

# Renaissance™ 330, 350

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All warning and safety instructions pertain to the organ and the amp rack (if required).

Explanation of Graphical Symbols:



The lightning flash with arrowhead symbol within an equilateral triangle is intended to alert the user to the presence of uninsulated "dangerous voltage" within the instrument's enclosure that may be of sufficient magnitude to constitute a risk of electrical shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the instrument.

**Warning:** 220 volt stepdown transformers must be de-energized before changing plug-in tap setting. Do not plug the instrument into any current source other than 115-230 volts, 50/60 Hertz alternating current (AC). A certified grounded outlet is essential to proper operation and protection of the instrument. Proper polarity should be checked with an AC circuit analyzer before connecting the instrument.

To reduce the risk of electrical shock, match the wide blade of the instrument AC cord power plug to the wide slot in the receptacle and fully insert the plug into the receptacle.

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

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

For safety reasons, make sure any equipment or accessories connected to this instrument bear the UL listing symbol.

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

**Warning:** This instrument has a safety lock to prevent unauthorized access to electrical equipment inside.



# IMPORTANT SAFETY INSTRUCTIONS

These safety instructions are provided to reduce the risk of fire, electric shock and injury. **WARNING** -- When using electric products, basic precautions should always be followed, including the following:

1. Read and understand all instructions and warnings.
2. This product may be equipped with a polarized line plug (one blade wider than other). This is a safety feature. If you are unable to insert plug into outlet, contact an electrician to replace obsolete outlet. Do not defeat the safety purpose of the plug.
3. Do not overload wall outlets and extension cords. This can increase the risk of fire or electric shock.
4. Do not allow anything to rest on the power cord.
5. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
6. Unplug the organ from the wall outlet and consult qualified service personnel in any of the following situations.
  - The power supply cord is frayed or damaged.
  - Liquid has been spilled into the product.
  - The product has been exposed to water.
  - The product does not appear to operate normally or exhibits a marked change in performance.
  - The product has been dropped, or the enclosure damaged.
7. This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
8. Do not attempt to service the product beyond that described in the owners manual. All other servicing should be referred to qualified service personnel.

**Grounding instructions** - This product must be grounded. If it should malfunction or break down, grounding provides a path of least resistance for electric current to reduce the risk of electric shock. This product is equipped with a cord having an equipment-grounding conductor and a grounding plug. The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with all local codes and ordinances.

**DANGER** - Improper connection of the equipment-grounding conductor can result in a risk of electric shock. Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded. Do not modify the plug provided with the product - if it will not fit the outlet, have a proper outlet installed by a qualified electrician.

## SAVE THESE INSTRUCTIONS

ALL WARNING AND SAFETY INSTRUCTIONS PERTAIN TO THE ORGAN AND THE AMP RACK (IF REQUIRED)

## 重要な安全上の注意

この安全上の注意書は火災・感電・傷害の危険を避けるためのものです。

警告——電気製品を使用する際は、以下の基本的な注意を常に守って下さい：

1. 取扱説明書と注意書を全て目を通して下さい。
2. この製品には極性プラグ（一方の刃がもう一方よりも幅広いもの）が取り付けられています。これは安全を確保するためのものです。コンセントに電線プラグを差し込めない場合は、電気技術者に連絡をとり、旧型のコンセントを新しいものに切りかえて下さい。極性プラグの安全目的を妨げないようにして下さい。
3. コンセントと電線コードに負荷をかけ過ぎないで下さい。火災と感電の危険があります。
4. 電線コードの上には何も置かないで下さい。
5. 内部に、物を落としたり液体をこぼしたりしないよう、注意してください。
6. 次の場合にはコンセントからオルガンの電線コードを抜き、専門のサービスマンに相談して下さい。
  - 電線コードがすり切れたり壊れている。
  - 製品の中に液体をこぼした。
  - 製品を水に濡らした。
  - 製品が正常に動作しない、性能に著しい変化が見られる。
  - 製品を落としたり壊した。
7. この製品は、単独でも、あるいはアンプやヘッドフォンやスピーカーと組み合わせることによって、慢性的な耳鳴の原因となるほどの音を出すことが出来ます。大きなボリューム・レベルや、不快なレベルで、長時間使用しないで下さい。少しでも耳鳴や耳痛を感じたら、専門家に相談して下さい。
8. オーナーズ・マニュアルに書かれた内容以外に製品の修理をしようとししないで下さい。その他の故障・修理は専門のサービスマンにお任せ下さい。

**接地（アース）に関する指示**—この製品は必ずアースを要するものではありません。誤動作や故障が生じた際、アースしておくことで、低圧が最小の電流レベルが確保され、感電の危険を減らすこととなります。この製品の電線コードにはアース線と極性プラグがついています。電線プラグは、製造仕様によって正しく取り付けられアース付きコンセントに差し込まなくてはなりません。

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以上の指示をお守り下さい



## CONSIGNES DE SÉCURITÉ IMPORTANTES

Les consignes de sécurité ci-dessous sont destinées à réduire les risques de feu, de court-circuit et de blessure.

