

GUIDE  
TO  
YOUR  
YAMAHA  
ELECTONE  
MODEL C-5AR



SINCE 1887

**NIPPON GAKKI CO., LTD.**

Hamamatsu, Japan

# ELECTONE C-5AR PLAYING GUIDE

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# Introduction

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We of Yamaha wish to thank you for selecting the C-5AR Electone. We feel sure that you will realize many happy years of playing enjoyment with this instrument. Please read this guidebook for more complete enjoyment of all of the C-5AR's special characteristics. We would suggest that you occasionally re-read it from time to time as you progress.



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## A beautiful balance of rhythm and harmony

A restful moment of musical solitude, a restless chorus of singing beauty, a bouncy musical centerpiece for parties with the whole gang — the Electone C-5AR is all this and so much more. From the lively auto rhythm section and three snappy percussive controls to the expressive Electone touch vibrato and sound-in-motion

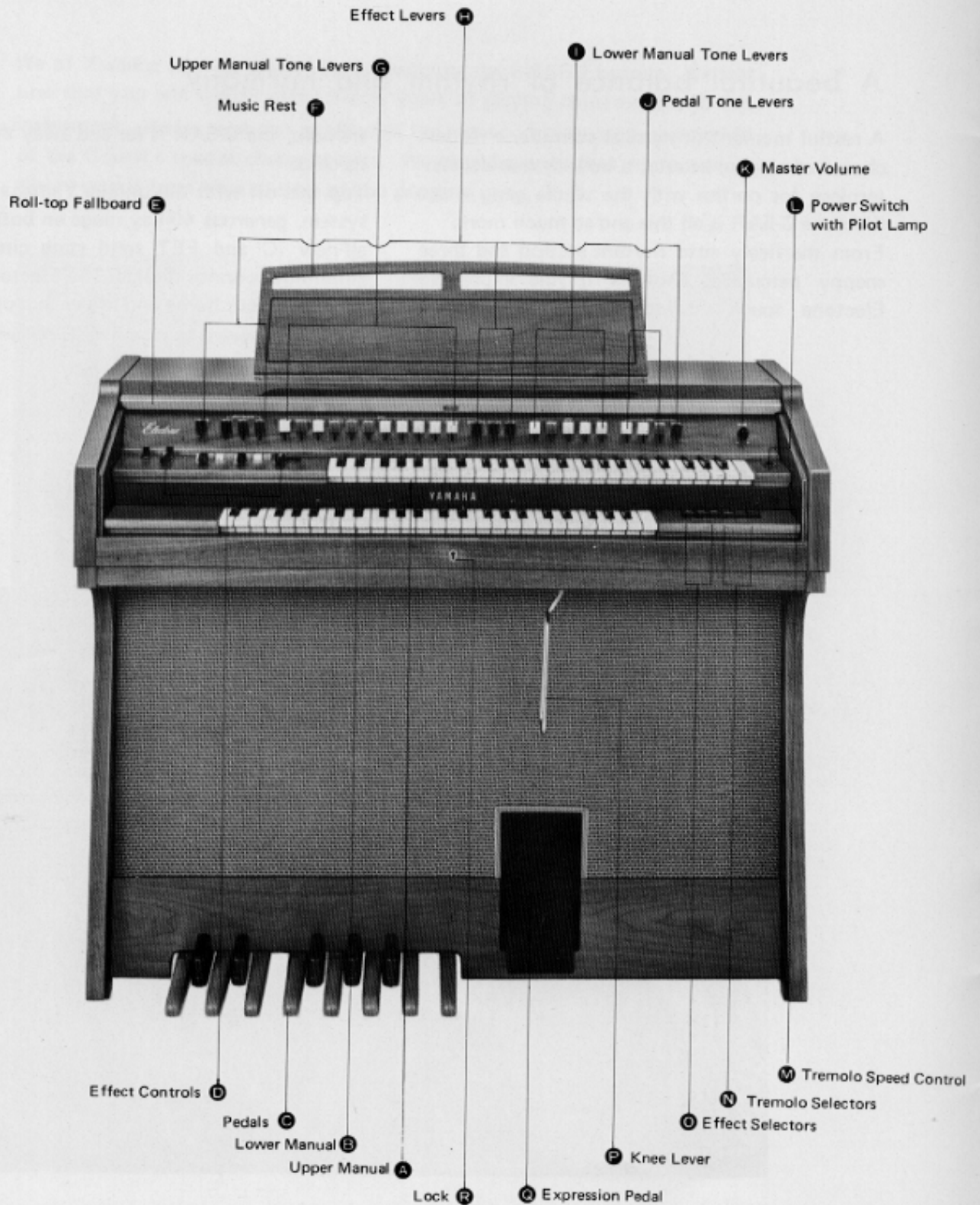
tremolo, the C-5AR is far and away the finest in its class.

