Supplement

JOHANNUS

integrated

Classic Sound Module CSM 128
with Intonat function

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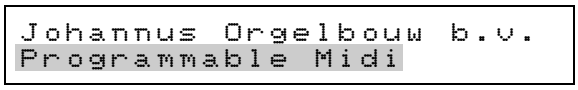
Table of contents

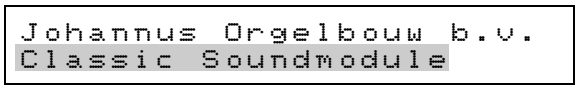
Preface

If your instrument is equipped with an integrated Classic Sound Module (CSM), an extra function is added to the PGM thumb piston.

When activating the PGM piston, the display will indicate that the PGM piston is in the Programmable MIDI mode. This is the default PGM mode.



When pressing the + piston, the PGM piston will be set into the CSM mode.



When pressing the – piston, the PGM function will be set into the Programmable MIDI mode again.

The Programmable MIDI function is explained in the organ user's manual.
This supplement only explains the CSM function.

The integrated CSM allows you to program one or more CSM voices into the MIDI-stops.
The voices which can be programmed into the MIDI-stops can be found in the instrument list.

The memory has been protected so that it cannot be erased when the organ is switched off or the organ is unplugged from the main power.

Programming (hand registrations)

Items for programming CSM voices into a MIDI stop are:
Key switch MEMORY LOCK

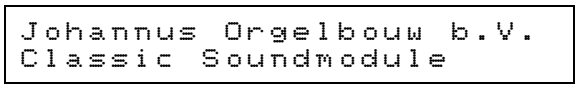
- Thumb pistons – and +
- Display
- SET-piston
- PGM-piston
- MIDI-stops

CSM voices can be programmed into a MIDI-stop as follows:

1. If you have an instrument with a programmable general crescendo pedal, make certain that the CR piston has not be switched on. This is to make certain that no general crescendo step is changed accidentally.
   Press the CAN. or the 0 piston. This to make certain that no MIDI-stop, stored into a capture combination is changed accidentally.

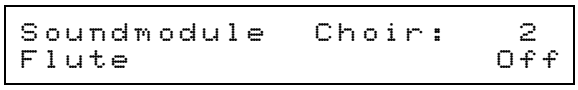
2. "Open" the memory by turning key switch MEMORY LOCK a quarter of a turn to the right. The SET piston will now light up as a sign that the memory is "open".

3. Press the PGM piston, and only thereafter the + piston, to set the PGM piston into the CSM mode. The display reflects that the CSM mode is selected.



4. Press the SET piston briefly to enter into the CSM programming mode.
   If no MIDI-stop is selected, the display only reflects the word Soundmodule.

   If already a MIDI-stop is selected, the display will reflect the current CSM settings of the selected MIDI-stop.

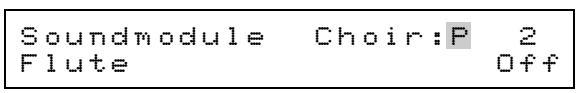


5. Switch on the MIDI-stop you wish to program with one or more CSM voices. Make certain that the other MIDI-stops are off.
   The display will reflect now the current CSM settings of the selected MIDI-stop:

   The example above shows you that:
   - The Choir MIDI-stop is selected.
   - Two CSM voices are programmed into the selected MIDI-stop.
   - The Flute (first voice of the CSM voice list) is not selected (off).
     Note that the display always reflects the first voice of the CSM voice list, after selecting a MIDI-stop.

   Removing all the selected CSM voices in one go, can be done by pressing the SET piston briefly during holding the CAN. or the 0 piston.

6. Navigate through the voice list by means of the – and + pistons, and add or remove voices by pressing the SET piston briefly. Pressing the SET piston toggles a CSM voice from On to Off or the other way round.
   When adding or removing a CSM voice, the figure which indicates how many CSM voices are programmed into the selected MIDI-stop, will automatically count up or down.
   Each programming action will be confirmed by the display, by reflecting briefly the letter P of Programming:



7. Press the PGM piston when the required CSM voices are programmed into the selected MIDI-stop.
   Now the display will reflect the current organ settings again:

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Mem: 1 Vol:12  Tune:440
Trans: 0  Crescendo:Off
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8. "Close" the memory by turning key switch MEMORY LOCK a quarter of a turn to the left (taking the key from the switch, if necessary). The LED in the SET piston will now go off, as a sign that the memory is "closed" again.

Programming (into the capture system)

What this, in fact, boils down to, is storing CSM voices into the capture memory of your instrument, whether or not in combination with a number of normal organ stops.

In programming CSM voices into the capture system, several CSM voice settings can be assigned to one MIDI-stop by using several capture memory locations.
In this way a 3-manual instrument with an expanded capture system (capture system with generals and separates) with 8 memory groups, allows 129 different voice settings to be programmed **per** MIDI-stop (1 x hand registration + presets; 64 x generals and 64 x separates).