**ATTENTION :** En utilisant des produits électriques, les précautions de base doivent toujours être prises, y compris les suivantes :

1. Lire et respecter toutes les instructions et les avertissements.
2. Ce produit est équipé d'une prise d'alimentation où les polarités sont repérées (les plots de connexion ne peuvent pas être inversés). Ceci est une mesure de sécurité. Si vous ne pouvez pas connecter la prise d'alimentation de l'instrument à votre prise murale, contactez un électricien pour la remise en conformité de votre prise. Ne supprimez jamais la terre de la prise d'alimentation.
3. Ne surchargez pas les prises murales et les rallonges. Ceci pourrait accroître les risques d'incendie ou de court-circuit.
4. Ne rien poser sur le câble d'alimentation.
5. Il convient de faire attention à ce que des objets et des liquides ne soient pas renversés dans la console par les ouvertures.
6. Débranchez l'orgue et consultez un technicien Allen dans tous les cas suivants :
  - le cordon d'alimentation est détérioré,
  - du liquide a été renversé dans l'instrument,
  - l'instrument a été exposé à l'eau,
  - l'orgue ne paraît pas fonctionner normalement ou montre des performances altérées.
  - l'instrument est tombé et la console est abîmée.
7. Cet instrument, seul ou en combinaison avec un amplificateur et un casque ou des haut-parleurs, est capable de produire des niveaux de sons qui pourraient causer une perte permanente d'audition. Ne travaillez pas pendant une longue durée à un volume élevé ou à un volume inapproprié. Si vous constatez une perte auditive ou des bourdonnements, consultez un spécialiste.
8. Ne pas intervenir dans l'appareil au-delà de ce qui est indiqué dans le manuel de l'utilisateur. Toutes les autres interventions doivent être confiées à un technicien Allen.

### Instructions de base :

L'instrument doit être équipé d'une prise de terre. Dans le cas d'un dysfonctionnement ou d'une panne, la mise à la terre fournit un chemin de moindre résistance au courant électrique pour réduire le risque de court-circuit.

Cet orgue est équipé d'un câble ayant un fil de terre et une prise de terre. La prise doit être branchée dans une prise adéquate correctement installée et équipée de la terre conformément à toutes les normes en vigueur.

### DANGER :

Une connexion impropre du fil de terre peut provoquer un court-circuit. Si vous avez un doute, vérifiez avec un électricien qualifié que le produit est correctement relié à la terre.

Ne modifiez pas la prise fournie avec le produit. Si elle ne se connecte pas avec la prise d'alimentation murale, faites installer une prise murale correcte par un électricien qualifié.

## RESPECTEZ CES INSTRUCTIONS

### Wichtige Sicherheitsvorschriften

Diese Sicherheitsvorschriften sollen die Feuer-, Kurzschluß- und Verletzungsrisiken herabsetzen.

Warnung: Während des Gebrauchs von elektrischen Geräten sollten Sie grundsätzlich immer Vorsichtsmaßnahmen beachten, einschließlich der folgenden:

1. Lesen Sie immer alle Beschreibungen und Warnungshinweise.
2. Dieses Gerät wurde mit einem eindeutigen Netzstecker versehen (Ein Kontakt ist größer als der andere). Dies ist eine Sicherheitsmaßnahme. Wenn der Stecker nicht in die Steckdose paßt, beauftragen Sie einen Elektriker mit der Änderung der Steckdose. Beseitigen Sie keinesfalls die Sicherheitsfunktion des Steckers.
3. Überlasten Sie nicht Wandsteckdosen und Kabel. Dies erhöht die Brand- und Kurzschlußgefahr.
4. Lassen Sie keine Gegenstände auf den Leitungen liegen.
5. Verhindern Sie, daß Gegenstände in die geöffnete Anlage fallen oder Nässe eindringt.
6. Trennen Sie die Orgel von der Steckdose und beauftragen Sie Fachpersonal in folgenden Fällen:
  - das Netzkabel ist gerissen oder beschädigt
  - Feuchtigkeit ist in das Gerät eingedrungen
  - Das Gerät wurde dem Wasser ausgesetzt
  - Das Gerät arbeitet nicht normal oder zeigt Fehler im Betriebszustand
  - Das Gerät ist gefallen oder das Gehäuse wurde beschädigt
7. Dieses Gerät, ob alleine oder in Verbindung mit externen Verstärker und Lautsprecher oder Kopfhörer benutzt, ist imstande, extreme Lautstärken zu erzeugen, was bei langzeitigem Gebrauch Hörschäden hervorrufen kann.
8. Versuchen Sie nicht das Gerät zu reparieren oder abzuändern, beachten Sie die Betriebsanleitung. Service und Reparaturen obliegen ausschließlich qualifiziertem Personal.

### Grundsätzliche Instruktionen:

Dieses Gerät muß geerdet werden. Ist die Erdung nicht vorhanden oder unterbrochen, hat dies eine Minderung des elektrischen Schutzes vor Kurzschluß zur Folge. Dieses Gerät ist mit einem dreipoligen (Phase, Neutral und Erde) Stecker ausgestattet. Der Stecker muß an eine zugelassene, sorgfältig installierte und geerdete Steckdose angeschlossen werden, in Übereinstimmung mit den örtlichen gesetzlichen Bestimmungen.

Gefahr !! eine unvorschriftsmäßige Erdung und Anschluß erhöht die Gefahr eines elektrischen Schlags. Falls Sie Zweifel haben, ob Ihr elektrischer Anschluß richtig geerdet ist, lassen Sie ihn von einem Elektriker überprüfen. Nehmen Sie niemals Änderungen an dem Netzstecker des Gerätes vor - wenn er nicht paßt, beauftragen Sie einen qualifizierten Elektriker mit der Installation eines vorschriftsmäßigen Anschlusses.

Bewahren Sie diese Instruktionen sorgfältig auf

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## DESCRIPTION OF STOPS

### 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’ (eight foot) 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 sounds two octaves lower.

Stops of 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 playing. Their footage number always contains a fraction, and they are referred to as mutations. Among these are the 2-2/3’ Nasard and Twelfth, 1-3/5’ Tierce, and 1-1/3’ Quintflöte. Because they introduce unusual pitch relationships with respect to the fundamental (8’) tone, they are most effective when combined with other stops, and are used either in solo passages or in small ensembles of flutes (see explanation of Cornet in Section II, Page 2).

### 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, flute, and string tones. Compound stops and hybrid stops are variations within these three families.

The term *imitative* means that the organ stop imitates the sound of the corresponding orchestral instrument; for example, an imitative 8’ Viola would be a stop voiced to sound like an orchestral viola.

