News for Our Area's Music Educators

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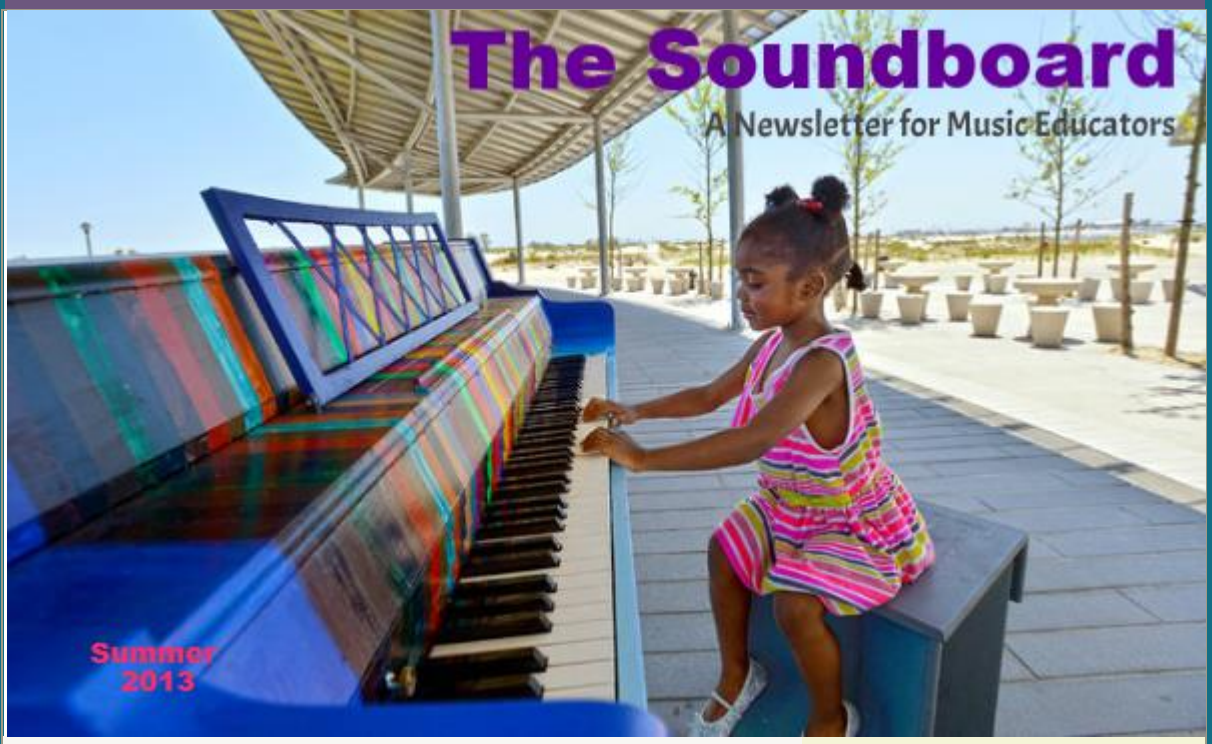


Recent Events

During June and July, we offered two workshops for music educators. Terry Klinefelter discussed ***The Art of Collaboration* in the Classical and Jazz Genres**, and Bill Horn offered ***Adding Popular Music and Jazz to Your Teaching Studio.*** Both workshops were excellent, and we thank both Terry and Bill for the hard work they did in preparing and offering these important subjects for our area's music educators.

Friend on Facebook

Forward to a Friend

Welcome to our Summer Edition of *The Soundboard*

Playng piano on the beach! It doesn't get much better than that, we think!

In this issue, Sevy Phalangas brings us Part II of

Pictured above is the Terry Klinefelter workshop with her husband, Paul Klinefelter on bass. They performed Rachmaninov's Vocalise. It was gorgeous! Terry (pictured right) also worked with several students performing works for both four hands and duo-piano. Thank you to each of the teachers and their students who participated in the workshop on collaborative music-making.

Bill Horn (pictured below) offered a workshop with so much information that his hand-out was 24 pages! He demonstrated many of his principles on our Steinway Concert Grand and on the new Yamaha Clavinova, model CVP-609.