Items for programming CSM voices into a MIDI stop are:
Key switch MEMORY LOCK
- Thumb pistons – and +
- Pistons from 1 to 8 inclusive
- Display
- SET-piston
- PGM-piston
- MIDI-stops

CSM voices can be programmed into the capture system as follows:

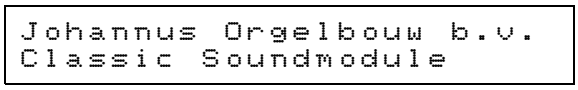
1. If you have an instrument with a programmable general crescendo pedal, make certain that the CR piston has not be switched on. This is to make certain that no general crescendo step is changed accidentally.

2. "Open" the memory by turning key switch MEMORY LOCK a quarter of a turn to the right. The SET piston will now light up as a sign that the memory is "open".

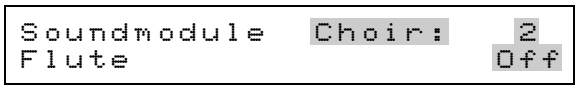
3. Switch on the MIDI-stop you wish to program with one or more CSM voices, together with (if required) a number of stops that have to be stored into the capture memory. Make certain that the other MIDI-stops are off.
   First store this registration into the required capture memory (see "Using the capture system" of the organ user's manual). This can be both a capure memory of the generals and of the separates (if present).

Note: 1. If the set registration is not stored into the capture memory first, the programmed hand registration of the MIDI-stop in question will (unintentionally) be changed.
2. Concerning the separates, MIDI-stops can obviously only be programmed into the accompanying separates. MIDI SWELL can only be programmed into the separates of the swell and not into the separates of the great, for instance.

4. Press the PGM piston, and only thereafter the + piston, to set the PGM piston into the CSM mode. The display reflects that the CSM mode is selected.



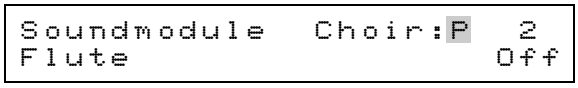
5. Press the SET piston briefly to enter into the CSM programming mode.
The display will reflect now the current CSM settings of the just programmed MIDI-stop.



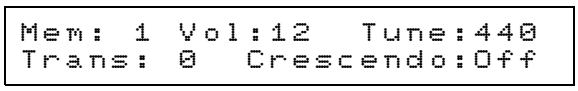
The example above shows you that:
- The Choir MIDI-stop is selected.
- Two CSM voices are programmed into the selected MIDI-stop.
- The Flute (first voice of the CSM voice list) is not selected (off).
  Note that the display always reflects the first voice of the CSM voice list, after selecting a MIDI-stop.

Removing all the selected CSM voices in one go, can be done by pressing the SET piston briefly during holding the CAN. or the 0 piston.

6. Navigate through the voice list by means of the – and + pistons, and add or remove voices by pressing the SET piston briefly. Pressing the SET piston toggles a CSM voice from On to Off or the other way round.
When adding or removing a CSM voice, the figure which indicates how many CSM voices are programmed into the selected MIDI-stop, will automatically count up or down.
Each programming action will be confirmed by the display, by reflecting briefly the letter P of Programming:



7. Press the PGM piston when the required CSM voices are programmed into the just programmed MIDI-stop.
   Now the display will reflect the current organ settings again:



8. "Close" the memory by turning key switch MEMORY LOCK a quarter of a turn to the left (taking the key from the switch, if necessary). The LED in the SET piston will now go off, as a sign that the memory is "closed" again.

Programming several MIDI-stops into the capture

Several MIDI-stops (whether or not in combination with a number of organ voices) can be programmed with one or more CSM voices into one capture memory.
When programming several MIDI-stops into one capture memory, you should start at the lowest numbered MIDI-stop. The order of MIDI-stops is always:
1=Choir, 2=Great, 3=Swell, 4=Solo, etc. last=Pedal. If your instrument does not have a choir manual, Great is the division with the lowest MIDI-stop.

Programming several (in this example MIDI GREAT; MIDI SWELL and MIDI PEDAL) MIDI-stops into one capture memory location goes as follows:

1. If you have an instrument with a programmable general crescendo pedal, make certain that the CR and PGM pistons have not been switched on. This is to ensure that no general crescendo step or an already programmed MIDI-stop is changed inadvertently.

2. Switch on the three MIDI switches (together with programmed organ voices).

3. "Open" the memory with key switch MEMORY LOCK.

4. First store this registration into the required capture memory (see "Using the capture system").

5. Press the PGM piston, and only thereafter the + piston to set the PGM piston into the CSM mode.

6. Press the SET piston briefly to enter into the CSM programming mode.

7. Navigate through the voice list by means of the – and + pistons and add or remove voices to the MIDI GREAT stop by pressing the SET piston briefly. Pressing the SET piston toggles a CSM voice from On to Off or the other way round.

