



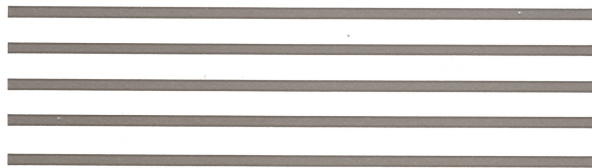
RODGERS

INSTRUMENT CORPORATION

The sound choice!

RODGERS

835





CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN



WARNING:
TO REDUCE THE RISK OF
FIRE OR ELECTRIC
SHOCK, DO NOT EXPOSE
THIS APPLIANCE TO RAIN
OR MOISTURE.

PATENTS
G.B. 1312161
F.R.G. 22 02 658
CANADIAN 951550
(1974)

ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR

**CAUTION: TO REDUCE THE RISK OF
ELECTRICAL SHOCK:**

DO NOT REMOVE COVER OR BACK.

NO USER-SERVICEABLE PARTS INSIDE.

**REFER SERVICING TO QUALIFIED
SERVICE PERSONNEL.**

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

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

NOTICE TO USERS

Information in this document is subject to change without notice. No part of this manual may be translated into any language, stored in a retrieval system, reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, for any purpose without the express written permission of **Rodgers Instrument Corporation**.

RODGERS INSTRUMENT CORPORATION

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Richmond, B.C. V6V 2M4
(604) 270-6332

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 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, 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 so its position does 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' instructional 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 user maintenance or technical service manuals. 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 GROUND PLUG.

SAVE THESE INSTRUCTIONS

FCC NOTICE

Radio and Television Interference

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

Follow the installation and the use instructions in this 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 farther 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 farther away from the instrument. Consider installing a rooftop antenna with coaxial cable lead-in between the antenna and receiver.
- ✓ Consult the nearest Rodgers Classic Organ dealer for more information if the above corrective measures don't remove the interference.

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OVERVIEW OF THE CAMBRIDGE 835

Thank you for choosing the Rodgers CAMBRIDGE 835. The CAMBRIDGE 835 is the industry's highest quality church organ in both sound and construction, and will provide many years of reliable service.

The CAMBRIDGE 835 is a two-manual classical organ that incorporates an eclectic specification and authentic pipe organ sounds achieved through Rodgers PDI (Parallel Digital Imaging) technology. In addition to its standard eight-channel audio system, the CAMBRIDGE 835 has provisions for additional amplification and antiphonal (echo) speaker systems.

The CAMBRIDGE 835 utilizes lighted drawknob and tilt tab stop controls. All traditional couplers (unisons, subs and octaves) are included, as well as an adjustable combination action (pistons) with four memories and many standard reversibles and other functions.

The Rodgers CAMBRIDGE 835 console is constructed of the finest woods and veneers, suitable in the most elegant surroundings. It is unsurpassed in beauty and longevity.

Real wind-blown pipe ranks may be added to the Rodgers CAMBRIDGE 835. There are many configurations available to choose from for expansion of the organ specification.

The Rodgers CAMBRIDGE 835 is completely voiced and tuned for optimum tonal authenticity. A Rodgers factory-trained technician can provide any additional on-site voicing or finishing that may be desired.

The CAMBRIDGE 835 offers full MIDI (Musical Instrument Digital Interface) capability, allowing the organist to control other MIDI devices (keyboards, sequencers, rhythm units, sound modules, etc.). MIDI allows the performer full recording and playback capabilities using an external MIDI sequencer.

Rodgers organs are built in Hillsboro, Oregon, USA. Through the most advanced technology available, the Rodgers Instrument Corporation, a member of the Roland Group, delivers proven reliability, design innovation and a tradition of musical excellence, marking our position as

The Sound Choice!

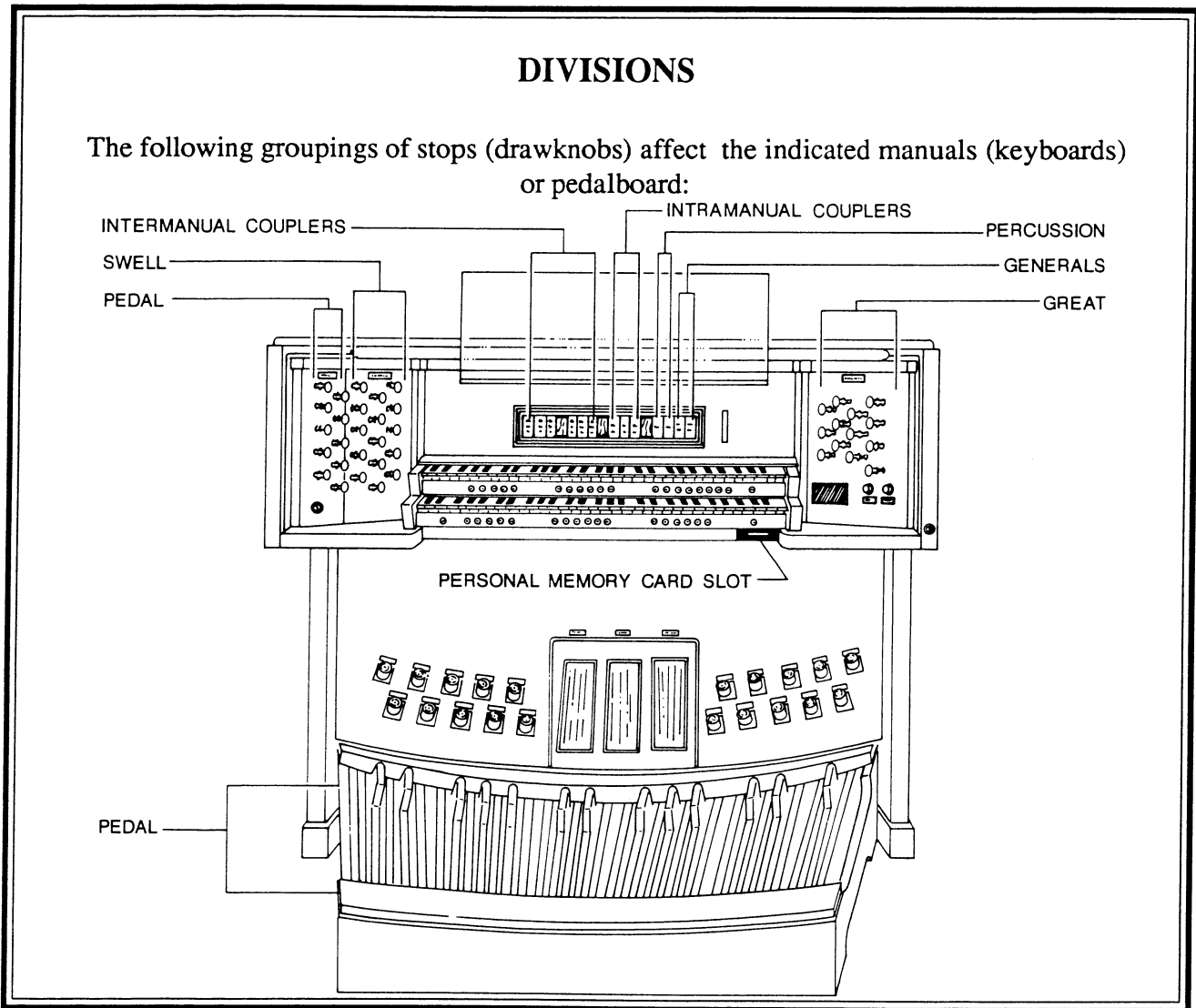


FEATURES

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

TURN ON/TURN OFF

To turn the organ on, turn the key firmly to the right (clockwise) and hold for 1-2 seconds. Release. The power to the organ is on. To turn the power off, turn the key to the left (counter clockwise) and release after 1-2 seconds.



