

## **ADC 5000**

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Congratulations on the purchase of your new Allen 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, 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 new Computer Organ offers limitless tonal possibilities, plus absolutely authentic tone quality, these subjects can now be more readily explored than ever before.

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



## ALLEN ORGAN COMPANY

For over forty 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, 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 from 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.

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.

## 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 sounds 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, and because their footage number always contains a fraction, they are referred to as mutations, or fractional pitch stops, or simply fractionals. These are the Quinte 2-2/3, Nasat 2-2/3 and Terz 1-3/5. 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

Principals	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.
Diapasons	
Octaves	
Super Octaves	
Quintes	

#### Flute Tones

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



### String Tones

Salicionals	Mildly imitative voices of brighter harmonic
Violas	development than principal. Usually appear
String Celestes	at 8' pitch.

### Compound Tones

Mixtures	Tones produced by more than one rank sound-
Coronet	ing simultaneously.

### Hybrid Tones

Gemshorn	Tones which combine the tonal characterist-
Erzähler	ics of two families of sound, i.e. flutes
Spitzflöte	and principals or strings and principals.

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:	Tones of great harmonic development; some
Trumpets, Bombardes,	imitative, others not.
Clairons, etc.	
Solo Types:	
Hautbois, Clarinet,	
Krummhorn, etc.	

The Allen 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; or © 1985 AOCO 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 5000

PEDAL ORGAN

Contra Bass 32'	Principal tone at the deep 32' pitch which underpins the Pedal principal chorus.
Contre Bourdon 32'	Stopped flute tone at the 32' pitch.
Diapason 16'	The 16' member of the Pedal diapason chorus. Strongest pedal flue stop.
Violone 16'	Lowest member of the string family.
Bourdon 16'	Stopped flute tone of weight and solidity.
Lieblichgedeckt 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.
Gedecktfllöte 8'	Stopped flute tone of 8' pitch, useful in adding clarity to a pedal line in combination with the Bourdon 16' or Lieblichgedeckt 16'.
Choralbass 4'	Pedal 4' principal tone.
Flûte Ouverte 4'	Open flute tone of 4' pitch.
Mixtur 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.
Rohrkrumhorn 16'	Variant of the Krumhorn. Used to provide definition and depth in the Pedal.
Trompete 8'	English trumpet useful as a chorus reed or a smooth solo reed.
Schalmei 4'	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 as a solo, combined with flues, or used as the 4' member of the Choir reed chorus.
Great to Pedal	Connects all Great stops to the Pedal.

Swell to Pedal	Connects all Swell stops to the Pedal.
Alterable to Pedal	Connects only Alterable Voices to the Pedal.
<u>SWELL ORGAN</u>	
Salicional 8'	Full bodied string tone.
Voix Celeste 8'	Celeste used with the 8' Salicional, creating a warm string tone.
Gemshorn 8'	Gentle string tone of lesser harmonic development, closer in tone to the principal family. Useful accompanimental voice.
Gemshorn Celeste 8'	Stop used in combination with the Gemshorn 8' to create a warm celeste.
Gedeckt 8'	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.
Spitzprinzipal 4'	Bright principal tone which works well with the Gemshorn 8'.
Koppelflöte 4'	Distinctive stopped flute voice which works well in ensembles of flutes or strings, or as a solo voice.
Nasat 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.
Blockflöte 2'	A delicate, clear open flute at 2' pitch.
Terz 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.
Sifflöte 1'	An open metal flute stop. The highest stop in the Swell flute chorus.
Mixtur III	A compound stop of principal tone. One key produces three distinct pitches at octave and fifth relationships to the key being pressed. The Mixtur should never be used without lower pitch stops. Typically the Mixtur III is added to diapason or flute ensembles, or to reed chorus 16', 8' & 4'.

