Rodgers T837
Owner's Manual

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 Instruments LLC.
4 Do not use this instrument near water i.e. 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.

   Locate the instrument so its position does not interfere with its proper ventilation.
6. Locate the instrument away from heat sources such as radiators, heat registers or other products that radiate heat directly onto the instrument.
7. Protect the instrument from dust as much as possible.
8. Connect the instrument to a power source only of the type described in the operating instructions or as marked on the instrument.
9. 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

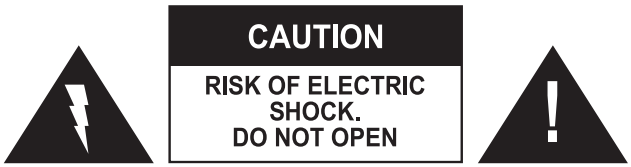
FCC NOTICE

Radio and Television Interference

Rodgers Trillium 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.



ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR

WARNING	PATENTS
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE	G.B. 1312161 F.R.G. 22 02 658 CANADIAN 951550

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 uninsulated "dangerous voltage" with the product's enclosure that may be of sufficient magnitude to constitute a risk of electrical shock to persons.

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

Notice to Users

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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 T837. Providing a rich and spacious ensemble sound complemented by crystal-clear definition, the Rodgers T837 provides unsurpassed, glorious sound in the timeless tradition of wind-blown pipes.

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

The Rodgers T837 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 T837 to be individually tuned, leveled and voiced after the instrument has been installed, just as a fine pipe organ.

The Rodgers T837 features Rodgers' exclusive Voice Palette™ providing an additional 24 sounds. These voices can be easily stored on pistons, allowing you to authentically recreate virtually any musical style or individual performance desired.

This incredible flexibility means that the Rodgers T837 provides 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 T837 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 T837 is, the features are easy to use and easy to access, creating a most satisfying musical experience for the player and listener alike.

To keep abreast of the latest news and other items of interest, visit the Rodgers website at: www.rodgersinstruments.com.

FEATURES

To get started, here is a tour of the basic operations of the Rodgers T837:

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 T837 CLASSIC ORGAN, or your personalized greeting appears in the console display. Release. The organ performs a self-diagnostic test of its systems within a few seconds. When completed, the console display reads TRANSPOSER 0. The Rodgers T837 is ready to play. To turn the power off, press the lower part of the rocker switch, hold, and release after 1-2 seconds.

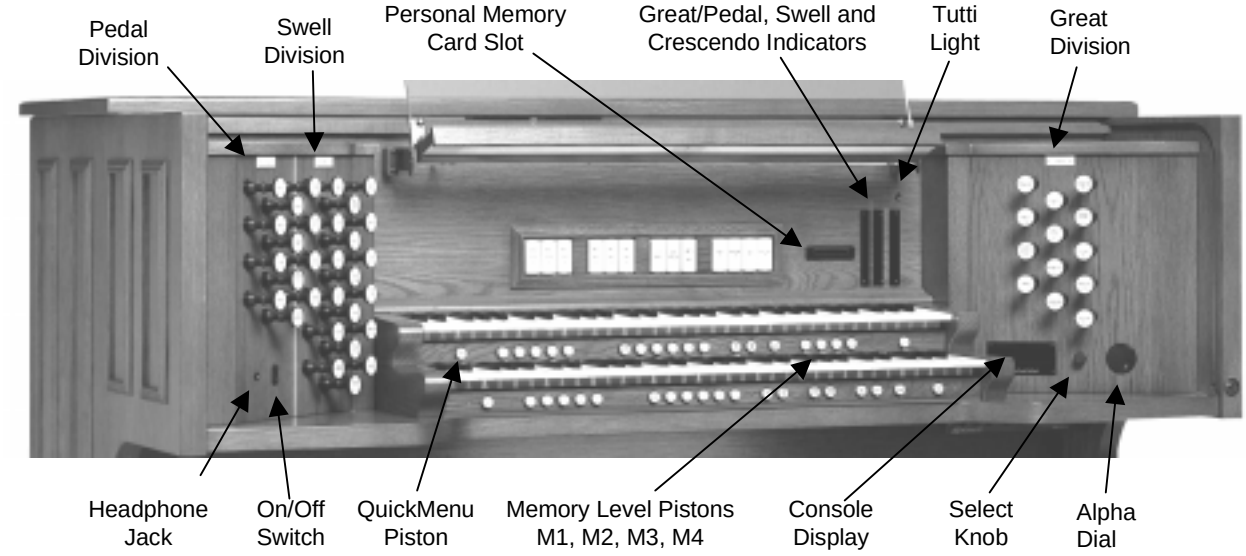


Figure 1. Console Features.

Combination Action with Four Memory Levels

The Rodgers T837 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.

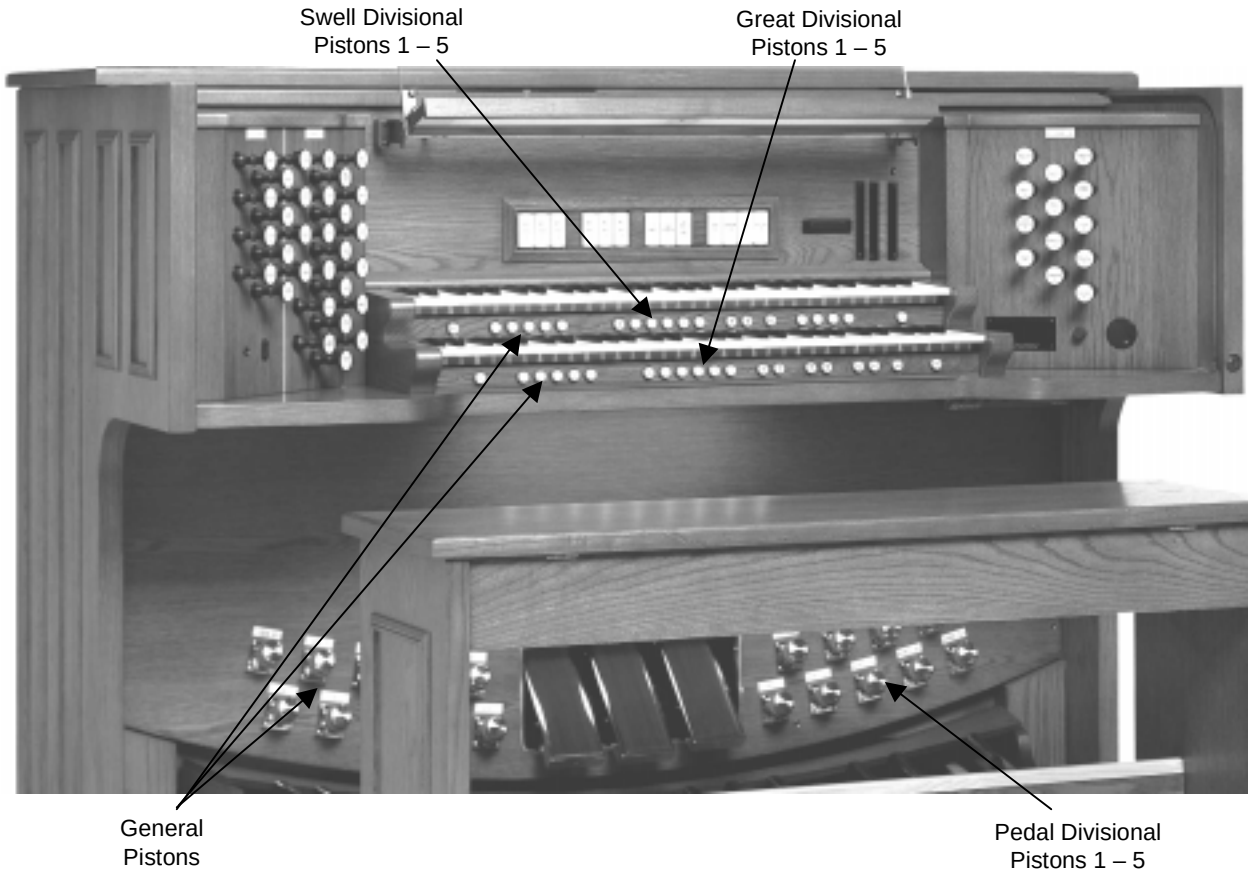


Figure 2. Console Piston Locations.

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 or MEMORY (#) UNLOCKED appears. If MEMORY (#) UNLOCKED appears, release the memory piston, otherwise continue with the next step.

