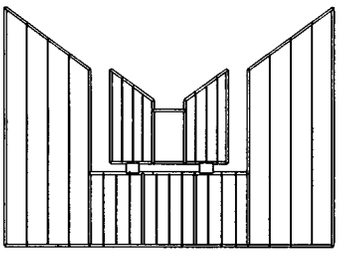
WESLEY



INSTRUCTION BOOKLET

ANDANTE

WESLEY Orgelbouw b.v.

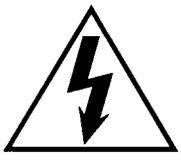
Morsestraat 28 - 6716 AH Ede - The Netherlands Tel (31)8380 37403 - Fax (31)8380 22238

WARNING

RISK OF ELECTRIC SHOCK
DO NOT OPEN

WARNING: TO PREVENT THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.
TO PREVENT ELECTRICAL SHOCK, DO NOT REMOVE COVER.
NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVIC PERSONEL.

AVIS: AFIN DE PREVENIR UN CHOC ELECTRIQUE NE PAS ENLEVER LE COUVERCLE ARRIERE. IL NE SE TROUVE A L'INTERIEUR AUCUNE PIECE POUVANT ETRE PERAREE PAR L'USAGER.
S'ADRESSER A UN REPARATEUR COMPETENT.
NE PAS EXPOSER CE PRODUIT A LA PLUIE OU A L'HUMIDITE.



THIS SYMBOL INDICATES THAT DANGEROUS VOLTAGE CONSTITUTING A RISK OF ELECTRIC SHOCK IS PRESENT WITHIN THIS UNIT.

THIS SYMBOL INDICATES THAT THERE ARE IMPORTANT OPERATING AND MAINTANANCE INSTRUCTIONS IN THE LITERATURE ACCOMPANYING THIS UNIT.

CONTENTS

INTRODUCTION

You are now the proud owner of a WESLEY Organ, an instrument with a well chosen and balanced selection of stops which allows the player the opportunity to perform classical organ music. This manual will assist you to make use of the many possibilities offered by the WESLEY organ. At the end of this manual you will find some registration examples. There is also a space to incorporate your own registrations. Please spend a few minutes reading this important information and experience the wonderful potential of your new organ.

MAINS VOLTAGE

It is important to check your mains voltage with the voltage setting of the organ. This is printed on the serial number plate which is located on the left side beneath the keyboard.

MAINS SWITCH

The mains switch is situated on the right hand side of the keyboard. The switch lights up when the organ is switched on and, after a few seconds, the amplifiers will be activated automatically.

STOP PARTITION

The stops are divided into three different groups. These groups are successively 4 BASS stops, 6 ACCOMPANIMENT stops (with 1 accessory) and 13 MANUAL stops (with 3 accessories). The reason for this partition will become clear by the description of the various groups of stops, accessories, and controls.

BASS STOPS

The bass stops can only be played in the bottom two octaves of the keyboard (see figure 1). They are called monophonic stops. This means that only one note (per stop) of a chord will sound at once which is always the lowest note of the chord.

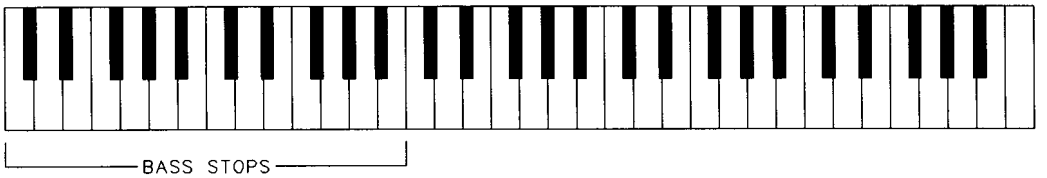


fig. 1

The four Bass-stops can be termed as the "pedal stops" of an organ. For this is the way that during playing only one tone will sound at once and only in the bottom two octaves.

MANUAL STOPS

The manual stops can be termed as the "normal" stops of an organ. These stops can be played over the full range (5 octaves) of the keyboard (see figure 2).

