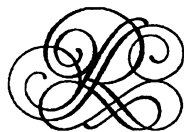


**22B**

**22D**

*Owner's Manual*



**RODGERS**

INSTRUMENT CORPORATION

*The sound choice!*

1300 N.E. 25th Avenue, Hillsboro, Oregon 97124 • (503) 648-4181

P/N 1905-151



# **OWNER MANUAL**

**22B & 22D**

*Rodgers* Organ Company / Hillsboro, Oregon



## THE RODGERS MODELS 22-B AND 22-D

In their basic design and layout, the Rodgers Models 22-B and 22-D are complete, two-manual church organs, capable of supplying the ordinary needs of the church service as well as the occasional performance of more demanding recital and concert works. Incorporated in their design are the elements necessary for practice and teaching work, expanding the usefulness of these instruments to include schools and studios. Authentic and complete, the Rodgers Organ is often found in the homes of serious organ students and devotees of classical organ literature.

This booklet is far from exhaustive in exploring the total range of tone color and versatility of these two instruments. However, you will find much that will be useful to you. If you have further questions, do not hesitate to ask your local Rodgers representative. He will be more than glad to assist you with additional registration hints, with the selection of a competent organ instructor, or ideas to help you enjoy to the fullest the broad musical resources of your new Rodgers.

## THE MUSICAL RESOURCES OF THE 22-B AND 22-D

### THE VOICE FAMILIES OF THE ORGAN (DIAPASONS, FLUTES, STRINGS AND REEDS)

#### THE DIAPASON FAMILY

The sound which most of us associate with the organ is Diapason tone, the very foundation of the organ. The importance of this stop is often emphasized by the use of the word "principal" to denote it. The Diapason is non-imitative; it is unique to the organ alone. It has enough foundational tone to enable it to blend well with, and add strength to, the ensemble. At the same time, it possesses enough harmonic development to add brilliance and character. The usefulness of this type of tone becomes apparent when one looks at the stoplist of the 22-B and 22-D. On the Great manual, the Diapasons are present at 8', 4', and 2' pitch levels. There is also a Mixture stop composed of Diapason partials, designed to add brilliance to the Diapason Chorus in every register on the keyboard. In the Swell division Diapasons are present at 8' and 4' pitches as aids to the ensemble of that manual. The 8' Geigen Diapason on the Swell is less bold than its Great counterpoint, in keeping with the romantic nature of the Swell. In the Pedal Organ, the Diapasons are present at 16', 8', and 4' pitches to provide foundation and definition for that division.

#### THE FLUTE FAMILY

The Flute tones of the organ are characterized by extreme suppression of harmonic development, and as such are good foundation builders. In the Great division, they complete the ensemble and give it a fuller, more rounded sound. The light upper flutes of the Swell manual enable that division to perform as a Positiv division, as a contrapuntal foil to the Great. The mutation (off-unison) pitches of the Swell flutes enable the imaginative organist to actually synthesize a variety of solo effects. The Baroque "chiff" accent is available on the Great flutes, adding sparkle to the works of Bach and his contemporaries. The Swell 8' Rohrflute characteristically possesses greater harmonic development than the flutes on the rest of the organ, but it still has the "stopped" sound of the Flute family. In the Pedal Organ, the Bourdon and Lieblich Gedeckt at 16' pitch and the Flute at 8' pitch provide the soft to medium-heavy foundation for quiet ensemble playing.

## THE STRING FAMILY

This sound was introduced into the organ rather late in its development: probably the early part of the 19th century. It is an imitative sound, closely associated with the sound of an orchestral string section. The string family of organ stops possesses a soft tone, with a keen edge and a limited amount of foundation pitch. This extreme development of upper harmonic partials allows this sound to blend easily into quieter ensembles, giving them a "singing" quality like the sound of violins in the symphony orchestra. This tone quality is native to the Swell manual where it is most useful in producing romantic sounds. Broader, more Diapason-like strings are also on the Great, as an aid in accompanying the Solo voices of the Swell.

On the 22-D (and optionally on the 22-B) there is an extra set of tone generators, playable on the Swell manual, creating the Celeste effect. An organ Celeste is created by setting precisely-tuned tone generators against purposely sharp-tuned tone generators. Historically the resulting undulations or "beats" are said to resemble celestial voices; hence the name "Voix Celeste." This gently pulsating sound is unequalled in adding warmth and emotional depth to organ tone. The compass of the Celeste rank is from tenor C to c2.

In the pipe organ, all of the above tone qualities (Diapasons, Flutes and Strings) are derived from a pipe sound caused by a vibrating column of air set in motion by the action of wind impinging on a knife-like edge on the upper part of the pipe mouth. These pipes and their resultant sounds are classed collectively under the name of Flue Stops.

## THE REED FAMILY

Pipe organ Reed Stops make use of the vibrations of a brass reed tongue against a fixed shallot, the resulting impulses being qualified and given tonal shape by a resonator placed above the reed assembly. Reeds are of two basic types, solo and chorus reeds. The Solo Reeds are of an imitative orchestral character, best used when standing alone in a melodic line. The Oboe belongs in this category. The Chorus Reeds, such as the Trumpet, may be used in a solo capacity, but are voiced for the purpose of adding "fire" to the full Diapason and Flute Chorus, due to the extreme harmonic development of these stops. The 16' Trombone in the Pedal adds "snarl" and percussiveness to the Pedal Ensemble.

## ENSEMBLE

Much has been mentioned so far about the "ensemble" of an organ. This is perhaps the single most important factor in determining the success or failure of a church organ. Ensemble refers to the manner in which the various stops complement each other, and the manner in which they all add up to a homogenous tonal mass. No one sound should overpower the basic ensemble sound of the organ. The Solo Reeds, Mutations of the Tierce family such as the  $1-3/5'$ , and the Celestes are exceptions to this. They are included to extend the versatility of the organ but do not fit well into an ensemble sound. To hear how this principle works, turn on the 8' Open Diapason on the Great. Now, while holding a chord, add in succession the 4' Octave, the 2' Super Octave, and finally the Mixture II. Hear how the tone is brightened and clarified by these registers. Now add in succession the 8' Bourdon, the 4' Flute, and the 2' Piccolo. This "firms up" the ensemble and gives it body. The use of these stops in various combinations is basic to the art of registration. Experiment freely with the sounds of the organ; experimentation is the key to a better understanding of its capabilities.

## MUTATIONS

The mutation stops of an organ, sometimes called fractional pitches, are those which speak pitches other than the unison pitch ( $1-3/5'$ ,  $2-2/3'$ , etc.). These stops are used for the purpose of adding color to solo stop combinations, and in light contrapuntal music. The  $2-2/3'$  Nazard, when played in combination with an 8' stop, for instance, speaks a note an octave and a fifth above the 8' pitch. The Tierce  $1-3/5'$  speaks two octaves and a third above the 8' pitch. Use these stops often and experiment with them; they are the "salt and pepper" of the organ stops.

## MIXTURES

Mixtures are composed of sets of fractional pitches, and are used to clarify and extend the upper harmonic structure of the organ ensemble. They are used principally in full registrations, to cap off the sound with a mantle of brilliance. Play the Mixture stop by itself, starting at the bottom of the keyboard and ascending chromatically. Notice that the pitches are relatively high at the bottom of the manual. This gives clarity and definition to the lower registers. As you go up, the pitches "break back" to lower ones as they reach the top of their compass. Near the top of the manual, the pitches are kept as high as possible. This gives brilliance and sparkle to the upper registers. The effect of a mixture on the ensemble may be likened to throwing open the curtains of a darkened room and allowing the sun to come in.



On the Rodgers Organ, the Mixture II tab makes two sets, or ranks, of these mixture pitches playable on the Great Manual where this stop is most useful. On any mixture stop, the roman numeral on the stopkey is your guide to the number of ranks that that stop plays. (Mixture II, Mixture III, etc.)

SPEAKING STOPS ON THE 22-B AND 22-D

TONE FAMILY	LOCATION		
	GREAT MANUAL	SWELL MANUAL	PEDAL CLAVIER
DIAPASONS	8' Diapason 4' Octave 2' Super Octave	8' Geigen Diapason 4' Octave	16' Diapason 8' Octave 8' Gemshorn 4' Choralbass
FLUTES	8' Bourdon 8' Quintade (w/chiff) 4' Flute 2' Piccolo	16' Lieblich Gedeckt 8' Rohrflute 4' Flute 2' Piccolo	16' Bourdon 16' Lieblich Gedeckt 8' Flute
STRINGS	8' Dulciana	8' Salicional	
SOLO REEDS		8' Oboe	
CHORUS REEDS		8' Trumpet	16' Trombone
MUTATIONS	2-2/3' Nazard	2-2/3' Nazard 1-3/5' Tierce	
MIXTURE	Mixture II		
CELESTES		* 8' Voix Celeste II * 8' Flute Celeste II	
PERCUSSIONS	* Harp * Carillon		

\* Optional on Model 22-B

## THE ORGAN CONSOLE

As the art of organbuilding has evolved over the centuries, certain features of the instrument have become more or less standard as organists, by a process of elimination, gradually culled out "innovations" that served no practical function and merely got in the way. An extreme example of this type of thing is the old "thunder pedal" of some of the early European organs. This pedal when depressed would cause the lowest four or five pipes of the pedal organ to sound at once, giving an effective "rumble" like thunder! Such devices, happily, are extinct.

The modern organ console is a miracle of convenience and practicality, due to the process of evolution that produced it. The combination of two 61-note beveled and tilted keyboards and the 32-note concave and radiating pedalboard gives the organist the necessary flexibility to perform organ music as written, without compromise. In addition, the various tone colors are conveniently available, distributed into divisions according to their traditional functions in the organ.

Incidentally, all Rodgers Church Organs adhere rigidly to the specifications for console standardization as laid down by the American Guild of Organists.

It may be well at this point to give a short description of the tonal "palette" and function of the various divisions of the organ.

### THE GREAT ORGAN -- Bottom Keyboard

This division is the backbone and main substance of the organ. It is characterized by the unique Diapason sound, available at various pitches. This Diapason Chorus, backed up by a chorus of softer Flutes and crowned by the Mixture, constitutes the principal support to congregational singing in the church. All of the other divisions of the organ relate in some way to the Great Organ. An example is the Swell to Great coupler, to make the Swell voices playable on the Great manual.

### THE SWELL ORGAN -- Top Keyboard

This division characteristically contains the more romantic and imitative sounds. There is the Geigen Diapason, somewhat less assertive than the Great Diapasons, and derived from a tone source independent of the Great Diapasons. There is the quiet Salicional string voice for soft ensembles, and a Rohrflute with a harmonic structure quite different from the Great flutes. The String and Flute Celestes (optional on 22-B) provide the ultimate in warmth and depth to this division. The Reeds of this manual consist of an imitative Oboe, used in a solo capacity, and a Chorus Trumpet, used as an ensemble builder in the full organ. The Swell is named for its

being an expressive division, having the ability to "swell" in volume as the expression pedal is depressed. On the Rodgers the voices native to this division (all of the 8' stops) have their own expression pedal, so that these voices may be set against voices on the Great under separate expression. This gives the organist the ability to bring out a solo melodic line against a softer accompaniment.

### THE CHOIR DIVISION

Organ music very often has registrations calling for the third manual, the Choir manual. This division gets its name from its traditional function of accompanying the church choir. To this end, it has light flutes and strings to provide the fabric of sound against which voices and vocal lines may be placed. The light Flutes and Mutations, together with the Chiff (Baroque Accent) provide the light, articulate sounds of the Positiv, or Baroque Division. The percussions (Harp and Carillon) are also of this division.

In the two manual organ, this division is usually largely neglected. On your Rodgers, however, the characteristic sounds of the Choir are distributed among the two manual divisions, placed with an eye to flexibility so the solo sounds are placed against accompanimental sounds; full sounds against light sounds. Notice, for instance, that the Solo Oboe on the Swell may be accompanied by the Soft string (Dulciana) of the Great. The Harp and Carillon on the Great may be accompanied by the Celestes or soft voices of the Swell. The Mutations and light Upper Flutes of the Swell make an ideal contrapuntal answer to the Diapason Chorus of the Great. In addition, the presets and pistons of these organs give much of the flexibility of the third manual.

### THE PEDAL ORGAN -- Pedal Keyboard

This division, consisting mostly of flue stops, is the foundation on which the tonal mass of the organ rests. The two couplers assure that the necessary upper work is available when more definition is needed in the pedal melody line. The 16' Trombone in this division adds an additional percussiveness to the full Pedal registration.

## COUPLERS, PERCUSSIONS, TREMULANTS, AND NON-SPEAKING STOPS

### COUPLERS

There are three couplers on the 22-B and 22-D: Swell to Great, Great to Pedal, and Swell to Pedal. The Swell to Great Coupler is used principally for combining the Swell voices (usually the Chorus Reeds) with the Great ensemble for greater brilliance and body in full organ effects. The Pedal couplers furnish the necessary upper pitches to the Pedal and give it greater definition. Notice also that the upper pitches of the Swell or Great can be coupled to the Pedal and there used for playing the melody of a Chorale Prelude whenever such an arrangement is called for.

### PERCUSSIONS

The Carillon is derived from a cluster of sustained Flute partials, assembled about a given pitch so as to suggest the harmonic structure of tuned bells. The Harp is another sustained voice, suggestive of steel bars being struck by small, felt-padded hammers. The Harp is most effective when played in arpeggios.

### CHIFF

The 8' Quintade tablet on the Great is used when the Baroque accent is desired on the Great Flutes. When depressed, it adds the 12th momentarily to each note as it is keyed. This effect is simultaneously added to all Great flutes and Mutations.

### TREMULANTS

There are three tremulants on the 22-B and 22-D. The Main Tremulant places a tremolo on all of the Diapason, Reed, and String voices, as well as all of the 8' Swell Voices. The Flute Tremulants have two depths, light and full. This tremulant is applied to all Flute voices of the organ except the 8' Swell Flute.

### FULL CHORUS CONTROL

This tab, when depressed, slightly detunes the Flute generator set and the Main generator set. This imparts a "sound in motion" effect to any music played when the Flutes are used in combination with the Diapasons or Strings. The resulting effect is slower than a celeste but has much of the same warmth of tone as a celeste. In full organ combinations it imparts a slight pitch uncertainty that adds life and body to the ensemble.

## AIR SOUND (optional on Model 22-B)

A distinctive characteristic of pipe organ tone is the sound of air, as though it were rushing through pipes. Actually, in most organ pipes, little or no air passes into the pipe itself; rather it is directed across the mouth near the base of the pipe, much like blowing across a pop bottle. Blowing across a shaped opening creates turbulence in the air flow, and a slight hissing sound occurs. This Air Sound is created electronically, giving a sense of "breathiness" to the organ tone.

## EXPRESSION PEDALS

Your Rodgers is equipped with divided expression, controlled by two pedals. The left one (marked Great) controls the volume level of all voices except the 8' Swell voices which are expressed by the right pedal (marked Swell).

## SFORZANDO PISTON

This piston instantly brings on full organ. On the Setterboard models of the 22-B (standard on the 22-D) the Sforzando is reversible: One push of the piston or toe stud brings it on; the same action turns it off. On the preset models of the 22-B, the Sforzando brings on full organ by activating all four presets at once. To cancel this type of Sforzando, the preset Cancel piston is pushed.

## PRESET COMBINATION ACTION

On the 22-B, the standard combination device is a blind, general preset-type action. There are four preset pistons and one Cancel Piston. Each Preset Piston has "Double-Touch" -- a special feature of this combination action. For increased flexibility and ease of playing, the "first-touch" (light pressure) is additive and turns on the preset combination, adding it to whatever stops are already set up on the stopboard as well as to any other presets that are on. The "second-touch" (slightly heavier pressure) is progressive and cancels all presets except the piston being pushed. The "second-touch" does not affect any stops set up manually on the stopboard, but adds to them in the same manner as the "first-touch." The General Cancel Piston (O) will cancel all preset combinations. Fifteen different combinations are possible:

1	1 - 3 - 4	2 - 3 - 4
1 - 2	1 - 3	2 - 4
1 - 2 - 3	1 - 4	3
1 - 2 - 4	2	3 - 4
1 - 2 - 3 - 4	2 - 3	4

Stops may also be added manually from the stopboard. The following preset combinations are arranged in ascending dynamic order from 1 through 4. A panel of lights (combons) on the stop-rail indicates which Preset Pistons are on. Here are the stops pre-wired at the factory for each piston:

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>
PISTON #1		
8' Dulciana 4' Flute	8' Salicional 4' Flute	16' Lieblich Gedeckt
PISTON #2		
8' Diapason 8' Bourdon	8' Rohrflute 4' Flute	16' Bourdon
PISTON #3		
8' Bourdon 4' Octave 2' Piccolo	8' Geigen Diapason 4' Octave 2' Piccolo	16' Lieblich Gedeckt 8' Flute
PISTON #4		
8' Diapason 4' Flute 2' Super Octave	8' Salicional 4' Flute 2-2/3' Nazard 8' Trumpet	16' Diapason 8' Octave 4' Choralbass

Preset Combination Actions have been laid out primarily for use in church liturgy rather than for the performance of concert literature.

PISTON #1

**GREAT MANUAL** - Useful for the introduction of quieter hymns, for the first voices of a quiet hymn, and occasionally for choral responses.

SWELL MANUAL - Provides an answer to the above, or it can be coupled to the Great to broaden that registration.

PEDAL - Set to balance the above registrations.

#### PISTON #2

GREAT MANUAL - Provides a medium 8' foundation for accompanimental work, or can be used to provide additional weight to existing registrations.

SWELL MANUAL - Provides a medium Flute Chorus for lighter music or vocal accompaniment.

PEDAL - Set to balance the above registrations.

#### PISTON #3

GREAT MANUAL - A fairly brilliant Diapason/Flute chorus for hymns and festive music.

SWELL MANUAL - A similar Diapason/Flute chorus, but somewhat lighter.

PEDAL - Set to balance the above registrations.

#### PISTON #4

GREAT MANUAL - A basic hymn registration for fairly large hymns; set to complement Piston #3's Great Registration.

SWELL MANUAL - A full Swell registration, useful for middle verses of hymns and played usually without pedal. This could be coupled to the Great on the last verse of a hymn for a full ending.

#### SETTERBOARD COMBINATION ACTION

On Setterboard models, the combination action moves the stop tabs affected and is adjustable by means of switches located on a drawer under the Great manual. This Setterboard contains a switch for each stop in a division, and a set of these switches for each manual piston belonging to that division. Any switch moved to the right will bring on the stop it represents when that

manual piston is depressed. The Pistons located to the left of the Great manual pistons (and duplicated by toe studs) are collective master pistons. Each master piston brings on all of the stops in all divisions that are set on pistons with the same number, i.e. all the 1's, 2's, etc.



## SOME REGISTRATION HINTS FOR THE RODGERS

The following guides to stop selection include manual by manual suggestions for basic combinations of stop voices. These guides are also useful for interpreting the stop suggestions of published organ music. The latter is especially important because most organ music is published with only general suggestions for registration. This is because every organ is different in some way from the organ that the composer had at his disposal. Therefore, names of some stops would be meaningless on some instruments. The way to get to know your Rodgers is to experiment freely with the sounds of the instrument, and the following basic guide will help you achieve good classic registration skills. At the end of this section will be found several full organ registrations, given as the basis for certain specific styles and periods of organ literature.

### GREAT DIVISION

The Great is used in general church music for hymns, major anthems and solo accompaniments. Primarily intended for ensemble or homophonic textures, the Great is played "both hands" in these functions.

<u>PUBLISHED SUGGESTION</u>	<u>THE RODGERS</u>
1. Flutes 8'	8' Bourdon
2. Light Foundations 8'	8' Diapason, 4' Flute
3. Broad Foundation 8'	8' Diapason, 8' Bourdon
4. Light Foundations 8' & 4'	8' Bourdon, 4' Octave
5. Flutes 8' & 4'	8' Bourdon, 4' Flute
6. Light Foundation 8', 4', & 2'	8' Bourdon, 4' Octave, 2' Piccolo
7. Foundation 8', with Flutes 4', & 2'	8' Diapason, 8' Bourdon, 4' Flute, 2' Piccolo
8. Basic Diapason Chorus 8', 4', & 2'	8' Diapason, 8' Bourdon, 4' Octave, 2' Super Octave, 2' Piccolo
9. Full Foundation Chorus	8' Diapason, 8' Bourdon, 4' Octave, 4' Flute, 2-2/3' Nazard, 2' Super Octave, 2' Piccolo
10. Full Great to Mixtures	Add Mixture II to the above

### SWELL DIVISION

A considerable amount of registration for the Swell Division will be given directly in the form of solo type registrations. The suggestions below are given for use as ensemble choruses in music of a romantic nature.

<u>PUBLISHED SUGGESTION</u>	<u>THE RODGERS</u>
1. Strings 8' (Gamba, Viola)	8' Salicional
2. Swell Flutes 8'	8' Rohrflute
3. Strings 8', Flutes 4'	8' Salicional, 4' Flute
4. Flutes 8', & 4'	8' Rohrflute, 4' Flute
5. Foundations 8'	8' Geigen Diapason, 8' Rohrflute
6. Foundations 8' & 4'	8' Geigen Diapason, 4' Octave or 4' Flute
7. String Chorus	Voix Celeste II
8. Flute Chorus	Flute Celeste II
9. Swell Reeds	8' Trumpet
10. Full Swell	8' Geigen Diapason, 4' Octave, 2-2/3' Nazard, 2' Flute, 8' Trumpet

### PEDAL DIVISION

The term "Appropriate Pedal" often appears on suggested registrations. The suggestion seems obvious at first, but Pedal stop selection is as much an art as manual selection. In most organ playing the Pedal is simply used to provide the foundation (bass) for manual work. The use of 16' voices provides the sub-harmonics necessary to undergird the manual tonal structure.

<u>PUBLISHED SUGGESTION</u>	<u>THE RODGERS</u>
1. Light 16' Pedal	16' Lieblich Gedeckt
2. Soft 16' & 8'	16' Lieblich Gedeckt, 8' Flute or Gemshorn
3. Basic MP to MF Pedal	16' Bourdon, 8' Flute or Gemshorn

PUBLISHED SUGGESTION

THE RODGERS

- |                         |  |
|-------------------------|--|
| 4. Foundations 16' & 8' | 16' Bourdon, 8' Octave, 8' Gemshorn  |
| 5. Foundations 16' & 8' | 16' Diapason, 16' Lieblich Gedeckt, 8' Octave,<br>8' Flute                     |
| 6. Full Pedal           | 16' Diapason, 16' Bourdon, 8' Octave, 8' Flute,<br>4' Choralbass, 16' Trombone |

CHOIR REGISTRATIONS

To prepare the organist to deal with registrations for Choir Organ, should they be encountered, the following suggestions are given. The first is for the Choir in an accompaniment function; the second for Baroque or Positiv registrations.

Choir Accompaniment

PUBLISHED SUGGESTION

THE RODGERS

- |                                    |   |
|------------------------------------|---|
| 1. Choir Strings                   | Great - 8' Dulciana   |
| 2. Unda Maris 8'                   | Great - 8' Bourdon, 8' Dulciana, Full Chorus                          |
| 3. Choir Strings & Flutes          | Great - 8' Bourdon, 8' Dulciana, 4' Flute,<br>Full Chorus             |
| 4. Choir Accompanimental<br>Chorus | Great - 8' Bourdon, 8' Dulciana, 4' Flute,<br>2' Piccolo, Full Chorus |

Choir Positiv

The following suggestions are for Baroque registrations. These combinations are best used in contrapuntal, as opposed to chordal music.

PUBLISHED SUGGESTION

THE RODGERS

- |  |   |
|--|---|
| 1. Positiv Flutes                              | Great - 8' Quintade   |
| 2. Combinations of Flutes<br>without Mutations | Great - 8' Quintade, 4' Flute<br>- 8' Quintade, 2' Piccolo<br>- 8' Quintade, 4' Flute, 2' Piccolo<br>Swell - 8' Rohrflute, 2' Piccolo |

PUBLISHED SUGGESTION

THE RODGERS

3. Combinations of Flutes

- Great - 8' Quintade, 2-2/3' Nazard  
- 8' Quintade, 2-2/3' Nazard, 2' Piccolo  
Swell - 8' Rohrflute, 2-2/3' Nazard  
- 8' Rohrflute, 2-2/3' Nazard, 2' Piccolo  
- 8' Rohrflute, 1-3/5' Tierce  
- 8' Rohrflute, 2-2/3' Nazard, 1-3/5' Tierce

Note: The Diapason voices of the Great and Swell, especially at higher pitch levels, add brilliance to the above registrations. The combinations are many and varied.

FULL ORGAN REGISTRATIONS

The following are suggested full organ registrations for the 22-B and 22-D, with an eye to specific musical styles.

Baroque Ensembles

1. Soft

Swell : 8' Oboe

Great : 8' Dulciana, 2' Piccolo

Pedal : 16' Lieblich Gedeckt, 8' Gemshorn

2. MF

Swell : 8' Rohrflute, 2' Piccolo, 8' Oboe

Great : 8' Quintade, 4' Octave, 2-2/3' Nazard, 2' Piccolo

Pedal : 16' Lieblich Gedeckt, 8' Gemshorn, 4' Choralbass

3. F

Swell : 8' Rohrflute, 4' Octave, 2-2/3' Nazard, 2' Piccolo

Great : 8' Quintade, 4' Octave, 2' Super Octave, 2' Piccolo, Mixture II

Pedal : 16' Bourdon, 8' Flute, 4' Choralbass, Swell to Pedal

## Romantic Ensembles

### 1. Soft Strings, with solo on Swell

Swell : 8' Oboe, Main Tremulant

Great : 8' Bourdon, 8' Dulciana, Full Chorus

Pedal : 16' Lieblich Gedeckt

### 2. Soft Strings, with solo on Great

Swell : 8' Salicional (Voix Celeste II), Main Tremulant

Great : 8' Dulciana, 4' Flute, Flute Tremulant - Light

### 3. Full Romantic Ensemble

Swell : 8' Salicional, 8' Rohrflute, (Voix Celeste II), 4' Flute

Great : 8' Dulciana, 8' Bourdon, 4' Flute, Swell to Great Coupler, Full Chorus,  
Main Tremulant, Flute Tremulant - Light

Pedal : 16' Bourdon, 8' Flute, Swell to Pedal Coupler

## Hymn Registrations

### 1. MP-MF

Swell : 8' Geigen Diapason, 4' Flute

Great : 8' Diapason, 8' Bourdon, 4' Flute

Pedal : 16' Bourdon, 8' Flute

### 2. MF-F

Swell : 8' Geigen Diapason, 8' Rohrflute, 4' Flute, 2' Piccolo

Great : 8' Diapason, 8' Bourdon, 4' Octave, 4' Flute, 2' Piccolo

Pedal : 16' Bourdon, 8' Flute, 8' Octave, 4' Choralbass

3. F-FF

Swell : 8' Geigen Diapason, 4' Octave, 2' Piccolo, 8' Trumpet

Great : 8' Diapason, 8' Bourdon, 4' Octave, 4' Flute, 2' Super Octave

Pedal : 16' Diapason, 16' Bourdon, 8' Octave, 8' Flute, 4' Choralbass,  
Great to Pedal Coupler

The reed chorus in the above scheme should be played without Pedal, possibly on the next to the last verse of a hymn. During that time, the Great Mixture could be added and possibly the Swell to Great coupler for a brilliant accompaniment to the last verse.

## SYNTHESIS OF SOLO EFFECTS

The mutations and the great variety of sounds available on the 22-B and 22-D make it possible to synthesize many stops that may be called for but do not appear as such on the organ. The suggestions given below are not identical to the required sound, but have the approximate harmonic structure, and so are given here as a further extension of the versatility of the Rodgers Organ. These are best used in carrying melodic lines.

### PUBLISHED SUGGESTION

### THE RODGERS

- |   |  |
|---|--|
| 1. French Horn<br>(Around Middle C)                 | Swell - 8' Rohrflute, 4' Flute, 2-2/3' Nazard                  |
| 2. Gemshorn   | Great - 8' Dulciana, 4' Flute                                  |
| 3. Krummhorn  | Great - 8' Dulciana, 2-2/3' Nazard, 1-3/5' Tierce              |
| 4. Melodia or Clarabella                            | Swell - 8' Rohrflute, 4' Flute<br>Great - 8' Bourdon, 4' Flute |
| 5. Orchestral Flute                                 | Great - 8' Bourdon, 4' Flute, Flute Tremulant<br>- Light       |
| 6. Quintadena                                       | Great - 8' Dulciana, 8' Quintade, 2-2/3' Nazard                |
| 7. Vox Humana<br>Low Register,<br>Expression Closed | Swell - 8' Salicional, 4' Octave, 8' Oboe,<br>Main Tremulant   |

## THE CARE AND MAINTENANCE OF THE RODGERS 22-B AND 22-D

### CARE AND MAINTENANCE

Like any fine musical instrument, the care and maintenance your Rodgers receives is part of the protection of your investment. Normally, you should experience no difficulties with the various systems of the organ. It has been carefully designed, and only the very finest of component parts have been used in its manufacture. Even the finest equipment, however, is subject to occasional malfunctions and failures. Your Rodgers Service Representative is fully equipped and qualified to handle any service problems which may arise.

### CONSOLE, PEDALBOARD, MUSIC RACK, KEYBOARDS AND STOP TABS

Your new Rodgers is not only a fine musical instrument, it is also a fine piece of custom made furniture, finished to hold its attractiveness through generations of use. Only the best woods are used, carefully checked for uniformity of grain and intensity of figure, and carefully hand assembled. As each finish coat is applied, it is thoroughly dried and hand rubbed before the next coat is applied. This hand rubbing results in a satin finish that glows with polished highlights; a finish that is lasting and easy to keep looking beautiful. Here are a few tips on caring for the Rodgers.

#### Console and Pedal Board

A frequent dusting with a soft, clean cloth is usually all that is required. A small amount of Johnson's Cream Polish on the cloth will keep the organ smudge-free and will help remove fingerprints. Waxes, oils, or silicone-base polishes should not be used. Always wipe the finished surfaces with the grain, using straight and even strokes.

#### Plexiglass Music Rack

To avoid scratches on plexiglass, the music rack should be cleaned only with products made specifically for plexiglass cleaning and polishing. One such product is "Sure-Fire" Plastic Cleaner manufactured by the Wilco Company of Los Angeles. Apply with a very soft cloth, using straight and even strokes.

#### Keyboards and Stop Tabs

Keyboards and Stop Tabs should be cleaned with the plastic cleaner suggested above, or with a soft cloth dampened with water and a mild soap. DO NOT USE SOLVENTS (alcohol, gasoline, carbon tetrachloride, etc.).

Since extreme cold, heat, or exposure to sunlight may injure the finish of any piece of fine furniture, the organ console or finished speaker cabinets should not be placed over a heat register or near an open window.



## ADDITIONAL DESIGN ELEMENTS OF THE 22-B AND 22-D

### Console Specifications

As has been previously stated, the Rodgers 22-B Stopkey model and the 22-D Drawknob model both adhere precisely to A.G.O. specifications. This means that the organist can move from these organs to pipe organs and other A.G.O. consoles and feel immediately at home. The order of the stops is the same, as is the placement of manuals, stop divisions, and expression pedals. Incidentally, the Pedal Keyboard in the Rodgers Organs is completely removable by merely lifting on each side and pulling the Pedalboard back from the console. This makes it easy to clean under the Pedalboard -- no cables, no contacts. The 22-B and 22-D both contain locking desk-type roll tops, making the organ tamper-proof.

### Leveling Glides

To assure optimum performance and life of the moving parts of the console, it should always be kept "square." Uneven floors tend to distort the casework over a period of time, and extreme stresses will damage the casework and equipment. The leveling glides are under each corner of the console and bench, and are mounted on heavy threaded pins. These may be adjusted as much as 1-1/2" to compensate for irregularities in the floor. A simple spirit level can assure the most accurate settings. This is particularly useful in schools where the organ may have to be moved to several locations.

### Speaker System

A single speaker system, either remote in a separate cabinet or self-contained, is standard on the 22-B and 22-D. The typical installation would include two Wide-Range Tone Cabinets combining cone type low and mid-range speakers with special high-frequency tweeters. For full voice separation, one additional Wide-Range Tone Cabinet and a separate Pedal Cabinet may be plugged directly into the console. Echo Speaker Cabinets may be added to any voice channel. Amplification is provided within each Tone Cabinet using high performance, all-transistor amplifiers.

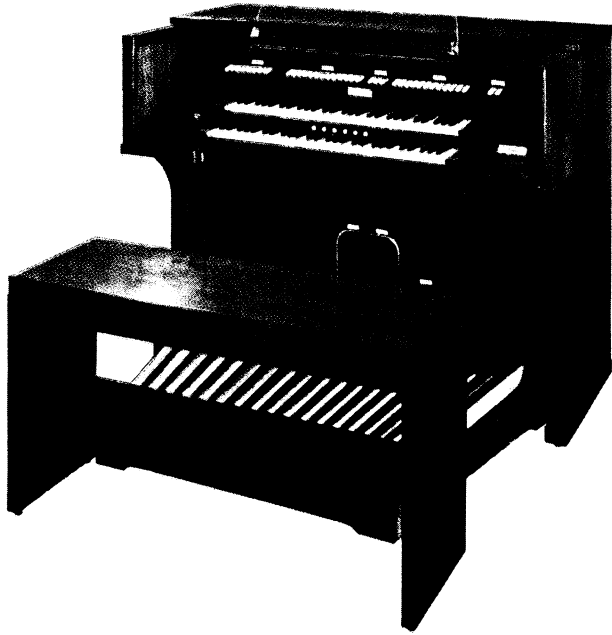
## INDEX

	<u>Page</u>
A.G.O. Specifications	21
Air Sound	9
Care and Maintenance	20
Carillon	8
Celeste Effect	3, 6
Chiff	7, 8
Choir Division	7
Chorus Reeds	3
Couplers	8
Diapason Family	2
Ensemble	4
Expression Pedals	9
Flute Family	2
Full Chorus Control	8
Great Organ	6
Harp	8
Leveling the Organ	21
Mixture	2, 4
Mutations	2, 4
Pedal Organ	7
Percussions	8
Preset Action	9, 10
Reed Family	3
<u>Registration Hints</u>	13
Great Division	13
Swell Division	14
Pedal Division	14
Choir Accompaniment	15
Choir Positiv	15
Full Organ	16
Baroque Ensembles	16
Romantic Ensembles	17
Hymns	17
Solo Effects	19
Setterboard Combination Action	11
Sforzando	9
Solo Reeds	3
Speaker System	21
Stop List and Specifications	Frontispiece
Stops in Tone Families	5
String Family	3
Swell Organ	6
Tremulants	8

# Rodgers

MODEL

# 22-B



## Specifications

Two AGO 61-note Overhanging and Tilted Keyboards  
 AGO 32-note Concave and Radiating Pedal Clavier  
 Double-Touch Preset Pistons  
 Sforzando Piston and Toe Stud  
 Baroque Chiff on Great Flutes  
 Organ Harp and Carillon  
 Two Independent Celestes on the Swell  
 Diapason, Flute, String, and Reed Voices  
 Standard Couplers  
 Divided Tremulants  
 Divided Expression  
 Illumination for Music Rack, Stop Board, and Pedal  
 Matching Organ Bench  
 Locking Roll-Top Console  
 All Tone Generators Contained in the Console  
 All Rodgers Church Organs Comply with American Guild of Organists Standards  
 All Rodgers Instruments are Guaranteed for Five Years

## CONSOLE DIMENSIONS

Width 59"  
 Depth 29<sup>7</sup>/<sub>8</sub>"  
 Height 48"  
 Minimum Floor Area for Console, Pedal, and Bench: 60" Square

## TONE CABINETS

The typical 22-B installation would include two Wide-Range Tone Cabinets combining cone type low and mid-range speakers with special high-frequency tweeters. For full voice separation, one additional Wide-Range Tone Cabinet and a separate Pedal Cabinet may be plugged directly into the console. Echo Speaker Cabinets may be added to any voice channel. Amplification is provided within each Tone Cabinet using high performance, all-transistor amplifiers. For the small church or studio the 22-B provides for the use of a single Wide-Range Tone Cabinet, either self-contained or external.

<b>GREAT</b>	<b>SWELL</b>	<b>PEDAL</b>	<b>TREMULANTS</b>	<b>PRESET COMBINATION ACTION</b>
8' Diapason	16' Lieblich Gedeckt	16' Diapason	Main Tremulant	4—General Pistons
8' Bourdon	8' Geigen Diapason	16' Bourdon	Flute Tremulant—Light	1st Touch Cumulative
8' Dulciana	8' Rohrflute	16' Lieblich Gedeckt	Flute Tremulant—Full	2nd Touch Progressive
8' Quintade (w/chiff)	8' Salicional	8' Octave	<b>ECHO</b>	1—Cancel Piston
4' Octave	*8' Voix Celeste II	8' Flute	Main Off	
4' Flute	*8' Flute Celeste II	8' Gemshorn	Echo On	
2 <sup>3</sup> / <sub>4</sub> ' Nazard	4' Octave	4' Choralbass		<b>OPTIONAL COMBINATION ACTION</b>
2' Super Octave	4' Flute	16' Trombone		(Setterboard in Drawer)
2' Piccolo	2 <sup>3</sup> / <sub>4</sub> ' Nazard			4—Swell Pistons
Mixture II	2' Piccolo	Great to Pedal Coupler		4—Great & Pedal Pistons
* Harp	1 <sup>3</sup> / <sub>8</sub> ' Tierce	Swell to Pedal Coupler		4—Collective Master Pistons
* Carillon	8' Trumpet			(Duplicated by Toe Studs)
	8' Oboe			1—General Cancel Piston
Swell to Great Coupler		<b>BALANCED EXPRESSION PEDALS</b>		
Full Chorus		1. Great and Pedal		
		2. Swell		
				<b>SFORZANDO PISTON &amp; TOE STUD</b>

\*(Optional)



# Rodgers



## Specifications

Traditional Draw-Knob Stop Controls for Organ Voices

Tilt-Tab Stop Controls for Couplers and Antiphonal Provisions

Two AGO 61-note Overhanging and Tilted Keyboards

AGO 32-note Concave and Radiating Pedal Clavier

13-Piston Setterboard Combination Action

Sforzando Piston and Toe Stud

Baroque Chiff on Great Flutes

Organ Harp and Carillon

Two Independent Celestes on the Swell Diapason, Flute, String, and Reed Voices

Standard Couplers

Divided Tremulants

Divided Expression

Illumination for Music Rack, Stop Board, and Pedal Matching Organ Bench

Locking Roll-Top Console

All Tone Generators Contained in the Console

All Rodgers Church Organs Comply with American Guild of Organists Standards

All Rodgers Instruments are Guaranteed for Five Years

## CONSOLE DIMENSIONS

Width 59"

Depth 29<sup>7</sup>/<sub>8</sub>"

Height 48"

Minimum Floor Area for Console, Pedal, and Bench: 60" Square

## TONE CABINETS

The typical 22-D installation would include two Wide-Range Tone Cabinets combining cone type low and mid-range speakers with special high-frequency tweeters. For full voice separation, one additional Wide-Range Tone Cabinet and a separate Pedal Cabinet may be plugged directly into the console. Echo Speaker Cabinets may be added to any voice channel. Amplification is provided within each Tone Cabinet using high performance, all-transistor amplifiers. For the small church or studio the 22-D provides for the use of a single Wide-Range Tone Cabinet, either self-contained or external.

### GREAT

8' Diapason  
8' Bourdon  
8' Dulciana  
8' Quintade (w/chiff)  
4' Octave  
4' Flute  
2<sup>3</sup>/<sub>4</sub>' Nazard  
2' Super Octave  
2' Piccolo  
Mixture II  
Harp  
Carillon

Swell to Great Coupler  
Full Chorus

### SWELL

16' Lieblich Gedeckt  
8' Geigen Diapason  
8' Rohrflute  
8' Salicional  
8' Voix Celeste II  
8' Flute Celeste II  
4' Octave  
4' Flute  
2<sup>3</sup>/<sub>4</sub>' Nazard  
2' Piccolo  
1<sup>3</sup>/<sub>4</sub>' Tierce  
8' Trumpet  
8' Oboe

### PEDAL

16' Diapason  
16' Bourdon  
16' Lieblich Gedeckt  
8' Octave  
8' Flute  
8' Gemshorn  
4' Choralbass  
16' Trombone  
Great to Pedal Coupler  
Swell to Pedal Coupler

### BALANCED EXPRESSION PEDALS

1. Great and Pedal  
2. Swell

### TREMULANTS

Main Tremulant  
Flute Tremulant—Light  
Flute Tremulant—Full

### ECHO

Main Off  
Echo On

### SFORZANDO PISTON & TOE STUD

### COMBINATION ACTION

(Setterboard in Drawer)  
4—Swell Pistons  
4—Great & Pedal Pistons  
4—Collective Master Pistons  
(Duplicated by Toe Studs)  
1—General Cancel Piston