User's manual

J O H A N N U S

S T U D I O I

S T U D I O II

A fixed combination can be recalled by briefly pressing the required fixed combination piston.

When, pressing one of the preset pistons, the lighted stops will shows which stops are switched on.

It is also possible to manually switch stops on or off within a fixed combination.

SET
This is a thumb piston for programming:
- Free (capture) combinations.
  See also at "Using the capture system".
- Fixed (preset) combinations.
  See also at "Thumb pistons , PP to T inclusive".
- Tune and Transposer settings.
  See also at the description of "Fine tuning" and "Transposer".

TRANS. = Transposer
Thumb piston for setting and storing the transposer setting.
See also at "Transposer".

TUNE = Pitch
Thumb piston for setting and storing the pitch setting.
See also at "Fine tuning".

Couplers

Your instrument is equipped with two full pedal couplers and a full manual coupler.
A full coupler means that all the keys which are pressed are coupled.

Pedal couplers
With a pedal coupler a manual can be coupled to the pedal. If, e.g. the coupler GREAT-PEDAL is switched on, the coupled key of the great will also sound, as soon as a pedal key is pressed. In this way the stops of the pedal can be supplemented with the stops of the great.

Your instrument is designed with the following pedal couplers:
- GREAT - PEDAL (instrument with 2 or more manuals)
- SWELL - PEDAL (instrument with 2 or more manuals)

Manual couplers
With the manual coupler, the swell division can be coupled to the great division. If the coupler SWELL - GREAT is switched on, the coupled key of the swell will also sound, as soon as a key of the great is pressed. In this way the stops of the great can be supplemented with the stops of the swell.

Manual Bass
By switching on the thumb piston Manual Bass (MB), the pedal can be coupled to the great. This coupler is a so-called monophonic coupler. That means that one key at a time is coupled from the pedal to the great. When a chord is played on the great, the lowest note of that chord is coupled from the pedal to the great.

Tremulants

Tremulants are meant to vibrate the sound of the organ to reduce the rigidity of the tone. Each division may have its own tremulant.

When the couplers are used, the tremulants of the concerning divisions are coupled as well.

Other accessories

Your instrument may be fitted with the two following described extra accessories.

Chorus
To avoid the instrument sounding too sterile, the organ has been designed in such a way that various stops are slightly detuned in relation to each other. This gives the instrument a "broader", more "lively" character. When your instrument has the accessory CHORUS (CH), this effect can be strengthened by switching on this accessory.

Intonation 2
Intonation determines the timbre of the instrument. In pipe organ building, tuning (voicing) is a very important aspect of the trade. Every pipe organ is adjusted, stop by stop, to the area where the instrument is installed.

Your instrument is fitted with two intonations, a romantic one and a baroque one. In general, a romantic instrument sounds somewhat "rounder", whereas the timbre of an instrument with a baroque intonation is slightly brighter.
When switching on the accessory INTONATION 2, the organ will be in the baroque mode.

Volume controls

Your instrument is fitted with the following volume controls.

Expression pedal
The volume of the swell division can be adjusted with the expression pedal.
This volume is independent of the general volume of your instrument, that can be adjusted with the rotary control VOLUME.

Rotary control volume
The general volume of the organ can be adjusted with the rotary control VOLUME, independent of the position of the swell division expression pedal. This control affects all divisions.

Volume acoustics
The built-in digital acoustic effect provides a spacial reverberation of the organ sound.
With the rotary control CATHEDRAL the volume of this acoustic effect can be adjusted continuously.

Pitch settings

The standard pitch of musical instruments is: A=440Hz.

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- The pitch of your instrument can be adjusted with the Thumb pistons TUNE (fine tuning) and TRANS. (transposer).

Tune (fine tuning)
The pitch of the instrument can be adjusted with the thumb piston TUNE, in combination with the thumb pistons P, MF, FF, M1, M2, M3 and 0, in steps of 1Hz from 437Hz to 443Hz.
A pitch setting can be stored into the memory. When the instrument is switched on, the programmed pitch setting will automatically be selected from the memory. A programmed pitch setting can be changed later.

