



Classic Organ
Insignia 537

Owner's Manual

	CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN	
ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR		
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.		



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" 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 dry 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.

• **Page 21, right column**

Please replace the one paragraphs that start with “The Melody Coupler operates over...” (and the drawing at the bottom of the page):

The Melody Coupler and the Bass Coupler operate over each specific range. The Great manual is separated into the ranges by the split point that can be set one of the keys from key 1 to 33 (the default key is 25).

In the default setting, the Melody Coupler affects keys from 25 to 61 on the Great manual. The range of the Bass Coupler starts at key 1 and extends to key 24 on the Great manual (see the illustration at the bottom of this page).

! These two coupler settings can be saved to the piston memories.

• **Page 24, just before “Organ Brilliance”**

Please insert the following section:

Knob MIDI Tx

The Knob MIDI Tx parameter allows you to enable (Yes) or disable (No) the MIDI transmission of the GREAT and PEDAL knob.

- ① See page 19 for the various ways of selecting the **Knob MIDI Tx** parameter.
- ② Use the Data Entry wheel to select **NO** (no transmission), or **YES** (transmit).
- ③ Press [0] to exit.

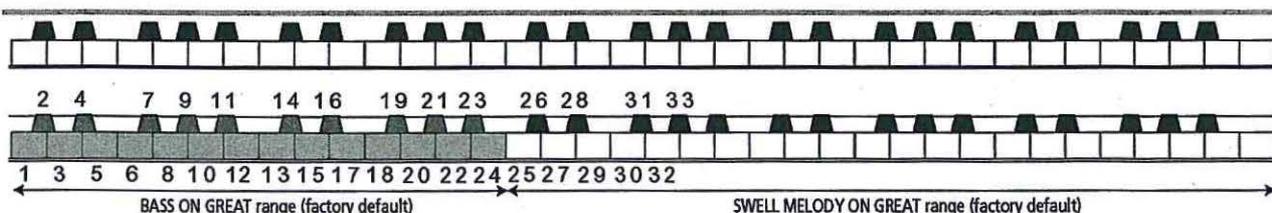
! Press and hold [SET] + [0] to save these settings to the global memory.

• **Page 37**

• *Please change step ② as follows:*

- ② Hold down the [TUTTI] (or [4]) piston while switching the 537 back on.

• *If your manual also contains a section called “Asian factory defaults”, please delete it.*



Classic Organ
Insignia 537

Addendum

This document contains information that may have been missed in the original 537 owner's manual.

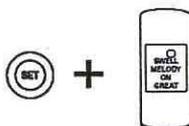
• **Page 13**

Please delete the following section:

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

To set a different *Split point*:

- ① Hold [SET], while pressing [SWELL MELODY ON GREAT] ("On" position).



The [SWELL MELODY ON GREAT] indicator flashes.

- ② Press the desired key (1~33) on the **Great** (lower) manual.

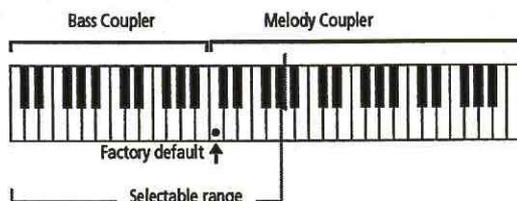
• **Page 14**

Please replace "The Bass Coupler affects keys 1~33 of the Great... Press the desired key (1~33) on the **Great manual**" *with:*

Melody and Bass coupler ranges

The Melody and Bass Coupler ranges depend on the split point. The split point can be set to any key between "1" and "33" (the default key is "25").

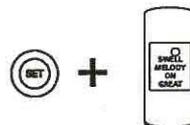
The **Melody Coupler** range is on the **right** side of the split point, and the **Bass Coupler** range is on the **left** side. The split point is the lowest note of the Melody Coupler range.



There are two ways to set a different split point (you can use either one).

Operation 1

- ① Hold [SET], while pressing the lower half of [SWELL MELODY ON GREAT] ("On" position).



The [SWELL MELODY ON GREAT] indicator flashes.

- ② Press the desired key (1~33) on the **Great** (lower) manual.

Operation 2

- ① Hold [SET], while pressing the lower half of [BASS ON GREAT] ("On" position).

The [BASS ON GREAT] indicator flashes.

- ② Press the desired key (1~33) on the **Great** (lower) manual.

• **Page 20, table**

After the "EXPRESSION PEDAL" row, please insert a row called "KNOB MIDI TX" (first column) and "NO, YES" (second column).*

FCC notice

Radio and Television Interference

Rodgers Insignia 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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USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About **WARNING** and **CAUTION** Notices

WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

	The symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

----- **ALWAYS OBSERVE THE FOLLOWING** -----

WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual.

- Do not open or perform any internal modifications on the unit.

- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Rodgers Service Center, or an authorized Roland distributor, as listed on the "Information" page.

- Never use or store the unit in places that are:
 - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
 - Damp (e.g., baths, washrooms, on wet floors); or are
 - Humid; or are
 - Exposed to rain; or are
 - Dusty; or are
 - Subject to high levels of vibration.

- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.

- The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the unit.

- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!

WARNING

- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.

- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit.

- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

- Protect the unit from strong impact. (Do not drop it!)

- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. 

- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 

⚠ CAUTION

- The unit should be located so that its location or position does not interfere with its proper ventilation. 

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit. 

- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 

- Never climb on top of, nor place heavy objects on the unit. 

- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit. 

- If you need to move the instrument, take note of the precautions listed below. At least two persons are required to safely lift and move the unit. It should be handled carefully, all the while keeping it level. Make sure to have a firm grip, to protect yourself from injury and the instrument from damage. 

- Check to make sure the screw securing the unit to the stand have not become loose. Fasten them again securely whenever you notice any loosening.
- Disconnect the power cord.
- Disconnect all cords coming from external devices.
- Fold down the music stand.

- Before cleaning the unit, turn off the power and unplug the power cord from the outlet. 

- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet. 

- When closing the sliding keyboard cover, be careful not to pinch your fingers. 

- When using the bench, please observe the following points: 
 - Do not use the bench as a toy, or as a stepping stool.
 - Do not allow two or more persons to sit on the bench.
 - Do not sit on the bench if the bolts holding the bench legs are loose. (If the bolts are loose, immediately re-tighten them using the supplied wrench.)

- Do not walk on the pedal board to avoid applying too much weight to the pedals. The pedals are only meant for playing music, not as a toy. 

- Be careful when opening/closing the roll top to avoid getting your fingers pinched. Adult supervision is required whenever small children want to use the unit. 

⚠ CAUTION

- Should you remove screws and knob bolt, make sure to put them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally. 

Important notes

In addition to the items listed under "IMPORTANT SAFETY INSTRUCTIONS" and "USING THE UNIT SAFELY" on pages 2, 4 and 5, please read and observe the following:

Power supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from the 537, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Also, do not allow lighting devices that normally are used while their light source is very close to the unit (such as a piano light), or powerful spotlights to shine upon the same area of the unit for extended periods of time. Excessive heat can deform or discolor the unit.
- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.
- Do not allow rubber, vinyl, or similar materials to remain on the piano for long periods of time. Such objects can discolor or otherwise harmfully affect the finish.
- Do not put anything that contains water (e.g., flower vases) on the cabinet. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.
- Do not allow objects to remain on top of the keyboard or pedal board. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Do not paste stickers, decals, or the like to this instrument. Peeling such matter off the instrument may damage the exterior finish.

Maintenance

- To clean the unit, use a dry, soft cloth; or one that is slightly dampened. Try to wipe the entire surface using an equal amount of strength, moving the cloth along with the grain of the wood finish. Rubbing too hard in the same area can damage the finish.

- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Additional precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored using an external sequencer (page 36).
- Unfortunately, it may be impossible to restore the contents of data that was stored externally once it has been lost. Rodgers assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit during normal operation.

Using headphones

- When headphones are connected, the speakers inside the console are muted. Be aware, however, that it is possible that external speakers connected to the console may not be muted. **Do not connect/disconnect headphones while playing.**
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, pack it in shock-absorbent material. Transporting the unit without doing so can cause it to become scratched or damaged, and could lead to malfunction.
- Do not pull the music stand too far forward when setting/releasing its latches.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions. Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

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Introduction

Grand, glorious sound is the hallmark of the Rodgers Insignia™ 537. Providing a rich and spacious ensemble sound complemented by crystal-clear definition, the Insignia 537 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.

Each selection can be easily stored in the organ's memories, allowing you to authentically recreate virtually any musical style or individual performance desired with the push of a button.

With remarkable flexibility and superior sound the Insignia 537 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 Insignia 537 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 537. Use this section to familiarize yourself with the instrument (page 9).

Other functions—A more detailed description of controls and features. Use this section to find additional information about the capabilities and operation of the 537 (page 19).

MIDI—A description of organ features and settings for use with an external MIDI (Musical Instrument Digital Interface) device (page 28).

Specifications—See page 38.



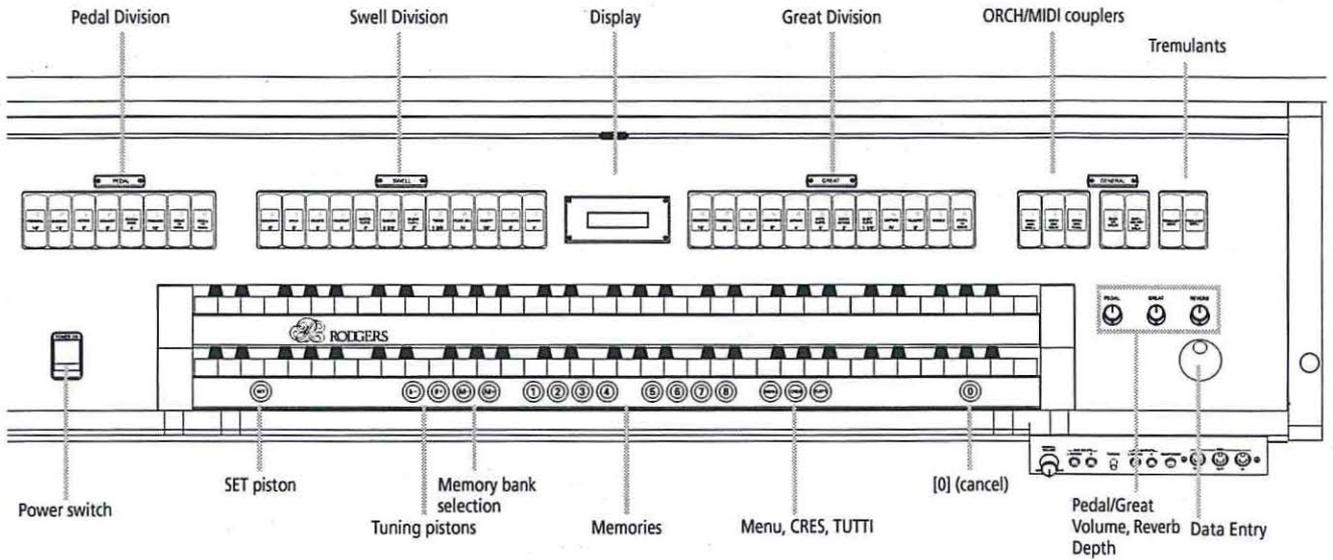
You'll also find helpful hints and additional details in boxes like this.

Quick tour

This section provides an overview of the basic operations of the Insignia 537.

