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INTRODUCTION

The sound soars—rising majestically above the congregation—blending with the spirit of the ages to produce everlasting memories! This is the musical experience you will achieve when you hear or play the Rodgers 835. Providing a rich and spacious ensemble sound complemented by crystal-clear definition, the Rodgers 835 provides unsurpassed, glorious sound in the timeless tradition of wind-blown pipes.

The Rodgers 835 is a two manual classic organ that incorporates an eclectic specification and authentic pipe organ sounds achieved through Rodgers' innovative PDI™ (Parallel Digital Imaging) technology. This technology allows each note of every stop on the Rodgers 835 to be individually tuned, leveled and voiced after the instrument has been installed, just as a fine pipe organ.

This incredible flexibility means that the Rodgers 835 will provide superior sound in any acoustic environment. Voicing can be modified effortlessly without software or hardware replacement should your musical preferences change. With the option of adding real pipe ranks at any time, the Rodgers 835 is the perfect choice for your musical needs.

Built in Oregon by dedicated, expert craftsmen, our consoles are meticulously hand-crafted 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 incomparable instrument. As highly sophisticated as the Rodgers 835 is, the features are easy to use and easy to access, creating a most satisfying musical experience for the player and listener alike.

The Rodgers 835 is a wonderful example of Rodgers' commitment to celebrate tradition while creating the future. From the first notes that sound forth from the Rodgers 835 to the endless possibilities of sound combinations developed over the years to come, we think you will agree Rodgers is indeed *the sound choice!*

Celebrating Tradition . . .
Creating the
Future

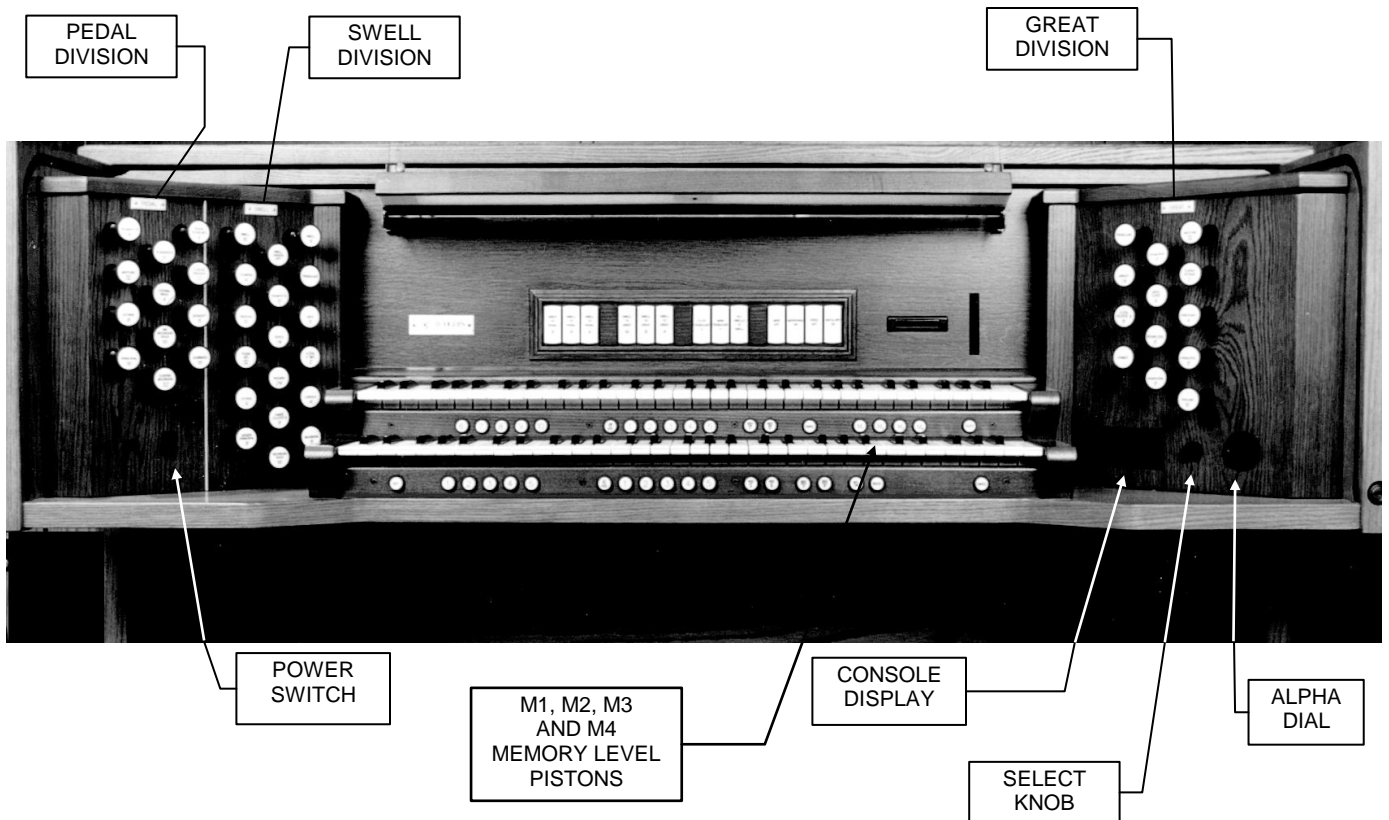
FEATURES

To get started, here is a tour of the basic operations of the Rodgers 835:

TURN ON/TURN OFF

To turn the organ on, press the top part of the rocker switch in the left drawknob panel and hold until “RODGERS 835 CLASSIC ORGAN”, or your personalized greeting appears in the Console Display. Release. The organ will perform a self diagnostic test of its systems within a few seconds. When completed, the Console Display will read “TRANSPOSER 0”. The Rodgers 835 is ready to play. To turn the power off, press the lower part of the rocker switch and release after 1-2 seconds.

CONSOLE DIVISION, COMBINATION MEMORY CONSOLE DISPLAY, ALPHA DIAL AND SELECT KNOB



CONSOLE DISPLAY AND MENUS

The Rodgers 835 is equipped with a two-line Console Display window located in the right drawknob panel. This display indicates the Transposer setting, and it can be used to alter many other settings and organist preferences including MIDI settings, Voice Palette, and Tremulant rate and depth, among many others.

Two controls are used to select and operate the features of the Console Display. The *smaller knob*, located near the Console Display, is called the *Select Knob* and is used to select different menu items to be changed. When the Console Display reads “TRANSPOSER 0”, this knob controls the Transposer function. The *larger flush dial*, near the Console Display is called the *Alpha Dial* and is used to change a menu setting which has been selected.

To move to a new menu or to make a new setting in the same menu in the Console Display, hold SET and turn the Select Knob. *Note: Once any menu other than the Transposer menu has been selected, it is no longer necessary to hold SET to select further menus.*

The *blinking square* in the Console Display, called the *cursor*, indicates the setting which is currently selected. Rotating the Alpha Dial will change the value of any selected setting.

There are three different menus. The User Menu accesses organ and audio settings such as Voice Palette, Tremulant settings, Master Volume, and Auxiliary Input controls. This menu is accessed by holding SET and turning the Select Knob counter clockwise (left) from the Transposer menu.

The second menu controls MIDI settings and is accessed by holding SET and turning the Select Knob clockwise (right) from the Transposer menu.

The third menu also accesses organ and audio settings, but it is only available when headphones are used. *Note: Please refer to the “Stereo Headphone Jack” section.*

To return to the Transposer display, press General Cancel.

COMBINATION ACTION WITH FOUR MEMORY LEVELS

The Rodgers 835 features a combination action easily changed by the organist from the console. The organist can pre-select registrations and make rapid changes in tone color using this advanced system.

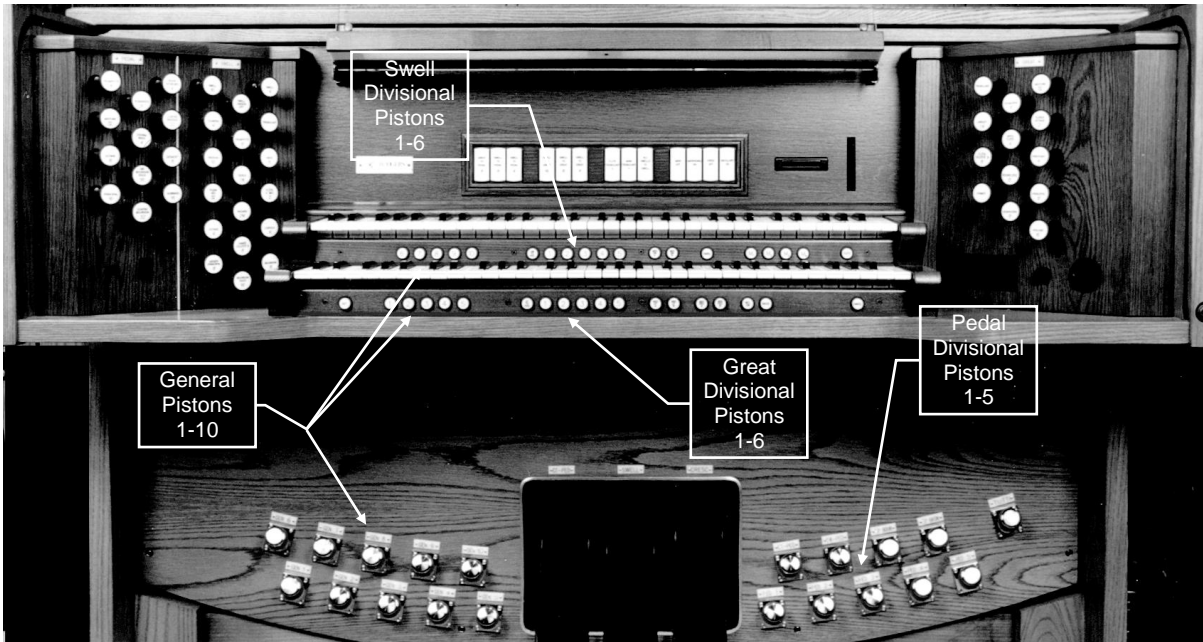
Rodgers’ microprocessor combination action is a specially refined four-memory system. This effectively multiplies the number of physical pistons on the console by four.

The 10 General pistons simultaneously affect all stops and controls on the Great, Swell and Pedal. All manual and pedal registrations may be changed by pressing a General piston.

There are five Divisional pistons for each division. The Great and Swell Divisionals are operated by pistons located under each respective manual, and the five Pedal Divisionals are

operated by toe pistons located on the right bottom row of toe pistons. The Divisional pistons independently affect all stops and MIDI controls on the Great, Swell or Pedal. Each division registration may be changed independently by pressing a Divisional piston.

Note: For expanded memory capability, please refer to the “Rodgers Personal Memory Card” section.



A combination memory must be unlocked to set pistons. Once the pistons are set, the combination memory may be locked again to prevent accidental change.

◆ **UNLOCKING A COMBINATION MEMORY:**

1. Press and hold M1, M2, M3 or M4 located under the Swell manual to the right for approximately five seconds. “USING INTERNAL MEMORY” or “USING CARD MEMORY” appears in the Console Display first. Then “MEMORY (#) LOCKED” appears.
2. While continuing to hold the memory piston, rotate the Alpha Dial either direction until the Console Display reads “MEMORY (#) UNLOCKED.”
3. Release the memory piston. The memory is now unlocked.

◆ **SETTING THE PISTONS:**

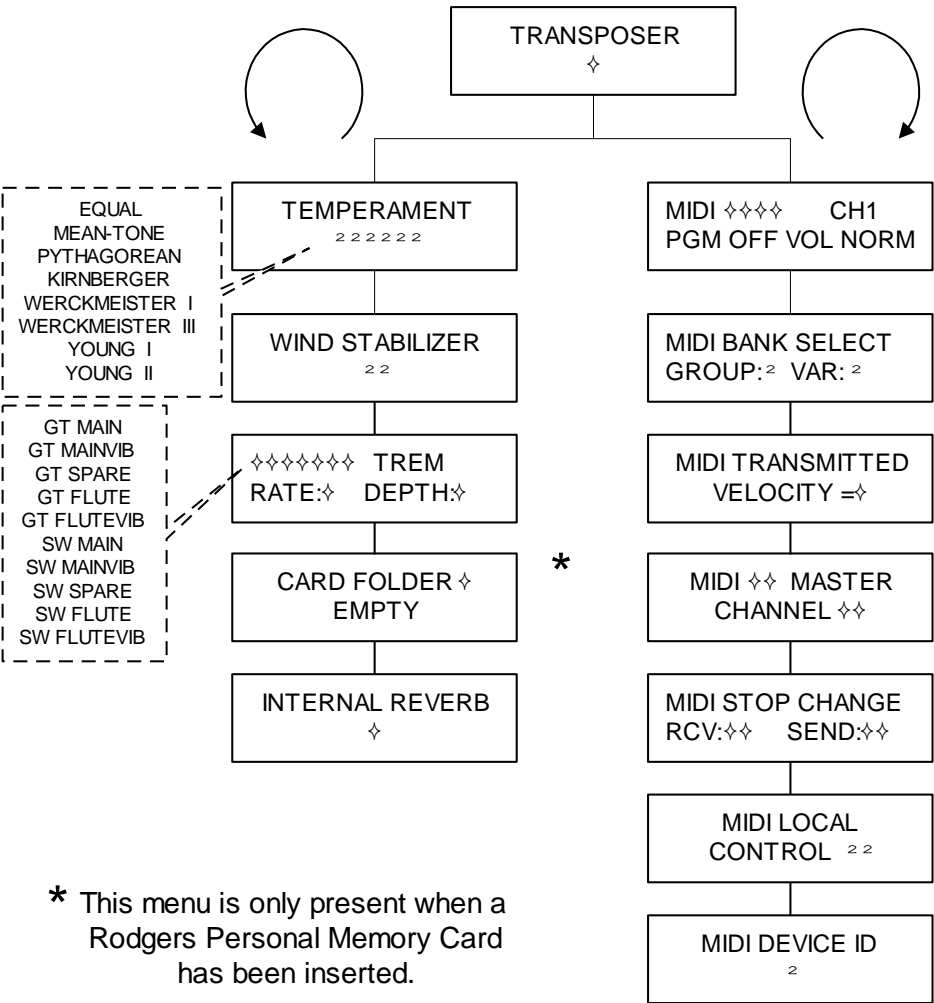
1. Select a memory by pressing M1, M2, M3 or M4. *Note: Pistons cannot be set if the memory is locked. Please refer to the “Unlocking a Combination Memory” section.*
2. Select the desired stops.
3. Press and hold the SET piston, located under the Great manual to the far left.
4. While holding SET, press the desired combination piston. Then release both pistons.

