RODGERS

MICASKO™ ORGANS

ALEXANDRIA 810

CAMBRIDGE 870

PROVIDENCE 900

CAMBRIDGE 270
PIPE AUGMENTED

PROVIDENCE 300
PIPE AUGMENTED

1905-030 RODGERS ORGAN COMPANY, HILLSBORO, OREGON U.S.A.

OWNER'S MANUAL

FOR

RODGERS MICASKO^{Tm} ORGANS

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RODGERS ORGAN COMPANY
1300 NE 25th Avenue
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USA

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Special Features, Continued

MICASKO^{Tm} ORGANS OWNER'S MANUAL

The RODGERS MICASKO^{Tm} ORGANS combine the finest organ tradition and classical tonal schemes with current electronic technology to give the organist and the listener the finest organ sound.

The design of these organs began with the development of a comprehensive specification which allows music of all periods and schools of performance to be played as accurately to each tradition as possible.

The MICASKO^{Tm} Organs are manufactured to console specifications set forth by the American Guild of Organists. These specifications create a uniformity as to compass of keyboards (61 notes) and pedalboard (32 pedals), and the placement of keyboards in relation to the pedalboards. The latter requirement allows people of various sizes to comfortably play an organ. There are also specifications for the placement of drawknobs and couplers. Rodgers has always adhered to these specifications in its classic organs to provide comfortable organs for all to play.

Your organ contains the following divisions: The Great Organ; the Positiv Organ; the Swell Organ; the Pedal Organ. (The ALEXANDRIA 810 does not have a Positiv.) Each Division derives its name from its function in the total scheme of the organ.

The Great Organ has the boldest Principal (Diapason) Ensemble and a solid Flute Ensemble to support the Principals. An appropriate word for Ensemble is Chorus which generally means that two or more pitch levels (8', 4', 2', etc.) of a tonal family are sounding simultaneously. There are softer accompanimental stops of Flute and String tone which provide a subtle texture to support the solo stops of the Swell Organ.

The Positiv Organ, played on the upper keyboard (on CAMBRIDGE Organs), functions as a secondary division to the Great Organ. It contains brightly pitched stops which add clarity to contrapuntal lines and are very valuable in the accompaniment of congregational hymn singing.

The Swell Organ comes by its name because its pipes are placed inside a swellbox (small chamber). One side of the swellbox has Venetian shutters which are controlled by a pedal called the Swell Pedal. This pedal enables the organist to control the dynamic level (loudness and softnes of this division by gradually opening and closing the shutters, thereby creating crescendos and decrescendos. This was not possible in earlier organs, as the dynamics were determined only by the number of stops drawn. The modern Swell Organ has a secondary Principal Chorus, comple Flute Chorus, Celeste and Reed voices, and Couplers at the 16' and 4' pitch which gives this division the most tonal flexibility of all divisions.

The Pedal Organ was named because its keys are played by the feet. The MICASKO^{Tm} Organs have a complete pedal organ and will provid a suitable foundation for any manual registration.

THE RODGERS MICASKO^{Tm} SYSTEM

MICASKO^{Tm} is an acronym for Micro-processor Controlled, Analog, Serial-Keyed Organ.

Simply stated, MICASKO^{Tm} is a link. An ingenious electronic link between the organist and his music. It is a micro-computer based control system that combines the rich, authentic tones of classic pipe organs with the expanded capability and simplicity of digital electronic control. And it does so without compromising the ability to voice a Rodgers organ to its surroundings.

Although MICASKO^{Tm} has the "brain power" of a computer, it is not some kind of science fiction robot. The relationship between the organist and the music does not change. In one form or another, there has always been some kind of link between keyboard and pipes.

But now, the organist's commands are translated with vastly greater accuracy, greater reliability, and with an infinitely larger universe of possible inflections.

The most striking difference between the MICASKO^{Tm} System and conventional circuitry is about 80% less wiring. That, of course, means greater reliability and increased features at a lower cost.

There is also substantially less cabling to remote pipe chambers. One single coaxial cable, with a simple connector, does the whole job. Without bulky cable ropes, installing becomes much easier and neater.

Moreover, the MICASKO^{Tm} "brain" has a pre-programmable memory which allows such exclusive features as: a programmable crescendo, carillon with alternate tunings, even Touch-Lock, a keyless entry system which activates the organ at the command of a simple code.

As astonishing as all this may be, Rodgers has not lost sight of its original commitment to authentic sound and quality craftsmanship throughout.

In the last analysis, MICASKO^{Tm} doesn't make the music, the organist does. MICASKO^{Tm} simply expands the organist's potential.

THE MUSICAL RESOURCES OF THE MICASKO™ ORGANS

There are two major categories of organ tone, Foundation and Reed.

FOUNDATION. This category includes Principals (Diapasons), Flutes, and Strings. These voices are produced by similarly constructed pipes called Flue pipes. The pipe makes a sound when air enters the bottom of it (toe piece), then is channeled through a thin opening, directing the air column upwards against the lip of the pipe. This vibrating air sheet sets up vibrations in the column of air inside the pipe which creates the musical tone.

REED. In this pipework, sound is generated by a metal tongue (Reed) vibrating against a metal block, with a cutout portion of the block facing the tongue. These parts are contained in the "boot" of the pipe with the resonator (uppermost tubular section) affecting the timbre (color) and pitch of the particular pipe. Such voices as the Trumpet, Trompette, Oboe, Krummhorn, Dulzian, and Posaune are members of the Reed family. They are easily recognizable because their stop tablet or drawknob is engraved in red.

THE PRINCIPAL (OR DIAPASON) FAMILY

The Principals are the tonal family that is unique to the organ. There is no orchestral counterpart to the Principal nor can

it be duplicated by any other orchestral instrument. When played as a Chorus, such as the 8' Principal, 4' Octave, and 2' Super Octave (or 2' Spitz Principal) on the Great manual, the resulting sound provides body, clarity and the base to which the other tone families of the organ must relate and blend.