Top this off with the unique Yamaha tone lever system, generous 49-key range on both manuals, all-new IC and FET solid state circuitry and stunning decorator design. The Electone C-5AR. It will fill your home and life with music.

*\* Model C-5A, without rhythm section, also available.*



# Here is your Yamaha Electone C-5AR



- 1 Brilliance
- 2 Length
- 3 Percussive 4'
- 4 Percussive 2 2/3'
- 5 Flute 16'
- 6 Trombone 16'
- 7 Flute 8'
- 8 Clarinet 8'
- 9 Brass 8'
- 10 Oboe 8'
- 11 String 8'
- 12 Flute 4'
- 13 String 4'
- 14 Flute 2 2/3'
- 15 String 2 2/3'
- 16 Repeat Speed
- 17 Touch Vibrato
- 18 Vibrato
- 19 Wood 8'
- 20 Horn 8'
- 21 Cello 8'
- 22 Wood 4'
- 23 Cello 4'
- 24 Bass 16'
- 25 Bass 8'
- 26 Tuba 8'
- 27 Pedal Attack



- 34 Auto Rhythm section
- 35 Reverb
- 36 Pedal Sustain
- 37 Upper Sustain
- 38 Manual Balance

Effect Selectors

UPPER 8' 4' SUSTAIN	SINGING VIBRATO I	SINGING VIBRATO II
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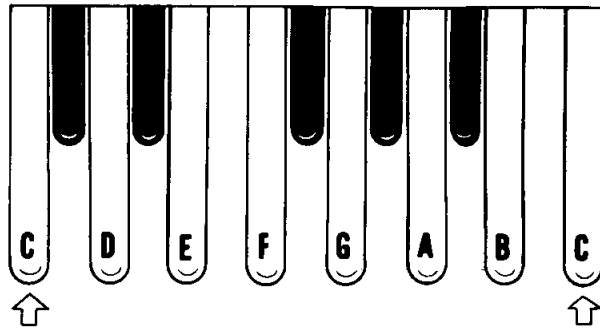
Tremolo Selectors

MAIN	TREMOLO	CHORUS
TREMOLO		



## Pedals

The pedal keyboard (pedals) is an enlarged manual keyboard for the foot containing one octave of notes.



Both ends of the pedals are "C"