<u>Principal Voices</u> Principal Diapason Octave Super Octave Fifteenth Twelfth	Characteristic organ tone, not imitative of orchestral instruments. Usually present at many pitch levels, as well as in all divisions. Rich, warm, and harmonically well developed.
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<u>Flute Voices <i>Open:</i></u> Harmonic Flute Koppelflöte flute mutation stops <u>Flute Voices <i>Stopped:</i></u> Holzgedackt Bourdon Lieblichgedackt Rohr Bourdon	Voices of lesser harmonic development than Principal. Open flutes somewhat imitative; stopped flutes not. Present at all pitch levels and in all divisions.
<u>String Voices</u> Gamba Violone Viola Céleste	Mildly imitative voices of brighter harmonic development than Principal. Usually appear at 8' pitch.
<u>Compound Voices</u> Mixture Cornet	Voices produced by more than one rank sounding simultaneously.
<u>Hybrid Voices</u> Gemshorn Erzähler Spitzflöte	Voices that combine the tonal characteristic of two families of sound, e.g., flutes and principals, or strings and principals.

In *reed* pipes, a metal tongue vibrates against an opening in the side of a metal tube called a shallot. The sound of each reed pipe is determined by the influence of a resonator (the upper part of the pipe) on the sound produced by the vibrating reed.

<u>Reed Voices</u> <u><i>Chorus or Ensemble:</i></u> Waldhorn Trumpet Posaune Clairon Bombarde <u><i>Solo:</i></u> Oboe Clarinet Krummhorn	Voices of great harmonic development; some imitative, others not.
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The Allen Digital Computer Organ provides authentic examples of various types of voices such as those listed above. Some of these are protected by copyrights owned by the Allen Organ Company.

The voices are stored in memory devices, each having affixed to it a copyright notice; e.g., © 1996 AOCO, © 1997 AOCO, etc., pursuant to Title 17 of the United States Code, Section 101 et seq.



## RENAISSANCE™ 330, 350 STOP LIST

Following is a discussion of individual stops and how they are generally used. Please note that slight variations in specifications may be encountered.

**(330)** - R-330 only; **(350)** - R-350 only

### PEDAL ORGAN:

32' Contra Violone	Rich string tone at the bottom of the Pedal Division.
16' Diapason	The 16' member of the Pedal Principal Chorus. Strongest flue stop in the Pedal Division.
16' Bourdon	Stopped flute tone of weight and solidity.
16' Violone	Rich string tone; gives registrations more definition.
16' Lieblichgedackt (Swell Expression)	Softer stopped flute of delicacy and definition. Useful when the softest 16' pitch is required.
8' Octave	8' member of the Pedal Principal Chorus.
8' Gedacktflöte	Stopped flute tone of 8' pitch, useful in adding clarity to a pedal line in combination with the 16' Bourdon or 16' Lieblichgedackt.
4' Choralbass	Pedal 4' principal tone.
4' Flûte	Stopped flute one octave above 8' Gedacktflöte pitch.
Mixture III	Three rank mixture stop of principal tone. One pedal keyed produces three distinct pitches at octave and fifth relationships. Used to crown the Pedal Principal Chorus.
32' Contre Bombarde	A robust French reed that lends strength and snarl to the Pedal line. Used with large stop combinations.
16' Bombarde	A strong Pedal reed that lends strength and snarl to the Pedal line.
8' Trompète <b>(330)</b> 8' Trumpet <b>(350)</b>	Clear Pedal reed useful in adding definition to a full pedal combination, or as a solo Pedal trumpet.
4' Clairon	A bright 4' chorus reed. Combines with the 16' Bombarde and 8' Trompète to form the full Pedal Reed Chorus. Particularly useful as a solo voice.



## PEDAL ORGAN: continued

For Pedal Couplers see COUPLERS - ALL DIVISIONS, Page 10.

For MIDI on Pedal see MIDI CONTROLS, Page 11.

## PEDAL SECOND VOICES:

Four stops in the Pedal Division can be replaced by Pedal Second Voices. This is done by engaging the Gt-Pd Second Voices drawknob with the drawknobs that have an additional red italicized voice name. The Pedal Second Voices are:

16' Subbass	Stopped flute with more chuff than the 16' Bourdon
8' Oktav	Foundation stop of diapason tone quality.
32' Kontra Posaune	Sounds one octave below the 16' Posaune.
16' Posaune	A strong Pedal reed that lends fire to the pedal line when properly used in the Reed Chorus. Brighter than the 16' Bombarde.

## SWELL ORGAN:

8' Viola Pomposa	Soft string tone. May also be used as a solo voice.
8' Viola Céleste	String tone, tuned slightly sharp, to be used with the Viola Pomposa 8' to create a warm string celeste.
8' Flûte Céleste II (350)	Two ranks of soft flute tones, one tuned slightly sharp from the other, that create a warm celeste.
8' Rohr Bourdon	Half stopped flute tone. When used with other voices it will add fullness. More harmonics than stopped flutes.
4' Octave Geigen	Light principal sound at the 4' pitch level with much harmonic development.
4' Traversflöte (330)	Imitative of, and louder than, the Orchestral Flute.
4' Traverse Flute (350)	

## SWELL ORGAN: continued

2-2/3' Nasard	Flute mutation that sounds one octave and a fifth above the 8' pitch. Always used with other stops (usually beginning with 8') for coloration.
2' Piccolo	Imitative of the orchestral piccolo. Much quieter than the principal Fifteenth. Useful as soft solo or in building a flute chorus.
1-3/5' Tierce	Flute mutation that causes the pitch to sound a seventeenth (two octaves and a third) higher than played. Used with 8' stops or flute ensembles.
Fourniture IV	Four rank mixture comprised of principal tones. Each note played produces four distinct pitches at octave and fifth relationships to the key being pressed. The Fourniture IV should never be used without stops of lower pitches. It is typically added to diapason or flute ensembles, or to the Reed Chorus.
16' Waldhorn	Imitation of the hunting horn. Excellent reed stop to combine with other reeds or flues.
8' French Trumpet	A dominating chorus reed or solo voice.
8' Hautbois (330)	Soft solo voice of nasal timbre. It will also give definition to the Flute Chorus when added.
8' Oboe (350)	
8' Vox Humana (350)	Simulates the human voice. A gentle reed with many overtones. Can be used with flutes or strings.
4' Clairon (350)	A bright 4' chorus reed. Combined with the 16' Waldhorn and 8' French Trumpet to form the Swell Reed Chorus. Particularly useful as a solo voice.
Tremulant	This stop provides a vibrato effect, natural in the human voice and wind instruments. It may be engaged with Tremulants Full to create a deeper, more theatrical effect. See also Page 12, Tremulants Full.