The Mixture stops are made up of several pitches of high-pitched Principal pipes. The pitches selected augment the natural harmonic overtone series. The prime function of the Mixture is to add sparkle to the Foundation tone of the organ. The Roman numeral on the stop tab or drawknob indicates the number of pitches sounding when a single note is depressed, e.g., Terzcymbel III (three pitches), Mixture V (five pitches). When two Roman numerals are indicated on the stop it means that the number of pitches sounding varies with the place you are playing on the keyboard. When used sparingly with suitable Foundation stops and/or Reeds, a Mixture provides the roof or cap of the tonal house. When used in combination for hymn playing, Mixtures provide pitch clarity for the ear which results in better congregational singing.

THE FLUTE FAMILY

The Flute family has a dual role in good organ design. The Flutes must support the Principals and, in addition, provide another plane of tone color for solo voices. The best developed Flute Chorus is in the Swell Organ where it is available from 16' through 1 3/5' pitches. In the Great Organ the Flutes give added body when used with the Principals.

By combining unison and non-unison (mutations) Flute stops, the organist can create synthesized solo voices. The 2 2/3' Nasard and the 1 3/5' Tierce on the Swell manual can be used in combination with Flutes of 8', 4', and 2' pitches to produce the classic French solo stop called Cornet. The combination and proper balance of unison and non-unison pitches which comprise the Cornet is a standard practice of organ design dating back hundreds of years.

The 1 1/3' Quint on the Great or Positiv manual is useful for adding a subtle sparkle to any combination. It is most commonly used with the 8' and 4' Flutes to give a very colorful, quaint sound useful for contrapuntal literature.

THE STRING FAMILY AND CELESTES

The String family is found on all MICASKO^{Tm} organs. The Strings are small scaled (reduced diameter) Principals that decrease in volume and develop a brighter timbre. Strings are most useful as accompanimental stops since they are subtle, and with their abundance of harmonics (natural overtones) each note of the most complex chord can be heard with distinction.

The basic String tone is augmented with a Celeste rank on the MICASKO^{Tm} Organs. The String Celeste rank is another String tone derived from independent pitch sources, purposely tuned slightly sharp. When the two pitch sources are played at the same time, a pleasant undulation results (like a very slow tremolo) which helps attain very

realistic orchestral string section sounds. The Principal Celeste sound is found on Italian instruments dating back to the 1500's. In fact, the 8' Voce Umana on the Great manual is that sound found on the early Italian organs. (This stop is not on the ALEXANDRIA 810.) The Celeste sound is most frequently called for in romantic and contemporary literature.

The String family stops on the MICASKO^{Tm} Organs are: the 8' Gemshorn and the 8' Viola Pomposa. The Celeste stops are: the 8' Voce Umana, 8' Flute Celeste II, and 8' Viola Celeste.

THE REED FAMILY

The Reed family is the most colorful of all the organ families and is subdivided into three sections: Chorus Reeds, Semi-Chorus Reeds, and Solo Reeds. Chorus Reeds are generally of a Trumpet quality and are usually located in the Swell Division. Semi-Chorus Reeds and Solo Reeds can be found on any manual. All of the Rodgers MICASKO^{Tm} Organs have Chorus Reeds on the Swell (Contre Trompette and Clairon) and in the Pedal (Posaune). Additionally, the organs contain Semi-Chorus Reeds (Dulzian, Krummhorn, Regal, and Oboe) which can be used both as Chorus Reeds and as Solo Reeds. Also, your organ has a very strong Solo Reed, the Trompette Harmonique (or optional Trompette de Fete). (This stop is not found on the ALEXANDRIA 810.) It is best used sparingly for festive occasions.

PERCUSSIONS

The Percussions found on your Rodgers Organ are the Carillon (with alternate tunings), Harp and Harpsichord. All of these voices are independent of all other voices, and they have independent volume and sustain length controls.

The knob labelled "Option" has three positions which correspond to three tunings for your Carillon: 1) Major tuned bells, 2) Minor tuned bells, and 3) Flemish tuned bells. The Carillon is best used one note at a time, since its complex harmonic content will clash if more than one note at a time is played. The 8' Viola Pomposa and 8' Viola Celeste are good stops to use if you wish to accompany the Carillon.

The Harp is very effective when used in combination with the Flute Celeste II as an accompaniment texture.

The Harpsichord can be used by itself or coupled at the 4' pitch by using the Great to Great 4' coupler. It can also be useful by coupling the 8' Viola Pomposa and the 8' Viola Celeste on the Swell to the Great for accompaniment of some Baroque solo music.

The charts on the following pages show each organ's stop list.

ALEXANDRIA 810

Great	Swell	Pedal
PRINCIPALS		
8' Principal	8' Viola Pomposa	16' Principal
4' Octave	4' Principal	8' Octave
2' Super Octave	1' Sifflet	4' Choralbass
Mixture IV-V	Plein Jeu IV-V	Mixture V
Cymbel II		
FLUTES		
8' Spitzflote	16' Bourdon Doux	32' Contre Bourdon
8' Flute Celeste II	8' Hohlflote	16' Subbass
4' Hohlflote	4' Nachthorn	16' Lieblich Gedackt
2' Waldflote	2 2/3' Nasard	8' Gedackt
1 1/3' Quint	2' Blockflote	4' Nachthorn
	1 3/5' Tierce	2' Zauberflote
STRINGS		
8' Gemshorn	8' Viola Pomposa	
	8' Viola Celeste	
REEDS		
16' Dulzian	16' Contre Trompette	16' Posaune
8' Krummhorn	8' Trompette	8' Trompette (SW)
	8' Oboe	4' Clairon (SW)
	4' Clairon	
PERCUSSIONS		
Harpsichord		
Harp		
Carillon		
COUPLERS		
4' Great to Great	16' Swell to Swell	8' Swell to Pedal
16' Swell to Great	Swell Unison Off	4' Swell to Pedal
8' Swell to Great	4' Swell to Swell	8' Great to Pedal
4' Swell to Great		4' Great to Pedal
Tremulant	Tremulant	

