

**OWNER'S MANUAL
FOR
RODGERS 700B SERIES ORGANS**

**COLUMBIAN 700B
JAMESTOWN 725B
SCARBOROUGH 750B**

RODGERS ORGAN

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RODGERS 700B SERIES

The Rodgers 700B Series Organs comprise three very special instruments: the COLUMBIAN 700B, the JAMESTOWN 725B and the SCARBOROUGH 750B. This Series of two-manual organs combines the finest organ tradition and classical tonal schemes with current electronic technology to give the organist and the listener the finest organ sound.

The design of this Series began with the development of a specification which allows music of all periods and schools of performance to be played as accurately to each tradition as possible.

The COLUMBIAN 700B, JAMESTOWN 725B and SCARBOROUGH 750B are manufactured to console specifications set forth by the American Guild of Organists. These specifications create a uniformity as to compass of keyboards (61 notes) and pedalboard (32 pedals), and the placement of keyboards in relation to the pedalboard. The latter requirement allows people of various sizes to comfortably play an organ. There are also specifications for the placement of stop tablets and couplers. Rodgers has always adhered to these specifications in its Classic organs to provide comfortable organs for all to play.

A two-manual and pedal organ generally contains the following divisions: the Great Organ, the Swell Organ and the Pedal Organ. Each division derives its name from its function in the total scheme of the organ.

The Great Organ has the boldest Principal (Diapason) Ensemble and a solid Flute Ensemble to support the Principals. An appropriate word for Ensemble is Chorus which generally means that two or more pitch levels (8', 4', 2', etc.) of a tonal family are sounding simultaneously. There are softer, accompanimental stops of Flute and String tone which provide a subtle texture to support the solo stops of the Swell Organ.

The Swell Organ comes by its name because its pipes are placed inside a swellbox (a small chamber). One side of the swellbox has Venetian shutters which are controlled by a pedal called the Swell pedal. This pedal enables the organist to control the dynamic level (loudness and softness) of this division by gradually opening and closing the shutters, thereby creating crescendos and decrescendos. This was not possible in earlier organs, as the dynamics were determined only by the number of stops drawn. The modern Swell Organ has a secondary Principal Chorus, complete Flute Chorus, and Celeste and Reed voices which give this division the most tonal flexibility of all divisions. (Celeste voices are found on the JAMESTOWN 725B and SCARBOROUGH 750B.)

The Pedal Organ was named because its keys are played by the feet. The 700B Series has a complete Pedal Organ which will provide a suitable foundation for any manual registration.

THE MUSICAL RESOURCES OF THE 700B SERIES

There are two major categories of organ tone, Foundation and Reed.

FOUNDATION. This category includes Principals (Diapasons), Flutes, and Strings. These voices are produced by similarly constructed pipes called flue pipes. The pipe makes a sound when air enters the bottom of it (toe piece), then is channeled through a thin opening, directing the air column upwards against the lip of the pipe. This vibrating air sheet sets up vibrations in the column of air inside the pipe which creates the musical tone.

REED. In this pipework, sound is generated by a metal tongue (Reed) vibrating against a metal block, with a cutout portion of the block facing the tongue. These parts are contained in the "boot" of the pipe with the resonator (uppermost tubular section) affecting the timbre (color) and pitch of the particular pipe. Such voices as the Trumpet, Trompette, Oboe, Krummhorn, Fagotto, Posaune, and Vox Humana are members of the Reed family. They are easily recognizable because their stop tablets are engraved with red ink.

THE PRINCIPAL (OR DIAPASON) FAMILY

The Principals are the tonal family that is unique to the organ.

There is no orchestral counterpart to the Principal nor can it be duplicated by any other orchestral instrument. When played as a Chorus, such as the 8' Principal, 4' Octave, and 2' Super Octave on the Great manual, the resulting sound provides body, clarity and the base to which the other tone families of the organ must relate and blend.

The Mixture stops are made up of several pitches of high-pitched Principal pipes. The pitches selected augment the natural harmonic overtone series. The prime function of the Mixture is to add sparkle to the Foundation tone of the organ. The Roman numeral on the stop tab indicates the number of pitches sounding when a single note is depressed, e.g., Mixture III (three pitches), Mixture IV (four pitches). When used sparingly with suitable Foundation stops and/or Reeds, a Mixture provides the roof or cap of the tonal house. When used in combination for hymn playing, Mixtures provide pitch clarity for the ear which results in better congregational singing.

THE FLUTE FAMILY

The Flute family has a dual role in good organ design. The Flutes must support the Principals and provide another plane of tone color for solo voices. The best developed Flute Chorus is in the Swell Organ where it is available from 16' through 1 3/5' pitches. In the Great Organ the Flutes give added body when used with the Principals.

By combining unison and non-unison (mutations) Flute stops, the organist can create synthesized voices. The 2 2/3' Nasard and 1 3/5' Tierce on the Swell manual can be used in combination with Flutes of the 8', 4', and 2' pitches to produce the classic French solo stop called Cornet. The combination and proper balance of unison and non-unison pitches which comprise the Cornet is a standard practice of organ design dating back hundreds of years.

The 1 1/3' Larigot on the Great manual is useful for adding a subtle sparkle to any combination. It is most commonly used with the 8' Spitzflote and the 4' Open Flute or Gedacktflote to give a very colorful, quaint sound useful for contrapuntal literature.