## The Compass of the Electone C-5AR

Upper manual

Lower manual

YAMAHA

Middle C

C<sub>1</sub> C<sub>2</sub> C<sub>3</sub> C<sub>4</sub>

Tuned to 440 cycles

Pedals

C<sub>1</sub> C c

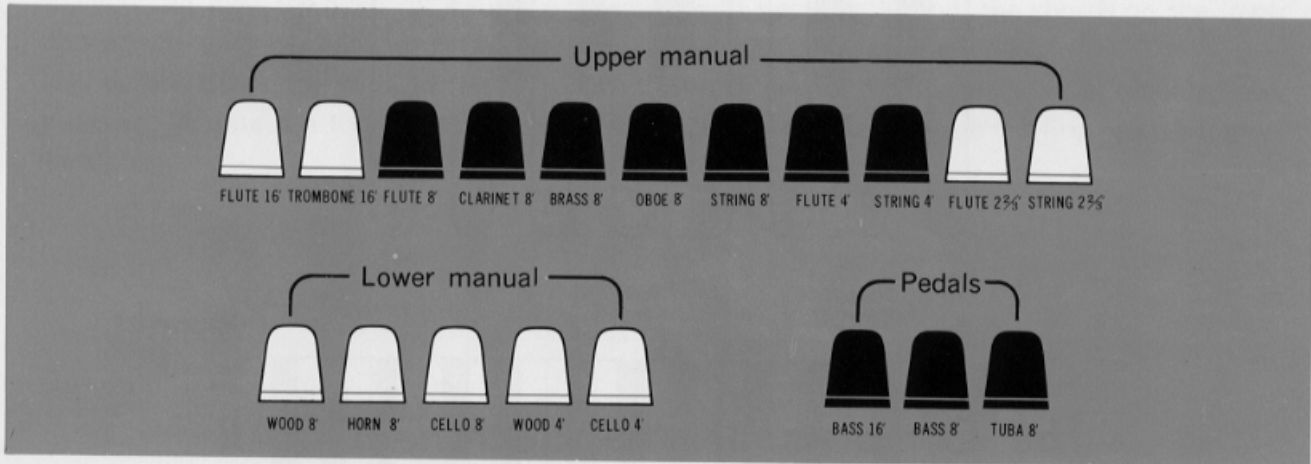
**Note**  
The pedal keyboard notation is one octave higher than the actual notes as in the case of the contrabass



# Tone Levers

On the control panel above the upper manual of the Electone are arrayed the tone levers. They are divided into three groups:

- (1) Upper Manual Tone Levers **G** : 11 voices
- (2) Lower Manual Tone Levers **I** : 5 voices
- (3) Pedal Tone Levers **J** : 3 voices

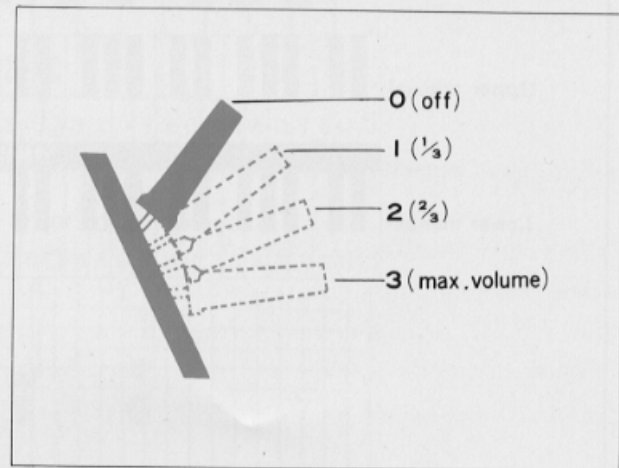


## Yamaha's Exclusive Tone Lever System

Each tone lever serves to impart a distinctive tonal quality to each note played. Instead of the usual simple on-off action of other systems, however, the Yamaha tone lever offers the unique advantage of continuously variable control from off to full. This means that even the finest shadings of volume control can be obtained from each and every lever, surely an amazing advantage in breadth of expression and ease of playing.

In addition, as the tone lever is depressed, two 'click-stop' positions are felt, where the lever catches slightly. These indicate 1/3 and 2/3 of the maximum setting attained when the lever is fully depressed. These handy click-stops provide mathematically accurate formulas the beginner can use with assurance, but they do not affect the subtle adjustments required by the keyboard master.

This exclusive Yamaha tone lever system allows the combination of these tones, giving a virtually limitless range of tone, with a full spectrum of rich harmonics. The Electone C-5AR is thus able to satisfy even the most demanding professional organist.



