

Renaissance 300

Copyright © 1999 Allen Organ Company
All Rights Reserved

AOC P/N: 033-0116

06/99

ALLEN ORGAN COMPANY

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

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

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

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

Renaissance™ organs are the product of years of refinement in digital sound and control 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.

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

Familiarize yourself with the instrument by reading through this booklet. The sections on stop description and organ registration are intended for immediate use as well as for future reference

Contents

I.	Description of Stops	1.
II.	Renaissance 300 Stop List	3.
III.	Artistic Registration	10.
IV.	Transposer	15.
V.	Virtual Acoustics	16.
VI.	Care of the Organ	17.
VII.	Installation and Voicing	18.

DESCRIPTION OF STOPS

PITCH FOOTAGE

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

Stops of 16’, 8’, 4’, 2’, and 1’ pitch all have octave relationships, that is, these *even numbered stops* all sound octaves of whatever key is depressed. Pitches other than octaves are also used in organ playing. Their footage number always contains a fraction, and they are referred to as *Mutations*. Among these are the 2-2/3’ Nasard, 1-3/5’ Tierce, and 1-1/3’ Quintflöte. Because they introduce unusual pitch relationships with respect to the fundamental (8’) tone, they are most effective when combined with other stops, and are used either in solo passages or in small ensembles of flutes (see explanation of Cornet in Section III, Page 14).

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 within these three families.

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

<u>Principal Voices</u> Principal Diapason Octave Super Octave Fifteenth Quinte	Characteristic organ tone, not imitative of orchestral instruments. Usually present at many pitch levels, as well as in all divisions. Rich, warm, and harmonically well developed.
---	---

<u>Flute Voices <i>Open:</i></u> Harmonic Flute Koppelflöte flute mutation stops <u>Flute Voices <i>Stopped:</i></u> Holzgedackt Bourdon Lieblichgedackt Rohr Bourdon	Voices of lesser harmonic development than Principal. Open flutes somewhat imitative; stopped flutes not. Present at all pitch levels and in all divisions.
<u>String Voices</u> Viola Pomposa Violone Viola Céleste	Mildly imitative voices of brighter harmonic development than Principal. Usually appear at 8' pitch.
<u>Compound Voices</u> Mixture Fourniture	Voices produced by more than one rank sounding simultaneously.
<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.

In *reed* pipes, a metal tongue vibrates against an opening in the 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>Reed Voices</u> <u><i>Chorus or Ensemble:</i></u> Waldhorn Trompete Posaune Clairon Bombarde <u><i>Solo:</i></u> Hautbois Clarinet Krummhorn	Voices of great harmonic development; some imitative, others not.
---	---

The Allen Renaissance™ Organ provides authentic examples of various types of voices as listed above. Some of these are protected by copyrights owned by the Allen Organ Company. The voices are stored in memory devices, each having affixed to it a copyright notice; e.g., © 1996 AOCO, © 1997 AOCO, etc., pursuant to Title 17 of the United States Code, Section 101 et seq.

RENAISSANCE 300 STOP LIST

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

PEDAL ORGAN:

Contre Violone 32'	Rich string tone at the bottom of the Pedal division.
Diapason 16'	The 16' member of the Pedal principal chorus. Strongest Pedal flue stop.
Bourdon 16'	Stopped flute tone of weight and solidity.
Lieblichgedackt 16' (Swell expression)	Softer stopped flute of delicacy and definition. Useful where a soft 16' pitch is required.
Octave 8'	8' member of the Pedal principal chorus.
Flûte 8'	Flute tone of 8' pitch, useful in adding clarity to a pedal line in combination with the Bourdon 16' or Lieblichgedackt 16'.
Salicional 8' (Sw)	Soft string tone.
Choralbass 4'	Pedal 4' principal tone.
Mixture III	Compound stop of principal tones. One key produces three distinct pitches at octave and fifth relationships to the key being pressed. The Mixture should never be used without stops of lower pitch.
Posaune 16'	A strong Pedal reed that lends strength and "snarl" to the Pedal line.
Clairon 4'	A bright 4' chorus reed. Combines with the Bombarde 16' and Trompette 8' to form the full Pedal reed chorus. Particularly useful as a solo voice.

