

The Buckeye Backcheck

Newsletter of the Columbus Chapter of the Piano Technicians Guild

Volume 43 Issue 7 November 2018



President's Message

Greetings members and friends,

I have felt the buzz for tuning and repairs with the oncoming holiday season. Incoming calls are a bit more frequent and I am getting some new clientele from advertising and word of mouth. This time of year is usual for less time spent in the shop and more often in the field for in-home service, concert, special occasion and impromptu celebrations. Make sure you instruct the owners to clear the grand and upright lids of items like picture frames, decorations or any other items. The last thing we need is for the owner to notice a scratch on the surface and say that wasn't there before. We need to not have a finish mishap like a scratch or spill to ruin the moment. Speaking of the finish... It's always nice to have a clean soft cloth with the proper cleaning or polish agent to wipe away our finger prints. On high gloss polyester, if I don't have any Corey's polish, I use a clear coat polish from a auto parts store. It is a "Eagle One" brand. it's water thin and with just a bit sprayed on and wiped immediately it shines without any oils or residue. It's good to carry a Black Sharpie for small nicks on ebony finishes. Sometimes I will use the Old English on woods that look parched and in need of care. Applying this wood oil is done in excess amounts, let it sit a while, and then rub with the grain until no more finish comes off on your clean rag or good quality paper towel.

I hope everyone has a great Thanksgiving Holiday! It is my favorite because I get to see my brother and sister in-law from Massachusetts. No holiday gifts need to be exchanged and just having the grandkids is enough joy for everyone. We celebrated an early holiday this year before he heads off to Florida.

David Chadwick, RPT

The Buckeye Backcheck

Newsletter of the Columbus Chapter of the Piano Technicians Guild

Chapter Meeting Minutes September 18, 2018

The meeting was held at Solich Piano.

Attendance:

David Chadwick, Chris Purdy, Chris Burget, Ron Kenreich, Kim Hoessly, David Stang, Mark Ritchie, Phil Walters

Treasurer's Report:

\$1,844.77

Old Business:

PTG Council at the the convention has recommended that chapters should review thier by-laws. Kim Hoessly suggested that we go over them again. They were last revised in 2014, and can be viewed on the Chapter website at: <http://www.ptgcolumbus.org/bylaws.html>

New Business:

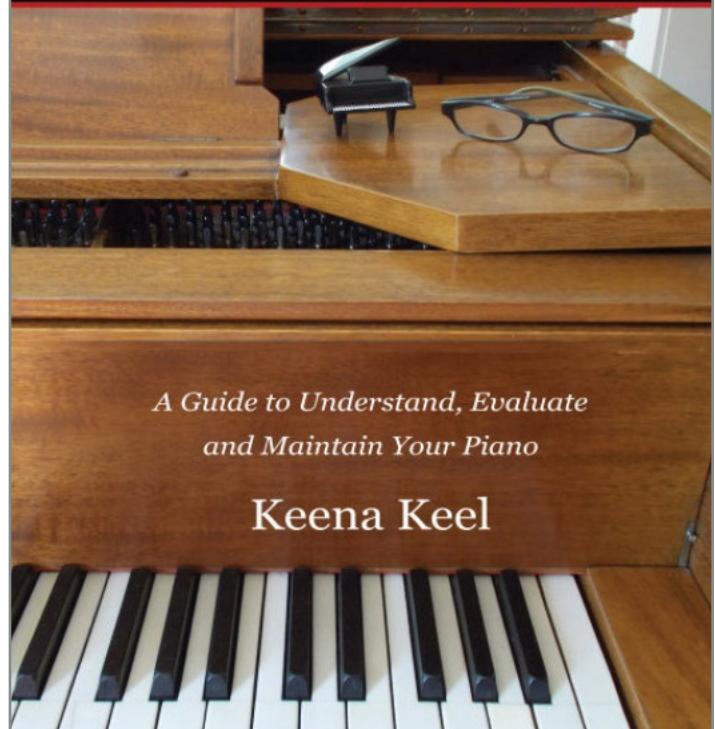
A location and topic for the November meeting was discussed but not finalized. Disklavier servicing may, or may not, be the topic.