Contra Fagotto 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.
Hautbois 8'	Solo reed with the pungent nasal timbre of an oboe.
Trompette 8'	Chorus reed stop of rich harmonic development. Can also be used as a solo voice.
Clairon 4'	A bright 4' chorus reed. Combines with the Contra Fagotto 16' and Trompette 8' to form the full Swell reed chorus. Also usable as a solo voice.
Alterable 1	See separate section on Alterable Voices.
Alterable 2 (optional)	See separate section on Alterable Voices.
Alterable F (forte)	Increases the volume of the alterable stop(s).
Alterable Percussion	Produces percussive attack and release dimension appropriate to percussion type voices. Use with green Alterable Voice cards. Since this stop affects only the Alterable Voices, it is possible to play both sustained and percussing sounds simultaneously on the same keyboard.
Swell Alterable Off	Used in conjunction with either Alterable to Great or Alterable to Pedal to remove the Alterable tone from the Swell keyboard.
Celeste Tuning	Used to add extra warmth to a celeste. See separate section on Celestes.
Chiff	When Chiff is employed, a high pitched sound of short duration is heard on each note, an effect exhibited by low pressure, unnicked organ pipes. This is useful in adding clarity to large combinations and authenticity to baroque literature. Certain stops, such as the Koppelflöte 4', already incorporate Chiff. The Chiff should not be used with reed stops.
Tremulant	Use of this stop provides a vibrato effect natural in the human voice and wind instruments to the stops in the Swell division.



## GREAT ORGAN

Gemshorn 16'	A useful stop which blends well with any of the families of tone on the Great organ. Provides sub-octave pitch yet is not weighty in tone.
Prinzipal 8'	Foundation stop of the Great principal chorus.
Montre 8'	Full-bodied French principal at the 8' level.
Gamba 8'	Rich string tone which takes its name from the Viola da Gamba, the medieval ancestor of the cello.
Hohlflöte 8'	Full bodied open 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'.
Prestant 4'	The bright 4' member of the Montre family.
Spitzflöte 4'	Partially closed flute tone.
Quinte 2-2/3'	Principal tone at the twelfth which colors the Great principal chorus. Generally not used without the Super Octav 2'.
Super Octav 2'	An open metal stop which produces foundation tone at the 2' pitch level.
Doublette 2'	Bright 2' principal tone which combines with the Montre 8' and Prestant 4' to comprise the French Great principal chorus without mixtures.
Waldflöte 2'	Open flute tone at 2' pitch level.
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.
Cor Anglais 8'	French for "English Horn." Solo reed voice imitative of the orchestral english horn.
Trompete 8'	English trumpet useful as a smooth solo voice or chorus reed.

Celeste Tuning	Used to give added warmth to celestes (see separate section on Celestes).
Chiff	Same as Chiff on Swell, but only affects stops in the Great division.
Tremulant	Same as Tremulant in Swell, but only affects stops in the Great division.
Swell to Great	Intermanual coupler connecting all Swell stops to the Great manual.
Alterable to Great	Intermanual coupler which connects only Alterable stops to the Great manual. See section on Alterable Voices.

### GENERALS

Two blank tabs are provided as preparation for control of an optional reverberation system. These tabs are not included in the Capture System.

The following four tabs are only functional if there are Antiphonal speakers on the organ.

Swell Main Off	Used in conjunction with the "Swell to Antiphonal" tab. This causes the Swell to speak only from the Antiphonal speakers and not from the Main speakers.
Swell to Antiphonal	Causes the Swell to speak from the Antiphonal speakers. The Swell will speak from both Antiphonal and Main divisions unless the Swell Main Off is also used.
Gt.-Ped. Main Off	Used in conjunction with the Gt.-Ped. to Antiphonal. This causes the Great and Pedal divisions to speak only from the Antiphonal speakers and not from the Main speakers.
Gt.-Ped. to Antiphonal	Causes the Great and Pedal divisions to speak from the Antiphonal speakers. These divisions will now sound from both Antiphonal and Main speakers unless the Gt.-Ped. Main Off is also used.

## EXPRESSION PEDALS

There are three expression pedals on the ADC 5000. 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 can be turned on by using either a toe stud or manual piston. The Tutti toe studs are located to the extreme right, above other combination action toe studs. The pistons are found beneath the Swell manual, directly above the cancel button. Both are reversible, meaning that pressing either the toe stud or the manual piston 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 this device should be avoided.

### REVERSIBLES

Reversible pistons are provided for actuating the Swell to Great, Swell to Pedal, and Great to Pedal couplers. Pressing the appropriate piston moves the coupler visibly either "on" or "off," depending on its position. Pressing the piston repeatedly will cycle the stop "on" and "off." Each reversible is also equipped with a duplicating toe piston for foot operation in the event that hands are not free.

