

Owners Manual
for
The Olympic

RODGERS ORGAN COMPANY, HILLSBORO, OREGON U.S.A.

1905-207

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INTRODUCTION

While Garbo was silent, a new kind of organ brought the sound of music to movie audiences throughout the world. This glorious, new instrument was called the Theatre Organ, and it became as popular as the movie stars it accompanied. Although these stars began to fall on the day when Jolson first sang "Mammy", the Theatre Organ never lost its hosts of loyal and articulate enthusiasts.

Today, Theatre Organ sound has evolved into the familiar strains of the home organ--a smaller version of the mighty cinema pipe organ. Home organs are the most popular musical instruments of our day, more and more being purchased every year. Of all the home organs made, the most authentically voiced and sophisticated instruments are built by RODGERS.

Current electronic innovations continue to make organs more fun to play, and the number of organists increases year by year. It takes an extraordinary company to keep up with technology and at the same time maintain the elegantly grandiose traditions of the Theatre Organ. Only RODGERS does it best.

Every Rodgers organ is custom-voiced in the factory. Additional voicing and tonal finishing are done when the organ is installed. Discrete components permit voice by voice, independent volume controls. Voicing tablets, within easy reach of the organist, can double each major voice family's volume independently.

The OLYMPIC has a three-manual, horseshoe style console, conforming to specifications of the American Guild of Organists. Its 61-note manual keyboards

are slightly tilted toward the organist for playing ease. The 32-note concave and radiating pedalboard has magnetic keying action and is illuminated by a pedalboard light. Authentic stop tablets are engraved, not hot stamped. An illuminated music rack and a matching bench, with a music storage compartment, is standard.

Except for the external Glockenspiel, all the OLYMPIC's electronic components are entirely solid-state and contained within the console.

CONSOLE

The tones of this organ range in pitch from a bass note lower than the lowest tones of the Tuba to a treble note beyond the highest tone of the orchestral Piccolo. The OLYMPIC ranges in pitch from three octaves below Middle C to five octaves above Middle C. A total range of eight octaves! You will never find a note of music written for the organ that cannot be played on your Rodgers OLYMPIC.

Theatre Organs, as Classic Organs, have keyboards (manuals) with a specific name relating to a musical function:

<u>MANUAL</u>	<u>THEATRE ORGAN</u>	<u>CLASSIC ORGAN</u>
Upper Manual	Solo	Swell
Middle Manual	Great	Great
Lower Manual	Accompaniment	Choir

SOLO MANUAL

This manual is generally used for single-note melodies, because it provides voices which contrast the sounds of the Accompaniment and Great Manuals. All four tone families are represented on the Solo Manual. Pitches range from the 16' Tibia Clausa to the 4' Tibia Piccolo. The Solo percussions are on this manual: Piano, Harpsichord, Harp and a real metal-bar Glockenspiel. An additional voice on the Solo Manual is the 16' Bass (Diapason) which, with the Tibias, gives additional flexibility and coloring.

GREAT MANUAL

This manual is characterized by its large number of voices and pitches, special effects, and the big, full sounds reminiscent of the traditional Theatre Organ. In addition to all voice families at the 8' pitch, the Great Manual contains: six 16' stops (Trumpet, Tuba, Bass, Tibia Clausa, Saxophone and String); three mutation stops (5 1/3' Tibia Quint, 2 2/3' Tibia Twelfth and 1 3/5' Tibia Tierce); and unison Tibias at 4', 2' and 1' pitches. Also you will find an 8' String Celeste and the 4' Octave (Diapason).

ACCOMPANIMENT MANUAL

This manual, as its name implies, is most often used for background accompaniment, while the melody is played on the Solo or Great Manual. A particularly lovely registration on this manual is the 8' Diapason and 8' Diapason Celeste. Tuned Percussions on the Accompaniment are the Chrysoglott (organ celesta) and the 4' Harp. The 4' Harp can be added to other voices on the Accompaniment Manual to give the characteristic "clunk" of the Marimba-Harp on a Theatre Organ. Also found on this manual are the Chinese Block, Snare Drum, Tambourine and Cymbal for rhythm accompaniment with authentic trap voices. The Accompaniment Soft tab reduces the level of the speaking voices on this manual for the softest possible accompaniment sounds.