The memory in which the pitch setting is stored is protected so that it cannot be erased when you switch off the organ or when you unplug the organ from the main power.

The pitch can be adjusted as follows:

1. Press thumb piston TUNE. As long as the LED in the thumb piston TUNE lights up, the pitch setting can be changed.
   As soon as the TUNE-piston is pressed, one of the pistons P (437Hz), MF (438Hz) FF (439Hz), M1 (440Hz), M2 (441Hz), M3 (442Hz) or 0 (443Hz) will light up too, to show the actual tune setting

2. Adjust the required pitch by pressing one of the pistons P to 0 inclusive.

3. After a few seconds the LEDs of the TUNE-pistons as well as the selected tune piston will go off automatically.

The pitch setting is not stored into the memory now and will be lost as soon as the instrument is switched off.

A pitch setting can be programmed as follows:

1. Press thumb piston TUNE. As long as the LED in the thumb piston TUNE lights up, the pitch setting can be changed.
   As soon as the TUNE-piston is pressed, one of the pistons P (437Hz), MF (438Hz) FF (439Hz), M1 (440Hz), M2 (441Hz), M3 (442Hz) or 0 (443Hz) will light up too, to show the actual tune setting

2. Adjust the required pitch by pressing one of the pistons P to 0 inclusive.

3. Briefly press the SET piston when the correct tune setting has been selected. Storing into the memory is only possible as long as the LED in the thumb piston TUNE is on. After a few seconds the LEDs of the TUNE-pistons as well as the selected tune piston will go off automatically.

The pitch setting is now stored into the memory. When the instrument is switched on again, the pitch setting programmed into the memory will be selected automatically.

Trans (transposer)
The instrument can be set 3 fixed half notes lower or higher with the thumb piston TRANS, in combination with the thumb pistons P, MF, FF, M1, M2, M3 and 0. A transposer setting can be stored into the memory. When the instrument is switched on, the programmed transposer setting will automatically be selected from the memory. A programmed transposer setting can be changed later.

The memory in which the transposer setting is stored is protected so that it cannot be erased when you switch off the organ or when you unplug the organ from the main power.

The transposer can be adjusted as follows:

1. Press thumb piston TRANS. As long as the LED in the thumb piston TRANS lights up, the pitch setting can be changed.
   As soon as the TRANS-piston is pressed, one of the pistons P (-3), MF (-2) FF (-1), M1 (0), M2 (+1), M3 (+2) or 0 (+3) will light up too, to show the actual transposer setting.

2. Adjust the required transposer setting by pressing one of the pistons P to 0 inclusive.

3. After a few seconds the LEDs of the TRANS-pistons as well as the selected tune piston will go off automatically.

The transposer setting is not stored into the memory now and will be lost as soon as the instrument is switched off.

A transposeer setting can be programmed as follows:

1. Press thumb piston TRANS. As long as the LED in the thumb piston TRANS lights up, the pitch setting can be changed.
   As soon as the TRANS-piston is pressed, one of the pistons P (-3), MF (-2) FF (-1), M1 (0), M2 (+1), M3 (+2) or 0 (+3) will light up too, to show the actual transposer setting.

2. Adjust the required transposer by pressing one of the pistons P to 0 inclusive.

3. Briefly press the SET piston when the correct transposer setting has been selected. Storing into the memory is only possible as long as the LED in the thumb piston TRANS is on. After a few seconds the LEDs of the TRANS-pistons as well as the selected tune piston will go off automatically.

The transposer setting is now stored into the memory. When the instrument is switched on again, the setting programmed into the memory will be selected automatically.

Acoustics

Your instrument has a built-in digital acoustic effect. This effect provides a spacial reverberation of the organ sound.
The volume of the acoustic effect can be adjusted continuously with the rotary control CATEHDRAL.

