

INSTRUCTIONS

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(This long document is to help people who are unsure about using jOrgan, and it is suggested that you print it out. If you are quite familiar with using jOrgan, you can probably afford to stop reading after Paragraph 3. However even for you, there may be one or two sections that contain useful information. The document was written and updated for the BALMAIN jOrgan 3.20 VPO, but can be used for all my VPO's if you "read" appropriate changes to the folder and file names.)

INTRODUCTION

1. This organ disposition is suitable for use with jOrgan Version 3.20 and later, and assumes the use of the "built-in" Fluidsynth sound engine. You should already have jOrgan 3.20 or later installed on your computer. (Fluidsynth is included if you ticked this option during the installation procedure). These instructions assume also the use of Windows, and you will need to make appropriate changes if using Linux or Mac computers. If you are intending to use a 3.20 disposition in a later version of jOrgan, you should immediately read paragraph f) in the Footnotes (as listed in the Index above).

2. I suggest that you place the unzipped folder, which you could call "BALMAIN_j320_FS" (Balmain Organ for jOrgan 3.20 using Fluidsynth) or something similar, into a special "jOrgan Dispositions" folder, which may conveniently be created in "My Documents", and which should not be confused with a folder called "dispositions" existing within the jOrgan program folder. The jOrgan program folder should have been placed within one of the Program Files folders as part of the Installation process).

3. I suggest that you leave the downloaded zip file somewhere on your computer, so that you can always return to it later, if necessary.

4. jOrgan is designed to get you making sounds and playing music with as little difficulty as possible. It ought to function correctly "out of the box", but if this does not happen, it provides some procedures and trouble-shooting aids to assist you. Even if the program has been correctly installed and the organ disposition correctly opened, it is still possible that there are problems with the input (the keyboards on which you play etc. and the MIDI interface which sends MIDI messages to your computer for jOrgan to process), and the output (the audio system you use to get the sound into the outside world).

I strongly suggest that you firstly make sounds by using the built-in jOrgan virtual Keyboard. Success here will mean that the output arrangements are working satisfactorily. There is no point continuing on, wondering about the input arrangements, if you have not firstly cleared the output of any doubts.

GETTING SOME SOUNDS

Run jOrgan by double-clicking on the Shortcut which the installation should have placed on your Desktop. Click on File, then click on Open and navigate to the unzipped BALMAIN folder, wherever you have placed it. Double-click on the file, "BALMAIN_j320_FS.disposition". Alternatively, if you have the disposition folder open, you can simply double-click on the .disposition file. If the Customizer window appears, remove it by clicking on "Cancel". You can return to it later (click firstly on File). If the jOrgan virtual Keyboard is not already showing on your screen, click on View and click on Keyboard. Although this disposition as it comes to you is geared to be used in the first instance with the jOrgan Keyboard, it may be that for some reason (perhaps some previous use of jOrgan), jOrgan itself is not that way configured.

Select one of the stops on the console layout by clicking on it. Click on one of the keys on the jOrgan Keyboard, choosing the correct keyboard for that stop. You should hear a note. Middle C is indicated with a black dot. You may like to try other notes, and other stops or combinations of stops. Clicking on a stop a second time turns it off.

If the sounds are basically to your satisfaction, then congratulations, your output arrangements appear to be successful, and you can probably go straight down to 5. below. However, I suggest that you read the rest of this section first, even if you don't have to do any trouble-shooting, as it describes processes which you may find useful at some time or other.

If the sounds you hear are not quite right (sound break-up, crackles, slow response to playing etc.) then section b) in the Footnotes may help you improve things.

NO SOUND?

If you have heard nothing, then that is a bit disappointing, and it means you have to start a process of trouble-shooting.

