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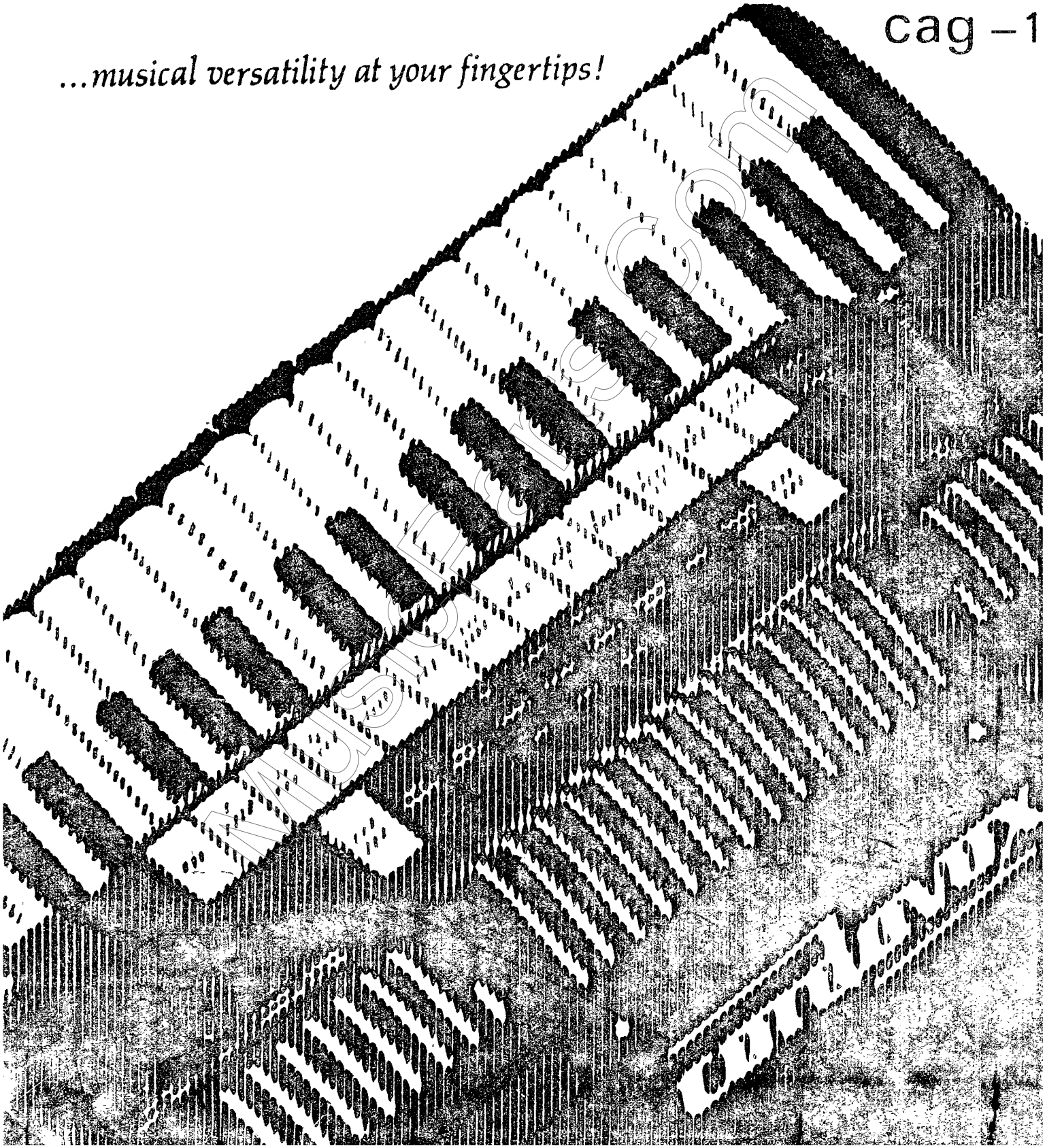
OWNER'S MANUAL

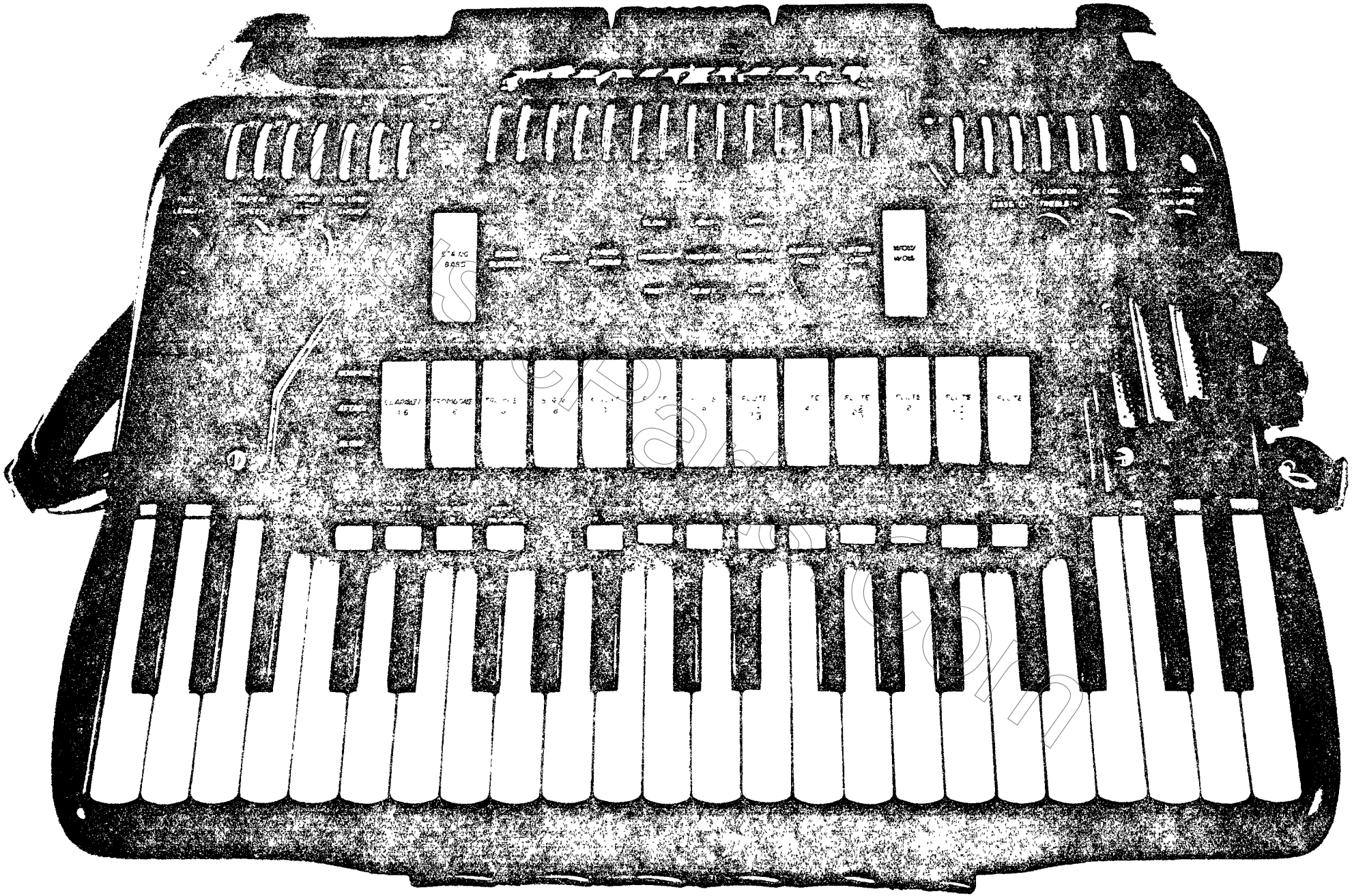
MODELS
SUPER IV
&
SUPER V

cordovox

cag –1

...musical versatility at your fingertips!





introduction

Originally, the word "stop" in a pipe organ referred to a control which "stopped" the air to a specific group of pipes. Later it signified a set of pipes, all of which produced the same tone color. With developments in the 20th century, organs now have two classes of stops—"speaking" stops which bring forth the actual voices or tones, and "mechanical" stops which by themselves produce no tone but create different effects on the individual speaking stops.

In this section we will cover first voice tabs so you will know something about each voice and its principal use. Following that, each of the control tabs will be covered.

controls
AND WHAT THEY MEAN

Speaking stops or voices

In the field of accordion terminology, the subject of stops or voices might appear complex; however, it is really quite simple. Voices fall into families known as Flute, String and Reed. Flute tones are described as pure and round, very mellow and with practically no overtones. The opposite are the String tones which have a vibrant, keen quality that in certain voices can be almost biting or crisp--they often resemble the string instruments in an orchestra. The Reed tones defy description as a group because there are so many varieties. They are quite individual and provide complete contrast to other voices. They make outstanding solo voices and are extremely effective in the creation of orchestra coloring.

You will note that the voices in your Cordovox are truly instrumental and faithfully duplicate the sound of the individual instruments for which they are named.

FOOTAGE

As you begin to become accustomed to your Cordovox, you will notice a number that follows after each voice. For instance, you have a Trombone 16′, Flute 8′ and so forth. This is the familiar "foot" symbol, so you speak of organ voices as "Trombone 16 foot," "Flute 8 foot," etc.

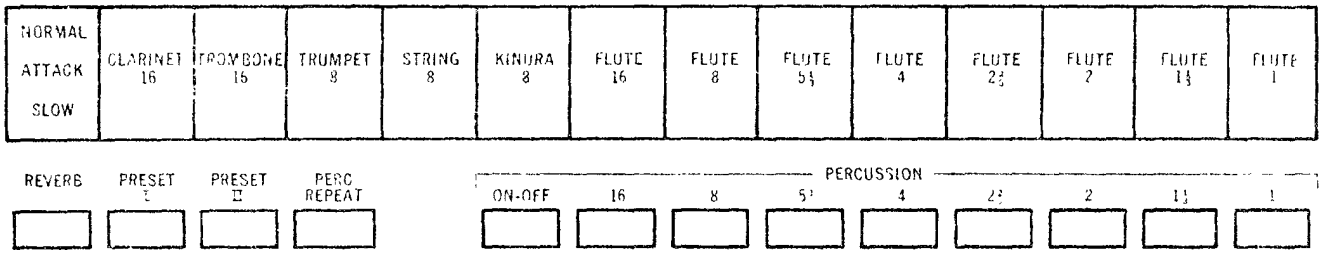
This sytem of voice identification simply follows a practice begun with the original pipe organ. When actual pipes are used to create the tones of an organ, each voice is identified by the longest pipe in the group of pipes that create that tone. For instance, the longest pipe in the group of pipes that create the Flute 8′ tone is, in a pipe organ, 8 feet long.

Therefore, you can readily experiment and find that as you play the middle C you can produce tones an octave below the Flute 8′ by turning on the Flute 16′. You can play a tone an octave above by turning on the Flute 4′. Another octave higher is produced by the Flute 2′.

Flute 2 2/3′ produces tones in other than even octaves. Again, holding middle C with the Flute 8′ tab on, add the Flute 2 2/3′. You will hear a tone that is an octave and a fifth (a twelfth) above middle C, which is a G.

If you turn on all the Flute tabs, you will hear eight different tones in the Flute family, so you have in the language of the organist, "coupled" eight sets of pipes. Thus, every time you press a single key on the manual, you will produce eight tones. If you play a four note chord, you will hear 32 tones. It is this feature that gives the organ its full body and richness of tone.

Keep in mind that 8′ is the basic or concert pitch such as you hear in a piano. Then you will find it easy to remember that a 16′ voice sounds one octave lower, a 4′ voice one octave higher, a 2′ voice two octaves higher, and so forth.



voice controls

ATTACK *(Normal-Slow)*

With this tab in the Normal position, the response of all Solo Manual voices is instant at the time you touch a key. However, if you move this tab to the Slow position, you will notice just the slightest hesitation between the time you depress the key and the time the voice "speaks." This delay can be for duplicating an accordion or large pipe organ. It also allows you to change the character of your music from one extreme to another with the touch of a tab.

For example, with these two types of "attack" you can play two types of clarinet. With the Attack tab in the Slow position, your clarinet will have the soft attack of the French instrument. When the tab is returned to the Normal position, the attack will be immediate and brilliant. These variations, and others you will discover for yourself, will give your music versatility and make it more enjoyable for you to play.

CLARINET 16' *(Reed Family)*

This is an excellent solo stop and a true clarinet voice. When played without a vibrato, it closely resembles the orchestral clarinet because it has a smooth, hollow, reed tone of great beauty. It not only possesses the richness of the orchestral clarinet, but in the middle portion of the keyboard, it is superior to the orchestral instrument because it is less shrill. When combined with the Flute 2 2/3', (and some sustain), many unusual and "oriental" effects can be obtained.

TROMBONE 16' *(Reed Family)*

Principally, the function of this stop is similar to that of the bass trombone in an orchestra. The tone of the Trombone 16' is smooth and full of beauty as a solo voice. In the lower register it is dominant and forceful—in the middle and higher range, it is mellow and pleasing. To reproduce the orchestral instrument, use the Vibrato setting of Slow-Heavy, and, for popular music, occasionally use the Glide.

TRUMPET 8' *(Reed Family)*

This is a bright, silvery voice with just sufficient brassiness to give it true character. When played as a solo in the middle register of the keyboard with a Slow-Light Vibrato, this stop, to some extent, produces the effect of an orchestral trumpet. Quite often, it is used to combine with other stops to give a brilliance to the music being played. For popular music, the addition of the Fast-Heavy Vibrato is most desirable.

