OWNER MANUAL

32A, 32C & 32D

Rodgers Organ Company / Hillsboro, Oregon

1905—152

Rodgers

MODEL 32-A

Specifications

Three AGO 61-note Overhanging and Tilted Keyboards
AGO 32-note Concave and Radiating Pedal Clavier
Double-Touch Preset Pistons
Sforzando Piston and Toe Stud
Baroque Chiff on Choir Flutes
Organ Harp and Carillon
Two Independent Celestes on the Swell
Diapason, Flute, String, and Reed Voices
Standard Couplers
Divided Tremulants
Divided Expression
Illumination for Music Rack, Stop Board, and Pedal
Matching Organ Bench
Locking Roll-Top Console
All Tone Generators Contained in the Console

TONE CABINETS

The typical 32-A installation would include two Wide-Range Tone Cabinets combining cone type low and mid-range speakers with special high-frequency tweeters. For full voice separation, one additional Wide-Range Tone Cabinet and a separate Pedal Cabinet may be plugged directly into the console. Echo Speaker Cabinets may be added to any voice channel. Amplification is provided within each Tone Cabinet using high performance, all-transistor amplifiers.

For the small church or studio the 32-A provides for the use of a single Wide-Range Tone Cabinet, either self-contained or external.

CONSOLE DIMENSIONS

Width 59″
Depth 29⅞″
Height 48″
Minimum Floor Area for Console, Pedal, and Bench: 60″ Square

All Rodgers Church Organs Comply with American Guild of Organists Standards

All Rodgers Instruments are Guaranteed for Five Years

GREAT
16′ Lieblich Gedeckt
8′ Open Diapason
8′ Bourdon
4′ Octave
4′ Flute
2′ Super Octave
Mixture II

Swell to Great Coupler
Full Chorus

ECHO
Main Off
Echo On

SWELL
8′ Geigen Diapason
8′ Rohrflute
8′ Salicional
*8′ Voix Celeste II
*8′ Flute Celeste II
4′ Geigen Octave
4′ Nachthorn
4′ Salicet
8′ Trumpet
8′ Oboe
Tremulant

*(Optional)

CHOIR
8′ Gedeckt
8′ Quintade (w/chiff)
8′ Dulciana
4′ Flute
2⅔′ Nazard
2′ Piccolo
1⅗′ Tierce
8′ Clarinet
Tremulant—light
Tremulant—full
Harp
Carillon

PEDAL
16′ Diapason
16′ Bourdon
16′ Lieblich Gedeckt
8′ Octave
8′ Flute

Great to Pedal Coupler
Swell to Pedal Coupler

PRESET COMBINATION ACTION
4—General Pistons
1st Touch Cumulative
2nd Touch Progressive
1—Cancel Piston

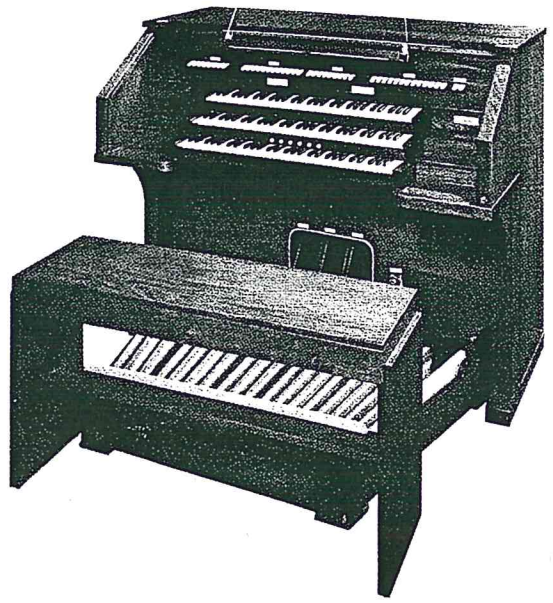
SFORZANDO PISTON & TOE STUD

OPTIONAL COMBINATION ACTION
(Setterboard in Drawer)
4—Swell Pistons
4—Great & Pedal Pistons
4—Choir Pistons
4—Collective Master Pistons
(Duplicated by Toe Studs)
1—General Cancel Piston

BALANCED EXPRESSION PEDALS
1. Great, Choir and Pedal
2. Swell

Rodgers

MODEL 32-C



Specifications

Three AGO 61-note Overhanging and Tilted Keyboards
AGO 32-note Concave and Radiating Pedal Clavier
Double-Touch Preset Pistons
Sforzando Piston and Toe Stud
Air Sound
Baroque Chiff on Choir Flutes
Organ Harp and Carillon
Two Independent Celestes on the Swell
Diapason, Flute, String, and Reed Voices
Fully Independent Pedal
Standard Couplers
Divided Tremulants
Divided Expression
Balanced Crescendo
Illumination for Music Rack, Stop Board, and Pedal
Matching Organ Bench
Locking Roll-Top Console
All Tone Generators Contained in the Console

TONE CABINETS

Two Wide-Range Tone Cabinets make up the minimum tone cabinet complement for the Model 32-C. The recommended installation would add an Extended Low-Frequency Pedal Cabinet. Each Wide-Range Cabinet combines cone type speakers with special high-frequency tweeters. The two 15″ speakers in the Pedal Cabinet effortlessly reproduce the low fundamental tones of the organ, even at high power levels. For full voice separation, one additional Wide-Range Tone Cabinet (a four-cabinet installation) may be plugged directly into the console. Echo Tone Cabinets may be added to any voice channel.

Amplification is provided within each Tone Cabinet using high performance, all-transistor amplifiers.