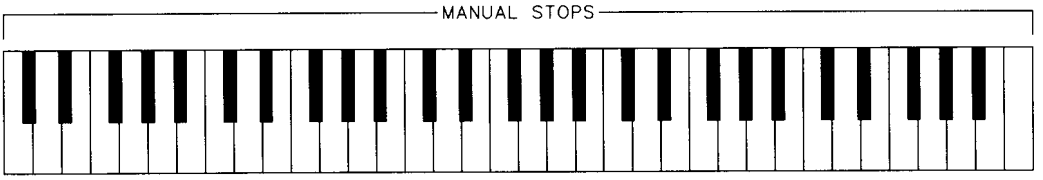


fig. 2

ACCOMPANIMENT STOPS

When an accompaniment stop is switched on, the keyboard will be split into two separate parts. The accompaniment stops can only be played in the bottom two octaves of the keyboard and when the accompaniment stops are on, the manual stops can only be played in the top three octaves of the keyboard (see figure 3).

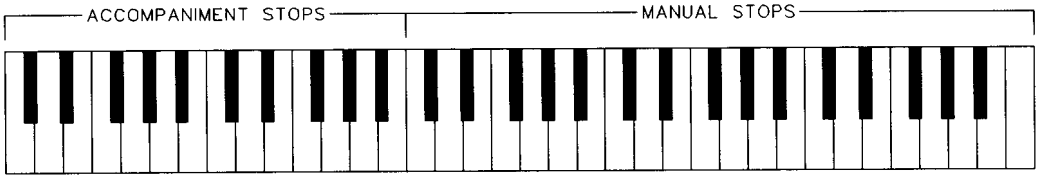


fig. 3

Splitting the keyboard in this way allows the organ to be played as a two manual instument: The accompaniment melody can be played with the left hand with any selection of accompaniment stops and at the same time the solo can be played with the right hand in combination with any selection of manual stops. However, when playing a two manual organ, the accompaniment melody is normally played in the second and third octave of the keyboard. As the keyboard is divided with the bottom two octaves providing the accompaniment and the top tree for playing the manual stops it is not possible to use the third octave for accompaniment. To overcome this the accompaniment stops actually sound one octave higher than played so that the bottom two octaves play the second and the third octaves as on a two manual organ (see figure 4).

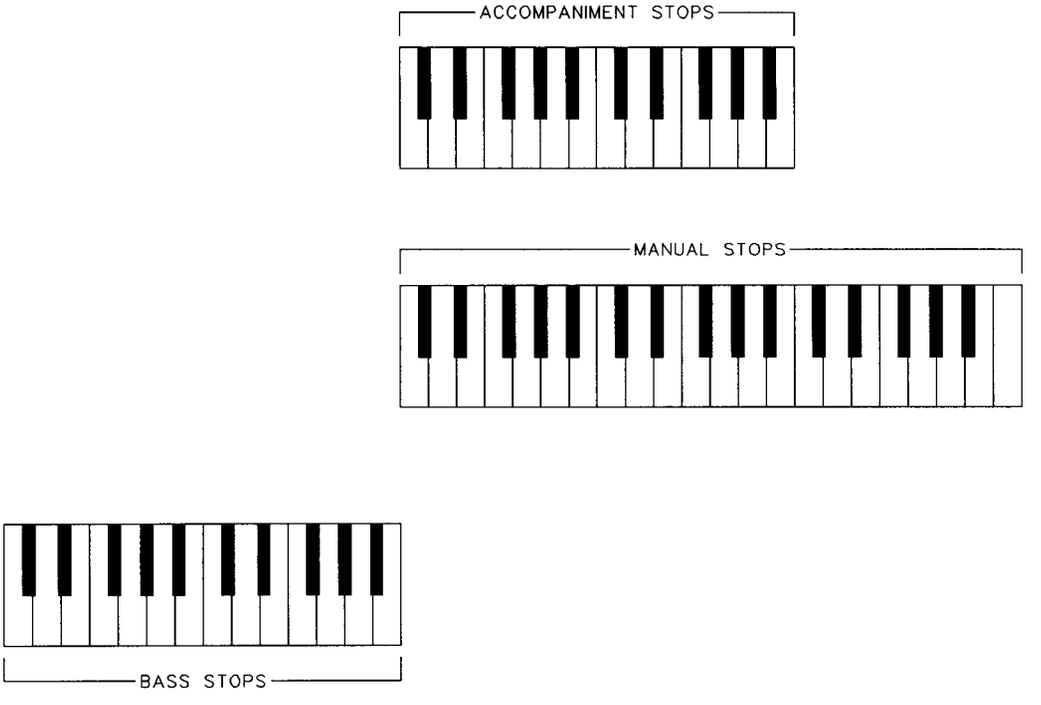


fig. 4

When a bass stop is switched on, the organ can be played as a two manual organ with a pedal board (see figure 4).

