED" in chords or
 single notes.

MUSIC: "Holiday for Strings", "It Must Be Him"

"MANDOLIN"

VFM: Mandolin, Reverb II, Perc. F
 ACC: Cello 8', Tibia 8'
 PED: Bourdon 16', String Bass, Pedal Sustain
 GEN: Reverb

NOTE: The repeat speed of the Mandolin and Banjo
 is preset. However, if a slower rate of
 repeat is desired, turn the knob next to
 these stops to the position marked "SPECIAL".

MUSIC: "Ah Marie"*, "Carmela"*, "Santa Lucia",
 "Oh Solo Mio"*, "Neopolitan Nights",
 "Arrivederci Roma"

*Can be found in Conn Organ Arrangements".

"REPEATING BANJO" Same as Mandolin except for VFM.

VFM: Banjo

MUSIC: "Sidewalks of New York"*, "Old Folks
At Home", "Oh Susanna", "Hey, Mr. Banjo"

"SINGLE STROKE BANJO: Same registration as the "Repeating Banjo"
except for the VFM. Change this to GUITAR and
HARPSICHORD.

NOTE: Play right hand in the top 1½ octaves
of the SOLO keyboard.

MUSIC: Same as for "Repeating Banjo".

TREMOLO "KILL" FOOT SWITCH

Fastened to the left hand edge of the left Expression pedal is a Tremolo "kill" switch, affecting the organ General Tremolos L & F. This switch may be used when it is necessary to shut off the General Tremolo but is not practical to remove either hand from the keyboards and actually move the Tremolo tab(s). Sliding the foot to the left, against the foot switch, will instantly cancel the General Tremolos; moving the foot back to the right will allow the Tremolos to resume normal operation.

This feature is particularly useful for the playing of realistic instrumental solos, such as the violin, as it allows the organist to readily simulate an authentic instrumental tremolo.

Set up the following registration and try the musical example:

VIOLIN SOLO

(L. H. Accomp.,
R. H. Great)

PEDAL: Bourdon 16', Sustain Pedal
ACCOMP: Tibia 8'
GREAT: Violina 4'
TREMOLO: All
GENERAL: Reverb - Great F
VFM: Reverb II

*Can be found in "Conn Organ Arrangements".

NOTE: Apply the Tremolo "Kill" Foot Switch where indicated 
 Release the Tremolo "Kill" Foot Switch where indicated 

Gypsy Love Song

Slowly

VICTOR HERBERT

Right hand on Great keyboard

Left hand on Accom Keyboard

Pedal

The Tremolo "Kill" Foot Switch may be effectively used to play any instrumental solo such as a trumpet, orchestral oboe, etc.

As a general rule, apply the Tremolo "Kill" Foot Switch just before the first note of each measure and release it after the note is depressed.

X. PIANO UNIT

One of the newest and most exciting features on your new Conn 3-Manual Theatre is the independent Piano Unit. It may be played on either the Accompaniment or Solo keyboards as well as an independent Pedal Piano tab which may be used along with, or separately from, the other piano sounds. The controls are located on the left of the Great keyboard.

The Piano Unit features two basic and distinctly different piano sounds at both 8' and 4' pitches; "Piano", which realistically simulates normal piano tone, and "Rinkie Tink", a sound reminiscent of the "ragtime" and "Honky Tonk" piano.

With all other tabs in their "off" or "normal" positions (make sure preset pistons are off), depress the "Piano 8'" tab and play a few notes on the Solo keyboard. Notice that if a key is held down the piano tone will fade away slowly - like a real piano! Conversely, if quickly released, the piano tone will fade much more rapidly, again just like it's real counterpart.

Leave "Piano 8'" tab on, and depress the "Piano F" tab. This control causes the Piano Unit to play much louder, and is used to balance the unit with the other voices. Along with the Piano 8' sound, you will find the tab marked "Piano 4'". This piano may be used separately, or along with the other piano tabs. Depressing the "Accompaniment Transfer" tab causes the Piano Unit to play from the Accompaniment keyboard rather than the Solo.

Now that you have familiarized yourself with the Piano Unit's operating controls, here are several typical Piano registrations, each with suggestions for appropriate music.

(Note: For the most realistic Piano sounds, always check to be certain that the General Tremolos L and F are in their "off" position. Tibia Leslie Tremolo may be used.)

#1 SOLO PIANO (R.H. on Solo keyboard)

PEDAL: Diapason 16', Pedal 16' - 8', String Bass (opt.)
ACCOMP: Tibia 8'
GREAT: (Play bridge on song on Great) Tibia 16',
Tibia 8', Tibia 2'
TREMOLO: Tibia Leslie Tremolo
GENERAL: Reverb
VFM: Reverb I
PIANO: Piano 8' - Piano F, Pedal Piano

Suggested Songs: "I'll Never Fall in Love Again"
"The Nearness Of You"
"Theme From Love Story"*

#2 SOLO PIANO WITH ORGAN BACKGROUND

PEDAL: Diapason 16', String Bass (Opt.)
ACCOMP: Tibia 8'
GREAT: (Play bridge of song on Great) Tibia 16'
Tibia 8', Tibia 2'
TREMOLO: Tibia Leslie Tremolo
SOLO: Tibias 16' - 2'
GENERAL: Reverb - Great F
VFM: Reverb I
PIANO: Piano 8' - Piano F

Suggested Songs: "Moon River"*, "Sweet Georgia Brown"
"The More I See You"*

#3 ACCOMPANIMENT PIANO (VERY EFFECTIVE WITH "CHICAGO" L.H. STYLE OF ACCOMPANIMENT)

PEDAL: Diapason 16', Bourdon 16', String Bass (Opt.)
ACCOMP: Tibia 8' (optional)
GREAT: Vox Humana 16', Tibias 16' - 8' - 4', Nazard 2-2/3'
TREMOLO: Tibia Leslie Tremolo
SOLO: Tibia 16' - 2'
GENERAL: Reverb, Great F, Acc. F
VFM: Reverb I
PIANO: Piano, Rinkie Tink (Optional), Piano F,
Accomp. Transfer

Suggested Songs: "Shine On Harvest Moon", "Lonesome Road"*,
"Sleepy Time Gal"

*Can be found in "Conn Organ Arrangements".