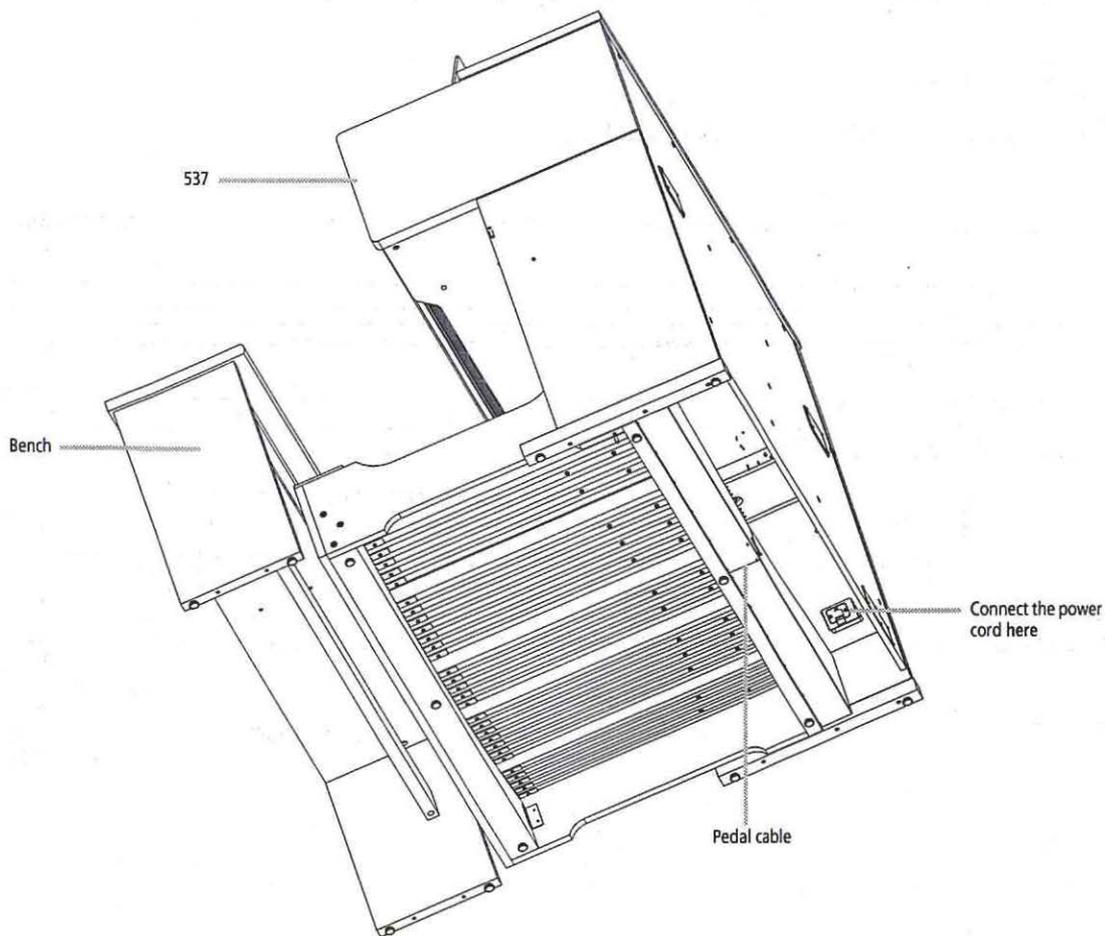
Console controls

Console controls for the 537 are illustrated below.



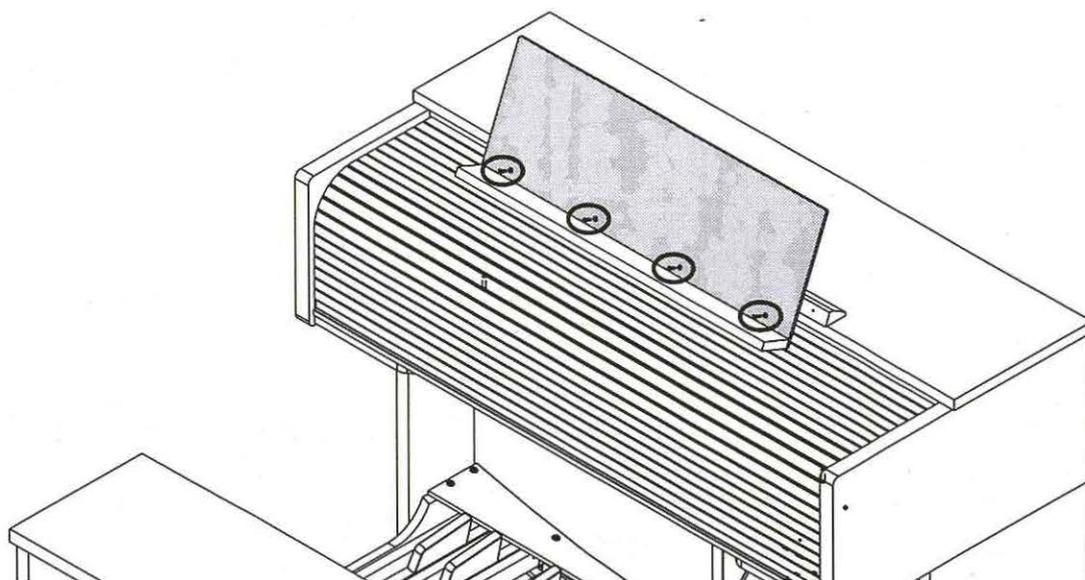
Connecting the cables

Before sliding the pedalboard against the instrument, be sure to connect the supplied power cord to the instrument (left side below the console) and to a suitable wall outlet. Connect the white pedal cable to the pedalboard.



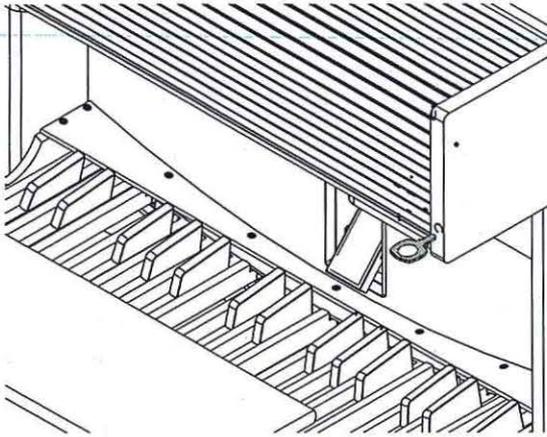
Setting up the music stand

Use the four screws to attach the supplied music stand as follows:



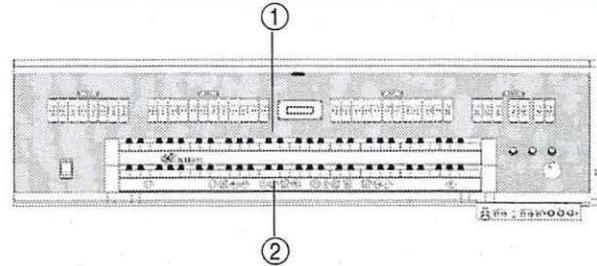
Locking the rolltop

Use the supplied key to lock (and unlock) the the 537's rolltop if necessary.



Manuals and pedalboard

The 537 has two keyboards played by the hands, commonly referred to as **manuals**. In order from bottom to top, they are the **Great manual** ② and the **Swell manual** ①.



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**.

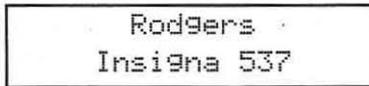
The keyboard played by the feet is referred to as the **pedalboard** and stops, which are played by the pedalboard, make up the **Pedal division**.

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

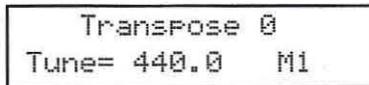
Switching the 537 on and off

To switch the organ on:

- ① Open the rolltop by sliding it towards the rear of the 537.
- ② Press the top part of the [POWER ON] switch (to the left of the lower manual).



The organ performs a self- diagnostic test of its systems over the next few seconds. When completed, the display looks as follows, the Insignia 537 is ready to play.



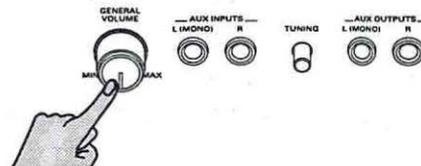
To switch the organ off:

- ① Press the lower part of the [POWER ON] switch.

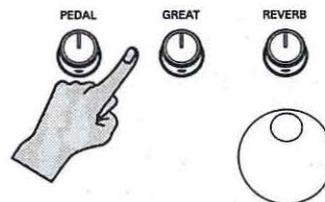
Setting the volume

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.

The [GENERAL VOLUME] knob on the connector panel (right, below the keydesk) can be used to set the 537's overall volume.



Use the [PEDAL] knob to set the volume of the **Pedal division**. Use the [GREAT] knob to set the volume of the **Great division**.



The volume of the **Swell** division must be set via a menu function:

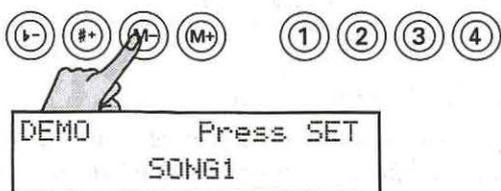
- ① Press [MENU].
- ② Select SW DIV VOLUME appears (see page 19 for how to select this parameter).
- ③ Rotate the Data Entry wheel to set the volume of the SWELL division.

Demo songs

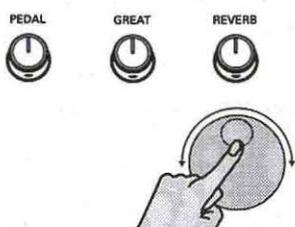
The 537 is equipped with a demo song function that will play MIDI sequences stored inside the instrument. This feature allows you to demonstrate the 537 or to hear how the instrument sounds from another location in the room (by starting a demo song and then walking around).

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

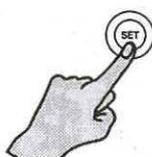
- ① Press and hold [M-] for 3 seconds, until the following display appears.



- ② Rotate the Data Entry wheel to select the desired song.



- ③ Press [SET] to begin playback of the selected song. (Press [SET] again or [0], to stop playback.)



- ④ Press [M-] or [0] to leave the demo song mode.

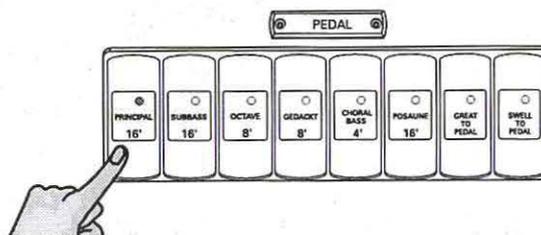
Note: During demo song playback, it is impossible to change stop and thumb piston settings.

Activating stops

The term **stop** is used to describe a single voice on an organ. The 537 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 16'** stop in the Pedal division will sound if it is activated and notes are played on the pedalboard.

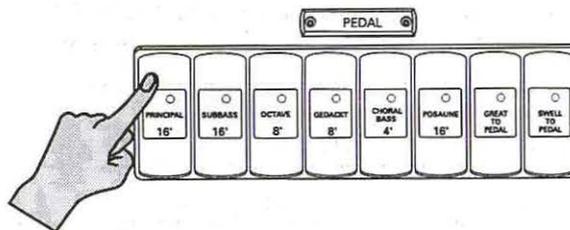
To activate a stop:

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



To silence a stop:

- Press the top half of the rocker tablet until the light goes off and release.

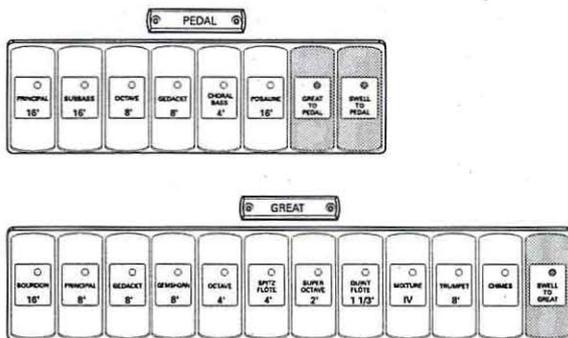


Couplers

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:

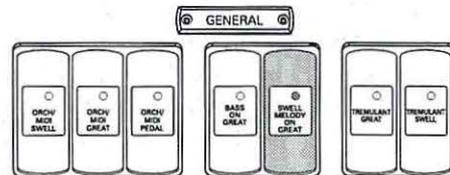
- 2 Press the top half of the rocker tablet. The indicator will go out.

