

ADC 720

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.

Congratulations on the purchase of your new Allen Computer Organ! You have acquired an amazing instrument 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 the sections on Artistic Registration and the Transposer, 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.

- I Stop Description
- II Artistic Registration
- III Using the Pistons
- IV Transposer
- V Installation, Voicing, Care of the Organ

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. Likewise, a 16' stop sounds an octave lower.

Stops of 16', 8', 4', and 2' 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. Your ADC organ contains one mutation: the Nasat $2\frac{2}{3}'$. Because it introduces an unusual pitch relationship with respect to the fundamental (8') tone, the Nasat is most effective when combined with other stops and used either in solo passages or in small ensembles of flutes.

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
Diapasons	orchestral instruments. Usually present at
Octaves	many pitch levels, as well as all divisions.
Super Octaves	Rich, warm, and well-developed harmonically.
Quintes	

STOPLIST
ADC 720

PEDAL ORGAN

Bourdon 16'	Stopped flute tone of weight and solidity.
Lieblichgedeckt 16'	Softer stopped flute voice which provides light definition in the bass. Useful where soft 16' pitch is required.
Octave 8'	8' member of the Pedal principal chorus.
Gedeckt 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.
Mixtur II	Compound stop of principal tone. One pedal produces two distinct pitches at octave and fifth relationships to the pedal being pressed. Used to crown the Pedal principal chorus.
Bassoon 16'	A Pedal reed which lends strength and "snarl" to the Pedal line.
Trumpet 8'	Strong bright pedal reed.
Great to Pedal	Connects Great stops to the Pedal.
Swell to Pedal	Connects Swell stops to the Pedal.
Choir to Pedal	Connects Choir stops to the Pedal.

SWELL ORGAN

Viola 8'	Full bodied string tone.
Viola Celeste 8'	Celeste used with the 8' Viola, creating a warm string tone.
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 Viola 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 clear open flute at 2' pitch.
Bassoon 16'	Chorus reed tone at the 16' pitch level, designed to supplement and undergird the Trumpet 8'. Also usable as a distinctive solo reed tone.
Trumpet 8'	Reed stop of rich harmonic development, usable as a solo or ensemble voice.
Percussion	Produces percussive attack and release dimension appropriate to percussion type voices. Affects all stops drawn on the Swell.
Sustain	Adds sustain to all Swell stops.
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. 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

Bourdon 16'	Rich stopped flute at the sub-octave pitch.
Principal 8'	Foundation stop of the Great principal chorus.
Viola 8'	Warm string tone.
Gedeckt 8'	Stopped flute tone of moderate harmonic development. Provides the 8' member of the Great flute chorus and is useful by itself or with other flutes in creating solo voices.
Octave 4'	A bright 4' principal which complements the Principal 8'.

Koppelflöte 4'	Distinctive stopped flute voice which works well in ensembles of flutes or strings, or as a solo voice.
Blockflöte 2'	A clear open flute at 2' pitch.
Mixture 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 foundation chorus of Principal 8', Octave 4', and Blockflöte 2', adding brilliance and pitch definition to the entire compass.
Trumpet 8'	Reed stop of rich harmonic development, usable as a solo or ensemble voice.
Chimes	Tubular Chime sound.
Chiff	Same as Chiff on Swell, but only affects stops in the Great division.
Tremulant Gt./Ch.	Same as Tremulant in Swell, but affects stops in the Great, Choir and Pedal divisions, except for the bottom octave in those divisions.
Swell to Great	Intermanual coupler connecting Swell stops to the Great manual.
Choir to Great	Intermanual coupler connecting Choir stops to the Great Manual
<u>CHOIR ORGAN</u>	
Viola I 8'	Full bodied string tone.
Viola II 8'	String tone. When this stop is combined with the Viola I 8', a string celeste results.
Gedeckt 8'	Stopped flute tone of moderate harmonic development. Provides the 8' member of the Choir 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 Viola 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 clear open flute at 2' pitch.
Mixture 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.
Trumpet 8'	Reed stop of rich harmonic development, usable as a solo or ensemble voice.
Swell to Choir	Intermanual coupler connecting Swell to the Choir manual.

