

*User Manual*

# Opera

Digital Piano

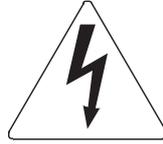
**WARNING: READ THIS FIRST!**

\*\*\*

**AVIS IMPORTANT!**



This symbol is intended to alert the user to the presence of uninsulated “dangerous voltage” within the product’s enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



Ce symbole sert pour avertir l'utilisateur qu'à l'intérieur de ce produit sont présents éléments non isolés soumis à “tensions dangereuses” suffisants à créer un risque d'électrocution.

This symbol is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.



Ce symbole sert pour avertir l'utilisateur qu'à l'intérieur de la documentation de l'appareil sont présentes importantes instructions pour l'utilisation correcte et la manutention de l'appareil.

**CAUTION**  
TO REDUCE THE DANGER OF ELECTRIC SHOCK  
DO NOT REMOVE COVER (OR BACK)  
NO USER-SERVICEABLE PARTS INSIDE  
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL

**ATTENTION**  
AFIN D'ÉVITER LES RISQUES DE CHOC ÉLECTRIQUE:  
NE PAS OUVRIR LE COUVERCLE (OU PANNEAU ARRIÈRE)  
L'UTILISATEUR NE PEUT EFFECTUER AUCUNE RÉPARATION  
POUR TOUTE RÉPARATION ÉVENTUELLE, FAIRE APPEL À  
UN PERSONNEL QUALIFIÉ

## “INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS” IMPORTANT SAFETY INSTRUCTIONS

### WARNING:

- 1) Read these instructions.
- 2) Keep these instructions.
- 3) Heed all warnings.
- 4) Follow all instructions.
- 5) Do not use this apparatus near water.
- 6) Clean only with dry cloth.
- 7) Do not block any ventilation openings. Install in accordance with the manufacturer’s instructions.
- 8) Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- 9) Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wider blade or the third prong are provided for your safety. If the provided plug does not fit in to your outlet, consult an electrician for replacement of the obsolete outlet.
- 10) Protect the power cord from being walked on on pinhead, particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- 11) Only use attachments/accessories specified by the manufacturer.
- 12) Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold, with the apparatus.  
When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
- 13) Unplug this apparatus during lightning storms or when unused for long periods of time.
- 14) Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.



**SAVE THESE INSTRUCTIONS**

\*\*\*

**INSTRUCTIONS À CONSERVER**

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## Chapter One

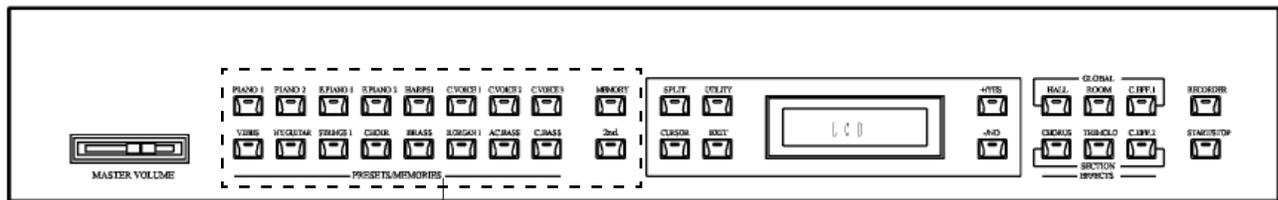
## Specification

The VISCOUNT **Opera** Digital Piano is a digital piano equipped with a dynamic keyboard which guarantees an action exactly the same as that found on normal acoustic pianos. This is achieved by the use of a mechanical hammer system underneath the piano key. The acoustic piano presets have been created by meticulously and scrupulously sampling some of the best makes of grand piano in the world today.

The high sound quality of the VISCOUNT **Opera** Digital Piano makes it an ideal instrument for both personal study and professional use.

The VISCOUNT **Opera** Digital Piano is not just a digital piano however: certain features have been incorporated which make it possible to transform the instrument into a whole orchestra, to play different sounds together, and to record and playback pre-recorded compositions.

