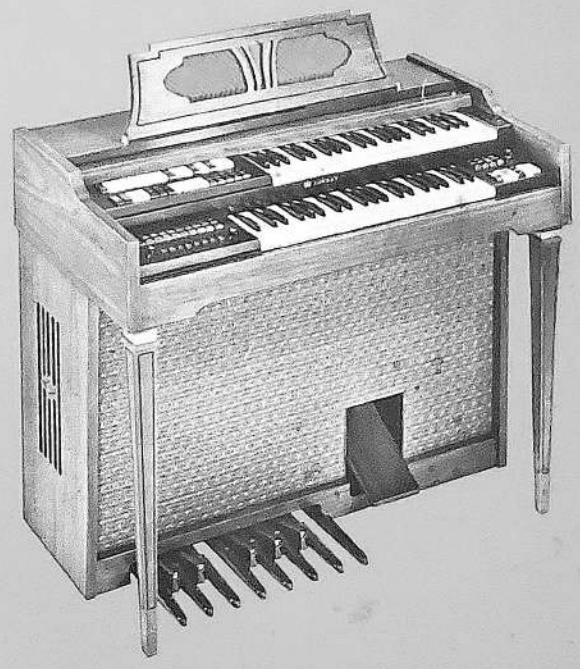
OWNER'S MANUAL

MODELS
TLO-1/TLO-1R

LOWREY

Holiday Deluxe



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To get the most from your Lowrey, to fully enjoy its great musical possibilities, we sincerely urge you to read this manual carefully. Certain sections will warrant re-reading several times as your musical ability increases. The time you spend will repay you a hundred-fold in additional pleasure, enjoyment and satisfaction.

a story of the past

Well over two thousand years ago the first pipe organs were invented. Through the centuries, as the organ grew in versatility it also grew in size, in weight and in cost. By the end of the 19th century, some organs had as many as six or seven keyboards. As a result, with a few exceptions, only huge cathedrals and churches could afford the cost and provide the necessary space for a fine organ.

Thanks to modern science, however, a way has been found to solve the three problems of enormous cost, tremendous weight and large space requirements.

Lowrey has pioneered the research and development of electronic organ tone, much work being done with various types of electrical tone generators. But it was with the electronic vacuum tube that real progress was made and a true electronic organ became a possibility.

Throughout the 1930's and 1940's, many different generating systems were developed and abandoned for various reasons. In the late 1940's however, the Eccles-Jordan system was adopted and found to be the most stable and most advanced circuitry ever developed. It is this unique system that gives the Lowrey its true organ tone.

And now, Lowrey engineering and research has advanced the electronic organ even further with the use of transistors and solid state circuitry. Your new Lowrey organ is a completely transistorized space-age marvel making use of the most advanced technological features in science.

Thus, your new Lowrey not only offers you beauty of construction and organ tone of unsurpassed grandeur, but it features completely up-to-date electronic techniques to provide you with the finest quality and one of the most dependable musical instruments in the world.

Are you artist, amateur or beginner?

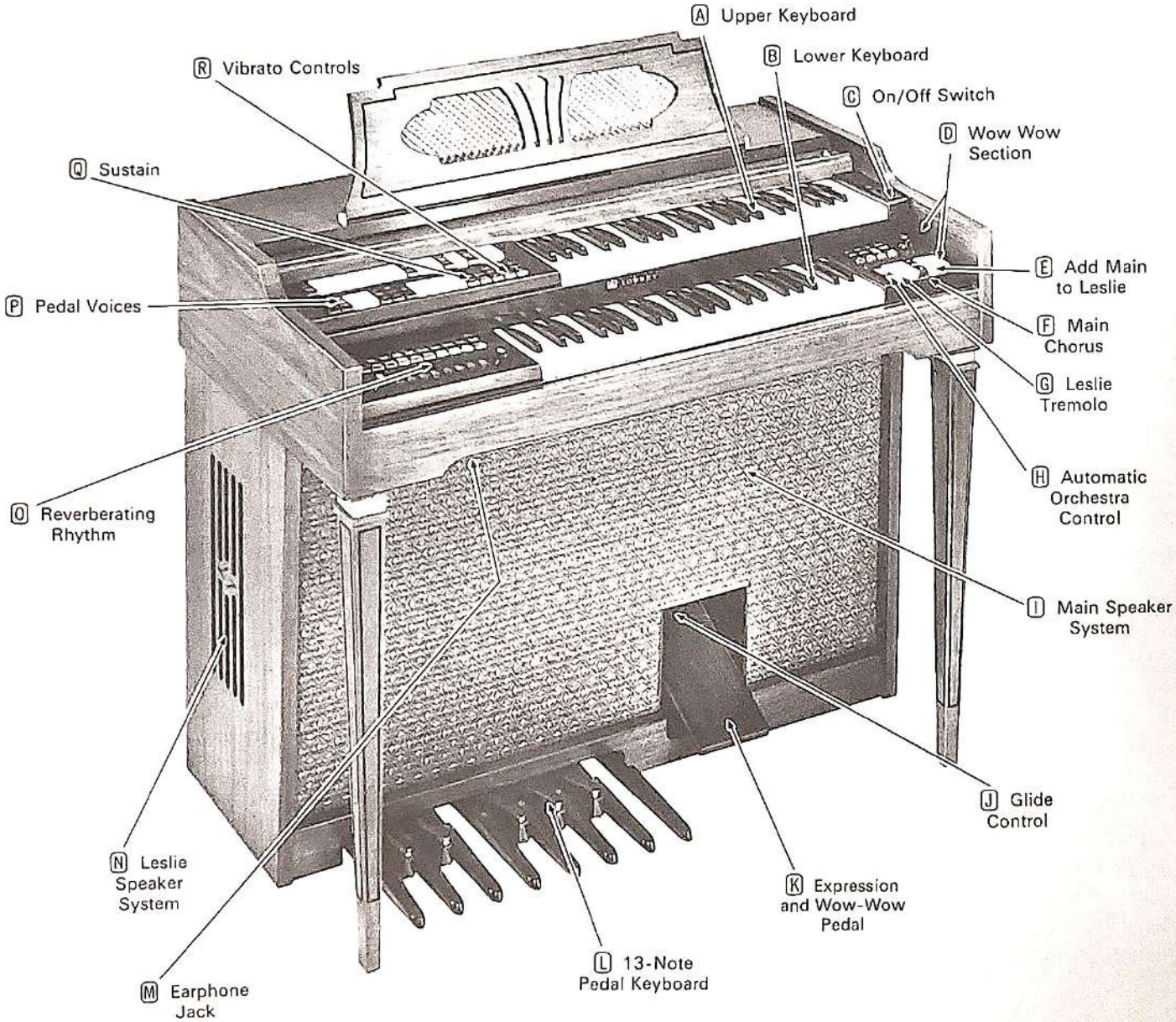
If you are an experienced organist, you will be familiar with the words "stops"—"footages"—"solo"—"sustain," etc. and you will soon feel very much at home with your Lowrey.

If you have had experience with a piano, but not with the organ, or if you have had no musical background, you will want to study everything in this manual.

The organ is different than other keyboard instruments in that it has dozens of voices and thousands of combinations—and a far greater dynamic range than other musical instruments.

As a beginner, refer to the exclusive "Fun with Lowrey" teaching method—available to purchasers of the Lowrey Organ. From there you can progress to any one of a number of fine Lowrey organ methods available today through your music dealer or direct from a music publisher. After you are playing your favorite melodies, you will enjoy many countless hours at your Lowrey with all of its vast resources.

If you wish to purchase organ sheet music, there is a vast library of Lowrey music available from most music dealers. Or, write to any of the many sheet music publishers. Ask for their Lowrey catalog and ask them to place you on their mailing list.


A Upper Keyboard
B Lower Keyboard
C On/Off Switch
D Wow Wow Section
E Add Main to Leslie
F Main Chorus
G Leslie Tremolo
H Automatic Orchestra Control
I Main Speaker System
J Glide Control
K Expression and Wow-Wow Pedal
L 13-Note Pedal Keyboard
M Earphone Jack
N Leslie Speaker System
O Reverberating Rhythm
P Pedal Voices
Q Sustain
R Vibrato Controls

description

(A) UPPER KEYBOARD
This is also called the upper manual or solo keyboard and is controlled by the voice tabs in the upper row on the left of the console. Usually the right hand is used to play the Upper Keyboard, but occasionally both hands or only the left hand is used.

(B) LOWER KEYBOARD
This is also called the lower manual or accompaniment keyboard. Usually it is played with the left hand, but occasionally both hands or only the right hand is used. The tabs which control the voices of the Lower Keyboard are on the left of the console.

(C) ON/OFF SWITCH
This switch to the right of the Upper Keyboard controls the entire organ. Since the Lowrey is completely transistorized, it requires no "warm-up" time.

(D) WOW WOW SECTION
This section brings you one of today's most popular and intriguing sounds. Once available only to the trumpet player, the Wow Wow effect brings a host of thrilling new sounds to your music.

(E) ADD MAIN TO LESLIE
With this control tab, you may combine the beautiful and distinctively different sounds of both the Main and Leslie speakers.

(F) MAIN CHORUS
This amazing effect produces a rolling, cathedral-like quality in your music. It is a slower version of the Leslie Tremolo.

(G) LESLIE TREMOLO
This is the control for the exciting Leslie Speaker System that is built in your Lowrey organ. It adds a beautiful, pulsating tremolo to your music.

(H) AUTOMATIC ORCHESTRA CONTROL
This great new development will improve the playing of amateur and professional alike. When appropriate chords are played in a sustained manner on the Lower Keyboard, single melody notes on the Upper Keyboard become full chords—all in perfect harmony with just one finger.

(I) MAIN SPEAKER SYSTEM
Normally, all the voices of your Lowrey will be channeled through this speaker which produces them in glorious high-fidelity sound.

(J) GLIDE CONTROL
This outstanding patented feature of the Lowrey organ is controlled by the inside of the right foot and is used to duplicate the unique sounds of a Hawaiian guitar, sliding trombone, strings, etc.

(K) EXPRESSION AND WOW WOW PEDAL
This pedal has a double function. Normally, it is used to control the volume of the entire organ. With the Wow Wow tab on, it is used to produce the unique Wow Wow effect.

(L) 13-NOTE PEDAL KEYBOARD
Note that you have a full octave of pedal keys, the equivalent of 16' and 8' pipes, from C through C an octave above. Thus, just like an orchestra, while the pedals keep a rhythm, one hand can play the melody and the other hand can add an accompaniment. As you listen to an orchestra, generally you will hear these three "levels" of music.

(M) EARPHONE JACK
This handy feature lets you plug in a standard headset to permit you to enjoy playing your Lowrey in complete privacy.

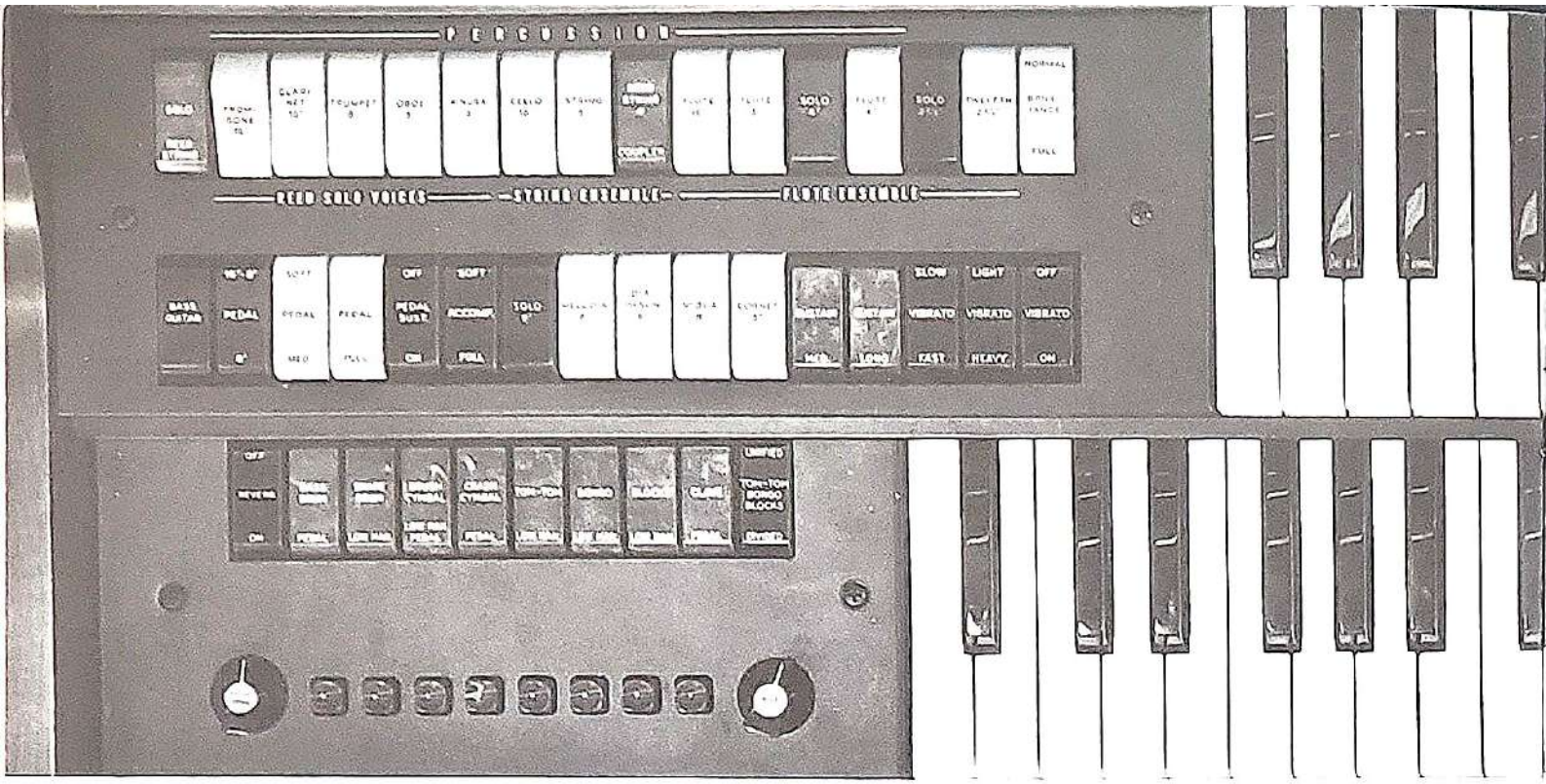
(N) LESLIE SPEAKER SYSTEM
In addition to the Main Speaker System in your Lowrey organ, there is a special sound system with a rotating Leslie speaker. Tones produced by the organ are passed through a separate speaker and the tremulant effect of the Leslie added as the sound passes through this chamber.

(O) REVERBERATING RHYTHM
The Bass Drum, Tom-Tom, Bongo, Wood Block and other rhythm effects available exclusively on the Lowrey organ will amaze you with their versatility and usefulness in all types of music.

(P) PEDAL VOICES
Your Lowrey has three distinctive voices in the Pedal range to give you a wide range of pedal accompaniment.

