

RODGERS

GLASGOW 740

GLASGOW 740 PIPE
AUGMENTED

EXETER 770

EXETER 770 PIPE
AUGMENTED



OWNER'S MANUAL

FOR
RODGERS

GLASGOW 740

GLASGOW 740 PIPE AUGMENTED

EXETER 770

EXETER 770 PIPE AUGMENTED

NOVEMBER, 1983

RODGERS ORGAN COMPANY
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YOUR RODGERS ORGAN

Your new **GLASGOW 740** or **EXETER 770** was created to satisfy the many varied musical demands placed upon the contemporary organ. Because **RODGERS** is dedicated to tonal authenticity, extra time and care has been taken to produce an organ that will tonally satisfy the most discriminating musicians and listeners.

All **RODGERS ORGANS** are manufactured to console specifications set forth by the American Guild of Organists. These specifications establish the compass of keyboards (61 notes), compass of pedalboard (32 notes), placement of keys to pedalboard, and a tonal requirement of a basic complete organ.

With the increasing demand on organs to provide more contemporary American sounds for worship, certain characteristics of this school have been incorporated in the permanent design of the **GLASGOW 740/EXETER 770 ORGANS**. An advanced microprocessor unit controls all the mechanical functions of your Rodgers organ. However, time proven independent oscillators and tone generators are used to create your organ's fine, authentic pipe organ sounds.

This manual gives you a basic description of your new instrument. Your imagination will be stimulated by the musical resources your new Rodgers Organ places at your fingertips.

Your organ contains the following divisions: The Great Organ; the Positiv 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 optional **POSITIV** division plays from the Swell keyboard giving the player the flexibility of a secondary pipe division to act as a foil to the Great. It has Principal and Flute Choruses that add sparkle to the Swell Division and are very useful for hymn playing. The Positiv pipes are affected by the Swell Couplers.

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 an expression pedal. This pedal enables the organist to control the dynamic level (loudness and softness) of this division by gradually opening and closing the shutters, thereby creating crescendos and decrescendos. This was not possible in earlier organs, as the dynamics were determined only by the number of stops drawn. The modern Swell Organ has a secondary Principal Chorus, complete Flute Chorus and Reed voices, and couplers at the 16' and 4' pitches, 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 YOUR RODGERS ORGAN

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. The pipe makes a sound when air enters it 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 principle is that of a whistle.

REED: In this pipework, sound is generated by a metal tongue (reed) vibrating against a metal shallot, with 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. On the **GLASGOW 740** the **TROMPETTE** and **OBOE** are members of the Reed family. Additional Reed voices on the **EXETER 770** include the **CONTRE TROMPETTE**, **KRUMMHORN**, **FESTIVAL TRUMPET**, **VOX HUMANA**, AND **CLAIRON**. They are easily recognizable because their stop tablets are engraved in red and a red LED (light emitting diode) on the stop tablet lights when these voices are engaged.

THE PRINCIPAL (OR DIAPASON) FAMILY

The Principals are the tonal family that is unique to the organ. There is no orchestral counterpart to the Principal, nor can it be duplicated by any 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. The prime function of the Mixture 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, the Mixture provides the crown of the tonal spectrum. Mixtures provide pitch clarity useful for hymn playing, which result in better congregational singing.

A special feature of the GLASGOW 740 and EXETER 770 are two thumb pistons labeled ALT MIX. These are the Alternate Mixture controls and will change the manual mixtures to a higher mixture composition. There are times when a higher mixture is musically desirable to allow for greater transparency of sound or simply to dramatize the Principal chorus, especially when used with Reeds.

THE FLUTE FAMILY

The Flute family has a dual role in good organ design. The Flutes must support the Principals and offer another source of tone color for solo and accompaniment voices. The Flute voices of the Great are pitched at 8', 4', 2-2/3', and 2' to form their own chorus. The Sesquialtera II is a traditional classic stop pitched at 2-2/3' and 1-3/5' and is used with 8' and 4' Flutes. The resulting sound is commonly referred to as the Cornet (Kor-nay) and is frequently called for in Classic and Contemporary literature.

The Swell has the most developed Flute Chorus ranging from 16' to 1' including the 2-2/3' Nasard and 1-3/5' Tierce stops (which are Flute Family). Using the 2-2/3' and 1-3/5' stops (these are non-unison stops) the Cornet can also be registered on the Swell.

The Positiv has 8' and 4' Flute stops plus the 1-1/3' Quint which provides subtle sparkle to any combination.

The Pedal division has Flutes from 32' to 2', which give the gravity (16') to the sound of the organ as well as subtle clarity (4' and 2').

THE STRING FAMILY

Strings are small scaled (reduced diameter) Principals which are reduced in volume and have a brighter timbre. Strings are very useful as accompanimental stops because of their clarity of pitch which allows complex chords to be heard with distinction. The Great String is the 8' Gemshorn and the Swell Strings are the Gamba and Echo Gamba 8'. The Viola Pomposa sometimes is considered to be the broad member of the string family.

CELESTES

A Celeste is a special musical effect pioneered in the 17th Century and greatly developed in the early 20th Century, which has the specific purpose of creating an "orchestral effect" of multiple indential instruments, e.g., a section of violins. The resulting sound is very useful for enriching the Flute and String tones, but is never employed with Reeds.

On the **GLASGOW 740**, a Master Celeste (located in the left General section) affects the Strings, Swell Flutes, and Principals*.

The **EXETER 770** has two celeste stops, which engage two separate and tunable note by note pitch sources to produce an authentic organ Celeste. The Great Flute Celeste II and Viola Celeste II on the Swell provide a tonal kaliedescope of warm, romantic, organ tone.

*When any Mixture Stop is engaged, the Principals are automatically cancelled from the Celeste.

REEDS

The Reeds provide color and a capping tone quality to the organ. Reeds can be used as solo voices, in combination with Foundation stops (Principals and Flutes), and as Reed Choruses (16', 8', and 4' Reeds played simultaneously).

The **EXETER 770** has a multitude of Reed voices including the Reed Chorus on the Swell (16' Contre Trompette, 8' Trompette, and 4' Clairon) in addition to the solo voices of the Oboe, Vox Humana, and Krummhorn. The **EXETER 770** also has an 8' Festival Trumpet (with independent ff control) for use as a brilliant solo stop, especially appropriate for festival occasions.

PERCUSSIONS

The Percussions on the Rodgers **GLASGOW 740** and **EXETER 770** are the Harp and Carillon. There are three alternate tunings for the Carillon, controlled by a knob located to the right of the keyboards. The knob is labeled "OPTION" and has three settings: 1) Major tuned bells, 2) Minor tuned bells, and 3) Flemished tuned bells. The Carillon is most effective and musically correct when played one (1) note at a time. A suitable accompaniment registration on the Swell would be the Viola Celeste II 8' on the **EXETER 770** or the Gamba with Celeste On on the **GLASGOW 740**.