## Panel description



**PRESETS/MEMORY SECTION:**  
used to select sounds or to store them to memory

### PRESET KEYS:



(Acoustic piano 1)



(Acoustic piano 2)



(Electric piano 1)



(Electric piano 2)



(Harpsichord)



On each of these keys it is possible to load a series of preset sounds stored in an internal Rom library.



(Vibes)

NY.GUITAR



(Acoustic guitar with nylon strings)

STRINGS 1



(Strings)

CHOIR



(Choir)

BRASS



(Brass)

E.ORGAN 1



(Jazz Organ)

AC.BASS



(Acoustic bass)

C.BASS



on this key it is possible to load a preset sound stored in an internal Rom library.

**ACOUST. BASS**  
**ELECTR. BASS**  
**FRETTLES BASS**  
**PAD BASS**  
**HORN BASS**  
**STRING BASS**  
**GUITAR BASS**

List of library sounds

<b>PIANO 1</b>	<b>RHODES 2</b>	<b>STRINGS 1</b>	<b>JAZZ ORGAN 2</b>
<b>PIANO 2</b>	<b>HARPSICHORD</b>	<b>STRINGS 2</b>	<b>JAZZ ORGAN 3</b>
<b>PIANO 3</b>	<b>VIBES</b>	<b>CHOIR</b>	<b>PIPE ORGAN</b>
<b>E. PIANO 1</b>	<b>MARIMBA</b>	<b>BRASS</b>	<b>SYNTH PAD</b>
<b>E. PIANO 2</b>	<b>NYLON GUITAR</b>	<b>SYNTH HORN</b>	<b>STANDARD SET</b>
<b>E. PIANO 3</b>	<b>JAZZ GUITAR</b>	<b>JAZZ ORGAN 1</b>	<b>BRUSH SET</b>

MEMORY



this key is used to access the **MEMORY** function.

The VISCOUNT **Opera** Digital Piano has a series of memory locations where all the voices complete with their various parameters as described below can be stored, together with any ambient effects and modulations assigned to them.

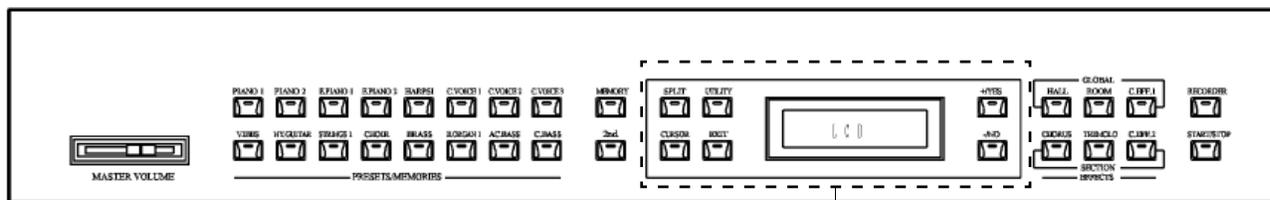
There are 16 memory locations available, the same as the number of Presets/Memories including those for the bass and the various Custom Voices.

2nd



this key turns on the **SECOND VOICE** function.

The **2nd VOICE** key allows a second voice to be either layered over the main one or the keyboard to be split into two separate voice parts.



## SPLIT/UTILITIES SECTION:

allows the split point to be chosen and various keyboard parameters to be set.

## SPLIT/UTILITIES KEYS:

SPLIT



this key gives access to the **SPLIT** mode.

**SPLIT** mode means that the keyboard can be divided into two zones and a different voice can be assigned to each zone.

UTILITY



this key gives access to the **UTILITY** mode.

In the **UTILITY** mode the following operations are possible: equalize a timbre, set transposition parameters, set the type of dynamic curve to be applied to the voices, select different types of tuning, control the instrument MIDI data, save memory data, exclude either one or all three of the normal pedal functions from either of the two voices, assign a name to the memory selected.

CURSOR



**CURSOR** key.

When the display contains more than one parameter, the **CURSOR** key is used to select the one you require.

EXIT



**EXIT** key.

Returns the instrument to the PLAY mode or to the previous display.