PHONES

This connection for the headphones (stereo) is suitable for headphones with an impedance to 30Ω or higher.

When using the headhones, the internal and / or external loudspeakers of the instrument are automatically switched off. The various loudspeaker channels are now evenly spread over two headphone channels.

Using the capture system

What are capture combinations?

Capture combinations or free combinations differ from fixed (preset) combinations:

1. Due to the indications on the thumb pistons you are limited by the fixed (preset) combinations to program certain registrations to certain pistons. For example, the PP-piston cannot be programmed with many and/or loud stops.
2. The fixed combinations have only one memory group, so that only one combination can be stored per piston. The free (capture) combinations, on the other hand, have three memory groups, so that three combinations can be stored per piston.
3. Fixed combinations make it possible to reset the default stop combinations as set by the designer of the instrument.

Using the capture system is especially useful as soon as a lot of different registrations are needed to play a piece of music.
It makes registration assistants unnecessary.

The memory in which the capture combinations are stored is protected so that it cannot be erased when the organ is switched off or when the organ is unplugged from the main power.

Parts of the capture system are (depending on the type of instrument):

- Thumb pistons from M1, M2 and M3
- Thumb pistons P, MF and FF
- Set piston

With the capture system, a number of personal registrations can be stored into a memory (programmed). These registrations can be recalled at any given moment.
The capture system is built up from three memory groups (M1, M2 and M3). Each memory group has three memory locations (selectable with the pistons P, MF and FF). At each of these, a registration of your own choice can be stored. The accessories CHORUS and INTONATION 2 cannot be stored into the capture system.
MIDI-stops can be stored into the capture system.

Programming capture combinations

A capture combination is programmed as follows:

1. Select the required registration to be stored into the capture memory.

2. Select a capture memory group (M1, M2 or M3) by pressing the M1-, M2 or M3-piston.

3. Press SET, hold it and next select the memory location (briefly press e.g.thumb piston P, MF or FF).

4. Release first the thumb piston for the memory location (P, MF or FF) and only then the SET piston.

5. If desired write the newly programmed capture combination (e.g. M2-3 or M1-MF) on the piece of music in which it is to be used.

The personal registration is now stored into capture memory group M1 or M2 into location 3 (MF).

Recalling capture combinations

A capture combination is recalled as follows:

1. Determine which capture combination has to be recalled (e.g. M3-MF).
2. Select the required memory group with the pistons (press piston M3).
3. Next select the memory location (press piston MF).

Special functions thumb pistons

By keeping a certain combination of thumb pistons pressed while your instrument is switched on, certain settings can be changed.
We advise you to be very careful with this to prevent personal settings from being lost.

Resetting factory intonation

It is possible that you, after using the intonation program, for any reason whatever, wish to reset the default factory intonation on your instrument. In this process the intonation data set by you, the J O H A N N U S dealer, or the J O H A N N U S voicing technician are lost. Should you wish to keep this data, it should be stored as a file in your computer with the help of the intonation program.
Resetting the factory intonation can be done as folllows:

1. Switch off the instrument.

2. Press thumb pistons P + M3.

3. Switch on the instrument while holding the thumb pistons P + M3.

4. Release the thumb pistons only after the 0- and the SET pistons have come on.

Clearing the capture memory

When programming stop combinations into the capture system, you may wish to start with an empty capture memory
Instead of programming each memory without any stops being switched on, this can be done faster.
Clearing the capture memory is only possible for the entire capture memory. In the process all the programmed capture combinations are lost.
Clearing the capture memory is done as follows:

1. Switch off the instrument.

2. Press thumb pistons MF + M2.

3. Switch on the instrument while holding the thumb pistons MF + M2.

4. Release the thumb pistons only after the 0- and the SET piston has come on.

Resetting standard fixed (preset) combinations

After changing the fixed (preset) combinations you may wish to restore the standard factory settings. Resetting the standard fixed (preset) combinations is only possible for all the presets simultaneously. All the fixed (preset) combinations as programmed by you will be lost.