STRING 8' *(String Family)*

This is a foundation stop which is appreciated by the organist because of its fine quality. When played without a vibrato you will hear the rich harmonics of a fine pipe organ. With the Fast-Heavy Vibrato in the upper register, it closely resembles the fullness of an orchestral violin. By playing in the lower portion of the keyboard a viola effect can be obtained with the use of the Slow-Heavy Vibrato. In combination with other voices, this string tone adds a richness and brilliance to the tone quality.

KINURA 8' *(Reed Family)*

The name of this most interesting voice is derived from a Greek work for "harp" yet the Kinura tones are far more similar to the sound of the Reed Family to which it belongs. Played alone, the Kinura may be said to resemble the fabled Oboe-like horns reminiscent of the Far East. But it is far more valuable as a reinforcing voice adding color and harmonics to the other voices.

FLUTE 16' *(Flute Family)*

This is a basic theater organ voice with the deep, mellow tone of the pure flute family. It is pitched one octave below the Flute 8. Its clear, reposeful quality makes it ideal for a flute ensemble. In combination with other voices, it lends a strength, or body, to the registration.

FLUTE 8' *(Flute Family)*

This voice is a companion to the Flute 16 but plays one octave higher. Of all the voices on the organ, this one lends itself most readily and efficiently to combining perfectly with the voices of every other family. You will find this voice used most frequently.

FLUTE 5 1/3' *(Flute Family)*

This voice should *never* be played alone. The reason is that it produces a tone a "fifth" above the key which is depressed. In other words, when you play a "C," only the

"G" five notes above will be heard. This voice is a must on all fine organs. In combination with other stops, it adds a rich coloring. In combination with the Clarinet, Trombone and other voices (played with the vibrato), it gives an "Oriental" atmosphere to any melody.

FLUTE 4' *(Flute Family)*

This voice is typical of the clear, clean Flutes and is the "little brother" of the 8 and 16 Flutes. It plays one octave higher than the Flute 8 and two octaves higher than the Flute 16. When you play arpeggios without vibrato, the result will be celeste and bell-like tones, you will also note a brightness and keen quality when you combine this with other voices. When the Flute 4 is played with the long sustain and combined with the Flute 16, it creates an "echo chamber" effect.

FLUTE 2 2/3' *(Flute Family)*

This voice should never be played alone. The reason is that it produces a tone a "twelfth" above the key which is pressed. In other words, when you hold a "C" only the "G" twelve notes above "C" will be heard—if you press a "D." only the "A," twelve notes above the "D," will be heard. When the Flute 2 2/3 is used in combination with other voices, it reinforces the upper harmonics and provides additional color and brilliance.

FLUTE 2' *(Flute Family)*

This voice is pitched two octaves above the Flute 8. The duty of the Flute 2 is, principally, to extend the range of the 8 and 4 Flutes in the high register and add brilliance to the flute ensemble. Its beauty of tone and clarity of pitch make it effective with any registration.

FLUTE 1 1/3' *(Flute Family)*

In common with the Flute 2 2/3, this voice should never be played alone. It produces a tone a "twenty-fourth" above the key which is pressed. In other words, when you hold a "C," only the "G" twenty-four notes above the "C" will be heard. The best use for this voice is to reinforce the upper harmonics and provide additional color and brilliance.

FLUTE 1' *(Flute Family)*

This brilliant Flute voice is pitched three octaves above the Flute 8, and like the Flute 2, its principal duty is to extend the range of the 8' and 4' Flutes in the high register. The "whistling" piercing quality of the Flute 1 in its highest compass is quite powerful, making it of great value in both solo work and artistic registration.

PRESET I & PRESET II

These white push-button pistons control a combination of voice tabs so the player can quickly select or change registrations as he plays.

PRESET I will turn on a selection of Flute voices for a smooth, singing flute sound. The voices used are the Flute 16, 8, 5 1/3 and 4 with the volume accented on 16 and 8.

PRESET II uses all the Flute voices which, of course, gives a much brighter sound since the higher footages are added.

PERCUSSION

The Percussion section of your new Cordovox will prove to be one of the most exciting additions to a musical instrument. The Percussion effect will add that attack sound that you hear when a player strikes the bars of a Marimba or the keyboard of a piano. The best way to discover its various effects is to experiment with it freely.

To turn "On" the Percussion you must depress the "On-Off" Piston.

The Percussion, which is available on eight footages, is not only an additional effect to the other voices but a sound that can be used alone. The eight percussion stops have an independent control (Perc. Length) so that you can select the amount of decay you desire.

NOTE: If you are using a Flute voice and wish to use the Percussion stop immediately below it—the Percussion stop will cancel out the Flute voice.

EXAMPLE: If the Flute 8 is in use and you wish to use Percussion 8, you will automatically cancel the Flute 8 when the Percussion 8 is depressed.

You may reactivate the Flute 8 by —

1. Releasing the Percussion 8 tab, or
2. Releasing the "On-Off" Piston.

Try some of these combinations —

1. "Perc. On", "Perc. 2", "Flute 16". Play staccato style.
2. Same as above, but add "Sustain Long."
3. "Perc. 8", "Perc. Repeat", "Sustain Long." Play staccato style.

Other suggestions will be found in the section titled "Registrations."

Percussion is a very bright and happy effect and is most useful in faster tempo songs, songs with a heavy beat and in duplicating certain instrumental sounds such as piano, guitar or other instruments that have that sharp attack sound.

PERCUSSION REPEAT

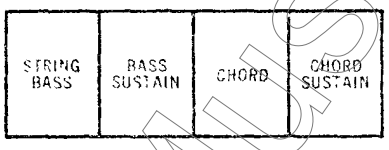
The Percussion Repeat feature of the Cordovox, in addition to providing many unusual musical and novelty effects, is also used to produce the sound of a marimba, xylophone or, in fact, any instrument in which the player repeats a single note or a chord several times. When a key is struck with the Percussion Repeat Piston turned on, the sound of that note being struck is automatically repeated over and over while the key is held down. The resultant sound is very much the same as if you were striking the same note again and again. Percussion Repeat must be used with any of the Percussion Voices. You will find that an amazing number of unusual effects can be created with various combinations of these voices.

REVERB

Reverberation of a most authentic nature can be obtained with your new Cordovox. Use any selection of voices and play in the conventional manner. As with any organ if acoustics are poor (due to smallness of the room, carpeting, draperies, and other factors which deaden sound) the resulting organ tone will seem suppressed and restricted in its tonal quality. Now, introduce the Reverb feature. You will notice that the walls of the room seem to disappear because you have added a natural reverberation which normally could come only from a large vaulted chamber or auditorium.

This is true reverberation whose effect is heard throughout the entire organ and is especially useful in brightening the sound. Do not hesitate to use Reverberation at any time. Often, Reverberation is more suitable in bright, up-tempo songs than Sustain. It is a matter of personal preference as to when you will use Reverb. The amount of Reverb is selected on the Control Panel of the Amp/Generator. Once this is set on the Amp/Generator you control the Reverb from the Accordion by using the designated tab. Depress to turn it on – release to turn it off.

bass & chord control tabs



STRING BASS

A colorful stop voiced with the foundational characteristics of the flute as well as the richness of the string. This beauty of voicing gives the clear, resonant tones of the "String Bass" section of an orchestra–providing the depth and foundation to the music you play.

BASS SUSTAIN

For a "bass fiddle" effect, add Bass Sustain and play the Bass notes with a light, quick touch.

CHORD

To activate the chord voice in the chord section of the accordion depress the "Chord" tab.

CHORD SUSTAIN

When the "Chord Sustain" tab is depressed, the chord voice will sustain after the button is released. This feature can be very effective when a "Piano-type" accompaniment is necessary.

mechanical controls

AND THEIR OPERATIONS

As mentioned previously in the introduction to the Speaking Voices, Mechanical Stops do not create tones, but instead produce many different variations and functions on each of the Speaking Voices. Vibrato, Sustain, Wow Wow and all the others, each impart their own distinctive character to the regular Cordovox organ voices. However, if tabs such as these are turned on, but all the voice tabs turned off, you will hear no sound from the organ. In short, they affect the organ tones, but they are mechanically incapable of producing tone.

SLOW VIBRATO FAST	LIGHT VIBRATO HEAVY	OFF VIBRATO ON	SUSTAIN MED	SUSTAIN LONG	WOW WOW

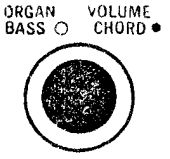
PERCUSSION LENGTH

When using Percussion (as described previously) it is necessary to select the length of the Percussion. A special control is provided. To have a long "decay" turn the control to the right. For short "decay" turn the control to the left. Any setting between extreme left and extreme right will give varying degrees of "decay" length. The amount of Percussion length is determined by the type and style of music being played; remember, the Flute, Reed and String voices are not affected by Percussion so that many combinations are available by adding the desired amount of Percussion to any of these voices—individually or in combination. Experimenting with these combinations will produce hundreds of effects.

REPEAT SPEED CONTROL

The control (so marked) on the grill is the Speed Control for the Repeat Percussion feature. With this control you can select the Repeat speed. The speed you select will depend entirely on the song, the tempo, the type of music and the instrument you are simulating. Therefore, personal preference should be the determining factor in selecting the speed.

ORGAN VOLUME



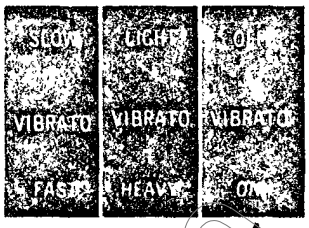
These dual controls regulate the volume for the Bass and Chord sections of the organ voices.

The Bass volume is regulated with the outer control knob while the Chord volume is regulated with the inner control knob.

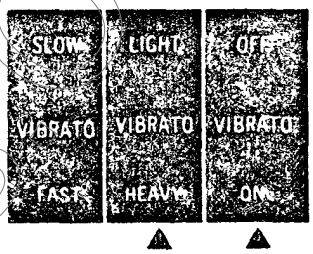
VIBRATO TABS

The Vibrato effect on the Cordovox is one of the most appealing and interesting effects provided on any organ. Vibrato is the variance in frequency of a tone. Vibrato changes pitch up and down. This is the effect most noticeable in a singer's voice and in orchestral stringed instruments. With this perfectly controllable feature, the player can completely change the character of a voice and suit his ensembles to any purpose.

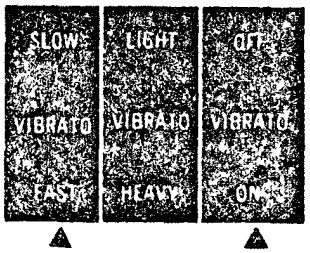
Normally, you will select a Vibrato setting for a particular song and stay with it throughout the entire song. It is often interesting and appealing, however, to change Vibrato as you play to give the music a variation and interest. As with most things musical, personal taste and preference will dictate the proper settings.



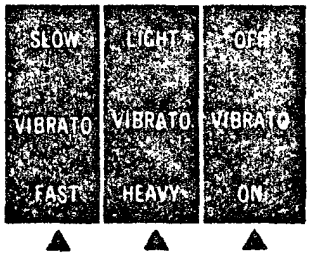
The Vibrato Off-On tab is the main Vibrato control. With this tab in the Off position, no vibrato will be heard. With this tab in the On position, the settings of the other two tabs will govern the type of Vibrato. Here, you have a combination of Slow and Light Vibrato useful in light classical, operatic or church music.



With the Vibrato turned on and the Vibrato Light-Heavy tab in the Heavy position, the depth of the Vibrato, or the variance of the tone above and below pitch, is more pronounced. This combination will provide the slow, heavy Vibrato often heard in guitar and trombone solos.

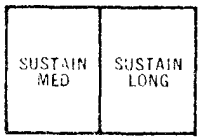


The third tab, Vibrato Slow-Fast, governs the speed of the Vibrato effect. The above combination provides a Fast and Light Vibrato that suits almost any type of music.



A fourth Vibrato position is the above with all tabs in the On position and provides a Fast and Heavy Vibrato effect, which will be useful in most ballad, popular and theater music.

SUSTAIN



Two tabs at the right end of the upper row provide organ sustaining effect for the melody voices of the Cordovox.

With the Sustain at Long, voices will sustain, that is continue to sound, for about two seconds after the key is released. With the Sustain at Medium, they will sustain for about one second. With these two degrees of sustain (plus the Bass Sustain) many beautiful and unusual effects can be played. The Sustain provides a smooth flow from note to note, and in addition makes possible authentic reverberation and echo chamber effects.

Reverberation might be described as multiple reflection of sound in a room—the sound you hear in a large auditorium. However, if acoustics are poor because of factors which deaden sound (such as carpeting, draperies, or smallness of the room), musical tone will seem suppressed. But introduce the Cordovox Medium Sustain and later the Long Sustain, and you will notice that the walls seem to disappear; you have added the sound of natural reverberation which is normally present only in large rooms, where the sound would echo and improve tone. With the Sustain, your Cordovox will sound beautiful in any room, no matter how small or acoustically "dead" it may be.

Echo chamber effects of great beauty can be achieved with the Cordovox, using a combination of accordion and organ sounds with the Sustain. You will want to try these sounds for yourself.

In addition, the Sustain is especially effective in duplicating the sounds of instruments such as Marimba, Celeste, Xylophone, Harpsichord, and others which are percussive instruments that require a sustaining quality.

WOW WOW & WOW WOW VOLUME

This section includes two controls. To obtain the Wow Wow effects, depress the tab marked Wow Wow. Next, select the organ volume by adjusting the "Wow Wow" volume control to the desired setting. The expression pedal now becomes the means of producing the Wow Wow sound and ceases to function as a volume control device. Just pump the expression pedal up and down when playing and you produce this intriguing new sound.

The Wow Wow sound was once the exclusive effect of the trumpet player. But, thanks to modern electronic advances, you may now employ this sound in the music you play on your Cordovox.