CONSOLE DIMENSIONS

Width 61⅛″
Depth 36″
Height 51″

Minimum Floor Area for Console, Pedal, and Bench: 62″ Square

All Rodgers Church Organs Comply with American Guild of Organists Standards

All Rodgers Instruments are Guaranteed for Five Years

GREAT
16′ Lieblich Gedeckt
8′ Open Diapason
8′ Bourdon
4′ Octave
4′ Flute
2⅔′ Twelfth
2′ Super Octave
2′ Piccolo
Mixture III

Swell to Great Coupler
Full Chorus

SWELL
8′ Geigen Diapason
8′ Rohrflute
8′ Salicional
8′ Voix Celeste II
8′ Flute Celeste II
4′ Geigen Octave
4′ Nachthorn
4′ Salicet
8′ Trumpet
8′ Oboe
4′ Clarion
Tremulant

CHOIR
8′ Viola
8′ Gedeckt
8′ Quintade (w/chiff)
8′ Dulciana
4′ Flute
2⅔′ Nazard
2′ Piccolo
1⅗′ Tierce
1′ Fife
8′ Clarinet
Tremulant
Harp
Carillon

PEDAL
16′ Diapason
16′ Bourdon
16′ Lieblich Gedeckt
16′ Dulciana
8′ Octave
8′ Flute
8′ Gemshorn
16′ Trombone

Great to Pedal Coupler
Swell to Pedal Coupler

PRESET COMBINATION ACTION
4—General Pistons
1st Touch Cumulative
2nd Touch Progressive
1—Cancel Piston

SFORZANDO PISTON & TOE STUD

AIR SOUND

OPTIONAL COMBINATION ACTION
(Setterboard in Drawer)
4—Swell Pistons
4—Great & Pedal Pistons
4—Choir Pistons
4—Collective Master Pistons
(Duplicated by Toe Studs)
1—General Cancel Piston

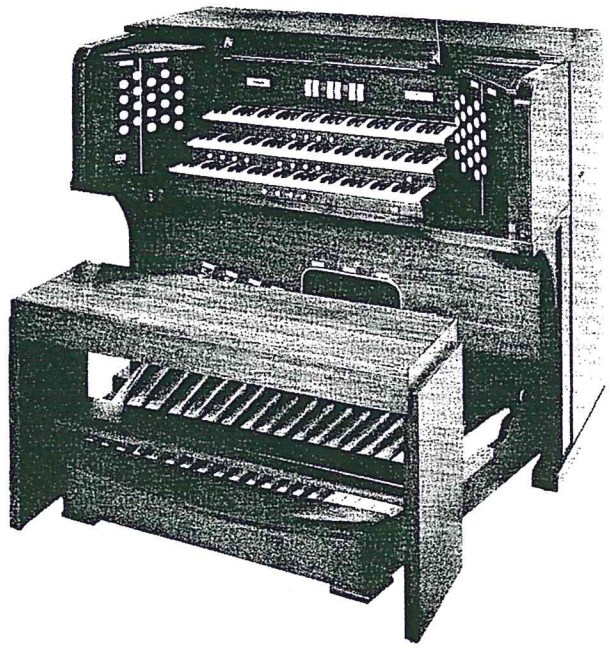
ECHO
Main Off
Echo On

BALANCED EXPRESSION PEDALS
1. Great, Choir & Pedal
2. Swell

BALANCED CRESCENDO PEDAL
(with Indicator Lights)

Rodgers

MODEL 32-D



Two Wide-Range Tone Cabinets make up the minimum tone cabinet complement for the Model 32- D The recommended installation would add an Extended Low-Frequency Pedal Cabinet. Each Wide-Range Cabinet combines cone type speakers with special high-frequency tweeters. The two 15″ speakers in the Pedal Cabinet effortlessly reproduce the low fundamental tones of the organ, even at high power levels. For full voice separation, one additional Wide-Range Tone Cabinet (a four-cabinet installation) may be plugged directly into the console. Echo Tone Cabinets may be added to any voice channel.

Amplification is provided within each Tone Cabinet using high performance, all-transistor amplifiers.

Specifications

Traditional Draw-Knob Stop Controls for Organ Voices

Tilt-Tab Stop Controls for Couplers and Antiphonal Provisions

Three AGO 61-note Overhanging and Tilted Keyboards

AGO 32-note Concave and Radiating Pedal Clavier

17-Piston Setterboard Combination Action

Sforzando Piston and Toe Stud

Baroque Chiff on Choir Flutes

Air Sound

Organ Harp and Carillon

Two Independent Celestes on the Swell

Diapason, Flute, String, and Reed Voices

Fully Independent Pedal

Standard Couplers

Divided Tremulants

Divided Expression

Balanced Crescendo

Illumination for Music Rack, Stop Board, and Pedal

Matching Organ Bench

Locking Roll-Top Console

All Tone Generators Contained in the Console

All Rodgers Church Organs Comply with American Guild of Organists Standards

All Rodgers Instruments are Guaranteed for Five Years

CONSOLE DIMENSIONS

Width 61⅛″
Depth 36″ Minimum Floor Area for Console,
Height 51″ Pedal, and Bench: 62″ Square

GREAT
16′ Lieblich Gedeckt
8′ Open Diapason
8′ Bourdon
4′ Octave
4′ Flute
2⅔′ Twelfth
2′ Super Octave
2′ Piccolo
Mixture III
Swell to Great Coupler
Full Chorus

ECHO
Main Off
Echo On

SWELL
8′ Geigen Diapason
8′ Rohrflute
8′ Salicional
8′ Voix Celeste II
8′ Flute Celeste II
4′ Geigen Octave
4′ Nachthorn
4′ Salicet
8′ Trumpet
8′ Oboe
4′ Clarion
Tremulant

BALANCED EXPRESSION PEDALS
1. Great, Choir and Pedal
2. Swell

CHOIR
8′ Viola
8′ Gedeckt
8′ Quintade (w/chiff)
8′ Dulciana
4′ Flute
2⅔′ Nazard
2′ Piccolo
1⅗′ Tierce
1′ Fife
8′ Clarinet
Tremulant
Harp
Carillon

PEDAL
16′ Diapason
16′ Bourdon
16′ Lieblich Gedeckt
16′ Dulciana
8′ Octave
8′ Flute
8′ Gemshorn
16′ Trombone
Great to Pedal Coupler
Swell to Pedal Coupler

BALANCED CRESCENDO PEDAL
(with Indicator Lights)

SFORZANDO PISTON & TOE STUD

COMBINATION ACTION
(Setterboard in Drawer)
4—Swell Pistons
4—Great & Pedal Pistons
4—Choir Pistons
4—Collective Master Pistons
(Duplicated by Toe Studs)
1—General Cancel Piston

AIR SOUND

THE RODGERS

Model 32-A
32-C
32-D

In their basic design and layout, these models are complete, three-manual church organs, capable of supplying the ordinary needs of the church service as well as the occasional performance of more demanding recital and concert works. Incorporated in their design are the elements necessary for practice and teaching work, expanding the usefulness of these instruments to include schools and studios. Authentic and complete, the Rodgers is often found in the homes of serious organ students and devotees of classical organ literature.