Something not discussed, but should probably be considered at the next meeting, is a date and location for the annual Post-Holiday Dinner. All suggestions are welcome.

Butts & Flanges

Kim Hoessly said that she recently read the book "Piano, How Are You!" by Keena Keel, RPT, and said she recommends it to teachers and people looking for an instrument. It is a simple and easy-to-read guide on evaluating pianos. In plain and easy-to-understand language, it walks the reader through a number of topics relating to various kinds of pianos and their needs. One online review of the book described it as being similar to a YouTube tutorial in book form. It is available at various retailers; Kim even bought multiple copies to give to some of her piano teaching clients as a goodwill gesture for the many referrals. Teachers are often the first people students and parents often ask for advice in evaluating and buying pianos. This at least helps take some of the mystery out of the process. Discussion of Larry Fine's "The Piano Book" was also discussed as a fine resource, that is no longer in print but does survive online at: <https://www.pianobuyer.com> For more information on "Piano, How Are You!", go to: <http://kkeelowpublishing.com>

Piano, How Are You!



The Buckeye Backcheck

Newsletter of the Columbus Chapter of the Piano Technicians Guild

Out-Of-The-Box Yamaha Grand Quick Regulation

The October meeting was held at Solich Piano, and David Chadwick, RPT, who recently received some training at the Yamaha facility in Buena Park, CA., showed us some things regarding a quick out-of-the-box regulation touch-up procedure on brand new Yamaha grand pianos. This wasn't meant to be a full-blown regulation like the "37 Steps", but more of a quick once-over on new pianos. He had also planned to demonstrate some typical Disklavier Enspire maintenance routines, but due to a technical glitch, that was tabled for a future meeting. He also gave us a handout with some technical regulation specs which I will also be referring to, as well.

One of the first things he did was to check the bedding of the keyframe at the front and balance rails. While checking the balance rail, he lifted up beneath the hammer flange rail slightly, and tapped the balance rail listening for the familiar clacking and knocking sound. He then flipped up the action into a vertical position in the keybed to show that there may be one or two hidden glide bolts under the keys. This is also a useful position to hold the action when trying to add or remove balance rail punchings without removing the stack and keys.

Now is a good time to check if there are any keys that need easing at either rail. He just lifted up slightly on the keys to see if any stuck. It's not unusual that some keys may need a little easing due to climate differences. David also demonstrated how the head instructor, Ace, modified his balance rail easing tool. Essentially, the tip was shortened to what would be the optimal depth on Yamaha pianos, so it would be flush with the bottom of the hole instead of the tip poking out. One could theoretically mark that depth on their own tool with tape or a marker without modification. Probably a good time to quickly check hammer flanges as well, making sure none are too sluggish.

David said that when it came to actual regulation specs, they start with let-off, which is 2mm, and everything else springs from that. As mentioned before, this is not the 37 Steps protocol, which is more precise and has let-off further down the list. After that, was a quick check of keyheight across the keyboard. It is possible that, while little or no change to the naturals may be needed, some adjustments to the sharps may be in order; and if it's not so apparent here, it may become more obvious later when trying to set sharp dip and aftertouch.

Key dip for naturals is specified as 10mm, but David said that Ace wanted a slightly deeper travel, maybe another 0.5 to 1mm, or even a little more in some cases. David demonstrated using his 10mm block and feeling for that little bit extra like a "red or blue punching". This part here seemed like checking



The Buckeye Backcheck

Newsletter of the Columbus Chapter of the Piano Technicians Guild

(Out-Of-The-Box continued...)



