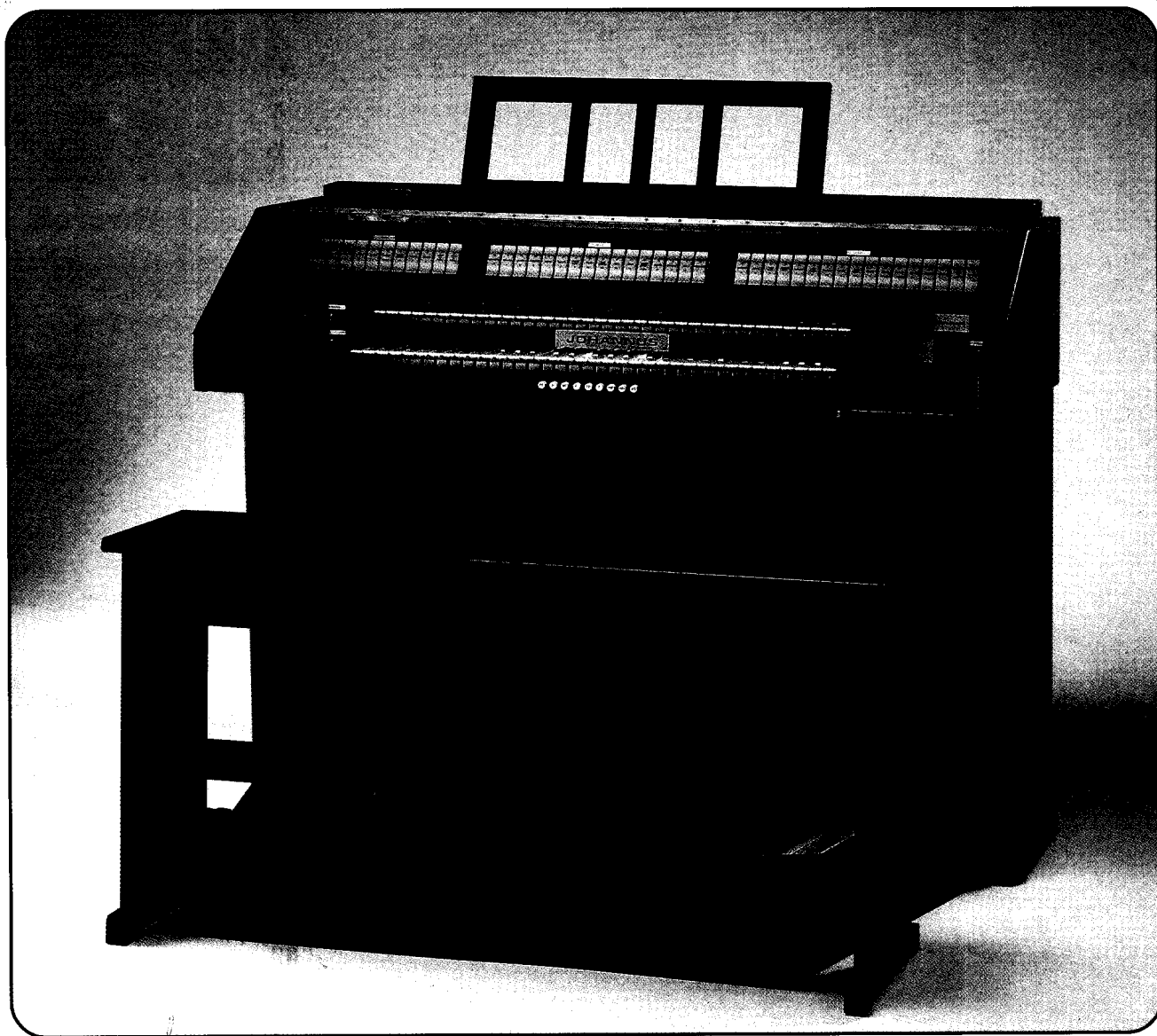