Look for more from both of these excellent clinicians in the coming year!

her article on **Music and Autism** which is entitled, **Wired for Sound**. We are thankful to Sevy for her tremendous research, conducting numeorous interviews and her time in bringing this important information to us.

Eric Benson gives us an update on our recent educator workshops and what we have in store for the upcoming months. Bruce Cohen shares his knowledge on **Taking Care of the Outside of Your Piano**. *The **Marketing Your Teaching Studio*** by Sonja Lynne segment will return in a future issue.

We have some exciting events coming up so please be sure to check your in-box for announcements.

In our last issue, we announced our Steinway Factory Field Trip. We're delighted to announce that we are SOLD OUT for this trip. Please look for another trip next year!

We hope you enjoy this issue! Happy Summer, everyone!

For more pictures of the workshops, please visit our FACEBOOK page.

Wired for Sound

Part II of Our
Music and Autism Series
by Sevy Phalangas

The impact music has on the brain is mind-"unboggling"! It's but superficial chatter to say that music helps make us smarter. Music can "unboggle" the mind to make us better. Music can even help make us. Period. It seems our bodies are actually like complicated vessels designed to receive, process, and transmit different kinds of energy, input, stimuli. MIT Neuroscientist Sebastian Seung explains, "Identity lies not in the genes, but in the connections in our brain cells." Music's stimuli influence those connections in our brain cells, which, in turn, influence how we function, who we are, or who we perceive we are. Music becomes a significant tool in our learning process because, not only, are we wired for sound, but our wiring is musical. Interference with the "music of our neurological system" causes learning and behavioral problems. That's why properly boosting the neurological system with music, and/or musical parameters, can expand synapses in the brain, can retrain and even repair broken wiring in the brain, can alleviate pain and

Workshop Updates

by Eric Benson

It was really a pleasure to see so many of our teacher friends at the Educator Workshops a few weeks ago. Both Terri Klinefelter and Bill Horn were very well received. The attendees commented on how beneficial these two sessions were.

depression, can improve our ability to communicate with each other and with our own psyche. It can ultimately transform our sense of self.

Most of us have probably experienced the paralysis of sitting amid a multitude of compiled information without a clue of how to pull it all together – as was my challenge with the exhilarating nature in which this subject has spiraled my thinking into so many places. Other times, we experience paralysis before an empty palette, without knowing what to do or how to begin. My paradigm for addressing both problems is: spokes on a wheel – well fundamentally, three kinds of wheels. The wheel of analysis requires *finding the point* to which the mountain of spokes connect logically to get the wheel turning. This involves making sense of a myriad of observations. Finding the point is an "A-HA!" moment. Then there are two kinds of wheels in the creative process. Both require *picking the point.* One wheel involves developing connections between existing pieces of information. The other wheel involves starting from nothing and establishing one's own point, however arbitrary, from which to develop new information (new spokes).

To read the complete article, please CLICK HERE! (see full article below)

About Sevy Phalangas

Composer, performer, and educator, Sevy Phalangas is a Music Major and Theater Minor from the University of Pennsylvania. Highlights in her career include: receiving commissions to compose and perform original compositions for The Rededication of Ellis Island, and for Olympic Torch celebrations for Sydney 2000 and Athens 2004, in Greece; receiving an Individual Artist Grant from the Delaware Division of the Arts to develop and record original compositions strongly influenced by Greek music; creating and implementing extensive educational programs that integrate music and cultural studies to the curriculum of public and private schools in the North Wilmington area, celebrating music's power to bring joy and understanding to people of all ages and with different abilities for over 20 years.

Our corporate office has been delighted with the success of these workshops and has committed to supporting even more educator programs in the coming year.

Our next Workshop will feature Yamaha Clinician and Jacobs Music favorite, Lori Frazer and the Yamaha Clavinova. Lori is renowned for simplifying the technical aspects of digital pianos for the non-technical person.L

Lori will be here Friday and Saturday, September 20 and 21. There will be two educator sessions on Friday. The morning session will start at 10:30am followed by a light luncheon and then another session at 4pm. We hope to see both private and K-12 music educators that day. Saturday's 10:30am session is for church musicians where noted clinician Mark Evers will join Lori for an informative workshop.

