

ADC 4300/4300A

Congratulations on the purchase of your new Allen Digital Computer Organ! You have acquired the most advanced electronic organ ever built, one which harnesses a modern computer to create and control beautiful organ tones.

Familiarize yourself with the instrument by reading through this booklet. We call your attention particularly to sections on Alterable Voices (Card Reader), Transposer, and Capture Action since these elements are important to realizing the full potential of the instrument.

The sections on stop description and organ registration are intended for immediate use as well as future reference. Because the Allen Digital Computer Organ offers limitless tonal possibilities, plus authentic tone quality, these subjects can now be more readily explored than ever before.

- I Stop Description
- II Artistic Registration
- III Alterable Voices with Card Reader
- IV Transposer
- V Capture Action
- VI Installation, Voicing, Care of the Organ

TRANSPOSER

The vast capability of the computer makes it possible to perform the sometimes difficult task of transposing within the system so that the organist merely plays the notes as written.

Operation of the Transposer is controlled by the Transposer knob. Neutral (no transposition) position for this knob is marked "N."

To shift the music to a higher key, move the knob upward one or more half-steps. The key can be raised a maximum of five half-steps, in half-step increments.

To shift to a lower key, move the Transposer knob downward from "N." It can be lowered a total of seven half-steps.

A RED LIGHT COMES ON WHENEVER TRANSPOSER KNOB IS MOVED FROM "N" POSITION.

WHY TRANSPOSE?

Because the range of a given song will not always suit the vocal range of a particular singer. By adjusting the key upward or downward, whichever is appropriate, it can be sung more comfortably and effectively.

Because some instruments are non-concert pitch. A trumpet in B^b, for example, can read the same music as the organist, if the Transposer knob is set two half-steps lower.

Because hymn singing can sometimes be improved by a more favorable key selection. Hymn singing can also be enhanced by playing the hymn in its original key, playing a short modulation at the end of the verse which leads into the key one-half step above the key in which the hymn is written, then turning the Transposer up a half-step. Thus, the organist can play the next verse in its original key and it will sound one-half step higher. If the hymn is already in a fairly high key, it may be preferable to play the first few verses with the Transposer set down one-half or one whole step, then modulate up to the original key for the final verse. The use of modulation with the aid of the Transposer creates a climactic effect for the last verse of a hymn.

Romantic Tuning	When activated, a second, "broader" tuning is drawn resulting in a warmer sound.
Swell Second Voicing (Optional)	When actuated, certain voices will change to different sounds.
Reverb (Optional)	Stop engages optional reverberation system.
Main Organ Off (Optional)	Used in conjunction with the "Antiphonal Organ On" tab. This causes the organ to speak from the Antiphonal speakers and not from the Main speakers.
Antiphonal Organ On(Optional)	Causes the organ to speak from the Antiphonal speakers. The organ will speak from both Antiphonal and Main divisions unless the Main Organ Off is also added.

EXPRESSION PEDALS

There are three expression pedals on the ADC 4300. The one on the far right is the crescendo pedal (see below). The pedal on the left expresses the Great and Pedal divisions, while the center expression pedal affects the Swell.

CRESCENDO PEDAL

One master Crescendo, for all divisions, gradually adds stops as this Pedal is opened. Indicator lights show relative position of Pedal. Note that if either Tutti is added while the Crescendo Pedal is open, the green Crescendo light(s) will go off. The light(s) will come back on when the Tutti is removed. Indiscriminate use of the Crescendo Pedal, in lieu of careful registration, should be avoided.

TUTTI I & II

The Tutti I and II are settings of full organ registration. Tutti II is a fuller registration than Tutti I, most noticeably in the Pedal division. They are turned on by using manual pistons located beneath the Swell manual directly above the cancel button. The pistons are reversible, meaning that pressing them will turn the corresponding Tutti on or off. The cancel button will also turn off the Tuttis. Pressing Tutti II will cancel Tutti I. Red signal lights, appropriately labelled and located on the right side of the console, turn on when the Tutti I or II are in operation. Like the Crescendo, indiscriminate use of these devices should be avoided.

CELESTES

Celestes are created by using two ranks of sound, one playing unison pitch and one tuned slightly sharp of the other, creating a warm, undulating "celestial" effect. The combination of the Salicional 8' and the Voix Celeste 8' on the Swell division will create a beautiful string celeste. If Celeste Tuning is added to this combination, a faster celeste "beat" results. On the Great, adding the Celeste Tuning to the Flute Dolce II 8' will produce a warm flute celeste. The Celeste Tuning can also be used to create a faster celeste between two Alterable stops.

ALLEN ORGAN COMPANY

For approximately fifty years - practically the entire history of electronic organs - Allen's role has been to build the finest organs technology allows.

In 1939 Allen built and marketed the world's first purely electronic oscillator organ. The tone generators for this first instrument used two hundred forty-four vacuum tubes, contained about five thousand components and weighed nearly three hundred pounds; with all this, the specification included relatively few stops.

By 1959 Allen replaced vacuum tubes in the oscillator organs with transistors. Thousands of such instruments were built, including some of the largest, most sophisticated oscillator organs.

Only a radical technological breakthrough could improve upon the fine performance of Allen's solid-state oscillator organs. Such a breakthrough came in conjunction with the U.S. Space Program in the form of highly advanced digital microcircuits.