For Swell Couplers see COUPLERS - ALL DIVISIONS, Page 10.

For MIDI on Swell see MIDI CONTROLS, Page 11.



## SWELL SECOND (SOLO) VOICES:

The four Swell Second Voices listed below augment the tonal palette of the Swell. They are accessed by drawing the Swell Second Voices drawknob with any Swell drawknob that has an additional red italicized voice name.

- |                     |   |
|---------------------|---|
| 8' Orchestral Flute | Imitative of the flute in an orchestra. A fine solo voice.                                |
| 8' Clarinet         | Imitative of the orchestral clarinet.   |
| 8' French Horn      | Primarily a solo voice that is imitative of the orchestral instrument.                    |
| 8' Cor Anglais      | Imitative of the orchestral English Horn. It can be used in ensembles or as a solo voice. |

## GREAT ORGAN:

- |                                       |  |
|---------------------------------------|--|
| 16' Violone                           | Rich string tone, will add fullness to a chorus or can be used for subtle melodies.  |
| 8' Diapason (330)                     | Foundation stop of Great Principal Chorus, consisting of the 8' Diapason, 4' Octave, and 2' Fifteenth.   |
| 8' 1 <sup>st</sup> Diapason (350)     | Foundation stop of Great Principal Chorus, consisting of the 8' Diapason, 4' Octave, and 2' Fifteenth. Larger of the two 16' diapasons and of English style.                               |
| 8' 2 <sup>nd</sup> Diapason (350)     | E. M. Skinner style of diapason. Very clear sounding yet not quite as large as the 1 <sup>st</sup> Diapason.   |
| 8' Gamba (350)                        | Moderately loud string stop that blends well with flues as well as strings. More fundamental tone than the Violone and more harmonics than the flutes. Rounds out the Great Unison Chorus. |
| 8' Harmonic Flute                     | Tone quality of solo stature and basic tone of the Flute Chorus.   |
| 4' Octave                             | The 4' member of the Great Principal Chorus.   |
| 4' Spitzflöte (330)<br>4' Flute (350) | Not shrill, yet useful in brightening an ensemble of flues.  |

## GREAT ORGAN: continued

Gt>Ch Melody Coupler	When playing on the Great manual, the highest key played on the Great will automatically play all stops drawn on the Choir in addition to those drawn on the Great. By choosing a Choir stop such as the Festival Trumpet, the melody played by the top note on the Great is accentuated.
Bass Coupler	Similar to the Melody coupler in operation. In this case, however, the lowest note played on the Great will also play all stops drawn in the Pedal Division. This allows voices normally played from the pedalboard to be heard without using the pedalboard.
Great-Choir Manual Transfer	Reverses the function of the Great and Choir manuals. With this stop drawn, stops from the Great Division play from the bottom manual and Choir stops play from the middle manual.

For Great Couplers see COUPLERS - ALL DIVISIONS, Page 10.

For MIDI on Great see MIDI CONTROLS, Page 11.

## GREAT SECOND VOICES:

As with the Swell Second Voices, three voices in the Great Division listed below broaden the resources of the Great. This is done by engaging the Gt-Pd Second Voices drawknob with any Great drawknob having an additional italicized voice name written in red.

8' Prinzival	Similar to the Diapason, but with more chuff articulation.
8' Metalgedackt	Articulate flute tone.
4' Oktav	Similar in timbre to 8' Prinzival, but not as loud; sounds one octave higher.



## CHOIR ORGAN:

16' Erzähler	Hybrid voice that sounds one octave lower than the 8'. Useful when adding fullness to an accompaniment.
8' Erzähler	Hybrid stop that combines the tonal characteristics of the string and flute families, resulting in a small-scale Gemshorn. Useful accompaniment voice.
8' Erzähler Celeste	Hybrid stop tuned slightly sharp to be combined with the 8' Erzähler to create a soft accompaniment celeste.
8' Holzgedackt	Large-sounding stopped flute.
4' Prinzipal	Bright classical Principal voice.
4' Koppelflöte	An open metal flute of medium brightness. Works well in combination with other voices.
4' Erzähler Celeste II	Four-foot companion to the 8' Erzähler Celeste.
2' Oktav	An open metal foundation stop that produces 2' pitch.
1-1/3' Quintflöte	Open flute mutation sounding two octaves and a fifth higher than 8' pitch. Used with 8' stops or flute ensembles.
Zimbel III	Three rank mixture of foundation tone.
8' Festival Trumpet	Large, powerful solo reed. Becomes a quieter chorus reed when any other Choir stops are added.
8' Krummhorn	Imitative of an early instrument called Krummhorn (crooked horn). It can be used alone as a solo stop or combined with light flues for a rounder solo voice.
16' Rankett (350)	A nasal-sounding reed stop of considerable harmonic development. The Rankett has very little fundamental, and adds character both as a solo or ensemble voice.
Tremulant	A vibrato effect, natural in wind instruments and the human voice, is added.

For Choir Couplers see COUPLERS - ALL DIVISIONS, Page 10.

For MIDI on CHOIR see MIDI CONTROLS, Page 11.