This booklet is far from exhaustive in exploring the total range of tone color and versatility of these two instruments. However, you will find much that will be useful to you. If you have further questions, do not hesitate to ask your local Rodgers representative. He will be more than glad to assist you with additional registration hints, with the selection of a competent organ instructor, or ideas to help you to enjoy to the fullest the broad musical resources of your new Rodgers.

THE MUSICAL RESOURCES OF THE MODEL 32-A, 32-C, AND 32-D

THE VOICE FAMILIES OF THE ORGAN
(DIAPASONS, FLUTES, STRINGS AND REEDS)

THE DIAPASON FAMILY

The sound which most of us associate with the organ is Diapason tone, the very foundation of the organ. The importance of this stop is often emphasized by the use of the word "principal" to denote it. The Diapason is non-imitative, it is unique to the organ alone, and it has enough foundational tone to enable it to blend well with, and add strength to, the ensemble. At the same time, it possesses enough harmonic development to add brilliance and life. The usefulness of this type of tone becomes apparent as one looks at the stoplist of the organ. On the Great manual, Diapasons are present at 8', 4', and 2' pitches. There is also a Mixture, which corroborates the upper harmonics of t he Diapasons and adds the final touch of brilliance to the Diapason Chorus. In the Swell division, the Diapason tone becomes less bold, more in keeping with the romantic nature of the Swell Organ. These Diapasons are called Geigen Diapasons. In the Pedal Organ, the Diapasons are present at 16' and 8' pitches, to provide foundation and firmness for that division.

THE FLUTE FAMILY

The Flute tones of the organ are characterized by an almost complete lack of harmonic development, and as such are good foundation builders. In the Great division, they complete the ensemble and give it a fuller sound. The light Choir Flutes with their mutation pitches are useful as a contrapuntal foil to the Great, as well as being able to synthesize many interesting solo effects. The Baroque "chiff" accent is also available on the Choir Flutes, adding sparkle to the works of Bach and his contemporaries. The Swell Flutes characteristically possess greater harmonic development than the flutes on the rest of the organ, but they still have the "covered" sound of the Flute Family. In the Pedal Organ, the Bourdon and Lieblich Gedeckt at 16' pitch and the Flute at 8' pitch provide the soft to medium-heavy foundation for quiet ensemble playing.

THE STRING FAMILY

This sound was introduced into the organ rather late in its development: in the early part of the 19th century. It is an imitative sound, closely associated with the sound of an orchestral string section. The string family of organ stops

possesses a soft tone, with a keen edge and a limited amount of foundation pitch. This extreme development of harmonic partials allows this sound to blend easily into quieter ensembles, giving them a "singing" quality, like the sound of violins in the symphony orchestra. This tone quality is placed on the Swell manual, where it is most useful in producing romantic sounds. Broader, more Diapason-like strings are also on the Choir manual as aids to the accompaniment function of that division.

An extra set of tone generators, playable on the Swell manual, creates the Celeste effect. (Optional on Model 32-A) An organ Celeste is created by setting precisely-tuned oscillators against purposely sharp-tuned oscillators. Historically, the resulting undulating "beat" is said to resemble "celestial voices", hence the stop name "Voix Celeste." This gently undulating sound is unequalled in adding warmth and emotional depth to organ tone. Two distinctive celeste voices are included: Flute Celeste and String Celeste. The compass of these voices is from tenor C to c2.

In pipe organs, all of the above tone qualities (Diapasons, Flutes and Strings) are derived from a pipe sound caused by a vibrating column of air set in motion by the action of air impinging on a knife-like edge on the upper part of the pipe mouth. These pipes and their resultant sounds are classed collectively under the name Flue Stops.

THE REED FAMILY

Pipe organ Reed Stops make use of the vibrations of a brass reed tongue against a fixed shallot, the resulting impulses being qualified and given tonal shape by a resonator placed above the reed assembly. Reeds are of two basic types, solo and chorus reeds. The Solo Reeds are of an imitative orchestral character, best used when standing alone in a melodic line. The Clarinet and Oboe belong to this category. The Chorus Reeds, such as the Trumpet(plus the Clarion on the 32-C/D) may be used in a solo capacity, but are voiced for the purpose of adding "fire" to the full Diapason and Flute Chorus, due to the extreme harmonic development of these stops. The 16' trombone in the Pedal (model 32-C/D) adds "snarl " and percussiveness to the Pedal Ensemble.

ENSEMBLE

Much has been mentioned so far about the "ensemble" of an organ. This is perhaps the single most important factor in determining the success or failure of a church organ. Ensemble refers to the manner in which the various stops complement each other, and the manner in which they all add up to a homogenous tonal mass. No one sound should overpower the basic

ensemble sound of the organ. The Solo Reeds, mutations of the Tierce family such as the 1-3/5', and the Celestes are exceptions to this. They are included to extend the versatility of the organ but do not fit well into an ensemble sound. To hear how this principle works, turn on the 8' Open Diapason on the Great. Now, while holding a chord, add in succession the 4' Octave, the 2' Super Octave, and finally the Mixture. Hear how the tone is brightened and clarified by these registers. Now add in succession the 8' Bourdon, the 4' Flute, and the 2' Piccolo(32-C/D). This "firms up" the ensemble and gives it body. The use of these stops in various combinations is basic to the art of registration. Experiment freely with the sounds of the organ; this is the key to a better understanding of its capabilities.

MUTATIONS

The mutation stops of an organ, sometimes called fractional pitches, are those which speak pitches other than the unison pitch (1-3/5', 2-2/3', etc.). These stops are used for the purpose of adding color to solo stop combinations, and in light contrapuntal music. The 2-2/3' Nazard, when played in combination with an 8' stop, for instance, speaks a note an octave and a fifth above the 8' pitch. The Tierce 1-3/5' speaks two octaves and a third above the 8' pitch. Use these stops often and experiment with them; they are the "salt and pepper" of the organ stops.