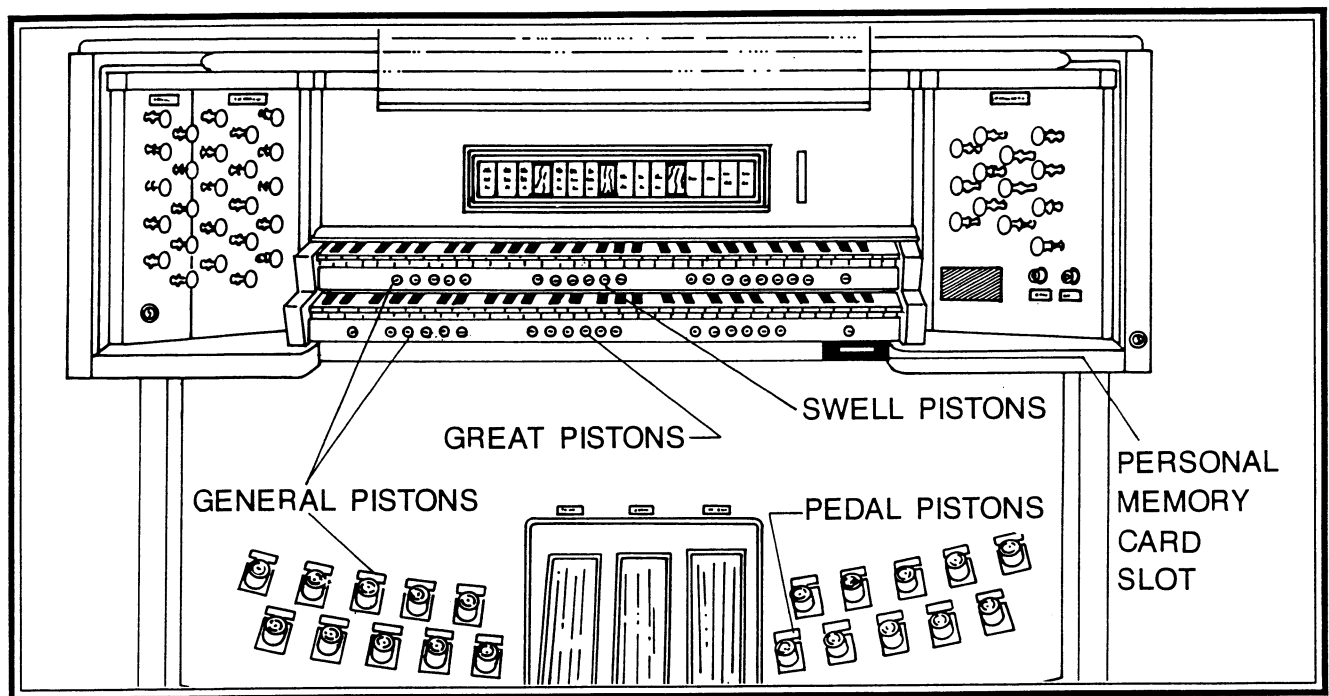
SELECTING OR RETIRING A STOP

Pull the desired drawknob toward you; it will light, indicating it is on. Push the drawknob in to turn off the stop; the light will go off, indicating the stop is off.

FOUR MEMORY COMBINATION ACTION
(Pistons)

The CAMBRIDGE 835 features a combination action easily changed by the organist from the console. The organist can pre-select favorite registrations and make rapid changes in tone color using this advanced system. Most pistons will light when pressed.

Rodgers microprocessor combination action is a specifically refined four memory system. This gives the organist a total of 40 general combinations (activated by pistons and toe studs) and 20 independent divisional combinations each for the Swell, Great and Pedal. Pedal combinations are activated by toe pistons only.



• **SETTING THE PISTONS:**

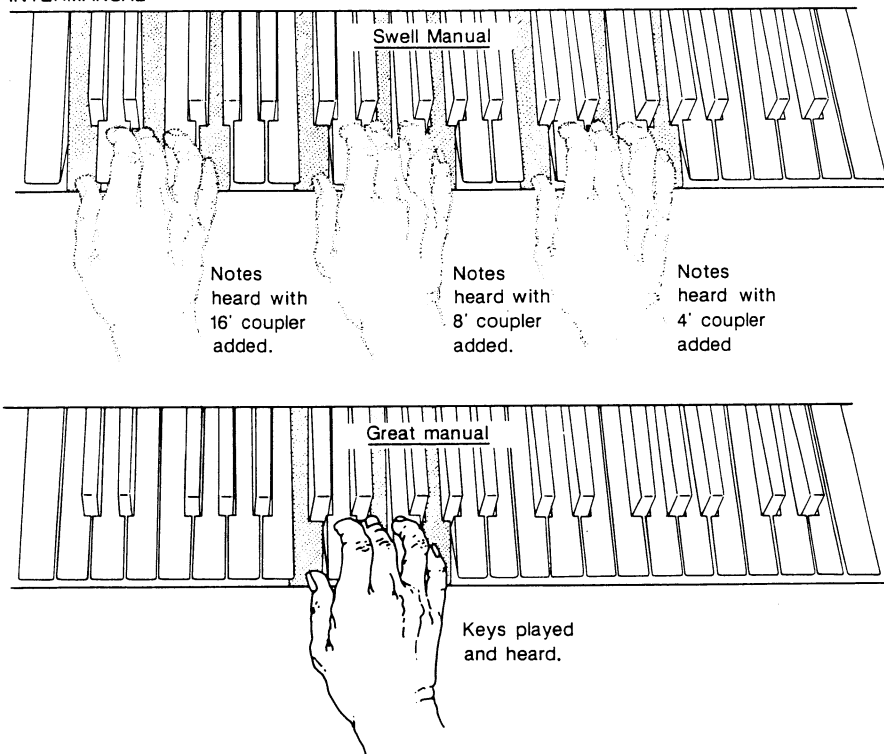
1. Select a memory (one through four) by pushing M1, M2, M3 or M4. (Note: A piston cannot be set if the memory is locked. Please refer to "Locking or Unlocking Combination Memories, Crescendos or Tutti" at the back of this manual.)
2. Select the stops desired.
3. Push the SET piston and hold.
4. While holding the SET piston, push the desired combination piston and then release both pistons.

COUPLERS

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

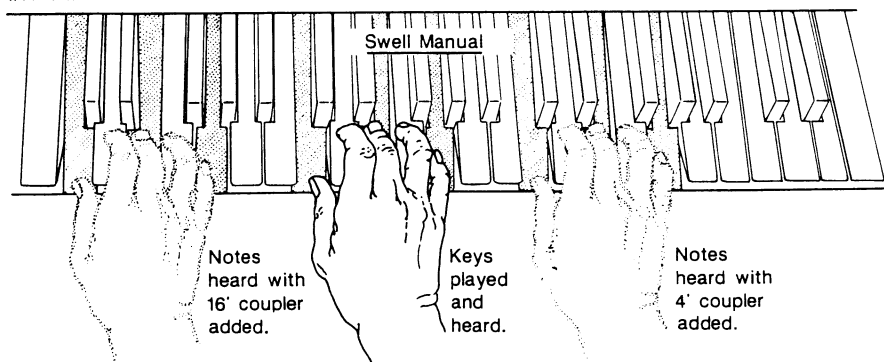
- The intermanual coupler enables stops of one division to be played on another keyboard or pedalboard. Examples of intermanual couplers are SWELL TO GREAT 16', SWELL TO GREAT 8' and SWELL TO GREAT 4'. These couplers are located on the tilt tabs above the Swell manual.

INTERMANUAL



- The intramanual coupler allows 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 16' and 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 tilt tabs above the Swell manual.

INTRAMANUAL



REVERSIBLES

The CAMBRIDGE 835 is equipped with reversible thumb and toe pistons. These control certain couplers, stops and functions. Press the piston to turn on, and press again to turn off. All reversible thumb pistons will light (except the zimbelstern) when activated.

TREMULANTS

Tremulants create a change in pitch (sharp and flat) and in amplitude (volume). The use of the tremulant adds warmth to solo or small ensemble combinations and is useful in gospel and romantic music. Each manual division has an independent tremulant, affecting only the stops in the division where that tremulant is located. The FLUTE VIBRATO piston affects all the flute voices on the manual divisions of the organ. It is a deeper and faster tremulant than the other tremulants. Each independent tremulant is adjustable for both speed and depth. Refer to "Tremulant Adjustments" in this manual.

