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TOPPER OWNER'S MANUAL

This manual is a guide to help you understand and play the most advanced home organ available, the "TOPPER," by Rodgers. Its handsome console will blend with any furniture style and its unique "Tone Array Panel" provides renowned Rodgers organ sounds at the touch of a finger.
The layout of your "TOPPER" conforms to the standard two manual home organ concept.

The top manual (keyboard) is called the Solo Manual. The Solo Manual contains stops having solo qualities (color and brilliance) as well as ensemble voices (voices that blend together).

The bottom manual (keyboard) is called the Accompaniment Manual. The Accompaniment Manual provides voices that give suitable accompaniment to the solo and ensemble voices of the Solo Manual.

The keyboards have 61 keys with a complete range from bottom 16' to the top of the 2'. There is no doubling back on any stop.

The Pedal Clavier (so named because it is the keyboard for the feet) has 25 pedals and provides the bass tones for the undergirth of the total organ.

The switches that turn the voices of an organ on and off are called Stops. The "TOPPER" is unique in that it requires no physical movement to turn stops on and off, but rather uses a light touch on the conveniently located touch switches.
The following photo shows the "TONE ARRAY PANEL" with indications of the location of the following divisions: Solo Voices, Solo Percussions, Accompaniment Voices, Pedal Voices, General Controls, Tremulants, and Transposer controls.
Notice the layout of the "Tone Array Panel." The "Tone Array Panel" will hereafter be abbreviated TAP. Your first step is to turn the organ "on." Look in the upper right hand corner of the TAP and turn the switch marked "Power" down to the "on" position. Next, double check the position of the switch labeled "Console Speakers". This switch must be in the "on" position to allow the organ to sound through its self-contained speaker system (likewise the "External Speaker" switch must be in the "on" position if there are external tone cabinets that you wish to sound).

Now your "TOPPER" is ready to play. You will notice that the stop name is constantly illuminated and there is a small translucent square located directly above each stop. If this small square is lit, the stop directly below is on; if the light is off, the stop is off.

--NOTE: The only time these small lights will not respond to the TAP is when any of the five presets are engaged and the STOPRAIL ON piston is not illuminated. (See section on Presets.)

There are gold colored pads on the top and bottom of each stop. These are the easily activated stop switches.
Simply touch the pad with a gentle, but firm, touch. There is no need to "poke" or "stab" the switch, as it responds to a very small amount of pressure.
ORGAN VOICES

The organ has many different voices of various tonal qualities. There are four main classifications of organ voices.

DIAPASONS

This voice family is the backbone of classic (church) organ tone. It is unique to the organ, not being imitative of any orchestral voice. The Diapasons are at the 16', 8', and 4' pitch level on the Solo Manual; 8' and 4' on the Accompaniment Manual, and 16' on the Pedal. The Diapasons (DI-A-PA-SON) are best used as ensemble voices (blending voices) rather than a solo voice.

FLUTES

The Flute voices are imitative of orchestral flutes. (Play the 4' Flute on the Solo Manual--upper keyboard--to simulate an orchestral flute.) They are most commonly used and heard with a wide and rapid tremulant (Leslie Tremulant) which began as an important characteristic of the theatre organ. (Try 16' and 4' Flutes on the Solo Manual with the Leslie Tremulant in fast mode.) The Flutes are on the Solo Manual from 16' through 1' and on the
Accompaniment Manual at 8', 4', and 2', and on the Pedal at 16' and 8'. Loud Flutes are often called Tibias, which was the characteristic "weeping" Flute stop on theatre pipe organs.

**STRINGS**

These voices are imitative of the string family such as the Violin, Cello, and String Bass. These can be either solo voices (SOLO VIOLIN) or ensemble voices (blending voices) such as the Cello on the Accompaniment Manual.

**REEDS**

These voices are so named because in a pipe organ they are produced by a reed hitting a block of metal and the vibrations carried up a tube called a resonator. Such voices as the Trumpet, Clarinet, Saxophone, French Horn, Vox Humana, etc., are reed voices. The Vox Humana is best used as an ensemble (blending) voice most commonly combined with the Flute voices of the same pitch. All other reed voices are best classified as solo voices.

--NOTE: All the Flute voices of each division are grouped together for easier identification.
**Color Code**: On the TOPPER you will note all the voices are color coded.

- **DIAPASONS** - white
- **FLUTES** - white
- **STRINGS** - amber
- **REEDS** - red
- **PERCUSSIONS** - white
PITCH INDICATIONS

All even numbers denote a unison pitch (octaves, superoctaves, suboctaves).

