

INSTRUCTION BOOKLET No. 2  
THE 'PIANOLA' PIANO  
(with reproducing action)

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# A BRIEF DESCRIPTION OF THE 'PIANOLA' PIANO

(with Reproducing Action)  
AND HOW TO PLAY IT

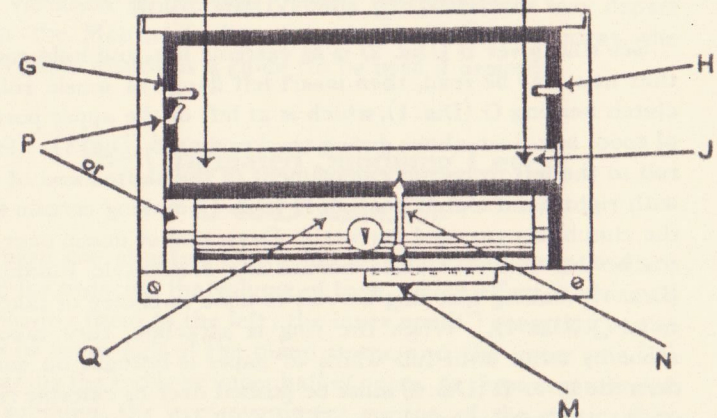
## Position for Playing

**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 portion is about 1½ in. higher than the front.

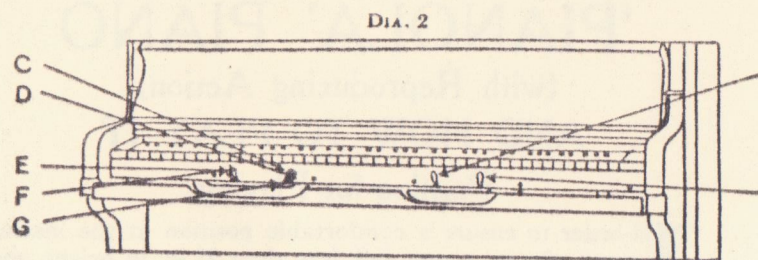
As the variation of tone production depends almost entirely upon the pedal action of the 'Pianola,' it is important to obtain a correct method of using the foot pressure. The heel should be placed upon the pedal sufficiently far forward to bring the toe slightly above the top edge; it is in this position 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 Roll, Price 2s. 6d.).

The above described booklet  
is available from AMR Co.  
Order No.  
DIA. 1 R-34



- |                               |                                     |
|-------------------------------|-------------------------------------|
| G. Left Hand Clutch or Socket | M. Tempo Indicator                  |
| H. Right " " " "              | N. Metrostyle Pointer               |
| I. Automatic Tracking Device  | P. Reproducing Action Control Lever |
| J. Tracker Bar                | Q. Take-up Spool                    |



- A. Tempo Lever
- B. Gear Lever
- C. Bass Graduating Subduing Lever
- D. Treble " " "
- E. Soft Pedal Lever
- F. Sustaining Pedal Lever
- G. Clip for Graduating Subduing Levers

### Reproducing Action Control Lever P (Dia. 1 and 3)

When playing instrument as a 'Pianola' Piano, see that switch is above centre black line, i.e., pointing to the Standard Roll Division.

### 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 Metrostyle Pointer N (Dia. 1), making fast ring on roll to hook in centre 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 (Dia. 2) is placed in the centre of slot) enables any 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 Metrostyle Pointer N (Dia. 1). Upon all Metrostyle-Themodist Rolls there appears a red "Metrostyle" 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 Metrostyle line indicates a change in the tempo. By moving the tempo lever so that the Metrostyle Pointer follows the Metrostyle 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 Metrostyle line to suit his individual ideas, the Metrostyle 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 Themodist 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 (J), that portion of the music has been themodised 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 unthemodised notes will be equal in power to the melody. THE GRADUATION of the accompaniment in proportion to the melody is effected by allowing these levers partially to return to their normal position. Should there be no Themodist 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 "loud" 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 P (Dia. 1), which is on the left hand side of spool box, to the position "ON" as indicated upon the white plate (see Dia. 3). This lever (P) should be placed to "OFF" if you prefer personally to control the sustaining pedal by means of the lever (F).

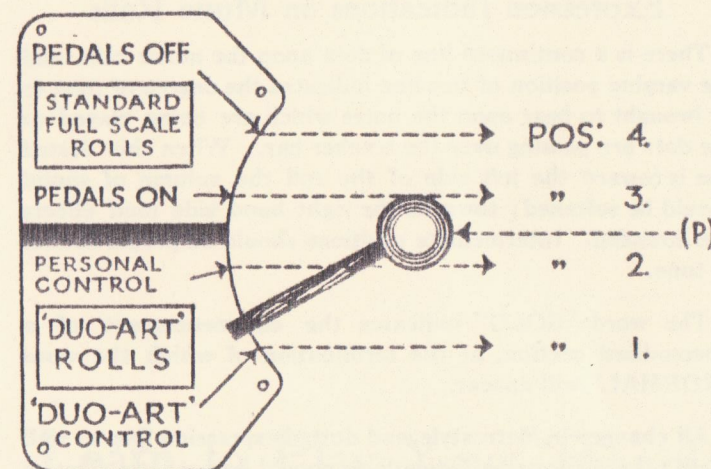
### Soft Pedal Lever E (Dia. 2).

Many instruments (although not all) are fitted with this lever, which operates the same action as the left foot pedal of the piano.

### How to Make Use of the Reproducing Action

The instructions regarding position and pedalling, when playing 'Pianola' rolls, are applicable when using the Reproducing Action.

DIA. 3.



### Reproducing Action Control Lever P (Dia. 1 & 3)

Diagram 3 embodies a full size reproduction of the lever (P) shown on Diagram 1; this lever must be placed in No. 1 position, which will bring the Reproducing Action into operation.

On certain instruments it is also necessary to move the small clip G (Dia. 2) so as to hold the Graduating Subduing levers (C & D) to the left.

### Tempo Lever (A)

The tempo of all 'Duo-Art' rolls is clearly indicated at the commencement of the roll, and great care should be taken to see that this lever (A) is placed so that the indicator (M) points to the particular tempo as designated.

The instrument will now play the 'Duo-Art' music without the manipulation of any levers.

### Position 2 of Lever P

In this position the dynamic power of the Reproducing Action is neutralized, and while the player has the advantage of authoritative tempo phrasing, he is left free to substitute his own interpretation.

## 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 Themodised section, at the termination of which the word "NORMAL" will appear.

All changes in Metrostyle, 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     |
| ⌒ .....                   | Pause                   |
| Dim. or Diminuendo....    | With diminishing volume |
| Cres. or Crescendo.....   | With increasing volume  |
| FF or Fortissimo.....     | Very loud               |
| F or Forte.....           | Loud                    |
| MF or Mezzoforte.....     | Half-loud               |
| P or Piano.....           | Soft                    |
| PP or Pianissimo.....     | Very soft               |
| Andante.....              | Rather slow             |
| Moderato.....             | Moderate speed          |
| Allegro.....              | Quick and lively        |
| Presto.....               | 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