Your ADC organ is the product of years of refining of digital techniques by Allen engineers. It represents the apex of computer technology applied to exacting musical tasks. The result is an instrument of remarkably advanced tone quality and performance.

NOTE: The "A" version includes the ADR-4 Digital Reverb as standard. On previous models it was optional.

This feature provides the spatial ambience of a large reverberant auditorium. Although most effective in poor acoustic environments, it even enhances the tones in an ideal acoustic setting.

The "Reverb" stop is not included in the Capture System.

Adjustment of the Reverb effect can be accomplished by your service technician or sales representative.

Two versions of "Second Voicing" are optionally available. A single tab converts some of the Swell manual voices to a different type of voicing which gives the organist greater voice flexibility and increased registration latitude.

The two options are "Swell Classical Second Voicing" and "Swell Gospel Second Voicing." Either type can be provided, but both cannot be supplied on the same instrument.

STOP DESCRIPTION

PITCH FOOTAGE

The number appearing on each stop along with its name indicates the "pitch" or "register" of the particular stop. It is characteristic of the organ that notes of different pitches may be sounded from a single playing key. When this sound corresponds to the actual pitch of the playing key, the note (or stop) is referred to as being of 8' pitch. Therefore, when an 8' stop is selected and middle C is depressed, the pitch heard will be middle C. If it sounds an octave higher, it is called 4' or octave pitch. If it sounds two octaves higher, it is called 2' pitch, while a stop sounding three octaves higher is at 1' pitch. Likewise, a 16' stop sounds an octave lower, and a 32' stop sound two octaves lower.

Stops of 32', 16', 8', 4', 2', and 1' pitch all have octave relationships. That is, these "even numbered" stops all sound octaves of whatever key is depressed. Pitches other than octaves are also used in organ work. Their footage number always contains a fraction, and they are referred to as mutations. These are the Nasard $2\frac{2}{3}$, Tierce $1\frac{3}{5}$, and Quintflöte $1\frac{1}{3}$. Because they introduce unusual pitch relationships with respect to the fundamental (8') tone, they are most effective when combined with other stops and used either in solo passages or in small ensembles of flutes (see explanation of Cornet in Section II).

TONAL FAMILIES

Organ tones divide into two main categories: flues and reeds. In a pipe organ, flue pipes are those in which the sound is set in motion by wind striking directly on the edge of the mouth of the pipe. Flues include principal tones, flute tones, and string tones. Compound stops and hybrid stops are "variations" on these three families.

The term "imitative" means that the organ stop imitates the sound of the corresponding orchestral instrument. For example, an imitative "Viola 8'" would be one voiced to sound like an orchestral viola.

Principal Tones

Principal	Characteristic organ tone, non-imitative of orchestral instruments. Usually present at many pitch levels, as well as all divisions. Rich, warm, and well-developed harmonically.
Diapason	
Octave	
Super Octave	
Quinte	

Flute Tones

Open Types:	Tones of lesser harmonic development than principals. Open types somewhat imitative; stopped types not. Present at all pitch levels.
Harmonic Flute	
Melodia, etc.;	
Flute mutation stops	

Stopped Types:
Gedeckt, Bourdon,
Quintadena,
Rohrflöte, etc.

String Tones

Salicional Viola Voix Celeste	Mildly imitative voices of brighter harmonic development than principal. Usually appear at 8' pitch.
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Compound Tones

Mixture Cornet	Tones produced by more than one rank sounding simultaneously.
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Hybrid Tones

Gemshorn Erzähler Spitzflöte	Tones which combine the tonal characteristics of two families of sound, i.e. flutes and principals or strings and principals.
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In reed pipes a tongue vibrates against an opening in the side of a tube called a shallot. The characteristic sounds of different reeds are produced through resonators of different shapes. The family of reeds subdivides as follows:

Reed Tones

Chorus or Ensemble Types: Trumpet, Posaune, Clairon, etc.	Tones of great harmonic development; some imitative, others not.
Solo Types: Hautbois, Clarinet, Krummhorn, etc.	

The Allen Digital Computer Organ provides authentic examples of every type of tone listed above. Certain of these tones are the subject of copyrights owned by the Allen Organ Company. The tones are embodied in memory devices, each such device having affixed to it a copyright notice, © 1983 AOCO; © 1984 AOCO, etc. pursuant to Title 17 of the United States Code, Section 101 et seq.

A discussion of individual stops and how they are generally used follows. Please note that slight variations in specifications can be encountered.

STOPLIST
ADC 4300

PEDAL ORGAN

Contre Bourdon 32'	Deep flute tone which adds "rumble" to a full combination.
Diapason 16'	The 16' member of the Pedal diapason chorus. Strongest pedal flue stop.
Bourdon 16'	Stopped flute tone of weight and solidity.
Lieblich Gedackt 16'	Softer stopped flute voice of delicacy and definition. Useful where soft 16' pitch is required.
Octave 8'	8' member of the Pedal principal chorus.
Gedacktfllöte 8'	Stopped flute tone of 8' pitch, useful in adding clarity to a pedal line in combination with the Bourdon 16' or Lieblich Gedeckt 16'.
Choralbass 4'	Pedal 4' principal tone.
Flute Ouverte 4'	Open flute tone of 4' pitch.
Mixture III	Compound stop of principal tone. One pedal produces three distinct pitches at octave and fifth relationships to the pedal being pressed. Used to crown the Pedal principal chorus.
Posaune 16'	A strong Pedal reed which lends strength and "snarl" to the Pedal line.
Trompette 8'	Clear pedal reed useful in adding definition to a full pedal combination, or as a solo pedal trumpet.
Clairon 4'	A bright 4' chorus reed. Combines with the Posaune 16' and Trompette 8' to form the full Pedal reed chorus. Also usable as a solo voice.
Great to Pedal	Connects all Great stops to the Pedal.
Swell to Pedal	Connects all Swell stops to the Pedal.
Alterable to Pedal (Optional)	Connects only Alterable Voices to the Pedal.

