

# The Buckeye Backcheck

*Newsletter of the Columbus Chapter of the Piano Technicians Guild*

**Volume 46    Issue 2    March 2021**



Chapter members,

My career as a piano technician has been the best thing I have done in my life and career. As an associate member in the Central Maine Chapter, I began as a hobbyist, then I enrolled in the Randy Potter technology program.

I worked on wooden and fiberglass boats as my primary job and I studied and practiced piano technology nights and weekends. Tuning for free in churches and schools helped to get my business out to the public. I never thought it would become my profession. My family life in Maine was perfectly good; however, I was not bringing the income I needed. The state of Maine is beautiful but the state is somewhat depressed economically.

After many family meetings with my wife and two pre-teen children, we decided to relocate to a region where the economy was strong for pianos and the related arts, and also a place to work in a marine environment. My piano technician's aspirations took a back seat at the beginning. After doing regional surveys (A strong chapter in the Randy Potter manual for location surveys), I focused on moving to Houston, Texas where the arts were strong and not many technicians were in the area.

I called my sister in Las Vegas, Nevada to tell her my news and she suggested that I look into Las Vegas. I didn't think that would be a good idea as there is no boating where I could find employment. She then told me about the Hoover Dam and its gigantic lake and marine opportunities. So, after a few more meetings, we decided to make the move to Nevada! Fortunately, the kids were up to the move, so we packed up our belongings, two cats, and one large dog and began our journey. That was August of 1994.

I went to the few piano dealers there, but I couldn't get any piano work until one day, the Steinway dealer found out I did polyester repair which was a trade I learned working on boats.

I was sponsored by the Steinway dealership there to attend three separate courses at the Steinway factory. It was a fantastic training opportunity. I also have attended the Yamaha Little Red Schoolhouse and recently their Technical Training. Later, I began training and then installing PianoDisc player systems for all the new casinos, piano dealers and private customers. I also ran the Southern Nevada PTG Chapter. I was Chapter president for 6 years. Meetings were small, but as I expanded the technical forums, the chapter lived - after almost losing its charter.

I had over 4 thousand on my clientele list, doing four to five tuning jobs a day and contract tuning with several casinos.

I turned 60 years old in 2014. After a long time being away from my home in New England I decided to move back. I had a good friend in Warsaw Ohio who needed help in his bass guitar shop. After my first visit to Ohio I was in love with the landscape and met the friendliest people. It was a breath of fresh air leaving Las Vegas, but the Vegas move was the best business card I ever had.

I have enjoyed being a member of the Columbus PTG Chapter and have enjoyed my time helping run the meetings, as well as the mini chapter technical hours that we all have contributed to. After the two years I have served as President I would like to put forth my position to the members to select and vote for a new leader. I have been in a semi-retired position since my relocation to Ohio and enjoy serving my skills in all aspects for the past 5 years. I am looking forward to having the time to restore some of the projects in my meager shop. I will always enjoy being a member and attend meetings as I always have.

I am proud to be a member of the PTG and Chapter 431 and will remain in your service.

David Chadwick, RPT

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## Chapter Meeting Minutes February 16, 2021

The meeting was hosted online over Zoom by Kim Hoessly

### Attendance:

Kim Hoessly, Andrew Kovaleski, Walter Bagnall, Ron Kenreich, Morgan Sieg, Maggie Jusiel, Christopher Purdy, Justin Swain, David Chadwick, David Stang

### Treasurer's Report:

\$1913.95

Ron Kenreich requested permission to send a \$200 check to Ohio MTNA for the Summer Music Scholarship, which the chapter approved.

### Old Business:

Kim Hoessly is hosting continuing education sessions for folks working toward the RPT exams over Zoom, following the lesson plan in the PACE manuals. The sessions will take place on the first Tuesday of each month. If you are interested in taking part in these sessions, please email Kim at: [khoessly@columbus.rr.com](mailto:khoessly@columbus.rr.com)

### New Business:

Morgan Sieg was approved as an associate member of the PTG - congratulations, Morgan!

## Butts & Flanges

The chapter had a short discussion on raising pitch on significantly flat pianos, recommending knocking each pin flat quickly before raising the pitch on each string. Kim Hoessly suggests that she may decide not to perform a pitch raise if it is clear that many strings have previously broken or been replaced. David Chadwick suggests that he will slowly pull each string up to pitch, without overpulling, when he performs a pitch raise.

Kim Hoessly recommends that using strips of felt to bush the hole at the top of a pedal assembly is longer-lasting than using any rubber grommet.

Walter Bagnall asked about strategies for dealing with poorly rendering pianos. Kim Hoessly recommends that Protek lubrication can be useful to reduce poor rendering, and Ron Kenreich also says that he applies Protek at contact points when he is doing a significant pitch raise. Chris Purdy reports that the folks at Yamaha recommend using pure Teflon oil for this situation. He also recommends that in those situations, he may also use hard test blows to assist in the tuning - "Tune high and pound down". He doesn't like doing it, but sometimes it is the best way. Maggie Jusiel says that it may be controversial, but she avoids using test blows due to issues with tinnitus. Instead, she has found success by slightly bending the pin after tuning to set the pin - she says that she doesn't know if it is the best way, but it is the best for her.

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## **Using Fast Beating Intervals**

### **A summary of a class by Maggie Jusiel, RPT**

There is a particular way to use wide and narrow intervals against each other. Most understand a perfect fifth is narrow and its inversion, a perfect fourth, is wide. If you do not move outside octave notes, an inner fifth or fourth starting from one of these notes can be moved to make both the upper and lower intervals speed up or slow down at the same time. This is also true for sixths and thirds. A major sixth is wide and its inversion, a minor third, is narrow. Moving one of these intervals from the lower or upper octave notes will cause both the internal major sixth and minor third to speed up or slow down at the same time. A major third is wide and a minor third is narrow. If you move an inner third starting from one of the outside notes of a fifth, both upper and lower thirds related to that note will speed up or slow down at the same time.

If we use these intervals superimposed, instead of upper and lower inversions, we get a different effect. If you have a major third and a minor third with the same lower note, then moving that lower note will speed one up while it slows the other down. If a major third must be faster than a minor third, one can move the lower note down only so far before that relationship is flipped, signaling it must be brought back into proportion. If you have a major sixth and a minor third with the same lower note, then moving that lower note has the same effect as with our thirds. A fourth and fifth will do the same and, although this proportion must also be kept, they do not beat fast enough to give us feedback with as much detail.

It is also useful to use these superimposed sixths and thirds when moving an upper note even though it doesn't have the same "pigeon hole" effect. With a major third and minor third sharing the same lower note, the upper note of a minor third can only be brought up so far before that minor third beats slower than the major third, signaling it must either move back or the major third must be widened, and vice-versa. It is similar with sixths.

Some poorly scaled pianos like to "break our rules", so one must sometimes be flexible, particularly in the lower tenor, but keeping these proportions in mind can make some beautiful differences with the end result.





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[www.ptgcolumbus.org](http://www.ptgcolumbus.org)

## Columbus Chapter of the Piano Technicians Guild

### - Officers -

<b>President</b>	David Chadwick, RPT
<b>Vice-President</b>	Chris Purdy, RPT
<b>Treasurer</b>	Ron Kenreich
<b>Secretary</b>	Andrew Kovaleski
<b>Imm. Past Pres.</b>	Mitch Staples, RPT

**Chapter Meeting**  
**Tuesday, March 16**  
**7:30pm**

**Meeting will be hosted  
online by Kim Hoessly**

**Link to join meeting  
in Zoom will be  
emailed prior to the  
meeting**

#### Disclaimer:

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