

# **Melbourne Town Hall Pipe Organ Samples**

**Essential Edition  
Medium Edition  
Professional Edition**

**for Hauptwerk™ 4.2**

**and Hauptwerk™ V**

## **User's Manual**

© Inspired Acoustics, a division of Entel Ltd, Hungary. All rights reserved.  
Printed in Hungary.

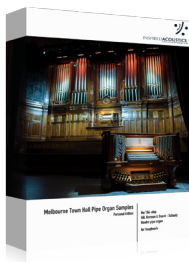
Version 2020|A

# Table of Contents

1.	Welcome .....	5
	1.1. Highlights .....	5
	1.2. What is contained inside the package .....	5
	1.3. Hardware and software requirements .....	5
2.	Installation .....	7
	2.1. Installation of the main organ .....	7
	2.2. Updating the main organ .....	7
	2.3. USB license key authorization for Hauptwerk™ 4 .....	8
	2.4. License authorization for Hauptwerk™ V .....	8
3.	Controls of the virtual pipe organ .....	9
	3.1. Pages .....	9
	3.2. Keys and keyboards .....	10
	3.3. Stops .....	11
	3.4. Displays .....	11
	3.5. Switches .....	11
	3.6. Couplers and unison off switches .....	17
	3.7. Foot pistons .....	18
	3.8. Swellboxes and crescendo pedal .....	20
	3.9. The Dynamic KeyboardMass™ .....	21
	3.10. Independent Combination Action .....	21
	3.11. On-screen help .....	23
	3.12. Reset to default settings .....	23
	3.13. Voicing Page * .....	24
4.	Melbourne Town Hall and its organ .....	25
	4.1. Melbourne Town Hall .....	25
	4.2. The Grand Organ .....	25
	4.3. Disposition .....	26
5.	Usage terms and conditions .....	34
	5.1. End-user license agreement (EULA) .....	34
	5.2. Trademarks .....	36
6.	Partners and credits .....	36



# 1. Welcome



Welcome to the Melbourne Town Hall Pipe Organ Samples and congratulations on your purchase!

Melbourne Town Hall Pipe Organ Samples is a symphonic virtual pipe organ chromatically sampled stop-by-stop from the Town Hall in Melbourne, Australia.

The organ was originally built by Hill, Norman & Beard (of England) in 1929, and fully refurbished and enlarged in 2001 by Schantz Organ Company of the USA. The 4-manuals and pedal organ has 175 speaking stops on 5 divisions and 3 subdivisions.

The Melbourne Town Hall Pipe Organ Samples contributes financially to the upkeep of the original instrument.

## 1.1. Highlights

The organ has many special features, including:

- Multiple pages optimized for single and dual touch-screens in landscape and portrait view in HD and 4K resolution as well
- Freely configurable keyboards
- and more

## 1.2. What is contained inside the package

### 1.2.1. Contents of the box

If your version of the Melbourne Town Hall Pipe Organ Samples was delivered to you in a physical form rather than a download, please make sure you have the following contents in the box to ensure you have received a complete product:

- Delivery Medium - USB flash drive(s) containing the installation data.
- Your personal serial number / Activation Code on a printed registration card (in case of a retail box delivery)
- User's Manual (this document)

## 1.3. Hardware and software requirements

Melbourne Town Hall Pipe Organ Samples is hosted within Hauptwerk™ virtual pipe organ software, available for both PC and Mac computers from Milan Digital Audio, found at <http://www.hauptwerk.com> on the Internet. Hauptwerk™ functions with both cur-

rently available 32-bit and 64-bit operating systems. Hauptwerk™ Advanced Edition is recommended. A high-performance computer is required to experience full, flawless and convenient operation of this sample set.

### 1.3.1. RAM and number of loadable stops

Since Hauptwerk™ loads the sample data into the computer's random access memory (RAM) – and does not stream data from the hard disk – the amount of RAM determines the number of stops you can load for playing at a given time. The theoretical RAM limitation, per program instance is 4 GB in 32-bit operating systems; loading all stops of the organ requires a 64-bit operating system, capable of handling at least 64 GB of RAM. Regardless of operating system, please make sure you are using more than 4 GB of RAM.

Hauptwerk™ allows you to load the sample set with independent options for each available stop, allowing you to trade off the number of loadable stops with varying degrees of realism (you can, for example, choose to load less than the full complement of release samples). Loading all of the stops in their most complete multi-looped versions and with full release samples will consume much more RAM than loading them with, say, single looped data and/or truncated release tails.

Please refer to the Hauptwerk™ User's Manual for a complete description of how to maximize performance with these features.

Please refer to the Inspired Acoustics website for detailed RAM footprint guidelines at <http://www.inspiredacoustics.com>.

### 1.3.2. CPU and Polyphony

It is essential that your computer has a high-performance CPU in order to experience full polyphony without dropouts or audio distortion. A high polyphony capability is required when many stops are drawn and many notes played together.

---

**Note:** Polyphony is defined as the number of stops being selected, times the number of notes held per stop, including the duration release tails to sound, at any given time.

---

A series of fast staccato chords in Tutti will stress your computer the most, because the initial release tails will continue to sound as additional staccato chords are being played. For the most flawless operation, we recommend the use of a 4-core CPU or better, equipped with the most RAM that you can afford. As your CPU power increases, you can achieve more polyphony.

Please refer to the Hauptwerk™ User's Manual for a complete description of how to achieve maximum polyphony with your computer.

## 2. Installation

### 2.1. Installation of the main organ

Installing the Melbourne Town Hall Pipe Organ Samples requires that you own a registered, installed copy of Hauptwerk™ virtual pipe organ software, together with a registered, working dongle.

This installation procedure is for Hauptwerk™ version 4.2. If using a different version of Hauptwerk™, the required steps may be slightly different in detail; please refer to your version's copy of the Hauptwerk™ User Guide.

If you received the Melbourne Town Hall Pipe Organ Samples as a downloadable product, please make sure that you downloaded all the installation files before you begin installing. It is required to have all the files in the same folder.

If you received a retail box product you will need to insert the installation medium first, which should be one or more USB flash drives. Please connect it to your computer and navigate to the device to see the folders and files.

Wait until the computer recognizes the new drive and, either a drive letter is assigned to it (PC - Windows), or it is mounted on the desktop (Mac - OS X). Once your computer has accessed the USB drive proceed to the next step.

1. Launch Hauptwerk™ virtual organ software.
2. From within Hauptwerk™, go to the file menu and select 'Install organ, sample set, temperament or impulse response'.
3. The program will prompt you to select the program to install.
4. Navigate to the folder with the installation files and select the first file set to install.
5. Click Open and then click OK on the next screen.
6. Wait until Hauptwerk™ finishes installing the selected file then proceed with the installation of the next file.

Ensure that you have the latest version of the packages installed and apply any updates or upgrades that you have (see the next chapter to find out how).

We recommend first installing the Data and then the Organ component.

### 2.2. Updating the main organ

Any updates or upgrades require the main organ to be installed first. All upgrades and updates come as separate installer files. Once you have all the files downloaded or received otherwise on your computer, please install them. The procedure for installing upgrades and updates is the same as the normal installation process.