GENERALS

Sustain Short	When added to Swell stops and the Swell Sustain, the "Sustain Short" reduces the length of the decay of the notes. This is useful in creating bell or percussive effects which should have a quicker decay, such as a harpsichord effect. The "Sustain Short" will also affect the decay length of the Great Chimes.
Reverb	Adds reverberation to all voices.
Chorus (prepared for)	Adds warmth and motion to all voices.
Vibrato (prepared for)	Imparts a deep theatrical or gospel tremulant to all stops.

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

Main Organ Off	Used in conjunction with the "Antiphonal Organ On" tab, it causes the organ to speak only from the Antiphonal speakers and not from the Main speakers.
Antiphonal Organ On	Causes the organ to speak from the Antiphonal speakers. The organ will speak from both Antiphonal and Main divisions unless the Main Organ Off is also used.

EXPRESSION PEDAL

One master Expression Pedal affects all divisions.

CRESCENDO PEDAL

One Master Crescendo, for all divisions, gradually adds stops as this Pedal is opened. Indicator lights show relative position of Pedal. Indiscriminate use of the Crescendo Pedal, in lieu of careful registration, should be avoided.

CELESTES

Celestes are created by using two ranks of sound, one playing unison pitch and one tuned slightly sharp of the other, creating a warm, undulating "celestial" effect. The combination of the Viola 8' and the Viola Celeste 8' on the Swell division will create a beautiful string celeste. If Celeste Tuning is added to this combination, a faster celeste "beat" results.

ARTISTIC REGISTRATION

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

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

Reed stops make interesting solo tones. Adding an 8' flute to a reed will add body to the sound.

Flutes can be used alone or in combinations as solo voices. Both the Gedeckt 8' and the Koppelflöte 4' make beautiful solo voices with or without Tremulant. The combinations of flutes 8' & 4'; 8' and 2'; 8' and 2-2/3'; 8', 4', & 2-2/3'; etc. all work well as solo combinations.

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.

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.

SOME TYPICAL SOLO REGISTRATIONS

CHIMES SOLO

Swell: Viola 8', Viola Celeste 8'
Great: Chimes
Choir: Viola I 8'
Pedal: Lieblichgedeckt 16', Choir to Pedal

Play solo on Great, accompany on Swell. Use the Choir for a softer accompaniment.

SWELL SOLO COMBINATION

Swell: Gedeckt 8', Koppelflöte 4', Nasat 2-2/3', Blockflöte 2'
Great: Gedeckt 8', Viola 8'
Choir: Viola I 8', Viola II 8'
Pedal: Lieblichgedeckt 16', Gedeckt 8'

Play solo on Swell, accompany on Great or Choir.

FLUTE SOLO

Swell: Koppelflöte 4' (Tremulant optional)
Great: Gedeckt 8' (Tremulant optional)
Choir: Viola I 8'
Pedal: Lieblichgedeckt 16'

Play solo on Swell or Great, accompany on Choir.

WARM SOLO COMBINATION

Swell: Viola 8', Viola Celeste 8', Celeste Tuning
Great: Principal 8', Gedeckt 8', Tremulant Gt.-Ch.
Choir: Gedeckt 8', Koppelflöte 4'
Pedal: Lieblichgedeckt 16', Swell to Pedal

Play solo on Great or Choir, accompany on the Swell.

TRUMPET SOLO

Swell: Trumpet 8'
Great: Principal 8', Octave 4',
Choir: Viola I 8', Spitzprinzipal 4'
Pedal: Bourdon 16', Octave 8'

Play solo on Swell, accompany on Great or Choir.

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 hymns, 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 8' Principal 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. The Swell Bassoon 16' and Trumpet 8' are in this category.

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

On the Swell

1. Gedeckt 8', Koppelflöte 4'
2. Gedeckt 8', Koppelflöte 4', Blockflöte 2'
3. Viola 8', Spitzprinzipal 4'
4. Viola 8', Spitzprinzipal 4', Blockflöte 2'
5. Viola 8', Gedeckt 8', Spitzprinzipal 4', Koppelflöte 4', Blockflöte 2',
6. Viola 8', Gedeckt 8', Spitzprinzipal 4', Koppelflöte 4', Blockflöte 2', Trumpet 8'

On the Great

1. Gedeckt 8', Koppelflöte 4'
2. Gedeckt 8', Koppelflöte 4', Blockflöte 2'
3. Principal 8', Octave 4'
4. Principal 8', Octave 4', Blockflöte 2'
5. Principal 8', Gedeckt 8', Octave 4', Koppelflöte 4', Blockflöte 2'
6. Principal 8', Gedeckt 8', Octave 4', Koppelflöte 4', Blockflöte 2', Mixture IV