TUTTI

There are times when a full organ registration is needed immediately. The CAMBRIDGE 835 is equipped with TUTTI thumb and toe pistons which can be set with any combination of stops. Press either piston to turn on the TUTTI, and press again to turn it off. When TUTTI is on, the top four segments of the Crescendo/Tutti indicator will light red.

The Crescendo/Tutti indicator is located to the right of the tilt tabs above the Swell manual.

• VIEWING WHAT IS SET ON TUTTI:

While holding a TUTTI piston in, press SET piston. To turn off indicator, press cancel.

• SETTING A TUTTI:

Select the desired combination. While holding SET in, press the TUTTI piston. (Note: TUTTI cannot be set unless it is unlocked. Please refer to "Locking or Unlocking Combination Memories, Crescendo or Tutti" at the back of this manual.)



CRESCENDO PEDAL

The CAMBRIDGE 835 has a Crescendo Pedal and two Expression Pedals.


The slightly raised pedal on the right is the Crescendo Pedal, which gradually adds a factory pre-determined selection of stops as it is pressed forward. The Crescendo Pedal does not affect the stops already set up on the organ but merely adds to them. Stops added by the Crescendo Pedal do not light.

When the Crescendo Pedal is in use, the Crescendo/Tutti indicator will light in green segments (from bottom to top), as the pedal is depressed and more stops are added.

A change in the setting of the Crescendo differing from the sequence set at the factory may be desired. (Note: If the original factory setting is ever desired in the future, please refer to the back of this manual.)

• **SETTING THE CRESCENDO:**

1. The Crescendo cannot be set unless it is unlocked. (Please refer to "Locking or Unlocking Combination Memories, Crescendo or Tutti" at the back of this manual.)
2. **Hold SET** and press the GT-SW EXP piston. The GT-SW EXP piston will flash, and the console display will indicate:



```
CRESC SET MODE
STD STAGE 1
```

The stops and couplers currently set on stage one of the 63 stages in the crescendo sequence will light.

3. The current sequence may be viewed by advancing through the stages one at a time using the SELECT knob. At each stage, the stage number (1 to 63) will be indicated on the display, and the stops and couplers set on the stage will light.
4. To add one or more stops to the sequence, go to the stage where the stop(s) are to be added, turn on the stop(s) and press SET.
5. To delete a stop, go to the **first** stage in which the stop turns on, turn off the stop 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 8' FLUTE CELESTE II is to go on at stage one and off at stage 25. Go to stage one, turn on the 8' FLUTE CELESTE II and press SET. Then go to stage 25, turn off the 8' FLUTE CELESTE II and press SET.
7. To clear the entire crescendo sequence (stages 1 through 63), hold SET and press General Cancel. This will also reset the current stage to number one.
8. When building a completely new sequence, it is advisable to first write the sequence down, then assign stage numbers from 1 to 63 to each stop or group of stops in the sequence. Usually, 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 will end before the Crescendo Pedal is fully depressed.
9. To exit the Crescendo Set Mode at any time, press General Cancel. Any changes in the sequence made up to that point will be saved.

EXPRESSION PEDALS

The center pedal controls the overall volume of the Swell division. The left pedal controls the overall volume of the Great and Pedal divisions. These pedals are used to give variety of expression to the music played. Pressing the pedal forward increases the volume; drawing it back decreases the volume.

BASS PISTON

The name of this feature is derived from the ancient term "Basso Continuo," meaning thoroughbass. When this reversible piston is pressed, it will light. Any stops or couplers on in the Pedal division will sound from the lowest key being played on the Great manual. This provides a pedal bass without having to actually play the pedalboard with the feet.

In its normal setting, the BASS Piston affects keys 1 through 24 of the Great manual, but its range is programmable. As few notes as 1 through 13, or as many notes as 1 through 32 may be programmed.

• SETTING THE RANGE OF THE BASS PISTON:

1. Hold SET and press the BASS Piston, which will start flashing.
2. Release both pistons.
3. While the BASS Piston is flashing, press a key which corresponds to the highest note the range is to extend. Any note from key 13 to key 32 may be selected. After the selected key has been pressed, the BASS Piston will shut off. (Note: When a key is pressed to set the range, no sound will be heard even if stops are on, so no disturbance will be made if programming during a performance.)
4. To use the new range, press the BASS Piston. This range will be saved when the organ is turned off.



MELODY PISTON

When the Melody Piston is pressed, it will light. Any stop or coupler of the Swell division will sound from the highest key being played on the Great manual. This allows a solo melody and an accompaniment to be played from the same manual.

In its normal setting, the Melody Piston (MEL SW) affects keys 25 through 61 on the Great manual, but its range is programmable. The range may be extended down to key 20 or up to key 49.

• **SETTING THE RANGE OF THE MELODY PISTON:**

1. Hold SET and press the MEL SW Piston, which starts flashing.
2. Release both pistons.
3. While the MEL SW Piston 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 MEL SW Piston will shut off. (Note: When a key is pressed to set the range, no sound will be heard even if stops are on, so no disturbance will be made if programming during a performance.)
4. To use the new range, press the MEL SW Piston. This range will be saved when the organ is turned off.



TUNING KNOB

The CAMBRIDGE 835 is equipped with a TUNING knob. This allows the entire organ to be tuned easily and quickly to a piano or musical instrument not at standard concert pitch (A 440). If the TUNING knob is pushed in, the organ will remain at standard concert pitch, and turning the knob will have no effect. To alter the pitch, pull the TUNING knob out until it clicks, then turn the knob to set the pitch. If the CAMBRIDGE 835 has been augmented with pipes, the TUNING Knob can be used to bring the pipes and electronics in tune with each other. The range of the TUNING knob is one-half semitone sharp or flat.

RANDOM DETUNING

One of the essential ingredients of 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 will 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.

TEMPERAMENTS

Although most instruments today are tuned in the Equal Temperament system, there has recently been a renewed interest in historic temperaments and their effects on the music written for organs employing these temperaments. The CAMBRIDGE 835 provides the organist with a choice of eight temperaments: Equal, Kirnberger, Werckmeister I, Werckmeister III, Mean-tone, Pythagorean, Young I and Young II. Note: Temperaments other than Equal should be used with care, since most other temperaments are appropriate only for a limited range of music.

To choose a temperament, hold SET and turn the SELECT knob to locate the TEMPERAMENT menu item. Release the SET piston, and turn the SELECT knob to choose a temperament. The tuning is altered immediately. The organ will always return to equal temperament when first turned on.

REVERBERATION

The CAMBRIDGE 835 includes an internal acoustic enhancement (reverberation) system. To enable or disable this feature, hold SET and turn the SELECT knob to locate the INTERNAL REVERB menu item. Release SET, and turn the SELECT knob to display ON or OFF.

The REVERB LEVEL control, located on the Connector Panel under the keydesk to the left, is used to adjust the loudness of the reverberated sound.

TRANSPOSER

The TRANSPOSER is the default function for the console display and SELECT knob. Turning the SELECT knob while the TRANSPOSER is displayed will raise or lower the pitch of the organ up to four semitones (half steps). Many singers need a key change to accommodate their voice range, making the TRANSPOSER especially useful for accompanying soloists by eliminating the need to mentally transpose music on a printed sheet into a more suitable key.

HEADPHONE JACK

The CAMBRIDGE 835 has a Headphone Jack located under the keydesk to the left in the Connector Panel. When a set of headphones is plugged into the jack, the speaker system shuts off, allowing the organist privacy when playing. If the organ is equipped with pipes, the pipes will also shut off. It is recommended that you use stereo headphones with an impedance not less than 8 ohms (Ω). The Headphone Jack is designed to run only ONE headphone set at a time.

ZIMBELSTERN

The CAMBRIDGE 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 an unlighted reversible piston and toe stud (push to turn on, push again to turn off).

ANTIPHONAL ON/MAIN OFF

The CAMBRIDGE 835 is prepared with ANTIPHONAL ON/MAIN OFF tablets 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 tablet activates this additional speaker system, and the MAIN OFF tablet turns off the main organ. (Note: If the MAIN OFF tablet is depressed, the ANTIPHONAL ON tablet must also be depressed or the organ will not sound through either system.)