+ / YES



**+ / YES** key.

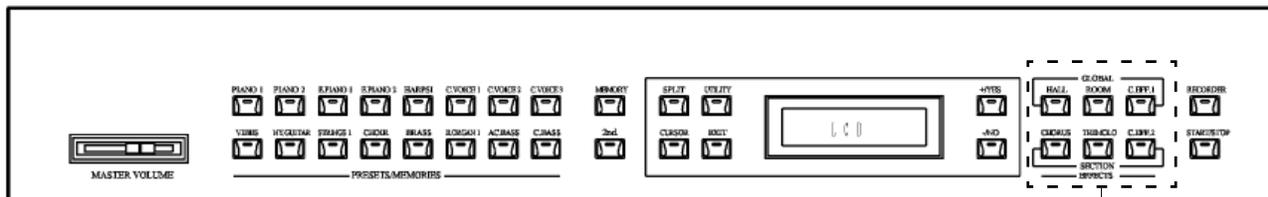
Used to increase the parameter selected by one step, to scroll through the voices contained in the library and to give affirmative responses to the messages which appear.

- / NO



**- / NO** key.

Used to decrease the parameter selected by one step, to scroll through the voices contained in the library and to give negative responses to the messages which appear.



### EFFECTS SECTION:

Allows the various ambient effects stored in the memory to be selected.

## EFFECTS SECTION

HALL



**HALL** key.

HALL Effect .

ROOM



**ROOM** key.

ROOM Effect.

When these keys are kept pressed down a menu containing LEV (Level) and TME (Time) settings will appear which can be used to personalize the effects stored to memory.

Any modifications made will remain in the memory even when the instrument has been turned off. Press EXIT to return to the PLAY mode.

C.EFF.1



**C.EFF.1 Key.**

When the C.EFF.1 key is held down longer, a list of the ambient effects available will appear on the display.

The effects held in the internal library are the following:

<b>ROOM</b>	<b>LARGE HALL 1</b>	<b>SPRING REVERB</b>
<b>LARGE ROOM 1</b>	<b>LARGE HALL 2</b>	<b>DELAY</b>
<b>LARGE ROOM 2</b>	<b>CHAMBER 1</b>	<b>MULTITAP DLY</b>
<b>MEDIUM HALL 1</b>	<b>CHAMBER 2</b>	
<b>MEDIUM HALL 2</b>	<b>PLATE REVERB</b>	

The following parameters can be modified using the cursor key with the INC and DEC keys:

CHORUS



**CHORUS key.**

CHORUS modulation effect.

TREMOLO



**TREMOLO key.**

TREMOLO modulation effect.

Just like in the ambient effect section, the settings in the modulation effects section can also be personalized. The RTE (RATE) and DPT (DEPTH) parameters can be modified for the CHORUS effect, while for the TREMOLO effect SPD (SPEED) and DPT (DEPTH) can be changed.

C.EFF.2



**C. EFF. 2 Key.**

When the C.EFF.2 key is held down longer, a list of the modulation effects available will

# VISCOUNT Opera Digital Piano

The effects held in the internal library are the following:

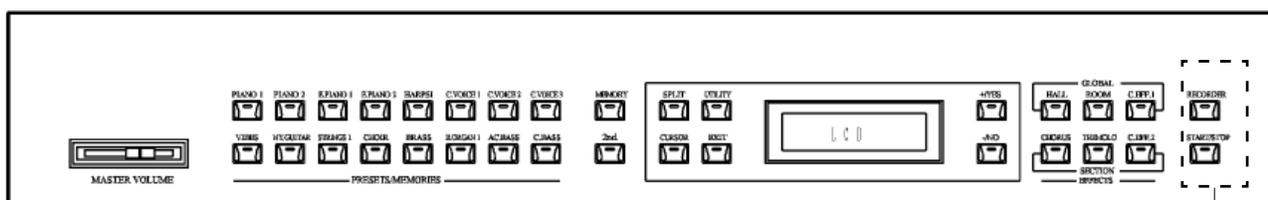
**AUTO PAN POT**  
**CHORUS**  
**CROSS-PAN**  
**FLANGER**

**MONO PHASE**  
**STEREO PHASE**  
**TREMOLO**  
**VIBRATO**

**VIBRATO SCAN**  
**ROTARY SLOW**  
**ROTARY FAST**

The cursor key and the INC and DEC keys can be used to modify the following parameters:

The ROTARY effect cannot be selected in section 1 and section 2 at the same time.