To obtain the latest updates you need to register your copy. To do this:

1. Go to <http://www.inspiredacoustics.com>
2. Create an account if you do not already have one by clicking on the Sign Up

link.

3. In case you received a boxed product click the Register menu at the Inspired Acoustics website and enter you serial number / Activation Code that you received. If you do not have such a number, please contact us.
4. After you are registered, go to the 'My products' section and you will find your product and its Update files within a few minutes.
5. Download the package that has the name 'LATEST' written in it. Install this package, once downloaded, following the procedure above in chapter 2.1. If there is no such package, you already have the latest version on your computer.

For the smoothest operation, please ensure that you have the latest version of your product, so please download and install this file once a new version becomes available. This file is made so that it will update your organ to the latest version regardless of what version you have.

## 2.3. USB license key authorization for Hauptwerk™ 4

The sample set comes in a Hauptwerk-specific encrypted format requiring a Hauptwerk USB key, compatible with Hauptwerk 4.0, 4.1, 4.2 and later. In order to use Melbourne Town Hall Pipe Organ Samples in Hauptwerk version 4, you do not need a license update to your current USB dongle.

## 2.4. License authorization for Hauptwerk™ V

Hauptwerk™ version V uses PACE's iLok system for copy protection and the management of licenses of both Hauptwerk™ V and compatible sample sets. In order to use Melbourne Town Hall Pipe Organ Samples, you must authorize the library in your iLok account within the previously installed iLok License Manager by redeeming and activating the license for the sample set with the given Activation Code.

Hauptwerk™ version V has to identify new sample set licenses, so before installing Melbourne Town Hall Pipe Organ Samples in Hauptwerk™ V, please download and install the latest "licensing package" containing this information from Milan Digital Audio through their website: <https://www.hauptwerk.com/licensingpackages>.

If you have any problems, please contact us through our Website at <http://www.inspire-dacoustics.com>.

### 3. Controls of the virtual pipe organ

The console and controls of the virtual organ are similar to the original instrument. The main console was modeled.

#### 3.1. Pages

The organ controls are organized into so-called “Pages” in the Hauptwerk™ program, to allow convenient operation. Each page of this virtual instrument plays a different role, and allows you to control and monitor the organ’s numerous features in a convenient way. The following table summarizes the contents of each page.

Page name	Description	What is it for?
Console	Overview of the organ console	Check, control, observe and demonstrate everything on one screen, including keyboard, pedal and swell box.
Stops 1	Simplified view of stops and default couplers of the left side, modified for convenient control	For systems with two individual touch screens, you can place this screen to the left of the keyboard, to control the left bank of stops and default couplers.
Stops 2	Simplified view of stops and default couplers of the right side, modified for convenient control	For systems with two individual touch screens, you can place this screen to the right of the keyboard, to control the right bank of stops and default couplers.
Center	Organ console: all control elements except keys on one single page, modified for convenient control	For systems with a single touch display screen, this page allows you to control all stops and miscellaneous functions.
Left	Organ console: stops and control elements of the left side, close-up, modified for convenient control	For systems with two individual touch screens, you can place this screen to the left of the keyboard, to control the left bank of stops and miscellaneous functions.
Right	Organ console: stops and controls elements of the right side, close-up, modified for convenient control	For systems with two individual touch screens, you can place this screen to the right of the keyboard, to control the right bank of stops and miscellaneous functions.

Couplers	Contains full coupler matrix	Contains electronic couplers between the divisions, and their bass- and melody switches.
Crescendo (1-7)	Programmable crescendo and divisional combination	These pages allow you to program the pipe organ's crescendo wheel and divisionals to any desired custom configuration.
Voicing*	Voicing tool for all divisions and stops, and combination action	These pages allow you to set and save the voicing configurations of all individual stops or divisions and Tracker Noises.
Keyboards	Keyboard mass control	Virtual controls for the Keyboard Mass™ functionality allowing you to change the response and inertia of the keyboards.  Keyboard and swell pedal to manual assignment.

*\*displayed on multiple pages in Hauptwerk™ version V.*

## 3.2. Keys and keyboards

All keys and keyboards are shown in a photo-realistic perspective view, fully responsive to mouse control. The notes, pedal keyboard and swellbox pedal all faithfully mirror your performance intentions.

The instrument has 8 divisions on four 61-note manuals and a 32-note set of pedals.

The first division is called Choir, and on the control pages it is referred to as “Ch”. By default the 1<sup>st</sup> manual is dedicated to sound this division.

The second division, called Great Organ belongs to the 2<sup>nd</sup> manual by default, and is referred to as “Go” on control switches and tables.

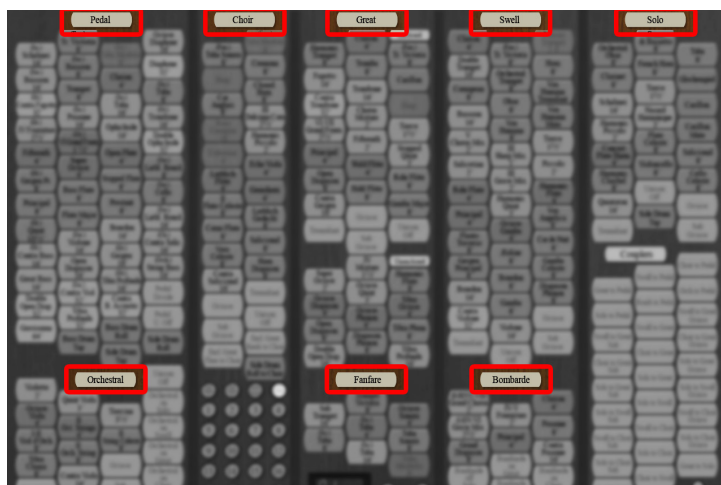
The third organ division is the Swell, its short name is “Sw”. By default it is sounded by the 3<sup>rd</sup> manual.

The fourth division, belonging to the 4<sup>th</sup> manual is called Solo, and is referred to as “Sol”.

The pedal division is referred to as “Ped”.

The Orchestral, Fanfare and Bombarde divisions are sub-divisions, they do not have any dedicated manual.

Although some division has its dedicated manual or pedalboard, all of them are floating divisions. This means that every division can be played using any keyboard. Such operating modes can be set up on the Keyboards Page by assigning any division to any manual.



### 3.3. Stops

The console of the organ features drawknob stopswitches: their drawn position indicates that the stop is engaged. There are various “Pages” in the Hauptwerk™ displays containing close-up images of the stops. If you manipulate the stops or controls on one page and their corresponding on/off status will be synchronized with the other pages as well.

You can cancel the activated stops by pressing “General Cancel” on any pages containing Combination Action buttons. If you want to cancel only the stops belonging to the same division, you have to press the label of the division on the Center, Left or Right Page.

### 3.4. Displays

On the Console/Center/Right/Left/Crescendo Pages, you can see displays on the virtual organ, showing the currently selected combination and the state of the crescendo pedal (see chapter 3.8).