Note: Stops may be added or deleted from any combination using the above procedure.

◆ **LOCKING A COMBINATION MEMORY:**

1. Press and hold M1, M2, M3 or M4 for approximately five seconds. “USING INTERNAL MEMORY” or “USING CARD MEMORY” appears in the Console Display first. Then “MEMORY (#) UNLOCKED” appears.
2. While continuing to hold the memory piston, rotate the Alpha Dial either direction until the Console Display reads “MEMORY (#) LOCKED.”
3. Release the memory piston. The memory is now locked.

835 User Menu Items



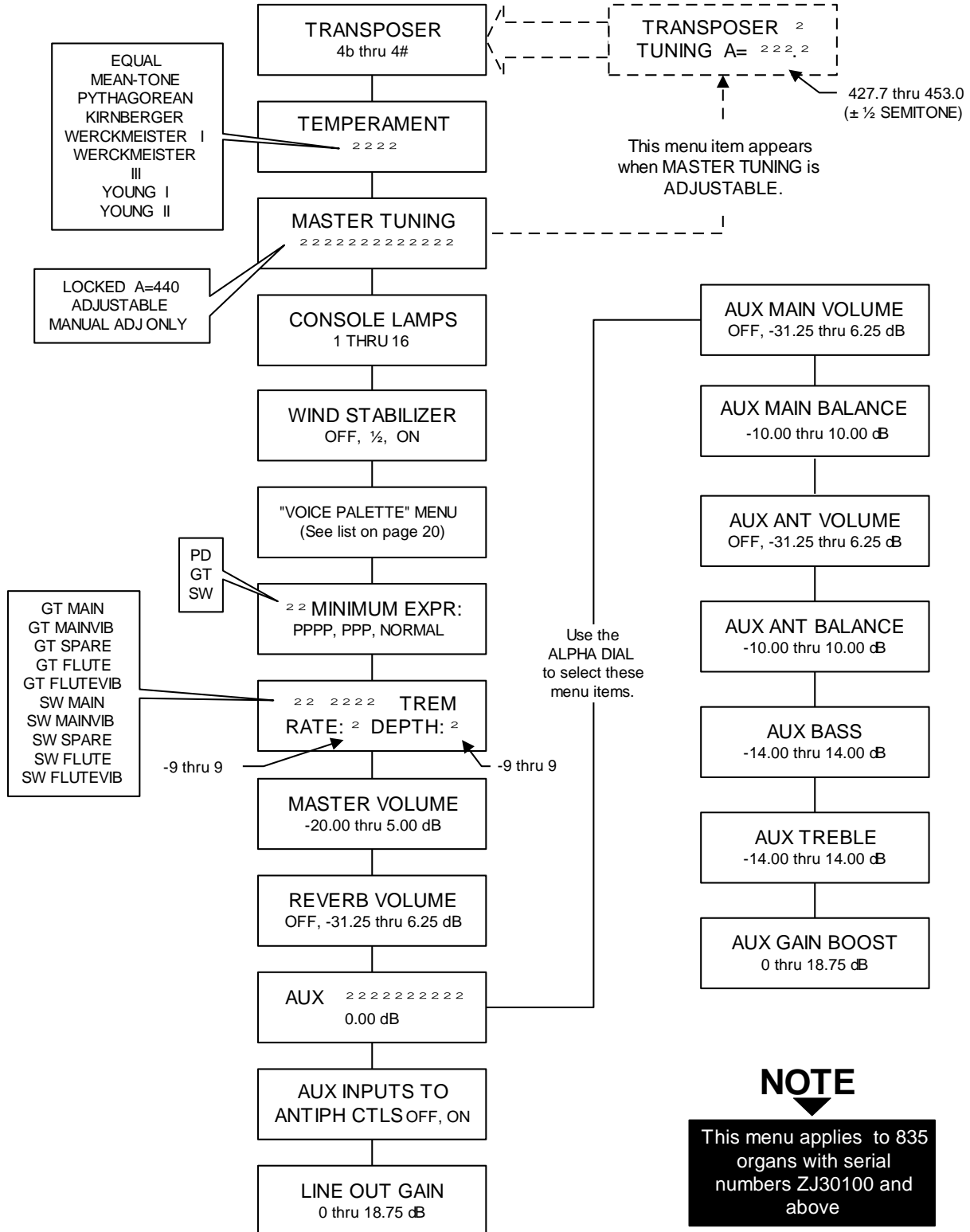
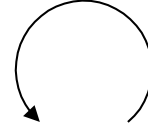
* This menu is only present when a Rodgers Personal Memory Card has been inserted.

NOTE

This menu applies to 835 organs with serial numbers ZJ20423 and below

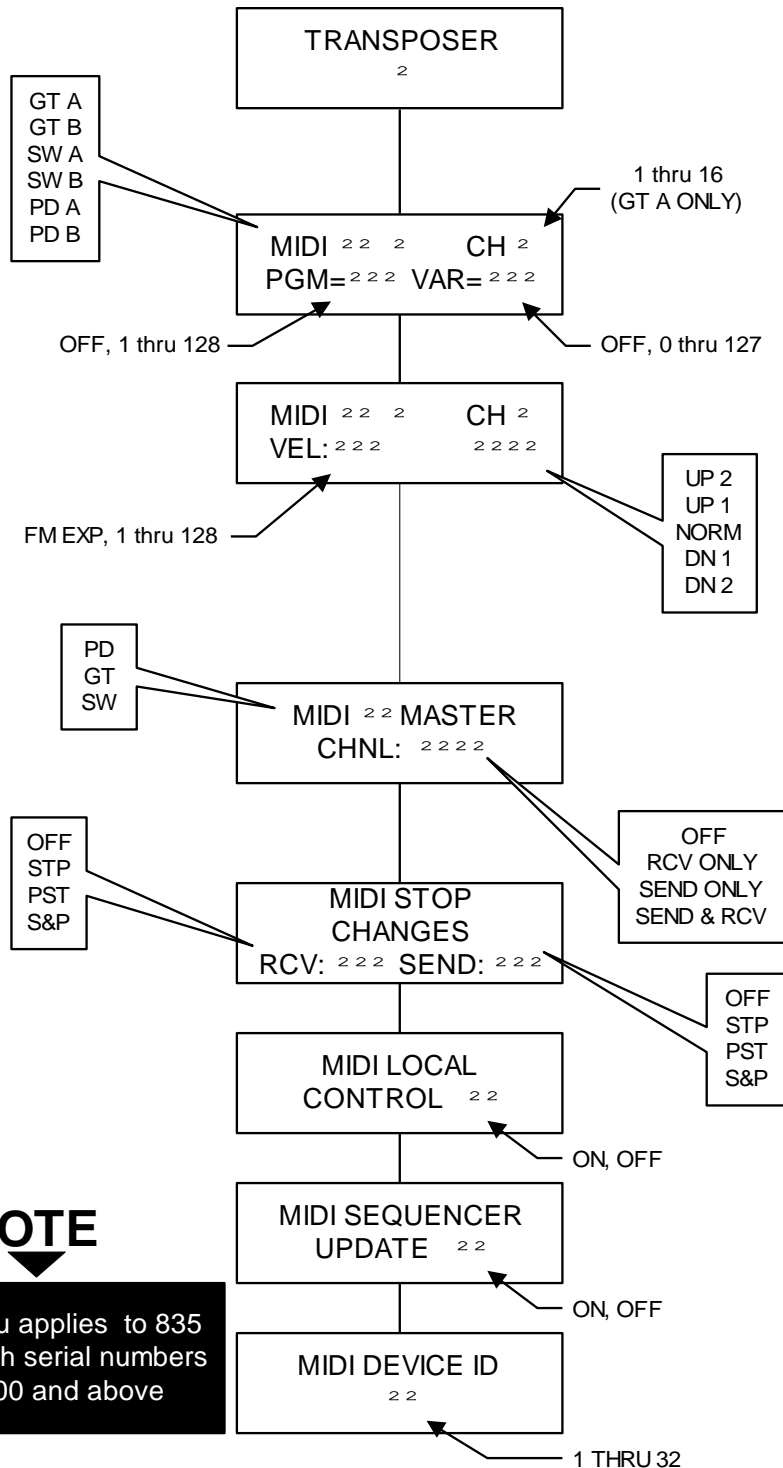
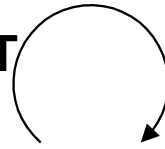
835 User Menu Items

Hold SET, turn SELECT knob
counterclockwise.



835 MIDI Menu Items

Hold SET, turn SELECT knob clockwise.

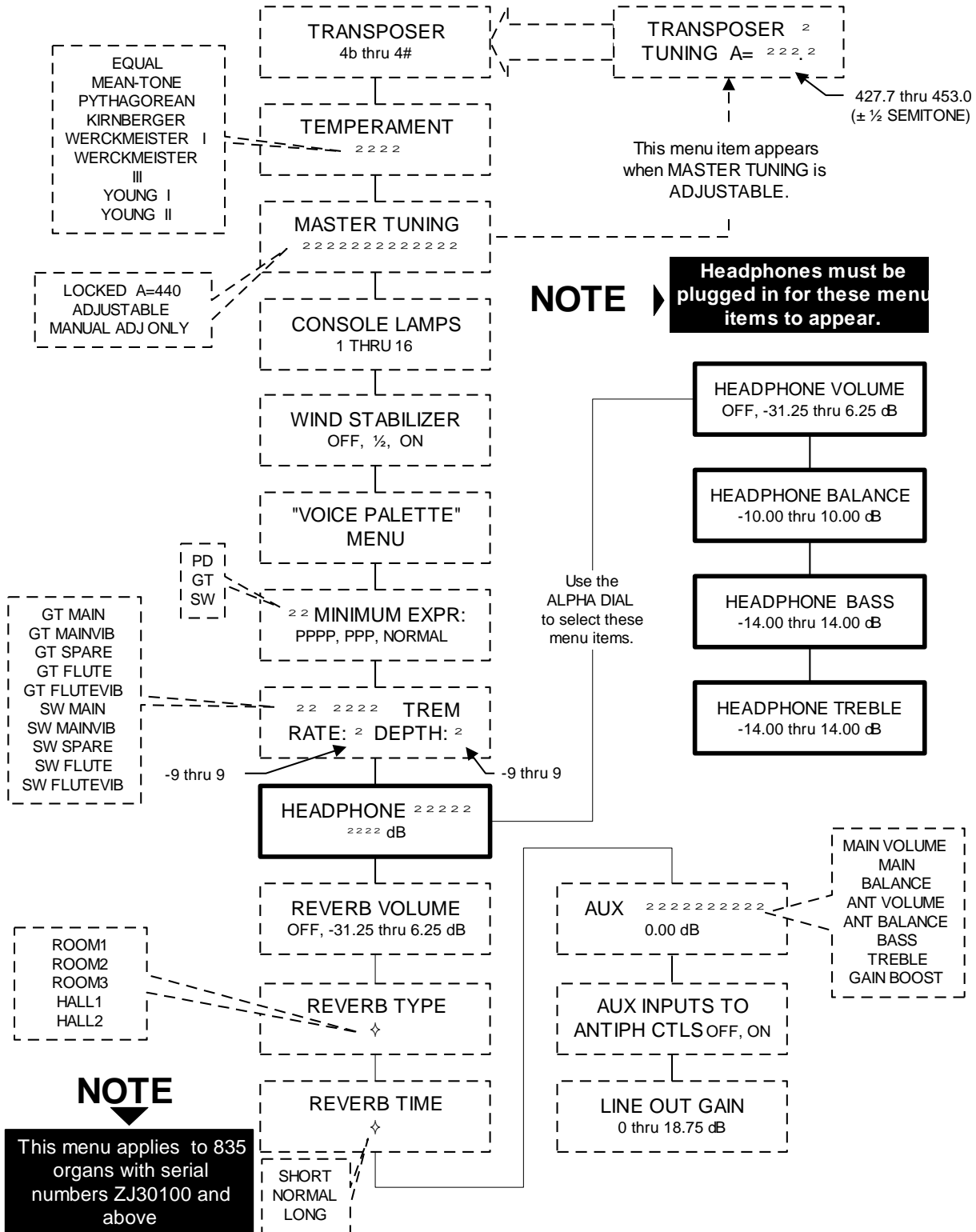
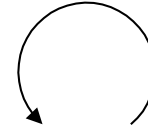