PEDALBOARD

The stops in the Pedal division of the OLYMPIC provide a suitable bass support for any registration used on the manuals. A special effects voice, the 8' Sustain Bass, can be used for a string bass sound, or it can be combined with other pedal voices. Three traps, Bass Drum, Cymbal and Wood Block, are located in the Pedal division.

SPEAKING STOP TABS AND VOICE FAMILIES

The speaking stop tabs are grouped on the stop rail as in a traditional Theatre Organ console. On the extreme left are the Pedal stop tabs; the Accompaniment stop tabs next; then the Great stop tabs and, on the extreme right, the Solo stop tabs.

Each speaking stop tab is engraved with the full name of the stop in italics at the top, the pitch designation (8', 4' etc.) in the middle, and the abbreviation of the stop name in capital letters at the bottom.

The color of each stop tab indicates the voice family to which the stop belongs; White for Tibias, Flutes and Diapasons; Amber for Strings; Red for Reeds, Gray for Percussions and Black for accent tabs (ff).

The footage designation on the stop tabs is from the system used in the building of pipe organs. An open pipe, eight feet long, produces the lowest tone (bottom C on the manual), hence it is called an 8' stop. The 8' stops are called the "Unison Pitch" of the organ. That is, Middle C played on a 8' stop has the same pitch as Middle C played on a piano. A 16' stop sounds an octave below the Unison Pitch. A 4' stop sounds an octave above; a 2' stop sounds two octaves above and a 1' stop sounds three octaves above the Unison Pitch.

In addition to the octave sounding stops, there are the "Mutation" stops:

- 5 1/3' Tibia Quint
(sounds a fifth above Unison Pitch)
- 2 2/3' Tibia Twelfth
(sounds an octave and a fifth above Unison Pitch)
- 1 3/5' Tibia Tierce
(sounds two octaves and a third above Unison Pitch)

For example:

By playing Middle C on the Great with the 5 1/3' Tibia Quint on, the G above Middle C will sound. The 5 1/3' Tibia Quint, the 2 2/3' Tibia Twelfth and the 1 3/5' Tibia Tierce should never be played alone. The 1 3/5' Tibia Tierce should only be used in combination with the 5 1/3' Tibia Quint or 2 2/3' Tibia Twelfth. Mutations should be used with much discretion and sparingly, unless a special effect is desired. Their function is to provide tonal color and shading.

When the initials T.C. are engraved on the stop tab, they designate that the second "C" (Tenor C) is the lowest speaking note of that stop. As in a Theatre pipe organ, certain of the thicker sounds stop at Tenor C to allow the organist to play in the lowest register without resulting muddiness in sound.

VOICE FAMILIES

There are four families of organ tone: Tibias (Flutes), Diapasons (Principals), Strings and Reeds. Each family has its own characteristics and purpose in the organ's tonal spectrum. In addition, the OLYMPIC includes both Tuned and Non-tuned Percussions, typical of fine Theatre Organs.

TIBIAS (Flutes)

The powerful Tibia voices are the foundation tones of the Theatre Organ. Traditionally, the Tibia voices attain their unique character by a deep and fairly rapid Tremulant.

The Tibia is adaptable to a variety of uses:

As a single solo voice for a melody line;

For the beautiful, theatrical open harmony;

As accompaniment to Strings and Reeds used as solo stops;

As the foundation tone in a full ensemble.

To take advantage of the versatility of Tibias, the OLYMPIC has Tibia voices at eight different pitches, supplied by independent and individually-tuned tone sources (oscillators).

DIAPASONS (Principals)

Just as the Tibias are the foundation tones of the Theatre Organ, the Diapasons are the foundation tones of a Classic or Church Organ. They are available on the OLYMPIC at the 8' pitch on the Solo Manual, 8' and 4' pitches on the Accompaniment Manual, 16', 8' and 4' pitches on the Great Manual, and at the 16' and 8' pitches in the Pedal. For a characteristic Church Organ effect, use both the Tibias and Diapasons at the 8' and 4' pitches with the Tremulants off.

STRINGS

Organ Strings resemble the sound of the String section in a symphony orchestra. This tone contrasts with the Tibia. It is thin, keen, has many overtones and has a limited fundamental tone. The Strings add "edge" to the organ ensemble and "sing" when played alone.

Use of the 8' String Celeste on the Great Manual gives the Strings the typical lush character of a large section of violins.

REEDS

The Oboe voice is a thin solo Reed with many uses from a beautiful solo line low on the manual to the novelty sound created when it is registered with

a 4' Tibia.