It is possible that you have no sound because of a conflict in 32/64 bit operation. So close down jOrgan (you can Save it as prompted), and this time double-click on the jorgan.jar file in the jOrgan folder (found within one of the Program Files folders). If you have success now

in achieving sounds, then you should delete the existing Desktop shortcut to jOrgan, and create a new shortcut from jorgan.jar and place it on your Desktop. Use this shortcut to run jOrgan subsequently. This is certainly what I had to do with my Windows 7 computer. (There may exist further 32/64 bit conflicts which the details just mentioned will not correct. I believe that if you are intentionally using 32-bit operation, even in a 64-bit computer, then the version of Java you are using also needs to be 32-bit, to agree with 32-bit jOrgan. However, if you are intentionally using 64-bit, then make sure that the Java version and the jOrgan version are both 64-bit).

If you still have no sound, then the problem may lie elsewhere. Perhaps you should start by making sure that the computer audio settings do appear to be correct. (You may need to click on the Speaker icon near the bottom right-hand corner of the screen to make sure that its volume setting is fairly high).

Another possibility is that although you seem to have jOrgan installed, perhaps some of the conditions for viable installation have not been fulfilled. It may be useful to check the Installation instructions found on the STARTING page of the jOrgan Discovery website to make sure (<https://jorgan.info>).

Moving into the CONSTRUCT Mode

Click on the jOrgan "Construct" icon, which is found at the top left of the screen, immediately below "View" (it is the 3rd icon from the left). "Construct" means "build", and it is the mode to use whenever you wish to make changes to the disposition. It was also used extensively to build the disposition in the first place.

Always be aware, that **no sounds are possible from jOrgan while you are in the Construct mode**. When appropriate, you can return to Play mode by clicking on "Construct" once more.

When you enter the Construct mode, it is usual to see the Elements View, which is a list of the elements or building blocks which make up the disposition. Some elements may be bundled together in Groups, and are not visible until you double-click on the appropriate Group icon or click on the "+" square at its left (the Group icons look like little brown packages). To close a Group list, double-click on its icon once more (or click on the "-" square). If the Elements view is not showing, then click on View, and then on Elements. This is the normal way to bring up any View as needed. The View can always be closed when no longer needed, by right-clicking on its Title Tab and then clicking on "Close".

Indication of a Problem

If you find a small red "x" against one of the element icons, that identifies for you where there is a likely problem. These are not always easy to see, and so you should bring up the "Problems" view (click on View, Problems) to see a list of the problems jOrgan has identified. You have to correct these problems before you can expect to hear sounds. Not all problems listed involve the failure of sound, however. Look for any which mention Fluidsynth or the soundfont. They will have to be corrected before you can expect to hear sounds. After making changes, it is a good idea to Save the disposition. And always remember to return to Play mode before you try to make sounds.

The Problems list may include "No device specified" for the Balmain Connector (which is found within the Console-Connector Group). All this means is that as initially set up, this disposition does not intend jOrgan to send MIDI output messages to any other MIDI device. The warning can be disregarded. You may notice that in the Elements View what is showing there is not a red "x" but a small yellow triangle with an exclamation mark, which indicates that it is not actually a problem.

One common source of problems is that the "skin" has not been loaded into the Console, resulting in a black and white view of stop names and little squares, with no coloured console to be seen. Another is a failure to load the soundfont file(s) into instances of Fluidsynth or into some other appropriate sound engine(s) you may be using, and such a failure will certainly mean that no sounds are produced. It is unlikely that these problems will exist with the present disposition, as it should load these things automatically.

Wrong Audio Device?

You may however need to select your computer Audio Device. Go into "Construct" mode. In the Elements list, double-click on the Sound Group and click on "Fluidsynth Sound" (in some other dispositions it may be simply in the list of Elements), and look at its Properties View. If the Properties View is not showing, then click on View, and then on Properties. Against "Audio device" in the Properties View you will probably see an empty cell. Click on the far right-hand end of that cell and you will see a drop-down list of audio devices which jOrgan has identified. My advice is that for this initial attempt to use jOrgan you should use the computer's native sound system, which should be listed there. However, if you have a special soundcard installed or otherwise connected, it should also show there in the list. Click on whatever is your choice.

Wrong Audio Driver?

Note that the next Property shown is "Audio driver". Your download should show this as "dsound". With this initial download, jOrgan will offer you nothing else (if you are using Windows), but for Linux or Mac computers you will certainly need to change it from "dsound". Click on the far right-hand end of the cell, and you will be offered a drop-down list of options. Click on whatever is appropriate for your set-up.

