

feltone

by feltone products

Singing Chair / Soundchair

KLST-1 and KLST-2
for therapy and wellness



designed by *Ingo Böhme*

Ingo Boehme has been an innovative music instrument builder and designer for many years starting in 1982 with the large wooden bass drums and adding string instruments in 1994. The music instruments have been used worldwide in wellness, Therapy, Pedagogic and by people who want to make intuitive music.

In 2003 Martina Glaeser-Boheme has joined the feltone team focusing on the practice-oriented work with the instruments. With a background in Massage therapy and working together with other Sound Massage practitioners, she has been developing her own form of working with Sound and the feltone line of sound furniture's.

Would you like to learn more on how to work with our different feltone sound furniture's: Monochord Tables, Soundwave, Singing Chair and Monochords?

We are offering a variety of trainings from a one-day introduction to the monochord to a 4 day training to deepen your work. Contact us for more details.

The Singing Chair

KLST-1 has 20 strings tuned in c and 20 in C. It is made out of multiplex, size 44 x 20 x 25.2''.

KLST-2 has 30 strings tuned in c and 30 in C. It is made out of multiplex, size 56 x 24 x 32''.

Including: Tuning key, tuner, some replacement strings.

Transportation wheels for KLLST-2

For better transportation we worked two wheels into the rear feet of the big chair. You can just tip over the chair and roll it away. But, please never do it with a person inside, because the wheels are not made for that kind of weight.



Accessories

ARM, pair armrests for KLST-1 and KLST-2, 14 x 6.8 x 4.8"

The armrests support the arms and the palm of the hands can rest on the balls. This allows the vibration from the chair to be transferred and to stimulate the hands.



These armrests are simply put on the sides of the chair (for both models KLST-1 and KLST-2) and can be moved any way and position. It is recommended to tighten them completely after you have the most comfortable place for the armrests. They are screwed tight with both screw balls at their side. The vibration is transferred very good.



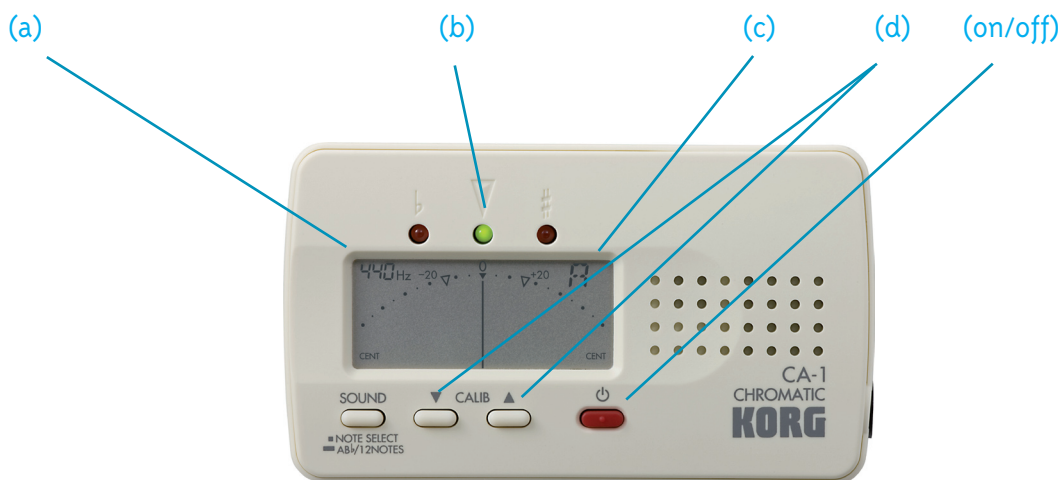
Recommended tuning c:

20 (30) overtone string c

20 (30) braided bass string C

The strings can be tuned a full tone higher or lower than the recommended base tone c (b,c,d)

The tuner



This compact and easy to use tuner encompasses the whole range of tones from C1 (32,70Hz) to C8 (4186,01Hz).

