



JOHANNUS

INSTRUCTION BOOKLET

PRESTO

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INTRODUCTION

You are now the proud owner of JOHANNUS 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 JOHANNUS 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 keyboards.

MAINS SWITCH

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

PEDALBOARD

The pedalboard of the organ is equipped with magnets which activate reed switches. These switches are invisibly mounted behind the base panel against which the pedalboard is located. The magnets are mounted into the front end of the pedal. As each pedal note is played the reed switches are activated by the magnets.

EXPRESSION PEDAL

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

PEDAL VOLUME

The pedal volume is adjustable with the overall rotary control VOLUME PEDAL. With the rotary control in the middle position the volume of the pedal is balanced with respect to great and swell. Turning the control either way from its central position will either increase or decrease the pedal volume in relation to great and swell. 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 keyboards.

BALANCE

The balance between the volume of great and swell/positif is adjustable by the rotary control BALANCE. The balance between great and swell/positif is normal with the rotary control in the middle position. Rotating the control anti-clockwise will increase the volume of great and at the same time decrease the volume of swell and positif. Similarly when turned clockwise the volume of great decrease and at the same time the volume of swell and positif increase. This balance control is independent of the position of the expression pedal and the PEDAL VOLUME control.

This control is situated to the left of the keyboards.

CATHEDRAL VOLUME

The digital cathedral effect gives acoustic properties normally associated with the reverberation effect in large buildings and gives the wide level and range of reverberation which enhances 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 keyboards.

PITCH

The overall rotary PITCH control enables the organist to tune the instrument about a quarter tone upward or a quarter tone downward. 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 indication for the middle position. When the control comes in the middle position during rotation, you will feel a mechanical "click".

The PITCH control is situated to the left of the keyboards.

COUPLERS

The organ has six couplers. Three keyboard couplers and three pedal couplers. Switching on (for example) the keyboard coupler SWELL TO GREAT gives the organist the facility to play the stops of swell on the keyboard of great. Switching on the pedalcoupler(s) gives the organist to facility to play the stops of great, swell and/or positif on the pedalboard.

TREMULANTS

The keyboards have separate tremulants. When using the couplers, the tremulant belonging to the designated keyboard is activated.

CHORUS

When using the CHORUS stop, the several tone-generators of the organ are detuned slightly from one another. This creates (when the organist is playing with the coupler SWELL TO GREAT on) a greater degree of tonal resonance and articulate sound reproduction.

MANUAL BASS

Using the MANUAL BASS stop gives the player the facility to play the pedal stop through the great keyboard. Only the lowest note of a chord is coupled through the great keyboard.

INTONATION 2

Your organ is equipped with two different intonations, These intonations are romantic and baroque. A romantic intonated organ has a more "round" sound and a baroque intonated organs sounds more "sharp". With the INTONATION 2 stop, you can make a choise between the two different intonations. When the organ is first switched on it automatically gives the Romantic intonation. To create Baroque intonation simply press the tab marked ALT VOICES, which, when lit, gives the Baroque tones.

MIDI

MIDI is the abbreviation of **M**usical **I**nterface for **D**igital **I**nstruments. 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 not 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 JOHANNUS organ transmits/receives through channel 1 (positif), channel 2 (great), channel 3 (swell), channel 4 (pedal) and channel 12 (stops).

For example, it is possible to transmit MIDI data through channel 1 to an expander and at the same time through channel 2 to another expander. In this example, both expanders have to be installed in such a manner that each expander only can receive data of its allocated channel.

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 when piston M1 is out and in programmable mode when piston M1 is pressed in.

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. Switch all stops off and store this as a "registration" to empty the 0-piston.

HEADPHONES

The headphone socket is located 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 2k Ω . 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 JOHANNUS organ incorporates a compliment of stops which clearly define the principal voice groups of the classical organ. These include strings, flutes, diapasons and reeds. 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 to be 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.

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 JOHANNUS 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 JOHANNUS ORGAN

The cabinet of the JOHANNUS 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

		PRESTO	
		30-note	32-note
Voices (Digital sampled)		39	39
Keyboard compass (C-c ^{'''} 5 octaven)		3	3
Pedalboardcompass	C - f'	●	
	C - g'		●
Contactsystem Pedalboard	Magnetic reed switches	●	●
Couplers		6	6
Tremulants		3	3
Chorus		●	●
Pitch (Close tuning)		●	●
Manual Bass		●	●
2 Intonations (Baroque/Romantic)		●	●
Volume controls (External)	Expression Pedal (Overall Volume)	1	1
	Pedal Volume	●	●
	Balance Great-Swell/Positif	●	●
	Cathedral Volume	●	●
Amplifiers (40 watt) / Loudspeakers		4	4
Fixed combinations (PP - P - MF - F - FF - T - 0)		●	●
Free programmable combinations		7	7
Cabinet	Dark oak	●	●
	Light oak	●	●
	Wooden rollcover	●	●
Dimensions (cm)	Height (Without Music rack)	121	121
	Height (With Music rack)	142	142
	Width	138	138
	Depth (Without Pedalboard)	74	74
	Depth (With Pedalboard)	95	95
EXTERNAL CONNECTIONS			
Midi	In	●	●
	Thru	●	●
	Out	●	●
Output for external Acoustic (300mV/470Ω)		●	●
Auxiliary - input (70mV/47kΩ)		●	●
OPTIONS			
2 Channel Acoustic (DAK-2)		●	●
Bank with music compartment		●	●