NOTE

This menu applies to 835 organs with serial numbers ZJ30100 and above

835 User (Headphone) Menu Items

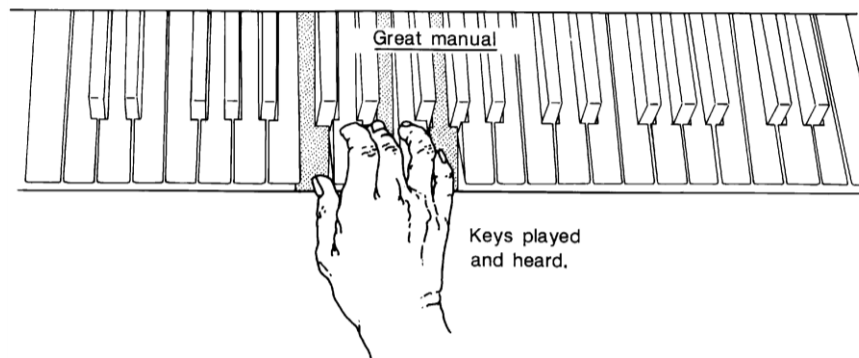
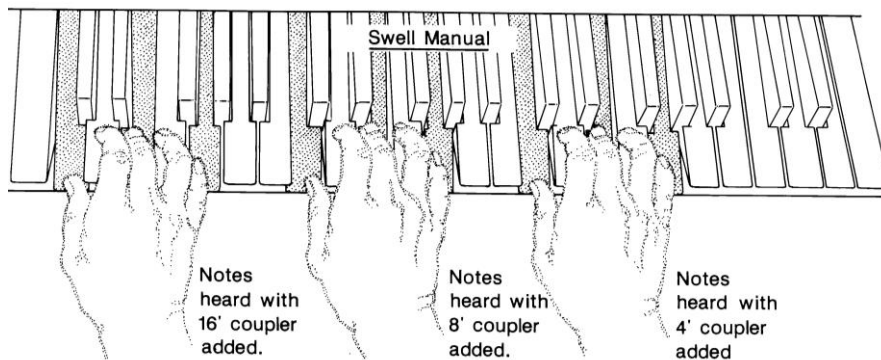
Hold SET, turn SELECT knob counterclockwise.



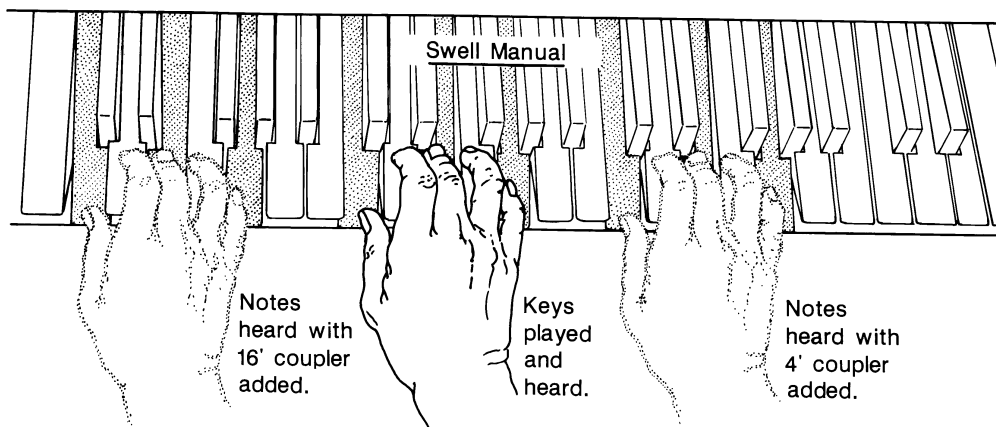
COUPLERS

There are two types of couplers on the Rodgers 835: intermanual and intramanual.

The intermanual couplers enable stops of one division to be played on another keyboard or pedalboard. Examples of intermanual couplers are SWELL TO GREAT 16', SWELL TO GREAT 8' and SWELL TO GREAT 4'. These couplers are located on the lighted tilt tabs above the Swell manual.



The intramanual couplers enable stops to be played at a different pitch level or levels on the manual where the stop is located. Examples of intramanual couplers are SWELL TO SWELL 16' and SWELL TO SWELL 4'. *Note: the 16' coupler is also known as a Sub Octave coupler, and the 4' coupler is also known as an Octave coupler.* These couplers are located on drawknobs in the Swell division.



REVERSIBLES

The Rodgers 835 is equipped with reversible pistons and toe pistons. These control certain couplers, stops and functions. Press the piston or toe piston to turn on, and press again to turn off. All reversible pistons light when engaged.

EXPRESSION SHOES

The Rodgers 835 has two expression shoes. The *left* shoe controls the voices in the Great/Pedal division, and the *middle* shoe controls the voices in the Swell division.

ALL SWELLS TO SWELL

For ease of expression control using only one shoe, press the ALL SWELLS tab. When it is lit, the Swell, Great and Pedal divisions are expressed with the Swell expression shoe.

CRESCENDO

The slightly raised shoe to the *right* of the Swell expression shoe is the Crescendo shoe, which gradually adds a pre-determined 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. Stops added by the Crescendo do not light or move.

There is a lighted Crescendo/Tutti indicator located on the back coupler rail to the far right of the tilt tabs above the swell manual. There are eight lighted green segments to indicate the progressive stages of the Crescendo as the pedal is depressed.

The Crescendo must be unlocked to set a crescendo sequence. Once the sequence is set, it may be locked again to prevent accidental change.

◆ UNLOCKING THE CRESCENDO:

1. Press and hold the ZIMBEL piston for approximately five seconds until “CRESCENDOS LOCKED” appears in the Console Display.
2. While continuing to hold ZIMBEL, rotate the Alpha Dial either direction until the Console Display reads “CRESCENDOS UNLOCKED.”
3. Release the ZIMBEL piston. The Crescendo is unlocked.

◆ SETTING THE CRESCENDO SEQUENCE:

1. Press and hold the SET piston.
2. Press the ZIMBEL piston. The piston flashes, and the Console Display reads:

CRESC SET MODE	
STD	STAGE 1

The stops and couplers currently set on stage one of the 63 stages in the Crescendo sequence turn on.

3. 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 this stage turn on.
4. To add one or more stops to the sequence, go to the stage where the stop(s) is to be added, turn the stop(s) on, and press SET.
5. To delete a stop(s), go to the first stage in which the stop(s) turns on, turn the stop(s) off, and press SET.
6. Each stop can be turned on at any stage and turned off at any later stage. As an example, assume the SWELL 8' BOURDON is to turn on at stage 1 and off at stage 25. Go to stage 1, turn on the SWELL 8' BOURDON, and press SET. Then go to stage 25, turn off the SWELL 8' BOURDON, and press SET.
7. To clear the entire Crescendo sequence (stages 1 through 63), hold SET and press General Cancel (0). This also resets the current stage number to 1 so that a new sequence can be entered.
8. When building a completely new sequence, it is advisable to first write the new sequence down, then assign stage numbers from 1 to 63 to each stop or group of stops in the sequence. Sometimes there are more stages than stops in the sequence, so it is necessary to skip some stages to make the sequence end at or near stage 63. If this is not done, the sequence ends before the Crescendo Pedal is fully depressed.
9. To exit the "CRESC SET MODE" menu at any time, press General Cancel. Any changes in the sequence made up to this point are saved.

Note: If the original factory setting is desired, please refer to the "Restoring the Factory Crescendo Setting" section.

◆ LOCKING THE CRESCENDO:

1. Press and hold the ZIMBEL piston for approximately five seconds until "CRESCENDO UNLOCKED" appears in the Console Display.
2. While continuing to hold ZIMBEL, rotate the Alpha Dial either direction until the Console Display reads "CRESCENDO LOCKED."
3. Release ZIMBEL. The Crescendo is locked.

◆ RESTORING THE FACTORY CRESCENDO SETTING:

1. Press and hold the ZIMBEL piston for approximately five seconds.. The Console Display reads "CRESCENDO LOCKED" or "CRESCENDO UNLOCKED".
2. While holding ZIMBEL, press and hold SET for an additional five seconds. The Console Display reads "CRESCENDO FACTORY DEFAULT".
3. Release both pistons.

TREMULANTS

Tremulants create a change in pitch (sharp and flat), amplitude (volume) and timbre (tone quality). The use of the tremulant adds warmth 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 on the Rodgers 835. The *Divisional* tremulants (Great, and Swell) affect only the stops in the respective division. The Swell trem also controls a separate trem for the Voix Humaine. There are two *General* tremulants: the Flute II tremulant affects all manual flute stops simultaneously, and the Main II tremulant affects all remaining manual stops simultaneously.

All tremulants may be individually adjusted for rate and depth by performing the following procedure:

◆ ADJUSTING THE TREMULANT SETTINGS:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads:

GT MAIN	TREM
RATE 0	DEPTH 0

3. Turn the Select Knob until the cursor is on the tremulant name. *Note: Please refer to the “835 User Menu Items” section.*
4. Rotate the Alpha Dial until the Console Display reads the tremulant to be adjusted.
5. Turn the Select Knob until the cursor is on the rate.
6. Rotate the Alpha Dial until the Console Display reads the desired tremulant rate. *Note: The range is from -9 to +9. The rate setting may be previewed by selecting a corresponding stop and playing a note while the adjustment is made.*

Note: These settings are retained when the organ is turned off.

TUTTI

There are times when a full organ registration is needed immediately. The Tutti on the Rodgers 835 can be set with any combination of stops. Press either the TUTTI piston or the TUTTI toe piston to access the Tutti combination. These pistons are reversible, so simply press again to cancel. When Tutti is in use, the top four segments of the Crescendo/Tutti indicator light red. The Crescendo/Tutti indicator is located on the coupler rail to the far right of the tilt tabs above the Swell manual.

◆ **VIEWING THE TUTTI SETTING:**

1. Press and hold the TUTTI piston or toe piston.
2. While holding the TUTTI piston, press the SET piston. The stops of the Tutti setting light.

Note: Tutti cannot be set unless it is unlocked.

◆ **UNLOCKING THE TUTTI:**

1. Press and hold the TUTTI piston for approximately five seconds until “TUTTI LOCKED” appears in the Console Display.
2. While continuing to hold TUTTI, rotate the Alpha Dial either direction until the Console Display reads “TUTTI UNLOCKED.”
3. Release the TUTTI piston. The Tutti is unlocked.

◆ **SETTING THE TUTTI:**

1. Select the desired stops.
2. Press and hold the SET piston, and press the TUTTI piston. The Tutti is set.

◆ **LOCKING THE TUTTI:**

1. Press and hold the TUTTI piston for approximately five seconds until “TUTTI UNLOCKED” appears in the Console Display.
2. While continuing to hold TUTTI, rotate the Alpha Dial either direction until the Console Display reads “TUTTI LOCKED.”
3. Release TUTTI. The Tutti is locked.

◆ **RESTORING THE FACTORY TUTTI SETTING:**

1. Press and hold the TUTTI piston for approximately five seconds.. The Console Display reads “TUTTI LOCKED” or “TUTTI UNLOCKED”.
2. While holding TUTTI, press and hold SET for an additional five seconds. The Console Display reads “TUTTI FACTORY DEFAULT”.
3. Release both pistons

MELODY COUPLER

The Melody Couplers (MEL SW) is located on a piston under the Great manual on the right. The Melody Coupler will light when it is engaged.

When MEL SW is lit, any selected stop or MIDI voice in the Swell division sounds from the highest key being played on the Great manual. This allows a solo melody and an accompaniment to be played on the same manual.

In its default setting, the Melody Coupler affects keys 25 through 61 on the Great manual. Its range is programmable and may be extended down to key 13 or up to key 49.

Note: Melody Couplers can only be set in General combination pistons.

◆ SETTING THE RANGE OF THE MELODY COUPLER:

1. Press and hold the SET piston, and press MEL SW which begins flashing.
2. Release both pistons.
3. While the Melody Coupler is flashing, press a key which corresponds to the lowest note the range is to extend. Any note from key 13 to key 49 may be selected. After the selected key has been pressed, the Melody Coupler turns off. *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.*
4. To use the new range, press MEL SW . This range is saved when the organ is turned off.

BASS COUPLER

The name of this feature is derived from the historical term “Basso Continuo” meaning thoroughbass. When the Bass Coupler is engaged, the piston lights. Any selected stops or couplers 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 is programmable up to key 32 (top of the pedalboard range).

◆ SETTING THE RANGE OF THE BASS COUPLER:

1. Press and hold the SET piston, and press BASS which begins flashing.
2. Release both pistons.
3. While BASS is flashing, press a key which 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, BASS turns off. *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.*
4. To use the new range, press BASS. This range is saved when the organ is turned off.

Note: The Bass Coupler can only be set in General combination pistons.

TRANSPOSER

The Transposer is the default menu setting in the Console Display. Turning the Select Knob while “TRANSPOSER 0” is displayed lowers the pitch of the organ up to four semitones (half steps) and raises the pitch up to four semitones. The Transposer returns to “0” when General Cancel is pressed. *Note: In order to select menu items other than the Transposer, it is necessary to first hold SET, and then turn the Select Knob.*

MASTER TUNING

The Rodgers 835 can easily and quickly be tuned to a piano or musical instrument not at standard concert pitch (A=440.0). The range of the Master Tuning is one-half semitone sharp or flat.

If the instrument has been augmented with pipes, the Master Tuning feature is used to bring the electronics in tune with the pipes. The pitch will return to A=440.0 when the organ is turned off. Adjustments to the tuning cannot be made unless the Master Tuning is unlocked.