Our recommendation for the tuning is to set the tuner to 432 or 440 Hz (a).

If the tuner is set on another frequency you can change the frequency by pressing the button (d).

This tuner works best when used in a low noise environment.

This tuner displays the notes like this: C,D,E,F,G,A,B, no matter which octave.

For example c' and c will be displayed as „C“.

The included tuner is designed to be used in a silent environment. If you have to tune in a noisy environment we recommend a clipon tuner (CA-AW3G) or a contact microphone (CA-CM200).

This allows you to tune independent of the noise level around you.

Both are not included and can be purchased through feltone.



We ship the instrument pretuned. But because strings and wood are reacting with temperature you will need to tune the instrument upon arrival and after a couple of retunings it will keep its tuning for long period of time.

Let the instrument rest and acclimate to the new surrounding. After the instrument was unpacked and had rested for a day use the tuning key and the tuner coming with the instrument to tune it.

The tuning process

Please notice that you only need to move the tuning key slightly, one degree at a time to change the note.

For example half a turn of the tuning key will move the tone up several notes and that could even cause the string to break.

The setting for the tuner can be between 440 -432 Hertz (Hz). Use 432 Hz for a natural harmonic tone. If you are playing this instrument together with other kind of traditional instruments use 440 Hz to be compatible. You find more information about this topic in the internet.



First tuning:

This example assumes you are tuning the instrument to C.

Put the tuning key onto the first peg, plug the string and look at the tuner (Which you have turned on and set to 432 or 440Hz).

-> displayed tone is C and the needle is left from the center or displayed tone is even a deeper note (A# / B)

= the tone is too low, [you need to tighten the string](#)

--> to tune to a higher pitch you have to move the tuner [clockwise](#) ↻

-> displayed tone is C and the needle right from the center or displayed tone is even a higher note (C# / D)

= the tone is too high, [you need to loosen the string](#).

--> to lower the pitch you have to turn the tuner [counterclockwise](#) ↻

Just relax and listen to the sound and you will get into it quickly.

The string is tuned correctly when the needle of the tuner is in the middle and the green LED (b) is on.

Tip 1: If you didn't meet the tone exactly, loosen the string a little bit and start it again.

Tip 2: Try to match the exact tone with a slow and smooth turn of the tuning key.

Continue to tune the other strings. Because the pegs are on the right and on the left side, it might be easier to tune the pegs on one side, then turn the instrument around and tune the other side.

Second tuning:

We recommend a proper tuning every day for at least two weeks. Don't worry if you don't have time every day, even if you tune every other day it just takes a little bit longer for the instrument to stabilize.

After this period the tone will be stable for a long time and even under changed conditions. Perhaps you think that tuning is a lot of work. But this procedure helps you to connect to the instrument, to hear the right tone, the overtones and other sound phenomena.

If you use sound in pedagogic or therapeutic settings, you can use the event of tuning as a kind of awareness test.

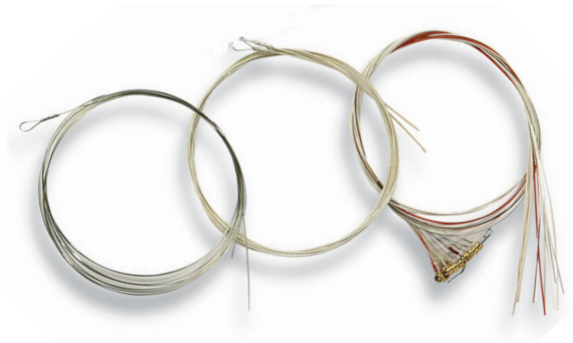
For a clear, overtone rich sound, a proper tuning is very important!

How to replace a broken string

If a string is broken, first remove the string completely. Look at the other strings of the same type: how often are they twisted around the pegs? **Please turn the peg of the broken string counterclockwise just as often!**

If you don't do this the peg will be pushed deeper and deeper in the wood during the tuning process and either the peg will break or the wood will split.