**RECORDER SECTION:**  
 to record and play back songs.

RECORDER



**RECORDER Key.**

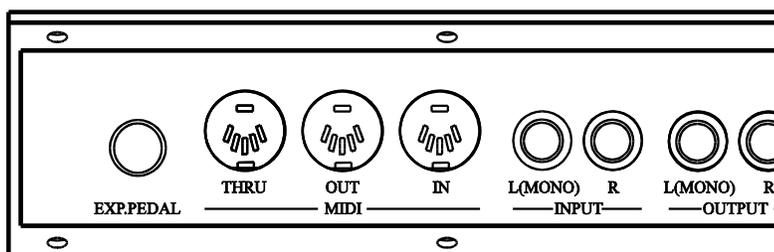
START/STOP



**PLAY/STOP Key.**

This key gives access to the sequencer functions (a sort of “digital recording”). In addition to this, by pressing SONG+PLAY/STOP at the same time, the demo songs stored in the instrument can be played back.

## Side Panel



## Chapter Two

### Use: Basic functions

#### Turning on

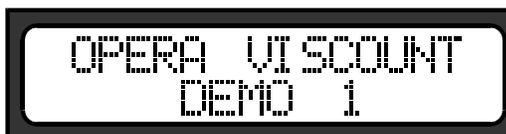
Make sure the **MASTER VOLUME** slider is set to  $\emptyset$ .

Turn on the **POWER** switch. After a few seconds a brief instrument presentation message will appear on the screen.

Adjust the volume using the **MASTER VOLUME** slider.

#### Demo

Press the  and  keys at the same time. The following message will appear on the display:



OPERA VISCOUNT  
DEMO 1

After a few seconds you will be able to hear a demo song created using some of the instrument's most interesting timbres.

When the  and  keys are pressed at the same time the display will change to the following:



OPERA VISCOUNT  
TECHNICAL DEMO

You will be able to hear a “technical” DEMO, that is to say the sampled sound of the hammers as they hit the keys and are released, as well as the sound produced by the piano string frame when the DAMPER pedal is pressed.

Press the  key to exit the DEMO mode.

Once the instrument has been turned on and after the brief presentation message, the VISCOUNT Opera Digital Piano goes into the **PLAY** mode and the display will show the following message:



```
MEMORY N.: 1
Grand Piano 1
```

The instrument is ready to play.

To hear the other voices press the keys in the **PRESETS/MEMORIES** section.

## 2nd (LAYER mode) (Overlapping timbres)

When this key is pressed it is possible to select a second voice to be layered on top of the first one chosen. Example: layering a piano voice over strings.

It has already been pointed out that when the VISCOUNT Opera Digital Piano, is turned on, after a brief introductory message, it goes into the **PLAY** mode (allowing one voice at a time to be played throughout the whole length of the keyboard). The display shows the following message:



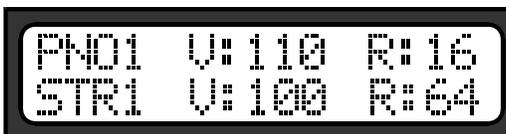
```
1st: Piano 1
VOL: 110 REV: 16
```

When the  key is pressed the display will show:



```
PND1 U: 110 R: 16
**** U: 0 R: 0
```

Select **STRINGS 1** and the display will then change to:



```
PND1 U: 110 R: 16
STR1 U: 100 R: 64
```