No soundfont loaded?

With this download, the appropriate soundfont will have been loaded. But this may not always be the case for you if using some other VPO, and if so, it will certainly be indicated as a Problem. You will need to find the Fluidsynth element and click on it. It may exist in the Elements list as a single item, or it may be located within some Group (such as "Sound"). Look at its Properties View, scroll down the list of properties as needed, until you come to the Soundfont line, and click on the far right-hand end of that line (the little "3 dots area"). Navigate to your unzipped VPO disposition folder, and Open the appropriate ".sf2" soundfont file. Back in the Fluidsynth Properties Soundfont cell, you may like to delete all the path details, leaving just the file name and its .sf2 extension showing. But only do this deletion if the .sf2 soundfont file is located in the same folder as the disposition file. Then save the disposition.

Warning: In my experience, jOrgan may not pick up this loading of the soundfont into Fluidsynth, unless you save the disposition as just advised, then Close the disposition and re-open it, clicking firstly on “Recent”. (If “Save” is greyed out, you need to return to Play mode in order to turn a stop - any stop - briefly on and off. You can then save it.)

The process just described above is the normal way to load some other soundfont into the Fluidsynth engine, or some modified version of the existing soundfont, should you wish to do this at a later time. The process is initiated by clicking on the little three dots area, after which you will need to navigate to where the new or modified soundfont is located on your computer, in order to select it and load it into Fluidsynth.

No skin loaded?

A similar process is used to load the skin into the Console, if the proper coloured console has failed to appear on your screen. To do this you click on BALMAIN (look for the square console icon within the Console-Connector Group in the Elements View), bring up or look for the Properties View, and find the bottom left-hand entry in the Properties list, which will be "Skin". In a similar process to before, click to the far right of "Skin", then click on the little "3 dots area", navigate to your unzipped disposition folder, and double-click on the "BALMAIN-skin.zip" file. You may also need to do all this for any other consoles (such as “Settings”). Then save the disposition.

5. Having satisfied yourself that the output arrangements are giving you sounds, it is now time to turn your attention to the input arrangements: your physical keyboards etc. and the MIDI set-up. Note that for jOrgan to detect your MIDI interface cable and respond to any messages, the cable must be plugged into the computer, usually via the USB port, before jOrgan is run. If this has not been done, you will have to Exit jOrgan (click File first) and probably save the disposition if prompted. It may even be a good idea to power off the computer before you plug in the cable, as Windows may not detect it either. After plugging in the cable and restarting the computer, and running jOrgan once more, click on File and then on Recent, and the disposition you have just been working on will open. Open the Customizer (click on File and then on Customizer) and select in turn for each organ department, by means of the scroll-down arrow, the actual MIDI input Device you are using. Click on "Record". Press on the bottom note of the manual (or pedal-board) of that department and then on the top note, and then click on "O.K." After completing this for each organ department, look at the windows at the right-hand side, and note that jOrgan has entered in for you the MIDI Channel numbers your manuals and pedals are sending messages on (Channel "1" will be indicated here as a "1" etc., and not as MIDI Channel 0), and also the MIDI note ranges for each keyboard. After clicking on "Next" twice, you should enter the actual MIDI device you are using into the "Device" window at the top, using the scroll-down arrow to access the correct entry. This should be done for the “Switches” view and also the “Continuous” (which you access by clicking on its Title tab. Click on “Next” and then on “Finish”. To hide the virtual keyboard, right-click on its Title Tab.

Save the disposition. You should now be able to play it normally, using your manuals and pedals, if you are in the Play mode. If you can't play notes, then you should go back into Construct mode, select "Problems" in "View" and see if the problem is identified for you. Then try to remedy the problem. Something you can do at this stage is to bring up the

Monitor View. This allows you to examine the input and output messages that are occurring whenever you play a note or change a stop. Hold the mouse over each of the four icons at the right-hand side, and you will have the control functions identified for you. This monitor can be of great use in trying to identify MIDI problems.