8. Switch off the MIDI GREAT stop when the required CSM voices are programmed into the MIDI GREAT stop.

9. Navigate through the voice list by means of the – and + pistons and add or remove voices to the MIDI SWELL stop by pressing the SET piston briefly. Pressing the SET piston toggles a CSM voice from On to Off or the other way round.

10. Switch off the MIDI SWELL stop when the required CSM voices are programmed into the MIDI SWELL stop.

11. Navigate through the voice list by means of the – and + pistons and add or remove voices to the MIDI PEDAL stop by pressing the SET piston briefly. Pressing the SET piston toggles a CSM voice from On to Off or the other way round.

12. Switch off the MIDI PEDAL stop when the required CSM voices are programmed into the MIDI PEDAL stop.

13. Switch the PGM piston off.

14. "Close" the memory with the key switch MEMORY LOCK.

Regulating the CSM voices by Intonat

The voices of the integrated CSM can be regulated by the JOHANNUS Intonat software. To regulate the CSM voices, the organ has to be set in CSM programming mode.

1. Make certain that all stops and the CR piston are switched off.

2. "Open" the memory with key switch MEMORY LOCK.

3. Press the PGM piston and thereafter the + piston, to set the PGM piston into the CSM mode.

4. Press the SET piston to enter into the CSM programming mode.

Now the organ is ready for regulating the CSM voices. The Intonat software on the computer can be started. To regulate the CSM voices, follow the same procedure as when regulating the organ voices of intonation 1. For help on this subject see the Intonat help file.

Notes:

- The stop list (.nam file) for the CSM is a separate file. It is not merged with the .nam file of the organ. This is also true for the intonation file (.jho).
- In the CSM programming mode, the commands from the Intonat software will only affect the CSM voices. The organ voices will not be affected.
- CSM voices can only be regulated in intonation 1. Regulating intonation 2 will have no effect. The settings will automatically be used in both intonation 1 and 2.
- There are no alternative samples available for CSM voices, so the function “sample +/-“ in Intonat 4.0 PE will have no effect.
- The Intonat controls “tremulant speed” and “tremulant depth” do only have effect for the voices marked with an asterix (*) in the Instrument list below. Gospel Organ 1 and 2 and Tibia Organ have each an independent tremulant speed. The speed of the other stops is coupled.
- The “Stop” button activates the MIDI Great stop of the organ. After that, the selected voice can be played on the Great manual.
- The Intonat settings are related to a voice. The voice keeps its own settings on all divisions and in all combinations.

Instrument list

Instruments marked with an asterix (*) can be effected by the tremulant stop of the concerning division (if the tremulant depth of the voice is not set to the minimum value).

INSTRUMENT NUMBER	INSTRUMENT NAME	INSTRUMENT TYPE
1	FLUTE	orchestral instrument
2	PICCOLO	orchestral instrument
3	RECORDER	orchestral instrument
4	PANFLUTE	orchestral instrument
5	HORN	orchestral instrument
6	CLARINET	orchestral instrument
7	ENGLISH HORN	orchestral instrument
8	OBOE	orchestral instrument
9	TRUMPET	orchestral instrument
10	CELLO	orchestral instrument
11	VIOLIN	orchestral instrument
12	TIMPANI	orchestral instrument
13	ORCH. STRINGS	electronic instrument
14	WARM STRINGS	electronic instrument
15	SYNTH STRINGS	electronic instrument
16	BRIGHT STRINGS	electronic instrument
17	BELL STRINGS	electronic instrument
18	CHOIR 1	Special effect
19	CHOIR 2	Special effect
20	GOSPEL ORGAN 1 *	electronic instrument
21	GOSPEL ORGAN 2 *	electronic instrument
22	TIBIA ORGAN *	electronic instrument
23	HARPSICHORD	keyboard instrument
24	CELESTA 1	keyboard instrument
25	CELESTA 2	keyboard instrument
26	HARP	orchestral instrument
27	GLASSHARP	orchestral instrument
28	WOODHARP	orchestral instrument
29	HANDBELLS	orchestral instrument
30	CHRYSOGLOTT	percussion instrument
31	CHIMES	percussion instrument
32	CARILLON	percussion instrument
33	REED ORGAN *	keyboard instrument
34	HARMONIC FLUTE 8' *	organ stop
35	FLUTE CELESTE 8' *	organ stop
36	VIOLA CELESTE 8' *	organ stop
37	ENGLISH HORN 8' *	organ stop
38	CLARINET 8' *	organ stop
39	RANKET 8' *	organ stop
40	TUBA 8' *	organ stop
41	CHAMADE 8' *	organ stop
42	TERZIAN II *	organ stop
43	SESQUIALTERA II *	organ stop
44	CANT. FIRM. II-IV *	organ stop
45	FLUTE 8' + 2' *	organ stop
46	PLENUM *	organ stop
47	TRACKER ACTION 1	spec. effect (organ noise)
48	TRACKER ACTION 2	spec. effect (organ noise)