The Harp is very effective used either as a single accompanimental stop or in combination with the softer 8' voices on the Great. The Harp will decay in sound (like the real harp does) momentarily after the key is depressed. You need not play short note values to get the harp effect.

OPTIONAL PERCUSSIONS

The Piano, Harpsichord, and Glockenspiel are optional percussions on both the GLASGOW 740 and EXETER 770. The Piano provides the percussive nature so useful in contemporary choral accompaniments with the Harpsichord being useful for a more traditional approach to percussive tone. The Glockenspiel can be very effective when used sparingly and preferably one note at a time.

STOP AND COUPLER LIST

GLASGOW 740

AND GLASGOW 740 PIPE AUGMENTED

GREAT

SWELL

POSITIV

PEDAL

PRINCIPALS

8' PRINCIPAL
4' OCTAVE
2' SUPEROCTAVE
MIXTURE IV

4' PRINCIPAL
PLE IN JEU IV-V

4' PRINCIPAL
2' OCTAVE

8' OCTAVE
4' CHORALBASS
MIXTURE IV

FLUTES

8' BOURDON
4' FLUTE
2-2/3' NASAT
2' WALDFLÖTE
SESQUIALTERA II

16' BOURDON DOUX
8' GEDACKT
4' NACHTHORN
2-2/3' NASARD
2' BLOCKFLÖTE
1-3/5' TIERCE
1' SIFFLÖTE

8' BOURDON
4' FLUTE
1-1/3' QUINT

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

STRINGS

8' GEMSHORN

8' GAMBA
8' ECHO GAMBA

REEDS

8' TROMPETTE
8' OBOE

PERCUSSIONS

HARP
CARILLON
PIANO (option)
HARPSICHORD (option)
PIANO/HARPSICHORD
UNEXPRESSED (option)

GLOCKENSPIEL(option)

16' GRAND PIANO(option)

TREMULANT

TREMULANT

TREMULANT

PIPE TREMULANT

COUPLERS

4' GREAT TO GREAT
16' SWELL TO GREAT
8' SWELL TO GREAT
4' SWELL TO GREAT

16' SWELL TO SWELL
SWELL UNISON OFF
4' SWELL TO SWELL

8' GREAT TO PEDAL
8' SWELL TO PEDAL
4' SWELL TO PEDAL

GENERALS (Left Top Rail)

CELESTE
FLUTE TREMULANT FULL
MAIN CHORUS
REEDS FF

GENERALS (Right Top Rail)

MAIN OFF
ANTIPHONAL ON
GREAT/PEDAL PIPES OFF
GREAT/PEDAL ANCILLARY ON

STOP AND COUPLER LIST

EXETER 770

AND EXETER 770 PIPE AUGMENTED

GREAT

SWELL

POSITIV

PEDAL

PRINCIPALS

8' PRINCIPAL
4' OCTAVE
2' SUPEROCTAVE
MIXTURE IV

8' VIOLA POMPOSA
4' PRINCIPAL
PLEIN JEU IV

4' PRINCIPAL
2' OCTAVE

16' PRINCIPAL
8' OCTAVE
4' CHORALBASS
MIXTURE IV

FLUTES

8' BOURDON
4' FLUTE
2-2/3' NASAT
2' WALDFLÖTE
SESQUIALTERA II

16' BOURDON DOUX
8' GEDACKT
4' NACHTHORN
2-2/3' NASARD
2' BLOCKFLÖTE
1-3/5' TIERCE
1' SIFFLÖTE

8' BOURDON
4' FLUTE
1-1/3' QUINT

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

STRINGS

8' GEMSHORN

8' GAMBA
8' ECHO GAMBA

CELESTES

8' FLUTE CELESTE II 8' VIOLA CELESTE II

REEDS

16' CONTRE TROMPETTE 16' CONTRE TROMPETTE
8' KRUMMHORN 8' FESTIVAL TRUMPET
 8' TROMPETTE
 8' OBOE
 8' VOX HUMANA
 4' CLAIRON

16' CONTRE TROMPETTE
4' CLAIRON

PERCUSSIONS

HARP
CARILLON
PIANO (option)
HORPSICHORD (option)
PIANO/HARPSICHORD
UNEXPRESSED (option)

GLOCKENSPIEL(option)

16' GRAND PIANO(option)

TREMULANT

TREMULANT

TREMULANT

PIPE TREMULANT

COUPLERS

4' GREAT TO GREAT
16' SWELL TO GREAT
8' SWELL TO GREAT
4' SWELL TO GREAT

16' SWELL TO SWELL
SWELL UNISON OFF
4' SWELL TO SWELL

8' GREAT TO PEDAL
8' SWELL TO PEDAL
4' SWELL TO PEDAL

GENERALS (Left Top Rail)

FLUTE TREMULANT FULL
MAIN CHORUS
FESTIVAL TRUMPET FF

GENERALS (Right Top Rail)

MAIN OFF
ANTIPHONAL ON
GREAT/PEDAL PIPES OFF
GREAT/PEDAL ANCILLARY ON

RODGERS HANDCRAFTED PIPES

At the heart of Rodgers tradition of organ-building are the pipes, exquisitely built from the finest materials.

Our techniques originate with old world organ builders, whose pipe making methods go back centuries. Their experience led to Rodgers' integrated pipe augmented designs, which combine time-honored pipe practices with electronic technology.

To preserve the classical pipe making practices, we keep cut-ups as low as possible and use low wind pressures. This allows the whole pipe to resonate with greater richness of tone, and provides a rich palette of harmonics.

Perhaps the most crucial step in pipe making is the scaling. Pipes are variably scaled, or sized, according to the specific requirements for their role in the tonal scheme. Variable mouths, cut-ups and tapering are used in the scaling, tailoring each rank to its most useful musicality. The resulting effect is a sound much more full-bodied and emphatic than the size or number of ranks would suggest.

Finally, when all the ranks of pipes have been completed and passed numerous inspections, they are ready for installation. Under the strict supervision of Rodgers experts, pipes are voiced according to the specific characteristics of their surroundings. It is this classic blend that makes the Rodgers Pipe Augmented Organ a stunning masterpiece of visual and acoustical art.

SPECIAL FEATURES

TURN-ON/TURN-OFF

To turn the organ on, press the POWER switch firmly and release it. The power switch will light up after a second 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

There are two kinds of couplers on your Rodgers Organ: intermanual and intramanual couplers.

The function of an Intermanual Coupler is to enable the stops of one division or keyboard to be played on another keyboard or the pedalboard. Examples of Intermanual Couplers are SWELL TO GREAT 8' and SWELL TO GREAT 4'.

