



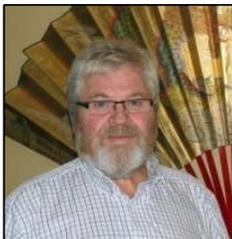
UNISONUS

A Publication of the Canadian Association of Piano Technicians /
L'Association Canadienne d'Accordeurs de Piano

FALL-WINTER 2010-2011

PRESIDENT'S REPORT 2010-II-21

First I'd like to thank everyone that helped me getting over my sudden illness. I was very disappointed not to be able to attend the Vancouver convention. Special thanks to Bruce Hettinger for covering for me and presiding the AGM.



The board just had a meeting where we discussed some issues that had been brought up by members either on the forum or through email requests. You will be happy to know that the logo will now be available to all members. There are some guidelines that have to be respected but this can make CAPT membership attractive to many more piano technicians.

In our discussions, we tried to stay focused on the main mission of CAPT/ACAP. Some decisions had to be made concerning the association's activities and some were simply not meeting with our mission.



My greatest wish is to see more

regional meetings organized by each one of us, with friends from each of our areas. You are the reason CAPT exists, and only you can make the association grow and prosper. We as a board can organize as many events as we wish, but if the members don't participate, we will come to a stand still. With the website, members have a way to communicate with each others, but I would like to see more real "face to face" meetings taking place in each of the regions. These meetings have to be organized by local members, reaching out to their friends and even competitors.

Now I know this is not as easy to do as it is to say, but it's the only way our association is going to thrive. Electronic communications are really practical, but they don't replace the real handshake and eye to eye contact that happens at a regional or local meeting. The website can be a tool to help members organize their get-togethers, but it surely can't replace the real thing. I hope

we can make our gatherings a success and assure the growth of our organization. So, with that thought in mind, we will be offering a little financial help so that each region can organize a Christmas event. Now this doesn't even need to have any technical content. We just wish you can create some bonding with fellow CAPT/ACAP members in your area.

As you will see in this season's *Unisonus*, we have a new contributor and we will be trying to have a little more technical content in future issues of *Unisonus*. We hope this will create a movement where members will increase their participation in *Unisonus* by sharing and contributing their technical knowledge. As I mentioned before, each one of us working together are the engines that will make or break our association.

Let's "pull together" and keep CAPT/ACAP on a successful journey. It won't take all of our time; only a few hours a month to change the way we relate to each others. Let's each do our part to keep CAPT/ACAP on-track.

So, with this in mind, I just would like to wish you my best for the coming holidays. Have fun with your loved ones and don't forget that they are the reason we work. Pianos are not as important as family.

Marcel Carey, president

<i>This Issue:</i>	Page
President's Report ... by Marcel Carey	1
Merry Christmas Gatherings!	2
Synesthesia ... by Mark Larin	2
Book Review "Upright and Grand Piano Repair" ...by Mark Larin	3
Technical: "Ironing Out" ...by Paul Hansen	4
LOGO use for CAPT/ACAP Members	6
CAPT/ACAPT Website Update	7
About Unisonus	8



MERRY CHRISTMAS GATHERINGS!

CAPT/ACAP has gotten into the Christmas spirit early and is offering \$100 per group of members who are planning to hold a social gathering with five or more piano tuners/technicians in their regions. The only request is that the group send along photos and/or a brief write up of the gathering for sharing with other members.

Contact any of the Administrators to get the funds for beverages/eats and may the best of the holiday season be yours!

SYNESTHESIA

... by Mark Larin

In my teenage years, I listened to a lot of music; much more than that of my peers. I recall the time that I first began to 'see' glimpses of the music in the form of colours and shapes. This was quite different than imagery that gets brought to mind through typical music appreciation. Some music pieces would seem to be more 'concrete' and gave me a whole new visual representation of the pieces that I was 'listening' to. It didn't happen constantly but there were some pieces of music would cause this effect fairly consistently. I began describing the music to others in the form of these visual images that I was then receiving.



I had a superficial appreciation of the dynamics at play: I felt that my brain was, only after so much exposure to music, beginning to make other forms of neural connections to another region of my brain, which permitted these glimpses into other aspects of the music that I heard.

I regret to say that, as the rest of life began to occupy more of my time and I had less time to sit and appreciate music, the ability to see the music in colours, waves and shapes diminished and pretty-much faded away. I was, however, left with the experience to reflect upon.

Not so long ago, I came upon an article that spoke of Synesthesia; *"a neurologically-based condition in which the stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway;"* according to a Wikipedia definition.

Synesthesia can involve the blending of any of the five senses; hearing, seeing, tasting, touching or smelling. The researchers are exploring whether the ability is one that was acquired through stimulation and the creation of

new neural pathways, whether it's an inhibition of parts of the brain to compartmentalize the senses into their typical domains, or whether both modes exist.

For some people, this dual-sensory reading can add qualities to their existence. For some, however, the dynamic produces barriers to their ability to function normally and it is then labelled as a disorder. *(Disabilities are serious matters and we would not wish this upon anyone. They can, however, teach us something more about how we're made.)* Whether it operates as an enhancement or a disability, synesthesia opens up the realm of our brain's capability to interpret stimulation that enters through our senses in more than one manner.

Synesthesia affects about 1% of the general population.

Our trade has used some of the technological advances to 'see sound' through the creation of Electronic Tuning Devices that many of us use in our daily work. They convert sound to spinning circles, stroboscope movements, expanding bar graphs, graphs of curved lines, and also produce numbers for us to use in gauging their pitch in relation to ideals.

What if this is only the tip of the iceberg? What if we could later 'see' the shape of C or D played on a piano. What would it look like? Can we already describe what it feels like? What of its taste?

What would tuning be like if we could see the sounds that we work with? Even though a unison seems to beat at the same rate if one string is one beat above the other strings as if it were one beat below, would it 'look' different if we could see it? As we bring a string into synchronization within a unison and we hear a swell, what would that look like? I would guess that we could perhaps more easily analyse what it 'feels' like if we lent our minds to that area for a time. Is our ability to feel a sound easier to reach than our ability to taste it? Is this distance-to-other-senses the same for everyone?

There is a lady in Switzerland who experiences music as taste. Scientists have worked to calibrate her experiences, with major thirds tasting sweet, pure fifths tasting list fresh water, minor sixths tasting like cream, etc.

A man who has been blind for the last ten years can 'see' colours when the days of the week are mentioned. MRI's of this man's brain confirm activity in the regions of the brain that would typically be active during colour recognition.

Some people report similar findings of cross-sensation while, or following, the use of LSD. *(Was Timothy Leary really onto something after all?)*

...SYNESTHESIA (CONT'D PAGE 3)

SYNESTHESIA (CONT'D FROM PAGE 2)...

I met a lady who was into some form of consciousness “raising”, a practice whose name I do not recall. Within one of their exercises, they were given jars of different things and were asked to open them several times per day and to chart their experiences. She noted that some of the materials given to other members were easily recognizable but hers were invisible and odourless. At the end of a week or two, she reported that she found the experience of opening the jar and inhaling from it to be very pleasing. She was later told that her jar had ‘middle C’ within it. I found this to be both odd and interesting at the same time. Given the awareness of synesthesia, I ‘know’ that I do not know enough about how the stimulation of our senses actually exists, outside of our usual perceptions of it and so, while not persuaded to begin a canning business of ‘middle C’, I remain aware that there is more to life than I ‘don’t’ understand than there is of that which I ‘do’ understand.

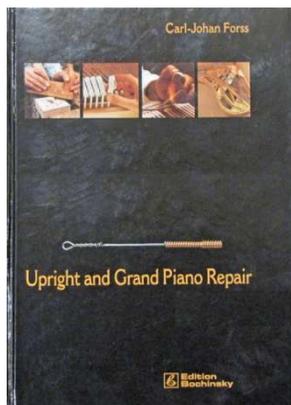
“UPRIGHT AND GRAND PIANO REPAIR”

AUTHORED BY CARL-JOHAN FORSS

...reviewed by Mark Larin

Firstly, CAPT/ACAP would like to thank the generous folks at Pianophile for having donated a copy of this text for the purposes of reviewing it for an editorial in *Unisonus!*

This text, of “Upright and Grand Piano Repair,” is one of three text books that Mr. Forss has penned as an attempt to fill a void that has existed in the piano technology world for many years; that of a comprehensive set of manuals for the person studying and practicing piano technology.



The other two texts are; “*Upright and Grand Piano Regulation*” and “*Upright and Grand Piano Tuning*.”

When opening this text, the reader is suddenly struck by the fact that this text is one that is well geared to anyone who might be studying piano technology at a post-secondary school. This one text, Upright and Grand Piano Repair, covers more than 500 pages alone! The Table of Contents is very well articulated and covers some six pages in and of itself, making it very easy to use as a reference manual with each area being so well catalogued.

The writer addresses those who might be at the apprentice level directly, at the beginning of the book. He offers a very encompassing approach to very practical ways that the student might allot their time and effort as they approach the study of this trade. This advice will be recognized by experienced technicians as being very sound and it makes use of modern technology. Mr. Forss also directs the reader to other resources that have become mainstay references in the field; such references to the work of others is not a common find when authors market their books to audiences and is indicative of the overall intent to keep the technician’s best interest well in hand.

Following the first section of the text which helps to get the reader oriented to the world of piano technology and to some best practices of organization as the reader embarks on learning this trade, Mr. Forss then starts to take the reader on a journey through each and every section of the piano. In doing this, he offers an introduction to each aspect of the piano. He takes some time to offer the reader some salient bits of information about the type of materials used in each part and specific considerations; types of wood or metal, factors determining the choice of each material, etc. These discussions are not in such depth as to detract from the task at hand of exploring that particular part of the piano, but seem to roll smoothly and logically into an unfolding of the matter for the reader.

A short historical section is added to many of the teaching areas, which allows the reader to gain an appreciation of the evolution of the parts and the piano itself.

There is no shortage of high-quality photos to demonstrate approaches and items, and there are ample diagrams and charts. One nice additional feature, found in many college text books, is that of having additional note-boxes in the margin of pages which highlight some main points or suggestions to the reader.

The text then brings the reader into direct teaching of ‘how to repair’ items, with very well articulated and illustrated notations to make each step as clear as possible.

The only item that this reader had to get used to was the term ‘shifting’ which we understand as being ‘replacing’ i.e. keytops. Given that this text had originally been written in Norway and has been translated into several other languages as well as English, this is a minor issue that does not detract, once understood. The original text was produced in Norway in 1998 and was recently translated to English, in 2007, much to our benefit.

Mr. Forss’ text offers an aspect that clearly puts it in line with other post-secondary text books; that of chapter

...“UPRIGHT AND GRAND PIANO REPAIR” (CONT'D P4)

“UPRIGHT AND GRAND PIANO REPAIR” (CONT'D FROM P3)

tests. These are review areas that encourage the reader to retain many of the main points offered in the chapter.

To help make the text a working document, there are provisions for the reader to make notes in the book at the end of chapters as well. Instructional templates to calculate the time and material/labour costs are also inserted so that the world of theory is directly connected to the practical world throughout the work.

There are interesting approaches to the making of some jigs, interspersed in the relevant topic areas. These are jigs that the technician can produce for little cost. The hand tools that are used are modern ones.

The text takes into account some language differences and so Mr. Forss lists part names in English, Spanish and German. (It would have been nice if he also wrote for folks in France so that we would have French terms, wouldn't it?) He does make many efforts to ensure that the techniques and teachings are communicated clearly, through such efforts, and the extensive manner in which he addresses each topic also reflects this intention.

This writer has reviewed only one of the three texts in this series however the impressions are those of a writer who fully understands this trade and has a great ability to communicate practical and historic information with ease. The sheer bulk of this text, with extremely clear teaching, renders it as a valuable teaching and reference tool. The manner in which Mr. Forss seems to understand the growth curve in learning 'all there is to know' in this field is readily apparent in how he addresses the reader and counsels on best practices for approaching the mammoth task of learning and honing essential regulating skills.

The cost of this text is not inexpensive when compared to most book purchases, but is in line with that of college-level text books.

The pages from my Reblitz manual are tattered from early years of leafing through it. I would have gladly paid the sticker price of Mr. Forss' text to have had such a comprehensive and well-detailed manual to refer to.

Our industry has been lacking in the area of a comprehensive resource for teaching and reference manuals. Arthur Reblitz's work was a good effort at trying to fill this void. Carl-Johann Forss' efforts have taken Mr. Reblitz's efforts to an even much-higher level.

All three of Mr. Forss' manuals are currently listed on the Pianophile website at www.pianophile.com. Thank you, once again, to Norman Trudel and the good folks at *Pianophile* for agreeing to give CAPT/ACAP a copy of this text to review for Unisonus.

“IRONING OUT” THE PROBLEMS WITHIN CENTER PIN REPLACEMENT

...by Paul Hansen

The purpose of this “friction method” is to get the same diameters on both sides of the bushing felts. It also allows the technician the ability to replace original, loose center-pins with new, larger pins with both accuracy and speed.



Tools used in this article:

- 1) A modified center pin extractor; the thin tip only goes through the bushing and flange hole. The reason that this pin is made a little shorter is to prevent the bushing cloth at the opposite end from being pushed out during the push stroke. I have also sharpened this tip to a point.
- 2) Variable speed and quick adjustable chuck for center pin. This chuck can be bought at any store that sells Dremel accessories.
- 3) Center pin pliers/snips.



- 4) A flat screwdriver, or one could use a Lithium-Ion battery-powered reversible screwdriver to speed up removal of flange screws. Remember, when reinstalling any action screw wood or metal screws, firstly turn counterclockwise to feel the small bump then turn clockwise to tighten.

Here are some tips one could follow when pre-servicing a grand:

-Remove fallboard, key slip, cheek blocks, and the key upstop rail.

...“IRONING OUT” (CONT'D ON P.5)

“IRONING OUT” (CONT'D FROM P.4) ...

-Slide the action toward you. While leaving the action sitting on the key bed, turn the action around counter-clockwise 180 degrees. Note: Be careful of contact between drop screws and bass hammers with stretcher bar and pin block.



-Slide the action in so the end of the sharps are just below the front of the stretcher bar as one looks straight down.

Now, one can place the key-stop rail under the action just across the keybed edge, where the key slip (front) rail was removed.

Place this keystone rail with felt facing downward (see pointed finger).



This gives the action stability by preventing any rocking motion. In this position, one can do deep needle voicing, file hammers, center pinning.

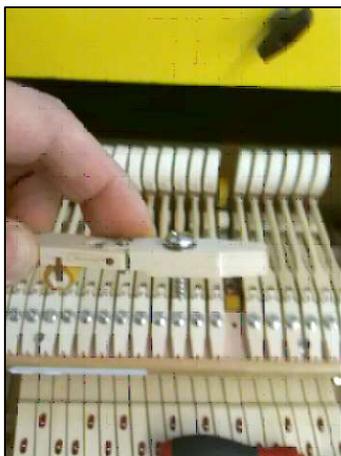
Alternatively, a work bench table could be used as a platform on which to rest the action.

Starting from the left side, at treble note #88, remove the flange screws. Check for any travel paper which may be loose and/or glued on to the flange or the rail. Check for friction by placing screw into flange and seeing how the flange moves with the addition of the screw's weight.

One could also count the number of swings of the hammer while holding the flange in the left hand and lifting the hammer with the other and letting it swing like a pendulum.

Usually 5-8 swings would indicate that the flange pinning is too loose.

When faced with loose pinning, I will typically choose a pin size that is 2 sizes larger than the



ones being removed. (I find that on Samick pianos, a #21 pin will usually work well for all hammer flanges in the action.)

Note that the size of the center pin has to fit the bird's eye of the flange when inserted by hand or finger force. Caution: If the pin does not fit the hole easily, it may split the wood! If you are replacing center pins on every hammer flange and you find one that is suddenly too tight/loose, check to see that the pin is actually the size that you believed it to be. Funny how pins can change places in your holder when you're not looking ☺.

As with the Samick example noted above, let's say we are using pin size #21 in the Dremel's chuck. Fit the length of the pin in the chuck so that it will just come out the other side of the flange; then lock it in place in the chuck.

With the Dremel tool turned off, push the chucked #21 pin through the bushing. It should go through rather snugly. Try to swing the hammer as you hold the center pin level to the ground. You may find that it swings only 1/2 a swing or less at this point. Now turn on the Dremel tool for just 2 seconds and then turn it off. Count for 2 seconds to allow the bushing to settle. Then swing the hammer and count the swings again. Repeat as necessary. The goal is to reach 3-4 swings of the hammer. This method of center pin fitting will gently iron the felt, and will do so on both sides of the flange at the same time.

Now comes the time to install the new #21 pin through the ironed bushing. The following is a very important point: Before I remove this flange, I place a new #21 pin in between my lips off to one side of my mouth (do not place into mouth as one could choke.) One can feel the cool temperature of the pins easily. Given that water forms on metal when it's in contact with something warmer, like the now-warmed and ironed bushing cloth, we would want to pre-heat the pin so that there is less of a temperature difference between the two. The pin will have gained some heat from its time spent between your lips.

In other words if one just places a new room temperature #21 center pin into a just heated bushing the water will tighten the bushing! This is NOT what we want! The water may even cause shrinkage of the felt and thus making the flange loose. The pin pre-heating method described above will help to solve this problem.

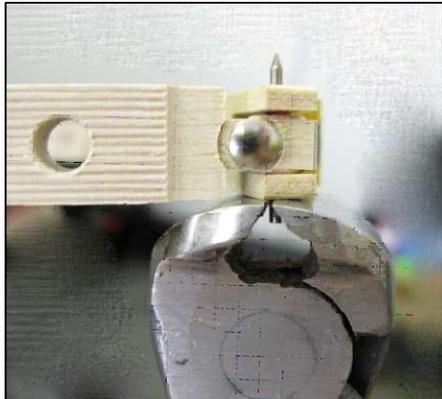
So, let's go back to the felt which has just been newly ironed with the Dremel. We now place the warmed center pin into the felt hole and through the bird's eye. Now we grasp the flange in one hand, and with the other hand we grasp the cutters. We clamp down on the end of the new center pin and wiggle the pin thru the flange

...“IRONING OUT” (CONT'D ON P.6)

...“IRONING OUT” (CONT'D FROM P.5)

and the adjacent bushing, then flush cut both sides with the cutters/nippers.

Note: I cut both ends of the pin because when checked closely it will be seen that the pin is not round at all. During production, these pins are actually not cut but are sheared off. The non-pointy end of the pins that we use is like an empty, open-ended tin can, which has been slightly stepped on.



I like to start in the treble and progress through all flanges toward the base using the same #21 pin that is fastened in the Dremel chuck. The reason for this is that, as it wears down towards the bass end, the friction gets progressively tighter for the increasingly-heavier hammers toward the base end. This is a good thing since the heavier hammers require slightly more friction.

The process of moving through the action in the way noted here, with the hammers facing you, also allows for you to check the hammer spacing as you go. You can also assess the hammer checking in this position by viewing how the hammer tail checks on the back checks.

It is rewarding to lift one section of hammers to their strike height, let them all drop at the same time and to see them all drop and bounce as one!



Conclusion:
When one becomes accustomed to using this method, an entire set of center pins can be changed within just 1-2 hours. The results are well worth it; the repetition springs in whippens have smoother controlled motion, the hammers hit the strings with less distortion and louder volume partials, and most important of all, the pianists will have better controlled dynamics in their performances.

LOGO USE FOR CAPT/ACAP MEMBERS!

CAPT/ACAP's new logo will now be made available to all paid-up members! This is a very significant development that reflects the change in direction that CAPT/ACAP made two years ago.

Firstly, the new logo will be the same symbol as the one that was previously used, however it will always be accompanied by either one or both of the acronyms CAPT or ACAP or one of the written identifiers of the organization, either 'Canadian Association of Piano Technicians' or 'L'Association Canadienne des Accordeurs Piano.' Versions of these new logo/letter



combinations will be made available to paid-up members through the CAPT/ACAP website including the one displayed on this page.

The main change in determining who might use the organization's logo centered around the manner in which it had been formerly used solely as a symbol of 'accreditation' by members who passed the RPT exams. With the changes in the organization's direction, toward being solely for fellowship and education of its members, CAPT/ACAP is now positioned not as an accrediting body but as one for 'affiliation.'

The logo, then, is intended to note to the public that its members are engaged in ongoing affiliation with other Canadian piano technicians. The use of the logo is not intended to represent a level of technical achievement by the technician.

Many professions have organizations with which they are affiliated, and some through which they are accredited. CAPT/ACAP is now solely the former.

Members wishing to use the new CAPT/ACAP insignia must agree to use it according to the guidelines that have just been approved at the Administrators' meeting in November.

In the CAPT/ACAP member's log-in area of the website the various logo graphics will become available for download; along with CAPT/ACAP policy regarding their use by members, including requirements on displaying a logo on a member's website so that the logo links to the CAPT/ACAP website.

...LOGO USE (CONT'D P.7)

LOGO USE (CONTINUED FROM P.6)

This was a very delicate issue to tackle and a subcommittee had been struck at the last AGM to deal with the many issues involved. The Logo committee's recommendations were very well presented and were accepted by the Administrators in an almost-verbatim manner.

All paid-up members will have the chance to review the guidelines, through the Members section of the CAPT/ACAP website. Those who have not paid their annual dues will not have the right to use the CAPT/ACAP logo.

CAPT/ACAP recognizes this significant contribution of work from Ernest Unrau and Matt Arnott, with Mark Larin being the Administrators' liaison person.

CAPT/ACAP WEBSITE UPDATE



...www.pianotu.ning.com website will soon be available as a **Members' Only Privilege**

...by the Administrators

Two years ago, the www.pianotu.ning.com website was launched as an industry-leading venue to connect piano tuners with one another. It continues to be North America's best-devised format to accomplish this goal.

Until now, the service has been made available as a free service for a time-limited, trial period. The free trial period is now coming to an end and everyone, who hasn't done so already, is greatly encouraged to join as a full member to CAPT/ACAP at this time to maintain their access to this service. The annual membership renewal notices are now being sent out and, for less than fees of a typical tuning, you can continue to experience this unique and Canadian method of connecting with other tuner-technicians across Canada, and to enjoy additional membership benefits such as; logo use, ongoing receipt of each *Unisonus* edition, and reduced fees at both national and regional events.

There are currently more than 200 piano technicians signed up as members of the www.pianotu.ning.com website. The website data analysis reveals that CAPT/ACAP websites receive several thousand hits (visits) per month from Canada and Internationally, demonstrating in particular that the interactivity and community of technicians sharing and networking at www.pianotu.ning.com continues as an incredible resource for participants interested in expanding their

knowledge and professional connections. Vancouver's members have begun to use the site as it was intended, to easily coordinate regional gatherings. This year's convention was made much easier as discussions on the forum helped those unfamiliar with Vancouver, to become aware of the many things to do once there; and to be invited to an impromptu barbecue that was hosted by Dan Silverwood. Upcoming events will continue to be orchestrated through this site as well.

Effective January 31, 2011 the www.pianotu.ning.com website will become a **Members' Only** benefit. Everyone is encouraged to send their registration form and fee to Treasurer Don Cote. The membership renewal form is included in this mail out of this edition of *Unisonus*. Newcomers will continue to be able to join CAPT/ACAP by downloading the membership form at the CAPT general website ... www.pianocanada.ca and after completing, mail to treasurer Don Cote along with the required fee.

Membership fees are used to fund national conventions, which are currently alternating between eastern and western parts of Canada. They also serve to fund the operation for the websites and publishing costs of the *Unisonus* newsletter. In addition the fees are also being allocated to promote regional gatherings of technicians. CAPT/ACAP is a volunteer-run organization and the membership fees are used to fulfill its mandate of promoting education and fellowship of its members.

	EDMONTON GROUP 9 members Latest Activity: Jan 6 The Edmonton Group meets 4 times a year for education and fellowship, for info call Rick Wiens 780.463.3969		QUEBEC GROU 14 members Latest Activity The Quebec G education and Carey 819.564
	OKANAGAN GROUP BC INTERIOR 6 members Latest Activity: Mar 23 The Okanagan Group; BC Interior meets 4 times a year for education and fellowship, for information contact Matt Arnott at pianomattster@hotmail.com.		ALBERTA GRO 10 members Latest Activity Alberta Group
	CAPT TOOL TRADER 43 members Latest Activity: Jul 8 A place where you can post, buy, or trade used tools		BRITISH COLU 8 members Latest Activity British Columb
	SASKATCHEWAN GROUP 5 members Latest Activity: May 30 The Saskatchewan Group		MANITOBA GR 3 members Latest Activity The "Manitoba

Annual fees are kept at a very low rate, due to the nature of the volunteer contributions of time and energy. Membership fees qualify as business expenses for

...CAPT/ACAP WEBSITE UPDATE (CONT'D P.8)

CAPT/ACAP WEBSITE UPDATE (CONT'D FROM P.7)

professional tuner-technicians for the purposes of filing income tax returns.

The screenshot shows a forum interface with several discussion threads and a blog section. The forum threads include:

- HEE WEI YUN added a discussion: **greetings from malaysia** yesterday
- Dan Silverwood replied to Dan Silverwood's discussion 'OT: Flash Mob' on Saturday
- NEW HAMMER - YIKES! 5 REPLIES. Started by Tom Dickson. Last reply by Dan Silverwood

The blog section lists several posts:

- THE UNSINKABLE PIANO**: Posted by Bernard Loewen on July 28, 2010 at 10:00
- RIMSKY-KORSAKOV'S PIANO**: Posted by Stacey Benn on May 29, 2010 at 5:17pm
- WHAT A GREAT CONVENTION!**: Posted by Stacey Benn on May 25, 2010 at 2:15pm
- CONVENTION REGISTRATION**: Posted by Marcel Carey on April 13, 2010 at 11:20am
- THE LEARNING CONTINUES... ADJUSTING CAPSTAN DOWNWEIGHT/UPWEIGHT TRYING MY BES...**: Posted by Zoe Sandell on January 25, 2010 at 10:30

At the bottom of the forum section, there are links for '+ Add Photos', 'View All', and '+ Start a Discussion'.

Isolated piano tuner/ technicians will continue to grow only at the rate that their personal experience provides opportunities for learning. Many such opportunities are learned 'the hard way.' How many times have we learned, later in our career, that there was a better/easier/more cost effective way of doing the task

that we have been performing for many years? How would our lives have been improved by learning the tricks and techniques that others have already discovered and honed earlier rather than later in our career?

Technicians that remain connected to other technicians have the experience of growing through their own experience *and* that of the experience of others. When the experience of many other fellow tuner/technicians is shared, not only does the individual grow exponentially but the entire trade builds upon the cumulative expertise of the many.

You owe it to yourself to be a part of the larger body of knowledge and fellowship that is at your disposal through CAPT/ACAP's provisions. Other technicians will also benefit from the lessons that you have learned, as you share them as equal partners in the journey of learning the depths of this trade.



Do not dally. We encourage and invite you to join today.

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Website: <http://www.pianocanada.ca>

Community Forum: <http://www.pianotu.ning.com>