

L-229e
Bravura™ Series
(includes Drawknob series instruments)

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ALLEN ORGAN COMPANY

For more than sixty years--practically the entire history of electronic organs-- Allen Organ Company has built the finest organs that technology would allow.

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

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

Only a radical technological breakthrough could improve upon the performance of Allen's oscillator organs. Such a breakthrough came in conjunction with the United States Space Program in the form of highly advanced digital microcircuits. In 1971, Allen produced and sold the world's first musical instrument utilizing digitally sampled voices!

Your organ is significantly advanced since the first generation Allen digital instrument. Organs with GeniSys™ technology are the product of years of advancements in digital sound and control techniques by Allen Organ Company. This system represents the apex of digital technology applied to exacting musical tasks. The result is a musical instrument of remarkably advanced tone quality and performance.

Congratulations on the purchase of your new Allen Organ! You have acquired the most advanced electronic organ ever built, one that harnesses a sophisticated custom computer system to create and control beautiful organ sound. Familiarize yourself with the instrument by reading through this booklet.

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I. ORGAN STOPS

PITCH FOOTAGE

The number appearing on each stop, along with its name, indicates the “pitch” or “register” of the particular stop. Organs can produce notes of different pitches from a single playing key. When this sound corresponds to the actual pitch of the played key, the 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 is Middle C. If the sounds are an octave higher, it is called 4’ or octave pitch. If two octaves higher, it is called 2’ pitch. A stop sounding three octaves higher is at a 1’ pitch. Similarly, a 16’ stop sounds an octave lower and a 32’ stop two octaves lower.

Stops of 16’, 8’, 4’, 2’ and 1’ pitch all have octave relationships, that is, these whole numbered stops all sound at octaves of whatever key is depressed. Non-octave pitches are also used in organs. Their footage numbers contain a fraction and they are referred to as *Mutations*. Among these are the $2\text{-}2/3$ ’ *Nasard*, $1\text{-}3/5$ ’ *Tierce*, $1\text{-}1/3$ ’ *Quintflöte* and $2\text{-}2/3$ ’ *Twelfth*. Because they introduce unusual pitch relationships with respect to the 8’ tone, they are most effective when combined with other stops and used either in solo passages or in small ensembles of flutes.

TONAL FAMILIES

1. Flues

Organ tones divide into two main categories: *flues* and *reeds*. In pipe organs, 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 stop families.

The term “imitative” means that the organ stop imitates the sound of a corresponding orchestral instrument; for example, an imitative 8’ Viola stop sounds like an orchestral viola.

<u>Principal Voices</u> Principal, Diapason, Octave, Fifteenth, Quinte	Characteristic organ tones, not imitative of any orchestral instruments. Usually present at many pitches and in all divisions. Rich, warm and harmonically well developed.
<u>Flute Voices - Open:</u> Harmonic Flute, Koppleflöte, flute mutation stops <u>Flute Voices - Stopped:</u> Holzgedackt, Bourdon, Lieblichgedackt, Rohr Bourdon	Lesser harmonic development than Principals. Open flutes are somewhat imitative; stopped flutes are not. Present at all pitch levels and in all divisions.
<u>String Voices</u> Gamba, Salicional, Viole Céleste	Mildly imitative and brighter harmonic development than Principals. Usually appear at 8’ first; can be 4’ & 16’ ranks.
<u>Compound Voices</u> Mixture, Fourniture	Voices produced by more than one rank sounding simultaneously. Best registered with other stops.

<u>Hybrid Voices</u> Erzähler, Spitzflöte	Voices that combine the tonal characteristic of two families of sound, e. g., flutes and principals, or strings and principals.
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2. Reeds

In *reed* pipes, a metal tongue vibrates against an open flattened side of a metal tube called a shallot. The characteristic sounds of different reeds are produced through resonators of different shapes. The family of reeds subdivides as follows:

<u>Chorus or Ensemble:</u> Double Trumpet, Tromba, Posaune, Clarion, Bombarde <u>Solo:</u> Hautbois, Clarinet, Krummhorn	Voices of great harmonic development; some are imitative of their orchestral counterparts.
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Your Allen Organ provides authentic, digitally sampled voices. They are protected by copyrights owned by the Allen Organ Company and are stored in memory devices, each having affixed to it a copyright notice; e. g., © 2003 AOCO, © 2001 AOCO, etc., pursuant to Title 17 of the United States Code, Section 101 et seq.