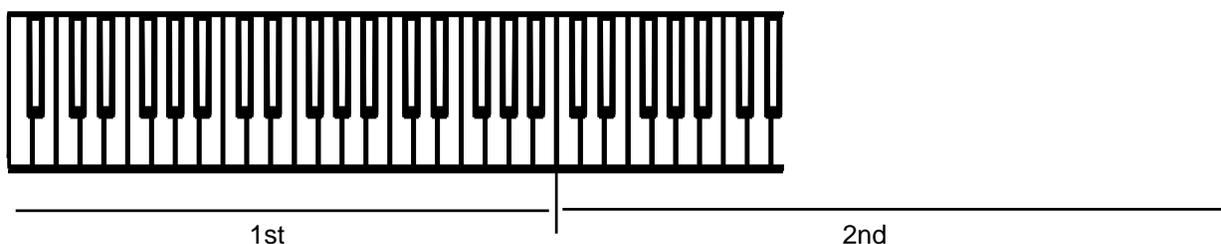
It will now be possible to hear (play) a piano sound together with a string voice.

A modulation effect can be assigned to the second voice by simply pressing the keys **CHORUS**, **TREMOLO** or **SPLIT**.

Try experimenting with all the different combinations.

## **SPLIT (Dividing the keyboard into zones)**

The  key allows the keyboard to be divided into two zones and a different voice can now be assigned to each zone. Example:



The bass has its own independent and programmable SPLIT (separation) point.

To change the SPLIT point hold down the **SPLIT** key for a few seconds.

The following message will appear on the display:



The cursor will move to parameter B4, which is the factory set (default) split point (this means that from C $\emptyset$  to B3 a bass voice can be played with, for example, a piano voice from C4 to G9).

To modify the parameter use the  key to move to the field required and enter the new value using keys  and .

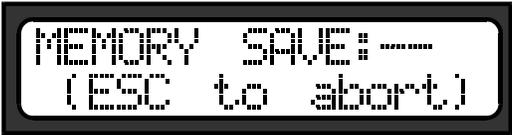
To assign a voice to the right zone press  and select the voice you want.

If you like the layering or split setup you have created, it can be saved to one of the instrument's 16 memory locations (and which originally contained demo patches when the instrument was sent out from the factory).

## Chapter Three

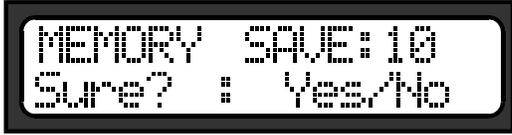
### Use: Saving to memory

Keep the  key pressed down for a few seconds. The following message will appear on the display:



MEMORY SAVE: ---  
(ESC to abort)

The  key and the keys in the **PRESETS/MEMORIES** section will start flashing. Press the key for the memory where you want to save the set up. The display will now look like this:



MEMORY SAVE: 10  
Sure? : Yes/No

Press the  key to confirm the save to memory operation.

If on the other hand the  key is pressed, the message **MEMORY NOT SAVED** will appear on the display briefly and the instrument will automatically return to the **PLAY** mode.

## Assigning a name to the memory selected

Press the  key. By using the +1/YES and -1/NO keys it is possible to scroll through the list of all the functions available.

Select the **MEMORY NAME** function. Press the  key. Enter the name of the memory using the  key and the  and  keys.

The name entered will automatically be memorized when you exit the **UTILITY** mode by pressing the  key.

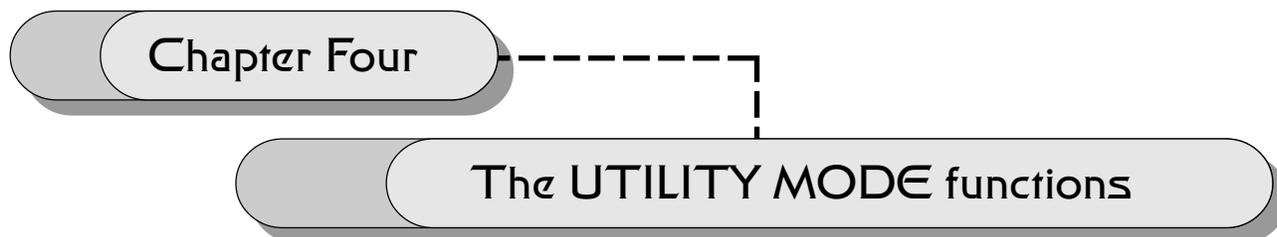
## Recalling and playing back a memory

Press the  key and the  key in the **PRESETS/MEMORIES** section where the memory you want to recall is located. The following message will appear on the display :



MEMORY N.: 1  
Grand Piano 1

The instrument will take just a few seconds to load the memory selected.



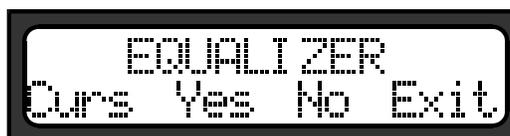
The **UTILITY** mode features various functions which allow you to modify the general instrument voice parameters.

The functions available are the following:

- |                  |                     |                 |
|------------------|---------------------|-----------------|
| 1) EQUALIZER     | 5) PEDAL EXCURSION  | 9) MEMORY NAME  |
| 2) TRANSPOSER    | 6) EXPR PEDAL SETUP | 10) DELETE SONG |
| 3) DYNAMIC CURVE | 7) BASS SETTING     |                 |
| 4) TEMPERAMENT   | 8) MIDI             |                 |

## EQUALIZER Function

After pressing the  key and having selected the Equalizer parameter using the  and  keys, the following display will appear:



```

    EQUALIZER
    Curs Yes No Exit
  
```

By pressing the  key you will be able to enter the **EQUALIZER** mode and modify the parameters.

By pressing the  key you will be able to scroll forwards through the other **UTILITY** mode functions one step at a time.

By pressing the  key you will be able to scroll backwards through the other **UTILITY** mode functions one step at a time.

By pressing the  key you will exit the **UTILITY** mode.

This display is common to all mode **UTILITY** functions.

By pressing the  key you will be able to access the parameter entry field of the **EQUALIZER** function. The display will show the following message:



```

    EQUALIZER:  ALL
    LOW:  0    HIGH:  0
  
```

The first line (EQUALIZER: ALL) contains the field which determines whether the operation is to affect all the voices (ALL), the first voice (1st), or the second voice (2nd).

Press the  and  keys to select ALL, 1st or 2nd.

Using the  key it will be possible to move to the LOW and HIGH tone fields.

Each tone has 16 steps (8 positive steps and 8 negative steps). Values are entered in the LOW and HIGH fields using the  and  keys.

Press the  key to exit this field.

## TRANSPOSER Function

After having selected the **TRANSPOSER** function from the **UTILITY** menu press the  key.

The display will show the following message:



```
TRANSPOSER: ALL
co: 0  fine: 0
```

As in the **EQUALIZER** mode, the first line (TRANSPOSER: ALL) contains the field which determines whether the operation is to affect all voices (ALL), just the first voice (1st), just the second voice (2nd) or just the bass voice (bss).

Using the  key we move to the coarse parameter field, where the sounds can be transposed by one octave. The range of this transposition is in fact +/- 12 semitones.

The “fine” field is used for fine tuning, expressed in hundredths of a semitone or “cents”. The range is +/- 127 cents.

## DYNAMIC CURVE Function

This function is used to define the type of dynamic curve to be applied to the voices. As in the TRANSPOSER mode, the first line (TRANSPOSER: ALL) contains the field which determines whether the operation is to affect all voices (ALL), just the first voice (1st), just the second voice (2nd) or just the bass voice (bss).

There are up to 10 dynamic curves to choose from:

**FLAT Value: 64**  
**EXTRA LIGHT**  
**LIGHT**  
**MEDIUM LIGHT**

**FEEL LIGHT**  
**LINEAR**  
**FEEL WEIGHT**  
**MEDIUM HEAVY**

**HEAVY**  
**EXTRA HEAVY**

This function allows a more expressive performance to be achieved. The function is not applicable to the Organ and Harpsichord voices because the algorithm which generates them does not accept dynamic information and the assigning of a dynamic curve.

## TEMPERAMENT Function

This function is used to select different types of tuning (temperament) from those most commonly used:

**EQUAL**  
**PYTHAGOREAN**

**VALLOTTI**  
**MEANTONE**

**WERCKMEISTER**  
**KIRNBERGER**

The display will show the following message:



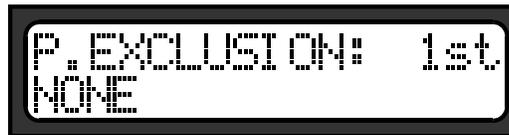
TEMPERAMENT  
EQUAL

The  and  keys can be used to select the different tunings.