OCTAVE COUPLER

When the OCTAVE COUPLER stop is switched on, all the notes played in the third and the fourth octave sound one octave higher in addition to the original notes played. The advantage of this stop is that now, for example, a polyphonic melody can be played with the right hand, and a bass (pedal) tone with the left hand with the result that chords played with the right hand will sound much fuller.
The OCTAVE COUPLER stop is positioned to the right of the manual stops.

With the CHORDS stop switched on, it is possible to play "automatic chords" with the accompaniment stops in the bottom two octaves.
The four most important chords belonging to a root are: the major, minor, seventh and minor-seventh chords. To explain which key(s) have to be pressed for playing an automatic chord belonging to its root, the four chords belonging to the root C will be taken as an example.
The CHORDS stop is positioned to the right of the accompaniment stops.

To play a C-major chord (notated as C) only one of the root C keys has to be pressed in one of the bottom two octaves (see figure 5). This will result in the sounding of the notes C, E en G.

fig. 5

To play a C-minor chord (notated as Cm), two keys have to be pressed in the bottom two octaves. These are the root (in this case C) and one random black note to the left of the root C (see figure 6). Pressing these two keys will result in the sounding of the notes C, E-flat and G.

fig. 6

A C-seventh chord (notated as C7) can be played by pressing the root (C) and a random white note to the left of the root (figure 7). The notes B-flat, C, E and G will sound.

fig. 7

For playing a C-minor-seventh chord (notated as Cm7) three keys have to be pressed: The root (C), a random white note at the left of the root and a random black note at the left of the root (figure 8). Pressing these keys will result in the sounding of the notes B-flat, C, E-flat and G.

fig. 8

TREMULANT

The TREMULANT stop is placed to the right of the manual stops.
Switching on the TREMULANT stop will effect the manual and the accompaniment stops, but will not effect the bass stops.

CHORUS

In normal practice several stops are detuned slightly from each others which creates a greater degree of tonal resonance and articulate sound reproduction. When using the CHORUS stop (located to the right of the manual stops) the degree of detuning is increased which further enhances this effect.

N.B. The effect of the chorus stop is not apparent if the stop is switched on or off while playing keys.

PITCH

The overall rotary PITCH control enables the organist to tune the intrument about a quarter tone upwards or a quarter tone downwards. With the rotary control in the middle position the tuning is on A=440Hz. Because it is almost impossible to tune the instrument close at 440Hz without a tuning fork, the rotary control is equipped with a mechanical "click" indication in the middle position to allows the instrument to be set accurately to A=440Hz.
The PITCH control is situated to the left of the keyboard.

BASS VOLUME

The volume of the bass stops is adjustable with the overall rotary control VOLUME BASS. With the rotary control in the middle position the volume of the bass stops is balanced with respect to the accompaniment stops and manual stops. Turning the control either way from its central position will either increase or decrease the bass volume in relation to the manual and accompaniment stops. This volume control is independent of the position of the expression pedal and/or the balance control.
The control is situated to the left of the keyboard.

BALANCE MAN.ACC.

The balance between the volume of the manual stops and the accompaniment stops is adjustable by the rotary control BALANCE MAN./ACC.. The balance between the two groups of stops is normal with the rotary control in the middle position. Rotating the control anti-clockwise will increase the volume of the manual stops and at the same time decrease the volume of the accompaniment stops. Similarly when turned clockwise the manual stops decrease and the accompaniment stops increase. This balance control is independent of the position of the expression pedal and the VOLUME BASS control.
This control is situated to the left of the keyboard.