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.



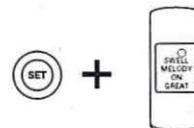
When **SWELL MELODY ON GREAT** is engaged, any selected stop or MIDI voice in the Swell division sounds from the highest key being played on the Great manual.

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" effect.

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

To set a different *Split point*:

- 1 Hold [SET], while pressing [SWELL MELODY ON GREAT] ("On" position).



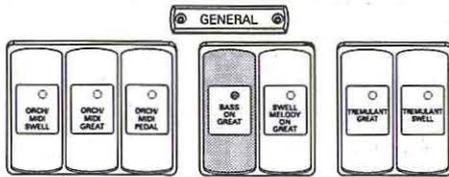
The [SWELL MELODY ON GREAT] indicator flashes.

- 2 Press the desired key (1~33) on the **Great** (lower) 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 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.



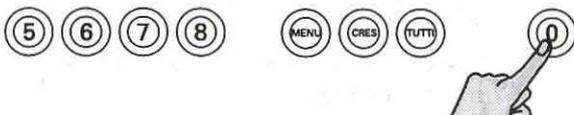
The Bass Coupler affects keys 1~33 of the Great manual (the default key is 24).

To change the *Split point*:

- ① Hold [SET], while pressing the upper half of [BASS ON GREAT] ("On" position). The [BASS ON GREAT] indicator flashes.
- ② Press the desired key (1~33) on the **Great** manual.

General cancel

Activated stops and couplers can be cleared quickly by pressing the [0] located under the Great manual on the right-hand side of the keyboard. Simply press and release this piston to cancel a registration.



[0] can also be used to exit the menu functions. While outside the menu, [0]+ [SET] returns selections to the global parameter defaults. In addition, [0] + [SET] changes the temperament back to EQUAL and sets the MIDI coupler parameters to their power-up default.

Storing 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 537. 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. 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 28.

These memories can be selected via **pistons**, each of which allow you to 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**).



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

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

Each of the available memories 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.

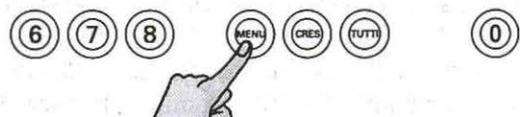
About the memories

The 537 has eight pistons, which can be configured as **general** or **divisional** memories.

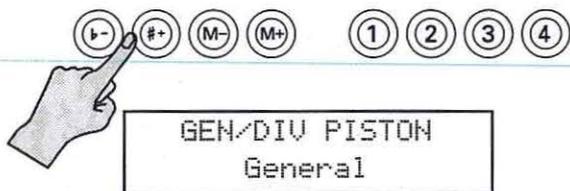
General memories affect the entire organ, while divisional memories affect a single division. For example, you could use one *general* memory to recall stops, couplers and MIDI settings on every division at once or you could use a *Swell divisional* memory to change the Swell alone.

The factory default settings for memories 1~8 are configured as general memories. However, they can be configured to be divisional memories as follows:

- ① Press [MENU].



- ② Use one of the following procedures:
- Press [b-]/[#+] to select the following parameter:



- Use the Data Entry wheel to set the parameter value.

–OR–

- Press and hold [MENU] while using the Data Entry wheel to select the desired parameter.
- Release [MENU] and use the Data Entry wheel to set the parameter value.

–OR–

- Press [MENU] several times to scroll to the desired parameter.
- Use the Data Entry wheel to set the value.

The available options are:

- **General**: all memories affect all settings.
- **Sw/Gt Div**: memories 1~4 function as Swell memories, 5~8 are Great memories.
- **Sw/Gt+ Pd Div**: memories 1~4 are for Swell settings, memories 5~8 are for Great/Pedal settings.

- ③ Press [0] to exit.

Saving your settings

The Insignia 537 is equipped with factory registrations, each of which can be used for a wide variety of wonderful musical effects. However, the contents of any memory can be easily changed to suit your particular needs.

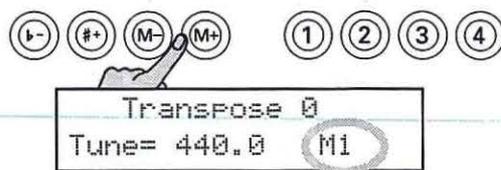
- ① Select the desired stops, couplers and MIDI settings. See page 12, 13 and 28 for details.

- ② Select the desired bank (M1, M2, etc.):

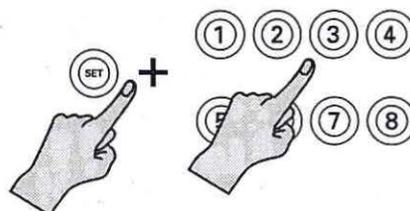
- While the master page (see the following illustration) is displayed, use the Data Entry wheel to select the desired memory.

–OR–

Press [M-] (previous bank) or [M+] (next bank).



- ③ Press and hold the [SET] piston.



- ④ While continuing to hold [SET], press the piston where you wish to save the new registration.

- ⑤ Release both pistons. The new registration is now stored and can be recalled by simply pressing that piston (after selecting the right M bank).

Combination banks

Settings stored in one bank don't affect those stored in other banks; each of the memories is independent.

Many organists keep regularly-used registrations, such as those used for hymns, in one bank and use other banks for preludes, postludes and choral accompaniments, which may change week to week.

A variety of useful registrations are included with your new Insignia 537 (bank M1).

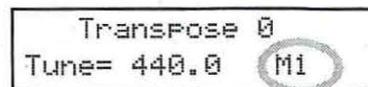
Selecting a memory

- ① Select the desired bank (M1, M2, etc.):

- While the master page is displayed, use the Data Entry wheel to select the desired memory.

–OR–

- Press [M-] (previous bank) or [M+] (next bank)

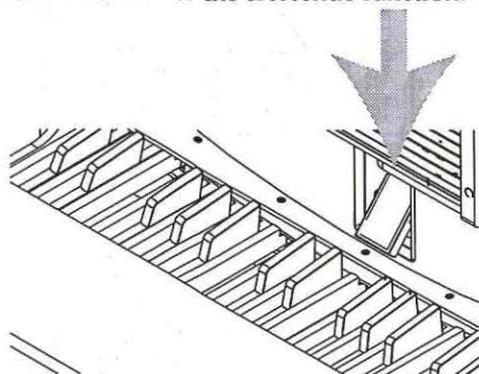


When the organ is powered on, M1 is automatically selected.

- ② Press the piston that contains the settings you wish to use.

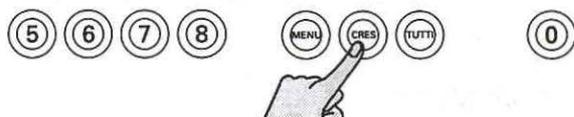
Expression/crescendo

The Insignia 537 has one pedal that can be used to control the volume or the crescendo function.



When the [CRES] piston is off, the expression shoe affects the volume ("expression" function). As long as you do not change the GT/PD ENCLOSED setting (page 24), the volume function only affects the Swell section (upper manual).

When you press the [CRES] piston (so that it lights), the pedal acts as Crescendo pedal.



The Crescendo function adds more stops as you press the pedal further down, adding richness and depth to the sound. It does not affect the stops already in use on the organ, but merely adds to them. There are seven Crescendo steps, which are indicated by means of a bargraph:

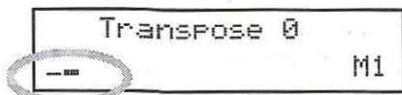


Bargraphs indicating the Crescendo level set via the pedal.

The stops added with each Crescendo step are pre-set. But you are free to change these assignments:

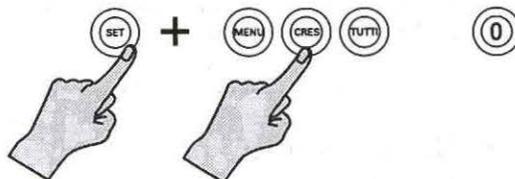
- ① Press [CRES] so that it lights.
- ② Move the pedal to the position that corresponds to the step whose stop assignment you wish to change.

Example: to change the assignment for Crescendo step 2, move the pedal so that the display looks as follows:



You will notice that some stop indicators light (or go off) automatically as you move the pedal.

- ③ Press the tabs that should be activated by this step (their indicators must light).
- ④ Hold down the [SET] piston while pressing the [CRES] piston for a few seconds (until the display says Write Complete).

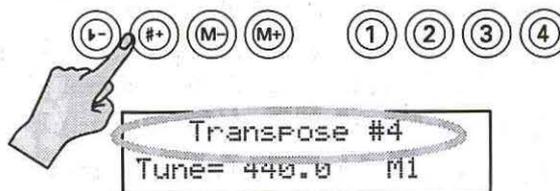


- ⑤ Use the pedal to select another Crescendo step and repeat steps ③ and ④ to change the stop presets.
- ⑥ Check your Crescendo step assignments:
 - Move the pedal all the way up.
 - Press [0] (all tabs go dark).
 - Press [CRESC] (so that it lights).
 - Press the pedal down and note how the tab indicators (and the sound) change.

Transpose

The Transpose function allows you to change the key of the music played. Commonly, this is used to accommodate a soloist or instrumentalist who prefers accompaniment in a different key than what is written in or to easily raise or lower the pitch of a hymn. The transposition interval is normally shown in the display (TRANSPOSE value). If another screen appears in the display (i.e., while programming a specific parameter), you can easily return to the this page by pressing [0].

While the master page is displayed, the transposition interval can be changed using the [b-]/[#+] pistons (b6~#5 semitones).

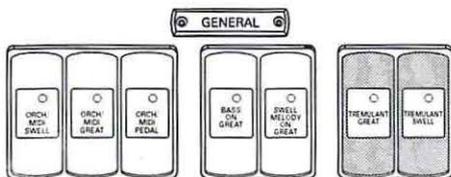


Pressing [0] returns the Transpose value to 0 (no transposition).

Tremulants

Tremulants create a change in amplitude (volume). They add 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.

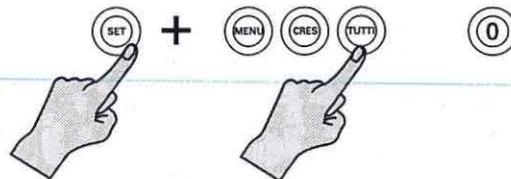
The 537 provides two [TREMULANT] tabs, which affect only the stops in their respective division: **Great** (lower manual) and **Swell** (upper manual).



A tremulant is activated by pressing its tab (indicator will light). Divisional tremulants can be stored with registrations in both general and corresponding divisional memories. The General tremulant setting can only be stored in global memories.

! Each tremulant can be modified to suit your tastes and needs. See page 21.

③ Hold down [SET] and [TUTTI] until the display says **Write Complete**.



Tutti

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

To activate Tutti, press the [TUTTI] piston (indicator lights).



Press it again to turn Tutti off and return to the current registration. (You can also press [0] to switch off the Tutti function.)

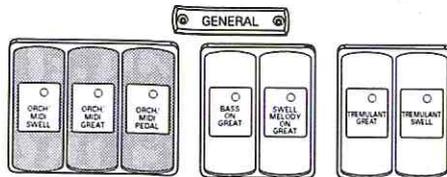
The Tutti assignment is preset, but you can change it if you like:

- ① Press [TUTTI] so that it lights.
The indicators of all assigned stops light as well.
- ② Switch on the tabs in GREAT, SWELL and PEDAL sections that should be activated by the [TUTTI] piston.
(Switch off the tabs you do not wish to use in Tutti mode.)

ORCH/MIDI couplers

The ORCH/MIDI couplers on the Insignia 537 allow the organist great flexibility and creativity with tonal resources beyond pipe organ stops.

The ORCH/MIDI couplers are in fact tabs that allow you to access the internal orchestral voices or to control sounds and settings of an external MIDI device.



Orchestral coupler

The Insignia 537 has a large number of internal orchestral voices accessible through these tabs. The orchestral voices can be played in isolation or together with organ stops. See the list at the end of this manual for the available orchestral voices.

MIDI coupler

The MIDI couplers on the 537 transmit digital commands between the keyboards and a MIDI sound module, allowing you to use additional sounds and effects or record your music using an external "sequencer" (MIDI recording device/software).

See page 28 for more information.

Other functions

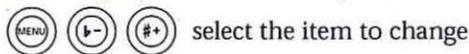
This chapter presents the capabilities of the 537 in greater detail. Use it to become more familiar with the many innovative features of your fine Rodgers instrument.

Console display and controls

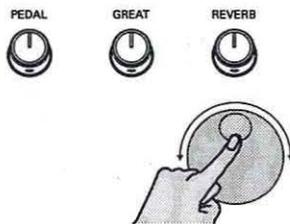
The Insignia 537 is equipped with an informative display for many of the console functions described in this section. The display normally indicates the transposition (TRANSPOSE), tuning (TUNE) and memory bank (#) settings. But there are other functions you can set, including MIDI settings, Tremulant rate and depth and many others.

Two controls are used to select and modify the features found in the display: [MENU] is used to activate menu mode and select the menu item to be changed. (The [b-] and [#+] pistons perform the same function.) The **Data Entry wheel** is used to change the settings of the selected parameter.

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



Data Entry: changes the setting



The following section describes how the console display is used, outline the basic navigation techniques and gives 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

All console functions can be accessed in one of the following ways:

- ① Press [MENU], then [b-][#+].
- ② Press and hold [MENU] while rotating the Data Entry wheel.
- ③ Press [MENU] several times to select the pages incrementally.

Then, change the value of the selected parameter using the Data Entry wheel.

Certain parameters/pages can also be selected via shortcuts. These are indicated in the table.

Adjustable functions

The following table lists control parameters and settings that can be adjusted. The first table lists general menu functions, which can be accessed in one of the three ways described above.

General parameters

GENERAL PARAMETERS		
Parameter	Settings	Comments
TEMPERAMENT	Equal, Mean-Tone, Pythagorean, Kirnberger, Werckmeister I, Werckmeister III, Young I, Young II	See page 24 for more information.
REVERB TYPE*	Small Room, Medium Room, Large Room, Small Hall, Medium Hall, Plate	See page 23 for more information.
GREAT TREM* RATE* DEPTH*	0~127 0~127	See page 21 for more information. ([SET] + [TREMULANT GREAT])
SWELL TREM* RATE* DEPTH*	0~127 0~127	See page 21 for more information. ([SET] + [TREMULANT SWELL])

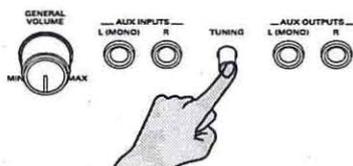
GT/PD ENCLOSED*	NO, YES	See page 24 for more information. ([SET] + move expression pedal)
SW DIV VOLUME*	0~127	
EXPRESSION PEDAL*	Crescendo, Crescendo + Exp	
ORGAN BRILLIANCE*	Bright, Mellow	
GEN/DIV PISTONS*	General, SW/GT Div, SW/GT + PD Div	SW/GT DIV configures memories #1~4 as "Swell" and #5-8 as "Great". SW/GT + PD configures memories #1~4 as "Swell" and #5~8 as "Great/Pedal".
MASTER TUNE*	Locked, Unlocked	See page 27 for more information. Default: Locked
MIDI parameters		
MIDI Master*	CHNL,	Off, Recv-Only, Send-Only, Send & Rcv
MIDI STOP CHANGE*	Receive Send	Off, Stops (Stp), Pistons (Pst), Stops & Pistons (S&P) Off, Stops (Stp), Pistons (Pst), Stops & Pistons (S&P)
LOCAL ON/OFF PD*	On, Off	
LOCAL ON/OFF SW*	On, Off	
LOCAL ON/OFF GT*	On, Off	
MIDI SEQUENCER UPDATE*	On, Off	
MIDI CHANNEL GT*	1, 4~11, 15, 16	
MIDI GT ([SET] + [ORCH/ MIDI GREAT] upper half)	PRG (1st page)** MSB** LSB (2nd page)** OCT** VELOCITY (3rd page)* REV (4th page)** PAN** CHORUS (5th page)**	OFF, 1~128 OFF, 0~127 OFF, 0~127 Norm. Up1, Up2, Dwn1, Dwn2 Kbd. Exp. 2~127 0~127 0~127 (64 is center) 0~127
MIDI SW ([SET] + [ORCH/ MIDI SWELL] upper half)	PRG (1st page)** MSB** LSB (2nd page)** OCT** VELOCITY (3rd page)* REV (4th page)** PAN** CHORUS (5th page)**	OFF, 1~128 OFF, 0~127 OFF, 0~127 Norm. Up1, Up2, Dwn1, Dwn2 Kbd. Exp. 2~127 0~127 0~127 0~127
MIDI PD ([SET] + [ORCH/ MIDI PEDAL] upper half)	PRG (1st page)** MSB** LSB (2nd page)** OCT** VELOCITY (3rd page)* REV (4th page)** PAN** CHORUS (5th page)**	OFF, 1~128 OFF, 0~127 OFF, 0~127 Norm. Up1, Up2, Dwn1, Dwn2 Kbd. Exp. 2~127 0~127 0~127 0~127

* These parameters can only be memorized in the global memory. **Saved in the piston memories;
[0] + [SET] recalls the default setting.

Tuning

The Insignia 537 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 537 retains this setting when the organ is turned off. The tuning value (TUNE) is displayed on the master page.



Use the [TUNING] knob on the connector panel to adapt the 537's tuning to that of an external instrument, etc.

! See also "Master Tune" on page 27 for a function related to this knob.

Tremulant controls

The first section of this manual described how tremulants are activated, what stops they control and how they are often used (see page 17). These tremulants can be **adjusted**: rate (speed) and depth (intensity) may be modified for each to meet a particular musical need or suit an individual taste.

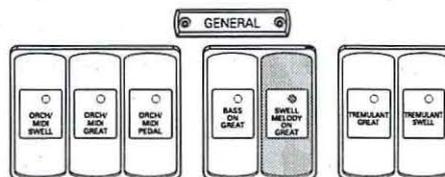
Adjusting tremulant settings

- ① Select the GREAT TREM or SWELL TREM parameter page. See page 19 for the various possibilities for selecting this parameter.
- ② Press [MENU] to select Rate or Depth.
- ③ Use the Data Entry wheel to set the desired value.
- ④ Press [0] to exit.

! Press and hold [SET] + [0] to save these settings to the global memory.

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 manual, so that you can accentuate the melody note even though both hands are on one manual.



The Bass Coupler is similar in concept, except that when it is activated (the **BASS ON GREAT** tab lights), 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 starts at key 1 and extends to key 24 on the Great manual (see the illustration at the bottom of this page).

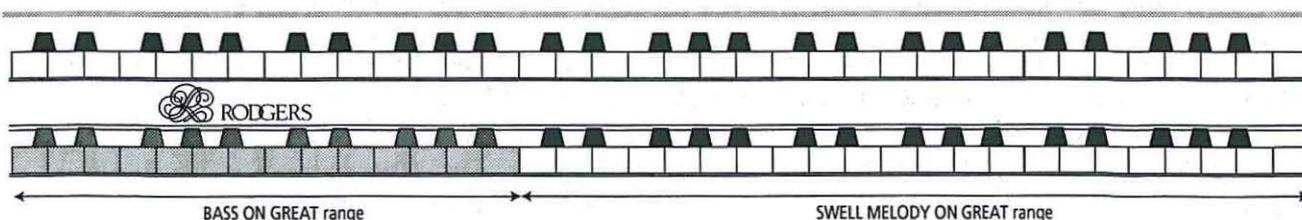
! These two coupler settings can be saved to the piston memories.

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** tab 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 **Bourdon** and **Gedackt**.

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 **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 **Trumpet** and **Clarion**.

Other families

In addition to the four families of stops listed above, your 537 also has a few other stop families that can be used.

The **Percussion** family contains voices such as the **Timpani**. These stops have a percussive attack and gradually grow softer as you hold the note. Rodgers' advanced **Chimes™** 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 537 specification are voices in the **Orchestral** and **Choral** families. Examples of Orchestral colors include the **Strings** and **Slow Strings**; Choral voices are represented by **Boy Choir** and **Choir Ahs** textures.

Pitch designations

The tabs on your Insignia 537 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

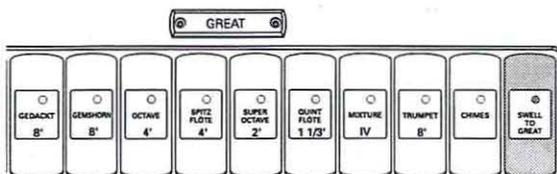
Celestes are unique among organ stops in that they are intentionally tuned sharp or flat in relation to the rest of the instrument. Celestes are paired with a partner rank (often called a “unison”), which is similar in color to the celeste rank but is in tune with the balance of the organ.

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

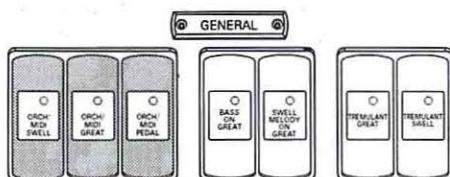
Intermanual couplers enable stops of one division to be played on another keyboard or the pedalboard. Examples of intermanual couplers are **SWELL TO GREAT** and **GREAT TO PEDAL**.



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".

Orchestral/MIDI couplers

The Insignia 537 has a large number of internal Orchestral voices accessible through tabs labeled **ORCH/MIDI GREAT**, **ORCH/MIDI SWELL** or **ORCH/MIDI PEDAL**. These orchestral voices are listed on page 38. The orchestral voices can be played alone or with organ stops. Only one orchestral voice per division can be played at a time.



Orchestral voices played on the Swell and Great manuals are keyboard velocity-sensitive, but orchestral voices played on the Pedalboard are not. All voices are programmed to sustain if the sustain foot-switch (next to the expression shoe) is activated and all orchestral voices are affected by the expression shoe.

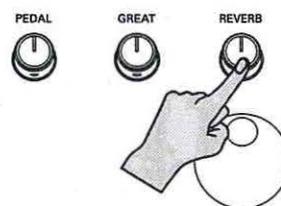
The organ tremulants do *not* affect the orchestral voices. Orchestral voices are unavailable if an ORCH/MIDI coupler is set to MIDI. MIDI parameters, such as Octave Shift, Chorus, etc., do not affect orchestral voices. Velocity and the footswitch, on the other hand, apply both to the orchestral voices and MIDI messages.

Selecting orchestral voices

- ① Press the lower part of an **ORCH/MIDI** tab. Its indicator lights.
- ② Rotate the Data Entry wheel until the name of the desired orchestral voice appears in the display.
- ③ Press [0] to exit.
The orchestral voice selection can be saved.

Using the Reverb effect

Your 537 comes with a digital Reverb effect that adds the ambience of a church, a concert hall, etc., to your playing. Use the [REVERB] control to set the Reverb level.



Selecting the Reverb effect

The kind of reverb effect is selectable. Proceed as follows to select a different type:

- ① See page 19 for the various ways of selecting the **REVERB TYPE** parameter.
- ② Use the Data Entry wheel to select the desired Reverb type.
The "Room" types simulate the reverb of a given room, while the "Hall" types simulate the acoustics of a concert hall, etc.
- ③ Press [0] to exit.

! Press and hold [SET] + [0] to save these settings to the global memory.

Expression function

The 537 comes with one expression shoe that can be used for swell effects (increasing/decreasing the volume), and/or for controlling the Crescendo effect (page 16).

You can combine the expression and Crescendo functions, so that both the level and the number of stops used change according to the pedal's position.

- ① See page 19 for the various ways of selecting the **EXPRESSION PEDAL** parameter.
- ② Use the Data Entry wheel to select **Crescendo** (only crescendo) or **Crescendo+Exp** (Crescendo and expression).

- ③ Press [0] to exit.

! Press and hold [SET] + [0] to save these settings to the global memory.

Organ Brilliance

The Organ Brilliance parameter allows you to specify just how bright the 537 should sound.

- ① See page 19 for the various ways of selecting the ORGAN BRILLIANCE parameter.
- ② Use the Data Entry wheel to select Mellow((((Mellow((((rounder sound), or Bright))))), Bright)))))) (brilliant).
- ③ Press [0] to exit.

! Press and hold [SET] + [0] to save these settings to the global memory.

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 Insignia 537 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: 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 between 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 & 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

- ① See page 19 for the various ways of selecting the TEMPERAMENT parameter.
- ② Rotate the Data Entry wheel until the selected temperament appears.
- ③ Press [0] to exit.

! When the organ is turned off, the temperament reverts to **Equal**, the default setting. Also, the instrument can be quickly returned to the **Equal** temperament by pressing [0] + [SET]. This procedure also returns MIDI settings to their factory settings.

Setting GT/PD enclosed/unenclosed

In most classical pipe organs, the Great and Pedal divisions are "unenclosed" and thus not affected by the expression shoe. When **GT/PD ENCLOSED** is set to **NO**, the Great and Pedal divisions are no longer affected by the shoe position.

- ① See page 19 for the various ways of selecting the `GT/PO ENCLOSED` parameter.
You can also hold down [SET] and move the expression pedal to select this parameter.
- ② Use the Data Entry wheel to select `NO` or `YES`.
- ③ Press [0] to exit.



Normally, these settings are temporary and are lost when the organ is powered off. If desired, a save procedure of the global parameters can be performed, which causes the new settings to be retained when the organ is turned off. See "Saving global settings" on page 25.

Saving global settings

Changes to menu settings are temporary, i.e., they are lost when the organ is turned off. If desired, however, your settings can be saved to a special global memory (which is not related to the registration memories).

- ① Press and hold [SET] + [0] for a few seconds.
- ② Continue holding both pistons until the display shows:

Write Complete

- ③ Release [SET] and [0].

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

The 537 has *one* global memory, whose contents will be overwritten the next time you save your menu settings.

Complete listing of 537 stops

DIVISION	TAB	SysEx Code Assignment	
Great:	Bourdon 16'	0	2
	Principal 8'	0	3
	Gedackt 8'	1	0
	Gemshorn 8'	1	1
	Octave 4'	1	5
	Spitzflöte 4'	1	6
	Super Octave 2'	2	1
	Quintflöte 1 1/3'	2	3
	Mixture IV	2	6
	Trumpet 8'	3	2
	Chimes	4	1
Swell:	Bourdon 8'	8	4
	Viola 8'	8	0
	Celeste II 8' (Viole Celeste II 8')	8	2
	Prestant 4'	9	3
	Koppelflöte 4'	9	4
	Nazard 2-2/3'	9	5
	Blockflöte 2'	10	0
	Tierce 1-3/5'	10	1
	Plein jeu IV	10	4
	Fagott 16'	10	6
	Hautbois 8'	11	2
	Clarion 4'	11	5
	Pedal:	Principal 16'	21
Subbass 16'		21	4
Octave 8'		22	2
Gedackt 8'		22	4
Choralbass 4'		22	6
Posaune 16'		24	0

Master Tune

The 537 contains a "Master Tune" parameter that allows you to specify whether or not the current position of the [TUNING] knob should be read when the instrument is switched on. This setting can be saved in the global memory (see page 25).

Selecting **Unlocked** means that, when you switch on the 537, it uses the tuning value that corresponds to the current position of the physical [TUNING] knob (not necessarily 440Hz).

Locked, on the other hand, means that the 537 uses the tuning value that corresponded to the [TUNING] knob's position at the time when the global settings were saved. Thus, the 537 may use "416Hz" at power-on, for example, even though the [TUNING] knob is currently turned all the way to the right (which would correspond to "463.7Hz"). Note that, after switching on the organ, the tuning can be changed using the [TUNING] knob, but next time you switch on the 537, it reverts to the TUNING value saved in the global memory.

- ① See page 19 for the various ways of selecting the **MASTER TUNE** parameter.
- ② Rotate the Data Entry wheel to select **Locked** or **Unlocked**.



Press and hold [SET] + [0] to save these settings to the global memory.

- ③ Press [0] to exit.

Stereo headphone jack

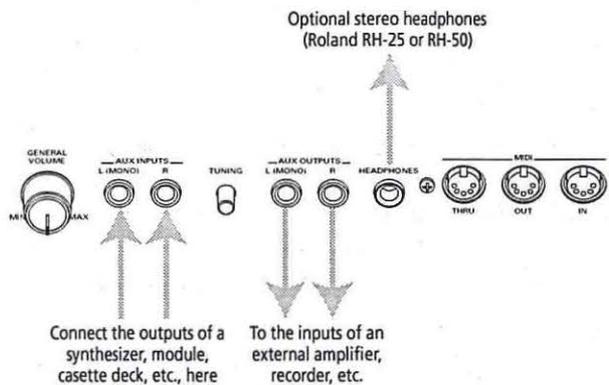
The console is equipped with a 1/4" stereo HEADPHONES socket located on the connector panel to the right underneath the keydesk. Plugging a set of headphones into this jack disables the sound from all speakers.

Audio inputs and outputs

The Insignia 537 is equipped with stereo auxiliary input sockets (one for the left channel and one for the right channel) located on the connector panel to the right under the keydesk. Audio signals from other sound-generating devices like synthesizers, MIDI sound modules and tape players are mixed into the organ's main audio system.

The balance between external signal sources and the 537's sounds can only be set by increasing or decreasing the output level of the device connected to the AUX INPUTS L (MONO)/R sockets.

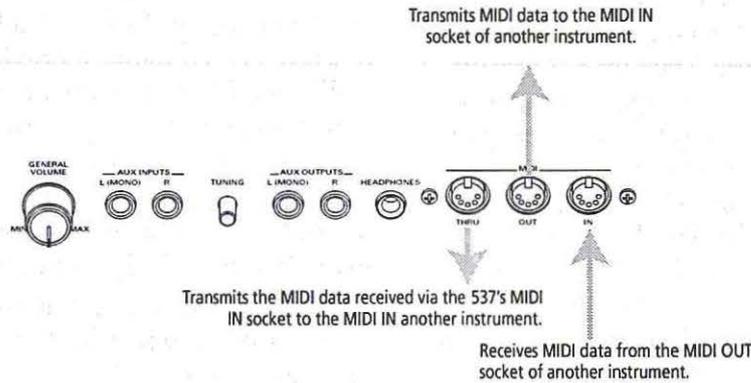
Use the AUX OUTPUT L (MONO)/R sockets to connect the 537 to an external amplifier or audio recording device.



MIDI functions

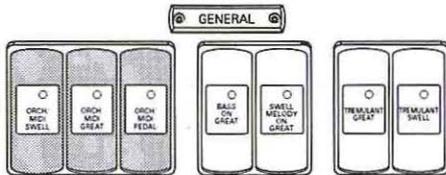
Rodgers organs have powerful MIDI capabilities, offering remarkable possibilities for musical performance. MIDI, which is an acronym for *Musical Instrument Digital Interface*, is a digital protocol for transmitting and receiving music and sound data. It allows the user to access the capabilities of another MIDI compatible device, such as a MIDI sound module or a MIDI sequencer.

The MIDI couplers on the 537 transmit digital commands between the keyboards and a MIDI sound module, allowing you to use additional sounds and effects or record your music using an external "sequencer" (MIDI recording device/software). MIDI devices can be connected to the connector panel to the right underneath the keydesk.



MIDI couplers

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 tabs must be configured as MIDI couplers to access and play MIDI sounds on an external MIDI source.

Enabling MIDI

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

- ① Hold down the [SET] button and press the upper half of the [ORCH/MIDI] coupler that is assigned to the division whose MIDI settings you wish to change. The indicator of the coupler tab you pressed flashes.
- ② Use the [MENU] piston to select the desired parameter.
- ③ Use the Data Entry wheel to change the setting of the parameter that flashes in the display.

The selected division is now in MIDI mode.

- ④ Press [0] to exit the menu or use the [MENU] piston to select other MIDI parameters.

The MIDI settings and the ORCH/MIDI tab status (on or off) can be saved to the registration memories.

MIDI settings

Each coupler also has a number of parameters accessible through the ORCH/MIDI menu (see page 20) 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 can be changed)
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 shoe or the force of fingers when actual notes are played
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

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

MIDI Channel

Each of the 537 MIDI couplers can control a different sound or MIDI channel of an external instrument. 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 transmit on 1, 4~11, 15 or 16. 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	1*
Swell	ORCH/MIDI SWELL	2
Pedal	ORCH/MIDI PEDAL	3

(*) May be changed to MIDI channels 4, 5, 6, 7, 8, 9, 10, 11, 15, 16

Changing the Great MIDI channel

Generally, you won't need to change the Great MIDI coupler channel to use most MIDI sound modules. However, there may be times when it is necessary or desirable to send MIDI information on a channel other than "1".

Common reasons for changing the Great MIDI coupler channel include accessing sounds in a module that receives on a set MIDI channel.

- ① Hold the [SET] piston and press the upper half of the [ORCH/MIDI GREAT] tab.
- ② Use [b-]/[#+] to select CHANNEL.
See page 19 for other ways to select this parameter.
- ③ Rotate the Data Entry wheel to set the new MIDI channel (1, 4~11, 15, 16).

- ④ Press either the [ORCH/MIDI GREAT] tab or [0] to exit. (You can also select another MIDI parameter if you like.)

The Great MIDI coupler channel assignment can be saved with other settings to a registration memory.

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 (sound) via a keyboard shortcut

- ① First of all, set the desired ORCH/MIDI tab coupler(s) to MIDI rather than ORCH. Please refer to "Enabling MIDI" on page 28.
- ② Press and hold the [SET] piston.
- ③ Press the upper half of the desired ORCH/MIDI tab (SWELL, GREAT or PEDAL). Its indicator flashes to signal that a MIDI setting can be made. This is called the "MIDI Set Mode".
- ④ Enter the number for the desired tone (Program Change). See the tone chart provided with the sound module:

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 numbers 1~61 are sent by the Great keys, 62~122 by the Swell keys and 123~128 by the Pedal. Once a key is pressed, the ORCH/MIDI tab stops flashing (and the light remains on) and the display shows **TRANSPOSE**.

The tone selection procedure is complete. This MIDI selection may now be saved 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 537 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 entering of the actual MIDI messages, the Program Change and the Bank Select 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 Set the desired ORCH/MIDI tab coupler(s) to **MIDI** rather than **ORCH**. Please refer to "Enabling MIDI" on page 28.
- ② Press and hold the [SET] piston.
- ③ Press the upper half of the desired ORCH/MIDI tab (**SWELL**, **GREAT** or **PEDAL**). Its indicator flashes to signal that 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 Use [b-]/[#+] to select **PRG**. Rotate the Data Entry wheel to set the number for the desired tone.
- ⑥ To set the Bank Select MSB (CC00), use [b-]/[#+] to select **MSB**. Rotate the Data Entry wheel to select the bank number.

- ⑦ To set the Bank Select LSB (CC32), use [b-]/[#+] **LSB**. Rotate the Data Entry wheel to select the bank number.
- ⑧ Press [0] to exit or [MENU] to adjust another MIDI parameter.

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

Saving a tone address in a registration memory

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 for immediate recall.