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 Pistons

1. Select a memory by pressing M1, M2, M3 or M4. Note: Pistons cannot be set if the memory is locked. See Unlocking a Combination Memory above.
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 or MEMORY (#) LOCKED appears. If MEMORY (#) LOCKED appears, release the memory piston, otherwise continue with the next step.

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.

Console Displays, Indicators, and Menus

The Rodgers T837 is equipped with a display for most of the console functions and separate expression, Crescendo, and Tutti indicators. The Console 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 modify the features of the Console display. The smaller knob is the *Select knob* and is used to select different menu items to be changed. The larger recessed dial, near the Console display, is called the *Alpha dial* and is used to change the settings in a selected menu.

QuickMenu™

QuickMenu offers easy, direct access to console and other organ control functions. These functions are arranged in a logical hierarchy, with menus that are functionally related to the categories that contain them. QuickMenu is described and illustrated in the section User Category and Menu Selections on page 6. This section provides a complete listing of all organ control functions in table form.

User and MIDI Settings Menus

There are multiple user menus, arranged in categories. The categories access organ and audio menus such as Tremulant settings, Audio Settings, Auxiliary Input controls, and MIDI settings. Other menus include Dimensional Sound Modeling components such as Room Modeling, and the Console menus. These and other categories and menus are accessed via QuickMenu, or by holding SET and turning the Select knob clockwise (right) from the Transposer display.

To return to the Transposer display, press General Cancel one or more times.

Accessing Organ Control Functions Using QuickMenu

QuickMenu is a hierarchical organization of the various Categories, Menus, and Items used to control the organ's settings. The first level of the QuickMenu hierarchy contains categories, for example, MIDI Settings, Pipe Modeling, and Room Modeling, to name a few. The next level of

the hierarchy contains a list of the names of menus that are functionally related to a selected category. The third level of the hierarchy displays a menu item with a user settable field. See User Category and Menu Selections on page 6 for a complete listing of the various categories and menus. Graphically, the Quickmenu hierarchy can be represented in this way:

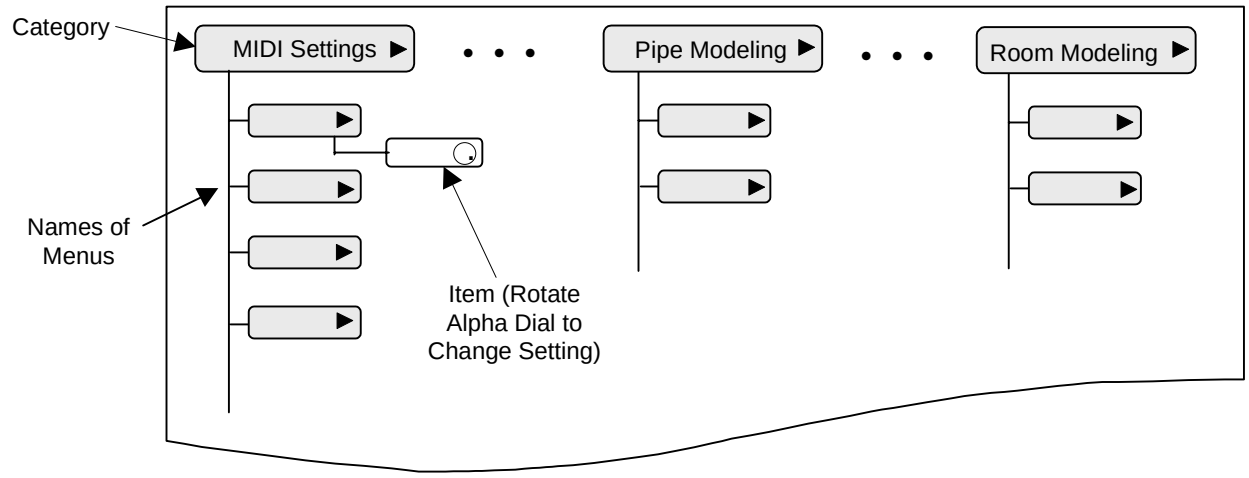


Figure 3. Category and Menu Hierarchy

To access QuickMenu and view or change settings:

1. Press and release the QuickMenu piston.
2. Turn the Select knob to select a desired category (it becomes highlighted).
3. Press and release the QuickMenu piston to display functionally related menu names, items, or current settings.
4. Turn the Select knob to display a particular menu name or item.
5. Rotate the Alpha dial to change the setting.

Press the QuickMenu piston repeatedly to exit an item or menu and return to the category.

Accessing Organ Control Functions with SET and Select knob

1. To move to a new category in the Console Display, hold SET and turn the Select knob in either direction (the currently selected category is highlighted).
2. Release SET and turn the Select knob to select a menu name within a category.
3. Rotate the Alpha dial to change settings in the selected menu.

Getting Menu Information

Press and hold the Menu piston and press SET to see a help window that briefly describes the currently selected Category, Menu, or Item.

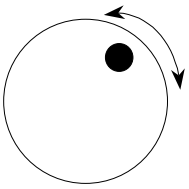
User Category and Menu Selections

From QuickMenu

1 Press QUICK MENU and release.

2 Turn Select knob to select a desired category (it becomes highlighted).

3 Press QUICK MENU and turn Select knob to display a particular item. Rotate the Alpha dial to change it's setting.



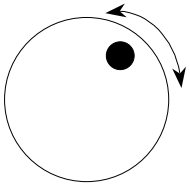
4 Press 0 to exit and implement changes.

With SET piston, Select knob, and Alpha dial

1 Press and hold SET and turn Select knob in either direction to move between categories.

2 Release SET and turn Select knob to move between menus and items. Selected menu or item is highlighted.

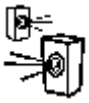
3 Turn Alpha dial to change settings.



4 Press 0 to exit and implement changes.

Category	Menu	Item	Settings	Default	Comments
Transposer  See page 17.		Transposer	4b – 4#	0	Default console menu appears when General Cancel is pressed.
		Tuning	427.5 – 452.8	440.0	
Personal Memory Card  See page 45.	Memory Card	Folder	A – H	A	Category appears only when Personal Memory Card is inserted.

Category	Menu	Item	Settings	Default	Comments
MIDI Coupler  See page 29.	Tone	Tone Names	PGM, MSB, LSB	OFF	
	Coupler		GT A, GT B, PD A, PD B, SW A, SW B	GT A	
		Channel	1 – 16	1	
		Octave	DN2 – UP2	NORM	
		Velocity	KBD, EXP, 2–127	64	
		Sustain	ON, OFF	ON	
		Reverb	0 – 127	0	
		Chorus	0 – 127	0	
		Expression	OFF, EXP, VOL	VOL	
MIDI Settings  See page 36.	Multitrack		ON, OFF	OFF	
	Master Channel		PD, GT, SW	PD	
			Send/Receive, Receive, Send, Off	Send/Receive	
	Registrations	Send	None, Stops, Pistons, Stop/Piston	None	
	Registrations	Recv	None, Stops, Pistons, Stop/Piston	None	
	Local		ON, OFF	ON	
	Seq. Update		ON, OFF	ON	
	Keybd Velocity		Light, Normal, Heavy	Light	
	Device ID		1 – 32	17	
	ToneNames		Off, GM, GS	GS	