### 3.5. Switches

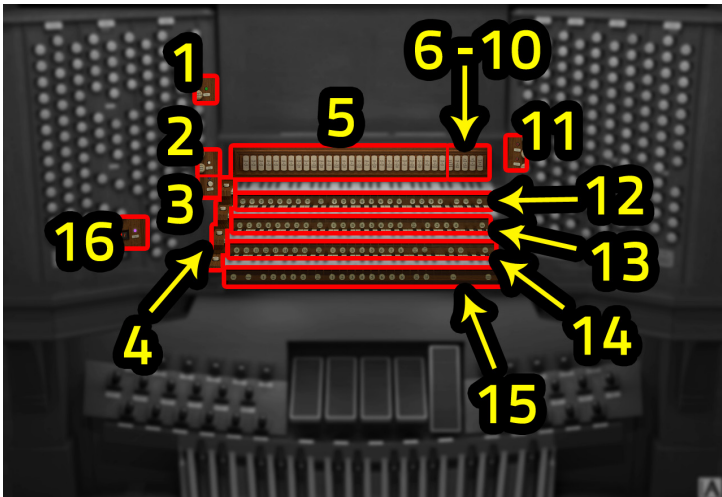
The console has several button controls for use during live performance. Some of these buttons control additional sounds, the engine noise for example; other buttons control or trigger functions, such as the Combination Action or switching on the crescendo

pedal.

Quite special functions are the Pedal Devide and the “1929 ventil”. By using the Pedal Devide switch, only the lower part of the pedal is available. The deviding point is note C3, which is cannot be modified by the user. The “1929 ventil” function restores the original sounding of the Melbourne Town Hall pipe organ by silencing the newly built stops. (see the scope in chapter 4.3).

### 3.5.1. Console page functions

The following figure shows the functions of the Console Page highlighted.



Switch	Effect
1	Turns the organ engine noise on/off
2	Expression pedals are altered
3	Ventil 1929. Only the stops of original organ are available.
4	Pedal combinations to Solo/Swell/Great/Choir
5	Couplers
6	Great Choir manual Transfer

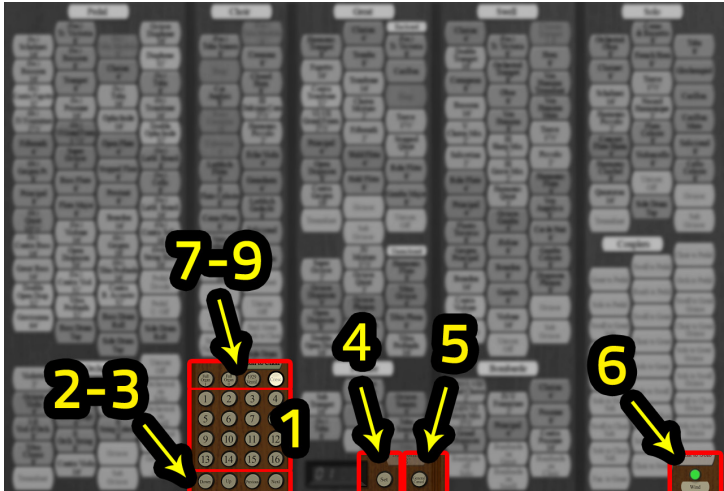
- |    |               |  |
|----|---------------|--|
| 7  |               | Orchestral on Solo swell peda  |
| 8  |               | Enclosed Great on Echo swell pedal   |
| 9  |               | All swells to Swell swell pedal  |
| 10 |               | Swell Gen. Toe Pistons   |
| 11 |               | Full Organ 1 and Full Organ 2  |
| 12 | left to right | Bombarde to Pedal coupler<br>Frames of divisional combination action for Bombarde<br>Solo to Pedal coupler<br>Frames of divisional combination action for Solo<br>Frames of divisional combination action for Fanfare<br>Set the previous or the next bank of the general combination<br>Activate the the next combination |
| 13 | left to right | Frame 1 to 8 of general combination action<br>Swell to Pedal coupler<br>Frames of divisional combination action for Swell<br>Echo to Pedal coupler<br>Frames of divisional combination action for Echo<br>Activate the the next combination  |
| 14 | left to right | Frame 9 to 16 of general combination action<br>Great to Pedal coupler<br>Frames of divisional combination action for Great<br>Swell to Great coupler<br>Choir to Great coupler<br>Full Organ 1<br>Full Organ 2<br>Activate the the next combination  |

## 14 Controls of the virtual pipe organ

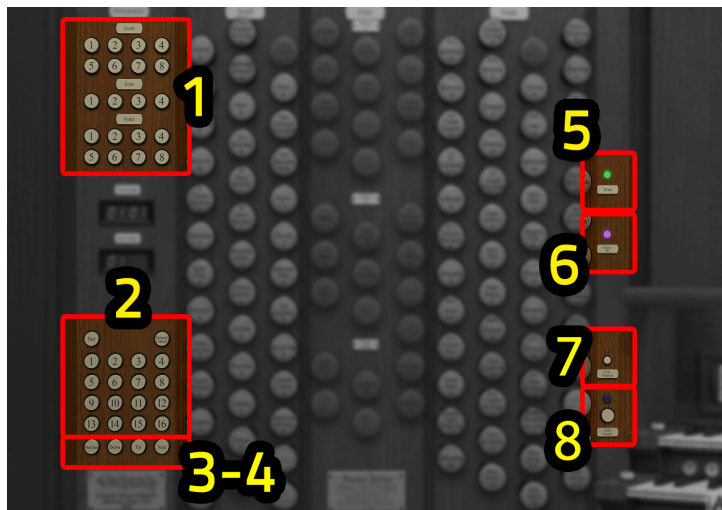
- 15      left to right      Set button for the combination action  
                                  Activate the previous combination  
                                  Frames of divisional combination action for Orchestral  
                                  Choir to Pedal coupler  
                                  Frames of divisional combination action for Choir  
                                  Button for Double Open Diapason 32'  
                                  Button for Double Ophicleide 32'  
                                  Activate the next combination  
                                  General cancel
- 16      Enable Crescendo pedal

### 3.5.2. Center, Left and Right pages functions

The following pictures show the functions of the Center, Left and Right Pages highlighted.

