

PIANO TECHNICIANS  
**Journal**  
October 1992



*"For the sensuous,  
luminous sound,  
sensitive action and power—  
for the great artists—  
there is only Baldwin."*

Abbey Simon

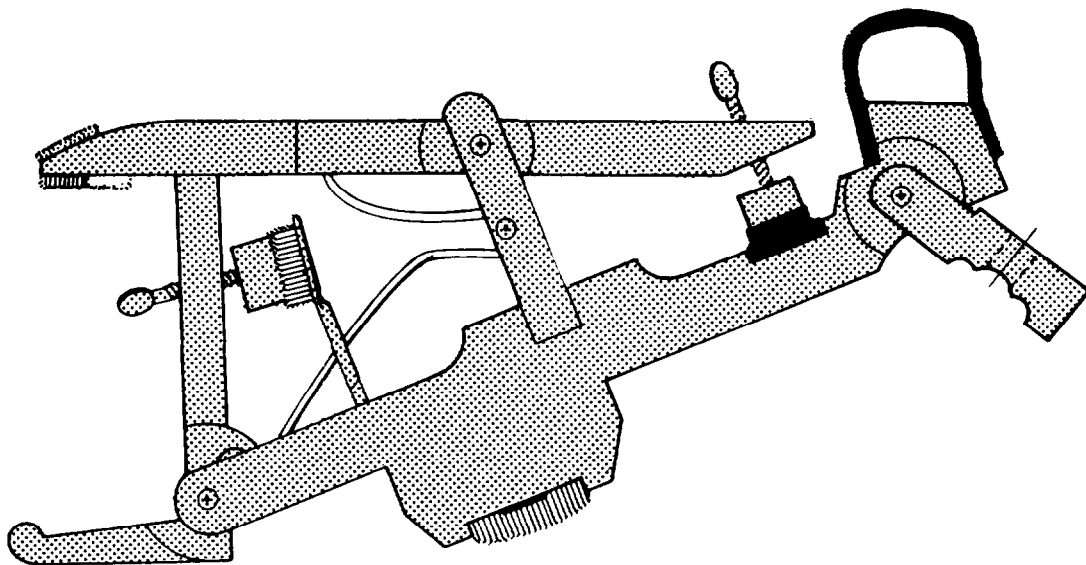


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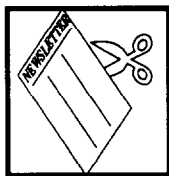
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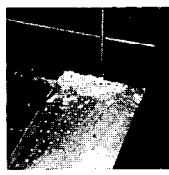
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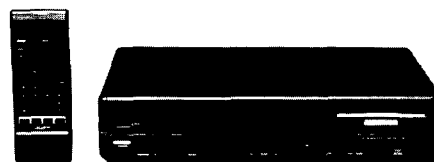
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# A nuts and bolts guide to the new Young Chang G-208.

Our engineers are obsessed with the little things because they recognize the importance of attention to detail. But lately, they've become equally obsessed

with stability, and offers a longer soundboard lifetime. We're so pleased with this new design, we're now incorporating it into all our grand pianos.

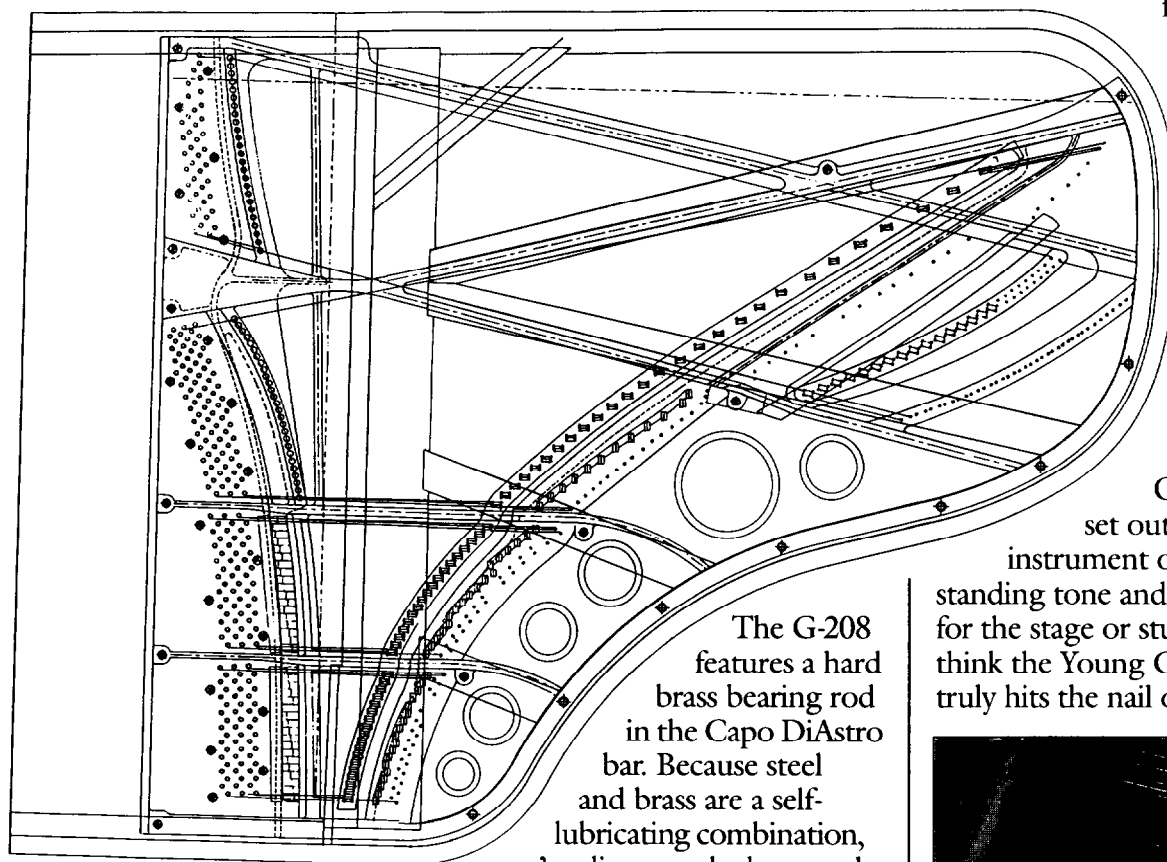
then terminated in equal length offering improved sustain, projection and clarity.

Together these innovations create an instrument with a rich,

full sound, greatly improved response and a remarkable evenness of tone throughout the entire range of the keyboard.

Our engineers set out to design an instrument offering out-

standing tone and performance for the stage or studio. And we think the Young Chang G-208 truly hits the nail on the head.



