

INSTRUCTION BOOKLET No. 1  
THE 'PIANOLA' PIANO

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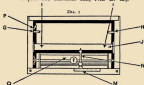
# A Brief Description of the 'PIANOLA' PIANO and How to Play It

## Position for Playing.

**I**N order to ensure a comfortable position at the instrument, choose a seat not less than 22 in. in height, the top of which should slope so that the back position is about 1/4 in. higher than the front.

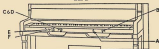
As the variation of tone production depends almost entirely upon the pedal action of the 'Pianola,' it is important to obtain a correct method of using the foot pedals. The heel should be placed upon the pedal sufficiently far forward to bring the toe slightly above the top edge; it is in this position both feet are used alternately, using strong strokes in fairly rapid succession if loud effects are desired, or pedal softly and more slowly for delicate playing. Accents are gained by sudden pressure of either foot at the moment the particular note or chord is being played.

*(For more definite details consult the specially compiled booklet, "PLAYING THE "PIANOLA.""  
Complete with Instruction Book, Price 25. 6d.)*



- |                               |                         |
|-------------------------------|-------------------------|
| G. Left Hand Check or Buffer. | M. Tempo Indicator.     |
| H. Right " " " "              | N. Electromotive Power. |
| I. Automatic Tracking Device. | O. Electromotive Power. |
| J. Tracker Bar.               | P. Take-up Spring.      |

FIG. 2.



- |                                 |                                   |
|---------------------------------|-----------------------------------|
| A. Tempo Lever.                 | D. Triple Cranking Subbing Lever. |
| B. Gear.                        | E. Bass Pedal Lever.              |
| C. Bass Cranking Subbing Lever. | F. Sweeping Pedal Levers.         |

### Inserting the Music Roll.

See that lever B (Dia. 2) is at extreme left, and hold roll so that title may be read, then insert left flange of music roll in clutch bearing G (Dia. 1), which is at left of the upper portion of spool box, just above brass tracker bar J (Dia. 1). Push roll to the left to permit engagement of the slotted end of roll with right hand clutch bearing H (Dia. 1), making certain that the clutch has engaged correctly. Draw end of music over the tracker bar J (Dia. 1), and behind the Metronome Pointer N (Dia. 1), making fast ring on roll to hook in center of take-up spool Q (Dia. 1). When the ring is attached, turn take-up spool by hand until full width of paper is brought on same, then the lever B (Dia. 2) must be pushed over to extreme right of slot and remain in this position until you wish to re-roll, then it must be placed to the extreme left and the foot pedals used evenly until the roll has been re-wound.

### "Silent" Position.

Most modern instruments are provided with an arrangement which (when the lever "B" is placed in the center of slot) enables portion of the roll to be quickly and silently passed by, so that selected portions of a roll can be played separately.

### The Tempo Lever A (Dia. 2).

This is provided to determine the speed at which the music roll passes over the tracker bar. When moved to the right it increases, and to the left decreases the speed of the music, the rate of progression being shown by means of the small pointer called the Tempo Indicator M (Dia. 1). Attached to this is the Metronome Pointer N (Dia. 1). Upon all Metronome-Thermostat Rolls there appears a red "Metronome" line. The

original of this line is traced in many cases by prominent pianists—and always by a musical artist—whose interpretation of the particular composition is authoritative. Every variation of the Metronome line indicates a change in the tempo. By moving the tempo lever so that the Metronome Pointer follows the Metronome line, the performer reproduces exactly the tempo changes employed by the artist whose playing originally fixed the variation in the line. While the performer may depart from the Metronome line to suit his individual ideas, the Metronome stands as a guide (to be used if desired).

### The Graduated Subduing Levers C & D (Dia. 2).

These are situated to the left of the tempo lever, and are used for reducing the volume of tone, which effect is obtained by moving them to the left; the inner one (C) operating on the bass or lower half of the piano notes, and the outer one (D) softening the treble or upper half of notes. As these are intended for subduing the accompaniment portion of the music, they should be used when the Thereminist is in operation, which can be determined by observing whether or not there are small perforations IN PAIRS near the edge of the music roll. If any of these small perforations are visible between the music roll spool and the tracker bar (B), that portion of the music has been subduced to enable you to make the theme, or melody, prominent by suitable pressure upon the foot pedals; but unless the whole of the accompaniment is softened by holding both levers over to the left, the unsoftened notes will be equal in power to the melody.

THE GRADUATION of the accompaniment in proportion to the melody is affected by allowing these levers partially to return to their normal position. Should there be no Thereminist perforations, these levers can be used to subdue the bass or treble, independently of each other, as may be considered desirable.

### The Sustaining Pedal Lever F (Dia. 2).

*(Often called the "sust" pedal.)*

This lever operates the same mechanism as the right foot pedal of the piano. The sustaining pedal can also be brought into use automatically by means of the single marginal perforations on the left hand side of the music roll by placing the lever F (Dia. 2), which is on the left hand side of spool box, to the position "ON" as indicated upon the white plate. This lever (F) should be placed to "OFF" if you prefer personally to control the sustaining pedal by means of the lever (P).

## Soft Pedal Level E (Dia. 1).

Many instruments are fitted with this lever, which operates the same action as the left foot pedal of the piano.

### Expression Indications on Music Rolls.

There is a continuous line of dots upon the music rolls and the varying position of this line indicates the degree of tone to be brought to bear upon the notes which are being played as the dots are passing over the tracker bar. When this dotted line is toward the left side of the roll the volume of sound should be softened; towards the right hand side loud effects are intended. Intermediate positions should be proportionate in tone.

The word "SOLO" indicates the commencement of a Thermo-load section, at the termination of which the word "NORMAL," will appear.

All changes in Metronome, and dotted expression line, as well as all other expression indications, should be put into effect at the moment such changes, or indications, come over the holes in the tracker bar. There will also be found the following indications for musical expression:—

Rit. or Ritardando .....	Reduce speed.
Accel. or Accelerando .....	Increase speed.
Tempo .....	Resume normal speed.
$\sim$ .....	Fade.
Dim. or Diminuendo .....	With diminishing volume.
Cres. or Crescendo .....	With increasing volume.
FF or Fortissimo .....	Vary loud.
F or Forte .....	Loud.
MF or Mezzoforte .....	Medium loud.
F or Piano .....	Soft.
PP or Pianissimo .....	Very soft.
Adante .....	Rather slow.
Modrato .....	Medium speed.
Allegro .....	Quick and lively.
Festa .....	Very quick.

# Learn to Play Your 'Pianola'

The 'PIANOLA' is a highly developed musical instrument—  
to make the fullest use of all its magnificent potentialities you  
should learn to play it.

Many owners of 'Pianola' Pianos do not realize the artistic  
possibilities of their instrument.

**THE NEW 'PIANOLA' PRACTICE ROLL**

**Price 2/6**

**INCLUDING INSTRUCTION BOOKLET**

**By REGINALD REYNOLDS**