◆ LOCKING AND UNLOCKING THE MASTER TUNING:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads:

MASTER TUNING LOCKED A = 440.0

3. Rotate the Alpha Dial until the Console Display reads “ADJUSTABLE” or “MANUAL ADJ ONLY”.
4. Press General Cancel to return to the Transposer menu. *Note: The Console Display reads “TRANSPOSER 0 TUNING A=440.0” (default setting) when the Master Tuning is unlocked.*

◆ ADJUSTING THE PITCH:

1. Make sure the Master Tuning is unlocked.
2. The Console Display reads:

TRANSPOSER 0 TUNING A = 440.0

3. Rotate the Alpha Dial to adjust the tuning.

Note: When the organ is turned off, the tuning will return to the default setting (A=440.0).

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 835 offers a choice of eight temperaments: Equal, Mean-Tone, Kirnberger, Werckmeister I, Werckmeister III, Young I, Young II and Pythagorean. This selection of temperaments allows 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 which 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.

J.S. Bach’s Well Tempered Clavier, written in 1722 and 1738-42, 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 all keys are satisfactorily in tune, but not necessarily an absolutely equal temperament.

Well Temperaments

Kirnberger: Johann Philipp Kirnberger (1721-1783) was a German composer and pupil of Bach from 1739-41. 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 successfully. The fifths are slightly narrowed and the upward thirds are considerably sharp, but unlimited modulation from key to key is possible.

◆ SELECTING A TEMPERAMENT:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads:



3. Release SET.
4. Rotate the Alpha Dial until the desired temperament appears.
5. Press General Cancel to return to the Transposer menu.

Note: When the organ is turned off, the temperament will return to Equal.

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 which 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.

Rodgers’ exclusive Digital Dynamic Wind (patent pending) 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 STABILIZER

In order to adjust the behavior of the organ wind system, a “WIND STABILIZER” menu is provided in the Console Display. This stabilizer operates in much the same way as does the stabilizer control provided on some pipe instruments. In the “OFF” position, the wind has a noticeable unsteadiness in the playing of rapid passages or large chords. The “1/2” position reduces this unsteadiness somewhat, and the “ON” position makes the wind steady under all conditions. The position is saved when the organ is turned off.

◆ ADJUSTING THE WIND STABILIZER:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) to “WIND STABILIZER”.
3. Release SET.
4. Rotate the Alpha Dial to select “OFF”, “1/2”, or “ON”.

RANDOM DETUNING

One of the essential ingredients of a pipe organ ensemble arises from the small amount of pitch error in each pipe. No matter how carefully an instrument is tuned, small changes in temperature or humidity cause the pipes to drift from their original pitches. Reed pipes are especially prone to drift over time due to “creeping” of the tuning wire with cyclic temperature variations.

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 will not be 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 will exhibit more pitch error than flues. 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. Once computed, the pitch of each note remains constant. Thus, the tuning will be a little different, as it would be with a pipe organ, each time the organ is used. The amount of Random Detuning present in the organ will be set by a Rodgers representative during final voicing.

EXPRESSION RANGE ADJUSTMENTS

The minimum volume of each division when its Expression Shoe is closed can be adjusted to suit specific musical needs or personal tastes. The “MINIMUM EXPRESSION” menu allows three settings— “NORMAL”, “*ppp*”, and “*pppp*”. The “NORMAL” setting produces the amount of expression obtained on most pipe instruments with typical swell shades. The “*ppp*” setting produces a greater range than the “NORMAL” setting, and the “*pppp*” setting produces the amount of expression one might expect from very heavy and thick swell shades. The settings do not affect the sound at all when the expression shoe is open.

There are special settings of the Expression Range that can be selected when installing a pipe/electronic combination organ. When speakers for the enclosed divisions (Swell) are placed inside a pipe organ swell box, the digitally sampled electronic stops in those divisions can sound at a constant volume by setting the Expression Range to “Unenclosed”. Then the expression of those stops, like the pipes in the swell box, will be controlled by the swell shades.

◆ SETTING THE EXPRESSION RANGE:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) to “ MINIMUM EXPRESSION”, and place the cursor over the division name.
3. Rotate the Alpha Dial to select the desired division.
4. Turn the Select Knob clockwise (right). The cursor moves to the bottom line.
5. Rotate the Alpha Dial to select the desired expression range. If the expression shoe is closed and notes are played on voices in the division being adjusted, the change is heard immediately. All expression range settings are saved when the organ is turned off.

VOICE PALETTE™

Many of the speaking stops on the Rodgers 835 can play additional voices which are selectable through the Voice Palette™ menu. These voices are:

<u>DIVISION</u>	<u>DRAWKNOB</u>	<u>VOICE PALETTE</u>
PEDAL:	16' Principal	16' Contrebasse
	4' Choralbass	4' Nachthorn
	16' Bombarde	16' Basson (SW)
	4' Rohrschalmei	4' Clairon
GREAT:	16' Violone	16' Bourdon
	8' Principal	8' Diapason
	8' Gemshorn	8' Hamonic Flute
	8' Flûte Celeste II	8' Erzähler Celeste II
	4' Prestant	4' Octave
	2' Super Octave	2' Waldflöte, 2' Fifteenth
	1-1/3' Larigot	Sesquialtera II
	8' Cromorne	8' Trompete
	Chimes	Harp
	SWELL:	8' Geigen Principal
4' Octave		4' Fugara
1-3/5' Tierce		Cymbale III, 1' Sifflöte
16' Basson		16' Contre Trompette
8' Trompette		8' Trumpet
8' Oboe		8' Voix Humaine
4' Clairon		4' Clarion

Note: The drawknobs with small dots above the stop name denote where a palette voice is located.

The voices located on one stop control cannot be played simultaneously. However, a stop's primary voice may be stored on one combination piston, and its Voice Palette selection may be stored on another combination piston. *Note: On some earlier organs, the Voice Palette selections cannot be saved on combination pistons. Contact your local authorized Rodgers representative for information on updating the instrument.*

◆ ACCESSING THE VOICE PALETTE:

1. Press and hold the SET piston.
2. Turn on the stop to be changed. For example, select the 16' Principal in the Pedal. The Console Display reads:

PD PRINCIPL 16 =

* PRINCIPL 16 *

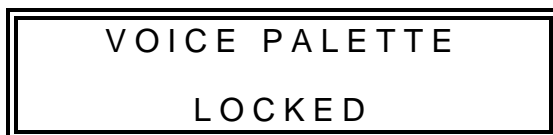
3. Rotate the Alpha Dial to view the available Voice Palette selection. The voice may be previewed as it is selected.

The voice selections made using this procedure can be saved in General and Divisional combination pistons. All drawknobs return to their default voices as labeled when the organ is turned off.

In order to save Voice Palette selections in combination pistons, the Voice Palette must first be unlocked. This locking feature only prevents “blind” changes to Voice Palette selections; manual changes are always possible.

◆ **UNLOCKING THE VOICE PALETTE:**

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left). The Console Display reads:



3. Rotate the Alpha Dial to unlock the Voice Palette. Voice Palette selections can now be stored in combination pistons.

When the Voice Palette is locked, combination pistons will not affect Voice Palette selections, even selections previously saved in combination pistons.

◆ **LOCKING THE VOICE PALETTE:**

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left). The Console Display reads:



3. Rotate the Alpha Dial to lock the Voice Palette.

MASTER VOLUME CONTROL

Special situations and individual preferences sometimes require a temporary change in the overall volume of the organ. This is easily accomplished.

◆ **ADJUSTING THE MASTER VOLUME:**

1. Press and hold the SET piston.
2. Turn the Select Knob to “MASTER VOLUME”.

3. Rotate the Alpha Dial to obtain the desired volume level. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the “Audio Save” section.*

AUDIO SAVE

Changes made to audio settings are temporary and are lost when the organ is turned off unless those settings are saved. This can be done by performing the following procedure.

◆ SAVING AUDIO CONTROL SETTINGS:

1. While in any Audio Menu, hold SET, then press and hold General Cancel for approximately five seconds.
2. Continue holding both pistons until the Console Display reads:



3. Release SET and General Cancel.

Any changes made to any audio control settings are saved when the organ is turned off.

STEREO HEADPHONE JACK

The console is equipped with a 1/4" stereo headphone jack located near the power switch on the left panel. 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 “MASTER VOLUME” menu is replaced with the “HEADPHONE” menu. This menu allows the adjustment of Volume, Balance, Bass, and Treble heard through the headphones. These adjustments do not affect the organ speakers in normal playing mode. *Note: Please refer to the “835 User (Headphone) Menu Items” section.*

◆ ADJUSTING THE HEADPHONE SETTINGS:

1. Press and hold SET.
2. Rotate the Select Knob counter clockwise (left) until the Console Display reads “HEADPHONE”, and place the cursor on the top line.
3. Release SET.
4. Rotate the Alpha Dial to select the setting to be adjusted (“VOLUME”, “BALANCE”, “BASS”, or “TREBLE”).
5. Turn the Select Knob clockwise (right) to place the cursor on the bottom line.
6. Rotate the Alpha Dial to set the desired value.

AUXILIARY INPUTS

The Rodgers 835 is 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 to the right.

When using these input jacks, audio signals from other sound generating devices like synthesizers, MIDI sound modules, and tape players are mixed into the organ's main audio system. A series of Console Display menu controls is used to adjust the characteristics of the Auxiliary Input sound.

◆ ADJUSTING THE AUXILIARY INPUTS:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) to "AUXILIARY", and place the cursor on the top line.
3. Release SET.
4. Rotate the Alpha Dial to select the desired control.
5. Turn the Select Knob clockwise (right) to place the cursor on the bottom line.
6. Rotate the Alpha Dial to obtain the desired effect. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*

STEREO LINE OUTPUTS

The Rodgers 835 is equipped with stereo Line Outputs also located on the Connector Panel. When using these outputs the divisions of the organ (Great, Swell and Pedal) are heard in stereo. There is no specific channel assignment (left or right) given to these divisions. The volume may be adjusted by performing the following procedure:

◆ ADJUSTING THE STEREO LINE OUTPUTS:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) to "LINE OUT GAIN".
3. Release SET.
4. Rotate the Alpha Dial to adjust the volume .

Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.

DIGITAL REVERBERATION

The Rodgers 835 features an internal digital reverberation system. The volume, length and type of reverberated sound can be individually changed. Any changes made to the reverberation settings from this menu are temporary and are lost when the organ is turned off, unless they are saved by performing the Audio Save procedure. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*

Note: On some early 835 instruments, the only adjustable setting is reverb volume. Reverb time may be adjusted by an authorized Rodgers representative.

◆ **SETTING THE REVERB VOLUME:**

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads “REVERB VOLUME”. Release SET.
3. Rotate the Alpha Dial to set the desired reverb level (OFF, -31.25 through 6.25 dB). *Note: An Audio Save may be performed to save this setting as the default. Please refer to the “Audio Save” section.*

◆ **SETTING THE REVERB TYPE:**

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads “REVERB TYPE”. Release SET.
3. Rotate the Alpha Dial to set the desired reverb type (“ROOM 1”, “ROOM 2”, “ROOM 3”, “HALL 1” or “HALL 2”). *Note: An Audio Save may be performed to save this setting as the default. Please refer to the “Audio Save” section*

◆ **SETTING THE REVERB TIME:**

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads “REVERB TIME”. Release SET.
3. Rotate the Alpha Dial to set the desired reverb time (“SHORT”, “NORMAL” or “LONG”). *Note: An Audio Save may be performed to save this setting as the default. Please refer to the “Audio Save” section.*

ANTIPHONAL ON/MAIN OFF

The 835 is prepared with ANTIPHONAL ON/MAIN OFF lighted tab which can operate an additional speaker system. An antiphonal speaker system is usually installed at the opposite end of the building from the main organ allowing greater musical flexibility. The ANTIPHONAL ON tab activates this additional speaker system, and the MAIN OFF tab turns off the main organ. *Note: If the MAIN OFF tab is engaged, the ANTIPHONAL ON tab must be engaged or the organ will not sound through either system.*

ZIMBELSTERN

The Rodgers 835 is prepared for a Zimbelstern (bell star). This percussive device is most often used in bright music of the Baroque period. The Zimbelstern (ZIMBEL) is activated by a reversible piston located under the Swell manual on the right.

Contact your authorized Rodgers representative for additional information.

PIPES

Any digital sampled rank in the Rodgers 835 may be replaced by a real wind-blown pipe rank. If a limited range of pipes is available, sampled voices from the Rodgers 835 can fill out

the entire range. Preparations for controlling real expression shutters are already included in the organ software. *Note: Please refer to the “Expression Range” section.*

Contact your authorized Rodgers representative for additional information.

PIPES OFF/ANCILLARY ON

If the Rodgers 835 is equipped with pipe ranks, certain stops will control pipe voices and other stops will control digitally sampled voices. There are two tilt tabs affecting the pipe stops of all divisions simultaneously (ANCILLARY ON and PIPES OFF).

When the Ancillary tab is engaged, electronic voices play from the pipe stops. When the Pipes Off tab is engaged, the real wind-blown pipes turn off. *Note: If a Pipes Off tab is engaged, the corresponding Ancillary tab must also be engaged for the stop(s) to sound.*

CONSOLE LAMP DIMMER

The illumination of the music rack, lighted drawknobs, lighted tilt tabs, and pedal lamps is adjusted by performing the following procedure. *Note: If the console is equipped with moving drawknobs, only the music rack and pedal lamps are adjustable.*

◆ ADJUSTING THE CONSOLE LAMPS:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads:



3. Release SET.
4. Rotate the Alpha Dial to the desired intensity. The range is from 1 to 16.

Note: When the organ is turned off, this setting is saved.