EXPRESSION PEDAL

The overall volume of the organ can be adjusted with the expression pedal.

CATHEDRAL VOLUME

The digital cathedral effect gives acoustic properties normally associated with the reverberation effect in large buildings and gives a wide level and range of reverberation which enhaces the tonal quality of sound produced from the organ. The volume of this effect is adjustable by an overall rotary control. The cathedral effect is off when the control is turned fully anti-clockwise.
The control is situated to the left of the keyboard.

FIXED COMBINATIONS

The pistons PP - P - MF - F - FF - T - 0 can be used in two modes. The pistons are in the fixed combination mode (only bass- and manual stops) when piston M1 is out and in the programmable mode when piston M1 is pressed in (all stops).
Piston M1 is the right hand piston of the switch bank (placed below the keyboard).

Fixed combinations are groups of factory preset registrations which have been pre-selected according to traditional musical standards from PP (Double Pianissimo) to T (Tutti).
It is also possible to switch individual voices on and off within the fixed combinations by simply pressing the appropriate stop (including accompaniment stops and accessories).
Pressing the 0-piston will switch off all stops.
The pistons are situated centrally below the keyboard.

PROGRAMMABLE COMBINATIONS

For switching from fixed combinations mode to programmable combinations mode, piston M1 has to be pressed. The free programmable pistons enables the organist to store 7 personal choices of combinations of registrations into a memory, and to recall or change them at any time.

For setting personal combinations:
1. Press M1 piston (programmable mode).
2. Select the registration you wish to store.
3. Push the SET piston and keep it pressed (the SET piston is situated at the far left hand side below the keyboard).
4. Push the piston in which you want to store the registration (for example piston PP) while still holding the SET piston. After that the SET piston can be released and the combination is stored in piston PP.

Using the pistons P - MF - F - FF - T - 0 six more personal registrations can be stored.
When a combination is stored in a piston, the existing free programmable combination in that piston is erased automatically. The factory preset registration cannot be erased.

With M1 in the "free" mode any one of the programmed combinations can be recalled by pressing one of the pistons PP - P - MF - F - FF - T - 0.
The memory of the free programmable combination-system is protected in such a way that programmed combinations are not lost when the organ is switched off or when the organ is disconnected from the mains supply.

> In the free programmable combination mode, the 0-piston will not work as a cancel (as in the fixed combination mode), to switch off all stops. If the same function is required for the 0-piston in both modes, the 0-piston has to be "empty" in the free programmable combination mode. To empty the 0-piston, switch all stops off and store this, as a "registration" in the 0-piston.

The headphone socket is situated to left side of the console beneath the keyboard, adjacent to the serial number plate. The headphone socket is a stereo output which is suitable for any headphones with an impedance up to 2kΩ. When using low impedance headphones (8 Ohm) the volume may increase beyond a comfortable level. The volume of the instrument should then be controlled by the expression pedal.
When using the headphone socket, the internal speakers of the organ are automatically silenced. The various channels of the instrument are then spread throughout the stereo headphone system.

REGISTRATION

Registration is an essential part of the art of organ playing and is an expression of the organist's own musical taste and tonal appeal. At the end of this instruction booklet you will find some examples of registrations for different types and styles of music.
The WESLEY ANDANTE incorporates a compliment of stops which clearly define the principal voice groups of the classical organ. These include strings, flutes, diapasons and a reed. In addition, according to the model of the instrument, mutations are incorporated to enhance the flute voices whilst mixtures add further credence to the diapason chorus.
As in all organ music the variety of stops utilized varies according to the music to be played. Practice and experimentation provides the player with many exciting options and combinations of sound. It is also important to remember that the use of the accessories, the expression pedal and the rotary controls can add further effect and definition to the performance of the player.

MIDI

MIDI is the abbreviation of Musical Interface for Digital Instruments. MIDI allows different instruments to be played through the organ and therefore provides the facility for adding other MIDI compatible equipment i.e. keyboards, expanders or disc drive units.
How does MIDI work? MIDI transmits/receives digital information only. I.e.
MIDI does <u>not</u> transmit/receive audio signals but the digital information tells the connected device which key is selected and how long etc.