RODGERS HAND-CRAFTED PIPES

All CAMBRIDGE 835 instruments are designed to incorporate from 1 to 19 ranks of pipes. These pipes are exquisitely built to Rodgers' exacting standards from the finest metals and woods. Pipe ranks can be included in the specification of the CAMBRIDGE 835 at the time of purchase or as future additions.

PIPES OFF/ANCILLARY ON

When the CAMBRIDGE 835 is equipped with pipe ranks, certain stops will control pipe voices and other stops will control electronic voices. There are two reversible pistons affecting the pipe stops of the Great/Pedal divisions.

When an ANCILLARY ON piston is pressed, electronic stops are added to the pipe stops. When both PIPES OFF and ANCILLARY ON pistons are pressed, the pipes are silenced and only electronic stops sound. (Note: If a PIPES OFF piston is turned on without turning on the ANCILLARY ON piston, the affected stops will not sound at all.)

LAMP INTENSITY CONTROL

The illumination of the drawknob, tilt tab, music rack and pedal lamps is adjusted by a knob on the right side under the keydesk.

With the knob pushed in (up), turning the knob clockwise will brighten the drawknob and tilt tab lamps; turning the knob counterclockwise will dim them.

With the knob pulled out (down), turning the knob clockwise will brighten the drawknob, tilt tab, music rack and pedal lamps; turning the knob counterclockwise will dim them.

AUTOMATIC SHUTDOWN TIMER

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

Playing the organ from a remote MIDI keyboard or sequencer will also reset the two-hour automatic timer.

RODGERS 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, usually according to the type of wind regulators used (single or multiple reservoirs, schimmer regulators, etc.). A small amount of unsteadiness in the wind helps the listener to identify the sound as that of a wind-driven instrument, while too much can be distracting, particularly in "lively" music. 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' Digital Dynamic Wind emulates these characteristics by modeling the behavior of pipe organ wind regulating devices and the response of pipes to a slightly unsteady wind supply. Each organ division has its own "software reservoir," and each voice is programmed to respond to wind variations in the same way that 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 item is provided on 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. The 1/2 position reduces this unsteadiness somewhat, and the ON position makes the wind steady under all conditions. The position will be remembered when the organ is turned off.



TREMULANT ADJUSTMENTS

This feature allows the organist to adjust the speed and depth of each tremulant on the organ. Selecting this menu item displays the following:



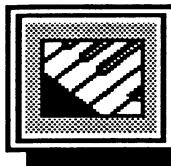
To change the tremulant speed:

1. Hold SET, and turn the SELECT knob to move the cursor to the tremulant name. Each division has four tremulants: FLUTE, MAIN, FLUTEVIB and SPARE. The FLUTE tremulant affects all flute voices in the division, while the MAIN tremulant affects non-flute voices. The FLUTEVIB tremulant is applied to all flute voices when the Flute Vibrato piston is lit. The SPARE tremulant may have been assigned to one or more voices during tonal finishing.
2. Once the division and tremulant have been selected, hold SET, and turn the SELECT knob to move the cursor to the RATE field.
3. Release the SET piston, and turn the SELECT knob to change the tremulant speed. The adjustment values range from -9 (slow) to +9 (fast). A value of zero corresponds to the speed chosen by the voicer during tonal finishing.

To change the tremulant depth, perform the following steps:

1. Hold SET, and turn the SELECT knob to move the cursor to the DEPTH field.
2. Release SET, and turn the SELECT knob to change the tremulant depth. The range of values is -9 (shallow) and +9 (deep).

Any changes made to the tremulants from this menu item will be retained when the organ power is turned off.



CONSOLE MENU DISPLAY CHART

counterclockwise

TRANSPOSER
0

clockwise

TEMPERAMENT
EQUAL

WIND STABILIZER
OFF

GT MAIN TREM
RATE: 0 DEPTH: 0

GT MAIN TREM
RATE: 0 DEPTH: 0

GT MAIN TREM
RATE: 0 DEPTH: 0

CARD FOLDER A
EMPTY *

INTERNAL REVERB
ON

MIDI GT A CH 1
PGM OFF VOL NORM

MIDI GT A CH 1
PGM OFF VOL NORM

MIDI GT A CH 1
PGM OFF VOL NORM

MIDI GT A CH 1
PGM OFF VOL NORM

MIDI GT A CH 1
PGM OFF VOL NORM

MIDI BANK SELECT
GROUP: 0 VAR: -

MIDI BANK SELECT
GROUP: 0 VAR: -

MIDI TRANSMITTED
VELOCITY = 64

MIDI PD MASTER
CHANNEL ON

MIDI PD MASTER
CHANNEL ON

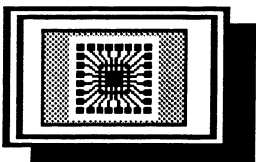
MIDI STOP CHANGE
RCU: STP SEND: STP

MIDI STOP CHANGE
RCU: STP SEND: STP

MIDI LOCAL
CONTROL ON

MIDI DEVICE ID
16

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



MIDI (Musical Instrument Digital Interface)

The CAMBRIDGE 835 possesses some of the most advanced MIDI capabilities in the world. MIDI voices are activated on the CAMBRIDGE 835 via four MIDI coupler pistons. The MIDI channels these coupler pistons control are:

Great Channel	1*	MIDI ON GT
Swell Channel	2	MIDI ON SW
Pedal Channel	3	MIDI ON PD

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

To change this channel, see "Channel Reassignment."

SENDING A PROGRAM CHANGE

1. Hold SET and press a MIDI coupler piston. The piston will flash, indicating the MIDI Set Mode is active. When the MIDI Set Mode is entered, the following display window will show the parameters:

```
MIDI GT A CH 1
PGM 121 VOL NORM
```

2. Choose the desired Program Change (sound), and press the corresponding key (see the Program Change chart). Once the key is pressed, the display window will revert to the Transposer.

If SET is held while pressing a key to send a Program Change, the Program Change will be sent, but the MIDI Set Mode will be "locked on." Once this has happened, further Program Changes may be sent by holding SET and pressing a corresponding key. This allows the organist to try several sound selections until the appropriate one is found. The MIDI Set Mode will remain active until the flashing MIDI coupler or General Cancel is pressed.

Once a Program Change has been sent on a MIDI coupler, that same Program Change will be sent each time the piston is activated. The Program Change will also be saved on any combination piston including that MIDI coupler.

When the MIDI coupler parameters are being shown in the display window, the SELECT knob may be used to alter the Program Change number. By holding SET and turning the SELECT knob, the cursor can be moved to the other coupler parameters, which can also be altered by the SELECT knob.

If no Program Change is to be sent by a coupler, the Program Change number may be set to OFF by pressing a key which has no associated Program Change number (see chart) or by turning the SELECT knob past Program #128 until PGM OFF is displayed.

EXPRESSION/VELOCITY MODE TOGGLE

The Velocity Mode may be set or reset for each MIDI coupler. Velocity is controlled by the associated expression pedal.

1. Hold SET, and press the MIDI coupler. The piston will flash. Release both pistons.
2. Hold SET, and turn the SELECT knob three steps clockwise. The cursor will move to the Volume/Velocity parameter.
3. Release the SET piston, and turn the SELECT knob again to choose between the two modes.
4. Press either the flashing MIDI coupler or General Cancel to revert to the Transposer.

When entering the Velocity Mode, the main volume for the coupler's assigned channel will be set to maximum and will remain at maximum until the Volume Mode is restored. Likewise, in Volume Mode, the velocity value sent for all notes is 64 (mid-range). This default velocity may be altered from the MIDI TRANSMITTED VELOCITY menu item.

SETTING MIDI DEFAULT VELOCITY

1. Hold SET, and turn the SELECT knob until the MIDI TRANSMITTED VELOCITY menu item is displayed.
2. Release SET, and use the SELECT knob to set the desired velocity. In Volume Mode, this is the velocity which will be sent for all notes. The default MIDI velocity value selected will be retained when the organ is turned off.