The G-208 features a hard brass bearing rod in the Capo DiAstro bar. Because steel and brass are a self-lubricating combination, we've discovered a brass rod

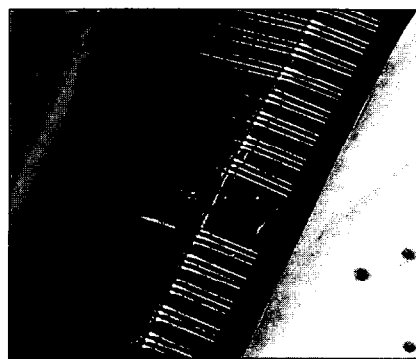
offers better control of strings during tuning. In addition, the brass rod is easily replaced later in the life of the instrument eliminating the need for reshaping of the capo bar.

We also took a close look at our action and developed an all-new action design which improves response without loss of projection or clarity.

Our new double duplex system terminates the strings at the rear of the bridge and near the tuning pins with duplex bars. Both duplex lengths of the strings for each note are

with big things, and the result is 6'10" long. Our new G-208 grand is a departure for us and represents the smallest and largest of our latest innovations.

The G-208 is a 6'10" grand piano of an entirely new scale design. It features our new "Asymmetrically Crowned" soundboard which places the highest part of the crown in each rib directly under the bridge providing maximum support under the downbearing pressure of the strings. This new soundboard design exhibits improved power, projection and tuning



*Because strings bear against a replaceable brass rod, tuning control is improved.*

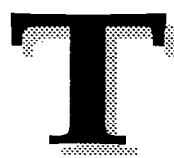
For technical information on our new G-208 grand piano, write to us at Young Chang America, Inc., 13336 Alondra Blvd, Cerritos, CA 90701. Or call 310/926-3200, ext. 237.

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## President's Message



he 1992 Council in Sacramento made a significant decision: the delegates determined that all our franchised members should be identified by one title. The name they chose is "Registered Piano Technician". Effective immediately, we are asked to begin using this title in printed materials, ads and publicity efforts. Council allowed one year for the transition to occur completely; after July 1993, Registered Piano Technician (abbreviated RPT) will consistently identify our franchised members in all PTG materials.

Observing the Council make this decision was quite interesting. Council delegates seemed certain from the start of debate that a decision was necessary. We had six titles to discuss; they were as follows:

1. Craftsman
2. Registered Craftsman (Reg. Craft.)
3. Registered Tuner-Technician (RTT)
4. Registered Technician (RT)
5. Certified Piano Technician (CPT)
6. Registered Piano Technician (RPT)

Numbers 1 through 4 were the options listed in the PTG Bylaws. Number 5 was introduced by the Bylaws Committee and number 6 was put forward by the Membership Category Study Committee.

Debate ensued and all shades of opinions were expressed. One chapter preferred to keep the present system, the self-described "pro-choice" position. Another chapter wanted more time to deliberate. Several chapters had done mini-research projects, gathering reactions to various titles from the public. The relative merits of "certified" versus "registered" were explored as well as the legal implications. Clearly, a lot of thought had been devoted to this discussion at the chapter level. Particularly striking was the rational and deliberate tone of the debate; all

speakers were heard respectfully until the Council seemed satisfied that it had all the information needed to decide the issue.

At decision time, in the interest of fairness, our parliamentarian, Ailsa Thompson, devised a special rule of order for us: all delegates were asked to vote for or against each title, one at a time. This procedure quickly revealed that RPT was the favorite with CPT the second in popularity. Surprisingly, "Craftsman" and "Registered Craftsman" had very little support amongst the delegates; I had always used "Craftsman" myself and thought it would make a stronger showing than it did. The consensus of the Council was strong: the final vote to accept RPT as the official and only title for franchised members was 80 in favor, two against, and two abstentions.

This decision strengthens us because the process was healthy and the decision was well considered. The Council's handling of this question was exemplary: democracy in action is impressive. All opinions were heard and various options considered; then the delegates evaluated the information and voted in the best interests of the majority. Council led us to consensus. If we unite behind the choice and all begin to use this title consistently, we will make it significantly easier for the piano public to identify our franchised members. It will be easier to explain our standard of quality, our RPT examination and identify those who have passed it clearly and consistently.

The success of our efforts to educate the public depend upon our ability to cooperate and project a clear picture of who we are, what we do and how our clients benefit. This Council action moves us along in this process of defining our public image. United, we can have more influence!

Coming  
TO  
Consensus





## Technical Forum



Jim Harvey, RPT  
Editor

This is s a test. Don't worry, it's an open book test.

Question #1: How many newsletters does it take to constitute four pounds of them?

Question #2: How long does it take to review four pounds of newsletters?

More on this later. First, some odds and ends.

It has come to my attention that there are (or were) several unpublished articles, written in English, but by non-American authors. These articles were originally submitted to Don Galt during his tenure as Journal editor. Among the articles was "The Downbearing on the Soundboard" by Swedish writer Klas Lundin. If anyone has knowledge of the whereabouts of these archives, would you please let me know? Thank you!

Some of you may not know that American Piano Supply Co. has bought the equipment and supplies from Tuner's Supply Co., the makers of Hale Tools and supplies. The Hale tools may still be available from American.

It is my belief that the words and works of excellent local technicians, writers, and newsletter editors from various parts of the country are going unseen by most of us. For this reason, I have been wanting for some time to create a once or twice per year Forum article, consisting of short clips from some of these newsletters. I have been typing in excerpts from various newsletters for quite a while, hoping to eventually have enough to comprise an article.

Then, while working on this month's column, I received a huge mailer with a "Countryside Piano Service" mailing label attached. I initially confused this with "Spurlock Specialty Tools", and thought it was some new device that Bill wanted me to test drive. I quickly found out that the package contained—yes indeed—four pounds of archival newsletters from around the country, "compliments of" Fern Henry.

Since I was unhappy with the way my article for this month was developing, I put it on the back burner, and changed gears. I hope you like the results. And thanks, Fern. You'll likely be needing that (now empty) file drawer anyway!

### Disclaimers:

The contents herein are used with either specific or implied approval by the respective chapter newsletters and/or writers. If the author is not identified, no author credit is given (although we may assume that the information was generated by the newsletter editor);

This material has been merit-reviewed for subject interest. However, not all the procedures or suggestions have been performance reviewed. I will disallow any responsibility should you destroy a piano, or become hurt or seriously killed while attempting anything written here.