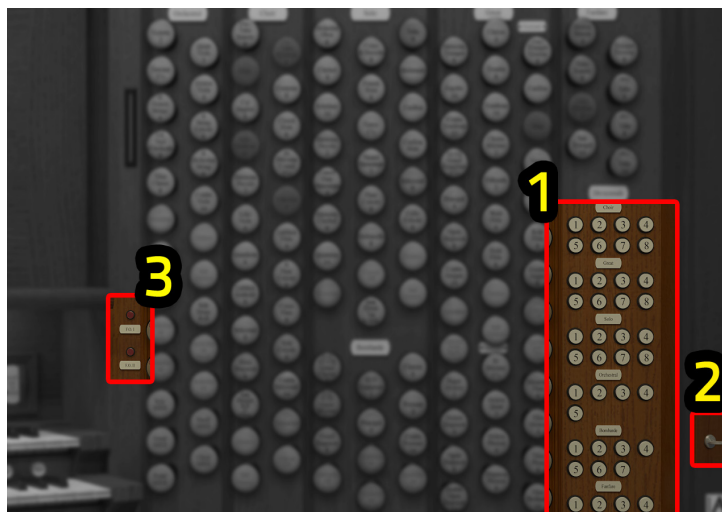


Function	Effect
1	General combination action
2	Set the previous or the next bank of the general combination
3	Activate the previous or the next combination
4	Set button for the combination action
5	General cancel
6	Turns the organ engine noise on/off
7	Full Organ 1 and Full Organ 2
8	Ventil 1929
9	Enable Crescendo pedal



Function	Effect
1	Divisional combination action

- 2 General combination action
- 3 Set the previous or the next bank of the general combination
- 4 Activate the previous or the next combination
- 5 Turns the organ engine noise on/off
- 6 Enable Crescendo pedal
- 7 Expression pedals are altered
- 8 Ventil 1929



Function	Effect
1	Divisional combination action
2	Turns the organ engine noise on/off
3	Full Organ 1 and Full Organ 2

### 3.6. Couplers and unison off switches

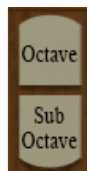
A coupler allows the stops of a certain division to be played using another division's keyboard. On the dedicated Couplers Page you can find a vast range of coupling options, as described below.



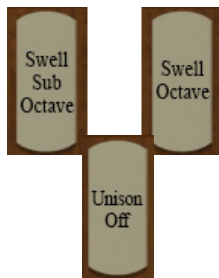
In Melbourne Town Hall Pipe Organ Samples, certain couplers can be converted to Bass or Melody couplers.

Bass couplers play only the lowest note of the coupled division, Melody will play only the highest. This functionality is also available for the reversed couplers. To turn a coupler to a Bass or Melody coupler, navigate to the Couplers Page and press the button B or M for the corresponding coupler. Only one of them can be selected at a time.

By selecting a Bass or Melody coupler, the corresponding coupler will turn yellow on the Center Page



Transposing couplers are coupling two divisions in a way the source is transposed either an octave up or down. For example, the Octave switch for 'Solo to Swell' coupler means the Solo is coupled to the Swell one octave upwards transposed; so playing a C4 note on the Swell will play the C5 of Solo also. Similarly, Sub Octave means that the Solo's one octave lower transposed sounds will be added to the Swell.



Self-transposing couplers work within a division. Turning on Swell Sub Octave for example and playing a C4 note on the Swell will play the sounds of Swell on C4 and C3 as well.

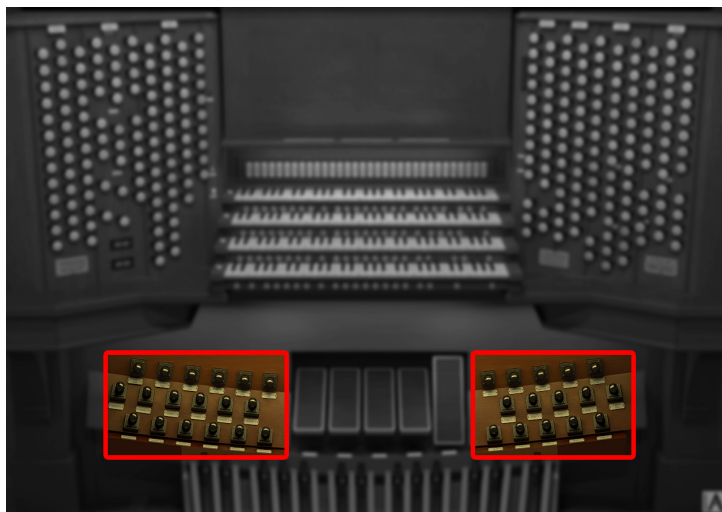
Unison off will turn off the standard voices of the division, allowing only the couplers, either from other works or self-transposing ones to play. For the example, when Swell Octave is used in conjunction with the Unison off switch, playing a C4 will give the sound of C5.



For compatibility reasons and for setups having no organ pedal, reversed couplers are available so that you can play pedal notes on the keyboard. On the Couplers Page, a button 'Spl' converts the pedal-to-manual coupler to a split reversed coupler, so the lower part of the keyboard will play the selected pedal stops only.

### 3.7. Foot pistons

There are several foot pistons on the Melbourne Town Hall organ that are available to wire to your organ console. The following figure shows them highlighted.



Button

Effect

Left group, left to right, top to bottom

Echo to Pedal coupler

Orchestral to Pedal coupler

Solo to Pedal coupler

Bombarde to Pedal coupler

Choir to Pedal coupler

	Swell to Pedal coupler
	Frame 11 of the general combination action
	Frame 9 of the general combination action
	Frame 7 of the general combination action
	Frame 5 of the general combination action
	Frame 3 of the general combination action
	Frame 1 of the general combination action
	Frame 10 of the general combination action
	Frame 8 of the general combination action
	Frame 6 of the general combination action
	Frame 4 of the general combination action
	Frame 2 of the general combination action
	Activate the previous combination
Right group, left to right, top to bottom	Great to Pedal couple
	Double Open Diapason 32"
	Double Open Ophicleide 32"
	Full Organ 1
	Full Organ 2
	Frame 1 of the Pedal divisional combination action
	Frame 3 of the Pedal divisional combination action
	Frame 5 of the Pedal divisional combination action
	Frame 7 of the Pedal divisional combination action
	Fanfare to Great couple
	Activate the next combination
	Frame 2 of the Pedal divisional combination action
	Frame 4 of the Pedal divisional combination action
	Frame 6 of the Pedal divisional combination action
	Frame 8 of the Pedal divisional combination action

### 3.8. Swellboxes and crescendo pedal

Swellboxes are enclosures with vertical venetian blind-type shutters controlled by the swell pedals (or 'swell shoes'). As a given shutter closes, the pipes contained in that swellbox will sound quieter and darker (with lesser amounts of high overtones). The Melbourne Town Hall Organ's swellbox characteristics are brought to life through modeling.

The Melbourne Town Hall pipe organ contains 4 MIDI assignable swellbox pedals and all divisions are virtually enclosed. This means that once you assign a swellbox pedal to an enclosed division you can control its state instantly.

Each enclosed division has its own independent enclosure characteristics. Once you change the swellbox pedal to division assignment, you can control the enclosures of different divisions one-by-one, but multiple assignments (one pedal controls more) are also available.

To assign the four swell pedals to various enclosures, you can use the assignment buttons on the Keyboard Page.

Labeled with Sw1, Sw2, Sw3 and Sw4 each swell pedal can be assigned to control one or more divisions. For example, if you would like to control the Swell and the Choir together with a single pedal, just assign both of them to Sw1. The state of the swell pedals is set to default once you assign them to an other division.

The crescendo pedal is positioned to the right of the foot-operated swellbox pedals. After enabling the function by pressing the "Cresc" button, sliding it forward from position 0 to a higher position triggers stops in a preset, user-defined manner, according to the sequence contained in the respective Crescendo Program. There are 4 independent crescendo programs available, labeled 1, 2, 3, 4, each pre-loaded in the instrument, but you can freely modify them.