II. SPECIALIZED STOP CONTROLS

Some organ stop controls do not turn voices on/off, but instead turn on/off console functions such as outlined in this Section.

8' Great to Pedal	Connects all Great stops to the Pedal at the pitch indicated on the stop control.
8' Swell to Pedal	Connects all Swell stops to the Pedal at the pitch indicated on the stop control.
8' Swell to Great	Intermanual coupler connecting all Swell stops to the Great manual at the pitch indicated on the stop control.
MIDI on Pedal	Opens MIDI channel to the Pedal.
MIDI on Swell	Opens MIDI channel to the Swell
MIDI on Great	Opens MIDI channel to the Great.
Tremulant	This stop provides a vibrato effect, natural in the human voice and wind instruments.
Tremulants Full	When activated with one or more of the organ's tremulants, it causes the tremulants to become much deeper than normal classical tremulants. Very useful for Gospel music. Also known as "Vibrato."
Swell Unison Off	Turns off stops within the Swell Division at their normal or unison pitch.

Melody Coupler	When playing on the Great manual, the highest key played on the Great will automatically play all stops drawn on the Swell, in addition to those drawn on the Great. By choosing a Swell stop, such as the Trompette or Hautbois, the melody played by the top note on the Great is accentuated.
Bass Coupler	Similar to the Melody coupler, however, in this case 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.
Alternate Tuning	When activated, the organ's tuning will change to the alternate tuning selected from within the GeniSys™ Controller. See the GeniSys™ Controller Guide, later in this Manual, for more information relating to Alternate Tunings.
Main Organ Off	Used in conjunction with Antiphonal Organ control. This control disables the organ's Main speakers.
Antiphonal Organ On	This control enables the organ's Antiphonal speakers. When the <i>Main Organ Off</i> control is also drawn, the Antiphonal speakers will sound alone.

III. GENISYS VOICES™

GeniSys™ Voices is a set of over 260 classical and contemporary style voices, including eight drum kits and various special effect voices, which can be assigned and activated by designated stop controls within each division of the organ. Each division contains up to two GeniSys™ Voice stop controls. The stop controls are programmed in the GeniSys™ Voice selection window function within the GeniSys™ Controller. In addition to selecting a voice for a stop control's position, the voice's gain (volume), tuning, pitch and key range or split may also be adjusted. All voice settings are retained when the organ is turned off. GeniSys™ Voices expands the organ's sound capabilities by offering literally dozens of many different and creative sound configurations. It is all dependent on the requirements of the music and the creativity of the organist.

For more detailed instructions on how to use GeniSys™ Voices, please refer to the GeniSys™ Controller Guide (v1.10)(033-00225-2).

IV. EXPRESSION & CRESCENDO SHOES

The organ's control pedals (called "shoes") control expression and crescendo.

- ❑ The left-most shoe expresses the Great and Pedal Divisions.
- ❑ The next/middle shoe expresses the Swell Division.
- ❑ The right-most shoe is the Crescendo shoe. It is a master Crescendo for all divisions. It gradually adds stops as it is opened/depressed. Sequential green, yellow and red lights on the organ's bar graph indicator display relative pedal position. Indiscriminate use of the Crescendo, in lieu of careful registration, should be avoided.

The Crescendo B thumb piston is associated with the Crescendo shoe. Crescendo B accesses a second set of Crescendo registrations that can be different from the standard Crescendo registrations. See the GeniSys™ Controller Guide for more information relating to changing the registration settings of this secondary Crescendo.