## CHOIR PERCUSSION SECOND VOICES:

Augmenting the Choir Division are three Choir Percussion Second Voices. They are available by drawing Choir Percussions On with any Choir drawknob that has an additional italicized voice name written in red. The Choir Percussions are:

Celesta	Imitative of the orchestral percussion instrument.
Handbells	Imitative of the sounds made by handbell choirs.
Harpsichord	Imitative of the Baroque stringed instrument.
Orchestral Harp <i>(350)</i>	Imitative of the orchestral stringed instrument.

## COUPLERS – ALL DIVISIONS:

Great to Pedal 8'	Connects all Great stops so they may be played with the Pedals at the pitch indicated on the Great stops.
Swell to Pedal 8'	Connects all Swell stops so they may be played with Pedals at the pitch indicated on the Swell stops.
Swell to Pedal 4'	Connects all Swell stops to the Pedal an octave higher in pitch than the Swell stop indicates.
Choir to Pedal 8'	Connects all Choir stops so they may be played with Pedals at the pitch indicated on the Choir stops.
Swell to Swell 16'	Swell Sub-octave Coupler. Causes Swell voices to speak one octave lower than the pitch indicated on the stop.
Swell Unison Off	Turns off Swell stops at their normal pitch, while allowing them to speak at octave and sub-octave pitch when octave and sub-octave couplers are drawn.
Swell to Swell 4'	Swell Octave Coupler. Swell voices speak one octave above the pitch indicated on the stop.
Swell to Great 16'	Intermanual coupler connecting all Swell stops to the Great manual an octave lower than their normal pitch.



## COUPLERS - ALL DIVISIONS: continued

- Swell to Great 8' Intermanual coupler connecting all Swell stops to the Great manual at the pitch indicated on the Swell stops.
- Swell to Great 4' Intermanual coupler connecting all Swell stops to the Great manual an octave higher than indicated.
- Choir to Great 8' Intermanual coupler connecting all Choir stops to the Great manual at the pitch indicated on the Choir stops.
- Swell to Choir 16' Intermanual coupler connecting all Swell stops to the Choir manual an octave lower than their normal pitch.
- Swell to Choir 8' Intermanual coupler connecting all Swell stops to the Choir manual at the pitch indicated on the Swell stops.
- Swell to Choir 4' Intermanual coupler connecting all Swell stops to the Choir manual on octave higher than indicated.

## MIDI CONTROLS

- MIDI on Swell Enables the Swell Manual to transmit MIDI information.
- MIDI on Great Enables the Great Manual to transmit MIDI information.
- MIDI on Choir Enables the Choir Manual to transmit MIDI information.
- MIDI on Pedal Enables the Pedalboard to transmit MIDI information.

## GENERAL CONTROLS:

- Gt-Pd Unenclosed Expression control for the Great and Pedal Divisions is disabled. The Great and Pedal stops will sound at full volume regardless of the position of the Great-Choir-Pedal expression pedal. Expression control for the Choir Division still functions.
- Choir Unenclosed Expression control for the Choir Division is disabled. Choir stops will sound at full volume regardless of the position of the Great-Choir-Pedal expression pedal. Expression control of the Great and Pedal Divisions still functions.

## GENERAL CONTROLS: continued

- Alternate Tuning** When activated, the organ's tuning will change to the alternate tuning selected from the Console Controller™. See Section B-1, Page 11, of the Renaissance Console Controller™ and MIDI Guide (AOC P/N 033-0099) for more information about alternate tunings.
- Tremulants Full** When activated with one or more of the Divisional Tremulant stops, this control causes the Divisional Tremulants to become much deeper in their oscillation than classical tremulants. Useful for Gospel music, etc. More extreme than the human voice vibrato. Also known as tremolo.
- Swell Mains Off,  
Gt-Ch-Pd Mains  
Off** Used in conjunction with the Swell to Antiphonal and Gt-Ch-Pd to Antiphonal tablets. These controls disable the Main speakers. If they are drawn without the corresponding Antiphonal controls, those divisions will be silent.
- Swell to  
Antiphonal,  
Gt-Ch-Pd to  
Antiphonal.** These controls cause the appropriate division's voices to speak from Antiphonal speakers. When drawn, the organ will speak from both Antiphonal and Main speakers. When the Main Off controls are also engaged, the Antiphonal speakers will sound alone.

## EXPRESSION PEDALS:

There are two expression pedals on the Renaissance 330 and 350. The pedal on the far left expresses the Great, Choir, and Pedal Divisions. The center pedal affects the Swell Division.

## CRESCENDO PEDAL:

The Crescendo pedal, on the far right, gradually draws stops in all divisions, in a predetermined sequence, as the pedal is pushed open. Although stops are being drawn automatically as you move the pedal, the stop controls will not move. Green, yellow, and red lights will indicate the pedal's position in the sequence. Indiscriminate use of the Crescendo pedal, in lieu of careful registration, should be avoided.



## CRESCENDO PEDAL: continued

Crescendo B is a second Crescendo sequence that you or your Allen representative can program into the organ. Refer to the Renaissance Console Controller™ and MIDI Guide, (AOC P/N 033-0099) Section B-3, Page 14, to set the stop sequence you desire for Crescendo B, or to modify a previously set sequence. Setting a Crescendo B sequence will not affect or delete the factory-set sequence.

To use the Crescendo B sequence, press the Crescendo B piston on the right beneath the Choir manual. A red signal light near the expression indicators will confirm that Crescendo B has been selected. As with the factory-set Crescendo sequence, the green, yellow and red lights will show how far into the sequence the pedal has been moved. Push the Crescendo B piston again to return to the original factory-set sequence.

## TUTTI I & II:

The Tutti I and II are each set for full organ registrations. Tutti II is a fuller registration than Tutti I. These Tuttis are turned on by using manual pistons located beneath the Swell manual directly above the Cancel piston. The pistons are reversible, i.e., pressing them will reverse the setting, on and off, of the corresponding Tutti. The Cancel button will also turn off the Tuttis. Red signal lights, appropriately labeled and located on the right side of the console to the left of the expression indicators, illuminate when Tutti I or II is in operation.