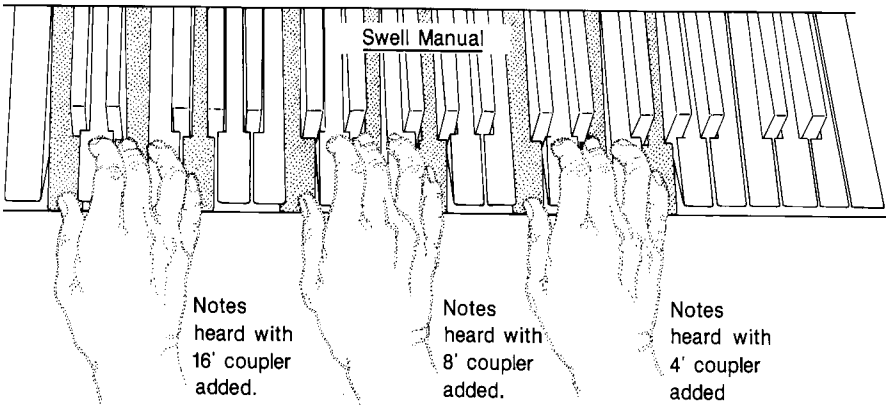
Category	Menu	Item	Settings	Default	Comments
Audio Control  See page 24 and following.	Master Volume		-20.00 – 5.00	0.00	
	Aux In Audio	Main Volume	OFF – 6.25	0.00	This menu appears only when headphones are disconnected.
		Main Balance	-10 – 10 	0.00	
		Ant Volume	OFF – 6.25	0.00	
		Ant Balance	-10 – 10 	0.00	
		Bass	-14 – 14	0.00	
		Treble	–14 – 14	0.00	
		Gain Boost	0 – 18.75	0.00	
	Aux to Ant		Off, On	Off	
	Line Out Gain		0 – 18.75	0dB	
	Line Out		Stereo, Mono	Stereo	
	Headphone Aud 	Volume	-20.00 – 5.00	0.00	These adjustments appear only with headphone plug inserted into headphone jack.
		Balance	-10 – 10 	0.00	
		Bass	-14 – 14	0.00	
		Treble	-14 – 14	0.00	
	Aux In Audio 	Volume	OFF – 6.25	0.00	These adjustments appear only with headphone plug inserted into headphone jack.
		Balance	-10 – 10 	0.00	
		Bass	-14 – 14	0.00	
		Treble	–14 – 14	0.00	
		Gain Boost	0 – 18.75	0.00	

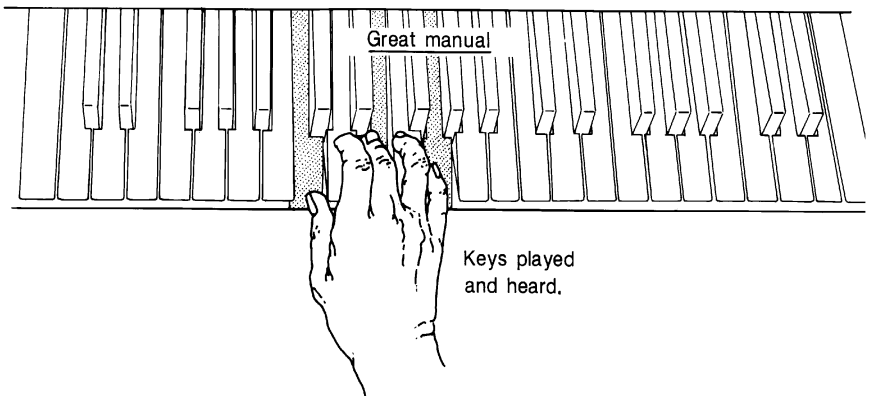
Category	Menu	Item	Settings	Default	Comments
Pipe Modeling 	Temperament  See page 18.		Equal, Mean-Tone, Pythagorean, Kirnberger, Werkmster I, Werkmster III, Young I, Young II	Equal	
	Wind Supply  See page 20.		Normal, Fixed, Flexible	Normal	
	Shutters  See page 21.		PD, GT, SW	 pp	
			 pp  ppp  pppp  UnEncl		
	Tremulant  See page 14.		GT Main, GT Spare, GT Flute, GT Flute Vib, SW Main, SW Voix H, SW Flute, SW Flute Vib	GT Main	
		Rate	-9 – 9	0	
		Depth	-9 – 9	0	
Voice Palette  See page 22.	Stop		Select from list	Selection	
	Voice		Voice list	Voice name	Changing stop also changes voices. See RODGERS T837 STOP SPECIFICATION on page 50 for Stop and Voice combinations.

Category	Menu	Item	Settings	Default	Comments
Room Modeling  See page 26.	Room Size		 Room  Stage  Small hall  Med hall  Sml Church  Med church  Lrg church  Cathedral	No default	
	Wall Type		 Drapery  Carpet  Acou Tile  Wood  Brick  Plaster  Concrete  Marble	No default	
	Rvb Lvl		-20 – 5	0	
Console  See page 28.	Lamp Level 		1 – 16	No default	
	Pedal to Great Piston Coupler 		OFF, ON	OFF	
	Master Tuning 		Locked A=440, Adjustable, Manual Only	Locked A=440	
	Time Set 		Hrs, Min, AM/PM		
	Contrast 	CD Contrast	1 – 31	16	

Couplers

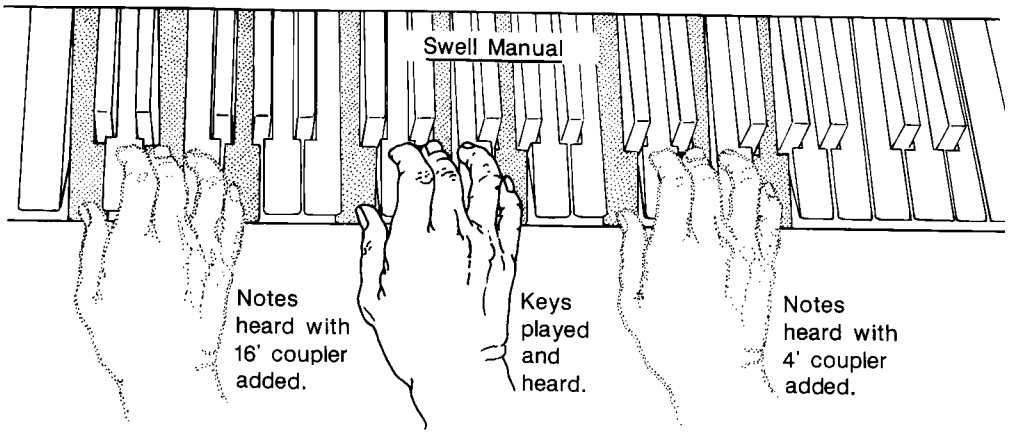
There are two types of couplers on the Rodgers T837: intermanual and intramanual. Intermanual couplers enable stops of one division to be played on another keyboard or pedalboard. Examples of intermanual couplers are SWELL TO GREAT 16', SWELL TO GREAT 8' and SWELL TO GREAT 4'. These couplers are located 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 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 Or Super Coupler. These couplers are tabs Sw/Gt 16, Sw/Gt 4, and Sw/Pd 4.

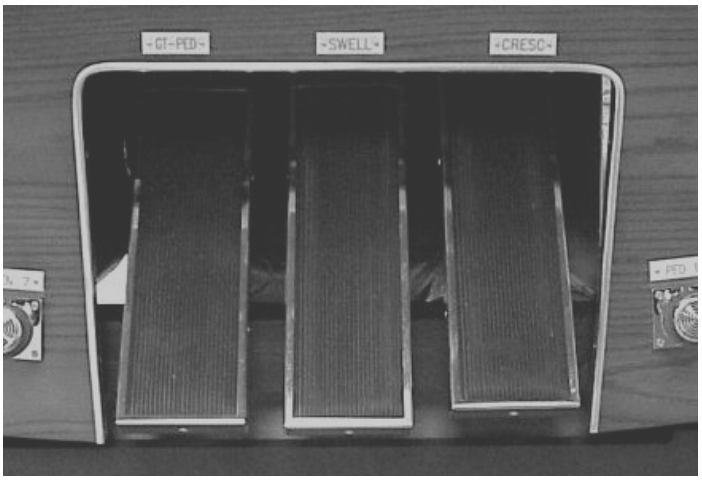


Reversibles

The Rodgers T837 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 T837 has three shoes. The left shoe controls the expression of the Great and Pedal divisions, and the middle shoe controls the expression of the Swell division.



The slightly raised shoe on the right is the Crescendo shoe. This shoe gradually adds a predetermined selection of stops as it is pressed forward. It does not affect the stops already in use on the organ but merely adds to them. Stops added by the Crescendo shoe do not light.

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 Crescendo indicator is located to the far right above the swell manual (see Figure 1. Console Features. on page 2. This indicates the progressive stages of the Crescendo as the shoe is opened.

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 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 Crescendo Sequence

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

Crescendo Set
Mode STD
STAGE:

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.

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.

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.

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 shoe is fully depressed.

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, see Restoring Factory Crescendo Setting below.

Locking 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 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 T837. 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 FLT VIB 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 Tremulant Settings

1. Press and hold the SET piston.
2. Turn the Select knob clockwise until Pipe Modeling is displayed. *Note: See Console Displays, Indicators, and Menus on page 4.*
3. Release the SET piston and turn the Select knob until the tremulant setting to be adjusted is highlighted

Tremulant

Depth 0 Rate 0

4. Rotate the Alpha dial to display the desired setting.
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. 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 T837 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, a Tutti indicator lights above the Crescendo indicator.

