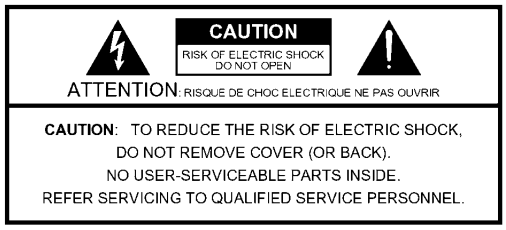
RODGERS®
Rodgers Instruments LLC

i557 / i557c
i577 / i577c

insignia™

Owner's Manual



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

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

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

IMPORTANT SAFETY INSTRUCTIONS
SAVE THESE INSTRUCTIONS

WARNING - When using electric products, basic precautions should always be followed, including the following:

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a damp cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. When the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Never use with a cart, stand, tripod, bracket, or table except as specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

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 B computing devices. FCC Rules, Part 15, Subpart J define the limits for radio and television interference in a residential installation.

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

- ✓ Turn the instrument OFF to see if it is the actual source of the interference.
- ✓ Disconnect the peripheral devices and their input/output cables one at a time. If the interference stops, 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.

NOTICE TO USERS

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INTRODUCTION

Grand, glorious sound is the hallmark of the Rodgers Insignia™ 557/577. Providing a rich and spacious ensemble sound complemented by crystal-clear definition, the Rodgers i557/577 will take you to new musical heights, while sustaining the tradition of quality, craftsmanship and innovation you've come to expect from Rodgers.

Dimensional Sound Modeling® is the 21st Century standard in 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 musical needs.

The Rodgers Insignia™ 557/577 features Rodgers' exclusive Voice Palette™ system that allows you to easily access numerous additional sounds. These voices, available as alternate selections behind many stops, greatly expand the tonal resources of the instrument. Each selection can be easily stored in the organ's memory system, allowing you to authentically recreate virtually any musical style or individual performance desired with the push of a button.

With remarkable flexibility, superior sound and the option of adding real pipes at any time, the Rodgers i557/577 is a perfect choice for any home, concert or worship setting.

This manual will help with the exploration of the expansive capabilities and the variety of features and functions offered by this instrument. As highly sophisticated as the Rodgers i557/577 is, the features are easy to use and easy to access, creating a most satisfying musical experience for the player and listener.

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

How to Use this Manual

This manual is divided into four main sections:

Quick Tour – An introduction to the i557/577. Use this section to familiarize yourself with the instrument. (Page 2).

Features – A more detailed description of controls and features. Use this section to find additional information about the capabilities and operation of the i557/577. (Page 12).

MIDI – A description of organ features and settings for use with an external MIDI (Musical Instrument Digital Interface) device. (Page 32).

Specifications – Dimensions and Stoplist. (Page 51)

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

QUICK TOUR

This section provides an overview of the basic operations of the Rodgers i557/577.

Console Controls

Console controls for the i557 and the i577 (U.S. and Continental versions) are illustrated in Figures 1-4.

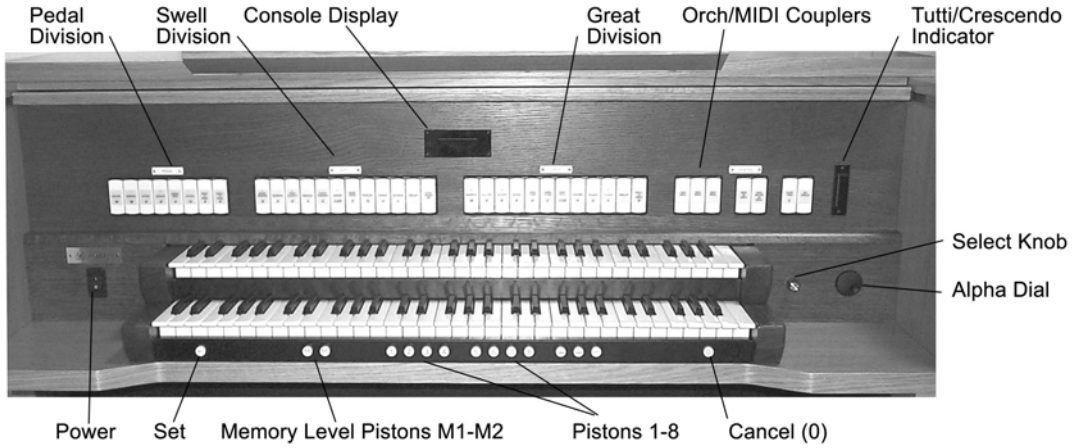


Figure 1. i557 Console Controls (U.S. Version)

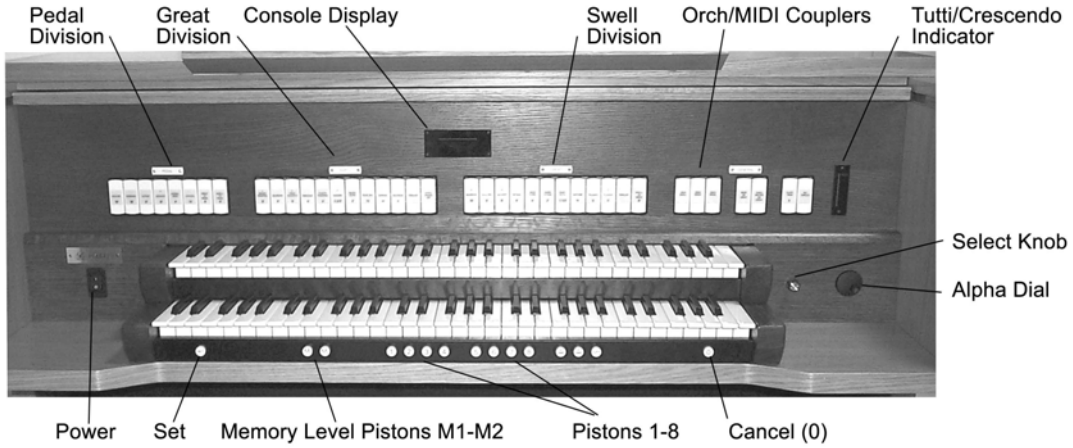


Figure 2. i557 Console Controls (Continental Version)

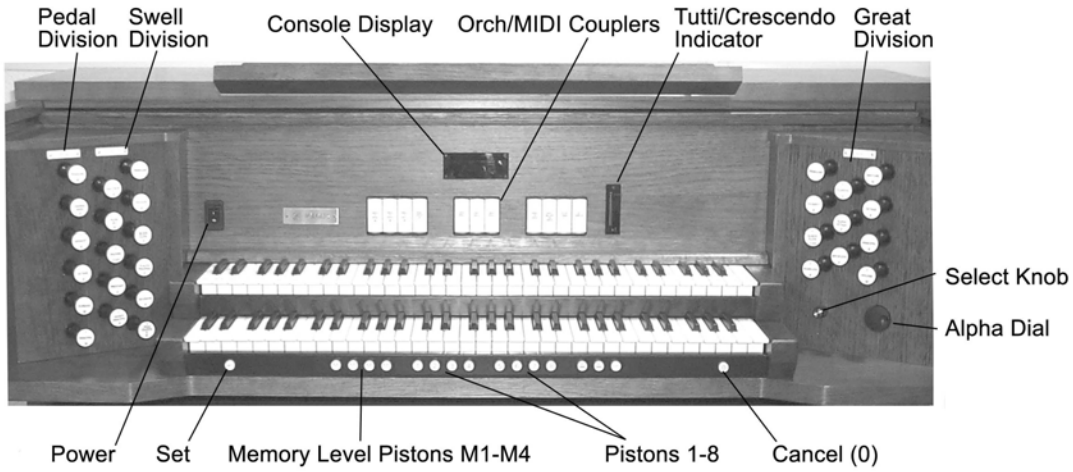


Figure 3. i577 Console Controls (U.S.Version)

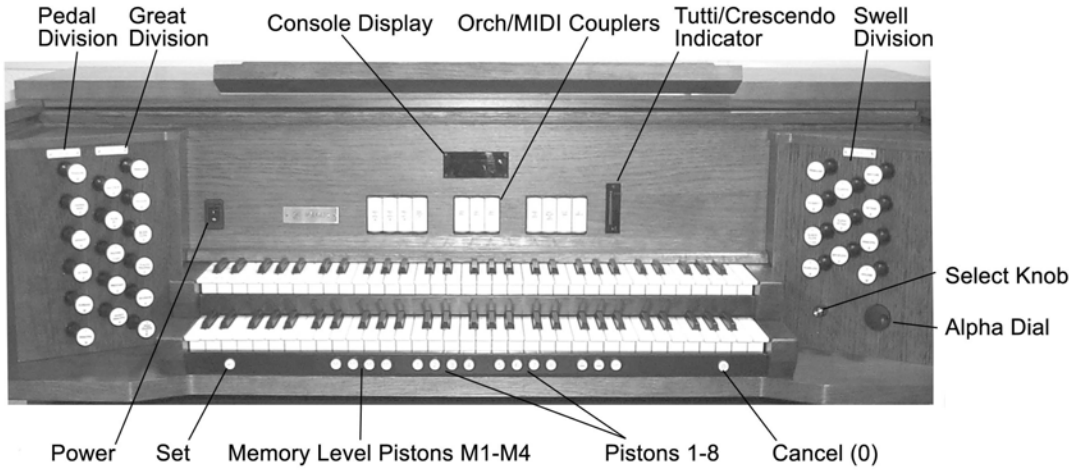


Figure 4. i577 Console Controls (Continental Version)

Turn On/Turn Off

To turn the organ on:

1. Press the top part (|)of the On/Off switch. **RODGERS i557/577** appears in the Console Display. The organ then performs a self- diagnostic test of its systems over the next few seconds. When completed, the Console Display reads **TRANSPOSER 0**. The Rodgers i557/577 is ready to play.

To turn the organ off:

1. Press the lower part (**O**) of the On/Off rocker switch.

Manuals and Pedalboard

The i557/577 has two keyboards played by the hands, commonly referred to as **manuals**. In order from bottom to top, they are the **Great manual** and the **Swell manual**. Each manual can play a group of stops, known as a **division**. Stops played by the Great manual make up the **Great division**, and stops played by the Swell manual are referred to as the **Swell division**.

The keyboard played by the feet is referred to as the **pedalboard**, and stops, which are played by the pedalboard, make up the **Pedal division**.

The stops in each division are designated by nametags: **Great**, **Swell**, and **Pedal.**

Activating Stops

The term **stop** is used to describe a single voice on an organ. The i557/577 has a large array of stops, each of which is given a name, such as **Principal 8'**, **Clarion 4'**, **Mixture IV,** etc. A stop will sound if it is activated and keys or pedals that control it are depressed. For example, the **Principal 8'** stop in the Great division will sound if it is activated and notes are played on the Great manual.

To activate a stop:

1. (i557): Press the bottom half of the rocker tablet until it lights, and release.
2. (i577): Pull a drawknob until it lights, and release.

To silence a stop:

1. (i557): Press the top half of the rocker tablet until the light goes off, and release.
2. (i577): Push the drawknob until the light goes off, and release.

Couplers

A coupler is a switch (a rocker tab), which activates a link between a control device (usually a particular division keyboard) and another feature of the organ. The most commonly used couplers are the intermanual couplers. Other couplers, such as the ORCH/MIDI coupler, allow a division keyboard (GT, SW, PD) to control (play) sounds from the ORCH memory bank, or an external MIDI source.

Intermanual Couplers

These couplers are referred to as **intermanual couplers**, because they connect a division associated with one manual to an additional manual or to the pedalboard. They are activated by rocker tabs located above the Swell manual and allow you to control multiple divisions from one manual. Couplers allow you to control a larger portion of the organ from one manual or the pedalboard and are useful in achieving larger or more varied registrations. For example, by activating the **Swell to Great** coupler, the musician could play stops in the Swell division from the Great manual. ("*Swell to Great*" literally means, "connect the *Swell* division *to* the *Great* manual").

To activate a coupler:

1. Press the bottom half of the rocker tablet until it lights, and release.

To disengage a coupler:

1. Press the top half of the rocker tablet. The light will go out.

Melody Coupler

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

When a Melody coupler is activated, the highest note played on the Great manual uses a registration from the Swell. This allows you to have both an accompaniment and solo registration, even though you're playing on one manual.