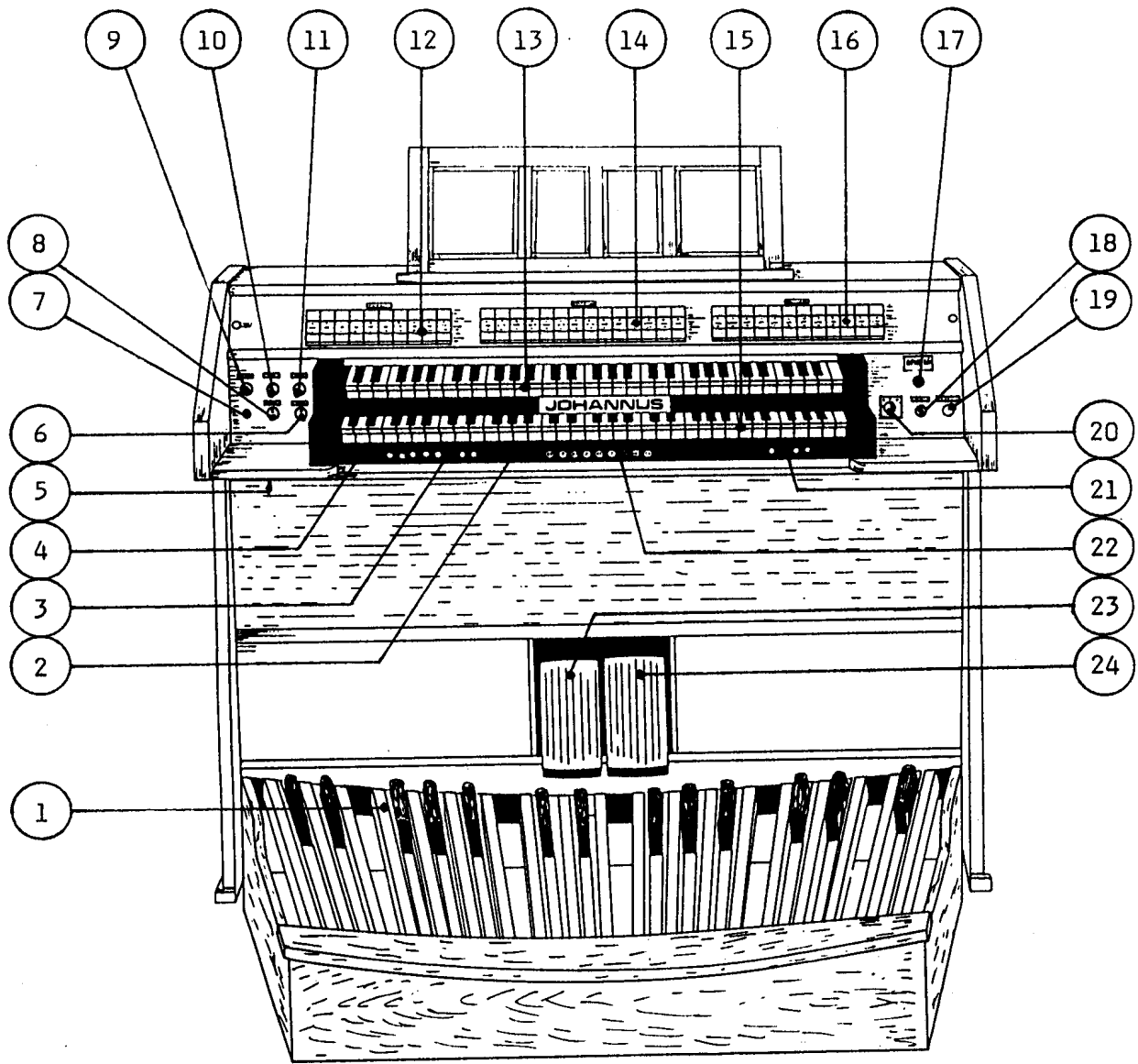


