

Playing the Yamaha Electone

Posture

1. Sit in the middle of the seat somewhat towards the front. The weight should be shifted slightly to the right in order to allow the left leg greater freedom of movement.
2. The right hand generally fingers the upper manual (*melody*) and the left hand fingers the lower manual (*harmony*) while the pedals (*rhythm*) are played with the left foot. Check that you can reach all the keys on the three keyboards conveniently.



3. Relax the muscles of the left leg, and with the knee joint loose, move the foot left and right. Keeping the ankle loose, push the pedals just short of the black pedals.

4. Relax the right ankle and place the full length of the foot onto the Expression pedal. Check that you can push the pedal down fully with comfort, and that you are equally comfortable at all positions of the Expression pedal.



Technique

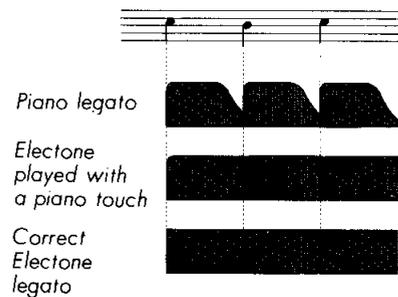
How to Play the Manuals

Clench both fists and then relax extending the fingers naturally. This form allows the fingers to move more quickly and easily, and is therefore applicable to all keyboard instruments.

Correct use of the fingers is essential to play a beautiful Electone music. The melody part should in general be played with *the organ legato touch*. In order to achieve the legato playing it is necessary to poise the finger in readiness above the key to be struck next. Many rules may be applied to the correct fingering, but in any case a most economical and rationalized use of the fingers is desirable.

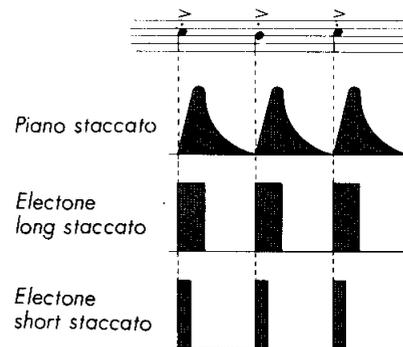
Legato

1. It is important to practice to achieve the organ touch that will produce a smoothly continued legato without distracting overlap.
2. The melody part should in general be played legato. But in order to emphasize the legato it is necessary to take "breaths" at the ends of phrases.
3. Passages involving duet harmony often require difficult modification of legato fingering. In this case it will be useful to practice these parts separately.



Staccato

1. Since the duration of the note can be regulated very easily by the length of time the key is depressed, it is possible to obtain a wide variation in staccato treatment.
2. Generally a rhythm accompaniment with the left hand should be played staccato. A shorter staccato will generally be suited to rhythmical compositions while longer one to slow pieces. You should always try to chose the precise length that fits the work best.



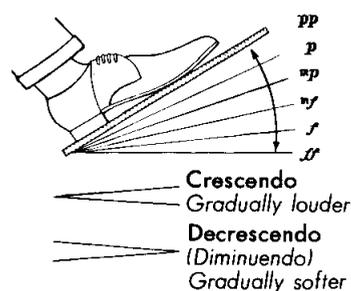
Note : The habit should be formed early of holding the hands correctly, and striking the keys to the bottom of their travel.

How to play the Pedals

1. Sitting always in the right and same position will enable you to play the correct pedal notes without looking at the pedals. (See 'Posture' on page 22.)
2. The best approach to the pedals is to allow the lower leg to swing freely from the knee.
3. Pedals should be struck with the light movement of the ankle.
Be careful not to beat them with unnatural movement of your whole leg.
4. Do your best to achieve pedal playing without looking at the pedals as soon as possible.
5. Before commencing actual performance, it will be very effective to practice rhythm and scale on the pedals. In pedal exercises, it will be helpful to give slightly greater tone level emphasis to the pedals.
- 6 Flat and light shoes are desirable. It is not good to play pedals with high-heeled shoes.

How to use the Expression Pedal

The Expression Pedal controls the volume of the Electone during performance within the overall range set by the Master Volume Control. It should be depressed gently for *crescendo* released gradually for *diminuendo*. Please be careful to use this pedal with discretion. The expression should follow the natural course of the work, and should never be intrusive.

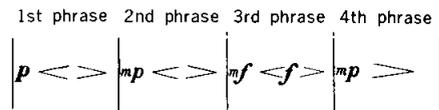


In Phrasing

1. Natural phrasing usually indicates a soft entry to a passage, and a subsequent softening at the end.
2. Variety of phrasing is attained with gradual, not sudden, movements of the Expression pedal.
3. The melody requires a 'songful' expression which can best be judged by paying close attention to the melodic line.
4. It is relatively easy to achieve a gradual *crescendo*, but the gentle release of the Expression pedal in *diminuendo* requires more care.