Viewing 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 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 Tutti

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

Locking 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 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 lights 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 Melody Coupler Range

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 sounds 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 Bass Coupler Range

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 that corresponds to the highest note the range is to extend. Any note from key 1 to key 32 may be selected. After the selected key has been pressed, 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 as much as four semitones (half steps) and raises the pitch as much as four semitones.

Note: To select menu items other than the Transposer, it is necessary to first hold SET, and then turn the Select Knob.

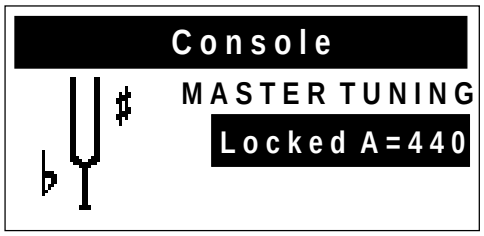
Master Tuning

The Rodgers T837 can easily and quickly be tuned to a piano or musical instrument not at standard concert pitch (A=440.0). The Master Tuning adjusts 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 returns 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 Master Tuning

1. Press and hold the SET piston.
2. Turn the Select knob clockwise (right) until the Console category shows on the display.
3. Release the SET piston and turn the Select knob until the Master Tuning menu is visible.



4. Rotate the Alpha dial until the display shows Adjustable or Manual Only.

Note: The difference between the Adjustable and Manual Only master tuning settings is that in the Adjustable setting, pitch can be adjusted at the console as described below, or via an externally connected MIDI device. In the Manual Only setting, pitch can be adjusted only from the console (described below).

5. Press Cancel to implement the change and exit the Console menu.

Note: The Console Display reads TRANSPOSER 0 TUNING A=440.0 (default setting) when the Master Tuning is unlocked.

Adjusting Pitch

1. Unlock Master Tuning (see Locking and Unlocking Master Tuning above).
2. Rotate the Alpha dial to adjust the tuning.

Note: When the organ is turned off, tuning reverts 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 T837 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.

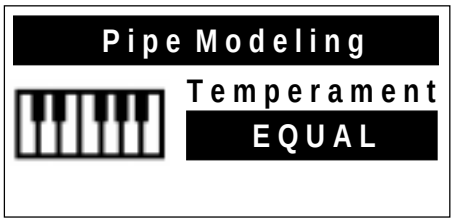
Werckmeister I and III: Andreas Werckmeister experimented with temperaments in the latter part of the 17th century. In Werckmeister I he further refined the Mean-Tone temperament. In Werckmeister III, four tones are practically tuned identical to Equal Temperament (C, D#, F# and A).

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 clockwise (right) until the Pipe Modeling category shows on the display.
3. Release SET and turn the Select knob until the Temperament menu is visible.



4. Rotate the Alpha dial until the desired temperament appears.

Note: When the organ is turned off, temperament reverts to Equal, the default setting.

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.

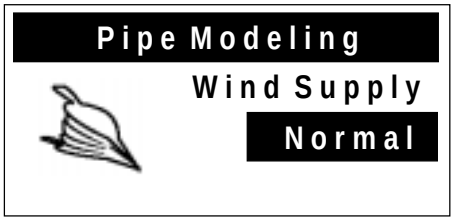
A component of Dimensional Sound Modeling, Rodgers' exclusive Digital Dynamic Wind emulates these characteristics by modeling the behavior of pipe organ wind regulating devices and the response of pipes to a slightly unsteady wind supply. Some independent ranks have their own software reservoir, and each voice is programmed to respond to wind variations in the same way its equivalent pipe rank or ranks would respond.

Wind Supply

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

Adjusting Wind Supply

1. Press and hold the SET piston.
2. Turn the Select knob clockwise (right) to display the Pipe Modeling category.
3. Release SET.
4. Turn the Select knob to display the Wind Supply menu.



5. Rotate the Alpha dial to select Flexible, Normal, or Fixed.

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 in tuning because of 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 are not detuned

at all. The number of notes detuned and the maximum amount of detuning are selected for each voice to mimic the behavior of an equivalent pipe set. For instance, reeds exhibit more pitch error than flutes. 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 is 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 is set by a Rodgers representative during final voicing.

Shutter Thickness

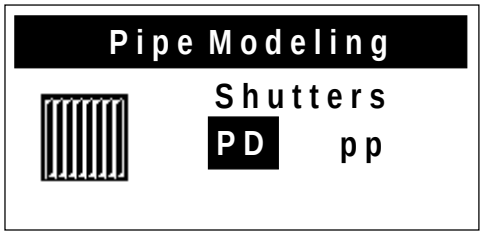
The minimum volume of each division when its Expression Shoe is closed can be adjusted to suit specific musical needs or personal tastes. In the Pipe Modeling category, The Shutters menu allows four settings: pp, ppp, pppp, or UnEncl. As shutter thickness increases from pp, to ppp, to pppp, volume decreases when the expression shoe is closed. In all cases, the settings do not affect the sound 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 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 shutter control menu item to UnEncl. Then the expression of those stops, like the pipes in the swell box, are controlled by the swell shades.

Shutter settings for each division can be set individually.

Setting Shutter Thicknesss

1. Press and hold the SET piston.
2. Turn the Select knob clockwise (right) to Pipe Modeling.
3. Release the Set piston and turn the Select knob to display the Shutters menu.



4. Rotate the Alpha dial to select the desired division.
5. Turn the Select knob clockwise (right) to select the shutter setting.
6. Rotate the Alpha dial to select the desired shutter thickness: pp, ppp, pppp, or UnEncl.

If the expression shoe is closed and notes are played on voices in the division being adjusted, the change is heard immediately. All shutter thickness settings are saved when the organ is turned off.

Voice Palette

Many of the speaking stops on the Rodgers T837 can play additional voices that are selectable through the Voice Palette menu. These voices are:

Division	Drawknob	Voice Palette
PEDAL:	32’ Contre Bourdon	32’ Contre Violone
	16' Principal	16' Violone
	16’ Subbass	
	16’ Bourdon Doux (SW)	
	8’ Octave	
	8’ Gedackt	
	4' Choralbass	4' Nachthorn
	Mixture IV	
	32’ Contre Basson	
	16’ Bombarde	16' Basson (SW)
	8’ Trompette	
	4' Rohrschalmei	4' Clairon
	8’ Great to Pedal	
	8’, 4’ Swell to Pedal	
	Pedal MIDI A*	
	Pedal MIDI B*	
GREAT:	16' Violone	16' Flauto Basso
	8' Principal	8' Diapason
	8’ Rohrflöte	SATB Choir Oo
	8' Gemshorn	8' Flûte Harmonique
	8' Flûte Celeste II	8' Erzähler Celeste II
	4' Octave	4' Principal
	4’ Spitzflöte	
	2' Super Octave	2' Waldflöte, 2' Fifteenth
	1-1/3' Larigot	Sesquialtera II
	Fourniture IV	
	8' Trompete	8' Cromorne
	Chimes	Harpsichord, Handbells
	Tremulant	
	16’, 8’, 4’ Swell to Great	
	Great MIDI A*	

	Great MIDI B*	
SWELL:	16’ Bourdon Doux	
	8' Geigen Principal	8' Geigen Diapason, Slow Strings
	8’ Bourdon	8' Flûte Harmonique, SATB Choir Ah
	8’ Viole Celeste II	
	4' Prestant	4' Fugara
	4’ Koppelflöte	Soprano Ah
	2 2/3’ Nazard	Amens, Alleluia
	2’ Flûte à Bec	
	1-3/5' Tierce	Cymbale III, 1' Sifflöte
	Plein Jeu IV	
	16' Basson	16' Contre Trompette
	8' Trompette	8' Trumpet
	8' Hautbois	8' Voix Humaine
	4' Clairon	4' Clarion, Brass
	Tremulant	
	Swell Unison Off	
	16’, 4’ Swell	
	Swell MIDI A*	
	Swell MIDI B*	
	8’ Festival Trumpet	8’ Festival Trumpet Expressed
GENERAL:	Flute Vibrato*	
	Main Tremulant II*	
	All Swells to Swell*	
	Main Off*	
	Antiphonal On*	
	Pipes Off*	
	Ancilliary On*	
	Melody*	
	Bass*	

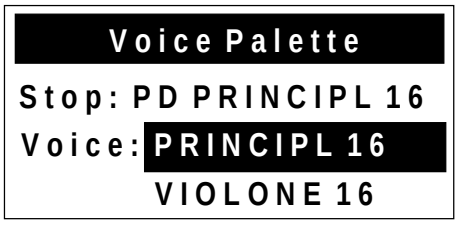
Notes: 1. *Drawknobs with small dots above the stop name denote that a selectable voice palette stop is available with that drawknob.*

2. *Asterisk in table (*) denotes a lighted piston.*

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.