AUTOMATIC SHUTDOWN TIMER

When the organ is on and left unattended, the power automatically turns off after two hours. Operating any key, stop, or control resets the timer for another two hours.

Playing the organ from a remote MIDI keyboard or sequencer will also reset the timer.

MIDI (Musical Instrument Digital Interface)

Rodgers organs have some of the most advanced MIDI capabilities in the world, offering a great variety of sound possibilities. These sounds are accessed by the MIDI coupler pistons located on the piston rails. Two MIDI sounds can be played simultaneously from each manual (Great, Swell and Pedal).

The MIDI coupler pistons control the following MIDI channels:

Great Manual	Channel 1*	MIDI GT A
Great Manual	Channel 5	MIDI GT B
Swell Manual	Channel 2	MIDI SW A
Swell Manual	Channel 6	MIDI SW B
Pedal Manual	Channel 3	MIDI PED A
Pedal Manual	Channel 7	MIDI PED B

* May be changed to any of the sixteen MIDI channels.

◆ SELECTING A MIDI SOUND:

Selecting a MIDI sound is also known as Sending a Program Change:

1. Press and hold the SET piston, then press a MIDI coupler piston. The MIDI coupler piston flashes, indicating a sound selection can be made. This is called the MIDI Set Mode. The Console Display reads:

MIDI GT A	CH 1
PGM = 121	VAR = 0

2. Select the desired sound (Program Change) number from the sound module instrument chart(s) provided with the sound module. Press a key on the Great, Swell or Pedal. *Note: Program Changes 1-61 are sent by the Great keys, Program Changes 62-122 by the Swell keys, and Program Changes 123-128 by the Pedal keys.* Once the key is pressed, the Console Display returns to "TRANSPOSER 0".

◆ PREVIEWING VARIOUS MIDI SOUNDS:

A variety of MIDI sounds may be previewed before making a selection. To listen to various MIDI sounds:

1. Press and hold the SET piston, then press a MIDI coupler piston. The MIDI coupler piston flashes. Continue to hold SET.
2. By continuing to hold SET, the organ will remain in the MIDI Set Mode.

3. Press the key corresponding to the Program Change number of the desired MIDI sound. Please refer to the “Internal Sound Module Instrument Charts” section.
4. Release SET to play the sound being previewed.
5. To preview another MIDI sound, hold SET and press another key to select another Program Change number.
6. Press the MIDI coupler piston or General Cancel to exit the MIDI Set Mode.

When in the MIDI Set Mode, selecting a different Program Change number may also be done by turning the Select Knob until the cursor in the Console Display is over the Program Change number. Rotate the Alpha Dial until the desired number is selected. Press the MIDI coupler piston.

For advanced MIDI applications there are times when no Program Change is to be sent by a MIDI coupler piston. Then the Program Change number may be set to “OFF” by pressing a key which has no associated Program Change number (a Pedal note, for example), or by turning the Alpha Dial past Program #128 until “PGM OFF” appears in the Console Display.

ROLAND GS STANDARD SUPPORT

In the past, most MIDI sound modules provided a maximum of 128 sounds. These were selected by using MIDI Program Change messages, but they did not define standard sound assignments for those messages. For example, one sound module may have had a trumpet on Program Change #39, yet another sound module would have chimes on #39. It was difficult at best for musicians to work with no standardization of sounds. With the creation of General MIDI (GM), a standard list of sounds was defined, but only for the 128 sounds in the first bank, Bank 0.

The Roland GS Standard honors that same standard list of sounds for Bank 0, but also allows access to *more* than those 128 sounds. By selecting another bank using the Bank Select message, the GS Standard provides an additional 127 banks (also called *variations*), each containing 128 sounds. This allows for the possibility of up to 16,384 total sounds. Many manufacturers of MIDI sound modules have added or will soon add support for this standard, which is an upward extension of the current General MIDI Standard.

The MIDI menu on the Console Display enables the organist to choose a GS Bank Select message for each MIDI coupler piston which is saved on combination pistons.

◆ SETTING THE GS VARIATION (BANK NUMBER):

1. Press and hold SET, then press a MIDI coupler piston. The piston flashes, indicating the MIDI Set Mode is active. The Console Display reads:

M I D I G T A	C H 1
P G M = 1 2 1	V A R = 0

2. Turn the Select Knob clockwise (right). The cursor moves to the Variation Field (“VAR”) in the menu. *Note: The variation numbers for sounds in the MIDI sound*

module are listed in the sound module instrument chart(s) provided with the sound module.

3. To choose the desired Variation (bank) number, rotate the Alpha Dial until the correct variation number is displayed. Variation 0 is the normal General MIDI bank. OFF may also be selected to prevent a MIDI coupler piston from sending Bank Select messages.
4. Select a Program Change number, or return to the Transposer menu by pressing the MIDI coupler piston or General Cancel.

The variation selected is saved in combination pistons along with the other MIDI settings.

MIDI SOUNDS IN COMBINATION PISTONS

Once a MIDI sound has been set on a MIDI coupler piston, the same Program Change number is sent each time the coupler piston is activated. The sound is also saved on any combination piston that includes that MIDI coupler piston.

Each MIDI coupler piston has a number of associated settings which may be changed in the Console Display. These settings along with the MIDI sound can be saved in a combination piston. Each combination piston may include one or more MIDI coupler pistons. The MIDI coupler piston settings can be saved at any time using the MIDI Save procedure. The saved settings are retained when the organ is turned off.

◆ SAVING A MIDI SOUND IN A COMBINATION PISTON:

After selecting a MIDI sound on a MIDI coupler piston, this can be saved on a General or Divisional combination piston for immediate recall.

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

ADDITIONAL MIDI SETTINGS

There are many MIDI settings that can be saved. If the settings are changed and not saved, the original MIDI settings (*default* settings) return when the organ is turned off. MIDI settings that can be changed and saved include MIDI note velocity, octave shift, and MIDI transmit and receive parameters.

Changes made to MIDI settings are temporary and are lost when the organ is turned off unless those settings are saved. *Note: A MIDI Save may be performed to save a MIDI setting as the default. Please refer to the "MIDI Save" section.*

MIDI NOTE VELOCITY

MIDI note velocity controls the attack quality and loudness of MIDI sounds. To sound authentic, instruments such as the piano and other percussion instruments require a greater

and more pronounced attack than instruments such as the flute or oboe. The velocity can be individually selected on each MIDI coupler piston, and these settings can then be saved on combination pistons. The three types of MIDI note velocity on the 835 are Fixed Velocity, Expression Velocity, and Keyboard Velocity. *Note: On instruments with wooden keyboards, individual note velocity control is not available.*

Fixed Velocity: The same velocity value is used for all notes of the keyboard or pedalboard, and can be set to any value from 2 to 127.

◆ **SETTING FIXED VELOCITY:**

1. Hold the SET piston, then press the MIDI coupler piston. The piston flashes. Release both pistons.
2. Turn the Select Knob clockwise (right) until the cursor moves to the second menu screen and is positioned in the Velocity field (“VEL”).
3. Rotate the Alpha Dial to select the desired velocity value (2-127).
4. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the “MIDI Save” section.*

Expression Velocity: This velocity is controlled by the expression shoes and is not affected by the attack of the keys. The volume (MIDI Main Volume, Control Change #7) is set to maximum when this setting is in use.

◆ **SETTING EXPRESSION VELOCITY:**

1. Hold the SET piston, then press the MIDI coupler piston. The piston flashes. Release both pistons.
2. Turn the Select Knob clockwise (right) until the cursor moves to the second menu screen and is positioned in the Velocity field (“VEL”).
3. Rotate the Alpha Dial to select Expression Velocity (“FM EXP”).
4. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the “MIDI Save” section.*

◆ **SETTING KEYBOARD VELOCITY:**

1. Hold the SET piston, then press the MIDI coupler piston. The piston flashes. Release both pistons.
2. Turn the Select Knob clockwise (right) until the cursor moves to the second menu screen and is positioned in the Velocity field (“VEL”).
3. Rotate the Alpha Dial to select Keyboard Velocity (“FM KBD”).
4. Turn the Select Knob clockwise (right) until the cursor moves to the fourth menu screen and is positioned in the Keyboard Velocity field (“KEY VEL”).

5. Rotate the Alpha Dial to select the desired velocity value (“LIGHT”, “NORMAL” or “HEAVY”).
6. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the “MIDI Save” section.*

The MIDI Note Velocity can be individually set for each MIDI coupler piston. *Note: The MIDI Note Velocity settings do not affect the sampled organ voices*

OCTAVE SHIFT

Normally all MIDI coupler pistons play at standard pitch (middle C = note 60). The Octave Shift setting can be set to cause any MIDI piston to play one or two octaves above or below standard pitch.

◆ SHIFTING THE OCTAVE OF A MIDI SOUND:

1. Hold the SET piston, and press the MIDI coupler piston.
2. Turn the Select Knob clockwise (right) until the cursor moves to “NORM” on the second MIDI menu screen.
3. Rotate the Alpha Dial to the desired setting (“UP 2”, “UP 1”, “NORM”, “DN 1” or “DN 2”).
4. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the “MIDI Save” section.*

MIDI CHANNEL ASSIGNMENT

Using the Rodgers 835 as a MIDI keyboard controller for sequencing may require channel assignment of the MIDI GT A coupler piston. All other MIDI coupler pistons transmit on fixed channels. To reset the transmit channel of MIDI GT A, perform the following procedure:

◆ ASSIGNING MIDI CHANNELS:

1. Hold the SET piston, then press MIDI GT A. The coupler piston flashes.
2. Turn the Select Knob clockwise (right) until the cursor moves to the channel number.
3. Rotate the Alpha Dial to set the channel number.
4. Press either the flashing MIDI coupler piston or General Cancel to exit.

The channel number for MIDI GT A coupler piston can be saved in the settings on a combination piston or saved permanently by performing the MIDI Save procedure. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the “MIDI Save” section.*

MIDI SAVE

Changes made to MIDI settings are temporary and will be lost when the organ is turned off unless those settings are saved. This is done by performing the following procedure:

◆ SAVING MIDI CONTROL SETTINGS:

1. While in any MIDI menu, make the desired changes.
2. To save, press and hold the SET piston, then press and hold General Cancel for approximately five seconds.
3. Continue holding both pistons until the Console Display reads:

ALL MIDI SETTINGS SAVED

4. Release both pistons.

SUSTAIN SWITCH

A foot switch is located on the top left edge of the Great/Pedal expression shoe. This switch will sustain MIDI voices playing from MIDI GT A coupler piston. Press the switch to sustain, release to stop.

ADDITIONAL MIDI SETTINGS ON COMBINATION PISTONS

After additional MIDI settings have been selected on a MIDI coupler piston, these settings can be saved on any General or corresponding Divisional combination piston.

◆ SAVING MIDI SETTINGS ON A COMBINATION PISTON:

1. Select the MIDI coupler piston (and organ stops, if desired).
2. Press and hold the SET piston.
3. Press the desired combination piston.
4. Release both pistons.

The factory default settings for the MIDI coupler pistons are:

MIDI GT A	=	CH 1*
Program Change (PGM)	=	OFF
Variation (VAR)	=	0
Octave Transpose	=	NORM
Velocity (VEL)	=	64

* This channel will be different for each MIDI coupler piston. *Note: Please refer to the MIDI channel list at the beginning of the MIDI section.*

Remember, MIDI default settings can be changed by performing a MIDI Save procedure.

ENABLING/DISABLING MIDI MASTER CHANNELS

The Rodgers 835 reserves several MIDI channels for recording and playback of the organ using a MIDI sequencer. One channel is reserved for each division as follows:

Great Master Channel	Notes and Expression	12
Swell Master Channel	Notes and Expression	13
Pedal Master Channel	Notes and Expression	14

The organ sends and receives MIDI information on these channels unless they are disabled. It may be necessary to disable one or more Master Channels when using the organ console as a MIDI keyboard controller in multi-track or multi-layer sequencing to avoid duplicating note data on multiple tracks.

◆ ENABLING OR DISABLING A MIDI MASTER CHANNEL:

1. Press and hold the SET piston, and turn the Select Knob clockwise (right) to “MIDI MASTER CHANNEL”.
2. Place the cursor on the division name field (“GT”, “SW” or “PED”).
3. Rotate the Alpha Dial until the desired selection is displayed.
4. Turn the Select Knob clockwise (right) to move the cursor to the channel status field (“OFF”, “RCV ONLY”, “SEND ONLY”, “SEND & RCV”).
5. Rotate the Alpha Dial to set the Master Channel status for this selection. *Note: Turning a manual’s Master Channel off prevents the organ from sending or receiving notes or expression on that channel.*
6. Press General Cancel to exit.

MIDI STOP CHANGES

When sequencing or controlling another Rodgers console from the Rodgers 835, stop selections are normally transmitted and received using MIDI System Exclusive messages. This allows the stops selected during sequencing to play back accurately.

If desired, the organ stops may be controlled using MIDI Program Changes rather than System Exclusive messages. These Program Changes will control the organ pistons rather than the individual stops. The System Exclusive method normally offers the optimum control over registration, since it does not require the organ pistons to be set up beforehand. The use of piston Program Changes for stop control is most useful when controlling a Rodgers organ from a remote MIDI keyboard or when controlling a second Rodgers console other than a Rodgers 835 via MIDI.