**Northern  
Virginia**

### Chapter Newsletter

*"Make room in your busy life for continuing education. It can make you a better technician by giving you ideas, energy, and enthusiasm."*

**David Sapp, RPT**

*There are a few articles in recent Journals which illustrate very well what is involved in grand pedal box and pedal lyre repair. All of these are by Susan Graham, former Technical Editor. Beginning in November 1988, the tools and techniques are discussed which are needed for leg and lyre repair, including the famous box used to hold up the piano and hold most of the tools necessary. Continuing in the April 1989 issue, the Steinway and Yamaha types of lyre assemblies are discussed. Also is the recipe for VJ lube, in case you were wondering. The last issue noted here is the May 1989 which is mostly concerned with pedal regulation.*

This last item is to serve as a tickler for the first item. Part of continuing education is the review of existing information; and for those

who haven't tried it, you'd be surprised how much extra income can be generated by quality trapwork repair.

## Buffalo

### Chapter Newsletter

*On Guilds: During the late Middle Ages, a form of voluntary association—the guild—grew up among the workers. Designed to promote the workers' common interests, guilds also set standards for good workmanship, encouraged active participation in civic affairs, expected moral behavior, and often required faithful religious observance. The guilds maintained high ethical standards for approving weights and measures, and the members prided themselves that nothing would leave their shops that was not of the highest quality. Workers began taking satisfaction not only in the results of their own labor, but in their fellow guild members' work as well. Excerpt from an article "Why Has Hard Work Fallen on Hard Times?" in Christianity Today, 2/10/92. The article is an adaptation from the book "Why America Doesn't Work", by Charles Colson and Jack Eckerd, published by Word, 1991.*

Tom McNeil, RPT, Editor

## Alpha News

### Washington, DC Chapter

Gadget News! Radio Shack now sells a battery powered indoor Thermometer/Hygrometer. It operates on 2 AA batteries, sells for \$29.95, fits in a tool case (7x3x3/4"), and would be a great aid in selling climate control systems to customers without arguing over the humidity in their homes.

Contributor Unknown

jh

See Figure 1.

Radio Shack's catalog number is 63-844.

*Low Water Cat Alarm: I had installed a climate control system on a Steinway grand a few months ago, and had returned for a follow-up tuning.*

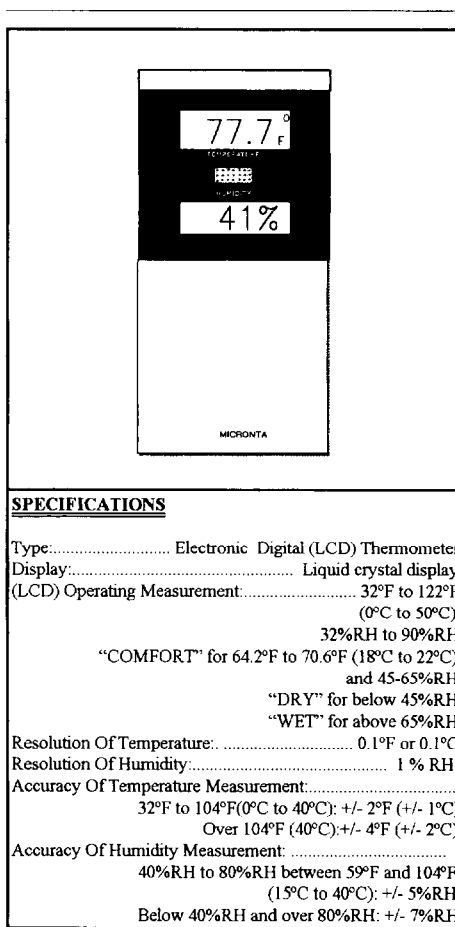


Figure 1

According to my client, her cat Teddy has taken an unusual interest in the flashing low-water light. Teddy, it seems, likes to sleep on the piano bench, which has a nice soft pad on it, in addition to being up and out of the way of people traffic. That is, until recently.

About four in the afternoon one day, after my client had lain down for a nap, Teddy was ensconced in his usual recumbent position on top of the bench. All was quiet in the house, and then the low water light began flashing. This got Teddy's attention, in a big way. He began yowling nervously (after all, who can sleep under a flashing neon light), and soon got up and went to where my client was napping, meowing and yowling all the way. Unable to rouse her immediately, he wandered back into the piano room, where the light was still flashing. He continued his concert for some time, and when my client sleepily came out, he was found sitting on the piano bench, meowing furiously at the flashing light. She added

water to the piano, and Teddy soon quieted down, resumed his accustomed place, yawned, stretched, and went back to sleep.

Michael Travis, RPT

## Indy 440

### Indianapolis, IN Chapter

How many times has this happened to you? Because it's a well-known fact that you're the best technician in your area (I am often told this on the phone), you always go the extra mile to insure that you take care of the "little things" on your customers' pianos. So before you tune, you take the time to go through each note in the treble and space the strings.

Once you've finished, you stand back and admire your stuff. Every string is just right. It took some extra work but you take great pride in the fact that you do things right the first time.

As you go ahead and tune, you suddenly notice, much to your disgust, that each string you tune slides right back to the position it occupied before you ever spaced it. What happened?

Well, provided that the pressure bar is tight and has no broken screws, you may have made a very common mistake. Most technicians (even the best in your area) space strings just below the V-mound. The V-mound is really not the "thang" that controls string spacing—the pressure bar is, (along with the bridge pins and tuning pins). When you space below the V-mound, the string is still seated in the same place under the pressure bar, so when you pull up the tension on the string it simply returns to where the pressure bar dictates it should.

Actually, it's OK to space below the V-mound, but always end up your spacing between the V-mound and the pressure bar (Figure 2). Next time, make sure that [the] string is spaced between the pressure bar and tune away! Then you too can say "It's a well known fact that I'm \_"

Noj Thgil

jh

Noj must be one of our newer members. I could not find his name in the directory <grin>! And, being accustomed to "V-bar," the word "V-

mound" was starting to get to me. However, I suppose it could appear that way in certain manufacturer's technical manuals. In addition, I could have sworn I had tried this procedure on numerous pianos, and without success. I was beginning to think that if the gods had intended those strings to be spaced correctly— Oh well, I'll give it another try.