CHANNEL REASSIGNMENT

All MIDI couplers transmit on fixed channels except MIDI ON GT. To reset the transmit channel for this coupler only:

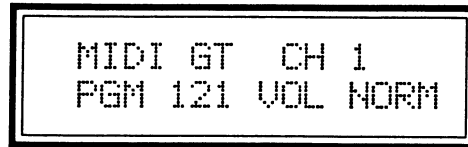
1. Hold SET and press the MIDI ON GT coupler piston to enter the MIDI Set Mode.
2. While holding SET, turn the SELECT knob one step clockwise. The cursor will move to the channel number.
3. Release SET, and turn the SELECT knob to set the desired channel number.
4. Press either the flashing MIDI coupler or General Cancel to revert to the Transposer.

The channel number for this coupler is included in the parameters which are stored on a combination piston.

OCTAVE TRANSPOSE

Normally, all MIDI couplers play at standard pitch (middle C = note 60). The Octave Transpose parameter may be reset to cause any MIDI coupler to play one or two octaves above or below standard pitch.

1. Hold SET and press the MIDI coupler piston to enter the MIDI Set Mode.
2. While holding SET, turn the SELECT knob four steps clockwise. The cursor will move to the Octave Transpose parameter.



```
MIDI GT CH 1
PGM 121 VOL NORM
```

3. Release SET, and turn the SELECT knob to set the parameter. The five available settings are NORM, UP 1, UP 2, DN 1 and DN 2.
4. Press either the flashing MIDI coupler or General Cancel to revert to the Transposer.

The Octave Transpose setting is included in the parameters which may be stored on a combination piston.

SAVING COUPLER PARAMETERS ON COMBINATION PISTONS

Once the parameters for a MIDI coupler have been set, these parameters will be saved on any combination piston on which the coupler is set. These parameters will then be restored to the coupler any time the piston is activated. Thus, the same coupler may be set to control different voices on different pistons by setting the Channel (GT only), Program Change, Volume/Velocity Mode and Octave Transpose before setting each piston. This is easily accomplished, since pistons may be set while MIDI Set Mode is activated, and the coupler parameters are being displayed.

ENABLING/DISABLING MIDI MASTER CHANNELS

The following MIDI channels are used to control the CAMBRIDGE 835 through MIDI:

Great Master Channel	12
Swell Master Channel	13
Pedal Master Channel	14

The organ sends and receives MIDI information on these channels unless they are disabled.

To enable or disable a MIDI Master Channel:

1. Hold SET, and turn the SELECT knob to select the MIDI MASTER CHANNEL menu item and place the cursor on the division name field (GT, SW, or PD).
2. Release SET, and turn the SELECT knob until the desired division is displayed.
3. Hold SET, and turn the SELECT knob to move the cursor to the ON/OFF field.
4. Release SET, and turn the SELECT knob to set the Master Channel status for the selected division. Turning a division's Master Channel off prevents the organ from sending or receiving notes or expression on that channel.

MIDI STOP CHANGES

The organ stops may be controlled from MIDI either by System Exclusive messages, or by Program Changes which activate organ pistons. The System Exclusive method offers the optimum control over registration, since it does not require the organ pistons to be set up beforehand. This method is always selected when the organ is turned on. 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 via MIDI.

The MIDI STOP CHANGE menu item allows the organist to control the transmission and reception of System Exclusive Stop Control messages and Piston Program Change messages. The SEND field has 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

The RCV (receive) field has the same 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

Program Changes 1-19 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.

To use 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 holding SET and turning the SELECT knob until the cursor is in the SEND field of the MIDI STOP CHANGE menu item.
3. Release SET, and turn the SELECT knob until the display reads SEND:PST.
4. On the Slave console, enable the piston reception by holding SET and turning the SELECT knob until the cursor is in the RECEIVE field of the MIDI STOP CHANGE menu item.
5. Release SET, and turn the SELECT knob until the display reads RCV:PST.

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 Input to the organ Sequencer Output. Connect the sequencer Output to the organ Sequencer Input.
2. Start the sequencer in RECORD mode, hold SET and press the memory select piston for the memory to be copied to the sequencer.
3. Release SET, and stop the sequencer.

To reload a memory from the sequencer (connect the sequencer following the steps above):

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 will flash. At this point, the contents of the memory are stored in a temporary holding area in the console.
3. Hold SET, and press the memory select piston for the desired destination memory. Please note this need not be the same as the memory whose piston is flashing.

When copying more than one memory to the sequencer, wait a few measures between saving individual memories, or place them on different tracks. This procedure will reduce confusion regarding which memory is stored where on the sequencer. When playing back the memories, play only one at a time. Each time the organ receives a new memory, it discards any previous data in the temporary holding area. It is necessary to transfer each memory to its destination memory in the organ before playing back the next.

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."

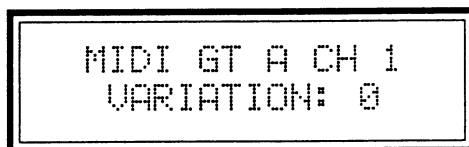
SUSTAIN SWITCH

This switch is located on the left side of the Great/Pedal (far left) expression pedal. This switch will sustain voices playing from the MIDI ON GT coupler. Press the switch to sustain, release to stop.

ROLAND GS STANDARD SUPPORT

In the past, most MIDI sound modules provided a maximum of 128 sounds selected by using MIDI Program Change messages, but did not define standard voices for those messages. The Roland GS Standard does define a standard list of voices, and also allows access to more than 128 sounds. By using the Bank Select message from the MIDI specification, the GS Standard provides 128 banks, each containing 128 sounds. This allows for up to 16,384.

A menu item adjacent to the MIDI Coupler menu on the console display enables the organist to associate a GS Bank Select message with a MIDI coupler.



The top line is retained from the MIDI Coupler menu item to show the currently selected coupler. The coupler name and channel number can only be changed from the MIDI Coupler menu item.

To select a particular sound on a GS compatible instrument, first choose the tone number on the Program Change menu. Then hold SET and turn the SELECT knob until the VARIATION menu is displayed. Then release SET and turn SELECT to choose the Variation (Bank Select) to be transmitted when the Program Change message is sent. When OFF is selected, no Bank Select message will be sent.

The variation selected in this menu will be saved in combination pistons along with the other coupler parameters.

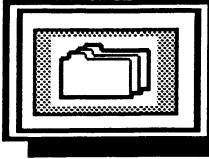
When the organ is turned on, the default variation for all MIDI couplers is 0.

MIDI DEVICE ID

This menu 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 may 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 may be set to 17 thru 32, or 1. Setting the ID to 1 produces Stop Control messages which are compatible with previous Rodgers PDI and C-Series organs. The ID always returns to 17 when the organ is turned off.

To set the MIDI Device ID:

1. Hold SET and turn the SELECT knob to locate the MIDI DEVICE ID menu.
2. Release SET and continue turning the SELECT knob to set the desired ID.



RODGERS PERSONAL MEMORY CARD

This feature provides the ability to store combination memory levels, Crescendo, Tutti and other settings in a removable solid-state Personal Memory Card. This credit-card-sized device is convenient to carry and has an internal battery which will maintain 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. When playing a church service or concert, all personal combinations can be stored in advance.

The console Personal Memory Card slot is located just below the lower manual near the General Cancel piston. 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 on the console display asking if the card should be initialized for use. To initialize the Personal Memory Card, press and release the SET piston. This initialization process stores a small amount of information on the Personal Memory 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. To copy an internal memory to the card, continue with step 2.
2. Select the desired memory level by pressing a memory select piston.
3. Set any piston by holding SET and 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 on. Setting a piston will now affect only the card memory and not the console internal memory. This will be 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 will replace the corresponding console internal memories, which are temporarily "disconnected."
- Setting any piston while a Personal Memory Card is inserted will copy 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 is pressed, a message will appear on the console display showing whether the internal memory or the Personal Memory Card memory is being used for the selected memory level.