The Melody coupler is located on a tab labeled **SWELL MELODY ON GREAT**, and lights when it is engaged.

When **SWELL MELODY ON GREAT** is engaged, any selected stop or MIDI voice in the *Swell* division sounds from the highest key being played on the Great manual.

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

The Melody coupler operates when the top note (the *melody* note) is between keys 25 and 61 on the Great manual.

Bass Coupler

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

The Bass coupler is located on a console tab labeled **BASS ON GREAT**, and lights when engaged. Any selected registration in the Pedal division will sound from the lowest key being played on the Great manual. This provides a pedal bass sound without actually playing the pedalboard.

The Bass Coupler affects keys 1 through 24 of the Great manual.

General Cancel

Activated stops and couplers can be cleared quickly by pressing the General Cancel piston, (labeled '**0**') located under the Great manual on the right-hand side of the keyboard. Simply press and release this piston to cancel a registration. Cancel can also be used to exit the menu system. While outside the menu, CANCEL+SET returns all Voice Palette selections to the power up default. In addition, CANCEL+SET changes the temperament back to EQUAL, and sets the MIDI coupler parameters to their power up default.

Using Pistons to Select Registrations

By now, you may have experimented with combinations of stops and couplers and have started to get a feel for the tremendous versatility of the i557/577. In organ terms, these combinations of stops and couplers are referred to as **registrations**.

Obviously, once you've found a desirable registration, you'll want to be able to recall it quickly and easily. This is done through the **combination action** of the i557/577. With Rodgers' powerful digital technology, you can store and recall stops, pistons and even MIDI settings.

The Rodgers MIDI system is covered in great detail, starting on page 33.

The combination action of the i557/577 is comprised of **pistons**, each of which can store a combination of stops, couplers and other settings. These pistons are located beneath the Great manual of the organ (commonly referred to as **thumb pistons**) or on the kneeboard to the left (i577 only) and right of the expression shoes (commonly referred to as **toe pistons**).

Pressing a piston with your thumb or foot will cause its stored registration to be recalled instantly.

Your Rodgers organ has factory-set registrations on many pistons—try them!

However, each of the available pistons in the Rodgers combination action can be easily changed to suit your particular needs and tastes. The next section introduces this extremely useful system and illustrates how to make use of its many features.

About Pistons

The i557/577 has eight pistons, which can be configured as **general** or **divisional** pistons.

General pistons affect the entire organ, while divisional pistons affect a single division. For example, you could use a single *general* piston to recall stops, couplers and MIDI settings on every division at once, or you could use a Swell *divisional* piston to change the Swell alone.

The factory default settings for pistons 1-8 are configured as General Pistons. However, the pistons can be configured to be divisional piston as follows:

1. Press and hold SET.
2. Rotate the select knob counter-clockwise until GEN/DIV PISTONS appears in the display window.
3. Rotate the alpha dial and select SW/GT DIV to configure pistons 1-4 as Swell divisional pistons and pistons 5-8 as Great divisional pistons, or select **SW/GT+**

PD DIV to configure pistons 1-4 as Swell divisional pistons and pistons 5-8 as Great/Pedal divisional pistons.

4. Press Cancel (**0**) to exit.

(i577 only:) A registration stored on general piston 1-4 can be recalled by pressing the corresponding thumb piston or toe piston. For example, to select general piston 3, you could either press thumb piston 3 under the Swell manual or toe piston 3 on the kneeboard. This duplication of pistons allows the musician to use either the hands or feet to recall the same registration, depending on what is most convenient.

Setting a Piston

The Rodgers i557/577 is equipped with factory registrations, each of which can be used for a wide variety of wonderful musical effects. However, the contents of any piston can be easily changed to suit your particular needs.

To set a new registration on a piston:

1. Select the desired stops, couplers and MIDI settings.
2. Press and hold the SET piston, located on the left hand side under the Great manual.
3. While continuing to hold SET, press the piston that will store the new registration.
4. Release both pistons. The new registration is now stored, and can be recalled by simply pressing the piston.

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

Combination Memory Levels

The i557's advanced combination action has two memory levels, and the i577 has four memory levels. Pistons stored on one memory level don't affect those stored on other memory levels; each of the memories is independent.

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

A variety of useful registrations are included with your new Rodgers i557/577 on Memory Level 1 (**M1**).

Memory Levels can be selected by pressing the corresponding piston located on the left-hand side under the Great manual. These pistons are labeled **M1** and **M2** on the i557, and **M1**, **M2**, **M3** and **M4** on the i577.

To select a memory level:

1. Press the corresponding memory piston (M1, M2, M3 or M4). It will light.

When the organ is powered on, **M1** is automatically selected.

Unlocking or Locking a Combination Memory Level

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

To lock a memory level so that it cannot be changed:

1. Press and hold the memory piston (**M1**, **M2**, **M3** or **M4**) corresponding to the memory level you want to lock. Continue to hold the memory piston. After approximately 5 seconds, **MEMORY (#) UNLOCKED** or **MEMORY (#) LOCKED** appears in the Console Display.
2. If **MEMORY (#) LOCKED** appears, the memory level is already locked; release the memory piston. If **MEMORY (#) UNLOCKED** appears, go to step 3.
3. While continuing to hold the memory piston, rotate the Alpha dial until the console display reads **MEMORY (#) LOCKED**.
4. Release the memory piston. The memory is now locked.

To unlock a memory level so that it can be changed:

1. Press and hold the memory piston (**M1**, **M2**, **M3** or **M4**) corresponding to the memory level you want to unlock. Continue to hold the memory piston. After approximately 5 seconds, **MEMORY (#) UNLOCKED** or **MEMORY (#) LOCKED** appears in the Console Display.
2. If **MEMORY (#) UNLOCKED** appears, the memory level is already unlocked; release the memory piston. If **MEMORY (#) LOCKED** appears, go to step 3.
3. While continuing to hold the memory piston, rotate the Alpha dial until the console display reads **MEMORY (#) UNLOCKED**.
4. Release the memory piston. The memory is now unlocked.

Reversibles

The Rodgers i557/577 is equipped with a number of **reversible** controls, so named because pressing them once will activate them, pressing them again will turn them off. These reversibles, located on thumb and toe pistons, are especially useful in a performance when you want to quickly activate or remove a single coupler, stop or other setting.

Press the thumb or toe piston to turn on, and press again to turn off. All reversible thumb pistons light when engaged. Each specific function controlled by a reversible is also discussed elsewhere in the manual.

Expression Shoes and Controls

The Rodgers i557/577 has two expression shoes that are used to control the volume of the organ. For U.S. models, the left shoe normally controls the volume of the Great and Pedal divisions and the right shoe controls the volume of the Swell division. For Continental models, the right shoe normally controls the volume of the Great and Pedal divisions and the left shoe controls the volume of the Swell division. When an expression shoe is pressed forward, the volume of the division increases; when the shoe is drawn back, the volume of the division decreases.

Crescendo Pedal

The **CRESC** tab must be engaged for the right shoe (*left shoe for Continental models*) to act as a Crescendo pedal. When activated, this shoe gradually adds a predetermined selection of stops as it is pressed forward. It does not affect the stops already in use on the organ but merely adds to them as the Crescendo is activated. Closing the Crescendo shoe subtracts the stops in reverse order.

Stops added by the Crescendo shoe do not light as they are activated. A Crescendo indicator that shows the position of the Crescendo shoe is located on the right side of the coupler rail. When the **CRESC** tab is lit, the expression for Great, Pedal and Swell divisions are all assigned to the left (*right for Continental models*) expression shoe, allowing you to easily control the volume of the entire organ. The other shoe then automatically acts as a Crescendo pedal.

Transposer

The Transposer allows you to change the key of music played. Commonly, this is used to accommodate a soloist or instrumentalist who prefers accompaniment in a different key than what is written or to easily raise or lower the pitch of a hymn. When activated, the Transposer will also transpose incoming MIDI channel note events. The Transposer position is normally shown in the Console Display. If another screen appears in the display (i.e., while programming a specific parameter), you can easily return to the Transposer by pressing the General Cancel (**0**) thumb piston.

Turning the Select knob while **TRANSPOSER 0** is displayed lowers or raises the pitch of the organ as much as four semitones (half-steps). Rotating the Select knob clockwise raises the pitch of the organ by semitones; rotating counter-clockwise lowers the pitch by semitones.

Pressing General Cancel returns the Transposer to '**0**', (no transposition).

Tremulants

Tremulants create a change in pitch (sharp and flat), amplitude (volume) and timbre (tone quality). The use of the tremulant adds warmth and expressiveness to solo or small ensemble combinations. It is not common to use tremulants in larger classical ensembles. In some romantic ensembles, tremulants are used judiciously. In some gospel and evangelical musical traditions, tremulants with a wider and deeper excursion are frequently used.

There are two types of tremulant controls on the Rodgers i557/577; *divisional* tremulants which affect only the stops in their respective division and *general* tremulants which affect all divisions.

The two divisional tremulants are for Great and Swell; they are controlled by tabs (i557) or drawknobs (i577) within each division.

The general tremulant (*for U.S models only*), Tremulant II, is located on a tab labeled **TREM II**. This tremulant finds its best use in gospel, theatre and evangelical music. The Trem II affects all voices played from any division.

A tremulant is activated by selecting its control (it will light). Divisional tremulants can be stored with registrations in both general and corresponding divisional pistons; general tremulants can only be stored on general pistons.

! *Each tremulant can be modified easily to suit your tastes and needs.* *See page 18.*

PA (Continental models only)

The Continental models of the Rodgers i557/577 do not have a **TREM II** tab control. Instead, those models have a **PA**, or "Pedal Automatic" tab control.

When activated, the PA control automatically selects the appropriate Pedal stops that would properly balance to the stops you have selected on the particular manual on which you are playing. This is a "blind" control, that is, the pedal stops do not light up or visually change when PA is activated.

As an example, you may choose a registration as follows:

Swell: Bourdon 8'

Great: Principal 8', Octave 4', Super Octave 2'

Pedal: Violone 16', Subbass 16', Octave 8', Bourdon 8' Choral Bass 4', Great to Pedal

AP: ON

When you play on the Great with Pedal, you'll hear the Pedal stops that you selected. However, if you then play on the Swell with Pedal, you'll hear that the Pedal appropriately balances to the Swell stop automatically. The Great to Pedal coupler and several of the selected Pedal stops will be silenced when you play only on the Swell with Pedal. If you then play again on the Great manual with Pedal, the Pedal stops return as you've selected them.

PL1, PL2 (Continental models only)

The Continental models of the Rodgers i557/577 have two toe pistons labeled PL1 and PL2. Activating these toe studs immediately gives the organist a preset ensemble registration. This is similar to the way **TUTTI** functions. It is a "blind" piston, where the selected stops do not light. PL1 and PL2 are reversible pistons. To turn it on, press the PL1 or PL2 toe piston. To turn it off, press the same toe piston again. PL1 and PL2 are factory set and cannot be adjusted.

Tutti

There are times when a full organ registration is needed immediately. **Tutti** controls allow you to engage full organ quickly without canceling the current registration.

To activate Tutti, press **TUTTI**. This control is located on both a thumb piston and a toe piston. As this is a reversible control, simply press it again to turn Tutti off and return to the current registration.

When Tutti is activated, the Tutti indicator located directly above the Crescendo indicator is lit. To cancel Tutti, press the Tutti piston again, or press Cancel (**0**).

ORCH/MIDI Couplers

The ORCH/MIDI couplers on the Rodgers i557/577 allow the organist great flexibility and creativity with tonal resources beyond pipe organ stops.

The ORCH/MIDI couplers are rocker tabs labeled **ORCH/MIDI GREAT**, **ORCH/MIDI SWELL**, and **ORCH/MIDI PEDAL**. Each tab can select internal Orchestral voices or control sounds and settings of an external MIDI device.

Orchestral Coupler

The Rodgers i557/577 has a large number of internal Orchestral voices accessible through these tabs. The Orchestral voices can be played alone or with organ stops. See page 19 for more information and a complete list of Orchestral voices.