for a combination of dip and aftertouch, given how subjective this all seemed. All of this was done quickly going up and down the keyboard, while taking note of which keys may need adjustment, if any. Remember, much of this has been pretty well set in the factory and even with Yamaha's reputation for consistency, some variations may pop up here and there. There was brief discussion on how much pressure to use when checking dip. Again, this seems a bit subjective, and a difference in pressure will change how much dip and aftertouch will be felt. Chris Purdy said that he has sometimes used jiffy leads mounted on the rear of the dip block that facilitate even pressure from key to key. Some people just use gram weights (approximately 250g) on the key behind the block. Kim Hoessly even suggested drilling tiny holes and adding leads to sides of the block just like you would on an actual key. While feeling the block, Yamaha instructors made sure that the hand was as flat and parallel to the keyboard as possible. Keydip and aftertouch in sharps was basically checked to "feel like those of the white keys". David said that Ace corrected him on his method for checking this. David said he was doing it like LaRoy Edwards, former famed Head Technician at Yamaha, had taught him years ago by using both index fingers at once to press down the keys with even pressure. Evidently, this is one thing they teach differently now. They teach that you place your thumb on the front of the keyframe, anchor the base of the palm of your hand several keys away and use the index and middle fingers to push down on the keys with even force every time.

After all of that, there was a brief discussion on going over hammer height and checking. Damper lift and timing weren't discussed in too much detail but is basically 23-24mm, or half of the blow distance. Repetition lever height is checked quickly by anchoring the middle finger on the preceding rep lever and using your index finger to make sure that the jack tip is a "whisker's width", or 0.1-0.2mm, below the edge of the window. Any forward or aft positioning of the jacks is compared to the knuckle and the preceding jacks in the traditional way.

One other thing to consider if pulling the action in and out many times is that the glide bolts or keyframe don't round off, or scuff, the wood at the edge of the keybed. This is easy to do and may happen quicker than people realize.

So, overall, this is more of a "checking over" sequence than a true regulation procedure. Just a once over when placing a new Yamaha piano on the show room floor. Hopefully, you won't have much to change since most will be set pretty close at the factory, with possibly more accuracy in the higher quality models. Your mileage may vary in regard to other brands, and definitely so with pianos that are worn after years of playing.

The Buckeye Backcheck

Newsletter of the Columbus Chapter of the Piano Technicians Guild

Yamaha Grand Piano Regulation Specifications

| Procedure | Specification | Note |
|---|--|--|
| Let-Off | 2.0mm | May be slightly tapered from Bass to Treble |
| Drop | Let-Off + 2.0mm | |
| White Key Height | CF, CFIII, CFIIS 66.0-66.5mm All other models 64.0-64.5mm | From bottom of key front rail to underside of keytop |
| Black Key Height (Above white key) | 12-12.5mm | |
| Key Travel (Dip) | 10-11mm | |
| Hammer Blow Distance | Approx 46mm | |
| Damper Lift | 23-24mm (1/2 Blow Distance) | |
| Back Check Distance | Approx 15mm | |
| Repetition Lever Height | 0.1-0.2mm | |
| Whippen Flange Center Pin to Hammer Flange Center Pin | 112.5mm | |



The Buckeye Backcheck

Newsletter of the Columbus Chapter of the Piano Technicians Guild

www.ptgcolumbus.org

Piano Purgatory: The Donated Piano



<https://www.pianobuyer.com/Articles/Detail/ArticleId/190/PIANO-PURGATORY-THE-DONATED-PIANO>

Columbus Chapter of the Piano Technicians Guild

- Officers -

| | |
|------------------------|---------------------|
| President | David Chadwick, RPT |
| Vice-President | Chris Purdy, RPT |
| Treasurer | Ron Kenreich |
| Secretary | Chris Burget |
| Imm. Past Pres. | Mitch Staples, RPT |

Chapter Meeting
Tuesday, November 20
7:00pm

Food & Drinks: 6:30pm

Please RSVP David Chadwick
pianoservice54@gmail.com

Solich Piano Columbus
6370 Proprietors Rd,
Worthington, OH 43085
(614) 888-3441
solichmusic.com

Tentative Topic: Grand Lyres
Map Link:
<https://goo.gl/maps/oSyuD7HKTaU2>

This newsletter was created using the open-source program Scribus running on the Linux Mint operating system.

Disclaimer:

All expressions of opinion and all statements of supposed facts are published on the authority of the author as listed and are not to be regarded as expressing the views of the Columbus Chapter of the Piano Technicians Guild unless such statements or opinions have been adopted by the chapter or the guild.

Articles and illustrations may be re-printed by other PTG newsletters with proper acknowledgment, unless otherwise indicated in the article.

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

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