

MDS-45 STOPLIST

PEDAL ORGAN


Contre Bourdon 32'	Deep flute tone that adds "rumble" to a full combination.
Diapason 16'	The 16' member of the Pedal diapason chorus. Strongest pedal flue stop.
Bourdon 16'	Stopped flute tone of weight and solidity.
Lieblichgedackt 16'	Softer stopped flute voice of delicacy and definition. Useful where soft 16' pitch is required.
Octave 8'	8' member of the Pedal principal chorus.
Gedacktflöte 8'	Stopped flute tone of 8' pitch, useful in adding clarity to a pedal line in combination with the Bourdon 16' or Lieblichgedackt 16'.
Choralbass 4'	Pedal 4' principal tone.
Flûte Ouverte 4'	Open flute tone of 4' pitch.
Mixture IV	Compound stop of principal tones. One pedal produces four distinct pitches at octave and fifth relationships to the pedal being pressed. Used to crown the Pedal principal chorus.
Posaune 16'	A strong Pedal reed that lends strength and "snarl" to the Pedal line.
Trompette 8'	Clear Pedal reed useful in adding definition to a full Pedal combination, or as a solo Pedal trumpet.
Schalmei 4'	A bright 4' chorus reed. Combines with the Posaune 16' and Trompette 8' to form the full Pedal reed chorus. Particularly useful as a solo voice.

Great to Pedal	Connects all Great stops to the Pedal.
Swell to Pedal	Connects all Swell stops to the Pedal.
Alterable to Pedal	Connects only Alterable Voices to the Pedal.
MIDI to Pedal	Opens MIDI channel to the Pedal.

SWELL ORGAN

Gemshorn 8'	Hybrid stop that combines tonal characteristics of the string and flute families, resulting in a light diapason quality. Useful accompanimental voice.
Flûte Bouchée 8'	Chiffing stopped flute tone of moderate harmonic development. Provides the 8' member of the Swell flute chorus and is useful by itself or with other flutes and mutations in creating solo voices.
Salicional 8'	Full bodied string tone.
Voix Céleste 8'	Celeste used with the 8' Salicional, creating a warm string tone.
Principal Conique 4'	Bright principal tone that works well with the Gemshorn 8'.
Flûte à Fuseau 4'	Distinctive flute voice with chiff that works well in ensembles of flutes or strings, or as a solo voice.
Nasard 2-2/3'	Flute mutation that sounds one octave and a fifth above the keys played. Always used with other stops (usually beginning with 8') for coloration.
Flûte à Bec 2'	A delicate, clear open flute at 2' pitch.

Tierce 1-3/5'	Flute mutation that causes the pitch to sound a seventeenth (two octaves and a third) higher than played. Used with 8' stops or flute ensembles.
Sifflöte 1'	An open metal flute stop. The highest stop in the Swell flute chorus.
Fourniture IV	Compound stops of principal tone. Each note played produces four distinct pitches at octave and fifth relationships to the key being pressed. The mixture should never be used without stops of lower pitches. Typically, Fourniture IV is added to diapason or flute ensembles, or to a reed chorus.
Basson 16'	Chorus reed tone at the 16' pitch level, designed to supplement and undergird the other chorus reeds. Also usable as a distinctive solo reed.
Trompette 8'	Chorus reed stop of rich harmonic development. Can also be used as a solo voice.
Hautbois 8'	Solo reed with the pungent nasal timbre of an oboe.
Clairon 4'	A bright 4' chorus reed. Combines with the Basson 16' and Trompette 8' to form the full Swell reed chorus. Also usable as a solo voice.
Alterable Voice 1	See separate section on Alterable Voices.
Alterable Voice 2	See separate section on Alterable Voices.
Alterable F (forte)	Increases the volume of the Alterable stop(s).
Alterable to Swell	Connects Alterable Voices to the Swell.
MIDI to Swell	Opens MIDI channel to Swell.



Alterable Percussion

Produces percussive attack and release dimension appropriate to percussion type voices. Use with green Alterable Voice cards.

Orchestral Voices On

See separate section on Second Voicing.

Tremulant

Use of this stop provides a vibrato effect, natural in the human voice and wind instruments, when used with the stops in the Swell division.

GREAT ORGAN

Gemshorn 16'

Hybrid stop that combines tonal characteristics of the string and flute families, resulting in a light diapason quality. Useful accompanimental voice.

Prinzipal 8'

Foundation stop of the Great principal chorus.

Rohrflöte 8'

Full-bodied, partially stopped flute tone.

Flute Celeste II (8')

Soft accompanimental stop, a beautiful flute celeste.

Octav 4'

The 4' member of the Great principal chorus, which consists of the Prinzipal 8', Octav 4', and Superoctav 2'.

Spitzflöte 4'

Partially closed flute tone.

Quinte 2-2/3'

Principal mutation that causes the pitch to sound an octave and a fifth higher than played.

Superoctav 2'

An open metal stop that produces foundation tone at the 2' pitch level.

Waldflöte 2'

Open flute tone at 2' pitch level.

Mixtur IV	A compound stop of principal tones. Four notes in octave and fifth relationships sound together when a single key is depressed. As pitches progress upward, they "break" back to the next lower octave or fifth. Used to cap the Great principal chorus, adding brilliance and pitch definition throughout the entire compass.
Trompete 8'	German trumpet useful as a smooth solo voice or chorus reed.
Krummhorn 8'	The tone quality of the shawm, a medieval ancestor of the clarinet, is the basis for this light, bright, nasal reed. It can be used alone as a solo or combined with light flues for a somewhat rounder reed solo effect.
Second Voices On	See separate section on Second Voicing.
Tremulant	Same as Tremulant in Swell, but affects stops in the Great and Pedal, except for the bottom octave in both divisions.
Swell to Great	Intermanual coupler connecting all Swell stops to the Great manual.
Alterable to Great	Intermanual coupler connecting only Alterable stops to the Great manual. See section on Alterable Voices.
MIDI to Great	Opens MIDI channel to Great.

GENERALS

Bass Coupler	When this coupler is used, the lowest note played on the Great manual will automatically key the appropriate Pedal note, playing those stops that have been drawn in the Pedal division as well as those in the Great division.
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Melody Coupler

When used with an appropriate solo stop, such as a Swell reed or 2nd voice orchestral stop, this feature will automatically key the highest note played on the Great, allowing accentuation of the melody.

Romantic Tuning Off

When activated, a second, "tight" tuning is drawn, resulting in a less warm sound.

Reverb

Stop engages reverberation system.

Swell Main Off & Gt/Pd. Main Off

Used in conjunction with the Swell to Antiphonal and Gt./Pd. to Antiphonal tablets. This causes the organ to speak from the Antiphonal speakers and not from the Main speakers.

Swell to Antiphonal & Gt/Pd. to Antiphonal

Causes the organ to speak from the Antiphonal speakers. The organ will speak from both Antiphonal and Main divisions unless the Main Organ Off is also added.

EXPRESSION PEDALS

There are three expression pedals on the MDS-45. The one on the far right is the Crescendo pedal (see below). The pedal on the left expresses the Great and Pedal divisions, while the center expression pedal affects the Swell.

CRESCENDO PEDAL

One master Crescendo, for all divisions, gradually adds stops as this pedal is opened. Indicator lights show relative position of the pedal. Crescendo B is a secondary Crescendo that can be programmed by the organist (see p. 27). Indiscriminate use of the Crescendo pedal, in lieu of careful registration, should be avoided.

TUTTI I & II

The Tutti I and II are settings of full organ registration. Tutti II is a fuller registration than Tutti I, most noticeably in the Pedal division. They are turned on by using manual pistons located beneath the Swell manual directly above the cancel button. The pistons are reversible, meaning that pressing them will turn the corresponding Tutti on or off. The cancel button will also turn off the Tuttis. Pressing Tutti II will cancel Tutti I. Red signal lights, appropriately labeled and located on the right side of the console to the left of the expression indicators, turn on when Tutti I or II is in operation. A second set of Tuttis can be programmed by the organist (see p. 27). Like the Crescendo, indiscriminate use of these devices should be avoided.

CELESTES

Celestes are created by using two sounds, one tuned slightly sharp or flat of the other, creating a warm, undulating "celestial" effect. The combination of the Salicional 8' and the Voix Céleste 8' in the Swell division will create a beautiful string celeste. On the Great, the Flute Celeste II (8') will produce a warm flute celeste.