THE STRING FAMILY AND CELESTES

The String family is found on all instruments in the 700B Series. The Strings are small scaled (reduced diameter) Principals that decrease in volume and develop a brighter timbre. Strings are most useful as accompanimental stops since they are subtle, and with their abundance of harmonics (natural overtones) each note of the most complex chord can be heard with distinction.

The basic String tone is augmented with a Celeste rank on the JAMESTOWN 725B and SCARBOROUGH 750B. The String Celeste rank is another String tone derived from independent pitch sources, purposely tuned slightly sharp. When the two pitch sources are played at the same time, a pleasant undulation results (like a very slow tremolo) which

helps attain very realistic orchestral string section sounds. The Celeste sound is found on Italian instruments dating back to the late 1500's. It is most frequently called for in Romantic and Contemporary literature.

The String family stops on the 700B Series organs are the 8' Viola Pomposa and 8' Gambe. The JAMESTOWN 725B and SCARBOROUGH 750B also have an 8' Viola Celeste II and an 8' Flute Celeste II.

THE REED FAMILY

The Reed family is the most colorful of all the organ families, and is subdivided into three sections: Chorus Reeds, Semi-Chorus Reeds, and Solo Reeds. Chorus Reeds are generally of a Trumpet quality and are usually located in the Swell Division. Semi-Chorus Reeds and Solo Reeds can be placed on any manual. All of the Rodgers 700B Series organs have a Chorus Reed on the Swell (Trompette) and in the Pedal (Posaune). Additionally, the JAMESTOWN 725B and SCARBOROUGH 750B have a Semi-Chorus Reed on the Great (Krummhorn) which can be used both as a Chorus Reed and as a Solo Reed. The SCARBOROUGH 750B also has an Oboe (Semi-Chorus Reed) on the Swell.

PERCUSSIONS (JAMESTOWN 725B and SCARBOROUGH 750B)

The Percussions found on your Rodgers Organ are the Harp and Carillon. Both of these voices are independent of all other voices.

The Harp and Carillon both have independent volume and sustain length controls.

The Harp is very effective when used in combination with the Flute Celeste II as an accompaniment texture.

The Carillon is best used one note at a time, since its complex harmonic content will clash if more than one note at a time is played. The 8' Viola Pomposa or 8' Viola Celeste II is a good stop to use if you wish to accompany the Carillon.

The charts on the following pages show each organ's stop list.

COLUMBIAN 700B

	<u>Great</u>	<u>Swell</u>	<u>Pedal</u>
Principals	8' Principal 4' Octave 2' Super Octave Mixture III	8' Viola Pomposa 4' Prestant 1' Sifflet Mixture III	8' Octave 4' Choralbass Mixture III
Flutes	8' Spitzflote 4' Open Flute 2' Waldflote 1 1/3' Larigot	16' Bourdon Doux 8' Rohrflote 4' Gedackt 2 2/3' Nasard 2' Blockflote 1 3/5' Tierce	16' Subbass 16' Lieblich Gedackt 8' Flute 4' Nachthorn
Strings	8' Gambe	8' Viola Pomposa	
Reeds	8' Trompette	16' Contre Trompette 8' Trompette	16' Posaune 4' Clairon
Couplers	Swell to Great		Great to Pedal Swell to Pedal

Chorus and Tremulants

Foundation Chorus
Main Tremulant
Flute Tremulant Full

JAMESTOWN 725B

	<u>Great</u>	<u>Swell</u>	<u>Pedal</u>
Principals	8' Principal 4' Octave 2' Super Octave Mixture IV	8' Viola Pomposa 4' Prestant 1' Sifflet Mixture III	8' Octave 4' Choralbass Mixture IV
Flutes	8' Spitzflote 8' Flute Celeste II 4' Open Flute 2' Waldflote 1 1/3' Larigot	16' Bourdon Doux 8' Rohrflote 4' Gedackt 2 2/3' Nasard 2' Blockflote 1 3/5' Tierce	16' Subbass 16' Lieblich Gedackt 8' Flute 4' Nachthorn 2' Zauberflote
Strings	8' Gambe	8' Viola Pomposa 8' Viola Celeste II	
Reeds	8' Trompette 8' Krummhorn	16' Contre Trompette 8' Trompette 4' Clairon	16' Posaune 4' Clairon
Percussion	Harp Carillon		
Couplers	Swell to Great		Great to Pedal Swell to Pedal

Chorus and Tremulants

Foundation Chorus
Main Tremulant
Flute Tremulant Full

SCARBOROUGH 750B

	<u>Great</u>	<u>Swell</u>	<u>Pedal</u>
Principals	8' Principal 4' Octave 2' Super Octave Mixture IV Cymbel II	8' Viola Pomposa 4' Principal 1' Sifflet Plein Jeu IV	16' Principal 8' Octave 4' Choralbass Mixture V
Flutes	8' Spitzflote 8' Flute Celeste II 4' Gedacktfloie 2' Waldflote 1 1/3' Larigot	16' Bourdon Doux 8' Hohlfloie 4' Nachthorn 2 2/3' Nasard 2' Blockfloie 1 3/5' Tierce	16' Subbass 16' Lieblich Gedackt 8' Gedackt 4' Nachthorn 2' Zauberfloie
Strings	8' Gambe	8' Viola Pomposa 8' Viola Celeste II	
Reeds	8' Krummhorn	16' Contre Trompette 8' Trompette 8' Oboe 4' Clairon	16' Posaune 4' Clairon
Percussion	Harp Carillon		
Couplers	Great to Great 4' Swell to Great 16' Swell to Great 8' Swell to Great 4'	Swell to Swell 16' Swell Unison Off Swell to Swell 4'	Great to Pedal 8' Great to Pedal 4' Swell to Pedal 8' Swell to Pedal 4'
Tremulant	Tremulant	Tremulant	

