



{ *Sonus*^φ }

SONUS 40
SONUS 40 DLX
SONUS 60
SONUS 60 DLX



viscount®

Φ Physis



It is frequently said that the most important stop on any instrument is the ambience. This is because the acoustics of a large reverberant space adds softness and scale to the sound. This is also an essential ingredient to achieve that majestic grandeur that is a signature of the sound of the pipe organ.

The new range of Sonus Viscount Organs has been specially designed to recreate the magnificence of the acoustics of a large reverberant space in a compact console, so that the organist can replicate the same exhilarating sound experience of a real pipe organ, directly in the living room or study.





SONUS, AN UNRIVALED DIMENSION OF SOUND...





SONUS, WHEN PHYSICS INSPIRES ART...



THE BIGGEST ORGAN SOUND IN THE SMALLEST VISCOUNT CONSOLE

Starting from Physis sound generation technology, we have designed a revolutionary system called RAR (Real Audio Rendering).

The heart of the system is a powerful real-time sound processing algorithm that, in conjunction with four new additional audio channels located at specific points on the console, is able to recreate with great accuracy the acoustic field produced by a real pipe organ in a large reverberant space.

Thanks to RAR technology, you can totally manage the impression of three-dimensional space in which the instrument sits all the way up to a large cathedral setting.

All this is possible without connecting any additional speaker. The versatility of the Physis technology, together with a painstaking study on the optimization of components, has allowed us to integrate the entire system inside the new organ consoles, in an extremely compact design.

AT THE CENTRE OF SOUND

We have devoted special attention to the amplification system, in order to faithfully reproduce the impressive dynamics, the wide sound spectrum, and all the amazing spaciousness of the pipe organ sound.

In addition to the traditional amplification, we placed two pairs of full-range speakers at strategic points on the console: one pair on the outside panels and one pair on

the top stop jamb panel. In this way, as the sound comes from different positions, it is possible to simulate the multiple reflections of the walls, ceiling and floor of a large reverberant space.

The effect is quite startling. You will experience a difference just as significant as that achieved when you add a surround sound system to your home television.



A HIGH DEFINITION ORGAN

The detailed parameterization given by Physical Modelling, combined with the careful and lengthy work of components integration, has made the sound from the different speakers extremely natural.

The result is a warm and enveloping sound, as well as detailed and transparent. You are clearly able to hear the individual stops even after the instrument has been built up to full organ. In this latter challenge, the innovative front speakers play a primary role. The high sound quality and the precisely calculated position allow them to add significant detail to the sound of the organ, highlighting the dynamic evolution of each individual rank's timbre.

The new Viscount RAR (Real Audio Rendering) technology represents a significant step forward in terms of definition, spatiality and body of the sound, which is the most authentic way yet to create that magical effect of the most important organ stop – 'the ambience'. Sitting at the console of the new Viscount Sonus, you will experience the most realistic impression of the instrument and its setting available from any digital organ you may care to play.

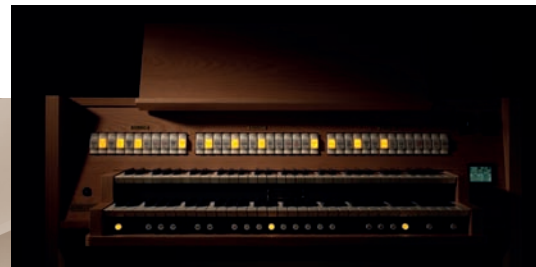
A MILESTONE FOR THE CLASSIC ORGAN

Sonus sets a new milestone in the reproduction of the classic organ sound as it effectively combines the unique RAR (Real Audio Rendering) and Physis technologies, both developed by the Viscount Research & Development department.

Physis® is a technology based on the creation of complex mathematical algorithms capable of simulating the physical and acoustical phenomena underlying the generation of sound in the pipe organ.

It's a completely different approach from common digital sound sampling because every single note, every chord, every slightest nuance of the performance is not the result of simple sound reproduction but it stems from a sound generation process which operates fluidly in real time, just as it occurs in the nature of a physical instrument.

The development of the modelling algorithms that make Physis organs exclusive, is the result of a monumental work that allows the design of innovative and versatile instruments, redefining the state of the art.









SONUS 60 DLX

Wood Veneer

Light oak - Dark oak.



SONUS 40 DLX

Wood Veneer

Light oak - Dark oak.

MODEL	Sonus 40 / Sonus 40 Dlx	Sonus 60 / Sonus 60 Dlx
SPECIFICATIONS		
Manuals	2 x 61 notes	3 x 61 notes
Keyboards	"Tracker touch" type keyboards, with velocity control for MIDI and Orchestra sections	
Pedalboard	30 notes straight, straight concave, radiating concave	32 notes straight, straight concave, radiating concave
Stop Type	Tilting tab	
Audio Amplifiers	7 channels, 6 x 60 Watt + 1 x 100 Watt	9 channels, 8 x 60 Watt + 1 x 100 Watt
Speakers	9	13
Expression Pedals	2, Man.I/Ped. and Man.II	2, Man.I and Man.III
Crescendo Pedal	Selectable as an alternative to Man.I/Ped. exp. pedal	Yes, with 16 programmable steps
STOPS and VOICES		
Pedal	9	11
Manual I	12	11
Manual II	13	13
Manual III	-	15
Total Speaking Stops	34. Hundreds of voices in the internal sound bank.	50. Hundreds of voices in the internal sound bank.
Sound Styles	4 Preset + 4 User. Hundreds of sound styles can be loaded and/or stored from/to internal memory and USB pen drive.	
Alternative Voices	Yes, additional organ voices are selectable for each stop	
Orchestral Voices	Yes, 33 orchestral voices are selectable for dedicated stops	
ACCESSORIES		
Memories	8 general pistons, 16 banks, 128 total memories. Tens of thousands with USB pen drive.	
Piston Sequencer	Yes, "Prev." - "Next" thumb pistons	Yes, "Prev." - "Next" thumb pistons and toe pistons
Automatic Pedal	Yes	
Enclosed piston	Yes	
Couplers	I/P - II/P - III/I	I/P - II/P - III/P - I/II - III/II - III/I
Toe Pistons	-	9 (6 couplers, "Prev.", "Next" and "Tutti")
Transposer	-6/+5 semitones	
General Volume - Reverb Volume	Yes, with rotary potentiometers	
Divisional Midi Enable	Yes, through thumb pistons	
Orchestra and Midi Sustain	Kick switch located on the side of the right expression pedal	
Pen Drive Mass Storage	Ordinary USB pen drive can be used as mass storage	
Sequencer Remote Control	Optional: radio remote control with built-in 2x16 display, non-directive, 50 mt distance	
DISPLAY	128x64 dots graphic display with backlight	
Edit Voice Parameters	Stop by stop adjustable voice parameters	
Volumes	Divisional Volumes: separate for each division. Audio Rendering Volumes: separate for front height speakers (PRESENCE) and side speakers (SURROUND).	
Tremulants	2, adjustable depth and speed for each manual	3, adjustable depth and speed for each manual
Reverberation	8 different types	
Effects	Ensemble Effect: adjustable. Insufficient Air Pressure Effect: adjustable and proportional to the active voices. Tracker Action Effect: yes, selectable.	
Historical Temperaments	Kirnberger II, Kirnberger III, Werckmeister III, Werckmeister IV, Werckmeister V, Vallotti, Silbermann, Kellner 1975, Meantone G#, Meantone A \flat , Meantone pure minor third, Zarlino, Sauveur I, Sauveur II, Barca, Chaumont, Pythagorean. Programmable temperament transposition.	
Short Octave	Yes, independently programmable for each keyboard and for the pedalboard	
Keyboards Inversion	Yes, with completely customizable keyboard reassignment	
Output Router	Stop by stop adjustable windchest layout	
External Out Volume Control	Independent volume control for each channel	
External Out Equalizer	Yes, independent 5-band graphic equalizer for each channel	