GENERALS

Great/Pedal Main Off	Main Chorus
Great/Pedal Antiphonal On	Flute Tremulant Full
Swell Main Off	
Swell Antiphonal On	

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Great	Swell	Positiv	Pedal
PRINCIPALS			
8' Principal	8' Viola Pomposa	4' Principal	16' Principal
8' Voce Umana	4' Principal	2' Octave	8' Octave
4' Octave	1' Glockleinton II	1' Sifflet	4' Choralbass
2' Spitz Principal	Plein Jeu IV-V	Cymbel I	Mixture V
Sesquialtera II		Scharf IV	
Mixture IV-V			
Terzcymbel III			
FLUTES			
16' Flute Conique	16' Bourdon Doux	8' Nason	32' Contre Bourdon
8' Spitzflote	8' Hohlflote	Gedackt	16' Subbass
8' Flute	4' Nachthorn	4' Rohrpfeife	16' Lieblich Gedackt
Celeste II	2 2/3' Nasard	1 1/3' Quint	8' Gedackt
4' Hohlflote*	2' Blockflote		4' Nachthorn
2' Waldflote	1 3/5' Tierce		2' Zauberflote
STRINGS			
8' Gemshorn	8' Viola Pomposa		
	8' Viola Celeste		
REEDS			
16' Dulzian	16' Contre	16' Regal	32' Contre Bombarde
8' Krummhorn	Trompette	8' Trompette	16' Posaune
	8' Trompette	Harmonique	4' Clairon (SW)
	8' Oboe	OR	
	4' Clairon	8' Trompette	
		de Fete	
		(optional)	
PERCUSSIONS			
Harpsichord			
Harp			
Carillon			
COUPLERS			
4' Great to Great	16' Swell to Swell		
	Swell Unison Off		
	4' Swell to Swell		
Tremulant	Tremulant	Tremulant (Ancillary)	

*4' Gedacktflote on 270 and 300

Generals

8' Great to Pedal
4' Great to Pedal
8' Swell to Pedal
4' Swell to Pedal
8' Positiv to Pedal

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

16' Positiv to Swell
Positiv Unison Off (SW) (870 & 270)
Positiv Express with Swell

Main Chorus
Flute Tremulant Full

8' Positiv to Swell
300 16' Swell to Positiv
& 8' Swell to Positiv
900 4' Swell to Positiv

Great/Pedal Main Off
870 Great/Pedal Antiphonal On
& Positiv Main Off
900 Positiv Antiphonal On
Swell Main Off
Swell Antiphonal On

Pipe Tremulant
270 Great/Pedal Pipes Off
& Great/Pedal Ancillary On
300 Positiv Pipes Off
Positiv Ancillary On
Main Off
Antiphonal On

RODGERS HANDCRAFTED PIPES

At the heart of Rodgers grand tradition of organ-making are the pipes, exquisitely handcrafted from the finest metals and woods.

Our techniques originate with old-world organ builders, whose pipe-making methods go back centuries. Their experience led to Rodgers' integrated pipe designs, which combine time-honored practices with electronic technology.

Age-old processes go into the making of a Rodgers metal organ pipe. To begin, we pour all our own metal, just as the early organ-makers did. Then selected artisans painstakingly form and scale each pipe, working at least a week on any given rank of pipes.

To perserve the classical pipe-making practices, we keep cut-ups as low as possible and use low wind pressures. With this technique, the column of air is not forced through the pipe toe, but instead is distributed equally over the surface of the languid. This allows the whole pipe to resonate with greater richness of tone.

Perhaps the most crucial step in pipe making is the scaling. Through Rodgers' intricate process, metal pipes are variably scaled, or sized, according to the specific requirements for their installation. Variable mouths, cut-ups and tapering are used in the scaling, tailoring each rank to its particular surroundings.

The resulting effect is a sound much more full-bodied and emphatic than the size or number of ranks would suggest. The perfect

complement to the fine metal pipes are the rich wooden flutes, hand-crafted in Rodgers' characteristic style.

Each pipe is made from beautiful walnut; hardrock maple is used for the cap and White Maple goes into the foot.

After being measured and scaled to the exacting specifications as Rodgers metal pipes, our wood pipes proceed to the finish shop. Here each pipe passes through eight processing stages, including hand sanding and rubbing. Cut-ups are also selected at this time. To assure the proper relationship of steady sound and ictus (the initial speech characteristic of a pipe), our craftsmen take special care throughout this operation.

In the last stage, each wooden pipe is given a protective finish to make sure it will stand up to all kinds of climates and altitudes.

Finally, when all the ranks of metal and wood pipes have been completed and passed numerous inspections, they are ready for installation. Under the strict supervision of Rodgers experts, pipes are voiced according to the specific characteristics of their surroundings. It is this classic blend that makes the Rodgers Pipe Augmented Organ a stunning masterpiece of visual and acoustical art.

SPECIAL FEATURES

TOUCH-LOCK

Your MICASKO^{Tm} Organ is equipped with Touch-Lock, a keyless entry system which activates the organ at the command of a simple access code. There are four access code possibilities:

1. Play the organ and be able to set Memory 1.
2. Play the organ and be able to set Memory 2.
3. Play the organ and be able to set both Memories.
4. Play the organ but cannot set either Memory 1 or Memory 2.

