

Owner's Manual

RODGERS

Columbian
75
and

Jamestown
100-II

PART #1905-212

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RODGERS COLUMBIA-75
RODGERS JAMESTOWN 100-II

The design of the Rodgers Organ is a skillful blend of space-age technology with the centuries-old art of organ building. From a compact and reliable solid-state console emanates a full ensemble of pure classic voices suited to the interpretation of traditional organ literature as well as service music of the contemporary church.

Incorporated into its design are the elements necessary for practice and teaching, making the Organ also an ideal instrument for school or studio.

Because this organ is capable of such a broad range of tonal color and flexibility, no attempt will be made to completely catalogue the many possible stop combinations available. It is hoped, however, that the registration suggestions and other information contained here will serve as a proper introduction to the musical resources of your new Rodgers Organ .

An organ's sound is constructed by the various combinations of sounds of the families of tone found on the organ.

The uniqueness of different sounds on an organ is the fact that they are found at different pitch levels (octaves). A stop that is engraved with an 8' sounds at the same pitch level as a piano. When you play middle "C" on the organ with an 8' stop on, you hear the same note as you would playing middle "C" on the piano.

You will notice that other stops have 16', 4', 2', 2-2/3', and 1-3/5' engraved on them. These numerals show the pitch relationship to the 8'. The larger the number, the lower the pitch. Example: the stop engraved 4' will produce a sound one octave higher than the note being played. If you are playing middle "C", the sound you would be hearing is the pitch of the "C" one octave above middle "C". The 16' would give you one octave below, and the 2' will produce the pitch two octaves above the note you are playing.

The 2-2/3' and 1-3/5' are of a different nature. When they are drawn, they produce a different interval other than the octave of the note being played. The 2-2/3' produces a note one octave and five steps above the note that is being played. Example: playing middle "C", you will hear the "G" above the octave above middle "C". The Tierce 1-3/5' speaks two octaves and a third above the 8' pitch. These stops are called mutations and are used for coloring purposes only, being omitted from any full organ combinations. Use these stops often for combinations with a single melody line and experiment with them; they are the "salt and pepper" of the organ stops.

The glorious sound that an organ produces comes from the combination of similar tone qualities at different pitch levels, with the upper pitch levels adding brilliance and the lower pitches adding fullness. This combination of voices at different pitch levels produces ensemble.

Ensemble is created by the combination of voices that complement each other by adding their own quality to the total sound without sticking out or being obtrusive in any way. To hear how this principle works, turn on the 8' Principal on the Great. Now, while holding a chord, add in succession the 4' Octave, the 2' Fifteenth, and finally the Mixture II. Hear how the tone is brightened and clarified by these registers. Now add in succession the 8' Bourdon and the 4' Flute. 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.

THE CONSOLE

As the art of organ building 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 -- Lower Keyboard

This division is the backbone and main substance of the organ. It is characterized by the unique Principal sound, available at a complete range of pitches. This Principal Chorus, backed up by a chorus of softer Flutes and crowned by the Mixture, constitutes the principal support to congregational singing in the church. This division also contains the soft Celeste voice, to enable the Great to function as an accompanimental division as well. The percussions (Harp and Carillon) are located in this division.

THE SWELL ORGAN -- Upper Keyboard

This division characteristically contains the more romantic solo, orchestral, and color sounds. Its Principals are less assertive than those of the Great. It contains Reed voices, as well as the mutations, which allow for the synthesis of interesting tone colors. The Voix Celeste II is located in this division which is the traditional location of this beautiful stop.

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 generally of this division.

In many two manual organs, this division is 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 that solo sounds are placed against accompanimental sounds; full sounds against light sounds. Note, for instance, that the Solo Clarinet on the Great can be accompanied by the Celeste on the Swell. The Mutations and light upper flutes of the Swell make an ideal contrapuntal foil to the Principal Chorus of the Great. In addition, the preset tabs on the Jamestown 100 give much of the flexibility of the third manual.

THE PEDAL ORGAN -- Pedal Keyboard

This division, consisting of Flue Stops, is the foundation upon which the tonal mass of the organ rests. Two 16' Flutes assure the proper dynamic strength for soft or full playing. The two 8' stops of differing tone quality and the 4' Principal voice give the necessary definition and clarity to the Pedal Melodic line, with the Flutes at 4' and 2' for clear pitch definition with lighter combinations. The Mixture II brightens the entire pedal division.