The function of an Intramanual Coupler is to enable the stops of one division to be played an octave higher and/or an octave lower on the same keyboard. Examples of Intramanual Couplers are SWELL TO SWELL 16' and SWELL TO SWELL 4'. Couplers greatly increase the flexibility of your Rodgers organ.

DUAL MEMORY COMBINATION ACTION

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

Rodgers Microprocessor Combination Action is a unique dual memory system totally adjustable from the console.

The pistons can only be set if the organist possesses the proper code for unlocking the memories of the combination action. For further information see section below.

Either memory can always be used, but they can only be changed if the proper code is used.

TO SET THE MEMORY ACCESS CODES:

1. Write down the code(s) you want to enter. (The code can be any numeric sequence of up to eight digits where no digit is used consecutively.)
2. Place the "Combination Access Key" magnet just in front of the headphone jack under the keydesk. The power lamp should now start flashing.
3. Press the M1 memory piston.
4. Enter your personal code for Memory 1 on the General pistons. (All of the organs are set with code "1" at the factory. You may change the code as you wish.)
5. Press the SET piston.
6. To access Memory 2, repeat steps 3, 4, & 5, but use the M2 piston. (All of the organs are set with code "2" at the factory, for this memory. You may change the code as you wish.)
7. Now press the General Cancel piston (0 piston).

TO UNLOCK A MEMORY:

1. While holding the SET piston in, press M1 or M2. The selected memory piston will start flashing.
2. Enter the "Access Code" on the General pistons. The Selected memory lamp will stop flashing.

NOTE: If a mistake is made, press General Cancel "0" which will stop the lamp flashing, leaving the memory locked.

HOW TO SET THE PISTONS:

1. Select the Memory (1 or 2) to receive the registrations by pushing M1 or M2.
2. 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.

We have just described the Capture system. Your Combination Action also functions as a "Hold and Set" system. To use it this way, simply press and hold the numbered piston you wish to set all the way in and push the tab you wish to set. The desired memory must, of course, be unlocked.

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 stop tablet is located in the General Division. This tab affects the entire organ. To experience the enriched sound, turn on the 8' GAMBA, 8' GEDACKT, 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.

Besides authentic pipe organ voices, your Rodgers organ includes these additional dimensions based on real pipe organ characteristics.

CHIFF AND AIR PUFF

Chiff and Air Puff are natural speech characteristics of Classically voiced pipes. These characteristics give additional clarity to both pitch and attack. There are several chiff circuits on your Rodgers Organ affecting the Principal and Flute voices, and they are always on. Their level is also adjustable to the requirements of the room in which your organ is located.

TREMULANTS

A special effect necessary in creating an orchestral feeling. Tremulants can be most useful when judiciously used.

Tremulants are adjustable for both speed and depth. It is recommended by the factory that these adjustments be made by **AUTHORIZED PERSONNEL ONLY**.

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

THE CONTINUO PISTON

The name of this accessory device has been borrowed from the ancient term "Basso Continuo" -- meaning thorough-bass. 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.

Suppose you wish to play a solo on the Swell OBOE, with accompaniment on the Great 8' BOURDON and GEMSHORN, with an appropriate Pedal.

1. Select the Swell OBOE and TREMULANT. Select the Great 8' BOURDON and the Great GEMSHORN. 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.

Experimentation will reveal a myriad of special effects and very useful improvisational devices which would be impossible on conventional organ systems.

SOSTENUTO

The Sostenuto allows a chord to be sustained without holding the keys down. There are times when a sustained chord is necessary overlaid by arpeggios or other moving melodic or harmonic activity. This is quite frequently found in piano transcripts of orchestral accompaniments for choral works. To engage the Sostenuto, press the SOSTENUTO piston. While holding a chord on the Great Manual, slide your right foot (placed on the expression pedal) towards the left. You will feel a small toe switch. Pressing and holding the switch will engage the Sostenuto on the Great Manual. Now remove your hand from the Great Keyboard and you will notice that the chord continues to sound. To disengage the sound, release the toe switch. Any number of notes can be held. You will find that the Sostenuto can be useful to sustain a chord when making a registration change that requires two hands to complete. The Sostenuto will effect all stops and couplers on the Great Manual.

ALTERNATE MIXTURE PISTONS

Very often, in modern organs, Mixture stops which are appropriate for the playing of great organ literature are too high pitched, or of the wrong harmonic emphasis to be useful in accompanimental role. For example, the Swell PLEIN JEU - which would be used in choral accompaniments as well as for a complementary harmonic crown to the Reeds. The choral accompaniment would require lower pitches to blend with the voices, whereas the Reed Chorus needs high, sharper mixture tone to add the essential eclat to this exciting sound. ALTERNATE MIXTURE pistons solve this problem.

For each manual Mixture stop, there is a lighted ALT MIX piston. When operated, it directs the microprocessor to assign a completely different Mixture -- different in pitch and structure -- to the Mixture stop tablet with which it is associated. In the unaltered state, the Mixtures are in the lower, more "accompanimental" form. When the ALT MIX is pressed, it lights and indicates that the altered state -- higher pitched and brighter composition -- is in effect. The ALTERNATE MIXTURE pistons may be set on their respective divisional pistons or on the Generals.

CRESCENDO AND EXPRESSION PEDALS

The EXETER 770 has a Crescendo Pedal and two Expression Pedals. On the GLASGOW 740 there is a Crescendo Pedal and one Expression Pedal. The pedal on the right (which is slightly raised) is the Crescendo Pedal which gradually adds a pre-determined selection of stops as it is pressed forward. The Crescendo Pedal does not affect the stops already set up on the organ but merely adds to them.

On the EXETER 770, the Crescendo Pedal also has another function. It is equipped with an ORCHESTRAL CRESCENDO which can be set by the organist.

By pushing the Orchestral Crescendo (ORCH CRESC) thumb piston, located under the Swell Manual, you will disengage the standard Crescendo and engage the Orchestral Crescendo. Instructions for setting the Orchestral Crescendo are as follows:

1. Both memories must be unlocked to allow the Crescendo sequence to be changed.
2. Hold SET and press the ORCH CRESC piston. It will start flashing.

3. The combinations on the first position of the Crescendo shoe will be displayed. Make any changes you desire and press SET.
4. Repeat Step 3 for the remaining 60 positions.
5. After the last position has been set, the ORCH CRESC piston stops flashing.

On the EXETER 770, the pedal in the middle is the Swell Expression Pedal which controls the overall volume or loudness of the Swell organ. The pedal on the left is the Great Expression Pedal which controls the overall volume or loudness of the Great and Pedal divisions. On the GLASGOW 740 a single Expression Pedal controls the organ's volume level. Expression Pedals are used to give variety of expression to the music played. Pressing the pedal forward increases the volume. Drawing back decreases the volume. (NOTE: The Great and Positiv pipes are not expressed.)