The MIDI Stop Change menu item allows the organist to control the transmission and reception of System Exclusive (SysEx) Stop Control messages and Piston Program Change messages. Settings in this menu are saved when the organ is turned off.

Note: Piston Program Change messages are transmitted and received on the organ Master Channels and should not be confused with the Program Change messages used to select sounds from MIDI coupler pistons.

◆ **SELECTING MIDI STOP CHANGE SETTINGS:**

1. Press and hold the SET piston, then turn the Select Knob clockwise (right) to “MIDI STOP CHANGE”.
2. Turn the Select Knob to choose “RCV” or “SEND”.
3. Rotate the Alpha Dial to select the following options.

The Receive Field (“RCV”) has four positions:

“OFF”	Console ignores both SysEx and Program Changes
“STP”	Console receives only SysEx messages
“PST”	Console receives only Piston Program Changes
“S&P”	Console receives both SysEx and Program Changes

The Send Field (“SEND”) has the same four positions:

“OFF”	Console does not send either SysEx or Program Changes
“STP”	Console sends only SysEx messages
“PST”	Console sends only Piston Program Changes
“S&P”	Console sends both SysEx and Program Changes

Program Changes 1-12 on any Master Channel will activate the organ General Pistons of like number. Program Change 20 on any Master Channel will activate the organ’s General Cancel piston. Program Changes 21-26 on any Master Channel will activate the Divisional Pistons for the division corresponding to that Master Channel.

◆ **USING PISTONS TO CONTROL A SECOND RODGERS CONSOLE:**

1. Connect the MIDI Sequencer Output of the master console to the Sequencer Input of the slave console.
2. On the master console, enable piston transmission by turning the Select Knob until the cursor is in the Send Field (“SEND”) of the MIDI Stop Change menu.
3. Rotate the Alpha Dial until the Console Display reads “SEND: PST”.
4. On the slave console, enable piston reception by turning the Select Knob until the cursor is in the Receive Field (“RCV”) of the MIDI Stop Change menu.
5. Rotate the Alpha Dial until the Console Display reads “RCV: PST”.

MIDI LOCAL CONTROL

When in the “OFF” position, MIDI Local Control allows the organ console to play MIDI sounds only, disabling the organ voices. When in the “ON” position, the organ will function normally. In the OFF position, organ voices can still be played by a sequencer or by a remote keyboard connected to the 835 MIDI IN jack.

◆ ENABLING OR DISABLING MIDI LOCAL CONTROL:

1. Press and hold the SET piston, then turn the Select Knob clockwise (right) to “MIDI LOCAL CONTROL”.
2. Release SET.
3. Rotate the Alpha Dial to choose “ON” or “OFF”. This selection is temporary. The organ will always return to MIDI “LOCAL CONTROL ON” when the organ is turned on.
4. Press General Cancel to exit.

MIDI SEQUENCER UPDATE

MIDI Start, Stop and Continue messages generated by a sequencer are accepted by the organ only when the MIDI Sequencer Update is enabled.

◆ ENABLING OR DISABLING MIDI SEQUENCER UPDATE:

1. Press and hold the SET piston, then turn the Select Knob clockwise (right) to “MIDI SEQUENCER UPDATE”.
2. Release SET.
3. Rotate the Alpha Dial to choose “ON” or “OFF”. This selection is temporary. The organ will always return to MIDI “SEQUENCER UPDATE ON” when the organ is turned on.
4. Press General Cancel to exit.

Note: The organ uses the sequencer control messages to automatically record the stop and expression status at the beginning of a sequence.

MIDI DEVICE ID

MIDI Device ID allows the organist to select the MIDI Device identification number used in System Exclusive Stop Control messages. Normally, the organ both sends and recognizes an ID number of 17. Stop Control messages with other ID numbers will be ignored.

This ID number can be changed to allow independent control over multiple organ consoles connected via MIDI or to facilitate storing multiple sets of registration information on a sequencer recording. The number can be set to 1, or 17 through 32. Setting the ID to 1 produces Stop Control messages which are compatible with older Rodgers PDI and C-Series organs. The ID always returns to 17 when the organ is turned off.

◆ SETTING THE MIDI DEVICE ID:

1. Press and hold the SET piston, then turn the Select Knob clockwise (right) to “MIDI DEVICE ID”.
2. Rotate the Alpha Dial to set the desired ID number.3. Press General Cancel to exit.

SAVING A COMBINATION MEMORY

The contents of any combination memory may be saved into a MIDI sequencer and later reloaded into the organ.

1. Connect the Sequencer MIDI IN to the organ Sequencer MIDI OUT. Connect the Sequencer MIDI OUT to the organ Sequencer MIDI IN.
2. Start the sequencer in Record mode.
3. Wait until after any count-in measures, then hold the SET piston and momentarily press the memory piston (M1, M2, M3 or M4) for the memory to be copied to the sequencer.
4. Release SET and wait until the Console Display reads:

MEMORY COPIED TO
SEQUENCER PORT

5. Stop the MIDI Sequencer, or wait a few seconds and repeat steps 3 and 4 above to send another memory to the sequencer. Always leave a few measures of space between memories.

To reload a memory from the sequencer, first connect the sequencer following the steps above. Then continue:

1. Play back the recorded memory as a song would be played back.
2. When the memory contents have been correctly received, the memory piston corresponding to the memory on the sequencer recording flashes. At this point, the contents of the memory are stored in a temporary holding area in the console.
3. Stop the sequencer playback.
4. Press and hold SET, then press the memory piston for the desired destination.
Note: This need not be the same memory as the memory whose tab is flashing.

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 will reduce confusion regarding the location of the memories on the sequencer.

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 before playing back the next.

Note: If a Rodgers Personal Memory Card is inserted when recording or playing back combination memories, and the card memory is in use for the memory level being saved/restored, the memory will be saved from or restored to the memory card rather than the internal memory.

MIDI CONNECTIONS

Always connect a sequencer to the Sequencer IN/OUT ports on the organ. **The sequencer must not be in “Soft Thru” mode.** Any other MIDI instruments or keyboards should use the ports labeled “MIDI.”

RODGERS PERSONAL MEMORY CARD

This exclusive feature provides the ability to store combination memory levels, Standard and Orchestral Crescendos, Tutti and other settings in a removable solid-state Personal Memory Card. This credit-card-size device is convenient to carry and has an internal battery which maintains the contents of the card memory for several years. If more than one organist has access to the console, Personal Memory Cards are a valuable resource.

The console Personal Memory Card slot is located to the right of the coupler tabs. To use the Personal Memory Card for combination memory storage, perform the following steps:

1. Insert the Personal Memory Card firmly in the slot with the label side up and the arrow pointing toward the slot. If the Personal Memory Card is being used for the first time, a message will appear in the Console Display asking if the card should be initialized for use.
2. To initialize the Personal Memory Card, press and release the SET piston. This initialization process stores a small amount of information on the card which makes it recognizable as a valid Rodgers Personal Memory Card. At this point, the card is ready to be used for combination memory storage. A newly initialized card contains no combination memories as yet.
3. Select the desired memory level by pressing pistons M1, M2, M3 or M4.
4. Set any piston by holding SET, then pressing a combination piston. To do this without changing any piston settings, press a combination piston to recall its combination, then set the same piston by holding SET, and pressing the combination piston again.

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

- ◆ When a Personal Memory Card is in the slot, any memory levels which exist on the card replace the corresponding console internal memories, which are temporarily “disconnected”.
- ◆ Setting any piston while a Personal Memory Card is inserted copies the current memory level to the Personal Memory Card if it did not already exist on the card. The Personal Memory Card must be removed in order to be able to set pistons in a console internal memory level.

- ◆ Whenever a memory select piston (M1, M2, M3 or M4) is pressed, a message appears in the Console Display indicating whether the internal memory or the Personal Memory Card memory is being used.
- ◆ If an internal memory is accidentally copied to the Personal Memory Card, or if a memory level is to be removed on the Personal Memory Card so the internal memory can be used instead, you can delete the memory level from the Personal Memory Card.

◆ DELETING A MEMORY FROM THE CARD:

1. Hold General Cancel, then press the memory select tab for the memory level to be deleted.
2. A message will appear in the Console Display confirming the memory level has been deleted from the Personal Memory Card. Immediately after this operation, the internal memory will be “reconnected”.

STORING A CRESCENDO SEQUENCE AND TUTTI ON THE CARD

In addition to the combination memory levels, the Personal Memory Card can also store copies of Crescendo sequences and Tutti. If the Crescendo or Tutti set operation is performed while the card is inserted, the new Crescendo sequence or Tutti will be stored on the card rather than in the internal memory. Like the combination memory levels, these will automatically replace the internal Crescendo or Tutti whenever the Personal Memory Card is inserted in the slot.

The Crescendo and Tutti must be unlocked to delete them from the Personal Memory Card.

◆ DELETING A CRESCENDO SEQUENCE FROM THE CARD:

1. Press the ZIMBEL piston.
2. Hold General Cancel, then press ZIMBEL again. A message appears in the Console Display confirming deletion of the stored Crescendo sequence or Tutti from the Personal Memory Card.

STORING ADDITIONAL SETTINGS ON THE CARD

Several additional settings can also be stored on a Personal Memory Card. Changing any of these settings causes all of them to be moved to the card if they were not previously stored on the card. The settings will automatically take effect when the card is inserted. The settings are:

- | | |
|-----------------------------|----------------------------------------|
| * Melody Note Range | * Master Tuning Lock Status |
| * Bass Note Range | * Tremulant Adjustments |
| * Wind Stabilizer Status | * Console Lamp Intensity |
| * Expression Range Settings | * MIDI Stop Change Send/Receive Enable |
| | *Voice Palette Selections |

◆ DELETING SETTINGS FROM THE CARD:

1. Press and hold General Cancel, then press BASS momentarily. A message appears in the Console Display indicating the settings have been deleted from the card.

PERSONAL MEMORY CARD FOLDERS

The capacity of a Rodgers Personal Memory Card is 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 Personal Memory Card. In this case, each folder can contain a copy of each console memory level, plus a copy of each Crescendo sequence, Tutti and other settings.

When a Personal Memory Card is first used, it is initialized to use Folder A. This folder is used until a new folder is selected. The selected folder is saved when the card is removed and later reinserted.

◆ SELECTING A NEW FOLDER ON THE CARD:

1. Insert the Personal Memory Card in the slot.
2. Press and hold the SET piston, then turn the Select Knob counter clockwise (left) until Console Display reads "MEMORY CARD FOLDER".
3. Release SET, and rotate the Alpha Dial until the desired folder appears in the Console Display. Folders are labeled A, B, C, D, E, F, G and H.

The Console Display reads:

CARD FOLDER A: M:4 SC S

The second line shows the folder contains combination memories 1 through 4, a Crescendo sequence (SC), and the other Settings (S). If a folder has nothing in it, the second line displays "EMPTY".

LOCKING AND UNLOCKING A PERSONAL MEMORY CARD

When a Personal Memory Card memory level, Crescendo or Tutti is being used, it can be locked and unlocked in exactly the same manner as are console internal memories. A locked Personal Memory Card memory cannot be deleted or altered. A warning message is displayed if you attempt to delete or alter a locked memory level, Crescendo or Tutti.

The entire Personal Memory Card can be locked by moving the small slide switch at the outside edge of the Personal Memory Card in the direction of the lock symbol. Again, the warning is displayed if an attempt is made to delete or alter anything in the Personal Memory Card memory while the card protect switch is in the locked position. If the card protect switch is in the locked position, temporary changes may be made in the Organist Settings without affecting the card memory. *Note: Always lock the Personal Memory Card when inserting or removing from the console slot. Failure to do so may result in loss of information.*

USING A PERSONAL MEMORY CARD ON OTHER RODGERS ORGANS

The same Personal Memory Card can be used in more than one Rodgers organ with the Personal Memory Card feature. The information on the Personal Memory Card is kept separate for each organ model. If a folder is created on a particular model, that folder will only be accessible on that same model of Rodgers organ. A Personal Memory Card can hold sets of folders for several Rodgers organ models. When a Personal Memory Card is inserted into a console slot, any folders created on that same model will be available. *Note: Folders created on Rodgers Custom instruments are unique and only available to that instrument.*

It is important to remember, although folders created on one model are “invisible” on another model, these folders reduce the amount of free memory space on the card. A Personal Memory Card which doesn’t appear to have as much free space as it should, may in fact have folders for other models stored on it.

REINITIALIZING A PERSONAL MEMORY CARD

In some cases, it may be desirable to erase all information on a Personal Memory Card. If SET is held while inserting a Personal Memory Card in the console slot, a message will appear in the Console Display asking whether the Personal Memory Card should be reinitialized. To perform the reinitialization, press SET. If it is decided not to initialize the Personal Memory Card, press General Cancel again, then remove the card. A new Personal Memory Card must also be initialized before it can be used. *Note: Initializing a memory card will erase all previously stored information on the card!*

REPLACING THE PERSONAL MEMORY CARD BATTERY

A 3-volt lithium battery (Rodgers part #1571-003 or Radio Shack part #23-160) is required for replacement. Replacement batteries can be obtained from your local Rodgers representative or at many camera stores. To replace the battery without losing the contents of the Personal Memory Card, open the battery compartment on the front edge of the card *only with the card inserted in the console slot while the organ is on. Otherwise, all information on the card will be lost.* The console continues to supply power to the Personal Memory Card while the battery is being replaced. Be sure to observe the polarity marking when inserting the new battery.