As with the Crescendo B described above, a secondary set of Tutti combinations can be programmed. Refer to the Renaissance Console Controller™ and MIDI Guide, (AOC P/N 033-0099) Section B-3, page 14, to set or change the settings of the secondary Tuttis. Like the Crescendo, indiscriminate use of these devices should be avoided.



## ARTISTIC REGISTRATION

Organ registrations fall into two broad categories: solo registrations and ensembles. Organists with substantial training may not need this section of this manual.

### SOLO REGISTRATION:

A solo registration is one in which a melody is played on one keyboard, the accompaniment played on another keyboard. The pedal provides a supportive bass line. Almost any stop or combination of stops will sound good as a solo voice. A contrasting tone quality should be chosen for the accompaniment, so that the accompaniment is softer than the solo voice. The Pedal stops must provide a foundation for the sound without being too loud.

Most 8' reed stops make interesting solo voices. The addition of a 4' flute or a flute mutation (e.g., Nasard or Tierce) to a reed, such as the Trumpet, colors the sound and increases its volume slightly. Adding an 8' flute to a reed will add body and fullness to the tone.

Flutes can be used alone or in combinations as solo voices. One special combination of flutes that creates an appealing and historically significant solo combination is the Cornet (pronounced kor-NAY). The Cornet is created by using Swell flute stops at these pitches: 8', 4', 2-2/3', 2', and 1-3/5'. This combination was used widely in Baroque organ music, but it is just as appropriate for some modern music. Useful variations of the Cornet may be achieved by eliminating the 4', the 2', or both.

When choosing stops for a solo voice, it is not always necessary to include an 8' stop. For example, since the 4' flute has a tone quality different from that of 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. Tonal variety will be gained, because each stop has its own tone color.

For accompaniment, the most desirable voices are the 8' flutes or strings on each manual. Celestes often make effective accompaniments. The correct choice depends on the volume of the solo (a soft solo requires the softest accompaniment), 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 easy to accomplish when the solo and accompaniment are under separate expression.



## SUGGESTED SOLO REGISTRATIONS:

### CHIMES SOLO

Swell: Flûte Céleste II 8'; or Rohr Bourdon 8', Viola Pomposa 8', Viola Céleste 8'  
Great: Chimes  
Choir: Erzähler 8', Erzähler Celeste 8'  
Pedal: Lieblichgedackt 16', Swell to Pedal 8'  
*Play solo on Great and accompaniment on Swell or Choir.*

### SOLO CORNET COMBINATION

Swell: Rohr Bourdon 8', Traverse Flute 4', Nasard 2-2/3', Piccolo 2', Tierce 1-3/5'  
Great: Metalgedackt 8', Great 2<sup>nd</sup> Voices; or Gamba 8'  
Choir: Holtzgedackt 8'  
Pedal: Lieblichgedackt 16', Gedacktflöte 8'  
*Play solo on Swell and accompaniment on Great or Choir.*

### FLUTE SOLO

Swell: Viola Pomposa 8', Viola Céleste 8'; or Flûte Céleste II 8'  
Great: Harmonic Flute 8' (with or without tremolo)  
Choir: Erzähler 8', Erzähler Celeste 8'  
Pedal: Lieblichgedackt 16', Swell to Pedal 8'  
*Play solo on Great and accompaniment on Swell or Choir.*

### TRUMPET SOLO

Swell: Viola Pomposa 8', Rohr Bourdon 8', Traverse Flute 4', Octave Geigen 4',  
Oboe 8' or Hautbois 8'  
Great: Violone 16' (optional), 2<sup>nd</sup> Diapason 8' or Diapason 8', Gamba 8' or  
Harmonic Flute, Octave 4', Fifteenth 2', Swell to Great 8'  
Choir: Festival Trumpet 8'  
Pedal: Contra Violone 32', Bourdon 16', Violone 16', Octave 8', Choralbass 4',  
Mixture III, Swell to Pedal 8'  
*Play solo on Choir and accompaniment on Great.*

These few combinations demonstrate basic techniques of solo registration. In creating registrations of your own, remember these simple rules:

1. Choose a solo whose character is appropriate to the music.
2. Seek tonal contrast between solo and accompaniment.
3. Use the expression pedals to adjust volume of solo vs. accompaniment.
4. Be sure the solo is easily heard over the accompaniment.



## ENSEMBLE REGISTRATION:

Ensemble registrations involve groups of stops that are played together, usually, but not always, with both hands on one keyboard. They are characterized by compatibility of tone, clarity, and occasionally power. Such registrations are used in hymn singing, choir accompaniments, and much of the contrapuntal organ literature.

Much has been written on the subject of ensemble registration. Here is a summary of the major points. Ensembles are created by combining stops. Two factors are always to be considered: tone quality and pitch. Ensembles begin with one or a few stops at 8' pitch and expand up and down in pitch as they build. New pitches are usually added in preference to additional 8' stops.

Ensembles are generally divided into three ensemble groups or choruses:

The Principal Chorus is the most fully developed with foundation voices in most divisions at pitches from 16' Diapason to the high mixtures. The Principal Chorus is sometimes called the narrow-scale flue chorus, a reference to the relative thinness of principal 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 composed of less harmonically developed tones, and is smoother and is not as loud as 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. The Oboe (Hautbois), for example, is usually a solo stop. The Trumpet, Tromba, Clairon, Posaune, and Bombarde are usually ensemble voices that 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 Tonal Families on Page 1.

The Swell Reed Chorus consists of 16' Waldhorn, 8' French Trumpet, and 4' Clarion (on the 350). These stops create a blaze of rich harmonics that bring "fire" to top off both flue choruses.

Another special ensemble combination is the Cornet, which was discussed in the section on Solo Registration. This combination can be used with the chorus reeds to create the Grand Jeu. The Cornet is also useful in Romantic ensembles to add weight and thickness to the sound.



