The Lyricon cookbook contains basic recipes for some great sounds - and to really cook on this electronic wind instruments, you'll want to master them all. However, these recipes are only the beginning of cookin' creatively on the Lyricon, and you'll want to experiment with developing some recipes of your own.

But even the greatest cooks have to begin with the basics, and your first step is to thoroughly acquaint yourself with your new Lyricon.

Photo of instrument w/callouts

Remove the instrument from the case carefully, taking care not to pull too hard on the cord coming out from the bottom. The cap on the mouthpiece should be removed, revealing a reed and mouthpiece similar to that of a tenor sax.

NOTE: A cane reed should never be used on the Lyricon. When a new reed is required, replace it with a Fibercane Tenor Sax Reed, Strength #2. The mouthpiece of the Lyricon contains a delicate mechanism, and should <u>not</u> be removed from the instrument.

The reed in the Lyricon acts as a switch or trigger to activate some of the circuitry. The reed should be cut back about 1/8" from the top of the mouthpiece to allow your breath to flow through. Your blowing pressure through the mouthpiece triggers another section of circuitry, and it is the variation in lip and wind pressure that subjects the Lyricon to your control.

Fingering

The fingering system on the Lyricon is of a conventional nature, compatible with the Boehm system of fingering. It is easily mastered by any player familiar with traditional acoustic woodwinds.

The following charts illustrate the Lyricon fingering system in the low, middle and upper registers.

Chart - low register

Chart - middle register

Chart - upper register

Set Up Procedure

The Lyricon Console

Photo of console with callouts

Under the instrument tray is a power cord, a patch cord, and the cord used to connect the instrument to the console.

The Lyricon is prepared for playing as follows:

1. Set all control knobs and switches on the console at zero or off position. (Glissando, Reed Overtones, Reed Timbre, Threshhold, Filter Depth, Timbre Depth, Mixer, Tone Color Content and Portamento controls in a full counter-clockwise position; Sensitivity and Tone Color Threshhold in full clockwise position; Key Control set at C; and Range and Filter Controls at midpoint.)

2. Plug the cord from the instrument into the instrument jack on the console panel (lower corner at right). Don't force ~~the cord~~ - it fits in only one position - and finger-tighten the holding ring.

3. Plug the power cord into the right end of the console case, and into a 110-120 VAC, 60-cycle outlet. (Overseas models use 220V, 50-cycle power source.)

4. Plug the patch cord into the output jack on the console panel, and then into your amplifier. For recording, patch directly into the recording system.

5. Turn on the Lyricon power switch and the amplifier, and allow both to warm up five minutes.

6. Set the Loudness control on the Lyricon console at 5, and amplifier volume at 2 or 3.

If a note is heard at this point, then the Zero Balance control, located just left of center on the console, is not properly adjusted. To adjust the control, follow this procedure exactly:

1. Turn Mixer control full counter-clockwise.

2. Turn Basic Overtone Switch to "on" position.

3. Turn f1 and f2 Proportion controls full clockwise.

4. Turn f1 and f2 Sustain controls to 2.

5. ~~With screwdriver,~~ turn the Sensitivity Adjustment (located to the left of the Glissando control) fully clockwise, with a screwdriver

6. Turn Wind Threshold control fully counter-clockwise.

7. Turn Loudness control fully clockwise.

8. Turn Volume on amplifier to mid-position.

9. With a screwdriver, turn the Zero Balance adjustment back and forth slowly until the least amount of sound is heard.

10. Return the Loudness control to 4, and volume control on amplifier to 2 or 3.

11. Turn Wind Threshhold control clockwise until sound is just audible, then slowly turn back clockwise until sound disappears.

Playing the Lyricon

You're now ready to play the Lyricon, and the best place to begin is with the basic control setting, which produces a normal woodwind sound. Begin with the controls on the left of the console, and duplicate the following settings:

Basic Setting Diagram

- #1

1. Put the mouthpiece in your mouth, top teeth on the top of the lip end, and lower lip just covering the lower teeth to form a cushion between your teeth and the reed. Hold the mouthpiece firmly, but do not bite ~~as~~ (biting will close the reed opening and prevent air passing through the mouthpiece).

2. Place the fingers (all down) on the keys in the low C position.

3. Blow gently through the instrument to produce the basic Lyricon sound. Gradually increase the blowing pressure while turning up the amplifier volume until the desired loudness is obtained. Adjust the Sensitivity control until a comfortable feel is obtained.