The Customizer is also used to enable jOrgan to respond to stop switch changes, piston operations and swell pedals, if your physical console sends MIDI messages when those are operated. The procedure is described in a) of the Footnotes.

Adjusting sound levels

6. The entire organ can be re-regulated to your liking by adjusting the soundfont Attenuation Settings at the Instrument level, for each pair of notes belonging together as a zone (or split) - and there are thirty such for EACH STOP! This is a large task, and requires the use of a soundfont editor (e.g. The free Viena - note the one "n" in Viena - from the SynthFont website), but if you are prepared to learn how to use the editor to perform this, it is the best way to match the organ to your loudspeaker and room characteristics, and can be quite a satisfying process. All you need to know is that increasing the value of the Attenuation Setting by 5 (for example) lowers the volume by 2dB. The process is linear for any multiples of 5. Decreasing the value by 5 raises the volume by 2 dB.

I have written an article on using Viena which can be accessed [HERE](#). I have to warn you that some of the more recent versions of Viena have introduced a bug which is associated with the "Purge" function. However, you will not need to use that function if you are merely changing Attenuation Settings. Always Save the soundfont after making any needed changes.

A simpler way is to adjust the overall level of each stop you wish to change, by a single adjustment for the stop. This can be done by editing the disposition once you have opened it in jOrgan. Go into the Construct mode. If "Messages" are not showing, Click on "View" and then on "Messages". In the Elements View, double-click on the Group where you can expect to find the rank you wish to adjust (if the disposition contains Groups), find the list of Rank elements (look for the grey loudspeaker icon at the left of each rank), and select (click on) the rank concerned. In the Messages window, look for the line which reads "Note played set 144, set pitch, set 80" (or some other number). It is this 80 (or some other number) which can be double-clicked on and altered to adjust the level of the entire stop. After making this alteration, press <ENTER>. 80 is the default setting for most ranks in this disposition; increasing it increases the level of the stop (up to to a maximum of 127), and reducing it has the opposite effect. I have made up a table showing the values which produce various attenuations (or amplifications) for Fluidsynth, Creative and sfz, which you may find useful. (http://home.exetel.com.au/reimerorgans/ART/Volume_Control.htm). I suggest you print it out. There are other articles on my Reimer Organs website which you may find of interest, and the above webpage has a link to my jOrgan Index Page.

Save after making any changes

7. Don't forget to Save after making any changes to a soundfont or to a disposition. After saving, if there were edit changes made to the soundfont, it will be necessary to load the soundfont into Fluidsynth once more (see 4. above for this process). Warning as already given above: In my experience, jOrgan may not pick up this change to the soundfont, even

after you have loaded it into Fluidsynth once more, unless you save and close the disposition and re-open it.

After you have played on your virtual organ for some time, you will want to activate the excellent combination memory and MIDI recorder features. The following instructions should take you through the process:

RECORDER

1. In "Play" mode (not "Construct") Click on View, then on Recorder.
2. Click on black Eject symbol (triangle "roof") at far right. You should get the "Choose performance" window, and there should already be MIDI files or folders there. Choose one file, and you may be able to play it immediately by clicking on the Play icon at the right.

To test the Recorder, I suggest that you double-click on the "jReimer MIDI Files" folder and choose "Boyce Voluntary in G.mid", as this one will certainly work for you. There are other jOrgan MIDI files which you will encounter, which will not work for you until you make the changes which are described in 5. below.

To remove this and any piece from the Recorder, click on the Eject symbol. You can then load another file, or simply close the "Choose performance" window by clicking on Cancel or on the normal Close "X".