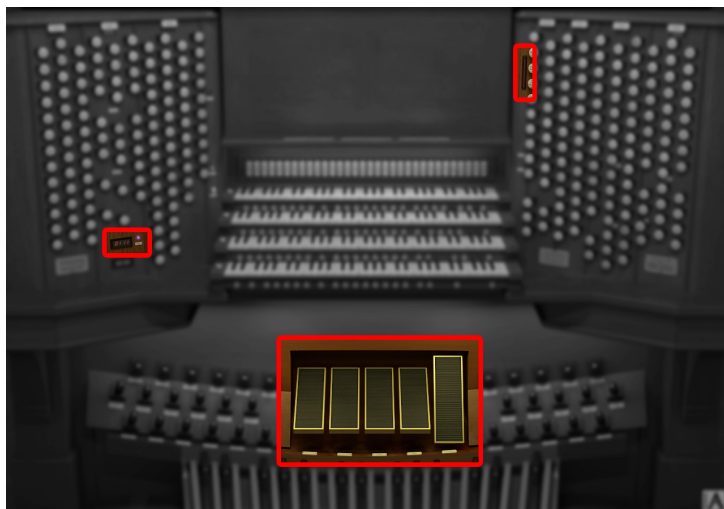
---

**Note:** If you enable the crescendo function on a non-zero position of the crescendo pedal, the corresponding combination will load.

---

In the original pipe organ, the crescendo function is 'blind', which means that the activated stops are not seen by the organist and remain unaffected by stop selection/deselection.

The figure below shows the Console Page, highlighting the crescendo pedal (right-most pedal), four swell pedals (to the left of crescendo pedal), the displays showing the state of the crescendo pedal and the crescendo function enabler LED button. You can find the enabler button on all Pages.



### 3.9. The Dynamic KeyboardMass™

Keyboards and tracker actions of pipe organ have mass and hence inertia, which describe their response while you play. The Dynamic KeyboardMass™ is a special feature in the Melbourne Town Hall Pipe Organ Samples that allows you to simulate and control each of the organ's keyboards heaviness independently, even if your keyboard controller does not support any dynamics at all. This revolutionary feature adds a new layer of realism playing the virtual pipe organ.

The Dynamic KeyboardMass™ model sets the response of both the speaking and the release part of the pipe sound simultaneously and dynamically, adapting itself to your actual keypresses. Practically this makes the virtual organ a living instrument and ensures that the virtual instrument remains very responsive even if you set it to have very heavy keyboards.

On the Keyboards Page, 8 faders are displayed, each dedicated to a specific manual, and the pedalboard. The faders can be set from light to heavy keyboard mass, independently from each other.

### 3.10. Independent Combination Action

The Melbourne Town Hall organ's combination action is independent of the combination action built in Hauptwerk™ and it replicates the original organ's own combination action. This feature is completely independent of Hauptwerk's™ own combi-

nation action system, allowing more convenient use.

The instrument's general combination action has 8 banks with 16 frames in each, while the divisional combination action has 8 banks with 4, 5, 7 or 8 frames for each division. The divisional combinations are pre-loaded, but can be modified in the usual way (see: chapter 3.10.1), or you can program the memory frames for each programmable stops on the Crescendo Pages, where the divisional bank can also be chosen.

### 3.10.1. Programming and resetting from Graphical User Interface (GUI) or Musical Instrument Digital Interface (MIDI)

After you define a stop configuration on the console that you wish to save as a general combination preset (also called a "frame"), press the Set button once, and then press a number or a navigation key to select which combination frame you want to program. If you select the same frame that was previously active, the previous combination will be overwritten with the new one.

---

**Hint:** The easiest way to program a particular stop combination into the next frame is to press the Set set button and then press the > increment button. This will program the currently set configuration to the next frame and increment the current frame by one to that frame – with a single click.

---

If you want to save a previously defined stop configuration of a division as a divisional combination preset, press the Set button once, and then choose a number on the divisional combination action panel.

You can also assign MIDI messages to these buttons so that, if you have a MIDI-capable console, all these functionalities can be directly available to you in physical form as well.

### 3.10.2. Navigation and use during organ play

Navigating between different combination frames is very easy. You can navigate to the desired bank number by the dedicated 'up' and 'down' switches, and then press a number. The divisional combination presets can be activated by pressing a number on the divisional combination action panel.

### 3.10.3. Loading and saving combinations to files

Saving entire banks of combinations is just as easy as saving Hauptwerk's™ own combinations, and can be configured using the same commands.

---

**Tip:** Make sure you save your combination action frames when you unload the organ. You can then restore this later by loading it from the Hauptwerk\* menu.

---

### 3.10.4. Set mode

You can change the behaviour of the Set button by this feature. Choosing Multiple mode on the Keyboards Page, the Set button is not disengaged when you activate a combination frame. This is useful if you have a physical organ console. Changing to Single mode, you can program only one combination frame after pressing the Set. If you work on the GUI, choose this mode.

### 3.10.5. Tutti programs

Melbourne Town Hall Pipe Organ Samples has two pre-loaded Full organ programs: Full Organ I and Full Organ II.

## 3.11. On-screen help

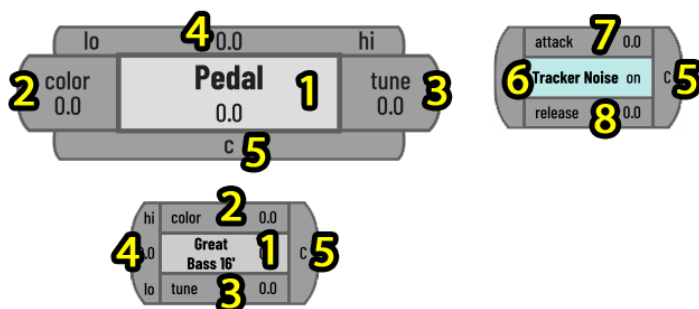
The Keyboards Page has an on-screen help option which you can activate or deactivate by pressing the “?” button in the top right corner of the page.



### 3.12. Reset to default settings

You can return to the default Keyboard Mass settings, swell pedal assignment and keyboard assignment belonging to a chosen division by pressing the corresponding division's label on the Keyboards Page.

### 3.13. Voicing Page \*



Melbourne Town Hall Pipe Organ Samples has a unique feature that allows you to control the tuning, overall gain, overall brightness, increase volume of bass/treble notes and save presets in the combination action dedicated to the voicing configurations. The 2nd memory frame of the combination action is pre-loaded, but you can freely modify it.

On the Voicing Page you can also turn off the Tracker Noises of each keyboards, and control the volume of the Attack and Release ranks.

Button	Effect
1	Control overall volume of the entire division or stop (dB)
2	Control overall brightness of the entire division or stop (dB)
3	Control the tuning of the entire division or stop (cent)
4	Increase volume of bass ("lo") or treble ("hi") notes in the entire division or stop (dB)
5	Cancel changes in the entire division or stop
6	Turn on/off the Tracker Noises of the keyboard
7	Control overall volume of the Tracker Attack noises (dB)
8	Control overall volume of the Tracker Release noises (dB)

*\*displayed on multiple pages in Hauptwerk version V due to compatibility issues.*

## 4. Melbourne Town Hall and its organ

### 4.1. Melbourne Town Hall

Melbourne Town Hall, built in the heart of the City of Melbourne, was designed by architect Joseph Reed and Barnes in neoclassical style, and completed in 1870. The additional front portico was connected to the building in 1887, and the foundation of the administrative annex building was laid on 27 August 1908.