The Tuba is available at the 16' and 8' pitches on the Great and Solo Manuals and at the 8' pitch on the Accompaniment Manual. It is one of the most colorful solo voices on the OLYMPIC. The 16' Tuba with the Tibia at 16', 8' and 4' is an exceptionally pleasing and adaptable combination for melody lines, both single-note and in chords. In an ensemble, the Tuba at 16' and 8' pitches adds strength and solidity to the Tibias, Diapasons and Strings.

The Saxophone is possibly the most fascinating of the stops on your OLYMPIC. When added to Tibias, it creates a "furry" sound with a dash of color. When added to Strings and Celestes, one hears the thick lustrous sound so well suited to Theatre Organ ballads. It is available at 16' and 8' pitches on the Great Manual and at the 8' pitch on the Solo Manual.

The Clarinet voice, closely resembling its orchestral counterpart, is often used as a solo stop as well as in ensemble registrations. The Clarinet should not dominate the tonal ensemble, as the Clarinet in an orchestra does not dominate the orchestral ensemble.

The Trumpet is the most brilliant of the Reed voices, having a bright tone quality. It plays at the 16' and 8' pitches on the Great Manual, 8' pitch on the Solo Manual and at the 16' pitch in the Pedal.

TUNED PERCUSSIONS

The OLYMPIC offers a fine selection of Tuned Percussions. Realistic Piano, Harpsichord and Harp voices sound at unison pitch on the Solo Manual. The Accompaniment contains the Chrysoglott and 4' Harp. The 30-note metal-bar Glockenspiel, separate from the console and attached by cable, plays from the Solo Manual. The mechanical Glockenspiel's handsome wood case has a

hinged top that can be raised or lowered to adjust the volume.

On the following page is the stop list of the OLYMPIC.

RODGERS OLYMPIC

<u>Voice Family</u>	<u>Pedal</u>	<u>Accompaniment</u>	<u>Great</u>	<u>Solo</u>
Diapason	16' Bass 8' Open Diapason	8' Open Diapason 8' Diapason Celeste 4' Octave	16' Bass (TC) 8' Open Diapason 4' Octave	16' Bass (TC) 8' Open Diapason
String	8' Sustain Bass	8' String	16' String 8' String 8' String Celeste	8' String
Flute	16' Bourdon 8' Tibia Clausa 8' Flute	8' Tibia Clausa 4' Tibia Piccolo	16' Tibia Clausa (TC) 8' Tibia Clausa 5 1/3' Tibia Quint 4' Tibia Piccolo 2 2/3' Tibia Twelfth 2' Tibia Piccolo 1 3/5' Tibia Tierce 1' Tibia Fife	16' Tibia Clausa (TC) 8' Tibia Clausa 4' Tibia Piccolo
Reed	16' Trumpet	8' Tuba 8' Clarinet	16' Trumpet 16' Tuba (TC) 16' Saxophone (TC) 8' Trumpet 8' Tuba 8' Clarinet 8' Saxophone 8' Oboe	16' Tuba (TC) 8' Trumpet 8' Tuba 8' Saxophone 8' Oboe
Tuned Percussion		Chrysoglott 4' Harp		Piano Harpsichord Harp Glockenspiel
Non-Tuned Percussion (Traps)	Bass Drum Cymbal Wood Block	Chinese Block Snare Drum Tambourine Cymbal		

NON-SPEAKING STOP TABS AND SPECIAL FEATURES

VOICING TABLETS

Voicing Tablets, used for shading and general tonal balance, yield a flexibility that was not possible on traditional Theatre Organs. When used, ff tabs increase the volume level of the specified voices. For example, hold a chord on the Great Manual with the 8' Tibia Clausa, 4' Piccolo, 8' Oboe and 8' Diapason stops down. Now depress the Tibia ff tab, and notice the proportional increase in Tibia loudness.

The Accompaniment Soft tab affects all voices on the Accompaniment Manual.

These tablets are used sparingly. They are most effective when it is desirable for a single voice to be louder, for effect.

TREMULANTS

The OLYMPIC has four Tremulant controls to create the moving tone colors characteristic of the grand old Theatre Organs. The Main Vibrato affects all voices except the Tibia Clausa and Saxophone. The Main Tremulant affects only Diapasons, the Clarinet and Strings. The Tibia-Sax Tremulant affects only the Tibia Clausa and Saxophone voices. Finally, the Solo Harp Tremulant affects only the Harp on the Solo Manual.