Accessing 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 display shows:



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

Note: See Voice Palette on page 22 for the available Voice Palette selections.

The voice selections made using this procedure can be saved in General and Divisional combination pistons. All stop tabs return to their default voices when the organ is turned off, or when you press and hold (0) and momentarily press SET.

Note: Beside returning stop tabs to their default voices, pressing and holding (0) and momentarily pressing SET also returns MIDI couplers to their last saved status. See MIDI (Musical Instrument Digital Interface) on page 29.

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 Master Volume

To access the Master Volume from QuickMenu, press the QuickMenu piston and turn the Select knob clockwise to display the Audio Controls category. Press QuickMenu again. Turn the Alpha dial to change the volume level.

Or:

1. Press and hold the SET piston.
2. Turn the Select knob clockwise to display the Audio Controls menu (the first item in this menu is Master Volume).

3. Release the SET piston and rotate the Alpha dial to obtain the desired volume level.

Note: An Audio Save may be performed to save this setting as the default. See Audio Save below.

Audio Save

Changes made to audio settings 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 Controls Menu, press and hold SET, then press and hold General Cancel for approximately five seconds.
2. Continue holding both pistons until the display shows:

3. Release SET and General Cancel.

Any changes made to any audio control settings are now 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.

Adjusting Headphone Settings

1. Insert the headphone plug into the headphone jack.
2. Press and hold the SET piston.

3. Rotate the Select knob clockwise (right) until the display shows the Audio Controls category (Headphone is the first menu item, when the headphone plug is inserted in the jack).

4. Release the SET piston.
5. Turn the Select knob to select the setting to be adjusted (Volume, Balance, Bass, or Treble).
6. Rotate the Alpha dial to change the selected setting.

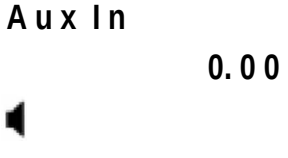
Auxiliary Controls – Inputs

The Rodgers T837 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 menus in the Audio Controls category are used to adjust the characteristics of the auxiliary inputs.

Note: Public address systems should NOT be connected through the organ's audio system.

Adjusting Auxiliary Inputs

1. Press and hold the SET piston.
2. Turn the Select knob clockwise (right) to the Audio Controls category.
3. Release SET.
4. Turn the Select knob to display one of the five Aux menus and its setting.



5. Rotate the Alpha dial to change the setting.
6. Turn the Select knob to move to the next menu item, if desired and repeat step 5.

Note: An Audio Save may be performed to save this setting. *See Audio Save on page 25.*

Room Modeling

The sound we normally hear allows us to perceive the distance from the sound source because it is a combination of two different types of sounds: The sound that reaches our ears directly and the sound that reaches us with some delay after it reflects off of walls and surfaces. A component

of Dimensional Sound Modeling, the RSS® Room Modeling system produces a sense of distance and surface materials for the sound and its reflection.

On the T837, Room Modeling menus allow you to specify size of room, wall coverings, level, bass, treble, and front/rear balance. These menus can be accessed via QuickMenu or by holding SET and turning the Select knob clockwise to the Room Modeling menu.

Setting Room Modeling

1. Press and hold the SET piston.
2. Turn the Select knob clockwise (right) to the Room Modeling category.
3. Release SET.
4. Turn the select knob to display the menu to be adjusted.
5. Rotate the Alpha dial to change the setting.
6. Turn the Select knob to move to the next menu, if desired and repeat steps 4 – 6.

Note: An Audio Save may be performed to save these settings as the default. See *Audio Save* on *page 25*.

Antiphonal On/Main Off

The T837 is prepared with an 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 T837 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 T837 may be replaced by a real wind-blown pipe rank. If a limited range of pipes is available, sampled voices from the Rodgers T837 can fill out the entire range. Preparations for controlling real expression shutters are already included in the organ software.

Note: See *Shutter Thickness on page 21*.

Contact your authorized Rodgers representative for additional information.

Pipes Off/Ancillary On

If the Rodgers T837 is equipped with pipe ranks, certain stops control pipe voices (with any electronic extensions set up during installation and voicing) and other stops 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 On tab is engaged, digital voices play from the pipe stops. When the Pipes Off tab is engaged, the real wind-blown pipes turn off.

Note: If the Pipes Off tab is engaged, the Ancillary On tab must also be engaged for the stop(s) to sound.

Console

The Console category contains these menus:

Lamp Level	Adjustable range is 1 – 16.
Master Tuning	Menu settings are Locked, Adjustable, and Manual Adjust Only. When Adjustable is selected, rotating the Alpha dial changes the instrument's pitch.
Pedal/Great Piston Coupler	Menu settings are On and Off. The default is Off.
Time Set	Rotate the Select knob to select hour, minute, or AM/PM, then change the value by rotating the Alpha dial.
Contrast	Select this menu to adjust the viewing contrast of the console display.

1. Press and hold the SET piston.
2. Turn the Select knob clockwise (right) until the Console category appears.
3. Release the SET piston.
4. Turn the select knob to display the menu to be adjusted.
5. Rotate the Alpha dial to change the setting.

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 also resets 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 in each division; Great, Swell, and Pedal.

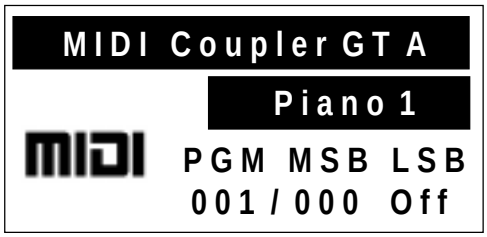
MIDI Coupler Settings

The MIDI Coupler Settings are set independently for each MIDI coupler.

Tone (PGM/MSB/LSB)

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 display shows (this display may be different depending on which MIDI coupler was pressed):



2. Select the desired sound (Program Change) number from the sound module instrument chart(s) provided with the sound module.
3. 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 notes. Once the key is pressed, the Console Display returns to the default display unless SET is held. If you continue to hold SET, other keys can be pressed to change the MIDI sound.

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.
2. Continue to hold SET. By continuing to hold SET, the organ remains in the MIDI Set mode.
3. Press the key corresponding to the Program Change number of the desired MIDI sound.

Note: See the sound module instrument chart(s) provided with the sound module.

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 Program Change number is shown on the display. 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 that has no associated Program Change number (a high Pedal note, for example), or by turning the Alpha dial past Program #128 until PGM OFF appears in the display.

Selecting Variations

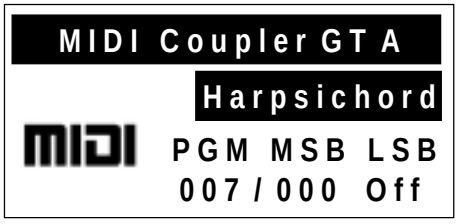
In the past, most MIDI sound modules provided a maximum of 128 sounds. These were selected by using MIDI Program Change messages, but they did not define standard sound assignments for those messages. For example, one sound module may have had a trumpet on Program Change #39, yet another sound module 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 GS Standard honors that same standard list of sounds for Bank 0, but also allows access to *more* than those 128 sounds (using the MSB, or CC0 commands). The GS Standard adds 128 "Variation" slots behind the 128 standard GM sounds, expanding the total number of possible sounds to 16,384. Many manufacturers of MIDI sound modules have added – or will soon add – support for this standard, which is an upward extension of the current GM Standard.

The MIDI Settings menu on the display enables the organist to choose between a set of GM or PR300S GS tone names, depending on the MIDI module they are using. For non-GM/GS modules, the Tone Names parameter should be set to OFF.

Setting Tone Names

1. Press and hold SET, then press a MIDI coupler piston. The piston flashes, indicating the MIDI Set mode is active. The display shows something similar to:



2. Turn the Alpha dial to select the Tone Name. Off may also be selected to prevent a MIDI coupler piston from sending any program change information.

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.