In 1925, the large part of the Town Hall was destroyed in fire, including the main auditorium with the Grand Organ. During reconstruction it was enlarged, but lost some of Reed's original flourishes.

The Town Hall is topped by Prince Alfred's Tower, which includes a grand clock, functioning from 31 August 1874.

### 4.2. The Grand Organ

The first pipe organ of Melbourne Town Hall was uncompleted in the time for the official opening of the Town Hall on 1870. Till the opening of the Grand Organ on 1872, a 17-stop organ was borrowed and used instead.

The original Grand Organ was built and installed by William Hill and Son of London. This organ contained four manuals and pedal, 66 speaking stops and 4373 pipes. The organ had a major reconstruction in 1906 when a number of new stops were installed.

On 1 February, 1925 the organ and a large part of the Main Hall were destroyed by fire.

The Grand Organ of today's Town Hall was originally built by Hill & Son and Norman & Beard of London in 1929. The organ stands at 9.75 metres high. The casework is made of Queensland maple with coin-bronze grilles. The organ has 6024 pipes, the largest being the 'Tibia Profunda'. The smallest pipe is the top note of the Tierce and is 9.3 mm in length with a diameter of 11.11 mm. The organ is blown by two electric motors. The console has four manuals from top to bottom being: Solo, Swell, Great and Choir. There are still 4 divisions: Orchestral, Bombarde (mostly played on Solo), Fanfare (played on Solo) and Echo. The Orchestral is a floating division and is playable on all manuals. The Echo organ was originally located at the rear of the Main Hall, but has been dismantled for some time.



The Melbourne Town Hall Grand Organ was fully refurbished and enlarged in 2001 by Schantz Organ Company of the USA. After the enlargement, the Grand Organ contains 175 speaking stops, 147 ranks, 9568 pipes, on 5 divisions and 3 sub-divisions. The Echo organ was not restored at this stage, it was left for a future project.

### 4.3. Disposition

The disposition of the Melbourne Town Hall organ is as follows:

Great Unenclosed		
1	<i>Tibia Profunda</i>	16'
2	<i>Double Open Diapason</i>	16'
3	<i>Tibia Plena</i>	8'
4	<i>Diapason Phonon</i>	8'
5	<i>Open Diapason I</i>	8'
6	Harmonic Flute	8'
7	<i>Tibia Octave</i>	4'
8	Octave Phonon	4'
9	<i>Octave Diapason</i>	4'
10	Octave Quint	3'
11	Super Octave	2'
12	Mixture IV	1-1/3'
Great Enclosed		
13	Contra Geigen	16'
14	<i>Open Diapason II</i>	8'
15	<i>Gamba Major</i>	8'
16	<i>Hohl Flöte</i>	8'
17	Rohr Flöte	8'
18	<i>Principal</i>	4'
19	<i>Wald Flöte</i>	4'
20	<i>Stopped Quint</i>	3'
21	<i>Fifteenth</i>	2'
22	<i>Tierce</i>	1-3/5'
23	Chorus Mixture V	2'
24	<i>Grand Fourniture VI-VII</i>	2-2/3'
25	Harp [Choir]	
26	Carillon [Solo]	

27	Tremulant	
28	<i>Contra Trombone</i>	32'
29	<i>Trombone</i>	16'
30	Fagotto	16'
31	<i>Tromba</i>	8'
32	<i>Harmonic Trumpet</i>	8'
33	<i>Clarion</i>	4'
34	Trumpet Victoria [Fanfare]	8'
35	Octave	
36	Sub Octave	
37	Unison Off	

## Swell

38	<i>Contra Violone</i>	32'
39	<i>Violone</i>	16'
40	Bourdon	16'
41	<i>Diapason Phonon</i>	8'
42	<i>Geigen Principal</i>	8'
43	Gamba	8'
44	Gamba Celeste	8'
45	Flauto Traverso	8'
46	Bourdon	8'
47	<i>Cor de Nuit</i>	8'
48	<i>Æoline</i>	8'
49	<i>Vox Angelica [bass F]</i>	8'
50	Principal	4'
51	<i>Octave Gamba</i>	4'
52	<i>Harmonic Flute</i>	4'
53	Rohr Flute	4'
54	<i>Harmonic Quint</i>	3'
55	Piccolo	2'
56	<i>Salicetina</i>	2'
57	Tierce	1-3/5'
58	Chorus Mixture V	2'
59	<i>Grave Mixture III</i>	2'

60	Sharp Mixture III	1'
61	<i>Vox Humana</i>	8'
62	Vox Humana Tremulant	
63	Vox Humana Mute	
64	Bassoon	16'
65	Cornopean	8'
66	<i>Oboe</i>	8'
67	Tremulant	
68	<i>Double Trumpet</i>	16'
69	<i>Horn</i>	8'
70	<i>Orchestral Trumpet</i>	8'
71	<i>Clarion</i>	4'
72	Clarino Trumpet	2-8'
73	Trumpet Victoria [Fanfare]	8'
74	Octave	
75	Sub Octave	
76	Unison Off	

## Choir

77	<i>Contra Salicional</i>	16'
78	<i>Horn Diapason</i>	8'
79	<i>Corno Flute</i>	8'
80	<i>Lieblich Gedeckt</i>	8'
81	Salicional	8'
82	Voix Celeste	8'
83	Flute Celeste II	8'
84	Gemshorn	4'
85	<i>Lieblich Flöte</i>	4'
86	<i>Echo Viola</i>	4'
87	Celestina	4'
88	<i>Harmonic Piccolo</i>	2'
89	<i>Dulciana Cornet III</i>	2-2/3'
90	Bass Cremona	16'
91	<i>Closed Horn</i>	8'
92	Cor Anglais	8'
93	Cremona	8'

94	Tremulant	
95	Tuba Mirabilis [Fanfare]	8'
96	Tuba Sonora [Fanfare]	8'
97	Harp	
98	Side Drum Roll	
99	Octave	
100	Sub Octave	
101	Unison Off	
102	Enclosed Great Flues to Choir	
103	Great Reeds to Choir	

## Solo

104	<i>Quintaton</i>	16'
105	<i>Harmonic Claribel</i>	8'
106	Flute Celeste [tenor C]	8'
107	<i>Violoncello</i>	8'
108	Cello Celeste	8'
109	<i>Salicional</i>	8'
110	<i>Concert Flute Harmonique</i>	4'
111	Nasard Harmonique	3'
112	<i>Harmonic Piccolo</i>	2'
113	Tierce	1-3/5'
114	<i>Schalmei</i>	16'
115	French Horn	8'
116	Corno di Bassetto	8'
117	Orchestral Oboe	8'
118	<i>Clarinet</i>	8'
119	Tremulant	
120	<i>Tuba</i>	8'
121	<i>Glockenspiel [F-18]</i>	
122	<i>Carillon [A-22]</i>	
123	<i>Carillon Mute</i>	
124	Side Drum Tap	
125	Octave	
126	Sub Octave	