(Q) SUSTAIN
The Sustain control contributes immeasurably to the instrumental effects of the Lowrey organ by letting the tone linger on after you release each key.

(R) VIBRATO CONTROL
These tabs permit you to add a "wavering" or vibrato effect to all types of music. Conveniently located and easy to use, these tabs offer four different settings for complete control of the vibrato.



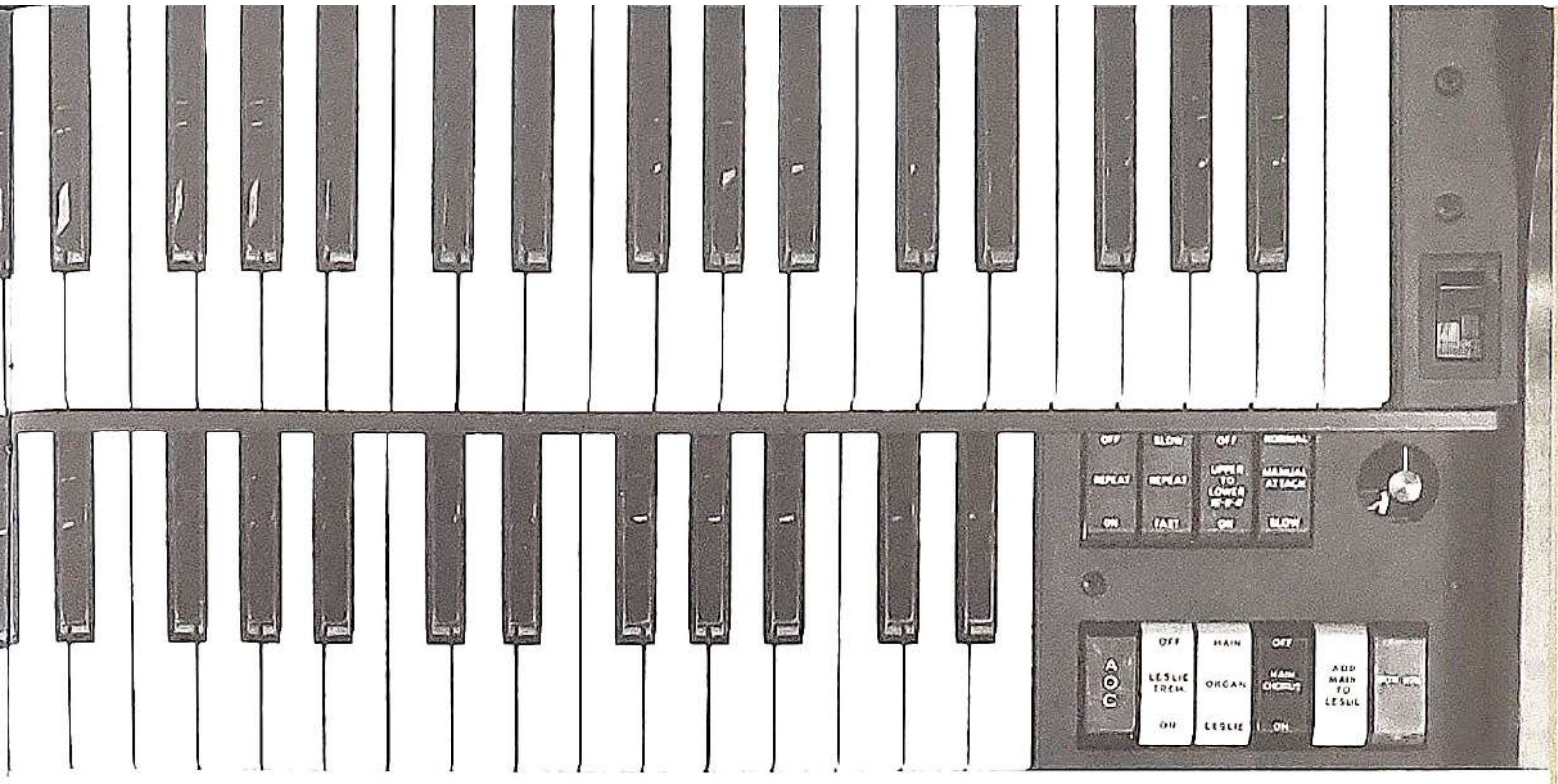
controls and what they mean

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 speaking stops, or Voice Tabs, so you will know something about each voice and its principal use. Following that, each of the mechanical stops, or Control Tabs, will be covered.

Speaking stops or voices

In the field of organ terminology, the subject of stops or voices might appear complex; however, it is really quite simple. All voices fall into one of four families known as Flute, String, Reed, and Diapason. Flute tones are pure and round, very mellow, 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



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. Diapason tones are unique to the organ because they have no counterpart in the orchestra. The Diapason is not an orchestral voice, but a full, round and dignified organ voice around which a variety of expression may be built.

You will find that the voices in your Lowrey 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 Lowrey organ, you will notice an apostrophe(') that follows the number 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 system 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 length of the pipe in the group of pipes that create that tone. For instance, in a pipe organ the Flute 8' tone is produced by a pipe which is 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'.

Twelfth $2^2/_3$' produces tones in other than even octaves. Again, holding middle C with the Flute 8' tab on, add the Twelfth $2^2/_3$'. 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 voices and the Twelfth $2^2/_3$' you will hear four different tones in the Flute family. So you have, in the language of the organist, "coupled" five sets of pipes. Thus, every time you press a single key on the manual, you will produce four tones. If you play a four note chord, you will hear 16 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 and a 4' voice one octave higher.

voices

UPPER KEYBOARD

CELLO 16′ *(String Family)*

This is a beautiful orchestral stop. It has been carefully voiced with the proper harmonic arrangement so that it has all the richness, resonance, and liquid tones of the instrument for which it has been named. Depending upon the selection played, use either the Slow-Light or Slow-Heavy Vibrato. The voice is typically cello in the lower range of the keyboard—in the upper range, it has an excellent viola quality.

TROMBONE 16′ *(Reed Family)*

Principally, the function of this voice 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 Lowrey Glide.

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.

CLARINET 16′ *(Reed Family)*

This is an excellent solo voice and a true clarinet sound. 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 Twelfth $2^2/_3$′ (and some sustain), many unusual and "oriental" effects can be obtained.

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 voice, to some extent, produces the effect of an orchestral trumpet. Quite often, it is used to combine with other voices to give a brilliance to the music being played. For popular music, the addition of the Fast-Heavy Vibrato is most desirable.

OBOE 8′ *(Reed Family)*

A melodious voice, having a pastoral character full of tenderness. It is an excellent solo voice, closely resembling the plaintive voice of the orchestral instrument. For those who know the oboe, we must mention that this voice has greater range. A fascinating and haunting quality can be obtained by adding the Clarinet 16′ and the Twelfth $2^2/_3$′ or the Kinura 8′. In such case, the effect may be created with or without vibrato and may be played throughout the entire keyboard.

KINURA 8′ *(Reed Family)*

The name of this most interesting voice is derived from a Greek word for "harp." But the Kinura tones are far more similar to the sound of the Reed Family to which it belongs. Played alone, the Kinura resembles the Oboe-like horns of the Far East. It is even 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 Upper Keyboard 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 4′ *(Flute Family)*

This voice is typical of Lowrey's clear, clean Flutes and is the "little brother" of the 8′ and 16′ Flutes. It plays one octave higher than the 8′ Flute and two octaves higher than the 16′ Flute. 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 16′ Flute, it creates an "echo chamber" effect. As a solo voice with a Fast-Heavy Vibrato, a whistling effect is heard.

TWELFTH 2⅔′ *(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 Twelfth 2⅔′ is used in combination with other voices, it reinforces the upper harmonics and provides additional color and brilliance.

LOWER KEYBOARD VOICES

MELODIA 8′ *(Flute Family)*

Because your Lowrey follows a pattern of the finest organs, this flute voice is quite mellow, with a perfect blending quality for all the other voices. When arpeggios are played in the top one and one-half octaves, of the Lower Keyboard, it has a lovely "bell-like" quality which makes a delicate accompaniment for the String or Clarinet voices in the Upper Keyboard. To maintain real beauty of tone, it has been carefully voiced so as not to be overpowering.

DIAPASON 8′ *(Diapason Family)*

The Diapason tone has always been, and always will be, the unique and special glory of the organ. It has a full, round, and dignified tone which serves as a foundation on which to build compound tones of surpassing grandeur and beauty. With the Accompaniment Soft or Full and no Vibrato, it can be used for religious music. With the addition of a string or trumpet voice even the simplest selections will catch the flavor of a mighty theater organ.

VIOLA 8′ *(String Family)*

The full and rich tones of the Viola 8′ will impart strength and color to every combination that it is used with—creating valuable tonal colorings. For a good "cello" solo in the lower section of the keyboard, use single notes only and Slow-Heavy Vibrato.

CORNET 8′ *(Reed Family)*

Although more powerful and somewhat dominating, this voice can be compared with the Trumpet of the Upper Keyboard. It will become a delight as an accompaniment voice because of its ability to combine with voices of all tonalities.

PEDAL VOICES

BASS GUITAR 8′

This exclusive new Lowrey voice gives you the sound of the plucked string of the electric bass guitar, so popular in much of today's music. Try it in rock and pop music and for strong bass lines in fast, up tempo tunes. Lowrey's Bass Guitar really sounds like a bass guitar.

PEDAL 16′—8′

A versatile pedal voice tab that actually lets you select *two* voices. In the depressed position, you will obtain the full, rich tones of the bowed string bass. For the finger-plucked string bass effect, add Pedal Sustain and release the pedals immediately after playing them.

In the level position, this voice tab gives you another note, an octave lower, in addition to the 8′ string bass sound. This combination produces the deep, rich tone of the Bourdon (flute) family. It is an ideal foundation for solo or accompaniment playing and has amazing carrying power, ideal for church and theater organ registrations.

control tabs

As mentioned previously in the introduction to the Voices, Control Tabs do not create tones, but produce many different variations on each of the Voices. Vibrato, Tremolo, Brilliance, and all the others, impart their own distinctive character to the Lowrey organ voices. If the Control Tabs are turned on, but all the voice tabs are 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.

BRILLIANCE NORMAL-FULL

The Lowrey organ produces the full range of tones, from the very brilliant high tones down through the lowest bass. There may be occasions, however, when, because of a particular registration or a special song, that additional emphasis is desired for the "highs." The Brilliance tab provides this. You may find it suitable to use Brilliance in the Full position most of the time. There will be times though, when a more subdued effect is desired. Then, the Normal tab setting may be more desirable. This tab affects all the voices of the organ and its emphasis is heard through all the speakers.

VIBRATO TABS

The Vibrato effect on the Lowrey organ is one of the most appealing and interesting effects provided on any organ. Vibrato varies the 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 organist 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.

KEYBOARD SUSTAIN

This effect is controlled by two tabs. Normally, when you release a key on an organ, the tone stops. However, it is often desirable to have the tone

linger a certain length of time after you release the key. This is the part Sustain plays in the organ.

When the Sustain Long tab is turned on, all of the voices of the Upper Keyboard will fade out gradually within two seconds after the key is released. With Sustain Medium, the voices will fade away more quickly, in about one second.

Although the uses of the Sustain effect are many, one effective use is in smaller rooms that are heavily carpeted or that are heavy with draperies that deaden sound. With Sustain, your Lowrey will sound beautiful, regardless of the surroundings.

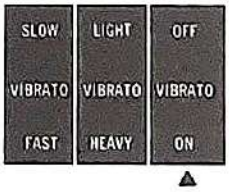
PEDAL SUSTAIN

This is an outstanding Lowrey feature, welcomed by the professional and absolutely essential for proper pedal control by the home organist. With this tab in the off position, press a pedal key and release it instantly. You get a short, quick bass tone. Now, with the Pedal Sustain tab on, press a pedal again. After releasing the pedal key, the tone reverberates, or sustains. It is like the tone of a pipe organ in a large cathedral or amphitheater, or the resonance of a bass viol. A true reproduction of a string bass as heard in many orchestras can be obtained with Sustain. For this effect, just tap the pedal and release instantly.

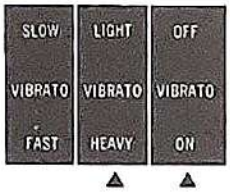
PEDAL—Soft, Medium, Full

These two tabs control the volume of the "keys" played with the feet. With the tabs in the "off" position, depress the Pedal Voice Tab. Then hold a pedal key and depress the expression pedal about half way. This is a "soft" pedal position. Now, still holding the pedal key with your left foot and without moving the expression pedal, turn on the Medium and Full tabs in that order. Here you have additional degrees of volume or "pedal intensity." You will find this wide range of pedal volumes helpful in matching any registration you select.

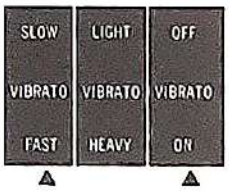
For soft classical or liturgical music where there is no definite rhythm, the pedal setting should probably be Soft. With a rhythm tune like a waltz or a popular song, you may wish to use the Medium



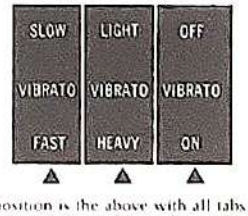
The Vibrato Off-On tab is the main Vibrato control. With this tab in the Off position, no vibrato will be heard. With this tab in the On position, the settings of the other two tabs will govern the type of Vibrato. Here, you have a combination of Slow and Light Vibrato useful in light classical, operatic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

intensity and as you add voices to both manuals and increase the volume from the keyboards, you will probably then wish to use a Full pedal volume.

As you play different selections you will sense the necessity for more or less pedal volume and will soon become accustomed to making the various changes.

MANUAL ATTACK

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.

REED STRING 4′ COUPLER

This tab adds a 4′ voice to all 8′ reed and string voices of the Upper Keyboard. It also adds a 4′ voice to the 16′ reed and string voices (except clarinet). When using this tab, you will notice an increased brilliance in all voices affected, due to the addition of this upper octave.

SOLO-REED/STRING

The Solo Reed/String tab controls the volume of the reed and string voices of the Upper Keyboard.

If a selection is played on both keyboards, and the volume of the Upper Keyboard should be increased, there is no need to add more voices as you would on other instruments. Instead, you only add this solo tab to increase the volume of the Reed and String voices.

SOLO TABS

Whereas the Solo-Reed/String tab increases the volume intensity of the Upper Keyboard 16′ and 8′ reed and string voices, the Solo 4′ and Solo $2^2/_3$′ tabs increase the volume intensity of the Flute 4′ and the Twelfth $2^2/_3$′ voices, respectively. The Solo 8′ voice tab increases the volume of the four Lower Keyboard voices.

ACCOMPANIMENT—Soft, Full

This gives the player complete control over the volume of the voices of the Lower Keyboard. The effect is controlled by the black tab to the left of the Lower Keyboard voices. As you add voices to the Upper Keyboard you also add to the overall volume of the sound coming from that keyboard. Therefore, you will find it necessary to increase the Lower Keyboard voice volume for a good musical balance. First, turn on a Lower Keyboard voice and hold a chord. Then turn on the Accompaniment Full and notice the increase in the volume of the chord you are holding. With this control, you will always be able to balance the accompaniment to the melody for a natural and smooth blending of voices.