Resetting the standard fixed (preset) combinations is done as follows:

1. Switch off the instrument.
2. Press thumb pistons FF + M1.
3. Switch on the instrument while holding the thumb pistons FF + M1.
4. Release the thumb pistons only after the 0- and the SET piston has come on.

Maintenance

Cabinet

The cabinet is finished partly with wood veneer and partly with solid wood.

The cabinet can be wiped with an ordinary, moist cloth or chamois and polished with a dry non-fluffy cloth.

We advise against using teak oil, because this will damage the varnish. Direct sunlight may discolour the cabinet. This applies especially to natural wood.

Keyboards

You can treat the keyboards as the cabinet. Tiny scratches on the keys, formed in the long run by playing the instrument, can be removed with the help of car polish. NEVER try to remove spots with corrosive fluids such as thinner, acetone, etc.. This will irrevocably damage the keyboards of your instrument.

Warranty

When you purchased your instrument, you were given a certificate of warranty. Read the terms carefully and mail the bottom part of the certificate to J O H A N N U S Orgelbouw b.v. at Ede, The Netherlands as soon as possible. (See Information for the full address)

Again we wish to draw your attention to the fact that alterations made to the instrument or unexpert treatment may cause the warranty to be nullified.

It is possible to conclude a contract for periodical maintenance of your instrument. For further information, please contact J O H A N N U S Orgelbouw b.v. at Ede.

Information

If you want more information about your instrument or on other products supplied by J O H A N N U S O r g e l b o u w b . v . or for a service request, please contact, write, phone, fax or e-mail:

J O H A N N U S O r g e l b o u w b . v . ,
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J O H A N N U S has an interesting website with topical information about J O H A N N U S O r g e l b o u w , and their products. The website address is:

http://www.johannus.com

Registration

On a pipe organ, the sound of a rank of pipes is switched on or off with stops. By varying the stops, an organist can add dynamic and other nuances. This means that some knowledge of the traditional pipe organ is necessary to be able to registrate. Organists will have to be acquainted with the timbres of the different stops. Hence this short note about the types of organ stops.

The various stop names usually show the footage, e.g. 8 feet. This means that the tallest pipe (great octave-C) of this open stop measures 8 feet (about 244 cm). A stop with the indication 16 feet (488 cm) sounds an octave lower.

Organ pipes can be divided into two main groups:

- flues
- reeds

Flues

The principle of tone generation with flues is the same as with the recorder. Flues occur in two versions: open or (semi) stopped. An example of a semi-stopped pipe is the Rohrflute. On the lid an (open) pipe (rohr) has been soldered. An example of an open labial is the Principal. The pipes of this stop are usually placed in the front of a pipe organ. Labial stops can be subdivided into the following families:

Principals
Prestant, Octave, Twelfth, Super Octave, Mixture, Scharff, Cymbel, Rauschpfeife and Sesquialtera, belong to the family of principals. These last five stops activate several pipes (of different pitch) per key. They are called mixtures (compounds).

Flutes
Among others, Hohlflöte, Gedackt, Bourdon, Subbass, Nasard, Spitzflöte, Gemshorn and Rohrflute, belong to the flute stops, both open and stopped, metal or wooden.

Strings
The string stops such as: Viola di Gamba and Salicional belong to the family of the narrow-scaled, open labial pipes.

Reeds

In reeds the wind is driven through the foot-hole into the shallot; this causes the reed to vibrate. This vibration is amplified and "coloured" by the air column into the "resonator". The Bassoon, Trumpet, Schalmey, etc. belong to the reeds with a long funnel-shaped resonator. Fagotto, Dulciana, Krummhorn, etc. belong to the group with a cylindrical resonator. Regal, Vox Humana and Rankett belong to the group with a short resonator, etc.