3. To record a piece yourself, click again on the black Eject symbol, type in any file name you like to make up (e.g. the name of the piece you wish to record). Make sure the "Look in" entry at the top of the "Choose performance" window is the folder where you have all your BALMAIN_j320_FS files (the "unzipped" folder which I have suggested you place within the jOrgan Dispositions folder you have created, which I suggested you place in "My Documents"). If you were able to play the .mid recorder files as in 2. above, then that folder should already be showing in "Look in".
4. Click on Choose.
5. There should be some red dots at the left, with the name of the current disposition above one of the red dots, and the names of the organ departments above the other red dots. If this is not the case, and if you see the word "<none>" above any red dot, it may mean that the disposition Recorder referencing is not complete. Right-click in turn on any "<none>" that you see, and use the editing opportunities you are given, to correct things. (You may need to use the scroll-bar at the extreme right to see all the entries). For example, you may wish to allocate the Console name to the top one (it will normally be in CAPITALS). Then allocate the manuals and pedals as you choose and as needed, to the other tracks. Add or remove tracks to suit the particular organ (number of manuals etc.). None of these corrections should be needed if you are using the BALMAIN disposition.
6. Click on the red circle at the far right to start recording, and then the black square when you have finished playing the piece.
7. If you wish to avoid losing this recording through a sudden power loss or some accident of your own making, click on the black Eject symbol, and you will be invited to save the file. To save the recording, click on the black "Eject" icon and click on "Yes".

After saving any newly-recorded file, closing the Recorder Window will not have the effect of losing the file. It will still be loaded in the Recorder. This remark applies also to any jOrgan MIDI file currently loaded.

FULL SCREEN MODE

You may wish to play a recording while using the Full Screen mode. The normal way to achieve this mode is to press the computer key F11. Note that on some computers, to operate F11 you also need to hold down the FN key. If this doesn't work, click on "File", and then "Full Screen". If this still doesn't work, it may be because you are using some other disposition or are using Linux or Mac. You can remedy things by clicking on "File", "Customize" and "Next". For each console in turn, click on the scroll arrow and then on the entry you see. Then click on "Finish". You are able to control the Recorder by means of the icons on the Console. To return from the Full Screen mode, press key F11 again.

Alternatively, you may wish to open or record some other MIDI file. To do this, click on the Eject symbol at the far right of the Recorder Window, and follow the steps already outlined for loading or recording a jOrgan MIDI file. However, if you click on Cancel or you close the "Choose Performance" window, this will have the effect of emptying the Recorder program of its current MIDI file (it does not delete that file from where it is stored).

Realise that when you are playing back one of these recorder files, you are free to select other stops once it starts playing, should you wish to do so. This will not affect the actual file.

MEMORY

The Memory stores the details of the Combination Pistons.

This disposition comes with a BALMAIN.memory file already installed. This memory file represents one storage "area" for you to use. It has a large number of levels available, to which you can independently assign any set of combination piston details. However, you are free to create any number of such memory files in addition. They all have the same capacity for a large number of levels.

1. The Memory View can be assessed regardless of whether you are in the "Play" mode or the "Construct" mode, but I recommend the "Play" mode, as it probably shows it better. Click on View, then on Memory. You will see that the BALMAIN.memory file is already loaded. It has two levels already entered, and you are free to change their details (i.e. make new selections of stop settings) and also their names. This is all described below. Whether or not Level 1 is the selected one when you open a memory file, to select some other level, simply click on its number at the far left. (When using the Full Screen mode, there is a Memory Incrementer which allows you to select which the level you want.)

2. To create a new memory file (it must have some other name) or to open another one already in the list (at this stage there probably is no other one listed), click on the black Eject icon at the far right, and type in the new file name or select the other file you wish to load.

3. Click on Choose.

4. If it is a new file, click to the right of the "1" at the far left, and type in the name of your first Memory level e.g. Memory 1 (or you may make it the name of a particular musical composition, for example), and press <Enter>.

If you want to remove the stored details of an existing level, click on its number at the far left if it is not already selected, click on the “Clear” icon just to the left of the “Eject” icon at the far right, and then click on “Yes”.

If you merely want to change the name of an existing level, click on the name, and use the computer <Delete> key to remove the current name, type in the new name, and press <Enter>.

5. You can set up some combinations for any level. It is probably easier to move into the Full Screen Mode for this. Otherwise, you will find that some stops are obscured. However, if this is the case, you can use the scroll bar at the far right of the screen, in order to access them.

