

ASSEMBLY

Erect the collapsible stand by allowing the holes in lugs to line up with holes in Organ case. Insert thumb screws and tighten. The rear brace sections require one screw to secure both.

CONNECTION

Two sockets are located to the left hand underside of the casing. The larger socket to the rear is for Mains or Battery input and the smaller socket for Foot Volume Control Pedal. As both plugs and sockets are of different types, accurate connection is simple.

Additional controls are . . . on/off switch . . . Vibrato switch . . . and foot operated volume pedal. The Continental is supplied without amplifier unit but will operate with any good quality amplifier. For best results an amplifier with an output of at least 15 watts is recommended. The VOX A.C. 30 watt TWIN AMP. is particularly suitable but it should be emphasised that any good make of amplifier will do. Further novelty effects can be obtained by feeding the Continental through the vibrato inputs of the amplifier. This is most effective on slow amplitude tremulant as opposed to the fast shallow vibrato. (A collapsible stand is supplied as free issue.)

With harmonic draw-bars you can mix beautiful tone colours. The CONTINENTAL series organs provide the ingredients for creating not only standard tonal effects, but thousands of other interesting tones by variation of those combinations suggested, or by independent experiment by the Organist. . . From the fundamentals and harmonics can be created rich full organ tones such as trumpet, flute, strings, etc., in soft, brilliant, thrilling shades of tone colour.

The Jennings Harmonic Draw-Bar System is protected by Patent Application No. 34054/57 and by Registered Design No. 886591 in the United Kingdom and Principal countries abroad.

Manufactured by

JENNINGS MUSICAL INDUSTRIES LTD.
DARTFORD - KENT - ENGLAND

VOX Continental

TRANSISTOR ORGAN OPERATION GUIDE

★ **fully transistorised**

★ **four octaves**

The VOX Continental is a portable transistor instrument providing the fundamental sound of every note plus both even and odd harmonics. An exclusive feature are the two TONE draw-bars which produce independent wave forms that can be used separately or in combination. No other known organ can provide this basic advantage.

★ **harmonic draw-bars**

★ **completely portable**



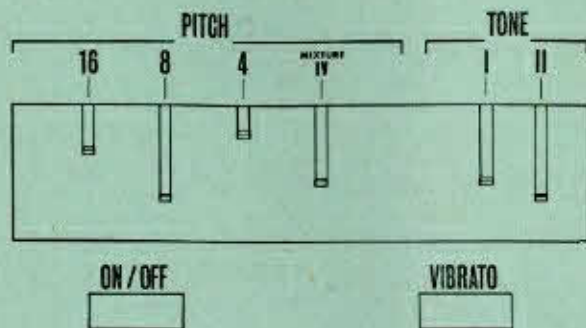
MANUAL CONTROLS (Draw-bars)

There are six draw-bars identified from left to right thus:—

- | | | |
|---------------|----------------|---------------|
| (1) 16' pitch | (2) 8' pitch | (3) 4' pitch |
| (4) Harmonic | (5) Foundation | (6) Reed Tone |
- Mixture IV (consisting of 5½' - 2¾' - 2' - 1½' - 1')

PITCH DRAW-BARS ARE WHITE. TONE DRAW-BARS ARE MAROON.

The organ will not sound until either the *Foundation* tone or *Reed* tone Bars are drawn in combination with one or more of the Pitch draw-bars.



MANUAL CONTROLS (vibrato)

The vibrato control can be so much more effective if used with discretion. This is left for the organist to operate in accordance with the character of the music. It should be borne in mind that the organ can be tonally more interesting by inspired use of this very important feature.

GUIDE TO TONAL REGISTRATION

The following table provides a brief selection of effects obtainable. The numbers under each draw-bar denote the intensity of sound according to how many degrees the bar is drawn, e.g. each draw-bar has eight degrees of intensity. By varying the strength of signal and combining the PITCH draw-bars with the TONE draw-bars the harmonics are blended so as to provide literally thousands of different tonal effects.

PLAYING HINTS (Percussion)

Percussive effects are obtained by striking a note or chord with the volume pedal at MAXIMUM and releasing it instantaneously to MINIMUM. It will be found that this is most effective when the REED tone and MIXTURE IV draw-bars are employed in combination with other draw-bars, particularly so when ALL draw-bars are at maximum.

PLAYING HINTS (Chord Roll)

This is an essential feature of modern organ technique for entertainment purposes. It is effected by one of two methods:— by rolling or rapidly pressing the fingers on each note of the chord one at a time starting from the thumb to the upper fingers, taking care to sustain each note as the fingers come to rest. This effect can be enhanced by playing with the left hand the three semi-tones immediately below the right hand thumb, in rapid chromatic progression, up to the root note of the chord.

PLAYING HINTS (The Smear)

The smear is obtained by passing the palm of the left hand from the wrist to the fingertips over roughly one octave below the root note of the chord to be played by the right hand. The movement of both hands should be practically instantaneous and the action executed as though the player were pushing the left hand notes into the right hand chord, as soon as the right hand takes up the chord the left hand is lifted clear.

Some suggested Tone Changes

PITCH	16'	8'	4'	MIX.	TONE	1	2
	8	8	-	8		8	8
X	5	-	8	-		8	8
	-	8	-	-		8	-
	-	8	2	1		8	-
	8	-	-	1(3)		-	8
	8	-	2	-		-	8
	4	8	8	4		8	-
	4	8	-	4		8	8
	8	-	-	8		8	(8)
	-	8	8	-		8	(8)
	2	4	6	8		8	8
	8	-	8	8		8	8
	8	8	8	8		8	8
	8	6	4	2		8	-
	8	-	8	-		8	8
	8	-	-	-		8	-
	8	4	-	8		8	5
	8	8	8	5		8	5
	8	5	8	5		8	5
	8	5	8	5		8	3
	8	6	8	5		4	6
	8	-	8	5		8	-
	8	6	8	2		8	2
(8)	7	8	3			6	5
	8	-	8	-		8	1
	8	-	8	-		8	4
	8	-	8	6		8	2

() This denotes an alternative.