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

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

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

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

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

Congratulations on the purchase of your new Allen Organ! You have acquired the most advanced electronic organ ever built, one that harnesses a sophisticated custom computer system to create and control beautiful organ sound. Familiarize yourself with the instrument by reading through this booklet.
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AOC P/N 033-00263

Revised 4/2019
I. GENISYS™ DISPLAY

GeniSys™ model Historique III-G 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

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 2-2/3’ Nasard, 1-3/5’ Tierce, 1-1/3' Quintflöte and 2-2/3' 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.
<table>
<thead>
<tr>
<th>Principal Voices</th>
<th>Characteristic organ tones, not imitative of any orchestral instruments. Usually present at many pitches and in all divisions. Rich, warm and harmonically well developed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute Voices - Open:</td>
<td>Lesser harmonic development than Principals. Open flutes are somewhat imitative; stopped flutes are not. Present at all pitch levels and in all divisions.</td>
</tr>
<tr>
<td>Flute Voices - Stopped:</td>
<td>Harmonic Flute, Koppelflöte, flute mutation stops</td>
</tr>
<tr>
<td>String Voices</td>
<td>Mildly imitative and brighter harmonic development than Principals. Usually appear at 8’ first; can be 4’ &amp; 16’ ranks.</td>
</tr>
<tr>
<td>Compound Voices</td>
<td>Voices produced by more than one rank sounding simultaneously. Best registered with other stops.</td>
</tr>
<tr>
<td>Hybrid Voices</td>
<td>Voices that combine the tonal characteristic of two families of sound, e.g., flutes and principals, or strings and principals.</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Chorus or Ensemble:</th>
<th>Voices of great harmonic development; some are imitative of their orchestral counterparts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double Trumpet, Tromba, Posaune, Clarion, Bombarde</td>
<td></td>
</tr>
<tr>
<td>Solo:</td>
<td>Hautbois, Clarinet, Krummhorn</td>
</tr>
</tbody>
</table>

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.
- **Bourdon Doux 16’**
  - Softer stopped flute of delicacy and definition. Useful where a soft pitch is required. **Note:** Expresses with Swell division.
- **Octave 8’**
  - 8’ member of the Pedal Principal chorus.
- **Gedacktflöte 8’**
  - Stopped flute tone of 8’ pitch, useful in adding clarity to a pedal line in combination with the Bourdon 16’ or Bourdon Doux (Sw) 16’.
- **Choral Bass 4’**
  - Pedal 4’ principal tone.
- **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.
- **Posaune 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 “chiffy” flute tone of moderate harmonic development. The 8’ member of the Swell Flute chorus. Useful by itself or with other flutes and mutations in creating solo voices.
- **Salicional 8’**
  - Full bodied string tone with good harmonic development.
- **Voix Celeste 8’**
  - String tone, slightly detuned, used with the Salicional 8’ to create a warm String celeste.
- **Principal 4’**
  - Bright 4’ Principal tone.
- **Traverseflöte 4’**
  - Distinctive flute voice that works well in ensembles of flutes or strings, or as a solo voice.
- **Nasat 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.
- **Blockflöte 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.
- **Mixture 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 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.
- **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. Useful where a soft pitch is required. **Note:** Expresses with Swell division.

Principal 8’  Foundation stop of the Great Principal chorus.

Harmonic Flute 8’  Open flute of considerable harmonic development. An excellent solo stop.

Octave 4’  The 4’ member of the Great Principal chorus.

Spitzflöte 4’  Partially stopped 4’ flute tone. Usually classified as a flute/string hybrid stop that is both a bit reedy and breathy.

Super Octave 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.

Trompette 8’  Chorus reed stop of rich harmonic development. Can also be used as a solo voice.

POSITIV ORGAN

Holz Gedackt 8’  A stopped wood flute with pronounced chiff. Excellent for Baroque and Classical music.

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’  An open metal stop that produces foundation tone at the 2’ pitch.

Quintflöte 1-1/3’  Open flute mutation that causes the pitch to sound a nineteenth (two octaves and a fifth) higher than played. Used with 8’ stops or flute ensembles.

Mixture II  Compound stop of principal tones. One key produces two distinct pitches at a fifteenth and seventeenth higher in relationship to the key being pressed. The Mixture II should never be used without stops of lower pitches. It is typically added to Diapason or Flute ensembles after the Mixture IV.