If an internal memory is accidentally copied to the Personal Memory Card, or if a memory level is to be deleted on the Personal Memory Card so the internal memory can be used instead, delete the memory level from the Personal Memory Card by holding the General Cancel piston and pressing the memory select piston for the memory level to be deleted. A message will appear on 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 CRESCENDO SEQUENCE AND TUTTI ON THE PERSONAL MEMORY CARD

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

To delete the Crescendo sequence from a Personal Memory Card, hold the General Cancel piston and press the GT-SW EXP piston. A message will appear on the console display confirming deletion of the stored sequence from the Personal Memory Card.

To delete Tutti from the Personal Memory Card, hold General Cancel, and press the Tutti piston. A message will appear on the console display to indicate the Tutti has been deleted from the card.

STORING ORGANIST SETTINGS ON THE PERSONAL MEMORY CARD

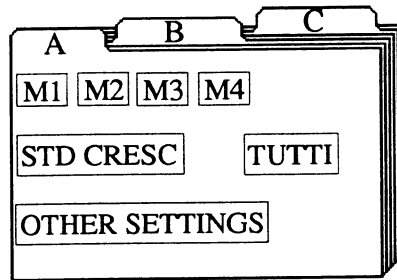
Several organist settings may also be stored on a Personal Memory Card. Changing any of these settings causes all of them to be moved to the card, if they were not previously stored on the card. The settings will automatically take effect when the card is inserted. The settings are:

- * Melody Note Range
- * Bass Note Range
- * Wind Stabilizer Status
- * MIDI Default Transmitted Velocity
- * Festival Trumpet Voice Selection
- * Tremulant Adjustments
- * Internal Reverb Status

To delete these settings from the card, hold General Cancel and press the BASS piston momentarily. A message will appear on the Console Display indicating the settings have been deleted from the card.

PERSONAL MEMORY CARD FOLDERS

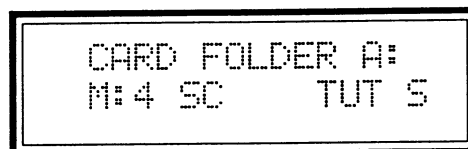
The capacity of a Rodgers Personal Memory Card is actually several times greater than the entire organ internal combination memory. In order to make use of this additional capacity, Rodgers has introduced the concept of memory folders. Like a file folder, a memory folder is used to store groups of information 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 and Tutti sequence.



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

1. To select a new folder, the Personal Memory Card must be inserted in the console slot.
2. Hold SET, and turn the SELECT knob until the Memory Card Folder menu appears.
3. Release SET, and turn the SELECT knob until the desired folder is displayed in the menu. Folders are labelled A, B, C, D, E, F, G and H.

The MEMORY CARD FOLDER menu item displays the current contents of each folder as follows:



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

PERSONAL MEMORY CARD LOCKING

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 will be displayed if you attempt to delete or alter a locked memory level, Crescendo or Tutti. In addition, 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.

USING A PERSONAL MEMORY CARD ON OTHER RODGERS ORGANS

The same memory may be used in more than one Rodgers instrument. The information on the Personal Memory Card is kept separate for each organ model, however. If a folder is created on a particular model, that folder will only be accessible on other Rodgers instruments of the same model. A Personal Memory Card can hold sets of folders for several Rodgers models, however. When a Personal Memory Card is inserted into a console slot, any folders created on that same model will be available.

It is important to remember, although folders created on one model are "invisible" on another model, these folders reduce the amount of free 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.

RE-INITIALIZING A PERSONAL MEMORY CARD

In some cases, it may be desirable to erase all information on a Personal Memory Card. If the SET piston is held while inserting a Personal Memory Card in the console slot, a message will appear on the console display asking whether the Personal Memory Card should be re-initialized. To perform the re-initialization, press SET. If it is decided not to initialize the Personal Memory Card, press General Cancel again, then remove 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 and the organ on. The console will continue 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 will appear on the display warning the battery is low. The message will remain until General Cancel is pressed. Although the battery will usually continue 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 RAM card to fire. DO NOT attempt to recharge this battery.



SPECIFICATIONS

GREAT ORGAN

Principal 8'
Rohrflöte 8'
Gemshorn 8'
Flute Celeste II 8'
Octave 4'
Spitzflöte 4'
Flute Celeste II 4'
Super Octave 2'
Waldflöte 2'
Quintflöte 1 1/3'
Fourniture IV
Cromorne 8'
Harp
Chimes
Tremulant

SWELL ORGAN

Lieblich Bourdon 16'
Viola Pomposa 8'
Bourdon 8'
Viola Celeste 8' II
Prestant 4'
Koppelflöte 4'
Nazard 2 2/3'
Blockflöte 2'
Tierce 1 3/5'
Plein Jeu IV
Contre Basson 16'
Trompette 8'
Hautbois 8'
Clairon 4'
Tremulant
Swell 16'
Swell Unison Off
Swell 4'

PEDAL ORGAN

Contre Bourdon 32'
Principal 16'
Subbass 16'
Lieblich Bourdon 16' (exp w/sw)
Octave 8'
Gedackt 8'
Choralbass 4'
Fagott 16'
Trompete 8'
Rohr Schalmey 4'

COUPLERS

(tilt tabs)

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

GENERAL CONTROLS

(tilt tabs)

Antiphonal On
Main Off

COMBINATION PISTONS

(lighted)

Great 1-2-3-4-5
Swell 1-2-3-4-5
Pedal 1-2-3-4-5- (toe pistons only)
Generals 1-2-3-4-5-6-7-8-9-10
(toe and thumb pistons)
General Cancel
Set
Memory 1
Memory 2
Memory 3
Memory 4

LIGHTED PISTONS

(to set on combination pistons)

MIDI on Great
MIDI on Swell
MIDI on Pedal
Pipes Off
Ancillary On
Melody from Swell
Bass
Flute Vibrato

REVERSIBLES

(x=toe; o=thumb)

Great to Pedal	xo
Swell to Pedal	xo
Great to Swell Expression	o (+light)
Zimbelstern	xo (no light)
Tutti	xo (+light)

EXPRESSION SHOES

Great/Pedal
Swell
Crescendo with Indicator

CONSOLE FEATURES

Roll Top with Lock
MIDI Sustain Control
Tuning Control
Personal Memory Card Slot
Console Display and Select Control:
 Transposer
 Temperaments
 Wind Stabilizer
 MIDI Configuration





SUGGESTED REGISTRATIONS

The following pages of registrations are 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

Given Suggestions

Appropriate registrations

FLUTE

Rohrflöte 8'

STRING

Gemshorn 8'

FOUNDATIONS *p*

Rohrflöte 8'
Gemshorn 8'
Spitzflöte 4'

FOUNDATIONS *mf*

Principal 8'
Gemshorn 8'
Spitzflöte 4'

FOUNDATIONS *f*

Principal 8'
Rohrflöte 8'
Gemshorn 8'
Octave 4'
Spitzflöte 4'
Waldflöte 2'

FOUNDATIONS *ff*

Principal 8'
Rohrflöte 8'
Gemshorn 8'
Octave 4'
Spitzflöte 4'
Super Octave 2'
Waldflöte 2'
Fourniture IV

FULL GREAT

Principal 8'
Rohrflöte 8'
Gemshorn 8'
Octave 4'
Spitzflöte 4'
Super Octave 2'
Waldflöte 2'
Fourniture IV
Cromorne 8'

SWELL ORGAN

Given Suggestions

Appropriate Registrations

STOPPED FLUTE

Bourdon 8'

STRINGS

Viola Pomposa 8'
Viola Celeste II 8'

STRING ENSEMBLE

Viola Pomposa 8'
Bourdon 8'
Viola Celeste II 8'
Koppelflöte 4'
Tremulant

SOLO REED I *mf*

Hautbois 8'

SOLO REED II *mf*

Contre Basson 16'
Swell Unison Off
Swell 4'

SOLO REED *f*

Trompette 8'

CORNET

Bourdon 8'
Koppelflöte 4'
Nazard 2 2/3'
Tierce 1 3/5'

FOUNDATIONS *mf*

Viola Pomposa 8'
Bourdon 8'
Koppelflöte 4'