Chorus and Tremulant

Foundation Chorus
Flute Tremulant Full

SPECIAL FEATURES

COUPLERS

There are at least three couplers on each organ in the 700B Series: Swell to Great, Swell to Pedal, Great to Pedal. In addition, the SCARBOROUGH 750B has Swell to Swell 16', Swell to Swell 4', Swell to Great 16', Swell to Great 4', Great to Great 4', Swell to Pedal 4', Great to Pedal 4', -- a complete complement.

The function of a coupler is to enable the stops of one division or keyboard to be played on another keyboard or pedalboard, or on the same keyboard at different octaves.

The Swell to Great coupler allows all the Swell keyboard voices to be played from the Great keyboard. The Swell to Pedal and Great to Pedal couplers will make the voices of these keyboards sound when a pedal is depressed.

As can be seen, the coupler greatly increases the flexibility of an instrument.

COMBINATION ACTION

One of the exciting features of the 700B Series is a combination action that is adjustable from the console. This enables the organist to select favorite registrations and to make rapid changes of tone color.

PROGRAMMABLE PRESETS

This system is used on the COLUMBIAN 700B. There are four General Preset Pistons that control every stop on the organ. The stops will not physically move when Pistons 1 through 4 are depressed, but the sound will change according to what stops have been programmed. The lighted pistons make it easy for the organist to see which piston(s) are engaged. These pistons are also Double Touch. When lightly pressed each piston will add to any other piston(s) already selected. When firmly pressed, each piston will engage only itself, and cancel any other piston.

NOTE: For the stop tabs to function the Stop Rail piston must be illuminated. To activate the Stop Rail, simply press the Stop Rail piston--lightly to add stops to your presets while playing, firmly to cancel your presets and use the Stop Rail only.

How to set the presets:

1. Turn the Memory lock to the "On" position.
2. Firmly press the Stop Rail piston.
3. Select your registration.
4. Push the Set piston and hold.
5. While pushing the Set piston, push the desired piston (1-4) to remember your registration, and then release both pistons simultaneously.

DUAL MEMORY COMBINATION ACTION

On the JAMESTOWN 725B and SCARBOROUGH 750B the combination action is a unique dual memory system with moving stop tabs. This gives the organist a total of 12 General pistons and 8 independent Divisional pistons for the Swell, Great and Pedal Divisions.

There is a combination lock for each Memory (1 and 2) with different keys for each lock, giving security and protection to the individual keyholders. With the keylock in the "Off" position, or with the keys removed, the combination action will function but cannot be set with new combinations.

NOTE: If both keys are in the "On" position, the combination action will not program any new combinations. Also, when one key is in the "On" position it is impossible to switch to the other Memory.

How to set the pistons:

1. Select the Memory (1 or 2) to receive the registrations.
2. Turn on the keylock for the selected Memory.
(You will note that the lighted piston will indicate which keylock has been turned on.)
3. Select your registration.
4. Push the Set piston and hold.
5. While pushing the Set piston, push the desired piston then release both pistons simultaneously.

We have just described the Capture System. Your Combination Action also functions as a "Hold and Set" system. To use it this way, simply hold down (or lift up) on the tab you want to set and press the numbered piston all the way in. (Naturally the key lock must be ON.)

CRESCENDO AND EXPRESSION PEDALS

The JAMESTOWN 725B and SCARBOROUGH 750B have a Crescendo Pedal. It is the pedal farthest to the right above the pedalboard and is slightly raised so you can find it easily. Its purpose is to gradually add a predetermined selection of stops as it is pressed forward. The Crescendo Pedal does not affect stops already set up on the organ, but merely adds to them. The pedal on the left is the Expression Pedal which controls the overall volume or loudness of the organ. It is used to give variety of expression to the music played. Pressing the pedal forward increases the volume. Drawing back on the pedal decreases the volume. The SCARBOROUGH 750B has divided expression, that is, one pedal for the Great and Pedal volume and a separate pedal for the Swell volume.

TUTTI PISTON

Sometimes it is desirable to suddenly and quickly have a full organ registration. To do so on the JAMESTOWN 725B and SCARBOROUGH 750B simply push the Tutti piston. To cancel the full organ (Tutti), push the Tutti piston again.

FOUNDATION CHORUS

The Chorus effect is patterned after the natural interaction of pipes in a pipe organ. Through current technology, Rodgers organs utilize certain digital techniques to produce this effect. The Foundation Chorus control is located in the General division of the stop rail. This stop tab affects the entire organ.

To experience the enriched sound, turn on the 8' Principal, 8' Spitzflöte, 4' Octave, and 2' Waldflöte on the Great manual. While holding down a chord on the Great manual, turn the Foundation Chorus tab slowly on and off and listen to the difference. Add the Great Mixture III or IV to the above combination repeating the on and off process of the Foundation Chorus tab. Notice how the brilliance of the Mixture acquires a transparent quality when the Foundation Chorus tab is depressed.

Besides authentic pipe organ voices, your Rodgers organ includes this additional dimension based on real pipe organ characteristics.