SWELL ORGAN

Gemshorn 8'	Hybrid stop which combines tonal characteristics of the string and flute families, resulting in a light diapason quality. Useful accompanimental voice.
Salicional 8'	Full bodied string tone.

Voix Celeste 8'	Celeste used with the 8' Salicional, creating a warm string tone.
Flûte Bouchée 8'	Chiffing stopped flute tone of moderate harmonic development. Provides the 8' member of the Swell flute chorus and is useful by itself or with other flutes and mutations in creating solo voices.
Principal Conique 4'	Bright principal tone which works well with the Gemshorn 8'.
Flûte à Fuseau 4'	Distinctive flute voice with chiff which works well in ensembles of flutes or strings, or as a solo voice.
Nasard 2-2/3'	Flute mutation which sounds one octave and a fifth above the keys played. Always used with other stops (usually 8') for coloration.
Flûte à Bec 2'	A delicate, clear open flute at 2' pitch.
Tierce 1-3/5'	Flute mutation which causes the pitch to sound a seventeenth (two octaves and a third) higher than played. Used with 8' stops or flute ensembles.
Sifflet 1'	An open metal flute stop. The highest stop in the Swell flute chorus.
Fourniture IV Cymbal III	Compound stops of principal tone. One key produces three (Cymbale III) or four (Fourniture IV) distinct pitches at octave and fifth relationships to the key being pressed. The mixtures should never be used without lower pitch stops. Typically the Cymbale III or Fourniture IV are added to diapason or flute ensembles, or to reed chorus 16', 8' & 4'. Each will create a different effect, and so normally only one of the two mixtures is used at a time, although both may be drawn for very full combinations.
Basson 16'	Chorus reed tone at the 16' pitch level, designed to supplement and undergird the other chorus reeds. Also usable as a distinctive solo reed tone.
Trompette 8'	Chorus reed stop of rich harmonic development. Can also be used as a solo voice.
Hautbois 8'	Solo reed with the pungent nasal timbre of an oboe.
Chimes (Optional to replace Hautbois 8')	Tubular bells.

Clairon 4'	A bright 4' chorus reed. Combines with the Basson 16' and Trompette 8' to form the full Swell reed chorus. Also usable as a solo voice.
Alterable Voice 1 (Optional)	See separate section on Alterable Voices.
Alterable Voice 2 (Optional)	See separate section on Alterable Voices.
Alterable F (forte)(Optional)	Increases the volume of the alterable stop(s).
Alterable to Swell (Optional)	Connects Alterable Voices to the Swell.
Percussion	Produces percussive attack and release dimension appropriate to percussion type voices. Use with green Alterable Voice cards. Be aware that the Percussion will also affect all of the voices on the Swell except the 8' flues. Therefore, if an alterable percussion voice is being used, even if the Alterable is being played in a division other than the Swell, these voices will percuss and should not be used.
Celeste Tuning	Used to add extra warmth to a celeste. See separate section on Celestes.
Brass Choir Division (Optional)	This stop turns on one of various special organ or orchestral sounds that can be ordered. It is a floating stop, and is drawn on a specific division by using an Alterable coupler (Alterable to Great, Alterable to Swell, or Alterable to Pedal).
Tremulant	Use of this stop provides a vibrato effect natural in the human voice and wind instruments to the stops in the Swell division.
<u>GREAT ORGAN</u> Quintaten 16'	Stopped flute tone characterized by an extremely strong third harmonic which sounds an octave and a fifth above the note played, hence the name <u>Quintaten</u> .
Prinzipal 8'	Foundation stop of the Great principal chorus.
Gamba 8'	Rich string tone which takes its name from the Viola da Gamba, the medieval ancestor of the cello.
Rohrflöte 8'	Full bodied partially-stopped flute tone.
Flute Dolce II 8'	Soft accompaniment stop. Becomes a beautiful Flute Celeste with the addition of the Celeste Tuning.

Octav 4'	The 4' member of the Great principal chorus, which consists of the Prinzipal 8', Octav 4', and Super Octav 2'.
Spitzflöte 4'	Partially closed flute tone.
Super Octav 2'	An open metal stop which produces foundation tone at the 2' pitch level.
Waldflöte 2'	Open flute tone at 2' pitch level.
Quintflöte 1-1/3	Flute mutation which causes the pitch to sound two octaves and a fifth higher than played.
Mixtur IV	A compound stop of principal tone. Four notes in octave and fifth relationships sound together when a single key is depressed. As pitches progress upward they "break" back to the next lower octave or fifth. Used to cap the Great principal chorus, adding brilliance and pitch definition to the entire compass.
Trompete 8'	German trumpet useful as a smooth solo voice or chorus reed.
Schalmei 8'	The tone quality of the shawm, a medieval ancestor of the clarinet, is the basis for this light, bright nasal reed. It can be used alone as a solo or combined with light flues for a somewhat rounder reed solo effect.
Celeste Tuning	Use to add extra warmth to a celeste. See separate section on Celestes.
Tremulant	Same as Tremulant in Swell, but affects stops in the Great and Pedal, except for the bottom octave in both divisions.
Swell to Great	Intermanual coupler connecting all Swell stops to the Great manual.
Alterable to Great (Optional)	Intermanual coupler which connects only Alterable stops to the Great manual. See section on Alterable Voices.

GENERALS

Articulate Voicing Off	Voices on the ADC 4300 include many of the complex pipe organ sounds such as articulate attacks. When this stop is depressed, it modifies these voices, some more noticeably than others, to a less articulate or smoother type voicing.
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ARTISTIC REGISTRATION

Organ registrations fall into two broad categories: Solo Combinations and Ensembles.

Let us consider solo combinations first. A solo combination is one in which a melody is played on one keyboard, with the accompaniment on the other keyboard and, usually, the pedal providing a light bass line. Almost any stop or combination of stops will sound well as a solo voice. Whenever possible, remember to choose a contrasting tone quality for the accompaniment, and be sure the accompaniment is softer than the solo voice. The Pedal needs to provide a foundation for the sound without covering it.

All 8' reed stops make interesting solo tones. The addition of a 4' flute or a flute mutation (Nasard, Tierce) to a light reed such as the Hautbois colors the sound further and increases its volume slightly. Adding an 8' flute to a reed will add body to the sound.

Likewise, flutes can be used alone or in combinations as solo voices. One special combination of flutes which creates an appealing and historically significant solo combination is the Cornet (pronounced Cornay). The Cornet is created by using the following Swell stops: Flûte Bouchée 8', Flûte à Fuseau 4', Nasard 2-2/3', Flûte à Bec 2', and Tierce 1-3/5'. Historically, this combination was used as a solo in Baroque English and French music, but it is just as appropriate for some modern music.

When choosing stops for a solo voice, it is not necessary to always include an 8' stop. For example, since the 4' flute has a different tone quality than the 8' flute, the 4' flute can be used as an independent solo voice. By playing the solo an octave lower than written, the notes will sound at the correct pitch. In similar fashion, a 16' stop can be selected and the notes played an octave higher than written. The tonal variety gained in this way is possible because each stop has its own tone color.

For accompaniment, the most desirable voices are the 8' flutes and strings on each manual. Celestes often make effective accompaniments. The correct choice depends on the volume of the solo tone (a soft solo voice requires the softest accompanimental stop), the element of contrast, and the location of the solo stop. A bright, harmonically rich solo reed, for example, can be accompanied by either a string or flute, but the flute will often contribute greater interest because of its greater contrast.

Try to seek a "natural" balance of volume between solo and accompaniment. This will be especially helpful if the solo and accompaniment are under separate expression.

SOME TYPICAL SOLO REGISTRATIONS

OBOE SOLO OR CHIMES SOLO

Swell: Hautbois 8' (Tremulant optional) or Chimes
Great: Flute Dolce II (Celeste Tuning optional)
Pedal: Lieblich Gedackt 16', Great to Pedal

Play solo on Swell. For more color add Flûte à Fuseau 4' or Nasard 2-2/3' to Hautbois 8'.

MELLOW REED SOLO

Swell: Flûte Bouchée 8' & Gemshorn 8', or Salicional 8', Voix Celeste 8' & Gemshorn 8'
Great: Trompette 8', Tremulant
Pedal: Lieblich Gedackt 16', Swell to Pedal

Play solo on Great.

SWELL SOLO COMBINATION

Swell: Flûte Bouchée 8', Flûte à Fuseau 4', Nasard 2-2/3',
Flûte à Bec 2', Tierce 1-3/5' (Tremulant optional)
Great: Rohrflöte 8', Gamba 8'
Pedal: Lieblich Gedackt 16', Gedacktflöte 8'

Play solo on Swell.

FLUTE SOLO

Swell: Flûte Bouchée 8' (Tremulant optional) or Flûte à Fuseau 4'
Great: Gamba 8'
Pedal: Lieblich Gedackt 16'

Play solo on Swell.

TRUMPET SOLO

Swell: Trompette 8', Alterable 1, Alterable 2 (Use Trumpet 8' A or other trumpet card), Alterable F
Great: Prinzipal 8', Octav 4', Super Octav 2', Mixtur IV
Pedal: Diapason 16', Octave 8', Choralbass 4', Mixtur III

Play solo on Swell.

These few combinations demonstrate the basic techniques of solo registration. In making some of your own, remember these three simple rules:

1. Seek tonal contrast between solo and accompaniment.
2. Be sure the solo is louder than the accompaniment.
3. Choose a solo whose character is appropriate to the specific piece.

ENSEMBLE REGISTRATIONS

Ensemble registrations are groups of stops being played together, usually, but not always, with both hands on one keyboard. They are characterized by compatibility of tone, clarity, and on occasion, power. These are the types of registrations used in hymn singing, choir accompaniments, and a large part of the contrapuntal literature.