We are also pleased to announce that Bill Horn is coming back for another visit. Bill's workshop on "Adding Jazz and Popular Music in the Teaching Studio"

Wired for Sound – The Second Article in a Series about Music & Autism
By Sevy Phalangas

The impact music has on the brain is mind-"unboggling"! It's but superficial chatter to say that music helps make us smarter. Music can "unboggle" the mind to make us better. Music can even help make us. Period. It seems our bodies are actually like complicated vessels designed to receive, process, and transmit different kinds of energy, input, stimuli. MIT Neuroscientist Sebastian Seung explains, "Identity lies not in the genes, but in the connections in our brain cells." Music's stimuli influence those connections in our brain cells, which, in turn, influence how we function, who we are, or who we perceive we are. Music becomes a significant tool in our learning process because, not only, are we wired for sound, but our wiring is musical. Interference with the "music of our neurological system" causes learning and behavioral problems. That's why properly boosting the neurological system with music, and/or musical parameters, can expand synapses in the brain, can retrain and even repair broken wiring in the brain, can alleviate pain and depression, can improve our ability to communicate with each other and with our own psyche. It can ultimately transform our sense of self.

Most of us have probably experienced the paralysis of sitting amid a multitude of compiled information without a clue of how to pull it all together – as was my challenge with the exhilarating nature in which this subject has spiraled my thinking into so many places. Other times, we experience paralysis before an empty palette, without knowing what to do or how to begin. My paradigm for addressing both problems is: spokes on a wheel – well fundamentally, three kinds of wheels. The wheel of analysis requires finding the point to which the mountain of spokes connect logically to get the wheel turning. This involves making sense of a myriad of observations. Finding the point is an "A-HA!" moment. Then there are two kinds of wheels in the creative process. Both require picking the point. One wheel involves developing connections between existing pieces of information. The other wheel involves starting from nothing and establishing one's own point, however arbitrary, from which to develop new information (new spokes). I use this paradigm to help me understand some of the issues with autism. Our brains function better when we connect a few spokes at a time to a point of reference from which we create or find meaning. Autism carries the problems of often swimming in too many spokes; sometimes not having enough spokes; most always, having no point of reference. The idiosyncrasies of musical parameters help the brain do what it needs to function better. My good friend, Mary Lou Galantino (P.T. PhD, Professor at Richard Stockton College, N.J.), in an informal discussion with me, defined the modus- operandi of therapy as "creating a context to focus on". In a sense, the efforts of facilitators, working with challenges in learning, are inviting individuals to "Pick a point, any point!" so they can start building relationships to that point, to build that wheel of meaning. Years ago, after reading some of the fascinating literature by the renowned autistic scientist, Temple Grandin, I imagined trying to function with someone incessantly waving his hands at my face while screaming in my ear. Many people with autism struggle with too much sensory input to know how to handle it – swimming in the piles of spokes that cannot be assembled into wheels. Artificial Intelligence