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 that may be changed in the 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

A selected MIDI sound on a MIDI coupler piston 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.

MIDI Channel

Using the Rodgers T837 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 Channel 1 shows on the display.

3. Rotate the Alpha dial to set the channel number (1 – 16).
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. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

MIDI Channel Assignments

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.

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 sound on a MIDI coupler piston to play one or two octaves above or below standard pitch.

Shifting Octave of a MIDI Sound

1. Hold the SET piston, and press the MIDI coupler piston.
2. Turn the Select knob clockwise (right) until Octave shows on the display.

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. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Velocity

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

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

To summarize, the three types of MIDI note velocity on the T837 are:

1. Fixed Velocity (keyboard sends a fixed value between 2-127)
2. Expression Velocity (velocity value is controlled by the position of the expression shoe)
3. Keyboard Velocity (keyboard responds to velocity from player's fingers)

Note: On instruments with wooden keyboards, keyboard velocity control is not available.

Fixed Velocity

The same velocity value is used for all notes of the relative 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 Velocity shows in the display.

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 See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Expression Velocity

Expression velocity is controlled by the expression shoes and is not affected by the attack of the keys.

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 Velocity shows in the display.

3. Rotate the Alpha dial to select Expression Velocity (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 See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Keyboard Velocity

Keyboard velocity responds to the actual physical force of the player's fingers. Depending on the velocity curve that is set (see Keyboard Velocity on page 39), the sound gets louder relative to the amount of force used. Organ stops are not affected by keyboard velocity.

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 Velocity shows in the display.

3. Rotate the Alpha Dial to select Keyboard Velocity (KBD).
4. Press either the flashing MIDI coupler or General Cancel to exit.

Note: A MIDI Save may be performed to save this setting as the default See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Sustain

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

The sustain switch can be activated or deactivated independently for each MIDI coupler.

Setting the Sustain Value for a MIDI Coupler

1. Hold the SET piston and press the MIDI coupler piston.
2. Turn the Select Knob clockwise (right) until the cursor moves to the SUSTAIN parameter (check the menu display for this)
3. Rotate the Alpha Dial to the desired setting (ON/OFF)
4. Press either the flashing MIDI coupler or the General Cancel to exit.

Note: A MIDI Save may be performed to save this setting as the default. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI

couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Reverb

An independent reverb level (from 0-127) may be set for each MIDI coupler. This value controls the reverb within the MIDI device itself, not the RSS system within the organ. To avoid potential distortion, avoid very high reverb levels.

Setting the Reverb Level for a MIDI Coupler

1. Hold the SET piston and press the MIDI coupler piston.
2. Turn the Select Knob clockwise (right) until the cursor moves to the REVERB parameter.
3. Rotate the Alpha Dial to the desired setting (0-127).
4. Press either the flashing MIDI coupler or General Cancel to exit.

Note: A MIDI Save may be performed to save this setting as the default. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Chorus

An independent chorus level (from 0-127) may be set for each MIDI coupler. Chorus adds a slight detuning and fluctuation within a given sound and is very effective for guitars and electric pianos.

Setting the Chorus Level for a MIDI Coupler

1. Hold the SET piston and press the MIDI coupler piston.
2. Turn the Select Knob clockwise (right) until the cursor moves to the CHORUS parameter.
3. Rotate the Alpha Dial to the desired setting (0-127).
4. Press either the flashing MIDI coupler or General Cancel to exit.

Note: A MIDI Save may be performed to save this setting as the default. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Expression

It is possible to send either Expression (CC#11) or Volume (CC#07) MIDI messages from the shoes of the organ, set independently for each MIDI coupler. Most newer MIDI modules will respond to either message, causing changes in "volume". In most MIDI applications, Volume (CC#07) is used to set relative balances among the various parts while Expression (CC#11) is used to create changes in the level of each part. Typically, it will be sufficient to leave this parameter set to VOL (CC#07). If you don't want to send either Volume or Expression from the shoes for a given MIDI coupler, set this parameter to OFF.

Setting the Expression/Volume Parameter for a MIDI Coupler

1. Hold the SET piston and press the MIDI coupler piston.
2. Turn the Select Knob clockwise (right) until the cursor moves to the EXP parameter.
3. Rotate the Alpha Dial to the desired setting (OFF/EXP/VOL).
4. Press either the flashing MIDI coupler or General Cancel to exit.

Note: A MIDI Save may be performed to save this setting as the default. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Global MIDI Settings

In addition to the various MIDI parameters that can be stored relative to individual MIDI couplers, there are a number of global MIDI settings. Changes made to these settings affect the MIDI functionality of the entire organ.

Note: Press and hold SET and momentarily press (0) to send an "all notes off" message from the T837 sequencer out and MIDI out ports.

Multitrack Mode (Advanced Users Only)

This mode, selectable in the MIDI settings screens, disables stop maps and keying/volume information on the Master Channels.

When Multitrack Mode is turned on:

1. MIDI information on all Master Channels is disabled

2. Stop/piston information is no longer sent
3. MIDI Update is turned off
4. MIDI couplers do not send program changes when there is a MIDI Start command.

Display screens that cannot be changed are not available while Multitrack Mode is enabled. (Master Channel Status and Stop Message Transmission, for example). This mode is normally off when the instrument is turned on and returns again to the off mode when the instrument is turned off.

Master Channels

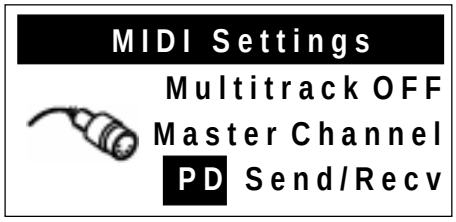
The Rodgers T837 reserves several MIDI channels for recording and playback of the organ using a MIDI sequencer. One channel is reserved for each division as shown:

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 the MIDI Settings category.
2. Turn the Select knob until Master Channel shows in the display.



3. Turn the Alpha dial to select the division: PD, GT, or SW.
4. Turn the Select knob one more click to the right.
5. Rotate the Alpha dial to select Send/Receive, Receive, Send, or Off.
6. Press General Cancel to exit.

Note: Turning a manual's Master Channel off prevents the organ from sending or receiving notes or expression on that channel.

Registrations

When sequencing or controlling another Rodgers console from the Rodgers T837, stop selections are normally transmitted and received using MIDI System Exclusive messages. This allows the stops selected during sequencing to play back accurately.

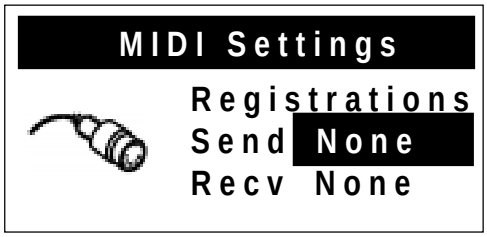
If desired, the organ stops may be controlled using MIDI Program Changes rather than System Exclusive messages. These Program Changes control organ pistons rather than the individual stops. The System Exclusive method normally offers the optimum control over registration, since it does not require the 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 T837 via MIDI.

In the MIDI Master Channel menu item, Registration Send and Registration Receive settings allow the organist to control the transmission and reception of System Exclusive (SysEx) Stop Control messages and Piston Program Change messages. Settings in these menus 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 Registration Settings

1. Press and hold the SET piston, then turn the Select knob clockwise (right) to the MIDI Settings category.
2. Turn the Select knob to display Registrations Send.



3. Rotate the Alpha dial to select None (default), Stops, Pistons, or Stop/Piston.
4. Turn the Select knob to display Registrations Receive.
5. Rotate the Alpha dial to select None (default), Stops, Pistons, or Stop/Piston.

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 selecting the Registration Send menu (in the MIDI Settings category).
3. Rotate the Alpha dial until the display reads Piston.
4. On the slave console, enable piston reception by selecting the Registration Receive menu (in the MIDI Settings category).
5. Rotate the Alpha dial until the display reads Piston.

Local On/Off

In the OFF position, Local control allows the organ console to play external MIDI sounds only, disabling organ voices. In the ON position, the organ functions normally. In the OFF position, organ voices can still be played by a sequencer or remote keyboard connected to the T837 MIDI IN jack.

LOCAL OFF can be useful in sequencing applications when you are recording organ as well as MIDI voices. To use it, MIDI SOFT THRU must be turned ON, on your sequencer.

