



Chapter News

Tucson Chapter (857)
Piano Technicians Guild, Inc.
Tucson, Arizona

May

2017

Tucson Chapter Meeting Wednesday, May 31, 2017

Hachenberg & Sons Piano 4333 E. Broadway Blvd.

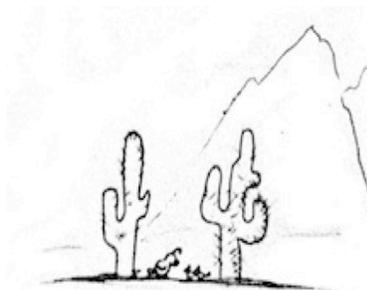
Located on the north side of Broadway Blvd.,
west of the Broadway/Swan intersection.
Refreshments & snacks will be provided.

5:30, refreshments; 6:30, meeting

Meeting Topic: Diagnosing and Treating Friction Problems in Action Centers

Bob Anderson, Presenter

Touch weights are useful for finding action friction. If you have a set of touch weights, please bring them. Bob will have his digital balance available to measure your weights for accuracy. Also, bring your favorite lubricants and repinning tools or other tools that you use in repinning or treating action centers. Bring any action parts that demonstrate particular friction problems. We can look at them together to find solutions.



Wanted: Volunteers

to step up and teach at an upcoming meeting. RPTs, you have a lot of knowledge to share. Associates, you bring your own life experiences to share. Contact Kirby Tucker at

520-954-0951

ktucker1022@yahoo.com

We need you and thanks.

Notes from the last chapter meeting—February 8, 2017

Topic: Comparing Two Tuning Choices

Presenter: Neal Flint

It's not often that we get to compare tunings. We all learn to tune a certain way and stick with that as long as our customers are happy. But, thanks to Neal Flint, we got to hear two different tuning styles at our last meeting. Being able to compare two pianos that were intentionally tuned with different stretch is a rare event.

Neal used an electronic tuning device (ETD) to tune what would be called a "traditional" tuning on one Yamaha grand. Then he set his ETD to the "pure twelfth" option. As a result we could compare two different types of "stretch" as determined by the ETD.

We all know that the inharmonicity inherent in piano strings forces us to make compromises. This effect is particularly apparent in octave tuning. In the 2:1 octave, for example, we match the second partial of the lower note of an octave to the first partial of the upper note of the octave. If the two 2:1 coincidental partials are the same frequency, then the fourth partial of the lower note won't match the second partial of the upper note of the octave. And the sixth partial won't match the third and so forth up the harmonic series of each note in the octave. In other words, the physics of the strings forces us to make choices throughout the whole tuning.

So the bottom line is this: what did we hear? Even though Neal used his ETD to

tune, it's what we hear that matters. It's what the thirds, tenths, and 17ths sound like that matter. Or in this case, it's what the pure 12th sounds like that matters.

What I heard surprised me. But before I explain my surprise, I should explain what the pure 12th tuning is all about. Any tuner has to stretch a tuning; inharmonicity in the strings demands that. The question is this: How much stretch is enough, or how much stretch is too much. The measuring stick lies in the harmonic series of two notes being tuned. For pure 12th tuning, the goal is to make the third partial of the low note the same frequency as the fundamental or first partial of the higher note. Here's an example. F3 and C5 are a 12th apart. In pure 12th tuning the third partial of F3 has to match at the same frequency as C5. Without going into the details of how an ETD or your ears can check that 12th, that 12th must be pure. That 3:1 interval must be pure.

Here's my critique. The pure 12th temperament is not as wild a stretch as I thought it would be. The middle 4 or 5 octaves are closer to what I'm used to hearing, maybe a little faster thirds and 10ths, but not much. The top and bottom octaves are where the stretching becomes more apparent. The stretch is definitely noticeably wide, but not unacceptable and in fact the highest notes may sound better because they satisfy the ears' desire to want more stretch in the top and bottom octaves. In other words when a person plays a dramatic arpeggio and lands on a note in the top octave, that note can be perceived as a little flat unless the stretch counteracts that aural sense. To put it another way, what we do to match harmonics and stack everything up in a way that compromises the physics in a satisfying way may not completely meet the aural esthetic that

wants more stretch than the piano will actually allow harmonically.

I would like to see more comparison tunings around the country. It seems that we can talk about tuning until we're blue in the face, but without actually being able to hear and compare various tuning ideas, we can't really argue in favor of one idea over another. I come back to my basic tuning belief. A group of concert tuners who work comparable concert grands will produce comparable results. The allowable range of acceptability is not that great. And we do a disservice to our profession when we don't try to come to some agreement about the "best" or "preferred" tuning stretch or agree on a range of acceptability. And the only way we can get there is to start listening and/or measuring and comparing tuning options right there together in the same room with other tuners.

Phoenix Chapter News

Tuesday, May 2nd, 2017, 7:00PM

SUBJECT: Steinway and Sounds

INSTRUCTOR: Eliot Lee

LOCATION: Lee Piano Service, [4131 E Pinchot Ave, Phoenix, AZ 85018](#)

I emailed the Phoenix Chapter secretary, Chad Mitchell to see if we could resume communicating with our friends to the north. He thought that was a good idea. So you'll be getting more news and information about meetings only 2 hours away. This month's topic "sounds" interesting.

Check out the Phoenix chapter newsletter at

<http://www.phoenixptg.org>

Tucson Chapter Website

<http://my.ptg.org/tucson/home>

Chapter Business--

1. We need to select a delegate to the convention. Last year Richard West was the delegate, but he is not available for the day that Council meets in St. Louis. This year's Council will be hearing about governance changes and voting up or down about those proposed changes.
2. Associate training: What are we doing for our Associate members?
3. Determine the next meeting date(s). PTG bylaws require at least three meetings per year.

News from the Home Office



For complete information about this summer's convention and institute go to <http://my.ptg.org/2017convention/home>

First-time convention attendee? PTG members can save \$300 on 2017 registration! Only available when you register by calling 913-432-9975 and ask for the First-Timer Rate.

New PTG member? Use your \$200 off coupon for your 2017 registration. Only available when you register by calling 913-432-9975 and tell us that you have a new member coupon.

Grand Action Regulation Class

The spring 2017 class is full but PTG is taking names for a fall class. An intensive, hands-on learning experience, this is a great opportunity to add grand action regulation to your list of services. The class is based on the curriculum LaRoy Edwards developed for Yamaha's Little Red Schoolhouse. Visit my.ptg.org/37steps to find out more.

RPT Exam Program Grants

Any chapter or Area Exam Board is eligible to apply for funding to assist existing programs or establish new programs for delivering RPT exam opportunities. Contact the Home Office for an application form or download one from the [Chapter Resources section of the Member Area at www.ptg.org](http://www.ptg.org).

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