#4 RINKIE TINK PIANO (BOTH HANDS ON ACCOMP., USE GREAT AND SOLO FOR TONE VARIATIONS)

PEDAL: Diapason 16', String Bass
GREAT: Vox Humana 16', Tibia 8', Tibia 4'
TREMOLLO: Tibia Leslie Tremolo
SOLO: Tibia 16' - 8' - 4'
GENERAL: Reverb
VFM: Reverb I
PIANO: Piano 8', Piano 4', Rinkie Tink,
Accomp. Transfer, Piano F, Pedal Piano

Suggested Songs: "Twelfth Street Rag", "Cab Driver"*,
"The Alley Cat Song"*

#5 BARROOM PIANO (BOTH HANDS ACCOMP. KEYBOARD)

PEDAL: Diapason 16', String Bass
GENERAL: Calliope Tuning, Reverb
VFM: Reverb I
PIANO: Piano 8', Piano 4', Rinkie Tink, Piano F,
Accomp. Transfer, Pedal Piano

Suggested Songs: "Maple Leaf Rag", "Mame"*, "Charleston"

#6 SOCIETY PIANO (PLAY R.H. IN MIDDLE RANGE OF SOLO KEYBOARD)

PEDAL: Diapason 16', Bourdon 16', Sustain Pedal,
String Bass (Opt.)
ACCOMP. Vox Humana 8', Tibia 8'
GREAT: Tibia 16', Tibia 8', Tibia 4', Nazard 2-2/3'
Tibia 2'
TREMOLLO: Tibia Leslie Tremolo
GENERAL: Reverb
VFM: Reverb II, Piano
PIANO: Piano 8', Piano 4', Piano F

Suggested Songs: "Mona Lisa"*, "Autumn Leaves"*,
"Just a Song at Twilight"

#7 SOCIETY PIANO WITH BACKGROUND

PEDAL: Diapason 16', Bourdon 16', Sustain Pedal, String Bass (Opt.)
ACCOMP: Vox Humana 8', Tibia 8'
GREAT: Tibia 16' - 8' - 4', Nazard 2-2/3', Tibia 2'
TREMOLLO: Tibia Leslie Tremolo
SOLO: Tibia 16' - 4'
GENERAL: Reverb
VFM: Reverb II, Piano
PIANO: Piano 8', Piano F

Suggested Songs: "Over the Rainbow", "The Sound of Music",
"It's Impossible"*

#8 ACCOMPANIMENT AND PEDAL PIANO USED TOGETHER

PEDAL: String Bass
ACCOMP: Tibia 8'
GREAT: Tibia 8', Tibia 4', Tibia 2-2/3'
TREMOLO: Tibia Leslie, Tibia Celeste
SOLO: Tuba 16', Tibia 16', Tibia 8',
Tibia 5-1/3', Tibia 4'
VFM: Reverb I
PIANO: Piano 8', Pedal Piano 8', Accomp. Transfer

Suggested Songs: "Alley Cat", "Begin the Beguine",
"One Of Those Songs", "Amor", "Volare"

XI. CALLIOPE TUNING

A unique and exclusive feature of your new 651 is Calliope Tuning.

Its control tab is located on the left end of the Great keyboard.

To better understand its operation, set up the following registration:

GREAT: Bass Viol 16', Viol De Orch 8', Violina 4'

Now with Calliope Tuning turned "off" (tab in "flat" or "normal" position), hold Middle C and listen to the smooth musical sound.

Still holding Middle C, turn Calliope Tuning "on". Notice that the tone becomes very "tinny" and out of tune. That's right - Calliope

Tuning throws the entire organ out of tune! The ability to change the tuning of the organ at will allows the organist to produce a wide

variety of interesting and unusual effects. The following registrations suggest a few of the many ways in which Calliope Tuning may be utilized.

Austrian Music Box

(Play broken (rolled) chords with both hands "Music Box" fashion)

PEDAL: Diapason 16', Pedal Sustain
ACCOMP: Tibias 8' - 2'
GREAT: Tibias 16' - 4' - 1', or Tibias 16', 2-2/3' - 1'
TREMOLO: Off
SOLO: Tuba 16', Tibia 4'
GENERAL: Reverb, Sustain, Calliope Tuning
VFM: Reverb III

Suggested Songs: "Twinkle, Twinkle Little Star", "Oh Tannenbaum"
"Whatever Will be Will Be"*

Concertina

PEDAL: Diapason 16', Tibia 8'
ACCOMP: Tibia 8'
GREAT: Viol de Orch 8', Soft String 4'
TREMLO: Tibia Leslie Tremolo
GENERAL: Reverb, Calliope Tuning
VFM: Reverb III

Suggested Songs: "Under Paris Skies", "Roll Out The Barrel",
"La Paloma"*

Merry-Go-Round Organ

(R.H. on Great or Solo)