The MIDI standard has 16 different channels.
Your WESLEY ANDANTE transmits/receives through channel 1 (keyboard) and channel 12 (stops).

EXTERNAL CONNECTIONS

At the rear of the console various sockets are located to allow for the connection of MIDI equipment or acoustic systems. These sockets are standard* and are designated as follows:

* LS1 and LS2 are extra optionals, available only at time of purchase. These connections allow for the addition of a 2 channel acoustic system to be connected, similar to the external reverberation as detailed above.

MIDI

Midi-In: To receive Midi-codes from other instruments.
Midi-Thru: For passing codes received.
Midi-Out: To transmit Midi-codes to other instruments.

AUX IN

This input is for use when connecting other audio equipment to the WESLEY organ.

EXTERN REVERB

This connection allows the JOHANNUS (digital) 4 channel acoustic system to be connected to the organ. This system creates an acoustical environment within any building and allows for further development of the cathedral effect.

CARE OF THE WESLEY ORGAN

The cabinet of the WESLEY organ consists of either solid wood or high quality compacted wood board with veneer finish. The console should be cleaned with a soft polishing cloth and the keyboard cleaned with a soft chamois leather.
We do not recommend use of wax, oils or spray polishes as these cleaning compounds may cause damage to the lacquer of the organ cabinet.
Direct sunlight can cause discolouration of the cabinet especially light oak.

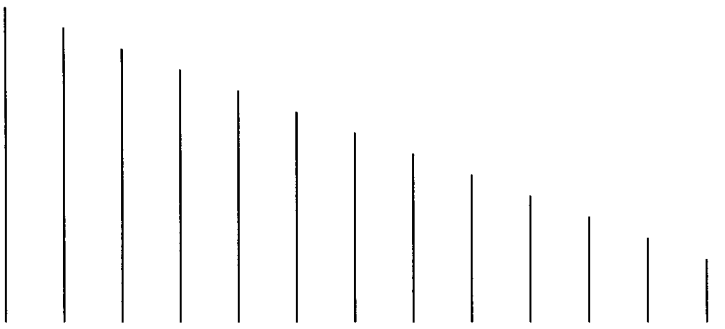
TECHNICAL SPECIFICATIONS

- Voices	: 23 Digital sampled voices.
- Keyboard compass	: C-c'''' (5 octaves).
- Manual stops	: C-c'''' (5 octaves). The manual stops can be played over the full compass of the keyboard. When used in combination with the "Accompaniment" section the keyboard is automatically split and the manual stops can be played in the three upper octaves.
-Accompaniment stops	: C-c' (2 octaves). When using the accompaniment stops the manual is automatically split (see Manual stops) and the accompaniment stops, usually played in the 2nd and the 3rd octaves will sound one octave higher than played.
- Bass stops	: C-c' (2 octaves). When playing with bass stop selected, only the lowest note of the left hand chord will be heard in the Bss section.
- Chords	: It is possible to use automatic chord arrangement with the accompaniment and bass departments of the keyboard. To play the major chord, press the root of the chord. To play the minor chord, press the root of the chord and any black note below. To play the seventh chord, press the root of the chord and any white note below. To play the minor seventh chord, press the root of the chord and a black and white note below.
- Octave Coupler	: When using the octave coupler all tones of the third and fourth octave are sounding one octave higher too.
- Tone generation	: **D.S.R.** (Digital Sampling Reproduction) system.
- Amplification	: 2 amplifiers of 40 watt, with 4 internal loudspeakers.
- Volume	: General volume with expression pedal. Bass volume control. Balance control accompaniment/manual.
- Chiff	: Each stop has sampled chiff effect per key.
- Chorus	: The Chorus effect creates a wide ensemble effect.
- Cathedral	: Digital acoustics, volume control.
- Pitch	: Adjustable close tuning.
- Fixed Combinations	: PP - P - MF - F - FF - T - 0.
- Capture	: 7 free programmable combinations.
- Cabinet	: In light or dark oak with wooden rollcover.
- External Connections	: Headphones socket, 2 kOhm. Midi In/Thru/Out. Aux in (70mV/47kΩ). Extern Reverb (300mV/470Ω) for JOHANNUS 4 channel acoustic (DAK-4).
- Dimensions (cm)	: Height (without music rack): 95 width: 106,5 Depth: 42,5
- Optionals	: 2-Channel acoustic (DAK-2)