Enabling or Disabling Local Control

1. Press and hold the SET piston, then turn the Select knob clockwise (right) to MIDI Settings.
2. Release SET.
3. Turn the Select knob until Local shows on the display.

4. Rotate the Alpha dial to choose ON or OFF. This selection is temporary. The organ returns to ON when it is turned off.
5. Press General Cancel to exit.

MIDI Update (Advanced Users Only)

MIDI Start, Stop and Continue messages generated by a sequencer are accepted by the T837. The organ uses the sequencer control messages to automatically record the stop and expression status at the beginning of a sequence.

Keyboard Velocity

This global setting sets a velocity response curve for the organ for MIDI couplers with Velocity set to KBD (keyboard) See the earlier section Keyboard Velocity on page 34. The settings are:

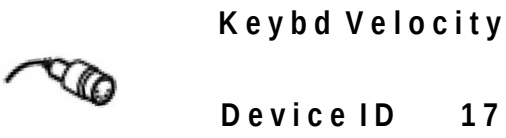
- LIGHT: most sensitive – velocity is “added” to lighter touch
- NORMAL: normal sensitivity – a direct relationship between actual touch and sound result
- HEAVY: least sensitive – velocity is “subtracted” from heavier touch

Note: The MIDI Note Velocity settings do not affect the sampled organ voices.

Setting the keyboard Velocity

1. Press the QuickMenu button.
2. Turn the Select Knob clockwise (right) until the cursor moves to the MIDI Settings parameter.
3. Press the QuickMenu button again.

4. Turn the Select Knob clockwise (right) until the cursor moves to the Keybd Velocity parameter.



5. Rotate the Alpha Dial to the desired setting (LIGHT/NORMAL/HEAVY).
6. Press either the flashing MIDI coupler or General Cancel to exit.

Note: A MIDI Save may be performed to save this setting as the default. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Device ID (Advanced Users Only)

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 are 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 that are compatible with older Rodgers PDI and C-Series organs. The ID returns to 17 when the organ is turned off.

Setting MIDI Device ID

1. Press and hold the SET piston.
2. Turn the Select knob clockwise (right) to the MIDI Settings category.
3. Release the SET piston.
4. Turn the Select knob until Device ID is displayed.

5. Rotate the Alpha dial to set the desired ID number.
6. Press General Cancel to exit.

Tone Names

You can specify which set of Tone Names is used for the Program Change parameter of the MIDI couplers. Using GM or GS as the Tone Name set automates the selection of PGM and

MSB, allowing you to choose a sound based on the name shown in the screen. If you use a module that does not conform to either GM or PR300S GS, or goes beyond the sounds available in those standards, you can set the Tone Names parameter to OFF. This allows you to manually set the PGM, MSB and LSB (refer to the user manual for your MIDI device to determine the numbers to use for each).

Setting the ToneNames Parameter

1. Press the QuickMenu button.
2. Turn the Select Knob clockwise (right) until the cursor moves to the MIDI Settings parameter.
3. Press the QuickMenu button again.
4. Turn the Select Knob clockwise (right) until the cursor moves to the ToneNames parameter.

5. Rotate the Alpha Dial to the desired setting (OFF/GM/GS).
6. Press either the flashing MIDI coupler or the General Cancel to exit.

Note: A MIDI Save may be performed to save this setting as the default. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

MIDI Settings Summary

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:

- PGM (0-127; see Tone (PGM/MSB/LSB) on page 29)
- MSB (0-127; see Tone (PGM/MSB/LSB) on page 29)
- LSB (0-127; see Tone (PGM/MSB/LSB) on page 29)
- MIDI CH (GTA=1-16, SWA=2/10, PEDA=3/10; see MIDI Channel on page 31)
- OCTAVE SHIFT (-2, -1, 0, +1, +2; see Octave Shift on page 32)
- VELOCITY (KBD/EXP/2-127; see Velocity on page 32)
- SUSTAIN (ON/OFF; see Sustain on page 34)
- REVERB (0-127; see Reverb on page 35)
- CHORUS (0-127; see Chorus on page 35)

- EXPRESSION (OFF/EXP/VOL; see Expression on page 36)

These settings are temporary and are lost when the organ is turned off unless they are saved.

Note: A MIDI Save may be performed to save a MIDI setting as the default. See MIDI Save on page 42. Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

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	=	OFF
MSB	=	0
LSB	=	0
Octave Transpose	=	NORM
Velocity	=	64
Sustain	=	OFF
Reverb	=	0
Chorus	=	0
Expression	=	VOL

Note: See the MIDI channel list in MIDI Channel Assignments on page 31.

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

MIDI Save

Changes made to MIDI settings are temporary and are lost when the organ is turned off (these changes can be saved to a piston as described above) unless those settings are saved. This is done by performing the following procedure.

Note: Instead of saving, you may press and hold (0) and momentarily press SET to return MIDI couplers to their last saved status. This also returns Voice Palette selections of stop tabs to their defaults.

Saving MIDI Control Settings

While in any MIDI menu, make the desired changes.

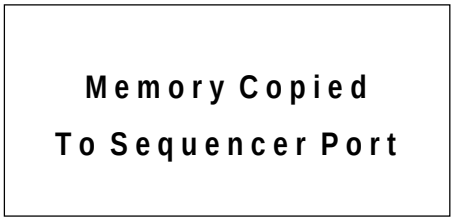
1. To save, press and hold the SET piston, then press and hold General Cancel for approximately five seconds.
2. Continue holding both pistons until the display shows:

3. Release both pistons.

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 SEQ OUT.
2. Connect the Sequencer MIDI OUT to the organ Sequencer SEQ IN.
3. Start the sequencer in Record mode.
4. 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.
5. Release SET and wait until the display shows:



6. 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 reduces 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 is 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 all registrations in multiple 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 that maintains the contents of the card memory for several years. If more than one organist uses the console, Personal Memory Cards are a valuable resource.

The display for this function appears only if a Personal Memory Card is inserted in the slot. After inserting the card, turn the Select knob to move between selections in this display and turn the Alpha dial to change the value in a selection.

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. Switch the Personal Memory Card to the "Protect" position and insert it firmly in the slot with the label side up and the arrow pointing toward the slot.
2. Now slide the Memory Card's switch to the right to disable the "Protect" mode.

If the Personal Memory Card is being used for the first time, a message appears in the Console Display asking if the card should be initialized for use.

3. To initialize the Personal Memory Card, press and release the SET piston.

This initialization process stores a small amount of information on the card that 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.

4. Select the desired memory level by pressing pistons M1, M2, M3 or M4.
5. Set any piston in the normal manner by holding SET, then pressing a combination piston.
6. To save internal memory settings to your Personal Memory Card without changing any piston settings, press a piston to recall its combination, then hold SET, and press the same 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 is now 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 that 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. <u>The Personal Memory Card must be removed in order to be able to set pistons in a console internal memory level.</u>

- 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.

Locking and Unlocking a Personal Memory Card

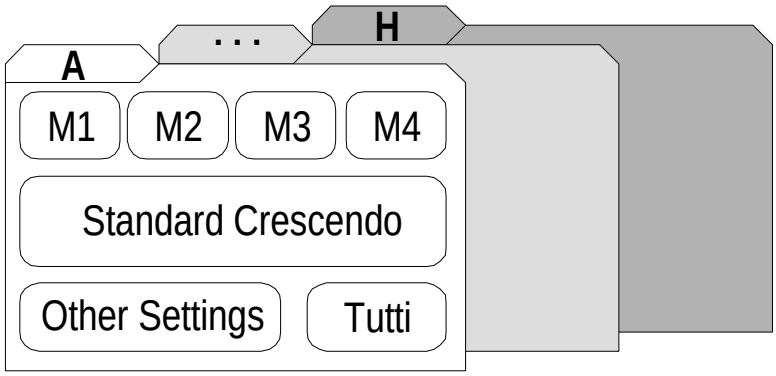
When a Personal Memory Card memory level, Crescendo or Tutti is being used, it can be locked and unlocked in exactly the same way as are console internal memories. A locked Personal Memory Card memory cannot be deleted or altered. A warning message is displayed if you attempt to delete or alter a locked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

The entire Personal Memory Card can be locked. To do so, move 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 prior to inserting or removing from the console slot. Failure to do so may result in loss of information.

Personal Memory Card Folders

The capacity of a Rodgers Personal Memory Card is greater than that of the organ's internal combination memory. 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.