V. TUTTI I and TUTTI II

The Tutti I and II pistons are sets for full organ registrations. Tutti II has a larger, louder registration, than Tutti I. The Tuttis are turned on and off by pressing manual thumb pistons TUTTI I or TUTTI II. The pistons are “toggled” meaning that pressing them a second time reverses the ON or OFF setting of the corresponding Tutti. Only one Tutti can be turned ON at a time. Pressing the other Tutti piston that is not turned ON will turn OFF the Tutti that was ON and turn ON the Tutti that was OFF. The *Cancel* piston button will turn OFF both the Tuttis.

Red signal lights illuminate when Tutti I or II is in operation. These lights are labeled and located on the Bar Graph Indicator. A second set of Tuttis can be programmed by the organist. Like the Crescendo, indiscriminate use of Tuttis should be avoided. See the GeniSys™ Controller Guide for more information relating to changing secondary Tuttis settings.

VI. SETTING CAPTURE REGISTRATIONS

Your Allen organ’s capture system lets you set stop registration combinations in each of its available capture memories. The L-229e (DK) has a set of ten (10) General pistons located under the left side of the Swell and Great manuals and six (6) Divisional pistons for both the Swell and Great divisions centrally located under both the Swell and Great manuals. There is also a set of five (5) toe studs located to the right of the organ’s Crescendo shoe for the Pedal division. As a convenience to the organist, a set of five (5) General division toe studs are located to the left of the organ’s Great-Pedal Expression shoe. The General toe studs, when pressed, will activate the same stop registration programmed on the same number General piston.

SETTING GENERAL PISTONS

General pistons will affect all stops in any division. Any stop turned on will be set within a General piston registration. To set a General piston:

- ❑ First, turn on any stops you wish to save within a registration.
- ❑ Press and hold the **SET** Piston.
- ❑ Press and release the desired GENERAL piston.
- ❑ Finally, release the **SET** Piston.

***Note:** General pistons are customarily set from soft to loud using graduated stop combinations.*

SETTING DIVISIONAL PISTONS

Divisional pistons are different in that they only affect the stops of a single division. For example, only the Swell stops can be programmed onto a Swell divisional piston. Any Great stops turned on while selecting or setting a Swell divisional piston will be unaffected or changed. To set a Divisional piston:

- ❑ First, only turn on stops within a single division you wish to save within a registration.
- ❑ Press and hold the **SET** Piston.
- ❑ Press and release the desired DIVISIONAL piston.
- ❑ Finally, release the **SET** Piston.

The pistons, General or Divisional, which have been set “remember” the registration combinations which have been assigned to each of them. Each time a given piston is pressed, the registration assigned to it is activated. Stop registration combinations may be changed at any time by repeating the above procedures.

SETTING TOE PISTONS (STUDS)

Stop registration combinations may be set and drawn by toe studs, as well as by pistons. Toe studs, located on each side of the Expression and Crescendo shoes, are set in the same manner as thumb pistons. The toe studs on the left are duplicates of General pistons. The toe studs on the right are Pedal Divisional toe studs.

To set a Pedal Divisional Toe Stud...

- ❑ Select the desired Pedal stops.
- ❑ Hold the SET button, and momentarily press the desired Pedal toe stud.
- ❑ Finally, release the SET button.

When you set a General Piston, that combination is set automatically on the toe stud of the same number. That is, setting General Piston #8 also places its combination on General toe stud #8.

RECALL “R” PISTON

The “R” or Recall piston recalls the last registration setting prior to using any General or Divisional piston. For example;

- ❑ Press a General or Divisional piston/toe stud. The stop registration programmed on that particular piston/toe stud will appear.
- ❑ Manually register additional stops to the current stop registration.
- ❑ Now, press a different General or Divisional piston/toe stud. The stop registration programmed on that particular piston/toe stud will appear.
- ❑ Press the “R” piston. The previous stop registration, including those stops registered manually, will re-appear.

What happens is that the capture system takes a “snapshot” of the current stop registration and stores it within the Recall piston memory before it actually changes to the new stop registration selected. Then, when the “R” piston is pressed, the capture system “recalls” the previous registration stored before the last piston/toe stud selection was made.

