

Owner's Guide

the trio

RODGERS
ORGAN
COMPANY

RODGERS ORGAN COMPANY, HILLSBORO, OREGON

U.S.A.

OWNER'S MANUAL

TRIO 321

RODGERS ORGAN COMPANY

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The pleasure of owning a Rodgers Trio begins the very first day it comes into your home.

And your enjoyment will increase as you become more familiar with the design of this fine musical instrument . . . its vast musical resources . . . its full, rich, exciting theatre organ sound.

Slide onto the bench and get acquainted. Listen to the characteristic tonal qualities of the individual Trio voices. Sample the Toy Counter's traps and the tuned percussions. Use the Rodgers exclusive Rhythmaker, with its four-measure rhythm patterns.

A new world of musical pleasure will unfold as you discover each musical nuance that lies beneath your fingers.

On the following pages are some of the outstanding and unique features of the Rodgers Trio.

The Rodgers Trio has three 61-note keyboards and a full 32-note pedalboard. The tones of this organ range in pitch from a bass note lower than the lowest tones of the brass tuba to a treble note beyond the highest tone of the orchestral piccolo. The Trio ranges in pitch from three octaves below Middle C to five octaves above Middle C. A total range of eight octaves! You will never find a note of music written for the organ that cannot be played on your Rodgers Trio.

The Trio is a theatre organ designed for the home. On theatre organs, as on classic organs, each keyboard (or manual) has its own name:

<u>MANUAL</u>	<u>THEATRE ORGAN</u>	<u>CLASSIC ORGAN</u>
Upper Manual	Solo	Swell
Middle Manual	Great	Great
Lower Manual	Accompaniment	Choir

The Accompaniment Manual is level. The Great Manual tilts slightly forward. The Upper Manual has a more pronounced tilt. Overhanging and tilting keyboards make it easy to move your hands from one manual to another.

SOLO MANUAL

This manual is generally used for single note melodies, because of the incisive quality of the Solo Voices. This manual provides voices which contrast the more sonorous sounds of the Accompaniment. All four tone families are represented on the Solo Manual. Pitches range from the 16' Tibia Clausa to the 4' Piccolo.

The Glockenspiel, which is mounted under the lid of the Trio, is played from the Solo Manual with the appropriate stop tab depressed on the Stop Rail. It is also included as part of the registration of preset piston #1. The Glockenspiel's musical notes are independent of the Trio voicing controls (tremulants, sustains, etc.).

GREAT MANUAL

This manual is characterized by its large number of voices and pitches, special effects, and the big, full sounds so reminiscent of the traditional Theatre Organ. In addition to all voice families at the 8' pitch, the Great Manual contains: three 16' stops--Bombarde, Tibia Clausa, and Vox Humana; three mutation stops--5-1/3' Quint, 2-2/3' Twelfth, and 1-3/5' Tierce; a Piccolo at 4' and 2'; a 1' Fife, and four Tuned-Percussion stops--Harp, Carillon, Piano and Harpsichord. Both the Piano and Harpsichord may be used in combination with any other voice on the organ. The ff Piano tab increases the loudness of both Piano and Harpsichord voices.

ACCOMPANIMENT MANUAL

This manual, as its name implies, is most often used for background while the melody is played on the Solo or Great Manual. The Accompaniment voices are softer than those of the upper two manuals and provide a soft, yet full background for more subtle combinations used in the melody. The Accompaniment Manual contains the complete tone family at 8' pitch, plus a 4' Piccolo, a 4' Viol, and two Toy Counter stops (Tambourine and Chinese Block). For additional loudness, there is an Accompaniment ff stop which increases the volume of the Accompaniment speaking voices.

PEDALBOARD

Because the Rodgers Trio Pedalboard is concave and radiating, a relaxed and natural swing of the legs brings your feet within easy reach of all 32 pedals. The Trio pedal provides a wide range of pitch and tonal color, including two percussion effects (Bass Drum and Cymbal). A separate Pedal Sustain Tab controls the individual pedal voices. There is a Pedal ff stop which increases the volume of the Pedal voices.

STOP TABS

The colorful array of illuminated Stop Tabs, arranged in a graceful curve on the stop rail above the keyboards, contains 46 speaking voices (tone producing sounds) and 14 nonspeaking stops (which modify or control tones produced by the speaking stops).

The color of the individual Stop Tabs indicates the voice family to which that stop belongs: White for Tibia, Flute, and Diapason; Amber for Strings; Red for Reeds; Gray and Black for Percussion.

SPEAKING STOPS

The speaking stops are grouped on the stop rail in a traditional Theatre Organ console layout. On the extreme left are the pedal stops; the accompaniment manual stops are next; then the great manual stops; and finally, on the extreme right, the solo manual stops.

Each speaking stop tab is engraved with the full name of the stop in italics at the top, the pitch designation (8', 4', etc.) in the middle, and the abbreviation of the stop name in capital letters at the bottom.

The designation of pitch by footage is the same as the system used in pipe organ nomenclature. An open pipe eight feet long produces the lowest tone (bottom C on the manual) of an 8' stop. The 8' stops are called the "Unison Pitch" of the organ. That is, Middle C played with an 8' stop has the same pitch as Middle C on a piano. A 16' stop sounds an octave below Unison Pitch, a 4' stop sounds an octave above, a 2' stop sounds two octaves above, and a 1' stop sounds three octaves above.

In addition to the octave sounding stops, there are the "Mutation" stops:

- A 5-1/3' Quint
(sounds a fifth above Unison Pitch)
- A 2-2/3' Twelfth
(sounds an octave and a fifth above Unison Pitch)
- A 1-3/5' Tierce
(sounds two octaves and a third above Unison Pitch)

For example:

By playing Middle C on the Great with a $5-1/3'$ Quint, the G above Middle C will sound. The $5-1/3'$ Quint, the $2-2/3'$ Twelfth, and the $1-3/5'$ Tierce should never be played alone; the Tierce should only be used in combination with the $5-1/3'$ Quint or $2-2/3'$ Twelfth. Their function is to provide tonal color and shading. Mutations should be used with much discretion. Unless a special effect is desired, mutations should be used sparingly.

THE TIBIAS

The powerful, yet gentle flute-like Tibia Voices are the foundation tones of the Theatre Organ. Traditionally, the Tibia Voices attain their unique character by a deep and fairly rapid Vibrato.

The smooth and plaint qualities of the Tibia make it adaptable to a variety of playing techniques:

As a single solo voice for a melodic line using one note or octaves at Unison, in Octaves, and in double Octaves;

As accompaniment for solo strings and reeds;

As the foundation tone in a full ensemble.

To take advantage of the versatility of Tibias, the Trio has Tibia Voices at eight different pitches supplied by independent and individually-tuned sound sources (oscillators).

THE DIAPASONS

Just as the Tibias are the foundation tones of the Theatre Organ, the Diapasons are the foundation tones of a Classic or Church Organ. They are available on the Trio at 8' pitch on all three manuals, and at 16' and 8' on the pedal. For a characteristic church organ effect, use both the 4' Piccolo and the 8' Diapason with all Tremulants off.

THE STRINGS

Organ Strings are not exactly imitative, but they resemble the sound of the String section in a symphony orchestra. The tone is the opposite of the Tibia: it is thin, keen, has many overtones, and has a limited fundamental tone. The Strings add "edge" to the organ ensemble, and "sing" when played alone.

The Solo String voice on the Solo manual provides a beautiful violin-like color in its upper register and a sonorous cello quality in the lower register.

THE REEDS

OBOE

This voice (often suggested for love ballads in theatre organ registration) is plaintive, sombre, sweet--even haunting. It is best used by itself or with a Piccolo 4' and Tremulants.

TUBA (Tuba Mirabilis and Bombarde)

Available at 16' pitch (Bombarde) on the Pedal, at 8' on the Solo and Accompaniment manuals, and at 16' and 8' on the Great, the Tuba is one of the most colorful solo voices on the Trio. The 16' Bombarde with the Tibia at 16', 8', and 4' is an exceptionally pleasing and adaptable combination for melody lines, both single note and in chords. In an ensemble, the Tuba at 16' and 8' pitch adds strength and solidity to the Tibias, Diapasons, and Strings.

VOX HUMANA

This sibilant stop imitates the quality of the human voice. It is useful for solo playing when a soft, plaintive effect is desired. The Vox Humana blends well with both Tibias and Strings for solo and Accompaniment playing. The Vox Humana is available at 16' on the Great manual and at 8' on the Accompaniment manual.

CLARINET

This stop, closely resembling its orchestral counterpart, is often used as a solo voice as well as an ensemble voice. The Clarinet should not dominate the total ensemble, as the clarinet in an orchestra does not dominate the orchestral ensemble.

TUNED PERCUSSION

PIANO

To complete the variety of sounds at your fingertips, the Rodgers Trio includes a fine Piano at unison pitch on the Great Manual. The Piano may be played by itself or in a combination with other voices on the Great Manual. The Piano Sustain switch, located to the left of the Expression Pedal, extends the duration of the piano sound for Legato playing. Without sustain, the Piano has a bright, crisp sound, which may be emphasized with the ff Piano tab.

HARPSICHORD

Here is a delightful voice with an amazing resemblance to its mechanical cousin. Like the Trio Piano, the Harpsichord is a complete musical instrument in itself.

HARP AND CARILLON

The Trio Carillon (Church Bells) is played one note at a time. The Carillon tab automatically cuts out the Tibia tremulants which would otherwise interfere with the sound of this stop. Create the most characteristic Harp effects with arpeggios and glissandos.

TRAPS

Since "total entertainment" underlies the design of any fine theatre organ, a complete set of Traps, in addition to Tuned Percussion, is included in the Rodgers Trio. The Traps are available on the Accompaniment Manual and in the Pedal. The Trap names are:

Pedal: Bass Drum, Cymbal

Accompaniment: Tambourine, Chinese Block

TRIO CONTROLS

EXPRESSION PEDALS

The Expression Pedal controls the over-all volume or loudness of the Trio. As its name implies, the Expression Pedal is used to give variety or expression to the music played. Pressing the pedal forward increases the volume. Drawing back on the pedal decreases the volume. The Expression Pedal affects all stops on the organ.

VOICING TABS

Voicing Tabs, used for shading and general tonal balance, yield a flexibility not possible on Theatre Pipe Organs. When an ff tab is depressed, the over-all volume of the voices indicated on that tab will increase. For example, hold a chord on the Great Manual with the 8' Tibia Clausa, 4' Piccolo, 8' Oboe, and 8' Diapason stops down. Now depress the ff Tibia tab and notice the proportional increase in Tibia loudness. The ff Main voicing tab emphasized the Diapasons, Strings, and Reeds. The ff Pedal tab affects all voices in the pedal division. The ff Accompaniment affects all voices on the Accompaniment Manual.

The "Tibia Bright" Tab accentuates the upper range of the Tibias without increasing the loudness of the Tibias in the lower ranges. With the "Tibia Bright" Tab depressed, the Tibias take on a brighter quality.

The Tibia Sustain Tab causes the Tibia voices on the Great and Accompaniment to sustain; that is, the tone will take longer to die away after the key is struck. For the bright, crisp sound of the Tibias, play without sustain; add Sustain for a smooth, flowing effect. (The Tibia Sustain tab does not affect the Tibia voices on the Solo Manual.)

TREMULANT TABS

These tabs are used to create the moving tone colors so characteristic of Theatre Organs. Strictly speaking, a tremulant is a variation in amplitude (loudness) while the vibrato is a variation in pitch. On the Trio, the vibrato tabs produce variations in pitch only. The Tremulant Tabs produce slight variations in the loudness. The Tremulant and Vibrato Tabs may be used together for a more authentic and pleasing effect.

The Tibia Tremulant and Tibia Vibrato affect the Tibia voices; the Main Tremulant and Main Vibrato affect the Diapason, Strings, and Reeds. The two tabs that are marked "Leslie Chorus" and "Leslie Vibrato" affect the Tibias only. The Leslie Chorus produces a slow choral motion while the Leslie Vibrato produces a fast Tremulant effect.

ORGAN MUTE

This piston lowers the volume (loudness) of the entire organ. With the Organ Mute on and the Expression Pedal closed, the Trio may be played with full registrations, yet sound no louder than a whisper.

LIGHTED DOUBLE-TOUCH PRESET ACTION

The Lighted Double-Touch Preset Action--unique to Rodgers--is one of the most useful and convenient features on the Trio. The Preset Pistons used with individual stops on the Stop Rail allow the organist to change registrations instantly.

The Lighted Preset Pistons (numbered 1 through 5) are located under the Great Manual. Each piston operates a (preset) combination of stops for all three manuals and the pedal. The combination on piston number 1 is light; pistons 2 through 5 have progressively heavier combinations. The preset pistons are lighted to show the player which piston is on.

A light touch on a piston will add that piston's combination to whatever is already on the organ. A light touch of the second piston, for example, will add preset combination #2 to the stops already down on the stop rail. Any or all the other four preset combinations may be added with a light touch of the piston or pistons desired.

Firm pressure on a piston will clear the stop rail, as well as any other preset combination, leaving only the combination of the piston which has been firmly pressed. (NOTE: While playing with preset registrations only--i.e., "Stop Rail On" indicator light is on--you may change the combination of voices on the stop rail without affecting the sound of the organ.)

The Sforzando piston instantly brings on full organ by activating combinations 2 through 5. Cancel the Sforzando by firmly pressing any of the other preset pistons, or the Stop Rail piston.

The Trio Lighted Double-Touch Preset Action lets you change musical colors without lifting your hands from the keyboard--putting an entire spectrum of tonal combination right under your thumb!

The following chart shows the registrations contained on each of the five preset pistons. These Pistons control a pre-selected group of stop tabs.

Here is a list of stops on each piston:

PISTON	PEDAL	ACCOMPANIMENT	GREAT	SOLO
#1	8' Flute	8' Tibia 8' Salcional	8' Piano	8' Tibia Glockenspiel
#2	16' Bourdon 8' Flute	8' Tibia 8' Salcional	8' Viol 4' Piccolo	8' Tibia 4' Piccolo
#3	16' Bourdon 8' Flute	8' Tibia 8' Salcional 4' Viol	8' Tuba 8' Open Diapason 8' Tibia 4' Piccolo	16' Tibia 4' Piccolo
#4	16' Bourdon 8' Flute	8' Tibia 4' Piccolo	8' Tibia 2' Piccolo 1' Fife	8' Oboe 4' Piccolo
#5	16' Diaphone 16' Tibia 8' Open Diapason	8' Open Diapason 8' Tibia	16' Bombarde 16' Tibia 8' Tibia 4' Piccolo 2' Piccolo	16' Tibia 8' Tibia 4' Piccolo 8' Open Diapason

NOTE: The following stop tabs are NOT affected by the cancelling action of the Preset Pistons (Second Touch) and can be cancelled only by turning off (up) the stop tab:

All Tremulants	Pedal Sustain	Tambourine	
Clarinet	Bass Drum	Chinese Block	ff Piano
All Voicing Tabs	Cymbal		

RODGERS PRACTICE PANEL

The Practice Panel is mounted on the organ console itself, with a small control panel located at the right of the three keyboards.

Play "silently" using your Stereo Headphones, improve your technique, practice without disturbing others, improve your sense of registration, and accent stereo effects with different speaker combinations.

Use your Tape Recorder to record in stereo. Play your music back through the high-fidelity Trio speaker system or through the stereo headphones. These possibilities are some of the advantages of the Practice Panel.

The Practice Panel is designed for ease of operation. The Stereo Headset plugs into the jack labeled "headphones" on the left-hand side of the control panel. Pulling out the Balance knob (located just above the headset input jack) cuts off the main speaker system, shifting all sound through the stereo earphones. The sound to each ear is balanced by rotating the same knob. Overall volume is set by the Expression Pedal.

The right-hand knob (labeled "Reverb") is turned clockwise to increase reverberation. This control provides the amount or degree of "big auditorium" sound you desire.

The bottom set of input jacks is used to play back recorded sound through a Rodgers Sound Companion system.

The Reverb knob must be pulled out in order to record from the organ and pushed in to play a recording back through Sound Companion speakers. If you wish to hear the recording through the stereo headset,

pull out the balance knob, which shuts off the Sound Companion speaker system. Rotate this knob for proper stereo balance just as you did when playing the organ itself through the stereo headset.

Once acquainted with the versatility of the Rodgers Practice Panel, you undoubtedly will find many more ways for it to increase your musical pleasure.

On the right-hand side of the control panel, just under the Reverb knob, you will find two sets of stereo tape recorder jacks. The upper two are used to record directly from the organ. You may record--with reverbation, if you like--and then play back for study or pleasure (or save the recordings for comparison). You may also "play along" to your own recordings--like having another organist in the same room.

The bottom set of jacks will receive an input for play-back through the Rodgers Sound Companion speaker system.

THE ART OF ORGAN REGISTRATION

The old masters of the theatre organ thrilled audiences with their technical ability at the keyboards and their own unique style of playing. You can share some of this magic from the very first day the Trio comes into your home.

No musical instrument, not even the Rodgers, can turn a non-musical person into a virtuoso. But this much we do promise: If you play the piano or organ and enjoy playing (how well you play is of little importance), the Rodgers Trio will give you more pleasure, more fun, and more music from the very first time you sample a few sounds. Ease of playing is designed into the organ. A few hints on Registration will help you get the most from it.

Registration is the selection of stop combinations. Experimentation and imagination will develop your ability to find the most pleasing registration for the music you are playing. In devising interesting and pleasing registrations, always try to distinguish tonal qualities that identify individual voices. Listen and compare different stops and their characteristic qualities when played in chords as well as single melodic lines. Play, listen, and compare until you can identify any voice you hear without looking to see which stop tab is down.

Next, become familiar with the effects resulting from combinations of various voices at various pitches. In no time at all you will know which stops work well together and which do not. When you have become familiar with the sounds of your Rodgers, registration will cease to be a problem and will become one more source of pleasure and satisfaction.

Become familiar with the nature of organ sound when played on different areas of the keyboards. The "Register" in which stops are played has as much effect on the sound as the choice of stops. Roughly, the area from one octave below Middle C to one octave above is called the Middle Register. Above this area is the Upper Register, and below is the Lower Register.

Experiment with different sounds. Turn on the 8' Tibia Clausa and the Tibia Tremulants. Play a few single notes in each register, then a few chords in each register. Repeat, adding the 4' Piccolo, and notice the great variety of new sounds, both in single notes and in chords, when played in the three registers.

Here are some Registration Hints based on the design of the Trio. Keep them in mind while you experiment with registrations.

. . . The melody and the accompaniment can be played on any of the three manuals. Traditionally, the melody is played on the upper two-thirds of the Great and Solo manuals, while the accompaniment is played on the lower two-thirds of the Accompaniment manual.

. . . The melody is registered to make it stand out against softer accompaniment. Select stops of a neutral color for the accompaniment and the pedal.

. . . When setting registrations, always think of the mood and the tempo of the music to be played. A different style of registration is required for each of the following examples: ballad, march, waltz, blues, novelty, show tune, hymn.

. . . The acoustics of your room can play a major role in the sound and effectiveness of your registration. Your Trio is equipped with five voicing Tabs (ff Accompaniment, ff Pedal, ff Main, ff Tibia, and Tibia Bright). You can emphasize any of these voice groups and make them stand out against the others. The Pedal Sustain (grouped with the Pedal stop tabs) and the Tibia Sustain (grouped with the Voicing Tabs) give you additional variety by lengthening the duration of the sound.

REGISTRATION HINTS

UP TEMPO SUGGESTIONS

MARCHES: Marching Band ensemble played on Great and Accompaniment Manuals with Piccolo and Glockenspiel solo on Solo Manual.

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Diaphone	8' Open Diapason	16' Bombarde	4' Piccolo
16' Tibia Clausa	8' Tibia Clausa	16' Tibia Clausa	Glockenspiel
8' Octave	8' Viol d'Orchestra	8' Open Diapason	
8' Flute	4' Viol d'Orchestra	8' Tibia Clausa	
	Accompaniment ff	8' Oboe	
Bass Drum (optional)		8' Viol d'Orch.	
Cymbal (optional)		4' Piccolo	
		2' Piccolo	

Tibia Leslie ON Keeping the Main Tremulant and Vibrato OFF
Tibia Vibrato ON gives additional crispness and clarity. For passages
where notes are held for a fairly long duration, add
the Main Vibrato.

SHOWTUNES:

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Diaphone	8' Tuba Mirabilis	16' Bombarde	8' Tuba Mirabilis
16' Bourdon	8' Open Diapason	16' Tibia Clausa	8' Open Diapason
8' Octave	8' Tibia Clausa	8' Open Diapason	4' Piccolo
8' Flute	4' Piccolo	8' Tibia Clausa	
8' Cello		8' Clarinet	
		8' Viol d'Orch.	
All Tremulants and Vibratos ON		5-1/3' Quint	
		4' Piccolo	
		2' Piccolo	
		1' Fife	

Play melody on upper half of Great Manual and contrast this tonal color by alternating on lower half of the Solo Manual.

ROCK OR POP ORGAN Use for fast jazzy tunes. The familiar rich flute mutation sound is on the Great with a contrasting solo registration on the Solo Manual. This is not recommended for any tune with long note values.

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Tibia Clausa 8' Octave 8' Flute Pedal Sustain	8' Tibia Clausa	16' Tibia Clausa 5-1/3' Quint 4' Piccolo 2' Piccolo 1-3/5' Tierce 1' Fife	8' Oboe 8' Solo String
Tibia Chorus Tab ON			

BRIGHT SYNTHESIZER SOUNDS

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Bomarde 8' Cello Pedal Sustain	8' Viol d'Orchestra 8' Salicional 4' Viol Accompaniment ff	16' Vox Humana 8' Viol d'Orch. 4' Piccolo 1' Fife 8' Harpsichord Piano ff	8' Solo String 4' Piccolo

No Tremulants or Vibratos
Great-Accompaniment Tibia Sustain

NOVELTY TUNES The outstanding characteristic that will add spice to any novelty tune is the subtle use of orchestral colors as solo voices. Keep in mind that instruments such as the Oboe and Clarinet only are capable of sounding one note at a time, so unless a Clarinet trio is desired, play only one note at a time for the most realistic imitation.

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PIANO SOLO with FLUTE ACCOMPANIMENT

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Bourdon 8' Flute	8' Tibia Clausa 4' Piccolo	8' Piano Piano ff	16' Tibia Clausa 4' Piccolo

Leslie Tremulant ON

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PIANO ACCOMPANIMENT and TIBIA VOX SOLOS

Play melody on Accompaniment Manual with right hand and left hand on Great.

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Bourdon 8' Flute	8' Tibia Clausa 8' Vox Humana 4' Piccolo Accompaniment ff	8' Piano	16' Tibia Clausa 8' Tibia Clausa 4' Piccolo

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VIOLIN SOLO with HARP ACCOMPANIMENT

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Bourdon Sustain Bass	8' Tibia Clausa 4' Piccolo	16' Vox Humana 8' Tibia Clausa 2' Piccolo	8' Solo String

Great-Accompaniment Tibia Sustain ON

All Vibratos ON

Play the Harp accompaniment on the Accompaniment Manual; for maximum effect arpeggiate and play notes of short duration (staccato) to contrast the legato melody lines.

SMALL JAZZ COMBO (4-piece)

<u>Pedal</u> (string bass)	<u>Accompaniment</u> (accordion)	<u>Great</u> (piano)	<u>Solo</u> (vibes)
8' Flute	8' Open Diapason	8' Piano	8' Tibia Clausa
8' Cello	8' Viol d'Orchestra	Piano ff	Glockenspiel
Pedal Sustain			

Tibia Vibrato ON

SOLO VOICES

	<u>Great</u>
Trumpet	8' Tuba Mirabilis 8' Oboe
Clarinet	8' Clarinet
Flute	4' Piccolo 2' Piccolo

Any accompaniment stops can be used with solo voices keeping in mind the solo voice will have more distinction is the accompaniment voices provide a subtle contrasting base.

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WOODWIND COMBINATION with Glockenspiel solo

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
8' Flute	8' Open Diapason	8' Oboe	4' Piccolo
8' Cello		8' Clarinet	Glockenspiel
		4' Piccolo	

Tibia Vibrato and Leslie Vibrato ON

BALLADS: Plaintive Tibia Vox melody line with contrasting solo voices on Solo Manual.

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Bourdon 8' Flute	8' Open Diapason 4' Piccolo	16' Tibia Clausa 16' Vox Humana 4' Piccolo	8' Tuba Mirabilis 4' Piccolo

All Tremulants and Vibratos ON

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BARITONE SOLO on Great Manual with string chorus accompaniment

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Bourdon 8' Cello	8' Viol d'Orchestra 8' Salicional 8' Vox Humana 4' Piccolo 4' Viol	16' Bombarde 8' Open Diapason 8' Tibia Clausa 4' Piccolo	8' Tibia Clausa 4' Piccolo

All Tremulants and Vibratos ON

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MUTATION SPECIAL

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Bourdon 8' Flute	8' Open Diapason 8' Tibia Clausa	16' Vox Humana 8' Tibia Clausa 8' Viol d'Orchestra 5-1/3' Quint 1' Fife	16' Tibia Clausa 8' Tibia Clausa 4' Piccolo

All Tremulants and Vibratos ON

Play single note melody in middle register of Great Manual. If chords are desired, play the upper half of the Great Manual or in the same register of the Solo Manual.

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TENOR SOLO

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Tibia Clausa	8' Open Diapason	8' Tuba Mirabilis	8' Oboe
8' Octave	8' Salicional	8' Open Diapason	4' Piccolo
	4' Piccolo	8' Tibia Clausa	
		8' Clarinet	
		4' Piccolo	
		2-2/3' Twelfth	

All Tremulants and Vibratos ON

Play melody on lower half of the Great Manual.

HYMN REGISTRATIONS

FULL GOSPEL HYMNS

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Diaphone	8' Open Diapason	16' Bombarde	8' Tuba Mirabilis
16' Tibia Clausa	8' Tibia Clausa	16' Tibia Clausa	8' Open Diapason
8' Octave	8' Viol d'Orchestra	8' Open Diapason	8' Tibia Clausa
8' Flute	4' Piccolo	8' Tibia Clausa	4' Piccolo
		8' Clarinet	
		8' Viol d'Orch.	
		4' Piccolo	
		2' Piccolo	

All Tremulants and Vibratos ON

TRADITIONAL CHURCH ORGAN

<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
16' Diaphone	8' Open Diapason	8' Open Diapason	8' Tuba Mirabilis
16' Bourdon	8' Viol d'Orchestra	8' Tibia Clausa	8' Solo String
8' Octave	4' Piccolo	8' Viol d'Orch.	
8' Flute		4' Piccolo	
		2' Piccolo	

Leslie Chorus Optional - all other Tremulants OFF.

The Accompaniment and Great Manuals provide the essential diapason-flute chorus. The Solo Manual is registered for a Solo reed that is most commonly used for the melody only, played in the tenor register (octave below middle C) on the Solo Manual.

CHIMES with Diapason Accompaniment

Pedal

16' Tibia Clausa
8' Octave

Accompaniment

8' Open Diapason
8' Tibia Clausa
4' Piccolo

Great

Carillon

Solo

16' Tibia Clausa
8' Tibia Clausa
4' Piccolo

THE CARE AND MAINTENANCE OF YOUR RODGERS

As for any fine musical instrument, the care and maintenance of your Rodgers protects your investment. Normally, you should have no difficulties with the mechanics of the instrument. The organ was carefully designed, and only the finest component parts were used in its manufacture. Even the finest equipment, however, may occasionally malfunction or fail. Your Rodgers Service Representative is fully equipped and qualified to handle any service problems you may have.

Your new Rodgers is not only a fine musical instrument, it is also a fine piece of custommade furniture, finished to hold its attractiveness through generations of use. Only the best woods are used, carefully checked for uniformity of grain and intensity of figure, and carefully hand assembled. As each finish coat is applied, it is thoroughly dried and hand rubbed before the next coat is applied. This hand rubbing results in a finish that is lasting and easy to keep looking beautiful. Here are a few tips on caring for the Rodgers.

Console and Pedalboard

A frequent dusting with a soft, clean cloth is usually all that is required. A small amount of cream furniture polish on the cloth will keep the organ smudgefree and will help remove fingerprints. Waxes, oils, or silicone base polishes should not be used. Always wipe the finished surfaces with the grain, using straight, even strokes.

Keyboards and Stop Tabs

Keyboards and Stop Tabs should be cleaned with a soft cloth dampened with water and a mild soap. DO NOT USE SOLVENTS (alcohol, gasoline, carbon tetrachloride, and so forth).

Since extreme cold, heat, or exposure to sunlight may injure the finish of any piece of fine furniture, the organ console or finished speaker cabinets should not be placed over a heat register or near an open window.

Leveling Glides

To assure optimum performance and life of the moving parts inside the organ, the console should always be kept "square." Uneven floors tend to distort the casework over a period of time, and extreme stresses damage the casework and equipment. The leveling glides are under each corner of the console and bench, and are mounted on heavy threaded pins. These pins may be adjusted as much as 11/2" to compensate for irregularities in the floor. A simple spirit level can assure the most accurate settings.

RODGERS LIMITED WARRANTY

The Rodgers Organ Company agrees to provide free parts for the repair or replacement of any defective assemblies by an authorized serviceman for a period of five years, beginning on the date of delivery of the organ to the retail purchaser.

Full warranty details are available in your warranty certificate. Should you experience any malfunction with your instrument, you must contact the Rodgers dealer from whom you purchased the product, or the nearest Rodgers dealer.