

THE ONDIOLINE*

The Ondioline is one of the most extraordinary electronic musical instruments. Because of its small size (width: 24-3/4"; height: 27-1/2"; depth: 11-1/4") and availability in a number of wood finishes (walnut, rosewood, mahogany, oak, etc.), the Ondioline can easily blend in with the furnishings of any room. The pedestal type base, with its attractive slender lines, is surmounted with a small three octave keyboard, similar to that of the piano.

The weight of the Ondioline is only forty-four pounds, which greatly facilitates use of the instrument in situations where it must be transported.

No special power considerations are required for the operation of the Ondioline, as it consumes only fifty watts. Through means of a special switch located inside the instrument, the Ondioline can be adjusted to operate on any voltage from 110 to 220 volts, 50 to 60 cycles.

NOTE: Like most modern equipment, the Ondioline WILL NOT operate on Direct Current (D.C.); it must be used on Alternating Current (A.C.).

Although the keyboard of the Ondioline is only three octaves, the musical range is that of seven octaves. This increased range is achieved by means of a four position switch and a sub-octave control.

*Exclusive Agents U.S.A. - Carroll Musical Instrument Service and its division, B.G.C. Musical Instruments Distributors, Inc., 209 W. 48th Street, New York 36, N.Y.

The Ondioline is designed as a solo melody instrument, and will play only one note at a time; however, through use of the two sub-octave controls (${}_0M$, sub-octave; and M_0 , second sub-octave or more appropriately, double sub-octave), it is possible to introduce two additional tones to the prime tone being played, thereby giving the impression of a total of three instruments playing in unison. The sub-octave and double sub-octave tones can be independently varied in proportion to the volume of the note being played, allowing the musician to produce effects similar to a violin, cello, and double bass being played in unison.

As another example, a piccolo, flûte and clarinet playing in unison can also be approximated.

The Ondioline is one of the easiest solo instruments to learn to play, and at the same time is perhaps the richest in tonal possibilities. A series of 18 timbre keys provide the musician with a great variety of available tone qualities, some of which are highly imitative of known instruments, while other sounds are completely new.

The Ondioline possesses several expressive facilities: The overall loudness of the instrument is continuously variable through means of a knee operated lever; Each key possesses a special contact arrangement which permits separate control of the sounding of each note (Light depression, Soft; and Full depression, Loud); the keyboard is mounted on spring supports, and vibrato can be obtained by laterally vibrating the keyboard, the depth of vibrato being directly proportional to the extent of keyboard motion. Three automatic vibratos are also provided; "VI" slow, "V2" medium, and "W" very rapid. A special attack ribbon is

also a part of the instrument, which allows the musician to introduce percussive effects of many varieties.

When the Ondioline is used in conjunction with other instruments, it can be brought into perfect pitch with these instruments through the action of a single control knob , conveniently situated on the front of the instrument. This control tunes the entire instrument, regardless of which register is being used.

Although a beginner is able to perform very satisfactorily, the Ondioline offers to the composer or the virtuoso almost unlimited possibilities. If the performer is a pianist, he can then place the Ondioline beside the piano, and play the Ondioline with his right hand, while accompanying himself at the piano with his left hand.

The Ondioline was invented in 1942 by Georges Jenny. It is now widely used by exacting amateur musicians as well as by eminent soloists, orchestra conductors, and composers.

It brings to the amateur musician an instrument with which he can instantly produce the sounds of a violin, saxophone, or double bass, for example, without having to learn the specific playing techniques and fingering for these instruments.

For the professional, the Ondioline provides extraordinary possibilities: to change timbre at will without changing instrument. With an Ondioline in front of his piano, the pianist can increase and multiply the possibilities of every aspect of his performance, classical as well as jazz. A small orchestra, in conjunction with an Ondioline, finds

its musical potentialities greatly increased; furthermore, the Ondioline can double with any instrument or supply the part of an additional instrument, if required.

To the composer, the Ondioline brings a vast array of new effects from the standpoint of tone color, range, and attack. From the practical point of view, it constitutes a valuable "working" instrument for the composer.

NOTE: The success of the Ondioline (Paris Fair Grand Prize, 1946) has been so outstanding throughout the world, that a number of imitations with names occasionally similar, have been manufactured. A genuine Ondioline is always signed with the name of its inventor, Georges Jenny, and is recognized by the fact that its keyboard is expressive, both from the standpoint of key depression and lateral motion for manual vibrato. These two factors are the sole guaranty for a non-mechanical sounding musical instrument.

COMMENTARIES ON THE ONDIOLINE...

The Ondioline is endorsed by the Minister of National Education.

For several years the Ondioline has been used by the Radio-diffusion Française (French Broadcasting System). Examples of broadcasts where the Ondioline is used daily by the R.T.F. (French Radio Television): "La Réveil musculaire," "Souvenir pour les rêves," etc.

A unique Ondioline orchestra, composed of children from 8 to 14 years old, exists at the R.T.F. The sponsor is Jean Nohain, noted for his broadcasts of "36 Chandelles," "Nous sommes 10 millions d'enfants." There is also a "Trio of Ondiolines," approved by the R.T.F. chamber music division. Eminent composers who have written for the Ondioline include: Arthur Honneger, Georges Auric, Kosma, Landowsky, Delannoy, Darius Milhaud, etc.