VII. ARTISTIC REGISTRATION

(Trained organists might not need to review this section.)

Organ registrations fall into two broad categories; *solo combinations* and *ensembles*. A solo combination is one in which a melody is played on one keyboard, the accompaniment on another keyboard. The pedal often provides a light 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 solo and accompaniment without covering them.

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 Trompette colors the sound further and increases its volume slightly. Adding an 8’ flute to a reed adds body to the sound.

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 the following Swell stops: Gedackt 8’, Koppelflöte 4’, Nasat 2-2/3’, Blockflöte 2’ and Tierce 1-3/5’. This solo combination, widely used for Baroque organ music, is just as appropriate for some modern music. Useful variations of the Cornet may be achieved by eliminating the 4’, the 2’, or even 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 a solo voice an octave lower than written, the notes 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 is 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 tone (a soft solo voice requires the softest accompaniment 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, though the flute often contributes greater interest because of its greater contrast. Try to seek a "natural" balance of volume between solo and accompaniment.

SUGGESTED SOLO REGISTRATIONS

SWELL SOLO COMBINATION

Swell: Gedackt 8', Koppelflöte 4', Nasat 2-2/3', Blockflöte 2', Tierce 1-3/5'
Great: Harmonic Flute 8', Spitzflöte 4'
Pedal: Lieblich gedackt 16', Gedacktflöte 8'
[Play solo on Swell]

FLUTE SOLO COMBINATION

Swell: Salicional 8', Voix Celeste 8'
Great: Harmonic Flute 8'
Pedal: Lieblich gedackt 16', Swell to Pedal
[Play solo on Great]

TRUMPET SOLO COMBINATION

Swell: Trompette 8'
Great: Principal 8', Octave 4', Super Octave 2', Mixture IV
Pedal: Bourdon 16', Octave 8', Choral Bass 4'
[Play solo on Swell]

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

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

ENSEMBLE REGISTRATIONS

Volumes have been written on the subject of ensemble registration. Following is a summary of the major points.

- 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.
- Two factors are always to be considered: tone quality and 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 called "choruses":

The Principal Chorus is the most fully developed with representation in various divisions of the organ and at every pitch from 16' to 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 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. A Clarinet, for example, is usually a solo stop. The various Trumpets, Clairons, Bassons, etc., 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 the stop list in the preceding section.

The Swell Reed Chorus is a special ensemble of Basson 16' and Trompette 8'. It represents an entity important to French organ music and the full ensemble of the organ. These stops create a "blaze" of richly harmonic sounds that tops off both flue choruses.

Another special ensemble combination important in French music is the **Cornet** (described in the section on Solo Registration). This combination can be used with the chorus reeds and mutations to create the "Grand Jeu." The Cornet is also useful in Romantic ensembles, adding weight and thickness to the sound.

SUGGESTED ENSEMBLE COMBINATION REGISTRATIONS:

GREAT ENSEMBLE COMBINATIONS

1. Harmonic Flute 8', Spitzflöte 4'
2. Harmonic Flute 8', Spitzflöte 4', Super Octave 2'
3. Principal 8', Octave 4'
4. Principal 8', Octave 4', Super Octave 2'
5. Principal 8', Octave 4', Super Octave 2', Mixture IV
6. Principal 8', Harmonic Flute 8', Octave 4', Spitzflöte 4', Super Octave 2', Mixture IV

SWELL ENSEMBLE COMBINATIONS

1. Gedackt 8', Salicional 8'
2. Gedackt 8', Salicional 8' Koppelflöte 4'
3. Gedackt 8', Salicional 8' Koppelflöte 4', Super Octave 2'
4. Gedackt 8', Salicional 8' Koppelflöte 4', Super Octave 2'
5. Gedackt 8', Salicional 8' Koppelflöte 4', Super Octave 2', Mixture IV
6. Gedackt 8', Salicional 8' Koppelflöte 4', Super Octave 2', Mixture IV, Trompette 8'

The use of the Swell to Great coupler allows these separate ensembles to be combined on the Great manual. It is also possible to combine some of these ensembles within the same division; for example, when the #5 Great and #3 Swell registrations are coupled together and played on the Great, they combine to form a nice round hymn combination.