4. Refer to the fingering chart, and play a simple C scale. Notice the three part octave key for the left thumb. The lower octave is played with thumb on the lower third (actually a thumbrest); middle octave is played with the middle (#12) key, and the upper octave with thumb on both the upper (#13) and middle (#12) keys. Switching from lo to mid to hi in the Range section on the console panel increases the normal range to six octaves.

Note that the #4 (or G#) key, the #9 (or D#) key and the auxiliary sharp key all raise any note by one half step, and if used together will double sharp any note, or raise it a full step.

Both the #5 key and #10 key lower any note by one half step, and when used together will double flat, or lower the pitch one full step.

Practice until you become familiar with the basic techniques of blowing, variations of lip pressure and fingerings, then go on to try the recipes for additional sounds on the following pages. Note that each one is designed to give a basic sound, but do not expect the Lyricon to sound exactly like, for example, a sax or trumpet. Although this instrument can be used to imitate sounds, it is more useful, and exciting to create your own sounds.

In your first experiments, go slowly in changing settings, and Notate your favorites ~~settings~~ to use again. For more technical information, please refer to the instruction manual included with the Lyricon.

Here are ~~eleven~~ ten different effects you can easily create with your Lyricon. As you become familiar with the instrument, you'll discover a~~n~~d whole galaxy of new sound posibilities - and will soon be cooking up some recipes of your own.

Diagrams 2 thru 11

Text for console settings Nos. 1 thru 11

#1 Basic Setting

Notes: Always return to the basic setting before attempting other experiments until you are familiar with the contribution of each control. Adjust the Wind Threshold control for proper blowing feel. Use a very relaxed embouchure when using Glissando until you become familiar with the tonal center.

Experiments: Adjust Tone Color Content control and Tone Color Threshold control while changing wind pressure. Tone color circuits add "edge" or brightness to sound by increasing the quantity of higher overtones at a wind pressure determined by the Tone Color Threshold setting.

Technique: Blow gently until you feel the proper control over the sound quality. Use staccato and legato tonguing to obtain variation in effects.

Text for console settings Nos. thru 11

Notes: Always return to the basic setting before attempting other experiments until you are familiar with the contribution of each control. Adjust the Wind Threshold control for proper blowing feel. Use a very relaxed embouchure when using Glissando until you become familiar with the tonal center.

#2 A tonal quality similar to a clarinet is obtained in the middle and low registers when the controls on the console are set as shown. If the sound is too "edgy", reduce the setting on the Tone Color Content control.

To achieve some tasty variations on the single reed sound, ~~experiment with~~:

a) switch~~ing~~ Range and Filters controls to lo position, and play~~ing~~ instrument in the lowest register to try to duplicate a bass reed sound.

b) turn the Reed switch in Mouthpiece Control section to "in" position (to left). Add 1/4 or 1/2 tone pitch change, and experiemnt with vibrato and pitch glide.

c) add more body to the sound by increasing the amount of f2 Proportion.

#3 Control Settings:

1. Console controls should be set as shown in the "Basic Setting" diagram (Timbre control to 4, f1 Proportion to 2). If a vibrato capability is desired, turn the Range and Filters controls to "lo".

2. Vary the Timbre control setting between 3 and 4 while playing in the low register, listening for a timbre quality similar to the saxophone.

3. Use approximately a semi-tone Glissando for a comfortable vibrato and pitch control.

Note: The setting of the Tone Color controls will greatly affect the quality and energy of the sound. The Threshold Tone Color control should be adjusted until you are able to control it comfortably with your wind pressure. Once the Threshold control is adjusted to your satisfaction,

it need not be readjusted. The quantity or content of tone color may then be increased or reduced using the Tone Color Content control.

#4

Console Settings:
1. Return to Basic Setting.
2. Switch the Range Control to "hi".
3. Turn the Timbre Control to #4.
4. Turn the Tone Color Content control to 0.
5. Switch the key to F.

Note:. For best effect, play in upper and middle instrument registers.

Variations: Experiment with increasing the f2 Sustain control gradually. Note the increase in brightness and tonal energy as the f1 Sustain is increased. Do not adjust f2 Sustain or any other Sustain control higher than 4 or the system will oscillate or self-resonate.