Volumes have been written on the subject of ensemble registration so that it would be presumptuous of us to do more here than just touch the highlights.

Ensembles are created by combining stops. Two factors are always to be considered: the tone quality and the pitch. Ensembles begin with a few stops at the 8' and/or 4' pitch and expand "outward" in pitch as they build up. New pitches are usually added in preference to another 8' stop.

Ensembles are generally divided into three tonal groupings or "choruses":

The Principal chorus is the most fully developed with representation in all divisions of the organ and at every pitch from 16' (Diapason) to high mixtures. Principal choruses are sometimes called the narrow scale flue chorus, a pipe reference to the relative thinness of Principal tone pipes in relation to their length.

The Flute chorus is also well represented with a diversity of stops at various pitches. Generally speaking, the Flute chorus is comprised of less harmonically developed tones, and is smoother and of lesser volume than the Principal chorus. The Flute chorus is sometimes called the wide scale flue chorus, owing to the generally "fatter" look of Flute pipes as compared to Principals.

The Reed chorus includes those reed tones designed to be used in the ensemble buildup. Not all reed voices are ensemble tones. An Hautbois, for example, is strictly a solo effect. The various Trumpets, Clairons, Bassons, etc. are ensemble voices and add brilliance, power, and incisiveness to the sound. If you have questions as to whether a specific reed is a solo or ensemble stop, refer to the stop glossary in the preceding section.

The Swell reed chorus of Basson 16', Trompette 8', and Clairon 4' (sometimes the Cymbal III is added as well) represents an entity important to French organ music and the full ensemble of the organ. These stops create a "blaze" of richly harmonic sound which tops off both "flue" choruses.

Another special ensemble combination important in French music is the Cornet which was introduced in the section on Solo Registration. This compound stop combines with the chorus reeds and mutations to create the "Grand Jeu." The Cornet is also useful in Romantic ensembles (i.e. the works of Reger) to add weight and thickness to the sound.

Here are typical ensemble combinations for the Swell and Great manuals:

On the Great

1. Rohrflöte 8', Spitzflöte 4'
2. Rohrflöte 8', Spitzflöte 4', Waldflöte 2'
3. Prinzipal 8', Octav 4'
4. Prinzipal 8', Octav 4', Super Octav 2'
5. Prinzipal 8', Octav 4', Super Octav 2', Mixtur IV
6. Prinzipal 8', Octav 4', Super Octav 2', Mixtur IV, Trompete 8'

On the Swell

1. Flûte Bouchée 8', Flûte à Fuseau 4'
2. Flûte Bouchée 8', Flûte à Fuseau 4', Flûte à Bec 2', Sifflet 1'
3. Gemshorn 8', Principal Conique 4'
4. Gemshorn 8', Principal Conique 4', Flûte à Bec 2', Cymbal III or Fourniture IV
5. Gemshorn 8', Principal Conique 4', Flûte à Bec 2', Sifflet 1', Cymbal III or Fourniture IV, Trompette 8'
6. Gemshorn 8', Principal Conique 4', Flûte à Bec 2', Sifflet 1', Cymbal III or Fourniture IV, Basson 16', Trompette 8', Clairon 4'

The use of the Swell to Great coupler allows these separate ensembles to be combined on the Great manual. It is also possible to combine some of these ensembles within a keyboard. For example, the #2 & #4 registrations suggested above for use on the Great combine to form a nice round hymn combination.

The Pedal ensemble is created in much the same way as the manual ensembles, starting at 16' pitch. Be careful that the volume of the pedals is not greater than that of the manuals. Although the manual to pedal couplers are useful in bringing clarity to the pedal line, especially on softer registrations, avoid the temptation to rely constantly on one or two 16' stops and a coupler.

Please notice that the softest stops and flute mutations are normally not used with ensembles.

FULL ORGAN

Due to the immense capabilities of the Allen Digital Computer Organ, distortion will not result if the organ is adjusted properly even if all stops and couplers are used simultaneously. However, in good registration practice the organist would not haphazardly put on every stop on the instrument. For best results, listen and include only those stops which really contribute to the fullness and brilliance of the ensemble. Eliminate soft stops and solo stops which make no purposeful contribution.

This short treatment barely scratches the surface of a highly interesting subject: organ registration. Your Allen Digital Computer Organ, however, has the tonal potential to pursue the subject to its limits. For those interested in gaining further insight into this vital area of organ playing, we recommend the following texts:

- Audsley, George Ashdown. Organ-Stops and their Artistic Registration.
Longwood Press: Wakefield, N.H.
- Irwin, Stevens. Dictionary of Pipe Organ Stops.
H. W. Gray Co.: New York, N.Y.

ALTERABLE VOICES
(Optional)

The Alterable Voice stop tabs constitute a totally new development in organ design, permitting the organist to add stops or adjust specifications to suit a variety of musical situations. A bright Trumpet 8', for example, could be programmed for special festive occasions. A classic flute or reed voice especially suited for a certain piece can be programmed. Any number of "percussion" type voices, including chimes, bells and harp, can be used as desired.

Two Alterable Voices may be added to an ADC 4300 as an option. The tabs for these stops are located in the Swell division on a standard console, and in a separate division above the Swell on a drawknob console. To program an Alterable stop, simply put down the stop tab and insert the computer card with the printed side up and the arrow pointing toward the slot. Stop feeding the card when resistance is felt (about 1" of the card remains outside of the slot). The card should then be removed.