## Piano e Forte

Eugene, OR Chapter

*Ever have a piano hinge rattle and just couldn't seem to get rid of it? Try using spray-on motorcycle chain lube. It goes on as a very thin oil to penetrate, then expands and becomes a thick grease. It will not seep out (it's designed to stay on chains moving much faster than any piano hinge should move), and will act as an insulator between the hinge pin and hinge casing.*

**Brian De Tar, RPT**

*Use a "Scotch Brite" deburring wheel to polish capstans, shift return springs, pedal springs, etc. It removes material quickly while polishing, and little, if any, buffing needs to be done. They are available at most tool stores for about \$35.00.*

**Brian De Tar, RPT**

**jh** K-Mart never heard of this wheel, and was unclear on what deburring was. I think Richard Davenport orders these wheels by the

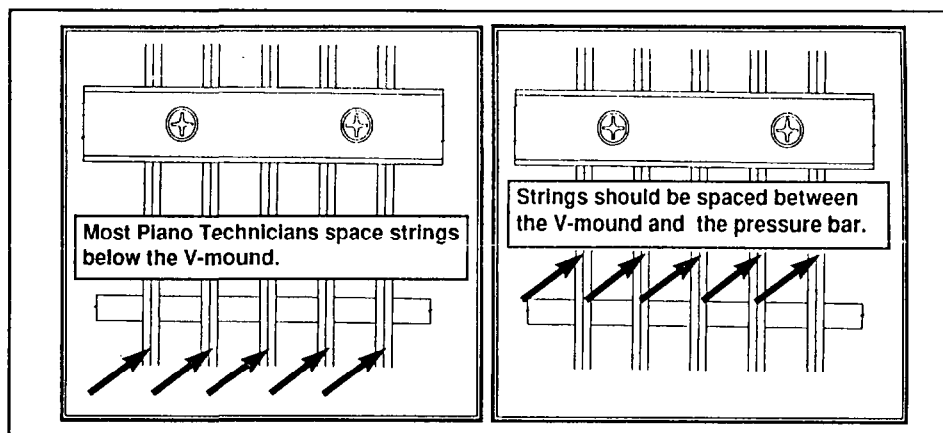


Figure 2

truckload, so maybe I'll get one from him!

*When the keystone rail is behind the key buttons/balance rail pins, allow extra clearance between the top of the buttons and the bottom of the stop rail. If set too low, heavy resistance will be met as the key approaches full dip. The tip-off may be that the customer comments that the keys feel kind of "smooshy" at the bottom of travel.*

**Brian De Tar, RPT**

*Ever have to replace an upright spring rail or install new springs on same? Getting the rail out is easy. Getting it back in can be an endeavor eliciting words not suitable for "tender" ears! It can be easily accomplished by utilizing the free "Hammer Rail Inserting Bag" that Mapes uses to protect bass strings. Simply slide the spring rail into the bag. Then*

*slide the "contained" rail into the action. next, remove the bag and your spring rail is ready to be screwed back to the action brackets. Standing behind the action, guide the springs back into the "V" in the hammer butt.*

**Brian De Tar, RPT**

*Ever need a paint brush of a specific width for, say, spreading contact cement on keytops, or applying Dag to bridge tops? Try using a piece of hammer felt trimming available from most piano parts suppliers. After cutting to the desired width, drill a hole in the felt to accommodate a hammer shank for a handle. Apply a dab of Tightbond in the hole in the felt, insert the shank into the hole and the shank is in for the duration. Keep the brush on the small side, though...felt will soak up a lot of material.*

**Steve Niederhiser**

## Mastercard

## *The Pneumatic Sorcerer's Apprentice!*

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by Craig Brougher  
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**The ORCHESTRION BUILDER'S MANUAL  
AND PNEUMATICS HANDBOOK**

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Cotton: wonderful stuff! I save it from my vitamin C containers and carry a wad of it in my tool case (in its own bag, separate from everything else)!

Two ways I have used it recently:

(a) To keep the pin in the bottom of the pedal in an upright from rattling in its hole. Stuff the hole with a little cotton.

(b) In Kincaid (and other spinets), the rubber grommets at the back of the keys will dry out and click. If you're without replacement grommets you can poke the grommet a little way out of its metal Y-shaped pickup finger, insert a tiny tuft of cotton, and push the grommet back in so it's got a cotton cushion to separate it from the metal.

Anita Sullivan

In the same newsletter, Anita writes:

*I keep meaning to ask, would it be possible to institute, as a regular feature of our chapter meetings, some kind of technical exchange routine? I mean, a time maybe at the beginning of the meeting when anyone who had a technical question could throw it out for everyone to reply to. After all, we do meet partly for that reason, to exchange nitty-gritty stuff as well as the bigger, long-term things.*

**jh** Although this question was part of the Eugene newsletter, Anita is absolutely correct in the sentiments of her last sentence. I feel strongly about this issue and have some comments. The idea of a question and answer period as part of regular chapter meetings is an excellent idea. As many chapters who have tried this can attest, incorporating this feature into chapter meetings has actually increased meeting attendance. After all, not everyone is interested in attending a meeting in which the technical program is "The secrets to refinishing piano plates with a brush".

To implement, and to maximize the effectiveness of this feature at chapter meetings, I would suggest the following:

1. Elect (or assign) a person to act as moderator. The moderator does

not necessarily have to respond to questions, just be good at controlling the flow and tempo of discussions. The moderator may think of a subject (ahead of time), or perhaps bring along a tool or gadget for "show and tell", in the unlikely event that no questions come from the members. In such case, the moderator may then conduct a "mini-technical." The questions from the membership take precedence, however; the moderator's thoughts can wait for a future session.

2. Once you add this feature to your chapter meetings, keep it going! Don't use the on-again, off-again approach. Members start to look forward to this, and have been known to become hostile if this program segment is skipped due to a long-winded report or business session.

3. Place a time "ceiling" on the process. It may be five or ten minutes, or some other time value. Whatever time is established, do not cut it short.

4. Members should be encouraged to have their questions thought out ahead of time. The questions do not necessarily have to be written down, but the idea is to keep the flow going within a relatively short period of time. If members are permitted to append (extend) questions already on the floor, or if responses start to drift off-target, this results in running out of time before other members get answers to their questions. The moderator must make a conscious effort to ensure that this does not happen! To redirect, save the butts & flanges session for a future technical program (fun in itself), or for the coffee break. This meeting segment should be for members with immediate, real-time needs.

5. A good time to feature "TQ&A" is between the regular technical and business sessions. This way, the formula works regardless of how your meeting agendas are planned.

## The Keybed

### Connecticut Chapter

*Don't you hate it when you're almost done with a tuning, and you can almost taste the burger you hope to be eating in fifteen minutes, when it happens—a string breaks. You decide to splice it, and then it happens—the upper bridge pin breaks off. I hate it when that happens!*

*Well, I can speak from recent experience. After sweating through my shirt, (and trying to hide this fact from the customer) I said "I'll be back"! I rushed home to call everyone I know hoping this has happened to someone else. Luckily, I called Shawn Hoar, who was able to guide me through this trauma. You know, it's really a piece of cake to fix:*

1. Make old pin flush with plate.
2. Center punch the area to be drilled.
3. Drill the new hole with a #42 bit and insert a new pin (#8 worked for me).
4. Install the new string.