TUTTI PISTONS AND TOE STUD

Sometimes it is desirable to have a full organ registration suddenly and quickly. To do so, simply push the TUTTI Piston or TUTTI Toe Stud. TO cancel the full organ (TUTTI), push the TUTTI Piston or the TUTTI Toe Stud again.

On your Rodgers Organ you can actually set your own Tutti. To so do, follow the instructions below.

TO READ WHAT IS SET ON TUTTI:

While holding TUTTI in, press the SET piston.

TO SET TUTTI:

Set up your desired combinations, then while holding SET in, press TUTTI.

TO SET THE PRE-PROGRAMMED FACTORY COMBINATIONS:

1. Insure the slide switch on the main CPU board (inside the organ) is in the up position. This switch is behind the uppermost hole on the CPU cover.
2. Turn the organ on.
3. Hold the SET button in and press the ON button until the the ON button begins flashing.
4. While continuing to hold the SET button in, press General Piston 5.
5. Press General Cancel. Memory 1 and Memory 2 and the Orchestral Crescendo (EXETER 770) and Tutti are now pre-programmed to standard factory settings. You can change any of these by following the directions in the previous sections of this manual.
6. Factory pre-programmed combinations that are recalled by the above procedure are listed in the registration section of this Owner's Manual.

MAIN OFF/ANTIPHONAL ON CONTROLS

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.

In pipe augmented models, the ANCILLARY tablets turn on electronic voices duplicating those stops on the Great organ which play pipes. In this way, the organist may choose to augment the pipe stops by adding their electronic duplicates for a fuller sound, or may even choose to play only the electronic voices without any pipes sounding at all.

To add the Ancillary voices, simply turn on the ANCILLARY tablet. To silence the pipes, press the GREAT/PEDAL PIPES OFF tablet.

If the PIPES OFF tablet is engaged, the ANCILLARY ON tablet must be turned on, or no sound will come from the stops affected.

TRANSPOSER

The Transposer will raise or lower the pitch of the organ four semitones (half-steps) in either direction. The Transposer is controlled by a knob on the right key cheek. 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 with the touch of a piston.

Another important feature of the Transposer is the circuitry that returns the setting to the normal pitch (0 piston) automatically when the organ is shut off, or when the combination action Cancel piston is pushed. This avoids the problem of the organ being in the wrong key the next time it is played.

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 casework and equipment. The Leveling Glides are under each corner of the console and bench and are mounted on heavily-threaded pins. These may be adjusted as much as 1-1/2 inches to compensate for irregularities in the floor. A carpenter's spirit level can assure the most accurate settings.

TUNING KNOB

Your Rodgers organ is equipped with a tuning compensation knob which allows you to tune the entire organ easily and quickly to a piano or other instrument which may not be at "Concert Pitch" when played with the organ. When the control knob is pushed in, the organ returns to "Concert Pitch" (A440).

If your organ is Pipe Augmented, the Tuning Knob will bring the pipes and electronics into tune with each other.

OPTION KNOB

Turning the Option Knob allows you to select Major, Minor, or Flemish-tuned carillons on the GLASGOW 740 or EXETER 770.

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. If your organ has pipes, they will also shut off. 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 LED STOP TABLETS

Keyboards and LED 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.).

PLEXIGLAS MUSIC RACK

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

PIPES, ON PIPE AUGMENTED INSTRUMENTS

To keep the pipes of your Rodgers organ beautiful, refrain from touching them with ungloved hands. You should not attempt to clean or polish them.

Because handling in any way by non-trained persons can spoil tuning or even cause damage, it is strongly suggested that the pipes never be handled or touched by anyone but organ service persons.

RODGERS FIVE-YEAR LIMITED WARRANTY

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

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

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

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

REGISTRATION SUGGESTIONS

The following registration suggestions are meant to serve as a guide for organists. These are basic registrations that will allude to printed registrations in addition to some suggestions for using the unique features of the GLASGOW 740 and EXETER 770.

Most of the given ensemble registrations are appropriate for hymn playing and standard classical organ repertoire. There are some ensemble registrations that are specifically tonally designed to suit a particular musical need.

Stops in parenthesis are optional, to be either added or omitted from proposed combinations based on personal taste.

BASIC FOUNDATION TONE GUIDE FOR THE GLASGOW 740*

<u>PRINTED SUGGESTION</u>	<u>RECOMMENDATION</u>		
	GREAT	SWELL	PEDAL
Foundations P	8' Gemshorn	8' Gamba	16' Bourdon Doux
Foundations mF	8' Bourdon 8' Gemshorn	8' Gamba 4' Nachthorn	16' Bourdon Doux 8' Flute
Foundations F	8' Bourdon 8' Gemshorn 4' Octave 2' Waldflöte	8' Gedackt 8' Gamba 4' Principal 4' Nachthorn	16' Subbass 8' Octave 8' Flute 4' Choralbass
Foundations FF (including Mixtures)	8' Principal 4' Octave 4' Flute 2' Superoctave Mixture IV	8' Gedackt 8' Gamba 4' Principal 4' Nachthorn Plein Jeu IV	16' Subbass 8' Octave 8' Flute 4' Choralbass 2' Flute Mixture IV

Normal use of couplers would include the Swell to Great 8' and Swell to Pedal 8'. Check printed suggestions for actual use of couplers.

We recommend that the Main Chorus Tab (located in the General Division) always be engaged.

* This chart and the following six pages of registrations also applies to the EXETER 770 in most cases. The additional resources of the EXETER 770 will allow variations to these suggested registrations for the GLASGOW 740, however.

LARGER ENSEMBLE SOUNDS

FULL ENGLISH SWELL COUPLED TO F FOUNDATIONS ON GREAT

SWELL	GREAT	PEDAL	GENERAL
8' Gamba	8' Principal	32' Contre Bourdon	Main Chorus
4' Principal	8' Bourdon	16' Subbass	
4' Nachthorn	4' Octave	16' Bourdon Doux	
2' Blockflöte	4' Flute	8' Octave	
Plein Jeu IV	16' Swell to Great	8' Flute	
8' Trompette	AND/CR	4' Choralbass	
16' Swell to Swell	8' Swell to Great	8' Swell to Pedal	

Both hands are on the Great Manual. For Variation, both hands can be placed on the Swell.

For a special emphasis on the melody line; add the Swell to Swell 4' coupler and press the Solo piston. Playing with both hands on the Great you will have the top note emphasized by 16', 8', and 4' Swell voices.