NOTE: The Main Vibrato has an automatic cut-off switch that stops it from functioning when the Piano, Harpsichord or Solo Harp are engaged.

COMBINATION ACTION

One of the exciting features of the OLYMPIC 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.

The pistons are divided into two types. Those which capture the combination for all manuals and pedal are called General pistons. There are 6 of these pistons located on the Solo Manual piston rail. Those pistons which affect only one manual or pedal are called Divisional pistons. There are 4 of these for each manual and pedal. They are located on each manual's piston rail.

How to set the pistons:

1. Turn on the keylock for the Memory.
2. Select your registration.
3. Push the Set piston and hold.
4. While pushing the Set piston, push the desired piston then release both pistons simultaneously.

You can also add a stop tab to your combination on any piston, by putting the desired stop tab down and holding it down, while pushing the piston you want to add it to. Use the reverse procedure for taking off a stop tab.

EXPRESSION AND CRESCENDO PEDALS

The OLYMPIC has two Expression Pedals and a Crescendo Pedal. The pedal on the right is the Crescendo Pedal which gradually adds a pre-determined selection of stops as it is pressed forward. The Crescendo Pedal does not affect stops already set up on the organ, but merely adds to them.

The center pedal is the Solo Expression Pedal which controls the volume of the OLYMPIC's solo voices consisting of Brass, Tibias and Percussions

(not necessarily the voices on the Solo Manual). The Main Expression Pedal is on the left. It controls the remainder of the voices which are Foundations, Strings, Piano, the traps and the Pedal. The Glockenspiel is not affected by the Expression Pedals.

The Piano Sustain switch is located on the left side of the Main Expression Pedal. Push it to the left with your foot to cause the Piano stop to sustain.

SFORZANDO PISTON AND TOE STUD

Your OLYMPIC has a true Sforzando (Sfz) Piston, duplicated by a toe stud. For a quick accent of full organ, push the piston or depress the toe stud. Full organ will stay on only as long as you hold the Sfz button.

RODGERS PRACTICE PANEL

The OLYMPIC's Practice Panel is a standard feature. Its small, attractive control panel is located just to the right of the manuals. This unit includes a control to adjust reverberation, a connection for your stereo headphones that allows you to play "silently", and connections for a tape recorder to allow recording or playing along with pre-recorded tapes.

How to operate the Rodgers Practice Panel:

1. The Reverb knob turns clockwise to increase reverberation.
2. Stereo headphones can be plugged into either jack labeled "Headphones." Two sets can be accommodated.
3. Pull the Reverb knob out to turn the external speakers off for headphone listening only.
4. Pull the Tape Level knob out to record from the organ. Recorder leads plug into the two top jacks labeled "To". The Expression

Pedal will regulate the volume going to the tape deck.

5. To play tapes back through the organ, move the leads to the two bottom jacks on the organ panel and from the input to the output jacks on your recorder. Push in the Tape Level knob, and it becomes the volume control for the tape being played back.

RHYTHMAKER & TRAPS

Your OLYMPIC includes a new and sophisticated rhythm section called the Rhythmaker that is based on a four-measure rhythm pattern. Rhythmaker patterns were developed through consultation with a famous percussionist and include the slight variance of a live performer, giving appeal and interest to the rhythm patterns.

The Rhythmaker is started by the Rhythm piston on the Great Manual piston rail. The desired rhythm pattern may be selected from one of the twelve Rhythm stop tablets. A control for Rhythmaker volume is located on the left end of the Great Manual. Pattern speed is adjustable with the control on the left end of the Accompaniment Manual. A digital readout on the stoprail automatically indicates the pattern of each measure, and you always know where you are, because the "Downbeat Indicator" flashes on the first beat of each measure.

The Rhythm stop tablets can be programmed into the General pistons. If, however, the toggle switch on the left of the console (under the stop rail) is engaged, you can change pistons without affecting your selected Rhythm pattern.

Your Rodgers OLYMPIC has a complete set of Traps (Non-tuned Percussion) which are playable on the Pedal and Accompaniment Manual. These include the Bass Drum, Cymbal, Wood Block, Chinese Block, Snare Drum and Tambourine. The volume of the Traps is controlled by the Rhythmaker volume, located on

the left end of the Great Manual.

