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Minorr accoord

To play a C-minor chord (in sheet music noted as Cm) you have to press two keys in the two lowest octaves. These are the fundamental (in this case the C again) and anyblack key located on the left side of the fundamental C (see figure 6). When pressing the mentioned keys you will hear the sound of the notes C, ES and G.



Fig. 6

Seventh chord

To play a C-seventh chord (in sheet music noted as C7) you also have to press two keys in the two lowest octaves. This time, however, the fundamental (in this case the C again) and any white key located on the left side of the fundamental C (see figure 7). When pressing the mentioned keys the notes BES, C, E and G will sound.



Fig. 7

Minor-seventh chord

To play a C-minor-seventh chord (in sheet music noted as Cm7) you have to push three keys in the two lowest octaves. These are: the fundamental C, any white key located on the left side of the fundamental and any black key located on the left side of the fundamental (figure 8). When this is done the notes BES, C, ES and G will sound.



Fig. 8

Accessories

The following accessories are standard:

- Chords
- Octave coupler

Chords

The accessory chords is located on the right side of the accompaniment stops. When you switch on the accessory chords you can (only with the accompaniment stops) play the so-called "automatic chords" in the two lowest octaves (also see under "Automatic chords").

Octave coupler

The accessory octave coupler is located on the right side of the manual stops. By switching on the accessory octave coupler, all keys that are played in the third or fourth octave will also sound one octave higher. The keys that are played are actually doubled. This has the advantage of allowing you to play a many-voiced melody with your right hand, for instance, and the pedal note with your left hand. By using the octave coupler the chords that are played with the right hand have a richer sound.

Stops

Bass stops

The bass stops can only be played in the two lowest octaves of the keyboard (see figure 1). These are so-called monophone stops. This means that per stop only one note at the same moment is reproduced. This is always the lowest note of the chord you are playing.

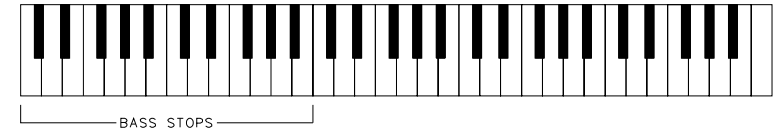


Fig. 1

The four bass stops can be seen as the "pedal stops" of the organ when we would be talking about an organ with a full pedal. When playing these stops they reproduce only one note at the same time and they can only be played in the two lowest octaves, and this is exactly reason why you can only use them as such.

Manual stops

The manual stops can be seen as the "normal" stops. They can be played over the full 5 octaves of the keyboard (see figure 2).

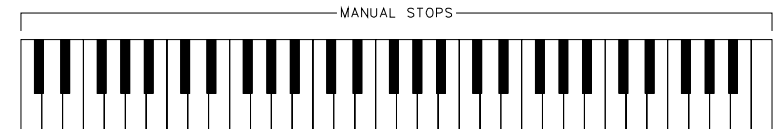


Fig. 2

Accompaniment stops

When switching on an accompaniment stop the keyboard is automatically divided in two separate parts. The accompaniment stops can only be played in the 2 lowest octaves of the keyboard, while the manual stops can now only be played in the 3 highest octaves of the keyboard (see figure 3).

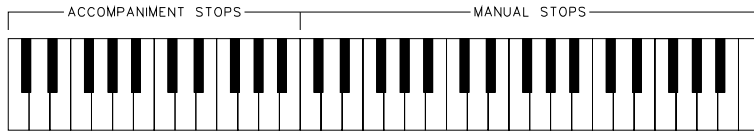


Fig. 3

By dividing the keyboard you get the opportunity to play the organ as a two-keyboard instrument: e.g., you can play the accompanying melody, with one or more accompaniment stops, play with your left hand while with your right hand, with one or more manual stops, you can play solo.

With a two-keyboard organ the accompanying melody is mostly played in the second and third octave of the keyboard. By dividing the keyboard into two (lowest) octaves for the accompaniment and three (highest) octaves for the manual voices this would not be possible. To overcome this the accompaniment stops sound one octave higher, so that you can play in the lowest octaves as though you were play on the second or third octave of a two-keyboard organ (see figure 4).

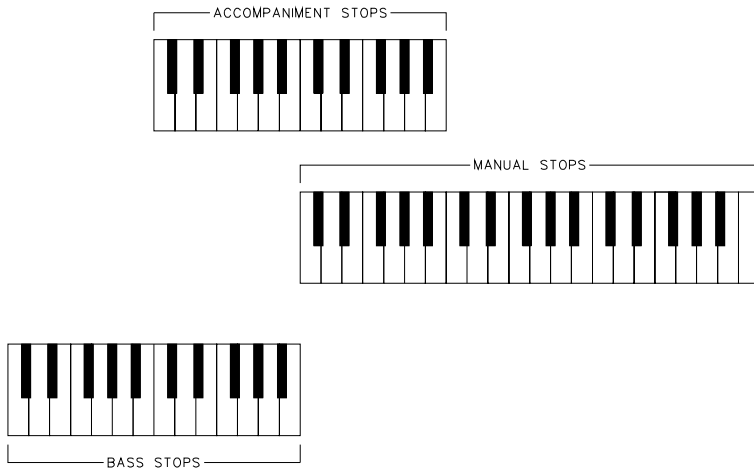


Fig. 4

Controls

VOLUME BASS

With this control you can adjust the volume of the bass stops.

With this control in the central position the volume of the bass stops is normal in relation to the accompaniment and manual stops.

By turning the control to the left or to the right from this central position you can adjust the bass stops louder or softer in relation to the manual and accompaniment stops.

This volume control is independent of the position of the expression pedal and the BALANCE control.

BALANCE

With the BALANCE control you can adjust the relation between the volume of the manual stops and the volume of the accompaniment stops. With this control in the central position the balance between the manual and the accompaniment stops is normal.

By turning the control to the left from the central position the volume of the accompaniment stops decreases, while the volume of the manual stops remains the same.

By turning the control to the right from the central position the volume of the manual stops decreases, while the volume of the accompaniment stops remains the same.

The BALANCE control is independent of the position of the expression pedal and the VOLUME BASS control.

Automatic chords

From a musical point of view the four most important chords that belong with a fundamental are:

- Major chord
- Minor chord
- Seventh chord
- Minor-seventh chord

When you switch on the accessory chords you can play (only with the accompaniment stops) the so-called "automatic chords" in the two lowest octaves. The accessory chords is located on the right side of the accompaniment stops.

To explain which key(s) you have to push in order to automatically get a desired chord with a specific fundamental the four chords that belong to fundamental C will be given as an example.

Major Chord

To play a C-major chord (in sheet music noted as C) you only have to press the fundamental C in one of the two lowest octaves (see figure 5). As a result you will hear the sound of the notes C, E and G.

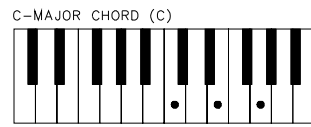
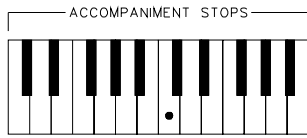


Fig. 5