8' denotes the same pitch as a Piano, i.e., Middle "C" on the Piano is the same as Middle "C" on the organ.

16' denotes the octave below; Middle "C" on the organ would sound an octave lower than Middle "C".

4' denotes an octave above; Middle "C" on the organ would sound an octave above Middle "C".

2' denotes two octaves above Middle "C".

All fractional numbers denote non-unison pitches.

5-1/3' denotes a fifth (5 white notes) above Middle "C".

2-2/3' denotes a twelfth (12 white notes) above Middle "C".

1-3/5' denotes a seventeenth (17 white notes) above Middle "C".

1-1/3' denotes a nineteenth (19 white notes) above Middle "C".

These non-unison pitches called "Mutations" should be used very sparingly.
DIVISIONAL CHARACTERISTICS

Solo Division

The Solo Division contains the solo voices and ensemble lead voices of the organ. Such solo voices as the Violin, Clarinet, Trumpet, Trombone, Saxophone, and Post Horn are available with ensemble voices such as the Vox Humana, Diapason, Bass String, and all the Flutes 16' through 1'. The Solo Division Percussions include Piano, Grand Piano, Harpsichord, etc., located in the upper left hand corner of the TAP.

You will notice a stop called Main Off located at the extreme left of the Solo voices. This stop will cause the solo voices to not sound from the Solo Manual. To couple the Solo Main voices, use Solo to Accompaniment or Solo to Pedal. The Flute voices will not couple and will remain playable on the Solo Manual.

The Solo percussion stop will make any of the Solo voices (other than Percussion and Flute) decay after a note is pressed and held down as the Percussion voices do. This gives added flexibility to the tonal spectrum.
The "Solo Repeat" will cause all Solo voices other than Flutes to repeat. The Speed Control is located to the left of the Solo Repeat Touchpads.

**Accompaniment Division**

All the Accompaniment voices provide a suitable background of sound and timbre for Solo combinations. There is a volume control at the far left of the Accompaniment manual division which raises or lowers the Accompaniment voices other than the Flute voices.

There is a Solo to Accompaniment coupler which will couple Solo voices other than the Solo Flutes to the Accompaniment Manual. The Accompaniment traps (drum, cymbal, etc.) located on the Rhythmaker Panel will play from the Accompaniment Manual.

**Pedal Division**

The Pedal division will provide a suitable undergirth for all combinations. Some special features are the Pedal Sustain, which affects all Pedal voices, the String Bass with its pizzicato effects, and a volume control for maximum flexibility. Pedal Traps (Bass Drum, etc.) play from the Pedal Clavier and are located on the Rhythmaker Panel.
There are two couplers that bring the Solo voices (other than Flutes) and Accompaniment voices (other than Flutes) to the Pedal Clavier.
TREMULANTS

Tremulants produce the vibrato effect on an organ. The TOPPER has five tremulant controls.

The Main Tremulant controls the entire organ with a slide control to allow adjustment of tremulant depth to personal taste.

The Delay Tremulant is for special effects to simulate the natural starting characteristics of instruments such as the Violin, Trombone, and Hawaiian Guitar. It should be noted that the Delay Tremulant turns on automatically when the Hawaiian Guitar is touched "On".

The TOPPER is equipped with an internal Leslie Speaker unit that affects only the Flute and Vox Humana voices. There are three speed controls:

"Off" - Leslie Unit not in action;
Slow - Leslie Unit rotating at very slow rate;
Fast - Normal operating speed for Leslie Speaker.

For standard operation, have the Leslie Speaker in Fast mode and the Main Tremulant in Normal position.
GENERAL CONTROLS

These controls will affect the entire organ.

The Reverberation Control (REVERB) will increase the amount of reverberation (natural sound decay) as its slide control is pushed upward.

The Rhythm Tone control will increase the brightness of the traps (drums and cymbals) of both the RHYTHMAKER (automatic) and the drums, cymbals, block, etc., that play from the Accompaniment and Pedal divisions.

Flute to Main transfers the Flutes from the Leslie speaker system to the main speaker system, allowing the organist a fast way of disabling the Leslie Tremulant.

The Flute Sustain affects only the Flute voices and has separate "On" and "Off" switches (touchpads) located above and below the slide control. The slide control will increase the amount of Flute sustain as it's pushed upward.

The Flute Expression will allow you to have separate (independent) expression control from the rest of the organ. There are "On" and "Off" touchpads with a slide switch that adjusts the Flute volume independent of the expression pedal.
PRESETS

Your TOPPER is equipped with a unique PRESET system which allows the organist maximum flexibility for rapid stop changes.

When looking at the Piston Rail, you will notice that to the left there is a piston labeled STOPRAIL. When this STOPRAIL piston is illuminated any of the stops on the TAP will function and immediately affect the sound of the instrument.

To the immediate right of the STOPRAIL piston are five general Presets. They affect the Solo voices, Solo Percussions, Accompaniment and Pedal voices. The Tremulants and General controls are not affected by presets, with one exception, the First Preset. Since it activates the Grand Piano on the Solo Manual, it will automatically cancel the Main Tremulant when fully engaged.

The Rodgers Preset System is unique since all the presets are "Double Touch." That means each piston has two contact points. The first contact point, called First Touch, will add the piston to whatever else is registered. When pushing past First Touch into Second Touch, all other functions are cancelled and only the lighted piston will affect the
organ. This means that the stoprail piston can be added to any other piston to augment any preset combination or the preset can be added to any stoprail combination.

When you are in a preset mode (presets 1-5 depressed) and the stoprail preset is not illuminated, the TOPPER has a memory that will remember the combination that you registered.

If you want to change the combination that is on the stoprail while you are in the preset mode, just add or subtract the stops by touching the appropriate touch pads and when you return to the Stoprail Mode the changes will be in effect. If you change stops when not in Stoprail mode there will be no visual indication, as the lights illuminate only what is currently sounding.

There are three toestuds (pistons activated by the feet). The far left toestud will turn the Rhythmaker (automatic rhythm) on and off. The center toestud adds the Grand Piano to any combination. The far right toestud duplicates Piston #5 which is a suitable "Full Organ" sound. These toestuds have no Second Touch properties and will override any set combination.

-16-
The exclusive Rhythmaker is a very musically useful automatic rhythm unit. It provides rhythm patterns in the same manner as a live percussionist by providing a complete four measure pattern, and is the first unit available to do so without complicated mechanical functions.

The Rhythmaker control panel is located to the left of the Accompaniment Manual.

To activate the unit either depress the "Ready" button and strike either the Accompaniment Manual or Pedal board and the Rhythmaker will start, or simply depress the Toe-stud labeled "Rhythm" and the unit will start. To stop the Rhythmaker, either disengage the "Ready" button by pushing it down and releasing it, or press the "Rhythm" toestud.

The twelve rhythm patterns available are adjustable for volume and speed. The pattern selection switches are located immediately above the volume and speed controls, with the Pedal and Accompaniment Trap controls immediately above them. They are Push On and Push Off controls.

As the Rhythmaker proceeds through its patterns, you, the organist, are aware what beat is sounding at all times.
Another feature is the Accompaniment Repeat. Located immediately above the Ready Button, the Accompaniment Repeat will provide the organist with rhythm patterns to match the Rhythmaker. The Accompaniment Repeat will not affect Accompaniment Flute voices.

Example: Press Piston #5. Select a Rhythm Pattern on the Rhythmaker. Depress the Accompaniment Repeat button and the Ready button. Strike and hold a chord on the Accompaniment Manual. You will hear the Accompaniment voices accented slightly on specific beats of the pattern.

To disengage, press the "Accompaniment Repeat" button down and release allowing it to return to the "Off" position.
The Practice Panel is a standard feature on the Topper. It allows you to play "silently" through the use of high-fidelity STEREO HEADPHONES which faithfully reproduce the full tonal spectrum of the organ. Thus you can practice in complete privacy, without distracting others.

The Practice Panel also provides the luxury of REVERBERATION, giving you the depth and dimension of Concert Hall sound, even when the organ is installed in a small room. The reverb control is located on the touch panel next to the rhythm brightness control.

You may RECORD on tape, with or without reverberation, and then PLAY BACK your music through the organ speaker system, for your own evaluation, or for others'.

You may also "play along" with your own (or someone else's) recordings for instruction or just for fun.

Once you become familiar with its many functions, you will undoubtedly find additional ways the Rodgers Practice Panel can enlarge your musical pleasure and progress.

Operating Instructions

The Practice Panel chassis is mounted within the organ console, on the upper right corner of the kneeboard.

Stereo headphones may be plugged into either of the jacks marked HEADPHONES. The remaining jack will accommodate a second set of headphones.
The TAPE LEVEL knob is pulled out to record from the organ. Leads are plugged into the two top phono jacks (RCA type) labeled "To" (left-right). The other ends of the leads are plugged into the recorder input jacks. The expression pedal of the organ is used to regulate the recording levels to the tape deck. (The TAPE LEVEL knob does NOT control the recording levels.) The REVERB knob may be pulled out to record in silence.
TRANSPOSER

The transposer is a feature that can prove to be entertaining to the organist as well as very practical. If you want your music to sound in a different key than what you are playing (especially if you are limited to playing in one key) just push a transposer touchpad and you have changed keys.

The transposer's range is nine semitones (halfsteps). This allows you to go four semitones either up or down from the standard A 440 pitch. As you go down on the Pedals, you will note that the Pedals do not double back, but rather continue down, providing the lowest note as A flat of the 32' range.

When the organ is shut off, the transposer automatically returns to the normal (A440) position.
REGISTRATION SUGGESTIONS

Piston # 1 - Piano Solo with Flute Accompaniment  
(add Flute Leslie Fast)

Piston # 2 - Basic Flute-Vox combination  
(add Flute Leslie Fast)

Piston # 3 -- Trombone Solo with Flute Accompaniment  
(add Tremolo Delay and Flute Leslie Fast)

Piston # 4 - Full Flute Chorus  
(add Flute Leslie Fast - Tremolo On)

Piston # 5 - Full Organ  
(add Flute Leslie Fast - Tremolo On)

Pistons #2 and #4 are best used for ballads or music with a smooth melodic line.

Piston #3 can also be used for ballads.

Piston #1 should be used for music that has a fairly active melody line.

Piston #5 can be used for anything but is recommended for show tunes, etc.
### SOLO FLUTES WITH PIANO ACCOMPANIMENT

<table>
<thead>
<tr>
<th>SOLO</th>
<th>ACCOMPANIMENT</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Solo Flute</td>
<td>Solo to Accompaniment</td>
<td>16' Bourdon</td>
</tr>
<tr>
<td>8' Flute</td>
<td></td>
<td>Solo to Pedal</td>
</tr>
<tr>
<td>4' Octave Flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solo Main Off</td>
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</table>

#### TREMULANT

Flute Leslie Tremulant Fast

#### SOLO PERCUSSIONS

- Piano

#### HAWAIIAN GUITAR

<table>
<thead>
<tr>
<th>SOLO PERCUSSIONS</th>
<th>ACCOMPANIMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hawaiian Guitar</td>
<td>8' Flute</td>
</tr>
</tbody>
</table>

#### PEDAL

- 16' Bourdon

#### VIOLIN SOLO WITH HARP ACCOMPANIMENT

<table>
<thead>
<tr>
<th>SOLO</th>
<th>ACCOMPANIMENT</th>
<th>GENERAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Solo Violin</td>
<td>8' Flute</td>
<td>Flute Sustain ON</td>
</tr>
<tr>
<td></td>
<td></td>
<td>with control up 3/4</td>
</tr>
</tbody>
</table>

#### PEDAL

- 16' Bourdon

#### TREMULANTS

Tremolo Delay

Flute Leslie Fast
JAZZ ORGAN

SOLO
16' Solo Flute
5-1/3' 5th
4' Octave Flute
2' Piccolo
1-3/5' 17th
1-1/3' 19th
Solo Main OFF
Rock Guitar

ACCOMPANIMENT
8' Flute
2' Piccolo

PEDAL
16' Bourdon
8' Flute
Solo to Pedal

GENERAL
Flutes to Main Speakers ON

All Tremulants "Off"

BRASS

SOLO
16' Post Horn
8' Flute

ACCOMPANIMENT
8' French Horn
8' Flute

PEDAL
16' Bourdon
8' Flute

TREMULANTS
Flute Leslie Fast

FULL THEATER TIBIAS AND VOXES

SOLO
16' Vox Humana
8' Vox Humana
16' Solo Flute
8' Flute
2' Piccolo

ACCOMPANIMENT
8' French Horn
4' Octave Flute

PEDAL
16' Bourdon
8' Flute

TREMULANTS
Tremolo On
Flute Leslie Fast

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SPECIAL EFFECTS

HARP

8' Flute with Flute Sustain "ON"
(on either manual)

ACCORDION

SOLO

16' Vox Humana
16' Diapason
16' Bass String

ACCOMPANIMENT

8' Flute

STRING BASS

PEDAL

String Bass
FIVE YEAR LIMITED WARRANTY

Your Rodgers TOPPER carries a limited five year warranty. Complete warranty details are available from your Rodgers representative or from Rodgers Organ Company, Hillsboro, Oregon 97123.

It is necessary that the warranty registration card be returned to the Rodgers Organ Company to validate your warranty protection.