CHIFF AND AIR PUFF

Chiff and Air Puff are natural speech characteristics of classically voiced pipes. These characteristics give additional clarity to both pitch and attack. They are always on and their level is also adjustable to the requirements of the room in which your organ is located.

TREMULANTS

Regarded as a special effect, the Tremulant can be most useful when judiciously used. There are two Tremulants on the COLUMBIAN 700B and the JAMESTOWN 725B organs.

The Main Tremulant affects the entire organ and is adjustable for both speed and depth. It is recommended by the factory that these adjustments be made by authorized service personnel only. On the SCARBOROUGH 750B, the Swell has an independent Tremulant from the Great and Pedal Tremulant.

The Flute Tremulant Full affects only the Flute voices and is deeper than the Main Tremulant. It also has independent depth control.

REVERBERATION

Every 700B Series organ is equipped with reverberation. The control for the amount of reverberation is conveniently located under the keydesk (to the right of your right knee when seated at the console). Careful use of this feature will compensate for poor acoustical conditions.

HEADPHONE JACK

The Headphone Jack is located next to the Reverberation Control Knob under the keydesk. When the headphones are connected, the speaker system will be automatically turned off. (This feature is not available on the 750B with external speakers.) It is recommended that you use a standard 8 ohm headphone set.

INTERNAL AMPLIFIERS

The amplifiers for your speaking system are all contained within the console for easier installation and serviceability. They are completely solid-state and no warm up time is required.

MAIN OFF/ECHO ON CONTROLS (JAMESTOWN 725B, SCARBOROUGH 750B)

These two tabs operate when antiphonal or echo speaker systems are connected to the 700B Series organs.

The basic concept of an echo division is to place echo speakers at the opposite end of a room from the main sound chamber(s). This placement allows greater musical flexibility because the sound can originate from either end of the listening area, or from both ends simultaneously.

The Main Off tab shuts off the sound of the main body of speakers, and the Echo On tab turns on the echo speakers.

NOTE: If the Main Off tab is depressed, the Echo On tab must also be depressed, or the organ will not sound through either system.

TRANSPOSER

The Transposer is a standard feature on the 700B Series organs. It will raise or lower the pitch of the organ four semitones (half-steps) in either direction. On the COLUMBIAN 700B and JAMESTOWN 725B the Transposer is controlled by a knob to the right of the keyboard. There is a corresponding light panel to inform the organist of the

position of the Transposer. On the SCARBOROUGH 750B the Transposer is controlled by eight lighted pistons and a neutral position piston on the right of the Great piston rail.

The Transposer is especially useful for accompanying, eliminating the need to mentally transpose music on the printed sheet into a different key. Many singers need a key change to accommodate their voice range, sometimes as far as a major third in either direction. The Transposer accomplishes these key changes easily.

Another important feature of the Transposer on the SCARBOROUGH 750B is the circuitry that returns the setting to the normal pitch (0 piston) automatically when the organ is shut off. This avoids the problem of the organ being in the wrong key the next time it is turned on. On the COLUMBIAN 700B and JAMESTOWN 725B the Transposer knob should be turned to neutral position after use.

LEVELING GLIDES

To assure optimum performance and life of the moving parts in the console, it should always be level. Uneven floors tend to distort the case 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 heavily threaded pins. These may be adjusted as much as 1-1/2 inches to compensate for irregularities in the floor. A carpenter's spirit level can assure the most accurate settings.

COMPLETELY SOLID-STATE

Each note of every set of voices in the Rodgers organ is produced separately by an individual, solid-state voice generating network. This independence of voices is largely responsible for the wide acceptance of Rodgers' tone quality. In addition, stop switching, coupling and keying are all accomplished through the use of solid-state switches which eliminates hundreds of contacts and moving parts.

CARE AND MAINTENANCE OF THE RODGERS 700B SERIES

As with any fine musical instrument, reasonable care is necessary to protect your investment in your Rodgers organ. Normally, you should experience no difficulties, because it has been carefully designed, and only the finest component parts are used in its manufacture. Even the finest equipment, however, is subject to occasional service. Your Rodgers Service Representative is fully equipped and qualified to handle any service problems which may arise.

Your new Rodgers organ is not only a fine musical instrument, but 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 finish that is lasting and easy to keep looking beautiful. Following are a few tips on caring for your Rodgers organ.

CONSOLE AND PEDALBOARD

A frequent dusting with a soft, clean cloth is usually all that is required. For a lacquered finish, a small amount of Guardsman's Polish on the cloth will keep the organ smudge-free and help remove fingerprints. Waxes, oils, or silicone base polishes should not be used.

For an oiled finish, a fine quality furniture oil will enhance the beauty of the wood. Always wipe the surfaces with the grain, using straight, even strokes.

KEYBOARDS AND STOP TABS

Keyboards and stop tabs should be cleaned with a soft cloth dampened with water and a mild soap. Avoid dripping water between the keys. DO NOT USE SOLVENTS (alcohol, gasoline, carbon tetrachloride, etc.).

Since extreme cold, heat, or exposure to sunlight may injure the finish of any fine piece of furniture, neither the console nor finished speaker cabinets should be placed over a heat register or near an open window.

RODGERS FIVE-YEAR LIMITED WARRANTY

The Rodgers Organ Company warrants every part of your Rodgers console against defective materials or workmanship for a period of five years beginning on the date of purchase.

IT IS IMPORTANT THAT YOU COMPLETE THE WARRANTY REGISTRATION CARD INCLUDED WITH THIS MANUAL AND RETURN IT TO US TO VALIDATE YOUR WARRANTY.

Rodgers' Limited Warranty provides any needed replacement parts during its five-year term. Labor, in connection with the replacement of parts, is not covered by the factory warranty. Contact your authorized Rodgers dealer for details on his labor warranty.

Complete factory warranty terms are spelled out in the Rodgers Limited Warranty certificate available at your Rodgers dealer or mailed to you upon receipt of your Warranty Registration Card.

REGISTRATION SUGGESTIONS

The following pages of registrations are guidelines for selecting appropriate stops to match broad suggestions given in most printed organ literature. There will be variances of registration, depending upon the music, acoustics of the room, and the spirit of the performance.

Great Organ Registration Suggestions

700B Series Organs

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flute	8' Spitzflote
Strings	8' Gambe
Reed (Solo)	8' Trompette (700B & 725B) 8' Krummhorn (725B & 750B)
Foundations p	8' Spitzflote 8' Gambe
Foundations mf	8' Spitzflote 8' Gambe 4' Open Flute or 4' Gedacktflote
Foundations f	8' Principal 8' Spitzflote 4' Octave 4' Open Flute or 4' Gedacktflote
Foundations ff	8' Principal 8' Spitzflote 4' Octave 4' Open Flute or 4' Gedacktflote 2' Super Octave
Full Great	8' Principal 8' Spitzflote 4' Octave 4' Open Flute or 4' Gedacktflote 2' Super Octave 2' Waldflote Mixture III or Mixture IV

Swell Organ Registration Suggestions

700B Series Organs

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flutes	8' Rohrflote or 8' Hohlflote 4' Gedackt or 4' Nachthorn
Strings	8' Viola Pomposa 8' Viola Celeste II (725B & 750B)
Reed (Solo)	8' Trompette 8' Oboe (750B)
Reed (Chorus)	8' Trompette
Foundations p	8' Viola Pomposa 8' Rohrflote or 8' Hohlflote
Foundations mf	8' Viola Pomposa 8' Rohrflote or 8' Hohlflote 4' Gedackt or 4' Nachthorn
Foundation f	8' Viola Pomposa 8' Rohrflote or 8' Hohlflote 4' Prestant or 4' Principal 4' Gedackt or 4' Nachthorn 2' Blockflote
Full Swell	8' Viola Pomposa 8' Rohrflote or 8' Hohlflote 4' Prestant or 4' Principal 4' Gedackt or 4' Nachthorn 2' Blockflote Mixture III (700B & 725B) Plein Jeu IV (750B) 8' Trompette

Pedal Organ Registration Suggestions

700B Series Organs

GIVEN SUGGESTIONS

APPROPRIATE REGISTRATION

Flutes

16' Subbass
8' Flute or 8' Gedackt

Pedal Principals

16' Principal (750B)
16' Subbass (700B & 725B)
8' Octave

Foundations p

16' Lieblich Gedackt

Foundations mf

16' Bourdon
8' Flute

Foundations f

16' Principal (750B)
16' Subbass
16' Lieblich Gedackt
8' Octave
8' Flute or 8' Gedackt
4' Choralbass

Full Pedal

16' Principal (750B)
16' Subbass
16' Lieblich Gedackt
8' Octave
8' Flute or 8' Gedackt
4' Choralbass
2' Zauberflote (725B & 750B)
Mixture III or Mixture IV or Mixture V
16' Posaune

SUGGESTED MEMORY SETTINGS

On the following pages are complete, suggested piston settings for the COLUMBIAN 700B, JAMESTOWN 725B, and SCARBOROUGH 750B. These are arranged in ascending order from soft solo stop combinations to larger ensemble combinations of increasing strength. These are only suggestions as to a system of setting pistons that follows the basic music crescendo.

On the JAMESTOWN 725B and the SCARBOROUGH 750B, Memory 1 is set with traditional Classical organ sounds, and Memory 2 is programmed to fit the needs of Evangelistic music. To make changes in the registrations, refer to pages 12 through 14 of this guide book

COLUMBIAN 700B

Generals

Piston 1	Swell:	8' Rohrflote 4' Gedackt	Piston 3 (cont'd)	Pedal:	16' Subbass 8' Octave 8' Flute
	Great:	8' Gambe		General:	Foundation Chorus
	Pedal:	16' Lieblich Gedackt 8' Flute	Piston 4	Swell:	8' Viola Pomposa 4' Prestant 4' Gedackt 2' Blockflote
	General:	Foundation Chorus		Great:	8' Principal 8' Spitzflote 4' Octave 4' Open Flute 2' Super Octave Mixture III Swell to Great
Piston 2	Swell:	8' Rohrflote 2 2/3' Nasard 1 3/5' Tierce		Pedal:	16' Subbass 8' Octave 8' Flute 4' Choralbass 4' Nachthorn Swell to Pedal
	Great:	8' Spitzflote 4' Open Flute		General:	Foundation Chorus
	Pedal:	16' Lieblich Gedackt 8' Flute			
	General:	Foundation Chorus			
Piston 3	Swell:	8' Viola Pomposa 8' Rohrflote 4' Gedackt			
	Great:	8' Principal 8' Spitzflote 4' Octave 4' Open Flute 2' Waldflote			

JAMESTOWN 725B
MEMORY 1

Generals

Piston 1	Swell:	8' Viola Celeste II	Piston 4	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Gedackt
	Great:	8' Flute Celeste II 4' Open Flute Swell to Great		Great:	8' Principal 4' Open Flute 2' Waldflöte Swell to Great
	Pedal:	16' Lieblich Gedackt		Pedal:	16' Subbass 8' Flute Swell to Pedal
	General:	Foundation Chorus		General:	Foundation Chorus
Piston 2	Swell:	8' Viola Celeste II	Piston 5	Swell:	8' Trompette
	Great:	8' Krummhorn 4' Open Flute		Great:	8' Spitzflöte 8' Gambe 4' Open Flute
	Pedal:	16' Lieblich Gedackt		Pedal:	16' Subbass 8' Flute
	General:	Foundation Chorus Main Tremulant		General:	Foundation Chorus
Piston 3	Swell:	8' Rohrflöte 4' Gedackt 2 2/3' Nasard 1 3/5' Tierce		Pedal:	16' Subbass 8' Flute
	Great:	8' Spitzflöte 4' Open Flute		General:	Foundation Chorus
	Pedal:	16' Lieblich Gedackt 8' Flute			
	General:	Foundation Chorus			

JAMESTOWN 725B
MEMORY 1 (cont'd)

Generals

Piston 6	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedackt 2' Blockflöte	Piston 7 (cont'd)	Pedal:	16' Subbass 16' Lieblich Gedackt 8' Octave 8' Flöte 4' Choralbass 16' Posaune Great to Pedal Swell to Pedal
	Great:	8' Principal 8' Spitzflöte 8' Gambe 4' Octave 4' Open Flöte 2' Waldflöte		General:	Foundation Chorus
	Pedal:	16' Subbass 16' Lieblich Gedackt 8' Octave 8' Flöte 4' Choralbass Great to Pedal	Piston 8	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedackt 2' Blockflöte 1' Sifflet Mixture III
	General:	Foundation Chorus		Great:	8' Principal 8' Spitzflöte 4' Octave 4' Open Flöte 2' Super Octave 2' Waldflöte Mixture IV 8' Trompette
Piston 7	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 2' Blockflöte Mixture III 8' Trompette		Pedal:	16' Subbass 16' Lieblich Gedackt 8' Octave 8' Flöte 4' Choralbass 4' Nachthorn Mixture IV 16' Posaune Great to Pedal
	Great:	8' Principal 8' Gambe 4' Octave 4' Open Flöte 2' Super Octave 2' Waldflöte Swell to Great			

JAMESTOWN 725B
MEMORY 1 (cont'd)

Divisionals

Piston 1	Swell:	8' Viola Celeste II	Piston 1	Pedal:	16' Lieblich Gedackt
Piston 2	Swell:	8' Rohrflote 4' Gedackt	Piston 2	Pedal:	16' Subbass 8' Flute
Piston 3	Swell:	8' Trompette	Piston 3	Pedal:	16' Subbass 8' Octave 4' Choralbass 2' Zauberflote
Piston 4	Swell:	8' Viola Pomposa 8' Rohrflote 4' Prestant 4' Gedackt 2' Blockflote Mixture III 8' Trompette	Piston 4	Pedal:	16' Subbass 16' Lieblich Gedackt 8' Octave 8' Flute 4' Choralbass 4' Nachthorn 2' Zauberflote Mixture IV
Piston 1	Great:	8' Spitzflote			
Piston 2	Great:	8' Flute Celeste II			
Piston 3	Great:	8' Spitzflote 8' Gambe 4' Octave 2' Waldflote			
Piston 4	Great:	8' Principal 8' Spitzflote 4' Octave 4' Open Flute 2' Super Octave 2' Waldflote Mixture IV			

JAMESTOWN 725B
MEMORY 2

Generals

Piston 1	Swell:	8' Viola Celeste II	Piston 3 (cont'd)	Pedal:	16' Subbass 16' Lieblich Gedackt 8' Flute
	Great:	8' Krummhorn 4' Open Flute		General:	Main Tremulant Flute Tremulant Full
	Pedal:	16' Lieblich Gedackt			
	General:	Main Tremulant Flute Tremulant Full	Piston 4	Swell:	8' Rohrflote 8' Viola Celeste II 4' Gedackt
Piston 2	Swell:	8' Viola Celeste II		Great:	8' Principal 8' Spitzflote 8' Flute Celeste II 4' Open Flute Swell to Great
	Great:	8' Flute Celeste II 4' Open Flute Swell to Great		Pedal:	16' Subbass 16' Lieblich Gedackt 8' Flute 4' Nachthorn
	Pedal:	16' Subbass		General:	Foundation Chorus
	General:	Main Tremulant Flute Tremulant Full	Piston 5	Swell:	16' Bourdon Doux 8' Viola Pomposa 8' Rohrflote 4' Gedackt 2' Blockflote
Piston 3	Swell:	8' Rohrflote 8' Viola Celeste II 4' Gedackt 2 2/3' Nasard 2' Blockflote		Great:	8' Spitzflote 2' Waldflote
	Great:	8' Gambe 8' Flute Celeste II			

JAMESTOWN 725B
MEMORY 2 (cont'd)

Generals

Piston 5 (cont'd)	Pedal:	16' Subbass 16' Lieblich Gedackt 8' Octave 8' Flute 4' Nachthorn	Piston 7	Swell:	8' Viola Pomposa 8' Rohrflote 8' Viola Celeste II 4' Prestant 4' Gedackt 2 2/3' Nasard 2' Blockflote
	General:	Main Tremulant Flute Tremulant Full			
Piston 6	Swell:	8' Viola Pomposa 8' Rohrflote 4' Prestant 4' Gedackt 2' Blockflote		Great:	8' Principal 8' Spitzflote 4' Octave 4' Open Flute 2' Super Octave 2' Waldflote
	Great:	8' Principal 8' Spitzflote 8' Gambe 4' Octave 4' Open Flute 2' Super Octave 2' Waldflote		Pedal:	16' Subbass 16' Lieblich Gedackt 8' Octave 8' Flute 4' Choralbass
	Pedal:	16' Subbass 16' Lieblich Gedackt 8' Octave 8' Flute 4' Nachthorn Swell to Pedal		General:	Main Tremulant Flute Tremulant Full
	General:	Foundation Chorus Flute Tremulant Full	Piston 8	Swell:	8' Viola Pomposa 8' Rohrflote 4' Prestant 4' Gedackt 2' Blockflote 8' Trompette

JAMESTOWN 725B
MEMORY 2 (cont'd)

Generals

Piston 8
(cont'd)

Great:
8' Principal
8' Spitzflote
4' Octave
4' Open Flute
2' Super Octave
2' Waldflote
Mixture IV
Swell to Great

Pedal:

16' Subbass
16' Lieblich Gedackt
8' Octave
8' Flute
4' Choralbass
Great to Pedal
Swell to Pedal

General:

Foundation Chorus

Divisionals

Piston 1

Swell:
8' Viola Celeste II

Piston 2

Swell:
8' Viola Celeste II
8' Rohrflote
4' Gedackt

Piston 3

Swell:
8' Viola Pomposa
8' Rohrflote
4' Prestant
4' Gedackt

Piston 4

Swell:
8' Trompette

Divisionals

Piston 1

Great:
8' Flute Celeste II

Piston 2

Great:
8' Spitzflote
4' Open Flute

Piston 3

Great:
8' Principal
8' Spitzflote
4' Open Flute

Piston 4

Great:
8' Krummhorn

Piston 1

Pedal:
16' Lieblich Gedackt

Piston 2

Pedal:
16' Subbass
8' Flute

Piston 3

Pedal:
16' Subbass
16' Lieblich gedackt
8' Octave
8' Flute
4' Choralbass

Piston 4

Pedal:
16' Subbass
16' Lieblich Gedackt
8' Octave
8' Flute
4' Choralbass
4' Nachthorn
Mixture IV

SCARBOROUGH 750B
MEMORY 1

Generals

Piston 1	Swell:	8' Viola Celeste II	Piston 4	Swell:	8' Viola Celeste II
	Great:	8' Flute Celeste II Swell to Great		Great:	4' Swell to Swell
	Pedal:	16' Lieblich Gedackt			8' Krummhorn
	General:	Foundation Chorus			4' Gedacktfloete
Piston 2	Swell:	8' Oboe		General:	Tremulant
	Great:	4' Nachthorn			16' Lieblich Gedackt
	Pedal:	8' Flute Celeste II			8' Swell to Pedal
	General:	Harp			Foundation Chorus
		16' Subbass	Piston 5	Swell:	8' Viola Pomposa
		Foundation Chorus		Great:	8' Hohlflote
Piston 3	Swell:	8' Hohlflote			4' Nachthorn
	Great:	2 2/3' Nasard			8' Principal
		1 3/5' Tierce			4' Gedacktfloete
					2' Waldflote
					8' Swell to Great
					16' Subbass
					8' Gedackt
					8' Swell to Pedal
					Foundation Chorus
			Piston 6	Swell:	8' Trompette
				Great:	8' Gambe
					8' Spitzflote
					4' Gedacktfloete

SCARBOROUGH 750B
MEMORY 1 (cont'd)

Generals

Piston 6 (cont'd)	Pedal:	16' Principal 16' Subbass 8' Octave	Piston 8	Swell:	16' Bourdon Doux 8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote 1' Sifflet Plein Jeu IV 8' Trompette
	General:	Foundation Chorus			
Piston 7	Swell:	8' Viola Pomposa 8' Hohlflote 4' Principal 2' Blockflote 1' Sifflet Plein Jeu IV 8' Trompette		Great:	8' Principal 8' Spitzflote 8' Gambe 4' Octave 4' Gedackflote 2' Super Octave 2' Waldflote Mixture IV 8' Swell to Great
	Great:	8' Principal 8' Gambe 4' Octave 4' Gedackflote 2' Super Octave 2' Waldflote 8' Swell to Great		Pedal:	16' Principal 16' Subbass 8' Gedackt 8' Octave 4' Choralbass 4' Nachthorn Mixture V 16' Posaune 8' Swell to Pedal
	Pedal:	16' Principal 16' Subbass 8' Octave 8' Gedackt 4' Choralbass 16' Posaune 8' Great to Pedal 8' Swell to Pedal		General:	Foundation Chorus

SCARBOROUGH 750B
MEMORY 1 (cont'd)