- ① Select a "Tone" for the desired ORCH/MIDI coupler, using the procedure above.
- ② Press and hold the [SET] piston, then press the piston assigned to the memory where the MIDI address of the desired sound is to be saved.
- ③ Release both pistons.

This will save the MIDI sound to the piston memory. 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 *Most Significant Bit* and *Least Significant Bit*. They are typically used to select variations of sounds. The reason that both are supported in the 537 is that some manufacturers use MSB for Bank Select while others use LSB.

The GS Format, for example, uses MSB (CC00) 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 via 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.

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 up or down by octaves:

- ① Set the desired ORCH/MIDI tab coupler(s) to **MIDI** rather than **ORCH**. Please refer to "Enabling MIDI" on page 28.
- ② Press and hold the [SET] piston.
- ③ Press the upper half of the desired ORCH/MIDI tab (SWELL, GREAT or PEDAL). Its indicator flashes to signal that a MIDI setting can be made. This is called the "MIDI Set Mode".
- ④ Press [b-][#+] to select **OCT**.

- ⑤ Rotate the Data Entry wheel to select the desired setting (**Up 2**, **Up 1**, **NORM**, **Dwn 1** or **Dwn 2**).
- ⑥ Press [0] to exit or [MENU] to adjust another MIDI parameter.

The Octave Shift selection procedure is complete. Memories that are set while the MIDI coupler is activated, will also store the setting.

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 "2" (extremely light) to "127" (extremely hard). In addition to obvious changes in volume at higher velocities, the timbral nature of sounds can also change, which usually also make the sound brighter.

Rodgers organs can transmit a constant (fixed) velocity value from the keyboard, a variable velocity value relative to the position of the expression shoe or a velocity value controlled by the actual force of the fingers.

Velocity control can be individually selected for each ORCH/MIDI tab.

To summarize:

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

Fixed Velocity (2~127)

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.

- ① Set the desired ORCH/MIDI tab coupler(s) to **MIDI** rather than **ORCH**. Please refer to "Enabling MIDI" on page 28.
- ② Press and hold the [SET] piston.
- ③ Press the upper half of the desired ORCH/MIDI tab (SWELL, GREAT or PEDAL). Its indicator flashes to signal that a MIDI setting can be made. This is called the "MIDI Set Mode".
- ④ Use [b-][#+] to select **VELOCITY**.

- ⑤ Use the Data Entry wheel to select the desired velocity value (2~127).
 - ⑥ Press [0] to exit or [MENU] to adjust another MIDI parameter.
- The velocity selection procedure is complete.

Expression Velocity (EXP)

With EXP, 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 down, the velocity value of notes played increases; as the expression shoe is closed, the velocity value decreases.

In EXP 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 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.

Instruments controlled by couplers set in EXP mode will typically be much louder when the expression shoe is pushed open, because both the volume and velocity are set to full.

- ① Set the desired ORCH/MIDI tab coupler(s) to **MIDI** rather than ORCH. Please refer to "Enabling MIDI" on page 28.
- ② Press and hold the [SET] piston.
- ③ Press the upper half of the desired ORCH/MIDI tab (SWELL, GREAT or PEDAL). Its indicator flashes to signal that a MIDI setting can be made. This is called the "MIDI Set Mode".
- ④ Use [b-]/[#+] to select **VELOCITY**.
- ⑤ Use the Data Entry wheel to select Expression Velocity (**EXP**).
- ⑥ Press [0] to exit or [MENU] to adjust another MIDI parameter.

The velocity selection procedure is complete.

KEYBOARD velocity (KBD)

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 a key is pressed, 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.



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

- ① See steps ①~④ above.
- ② Use the Data Entry wheel to select **KBD**.
- ③ Press [0] to exit or [MENU] to adjust another MIDI parameter.

The velocity selection procedure is complete.

Pan

MIDI sound modules that conform to the GM and GS Format standards support the Pan message, which allows you to place an instrument at a specific point within a stereo field. When the Pan message is set to **C4**, the instrument is located in the **center**.

As the value is decreased, the instrument moves further and further to the left side of the stereo field. A value of **E3** 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 **127** denotes the instrument is as far **right** as possible.

Each MIDI coupler can have its own individual Pan value.

- ① Set the desired ORCH/MIDI tab coupler(s) to **MIDI** rather than ORCH. Please refer to "Enabling MIDI" on page 28.
- ② Press and hold the [SET] piston.
- ③ Press the upper half of the desired ORCH/MIDI tab (SWELL, GREAT or PEDAL). Its indicator flashes to signal that a MIDI setting can be made. This is called the "MIDI Set Mode".
- ④ Use [b-]/[#+] to select **PAN**.
- ⑤ Use the Data Entry wheel to set the desired Pan value.
- ⑥ Press [0] to exit or [MENU] to adjust another MIDI parameter.

The PAN setting can be saved.

Reverb

An independent Reverb level (from 0~127) may be set for each MIDI coupler.

- ① See steps ①~③ above.
- ② Use [b-]/[#+] to select **REVERB**.

- ③ Use the Data Entry wheel set the desired Reverb value.
- ④ Press [0] to exit or [MENU] to adjust another MIDI parameter.

The Reverb setting can be saved.

The Reverb selection procedure is complete. Settings that are saved while the MIDI coupler is activated also contain the Reverb value.

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.

- ① See steps ①~③ above.
- ② Use [b-][#+] to select CHORUS.
- ③ Use the Data Entry wheel to set the desired Chorus value.
- ④ Press [0] to exit or [MENU] to adjust another MIDI parameter.

The Chorus setting can be saved.

The Chorus selection procedure is complete. Settings that are saved while the MIDI coupler is activated also contain Chorus value.

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 537.

All Notes Off

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

Press [SET] + [0]. An "All Notes Off" message will be sent on all 16 MIDI channels from the 537's MIDI OUT port.

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 Insignia 537 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 537. One channel is reserved for each division:

Great Channel	12
Swell Channel	13
Pedal 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 537 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** (neither transmit, nor receive).

- ① Press the [MENU] piston.
- ② Press [b-][#+] to select MIDI MASTER.
- ③ Use the Data Entry wheel to change the Master Channel status (**Send & Receive**, **Send only**, **Receive only** or **Off**).
- ④ Press [0] to exit.

This setting can be saved to the global memory (see page 25).

Registrations

In addition to note and volume information sent on the Master Channels, the Insignia 537 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 537 can transmit Program Changes when registration memories are selected 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 537 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 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 and Pistons** (System Exclusive messages). Available options are: **Stops, Pistons** (Program Change messages), **Stops and Pistons and Off**.

- ① Press the [MENU] piston.
- ② Press [b-][#+] to select MIDI STOP CHANGE.
- ③ Use the Data Entry wheel to select Off, Stops, Pistons or Stops & Pistons.
- ④ Use the Data Entry wheel to select Send.
- ⑤ Press [MENU] or [#+] to move the cursor to the next parameter (Receive).
- ⑥ Use the Data Entry wheel to select Off, Stops, Pistons or Stops & Pistons.
- ⑦ Press [0] to exit.

This setting can be saved to the global memory (see page 25).

Using pistons to control a second Rodgers organ

In cases where two Rodgers organs are available, it is possible to play either or both instruments from one location. 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** for the MIDI STOP CHANGE parameter on the Master console.
- ② Select **Pistons or Stops and Pistons** for the Registrations Received parameter on the Slave console.

After this setup is accomplished, selecting a memory on the Master console will also select that memory on the Slave console. The contents of each memory can be different.

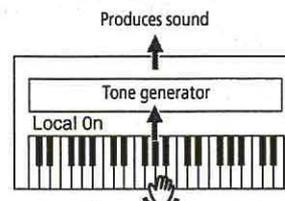
If there are times you want to use the resources of one instrument alone (i.e., the other is silent), select a registration memory on the console to be heard and prepare the same memory on the other console in such a way that it contains no active stops. That way, even though a memory is selected on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

! You can also use "Local On/Off" to silence the desired divisions.

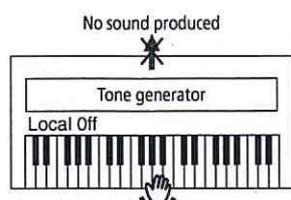
Local On/Off

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 a division is in the **Local On** condition, it operates normally. This is the default setting.



When a division is in the **Local Off** condition, the stops and keyboard (or pedals) of the selected division are disconnected from the internal (“local”) sounds. This can be set for each division individually. Activating stops and playing notes won’t result in any sound being heard from that division.



However, that division still transmits MIDI information that can be recorded or used to control another Rodgers organ. This feature can be used to silence the Master console completely when you wish to control only the external Rodgers console.

Also, in the Local Off condition, “local” divisions can still be played by a sequencer or remote keyboard connected to the MIDI IN jack; this means that the sounds of the 537 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.

- ① Press the [MENU] piston.
- ② Press [b-][#+] to select **MIDI LOCAL**.

There are three Local parameters (for three divisions): **FD**, **GT** and **SL**.

- ③ Use the Data Entry wheel to select desired setting (OFF or ON).
- ④ Press [0] to exit.

This setting can be saved to the global memory (see page 25).

Sequencer update

MIDI sequencers generate MIDI messages when they start and stop, namely **Start**, **Stop** and **Continue**. The 537 uses these sequencer messages to automatically record the registration and expression shoe 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; the initial status of the organ is therefore 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 **SEQ. UPDATE** parameter 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 messages; this configuration is reserved for very specific uses and won’t be applicable to most users.

Most hardware sequencers (like the Rodgers PR-300S) transmit 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 the [MENU] piston.
- ② Use [b-][#+] to select **SEQ. UPDATE**.
- ③ Use the Data Entry wheel to select desired setting (**Off** or **On**).
- ④ Press [0] to exit.

This setting can be saved to the global memory (see page 25).

MIDI connections

There are three MIDI jacks on the 537, labeled **MIDI IN/OUT/THRU** (see also page 28). They are located on the connector panel to the right below the keydesk.

Connect a sequencer or sequencer/sound module combination (such as the Rodgers PR-300S) to the MIDI IN and OUT sockets on the organ. Connect its MIDI OUT socket to the 537’s MIDI IN and the MIDI IN port of the PR-300S to the 537’s MIDI OUT socket. **The sequencer must not be in Soft Thru mode.**

Saving the MIDI settings

Many changes to MIDI settings are temporary and are lost when the organ is turned off. You can, however 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 or saved.

- ① While on any MIDI page, make the desired changes.
- ② Press and hold the [SET] piston, then press and hold [0]. Continue to hold both pistons for a few seconds, until the following screen is displayed:
- ③ Release both pistons. The changes have been saved as the default.

Write Complete

Archiving memory banks with a sequencer

The contents of any memory bank may be saved on an external MIDI sequencer and later reloaded into the organ. This allows you to archive your registrations in an external device.

Archiving a memory bank

- ① Make sure the sequencer is connected correctly to the 537's MIDI IN and MIDI OUT jacks.
- ② Return to the master page and select the desired memory bank (M) using [M-] and [M+].
- ③ Start the sequencer's recording function.
- ④ Wait until the sequencer is recording. Then (after the count-in measures, if any), for a few seconds, hold [SET] + [M+].

During the transmission, the display shows the following message:

Send Data

- ⑤ When all memories have been recorded, stop the sequencer.



During this save operation, all panel controls of your 537 are inactive.

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

Restoring a memory bank

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

- ① Make sure the sequencer is connected correctly to the 537's MIDI IN and MIDI OUT jacks.
- ② Begin playback of the sequence containing the piston information.

During the reception, the display shows the following message:

Receiving Data.

- ③ Stop the sequencer as soon as the [M+] piston starts flashing.
This indicates that the data of the memory bank were received by the organ.
- ④ Use the Data Entry wheel to select the bank where the data should be saved.
- ⑤ Press [SET] + [M+] to save the data.

Write Complete.

The [M+] piston goes off and the TRANSPOSE page reappears.

- ⑥ If more banks 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 and ⑤ again.

