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The Kinura is the essential stop in the above combination, the flute and string stops merely being added to give more body to the tone. A snappy popular number with a well marked pulsating rhythm is also necessary. Play the accompaniment on Manual I with the left hand using chords only, striking them very crisply and staccato. Keep the chords as much as possible within the register between Tenor and Middle C as this is the most suitable pitch. If the Kinura is in a different Swell Box and is affected by a separate Tremolo than the rest of the stops in this combination, this Pedal should be entirely open and the Tremolo "off". The Swell Pedal and Tremolo affecting the Flute and String stops may be used ad lib.

The imitation can be used alone, i. e. as in the case of a Banjo playing chords only, but is much more effective and realistic when used as an accompaniment to the melody played on Manual II using for instance a Saxophone combination and playing in double notes to imitate a duet of the Alto and Tenor Saxophones of the Jazz Band. For the Saxophone effect use the Op. Diap. 8' Clarinet 8' Violin or other thin 8' string, Twelfth 2 2/3' and if possible the Quintadena. Keep the melody down low as the combination is not effective in a high register.

HAND ORGAN

Tibia 8'
Violin 8'
Flutes 8' & 4'
Twelfth 2 2/3'
Piccolo 2'

Scenes for which an imitation of this sort is a necessity are not infrequent. A very realistic Hand-Organ effect is a comparatively simple matter on even the smallest type of theatrical instrument.

Prevailing popular air of the ultra-jazzy type are preferable and suitable for most instances which call for this imitation but practically any melody can be effectively used in case of a direct cue for some old standard tune.

The essentials for obtaining the Hand-Organ effect are: leaving out the pedal bass entirely, playing both melody and harmony in the upper register (one octave higher than the average piano arrangements), and making sure that the Tremolo is "off" (this is imperative).