SUGGESTED FULL ORGAN

SWELL	GREAT	PEDAL	GENERAL
8' Gamba	8' Principal	32' Contre Bourdon	Main Chorus
4' Principal	8' Bourdon	16' Subbass	
4' Nachthorn	4' Octave	16' Bourdon Doux	
2' Blockflöte	4' Flute	8' Octave	
Plein Jeu IV	2' Superoctave	8' Flute	
8' Trompette	Mixture IV	4' Choralbass	
4' Swell to Swell	8' Swell to Great	Mixture IV	
	4' Swell to Great	8' Great to Pedal	
		8' Swell to Pedal	

SUGGESTED SOLO REGISTRATIONS

	GREAT	SWELL	PEDAL	GENERAL
<u>REED SOLO</u> (For Lyric Use)	8' Gemshorn	8' Oboe	16' Bourdon Doux	
<u>REED SOLO</u> (For Processionals)	8' Bourdon 8' Gemshorn 4' Octave (2' Waldflöte)	8' Trompette	16' Subbass 8' Octave 8' Flute 4' Nachthorn	Main Chorus
<u>FLUTE SOLO</u> (with orchestral accompaniment)	8' Bourdon	8' Gamba	16' Bourdon Doux	
May be inverted as follows:	8' Gemshorn (Tremulant)	8' Gedackt	16' Bourdon Doux	
<u>CORNET</u> (On Swell with mP Foundations on Great)*	8' Gemshorn (4' Flute) (Tremulant)	8' Gedackt (4' Nachthorn) 2-2/3' Nasard 2' Blockflöte 1-3/5' Tierce	16' Bourdon Doux 8' Flute (4' Nachthorn)	
<u>DIALOGUE FLUTES</u> (Uncouple manuals and pedal)	8' Bourdon 4' Flute	8' Gedackt 2-2/3' Nasard (1' Sifflöte)	16' Bourdon Doux 8' Flute (2' Flute)	

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

A GENERAL GUIDE FOR ACCOMPANYING AND LEADING

CONGREGATIONAL SINGING

Since the primary use of keyboard instruments in the worship service is for rhythm leadership and pitch reference, a few words about the general use of pitch registers, i.e., 8', 4', 2', etc., might be useful.

The human ear can identify pitch much easier if the tone richness is increased by the addition of upper harmonics (overtones). When playing for a group of singers it is better to use manual stops of various pitches, not just 8' stops! If the group singing is in excess of 50 people, it is usually beneficial to the singers to add the Swell Plein Jeu IV as the first Mixture, followed by the Great Mixture IV. These would be added, of course, after the Foundations are playing at 8', 4', and 2'. It is also essential to build the musical tone upon a good foundation, so be sure there is adequate 16' pedal tone to support the manual registration.

You will discover that the organ can be played at a lower dynamic level when it includes more upper harmonics. When the sound is brighter, a lower volume can lead congregational singing without offending listeners with the instrument's overall loudness. This is true whether the organ is either pipe, electronic, or a combination of pipes and electronics.

It is generally recommended that organists use the Foundations F or Foundations FF registrations for bold and majestic hymns and use the Foundations P and Foundations mF for more expressive and contemplative hymns. It is also musically correct to discreetly add the Swell to Great 4' coupler in addition to the Swell to Great 8' coupler when additional brilliance is required.

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 (which affects both pipes and electronics).

SOFT FOUNDATION TONE

SWELL	GREAT	PEDAL
8' Gedackt	8' Bourdon	16' Bourdon Doux
8' Gamba	8' Gemshorn	8' Flute
4' Nachthorn	(Harp)	
	Main Tremulant	
POSITIV (instruments with pipes)		GENERAL
4' Flute		Flute Tremulant Full
Pipe Tremulant		Great/Pedal Ancillary On

SWELL MELODIC SOLO (with mF Accompaniment Great)

SWELL	GREAT	PEDAL
8' Gedackt	8' Bourdon	16' Subbass
8' Gamba	8' Gemshorn	8' Flute
4' Nachthorn	4' Flute	8' Great to Pedal
2-2/3' Nasard	(Harp)	
1-3/5' Tierce	Main Tremulant	
1' Sifflöte		
8' Oboe		
POSITIV (instruments with pipes)		GENERAL
8' Bourdon		Flute Tremulant Full
4' Flute		Great/Pedal Ancillary On
Pipe Tremulant		

For a variation using the Solo piston, add the 16' Swell to Swell coupler and the Swell Unison Off, playing with both hands on the Great Manual.

FULL ENSEMBLE (right hand plays the Swell)

SWELL	GREAT	PEDAL
8' Gedackt	8' Principal	16' Subbass
8' Gamba	8' Bourdon	16' Bourdon Doux
4' Principal	4' Octave	8' Octave
4' Nachthorn	4' Flute	8' Flute
2-2/3' Nazard	8' Swell to Great	8' Great to Pedal
2' Blockflöte	Tremulant	
1' Sifflöte		
8' Trompette		
16' Swell to Swell		

POSITIV (instruments with pipes)

GENERAL

8' Bourdon
4' Principal
4' Flute

Flute Tremulant Full
Great/Pedal Ancillary On

For an ensemble sound with both hands playing on the Great Manual, the Swell to Great 4' coupler should be added.

On instruments with pipes, it might be desirable to not have the pipes playing from the Great Manual. Therefore, the Great/Pedal Pipes Off and Great/Pedal Ancillary On tabs should be used.

SPECIAL ENSEMBLE CHORUSES

At times it is necessary to have the reinforcement of the same sound played at varying pitch levels simultaneously. This is accomplished by the use of Suboctave (16') and Octave (4') couplers. These do not transfer the pitch but will add to the unison pitch.

STRING CHORUS

SWELL	GREAT	PEDAL
8' Gamba	8' Principal	16' Subbass
16' Swell to Swell	8' Bourdon	8' Flute
4' Swell to Swell	4' Flute	8' Swell to Pedal
	8' Swell to Great	
	4' Swell to Great	

GENERAL

Celeste

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	GREAT	PEDAL
Plein Jeu IV	~ 8' Principal	16' Subbass
8' Trompette	4' Octave	8' Octave
16' Swell to Swell	2' Waldflöte	8' Flute
4' Swell to Swell	Mixture IV	4' Choralbass
	(16' Swell to Great)	Mixture IV
	8' Swell to Great	8' Swell to Pedal
	(4' Swell to Great)	

EXPLANATION OF EXETER 770 MEMORY ONE REGISTRATIONS

GENERAL 1

The Viola Celeste and Flute Celeste give a quiet, transparent sound suitable for meditative musical requirements. Either keyboard can be played.

GENERAL 2

The Oboe stop is a solo voice with the Flute Celeste II and Harp as the accompaniment. The 4' Nachthorn is optional, but does add an interesting color to the Oboe.