*If you have an old piano around, you may want to try this at home to get the feel of it. Hint: don't push the drill; let it do the work.*

Gina Bonfietti

**jh**

Answers to questions at the start of this article: Question #1: A lot! Question #2: I don't know. I still haven't finished! But this does bring up some valid points:

Had Fern not sent those newsletters, this type of article would have taken longer in becoming reality. However, while I merit review everything that passes my desk, I would prefer to do the reading as it occurs, not four pounds worth at a time. This is not to mention reading the same newsletter two or three times. Yes, this happens, and is counter-productive. So, to help me, I would like to request that chapter newsletter editors include me on their mailing lists. This is one of the ways we discover new talent (and articles) for the *Journal*.

This column has included short, but valuable tips on everyday "ankle-biting" problems or situations, with an occasional digression into humor, just for relief. Often, a member will have a tip or a procedure, but due to the short length, or perceived significance, feels that this is not worthy of consideration in the *Journal*. Wrong! Not everyone needs to be a feature writer. Each of us has a paragraph or so of real-life experience that we can share. Now that you have seen the type of material I'm looking for, might I encourage you to write with some of your ideas?

Next month will be coverage of the Institute Classes.

J

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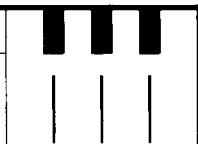
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## Inside Story

# Mason and Risch 9' Grand Donated to George Brown College

The cover photo is the restored Mason and Risch 9' concert grand that was donated to The George Brown College Piano Technician Programme by the Banff Centre.

After spending many years at the Centre as a concert instrument, it arrived at the College in need of extensive reconstruction. It was quickly assessed by eager students, who discovered that there was no soundboard, no pinblock, and a lack of legs to support the instrument. Even the screws needed to secure the cast iron plate into the piano were missing. However, there was a case and a plate that said it was a 1933 Mason and Risch piano made in Toronto. Since its arrival, the piano has virtually been rebuilt from the casters up.

In conjunction with the technical staff of the University of Western Ontario's piano shop, a new stringing scale was created, and a new soundboard was designed and installed in the instrument.

Installing and indexing a new pinblock; installing and carving new bridges; constructing new legs, and refinishing the case completed the structural restoration at that time.

The instrument remained in this condition for a time, until the idea of a concert grand piano with a unique design was born. The decision was made that an instrument that allowed the observer to view the structure at string level would be created.

The piano was built in the traditional North American method of the inner and outer case being moulded into one complete unit. However, the instrument relies on much of its strength from the inner case, and the outer case is not an integral part of the strength of the piano.

To create its unique appearance, the original case design was modified. The multi-laminated hardwood case was routed down to the level of the soundboard, to open the profile of the instrument. It also became apparent that the lid needed modification. This modification now permits one to see

through it. Various panels can also be removed to control the direction of sound.

The lid was cut out in two stages. The first cut was set to the thickness of the Plexiglas, so it would provide a rim 10mm (3/8") deep for the Plexiglas to sit on. In the second stage, the panels of wood were removed from the lid. The routing was done with guides and jigs created exclusively for the unique nature of this project.



This case modification creates several advantages. With the case taken to plate level, one can watch the amplitude of the string vibrations, and the sound of the piano can be adjusted by adding and removing the different pieces of Plexiglas. This provides the observer with an intimate understanding of the original grand piano construction and tone.

Because only the case and plate were available when the new soundboard was installed, the piano action had to be adjusted to be compatible with the new construction. To attain the quality of sound required, various sets of

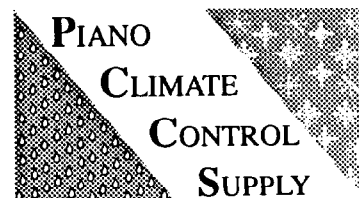
hammers were installed and tested, before the correct density and moulding size were determined.

The action required much regulation and many refinements to achieve peak performance for both touch and sound. Many hours of student and instructor collaboration ensured that the refinements in tuning, regulation and intonation had the grand performing to its optimum.

When it came to the exterior of the instrument, great artistic license was taken. The sleekness of the streamlined case lent itself to artwork. Through consultation with a designer and artist, the choice of vines in copper and brass to match the colouring of the plate and strings were decided upon.

The George Brown College Concert Grand Piano resides in the piano shop at the College. As a goodwill gesture, the piano is being made available free of charge for concerts. The borrower need only cover the cost of moving; a graduate of the Piano

story continues page 38



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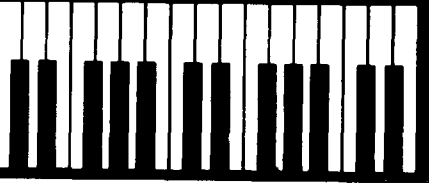
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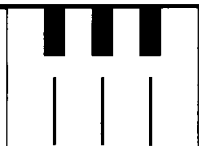
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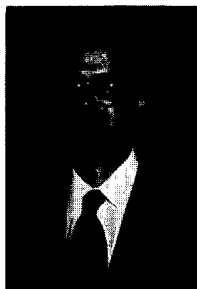
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## Foundation News



Bruce Dornfeld, RPT

# What Is The PTG Foundation?

By  
Bruce  
Dornfeld

**T**he Piano Technicians Guild Foundation was started in 1982. Ten years later, it still is one of the best kept secrets around. It is time to let the cat out of the bag. This article will tell you of the Foundation's activities over the years, and touch on our big plans for the future.

Our mission is: "The Piano Technicians Guild Foundation is formed to participate in the preservation of resource materials, promote the growth and development of piano technology, provide opportunities for individual study in the piano field, and foster interaction among piano researchers, educators, performers and technicians". The Foundation has worked toward these ends over the years by several different means.

The Steve Jellen Library has been part of the Foundation since its inception. It is a small lending library of books that are readily available elsewhere. We know of many chapter libraries that dwarf it. The library has been used little and has been a point of consternation among our Board members. Plans to incorporate it into a larger project will be discussed later.

Giving scholarships has been the major activity from the beginning. We have given an annual scholarship to the Music Teachers National Association (MTNA) since 1982. MTNA has a standing committee to select the recipient, an outstanding piano teacher involved in advanced studies. The Auxiliary has a separate fund in the Foundation for a young pianist. The winners of this scholarship perform at the PTG Annual Convention. Scientific research related to pianos has been funded in part as well, most recently to a Northern Illinois University student. Our newest scholarship helps an Associate member of PTG attend the Annual PTG convention. The Foundation pays the winner's registration and one exam fee. After two experimental years, the Foundation has decided to make this annual scholarship permanent.

Another recent effort is publishing. The Foundation Press published *The Calculating Technician* in 1990 and a completely new and updated version of *The Piano Action Handbook* in 1991. While both of these books have been very successful, we have no current plans for new publication. The reason for this is PTG's recent decision to get back into book publishing with guides to PTG's technical and tuning exams.

The Foundation Board has been composed almost exclusively of current and former PTG Board members. We recently decided to expand the Foundation Board beyond this habitual restriction. We are delighted to announce that the new board includes Ginger Bryant, former president of the PTG Auxiliary, and Roger Weisensteiner, technical manager of Kimball.

The new Foundation Board is:  
Bruce Dornfeld-President  
Nolan Zeringue-Vice President  
Sharla Kistler-Secretary/Treasurer  
Leon Speir-2nd Vice President  
Ginger Bryant-Director  
Fern Henry-Director  
Roger Weisensteiner-Director

Look for news next month on our newest project: a museum of piano technology, including a research library and association historical archives!





## Tuning Corner

Daniel L. Bowman, RPT  
Richmond Chapter

### Coping with the marshmallow effect (continued)

See the beginning of the first article in this series (*Journal*, August 1992) for an outline of this series. The contents of this article will make little sense without thorough familiarity with the preceding material.

#### 3. INTEGRATION OF COPING TECHNIQUES INTO A UNIFIED PROCESS

In the last article I eased into the subject for this month, coordination of key pounding and tuning hammer movements because it relates specifically to managing the tension of the tuning pin segment and settling the string. In this article I want to broaden the discussion of coordination to deal with the entire sequence of settling both pin and string as a unit.

One could say that the first article dealt with managing the internal stress of the tuning pin, torsion and flexing. Article 2 dealt with managing the tension of the tuning pin segment. Putting those ideas together in this article, we will be talking about arranging the holding power of the tuning pin and string bearings such that, together, they hold the tension of the speaking length stable at pitch. The pin has by far the greater responsibility, but by itself it cannot hold the string steady enough. It flagpoles too much. But the string bearings cannot be allowed to do too much or too little of the "holding work" because the strings will later creep at those bearings during heavy or even not so heavy playing. Ironically, though the pin does most of the work and obviously must be set stable if the pin/string unit is to be stable, getting the TPS tension right is the

more troublesome for the tuner. This is probably because the feedback for string settling is more complex and remote than that for pin settling. This "arranging of holding power" is done by coordinated tuning hammer movements and key pounding.

In arranging that holding power between pin and string bearings, you encounter many, confusingly many different "feels," or "hefts," or, I may as well say it, "marshmallows" resulting from the combined effects of the varying degrees of pin flexing and varying amounts of bearing friction and string elasticity. Each requires a different coping technique. For example, with the most common marshmallow type, the pitch fluctuates or spikes ahead of movements of the pin's tail. The tight, springy pin forces you to drag the string further than desired to get the tail to move its "little bit." If the bearing friction is low, the pitch will fluctuate widely with pin movements, but the string may be easily settled. If the bearing friction is high, the pitch will not fluctuate so much; you may think it is easier tuning, but the string settling will require different and more difficult work. In the second major marshmallow type, the pin's tail moves ahead of pitch change. This is caused by very high bearing friction and a relatively solid pin. This forces you to drag the tail of the pin further than desired just to get the pitch to change its little bit. This makes for still different pin and string settling work. These combinations cannot all be covered. So, rather than list the different marshmallows and how to cope with each, I will try to describe a generic coping procedure that, I believe, covers the basics and which hopefully will start your own thinking. Here then is my shot at a comprehensive description of the procedure

# STABLE

## Tuning Technique

Part 3

### Setting A Stable Pin/ String Unit

for setting a stable pin/string unit.

There are two stages in the tuning sequence. In the first stage, the tuning hammer gets the tail of the pin into the desired place. Then, in the second stage, while settling the pin into its new resting place, the tuning hammer also guides the string while the key pounding drives the string (makes it creep at the bearings) into place. I think I first got this guiding/driving idea from Norman Neblett, (*Journal*, April 1989). Don't get carried away with applying this text book formula rigidly to every piano. It's a suggested guide. What then are the actual techniques and feedback for this two stage sequence?

The specific techniques for settling the pin and settling the string respectively, covered in the previous articles are assumed here. In the first stage, the tuning hammer movements, aimed at getting the tail of the pin into place, are for me anyway, usually one or several no-nonsense bumps or jerks aimed usually right at the point of whole pin movement, not necessarily seeking to actually feel the break loose "tick" as the tail starts to move. The key pounding in the first stage is usually moderate, mostly for listening though some string driving may be involved.

The second stage work is more difficult and therefore more critical. This is where coordination really happens. In this stage, the tuning hammer movements are aimed

more at springing the pin, hopefully without disturbing the tail, up-pitch or down-pitch as needed, while the key pounding picks up to a mostly driving level. The springy tuning hammer movements simultaneously settle the pin and guide the string while the key pounding drives the string into place. The pin springing hopefully is just enough to make the string want to move at the bearings, and the key pounding actually makes it move. Sometimes the pin springing includes a little resetting of the pin's tail. Sometimes a little more key pounding might do what a little more pin springing might have done and vice versa.

I want to emphasize that these springy, second stage tuning hammer movements and the key pounding are closely coordinated as a two-handed team. They are balanced against each other, both working at the same task, that of getting controlled string movements at the bearings. Both are very feedback-sensitive. When one

increases, the other may decrease. Higher bearing friction may call for more work from both hands. You could say that the springy tuning hammer movements are like grabbing the string above the bearings and the key pounding is like grabbing the string below the bearings (the speaking length side). You are working with the string on both sides of the troublesome bearings and so gain better control.

Now let's look at the feedback for this larger integrated process. The specific feedback perceptions and responses discussed earlier for settling the pin and settling the string are all operative and assumed here. The feedback at the very end of the sequence indicating that you have achieved a properly balanced arrangement of holding power is back to the simplest form—direct perception. It is feeling the pin's "null" and hearing the pitch behavior at the end of the sequence. Either as part of the conclusion of the tuning sequence, or as a

deliberate testing maneuver, the tuning hammer moves back and forth over the felt null of the pin. If, while pounding the key, the pitch winks ever so slightly, say at a high partial, up-pitch and down-pitch proportionally to those pin movements up-pitch and down-pitch, and if that pitch winking centers over the felt null of the pin's new resting place, the TPS tension is likely in the safe range and you likely have a stable arrangement of holding power. If the pitch winking is not thus centered, you'll not only know that the note is unstable but whether the note is tending to go flat or sharp. You will know whether to adjust the tail of the pin up-pitch or down-pitch and start again. If the bearing friction/string elasticity is high, there may be no pitch-winking associated with definite pin flexing. That also will mean (if key pounding is involved) that the TPS tension is likely in the safe range, but where? Lower, middle, or upper? You can't really know. So, don't give up the test

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Anne Todd

blow, nor, for that matter, the heavy playing of octaves, pedal down, at the end of the entire tuning.