On the Choir

1. Viola I 8', Gedeckt 8'
2. Viola I 8', Gedeckt 8', Koppelflöte 4'
3. Viola I 8', Gedeckt 8', Koppelflöte 4', Spitzprinzipal 4'
4. Viola I 8', Gedeckt 8', Koppelflöte 4', Spitzprinzipal 4', Blockflöte 2'
5. Viola I 8', Gedeckt 8', Koppelflöte 4', Spitzprinzipal 4', Blockflöte 2', Mixture IV
5. Viola I 8', Gedeckt 8', Koppelflöte 4', Spitzprinzipal 4', Blockflöte 2', Mixture IV, Trumpet 8'

The use of the manual couplers allows these ensembles to be combined.

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.

PERCUSSION, SUSTAIN, & CHIMES

The ADC 720 provides a useful variety of percussion and related effects.

A Percussion tab on the Swell provides a percussive attack and release to whatever registration is selected. For example, the Gedeckt 8' with the Percussion tab added becomes a harp. Adding the Tremulant, and Vibrato if included, modifies it further into a Vibraharp.

The Sustain tab, also on the Swell, provides an extended decay to the Percussion attack as the notes are released. This results in an "echo chamber-like" effect. Adding the Sustain Short tab, located in the General division, will give the organist the option of a shorter sustain length, suitable for faster or lighter percussion effects.

The Chimes stop on the Great provides a Tubular Chime type tone, effective over a wide range of the keyboard. It is most useful, however, in the lower octaves. Always play only one note at a time on the chimes; dissonant harmonies result if two or more notes are played simultaneously. Usually the Chimes are unaccompanied, with the melody played in single notes. If the Chimes are being accompanied, use the Viola 8' on the Swell or Choir. Make

sure that the Sustain Short in the General division is not on with the Chimes, as this will cut short the appropriate chime sustain.

You can experiment with creating your own bell effects by using various combinations of flutes and even strings on the Swell and adding the Percussion and/or Sustain. For example the Koppelflöte 4', Percussion, and Sustain Short will yield a Music Box effect, while the Viola 8', Spitzprinzipal 4', Percussion and Sustain Short will produce a Harpsichord-like effect.

FULL ORGAN

Due to the immense capabilities of the digital computer organ, distortion should 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.

SUMMARY

You can assure satisfying results by observing the following suggestions:

1. DO read this Owner's Manual thoroughly, especially the registration section.
2. DO remember that the best combinations are not necessarily the ones with the most stops depressed -- or the most keys. One of the most famous and well respected organists of all time used three or four stops at a time but changed them often for continual color changes.
3. DO try all the combinations at least once to see if you like them or can improve upon them.

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.

USING THE PISTONS

Each ADC 720 has seven general pistons which control stops in all divisions of the organ, including the general division. These pistons can be set by the organist; they are not factory preset. Directions on how to set the pistons are found in Section III, page 2.

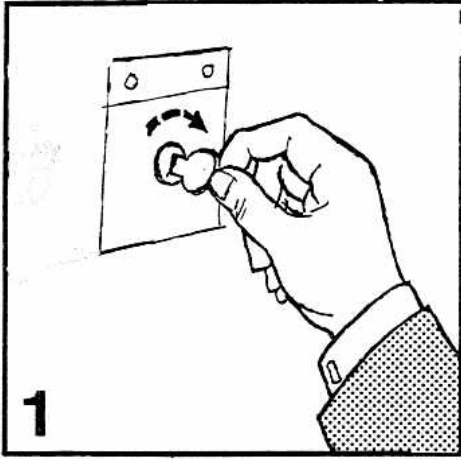
On the right side of the console is a plate with a key lock switch that has two positions: A and B. This lock controls the two memories of the capture action. It is possible to set seven general combinations with the key pointing to "A", then turn the key to "B" and set seven completely different combinations without affecting those previously set in memory "A". In reality, therefore, there are fourteen general combinations on the ADC 720.

The memory lock also performs another important function. It is possible for the organist to program one set of stops in the "A" memory, then turn the key to "B" and remove it from the lock. By doing this, the organist makes it impossible for anyone to tamper with the combinations set in memory "A". This is especially useful in a church which has several organists, or one where there are often guest organists for weddings and other events. It is possible to remove the key in either the "A" or "B" position.

