

RODGERS
Two Manual Organs
A658 – A678
T788 – T798 – T808 – T838
OWNER'S GUIDE

SAFETY INSTRUCTIONS

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK OR INJURY TO PERSONS

IMPORTANT SAFETY INSTRUCTIONS

WARNING: WHEN USING THIS INSTRUMENT, ALWAYS FOLLOW BASIC SAFETY PRECAUTIONS, INCLUDING THE FOLLOWING:

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Unplug this apparatus during lightning storms or when unused for long periods of time.
13. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
14. To reduce the risk of injury, supervise children closely when they are around the instrument.
15. Use of this instrument, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
16. Protect the instrument from dust as much as possible.
17. Connect the instrument to a power source only of the type described in the operating instructions or as marked on the instrument.
18. Turning off the instrument at the main power switch does not ensure that the instrument is completely powered off. To completely power off the instrument, unplug the power cord of the instrument from the power source. The power cord should be readily accessible to allow easy disconnect of the instrument power cord from the power source. Do not pull the cord to unplug. Hold the plug when unplugging from the power source.
19. When setting up with other instruments or peripherals, follow the procedures in accordance with Rodgers' owner's manual.
20. Use only the attached power supply cord. Also, the supplied power cord must not be used with any other device.
21. Speaker wiring must be installed by professional or service personnel.

Lithium battery warning

Caution: Danger of explosion if lithium battery is incorrectly replaced. Replace only with same or equivalent type.

Manually operated mains power switch

Caution: The mains power switch does not completely disconnect this equipment from the mains power when the switch is in the off position. Remove power cord from mains outlet when servicing equipment.

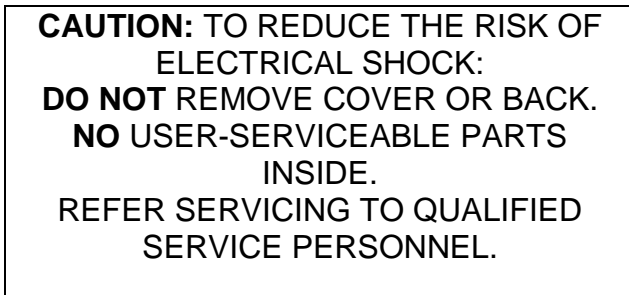
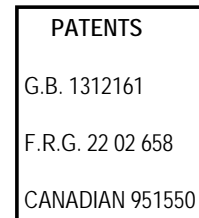
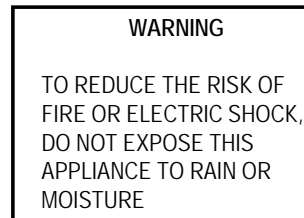
You must GROUND instruments equipped with a TYPE AC, 3 WIRE GROUNDED PLUG.

This apparatus with Class I construction shall be connected only to mains socket outlet with a protective earthing connection.

WARNING: EXTERNAL SPEAKER WIRING TO BE INSTALLED ONLY BY PROFESSIONAL OR SERVICE PERSONELL.



ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" with the product's enclosure that may be of sufficient magnitude to constitute a risk of electrical shock to persons.

The exclamation point within the equilateral triangle is intended to alert the user to the presence of important operating instructions in the literature accompanying the product.

FCC NOTICE

Radio and Television Interference

Rodgers organs use and generate small amounts of radio-frequency (RF) energy. The instrument complies with the limits set for Class B computing devices. FCC Rules, Part 15, Subpart J define the limits for radio and television interference in a residential installation.

Follow the installation and the use instruction in the manual, or the instrument could potentially cause interference with some radio or television reception. In the unlikely event this occurs, we encourage the user to try the following corrective measures:

- ✓ Turn the instrument OFF to see if it is the actual source of the interference.
- ✓ Disconnect the peripheral devices and their input/output cables one at a time. If the interference stops, the peripheral device or its I/O cable is the cause.
- ✓ Coil and uncoil the instrument's power cord in different ways.
- ✓ Connect the instrument's power cord to a power outlet on a different circuit.
- ✓ Move the instrument further away from the radio or television receiver.
- ✓ Turn the radio or television receiver until the interference stops.
- ✓ Connect the radio or television receiver to a different power circuit.
- ✓ Reorient or move the receiver antenna further away from the instrument.
- ✓ Consider installing a rooftop antenna with coaxial cable lead-in between the antenna and receiver.
- ✓ Consult the nearest Rodgers dealer for more information if the above corrective measures don't remove the interference.

SAVE THESE INSTRUCTIONS

About the GPL/LGPL Software Used In This Product

This product is using some GNU General Public License (GPL) / GNU Lesser General Public License (LGPL) software. You have the right to acquire, modify and distribute the source code for this GPL/LGPL software.

You can obtain the GPL/LGPL source code used in this product by downloading it from the following website:

<http://www.roland.com/support/gpl/>

RECYCLING NOTICE

For EU Countries



- UK** This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.
- DE** Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.
- FR** Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.
- IT** Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici.
Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.
- ES** Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como está regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.
- PT** Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.
- NL** Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.
- DK** Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.
- NO** Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.
- SE** Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.
- FI** Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.
- HU** Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.
- PL** Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.
- CZ** Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.
- SK** Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhazovať spolu s domovým odpadom.
- EE** See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.
- LT** Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinėti produktai neturi būti išmetami kartu su buitiniomis atliekomis.
- LV** Šis simbols norada, ka ES valstīs šo produktu jāievāc atsevišķi no mājstarpniecības atkritumiem, ka noteikts katrā reģionā. Produktus ar šo simbolu nedrīkst izmest kopā ar mājstarpniecības atkritumiem.
- SI** Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjjskimi odpadki.
- GR** Бхфъ фп уэмвлпл длэлюней ъфй уфйт чюсет фэт ЕЕ, фп рспъын бхфъ рс'Эрей нб ухлл'Эгефбй оечсйсуфъ брь фб пйкйбкь брпссЯммбфб, уэмщнб ме фз нпмпиеуЯб фэт кьне рсйпчЮт. Фб рспъынфб рпх ц'Эспхн бхфъ фп уэмвлпл ден рс'Эрей нб брпссЯрфпнфбй мбжЯ ме фб пйкйбкь брпссЯммбфб.

CHINESE NOTIFICATION

For China

有关产品中所含有害物质的说明



本资料就本公司产品中所含的特定有害物质及其安全性予以说明。
本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

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此标志适用于在中国国内销售的电子信息产品，表示环保使用期限的年数。所谓环保使用期限是指在自制造日起的规定期限内，产品中所含的有害物质不致引起环境污染，不会对人身、财产造成严重的不良影响。环保使用期限仅在遵照产品使用说明书，正确使用产品的条件下才有效。不当的使用，将会导致有害物质泄漏的危险。

产品中有毒有害物质或元素的名称及含量

部件名称	有毒有害物质或元素					
	铅(Pb)	汞(Hg)	镉(Cd)	六价铬(Cr(VI))	多溴联苯(PBB)	多溴二苯醚(PBDE)
外壳(壳体)	○	○	○	○	○	○
电子部件(印刷电路板等)	×	○	×	○	○	○
附件(电源线、交流适配器等)	×	○	×	×	○	○

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INTRODUCTION

Grand, glorious sound is the hallmark of the Rodgers organ. Providing a rich and spacious ensemble sound complemented by crystal-clear definition, the Rodgers organ will take you to new musical heights, while sustaining the tradition of quality, craftsmanship and innovation you've come to expect from Rodgers.

Dimensional Sound Modeling[®] is the 21st century standard in the art of digital organ building. This technology ushers in a new era of choice and control to create authentic pipe organ sound and room acoustics as never before possible. Dimensional Sound Modeling[®] technology takes you from virtual to reality. With unmatched user control over every major facet of the organ, you can create a sound and an acoustical environment modeled to your taste and musical needs.

Rodgers' exclusive Voice Palette™ system allows you to easily access numerous additional sounds. These voices, available as alternate selections behind many stops, greatly expand the tonal resources of the instrument. Each selection can be easily stored in the organ's memory system, allowing you to authentically recreate virtually any musical style or individual performance desired with the push of a button.

With remarkable flexibility, superior sound and the option of adding real pipes at any time, the Rodgers organ is a perfect choice for any home, concert or worship setting. Built entirely in Oregon by dedicated, expert craftsmen, our consoles are meticulously handcrafted of hardwoods and veneers, and are designed to the exacting standards of the American Guild of Organists.

This manual will help with the exploration of the expansive capabilities and the variety of features and functions offered by this instrument. As highly sophisticated as the Rodgers organ is, the features are easy to use and easy to access, creating a most satisfying musical experience for the player and listener alike. To keep abreast of the latest news and other items of interest, visit the Rodgers website at: www.rodgersinstruments.com.

Two operational guides are included with the Rodgers organ.

Owner's Guide

Use this guide to familiarize yourself with the basic operation and functions of the instrument.

Advanced Features Reference Guide (referred to in this guide as the AG)

This guide provides in-depth descriptions and explanations of the many advanced controls and features of the Rodgers organ.

! You'll also find helpful hints and additional details in italics like this.

To get started, here is an overview of the basic operations of the Rodgers organ.

Turn On/Turn Off



Turning On:

Depending on model, press and hold the top of the On/Off rocker switch for approximately 2 seconds and release or press the top of the On/Off switch labeled (—) until it locks into place. The instrument identification message appears in the display window. The organ then performs a diagnostic test of its systems over the next few seconds. When completed, the display window reads **TRANSPOSER 0**. The organ is ready to play.



Turning Off:

Press and hold the bottom of the On/Off rocker switch for no more than 1-2 seconds and release, or press the bottom of the On/Off switch labeled (O) until it locks into place.

! Depending on model, the organ may be equipped with an Automatic Shutdown feature. See the AG.

Manuals and Pedalboard

The organ has keyboards played by the hands, commonly referred to as **manuals**. Each manual plays an assortment of **stops**. The group of stops associated with a keyboard is known collectively as a **division**. The keyboard played by the feet is referred to as the **pedalboard**, and stops played by the pedalboard make up the **Pedal division**.

Two manual organs contain, in order from bottom to top, the **Great Manual**, and the **Swell Manual**.

Activating Stops

The term **Stop** is used to describe a single voice or control on an organ. Stops are activated by **Rocker Tablets** (tabs) and/or **Drawknobs**. Depending on model, a Stop may also be activated by a piston (i.e. chimes). Stops may be a Speaking Stop (controlling a voice) or a Non-speaking

Stop (such as a Tremulant or a Coupler). The organ will produce sound if a Speaking Stop is activated and any keys or pedals that control that **division** are pressed.



To activate a stop or control, press the bottom of the tab or pull the drawknob, and release.

To deactivate a stop or control, press the top of the tab or push the drawknob, and release.

! Many stops have more than one voice to choose from. This is referred to as the *Rodgers Voice Palette*TM. See the AG.

Couplers – Depending on model, different coupler types are available.



Intermanual Couplers

An **Intermanual Coupler** is a control that allows a division of the organ to be played from a different manual or the pedalboard. They most often function from tabs located above the Swell manual (also called the tab rail). For example, by activating the **Swell to Great 8'** coupler, stops selected in the Swell division will play from the Great manual. ("*Swell to Great*" literally means, "connect the *Swell* division *to* the *Great* manual"). Intermanual Couplers allow you to control a larger portion of the organ from one manual or the pedalboard and are useful in achieving larger and more varied registrations.

The pitch designation (8' and 4') specifies the pitch at which the division is to be coupled. 8' is *concert pitch* in organ nomenclature; when using an 8' coupler, the division is coupled at its normal pitch.

4' pitch is an octave above 8' pitch. When a 4' coupler is used, the division is coupled an octave higher than normal. This nomenclature is similar to the pitch designation used in organ stops.

8' intermanual couplers are commonly used when building large ensemble registrations, whereas 4' couplers are usually not employed.

4' couplers are often used with celeste stops in more gentle registrations; they effectively increase the number of notes that are sounding and increase the warmth and breadth of the ensemble.

Intramanual Couplers

Intramanual couplers are different from **inter**manual couplers in that they operate within a single organ division. These couplers allow you to play stops of the organ at a different pitch level on the *same* manual where the stop is located. These couplers are often referred to as **Sub Couplers** and **Super Couplers**. For example, by activating the **Swell to Swell 16'** coupler (**Sub**), the stops selected in the Swell division will sound one octave lower than the key played on the Swell manual. An exception is the first octave where the lowest 12 notes will only sound at unison pitch. With the **Swell to Swell 4'** coupler (**Super**) activated, the stops selected in the Swell division will sound one octave higher than the key played on the Swell manual. An exception is the last octave where the highest 12 notes will not play if the selected stop is 2' or shorter.

Another example of intramanual couplers is **UNISON OFF**. The **SWELL UNISON OFF** coupler silences notes at concert or *unison* pitch (hence, the name) on the swell manual. For example, selecting the **SWELL UNISON OFF** coupler would cause activated stops in the Swell division to be silent even when notes are played on the Swell manual. The Unison Off couplers are useful when you want to couple a division somewhere else without having it sound on its assigned manual (i.e., you want to couple stops in Swell division to the Great but don't want them to play from the Swell manual).

MIDI Couplers



MIDI couplers, depending on model, are located under their respective manuals on pistons (commonly referred to as **thumb pistons**) or on rocker tabs located on the tab rail.

The couplers labeled **MIDI SW A** and **MIDI SW B** for the Swell Manual, **MIDI GT A** and **MIDI GT B** for the Great Manual, and **MIDI PED A** and **MIDI PED B** for the pedals allow sounds from an **external sound module** to be played from different divisions of the organ.

If the instrument has **internal** orchestral voices the MIDI couplers will be labeled **ORCH/MIDI SWELL** or **MIDI ORCH SW A** and **MIDI ORCH SW B** for the Swell Manual, **ORCH/MIDI GREAT** or **MIDI ORCH GT A** for the Great Manual and **ORCH/MIDI PEDAL** or **MIDI ORCH PD A** or **MIDI ORCH PD B** for the pedals. As such, these couplers are dual function; they can access the self-contained **internal orchestral sounds**, or control the sounds of an **external sound module**.



To assign internal sounds on instruments with **ORCH/MIDI** couplers:

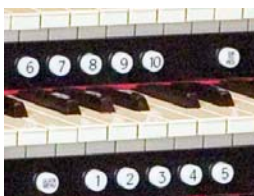
1. Press and hold the **SET** piston.
2. Push the lower part of the appropriate **ORCH/MIDI** coupler tab (Swell, Great or Pedal) or press the respective **MIDI ORCH** Piston (SW A or B, GT A or B, or PD A or B).
3. Rotate the Alpha dial until the desired sound appears in the display.
4. Press Cancel (**0**) to exit. The selected sound is now set to play with the **MIDI/ORCH** tab turned on.
5. This instrument will ‘remember’ the selected sounds the next time the organ is turned on **ONLY** if you save your **ORCH/MIDI** sound settings to a general or divisional combination piston.

! For assigning sounds from an external sound module see the AG.

Using Pistons to Select Registrations

Experiment with various combinations of stops and couplers and start to get a feel for the tremendous versatility of the Rodgers organ. In organ terms, these combinations of stops and couplers are referred to as **registrations**. Once a desirable registration is found, it can be recalled quickly and easily. This is done using the **combination action pistons** of the organ. You can store and recall stops, couplers, pistons and even MIDI settings at the touch of a button.

General Pistons



Toe Pistons



Divisional Pistons



These pistons are located beneath the manuals of the organ or adjacent to the expression shoes. Pressing a piston will cause its stored registration to be recalled instantly. Each of the available pistons in the Rodgers combination action can be easily changed to suit your particular needs and tastes. The Rodgers organ has two different types of combination action pistons, **general** and **divisional** pistons.

General Pistons

General pistons affect all divisions of the organ simultaneously. Up to 10 General pistons are available, depending on model. They are located on thumb pistons under the left-hand side of the Great and Swell manuals. In addition, they may also be duplicated on **toe pistons** adjacent to the expression shoes. To recall a registration stored on a general piston, you could press either the corresponding thumb piston or toe piston; in other words, to select general piston 3, you could either press thumb piston 3 under the Great manual or toe piston 3. The duplication of pistons allows you to use either your hand or foot to recall the same registration, depending on what is most convenient.

Divisional Pistons

Divisional pistons affect a single division. There are up to five divisional pistons for the Great and Swell divisions. These pistons are located under the corresponding manual. For example, Great divisional pistons are located underneath the Great manual near the middle of the keyboard. Swell divisional pistons are centered below the Swell manual.

Some Rodgers models also feature Pedal divisional pistons. They are located on the toe pistons adjacent to right of the expression shoes.

General and Divisional Cancel



When **TRANSPOSER** is displayed in the window, ALL stops, couplers and MIDI settings can be cleared by pressing the **General Cancel** piston (0).

Setting a Piston

The Rodgers organ is equipped with factory registrations, each of which can be used for a wide variety of musical effects. However, the contents of any piston can be easily changed to suit your particular needs. To set a new registration on a piston:

1. Select the desired stops, couplers and MIDI settings.
2. Press and hold the **SET** piston. While continuing to hold SET, press the piston (General or Divisional) to be programmed.
3. Release both pistons. The new registration is now stored for later recall.

! *A memory level must be unlocked before it can be changed. See below.*

Combination Memory Levels

Rodgers advanced combination action systems have up to 100 memory levels depending on model. This effectively multiplies the number of available combination pistons by up to 100. Combinations stored in one memory level don't affect those stored on other memory levels; each memory level is independent.

Many organists keep regularly used registrations, such as those used for hymns, on one memory and use other memory levels for preludes, postludes and choral accompaniments, which may change week to week.*

*Note: A variety of useful registrations have already been stored when the organ arrives from the factory.

Selecting Memory Levels



Memory Levels can be selected by pressing the corresponding piston **M1**, **M2**, **M3**, etc. or the pistons labeled **M+**, or **M-** depending on model. When **M+** and **M-** are used, the selected memory level appears in the display window. Pistons labeled M1, M2, and M3 etc. will light or display the memory level in the display window.

To select a memory level:

Press the corresponding memory piston (**M1**, **M2**, **M3**, etc.). The piston will light or press the **M+** piston **or** **M-** piston until the desired level 1 thru 100 (labeled 0), depending on model, is displayed in the window. In either case, **M1** is automatically selected when the organ is turned on.

! *With Rodgers Memory Card System™ or USB data port unlimited memory levels are available. See the AG*

Console Displays, Indicators, and Menus

The Rodgers organ is equipped with an informative display for many of the console functions described in this section. The Console Display normally indicates the Transposer setting; however, it can be used to adjust many other controls and preferences including MIDI settings, Voice Palette selections, Dimensional Sound Modeling® parameters, Tremulant rate and depth, and many others.

Two controls are used to select and modify the features found in the Console Display. The smaller knob is the **Select** knob; it is used to select the menu item to be changed. The larger dial is called the **Alpha** dial; it is used to change the settings in a selected menu. Most of the features that can be modified in the Console display will follow this pattern:

Alpha Dial – always the larger dial and changes the selected item



Select Knob – always the smaller knob and selects the item **OR**

The **Alpha** dial and **Select** knob may also be configured and shown below.



Locking a Combination Memory

When shipped from the Rodgers factory, all memory levels are unlocked so that pistons can be easily changed. If desired, each memory level can be locked individually so that it cannot be changed.

On instruments with combination action pistons **M1**, **M2**, etc., any memory level can be locked using the following procedure:

1. Press and hold the memory piston (**M1**, **M2**, **M3**, etc.) corresponding to the memory level you want to lock until the memory bank screen appears. **Internal** or **Memory Card** and (#) **Unlocked** or (#) **Locked** appears in the display.
2. If (#) **Unlocked** appears, go to step 3. If (#) **Locked** appears, the memory level is already locked.
3. Turn the **Select** knob to highlight **Unlocked**.
4. Rotate the **Alpha** dial to select **Locked**. The memory is now locked and that memory level cannot be changed.
5. Press and hold **Cancel (0)** until **Transposer 0** appears in the display.

On instruments with the **M+** and **M-** pistons, memory level may be locked using the following procedure:

1. Use **M+** or **M-** pistons to select the memory level to be locked.
2. Press and hold **SET** then press and release **M+**.
3. Turn the **Select** knob to highlight **Unlocked**.
4. Rotate the **Alpha** dial to highlight **Locked**.
5. Press and hold **Cancel (0)** until **Transposer 0** appears in the display.

Unlocking a Combination Memory

On instruments with combination action pistons **M1**, **M2**, etc., any memory level can be locked using the following procedure:

1. Press and hold the memory piston (**M1**, **M2**, **M3**, etc.) corresponding to the memory level you want to lock until the Memory Bank screen appears. **Internal** or **Memory Card** and **(#) Unlocked** or **(#) Locked** appears in the display.
2. If **(#) Locked** appears, go to step 3. If **(#) Unlocked** appears, the memory level is already unlocked.
3. Turn the **Select** knob to highlight **Locked**.
4. Rotate the **Alpha** dial to select **Unlocked**. The memory is now unlocked and that piston can be changed.

On instruments with the **M+** and **M-** pistons, memory level may be unlocked using the one of the following procedures:

1. Use **M+** or **M-** pistons to select the memory level to be unlocked.
2. Press and hold **SET** then press and release **M+**.
3. Turn the **Select** knob to highlight **Locked**.
4. Rotate the **Alpha** dial to highlight **Unlocked**.

Restoring Factory Combination Settings

If the original factory settings have been overwritten or erased, and you would like to restore them, use the following procedure:

1. Press and hold the memory piston to be restored (**M1**, **M2**, or **M3**) until the Memory Bank screen appears. The display shows **Memory Bank** and **Unlocked** or **Locked** (if locked, see the unlocking procedure in the previous section).
2. Turn the **Select** knob until **Restore Factory** appears in the display.
3. Press and release **SET**.
4. Turn the **Select** knob highlight **No**.
5. Rotate the **Alpha** dial to highlight **Yes**.
6. Press and release **SET**.
7. Press and hold **Cancel (0)** until **Transposer 0** appears in the display.
8. Power the instrument off and on. The selected memory has been restored to factory defaults.

To restore the default setting using the **M+** and **M-**, use one of the following procedures:

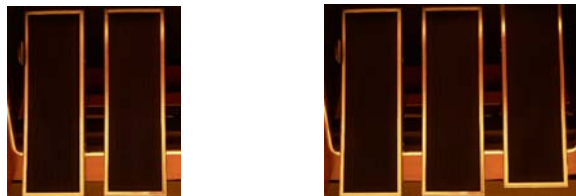
1. Use **M+** or **M-** pistons to select the memory level to be unlocked.
2. Press and hold **SET** and press **M+**. The display shows **Memory Bank** and **Unlocked** or **Locked** (if locked, see the unlocking procedure in the previous section).
3. Turn the **Select** knob until **Restore Factory** appears in the display.
4. Press and release **Quick Menu**.
5. Turn the **Select** knob highlight **No**.
6. Rotate the **Alpha** dial to highlight **Yes**.
7. Press and release **SET**.
8. Press and hold **Cancel (0)** until **Transposer 0** appears in the display.
9. Power the instrument off and on.

The selected memory has been restored to factory defaults.

Reversibles

Rodgers organs are equipped with a number of **reversible** controls, so named because pressing them once will activate the function, pressing them again will deactivate the function. These reversibles, located on thumb and toe pistons, are especially useful in a performance when you want to quickly activate or remove a single coupler, stop or other setting. For example, the **Great to Pedal** coupler piston is a **reversible**. Press the thumb or toe piston to turn on, and press again to turn off. All reversible thumb pistons light when activated.

Expression Shoes and Controls



Depending on model, Rodgers two manual organs have one or two **Expression Shoes** or two **Expression Shoes** and a **Crescendo Shoe** used to control the volume and registration of the organ. Additionally, depending on the model, the right expression shoe may have the dual function of being an expression shoe or may be switched to perform as a Crescendo Shoe. If this is the case, the organ will have a tab or piston labeled ‘Crescendo’ to change the functionality.

When the expression shoe is pressed forward, the volume of the division is increased. When the shoe is drawn back, the volume of the division decreases. The positions of the two expression shoes are displayed on two expression indicators.

Crescendo Shoe and Controls

Depending on model, the Crescendo shoe is slightly raised and to the far right. This shoe gradually adds a predetermined selection of stops as it is pressed forward. It does not affect the stops already in use on the organ but merely adds to them as the Crescendo is activated. Closing the Crescendo shoe subtracts the stops in reverse order. Stops added by the Crescendo shoe do not indicate they are activated. In organs equipped with a crescendo function there will be a Crescendo indicator showing the position of the Crescendo shoe.

Standard and Alternate Crescendo Sequences

All Rodgers organs are equipped with a **Standard Crescendo** sequence that is classical in nature. Depending on model, an **Alternate Crescendo** sequence, more romantic in nature, may also be available.

The Standard Crescendo sequence is available when the organ is first turned on, and anytime the **ALT CRESC** piston is unlit. Pressing the **ALT CRESC** reversible piston so that it lights engages the Alternate Crescendo sequence.

! The Standard and Alternate Crescendo sequences can each be reprogrammed to use a different sequence of stops. See the AG.

There are also a number of very useful features that allow you to modify the way the organ is expressed (i.e., how the volume is controlled). Each of these particular controls is activated by a thumb piston, which can be set in a general combination. If the thumb piston is lit, the control is activated.

Great/Pedal Enclosed

On some Rodgers organs the Great and Pedal divisions are **unenclosed**; that is, their volume is unaffected by movements of the expression shoes. This allows the organist to change the volume of the Choir, Swell and Solo divisions while the volume of Great and Pedal divisions' remains constant. There are times, however, when it is desirable to have the Great and Pedal divisions "under expression", that is, affected by movement of the expression shoes. When activated, the **GT PED ENCL** piston is lit, and the Great and Pedal divisions change to **enclosed**; that is, their volume is now controlled by the Choir expression shoe.

Great/Pedal Unenclosed

Other Rodgers models feature Great and Pedal divisions that are **enclosed**; that is, their volume is affected by movements of the expression shoes. This allows the organist to change the volume of the Choir, Swell and Solo divisions as well as the volume of the Great and Pedal divisions'.

There are times, however, when it is desirable to have the Great and Pedal divisions **unenclosed**; that is, not affected by movement of the expression shoes. When activated, the **GT PED**

UNENCL piston is lit, the Great and Pedal divisions change to **unenclosed** and their volume is no longer controlled by the Choir expression shoe.

Festival Trumpet Enclosed

In the same way, the **Festival Trumpet 8'** and solo reeds (FFF) are normally unenclosed; that is, not affected by the expression shoes. However, when the **FEST TR ENCL** (may be engraved as **FFF REEDS ENCL**) piston or tab is activated, the **Festival Trumpet 8'** and the other FFF reeds stop are enclosed and will be expressed by the appropriate divisional shoe.

All Swells

There are times when it is desirable to use a single expression shoe to control all divisions under expression. When the **ALL SWELLS** piston is lit, the Choir, Swell and Solo divisions are all assigned to the Swell expression shoe, allowing you to easily control the volume of every enclosed division.

*! If **ALL SWELLS**, **GT-PD ENCL** and **FEST TR ENCL (FFF REEDS ENCL)** are all activated, the entire organ is enclosed and can be expressed by the Swell expression shoe.*

*In organs with the Crescendo Tab or Piston to change the function of the right expression shoe to Crescendo, the organ will change to **ALL SWELLS** and all expression will be controlled by the left shoe.*

Transposer

The Transposer allows you to change the key of music played. Commonly, this is used to accommodate a soloist or instrumentalist who prefers accompaniment in a different key than what is written or to easily raise or lower the pitch of a hymn. The Transposer position is normally shown in the Console Display. If another screen appears in the display (i.e., while programming a specific parameter), you can easily return to the Transposer by pressing the **General Cancel (0)** or **STOP** thumb piston until **TRANSPOSER** appears in the display. Turning the Select knob while **TRANSPOSER 0** is displayed lowers or raises the pitch of the organ. Rotating the Select knob clockwise raises the pitch of the organ by semitones; rotating counter-clockwise lowers the pitch by semitones. Pressing General Cancel returns the Transposer to 0, (no transposition).

Tremulants

Tremulants create a change in pitch (sharp and flat), amplitude (volume) and phase (variations in the sound wave front). Rodgers organs use a complex model to emulate the tremulant effect of a pipe organ. The use of the tremulant adds warmth and expressiveness to solo or small ensemble combinations. It is not common to use tremulants in larger classical ensembles. In some romantic ensembles, tremulants are used judiciously. In some gospel and evangelical musical traditions, tremulants with a wider and deeper excursion are frequently used.

There are two types of tremulant controls available on Rodgers organs, *divisional* tremulants that affect only the stops in their respective division and *general* tremulants that affect all divisions.

If there is a Solo division on the organ, up to four divisional tremulants may be used. One each for the Great, Swell, and Solo; the first three are controlled by a tab or drawknob within each division, while the Solo tremulant, if applicable, is located on a thumb piston.

Some models also feature up to two additional general tremulants, Main Tremulant II and Flute Tremulant II. They will be located on thumb pistons labeled **MAIN TREM II** and **FLUTE TREM II**. Both of these tremulants find their best use in gospel, theatre and evangelical music; the Main tremulant affects Principal, String and Reed voices whereas the Flute tremulant affects only Flute voices. Divisional tremulants can be stored with registrations in both general and corresponding divisional pistons; general tremulants can only be stored on general pistons.

! Each tremulant effect can be modified easily to suit your tastes and needs. See the AG.

Tutti

There are times when a full organ registration is needed immediately. A **Tutti** control allows you to engage full organ quickly without canceling your set registration. Activate the control by pressing the **TUTTI** thumb piston or toe stud; press again to turn off Tutti and return to the current registration. When Tutti is activated, the Tutti indicator located directly above the Crescendo indicator is lit. Pressing **General Cancel (0)** will also cancel Tutti. **TUTTI** comes programmed from the Rodgers factory.

! Tutti can be reprogrammed, if desired. See the AG.

Melody Coupler

One of the most popular organ registrations utilizes a melody voice on one manual and accompaniment on another manual. Sometimes, however, it is difficult to separate the hands on two manuals. For this reason, the Rodgers **Melody coupler** was devised.

When a Melody coupler is activated, the highest note played on the Great manual uses a registration from the Swell manual. This allows you to have both an accompaniment and solo registration, even though you're playing on one manual. This coupler is located on thumb pistons under the Great manual labeled **MEL SW** or on a tab labeled **SWELL MELODY ON GREAT**. This piston or tab lights when activated.

When the Melody from Swell is activated any selected stop or MIDI voice in the Swell division sounds from the highest key being played on the Great manual.

Melody couplers should be used when the corresponding intermanual coupler is not engaged. For example, when Melody from Swell is activated, the Swell to Great couplers should not be used to achieve the proper "Melody" affect.

*! Note: An exception to this 'rule' is when using **Orchestral voices**, which do not couple with the Intermanual coupler. With an **Orchestral voice** in combination with the Swell*

organ voices, the Swell organ voices can be coupled with the SW to GT coupler, and the top solo note of the Orchestral voice can be coupled to the Great with the MEL SW coupler. This is useful when using a strong orchestral voice, such as the Trumpet.

In its default setting, the Melody Coupler operates when the top note (the *melody* note) is between keys 25 and 61 on the Great manual. The lower end of its range is programmable and may be extended down to key 13 or up to key 49. See the AG.

! Melody Couplers can be set only in General combination pistons.

Bass Coupler

The **Bass coupler** is much like the Melody coupler described above, except that it adds the Pedal registration to the lowest note played on the Great manual. This allows you to easily add a Pedal part to anything played on the Great manual.

The **BASS** coupler is located on a thumb piston beneath the Great manual or on a tab labeled **BASS ON GREAT**. When activated, the piston or tab lights, and any selected registration in the Pedal division will sound from the lowest key being played on the Great manual. This provides a pedal bass sound without actually playing the pedalboard. In the default setting, the Bass Coupler affects keys 1 through 24 of the Great manual, but its range can extend up to key 32 (top of the pedalboard range). See the AG.

! The Bass Coupler can be set only in General combination pistons



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RODGERS
**Advanced
Features
USER'S GUIDE**

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ADVANCED FEATURES USER'S GUIDE

The following sections present the capabilities of the RODGERS organ in greater detail. This manual enables users to become more familiar with the many innovative features of their Rodgers instrument.

Using the Advanced Features Guide

This guide is arranged in the order of the console menu structure as much as possible. Although every attempt has been made for accuracy, features will vary from model to model, and between software versions. Custom organs may vary in specification considerably from the features encompassed in this guide. Additionally, features may change and new features may be added in future software revisions.

The manual includes a number of 'hints', which are introduced by a bold exclamation '!' and are in *italic* text.

Console Displays, Indicators, and Menus

The following section describes how the console display is used, outlines the basic navigation technique and gives you a map of what features can be found and adjusted by the organist. After that introduction, each feature and control found in the display will be described in more detail.

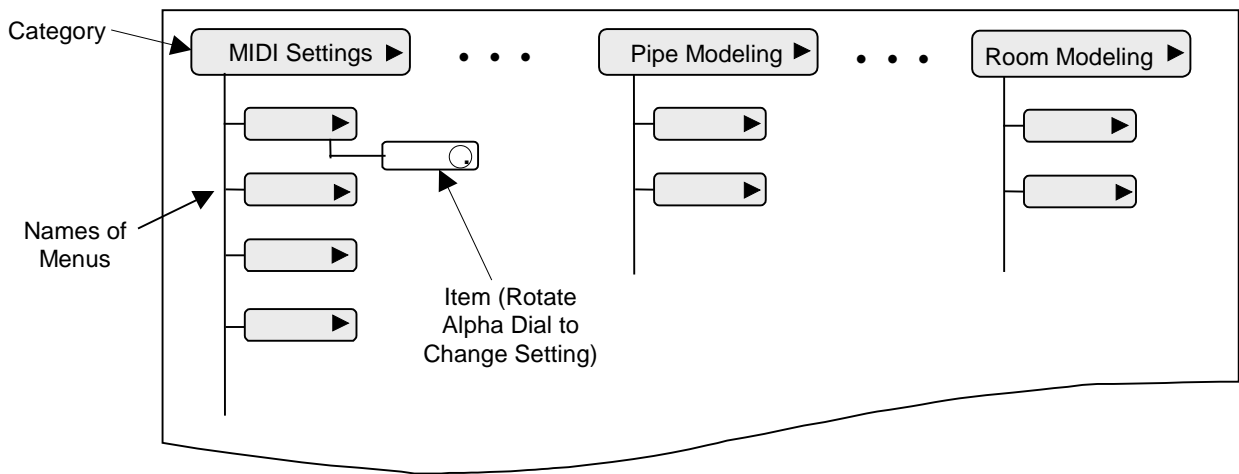
QUICK MENU™

With the incredible number of features contained within the instrument, a system was needed which would provide quick, easy access. Rodgers' exclusive **QUICK MENU** is the answer. **QUICK MENU** offers simple, direct access to a myriad of features and functions.

These functions are arranged in a logical hierarchy, beginning with broad categories and continuing with menus that are functionally subordinate. To access a particular control or feature of the Rodgers organ, go first to the appropriate category and then access the desired menu from a list and then change the setting as desired.

The first level of the **QUICK MENU** hierarchy contains categories; for example, **MIDI Settings**, **Pipe Modeling**, and **Room Modeling**. The next level of the hierarchy contains a list of the names of menus that are functionally related to a selected category. The third level of the hierarchy displays a menu item with a user settable field.

Graphically, the **QUICK MENU** hierarchy can be represented this way:



Category and Menu Hierarchy

Now that you have an idea about how the menus are organized, we'll discuss how to navigate through the menus using the **QUICK MENU** piston, the **Select Knob** and the **Alpha Dial**. Later in this manual, establishing 'shortcuts' to reach these menus will be discussed.

Changing a Setting with QUICK MENU

To use **QUICK MENU** to view or change settings:

1. Press and release the **QUICK MENU** piston.
2. Turn the **Select Knob** to select a desired category (it becomes highlighted).
3. Press and release the **QUICK MENU** piston. Menu items related to the selected category will be displayed.
4. Rotate the **Select Knob** to display a particular menu name or item.
5. Rotate the **Alpha Dial** to change the setting.

Press the **General Cancel (0)** piston to exit a selected item and return to the previous stage in the hierarchy, or press and **HOLD** the **General Cancel (0)** piston for about 2 seconds until **TRANSPOSER 0** appears in the display.

*! Note: The display must show **TRANSPOSER 0** before you can use the **CANCEL (0)** piston to clear activated stop selection.*

Console Menu Map

Appendix A is a listing of the parameters and controls that can be accessed and changed. (As Rodgers Organs are made to custom specifications, all menus are not available on all instruments, and may further depend on the exact version of operating software used by the organ). Use the table of Appendix A to familiarize yourself with the wide variety of controls available to you and see where they are located within the menu system.

Each of the parameters and controls contained in the hierarchy of Appendix A is discussed later in this section of the manual; the table of Appendix A is included to give you a “road map” of the many controls available to you.

Master Tuning

Normally, the organ is set to standard concert pitch (A=440.0 Hz) when the tuning control is ‘Locked’. However, it can easily and quickly be tuned flat or sharp to match the pitch of another musical instrument, such as a piano or harp. The Master Tuning control will also adjust the pitch of an external MIDI device, which recognizes Roland GS format tuning messages, such as the Rodgers MX-200 sound module.

The Master Tuning control adjusts tuning either one-half semitone sharp or flat (427.3 to 452.7HZ) or one full semi-tone sharp or flat (415.3 to 466.2HZ), depending on model and software version. In instruments augmented with pipes, the Master Tuning feature is used to bring the electronics in tune with the pipes. Normally, the Master Tuning control is ‘locked’ and the Transposer is the only parameter in the default display. However, when the Master Tuning control is unlocked, both the Transposer and Master Tuning settings appear in the display; each can be easily changed.

Unlocking Master Tuning

To unlock Master Tuning and allow it to be changed:

1. Press and release the **QUICK MENU** piston.
2. Turn the Select Knob clockwise until the **Console** category shows on the display.
3. Press and release the **QUICK MENU** piston to select the Console category.
4. Turn the Select Knob clockwise until **Master Tuning** appears.
5. Press and release the **QUICK MENU** piston to select Master Tuning.
6. Rotate the Alpha Dial to select either **Adjustable** or **Manual Only**. Either of these selections will unlock the Master Tuning control.
7. Hold **SET** and press **General Cancel (0)** until “User settings saved.” appears in the screen to save your changes as new ‘start-up defaults’.

! The difference between Adjustable and Manual Only Master Tuning settings is that in the Adjustable setting, pitch can be adjusted at the console or via an external MIDI device connected at the Pipe Port (such as the pipe “auto-tuner”). In the “Manual Only” setting, pitch can be adjusted only from the console Alpha Dial (see below).

Adjusting Pitch

Once the Master Tuning control has been unlocked, you can change the pitch of the Rodgers organ (and a Roland GS compatible external MIDI device) by rotating the Alpha Dial clockwise to raise the pitch or counterclockwise to lower the pitch.

! The pitch displayed in the display at the time the organ is turned off will be retained in memory (as long as the setting of ‘Adjustable’ or ‘Manual Only’ has been saved to memory)

first). When the organ is started again, it will return to the ‘remembered’ pitch (and send a corresponding tuning message to an externally connected MIDI device).

! The Transposer function is still controlled by the Select Knob whenever the Transposer screen is displayed.

Creating New Crescendo Sequences

Some Rodgers models feature two Crescendo sequences, a Standard sequence as well as an Alternate sequence. One or both of these sequences can be changed to suit your particular needs. The sequences can also be returned to the factory default settings if desired.

Crescendo sequences have a total of 64 **stages**, or steps. Stage 1 is the very first stage activated when the Crescendo pedal is pressed slightly forward. As the pedal is opened further, the Crescendo moves sequentially through the stages until the pedal is completely open and stage 63 is reached.

When creating a new crescendo setting, it is advisable to first write the new sequence down, assigning stage numbers from 1 to 63 to each stop or group of stops in the sequence. Sometimes, there are more stages than stop additions or changes in the sequence. If this is the case, just skip some stages to make the sequence end at or near stage 63. If this is not done, the sequence ends before the Crescendo shoe is fully open.

Each stop can be turned on at any stage and turned off at any later stage. If a stop is selected at a particular stage, it will sound when the Crescendo is used and reaches that stage. If a stop is retired at a later stage, it will be silenced when the Crescendo sequence reaches that stage.

As an example, assume the **SWELL 8' BOURDON** is to turn on at stage 4 and off at stage 25. At stage 4, you would select the **SWELL 8' BOURDON**; at stage 25, you would turn it off.

! Please note that the crescendo sequences are not Voice Palette specific. When a stop is activated in a crescendo sequence, the currently selected Voice Palette is engaged. To reset Voice Palettes to their ‘power on’ default setting, refer to Resetting Voice Palette Selections on page 26.

Unlocking and Locking the Crescendo Sequences

The Crescendo sequences are normally locked to prevent accidental changes and must be unlocked before a new sequence can be set. You should lock the Crescendo sequences after you are finished programming to prevent inadvertent changes.

To unlock or lock the Crescendo sequences:

1. Press **QUICK MENU**. Scroll to **Crescendo Seq** in the display using the Select Knob and press **QUICK MENU** again.
2. Rotate the Select Knob to highlight the “Lock Sequence” item.
3. If the instrument has the capability for both Standard and Alt Crescendo sequences, press the **ALT CRESC** piston if the Alt Crescendo is to be unlocked. Otherwise, verify the display shows **Sequence Std**.

4. If the desired setting (Unlocked/Locked) is already selected, press the **General Cancel (0)** piston once to exit this menu level. If you wish to change the setting, continue to step 5.
5. Rotate the Alpha Dial in either direction to change the setting.
6. Press the **General Cancel (0)** piston once to exit this menu level.

! This is a 'sticky' setting and will be retained when power is turned off. Ensure the setting is returned to 'locked' to prevent accidental over-writing of the sequence!

Setting a New Crescendo Sequence

Both the Standard and Alternate (for organs so equipped) Crescendo sequences can be programmed as the organist desires.

To set a new Crescendo sequence, first make sure the Crescendo sequences are unlocked using the procedure above.

Please note, if the organ has an **ALT CRESC** piston, and it is *unlit*, the *Standard* Crescendo will be selected for programming; if the **ALT CRESC** piston is *lit*, the *Alternate* Crescendo will be selected for programming. In other words, the Crescendo that is selected by way of this piston will be the one modified.

To set a new crescendo sequence:

1. Verify the sequence to be programmed is Unlocked
2. Press **QUICK MENU**.
3. Scroll to "Crescendo Sequence" in the display using the Select Knob.
4. Press **QUICK MENU**.
5. Select Crescendo Set and press **QUICK MENU**.

Note: The crescendo selected for programming is shown via the **Mode Std** or **Mode Alt** of the display.
6. Verify Stage 1 is highlighted. If another stage is displayed, use the Alpha Dial to select '1'. Note: Stage 1 should be a 'blank' stage.
7. Verify no stops or couplers currently set on Stage 1.
8. Make changes to stage 1, if needed, and press **SET** to proceed to stage 2.

Note: any changes made to Stage 'n' are automatically saved when the SET piston is pressed to move to Stage 'n+1'. Using the Alpha Dial to *scroll* to the next stage will **NOT** save changes!
9. Add or subtract stops at each stage as desired and press **SET** to step to next stage. Continue this process until the end of the sequence is reached or you're finished making desired stop changes. Remember:
 - To *add* a stop or combination of stops to the sequence, go to the desired stage, select them and press **SET**.

- To *delete* a stop or combination of stops from the sequence, go to the *first* stage, in which the stop or stops are activated, turn them off, and press **SET**.
 - To proceed to the next stage without adding or subtracting stops or couplers, simply press **SET**.
10. The current sequence may be *viewed* by advancing through the stages one at a time using the Alpha Dial. At each stage, the stage number (1 to 63) is indicated in the console display, and the stops and couplers set at the selected stage turn on.
 11. To exit the Crescendo Set Mode menu at any time, press the **General Cancel (0)** piston. Any changes in the sequence saved by pressing the **SET** piston up to that point are retained.

! Be sure to re-lock the crescendo lock when finished to prevent accidental erasure or over-writing of the sequence!

Deleting Crescendo Sequences

To delete a crescendo sequence (and start over completely), perform the following:

1. Verify the sequence to be programmed is Unlocked (see **Unlocking and Locking the Crescendo Sequences**). Note: the menu item will not appear unless the Crescendo lock is ‘unlocked’.
2. Press **Quick Menu**.
3. Scroll to **Crescendo Seq** in the display using the Select Knob.
4. Press **QUICK MENU**.
5. Select “**Delete seq**” and press **QUICK MENU**.
6. Rotate the Alpha Dial to “**yes**” then press **SET**.

Restoring Factory Crescendo Sequences

If desired, the Standard and Alternate Crescendo sequences can be returned to their factory default settings.

To return the Standard and Alternate Crescendo sequences to factory settings on instruments with an **ALT CRESC** piston (*if there is no ALT CRESC piston skip to the next section*):

1. Make certain the Crescendo sequences are unlocked (see **Unlocking and Locking the Crescendo Sequences**).
2. Press and hold the **ALT CRESC** piston for approximately five seconds until the display reads **Crescendo Unlocked**.
3. While continuing to hold **ALT CRESC**, press and hold **SET**. After an additional five seconds, the Console Display reads **Crescendo Factory Default**.
4. Release both pistons.

The Crescendo sequences are now returned to their factory settings. You may want to lock them again to prevent accidental changes.

To return the Standard Crescendo sequence to factory settings on instruments with no **ALT CRESC** piston:

1. Make certain the Crescendo sequences are unlocked (see Unlocking and Locking the Crescendo Sequences).
2. Press and hold the **SET** piston
3. Continuing to hold **SET**, and press the **GT/PED UNENCL** piston for several seconds until the follow messages are seen.
4. “load factory default” will briefly appear. “factory default completed” then briefly appears indicating that restore was successful.

The Crescendo sequences are returned to their factory settings. You may want to lock them again to prevent accidental changes.

Crescendo and Tutti ‘Blinds’

In some organ designs, the Crescendo and Tutti is ‘visible’ (i.e., the stop(s) in use can be ‘seen’ via lighting or movement when the Crescendo Shoe is moved).

To set the Crescendo and Tutti so that the sequence is always ‘visible’ (i.e., just as when setting a sequence) perform the following:

1. Press **Quick Menu**.
2. Select **Console** with the Select Knob.
3. Press **Quick Menu**.
4. Select **Blinds** with the Select Knob.
5. Press **Quick Menu**.
6. Rotate the Alpha Dial to select **visible** (for lighted drawknobs or tablets) or **operate** (for moving drawknobs or tablets), or **blind** (no lighting or movement of drawknobs or tablets) as desired.

! Normally, these settings are temporary and are lost when the organ is powered off. If it is desired to save these parameters, perform the “User Save” procedure.

Tremulant Controls

The Owner’s Guide describes how tremulants are activated, what stops they control and how they are often used. Another impressive feature of the Rodgers organ is the **User-Adjustable Tremulants**. Although the tremulants are carefully set at the factory and adjusted when the organ is voiced, each may be modified for rate and depth by the organist to meet a particular musical need or suit an individual taste.

Tremulants can be adjusted individually. This allows you to custom-tailor a tremulant for a specific family of stops without affecting the rest of the stops in the division. This tremendous flexibility is a dramatic improvement over other designs, in which a single tremulant controls an entire division (sometimes, the entire instrument). Following is a typical list of tremulants that can be easily adjusted, the stops they control, and how they are activated.

Division	Tremulant	Stop(s) Affected	Comments
Great	Main	Principal, Reed and String	Activated when Great Tremulant is selected
	Main II	Principal, Reed and String	Activated when MAIN TREM II is selected
	Flute	Flute	Activated when Great Tremulant is selected
	Flute II	Flute	Activated when FLUTE TREM II is selected
Swell	Main	Principal, Reed and String (except Voix Humaine 8')	Activated when Swell Tremulant is selected
	Main II	Principal, Reed and String (except Voix Humaine 8')	Activated when MAIN TREM II is selected
	Vox	Voix Humaine 8'	Activated when Swell Tremulant is selected
	Flute	Flute	
	Flute II	Flute	Activated when FLUTE TREM II is selected
	Tibia	Tibia	Activated when Swell Tremulant is selected
Choir	Main	Principal, Reed and String	Activated when Choir Tremulant is selected
	Main II	Principal, Reed and String	Activated when MAIN TREM II is selected
	Flute	Flute	Activated when Choir Tremulant is selected
	Flute II	Flute	Activated when FLUTE TREM II is selected
	Tibia	Tibia	Activated when Choir Tremulant is selected
Solo	Main	Principal, Reed and String (except English Horn 8')	Activated when Solo Tremulant is selected
	Main II	Principal, Reed and String	Activated when MAIN TREM II is selected
	Eng Hn	English Horn 8'	Activated when Solo Tremulant is selected
	Tibia	Tibia 8'	
	Flute	Flute	
	Flute II	Flute	Activated when FLUTE TREM II is selected

Adjusting Tremulant Settings

To change the rate and depth for a tremulant:

1. Determine the tremulant to be adjusted from the table above.
2. Press and hold the **SET** piston.
3. While continuing to hold **SET**, activate a tremulant control (i.e., the tremulant control in the Great, Swell, Choir).
4. Release the **SET** piston.
5. If the tremulant you want to change is already selected in the display go to step 6. If not, use the Select Knob to highlight the Tremulant name (i.e., SW Main), then rotate the Alpha-Dial until the tremulant you want to change is shown in the display.
6. Turn the Select Knob and highlight the value for **Depth** or **Rate**.
7. Rotate the Alpha Dial until you achieve the desired result. You can preview your changes by selecting a corresponding stop and playing a note while making an adjustment.

8. To save these settings, hold **SET** and press **General Cancel (0)** until “Dealer & User settings saved” appears in the screen.

Tutti Settings

The flexible control system of the Rodgers organ allows you to easily view and change the contents of **Tutti** if desired. In addition, you can always restore the Tutti contents to factory defaults.

! Please note that the tutti registrations are not Voice Palette specific. When a stop is activated in a tutti registration, the currently selected Voice Palette is engaged. To reset Voice Palettes to their ‘power on’ default setting, refer to Resetting Voice Palette Selections on page 26.

Unlocking or Locking Tuttis

The Tutti control is usually locked to prevent accidental changes. Before it can be programmed, it must be unlocked. After Tutti has been changed, it’s also a good idea to lock it again.

To unlock or lock Tutti:

1. Depending on model, press and hold the **TUTTI** piston for approximately five seconds until **locked or unlocked** appears in the console display *or* press **Quick Menu** and select the “**Tutti Lock**” menu item with the Select Knob and press **Quick Menu** again.
2. If desired setting (**Unlocked/Locked**) appears in the display, release the Tutti piston. Otherwise, go to step 3.
3. Rotate the Alpha Dial in either direction to change the setting.

! Note: The Tutti lock is ‘sticky’ and changes to the setting will save automatically when the organ is turned off.

Viewing Tutti Setting

Normally, stops stored in a Tutti do not light or move when the Tutti control is selected (unless ‘visible’ or ‘operate’ has been set in the **Blinds** function).

To view all stops and couplers stored in Tutti (when **Blinds** are set to ‘*blind*’):

1. Press and hold the **TUTTI** piston.
2. While holding the piston, press **SET**. The stops and couplers contained in the Tutti will activate.

! Caution: Pressing these pistons in the reverse order will erase or over-write the existing Tutti combination if the Tutti is ‘Unlocked’!

Setting a Tutti Registration

To create or change the tutti registration:

1. Make certain Tutti is unlocked.
2. Select the contents of the Tutti for viewing (see above):
3. Make changes to or select the desired stops in the registration.
4. Press and hold **SET** and press the **TUTTI** piston.
5. Press **General Cancel (0)** for about 2 seconds to return to the Transposer menu.

! Re-lock the Tutti to prevent accidental changes!

Restoring Factory Tutti Settings

The factory defaults for **Tutti** are stored within the instrument even if the Tutti settings have been changed. Because of this, the Tutti can be restored to its original factory setting if desired.

The following procedure restores Tutti to its factory default state.

To reset Tutti settings to factory default:

1. Unlock the Tutti to be reset (i.e., Tutti I or Tutti II).
2. Press and hold **TUTTI**. After five seconds, the console display reads '**Tutti Unlocked**'. Continue to hold **TUTTI** until "**Factory Defaults Loaded**" appears in the display.
3. While continuing to hold the Tutti piston, press and hold **SET** for an additional five seconds. The console display reads **Tutti Factory Default** when the Tutti is reset.
4. Release the piston(s).

! Re-lock the Tutti to prevent accidental changes!

Melody and Bass Couplers

The function of the Melody couplers is to allow coupling of only the TOP NOTE in the combination of notes being played on the Great keyboard from another keyboard (normally from the Swell or Choir) for melody line reinforcement. This feature ALSO couples the top note of any MIDI sounds from that keyboard. Thus, it is possible to add even more MIDI sounds as top note 'layers' to any MIDI sounds already in use on the Great keyboard. See the **MIDI Coupler Settings** section on page 37 in this guide.

Likewise, the Bass coupler allows playing single Pedal division notes (including those provided by the PED MIDI couplers) on the Great keyboard.

Setting the Range for Melody and Bass Couplers

The range of these couplers may be changed to suit their specific purpose in a song. The Melody coupler operates over a specific range of notes from key 25 to key 61 on the Great manual. The bottom note of this range can be moved upward from note 25 as desired to change the range. Similarly, the range of the Bass coupler starts at key 1 and extends to key 32 on the Great manual; the top note of this range may be changed (the default is normally note #24).

Melody Couplers

To change the range of a Melody coupler:

1. Press and hold the **SET** piston, then press **MEL SW** or **MEL CH**. The Melody coupler will begin flashing and the Melody coupler screen will appear showing the existing 'bottom note'.
2. Release both pistons.
3. While the Melody coupler continues to flash, press a key on the Great manual corresponding to the lowest note of the new range. Any note from key 13 to key 49 may be selected. After the selected key has been pressed, the Melody coupler will turn off and the screen will return to "Transposer 0".

Bass Coupler

To change the range of the Bass coupler:

1. Press and hold the **SET** piston, then press the **BASS** piston. The coupler will begin flashing and the BASS coupler screen will appear showing the existing 'top note.'
2. Release both pistons.
3. While **BASS** is flashing, press a key on the Great manual that corresponds to the highest note the range is to extend. Any note from key 1 to key 32 may be selected. After the selected key has been pressed, the **BASS** piston will turn off and the screen will return to "Transposer 0".

! Note: When a key is pressed to set the range, no sound is heard even if stops are on, so no disturbance is made if programming during a performance. The new range of these couplers is remembered when the organ is powered off.

Antiphonal On/Main Off (Alternate Audio A/Alternate Audio B)

Rodgers feature controls that can operate additional speaker systems, or can 'map' various audio parameters or ambience settings to suit varying situations. If your instrument is equipped with an antiphonal speaker system, depending on the model, the **ANT ON** and **MAIN OFF** controls can be programmed to activate the external system or engage other effects (see the section on **Maps** in this guide). By default, **MAIN OFF** normally silences the main organ system (including pipes) and **ANT ON** activates additional Antiphonal Audio Channels.

An antiphonal speaker system is so named because it is normally installed a substantial distance from the main organ. This difference in physical placement allows for a variety of effects.

For example, activating **ANT ON** and **MAIN OFF** normally will cause the entire instrument to be heard through the antiphonal speaker system only. Activating **ANT ON** alone normally means the organ will be heard through both the main and antiphonal organs. Many options and configurations are available to suit any situation. Refer to the section detailing **Audio Maps** on page 61 for more information on these features, or contact your authorized Rodgers dealer for more detailed information on implementing more of these capabilities, or adding additional amplifiers and speakers to expand the possibilities!

Digital Zimbelstern

Your Rodgers organ may have a digital Zimbelstern (bell star), a percussive device activated by a lighted reversible piston labeled ‘**ZIMBEL**’ or ‘**ZIMB**’ located on a piston rail. Press the piston to activate the Zimbelstern; press it again to turn it off.

Depending on the model, the Zimbelstern can be adjusted to suit your particular needs. Two adjustments exist for the Zimbelstern: **Rate** and **Depth (Randomness)**. **Rate** specifies how quickly the bells are struck; **Randomness** controls the amount of variation that occurs as subsequent bells are struck — the greater the Randomness, the more variation in how bells are struck.

Adjusting Digital Zimbelstern Rate and Randomness

To adjust Zimbelstern **Rate** and **Randomness**:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **Pipe Modeling**.
3. Press **QUICK MENU** to select the Pipe Modeling category.
4. Rotate the Select Knob to highlight **Tremulants**.
5. Press **QUICK MENU** to select the Tremulants category.
6. Rotate the Alpha-dial to select **GT ZIMB** (it is located at the end of the list of available tremulants).
7. Rotate the Select Knob to highlight the desired field — **Randm:** or **Rate:** — then use the Alpha Dial to change the value of the selected field.
8. To save these Zimbelstern values, hold **SET** and press **General Cancel (0)** until “Dealer & User settings saved.” appears in the display.

Choir/Great Transfer

Available on many three, four and five-manual Rodgers instruments, this control finds use mainly in French organ literature. French organ design places the Great division (Grand Orgue) on the bottom manual and the Choir division (Positif) as the second manual, effectively swapping the location of these two manuals. In fact, some French organ literature is nearly impossible to play unless the manuals are arranged this way.

The Choir/Great Transfer piston (**CH-GT TRANS**) exchanges the Great and Choir manuals to accommodate this requirement. When it is activated, the Great becomes the bottom manual and the Choir becomes the second manual. This control also transfers the divisional pistons, so that

the divisional pistons for the Great division are located beneath the bottom manual and the divisional pistons for the Choir division are located beneath the second manual. The status of the Choir/Great Transfer can be set for later recall on a general piston.

Controlling Pipes

One of the great innovations from Rodgers is the successful, elegant marriage of traditional organ pipes and digitally sampled voices. In fact, any of the stops in the Rodgers organ can be programmed to control real wind-blown pipes, allowing the opportunity to expand the instrument at any time.

If a limited range of pipes is available, digital voices from the Rodgers organ can be used to supplement the rank and fill out the entire range. What's more, the organ's software is already prepared to control expression shades, so that expressed pipe divisions can be controlled in conjunction with digital voices (see "**Shutter Thickness**" in this guide).

Pipe additions can be done at the time of installation or years later. Both new pipe work and older pipe ranks can be incorporated successfully in most cases. Contact your authorized Rodgers representative for additional information about adding pipes to your Rodgers instrument.

Pipes Off/Ancillary On

If the Rodgers organ is equipped with pipe ranks, certain stops control pipe voices and other stops control digitally sampled voices. Smaller two and three manual instruments may have Ancillary On (**ANC ON**) and Pipes Off (**PIPES OFF**) pistons. Larger models have two or more sets of pistons available for independent control of two or more divisions of pipe stops; Great/Pedal Ancillary On (**GT-PED ANC ON**) and Great/Pedal Pipes Off (**GT-PED PIPES OFF**) as well as two more pistons affecting the pipe stops of the Swell Division, Swell Ancillary On (**SW ANC ON**) and Swell Pipes Off (**SW PIPES OFF**) are typical. On larger models, two additional pistons affecting the pipe stops of the Choir division, Choir Ancillary On (**CH ANC ON**) and Choir Pipes Off (**CH PIPES OFF**) are available, in addition to more independent controls for additional divisions.

When an **ANC ON** piston for a division is engaged, digital voices play from the stops that normally control pipe voices. These digital voices are often referred to as the "Ancillary". When the **PIPES OFF** piston for a division is engaged, the wind-blown pipe ranks are silenced.

This configuration provides tremendous flexibility in choosing a registration. When both pistons are unlit, stops controlling pipes will play the wind-blown pipe ranks.

For example, when **SW ANC ON** is engaged, Swell stops normally controlling pipes will play both the wind-blown pipe ranks and the digital Ancillary voices for those stops. When both **SW ANC ON** and **SW PIPES OFF** are selected, only the digital Ancillary voices will be heard (the pipe voices are silenced). This system, in effect, gives you three choices for stops that control pipes: the pipe rank alone, the Ancillary rank alone or both the pipe and Ancillary ranks together.

! If the PIPES OFF piston in a division is engaged, then the ANC ON piston must also be engaged for the digital ancillary voice of each pipe stop to sound.

! Pipes will also be silenced when the Main OFF control is activated..

! Some custom Rodgers organs have the ability to select an individual stop's Voice Palette to play pipe only, pipe+digital, or digital only. Organs of this style do not require PIPES OFF or ANC ON controls.

Automatic Shutdown Timer

If the organ has the 'soft' rocker type power switch, such as on the Trillium and Masterpiece instruments, the organ will have an automatic shutdown timer. When the organ is on and left unattended, the organ will automatically turn off after a specified amount of time (the default is normally 2 hours). Your Rodgers dealer may set this duration to a different value. Operating any key, stop, or control within that period resets the timer. Playing the organ from a remote MIDI keyboard or sequencer also resets the timer.

Song Record/Playback

Depending on the model, the organ may be equipped with a basic, single-track record/playback function. This is controlled with the three pistons labeled **STOP** or (□), **PLAY/PAUSE** (||▶) and **REC** or (○). The song is recorded in real time on one track (songs are 'saved' as MIDI Format 0 files).

Recording a Song

To record a new song:

1. Press **REC** (○). The piston will flash and the “**Sequencer – Record**” display will appear, showing ‘**0:exit 0:proceed**’
2. Press **REC** (○) to continue. The **PLAY/PAUSE** (||▶) piston will flash and the display will show the default tempo, the time signature, the ‘count-in’ measures, the default song name (New Song) and ‘**||▶ or play a note to start recording**’.
3. Press **PLAY/PAUSE** (||▶). Note the count down measure in the display will begin ‘counting down’.

! Note: You can also start your recording by playing any note, and the count-in will not be used.

4. When the count down is finished and the display shows “**1**”, press the combination with your first registration, adjust expression, and begin playing your song.
5. Press **STOP** (□) when you have finished. The **STOP** (□) piston will light and the current registration will clear.
6. To hear the song press **PLAY/PAUSE** (||▶). When the song is finished playing, the **STOP** (□) piston will light.

! The tempo and time signature can be left at default values for basic record and playback. However, these should be set if the metronome will be used or if the resulting MIDI file will be edited and published (see “Using the Metronome”).

Discarding a Song in the Organ's Internal Memory

To record over the song existing in the organ's memory buffer:

1. From the “**Sequencer – Play**” screen, press and hold **SET** and momentarily press **REC** (○). The screen will change to “**Sequencer – Save**”
2. Press and hold **SET** and press **STOP** (□). The display will show “**Song discarded!**” The display will then change to the “**Sequencer – Record**” screen and the **REC** (○) piston will flash.

You are now ready to record a new song.

Saving a Song to the Memory Device

! See the section Memory Devices - Rodgers Memory Card/USB Flash Drive on page 17.

To save a song that has been recorded to your satisfaction:

1. Press **REC** (○). The display will show “**Insert media to save**” if a USB stick is not in the drive. Insert the USB stick in this case
2. The “**Sequencer – Save**” screen will appear along with the text: **Save <New Song>**. Use the Alpha Dial to change the characters at the location of the cursor, and the Select Knob to move the cursor to the next (or previous) position in the song name.
3. When the song is named as you desire, press and hold **SET** and press **REC** (○) to initiate the save process. The screen will momentarily display “**Saved ...**” and then return to the “**Sequencer – record**” screen.

! Songs are saved on the memory device in a sub-folder named “Sequencer” as MIDI Format 0 files. These songs may be edited using MIDI editing software and then re-saved to this folder as MIDI Format 0 files!

Playing a Song Saved on the Memory Device

To play a song saved on the memory device:

1. Insert the USB stick. The display will show the “**Memory Card**” screen. Press **General Cancel** (0) to exit this screen.
2. Press **PLAY/PAUSE** (||▶). Use the Select Knob to highlight the song name field.
3. Use the **Alpha Dial** to select the desired song from those in the “Sequencer” folder on the memory device.
4. Press **PLAY/PAUSE** (||▶) to play the song.

The [Sequencer – Manage] Menu

The Sequencer – Manage menu enables several operations for managing songs stored on the USB memory device. It allows renaming a song, discarding a song (to the ‘trash bin’) recovering a song from the ‘trash bin’ and emptying the trash bin.

To access the Sequencer –Manage menu,

1. Insert the USB stick. The display will show the “**Memory Card**” screen. Press **General Cancel (0)** to exit this screen.
2. Press **PLAY/PAUSE (||▶)** to access the Sequencer – Play screen.
3. Rotate the Select knob to highlight the ‘**more ▶**’ item in the screen.
4. Press **SET**.

You can now perform one of the four available operations:

Rename
Move Into Trash
Recover From Trash
Empty Trash

Deleting a Song from the Memory Device

To delete a song from the memory device:

1. Enter the [Sequencer – Manage] screen. Select the “Move Into Trash” menu item.
2. Press **SET**.
3. Rotate the Alpha Dial to select the song for deletion.
4. Press and hold **SET** and momentarily press **Cancel (0)**.

! A deleted song can be recovered from the ‘Trash Bin’ as long as the bin has not been emptied!

Metronome

Organs equipped with the record/playback feature also have a built-in metronome. The metronome can be used as a practice aid or in conjunction with recording.

Adjusting the Metronome

To adjust the metronome:

1. Press Quick Menu. Rotate the Select Knob to highlight “**Metronome**” in the display.
2. Press Quick Menu. The “**Setting: (Off/Rec./On)**” will display with the value field highlighted and the current value displayed.
3. Change the setting field to “**Off**” (if done using the metronome), “**Rec.**” (if it is to be used as a recording aid), or “**On**” (if it is to be used as a practice aid).
4. Rotate the Select Knob to the various fields to set the **Tempo**, **Meter** (Time Signature), or **Level** (volume level).

! The volume of the metronome is also affected by the position of the Great/Choir expression shoe.

*! The metronome function setting can also be changed from **Off/Rec./On** by selecting the field just to the right of the time signature item (**-**, **m**, or **M**) while in either the*

Sequencer – Record or Sequencer - Play screen and changing the value with the Alpha Dial. The ‘-’ value corresponds to **OFF**, ‘m’ corresponds to **‘Record’** and ‘M’ corresponds to **ON**.

! Once the metronome is no longer in “Off”, it will operate even after exiting the Metronome screen. When through using the metronome, re-enter the metronome display screen and set the function (value) to Off, or set the field noted above in the **Sequencer – Record or Sequencer - Play** screen to indicate ‘-’.

Memory Devices - Rodgers Memory Card/USB Flash Drive

In addition to the internal memory of the organ’s combination action, your instrument is also equipped with a memory card or USB flash drive. This feature provides the ability to store all registrations (in multiple memory levels), Crescendo, Tutti and other settings in a removable memory card or to a USB flash drive. These devices are convenient to carry and allow you to keep your favorite registrations and organ settings with you.

When the memory card or flash drive is inserted, the organ uses it for storage of piston contents and numerous other parameters, such as Tutti registrations, Crescendo sequences, Tremulant settings and even lamp levels. When the card or flash drive is removed, its contents are protected from further changes.

This is of tremendous value in situations where more than one organist has access to the console. If a number of organists play the instrument regularly, each can maintain their own settings - independent of the console’s internal memory. When they play the instrument, they can insert their own memory card or flash drive and have instant access to their own favorite registrations and preferred Tutti, Crescendo and Tremulant controls. When finished, they can take their settings with them and not worry about someone else changing them by accident. What’s more, the organ uses its internal memory whenever a memory device is not inserted. This means that a visiting organist who does not have a memory card or flash drive can still use the organ’s internal memory for piston storage.

Many of the functions of a memory device are accessible via the Console display; however, the screens only appear if a memory device is inserted in the slot. After inserting the device, turn the Select Knob to move between selections in this display and turn the Alpha Dial to change the value in a selection. The memory device slot is usually located on the right drawknob/tab panel, the coupler/tab rail, or the right switch panel.

Inserting a Memory Card or Flash Drive

To insert a memory device so that it can be used:

1. Insert the memory card firmly in the slot with the gold contacts facing down. The red LED adjacent to the card reader slot will light for a few seconds as the contents of the card are loaded into the organ.
2. The organ’s display will show the “Memory Folder” screen.

OR

1. Insert a flash drive into the USB port.

2. The organ's display will show the "Memory Folder" screen.

Saving to a Memory Device

A memory device which has never been inserted in a Rodgers organ contains no combination memories. As long as an empty device is inserted in the Rodgers organ, the organ uses the internal memory when recalling pistons. As soon as pistons are saved to the 'current folder' on the device, however, the organ will access that piston data from the device rather than the internal memory.

Saving registrations to a memory device

To save registrations to a memory device:

1. Select the desired memory level by pressing pistons **M1**, **M2**, **M3**, etc., or select the memory level using **M+** or **M-**.
2. Set any piston in the normal manner.

The piston will be saved to the memory device, along with all other pistons in the active memory level.

! To save internal memory settings to your Memory device without changing any piston settings, press a piston to recall its combination; then hold SET, and press the same piston again. This will transfer the internal memory to the memory device.

The contents of the entire memory level (*all* pistons) have now been copied to the memory device. Because the device now contains a copy of the currently selected memory, the *device* memory is now used instead of the *internal* memory from this point. Setting a piston now affects only the device memory and not the console internal memory. This is true until a different memory level is selected or until the device is removed. It is important to remember the following points:

1. When a memory device is in its slot, any memory levels existing on the device replace the corresponding instrument console internal memory, which is temporarily suspended.
2. Setting any piston while a device is inserted will copy the current memory level to the memory device if it did not already exist on the card. The memory device must be removed in order to be able to set pistons in a console internal memory level.
3. When a memory select piston (**M1**, **M2**, **M3**, etc. is pressed and held, or the level is selected using the **M+** or **M-** while in the "**Memory Card**" screen, a message momentarily appears in the Console Display indicating whether the internal memory or the memory device is being used for that specific memory level.

! The "Memory Card" screen shows the quantity of memory levels in a folder, not the specific memory level on the card. Thus, "M:2" appearing in the display shows there are two memory levels stored on the card, but does not imply it is memory

level 2. In this case, it could be Memories 9 and 12 that are actually stored on the card (i.e., two memory levels total).

! If an internal memory is accidentally copied to the memory device, or if a memory level is to be removed on the memory device so the internal memory can be used instead, you can delete that memory level from the memory device.

Memory Card/USB Folders

The capacity of an external memory device is much greater than that of the organ's internal combination memory. In order to make easy use of this additional capacity, Rodgers uses the concept of memory folders. Like a file folder, a memory folder is used to store groups of information on the memory device. Each folder can contain a copy of each console memory level, plus a copy of the Crescendo sequence, Tutti and other settings. Folders on a memory device are labeled A through Z.

This means that a single device can contain up to 26 different copies of all Memory Levels, Crescendo Sequences, Tutti and other console settings, giving you tremendous storage capability.

When a memory card/USB flash drive is first used, it is initialized to use Folder A. This folder is used until a new folder is selected. The selected folder is then 'remembered' when the device is removed and selectively loaded when it is later reinserted.

Selecting a Memory Card/USB Folder

You have the opportunity to select a memory device folder whenever a card is inserted into the instrument.

To select a Memory Device Folder:

1. If no memory device is currently inserted in the instrument, insert the device using procedure outlined previously and go to step 3.
2. If a memory device is already inserted, use the following procedure to get to the device screen:
 - Press **QUICK MENU** and rotate the Select Knob to select **Memory Card** or **USB** in the display.
 - Press **QUICK MENU** again to select and display the device screen.
3. Rotate the Alpha Dial until the desired folder appears in the display. Folders are labeled A through Z.

The registrations in each folder are completely independent. For example, each folder can contain its own pistons, Tuttis, and Crescendo sequences.

The memory device display shows the number of memory levels the folder contains and if a Crescendo sequence(s) and Tutti(s) are stored. If a folder has nothing in it, the second line displays **EMPTY**.

! Some organ settings are contained only in the root directory of the memory device. See "*Storing Additional Settings on a Memory Device*" on page 20.

Storing Crescendo Sequences and Tutti Settings on a Memory Device

In addition to the combination memory levels, the memory device can also store copies of Standard and Alternate Crescendo sequences and Tutti. If a Crescendo or Tutti set operation is performed while the memory device is inserted, the new Crescendo sequence or Tutti is stored on the device rather than in the internal memory. Like the combination memory levels, Crescendo sequences and/or Tutti stored on a memory device automatically become active whenever the card is inserted in the slot.

The memory device screen will display which Crescendo sequences and Tutti, if any, are stored in the active folder on the device.

SC = “Standard Crescendo”	TUT = Tutti (if only one Tutti)
OC = “Orchestral Crescendo” (if the instrument has dual Crescendo Option)	TUT I = Tutti I TUT II = Tutti II

Deleting a Crescendo Sequence from a Memory Device

To remove a Crescendo sequence from a memory device:

1. Select the Standard Crescendo sequence to be deleted.
2. Once the desired Crescendo is selected, depending on model, hold **General Cancel (0)** and press **CRESC** or press **GT-PD UNENCL**. A message appears in the Console Display confirming deletion of the stored Crescendo sequence from the memory device.

Deleting a Tutti Sequence from a Memory Device

To remove Tutti from a memory device:

1. Press and hold **General Cancel (0)**.
2. While continuing to hold **General Cancel (0)**, press **TUTTI**. A message appears in the Console Display confirming deletion of the corresponding Tutti from the memory device.

! Crescendos and Tutti must be unlocked before they can be deleted from a memory device. Once a Crescendo or Tutti has been deleted from the memory device, the corresponding internal Crescendo or Tutti immediately becomes active.

Storing Additional Settings on a Memory Device

Several additional settings can also be stored on a memory device. Changing any of these settings causes all of them to be moved to the device (if, of course, they were not previously stored on the device). The settings stored on the device automatically take effect when the device is inserted. Depending on model, the settings stored on the memory device are:

Temperament	Master Tuning Lock Status
Melody Note Range	Bass Coupler Note Range
Voice Palette selections	Voice Palette Lock status
PD/GT Coupler status	Tremulant Adjustments
Valve Release	Random Tuning
Wind Stabilizer status	Console Lamp Intensity
Shutter Thickness	MIDI Stop Change Send/Receive Enable
Audio Map Definitions	MIDI Coupler default parameters
Room Model Settings	(PC/MSB/LSB, reverb, volume, etc.)

Deleting Additional Settings from a Memory Device

To delete these additional settings from a Memory Device:

1. Press and hold **General Cancel (0)**, then press **SET** momentarily. A message appears in the Console Display indicating the settings have been deleted from the device.

Deleting a Memory Level from a Memory Device

To delete an entire memory level from a Memory Device:

1. Depending on model, press and hold **General Cancel (0)** and press the corresponding piston for the memory level to be deleted (**M1**, **M2**, **M3**, etc.)

OR

Press and hold **SET** and press **M+** or **M-** to the desired memory level. Then press and hold **General Cancel (0)** and press the **M+** and **M-** pistons **simultaneously**.

2. A message appears in the display confirming the memory level has been deleted from the memory device.

! Once a memory level has been deleted from the memory device, the corresponding internal memory level immediately becomes active.

Pipe Modeling

The Rodgers organ has several features that add to the realism of the pipe character. These include the ability to select historic temperaments, which allow classical liturgy to be performed in the mood which the composer desired to express, adjustments to the ‘wind’ of the instrument to replicate the pitch drop under increasing demand for air, the ability to select varying shutter thickness to emulate the characteristics of various swell box constructions, and the capability to tailor Tremulants to meet the qualities desired by individual musicians. The following section addresses these capabilities.

Temperaments

In recent years, there has been a renewed interest in authentic interpretation of organ literature written before the adoption of Equal Temperament tuning. Until the middle of the 18th century, the relative pitches of the notes of the scale were chosen to favor music written in key signatures with few sharps or flats; more remote keys produced varying degrees of aural distress. Many composers of the day utilized moderately out of tune intervals to evoke momentary tension to the listener. With the adoption of the Equal Temperament (Well-Tempered) tuning system, almost universal today, all keys became equally out of tune, and the intentions of these earlier composers were lost, to some degree.

The Rodgers organ offers a selection of temperaments to allow the organist to hear these historical works as their composers heard them or to explore the application of unequal temperament to new music.

Ancient Temperaments

Pythagorean: Pythagoras (582-500 B.C.) was a brilliant Greek theorist and mathematician. The Pythagorean temperament is characterized by pure fifths and fourths. The Pythagorean theory founded a diatonic scale that served as a model throughout the Middle Ages.

Mean-Tone: Mean-Tone temperament improves on the Pythagorean tuning by slightly contracting each of the four fifths needed to generate a major third. Major thirds and in-tune fifths are slightly narrow, and the differences between the major and minor seconds are smoothed out. Many artists now prefer Mean-Tone temperaments when performing 15th through 17th century repertoire.

Well Temperaments

J.S. Bach's *Well Tempered Clavier*, written in 1722 and between 1738 and 1742, is a collection of 24 paired preludes and fugues written in every major and minor key. The title refers to the use of a temperament in which various keys are satisfactorily in tune, but not necessarily an absolutely equal temperament.

Kirnberger: Johann Philipp Kirnberger (1721-1783) was a German composer and pupil of Bach from 1739 and 1741. His temperament favored pure fifths, as in the Pythagorean model, but performance was improved in many keys.

Werckmeister I and III: Andreas Werckmeister experimented with temperaments in the latter part of the 17th century. In Werckmeister I he further refined the Mean-Tone temperament. In Werckmeister III, four tones are practically tuned identical to Equal Temperament (C, D#, F# and A).

Young I and II: Young Temperaments offer further refinements to the Mean-Tone model, except with slightly higher pitched sharps.

Equal: Equal Temperament is the modern standard, which utilizes a succession of 12 semitones of equal size, allowing performance in all keys. The fifths are slightly narrowed and the upward thirds are considerably sharp, but unlimited modulation from key to key is possible.

Selecting a Temperament

To select a temperament:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob until **Pipe Modeling** is highlighted.
3. Press **QUICK MENU** to select the Pipe Modeling category.
4. Rotate the Select Knob to until **Temperament** is highlighted.
5. Press **QUICK MENU** to select Temperament.
6. Rotate the Alpha Dial until the desired temperament appears.
7. Press **General Cancel (0)** or **STOP** to exit.

! To save this Temperament as the new power-on default, press SET and General Cancel (0) until the screen shows 'Dealer & User settings saved' before exiting the menu (step number 7).

Digital Dynamic Wind™

Part of the personality of an individual pipe organ relates to the steadiness of the wind supply to the pipes. Because air is an elastic medium, there is some amount of give in the wind supply of every pipe instrument. Some organs exhibit more unsteadiness than others according to the type of wind regulators used (single or multiple reservoirs, schwimmer regulators, etc.). A small amount of unsteadiness in the wind helps the listener to identify the sound as that of a wind-blown instrument, although too much can be distracting. Certain types of music, though, seem to gain charm from a less-than-perfect wind system.

Another characteristic of pipe organs involves changes in pitch that occur in individual pipes when playing large numbers of pipes together. These pitch changes are due both to variations in wind pressure as the wind demand becomes greater and to the influence of the sound from neighboring pipes. This latter effect is greatest upon large-scale flute voices and least upon narrow-scaled string voices. Even though this results in significant detuning, the human ear seems to perceive instead an increase in ensemble effect. A part of Dimensional Sound Modeling, Rodgers' exclusive Digital Dynamic Wind emulates these characteristics by modeling the behavior of pipe organ wind regulating devices and the response of pipes to a slightly unsteady wind supply. Some independent ranks have their own software reservoir, and each voice is programmed to respond to wind variations in the same way its equivalent pipe rank or ranks would respond.

Wind Supply

Adjusting the behavior of the organ wind system is accomplished via the Wind Supply menu item in the Pipe Modeling menu. Wind Supply operates much like pipe instruments. In the **Flexible** position, the wind has a noticeable unsteadiness, or slight sag of the initial pitch, in the playing of rapid passages or large chords. The **Normal** position reduces this somewhat, and the **Fixed** position makes the wind steady under all conditions.

Adjusting Wind Supply

To change the Wind Supply setting:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **Pipe Modeling**.
3. Press and release **QUICK MENU** to select the **Pipe Modeling** category.
4. Rotate the Select Knob to highlight **Wind Supply**.
5. Press and release **QUICK MENU**.
6. Rotate the Alpha Dial to select **Flexible**, **Strong**, **Normal**, **Weak** or **Fixed**.
7. Press **General Cancel (0)** or **STOP** to exit.

! To save this Wind Supply setting as the new power-on default, press SET and CANCEL (0) until the screen shows 'Dealer & User settings saved' before exiting the menu (step number 7).

Shutter Thickness

The minimum volume of each division when its Expression Shoe is closed can be adjusted to suit specific musical needs or personal tastes. In the Pipe Modeling category, the **Shutters** menu allows four settings: **pp**, **ppp**, **pppp**, or **UnEncl**. As shutter thickness increases, the volume of the division decreases when the expression shoe is completely closed.

Setting	Shutter Thickness	Minimum Volume
pp	thin	soft
ppp	medium	quite soft
pppp	thick	very soft

This Pipe Modeling feature is analogous to adjusting the thickness of expression shutters on a pipe organ; the thicker the shutters, the less sound transmitted when the expression shoe is closed. In all cases, the settings do not affect the sound when the expression shoe is open. Should you ever desire that a division **not** respond to movement of the expression shoes, you can set the division to Unenclosed (“**UnEncl**”). This setting, however, is usually only selected when installing a pipe/digital combination organ with enclosed pipe divisions. When speakers for the enclosed divisions (Swell and Choir) are placed inside a pipe organ swell box, the digitally sampled stops in those divisions can sound at a constant volume by setting the shutter control menu item to Unenclosed. Then the expression of those stops, like the pipes in the swell box, is controlled by the swell shades. Shutter settings for each division can be set individually.

Setting Shutter Thickness

To change the Shutter Thickness for a division:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **Pipe Modeling**.

3. Press and release the **QUICK MENU** piston to select the Pipe Modeling category.
4. Rotate the Select Knob to highlight **Shutters**.
5. Press and release the **QUICK MENU**.
6. Rotate the Alpha Dial to select the desired division.
7. Turn the Select Knob clockwise (right) to select the shutter setting.
8. Rotate the Alpha Dial to select the desired shutter thickness: **pp**, **ppp**, **pppp**, or **UnEncl**.
9. Press **General Cancel (0)** or **STOP** to exit.

If the expression shoe is closed and notes are played on voices in the division being adjusted, the change is heard immediately.

! To save this Shutter Thickness setting as the new power-on default, press SET and CANCEL (0) until the screen shows 'Dealer & User settings saved' before exiting the menu (step number 9).

Random Detuning

One of the essential ingredients of a pipe organ ensemble arises from the small amount of pitch deviation in each pipe. No matter how carefully an instrument is tuned, small changes in temperature or humidity cause the pipes to drift slightly from their original pitches. Metal flue pipes are especially prone to drift in tuning because of cyclic temperature variations (which causes expansion and/or contraction of the metal, as well as changes sound velocity).

The Random Detuning feature causes selected notes to receive a small amount of detuning. The amount of detuning is chosen at random for each note of each voice. Some notes are not detuned at all. The number of notes detuned and the maximum amount of detuning are selected for each voice to mimic the behavior of an equivalent pipe set. For instance, reeds exhibit more random note-to-note pitch fluctuation than flue pipes. Because the detuning is random, there is no degradation of the overall temperament of the instrument and the amount of detuning is no more than one would experience in a recently tuned pipe instrument. This detuning process happens each time the organ is turned on, and is very random in nature. Once computed, the pitch of each note remains constant (except as affected by the wind supply as noted above). Thus, the tuning of the instrument is a little different each time it is powered on, as it would be with a pipe organ. A Rodgers representative will set the amount of Random Detuning present in the organ during final voicing.

Voice Palette

Many of the speaking stops on the Rodgers organ have up to three alternate voices that can be selected and used in performance via Rodgers' exclusive **Voice Palette** feature. Voice Palette gives you a tremendous amount of added versatility; for example, not only can you choose whether to use the Great **Principal 8'** stop in a registration, you can also choose one of the stop's Voice Palette choices: the **Diapason 8'** or **Montre 8'** rank. Any of these selections can be used and save to different combination pistons for instant recall.

Voice Palette was so named because it greatly increases the number of tonal colors at your disposal; there are many more ranks available to you than the number of actual stops on the instrument. Most instruments denote a Voice Palette alternative with an engraved dot ('•') on the stop face for easy identification.

Making a Voice Palette Selection

To make a Voice Palette selection:

1. Press and hold the **SET** piston.
2. Activate the stop to be changed. (For example, select the Pedal **Principal 16'**).
3. Rotate the Alpha Dial to view and select from the available Voice Palette alternatives. The voice may be previewed (i.e., played) as it is selected.
4. Press **General Cancel (0)** to exit the menu, (the selected Voice Palette sound will continue to play), or press and hold **SET** and **General Cancel (0)** until the screen shows 'Dealer & User settings saved' before exiting the menu to save this VP as the new 'power-on' default sound.

Note: To save Voice Palette selections to combination pistons, or save a Voice Palette selection as a new 'power-on default' the VP Lock must be 'unlocked' (this is a 'Dealer' setting). The position of this switch is set at the discretion of the Rodgers Dealer during installation. Questions on the position of this switch should be directed to your Authorized Rodgers Dealer.

Otherwise:

Voice Palette selections can be stored in combination pistons, allowing you to quickly switch from one Voice Palette selection to another. For example, one piston could specify the Principal 16' voice for the Pedal stop in this example; another could specify the Violone 16' voice.

! With the VP Lock 'locked', alternate VP selections will not 'recall' from combination pistons. Instead, the CURRENTLY SELECTED Voice Palette sound will be brought up in any combination.

! Default Voice Palette selections are denoted with an "" in the display. Voices located on one stop control cannot be played simultaneously.*

Resetting Voice Palette Selections

All stops return to their 'power-on default' voices when the organ is turned off. To return all stops to their 'default' voices without powering the organ off, start from the Transpose 0

screen, press **General Cancel (0)** to clear all stops, then press and hold **General Cancel (0)** and then momentarily press **SET**. The screen will momentarily display “Restoring Defaults.”

! This operation also returns all MIDI Parameters of the MIDI Couplers to their power-on default values. Refer to MIDI Coupler Settings on page 37.

! Some consoles have a DFLT STOP piston located on one of the piston rails. If so equipped, just press this piston to reset all stop Voice Palettes to their ‘power-on’ default settings. The screen will momentarily display “Default VP Restored.” This operation can be performed from any screen level and even with stops on; however this piston will not restore MIDI Couplers to their default settings.

The Amens/Alleluias Stop

Some Rodgers organs contain a very unique stop called *Amens/Alleluias*. This stop is quite different from a regular organ stop. Unlike a pipe organ stop where all 61 keys play the same sound at a different pitch, this stop is comprised of four groups of recordings of an actual choir singing Amen or Alleluia chants. As a key is pressed, the choir is heard.

How to Find the Amens/Alleluias Stop

If the organ is equipped with this voice, it may be a Voice Palette stop of the Great Chimes or a stop in the Solo division.

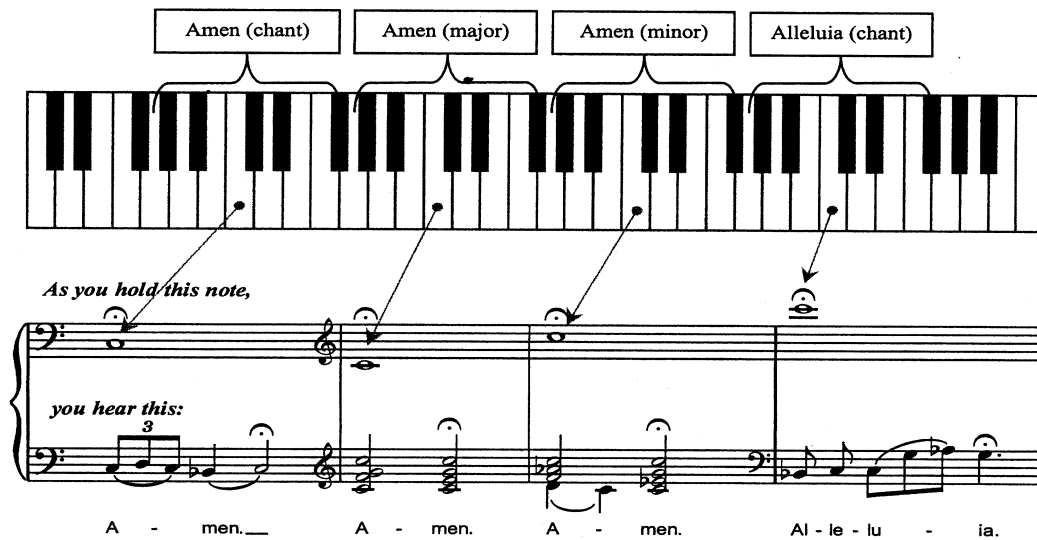
When to Play the Amens/Alleluias Stop

This stop may be most useful for meditative improvisations. The improvisation could be as simple and elegant as playing the middle C on the Chimes, then playing one of the Amen recordings (by depressing the C key). Or, the stop could be used more extensively in a more elaborate improvisation.

How to Play the Amens/Alleluias Stop

The chart on the next page shows the four groups of Amen or Alleluia recordings. If you play the “C” key as shown in the chart, you will hear the choir singing the Amen or Alleluia as shown in the bottom music staff.

As shown in the chart, each recording is grouped in a range of 12 notes, from G to F#. The Amen or Alleluia chant is heard in the corresponding key of the note you depress. Hold the note down until the sound finishes. You may be tempted to move your fingers to a different note as you hear changes in notes or harmonies on the recording. However, keep your finger depressed on that key to the end of the sound.



Master Volume Control

Special situations and individual preferences sometimes require a temporary change in the overall volume of the organ. This may be due to large attendance requiring additional volume to fill the room. At other times, it may be desirable to reduce the overall level of the organ to accommodate a smaller audience. These changes are easily accomplished.

Adjusting Master Volume

To adjust Master Volume:

1. Press the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **Audio Control**.
3. Press **QUICK MENU** to select **Master Volume**.
4. Press **QUICK MENU** again. Turn the Alpha Dial to change the volume level.

! Normally, changes to Master Volume are temporary, and are lost when the organ is turned off. However, an Audio Save may be performed to save this setting as the default. See the next section.

! Increasing the Master Volume too high can lead to audio distortion, depending on other audio settings.

Audio Save

Changes made to audio settings are temporary (i.e., they are lost when the organ is turned off). If desired, however, audio settings can be saved and so that they are retained when the organ is powered off by performing the 'audio save' procedure described below.

Saving Audio Control Settings

To save the Audio Control Settings:

1. While in any Audio Controls Menu, press and hold **SET**, then press and hold **General Cancel (0)** until “**Audio settings saved**” appears in the display.

The Audio Control settings are now saved and will be retained when the organ is turned off.

Headphone Jack

The console is equipped with a 1/4" stereo headphone jack. Plugging a set of headphones into this jack disables the sound from all speakers, and disables any pipe ranks connected to the instrument. When using headphones, the Headphone menu replaces the Master Volume menu, and enables independent control of Auxiliary Audio and Ambience parameters. These menus allow the adjustment of volume, balance, bass, and treble heard through the headphones, as well as independent control of Auxiliary IN volume, bass, treble, and all ambience parameters. These adjustments ***do not*** affect the organ speakers in normal playing mode.

Adjusting Headphone Settings

To adjust headphone settings:

1. Insert the headphone plug into the headphone jack.
2. Press the **QUICK MENU** piston.
3. Rotate the Select Knob to highlight **Audio Control**.
4. Press the **QUICK MENU** piston to select **Headphones** and select the volume.

! All four parameters can be adjusted, if desired, without exiting the display. Simply use the Select Knob to move between fields and the Alpha Dial to change the field. In addition to settings for the main speaker system, Dimensional Sound Modeling has separate parameters for when headphones are inserted into the instrument. This allows you to select a different reverb setting when using headphones.

! Normally, these settings are temporary and are lost when the organ is powered off. If it is desired to save these parameters, perform the Audio Save procedure on page 28.

Auxiliary Controls

Most Rodgers organs are equipped with stereo auxiliary input jacks (one for the left channel and one for the right channel) located on the connector panel under the keydesk. When using these input jacks, audio signals from other sound generating devices like synthesizers, MIDI sound modules, and CD or MP3 players are mixed into the organ's main audio system. A series of menus in the Audio Controls category are used to adjust the characteristics of the auxiliary inputs.

*! Public address systems should **NOT** be connected through the organ's audio system.*

Adjusting Auxiliary Inputs

To adjust the settings for the Auxiliary Inputs:

1. Press and release **QUICK MENU**.
2. Rotate the Select Knob to highlight **Audio Control**.
3. Press the **QUICK MENU** piston to select the **Audio Controls** category.
4. Rotate the Select Knob to highlight **Aux Inputs**.
5. Press the **QUICK MENU** piston to select the **Auxiliary Audio** category.
6. Rotate the Alpha Dial to select the setting to be adjusted (Gain Boost, Main Vol, Main Bal, Ant. Vol, Ant Bal, Treble, Middle, Bass, Amb. Lvl, or Send to:)
7. Turn the Select Knob to advance to the next field (**0.00** in the example above).
8. Rotate the Alpha Dial to change the value of the selected parameter.
9. If it is desired to change the signal routing of the Aux Audio, select **Send to:** with the Select Switch.
10. Rotate the Select switch to highlight the value field.
11. Rotate the Alpha Dial to set the selected channel pair ((SW, GT, CH, ANT, AS, AMB, REV, etc.) to ON or OFF as desired.

! These settings can be set to change with various audio ‘Maps’. See the Audio Maps section on page 61.

! Normally, these settings are temporary and are lost when the organ is powered off. If it is desired to save these parameters, perform the Audio Save procedure on page 28.

! All parameters can be adjusted, if desired, without exiting the display. Simply use the Select Knob to move between fields and the Alpha Dial to change the field.

! These settings are separately adjustable for headphone conditions whenever a set of headphones are plugged in!

Aux Amb Level

This feature allows the organist to adjust the RSS (ambience) level of the Aux Input device (usually an external MIDI sound module) to provide a realistic blend with the organ’s digital voices and the conditions of the room. A setting of –5.00 to –10.00 will typically match the organ’s overall ambience level.

To set the Aux Ambience Level:

1. Press the **QUICK MENU** piston.
2. Turn the Select Knob to highlight **Audio Controls**.
3. Press the **QUICK MENU** piston and turn the Select Knob to highlight **Aux Inputs**.

4. Press the **QUICK MENU** piston and turn the Select knob to highlight Amb. Lvl.: value field.
5. Adjust the Aux ambience level to match the room conditions in all desired Audio Maps. Refer to the **Audio Maps** section on page 61.

If it is desired to save these parameters, perform the **Audio Save** procedure on page 28.

! This setting is separately adjustable for headphone conditions whenever a set of headphones are plugged in!

! For Aux Ambience to function, the Auxiliary In Send to: must be set for "Rev: ON".

Aux Input Audio Routing (Send to:)

Depending on the model, the Aux Input signal from an external MIDI sound module can be set up to respond to the MAIN OFF and ANT ON (or EXT Audio A and EXT Audio B) controls of the organ, with this audio routed to any of the main channels (i.e., GT, SW, CH, SO) or to the Antiphonal or Reverb channels as desired.

! The MAIN OFF and ANT ON map controls may have other names, such as EXT Audio A and EXT Audio B or ALT Audio A and ALT Audio B, or may be named for a specific function, such as MIDI Audio to Etherial. In any case, the mapping of Aux Audio as described herein remains the same.:

To Assign the Auxilay Audio signal routing:

1. Press the **QUICK MENU** piston.
2. Turn the Select Knob to highlight **Audio Controls**.
3. Press the **QUICK MENU** piston and turn the Select Knob to highlight **Aux Inputs**.
4. Press the **QUICK MENU** piston and rotate the Select Knob until the **Send To: [division]** item is highlighted. Rotate the Alpha Dial to select the Division to which audio routing is to be changed.
5. Rotate the Select Knob to highlight the **On/Off** field and set the parameter **ON** or **OFF** as desired in the respective audio map.
6. Set the **Aux In To ANT:** parameter to **ON** in each Audio Map for which the Auxiliary audio is to be routed to the Antiphonal speakers, and **OFF** to any speakers which should not have the Aux Audio active, as desired.

! The Aux Input must be correctly set in all map combinations using Main ON and ANT OFF. See Audio Maps on Page 61.

! Normally, these settings are temporary and are lost when the organ is powered off. If it is desired to save these parameters, perform the Audio Save procedure on page 28.

Orchestral Input Audio Routing (Send to:)

On certain organs with separate internal Orchestral sound capability, the sounds from the internal sound generator can be set up to respond to the MAIN OFF and ANT ON (or EXT Audio A and EXT Audio B) controls of the organ, with this audio routed to any of the main channels (i.e., GT, SW, CH, SO) or to the Antiphonal or Reverb channels as desired.

Routing of these sounds is accomplished in the same manner as the Auxiliary Audio routing described in the section above

! The Orchestral Audio Routing must be correctly set in all map combinations using Main ON and ANT OFF. See Audio Maps on Page 61.

! Normally, these settings are temporary and are lost when the organ is powered off. If it is desired to save these parameters, perform the Audio Save procedure on page 28.

Room Modeling

The sound we normally hear allows us to perceive the distance from the sound source because it is a combination of two different types of sounds: The sound that reaches our ears directly and the sound that reaches us with some delay after it reflects off of walls and other surfaces. A component of Dimensional Sound Modeling™, the **Rodgers Sound Modeling™** system allows you to specify the acoustic parameters you desire.

Room Modeling does much more than add simple decay to the sound of the instrument, it uses leading-edge technology to go beyond three-dimensional sound and create a sense of distance, shape and ambience to what is heard in the room. What's more, the menu system is extremely descriptive and intuitive.

The Room Modeling menus allow you to adjust the perceived room acoustics by allowing you to specify the size of room and type of wall covering. For example, if you want to hear the instrument in a large room, you could select "**Large Church**" or "**Cathedral**"; if you wanted to change the wall covering harder material, you could select "**Concrete**" or "**Marble**". It is also possible to change the amount of acoustic treatment heard in the room using the Reverb Level control.

Adjusting Room Modeling Settings

To change the Room Modeling Settings:

1. Press and release **QUICK MENU**.
2. Rotate the Select Knob to highlight **Room Modeling**.
3. Press and release **QUICK MENU** to select the Room Modeling category.
4. Rotate the Select Knob to highlight desired setting: **Room Size**, **Wall Type** or **Reverb Level**.
5. Press **QUICK MENU** to select the setting.
6. Rotate the Alpha Dial to change the setting.

7. Press **General Cancel (0)** or **STOP** to exit.

! You can preview the changes by playing as they are made. Normally, these changes are temporary, and are lost when the organ is turned off. If it is desired to save these parameters, perform the Audio Save procedure on page 28.

! These settings are separately adjustable for headphone conditions whenever a set of headphones are plugged in!

Console Settings

Depending on the model, the Console category will contain some or all of these menus:

Lamp Level	Sets brightness of music rack, pedal light and lighted controls	Choose an appropriate setting.
PD/GT Piston Coupler	Couples Pedal divisional pistons to the Great divisional pistons	Combines PED1 with GT1, PED2 with GT2, etc.
Master Tuning	Adjusts the instrument's pitch	Settings are Locked, Adjustable and Manual Only.
Blinds	Sets the combination action Stops to respond to Crescendo and Tutti	Drawknobs /Tabs will light or move in when set to 'visible' or 'operate'
Set Clock	Sets the display time clock	Rotate the Select Knob to select hour, minute or AM/PM, then change selected value by rotating the Alpha Dial.
Time Zone	Select a region.	Select a Location.
Soloing Couplers	Displays coupler range, and allows setting range with the Alpha Dial.	See Melody Couplers and Bass Coupler sections.
Set Contrast	Adjusts viewing contrast in console display	Select this parameter and then rotate Alpha Dial to adjust.
Format SMC/USB	Select YES or No	Press SET to format the Memory Device.
Memory Banks	Allows menu access to all defined memory banks (up to 100 banks if organ has M+ and M- pistons) and "Lock" or "Unlock" memories, or restore memories to Factory default combinations.	Select memory level for use, or Lock/Unlock memory level as appropriate.

Adjusting Console Settings

To change one of these parameters:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **Console**.
3. Press and release the **QUICK MENU** piston to select the Console category.

4. Rotate the Select Knob to highlight the menu above to be adjusted.
5. Press and release the **QUICK MENU** piston to select the desired menu.
6. Rotate the Alpha Dial to change the setting.

! Some of these Console settings can be stored on a memory device.

MIDI (Musical Instrument Digital Interface)

Rodgers organs have tremendously powerful MIDI capabilities, offering remarkable possibilities for musical expression. MIDI, which is an acronym for **Musical Instrument Digital Interface**, allows you easily control a myriad of sounds and effects. Depending on model, these additional musical colors are located in a separate device, typically a MIDI sound module, or are stored within the organ. In addition, you can use a MIDI sequencer for advanced record-and-playback capabilities.

MIDI couplers are at the heart of the MIDI system on the Rodgers organ. These couplers are typically labeled **MIDI GT A** or **MIDI ORCH GT A**, (or **MIDI GT B**, **MIDI ORCH GT B** or **MIDI SW A**, **MIDI ORCH SW A**, etc.). They are located on the associated piston rails for their divisional controls. The Great, Swell, Choir and Pedal typically each have two MIDI couplers. Since each coupler typically controls one sound or ‘instrument’, you can easily ‘layer’ two MIDI sounds for each of these divisions. When a MIDI coupler is activated (i.e., its piston is lit), it will access sounds from an external MIDI module or the sounds resident in the organ. If MIDI sounds are available internally (i.e., “Orchestral” sounds), the MIDI Couplers will be labeled **MIDI ORCH SW A**, **MIDI ORCH SW B**, etc.

MIDI Basics

MIDI is a communication protocol and hardware standard which was adopted by the MIDI Manufacturer’s Association (MMA).

To effectively utilize the MIDI features of the Rodgers organ, it is necessary to understand some basic terminology. First is the concept of **Program Change (PC)**. This term was originally referred to and is synonymous with ‘**Patch Change**’ since early analog synthesizers use telephone style ‘patch’ cords to select sounds. Each sound, or Program Change, represents an ‘instrument’, although some patches may contain multiple instruments, such as the ensemble voices.

MIDI Connections

On Rodgers Masterpiece Organs, there are multiple MIDI jacks on the organ, labeled **SEQ IN** and **SEQ OUT** and **MIDI IN**, **MIDI OUT** and **MIDI THRU**. Other organs have a single set of jacks labeled **MIDI IN**, **MIDI OUT** and **MIDI THRU**.

The following table delineates the MIDI Channel routing of most organs. Some large spec organs and custom organs may vary from this table.

Organ MIDI Channel Routing

	SEQ OUT	SEQ IN	MIDI IN	MIDI OUT	MIDI THRU
Masterpiece™	CH 1-16	CH 1-16	CH 1-10	CH 1-10 and Echoes	Echoes MIDI IN

	SEQ OUT	SEQ IN	MIDI IN	MIDI OUT	MIDI THRU
Allegiant™	N/A	N/A	CH 1-16	SEQ IN CH 1-16	Echoes MIDI IN

Connecting a MIDI Sequencer

On the instruments with **SEQ IN/OUT** ports always connect the sequencer (such as a computer with sequencing software installed) or a sequencer/sound module combination to those ports on the organ. For other organs, connect the sequencer to the **MIDI IN** and **MIDI OUT** ports of the organ. **The sequencer must not be in Soft Thru mode.**

Connecting a MIDI Sound Module

Single-use MIDI sound modules (such as the Rodgers MX-200 or Roland SC-8820) should be connected to the port labeled **MIDI OUT**.

Connecting a Remote Keyboard

A keyboard (such as the Roland RD-700SX) used as a remote sound module should be connected to the **MIDI OUT** jack of the organ. If the keyboard is to be used as a remote controller for the organ, then the **MIDI OUT** of the keyboard should be connected to the **SEQ IN** port of the organ. If the organ does not have a **SEQ IN** port, then connect to the **MIDI IN** port of the organ instead. See “Controlling a Rodgers Organ from another Console or MIDI Keyboard” on page 63.

General MIDI (GM)

When MIDI was introduced in the early 1980’s, there were no standard ‘patch’ assignments for the instruments. For example, one manufacturer’s sound module may have had a trumpet on Program Change #39, yet another sound module would have chimes on PC #39.

An industry standard was eventually agreed upon. The original MIDI 1.0 Standard provided for 128 sounds (instruments, patches or ‘tones’), arranged in 18 logical groups.

These groups are:

Category	PC Range	Category	PC Range
Piano	1-8	Reed	65-72
Chromatic Percussion	9-16	Pipe	73-80
Organ	17-24	Synth Lead	81-88
Guitar	25-32	Synth Pad	89-96
Bass	33-40	Synth Effects	97-104
Strings	41-48	Ethnic	105-112
String Ensembles	49-56	Percussive	113-119
Brass	57-64	Sound Effects	120-128

Note ON/Note OFF messages

In addition to specifying the instrument, the notes for those instruments must be controlled. This is accomplished by NOTE ON and NOTE OFF messages, corresponding to the keys played. This tells the system which note to play, and how hard the note is struck (note velocity).

Control Change Messages

In addition to Program Change messages, there are certain items designated as ‘controllers’. These include Volume or Expression, normally controlled by a foot operated control, or Sustain, controlled by a foot switch.

These are a few of the ‘Control Change’ messages or ‘controller events’ under the MIDI Standard:

Controller Value	Purpose
00	Bank Coarse Select (MSB)
07	Volume
10	Pan
11	Expression
32	Bank Fine Select (LSB)
64	Sustain Pedal
66	Sostenuto Pedal
67	Soft Pedal
123	All notes OFF

The Sustain Pedal is an example of a ‘switched’ controller; it is either ON or OFF.

The Volume and Pan Controllers are examples of ‘Continuous’ controllers; these can be set by their controls to a specific value, normally from 0 to 127.

The Bank Select (Coarse), or MSB and the Bank Select (Fine), or LSB are essential to selection of the desired sound in most state of the art sound modules, including the Rodgers MX-200.

GS Standard

The GS Standard honors that same standard list of GM sounds, but also allows access to *more* than those 128 sounds through the use of Bank Select messages (using the ‘Control Change 0’ or MSB commands). The GS Standard adds the ability to select up to 128 “Variations” of each of the 128 standard GM sounds, expanding the total number of possible sounds to 16,384.

For example, Program Change #1 in a GM module specifies **Piano 1**. A GS module will also have **Piano 1** for Program Change #1 but, in addition, can have 127 other variations of that particular sound, but typically there will be only 3 or 4 variations of the root sound.

The GM instruments are often referred to as “Bank 0” sounds; the GS variations of that sound will be in other Banks, such as Bank 8, Bank 16, or Bank 127.

Many manufacturers of MIDI sound modules have added – or will soon add – support for GS Format. However, since the GS Format does not dictate which variations are available on which sounds, the Tone Names parameter allows you to select between several GS modules. Also, the Rodgers organ supports the ability to upload custom Tone Name selections. Please see your Rogers dealer about this if you use a sound module that is not listed in the available Tone Names selection.

GM2 Standard

The GM2 standard was an industry-wide adoption by the MMA of most items implemented in the GS Standard, and recommendations from other manufacturers.

MSB and LSB Messages

As stated above, ‘**MSB**’ and ‘**LSB**’ are “Bank Select” messages; they are acronyms for “**Most Significant Bit**”(Control Change 0, or Coarse Bank Select) and “**Least Significant Bit**” (Control Change 32, or Fine Bank Select). They are typically used to select variations of sounds. The reason that both are supported in the Rodgers organ is that the most robust sound modules on the market today use both MSB and LSB to select some of their sounds.

The GS Format, for example, uses MSB for Bank Select. This also means that, when the Tone Names parameter is set to a GS module (**PR300S, MX-200, or SC8820**), the LSB field should not be altered, since this message is not used.

The General MIDI, or GM, standard uses Program Changes only; no Bank Select messages are used. When the Tone Names parameter is set to **GM**, neither the MSB nor LSB fields should be altered.

When Tone Names are set to **NONE**, then all messages (Program Change, MSB and LSB) may be selected and changed in the console display.

Please consult the owner’s manual for your particular MIDI sound module if you have questions about what messages are used to select sounds.

MIDI Coupler Settings

Each coupler also has a number of parameters that provide great flexibility in the way a sound is controlled. These parameters are:

Parameter	Description
Tone	Specifies the sound or effect controlled by the MIDI coupler
Channel	Specifies the MIDI channel used by the coupler (MIDI GT A is changeable)
Octave	Specifies the octave of the sound; octave can be shifted up or down
Velocity	Specifies whether a sound has a fixed velocity (or attack), or whether the velocity is affected by movements of the expression shoes or the force of fingers when actual notes are played

Parameter	Description
Pan	Specifies the location of a sound within the stereo field
Foot Switch	Specifies whether a sound responds to the foot switch control and what effect is used (Sustain, Sostenuato or Soft)
Reverb	Specifies the amount of reverb for the sound
Chorus	Specifies the amount of chorus for the sound (a cyclic variation in pitch and pan)
Expression	Specifies the type of MIDI Control Change message used to control the level of the sound within the external sound module (CC07 = Volume, CC11 = Expression)
Volume	Specifies the volume level of the selected MIDI Coupler, allows volume balance between the various MIDI couplers
Tone Name	Specifies the sound module type, and therefore the mapping of Tones to Tone Names to a Quick Key chart ¹

¹ The MX-200 Quick Key Guide, P/N 1905-343, or the PR-300 Quick Reference Chart, P/N 876673

The parameters for each coupler can be set individually and saved in combination pistons. This allows great flexibility and advanced control of instruments accessed via MIDI. In addition, these controls are easy to select and change. Each of these parameters will now be discussed in more detail.

Selecting a MIDI Coupler for programming using MIDI using the ‘shortcut’ method

This shortcut method eliminates the need to select the MIDI Coupler screen via the combination of the QuickMenu piston and select knob:

1. Press and hold **SET**. Then momentarily press the **MIDI Coupler** to be programmed.
2. Release both pistons.
3. The **MIDI Coupler** will be flashing, indicating it is the ‘programming’ (Quick Key) mode. The display will show the MIDI Couplers Menu.
4. Use the Select Knob and the Alpha Dial and to highlight the desired sound. Press the **MIDI Coupler** *once* again to leave the programming mode (the coupler parameters may still be selected with the Select Knob and the Alpha Dial) or press any key per the Quick Key chart to assign the selected sound. The coupler will stop flashing and the display will return to the “Transpose 0” screen.

Tone

This parameter selects the instrument (or ‘tone’) that is heard when a MIDI coupler is activated and keys are pressed on the appropriate manual or pedalboard.

Tones in external MIDI sound modules can be selected in one of two ways: by tone name or by number (i.e., Program Change number). Either of these techniques works well, and you may find that you use both operations from time to time, depending on which is most appropriate and expeditious.

Selecting Tones by Name

When a **specifically supported** sound module is connected to the organ, tones can be selected by name using the console display. For many organists, this is the preferred method of selecting a tone.

! In order to select tones by name, the “Tone Name List” must be loaded for the specifically supported sound module. See “Tone Names” on page 50 for more information.

To select a tone by name:

1. Press and hold **SET**, then momentarily press the MIDI coupler piston to be programmed. It will begin to flash, indicating it is ready to be programmed.
2. Release both pistons.
3. Rotate the Alpha Dial to select the desired tone. (**Off** may also be selected to prevent a MIDI coupler piston from sending any program change information).

! In order to select tones by name with the Name field highlighted, the PC/MSB/LSB must be set for a valid PC/MSB/LSB combination (i.e., not ‘OFF’).

4. Once desired tone is displayed, press the MIDI coupler again, or press **Cancel (0)** or **STOP**.

The tone selection procedure is complete. Combination pistons set while the MIDI coupler is activated will also store the tone selection.

Previewing Tones by Name

It may be desirable to preview sounds during the selection process by scrolling through the list of available tones and playing a few notes until you find the desired instrument. When selecting a tone by name, the preview process can be done from the Console display.

To preview tones by name:

1. Hold **SET** and momentarily press the MIDI coupler (it will flash).
2. Release both pistons.
3. Press the flashing MIDI coupler again (it will stop flashing) or press **Cancel (0)** or **STOP**.
4. Rotate the Alpha Dial to scroll through the list of available tones. You may also play on the corresponding keyboard or pedalboard to hear each sound as it is selected.

Selecting Tones by Number

If desired, you can select tones in external MIDI sound modules by number, rather than name. Although most people will use the “

Selecting Tones by Name” procedure outlined on page 39, in some cases, this procedure might be preferred.

For some organists, this may be faster than scrolling through the list of available tones in a specific sound module. This powerful technique ensures that the Rodgers organ can select tones in any sound module that follows the MIDI standard.

When selecting a tone in an external MIDI sound module, the organ sends up to three separate MIDI messages, a *Program Change* message and one or two *Bank Select* (or “variation”) messages. When selecting tones by name, as outlined in the section above, these messages are generated automatically; when you select an instrument, the appropriate Program Change and Bank Select messages are sent.

When selecting a tone by number, you select sounds by specifying each of the actual MIDI messages, the Program Change and the Bank Select message(s), by number.

Before selecting a tone by number, you’ll need to determine the appropriate values for Program Change and Bank Select by referring to the charts, which came with your sound module.

To select a tone by number:

1. Press and hold **SET**, then momentarily press the MIDI coupler piston to be programmed. It will begin to flash, indicating it is ready to be programmed.
2. To specify Program Change, use the Select Knob to highlight **PGM** and rotate the Alpha Dial to change the value.
3. To specify Bank Select MSB, use the Select Knob to highlight **MSB** and rotate the Alpha Dial to change the value.
4. To specify Bank Select LSB, use the Select Knob to highlight **LSB** and rotate the Alpha Dial to change the value.
5. To exit the programming mode, press the Coupler again, or press **CANCEL (0)** or **STOP**.

The tone selection procedure is complete. Combination pistons set while the MIDI coupler is activated will also store the tone selection.

You can use the Select Knob and Alpha Dial to change the Program Change, MSB or LSB parameter anytime a MIDI Coupler screen is displayed. Simply use the Select Knob to highlight the desired field and rotate the Alpha Dial to change the value.

No messages are sent when a parameter is set to **OFF**. This allows MIDI couplers to be activated without sending Program Change or Bank Select messages, an isolated application, but one easily achieved when necessary.

Selecting Tones using the “Quick Key™” Method

This is by far the most powerful selection method to quickly access desired tones. You will need the respective “Quick Key” chart for your Rodgers Sound Module.

! MX-200 Quick Key Guide, P/N 1905-343, or the PR-300 Quick Reference Chart, P/N 876673

First verify the MIDI Couplers are set to the correct MSB and LSB for the Quick Key Guide. For the MX-200, the couplers will generally have their 'default' MSB and LSB set to 065/000 (MX Bank I) and for the PR-300, they will be set to 000/000 (GS Bank 0).

! Load the 'Tone List' for your particular sound module, which will allow names to appear with the tones.

! The MX-200 tone names list also includes GM and GS tone names, allowing use of the PR-300S Quick Key Chart to access these tones in the MX-200!

To select tones using the Quick Key method:

1. Press and hold **SET**, then momentarily press the MIDI coupler piston to be programmed. It will begin to flash, indicating it is ready to be programmed.
2. Release both pistons.
3. Verify the MSB and LSB values are set to support the Quick Key list in use.
4. Refer to the Quick Key chart, and pick the key relating to the sound to be selected. For example, with the MX-200 chart (MSB 65 LSB 0), "Strings Ensemble" will be key number 49 on the Great Keyboard (for a 2-manual organ) or key number 49 on the Choir keyboard (for larger organs).
5. Now press that key on the organ. The MIDI piston will light solid, indicating the change has been accepted. Now the organ will play the selected sound!

Saving MIDI Coupler Sounds and Settings to a Combination Piston

Once a MIDI sound has been selected for a MIDI coupler piston, the same Program Change and Bank Select messages are sent each time the coupler piston is activated. A selected MIDI sound on a MIDI coupler piston can be saved on a General or Divisional combination piston for immediate recall.

To save a MIDI sound to a combination piston:

1. Select a MIDI sound on the desired MIDI coupler, using one of the procedures above.
2. Press and hold the **SET** piston, then press the combination piston where the MIDI sound is to be saved.
3. Release both pistons.

This will save the MIDI sound into the combination piston. If desired, you can also save organ registrations with MIDI sounds by activating stops and couplers between steps 1 and 2 above.

! Instead of saving, you may press and hold General Cancel ('0') and momentarily press SET to return MIDI couplers to their defaults. This Reset procedure also returns Voice Palette selections to their defaults.

Setting New MIDI Coupler Defaults (MIDI 'Save')

Any changes made to the MIDI coupler settings themselves are temporary and will be lost when the organ is turned off (MIDI Coupler settings saved to a combination piston will of course, be saved to that combination piston).

It is often handy to have the couplers themselves programmed to your own desired setting when the organ is turned on. For example, you know that after turning the organ on, the GT A Midi coupler will play 8' Principal, or MX Piano, or whatever your preference is. You may also desire certain 'default' settings for reverb, chorus, pan, foot switch operation, etc.

To save settings to the MIDI Couplers as new power-on defaults:

1. Make the desired changes in the coupler and settings menus.
2. While in any MIDI menu, press and hold the **SET** piston, then press and hold **General Cancel (0)** until "MIDI Settings Saved" appears in the display.
3. Release both pistons. The changes have been saved as the new default.

! If a memory device is inserted when the save is performed, then these values will be written to the external memory instead of the organ's internal memory.

MIDI Channel

Each of the Rodgers organ MIDI Couplers can control a different tone. This is accomplished by using separate **MIDI Channels**. Because the channels are independent, the instruments can be controlled individually. Moreover, since there are two MIDI couplers each for the Great, Swell, Pedal and Choir, you can layer two sounds on each manual and in the Pedal.

Please note that these MIDI couplers are not affected by the organ's inter-manual or intra-manual couplers; for example, activating the **Swell to Great 8'** coupler will not cause the Swell MIDI couplers to play from the Great keyboard.

The Great A MIDI coupler normally sends on MIDI channel 1, however, it can be set to send on any of the 16 available MIDI channels. All of the channels for other couplers are fixed.

The following table lists the MIDI couplers and their typical MIDI channel assignments:

Division	Coupler	MIDI Channel
Great	MIDI GT A	Channel 1*
	MIDI GT B	Channel 5
Swell	MIDI SW A	Channel 2
	MIDI SW B	Channel 6
Choir	MIDI CH A	Channel 4
	MIDI CH B	Channel 8
Pedal	MIDI PED A	Channel 3
	MIDI PED B	Channel 7
Solo	MIDI SO	Channel 9
Bombarde	MIDI BD	Channel 11

* May be changed to any of the sixteen MIDI channels (see below).

! Set MIDI GT A to Channel 10 to access rhythm sound 'kits' on a GM/GS compatible sound module!

Changing the Great MIDI Channel

Generally, you won't need to reassign the Great A MIDI coupler channel to use most MIDI sound modules. However, there will be times when it is necessary or desirable to send MIDI information on a channel other than those listed above.

Common applications for changing the Great A MIDI coupler channel include the creation of multi-track sequences and accessing sounds in a module receiving on a channel other than those listed above.

To change the Great A MIDI coupler channel:

1. Hold the SET piston and press the **MIDI GT A** piston. The coupler piston will flash, indicating the coupler is in the 'Programming Mode.'
2. Rotate the Select Knob to highlight the MIDI channel field:
3. Rotate the Alpha Dial to select the new MIDI channel (1 – 16).
4. Press either the flashing MIDI coupler piston or **General Cancel (0) or Stop** to exit.

! The Great A MIDI coupler channel assignment is saved with other settings in a combination piston. It can also be saved permanently by performing the Setting New MIDI Coupler Defaults (MIDI 'Save')

procedure on page 42.

! To assign the GT MIDI A coupler to one of the Master Channels, then that Master Keyboard Channel must first be set to OFF.

Octave Shift

Normally, sounds controlled by MIDI couplers play at concert pitch; playing middle C on an organ keyboard with a corresponding MIDI coupler active will cause middle C to be heard.

The Octave Shift control allows you to shift sounds controlled by MIDI couplers up or down by one or two octaves. Each MIDI coupler can be shifted independently.

This is tremendously useful. When controlling a single sound from a keyboard or pedal, Octave Shift allows the instrument to play in a range, which may be more appropriate; for example, you can shift a Tuba down one octave so that it plays at a more normal pitch.

Another nice effect is to use both MIDI couplers in a division to control a soft ensemble sound, such as **Slow Strings**, but set one coupler to play the sound at normal pitch and set the other so that the sound is shifted down one octave. When you combine the two, you achieve a warmer ensemble than if you used one voice alone.

Shifting the Octave of a MIDI Coupler

To shift a MIDI coupler up or down by octaves:

1. Hold **SET** and momentarily press the MIDI coupler piston (it will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **Octave** field.
4. Rotate the Alpha Dial to select the desired setting (**UP 2**, **UP 1**, **NORM**, **DN 1** or **DN 2**).
5. Press either the flashing MIDI coupler piston, or **General Cancel (0)** or **Stop** to exit.

The Octave Shift selection procedure is complete.

! Combination pistons set while the MIDI coupler is activated will also store the setting. The Setting New MIDI Coupler Defaults (MIDI 'Save')

on page 42 may be performed to save this setting as the default.

Velocity

MIDI note velocity controls the attack quality and loudness of MIDI sounds. It relates to the amount of force used by the organist when striking a key and ranges from a value of 2 (extremely light) to a value of 127 (extremely hard). In addition to obvious changes in volume at higher velocities, the timbre of sounds can also change, usually characterized by an increase in high frequency content.

Rodgers organs can send out a constant (fixed) velocity value from the keyboard, a changeable velocity value sent relative to the position of the expression shoe, or a keyboard-responsive velocity controlled by the actual force of the fingers. Your choice of velocity control can be individually selected on each MIDI coupler piston, and these settings can then be saved on combination pistons.

To summarize:

- **Fixed Velocity** (keyboard sends a fixed value between 2-127)
- **Expression Velocity** (velocity value is controlled by the position of the expression shoe)

- **Keyboard Velocity** (keyboard responds to velocity from player's fingers)

! *Instruments with Laukhuff wood keyboards do not have keyboard velocity control available.*

Fixed Velocity

With Fixed Velocity, the same velocity value is used for all notes played by a MIDI coupler. The velocity can be set to any value from 2 to 127.

It is often useful to use this parameter to adjust the overall volume and attack characteristic of sounds controlled via MIDI. Reducing the velocity value would make an instrument softer; increasing the value would make it louder.

This allows you to adjust the level of a sound in relation to organ stops or other MIDI sounds. For example, if you were controlling two sounds, one from **MIDI GT A** and one from **MIDI GT B**, the Fixed Velocity value could be used to adjust the level of the sounds in relation to each other. If the sound controlled by **MIDI GT B** were too loud, you could reduce the Fixed Velocity value for that coupler and achieve a more satisfying balance.

Selecting Fixed Velocity

To set a Fixed Velocity value for a MIDI coupler:

1. Hold the **SET** piston and momentarily press a MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob until the **Velocity** field is highlighted:
4. Rotate the Alpha Dial to select the desired velocity value (2-127).
5. Press either the flashing MIDI coupler piston or General Cancel ('0') to exit.

The velocity selection procedure is complete.

! *Combination pistons set while the MIDI coupler is activated will also store the velocity setting. The "Setting New MIDI Coupler Defaults (MIDI 'Save')*

" procedure on page 42 may be performed to save this setting as the new default.

Expression Velocity

With Expression Velocity, the velocity value is determined by the position of the related expression shoe when the note is played. As the expression shoe is pushed further open, for example, the velocity value of notes played increases; as the expression shoe is closed, the velocity value decreases. This mode allows you to control both overall level and the attack characteristic of instruments by moving the expression shoe.

When in Expression Velocity mode, the volume value for the coupler is set to 127 ("full"), and movements of the expression shoe will not change the MIDI volume message; only the expression value of notes played will change. This means that notes

which are held down will be unaffected by movement of the expression shoe — only new notes played will respond to changes in the shoe position.

Also, instruments controlled by couplers set in Expression Velocity mode will typically be much louder when the expression shoe is pushed open — because both the volume and velocity are set to full, the instrument will be significantly louder than when using a lower fixed velocity value.

Selecting Expression Velocity

To set a coupler to Expression Velocity mode:

1. Hold **SET** and momentarily press the MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **Velocity** field in the console display.
4. Rotate the Alpha Dial to select Expression Velocity (**EXP**).
5. Press either the flashing MIDI coupler piston or **General Cancel (0)** or **STOP** to exit.

! The velocity selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store the velocity setting. The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

Keyboard Velocity

Keyboard velocity mode allows the velocity value of each note to be determined by the actual physical force used when the key is played, just like a piano keyboard. The harder the key is depressed, the louder the note and sharper the attack. This is especially useful when controlling percussive instruments and/or when you want to use key velocity as a means of musical expression.

There are also a variety of velocity curves available which allow you to specify how sensitive the keyboards are. See “**Setting Keyboard Velocity**”.

Organ stops are not affected by keyboard velocity.

Selecting Keyboard Velocity

To select Keyboard Velocity for a MIDI coupler:

1. Hold **SET** and momentarily press the MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **Velocity** field in the display.
4. Rotate the Alpha Dial to select Keyboard Velocity (**KBD**).

5. Press either the flashing MIDI coupler or **General Cancel (0)** or **STOP** to exit.

! The velocity selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store the velocity setting. The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

Pan

MIDI sound modules that conform to the GM and GS Format standards support the Pan message, which allows you to place an instrument at a specific point (from fully left to fully right) within a stereo field. When the Pan message is set to ‘0’, the instrument is located in the center, directly between left and right.

As the value is decreased, the instrument moves further and further into the left side of the stereo field. A value of ‘-64’ denotes the instrument is as far left as possible.

As the value is increased, the instruments further and further right in the stereo field. A value of ‘63’ denotes the instrument is as far right as possible.

Each MIDI coupler can have its own individual Pan value.

! Depending on the audio system of your installation, the Left/Right balance may not be discernable.

Setting the Pan value for a MIDI Coupler

To set the Pan value for a MIDI coupler:

1. Hold **SET** and momentarily press the MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **Pan** field in the display.
4. Rotate the Alpha Dial to select the desired Pan value (-64 to 63)
5. Press either the flashing MIDI coupler or **General Cancel (0)** or **STOP** to exit.

Sustain/Sostenuto/Soft

The Rodgers organ is equipped with a foot switch that can be programmed to control one of three MIDI effects: **Sustain** (also known as Control Change 64), **Sostenuto**, (aka CC66), or **Soft**, (aka CC67). These three effects are analogous to the types of pedals found on an acoustic piano. The Sustain function causes all notes to be sustained, whereas the Sostenuto function sustains only those notes held while the switch is activated (subsequent notes played while the switch is pressed will not be sustained). The Soft function reduces the overall volume of the voice. *The switch can be set for the desired effect (OFF, Sustain, Sostenuto, or Soft) INDEPENDENTLY for each MIDI coupler!* Thus, you can, for example, have the sustain effect on for the Acoustic Piano on the Great Keyboard, but have no sustain for the Soft Strings on the Swell Keyboard!

The foot switch is located on the top left edge of the leftmost expression shoe. Press the switch towards the left to activate the function; release the switch to deactivate it.

Each MIDI coupler can be set to perform these functions.

Enabling/Disabling a Foot Switch Function for a MIDI Coupler

To enable or disable a foot switch function for a MIDI coupler:

1. Hold **SET** and momentarily press the MIDI coupler piston (the MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **FootSw** field.
4. Rotate the Alpha Dial to select the desired setting (**Off**, **Sust**, **Sost**, or **Soft**).
5. Press either the flashing MIDI coupler or **General Cancel (0)** or **STOP** to exit.

The Foot Switch Function selection procedure is complete.

! Combination pistons that are set while the MIDI coupler is activated will also store this setting. The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

Reverb

An independent reverb level (from 0-127) may be set for each MIDI coupler. This value controls the reverb within the MIDI device itself, not the RSS[®] Room Modeling system within the organ.

Setting the Reverb Level for a MIDI Coupler

To set the Reverb value for a MIDI coupler:

1. Hold **SET** and momentarily press the MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **Reverb/Amb** parameter in the display.
4. Rotate the Alpha Dial select the desired Reverb value.
5. Press either the flashing MIDI coupler or **General Cancel (0)** or **STOP** to exit.

The Reverb selection procedure is complete.

! Combination pistons that are set while the MIDI coupler is activated will also store the Reverb value. The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

Chorus

Chorus adds a slight pitch fluctuation to a given sound; it is often used for guitar and electric piano tones. An independent chorus level (from 0-127) may be set for each MIDI coupler.

Setting the Chorus Level for a MIDI Coupler

To set the Chorus level for a MIDI coupler:

1. Hold **SET** and momentarily press the MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **Chorus** parameter in the display.
4. Rotate the Alpha Dial to select the desired Chorus value.
5. Press either the flashing MIDI coupler or **General Cancel (0)** or **STOP** to exit.

! The Chorus selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store the Chorus value. The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

Expression

The MIDI language specifies two separate messages for setting the level of a tone, the Volume Controller, or “control change” (CC) #07 and the Expression Controller (CC#11). It is possible to send either of these messages from an expression shoe whenever the corresponding MIDI Coupler is engaged. ***This setting can be made independently for each MIDI coupler.***

Most new MIDI modules respond to either message, causing changes in the level of a tone. In most MIDI applications, Volume (CC#07) is used to set relative balances among the various parts while Expression (CC#11) is used to create changes in the level of each part.

Because it was the first message of this type in the early development of MIDI, the Rodgers organ factory default specifies the Volume (CC#7) message for all couplers. Typically, this setting can be used with most MIDI sound modules. However, any coupler can be set to use the Expression (CC#11) message if desired. If you don’t want to send either Volume or Expression from the shoes for a given MIDI coupler, set this parameter to OFF.

Setting the Expression/Volume Parameter for a MIDI Coupler

To set the Expression/Volume parameter for a MIDI coupler:

1. Hold **SET** and momentarily press the MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **Expression** parameter:

4. Rotate the Alpha Dial to select the desired setting (**Off**, **Exp** or **Vol**).
5. Press either the flashing MIDI coupler or **General Cancel (0)** or **STOP** to exit.

The Expression selection procedure is complete.

! Combination pistons that are set while the MIDI coupler is activated will also store the Expression value. The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

Volume

An independent volume level (from 0-127) may be set for each MIDI coupler. This serves to balance the level between the various MIDI couplers.

Setting Volume for a MIDI Coupler

To set the Volume level for a MIDI coupler:

1. Hold **SET** and momentarily press the MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight the **Volume** parameter in the display.
4. Rotate the Alpha Dial to select the desired Volume value.
5. Press the flashing MIDI coupler or **General Cancel (0)** or **STOP** to exit.

The Volume selection procedure is complete.

! Combination pistons that are set while the MIDI coupler is activated will also store the Volume value. The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

Tone Names

The Rodgers organ can display the names of tones that are selected in the MIDI Coupler screens. This allows you to select instruments by their common name, if desired.

When you specify tones by name using the General MIDI (GM) tone map, or the map of a specifically supported sound model, the Rodgers organ automatically generates the appropriate Program Change and Bank Select messages. This is a powerful feature, since many different GM Format modules are available.

If you use a module that does not conform to the GM Format sound set, or goes beyond the sounds available in GM, or your sound module is not listed in the selections, you can set the Tone Names parameter to NONE. In this case, names will not be displayed and you will be able to manually set the Program Change, Bank Select MSB and Bank Select LSB when calling up a sound in the MIDI Coupler Settings screen. In this case, refer to the user manual for your MIDI device to determine the values to use for each.

Setting the Tone Names Parameter for MIDI Coupler

To set the Tone Names Parameter:

1. Hold **SET** and momentarily press the MIDI coupler piston. (The MIDI coupler will flash).
2. Release both pistons.
3. Rotate the Select Knob to highlight **Tone Names** in the display.
4. Rotate the Alpha Dial to select the desired setting (**GM, PR300S, SC8820, MX200** or **None**).
5. Press **SET** to load and select the file.
6. Press the flashing MIDI coupler or **General Cancel (0)** or **STOP** to exit.

The Tone Name map selection procedure is complete.

! Combination pistons that are set while the MIDI coupler is activated can also store the Tone Name map value. See the Tone Name File Select Mode in the Global MIDI Settings section below to learn how. The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

All Notes Off Command

Occasionally, it is desirable to send a MIDI “All Notes Off” (Control Change 123) message from a keyboard to reset notes played by external equipment.

To send an “All Notes Off” message from the Rodgers organ Sequencer Out and MIDI Out ports:

1. Press and hold **SET** then momentarily press **General Cancel (0)**.
2. Release both pistons.

An “All Notes Off” message will be sent on all 16 MIDI channels from both the **SEQ OUT** and **MIDI OUT** ports of the organ.

! The Menu Screen must be displaying ‘Transposer 0’ for this message to be sent.

Global MIDI Settings

In addition to the various MIDI parameters that can be stored relative to individual MIDI couplers, there are a number of global MIDI settings that affect the entire instrument. Each of these will be described in this section.

Master Channels

Much of the discussion about MIDI so far has dealt with the actions of the MIDI couplers; those controls that allow you to play the instruments in an external MIDI sound module.

However, the stops and divisions of the Rodgers organ can also be recorded by a sequencer and played back, either with or without sounds from an external sound module.

In order to keep the sounds of the organ separate from those of a MIDI sound module, certain **Master Channels** have been reserved specifically for the Rodgers organ. One channel is reserved for each division:

Division	Channel
Great Master Channel	12
Swell Master Channel	13
Pedal Master Channel	14
Choir Master Channel	15
Solo Master Channel	16

Some larger instruments may have additional Master Channels to support additional keyboards or ‘floating’ divisions.

The organ sends and receives note and volume information on these channels unless they are disabled for some specific purpose. Most likely, the Master Channels will always be enabled send and receive; however, there are a few unique setups where it might be desirable to suppress the transmission or reception of information for one or more organ divisions.

When controlling the Rodgers organ from an external MIDI keyboard, sending note information from the keyboard to the organ on a Master Channel will cause the respective keyboard or pedalboard to play. For example, sending notes on channel 12 will cause the same effect as playing those identical notes on the Great keyboard.

*! All Master Channels can be disabled quickly through the use of the **Multitrack Mode**. See page 54 for more information.*

Enabling or Disabling a MIDI Master Channel

The status of each Master Channel can be set individually using the following procedure. Available options are: Send & Receive (**S/R**), which is the normal mode, Send only (**Send**), Receive only (**Recv**), or **Off** (no Send or Receive).

To enable or disable MIDI Send and/or Receive on a Master Channel:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **MIDI Settings**.
3. Press and release **QUICK MENU** to select the MIDI Settings category.
4. Rotate the Select Knob to highlight **Mstr Channel**.
5. Press and release **QUICK MENU** to select **Master Channels**.
6. To select the Master Channel, rotate the Alpha Dial until the desired division is selected [Pedal, Swell, Choir, Great, Solo, etc.].

7. To change the Master Channel status, rotate the Select Knob CW to highlight the Master Channel field then rotate the Alpha Dial to assign the selection [Off, Recv, Send, S/R].
8. Press **General Cancel (0)** or **STOP** to exit.

! All Master Channels are reset to Send & Receive when the organ is powered off.

! To assign the GT MIDI A coupler to one of the Master Channels, that Master Keyboard MIDI Channel must first be set to OFF.

Registrations

In addition to note and volume information sent on the Master Channels, the Rodgers organ sends and receives MIDI information related to registrations. This information can be used to control the stops and couplers of a separate Rodgers organ or, more commonly, can be recorded by a sequencer (along with the note and volume information on the Master Channels) and then recreated during playback.

Registration information is normally transmitted and received in the form of a System Exclusive (SysEx) Stop 'Map' message. Every time there is a change in a stop or coupler (or even certain controls, such as 'Antiphonal ON'), a SysEx Stop Map message is generated by the organ that gives the updated status of *all* stops and couplers. Each of these SysEx messages, then, communicates the stop and coupler status of the entire instrument.

If desired, the Rodgers organ can transmit Program Changes when combination pistons are pressed on the organ. These messages only communicate which pistons are pressed, not the status of stops and couplers. This is often useful when controlling the organ from a remote MIDI keyboard (which can send Program Change messages on the requisite MIDI channel), or from a different model of Rodgers organ (which would otherwise likely have an incompatible SysEx Stop Map). The Program Changes are sent and received on one of the Master Channels (the General Pistons are always on Channel 12).

System Exclusive messages normally provide the optimum control over registrations, both those made by pressing pistons and those changed by hand. Factory default settings of both Send and Receive are set to **Stops** (SysEx messages). Available options are: **Stops**, **Pistons** (Program Change messages), or **Stops and Pistons**, or **Off** (no messages sent).

Selecting MIDI Registration Settings

To change the Send or Receive status of Registration messages:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **MIDI Settings**.
3. Press **QUICK MENU** to select the "MIDI Settings" category.
4. Rotate the Select Knob to highlight **Registrations**.
5. Press **QUICK MENU** to select the "Registrations" category.
6. Rotate the Select Knob to highlight the desired field (**Send** or **Recv**).
7. Rotate the Alpha Dial to change the setting (Off, Recv, Send, S/R).

! Normally the Master Channels will be set to Send and Receive (S/R)

8. Rotate the Select Knob to select the “Registrations” category.
9. Rotate the Alpha Dial to change the setting (**None**, **Stops**, **Stp/Pst**, **Pistons**, or **OFF**).
10. Press **General Cancel (0)** or **STOP** to exit.

! Registration settings are saved when the organ is turned off.

Multitrack Mode

There are times when it is desirable to use the Great manual of the organ to create a “Multitrack” or layered sequence using an external MIDI sequencer and sound module. People who have developed an advanced MIDI knowledge most often use this setup; it configures the organ so that it is optimized for the layering of MIDI instruments.

When the organ is in **Multitrack Mode**, the following changes occur:

1. The transmission of note and volume information on all Master Channels is disabled.
2. Stop/piston information is no longer sent when a piston is pressed or a Start command received.
3. MIDI Update is turned off.
4. MIDI couplers do not send program changes when there is a MIDI Start command.

These changes ensure that only information related to the MIDI couplers is transmitted; no organ information will be sent and recorded. This allows you to record only the information related to MIDI instruments in your Multitrack sequence.

Many display screens related to the features that are disabled in Multitrack Mode are not available while Multitrack Mode is enabled (Master Channel Status, Stop Message Transmission, etc.). Also, Multitrack Mode must be disabled before sequencing can be performed with the organ.

Turning Multitrack Mode On or OFF

To Turn Multitrack Mode On or Off:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **MIDI Settings**.
3. Press **QUICK MENU** to select the MIDI Settings category.
4. Rotate the Select Knob to highlight **Multitrack**.
5. Press **QUICK MENU** to select Multitrack Mode.
6. Rotate the Alpha Dial to select the desired setting (**On** or **Off**).
7. Press **General Cancel (0)** or **STOP** to exit.

! The organ returns to Multitrack Mode Off when it is turned off.

Local On/Off

The Local On/Off control provides opportunities for some very unique MIDI setups, many of which will not be used by most organists. However, should the need arise, the control is available.

When the organ is in the **Local On** condition, the instrument operates normally. This is the default setting.

When the organ is in the **Local Off** condition, the stops, keyboards and pedalboard of the organ are disconnected from the internal (“Local”) sounds of the instrument, so that activating stops and playing notes won’t result in any sound being heard.

However, the instrument still transmits MIDI information that can be recorded or used to control a separate Rodgers organ. This feature can be used to silence the Master console completely when one Rodgers organ is used to control another Rodgers console.

Also, in the **Local Off** condition, “Local” organ voices can still be played by a sequencer or remote keyboard connected to the organ MIDI IN jack; this means that the sounds of the organ can be controlled by a remote source even when “Local Off” is selected.

Finally, **Local Off** can be useful in specific sequencing applications when you are recording both organ and MIDI voices. To use it, MIDI SOFT THRU must be enabled on your sequencer.

Selecting the Local Control Setting:

To select **Local On** or **Local Off**:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **MIDI Settings**.
3. Press **QUICK MENU** to select the MIDI Settings category.
4. Rotate the Select Knob to highlight **Local**.
5. Press **QUICK MENU** to select the Local Control setting.
6. Rotate the Alpha Dial to select desired setting (**OFF** or **ON**).
7. Press **General Cancel (0)** or **STOP** to exit.

! The organ reverts to Local On when it is turned off.

Sequencer Update

MIDI sequencers generate MIDI messages when they start and stop, namely **Start**, **Stop** and **Continue**. The organ uses these sequencer messages to automatically record the stop and expression status at the beginning of a sequence. When a MIDI **Start** command is received, the organ sends the status of all stops and couplers plus the position of the expression shoes to the sequencer so that the initial status of the organ is recorded in the sequence and later recreated during playback.

The organ also sends program change, bank select and expression information for all active MIDI couplers when a **Start** command is received.

The **Sequencer Update** control in the MIDI Settings menu defines how the organ responds to Start, Stop and Continue messages sent from a sequencer. When the value is set to **On**, proper communication is ensured. This is the configuration that should be used in the vast majority of applications. When set to **Off**, the organ does not respond to **Start**, **Stop** and **Continue** messages; this configuration is reserved for very specific uses and won't be applicable to most users.

To recap the actions of the organ when **Sequencer Update** is set to **On**: When the Start message is received, the organ sends current stop, expression, program change and bank values to the sequencer.

When the Stop message is received, the organ restores its expression values based on the physical position of the shoes, but stores the last expression value from the sequence in its internal memory. This avoids any potential conflict between the last expression value on the sequence and the actual position of the shoes (resulting in a sudden change of volume when a shoe is touched).

When the Continue message is received the stored expression value is restored, ensuring that the sequence continues to play at the correct volume.

Most hardware sequencers transmit the Start, Stop and Continue values automatically unless you manually disable them. Some software sequencers may need to have the Start/Stop/Continue transmission enabled from within their MIDI configuration menus.

Turning Sequencer Update On or Off:

To turn Sequencer Update On or Off:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **MIDI Settings**.
3. Press **SET** to select the **MIDI Settings** category for change.
4. Rotate the Select Knob to highlight **Seq Update**.
5. Press **SET** to select the Sequencer Update setting.
6. Rotate the Alpha Dial to select desired setting (**OFF** or **ON**).
7. Press **General Cancel (0)** to exit.

! The organ reverts to Sequencer Update On when it is turned off.

Setting Keyboard Velocity Sensitivity

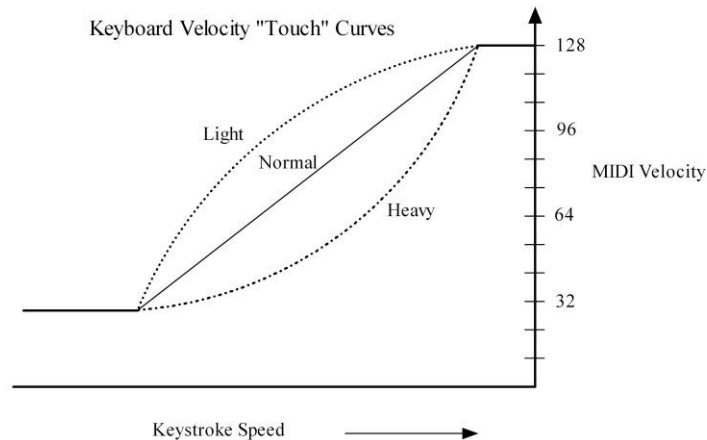
As stated in the “Keyboard Velocity” section on page 46, sounds played from MIDI couplers can be controlled by velocity-sensitive keyboards, where the strength of a key strike determines the volume and attack characteristic of a note. In addition to this parameter in the MIDI coupler settings, there is also a global setting that determines the velocity sensitivity of the keyboards — how much pressure is needed to achieve a high velocity value.

There are three available velocity curves to choose from:

1. **LIGHT**: most sensitive – Light keystrokes can achieve a higher than normal velocity.

2. **NORMAL:** normal sensitivity – a direct relationship between touch and sound result.
3. **HEAVY:** least sensitive – Heavier than normal keystrokes are required to achieve high velocity values.

These three curves allow you to choose the keyboard response that is most comfortable. This setting affects all keyboards of the instrument.



! *Laukhuff wood keyboards are not velocity sensitive. Also, velocity sensitivity only affects sounds in an external MIDI module. Internal Organ voices are not velocity sensitive (except for some 'Orchestral Voices' using an internal MIDI sound module in some models).*

Setting the Keyboard Velocity Sensitivity

To select a keyboard velocity setting:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **MIDI Settings**.
3. Press and release **QUICK MENU** to select the MIDI Settings category.
4. Rotate the Select Knob to highlight **Keybd Velocity**.
5. Press **QUICK MENU** to select the Keyboard Velocity parameter.
6. Rotate the Alpha Dial to select the desired setting (**LIGHT**, or **HEAVY**).
NORMAL
7. Press **General Cancel (0)** or **STOP** to exit.

! *The "Setting New MIDI Coupler Defaults (MIDI 'Save')*

" procedure on page 42 may be performed to save this setting as the new default.

MIDI Device ID

MIDI Device ID is an identification number used in System Exclusive Stop Control messages. This ID number can be used to allow independent control over multiple organ

consoles connected via MIDI or to facilitate storing multiple sets of registration information on a sequencer recording.

Normally, the organ both sends and recognizes an ID number of 17; stop messages with other ID numbers are ignored. When multiple consoles are controlled via MIDI, each can use a different ID number, thereby allowing independent control of each console's registration.

The number can be set to 1, or 17 through 32. Setting the MIDI ID to '1' produces Stop Control messages that are compatible with older Rodgers PDI and C-Series organs.

In most cases, the ID will not need to be changed.

Setting MIDI Device ID

To select a different MIDI Device ID:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **MIDI Settings**.
3. Press **QUICK MENU** to select the MIDI Settings category.
4. Rotate the Select Knob to highlight **Device ID**.
5. Press **QUICK MENU** to select the Device ID category.
6. Rotate the Alpha Dial to select a new Device ID number.
7. Press **General Cancel (0)** or **STOP** to exit.

! The Device ID reverts to a value of 17 when the instrument is powered off.

MIDI Tone Name File Select Mode

As mentioned in the MIDI coupler Tone Names menu section, tones can be selected by name if the Tone Names value is set to a value other than None. In addition, this Tone Names menu value can either apply globally (for the entire organ) or can be set for each MIDI coupler (and stored in the piston memory).

The MIDI Tone Name File Select Mode defines whether the Tone Names parameter in the MIDI coupler menu is applied globally or per MIDI coupler.

Setting MIDI Tone Name File Select Mode

To select a different MIDI Tone Name File Select Mode:

1. Press and release the **QUICK MENU** piston.
2. Rotate the Select Knob to highlight **MIDI Settings**.
3. Press **QUICK MENU** to select the MIDI Settings category.
4. Rotate the Select Knob to highlight **Tone Name File Select Mode**.
5. Press **QUICK MENU** to select the Tone Name File Select Mode.
6. Rotate the Alpha Dial to select either **Global** or **Per Coupler**.
7. Press **General Cancel (0)** or **STOP** to exit.

! The “Setting New MIDI Coupler Defaults (MIDI ‘Save’)

” procedure on page 42 may be performed to save this setting as the new default.

Memory Bank

The Memory Bank screen allows changing memory levels via the Alpha Dial, and allows downloading or uploading combination memories (including Tutti and Crescendo) to or from an external sequencer or computer.

Scrolling to a Memory Level

To rapidly scroll to a memory level:

1. Press and hold the **SET** piston. Momentarily press a Memory Piston (i.e., **M1**, **M2**, etc. or **M+** or **M-**).
2. The Memory Bank screen will appear and the currently selected memory level will be displayed.
3. Release the **SET** piston. Scroll to the desired Memory Level with the Alpha Dial.

The Memory Bank screen can also be reached by:

1. Press **Quick Menu**.
2. Use the Select Knob to select the **Console** category.
3. Press **Quick Menu**.
4. Use the Select Knob to select **Memory Banks**.
5. Press Quick Menu again, then use the Alpha Dial to scroll to the desired memory level.

Archiving Combination Memories to a MIDI Sequencer

The contents of any combination memory may be saved to a MIDI sequencer and later reloaded into the organ. This allows archiving registrations to a floppy disk used by the sequencer or directly to a computer equipped with sequencing software.

Saving a Combination Memory to an External Sequencer

To save a combination memory to a sequencer (or to a computer with sequencing software installed):

1. Make sure the sequencer is connected correctly to the organ’s **SEQ IN** and **SEQ OUT** jacks (for organs which do not have SEQ IN and SEQ OUT ports, connect to the MIDI IN and MIDI OUT ports instead).
2. Select the ‘source’ Memory Bank. Select this memory level as described in the “Memory Bank” section above. Use the Alpha Dial to select the desired *source* memory bank.
3. Start the sequencer in Record mode.
4. Wait until sequencer is recording (after the count-in measures, if any) then with the screen still displaying the Memory Bank screen, press **SET**.

5. Multiple Banks can be stored to the same “song”. Just select the next memory Bank with the Alpha Dial (wait several seconds to allow time between to restore combinations to memory), then press **SET** to ‘dump’ the next set of combinations from memory.
6. When all memories have been recorded, stop the sequencer.

Remember to give the sequence a ‘friendly name’ which will identify the combinations and then save the sequence to disk or the computer after all desired memory banks have been recorded.

When copying more than one memory to the sequencer, it is necessary to wait a few measures between saving individual memories, or place them on different tracks. This procedure reduces confusion regarding the location of the memories on the sequencer.

Restoring a Combination Memory from an External Sequencer

To restore a memory previously saved to a sequencer:

1. Make certain sequencer is connected correctly to the **SEQ IN** and **SEQ OUT** jacks (for organs which do not have SEQ IN and SEQ OUT ports, connect to the MIDI IN and MIDI OUT ports instead).
2. Select this memory level as described in the “Memory Bank” section above. Use the Alpha Dial to select the desired *target* memory bank to where the combinations will be loaded.
3. Begin playback of the sequence containing the piston information.
4. Stop the sequencer as soon as a memory piston (**M1**, **M2**, **M3**, etc.) or the **M+** and **M-** pistons begin to flash, indicating the memory ‘dump’ has been received by the organ.
5. Ensure the ‘target’ memory level is displayed in large numerals at the left of the organ’s display window.
6. Press **SET**. The display will show “**Memory Saved**”.
7. If more memories exist in the sequencer recording (and you want to write them into the instrument) re-start the sequencer from that point and then follow steps 4 through 6 again until all desired memory banks have been updated.

When playing back the memories, play only one at a time. Each time the organ starts to receive a new memory, it discards any previous information in the temporary holding area. It is necessary to transfer each memory to its destination memory in the organ by pressing **SET** before playing back the next.

! If a memory device is inserted when recording or playing back combination memories, and the card memory is in use for the memory level being saved or restored, the memory is saved from or restored to the memory device rather than the internal memory.

Preferred Shortcuts

A menu option can be added so that an organist can instantly get to an item ‘deep’ within the menu structure with instant call-up. This is similar to setting up a ‘shortcut’ key on a computer. For example, a Preferred Shortcut can be established to instantly get to Ambience Level.

To set a Preferred Shortcut, go to the menu item you wish to access quickly. Then, press and hold SET, and then press Quick Menu. The Quick Menu piston will flash. Then press the GENERAL combination piston you wish to use as the Preferred Shortcut. The Quick Menu piston will stop flashing.

Note: A new menu item will appear in the top of the menu hierarchy, named “Preferred”. Accessing this item will show which General combination pistons have been designated as shortcuts, and the target of the shortcut.

To access the item designated as a Preferred Shortcut, just press and hold Quick Menu, and press the General combination piston used to store the item. The menu will instantly jump to the target item.

Audio Maps

Audio Maps are established by either the two controls normally engraved MAIN OFF and ANT ON, or the three controls labeled Internal Audio OFF, External Audio A, and External Audio B, or ALT Audio A and ALT Audio B. Masterpiece Consoles may also be equipped with an additional mapping piston, which might be labeled “MIDI to Solo” for example. Any combination of these pistons or tabs creates a unique ‘Audio Map’ which can affect audio channel routing, volume, tone, ambience level, etc. Inserting a set of headphones creates yet another Audio Map with its own independent settings.

The following are items that can be ‘mapped’ by the user:

Main Volume

AUX Send To: (GT, SW, CH, SO, Rev)

Ambience Level

In order to activate the range of mapping possibilities, certain parameters may need to be set by the installer or Rodgers Dealer. Additional Mapping functions are available with the assistance of the Rodgers Dealer for even more diverse effects, such as ‘moving’ the location of entire divisions (depending on the amplifier and speaker system installed).

Demonstration Tools

Depending on the model and specification, the Rodgers organ has the capability for two demonstration tools, which allow you to display the exceptional functionality and sound quality of your instrument. One of these tools presents the power of the **Rodgers Sound Space** system; the other plays demo songs located in the internal memory of the organ or on a memory device.

Playing the Demo Songs

The Rodgers organ Demo Song player will play sequences stored inside the instrument or on a memory device. This feature allows you to demonstrate the organ or to audition the sound

of the instrument from another location in the room (by starting a demo song and then walking around).

There are a number of factory included demo songs stored inside your instrument (not included in custom configurations). These songs are non-changeable.

Additional songs may be stored on a memory device and accessed via the same screens and controls.

To play songs stored internally or on a memory device:

1. Press **QUICK MENU**.
2. Rotate the select knob to highlight the “MIDI Demo” item.
3. Rotate the Alpha Dial to select the desired song. Press **SET** to load the selected song. The screen will display “**SET:Start 0:Exit**”.
4. Press **SET** again to begin playback of the selected song.
5. During playback, pressing **SET** will cause the song to pause; pressing **SET** again will cause playback to resume from that point. Pressing **General Cancel (0)** during playback will cause the song to stop and reset to the beginning.
6. Pressing **General Cancel (0)** twice during playback or once from a paused state will exit the Demo song screens.

To store recorded songs on a memory device:

Using a computer with a card reader or USB port compatible with the memory device, insert the Memory device in the card reader or the USB port.

Create a folder in the root directory of the Memory Device and name the folder “MIDI”

Copy songs previously recorded from the organ (using a MIDI sequencer) and saved as MIDI Format 0 songs to the “MIDI” folder on the memory device.

To play songs stored on a memory device:

1. Set the Organ’s Master Channels to Receive STOPS.
2. Insert the memory device. Press Cancel to clear the “Folder” screen.
3. Press **QUICK MENU**.
4. Rotate the Select Knob to select the “MIDI Demo” item. The first song in the “MIDI” folder will appear.
5. Rotate the Alpha Dial to select the desired song. Press **SET** to load the selected song. The screen will display **SET:Start 0:Exit**
6. Press **SET** again to begin playback of the selected song.
7. During playback, pressing **SET** will cause the song to pause; pressing **SET** again will cause playback to resume from that point. Pressing **General Cancel (0)** during playback will cause the song to stop and reset to the beginning.
8. Pressing **General Cancel (0)** twice during playback or once from a paused state will exit the Demo song screens.

The Rodgers Ambience Demo

At any time during Demo song pause or playback, you may adjust the Room Modeling without affecting the default settings for your instrument. While a Demo song is being played, turn the Select Knob to choose a menu category: **Volume**, **Tempo**, **Room Size**, **Wall Type**, or **Ambience Level**. Use the Alpha Dial to change the level for each category and listen to the power of the **Rodgers Sound Space™** system.

Controlling a Rodgers Organ from another Console or MIDI Keyboard

In cases where two Rodgers organs are available, it is possible to play either or both instruments from one location. This configuration is often seen in situations where two Rodgers organs are installed in the same room. In these setups, the controlling console is referred to as the “Master”, and the console played from a remote location is known as the “Slave”.

In order for the two consoles to communicate, a MIDI connection must be made between the “Sequencer Out” (or MIDI Out if there is only one set of ports) jack of the Master console and the “Sequencer In” (or MIDI In if there is only one set of ports) jack of the Slave.

! If the length of the required MIDI cables is over 50’, then a MIDI signal ‘booster’ may be required. A number of third-party companies make special systems to transmit MIDI signals over long distances.

Once this connection is made, the Master console can access the resources of the Slave console. Most often, it is best to use control of the combination pistons of the remote organ to control its resources, as the stop maps between the two organs may be different and produce unexpected results. When using General and Divisional piston control, when a certain piston is pressed on the Master console, the same piston is selected at the Slave console.

Establishing a Rodgers Organ or Keyboard as a ‘Master’ Controller

To set up a Rodgers Organ or a MIDI keyboard capable of sending program changes and note information on the organ’s Keyboard Master Channels as a Master controller which will control another Rodgers console as a ‘Slave’:

1. On the Master organ, set up the Master Channel Registration to ‘Send’ Pistons. Refer to ‘Selecting MIDI Registration Settings
2. ’ on page 53 .

Or, if a MIDI keyboard is to be used as the ‘Master’,

3. Program the keyboard’s presets to send PC 1 - 12 (or as many general pistons as the organ has) to control the general pistons, and program PC 20 on a preset to send a cancel message. These presets should all transmit on MIDI Channel 12 to control the General, Great divisional, and Cancel pistons. For example, Sending PC 1 will activate General 1, PC 2 will activate General 2, etc.

! Refer to Appendix B for a complete table of MIDI Piston control Program Change numbers and channels.

! You can also use the Local Off control to silence the Master console.

Establishing a Rodgers Organ as a “Slave”

To set up a console so that its pistons are used to control the registrations from another instrument:

1. On the Slave organ, select **Pistons** in the ‘Registrations’ **Send** field. Refer to ‘Selecting MIDI Registration Settings
2. ’ on page 53.

After this setup is accomplished, pressing an equivalent piston on the Master console or keyboard controller will select that same numbered piston on the Slave console. The contents of each piston on the Slave console can be set in advance of the performance as desired.

! If there are times you want to use the resources of one instrument alone (i.e., the other is silent), use a piston to activate a registration on the console to be heard, and set the same piston on the “silent” console so that it contains no active stops. That way, even though a piston is selected on both the Master and the Slave console, only the instrument that has stops activated will be heard.

Controlling a MIDI Keyboard from the Rodgers Organ

The MIDI Couplers of the Rodgers Organ can be used to control any of the sounds of a remote keyboard connected as a ‘Slave’. Just connect the MIDI OUT of the organ to the MIDI IN jack of the keyboard, and use the keyboard as you would any sound module. Control will be on channels 1-10 per the assignments of the organ’s MIDI couplers.

Care and Maintenance

As with any fine musical instrument, reasonable care is necessary to protect your investment. Normally no difficulties should be experienced, as Rodgers uses only the finest component parts. If your instrument should require service, your Rodgers Service Representative is fully equipped and qualified to handle any service problems that may arise.

Your new Rodgers organ is not only a fine musical instrument, but 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. Each finish coat is thoroughly dried before the next coat is applied. A final catalytic process protective coat makes the Rodgers console impermeable to many harmful substances. The resulting finish is lasting and easy to keep looking beautiful. Following are a few tips on caring for your Rodgers organ.

Console and Pedalboard

A frequent dusting with a soft, clean cloth is usually all that is required. Fine-quality furniture oil will enhance the beauty of the wood. Always wipe the surfaces with the grain, using straight, even strokes.

Since extreme cold, heat or exposure to sunlight may injure the finish of any fine piece of furniture, neither the console nor finished speaker cabinets should be placed over a heat register or near a window.

Keyboards, Drawknobs, and Stop Tabs

Keyboards, drawknobs, and tabs should be cleaned with a soft cloth slightly dampened with water and a mild soap. Avoid dripping water between the keys. **DO NOT USE SOLVENTS** (alcohol, gasoline, carbon tetrachloride, etc.).

Pipes on Pipe-Augmented Instruments

The pipes should never be handled or touched by anyone but a qualified organ service representative.

Appendix A

Menu Hierarchy

The column on the far left is the Category selected first; the next columns list Menus, Items, and Settings. Each listing can be accessed with the **QUICK MENU** piston.

Root Menus

CATEGORY	MENU	ITEM or VALUE	ITEM, VALUE or Remark	VALUE or Remark
Transposer 0	Transposer	5b - 6#	"Default Screen"	
	Tuning	427.5 - 452.8 415.3 – 466.2	<i>Appears only if 'Adjustable' or 'Manual Only' mode is set</i>	Range depends on model or software version
Preferred	"Shortcut" <i>To desired item</i>	General Pistons	See section on "Shortcuts"	<i>Appears if a 'shortcut' is established</i>
Memory Card/USB	Folder	A - Z M:1, M:2, M:n SC; OC; Tut, Tut I or Tut II	<i>Menu appears only when a memory card/flash drive is inserted.</i>	Number indicates how many memories are stored in a given folder

Sequencer Record/Playback/Manage and Metronome

CATEGORY	MENU	ITEM or VALUE	ITEM, VALUE or Remark	VALUE or Remark
Sequencer	Record	0:Exit o:Proceed	Press ► or play a note to start	
	Save	0:Exit	<i>Appears only if a song is in the internal record buffer</i>	Enter song name with Select Knob and Alpha Dial
		SET+◻:Discard SET+o:Save		
	Play	0:Cancel ►:Play	<i>Appears only if a song is in Internal or external memory</i>	Select song with the Alpha Dial
Manage		Select 'more' while in 'play' or 'record' and press SET	<i>Appears only if memory device is inserted</i>	
Metronome	Metronome	Off, Rec., On Tempo Meter Beat Level	5-500 2/2 – 12/8 ♪ 40-127	Access with QuickMenu or while in 'Record' or 'Play' press QuickMenu

MIDI Menus

CATEGORY	MENU	ITEM or VALUE	ITEM, VALUE or Remark	VALUE or Remark	
MIDI Couplers	Coupler	GTA - GTB	Coupler name, <i>order of appearance and number of couplers varies with organ specification</i>		
		SWA - SWB			
		PEDA - PEDB			
		CHA - CHB			
		SO			
	Tone	PGM	Off, 1-128	Note: A 'Tone Name' appears if a Tone Name List is selected	
		MSB	Off, 0-127		
		LSB	Off, 0-127		
	Channel	[Orch], 1 - 16	Channel Selectable on GTA Only	Orch not on all models	
	Octave	DN2 - UP2			
	Velocity	KBD, EXP, 2 -127			
	Pan	-64 - +63			
	Foot Switch	Off, Sust, Sost, Soft			
	Reverb	0 - 127			
	Chorus	0 - 127			
Expression	Off, Vol, Exp	Vol=CC07, Exp=CC11 Transmits CC07 only if "Expression" is set to "EXP"			Off and Exp only when in "Orch" Mode
Volume	0 - 127				
Tone Names	GM MX200 pr300s SC8820 -	Establishes the 'Tone Name' to appear in response to PC/MSB/LSB Reserved for custom list	Does not appear when in "Orch" Mode		
MIDI Settings	Multitrack	On, Off	Menus in italics only appear when Multitrack is off.		
	Master Channel	<i>Swell</i>			Off, Send, Recv, Send/Recv
		<i>Pedal</i>			
		<i>Great</i>			
		<i>Choir</i>			
		<i>Solo</i>			
	Registrations	<i>Send</i>			None, Stops, Pistons, Stp/Pst,
		<i>Recv</i>			
	<i>Seq. Update</i>	Off, On			
	Local	Off, On			
	(Kbd) Velocity	LIGHT, NORMAL, HEAVY			Sets velocity curve
	MIDI Ports	MIDI IN Port			Keybd, Seq.
		MIDI OUT Port			Synth, Seq.
Device ID	1- 32	Power ON Default is 17			
Tone Name File Select Mode	Global, per coupler				

Audio Control Menus

CATEGORY	MENU	ITEM or VALUE	ITEM, VALUE or Remark	VALUE or Remark	
Audio Control	Master Volume	-20.00 - +5.00 OFF, -73 to 6		Actual Values depend on Model	
	Master Volume (Headphone)	-20.00 - +5.00	<i>Appears when Headphone inserted</i>		
	Aux Inputs <i>(Note: 'Normal' Map)</i> <i>and</i> <i>Headphone Map</i> <i>are independently</i> <i>adjustable)</i>	Gain Boost Main Volume Main Balance Ant Volume Ant Balance Treble	0.0 - 18.75 Off, -31.25 - +6.25 OFF, -30.00 – 6.00 -10.0 - +10.0 Off, -31.25 - +6.25 OFF, -30.00 – 6.00 -10 .0 - +10.0 -14 - +14 -10 - 10		Actual Values depend on Model
		Middle	-10 - 10		Not all models
		Bass	-14 - +14 -10 - 10		Actual Values depend on Model
		Amb Lvl	Off, -31.25 - +6.25 OFF, -30.00 – 6.00		
		Send to	SW, GT, CH, ANT SOLO*, AMB*, RVRB		Off, On *Depends on model
		Main Volume	OFF, -30 to +6		
		Main Balance	-10 to 10		
		Ant Volume	OFF, -30 to +6		
		Treble	-10 - 10		
		Middle	-10 - 10		
		Bass	-10 - 10		
		Amb Lvl	OFF, -30.00 – 6.00		
		Send to	Swell, Gt/Ped, Choir,		Off, On
		Line Out	Gain Boost Mode	0.0 - +18.75 Stereo, Mono	
		Headphones	Balance Bass Treble	-10.0 - +10.0 -14 - +14 -14 - +14	<i>Appears when Headphones are inserted</i>

Pipe and Room Modeling Menus

CATEGORY	MENU	ITEM or VALUE	ITEM, VALUE or Remark	VALUE or Remark
Pipe Modeling	Temperament	EQUAL MEAN-TONE PYTHAGOREAN KIRNBERGER WERCKMIESTER I WERCKMIESTER III YOUNG I YOUNG II		
	Wind Supply	Fixed, Strong Normal, Weak or Flexible	Values are Model dependent	
	Shutters	Swell Pedal Great Choir Solo FC (FT CH) FT (FT SO) Tuba	PP PPP PPPP Unencl	
	Tremulants	GT SW CH SO	Main Main II Spare Flute Flute II Vox Eng Hn Tibia ZIMB (GT only)	Depth -9 - +9 0 – 255 Rate -9 - +9 (0 – 127) Randm/Rate -9 - +9
Voice Palette	Stop	Voice		
Room Modeling <i>(Note: 'Normal' Map) and Headphone Map are independently adjustable)</i>	Room Size	Room Stage Sml Hall Med Hall SmlChurch MedChurch LrgChurch Cathedral		
	Wall Type	Drapery Carpet Acoutile Wood Brick Plaster Concrete Marble		
	Ambience Lvl	Off, -31.25 - +6.25		

Crescendo, Tutti and Console Menus

CATEGORY	MENU	ITEM or VALUE	ITEM, VALUE or Remark	VALUE or Remark	
Crescendo Sequences	Crescendo Set	Mode Std, Alt	1 - 63		
	Lock Sequence	Sequence Std, Alt	Locked, Unlocked		
Tutti Lock	Tutti 1, 2	Locked, Unlocked			
Console	Lamp Level	1-16			
	PD/GT Cplr	Off, On			
	Master Tuning	Locked A=440 Adjustable Manual Only			
	Blinds	Blind Visible Operate	Lighted Drawknob: Blind, Visible, Operate Moving DK: Blind, Operate		
	Set Clock	Time/Date Set		SET + 0 to save	
	Time Zone	Africa - US			
	Soloing	BASS,	BASS : C1-G32		
	Coups	MEL SW,MEL CH, MEL SO	SW, CH, SO: C13-C49		
	Set Contrast	0 - 31	LCD Contrast		
	Format SMC	Yes/No	Press SET to begin		
Memory Banks	Restore (0 – 99)	No, Yes	Press SET to restore		
MIDI Demo	Demo Song	Demo song title	Press SET to Load Press SET to Play	Press Cancel (0) or Stop to end	
		Volume	-20.00 - +5.00	Actual Values are Model	
			OFF, -73 to 6		
		Tempo	50 - 250	Dependent	
		Room Size	See "Room Modeling"		
		Wall Type	See "Room Modeling"		
		Amb-Lvl	See "Room Modeling"		

Appendix B - -MIDI Program Changes for remote Piston Control

Piston Number	PC#	MIDI Instrument GM2/GS "Friendly" Name	GEN-GT Midi Channel	SW MIDI Channel	PD MIDI Channel	CH MIDI Channel	
General	1	1	Acoustic Grand	12			
	2	2	Bright Acoustic	12			
	3	3	Electric Grand	12			
	4	4	Honky-Tonk	12			
	5	5	Electric Piano 1	12			
	6	6	Electric Piano 2	12			
	7	7	Harpsichord	12			
	8	8	Clavinet	12			
	9	9	Celesta	12			
	10	10	Glockenspiel	12			
	11	11	Music Box	12			
	12	12	Vibraphone	12			
	13	13	Marimba	12			
	14	14	Xylophone	12			
	15	15	Tubular Bells	12			
	16	16	Dulcimer	12			
	17	17	Drawbar Organ	12			
	18	18	Percussive Organ	12			
DIV Cancel		19	Rock Organ	12	13	14	15
GEN Cancel		20	Church Organ				
Divisional	1	21	Reed Organ	12	13	14	15
	2	22	Accordion	12	13	14	15
	3	23	Harmonica	12	13	14	15
	4	24	Tango Accordion	12	13	14	15
	5	25	Nylon String Guitar	12	13	14	15
	6	26	Steel String Guitar	12	13	14	15

Note: Exact scheme may vary, especially on larger consoles with more than 18 General pistons.

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Hymnplayer

QUICK
GUIDE

1. Select hymn from Hymnal*

307 In Our Lovely Deseret

Brightly ♩ = 84-100

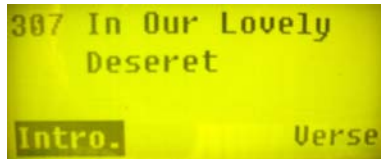
1. In our love - ly Des - er - et, Where the Saint
2. That the chil - dren may live long And be beat

2. Press and release "Hymn Player"



* note: not all hymns from Hymnal are in the Hymnplayer.

3. Select hymn in the green window by rotating dial



or { by holding "Hymn Player" while pressing numbers



4. Press to play introduction



5. Press to play hymn



6. To change volume during play, rotate dial



To return organ to normal operation, repeatedly press the "0" button until TRANSPOSER 0 appears in the green window.



For more information, see reverse side.

START THE HYMN PLAYER



Press and release the **HYMN PLAYER** button to activate the hymn player function. Rotate the **LARGE DIAL** located to the right of the keyboards to select a hymn **OR** press and hold the **HYMN PLAYER** button and enter the hymn number by pressing the any of the numbered buttons beneath the keyboards. The number and name of the selected hymn will appear in the display window. **Intro** will be highlighted in the display window.

PLAYING A HYMN



Press the **PLAY** button. An introduction will play for the selected hymn. When the introduction has finished, press **PLAY** again and the verse will begin. At the conclusion of each verse simply press **PLAY** again to hear as many additional verses as desired.



If **NO** introduction to the hymn is desired, turn the **SMALL KNOB** located to the right of the large dial and highlight **Verse** in the lower right corner of the display window. Press **PLAY** and the hymn will play the verse only.

TO ADJUST TEMPO OR VOLUME

During playback the volume and tempo can be adjusted. Rotate the **LARGE DIAL** to increase or decrease the volume. The volume level is highlighted in the display. Turn the **SMALL KNOB** to highlight the tempo. Rotate the **LARGE DIAL** to increase or decrease tempo.



Note: Tempo and volume may be preset **PRIOR** to playing the hymn. Press the **QUICK MENU** button located to the far left of the numbered buttons beneath the top keyboard. Look at the green window. Rotate the **SMALL KNOB** to select tempo or volume. Make your desired adjustments by rotating the large dial, then press **PLAY**.



CONTINUOUS PLAY



Press the **PRELUDE** button and then press **PLAY**. Automatically selected hymns will play continuously.

TO CHANGE HYMNBOOK LANGUAGE

Press **HYMN PLAYER** then press **QUICK MENU**. Rotate the **LARGE DIAL** to change the hymnbook language. The hymn numbers correspond to the selected hymnbook. To save this choice as the organ's default hymnal, hold the **SET** button and press **0** momentarily until the green window displays a "saved" message.

For more help, call your Rodgers dealer or visit www.rodgersinstruments.com