guru, Ray Kurzweil, in How to Create a Mind, discusses that, in general, a fundamental limitation of the brain is the discrepancy between the extraordinary power of its pattern receptors in the neo-cortex and the more limited power of its processing mechanism. To me, it seems like autism exacerbates this already lopsided system. The "sparse coding" capabilities of the brain are compromised. Kurzweil describes the critical component needed to process information: "Throwing most of the input away and retaining only the most salient details provides superior results…..Otherwise, the limited ability to process information in a neo-cortex (biological or otherwise) gets overwhelmed." The brain appreciates functioning succinctly, with a "less is more" approach. According to Robert Jourdain in Music, The Brain, and Ecstasy, music's efficacy in influencing the functioning of the brain is in its ability to emphasize segments of patterns in an infinite list or hierarchy. Metrical pulse and melodic structures of phrases offer the ability to do, what is referred to in the field of psychology, chunking. According to Jourdain, "Without rhythmic markers, the brain would be quickly overwhelmed by a multitude of observations…..Rhythmic markers simplify our perception of…hierarchies, and thereby make them (hierarchies) possible." He also states that the brain tends to be blind or deaf to stimulus that goes on unchanged. Pulse (with the musical meaning of how we emphasize groupings of beats), is perceived as a renewal of stimulus to the brain. The brain needs change to keep present. It seems like it needs to be regularly reminded of that point of reference. For me, this brings to mind a prominent Greek folk dance in which the meter is defined as 7/8. Personally, I do not think that anyone can understand or appreciate the music or dance that way. Counting 1-2-3-4-5-6-7/1-2-3-4-5-6-7 does not capture the "sense" of the dance. Perceiving it as 1-2-3 1-2 1-2/ 1-2-3 1-2 1-2, in the smaller, but extremely potent micro-phrases, is the best way to capture the flow of the music, navigate the rhythm and find conviction in the phrasing. Similarly, the musical structures help promote flow through the neurology of the brain - pick a point, keep the point by hammering the point, and navigate with conviction. I interpret the obsessively repetitive behaviors exhibited by many children with autism as a manifestation of channeling the excessive impulses, pushing away excess spokes. According to Dr. Edelson, director of the Autism Research Institute, the word "stimming" (from stimulating), assigned to these behaviors belies the actual effect it has on the autistic individuals. From interviews with autistic individuals, we learn that, in fact, these behaviors help them release the pressure of too much stimulus. Sound and music impulse in the Tomatis therapy program and rhythmic parameters in the Interactive Metronome program assist in managing the stimuli. I spoke with Angela Gaudiuso Johnson, occupational therapist and clinical supervisor of A Total Approach, in Pennsylvania. She indicated that the methods assist in, what she conceptualized as, "re-setting" the underlying mechanisms of the brain. Her paradigm is the construction of a house. She explained that motor planning and sensory integration, which are regulated and strengthened by Tomatis and I.M., provide the foundation from which we access higher centers of the brain. Social progress and transformation are an indirect result of settling that foundation, so that an individual can go onto processing other parts of his being. Anjana Bhat's (P.T., PhD) report, related to research on music and autism, at the University of Connecticut, reinforces the broad scope of transformation – from motor to social – that music attention and activities can produce. It lists supporting evidence of the "direct and indirect effects of musical experiences on the perceptuo-motor, communication, social-emotional, and behavioral domains of development". Otorhinolaryngologist, Alfred Tomatis, who created the sound program referred to above, believed in the great "power of the ear in the development of the brain." Two-hundred public schools in Poland use the method because of the

excellent results it brings in improving students' focus, fine motor skills, sensory processing, communication and listening skills, and body awareness. Information available on the Tomatis.com website, indicates that stimulus at the mechanical and muscle level of the ear is as important as it is at the neurological level of the processing of sound. Tension and relaxation exercises of the muscles - induced by the fluctuating impulses of timbre and intensity involved in the program - improve the regulation of the inner ear, known as the vestibular system. Activity of the vestibular system "provides energy to the brain." The vestibular system is aroused in other motion-based therapies, since it is an important portal for motor-planning. All of the transformations are significant and important for our functioning. But most astounding to me are the social improvements and personality developments that seem to evolve with the exposure to the Tomatis therapies. A case study of "Sarah", on the Total Approach website, cites exactly the same three changes that I continually note in my autistic students. I consider these three areas of transformation to be most critical to a person's sense of being. First – their sense of humor awakens. Second – their level of engagement improves dramatically. In my lessons, what develops is not just their personal focus on tasks, but their involvement in dialogue, which is a result of the third significant transformation. Three – they begin to take initiative, which is the beginning of giving direction to one's life; and which is the stuff of confidence and self esteem. I would be remiss if I did not mention that, ever since I saw the movie "Awakenings" over twenty years ago, not a single day has gone by when I don't reflect upon it. Oliver Sacks' research validates how significantly we are literally moved and changed by the different energies and stimuli around us. In a clinic of patients stricken with a syndrome that froze its victims like statues, music was a stimulus that played an important role in literally "awakening" them. Since then, Oliver Sacks has gone on to explore more deeply the phenomena of our musical perceptions and their impact in his book, Musicophilia. He documents that patients with speech and motor problems, varying in degree from completely non-functioning to erratic functioning, were able to change their functioning through music; "music could modulate the stream of movement or speech, giving them the steadiness and control they so lacked." Dr. Bhat reports that "children with autism have difficulty modulating sensory inputs." Dr. Sacks, who called music a "magnet" with autistic students, claims music is "the most potent unlocker" for people "locked in" their inability to initiate actions. It is so powerful that just imagining it enabled one former music educator, who was locked in by Parkinsons, to move naturally and fluidly. She described the experience: "It was like suddenly remembering myself, my own living tune." On his website, which explores stories and studies of music's role in everything from plant growth to techniques for learning foreign language quickly, Scottish musician Laurence O'Donnell cites a case study of an autistic boy who finally could tie his shoe by singing his way through it. He writes, "Rhythm helps organize physical movements in time." Heather Barr, speech pathologist at Health South Rehabilitation Hospital of York, in Pennsylvania, celebrates the positive effects of Interactive Metronome therapy in an interview with journalist D. McNaughton of the Patriot News. She explains that, before therapy, a patient, who had suffered neurological damage from a concussion, was "emotionally flat," "uncoordinated," and disorganized in her thinking. Through I.M., the patient became fully functioning. Countless examples like these show that music has a way of latching on to pull us through, reminding us of the rhythm and timing our brains need to function. Music has the power to change the neuropathology of the brain. Research indicates that the sooner we are exposed to it, the better. The extent of the changes in the brain is a factor of how early we start participating in different levels of musical involvement; and how long we train in music. Much literature and research is available on this

