

The Buckeye Backcheck

Newsletter of the Columbus Chapter of the Piano Technicians Guild

Volume 36

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MESSAGE FROM THE PRESIDENT



I'll first say that it has been a long time since I have been in regular attendance at our chapter meetings. So, it will take me some time to get with it again. I have always learned something new or been reminded of something important when ever I have been at our meetings. I have been an RPT member since 1983 and I did serve as president at some point. I also served as a CTE for a short time. I will try, with help, to serve as president once again. And I have already had a lot of help from Mark, Kim and Chris. Thank You!

I am wondering why we have so many associates who have not taken the exam. I count 12 members on our roster. If there is anything I can do to help members to feel ready to take the exams I would like to help. The first step in this process will take place at our next meeting. We will offer a short aural tutoring session with an RPT on temperament tuning. I also have a very good video on aural tuning by George Defebaugh that we can show if you are interested. I just have a small TV and DVD player but I think some can watch the video while others are tuning. Mark Ritchie and I will be listening to your temperament and try to help. What I would do next is work on unisons and octaves at some other time unless there are other ideas. You all need to let me know what you need help with.

Keep tuning,

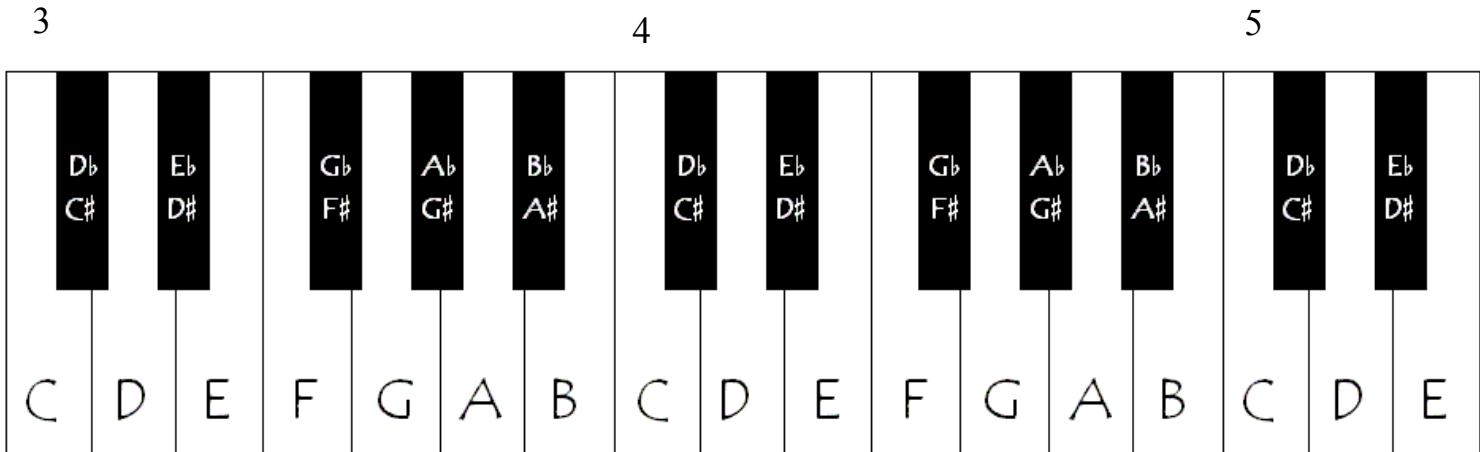
John Schmoll

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Defebaugh F-F Temperament

(Arrows point to note being tuned)



1.	Tune	F<	A		(3rd)	7	beats
2.	Tune	F		>D	(6th)	8	beats
3.	Test		A	D	(4th)	1	beats
4.	Tune		A#<	D	(3rd)	9.2	beats
5.	Compare		A#	D	(3rd)	slightly faster	
		F		D	(6th)	slightly slower	
6.	Tune		A	>C#	(3rd)	8.7	beats (slower than A#-D)
7.	Tune		G#<	C#	(4th)	.9	beats
8.	Compare	F	G#		(m3rd)	9.31	beats
			A#	D	(3rd)	9.2	beats
9.	Tune		G#	>C	(3rd)	8.3	beats
10.	Compare		A	C#	(3rd)	8.7	beats
			A#	D	(3rd)	9.2	beats
Test	F			C	(5th)	3	beats in 5 sec
11.	Tune	F#<	A#		(3rd)	7.3	beats
12.	Compare	F	A		(3rd)	7	beats
13.	Tune	F#		>D#	(6th)	8.4	beats
14.	Compare	F		D	(6th)	8	beats
15.	Tune		B<	D#	(3rd)	9.8	beats
16.	Compare		A#	D	(3rd)	9.2	beats
17.	Tune	G<	B		(3rd)	7.7	beats
18.	Test	G		C	(4th)	.9	beats
		G		D	(5th)	3	beats in 5 sec
19.	Tune	G		>E	(6th)	9	beats
20.	Test		A	E	(3rd)		
			B	E	(5th)		
21.	Tune	F		E	(4th)		
				>F	(8ve)		

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Chapter Meeting Minutes October 18, 2011

The meeting was held at Mark Ritchie's shop.