PEDAL: Tuba 16', Diapason 16', Bourdon 16'
ACCOMP: Tuba 8', Diapason 8', Cello 8',
Accomp to Accomp 4', Tibia 8', Tibia 4'
GREAT: All
TREMLO: Tibia Leslie Celeste
SOLO: Tuba 16', Tibia 16', Kinura 16', English Post Horn 8',
Orch Oboe 8', Tibia 8', Vox Humana 8', Tibia 4'
GENERAL: Calliope Tuning
VFM: Perc F, String Harp
RHYTHM: Pedal-Bongo, Brush Cymbal, Bass Drum,
Accomp-Short Brush, Snare Roll (optional)

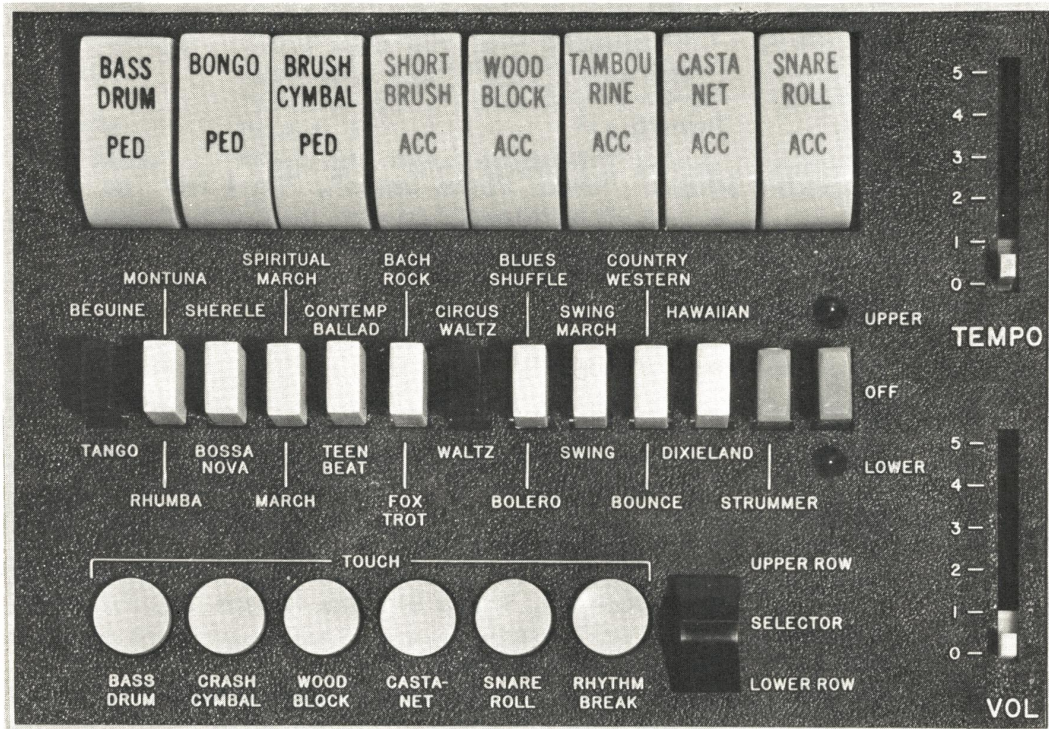
Suggested Songs: "Du, Du, Liegst Mirim Herzen", "Bicycle
Built For Two", "American Patrol"*

HEADPHONE JACK

As a practice aid, a headphone jack has been included on your new Conn organ. After inserting the headphone plug in the jack, all organ sound is transferred to the headphones and the in-built speakers are silenced. Refer to the picture in the front of this booklet for location of the headphone jack.

*Can be found in "Conn Organ Arrangements".

XII. CONN RHYTHM UNIT



SPECIFICATIONS

KEYED RHYTHM

- Snare Roll - Accomp.
- Castanet - Accomp.
- Tambourine - Accomp.
- Wood Block - Accomp.
- Short Brush - Accomp.
- Brush Cymbal - Pedal
- Bongo - Pedal
- Bass Drum - Pedal

TOUCH CONTROLS

- Rhythm Break
- Snare Roll
- Castanet
- Wood Block
- Crash Cymbal
- Bass Drum

AUTOMATIC RHYTHMS with Strummer

- Off
- Strummer
- Lower/Upper Row Selector

<u>Lower Row</u>	<u>Upper Row</u>
Dixieland - - - - -	Hawaiian
Bounce- - - - -	Country Western
Swing - - - - -	Swing March
Bolero - - - - -	Blues Shuffle
Waltz - - - - -	Circus Waltz
Fox Trot- - - - -	Bach Rock
Teen Beat - - - - -	Contemp. Ballad
March - - - - -	Spiritual March
Bossa Nova - - - - -	SHERELE
Rhumba- - - - -	Montuna
Tango - - - - -	Beguine

Tempo Volume

THE NEW CONN RHYTHM UNIT

Your new Conn organ is equipped with the Conn Rhythm Unit - the very latest development in computerized programmed rhythm. Conn Organ engineers have taken advantage of the same space-age technology that has made possible manned flights to the moon to provide you with the very finest rhythm sounds available today.

But, best of all, the Conn Rhythm Unit's extreme ease of operation and handling allows even the novice organist to become an instant "Conn One Man Band".

Before proceeding further, we suggest you read the following information so that you may enjoy more fully the new Conn Rhythm Unit's many features.