The Wow Wow controls effect all voices on the Treble keyboard. As you familiarize yourself with the new sound, you will discover how effective it will be in putting new life in your music, and in throwing in delightful musical "exclamations."

cordovox glide control

There are many reasons why your Cordovox is an exciting and superior musical instrument, and the Glide Control is one of them. This feature enhances the orchestral voices of the clarinet, strings, and flutes in a most wonderful way. Musicians everywhere—amateur and professional—have called it the greatest organ development of recent years. So it is good news that the Glide Control is available on the Cordovox.

When you have become familiar with your Cordovox and the basic controls already discussed, you will be ready to move into use of the Cordovox Glide Control.

The Glide Control is on the upper right side of the Expression Pedal. To use the Glide, roll your foot slightly to the right, depressing the foot pedal a little. This allows the entire instrument to "flat" about a semitone, and it will stay that way so long as you hold the Glide Control down. Also, Vibrato stops completely and automatically when you press the Glide Control. The moment you release the Glide Control, the tones "glide" back to normal pitch and vibrato as determined by the setting of the tabs.

For the best playing technique, the Glide Control should be pressed with the foot a split second before certain keyboard notes are played—then released at once.

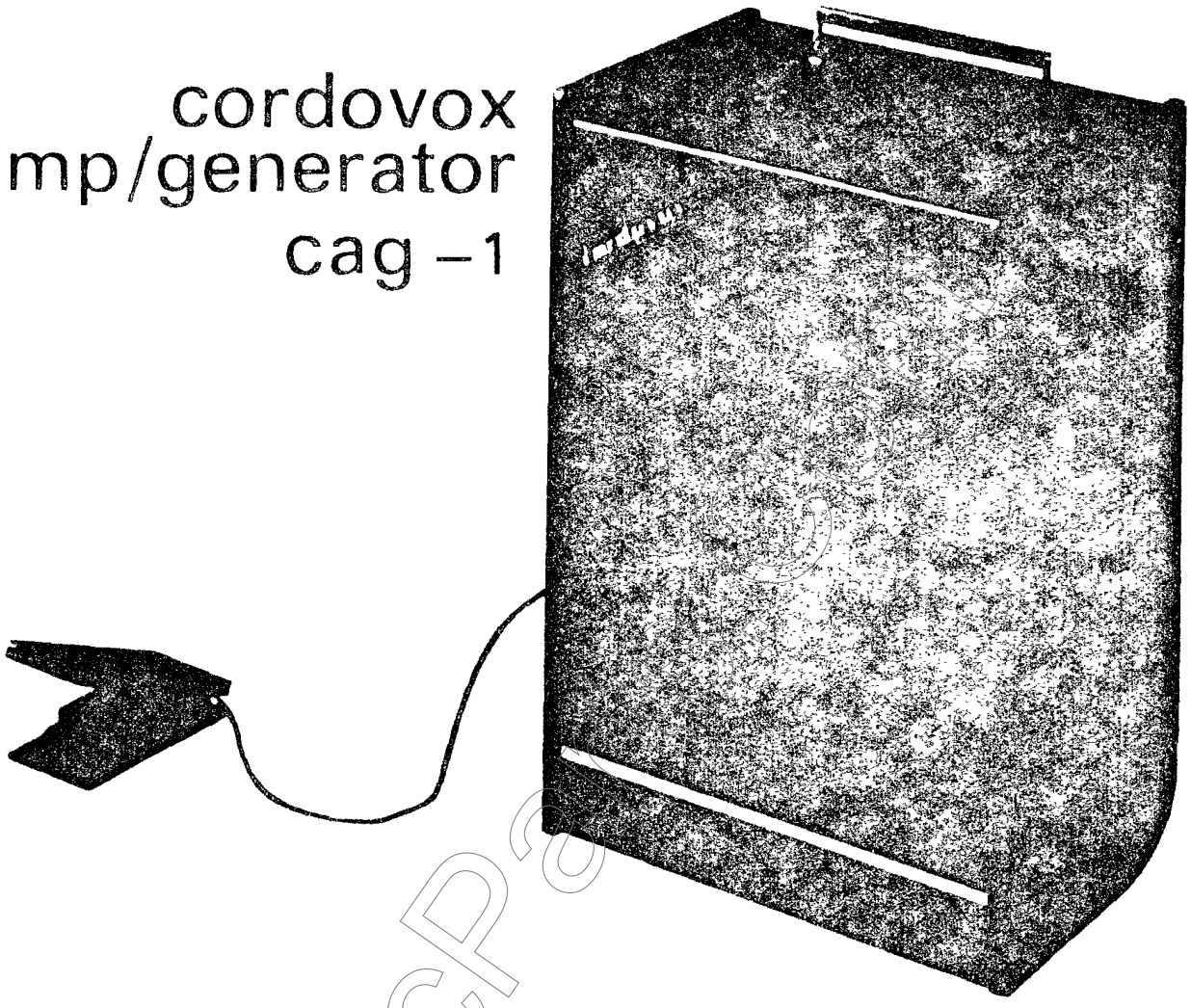
For a realistic string "glissando", use the String 8 tab with the Glide Control and Slow-Heavy Vibrato. Try Victor Herbert's beautiful "Sympathy" or any of your favorite violin selections. The Glide will supply the "glissando" of the strings. Adding the treble Sustain will give the effect of "singing strings."

For Hawaiian Guitar effects, use the Clarinet with a Slow-Heavy Vibrato, the Flute with a Fast-Heavy Vibrato, or a combination of appropriate tabs with any Hawaiian selection. Use the Sustain and play in a staccato fashion. Press the Glide the instant you strike a key, and release it the instant you release the key. (However, do not abuse the Glide by using it too frequently.) The realism of this Hawaiian Guitar effect will amaze you.

With a few minutes of practice, you will become adept in using the Glide Control. As time goes on and as your ability improves, you will find more and more occasions for using the Glide. To improve quickly, listen carefully to records, radio, and television. Pay particular attention to the way musicians play their instruments.

Whenever you try different effects with the Glide Control, remember to select the correct vibrato. Making sure of this is just as important as selecting the proper voices.

cordovox amp/generator cag –1



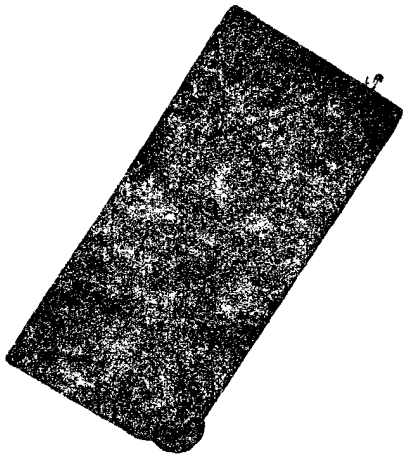
The Cordovox Amp/Generator contains both the amplifier and organ generator in one easy-to-move cabinet. The most advanced production techniques, using integrated circuits, make it possible to build the entire organ generator into the same cabinet with the amplifier.

The power output of the amplifier is approximately 80 watts R.M.S. It will deliver almost 200 watts of music power.

The expression pedal is stored at the bottom of the cabinet.

SPECIFICATIONS

Depth	15¼"
Width	22¼ '
Height	32¾"
Weight	Est. 80 lbs
Power	Approx. 80 watts R.M.S.
Speakers	One 15" Low Range
	One 9" x 14" Mid Range
	Two 3" High Range
Circuit Breaker	
Color	Black



The photograph shown above illustrates how the amp/generator cabinet may be moved on the wheels located at the rear of the cabinet. These wheels are large enough so that the cabinet may be moved up or downstairs very easily.

The controls for the amplified accordion are located above the firing cable plug on the grille. The dual control is for volume (lower control for the bass side and upper control for the treble side). The tone control operates for both bass and treble.

SUPER IV-M (CG-4M) MUSETTE TUNING

The Musette-tuned accordion (optional), offers the player the added variety of Continental-style accordion. In this instrument, the Piccolo (High) reed block is replaced by a second Clarinet (middle) reed block which is tuned slightly higher than the regular Clarinet reed block.

On the Musette-tuned instrument the registers are: Cancel, Bassoon, Bandoneon, Musette, Clarinet and Master. You will find the Musette switch excellent for French-style, Continental and/or Polka music.

SUPER V-M (CG-5M) MUSETTE TUNING

On the Super V-M the Musette tuning is the same as on the Super IV-M except that the regular Clarinet reed block is in the Tone Chamber, while the Second Clarinet reed block is out of the chamber. The Treble registers are the same as those on the Super IV-M.

GENERAL INFORMATION ON ACCORDION

When you wish to play accordion only, merely play exactly as you would any accordion, using the regular accordion registers. Remember, when playing accordion only, *DO NOT* depress organ tabs.

Some very interesting effects may be had by using the Treble and Bass Cancel registers. For example, you may play organ voices on the keyboard (using the Treble Cancel to eliminate accordion voices from Treble side) and have accordion Bass and Chords.

Or, you may play accordion on the keyboard and have organ accompaniment in the Bass and Chord section by using the Bass Cancel register.

Experimenting with these registers will produce many interesting and effective combinations.

registrations

If you have carefully identified and become familiar with the various controls of the Cordovox, and if you have absorbed the valuable information about them on the preceding pages, you are ready to learn about Cordovox registration.

Registration is nothing more than selecting the various voices and mechanical tabs that will produce a desired effect when music is played. There is nothing difficult about it. Actually registration means the same to organ music (which you play on the Cordovox) as orchestration means to orchestral music.

Beyond a knowledge of the tabs and what they do, all that a person needs when playing the Cordovox is personal taste and imagination. A little experimentation with the instrument will help to develop both.

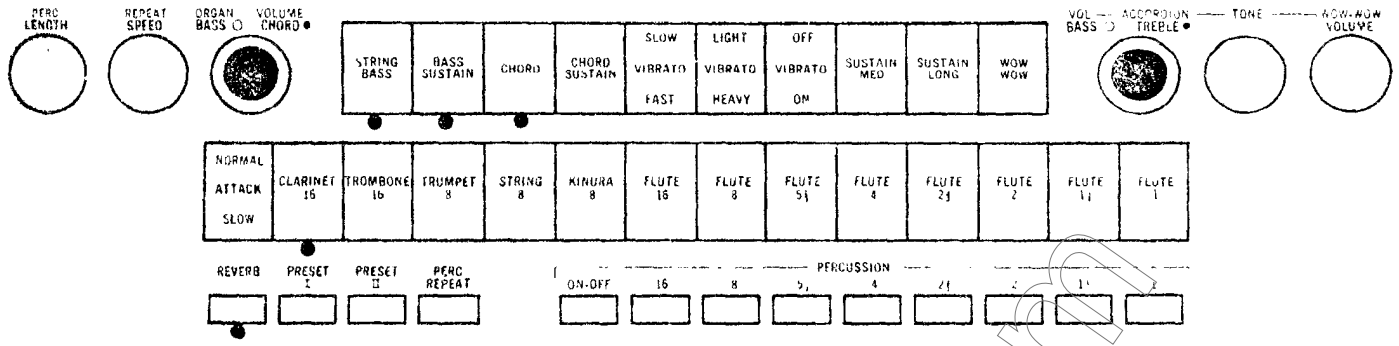
About acoustics: One room may look the same as another—but the acoustics may be very different, and these affect the way any instrument or voice sounds. Like the organ, the Cordovox will generally sound better in a large room, but if the room is heavily draped, fully carpeted, has lots of furniture or people, the tones may sound muffled or "dead." The Sustain helps to correct this. However, placement of the Cordovox in the room is also very important.

The Cordovox will sound best if placed in a room facing an open area so that the sound will not be restricted. A particular tab arrangement may sound different if the Cordovox is moved about the room or to another room. There is no way to determine this in advance—only through experiment can the best results and acoustics be obtained. With a little experience, you will learn how to place your Cordovox for best tonal results.

Suggested registrations for you to try are on the following pages. Play the selections first as written—then vary the tab settings playing the same selection with different sound effects. Remember, there is no prescribed tab combination for any piece of music. You can blend the many fine voice and tab controls to please your ear and your musical taste; you'll be delighted with the results as a little experimentation will show you.

For example, try playing accordion only on the right hand and organ on the left. Then reverse this, with accordion left and organ right—a particularly pleasing combination.

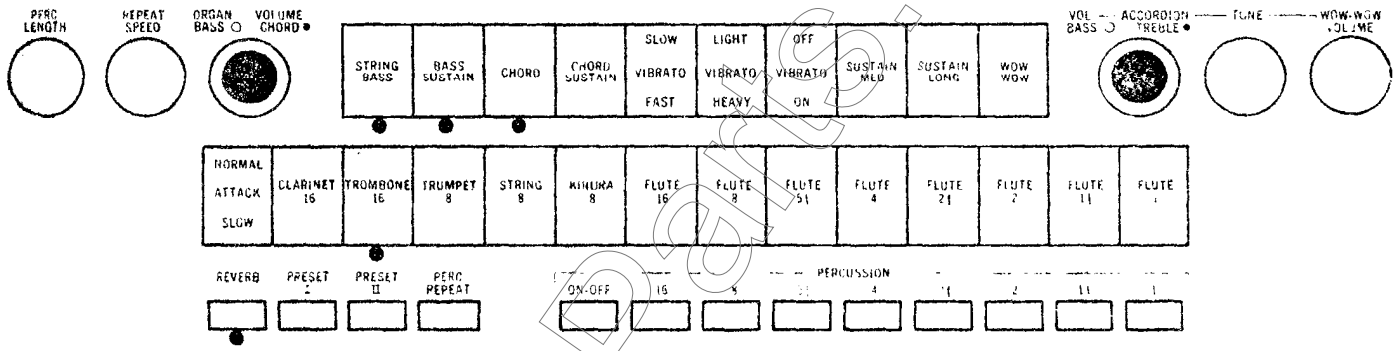
The magnificent solo voices such as Clarinet, Strings, Trombone and Flute plus the amazing percussion effects—and, of course, the unusual Special effects are available only on your Cordovox. Through a good knowledge of the many stop tabs combined with your personal taste and imagination, you can create an endless variety of music to meet the needs and moods of any occasion.



clarinet

Accordion sounds are not used.