# JOUHANNIUS



# OPUS 260



OPUS 260

With capture system.

O W N E R S            M A N U A L

O P U S            2 6 0

## INTRODUCTION

You are now the proud owner of an original JOHANNUS organ, an instrument with a well chosen and splendidly balanced selection of stops, making a great variety of sound combinations possible.

This MANUAL will assist you to make use of the almost unlimited possibilities offered by this JOHANNUS OPUS 260.

The manual provides complete technical specifications , together with a brief discussion of registration.

Please spend a few minutes reading this important information then experience the wonderful potential of your new JOHANNUS organ

### ON/OFF SWITCH:

This switch lights up when the organ is switched on.

It is important that the organ is wired to the mains plug in the correct manner and that the voltage is compatible with the details given on the serial number plate.

The amplifiers will switch on approximately 2 seconds after the organ is switched on.

### HAND STOPS:

Having set the Hand Registration (HR) piston, you can combine stops to your particular choosing.

### PRESETS:

JOHANNUS organs are equipped with the ability to change registrations rapidly by adding or excluding several stops at a time.

The designer has pre-selected six beautiful registrations to be secured in the organ, referred to as presets.

These pistons are located in the center panel directly below the lower manual.

They are set from left to right with registrations from: soft to full volume.

These registrations are beautiful and offer many possibilities; however, do not let the temptation of these six handy pistons keep you from discovering new combinations.

Develop your own style of sound patterns for the selections you play.

The presets help acquaint you with your new organ.

(You might want to determine for yourself what combination of stops the designer has selected for you.)

### REEDS-OFF:

With the reeds-off (RO) piston you are able at any time to switch the reeds on or off.

This RO piston also works on the presets.

Note: If you should set the trumpet and there is no result, the RO control is not set correctly.

#### ACCESSORIES:

The couplers.  
Swell to Great. Couples the upper manual (Swell) to the lower manual (Great), so that all registrations of the Swell can be played on the Great manual.  
Great to Pedal. Couples the lower manual (Great) to the Pedal, so that all the registrations on the Great can be played on the Pedal.  
Swell to pedal. Couples the upper manual (Swell) to the Pedal and gives the same effect as the Great to Pedal, as described above  
Manual Pedal Bass. Coupled the first two octaves of the Pedal to the Great.  
This feature allows you to play pedalnotes with the left hand, sounding the lower note of the chord being played on the Great manual.  
Tremulants. Each manual has a separate tremulant control within the accessory division.  
If the manuals are coupled to the pedal the tremulants will still operate on the appropriate registers.

#### CATHEDRAL CONTROL:

This reverberation system is especially designed for the JOHANNUS organ. The system recreates acoustic properties associated with the resonance of large buildings and aims to give as wide a level and range of resonance as possible to enhance the tonal quality of sound produced from the organ.

To operate, turn the knob marked "Cathedral" and adjust the rotary control to the desired level

Note: When the "Cathedral" knob is first turned on there is a short and rapid echo response clearly audible for 2-3 seconds, after which time it ceases to sound.

THIS IS NORMAL and indicates that the system is becoming operational.

#### CHORUS CONTROL:

The Chorus Control expands the multi-generator-system incorporated in every JOHANNUS organ which gives the unique rich and varied tone associated, and set, as follows.

Depress the "T" (tutti) button, hold a major chord of "G" with the right hand and turn the rotary control with the left hand to the desired level.

This setting is then correct for all combinations and registrations, and need not be further adjusted.

#### EXPRESSION PEDALS:

We have separate expression pedals, one for the Great/Pedal division and one for the Swell division.

THE USE OF THE CAPTURE SYSTEM. (for this model an option)

In addition to the 6 factory presets, the JOHANNUS organ Opus 260 may be equipped with a memory system in which 24 combinations of registrations can be programmed by the organist.

The stored registration can be changed as desired and called on any time.

The total capture system is divided into 3 independent memories, indentified by pistons M I, M II, M III.

Each of these will store 8 separate combinations with use of the 8 pistons, located under manual I.

In order to preserve registrations once chosen and stored, the entire system is provided with a removeable key.

Programming and/or changing registrations is only possible by inserting this key and turning it clockwise.

To program all 24 individual memories in the complete capture system the following procedure must be followed.

- 1 - Choose the first registration to be stored by manually registering the desired combination.
- 2 - Press piston M I.
- 3 - Press piston "SET", keep it pressed while simultaneously depressing piston 1.  
This registration chosen by you will be stored after releasing both pistons.
- 4 - Choose the next registration and repeat the same procedure; however, using piston 2 instead of piston 1.  
This way you may continue through piston 8.

The same procedure should be followed programming M II and M III by depressing M II and M III respectively instead of M I.

To use a particular registration, depress the relate piston to locate the desired memory (M I, M II, M III).

Then push in relevant pistons 1 through 8.

When using one of the stored registrations, it is possible to add stops by hand after setting the piston HR+.

Should you desire to add voices to Presets or Capture Action settings, simply select the voices you want to include, turn stop ON and depress the HR+ piston.

Once you have made this addition, the HR+ will remain ON until you have depress an other combination or preset piston.

The stored registration will remain intact.

The accessories tremulant and couplers can be added to any stored registration without using the piston HR+.

All stops, excluding "chorus" and "cathedral", can be included in the capture system.

The intensity of the illumination of the stops is adjustable.

The presets and the piston RO (reeds off) function independently of the capture system.

#### REGISTRATIONS:

Registrations are essential to the art of organ playing. You are able to make countless combinations of the JOHANNUS organ's spectrum of voices. This is a vital part of the excitement that owning and playing a JOHANNUS will bring you. Sometimes selecting registrations is not as easy as it may appear; however, practice and experimentation will provide you with many exciting options. As there is no unification in the JOHANNUS, the independent sound structure of each stop enables you to choose the desired combinations of stops for each piece you play. You may use the basic rule; that footages which are multiples of each other blend very well together. For example, an 8' with a 4'. You may also wish to choose so called "mutation stops", such as Sesquialter of Cornet, which are intended to be used in combination with other stops in order to achieve well-balanced sounds.

#### TONE GENERATORS:

There are eight sets of tone generators in your organ; three of which are used for manual I, four for manual II, and one for the pedal. When you play manual I using the coupler, and select stops from both manuals and the pedal, you are using all the generator sets and experiencing the full potential of sound your organ can produce. For instance, an 8' from manual I with a 4' from manual II sounds better than the combination of an 8' and a 4' from manual II. In other words, you are making the maximum use of the generator sets. It is important to remember that even when using one single stop, you are using two generator sets. When you find a combination of stops that particularly appeals to you, make a note of the stops used, if you do not have the 3-memory capture on your organ. This will allow you to go back to that same registration quickly.

#### EXTENSIONS:

Your JOHANNUS organ can be enhanced with a JOHANNUS 4-channel acoustic system. You will find a standard output plug connection located at the back of the organ. This enables you to receive a special cathedral effect from your organ. The 8-pin socket is destined for an external loudspeaker-assembly. Your dealer will be happy to give you additional information or demonstrations.

#### HEADPHONE SOCKET:

This is a stereo connection socket and is suitable for use with any low impedance stereo headphones. When the headphones are plugged in the speakers within the organ are silenced.

#### HR + PISTON:

The HR + piston allows you to select additional stops and add these to the fixed combinations.  
(see also use of the Capture Action)

#### TRANSPOSER:

The transposer dial allows you to tune the organ from three (3) half-notes higher to three (3) half-notes lower.

#### 3-POSITION SWITCH:

The 3-position Switch controls output of the organ as follows

- 1: Sound comes entirely from internal loudspeakers.
- 2: Sound comes from both, internal speakers at reduced power and the external speakers at full power.
- 3: Sound comes entirely from the external loudspeakers.

#### VOLUME CONTROL:

Purpose of the Volume Control dial is to allow you to control the volume of the total organ from the keyboard.

#### EXPRESSION PEDAL:

This pedal, when pressed, controls the volume of both manuals and pedal.

#### CARE OF YOUR JOHANNUS ORGAN:

Cabinet work, and pedalboard should be cleaned with a soft polishing duster using a small quantity of spray polish (or simulaire).  
The bench should be cleaned with a polishing duster only.  
Spray only the duster never spray direct on the instrument.  
Do not use wax or abrasive compounds.  
The keyboards, registration tabs and name plates should be cleaned with a soft damp cloth or chamois leather.  
Never spray water or polish directly on these parts.