MIXTURES

Mixtures are composed of sets of fractional pitches, and are used to clarify and extend the upper harmonic structure of the organ ensemble. They are used principally in full registrations, to cap off the sound with a mantle of brilliance. Play the Mixture stop by itself, starting at the bottom of the keyboard and ascending chromatically. Notice that the pitches are relatively high at the bottom of the manual. This gives clarity and definition to the lower registers. As you go up, the pitches "break back" to lower ones as they reach the top of their compass. Near the top of the manual, the pitches are kept as high as possible. This gives brilliance and sparkle to the upper registers. The effect of a mixture on the ensemble may be likened to throwing open the curtains of a darkened room and allowing the sun to come in. On the Rodgers Organ, the Mixture II tab makes two sets, or ranks, of these mixture pitches playable on the Great Manual where this stop is most useful. On any mixture stop, the roman numeral on the stopkey is your guide to the number of ranks that that stop plays. (Mixture II, Mixture III, etc.)

SPEAKING STOPS ON THE 32-A

TONE FAMILY	LOCATION			
	GREAT MANUAL	SWELL MANUAL	CHOIR MANUAL	PEDAL CLAVIER
DIAPASONS	8' Open Diapason 4' Octave 2' Super Octave	8' Geigen Diapason 4' Geigen Octave		16' Diapason 8' Octave
FLUTES	16' Lieblich Gedeckt 8' Bourdon 4' Flute	8' Rohrflute 4' Nachthorn	8' Gedeckt 8' Quintade 4' Flute 2' Piccolo	16' Bourdon 16' Lieblich Gedeckt 8' Flute
STRINGS		8' Salicional 4' Salicet	8' Dulciana	
SOLO REEDS		8' Oboe	8' Clarinet	
CHORUS REEDS		8' Trumpet		
MUTATIONS			2-2/3' Nazard 1-3/5' Tierce	
MIXTURES	Mixture II			
CELESTES		*8' Voix Celeste II *8' Flute Celeste II		
PERCUSSIONS			Harp Carillon	

* Optional

SPEAKING STOPS ON THE 32-C AND 32-D

TONE FAMILY	LOCATION			
	GREAT MANUAL	SWELL MANUAL	CHOIR MANUAL	PEDAL CLAVIER
DIAPASONS	8' Open Diapason 4' Octave 2' Super Octave	8' Geigen Diapason 4' Geigen Octave		16' Diapason 8' Octave 8' Gemshorn
FLUTES	16' Lieblich Gedeckt 8' Bourdon 4' Flute 2' Piccolo	8' Rohrflute 4' Nachthorn	8' Gedeckt 8' Quintade 4' Flute 2' Piccolo 1' Fife	16' Bourdon 16' Lieblich Gedeckt 8' Flute
STRINGS		8' Salicional 4' Salicet	8' Viola 8' Dulciana	16' Dulciana
SOLO REEDS		8' Oboe	8' Clarinet	
CHORUS REEDS		8' Trumpet 4' Clarion		16' Trombone
MUTATIONS	2-2/3' Twelfth		2-2/3' Nazard 1-3/5' Tierce	
MIXTURES	Mixture III			
CELESTES		8' Voix Celeste II 8' Flute Celeste II		
PERCUSSIONS			Harp Carillon	

THE THREE-MANUAL CONSOLE

As the art of organbuilding has evolved over the centuries, certain features of the instrument have become more or less standard as organists, by a process of elimination, gradually culled out "innovations" that served no practical function and merely got in the way. An extreme example of this type of thing is the old "thunder pedal" of some of the early European organs. This pedal when depressed would cause the lowest four or five pipes of the pedal organ to sound at once, giving an effective "rumble" like thunder! Such devices, happily, are extinct.

The modern organ console is a miracle of convenience and practicality, due to the process of evolution that produced it. The combination of two 61-note beveled and tilted keyboards and the 32-note concave and radiating pedalboard gives the organist the necessary flexibility to perform organ music as written, without compromise. In addition, the various tone colors are conveniently available, distributed into divisions according to their traditional functions in the organ.

Incidentally, all Rodgers Church Organs adhere rigidly to the specifications for console standardization as laid down by the American Guild of Organists.

It may be well at this point to give a short description of the tonal "palette" and function of the various divisions of the organ.

THE GREAT ORGAN -- Center Keyboard

This division is the backbone and main substance of the organ. It is characterized by the unique Diapason sound, available at various pitches. This Diapason Chorus, backed up by a chorus of softer Flutes and crowned by the Mixture, constitutes the principal support to congregational singing in the church. All of the other divisions of the organ relate in some way to the Great Organ. An example is the Swell to Great coupler, to make the Swell voices playable on the Great manual.

THE SWELL ORGAN -- Top Keyboard

This division characteristically contains the more romantic and imitative sounds. There is the Geigen Diapason Chorus, somewhat less assertive than the Great Diapason Chorus, and derived from a tone source independent of the Great Diapasons. There is a quiet String Chorus for soft ensemble playing, and a Flute Chorus of a harmonic structure different from the Great or Choir Flutes. The String and Flute Celestes provide added warmth and

depth to this division. The Reeds of this manual consist of an imitative Oboe, used in a solo capacity, and a Chorus Trumpet, used as an ensemble builder in the full organ. The Swell is named for its being an expressive division, having the ability to "swell" in volume as the expression pedal is opened. This manual is separated from the other two manuals by having its own expression, independent of the others.

THE CHOIR ORGAN -- Bottom Keyboard

Typically a lighter sound, named for the fact that this division most often accompanies the church choir. To this end, it has light flutes and strings to provide an ideal fabric of sound against which the voices of the choir may be placed. The Choir division of the Rodgers Organ serves the additional function of a Positiv, or Baroque manual. The light Flutes and mutations, together with the Chiff (Baroque Accent), provide a counter-voice for the more assertive Great division. The Choir is also important as accompaniment for the solo voices of the other divisions. The percussions (Harp and Carillon) are also located on this manual.

THE PEDAL ORGAN -- Pedal Keyboard

This division, consisting mostly of flue stops, is the foundation on which the tonal mass of the organ rests. The two couplers assure that the necessary upper work is available when more definition is needed in the pedal melody line. The 16' Trombone in the Pedal (Model 32-C/D) adds an additional percussiveness to the full Pedal registration.

COUPLERS, PERCUSSIONS, TREMULANTS, AND NON-SPEAKING STOPS

COUPLERS

There are three couplers on the Rodgers: Swell to Great, Great to Pedal, and Swell to Pedal. The Swell to Great Coupler is used principally for combining the Swell voices (usually the Chorus Reeds) with the Great ensemble for greater brilliance and body in full organ effects. The Pedal couplers furnish the necessary upper pitches to the Pedal and give it greater definition. Notice also that the upper pitches of the Swell or Great can be coupled to the Pedal and there used for playing the melody of a Chorale Prelude whenever such an arrangement is called for.