- a) Select the desired level and turn on the stops to be controlled by the particular piston.
- b) Click on "SET" (it will change color to indicate that it is now waiting to register your combination).
- c) Click on the piston.
- d) The "SET" will return to its normal color.
- e) Repeat for other pistons as needed.

6. You may even like to repeat steps 4. & 5. above to set up further Memory levels (2, 3 or whatever, etc.) with names of your choosing. But to do this you will need to return to the Memory View.

7. Save this work by clicking on the Eject icon and then on “Yes”.

You may choose to close the Memory Window at any stage (right-click on its Title Tab), without losing the Memory file currently loaded. If at any stage you click on the “Eject” icon and then on Cancel or you close the "Choose Storage" window, this will have the effect of emptying the Memory program of its current Memory file, but it is not deleted from where it is located. You will then be free to load some other Memory file.

8. If for any reason you wish to move an existing level to some specific level number other than its present one, select the level to be “displaced”, hold down the computer <Ctrl> key, select the level to be moved, and then click on the “Swap” icon at the far right. As with all the changes, this needs a Save to render it permanent.

FOOTNOTES

a) Use of Customizer

If your physical console outputs MIDI messages when stop switches, pistons and swell pedals are operated, you will probably want jOrgan to respond to those messages (click on File, then click on Customize). Click on NEXT until you get to the third window. To “connect” a physical stop switch, find the stop switch in the list, click on its cell under “Activate”, and turn on the stop switch, and then click on “OK”. Next click on its “Deactivate” cell, turn the stop switch off, and click on “OK”.

For a piston, if your pistons send Control Change MIDI messages, only the “Activate” cell is relevant. However, if for some reason they send note on/off MIDI messages, the routine is more complicated:

- i) Click on “Activate” and hold the piston IN. If offered “OK”, click on it.
- ii) Click on “Deactivate” and release the piston. If offered “OK”, click on it.

If you find that you need to change a physical piston so as to operate some other piston in the disposition, you will need firstly to clear the settings already made for it. To do this, click on the “Activate” and “Deactivate” cells belonging to the disposition piston it has already been operating, and click on “OK” each time without sending any messages from the console. You can now set it up for the new disposition piston.

For a swell pedal, click on “Continuous” at the top of the screen, click on “Continuous Filter” and then on its “Change” cell. Move the swell pedal to initiate a MIDI message, and click on “OK”).

b) Adjusting Fluidsynth Gain and other settings

The last window of the Customizer allows you to adjust various Fluidsynth settings. You may need to increase the Gain setting if the sound is too soft, or to reduce the Gain setting if you find that the sound is distorted. Also, you may find that you can improve the operation of this VPO in your particular computer by adjusting the Fluidsynth buffer size settings. Try increasing or decreasing the settings for buffer size or the number of buffers. Such changes to the buffer size should be made only by a factor of 2. Thus you may change “512” to “256” or “1024” etc. Click on Finish to enter the new settings, and Save the disposition (File, Save). Increasing the settings may improve the sound by eliminating unwanted crackles etc., but it may be at the expense of latency, where there is a noticeable delay between pressing the playing key and hearing the sound. Try to find a setting which satisfies you.

There are sound engines other than Fluidsynth, which may provide better latency (less delay after pressing the key), but these sound engines are not as easy to set up for jOrgan. Alternatively, if you are using a Linux or Mac computer, you may find that Fluidsynth gives you excellent latency indeed, depending on the set-up. There also are ways to improve the latency of Fluidsynth for Windows users, by means of extensions known as “backends”. The details of these alternatives are beyond the scope of these instructions.

c) Number of cores in the computer CPU

You need to be aware of the fact that as it comes, in this disposition the Fluidsynth settings for Number of Cores may be “1”, but you should change this to correspond with the CPU in your computer. Click on the “Construct” icon, and having selected “Fluidsynth Sound” in the Elements View (within the Sound Group), look at its Properties View, look down to the Number of Cores line, click on the right-hand end of that line, and adjust the number. Then Enter, and Save.

d) The Fluidsynth Reverberation Effect ("Reverb")