Throughout a Composition

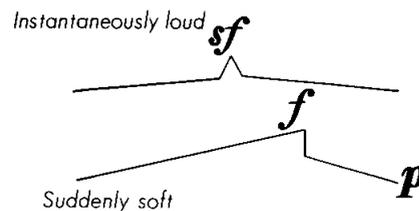
1. Each musical composition is composed of a number of phrases. A phrase marked *f* would be played somewhat more loudly ; one marked *p* more softly. It is important to keep the overall balance in mind.
2. The full range of the Expression pedal should be used, but not so excessively that it becomes intrusive or unnatural.



Note : Unnatural sounds are the result of not using the right foot smoothly enough. Listen closely as you progress to eliminate these undesirable distractions.

Accent

1. Suddenly depressing the Expression pedal and then partially releasing it will add accent.
2. If accent is used too freely, its effectiveness will be diminished.
3. The pedal should be released smartly.
4. In the beginning, it is better to master the nuances of phrasing before attempting accent.



Note :

1. It is easy to achieve the proper crescendo when depressing the pedal, but it has a tendency to return too quickly, unless this is prevented by careful use of the foot.
2. Do not give in to the temptation to *accent* one beat in every bar.
3. *Crescendo* passages should peak at the point where notation indicates.
4. At first, it is necessary to give conscious attention to expression, but practice is not sufficient until this aspect is entirely automatic and instinctive.
5. Even the same composition may require differing expressive treatment depending on the tempo at which it is played.
6. Rhythmical works will be enhanced with a little accent.
7. Expressive treatment can be truly effective only when the organist has truly grasped the essence of the composer's musical intention.

How to reset Levers, Controls and Tablets

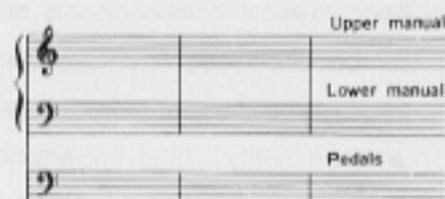
When the notation calls for resetting the tone levers, effect levers, effect controls, etc. midway through a piece, this should be accomplished with either hand as convenient, in such a way as not to interrupt the melodic line.

Changes in tone lever settings may influence the relative volume of the upper and lower manuals. This can be corrected using the Manual Balance Control.

Music Notation for the Electone D-2B

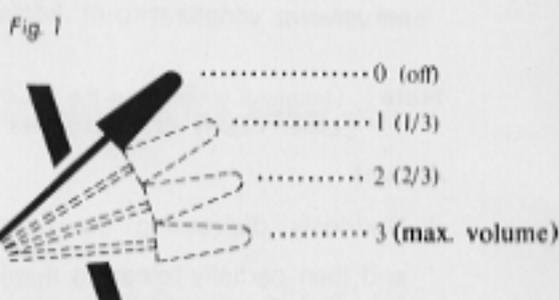
1. Score

The score for the Electone is normally written with three staves: Unless otherwise specified, the upper staff (treble clef) is for the right hand, the middle staff (bass clef) is for the left hand and the lower staff (bass clef) is for the pedals (left foot). Normally the upper staff has a treble clef (G clef) and the middle and lower staves have bass clefs (F clef). Bar lines are not continued between the middle and lower staves.



2. Tone Levers

The registration for the tone lever is given by the numerical indications which show the click-stop positions of each lever. (See Fig. 1.) The indications are in the order in which the tone levers appear on the Electone control panel, with hyphens separating the 16', 8', 4' and 2 3/4' lever groups.



3. Effect Levers ⑥

- Brilliance ① abbr. Brill.
- Mandolin ⑫ abbr. M.
- Vibrato ⑬ abbr. Vib.
- Attack ⑳ abbr. A.

Notation is made using the abbreviated name of the lever with the appropriate click-stop position indication as, for example :

Bril. 3 M. 3 Vib. 0 A. 3

Note that notation is made for Brill., M., and A. only when they are to be used; in other words no Brill. 0, M. 0 or A. 0 notation. Vibrato, however, is notated Vib.0 even when it is not to be used.