GENERAL 3

This is a special setting that requires the organist to play the melody on the Great (most effective when played around Middle "C") and the accompaniment plays on the Swell. The 16' Swell to Swell should be turned off if the accompaniment notes are played below the Middle "C" octave. The 32' Contre Bourdon is optional, but effective with this registration. This is a good registration for meditative or prayer hymns.

GENERAL 4

This combination is from the Baroque era and is frequently called for in French literature. It is not used as a solo-accompaniment type registration, but is used for two independent voice lines. Generally, the Great (Krummhorn, 4' Flute) is for the bass line and the Swell Registration (called a Cornet "Kor-nay") is for the treble voice.

GENERAL 5

This registration gives three individual Principal Choruses of contrasting color. It can be used for a hymn registration with some verses played on the other keyboard for contrast. The Swell to Great 8' can be added for the last verse with both hands playing on the Great.

GENERAL 6, GENERAL 7, AND GENERAL 8

These three pistons are settings for hymns or choral accompaniments beginning with a mezzo-forte sound (6) building to a forte (8). In addition to getting louder, each ascending piston adds more brilliance by the addition of the higher pitched stops (2's and Mixtures). Both hands would be on the same keyboard at the same time. The Great manual would most frequently be used.

GENERAL 9

This trumpet solo combination is best used for processions and music of a festive nature. It is recommended that the organist also engage the solo piston, which allows the top note of the Great keyboard to sound the Swell registration, while playing with both hands on the Great.

GENERAL 10

This is an example of a full organ registration. If additional brilliance is desired, the Great to Great 4' and/or the Swell to Great 4' can be added.

The divisional pistons are set with frequently called for manual registration. The Great pistons are as follows:

1. 8' Flute Celeste II
2. 8' Bourdon, 4' Flute
(often called Foundations P)
3. 8' Principal, 8' Bourdon, 4' Flute
(often called Foundations F)
4. 8' Principal, 8' Bourdon, 4' Octave, 4' Flute,
2' Superoctave
(often called Foundation Chorus)
5. 8' Krummhorn, 4' Flute

The Swell pistons are frequently called for by the following:

1. Swell Celestes
2. Swell Flutes
3. Swell Solo Reeds
4. Swell Foundation Chorus
5. Swell Solo Trumpet

The Pedal divisionals are arranged from soft to loud.

EXETER 770 COMBINATION MEMORY 1 SETTINGS

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
<u>GENERAL 1</u>			
8' Flute Celeste II Tremulant	8' Viola Celeste II 8' Echo Gamba Tremulant	16' Bourdon Doux 8' Swell to Pedal	Great to Pedal Antiphonal On
8' Swell to Great			
<u>GENERAL 2</u>			
8' Flute Celeste II Harp Tremulant	4' Nachthorn 8' Oboe Tremulant	16' Bourdon Doux 8' Great to Pedal	Great to Pedal Antiphonal On
<u>GENERAL 3</u>			
8' Principal 8' Bourdon 4' Flute Celeste II 4' Flute 8' Krumhorn Tremulant 8' Swell to Great	8' Viola Celeste II 8' Gamba 8' Vox Humana Tremulant 16' Swell to Swell 4' Swell to Swell	32' Contre Bourdon 16' Subbass 16' Bourdon Doux 8' Swell to Pedal	Great to Pedal Antiphonal On
<u>GENERAL 4</u>			
4' Flute 8' Krumhorn	8' Gedackt 4' Nachthorn 2-2/3' Nasard 1-3/5' Tierce	16' Subbass 8' Flute 4' Nachthorn	Great to Pedal Antiphonal On Main Chorus
<u>GENERAL 5</u>			
8' Principal 4' Octave 2' Waldflöte	8' Gedackt 4' Principal 2-2/3' Nasard Plein Jeu IV	16' Subbas 8' Octave 4' Choral Bass	Great to Pedal Antiphonal On Main Chorus

EXETER 770 COMBINATION MEMORY 1 SETTINGS (continued)

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>POSITIV</u>
<u>GENERAL 6</u>			
8' Principal	8' Viola Pomposa	16' Principal	8' Bourdon
4' Flute	8' Gedackt	16' Bourdon Doux	
8' Swell to Great	8' Gamba	8' Flute	
	4' Nachthorn	8' Swell to Pedal	
<u>GENERAL 7</u>			
8' Principal	8' Viola Pomposa	16' Principal	8' Bourdon
4' Octave	8' Gedackt	16' Subbass	4' Principal
4' Flute	8' Gamba	8' Octave	
2' Waldflöte	4' Principal	8' Flute	
8' Swell to Great	4' Nachthorn	4' Choralbass	
	2' Blockflöte	2' Flute	
<u>GENERAL 8</u>			
8' Principal	8' Viola Pomposa	16' Principal	8' Bourdon
4' Octave	8' Gedackt	16' Subbass	4' Principal
4' Flute	8' Gamba	16' Bourdon Doux	1-1/3' Quint
2' Superoctave	4' Principal	8' Octave	
Mixture IV	4' Nachthorn	8' Flute	
8' Swell to Great	2' Blockflöte	4' Choralbass	
	IV Plein Jeu	2' Flute	
		8' Swell to Pedal	
<u>GENERAL 9</u>			
8' Principal	8' Festival	32' Contre Bourdon	
4' Octave	Trumpet	16' Subbass	
2' Superoctave	8' Trompette	16' Bourdon Doux	
Mixture IV	4' Swell to Swell	8' Octave	
		4' Choralbass	

*The setting for the GENERAL is constant for Generals 6 to 10. The Main Chrous and Great to Pedal Ancillary On are the only General stops engaged.

EXETER 770 COMBINATION MEMORY 1 SETTINGS (continued)

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>POSITIV</u>
<u>GENERAL 10</u>			
8' Principal	8' Viola Pomposa	32' Contre Bourdon	8' Bourdon
4' Octave	8' Gedackt	16' Principal	4' Principal
4' Flute	8' Gamba	16' Subbass	
2' Superoctave	4' Principal	16' Bourdon Doux	
2' Waldflöte	4' Nachthorn	8' Octave	
Mixture IV	2' Blockflöte	4' Choralbass	
8' Swell to Great	1' Sifflöte	2' Flute	
	Plein Jeu IV	Mixture IV	
	16' Contre Trompette	16' Contre Trompette	
	8' Trompette	8' Great to Pedal	
	4' Clairon	8' Swell to Pedal	

DIVISIONALS (MEMORY ONE)