subject. For example, significant research, on music and the brain, is coming out of the Montreal Neurological Institute, under the direction of neuro- scientist Robert Zatorre. A comprehensive article, he co-authored with J. Chen and V. Penhune, "When the Brain Plays Music" indicates that, "musicians have greater grey matter concentration in motor cortices", "a larger anterior callosum", and "greater white matter coherence". According to Dr. Marcel Just, Director of the Center for Cognitive Brain Imaging, at Carnegie Mellon University, "white matter is the unsung hero of the brain." Research from their CMU labs shows significant differences in the white matter of individuals with autism. The encouraging news is that, after only 100 hours of behavioral therapy, white matter improved. Dr. Just likened it to "raising the band width" of the brain. (I do not know if music was a part of their behavioral therapy, but I would like to see them conduct results from music training or therapy that could possibly reinforce research discussed below). By being responsible for such important developments in the brain, music functions in my paradigm as a power-tool for producing a network of points of reference, to which our empirical spokes of data make connections, and create wheels of meaning. Music's multi-sensory demands expand our levels of context. Pushing through more dimensions helps turn wheels into spheres of meaning. This provides more opportunities to gain insight. So, music is a great neurological "context builder"; that is why it holds so much potential for developmental growth and for therapy. Emerging research, in fact, reveals mounting evidence that different levels of participation in music can, according to Dr. Bhat, "recruit dysfunctional networks in children with ASD," and change the neuropathology. Her report lists changes in the white matter tract, MNS (mirror neuron systems) and pre-motor 'mirror' neurons." These areas are responsible for audio-motor and social abilities. In my conversation with Dr. Bhat, she emphasized the need to conduct, not only more research on music and autism, but better clinical research on the subject. Reports - regardless of how many, how remarkable, how impactful – cannot be academically recognized, unless trials are conducted with the standards required for scientific clinical research. Finally, I find it inspiring to explore the conceptual mechanism of anticipation. All of the transformations possible through music, in our auditory, motor, and emotional systems, seem to be connected to that point. Clinical studies following the brain activity of individuals involved in different music activities confirm heightened activity between sounds, between musical movements, and at other structures creating anticipation within the music. Robert Jourdain's book (referred to above) offers comprehensive, insightful information, which eloquently guides us through the labyrinth of neurological mechanisms and theories on anticipation. I offer a humble synopsis of some main points. He notes how the front lobe is a main control center for attention, our emotional life, short-term memories, and holding musical anticipation to await resolution. As we follow music, even through imagining it, our responses - to the rhythmic, harmonic and compositional structures of the music's messages of anticipation, expectation, and resolution – become the story of our emotions. We also use our muscles to represent music's signals in a phenomenon dubbed kinesthetic anticipation. Engagement of the muscle, creating tension, is the kinesthetic response to anticipation; and release of the muscle is the response to resolution. Our emotions and motions are empirical representations of anticipation and resolution. In our conversation, Dr. Bhat reflected on this subject of anticipation, "Synchrony and coordination are all components of timing. Timing is a function of movement. To do anything that is coordinated, you have to have anticipation. Feeding forward is not based on what you are doing; it is based on past experiences." The most critical musical component, taking us beyond stimulating and onto actually directing e- motion and motion, is that these anticipations work in the temporal