FOUNDATIONS *f*

Viola Pomposa 8'
Bourdon 8'
Prestant 4'
Koppelflöte 4'
Blockflöte 2'

FOUNDATIONS *ff*

Viola Pomposa 8'
Bourdon 8'
Prestant 4'
Koppelflöte 4'
Blockflöte 2'
Plein Jeu IV

FULL SWELL

Viola Pomposa 8'
Bourdon 8'
Prestant 4'
Koppelflöte 4'
Blockflöte 2'
Plein Jeu IV
Contre Basson 16'
Trompette 8'
Hautbois 8'
Clairon 4'

PEDAL ORGAN

Given Suggestions

Appropriate Registrations

SOFT BASS

Lieblich Bourdon 16'

FLUTES

Subbass 16'
Gedackt 8'

FOUNDATIONS *mf*

Subbass 16'
Lieblich Bourdon 16'
Gedackt 8'

FOUNDATIONS *f*

Principal 16'
Subbass 16'
Lieblich Bourdon 16'
Octave 8'
Gedackt 8'
Choralbass 4'

FOUNDATIONS *ff*

Contre Bourdon 32'
Principal 16'
Subbass 16'
Lieblich Bourdon 16'
Octave 8'
Gedackt 8'
Choralbass 4'

FULL PEDAL

Contre Bourdon 32'
Principal 16'
Subbass 16'
Lieblich Bourdon 16'
Octave 8'
Gedackt 8'
Choralbass 4'
Fagott 16'
Trompete 8'

ENSEMBLE COMBINATIONS

SOFT PRAYER HYMN

Great: Flute Celeste II 8'
Flute Celeste II 4'
Tremulant (optional)

Swell: Viola Pomposa 8'
Viola Celeste II 8'

Pedal: Subbass 16'

Couplers: Swell to Pedal 8'
Swell to Great 8'

STRING CHORUS

Great: Gemshorn 8'
Flute Celeste II 8'
Flute Celeste II 4'
Tremulant (optional)

Swell: Viola Pomposa 8'
Viola Celeste II 8'
Swell 4'

Pedal: Contre Bourdon 32'
Subbass 16'

Couplers: Swell to Pedal 8'
Swell to Great 8'
Swell to Great 4'

FULL STRING CHORUS (8va)

Great: Rohrflöte 8'
Gemshorn 8'
Flute Celeste II 8'
Flute Celeste II 4'
Tremulant

Swell: Viola Pomposa 8'
Bourdon 8'
Viola Celeste II 8'
Koppelflöte 4'
Tremulant

Pedal: Contre Bourdon 32'
Subbass 16'

Couplers: Swell to Pedal 8'
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'

SOFT FOUNDATIONS

Great: Gemshorn 8'

Swell: Viola Pomposa 8'
Bourdon 8'

Pedal: Subbass 16'

Couplers: Swell to Pedal 8'
Swell to Great 8'

8' FOUNDATIONS *mf*

Great: Principal 8'
Gemshorn 8'
Spitzflöte 4'

Swell: Viola Pomposa 8'
Bourdon 8'
Koppelflöte 4'

Pedal: Subbass 16'

Couplers: Swell to Pedal 8'
Swell to Great 8'

8' AND 4' FOUNDATIONS

Great: Principal 8'
Gemshorn 8'
Octave 4'
Spitzflöte 4'

Swell: Viola Pomposa 8'
Bourdon 8'
Prestant 4'
Koppelflöte 4'

Pedal: Subbass 16'
Gedackt 8'

Couplers: Swell to Pedal 8'
Swell to Great 8'

8', 4' AND 2' FOUNDATIONS

Great:	Principal 8' Gemshorn 8' Octave 4' Spitzflöte 4' Super Octave 2'
Swell:	Viola Pomposa 8' Bourdon 8' Prestant 4' Koppelflöte 4' Blockflöte 2'
Pedal:	Subbass 16' Octave 8' Gedackt 8'
Couplers:	Swell to Pedal 8' Swell to Great 8'

FOUNDATIONS
AND MIXTURES

Great:	Principal 8' Gemshorn 8' Octave 4' Spitzflöte 4' Super Octave 2' Fourniture IV
Swell:	Viola Pomposa 8' Bourdon 8' Prestant 4' Koppelflöte 4' Blockflöte 2' Plein Jeu IV
Pedal:	Principal 16' Subbass 16' Octave 8' Gedackt 8' Choralbass 4'
Couplers:	Swell to Pedal 8' Swell to Great 8'

FOUNDATIONS, MIXTURES
AND REEDS

Great:	Principal 8' Rohrflöte 8' Gemshorn 8' Octave 4' Spitzflöte 4' Super Octave 2' Fourniture IV
Swell:	Viola Pomposa 8' Bourdon 8' Prestant 4' Koppelflöte 4' Blockflöte 2' Plein Jeu IV Contre Basson 16' Trompette 8' Clairon 4'
Pedal:	Principal 16' Subbass 16' Octave 8' Gedackt 8' Choralbass 4' Fagott 16'
Couplers:	Great to Pedal 8' Swell to Pedal 8' Swell to Great 8'

ENGLISH CATHEDRAL

Great: Principal 8'
Rohrflöte 8'
Gemshorn 8'
Spitzflöte 4'

Swell: Lieblich Bourdon 16'
Viola Pomposa 8'
Bourdon 8'
Prestant 4'
Koppelflöte 4'
Blockflöte 2'
Contre Basson 16'
Trompette 8'
Hautbois 8'

Pedal: Contre Bourdon 32'
Subbass 16'

Couplers: Swell to Pedal 8'
Swell to Great 8'

CLASSIC CHORUS
(FOR BACH)

Great: Principal 8'
Octave 4'
Super Octave 2'
Fourniture IV

Swell: Bourdon 8'
Prestant 4'
Blockflöte 2'

Pedal: Subbass 16'
Octave 8'
Choralbass 4'

Couplers: Great to Pedal 8'

TRIO PLAYING

Great: Rohrflöte 8'
Spitzflöte 4'
Quintflöte 1 1/3'

Swell: Bourdon 8'
Blockflöte 2'

Pedal: Subbass 16'
Gedackt 8'

CORNET I

Great: Rohrflöte 8'

Swell: Bourdon 8'
Nazard 2 2/3'
Tierce 1 3/5'

Pedal: Subbass 16'

Couplers: Great to Pedal 8'

FIVE SOLO VOICES
(GREAT)

Great: (1) Rohrflöte 8'

(2) Spitzflöte 4'

(3) Rohrflöte 8'
Spitzflöte 4'

(4) Cromorne 8'

(5) Spitzflöte 4'
Cromorne 8'

FIVE SOLO VOICES
(SWELL)

Swell: (1) Hautbois 8'

(2) Contre Basson 16'

(3) Trompette 8'

(4) Bourdon 8'
Nazard 2 2/3'
Tierce 1 3/5'

(5) Bourdon 8'
Nazard 2 2/3'
Tremulant

THREE SOLO VOICES
(PEDAL)

- Pedal: (1) Choralbass 4'
(2) Rohr Schalmei 4'
(3) Trompete 8'

FIVE ACCOMPANIMENT
VOICES (GREAT)

- Great: (1) Gemshorn 8'
(2) Flute Celeste II 8'
(3) Rohrflöte 8'
(4) Rohrflöte 8'
Gemshorn 8'
(5) Rohrflöte 8'
Spitzflöte 4'

FIVE ACCOMPANIMENT
VOICES (SWELL)

- Swell: (1) Viola Pomposa 8'
Viola Celeste II 8'
(2) Bourdon 8'
(3) Bourdon 8'
Koppelflöte 4'
(4) Viola Pomposa 8'
Bourdon 8'
(5) Viola Pomposa 8'
Prestant 4'

THREE ACCOMPANIMENT
VOICES (PEDAL)

- Pedal: (1) Lieblich Bourdon 16'
(2) Lieblich Bourdon 16'
Gedackt 8'
(3) Subbass 16'
Lieblich Bourdon 16'
Gedackt 8'

TRUMPET TUNE

Great: Principal 8'
Rohrflöte 8'
Gemshorn 8'
Spitzflöte 4'