#5

Console Settings:
1. Return to Basic Setting.
2. Turn the Mixer control fully clockwise (check to be sure Wind Overtone controls are set properly).
3. Turn Tone Color Content control to 0.
4. Use 1/4 or 1/2 tone Glissando.

Note: The lead horn sound will be obtained in middle and upper registers. Wind control is vital when using the Wind Overtones section. Blow gently at first and increase your wind level gradually while listening for the change in overtones as you blow. Articulate each note with your diaphragm, and avoid legato playing.

Variations: Change the setting of the Range and Filter controls to "lo", and try for a bass or baritone horn sound. Add a slight amount of filter attack and play low register somewhat staccato (tongue the reed or the roof of your mouth as you attack). The filter attack effect occurs abruptly between 1 and 2 on the knob. Blow staccato notes while turning up the filter attack knob until you locate the proper point of activity.

#6

Console Setting:

1. Return to Basic Setting.
2. Turn the Tone Color Control to 5.
3. Slowly increase Timbre Attack control clockwise while blowing staccato notes. Listen for the timbre shift. The correct setting is approximately 1½.

Note:

Timbre shift is most noticeable in the lower register with a large amount of tone color content. Timbre attack effect (as with the Filter Attack effect) is presently only with an abrupt change in wind pressure either by tonguing staccato or pumping air through quickly with the diaphragm. These controls are embellishments to the basic sound that may be instnatly rejected by blowing steady and playing legato.

#7

Console Settings:

1. Return to Basic Setting
2. Turn Tone Color Content control to 0.
3. Slowly increase the Filter Attack control while blowing staccato notes until the knob is in the clockwise position.

Note:

With Filter Attack control in full position, a wah-wah effect may be obtained with quick shifts in diaphragm pressure. Blowing steadily and playing legato will eliminate the effect; wah-wah will be increased significantly by setting the f2 Sustain control to just below #4.

#8

Console Setting:

1. Return to Basic Setting.
2. Turn the Mixer control to Wind Overtones Output (full clockwise).
3. Turn the Reed Overtones control full on (clockwise).
4. Turn f1 and f2 Proportion controls to 0.
5. Turn f1 Sustain control as close to 4 as possible without causing ringing in the highest register.

Technique:

While blowing into the Lyricon, move lip in and out gradually and listen for a filter sweep effect. The overtone changes should be easily controllable with your lip. The greatest effect will be obtained in the low register.

Notes: Add filter attack to obtain a similar effect with wind change. Use both simultaneously. A high reverb setting on the external amplifier will accentuate the effect.

#9

Console Setting:

1. Return to Basic Setting.
2. Turn the Filters control to lo position.
3. Turn the Timbre Attack control on full clockwise.
4. Turn the Timbre Control to 7 or 8.

Technique:

While blowing into the Lyricon, growl with your throat at a pitch equal to the note you are playing or at a harmonic interval above or below. A distinct and multi-tonal effect will be produced by the wind transducer's reaction to your throat modulation.

Variations:

Growl in one tonal direction and play in opposition. An unusual tonal effect may be obtained by turning glissando control full "on" (clockwise) and using your lip to pitch bend in one direction and growling opposing harmonic intervals.

#10

Console Setting:

1. Return to Basic Setting.
2. Turn all Proportion controls to 0.
3. Turn the f1 Sustain control to 4.5. Turn up the f1 Proportion control until a tone is heard. Follow the same procedure with f2 through f5.
4. The intervals between each Basic Overtone may be varied by changing the Sustain control until a desirable chord is obtained.

Technique:

Set up a three or four note chord. (Eliminate one of the Basic Overtones from the chord to be used as a melody note in conjunction with the tone color section.

Notes:

Changing the position of the Filters control changes the pitch register of the Basic Overtones. Use of the Reed Overtones control enables you to shift the pitch of the parallel chord in conjunction with tongue position changes.

#11

Console Setting:

1. Return to Basic Setting.
2. Switch the Range and Filters controls to hi.
3. Set the Basic Overtones section as indicated.
4. Set the Timbre control to 6.
5. Adjust the Glissando control for 1/2 tone shift.

Note;

Violin type sounds will be obtained on the upper and middle ~~body~~ register. The lower register will produce viola/cello type sounds.

Technique:

The use of a small degree of portamento will help the glide from tone to tone. Experiment with different settings of the Timbre control.