
On a small unit instrument lacking some of the stops recommended, good results can be obtained by simply using the Diapason and Vox Humana for the Drone-bass and the Vox Humana and Flutes for the air. It is most important in either case that all tremolos be "off". If the Vox Humana, as on some instruments, controls a separate tremolo which automatically comes "on" as soon as the stop is drawn this register must not be used.

MUSIC BOX

Chrysoglott Harp

Unfortunately chances for using this little effect are not frequent as this is one imitation and it may be said the only one, which can be really called pretty. Opportunities, however, can be made by using it for accompanying Cradle, Mother and Child, or other scenes calling for music of child-like simplicity. This, aside from the fact that it makes a beautiful effect, is a decided contrast from the regular organ tone and helps to prevent monotony and keep the audience interested.

Clear one manual of all stops except the Chrysoglott and open the Swell Box. The particular scene to be accompanied will of course suggest appropriate music but as the Music Box is nearly always connected with children, a light Berceuse number will do excellently. Play with both hands in the upper register, one octave higher than written in most cases, keeping a precise mechanical rhythm. Avoid arpeggios.

Some excellent numbers for use with the Music Box effect are "Hush, My Babe", Rousseau; "Berceuse", Iljinsky; and "Cradle Song", Hauser.

BANJO

I. Kinura 8'
 Flute 8'
 String 8'
 Flute 4'

II. Ad lib.

Besides filling the bill for scenes which demand this imitation, it is in itself a different and novel style of Jazz playing and is most useful when decided contrast in the repetition of a chorus is desired.