PERCUSSIONS, TREMULANTS, AND OTHER NON-SPEAKING STOPS

PERCUSSIONS Jamestown 100-II ONLY

The Carillon is derived from a cluster of sustained Partial, 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 Jamestown 100-II ONLY

The Chiff tablet is used when the Baroque accent is desired on the Flutes. When depressed, it adds the 19th momentarily to each note as it is keyed. This effect is simultaneously added to all Flutes.

TREMULANT GROUP

There are three Tremulant controls on the Organ. The Main Tremulant places a light tremulant on the entire organ. This is adjustable both as to speed and depth. The other two controls affect the operation of the Leslie speaker unit. The Flute Tremulant/Full tab, when depressed, engages the fast speed of the Leslie unit. The Flute Diapason Chorus Tab, when depressed without the Flute Tremulant/Full tab, channels some of both the Diapason (Principal) and Flute sound into the Leslie at slow speed, giving more warmth and depth to the overall organ sound.

FLUTE FF

Often a need arises to temporarily change the basic balance of the Principals and Flutes on the Organ. This is especially true when the Leslie Flute Tremulant is used on the fast speed, in music of the Gospel tradition. Depressing the Flute FF tab will cause a moderate increase in all Flute voices on the organ.

ADDITIONAL DESIGN ELEMENTS OF THE RODGERS ORGAN

CONSOLE SPECIFICATIONS

As has previously been stated, the Rodgers Organ adheres 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 pedal. Incidentally, the Pedal Clavier of a Rodgers Organ 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 Organ contains a locking roll-top, 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

The Jamestown is available with either a self-contained, two-channel speaker system, or with external cabinets. The internal speaker system consists of a Main Channel (4 speakers) and a built-in Leslie rotating speaker element.

The typical external speaker installation would include a full-range Main Cabinet, plus a Leslie rotating speaker system. For added voice separation, as many as three cabinets may be used as well as an Echo speaker system, to give adequate power and spread for large churches. In addition, external cabinets may be added to self-contained models at a later date, if desired. Amplification is provided within each Tone Cabinet using high performance all-transistor amplifiers.

THE CARE AND MAINTENANCE OF THE RODGERS ORGAN

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.

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 finish that is lasting and easy to keep looking beautiful. Here are a few tips on caring for the Rodgers.

CONSOLE AND PEDALBOARD

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.

KEYBOARDS AND STOP TABS

Keyboards and Stop Tabs should be cleaned 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.

THE MUSICAL RESOURCES OF THE RODGERS ORGAN

The Voice Families of the Organ (Principals, Flutes, Strings, and Reeds)

THE PRINCIPAL (DIAPASON) FAMILY

The sound which most of us associate with the organ is the Principal or Diapason tone, the very foundation of the classic organ. The importance of this stop is emphasized by the use of the word "Principal" to denote it. The Principal sound is non-imitative; it has no orchestral counterpart. It is, therefore, unique to the organ. It is the natural sound produced by open metal organ pipes, set into vibration by the action of the wind. It has enough foundational tone to enable it to blend well with, and add strength to, the whole ensemble of the organ. 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 Organs (). On the Great Manual, Principals are present at 8', 4', 2' pitch levels. There is also a mutation Principal pitch (2-2/3' Twelfth), and a Mixture stop composed of Principal partials, designed to add brilliance to the Principal Chorus in every register of the keyboard. In the Swell division, Principals are present at 8' and 4' pitches as aids to the ensemble of that manual. The 8' Gemshorn on the Swell is voiced as a Principal/String hybrid, less bold than the 8' Principal of the Great. In the Pedal Organ, Principals are present at 8' and 4' pitches to provide foundation and definition for that division plus a Mixture II to further accentuate the pedal line.

THE FLUTE FAMILY

The Flute tones of the organ are characterized by limited harmonic development, and as such, are good foundation builders. Here we have sound with an orchestral counterpart, and it can be used as a valuable solo stop. In the Great division, Flutes 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 Baroque division -- as a foil to the Great in passages involving contrapuntal textures. The mutation (off-unison) pitches of the Swell Flutes enable the imaginative organist to actually synthesize a variety of interesting solo effects (more on this in the registration section). The Baroque "chiff" accent is available on the Flutes, adding sparkle to the works of Bach and his contemporaries.