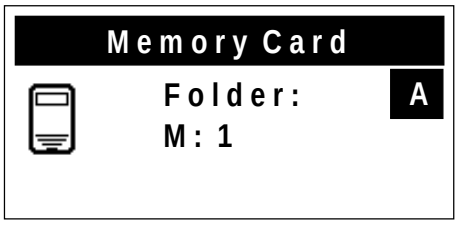


When a Personal Memory Card is first used, it is initialized to use Folder A. This folder is used until a new folder is selected. The selected folder is saved when the card is removed and later reinserted.

Selecting a New Folder on the Card

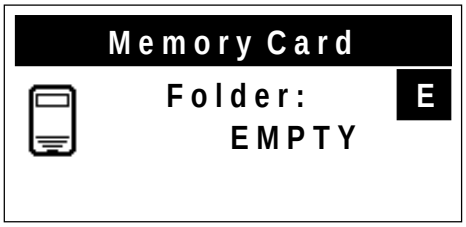
Insert the Personal Memory Card in the slot.

1. The instrument shows the Memory Card display.



2. Rotate the Alpha dial until the desired folder appears in the display. Folders are labeled A through H.

The second line shows that the folder contains combination memories 1 through 4 and a stored Crescendo sequence, while the third line shows Tutti and the other settings. If a folder has nothing in it, the second line displays EMPTY.



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 is stored on the card rather than in the internal memory. Like the combination memory levels, these 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 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
Shutter Thickness	MIDI Stop Change Send/Receive Enable
Voice Palette selections	

Deleting Settings from the Card

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.

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 is only 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 are available. *Note: Folders created on a Rodgers Custom instrument 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 that doesn't appear to have as much free space as it should, may in fact have folders for other models stored on it.

Deleting a Memory from the Card

1. Insert the Personal Memory Card firmly in the card slot.
2. Unlock the card.
3. Select the folder to be deleted
4. Hold General Cancel, then press the memory select tab for the memory level to be deleted (M1, M2, M3, or M4).
5. A message appears in the Console Display confirming the memory level has been deleted from the Personal Memory Card.

Immediately after this operation, the internal memory is reconnected.

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 appears in the Console Display asking whether the Personal Memory Card should be reinitialized. To perform the reinitialization, press SET again. 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 erases all previously stored information on the card!

Replacing 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 is 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 T837 STOP SPECIFICATION

GREAT (Manual I)
Violone 16’ *(Flauto Basso 16’)*
Principal 8’ *(Diapason 8’)*
Rohrflöte 8’ *(SATB Choir Oo)*
Gemshorn 8’ *(Flûte Harmonique 8’)*
Flûte Celeste II 8’ *(Erzähler Celeste II 8’)*
Octave 4’ *(Principal 4’)*
Spitzflöte 4’
Super Octave 2’ *(Waldflöte 2’, Fifteenth 2’)*
Larigot 1 1/3’ *(Sesquialtera II)*
Fourniture IV
Trompete 8’ *(Cromorne 8’)*
Chimes *(Harpsichord, Handbells)*
Tremulant
Swell to Great 16’, 8’, 4’
Great MIDI A
Great MIDI B

SWELL (Manual II)
Bourdon Doux 16’
Geigen Principal 8’ *(Geigen Diapason 8’, Strings, Slow Strings)*
Bourdon 8’ *(Flûte Harmonique 8’, SATB Choir Ah)*
Viole Celeste II 8’
Prestant 4’ *(Fugara 4’)*
Koppelflöte 4’ *(Soprano Ah)*
Nazard 2 2/3’ *(Amens/Alleluia)*
Flûte à Bec 2’
Tierce 1 3/5’ *(Cymbale III, Sifflöte 1’)*
Plein Jeu IV
Basson 16’ *(Contre Trompette 16’)*
Trompette 8’ *(Trumpet 8’)*
Hautbois 8’ *(Voix Humaine 8’)*
Clairon 4’ *(Clarion 4’, Brass)*
Tremulant
Swell Unison Off
Swell 16’, 4’
Swell MIDI A
Swell MIDI B
Festival Trumpet 8’
(Festival Trumpet Expressed 8’)

PEDAL
Contre Bourdon 32’ *(Contre Violone 32’)*
Principal 16’ *(Violone 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’, 4’
Pedal MIDI A
Pedal MIDI B

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’
Flute Vibrato
Main Tremulant II
All Swells to Swell
Main Off
Antiphonal On
Pipes Off
Ancillary On

EXPRESSION SHOES
Great/Pedal Expression *with Indicator*
Swell Expression *with Indicator*
Crescendo *with Indicator*

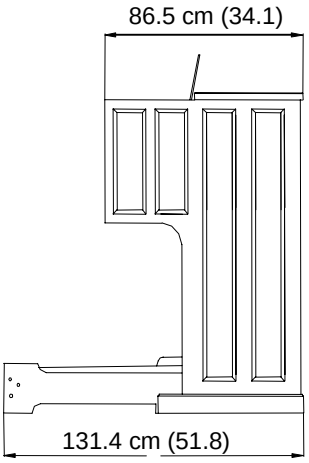
THUMB PISTONS
Generals 1-10
Swell Divisionals 1-5
Great Divisionals 1-5
Great to Pedal Reversible
Swell to Pedal Reversible
M1, M2, M3, M4
Set
General Cancel
QuickMenu
Tutti
Melody from Swell
Bass
Zimbelstern

MIDI THUMB PISTONS
MIDI to Pedal A
MIDI to Pedal B
MIDI to Great A
MIDI to Great B
MIDI to Swell A
MIDI to Swell B

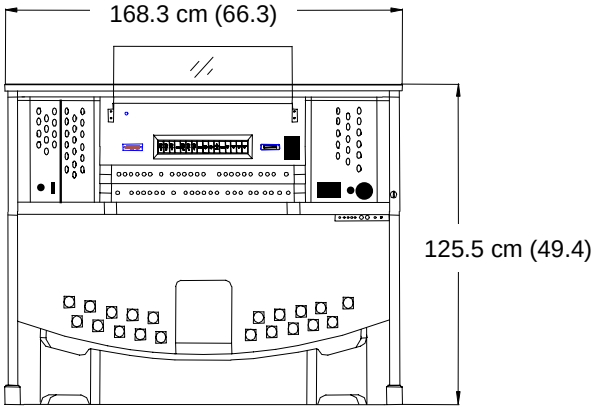
TOE PISTONS
Generals 1-10
Pedal Divisionals 1-5
Great to Pedal Reversible
Swell to Pedal Reversible
Contre Bourdon 32’ Reversible
Contre Basson 32’ Reversible
Tutti

Note: Voice names in parentheses are available through the Voice Palette.

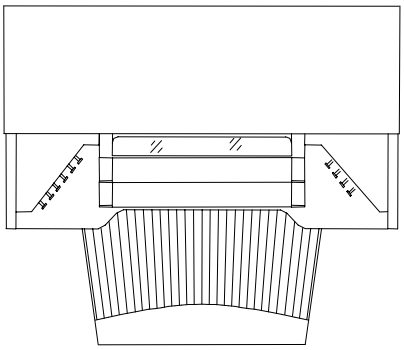
RODGERS T837 CONSOLE



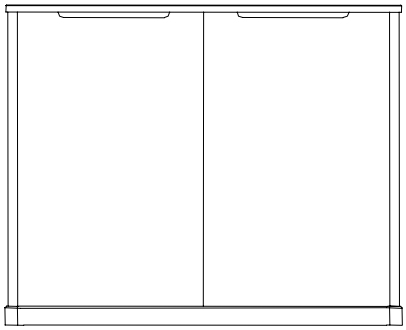
Side



Front



Top



Back

FACTORY DEFAULT COMBINATION SETTINGS

The Rodgers T837 is shipped from the factory with default settings on combination memories M1, M2, and M3. Registrations on these memories can be changed, but if original factory settings are desired, they can be restored by the following procedure:

Restoring Factory Default Combination Settings

1. Press and hold the memory piston to be restored (M1, M2, or M3) for approximately five seconds. The display shows LOCKED or UNLOCKED.
2. While holding the memory piston, press and hold SET for an additional five seconds. The display shows MEMORY n FACTORY DEFAULT.
3. Release both pistons.

Note: Each memory must be individually restored by performing the above procedure.

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 enhances 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.

CAUTION: DO NOT USE SOLVENTS, such as alcohol, gasoline, carbon tetrachloride, MEK, etc.

Pipe-Augmented Instruments

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

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