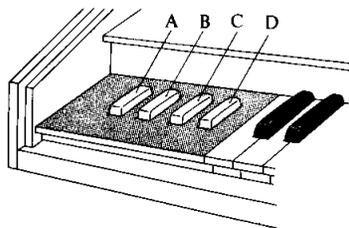
4. Percussion Levels (J)

- Lower I (24).....abbr. P. L. I
- Lower II (25).....abbr. P. L. II
- Pedal (26).....abbr. P. P.
- Buttons (27).....abbr. P. B.

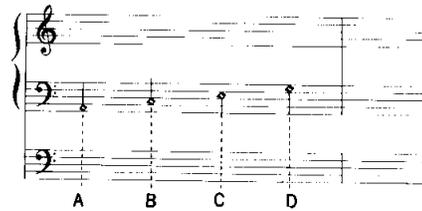
As in the case of the tone and effect levers, click-stops (1, 2 or 3) are indicated for these levers. Notation is made as for the Mandolin and Attack levers.

Notation of Percussion Buttons

Placing a diamond in the spaces of the middle staff as follows:



- A — first space
- B — second space
- C — third space
- D — fourth space



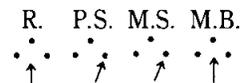
Note : In this case, time value is exactly the same as in the musical notes.



5. Effect Controls (D)

Notation for these three-position knobs is made using the abbreviation and an arrow :

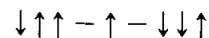
- Reverb (38)abbr. R.
- Pedal Sustain (37)abbr. P. S.
- Manual Sustain (36)abbr. M. S.
- Manual Balance (35)abbr. M. B.



6. Effect Selectors (M)

- Manual Sustain (34)abbr. S.
- Vibrato I (33)abbr. Vib. I
- Vibrato II (32)abbr. Vib. II
- Upper Manual Attack (31) ..abbr. U. A.
- Voice (30)abbr. Vo.
- Tremolo (29)abbr. Tr.
- Chorus (28)abbr. Ch.

Their operation is indicated by allows ↓ for ON and ↑ for OFF. The order of the arrows is the same as the order in which the tablets are arranged, with hyphens separating *Vibrato II* from *Upper Manual Attack*, and *Upper Manual Attack* from *Voice*.



7. Position of Initial Notations

At the beginning of each piece of music, all notations are grouped at the upper left of the score as shown at the right.

When a **Brilliance** notation is called for, it is printed to the right of the tone lever notations for the lower manual.

1-000302-01-0 M.2 Vib. 1
 0-132-20 P.L. II 2
 1-20 A. 2 P.P. 1
 R. P.S. M.S. M.B.
 ↖ ↗ ↕ ↘
 ↓ ↑ ↑ - ↑ - ↓ ↓ ↑



0-132-20 Brill. 2 P.L. II 2

Mandolin and **Vibrato** are indicated to the left of the tone notations for the upper manual. If both notations appear, the mandolin is given first.

When a **Pedal Attack** notation is required, it appears to the right of the pedal tone lever notation.

When **Lower I, II** or **Button Percussion** indication is required, it appears to the right of the tone lever notation for the lower manual. When a **Brilliance** notation appears, percussion is given to the right.

When two or three of the above percussion levers are to be used together, the notation appears in the order Lower I, Lower II, Button.

Pedal Percussion notation is given to the right of the pedal tone lever notation. If a **Pedal Attack** notation appears, pedal percussion comes to its right.

8. Transitional Notation

To indicate points at which **Tone Lever** notation should be changed, the affected lever's numerical position indicator is underlined.

1-300303-20-1

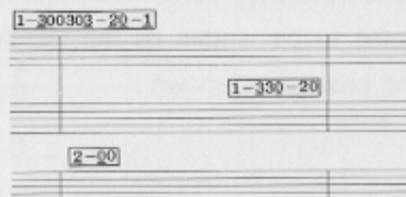
Changes in **Vibrato** and **Brilliance** are also shown by a change in the number. The same is applied to **Mandolin** and **Pedal Attack**, except that turning the lever off (to 0) is shown by crossing out the previous notation. **Percussion** changes are also shown by a change in numbers. Settings for the **R.**, **P.S.**, **M.S.** and **M.B.** controls are indicated by arrows pointing to the changed positions.

Tablets whose setting require change are so indicated by the abbreviated form followed by the appropriate arrow, as U.A. ↓. When three or more tablets are to be changed, the notation is repeated as in the initial position with the changed notations underlined.

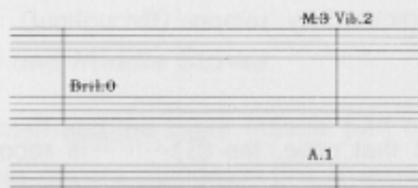
↓ ↓ ↓ - ↓ - ↓ ↑ ↑

9. Position of Transitional Notation

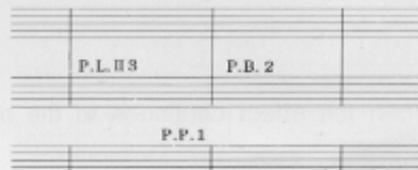
Changed notation for upper manual Tone Levers is printed above the upper staff, for the lower manual levers above the middle staff, and for pedal levers above the lower staff.



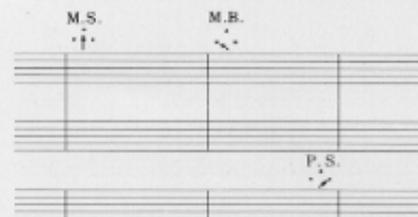
Mandolin and Vibrato lever changes are shown above the upper staff, Brilliance changes above the middle staff, and Pedal Attack changes above the lower staff.



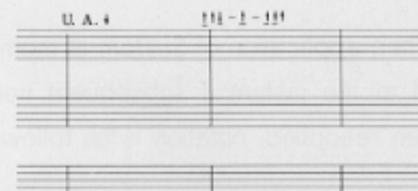
Changes in Lower I, Lower II and Button Percussion levers are shown above the middle staff, and for Pedal Percussion above the lower staff.



Reverb, Manual Sustain and Manual Balance changes are indicated above the upper staff and those for Pedal Sustain above the lower staff.

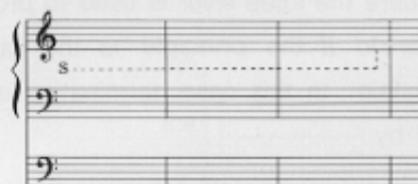


Effect Selector changes are shown above the upper staff.

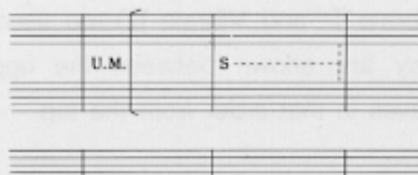


10. Notations for Effects Involving the Knee Lever

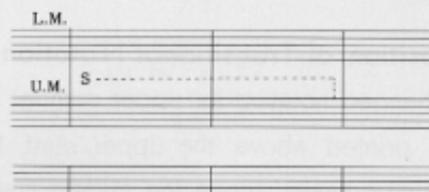
The use of the Knee Lever to produce Manual Sustain is shown by S between the upper and lower staves, and the end of such a passage is shown by



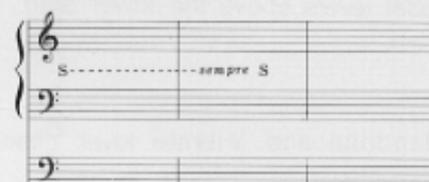
And when both upper and middle staves carry the upper manual part, the notation is



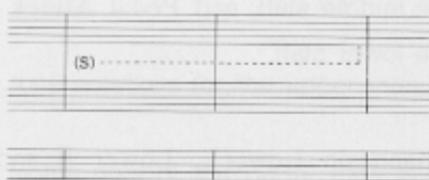
When the work performed requires the upper manual notes to be written on the middle staff, the end of the passage is shown



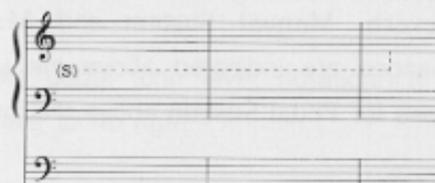
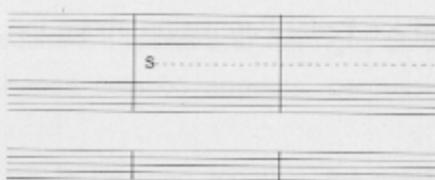
When the sustain effect is to be continued throughout the piece, or over an extended passage, this is indicated by 'sempre' (throughout).



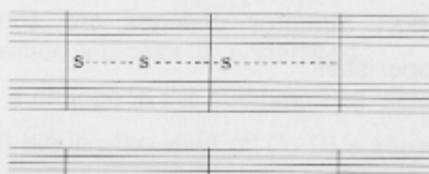
In that case, the (S)..... is recommended a few bars before the end of the sustain passage.



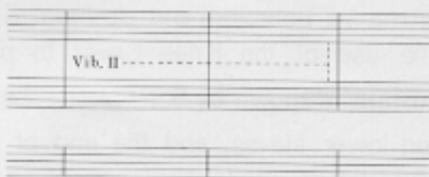
When the effect continues to the next line, notation is :



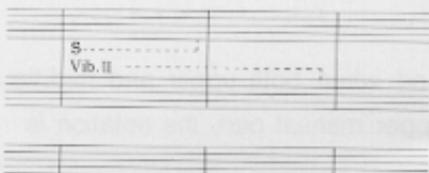
When application of *Sustain* is momentarily interrupted at the instant a subsequent note is struck, and then reapplied, notation is as follows :



Where the knee lever is used to produce *Vibrato I*, *Vibrato II* the principle is the same as Manual Sustain. In this case, termination is always indicated by

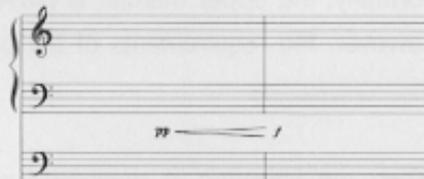


If two or more of the effect selectors (Manual Sustain, *Vibrato I* and *Vibrato II*) are used simultaneously, they are shown between the upper and middle staves in that order from the top.



11. Expressive Notation

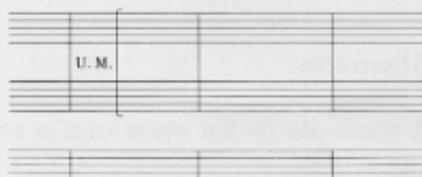
Notations such as *pp*, *mf*, *dim*, $\langle \rangle$ etc. are shown between the middle and lower staves.



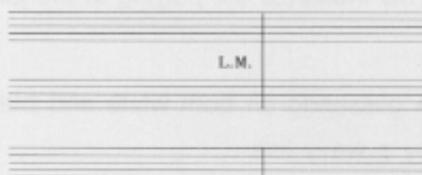
12. Relation of the Upper and Lower Manuals to Upper and Middle Staves

Normally the upper manual part is shown on the upper staff and the lower manual part on the middle staff. However, the work being performed may require changes in this arrangement.

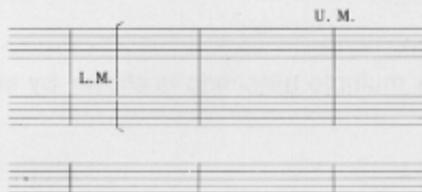
When both hands play the upper manual, the notation is :



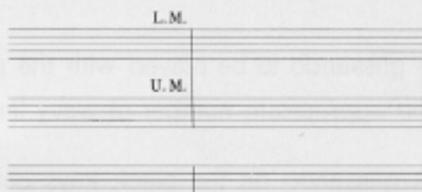
When returning to the normal method, L. M. is printed above the middle staff.



The opposite case, when both hands play the lower manual, is shown in the figure to the right, with the return indicated by a "U. M." notation.



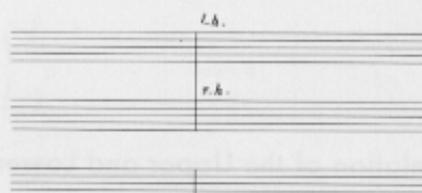
Where for reasons of musical clarity it is more convenient to write the upper manual score on the middle staff and the lower manual score on the upper staff, this is shown as follows :



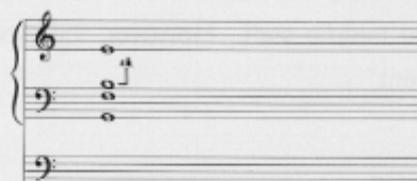
13. Relation of Right and Left Hands to Upper and Lower Manuals

Normally, the upper manual is played with the right hand and the lower with the left. However, the requirements of the piece may dictate different fingering.

When the fingering is reversed (i.e., right hand for lower manual ; left for upper) this is indicated by :



If a note on the lower manual is to be fingered by the right hand while that hand also plays on the upper manual, the note concerned is indicated :



14. Glissando

A glissando on the white keys is shown by a straight line :



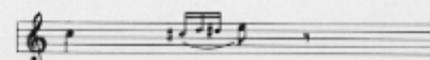
This indicates the playing of the following notes :



A glissando on both white and black keys is shown by a wavy line :



This indicates the playing of the following notes :



A multiple glissando is shown by straight lines :



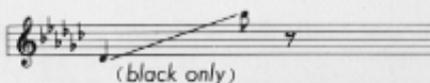
This indicates the playing of the following notes :



A glissando to be played with the palm is shown by the appropriate number of wavy lines :



A glissando on the black keys only is indicated by straight line with the notation "black only".



This indicates the playing of the following notes :



Though the examples above are for the upper manual, lower manual Glissando is treated in exactly the same manner.