<u>SWELL 1</u>	<u>GREAT 1</u>	<u>PEDAL 1</u>	<u>PEDAL 5</u>
8' Viola Celeste II	8' Flute Celeste II	16' Bourdon Doux	32' Contre Bourdon
8' Echo Gamba			16' Principal
			16' Subbass
			16' Bourdon Doux
<u>SWELL 2</u>	<u>GREAT 2</u>	<u>PEDAL 2</u>	8' Octave
8' Gedackt	8' Bourdon	16' Subbass	8' Flute
4' Nachthorn	4' Flute	8' Flute	4' Choralbass
			2' Flute
			Mixture IV
<u>SWELL 3</u>	<u>GREAT 3</u>	<u>PEDAL 3</u>	16' Contre
4' Nachthorn	8' Principal	16' Subbass	Trompette
8' Oboe	8' Bourdon	16' Bourdon Doux	4' Clairon
Trenulant	4' Octave	8' Octave	
		4' Flute	
<u>SWELL 4</u>	<u>GREAT 4</u>	<u>PEDAL 4</u>	
8' Viola Pomposa	8' Principal	16' Principal	
8' Gedackt	8' Bourdon	16' Subbass	
4' Principal	4' Octave	8' Octave	
4' Nachthorn	4' Flute	8' Flute	
2' Blockflöte	2' Superoctave	4' Choralbass	
<u>SWELL 5</u>	<u>GREAT 5</u>		
8' Festival Trumpet	4' Flute		
8' Trompette	8' Krummhorn		

EXETER 770 MEMORY TWO REGISTRATIONS

Memory Two registrations have been designed for an Evangelical use and requires a different musical approach to the use of your EXETER 770. The Flute Tremulant Full is used except for the Genera 4.

GENERAL 1

This combination is useful as a subtle accompanimental sound. The lead line is played on the Swell and the accompaniment is played on the Great. If additional reinforcement to the lead line is needed either the 8' Viola Celeste II or the 4' Nachthorn may be added.

GENERAL 2

This is a plaintive Flute Solo (on the Swell) against a transparent accompaniment.

GENERAL 3

This is a special combination that requires a single note melody played on the Swell.

GENERAL 4

This is a basic forte hymn combination without tremulants.

GENERAL 5

This is a brighter sounding hymn combination with full tremulants.

GENERAL 6, 7, 8, 9 AND 10

These combinations are designed to provide a solid lead sound (with 16') on the Swell beginning at a piano (P) dynamic level building to a double forte (FF).

The Manual divisionals are programmed with the most useful sounds that will compliment the General Combinations.

EXETER 770 MEMORY TWO COMBINATION SETTINGS

GENERAL 1

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
Harp	8' Gedackt	16' Bourdon Doux	Flute Trems Full
4' Great to Great	8' Vox Humana Tremulant		Great to Pedal Antiphonal On

GENERAL 2

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Flute Celeste II Tremulant	4' Nachthorn Tremulant	16' Bourdon Doux 8' Great to Pedal	Great to Pedal Antiphonal On

GENERAL 3

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Flute Celeste II 8' Gemshorn Harp Tremulant	8' Viola Celeste II 4' Nachthorn 2-2/3' Nasard 2' Blockflöte 8' Oboe 16' Swell to Swell Tremulant Swell Unison Off	16' Subbass 16' Bourdon Doux 8' Great to Pedal	Flute Trems Full Great to Pedal Antiphonal On

GENERAL 4

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Principal 8' Bourdon 8' Flute Celeste II 8' Swell to Great Tremulant	8' Viola Pomposa 8' Viola Celeste II 8' Gedackt 4' Principal 4' Nachthorn	16' Principal 16' Subbass 16' Bourdon Doux 8' Octave 8' Flute 4' Nachthorn	Pipe Tremulant Great to Pedal Antiphonal On <u>POSITIV</u> 8' Bourdon

GENERAL 5

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Principal 8' Bourdon 8' Flute Celeste II 8' Gemshorn 4' Octave 4' Flute 2' Waldflöte 8' Swell to Great	8' Viola Pompoa 8' Viola Celeste II 8' Gedackt 8' Gamba 4' Principal 4' Nachthorn 2' Blockflöte 8' Vox Humana Tremulant	16' Principal 16' Subbass 16' Bourdon Doux 8' Octave 8' Flute 4' Nachthorn	Flute Trems Full Great to Pedal Antiphonal On <u>POSITIV</u> 8' Bourdon 4' Flute

EXETER 770 MEMORY TWO COMBINATION SETTINGS (continued)

GENERAL 6

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Flute Celeste II	8' Viola Pomposa	16' Subbass	Flute Trems Full
8' Gemshorn Tremulant	8' Viola Celeste II	16' Bourdon Doux	Great to Pedal
	8' Gedackt		
	4' Nachthorn		
	2-2/3' Nasard		<u>POSITIV</u>
	8' Oboe		8' Bourdon
	8' Vox Humana Tremulant		

GENERAL 7

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Flute Celeste II	16' Bourdon Doux	16' Subbass	Flute Trems Full
Harp	8' Viola Pomposa	16' Bourdon Doux	Great to Pedal
4' Great to Great	8' Viola Celeste II	8' Great to Pedal	
	8' Gedackt		<u>POSITIV</u>
	8' Echo Gamba		4' Flute
	4' Nachthorn		
	8' Vox Humana Tremulant		

GENERAL 8

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Flute Celeste II	8' Viola Celeste II	16' Subbass	Great to Pedal
4' Flute	8' Gedackt	16' Bourdon Doux	Antiphonal On
Harp	8' Gamba	8' Flute	
	4' Nachthorn		<u>POSITIV</u>
	8' Vox Humana		8' Bourdon
	16' Swell to Swell Tremulant		4' Flute

GENERAL 9

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Principal	8' Viola Pomposa	16' Principal	Flute Trems Full
8' Bourdon	8' Viola Celeste II	16' Subbass	Great to Pedal
8' Flute Celeste II	8' Gedackt	16' Bourdon Doux	Antiphonal On
8' Gemshorn	8' Gamba	8' Octave	
4' Flute	8' Echo Gamba	8' Flute	<u>POSITIV</u>
8' Swell to Great	4' Principal	8' Great to Pedal	8' Bourdon
	4' Nachthorn		4' Flute
	2-2/3' Nasard		Pipe Trem
	2' Blockflöte		
	8' Oboe		
	8' Vox Humana		
	16' Swell to Swell Tremulant		

EXETER 770 MEMORY TWO COMBINATION SETTINGS (continued)

GENERAL 10

<u>GREAT</u>	<u>SWELL</u>	<u>PEDAL</u>	<u>GENERAL</u>
8' Principal	8' Viola Pomposa	16' Principal	Flute Trem Full
8' Bourdon	8' Viola Celeste II	16' Subbass	Great to Pedal
8' Flute Celeste II	8' Gedackt	16' Bourdon Doux	Antiphonal On
8' Gemshorn	8' Gamba	8' Octave	
4' Flute	8' Echo Gamba	8' Flute	<u>POSITIV</u>
8' Swell to Great	4' Principal	16' Contre Tromp.	8' Bourdon
	4' Nachthorn	8' Great to Pedal	4' Flute
	2-2/3' Nasard		Pipe Trem
	2' Blockflöte		
	8' Trompette		
	8' Oboe		
	8' Vox Humana		
	16' Swell to Swell		
	Tremulant		