If both Alterable stop tabs are down when the computer card is inserted, the tone will automatically be programmed into both Alterables simultaneously. You then have two separate identical voices, each coming from a different speaker system. A celeste beat between them will speed up when Celeste Tuning is added. If more volume is desired, add the "Alterable F" (forte) tab.

Turning off the organ will not cancel the Alterable voices - the same voices will still be there when the organ is turned back on. To change an Alterable Voice to a new tone, simply insert the new card. The old voice is automatically erased.

Through the use of special couplers, labelled "Alterable to Swell," "Alterable to Great" and "Alterable to Pedal," it is possible to couple Alterable Voices independently to any division. This is what is meant by the term "floating." For example, if the organist wanted to add a special 4' reed to the Pedal division, he or she could do so by putting down Alterable 1 and/or 2, inserting the appropriate tone card, then adding the "Alterable to Pedal." The new 4' reed will sound on the Pedal. Even though on many organs the Alterable Voice tabs are located in the Swell division, the other Swell stops will not couple with the Alterables unless the Swell coupler is also drawn. Therefore, in the preceding example, any other stops drawn on the Swell will now sound on the Swell only and the Alterable will sound only on the Pedal. Keep in mind that the Alterables are affected by the Celeste Tuning & Tremulant in the Swell, and they are controlled by the Swell expression pedal, even if they are coupled to the Great or Pedal.

Alterable Voices are available in a wide variety of tones and pitch levels. They are color-coded by families: red cards are reeds, green are percussions, yellow are strings, and white are flutes and diapasons. More information about specific cards and their uses is available in the Tone Card Library Catalog. You will find the Alterable Voices one of the most interesting developments in the history of organ playing. The unprecedented flexibility they offer brings new excitement to organ registration, and a built-in protection against obsolescence.

PERCUSSION VOICES

Green computer cards are intended to be used as percussion voices. Program them like any other Alterable Voice, then add the "Percussion" tab. This will add the "attack and decay" appropriate to sounds of this type. A percussion length knob on the console adjusts the length of the decay for percussion voices, thereby increasing the authenticity of the sound. For example, the decay should be shorter for a harpsichord than it would be for chimes. Be aware that the Percussion will also affect all of the Swell voices except the 8' flues. Therefore, if an alterable percussion voice is being used, even if the Alterable is being played in a division other than the Swell, these voices will percuss and should not be used.

CHIMES AND CARILLON

A chimes card is available for the ADC 4300 which requires only one Alterable stop. There are also two additional bell sounds available, chimes and carillon bells, which use two different computer cards, "left" and "right." In this case each of these cards is programmed into one Alterable. It does not matter which card goes into which of the two Alterables. Both Alterable tabs are then depressed, as is the Percussion. The resulting bells are amazingly accurate. Although these bell effects can be played on all 61 notes, they are most effective when the parts are played one octave lower than written.

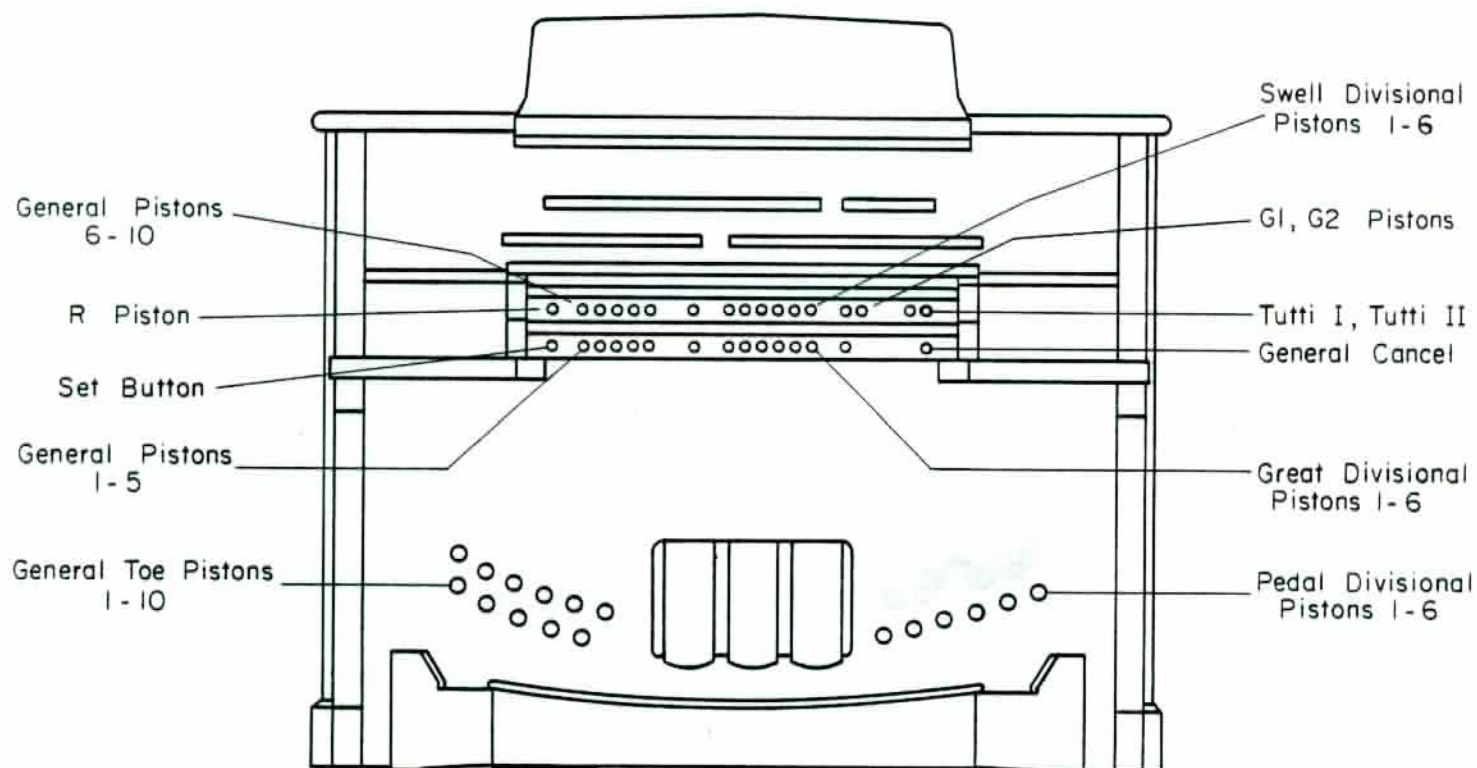
A NOTE ABOUT IMITATIVE ORCHESTRAL VOICES