Internal Amplification Equalizer	Yes, 5-band graphic equalizer	
Midi Programmable	Tx/Rx Midi Channel, Tx/Rx Midi Filter, Send PG, Keyboard Midi Velocity	
Sequencer	Interactive song sequencer with overdubbing function	
File Management	Copy, Load, Save, Rename, Delete etc.	
Lock Organ	With password	
CONNECTIONS		
Midi In, Out, Thru	Yes	
Stereo Headphone Out	Yes	
Stereo Aux In	Yes	
Mic In	Yes, with gain control	
Multiple Line Out	4+1(Sub), 12+1(Sub) with optional output expansion board	
USB (device) to PC (for "Physis Editor")	For finest voicing controls and full customization, like stop by stop and note by note Volume and Pitch regulation, stop disposition, Internal and External Routing, etc. (optional)	
USB (host) for Pen Drive	Yes	
CONSOLE		
Cabinet	Elegant console in dark or light oak (Sonus 40 Dlx) or dark or light oak color (Sonus 40), with matching bench	Elegant console in dark or light oak (Sonus 60 Dlx) or dark or light oak color (Sonus 60), with matching bench
Dimensions W x H x D and Weight	126.4 x 119.1 x 56.8 cm (without pedalboard) 49.76" x 46.88" x 22.36" (without pedalboard) 126.4 x 119.1 x 96.6 cm (with pedalboard) 49.76" x 46.88" x 38.03" (with pedalboard) 109.5 Kg / 241 lbs	144.4 x 126.5 x 65.7 cm (without pedalboard) 56.85" x 49.80" x 25.86" (without pedalboard) 144.4 x 126.5 x 114.5 cm (with pedalboard) 56.85" x 49.80" x 45.07" (with pedalboard) 153 Kg / 337 lbs

Stoplist Sonus 40 / Sonus 40 Dlx

PEDAL

Untersatz 32'
Principalbass 16'
Subbass 16'
Octavbass 8'
Gedacktbass 8'
Choralbass 4'
Mixtur IV
Posaune 16'
Trompete 8'
Coupler I / P
Coupler II / P

MANUAL I

Bourdon 16'
Principal 8'
Rohrflöte 8'
Gemshorn 8'
Octave 4'
Blockflöte 4'
Quinte 2 2/3'
Superoctave 2'
Mixtur V
Cornett IV
Trompete 8'
Vox Humana 8'
Tremulant
Coupler II / I

MANUAL II

Gedackt 8'
Salicional 8'
Vox Celeste 8'
Octave 4'
Gedacktlöte 4'
Nasard 2 2/3'
Waldflöte 2'
Terz 1 3/5'
Scharff III
Fagott 16'
Trompette Harmonique 8'
Oboe 8'
Clairon 4'
Tremulant

Stoplist Sonus 60 / Sonus 60 Dlx

PEDAL

Untersatz 32'
Principalbass 16'
Subbass 16'
Octavbass 8'
Gedacktbass 8'
Choralbass 4'
Mixtur IV
Contra Posaune 32'
Posaune 16'
Trompete 8'
Klarine 4'
Coupler I / P
Coupler II / P
Coupler III / P

MANUAL I

Rohrgedackt 8'
Quintadena 8'
Principal 4'
Gedacktlöte 4'
Octave 2'
Quinte 1 1/3'
Sesquialtera II
Scharff III
Dulzian 16'
Cromorne 8'
Vox Humana 8'
Tremulant
Coupler III / I

MANUAL II

Principal 16'
Principal 8'
Flöte Harmonique 8'
Rohrflöte 8'
Gemshorn 8'
Octave 4'
Blockflöte 4'
Quinte 2 2/3'
Superoctave 2'
Mixtur V
Cornett IV
Trompete 16'
Trompete 8'
Tremulant
Coupler I / II
Coupler III / II

MANUAL III

Bourdon 16'
Principal 8'
Gedackt 8'
Salicional 8'
Vox Celeste 8'
Octave 4'
Traversflöte 4'
Nasard 2 2/3'
Waldflöte 2'
Terz 1 3/5'
Plein Jeu IV
Fagott 16'
Trompette Harmonique 8'
Oboe 8'
Clairon 4'
Tremulant

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