When transmitting more than one bank to the sequencer, it is necessary to wait a few measures between each bank or record them to different tracks. This procedure reduces confusion regarding the location of the memories on the sequencer.



During this load operation, all panel controls of your 537 are inactive.



Restoring factory-default settings

Restoring the memory defaults

- ① Press and hold [M+] for a few seconds. The display shows LOCKED or UNLOCKED.
- ② Use the Data Entry wheel to select UNLOCKED.
(If you select LOCKED, you can neither save your settings, nor recall the factory settings.)
- ③ While holding [M+], press and hold [SET] for a few seconds until the display shows MEMORY DEFAULT.
- ④ Release both pistons.
The memories have returned to their factory settings.

Restoring the factory defaults

Here is how you can restore *all* of the 537's settings (piston memories and global memory) to their factory defaults (this is not possible while the **Tran** page is displayed):

North-American & UK factory defaults

- ① Switch off the 537.
- ② Hold down the [TUTTI] piston while switching the 537 back on.
- ③ The display shows FACTORY NORMAL.

Asian factory defaults

- ① Switch off the 537.
- ② Hold down the [4] piston while switching the 537 back on.
- ③ The display shows FACTORY ASIA.
The "Asia" factory settings differ somewhat from the "Normal" ones: certain global parameters use other settings.



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. 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. 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, the console should not 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.).



Suggested registrations

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

GREAT ORGAN	
FLUTE	Gedackt 8'
FOUNDATIONS <i>p</i>	Gedackt 8' Spitzflöte 4'
FOUNDATIONS <i>mf</i>	Principal 8' Spitzflöte 4'
FOUNDATIONS <i>f</i>	Principal 8' Gedackt 8' Octave 4' Spitzflöte 4'
FOUNDATIONS <i>ff</i>	Principal 8' Gedackt 8' Octave 4' Spitzflöte 4' Super Octave 2 Mixture IV
FULL GREAT	Principal 8' Gedackt 8' Octave 4' Spitzflöte 4' Super Octave 2' Mixture IV Trumpet 8'
SWELL ORGAN	
SOFT CELESTE	Celeste II 8'
STOPPED FLUTE	Bourdon 8'
STRINGS	Viola 8' Celeste II 8'
STRING ENSEMBLE	Bourdon 8' Viola 8' Celeste II 8' Tremulant
SOLO REED	Fagott 16' (play 8va)
SOLO REED <i>f</i>	Trumpet 8'
CORNET	Bourdon 8' Nazard 2 2/3' Blockflöte 2' Tierce 1 3/5'
FOUNDATIONS <i>mf</i>	Bourdon 8' Viola 8'
FOUNDATIONS <i>f</i>	Bourdon 8' Viola 8' Prestant 4' Blockflöte 2'
FOUNDATIONS <i>ff</i>	Bourdon 8' Viola 8' Prestant 4' Blockflöte 2' Plein Jeu IV

FULL SWELL	Bourdon 8' Viola 8' Prestant 4' Blockflöte 2' Plein Jeu IV Fagott 16' Hautbois 8'	
PEDAL		
SOFT BASS	Subbass 16'	
FLUTES	Subbass 16' Gedackt 8'	
FOUNDATIONS <i>mf</i>	Principal 16' Gedackt 8'	
FOUNDATIONS <i>f</i>	Subbass 16' Octave 8' Gedackt 8' Choral Bass 4'	
FOUNDATIONS <i>ff</i>	Principal 16' Subbass 16' Octave 8' Gedackt 8' Choral Bass 4	
FULL PEDAL	Principal 16' Subbass 16' Octave 8' Gedackt 8' Choral Bass 4' Posaune 16'	
ENSEMBLE COMBINATIONS		
SOFT PRAYER HYMN	Great:	Gedackt 8' Tremulant (optional)
	Swell:	Viola 8' Celeste II 8'
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great
STRING CHORUS	Great:	Principal 8'
	Swell:	Viola 8' Celeste II 8' Tremulant (optional)
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great

FULL STRING CHORUS	Great:	Gedackt 8' Spitzflöte 4' Flute Trem Full (opt.)
	Swell:	Bourdon 8' Viola 8' Celeste II 8' Prestant 4' Tremulant
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great

SOFT FOUNDATIONS	Great:	Gedackt 8'
	Swell:	Bourdon 8' Viola 8'
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great

FOUNDATIONS 8' mf	Great:	
	Principal 8	Spitzflöte 4'
	Swell:	Bourdon 8' Viola 8'
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great

FOUNDATIONS 8' & 4'	Great:	Principal 8' Gedackt 8' Octave 4' Spitzflöte 4'
	Swell:	Bourdon 8' Viola 8' Prestant 4'
	Pedal:	Subbass 16' Gedackt 8'
	Couplers:	Swell to Pedal Swell to Great

FOUNDATIONS 8' mf	Great:	Principal 8' Spitzflöte 4'
	Swell:	Prestant 4' Bourdon 8'
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great

FOUNDATIONS 8' & 4'	Great:	Principal 8' Octave 4' Spitzflöte 4'
	Swell:	Prestant 4' Bourdon 8'
	Pedal:	Subbass 16' Gedackt 8'
	Couplers:	Swell to Pedal Swell to Great

FOUNDATIONS 8', 4' & 2'	Great:	Principal 8' Gedackt 8' Octave 4' Spitzflöte 4' Super Octave 2'
	Swell:	Bourdon 8' Viola 8' Prestant 4' Blockflöte 2'
	Pedal:	Subbass 16' Octave 8' Gedackt 8'
	Couplers:	Swell to Pedal Swell to Great

FOUNDATIONS & MIXTURES	Great:	Principal 8' Gedackt 8' Octave 4' Spitzflöte 4' Super Octave 2' Mixture IV Principal 8'
	Swell:	Bourdon 8' Viola 8' Prestant 4' Blockflöte 2' Plein Jeu IV
	Pedal:	Principal 16' Subbass 16' Octave 8' Gedackt 8' Choral Bass 4'
	Couplers:	Swell to Pedal Swell to Great

FOUNDATIONS, MIXTURES and REEDS	Great:	Principal 8' Gedackt 8' Octave 4' Spitzflöte 4' Super Octave 2' Mixture IV
	Swell:	Bourdon 8' Viola 8' Prestant 4' Blockflöte 2' Plein Jeu IV Fagott 16' Hautbois 8'
	Pedal:	Principal 16' Subbass 16' Octave 8' Gedackt 8' Choral Bass 4' Posaune 16'
	Couplers:	Swell to Pedal Swell to Great

ENGLISH CATHEDRAL	Great:	Principal 8' Gedackt 8' Spitzflöte 4' Super Octave 2'	FIVE ACCOMPANIMENT VOICES (SWELL)	(1) Viola 8' Celeste II 8'
	Swell:	Bourdon 8' Viola 8' Prestant 4' Blockflöte 2' Fagott 16' Hautbois 8'		(2) Bourdon 8' (3) Bourdon 8' Prestant 4' (4) Viola 8' Bourdon 8'
	Pedal:	Principal 16' Subbass 16'		(5) Viola 8' Prestant 4'
	Couplers:	Swell to Pedal Swell to Great		(1) Subbass 16' (2) Subbass 16' Gedackt 8'
CLASSIC CHORUS (FOR BACH)	Great:	Principal 8' Octave 4' Super Octave 2' Mixture IV	TRUMPET TUNE	Great: Trumpet 8'
	Swell:	Bourdon 8' Prestant 4' Blockflöte 2'		Swell: Bourdon 8' Viola 8' Prestant 4'
	Pedal:	Subbass 16' Octave 8 Choral Bass 4'		Pedal: Subbass 16'
	Couplers:	Great to Pedal		Couplers: Great to Pedal
TRIO PLAYING	Great:	Gedackt 8' Spitzflöte 4' Quintflöte 1 1/3'	THREE ACCOMPANIMENT VOICES (PEDAL)	(1) Subbass 16' (2) Subbass 16' Gedackt 8' (3) Principal 16' Subbass 16' Gedackt 8'
	Swell:	Bourdon 8' Blockflöte 2'		
	Pedal:	Subbass 16' Gedackt 8'		
	Couplers:	Great to Pedal		
CORNET	Great:	Gedackt 8' Spitzflöte 4'	FOUR SOLO VOICES (GREAT)	(1) Gedackt 8' (2) Spitzflöte 4' (3) Gedackt 8' Spitzflöte 4' (4) Trumpet 8'
	Swell:	Bourdon 8' Nazard 2 2/3' Blockflöte 2' Tierce 1 3/5'		
	Pedal:	Subbass 16'		
	Couplers:	Great to Pedal		
FOUR SOLO VOICES (SWELL)	Great:	Gedackt 8' Spitzflöte 4' Quintflöte 1 1/3'	FOUR SOLO VOICES (SWELL)	(1) Fagott 16' (2) Trumpet 8' (3) Bourdon 8' Nazard 2 2/3' (4) Bourdon 8' Nazard 2 2/3' Tierce 1 3/5' Tremulant
	Swell:	Bourdon 8' Blockflöte 2'		
	Pedal:	Subbass 16' Gedackt 8'		
	Couplers:	Great to Pedal		
THREE ACCOMPANIMENT VOICES (GREAT)	Great:	Principal 8' Octave 4' Super Octave 2' Mixture IV	THREE ACCOMPANIMENT VOICES (GREAT)	(1) Prestant 4' (2) Gedackt 8' (3) Gedackt 8'
	Swell:	Bourdon 8' Prestant 4' Blockflöte 2'		
	Pedal:	Subbass 16' Octave 8 Choral Bass 4'		



Rodgers MIDI System Exclusive

Rodgers organs use a subset of the Roland standard MIDI System Exclusive format.

All Rodgers SysEx packets use the Roland "Data Set" command, listed under "One Way Transfer Procedure" in the Roland System Exclusive format specification.

The first five bytes of this type of packet are as follows:

Byte	Function
F0H	Begin System Exclusive
41H	Roland/Rodgers SysEx ID
10H	Device ID
30H	Model ID (30 = Generic organ data) (00 5D = 537 data)
12H	Data Set Command

This header is followed by the message body.

The message body contains a subcommand byte, an optional offset byte and a variable number of data bytes followed by a checksum byte and a MIDI End Exclusive byte (F7). The checksum byte value is such that if all bytes beginning with the subcommand byte and ending with the checksum byte are added, the lower 7 bits of the result will be all zeroes.

The following messages are used by Rodgers as of the introduction of models 537:

1. Stop change

This message is transmitted each time one or more stops, couplers, or auxiliary controls changes state.

The state of each control is represented as a bit in one of the message data bytes.

The assignment of controls to specific bits is standardized for all Rodgers organs by use of the master code assignment list included herein.

Activated controls ("on") are represented by ones in the bit map.

This message is transmitted on the Sequencer and Pipe ports only on organs which have a separate MIDI Instrument port.

It can, however, be received on the Instrument port as well.

Subcommand byte: 01H

Offset byte: 00H~22H This byte indicates the offset of the first data byte from the beginning of the bitmap. Normally, this will be zero, and the entire map (35 bytes) will be transmitted. It is possible, though, to send only part of the map beginning with the byte indicated by this value.

Data bytes: dd, dd,... The data bytes represent the new state of the bit map beginning at the offset specified above. Any number of data bytes up to the full length of the bit map may be sent, although the entire map is usually transmitted. Refer to the included chart for stop map assignments.

2. Memory dump

This message is transmitted when you send ("dump") the data of a piston memory bank to a sequencer. The body of the message contains the data of all piston memories of one bank; several such messages are usually necessary to transmit the complete contents of all the memories.

Subcommand byte: 03H

Offset byte: mm This byte contains the zero-indexed number of the piston memory being dumped.

Data Bytes: dd, dd, ... The data for the memory is converted from one byte with 8 significant bits to two bytes with 4 significant bits each. The high order bits are contained in the low order nibble of the first byte. The low order bits are contained in the low order nibble of the second byte. The contents of the piston data structure is proprietary and not disclosed.