Divisionals

Piston 1	Swell:	8' Viola Celeste II	Piston 1	Pedal:	16' Lieblich Gedackt
Piston 2	Swell:	8' Hohlflote 4' Nachthorn	Piston 2	Pedal:	16' Subbass 8' Gedackt
Piston 3	Swell:	8' Oboe	Piston 3	Pedal:	16' Principal 16' Subbass 8' Octave 4' Choralbass 2' Zauberflote
Piston 4	Swell:	8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote 1' Sifflet 8' Trompette	Piston 4	Pedal:	16' Principal 16' Subbass 16' Lieblich Gedackt 8' Octave 8' Gedackt 4' Choralbass 4' Nachthorn 2' Zauberflote Mixture V 16' Posaune
Piston 1	Great:	8' Flute Celeste II			
Piston 2	Great:	8' Spitzflote 4' Gedacktflo			
Piston 3	Great:	8' Spitzflote 8' Gambe 4' Octave 2' Waldflote			
Piston 4	Great:	8' Principal 8' Spitzflote 8' Gambe 4' Octave 4' Gedacktflo 2' Super Octave 2' Waldflote 1 1/3' Larigot Mixture IV			

SCARBOROUGH 750B
MEMORY 2

Generals

Piston 1	Swell:	8' Viola Celeste II	Piston 3 (cont'd)	General:	Flute Tremulant Full
	Great:	Carillon			
	Pedal:	16' Lieblich Gedackt	Piston 4	Swell:	8' Viola Celeste II 8' Hohlflote 4' Nachthorn 2 2/3' Nasard 8' Oboe Tremulant
	General:	Foundation Chorus		Great:	8' Gambe 8' Flute Celeste II Harp
Piston 2	Swell:	8' Viola Celeste II 16' Swell to Swell 4' Swell to Swell Tremulant		Pedal:	16' Subbass 8' Gedackt
	Great:	8' Principal 8' Spitzflote 8' Gambe 8' Flute Celeste II 4' Gedacktfloete Tremulant		General:	Foundation Chorus
	Pedal:	16' Subbass 8' Gedackt	Piston 5	Swell:	8' Viola Celeste II 8' Hohlflote 4' Nachthorn
	General:	Foundation Chorus		Great:	8' Principal 8' Spitzflote 8' Flute Celeste II 4' Gedacktfloete 8' Swell to Great
Piston 3	Swell:	8' Viola Celeste II Tremulant		Pedal:	16' Subbass 8' Gedackt 4' Nachthorn
	Great:	8' Flute Celeste II 4' Gedacktfloete Tremulant 8' Swell to Great		General:	Foundation Chorus
	Pedal:	16' Subbass 8' Gedackt			

SCARBOROUGH 750B
MEMORY 2 (cont'd)

Generals

Piston 6	Swell:	8' Viola Pomposa 8' Viola Celeste II 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote 8' Oboe Tremulant	Piston 7 (cont'd)	Great:	8' Principal 8' Spitzflote 8' Gambe 4' Octave 4' Gedacktfloete 2' Super Octave 2' Waldflote 8' Swell to Great
	Great:	8' Principal 8' Spitzflote 4' Octave 4' Gedacktfloete 2' Super Octave 2' Waldflote Tremulant 8' Swell to Great		Pedal:	16' Principal 16' Subbass 8' Octave 8' Gedackt 4' Nachthorn
	Pedal:	16' Principal 16' Subbass 8' Octave 8' Gedackt 4' Choralbass		General:	Foundation Chorus Flute Tremulant Full
	General:	Flute Tremulant Full		Swell:	8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote 1' Sifflet 8' Trompette
Piston 7	Swell:	8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote		Great:	8' Principal 8' Spitzflote 4' Octave 4' Gedacktfloete 2' Super Octave 2' Waldflote Mixture IV 8' Swell to Great

SCARBOROUGH 750B
MEMORY 2 (cont'd)

Generals

Piston 8 Pedal:
(cont'd) 16' Principal
16' Subbass
8' Octave
8' Gedackt
4' Choralbass
16' Posaune
8' Great to Pedal

Foundation Chorus

General:

Divisionals

Piston 1 Swell: 8' Viola Celeste II

Piston 2 Swell: 8' Viola Celeste II
8' Hohlflote
4' Nachthorn

Piston 3 Swell: 8' Viola Pomposa
8' Hohlflote
4' Principal
4' Nachthorn

Piston 4 Swell: 8' Trompette

Piston 1 Great: Harp
8' Flute Celeste II

Piston 2 Great: 8' Spitzflote
4' Gedacktfloete

Piston 3 Great: 8' Principal
8' Spitzflote
4' Octave
2' Waldflote

Divisionals

Piston 4 Great: Carillon

Piston 1 Pedal: 16' Lieblich Gedackt

Piston 2 Pedal: 16' Subbass
8' Gedackt

Piston 3 Pedal: 16' Principal
16' Subbass
8' Octave
8' Gedackt
4' Choralbass

Piston 4 Pedal: 16' Principal
16' Subbass
8' Octave
8' Gedackt
4' Choralbass
16' Posaune

WARNING: This equipment generates, uses, and can radiate radio frequency energy and if not installed and used in accordance with the instruction manual, may cause interference to radio communications. As temporarily permitted by regulation, it has not been tested for compliance with the limits for Class A computing devices pursuant to Subpart J of Part 15 of FCC rules, which are designed to provide reasonable protection against such interference. Operation of this equipment in a residential area is likely to cause interference in which case the user at his own expense will be required to take whatever measures may be required to correct the interference.