EXPLANATION OF CONTROLS

On/Off

This control is in the "off" position when it is down. To start any pre-selected automatic rhythm playing simply depress the on/off button again. This will release it to the up or "on" position.

Strummer

With this button depressed the Rhythm Unit will "strum" (repeat) all lower keyboard diapason, reed, and string voices, and pedal string bass in time with any automatic rhythm being used. Using this feature even difficult left hand patterns such as the "Bolero" can be easily played by anyone.

Lower/Upper Row Selector Switch

A row of rhythms is located on either side of the eleven rhythm control buttons, each button controlling two compatible rhythm patterns. To switch from one row to the other, just move the selector switch in that direction. Notice that each row has its own tempo light.

Tempo Lights

The two tempo lights indicate the first count of each rhythm pattern. Notice that a tempo light is provided for each row of rhythms. The tempo lights will function even if an automatic rhythm is not playing thus providing a constant visual reminder of the tempo setting.

Tempo

This sliding control sets the speed or tempo at which the selected automatic rhythm pattern will play. The control is constantly variable and may be changed while a pattern is playing.

Volume

This control sets the overall volume of the rhythm sounds. It functions as a balance control between the rhythm sounds and organ sounds because the unit will get louder or softer as you move the organ expression pedal.

Rhythm Break

When a real drummer provides the rhythm he usually plays a short 8 beat "break" at appropriate times during the tune. This adds additional rhythmic variety and musical interest to the music. With the Conn unit, all you have to do is push the "Rhythm Break"

button and the unit automatically plays an 8 beat break even if an automatic rhythm is playing. (There are three different breaks available on the unit.)

In the center of the row of rhythm buttons is a black button controlling "Circus Waltz" and "Waltz". If a button to the right of this black button is depressed and the "drum break" activated, the first rhythm break will be heard. If a button to the left of this black button is depressed and the procedure repeated, the second rhythm break will play. These two breaks were chosen so as to best complement the rhythm patterns in their respective sections. If the Waltz, Circus Waltz, Beguine, or Tango rhythms are used (black buttons), the Rhythm Break will silence the pattern and provide a rhythm rest. At the end of the break the unit will resume normal operation. The tempo of the rhythm breaks will always match the tempo of the automatic rhythm playing at the time the "break" button was depressed.

TYPES OF RHYTHM

The new Conn Rhythm Unit is divided into three distinct sections:

A. Automatic Rhythm

Consists of 22 distinct and different programmed rhythm patterns. These are controlled by the 11 button switches in the center of the unit.

B. Keyed Rhythm

These manually activated rhythm sounds are controlled by the 8 tabs located along the back edge of the rhythm control panel. The three tabs with black lettering play off of the pedals while

the five tabs with red lettering play off of the lower keyboard. These effects are played by you and will follow any tempo change you make.

C. Touch Controls

Should you desire to activate certain selected effects without using the actual keyboard or pedals, you may do so by using the Rhythm "Touch Controls" located along the front edge of the Rhythm Control Panel. These pushbuttons enable you to play a "Rhythm Introduction" to occasionally bring in a sharp percussive effect during a piece, or to add a final percussive touch to a piece without having to upset the keyboard and pedal registration. When a continuous percussive background is desired, it is best to us Automatic or Keyed Rhythm. For an occasional burst, however, the instant "Touch Controls" are most convenient. As an example, suppose you were going to play a march and wanted to imitate the sound of the approaching band with just the drum section playing. The organ should be pre-registered for whatever sound you wanted, and the rhythm introduction could be played by pushing down the buttons controlling such effects as the bass drum and snare roll, doing so in a march rhythm. At any time that you might wish to throw in a cymbal crash, you can do so by simply pressing the "Crash Cymbal" pushbutton.

HOW TO USE YOUR NEW CONN RHYTHM UNIT

The following rhythm settings and suggested song titles should be regarded merely as a guide to your usage of the new Conn Rhythm Unit. We encourage you to experiment with and explore its vast capabilities.

The various combinations of automatic, keyed, and touch rhythm sounds run into the many thousands, but your own personal choice of rhythm effects and sounds serves best to express the musical taste and style that is distinctly your own.

AUTOMATIC RHYTHM

<u>RHYTHM</u>	<u>SUGGESTED TUNES</u>	<u>TEMPO</u>
DIXIELAND	"Saints Go Marching In", "Muskrat Ramble" "Darktown Strutter's Ball", "Hello Dolly"	MEDIUM FAST
HAWAIIAN	"Aloha Oe"* , "Blue Hawaii", "Pearly Shells", "Tiny Bubbles" "Hawaiian War Chant", "Little Grass Shack"	VERY SLOW MEDIUM FAST
BOUNCE	"Bubbles In the Wine", "Sweet Georgia Brown", "Yakety Sax", "Mame"*	MEDIUM FAST
COUNTRY/ WESTERN	"Release Me", "Close to You", "Cab Driver"*	MEDIUM SLOW
SWING	"My Kind of Town", "September In the Rain", "Night Train", "The More I See You"*	MEDIUM
SWING MARCH	"St. Louis Blues", "South Rampart Street Parade", "Saints Go Marching In", "Pass Me By"*	MEDIUM
BOLERO	"The Breeze and I", "Temptation", "What Now My Love"	MEDIUM SLOW
BLUES SHUFFLE	"St. Louis Blues", "The Stripper" "Mack the Knife", "Cab Driver"*	MEDIUM
WALTZ	"Fascination", "Moon River"* , "Around the World"	MEDIUM SLOW
CIRCUS WALTZ	"La Spagnola", "Over the Waves"*	MEDIUM SLOW
FOX TROT	"Whispering", "Hello Dolly"* , "Cabaret"	MEDIUM

<u>RHYTHM</u>	<u>SUGGESTED TUNES</u>	<u>TEMPO</u>
BACH ROCK	"Superstar", "Something", "Yesterday", "For All We Know", "Theme from Love Story"*	SLOW
TEEN BEAT	"Going Out Of My Head", "Ode to Billy Joe", "Don't Sleep In the Subway"	MEDIUM
CONTEMPORARY BALLAD	"Sunny", "Close to You", "Secret Love", "Misty"*	SLOW
MARCH	"Under the Double Eagle", "Beer Barrel Polka" "Ain't Down Yet", "American Patrol"*	FAST
SPIRITUAL MARCH	"Saints Go Marching In" 8, or any from "MARCH" rhythm.	MEDIUM FAST
BOSSA NOVA	"The Girl From Ipanema", "Wave", "Quiet Nights of Quiet Stars", "It's Impossible"*	MEDIUM SLOW
SHERELE	"Hava Nagila", "Magnificent Seven", "Those Were the Days", "Taste of Honey"*	SLOW
RHUMBA	"Miami Beach Rhumba", "Yours", "Spanish Eyes", "Calcutta"*	MEDIUM
MONTUNA	"Brasilia", "Cumana", "La Paloma"*	MEDIUM FAST
TANGO	"Jalousy", "Hernando's Hideaway", "Blue Tango", "El Choclo"*	SLOW
BEGUINE	"Begin the Beguine", "On A Clear Day"*, "Green Eyes", "The More I See You"*	MEDIUM

KEYED RHYTHM

<u>RHYTHM</u>	<u>REGISTRATION</u>	<u>SUGGESTED TUNES</u>
FOX TROT	Ped: Brush Cymbal Acc: Short Brush	"Bill Bailey", "Sweet Georgia Brown", "Linger Awhile", "Hello Dolly"*
LATIN	Ped: Bongo, Brush Cymbal Acc: Short Brush, Wood Block Tambourine	"Marianne", "Shadow of Your Smile", "Girl from Ipanema", "The More I See You"*
TEEN BEAT	Ped: Brush Cymbal Acc: Short Brush Tambourine	"Georgie Girl", "Spanish Flea", "Ode to Billy Joe"

<u>RHYTHM</u>	<u>REGISTRATION</u>	<u>SUGGESTED TUNES</u>
WALTZ	Ped: Brush Cymbal Bass Drum Acc: Short Brush	"Melody Of Love", "Somewhere My Love", "Fascination", "Moon River"*
MARCH	Ped: Bass Drum, Brush Cymbal Acc: Short Brush, Snare Roll	"76 Trombones", "Stars and Stripes Forever", "Hey Look Me Over", "American Patrol"*

* Indicates music for this selection can be found in the Conn Home Organ Course.

POPULAR

1. TIBIA CHORUS

Pedal
Bourdon 16'
Tibia 8'

Accomp.
Tibia 8'
Cello 8'
Tibia 4'

Great
Tibia 16'
Tibia 8'
Tibia 4'
Tibia 2'

Tremolo
General Tremolo F
Tibia Leslie Tremolo

Solo
Tibia 16'
Tibia 8'
Tibia 4'

General
Trem Accent

VFM
Reverb II

2. BRASS CHORUS

Pedal
Bourdon 16'
String Bass

Accomp.
Diapason 8'
Tibia 8'
Cello 8'

Great
Brass Trumpet 8'
Oboe Horn 8'
Tibia 4'
Nazard 2-2/3'

Tremolo
General Tremolo L
Tibia Leslie Tremolo

Solo
English Post Horn 8'
Orch Oboe 8'
Sax 8'

General
Solo Trem. Off
Trem Accent

VFM
Reverb I

3. CLARINET - JAZZ

Pedal
Bourdon 16'
String Bass
Tibia 8'

Accomp.
Tibia 8'
Cello 8'
Diapason 8'

Great
Tibia 8'
Vox Humana 8'
Nazard 2-2/3'

Tremolo
General Tremolo L
Tibia Leslie Tremolo

Solo
Clarinet 8'

General
Trem Accent
Reverb

VFM
Reverb II

4. MELLOW JAZZ

Pedal

Tibia 8'

Sustain

Accomp

Cello 8'

Vox Humana 8'

Tibia 8'

Great

Diapason 8'

Tibia 8'

Solo

Clarinet

General

Great F

Reverb

VFM

Reverb III

5. THEATRE ENSEMBLE SHOW TUNES

Pedal

Tuba 16'

Diaphone 16'

Bourdon 16'

Tibia 8'

Accomp to Ped.8'

Accomp

Tuba 8'

Diapason 8'

Cello 8'

Tibia 4'

Great

Trompette 16'

Diapason 16'

Tibia 16'

Vox Humana 16'

Oboe Horn 8'

Diapason 8'

Tibia 8'

Viole De Orch 8'

Vox Humana 8'

Octave 4'

Tibia 4'

Violina 4'

Tibia 2'

Fife 1'

Tremolo

General Tremolo F

Tibia Leslie Tremolo

Solo

Bombarde 16'

Tuba 16'

English Post Horn 8'

Tibia 8'

General

Chorus

Tibia F

Great F

Accomp. F

Solo Trem. Off

Trem Accent

Reverb

VFM

Reverb II

6. WHISPERING REEDS

Pedal

Bourdon 16'

Tibia 8'

Accomp.

Tibia 8'

Cello 8'

Great

Vox Humana 16'

Vox Humana 8'

Tibia 4'

Violina 4'

Tremolo

General Tremolo L

General Tremolo F

Tibia Leslie

Tremolo

Solo

Kinura 16'

Tibia 8'

General

Reverb

Chorus

Trem Accent

VFM

Reverb III

DRAMATIC MUSIC

1. OVERTURES

Pedal
Diaphone 16'
Bourdon 16'
Tibia 8'

Accomp
Diapason 8'
Tibia 8'
Cello 8'
Tibia 4'

Great
Trompette 16'
Diapason 16'
Tibia 16'
Diapason 8'
Tibia 8'
Viole De Orch 8'
Tibia 4'
Nazard 2-2/3'

Tremolo
General Tremolo F
Tibia Leslie Tremolo

Solo
Tuba 16'
Tibia 8'
Tibia 4'

General
Chorus
Tibia F
Accomp. F
Great F
Reverb
Trem Accent
Tibia Harm.

VFM
Reverb II

2. SOLO-THEME SONGS, ETC.

Pedal
Bourdon 16'
Tibia 8'

Accomp
Diapason 8'
Tibia 8'
Cello 8'
Tibia 4'

Great
Trompette 16'
Tibia 16'
Vox Humana 16'
Tibia 4'
Nazard 2-2/3'

Tremolo
General Tremolo L
General Tremolo F
Tibia Leslie Tremolo

Solo
Tibia 8'
Quint 5-1/3'

General
Chorus
Reverb
Tibia F
Great F
Trem Accent
VFM
Reverb I

3. GREAT: FULL ORCHESTRAL EFFECT

Pedal
Bourdon 16'
Tibia 8'
Acc to Ped. 8'

Accomp
Diapason 8'
Tibia 8'
Cello 8'

Great
Diapason 16'
Tibia 16'
Vox Humana 16'
Oboe Horn 8'
Diapason 8'
Tibia 8'
Viole De Orch 8'
Tibia 4'

Tremolo
General Tremolo F
Tibia Leslie Tremolo

Solo
Orch Oboe 8'
Sax 8'
Tibia 8'
Tibia 4'

General
Chorus
Tibia F
Accomp. F
Great F
Trem Accent
Tibia Harm.
Reverb

VFM
Reverb II

4. ORCHESTRAL OBOE

Pedal
Bourdon 16'

Accomp
Cello 8'

Great
Oboe Horn 8'
Nazard 2-2/3'

Tremolo
General Tremolo L
Tibia Leslie Tremolo

Solo
Orch Oboe 8'

General
Great F
Reverb
Trem Accent

VFM
Reverb I

5. TUBA SOLO WITH ACCOMPANIMENT
STRING AND VOX

Pedal
Bourdon 16'
Sustain
Tibia

Accomp
Cello 8'
Vox Humana 8'
Acc. to Acc. 4'
Tibia 8'

Great
Tibia 8'
Tibia 2'

Solo
Tuba 8'
Tibia 4'

General
Reverb
Trem Accent

Tremolo
General Tremolo L & F
Tibia Leslie Tremolo

MUSIC EVERYBODY LOVES

1. VIOLIN SOLO -
HARP. ACCOMP.

Pedal
Bourdon 16'

Accomp
Tibia 8'

Great
Viola De Orch 8'

Tremolo
General Tremolo F

Solo
Tibia 8'

General
Sustain On
Great F
Reverb
Trem Accent

VFM
Reverb II

2. HORN SOLO

Pedal
Bourdon 16'

Accomp
Diapason 8'
Tibia 8'

Great
Diapason 8'
Tibia 8'
Tibia 4'
Nazard 2-2/3'

Tremolo
General Tremolo L

Solo
Tuba 16'
Tibia 16'
Quint 5-1/3'

General
Chorus
Reverb
Tibia F
Trem Accent

VFM
Reverb II

3. FULL ORCHESTRAL SOLO

Pedal
Bourdon 16'
Tibia 8'

Accomp
Diapason 8'
Cello 8'
Echo Horn 8'

Great
Diapason 16'
Bass Voice 16'
Diapason 8'
Tibia 8'
Viole De Orch 8'
Tibia 4'
Nazard 2-2/3'

Tremolo
General Tremolo F

General
Chorus On
Great F
Tibia F
Trem Accent

VFM
Reverb II

4. TIBIA SOLO

Pedal
Bourdon 16'
Sustain Pedal

Accomp
Cello 8'
Acc. to Acc. 4'

Great
Tibia 8' or 4'

Tremolo
General Tremolo L
General Tremolo F
Tibia Leslie Tremolo

Solo
Tibia 8'
Quint 5-1/3'

General
Reverb
Chorus
Tibia F
Trem Accent

VFM
Reverb II

5. TENOR HORN SOLO

Pedal
Bourdon 16'
Tibia 8'

Accomp
Diapason 8'

Great
Diapason 16'
Tibia 16'
Tibia 8'

Tremolo
General Tremolo F
Tibia Leslie Tremolo

Solo
Tuba 16'
Tibia 16'
Tibia 8'

General
Chorus
Tibia F
Great F
Reverb
Trem Accent

VFM
Reverb II

TUNES & BALLADS

1. SOLO FOR THEME SONGS

<u>Pedal</u> Bourdon 16' Tibia 8'	<u>Great</u> Trompette 16' Diapason 16' Tibia 16' Bass Viole 16' Vox Humana 8' Tibia 4' Nazard 2-2/3'	<u>Tremolo</u> General Tremolo L General Tremolo F Tibia Leslie Tremolo	<u>General</u> Chorus Tibia F Great F Trem Accent
<u>Accomp</u> Tibia 8' Cello 8' Tibia 4'		<u>Solo</u> Kinura 16' Quint 5-1/3'	<u>VFM</u> Reverb III

2. MELLOW SOLO FOR
SMOOTH MELODIES

Pedal

Bourdon 16'
Tibia 8'

Accomp

Tibia 8'
Diapason 8'
Tibia 4'

Great

Diapason 16'
Tibia 16'
Bass Viole 16'
Tibia 8'
Tibia 4'

Tremolo

General Tremolo F
Tibia Leslie Tremolo

Solo

Tuba 16'
Tibia 16'
Tibia 8'

General

Chorus On
Tibia F
Great F
Reverb I
Trem Accent

VFM

Reverb III

3. VOX HUMANA & TIBIAS
FOR CLOSE HARMONY

Pedal

Bourdon 16'
Tibia 8'

Accomp

Tibia 8'
Cello 8'
Acc. to Acc. 4'

Great

Vox Humana 8'
Tibia 4'
Nazard 2-2/3'
Tibia 2'

Tremolo

General Tremolo L
General Tremolo F
Tibia Leslie Tremolo

Solo

Kinura 16'
Tibia 8'

General

Chorus
Reverb
Great F
Trem Accent
Tibia Harm.

VFM

Reverb II

4. FOUNDATIONAL
THEATRE ORGAN

Pedal

Diaphone 16'
Bourdon 16'
Tibia 8'
Acc. to Ped. 8'

Accomp

Diapason 8'
Tibia 8'
Tibia 4'

Great

Diapason 16'
Tibia 16'
Diapason 8'
Tibia 8'
Octave 4'
Tibia 4'

Tremolo

General Tremolo F
Tibia Leslie Tremolo

Solo

Tibia 16'
Tibia 8'
Tibia 4'

General

Chorus
Tibia F
Great
Accomp. F
Reverb
Tibia Harm.
Trem Accent

VFM

Reverb II

5. ECHO CHORUS FOR CLOSE HARMONY

Pedal

Bourdon 16'
Tibia 8'

Accomp

Tibia 8'
Cello 8'
Vox Humana 8'

Great

Bass Viole 16'
Viole De Orch 8'
Tibia 4'

Violina 4'
Nazard 2-2/3' - Opt.

Tremolo

General Tremolo F
Tibia Leslie Tremolo

Solo

Tibia 16'
Tibia 4'

General

Reverb
Chorus
Great F
Accomp. F
Trem Accent

VFM

Reverb II

EXTRA POP VARIETY

1. TENOR SOLO WITH
HARP ACCOMP.
(Play in Low
Register on
Great Keyboard)
- Pedal
Bourdon 16'
Sustain Pedal
Tibia 8'
- Accomp
Tibia 8'
Cello 8'
- Great
Brass Trumpet 8'
Oboe Horn 8'
Vox Humana 8'
Tibia 4'
Nazard 2-2/3'
- Tremolo
General Tremolo F
Tibia Leslie Tremolo
- Solo
Sax 8'
Tibia 8'
Tibia 4'
- General
Reverb
Chorus
Great F
Accomp. F
Tibia F
Trem Accent
- VFM
Reverb II
2. R. H. STRING, VOX, TIBIA (ACCOMP.-GT)
L. H. BARITONE SOLO (ACCOMP.OR SOLO)
- Pedal
Bourdon 16'
Tibia 8'
- Accomp
Diapason 8'
Tibia 8'
Tibia 4'
- Great
Bass Viole 16'
Vox Humana 16'
Viole De Orch 8'
Vox Humana 8'
Tibia 4'
Violina 4'
- Tremolo
General Tremolo F
Tibia Leslie Tremolo
- Solo
Bombarde 16'
Tuba 16'
Tibia 16'
Quint 5-1/3'
- General
Chorus
Tibia F
Accomp. F
Trem Accent
- VFM
Reverb II

3. TIBIAS FOR
OPEN HARMONY

Pedal
Bourdon 16'
Sustain Pedal

Accomp
Cello 8'
Tibia 4'

Great
Tibia 8'
Tibia 2'

Tremolo
General Tremolo L
General Tremolo F
Tibia Leslie Tremolo

Solo
Tibia 16'
Tibia 4'

General
Chorus
Tibia F
Trem Accent

VFM
Reverb II

4. BRASS CHORUS - CHORDS
OR SINGLE NOTES

Pedal
Bourdon 16'
String Bass
Tibia 8'

Accomp
Tibia 8'
Cello 8'
Diapason 8'

Great
Brass Trumpet 8'
Oboe Horn 8'
Tibia 8'
Vox Humana 8'
Tibia 4'

Tremolo
General Tremolo F
Tibia Leslie Tremolo

Solo
English Post Horn 8'
Sax 8'
Tibia 8'
Tibia 4'

General
Chord
Great F
Reverb

VFM
Reverb II

TIBIA HARM.

5. POWERFUL SOLO FOR
GREAT OR SOLO KEYBOARD

Pedal
Diaphone 16'
Bourdon 16'
Tibia 8'

Accomp
Diapason 8'
Tibia 8'
Cello 8'
Tibia 4'

Great
Trompette 16'
Diapason 16'
Tibia 16'
Vox Humana 16'
Oboe Horn 8'
Diapason 8'
Tibia 8'
Tibia 4'

Tremolo
General Tremolo F
Tibia Leslie Tremolo

Solo
Bombarde 16'
Tuba 16'
Tibia 16'
Tibia 8'
Tibia 4'

General
Chorus
Tibia F
Great F
Trem Accent

VFM
Reverb I

MORE POP VARIETY

1. LIGHT FAST SHOW TUNES

Pedal

Bourdon 16'
Tibia 8'
Acc. to Ped. 8'

Accomp

Tibia 8'
Cello 8'
Tibia 4'
Acc. to Acc. 4'

Great

Bass Viole 16'
Tibia 8'
Viole De Orch 8'
Tibia 4'
Violina 4'
Tibia 2'

Tremolo

General Tremolo L
General Tremolo F
Tibia Leslie Tremolo

Solo

Kinura 16'
Tibia 8'

General

Chorus
Great F
Solo Trem. Off
Reverb
Trem Accent
Tibia Harm.

VFM

Reverb II

2. BALLADS - FILLED
IN CHORDS

Pedal

Bourdon 16'
Tibia 8'

Accomp

Diapason 8'
Tibia 4'

Great

Diapason 8'
Tibia 8'
Vox Humana 8'
Tibia 4'
Nazard 2-2/3'

Tremolo

General Tremolo F
Tibia Leslie Tremolo

Solo

Clarinet 8'
Sax 8'
Tibia 4'

General

Chorus
Tibia F
Great F
Reverb
Tibia Harm.
Trem Accent
VFM
Reverb II

3. WHISTLE EFFECTS

Pedal

Bourdon 16'
Tibia 8'

Accomp

Cello 8'

Great

Tibia 2'

Tremolo

General Tremolo F
Tibia Leslie
Tremolo

Solo

Tibia 4'

General

Chorus
Reverb
Tibia F
Trem Accent

VFM

Reverb III

4. MOOD MUSIC BACKGROUND THEMES

Pedal

Bourdon 16'
Tibia 8'

Accomp

Cello 8'
Acc. to Acc. 4'

Great

Oboe Horn 8'
Tibia 8'
Vox Humana 8'
Nazard 2-2/3'

Tremolo

General Tremolo F
Tibia Leslie Tremolo

Solo

Orch Oboe 8'
Tibia 4'

General

Chorus
Great F
Tibia F
Solo Trem. Off
Reverb
Tibia Harm.

VFM

Reverb II

5. ORIENTAL SOLO

Pedal

Bourdon 16'
Sustain Pedal

Accomp

Tibia 8'

Great

Oboe Horn 8'
Vox Humana 8'
Nazard 2-2/3'

Tremolo

General Tremolo L
Tibia Leslie Tremolo

Solo

Kinura 16'
Quint 5-1/3'

General

Reverb
Solo Trem. Off
Great F
Tibia Harm.
Trem Accent

VFM

Reverb III

REVERB & SUSTAIN EFFECTS

1. CHIMES

Pedal
Bourdon 16'

Accomp
Chime

Great
Diapason 16'
Diapason 8'
Octave 4'

General
Chorus
Tibia F
Reverb

1 VFM
Reverb II

2. MUSIC BOX VARIETY

Pedal
Bourdon 16'
Tibia 8'

Accomp
Tibia 8'
Tibia 4'

Great
Tibia 8'
Tibia 2'
Fife 1'

Solo
Tibia 16'
Tibia 4'

General
Sustain
Tibia F
Calliope Tuning

VFM
Reverb

3. CATHEDRAL ORGAN

Pedal
Diaphone 16'
Bourdon 16'
Tibia 8'
Acc. to Ped. 8'

Accomp
Diapason 8'
Tibia 8'
Cello 8'
Acc. to Acc. 4'
Tibia 4'

Great
Diapason 16'
Bass Viole 16'
Oboe Horn 8'
Diapason 8'
Tibia 8'
Viole De Orch 8'
Octave 4'
Tibia 4'
Tibia 2'

Tremolo
Tibia Leslie Celeste

Solo
Tuba 16'
Tibia 16'
Tibia 8'
Tibia 4'

General
Chorus
Reverb
Great F
Accomp. F

VFM
Reverb I

4. BALLROOM ORGAN

Pedal

Diaphone 16'
Bourdon 16'
Tibia 8'
Acc. to Ped. 8'

Accomp

Diapason 8'
Tibia 8'
Cello 8'
Tibia 4'

Great

Diapason 16'
Tibia 16'
Bass Viole 16'
Tibia 8'
Viole De Orch 8'
Tibia 4'
Violina 4'
Tibia 2'

Tremolo

General Tremolo F
Tibia Leslie Tremolo

Solo

Tuba 16'
Tibia 16'
Tibia 8'
Tibia 4'

General

Chorus
Reverb
Tibia F
Great F

VFM

Reverb II

5. BELLS WITH ACCOMP.

Pedal

Bourdon 16'
Acc. to Ped. 8'

Accomp

Cello 8' - ~~DIAP~~
Acc. to Acc. 4'

Great

Tibia 8'
Nazard 2-2/3'
Fife 1'

Solo

Tibia 8'
Tibia 4'

General

Chorus
Sustain
Tibia F

VFM

Reverb II

6. WET SOUND

Pedal

Bourdon 16'
Sustain

Accomp

Diapason 8'
Cello 8'

Great

Tibia 8'
Fife 1'

General

Reverb
Sustain

VFM

Reverb II
String Harp
Tibia Repeat



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has always been
a tradition

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