NRPN (CC99 & CC98) addresses to use for selecting Orchestral Voices via MIDI:

Status	2nd byte	3rd byte
BnH	63H	mmH
BnH	62H	IIH
n=		MIDI channel number: 0H~FH (Ch. 1~16)
mm=		upper byte (MSB) of the parameter number specified by NRPN 50H (80 d) Program Change 51H (81d) Variation
II=		lower byte (LSB) of the parameter number specified by NRPN

Example:

BB 99	80	
BB 98	00	
BB 06	xx	= (Program Change) PC
BB100	127	
BB101	127	
BB 99	81	
BB 98	00	
BB 06	xx	= (Variations) VC
BB100	127	
BB101	127	

See the specifications for details about the program change (PC) and variation change (VC) messages.

MIDI Implementation Chart

[Insignia]

Date: January 2003

Model: 537

Version: 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1-16 *1 1, 4-11, 15, 16 (Great)	12-14	*1 12= GT, 13= SW, 14= Ped.
Mode	Default Message Altered	Mode 3 X *****	Mode 3 X	
Note Number	True Voice	8-124 *****	35-96 *****	
Velocity	Note ON Note OFF	O only ORCH Voice O only ORCH voice	O only ORCH Voice O only ORCH voice	
After Touch	Key's Ch's	X X	X X	
Pitch Bend		X	X	
Control Change	0,32	O	X	Bank Select
	6	O	O	Data Entry
	7	O	O	Volume
	10	X	O	Panpot
	11	O	O	Expression
	64	O	X	Hold 1
	66	X	X	Sostenuto
	67	X	X	Soft
	91	O	X (Reverb)	Effect 1 Depth
	93	O	X (Chorus)	Effect 3 Depth
98, 99	O	O	NRPN LSB, MSB	
100, 101	O	O	RPN LSB, MSB	
Program Change	True #	O *****	O	Progr. Number 1-128
System Exclusive		O *2	O *2	
System Common	Song Position Pointer	X	X	
	Song Sel	X	X	
	Tune	X	X	
System Real Time	Clock Commands	X X	X O *3	
Aux Messages	All Sounds Off	X	X	
	Reset All Controllers	X	X	
	Local On/Off	X	X	
	All Notes Off	O	O (123)	
	Active Sense	O	O	
	Reset	X	X	
Notes	*1 O X is selectable. *2 SysEx used for stop changes, piston memory dump. *3 Received Start sends current stop and Expression status Received Stop restores expression to shoe position *4 O X is selectable (on or off)			

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

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

O: Yes
X: No



Additional information and specifications

Specifications of the Rodgers 537

Cabinet finish/style: Melaminic/square

Rolltop: PVC, with lock

Bench: Melaminic

Music Stand: Clear acrylic

Compliance with AGO requirements: Yes

Pedalboard: Wood, radial/parallel concave

Keyboards: 2 x 61, velocity-sensitive for MIDI OUT and ORCH voices

Tilt tabs: 39, led light

Speakings stops: 29 + 3 orchestral voices
(Pedal: 6, Great: 11, Swell: 12)

Union tilt tabs: Great to Pedal, Swell to Pedal, Swell to Great (illuminated)

MIDI coupler: ORCH/MIDI Pedal, ORCH/MIDI Great, ORCH/MIDI Swell (illuminated)

Other tilt tabs: Bass, Melody, Tremulant Great, Tremulant Swell

Orchestral Voices: See overleaf

Temperaments: 8, adjustable via the display

Memories: 8 x 8 banks

Sound source: 64-voice polyphonic, PCM

Pedal shoe: Crescendo and/or Expression, (Crescendo level indicated in display)

Sustain Switch: On pedal shoe

General volume: Analog

Rotary controls: Great, Pedal, Reverb, Tune (connector box)

Effect: DSP Reverb

Display: 16 characters x 2 lines, backlit LCD

Connectors: Headphones, MIDI (IN/OUT/THRU), AUX Outputs (L/Mono, R), AUX Inputs (L/Mono, R)

Speakers: 2x tweeter, 2x 3" cone tweeter, 8Ω, 2x 8" bass reflex woofer, 4Ω

Power output: 50W + 50W RMS

Dimensions: 1435 (W) x 1156 (H) x 686 (D) mm, see also overleaf

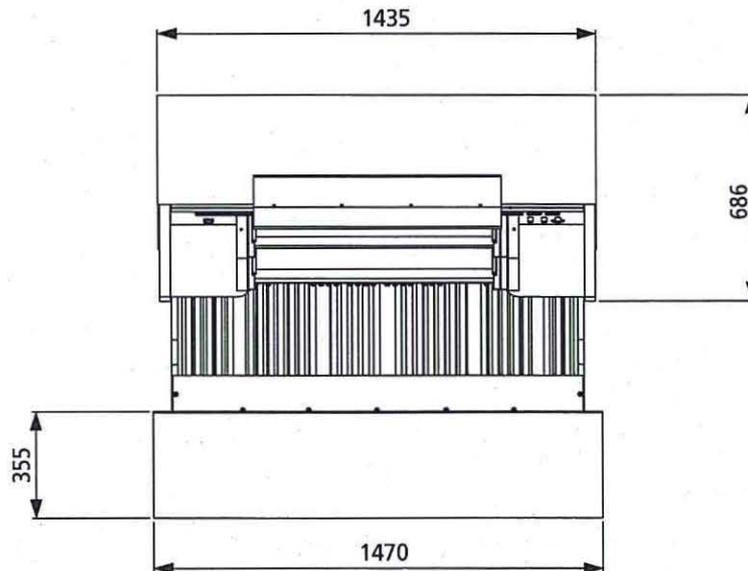
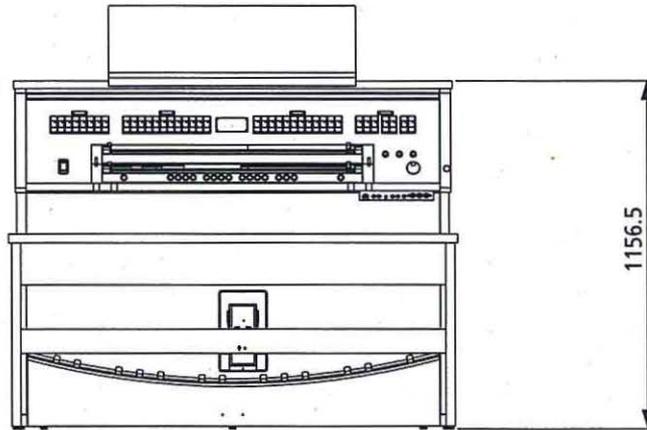
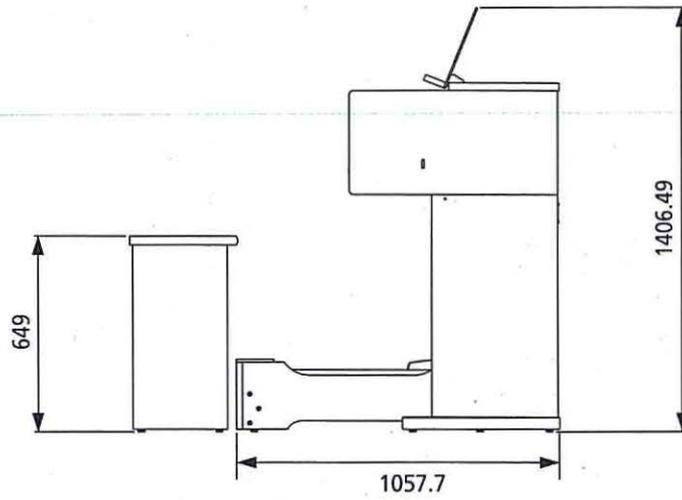
Weight: 127kg (instrument), 39kg (radial pedalboard), 41kg (parallel pedals), 29.5kg (short bench), 32.5kg (long bench)

Orchestral Voices

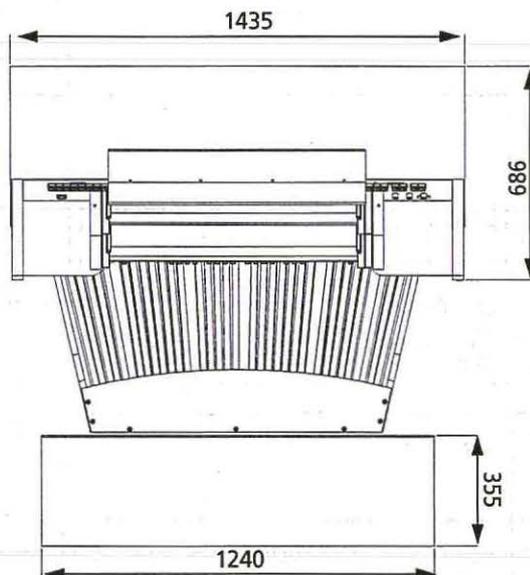
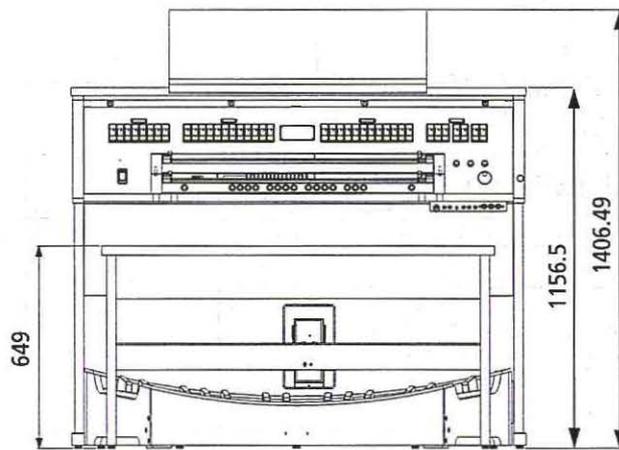
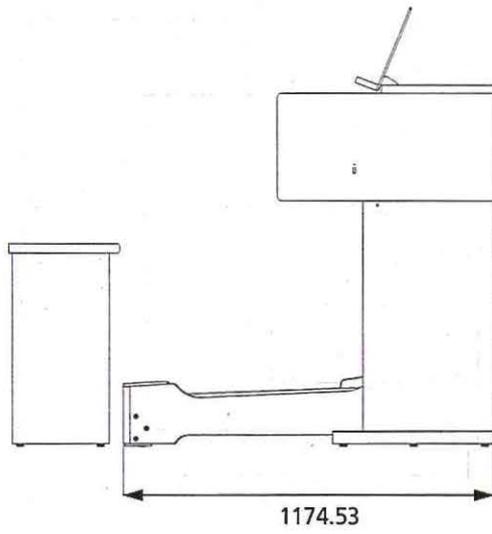
GREAT [PC VC]		SWELL [PC VC]		PEDAL [PC VC]	
Electric Piano	[05 00]	Flute	[74 02]	Fast Strings 16'	[51 11]
Harpsichord	[07 00]	Oboe exp	[69 08]	Slow Strings 16'	[50 11]
Celeste	[09 00]	Clarinet	[62 64]	String Bass 16'	[33 64]
Harp	[47 00]	French Horn	[61 00]	Electric Bass 16'	[51 10]
Nylon Guitar	[25 00]	Trumpet	[57 02]	Soft Pad 16'	[90 00]
Boy Choir	[53 11]	Brass	[62 32]	Timpani	[48 65]
Slow Strings	[50 10]	Choir Ahs	[53 64]		
Strings	[49 04]	Violin	[41 00]		
Soft Pad	[90 00]	Strings	[49 04]		
		Slow Strings	[51 11]		

* The PC (Program Change) and VC (Variation Change) values are in decimal notation.

Dimensions (parallel keyboard)



Dimensions (radial keyboard)





For EU Countries

This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/EEC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) This device must accept any interference received, including interference that may cause undesired operation.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