## SUGGESTED ENSEMBLE REGISTRATIONS:

### GREAT MANUAL

NOTE: On R-330, use Diapason 8' in place of 1<sup>st</sup> and/or 2<sup>nd</sup> Diapason.

1. Harmonic Flute 8', Flute 4'
2. 2<sup>nd</sup> Diapason 8', Octave 4'
3. 1<sup>st</sup> & 2<sup>nd</sup> Diapason 8', Octave 4',
4. 2<sup>nd</sup> Diapason 8', Octave 4', Fifteenth 2'
5. 1<sup>st</sup> & 2<sup>nd</sup> Diapason 8', Octave 4', Fifteenth 2', Mixture IV
6. 1<sup>st</sup> & 2<sup>nd</sup> Diapason 8', Harmonic Flute 8', Octave 4', Flute 4', Fifteenth 2', Mixture IV,
7. 1<sup>st</sup> & 2<sup>nd</sup> Diapason 8', Harmonic Flute 8', Octave 4', Flute 4', Fifteenth 2', Mixture IV, Cymbale III, Tromba 8'

### SWELL MANUAL

1. Rohr Bourdon 8', Viola Pomposa 8'
2. Rohr Bourdon 8', Viola Pomposa 8', Traverser Flute 4'
3. Rohr Bourdon 8', Viola Pomposa 8', Traverser Flute 4', Piccolo 2'
4. Rohr Bourdon 8', Viola Pomposa 8', Octave Geigen 4', Traverser Flute 4', Piccolo 2'
5. Rohr Bourdon 8', Viola Pomposa 8', Octave Geigen 4', Traverser Flute 4', Piccolo 2', Fourniture IV
6. Rohr Bourdon 8', Viola Pomposa 8', Octave Geigen 4', Traverser Flute 4', Piccolo 2', Fourniture IV, Waldhorn 16', French Trumpet 8'

### CHOIR MANUAL

1. Holtzgedeckt 8', Erähler 8'
2. Holtzgedeckt 8', Koppelflöte 4'
3. Holtzgedeckt 8', Koppelflöte 4', Prinzival 4'
4. Holtzgedeckt 8', Koppelflöte 4', Prinzival 4', Oktav 2'
5. Holtzgedeckt 8', Koppelflöte 4', Prinzival 4', Oktav 2', Zimbel III
6. Holtzgedeckt 8', Koppelflöte 4', Prinzival 4', Oktav 2', Zimbel III, Quintflöte 1-1/3'

### PEDAL DIVISION

The Pedal ensemble is created in much the same way as the manual ensembles, starting at 16' pitch instead of 8'. Unless the melody is in the pedal, be careful that the pedal volume is not greater than that of the manuals.

## SUGGESTED ENSEMBLE REGISTRATIONS: continued

1. Lieblichgedackt 16', Gedacktflöte 8'
2. Lieblichgedackt 16', Gedacktflöte 8', Flute 4'
3. Bourdon 16', Gedacktflöte 8', Flute 4', Swell to Pedal
4. Diapason 16', Octave 8', Choralbass 4', Swell to Pedal, Great to Pedal
5. Diapason 16', Octave 8', Choralbass 4', Mixture III, Bombarde 16', Swell to Pedal , Great to Pedal
6. Diapason 16', Bourdon 16, Octave 8', Gedacktflöte 8', Choralbass 4', Mixture III (or IV), Bombarde 16', Contra Violone 32', Swell to Pedal 8', Great to Pedal 8'

The Swell to Great, Choir to Great and manual-to-pedal couplers allow these separate ensembles to be combined. The Great #6, Swell #4, Choir #4 and Pedal #4 registrations, coupled together and played on the Great and Pedal, form a rich, full hymn combination.

Manual-to-pedal couplers are useful in bringing clarity to the pedal line. However, avoid constantly using one or two 16' stops plus a coupler.

## FULL ORGAN:

Due to the immense capabilities of the Allen Organ, every stop and coupler on the instrument could be used simultaneously without distortion, if the organ is adjusted properly. In good registration practice, however, the organist would not haphazardly draw every stop on the instrument. For best results, include only those stops whose contribution to the fullness and brilliance of the ensemble you can hear when they are added. Eliminate soft stops and solo stops that make no audible contribution.

This short treatment barely scratches the surface of organ registration. For those interested in gaining further insight into this vital area of organ playing, we recommend the following resources:

Audsley, George Ashdown. *Organ Stops and their Artistic Registration*.  
Hialeah, FL: C.P.P. Belwin, 1985.

Irwin, Stevens. *Dictionary of Pipe Organ Stops*. 2nd ed.  
New York, NY: Macmillan Books, 1983.

Cherrington, Dr. Sally. *A Church Organist's Primer*. Volumes I, II, & III.  
Allen Organ Company. Video Materials, 1996/1997.  
AOC P/N: 031-0047, 031-0065, 031-0112.



## TRANSPOSER

Vast computer capabilities make it possible to perform the sometimes difficult task of transposing, while allowing the organist to play in the written key. Operation of the Transposer is controlled by the Transposer knob, found inside the Console Controller™ drawer. Neutral (no transposition) position for the knob is marked “●.” To shift the music to a higher key, rotate the knob counter-clockwise. The key can be raised a maximum of five half-steps. To shift to a lower key, rotate the Transposer knob clockwise from “●.” The key can be lowered a total of seven half-steps. A RED INDICATOR LIGHT COMES ON WHENEVER THE TRANSPOSER KNOB IS MOVED FROM THE NEUTRAL (“●”) POSITION. This is to warn the organist that the organ is not ready to play in the same key as when in the Neutral position. This is another reason it is a good habit to operate the instrument with the Console Controller™ drawer open.

### WHY TRANSPOSE?

1. The written range of a song will not always suit the vocal range of a particular singer.

By adjusting the transposer, the piece can be sung more comfortably and effectively.

2. Music for some instruments must be written in a key other than the key of the organ music in order for the instrument to match the pitch of the organ.