Krummhorn 8’  The tone quality of the shawm, a medieval ancestor of the clarinet, is the basis for this light, bright, nasal reed. It can be used alone as a solo or combined with light flues for a somewhat rounder reed solo effect.
STOP CONTROLS – THEATRE VOICES

The red engravings on various stop controls are only active when a Theatre voicing suite is loaded.

PEDAL

Diaphone 16’ Special type of organ pipe which produces a tone by using a “felt hammer” or piston to beat air through the resonator producing a very low and deep tone.

Bourdon 16’ Wide-scaled stopped flute at 16’ pitch.

Open Diapason 8’ Full, majestic principal type tone.

Tibia Clausa 8’ Large scale, stopped wooden flute pipe. Basic foundation tone for Theatre organs that has few overtones or harmonics. *Tibia Unit rank

Clarinet 8’ Metal pipe reed stop that is voiced and scaled to imitate the orchestral instrument.

Concert Flute 8’ Basic open flute tone with both odd and even harmonics, similar to it’s orchestral counterpart.

Ophicleide 16’ Powerful reed stop, similar to a Bombarde or Posaune.

Tuba Horn 8’ Round and dark reed tone that is not bright, but more of a “filler” tone that binds all the brighter tones together.

Tap Cymbal Authentic “tap” type cymbal Traps sound. **located on stop piston

SOLO

Solo Sub Relay coupler which couples all unison pitch stops to 16’

Tibia Clausa 8’ Large scale, stopped wooden flute. Basic foundation tone for Theatre organs that has few overtones or harmonics. *Tibia Unit rank

Violins II 8’ Two Violin string tones, one slightly detuned from the other to create a warm, shimmering sound.

Octave 4’ Bright 4’ Principal tone.

Piccolo 4’ Stopped wooden flute at 4’ pitch. *Tibia Unit rank

Twelfth 2-2/3’ Stopped wooden flute at mutative pitch. *Tibia Unit rank

Piccolo 2’ Stopped wooden flute at 4’ pitch. *Tibia Unit rank

Tierce 1-3/5’ Stopped wooden flute at mutative pitch. *Tibia Unit rank

Glockenspiel Bright tuned percussion bell tone that utilizes metallic plates and hard mallets to produce the tones.

Tuba Horn 8’ Round and dark reed tone that is not bright, but more of a “filler” tone that binds all the brighter tones together.

Orchestral Oboe 8’ Reed tone voiced to imitate the instrument of the same name.
GREAT

Tibia Clausa 8’ Large scale, stopped wooden flute. Basic foundation tone for Theatre organs that has few overtones or harmonics. *Tibia Unit rank

Open Diapason 8’ Full, majestic principal type tone.

Concert Flute 8’ Basic open flute tone with both odd and even harmonics, similar to it’s orchestral counterpart.

Octave 4’ Bright 4’ Principal tone.

Piccolo 4’ Stopped wooden flute at 4’ pitch. *Tibia Unit rank

Concert Flute 4’ Basic open flute tone with both odd and even harmonics, similar to it’s orchestral counterpart at 4’ pitch.

Violins II 8’ Two Violin string tones, one slightly detuned from the other to create a warm, shimmering sound.

Xylophone Bright tuned percussion “block” type tone that utilizes wooden bars and hard mallets to produce the tones.

ACCOMPANIMENT

Tibia Clausa 8’ Large scale, stopped wooden flute. Basic foundation tone for Theatre organs that has few overtones or harmonics. *Tibia Unit rank

Open Diapason 8’ Full, majestic principal type tone.

Concert Flute 8’ Basic open flute tone with both odd and even harmonics, similar to it’s orchestral counterpart.

Octave 4’ Bright 4’ Principal tone.

Piccolo 4’ Stopped wooden flute at 4’ pitch. *Tibia Unit rank

Concert Flute 4’ Basic open flute tone with both odd and even harmonics, similar to it’s orchestral counterpart at 4’ pitch.

Vox Humana 8’ Short resonator reed stop, resemblant to a human voice.

Acc Violins II 8’ Two Violin string tones, one slightly detuned from the other to create a warm, shimmering sound.

Chrysogollot Mellow tuned percussion bell tone that utilizes metallic plates and felt covered mallets to produce the tones. **located on stop piston

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.

Great To Pedal Connects all Great stops to the Pedal.

Swell To Pedal Connects all Swell stops to the Pedal.

Solo To Pedal Connects all Solo stops to the Pedal.

Positiv To Pedal Connects all Positiv stops to the Pedal.