The Pedal ensemble is created in much the same way as the manual ensembles, starting at 16' pitch instead of 8'. 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 note that the softest stops and flute mutations are normally not used with ensembles.

FULL ORGAN

Due to the immense capabilities of the 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 put on every stop on the instrument. For best results, listen and include only those stops that really contribute to the fullness and brilliance of the ensemble. Eliminate soft stops and solo stops that make no purposeful contribution.

This short treatment barely scratches the surface of the fascinating subject of organ registration. 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*.
Hialeah, FL: C. P. P. Belwin, 1985.
- Irwin, Stevens. *Dictionary of Pipe Organ Stops*. 2nd ed.
New York: Macmillan Books, 1983.

VIII. TRANSPOSER

Vast computer capability makes it possible to perform the sometimes difficult task of transposing, while allowing the organist to play in the notated key. The GeniSys™ Controller controls the operation of the Transposer. The GeniSys™ Controller is located at the left side of the console.

Transposition to any of the twelve musical keys is possible. When the organ's power is first turned ON, the GeniSys™ Controller window displays a brief message then displays M 1, indicating the first capture memory level. Also displayed is the Transposer setting of neutral pitch. The Transposer is displayed as a large digit within the GeniSys™ Controller display (“0” is displayed on the right side of the display).

To shift the music to a higher key, you must first move the cursor's position in the GeniSys™ Controller's display window so that the “0” symbol is selected. To move the cursor, repeatedly press the button on the GeniSys™ Controller labeled "MOVE" until the “0” symbol is selected. Once the “0” symbol is selected, turn the GeniSys™ Controller's “CHANGE” Dial to select the new musical key. Turning the dial in a clockwise manner selects higher keys and causes the organ's pitch to rise. Turning the dial in a counter-clockwise manner selects a lower key and causes the organ's pitch to go lower. The pitch can be raised a maximum of five half-steps or lowered a total of seven half-steps. Be aware that the Transposer's range settings "wrap around" from the plus five half-step setting to the minus seven half-step setting.

A red indicator light (LED) on the face of the GeniSys™ Controller illuminates any time the Transposer setting is moved from the “0” or neutral pitch position.

Why Transpose?

- Because a song's range does not always suit the vocal range of a particular singer. By adjusting the Transposer, the piece can be sung more comfortably and effectively.
- Because some instruments are non-concert pitch. A trumpet in B^b, for example, can play 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.

IX. ACOUSTIC PORTRAIT™

Allen Organs are the only digital organs to bring the science of sampling to acoustics! Ordinary electronic reverb is a synthetic imitation of acoustics “applied to” the sound, not created as an integral part of it. Acoustic Portrait™ produces the real thing in exacting detail!

Acoustic Portrait™ begins with a sampling process using impulse responses that measure an actual room's acoustic properties. These measurements are then stored in the organ's computer memory. Through an advanced real-time mathematical process called “convolution”, the acoustics of the sampled room actually become an integral part of the organ's sound, producing a noticeably smoother, more natural result than synthetic reverb. Allen engineers have recorded the acoustics of cathedrals and other acoustically desirable buildings throughout the world. With advanced processors (DSP) and patented low-latency convolution algorithms, Acoustic Portrait™ reproduces the true acoustic response of each original room with stunning realism! Each organ equipped with Acoustic Portrait™ features 10 different Acoustic Portrait selections, ranging from intimate rooms to cavernous cathedrals.

Available Reverb Selections

1. Pipe Chamber
2. Small Theatre
3. Small Church
4. Medium Room 1
5. Medium Room 2
6. Medium Room 3
7. Large Room 1
8. Large Room 2
9. Cathedral
10. Large Cathedral

The switch labeled ACOUSTIC PORTRAIT on the GeniSys™ Controller must be ON to hear the selected reverb selection. The selected Acoustic Portrait™ gain, measured in dB (decibels), can be accessed and adjusted within the GeniSys™ Controller. See the GeniSys™ Controller guide for more detailed instructions on Acoustic Portrait™ settings and adjustments.