UPPER TO LOWER 16′—8′—4′

This is a "coupling" function and it is one of the most useful controls on your Lowrey organ. With it you may "couple" or add voices and combinations of voices from the Upper Keyboard to the Lower Keyboard so that you can play those voices on the Lower Keyboard. In addition to coupling the voices, many of the special effects of the Lowrey will also couple-down if they are activated with a voice. If, for instance, you have Trumpet 8′ and Repeat turned on you can also turn on the Upper to Lower and play those voices with those effects on the Lower Keyboard. With this coupling feature available to you, you can develop endless combinations of accompaniment by "bringing down" Upper Keyboard voices to mix with the voices of the Lower Keyboard.

special features

AUTOMATIC ORCHESTRA CONTROL

The Automatic Orchestra Control (better known as A.O.C.) represents the greatest single advancement in electronic organs since they were first invented. A.O.C. is an exclusive feature found only in Lowrey organs. Through its use, anyone playing only a single melody note at a time is able to automatically achieve musical effects which could otherwise be produced only by an accomplished organist.

To the beginner, this means a whole new world of musical enjoyment is instantly available—at the flick of a tab. He is able to play "right now" in a manner which normally would require an extended period of study. Specifically, A.O.C. makes it possible for those who don't know how to play three and four-finger melody chords to achieve this effect immediately—and in perfect harmony, all with just one finger!

To determine how much A.O.C. can do for you, use a simple setting of 8' and 4' Flutes on the upper keyboard and have the Automatic Orchestra Control tab in the "off" position.

Now, play the first four or eight measures of any selection in the usual way with the left hand holding (or sustaining) chords on the Lower Keyboard. You will hear the usual single note melody. Now, turn the A.O.C. tab to the "on" position. Again, repeat what you have just played. A.O.C. has automatically converted your one-finger melody into full harmonious chords. It does this by electrically transmitting a signal from the lower keyboard chords to the upper keyboard melody, and the notes that are being played on the upper keyboard are instantly "multiplied" or converted from a single note to a multiple note chord—all in perfect harmony.

NOTE: Since the signal is electrically transmitted from the lower keyboard chord to the upper keyboard melody, A.O.C. works only when both keyboards are being played. If even with the A.O.C. tab on, the notes are played on the upper keyboard

only (nothing being played on the lower keyboard) A.O.C. is inoperative since no signal is being transmitted.

With the use of Automatic Orchestra Control, anyone can achieve effects comparable to those of a full orchestra. One Flute, without A.O.C. becomes several with A.O.C.—all playing in perfect harmony. One string becomes several strings; one clarinet becomes several clarinets; one trumpet becomes virtually a whole "brass" section. Putting them all together, you have an orchestra.

A.O.C. is valuable to the beginner and to the professional. It acts as a "multiplier." The more notes that are played at one time on the upper keyboard the greater the multiplication.

WOW WOW CONTROLS

This section includes the Wow Wow control tab and the 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.

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

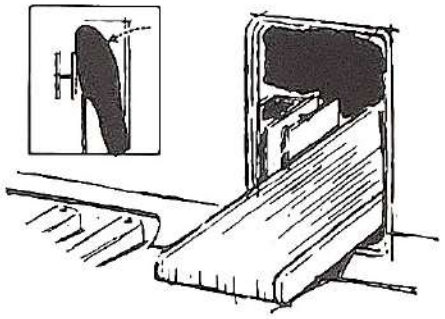
The Wow Wow controls affect all Upper Keyboard and Lower Keyboard voices. They also affect the Bass Guitar pedal voice and all voices of the Reverberating Rhythm Section (Model TLO-1R only) except Bass Drum. As you familiarize yourself with this new sound, you will discover how effective it will be in putting new life in your music, and in throwing in delightful musical "exclamations."

LOWREY GLIDE

Once you feel you have obtained some familiarity with your new organ you are ready to move in to the use of the Lowrey Glide.

Musicians everywhere—amateur, artist, and professional—say that the Lowrey Glide is one of the greatest organ developments in recent years. You too will soon realize the wonderful way in which it enhances the orchestral voices of the instrument.

The Lowrey Glide Control is located on the left side of the Expression Pedal. When pushed to the left by the inside of the right foot, the Glide Control will "flat" the entire instrument about a half tone and stop the vibrato almost completely. When the Glide Control is released, the instrument will "glide" back to normal.



For the best playing technique, the Glide Control should be pressed with the foot an instant before the keyboard notes are played—and released at once. For example, start using the Glide Control by trying it with the Trombone 16' and a Slow-Heavy Vibrato. Play Tommy Dorsey's familiar "I'm Getting Sentimental Over You" with Glide, and you'll be able to duplicate that well-known trombone "smear."

You can get a realistic string "glissando" by using the Lowrey Glide Control together with the String and Fast-Heavy Vibrato.

Try Victor Herbert's beautiful "Sympathy," or any other of your favorite violin selections. The Glide will supply the "glissando" of the strings. Adding Sustain will give the effect of "singing strings."

For Hawaiian guitar effects, you can use the Clarinet 8' with Slow-Heavy Vibrato, the Flute 8' or 4' with Fast-Heavy Vibrato, or a combination of any of these tabs. Be sure to use the Long Sustain and play in a semi-staccato fashion. Press the Glide the instant you strike a key. However, do not overdo it by playing most notes with Glide. The realism of this Hawaiian Guitar will amaze you.

Like anything new, a few minutes of practice are necessary for you to become adept with the Lowrey Glide. As time goes by, however, you will find more and more uses for it. To help improve your use of the Glide, listen carefully to records, paying particular attention to the way musicians play their various instruments.

BUILT-IN LESLIE SPEAKER

Your deluxe Lowrey organ with built-in Leslie Speaker brings an entirely new world of sound to your finger tips. With the Leslie Speaker, you can create a thrilling, vibrant, big sound because it adds a tremulant to your music. This is a pulsating increase and decrease of sound which is quite different from regular organ vibrato, which causes a pulsation by going over and under pitch. To obtain a better understanding and appreciation of the Leslie Speaker and its tremulant effect, please read the paragraphs below (and experiment as suggested):

1. First, play the organ through the regular speaker system, without the Leslie. To do this, put the Organ tab in the "Main" position, and play a selection of your choice. With the tabs in these positions, the music is being played through the stationary speakers in the Organ console.

2. Now channel the keyboard music through the built-in Leslie Speaker. To do this, move the Organ tab to the "Leslie" position, leaving the Leslie Trem tab in the "Off" position.

3. Now add the pulsating tremulant effect to the music coming through the "Leslie" Speaker. To do this, with the Organ tab in the "Main" position and the Leslie Trem tab in the "On" position, begin to play a selection. With the tabs in these positions, the music is coming through the "main" speaker. Now move the Organ tab to "Leslie" and the pulsating tremulant effect will immediately flow into your music. The keyboard music is now being channeled through the Leslie Speaker and a pulsating tremulant effect is being added to it. (You will note that the pedal tones are not affected by the tab positions.)

4. Now switch your keyboard music from the Leslie Speaker with tremulant effect back to the "main" speaker in the console. To do this, continue playing with the Organ tab in the "Leslie" position. Now switch the Organ tab to the "Main" position, and the pulsating tremulant effect will immediately disappear from your music. (Your music is now channeled through the stationary speaker in the console.)

5. Now try a gradual build-up of the tremulant effect rather than the immediate full tremulant effect such as is achieved in step 3. To do this, place the Organ tab in the "Leslie" position and the Leslie Trem tab in the "Off" position, and begin playing a selection. Then switch the Leslie Trem tab to the "On" position and you will have a few seconds gradual build-up of the pulsating tremulant before it reaches full effect. This method of introducing the tremulant to your music adds another pleasing variation to your playing.

6. Now try a gradual, five to ten second, fading-out of the pulsating tremulant effect. To do this, begin playing a selection with the Organ tab in the "Leslie" position and the Leslie Trem tab in the "On" position. Then move the Leslie Trem tab to the "Off" position. After the pulsating tremulant has died away, you will be playing the keyboard music channeled through the Leslie Speaker with no tremolo.

You'll want to continue to experiment with the wide variety of sound effects you can achieve with this unique three-speaker, dual-channel arrangement. (The third speaker is a 12" bass speaker.)

ADD MAIN TO LESLIE

This tab functions exactly as indicated. When you are playing with the Leslie Speaker tab On and the Leslie Tremolo tab On, it adds the sound of the Main speaker to that of the Leslie speaker. The sound coming from the Main speaker will be unaffected by the Leslie Tremolo. The sound coming from the Leslie *will* be affected by the Leslie tremolo.

MAIN CHORUS

Lowrey's Main Chorus adds a new dimension to your instrument which heretofore was available only in extremely large organs through the means of a chorus generator—or in pipe organs, through the use of several pipes for each key to create a rolling, or reverberation effect.

With the Leslie Trem tab in the off position and the Main Chorus tab in the on position, the sounds from all voices are directed through a very slowly moving Leslie Speaker. The sound will be slowly directed around the room giving a reverberating "concert hall" effect in even the smallest area. Main Chorus is greatly enhanced if some sustain is added to the voices when they are directed in this channel. It is especially desirable when playing liturgical music. However, it also vastly improves pop tunes and any other music where a melodic flow is basic. Chimes are particularly realistic when played through the Main Chorus.

NOTE: It should be understood that with the Leslie Trem tab "on" the speed is approximately 6 cycles per second—while the Main Chorus speed is approximately 1 cycle per second. Since one of these two tabs must predominate when both tabs are in the "on" position, the Leslie Trem tab takes over superseding the Main Chorus tab.

REPEAT

The Repeat feature of the Lowrey organ, 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 chord several times in very rapid sequence. When a key is struck with the Repeat tab 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 very rapidly. Repeat can be used with any of the 16', 8' and 4' voices on the Upper Keyboard. You will find that an amazing number of unusual effects can be created with various combinations of these voices.

Combining Lowrey's exclusive Automatic Orchestra Control with Repeat will result in even more exciting and dramatic music. You will be able to play a simple one finger melody that will reproduce the thrilling alternating hammer sound that only an expert marimba or xylophone player could normally create.

You can also make use of Repeat on the Lower Keyboard by using the 16'8'4' Coupler. Thus, you can accompany a marimba sound played on the Upper Keyboard with the same sound on the Lower Keyboard. Then, for variety, add some Lower Keyboard voices, which will play in the usual manner.

The Repeat Fast and Slow tab enables the player to vary the speed of the repeat to suit the song or the preference of the individual.

HEADPHONE JACK

This convenient receptacle lets you plug in any set of monophonic headphones equipped with a standard ¼" phono-type plug. This permits you to enjoy your Lowrey in complete privacy. Only the sound of the Leslie speaker system cannot be heard through the headphones because that effect is produced acoustically instead of electrically.

Lowrey Reverberating Rhythm (MODEL TLO-1R ONLY)

As the Lowrey organ has developed through the years, it has become a truly complete musical instrument, capable of being played as a solo instrument, yet never becoming boring or monotonous. Continuing research and development has made the Lowrey the world's most exciting electronic organ. First, Lowrey added the Lowrey Glide for the interesting String Glissando, Hawaiian Guitar or Slide Trombone effect. Then came Automatic Orchestra Control to further add to the ease of playing and provide new interest and excitement to organ music.

Now, for the really complete musical instrument, Lowrey has Reverberating Rhythm. It is almost as if you were adding a complete rhythm section to your music, just as a small combo would add a drummer or percussion player.

As you become familiar with the many, many ways in which the realistic Lowrey Rhythm effects can be played, you'll experience endless hours of enjoyment. You can add the rhythm accompaniment *yourself*, as you play, or have your friends and family join in and play rhythm *with* you!

As you get acquainted with Lowrey Reverberating Rhythm, you will be able to develop your own combinations of musical, percussion and rhythm sounds and effects. However, we suggest, even to the accomplished player, that you read the following instructions and go through the introductory steps as outlined.

Lowrey Reverberating Rhythm is an exciting new section on your Lowrey organ that is capable of producing a full range of realistic rhythms, from a lovely waltz or ballad accompaniment to a rousing march tempo or even a thrilling drum solo!

All controls for Lowrey Reverberating Rhythm are grouped together so that you can play them easily.

The Rhythm Volume control knob is also the Rhythm On-Off control and is advanced to the right, (clockwise) to increase volume. The volume control is used to balance the sound of the rhythm to the voices of the organ. After rhythm volume is suited to the volume of the music you are playing, the Lowrey Expression Pedal controls the volume of the entire organ, including rhythm. *However, with this control off (fully counter-clockwise) the entire Reverberating Rhythm section (except Reverb) is turned off.*

REVERB

Reverberation of a most authentic nature can be obtained with your new Lowrey. 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 of Lowrey Reverberating Rhythm. Do not hesitate, however, to use Reverberation at any time, whether you are using Rhythm effects or not. 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.

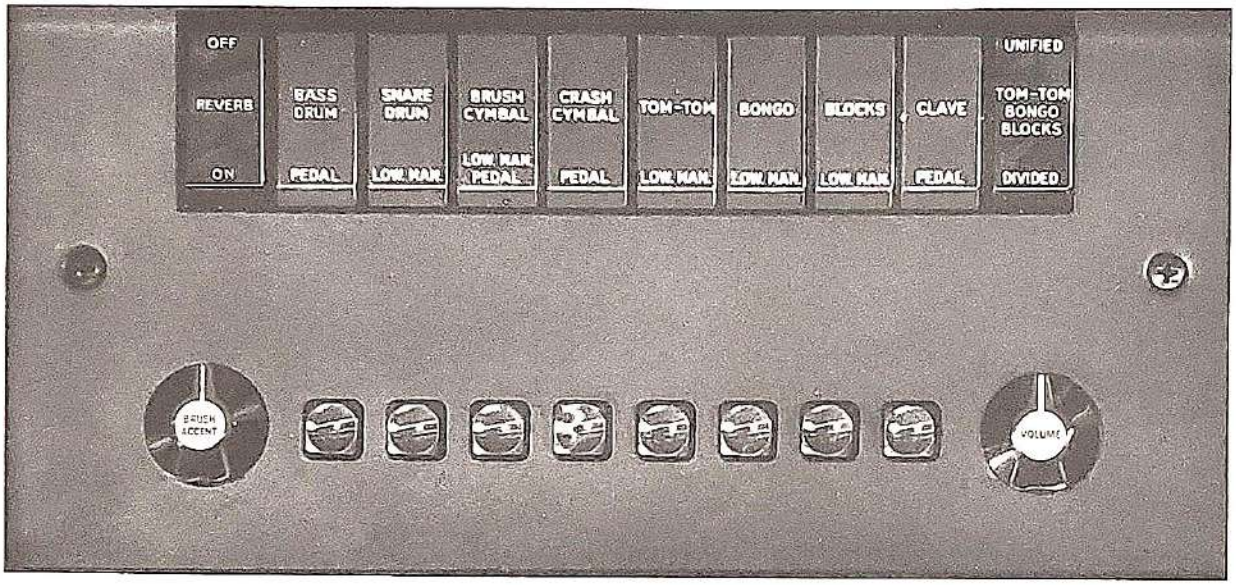
REVERBERATING RHYTHM SOUNDS

So that you will know how each of the Rhythm Instruments sounds by itself, you should play each one separately.

The row of Rhythm buttons below the Rhythm control tabs will play that particular instrument. The important point about these Rhythm buttons is that when you press them, the Rhythm Instrument will sound *even though the corresponding control tab itself is in the Off (or level) position.* (You must however, have the Rhythm volume on-off knob turned on.)

Therefore, you may play rhythm sounds, or insert a drum roll or cymbal crash at any time in your music, even though you have not been playing rhythm during the rest of the song.

Turn on the volume knob and begin with the Bass Drum. Do not turn on the Bass Drum tab, simply press and hold the Bass Drum Rhythm button below the tab. You hear a single bass drum beat. To get a second beat, you must lift your finger and press the button again.



Continue through the controls. Next, again without turning on the Snare Drum control tab, press and hold the Snare Drum Rhythm button. The Snare Drum will repeat, or roll, while you hold down the button. Play the Snare Drum Rhythm button in a very short or staccato fashion, and you will find you can play a single beat of the Snare Drum.

Next are the Brush Cymbal and the Crash Cymbal. Press and hold each button. Both cymbal voices, when played by the Rhythm button, play only once. For a Brush or Crash Cymbal repeat, lift your finger and press the button again.

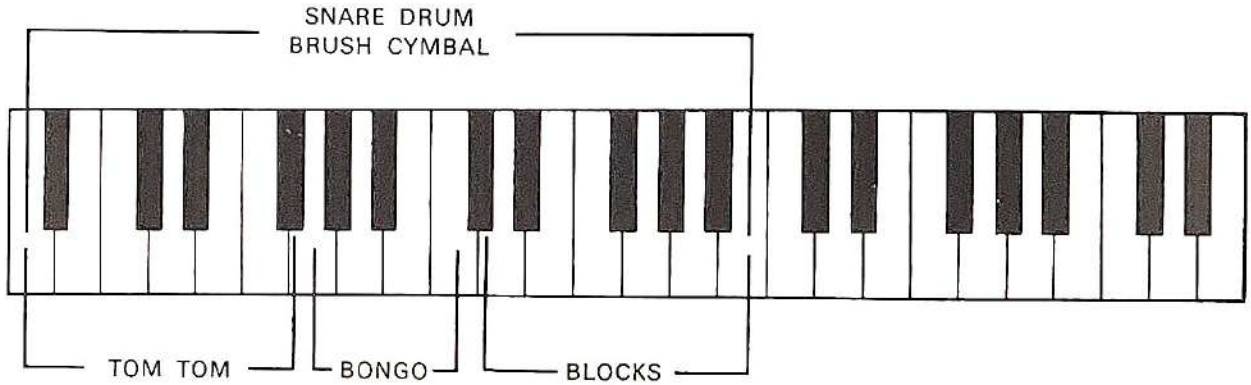
The Tom-Tom, Bongo and Blocks also play once each time you depress the Rhythm button. A very interesting Latin rhythm is obtained by pressing these buttons in sequence beginning with the Tom-Tom on the one beat, Bongo on two, Blocks on three, back to Bongo on four and begin again with Tom-Tom on the one, or down beat. Practice this for a continuous and rhythmic four-four beat. Then, you can add a Latin melody on the Upper Keyboard with your right hand.

The Clave simulates the high, sharp clicking sound also associated with Latin rhythms. It plays once each time you press a button.

BRUSH ACCENT

The Brush Accent knob to the left of the Reverberating Rhythm buttons serves to adjust the length of the Brush Cymbal voice. With it in the extreme left or counter-clockwise position, the Brush is a short, quick sound very similar to the maraca, or as if the drummer were simply snapping his brush on the cymbal. The next position clockwise lengthens the effect and the third position gives the illusion of a drummer stroking the cymbal with the brushes. Adjust the Brush Accent control to suit the type of music you are playing and the tempo of the song.

LOWER KEYBOARD AND PEDAL RHYTHM



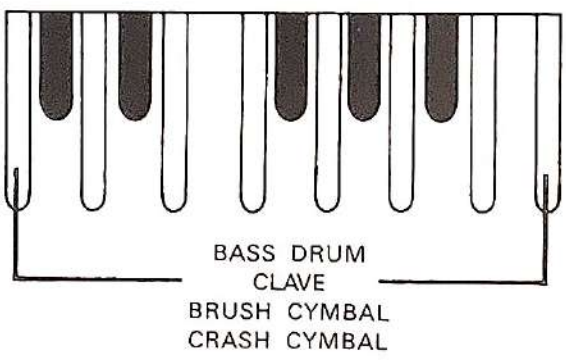
Now that you have found the various ways in which to play Lowrey Reverberating Rhythm with the manual Rhythm Buttons, you are ready to proceed to the method of combining Reverberating Rhythm, Lower Keyboard chords and pedal rhythm. It is much easier than it might seem.

Some of the Reverberating Rhythm voices may be played on the 27 notes of the Lower Keyboard from the lowest A to the B *above* Middle C. Some may be played with the Pedals, and some may be played with both the Lower Keyboard and the Pedals. Note that the Brush Cymbal tab is marked Low. Man. (Lower Keyboard)—Pedal.

This means that when the control tab is turned on, the Brush Cymbal will play continuously as long as a pedal key is held down. When a Lower Keyboard note is played, however, it plays once each time you play a note.

The Bass Drum, Crash Cymbal and Clave are played only by the pedals and the Rhythm Buttons. The Snare Drum rolls continuously when played by the Rhythm Button or the Lower Keyboard.

You may play the Latin rhythm instrument voices Tom Tom, Bongo, and Blocks in three different ways on the Lower Keyboard: (1) depress either the Tom Tom, Bongo, or Blocks tab and you may play any of these voices by itself on the Lower Keyboard from the lowest A (bottom key) to the B, two octaves and one note higher; (2) depress any combination of these tabs and you may play them *simultaneously* on the Lower Keyboard from the lowest note to the B two octaves and one note higher; (3) now, depress the tab marked Tom Tom/Bongo/Block —Unified or Divided and you may play any or all three instruments divided on the Lower Keyboard as shown above; the Tom Tom plays on the first 10 keys of the Lower Keyboard from the lowest A to the first F#. The Bongo plays on the next 6 keys from G to Middle C. The Blocks play on the next 11 keys from C# to the 3rd B (which is as high on the Lower Keyboard as any of the rhythm effects will play).



you can play Lowrey Reverberating Rhythm right away!

Follow these easy steps:

1 Turn on the organ and set the Voice registration tabs as shown. Do not turn on any Rhythm Voice tabs.

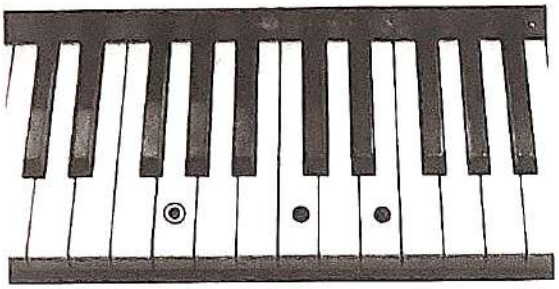
VOICE REGISTRATION

UPPER: Flute 8'

LOWER: Melodia 8'

PEDAL: Pedal 16'—8' Soft
Pedal Sustain On

2

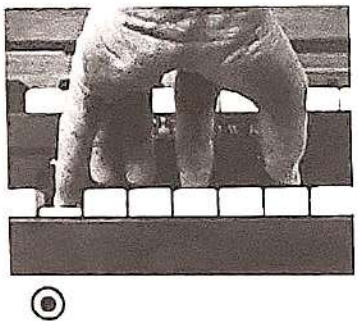


The circled (◎) and solid (●) dots show the Lower Keyboard position for a regular C chord with the index finger of the left hand on the C, the thumb on the E and the little finger on the G.



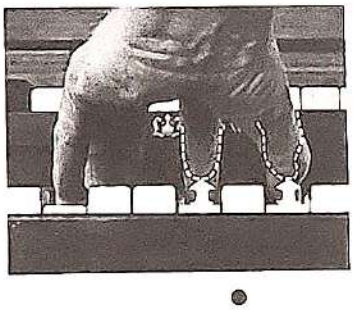
The second chord used in Down In The Valley is a G chord as shown, with the index finger of the left hand on the G, the thumb on the B and the little finger on the D.

3 Play a rhythmic lower keyboard accompaniment with the left hand in waltz, or three-four (3/4) time as follows:



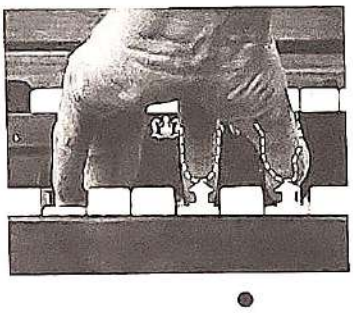
a.

On the first, or one beat, play the G with the fifth, or little finger and hold it.



b.

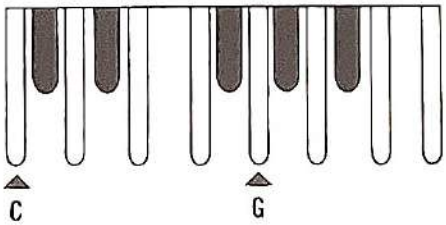
On the second beat, holding the fifth finger on the G, play the two solid dot notes, C and E, together and release.



c.

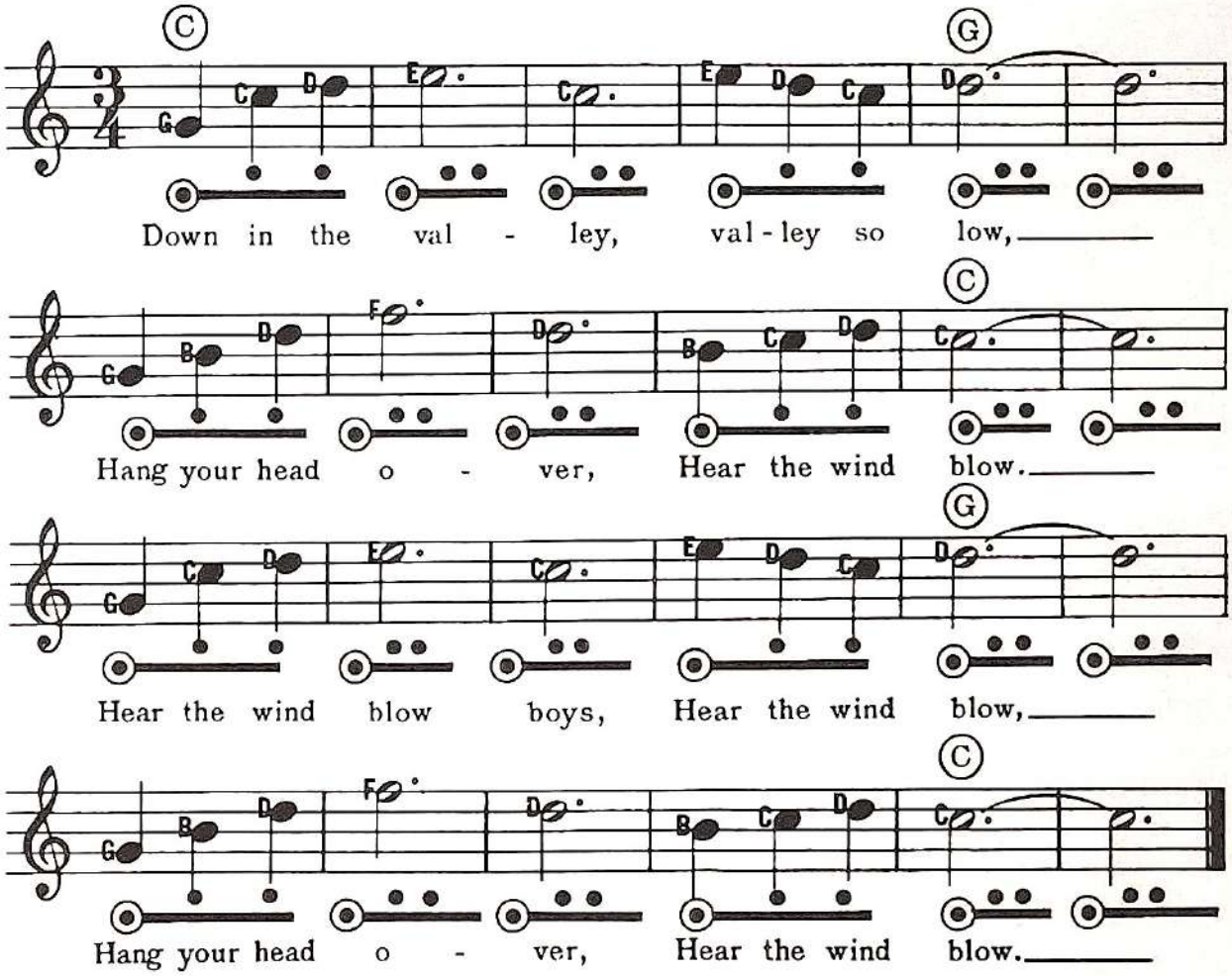
On the three beat, again play the C and E, still holding the G. After the third beat, lift all three fingers from the keyboard. Practice this sequence of fifth finger and hold, then index finger and thumb for the two-three beats until you can play a regular one-two-three, one-two-three waltz beat. Remember to lift the fifth finger after the third beat of each measure.

4 With the lower keyboard chord rhythm pattern established, add a pedal note. The pedal note played will be the same as the chord. For Down In The Valley, you will use a C with the above C chord. Hold the pedal note for the full three beats and release after the third beat. When the left hand chord moves down to the G chord position, play the G pedal in the same manner.



Now let's put them together (still without Rhythm) and play the melody. Play the fifth finger and the pedal as shown by the circled dot and hold throughout the measure. On each solid dot, play the rest of the chord with the thumb and index finger.

DOWN IN THE VALLEY



Now turn on the Lowrey Reverberating Rhythm Voices, Bass Drum and Brush Cymbal. Turn on Reverb also.

Play exactly as you did above, and you will be playing perfectly accurate rhythm accompaniment!

All you have to do is turn on the Rhythm tabs, **Lowrey Reverberating Rhythm** does the rest!