The Flutes of the Rodgers Organ may be channeled into the Leslie Speaker Unit, through the use of the Flute/Diapason Chorus and Flute Tremulant Full tabs. This gives the Flutes the deep, vibrant tremolo of the Tibia family of stops, enabling the organist to play the music of the Gospel tradition, as well as theatrical and popular style music.

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 ensemble playing. Flutes at 4' and 2' provide the basis for lighter Pedal registrations.

THE STRINGS

The sound of a soft ensemble of bowed stringed instruments is a favorite effect of all musicians. It was only natural, therefore, that this sound should eventually find its way into the organ. The RODGERS ORGAN provides the Gemshorn sound on both the Swell and Great. This is a string-like hybrid tone quality, having an incisive edge and harmonic development, yet broad enough to make an ideal accompanimental texture.

On the JAMESTOWN ONLY there is an extra set of generators, playable from both Great and Swell manuals that create the celeste effect. An organ Celeste is created by setting precisely tuned pitch sources against purposely sharp-tuned ones. Historically, the resulting beats attained by the two pitch sources "fighting" each other are said to create heavenly voices, hence the name Celeste.

The Gemshorn Celeste II is available on the Great where it provides a warm full sound ideal for accompanying solo voices on the Swell, and it also provides a subtle sound for use during quiet moments of a church service. The Voix Celeste II on the Swell is somewhat thinner and brighter than the Gemshorn Celeste II, giving a celeste of a different quality, yet useful to accompany the solo combinations on the Great. When coupled together, the result is an extremely warm, rich, and undulating sound. The compass of the Celeste is from C to C3.

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 at the upper part of the pipe mouth (a common toy whistle operates this way). These pipes and their resulting sounds are classed collectively under the name of Flue Stops.

THE REED STOPS

Pipe organ Reed Stops make use of the vibrations of a brass reed tongue against a slotted brass tube, called a shallot. The resulting impulses of wind are qualified in pitch and given tonal shape by a resonator (of varying size and shape) placed above the reed assembly. Reeds are of two basic types, solo and chorus reeds. Solo Reeds are best used in a single melodic line, and are generally of an imitative orchestral character. The Great Clarinet 8' belongs in this family.

The Cornet on the Swell partakes of the character of a Solo Reed, but is primarily intended to add additional brilliance and incisiveness to the Swell ensemble. This stop originated in early French organs, and is often called for in Classic French organ literature. Both Reed stops in the Jamestown 100 are generated from upper harmonics partials of the Flue Voices.

COUPLERS

There are three couplers on the RODGERS ORGAN which increase the versatility and ensemble of the organ when properly used.

These are unison couplers, that is, they couple at the unison pitch level only.

Swell to Great

When the Swell to Great coupler is on, the voices that are selected on the Swell manual will sound when the keys of the Great manual are depressed. This coupler is the most useful coupler on any organ, allowing all the voices of the Swell and Great to sound simultaneously from one keyboard. You will find this coupler useful when the full organ is needed for hymns, processions, or any other occasion demanding most of the tonal resources of the organ.

Swell to Pedal

When the Swell to Pedal coupler is on, the voices of the Swell will sound when a Pedal note is depressed. This coupler is used for the addition of extra clarity for lighter combinations on the Pedal.

Great to Pedal

The Great to Pedal coupler is the most essential Pedal coupler adding the firmness of the Great organ to the Pedal for extra reinforcement. This coupler is especially useful for louder contrapuntal works where the pedal line is predominate.

The couplers on the RODGERS ORGAN perform the function that is labeled on the tab. The Swell will not play on the Pedal just because the Great to Pedal is one, and the Swell to Great is on. The couplers are totally independent.

RODGERS TRANSPOSER

The Transposer is an "extra" available on all Rodgers Organs. It will raise or lower the pitch of the organ a full four semitones (half steps) in either direction. The transposer is controlled by 8 pitch-changing pistons and a neutral position piston on the right Swell piston rail. There is also a corresponding light panel to inform the organist of the position of the transposer, which avoids any confusion.

The Transposer is especially useful to the organist who does much accompanying by saving the time necessary to mentally transpose music on the printed sheet into a different key. It is a known fact that many singers have the need of a key change to accommodate the range of their voice, sometimes as far as a major third in either direction, which is accomplished easily by merely selecting the number of half steps needed to be changed, pressing the appropriate piston, and then playing the music as written on the printed page.