Access to either Memory allows the General and Divisional pistons and the Tutti to be set in that Memory. The code for access to both Memories is required to set the Orchestral Crescendo sequence.

Your MICASKO^{Tm} Organ left the factory with a simple code enabling you to turn the organ on and be able to set both Memories. To do so, follow the simple instructions below:

1. Push Power Switch.
2. When the Power Switch light starts flashing push any Piston #1. You now have complete access to your organ.

To change the codes, use the following procedure:

1. Write down the code(s) you want to enter. Then activate the Reed Switch located near the Headphone Jack with the card in the back of this manual. When you have done so the Power Switch starts flashing.

2. Select which Memory or Memories you wish the code to give you access to and push M1 and/or M2. The Memory piston(s) you pushed will light up.

3. Using the General Pistons, punch in your new access code and then press the Set piston. For example, if your combination access code is 2-1-3, you would push Piston 2, then Piston 1, then Piston 3 and then push the Set Piston.

To key in other codes repeat steps 2 and 3 above. It would be wise to turn the organ off and check your code to see if you have entered it correctly.

Your access code may be from one to eight digits long. You should note, however, that if, for instance, "1" has been used as the code for a Memory access, then "12" cannot be used for a code for the other Memory access since the organ would unlock when "1" is pressed. Therefore, it would be wise for all the access codes to have the same number of digits. If you have any questions about this procedure contact your authorized Rodgers representative.

COUPLERS

There are two kinds of couplers on the MICASKO^{Tm} ORGANS: Intermanual and Intramanual couplers.

The function of an Intermanual Coupler is to enable the stops of one division or keyboard to be played on another keyboard or the pedalboard.

The function of an Intramanual Coupler is to enable the stops of one division to be played an octave higher and/or an octave lower on

the same keyboard. Examples of Intermanual Couplers are Swell to Great 8' and Swell to Great 4'. Examples of Intramanual Couplers are Swell to Swell 16' and Swell to Swell 4'. As can be seen, the coupler greatly increases the flexibility of the instrument.

COMBINATION ACTION

One of the exciting features of the MICASKO^{Tm} ORGANS is a combination action that is adjustable from the console. This enables the organist to select favorite registrations and to make rapid changes of tone color.

DUAL MEMORY COMBINATION ACTION

The MICASKO^{Tm} Combination Action is a unique dual memory system. This gives the organist a total of 20 General pistons, 10 independent Divisional pistons each for the Swell and Great, and eight independent Divisional pistons for the Positiv and Pedal. (On the ALEXANDRIA 810 the organist has a total of 16 General pistons and 10 independent Divisional pistons each for the Swell and Great and eight for the Pedal.)

The pistons can only be set if the organist possesses the proper code for turning the organ on and changing the combination action. This procedure is discussed above under Touch-Lock. Any of the memories can be used but they can only be changed if the proper code is used.

How to set the pistons:

1. Select the Memory (1 or 2) to receive the registrations by pushing M1 or M2.
2. Select your registration.
3. Push the Set piston and hold.
4. While pushing the Set piston, push the desired piston and then release both pistons simultaneously.

We have just described the Capture System. Your Combination Action also functions as a "Hold and Set" system. To use it this way, simply push in (or pull out) on the drawknob (or tab) you want to set and press the numbered piston all the way in.

CHORUS CONTROL

The Chorus effect is patterned after the natural interaction of pipes in a pipe organ. Through current technology, Rodgers Organs utilize certain digital techniques to produce this effect. The Main Chorus control is located on the coupler rail of the organ. (On the ALEXANDRIA 810 the tab is located on the upper right side of the stop rail.) This stop tab affects the entire organ (Principals, Flutes, Strings).

To experience the enriched sound, turn on the 8' Principal, 8' Spitzflote, 4' Octave, and 2' Waldflote on the Great manual. While holding down a chord on the Great manual, turn the Main Chorus tab on and off and listen to the difference.

Besides authentic pipe organ voices, your Rodgers organ includes this additional dimension based on real pipe organ characteristics.

CHIFF AND AIR PUFF

Chiff and Air Puff are natural speech characteristics of Classically voiced pipes. These characteristics give additional clarity to both pitch and attack. There are several chiff circuits on your Rodgers MICASKO^{Tm} Organ affecting the principal and flute voices, and they are always on. Their level is also adjustable to the requirements of the room in which your organ is located.

TREMULANTS

Regarded as a special effect, the Tremulant can be most useful when judiciously used. Each manual division has an independent Tremulant.

When turned on, the Tremulant will affect only the stops in the division in which the tab or drawknob is located. Each independent Tremulant is adjustable for both speed and depth. It is recommended by the factory that these adjustments be made by authorized personnel only.

The Flute Tremulant Full tablet located on the coupler rail (upper right side of stop rail on ALEXANDRIA 810) affects all the Flute voices on the manual divisions of the organ. It is a deeper tremulant than those mentioned above and therefore can be useful where Evangelistic music is used. It also has an independent depth control.

MAIN OFF/ANTIPHONAL ON CONTROLS

These tablets operate when an antiphonal speaker system is connected to your Rodgers MICASKO^{Tm} Organ.

The basic concept of an antiphonal division is to place antiphonal speakers at the opposite end of the room from the main sound chamber(s). This placement allows greater musical flexibility because the sound originates from either end of the listening area, or from both ends simultaneously.

The Main Off tab shuts off the sound of the main body of speakers, and the Antiphonal On tab turns on the auxiliary, or antiphonal speakers.

NOTE: If the Main Off tab is depressed, the Antiphonal On must also be depressed, or the organ will not sound through either system.