### CELESTES

Celestes are created by using two ranks of sound, one tuned slightly sharp of the other, creating a warm, undulating "celestial" effect. The combination of the Salicional 8' and Voix Celeste 8', or the Gemshorn 8' and Gemshorn Celeste 8' on the Swell will result in beautiful celestes. If the Celeste Tuning is added to this combination, a faster celeste "beat" and warmer celeste results. The Celeste Tuning can also be added to the Flute Dolce II on the Great to create a flute celeste. Adding the Celeste Tuning to two Alterable stops will create a warmer celeste between them.



## ARTISTIC REGISTRATION

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

Let us consider solo combinations first. What is required is a solo voice, an accompaniment, and pedal. 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 flute mutations (Nasat, Terz), 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. The Cornet is created by using the following Swell stops: Gedeckt 8', Koppelflöte 4', Nasat 2-2/3', Blockflöte 2', and Terz 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

### HAUTBOIS (OBOE) SOLO

Swell: Hautbois 8' (Tremulant optional)  
Great: Hohlflöte 8'  
Pedal: Lieblichgedeckt 16', Gedecktflöte 8'

Play solo on Swell. For more color add Koppelflöte 4' or Nasat 2-2/3' to Hautbois.

### COR ANGLAIS (ENGLISH HORN) SOLO

Swell: Gedeckt 8'  
Great: Cor Anglais 8' (Tremulant optional)  
Pedal: Lieblichgedeckt 16', Swell to Pedal

Play solo on Great. For more color add Spitzflöte 4' or Quinte 2-2/3'.

### SWELL SOLO COMBINATION

Swell: Gedeckt 8', Koppelflöte 4', Nasat 2-2/3', Blockflöte 2',  
Terz 1-3/5'  
Great: Gamba 8', Hohlflöte 8'  
Pedal: Bourdon 16', Gedecktflöte 8'

Play solo on Swell.

### FLUTE SOLO

Swell: Gedeckt 8' (Tremulant optional) or Koppelflöte 4'  
Great: Flute Dolce II 8'  
Pedal: Lieblichgedeckt 16'

Play solo on Swell.

### ROMANTIC SOLO

Swell: Salicional 8', Voix Celeste 8', Gemshorn 8', Gemshorn Celeste 8',  
Celeste Tuning  
Great: Gemshorn 16', Montre 8', Gamba 8', Hohlflöte 8', Flute  
Dolce II 8', Celeste Tuning, Swell to Great  
Pedal: Bourdon 16', Gedecktflöte 8', Swell to Pedal

Play Solo on Great.

### TRUMPET SOLO

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

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, Posaunes, Contra Fagottos, 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 16' Contra Fagotto, 8' Trompette, and 4' Clairon (frequently the Mixtur 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. Hohlflöte 8', Spitzflöte 4', Waldflöte 2'
2. Montre 8', Prestant 4'
3. Montre 8', Prestant 4', Doublette 2'
4. Prinzipal 8', Octav 4'
5. Prinzipal 8', Octav 4', Super Octav 2', Mixtur IV
6. Prinzipal 8', Octav 4', Super Octav 2', Mixtur IV, Trompette 8'

#### On the Swell

1. Gedeckt 8', Koppelflöte 4'
2. Gedeckt 8', Koppelflöte 4', Blockflöte 2', Sifflöte 1'
3. Gemshorn 8', Spitzprinzipal 4'
4. Gemshorn 8', Spitzprinzipal 4', Blockflöte 2', Mixtur III
5. Gemshorn 8', Spitzprinzipal 4', Blockflöte 2', Sifflöte 1', Mixtur III, Trompette 8'
6. Gemshorn 8', Spitzprinzipal 4', Blockflöte 2', Mixtur III, Contra Fagotto 16', Trompette 8', Clairon 4'

The use of the Swell to Great coupler allows these separate ensembles to be combined on the Great manual.

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 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 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

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 Trompette 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, harp, etc., can be used as desired.

Each ADC 5000 organ includes two Alterable Voice tabs in the Swell division. 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. It is not necessary to insert the computer cards particularly slowly.

If there are two Alterables on the organ and both 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.