PERCUSSIONS

The Carillon is derived from a cluster of sustained Flute partials, assembled about a given pitch so as to suggest the harmonic structure of tuned bells. The Harp is another sustained voice, suggestive of steel bars being struck by small, felt-padded hammers. The Harp is most effective when played in arpeggios.

CHIFF

The 8' Quintade on the Choir is used when the Baroque accent is desired on the Choir Flutes. When depressed, it adds the 12th momentarily to each note as it is keyed. This effect is simultaneously added to all Choir Flutes and mutations.

TREMULANTS

There are three tremulants on the 32-A; two on the 32-C/D. The one controlled by the tab on the Swell places a tremolo on all of the Diapason, Reed, and String voices, as well as the Swell Flutes. The Great and Choir Flute Tremulant is controlled by the Tremulant stop key on the Choir. The 32-A has two tremulants for these Flutes, Light and Full.

FULL CHORUS CONTROL

This tab, when depressed, slightly detunes the Flute generator set and the Main generator set. This imparts a "sound in motion" effect to any music

played when the Flutes are used in combination with the Diapasons or Strings. The resulting effect is slower than a celeste but has much of the same warmth of tone as a celeste. In full organ combinations it imparts a slight pitch uncertainty that adds life and body to the ensemble.

EXPRESSION PEDALS

Your organ is equipped with two expression pedals. The left pedal (marked Great) controls the volume level of the Great, Choir, and Pedal divisions. The right pedal (marked Swell) controls the volume of the Swell division alone. The 32-C and 32-D have, in addition, yet another pedal: the register Crescendo Pedal. This is located to the right of the Swell Pedal, and is raised slightly above the level of the Swell Pedal to prevent its accidental use. When depressed, this pedal gradually adds a progression of stops that increase the overall volume of the organ. It is used when a rapid build-up in ensemble is desired.

SFORZANDO PISTON

The button marked "SFORZ" when pressed, brings on the full organ instantly. Pressing the button again cancels this action. The toe stud to the right of the expression pedals accomplishes the same thing.

PRESET COMBINATION ACTION

On the 32-A and 32-C, the standard combination device is a blind, general preset-type action. There are four Preset Pistons and one Cancel Piston. Each Preset Piston has "Double Touch"-- a special feature of this combination action. For increased flexibility and ease of playing, the "first touch" (light pressure) is additive and turns on the preset combination, adding it to whatever stops are already set up on the stopboard as well as to any other presets that are on. The "second touch" (slightly heavier pressure) is progressive and cancels all presets except the piston being pushed. The "second touch" does not affect any stops set up manually on the stopboard. The General Cancel Piston (O) will cancel all preset combinations.

Fifteen different combinations are possible:

1	1 - 3 - 4	2 - 3 - 4
1 - 2	1 - 3	2 - 4
1 - 2 - 3	1 - 4	3
1 - 2 - 4	2	3 - 4
1 - 2 - 3 - 4	2 - 3	4

Stops may also be added manually from the stopboard. The following preset combinations are arranged in ascending dynamic order from 1 through 4. A panel of lights (combons) on the stop rail indicates which Preset Pistons are on. Here are the stops pre-wired at the factory for each piston:

MODEL: 32-A

PISTON #1

GREAT	SWELL	CHOIR	PEDAL
8' Open Diapason	8' Rohrflute	8' Gedeckt	16' Lieblich Gedeckt
4' Flute	4' Nachthorn	8' Dulciana	

PISTON #2

8' Bourdon	8' Geigen Diapason	8' Dulciana	16' Bourdon
4' Flute	4' Geigen Octave	4' Flute	

PISTON #3

8' Open Diapason	8' Salicional	8' Gedeckt	16' Lieblich Gedeckt
4' Octave	4' Salicet	2' Piccolo	8' Flute
4' Flute			
2' Super Octave			

PISTON #4

8' Bourdon	8' Geigen Diapason	8' Gedeckt	16' Lieblich Gedeckt
4' Octave	8' Rohrflute	4' Flute	16' Bourdon
2' Super Octave	8' Trumpet	2' Piccolo	8' Octave
Mixture II			

MODEL: 32-C

PISTON #1

GREAT	SWELL	CHOIR	PEDAL
8' Open Diapason	8' Rohrflote	8' Gedeckt	16' Lieblich Gedeckt
4' Flute	4' Nachthorn	8' Dulciana	

PISTON #2

GREAT	SWELL	CHOIR	PEDAL
8' Bourdon	8' Geigen Diapason	8' Viola	16' Bourdon
4' Flute	4' Geigen Octave	4' Flute	8' Flute
2' Piccolo			

PISTON #3

8' Open Diapason	8' Salicional	8' Gedeckt	16' Lieblich Gedeckt
4' Octave	4' Salicet	4' Flute	16' Dulciana
4' Flute		2' Piccolo	8' Gemshorn
2' Super Octave			

PISTON #4

8' Bourdon	8' Geigen Diapason	8' Dulciana	16' Diapason
4' Octave	8' Trumpet	4' Flute	16' Bourdon
2' Piccolo		2' Piccolo	8' Octave
Mixture III		1' Fife	8' Flute

Preset Combination Actions have been laid out primarily for use in church liturgy rather than for the performance of concert literature.

PISTON #1

GREAT MANUAL – Useful for the introduction of larger hymns, for the first voices of a quiet hymn, and occasionally for choir responses.

SWELL MANUAL - Provides an answer to the above, or it can be coupled to the Great to broaden that registration.

CHOIR MANUAL - Provides a soft background to the Great.

THE PEDAL - Set to balance the above registrations.

PISTON #2

GREAT MANUAL - Provides a clear Flute Chorus for lighter music and with solo choral work.

SWELL MANUAL - The Diapason at 8' and 4' provide the foundation -- either when used alone for choir work or when coupled to the Great for congregational singing.

CHOIR MANUAL - The most basic registration for lighter hymns.

THE PEDAL - Set to balance the above registrations.

PISTON #3

GREAT MANUAL - The basic Diapason Chorus for most hymns of a larger sort.

SWELL MANUAL - Provides only the light strings, particularly useful for a quick transition from soft meditation to the Great hymn organ.

CHOIR MANUAL - Imitation of the Flute Chorus of Great Piston #2.