Swell: Trompette 8'

Pedal: Subbass 16'

Couplers: Great to Pedal 8'

GOSPEL/THEATRE

(TIBIAS - Right Hand on Swell,
SOFT ACC. - Left Hand on Great)

Great: Flute Celeste II 8'
Flute Celeste II 4'
Tremulant

Swell: Bourdon 8'
Koppelflöte 4'

Pedal: Lieblich Bourdon 16'

Couplers: Great to Pedal 8'

Ltd. Pistons: Flute Vibrato

GOSPEL/THEATRE

(STRINGS - Right Hand on Swell
HARP - Left hand accomp. on Great)

Great: Flute Celeste II 8'
Harp
Tremulant

Swell: Viola Celeste II 8'
Koppelflöte 4'
Tremulant

Pedal: Lieblich Bourdon 16'

Couplers: Great to Pedal 8'
Swell to Great 8'

Ltd. Pistons: Flute Vibrato

GOSPEL/THEATRE

(*mf* ENSEMBLE - Both Hands
on Great)

Great: Rohrflöte 8'
Gemshorn 8'
Flute Celeste II 8'
Tremulant

Swell: Bourdon 8'
Viola Celeste II 8'
Koppelflöte 4'
Tremulant

Pedal: Subbass 16'
Lieblich Bourdon 16'

Couplers: Great to Pedal 8'

Ltd. Pistons: Flute Vibrato

GOSPEL/THEATRE

(*f* ENSEMBLE - Both hands
on Great)

Great: Principal 8'
Rohrflöte 8'
Gemshorn 8'
Flute Celeste II 8'
Spitzflöte 4'
Flute Celeste II 4'
Tremulant

Swell: Viola Pomposa 8'
Bourdon 8'
Viola Celeste II 8'
Koppelflöte 4'
Blockflöte 2'
Tremulant

Pedal: Subbass 16'
Lieblich Bourdon 16'
Gedackt 8'

Couplers: Great to Pedal 8'
Swell to Pedal 8'

Ltd. Pistons: Flute Vibrato

GOSPEL/THEATRE

(*ff* ENSEMBLE - Both hands
on Great)

Great:	Principal 8' Rohrflöte 8' Gemshorn 8' Flute Celeste II 8' Octave 4' Spitzflöte 4' Flute Celeste II 4' Tremulant
Swell:	Viola Pomposa 8' Bourdon 8' Viola Celeste II 8' Prestant 4' Koppelflöte 4' Blockflöte 2' Hautbois 8' Tremulant
Pedal:	Principal 16' Subbass 16' Lieblich Bourdon 16' Gedackt 8'
Couplers:	Great to Pedal 8' Swell to Pedal 8'
Ltd. Pistons:	Flute Vibrato



LOCKING OR UNLOCKING COMBINATION ACTIONS, CRESCENDO OR TUTTI

☛ To lock any combination action memory:

1. Press and **HOLD** the appropriate memory select piston (M1, M2, M3 or M4) until "UNLOCKED" appears in the display (approximately five seconds).
2. While **HOLDING** the memory piston, turn the SELECT knob either direction until the display reads "LOCKED." (Note: Combination pistons cannot be set on any memories that are locked.)
3. Release the memory select piston. The memory is now locked.

☛ To unlock any combination action memory:

1. Press and **HOLD** the memory piston for five seconds. "LOCKED" will appear in the display.
2. While **HOLDING** the memory piston, turn the SELECT knob either direction until the display reads "UNLOCKED."
3. Release the memory select piston. The memory is now unlocked.

☛ To lock the Crescendo:

1. Press and **HOLD** the GT-SW EXP piston until "CRESCENDOS UNLOCKED" appears in the display (approximately five seconds).
2. While **HOLDING** the GT-SW EXP piston, turn the SELECT knob either direction until the display reads "CRESCENDOS LOCKED."
3. Release the GT-SW EXP piston. The CRESCENDO is locked.

☛ To unlock the Crescendo:

1. Press and **HOLD** the GT-SW EXP piston for approximately five seconds. "CRESCENDOS LOCKED" will appear in the display.
2. While **HOLDING** the GT-SW EXP piston, turn the SELECT knob either direction until the display reads "CRESCENDOS UNLOCKED."
3. Release the GT-SW EXP piston. The CRESCENDO is unlocked.

☛ **To lock the Tutti:**

1. Press and **HOLD** the TUTTI piston for approximately five seconds. The display will read "TUTTI UNLOCKED."
2. While **HOLDING** the TUTTI piston, turn the SELECT knob until the display reads "TUTTI LOCKED."
3. Release the TUTTI piston. The TUTTI is now locked.

☛ **To unlock the Tutti:**

1. Press and **HOLD** the TUTTI piston for approximately five seconds. The display will read "TUTTI LOCKED."
2. While **HOLDING** the TUTTI piston, turn the SELECT knob until the display reads "TUTTI UNLOCKED."
3. Release the TUTTI piston. The TUTTI is now unlocked.

RESTORING THE FACTORY SETTINGS

☛ To restore the factory combination settings for a single memory:

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 for an additional five seconds. The display will read "MEMORY n FACTORY DEFAULT."
3. Release both pistons. (Note: Each memory must be individually restored by following the above procedure.)

☛ To restore the factory Crescendo setting:

1. Press and **HOLD** the GT-SW EXP piston for approximately five seconds. The display will read "CRESCENDOS LOCKED" or "CRESCENDOS UNLOCKED."
2. While **HOLDING** the GT-SW EXP piston, press and **HOLD** the SET piston for an additional five seconds. The display will read "CRESCENDOS FACTORY DEFAULT."
3. Release both pistons.

☛ To restore the factory settings to the Tutti:

1. Press and **HOLD** the TUTTI piston for approximately five seconds. The display will show "TUTTI LOCKED" or "TUTTI UNLOCKED."
2. While **HOLDING** the TUTTI piston, press and **HOLD** the SET piston for an additional five seconds. The display will show "TUTTI FACTORY DEFAULT."
3. Release both pistons.

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 TILT TABS

Keyboards and tilt 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.).

➤ PLEXIGLAS MUSIC RACK

Use a soft, clean cloth with a mild solution of soap and warm water to clean the music rack. Wipe dry.

➤ PIPES ON PIPE-AUGMENTED INSTRUMENTS

To keep the pipes beautiful, refrain from handling them with ungloved hands. You should not attempt to clean or polish them.

Because handling in any way by non-trained persons can spoil tuning or even cause damage, it is strongly suggested that the pipes never be handled or touched by anyone but organ service persons.



MIDI Implementation Chart

Function		Transmitted	Recognized	Remarks
Basic Channel	Default: Changed:	1-3, 12-14 *1 1-16	12-14 *1	12=Great 13=Swell 14=Pedal MIDI on GT only
Mode	Default: Messages: Altered:	Mode 3 X *****	Mode 3 X *****	
Note Number	True Voice	8-124	36-96	
Velocity	Note On: Note Off:	O O	X X	
After Touch	Key's: Ch's:	X X	X X	
Pitch Bender		X	X	
Control Change	0 7 64	O O O	X O X	GS Bank Select Channel 12: Great Expression Channel 13: Swell Expression Channel 14: Pedal Expression MIDI on GT Channel
Program Change	True #	1-128 *****	(1-10, 20-25) *****	Ch. 12, 13, 14 Rx only activates comb. pistons
System Exclusive		O *2	O *2	
System Common	:Song Pos :Song Sel :Tune	X X X	X X X	
System Real Time	:Clock :Commands	X X	X O *3	
Aux Messages	:Local ON/OFF :All Notes Off :Active Sense :Reset	X O (123) O X	X O (123) O X	
<p>Notes: *1 Able to choose between O and X. *2 SysEx used for stop changes, combination memory dumps. *3 Received Start sends current stop and expression status. Received Stop restores expression to shoe positions. Received Continue sets expression to values at last Stop.</p>				

Mode 1: OMNI ON, POLY
Mode 3: OMNI OFF, POLY

Mode 2: OMNI ON, MONO
Mode 4: OMNI OFF, MONO

O : Yes
X : No

