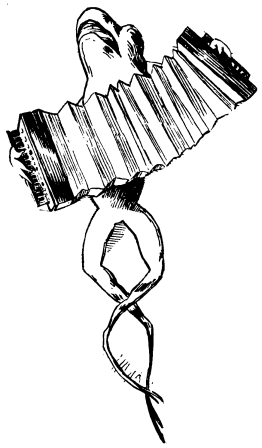

# The 21st Century Organ Series

## Playing the Insignia™ & Allegiant™ Rodgers Organs

Lauren Gadd
Noel Jones, AAGO

Frog Music Press

www.frogmusic.com

**Acknowledgements**

Thanks to Chad Perry, Rick Anderson and Dr. Jeanine Cansler who liked the idea of a book with music about playing the Insignia organs; to Ed Wilson, Pete Buxton, Dan Miller and Rodney Barbour who answered our questions; and to Rodgers for creating the Insignia Series of Organs.

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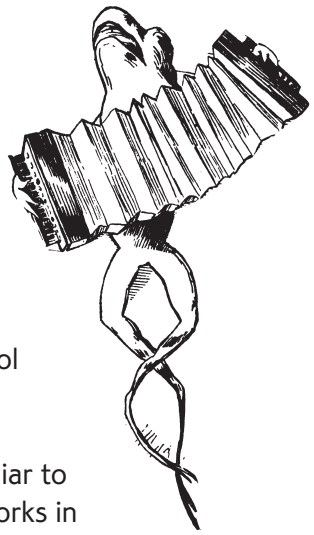
**About the Authors**

Lauren Gadd and Noel Jones have been collaborating at Frog Music Press from East Tennessee but fall back upon a multi-national background in church music.

Lauren was born in England to an American military family. Much of her musical training came from her mother, a church organist. Her later musical education involved classical musical composition, as well as walking backwards while leading her high school marching band.



Lauren's name is familiar to many for her organ works in *Pedalpoint* and other publications by LifeWay, who has recently released a collection of her organ works called, *Christ, We Adore Thee.* Lauren's hobbies right now appear to be adjusting from enjoying having children to having a grandchild.

Noel spent time in a military band (cymbals and piano in the dance band) in Germany, after studying organ in New York City. He remained in Europe, studying in Germany and Italy, working as a conductor and vocal coach in musicals and opera.

Back in the United States he began designing and doing tonal finishing on organs and teaching organists registration and MIDI skills. He is studying Baroque Cello.

# Playing the Rodgers Insignia & Alleigiant Organs

Using this book.

For centuries organ builders have built organs and passed on inside information to the organist about the organ that will be their musical partner. Every organ is built to a vision, a vision of the music that the organ will be playing.

To help you explore the musical possibilities of this organ, we have created this book as a map that explores places for you to go, things to see. Before taking a trip it is helpful to study a guide book and get an idea of what you want to do when you get there. Some people find themselves in places and then buy a guide book to figure out what they are seeing every day. This book works the same way, it can serve as an introduction to the instrument or provide insight for the person who is already playing an Insignia. .

What places are we going to visit? Rather than museums and coffee houses, we are going to visit music. Music that we can play. Music that explores the sound of the voices of this organ.

You do not need to read this book or the owner's manual to play the organ. It is designed as a straightforward classical organ, built to AGO standards, which means that everything is laid out in a logical place and that the console is ergonomically designed to ease playing of the manuals and pedals. The AGO design was established in the mid 20th-century long before 'ergonomic' became a household word.

Organs which rely on electricity for power and control often have a window into the workings of the organ, in this case we call it a Display Window. When you power the organ up, it displays a wait message. When the organ is prepared for playing, the Transposer Window appears. This window opens when told to, by you, to provide additional pipe organs sounds, orchestral voices such as Orchestral Oboe, Harpsichord, Trumpets and Timpani. The window also let's you configure these voices to suit the music you are going to be playing.

Why isn't this all simpler? Why have a window? Anyone can operate a microwave to pop popcorn and heat water for coffee. Microwave designers must get awfully frustrated designing a cooking device that can assist in preparing gourmet feasts...when purchasers end up just using it to pop popcorn. Microwave cookbooks gather dust, sitting on the shelf unread.

This organ has a display window to make going beyond the basics easy. Every change that you wish to make in the window is simple as 1, 2, 3. You never go beyond three layers to get where you are going. 1. Open the Window, 2. Choose the Option, 3. Select the Option. It's that easy. It's designed to make it simple for you to make music.

Since this book was origianlly written, the Allegiant Organs have been introduced. There are a few additions to the Allegiant, more piston memories, for example, otherwise they are identical with the Insiginia in operation and everything in this book applies to them as well.

# frog music press

# 1 Understanding the Console Display

Device — Console Display

Console Display — When the organ is powered on the **Console Display** lights and reads:

| RODGERS i557/577 |
|---|

Once it completes automatic diagnostic procedures you will see the window display change to read:

| TRANSPOSER Ø |
|---|

This indicates that all is well with the organ and you can now play.

This display window is used in many ways. It is your window into the workings of the organ. At this point it indicates that the organ transposer is set to the default neutral position Ø.

Reach over to the right and grasp the SELECT knob. Turn it one click to the left and note that the **Console Display** now reads:

| TRANSPOSER -1 |
|---|

The organ will now play everything one-half step lower than written automatically. To reset the organ to normal pitch, find, and using your right thumb, push the General Cancel piston ⓪ underneath the lower keyboard on the right. The **Console Display** will now read:

| TRANSPOSER Ø |
|---|

# 2 Choosing Stops

Device — Using Rocker Tablets and Drawknobs

**Rocker Tabs**

To activate a stop: Press the bottom half of the **rocker tab** until the light comes on, then release. The stop will return to vertical position, and remain lit.

To silence a stop: Press the top half of the **rocker tab** until the light goes off, then release. The stop will return to vertical position

**Drawknobs**

To activate a stop: Pull the **drawknob** until the light goes on, then release. The stop will remain lit.

To silence a stop: Push the **drawknob** until the light goes off, then release.

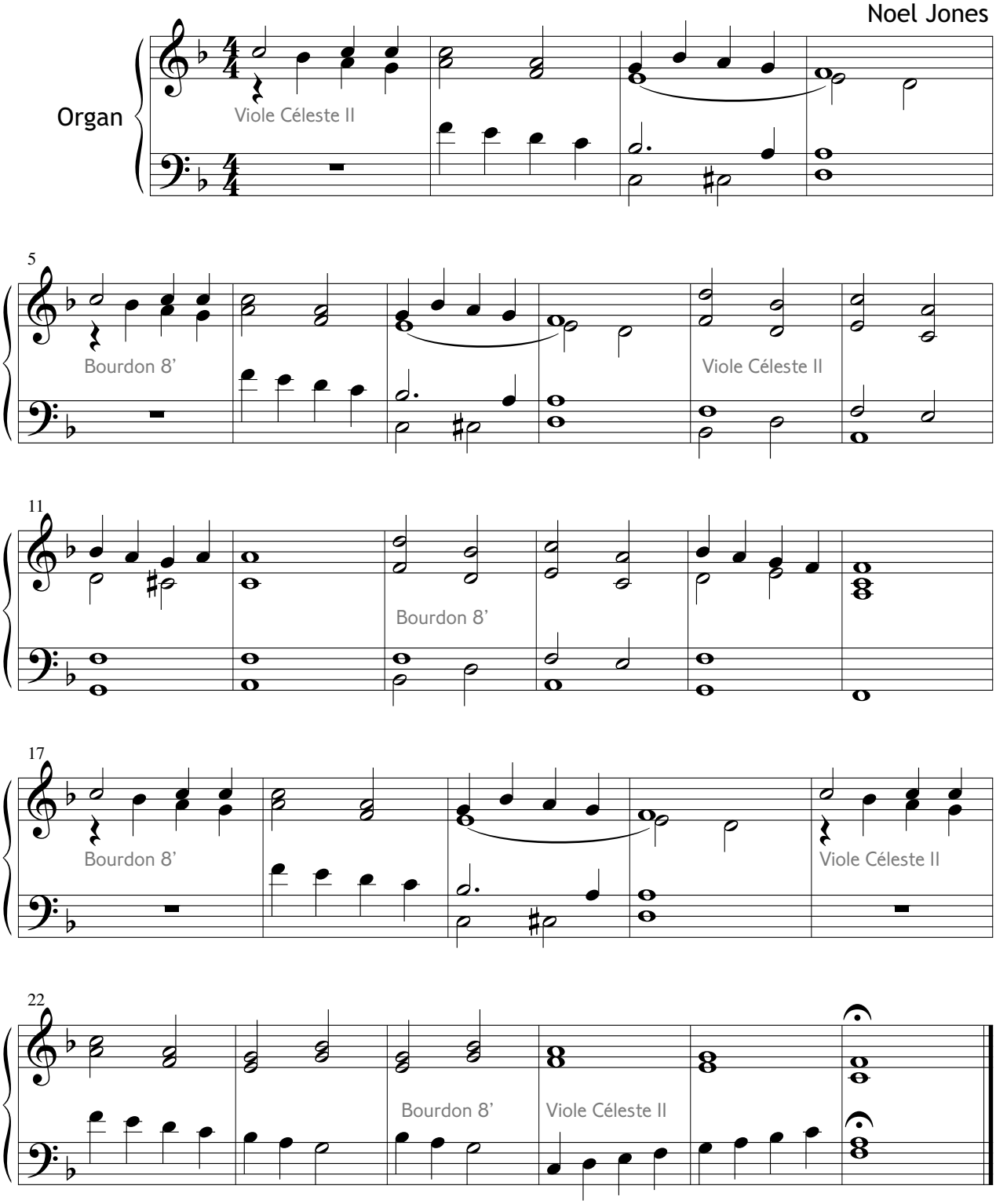
The Music: The *Echo Voluntary* contrasts the sounds of a Flute and String Celeste. In a work like this, it is customary to pause between phrases, giving you time to change the stops, and to enhance the echo effect.

Advanced Technique: Choose the Great Gedeckt 8'. Play this piece differently by going to the Great Keyboard whenever the music indicates playing the Swell Bourdon.

You will find that most of the time when playing church organ you will be using both hands on the same keyboard, especially when playing hymns. To give a correct balance to all voices in the music, unless there is a melody to be brought out by reaching with one hand to another manual.

# Echo Voluntary

Noel Jones



# 3

General Cancel

Device

Piston ⓪

Canceling Stops

Use your right thumb to press the ⓪ piston. Pistons are arranged so that they fall under the thumb when your fingers are over the keys above, making it simple to reach under the manual with the thumb to make changes.

Organists make a habit of clearing all stops using the **General Cancel** Piston at the end of each piece.

**General Cancel** also automatically resets the Transposer to Ø.

Using the **General Cancel** Piston helps eliminate those embarrassing moments during prayer and sermons when you accidentally brush a key, drop a hymnal onto the keyboard, or step on a pedal while getting off the bench.

However, if you use the Crescendo Pedal option, described later, the **General Cancel** will not clear it, leaving the Crescendo Pedal Activated.

# 4

Manual and Pedal Couplers

Device

SW to GT Rocker Tab
SW to PD Rocker Tab
GT to PD Rocker Tab

Using Couplers

Each keyboard of the organ has stops for voices of different tone colors and pitches. The stops are there to turn the sounds on and off. Couplers make it possible for you to select stop voices from two or more manuals and combine them all together on one manual.

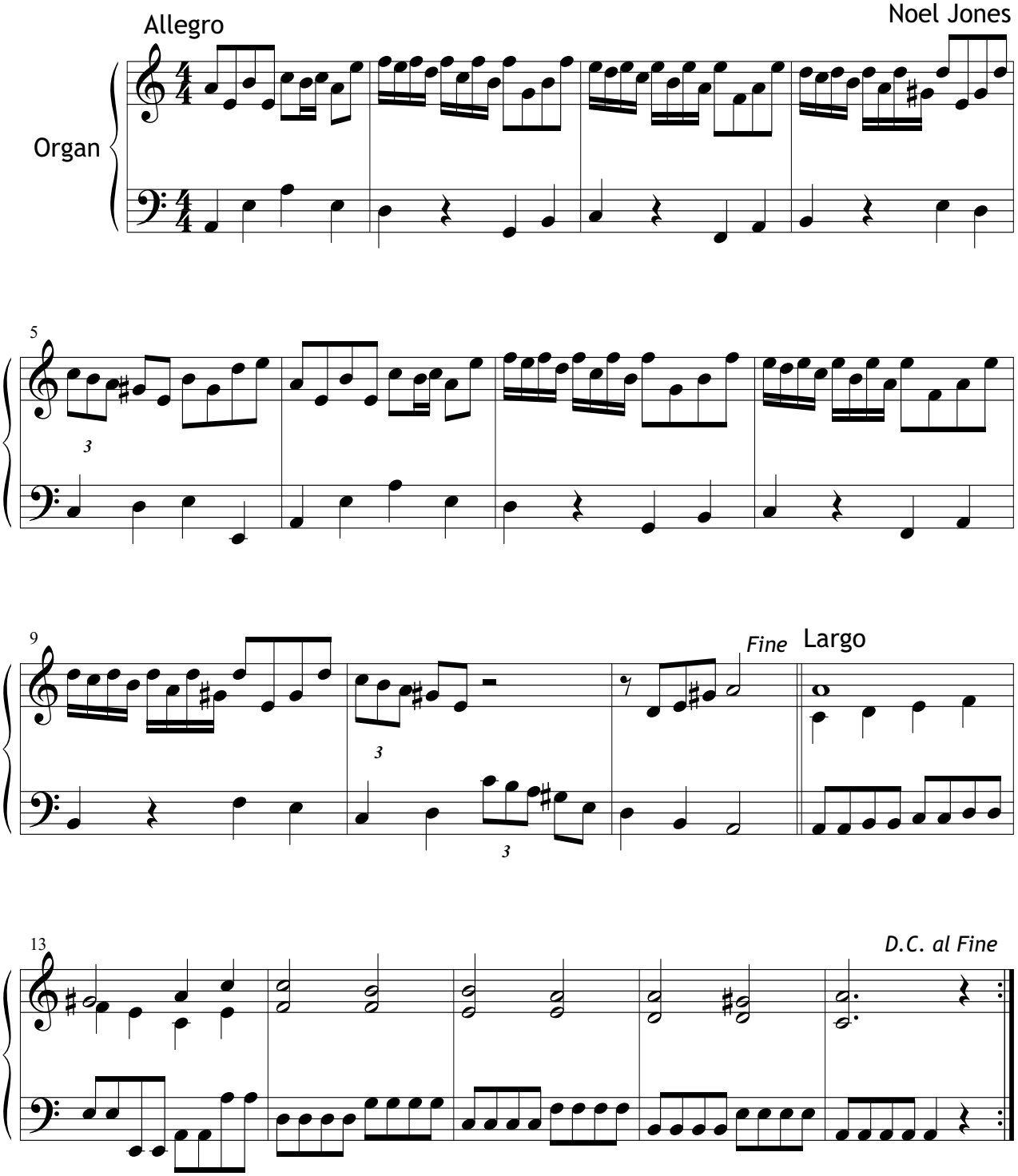
The *Allegro-Largo* shows how you can mix stops from the same tone family, the flutes, from two different manuals together on the lower Great manual by using a coupler. Select the GT Bourdon 8' and the SW Blockflöte 2'. Now push the **SW TO GT** Coupler Rocker Tab and you have Flutes 8' and 2' on the Great.

*Come, Christians* is an example of combining choruses of sounds from the Swell to the Great, another common use of the Manual Couplers. Choose the SW Basson 16' and Oboe 8', the Great Principal 8', Octave 4'. Super Octave 2' and Mixture IV. Set the Subbass 16' and the Great to Pedal Coupler. Add the **SW to GT** Coupler when indicated in the piece.

When balancing sounds, you will see that there are sufficient stops in the pedal to balance against the manuals. However it is also musically pleasing to couple the manual stops you are playing to the Pedal, adding a 16' Pedal stop to give depth.

On occasion, a piece may call for a 4' Reed stop in the pedal. In this case, select the Voice Palette™ (more on this later) Krummhorn 4' in the Great, add the **GT to PD** Coupler and then play the manual parts on the Swell.

# Allegro/Largo

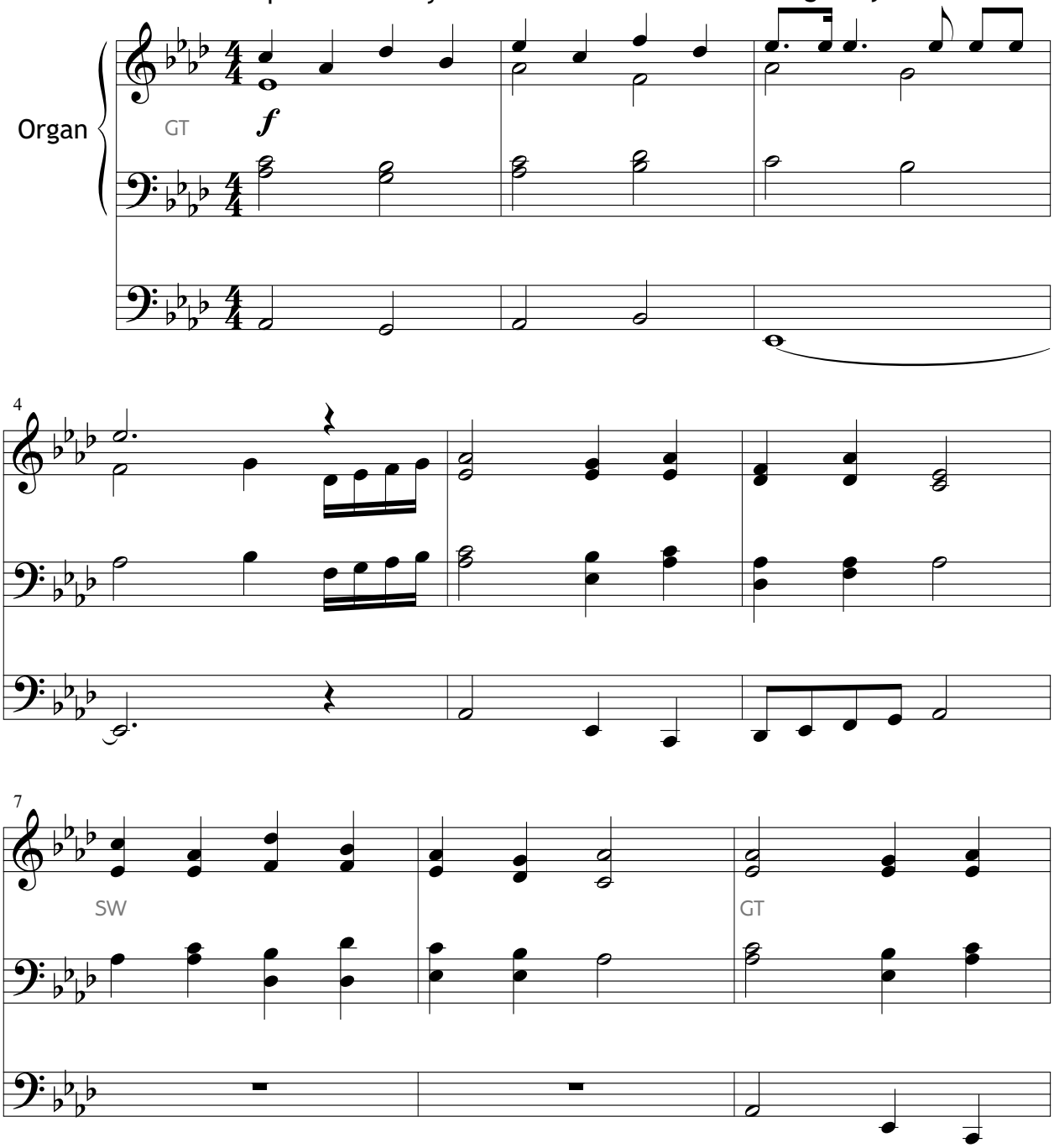


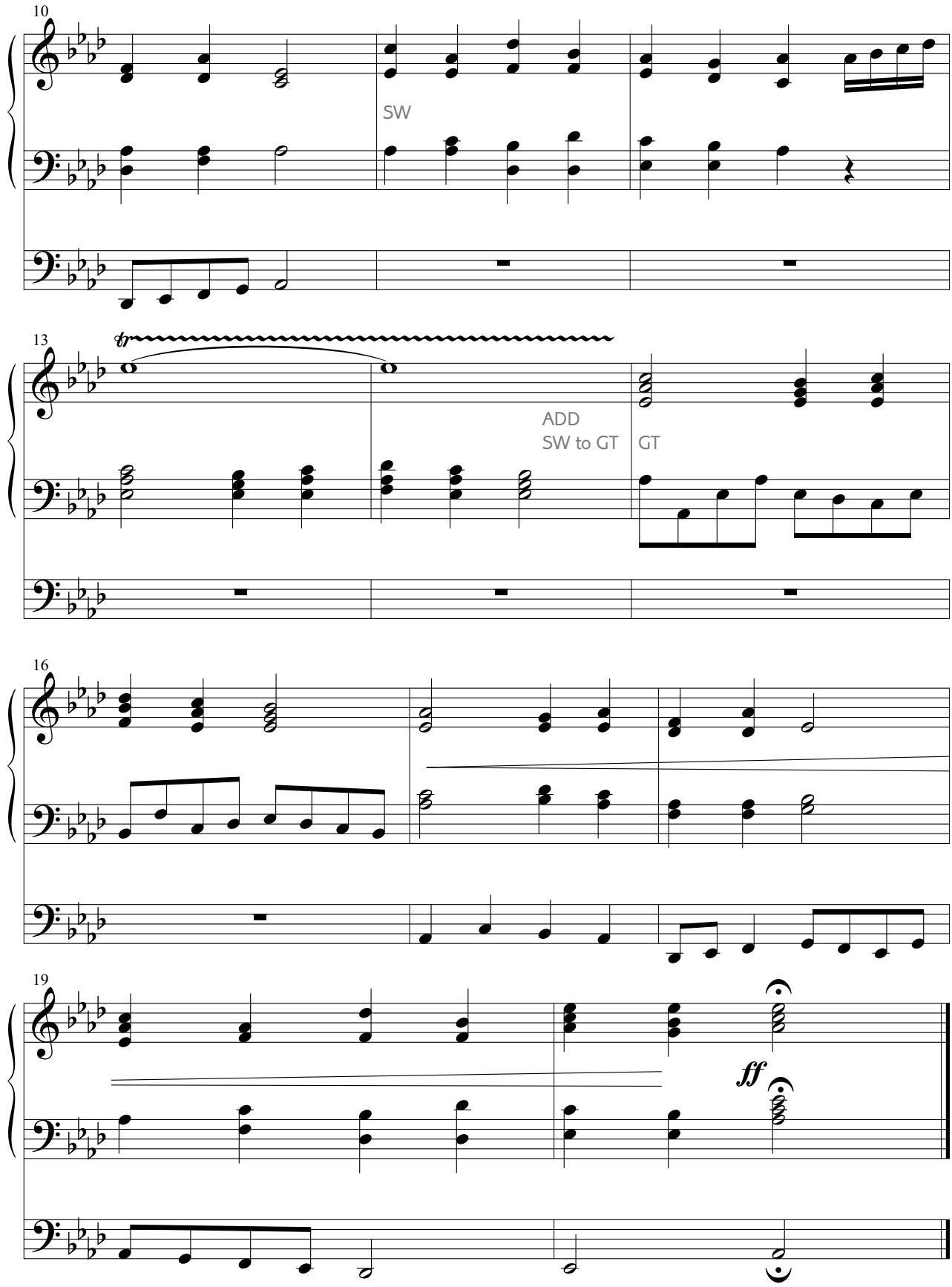
# Come Christians, Join to Sing

*MADRID*

Traditional Spanish melody

Arranged by Lauren Gadd





# 5

Reversible Pistons

Device

Great Chime Piston
Tutti Piston & Toe Stud

Reversibles:

**Reversible Pistons** go back and forth between on and off. Push once, it's on, push again it's off.

The Great Chimes are chosen by pushing the CHIMES piston below the Great Manual. To play Chimes, push CHIME. When finished push CHIME again and it will be canceled. It will also cancel with the ⓪.

The Great Chime Piston will set to combination pistons.

The Tutti brings on a full organ stop combination, useful when you need full organ in a hurry. Press it again or ⓪ when finished. The list of stops for the Tutti is in the Appendix.

Chimes are most often played alone, on the Great, with accompaniment on the Swell Manual, using the Swell Viole Celeste II or the Swell Voice Palette™ Flute Celeste II. You can achieve a nice effect by adding the Swell to Great Coupler, so that the Swell Stops are also heard playing the chime melody.

# 6 Expression Pedals

Device Expression Pedals

Divided Expression

Some organists are faced with divided **expression pedals** for the first time when they play an Insignia Organ. While these are sometimes called Volume Pedals, they do much more than simply make the sounds louder and softer.

Divided Expression Pedals open up the possibility of providing solo or accompaniment voices on either manual.

In pipe organs, some or all pipes are enclosed in boxes that have wooden shutters connected to the **expression pedals** in the console.

These shutters act to control the amount of sound that enters the room, but also change the perceived tone color of the pipe sound, as the pipes begin to sound brighter as the **expression pedal** is depressed and then mellower as the pedal is retired to its closed position.

The Rodgers Insignia has Balanced Divided Expression, the left pedal **expression pedal** controlling the Great and Pedal Stops, and the right **expression pedal** the Swell Stops. Balanced means that the pedals can be adjusted and they will stay where you put them, making two-footed playing on the Pedalboard possible.

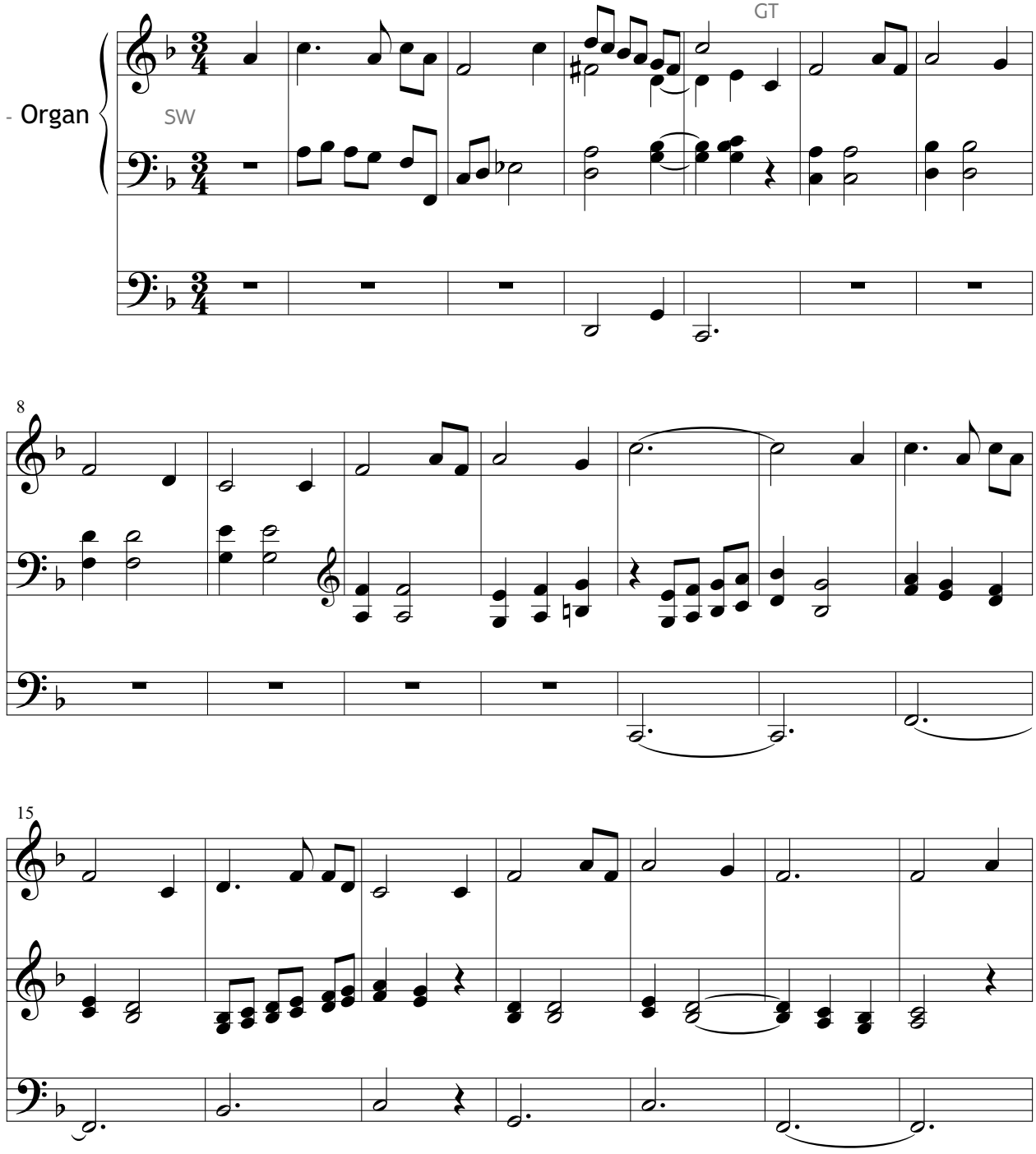
When you wish to increase the level of both divisions at once, center your foot so it is centered on the space between the two **expression pedals so you can control them both at the same time.**

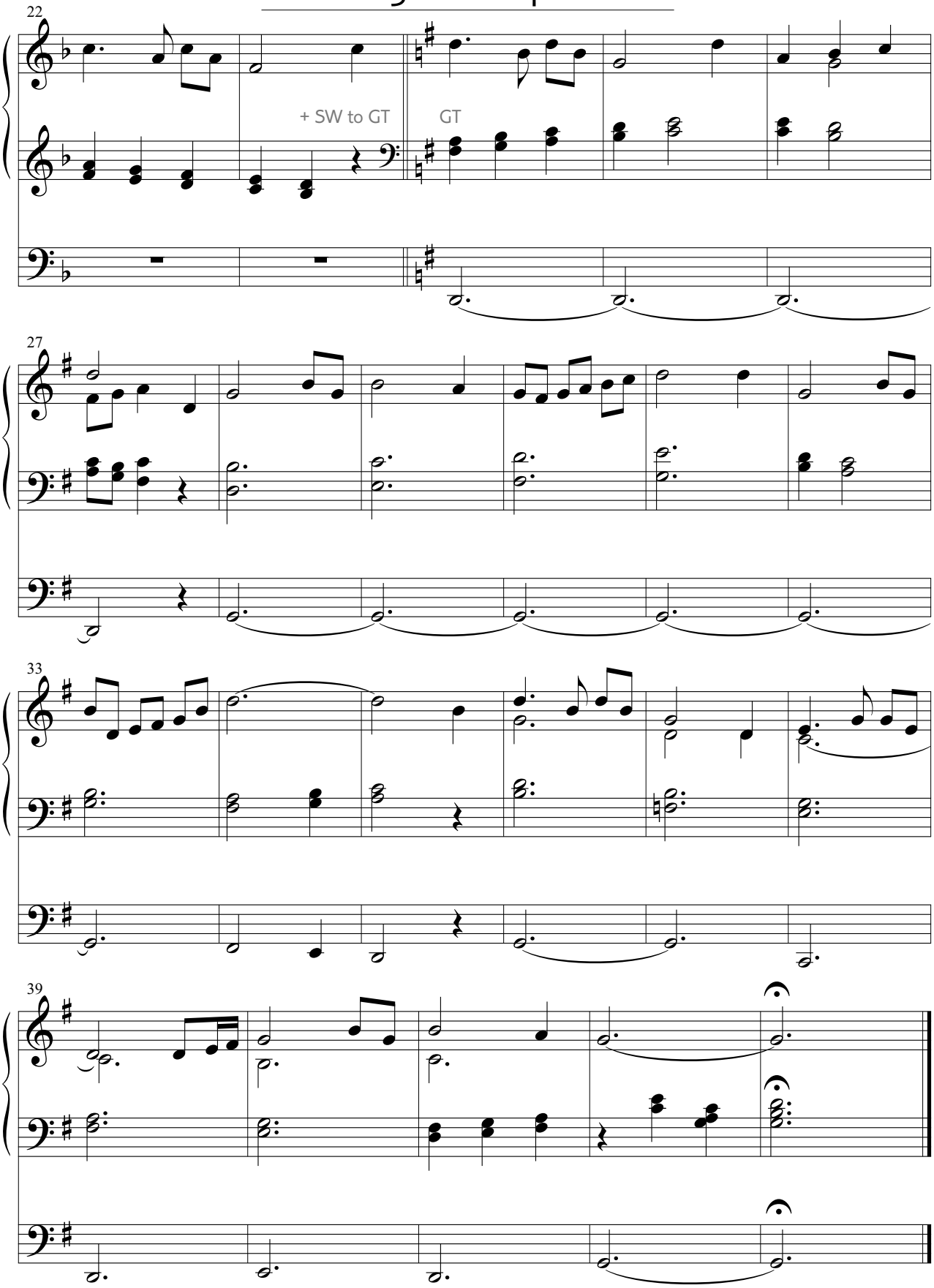
# Amazing Grace

Swell Viole Céleste II
Great Principal 8'
Pedal Subbass 16'
Sw. to PD

Traditional American melody

Arranged by Lauren Gadd





# 7

Using Combination Pistons to Select Registrations

Device — Thumb Pistons Numbered 1-8

Using Thumb Pistons: Pistons permit the saving of stop settings for instant recall when needed.

Pistons are arranged so that they fall under the thumb when your fingers are over the keys above, making it simple to reach under the manual with the thumb to make changes.

Practice playing a chord on the manual and reaching under the keyboard and selecting a piston with your thumb while keeping your fingers poised in playing position.

To set pistons:
Select the stops and couplers that you wish to save. Hold SET and then push a **Combination Piston.** The stop setting you have chosen is now saved.

Pistons are notated on the music score by a circled numeral: ① If a memory other than M1 (which is the default, turn-on bank) is to be chosen, it will appear just before to the piston number: M2 ④

Advanced Uses:
Note that there may be numbered Toe Studs that are duplicates of some of the Manual Pistons for your use.

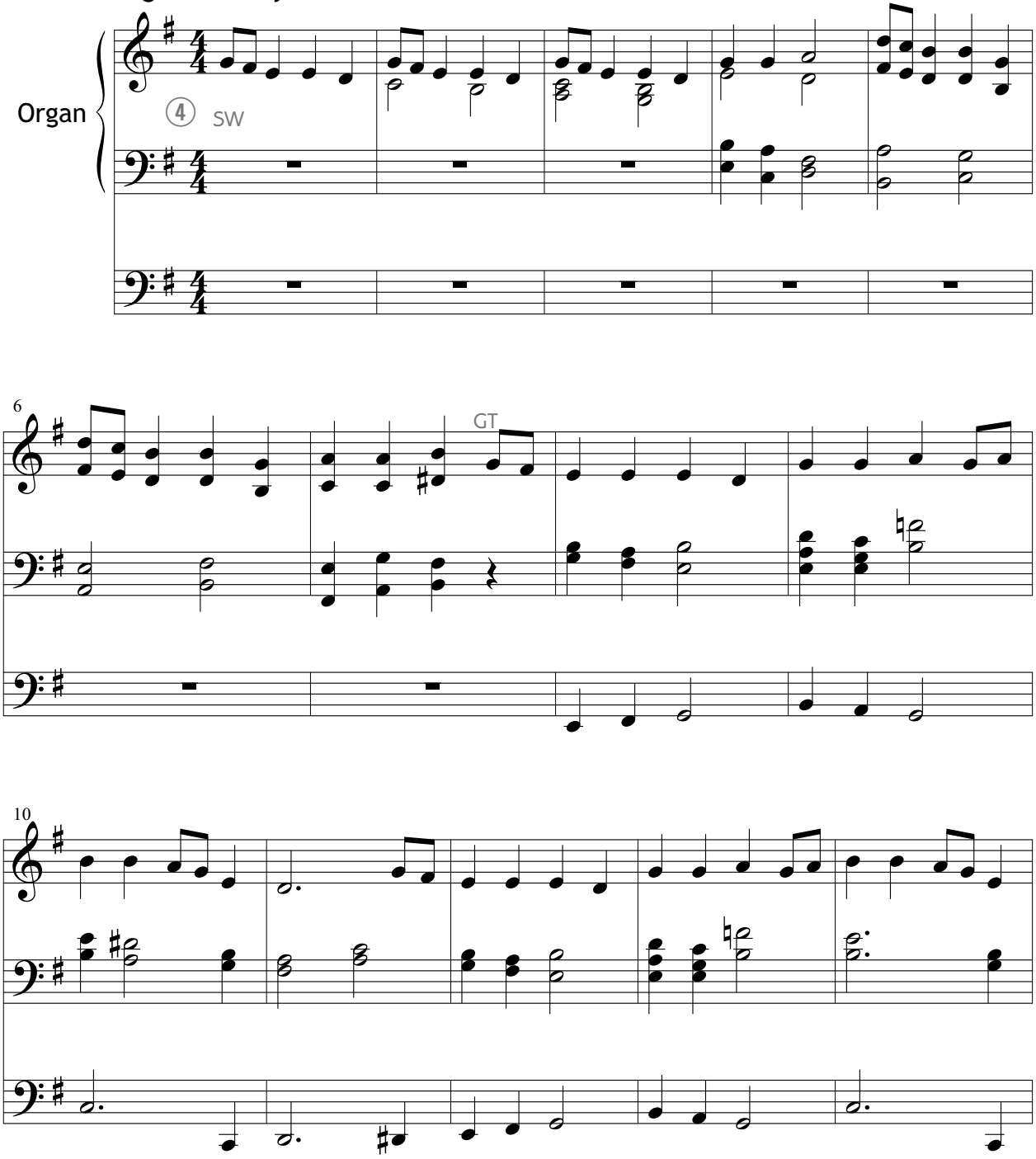
MIDI Voices and Voice Palette™ Stops may also be saved to **Combination Pistons** by themselves or along with organ stops.

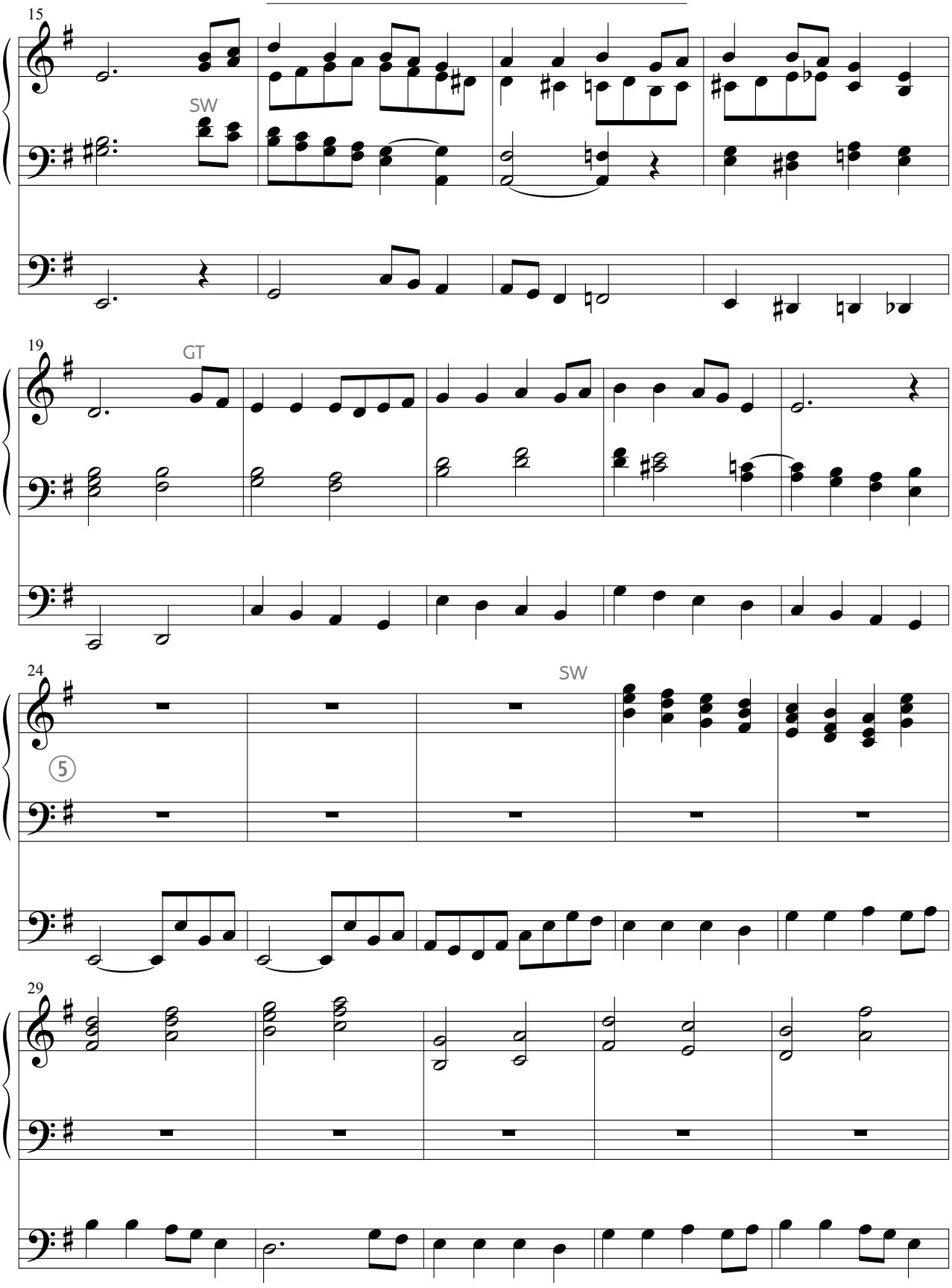
Kingsfold shows the ease of playing using pistons. Practice pushing pistons in rhythm so that stop changes come during silent moments between beats.

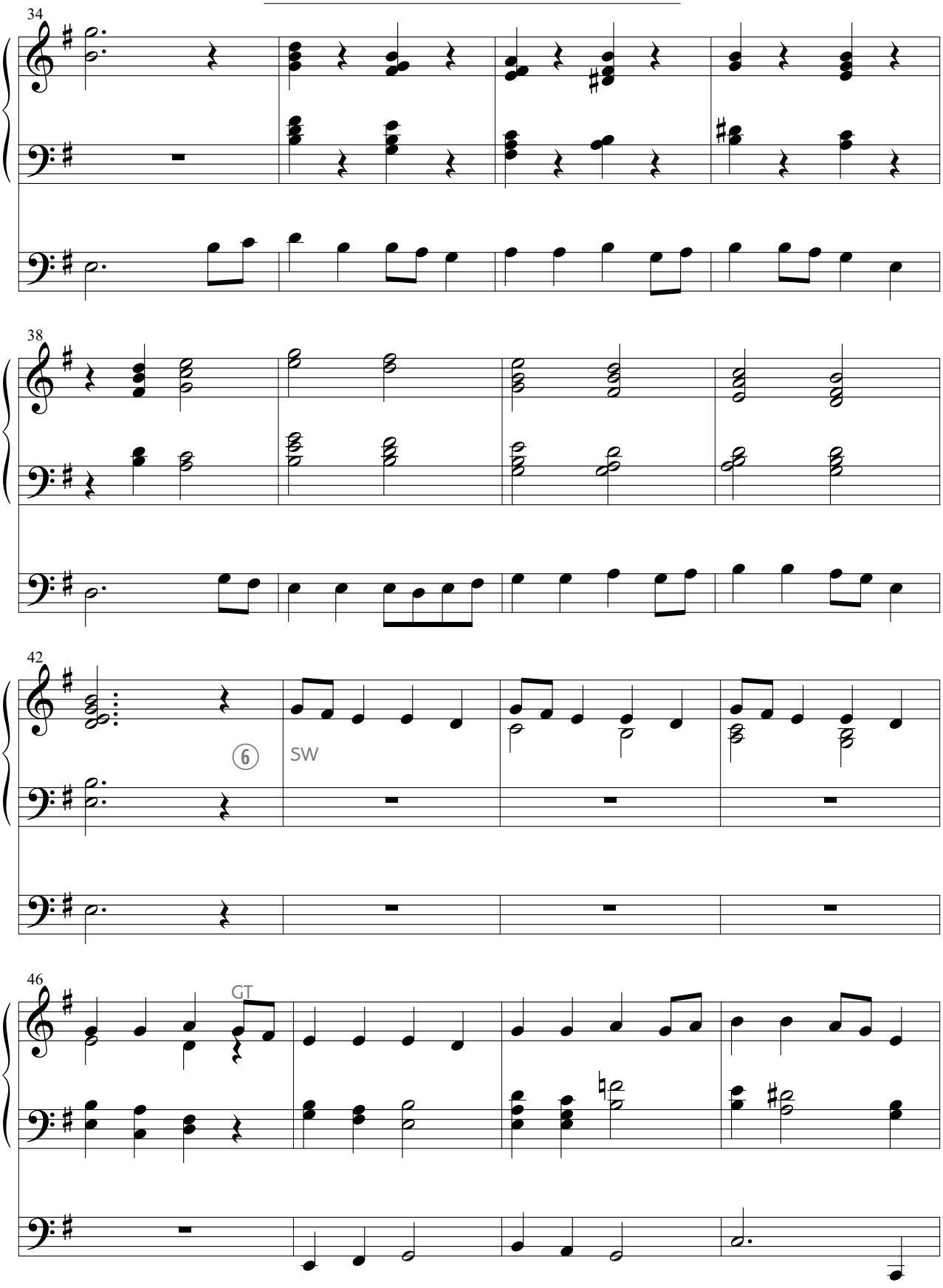
# Kingsfold

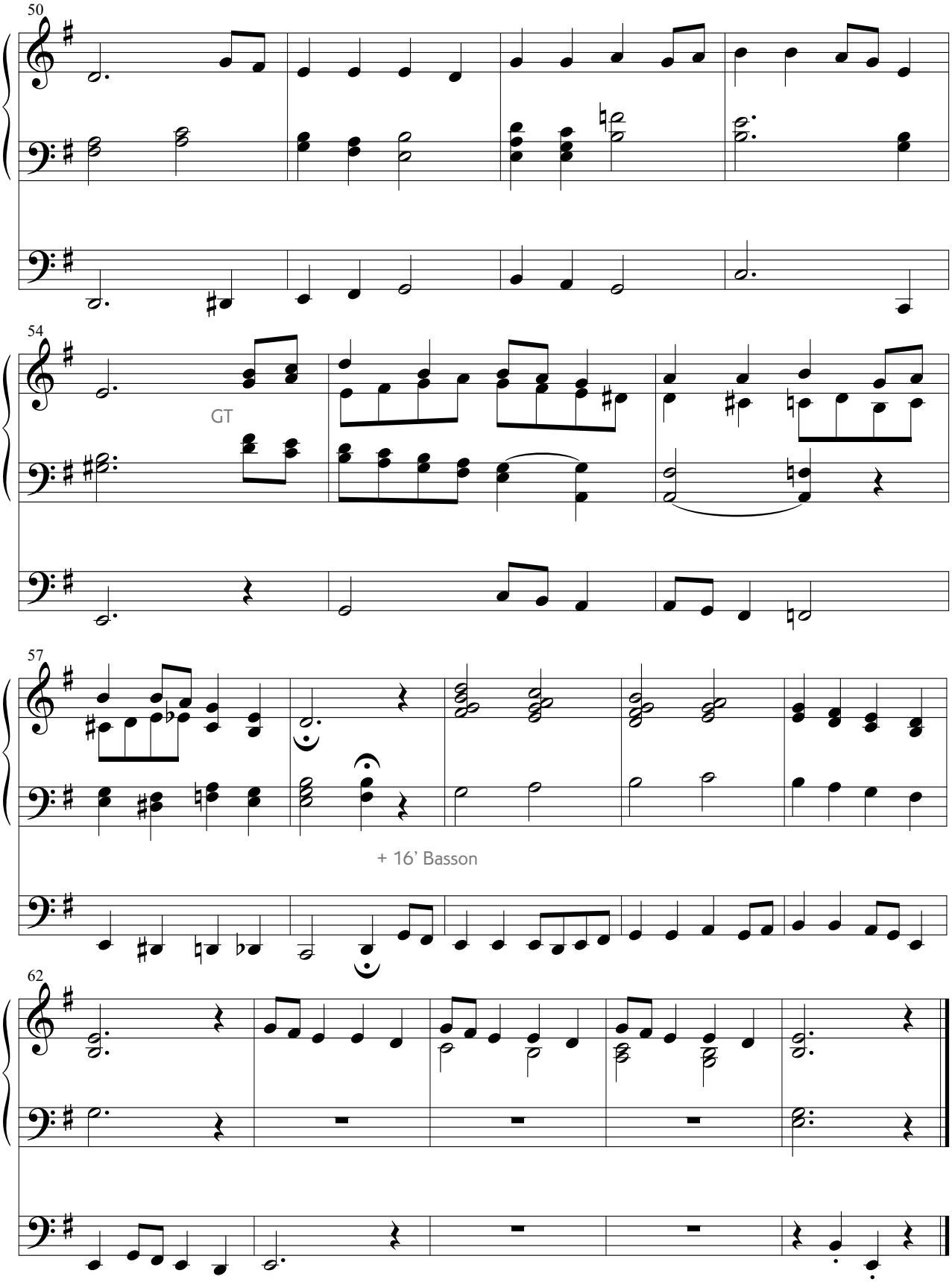
English Melody

Arrangement by Noel Jones









# 8 Using Memory Banks

Device — Memory Bank Piston

Memory Banks

When you power up the organ **Memory Bank** 1 of the Combination pistons is activated by default. Other **Memory Banks** can be selected and more pistons set and saved on them. The i557 has two banks [M1, M2] the i577 has four [M1, M2, M3, M4].

Some organists save all Sunday Morning settings on one memory and use the other **Memory Banks** for Wedding Music, MIDI voices, or other combinations.

**Memory Banks** can be locked by pressing and holding the **Memory Bank** Piston of the Bank that you want to save. Look at the Display. After a few seconds it will show either:

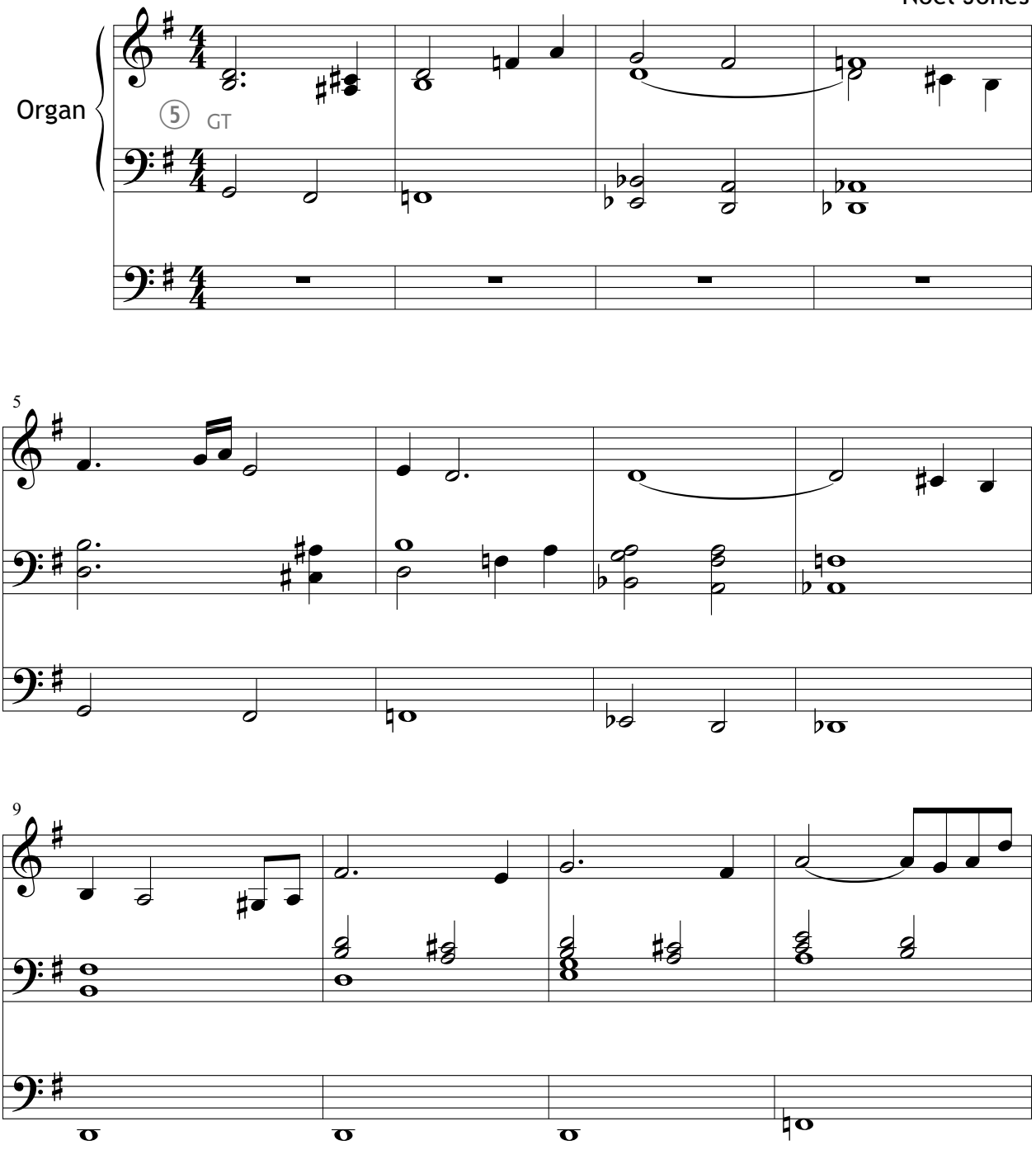
| MEMORY BANK # LOCKED |
|---|
| or |
| MEMORY BANK # UNLOCKED |

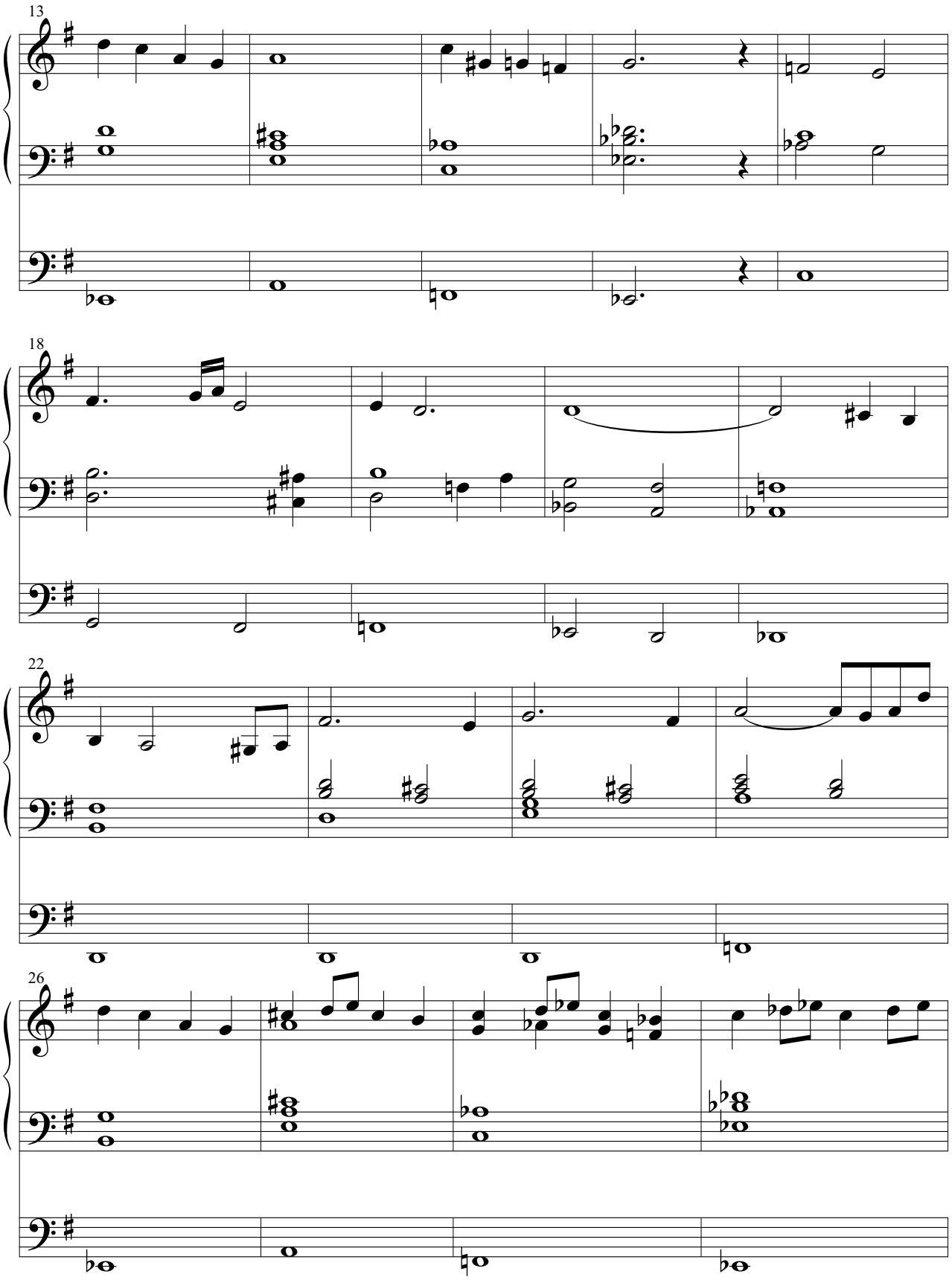
Rotate the ALPHA dial to change the readout on the menu. When finished, press the General Cancel [0]. The **Memory Bank** status will remain set as you have left it.

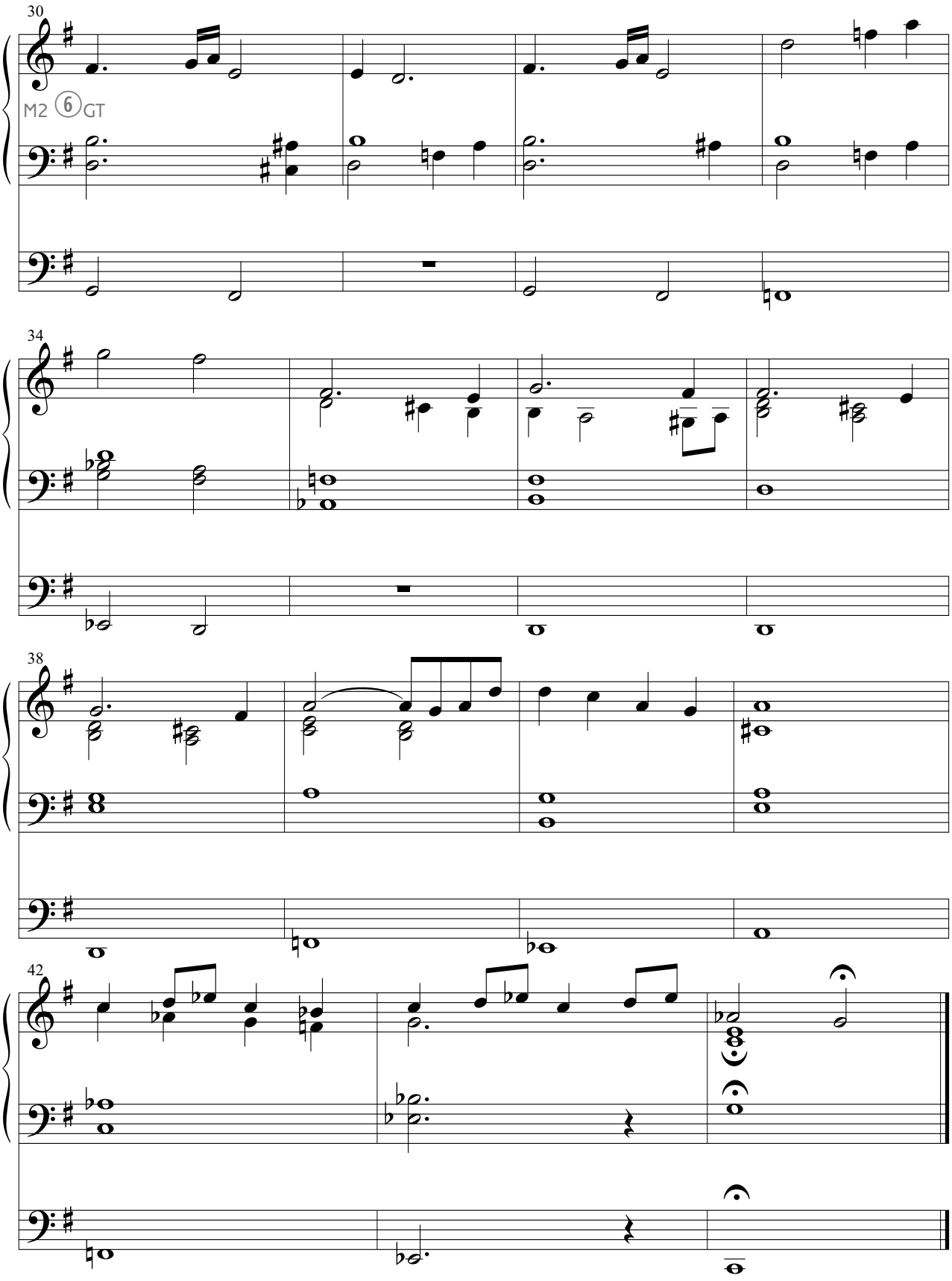
In *Elevation*, begin with Piston 5 from Memory Bank 1, then change on the last page to Memory Bank 2, Piston 6. You will find that changing the Memory Bank while playing does not affect the stops. The stops only change when you push the Combination Pistons numbered 1 - 8.

# Elevation

Noel Jones







# 9

Crescendo Pedal

Device

Crescendo Rocker Tab
Expression Pedals

Optional Crescendo

Before the days of our modern Combination Action Pistons, the **Crescendo Pedal** was a valuable registration tool because you could use it to add stops while playing . However, it was difficult to judge how far to push to get the level of stops you wanted and have it occur at the exact musical points you had chosen.

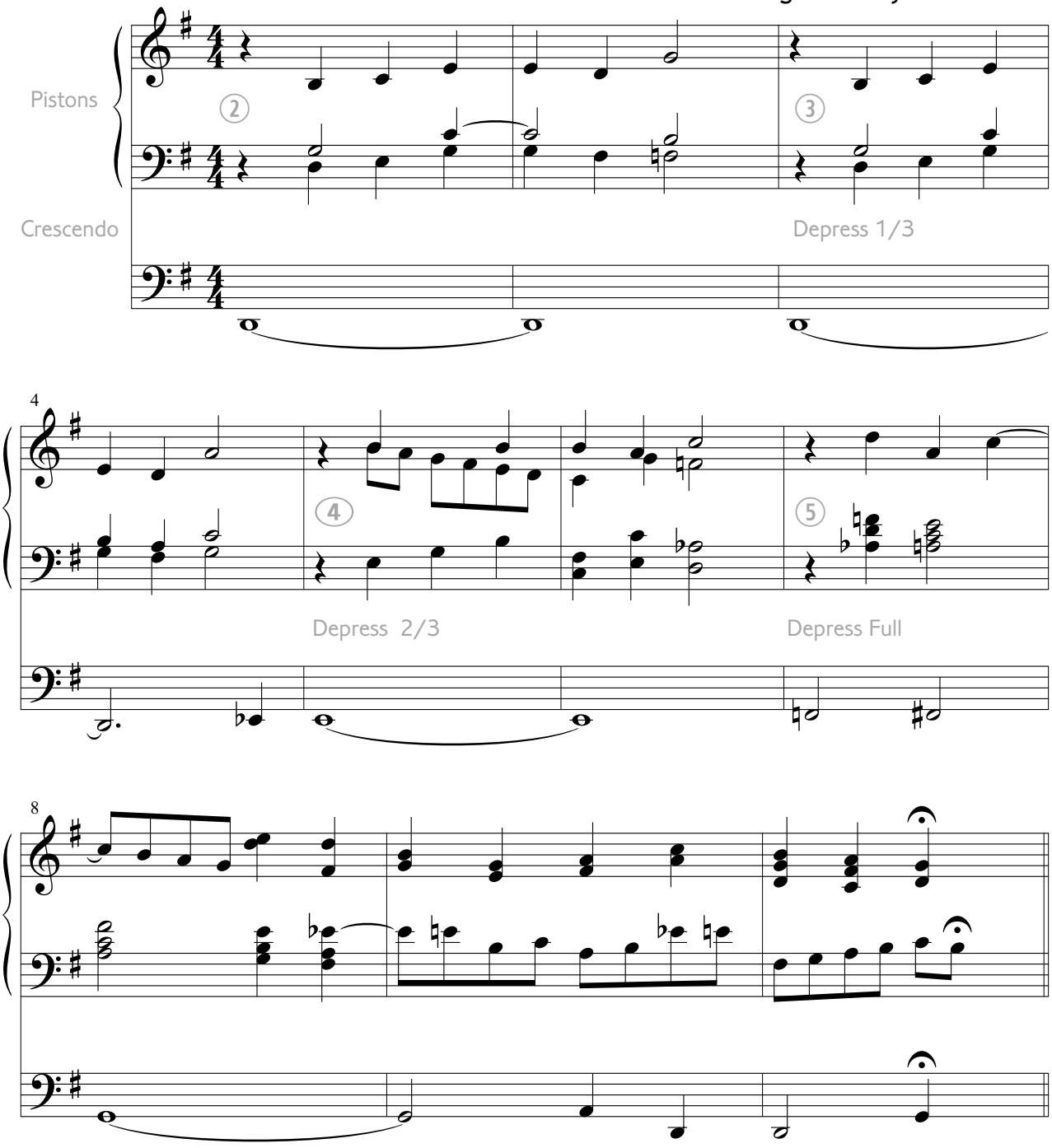
The Insignia offers an optional **Crescendo Pedal**. Select the Crescendo Rocker Tab, and the left expression pedal will now control both the Swell and Great, the right expression pedal becomes a **Crescendo Pedal**.

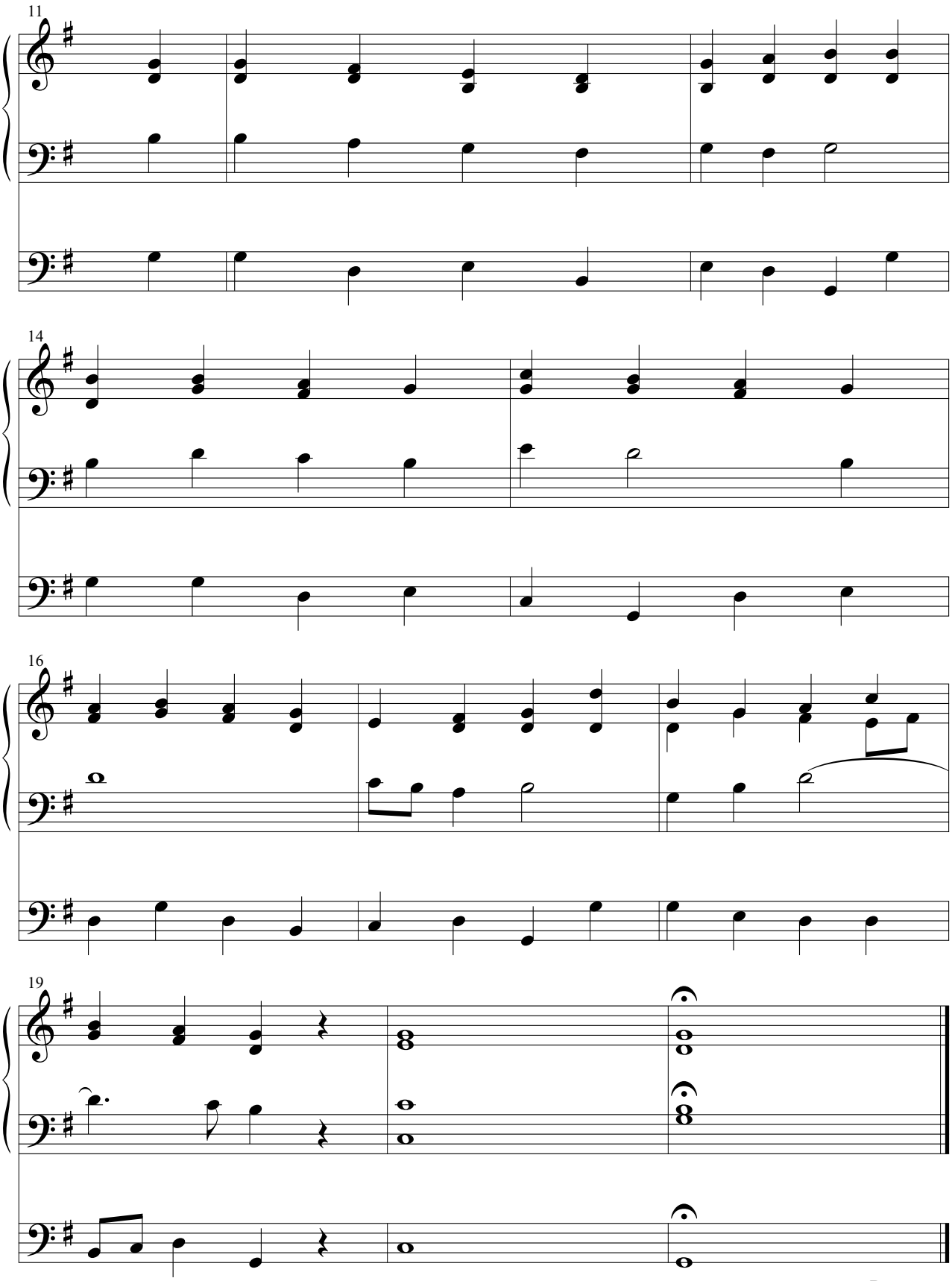
The Crescendo Doxology Introduction indicates how the **Crescendo Peda**l might be used [indications in grey] and alternately how pistons can be used in place of the **Crescendo Pedal** to give you exact control over the stop increases while playing. When you are finished, be sure to retire the **Crescendo Pedal** by deselecting the Rocker Tab or pushing General Cancel ⓪. Otherwise, you will find yourself playing other stops than what you have selected on the rocker tabs or pistons.

# Crescendo Doxology Introduction

Old 100th

Arrangement by Noel Jones









Remove
Crescendo

# 10 Transposer

Device — Console Display and Select Knob

Changing Keys

The **Transposer** has existed for centuries on keyboard instruments. Early organists used the Mutation Stops on the organ to transpose. The pitch standard as we know it, A=440, was not established until recently, and is still not adhered to in all circumstances. In early times, the choral music was often written using choir pitch, which was as much as the interval of a fourth or fifth higher than organ pitch. Organists dealt with this by using Mutations in place of 8', 4' and 2' stops.

Instruments were also built with transposing keyboards that would slide from right to left to make playing in different keys simpler.

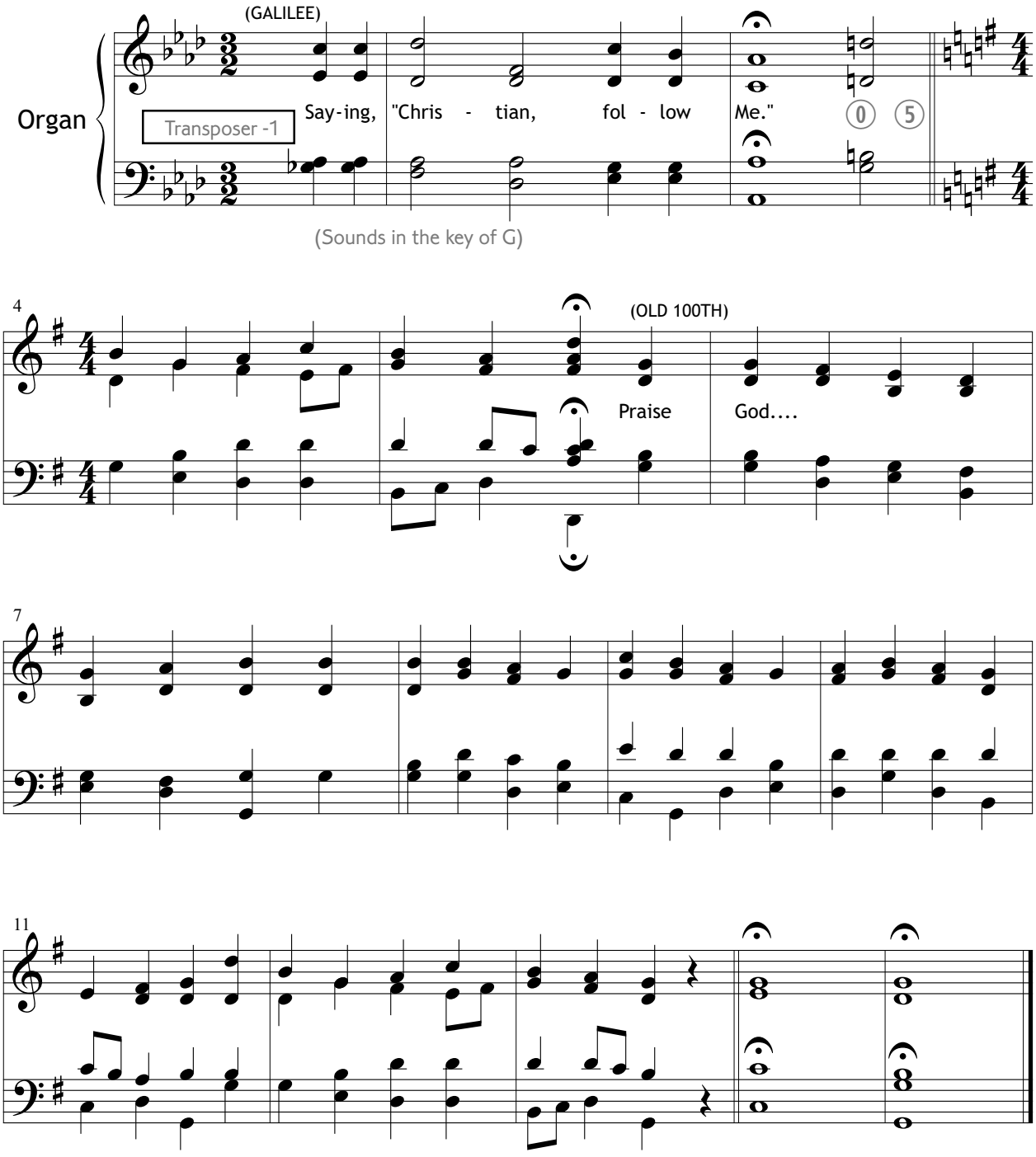
The **Transposer** raises the pitch of the organ pitch by half steps. Rotate the Select Knob to the right or left. When done playing, push General Cancel ⓪ to reset the **Transposer** to Ø.

General Cancel ⓪ automatically clears all stops and resets the **Transposer** to Ø.

If you are playing an offertory in A flat immediately followed by the Doxology in G, you may find the juxtaposition of the two keys rather jarring. To avoid this, lower the offertory music from A flat to G by setting the TRANSPOSER to -1. When you complete the hymn, push General Cancel ⓪, and then the piston for the Doxology, and continue on.

# Doxology Transition

Arrangement by Noel Jones



# 11 Tremulants [and Celestes]

Device

Swell Tremulant
Great Tremulant
Tremulant II

Viole Celeste II
Flute Celeste II

Pitch-Altering Devices

The **Tremulants** and **Celeste Stops** both deal with pitch variations that can entrance the ear, but they do it in two radically different ways.

Tremulants vary the wind supply to the pipe in a pulsing manner, causing it to lower and then rise back to pitch over and over again.

Each Manual has its own **Tremulants**. In addition there is one more **Tremulant** in the General Stop Division, the **Tremulant** II. This **Tremulant** is usually adjusted to be more extreme in rate and depth than the Manual **Tremulants** and affects both manuals.

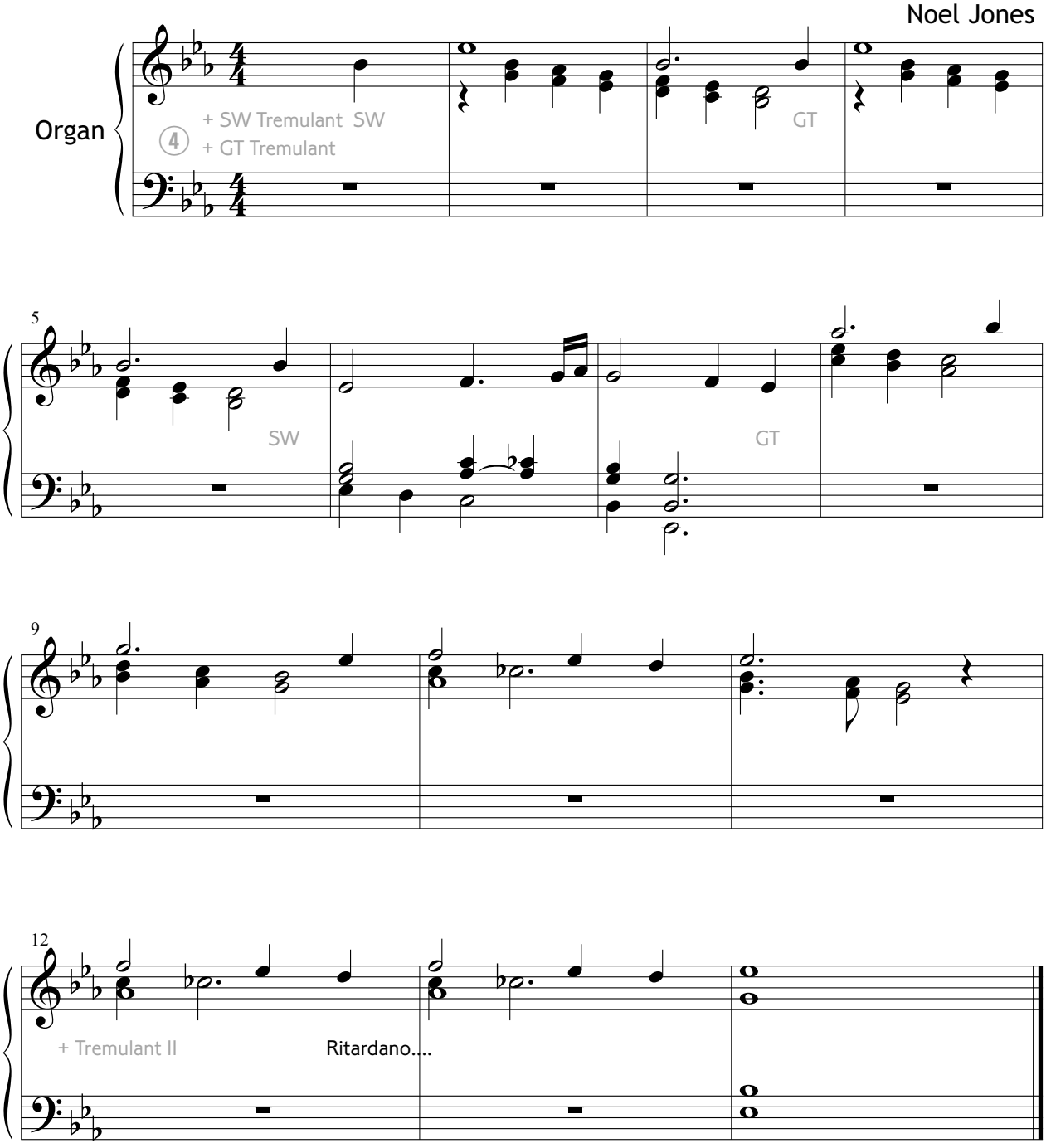
**Celeste** Stops utilize two pipes per key, one tuned slighty out of tune to the entire organ and its partner. Play a note on a **Celeste** and you hear three pitches...the low, the high and the pulse between them, which sounds the frequency of the out of tuneness, usually one or two pulses per second.

**Celeste** Stops often have '**Celeste**' in their name, but can also be identified by the Roman Number II shown on an 8' or 4' stop. Usually a Roman Numeral signifies the number of pipes in a mixture or combination mutation stop such as the Sesquialtera. On stops without fractional identification, it is another indication for a **Celeste**.

**Celeste** Stops and **Tremulant** Stops are not recent inventions. *L'arte organica* by Costanzo Antegnati, published in 1608, describe how to use both. J.S. Bach seems to never have indicated **Tremulants** in the few works of his that have stop suggestions in his hand, but we know that he did require that one be fixed on an organ before he played it.

# Tremulando

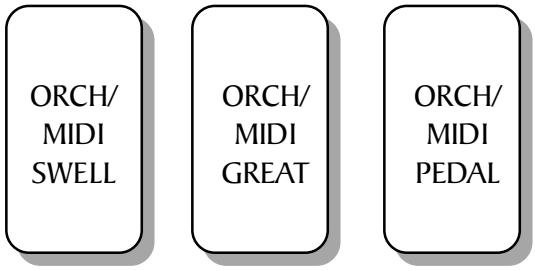
Noel Jones



# 12

The Orchestral Voice Display

Rocker Tabs:




Orchestral Voices

Each Manual and the Pedalboard has certain **Orchestral Voices** which can be played by simply pressing the bottom of the ORCH/MIDI Rocker Tab for that division.

To select a voice other than the one set by default, hold SET, and while continuing to hold SET push the Bottom of the Rocker Tab ORCH/MIDI stop you wish to change. It will light and the Display will then show the voice that is currently activated.

Rotate the Alpha dial to make a new selection.

Exit this menu by pressing ⓪.

The new voice you have selected will remain available at that ORCH/MIDI stop until you change it or push a piston that engages a different voice on that stop. You may choose other organ stops without affecting your choice of **Orchestral Voice**. This new voice may be saved to a combination piston for future use. Choosing a Piston with a different **Orchestral Voice** for that manual will change it to the one saved on the piston.

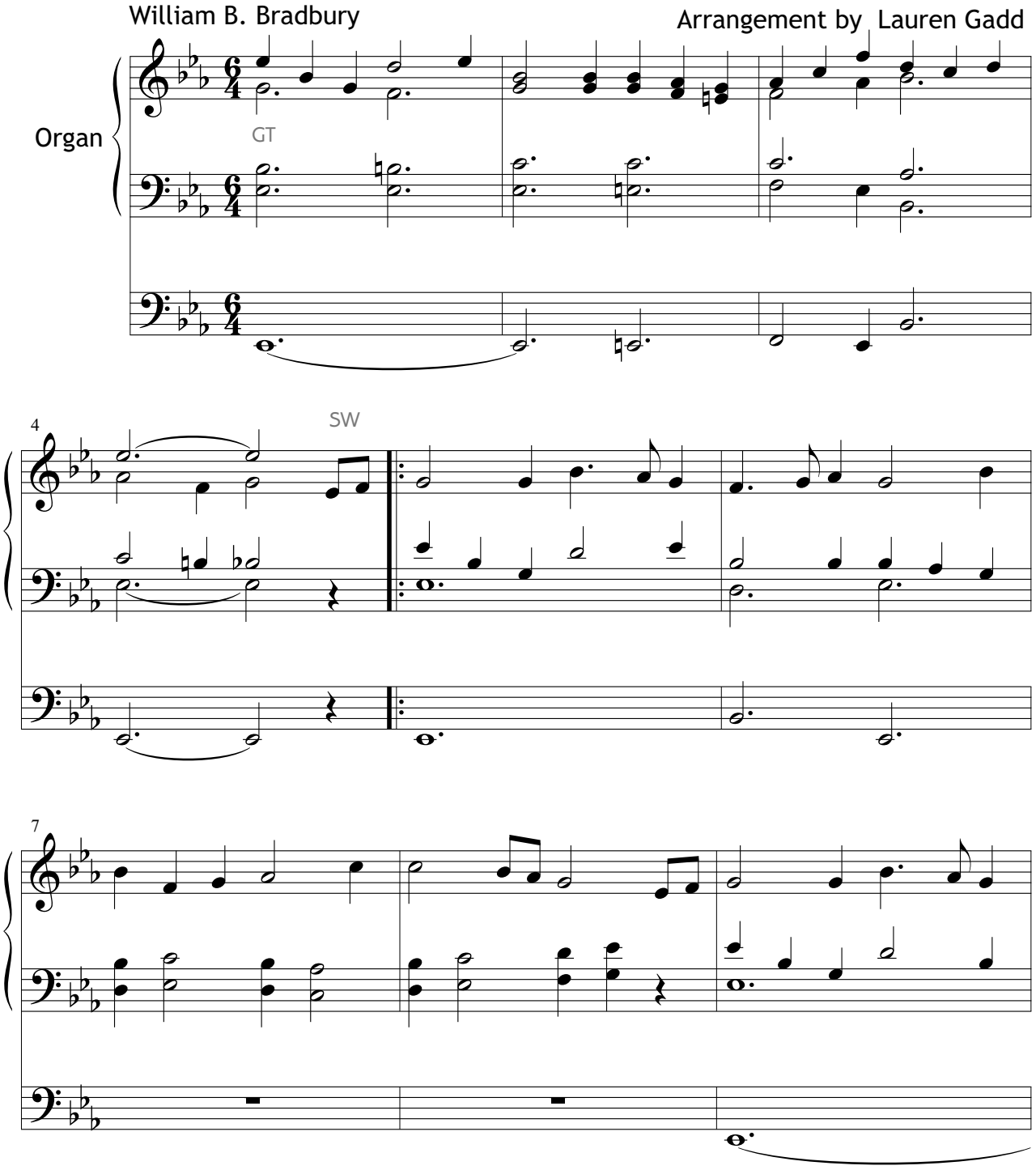
For *Just As I Am*, select Memory bank 1, Piston 1, press and turn off the Swell Viole Celeste stop. Hold SET and select ORCH/MIDI SWELL. The Display will show what voice will be playing on the Swell. Roll the Alpha dial while watching the Display to see the voices. You can try each one when it appears. We recommend the Oboe as a good choice for this piece.

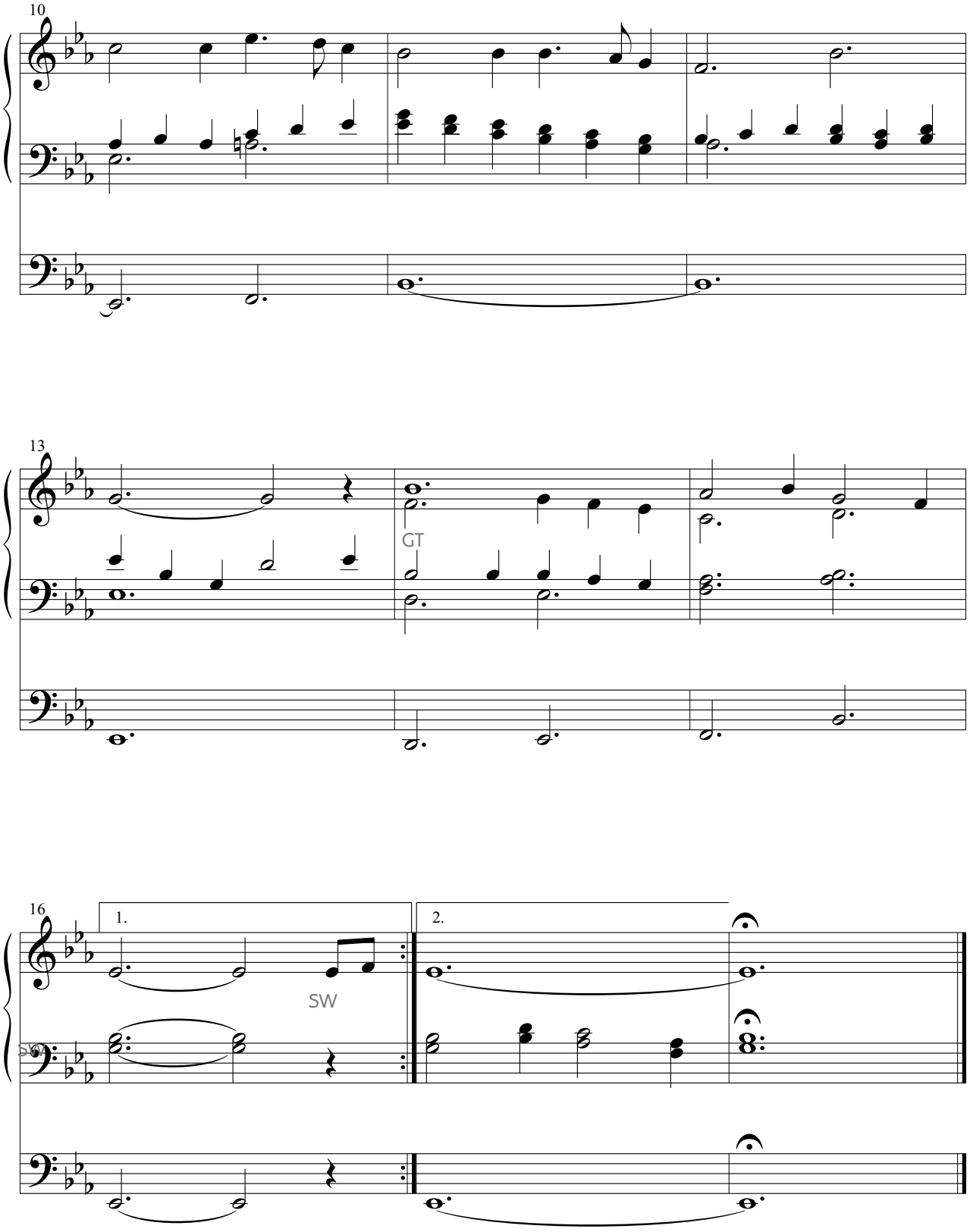
# Just As I Am

*WOODWORTH*

William B. Bradbury

Arrangement by Lauren Gadd





# 13

## Orchestral Voice Controls

ORCH/ MIDI

Choices

The Orchestral Voice Division of the Insignia Organ brings musical sounds to the organ keyboard that can react to the intensity of your touch and be sustained as well.

After you have selected an Orchestral Division Voice, hold SET and click the Select knob to the right to explore how you can play these voices.

**Keyboard Velocity**
You can choose whether or not the voices play louder or softer depending on the speed with which you depress the keys, or adjust it to play a set volume, or to respond to the adjustment of the expression pedal for that division.

**Foot Switch**
The Left Expression Pedal is fitted with an on and off switch you can activate with the toe of your shoe, by pressing to the left. This switch can be set to sustain sounds, like the right pedal on a piano; hold chords like the *Sostenuto* Middle Pedal on the piano; or play softer, like the left *una corda* pedal on the piano. The Foot Switch can be set to control Orchestral Voices on any Manual including the Pedals.

**Touch**
The keyboard is set to respond to Normal key speed or pressure. You may find it responds better to your touch-sensitive playing in Heavy or Light Mode.

To set Touch:

1. Hold SET and select the ORCH/MIDI stop you wish to set
2. Rotate the Alpha Dial until the Display reads TOUCH.Divided Expression Pedals open up the possibility of providing solo or accompaniment voices on either manual.
3. Select LIGHT, NORMAL or HEAVY

This setting can be saved along with the Orchestral Voice on a piston.

# 14

## Orchestral Voice Keyboard Velocity

Velocity **KBD**

The default setting for Velocity is **KBD**, which means that the Orchestral Voice you are playing will respond to variations of touch as a piano would.

All of the pistons set on default Memory Bank 2 are set to **KBD** velocity. If you find when playing that certain notes stick out, you may be more comfortable setting a different Velocity setting that will ignore touch pressure differences and play at an even level.

However, **KBD** does offer some wonderful musical effects. Play with a light touch on the Swell on Piston 6 Memory Bank 2 and then increase the pressure, creating a crescendo of choral sound over the organ stops you are playing.

Choose ORCH/MIDI GREAT and select the Nylon Guitar. Play *I Need Thee Every Hour* with expression, using the Great Expression Pedal to vary the overall volume, and your finger pressure to bring out individual notes.

Roll chords to give the effect of rolling chords.

After you learn to use the Foot Switch Sustain feature in a few pages, come back and play this again, using the Foot Switch to let the sound of the guitar strings ring out.

Helpful Note:

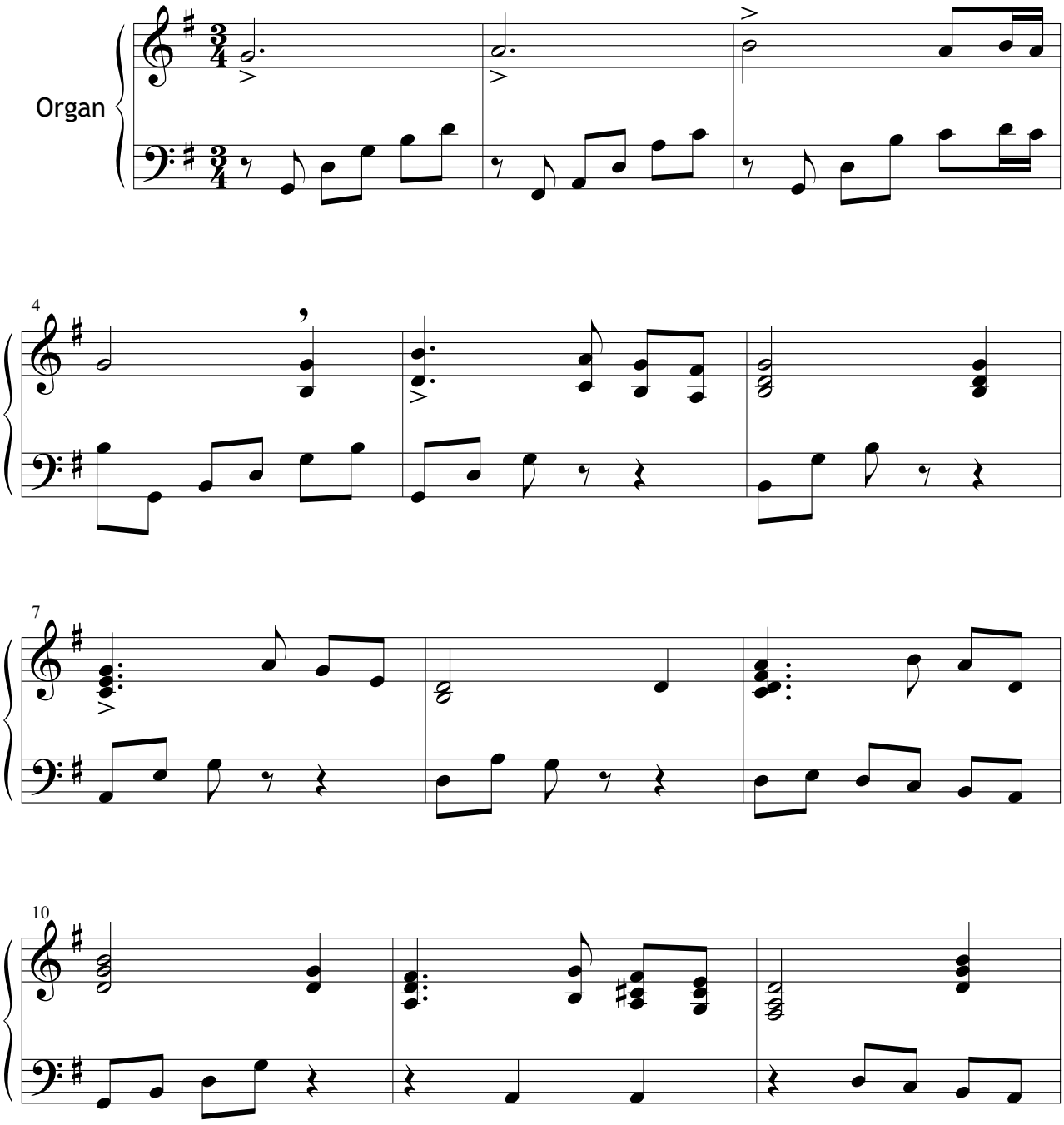
These stops control either Orchestral Voices from within the organ or MIDI Voices from external voices. It is helpful to keep them separate in your mind and refer to them as Orchestral Voices (ones in the organ) or MIDI Voices. (playing from an external MIDI Module). By refering to them in this manner it can save a lot of confusion.

# I Need Thee Every Hour

***NEED***

Robert Lowry

Arrangement by Noel Jones



13

*rit.*

17

*rit.*

20

*a tempo*

*rit.*

# 15 Orchestral Voice Fixed Velocity

Using Fixed Velocity

To reset from KBD to **Fixed Velocity** Settings:

Setting a **fixed velocity** does two things:

It sets the level of the voice in relation to other voices or stops.
It also locks in the attack characteristic of a voice at that level. The higher the level, the more attack is heard. Strings and Brass are examples of voices that display definite attack characteristics.

1. Hold SET and select the ORCH/MIDI stop to be changed.
2. Roll ALPHA Dial to VELOCITY KBD
3. With cursor change KBD to a number from 2 - 127

2 is very soft, 127 is the loudest. Setting the Velocity in this manner balances the stop to other voices and stops being used. The voice is no longer affected by touch playing same level at all times, just like an organ stop and will respond to the expression pedal for its division.

This setting can be saved along with the Orchestral Voice on a piston.

To play *Trumpet Tune*:

Set the stops for the *Trumpet Tune.*

| | |
|---|---|
| Select: | Memory Bank 2 |
| Select: | Piston 7 |
| PEDAL | Remove All Organ Stops |
| GREAT | Remove All Organ Stops |

Then change the Velocity from KBD to at Numerical Value:

| | |
|---|---|
| ORCH/MIDI PEDAL | VELOCITY 100 |
| ORCH/MIDI SWELL | VELOCITY 100 |
| ORCH/MIDI GREAT | VELOCITY 80 |

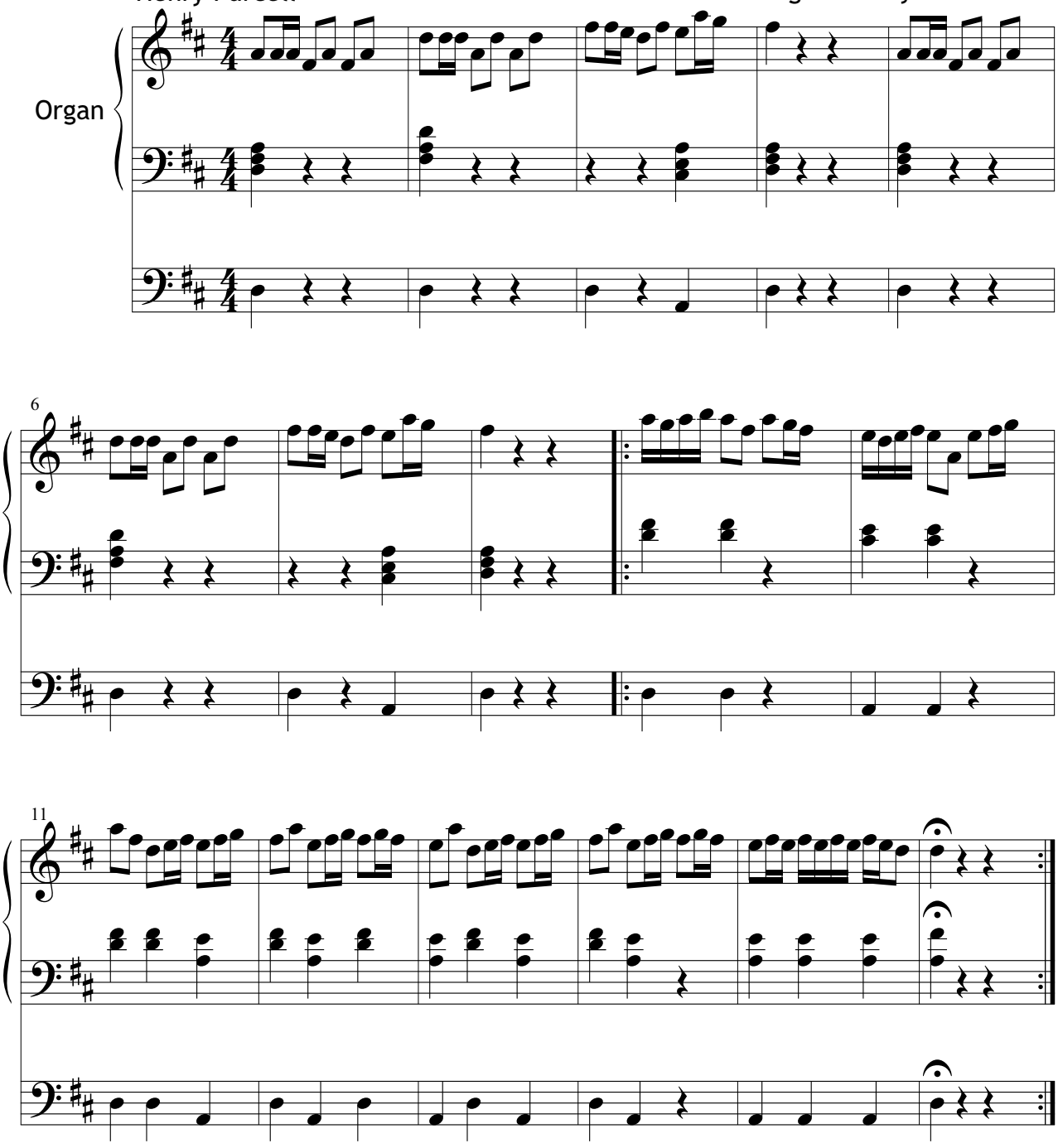
This makes the Harpsichord softer in relation to the Trumpet and Timpani, creating a more authentic balance between the voices.

# Trumpet Tune

*Fanfare*

Henry Purcell

Arrangement by Noel Jones



# 16 Orchestral Voice Expression

Velocity Expression

To change Velocity from KBD to **Expression.**

Setting to Velocity **Expression** assigns the attack level and volume level of the stop to the position of the **Expression** pedal for that division.

1. Hold SET and select the ORCH/MIDI stop to be changed.
2. Roll ALPHA Dial to VELOCITY KBD or number.
3. With cursor change KBD or number to EXP.

It will no longer respond to your touch like a piano keyboard. Now it will respond to the expression pedal for its division, On voices like the Trumpet, the attack level will also increase and decrease with the use of the **Expression** pedal for that division.

This setting can be saved along with the its Orchestral Voice on a piston.

To play *God Is So Good:*

| | |
|---|---|
| Select: | Memory Bank 2 |
| Select: | Piston 6 |
| Add: | Swell to Great |

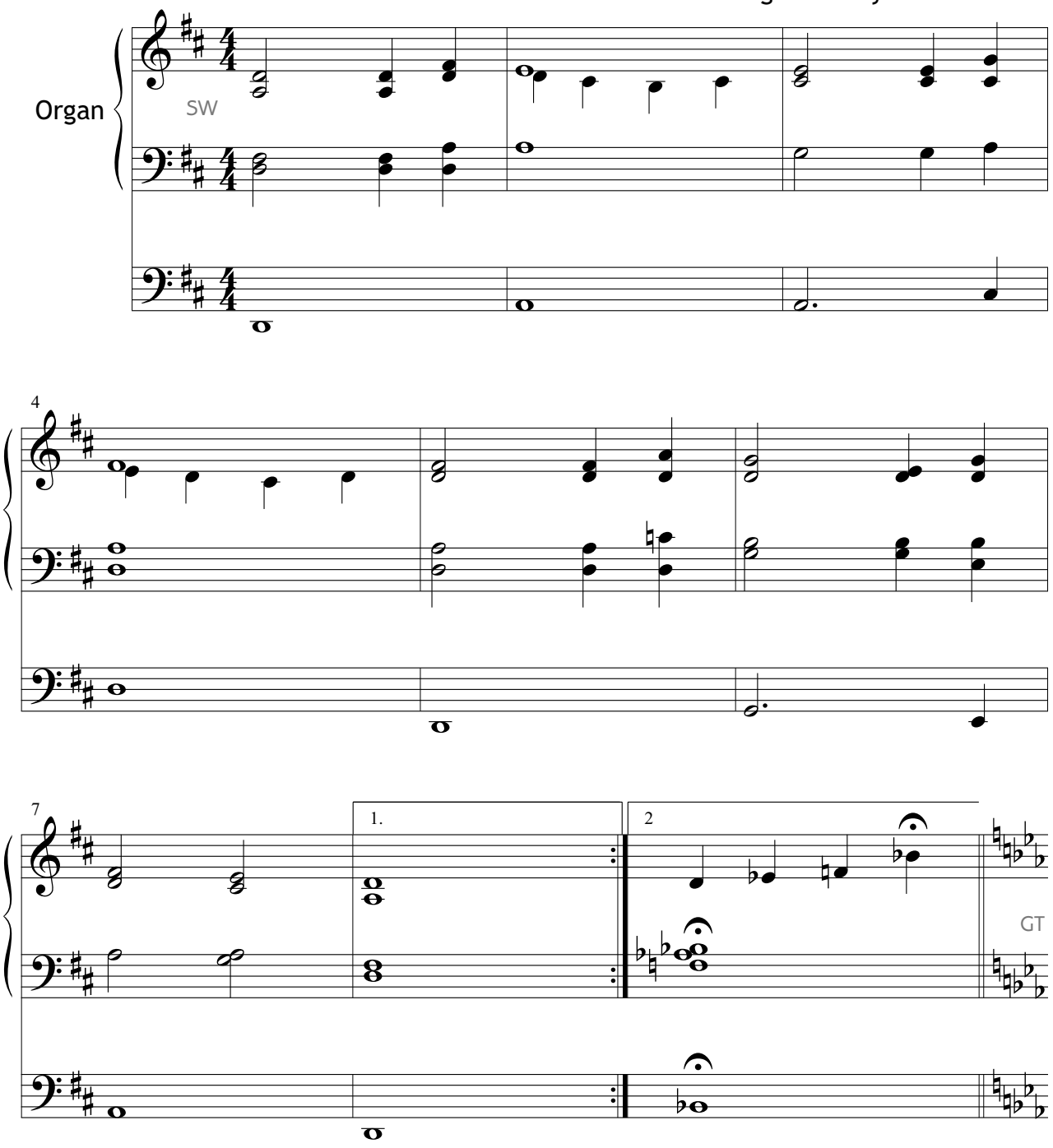
Then change the Velocity to EXP

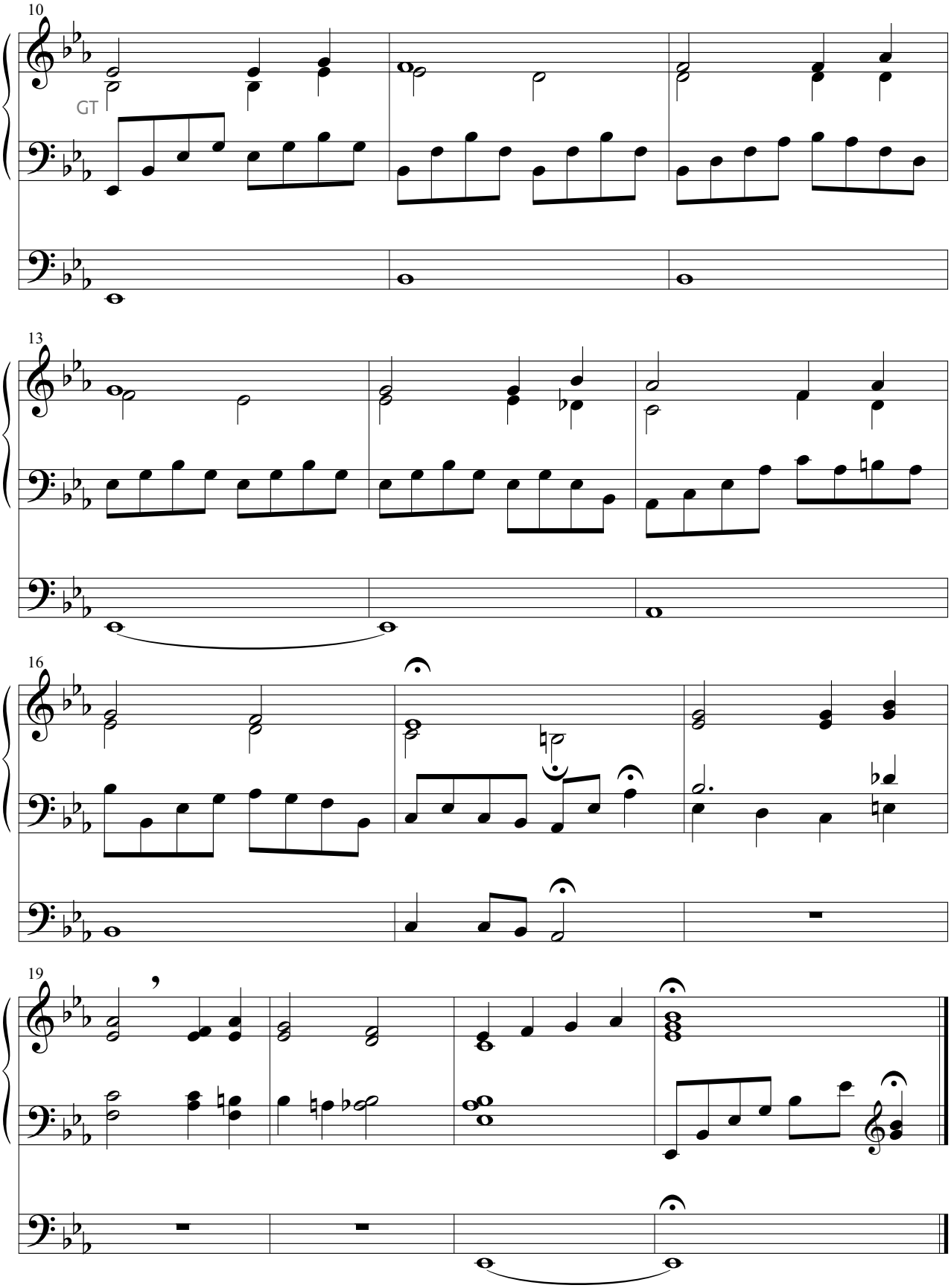
| | |
|---|---|
| ORCH/MIDI GREAT | EXP |
| ORCH/MIDI SWELL | EXP |

As you play you will notice more attack as you increase the **Expression** level as you play the Harp on the Great. The Choir Aahs on the Swell, which are coupled to the Great, will increase in volume with the **Expression** pedal, giving an eveness to the sound that is sometimes difficult to achieve with Velocity set to KBD.

# God is So Good

Arrangement by Lauren Gadd





# 17

Using the Foot Switch

Device **Foot Switch**

On the left expression pedal there is a switch you activate by putting pressure on it with the left side of your shoe.

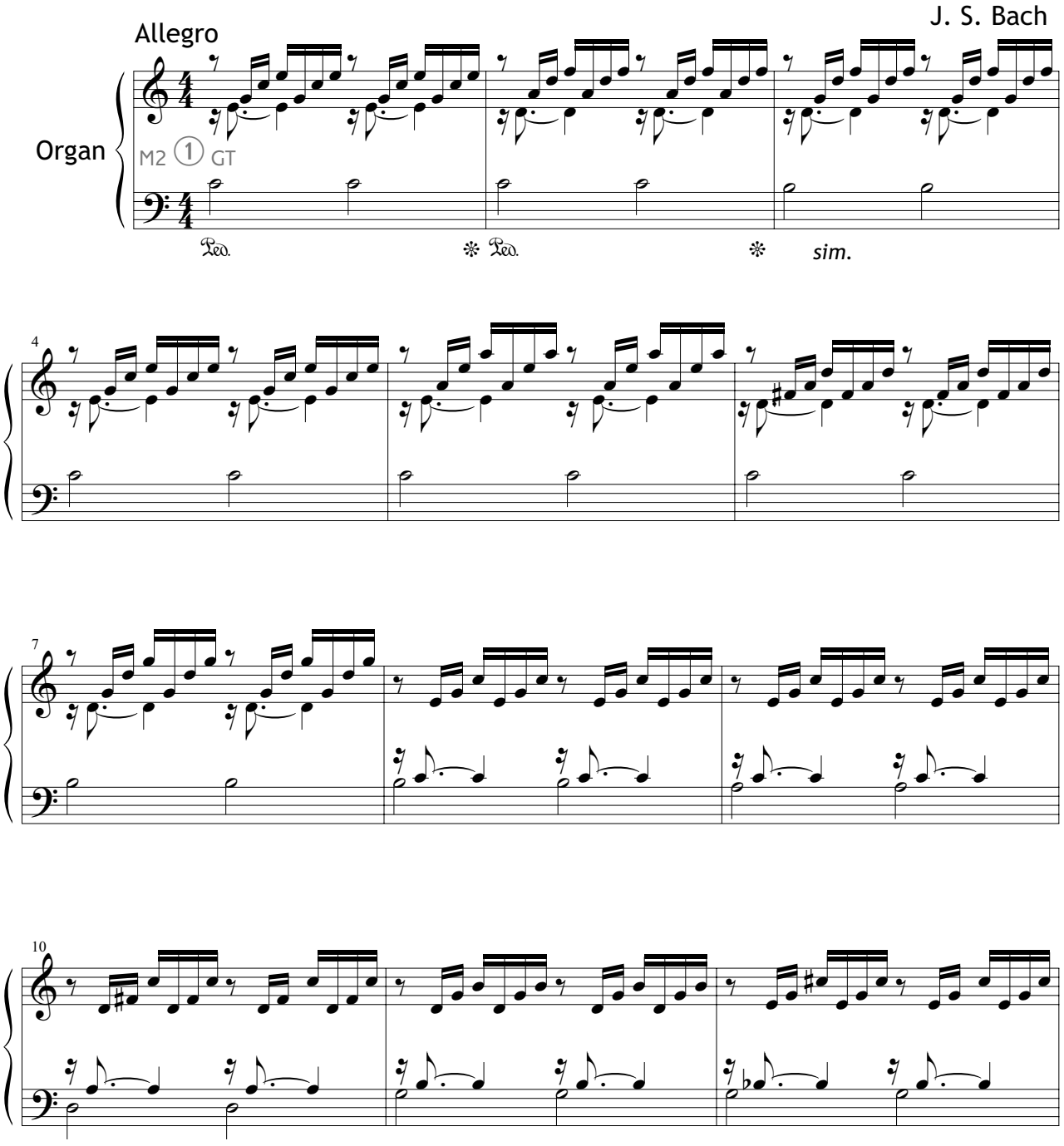
This pedal is programmable for each Orchestral Voice. It will not sustain Organ Stops.

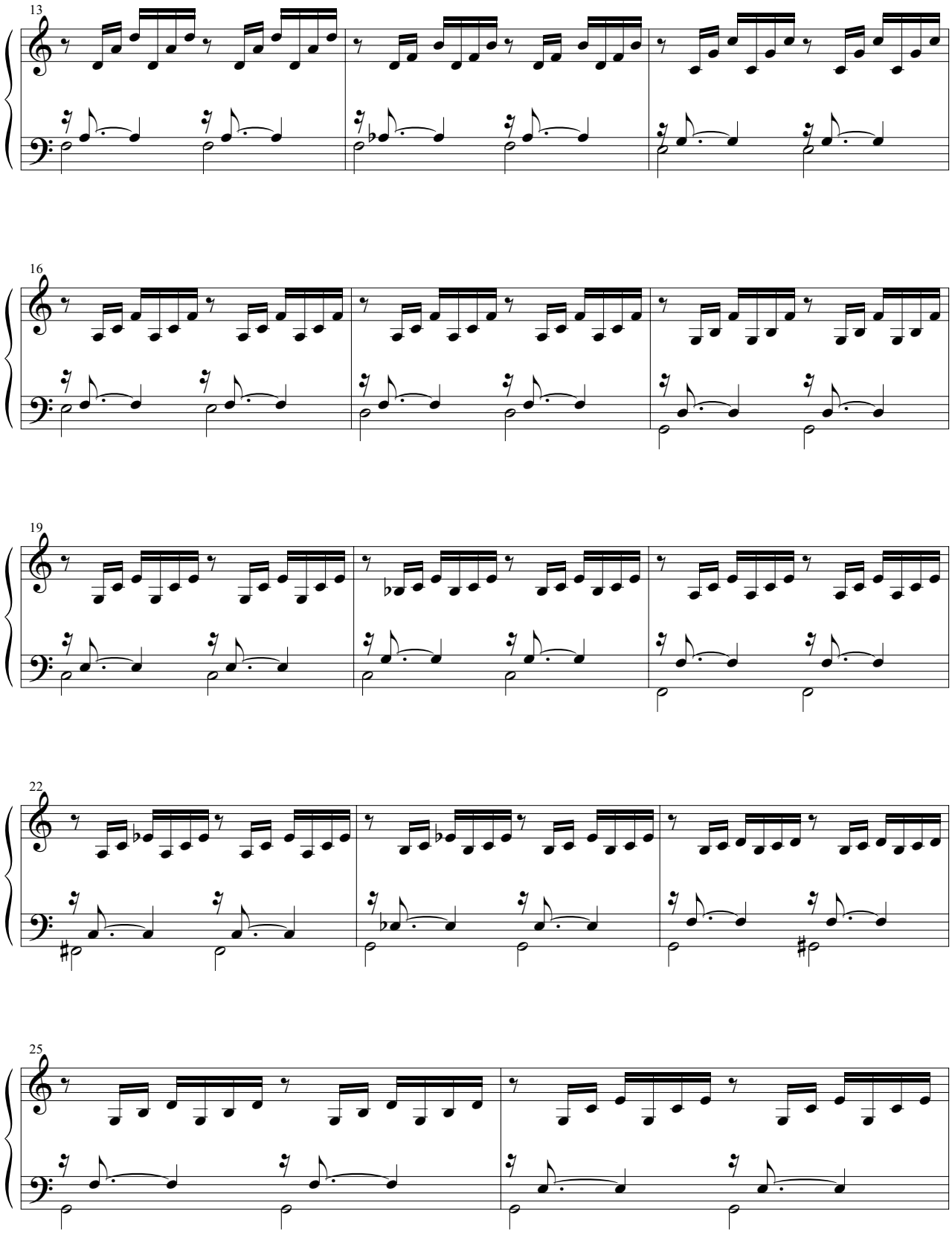
To change the way the **Foot Switch** affects the sound:

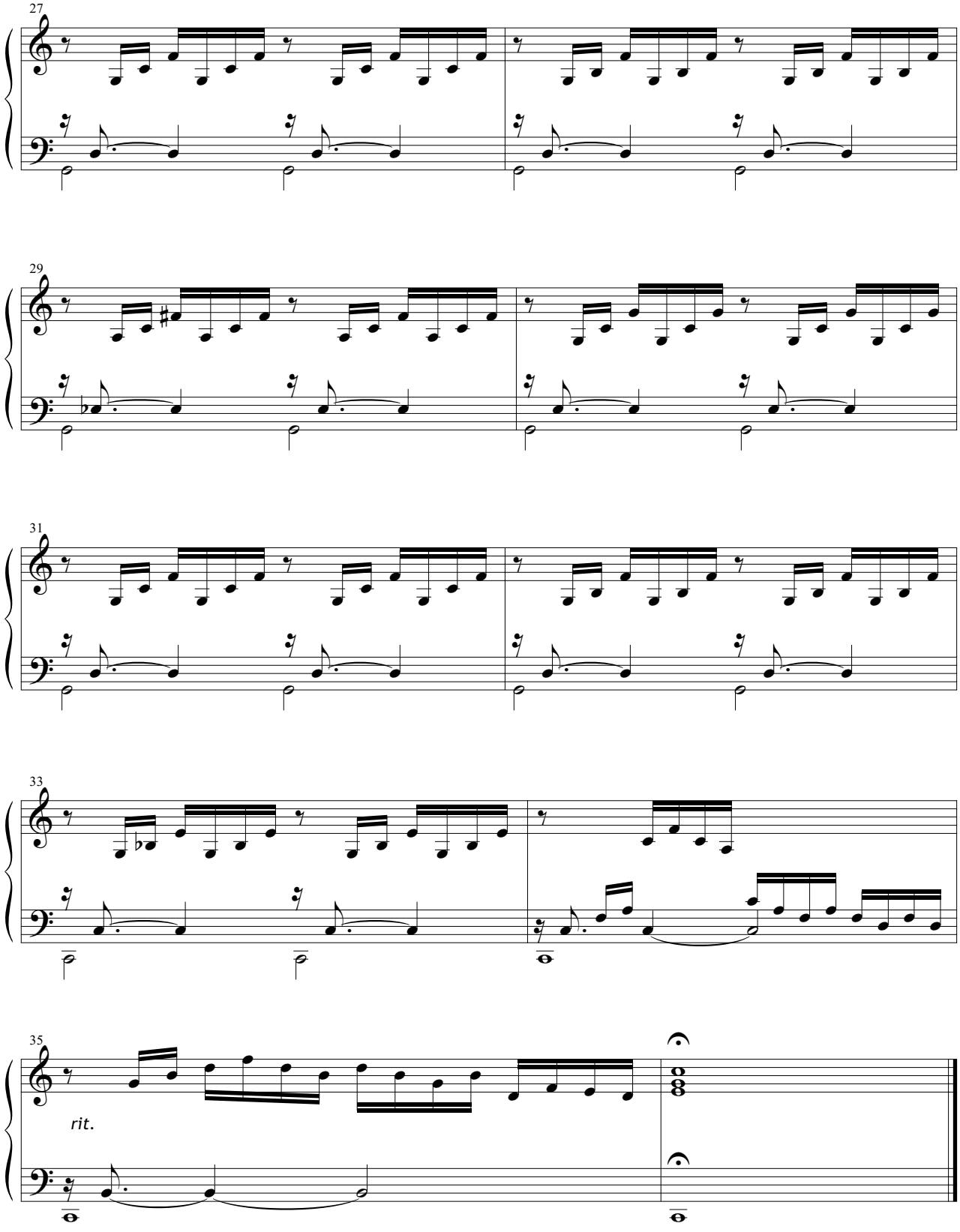
1. HOLD SET and select an ORCH/MIDI Division Rocker Tab.
2. HOLD SET and rotate Select Knob clockwise to FootSwitch
3. Rotate the Alpha Dial to choose between OFF, SUST, SOST or SOFT.

The piston recommended for the *Prelude in C* has the **Foot Switch** programmed with SUST (Sustain) for the Piano on the Great.

# Prelude in C Major







# 19

Using the Bass Coupler

Device: Bass Coupler Rocker Tab

The **Bass Coupler** reads the bottom note you are playing on the Great Keyboard and plays that note using the Pedal Stops you have chosen.

This is useful when you find a pedal part too difficult to play, or because you need to play a hymn in a short period of time and don't have time to learn the pedal part.

It also makes it easier for a pianist who is filling in at the organ, to play the organ and provide a solid bass line without using the pedals.

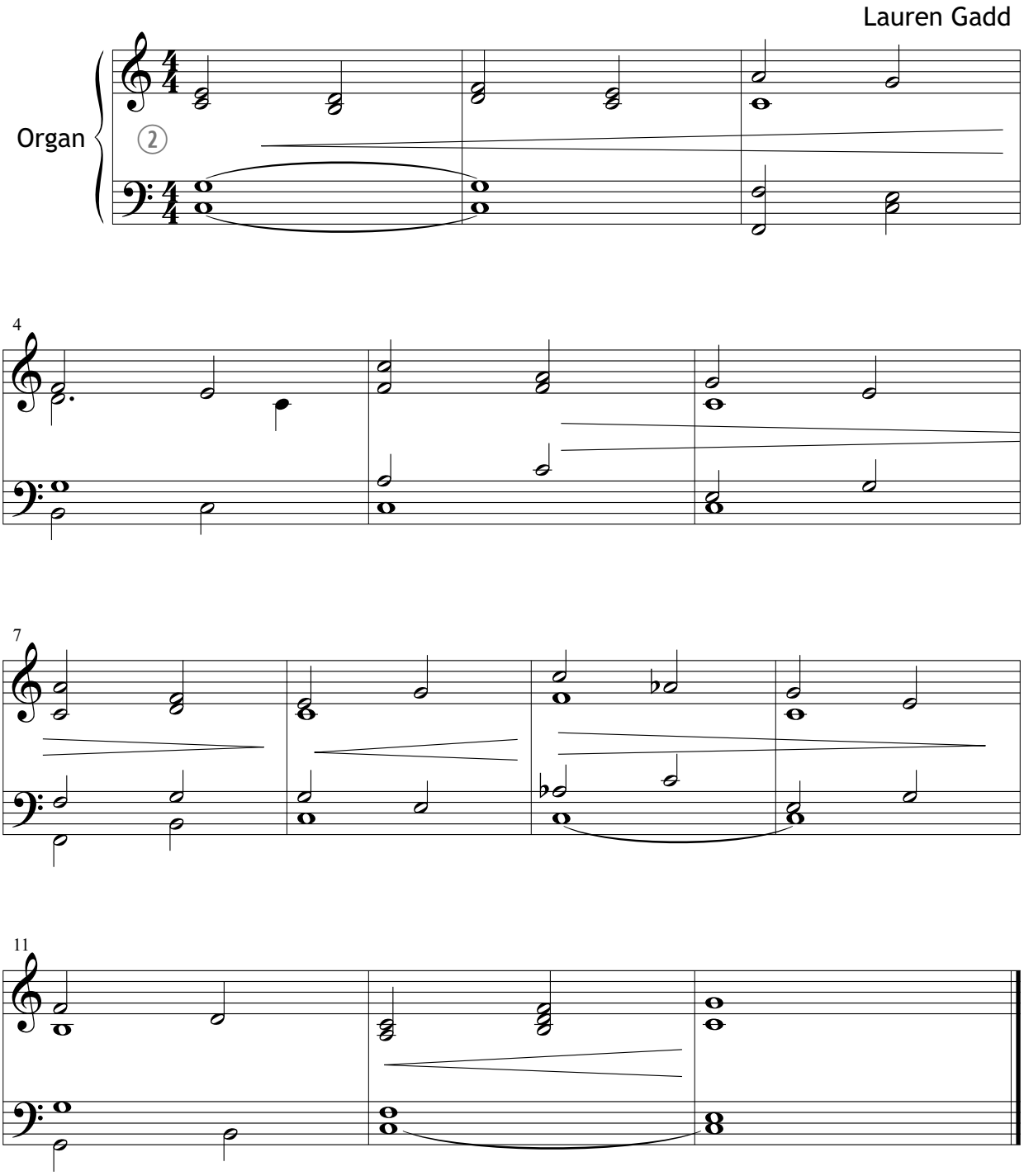
*Chapel Meditation* gives us an opportunity to try the **Bass Coupler** and explore ways to make our music interesting. There is a tremendous need for short pieces of music in a church service. But what can you do when the piece is too short?

Select the piston recommended for the *Chapel Meditation,* add Bass Coupler, and play it through once at a medium volume with both hands on the Swell Keyboard. Then repeat it with both hands on the Great Keyboard, using more expression. When you reach the end, go back and repeat it on the Swell very softly.

What the congregation will hear is a light verse, followed by a fuller verse with depth from the added bass line due to the **Bass Coupler**, and then a quiet echo verse from the Swell.

# Chapel Meditation

Lauren Gadd



# 20

Using the Melody Coupler

Device

Swell Melody on Great

Soloing a Melody

The Swell **Melody Coupler** takes the highest note you are playing on the Great and couples the Swell to it, playing whatever stops you might have selected. It, like the Bass Coupler, reacts to the way you play. If you play very smoothly, the coupler may not pick up the notes consistently. For that reason, use it on bright energetic hymns with articulate touch.

For *When Morning Gilds the Sky* register:

Memory 2
Piston 7

Retire:
ORCH/MIDI PEDAL
ORCH/MIDI GREAT

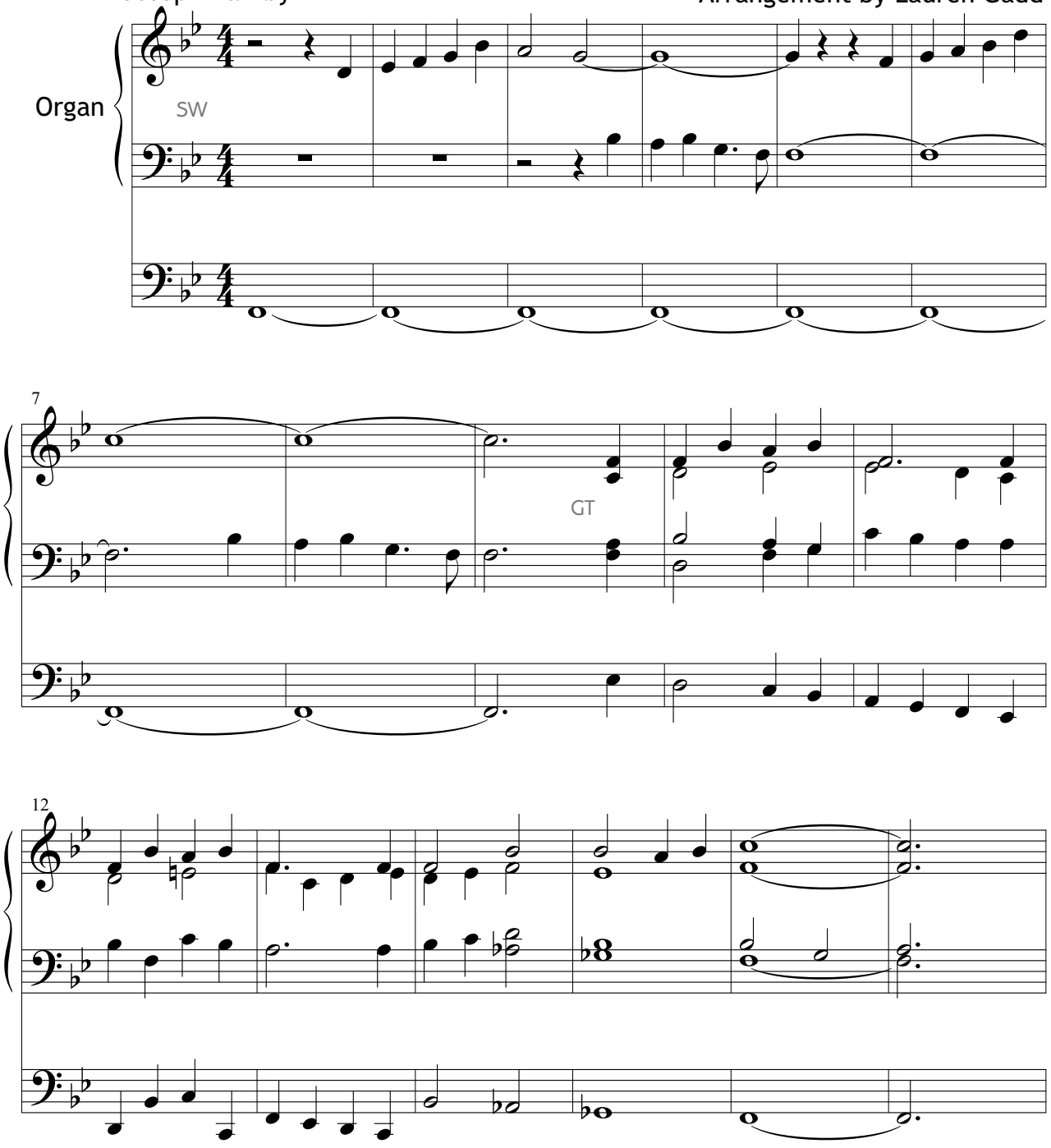
Follow the Manual suggestions in the music, adding the **Swell Melody Coupler** when indicated.

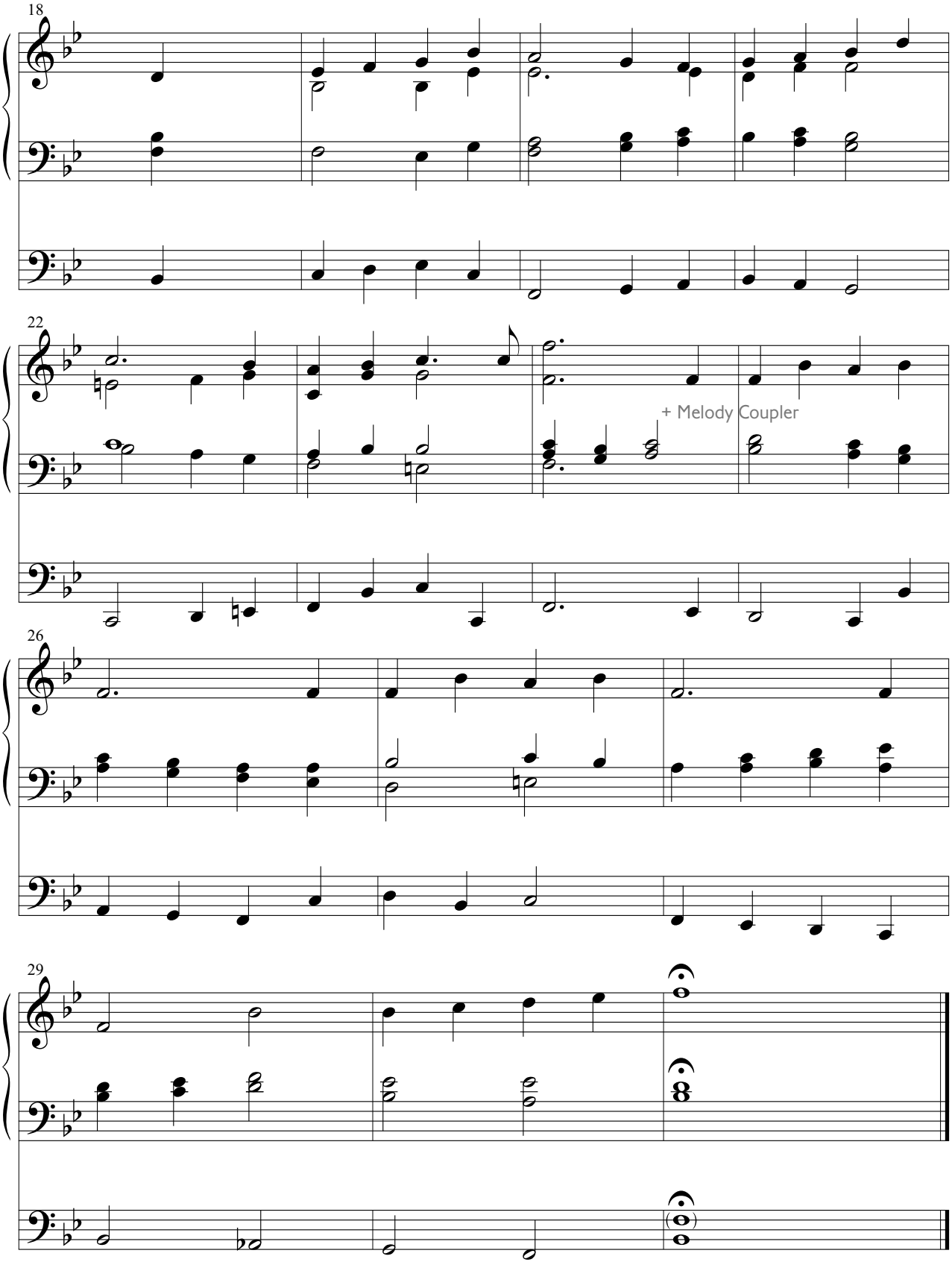
# When Morning Gilds the Skies

*LAUDES DOMNIi*

Joseph Barnby

Arrangement by Lauren Gadd





# 21 Making **Voice Palette™** Selections

Device — Stops with “Dots”

Voice Palette™ Stops — These are additional organ stops which can be chosen by holding SET and activating a stop with a dot on its face. To play a Tierce on the Swell, hold SET and select MIXTURE IV. Look at the display, and while viewing, rotate the ALPHA dial until the name changes to Tierce.

1. Hold SET
2. Select stop with dot.
3. Rotate Alpha Dial to change from MIXTURE to TIERCE.

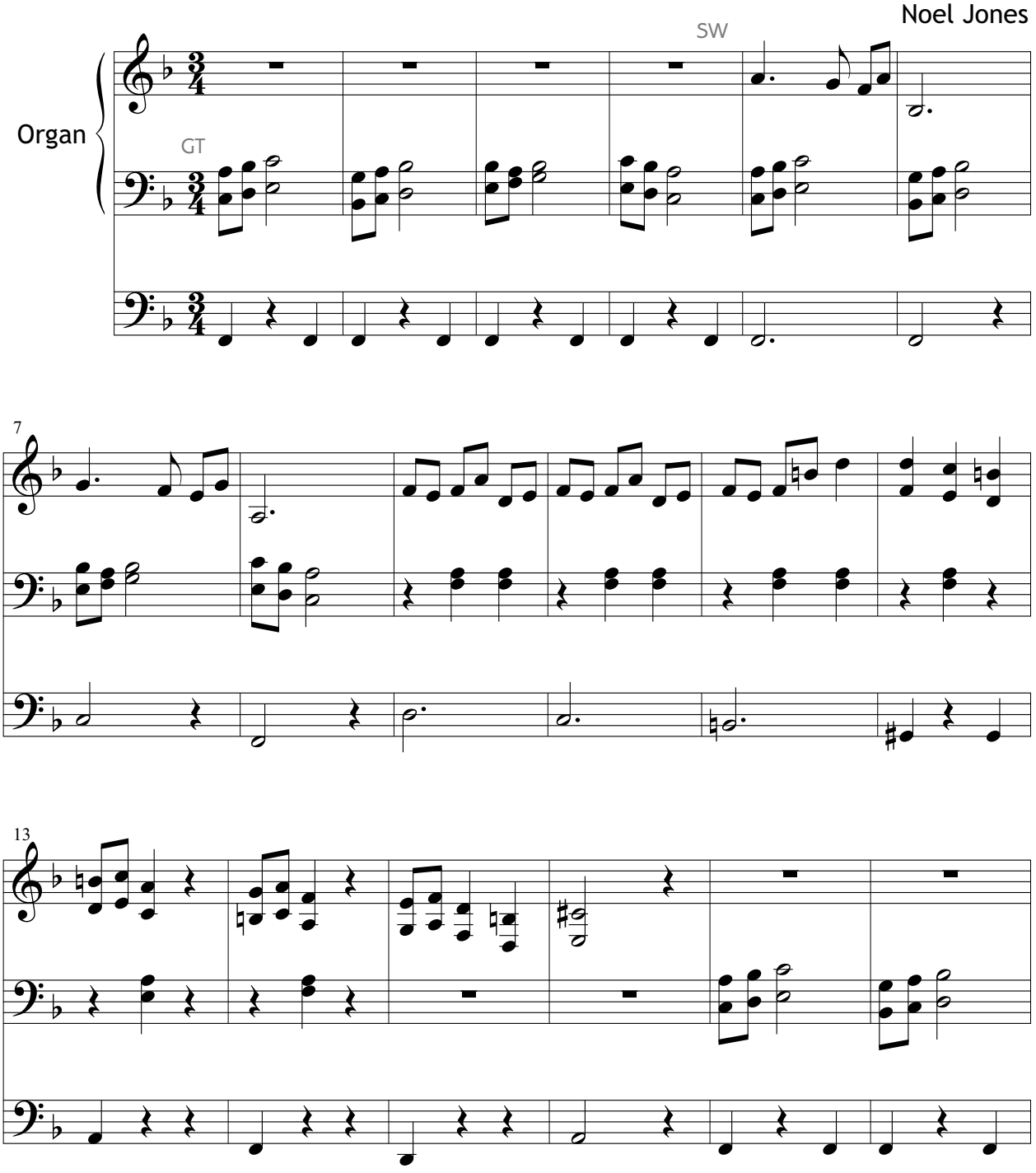
This stop will play the Voice Palette™ Tierce until you either:

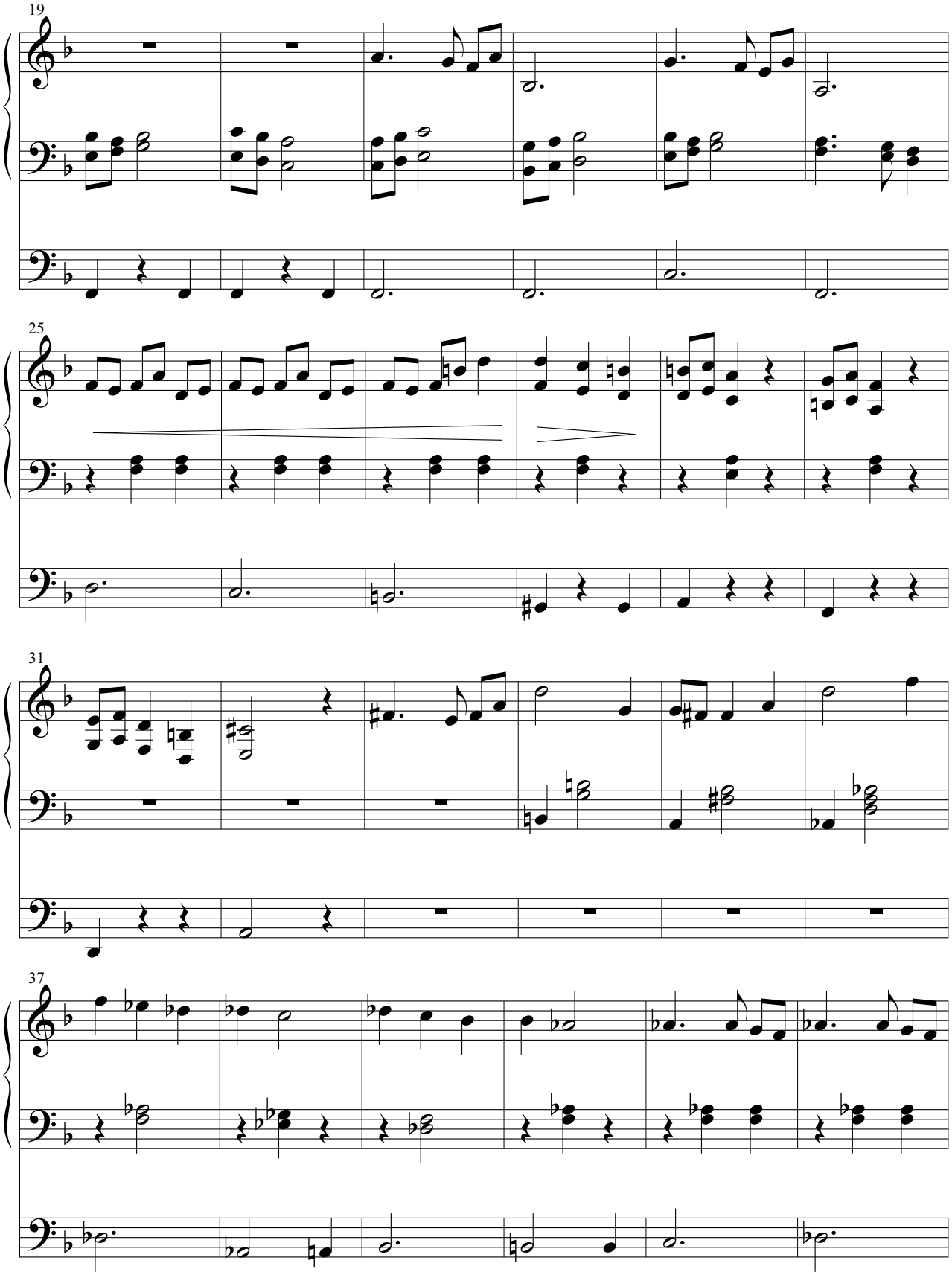
- Turn the organ OFF.
- Use the Alpha dial to set it back to Mixture using the same process as above.
- Push a piston that has the Mixture saved to it.
- Hold SET and then hit ⓪ while the window shows TRANSPOSER.

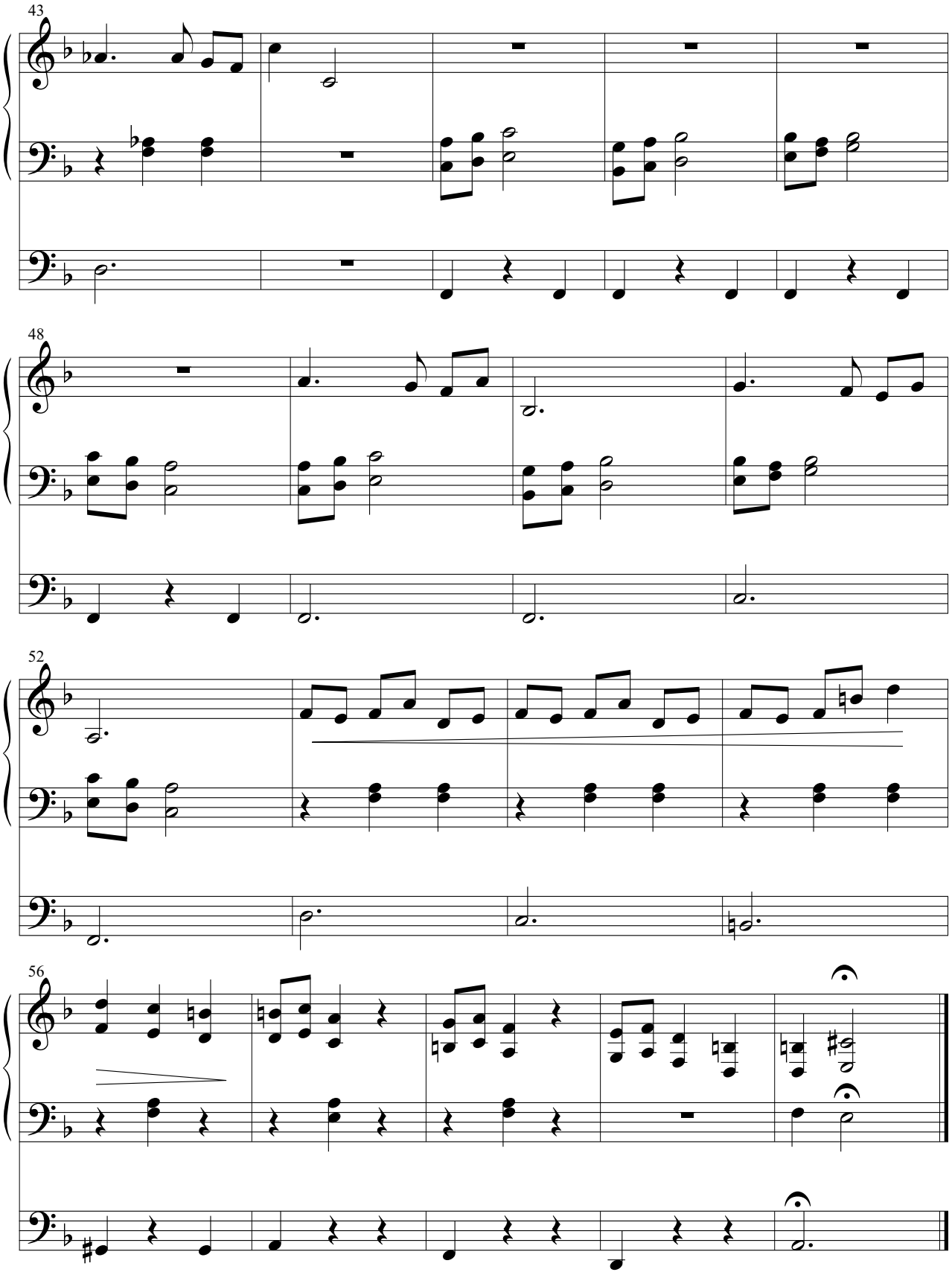
To play Creche using a Sesquialtera, set the Swell Bourdon 8’, Nazard 2 2/3’, and the Tierce 1 1/3; on the Great set the Principal 8’ and the Gemshorn 8’ [a Voice Palette™ stop stored behind the Gedackt 8’ on the Great], Great to Pedal and the Violone 16’ in the Pedal. Try using the Swell Tremulant as well.

# Creche

Noel Jones







# 22

Temperaments

Device

Display
Select Knob

Hold SET and turn the SELECT Knob to the Left. Stop when the display reads TEMPERAMENTS. Rotate the Alpha Dial until you reach the Temperament you wish to use.

The Temperament remains in effect until you turn the power off or set the Temperament to another setting.

*Early Music for Manuals,* by Frog Music, explores using Temperaments and style in Early Music, with many music examples for playing.

Taken from *Early Music for Manuals* Toccata per l'Elevazione should be played upon the Great Principal 8' and Swell Geigen Principal 8', Swell to Great Coupled, using Meantone Temperament.

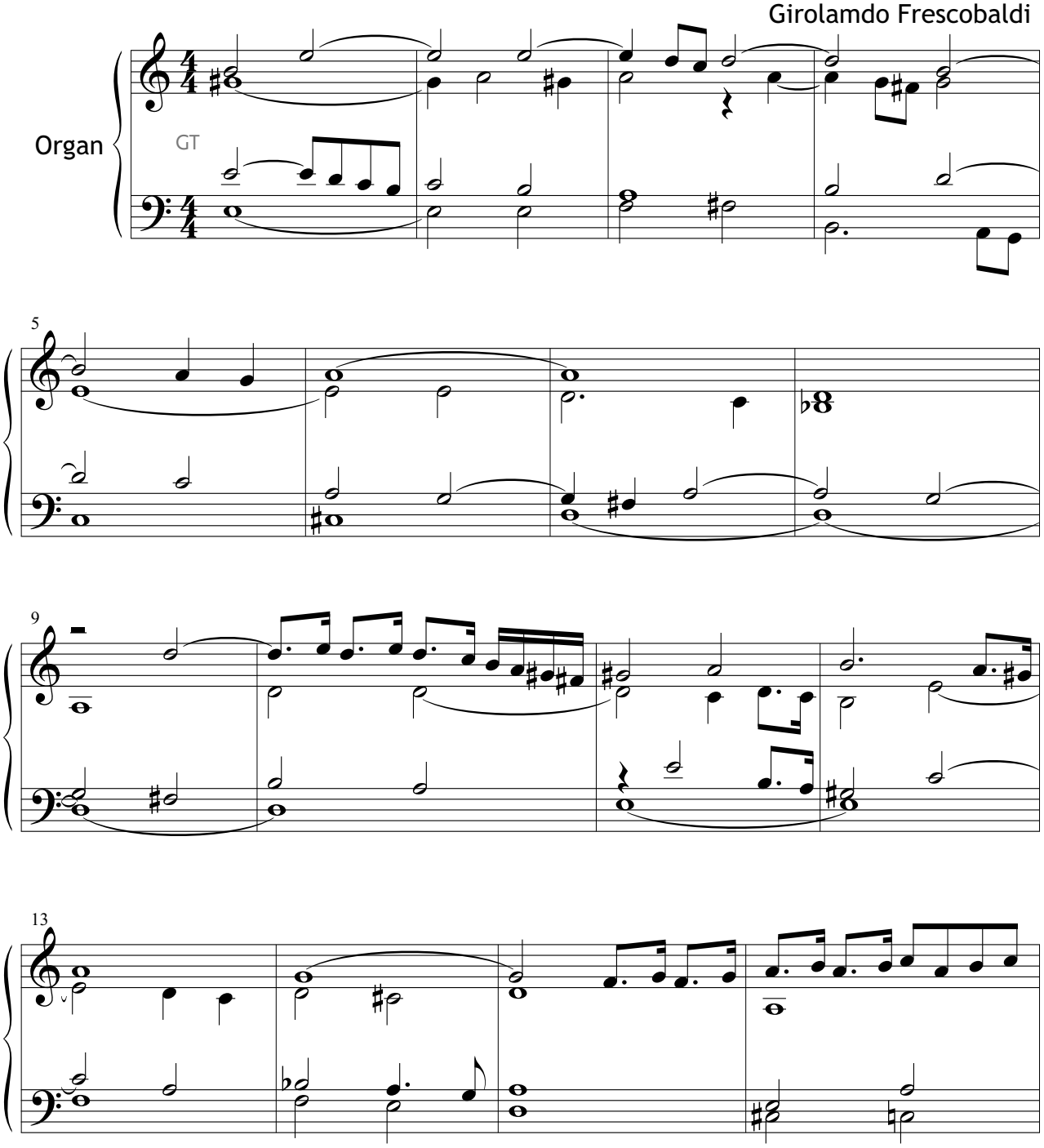
Play it first in normal Equal Temperament. Equal Temperament means that all intervals are equally out of tune, the tuning used on Modern Pianos.

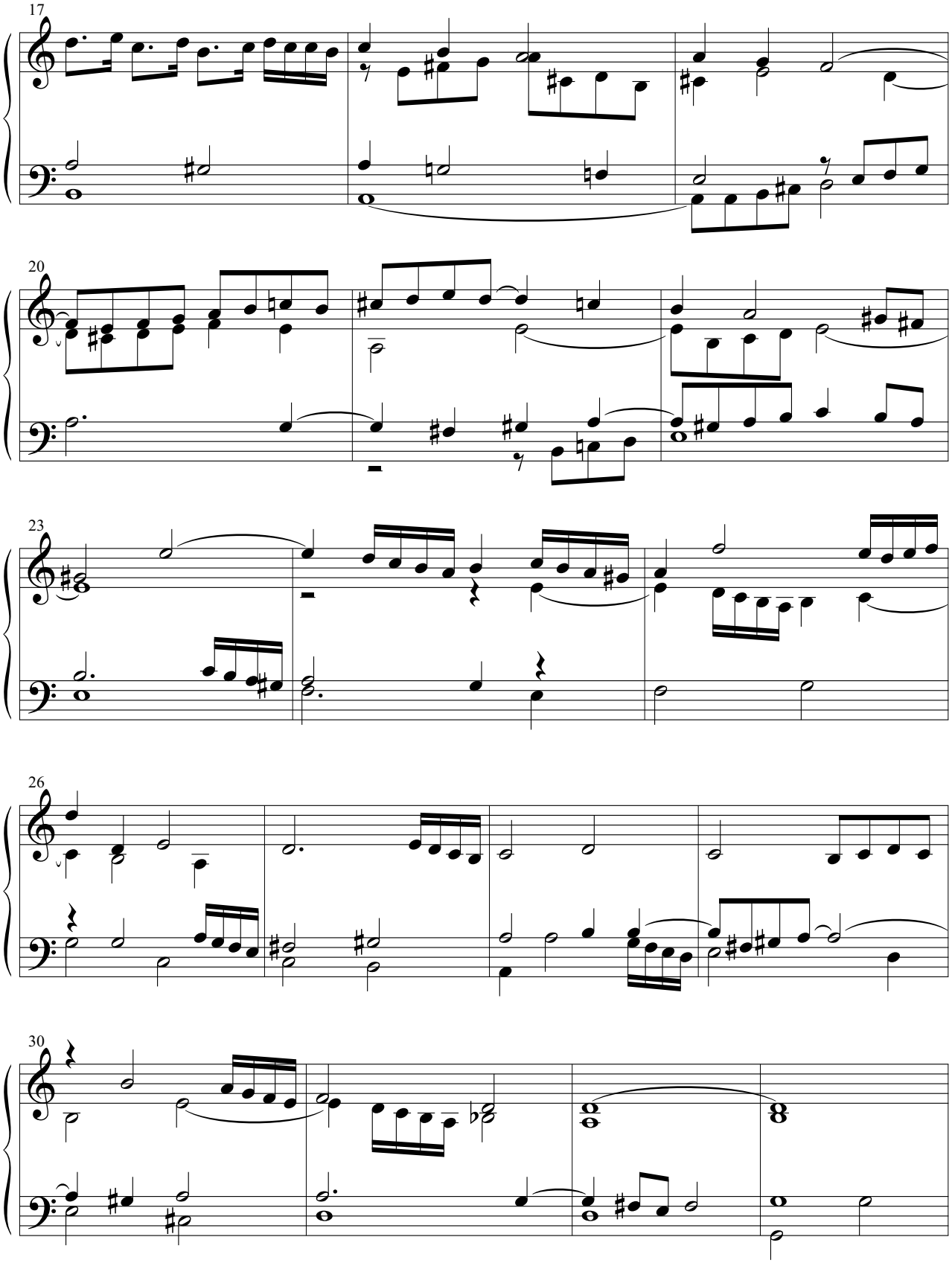
When Frescobaldi wrote this piece, Meantone Tuning was very common. Certain intervals are more in tune than others and the composers wrote music that explores the music effect of the tuning differences. Dissonant chords appear on dissonant intervals, consonant chords (major, for example) appear on more in tune intervals. This music takes on a completely different character when played using temperaments such as Meantone, for which it was intended.

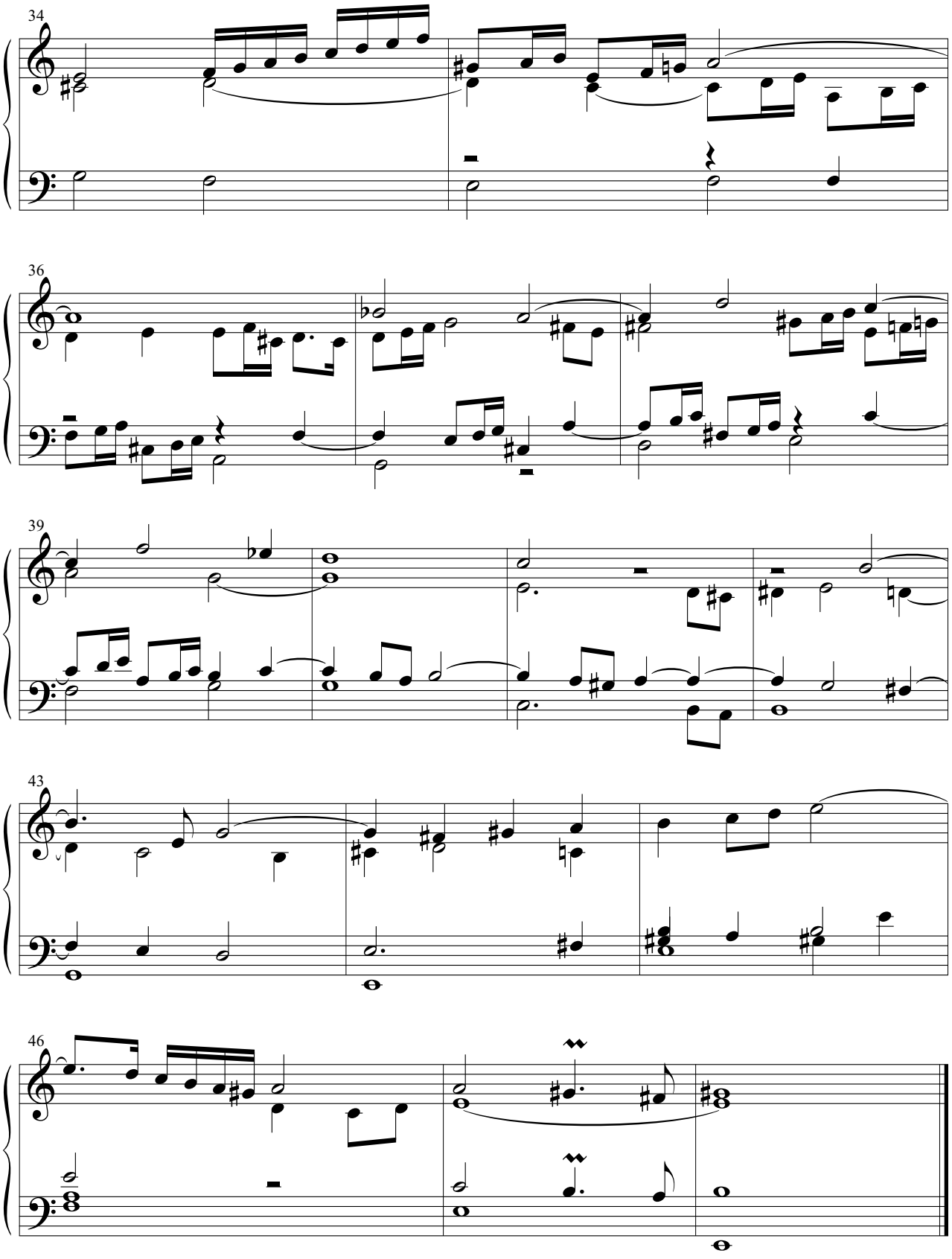
Music up until and even after Bach was not written to be played in today's Equal Temperament. Rather, other tunings like Kirnberger and Werckmeister were used to temper certain harsh intervals. No attempt was made to 'correct tuning' by setting all intervals to the exact same numerical tuning in use today.

# Toccata per l'Elevazione

Girolamdo Frescobaldi







# 23

Expression Levels

Device: Minimum **Expression**

Expression

It is possible to widen the dynamic range of the instrument making it possible to play even softer.

The default setting is NORMAL, meaning that the organ expression pedals produce the normal volume change of a pipe organ. This is very important to when interfacing a digital organ with pipes.

Some pipe organs have a wider range of expression due to the design of the swell boxes (a generic term for any pipe division enclosure), the acoustics of the room and other factors. Rodgers provides two additional levels of expression control that can be set by the user. They add more room to the soft end of the range, permitting the organ to play softer without making any change to the high volume level set by the Master Volume.

To widen the **Expression** range: Press and hold SET and rotate the Select Knob until the display shows the name of a Division (SW, GT, or PD) and the word **Expression**. Use the Select Knob to choose which division or expression setting [NORMAL, ppp or pppp] you wish to change. Make the levels in all divisions match before saving this by holding SET, and, while holding SET, press and hold ⓪ until the display reads:

| AUDIO SAVE OK<br>PRESS CANCEL |
|---|

If you do not wish to save this change to the Audio Settings, press ⓪.

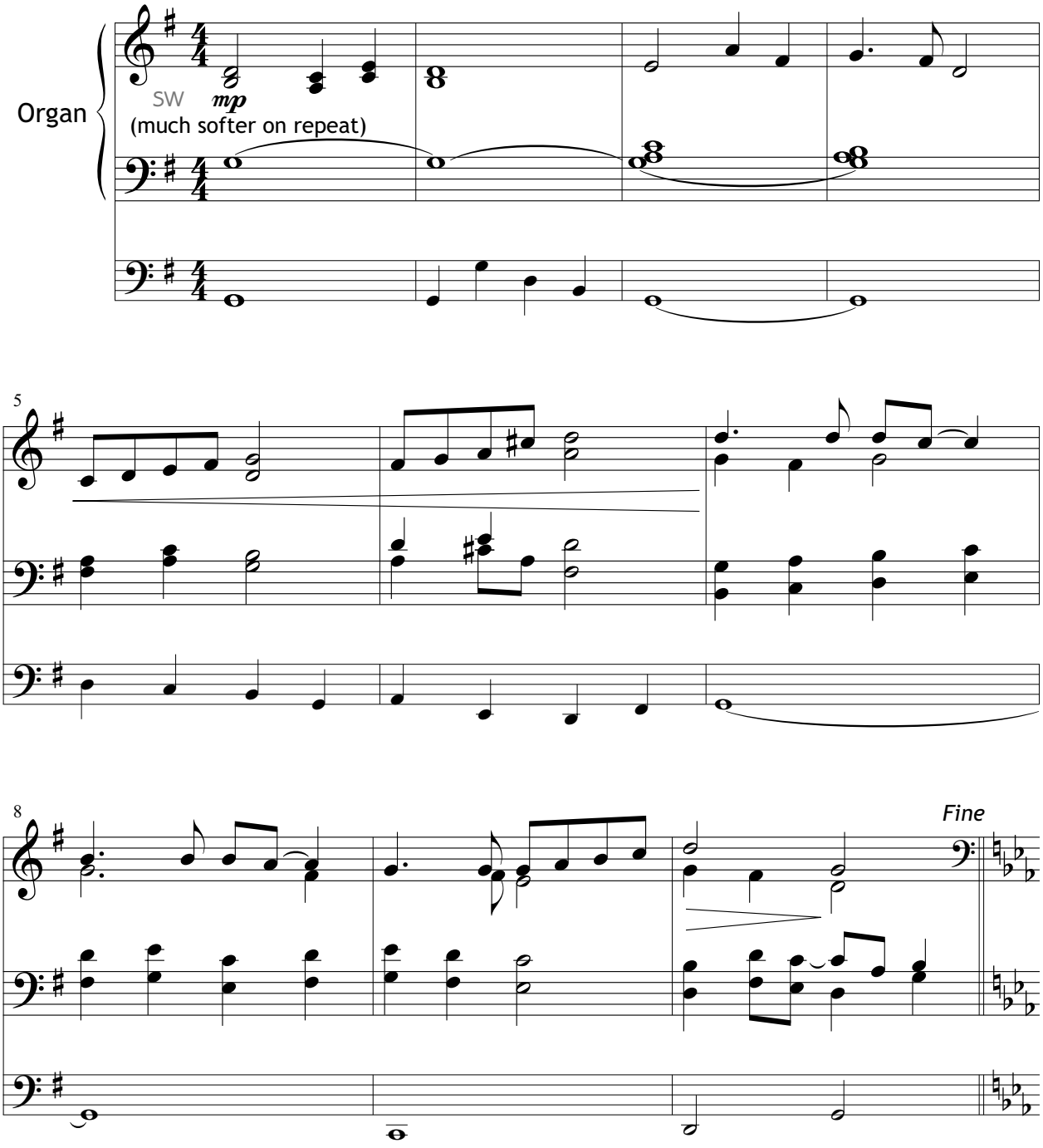
*A Day of Rest* will sound lovely with the expanded **Expression** levels possible with pppp. Follow the dynamic markings carefully.

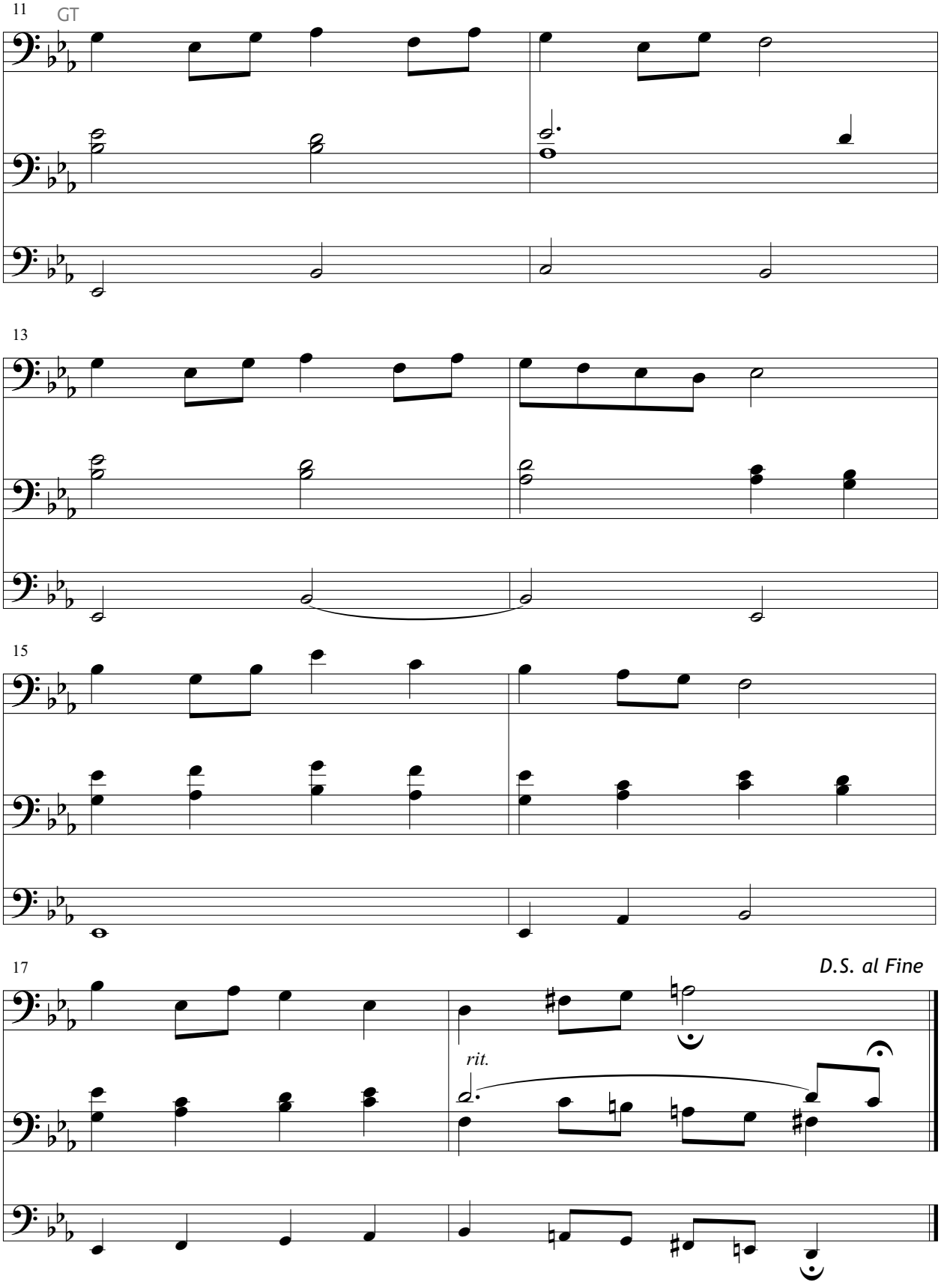
Note that the melody that starts on the second page has been written an octave lower than normal on the Great so that you will be playing the Krummhorn 4' in its 8' register. It is also possible to play flutes 8' & 2' on the Great by selecting Bourdon 16' & Spitzflote 4' and playing an octave higher.

| | | |
|---|---|---|
| Swell | Viole Céleste II | 8’ |
| | Flauto Traverso | 8’ |
| | Tremulant | |
| Great | Krummhorn [VP] | 4’ |
| Pedal | Violone | 16’ |
| | Swell to Pedal | |

# A Day of Rest

Lauren Gadd





# 24

Room Modeling

Device

Display
Select Knob

Hold SET and turn the Select Knob to the left until the Display Screen reads ROOM TYPE or WALL TYPE. **Room Modeling** adjusts the sound of the organ to optimum acoustical settings for the music you wish to play.

If you are playing in a room in your home, studio or church that has dry acoustics...meaning little reverberation, depth and warmth of sound...you can use **Room Modeling** to improve the sound and playability of the organ in that acoustical environment using **Room Modeling.**

If you are practicing in a small room for a concert to be played in a large reverberant cathedral, you may find it useful to set the organ **Room Modeling** to match the room you will be performing in. Most music written for the organ has been composed for organs in rooms with natural reverberation, carrying the sound of the organ throughout the building. Often churches built from modern building materials and comfortable appointments, including carpeting and pew cushions, make playing the organ in them more like playing the piano without a sustain pedal!

For that reason, Room Modeling has become an important part of music making at the organ. The settings for **Room Modeling** each have a different effect: *Room Type* creates reverberation patterns; *Wall Type* affects the type of sound reflection; and *Ambience Depth* controls how much of this you hear.

Try setting each of the three controls independently. Some find that they prefer strong Room Type and Wall Type settings and little depth...others find the prefer other balancing of these parameters.

The two works that follow have been chosen to give you some music to use to test and set up **Room Modeling** to your taste. Setting **Room Modeling** should be done taking into consideration playing pieces with light registrations as well as ones with heavy, massive chords.

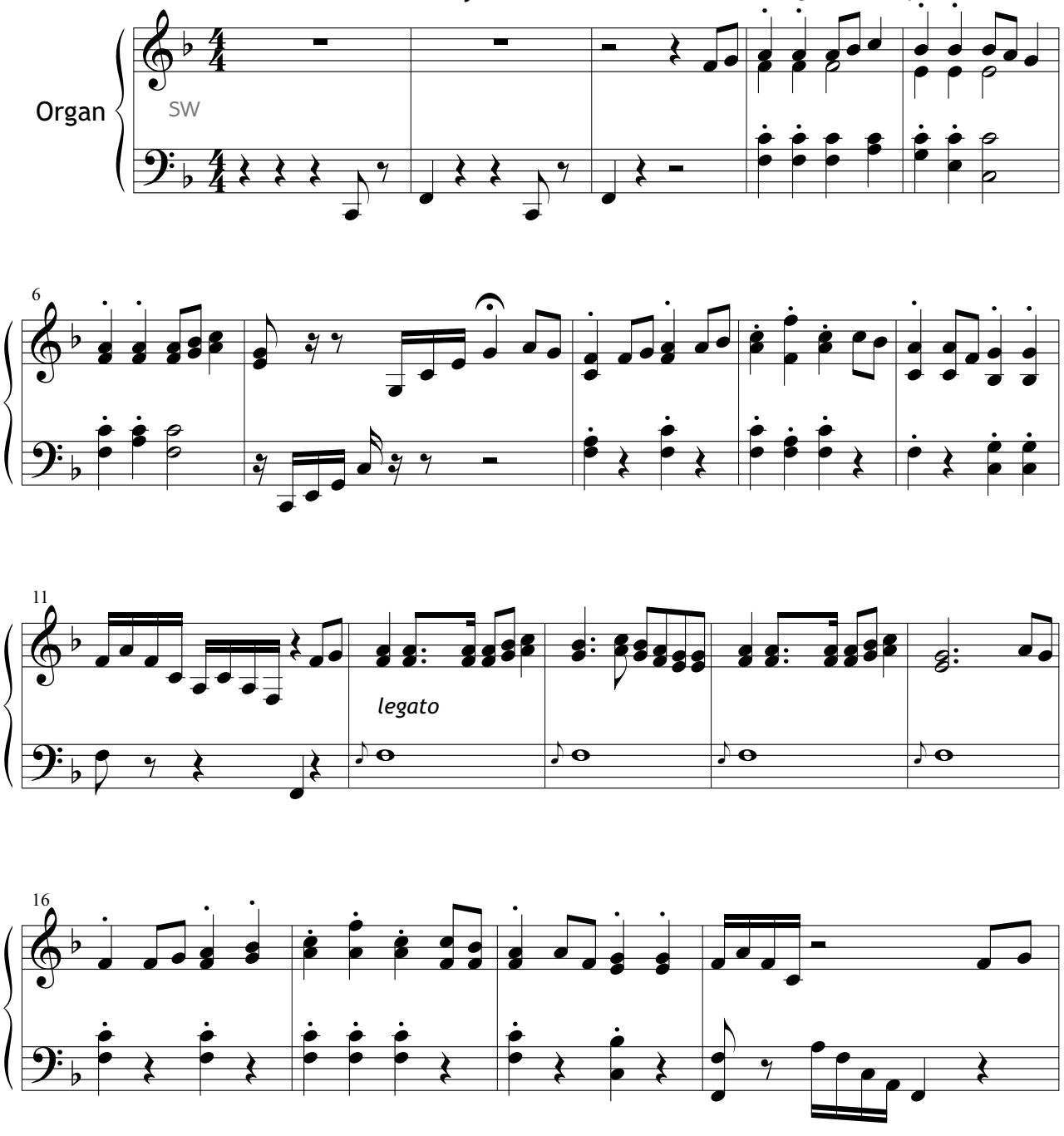
# On Jordan's Stormy Banks

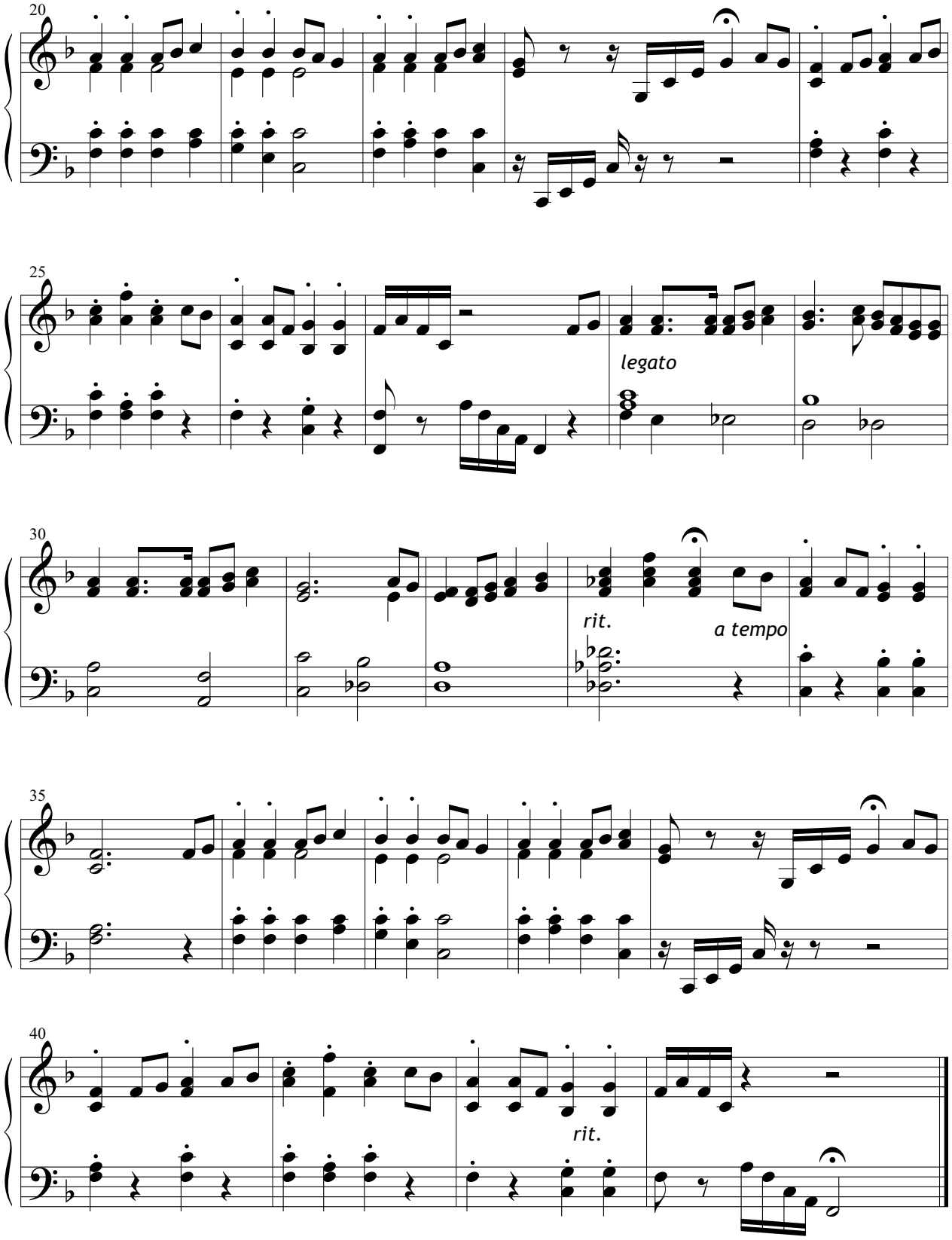
*PROMISED LAND*

SWELL
Bourdon 8'
Blockflöte 2'

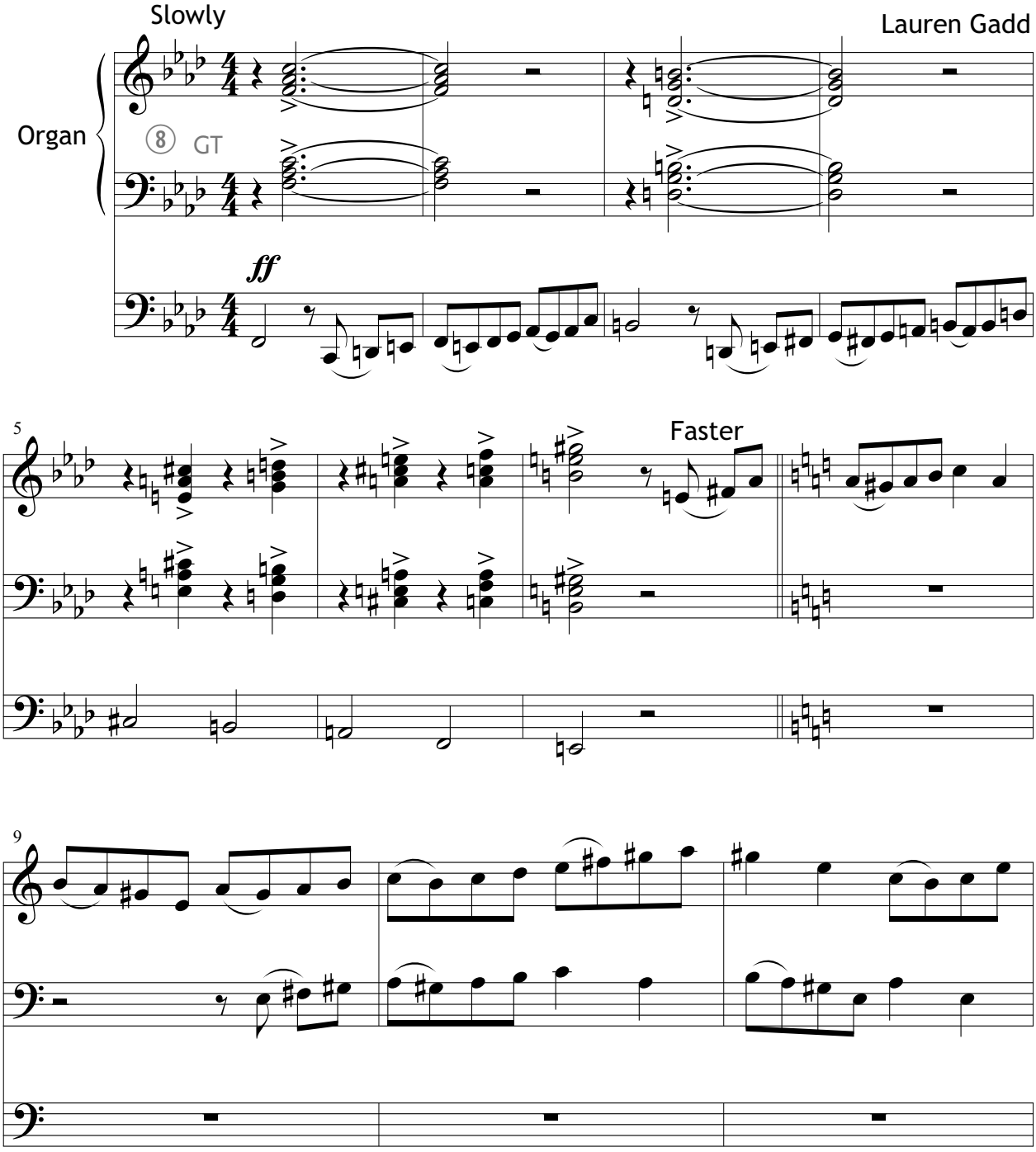
Traditional American Melody

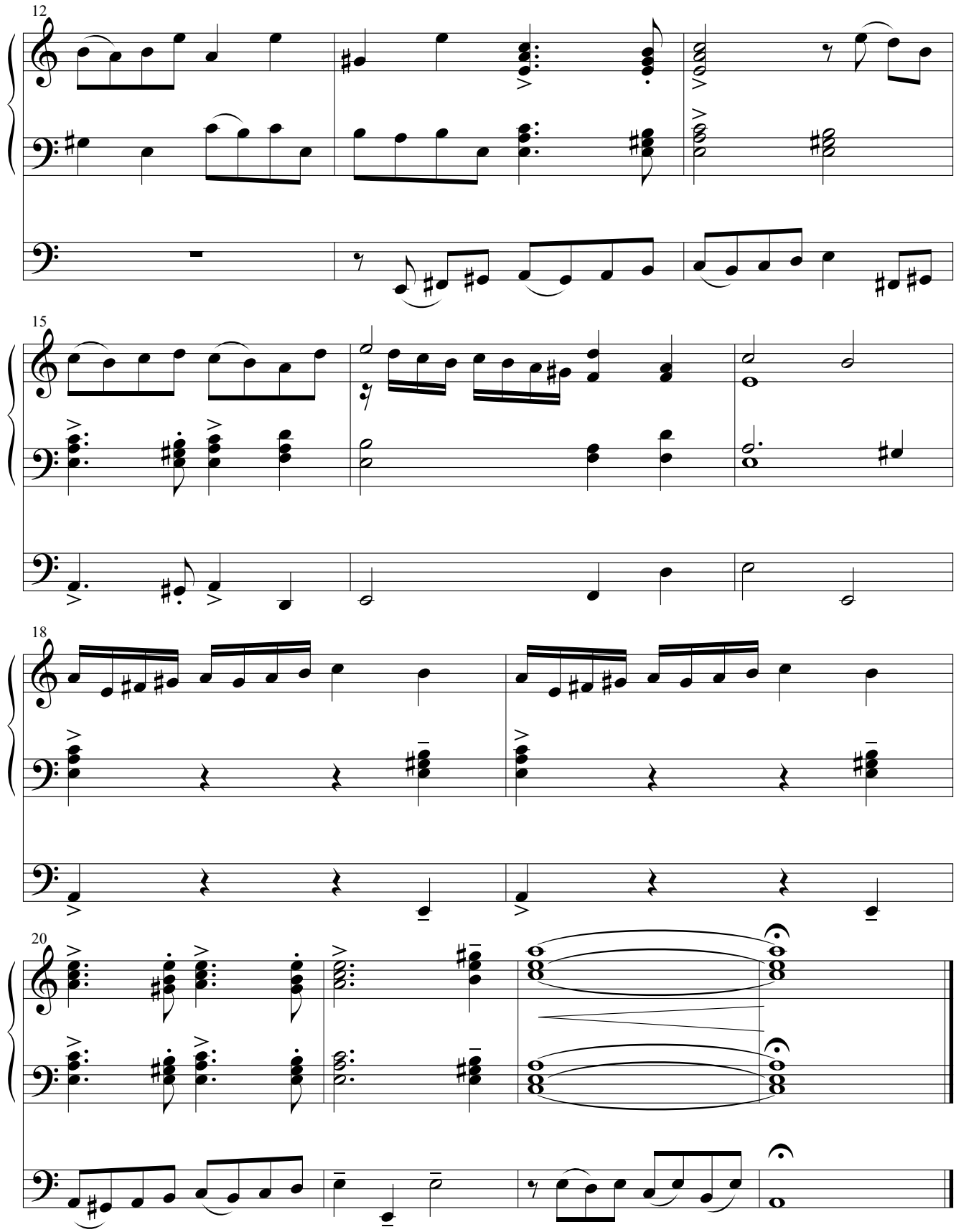
Arrangement by Noel Jones





# Postludium



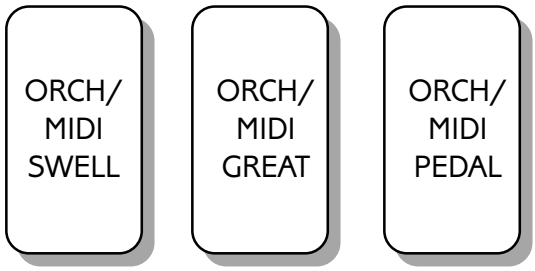


# 25

The MIDI Voice Display

Device

Rocker Tabs:




MIDI Voices

External MIDI Voice Modules can be used with the Insignia Organs.

MIDI Cables

External MIDI Keyboards or Voice Modules can be played from the Insignia Organs by connecting the organ and MIDI device using MIDI Cables. Always remember to connect each cable from MIDI OUT to MIDI IN. If you are only playing MIDI voice from the Organ, you only need to use one cable from MIDI OUT on the ORGAN to MIDI IN on the MIDI Device.

AUDIO Cables

The Audio, that is the sound, of the MIDI Device can be played through the organ by connecting cables from the MIDI Device that terminate in mono 1/4' phone plugs into the AUDIO L & R INPUT Jacks on the MIDI Board.

Choosing MIDI Voices

To select a MIDI voice hold SET and then push the **TOP** of the Rocker Tab for the MIDI Stop (shown as ORCH/MIDI above) you wish to change. The ORCH/MIDI stop will begin to flash. Release both. General MIDI (GM) tones or voices can be selected by touching keys that match the number assignments of the voice, as displayed on the chart on the next page. The stop will cease flashing when it is programmed to play. The Insignia Owner's Manual goes into detail about using MIDI Voices. From the Insignia Console and the Display Window you can select and save to pistons MIDI Control Settings for voices that include: *Octave Shift, Velocity, Foot Switch, Pan, Reverb, Expression, and Velocity Sensitivity.*

Orchestral Voices from the Organ are not playable when the stop is used for MIDI voices. You can toggle back and forth between ORCH and MIDI voices while playing.

You may also couple Swell stops to the Great and then set UNISON OFF, freeing the Swell keyboard for playing MIDI Voices as the Swell Stops will be silent. You can still play the Swell stops on the Great because of the SW to GT Coupler.

# 26

Piston Combination Memory Banks

Resetting Memory Bank Defaults

Default Pistons

The Insignia Organs arrive from the factory with Pipe Organ Stop combination on Memory Bank 1, Pistons that include Orchestral Voices on Memory Bank 2.

The following pages list the factory settings. Additional pages are provided for storing your personal piston settings.

Resetting to Default

To erase any pistons settings you have done and return to the default factory piston settings, press and hold M1. When the display shows the locked or unlocked status of the **Memory Bank**, press and hold SET until the display changes to read:

| MEMORY 1 FACTORY DEFAULT |
|---|

Release both pistons.

## Factory Default Pistons - Memory Bank 1

Voice Palette Stops are in *Italics*.

| MEMORY BANK | 1 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PEDAL | | | | | | | | | | SWELL | | | | | | | | | | GREAT | | | | | | |
| Principal* | 16' | | | | | | | | | Geigen Principal | 8' | | | | ● | ● | ● | ● | ● | Bourdon | 16' | | | | | |
| Violone | 16' | | | | | | ● | ● | ● | *Viola* | 8' | | | ● | | | | | | Violone | 16' | | | | | |
| Subbass | 16' | ● | ● | ● | ● | ● | ● | ● | ● | Bourdon | 8' | | | | ● | ● | ● | ● | | Principal | 8' | | | | ● | ● |
| Octave | 8' | | | | | | ● | ● | ● | Viole Celeste II | 8' | | ● | | | | | | | Rohrflöte | 8' | | ● | ● | ● | ● |
| Gedeckt | 8' | | | | | ● | ● | ● | | *Flüte Celeste II* | 8' | ● | | | | | | | | *Gemshorn* | 8' | ● | | | | |
| *Trumpet* | 8' | | | | | | | | ● | Prestant | 4' | | | | | ● | ● | ● | ● | Octave | 4' | | | | | ● |
| Choral Bass | 4' | | | | | | | ● | | Flauto Traverso | 4' | | | | | ● | ● | ● | | Spitzflöte | 4' | | | | | ● |
| *Posaune* | 16' | | | | | | | | | Nazard | 2 2/3' | | | | | | | | | Super Octave | 2' | | | | | |
| Basson | 16' | | | | | | | | ● | Blockflote | 2' | | | | | | ● | ● | ● | Quintflöte | 1 1/3' | | | | | |
| Great to Pedal | | | | | | | | ● | ● | Plein Jeu IV | | | | | | | | ● | ● | Mixture IV | | | | | | |
| Swell to Pedal | | | | | ● | ● | ● | ● | ● | *Tierce* | 1 3/5' | | | | | | | | | Trumpet | 8' | | | | | |
| | | | | | | | | | | Basson | 16' | | | | | | | | ● | Clairon | 4' | | | | | |
| | | | | | | | | | | Hautbois | 8' | | | | | | | | ● | *Krummhorn* | 4' | | | | | |
| | | | | | | | | | | Tremulant | | | | | | | | | | Chimes | | | | | | |
| | | | | | | | | | | Swell Unison Off | | | | | | | | | | Tremulant | | | | | | |
| | | | | | | | | | | | | | | | | | | | | Swell to Great | | | | ● | ● | ● |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ORCH/MIDI Pedal | | | | | | | | | | ORCH/MIDI Swell | | | | | | | | | | ORCH/MIDI Great | | | | | | |
| Velocity | | | | | | | | | | Velocity | | | | | | | | | | Velocity | | | | | | |
| Foot Switch | | | | | | | | | | Foot Switch | | | | | | | | | | Foot Switch | | | | | | |
| Piano | | | | | | | | | | Piano | | | | | | | | | | Piano | | | | | | |
| Harpsichord | | | | | | | | | | Rotary Organ | | | | | | | | | | E. Piano* | | | | | | |
| Acoustic Bass | | | | | | | | | | Detuned E. Piano* | | | | | | | | | | Detuned E. Piano* | | | | | | |
| Fingered Bass | | | | | | | | | | Violin | | | | | | | | | | Harpsichord | | | | | | |
| 16' Pizz Strings | | | | | | | | | | Slow Violin | | | | | | | | | | Warm Pad* | | | | | | |
| 16' Syn Strings | | | | | | | | | | Cello* | | | | | | | | | | Fantasia | | | | | | |
| Pizz Strings | | | | | | | | | | Flute | | | | | | | | | | Chorus Organ | | | | | | |
| Strings | | | | | | | | | | Oboe | | | | | | | | | | Tubular Bells* | | | | | | |
| Brass | | | | | | | | | | Clarinet | | | | | | | | | | Glockenspiel* | | | | | | |
| Timpani | | | | | | | | | | Multi-Reed | | | | | | | | | | Nylon Guitar | | | | | | |
| External MIDI | | | | | | | | | | Trumpet | | | | | | | | | | Harp | | | | | | |
| | | | | | | | | | | French Horn | | | | | | | | | | Strings | | | | | | |
| GENERAL | | | | | | | | | | Brass | | | | | | | | | | Slow Strings | | | | | | |
| Tremulant II | | | | | | | | | | Choir Aahs | | | | | | | | | | Rich Choir | | | | | | |
| Crescendo | | | | | | | | | | Warm Strings* | | | | | | | | | | Boy Choir | | | | | | |
| | | | | | | | | | | External MIDI | | | | | | | | | | External MIDI | | | | | | |
| *577 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |

# frog music press

## Factory Default Pistons - Memory Bank 2

Voice Palette Stops are in *Italics*.

| MEMORY BANK 2 | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PEDAL | | | | | | | | | | SWELL | | | | | | | | | | GREAT | | | | | | |
| Principal i577 | 16' | | | | | | | | | Geigen Principal | 8' | | | | | | | | ● | Bourdon | 16' | | | | | |
| Violone | 16' | | | | | | | ● | ● | *Viola* | 8' | | | | | | | | | Violone | 16' | | | | | |
| Subbass | 16' | | | ● | ● | | | ● | ● | Bourdon | 8' | | | | | | ● | | ● | Principal | 8' | | | | | |
| Octave | 8' | | | | | | | ● | ● | Viole Celeste II | 8' | | | | | | ● | | | Rohrflöte | 8' | | | | | |
| Gedeckt | 8' | | | | | | | ● | ● | *Flüte Celeste II* | 8' | | | | | | | | | *Gemshorn* | 8' | | | | | |
| *Trumpet* | 8' | | | | | | | | | Prestant | 4' | | | | | | | | ● | Octave | 4' | | | | | |
| Choral Bass | 4' | | | | | | | | ● | Flauto Traverso | 4' | | | | | | ● | | ● | Spitzflöte | 4' | | | | | |
| *Posaune* | 16' | | | | | | | | | Nazard | 2 2/3' | | | | | | | | | Super Octave | 2' | | | | | |
| Basson | 16' | | | | | | | | | Blockflote | 2' | | | | | | | | | Quintflöte | 1 1/3' | | | | | |
| Great to Pedal | | | | | | | | | ● | Plein Jeu IV | | | | | | | | | | Mixture IV | | | | | | |
| Swell to Pedal | | | | | | | | | | *Tierce* | 1 3/5' | | | | | | | | | Trumpet | 8' | | | | | |
| | | | | | | | | | | Basson | 16' | | | | | | | | | Clairon | 4' | | | | | |
| | | | | | | | | | | Hautbois | 8' | | | | | | | | | *Krummhorn* | 4' | | | | | |
| | | | | | | | | | | Tremulant | | | | | | | | | | Chimes | | | | | | |
| | | | | | | | | | | Swell Unison Off | | | | | | | | | | Tremulant | | | | | | |
| | | | | | | | | | | | | | | | | | | | | Swell to Great | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ORCH/MIDI Pedal | | | | | | | | | | ORCH/MIDI Swell | | | | | | | | | | ORCH/MIDI Great | | | | | | |
| Velocity1 | | K | K | K | K | K | K | K | K | Velocity | | K | K | K | K | K | K | K | K | Velocity | | K | K | K | K | K |
| Foot Switch2 | | S | X | X | X | X | X | X | X | Foot Switch | | X | X | X | X | X | X | X | X | Foot Switch | | S | X | S | S | X |
| Piano | | ● | | | | | | | | Piano | | | | | | | | | | Piano | | ● | | | | |
| Harpsichord | | | | | | | | ● | | Rotary Organ | | | ● | | | | | | | E. Piano* | | | | | | |
| Acoustic Bass | | | | | ● | | | | | Detuned E. Piano* | | | | | | | | | | Detuned E. Piano* | | | | | | |
| Fingered Bass | | | ● | | | | | | | Violin | | | | | | | | | | Harpsichord | | | | | | |
| 16' Pizz Strings | | | | | | | ● | | | Slow Violin | | | | | | | | | | Warm Pad* | | | | ● | | |
| 16' Syn Strings | | | | | | ● | | | | Cello* | | | | | | | | | | Fantasia | | | | | ● | |
| Pizz Strings | | | | | | | | | | Flute | | | | ● | | | | | | Chorus Organ | | | ● | | | |
| Strings | | | | | | | | | | Oboe | | | | | | | | | | Tubular Bells* | | | | | | |
| Brass | | | | | | | | | | Clarinet | | | | | ● | | | | | Glockenspiel* | | | | | | |
| Timpani | | | | | | | | | ● | Multi-Reed | | ● | | | | | | | | Nylon Guitar | | | | | | |
| External MIDI | | | | | | | | | | Trumpet | | | | | | | | ● | | Harp | | | | | | |
| | | | | | | | | | | French Horn | | | | | | ● | | | | Strings | | | | | | |
| GENERAL | | | | | | | | | | Brass | | | | | | | | | ● | Slow Strings | | | | | | ● |
| Tremulant II | | | | | | | | | | Choir Aahs | | | | | | | ● | | | Rich Choir | | | | | | |
| Crescendo | | | | | | | | | | Warm Strings* | | | | | | | | | | Boy Choir | | | | | | |
| | | | | | | | | | | External MIDI | | | | | | | | | | External MIDI | | | | | | |
| 1VELOCITY K=KBD | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2FOOTSWITCH S=SUST, X=OFF | | | | | | | | | | *577 | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |

Charts for documenting your pistons.
Memory 1 2 3 4

| Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PEDAL | | | | | | | | | | SWELL | | | | | | | | | | GREAT | | | | | | |
| Principal i577 | 16' | | | | | | | | | Geigen Principal | 8' | | | | | | | | | Bourdon | 16' | | | | | |
| Violone | 16' | | | | | | | | | *Viola* | 8' | | | | | | | | | Violone | 16' | | | | | |
| Subbass | 16' | | | | | | | | | Bourdon | 8' | | | | | | | | | Principal | 8' | | | | | |
| Octave | 8' | | | | | | | | | Viole Celeste II | 8' | | | | | | | | | Rohrflöte | 8' | | | | | |
| Gedeckt | 8' | | | | | | | | | *Flüte Celeste II* | 8' | | | | | | | | | *Gemshorn* | 8' | | | | | |
| *Trumpet* | 8' | | | | | | | | | Prestant | 4' | | | | | | | | | Octave | 4' | | | | | |
| Choral Bass | 4' | | | | | | | | | Flauto Traverso | 4' | | | | | | | | | Spitzflöte | 4' | | | | | |
| *Posaune* | 16' | | | | | | | | | Nazard | 2 2/3' | | | | | | | | | Super Octave | 2' | | | | | |
| Basson | 16' | | | | | | | | | Blockflote | 2' | | | | | | | | | Quintflöte | 1 1/3' | | | | | |
| Great to Pedal | | | | | | | | | | Plein Jeu IV | | | | | | | | | | Mixture IV | | | | | | |
| Swell to Pedal | | | | | | | | | | *Tierce* | 1 3/5' | | | | | | | | | Trumpet | 8' | | | | | |
| | | | | | | | | | | Basson | 16' | | | | | | | | | Clairon | 4' | | | | | |
| | | | | | | | | | | Hautbois | 8' | | | | | | | | | *Krummhorn* | 4' | | | | | |
| | | | | | | | | | | Tremulant | | | | | | | | | | Chimes | | | | | | |
| | | | | | | | | | | Swell Unison Off | | | | | | | | | | Tremulant | | | | | | |
| | | | | | | | | | | | | | | | | | | | | Swell to Great | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ORCH/MIDI Pedal | | | | | | | | | | ORCH/MIDI Swell | | | | | | | | | | ORCH/MIDI Great | | | | | | |
| Velocity | | | | | | | | | | Velocity | | | | | | | | | | Velocity | | | | | | |
| Foot Switch | | | | | | | | | | Foot Switch | | | | | | | | | | Foot Switch | | | | | | |
| Piano | | | | | | | | | | Piano | | | | | | | | | | Piano | | | | | | |
| Harpsichord | | | | | | | | | | Rotary Organ | | | | | | | | | | E. Piano* | | | | | | |
| Acoustic Bass | | | | | | | | | | Detuned E. Piano* | | | | | | | | | | Detuned E. Piano* | | | | | | |
| Fingered Bass | | | | | | | | | | Violin | | | | | | | | | | Harpsichord | | | | | | |
| 16' Pizz Strings | | | | | | | | | | Slow Violin | | | | | | | | | | Warm Pad* | | | | | | |
| 16' Syn Strings | | | | | | | | | | Cello* | | | | | | | | | | Fantasia | | | | | | |
| Pizz Strings | | | | | | | | | | Flute | | | | | | | | | | Chorus Organ | | | | | | |
| Strings | | | | | | | | | | Oboe | | | | | | | | | | Tubular Bells* | | | | | | |
| Brass | | | | | | | | | | Clarinet | | | | | | | | | | Glockenspiel* | | | | | | |
| Timpani | | | | | | | | | | Multi-Reed | | | | | | | | | | Nylon Guitar | | | | | | |
| External MIDI | | | | | | | | | | Trumpet | | | | | | | | | | Harp | | | | | | |
| | | | | | | | | | | French Horn | | | | | | | | | | Strings | | | | | | |
| GENERAL | | | | | | | | | | Brass | | | | | | | | | | Slow Strings | | | | | | |
| Tremulant II | | | | | | | | | | Choir Aahs | | | | | | | | | | Rich Choir | | | | | | |
| Crescendo | | | | | | | | | | Warm Strings* | | | | | | | | | | Boy Choir | | | | | | |
| | | | | | | | | | | External MIDI | | | | | | | | | | External MIDI | | | | | | |

Charts for documenting your pistons.
Memory 1 2 3 4

| Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PEDAL | | | | | | | | | | SWELL | | | | | | | | | | GREAT | | | | | | |
| Principal i577 | 16' | | | | | | | | | Geigen Principal | 8' | | | | | | | | | Bourdon | 16' | | | | | |
| Violone | 16' | | | | | | | | | *Viola* | 8' | | | | | | | | | Violone | 16' | | | | | |
| Subbass | 16' | | | | | | | | | Bourdon | 8' | | | | | | | | | Principal | 8' | | | | | |
| Octave | 8' | | | | | | | | | Viole Celeste II | 8' | | | | | | | | | Rohrflöte | 8' | | | | | |
| Gedeckt | 8' | | | | | | | | | *Flüte Celeste II* | 8' | | | | | | | | | *Gemshorn* | 8' | | | | | |
| *Trumpet* | 8' | | | | | | | | | Prestant | 4' | | | | | | | | | Octave | 4' | | | | | |
| Choral Bass | 4' | | | | | | | | | Flauto Traverso | 4' | | | | | | | | | Spitzflöte | 4' | | | | | |
| *Posaune* | 16' | | | | | | | | | Nazard | 2 2/3' | | | | | | | | | Super Octave | 2' | | | | | |
| Basson | 16' | | | | | | | | | Blockflote | 2' | | | | | | | | | Quintflöte | 1 1/3' | | | | | |
| Great to Pedal | | | | | | | | | | Plein Jeu IV | | | | | | | | | | Mixture IV | | | | | | |
| Swell to Pedal | | | | | | | | | | *Tierce* | 1 3/5' | | | | | | | | | Trumpet | 8' | | | | | |
| | | | | | | | | | | Basson | 16' | | | | | | | | | Clairon | 4' | | | | | |
| | | | | | | | | | | Hautbois | 8' | | | | | | | | | *Krummhorn* | 4' | | | | | |
| | | | | | | | | | | Tremulant | | | | | | | | | | Chimes | | | | | | |
| | | | | | | | | | | Swell Unison Off | | | | | | | | | | Tremulant | | | | | | |
| | | | | | | | | | | | | | | | | | | | | Swell to Great | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ORCH/MIDI Pedal | | | | | | | | | | ORCH/MIDI Swell | | | | | | | | | | ORCH/MIDI Great | | | | | | |
| Velocity | | | | | | | | | | Velocity | | | | | | | | | | Velocity | | | | | | |
| Foot Switch | | | | | | | | | | Foot Switch | | | | | | | | | | Foot Switch | | | | | | |
| Piano | | | | | | | | | | Piano | | | | | | | | | | Piano | | | | | | |
| Harpsichord | | | | | | | | | | Rotary Organ | | | | | | | | | | E. Piano* | | | | | | |
| Acoustic Bass | | | | | | | | | | Detuned E. Piano* | | | | | | | | | | Detuned E. Piano* | | | | | | |
| Fingered Bass | | | | | | | | | | Violin | | | | | | | | | | Harpsichord | | | | | | |
| 16' Pizz Strings | | | | | | | | | | Slow Violin | | | | | | | | | | Warm Pad* | | | | | | |
| 16' Syn Strings | | | | | | | | | | Cello* | | | | | | | | | | Fantasia | | | | | | |
| Pizz Strings | | | | | | | | | | Flute | | | | | | | | | | Chorus Organ | | | | | | |
| Strings | | | | | | | | | | Oboe | | | | | | | | | | Tubular Bells* | | | | | | |
| Brass | | | | | | | | | | Clarinet | | | | | | | | | | Glockenspiel* | | | | | | |
| Timpani | | | | | | | | | | Multi-Reed | | | | | | | | | | Nylon Guitar | | | | | | |
| External MIDI | | | | | | | | | | Trumpet | | | | | | | | | | Harp | | | | | | |
| | | | | | | | | | | French Horn | | | | | | | | | | Strings | | | | | | |
| GENERAL | | | | | | | | | | Brass | | | | | | | | | | Slow Strings | | | | | | |
| Tremulant II | | | | | | | | | | Choir Aahs | | | | | | | | | | Rich Choir | | | | | | |
| Crescendo | | | | | | | | | | Warm Strings* | | | | | | | | | | Boy Choir | | | | | | |
| | | | | | | | | | | External MIDI | | | | | | | | | | External MIDI | | | | | | |
| *577 | | | | | | | | | | | | | | | | | | | | | | | | | | |

Charts for documenting your pistons.
Memory 1 2 3 4

| Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PEDAL | | | | | | | | | | SWELL | | | | | | | | | | GREAT | | | | | | |
| Principal i577 | 16' | | | | | | | | | Geigen Principal | 8' | | | | | | | | | Bourdon | 16' | | | | | |
| Violone | 16' | | | | | | | | | *Viola* | 8' | | | | | | | | | Violone | 16' | | | | | |
| Subbass | 16' | | | | | | | | | Bourdon | 8' | | | | | | | | | Principal | 8' | | | | | |
| Octave | 8' | | | | | | | | | Viole Celeste II | 8' | | | | | | | | | Rohrflöte | 8' | | | | | |
| Gedeckt | 8' | | | | | | | | | *Flüte Celeste II* | 8' | | | | | | | | | *Gemshorn* | 8' | | | | | |
| *Trumpet* | 8' | | | | | | | | | Prestant | 4' | | | | | | | | | Octave | 4' | | | | | |
| Choral Bass | 4' | | | | | | | | | Flauto Traverso | 4' | | | | | | | | | Spitzflöte | 4' | | | | | |
| *Posaune* | 16' | | | | | | | | | Nazard | 2 2/3' | | | | | | | | | Super Octave | 2' | | | | | |
| Basson | 16' | | | | | | | | | Blockflote | 2' | | | | | | | | | Quintflöte | 1 1/3' | | | | | |
| Great to Pedal | | | | | | | | | | Plein Jeu IV | | | | | | | | | | Mixture IV | | | | | | |
| Swell to Pedal | | | | | | | | | | *Tierce* | 1 3/5' | | | | | | | | | Trumpet | 8' | | | | | |
| | | | | | | | | | | Basson | 16' | | | | | | | | | Clairon | 4' | | | | | |
| | | | | | | | | | | Hautbois | 8' | | | | | | | | | *Krummhorn* | 4' | | | | | |
| | | | | | | | | | | Tremulant | | | | | | | | | | Chimes | | | | | | |
| | | | | | | | | | | Swell Unison Off | | | | | | | | | | Tremulant | | | | | | |
| | | | | | | | | | | | | | | | | | | | | Swell to Great | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ORCH/MIDI Pedal | | | | | | | | | | ORCH/MIDI Swell | | | | | | | | | | ORCH/MIDI Great | | | | | | |
| Velocity | | | | | | | | | | Velocity | | | | | | | | | | Velocity | | | | | | |
| Foot Switch | | | | | | | | | | Foot Switch | | | | | | | | | | Foot Switch | | | | | | |
| Piano | | | | | | | | | | Piano | | | | | | | | | | Piano | | | | | | |
| Harpsichord | | | | | | | | | | Rotary Organ | | | | | | | | | | E. Piano* | | | | | | |
| Acoustic Bass | | | | | | | | | | Detuned E. Piano* | | | | | | | | | | Detuned E. Piano* | | | | | | |
| Fingered Bass | | | | | | | | | | Violin | | | | | | | | | | Harpsichord | | | | | | |
| 16' Pizz Strings | | | | | | | | | | Slow Violin | | | | | | | | | | Warm Pad* | | | | | | |
| 16' Syn Strings | | | | | | | | | | Cello* | | | | | | | | | | Fantasia | | | | | | |
| Pizz Strings | | | | | | | | | | Flute | | | | | | | | | | Chorus Organ | | | | | | |
| Strings | | | | | | | | | | Oboe | | | | | | | | | | Tubular Bells* | | | | | | |
| Brass | | | | | | | | | | Clarinet | | | | | | | | | | Glockenspiel* | | | | | | |
| Timpani | | | | | | | | | | Multi-Reed | | | | | | | | | | Nylon Guitar | | | | | | |
| External MIDI | | | | | | | | | | Trumpet | | | | | | | | | | Harp | | | | | | |
| | | | | | | | | | | French Horn | | | | | | | | | | Strings | | | | | | |
| GENERAL | | | | | | | | | | Brass | | | | | | | | | | Slow Strings | | | | | | |
| Tremulant II | | | | | | | | | | Choir Aahs | | | | | | | | | | Rich Choir | | | | | | |
| Crescendo | | | | | | | | | | Warm Strings* | | | | | | | | | | Boy Choir | | | | | | |
| | | | | | | | | | | External MIDI | | | | | | | | | | External MIDI | | | | | | |
| *577 | | | | | | | | | | | | | | | | | | | | | | | | | | |

Charts for documenting your pistons.
Memory 1 2 3 4

| Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Piston | | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PEDAL | | | | | | | | | | SWELL | | | | | | | | | | GREAT | | | | | | |
| Principal i577 | 16' | | | | | | | | | Geigen Principal | 8' | | | | | | | | | Bourdon | 16' | | | | | |
| Violone | 16' | | | | | | | | | *Viola* | 8' | | | | | | | | | Violone | 16' | | | | | |
| Subbass | 16' | | | | | | | | | Bourdon | 8' | | | | | | | | | Principal | 8' | | | | | |
| Octave | 8' | | | | | | | | | Viole Celeste II | 8' | | | | | | | | | Rohrflöte | 8' | | | | | |
| Gedeckt | 8' | | | | | | | | | *Flüte Celeste II* | 8' | | | | | | | | | *Gemshorn* | 8' | | | | | |
| *Trumpet* | 8' | | | | | | | | | Prestant | 4' | | | | | | | | | Octave | 4' | | | | | |
| Choral Bass | 4' | | | | | | | | | Flauto Traverso | 4' | | | | | | | | | Spitzflöte | 4' | | | | | |
| *Posaune* | 16' | | | | | | | | | Nazard | 2 2/3' | | | | | | | | | Super Octave | 2' | | | | | |
| Basson | 16' | | | | | | | | | Blockflote | 2' | | | | | | | | | Quintflöte | 1 1/3' | | | | | |
| Great to Pedal | | | | | | | | | | Plein Jeu IV | | | | | | | | | | Mixture IV | | | | | | |
| Swell to Pedal | | | | | | | | | | *Tierce* | 1 3/5' | | | | | | | | | Trumpet | 8' | | | | | |
| | | | | | | | | | | Basson | 16' | | | | | | | | | Clairon | 4' | | | | | |
| | | | | | | | | | | Hautbois | 8' | | | | | | | | | *Krummhorn* | 4' | | | | | |
| | | | | | | | | | | Tremulant | | | | | | | | | | Chimes | | | | | | |
| | | | | | | | | | | Swell Unison Off | | | | | | | | | | Tremulant | | | | | | |
| | | | | | | | | | | | | | | | | | | | | Swell to Great | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ORCH/MIDI Pedal | | | | | | | | | | ORCH/MIDI Swell | | | | | | | | | | ORCH/MIDI Great | | | | | | |
| Velocity | | | | | | | | | | Velocity | | | | | | | | | | Velocity | | | | | | |
| Foot Switch | | | | | | | | | | Foot Switch | | | | | | | | | | Foot Switch | | | | | | |
| Piano | | | | | | | | | | Piano | | | | | | | | | | Piano | | | | | | |
| Harpsichord | | | | | | | | | | Rotary Organ | | | | | | | | | | E. Piano* | | | | | | |
| Acoustic Bass | | | | | | | | | | Detuned E. Piano* | | | | | | | | | | Detuned E. Piano* | | | | | | |
| Fingered Bass | | | | | | | | | | Violin | | | | | | | | | | Harpsichord | | | | | | |
| 16' Pizz Strings | | | | | | | | | | Slow Violin | | | | | | | | | | Warm Pad* | | | | | | |
| 16' Syn Strings | | | | | | | | | | Cello* | | | | | | | | | | Fantasia | | | | | | |
| Pizz Strings | | | | | | | | | | Flute | | | | | | | | | | Chorus Organ | | | | | | |
| Strings | | | | | | | | | | Oboe | | | | | | | | | | Tubular Bells* | | | | | | |
| Brass | | | | | | | | | | Clarinet | | | | | | | | | | Glockenspiel* | | | | | | |
| Timpani | | | | | | | | | | Multi-Reed | | | | | | | | | | Nylon Guitar | | | | | | |
| External MIDI | | | | | | | | | | Trumpet | | | | | | | | | | Harp | | | | | | |
| | | | | | | | | | | French Horn | | | | | | | | | | Strings | | | | | | |
| GENERAL | | | | | | | | | | Brass | | | | | | | | | | Slow Strings | | | | | | |
| Tremulant II | | | | | | | | | | Choir Aahs | | | | | | | | | | Rich Choir | | | | | | |
| Crescendo | | | | | | | | | | Warm Strings* | | | | | | | | | | Boy Choir | | | | | | |
| | | | | | | | | | | External MIDI | | | | | | | | | | External MIDI | | | | | | |
| *577 | | | | | | | | | | | | | | | | | | | | | | | | | | |

# frog music press

## Insignia 557 - 577 Stop Registration Ideas

SWELL SOLO VOICES

1. Sesquialtera

Swell
Bourdon 8’
Nazard 2 2/3’
Tierce 1 1/3’

Great
Gemshorn 8’

Pedal
Violone 16’
GT to PD

2. Synthetic Oboe

Swell
Viola 8’
Tierce 1 1/3’

Great
Rohrflöte 8’

Pedal
Subbass 16’
GT to PD

3. Oboe

Swell
Hautbois 8’

Great
Gemshorn 8’

Pedal
Subbass 16’
GT to PD

4. Bassoon

Swell
Basson 16’
Up One Octave
Great
Rohrflöte 8’

Pedal
Subbass 16’
GT to PD

5. Cornet

Swell
Bourdon 8’
Flauto Traverso 4’
Nazard 2 2/3’
Blockflöte 2’
Tierce 1 1/3’

Great
Gemshorn 8’

Pedal
Subbass 16’
GT to PD

GREAT SOLO VOICES

6. Trumpet

Swell
Geigen Principal 8’
Prestant 4’
Plein Jeu IV

Great
Trumpet 8’

Pedal
Violone 16’
Gedackt 8’
SW to PD

7. Krummhorn

Swell
Bourdon 8’

Great
Krummhorn 4’
Down One Octave
Pedal
Subbass 16’
SW to PD

8. Chimes

Swell
Flüte Céleste II

Great
Chimes

# Insignia 557 - 577 Stop Registration Ideas

Pedal
Subbass 16'
SW to PD

WARM STOPS

9.
Swell
Flüte Céleste II

Great
Gemshorn 8'

Pedal
Subbass 16'

10.
Swell
Viole Celeste II 8'

Great
Gemshorn 8'
SW to GT
Tremulant

Pedal
Subbass 16'

11.
Swell
Viole Celeste II 8'
Flauto Traverso 4'
Tremulant

Great
Violone 16
Gemshorn 8'
Spitzflöte 4'

Pedal
Subbass 16'
GT to PD
SW to PD

12.
Swell
Geigen Principal 8'
Bourdon 8'
Viole Celeste II 8'
Flauto Traverso 4'
Tremulant

Great
Principal 8'
Gemshorn 8'
SW to GT
Tremulant

Pedal
Subbass 16'
GT to PD 16'
SW to PD

13.
Swell
Viola 8'
Bourdon 8'
Viole Celeste II 8'
Hautbois 8'

Great
Principal 8'
Rohrflöte 8'
SW to GT

Pedal
Violone 16'
Subbass 16'

Gedackt 8'
GT to PD
SW to PD

# PR-300S Program Change Guide — Capitol Tones (Variation 0)

Use the guide below to find the instrument you wish to use and then send the appropriate Variation Select and Program Change message for that instrument.

To send a program change from a Rodgers Classic Organ™, hold [SET] and press the MIDI piston you wish to program. As the piston flashes, press the key or pedal which corresponds to the voice you wish to select. If the organ you are using sends GS Variation Select messages, you must also send a Variation 0 message to select the sounds listed in the chart.

CHOIR GREAT SWELL 3 Manual

## GREAT

| | | |
|---|---|---|
| Piano 1 | Piano 2 | 1 2 |
| Piano 3 | Honky-Tonk | 3 4 |
| E. Piano 1 | | 5 |
| E. Piano 2 | Harpsichord | 6 7 |
| Clavinet | Celesta | 8 9 |
| Glockenspiel | Music Box | 10 11 |
| Vibraphone | | 12 |
| Marimba | Xylophone | 13 14 |
| Tubular Bell | Santur | 15 16 |
| Organ 1 | | 17 |
| Organ 2 | Organ 3 | 18 19 |
| Church Organ 1 | Reed Organ | 20 21 |
| Accordion Fr. | Harmonica | 22 23 |
| Bandneon | | 24 |
| Nylon String Gt. | Steel String Gt. | 25 26 |
| Jazz Guitar | Clean Guitar | 27 28 |
| Muted Guitar | | 29 |
| Overdrive Gt. | Distortion Guitar | 30 31 |
| Gt. Harmonics | Acoustic Bass | 32 33 |
| Fingered Bass | Picked Bass | 34 35 |
| Fretless Bass | | 36 |
| Slap Bass 1 | Slap Bass 2 | 37 38 |
| Synth Bass 1 | Synth Bass 2 | 39 40 |
| Violin | | 41 |
| Viola | Cello | 42 43 |
| Contrabass | Tremolo Strings | 44 45 |
| Pizzicato Str. | Harp | 46 47 |
| Timpani | | 48 |
| Strings | Slow Strings | 49 50 |
| Synth Strings 1 | Synth Strings 2 | 51 52 |
| Choir Aahs | | 53 |
| Choir Oohs | SynVox | 54 55 |
| Orchestra Hit | Trumpet | 56 57 |
| Trombone | Tuba | 58 59 |
| Muted Trumpet | | 60 |
| French Horn | | 61 |

## SWELL

| | | |
|---|---|---|
| Brass 1 | Synth Brass 1 | 62 63 |
| Synth Bass 2 | Soprano Sax | 64 65 |
| Alto Sax | | 66 |
| Tenor Sax | Baritone Sax | 67 68 |
| Oboe | English Horn | 69 70 |
| Bassoon | Clarinet | 71 72 |
| Piccolo | | 73 |
| Flute | Recorder | 74 75 |
| Pan Flute | Bottle Blow | 76 77 |
| Shakuhachi | | 78 |
| Whistle | Ocarina | 79 80 |
| Square Wave | Saw Wave | 81 82 |
| Syn. Calliope | Chiffer Lead | 83 84 |
| Charang | | 85 |
| Solo Vox | 5th Saw Wave | 86 87 |
| Bass & Lead | Fantasia | 88 89 |
| Warm Pad | | 90 |
| Polysynth | Space Voice | 91 92 |
| Bowed Glass | Metal Pad | 93 94 |
| Halo Pad | Sweep Pad | 95 96 |
| Ice Rain | | 97 |
| Soundtrack | Crystal | 98 99 |
| Atmosphere | Brightness | 100 101 |
| Goblin | | 102 |
| Echo Drops | Star Theme | 103 104 |
| Sitar | Banjo | 105 106 |
| Shamisen | Koto | 107 108 |
| Kalimba | | 109 |
| Bad Pipe | Fiddle | 110 111 |
| Shanai | Tinkle Bell | 112 113 |
| Agogo | | 114 |
| Steel Drums | Woodblock | 115 116 |
| Taiko | Melodic Tom 1 | 117 118 |
| Synth Drum | Reverse Cymbal | 119 120 |
| Gt. Fretnoise | | 121 |
| Breath Noise | | 122 |

## PEDAL

2 Manual

| | | |
|---|---|---|
| Seashore | Bird | 123 124 |
| Telephone 1 | Helicopter | 125 126 |
| Applause | | 127 |
| Gun Shot | | 128 |

## Tutti and Crescendo Stop Order

i557 and i577

The Tutti is non-programmable and has the following stop settings:

| | |
|---|---|
| Pedal | all stops plus Gt to Ped and Sw to Ped |
| Swell | GP 8, B 8, O 4, 2, IV, B 16, H 8 |
| Great | P 8, G 8, O 4, SO 2, 1 1/3, IV, T 8, Sw-Gt |

Crescendo has 8 non-programmable steps and has the following stop settings (each step adds to the one before):

| | |
|---|---|
| 1 | Sw. Viole Cel II, Ped. Subbass 16, Swell to Great 8 |
| 2 | add Sw.Bourdon, add Gt. Gedackt/Rohrflote |
| 3 | remove Sw. Viole Cel II, add Sw. Geigen Princ, add Great to Pedal, add Gt.Principal 8 |
| 4 | add Sw. Flauto Trav, add Gt. Spitzflote |
| 5 | add Sw. Prestant 4, add Gt. Octave 4, add Ped Violone |
| 6 | add Sw. Blockflote 2 |
| 7 | add Gt. Super Octave 2, add Ped. Octave 8 |
| 8 | add Gt. Quintflote 1 1/3, add Sw. Plein Jeu IV, add Ped. Choralbass 4 |

# Organ Stops

## A Brief Overview

The art of organ registration may seem complicated at first, but there are a few simple things to remember: There are only four basic sounds created by the organ: Principals, Flutes, Reeds and Strings. Most sounds are Principals or Flutes. The number on the stop tells the length of the lowest pipe in the set, 8' means that middle C sounds middle C. A 4' stop plays an octave higher when middle C is played. Most keyboard stop combination on the organ begin with one or more 8' stops, the pedals with 16's.

Almost all organ stop sounds are created by windblown pipes. Most organ pipes are flue pipes, large whistles, that split the column of air at the mouth of the pipe to create sound.

A few organ stops, called reeds, have a reed in the foot of the pipe that is vibrated by the column of air, creating a sound that is amplified and modified by the shape of the pipe above it. Reed stops often have their names engraved in red instead of black to visually identify them. The remaining stops that do not use pipes are percussion stops such as chimes.

Organ stops can be solo stops, chorus stops or a combination of the two. The four choruses of windblown pipes are Principals (often called Diapasons). Flutes, Reeds and Strings.

Many two manual organs have a Great Keyboard with a large Principal Chorus, a smaller Flute Chorus and a Reed or two. The Swell Keyboard has a predominance of Flutes, a small Principal Chorus, a Reed Chorus and two or three reeds and a String and String Celeste.

The Pedal Division provides the underpinning, the support, of the entire organ. It will have 16' stops, which sound an octave lover than the primary 8' stop on the manuals. The 16's are commonly used with other stops from the pedal division or with coupled stops from the manuals to balance the pedal division in relationship to the manuals. There are no hard and fast rules of organ stop choice, or registration, though there are rules of thumb.

There are those that believe you should never combine stops from the Flute and Principal Choruses. Some say you should never use Tremulants. Some say that if you are going to play a Flute 8' with a Flute 2' (which sounds two octaves above the 8') you must add a flute 4' (sounding an octave higher than the 8') in between. When you play the Allegro - Largo in this book, try adding the a flute 4' (either the SW Flauto Traverso or the Great Spitzflöte and see what you think.

As there are only 4 kinds of sounds, you will find that within the families the sounds are named in special ways. Though there are two different 4' flutes on the organ, we have already seen that one is called a Flauto Traverso and the other a Spitzflöte. The choice of language in naming a stop indicates that the Traverso is of Italian Origin and the Spizflöte is German.

There is a complete stop guide for the Insignia™ Series of Organs in the Appendix that will help you learn more about the stops.

# Index