Attendance:

John Schmoll, Mark Ritchie, Ron Kenreich, Chris Burget, David Gorsuch, Kim Hoessly, Bob Grubb, Doug Meszaros, Mike O'Neill, Ben Wiant, and guest Keith Scheffel

Treasurer's Report:

The Chapter has \$2,569.43 in checking.

Old Business:

John Schmoll was nominated and elected to fill the vacant position of Chapter President.

New Business:

The Chapter has once again decided to grant a \$100 scholarship to the Central East District of the Ohio Music Teachers Association (OMTA) for its Summer Music Program.

As of meeting time, the Pianorama event on November 4 at Gahanna Middle School West was still taking volunteers.

Options for moving the Chapter website from Homestead to another webhost were discussed. Several solutions were posited and are under review.

November 1 - Dues invoices are mailed.

November 30 - Bylaws Proposals due.

December 31 - Deadline for paying dues.

January 3 - Award Nominations due.

Butts & Flanges

Ron Kenreich related some of his experiences at the Southeast Regional Conference (SERC) including a class on CA glue treatment for loose tuning pins. He then showed us his Cory Instrument Care Pack and an assortment of new Exam Source books recently published as well.

Ron also told of a recent experience with a Kawai grand that had missing hinge screws. He replaced the screws but later had a problem with keys in the

action that were binding. This was a concert tuning just before a recital so time was tight. Turns out that the old hinge screw(s) had now fallen onto the keybed and were wedged beneath the action. The notes stopped binding afterwards. So he recommends that if screws are missing they may very well be nearby or inside the piano waiting to cause problems. A quick look may save one from much trouble later.

David Gorsuch also had an experience with missing screws. He was called to give an estimate on a piano to be refinished and the customer had removed all the screws... including the ones on the plate!

Kim Hoessly had her first agraffe replacement in her twenty-seven years of piano work. Sure enough, the replacement agraffe was slightly longer than the hole, so she had to tap it deeper. The best part was the tip from Mark Ritchie, which she learned at a PTG Chapter meeting (hint, hint). The best way to remove the broken part of the screw was to drill a couple of small holes, close together, in the soft brass and use a small screw driver to back the screw out. Worked like a charm. She also further demonstrated her penchant for all tools multi-purpose. She showed us a rather nifty combination refillable pen/laser pointer/light, a Nebo product available at Batteries Plus. Kim's show & tell then spawned a brief period of several technicians pulling out all of their various clamp-on/magnetic portable lighting gadgets. A mini work light petting zoo, if you will.

Mark Ritchie then brought out the big guns. He was pitch raising a P.A. Stark that was about 150¢ flat. He raised it around 70¢ the first time around. He then came back and was raising it another 70¢ when he heard "that sound"... the CRACKKK! one hears when a plate snaps! The crack ran along the hitch pins. Evidently the customer thought a string had popped but Mark had to tell her otherwise. Many technicians go for decades-long careers without ever having this experience. Many describe the sound like a gun shot and is unmistakeable.

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Technical Presentation: Restrung & Splicing Tips

The evening's technical was an opportunity for Associate Members to get some hands on learning in regard to working with piano wire in general and in preparation for the technical exam. Kim Hoessly conducted the bulk of the presentation while other RPTs gave their insights and demonstrated a few of their own techniques. Following are some highlights of what was taught.

Kim demonstrated the method of restringing by using a tuning pin crank to form coils on a dummy tuning pin. The method gives you 2 to 2.5 coils after the string relaxes. This coiled end can then be slipped onto the tuning pin in the piano. One advantage of this method is that you do not have to turn the tuning pin out as many turns and risk burnishing the hole and potentially loosening the pin in the block. It was also mentioned that when forming the becket, or the bent portion of the string that enters the pin, allow an amount to stick out the other end that is approximately equal to the width of the string itself. This is done because when the string is brought up to tension, and the coil is tightened, a tiny little bit of the string is pulled back into the hole and it will almost be flush with the surface of the pin. This insures that not too much is sticking out and yet there is enough to keep the string from slipping.