## PEDAL EXCLUSION Function

This function allows the action of one or all three of the pedals to be excluded for either of the two voices.

The display will show the following message:



To access the **1st** or **2nd** fields press the  key and the  and  keys.

Do the same to access the **NONE**, **SOFT**, **SOSTENUTO**, **DAMPER**, **ALL** fields.

## EXPR PEDAL SETUP Function

After selecting the **EXPR PEDAL SETUP** function, press the  key. The following message will appear on the display:

The VISCOUNT **Opera** Digital Piano is equipped with a multi-function pedal.

The first field (INT) is used to enable the function omitted by the expression control. The second field (EXT) allows a standard control change selected to be assigned or initiated (the first field must be set to off). The Control Change is sent out from the MIDI OUT port and can be used to control an external unit connected via MIDI to the instrument. The control change value cannot be preset but will be read, in real time, by the pedal range.

## BASS SETTING Function

Once **BASS SETTING** has been selected from the **UTILITY** menu, press the proper key . The following message will appear on the display :



The first field defines how the bass voices are to operate. Choices are POLY or MONO.

The second field, containing two choices, OVERLAP and REPLACE, concerns the SPLIT mode and these define how the bass voice is to be applied within the range assigned. OVERLAP allows the bass voice to be combined with the section voice within the split range. REPLACE substitutes the bass voice for the voice which was programmed in the split mode up to the set split.

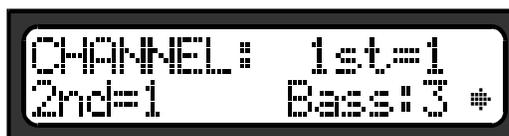
## MIDI Functions

This **UTILITY** mode function is used to edit the various **MIDI** functions listed below:

<b>CHANNEL IN FILT OUT FILT</b>	<b>DYNAMIC NOTE PG SEND CC SEND OUT</b>	<b>CC ON PEDALS DUMP</b>
---	---	------------------------------

To scroll through the list of various MIDI functions, after pressing the  key, press the and   keys.

The **CHANNEL** function is used to set the MIDI channel, for transmitting and receiving data regarding 1st VOICE, 2nd VOICE and BASS. The CHANNEL function display is as follows:



```

CHANNEL: 1st=1
          2nd=1   Bass: 3 ←
    
```

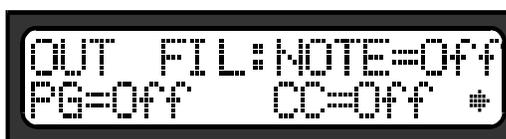
The range of the 1st, 2nd and BASS fields is 1-9, OFF 11-16. Channel 10 is not enabled because in GM standard this channel is assigned to the rhythm parts.

After placing the cursor on the arrow and pressing the  key, the next display will appear as follows:



The **IN FILTER** function allows you to “filter” certain information entering the instrument. The NOTE, PROGRAM CHANGE (PG) and CONTROL CHANGE (CC) field in the **IN FILTER** function can be enabled or disabled.

After placing the cursor on the arrow and pressing the <sup>+YES</sup>  key, the next display, **OUT FILT**, will appear as follows:



This function allows you to turn on or off certain MIDI data sent out from the instrument such as NOTE, PROGRAM CHANGE (PG) and CONTROL CHANGE (CC).

The next display is used to determine whether or not the **DYNAMIC NOTE OFF** function is transmitted:



This function allows to send or not the MIDI code of the Note Off Velocity.

The **PG SEND** function allows a BANK and PROGRAM CHANGE message to be sent via MIDI.

The first field (PG SEND) is for the Program Change number you wish to send. The second field (BH) is for the control change value which identifies the bank change (CC OO), while the third field (BL) is for the bank number you wish to select.

Moving the cursor to the arrow and pressing the proper <sup>+YES</sup> , will call up the following display.