Acc To Pedal Connects all Accompaniment stops to the Pedal.
<table>
<thead>
<tr>
<th>Feature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Swell To Great</strong></td>
<td>Intermanual coupler connecting all Swell stops to the Great manual.</td>
</tr>
<tr>
<td><strong>Solo To Great</strong></td>
<td><em>Connects all Solo stops to the Great.</em></td>
</tr>
<tr>
<td><strong>Positiv To Great</strong></td>
<td>Intermanual coupler connecting all Positiv stops to the Great manual.</td>
</tr>
<tr>
<td><strong>Acc To Great</strong></td>
<td><em>Connects all Accompaniment stops to the Great.</em></td>
</tr>
<tr>
<td><strong>Swell To Positiv</strong></td>
<td>Intermanual coupler connecting all Swell stops to the Positiv manual.</td>
</tr>
<tr>
<td><strong>Solo To Acc</strong></td>
<td><em>Connects all Solo stops to the Accompaniment.</em></td>
</tr>
<tr>
<td><strong>MIDI On Pedal</strong></td>
<td>Opens MIDI channel to the Pedal.</td>
</tr>
<tr>
<td><strong>MIDI On Swell (Solo)</strong></td>
<td>Opens MIDI channel to the Swell <em>(Solo).</em></td>
</tr>
<tr>
<td><strong>MIDI On Great</strong></td>
<td>Opens MIDI channel to the Great.</td>
</tr>
<tr>
<td><strong>MIDI On Positiv (Acc)</strong></td>
<td>Opens MIDI channel to the Positiv <em>(Accompaniment).</em></td>
</tr>
<tr>
<td><strong>Tremulant</strong></td>
<td>This stop provides a vibrato effect, natural in the human voice and wind instruments.</td>
</tr>
<tr>
<td><strong>Main</strong></td>
<td><em>Main Theatrical Tremulant which produces more of a “chug-chug” type effect than the standard vibrato.</em></td>
</tr>
<tr>
<td><strong>Tibia/Vox</strong></td>
<td><em>Tibia/Vox Theatrical Tremulant which produces a deeper and more wild vibrato effect.</em></td>
</tr>
<tr>
<td><strong>Bass Coupler</strong></td>
<td>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.</td>
</tr>
</tbody>
</table>

**STOP PISTON BUTTONS**

Stop piston buttons are special pistons that act just like traditional stop controls, but are “toggled” on and off by pressing the associated piston button. An LED indicator next to the piston indicates whether the function engraved on the piston is on or off. The CANCEL piston button will turn off stop pistons just like a traditional stop control. Stop pistons can also be programmed to capture registrations.

<table>
<thead>
<tr>
<th>Feature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gt-Pd Unenclosed</strong></td>
<td>When turned on, the Great-Positiv-Pedal expression shoe will express only the Positiv Divisions as the expression control for the Great-Pedal Division is disabled, causing the Great-Pedal stops to sound at full volume, regardless of the position of the Great-Positiv-Pedal expression shoe.</td>
</tr>
<tr>
<td><em>(Acc Chrysoglott)</em></td>
<td></td>
</tr>
<tr>
<td><strong>Alternate Tuning</strong></td>
<td>When activated, the organ’s tuning will change to the alternate tuning selected from within the GeniSys™ Display. See the GeniSys™ Display tutorial for more information relating to Alternate Tunings.</td>
</tr>
<tr>
<td><em>(Pd. Tap Cymbal)</em></td>
<td></td>
</tr>
<tr>
<td><strong>GeniSys Voice (#)</strong></td>
<td>Each numbered GeniSys Voice piston controls the on/off status of the numbered GeniSys Voice to the specific manual it is assigned to.</td>
</tr>
<tr>
<td><strong>GeniSys Voice Couple</strong></td>
<td>Allows the GeniSys Voices to couple based on the on/off status of the Intermanual Couplers.</td>
</tr>
</tbody>
</table>
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 for instructions on GeniSys™ Voices.

VI. KEYBOARDS

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

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 single control pedal (called a “shoe”) controls expression (volume). There is one master expression shoe which controls the volume of all divisions; Swell, Great, Positiv and Pedal.

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™ Historique III-G 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 each manual.

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.

X. 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.

XI. STOPLIST LIBRARY

GeniSys™ model HIII-G contains six (6) Classical voicing suites as standard stop lists and three (3) Theatre voicing suites for total of (9) voicing suites.


The three 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 Stoplist Library.
XII. ARTISTIC REGISTRATION
(Trained organists might not need to review this section.)