22/03/94

REGISTRATION EXAMPLES

		PPP	PP	P	MF	F	FF	T	SOLO I	SOLO II	SOLO III	SOLO IV	ROMANTIC	PLENUM
BASS		**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**	**L**	**M**
SUBBASS	16'	●	●	●	●	●	●	●	●	●	●	●	●	●
GEDACKT	8'	O	O	O	●	●	●	●	O	O	O	O	●	●
OCTAVEBASS	4'	O	O	O	O	O	●	●	O	O	O	O	O	●
FAGOTTO	16'	O	O	O	O	O	O	●	O	O	O	O	O	O
ACCOMPANIMENT		**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**	**L**	**M**
PRINCIPAL	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
ROHRFLUTE	8'	O	O	O	O	O	O	O	O	●	O	●	O	O
VIOLA	8'	O	O	O	O	O	O	O	●	●	●	O	O	O
CELESTE	8'	O	O	O	O	O	O	O	●	●	●	O	O	O
OCTAVE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
FLUTE	4'	O	O	O	O	O	O	O	O	O	O	●	O	O
CHORDS		O	O	O	O	O	O	O	O	O	O	O	O	O
MANUAL		**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**	**L**	**M**
QUINTATON	16'	O	O	O	O	O	●	●	O	O	O	O	O	O
PRINCIPAL	8'	O	O	O	●	●	●	●	O	●	O	O	O	●
ROHRFLUTE	8'	O	O	●	●	●	●	●	●	●	●	O	●	O
VIOLA	8'	●	●	●	●	●	●	●	O	O	O	O	●	O
CELESTE	8'	O	●	O	O	O	O	O	O	O	O	O	●	O
OCTAVE	4'	O	O	O	●	●	●	●	O	O	O	O	O	●
FLUTE	4'	O	O	●	●	●	●	●	●	●	●	O	●	O
QUINTFLUTE	$2^2/_3$'	O	O	O	O	O	●	●	●	●	●	O	●	●
SUPEROCTAVE	2'	O	O	O	O	●	●	●	O	O	O	O	O	●
WALDFLUTE	2'	O	O	O	●	●	●	●	O	●	O	O	O	O
TIERCE	$1^3/_5$'	O	O	O	O	O	O	O	O	O	●	O	O	O
MIXTURE	V	O	O	O	O	●	●	●	O	O	O	O	O	●
TRUMPET	8'	O	O	O	O	O	●	●	O	O	O	●	O	O
OCTAVE COUPLER		O	O	O	O	O	O	●	O	O	O	O	O	O
TREMULANT		O	O	O	O	O	O	O	●	●	O	O	●	O
CHORUS		O	O	O	O	O	●	●	O	O	O	O	●	O



BASS		**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**	**L**	**M**
SUBBASS	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
GEDACKT	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVEBASS	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
FAGOTTO	16'	O	O	O	O	O	O	O	O	O	O	O	O	O

ACCOMPANIMENT		**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**	**L**	**M**
PRINCIPAL	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
ROHRFLUTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
VIOLA	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
CELESTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
FLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
CHORDS		O	O	O	O	O	O	O	O	O	O	O	O	O

MANUAL		**A**	**B**	**C**	**D**	**E**	**F**	**G**	**H**	**I**	**J**	**K**	**L**	**M**
QUINTATON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
PRINCIPAL	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
ROHRFLUTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
VIOLA	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
CELESTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
FLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
QUINTFLUTE	2⅔'	O	O	O	O	O	O	O	O	O	O	O	O	O
SUPEROCTAVE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
WOUDFLUTE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
TIERCE	1⅗'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIXTURE	V	O	O	O	O	O	O	O	O	O	O	O	O	O
TRUMPET	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVE COUPLER		O	O	O	O	O	O	O	O	O	O	O	O	O
TREMULANT		O	O	O	O	O	O	O	O	O	O	O	O	O
CHORUS		O	O	O	O	O	O	O	O	O	O	O	O	O

PERSONAL NOTES