127	Unison Off	
<hr/>		
Bombarde		
<hr/>		
128	Grand Diapason	8'
129	Principal	4'
130	Grave Mixture V-VI	2-2/3'
131	Fourniture IV-V	2'
132	Grand Chorus VI-VIII	2'
133	Contra Posaune	16'
134	Posaune	8'
135	Clarion	4'
136	Bombarde off Solo	
137	Bombarde on Great	
138	Bombarde on Swell	
139	Bombarde on Choir	
<hr/>		
Fanfare		
<hr/>		
140	<i>Tuba Sonora</i>	8'
141	Octave Sonora	4'
142	<i>Tuba Mirabilis</i>	8'
143	Sub Trumpet	16'
144	Trumpet Victoria	8'
145	<i>Tuba [Enclosed in Solo]</i>	16'
146	<i>Tuba [Enclosed in Solo]</i>	8'
147	<i>Tuba</i>	4'
<hr/>		
Orchestral		
<hr/>		
148	<i>Contra Viola</i>	16'
149	<i>Tibia Clausa</i>	8'
150	Orchestral Strings II	8'
151	<i>Viol d' Orchestre I-II</i>	8'
152	<i>String Celestes II</i>	8'
153	Octave Strings II	4'
154	<i>Octave Viola</i>	4'
155	<i>Tiercina</i>	3-1/5'
156	<i>Quint Viola</i>	3'
157	<i>Violette</i>	2'

- 158 Tremulant
- 159 Side Drum Tap
- 160 Side Drum Roll
- 161 Octave
- 162 Sub Octave
- 163 Unison Off
- 164 Orchestral on Great
- 165 Orchestral on Swell
- 166 Orchestral on Choir
- 167 Orchestral on Solo

---

## Echo

---

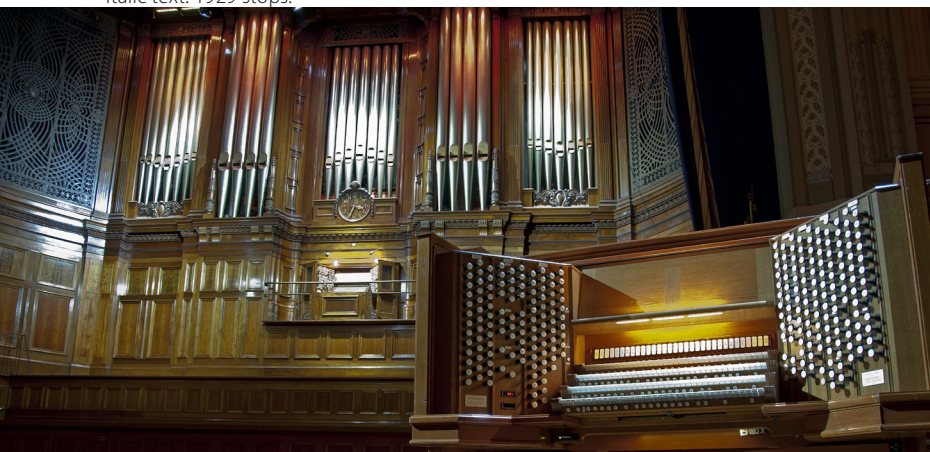
- |                        |     |
|------------------------|-----|
| 168 Lieblich Gedeckt   | 16' |
| 169 Lieblich Gedeckt   | 8'  |
| 170 Lieblich Flöte     | 4'  |
| 171 Geigen Principal   | 8'  |
| 172 Viola              | 4'  |
| 173 Tibia Mollis       | 4'  |
| 174 Vox Mystica        | 8'  |
| 175 Musette            | 8'  |
| 176 Tremulant          |     |
| 177 Octave             |     |
| 178 Sub Octave         |     |
| 179 Unison Off         |     |
| 180 Echo on Choir      |     |
| 181 Echo on Solo       |     |
| 182 Viole Sourdine     | 8'  |
| 183 Voix Celestes [TC] | 8'  |
| 184 Zauber Flöte       | 8'  |
| 185 Unda Maris [TC]    | 8'  |
| 186 Harmonia Ætheria   | IV  |
| 187 Post Horn          | 8'  |
| 188 Harp               |     |
| 189 Octave             |     |
| 190 Sub Octave         |     |

191	Unison Off	
192	Resultant	32'
193	Violone	16'
194	Bourdon	16'
195	Flute [Bass]	8'
<hr/>		
Pedal		
<hr/>		
196	Gravissima [Tibia]	64'
197	Double Open Diapason	32'
198	<i>Tibia Profunda [Great]</i>	32'
199	Contra Bourdon Acoustic	32'
200	<i>Contra Violone [Swell]</i>	32'
201	Great Bass	16'
202	<i>Open Diapason [Go Dbl. Open 16]</i>	16'
203	<i>Tibia Profunda [Great]</i>	16'
204	<i>Contra Bass [Go Dbl. Open]</i>	16'
205	Geigen [Great]	16'
206	<i>Violone [Swell]</i>	16'
207	<i>String Bass [Orchestral]</i>	16'
208	<i>Bourdon</i>	16'
209	Lieblich Bourdon [Swell]	16'
210	<i>Contra Salicional [Choir]</i>	16'
211	Quint [Tibia]	10-2/3'
212	<i>Flute Major [Great Bass]</i>	8'
213	<i>Principal [Diap.]</i>	8'
214	Prestant	8'
215	Geigen Principal [Great 16]	8'
216	<i>Cello [Swell 16]</i>	8'
217	Bass Flute	8'
218	<i>Stopped Flute [Bdn.]</i>	8'
219	Lieblich Bourdon [Swell 16]	8'
220	<i>Super Octave [Diap.]</i>	4'
221	Fifteenth	4'
222	Open Flute [Bass Flute]	4'
223	Fourniture IV [Great]	2-2/3'
224	Grand Fourniture VI [Great]	5-1/3'

225	Contra Fagotto [Great]	32'
226	Bassoon [Swell]	16'
227	<i>Schalmei [Solo]</i>	16'
228	Bassoon [Swell 16]	8'
229	Double Ophicleide	32'
230	<i>Tuba [Solo]</i>	16'
231	Ophicleide	16'
232	Posaune [Solo]	16'
233	<i>Trombone [Great]</i>	16'
234	<i>Tuba [Solo]</i>	8'
235	Trumpet	8'
236	Clarion [Tmpt.]	4'
237	<i>Diaphone</i>	32'
238	<i>Octave Diaphone</i>	16'
239	Tuba Mirabilis [Fanfare]	8'
240	Trumpet Victoria [Fanfare]	8'
241	Pedal Off	
242	Pedal Divide	
243	Bass Drum Tap	
244	Bass Drum Roll	
245	Side Drum Tap	
246	Side Drum Roll	

Grey text: yet to be built.

Italic text: 1929 stops.