A trumpet or clarinet in B $\flat$ , for example, sounds a whole-step lower than the written pitch. In order for the instrumentalist and organist to read the same music, the Transposer knob must be set two half-steps lower.

3. Hymn singing can sometimes be improved by a more favorable key selection.

Hymn singing can be enhanced by playing all but the final verse of a hymn in its original key, followed by a short modulation to the key one half-step higher. After moving the Transposer up one half-step, the organist then plays the final verse in the original key, but it will sound one half-step higher.

If a hymn is printed in a fairly high key, it may be preferable to play the first few stanzas in the written key with the Transposer set *down* one half- or one whole-step. Then modulate up to the original key. Return the Transposer to neutral for the final stanza and play it in the written key.

## VIRTUAL ACOUSTICS SETTINGS

The Digital Reverberation System provides the spatial ambiance of various sizes of reverberant rooms. Although most effective in poor (non-reverberant) acoustic environments, it enhances the sound even in optimal acoustic settings.

There are 21 selectable reverb pallets. One of these is the default setting that is not adjustable. The other 20 styles are selectable and adjustable. They allow an organist to modify the sound of the organ to accommodate a room's changing acoustical properties. (E.g., a room's reverberation characteristics change as the number of people present changes. Differences in reverberation time also occurs when a room's windows are opened or closed.)

The rocker switch labeled VIRTUAL ACOUSTICS in the Console Controller™ drawer must be ON to hear the default reverb or one of the 20 customized virtual acoustic selections. The amount of reverb can be changed on the 20 customized selections and is shown in dB (decibels). The range of control is from 0 dB to -30 dB. -30 dB is the least amount of reverb and 0 dB is the most reverb available.



## CARE OF THE ORGAN

### BATTERY BACKUP SYSTEM:

The memory for the capture system on your Renaissance Organ is sustained by a Lithium battery. This allows capture settings and related items to be retained in memory when the organ is switched off or unplugged. Under normal circumstances, the Lithium battery should last for several years. A built-in warning system will alert you when the battery becomes weak and needs to be replaced. Have the Console Controller™ drawer open before the organ is turned on. If there is a problem the window will display:

Power Failure REPLACE BATTERY !
------------------------------------

for about six seconds after the organ is switched on. Should the battery in your Renaissance organ require replacement, contact your local authorized Allen Organ service representative.

### CLEANING AND POLISHING:

Your Allen 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. The wood surfaces may be cleaned using a soft cloth dampened with lukewarm water. A mild solution of lukewarm water and furniture soap may be used to remove fingerprints, etc. Polish dry with a soft cloth.

Do not use wax, sprays or oils on the finish. Satin finished surfaces will take on a semi-gloss appearance when waxed and will eventually become yellowed. If you need to “polish” the organ for a special event, use only a very high quality wood furniture polish.

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

To polish the clear music rack, a furniture wax polish may be sprayed on a dry cloth and rubbed on the front of the music rack. Keep the wax off of the wood finishes. This will keep the music rack most clear.



# INSTALLATION, and VOICING, OF THE ORGAN

## INSTALLATION

Wherever your Renaissance organ may be situated, careful installation is a prerequisite to achieving successful results. Your Allen representative is well qualified to guide you in planning for this. Allen Organ factory assistance with planning the installation is available and may be sought by your local Allen representative. Once the organ is installed, be mindful of changes made to the room it is located in. Care must be taken to insure that when acoustical changes occur, your Allen Organ representative is notified.

Bass frequency projection is strongly affected by tone cabinet location. Although none of the tone cabinets should ever be moved once the installation is completed, extra care should be exercised to prevent inadvertent movement of the bass tone cabinets. When chambers have been utilized to house tone cabinets, make sure they are not later used for storage closets. Placing sound absorbent materials (choir robes, flowers, papers, etc.) will only damage the organ's sound quality.

## VOICING

The Renaissance organ presents unprecedented accuracy in the scaling and voicing of each note of every stop. Should your needs be such that these parameters need to be changed, your Allen Organ representative is able to help make these changes. This musical breakthrough is an inherent part of the engineering design of the instrument. Final adjustments in scaling and voicing involve procedures that are best left to an expert. These adjustments are normally a part of installation and, once done, should not require changes. If the instrument is moved to a new location or major changes are made to the acoustical properties of room the organ resides in, the instrument may need to be tonally finished again.

If your musical needs change, the Renaissance Organ is capable of having the existing voices replaced with other voices. There are available voices stored in memory on compact discs that can be exchanged with your existing voices. Contact your Allen Organ representative to demonstrate examples and make the changes for you.

Your Allen Organ not only faithfully reproduces the organ traditions of the past but also anticipates the innovations of the future. Should you have questions that are not addressed in this manual, please do not hesitate to contact your local Allen Organ representative. Welcome to the family of satisfied Allen Organ owners!



USA ONLY  
CAUTION

Do not plug the instrument into any current source other than 110 to 120 volts, 50/60 Hertz alternating current (AC). A verified grounded outlet is essential to proper operation and protection of the instrument. Proper polarity should be checked with an AC circuit analyzer before connecting the organ.

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

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

In churches where circuit breakers are turned off between worship services, the circuit breaker affecting the organ console AC power should have a guard installed to prevent it from accidentally being switched off.

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

*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. Should this equipment cause interference to radio communications, the user at his own expense will be required to take whatever measures may be necessary 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 receiver with respect to the organ's location.

Plug the organ into a different electrical outlet, so that the organ and receiver are on different AC branch circuits.

If necessary, the Allen Organ dealer or an experienced radio technician should be consulted for additional suggestions.

CE mark shows compliance with the EMC Directive

**INTERNATIONAL ONLY**

**CAUTION**

Do not plug the instrument into any current source other than that stated by the selling dealer. Proper polarity should be checked with an AC circuit analyzer before connecting the organ.

Do not change the cable plug or remove the ground pin (if applicable).

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

In churches where circuit breakers are turned off between worship services, the 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 that may be attached to the instrument.