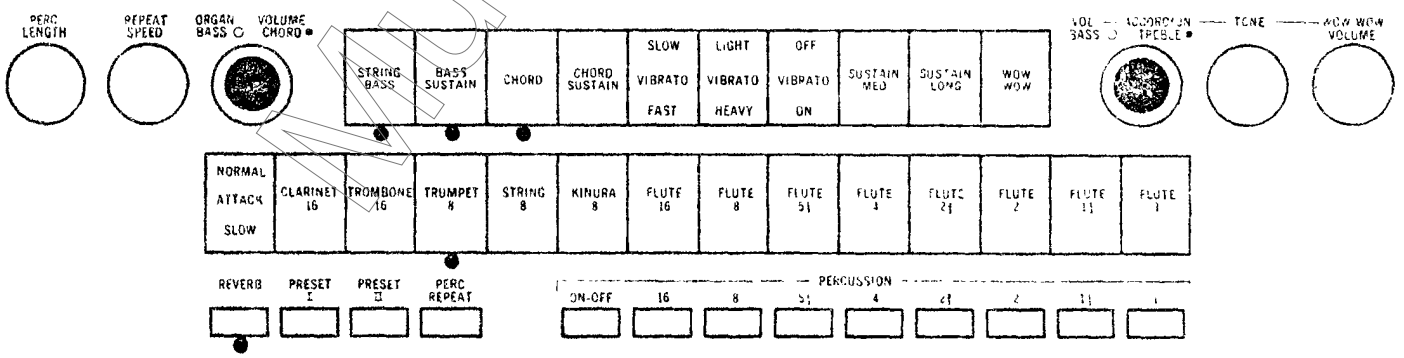
May be played with some Vibrato. For legato style, use "Slow Attack".



trombone

Accordion sounds are not used.

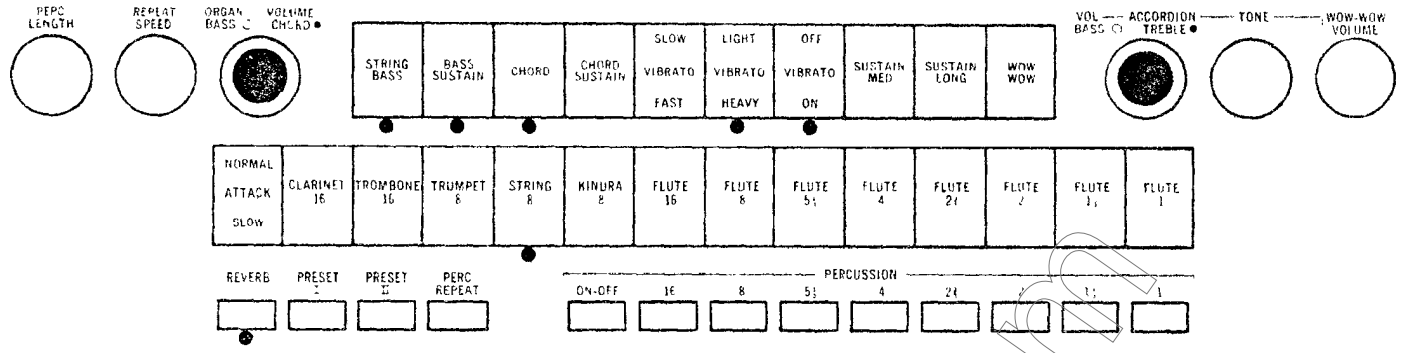
May be played with "Vibrato-On". Use "Glide" occasionally.



trumpet

Accordion sounds are not used.

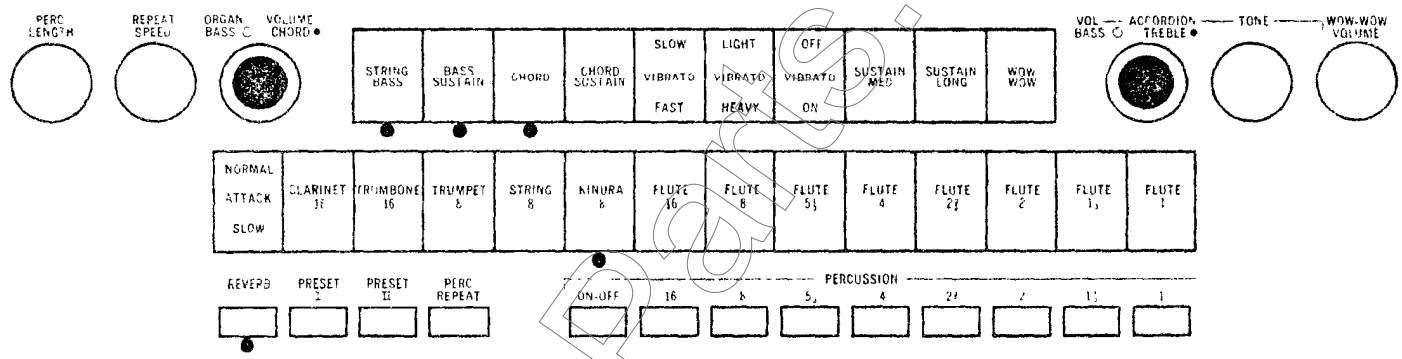
For Staccato, technical passages do not use Vibrato. For Legato style, use "Vibrato-On, Heavy". The Trumpet voice is also an excellent voice to use with other combinations when more brilliance is needed.



string

Accordion sounds are not used.

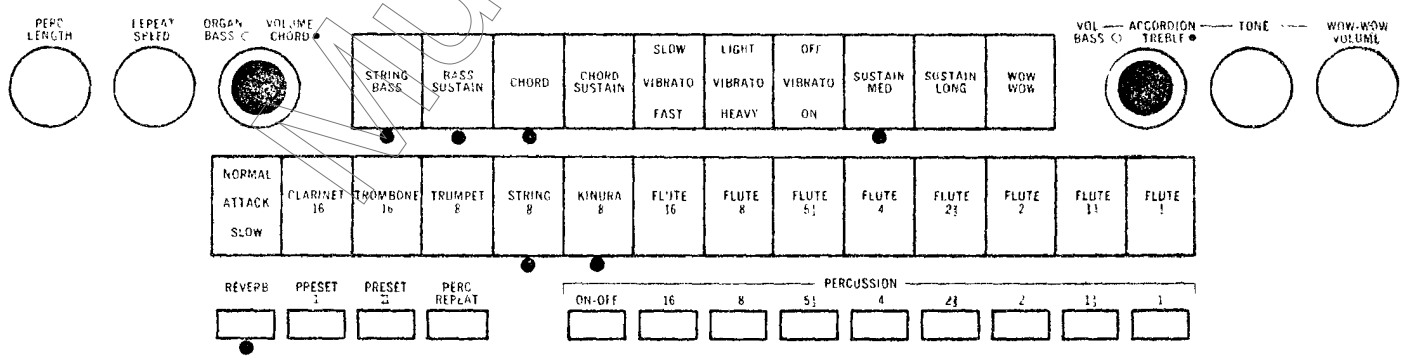
Play Legato style and remember to use the volume pedal for expression—much as a violinist uses the bow for expression.



kinura

Accordion sounds are not used.

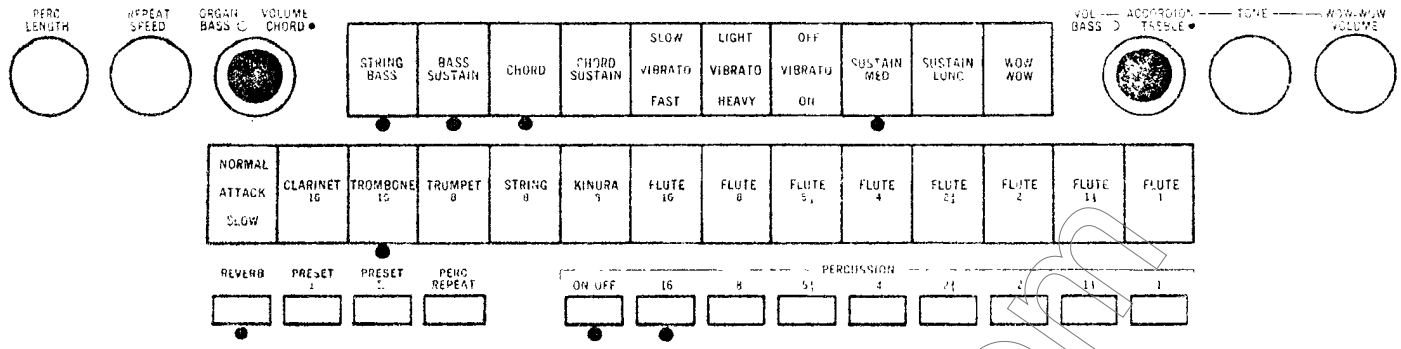
A "reedy" tone quality, excellent for Oriental effects. Also valuable as a reinforcing voice adding color and harmonics to other voices.



harpsichord

Accordion sounds are not used.

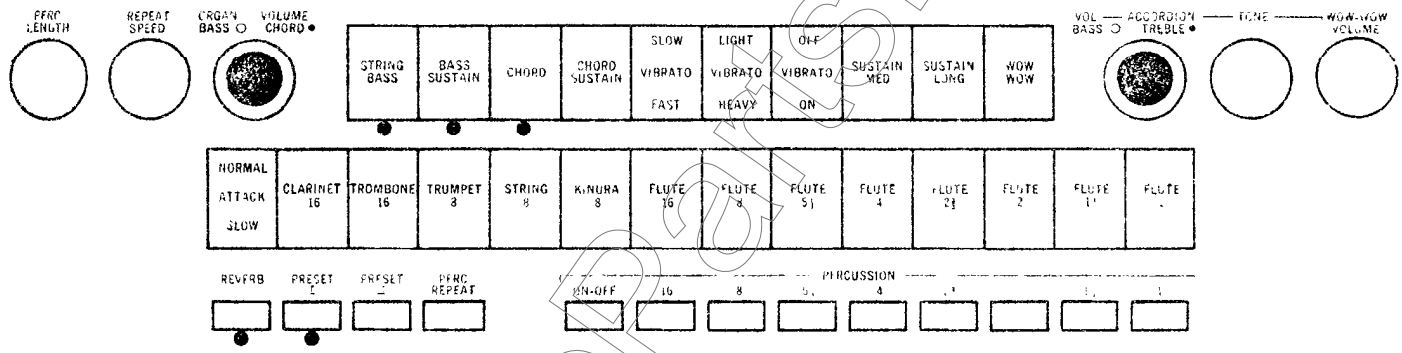
Play with a staccato touch.



electronic piano

Accordion sounds are not used.

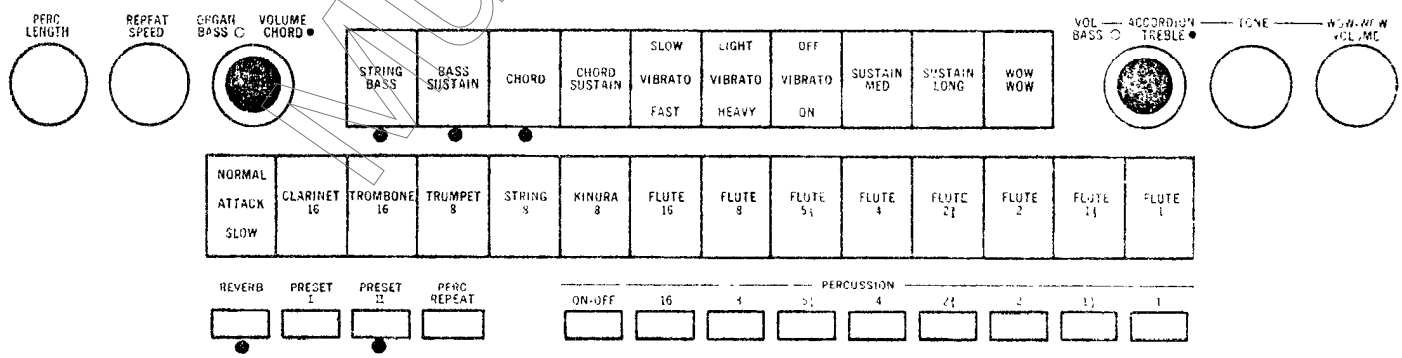
Play with Staccato attack. Amp. Tone Controls "Bass" →, "Treble" ↑.



preset I

Accordion sounds are not used.

A pleasing preset combination of Flute voices. Especially helpful when a quick change is needed—use it with or without Vibrato and/or Sustain.



preset II

Accordion sounds are not used.

