

RODGERS

INSTRUMENT CORPORATION

ESSEX 625

ESSEX 645

AND

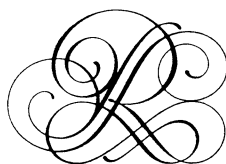
ESSEX 655

OWNER'S MANUAL



OWNER'S MANUAL

FOR



RODGERS
INSTRUMENT CORPORATION

ESSEX 625

ESSEX 645

AND

ESSEX 655

SEPTEMBER, 1988

RODGERS INSTRUMENT CORPORATION
1300 NE 25th Avenue
Hillsboro, Oregon 97124

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THE RODGERS ESSEX SERIES

The RODGERS ESSEX SERIES ORGANS combine the finest organ traditions and classical tonal schemes with current electronic technology to give the organist and the listener truly fine organ sound. These instruments' design began with the development of comprehensive specifications that allow music from all periods and performance schools to be played in an accurate and authentic manner.

ALL RODGERS ORGANS 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 play an organ comfortably. 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 who play.

Your organ contains the following divisions: The Great Organ; the Swell Organ; and the Pedal Organ. Each division derives its name from its function in the tonal 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 Principal tone which provide a subtle texture to support the solo stops of the Swell Organ.

The name for the SWELL ORGAN originated when pipes were placed inside a special chamber called a swellbox. 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 solely by the number of stops drawn. The modern Swell Organ has a secondary Principal Chorus, complete Flute Chorus, Celeste and Reed voices, and couplers, which give this division large tonal flexibility.

The PEDAL ORGAN was so named because its keys are played by the feet. All Rodgers organs have a complete pedal organ which will provide a suitable foundation for any manual registration, and provide appropriate independence for all literature.

THE MUSICAL RESOURCES OF THE ESSEX SERIES INSTRUMENTS

There are two major categories of organ tone – Flue and Reed:

FLUE: This category includes Principals (Diapasons), Flutes, and Strings. These voices are produced by similarly constructed pipes called flue pipes. These pipes make a sound when air enters and is channeled through a thin opening, directing the air column upward 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. Its principal is that of the common whistle.

REED: In this pipework, sound is generated by a metal tongue (reed) vibrating against a metal shallot, with the flat, open portion of the shallot facing the tongue. These parts are contained in the "boot" of the pipe. The resonator (uppermost tubular section) affects the timbre (color) and pitch of the particular pipe. Such voices as the TROMPETTE, KRUMMHORN, DULZIAN, and OBOE are members of the Reed Family. They are easily recognizable because their stop tab engravings are in red.

THE PRINCIPAL (DIAPASON) FAMILY

The Principals are the tonal family unique to the organ. There is no orchestral counterpart to the Principal nor can it be duplicated by any orchestral instrument. When played in chorus, such as 8' PRINCIPAL, 4' OCTAVE, and 2' SUPEROCTAVE 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. A mixture's prime function is to add sparkle to the Foundation tone of the organ. The Roman numeral on the stop tablet indicates the number of pitches sounding when a single note is depressed, e.g., MIXTURE IV (four pitches).

When used sensitively with suitable Foundation stops and/or Reeds, a Mixture provides the crown of the tonal spectrum. When used in combinations for hymn playing, mixtures provide pitch clarity for the ear, resulting 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, in addition, provide another fund of tone color for solo and accompaniment voices. The most developed Flute Chorus is in the Swell Organ where Flutes are available from 16' through 1' pitches. In the Great Organ the Flutes give added body when used with the Principals.

By combining unison and non-unison (mutation) Flute stops, the organist can create synthesized solo voices. The 2²/₃' NASARD and the 1³/₅' TIERCE on the Swell manual can be used in combination with Flutes of 8' and/or 4' pitches to produce the classic solo stop called SESQUIALTERA. The combination and proper balance of unison and non-unison pitches which comprise these combinations are a standard practice of organ design dating back hundreds of years.

The combination of the Great 8' BOURDON and the 1¹/₃' QUINT is a cool, elegant solo voice.

Flutes are found in the Pedal Organ as well – playing at 16' pitches, as well as supplying Flute tone at 8', 4', and 2'.

THE STRING FAMILY

Strings are small scaled (reduced diameter) Principals that are decreased in volume and have 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 String family stops on the ESSEX SERIES are the 8' GEMSHORN, and the 8' SALICIONAL.

CELESTES

A celeste is a special musical effect designed to create the "orchestral sound" of multiple identical instruments playing at the same time, e.g., a section of violins. Celeste sound is useful for enriching Flute and String tones, *but is never used with Reeds.*

The ESSEX SERIES instruments have Celeste stops which engage separate and individually tunable pitch sources to produce authentic organ Celestes. The GEMSHORN CELESTE II on the ESSEX 625 and the GEMSHORN CELESTE II and FLUTE CELESTE II on the ESSEX 645/655 provide a tonal kaleidoscope of warm, romantic organ tones.

THE REED FAMILY

REED voices on your ESSEX SERIES ORGAN include both chorus and solo reeds. Chorus reeds are so named as they must tonally top off the principal chorus of each division. The Solo reeds must provide enough unique color to adequately be heard above suitable accompaniment registrations and will also double as minor chorus reeds.

The Chorus and Solo qualities are tonally engineered in both the 8' TROMPETTE and the 8' OBOE, located in the Swell. Another solo reed, the 8' Krummhorn is available in the Great of the ESSEX 645/655.

The 16' Dulzian is a recent addition to ESSEX organ specifications. It is available in the Pedal of ESSEX organs starting in 1988.

To increase the flexibility of these stops, a REED FF tab is located in the General Division. This stop tablet acoustically doubles the volume (in decibel power) of the reed voices.

PERCUSSIONS

The Percussions found on your Rodgers Essex 645/655 are the CARILLON and HARP. These voices are independent of all other voices, and they have volume and sustain length controls.

The HARP is effective when used in combination with soft voices of accompanimental texture. The CARILLON is best used one note at a time. The SALICIONAL and GEMSHORN CELESTE II are good stops for accompanying the CARILLON.

STOP AND COUPLER LIST

ESSEX 625, 645 AND 655

GREAT

PRINCIPALS

8' PRINCIPAL
4' OCTAVE
2' SUPEROCTAVE
MIXTURE IV

FLUTES

8' BOURDON
8' FLUTE CELESTE II (645/655)
4' FLUTE
2' WALDFLOTE
1 1/3' QUINT
CORNET II (645/655)

STRINGS

8' GEMSHORN

REEDS

8' KRUMMHORN (645/655)

MAIN TREMULANT

PERCUSSIONS

HARP (645/655)
CARILLON (645/655)

COUPLERS

GREAT OCTAVE (645/655)
SWELL SUBOCTAVE TO GREAT
SWELL TO GREAT
SWELL OCTAVE TO GREAT

GENERALS

FLUTE TREMULANT FULL
MAIN CHORUS
REEDS FF
MAIN OFF (645/655)
ANTIPHONAL ON (645/655)

OTHER

CONTINUO
SOLO
MIDI 1 ON GREAT (Prepared 625/645, std. 655)
MIDI 2 ON SWELL (Prepared 625/645, std. 655)
MIDI 3 ON PEDAL (Prepared 625/645, std. 655)
GREAT/PEDAL PIPES OFF
GREAT/PEDAL ANCILLARY ON
CELESTE TRANSFER

SWELL

4' PRINCIPAL
PLEIN JEU IV
CYMBALE II (645/655)

16' BOURDON DOUX
8' GEDECKT
4' NACHTHORN
2 2/3' NASARD
2' BLOCKFLOTE
1 3/5' TIERCE
1' SIFFLOTE

8' SALICIONAL
8' GEMSHORN CELESTE II

8' TROMPETTE
8' OBOE

SWELL SUBOCTAVE
SWELL UNISON OFF (645/655)
SWELL OCTAVE

PEDAL

8' OCTAVE
4' CHORALBASS
MIXTURE IV

16' SUBBASS
16' BOURDON DOUX
8' FLUTE
4' NACHTHORN
2' FLUTE

16' DULZIAN

GREAT TO PEDAL
SWELL TO PEDAL
SWELL OCTAVE TO PEDAL

**Essex 625, 645, 655
Owner's Manual**

ERRATA ERRATA ERRATA

Page 5, "Programmable Combination Action"

HOW TO SET THE PISTONS, Step 2 should read:

2. To program M2 press Set and M2 piston (piston will flash).
Press General piston 2 to unlock memory.

SPECIAL FEATURES TURN-ON/TURN-OFF

To turn the organ on, *press the POWER switch firmly for a couple of seconds* and then release it. The power switch will light up and the organ is ready to play.

To turn off the organ, press and release the POWER switch again.

The organ automatically turns itself off if left idle for more than two hours. Just before turning off, the computer flashes the POWER lamp as a warning to the organist. Pressing any piston or key will prevent the organ from turning off for another two hours. This feature prevents the organ from being left on by mistake.

COUPLERS

Your ESSEX SERIES ORGAN includes full intermanual and intramanual couplers as recommended by the American Guild of Organists.

Intermanual Couplers allow stops of one division (keyboard) to play in another at the original pitch level or at an octave higher or lower. Examples are the Swell to Great and Swell Octave to Great (an Octave higher).

Intramanual Couplers allow a stop to play within the same division (keyboard) at a different pitch level (an octave higher or lower). Examples are the Swell Suboctave and Swell Octave.

Couplers greatly increase an organ's versatility and are specifically called for in a great deal of organ literature.

PROGRAMMABLE COMBINATION ACTION

One of the exciting features of your Rodgers organ is its combination action which is programmable by the organist from the console. The organist can select favorite registrations and make rapid changes in tone color using this advanced system.

The Essex 625 includes 5 programmable dual memory pistons, while the Essex Series 645/655 has a 10 piston dual memory system with two memories behind each piston. All memories may be used at any time, but the Memory 2 requires an extra programming step to keep casual users from modifying its combinations.

HOW TO SET THE PISTONS:

1. Select the Memory (1 or 2) to receive the registrations by pushing M2. (Unlit equals Memory One).
2. For M2 only press set and M2 to start the M2 piston flashing. This shows it can now be programmed.
3. Select your registration.
3. Push the Set piston and hold.
4. While pushing the Set piston, push the desired piston and then release both pistons simultaneously.

CHORUS CONTROL

The Chorus effect is patterned after the natural interaction of pipes in a pipe organ. Rodgers organs utilize digital techniques to produce this effect. The Main Chorus control is a piston located under the Great manual. This piston affects the entire organ. To experience the enriched sound, turn on the 8' SALICIONAL, 8' GEDECKT, 4' PRINCIPAL, and 2' BLOCKFLOTE on the Swell manual.

While holding down a chord on the Swell manual, turn the Main Chorus on and off and listen to the difference.

On the ESSEX SERIES, the MAIN CHORUS turns on with the organ and must be turned off, should you wish to play without it.

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. There are several chiff circuits on your Rodgers organ affecting the Principal and Flute voices, and they are always on. Their levels are adjustable to the requirements of the room in which your organ is located.

THE STOP RAIL PISTON

Using a memory piston automatically disengages the stop tablets engaged on the stop rail. To return to stop rail control press the stop rail piston. You may change registrations on the stop rail without affecting the organ sound while playing a registration set on a memory position.

TREMULANTS

Tremulants can be most useful when judiciously used. Essex Series instruments include a main tremulant that affects the entire instrument. It is located in the Great Organ.

The Flute Tremulant Full tablet affects all the Flute voices on the manual divisions of the organ. It is a deeper and faster tremulant than those mentioned above and is useful where Evangelistic music is used. It also has independent speed and depth controls.

THE CONTINUO PISTON

The name of this accessory device has been borrowed from the ancient term "Basso Continuo" meaning thoroughbass. When this lighted piston (located under the Swell manual) is pressed, any stops or couplers on the Pedal Organ will sound from the lowest key being played in the bass of the Great manual, providing a Pedal Bass without having to actually use the feet. Rodgers microprocessor circuitry prevents its "jumping," allowing repeated bass notes to be played with proper effect.

In its normal setting, the CONTINUO affects keys 1-24 of the Great manual, but its compass is programmable. As few notes as 1-13, or as many notes as 1-32 may be programmed. The procedure for programming the compass is as follows:

1. Hold in SET and press CONTINUO. The CONTINUO piston will start flashing.
2. Release both pistons.
3. While CONTINUO is flashing, press any key which corresponds to the highest note to which you wish the compass to extend. You may select any note from key 13 to key 32. After you have pressed the key, the CONTINUO piston will shut off.

NOTE: When you press the key to set the compass, no sound will be heard, so that you will not make a disturbance if you program the compass during a performance.

4. To use the new compass, press the CONTINUO piston.

NOTE: When the organ is turned off, the compass of the CONTINUO will revert to 24 notes.

SOLO PISTON

When this lighted piston (located under the Swell manual) is pressed, it allows any stop or coupler of the Swell Organ to sound from the highest key being played on the Great manual. Thus, a solo melody and an accompaniment can be played from the same manual. The unique control allows the player to repeat notes without the SOLO "jumping," so use of this device does not require a special technique.

In its normal setting, the SOLO affects keys 25-61 of the Great manual, but its compass is programmable, and may be extended downward to key 13, or stopped at key 49. The procedure for programming the compass is as follows.

1. Hold in SET and press SOLO. The SOLO piston will start flashing.
2. Release both pistons.
3. While SOLO is flashing, press the key which corresponds to the lowest note to which you wish the compass to extend. You may select any note from key 13 to key 49. After you have pressed the key, the SOLO piston will shut off.

NOTE: When you press the key to set the compass, no sound will be heard, so that you will not make a disturbance if you program the compass during a performance.

4. To use the new compass, press the SOLO piston.

NOTE: When the organ is turned off, the compass of the SOLO will revert to keys 25-61.

USING THE CONTINUO AND SOLO

Some very interesting effects are made possible with these two accessory devices.

- A. Suppose you wish to play a solo on the Swell OBOE, with accompaniment on the FLUTE CELESTE II and GEMSHORN, with an appropriate Pedal.
 1. Draw the Swell OBOE. Draw the FLUTE CELESTE II and the Great GEMSHORN. Press CELESTE TRANSFER to place the Celeste on the Great. Draw the Pedal BOURDON DOUX 16' and the GREAT TO PEDAL 8'. Press CONTINUO and SOLO pistons.
 2. Play on the Great manual. The lowest note being played will sound the Pedal combination, the highest note will sound the OBOE, and the notes between will play the accompaniment from the Great.
- B. Suppose you wish to "solo out" the tune of a hymn on the Trompette, but wish to have both hands on the Great.
 1. Select the Swell TROMPETTE. Draw the Great 8' PRINCIPAL, 8' BOURDON, 4' OCTAVE, 4' FLUTE and 2' WALDFLOTE. Select the Pedal 16' SUBBASS, 8' OCTAVE, 8' FLUTE, 4' NACHTHORN and GREAT TO PEDAL coupler. Finally, select the SOLO piston and the REEDS FF tab.
 2. Play the hymn on the Great manual. The top-note melody will be played on the TROMPETTE while the remainder of the notes will sound the selected Great stops. The Pedal will play normally.
 3. Press CONTINUO. Now the Pedal combination will play from the lowest Great key. The entire piece can now be played on the Great manual keys alone.

Experimentation will reveal many special effects and useful improvisational techniques impossible on less advanced organ systems.

CELESTE TRANSFER

The Celeste Transfer piston activates a special coupler that transfers only the celeste(s) to the Great Manual. This allows celeste accompaniment on the Great for Solo voices on the Swell. On the Essex 645/655 both Celeste voices transfer via the CELESTE TRANSFER piston.

MAIN OFF/ANTIPHONAL ON CONTROLS (645/655)

These tablets operate when an antiphonal speaker system is connected to your Rodgers organ.

The basic concept of an antiphonal division is to place antiphonal speakers at the opposite end of the room from the main sound source. This placement allows greater musical flexibility because the sound originates 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 ANTIPHONAL ON tab turns on the auxiliary, or antiphonal speakers.

NOTE: If the MAIN OFF tab is depressed, the ANTIPHONAL ON must also be depressed, or the organ will not sound through either system.

TRANSPOSER

The Transposer will raise or lower the pitch of the organ four semitones (half-steps) in either direction. It is controlled by a knob at the right hand side jamb. 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 with the twist of a knob.

MIDI

MIDI, which stands for Musical Instrument Digital Interface, is prepared for on your Rodgers organ. Should the MIDI adapter be added to or ordered with your organ, you will be able to communicate with other musical devices from your Rodgers organ.

MIDI is an information network which operates between keyboard instruments, sound modules, sequencers, samplers and other devices that speak MIDI's "language". When you press keys and/or pedals on your Rodgers, MIDI can instruct other musical instruments to play the exact same notes simultaneously.

Many MIDI devices are available which allow organists to access sounds never before available from classic organ designs. True orchestral sounds such as strings, clarinet, oboe, bassoon, trumpet, trombone, timpani and cymbals have proven to be successful tools for expanding many church music programs. Each of these sounds can be assigned to a specific division to allow for registrational flexibility.

In addition, sequencers are available which record and playback MIDI information, so that an organist could sequence MIDI generated sounds for later performance. For instance, an organist could input an orchestral score one instrument at a time, and end up with a full orchestral accompaniment to a choral anthem, hymn or organ solo.

MIDI can access different musical devices through up to 16 different channels. Each of these channels can be assigned different sounds. A piston marked "MIDI 1 to Great" specifies that, when that piston is pressed, any sound assigned to MIDI channel 1 will be accessed from the Great manual.

To illustrate this point, suppose you wanted to access a MIDI sound module and have its orchestral clarinet play on the Swell while its orchestral strings accompany on the Great. By looking at the pistons which are marked "MIDI to Great" and "MIDI to Swell", you see that the Great manual accesses a MIDI channel and the Swell manual accesses a second MIDI channel, normally Channel 1 or 2 to Great and Channel 2 or 3 to Swell. You would then configure your sound module so that the strings were assigned to the first channel and the clarinet was assigned to the second channel. Press the "MIDI to Great" piston and the "MIDI to Swell" piston, and these sounds (clarinet on the Swell, strings on the Great) will play when notes are pressed on their respective manuals.

In addition to controlling other MIDI devices, you may control your Rodgers organ from other MIDI keyboards. This feature becomes quite useful if an organist would need to control their Rodgers organ from a remote location. Often a choir will perform from the front of the church during a concert or special musical event, requiring that the organist run to the back when organ accompaniment is necessary. However, if you run a cable between your Rodgers organ and a MIDI keyboard, you could play your organ from the MIDI keyboard, even from a remote location a few hundred feet away.

The MIDI adapter on your Rodgers organ has three connections: MIDI IN, MIDI OUT and MIDI THRU. They are to be used as follows:

- MIDI IN is used when you are controlling your organ from another MIDI device, such as a keyboard or sequencer. Plug the 5-pin MIDI cable from the controlling unit's MIDI OUT connector into the Rodgers MIDI IN jack.
- MIDI OUT is used when you are controlling other MIDI devices such as samplers and sound modules from your Rodgers organ. The 5-pin MIDI cable should be connected between the MIDI OUT connector on your organ and the MIDI IN connector on the device you wish to control.
- MIDI THRU is used when you wish to control your Rodgers organ and other MIDI devices from a master keyboard. Run a 5-pin MIDI cable between your controlling unit's MIDI OUT connector and the Rodgers MIDI IN connector. Then run another 5-pin connector between the Rodgers MIDI THRU connector and the other MIDI device's MIDI IN connector.

HEADPHONE JACK

Your Rodgers organ has a Headphone Jack located under the keydesk near your right knee. When you plug in a set of headphones, the speaker system shuts off, allowing you to play in privacy. It is recommended that you use a standard eight (8) ohm headphone set. Your Headphone Jack is designed to run only ONE set of headphones at a time.

CARE AND MAINTENANCE OF YOUR RODGERS ORGAN

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. Each finish coat is thoroughly dried before the next coat is applied. This 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 commercial 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.

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.

KEYBOARDS AND STOP TABLETS

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

ACRYLIC MUSIC RACK

To clean your music rack use a soft cloth with a mild solution of soap and warm water. Wipe dry.

LEVELING GLIDES

To assure optimum performance and life of the moving parts of 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 case work 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 1½ inches to compensate for irregularities in the floor. A carpenter's spirit level can assure the most accurate settings.

RODGERS FIVE-YEAR LIMITED WARRANTY

The Rodgers Instrument Corporation warrants every part of your Rodgers console against defective materials for a period of five years beginning on the date of purchase (for original retail purchasers from an authorized Rodgers dealer only). In addition, your organ's microprocessor control board and all components of its pitch and tone generation circuitry are warranted for an additional 5 years (10 years total).

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 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.

One of the great joys of the Rodgers organ is the incredible tone color possibilities. Your experiments with varying combinations of stops will prove a never-ending source of imaginative realizations of musical potential.

GREAT ORGAN REGISTRATION SUGGESTIONS

Given Suggestions	Appropriate Registration	Given Suggestions	Appropriate Registration
Flute*	8' BOURDON	Foundations ff	8' PRINCIPAL 8' BOURDON 4' OCTAVE 4' FLUTE 2' SUPEROCTAVE
String*	8' GEMSHORN		
Foundations p	8' BOURDON 8' GEMSHORN		
Foundations mf	8' BOURDON 8' GEMSHORN 4' FLUTE	Full Great	8' PRINCIPAL 8' BOURDON 4' OCTAVE 4' FLUTE 2' SUPEROCTAVE 2' WALDFLÖTE MIXTURE IV CORNET III
Foundations f	8' PRINCIPAL 8' BOURDON 4' OCTAVE 4' FLUTE		

**Tremulant may be added*

SWELL ORGAN REGISTRATION SUGGESTIONS

Given Suggestions	Appropriate Registration	Given Suggestions	Appropriate Registration
Flutes*	8' GEDECKT	Foundations mf	8' SALICIONAL 8' GEDECKT 4' NACHTHORN
Strings*	8' SALICIONAL 8' GEMSHORN CELESTE II	Foundations f	8' SALICIONAL 8' GEDECKT 4' PRINCIPAL 4' NACHTHORN 2' BLOCKFLÖTE
Reed (Solo)*	8' TROMPETTE OR 8' OBOE	Full Swell	16' BOURDON DOUX 8' SALICIONAL 8' GEDECKT 4' PRINCIPAL 4' NACHTHORN 2' BLOCKFLÖTE PLEIN JEU IV 8' TROMPETTE
Reed (Big Solo)	8' TROMPETTE REEDS FF		
Foundations p	8' SALICIONAL 8' GEDECKT		

**Tremulant may be added*

PEDAL ORGAN REGISTRATION SUGGESTIONS

Given Suggestions	Appropriate Registration	Given Suggestions	Appropriate Registration
Flutes	16' SUBBASS 8' FLUTE	Full Pedal	16' BOURDON DOUX 16' SUBBASS 8' OCTAVE 8' FLUTE 4' CHORALBASS 2' FLUTE MIXTURE IV 16' DULZIAN
Foundations p	16' BOURDON DOUX		
Foundations mf	16' SUBBASS 8' FLUTE		
Foundations f	16' BOURDON DOUX 16' SUBBASS 8' OCTAVE 8' FLUTE 4' CHORALBASS	Pedal Solo	4' CHORALBASS or 4' NACHTHORN 2' FLUTE

LARGER ENSEMBLE SOUNDS

FULL ENGLISH SWELL COUPLED TO *F* FOUNDATIONS ON GREAT

SWELL

8' SALICIONAL
 4' PRINCIPAL
 4' NACHTHORN
 2' BLOCKFLÖTE
 PLEIN JEU IV
 8' TROMPETTE

GREAT

8' PRINCIPAL
 8' BOURDON
 4' OCTAVE
 4' FLUTE
 SWELL SUBOCTAVE TO GREAT
 AND/OR
 SWELL TO GREAT

PEDAL

16' SUBBASS
 16' BOURDON DOUX
 8' OCTAVE
 8' FLUTE
 4' CHORALBASS
 SWELL TO PEDAL

Both hands are on the Great manual. For variation, both hands can be placed on the Swell.

SUGGESTED FULL ORGAN

SWELL

8' SALICIONAL
 4' PRINCIPAL
 4' NACHTHORN
 2' BLOCKFLÖTE
 PLEIN JEU IV
 8' TROMPETTE

GREAT

8' PRINCIPAL
 8' BOURDON
 4' OCTAVE
 4' FLUTE
 2' SUPEROCTAVE
 MIXTURE IV
 SWELL TO GREAT

PEDAL

16' SUBBASS
 16' BOURDON DOUX
 8' OCTAVE
 8' FLUTE
 4' CHORALBASS
 MIXTURE IV
 16' DULZIAN
 GREAT TO PEDAL
 SWELL TO PEDAL

SUGGESTED SOLO REGISTRATIONS

	GREAT	SWELL	PEDAL
REED SOLO (For Lyric Use)	8' KRUMMHORN (645/655)	8' OBOE	16' BOURDON DOUX
REED SOLO¹ (For Processionals)	8' BOURDON 8' GEMSHORN 4' OCTAVE (2' WALDFLÖTE)	8' TROMPETTE	16' SUBBASS 8' OCTAVE 8' FLUTE 4' NACHTHORN
FLUTE SOLO (with orchestral accompaniment)	8' BOURDON	8' GAMBA	16' BOURDON DOUX
May be inverted as follows:	8' GEMSHORN (Tremulant)	8' GEDECKT	16' BOURDON DOUX
CORNET (On Swell with <i>mp</i> Foundations on Great ²)	8' GEMSHORN (4' FLUTE) (Tremulant)	8' GEDECKT (4' NACHTHORN) 2 ² / ₃ ' NASARD 2' BLOCKFLÖTE 1 ³ / ₅ ' TIERCE	16' BOURDON DOUX 8' FLUTE (4' NACHTHORN)
DIALOGUE FLUTES¹ (Uncouple manuals and pedal)	8' BOURDON 4' FLUTE	8' GEDECKT 2 ² / ₃ ' NASARD (1' SIFFLÖTE)	16' BOURDON DOUX 8' FLUTE (2' FLUTE)

¹REEDS FF may be added.

²Common Classic-Baroque sound of French and German origin.

Since many denominations use more vibrant organ tones for congregational singing, we are including some registrations designed specifically with tremulants on, especially the Flute Tremulant Full tab.

SOFT FOUNDATION TONE

SWELL

8' GEDECKT
8' SALICIONAL
4' NACHTHORN

GREAT

8' BOURDON
8' GEMSHORN
(HARP)
MAIN TREMULANT

PEDAL

16' BOURDON DOUX
8' FLUTE

GENERAL

FLUTE TREMULANT FULL

SWELL MELODIC SOLO (with *mf* Accompaniment (Great))

SWELL

8' GEDECKT
8' SALICIONAL
4' NACHTHORN
2²/₃' NASARD
1³/₅' TIERCE
1' SIFFLÔTE
8' OBOE

GREAT

8' BOURDON
8' GEMSHORN
4' FLUTE
(HARP)
MAIN TREMULANT

PEDAL

16' SUBBASS
8' FLUTE
GREAT TO PEDAL

GENERAL

FLUTE TREMULANT FULL

REED CHORUS AND PRINCIPAL CHORUS

Very commonly called for in organ literature are the Reed Chorus and Principal Chorus. It is also common to include the Swell Plein Jeu IV (the Swell Mixture) with the 8' Trompette to give additional sparkle and texture to the Reed tone.

SWELL

PLEIN JEU IV
8' TROMPETTE
SWELL SUBOCTAVE TO SWELL
SWELL OCTAVE TO SWELL

GREAT

8' PRINCIPAL
4' OCTAVE
2' SUPEROCTAVE
MIXTURE IV

PEDAL

16' SUBBASS
8' OCTAVE
8' FLUTE
4' CHORALBASS
MIXTURE IV
SWELL TO PEDAL

LISTING OF RODGERS FACTORY PROGRAMMED MEMORY PISTONS

Your *ESSEX SERIES ORGAN* was shipped from the Rodgers factory with the following combinations pre-set on its memory pistons. See the earlier section on the memory system to set your own registrations on the pistons.

625 COMBINATION ACTION FACTORY PRESETS

Stop Name	General Piston Number									
	Memory 1					Memory 2				
	1	2	3	4	5	1	2	3	4	5
PEDAL										
Subbass 16'		
Bourdon Doux 16'			
Octave 8'			
Flute 8'		
Choralbass 4'					.				.	.
Nachthorn 4'			.							
Flute 2'										
Mixture IV										
Dulzian 16'					.					.
Great to Pedal			
Swell to Pedal			.							.
Swell Octave to Pedal										
SWELL										
Bourdon Doux 16'										
Gedeckt 8'		
Salicional 8'		
Gemshorn Celeste II 8'		
Principal 4'				.	.					.
Flute 4'	
Nasard 2 ² / ₃ '										
Blockflöte 2'					.					.
Tierce 1 ³ / ₅ '										
Sifflöte 1'										
Plein Jeu IV					.					.
Trompette 8'									.	.
Oboe 8'		.								
Swell Suboctave							.	.		
Swell Octave										
GREAT										
Principal 8'		
Bourdon 8'
Gemshorn 8'						.	.	.		
Octave 4'			
Flute 4'			
Superoctave 2'					.					.
Waldflöte 2'				.						
Quint 1 ¹ / ₃ '										
Mixture IV										.
Swell Suboctave to Great										
Swell to Great			.		.					.
Swell Octave to Great										.

(continued on next page)

625 COMBINATION ACTION

FACTORY PRESETS *(continued from previous page)*

Stop Name	General Piston Number									
	Memory 1					Memory 2				
GENERAL	1	2	3	4	5	1	2	3	4	5
Main Tremulant			
Flute Trem Full										
Main Chorus Off										
Reeds ff										.
Continuo										
Solo										
Great Pipes Off										
Ancillary On										
Midi 3 to Pedal										
Midi 1 to Great										
Midi 2 to Swell										
Celeste Transfer					.					

645/655 COMBINATION ACTION FACTORY PRESETS

Stop Name	General Piston Number																				
	Memory 1										Memory 2										
PEDAL	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	
Subbass 16'					
Bourdon Doux 16'
Octave 8'						
Flute 8'		
Choralbass 4'						
Nachthorn 4'									.	.											.
Flute 2'						
Mixture IV										.											.
Dulzian 16'							
Great to Pedal			
Swell to Pedal		
Swell Octave to Pedal										.											.
SWELL	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	
Bourdon Doux 16'																					
Gedeckt 8'				
Salicional 8'		
Gemshorn Celeste II 8'		
Flute Celeste II 8'
Principal 4'						
Flute 4'	
Nasard 2 ² / ₃ '																.					
Blockflöte 2'						
Tierce 1 ³ / ₅ '																					.
Sifflöte 1'																					.
Plein Jeu IV						

(continued on next page)

645/655 COMBINATION ACTION

FACTORY PRESETS *(continued from previous page)*

Stop Name	General Piston Number																			
	Memory 1										Memory 2									
SWELL (continued)	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
Cymbale II										.										
Trompette 8'									.	.					.					
Oboe 8'		.												.						
Swell Suboctave						
Swell Unison Off																				
Swell Octave																				
GREAT	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
Principal 8'		
Bourdon 8'
Gemshorn 8'						
Octave 4'		
Flute 4'								
Superoctave 2'								.		.										.
Waldflöte 2'																			.	.
Quint 1 1/3'																				.
Mixture IV																				.
Cornet III																				.
Krummhorn 8'					.					.										.
Harp		.																		.
Carillon												.								.
Great Octave																				.
Swell Suboctave to Great																				.
Swell to Great		
Swell Octave to Great			.																	.
GENERAL	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
Main Tremulant
Flute Trem Full																			.	.
Main Chorus Off																				.
Reeds ff									.											.
Main Off																				.
Antiphonal On																				.
Continuo																				.
Solo																				.
Great Pipes Off																				.
Great Ancillary On																				.
Midi 3 to Pedal																				.
Midi 1 to Great																				.
Midi 2 to Swell																				.
Celeste Transfer	

RODGERS ESSEX 625

SPECIFICATION

GREAT ORGAN:

*8' Principal
*8' Bourdon
8' Gemshorn
*4' Octave
*4' Flute
*2' Superoctave
*2' Waldflöte
*1¹/₃' Quint
Mixture IV
Swell Suboctave to Great
Swell to Great
Swell Octave to Great

SWELL ORGAN:

16' Bourdon Doux
8' Gedeckt
8' Salicional
8' Gemshorn Celeste II
4' Principal
4' Nachthorn
2²/₃' Nasard
2' Blockflöte
1³/₅' Tierce
1' Sifflöte
Plein Jeu IV
8' Trompette
8' Oboe
Swell Suboctave
Swell Octave

PEDAL ORGAN:

16' Subbass
16' Bourdon Doux
8' Octave
8' Flute
*4' Choralbass
*4' Nachthorn
*2' Flute
Mixture IV
16' Dulzian
Great to Pedal
Swell to Pedal
Swell Octave to Pedal

GENERALS:

Main Tremulant
Flute Tremulant Full
Main Chorus Off
Reeds FF

SPECIAL FEATURES:

Continuo
Solo Coupler
MIDI 1 on Great (prep)
MIDI 2 on Swell (prep)
MIDI 3 on Pedal (prep)
Great/Pedal Pipes Off
Great/Pedal Ancillary On
Celeste Transfer

COMBINATION ACTION:

Programmable Pistons
1-2-3-4-5
Stop Rail Select Piston
Set Piston
M2

TRANSPOSER:

-4 -3 -2 -1 0 +1 +2 +3 +4

OPTIONS:

Tracker Touch Keyboards
Wood Keyboards
Reverse Color Wood Keyboards
Custom Finishes
External Speaker Cabinets

DIMENSIONS:

Height: 45¹/₄", 115 cm
Width: 61", 155 cm
Depth without Pedalboard: 31", 78.8 cm
Depth with Pedalboard: 49³/₄", 125.1 cm
Console Weight: 550 lbs., 250 kg

*Pipe or Pipe/Electronics Doubling on a 2 rank Pipe Combination Organ.
Specifications subject to change without notice.

RODGERS ESSEX 645/655

SPECIFICATIONS

GREAT ORGAN:

*8' Principal
*8' Bourdon
8' Gemshorn
*4' Octave
*4' Flute
*2' Superoctave
*2' Waldflöte
*1¹/₃' Quint
Mixture IV
Cornet III
8' Krummhorn
Harp
Carillon
Main Tremulant
Swell Suboctave to Great
Swell to Great
Swell Octave to Great

SWELL ORGAN:

16' Bourdon Doux
8' Gedeckt
8' Salicional
8' Flute Celeste II
8' Gemshorn Celeste II
4' Principal
4' Nachthorn
2²/₃' Nasard
2' Blockflöte
1³/₅' Tierce
1' Sifflöte
Plein Jeu IV
Cymbale II
8' Trompette
8' Oboe
Swell Suboctave
Swell Unison Off
Swell Octave

PEDAL ORGAN:

16' Subbass
16' Bourdon Doux
8' Octave
8' Flute
*4' Choralbass
*4' Nachthorn
*2' Flute
Mixture IV
16' Dulzian
Great to Pedal
Swell to Pedal
Swell Octave to Pedal

GENERALS:

Flute Tremulant Full
Main Chorus
Reeds FF
Main Off
Antiphonal On

SPECIAL FEATURES:

Continuo
Solo Coupler
MIDI 1 on Great (prep)
MIDI 2 on Swell (prep)
MIDI 3 on Pedal (prep)
Great/Pedal Pipes Off
Great/Pedal Ancillary On
Celeste Transfer

COMBINATION ACTION:

Programmable Pistons
1-2-3-4-5-6-7-8-9-10
Stop Rail Select Piston
Set Piston
M2

TRANSPOSER:

-4 -3 -2 -1 0 +1 +2 +3 +4

OPTIONS:

Tracker Touch Keyboards
Wood Keyboards
Reverse Color Wood Keyboards
Custom Finishes
External Speaker Cabinets

DIMENSIONS:

Height: 45¹/₄", 115 cm
Width: 61", 155 cm
Depth without Pedalboard: 31", 78.8 cm
Depth with Pedalboard: 49³/₄", 125.1 cm
Console Weight: 550 lbs., 250 kg

*Pipe or Pipe/Electronics Doubling on a 2 rank Pipe Combination Organ.
Specifications subject to change without notice.

FCC NOTICE

This instrument uses and generates small amounts of radio frequency energy. It has been type tested and found to comply with the most stringent limits for Class A or B computing devices in accordance with the specifications in Subpart J of Part 15 of the FCC Rules, which are designed to provide reasonable protection against radio and television interference in a residential installation.

If not installed and used in accordance with the instruction manual, this instrument might cause interference to some radio and television reception. In the unlikely event this occurs, the user is encouraged to try to correct the interference. The measures listed below are in order of simplicity.

- A. Turn the organ off and on to see if it is really the cause of interference.
- B. Move the line cord around (coil or uncoil it a different way), or route it differently to the power outlet, or try another outlet on a different circuit.
- C. Move the organ farther away from the radio or television receiver, or orient one or both in a different direction.
- D. Re-orient the receiver antenna, or move the antenna farther away from the organ.
- E. Your dealer or serviceman will have other remedies, depending on your specific situation.

General Terminology

These definitions apply to Rodgers electronic organs, pipe combination organs and full pipe organs. Most definitions apply to the products of other builders, as well.

ACCESS CODE — A numeric sequence of up to eight digits that is chosen by the organist to be used as the combination to unlock one of the combination action memories for programming registrations.

ACTIVITY — An effect which in pipe organs, causes a slight random change, or a fluttering of the pure tone. In Rodgers electronic organs, unique digital circuitry causes random variation of the voices, imparting this pipe organ characteristic. The Chorus control activates this simulation of the natural interaction of pipes in a pipe organ.

AEOLIAN-SKINNER ORGAN COMPANY — The famous Boston-based organ builder, directed by G. Donald Harrison, that was responsible for many notable pipe organ installations and for the development of the "AMERICAN CLASSIC" school of organ building. In 1974, Rodgers purchased the complete scalings, records, drawings and files of this celebrated organ builder.

A.G.O. — The organization of organists, the American Guild of Organists. The A.G.O. grants proficiency degrees on the basis of annual examinations: Associate (A.A.G.O.) and Fellow (F.A.G.O.). It publishes a monthly magazine *The American Organist*. This organization has set specifications for the standardization of organ consoles, placement and order of organ stop controls, inclusion of proper couplers, etc.

AIR PUFF — A natural speech characteristic of classically voiced pipes. It is a transitory effect that gives the initial breathiness heard from windblown pipes.

ALTERABLE CARILLON — A special programming of the Carillon stop on most Rodgers instruments that allows the organist access to three separate tunings: (1) Major-tuned bells, (2) Minor-tuned bells, and (3) Flemish-tuned bells.

ALTERNATE MIXTURE — An altered state for a mixture voice, where the microprocessor assigns a completely different mixture — higher in pitch and brighter in composition — to the mixture stop control. The alternate mixture provides the harmonic crown to the Reeds, while the normal mixture is designed for choral accompaniments.

ANCILLARY — On Rodgers Pipe Combination Organs an electronic division supplementing stops that normally play pipes. The organist may choose to play only pipes, only electronics or both on these voices by using the Ancillary On and Pipes Off stop controls.

ANTIPHONAL — This organ division is usually placed at the opposite end of a room from the main organ. It is used for echo effects, alternating choruses, or for augmenting the main organ in congregational singing. In pipe organs the Antiphonal is a separate division. In electronic instruments it would normally include most divisions speaking through a separate amplification and speaker system.

AUDIO CHANNELS — Separate electronic networks with amplification that carry the electronic organ's voices to the speaker system. Normally three (two manual channels and a separate pedal channel) is the least separation acceptable in a classical electronic organ.

AUTOMATIC TURN-OFF — Rodgers instruments are programmed to automatically turn themselves off if left idle for more than two hours. A warning is flashed to the organist before turning off in case the organist wishes to reset the instrument. This feature prevents the organ from being left on by mistake.

BLOWER — Electric motor-driven units that produce the air supply necessary in a pipe organ.

CELESTE — A celeste is a special musical effect designed to create the "orchestral sound" of multiple identical instruments playing at the same time, e.g., as section of violins. On pipe organs and many Rodgers organs a double set of separate and individually tunable pitch sources are used to create celeste voices. Celeste effects and celeste tunings are methods of creating celeste sound when a separate set of pitch sources are not available.

CELESTES TO GREAT — A special microprocessor controlled coupler that allows celeste voices to transfer from the Swell Organ to the Great Organ creating celeste accompaniment on the Great for solo voices on the Swell Organ.

CHEST — A Honduras Mahogany airtight box that contains electric actions to release air streams into each pipe according to the keys operated causing the pipes to sound.

CHAMBER — A room, open on one side, in which the pipes or speakers are placed. The open side is often finished with grille cloth or opens directly into the church or auditorium. Tone chambers should ideally have an interior finish of hard plaster or Masonite for proper tone dispersion.

CHIFF — The transient harmonic component that precedes the tone in a pipe voice in the classical manner. On electronic organs, this is created by the momentary keying of a higher pitch than the pitch being played. This type of articulation is useful in playing contrapuntal music.

CHOIR ORGAN — Generally denotes the bottom keyboard of a three-manual organ. This division operates as an accompanimental division and also provides the stops for the traditional Positiv division. It contains both Principal and Flute ensembles with full couplers available to increase its flexibility.

COAXIAL CABLE — This single wire supply line carries the data stream from the organ console to pipe chests or Glockenspiel.

COMBINATION ACTION — Any device on an organ by which previously selected groups of stops can be brought on at will by the depressing of a button (piston) or toe stud. The means by which these combinations are retained are:

- **Pre-Set:** Combinations that do not visibly affect the stops already set up on the stop rail. These combinations are selected and wired in at the factory. This system is used on very small pipe organs and on some inexpensive electronic organs, generally not of the type suitable for church use.
- **Hold-and-Set:** The combinations are retained by depressing the desired piston and physically moving the tabs to the desired positions while holding the piston in.
- **Capture:** The combinations are set by depressing a Setter Piston (marked SET) and then depressing the piston on which the combination is to be set. Releasing both pistons then *captures* the new combination.

Rodgers Dual Memory Combination Action operates in both the Hold-and-Set and Capture modes. No preset systems are used with Rodgers organs.

CONCERT PITCH — All Rodgers organs are set at the factory at "concert pitch" (A440) where middle A is tuned to a frequency of 440 Hertz (cycles) per second. Rodgers Tuning Control allows variation from A440 to match another instrument or pipes, then instantly retunes to A440 when the selector is pushed in.

CONTINUO — A special microprocessor device that allows stops or couplers of the Pedal Organ to sound from the lowest key being played in the bass of the Great Organ. This provides pedal bass without having to use the pedal keys. It is an extremely important feature for pianists substituting on the organ while learning pedal technique.

COUPLERS — There are two basic types:

- **Inter-Manual:** Enables an entire division to be played on another keyboard, usually at three different pitch levels (e.g., 16' Swell to Great, 8' Swell to Great, 4' Swell to Great).
- **Intra-Manual:** Enables an entire division to be played against itself an octave higher or lower (e.g., 16' Great to Great, 4' Swell to Swell), or silenced altogether (e.g., Great Unison Off).

Sub couplers are at the 16' pitch level. Unison couplers at the 8' pitch level and Super couplers at the 4' pitch level. A.G.O. console specifications include all of these various types of couplers. Couplers greatly increase an organ's flexibility and are particularly important in increasing their resources available on moderate size instruments.

C.P.U. — Central Processing Unit. This is the microprocessor unit that controls a Rodgers organ. Many of the unique features of a Rodgers organ and much of Rodgers' high reliability level starts with this special organ computer.

CRESCENDO — In organ terminology, a Crescendo Pedal gradually adds a pre-selected succession of stops as it is depressed. When fully depressed, the Crescendo Pedal results in a Forte organ sound. Normal crescendo sequences cut out all percussion, celeste and tremulants when they are about one-third open. Rodgers programmable Orchestral Crescendos give organists the chance to create their own crescendo sequences which may include celestes and tremulants for Romantic uses.

DIVIDED EXPRESSION — Denotes more than one expression pedal on an organ so that voices on one division may be brought up in volume while voices in another division may be kept soft.

DRAWKNOB — The oldest and most traditional manner of operating the stops of the organ. A knob, with the name of the stop on it, is drawn out to turn on the stop, pushed in to turn it off. Rodgers offers a lighted drawknob system which illuminates when turned on. Lighted drawknobs provide an immediate unmistakable indication of stops currently in use and do not tend to stick or have high current draw of mechanical systems. Because there is no physical movement when lighted drawknobs are activated by the combination action, the system is not only extremely reliable, but silent.

ECHO ORGAN — An antiphonal organ of refined and soft tone often used for effects of an ethereal nature.

EN CHAMADE — On pipe organs a loud, horizontal solo reed stop. On Rodgers electronic organs a special exponential horn and driver system with its own amplification, which carries only the loudest reed voice.

EXPRESSION PEDAL — A foot-operated pedal which, on a pipe organ, opens and closes the venetian shutters of a swellbox, controlling the volume of an organ division. On Rodgers electronic organs the expression pedal controls not only the volume but also the treble, giving a "caged" sound when closed. This more closely resembles a pipe organ sound than with a volume-only control.

FACADE — The front display pipes that are exposed and visible on a pipe organ.

FINISHING — The judgmental process whereby the various elements of an organ are adjusted, controlled, modified, and harnessed to provide the musical personality of the instrument. Finishing must be done on-site by a person with a fine ear and a sure knowledge of music. To be finished an instrument must be voiceable. This custom fitting of an organ to its playing environment is vital to fine organ installations. Digital tone electronic organs cannot properly provide for on-site finishing since they cannot really be voiced in any manner analogous to voicing in a pipe organ.

FLEMISH-TUNING — The cluster of partials of the Flemish Carillon where the tertian is flattened instead of natural as in the English Carillon. Flemish tuning is an alternate on most Rodgers carillons.

FLUE STOPS — Non-reed stops, namely the Foundation, Flute, and String families. Flues generate their tones by the action of a sheet of wind against a sharp lip. This sets a column of air in motion within the walls of the pipe in the manner of a toy whistle.

FLUTES — The tonal family that supports the Principals and also provides another set of tonal colors for solo and accompaniment voices. Flutes may be open or stopped. Open flutes are full length flue stops such as the Hohlfloete. Tapered flutes such as the Spitzfloete are narrower at their open tops. Stopped flutes speak an octave lower than their

length would suggest because of the cap or stopper which closes the top of the pipe. The Holzgedackt and Bourdon are stopped flutes.

FOOT (PITCH) — The general term used to indicate the manner in which pitch is designated in an organ. A rank of pipes, the longest of which is 8 feet, will produce the standard concert pitch on an organ keyboard; consequently, such a stop is called an 8' stop. A 16' stop speaks the octave below; a 4' stop speaks the octave above, etc.

FRACTIONAL PITCHES — Organ stops that speak other than unison or octave pitches (e.g., $5\frac{1}{3}'$, $2\frac{2}{3}'$, $1\frac{3}{5}'$, $1\frac{1}{3}'$). These are also called Mutations and are useful in building up synthetic solo combinations or adding color to ensembles.

FUNDAMENTAL — The portion of the musical tone that defines the pitch of the tone to the ear usually the lowest pitched harmonic of the tone.

GENERATOR (PITCH) — An electronic oscillator which generates a fixed pitch which, in Rodgers designs, is used as the pitch reference for a single note on the instrument. Divider oscillators are a shared or unified pitch generation system that, while less expensive to build, create problems in tonal versatility and sound. The single master clock (oscillator) system is the least expensive pitch generation system, but this shortcut results in poor organ ensemble and unauthentic celestes. In Rodgers organs single master clock units are used only for piano/harpsichord voices. All actual organ voices use individual oscillators for pitch generation.

GENERATOR (TONE) — The distinct voicing network that shapes one of the waveforms generated by the pitch generator. Thus, a single pitch generator may generate different waveforms which are used to make many different voices in the organ. On Rodgers organs the output of the pitch generator is fed into individual note voicing circuits. Each pitch has its own individual waveform with the volume of each note individually set for perfect scaling. Divider oscillator and master clock (oscillator) systems typically use only one waveshape per voice and all pitches of a voice are created from the exact same waveform. This results in the unauthentic bass and treble found on these instruments.

GLOCKENSPIEL — An authentic struck metal bar percussion voice that can provide an effective tonal accent. It is a separate device designed to be located remotely from the console.

GREAT ORGAN — The most important division of the organ. Other manual divisions usually couple to it with sub, unison, and super couplers. It is characterized by complete development of the principal Chorus, the sound which is unique to the organ. It is the lower manual on two-manual organs, the middle manual on three-manual instruments.

HARMONIC — Any one of the many pitch partials that give a musical tone its primary quality is called a harmonic. The relative intensity of these harmonics, conversely, determines the tone quality of a given sound.

HEADPHONE JACK — A special jack for use with stereo headphones that, when actuated, shuts off organ speakers and pipes to allow silent practice without disturbing others.

KEYING — The process by which a pipe or tone generator is made to speak and cut off. On Rodgers electronic organs, individual voice keyers include separate attack and release controls by note. Digital recall systems and overall filter systems are unified in their attack and decay, typically using one overall system for all voices rather than the individual attack and decay by note of each voice found on the Rodgers.

KEYER — The circuitry which blocks or transmits an audio signal corresponding to one note of a scale. A keyer circuit may modify the input waveform and impart certain attack and decay characteristics. A keyer may be identified by type of waveform it transmits, or actual voice. If a device analogous to a rank of pipes exists within the electronic organ, it is the keyer. However, state-of-the-art electronics allow use of a single keyer note at various volume and filter levels which effectively allows one keyer to give the effect of many ranks of pipes. This is not true in organs creating voices from single digital waveforms or single overall voice filters.

LED — Light Emitting Diode, used to indicate on or off for organ voices on Rodgers LED stop tablet consoles. LEDs have lower current drain and are longer lasting than incandescent lamps.

MAIN ORGAN — The body of the instrument, usually containing the Choir, Great, Swell, and Pedal divisions. Echo divisions are built elsewhere in the auditorium.

MANUALS — Keyboards played with the hands.

MIDI — Abbreviation for Musical Instrument Digital Interface. MIDI allows musical sounds from synthesizers to play from your organ.

MIXTURE — A compound stop consisting of two or more ranks of high-pitched unison and fifth sounding principal tone. These stops are used to reinforce the natural upper harmonics of a full ensemble and add brilliance and definition. Alternate mixtures designed for use with reed choruses in playing great organ literature are standard on most Rodgers organs.

MUTATION — See "Fractional Pitches."

NATURALS — The white keys on the manuals and maple keys on the pedalboard. On some instruments, manual keys are "reversed" in color with a dark grenadilla wood used for the naturals.

OSCILLATOR — An electronic device that produces a sustained alternating impulse of electricity at a fixed pitch. The oscillator provides the pitch references for each note of the instrument. Rodgers oscillators are unaffected by temperature and humidity with the highest stability in the industry virtually eliminating the need for periodic organ tunings.

Oscillators may be individual and tunable as on Rodgers electronic organs or unified without any individual adjustment available as on master clock (oscillator) systems where one or a few oscillators are shared to create all pitches in the instrument. Rodgers does not use master clock systems except in its piano/harpsichord circuitry where a double system is used.

PEDAL — The organ division played by the feet. This division provides the bass line and foundation for the manual registrations and has its own solo stops as well.

PEDALBOARD — The pedal keyboard (clavier). The A.G.O. specifies a concave and radiating pedalboard of 32 notes.

PERCUSSIONS — Typical percussion voices on a classical organ include the Harp, Carillon and Chimes and often, on electronic organs, the Harpsichord and Piano. The Piano is used to provide the percussive sounds often called for in contemporary organ literature, while the Harpsichord is useful as a more traditional approach to percussive organ sound.

PIPE — The metal or wood single note windblown tone producing device that is the basis for pipe organ sound. The two basic types are the flue pipe and the reed pipe. Each pipe is its own pitch generator, tone generator, and audio system.

PIPE COMBINATION — The combining of windblown pipes with electronic voices to create a combination instrument with the main principal and flute choruses coming from real pipes and supplementary voices being generated electronically. Most Rodgers organs are programmed for the addition of pipes on installation or at a future date.

PISTONS — Finger operated push-button switches that access the organ's memory in the combination action. They are located on the piston rails below each keyboard. These pistons are also used to access special microprocessor test and voicing programs built into each Rodgers console.

PRINCIPALS — The tonal family unique to the organ that has no orchestral counterpart. The Principal Chorus (8', 4', 2') is the base to which all other organ voices relate. Also sometimes called the Diapason. Rodgers Principals are the most authentic and pipe-like of any electronic manufacturer.

PRESETS — See "Combination Action," number 1. Preset systems are no longer used on Rodgers organs.

RANK — In pipe terminology a rank is defined as a set of pipes possessing a uniform tone quality, one pipe for each note on the keyboard. A rank in electronic organs is nearly impossible to define due to the multiple sounds available from a single tone generator.

REED — One of the two classes of organ stops. A reed pipe generates its tone by the vibration of a brass tongue against a rectangular opening, the resulting tone being given security of pitch and timbre by a resonator placed on the reed assembly. Reeds are the most colorful organ family. They are used in choruses and as solo stops.

REGISTRATION — Choosing and combining stops to play a given piece of music. The art of combining the sounds of an organ in a given room to properly enhance the music being played.

REGULATION — A voicing procedure in which each note of each stop is adjusted to assure its proper relation to the other notes of the stop and that stop's relation to the rest of the organ.

REGULATOR — An air regulation device used to maintain even pressure within the pipe chest. This may be a separate device located between the blower and chest or built into the chest itself (the Schwimmer system).

REVERBERATION — The ability of a room to sustain a sound. This quality is to be distinguished from an Echo, which is an undesirable repeated "bounce" between two parallel surfaces. Reverberation is generally measured in terms of the number of seconds required for a sound to die.

REVERSIBLE ACTION — A device applied to certain critical couplers or stops on an organ that allows them to be drawn or retired through the operation of a piston or toe stud. Pressing the piston once turns on the device; pressing the piston again reverses the action. Reversibles are generally applied to the following: 8' Great to Pedal, 8' Swell to Pedal, 8' Swell to Great, 32' Stops.

SCALING — The modification of the harmonic structure throughout the compass of an individual voice. Rodgers electronic organ voices are scaled in imitation of organ pipes. Uniform harmonic structures, as in overall filter systems or digital tone systems, are less expensive to build but are lifeless and musically uninteresting in comparison to a properly scaled voice.

SCHWIMMER — A built-in air regulator system used in many Rodgers pipe chests.

SET BUTTON — The piston that is pressed before pressing the piston on which a combination is to be set. This applies only to Capture Action.

SHARPS — The typically black keys of manuals and pedalboards. On Rodgers wooden keyboards manual sharps are made of real ebony or rosewood (a nice variation to the more common black).

SOLO COUPLER — A special Rodgers microprocessor device that allows any stop or coupler of the Swell organ to sound from the highest key played on the Great manual. Thus, a solo and accompaniment can be played from the same manual. The Solo Coupler can be used with the Continuo to give the effect of two manuals and pedal all played from the Great keyboard.

SOSTENUTO — The Sostenuito allows a chord to be sustained without holding the keys down. Its use is called for frequently in piano transcriptions of orchestral accompaniments for choral works. It is also useful to sustain a chord when making registration changes or changing pages of music.

STOP — Strictly speaking a stop is a chromatic series of tones of like tone quality, one tone for each key on the keyboard. In practice a distinction is made between **speaking stops** (defined above), and **non-speaking stops** (couplers, tremulants, antiphonal controls, expression couplers, etc.).

STOP TABLET — The hand engraved plastic tongue that identifies a stop (voice) and actuates that voice when turned on. Most Rodgers stop tablets use LEDs for an instantaneous indication of voices on. Totally silent when actuated by a memory piston, Rodgers LED stop tablets offer improved reliability over older, mechanical action designs. On Rodgers LED stop tablet consoles, the stop tablets are arranged in two rows with the Swell organ the first division on the top row and the Pedal organ first on the lower row, in line with A.G.O. console specifications.

STRAIGHT ORGAN — A pipe organ term for an organ that has a separate individual pipe for each note of each available voice on the instrument. Such a design can often be expanded musically by judicious unification, which increases the versatility of the instrument. No electronic organs can be properly termed "straight organs" since all involve the use of a number of pitch generators, tone generators and audio channels to create the effect of pipe organs with many more pitch, tone and sound sources.

STRINGS — These are smaller scaled principal stops that are decreased in volume and have brighter timbre. Strings are useful as accompanimental stops.

SUSTAIN — A device that permits a gradual (decay) of the tone of a sound. Most commonly affecting only Flute, Harp, and Carillon stops.

SWELL ORGAN — The more romantic division of the organ named for the fact that it is enclosed in a box with shutters on the front giving it the ability to "swell" in volume. The Swell contains Solo and Chorus Reeds as well as the Strings and Celeste stops and full intramanual couplers. It is normally the top manual on two or three manual organs.

SYNTHETIC REED — Using mutation pitches on the organ one can often synthesize reed sounds that aren't found on that particular instrument. For instance, Flutes at 8', 2²/₃' and 1³/₅' drawn together and played as a solo melody will make a fairly respectable Clarinet. A 4' and 2²/₃' Flute (or an 8' String and a 2²/₃' Flute) make a good solo Oboe.

TEST FUNCTIONS — Rodgers instruments include several microprocessor self-test programs that may be used as an aid in trouble-shooting organ problems. In addition, the organ test mode also includes special chuff and level adjustment programs used in voicing the instrument.

TOE STUDS — Foot operated chrome switches that duplicate the memory pistons and are also used for the Tutti and reversibles.

TRANSPOSER — A device that raises or lowers the pitch of the organ in semitones (half-steps) allowing the organ to sound at a different pitch than it is played. Transposers return to normal pitch when the memory cancel is used or the organ is shut off. In Rodgers Pipe Combination organs, both the pipes and the electronics transpose.

TRACKER TOUCH — A mechanism applied to the keyboards of the modern organ which simulates the top-resistant type of touch characteristic of the tracker-action pipe organ. This touch, available as an option on the Rodgers, promotes clean, articulate playing.

TREMULANT — A rhythmic undulation in pitch and/or volume that is used as a special effect. Individual divisions usually have their own tremulants with a Flute Tremulant Full used to create a Gospel sound from the flute stops.

TUNING CONTROL — A special control that allows Rodgers organs to be quickly tuned to a piano or other instrument not at "concert pitch." Pushing the control knob in quickly retunes the organ to A440. The tuning control does not affect the pipes on Rodgers Pipe Combination instruments.

TUTTI — A Reversible Action which, when operated, instantly brings on Full Organ. When pressed again, the organ reverts to its original registration, since this action does not affect the stop tablets. Rodgers Tuttis are programmable by the organist.

TWEETER — The high-frequency reproducing unit of a High-Fidelity speaker essential for clarity and brilliance in organ sound.

UNIFICATION — The switching process whereby a set of pipes or tone generators can be played at another pitch level (16', 8', 4', 2²/₃', etc.) and/or another division of the organ to increase the instrument's versatility. Unification in an electronic organ is often combined with individual level controls, filters, etc., eliminating the missing notes and lack of tonal variation that are negatives to pipe organ unification. *All electronic organs are unified.* Pitch generators and tone generators are widely shared in all electronic organ designs with master clocks and a limited number of wave shapes unified to create electronic organs often claiming equivalency to relatively large pipe organs.

VAN ZOEREN, INC. — A pipe organ firm headed by Allan Van Zoeren, a noted pipe organ finisher and tonal expert. In 1984 Rodgers purchased Van Zoeren, Inc. as part of an expansion of Rodgers pipe organ building capabilities. This trademark name is registered to Rodgers Organ Company.

VOICING — The complex process following the testing of an organ in which every stop in the instrument is carefully scaled and graded for correct tone quality. This also involves making sure that each stop adds into the ensemble without asserting itself unduly. A good deal of this is done at the factory but it culminates in the finishing process at the installation site. Digital tone organ systems are incapable of on-site voicing by individual notes or voices. Overall filter per voice organ systems may or may not include voicing by voice, but do not allow for adjustment or individual notes.

WOOFER – The large cone-type loudspeakers responsible for the production of the powerful low-frequency tones of an organ. For the profound 32' tones, Rodgers uses specially designed twin 15" woofers in a ported cabinet or the 30" super woofer.

ZIMBELSTERN – A mechanical struck-bell device often located high up in the facade of European organs. Rodgers' Zimbelstern uses eleven high-pitched bells struck by strategically placed clappers to produce a continuous series of high-pitched bell sounds, which augment the tonal color of the organ.

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