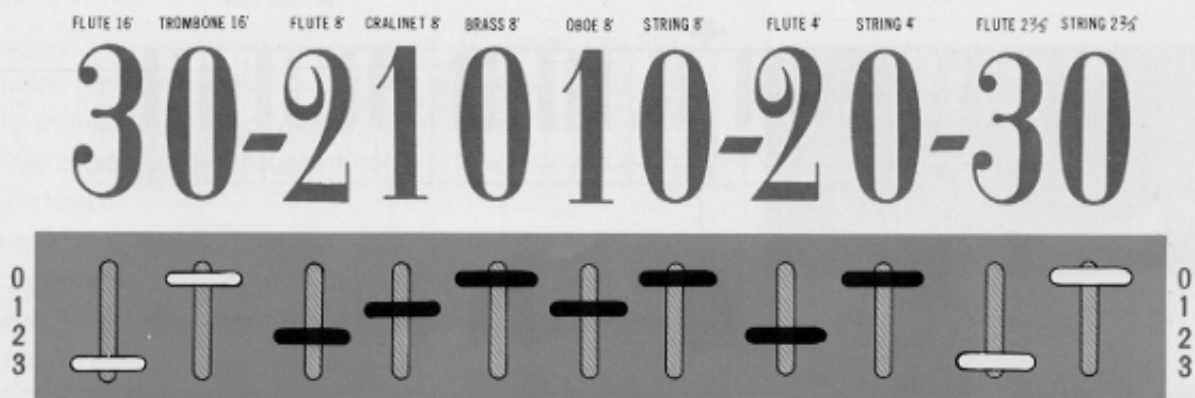
The most important point in developing good tone registration is the early mastery of the tone levers.

Make it a practice to listen to good music and build your "taste" for sounds so that you can use the tone levers in combination. Experiment in the creation of tone colors to suit your own taste.

This use of the tone levers for volume control also serves to adjust the balance among the three keyboards.

## Tone Lever Registration

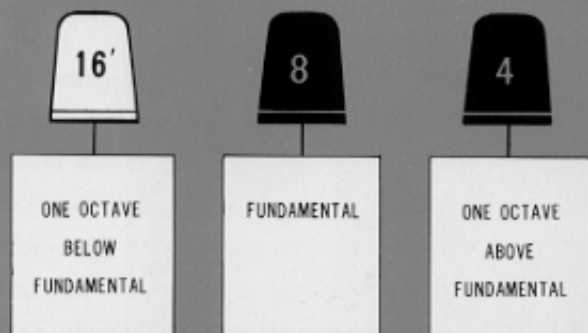
Tone lever registration is given by numerical indications which show the click-stop position of each lever, as illustrated below. The indications are in the order in which the levers appear on the control panel, with hyphens separating harmonic groups.



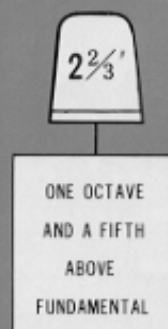
## Harmonics

Tone levers are of several varieties: 8', 16', 2 2/3', etc., each variety having a different pitch. The 8' tone levers are 'fundamentals', that is, they have the same pitch as the written note (*see the Compass Chart, page 7*). The others, called 'harmonics', are pitched a certain interval above or below the fundamental. Harmonics can be further subdivided into *consonants*, at octave intervals from the fundamental, and *dissonants*, separated by a third or a fifth from the fundamental.