Another feature of the transposer is the circuit that returns the setting to normal pitch (0 piston) automatically when the organ is shut off, thus avoiding any problem if the organ is used again under hurried circumstances where there would not be sufficient time to check all of the controls on the console.

PRE-SET COMBINATION ACTION

The four reverse-colored stop tabs in the center section of the stop rail of the ORGANS form one of its most convenient features. The pre-set tabs, used in conjunction with the individual stops on the stop rail, allow the organist to change registrations in an instant.

The three pre-set tabs are labeled as to their general dynamic level, and are voiced with an eye to general church service playing. The Soft combination is used for meditative moments or quiet accompaniments, the Mezzo combination is used for prayer hymns, medium choral accompaniments, etc. The Full combination is used for major anthems, processional hymns, etc. These tabs are additive, and any combination of them may be used at any time.

The Stop Rail tab, when depressed, disconnects the stop rail temporarily, leaving only those stops which are on by virtue of a pre-set tab being depressed. Thus, the registration of the individual stops on the stop rail can be changed while the organ is being played on a pre-set, without affecting the pre-set registration. Then, the stop rail can be re-engaged by turning off the Stop Rail tab, after which the pre-sets can either be left on or turned off. (NOTE: The Stop Rail tab does not affect the General Tabs.)

Experimentation with this combination facility will soon reveal its many possibilities. The following is a listing of the registrations contained on each of the three pre-sets:

PRESET COMBINATIONS

	<u>SWELL</u>	<u>GREAT</u>	<u>PEDAL</u>
SOFT PRESET	8' Gemshorn 4' Flute	8' Bourdon 4' Flute	16' Lieblich Gedeckt 8' Flute
MEZZO PRESET	8' Gedeckt 8' Gemshorn 4' Flute 2' Piccolo	8' Diapason 4' Octave 4' Flute 2' Piccolo	16' Bourdon 8' Flute 8' Gemshorn
FULL PRESET	8' Gedeckt 8' Gemshorn 4' Octave 4' Flute 2' Piccolo	8' Diapason 8' Bourdon 4' Octave 4' Flute 2' Fifteenth 2' Piccolo	16' Bourdon 4' Choralbass 2' Piccolo
Stop Rail Off	Disables all stop tabs except the "General" tabs, Preset tabs, and the couplers.		

SOME REGISTRATION HINTS FOR THE COLUMBIAN-75

The following guides to stop selection are for the Columbian as a basically classic instrument used in the church service. They include division-by-division 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 printed with only general suggestions for registration. This is because every organ is different in some way from the organ that the composer has 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 this 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 composition.

GENERAL NOTE: Unless otherwise indicated, the use of the Diapason/Flute Chorus tab is optional, but will add considerable warmth to the sound. Use of the Flute Tremulant/Fast is to be avoided on most of the registrations in this section, as this gives a sound that is foreign to the nature of classic organ music. Use of the Main Tremulant is indicated wherever desirable.

SPEAKING STOPS ON THE COLUMBIAN -75

<u>TONE FAMILY</u>	<u>LOCATION</u>		
	<u>GREAT MANUAL</u>	<u>SWELL MANUAL</u>	<u>PEDAL CLAVIER</u>
DIAPASONS	8' Diapason 4' Octave 2' Fifteenth	8' Gemshorn 4' Octave	8' Octave 4' Choralbass
FLUTES	8' Bourdon 4' Flute 2' Piccolo	16' Lieblich Gedeckt 8' Gedeckt 4' Flute 2' Piccolo	16' Bourdon 16' Lieblich Gedeckt 8' Flute 4' Flute 2' Piccolo
STRINGS	8' Gemshorn	8' Gemshorn	
SOLO REEDS	8' Clarinet	8' Cornet	
CHORUS REEDS		8' Cornet	
MUTATIONS	2-2/3' Twelfth	2-2/3' Nazard 1-3/5' Tierce	
MIXTURES	Mixture II	Mixture II	Mixture II

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 SUGGESTIONS</u>	<u>RODGERS REGISTRATION</u>
1. Flutes 8'	8' Bourdon
2. Light Foundation 8'	8' Diapason or 8' Gemshorn 4' Flute
3. Great Strings 8'	8' Gemshorn
4. Broad Foundations 8'	8' Diapason 8' Bourdon
5. Light Foundations 8' & 4'	8' Bourdon 4' Octave
6. Flutes 8' & 4'	8' Bourdon 4' Flute
7. Light Foundation 8', 4', & 2'	8' Bourdon 4' Octave 2' Fifteenth
8. Foundation 8', with Flute 4'	8' Diapason 8' Bourdon 4' Flute
9. Basic Diapason Chorus	8' Diapason 4' Octave 2-2/3' Twelfth 2' Fifteenth
10. Full Foundation 8', 4', & 2'	8' Diapason 8' Bourdon 4' Octave 4' Flute 2-2/3' Twelfth 2' Fifteenth 2' Piccolo
11. Full Great to Mixtures	Add Mixture II to the above
12. Great Solo Stop	8' Clarinet

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.