Although the controls for the Alterables are located in the Swell division, the voices are not limited to that keyboard. Through the use of special couplers, labelled "Alterable to Great" and "Alterable to Pedal," it is possible to couple Alterable Voices to these other divisions without coupling the entire Swell division. 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 in the Pedal. If the organist wishes this reed to sound only in the Pedal and not in the Swell, the "Swell Alterable Off" tab should be added. Any other stops drawn on the Swell will now sound on the Swell only and the Alterable will sound only in the 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 "Alterable Voice 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. Because the percussion on the Swell affects only the Alterable Voices, it is possible to play both bells and other stops on the Swell simultaneously. For example, the Chrysoglott (Alterable Voice) could be combined with a beautiful celeste chorus on the Swell for a lyrical prelude. The bells will percuss properly, while the other voices will speak normally.

## CHIMES AND CARILLON

Certain chime and carillon effects require two different computer cards, "left" and "right." 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 Alterable Voice 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.



## 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.

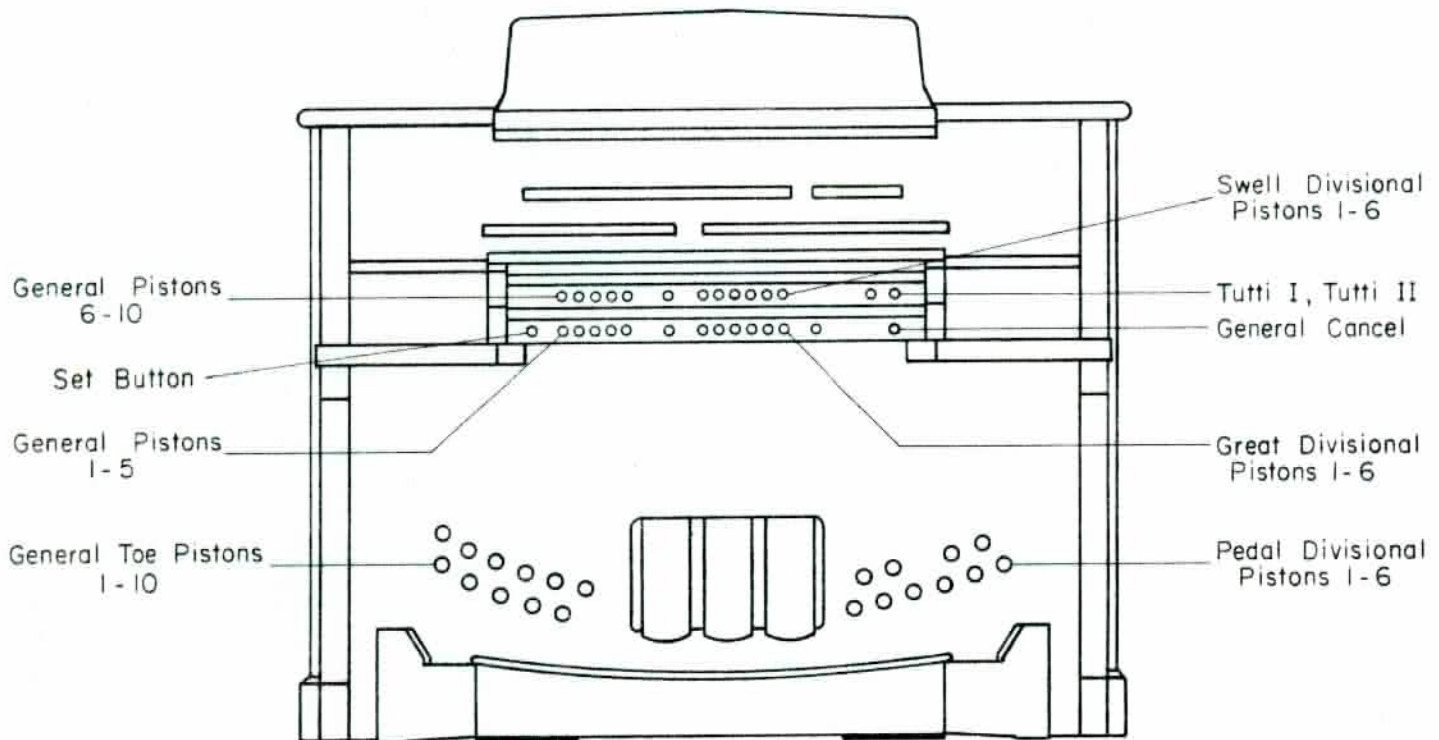
Because some instruments are non-concert pitch. A trumpet in B<sup>b</sup>, for example, can read the same music as the organist, if the Transposer knob is set two half-steps lower.