Kim also showed us a brass tube (pictured) that Tom Harr fabricated which comes in handy when running strings over V-bars and under pressure bars on verticals. It is also useful on grands where there is a steep slope at the agraffes.

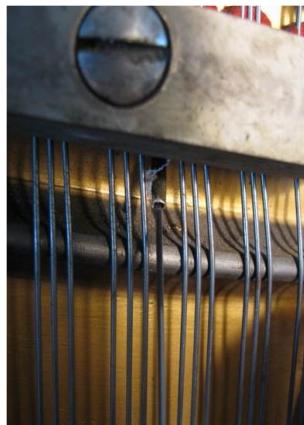
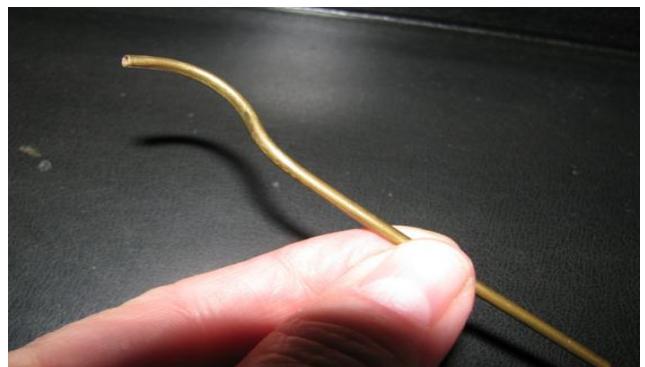
Mark Ritchie showed us a jig that is used to form hitch pin loops. It was made from a cylindrical dowel about 3/4 inch in diameter with a hole drilled completely through it at the mid-point of its length. Next to this hole is a small set screw drilled in not quite flush with the dowel. One then feeds the wire into the hole, then with the aid of a thin brass/metal rod, or round-nose pliers, one forms the loop with a tail of excess wire oriented 90 degrees to the rest of the wire. Then position the loop with the tail resting against the screw. Hold the loop with a pair of needle nose pliers and rotate the dowel however many turns and in the proper direction to match the other strings in the piano. Clip off any excess tail wire if needed.

String splicing was also demonstrated. Kim gave the associates two pieces of electrical wire (one red, one green) to practice forming the loops needed. One of the challenges in splicing is getting a good tight knot. Several methods of overcoming this difficulty were offered. Kim had a method involving grasping the excess leader wire with vice grip pliers and rotating them until enough tension built up in the wire to help tighten the knot.

Mark demonstrated how one could use the hitch pin as an anchor and slowly apply tension to the string by leaning back and let the string gradually bear the weight of the body as it leans back. Let gravity do some of the work. The excess leader is fed through a dowel with a hole drilled through (like previously mentioned) then it's rotated a few times to anchor to the dowel. Then you go "waterskiing", so to speak, as you gradually lean back. The knot should tighten right up.

David Stang also emailed a tip suggested to him by Phillip Walters, which is to put a little bit of Protech Lube on the knot before tightening. It tightens more smoothly, so there is less chance of breakage while applying tension. Very useful on big bass strings. He also carries a cheat sheet with various handy facts including a string splice illustration.

Also, DO NOT FORGET to feed the wire through the AGRAFFE! ...and carry band aids.





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www.ptgcolumbus.org

"Well! ...I would like to have both!"



<http://www.youtube.com/watch?v=60EYUFZQ4KQ&feature=youtu.be>

<http://www.youtube.com/watch?v=MA3E1G6qKFQ>

Columbus Chapter of the Piano Technicians Guild

President	John Schmoll, RPT
Vice-President	Mark Ritchie, RPT
Treasurer	Ron Kenreich
Secretary	Christopher Burget

Contributions and pictures for the Buckeye Backcheck and the web page are always welcome, (even if they are only peripherally related to pianos)!

- Chris Burget

Upcoming Events

Tuesday, November 15, 2011, **7:30pm**
Chapter Meeting

Otterbein University
Battelle Fine Arts Center
Room 205 - 2nd Floor
170 W. Park Street
Westerville, Ohio 43081

Map Link: <http://g.co/maps/au9qt>

Topic: Temperament Tuning &
Tutoring,

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Comments, articles, and advertising requests may be sent to the editor:

Chris Burget, 1706 Pin Oak Dr., Columbus, OH 43229 cjburget@gmail.com