Many true orchestral tones are available for the Computer Organ with Alterable Voice cards. In most instances, these voices have been obtained directly from the instrument involved. In using them, one should keep in mind the normal range of the particular instrument. The Oboe, for example, has Middle "C" as its lowest note. Its natural range extends upwards about two and a quarter octaves. However, when you program this voice into the Computer Organ, you have a five octave range. The voice will sound most authentic when played in its natural range. Played toward the ends of the keyboard, either extremely low or high, the tone will sound less authentic since the Oboe is incapable of producing these notes.

The general rule of using imitative orchestral stops is to adhere as closely as possible to the natural compass of these instruments.

CAPTURE COMBINATION ACTION

Organs equipped with Allen's Quad Memory Capture Action offer the ultimate in registration control and convenience. Quad memories provide a total of 120 separate combinations. A special key lock switch allows the organist to set combinations on any memory, turn the switch to another memory, and remove the key, thus preventing unauthorized "tampering" with these combinations.



THINGS TO REMEMBER

"R" Piston, when activated, will recall the last combination set prior to using any general or divisional piston.

"G1" or "G2" or divisional pistons which affect the General stops only.

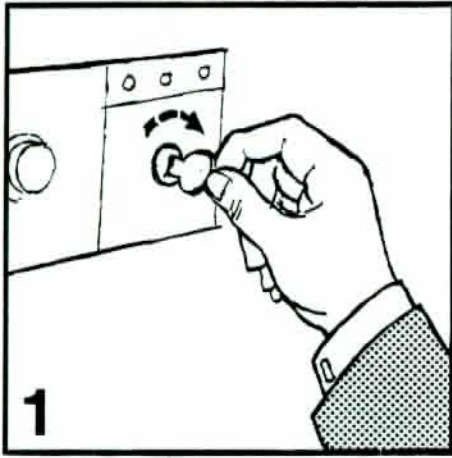
General pistons (all of which are duplicated by toe pistons) affect all stops. Swell, Great and Pedal pistons only affect stops in their division. Intermanual couplers (Swell to Great, Swell to Pedal, Great to Pedal) operate from the General Pistons only, not from divisional pistons.

Pedal pistons are toe operated only.

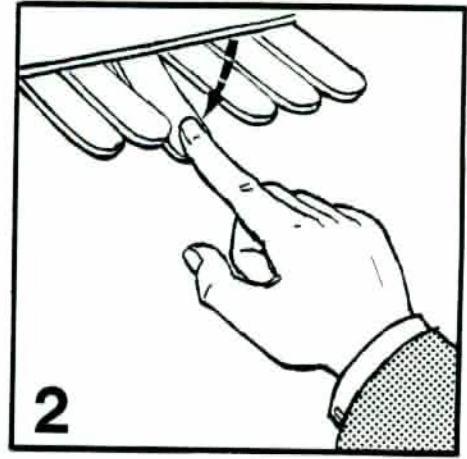
All pistons operate independently from each other. Tutti I and II are reversible.

The capture action is not fully operable until approximately six seconds after the organ is turned on.