When a Personal Memory Card, whose backup battery has become weak, is inserted in the console slot, a message appears in the Console Display warning the battery is low. The message remains until General Cancel is pressed. Although the battery usually continues to function for several days after the message first appears, it should be replaced at the earliest opportunity.

WARNING: This is a lithium battery, which can present an explosion risk. DO NOT expose the battery or the Personal Memory Card to fire. DO NOT attempt to recharge this battery.

RODGERS 835 STOP SPECIFICATION

GREAT

Violone 16' (Bourdon 16')
 Principal 8' (Diapason 8')
 Rohrflöte 8'
 Gemshorn 8' (Harmonic Flute 8')
 Flûte Celeste II 8' (Erzähler Flute 8')
 Prestant 4' (Octave 4')
 Spitzflöte 4'
 Superoctave 2' (Waldflöte 2', Fifteenth 2')
 Larigot 1-1/3' (Sesquialtera II)
 Mixture IV
 Cromorne 8' (Trompette 8')
 Chimes (Harp)
 Tremulant

Swell to Great 16'
 Swell to Great 8'
 Swell to Great 4'

MIDI GT A [LP]
 MIDI GT B [LP]

SWELL

Bourdon Doux 16'
 Geigen Principal 8' (Geigen Diapason 8')
 Bourdon 8'
 Gambe Celeste II 8'
 Octave 4' (Fugara 4')
 Copula 4'
 Nazard 2-2/3'
 Flûte à Bec 2'
 Tierce 1-3/5' (Cymbale III, Sifflöte 1')
 Plein Jeu IV
 Basson 16' (Contre Trompette 16')
 Trompette 8' (Trumpet 8')
 Oboe 8' (Voix Humaine 8')
 Clairon 4' (Clarion 4')
 Tremulant

Swell 16
 Swell Unison Off
 Swell 4'

MIDI SW A [LP]
 MIDI SW B [LP]

Voice Palette selction listed in ().
 [LP]= Lighted Piston

(Rodgers 835 Stop Specification continued)

PEDAL

Contre Bourdon 32'

Principal 16' (Contrebasse 16')

Subbass 16'

Bourdon Doux 16' (SW)

Octave 8'

Gedackt 8'

Choralbass 4' (Nachthorn 4')

Mixture IV

Contre Basson 32'

Bombarde 16' (Basson 16' (SW))

Trompette 8'

Rohrschalmei 4' (Clairon 4')

Great to Pedal 8'

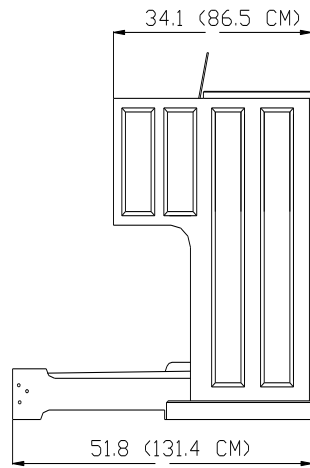
Swell to Pedal 8'

Swell to Pedal 4'

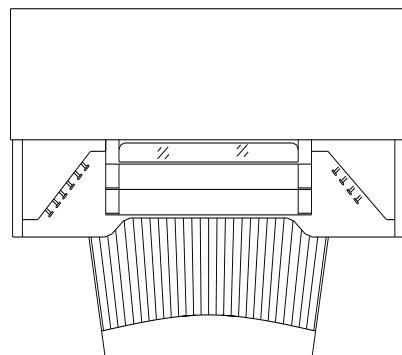
MIDI PED A

MIDI PED B

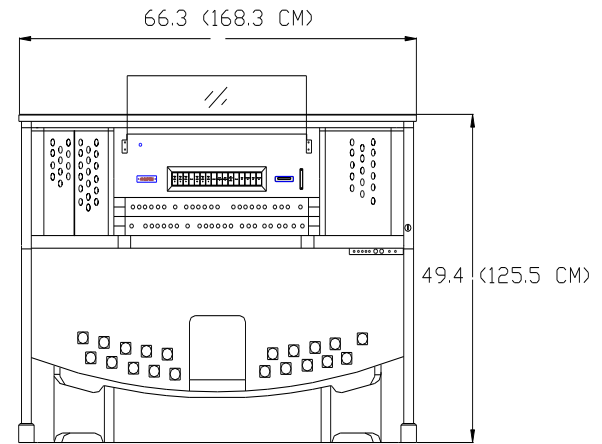
RODGERS 835B



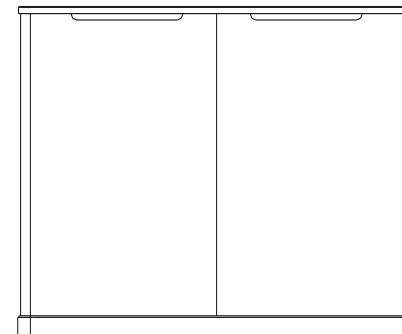
SIDE VIEW



TOP VIEW



FRONT VIEW



BACK VIEW

FACTORY DEFAULT COMBINATION SETTINGS

The Rodgers 835 is shipped from the factory with default settings on combination memories 1 and 2. Registrations on M1 and M2 can be changed, but if original factory settings are desired, they can be restored by the following procedure:

◆ **RESTORING THE FACTORY DEFAULT COMBINATION SETTINGS:**

1. Press and HOLD the memory select piston (M1, M2, M3, or M4) for approximately five seconds. The display will show “LOCKED” or “UNLOCKED.”

2. While HOLDING the memory piston, press and HOLD the set piston an additional five seconds. The display will read “MEMORY n FACTORY DEFAULT.”

3. Release both pistons. *Note : Each memory must be individually restored by the following procedure above.*

FACTORY DEFAULT REGISTRATIONS FOR M1, M2 AND M3:

Memory 1 Generals:

	1	2	3	4	5	6	7	8	9	10
PEDAL										
Contre Bourdon 32'			X	X						X
Principal 16' (Contrebasse 16')							X	X	X	X
Subbass 16'				X		X	X	X	X	X
Bourdon Doux 16' (SW)	X	X	X	X	X	X	X	X	X	
Octave 8'							X	X	X	X
Gedackt 8'										
Choralbass 4' (Nachthorn 4')								X	X	X
Mixture IV									X	X
Contre Basson 32'										X
Bombarde 16' (Basson 16')										X
Trompette 8'										X
Rohrschalmei 4' (Clairon 4')										
Great to Pedal 8'	X	X			X					
Swell to Pedal 8'			X	X		X	X	X	X	X
Swell to Pedal 4'										
MIDI A [LP]										
MIDI B [LP]										

	1	2	3	4	5	6	7	8	9	10
GENERAL CONTROLS										
Flute Trem II										
Main Trem II										

	1	2	3	4	5	6	7	8	9	10
GREAT										
Violone 16' (Bourdon 16')										X
Principal 8' (Diapason 8')						X	X	X	X	X
Rohrflöte 8'					X	X	X	X	X	X
Gemshorn 8' (Harmonic Flute 8')			X					X	X	X
Flûte Celeste II 8' (Erzähler Cel. II)	X	X	X							
Prestant 4' (Octave 4')							X	X	X	X
Spitzflöte 4'					X		X			
Super Octave 2' (Waldflöte 2', Fifteenth 2')								X	X	X
Larigot 1-1/3' (Sesquialtera II)										
Mixture IV									X	X
Cromorne 8' (Trompete 8')										
Chimes (Harp)		(X)								
Tremulant										
Swell to Great 16'										
Swell to Great 8'										
Swell to Great 4'										
MIDI GT A [LP]										
MIDI GT B [LP]										
Melody Swell [LP]										

Memory 1 Generals (continued)

	1	2	3	4	5	6	7	8	9	10
SWELL										
Bourdon Doux 16'										X
Geigen Principal 8' (Geigen Diapason 8')						X	X	X	X	X
Bourdon 8'	X			X	X	X	X	X	X	X
Gambe Celeste II 8'			X	X						
Octave 4' (Fugara 4')							X	X	X	X
Copula 4'		X		X	X		X			
Nazard 2 2/3'					X					
Flute à Bec 2'					X					
Tierce 1 3/5' (Cymbale III, Sifflöte 1')					X					
Plein Jeu IV								X	X	X
Basson 16' (Contre Trompette 16')										X
Trompette 8' (Trumpet 8')										X
Oboe 8' (Voix Humaine 8')		X								
Clairon 4' (Clarion 4')										X
Tremulant	X	X		X						
Swell 16'										
Swell Unison Off										
Swell 4'										
MIDI SW A [LP]										
MIDI SW B [LP]										

Memory 2 Generals:

	1	2	3	4	5	6	7	8	9	10
PEDAL										
Contre Bourdon 32'			X					X	X	X
Principal 16' (Contrebasse 16')					X	X	X	X	X	X
Subbass 16'				X	X	X	X	X	X	X
Bourdon Doux 16'	X	X	X	X	X	X				
Octave 8'						X	X	X		X
Gedackt 8'				X	X					
Choralbass 4' (Nachthorn 4')										X
Mixture IV										X
Contre Basson 32'										X
Bombarde 16' (Basson 16')								(X)	(X)	X
Trompette 8'										X
Rohrschalmei 4' (Clairon 4')										(X)
Great to Pedal 8'		X	X							
Swell to Pedal 8'	X						X	X	X	X
Swell to Pedal 4'										
MIDI A [LP]										
MIDI B [LP]										

	1	2	3	4	5	6	7	8	9	10
GENERAL CONTROLS										
Flute Trem II										
Main Trem II										

Memory 2 Generals (continued)

	1	2	3	4	5	6	7	8	9	10
GREAT										
Violone 16' (Bourdon 16')										X
Principal 8' (Diapason 8')				(X)	(X)	(X)	(X)	(X)	(X)	(X)
Rohrflöte 8'									X	X
Gemshorn 8' (Harmonic Flute 8')	(X)	(X)	(X)	(X)	(X)	(X)				
Flûte Celeste II 8' (Erzähler Cel. II)				(X)	X					
Prestant 4' (Octave 4')							(X)	(X)		(X)
Spitzflöte 4'				X	X					X
Super Octave 2' (Waldflöte 2', Fifteenth 2')								(X)		(X)
Larigot 1-1/3' (Sesquialtera II)										
Mixture IV								X		X
Cromorne 8' (Trompette 8')									(X)	(X)
Chimes (Harp)										
Tremulant	X	X	X	X						
Swell to Great 16'										
Swell to Great 8'						X	X	X	X	X
Swell to Great 4'										
MIDI GT A [LP]										
MIDI GT B [LP]										
Melody Swell [LP]										

	1	2	3	4	5	6	7	8	9	10
SWELL										
Bourdon Doux 16'										X
Geigen Principal 8' (Geigen Diapason 8')					X	(X)	X	X	X	(X)
Bourdon 8'	X				X	X	X	X	X	
Gambe Celeste II 8'			X	X	X					
Octave 4' (Fugara 4')							X	X	X	X
Copula 4'					X					
Nazard 2 2/3'					X					
Flute à Bec 2'										
Tierce 1 3/5' (Cymbale III, Sifflöte 1')										(X)
Plein Jeu IV								X	X	X
Basson 16' (Contre Trompette 16')										(X)
Trompette 8' (Trumpet 8')										(X)
Oboe 8' (Voix Humaine 8')		X	(X)	(X)	(X)			X	X	
Clairon 4' (Clarion 4')										(X)
Tremulant			X	X	X					
Swell 16'				X	X					
Swell Unison Off										
Swell 4'										
MIDI SW A [LP]										
MIDI SW B [LP]										

Memory 3 Generals:

	1	2	3	4	5	6	7	8	9	10
PEDAL										
Contre Bourdon 32'										
Principal 16' (Contrebasse 16')			X	X	X				X	X
Subbass 16'			X	X	X		X	X	X	X
Bourdon Doux 16' (SW)	X	X	X	X	X	X	X	X	X	
Octave 8'										
Gedackt 8'				X	X			X	X	X
Choralbass 4' (Nachthorn 4')										
Mixture IV										
Contre Basson 32'										
Bombarde 16' (Basson 16')					(X)					(X)
Trompette 8'										
Rohrschalmel 4' (Clairon 4')										
Great to Pedal 8'	X	X	X	X	X					
Swell to Pedal 8'						X	X	X	X	X
Swell to Pedal 4'										
MIDI A [LP]										
MIDI B [LP]										

	1	2	3	4	5	6	7	8	9	10
GENERAL CONTROLS										
Flute Trem II	X	X	X	X	X	X	X	X	X	X
Main Trem II	X	X	X	X	X		X	X	X	X

	1	2	3	4	5	6	7	8	9	10
GREAT										
Violone 16' (Bourdon 16')										
Principal 8' (Diapason 8')					X			X	X	X
Rohrflöte 8'			X	X	X		X	X	X	X
Gemshorn 8' (Harmonic Flute 8')			X	X	X		X	X	X	X
Flûte Celeste II 8' (Erzähler Cel. II)	(X)	(X)	(X)	(X)	(X)					
Prestant 4' (Octave 4')					X			X	X	X
Spitzflöte 4'		X	X	X	X		X	X	X	X
Super Octave 2' (Waldflöte 2', Fifteenth 2')									(X)	X
Larigot 1-1/3'										
Mixture IV										
Cromorne 8' (Trompette 8')										(X)
Chimes (Harp)	(X)	(X)				X				
Tremulant	X	X	X	X	X					
Swell to Great 16'										
Swell to Great 8'							X	X	X	X
Swell to Great 4'										X
MIDI GT A [LP]										
MIDI GT B [LP]										
Melody Swell [LP]										