TRANSPOSER

The Transposer is a standard feature on the MICASKO^{Tm} Organs. It will raise or lower the pitch of the organ four semitones (half-steps) in either direction. The Transposer is controlled by eight pistons and a neutral position piston on the right side of the lower piston rail (Great or Positiv). The piston pushed will light to inform the organist of the position of the Transposer. The Transposer is especially useful for accompanying, eliminating the need to mentally transpose music on the printed sheet into a different key. Many

singers need a key change to accommodate their voice range, sometimes as far as a major third in either direction. The Transposer accomplishes these key changes with the touch of a piston.

Another important feature of the Transposer is the circuitry that returns the setting to the normal pitch (0 piston) automatically when the organ is shut off, or when the combination action cancel piston is pushed. This avoids the problem of the organ being in the wrong key the next time it is played.

CRESCENDO AND EXPRESSION PEDALS

The MICASKO^{Tm} Organs have a Crescendo Pedal and two Expression Pedals. The pedal on the right (which is slightly raised) is the Crescendo Pedal which gradually adds a pre-determined selection of stops as it is pressed forward. The Crescendo Pedal does not affect the stops already set up on the organ but merely adds to them.

This pedal has a dual function. Your MICASKO^{Tm} Organ is equipped with an Orchestral Crescendo which can be set by the organist.

By pushing the Orchestral Crescendo (Orch. Cresc.) piston you will disengage the standard Crescendo and engage the Orchestral Crescendo. Instructions for changing the Orchestral Crescendo follow:

1. There are 63 positions in the crescendo sequence. Number 1 through 63 on a sheet of paper. Write down the sequence of additions you wish to make. NOTE: You should not subtract a stop or coupler once it has been programmed. Doing so will completely remove it from the sequence.

2. Press Set and while holding it in, press "Orch. Cresc." The Orch. Cresc. piston will begin flashing.

3. Set up your registration on the stops and couplers for position one. Press the Set piston. (If you do not have 63 additions on your paper, you can push Set two or three times after each addition to spread the changes more evenly over the distance the Crescendo Pedal travels.)

4. Set up the additional stops for the next position and press Set.

5. Continue with step 4 until all the stops you want to program are set.

6. If the "Orch. Cresc." piston has not stopped flashing, continue to press Set as many times as necessary until it does.

The pedal in the middle is the Swell Expression Pedal which controls the overall volume or loudness of the Swell organ. The pedal on the left is the Great Expression Pedal which controls the overall volume or loudness of the Great and Pedal divisions. These pedals are used to give variety of expression to the music played. Pressing the pedal forward increases the volume. Drawing back decreases the volume. The Positiv division normally does not express; however, if you wish to put it under expression simply depress the Positiv Express with Swell tablet, which is located on the coupler rail.

TUTTI PISTON AND TOE STUD

Sometimes it is desirable to suddenly and quickly have a full organ registration. To do so on the MICASKO^{Tm} Organ simply

push the Tutti Piston or Tutti Toe Stud. To cancel the full organ (Tutti), push the Tutti Piston or the Tutti Toe Stud again.

On your MICASKO^{Tm} Organ there is a Tutti in Memory 1 and another one in Memory 2. To find out what is on the Tutti Piston in either Memory, push piston Memory 1 or Memory 2, then push the Tutti Piston, and while holding it, push the Set button. Instantly the stops that are on that Tutti Piston will light up. To set the Tutti use the following sequence:

1. Select either Memory 1 or Memory 2.
2. Select the stops and couplers that you wish for the Tutti.
3. Press the Set button.
4. While pressing the Set button push the Tutti Piston.

NOTE: When you're trying to read what is in the Tutti Memory be sure you push the Tutti Piston first then push the Set Piston. Doing otherwise, you could cancel or change the Tutti.

LEVELING GLIDES

To assure optimum performance and life of the moving parts of the console it should always be level. Uneven floors tend to distort the case over a period of time, and extreme stresses will damage the case work and equipment. The Leveling Glides are under each corner of the console and bench and are mounted on heavily-threaded pins. These may be adjusted as much as 1-1/2" to compensate for irregularities

in the floor. A carpenter's spirit level can assure the most accurate settings.

TUNING KNOB

Your Rodgers organ is equipped with a tuning compensation knob which allows you to tune the entire organ easily and quickly to a piano or other instrument which may not be at "Concert Pitch" when played with the organ.

If your organ is a CAMBRIDGE 270 or PROVIDENCE 300 PIPE AUGMENTED, the Tuning Knob will bring the pipes and electronics into tune with each other.

HEADPHONE JACK

Your MICASKO^{Tm} Organ has a Headphone Jack located under the keydesk near your right knee. When you plug in a set of headphones, the speaker system shuts off, allowing you to play in privacy. If your organ has pipes, they will also shut off. It is recommended that you use a standard 8 ohm headphone set.

AUTOMATIC TURN-OFF

If you have not used the organ for 1-1/2 hours, it will automatically turn itself off, so you need never worry about leaving the organ on accidentally. Depressing a key or pushing a piston will keep the organ on for another 1-1/2 hours. Should the organ shut off, it is necessary to turn on the power switch and enter your access code.

CARE AND MAINTENANCE OF YOUR MICASKO^{Tm} ORGAN

As with any fine musical instrument, reasonable care is necessary to protect your investment in your Rodgers Organ. Normally, you should experience no difficulties because it has been carefully designed, and only the finest component parts are used in its manufacture. Even the finest equipment, however, is subject to occasional service. Your Rodgers Service Representative is fully equipped and qualified to handle any service problems which may arise.

Your new Rodgers organ is not only a fine musical instrument, but also a fine piece of custom-made furniture, finished to hold its attractiveness through generations of use. Only the best woods are used, carefully checked for uniformity of grain and intensity of figure and carefully hand assembled. As each finish coat is applied, it is thoroughly dried and hand rubbed before the next coat is applied. This hand rubbing results in a finish that 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. For a lacquered finish, a small amount of Guardsman's Polish on the cloth will keep the organ smudge-free and help remove fingerprints. Waxes, oils, or silicone base polishes should

not be used. For an oiled finish, a fine quality furniture oil will enhance the beauty of the wood. Always wipe the surface with the grain, using straight, even strokes.