Now, we can talk intelligently about how hard to pound the key. I am not talking about abusive treatment of the piano. No tuning by karate chop. I'm fairly sure that my test blows only rarely equal those inflicted on my tuning for the PTG Tuning Exam. Rather than fewer very heavy blows, I tend to opt for more frequent, well-coordinated driving blows. My driving blows come at a rate something like one to three blows per second. Since key pounding has assumed this important role in my work, I have had zero breakage of strings at v-bar, capo, or agraffe; zero broken keys and hammer shanks. As a generic description, I would say my key pounding hovers around the natural "loud level" of the particular piano, the level at which, if you pound any harder, all you get is more action noise and precious little more musical tone.

Therein lies a kind of built-in governor limiting key pounding—if you pound any harder, it interferes with listening. But, more specifically and ideally, I try to let feedback from within the pin/string system in motion govern how hard to pound. In other words, pound hard enough to introduce "lubriciousness" at the string bearings, hard enough to get the system floating in your hands, hard enough to make string movements follow pin movements more closely. When string bearing friction becomes very high as in some old albeit top quality grands, and/or when there are concerns about fragile action parts, etc., judgments limiting key pounding do have to be made based on considerations other than the working feedback. The experienced and wise tuner knows how to weigh these extra feedback considerations.

I am aware that there is controversy among experienced and qualified technicians about key pounding. There is the question, "Do we need to pound the piano into submission?" (I don't know who gets credit for that nifty turn of phrase.)

Several paragraphs above, I talked about the way second stage tuning hammer movements (those that only spring the pin) are balanced against key pounding as a team, both working at a common task.

Therein lies an explanation of how two technicians can each set a stable pin/string unit, and all the while one is swearing that, "It's tuning hammer technique!" And the other insists, "Stable tuning cannot be done without heavy key pounding!" Within certain limits at least, key pounding can do some of the settling work of the tuning hammer and vice versa. Occasionally I find a piano on which, seemingly at will, I can, switch back and forth between doing most of the settling work with the tuning hammer and doing most of the settling work with key pounding, though I usually wonder later, "Really now?" I am strongly right-handed and have always felt intuitively (not scientifically) that the dominate hand belongs on the keys, not on the tuning ham-

mer.

After struggling through the thinking behind these articles, I am intrigued with such questions as: What would have happened if my teacher had insisted that the right hand belongs on the tuning hammer? Would I have discovered that the tuning hammer can do more settling work than I now generally suspect? Are there right brain versus left brain, intuitive versus rational thinking implications here? I am prepared to insist, though, that solid tuning cannot routinely be done with only listening blows and test blows. Properly coordinated driving blows also belong in your repertoire of solid tuning skills.

Two additional matters beg for attention: strings going sharp after heavy key pounding, and, tuning hammer position.

I want to talk about strings going sharp after heavy key pounding because it will give good example material. In my experience strings

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later going sharp after heavy key pounding turns out to be a problem of improper setting of the tail of the pin in the first place. This usually happens where the pins are rather tight and springy, and the bearing friction is moderate. If I get the tail of the pin too far up-pitch in that initial move, the temptation is, instead of getting the tail back down-pitch a bit, to simply spring the pin down-pitch while pounding the key. "It's a little stubborn," I'm thinking, "I don't want any more down-pitch pressure on the pin so I'll just up the key pounding." But this leaves too much back-spring in the pin and the TPS tension consequently too high. Sure enough, the string creeps sharp later, say, while tuning the octave to that string. It is certainly a plausible idea that very heavy key pounding alone could create a situation where the TPS tension is too high causing the string to creep sharp later, but in my case it was clearly the up front setting of the pin.

Why? The root cause for this tendency to set the pin's tail too high is that I like too much the feel of settling the pin firmly down-pitch; the pin feels more solid that way. Well, wrong! That sensation of seating the pin firmly down-pitch is not the equivalent of setting a stable pin. That is, setting the pin so that all the wood fibers are resisting the string's pull.

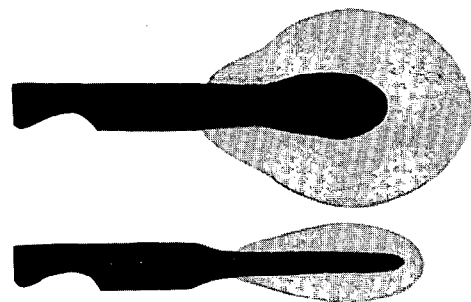
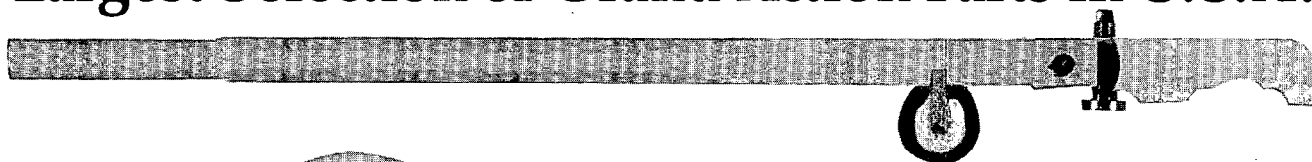
Sorting that out has been one of several irritants goading me into writing this marshmallow series. But notice. If the bearing friction is higher, say, moderate to heavy, this sensation of seating the pin firmly down-pitch will likely be part of setting a stable pin/string unit, though in that case it is a maneuver dealing with string settling, not pin settling. This is because with the higher bearing friction, the pin, after its tail is set, may have to be sprung more firmly down-pitch, that is, below its new resting place, to help the key pounding move the string at the bearings. Thus there are reasons why a tuner may get the idea that he/she always wants to feel that firm down-pitch seating of the pin. The mistake is in the word "always." When the bearing friction is light, you probably will want little or no springing of the pin below the new resting place.

About tuning hammer position, I agree with Rick Baldassin in one of his "Tuning Up" columns. Solid tuning is accomplished by many successful tuners with the tuning hammer anywhere around the tuning pin. However, I have found that choice of position can be a useful coping device. This has to do with grands only. I'll use a clock face analogy. The strings coming off the pins and running toward the tail of the piano are at 12:00. I usually sit at 7:30.

The two tuning hammer positions that I prefer are 10:00 and 4:00. My left hand is on the tuning hammer and right hand on the keys. I lay out two tuning hammers (for grands). Both are light weight and rigid (forget those heavy extension hammers). The tuning hammer for the 10:00 position has a short tip and a ball-shaped handle (Charlie Huether's "Wonder Wand.") The other, for the 4:00 position has a long tip allowing the handle (conventional shape) to extend over the stretcher. That's right, over the stretcher! Don't let anyone tell you that you can tune solidly with a tip that long—at least not until you've tried it.