Memory 3 Generals (continued)

	1	2	3	4	5	6	7	8	9	10
SWELL										
Bourdon Doux 16'										
Geigen Principal 8' (Geigen Diapason 8')			X	X	X			X	X	X
Bourdon 8'		X	X	X	X		X	X	X	X
Gambe Celeste II 8'	X	X	X	X	X	X	X	X	X	X
Octave 4' (Fugara 4')				X	X				X	X
Copula 4'	X	X	X	X	X	X	X	X	X	X
Nazard 2 2/3'					X					
Flute à Bec 2'					X				X	X
Tierce 1 3/5' (Cymbale III, Sifflöte 1')										
Plein Jeu IV										
Basson 16' (Contre Trompette 16')										
Trompette 8' (Trumpet 8')					(X)					
Oboe 8' (Voix Humaine 8')			(X)	X	X					X
Clairon 4' (Clarion 4')										
Tremulant	X	X	X	X	X	X	X	X	X	X
Swell 16'			X	X	X					
Swell Unison Off										
Swell 4'										
MIDI SW A [LP]										
MIDI SW B [LP]										

Memory 1 and 2 Divisionals

	Memory 1				
	1	2	3	4	5
PEDAL					
Contre Bourdon 32'					X
Principal 16' (Contrebasse 16')			X	X	X
Subbass 16'		X	X	X	X
Bourdon Doux 16'	X				
Octave 8'			X	X	X
Gedackt 8'		X	X	X	X
Choralbass 4' (Nachthorn 4')			X	X	X
Mixture IV				X	X
Contre Basson 32'					X
Bombarde 16' (Basson 16')				(X)	X
Trompette 8'					X
Rohrschalmei 4' (Clairon 4')					(X)

	Memory 2				
	1	2	3	4	5
					X
		X	X	X	X
		X	X	X	X
X					
			X	X	X
		X	X	X	X
				X	X
				X	X
					X
				(X)	X
					X
					(X)

	Memory 1				
	1	2	3	4	5
GREAT					
Violone 16' (Bourdon 16')					X
Principal 8' (Diapason 8')			X	X	X
Rohrflöte 8'		X	X	X	X
Gemshorn 8' (Harmonic Flute 8')			X	X	X
Flüte Celeste II 8' (Erzähler Cel. II)	X				
Prestant 4' (Octave 4')			X	X	X
Spitzflöte 4'		X	X	X	
Super Octave 2' (Waldflöte 2', Fifteenth 2')				X	X
Larigot 1-1/3' (Sesquialtera II)					
Mixture IV					X
Cromorne 8' (Trompette 8')					X
Chimes (Harp)					
Tremulant					

	Memory 2				
	1	2	3	4	5
				X	X
				X	X
		X	X	X	X
(X)					
				X	X
		X	X		
				X	X
	X	(X)			
				X	X
					(X)

Memory 1 and 2 Divisionals (continued)

	Memory 1					Memory 2				
	1	2	3	4	5	1	2	3	4	5
SWELL										
Bourdon Doux 16'					X					X
Geigen Principal 8' (Geigen Diapason 8')			X	X	X			X	X	X
Bourdon 8'		X	X	X	X		X	X	X	
Gambe Celeste II 8'	X					X				
Octave 4' (Fugara 4')			X	X	X			X	X	X
Copula 4'		X	X	X			X			
Nazard 2 2/3'							X			
Flute à Bec 2'										
Tierce 1 3/5' (Cymbale III, Sifflöte 1')								(X)	(X)	
Plein Jeu IV				X	X				X	X
Basson 16' (Contre Trompette 16')					X					(X)
Trompette 8' (Trumpet 8')					X					(X)
Oboe 8' (Voix Humaine 8')										
Clairon 4' (Clarion 4')					X					(X)
Tremulant										
Swell 16'										
Swell Unison Off										
Swell 4'										
MIDI SW A [LP]										
MIDI SW B [LP]										

SUGGESTED REGISTRATIONS

The following pages of registrations may be used as guidelines for selecting appropriate stops to match broad suggestions given in most printed organ literature. There will be variances of registration depending upon the music, acoustics of the room and the spirit of the performance.

GREAT ORGAN

SOFT CELESTE	SOLO FLUTES	GREAT CORNET
Flûte Celeste II 8'	Rohrflöte 8' or *Gemshorn 8' (Flûte Harmonique 8')	Rohrflöte 8' Spitzflöte 4' *Superoctave 2' (Waldflöte 2') *Larigot 1-1/3' (Sesquialtera II) Tremulant (Optional)

SOLO REED	STRING AND CELESTE	FOUNDATIONS <i>p</i>	FOUNDATIONS <i>mf</i>
Cromorne 8' or *Cromorne 8' (Trumpet 8')	Gemshorn 8' or Gemshorn 8' * Flûte Celeste II 8' (Erzähler Celeste II 8')	Rohrflöte 8' Gemshorn 8' Spitzflöte 4'	Principal 8' Gemshorn 8' Prestant 4'

FOUNDATIONS <i>f</i>	FOUNDATIONS <i>ff</i>	FULL GREAT
Principal 8' Rohrflöte 8' Gemshorn 8' Prestant 4' Spitzflöte 4' Super Octave 2'	Principal 8' Rohrflöte 8' Gemshorn 8' Prestant 4' Spitzflöte 4' Super Octave 2' Mixture IV	Violone 16' Principal 8' Rohrflöte 8' Gemshorn 8' Prestant 4' Spitzflöte 4' Super Octave 2' Mixture IV Cromorne 8' or *Cromorne 8' (Trumpet 8')

* Stop to be selected, then changed to Voice Palette (VP) selection.

SWELL ORGAN

SOFT ACCOMPANIMENT	STRING CELESTE	8' SOLO FLUTES
Bourdon 8'	Gambe Celeste II 8'	Bourdon 8' or Copula 4' Unison Off Swell 16'

STRING CHORUS	SOLO REEDS	CORNET D' RECIT
Gambe Celeste II 8' *Oboe (Voix Humaine 8') Swell 16' Swell 4' Tremulant (optional)	Oboe 8' or Trompette 8' or *Trompette 8' (Trumpet 8')	Bourdon 8' Copula 4' Nazard 2 2/3' Flûte à Bec 2' Tierce 1 3/5' Tremulant (optional)

FOUNDATIONS <i>mf</i>	FOUNDATIONS <i>f</i>	FOUNDATIONS <i>ff</i>
Geigen Principal 8' Bourdon 8' Copula 4'	Geigen Principal 8' Bourdon 8' Octave 4' Copula 4' Flûte à Bec 2'	Geigen Principal 8' Bourdon 8' Octave 4' Copula 4' Flûte à Bec 2' Plein Jeu IV

FULL SWELL	REED CHORUSES	ENGLISH FULL SWELL
Geigen Principal 8' Bourdon 8' Octave 4' Copula 4' Flûte à Bec 2' Plein Jeu IV Basson 16' Trompette 8' Clairon 4'	Basson 16' Trompette 8' Clairon 4' or *Basson 16' (Contre Trompette 16') *Trompette 8' (Trumpet 8') *Clairon 4' (Clarion 4')	Bourdon Doux 16' *Geigen Principal 8' (Geigen Diapason 8') Bourdon 8' Octave 4' Copula 4' Flûte à Bec 2' Plein Jeu IV *Basson 16' (Contre Trompette 16') *Trompette 8' (Trumpet 8') *Clairon 4' (Clarion 4')

* Stop to be selected, then changed to Voice Palette (VP) selection.

PEDAL ORGAN

SOFT BASS	FLUTES	FOUNDATIONS <i>mf</i>
Bourdon Doux 16'	Subbass 16' Gedackt 8'	Principal 16' Subbass 16' Octave 8' Choralbass 4'

FOUNDATIONS <i>f</i>	FOUNDATIONS <i>ff</i>	SOLO REEDS FOR CHORAL PRELUDES
Contre Bourdon 32' Principal 16' Subbass 16' Octave 8' Choralbass 4'	Contre Bourdon 32' Principal 16' Subbass 16' Octave 8' Choralbass 4' Mixture IV	Rohrschalmei 4' or * Rohrschalmei 4' (Clairon 4')

FULL PEDAL I	FULL PEDAL II	CONTRAPUNTAL ENSEMBLE <i>f</i>
Contre Bourdon 32' Principal 16' Subbass 16' Octave 8' Choralbass 4' Mixture IV Posaune 16' Trompette 8'	Contre Bourdon 32' *Principal 16' (Contrebasse 16') Subbass 16' Octave 8' Choralbass 4' Mixture IV Contre Basson 32' Posaune 16' Trompette 8' *Rohrschalmei 4' (Clairon 4')	Principal 16' Subbass 16' Octave 8' Choralbass 4' Mixture IV *Posaune 16' (Basson 16')

* Stop to be selected, then changed to Voice Palette (VP) selection.

EVANGELICAL/GOSPEL REGISTRATION SUGGESTIONS

Use both the Flute Tremulant II and Main Tremulant II, playing left hand on the Great manual, right hand on the Swell manual. (* Stop to be selected, then changed to Voice Palette (VP) selection.)

PEDAL	GREAT	SWELL
Bourdon Doux 16' (SW) Great to Pedal 8'	Gemshorn 8' *Flûte Celeste II 8' (Erzähler Celeste II 8') *Chimes (Harp)[Optional] Tremulant	Gambe Celeste II 8' Copula 4' *Oboe 8' (Voix Humaine 8') Tremulant

PEDAL	GREAT	SWELL
Subbass 16' Great to Pedal 8'	Rohrflöte 8' Gemshorn 8' *Flûte Celeste II 8' (Erzähler Celeste II 8') Tremulant	Gambe Celeste II 8' Copula 4' *Oboe 8' (Voix Humaine 8') Tremulant Swell 16'

PEDAL	GREAT	SWELL
Subbass 16' Bourdon Doux 16' (SW) Great to Pedal 8'	Rohrflöte 8' Gemshorn 8' *Flûte Celeste II 8' (Erzähler Celeste II 8') Spitzflöte 4' Tremulant	Geigen Principal 8' Bourdon 8' Gambe Celeste II 8' Copula 4' *Oboe 8' (Voix Humaine 8') Tremulant Swell 16'

PEDAL	GREAT	SWELL
Principal 16' Subbass 16' Bourdon Doux 16' (SW) Octave 8' *Posaune 16' (Basson 16') Great to Pedal 8'	Principal 8 Rohrflöte 8' Gemshorn 8' *Flûte Celeste II 8' (Erzähler Celeste II 8') Prestant 4' Spitzflöte 4' Tremulant	Geigen Principal 8' Bourdon 8' Gambe Celeste II 8' Octave 4' Copula 4' Flûte à Bec 2' *Trompette 8' (Trumpet 8') Oboe 8' Tremulant Swell 16'

CARE AND MAINTENANCE

As with any fine musical instrument, reasonable care is necessary to protect your investment. Normally no difficulties should be experienced, as only the finest component parts are used by Rodgers. If your instrument should require service, your Rodgers Service Representative is fully equipped and qualified to handle any service problems which 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. A 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 AND STOP TABS

Keyboards 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

To keep the pipes beautiful, refrain from handling them without gloves. The pipes should never be handled or touched by anyone but a qualified organ service representative.

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 all the instructions before using, adjusting or repairing this instrument.
2. To reduce the risk of injury, supervise children closely when they are around the instrument.
3. Use this instrument only in the manner recommended by Rodgers Instrument Corporation.
4. Do not use this instrument near water i.e., for example, near a swimming pool or a damp/wet room.
5. 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.
6. Locate the instrument into a position where objects do not interfere with its proper ventilation.
7. Locate the instrument away from heat sources such as radiators, heat registers or other products that radiate heat directly onto the instrument.
8. Protect the instrument from dust as much as possible.
9. Connect the instrument to a power source only of the type described in the operating instructions or as marked on the instrument. Do NOT attempt to defeat the grounding connection of the three-prong attachment plug. This is a safety feature. If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do NOT defeat the safety purpose of the plug.
10. Unplug the power cord of the instrument from the power source when left unattended for a long period of time.
11. Do not walk on or place objects on top of the power cord.
12. Do not pull the cord to unplug. Hold the plug when unplugging from the power source.
13. When setting up with other instruments or peripherals, follow the procedures in accordance with Rodgers' owner's manual.
14. Take care that objects do not fall or liquids spill into the instrument.
15. Service the instrument with qualified service personnel when:
 - a. The power cord or plug has been damaged.
 - b. Objects have fallen or liquid has spilled into the instrument.
 - c. The instrument has been exposed to rain or other weather damage.
 - d. The instrument does not appear to operate normally or exhibits a marked change in performance.
 - e. The instrument has been dropped or the enclosure has been damaged.
16. Do not attempt to service the instrument beyond that described in the owner's manual. Refer all other servicing to qualified technical service personnel.

WARNING: THIS INSTRUMENT MUST BE EARTH GROUNDED.
You must GROUND instruments equipped with a TYPE AC, 3 WIRE GROUNDED PLUG.

SAVE THESE INSTRUCTIONS

FCC Notice

Radio and Television Interference

Rodgers Parallel Digital Imaging Organs use and generate small amounts of radio-frequency (RF) energy. The instrument complies with the limits set for Class A 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, it is caused by the peripheral device or its I/O cable.
- ✓ Try coiling and uncoiling 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.



CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN



ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR