

Understanding the boundaries...so we can find the balance!

Setting Let-off Timing and After Touch

What do musicians want?

Control over Piano & Forte (key going down)
and control over repetition (key coming up)
Anything else? Staccato and legato playing?

Like all good doctors, take the pulse and blood pressure of the patient first...
So first, test the health of the regulation...Check l.o.t. and after-touch.

Points of view...Three approaches to regulations:

- *Manufactures specs
- *Rule of thumb or 'street specs'
- *High efficiency regulation

Choosing the high efficiency regulation approach

Consider key travel & blow distance: What percent of this travel distance is connected to the musician?

The key dip point of view...
The blow distance point of view...

Understanding the Boundaries

What we can learn from 'ghosting'...High efficiency, and boundaries!

Make it a 'Piano Forte' first

The wisdom of setting a close l.o.t. first...

A close l.o.t. forces errors and inefficiency into the forefront...simplifying regulation...

- a) After-touch can now be set, after setting l.o.t.
- b) Drop now can be seen, after setting l.o.t.
- c) Good checking becomes essential(so as not to have the hammer re-strike the wire)
- d) Sufficient Rep spring rate becomes important (to avoid the hammer re-striking the wire)
- e) A close l.o.t. simplifies 'open string' and hammer spacing correction
- f) Hammer spacing is more easily seen (using the Jack / hammer blocking technique)
- g) Open wire correction is easier

The Four Classic After-touch Errors

Understanding the causes of **too much**, and **too little**...

Too much after-touch: Jamming Jacks, a hard touch at the bottom of the key (two causes)

Too little after-touch: Double-strike, bubbling hammers, difficult controlling pianissimo (two causes)

Excessive after-touch: What is stopping the key?

Damaging effects of excessive after-touch:

- 1-
- 2-
- 3-
- 4-
- 5-
- 6-
- 7-
- 8-

I have taught this class several times, here in Dallas and at conventions...

If you have taken this class, please come and join us, and help some folks who may be new to these concepts. The four-note action models were made possible with the help of: James Williams, Robin Hufford, and Yamaha USA.

Questions about the class subject?

Text or call

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Thank-you Dave Brown!

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