**CONTROL CHANGE ON PEDALS:** this function allows a control change to be assigned to one of the three pedals and to save the setting to memory. The following message will appear on the display .

N.B. Control Changes enabled for this purpose can only work as ON/OFF switches for uses such as turning on or off the chorus effect on external devices, turning the portamento effect on or off etc...

Moving the cursor to the arrow and pressing the  key, will call up the following display.

The **DUMP** function allows you to save the contents of the whole memory. The following message will appear on the display:

A rectangular LCD display with a black border showing the text "DUMP: Memory 1" on the first line and "START to begin #" on the second line.

## MEMORY NAME Function

This function is used to give a name to the memory selected. The display will show the following message:

A rectangular LCD display with a black border showing the text "MEMORY NAME: 1" on the first line and "Gran Piano 1" on the second line.

To enter the name just press the proper key and keys to choose the letter required. The name will automatically be stored to memory when you exit the **UTILITY** mode by pressing the (EXIT) key.

## DELETE SONG Function

This function allows you to delete a song recorded previously. After selecting the **DELETE SONG** function from the **UTILITY** menu, press the  key. The following message will appear on the display :



```
DELETE SONG: 1
START to delete
```

Select the song you wish to delete using the  and  keys and press the  key to execute the operation.

## RECORDER Function

The VISCOUNT **Opera** Digital Piano is equipped with a two-track RECORDER which allows 2 or 3 songs of a reasonable length to be recorded.

To access the RECORDER mode press the  key. The  key will start flashing while the following message appears on the display :



```
MODE: Play  SONG: 1
M=OFF  4/4  T=120
```

The Mode field: indicates the current mode, PLAY or REC. SONG is used to define the song you wish to hear or record. M is for the metronome. The M=off field means that the metronome is turned off and will not be heard when recording or during playback. M=Play means that the metronome will only be on during playback, while M=Rec means it is only on during recording. M=Alw means the metronome is always on, during both recording and playback.

The 4/4 field gives the TIME SIGNATURE.

The 12 most common time signatures from 4/4 to 12/8 are available.

T=120 gives the tempo of the SONG.

The range goes from 32 to 250.

To record a song, put the cursor on the MODE field and select REC using the  and  keys.

Now select the SONG you wish to record (SONG 1, 2 or 3) and enter the appropriate metronome, time signature and tempo settings.

Press the  key to start recording. The MODE field: will show Recording.....

Press the  key to stop recording.

The MODE field: will show PLAY. By pressing the  key again you can playback the recorded song.

To exit the RECORD mode press the  key.

## LITHIUM BATTERY WARNING

**CAUTION!** This product contains a lithium battery. There is danger of explosion if battery is incorrectly replaced. Replace only with a Maxell CR2032.

Replace only with the correct polarity. Discard used battery according to manufacturer's instructions.

**ADVARSEL!** Lithiumbatteri – Eksplosjonsfare. Vade utskifting benyttes kun batteri som anbefalt av apparatfabrikanten. Brukt batteri returneres apparatleverandøren.

**ADVARSEL!** Lithiumbatteri - Eksplosjonsfare ved feilagtig håndtering. Udsiftingning må kun ske med batteri av samme fabrikat og type. Levér det brugte batteri tilbage til leverandøren.

**VAROITUS!** Paristo voi räjähtää, jos se on virheellisesti asennettu. Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristovalmistajan ohjeiden mukaisesti.

**WARNING!** Explosionsfar vid felaktigt batteribyte. Använd samma batterityp eller en ekvivalent typ som rekommendars av apparatillverkaren. Kassera använt batteri enligt fabrikantens instructions.

The information contained in this manual is subject to change at any time without notification. Some information contained in this manual may also be inaccurate due to undocumented changes in the product or operating system since this version of the manual was completed. The information contained in this version of the owner's manual supercedes all previous version.

## FCC RULES

**NOTE:** This equipment has been tested and found to comply with the limits for a **Class B** digital Device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instruction, may cause harmful interference to radio communications. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced Radio/Tv technician for help.

The user is cautioned that any changes or modification not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.



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