Organ registrations fall into two broad categories; solo combinations and ensembles. A solo combination is one in which a melody is played on one keyboard, the accompaniment on another keyboard. The pedal often provides a light bass line. Almost any stop or combination of stops will sound good as a solo voice. A contrasting tone quality should be chosen for the accompaniment, so that the accompaniment is softer than the solo voice. The Pedal stops must provide a foundation for the solo and accompaniment without covering them.

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

Flutes can be used alone or in combinations as solo voices. One special combination of flutes that creates an appealing and historically significant solo combination is the Cornet (pronounced kor-NAY). The Cornet is created by using the following Swell stops: Gedackt 8’, 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

TROMPETTE SOLO

Swell: Gedackt 8’ or Salicional 8’, Voix Celeste 8’
Great: Trompette 8’
Pedal: Bourdon Doux (Sw) 16’, Swell to Pedal 8’

Play solo on Great and accompaniment on Swell

KRUMMHORN SOLO

Swell: Gedackt 8’ or Salicional 8’, Voix Celeste 8’
Positiv: Krummhorn 8’
Pedal: Bourdon Doux (Sw) 16’, Swell to Pedal 8’

Play solo on Positiv and accompaniment on Swell

SOLO CORNET COMBINATION

Swell: Gedackt 8’, Traverse Flute 4’, Nasat 2-2/3’, Blockflöte 2’, Tierce 1-3/5’
Great: Harmonic Flute 8’
Positiv: Holz Gedackt 8’
Pedal: Bourdon Doux (Sw) 16’, Gedackt 8’

Play solo melody on Swell and accompaniment on Great or Positiv
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, Clairions, Bassons, etc., are usually ensemble voices that add brilliance, power, and incisiveness to the sound. If you have questions as to whether a specific reed is a solo or ensemble stop, refer to the stop list in the preceding section.

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

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

GREAT ENSEMBLE COMBINATIONS

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

SWELL ENSEMBLE COMBINATIONS

1. Gedackt 8’, Salicional 8’
2. Gedackt 8’, Salicional 8’, Traverseflöte 4’
5. Gedackt 8’, Salicional 8’, Traverseflöte 4’, Blockflöte 2’, Mixture IV

POSITIV ENSEMBLE COMBINATIONS

1. Holz Gedackt 8’, Koppelflöte 4’
2. Holz Gedackt 8’, Koppelflöte 4’, Prinzipal 4’
3. Holz Gedackt 8’, Koppelflöte 4’, Prinzipal 4’, Oktav 2’

The use of the Swell to Great and Positiv 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:

XIII. 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 $B^\flat$, 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.

XIV. 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.

<table>
<thead>
<tr>
<th>Available Reverb Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pipe Chamber</td>
</tr>
<tr>
<td>2. Small Theatre</td>
</tr>
<tr>
<td>3. Small Church</td>
</tr>
<tr>
<td>4. Medium Room 1</td>
</tr>
<tr>
<td>5. Medium Room 2</td>
</tr>
<tr>
<td>6. Medium Room 3</td>
</tr>
<tr>
<td>7. Large Room 1</td>
</tr>
<tr>
<td>8. Large Room 2</td>
</tr>
<tr>
<td>9. Cathedral</td>
</tr>
<tr>
<td>10. Large Cathedral</td>
</tr>
</tbody>
</table>
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.

XV. 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!
### XVI. 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

<table>
<thead>
<tr>
<th>FUNCTION</th>
<th>TRANSMITTED</th>
<th>RECEIVED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic Channel</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Default</td>
<td>1 – 16</td>
<td>1 – 16</td>
</tr>
<tr>
<td>Changed</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mode</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Default</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Messages</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Altered</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Note Number</strong></td>
<td>O (1 – 127)</td>
<td>O (1 – 127)</td>
</tr>
<tr>
<td><strong>Velocity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note ON</td>
<td>9nH, v = 1 – 127</td>
<td>9nH, v = 1 – 127</td>
</tr>
<tr>
<td>Note OFF</td>
<td>9nH, v = 0</td>
<td>9nH, v = 0</td>
</tr>
<tr>
<td><strong>Aftertouch</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keys</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Channels</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Pitch Bend</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keys</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>Channels</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Control Change</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 (bank select)</td>
<td>O</td>
<td>X</td>
</tr>
<tr>
<td>6 (Data MSB)</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>7 (volume)</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>64 (sustain)</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>66 (sostenuto)</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>98 (NRPN: LSB)</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>99 (NRPN: MSB)</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td><strong>Program Change</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O (1 – 127)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>System Exclusive</td>
<td></td>
<td>O</td>
</tr>
<tr>
<td>System Common</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>System Real Time</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Aux Messages</strong></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Mode 1: Omni On, Poly</td>
<td>Mode 2: Omni On, Mono</td>
<td>O: Yes</td>
</tr>
<tr>
<td>Mode 3: Omni Off, Poly</td>
<td>Mode 4: Omni Off, Mono</td>
<td>X: No</td>
</tr>
</tbody>
</table>
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 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'Ere 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, My 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