KEYBOARDS, STOP TABS AND DRAWKNOBS

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

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

PLEXIGLASS MUSIC RACK

To clean your music rack use a soft cloth with a mild solution of soap and warm water. Wipe dry.

PIPES, ON PIPE AUGMENTED INSTRUMENTS

To keep the pipes of your Rodgers organ beautiful, refrain from touching them with ungloved hands.

RODGERS FIVE-YEAR LIMITED WARRANTY

The Rodgers Organ Company warrants every part of your Rodgers console against defective materials or workmanship for a period of five years beginning on the date of purchase. IT IS IMPORTANT THAT YOU COMPLETE THE WARRANTY REGISTRATION CARD ATTACHED TO THIS MANUAL AND RETURN IT TO US TO VALIDATE YOUR WARRANTY.

Rodgers' Limited Warranty provides any needed replacement parts during its five-year term. Labor, in connection with the replacement of parts, is not covered by the factory warranty. Contact your authorized Rodgers dealer for details on his labor warranty.

Complete factory warranty terms are spelled out in the Rodgers Limited Warranty certificate available at your Rodgers dealer or mailed to you upon receipt of your Warranty Registration Card.

Great Organ Registration Suggestions

ALEXANDRIA 810

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flute	8' Spitzflote
Strings	8' Gemshorn
Reed (Solo)	8' Krummhorn
Foundations p	8' Spitzflote 8' Gemshorn
Foundations mf	8' Spitzflote 8' Gemshorn 4' Hohlflote
Foundations f	8' Principal 8' Spitzflote 4' Octave 4' Hohlflote
Foundations ff	8' Principal 8' Spitzflote 4' Octave 4' Hohlflote 2' Super Octave
Full Great	8' Principal 8' Spitzflote 4' Octave 4' Hohlflote 2' Super Octave 2' Waldflote Mixture IV-V

Great Organ Registration Suggestions

CAMBRIDGE 870 and PROVIDENCE 900
CAMBRIDGE 270 and PROVIDENCE 300
PIPE AUGMENTED

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flute	8' Spitzflote
Strings	8' Gemshorn 8' Voce Umana
Reed (Solo)	8' Krummhorn
Foundations p	8' Spitzflote 8' Gemshorn
Foundations mf	8' Spitzflote 8' Gemshorn 4' Hohlflote (or Gedacktflote)
Foundations f	8' Principal 8' Spitzflote 4' Octave 4' Hohlflote (or Gedacktflote)
Foundations ff	8' Principal 8' Spitzflote 4' Octave 4' Hohlflote (or Gedacktflote) 2' Spitz Principal
Full Great	8' Principal 8' Spitzflote 4' Octave 4' Hohlflote (or Gedacktflote) 2' Spitz Principal 2' Waldflote Mixture IV-V

Swell Organ Registration Suggestions

ALEXANDRIA 810

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flutes	8' Hohlflote 4' Nachthorn
Strings	8' Viola Pomposa 8' Viola Celeste
Reed (Solo)	8' Trompette OR 8' Oboe
Reed (Chorus)	8' Trompette
Foundations p	8' Viola Pomposa 8' Hohlflote
Foundations mf	8' Viola Pomposa 8' Hohlflote 4' Nachthorn
Foundations f	8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote
Full Swell	8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote 1' Sifflet Plein Jeu IV-V

Swell Organ Registration Suggestions

CAMBRIDGE 870 and PROVIDENCE 900
CAMBRIDGE 270 and PROVIDENCE 300
PIPE AUGMENTED

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flutes	8' Hohlflote 4' Nachthorn
Strings	8' Viola Pomposa 8' Viola Celeste
Reed (Solo)	8' Trompette OR 8' Oboe
Reed (Chorus)	8' Trompette
Foundations p	8' Viola Pomposa 8' Hohlflote
Foundations mf	8' Viola Pomposa 8' Hohlflote 4' Nachthorn
Foundations f	8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote
Full Swell	8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote Plein Jeu IV-V 8' Trompette

Pedal Organ Registration Suggestions

ALEXANDRIA 810

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flutes	16' Subbass 8' Gedackt
Pedal Principals	16' Principal 16' Subbass 8' Octave
Foundations p	16' Lieblich Gedackt
Foundations mf	16' Subbass 8' Gedackt
Foundations f	16' Principal 16' Subbass 8' Octave 8' Gedackt 4' Choralbass
Full Pedal	16' Principal 16' Subbass 8' Octave 8' Gedackt 4' Choralbass 2' Zauberflote Mixture V 16' Posaune

Pedal Organ Registration Suggestions

CAMBRIDGE 870 and PROVIDENCE 900
CAMBRIDGE 270 and PROVIDENCE 300
PIPE AUGMENTED

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flutes	16' Subbass 8' Gedackt
Pedal Principals	16' Principal 16' Subbass 8' Octave
Foundations p	16' Lieblich Gedackt
Foundations mf	16' Subbass 8' Gedackt
Foundations f	16' Principal 16' Subbass 8' Octave 8' Gedackt 4' Choralbass
Full Pedal	16' Principal 16' Subbass 8' Octave 8' Gedackt 4' Choralbass 2' Zauberflote Mixture V 16' Posaune