TRANSPOSER

The Transposer is a standard feature on the OLYMPIC. 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 of the Solo Manual piston rail.

The Transposer allows you to play music in a key different from the one in which it is written, without having to mentally transpose the music as you play. Simply select the number of half-steps in either direction, press the appropriate piston, and play the music as written.

Another feature of the Transposer is the circuit that returns the setting to the normal pitch (0 piston), automatically, when the organ is shut off. This avoids the problem of the organ being in the wrong key the next time it is turned on.

SPEAKER SYSTEM

As in Theatre Organs of the past, the speaking positions of the OLYMPIC are separate from the console. The external speaker system has two independent channels which attach to Rodgers speaker cabinets. These cabinets are available in utility finishes for chamber installations, or in custom finishes to match the console or coordinate with your furnishings.

On the OLYMPIC, the "Solo Output Channel" is for the Trumpet, Oboe and Tibia voices from the manuals, and the Solo Percussion and Pedal Tibia. The "Main Output Channel" handles the Diapason and String voices from the manuals, as well as the Accompaniment Percussion, all Pedal voices (except the Tibia) and all Rhythm and Traps.

CARE AND MAINTENANCE OF YOUR RODGERS OLYMPIC

As with any fine musical instrument, reasonable care is necessary to protect your investment in your Rodgers OLYMPIC. Normally, you should experience no difficulties, because your organ 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 Representative is fully equipped and qualified to handle any service problems which may arise.

Your new Rodgers OLYMPIC 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 OLYMPIC.

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. Always wipe the surfaces with the grain, using straight, even strokes.

KEYBOARDS AND STOP TABS

Keyboards and stop tabs should be cleaned with a soft cloth dampened with water and a mild soap. 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.

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 casework and equipment. The leveling glides are under each corner of the console and bench and are mounted on heavy threaded pins. These may be adjusted as much as 1 1/2 inches to compensate for irregularities in the floor. A simple spirit level can assure the most accurate settings.

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 original purchase from an authorized Rodgers dealer. 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.

THE ART OF ORGAN REGISTRATION

Masters of the organ thrill audiences with their technical ability at the keyboards and their own unique style of playing. You can share some of this magic from the very first day the OLYMPIC comes into your life.

While no musical instrument can turn a non-musical person into a virtuoso, this much we do promise: If you play the piano or organ and enjoy playing (how well you play is of little importance), the Rodgers OLYMPIC will give you more pleasure, more fun and more music from the very first time you sample its sounds. Ease of playing is designed into the organ. A few hints on Registration will help you get the most from it.

Registration is the selection of stop combinations. Experimentation and imagination will develop your ability to find the most pleasing registrations for the music you are playing. In developing interesting registrations, always try to find tone qualities that identify individual voices. Listen and compare different stops and their characteristic qualities when played in chords as well as single-note melodies. Play, listen and compare until you can identify any voice you hear without looking to see which stop tab is down.

Next, become familiar with the effects resulting from combinations of voices at various pitches. You will soon know which stops work well together and which do not. When you have become familiar with the sounds of your Rodgers OLYMPIC, registration will become one more source of pleasure and satisfaction.

SUGGESTED MEMORY SETTINGS

On the following pages are complete, suggested piston settings for the Rodgers OLYMPIC. You will find these combinations useful for pieces requiring soft solos all the way up to full organ. These are only suggestions, however. You may set the pistons with any combinations you desire. See page 12 for instructions.

OLYMPIC

Generals

Piston 1 "George Wright Jello" Play full chords on the Great Manual alternating with a melody solo on the Solo Manual

Pedal: 16' Bourdon
8' Flute

Accompaniment: 8' Open Diapason
8' Diapason Celeste
4' Harp

Great: 16' Saxophone
16' String
8' Saxophone
8' String
8' String Celeste
4' Tibia Piccolo

Solo: 8' Tibia Clausa
4' Tibia Piccolo

Piston 2 "Ballad"

Pedal: 16' Bourdon
8' Flute

Accompaniment: 8' Open Diapason
8' Diapason Celeste
8' String

Great: 16' Tibia Clausa
16' String
8' Open Diapason
8' String
8' String Celeste

Solo: 16' Tibia Clausa
8' Tibia Clausa

Piston 3 "Jazz or Pop Sound"