<table>
<thead>
<tr>
<th>Sound Category</th>
<th>Sound Name</th>
<th>Sound ID</th>
<th>Description</th>
<th>Sound ID</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Piano</td>
<td>001</td>
<td>Harp</td>
<td></td>
<td>023</td>
<td>Muted Trumpet</td>
</tr>
<tr>
<td>Grand Piano</td>
<td>001A</td>
<td>Tango</td>
<td></td>
<td>024</td>
<td>French Horn</td>
</tr>
<tr>
<td>Grand Piano</td>
<td>001B</td>
<td>Guitar</td>
<td></td>
<td>025</td>
<td>Brass Section</td>
</tr>
<tr>
<td>Grand Piano</td>
<td>001C</td>
<td>Acoustic</td>
<td></td>
<td>026</td>
<td>BrassEnsemb</td>
</tr>
<tr>
<td>Grand Piano</td>
<td>001D</td>
<td>El</td>
<td></td>
<td>027</td>
<td>Synth Brass 1</td>
</tr>
<tr>
<td>Piano Resonance</td>
<td>001E</td>
<td>Guitar</td>
<td></td>
<td>028</td>
<td>Synth Brass 2</td>
</tr>
<tr>
<td>Octav Piano 16-4</td>
<td>001F</td>
<td>Guitar</td>
<td></td>
<td>029</td>
<td>Soprano Sax</td>
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<tr>
<td>Piano 16</td>
<td>001G</td>
<td>Drive</td>
<td></td>
<td>030</td>
<td>Alto Sax</td>
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<tr>
<td>Bright Piano</td>
<td>002</td>
<td>Distorted</td>
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<td>031</td>
<td>Tenor Sax</td>
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<td>Bright Piano-XL</td>
<td>002A</td>
<td>Guitar</td>
<td></td>
<td>032</td>
<td>Baritone Sax</td>
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<td></td>
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<td>Acoustic</td>
<td></td>
<td>033A</td>
<td>English Horn</td>
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<td>002D</td>
<td>Finger</td>
<td></td>
<td>034</td>
<td>Bassoon</td>
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<tr>
<td>El Grand Piano</td>
<td>003</td>
<td>Finger</td>
<td></td>
<td>034A</td>
<td>Clarinet</td>
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<td>Honky-Tonk</td>
<td>004</td>
<td>Picked</td>
<td></td>
<td>035</td>
<td>Piccolo</td>
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<tr>
<td>El Piano 1</td>
<td>005</td>
<td>Picked</td>
<td></td>
<td>035A</td>
<td>Flute</td>
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<td>005A</td>
<td>Fretless</td>
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<td>036</td>
<td>Recorder</td>
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<td>Fretless</td>
<td></td>
<td>036A</td>
<td>Pan Flute</td>
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<tr>
<td>El piano FM-L</td>
<td>005C</td>
<td>Slap</td>
<td></td>
<td>037</td>
<td>Blown Bottle</td>
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<td>005D</td>
<td>Slap</td>
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<td>037A</td>
<td>Shakuhachi</td>
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<td>006</td>
<td>Slap</td>
<td></td>
<td>038</td>
<td>Whistle</td>
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<td>Harpsichord-XL</td>
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<td>Bass</td>
<td></td>
<td>039A</td>
<td>Lead1-square wv</td>
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<tr>
<td>Harpsichord-L</td>
<td>007B</td>
<td>Bass</td>
<td></td>
<td>040</td>
<td>Lead2-saw2th wv</td>
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<tr>
<td>Harpsichord-M1</td>
<td>007C</td>
<td>Bass</td>
<td></td>
<td>040A</td>
<td>Lead3-Calliope</td>
</tr>
<tr>
<td>Harpsichord-M2</td>
<td>007D</td>
<td>Violin</td>
<td></td>
<td>041</td>
<td>Lead4-Chiff</td>
</tr>
<tr>
<td>Harpsichord 8-4</td>
<td>007E</td>
<td>SVA</td>
<td></td>
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