THE PEDAL - Set to balance the above registrations.
NOTE: These registrations may be broadened by adding either Piston #2 or #1.

PISTON #4

GREAT MANUAL - Useful for final verses of hymns, especially when there has been a gradual build-up, verse by verse, through the Great registrations on the other pistons (above). The Swell to Great Coupler adds greater clarity, bringing the reed sound from the Swell.

SWELL MANUAL - Provides the Swell Reeds, notably the distinctive sound of the Solo Trumpet.

CHOIR MANUAL - Provides an answering chorus of lighter flutes. On the Rodgers, this chorus is capped by the 1' Fife.

THE PEDAL - Set to balance the above registrations.
NOTE: The addition of Piston #1, #2 or #3 will strengthen and broaden the thinner registrations of Piston #4.

SETTERBOARD COMBINATION ACTION

The Setterboard Combination Action is standard on the Model 32-D, optional on the 32-A and 32-C. This combination action moves the stop tabs affected and is adjustable by means of the setterboard located in a drawer under the Choir Manual. This unit contains a switch for each stop in a division, and a set of these switches for each manual piston belonging to that division. Any switch moved to the right will bring on the stop it represents when that manual piston is pressed. The pistons located to the left of the Great manual pistons are collective general pistons and are duplicated by Toe Studs to the left of the expression pedals. Each general piston brings on all of the stops in all divisions that are set on pistons with the same number, i.e. all the 1's, 2's, etc.

SOME REGISTRATION HINTS FOR YOUR RODGERS

The following guides to stop selection include manual by manual suggestions as to basic combinations of organ voices, as well as a reference guide for interpreting the stop suggestions of published organ music. The latter is especially important because most organ music is published with only general suggestions for registration. This is because every organ is different in some way from the organ that the composer had at his disposal. Therefore, names of some stops would be meaningless on some instruments. The way to get to know the organ is to experiment freely with the sounds of the instrument, and the following basic guide will help you achieve good classic registration skills. At the end of this section will be found several full organ registrations, given as the basis for certain specific styles and periods of musical practice.

PEDAL DIVISION

The term "Appropriate Pedal" often appears on suggested registrations. The suggestion seems obvious at first, but Pedal stop selection is as much an art as manual selection. In most organ playing the Pedal is simply used to provide the foundation (bass) for manual work. The use of 16' voices provides the subharmonics necessary to undergird the manual tonal structure.

PUBLISHED SUGGESTION	32-C & 32-D	32-A
1. Light 16' Pedal	16' Lieblich Gedeckt	16' Lieblich Gedeckt
2. Soft 16' & 8'	16' Lieblich Gedeckt 8' Flute or Gemshorn	16' Lieblich Gedeckt 8' Flute
3. Basic MP to MF Pedal	16' Bourdon 8' Flute (Gemshorn)	16' Bourdon 8' Flute
4. Foundations 16' & 8'	16' Bourdon, Dulciana 8' Octave, Gemshorn	16' Bourdon 8' Octave
5. Foundations 16' & 8'	16' Diapason, Bourdon 8' Octave, Flute	16' Diapason, Bourdon 8' Flute
6. Full Pedal	16' Diapason, Bourdon, Trombone 8' Octave, Flute, Gemshorn	16' Diapason, Bourdon 8' Octave, Flute

Pedal Division (cont'd)

When Pedal upper voices are needed in the above suggestions, the Pedal couplers are used. Most generally used is the Great to Pedal coupler, since the stops set on the Great usually determine the basic dynamic strength of the organ.

In some of the more complex forms of contrapuntal music, the Pedal is often called upon to furnish a distinctive third voice, such as in Trio Sonatas and Chorale Preludes. The Pedal couplers make available all of the Great and Swell upper work and Reeds required by this style of music.

GREAT DIVISION

The Great is used in general church music for hymns and major anthem and solo accompaniments. Primarily intended for ensemble or homophonic texture, the Great is played "both hands" in these functions.

PUBLISHED SUGGESTION	32-C & 32-D	32-A
1. Flutes 8'	8' Bourdon	8' Bourdon
2. Light Foundation 8'	8' Open Diapason 4' Flute	8' Open Diapason 4' Flute
3. Broad Foundation 8'	8' Open Diapason, Bourdon	8' Open Diapason, Bourdon
4. Light Foundation 8' & 4'	8' Bourdon 4' Octave	8' Bourdon 4' Octave
5. Light Foundation 8', 4', & 2'	8' Bourdon 4' Octave 2' Piccolo	8' Bourdon 4' Octave 4' Flute
6. Foundation 8', with Flutes 4' & 2'	8' Open Diapason 4' Flute 2' Piccolo	8' Open Diapason 4' Flute
7. Basic Diapason Chorus 8', 4', & 2'	8' Open Diapason, Bourdon 4' Octave 2' Super Octave, Piccolo	8' Open Diapason, Bourdon 4' Octave 2' Super Octave
8. Full Foundation Chorus	8' Open Diapason, Bourdon 4' Octave, Flute 2-2/3' Twelfth 2' Super Octave, Piccolo	8' Open Diapason, Bourdon 4' Octave, Flute 2' Super Octave

Great Division (cont'd)

PUBLISHED SUGGESTION	32-C & 32-D	32-A
9. Full Great to Mixtures	Add mixture to the above.	Add mixture to the above.
10. Full Great + 16'	Add 16' Lieblich to the above.	Add 16' Lieblich to the above.

SWELL DIVISION

A considerable amount of registration for the Swell Division will be given directly in the form of solo type registration. The suggestions below are given for use as ensemble choruses in music of a romantic nature.

PUBLISHED SUGGESTION	32-C & 32-D	32-A
1. Strings 8' (Gamba, Violone)	8' Salicional	8' Salicional
2. Swell Flutes 8'	8' Rohrflute	8' Rohrflute
3. Strings 8' & 4'	8' Salicional 4' Salicet	8' Salicional 4' Salicet
4. Flutes 8' & 4'	8' Rohrflute 4' Nachthorn	8' Rohrflute 4' Nachthorn
5. Foundations 8' & 4'	8' Geigen Diapason 4' Geigen Octave or Nachthorn	8' Geigen Diapason 4' Geigen Octave or Nachthorn
6. String Chorus	Voix Celeste II 4' Salicet	8' Salicional 4' Salicet (or Voix Celeste II) (Tremulant)
7. Flute Chorus	Flute Celeste II 4' Nachthorn	8' Rohrflute (or Flute Celeste II) 4' Nachthorn
8. Reeds 8' & 4'	8' Trumpet 4' Clarion	8' Trumpet, Oboe
9. Full Swell	8' Geigen Diapason, Rohrflute 4' Geigen Octave, Salicet 8' Trumpet 4' Clarion	8' Geigen Diapason, Rohrflute 4' Geigen Octave, Salicet 8' Trumpet, Oboe

CHOIR DIVISION

Two sets of suggestions are given below for the Choir Division. The first is for the Choir in an accompanimental function; the second for using the Choir as a Positiv.

Choir Accompaniment

PUBLISHED SUGGESTION	32-C & 32-D	32-A
1. Choir Flutes 8'	8' Gedeckt	8' Gedeckt
2. Choir Strings 8'	8' Viola or Dulciana	8' Dulciana
3. Unda Maris 8'	8' Gedeckt, Dulciana Full Chorus	8' Gedeckt, Dulciana Full Chorus
4. Choir Strings & Flutes 8' & 4'	8' Gedeckt, Viola 4' Flute Full Chorus	8' Gedeckt, Dulciana 4' Flute Full Chorus
5. Choir Accompanimental Chorus	8' Gedeckt, Viola 4' Flute 2' Piccolo Full Chorus	8' Gedeckt, Viola 4' Flute 2' Piccolo Full Chorus

Choir Positiv

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

PUBLISHED SUGGESTION	32-C & 32-D	32-A
1. Positiv Flutes 8'	8' Quintade (w/chiff)	8' Quintade (w/chiff)
2. Combinations of Flutes without mutation stops	8' Quintade (w/chiff) 4' Flute	8' Quintade (w/chiff) 4' Flute
	8' Quintade (w/chiff) 2' Piccolo	8' Quintade (w/chiff) 2' Piccolo
	8' Quintade (w/chiff) 1' Fife	
	8' Quintade (w/chiff) 2' Piccolo 1' Fife	

PUBLISHED SUGGESTION	32-C & 32-D	32-A
3. Combinations of Flutes involving mutations	8' Quintade (w/chiff) 2-2/3' Nazard	8' Quintade (w/chiff) 2-2/3' Nazard
	8' Quintade (w/chiff) 4' Flute 2-2/3' Nazard	8' Quintade (w/chiff) 4' Flute 2-2/3' Nazard
	8' Quintade (w/chiff) 2-2/3' Nazard 2' Piccolo	8' Quintade (w/chiff) 2-2/3' Nazard 2' Piccolo
	8' Quintade (w/chiff) 2-2/3' Nazard 2' Piccolo 1' Fife	
	8' Quintade (w/chiff) 2' Piccolo 1-3/5' Tierce	8' Quintade (w/chiff) 2' Piccolo 1-3/5' Tierce

FULL ORGAN REGISTRATIONS

The following are suggested full organ registrations for the organ, with an eye to specific musical styles.

Baroque Ensembles

1. Soft (All Models)

   Swell : 8' Oboe

   Great : 8' Bourdon, 2' Super Octave

   Choir : 8' Dulciana, 2' Piccolo

   Pedal : 16' Lieblich Gedeckt, 8' Gemshorn

2. MF (32-C & 32-D)

   Swell : 8' Geigen Diapason, 4' Geigen Octave, 4' Salicet, 4' Clarion

   Great : 8' Bourdon, 4' Octave, 2' Super Octave, 2' Piccolo

   Choir : 8' Quintade (w/chiff), 2-2/3' Nazard, 1' Fife

   Pedal : 16' Lieblich Gedeckt, 8' Octave, 8' Gemshorn, Swell to Pedal

3. MF (32-A)

Swell : 8' Geigen Diapason, 4' Geigen Octave, 4' Salicet, 8' Oboe

Great: 8' Bourdon, 4' Octave, 2' Super Octave

Choir: 8' Quintade (w/chiff), 2-2/3' Nazard, 2' Piccolo

Pedal: 16' Lieblich Gedeckt, 8' Octave, 8' Gemshorn, Swell to Pedal

4. F (32-C & 32-D)

Swell : 8' Geigen Diapason, 4' Geigen Octave, 8' Trumpet, 4' Clarion

Great: 8' Bourdon, 4' Octave, 2' Super Octave, 2' Piccolo, Mixture III

Choir: 8' Gedeckt, 4' Flute, 2-2/3' Nazard, 2' Piccolo, 1' Fife

Pedal: 16' Bourdon, 8' Octave, 8' Gemshorn, Swell to Pedal

5. F (32-A)

Swell : 8' Geigen Diapason, 4' Geigen Octave, 8' Trumpet, 8' Oboe

Great: 8' Bourdon, 4' Octave, 2' Super Octave, Mixture II

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

Pedal: 16' Bourdon, 8' Octave, Swell to Pedal

Romantic Ensembles

1. Soft Strings, with solo on Choir (32-C & 32-D)

Swell : Voix Celeste II

Great: 8' Bourdon, 4' Flute, Swell to Great, Full Chorus

Choir: 8' Clarinet, Tremulant

Pedal: 16' Lieblich Gedeckt, 8' Flute, Swell to Pedal

2. Soft Strings, with solo on Choir (32-A)

Swell : 8' Salicional (or Voix Celeste II), 4' Salicet, Tremulant

Great: 8' Bourdon, 4' Flute, Swell to Great, Full Chorus

Choir: 8' Clarinet, Tremulant

Pedal: 16' Lieblich Gedeckt, 8' Flute, Swell to Pedal

3. Full Romantic Ensemble (32-C & 32-D)

Swell : 8' Salicional, Flute Celeste II, 4' Nachthorn, 4' Salicet

Great: 8' Gedeckt, 4' Flute, 2' Piccolo, Swell to Great, Full Chorus

Choir: 8' Viola, 8' Gedeckt, 4' Flute

Pedal: 16' Bourdon, 16' Dulciana, 8' Flute, Great to Pedal

4. Full Romantic Ensemble (32-A)

Swell : 8' Salicional (or Voix Celeste II), 8' Rohrflute, 4' Nachthorn, Tremulant

Great: 8' Gedeckt, 8' Bourdon, 4' Flute, 2' Piccolo, Swell to Great, Full Chorus

Choir: 8' Dulciana, 8' Gedeckt, 4' Flute

Pedal: 16' Bourdon, 8' Flute, Swell to Pedal

Hymn Registration

1. MP-MF (32-C & 32-D)

Great: 8' Open Diapason, 4' Flute, 2' Piccolo

Choir: 8' Viola, 8' Gedeckt, 4' Flute

Pedal: 16' Bourdon, 8' Flute, Great to Pedal

2. MP-MF (32-A)

Great: 8' Open Diapason, 4' Flute, 2' Piccolo

Choir: 8' Dulciana, 8' Gedeckt, 4' Flute

Pedal: 16' Bourdon, 8' Flute, Great to Pedal

3. MF-F (32-C & 32-D)

Great: 8' Open Diapason, 8' Bourdon, 4' Octave, 2' Piccolo

Choir: 8' Viola, Gedeckt, 4' Flute, 2' Piccolo

Pedal: 16' Bourdon, 8' Octave, 8' Flute

4. MF-F (32-A)

Great: 8' Open Diapason, 8' Bourdon, 4' Octave

Choir: 8' Gedeckt, 8' Dulciana, 4' Flute, 2' Piccolo

Pedal: 16' Bourdon, 8' Octave, 8' Flute

5. F-FF (32-C & 32-D)

Swell: 8' Trumpet, 4' Clarion

Great: 8' Open Diapason, 8' Bourdon, 4' Octave, 4' Flute, 2' Flute

Pedal: 16' Diapason, 16' Bourdon, 8' Octave, 8' Flute, Great to Pedal

6. F-FF (32-A)

Swell: 8' Trumpet, 8' Oboe, 4' Salicet

Great: 8' Diapason, 8' Bourdon, 4' Octave, 4' Flute

Pedal: 16' Diapason, 16' Bourdon, 8' Octave, 8' Flute

The reed choruses in the two above registration schemes should be played without Pedal, possibly on the next to the last verse of the hymn. During that time, the Great Mixture could be added and possibly the Swell to Great coupler for a brilliant accompaniment to the last verse.

SYNTHESIS OF SOLO EFFECTS

The mutations and various sounds of the Choir Division make it possible to synthesize many stops that may be called for but do not appear as such on the organ. The suggestions given below are not identical with the required sound but have the approximate harmonic structure, and so are given here as a further extension of the versatility of the Rodgers Organ. These are best used in carrying melodic lines.

PUBLISHED SUGGESTION	32-C & 32-D	32-A
1. Choir Trumpet (Above Middle G)	8' Viola 2-2/3' Nazard 2' Piccolo 1-3/5' Tierce	8' Dulciana 2-2/3' Nazard 2' Piccolo 1-3/5' Tierce
2. French Horn (Around Middle C)	8' Gedeckt 4' Flute 2-2/3' Nazard (Tremulant)	8' Gedeckt 4' Flute 2-2/3' Nazard (Tremulant)
3. Gemshorn	8' Viola 4' Flute	8' Dulciana 4' Flute
4. Krummhorn	8' Viola 2-2/3' Nazard 1-3/5' Tierce	8' Dulciana 2-2/3' Nazard 1-3/5' Tierce
5. Melodia or Clarabella	8' Gedeckt 4' Flute	8' Gedeckt 4' Flute
6. Orchestral Flute	8' Gedeckt 2-2/3' Nazard (Tremulant)	8' Gedeckt 2-2/3' Nazard (Tremulant)
7. Quintadena	8' Viola 2-2/3' Nazard Chiff	8' Viola 2-2/3' Nazard Chiff
8. Vox Humana (On Swell Manual) (Low Register, Expression Closed)	8' Salicional 4' Nachthorn, Salicet 8' Oboe Tremulant	8' Salicional 4' Nachthorn, Salicet 8' Oboe Tremulant

SOME ADDITIONAL DESIGN ELEMENTS OF THE RODGERS

Console Specifications

All of the console dimensions conform to the specifications set by the American Guild of Organists. The three 61-note overhanging manuals are precisely placed, both in relation to each other and in relation to the pedalboard. The pedalboard is a standard A.G.O. 32-note, concave and radiating clavier, with the expression pedals placed as per A.G.O. specifications.

Leveling Glides

To assure optimum performance and life of the moving parts in the console, it should always be "square." 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 heavy threaded pins. These may be adjusted as much as 1-1/2" to compensate for irregularities in the floor. A simple spirit level can assure the most accurate settings. This is particularly useful in schools where the organ may have to be moved to several locations.

The Rodgers Organ is Completely Transistorized

Each note of each organ set of voices is produced separately by an individual, fully transistorized oscillator. It is this independence of voices that is largely responsible for the wide acceptance of the Rodgers tone quality. In addition, stop switching, coupling, and keying are all accomplished through the use of solid state switches which eliminate literally hundreds of contacts and moving parts.

The amplifiers in the Rodgers Organ are located in the speaker cabinets themselves, eliminating the need for running hazardous voltages long distances. The amplifiers are of a 50-watt power transistor type, requiring neither a warm-up time or the periodic replacement of parts, two problems common to tube-type amplifiers.

THE CARE AND MAINTENANCE OF YOUR RODGERS

Like any fine musical instrument, the care and maintenance your Rodgers receives is part of the protection of your investment. Normally, you should experience no difficulties with the various systems of the organ. It has been carefully designed, and only the very finest of component parts have been used in its manufacture. Even the finest equipment, however, is subject to occasional malfunctions and failures. Your Rodgers Service Representative is fully equipped and qualified to handle any service problems which may arise.

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

Console and Pedal Board

A frequent dusting with a soft, clean cloth is usually all that is required. A small amount of Johnson's Cream Polish on the cloth will keep the organ smudge-free and will help remove fingerprints. Waxes, oils, or silicone-base polishes should not be used. Always wipe the finished surfaces with the grain, using straight and even strokes.

Plexiglass Music Rack

To avoid scratches on plexiglass, the music rack should be cleaned only with products made specifically for plexiglass cleaning and polishing. One such product is "Sure-Fire" Plastic Cleaner manufactured by the Wilco Company of Los Angeles. Apply with a very soft cloth, using straight and even strokes.

Keyboards and Stop Tabs

Keyboards and Stop Tabs should be cleaned with the plastic cleaner suggested above, or with a soft cloth dampened with water and a mild soap. DO NOT USE SOLVENTS (alcohol, gasoline, carbon tetrachloride, etc.).

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