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REGISTRATION EXAMPLES

		PPP	PP	P	MF	F	FF	T	SOLO	ON GREAT	SOLO ON SWELL	GREAT TRIO I	TRIO II	ROMANTIC PLENUM
		A	B	C	D	E	F	G	H	I	J	K	L	M
PEDAL														
DOUBLE BASS	16'	○	○	○	○	●	●	●	○	○	○	○	○	○
SUBBASS	16'	●	●	●	○	●	●	●	○	○	○	○	○	○
OCTAVEBASS	8'	○	○	○	○	●	●	●	○	○	○	○	○	○
GEDACKT	8'	○	○	○	○	●	●	●	○	○	○	○	○	○
CHORALBASS	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
OPEN FLUTE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
BOMBARDE	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
TRUMPET	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
POSITIF														
BOURDON	8'	●	●	●	○	●	●	●	○	○	○	○	○	○
OCTAVE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
FLUTE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
CONICAL FLUTE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
TWELFTH	1½'	○	○	○	○	○	○	○	○	○	○	○	○	○
SIFFLUTE	1'	○	○	○	○	○	○	○	○	○	○	○	○	○
SCHARF	III	○	○	○	○	○	○	○	○	○	○	○	○	○
CROMORNE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
GREAT														
BOURDON	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
DIAPASON	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
ROHRFLUTE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
GAMBA	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
OCTAVE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
OPEN FLUTE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
TWELFTH	2½'	○	○	○	○	○	○	○	○	○	○	○	○	○
SUPEROCTAVE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
CORNET	IV	○	○	○	○	○	○	○	○	○	○	○	○	○
MIXTURE	V	○	○	○	○	○	○	○	○	○	○	○	○	○
TRUMPET	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
TRUMPET	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
SWELL														
DIAPASON	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
STOPPED FLUTE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
VIOLA	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
CELESTE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
ROHRFLUTE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
FLUTE TWELFTH	2½'	○	○	○	○	○	○	○	○	○	○	○	○	○
WALDFLUTE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
TIERCE	1½'	○	○	○	○	○	○	○	○	○	○	○	○	○
CROMORNE	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
VOX HUMANA	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
OBOE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
ACCESSORIES														
POSITIF-GREAT		○	○	○	○	○	○	○	○	○	○	○	○	○
SWELL-GREAT		○	○	○	○	○	○	○	○	○	○	○	○	○
SWELL-POSITIF		○	○	○	○	○	○	○	○	○	○	○	○	○
POSITIF-PEDAL		○	○	○	○	○	○	○	○	○	○	○	○	○
GREAT-PEDAL		○	○	○	○	○	○	○	○	○	○	○	○	○
SWELL-PEDAL		○	○	○	○	○	○	○	○	○	○	○	○	○
TREMULANT POSITIF		○	○	○	○	○	○	○	○	○	○	○	○	○
TREMULANT GREAT		○	○	○	○	○	○	○	○	○	○	○	○	○
TREMULANT SWELL		○	○	○	○	○	○	○	○	○	○	○	○	○
CHORUS		○	○	○	○	○	○	○	○	○	○	○	○	○
MANUAL BASS		○	○	○	○	○	○	○	○	○	○	○	○	○
INTONATION 2		○	○	○	○	○	○	○	○	○	○	○	○	○

OWN REGISTRATIONS

		A	B	C	D	E	F	G	H	I	J	K	L	M
PEDAL														
DOUBLE BASS	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
SUBBASS	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVEBASS	8'	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
CHORALBASS	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN FLUTE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
BOMBARDE	16'	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
POSITIF														
BOURDON	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
CONICAL FLUTE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
TWELFTH	1 1/2'	O	O	O	O	O	O	O	O	O	O	O	O	O
SIFFLUTE	1'	O	O	O	O	O	O	O	O	O	O	O	O	O
SCHARF	III	O	O	O	O	O	O	O	O	O	O	O	O	O
CROMORNE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
GREAT														
BOURDON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
DIAPASON	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
GAMBA	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
OPEN FLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
TWELFTH	2 1/2'	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
CORNET	IV	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	16'	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
SWELL														
DIAPASON	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
STOPPED FLUTE	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
ROHRFLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
FLUTE TWELFTH	2 1/2'	O	O	O	O	O	O	O	O	O	O	O	O	O
WALDFLUTE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
TIERCE	1 1/2'	O	O	O	O	O	O	O	O	O	O	O	O	O
CROMORNE	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
VOX HUMANA	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OBOE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
ACCESSORIES														
POSITIF-GREAT		O	O	O	O	O	O	O	O	O	O	O	O	O
SWELL-GREAT		O	O	O	O	O	O	O	O	O	O	O	O	O
SWELL-POSITIF		O	O	O	O	O	O	O	O	O	O	O	O	O
POSITIF-PEDAL		O	O	O	O	O	O	O	O	O	O	O	O	O
GREAT-PEDAL		O	O	O	O	O	O	O	O	O	O	O	O	O
SWELL-PEDAL		O	O	O	O	O	O	O	O	O	O	O	O	O
TREMULANT POSITIF		O	O	O	O	O	O	O	O	O	O	O	O	O
TREMULANT GREAT		O	O	O	O	O	O	O	O	O	O	O	O	O
TREMULANT SWELL		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
MANUAL BASS		O	O	O	O	O	O	O	O	O	O	O	O	O
INTONATION 2		O	O	O	O	O	O	O	O	O	O	O	O	O

PERSONAL NOTES