REGISTRATION EXAMPLES: OPUS 260

A\_D, Romantic celeste & string combinations

E-H, Using mutations to create solo colors with various accompaniments

I-L, Using reeds

M-P, Building foundation

		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	
P E D A L	1. Double Bass	16'																
	2. Subbass	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	
	3. Principal	8'																
	4. Violon	8'				o					o						o	
	5. Gedackt	8'						o			o	o		o	o	o	o	
	6. Octave	4'										o				o	o	
	7. Mixture III rks																o	
	8. Contra Trumpet	16'												o			o	
	9. Trumpet	8'												o			o	
	10. Clarion	4'															o	
	11. Great to Pedal		o	o	o	o		o	o	o		o		o	o	o	o	o
	12. Swell to Pedal		o			o								o	o	o	o	o
S W E L L	13. Quintaton	16'	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
	14. Diapason	8'						o				o			o	o	o	o
	15. Celeste	8'	o		o	o		o	o					o				
	16. Rohrflöte	8'				o	o			o				o	o	o	o	o
	17. Octave	4'									o	o	o		o	o	o	o
	18. Celeste	4'				o												
	19. Koppelflöte	4'					o				o					o	o	o
	20. Tierce	3 1/5'																
	21. Flute Twelfth	2 2/3'					o		o								o	o
	22. Flute	2'															o	o
	23. Tierce	1 3/5'																
	24. Sesquiltera II rks									o								
	25. Fagotto	16'									o			o				o
	26. Cromorne	8'												o				o
	27. Regal	8'		o									o	o			o	o
	28. Tremulant			o		o	o	o	o		o							
G R E A T	29. Diapason	8'	o				o											o
	30. Gamba	8'			o	o	o	o		o	o			o	o	o	o	o
	31. Unda Maris	8'		o	o	o				o	o					o	o	o
	32. Stopped Flute	8'		o		o			o	o	o					o	o	o
	33. Principal	4'				o				o				o		o	o	o
	34. Open Flute	4'												o		o	o	o
	35. Twelfth	2 2/3'										o					o	o
	36. Octave	2'															o	o
	37. Superquint	1 1/3'																o
	38. Octave	1'																o
	39. Cornet IV rks							o				o						o
	40. Mixture V rks													o				o
	41. Trumpet	8'										o		o			o	o
	42. Clarion	4'												o				o
	43. Tremulant		o			o	o										o	o
	44. Swell to Great					o									o	o	o	o
	45. Carillon																	o

NOTE: Tremulants are always optional

Technical Information Opus 260 A.G.O.

- Manual compass: C-C'''' (5 octaves).
- Pedalboard: C-G' 32-note AGO pedalboard.
- Touch: Church organ touch.
- Couplers: Complete set of inter-manual and pedal couplers
- Tremulants: Independant tremulant per manual
- Tone generation: Multi-generator system(8 generators)
- Amplification: 4 output amplifiers, 28 Watts each maximum.
- Transposer: Transposer (3 steps up/3 steps down)
- 3-Pos Switch: Switch for internal and external speakers.
- Attack: The attack varies within the registers of the manuals.
- Volume: The volume of the organ is external adjustable
- Chorus: The Johannus Chorus effect is externally adjustable.
- Cathedral: The Johannus cathedral effect is an overall reverberation of several channels, externally adjustable by a combined length/volume switch.
- Fixed combinations: PP-P-MF-F-FF-T  
 piston RD= Reeds off  
 piston HR=Hand registration  
 piston HR+ Allows you to join your own registration to the fixed combinations.
- Expression pedals: Expression pedal for the swell.  
 Expression pedal for great and pedal.
- Celeste stops.
- Connection for: Headphone.
- Connection for: Johannus 4-channel acoustic system.
- Connection pedalboard: With magnetic reed switches
- Standard design: dark oak or light oak , and finished back.

Options.

- Automatic pedal. (standard for U.S.A.)
- Capture system, 24 generals.
- Deluxe, roll-top cabinet.
- Carillon (3 octaves). (standard for U.S.A. )
- General Crescendo.
- Toe-studs for capture system, and tutti toe piston.

Dimensions

Height: 111 cms. Width: 132 cms. Depth: 63 cms.

Depth: with pedalboard 115 cms.

PEDAL

Double Bass	16'
Subbass	16'
Principal	8'
Violon	8'
Gedackt	8'
Octave	4'
Mixture	III rks
Contra Trumpet	16'
Trumpet	8'
Clarion	4'
Great to Pedal	
Swell to Pedal	

SWELL

Quintaton	16'
Diapason	8'
Celeste	8'
Rohrflute	8'
Octave	4'
Celeste	4'
Koppelflöte	4'
Tierce	3 1/5'
Flute Twelfth	2 2/3'
Flute	2'
Tierce	1 3/5'
Sesquialtera	II rks
Fagotto	16'
Cromorne	8'
Regal	8'
Tremulant	

GREAT

Diapason	8'
Gamba	8'
Unda Maris	8'
Stopped Flute	8'
Principal	4'
Open Flute	4'
Twelfth	2 2/3'
Octave	2'
Superquint	1 1/3'
Octave	1'
Cornet	IV rks
Mixture	V rks
Trumpet	8'
Clarion	4'
Tremulant	
Swell to Great	
Carillon	