### Consonant Harmonics

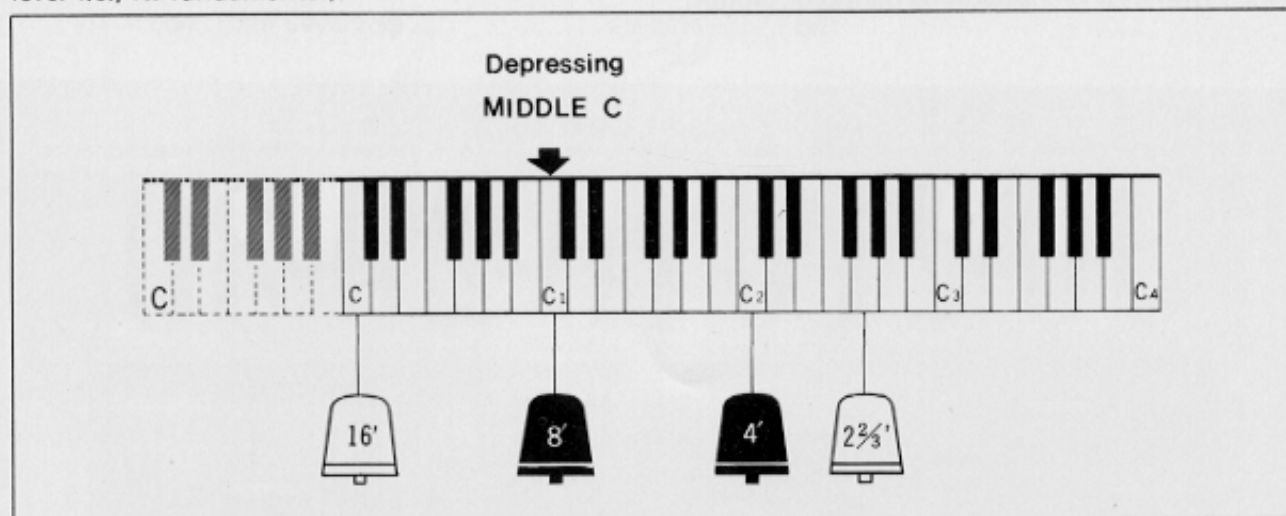


### Dissonant Harmonics



## Tone Levers

As an example of what this means when you play, let us see which note can be produced by using one of the tone levers and pressing the key of middle C ( $c_1$ ). Pressing middle C and using the 4' tone lever, for example, will result in the same note as would be produced by pressing  $c_2$  (using the 8' tone lever i.e., its fundamental).



It can thus be seen that the use of these harmonic levers actually results in increasing the Electone's compass above and below that which is indicated by the keys and pedals alone.

The use of the 16' lever, for example, will extend the manuals down a further octave to  $C_1$ , (see dotted line above). Similarly the 2 $\frac{2}{3}$ ' lever raises the tone one octave and a fifth.

The major use of the harmonic levers, however, is to increase the richness of tone—they are the spices that, when applied to the fundamental, will make a rich and savory performance. Let your ear be your guide to the creation of good music, always remembering not to overuse this effect as it may weaken its effectiveness. Use it primarily only for special effect.



# Effect Levers

Effect levers ① of the Electone C-5AR provide a wide range of tonal effects which add to the breadth and variety of possible interpretations. These levers have the same operation as the tone levers and allow the organist to vary the degree of their effects according to their stop positions, as illustrated.

## Upper Percussive : ②, ③, ④

Changing the beginning of some or all notes can do wonders for lively selections. This is where the C-5AR really shines, thanks to a variety of percussive effects that provide subtle but important shading at the moment each note is heard.

The special popping 4' and/or 2 $\frac{2}{3}$ ' percussive drive can be smoothly blended into all upper tones with two variable levers ③ and ④, and a separate lever ② regulates the length of decay for these effects.

When using percussive effects, use a *staccato* fingering. Each note should be played cleanly; slurred notes will diminish the percussive effects.

## Brilliance : ①

Set the overall clarity or softness to match your mood or that of the music. This stop-free adjustment provides sensitivity for the most discriminating ear.

## Repeat Speed : ⑬

Everyone will enjoy the fun for the many thrilling and exciting sounds that are possible with repeat percussion. Use of this lever 'chops up', so to speak, notes played on the upper manual, deriving a double-strummed effect similar in sound to the mandolin.