PUBLISHED SUGGESTIONS

1. Strings 8' (Gamba, Viola)

2. Flutes 8'

3. Strings 8', Flute 4'

4. Flutes 8' & 4'

5. Foundations 8'

6. Foundations 8' & 4'

7. Swell Foundation Chorus

8. Swell Reeds

9. Full Swell

RODGERS REGISTRATION

8' Gemshorn

8' Gedeckt

8' Gemshorn

4' Flute

8' Gedeckt

4' Flute

8' Gemshorn

8' Gedeckt

8' Gemshorn

4' Octave

8' Gemshorn

8' Gedeckt

4' Octave

2' Piccolo

8' Cornet

8' Gemshorn

8' Gedeckt

4' Octave

4' Flute

2-2/3' Nazard

2' Piccolo

8' Cornet

PEDAL DIVISION

The term "Appropriate Pedal" often appears on suggested registrations. The suggestion seems obvious at first, but Pedal stop selection is as much of 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 subharmonies necessary to under-gird the manual tonal structure.

Often, however, the Pedal is called upon to furnish an independent melodic line, as in much of the contrapuntal works of the Baroque period (Bach and others). The Pedal 8' and 4' Stops provide the necessary upperwork for these melodic purposes.

PUBLISHED SUGGESTION

RODGERS REGISTRATION

- | | |
|--------------------------------|--|
| 1. Light 16' Pedal | 16' Lieblich Gedeckt |
| 2. Soft 16' and 8' | 16' Lieblich Gedeckt
8' Flute |
| 3. Foundations 16' and 8' | 16' Bourdon
8' Octave |
| 4. Foundations 16' and 8' | 16' Bourdon
8' Octave
8' Flute |
| 5. Foundations 16', 8', and 4' | 16' Bourdon
8' Octave
4' Choralbass |
| 6. Full Pedal | 16' Bourdon
8' Octave
8' Flute
4' Choralbass
2' Flute (optional)
Mixture II |

CHOIR REGISTRATIONS

When registrations for Choir Organ are encountered, the following suggestions may be helpful. The first is for the Choir in an accompaniment function; the second for Baroque or Positiv registrations.

Choir Accompaniment (use with Diapason/Flute Chorus Tab depressed)

PUBLISHED SUGGESTION

RODGERS REGISTRATION

- | | |
|---------------------------------|--|
| 1. Choir Strings | Great - 8' Gemshorn |
| 2. Unda Maris 8' | Great - 8' Gemshorn |
| 3. Choir Strings and Flutes | Great - 8' Gemshorn
4' Flute |
| 4. Choir Accompanimental chorus | Great - 8' Bourdon, 8' Gemshorn,
4' Flute |

Choir Positiv

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

PUBLISHED SUGGESTIONS

RODGERS REGISTRATION

- | | |
|---|--|
| 1. Positiv Flutes 8' | Great - 8' Bourdon
Swell - 8' Gedeckt |
| 2. Combinations of Flutes without Mutations | Great - 8' Bourdon, 4' Flute
Swell - 8' Gedeckt, 4' Flute
8' Gedeckt, 2' Piccolo
8' Gedeckt, 4' Flute
2' Piccolo |

3. Combination of Flutes with Mutations

Swell - 8' Gedeckt, 2-2/3' Nazard
8' Gedeckt, 2-2/3' Nazard,
2' Piccolo
8' Gedeckt, 4' Flute, 2-2/3' Nazard
8' Gedeckt, 4' Flute, 2-2/3' Nazard,
2' Piccolo
8' Gedeckt, 1-3/5' Tierce
8' Gedeckt, 4' Flute, 1-3/5' Tierce
8' Gedeckt, 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 Columbian, with an eye to specific musical styles.

Baroque Ensembles

1. Soft

Swell: 8' Cornet
Great: 8' Gemshorn, 2' Piccolo
Pedal: 16' Lieblich Gedeckt, 8' Flute

2. MF

Swell: 8' Gedeckt, 2' Piccolo
Great: 8' Bourdon, 4' Octave, 2-2/3' Twelfth,
2' Fifteenth
Pedal: 16' Lieblich Gedeckt, 8' Octave,
4' Choralbass

3. F

Swell: 8' Gedeckt, 4' Octave, 2-2/3' Nazard,
2' Piccolo
Great: 8' Bourdon, 4' Octave, 2' Super Octave
Mixture II SW to GT
Pedal: 16' Bourdon, 8' Flute, 8' Octave,
4' Choralbass

Romantic Ensembles (use with Diapason/Flute Chorus Tab depressed)

- | | |
|-------------------------------------|--|
| 1. Soft Strings, with solo on Great | Great: 8' Gemshorn
Swell: 8' Clarinet, Flute FF,
Main Tremulant
Pedal: 16' Lieblich Gedeckt, 8' Flute |
| 2. Soft Strings, with solo on Great | Swell: 8' Gemshorn, Main Tremulant
Great: 8' Gemshorn, 4' Flute
Pedal: 16' Bourdon, 8' Flute |

Hymn Registrations

- | | |
|----------|---|
| 1. MP-MF | Swell: 8' Gemshorn, 4' Flute
Great: 8' Diapason, 8' Bourdon, 4' Flute
Pedal: 16' Bourdon, 8' Flute |
| 2. MF-F | Swell: 8' Gemshorn, 8' Gedeckt, 4' Flute,
2' Piccolo
Great: 8' Diapason, 8' Bourdon, 4' Octave,
4' Flute, 2' Piccolo
Pedal: 16' Bourdon, 8' Octave, 8' Flute,
4' Choralbass |
| 3. F-FF | Swell: 8' Gemshorn, 4' Octave, 4' Flute,
2' Piccolo, 8' Cornet
Great: 8' Diapason, 8' Bourdon, 4' Octave,
4' Flute, 2' Super Octave, 2' Flute,
SW to GT
Pedal: 16' Bourdon, 8' Octave, 8' Flute,
4' Choralbass, SW to PED |

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

SYNTHESIS OF SOLO EFFECTS

The mutations and the great variety of sound available on the Columbian 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 further extension of the versatility of the Rodgers Organ. These are best used in carrying melodic lines.

PUBLISHED SUGGESTION

1. French Horn (Around Middle C)
2. Krummhorn
3. Melodia or Clarabella
4. Orchestral Flute
5. Quintadena

RODGERS REGISTRATION

- Swell - 8' Gedeckt, 4' Flute,
2-2/3' Nazard
- Swell - 8' Gemshorn, 2-2/3' Nazard,
1-3/5' Tierce
- Swell - 8' Gedeckt, 4' Flute
Great - 8' Bourdon, 4' Flute
- Great - 8' Bourdon, 4' Flute,
Main Tremulant
- Swell - 8' Gemshorn, 4' Flute,
2-2/3' Nazard

SOME REGISTRATION HINTS FOR THE JAMESTOWN 100--II

The following guides to stop selection are for the Jamestown 100-II as a basically classic instrument used in the church service. They include division-by-division 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 printed 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 this 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 composition.

GENERAL NOTE: Unless otherwise indicated, the use of the Diapason/Flute Chorus tab is optional, but will add considerable warmth to the sound. Use of the Flute Tremulant/Full is to be avoided on most of the registrations in this section, as this gives a sound that is foreign to the nature of classic organ music. Use of the Main Tremulant is indicated wherever desirable.

SPEAKING STOPS ON THE JAMESTOWN 100-II

<u>TONE FAMILY</u>	<u>LOCATION</u>		<u>PEDAL CLAVIER</u>
	<u>GREAT MANUAL</u>	<u>SWELL MANUAL</u>	
PRINCIPALS	8' Principal 4' Octave 2' Fifteenth	8' Gemshorn 4' Octave	8' Octave 4' Choralbass
FLUTES	8' Bourdon 4' Flute 2' Piccolo	16' Lieblich Gedeckt 8' Gedeckt 4' Flute 2' Piccolo	16' Bourdon 16' Lieblich Gedeckt 8' Flute 4' Flute 2' Piccolo
STRINGS	8' Gemshorn	8' Gemshorn	8' Gemshorn
CELESTES	8' Gemshorn Celeste II	8' Voix Celeste II	
REEDS	8' Clarinet	8' Cornet	
MUTATIONS	2-2/3' Twelfth	2-2/3' Nazard 1-3/5' Tierce	
MIXTURES	Mixture II	Mixture II	Mixture II
PERCUSSIONS	Harp Carillon		

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.

PUBLISHED SUGGESTION

RODGERS REGISTRATION

1. Flutes 8'	8' Bourdon
2. Light Foundation 8'	8' Principal 8' Gemshorn 4' Flute
3. Great Strings 8'	8' Gemshorn (+8' Gemshorn Celeste II)
4. Broad Foundations 8'	8' Principal 8' Bourdon
5. Light Foundations 8' & 4'	8' Bourdon 4' Octave
6. Flutes 8' & 4'	8' Bourdon 4' Flute
7. Light Foundation 8', 4', and 2'	8' Bourdon 4' Octave 2' Fifteenth
8. Foundation 8' with Flute 4'	8' Principal 8' Bourdon 4' Flute
9. Basic Principal Chorus	8' Principal 4' Octave 2-2/3' Twelfth 2' Fifteenth
10. Full Foundation 8', 4', and 2'	8' Principal 8' Bourdon 4' Octave 4' Flute 2-2/3' Twelfth 2' Fifteenth 2' Piccolo
11. Full Great to Mixtures	Add Mixture II to the above
12. Great Solo Stop	8' Clarinet

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.

PUBLISHED SUGGESTION

RODGERS REGISTRATION

1. Strings 8' (Gamba, Viola)	8' Voix Celeste II
2. Flutes 8'	8' Gedeckt
3. Strings 8', Flute 4'	8' Gemshorn 4' Flute
4. Flutes 8' & 4'	8' Gedeckt 4' Flute
5. Foundations 8'	8' Gemshorn 8' Gedeckt
6. Foundations 8' & 4'	8' Gemshorn 4' Octave
7. Swell Foundation Chorus	8' Gemshorn 8' Gedeckt 4' Octave 2' Piccolo
8. Swell Reeds	8' Cornet
9. Full Swell	8' Gemshorn 8' Gedeckt 4' Octave 4' Flute 2-2/3' Nazard 2' Piccolo Mixture II 8' Cornet

PEDAL DIVISION

The term "Appropriate Pedal" often appears on suggested registrations. The suggestion seems obvious at first, but Pedal stop selection is as much of 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 subharmonics necessary to under-gird the manual tonal structure.

Often, however, the Pedal is called upon to furnish an independent melodic line, as in much of the contrapuntal works of the Baroque period (Bach and others). The Pedal 8' and 4' stops provide the necessary upperwork for these melodic purposes.

PUBLISHED SUGGESTION

RODGERS REGISTRATION

1. Light 16' Pedal	16' Lieblich Gedeckt
2. Soft 16' and 8'	16' Lieblich Gedeckt 8' Flute
3. Foundations 16' & 8'	16' Bourdon 8' Octave
4. Foundations 16' & 8'	16' Bourdon 8' Octave 8' Flute
5. Foundations 16', 8', & 4'	16' Bourdon 8' Octave 4' Choralbass
6. Full Pedal	16' Bourdon 8' Octave 8' Flute 4' Choralbass 4' Flute

CHOIR REGISTRATIONS

When registrations for Choir Organ are encountered, the following suggestions may be helpful. The first is for the Choir in an accompaniment function; the second for Baroque or Positiv registrations.

Choir Accompaniment

PUBLISHED SUGGESTION

1. Choir Strings
2. Unda Maris 8'
3. Choir Strings and Flutes
4. Choir accompanimental chorus

RODGERS REGISTRATION

- Great-8' Gemshorn
- Great-8' Gemshorn Celeste II
- Great-8' Gemshorn Celeste II,
4' Flute
- Great-8' Bourdon,
8' Gemshorn Celeste II,
4' Flute

Choir Positiv

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

PUBLISHED SUGGESTION

1. Positiv Flutes 8'
2. Combinations of Flutes without Mutations
3. Combinations of Flutes with Mutations

RODGERS REGISTRATION

- Great-8' Bourdon
Swell-8' Gedeckt
- Great-8' Bourdon, 4' Flute
Swell-8' Gedeckt, 4' Flute
8' Gedeckt, 2' Piccolo
8' Gedeckt, 4' Flute,
2' Piccolo
- Swell-8' Gedeckt, 2-2/3' Nazard,
8' Gedeckt, 2-2/3' Nazard,
2' Piccolo
8' Gedeckt, 4' Flute,
2-2/3' Nazard
8' Gedeckt, 4' Flute,
2-2/3' Nazard,
2' Piccolo

(cont.)