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.



## CAPTURE COMBINATION ACTION

Organs equipped with Allen's Double Memory Capture Action offer the ultimate in registration control and convenience. Twin memories provide a total of 56 separate combinations. A special key lock switch allows the organist to set combinations on either memory, turn the switch to the other memory, and remove the key, thus preventing unauthorized "tampering" with these combinations.



### THINGS TO REMEMBER

General pistons (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.

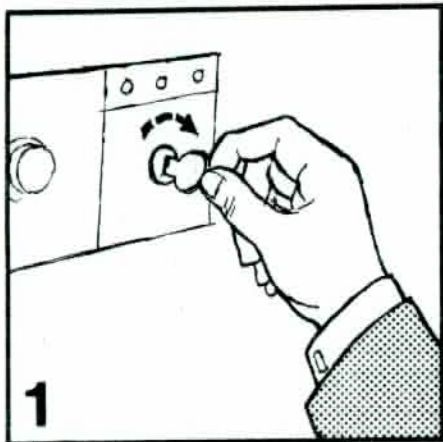
Pedal pistons are toe operated only.

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

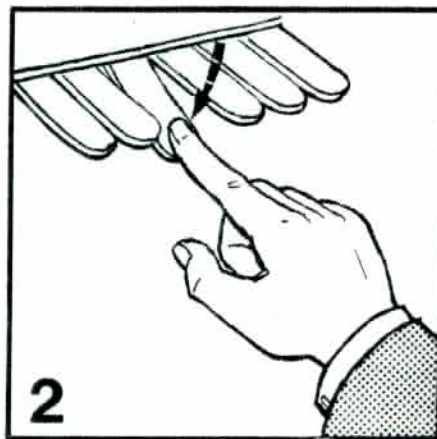
The capture action is not fully operable until approximately six seconds after the organ is turned on.

The pistons on a drawknob console are set up identically to those on the stop-tab console shown above.

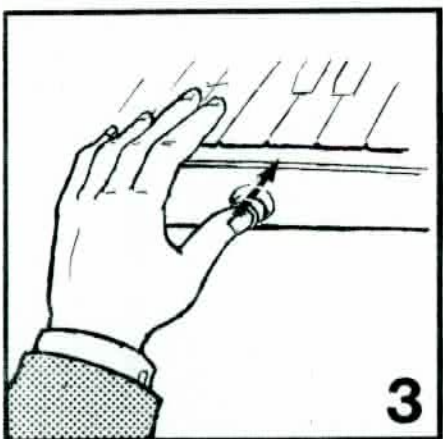
## HOW TO SET A PISTON COMBINATION



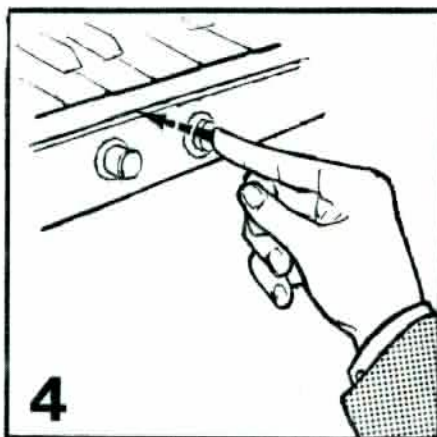
Select Memory "A" or "B".



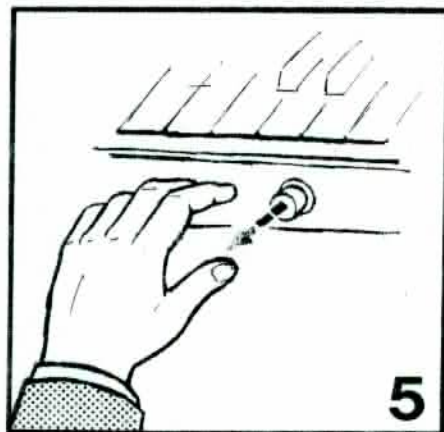
Select Registration



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 5000 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 5000 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 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.

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!



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