X. INSTALLATION, VOICING, AND CARE OF THE ORGAN

INSTALLATION

Wherever your organ may be situated, careful installation is a prerequisite to successful results. Your Allen representative is well qualified to guide you in planning the finest possible installation. Factory assistance in planning the installation is also available and may, in fact, be sought by your Allen Organ representative.

VOICING

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

CARE OF THE ORGAN

Your Allen Organ constitutes a major advance in long-term maintenance-free operation. There is 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 dish detergent 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.

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, and then polish immediately with the dry cloth. Do not use soap or detergent on keys or stop tablets.

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

You have purchased a remarkable organ that 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!

XI. SAFETY INFORMATION

USA ONLY

CAUTION

Never 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 facilities where circuit breakers are turned off between uses (as for example, 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.

It is important that you read and comply with all instructions and labels that might be attached to the instrument.

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 facilities where circuit breakers are turned off between uses (as for example, 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.

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 organ with respect to the receiver.

Move the organ away from the receiver.

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

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

CE mark shows compliance with the EMC Directive.

APPENDIX A: MIDI IMPLEMENTATION CHART

FUNCTION		TRANSMITTED	RECEIVED
Basic Channel	Default	1 – 16	1 – 16
	Changed	1 – 16	1 – 16
Mode	Default	3	3
	Messages	X	X
	Altered	X	X
Note Number		O (1 – 127)	O (1 – 127)
Velocity	Note ON	9nH, v = 1 – 127	9nH, v = 1 – 127
	Note OFF	9nH, v = 0	9nH, v = 0
Aftertouch	Keys	X	X
	Channels	X	X
Pitch Bend		O	O
Control Change	0 (bank select)	O	X
	6 (Data MSB)	O	O
	7 (volume)	O	O
	64 (sustain)	O	O
	66 (sostenuto)	O	O
	98 (NRPN: LSB)	O	O
	99 (NRPN: MSB)	O	O
Program Change		O (1 – 127)	O (1 – 127)
System Exclusive		O	O
System Common		X	X
System Real Time		X	X
Aux Messages		X	X