Pedal: 16' Bourdon
8' Flute

Accompaniment: 8' Open Diapason
8' Diapason Celeste
4' Tibia Piccolo
4' Harp

Great: 8' Tuba
8' Open Diapason
8' Tibia Clausa
8' Clarinet
8' Saxophone
5 1/3' Tibia Quint
4' Tibia Piccolo
2 2/3' Tibia Twelfth

Solo: 16' Tibia Clausa
8' Tibia Clausa
4' Tibia Piccolo

Piston 4

Pedal: 16' Bourdon
8' Open Diapason
8' Tibia Clausa
8' Flute

Accompaniment: 8' Open Diapason
8' Diapason Celeste
8' Clarinet
4' Harp

Generals (Cont'd)

Piston 4 (Cont'd)

Great: 16' Tibia Clausa
16' Saxophone
16' String
8' Tibia Clausa
8' Clarinet
8' String
8' String Celeste
4' Tibia Piccolo

Solo: 16' Tuba
16' Bass
16' Tibia Clausa
8' Tuba
8' Open Diapason
8' String

Pedal: 16' Bass
16' Bourdon
8' Open Diapason
8' Tibia Clausa
8' Flute

Accompaniment: 8' Tuba
8' Open Diapason
8' Diapason Celeste
8' Tibia Clausa
8' Clarinet
8' String
4' Octave

Piston 5 (Cont'd)

Great: 16' Tuba
16' Bass
16' Tibia Clausa
16' String
8' Tuba
8' Tibia Clausa
8' Clarinet
8' String
8' String Celeste
4' Octave
4' Tibia Piccolo
2' Tibia Piccolo

Solo: 16' Tuba
16' Bass
16' Tibia Clausa
8' Tuba
8' Open Diapason
8' Tibia Clausa
8' Saxophone
8' String
4' Tibia

Piston 6

Pedal: 16' Trumpet
16' Bass
16' Bourdon
8' Open Diapason
8' Tibia Clausa
8' Flute

Accompaniment: 8' Tuba
8' Open Diapason
8' Diapason Celeste
8' Tibia Clausa
8' String
4' Octave

Generals (Cont'd)

Piston 6 (Cont'd)

Great: 16' Trumpet
16' Bass
16' Tibia Clausa
16' String
8' Trumpet
8' Tibia Clausa
8' Clarinet
8' String
8' String Celeste
4' Octave
4' Tibia Piccolo
2' Tibia Piccolo

Solo: 8' Trumpet
8' Tuba
8' Tibia Clausa
4' Tibia Piccolo

Solo Piston 4 "Crying Music"

8' Tibia Clausa
8' Saxophone

Great Piston 1

8' Clarinet
2 2/3' Tibia Twelfth

Great Piston 2 "Solid Solo"

8' Tuba
8' Open Diapason
8' Clarinet

Great Piston 3 "Full Theatre Ensemble"

16' Bass
16' Tibia Clausa
16' String
8' Open Diapason
8' Tibia Clausa
8' String
8' String Celeste
4' Tibia Piccolo
2' Tibia Piccolo

Divisionals

Solo Piston 1 "Ballad"

8' Tibia Clausa
4' Tibia Piccolo

Solo Piston 2 "Novelty"

8' Oboe
4' Tibia Piccolo

Solo Piston 3 "Brassy Effect for Accent"

8' Trumpet
4' Tibia Piccolo

Great Piston 4 "War Horse Wurlitzer"

16' Trumpet
16' Tuba
16' Bass
16' Tibia Clausa
16' String
8' Tibia Clausa
8' Clarinet
8' String
8' String Celeste
4' Octave
4' Tibia Piccolo
2' Tibia Piccolo

Divisionals (Cont'd)

Pedal Piston 1

16' Bourdon

Accompaniment Piston 3

Chrysoglott

Pedal Piston 2

16' Bourdon

16' Bass

8' Flute

Accompaniment Piston 4

8' Tuba

8' Open Diapason

8' Diapason Celeste

8' Tibia Clausa

8' Clarinet

4' Octave

Pedal Piston 3

16' Bass

16' Bourdon

8' Open Diapason

8' Flute

Pedal Piston 4

16' Trumpet

16' Bass

16' Bourdon

8' Open Diapason

8' Tibia Clausa

8' Flute

-24-

Accompaniment Piston 1

8' Open Diapason

8' Diapason Celeste

4' Harp

Accompaniment Piston 2

8' Open Diapason

8' Diapason Celeste

8' Clarinet

4' Harp