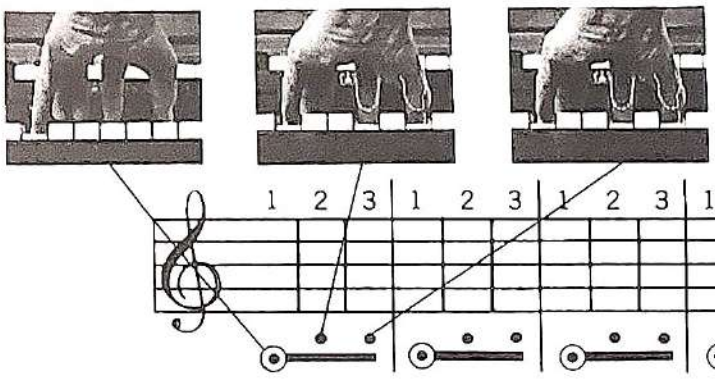
NOTE: An alternate method of playing rhythmic accompaniment that might be easier for the beginner is to play the pedal note on the first beat and nothing at all on the lower keyboard. Holding the pedal note for three beats, on the second and third beats play all three chord notes on the lower keyboard simultaneously, releasing them quickly to achieve a one-two-three or oom-pah-pah effect.

suggested registrations and playing patterns

The following charts show the rhythm patterns as they are played by the left hand on the lower manual. A circled dot symbol indicates the beat played by the fifth (little) finger in the lower manual chord. Play a bass pedal of the chord note at the same time. When a line extends past the circle, it means that you will play the fifth finger note and pedal chord note and hold them to the point where the line ends.

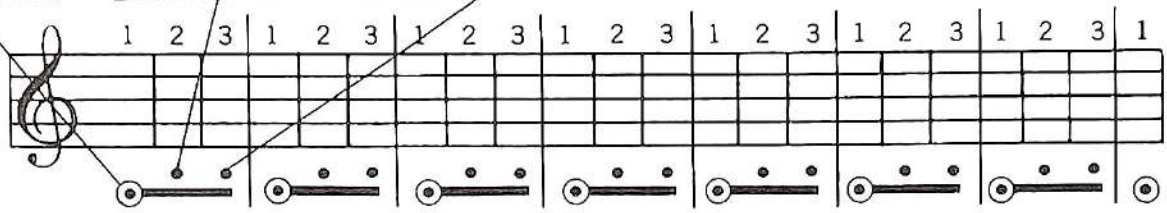
The solid dots show when the rest of the notes of the chord are played by the thumb (first finger) and second (index) fingers.

To determine what notes are to be played, if your sheet music indicates a C chord for accompaniment, then the circled dot will be a G on the lower manual with the fifth finger, and a C on the pedal. The solid dots then will be C and E. If your accompaniment chord is G, you will play a D with your fifth finger and a G on the pedal when the circled dot appears. Your first and second fingers will play G and B on the solid dots. This same basic pattern can be applied to any kind of music. After some practice, however, you will be able to quickly plan your own registrations and playing patterns to suit your own tastes.



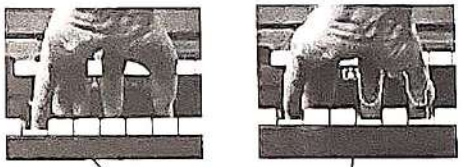
WALTZ PATTERNS

(3 counts to a measure)



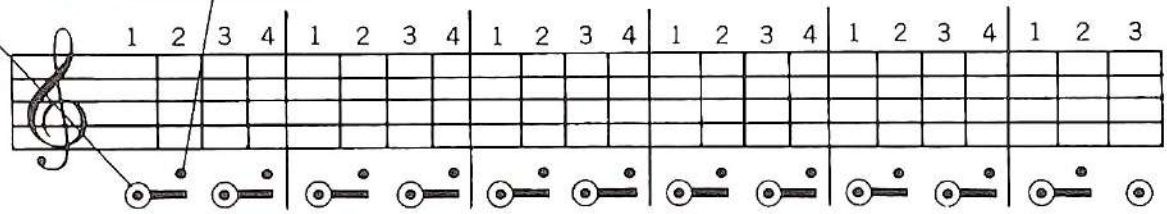
RHYTHM REGISTRATION: Bass Drum, Brush Cymbal
Reverberation On

(For variation, play the pedal note on all three counts.)

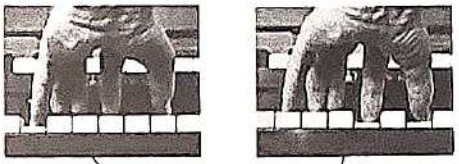


BALLAD PATTERNS

(4 counts to a measure)

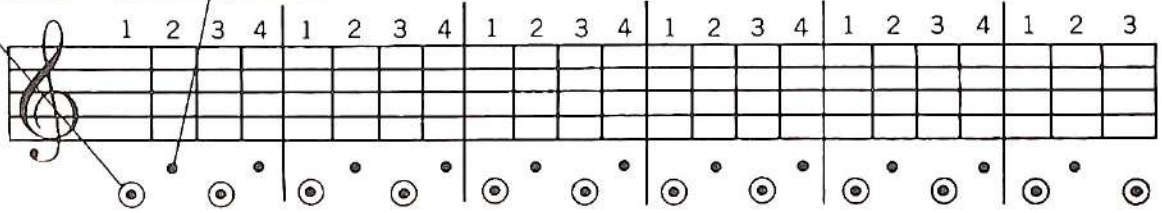


RHYTHM REGISTRATION: Bass Drum, Brush Cymbal
Reverberation On



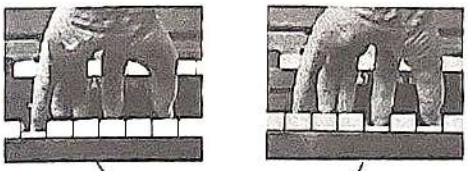
FOX TROT OR FASTER TEMPO PATTERNS

(4 counts to a measure)



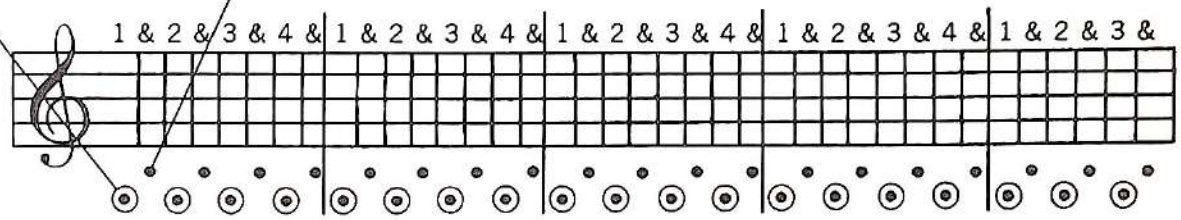
RHYTHM REGISTRATION: Bass Drum, Brush Cymbal, Snare Drum
Reverberation On

(For variations, eliminate the Snare Drum substituting Clavo. You can also hold the 1st and 3rd (Circled Dot) notes while you play the Solid Dots. The pedal notes can be played on the 1st and 3rd beats or on all 4 beats.)

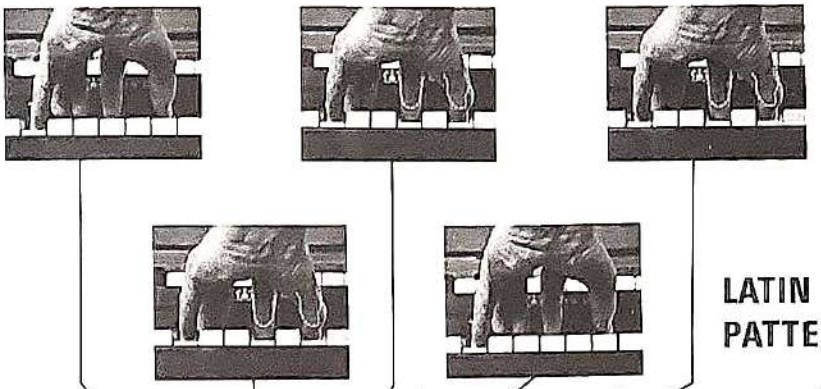


MARCH PATTERNS

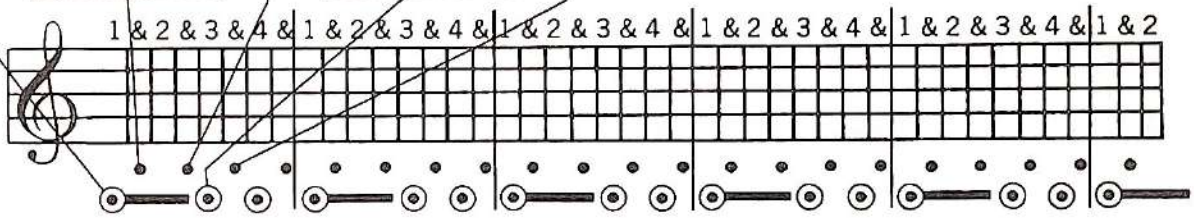
(4 counts to a measure)



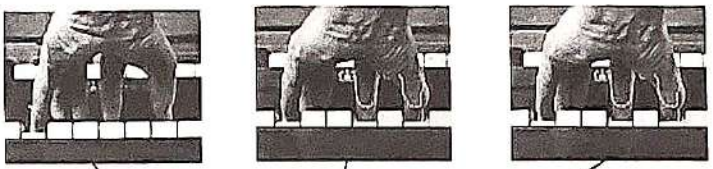
RHYTHM REGISTRATION: Bass Drum, Brush Cymbal, Crash Cymbal, Snare Drum
Reverberation On



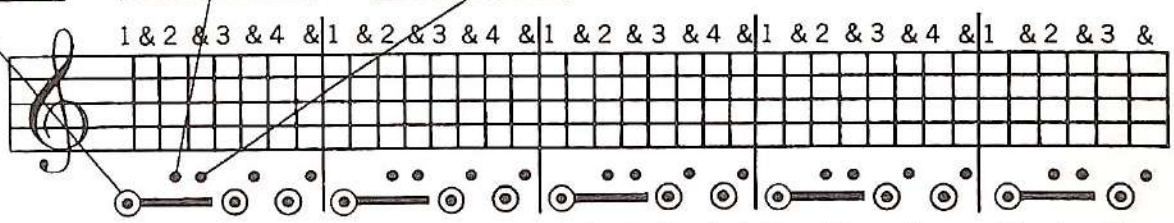
LATIN RHYTHM PATTERNS



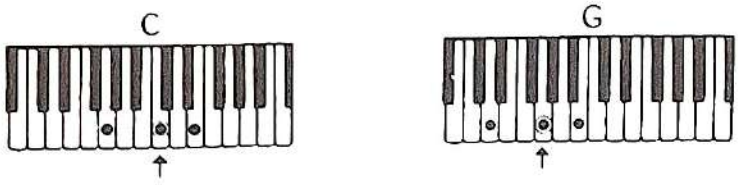
RHYTHM REGISTRATION: Bass Drum, Brush Cymbal, Tom-Tom, Bongo, Blocks, Clave
Reverberation On



ROCK & ROLL



RHYTHM REGISTRATION: Bass Drum, Brush Cymbal, Crash Cymbal, Tom-Tom, Bongo, Blocks, Clave
Volume On Loud
Reverberation On



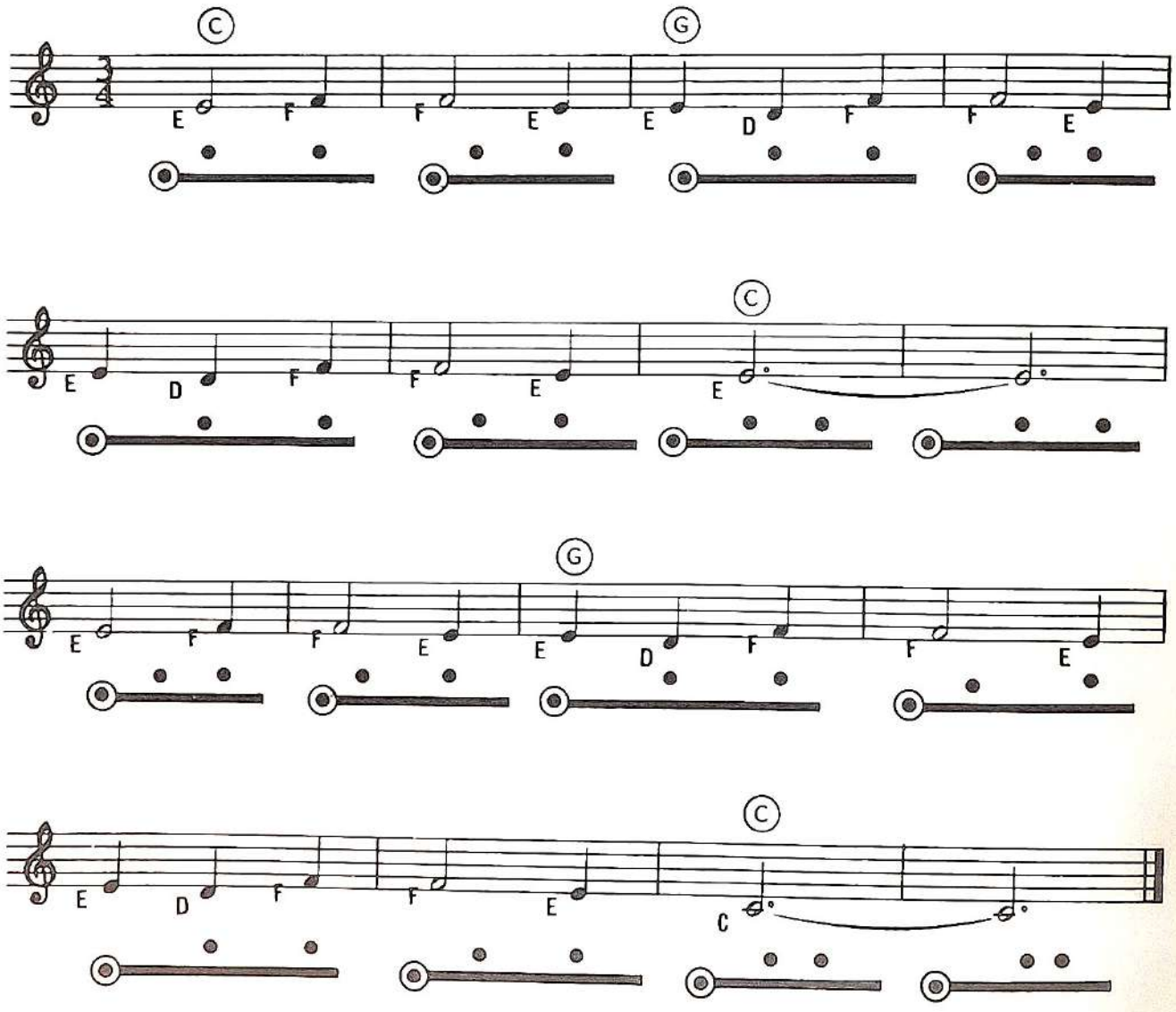
BARCAROLLE

REGISTRATION

Upper: Solo-Reed String, Oboe 8′
Lower: Melodia 8′
Pedal: Pedal 8′, Soft, Sustain On
Vibrato: On, Slow, Light

RHYTHM

Rhythm: Bass Drum
Brush Cymbal
Reverb: On





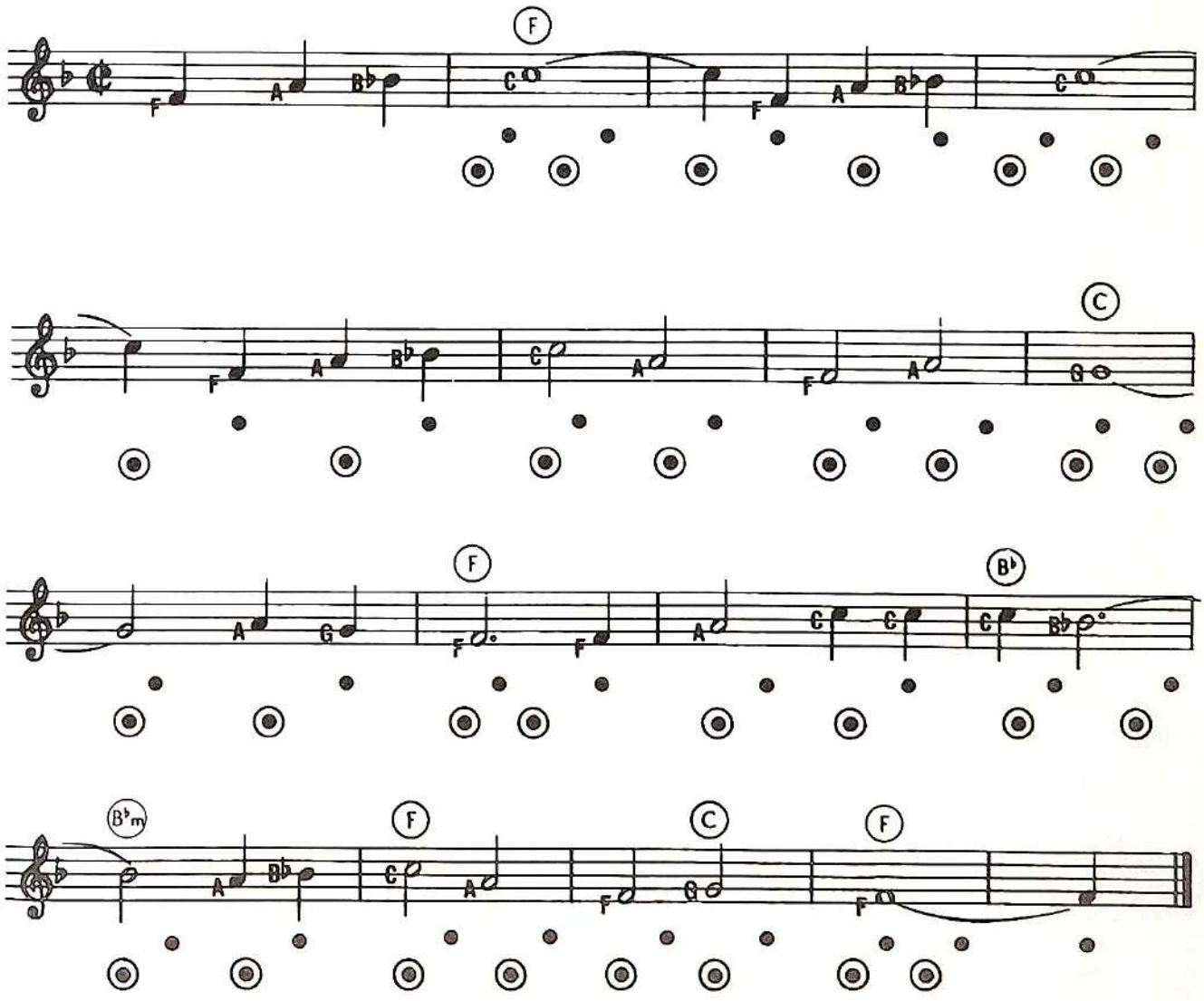
WHEN THE SAINTS COME MARCHING IN

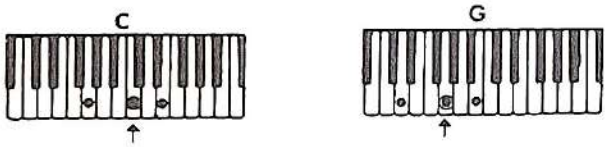
REGISTRATION

Upper: Flute 16', Flute 4'
Lower: Melodia 8'
Pedal: Pedal 8', Pedal Medium, Sustain On
Keyboard Sustain: Long

RHYTHM

Rhythm: Bass Drum
Snare Drum
Brush Cymbal
Crash Cymbal
Reverb: On





CLARINET POLKA

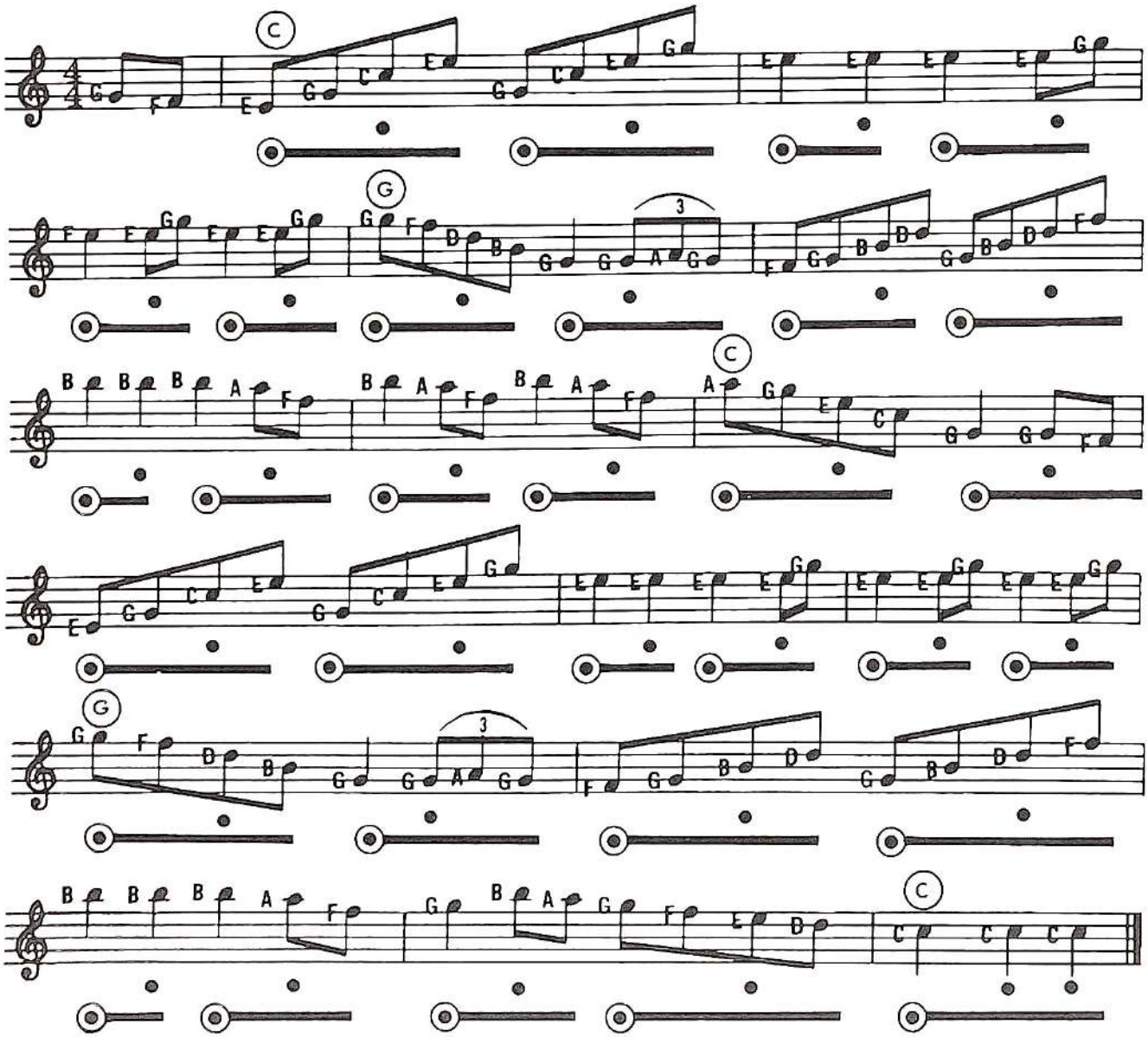
REGISTRATION

Upper: Solo-Reed String, Clarinet 16'
Lower: Melodia 8'
Pedal: Bass Guitar 8', Pedal Medium, Sustain On
Speakers: Leslie-On, Add Main to Leslie On

Play melody one octave higher than written.

RHYTHM

Rhythm: Bass Drum
Snare Drum
Brush Cymbal
Crash Cymbal
Clave
Reverb: On



registrations

If you have read the information on the previous pages, you are now ready to learn about organ "registration." Just remember, organ registration is nothing more than selecting various voices of an organ so a desired effect is produced when the music is played. There is nothing difficult about it. At any time you may change a suggested registration to suit your own taste or that of your listeners.

Actually, the word "registration" is the same thing to organ music that "orchestration" is to orchestral music. The voices of an organ are to the organist what salt, pepper, and other seasonings are to the housewife and cook. They each have certain things to mix, and the final result is dependent upon your ability to understand the ingredients with which you are working.

One thing more. One room may look about the same as another—but the acoustics may be very different. Any instrument or voice will sound much different in a large room than in a small one. Generally, in a large room, an organ sounds better—but if the room is heavily draperied, fully carpeted, and contains a lot of furniture (people, too), the result may seem muffled or "dead."

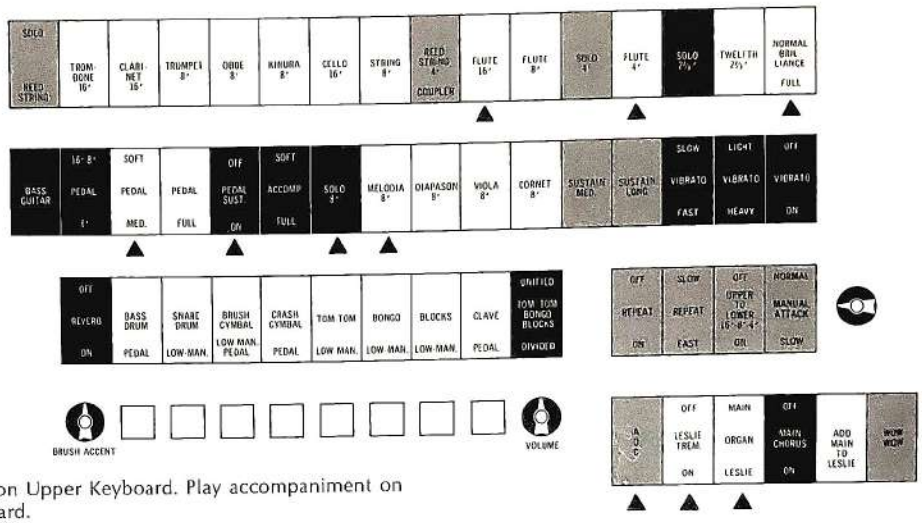
Placement of the organ in a room is also very important. It will sound better in one place than in another—actually, it should face an open area so the sound will not be restricted. Sometimes a particular tab arrangement will sound a little different if the organ is moved about the room or, particularly, if it is moved to another room. There is no way to determine this in advance—only through experimentation can the best results or "acoustics" be obtained.

"Fun With The Lowrey" in your Owner's Envelope is arranged to acquaint you with the magnificent solo voices of the organ, such as, Clarinet, Strings, Trombone, Oboe—the reverent church qualities which are inherent in every Lowrey organ—a number of the amazing percussion effects—and, of course, the unusual special effects that are available only on your Lowrey.

In addition to "Fun With The Lowrey," suggested registrations are shown on the following pages to help you create many other beautiful tones and special combinations for your favorite ballads, hits of the day, hymns, and the timeless classics. You will certainly wish to make some changes to fit your own desires. Also, you will want to vary the tab settings while playing a selection, and thus, get different effects within that selection and avoid any monotony in the music.

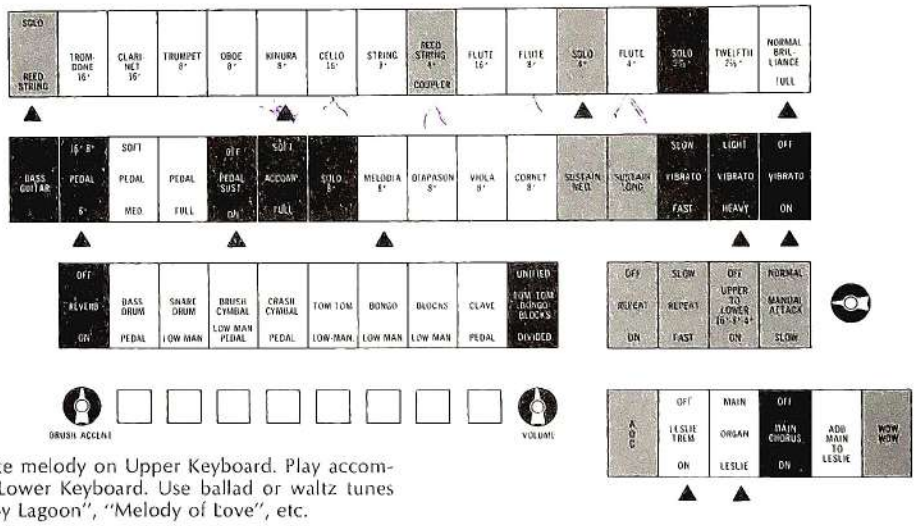
As you try those various registrations, remember this. There is no one prescribed voice combination for any selection of music. Just as a master chef seasons a fine dinner because he knows what to use and how to use it, so *you* can blend the many fine voices and different effects of the Lowrey organ. Through a good knowledge of the many voice 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.

POPULAR I



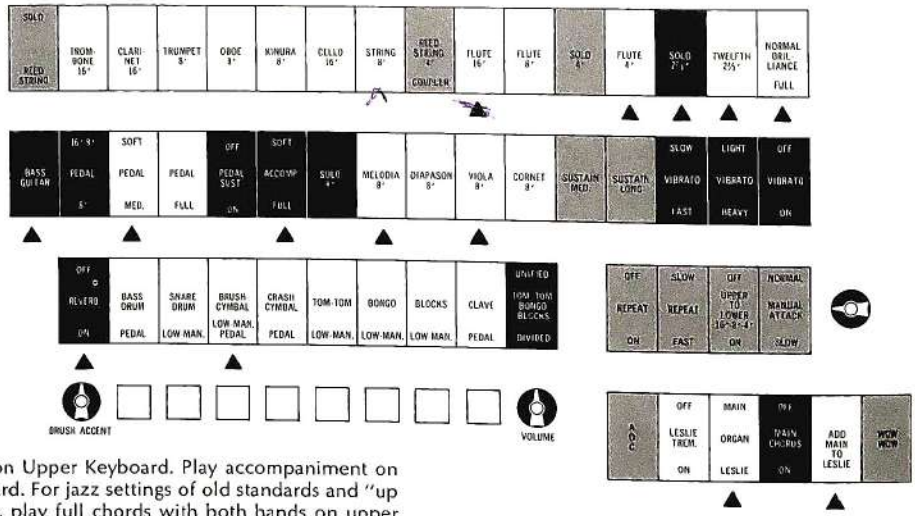
Play melody on Upper Keyboard. Play accompaniment on Lower Keyboard.

POPULAR II



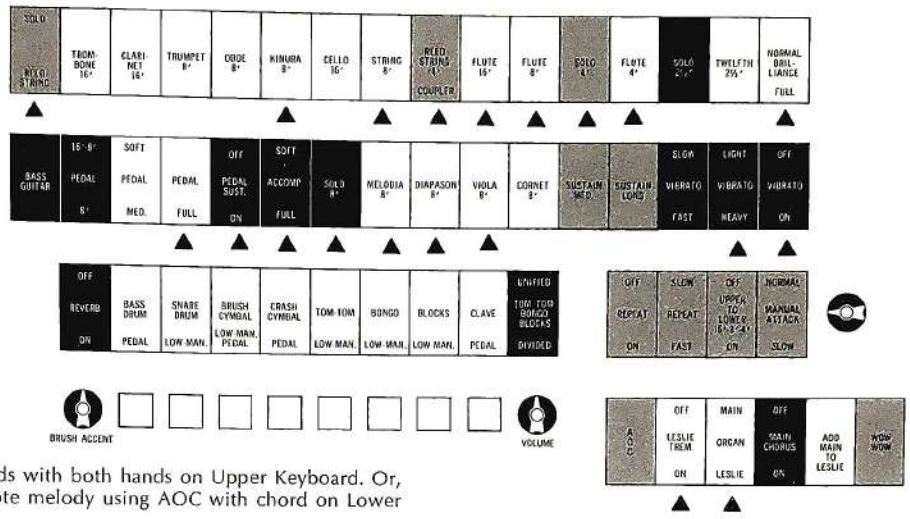
Play single-note melody on Upper Keyboard. Play accompaniment on Lower Keyboard. Use ballad or waltz tunes such as "Sleepy Lagoon", "Melody of Love", etc.

JAZZ



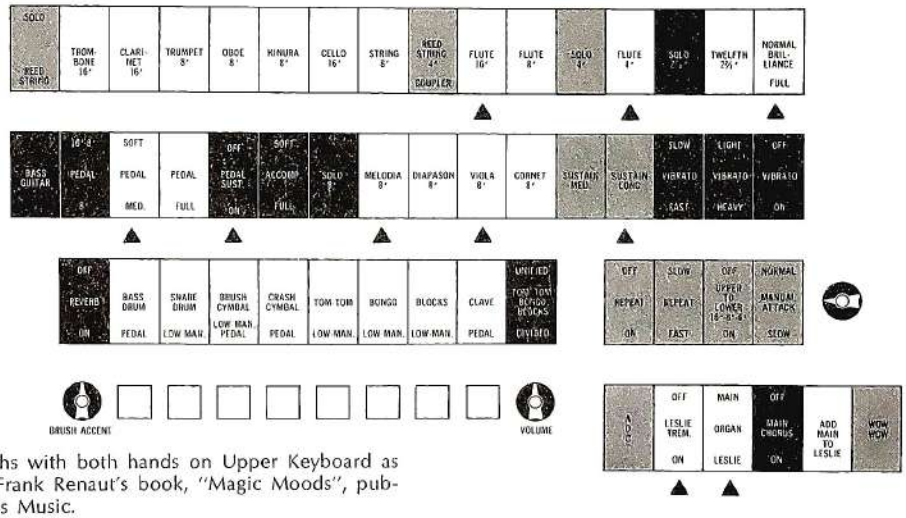
Play melody on Upper Keyboard. Play accompaniment on Lower Keyboard. For jazz settings of old standards and "up tempo" tunes, play full chords with both hands on upper part of Upper Keyboard.

THEATER ORGAN I



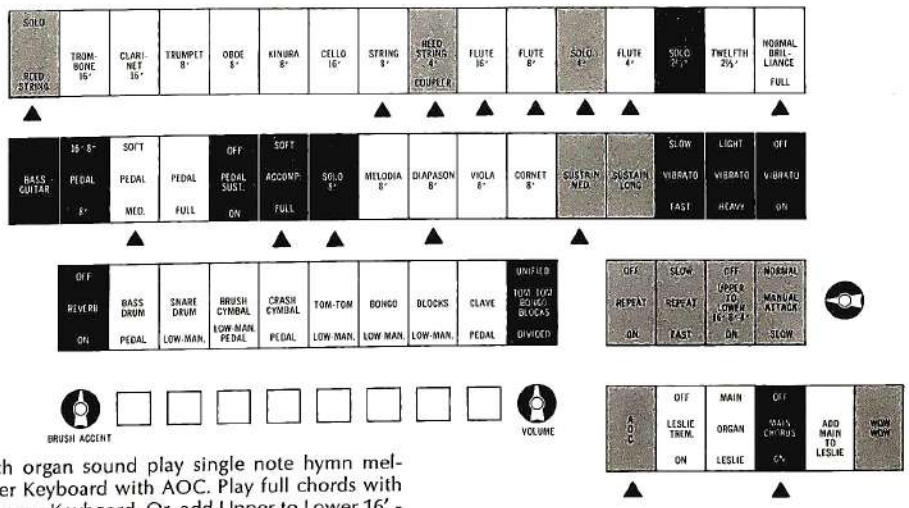
Play full chords with both hands on Upper Keyboard. Or, play single note melody using AOC with chord on Lower Keyboard.

THEATER ORGAN II



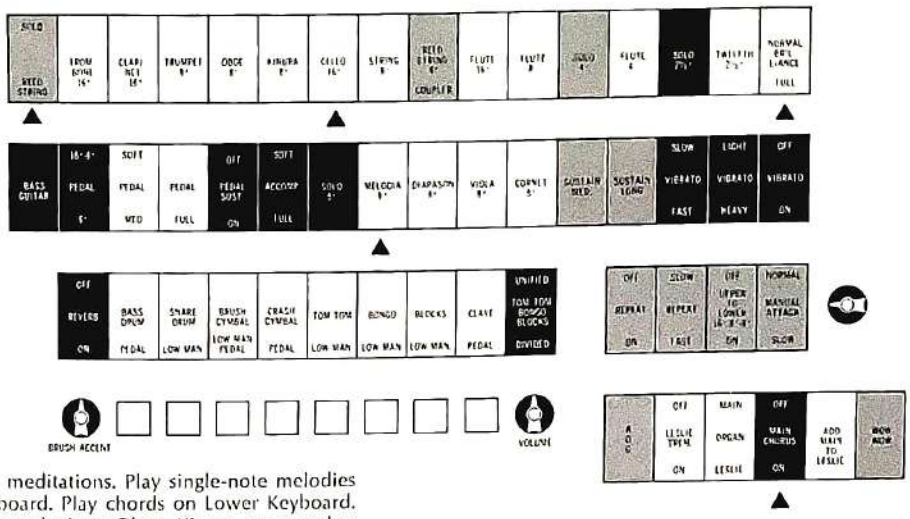
Play open fifths with both hands on Upper Keyboard as explained in Frank Renaut's book, "Magic Moods", published by Mills Music.

CHURCH OR CLASSICAL ORGAN I



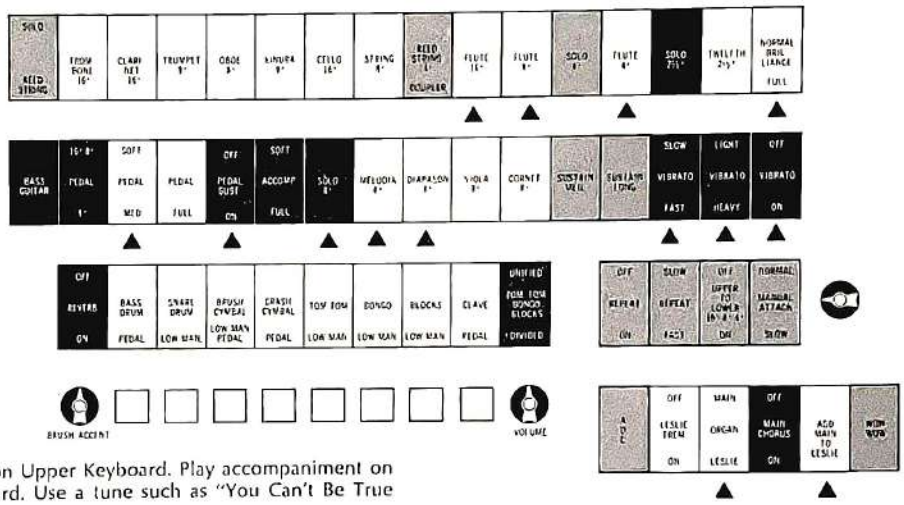
For full church organ sound play single note hymn melodies on Upper Keyboard with AOC. Play full chords with left hand on Lower Keyboard. Or, add Upper to Lower 16' - 8' - 4' Coupler and play chords with both hands on Lower Keyboard.

CHURCH OR CLASSICAL ORGAN II



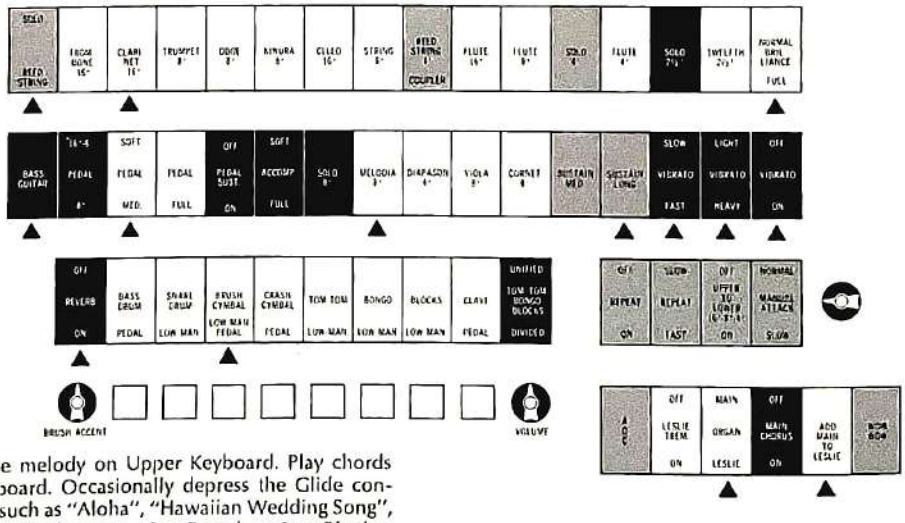
For interludes and meditations. Play single-note melodies on the Upper Keyboard. Play chords on Lower Keyboard. For variety, you may substitute Oboe, Kinura, or any other single voice.

SKATING RINK ORGAN



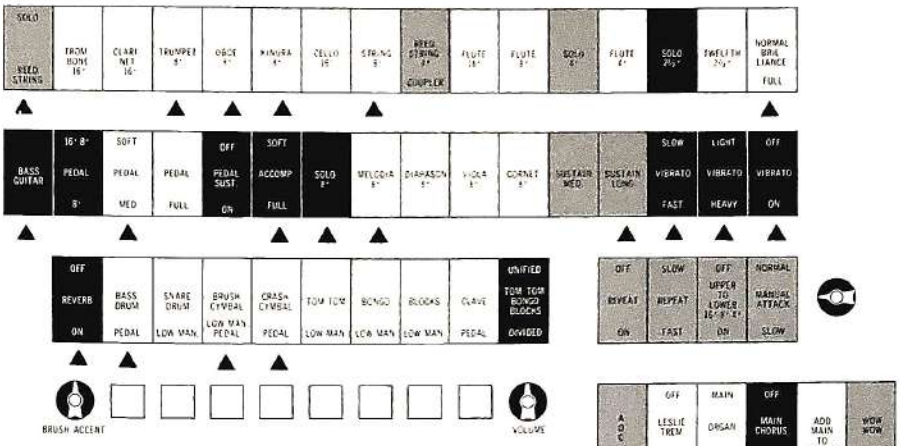
Play melody on Upper Keyboard. Play accompaniment on Lower Keyboard. Use a tune such as "You Can't Be True Dear."

HAWAIIAN GUITAR



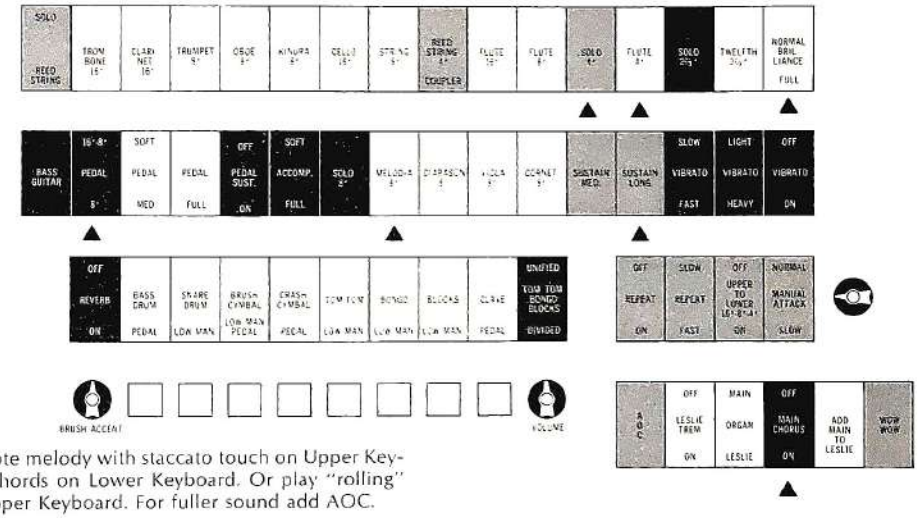
Play single-note melody on Upper Keyboard. Play chords on Lower Keyboard. Occasionally depress the Glide control. Use tunes such as "Aloha", "Hawaiian Wedding Song", "Song of the Islands", etc. On Reverberating Rhythm models, add Reverb, and Brush Cymbal with Medium Accent. Play music on upper part of Keyboard.

STEEL GUITAR



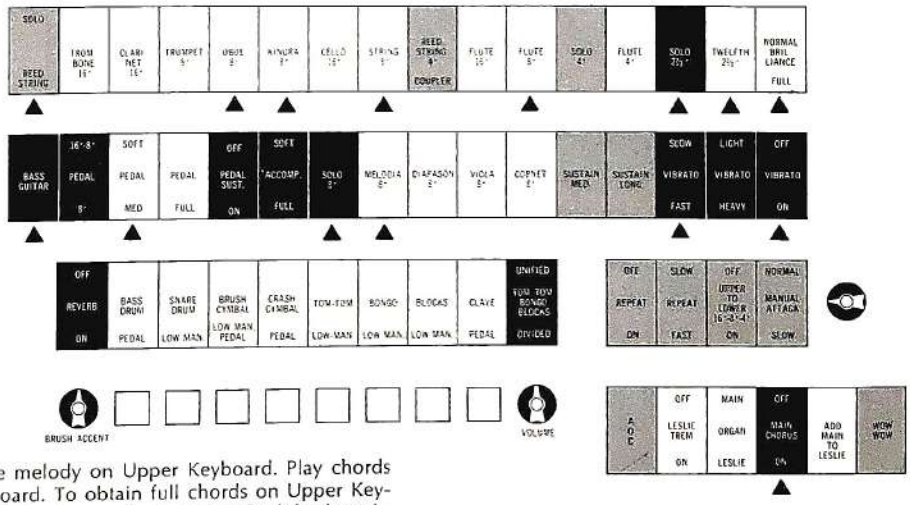
Play single-note melody on Upper Keyboard. Play accompaniment on Lower Keyboard. On Reverberating Rhythm models, add Reverb, Bass Drum, Brush Cymbal and Crash Cymbal with volume to suit. Suggested music: "Steel Guitar Rag", "San Antonio Rose", etc.

CELESTE (BELLS)



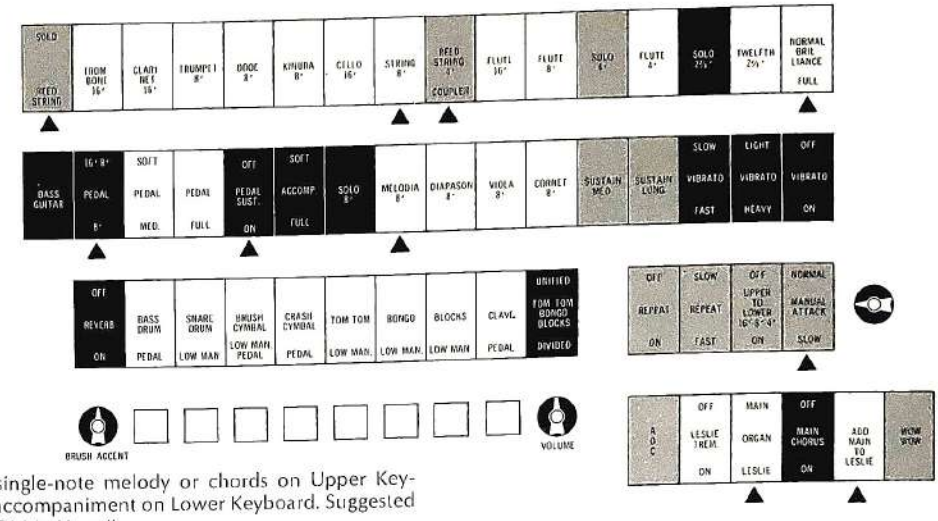
Play single-note melody with staccato touch on Upper Keyboard. Play chords on Lower Keyboard. Or play "rolling" chords on Upper Keyboard. For fuller sound add AOC.

HARMONICA



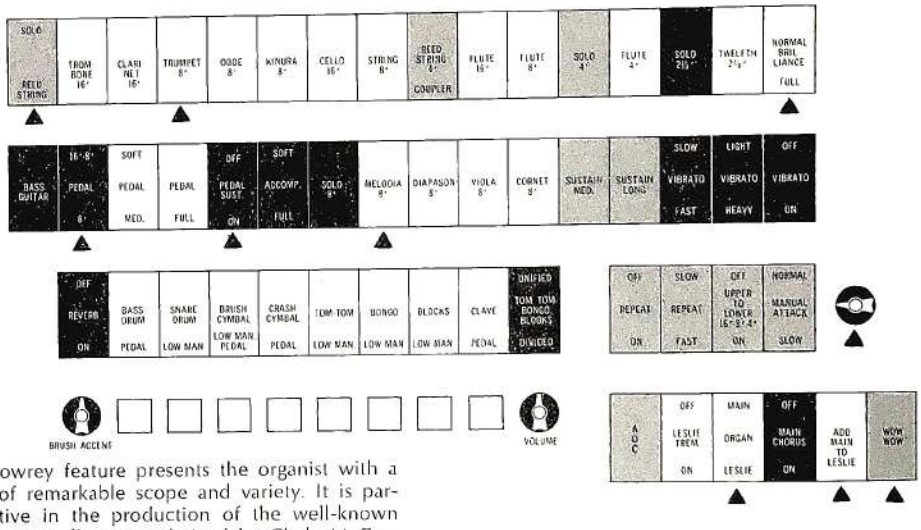
Play single-note melody on Upper Keyboard. Play chords on Lower Keyboard. To obtain full chords on Upper Keyboard, add AOC. For harmonica sound on both keyboards, eliminate Melodia and add Upper to Lower 16' - 8' - 4' Coupler.

ACCORDION



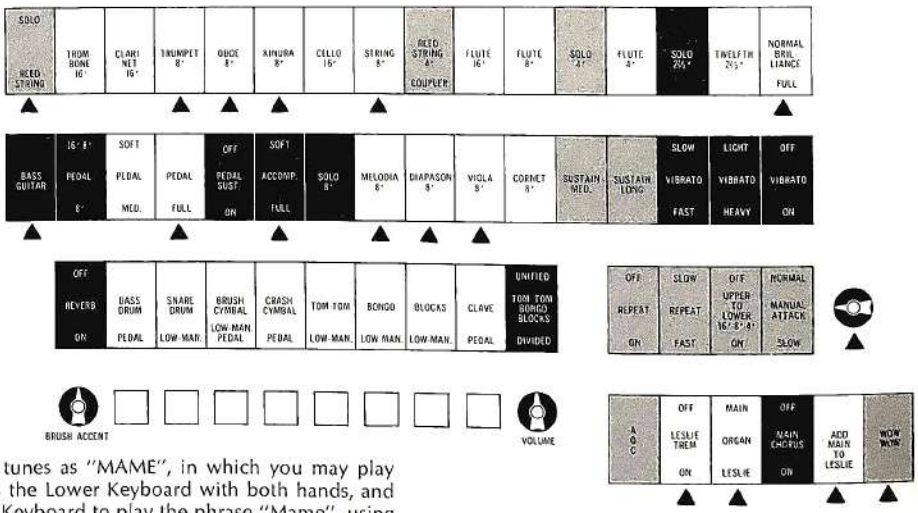
Play either single-note melody or chords on Upper Keyboard. Play accompaniment on Lower Keyboard. Suggested song: "Peg O' My Heart".

WOW WOW I



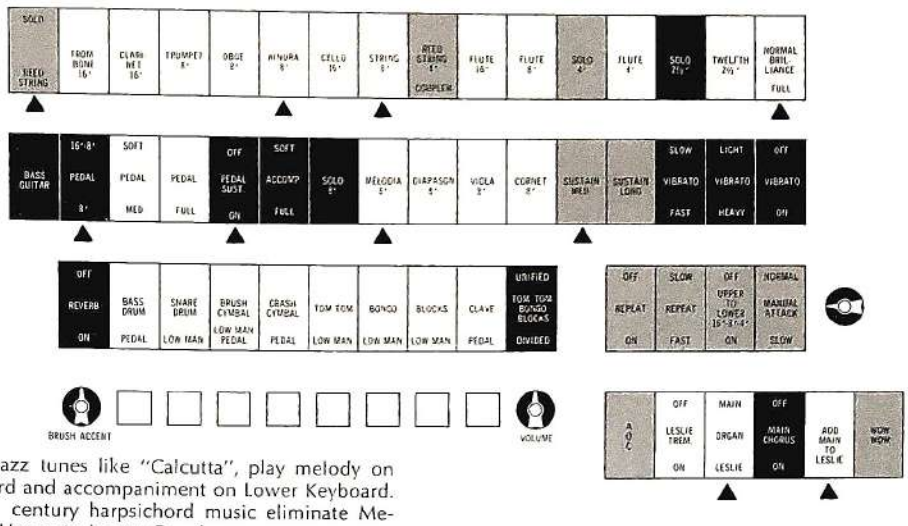
This unique Lowrey feature presents the organist with a tonal palette of remarkable scope and variety. It is particularly effective in the production of the well-known trumpet wow wow effect, popularized by Clyde McCoy. Suggested tunes: "Sugar Blues", "Wabash Blues", etc.

WOW WOW II



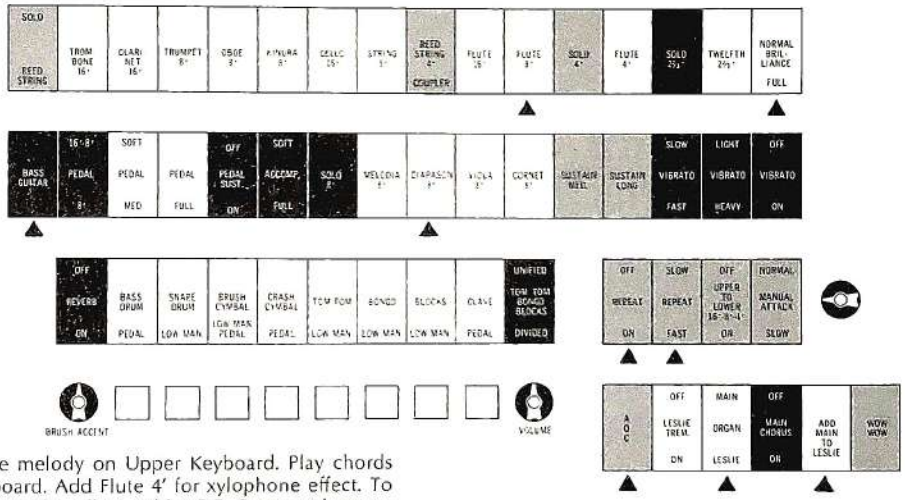
Ideal for such tunes as "MAME", in which you may play the melody on the Lower Keyboard with both hands, and use the Upper Keyboard to play the phrase "Mame", using the Wow Wow effect. Experimentation with the Wow Wow sound will reveal an infinite variety of musical applications for this remarkable new effect.

HARPSICHORD



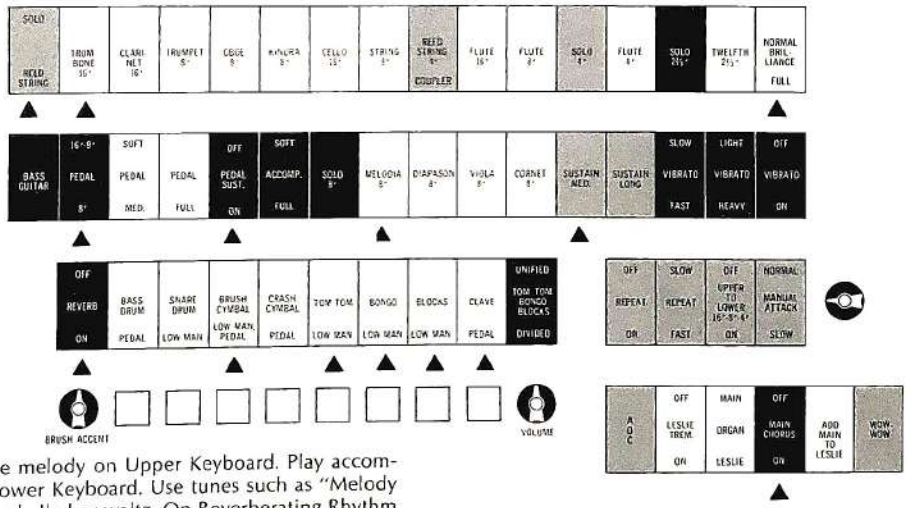
For pop and jazz tunes like "Calcutta", play melody on Upper Keyboard and accompaniment on Lower Keyboard. For eighteenth century harpsichord music eliminate Melodia and use Upper to Lower Coupler.

MARIMBA



Play single-note melody on Upper Keyboard. Play chords on Lower Keyboard. Add Flute 4' for xylophone effect. To multiply the marimba effect, add AOC. Suggested songs: "Yellow Bird", "La Paloma", etc.

PIANO



Play single-note melody on Upper Keyboard. Play accompaniment on Lower Keyboard. Use tunes such as "Melody of Love", or any ballad or waltz. On Reverberating Rhythm models you may want to play with the Latin American sound. Add Reverb, Brush Cymbal, Tom Tom, Bongo, Blocks (Divided) and Clave. Use tunes such as "Jamaican Farewell" or "Yellow Bird". Play on upper part of keyboard.

the care of your Lowrey

CONSOLE AND BENCH

Fine woods have been used so that the cabinet will retain its beauty—and its appearance will improve over the years. It has been hand-rubbed to give you a highly finished piece of furniture. A soft, clean, dry cloth cannot be surpassed for dusting. To remove fingerprints or dulling film use a soft cloth slightly dampened with water and a little mild soap. Immediately wipe dry with a soft cloth.

When using wax in spray-on containers, be sure to spray the dust cloth. Wax sprayed directly on keys and control tabs could eventually build-up and cause sluggish action.

KEYS AND STOP TABS

To remove stickiness or greasiness which may have accumulated, use a clean soft cloth dampened in water and a little mild soap. Do not use any solvents, thinners or dryers such as alcohol, gasoline, lighter fluid, carbon tetrachloride, etc. They may attack the lettering and the finish on the tabs and keyboards.

FOOT PEDALS

These can be cleaned with a damp cloth and mild soap solution as recommended above.

SUN, HEAT AND COLD

Do not place the organ where the sunlight will be directed on the cabinet. In time, as with any piece of fine furniture, the sun will bleach the finish. Also, heat from the sun can damage the finish. If the instrument is placed near a window which is opened in winter, sudden blasts of cold air on a cabinet at room temperature can cause damage. Placing the cabinet next to a radiator or hot air register is also undesirable. Heavy objects should not be left standing on the top of the case since in time they can mar the finish.

MOVING THE LOWREY ORGAN

There is no need for bolting or fastening any internal part of the Lowrey when moving. Merely be sure that all screws which hold the back in position are securely fastened. Careful consultation with your mover will assure you of a satisfactory moving job without damage.

ELECTRICAL INFORMATION

TUNING

Lowrey's electronic circuits are very stable and the possibility of your Lowrey ever needing tuning is remote. However it is easy to tune a Lowrey organ 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 Lowrey dealer or service man can tune your organ to any pitch you desire in just a few minutes.

NEVER PLUG THE ORGAN INTO A DC OUTLET—DAMAGE MAY RESULT. The line cord from the rear of the organ 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 Lowrey, although regulation by your electrician may be required if voltage goes above 125 or below 100 volts.

CHECK LIST

If your Lowrey Organ 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. At least one voice tab must be "on" before keyboard will play.
4. The Expression Pedal must be depressed to bring up the volume.
5. Check to make sure the headphones are not plugged in.
6. If the pilot light in the On-Off switch does not light and organ is out completely, proceed as follows: a) Remove organ back. b) Remove the fuse insert (turn counter-clockwise) located near the organ line cord on the Power Supply chassis at the left side of the organ. c) Insert a new *1 Amp Slo-Blo 3 AG fuse.*
7. If pilot light in the On-Off switch does light but the organ is out only in the upper keyboard (except $2^2/_3$') proceed as follows: a) Remove organ back. b) Remove the fuse (turn counter-clockwise) externally mounted on the metal chassis located above the Expression Pedal. c) Insert a new *2 Amp Fast-Blo 3 AG fuse.*

Fuses can be obtained from your Lowrey dealer or local TV repair shop.

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

The name plate (located under the manual shelf) shows model and serial numbers.

guarantee

The Lowrey Organ 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 generator printed circuit boards 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 capacitors and provided said resistors and capacitors 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.

THE LOWREY COMPANY
7373 N. CICERO AVE. • LINCOLNWOOD, ILLINOIS 60646



Lowrey organs

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