This effect does not suit all tastes, but the settings already set up for you in this disposition, recommended by the late Panos Ghekas of the jOrgan community, are probably a good starting point if you wish to use the Fluidsynth Reverberation. The Fluidsynth Reverb can be adjusted by clicking on “Settings” at the top of the screen

(or on the Settings Label when in Full Screen), and moving the various Reverb elements. The initial settings are: Room 0.62, Damping 0.21, Width 1, Level 0.21. To render the Fluidsynth Reverb inaudible, simply set the Reverb LEVEL to 0. Save the disposition if you wish to retain the settings you have made. In my view there are better reverberation effects than the Fluidsynth Reverb, and perhaps your computer or soundcard already has one built in, which you can use to your satisfaction.

e) Screen Appearance

You can make the console fill your computer screen differently, if it does not yet do so satisfactorily. You will probably prefer to play the virtual organ in the Full Screen mode. (See above in the Recorder section for details on controlling the Full Screen mode). You may decide that the console image is either too large or too small for your computer screen. Use the second window of the Customizer to adjust the zoom ratio (you can fine-adjust the number using the computer number keys if you wish to). Save the disposition after setting a new value (after clicking through to Finish). You can move console elements around on the screen to improve how it looks. This may certainly be the case if your computer screen has a different display shape ratio to mine. Go into Construct Mode for this. Click on an element you want to move. You can even move groups of elements together, by firstly using the mouse to enclose them in a box. Always save after making any changes which you wish to retain.

f) Using the disposition with later versions of jOrgan

You need to be aware that if you use a version of jOrgan to open a disposition which was intended for an earlier version, you will be warned that it may no longer be able to be opened in that earlier version, as jOrgan will convert it to the new version automatically, if you do a Save after using it. If this happens, it will not be the end of the world, but it may prevent you from making some special use of the disposition in its present form.

The remedy is to create an additional version of the disposition, which you rename in order to use it safely with the later version of jOrgan. To do this, COPY the BALMAIN_j320_FS.disposition file (found within the BALMAIN_j320_FS FOLDER you have placed somewhere) to another location (for example, the Desktop), rename it to indicate the later version of jOrgan, and MOVE it “back” to the folder. This renamed disposition can then be used with the later version of jOrgan. To Open with the later version of jOrgan, after clicking on File, make sure that you click on “Open” and not on “Recent”. You will probably need to navigate to the folder, and then Open the renamed disposition file. Alternatively, if you still have the folder open, and you do not yet have jOrgan running, simply double-click on the renamed disposition.

g) Behaviour of the Pedal Bourdon 16’

You may notice a strangeness with the bottom 8 notes of this stop using the BALMAIN, and also some of my other VPO’s. At least two factors were at work which resulted in few satisfactory samples being produced for the bottom octave of this stop. I took the step of using resultant techniques to achieve a satisfactory sound

for those 8 notes. Whether this has been a success is a matter of personal opinion. The recorded sample I used for those notes was actually that for the bottom E, which I noticed had a very pronounced third harmonic. I may even have “doctored” this in order to make that harmonic even more pronounced, and the fundamental even more diminished. This produced what amounted to a “virtual” $5 \frac{1}{3}$ ’ note which was used as the sample for those 8 notes. To produce an effective 16’ resultant, the Pedal Bourdon 16’ should be used along with a substantial 8’ stop on the manuals, available through coupling.

I might add that in my own home installation, the bass loudspeaker and the small size of the room combine to produce a rapid loss in bass below about 50 Hz. The resultant tones from this technique are far more effective for those 8 notes in my situation, than if I had simply used tones with a strong 16’ fundamental.

h) MIDI FILES NOTES

Although the files produced by the jOrgan Recorder have “.mid” as their extension, they are not regular MIDI files, and generally speaking, they cannot be used directly in MIDI sequencers, nor can regular MIDI files from an outside source be used directly in the jOrgan Recorder. Some jOrgan MIDI files have been provided in the download, along with a separate pdf file (“MIDI FILES NOTES”), which should be consulted for further information.

Enjoy playing the BALMAIN_j320_FS!

John Reimer, July 2014
(Updated January 2020)