Mode 1: Omni On, Poly
 Mode 3: Omni Off, Poly

Mode 2: Omni On, Mono
 Mode 4: Omni Off, Mono

O: Yes
 X: No

APPENDIX B: HYMN PLAYER Song List

A Mighty Fortress	Eternal Father, Strong to Save	Lead on O King Eternal	Silent Night, Holy Night
Abide with Me	Fairest Lord Jesus	Let All Mortal Flesh Keep Silence	Songs of Thankfulness and Praise
Ah! Holy Jesus	Faith of Our Fathers	Lift Up Your Heads, Ye Mighty Gates	Spirit Divine, Accept Our Prayers
Alas! And Did My Savior Bleed	Fight the Good Fight	Lo, How a Rose E're Blooming	Spirit of God, Descend Upon My Heart
All Creatures of Our God and King	For All the Saints	Lord, Speak to Me That I May Speak	Stand Up and Bless the Lord
All Glory, Laud, and Honor	For the Beauty of the Earth	Lord, Who Throughout These Forty Days	Sweet Hour of Prayer
All Hail the Power of Jesus' Name - A	Glorious Things of Thee Are Spoken	Love Divine, All Loves Excelling - A	Take My Life
All Hail the Power of Jesus' Name - B	Glory Be to the Father	Love Divine, All Loves Excelling - B	The Church Is One Foundation
All People That on Earth Do Dwell	Go to Dark Gethsemane	More Love to Thee, O Christ	The Day of Resurrection!
All Praise to Thee, My God, This Night	God of Grace and God of Glory	Morning Has Broken	The First Noel
All Things Bright and Beautiful	God of the Ages, Whose Almighty Hand	My Country, 'Tis of Thee	The King of Love My Shepherd Is
Alleluia! Sing to Jesus!	God Rest You Merry, Gentlemen	My Hope Is Built on Nothing Less	The Lord Is My Shepherd, I'll Not Want
Amazing Grace	God with Hidden Majesty	Near to the Heart of God	The Old Rugged Cross
America	Good Christian Men, Rejoice	Now Thank We All Our God	The Strife Is O'er
Angels from the Realms of Glory	Guide Me, O Thou Great Jehovah	Now The Day Is Over	Thine Is the Glory
Angels We Have Heard on High	Hark! The Herald Angels Sing	O Beautiful for Spacious Skies	This Is My Father's World
As with Gladness Men of Old	Holy God, We Praise Your Name	O Come and Sing Unto the Lord	To God Be the Glory
At the Cross Her Station Keeping	Holy Spirit, Truth Divine	O Come, All ye Faithful	To Jesus Christ Our Sovereign King
At the Lamb's High Feast We Sing	Holy, Holy, Holy	O Come, O Come Emmanuel	Wake, O Wake, and Sleep No Longer
Away in a Manger - A	How Brightly Beams the Morning Star	O God, Our Help in Ages Past	We Gather Together
Away in a Manger - B	How Firm A Foundation	O Jesus, I Have Promised	We Give Thee but Thine Own
Be Joyful , Mary	How Great Thou Art	O Little Town of Bethlehem	We Three Kings of Orient Are
Be Thou My Vision	I Am the Bread of Life	O Love That Wilt Not Let Me Go	What Child Is This
Beneath the Cross of Jesus	I Love Thy Kingdom, Lord	O Master, Let Me Walk with Thee	What Wondrous Love Is This
Beyond the Sunset	I Sing A Song of the Saints of God	O Perfect Love	When I Survey the Wondrous Cross - A
Blessed Assurance, Jesus is Mine!	I Sing the Mighty Power of God	O Sacred Head Now Wounded	When I Survey the Wondrous Cross - B
Blessed Jesus, at Your Word	Immortal, Invisible, God Only Wise	O Word of God Incarnate	When in Our Music God Is Glorified
Blessing and Honor	In Christ There Is No East or West - A	O Worship the King	When Morning Gilds the Skies
Blest Be the Tie That Binds	In Christ There Is No East or West - B	O, for a Closer Walk with God - A	Where Cross the Crowded Ways of Life
Break Thou the Bread of Life	In the Cross of Christ I Glory	O, for a Closer Walk with God - B	While Shepherds Watched Their Flocks - A
Breathe on Me, Breath of God	In the Garden	O, for a Thousand Tongues to Sing	While Shepherds Watched Their Flocks - B
Christ the Lord Is Risen Today	It Came upon a Midnight Clear	On Jordan's Bank the Baptist's Cry	Ye Servants of God, Your Master Proclaim
Come, Christians, Join to Sing	Jesus Christ Is Risen Today	Open My Eyes That I May See	Ye Watchers and Ye Holy Ones
Come, Holy Spirit, Heavenly Dove	Jesus Loves Me!	Open Now Thy Gates of Beauty	
Come, Thou Almighty King	Jesus Shall Reign Where'er the Sun	Praise My Soul, the King of Heaven	
Come, Thou Fount of Every Blessing	Jesus, Lover of My Soul - A	Praise to the Lord, the Almighty	
Come, Thou Long-Expected Jesus - A	Jesus, Lover of My Soul - B	Rejoice, the Lord Is King	
Come, Thou Long-Expected Jesus - B	Jesus, Priceless Treasure	Rejoice, Ye Pure In Heart	
Come, Ye Faithful, Raise the Strain	Jesus, The Very Thought of Thee	Ride On ! Ride On in Majesty	
Come, Ye Thankful People, Come	Jesus, Thou Joy of Loving Hearts	Rock of Ages	
Creator of the Stars of Night	Joy to the World	Savior, Like a Shepherd Lead Us	
Crown Him with Many Crowns	Joyful, Joyful We Adore Thee	See Amid the Winter's Snow	
Doxology (w/Amen ending - 1 verse only)	Just As I Am, without One Plea	Shall We Gather at the River	

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