ALEXANDRIA 810
MEMORY 1

Generals

Piston 1	Swell:	8' Viola Pomposa 8' Viola Celeste
	Great:	8' Flute Celeste II 8' Swell to Great
	Pedal:	16' Lieblich Gedackt
	General:	Main Chorus
Piston 2	Swell:	4' Nachthorn 8' Oboe Tremulant
	Great:	8' Flute Celeste II Harp
	Pedal:	16' Subbass
	General:	Main Chorus
Piston 3	Swell:	8' Hohlflote 2 2/3' Nasard 1 3/5' Tierce
	Great:	8' Spitzflote 4' Hohlflote
	Pedal:	16' Subbass 8' Gedackt
	General:	Main Chorus
Piston 4	Swell:	8' Viola Pomposa 8' Viola Celeste 4' Swell to Swell
	Great:	4' Hohlflote 8' Krummhorn Tremulant
	Pedal:	16' Lieblich Gedackt 8' Swell to Pedal
	General:	Main Chorus
Piston 5	Swell:	8' Viola Pomposa 8' Hohlflote 4' Nachthorn
	Great:	8' Principal 4' Hohlflote 2' Waldflote 8' Swell to Great
	Pedal:	16' Subbass 8' Gedackt 8' Swell to Pedal
	General:	Main Chorus
Piston 6	Swell:	8' Trompette
	Great:	8' Gemshorn 8' Spitzflote 4' Hohlflote

Generals

Piston 6 (cont'd)	Pedal:	16' Subbass
		8' Octave
	General:	Main Chorus
Piston 7	Swell:	8' Viola Pomposa
		8' Hohlflote
		4' Principal
		2' Blockflote
		1' Sifflet
		Plein Jeu IV-V
		8' Trompette
	Great:	8' Principal
		8' Gemshorn
		4' Octave
		4' Hohlflote
		2' Super Octave
		2' Waldflote
		8' Swell to Great
	Pedal:	16' Principal
		16' Subbass
		8' Octave
		8' Gedackt
		4' Choralbass
		16' Posaune
		8' Great to Pedal
		8' Swell to Pedal
	General:	Main Chorus
Piston 8	Swell:	16' Bourdon Doux
		8' Viola Pomposa
		8' Hohlflote
		4' Principal
		4' Nachthorn
		2' Blockflote
		1' Sifflet
		Plein Jeu IV-V
		8' Trompette
	Great:	8' Principal
		8' Gemshorn
		8' Spitzflote
		4' Octave
		4' Hohlflote
		2' Super Octave
		2' Waldflote
		Mixture IV-V
		8' Swell to Great
	Pedal:	16' Principal
		16' Subbass
		8' Octave
		8' Gedackt
		4' Choralbass
		4' Nachthorn
		Mixture V
		16' Posaune
		8' Swell to Pedal
	General:	Main Chorus

Divisionals

Piston 1	Swell:	8' Viola Pomposa 8' Viola Celeste
Piston 2	Swell:	8' Hohlflote 4' Nachthorn
Piston 3	Swell:	8' Oboe
Piston 4	Swell:	8' Trompette
Piston 5	Swell:	8' Viola Pomposa 8' Hohlflote 4' Principal 4' Nachthorn 2' Blockflote 1' Sifflet Plein Jeu IV-V 8' Trompette
Piston 1	Great:	8' Flute Celeste II
Piston 2	Great:	8' Krummhorn
Piston 3	Great:	8' Spitzflote 4' Hohlflote
Piston 4	Great:	8' Gemshorn 8' Spitzflote 4' Octave 2' Waldflote
Piston 5	Great:	8' Principal 8' Gemshorn 8' Spitzflote 4' Octave 4' Hohlflote
Piston 5 (cont'd)	Great:	2' Super Octave 2' Waldflote 1 1/3' Quint Mixture IV-V
Piston 1	Pedal:	16' Lieblich Gedackt
Piston 2	Pedal:	16' Subbass 8' Gedackt
Piston 3	Pedal:	16' Principal 16' Subbass 8' Octave 4' Choralbass 2' Zauberflote
Piston 4	Pedal:	16' Principal 16' Subbass 16' Lieblich Gedackt 8' Octave 8' Gedackt 4' Choralbass 4' Nachthorn 2' Zauberflote Mixture V 16' Posaune

CAMBRIDGE 870 and PROVIDENCE 900
CAMBRIDGE 270 and PROVIDENCE 300
PIPE AUGMENTED
MEMORY 1

Generals

Piston 1	Swell:	8' Viola Pomposa
		8' Viola Celeste
	Great:	8' Flute Celeste II
		8' Swell to Great
	Pedal:	16' Lieblich Gedackt
	General:	Main Chorus
Piston 2	Swell:	8' Viola Pomposa
		8' Viola Celeste
		8' Hohlflote
	Great:	8' Principal
		8' Voce Umana
		8' Gemshorn
		8' Flute Celeste II
		16' Positiv to Great
	Positiv:	4' Principal
		4' Rohrpfeife
	Pedal:	16' Subbass
		8' Gedackt
		8' Swell to Pedal
	General:	Main Chorus
Piston 3	Swell:	4' Nachthorn
		8' Oboe
		Tremulant
Piston 3 (cont'd)	Great:	8' Flute Celeste II
		Harp
	Pedal:	16' Subbass
	General:	Main Chorus
Piston 4	Swell:	8' Hohlflote
		2 2/3' Nasard
		1 3/5' Tierce
	Great:	8' Spitzflote
		4' Hohlflote*
	Pedal:	16' Subbass
		8' Gedackt
	General:	Main Chorus
Piston 5	Swell:	8' Viola Pomposa
		8' Viola Celeste
		4' Swell to Swell
	Great:	4' Hohlflote*
		8' Krummhorn
		Tremulant
	Pedal:	16' Lieblich Gedackt
		8' Swell to Pedal
	General:	Main Chorus