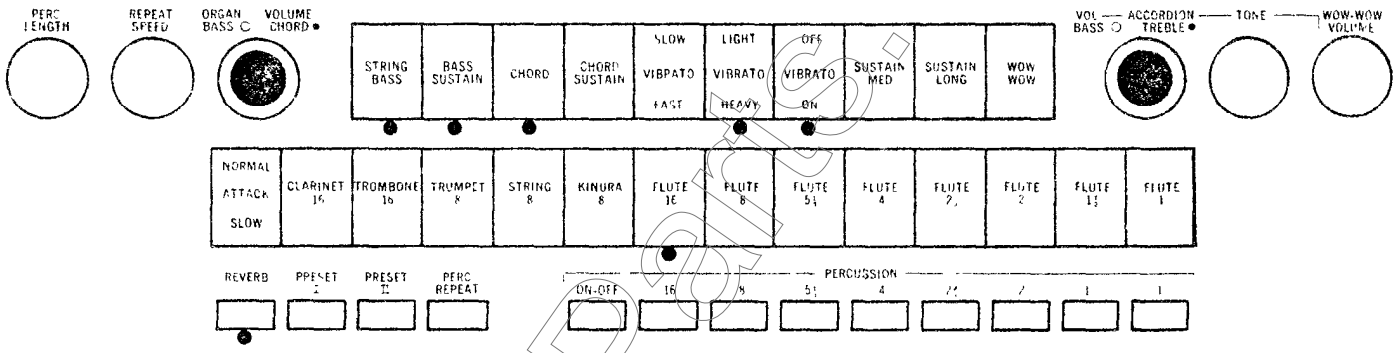
Similar to Preset I, but a much fuller combination. It will supersede Preset I. Example: If Preset I is being used, simply depress Preset II. It is not necessary to cancel Preset I.

flute section

The deep, mellow tones of the basic theater organ are found in the Flute section. The new Cordovox offers 8 Flute voices ranging from 16′ to 1′ including 5-1/3′, 2-2/3′ & 1-1/3′.

REMEMBER—The 5-1/3′, 2-2/3′ & 1-1/3′FLUTE VOICES MUST NEVER BE PLAYED ALONE.

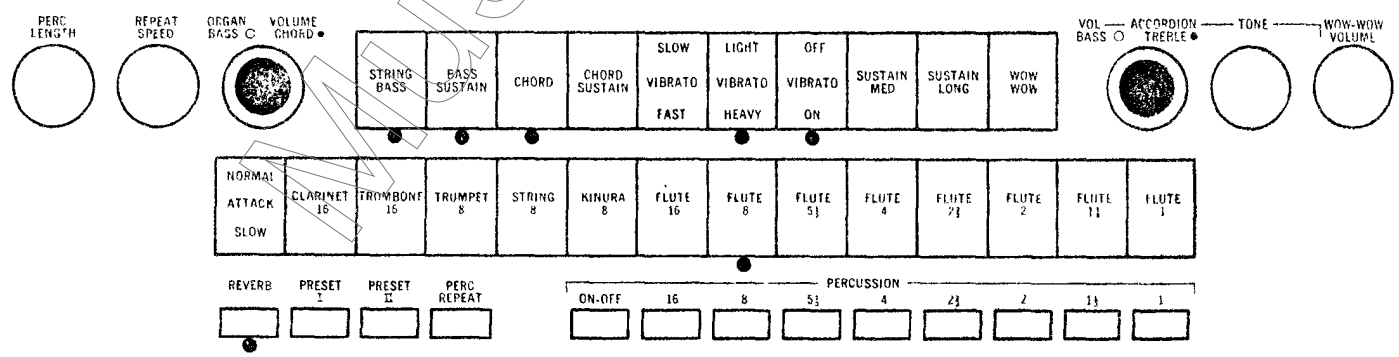
Try some of the Flute combinations shown in the following illustrations—they are excellent for ballad and jazz or rock music.



flute 16′

Accordion sounds are not used.

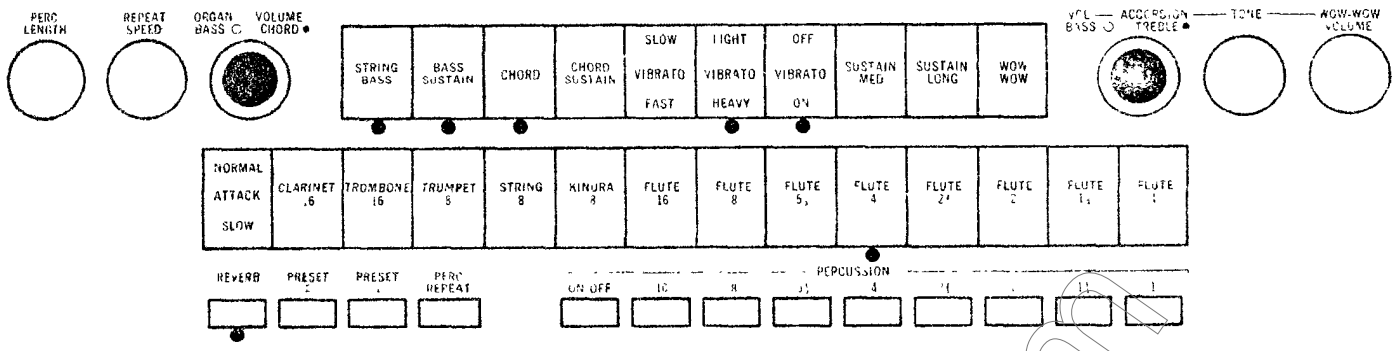
A beautiful voice for solo voice work. Vibrato may be varied, as you desire.



flute 8′

Accordion sounds are not used.

Plays an octave higher than the Flute 16′. Of all the voices, this one lends itself most readily to combining perfectly with other voices. It is used most frequently.

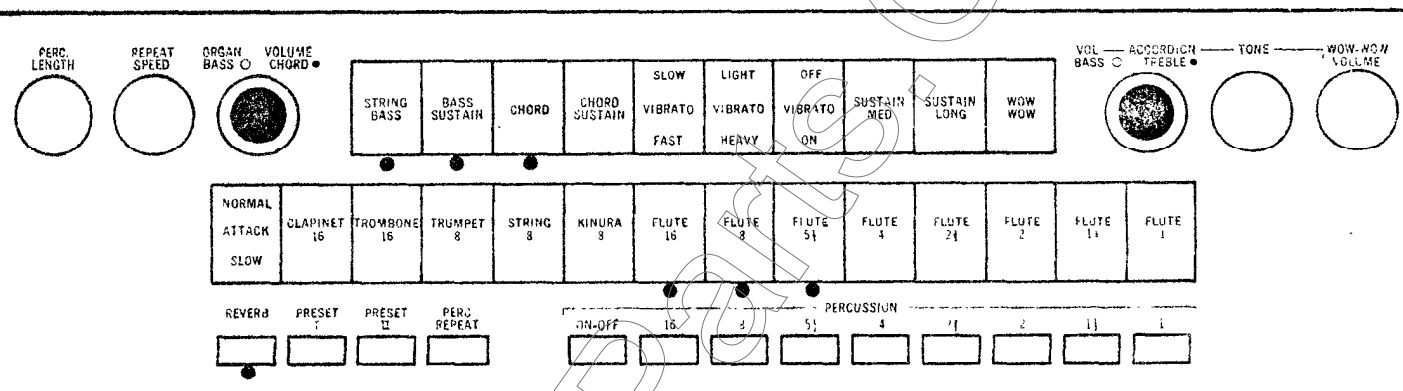


flute 4′

Accordion sounds are not used.

The "little brother" of the 8′ & 16′ Flutes. It plays one octave higher than the Flute 8′ and two octaves higher than the Flute 16′.

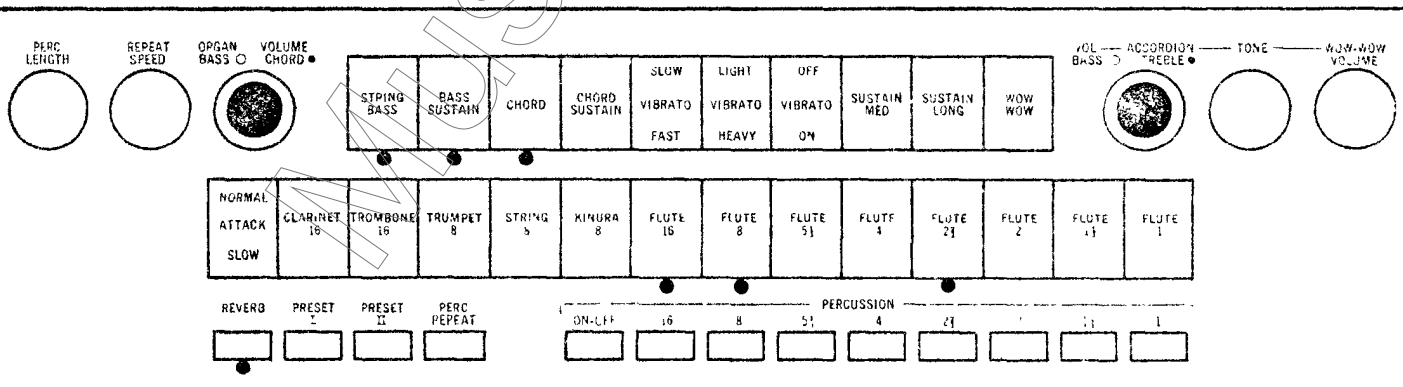
Note: The Flute 2′ & Flute 1′ are seldom used alone—they are usually added to combinations to add brilliance and range.



jazz or pop organ no. 1

Accordion sounds are not used.

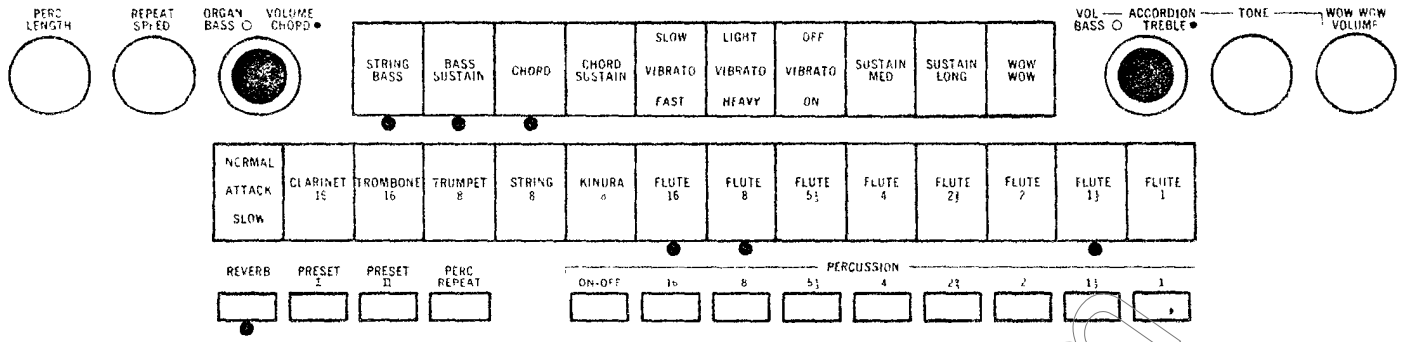
Played with or without Vibrato.



jazz or pop organ no. 2

Accordion sounds are not used.

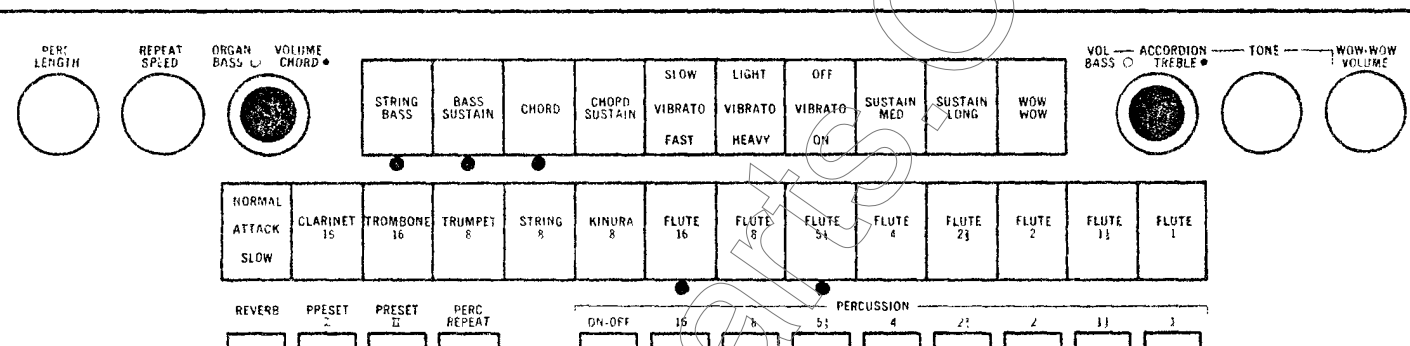
Played with or without Vibrato.



jazz or pop organ no. 3

Accordion sounds are not used.

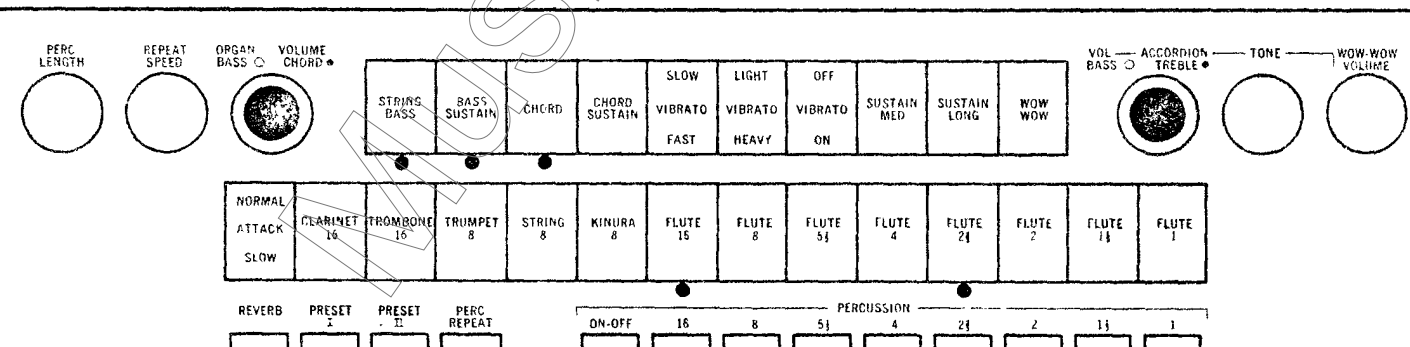
May be played with or without Vibrato.



jazz or pop organ no. 4

Accordion sounds are not used.

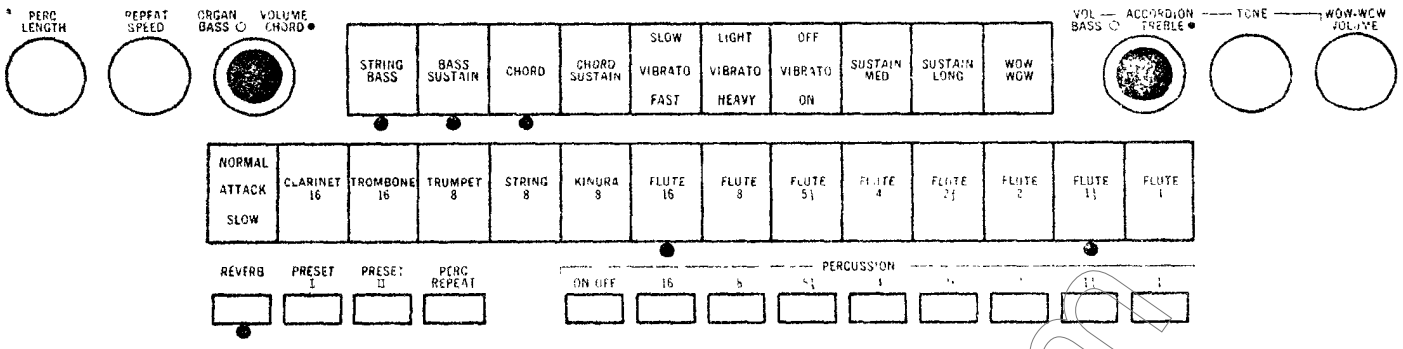
May be played with or without Vibrato.



jazz or pop organ no. 5

Accordion sounds are not used.

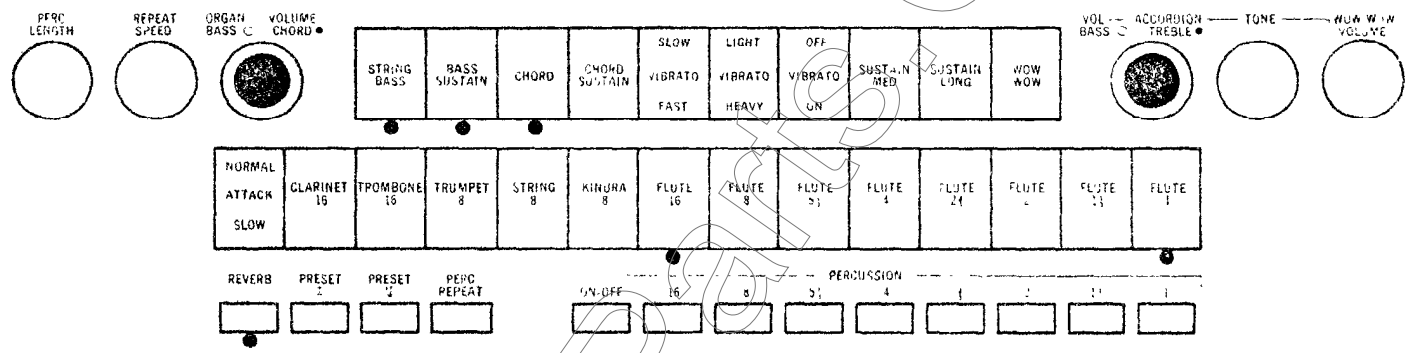
May be played with or without Vibrato.



jazz or pop organ no. 6

Accordion sounds are not used.

May be played with or without Vibrato.



jazz or pop organ no. 7

Accordion sounds are not used.

For jazz, no Vibrato. For ballads, use "Vibrato-On"

The preceding Flute registrations are but a few of the many combinations which are available on the Cordovox. We suggest you try other combinations which will be equally effective.

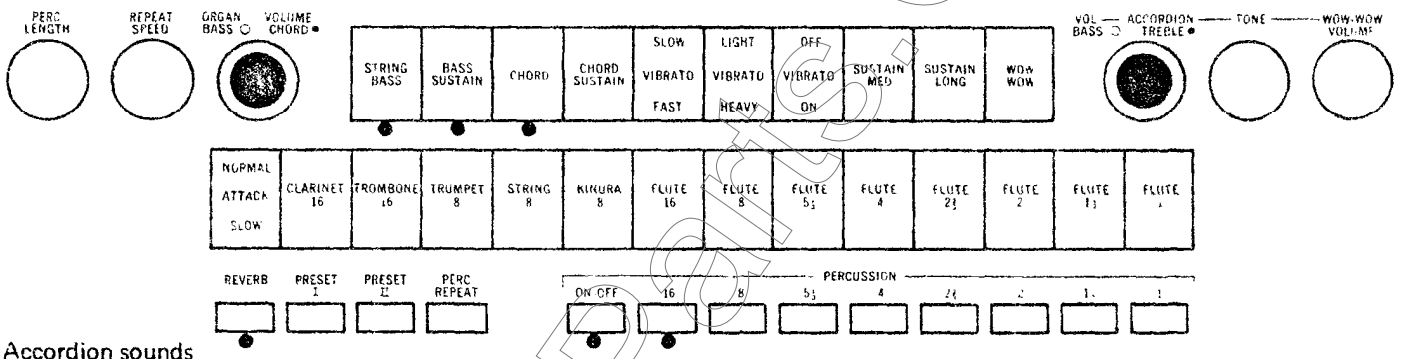
percussion section

The Percussion section is a most exciting addition to the new Cordovox. The voices range from 16′ to 1′, including the 5-1/3′, 2-2/3′ and 1-1/3′. They are located under the corresponding Flute voices.

The Percussion voices may be played independently or they may be added to other voices in which case they add a percussive attack to the regular voice combinations being used.

The "PERC. LENGTH" control allows the player to select the length of percussion. Please note that this is a "decay" type percussion—you will notice an attack when the note is struck and then a "tailing off" of the sound.

Turn the "PERC. LENGTH" control to the left for a very short decay and to the right for a long decay. Adjustments between left and right will give you the percussion length you require for any selection.



Accordion sounds are not used.

percussion 16′

Try this with "PERC. LENGTH" turned to left (short). Play staccato. Then play with control to right (long). Play staccato.

After trying the Percussion 16′, try other effects – Perc. 8′, Perc. 4′, etc.

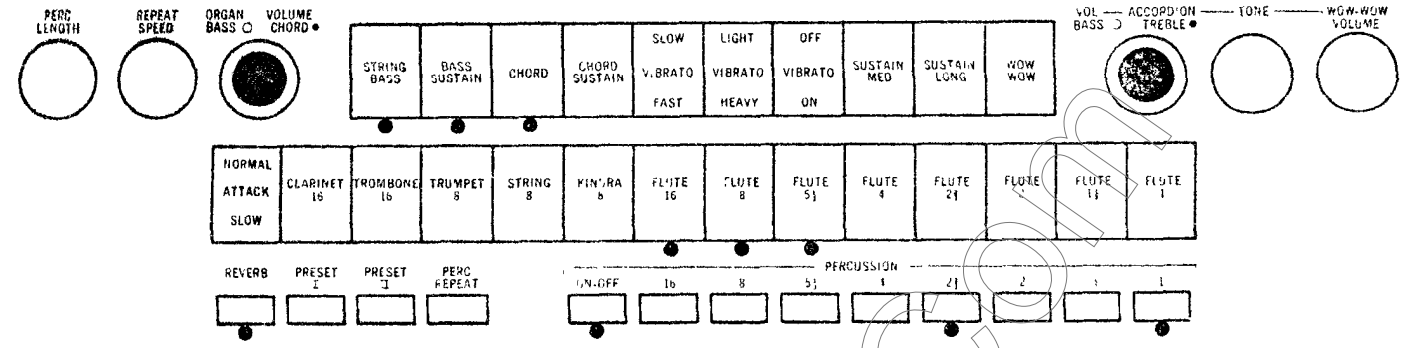
Remember—DO NOT USE THE QUINT FOOTAGES—5-1/3′, 2-2/3′, 1-1/3′ ALONE. They must be used in combination with other footages.

Now try Perc. 16′, 8′, & 5-1/3′ both long & short.

Many combinations are possible. After you experiment you will find those which are most effective with various kinds of music.

percussion with other voices

The Percussion may be used most effectively with other voices. It will give you a sharp attack on any voice combination you may be using. See example below.



jazz or pop organ with percussion

Accordion sounds are not used.

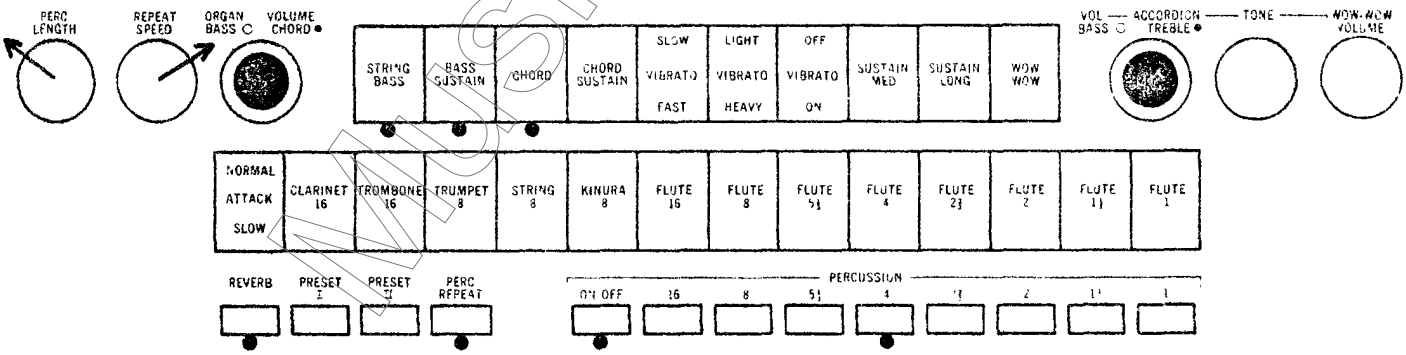
Play an "up tempo" tune—notice the excellent attack the percussion provides.

NOTE: Remember, if you are using a Percussion voice, the corresponding Flute voice will not play if depressed. The Percussion voice supersedes the Flute voice when both are depressed.

Now try other combinations of Percussion voices with Flute voices or combinations of Flute and Clarinet, etc.

percussion repeat

The Percussion Repeat adds a completely new dimension to the Cordovox. Try the following registration playing a slow ballad . . .



Notice that the Repeat is *ALTERNATING*—much like the sound of a Marimba being played with mallets alternating on the notes.

You may change the speed of Repeat by adjusting the "Repeat Speed" Control—to the right for fast and to the left for slow.

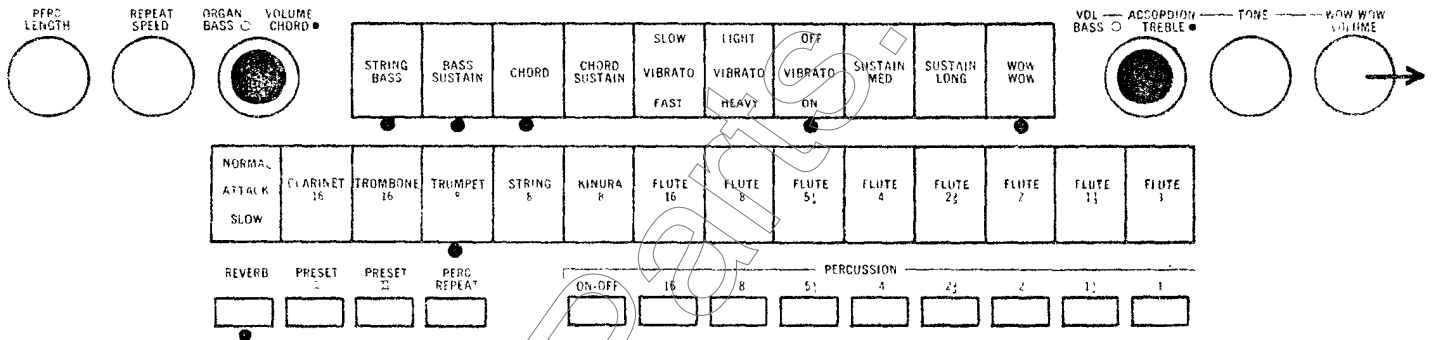
Now try other Percussion tab combinations using the Repeat Speed you prefer. Remember, the Percussion Repeat will work only on Percussion voices with the "PERC. REPEAT" tab depressed.

wow-wow
– a cordovox exclusive

This section includes the Wow-Wow control tab and the Wow-Wow organ volume control. To obtain the Wow-Wow effect, depress the tab marked Wow-Wow. Next, select the organ volume by adjusting the organ volume control. The expression pedal now becomes the means of producing the Wow-Wow sound, and ceases to function as a volume control device. Just pump the expression pedal up and down when playing and you will produce this intriguing new sound.

Wow-Wow was once the exclusive effect of the trumpet and trombone players, but, thanks to modern electronic advancements, you may now employ this sound in the music you play on your Cordovox for a tonal palette of infinite scope and variety. The Wow-Wow plays through the Main Speaker only and affects all Upper Keyboard and Lower Keyboard voices.

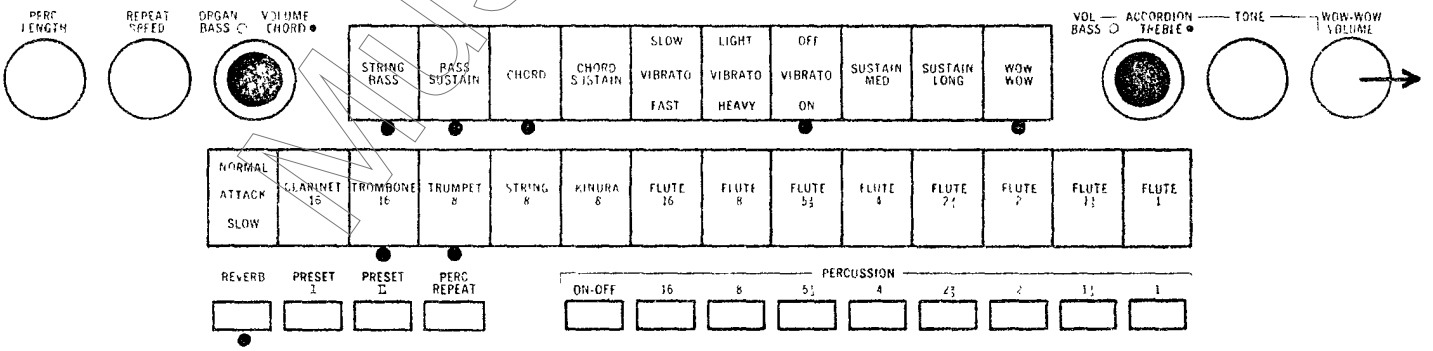
As you familiarize yourself with this exclusive new feature, you will discover how effective it will be in putting new life into your music, and in providing delightful musical "exclamations". Following are two registrations which make use of Wow-Wow:



wow-wow no. 1

Accordion sounds are not used.

Suggested tunes: "Sugar Blues," "Wabash Blues," etc.



wow-wow no. 2

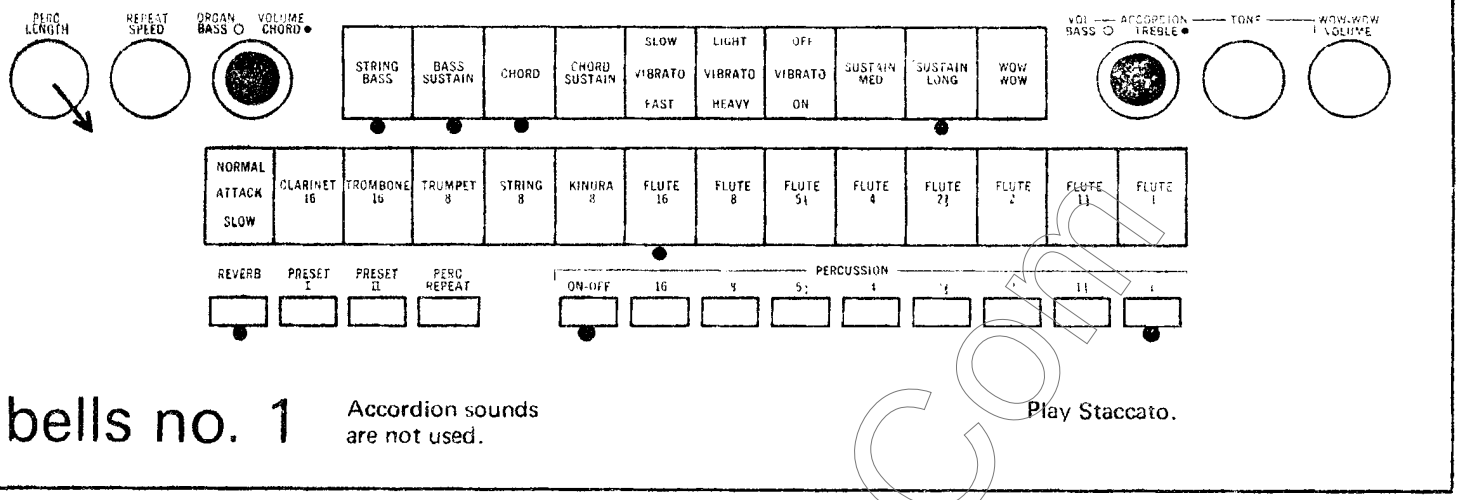
Accordion sounds are not used.

Ideal for such tunes as "Mame." Use Wow-Wow when you play the phrase, "Mame."

The Wow-Wow effect may be used with other registrations. However, we suggest that the "TRUMPET" be included in any combination of voices. When using Wow-Wow, remember to pump the pedal all the way down and back up again.

bells

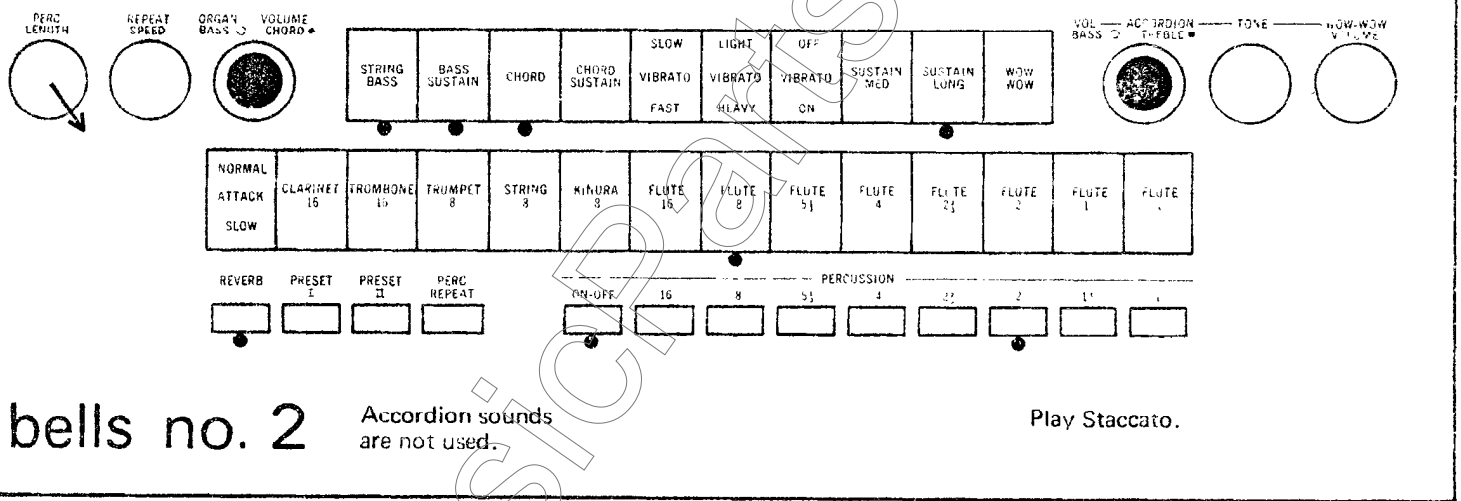
The Sustain & Percussion sections of the Cordovox make it possible to play literally hundreds of bell effects. These effects add variety to your playing and are among the most pleasing sounds. The following suggestions are but a few of the many which are possible.



bells no. 1

Accordion sounds are not used.

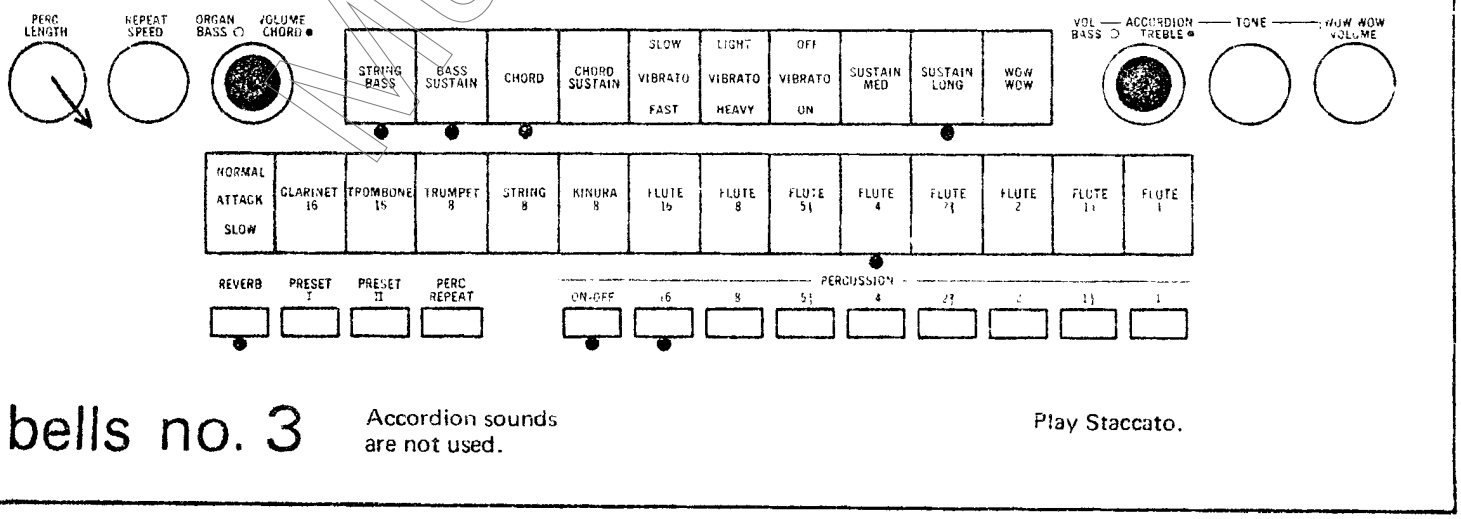
Play Staccato.



bells no. 2

Accordion sounds are not used.

Play Staccato.

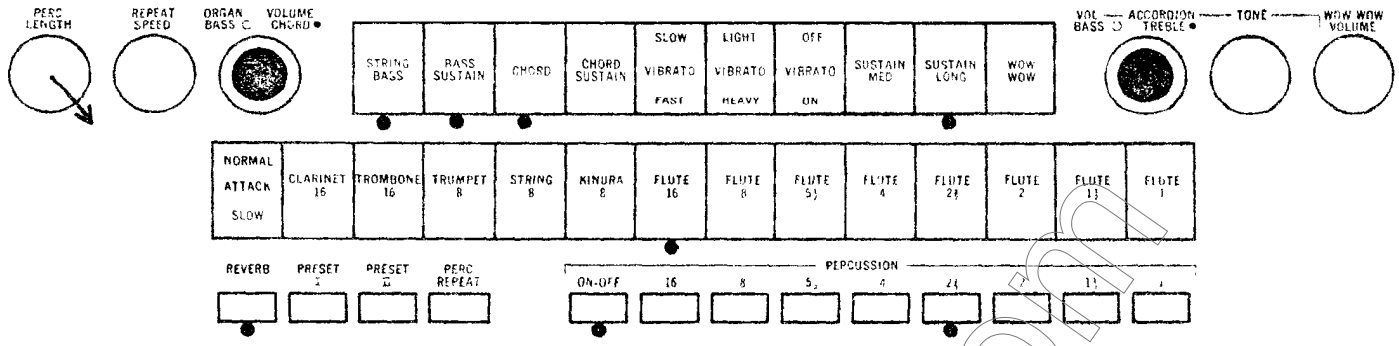


bells no. 3

Accordion sounds are not used.

Play Staccato.

By using "SUSTAIN-LONG (or MEDIUM), "PERC. ON" with any "PERCUSSION" stop plus any voice of your choosing you can create many other effects.

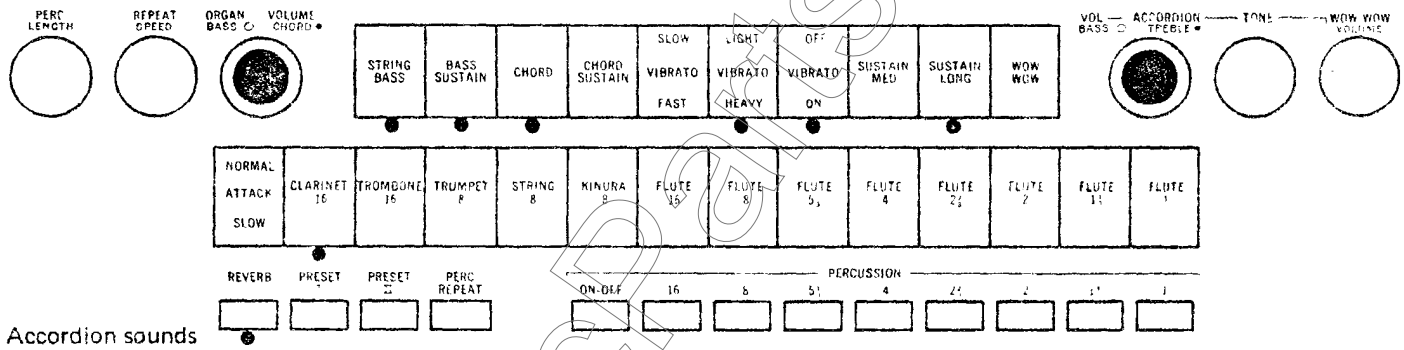


bells no. 4

Accordion sounds are not used.

Play Staccato.

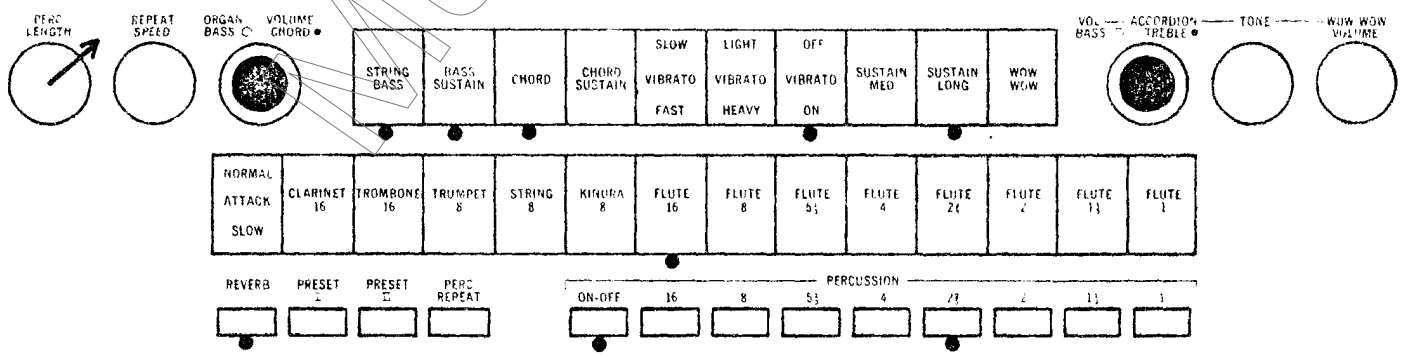
other special effects



Accordion sounds are not used.

hawaiian guitar

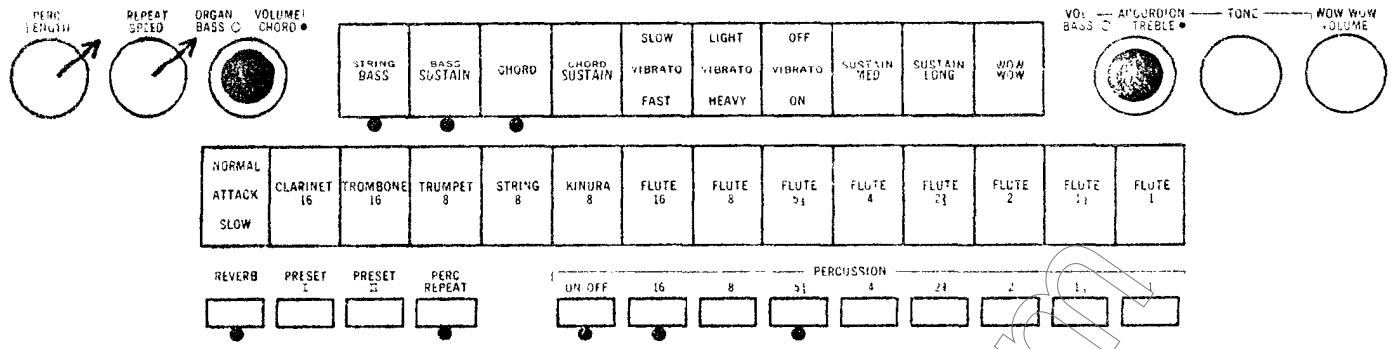
Use "Glide" occasionally—hit note and glide at same time; release note and glide at same time. Also, "roll" Chords occasionally.



vibraphone

Accordion sounds are not used.

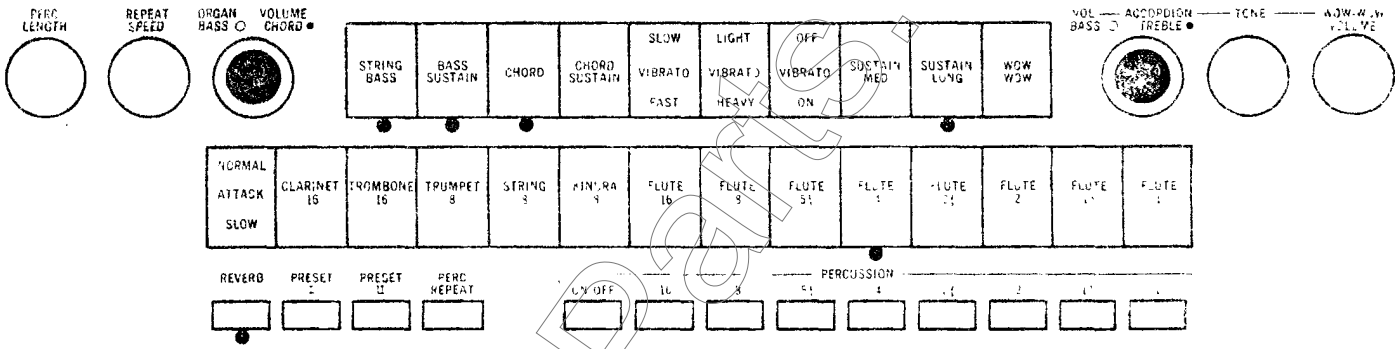
Play Staccato—"roll" chords. Amp. Tone Controls — "Bass" ↑, "Treble" ←.



marimba

Accordion sounds are not used.

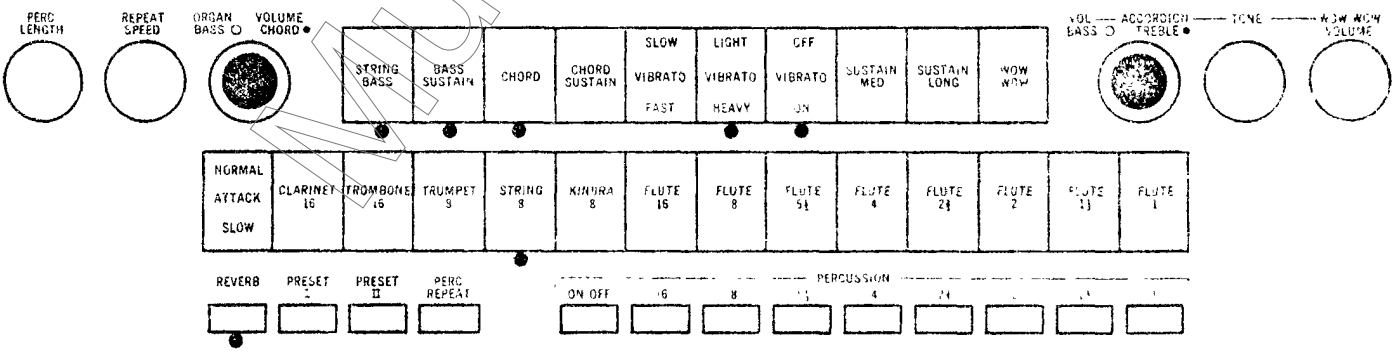
Hold chords– you may wish to adjust "Repeat Speed" Control to your own desired speed. Amp Tone Controls – "Bass" ↑, "Treble" ←



celeste

Accordion sounds are not used.

Play Staccato – also, "roll" chords.



gypsy violin

Accordion sounds are not used.

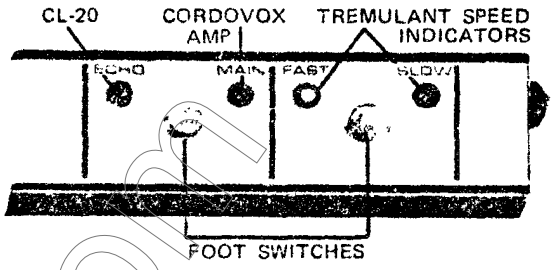
Play Legato – Use "Glide" to "smear" up to selected notes.

using the CL-20

PORTABLE LESLIE TONE CABINET (optional)

The CL-20 portable Leslie tone cabinet brings an entirely new world of sound to your Cordovox. With the CL-20 you can create thrilling, vibrant sounds, because it adds a tremulant to your music. This is a pulsating increase of sound quite different from the regular vibrato which causes a pulsation by going over and under pitch.

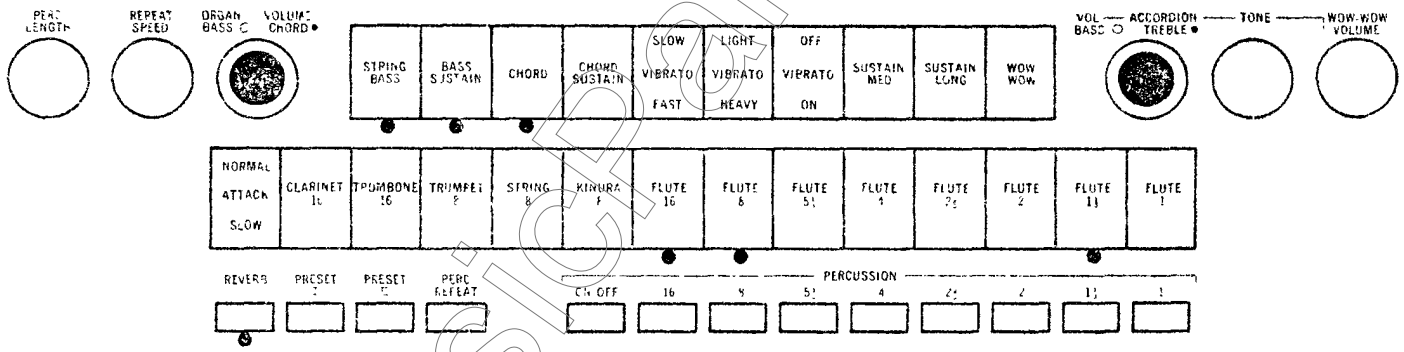
The CL-20 may be plugged directly into the "Ext. Spkr." jack located on the Amp/Generator control panel. Also included with the CL-20 is the foot switch which allows the player to select where the sound will come from—the Cordovox amp (Main) or the CL-20 (Echo)—and also, if he is playing thru the CL-20, whether the tremulant is FAST or SLOW.



There are colored lights under "ECHO," "MAIN," "FAST" and "SLOW" so that the player can tell at a glance what controls are being used.

After plugging the CL-20 into the "EXT. SPKR." jack, place the foot switch so that the "MAIN" and "FAST" lights are lit. Now play a slow ballad using this registration:

registration for CL-20



When you get to the middle of the song tap the foot switch on the left so that the light goes on "ECHO." The lights will now be on "ECHO" and "FAST"—Notice how this wonderful Leslie effect gives your Cordovox the sound of a great theater organ because the sounds are pleasingly distributed all over the room through the rotating Leslie.

Try other registrations using the technique described above—switching from "MAIN" to "ECHO" during the song.

A very exciting effect can be created by playing "BELL" effects thru the "MAIN" and switching the legato passages to "ECHO."

The CL-20 portable Leslie tone cabinet is available through your Cordovox dealer.

Note: The Junction Box, which is packed with each CL-20, is not necessary for use with the CG-4 or CG-5 Cordovox. It is to be used only when the CL-20 is used with other amplifiers.

electrical information

TUNING

The electronic circuits in the Cordovox are very stable and the possibility of your Cordovox ever needing tuning is remote. However, it is easy to tune the Cordovox for special requirements. Perhaps you will want to play with a piano or other instrument tuned to some pitch other than the standard A440. In that case your Cordovox dealer or service man can tune your Cordovox to any pitch you desire in just a few minutes.

NEVER PLUG THE CORDOVOX INTO A DC OUTLET – DAMAGE MAY RESULT. The line cord from the rear of the Cordovox MUST BE PLUGGED INTO STANDARD 110-120 Volt AC LINE. (If the power supplied in your area is other than 110-120 Volt AC, 50-60 cycles, be sure there is a notice on the back of the instrument that corresponds to your special power requirements.) Normal voltage fluctuations won't affect your Cordovox, although regulation by your electrician may be required if voltage goes above 125 or below 100 volts.

CHECK LIST

If your Cordovox becomes inoperative or does not function properly, first follow this simple step-by-step Check List before calling for service.

1. Make certain that the line cord is plugged into live AC outlet. Make sure the wall receptacle is not faulty. Hum from the speakers may be reduced by reversing the line-cord plug in the wall outlet.

2. Be sure the "Off-On" switch is on. Pilot light will indicate this.

3. If the pilot light in the On-Off switch does not light, re-set the circuit breaker switch. It is located on the side of the Amp/Generator cabinet. Merely push it in to re-set. If the pilot light does not stay on after resetting the circuit breaker, have the instrument checked by a competent service technician.

4. At least one voice tab must be "on" before a manual will play.

5. The Expression Pedal must be pressed to bring up volume.

6. The name plate (located on the back of the Amp/Generator) shows model and serial numbers.

A competent service technician should be consulted if difficulties persist. Your Cordovox dealer is best qualified to handle this, although any good radio-television technician should be able to handle necessary repairs. Schematic diagrams will be furnished to owners upon request. Please send check or money order for $3.00 and remember to include the Cordovox model and serial number in any correspondence.

guarantee

The Cordovox is guaranteed to be free from defective material and workmanship and the manufacturer agrees to remedy any such defects, or to furnish a new part in exchange for any part of its manufacture which under normal installation, use and service discloses such defect, provided the instrument is delivered by the owner to us or the authorized dealer from whom the instrument was purchased, intact for our examination, with all transportation charges prepaid to our factory, and provided such examination discloses in our judgment that it is defective.

This guarantee applies to the tone generators for a period of five years from the date of manufacture. All other components are guaranteed for a period of one year (90 days on speakers) from the date of purchase. We assume no liability under this guarantee if the instrument has been subjected to misuse, neglect, accident, incorrect wiring not our own, or any changes made to the circuits or any part of the instrument, except substitution of resistors and condensers and provided said resistors and condensers are of high quality brand names of manufacturers whose products have been approved by us, and provided further that there has been no improper installation or use of the instrument other than provided for in the instructions accompanying the purchase of the instrument, nor does this guarantee apply to parts which have been repaired outside of our factory, nor to instances where the serial number of the instrument has been removed or defaced, or changed, nor to accessories not of our own manufacture used therewith.

This guarantee is in lieu of all other guarantees expressed or implied, and no representative or person is authorized to assume for us any other liability in connection with the sale of the instrument.

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