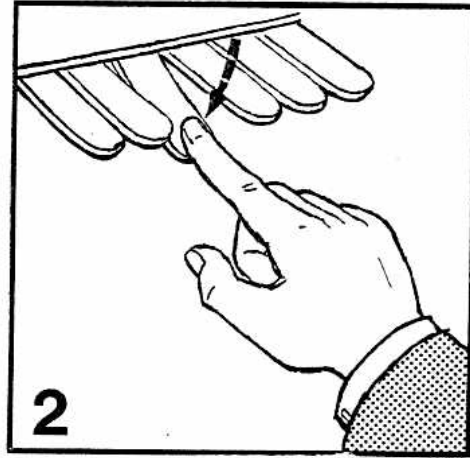
A numerical digital readout, visible on the right side of the console above the memory lock, shows the organist which piston is in effect. The stop tabs do not physically move when a piston is pressed. Pistons are cancelled by pressing the piston marked "0", located on the far right of the row of pistons. This will remove the number shown on the digital read-out. This cancel affects only preset combinations, not combinations registered manually. When changing pistons, it is not necessary to cancel in between numbers; simply select the correct memory ("A" or "B") and press the number of the desired new piston, and the combination will change automatically.

It is possible to add stops manually to the combinations which the organist sets on the capture action. Of course, it is also possible to register combinations completely independently of the pistons by depressing the stops.

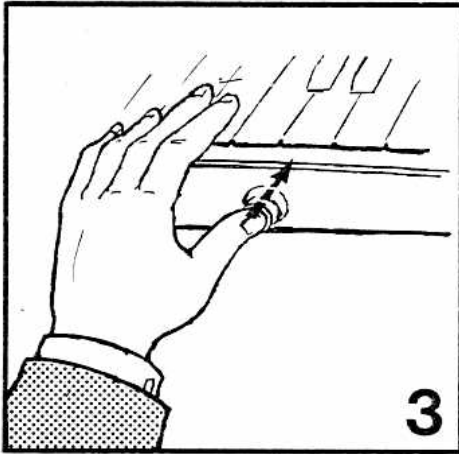
HOW TO SET A PISTON COMBINATION



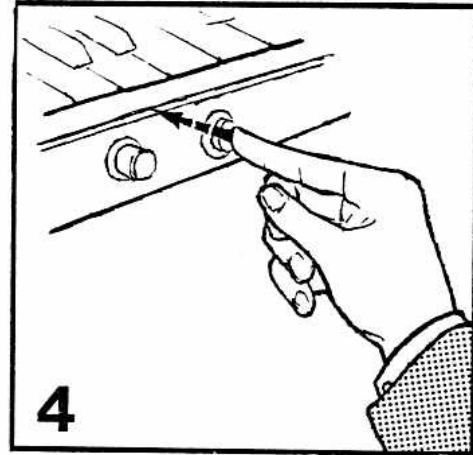
Select Memory "A" or "B".



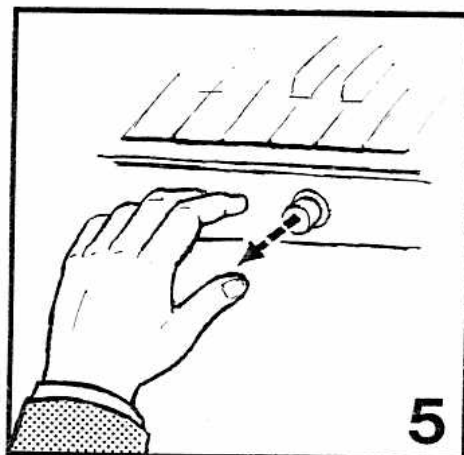
Select Registration



Press and HOLD
Set Button



Press and Release
Piston on which
Registration is to
be Retained



RELEASE Set Button

TRANSPOSER

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

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

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

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

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

WHY TRANSPOSE?

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

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

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

INSTALLATION, VOICING AND CARE OF THE ORGAN

INSTALLATION

Wherever your ADC 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.

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.

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

VOICING

The ADC 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 the instrument is moved to a new location.

Bass frequency projection is strongly affected by speaker location. Therefore the tone cabinets should not be moved once the installation is completed.

The intensity of "reverb" should be adjusted to suit the environment and your musical taste.

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!