USE OF THE ONDIOLINE

To achieve complete facility with the Ondioline requires the mastery of all the expressive aspects of the instrument, with great emphasis placed on the formation of attack sounds. This calls for at least a month of study, exclusive of all previous knowledge of the piano or other instruments.

Without this practice period (a few hours daily of simple, indispensable exercises), the musician will not be able to realize the full capabilities of the Ondioline. His results will probably be restricted to the theatre organ or electronic music effects.

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I. Connect the instrument to a convenient wall outlet. Turn the instrument on by pushing down the extreme right stop-tab. If the sound of the Ondioline is not pure (due to crackling noises), reverse the wall plug. If the sound is still impure, a ground wire will perhaps be required, connected from the chassis of the Ondioline to a convenient cold water pipe. However, this is a very rare case.

II. Tuning: Tuning of the Ondioline is accomplished by the control situated just under the right side of the keyboard on the front of the instrument.

III. Using the control switch located at the left front of the instrument, select the range desired (1st, 2nd, 3rd or 4th octave). Depress stop-tabs (A, B, C, D, etc.) corresponding to the timbre desired.

IV. Play just as you would on a piano keyboard, but utilize the progressive attack effect provided by the keyboard. (See Georges Jenny's "Method of the Ondioline.")

V. To obtain a satisfactory keyboard vibrato, oscillate the hand laterally in a supple manner; the forearm should be as still as possible.

VI. If the automatic vibrato is used, it should be kept in mind that it is musically in poor taste to also produce the manual vibrato mentioned above.

VII. Coupled Octaves. To obtain the effect of multiple voices (coupled octaves), which creates sub-octave and double sub-octave unison tone:

- a) depress stop - tab M
- b) turn clock-wise the controls situated at the left and at the right of the stop-tabs.

The control at the left will vary the volume of the sub-octave(M_0); the control at the right will vary the amount of double sub-octave(M_0).

NOTE: Stop-tab L, when turned on, will mute the higher voice of the Ondioline; therefore, it should not be used if the coupled octaves are in operation (otherwise no sound will come from the instrument).

VIII. The knee lever controls the loudness of the Ondioline, and similarly to the expressive keyboard, must be utilized with skill (See Georges Jenny's "Method of the Ondioline").

WARNING: The Ondioline is delivered for operation on 110 volts A.C. For higher voltages, the fuse plug located on the top of the power transformer (inside the case at the bottom) should be changed to the corresponding position.

TONE COLORS OF THE ONDIOLINE

Sounds similar to those of the instruments of the orchestra.

Woodwinds & Reeds

Piccolo.....	Register IV	.....	Stop Tabs	G, I
Flute.....	" III	.....	" "	B, G, I, J
Oboe.....	" III	.....	" "	F, H, K, V ₁
Oboe d'Amour.....	" III	.....	" "	F, G, J
English Horn.....	" III	.....	" "	F, G, H, I, J, K
Clarinet.....	" III	.....	" "	B, G, I, J, L, O ^M
Bass Clarinet.....	" IV	.....	" "	" " " " " "
Saxophone.....	" II	.....	" "	C, F, I, J
Basson & Contra-Basson..	" I	.....	" "	C, F, G, K
Sarrusophone.....	" I	.....	" "	C, F, G, I, J, L, O ^M

Brasses

Trumpet.....	Register III	.....	Stop Tabs	G, I, J
Trombone.....	" II	.....	" "	C, F, J
Horn.....	" II	.....	" "	C, K
Tuba.....	" I	.....	" "	C, F, I, J

Strings

Violin.....	Register III	.....	" "	A, F A, F, H(Muted)
Viola.....	" III	.....	" "	A, F, K
Viola de Gamba.....	" II	.....	" "	A, F, G, K
Cello.....	" II & I.....	.....	" "	A, F
Double Bass.....	" I	.....	" "	B, E

Misc. Instruments

Guitar (Electric).....	Register III	.....	Stop Tabs	C, G, I, J, P
Guitar (Hawaiian).....	" III	.....	" "	G, J, V ₁ , P
Cithern (lute).....	" III	.....	" "	G, F, I, P
Harpsichord.....	" IV	.....	" "	H, M, P

Miscellaneous Instruments (continued)

Hunting Horn.....	Register II	.....	Stop Tabs	F,G,K,V1,V2 or E,F,G' V1,V2
Bagpipe.....	" "	III	" "	F,G
Mandoline.....	" "	IV	" "	D,F,H
Banjo.....	" "	III	" "	D,F,G,I,J
Castanets.....	" "	tapping the attack ribbon,	with stops	F,H,I,J,P
Bongo drums.....	-----	tapping the attack ribbon,	with stops	B,C,E,F and G,I,J,K,P
Arabic Flute.....	Register IV	.....	Stop Tabs	A,C,V1,V2,W

NOTE: V1 = Light vibrato, V2 = Accented Vibrato, W = Very Rapid Vibrato

THEATRE ORGAN EFFECT: Turn on vibratos V1, V2, and W. All of the above timbres then take on the character of the theatre organ with tremulant. In order to obtain multiple voice effects, turn the register switch to position III or IV, and turn on stop-tab M (controls M_0 and M_1 should then be set at the required proportions).

TOTAL RANGE OF THE ONDIOLINE