*Gedacktflote on 270 and 300

CAMBRIDGE 870 and PROVIDENCE 900
CAMBRIDGE 270 and PROVIDENCE 300
PIPE AUGMENTED
MEMORY 1 (cont'd)

Generals

Piston 6	Swell:	8' Viola Pomposa
		8' Hohlflote
		4' Nachthorn
	Great:	8' Principal
		4' Hohlflote*
		2' Waldflote
		8' Swell to Great
		8' Positiv to Great
	Positiv:	8' Nason Gedackt
		4' Principal
		4' Rohrpfeife
	Pedal:	16' Subbass
		8' Gedackt
		8' Swell to Pedal
	General:	Main Chorus
Piston 7	Swell:	8' Trompette
	Great:	8' Principal
		8' Spitzflote
		4' Hohlflote*
	Positiv:	8' Trompette Harmonique
	Pedal:	16' Principal
		16' Subbass
		8' Octave
	General:	Main Chorus
Piston 8	Swell:	8' Viola Pomposa
		8' Hohlflote
		4' Principal
		4' Nachthorn
		2' Blockflote
	Great:	8' Principal
		8' Spitzflote
		8' Gemshorn
		4' Octave
		4' Hohlflote*
		2' Spitz Principal
		2' Waldflote
		8' Swell to Great
		8' Positiv to Great
	Positiv:	8' Nason Gedackt
		4' Principal
		4' Rohrpfeife
		2' Octave
	Pedal:	16' Principal
		16' Subbass
		8' Octave
		8' Gedackt
		4' Choralbass
		4' Nachthorn

*Gedacktflote on 270 and 300

CAMBRIDGE 870 and PROVIDENCE 900
CAMBRIDGE 270 and PROVIDENCE 300
PIPE AUGMENTED
MEMORY 1 (cont'd)

Generals

Piston 9

Swell:
8' Viola Pomposa
8' Hohlflote
4' Principal
2' Blockflote
Plein Jeu IV-V
8' Trompette

Great:
8' Principal
8' Gemshorn
4' Octave
4' Hohlflote*
2' Spitzflote
2' Waldflote
8' Swell to Great
8' Positiv to Great

Positiv:
8' Nason Gedackt
4' Principal
2' Octave

Pedal:
16' Principal
16' Subbass
8' Octave
8' Gedackt
4' Choralbass
16' Posaune
8' Great to Pedal
8' Swell to Pedal

General:
Main Chorus

*Gedacktflote on 270 and 300

Piston 10

Swell:
16' Bourdon Doux
8' Viola Pomposa
8' Hohlflote
4' Principal
4' Nachthorn
2' Blockflote
Plein Jeu IV-V
8' Trompette

Great:
8' Principal
8' Spitzflote
8' Gemshorn
4' Octave
4' Hohlflote*
2' Spitz Principal
2' Waldflote
Mixture IV-V
16' Dulzian
8' Swell to Great
8' Positiv to Great

Positiv:
8' Nason Gedackt
4' Principal
4' Rohrpfeife
2' Octave
1' Sifflet
16' Regal

Pedal:
32' Contre Bourdon
16' Principal
16' Subbass
8' Octave
8' Gedackt

CAMBRIDGE 870 and PROVIDENCE 900
CAMBRIDGE 270 and PROVIDENCE 300
PIPE AUGMENTED
MEMORY 1 (cont'd)

Generals

Piston 10 (cont'd)	Pedal:	4' Choralbass
		4' Nachthorn
		Mixture V
		16' Posaune
		8' Swell to Pedal
		8' Positiv to Pedal
	General:	Main Chorus

Divisionals

Piston 1	Swell:	8' Viola Pomposa
		8' Viola Celeste
Piston 2	Swell:	8' Hohlflote
		4' Nachthorn
Piston 3	Swell:	8' Oboe
Piston 4	Swell:	8' Trompette
Piston 5	Swell:	8' Viola Pomposa
		8' Hohlflote
		4' Principal
		4' Nachthorn
		2' Blockflote
		Plein Jeu IV-V
		8' Trompette
Piston 1	Great:	8' Flute Celeste II
Piston 2	Great:	8' Voce Umana
		8' Gemshorn
		8' Flute Celeste II
		4' Great to Great

*Gedacktflote on 270 and 300

Divisionals

Piston 3	Great:	8' Spitzflote
		4' Hohlflote*
Piston 4	Great:	8' Principal
		8' Spitzflote
		8' Gemshorn
		4' Octave
		2' Waldflote
Piston 5	Great:	8' Principal
		8' Spitzflote
		8' Gemshorn
		4' Octave
		4' Hohlflote*
		2' Spitz Principal
		2' Waldflote
		Mixture IV-V
Piston 1	Positiv:	8' Nason Gedackt
Piston 2	Positiv:	8' Nason Gedackt
		1 1/3' Quint
Piston 3	Positiv:	8' Nason Gedackt
		4' Principal
		2' Octave
Piston 4	Positiv:	8' Nason Gedackt
		4' Principal
		4' Rohrpfeife
		2' Octave
		1 1/3' Quint
		1' Sifflet
Piston 5 (900 & 300)	Positiv:	8' Trompette Harmonique

CAMBRIDGE 870 and PROVIDENCE 900
CAMBRIDGE 270 and PROVIDENCE 300
PIPE AUGMENTED
MEMORY 1 (cont'd)

Divisionals

Piston 1	Pedal:	16' Lieblich Gedackt
Piston 2	Pedal:	16' Subbass 8' Gedackt
Piston 3	Pedal:	16' Principal 16' Subbass 8' Octave 4' Choralbass 2' Zauberflote
Piston 4	Pedal:	32' Contre Bourdon 16' Principal 16' Subbass 16' Lieblich Gedackt 8' Octave 8' Gedackt 4' Choralbass 4' Nachthorn 2' Zauberflote Mixture V 16' Posaune