MIDI Coupler

The MIDI couplers on Rodgers Insignia organs connect and transmit digital information between the keyboard controller and a MIDI sound module, allowing the musician to access additional voices and effects or record through sequencing. See page 32 for more information.

FEATURES

The following section presents the capabilities of the i557/577 in greater detail. Use this portion of the Owner's Manual to become more familiar with the many innovative features of your fine Rodgers instrument.

Console Displays and Controls

The Rodgers i557/577 is equipped with an informative display for many of the console functions described in this section. The Console Display normally indicates the Transposer setting, however, it can be used to adjust many other controls and preferences including MIDI settings, Voice Palette selections, Dimensional Sound Modeling parameters, Tremulant rate and depth, and many others.

Two controls are used to select and modify the features found in the Console Display. The smaller knob is the *Select knob*; it is used to select the menu item to be changed. The larger recessed dial is called the *Alpha dial*; it is used to change the settings in a selected menu.

Most of the features that can be modified in the Console display will follow this pattern:

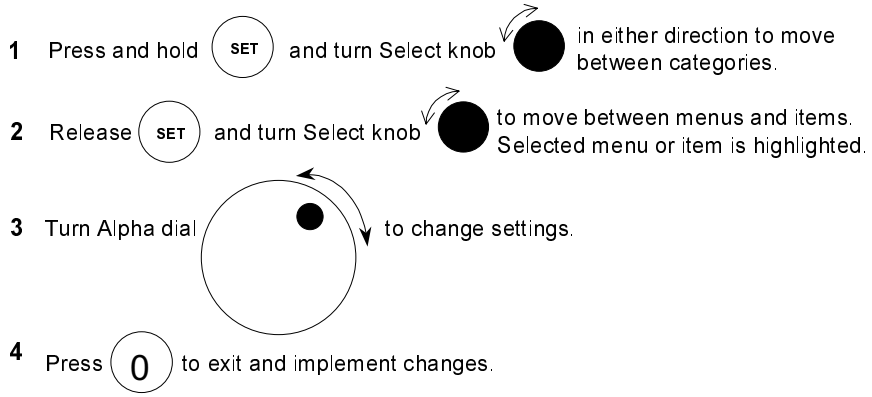
Select Knob – selects item to change

Alpha Dial – changes selected item

The following section will describe how the Console display is used, outline the basic navigation techniques and give you a map of what can be found and set by the organist. After that, each control found in the display will be described in more detail.

Accessing Organ Control Functions with SET and the Select knob

All console functions can be accessed with the **SET** piston and Select Knob.



Console Menu Maps

The following menu maps list control parameters and settings that can be accessed and changed. The first table lists General Menu Selections, which can be accessed by pressing and holding **SET** and rotating the select knob *counter-clockwise*.

The second table lists ORCH/MIDI Menu Selections, which can be accessed by pressing and holding **SET** and rotating the select knob *clockwise*. The Orchestral or (ORCH) menu selections are discussed in more detail on page 19, and the MIDI menu selections are discussed in more detail on page 32.

General Menu Map

GENERAL MENU MAP		
Menu	**Settings**	**Comments**
TRANSPOSER	4b – 4#	This default console menu appears when Cancel is pressed. Tuning appears only when tuning is unlocked. See page 16 for more information.
TUNING	427.4 – 452.6	
TEMPERAMENT	Equal, Mean-Tone, Pythagorean, Kirnberger, Werckmster I, Werckmster III, Young I, Young II	See page 22 for more information.
TUNING LOCK	Locked A=440, Adjustable, Manual Only	See page 16 for more information.
VALVE RELEASE	OFF, 1 – 8	A voicing adjustment for the Rodgers Dealer/ Installer. It is recommended not to change this setting.
RANDOM TUNING	-7 – 8	A voicing adjustment for the Rodgers Dealer/ Installer. It is recommended not to change this setting.
EXPRESSION	PD, GT, SW	See page 9 for more information.
	Normal ppp pppp	
GT/PD ENCLOSED	NO, YES	See page 23 for more information.
GEN/DIV PISTONS	General, SW/GT Div, SW/GT + PD Div	SW/GT DIV configures pistons #1-4 as Swell and #5-8 as Great. SW/GT + PD configures pistons #1-4 as Swell and #5-8 as Great/Pedal.
VOICE PALETTE	Locked, Unlocked	See page 24 for more information.
STOP NAME	Select from list	See page 24 for Stop and Voice combinations.
VOICE NAME	Select from voice list	
ORCH	Swell, Great, Pedal	See page 19 for more information, and a list of Orchestral voices.
VOICE NAME	Select from voice list	

GENERAL MENU MAP (continued)		
TREM	MAIN, FLUTE, TREM II	See page 9 for more information.
RATE	0-127	
DEPTH	0-127	
ROOM TYPE	Small Room, Medium Room, Large Room, Stage, Small Hall, Medium Hall, Large Hall, Cathedral	See page 31 for more information.
WALL TYPE	Drapery, Carpet, Acoustic Tile, Wood, Brick, Plaster, Concrete, Marble	See page 31 for more information.
AMBIENCE DEPTH	0 – 127	See page 31 for more information.
AUX IN LEVEL	0 – 127	Gain control of the Aux In signal.
AUX IN TO	INT, EXT	Audio routing of the Aux In signal; an adjustment for the Rodgers Dealer/Installer. It is recommended not to change this setting.
	OFF, ON	
MAIN TO	INT, EXT	Audio routing of two Main channels; an adjustment for the Rodgers Dealer/Installer. It is recommended not to change this setting.
	OFF, ON	
ALT TO	INT, EXT	Audio routing of two Alt channels; an adjustment for the Rodgers Dealer/Installer. It is recommended not to change this setting.
	OFF, ON	
AMBIENCE RET	FL, FR, RL, RR	Audio routing of Ambience Return; an adjustment for the Rodgers Dealer/Installer. It is recommended not to change this setting.
	OFF, INT Left, INT Right, EXT Left, EXT Right	
DIV VOLUME	PD, GT, SW	A voicing adjustment for the Rodgers Dealer/ Installer. It is recommended not to change this setting.
	0 – 127	
MASTER VOLUME	0 – 127	
OUT VOLUME	INT, EXT	Line Out Volume; an adjustment for the Rodgers Dealer/Installer. It is recommended not to change this setting.
	0 – 127	
OUT PAN	INT, EXT	Line Out Pan; an adjustment for the Rodgers Dealer/Installer. It is recommended not to change this setting.
	-64 – 63	
AMBIENCE LEVEL	MAIN, ALT, AUX	A voicing adjustment for the Rodgers Dealer/ Installer. It is recommended not to change this setting.
	0 – 127	
TREBLE	-15 – 15	A voicing adjustment for the Rodgers Dealer/ Installer. It is recommended not to change this setting.
BASS	INT, EXT	A voicing adjustment for the Rodgers Dealer/ Installer. It is recommended not to change this setting.
	-15 – 15	

ORCH/MIDI Menu Map

ORCH/MIDI MENU MAP		
Menu	**Settings**	**Comments**
DIVISION	GRT, SWL, PED	
	ORCH, MIDI	If MIDI is selected, the menu continues as shown in the MIDI menu list below.

MIDI MENU	
CHANNEL	1, 4–9, 11–16
COUPLER	GREAT, SWELL, PEDAL
TONE	PGM, MSB, LSB
OCTAVE	DN2 – UP2
VELOCITY	KBD, EXP, 2–127
FOOT SWITCH	Off, Sustain, Soft, Sostenuto
PAN	-64 – 64
REVERB	0 – 127
CHORUS	0 – 127
EXPRESSION	VOL, EXP, OFF
MASTER CHANNEL	PD, GT, SW
KEYBD VELOCITY	LIGHT, NORMAL, HEAVY
STOP CHANGE Receive	Off, Stops, Pistons, Stops & Pistons
Send	Off, Stops, Pistons, Stops & Pistons
LOCAL	ON, OFF
SEQ. UPDATE	ON, OFF
DEVICE ID	1 – 32

Tuning

The Rodgers i557/577 is set to standard concert pitch (A=440.0Hz). However, it can easily and quickly be tuned flat or sharp to match the pitch of another musical instrument, such as a piano or harp.

In instruments augmented with pipes, the Tuning feature can be used to bring the electronics in tune with the pipes. The pitch retains this setting when the organ is turned off.

Normally, the Tuning control is locked and the Transposer is the only parameter in the default display. However, when the Tuning control is unlocked, both the Transposer and Tuning settings appear in the display; each can be easily changed.

Unlocking and Adjusting Tuning

To unlock Tuning and change the setting:

1. Press and hold **SET**.
2. Rotate the Select knob *counter-clockwise* until **TUNING LOCK** appears in the display.
3. Rotate the alpha dial until **ADJUSTABLE,** or **MANUAL ONLY** appears in the display.
4. Turn the Select knob until **TUNING** appears.
5. Rotate the alpha dial to adjust the tuning.
6. Press General Cancel (‘**0**’) to save your changes and exit.

The instrument will remember this selection when it is powered off.

> ! *In the **Adjustable** setting, pitch can be adjusted at the console or via an externally connected MIDI device. In the **Manual Only** setting, pitch can be adjusted only from the console.*

Tremulant Controls

The first section of this manual described how tremulants are activated, what stops they control and how they are often used. Another impressive feature of the i557/577 are the **User-Adjustable Tremulants**. Although the tremulants are carefully set at the factory and adjusted when the organ is voiced, the rate and depth may be modified for each to meet a particular musical need or suit an individual taste.

Adjusting Tremulant Settings

To change the rate and depth for a tremulant:

1. Press and hold SET.
2. Rotate the Select knob counter-clockwise until MAIN TREM, RT (Rate) and DPTH (Depth) appear in the display.
3. Rotate the Select knob until the cursor flashes over the value you wish to change (Tremulant type, Rate or Depth).

4. Rotate the alpha dial to select a Tremulant type (MAIN, FLUTE, TREM II) or change a Rate or Depth value.
5. Press General Cancel ('0') to save changes and exit.

> ! *These settings are retained when the instrument is turned off.*

Melody and Bass Couplers

These controls provide great flexibility. The Melody Coupler allows you to use a different registration for the top note played on the Great so that you can accentuate the melody note even though both hands are on one manual. When **MEL** is activated, the top note on the Great will use the Swell registration.

The Bass Coupler is similar in concept, except that when it is activated (i.e., the **BASS** piston is lit), the bottom note played on the Great will use the registration from the Pedal division. This allows you to easily add a Pedal part to a piece of music that is played only on the Great manual.

The Melody Coupler operates over a very specific range from key 25 to key 61 on the Great manual.

The range of the Bass Coupler at key 1 and extends to key 25 on the Great manual.

About Stop Families

Organ stops are grouped into four main families: Principals, Flutes, Strings and Reeds. Each of these families is well represented on your Rodgers instrument.

The **Principal** family is the group of stops unique to the organ, they aren't imitative of other instruments. Principals are often referred to as the "backbone" of the organ and play a strong role in hymn accompaniments and as the foundation of many chorus registrations. Examples of stops belonging to the Principal family are **Principal**, **Octave**, **Super Octave**, **Choralbass** and **Prestant**.

In addition, mixture stops, with names such as **Mixture** and **Plein Jeu**, consist of multiple Principal ranks; the Roman numeral following the name denotes the number of ranks contained in the mixture. For example, a **Mixture IV** stop contains four ranks of Principal pipes.

The **Flute** family consists of stops that are generally imitative of orchestral flutes and recorders. This is an extremely diverse group of stops which function in a myriad of ways, from acting as a solo color to serving as the basis of ensemble registrations, either by themselves or in combination with other stops. Examples of flute stops are the **Bourdon, Gedackt,** and **Flauto Traverso.**

String stops do exactly what you would imagine—they imitate the sound of orchestral strings. These ranks are smaller in scale than most other ranks and usually have a lot of upper harmonics and a "clean" or "silvery" timbre. This characteristic makes them well suited to accompaniment and softer ensembles. String stops include the **Viole Celeste II**.

Members of the **Reed** family are also very diverse and are used for everything from solo colors to the fiery crown in a full organ registration. These stops, also, are often imitative of

orchestral reeds and brass instruments. Examples of reed stops are the **Trumpet, Hautbois** and **Clarion.**

Other Families

In addition to the four families of stops listed above, your i557/577 also has a few other stop families that can be used.

The **Percussion** family contains voices such as the **Piano** and **Timpani**. These stops have a percussive attack and gradually grow softer as you hold the note. Rodgers' advanced **TrueChimes™** system insures that all aspects of the digital chimes voice are exceptionally realistic. Unlike many other systems, the decay of notes played on the Chimes isn't affected by changes in the registration.

Also present in the i557/577 specification are voices in the **Orchestral** and **Choral** families. Found as Voice Palette selections, these timbres allow a myriad of opportunities for musical performance. Examples of Orchestral colors include the **Strings** and **Slow Strings**; Choral voices are represented by **Rich Choir** and **Boychoir Ah** textures.

Pitch Designations

The stops and couplers on your Rodgers i557/577 each have a pitch designation, listed in "feet," (8', 4', 16', etc.). **8'** refers to *concert pitch*; a note played on an 8' stop will have an identical pitch as the same note played on a piano. **16'** represents an octave *below* concert pitch; a note played on a 16' stop will sound an octave below an 8' stop.

This system of designating pitches represents the approximate length of open organ pipes; the largest pipe in an 8' rank is approximately eight feet long; the largest pipe in a 16' rank is about sixteen feet long. Other footages and their relationship to concert pitch are listed in the table below:

Pitch	Relationship to concert pitch
32'	two octaves below
16'	one octave below
8'	equal to concert pitch (also known as 'Unison')
4'	one octave above
2'	two octaves above
1'	three octaves above

When whole numbers are used (as shown in the table above), it implies that the pitch of the stop is a certain number of octaves above or below the 8' pitch. **Mutation** stops, on the other hand, are different in that they have fractions in their pitch designations. This means that their pitch falls somewhere other than on the octave.

Mutation	Common name	Relationship to concert pitch
2-2/3'	Nazard	one octave and a fifth above
1-3/5'	Tierce	two octaves and a third above
1-1/3'	Quintflöte	two octaves and a fifth above

Mutations are most commonly from the flute family and are often used with other flute stops in solo registrations or ensembles used in early organ music. Because mutations often appear in divisions with a number of other flute stops, a great diversity of solo color can be achieved

by using various combinations of stops. See the following table for common solo registrations utilizing mutations.

Registrations using mutations with other flute stops

8'	4'	2-2/3'	2'	1-3/5'	1-1/3'
*		*			
*	*				*
*	*	*			
*	*			*	
*	*	*	*	*	

Larger organs will often have one or two mutation stops from the principal family. In most cases, these ranks are used to add color to the principal chorus.

Celeste ranks

Celestes are unique among organ stops in that they are intentionally tuned sharp or flat in relation to the rest of the instrument. Celestes are paired with a partner rank (often called a "unison"), which is similar in color to the celeste rank but is in tune with the balance of the organ.

When the unison and celeste are drawn together, the tuning discrepancy between the two ranks creates a beautiful undulating quality suitable for lush, romantic textures. Celestes are either from the string or flute family, with the latter usually being the quieter of the two.

Intermanual couplers

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

The first name listed in the coupler is the division that is being "coupled"; the second name denotes the division to which the division is coupled. "Swell to Great" literally means, "Connect the ***Swell*** division ***to*** the ***Great*** manual."

The **SWELL UNISON OFF** coupler is quite unique in that it silences notes at concert or *unison* pitch (hence, the name). For example, selecting the **SWELL UNISON OFF** coupler would cause activated stops in the Swell division to be silent even when notes are played on the Swell manual.

The Swell Unison Off coupler is also useful when you want to couple the Swell somewhere else without having it sound on its native manual (i.e., you want to couple stops in Swell division to the Great but don't want them to play from the Swell manual).

The intramanual Swell Unison off coupler on the i557/577 is located on a tab located above the Swell Manual.

Orchestral/MIDI Couplers

The Rodgers i557/577 has a large number of internal Orchestral voices accessible through the rocker tabs labeled **ORCH/MIDI GREAT**, **ORCH/MIDI SWELL**, or **ORCH/MIDI PEDAL**. These Orchestral voices are listed below. The Orchestral voices can be played alone or with organ stops. Only one Orchestral voice per division can be played at a time.

However, Orchestral Voices can be coupled via intermanual couplers allowing the musician to layer Orchestral Voices if desired.

Orchestral voices played on the Swell and Great manuals are keyboard velocity-sensitive, but Orchestral voices played on the Pedalboard are not. Many voices are programmed to sustain if the sustain footswitch is activated, and all Orchestral voices are affected by the expression shoes. The organ tremulants do not affect any Orchestral voices. Orchestral voices are unavailable if the ORCH/MIDI Coupler is set to MIDI. MIDI Parameters, such as Octave Shift, Chorus, etc., do not affect Orchestral voices.

Setting Orchestral Coupler Voices

To select an Orchestral Voice:

1. Press and hold **SET**.
2. Push the lower part of an **ORCH/MIDI** tab. It will light up.
3. Rotate the alpha dial until the desired Orchestral Voice name appears in the display.
4. Press General Cancel (‘**0**’) to exit.
5. This Orchestral Voice selection may be saved on a General piston.

ORCHESTRAL VOICES		
GREAT	**SWELL**	**PEDAL**
PIANO	PIANO	PIANO
E PIANO*	ROTARY ORGAN	HARPSICHORD
DETUNED EP*	VIOLIN	ACOUSTIC BASS
HARPSICHORD	SLOW VIOLIN	FINGERED BASS
WARM PAD*	CELLO*	16’ PIZZ STRINGS
FANTASIA	FLUTE	16’ SYN STRINGS
CHORUS ORGAN CHURCH BELLS*	OBOE	PIZZ STRINGS
TUBULAR BELLS*	CLARINET	BRASS
GLOCKENSPIEL*	MULTIREED TRUMPET	TIMPANI
NYLON GUITAR	FRENCH HORN	
HARP	BRASS	
STRINGS	CHOIR AAHS	
SLOW STRINGS	WARM STRINGS*	
RICH CHOIR		
BOY CHOIR		
PERCUSSION		
Orchestral Voices indicated with an asterisk (*) are not available on the i557.		

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 i557/577 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 that served as a model throughout the Middle Ages.

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

J.S. Bach's *Well Tempered Clavier*, written in 1722 and between 1738 and 1742, is a collection of 24 paired preludes and fugues written in every major and minor key. The title refers to the use of a temperament in which 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 and 1741. His temperament favored pure fifths, as in the Pythagorean model, but performance was improved in many keys.

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

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

Equal: Equal Temperament is the modern standard that uses 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

To select a temperament:

1. Press and hold the SET.
2. Rotate the Select knob until **TEMPERAMENT** appears in the display.
3. Rotate the Alpha dial until the selected temperament appears.
4. Press General Cancel (‘**0**’) to exit.

> ! *When the organ is turned off, temperament reverts to **Equal**, the default setting. Also, the instrument can be quickly returned to **Equal** temperament by holding General Cancel (‘0’) and momentarily pressing **SET**. This Reset procedure also returns MIDI settings and Voice Palette selections to their defaults.*

Random Detuning

One of the essential ingredients of a pipe organ ensemble arises from the small amount of pitch deviation in each pipe. No matter how carefully an instrument is tuned, small changes in temperature or humidity cause the pipes to drift slightly from their original pitches. Reed pipes are especially prone to drift in tuning because of cyclic temperature variations.

The Random Detuning feature causes random 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 fluctuation 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 of the instrument is a little different each time it is powered on, as it would be with a pipe organ. The amount of Random Detuning present in the organ is set by a Rodgers representative during final voicing.

Minimum Expression

The minimum volume of each division when its expression shoe is closed can be adjusted to suit specific musical needs or personal tastes. There are three expression settings: **NORMAL**, **ppp**, **pppp**. These settings affect the volume of the division when the expression shoe is completely closed.

Expression Setting	Minimum Volume
Normal	soft
ppp	quite soft
pppp	very soft

This feature is analogous to adjusting the thickness of expression shutters on a pipe organ; the thicker the shutters, the less sound transmitted when the expression shoe is closed. In all cases, the settings do not affect the sound when the expression shoe is open.

Expression settings for each division can be set individually.

Setting Minimum Expression

To select the Minimum Expression for a division:

1. Press and hold the SET.
2. Rotate the Select knob until division **(PED, GRT** or **SWL), EXPRESSION**, and the expression setting (**NORMAL, ppp, pppp**) appear in the display.
3. Rotate the Select knob until the cursor flashes over the division or expression setting you wish to change.
4. Rotate the Alpha dial to select the desired division or expression setting.
5. Press General Cancel (‘**0**’) to exit.

Normally, these settings are temporary and are lost when the organ is powered off. If desired, an Audio Save procedure can be performed which causes the new settings to be retained when the organ is turned off. See “Audio Save” on page 29.

Setting GT/PD Enclosed/Unenclosed

In most classical pipe organs, the Great and Pedal divisions are unenclosed and are unaffected by expression shoes. When **GT/PD ENCLOSED** is set to **YES**, the Great and Pedal divisions remain at maximum volume regardless of the position of the left (*right for Continental models*) expression shoe. The Swell is still expressed with the other expression shoe.

To set GT/PD enclosed or unenclosed:

1. Press and hold the SET.
2. Rotate the Select knob *counter-clockwise* until **GT/PD ENCLOSED** appears in the display.
3. Rotate the Alpha dial to select **NO** or **YES**.
4. Press General Cancel (‘**0**’) to exit.

Normally, these settings are temporary and are lost when the organ is powered off. If desired, an Audio Save procedure can be performed which causes the new settings to be retained when the organ is turned off. See “Audio Save” on page 29.

Voice Palette

Some of the speaking stops on the Rodgers i557/577 have alternate voices that can be selected and used in performance via Rodgers' exclusive **Voice Palette** feature. Voice Palette gives you a tremendous amount of added flexibility; for example, not only can you choose whether to use the Swell **Geigen Principal 8'** stop in a registration, you can also choose whether that particular stop uses the default **Geigen Principal 8'** rank, or the stop's Voice Palette choice: **Viola 8'**. Either selection can be used.

Voice Palette was so named because it greatly increases the number of tonal colors at your disposal; there are many more ranks available to you than the number of actual stops on the instrument.

Stops with Voice Palette alternatives are denoted with a dot ('•') on the stop face for easy identification.

Making a Voice Palette Selection

To make a Voice Palette selection:

1. Press and hold the **SET** piston.
2. Activate the stop to be changed. (For example, select the Swell **Viole Celeste II 8'**).
3. Rotate the Alpha dial to view and select from the available Voice Palette alternatives shown in the display window. The voice may be previewed (i.e., played) as it is selected.
4. Press General Cancel ('**0**') to exit.

Voice Palette selections can be stored in combination pistons, allowing you to quickly switch from one Voice Palette selection to another. For example, one piston could specify the **Viole Celeste II 8'** voice; another could specify the **Flute Celeste II 8'** voice.

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

Locking/Unlocking the Voice Palette

To lock/unlock the Voice Palette:

1. Press and hold the **SET** piston.
2. Turn the select knob until **VOICE PALETTE** appears in the display.
3. Rotate the Alpha dial until **LOCKED**, or **UNLOCKED** appears in the display.
4. Press General Cancel ('**0**') to exit.

When the Voice Palette is locked, combination pistons will not affect Voice Palette selections, even selections previously saved in combination pistons. The Voice Palette lock does not affect the ORCH/MIDI coupler internal sounds.

A complete listing of i557 stops and Voice Palette alternatives (if any) follows.

i557 STOP LIST WITH VOICE PALETTE ALTERNATIVES (U.S. MODEL)		
DIVISION	**STOP**	**VOICE PALETTE ALTERNATIVES**
Great:	Bourdon 16’	Violone 16’
	Principal 8’	
	Gedackt 8’	Gemshorn 8'
	Octave 4’	
	Spitzflöte 4’	
	Super Octave 2’	
	Quintflöte 1 1/3’	
	Mixture IV	
	Trumpet 8’	
	Clarion 4’	Krummhorn 4’
	Chimes	
Swell:	Geigen Principal 8’	Viola 8’
	Bourdon 8’	
	Viole Celeste II 8’	Flûte Celeste II 8’
	Prestant 4’	
	Flauto Traverso 4’	
	Nazard 2 2/3’	
	Blockflöte 2’	
	Plein Jeu IV	Tierce 1 3/5’
	Basson 16’	
	Hautbois 8’	
Pedal:	Violone 16’	
	Subbass 16’	
	Octave 8’	
	Gedackt 8’	Trumpet 8’
	Choralbass 4’	
	Basson 16’	

!

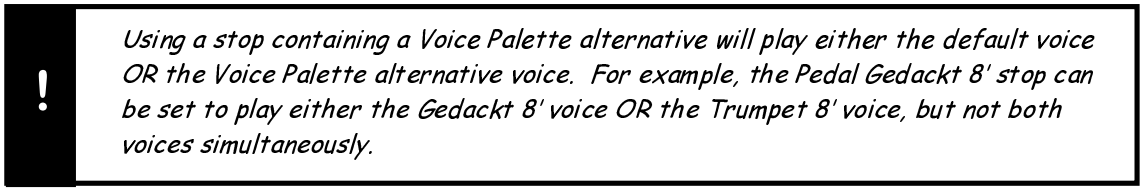
Using a stop containing a Voice Palette alternative will play either the default voice OR the Voice Palette alternative voice. For example, the Pedal Gedackt 8' stop can be set to play either the Gedackt 8' voice OR the Trumpet 8' voice, but not both voices simultaneously.

i557 STOP LIST WITH VOICE PALETTE ALTERNATIVES (CONTINENTAL MODEL)		
DIVISION	**STOP**	**VOICE PALETTE ALTERNATIVES**
Great:	Bourdon 16'	Violone 16'
	Principal 8'	
	Gedackt 8'	Gemshorn 8'
	Octave 4'	
	Spitzflöte 4'	
	Super Octave 2'	
	Quintflöte 1 1/3'	
	Mixture IV	
	Trumpet 8'	
	Clarion 4'	Krummhorn 4'
	Chimes	
Swell:	Geigen Principal 8'	Viola 8'
	Bourdon 8'	
	Viole Celeste II 8'	Flûte Celeste II 8'
	Prestant 4'	
	Flauto Traverso 4'	
	Nazard 2 2/3'	
	Blockflöte 2'	
	Plein Jeu IV	Tierce 1 3/5'
	Basson 16'	
	Trompette Harmonique 8'	
Pedal:	Violone 16'	
	Subbass 16'	
	Octave 8'	
	Bourdon 8'	Trumpet 8'
	Choralbass 4'	
	Basson 16'	

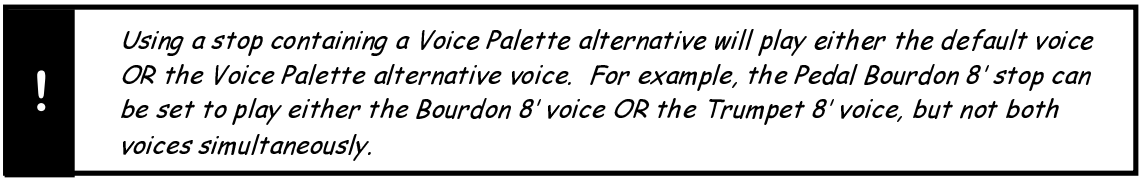
! *Using a stop containing a Voice Palette alternative will play either the default voice OR the Voice Palette alternative voice. For example, the Pedal Bourdon 8' stop can be set to play either the Bourdon 8' voice OR the Trumpet 8' voice, but not both voices simultaneously.*

A complete listing of i577 stops and their Voice Palette alternatives (if any) follows.

i577 STOP LIST WITH VOICE PALETTE ALTERNATIVES (U.S. MODEL)		
DIVISION	**STOP**	**VOICE PALETTE ALTERNATIVES**
Great:	Bourdon 16'	Violone 16'
	Principal 8'	
	Rohrflöte 8'	Gemshorn 8'
	Octave 4'	
	Spitzflöte 4'	
	Super Octave 2'	
	Quintflöte 1 1/3'	Waldflöte 2'
	Mixture IV	
	Trumpet 8'	
	Clarion 4'	Krummhorn 4'
	Chimes	
Swell:	Geigen Principal 8'	Viola 8'
	Bourdon 8'	
	Viole Celeste II 8'	Flûte Celeste II 8'
	Prestant 4'	
	Flauto Traverso 4'	
	Nazard 2 2/3'	
	Blockflöte 2'	
	Plein Jeu IV	Tierce 1 3/5'
	Basson 16'	
	Hautbois 8'	
Pedal:	Principal 16'	Violone 16'
	Subbass 16'	
	Octave 8'	
	Bourdon 8'	Trumpet 8'
	Choral Bass 4'	
	Posaune 16'	Basson 16'



i577 STOP LIST WITH VOICE PALETTE ALTERNATIVES (CONTINENTAL MODEL)		
DIVISION	**STOP**	**VOICE PALETTE ALTERNATIVES**
Great:	Bourdon 16’	Violone 16’
	Principal 8’	
	Gedackt 8’	Gemshorn 8'
	Octave 4’	
	Flute 4’	
	Super Octave 2’	
	Quintflöte 1 1/3’	Waldflöte 2’
	Mixture IV	
	Trumpet 8’	
	Clarion 4’	Krummhorn 4’
	Chimes	
Swell:	Geigen Principal 8’	Viola 8’
	Bourdon 8’	
	Viole Celeste II 8’	Flûte Celeste II 8’
	Prestant 4’	
	Flauto Traverso 4’	
	Nazard 2 2/3’	
	Blockflöte 2’	
	Plein Jeu IV	Tierce 1 3/5’
	Basson 16’	
	Trompette Harmonique 8’	
Pedal:	Principal 16’	Violone 16’
	Subbass 16’	
	Octave 8’	
	Bourdon 8’	Trumpet 8’
	Choral Bass 4’	
	Posaune 16’	Basson 16’



Resetting Voice Palette Selections

All stop tabs return to their default voices when the organ is turned off, or when you press and hold General Cancel (‘**0**’) and momentarily press **SET** (this Reset procedure also returns MIDI couplers to their last saved status and returns Temperament to **Equal**).

Master Volume Control

Special situations and individual preferences sometimes require a temporary change in the overall volume of the organ. This may be due to an overly large attendance and the need for

additional sound to fill the room; at other times, it may be desirable to reduce the overall level of the organ to accommodate a smaller audience. These changes are easily accomplished.

Adjusting Master Volume

To adjust Master Volume:

1. Adjust the **OUTPUT LEVEL** knob located on the black input/output box underneath the keydesk to the right.

AND/OR:

1. Press and hold the **SET** piston.
2. Turn the select knob *counter-clockwise* until **MASTER VOLUME** appears in the display.
3. Rotate the Alpha dial to change the volume level.
4. Press General Cancel (‘**0**’) to exit.

> **!** *Normally, changes to Master Volume are temporary. However, an Audio Save may be performed to save this setting as the default. See the next section.*

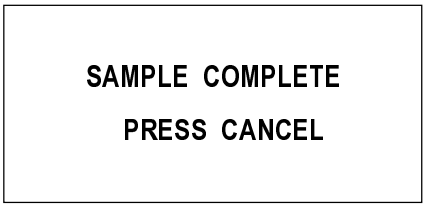
Audio Save

Changes made to audio settings are temporary, i.e., they are lost when the organ is turned off. If desired, however, audio settings can be saved and so that they are retained when the organ is powered off.

Saving Audio Control Settings

To save the Audio Control Settings:

1. While in any Audio Controls Menu, press and hold **SET**, then press and hold General Cancel (‘**0**’) for approximately five seconds.
2. Continue holding both pistons until the display shows:



3. Release **SET** and General Cancel (‘**0**’).

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

Stereo Headphone Jack

The console is equipped with a 1/4" stereo headphone jack located on the black input/output box underneath the keydesk to the right. Plugging a set of headphones into this jack disables the sound from all speakers.

Adjusting Headphone Volume

To adjust headphone volume:

1. Insert the headphone plug into the headphone jack.
2. Adjust the **OUTPUT LEVEL** knob located on the black input/output box underneath the keydesk to the right.

> ! *Remember, the OUTPUT LEVEL knob controls the organ speaker volume as well, so do not forget to* ***return the dial setting to its original position before removing the headphone jack*** *or the organ may be too loud.*

Auxiliary Controls

The Rodgers i557/577 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.

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

Adjusting Auxiliary Input Volume

To adjust the settings for the Auxiliary Inputs:

1. Press and hold the **SET** piston.
2. Rotate the Select knob *counter-clockwise* until **AUX IN LEVEL** is shown in the display window.
3. Rotate the Alpha dial to change the volume level.
4. Press General Cancel ('**0**') to exit.

Normally, these settings are temporary and are lost when the organ is powered off. If desired, an Audio Save procedure can be performed which causes the new settings to be retained when the organ is turned off. See "Audio Save" on page 29.

Room Modeling

The sound we normally hear allows us to perceive the distance from the sound source because it is a combination of two different types of sounds: The sound that reaches our ears directly and the sound that reaches us with some delay after it reflects off of walls and other surfaces. A component of Dimensional Sound Modeling, the **Rodgers Sound Modeling™** system allows you to specify the acoustic you desire for the i557/577.

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

The Room Modeling menus allow you to specify the size of the room and type of wall covering for the i557/577 acoustic. For example, if you wanted to hear the instrument in a large room, you could select **"Cathedral"**; if you wanted to change the wall covering from a soft to a hard material, you could select **"Marble."**

It is also possible to change the amount of acoustic treatment heard in the room using the **Ambience Depth** control.

Adjusting Room Modeling Settings

To change the Room Modeling Settings:

1. Press and hold **SET**.
2. Rotate the Select knob *counter-clockwise* until **ROOM TYPE**, or **WALL TYPE** show in the display window.
3. Rotate the Alpha dial to select a room type or wall type.
4. (Optional): Rotate the Select knob to select **Ambience Depth** and adjust the setting with the Alpha dial.
5. Press General Cancel ('**0**') to exit.

You can preview the changes by playing the organ while adjusting the settings.

Normally, these changes are temporary. However, you can perform an Audio Save so that the changes are retained when the instrument is turned off. See "Audio Save" on page 29.

MIDI (MUSICAL INSTRUMENT DIGITAL INTERFACE)

Rodgers organs have powerful MIDI capabilities, offering remarkable possibilities for musical performance. MIDI, which is an acronym for **M**usical **I**nstrument **D**igital **I**nterface is a digital protocol for transmitting and receiving music and sound data. It allows the user to access the capabilities of another MIDI compatible device, such as a MIDI sound module or a MIDI sequencer. The MIDI couplers on Rodgers Insignia organs connect and transmit digital information between the keyboard controller and a MIDI sound module, allowing the musician to access these additional voices and effects in performance or recording through sequencing. MIDI devices can be connected to the black input/output box underneath the keydesk to the right.

MIDI Coupler Controls

The MIDI couplers are activated by tabs labeled **ORCH/MIDI SWELL**, **ORCH/MIDI GREAT**, and **ORCH/MIDI PEDAL**. The tabs are labeled ORCH/MIDI because they can be set as either MIDI Couplers or Orchestral couplers. The tab must be configured as a MIDI Coupler to access and play MIDI sounds from an external MIDI source.

Enabling MIDI

To set an ORCH/MIDI tab as a MIDI coupler:

1. Press and hold **SET**.
2. Rotate the Select knob *clockwise* until the display window shows DIVISION [name of division]. Release SET.
3. Rotate the Alpha dial to select GREAT, SWELL, or PEDAL.
4. Rotate the Select knob *clockwise* until the display window shows ORCH/MIDI and the parameter to select: [ORCH] or [MIDI].
5. If **MIDI** is displayed, the tab is already configured.
6. If **ORCH** is displayed, rotate the alpha dial until **MIDI** is displayed.
7. Press Cancel (**0**) to exit the menu, or use the Select knob and Alpha dial to adjust other MIDI settings.

This can be saved to any General combination piston. It can also be saved permanently by performing the MIDI Save procedure. See “MIDI Save” on page 48.

MIDI Settings

Each coupler also has a number of parameters accessible through the ORCH/MIDI menu (see page 15) and provides great flexibility in the way a sound is controlled. These parameters are:

Parameter	Description
Channel	Specifies the MIDI channel used by the coupler (**MIDI GREAT** is changeable)
Tone	Specifies the sound or effect controlled by the MIDI coupler.
Octave	Specifies the octave of the sound; octave can be shifted up or down
Velocity	Specifies whether a sound has a fixed velocity (or attack), or whether the velocity is affected by movements of the expression shoes or the force of fingers when actual notes are played
Foot Switch	Specifies whether a sound responds to the foot switch control and what effect is used (Off, Sustain, Sostenuto or Soft)
Pan	Specifies the location of a sound within the stereo field
Reverb	Specifies the amount of reverb for the sound
Chorus	Specifies the amount of chorus for the sound
Expression	Specifies the type of volume message used to control the level of the sound

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

Each of these parameters will now be discussed in more detail.

MIDI Channel

Each of the i557/577 MIDI Couplers can control a different tone. This is accomplished by using separate **MIDI Channels**. Because the channels are independent, the instruments can be controlled individually.

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

Following are the MIDI coupler tabs and their MIDI channels:

Division	Coupler	MIDI Channel
Great	ORCH/MIDI GREAT	Channel 1*
Swell	ORCH/MIDI SWELL	Channel 2
Pedal	ORCH/MIDI PEDAL	Channel 3

* May be changed to MIDI channels 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, or 16.

Changing the Great MIDI Channel

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

Common applications for changing the Great MIDI coupler channel include accessing sounds in a module that receives on a channel other than those listed above.

To change the Great ORCH/MIDI coupler channel:

1. Hold the SET piston and press the ORCH/MIDI GREAT tab.
2. Rotate the Select knob clockwise until CHANNEL appears in the display.
3. Rotate the Alpha dial to select the new MIDI channel (1, 4 – 9, or 11).
4. Press either the flashing ORCH/MIDI tab or General Cancel ('0') to exit, or rotate the Select knob to adjust another MIDI parameter.

The Great MIDI coupler channel assignment can be saved with other settings to a combination piston. It can also be saved permanently by performing the MIDI Save procedure. See "MIDI Save" on page 48.

Tone

This parameter selects the instrument (or 'tone'), which is heard when the MIDI coupler is activated and keys are pressed on the appropriate manual or pedalboard.

Selecting a MIDI Tone by Keyboard Shortcut

To select a tone (sound):

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI" on page 33.
2. Press and hold the SET piston.
3. Press the desired ORCH/MIDI tab (SWELL, GREAT, or PEDAL). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Choose the number for the desired tone (Program Change) from the tone chart provided with the sound module.
5. Press the corresponding key on the Great, Swell or Pedal manual. (A quick-reference keyboard tone chart is provided with the owner's manual of the Rodgers PR300S sound module/sequencer.) Program Changes 1-61 are sent by the Great keys, 62-122 by the Swell keys, and 123-128 by the Pedal. Once the key is pressed, the ORCH/MIDI tab stops flashing (and the light remains on), and the console display shows TRANSPOSER 0.

The tone selection procedure is complete. This MIDI selection may now be saved to a piston if desired.

Selecting a MIDI Tone by Number

If desired, you can select tones in external MIDI sound modules by number, rather than name. This powerful technique ensures that the i557/577 can select tones in any sound module that follows the MIDI standard.

When selecting a tone in an external MIDI sound module, the organ sends up to three separate MIDI messages: a *Program Change* message and one or two *Bank Select* (or "variation") messages. When selecting tones by name, as outlined in the section

above, these messages are generated automatically; when you select an instrument, the appropriate Program Change and Bank Select messages are sent.

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

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

To select a tone by number:

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on 32.
2. Press and hold the SET piston.
3. Press the desired ORCH/MIDI tab (SWELL, GREAT, or PEDAL). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Choose the number for the desired tone (Program Change) from the tone chart provided with the sound module.
5. Rotate the Select knob clockwise until the window display shows TONE PGM. Rotate the Alpha dial to set the number for the desired tone.
6. To set the Bank Select MSB, rotate the Select knob until the window display shows MSB. Rotate the Alpha dial to set the number for the desired setting.
7. To set the Bank Select LSB, rotate the Select knob until the window display shows LSB. Rotate the Alpha dial to set the number for the desired setting.
8. Press either the flashing ORCH/MIDI tab or General Cancel ('0') to exit, or rotate the Select knob to adjust another MIDI parameter.

The tone selection procedure is complete. This MIDI selection may now be saved to a piston if desired.

Saving a MIDI Sound in a Combination Piston

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

To save a MIDI sound on a combination piston:

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

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

More about MSB and LSB Messages

As stated above, '**MSB**' and '**LSB**' are "Bank Select" messages; they are acronyms for "**M**ost **S**ignificant **B**it" and "**L**east **S**ignificant **B**it." They are typically used to select variations of sounds. The reason that both are supported in the i557/577 is that some manufacturers use MSB for Bank Select while others use LSB.

The GS Format, for example, uses MSB for Bank Select. The General MIDI, or GM, standard uses Program Changes only; no Bank Select messages are used.

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

General MIDI and GS Format

In the past, most MIDI sound modules provided a maximum of 128 sounds. These were selected by using MIDI Program Change messages. Unfortunately, there were no 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.

With the creation of General MIDI (GM), a standard list of 128 sounds was defined, each of which corresponds to one of the 128 available Program Change messages.

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

For example, Program Change #1 in a GM module specifies **Piano 1**. A GS module will also have **Piano 1** for Program Change #1 but, in addition, can have 127 other variations of that particular sound.

The GM instruments are often referred to as "Bank 0" sounds; the GS variations of that sound will be in other Banks: Bank 8, Bank 16, etc.

Many manufacturers of MIDI sound modules have added—or will soon add—support for GS Format.

Octave Shift

Normally, sounds controlled by MIDI couplers play at concert pitch; playing middle C on an organ keyboard with a corresponding MIDI coupler active will cause middle C to be heard. The Octave Shift control allows you to shift sounds controlled by MIDI couplers up or down by one or two octaves. Each MIDI coupler can be shifted independently.

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

Shifting the Octave of a MIDI Coupler

To shift a MIDI coupler up or down by octaves:

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **OCT** appears in the display.
5. Rotate the Alpha dial to select the desired setting (**UP 2**, **UP 1**, **NORM**, **DN 1** or **DN 2**).
6. Press either the flashing ORCH/MIDI tab or General Cancel ('**0**') to exit, or rotate the Select knob to adjust another MIDI parameter.

The Octave Shift selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated, will also store the setting. A MIDI Save may be performed to save this setting as the default. See "MIDI Save" on page 48.

Velocity

MIDI note velocity controls the attack quality and loudness of MIDI sounds. It relates to the amount of force used by the organist when striking a key and ranges from a value of 2 (extremely light) to a value of 127 (extremely hard). In addition to obvious changes in volume at higher velocities, the 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 ORCH/MIDI tab, and these settings can then be saved on combination pistons.

To summarize:

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

Fixed Velocity

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

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

Selecting Fixed Velocity

To set a Fixed Velocity value for a MIDI coupler:

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **VELOCITY** appears in the display.
5. Rotate the Alpha dial to select the desired velocity value (2-127).
6. Press either the flashing ORCH/MIDI tab or General Cancel ('**0**') to exit, or rotate the Select knob to adjust another MIDI parameter.

The velocity selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store the velocity setting. A MIDI Save may be performed to save this setting as the default. See "MIDI Save" on page 48.

Expression Velocity (EXP)

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

When in Expression Velocity mode, the volume value for the coupler is set to 127 ("full"), and movements of the expression shoe will not change the MIDI volume message; only the expression value of notes played will change. This means that notes which are held down will be unaffected by movement of the expression shoe—only new notes played will respond to changes in the shoe position.

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

Selecting Expression Velocity

To set a coupler to Expression Velocity mode:

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **VELOCITY** appears in the display.
5. Rotate the Alpha dial to select Expression Velocity (**EXP**).

6. Press either the flashing ORCH/MIDI tab or General Cancel (‘**0**’) to exit, or rotate the Select knob to adjust another MIDI parameter.

The velocity selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store the velocity setting. A MIDI Save may be performed to save this setting as the default. See “MIDI Save” on page 48.

Keyboard Velocity

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

There are also a variety of velocity curves available which allow you to specify how sensitive the keyboards are. See “Setting Velocity” on page 47 for more information.

Organ stops are not affected by keyboard velocity, and the pedals are not velocity sensitive.

Selecting Keyboard Velocity

To select Keyboard Velocity for a MIDI coupler:

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to “Enabling MIDI ” on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **KEYBOARD** appears in the display.
5. Rotate the Alpha Dial to select Keyboard Velocity (**KBD**).
6. Press either the flashing ORCH/MIDI tab or General Cancel (‘**0**’) to exit, or rotate the Select knob to adjust another MIDI parameter.

The velocity selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store the velocity setting. A MIDI Save may be performed to save this setting as the default. See “MIDI Save” on page 48.

Foot Switch

The i557/577 is equipped with a foot switch that can be programmed to control one of three MIDI effects: **Sustain**, **Sostenuto** or **Soft**. These three effects are analogous to the types of pedals found on an acoustic piano. The Sustain function causes all notes to be sustained, whereas the Sostenuto function sustains only those notes that are held while the switch is activated (subsequent notes played while the switch is depressed will not be sustained). The Soft function reduces the overall volume of the voice.

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

Each MIDI coupler can be set to perform these functions.

Enabling/Disabling a Foot Switch Function for a MIDI Coupler

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

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **FOOTSWITCH** appears in the display.
5. Rotate the Alpha dial to select the desired setting (**Off**, **Sust**, **Sost**, or **Soft**)
6. Press either the flashing ORCH/MIDI tab or General Cancel ('**0**') to exit, or rotate the Select knob to adjust another MIDI parameter.

The Foot Switch Function selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store this setting. A MIDI Save may be performed to save this setting as the default. See "MIDI Save" on page 48.

Pan

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

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

As the value is increased, the instruments further and further right in the stereo field. A value of '**64**' denotes the instrument is as far right as possible.

Each MIDI coupler can have its own individual Pan value.

Setting the Pan value for a MIDI Coupler

To set the Pan value for a MIDI coupler:

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **PAN** appears in the display.
5. Rotate the Alpha Dial to select the desired Pan value
6. Press either the flashing ORCH/MIDI tab or General Cancel ('**0**') to exit, or rotate the Select knob to adjust another MIDI parameter.

Reverb

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

Setting the Reverb Level for a MIDI Coupler

To set the Reverb value for a MIDI coupler:

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **REVERB** appears in the display.
5. Rotate the Alpha dial select the desired Reverb value.
6. Press either the flashing ORCH/MIDI tab or General Cancel ('**0**') to exit, or rotate the Select knob to adjust another MIDI parameter.

The Reverb selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated, will also store the Reverb value. A MIDI Save may be performed to save this setting as the default. See "MIDI Save" on page 48.

Chorus

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

Setting the Chorus Level for a MIDI Coupler

To set the Chorus level for a MIDI coupler:

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **CHORUS** appears in the display.
5. Rotate the Alpha dial to select the desired Chorus value.
6. Press either the flashing ORCH/MIDI tab or General Cancel ('**0**') to exit, or rotate the Select knob to adjust another MIDI parameter.

The Chorus selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store the Chorus value. A MIDI Save may be performed to save this setting as the default. See "MIDI Save" on page 48.

Expression

The MIDI language specifies two separate messages for setting the level of a tone: Expression (CC#11) and Volume (CC#7). It is possible to send either of these messages on a MIDI coupler when the corresponding shoe is moved. This setting can be made independently for each MIDI coupler.

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

Because it was the first message of this type, the i557/577 factory default specifies the Volume (CC#7) message for all couplers; typically, this setting can be used with most MIDI sound modules. However, any coupler can be set to use the Expression (CC#11) message if desired. If you don't want to send either Volume or Expression from the shoes for a given MIDI coupler, set this parameter to OFF.

Setting the Expression/Volume Parameter for a MIDI Coupler

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

1. First of all, the desired ORCH/MIDI tab coupler(s) must be set to MIDI rather than ORCH. Please refer to "Enabling MIDI " on page 32.
2. Press and hold the **SET** piston.
3. Press the desired **ORCH/MIDI** tab (**SWELL**, **GREAT**, or **PEDAL**). The tab flashes, indicating a MIDI setting can be made. This is called the MIDI Set Mode.
4. Turn the Select knob until **EXPRESSION** appears in the display.
5. Rotate the Alpha dial to select the desired setting (**Vol, Exp** or **Off**).
6. Press either the flashing ORCH/MIDI tab or General Cancel ('**0**') to exit, or rotate the Select knob to adjust another MIDI parameter.

The Expression selection procedure is complete. Combination pistons that are set while the MIDI coupler is activated will also store the Expression value. A MIDI Save may be performed to save this setting as the default. See "MIDI Save" on page 48 for more information.

Global MIDI Settings

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

All Notes Off Command

Occasionally, it is desirable to send a MIDI "All Notes Off" message from a keyboard to reset notes played by external equipment.

To send an "All Notes Off" message from the i557/577 MIDI OUT port:

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

An "All Notes Off" message will be sent on all 16 MIDI channels from the **MIDI OUT** port of the organ.

Master Channels

Much of the discussion about MIDI so far has dealt with the actions of the MIDI couplers; those controls that allow you to play the instruments in an external MIDI sound module. However, the stops and divisions of the Rodgers i557/577 can also be recorded by a sequencer and played back, either with or without sounds from an external sound module.

In order to keep the sounds of the organ separate from those of a MIDI sound module, certain **Master Channels** have been reserved specifically for the i557/577. One channel is reserved for each division:

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

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

When controlling the i557/577 from an external MIDI keyboard, sending note information from the keyboard to the organ on a Master Channel will cause the respective keyboard or pedalboard to play. For example, sending notes on channel 12 will cause the same effect as playing those identical notes on the Great keyboard.

Enabling or Disabling a MIDI Master Channel

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

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

1. Press and hold the **SET** piston.
2. Rotate the Select knob *clockwise* until **MIDI MASTER** appears in the display.
3. To change the Master Channel in the display, use the Select knob to highlight the Master Channel field then rotate the Alpha dial to change the selection.
4. To change the Master Channel status (**Send & Receive**, **Send only**, **Receive only** or **Off**), use the Select knob to highlight the Master Channel field then rotate the Alpha dial to change the selection.
5. Press General Cancel ('**0**') to exit.

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

Registrations

In addition to note and volume information sent on the Master Channels, the Rodgers i557/577 sends and receives MIDI information related to registrations. This information can be used to control the stops and couplers of a separate Rodgers organ or, more commonly, can be recorded by a sequencer (along with the note and volume information on the Master Channels) and then recreated during playback.

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

If desired, the i557/577 can transmit Program Changes when combination pistons are pressed on the organ. These messages only communicate which pistons are pressed, not the status of stops and couplers. This is often useful when controlling the i557/577 from a remote MIDI keyboard that sends Program Changes or from a different model of Rodgers organ. The Program Changes are sent and received on one of the Master Channels.

System Exclusive messages normally provide the optimum control over registrations, both those made by pressing pistons and those changed by hand. Factory default settings of both Send and Receive are set to **Stops** (System Exclusive messages). Available options are: **Stops**, **Pistons** (Program Change messages), **Stops and Pistons** and **Off**.

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

Selecting MIDI Registration Settings

To change the Send or Receive status of Registration messages:

1. Press and hold the **SET** piston.
2. Rotate the Select knob *clockwise* until **STOP CHANGE** appears in the display.
3. Rotate the Select knob to set the cursor to the **Receive** or **Send** parameter.
4. Rotate the Alpha dial to select **Receive**.
5. Rotate the Select knob to set the cursor to the next parameter.
6. Rotate the Alpha dial to select **Off, Stops, Pistons,** or **Stops & Pistons**.
7. Rotate the Select knob back to the **Receive** parameter.
8. Rotate the Alpha dial to select **Send**.
9. Rotate the Select knob to set the cursor to the next parameter.
10. Rotate the Alpha dial to select **Off, Stops, Pistons,** or **Stops & Pistons**
11. Press General Cancel (‘**0**’) to exit.

Using Pistons to Control a Second Rodgers Console

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

In order for the two consoles to communicate, a MIDI connection must be made between the "MIDI Out" jack of the Master console and the "MIDI In" jack of the Slave. (A number of third-party companies make special systems to transmit MIDI over long distances).

Once this connection is made, the Master console can access the resources of the slave console. Most often, it is best to use pistons to control registrations at both locations; when a certain piston is pressed on the Master console, the same piston is selected at the Slave console.

To set up both consoles so that pistons are used to control registrations:

1. Select **PST** in the **STOP CHANGES SEND** field of the Master console.
2. Select **Pistons** or **Stops and Pistons** in the **Registrations Received** field of the Slave console.

After this setup is accomplished, pressing a piston on the Master console will select that piston and the same numbered piston on the Slave console. The contents of each piston can be different.

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

Local On/Off

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

When the i557/577 is in the **Local On** condition, the instrument operates normally. This is the default setting.

When the i557/577 is in the **Local Off** condition, the stops, keyboards and pedalboard of the organ are disconnected from the internal ("Local") sounds of the instrument, so that activating stops and playing notes won't result in any sound being heard.

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

Also, in the **Local Off** condition, "Local" organ voices can still be played by a sequencer or remote keyboard connected to the i557/577 MIDI IN jack; this means that the sounds of the i557/577 can be controlled by a remote source even when "Local Off" is selected.

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

Selecting the Local Control Setting

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

1. Press and hold the **SET** piston.
2. Rotate the Select knob clockwise until **MIDI LOCAL** appears in the display.
3. Rotate the Alpha dial to select desired setting (**OFF** or **ON**).
4. Press General Cancel ('**0**') to exit.

> ! *The organ reverts to **Local On** when the instrument is powered off.*

Sequencer Update

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

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

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

To recap the actions of the i557/577 when **Sequencer** Update is set to **On**: When the Start message is received, the organ sends current stop, expression, program change and bank values to the sequencer.

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

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

Most hardware sequencers (like the Rodgers PR-300S) transmit the Start, Stop and Continue values automatically unless you manually disable them. Some software sequencers may need to have the Start/Stop/Continue transmission enabled from within their MIDI configuration menus.

To turn Sequencer Update On or Off:

1. Press and hold the **SET** piston.
2. Rotate the Select knob clockwise until **SEQ. UPDATE** appears in the display.
3. Rotate the Alpha dial to select desired setting (**OFF** or **ON**).
4. Press General Cancel ('**0**') to exit.

> ! *The organ reverts to **Sequencer Update On** when the instrument is powered off.*

Setting Velocity Sensitivity

As stated in the "Keyboard Velocity" section on page 39, sounds played from MIDI couplers can be controlled by velocity-sensitive keyboards, where the strength of a key strike determines the volume and attack characteristic of a note. In addition to this parameter in the MIDI coupler settings, there is also a global setting that determines the velocity sensitivity of the keyboards—how much pressure is needed to achieve a high velocity value.

There are three available velocity curves to choose from:

- **LIGHT**: most sensitive—Light keystrokes can achieve a higher than normal velocity.
- **NORMAL**: normal sensitivity—a direct relationship between touch and sound result
- **HEAVY**: least sensitive—Heavier than normal keystrokes are required to achieve high velocity values.

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

Setting the Keyboard Velocity

To select a keyboard velocity setting:

1. Press and hold the **SET** piston.
2. Rotate the Select knob *clockwise* to highlight **KEYBD VELOCITY**.
3. Rotate the Alpha dial to select the desired setting (**LIGHT, NORMAL** or **HEAVY**).
4. Press General Cancel ('**0**') to exit.

A MIDI Save may be performed to save this setting as the default. See "MIDI Save" on page 48 for more information.

MIDI Device ID

MIDI Device ID is an identification number used in System Exclusive Stop Control messages. This ID number can be used to allow independent control over multiple organ consoles connected via MIDI or to facilitate storing multiple sets of registration information on a sequencer recording.

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

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

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

Setting MIDI Device ID

To select a different MIDI Device ID:

1. Press and hold the **SET** piston.
2. Rotate the Select knob *clockwise* until **MIDI DEVICE ID** appears in the display.
3. Rotate the Alpha dial to select a new Device ID number.
4. Press General Cancel ('**0**') to exit.

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

MIDI Connections

There are three MIDI jacks on the i557/577, labeled **MIDI IN/OUT/THRU**. They are located on the black input/output box underneath the keydesk to the right.

Connect a sequencer or sequencer/sound module combination (such as the Rodgers PR-300S) to the **MIDI IN/OUT** ports on the organ. **The sequencer must not be in Soft Thru mode.**

MIDI Save

Many changes to MIDI settings are temporary and are lost when the organ is turned off. However, the MIDI Save procedure can store many of these new settings as the default, so that the change is retained when the organ is powered off.

Please note that there are a few MIDI settings that cannot be changed and saved using the MIDI Save procedure.

Saving MIDI Control Settings

To perform the MIDI Save procedure:

1. While in any MIDI menu, make the desired changes.

2. Press and hold the SET piston, then press and hold General Cancel ('0'). Continue to hold both pistons for approximately five seconds, until the following screen is displayed:

Release both pistons. The changes have been saved as the default.

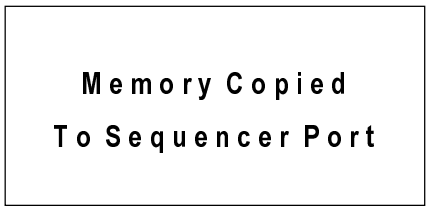
Saving a Combination Memory to a Sequencer

The contents of any combination memory may be saved to a MIDI sequencer and later reloaded into the organ. This allows storage of registrations in an external device.

Saving a Combination Memory

To save a combination memory to a sequencer:

1. Make sure the sequencer is connected correctly to the **MIDI IN** and **MIDI OUT** jacks.
2. Start the sequencer in Record mode.
3. Wait until sequencer is recording (after the count-in measures, if any) then hold SET and momentarily press the memory piston (i557: **M1** or **M2**, i577: **M1, M2, M3** or **M4**) corresponding to the memory you wish to store.
4. Release both pistons. The console display will read:



Wait five seconds, then perform steps 3 and 4 above to send another memory to the sequencer, if desired. Make certain you leave a few measures of space between the memories that are saved.

When all memories have been recorded, stop the sequencer.

Remember to save the sequence after all memories have been recorded.

Restoring a Combination Memory

To restore a memory that has been saved to a sequencer:

1. Make certain sequencer is connected correctly to the **MIDI IN** and **MIDI OUT** jacks.
2. Begin playback of the sequence containing the piston information.
3. Stop the sequencer as soon as a memory piston (i557: **M1** or **M2**, i577: **M1, M2, M3** or **M4**) begins to flash. This indicates that a memory was received by the organ. (The particular memory piston that flashes denotes which memory level has been received from the sequencer).
4. Hold **SET** and press the memory piston where you'd like the memory stored. This selection can be *any* of the available memory pistons (i557: **M1** or **M2**, i577: **M1, M2, M3** or **M4**).
5. Release both pistons. The memory will be saved.
6. If more memories exist in the sequencer recording (and you want to load them into the instrument) press Play to start the sequencer from that point and then follow steps 3 through 5 again.

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.

SPECIFICATIONS

Rodgers i557 Stop Specification

GREAT (Manual I)	**SWELL (Manual II)**	**PEDAL**
Bourdon 16' (*Violone 16'*)	Geigen Principal 8' (*Viola 8'*)	Violone 16'
Principal 8'	Bourdon 8'	Subbass 16'
Gedackt 8' (*Gemshorn 8'*)	Viole Celeste II 8' (*Flûte Celeste II 8'*)	Octave 8'
Octave 4'	Prestant 4'	Gedackt 8' (*Trumpet 8'*)
Spitzflöte 4'	Flauto Traverso 4'	Choral Bass 4'
Super Octave 2'	Nazard 2 2/3'	Basson 16'
Quintflöte 1 1/3'	Blockflöte 2'	Great to Pedal
Mixture IV	Plein Jeu IV (*Tierce 1 3/5'*)	Swell to Pedal
Trumpet 8'	Basson 16'	ORCH/MIDI Pedal
Clarion 4' (*Krummhorn 4'*)	Hautbois 8'	*Piano*
Chimes	Tremulant	*Harpsichord*
Tremulant	Swell Unison Off	*Acoustic Bass*
Swell to Great	ORCH/MIDI Swell	*Fingered Bass*
ORCH/MIDI Great	*Piano*	*16' Pizz Strings*
Piano	*Rotary Organ*	*16' Syn Strings*
Harpsichord	*Violin*	*Pizz Strings*
Fantasia	*Slow Violin*	*Strings*
Chorus Organ	*Flute*	*Brass*
Nylon Guitar	*Oboe*	*Timpani*
Harp	*Clarinet*	*External MIDI*
Strings	*Multi-Reed*	
Slow Strings	*Trumpet*	
Rich Choir	*French Horn*	
Boy Choir	*Brass*	
Orchestral Percussion	*Choir Aahs*	
External MIDI	*External MIDI*	

Italicized voice names in parentheses are available through Voice Palette system.

Rodgers i557c Stop Specification (Continental Model)

GREAT (Manual I)	SWELL (Manual II)	PEDAL
Bourdon 16' (*Violone 16'*)	Geigen Principal 8' (*Viola 8'*)	Violone 16'
Principal 8'	Bourdon 8'	Subbass 16'
Gedackt 8' (*Gemshorn 8'*)	Viole Celeste II 8' (*Flûte Celeste II 8'*)	Octave 8'
Octave 4'	Prestant 4'	Bourdon 8' (*Trumpet 8'*)
Spitzflöte 4'	Flauto Traverso 4'	Choral Bass 4'
Super Octave 2'	Nazard 2 2/3'	Basson 16'
Quintflöte 1 1/3'	Blockflöte 2'	Great to Pedal
Mixture IV	Plein Jeu IV (*Tierce 1 3/5'*)	Swell to Pedal
Trumpet 8'	Basson 16'	ORCH/MIDI Pedal
Clarion 4' (*Krummhorn 4'*)	Trompette Harmonique 8'	*Piano*
Chimes	Tremulant	*Harpsichord*
Tremulant	Swell Unison Off	*Acoustic Bass*
Swell to Great	ORCH/MIDI Swell	*Fingered Bass*
ORCH/MIDI Great	*Piano*	*16' Pizz Strings*
Piano	*Rotary Organ*	*16' Syn Strings*
Harpsichord	*Violin*	*Pizz Strings*
Fantasia	*Slow Violin*	*Strings*
Chorus Organ	*Flute*	*Brass*
Nylon Guitar	*Oboe*	*Timpani*
Harp	*Clarinet*	*External MIDI*
Strings	*Multi-Reed*	
Slow Strings	*Trumpet*	
Rich Choir	*French Horn*	
Boy Choir	*Brass*	
Orchestral Percussion	*Choir Aahs*	
External MIDI	*External MIDI*	

Italicized voice names in parentheses are available through Voice Palette system.

Rodgers i577 Stop Specification

GREAT (Manual I)	**SWELL (Manual II)**	**PEDAL**
Bourdon 16' (*Violone 16'*)	Geigen Principal 8' (*Viola 8'*)	Principal 16' *(Violone 16')*
Principal 8'	Bourdon 8'	Subbass 16'
Rohrflöte 8' (*Gemshorn 8'*)	Viole Celeste II 8' (*Flûte Celeste II 8'*)	Octave 8'
Octave 4'	Prestant 4'	Gedackt 8' (*Trumpet 8'*)
Spitzflöte 4'	Flauto Traverso 4'	Choral Bass 4'
Super Octave 2'	Nazard 2 2/3'	Posaune 16' *(Basson 16')*
Quintflöte 1 1/3' (*Waldflöte 2'*)	Blockflöte 2'	Great to Pedal
Mixture IV	Plein Jeu IV (*Tierce 1 3/5'*)	Swell to Pedal
Trumpet 8'	Basson 16'	ORCH/MIDI Pedal
Clarion 4' (*Krummhorn 4'*)	Hautbois 8'	*Piano*
Chimes	Tremulant	*Harpsichord*
Tremulant	Swell Unison Off	*Acoustic Bass*
Swell to Great	ORCH/MIDI Swell	*Fingered Bass*
ORCH/MIDI Great	*Piano*	*16' Pizz Strings*
Piano	*Rotary Organ*	*16' Syn Strings*
E Piano	*Violin*	*Pizz Strings*
Detuned EP	*Slow Violin*	*Strings*
Harpsichord	*Cello*	*Brass*
Warm Pad	*Flute*	*Timpani*
Fantasia	*Oboe*	*External MIDI*
Chorus Organ	*Clarinet*	
Tubular Bells	*Multi-Reed*	
Glockenspiel	*Trumpet*	
Nylon Guitar	*French Horn*	
Harp	*Brass*	
Strings	*Choir Aahs*	
Slow Strings	*Warm Strings*	
Rich Choir	*External MIDI*	
Boy Choir		
Orchestral Percussion		
External MIDI		

Italicized voice names in parentheses are available through Voice Palette system.

Rodgers i577c Stop Specification (Continental Model)

GREAT (Manual I)	SWELL (Manual II)	PEDAL
Bourdon 16' (*Violone 16'*)	Geigen Principal 8' (*Viola 8'*)	Principal 16' *(Violone 16')*
Principal 8'	Bourdon 8'	Subbass 16'
Rohrflöte 8' (*Gemshorn 8'*)	Viole Celeste II 8' (*Flûte Celeste II 8'*)	Octave 8'
Octave 4'	Prestant 4'	Bourdon 8' (*Trumpet 8'*)
Flute 4'	Flauto Traverso 4'	Choral Bass 4'
Super Octave 2'	Nazard 2 2/3'	Posaune 16' *(Basson 16')*
Quintflöte 1 1/3' (*Waldflöte 2'*)	Blockflöte 2'	Great to Pedal
Mixture IV	Plein Jeu IV (*Tierce 1 3/5'*)	Swell to Pedal
Trumpet 8'	Basson 16'	ORCH/MIDI Pedal
Clarion 4' (*Krummhorn 4'*)	Trompette Harmonique 8'	*Piano*
Chimes	Tremulant	*Harpsichord*
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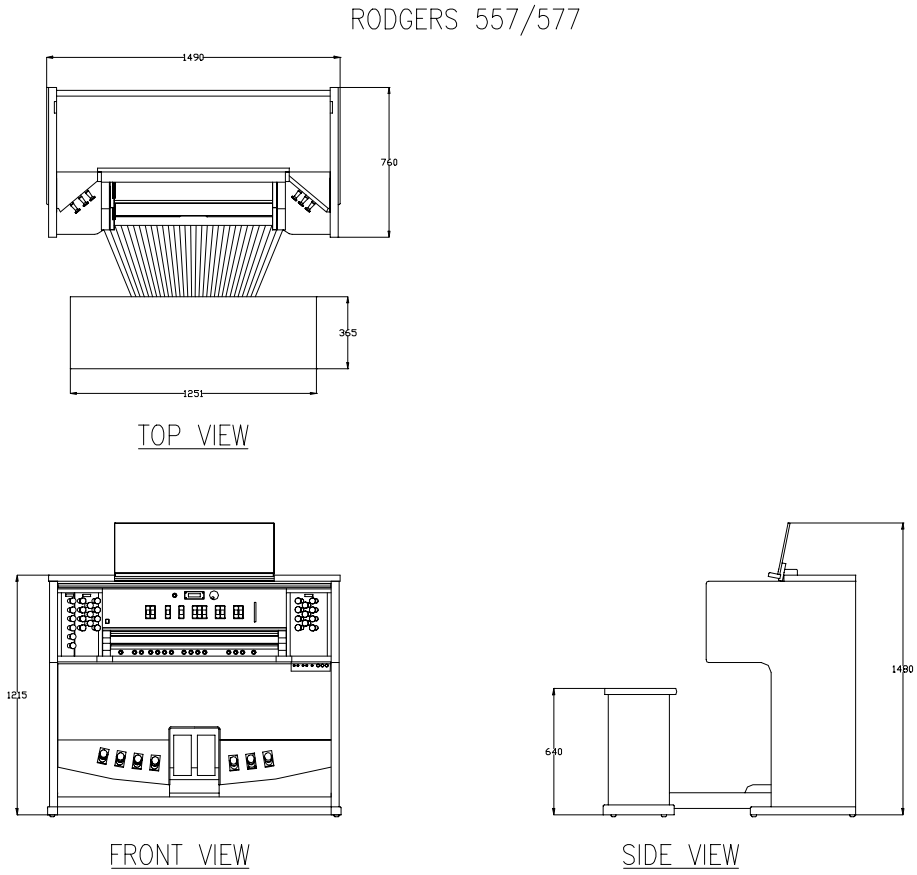
ORCH/MIDI Great	*Piano*	*16' Pizz Strings*
Piano	*Rotary Organ*	*16' Syn Strings*
E Piano	*Violin*	*Pizz Strings*
Detuned EP	*Slow Violin*	*Strings*
Harpsichord	*Cello*	*Brass*
Warm Pad	*Flute*	*Timpani*
Fantasia	*Oboe*	*External MIDI*
Chorus Organ	*Clarinet*	
Tubular Bells	*Multi-Reed*	
Glockenspiel	*Trumpet*	
Nylon Guitar	*French Horn*	
Harp	*Brass*	
Strings	*Choir Aahs*	
Slow Strings	*Warm Strings*	
Rich Choir	*External MIDI*	
Boy Choir		
Orchestral Percussion		
External MIDI		

Italicized voice names in parentheses are available through Voice Palette system.

Rodgers i557 and i577 Console Dimensions

(i577 is shown; both models are identical in size.)



Console width: 59” (1490 mm)

Console height: 48” (1215 mm)

Console height to top of music rack: 58¼” (1479.6 mm)

Console depth: 30” (760 mm)

FACTORY DEFAULT COMBINATION SETTINGS

The Rodgers i557/577 is shipped from the factory with a default setting in combination memory **M1**. Registrations on these memories can be changed, but if the original factory default settings are desired, they can be restored by the following procedure.

Restoring Factory Default Combination Settings

To restore the Factory Default Combination Settings:

1. Press and hold **M1** for approximately five seconds. The display shows **LOCKED** or **UNLOCKED**.
2. While holding **M1**, press and hold SET for an additional five seconds until the display shows **MEMORY 1 FACTORY DEFAULT**.
3. Release both pistons.

The memory has been returned to factory defaults.

DEMONSTRATION TOOLS

The i557/577 is equipped with a Demo Song player that will play MIDI sequences stored inside the instrument. This feature allows you to demonstrate the i557/577 or to hear how the instrument sounds from another location in the room (by starting a demo song and then walking around).

There are a number of factory included demo songs stored inside your instrument. These songs are non-changeable.

Playing the Demo Songs

To play songs:

1. Press and hold **SET**.
2. Rotate the Select knob *counter-clockwise* until **DEMO SONG** appears in the window display.
3. Rotate the Alpha dial to select the desired song.
4. Press **SET** to load the selected song. The **SET** piston flashes when the song is loaded and ready to play.
5. Press **SET** again to begin playback of the selected song. (Press General Cancel instead if you want to exit without playing the song).
6. During playback, pressing **SET** will pause the song and causes the **SET** piston to flash; pressing **SET** again will cause playback to resume from that point. Pressing General Cancel (‘**0**’) during playback will cause the song to reset to the beginning.
7. Pressing General Cancel (‘**0**’) twice during playback or once from a paused state will exit the Demo song menu.

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 that may arise.

Your new Rodgers organ is not only a fine musical instrument, but also a fine piece of custom-made furniture finished to hold its attractiveness through generations of use. Only the best woods are used, carefully checked for uniformity of grain and intensity of figure and carefully hand assembled. Each finish coat is thoroughly dried before the next coat is applied. A final catalytic process protective coat makes the Rodgers console impermeable to many harmful substances. The resulting finish is lasting and easy to keep looking beautiful. Following are a few tips on caring for your Rodgers organ.

Console and Pedalboard

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

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

Keyboards and Stop Tabs

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

Pipes on Pipe-Augmented Instruments

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

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