Rodgers Registration (cont'd)

Swell-8' Gedeckt, 1-3/5' Tierce
8' Gedeckt, 4' Flute,
1-3/5' Tierce
8' Gedeckt, 2-2/3' Nazard,
1-3/5' Tierce

NOTE: The Principal 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 Jamestown 100, with an eye to specific musical styles.

BAROQUE ENSEMBLES (Use Chiff)

1. Soft

Swell: 8' Cornet
Great: 8' Gemshorn, 2' Piccolo
Pedal: 16' Lieblich Gedeckt,
8' Flute

2. MF

Swell: 8' Gedeckt, 2' Piccolo
Great: 8' Bourdon, 4' Octave
2-2/3' Twelfth
2' Fifteenth
Pedal: 16' Lieblich Gedeckt,
8' Octave
4' Choralbass

3. F

Swell: 8' Gedeckt, 4' Octave,
2-2/3' Nazard
2' Piccolo
Great: 8' Bourdon, 4' Octave
2' Fifteenth
Mixture II Sw to Gt
Pedal: 16' Bourdon, 8' Flute
8' Octave, 4' Flute,
4' Choralbass,
Mixture II

SPECIAL ROMANTIC ORGAN COMBINATIONS

1. Grand Celeste Effect (Play on Great)

Swell: 8' Voix Celeste II
Great: 8' Gemshorn Celeste II,
sw to gt
Pedal: 16' Lieblich Gedeckt, 8'
Flute
Flute/Diapason Chorus On

2. Small Romantic Organ

Swell: 8' Gedeckt, 8' Gemshorn,
4' Flute
Great: 8' Principal, 4' Flute,
sw to gt
Pedal: 16' Bourdon, Swell to Great

HYMN REGISTRATIONS

1. MP-MF

Swell: 8' Gemshorn, 4' Flute
Great: 8' Principal, 8' Bourdon
4' Flute
Pedal: 16' Bourdon, 8' Flute

2. MF-F

Swell: 8' Gemshorn, 8' Gedeckt,
4' Flute, 2' Piccolo
Great: 8' Principal, 8' Bourdon,
4' Octave, 4' Flute
Pedal: 16' Bourdon, 8' Octave,
8' Flute,
4' Choralbass

3. F-FF

Swell: 8' Gemshorn, 4' Octave,
4' Flute, 2' Piccolo,
8' Cornet
Great: 8' Principal, 8' Bourdon,
4' Octave, 4' Flute,
2' Super Octave
Pedal: 16' Bourdon, 8' Octave,
8' Flute,
4' Choralbass

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

SYNTHESIS OF SOLO EFFECTS

The mutations and the great variety of sound available on the Jamestown 100 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 SUGGESTIONS

1. French Horn
(around Middle C)

2. Krummhorn

RODGERS REGISTRATION

Swell: 8' Gedeckt, 4' Flute,
2-2/3' Nazard

Swell: 8' Gemshorn, 2-2/3' Nazard,
1-3/5' Tierce

PUBLISHED SUGGESTION

3. Melodia or Clarabella
4. Orchestral Solo
Flute
5. Quintadena

RODGERS REGISTRATION

- Swell: 8' Gedeckt, 4' Flute
Great: 8' Bourdon, 4' Flute
- Great: 8' Bourdon, 4' Flute,
Main Tremulant
- Swell: 8' Gemshorn, 4' Flute,
2-2/3' Nazard, Chiff

SPECIAL SOLO REGISTRATIONS

1. Flute solo with
Celeste & Harp
accompaniment
2. Clarinet Solo with
String accompaniment

- Swell: 8' Gedeckt, 4' Flute
Great: 8' Gemshorn Celeste II,
Harp
- Pedal: 16' Lieblich Gedeckt,
Great to Pedal,
Flute FF or Flute
Tremolo Full (optional)
- Swell: 8' Voix Celeste II
Great: 8' Clarinet
Pedal: 16' Lieblich Gedeckt