dimension. They move. Jourdain writes, "Where lies sound's advantage? Surely in the fact that sound unfolds across time, that it moves….Our intentions are ultimately an impetus toward movement…..And intentions are what we are referring to when we say 'I'. They are 'myself'…..Music arrives in our nervous system and causes our brains to generate a flood of anticipations……By eliciting these anticipations, music entrains the deepest levels of intention, and so takes us over." My friend, Dr. Craig Newschaffer, an epidemiologist, is the founding director of the A.J. Drexel Autism Institute. He focuses on research trying to isolate non-genetic, environmental risk factors for autism. Being the scrutinizing scientist that he is, he was cautious about describing issues in generalities. But in a conversation with him, he did offer a lucid description of some critical issues of the autistic brain, emphasizing that he was simplifying in laymen's terms: "The frontal cortex is poorly organized," there are "connectivity issues," and "the cerebellum, which is the center of the motor system, has a different density" than the non-autistic brain. I see a direct connection between those areas of the brain affected by autism and the areas of the brain that are engaged by music – frontal lobe, white connective matter and the auditory-motor systems. The encouraging news about music's potential to help the autistic population is that, not only does it engage those areas of the brain, but it also has the power to improve those areas. Of course, how it all works, or doesn't end up working, is still mind-boggling. But, because we are wired for sound, musical parameters hold mechanisms that literally resonate with how our mind works to help us function and develop. Music is a great "context builder." It assists our minds in constructing a network of points of reference from which we anticipate, therefore evaluate, and build spheres of meaning. Music keeps driving those points forward in time, to drive motion and e-motion, while also offering mechanisms to manage steering it all.

Sevy Phalangas may be reached at iskworks@comcast.net

Composer, performer, and educator, Sevy Phalangas is a Music Major and Theater Minor from the University of Pennsylvania. Highlights in her career include: receiving commissions to compose and perform original compositions for The Rededication of Ellis Island, and for Olympic Torch celebrations for Sydney 2000 and Athens 2004, in Greece; receiving an Individual Artist Grant from the Delaware Division of the Arts to develop and record original compositions strongly influenced by Greek music; creating and implementing extensive educational programs that integrate music and cultural studies to the curriculum of public and private schools in the North Wilmington area, celebrating music's power to bring joy and understanding to people of all ages and with different abilities for over 20 years.

Music School of Delaware Students Tour Jacobs Music Restoration Facility

Recently, we were contacted by Lotus Cheng of the Music School of Delaware to arrange a tour of our Restoration facility. Pictured here is Bruce Cohen, Director of Technical Services, conducting the tour and helping the students understand the intricacies of pianos. They all seemed to have a great time.

If you have a group to tour our Restoration facility, please contact us for more information.

was a great success with the attendees who asked us to have him back again. You asked - we listened - with more details to follow.

On a final note, we are asking you to let us know what type of workshops or which clinicians would be of interst that you would like to see here at Jacobs Music of Delaware. Please share your ideas and thoughts with me and we will do our best to get them here.

Thanks for your support.
Eric

Taking Care of the Exterior of Your Piano by Bruce Cohen

Pianos require special care – inside and out. In this newsletter, let's address the outside of your piano. Most teachers and pianists are knowledgeable about the inside of the piano – regular tunings, action regulation and voicing, just to name a few of the internal services recommended. But, the outside of the piano also deserves special attention. Below, I've outlined the most important aspects of maintaining the finish on the outside of your piano. Whether your piano is satin ebony, polished ebony or a wood finish, these guidelines will help you maintain the beauty of your piano's furniture cabinet for many, many years.

Basic Finish Care

- Modern Pianos are finished with a variety of materials, from traditional lacquer to modern polyurethanes and polyester resins. Whatever the material, a piano finish is designed to protect the wood from dirt and liquid spills, reduce the damaging effects of humidity changes, and -- in the case of clear finishes -- enhance the beauty of the wood.
- Modern finishes are designed to do their job without the additional aid of polishes or waxes. In most cases, a piano finish is best maintained by simply keeping it clean and avoiding exposure to direct sunlight, extremes of temperature and humidity, and abrasion.

Avoiding Finish Damage

- Your piano's cabinet, like all woodwork, is subject to expansion and contraction with humidity changes. Excessive wood movement can eventually cause the

Product Spotlight Steinway's Boston Model UP-118E

Boston uprights offer the same standards of excellence which characterize all instruments designed by Steinway & Sons. A Boston upright will give you the same opportunities to express your musical skill as a grand.

finish to develop tiny cracks and even separate from the wood. Moderating the temperature and humidity swings around the piano will help to preserve its finish as well as its overall structure and tuning stability.

- Locate the piano in a room with a fairly even temperature, away from drafts, dampness, and heat sources. AVOID DIRECT SUNLIGHT -- it will age the finish prematurely and cause color fading.
- To prevent scratches, never set objects on your piano without a soft cloth or felt pad. Never place plants or drinks on a piano, because spillage and condensation can cause major damage.

Dusting your piano

Dust is abrasive, and can scratch the finish if wiped off with a dry cloth. To avoid scratching, dust the piano lightly with a feather duster. Alternatively, wipe lightly with a soft damp cloth to pick up the dust, followed immediately with a dry cloth. The cloths should be soft cotton such as flannel, because coarse or synthetic fabrics can scratch some finishes. Wring out the damp cloth thoroughly so it leaves no visible moisture on the surface. To avoid creating swirl marks, always wipe with long straight strokes rather than circular motions. Wipe with the grain for natural wood finishes, or in the direction of the existing sheen pattern for solid-color satin finishes. Because some exposed parts inside your piano are fragile, it's best to let your technician clean these

Cleaning the Finish

To remove smudges and fingerprints, first dust using the damp/dry cloths as above. If heavier cleaning is necessary, dampen your cloth with a small amount of mild soap solution or Windex.

To Polish or Not?

Before using polish on your piano, be sure it is actually necessary and beneficial. In general, most manufacturers recommend against using polishes because of the potential for damage to the finish and contamination of other parts of the instrument. Common household

In comparison to other pianos, the Boston has less string tension. This reduced string tension allows for a larger, tapered soundboard, creating longer sustain, and more singing quality in the tone (as well as longer piano life). A wealth of other engineering enhancements, including optimal placement of ribs, braces, and bridges, also contribute to the Boston's superior tone and greater stability.

Each Boston piano soundboard is crafted of Sitka spruce, long proven to be the most resonant material available. Boston soundboards are also precisely tapered, which allows them to vibrate more freely. In conjunction with a number of special technologies — unique patents of Steinway & Sons — the result is a powerful, sustained tone.

To try out the Boston UP-118E, just stop by Jacobs Music of Delaware!

products such as "lemon oil" or inexpensive "furniture polish" should be avoided. Despite the labels' claims that they "protect" the finish or "feed" the wood, they offer no protection from scratching and can actually soften the finish if over-used. Worse, they often contain silicones and oils that contaminate the wood, complicating future refinishing or repairs. Silicone is especially dangerous because of its tendency to spread within the piano, sometimes causing extensive internal damage. Avoid aerosol products altogether since the over-spray can contaminate piano strings, tuning pins and action parts.
An appropriate polish can help to restore luster to a dulled finish or reduce the tendency of some finishes to show fingerprints. However, it should be applied sparingly and infrequently, and all excess should be wiped clean with a soft dry cloth so no visible film remains. To prevent scratching, always dust before polishing.

Cleaning Your Keys

- Piano keys eventually become soiled with accumulated oil and dirt from fingers. To clean your white keys, use a soft cloth dampened with water and a small amount of mild soap. Avoid solvents. Make sure the cloth is thoroughly wrung out, and wipe the keys back-to-front rather than side-to-side, so excess moisture and dirt will not seep down the sides of the keys. Clean only a few keys at a time drying immediately with a clean cloth.
- Ivory keys are porous, and excessive moisture can penetrate and loosen their glue joints. Also, a dirty or brightly colored cleaning cloth can transfer stains into the ivory.
- Clean sharps in the same manner, but use a separate cloth for painted wooden sharps to avoid black stains on the white keys.
- To avoid scratching, always remove dust first with a damp cloth or feather duster before wiping with a dry cloth.
- Never place drinks, plants, etc. on the finish.
- Avoid placing vinyl or rubber in contact with the piano.
- Make sure that piano lamps, etc. have a felt-padded base.

Congratulations to Cheyney University for their recent purchase of Steinway's Boston Model UP-118E for the Marian Anderson Music Building!

Believe What You Hear!

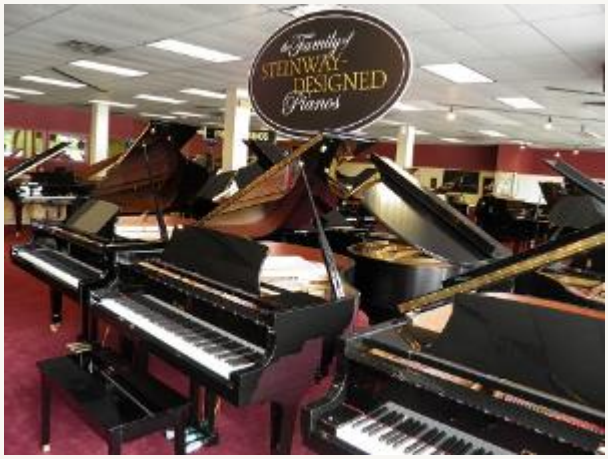
Steinway is interested in your opinions! We would like to ask you to evaluate Steinway's

- Avoid touching piano strings with fingers or damp cloths.
- Delicate parts inside your piano should be cleaned only by your technician.
- Use polish sparingly, if at all.
- Avoid aerosol products.

Read labels carefully, and avoid any product containing silicone.

In my next article, we will address the causes of tuning and action problems.

Preparing for National Piano Month



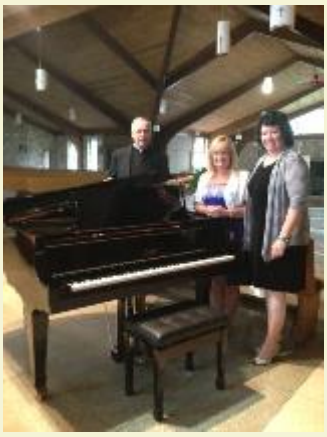
September is National Piano Month. As music educators, this time of year is very busy. New students are starting lessons and returning students are back from "taking the summer off." Thank goodness for September! Here at Jacobs Music, we are also very busy getting ready for the many events and promotions that happen this time of year. Stay tuned for new events in our calendar that haven't been offered before.

Also, we would like to take a minute to thank the many teachers who have attended and participated in our events most recently. We have had Student Showcases, Master Classes, Artist Recitals, the Horowitz Piano, the Van Cliburn Piano, Workshops and many

Boston and Essex Pianos. As music educators, we and Steinway highly value your opinion and would like your evaluation. The evaluation would take only about 15-20 minutes of your time. In exchange for your time, we are offering you a free piano tuning for your home or studio piano.

Please contact us here at Jacobs Music of Delaware (302-478-1888) and set up a convenient time to stop by to evaluate Steinway's Boston and Essex pianos.

We appreciate your contribution to the Believe What You Hear program.



other opportunities for our area's teachers and students. We truly appreciate your support!

Musically yours,
Bruce Cohen, Eric Benson, and Sonja Lynne

Congratulations to St. Frances Cabrini Roman Catholic Church (Fairless Hills, PA) on their recent purchase of a Boston Grand Piano.

Resources!

Arkiv Music is your one-stop location for classical music.

Teaching Ideas - Great site to invigorate your creativity for your students. Also, you can join their mailing list to receive updates.

The Benefits of Making Music - The latest in music education

Steinway Factory Field Trip SOLD OUT!

We are pleased to announce that about 50 of us will be going to the Steinway Factory for a tour on August 19th.

We will be planning another trip next year. Please let us know if you're interested!

Upcoming Events

Friday, September 20
Music Technology Workshops
10:30 am and 4:00 pm
Lori Frazer, Yamaha Clinician

Saturday, September 21
Worship Musician Workshop
10:30 am
Lori Frazer, Yamaha

research!

Making Music Magazine Website - They'll send a free subscription for you to hand out to your students.

Clinician
Mark Evers, Clinician

RSVP is Required.
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