## 5. Usage terms and conditions

### 5.1. End-user license agreement (EULA)

YOU SHOULD CAREFULLY READ ALL OF THE FOLLOWING TERMS AND CONDITIONS BEFORE USING THIS PRODUCT. INSTALLING AND USING THE PRODUCT INDICATES YOUR ACCEPTANCE OF THESE TERMS AND CONDITIONS. IF YOU DO NOT AGREE WITH THEM, YOU SHOULD PROMPTLY RETURN THE PRODUCT UNUSED.

**GRANT OF LICENSE.** In consideration of payment of the license fee, Entel Ltd. Inspired Acoustics division ("Entel") grants to you, the Licensee, a nonexclusive, nontransferable license to have one person use the enclosed Inspired Acoustics software product (the "Product") on one personal computer at a time. If you want to use the Product on more than one personal computer at a time you must obtain separate licenses. All rights not expressly granted to Licensee are reserved to Entel.

**OWNERSHIP OF THE PRODUCT.** Portions of the Product may incorporate certain material proprietary to third parties. Entel and licensors of Entel own and will retain all title, copyright, trademark and other proprietary rights in and to the Product. This License is not a sale of the Product or any copy of it. You, the Licensee, obtain only such rights as are provided in this Agreement. You understand and agree as follows: you may not make any copies of all or any part of the Product except for archival copies of the computer software components of the Product as permitted by law; you may not reverse compile/assemble/engineer, modify, or incorporate in whole or in part in any other product or create derivative works of similar purpose of the Product based on all or any part of the Product; you may not extract or measure contents of the Product for any purpose; you may not represent the origin (i.e. recording place) of your derivative works (i.e. recording) using the names of locations or places of the Product; you may not remove any copyright, trademark, proprietary rights, disclaimer or warning notice included on or embedded in any part of the Product. You may not transfer or resell the Product and this license expressly forbids resale, re-licensing or other distribution of the Product unless an applicable law permits this or without the expressed written permission of Entel. You cannot sell, loan, rent, lease, assign or transfer all or any of the enclosed sounds in the Product to another user, or for use in any competitive product(s) without the expressed written permission of Entel. If transferred, in whole or in part, the original and subsequent owners forfeit all rights to use the software. You may not use the documentation for any purpose other than to support your use of the Product; you may not perform engineering analyses of the Product, including quality, performance or benchmark analyses, without the expressed written permission of Entel.

**USE OF AUDIO SAMPLES.** The audio samples, recorded sounds, programs, presets used by or included in the Product remain the property of Entel and are licensed, not sold, to you for use on your computer. Licensee may use the Product for Commercial Purposes within musical compositions, and may create derivative works of different purpose than the Product such as sound recordings or performances of musical compositions, based on the Product and may also sell these derivative works without paying any further royalties to Entel. However, Licensee is strictly forbidden to: (1) falsely represent that the derivative work, such as but not limited to a sound recording or a movie soundtrack, was played on the actual instrument the Product is virtualized from or any other real instrument whatsoever; (2) download or use the samples in different format or with different software the Product was originally designed for. Licensee is strictly forbidden to display or use for any purpose or in connection with any of Licensee's derivative works the name(s) or other representations of (1) the halls, institutions or locations of the instrument(s) from where the Products are virtualized from; (2) the place of these locations; or (3) the manufacturer(s) of the original instruments.

**RESPONSIBILITIES.** Entel hopes the Product will be useful to your business or personal endeavors. However, Entel does not warrant the operation of the Product or the accuracy or completeness of any information contained in the Product. You, and not Entel, are responsible for all uses of the Product.

**LIMITED WARRANTY.** Entel warrants to you, the original licensee, that the media on which the Product is recorded will be free of defects in material and workmanship under normal use for a period of thirty (30) days from purchase, and that the Product will perform substantially in accordance with the user guide for a period of thirty (30) days from purchase. Entel's sole responsibility under this warranty will be, at its option, (1) to use reasonable efforts to correct any defects that are reported to it within the foregoing warranty period or (2) to refund the full purchase price to you. Entel does not warrant that the Product will be error free, nor that all program errors will be corrected. In addition, Entel makes no warranties if the failure of the Product results from accident, abuse or misapplication. Remedies are available with a proof of purchase from an authorized international source. All requests for warranty assistance shall be directed to Entel at the following address: H-1301 Budapest, Pf. 94. Hungary. +36/1/3360400. The expressed warranty set forth in this Agreement is the only warranty given by Entel with respect to the entire Product. Entel makes no other warranties, expressed, implied or arising by custom or trade usage, and specifically disclaims the implied warranties of non-infringement, merchantability or fitness for any particular purpose. Entel shall not be responsible for the performance of the Product nor for any liability to any other party arising out of use of the Product. Entel's liability in contract, tort or otherwise arising in connection with the Product shall not exceed the purchase price of the Product. In no event shall Entel be liable for special, incidental, tort or consequential damages including any damages resulting from loss of use, loss of data, loss of profits or loss of business arising out of or in connection with the performance of the Product, even if Entel has been advised of the possibility of such damages.

**TERMINATION.** This License Agreement will terminate immediately if you breach any of its terms. Upon termination, you will be required promptly to return to Entel or to destroy all copies of the Product covered by this License Agreement.

**GOVERNING LAW.** The terms of this License shall be construed in accordance with the substantive laws of Hungary (European Union).

**NO WAIVER.** The failure of either party to enforce any rights granted in this Agreement or to take any action against the other party in the event of any breach of this Agreement shall not be deemed a waiver by that party as to subsequent enforcement of rights or subsequent actions in the event of future breaches.

**LITIGATION EXPENSES.** If any action is brought by either party to this Agreement against the other party regarding the subject matter hereof, the prevailing party shall be entitled to recover, in addition to any other relief granted, reasonable attorneys' fees and litigation expenses.

**UNENFORCEABLE TERMS.** Should any term of this License Agreement be declared void or unenforceable by any court of competent jurisdiction, such declaration shall have no effect on the remaining terms hereof.

**YOU ACKNOWLEDGE THAT YOU HAVE READ THIS LICENSE AGREEMENT, UNDERSTAND IT AND AGREE TO BE BOUND BY ITS TERMS AND CONDITIONS. YOU FURTHER AGREE THAT IT IS THE COMPLETE AND EXCLUSIVE STATEMENT OF THE LICENSE AGREEMENT BETWEEN YOU AND ENTEL WHICH SUPERSEDES ANY PROPOSAL, OR PRIOR AGREEMENT, ORAL OR WRITTEN, AND ANY OTHER COMMUNICATIONS BETWEEN YOU AND ENTEL RELATING TO THE SUBJECT MATTER OF THIS LICENSE AGREEMENT.**

## 5.2. Trademarks

Inspired Acoustics™ and Entel® are trademarks, or registered trademarks of Entel Ltd. in Hungary, the European Union and/or other countries. All other company, brand and product names may be registered trademarks, trademarks or service marks of their respective companies and are hereby recognized.

## 6. Partners and credits

The Melbourne Town Hall Pipe Organ Samples was created by the Inspired Acoustics team. The team would like to thank to Stephen Phillips<sup>†</sup>, Gregory Hartay-Szabo and the staff of the Melbourne Town Hall, Australia.