Now align the peg, so the hole in the peg should point toward the string side.



1.) Take the new string, put it on the nail and then pull the string through the peg hole on the other side of the instrument.

2.) Take 1/2 inch of the end of the string and bend it down at a 90 degree angle, using your fingers or a small pliers. Then pull the string back so the bent down piece of the string points downwards at the peg. You want the first two windings of the string to go over the bent down piece of string. If this sounds confusing just look at the other pegs which already have strings on them so you see the end result.

3.) Start to turn the tuning key clockwise to slightly tighten the string. Guide the string so that the first two windings of the strings will be over the bent down end of the string the next ones below that.

4.) Before tightening the string make sure that the string is in the right position.

Now you can start the tuning process (see „**the tuning process**“).

Important only use the original strings as they are custom made to fit the instrument.

Check out our videos on YouTube at the feltone products channel!

Here you will find more information about our instrument, examples how to play them, tuning tips and more.

www.youtube.com -> channel enter **Feltone**

or

<https://www.youtube.com/channel/UCVsN6xeKSfgwZODzRAMt38g>

How to play

Find a comfortable sitting position so your stretched out hand can easily touch the strings and you are also able to see your client. To start playing stretch your arm gently and start playing from the strings your hand is reaching. You can move the top of your fingertips gently over the strings and when your hand has moved back toward you the other hand repeats that movement. You can use the whole length of the strings from the middle of the instrument to the bridges. While you are moving it is best to continue to play staggered straight lines.

The timbre, tone and feeling of the Sound can be varied by the way on how strong you press down on the strings, the tempo in which you play or the place (middle or near the bridges). The overtones are opening up more and more the longer you play, influenced by the steadiness of your play. Creating a deep space of relaxation. The Vibration of the strings are transferred over the whole length of the table into the body of the client laying on the table.

Now the Monochord has two tunings, differing in one octave and you can start experimenting.

- a. Simply strike the strings with your fingers. In the beginning it might be hard on your fingers. You can just use instead of your fingers a leather plectrum.
- b. If you string closer to the bridge the tone has more overtones, than striking in the middle of the string. Try it. Striking in the middle might let the strings rattle against each other.
- c. Also the power of striking the string and the speed differs the tone quality.



Pflegehinweise

Bitte bedenken Sie, dass Holz ein Naturmaterial ist, das auf Veränderungen der Temperatur- und Luftfeuchte reagiert. Um Rissbildungen im Holz zu vermeiden (und auch ein Verstimmen der Saiten) sollten die Raumbedingungen in etwa konstant bleiben; die Temperatur nicht zu hoch sein.

Wichtig ist vor allem eine Luftfeuchtigkeit zwischen 50%-60%!!! Darauf sollten Sie besonders während der winterlichen Heizperiode achten!

Wichtig: Wenn Sie eine Fußbodenheizung haben, stellen Sie das Monochord nicht auf den Boden!! Dies führt zum Austrocknen des Holzes und zur Rissbildung

So schaffen Sie eine optimale Umgebung:

- **Wählen Sie eine moderate Raumtemperatur**
- Stellen Sie einen Luftbefeuchter auf (die schon für wenig Geld zu kaufen sind)
- Pflanzen sind ebenfalls gut für das Raumklima

Falls das Instrument dennoch einen Riss bekommen hat, spielen Sie es und überprüfen Sie, ob sich der Riss relevant auf den Klang auswirkt.

Wenn Sie ihr Instrument reparieren lassen möchten, wenden Sie sich an ihren Fachhändler.

Enjoy your New Instrument!

Feedback

We love to hear back from you about your experiences, suggestions or comments while working with our instruments.

You can email us at: info@felttone.com

Customers from the United States please contact: gabriele@felttoneusa.com

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