DIVISIONALS (MEMORY TWO)

SWELL 1

8' Viola Celeste II
8' Gamba
4' Nachthorn
Tremulant

GREAT 1

8' Flute Celeste
Harp

PEDAL 1

16' Bourdon Doux
8' Flute

SWELL 2

8' Viola Celeste II
8' Gedackt
8' Gamba
4' Nachthorn
2-2/3' Nasard

GREAT 2

8' Flute Celeste II
8' Gemshorn

PEDAL 2

16' Subbass
16' Bourdon Doux
8' Flute

SWELL 3

8' Gedackt
4' Nachthorn
1' Siffflöte
8' Vox Humana
16' Swell to Swell
Swell Unison Off
Tremulant

GREAT 3

8' Bourdon
8' Flute Celeste II
8' Gemshorn
4' Flute

PEDAL 3

16' Subbass
16' Bourdon Doux
8' Octave
8' Flute

SWELL 4

8' Viola Celeste II
8' Gamba
4' Nachthorn
2-2/3' Nasard
8' Vox Humana
16' Swell to Swell
Swell Unison Off
Tremulant

GREAT 4

4' Flute
2-2/3' Nasard
8' Krummhorn
Tremulant

PEDAL 4

16' Subbass
16' Bourdon Doux
8' Octave
8' Flute

SWELL 5

16' Bourdon Doux
8' Viola Celeste II
8' Gedackt
8' Gamba
4' Principal
4' Nachthorn
2' Blockflöte
16' Contre Trompette

GREAT 5

Carillon

PEDAL 5

32' Contre Bourdon
16' Principal
16' Bourdon Doux
8' Octave
8' Flute

GLASGOW 740 AND GLASGOW 740 PIPE AUGMENTED

SPECIFICATIONS

GREAT ORGAN:

* 8' Principal
* 8' Bourdon
8' Gemshorn
* 4' Octave
* 4' Flute
* 2-2/3' Nasat
* 2' Superoctave
* 2' Waldflöte
Sesquialtera II
Mixture IV
Tremulant
4' Great to Great
16' Swell to Great
8' Swell to Great
4' Swell to Great
Harp
Carillon
16' Grand Piano †
8' Piano †
Harpsichord †
Piano/Harpichord
Unexpressed †

SWELL ORGAN:

16' Bourdon Doux
8' Gedackt
8' Gamba
8' Echo Gamba
4' Principal
4' Nachthorn
2-2/3' Nasard
2' Blockflöte
1-3/5' Tierce
1' Sifflöte
Plein Jeu IV
8' Trompette
8' Oboe
Tremulant
16' Swell to Swell
Swell Unison Off
4' Swell to Swell

† Prepared for

* indicates pipe or
pipe/electronic doubling
on Pipe Augmented instruments.

POSITIV ORGAN:

* 8' Bourdon
* 4' Principal
* 4' Flute
* 2' Octave
* 1-1/3' Quint
Pipe Tremulant

PEDAL ORGAN:

32' Contre Bourdon
16' Subbass
16' Bourdon Doux (SW)
8' Octave
8' Flute
* 4' Choralbass
* 4' Nachthorn
* 2' Flute
Mixture IV
8' Great to Pedal
8' Swell to Pedal
4' Swell to Pedal

GENERALS:

Celeste
Flute Trems Full
Main Chorus
Reeds FF
Main Off
Antiphonal On
Great/Pedal Pipes Off
Great Ancillary On

OPTIONS:

Tracker Touch Keyboards
Wooden Core Keyboards
Reverse Color Wooden Keyboards
Pipe Extensions
Custom Finishes
37-Note Struck Bar
Glockenspiel
Piano/Harpsichord Package

DIMENSIONS:

Height: 48-1/4"
Width: 59-5/8"
Depth without Pedalboard: 31"
Depth with Pedalboard: 49-3/4"
Console Weight: 600 lbs.

EXETER 770 AND EXETER 770 PIPE AUGMENTED

SPECIFICATIONS

GREAT ORGAN:

* 8' Principal
* 8' Bourdon
8' Flute Celeste II
8' Gemshorn
* 4' Octave
* 4' Flute
* 2-2/3' Nasat
* 2' Superoctave
* 2' Waldflöte
Sesquialtera II
Mixture IV
16' Contre Trompette (SW)
8' Krummhorn
Tremulant
4' Great to Great
16' Swell to Great
8' Swell to Great
4' Swell to Great
Harp
Carillon
16' Grand Piano †
8' Piano †
Harpsichord †
Piano/Harpsichord
Unexpressed †

SWELL ORGAN:

16' Bourdon Doux
8' Viola Pomposa
8' Viola Celeste II
8' Gedackt
8' Gamba
8' Echo Gamba
4' Principal
4' Nachthorn
2-2/3' Nasard
2' Blockflöte
1-3/5' Tierce
1' Sifflöte
Plein Jeu IV
16' Contre Trompette
8' Festival Trumpet
8' Trompette
8' Oboe
8' Vox Humana
4' Clairon
Tremulant
16' Swell to Swell
Swell Unison Off
4' Swell to Swell

POSITIV ORGAN:

* 8' Bourdon
* 4' Principal
* 4' Flute
* 2' Octave
* 1-1/3' Quint
Pipe Tremulant

PEDAL ORGAN:

32' Contre Bourdon
16' Principal
16' Subbass
16' Bourdon Doux (SW)
8' Octave
8' Flute
* 4' Choralbass
* 4' Nachthorn
* 2' Flute
Mixture IV
16' Contre Trompette (SW)
4' Clairon (SW)
8' Great to Pedal
4' Great to Pedal
8' Swell to Pedal
4' Swell to Pedal

GENERALS:

Celeste
Flute Trems Full
Main Chorus
Festival Trumpet FF
Main Off
Antiphonal On
Great/Pedal Pipes Off
Great Ancillary On

OPTIONS:

Tracker Touch Keyboards
Wooden Core Keyboards
Reverse Color Wooden Keyboards
Pipe Extensions
Custom Finishes
37-Note Struck Bar
Glockenspiel
Piano/Harpsichord Package

DIMENSIONS:

Height: 48-1/4"
Width: 59-5/8"
Depth without Pedalboard: 31"
Depth with Pedalboard: 49-3/4"
Console Weight: 600 lbs.

† Prepared for

* indicates pipes or pipe/electronic doubling on Pipe Augmented instruments

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 a Class B computing device 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 technical 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 the interference.
- B. Move the line cord around (coil and 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.

NOTES

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