The lever gives a continuous spectrum of speed adjustment.

What's more, this effect can be combined with Sustain for many life-like instrumental sounds (marimba, banjo, etc.).

## Touch Vibrato : ⑰

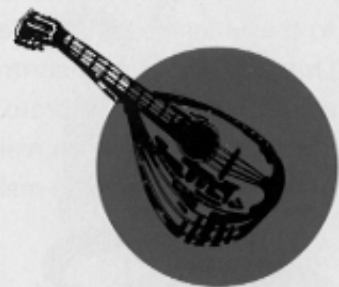
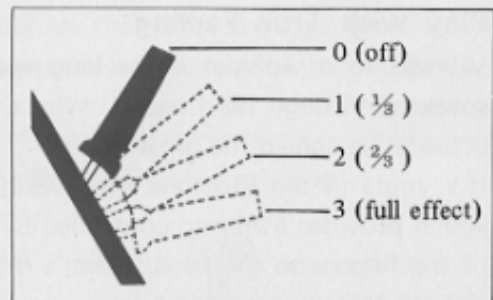
The explanation of this lever is given under *Touch Vibrato*, page 12.

## Vibrato : ⑱

The use of vibrato increases the emotional quality of the tone and adds a brisk and lively air to passages of relative simplicity. Its depth is controlled by this lever. The sensational Touch Vibrato, a Yamaha exclusive, is a considerably more sophisticated effect. (See page 12).

## Pedal Attack : ⑳

By accenting the initial portion of each note, this lever provides an effective rhythmical element, reminiscent of the string bass played pizzicato. This effect is particularly effective in rhythmic works. Depressing the lever gradually increases the strength of the effect.



# Touch Vibrato

## Play with True Feeling

Vibrato to a violinist is the language of his heart speaking through his fingers. Why should this expression be denied the organist?

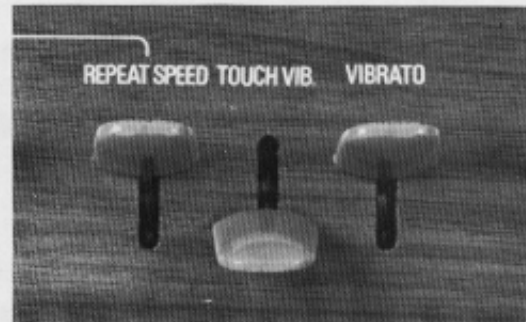
It's yours in the Electone, the world's only organ which provides a vibrato controlled by the vibration of the fingers on the keys. What's more, the intensity of this dramatic technique can be tailored to any selection because it is controlled by its own Variable Control Lever.

The result; a level of response to your every musical whim and passion, impossible in conventional electronic organs.

The middle of the three effect levers ① shown in the above photo is the Touch Vibrato control lever ②

When this lever is depressed, vibrato can be applied to any upper manual key by the lateral vibration of the hand, and its speed will correspond exactly to the hand's vibration. This is the Touch Vibrato, which is exclusive in the Yamaha Electone. Through it, the organist obtains the vital personal touch which has always been characteristic of the violinist, and can communicate emotional nuance to the audience as never before.

Using this variable control lever, the player can adjust the Touch Vibrato to the desired intensity. The touch vibrato can really shine in passages where a single note forms the melodic line.



### Helpful hints

1. Please note that Touch Vibrato does not supersede the regular vibrato with Vibrato Lever ① unless Touch Vibrato Lever ② is fully depressed (to position 3). Slight regular Vibrato with Lever ① may sometimes bring better musical results when used with Touch Vibrato.
2. Too heavy a touch may cause fluctuation in the pitch of the note to which vibrato is applied. Try always for a light, natural fingering.
3. Touch vibrato playing will be easier if the rhythm from the left hand and foot is kept as simple as possible. For example:

