

# **G210**

**GeniSys™ Series w/GeniSys Display**

Copyright © 2019 Allen Organ Company LLC  
All Rights Reserved

## 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.

# Contents

I.	GENISYS™ DISPLAY.....	1
II.	ORGAN STOPS.....	1
III.	STOP CONTROLS.....	3
IV.	SPECIALIZED STOP CONTROLS.....	4
V.	GENISYS VOICES™ ( <i>optional</i> ).....	5
VI.	KEYBOARDS.....	5
VII.	LUMITECH™ CAPTURE.....	5
VIII.	EXPRESSION SHOES.....	6
IX.	SETTING CAPTURE REGISTRATIONS.....	6
X.	REVERSIBLE PISTONS.....	7
XI.	TUTTI I/II.....	7
XII.	PISTON SEQUENCER.....	8
XIII.	USB MEMORY PORT.....	8
XIV.	STOPLIST LIBRARY.....	8
XV.	ARTISTIC REGISTRATION.....	9
XVI.	TRANSPOSER.....	12
XVII.	ACOUSTIC PORTRAIT™.....	13
XVIII.	INSTALLATION, VOICING, AND CARE OF THE ORGAN.....	14
XIX.	SAFETY INFORMATION.....	15
	APPENDIX A: MIDI IMPLEMENTATION CHART.....	17
	APPENDIX B: HYMN PLAYER Song List.....	18
	APPENDIX C: GENISYS™ VOICES SOUND LIST.....	19
	APPENDIX D: VISUAL KEY RANGE CHART.....	21
	APPENDIX E: GNU PUBLIC LICENSE INFORMATION.....	22

## I. GENISYS™ DISPLAY

GeniSys™ model G210 contains a multi-function color touch screen display. GeniSys™ Display displays and controls a variety of features and functions which are accessed and changed just by touching the screen.

Please reference the online GeniSys™ Display tutorial which can be easily accessed using a personal computer (PC or MAC), tablet or Smart Phone (Android or iPhone) at: <http://www.allenorgan.com/genisys>

In addition, more in-depth descriptions about the features and functions within the GeniSys™ Display is available within the GeniSys™ Overview manual. See the Owner's Manual DVD or the Owner's Manual section within the Allen Organ website at: [www.allenorgan.com](http://www.allenorgan.com)



**Important!:** Only a light touch is needed to select the buttons on the GeniSys™ Display touch screen. Use only the tip or pad of your finger to touch the screen. Do NOT use any sharp objects such as fingernails, pencil/pen tip, etc. to touch the screen as this could scratch and irreparably damage the touch screen display.

## II. 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 - <i>Open</i>:</u> Harmonic Flute, Koppelflöte, flute mutation stops  <u>Flute Voices - <i>Stopped</i>:</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.

## 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><i>Chorus or Ensemble:</i></u>  Double Trumpet, Tromba, Posaune, Clarion, Bombarde  <u><i>Solo:</i></u>  Hautbois, Clarinet, Krummhorn	Voices of great harmonic development; some are imitative of their orchestral counterparts.
--	--

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.

### III. STOP CONTROLS

#### PEDAL ORGAN

Bourdon 16'	Stopped flute tone of weight and solidity.
Lieblich Bourdon 16'	Softer stopped flute of delicacy and definition. Useful where a soft 16' pitch is required.
Octave 8'	8' member of the Pedal Principal chorus.
Flute 8'	Stopped flute tone of 8' pitch, useful in adding clarity to a pedal line in combination with the Bourdon 16' or Lieblich Bourdon 16'.
(Gt) Super Octave 4'	Pedal 4' principal tone. Expresses with Great division.
Mixture IV	Compound stop of Principal tones. One pedal produces four distinct pitches at octave and fifth relationships to the pedal being pressed. Used to crown the Pedal Principal chorus.
Bombarde 16'	A strong Pedal reed that lends strength and "snarl" to the Pedal line.
Clarion 4'	A bright chorus reed. Also usable as a solo voice.

#### SWELL ORGAN

Gedackt 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.
Viole 8'	Full bodied string tone.
Voix Celeste 8'	String tone, slightly detuned, used with the Viole 8' to create a warm String celeste.
Octave Geigen 4'	Bright 4' Principal tone.
Traverse Flute 4'	Distinctive 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.
Piccolo 2'	A delicate, clear open flute at 2' pitch.
Tierce 1-3/5'	Flute mutation that sounds a seventeenth (two octaves and a third) above the keys played. Use mainly with 8' stops or flute ensembles.
Plein Jeu 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 should never be used without stops of lower pitches. The Plein-Jeu 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.

## GREAT ORGAN

Lieblich Gedackt 16'	Softer stopped flute of delicacy and definition.
Principal 8'	Foundation stop of the Great principal chorus.
Harmonic Flute 8'	Open flute of considerable harmonic development. An excellent solo stop.
(Sw) Flute Celeste II 8	Two soft flute sounds, one slightly detuned from the other to create warm, shimmering sound. Expressed with the Swell.
Octave 4'	The 4' member of the Great Principal chorus.
Flute 4'	Partially stopped flute tone.
Fifteenth 2'	An open metal stop that produces foundation tone at the 2' pitch level. Also the 2' member of the Great Principal chorus.
Mixture 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.
Chimes	Typical Tubular Chimes.

### IV. 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.

Great to Pedal	Connects all Great stops to the Pedal.
Swell to Pedal	Connects all Swell stops to the Pedal.
Swell to Great	Intermanual coupler connecting all Swell stops to the Great manual.
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 (Swell, Great)	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."
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 8', 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™ Display. See the GeniSys™ Display tutorial for instructions on how to change Alternate Tunings.

*(Auxiliary Selection Switches – optionally installed under keyboard apron)*

Console Speakers Off      Used in conjunction with External Speakers control. This switch turns off the organ’s console speakers.

External Speakers Off     This switch turns off the organ’s external speakers. When the *Console Speakers Off* switch is turned on, the external speakers will sound alone.

## **V. GENISYS VOICES™** *(optional)*

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 can contain up to two GeniSys™ Voice stop controls. The stop controls are programmed within the multi-function GeniSys™ Display and those voices assigned may be easily viewed at any time. 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. Programmed combinations is all dependent on the requirements of the music and the creativity of the organist.

GeniSys™ Voices can also couple between Divisions for even more versatility!

See the GeniSys™ Display tutorial about instructions on GeniSys™ Voices.

## **VI. KEYBOARDS**

The GeniSys™ model G210 utilizes industry standard keyboards with velocity sensitivity for the best economical alternative option in playability and control. **Note:** Velocity sensitivity cannot be disabled.

Optional deluxe series Allen keyboards offer a better feel utilizing a traditional wooden key action as well as the ability to adjust the key tension.

## **VII. LUMITECH™ CAPTURE**

State-of-the-art LED technology is incorporated into Allen’s exclusive Lumitech Capture System. LED's not only require less power, but last about 10-times longer than incandescent bulbs for the ultimate in reliability. Manually pressing the upper or lower portion of a Lumitech stop control will “toggle” the on or off status of the stop. When the stop is lit, the labeled function of the stop control is activated. The “Self Check” feature within the GeniSys™ Display can be performed at any time to test the organ’s capture system as well as the LED indicators.



## VIII. EXPRESSION SHOES

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

- ❑ The left shoe expresses the Great and Pedal Divisions.
- ❑ The 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 GeniSys™ Display illustrates 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™ Display tutorial about accessing the Crescendo B programming section.

## IX. SETTING CAPTURE REGISTRATIONS

Your Allen organ's capture system lets the organist set stop registrations within each of its available capture memories. The GeniSys™ G210 model contains a set of General pistons, located under the left side of the Swell and Great manuals, as well as a set of Divisional pistons for each manual division centrally located under both the Swell and Great manuals. As a convenience, the GeniSys™ Display will indicate the last piston pressed underneath the expression/crescendo bar graph displays.

### 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 registrations which have been assigned to each of them. Each time a given piston is pressed, the registration assigned to it is activated. Stop registrations may be changed at any time by repeating the above procedures.

### **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 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.

### **X. REVERSIBLE PISTONS**

The GeniSys™ model G210 is equipped with several Reversible pistons for the intermanual coupler stops. Reversible pistons, when pressed, “toggle” the state of a coupler stop. For example, if the coupler stop is turned off, pressing the associated Reversible piston for that stop will turn the stop on. The same is true in reverse, if the coupler stop is turned on, pressing the associated Reversible piston for that stop will turn the stop off.

### **XI. TUTTI I/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 the pressing piston buttons labeled 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 the Tuttis.

The GeniSys™ Display will indicate when either Tutti has been selected. A second set of Tuttis can be programmed by the organist. Like the Crescendo, indiscriminate use of Tuttis should be avoided. See the GeniSys™ Display tutorial about accessing the Crescendo B programming section.

## XII. PISTON SEQUENCER

The GeniSys™ model G210 includes a multi-function Piston Sequencer. The Piston Sequencer allows the organist to step through a sequence of programmed registrations using the plus (+) and minus (-) piston buttons. There are four modes of operation available:

**OFF:** The Piston Sequencer is disabled. The "+" and "-" pistons/toe studs will not function.

**SIMPLE STEPPER:** This mode allows the organist to step sequentially through the available General pistons of a single capture memory level.

**ADVANCED STEPPER:** This mode allows the organist to step sequentially through the available General pistons of all capture memory levels.

**CUSTOM:** This mode allows the organist to sequentially step through a user programmed piston sequence of any available piston and capture memory level. Piston Sequence memory allows 512 steps allocated to a maximum of 99 sequences. See the GeniSys™ Display tutorial about accessing the Piston Sequencer programming section.

## XIII. USB MEMORY PORT

GeniSys™ model organs contain a USB memory port for a USB memory device. A variety of data is stored on the USB memory device that the organ uses for various functions. The factory supplied USB memory device is formatted to contain the pre-programmed MIDI files used for both the Hymn Player and Performance Player as well as the factory preset registration settings for GeniSys™ Voices.

The USB memory device also contains a sub-directory called “\work”. This sub-directory is required for the Recorder feature as this is the location of where the user-recorded MIDI files are stored. Hundreds of user-recorded MIDI songs can be recorded on the factory supplied USB memory device without exceeding the available memory on the USB memory device. However, if a non-factory USB memory device is used, then the “\work” directory needs to be created on the USB memory device or the Recorder function will not operate correctly. **Note:** If a non-factory USB memory device is used, the Hymn Player, Performance Player features will be disabled and the GeniSys™ Voices factory preset files will not be available.

**Note:** A secondary USB (Type B) connection is located under the console key desk. This USB connection is dedicated and used to connect a PC computer equipped with Allen Organ Company’s proprietary voicing software package called DOVE™ to the organ for voicing purposes. Do NOT attempt to connect anything to this USB port or use any other software package as this could cause damage to the organ.

## XIV. STOPLIST LIBRARY

GeniSys™ model G210 contains six (6) Classical voicing suites as standard stop lists with the option of adding three (3) Theatre voicing suites for total of (9) voicing suites.

The standard model includes: Classic Allen, English, Cavaillé Coll, Schlicker, Arp Schnitger and Aeoline-Skinner.

The three (3) optional Theatre suites are: Wurlitzer, Barton and Morton

Voicing suites are selected using the GeniSys™ Display. See the GeniSys™ Display tutorial about accessing and changing the current Stoplevel Library.

## **XV. 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: Rohr Bourdon 8', Traverse Flute 4', Nasard 2-2/3', Piccolo 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

### CHIMES SOLO

Swell: Gedackt 8' or Viole 8', Voix Celeste 8'  
Great: Chimes  
Pedal: Lieblich Bourdon (Sw) 16', Swell to Pedal 8'  
*Play solo on Great and accompaniment on Swell*

### SOLO CORNET COMBINATION

Swell: Gedackt 8', Traverse Flute 4', Nasard 2-2/3', Piccolo 2', Tierce 1-3/5'  
Great: Viole 8' or Viole and Voix Celeste 8'  
Pedal: Lieblich Bourdon (Sw) 16', Flute 8'  
*Play solo melody on Swell and accompaniment on Great*

### TRUMPET SOLO

Swell: Trompette 8'  
Great: Principal 8', Octave 4', Fifteenth 2', Mixture IV  
Pedal: Bourdon 16', Octave 8'  
*Play melody on Swell and accompaniment on Great.*

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', Flute 4'
2. Harmonic Flute 8', Flute 4', Fifteenth 2'
3. Principal 8', Octave 4'
4. Principal 8', Octave 4', Fifteenth 2'
5. Principal 8', Octave 4', Fifteenth 2', Mixture IV
6. Principal 8', Harmonic Flute 8', Octave 4', Flute 4', Fifteenth 2', Mixture IV

#### SWELL ENSEMBLE COMBINATIONS

1. Gedackt 8', Viole 8'
2. Gedackt 8', Viole 8' Traverse Flute 4'
3. Gedackt 8', Viole 8' Traverse Flute 4', Fifteenth 2'
4. Gedackt 8', Viole 8' Traverse Flute 4', Fifteenth 2'
5. Gedackt 8', Viole 8' Traverse Flute 4', Fifteenth 2', Mixture IV
6. Gedackt 8', Viole 8' Traverse Flute 4', Fifteenth 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.

## XVI. 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™ Display controls the operation of the Transposer.

Transposition to any of the twelve musical keys is possible. When the organ is turned ON, the Transposer defaults to the neutral or zero (0) position. 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 (or vice-versa).

The Transposer button within the GeniSys™ Display will change to a red color any time the Transposer setting is moved from the zero (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<sup>b</sup>, 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.

## **XVII.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

Acoustic Portrait is controlled within the GeniSys™ Display and must be turned ON to hear the selected reverb selection. The Acoustic Portrait™ selection as well as the gain (volume), measured in dB (decibels), can be accessed and adjusted within the GeniSys™ Display. See the GeniSys™ Display tutorial for instructions on the Acoustic Portrait™ adjustments.



## **XVIII. 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!

## **XIX. 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  
Abide with Me  
Ah! Holy Jesus  
Alas! And Did My Savior Bleed  
All Creatures of Our God and King  
All Glory, Laud, and Honor  
All Hail the Power of Jesus' Name - A  
All Hail the Power of Jesus' Name - B  
All People That on Earth Do Dwell  
All Praise to Thee, My God, This Night  
All Things Bright and Beautiful  
Alleluia! Sing to Jesus!  
Amazing Grace  
America  
Angels from the Realms of Glory  
Angels We Have Heard on High  
As with Gladness Men of Old  
At the Cross Her Station Keeping  
At the Lamb's High Feast We Sing  
Away in a Manger - A  
Away in a Manger - B  
Be Joyful , Mary  
Be Thou My Vision  
Beneath the Cross of Jesus  
Beyond the Sunset  
Blessed Assurance, Jesus is Mine!  
Blessed Jesus, at Your Word  
Blessing and Honor  
Blest Be the Tie That Binds  
Break Thou the Bread of Life  
Breathe on Me, Breath of God  
Christ the Lord Is Risen Today  
Come, Christians, Join to Sing  
Come, Holy Spirit, Heavenly Dove  
Come, Thou Almighty King  
Come, Thou Fount of Every Blessing  
Come, Thou Long-Expected Jesus - A  
Come, Thou Long-Expected Jesus - B  
Come, Ye Faithful, Raise the Strain  
Come, Ye Thankful People, Come  
Creator of the Stars of Night  
Crown Him with Many Crowns  
Doxology (w/Amen ending - 1 verse only)

Eternal Father, Strong to Save  
Fairest Lord Jesus  
Faith of Our Fathers  
Fight the Good Fight  
For All the Saints  
For the Beauty of the Earth  
Glorious Things of Thee Are Spoken  
Glory Be to the Father  
Go to Dark Gethsemane  
God of Grace and God of Glory  
God of the Ages, Whose Almighty Hand  
God Rest You Merry, Gentlemen  
God with Hidden Majesty  
Good Christian Men, Rejoice  
Guide Me, O Thou Great Jehovah  
Hark! The Herald Angels Sing  
Holy God, We Praise Your Name  
Holy Spirit, Truth Divine  
Holy, Holy, Holy  
How Brightly Beams the Morning Star  
How Firm A Foundation  
How Great Thou Art  
I Am the Bread of Life  
I Love Thy Kingdom, Lord  
I Sing A Song of the Saints of God  
I Sing the Mighty Power of God  
Immortal, Invisible, God Only Wise  
In Christ There Is No East or West - A  
In Christ There Is No East or West - B  
In the Cross of Christ I Glory  
In the Garden  
It Came upon a Midnight Clear  
Jesus Christ Is Risen Today  
Jesus Loves Me!  
Jesus Shall Reign Where'er the Sun  
Jesus, Lover of My Soul - A  
Jesus, Lover of My Soul - B  
Jesus, Priceless Treasure  
Jesus, The Very Thought of Thee  
Jesus, Thou Joy of Loving Hearts  
Joy to the World  
Joyful, Joyful We Adore Thee  
Just As I Am, without One Plea

Lead on O King Eternal  
Let All Mortal Flesh Keep Silence  
Lift Up Your Heads, Ye Mighty Gates  
Lo, How a Rose E're Blooming  
Lord, Speak to Me That I May Speak  
Lord, Who Throughout These Forty Days  
Love Divine, All Loves Excelling - A  
Love Divine, All Loves Excelling - B  
More Love to Thee, O Christ  
Morning Has Broken  
My Country, 'Tis of Thee  
My Hope Is Built on Nothing Less  
Near to the Heart of God  
Now Thank We All Our God  
Now The Day Is Over  
O Beautiful for Spacious Skies  
O Come and Sing Unto the Lord  
O Come, All ye Faithful  
O Come, O Come Emmanuel  
O God, Our Help in Ages Past  
O Jesus, I Have Promised  
O Little Town of Bethlehem  
O Love That Wilt Not Let Me Go  
O Master, Let Me Walk with Thee  
O Perfect Love  
O Sacred Head Now Wounded  
O Word of God Incarnate  
O Worship the King  
O, for a Closer Walk with God - A  
O, for a Closer Walk with God - B  
O, for a Thousand Tongues to Sing  
On Jordan's Bank the Baptist's Cry  
Open My Eyes That I May See  
Open Now Thy Gates of Beauty  
Praise My Soul, the King of Heaven  
Praise to the Lord, the Almighty  
Rejoice, the Lord Is King  
Rejoice, Ye Pure In Heart  
Ride On ! Ride On in Majesty  
Rock of Ages  
Savior, Like a Shepherd Lead Us  
See Amid the Winter's Snow  
Shall We Gather at the River

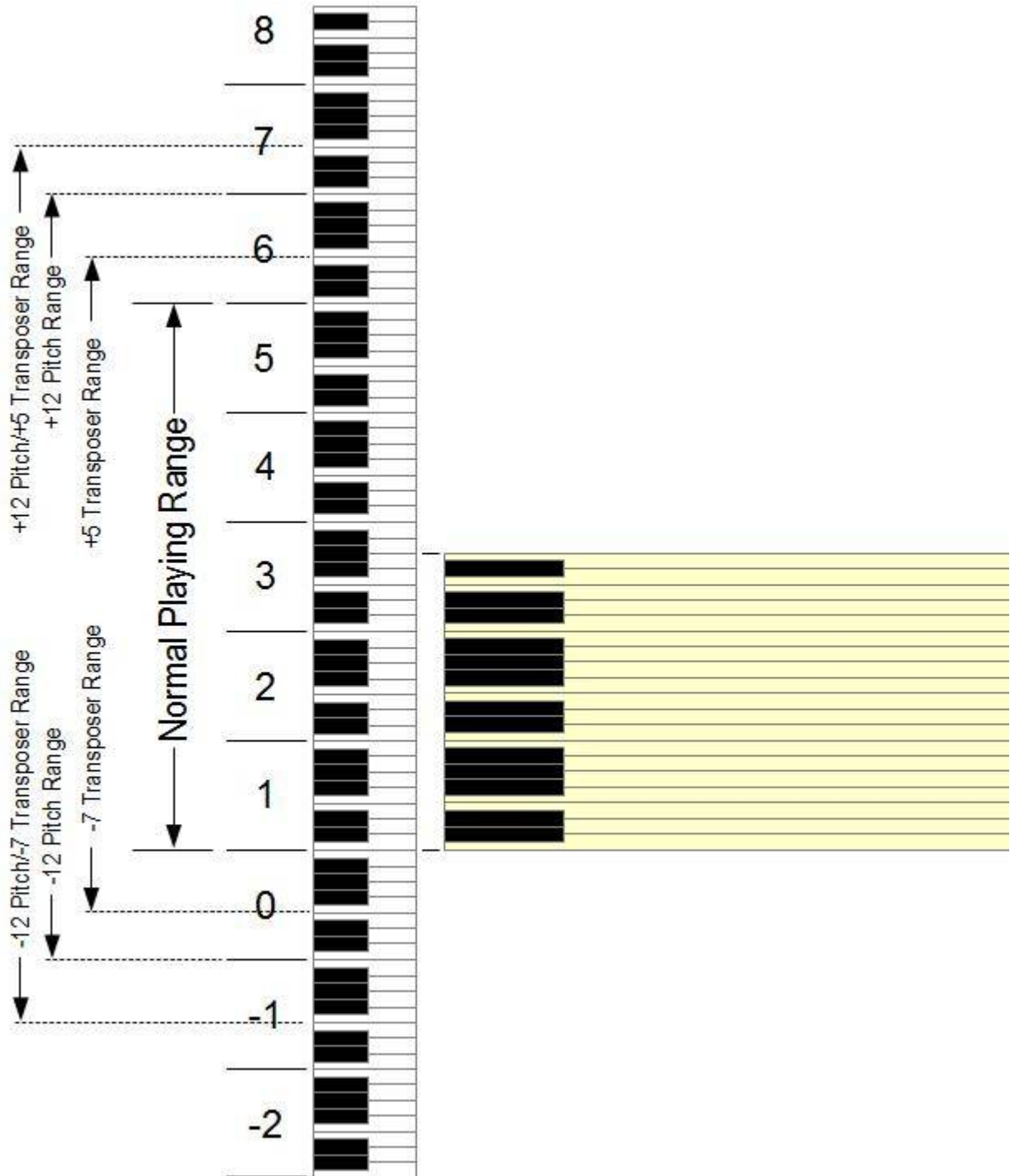
Silent Night, Holy Night  
Songs of Thankfulness and Praise  
Spirit Divine, Accept Our Prayers  
Spirit of God, Descend Upon My Heart  
Stand Up and Bless the Lord  
Sweet Hour of Prayer  
Take My Life  
The Church Is One Foundation  
The Day of Resurrection!  
The First Noel  
The King of Love My Shepherd Is  
The Lord Is My Shepherd, I'll Not Want  
The Old Rugged Cross  
The Strife Is O'er  
Thine Is the Glory  
This Is My Father's World  
To God Be the Glory  
To Jesus Christ Our Sovereign King  
Wake, O Wake, and Sleep No Longer  
We Gather Together  
We Give Thee but Thine Own  
We Three Kings of Orient Are  
What Child Is This  
What Wondrous Love Is This  
When I Survey the Wondrous Cross - A  
When I Survey the Wondrous Cross - B  
When in Our Music God Is Glorified  
When Morning Gilds the Skies  
Where Cross the Crowded Ways of Life  
While Shepherds Watched Their Flocks - A  
While Shepherds Watched Their Flocks - B  
Ye Servants of God, Your Master Proclaim  
Ye Watchers and Ye Holy Ones

## APPENDIX C: GENISYS™ VOICES SOUND LIST

Grand Piano	001	Harmonica	023	Muted Trumpet	060
Grand Piano	001A	Tango Accordion	024	French Horn	061
Grand Piano	001B	Ac Guitar Nylon	025	Brass Section	062
Grand Piano	001C	Ac Guitar Steel	026	BrassEnsemb	062A
Grand Piano	001D	El Guitar-Jazz	027	Synth Brass 1	063
Piano Resonance	001E	El Guitar-Clean	028	Synth Brass 2	064
OctavPiano 16-4	001F	El Guitar-Muted	029	Soprano Sax	065
Piano 16	001G	Ovrdrive Guitar	030	Alto Sax	066
Bright Piano	002	Distortd Guitar	031	Tenor Sax	067
Bright Piano-XL	002A	Guitar Harmoncs	032	Baritone Sax	068
Bright Piano-L	002B	Acoustic Bass	033	Oboe	069
Bright Piano-M1	002C	Acoustrc BassSub	033A	English Horn	070
Bright Piano-M2	002D	Finger Bass	034	Bassoon	071
El Grand Piano	003	Finger BassSub	034A	Clarinet	072
Honky-Tonk	004	Picked Bass	035	Piccolo	073
El Piano 1	005	Picked BassSub	035A	Flute	074
EPiano Tines-XL	005A	Fretless Bass	036	Recorder	075
Epiano Tines-L	005B	Fretlss BassSub	036A	Pan Flute	076
El piano FM-L	005C	Slap Bass 1	037	Blown Bottle	077
Epiano-FM-Soft	005D	Slap BassSub	037A	Shakuhachi	078
El Piano 2	006	Slap Bass 2	038	Whistle	079
Harpsichord	007	Synth Bass 1	039	Ocarina	080
Harpsichord-XL	007A	Synth Bass 1Sub	039A	Lead1-square wv	081
Harpsichord-L	007B	Synth Bass 2	040	Lead2-saw2th wv	082
Harpsichord-M1	007C	Synth Bass 2Sub	040A	Lead3-Calliope	083
Harpsichord-M2	007D	Violin	041	Lead4-Chiff	084
Harpsichord 8-4	007E	8va Violin	041A	Lead5-Charang	085
Harpsichord16-8	007F	Viola	042	Lead6-Voice	086
Clavinet	008	Cello	043	Lead7-5ths	087
Celesta	009	Cello Ensemble	043A	Lead8-bass+lead	088
Glockenspiel	010	Contrabass	044	Fantasia	089
Chrysoglott	010A	Tremolo Strings	045	Warm	090
Orchestra Bells	010B	Pizzcato Strngs	046	Polysynth	091
Handbells	010C	Orchestral Harp	047	Choir	092
Music Box	011	Timpani	048	Bowed	093
Vibraphone	012	String Ensemb 1	049	Metallic	094
Vibraphone-L	012A	String Ensemb 2	049A	Halo	095
Vibraphone-M	012B	String Ensemb 3	049B	Sweep	096
Vibraharp	012C	String Ensemb 4	049C	Rain	097
Marimba	013	Slow Strings 1	050	Soundtrack	098
Marimba 2	013A	Slow Strings 2	050A	Crystal	099
Xylophone	014	Slow Strings 3	050B	Atmosphere	100
Wood Harp 8	014A	Synth Strings 1	051	Brightness	101
Wood Harp 4	014B	Synth Strings 2	052	Goblins	102
Tubular Bell	015	Choir Aahs	053	Echoes	103
Chimes	015A	Choir-L-S	053A	Sci-Fi	104
Carillon	015B	Choir-M	053B	Sitar	105
Dulcimer	016	Voice Oohs	054	Banjo	106
Drawbar Organ	017	Synth Voice	055	Shamisen	107
Percuss Organ	018	Orchestra Hit	056	Koto	108
Rock Organ	019	Trumpet	057	Kalimba	109
Organ	020	Bugle	057A	Bag Pipe	110
Reed Organ	021	Trombone	058	Fiddle	111
Accordion	022	Tuba	059	Shanai	112

Tinkle Bell	113	4 Engl Octave	148	8 Clarinet	183
Agogo	114	4 Harmonic Flt	149	8 Schalmei	184
Steel Drums	115	4 Violen	150	8 Vox Humana A	185
Woodblock	116	2 Piccolo	151	8 Vox Humana B	186
Taiko Drum	117	1 1/3 Larigot	152	4 Klarine	187
Melodic Tom	118	1 1/7 Septieme	153	4 Clarion	188
Synth Drum	119	1 Fife	154	4 Schalmei	189
Reverse Cymbal	120	Zimbel III	155	2 Zink	190
Fret Noise	121	Cymbale III	156	Organ – MF	191
Breth Noise	122	Mixture IV	157	Organ – F	192
Seashore	123	Grand Mixt IV	158	Organ – FF	193
Bird Tweet	124	Sesquialtera II	159	Organ – FFF	194
Phone Ring	125	Cornet V	160	8-4 Flute	195
Helicopter	126	32 Posaune	161	8-2 Flute	196
Applause	127	16 Posthorn	162	Tibia 8	197
Gunshot	128	16 Posaune	163	Tibia-Vox 8	198
32 Violone	129	16 Tuba	164	Tibia/Vox 8-4	199
16 Diapason	130	16 C Trumpet	165	Tiba 16-8-4	200
16 Diaphone	131	16 Clarinet	166	Bell Tree	201
16 Gamba	132	16 Dulzian	167	Snare Roll	202
16 Bourdon	133	16 Rankett	168	Cymbal Roll	203
16 Quintaden	134	16 Musette	169	Crash Cymbal	204
10 2/3 Quint	135	16 Vox Humana A	170	Thunder	205
8 Principal	136	16 Vox Humana B	171	Cannon	206
8 Engl Diapason	137	8 Festival Trpt	172	Drums- Standard	207
8 Bourdon	138	8 Posthorn	173	Drums- Room	208
8 Quintadena	139	8 Tuba	174	Drums- Power	209
8 Gedackt	140	8 Trumpet	175	Drums- Electric	210
8 Harmonic Flt	141	8 Trompette	176	Drums- TR808	211
8 Violen Celeste	142	8 Cromorne	177	Drums- Brush	212
8 Flute Celeste	143	8 Rankett	178	Drums- Orchstrl	213
8 Dulcn Celeste	144	8 Musette	179	Drums- SFX	214
5 1/3 Quinte	145	8 Krumet	180		
5 1/3 Quint	146	8 Cor Anglais	181		
4 Octave	147	8 French Horn	182		

# APPENDIX D: VISUAL KEY RANGE CHART





## **APPENDIX E: GNU PUBLIC LICENSE INFORMATION**

### **NOTICE:**

Portions (but not all) of the software contained within this device are covered by the GNU General Public License shown below. As Such, for a period of three years after the manufacture date, you are entitled to a machine-readable copy of the applicable source code for a fee that covers the distribution costs. You may request a copy by sending that request in writing to:

GENISYS GPL REQUEST  
ALLEN ORGAN COMPANY LLC  
150 LOCUST ST.  
MACUNGIE, PA 18062

Please include your name, address, and phone number.

All portions not covered by the GNU GPL are to be considered Copyright (C) 2008, Allen Organ Company LLC, all rights reserved.

GNU GENERAL PUBLIC LICENSE  
Version 2, June 1991  
Copyright (C) 1989, 1991 Free Software Foundation, Inc.  
51 Franklin St, Fifth Floor, Boston, MA 02110-1301 USA

Everyone is permitted to copy and distribute verbatim copies of this license document, but changing it is not allowed.

### **PREAMBLE**

The licenses for most software are designed to take away your freedom to share and change it. By contrast, the GNU General Public License is intended to guarantee your freedom to share and change free software--to make sure the software is free for all its users. This General Public License applies to most of the Free Software Foundation's software and to any other program whose authors commit to using it. (Some other Free Software Foundation software is covered by the GNU Library General Public License instead.) You can apply it to your programs, too. When we speak of free software, we are referring to freedom, not price. Our General Public Licenses are designed to make sure that you have the freedom to distribute copies of free software (and charge for this service if you wish), that you receive source code or can get it if you want it, that you can change the software or use pieces of it in new free programs; and that you know you can do these things. To protect your rights, we need to make restrictions that forbid anyone to deny you these rights or to ask you to surrender the rights. These restrictions translate to certain responsibilities for you if you distribute copies of the software, or if you modify it. For example, if you distribute copies of such a program, whether gratis or for a fee, you must give the recipients all the rights that you have. You must make sure that they, too, receive or can get the source code. And you must show them these terms so they know their rights. We protect your rights with two steps: (1) copyright the software, and (2) offer you this license which gives you legal permission to copy, distribute and/or modify the software. Also, for each author's protection and ours, we want to make certain that everyone understands that there is no warranty for this free software. If the software is modified by someone else and passed on, we want its recipients to know that what they have is not the original, so that any problems introduced by others will not reflect on the original authors' reputations. Finally, any free program is threatened constantly by software patents. We wish to avoid the danger that redistributors of a free program will individually obtain patent licenses, in effect making the program proprietary. To prevent this, we have made it clear that any patent must be licensed for everyone's free use or not licensed at all. The precise terms and conditions for copying, distribution and modification follow.

## GNU GENERAL PUBLIC LICENSE

### TERMS AND CONDITIONS FOR COPYING, DISTRIBUTION AND MODIFICATION

1. This License applies to any program or other work which contains a notice placed by the copyright holder saying it may be distributed under the terms of this General Public License. The "Program", below, refers to any such program or work, and a "work based on the Program" means either the Program or any derivative work under copyright law: that is to say, a work containing the Program or a portion of it, either verbatim or with modifications and/or translated into another language. (Hereinafter, translation is included without limitation in the term "modification".) Each licensee is addressed as "you". Activities other than copying, distribution and modification are not covered by this License; they are outside its scope. The act of running the Program is not restricted, and the output from the Program is covered only if its contents constitute a work based on the Program (independent of having been made by running the Program). Whether that is true depends on what the Program does.
2. You may copy and distribute verbatim copies of the Program's source code as you receive it, in any medium, provided that you conspicuously and appropriately publish on each copy an appropriate copyright notice and disclaimer of warranty; keep intact all the notices that refer to this License and to the absence of any warranty; and give any other recipients of the Program a copy of this License along with the Program. You may charge a fee for the physical act of transferring a copy, and you may at your option offer warranty protection in exchange for a fee.
3. You may modify your copy or copies of the Program or any portion of it, thus forming a work based on the Program, and copy and distribute such modifications or work under the terms of Section 1 above, provided that you also meet all of these conditions:
  - a. You must cause the modified files to carry prominent notices stating that you changed the files and the date of any change.
  - b. You must cause any work that you distribute or publish, that in whole or in part contains or is derived from the Program or any part thereof, to be licensed as a whole at no charge to all third parties under the terms of this License.
  - c. If the modified program normally reads commands interactively when run, you must cause it, when started running for such interactive use in the most ordinary way, to print or display an announcement including an appropriate copyright notice and a notice that there is no warranty (or else, saying that you provide a warranty) and that users may redistribute the program under these conditions, and telling the user how to view a copy of this License. (Exception: if the Program itself is interactive but does not normally print such an announcement, your work based on the Program is not required to print an announcement.) These requirements apply to the modified work as a whole. If identifiable sections of that work are not derived from the Program, and can be reasonably considered independent and separate works in themselves, then this License, and its terms, do not apply to those sections when you distribute them as separate works. But when you distribute the same sections as part of a whole which is a work based on the Program, the distribution of the whole must be on the terms of this License, whose permissions for other licensees extend to the entire whole, and thus to each and every part regardless of who wrote it. Thus, it is not the intent of this section to claim rights or contest your rights to work written entirely by you; rather, the intent is to exercise the right to control the distribution of derivative or collective works based on the Program. In addition, mere aggregation of another work not based on the Program with the Program (or with a work based on the Program) on a volume of a storage or distribution medium does not bring the other work under the scope of this License.
4. You may copy and distribute the Program (or a work based on it, under Section 2) in object code or executable form under the terms of Sections 1 and 2 above provided that you also do one of the following:
  - a. Accompany it with the complete corresponding machine-readable source code, which must be distributed under the terms of Sections 1 and 2 above on a medium customarily used for software interchange; or,
  - b. Accompany it with a written offer, valid for at least three years, to give any third party, for a charge no more than your cost of physically performing source distribution, a complete machine-readable copy of the corresponding source code, to be distributed under the terms of Sections 1 and 2 above on a medium customarily used for software interchange; or,

- c. Accompany it with the information you received as to the offer to distribute corresponding source code. (This alternative is allowed only for noncommercial distribution and only if you received the program in object code or executable form with such an offer, in accord with Subsection b above.) The source code for a work means the preferred form of the work for making modifications to it. For an executable work, complete source code means all the source code for all modules it contains, plus any associated interface definition files, plus the scripts used to control compilation and installation of the executable. However, as a special exception, the source code distributed need not include anything that is normally distributed (in either source or binary form) with the major components (compiler, kernel, and so on) of the operating system on which the executable runs, unless that component itself accompanies the executable. If distribution of executable or object code is made by offering access to copy from a designated place, then offering equivalent access to copy the source code from the same place counts as distribution of the source code, even though third parties are not compelled to copy the source along with the object code.
5. You may not copy, modify, sub-license, or distribute the Program except as expressly provided under this License. Any attempt otherwise to copy, modify, sub-license or distribute the Program is void, and will automatically terminate your rights under this License. However, parties who have received copies, or rights, from you under this License will not have their licenses terminated so long as such parties remain in full compliance.
6. You are not required to accept this License, since you have not signed it. However, nothing else grants you permission to modify or distribute the Program or its derivative works. These actions are prohibited by law if you do not accept this License. Therefore, by modifying or distributing the Program (or any work based on the Program), you indicate your acceptance of this License to do so, and all its terms and conditions for copying, distributing or modifying the Program or works based on it.
7. Each time you redistribute the Program (or any work based on the Program), the recipient automatically receives a license from the original licensor to copy, distribute or modify the Program subject to these terms and conditions. You may not impose any further restrictions on the recipients' exercise of the rights granted herein. You are not responsible for enforcing compliance by third parties to this License.
8. If, as a consequence of a court judgment or allegation of patent infringement or for any other reason (not limited to patent issues), conditions are imposed on you (whether by court order, agreement or otherwise) that contradict the conditions of this License, they do not excuse you from the conditions of this License. If you cannot distribute so as to satisfy simultaneously your obligations under this License and any other pertinent obligations, then as a consequence you may not distribute the Program at all. For example, if a patent license would not permit royalty-free redistribution of the Program by all those who receive copies directly or indirectly through you, then the only way you could satisfy both it and this License would be to refrain entirely from distribution of the Program. If any portion of this section is held invalid or unenforceable under any particular circumstance, the balance of the section is intended to apply and the section as a whole is intended to apply in other circumstances. It is not the purpose of this section to induce you to infringe any patents or other property right claims or to contest validity of any such claims; this section has the sole purpose of protecting the integrity of the free software distribution system, which is implemented by public license practices. Many people have made generous contributions to the wide range of software distributed through that system in reliance on consistent application of that system; it is up to the author/donor to decide if he or she is willing to distribute software through any other system and a licensee cannot impose that choice. This section is intended to make thoroughly clear what is believed to be a consequence of the rest of this License.
9. If the distribution and/or use of the Program is restricted in certain countries either by patents or by copyrighted interfaces, the original copyright holder who places the Program under this License may add an explicit geographical distribution limitation excluding those countries, so that distribution is permitted only in or among countries not thus excluded. In such case, this License incorporates the limitation as if written in the body of this License.
10. The Free Software Foundation may publish revised and/or new versions of the General Public License from time to time. Such new versions will be similar in spirit to the present version, but may differ in detail to address new problems or concerns. Each version is given a distinguishing version number. If the Program specifies a version number of this License which applies to it and "any later version", you have the option of following the terms and conditions either of that version or of any later version published by the Free Software Foundation. If the Program does not specify a version number of this License, you may choose any version ever published by the Free Software Foundation.

11. If you wish to incorporate parts of the Program into other free programs whose distribution conditions are different, write to the author to ask for permission. For software which is copyrighted by the Free Software Foundation, write to the Free Software Foundation; we sometimes make exceptions for this. Our decision will be guided by the two goals of preserving the free status of all derivatives of our free software and of promoting the sharing and reuse of software generally.

**NO WARRANTY**

12. Because the program is licensed free of charge, there is no warranty for the program, to the extent permitted by applicable law. Except when otherwise stated in writing the copyright holders and/or other parties provide the program "as is" without warranty of any kind, either expressed or implied, including, but not limited to, the implied warranties of merchantability and fitness for a particular purpose. The entire risk as to the quality and performance of the program is with you. Should the program prove defective, you assume the cost of all necessary servicing, repair or correction.
13. In no event unless required by applicable law or agreed to in writing will any copyright holder, or any other party who may modify and/or redistribute the program as permitted above, be liable to you for damages, including any general, special, incidental or consequential damages arising out of the use or inability to use the program (including but not limited to loss of data or data being rendered inaccurate or losses sustained by you or third parties or a failure of the program to operate with any other programs), even if such holder or other party has been advised of the possibility of such damages.

End of terms and conditions