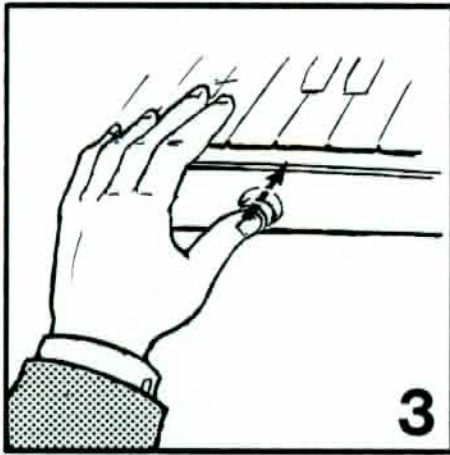
HOW TO SET A PISTON COMBINATION



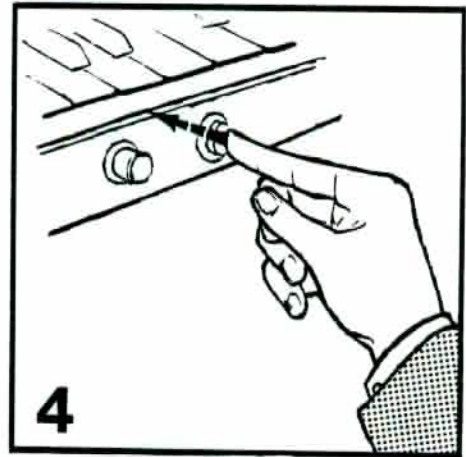
Select Memory A, B, C, or D



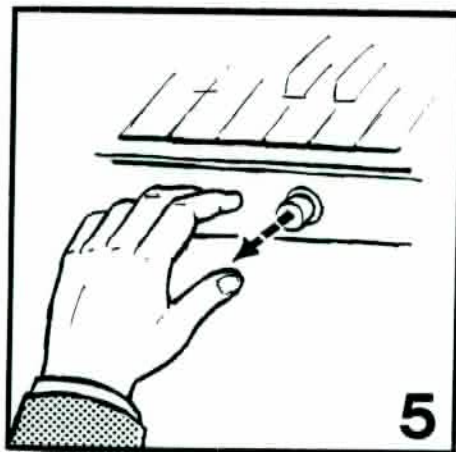
Select Registration



Press and HOLD
Set Button



Press and Release
Piston on which
Registration is to
be Retained



RELEASE Set Button

INSTALLATION, VOICING AND CARE OF THE ORGAN

INSTALLATION

Wherever your ADC 4300 organ may be situated, careful installation is a prerequisite for successful results. Your Allen representative is well qualified to guide you in planning for this.

Factory assistance in planning the installation is also available and may, in fact, be sought by your representative, in order that maximum results may be obtained.

CAUTION

Do not plug the instrument into any current source other than 105-128 volts, 50/60 Hertz alternating current (AC). A verified earth grounded outlet is essential to proper operation and protection of the instrument. Proper polarity should be checked with an A.C. circuit analyzer before connecting the organ.

Do not change the cable plug or remove the ground pin or connect with a two pole adaptor.

If you are in doubt about your electrical connection, consult your local electrician or power company.

Where circuit breakers are shut off between services, etc., that circuit breaker affecting the organ console AC power should have a guard installed to prevent its being accidentally switched off.

Read and comply with all instructions and labels which may be attached to the instrument.

VOICING

The ADC 4300 Organs enjoy unprecedented accuracy in the voicing and scaling of each note of every stop. This musical breakthrough is an inherent part of the engineering design of the instrument. Very little further voicing is required, other than adjustment of volume.

Other adjustments in the voicing involve controls within the console and are best left to an expert. These adjustments are normally a part of installation, and once done, should not require readjustment unless instrument is moved to a new location.

Bass frequency projection is strongly affected by tone cabinet location. Although none of the tone cabinets should be moved once the installation has been completed, extra care should be exercised not to inadvertently move bass tone cabinets.

CARE OF THE ORGAN

Your Allen Digital Computer Organ constitutes a major advance in long term maintenance free operation. There are no regular maintenance procedures required and, therefore, no periodic maintenance schedules to be observed.

Reasonable care will keep the instrument looking beautiful for years to come. If desired, polish the wood portions with a high grade furniture wax. Do not use abrasive type polishes, cleaners, or waxes containing silicone.

Keys and stop tablets should be cleaned in the following manner: Use two clean cloths. Immerse one in clear lukewarm water and wring it thoroughly damp dry. Loosen the dirt with this cloth, then immediately polish with the dry cloth. Do not use soap or detergent on keys or stop tablets.

A silent key can be caused by a foreign substance on the contact surface. Depressing the key with rapid repetition usually clears the phenomenon.

* * * * *

Warning: This equipment generates, uses, and can radiate radio frequency energy and if not installed and used in accordance with the instruction manual, may cause interference to radio communications. It has been type tested and found to comply with the limits for a Class B Computing Device in accordance with the specifications in Subpart J of Part 15 of FCC Rules, which are designed to provide reasonable protection against such interference in a residential installation. However, operation of this equipment in a residential area may cause interference. If this equipment does cause interference to radio communications, the user at his own expense will be required to take whatever measures may be required to correct the interference. Whether this equipment actually causes the interference to radio communications can be determined by turning the equipment off and on. The user is encouraged to attempt to correct the interference by one or more of the following measures:

Reorient the receiving antenna.
Relocate the computing device (organ) with respect to the receiver.
Move the computing device (organ) away from the receiver.
Plug the computing device (organ) into a different electrical outlet so that the computer device (organ) and receiver are on different branch circuits.

If necessary, the user should consult the dealer or an experienced radio technician for additional suggestions.

* * * * *

You have purchased a remarkable organ which not only faithfully reproduces the organ traditions of the past but also anticipates the innovations of the future. Should you have questions which are not dealt with in this manual, please do not hesitate to contact your local Allen Organ representative. Welcome to the family of satisfied Allen Organ owners!