Great to Pedal	Connects all Great stops so they may be played with the Pedal keys at the pitch indicated on the Great stops.
Swell to Pedal	Connects all Swell stops so they may be played with the Pedal keys at the pitch indicated on the Great stops.
Positiv to Pedal	Connects all Positiv stops so they may be played with the Pedal keys at the pitch indicated on the Great stops.
MIDI on Pedal	Enables the Pedalboard to transmit MIDI information.

SWELL ORGAN:

Bourdon 8'	Stopped flute tone of 8' pitch, useful in adding clarity to a pedal line in combination with the 16' Bourdon or 16' Lieblichgedackt.
Salicional 8'	Soft string tone.
Voix Celeste 8'	String tone, slightly detuned, used with the Salicional 8' to create a warm string celeste. Celestes are created by using two sounds, one tuned slightly sharp or flat of the other, creating a warm, undulating, "celestial" effect. The combination of the Viola 8' and Viola Celeste 8' will create beautiful celeste sounds.
Prestant 4'	Hybrid stop which is predominantly principal tone with a string like edge.
Flûte Traversiere 4'	Distinctive stopped flute voice that works well in ensembles of flutes or strings, or as a solo voice.
Nasard 2-2/3'	Flute mutation that sounds one octave and a fifth above the keys played. Always used with other stops (usually beginning with 8') for coloration.
Octavin 2'	A delicate, clear open flute at 2' pitch.
Tierce 1-3/5'	Flute mutation that causes the pitch to sound a seventeenth (two octaves and a third) higher than played. Used with 8' stops or flute ensembles.

Furniture IV	Compound stop, or mixture comprised of principal tones. Each note played produces four distinct pitches at octave and fifth relationships to the key being pressed. The Mixture IV should never be used without stops of lower pitches. The Mixture IV is typically added to diapason or flute ensembles, or to a reed chorus.
Basson 16'	Chorus reed tone at the 16' pitch level, designed to supplement the other chorus reeds. Also usable as a distinctive solo reed.
Trompette 8'	Chorus reed stop of rich harmonic development. Can also be used as a solo voice.
Hautbois 8'	Solo reed with the pungent nasal timbre of an Oboe.
Tremulant	Use of this stop provides a vibrato effect, natural in the human voice and wind instruments, when used with the stops in the Swell division.
MIDI on Swell	Enables Swell Manual to transmit MIDI information.
Harpsichord	Imitative of the Baroque stringed instrument.
Celesta	Imitative of the same named orchestral percussion instrument.

GREAT ORGAN:

Lieblichgedackt (Swell expression)	Softer stopped flute of delicacy and definition. Useful where a soft 16' pitch is required.
Diapason 8'	Foundation stop of the Great principal chorus, which consists of the Diapason 8', Octave 4', and Superoctave 2'.
Flûte Harmonique 8'	Full-bodied, partially stopped flute tone.
Salicional 8' (Sw)	Soft string tone.
Octave 4'	The 4' member of the Great principal chorus.
Flûte 4'	Partially stopped flute tone.

Doublette 2'	An open metal stop that produces foundation tone at the 2' pitch level.
Plein Jeu IV	A compound stop of principal tones. 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 throughout the entire compass.
Tremulant	Creates a quivering or shimmering of the Great Division voices. TREMULANTS FULL may be engaged along with this drawknob to create a deeper, more theatrical tremulant sound.
Chimes	Typical tubular chimes.
Swell to Great	Intermanual coupler connecting all Swell stops to the Great manual.
Positiv to Great	Intermanual coupler connecting all Positiv stops to the Great.
MIDI on Great	Enables Great Manual to transmit MIDI information.

POSITIV ORGAN:

Holzgedackt 8'	Chiffing, stopped wood flute. Provides the 8' member of the Positiv flute chorus and is useful by itself or with other flutes or mutations in creating solo voices.
Prinzipal 4'	Bright Classical Principal.
Koppelflöte 4'	Distinctive stopped flute voice that works well in ensembles of flutes or strings, or as a solo voice.
Oktav 2'	Open metal stop that produces foundation tone at 2' pitch.
Quintflöte 1-1/3'	Open flute mutation causes the pitch to sound a nineteenth (two octaves and a fifth) higher than played. Used with 8' stops or flute ensembles.
Cymbale III	Compound principal tones; one key produces three distinct pitches at octave and fifth relationships to key being pressed. Cymbal never used without lower pitched stops.

Krummhorn 8'	The tone quality of the shawm, a medieval ancestor of the clarinet, is the basis for this nasal reed. It can be used alone or combined with light flues for a rounder solo effect.
Tremulant	Use of this stop provides a vibrato effect, natural in the human voice and wind instruments, when used with the stops in the Swell division.
Positiv Unenclosed	When used, the expression control for the Positiv Division is disabled, i.e., the Positiv stops will sound at full volume regardless of the position of the Great-Positiv-Pedal expression shoe.
Swell to Positiv	Intermanual coupler connecting all Swell stops to the Positiv.
MIDI on Positiv	Enables Positiv Manual to transmit MIDI information.

GENERAL STOPS:

Bass Coupler	When this coupler is used, <i>the lowest note played</i> on the Great manual will automatically key the appropriate Pedal note, playing those stops that have been drawn in the Pedal Division as well as those in the Great division.
Melody Coupler Ch>Gt	When used with an appropriate Choir stop, such as the Festival Trumpet or Krummhorn, this feature will automatically key that voice from <i>the highest note played</i> on the Great manual, allowing accentuation of a melody line.
Alternate Tuning "On"	When activated, the organ's tuning will change to the alternate tuning selected from the Console Controller™. See Section B-1, Page 11, of the Renaissance Console Controller™ and MIDI Guide (AOC P/N 033-0099) for more information about alternate tunings.
Tremulants Full	When activated with one or more of the Divisional Tremulant stops, this control causes the Divisional Tremulants to become much deeper in their oscillation than classical tremulants. Useful for Gospel music, etc. More extreme than the human vibrato. Also known as tremolo.

Gt-CH Manual Transfer	Transposes stops in the Great and Choir Divisions so that the stops from the Great Division are played from the bottom Choir Manual and the stops from the Choir Division are played from the second Great Manual.
Swell Main Off & Gt / Pd Mains Off	To be used in conjunction with the Swell to Antiphonal and Gt / Pd to Antiphonal rocker tablets. These controls disable the Main speakers. If either of these controls are engaged and the corresponding Antiphonal controls are not engaged, that division will make no sound.
Swell to Antiphonal	Causes the Swell division's voices to speak from Antiphonal speakers. With this engaged, that division will speak from both the Antiphonal and Main speakers. When the corresponding Main Off control is also engaged, the Antiphonal will sound alone.
Gt-Po-Pd to Antiph.	Causes the appropriate division's voices to speak from Antiphonal speakers. With one of these engaged, that division will speak from both the Antiphonal and Main speakers. When the corresponding Main Off controls are also engaged, the Antiphonal will sound alone.

EXPRESSION PEDALS:

There are two expression shoes on the Renaissance 300. The pedal on the far left expresses the Great, Choir, and Pedal Divisions, while the center pedal affects the Swell Division.

CRESCENDO PEDAL:

The Crescendo Pedal, on the far right, gradually adds stops in all divisions as it is pushed open. Sequential green, yellow, and red lights indicate the relative position of this pedal. Crescendo B is a secondary Crescendo that can be programmed by the organist or Allen representative. Refer to the Renaissance Console Controller™ and MIDI Guide, (AOC P/N 033-099) Section B-3, Page 14, to change the settings of this second Crescendo. Indiscriminate use of the Crescendo Pedal, in lieu of careful registration, should be avoided.

TUTTI I & II:

The Tutti I and II are each set for full organ registrations. Tutti II is a fuller registration than Tutti I. The Tuttis are turned on by using pistons located beneath the Swell manual and directly above the Cancel piston. These pistons are reversible. Pressing them once will turn the control on; pressing them again will turn the function off. The Cancel button will also turn off the Tuttis. Red signal lights, appropriately labeled and located on the right side of the console to the left of the expression indicators, illuminate when Tutti I or II is in operation. A second set of Tuttis can be programmed by the organist. Like the Crescendo, indiscriminate use of these devices should be avoided. Refer to the Renaissance Console Controller™ and MIDI Guide, (AOC P/N 033-099) Section B-3, page 14, to change the settings of the secondary Tuttis.

ARTISTIC REGISTRATION

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

SOLO REGISTRATION:

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

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

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

When choosing stops for a solo voice, it is not always necessary to include an 8' stop; for example, since the 4' flutes have tone qualities different from that of the 8' flutes, any 4' flute can be used as an independent solo voice. By playing the solo an octave lower than written, the notes will sound at the correct pitch. In similar fashion, a 16' stop can be selected and the notes played an octave higher than written. Tonal variety will be gained, because each stop has its own tone color.

For accompaniment, the most desirable voices are the 8' flutes or strings on each manual. Celestes often make effective accompaniments. The correct choice depends on the volume of the solo 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, but the flute will often contribute greater interest because of its greater contrast.

Try to seek a "natural" balance of volume between solo and accompaniment. This will be especially easy to accomplish since a solo played on the Swell and accompaniment played on the Great or Choir are under separate expression.

SUGGESTED SOLO REGISTRATIONS:

CHIMES SOLO [*Play solo on Great and accompaniment on either Swell or Positiv*]

Swell: Bourdon 8', Salicional 8', Voix Celeste 8'
Great: Chimes
Positiv: Holzgedackt 8', Koppelflöte 4'
Pedal: Lieblichgedackt 16', Swell to Pedal

SWELL SOLO COMBINATION [*Play solo on Swell and accompaniment on Great*]

Swell: Bourdon 8', Flûte Traversiere 4', Nasard 2-2/3', Octavin 2', Tierce 1-3/5'
Great: Flûte Harmonique 8', Flûte 4'
Pedal: Lieblichgedackt 16', Flûte 8'

FLUTE SOLO [*Play solo on Great and accompaniment on Swell*]

Swell: Salicional 8', Voix Celeste 8'
Great: Flûte Harmonique 8'
Pedal: Lieblichgedackt 16', Swell to Pedal

TRUMPET SOLO [*Play solo on Positiv and accompaniment on Great*]

Swell: Bourdon 8', Flûte Traversiere 4', Octavin 2', Fourniture IV
Great: Diapason 8', Octave 4', Doublette 2', Swell to Great, Classic Voicing Gt-Pd
Positiv: Festival Trumpet 8'
Pedal: Diapason 16', Octave 8', Choralbass 4', Mixture III

These few combinations demonstrate basic techniques of solo registration. In creating registrations 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 REGISTRATION:

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

Volumes have been written on the subject of ensemble registration; here is a summary of the major points. Ensembles are created by combining stops. Two factors are always to be considered: tone quality and pitch. Ensembles begin with a few stops at the 8' 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 groups or "choruses":

The Principal Chorus is the most fully developed with foundation voices in various divisions at pitches from 16' Diapason 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 not as loud as the Principal chorus. The Flute Chorus is sometimes called the wide-scale flue chorus, owing to the generally "fatter" look of flute pipes compared to principals.

The Reed Chorus includes those reed voices designed to be used in the ensemble buildup. Not all reeds are ensemble voices. The Hautbois, for example, is usually a solo stop. The Trompete, Clairon, Posaune, and Bombarde, are ensemble voices that add brilliance, power, and incisiveness to the sound. If you have questions as to whether a specific reed is a solo or ensemble stop, refer to Tonal Families in Section I.

The Swell Reed chorus consists of the 16' Waldhorn and 8' French Trumpet. These stops create a blaze of richly harmonic sounds that bring "fire" to top off both flue choruses.

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

SUGGESTED ENSEMBLE REGISTRATIONS:

Great Manual

1. Flûte Harmonique 8', Flûte 4'
2. Flûte Harmonique 8', Flûte 4', Doublette 2'
3. Diapason 8', Octave 4'
4. Diapason 8', Octave 4', Doublette 2'
5. Diapason 8', Octave 4', Doublette 2', Mixture IV
6. Diapason 8', Flûte Harmonique 8', Octave 4', Doublette 2', Trompette 8', Mixture IV

Swell Manual

1. Bourdon 8', Salicional 8'
2. Bourdon 8', Salicional 8', Flûte Traversiere 4'
3. Bourdon 8', Salicional 8', Flûte Traversiere 4', Octavin 2'
4. Bourdon 8', Salicional 8', Flûte Traversiere 4', Prestant 4', Octavin 2'
5. Bourdon 8', Salicional 8', Flûte Traversiere 4', Prestant 4', Octavin 2', Fourniture IV
6. Bourdon 8', Salicional 8', Flûte Traversiere 4', Prestant 4', Octavin 2', Fourniture IV
Trompette 8'

Positiv Manual

1. Holtzgedackt 8', Koppelflöte 4'
2. Holtzgedackt 8', Koppelflöte 4', Prinzipal 4'
3. Holtzgedackt 8', Koppelflöte 4', Prinzipal 4', Oktav 2'
4. Holtzgedackt 8', Koppelflöte 4', Prinzipal 4', Oktav 2', Zimbel III
5. Holtzgedackt 8', Koppelflöte 4', Prinzipal 4', Oktav 2', Quintflöte 1-1/3',
Zimbel III

The use of the Swell to Great coupler allows these separate ensembles to be combined on the Great manual. For example, the Great #6, Swell #4 and Positiv #4 registrations coupled together and played on the Great 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 constantly rely on one or two 16' stops plus a coupler. Please note that the softest stops are normally not used with ensembles.

FULL ORGAN:

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

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

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

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

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

TRANSPOSER

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

WHY TRANSPOSE?

1. Because the written range of a song will not always suit the vocal range of a particular singer. By adjusting the transposer, the piece can be sung more comfortably and effectively.
2. Because music for some instruments is not written in the same key as organ music. A trumpet or clarinet in B \flat , for example, can read the same music as the organist, if the Transposer knob is set two half-steps lower.
3. Because hymn singing can sometimes be improved by a more favorable key selection. Hymn singing can also be enhanced by playing all but the final verse of a hymn in its original key, followed by a short modulation to the key one half-step higher. After changing the Transposer, the organist will then play the final verse in the original key, but it will sound one half-step higher. If a hymn is already in a fairly high key, it may be preferable to play the first few stanzas in the written key with the Transposer set *down* one half- or one whole-step; then modulate up to the original key and return the Transposer to neutral for the final stanza (again played in the written key).

VIRTUAL ACOUSTICS SETTINGS

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

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

The rocker switch labeled VIRTUAL ACOUSTICS™ in the Console Controller™ drawer must be ON to hear the selected reverb. The amount of reverb can be changed on the 20 adjustable selections. The selected reverb level, measured in dB (decibels), is shown in the Console Controller™ window. The range of control is from 0 dB to -30 dB. Minus 30 dB is the least amount of reverb; 0 dB is the most reverb available. When you change the Virtual Acoustics™ setting, you must turn the rocker switch OFF and ON again for the new setting to take effect.

CARE OF THE ORGAN

BATTERY BACKUP SYSTEM:

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

Power Failure REPLACE BATTERY !

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

CLEANING AND POLISHING:

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

Reasonable care will keep the instrument looking beautiful for years to come. The wood surfaces may be cleaned using a soft cloth dampened with lukewarm water. A mild solution of lukewarm water and furniture soap may be used to remove fingerprints, etc. Polish dry with a soft cloth.

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

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

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

INSTALLATION, and VOICING, OF THE ORGAN

INSTALLATION

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

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

VOICING

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

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

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

USA ONLY
CAUTION

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

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

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

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

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

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

Reorient the receiving antenna.

Relocate the receiver with respect to the organ's location.

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

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

CE mark shows compliance with the EMC Directive

INTERNATIONAL ONLY

CAUTION

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

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

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

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

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