It works like this. When I find the pitch fluctuating wildly with any little flexing of the pin before tail rotation (high pin elasticity relative to string bearing friction), switching to the 10:00 position gives better control. When I find the pin moving a lot, even sometimes getting considerable tail rotation before any pitch change occurs (high string bearing friction relative to pin flexing), switching to the 4:00 position gets better control. In other words, the 10:00 position helps cope with pins that flagpole too much. The 4:00 position helps cope with recalcitrant string bearings. Sometimes this change in behavior is dramatic; occasionally, trifling. Sometimes pins that pop and jump insanely in one

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position cooperate acceptably in the other. This handling contrast stems from the fact that in the 10:00 position, the pin is leaned TOWARD the string on an up-pitch pull, thus giving the tail a chance to rotate before the pitch changes much; in the 4:00 position the pin is leaned away from the string on an up-pitch pull, thus making the pitch more likely to change before the tail of the pin rotates. I'm not talking about switching back and forth for individual pins. I try both hammers at the beginning of the tuning and soon find that for this piano I prefer one hammer/position over the other.

### CONCLUDING REFLECTIONS

The reader should keep in mind that, in this series of articles, I have been trying to retrieve rather tiny events from the realm of right-brained intuition and drag them into the realm of left-brained rational analysis. The almost inevitable result is that at least

some readers will feel that I have reported some things to be neater, clearer, or more workable than real life. But is that not what the athletic coach does—drag right-brained intuitive things out for rational left-brained analysis and then feed it back into the right brain to improve intuitive function? The profound alteration in my tuning technique and self confidence as a result of the struggle to write these articles verifies that idea.

For a beginner, I would summarize like this:

Be aware that the tuning pin twists and learn to recognize the difference between pin twist and whole pin movement;

More importantly, be aware that string bearing friction is real and that the tension of the tuning pin segment varies independently from that of the speaking length, thus requiring your attention. Learn to notice and read the gap or delay

between pin movement and pitch change;

Get used to the idea that the pin/string system must feel right in your hands as it goes into place as well as sound right in your ears after it's in place.

J



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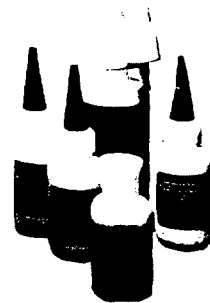
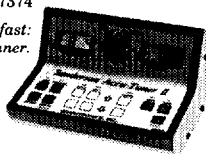
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# DOWELING THE PINBLOCK

**L**

ast month we left off having glued the new pinblock onto the bass and treble shelves, as well as to the stretcher. Next,

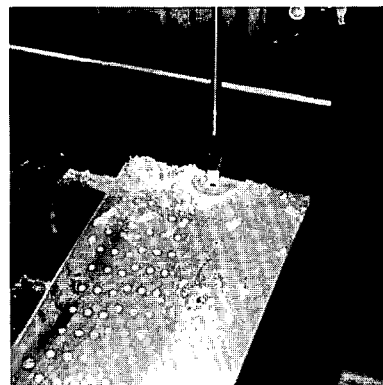
the plate must be hoisted out so that the new block may be further secured to the case. Some rebuilders use screws to reinforce the block-to-rasten joint, even if the original installation did not have them. Other rebuilders dowel new blocks to the rim and to the stretcher. My choice is all-around doweling. Following is a procedure for pinblock doweling.

All end dowel holes and stretcher dowel holes are drilled through the pinblock before it is glued to the case. I drill the bass and treble end dowel holes as pilot holes at the same time that the tuning pin holes are being drilled. Thus, these pilot holes are drilled with the tuning pin bit, and at the 5-degree tuning angle. This angle is oriented downward, traveling slightly towards the outside of the piano case. Spacing of the holes does not have to be exactly per the original spacing. With the pinblock away from the drill press, enlarge these holes to the 1/2 inch diameter.

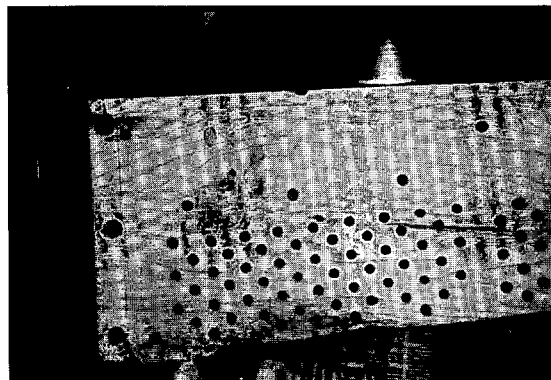
Note in photos 3 and 4 that the stretcher dowel holes are for toenail, or pocket dowels. (These photos will be explained later.) As with end dowels, these pocket dowel holes are drilled out prior to gluing

the block to the case. Clamp the block such that the stretcher edge is facing up. Drill into the edge at an entry angle of 60 degrees (plus or minus); the exit angle through the top surface of the block will be 30 degrees (plus or minus). Again, start with 1/4-inch pilot holes, followed by 3/8-inch final holes. Take care to locate pocket holes away from tuning pin holes, or from plate screw holes.

Blind doweling per the original Steinway construction,



*Photo 1*



*Photo 5*

although possible, is impractical for the rebuilder. Remember that Steinway routs the pinblock down for downbearing, etc., after it has been glued and doweled to the case.

### FOLLOWING THE DOWEL HOLES INTO THE CASE PARTS

After all end holes and pocket holes have been drilled, the new block is glued to the shelves and stretcher per last month's article. After the glue dries, the plate is hoisted out, and all dowel holes are "followed" (drilled) into the case for dowel insertion and gluing. Photo 1 shows an end dowel hole being followed into the treble shelf. The bit, which is being powered by a heavy-duty drill, is an ordinary 1/2-inch spiral bit connected to an extension. Note the masking tape depth indicator. Photo 2 shows a glue-coated dowel being tapped into a glue-coated hole. Photo 3 shows a long 3/8-inch bit following the pre-drilled

stretcher dowel hole into the stretcher. The bit also has a masking tape depth indicator to prevent drilling through the front/bottom of the stretcher. In Photo 4 can be seen a test fit for the 3/8-inch dowel. The dowel is shoved home, and a pencil line drawn around it at the surface of the block. The little dowel piece is then cut off at the band saw. It is finally glued into the hole with the aid of a 1/4-inch punch driving it into place.

Photo 5 shows three 1/2-inch treble end dowels and one 3/8 inch stretcher pocket dowel installed and trimmed flush. Note that the treble end of the block is tight to the rim, and that the stretcher edge of the block is tight to the stretcher. With doweling further securing all joints, the installation is neat, strong, and dependable.

Next month we'll discuss one rebuilder's frustration with fitting a Steinway 'B' pinblock to the plate flange. The article should shed some light on all block-flange fitting.

J

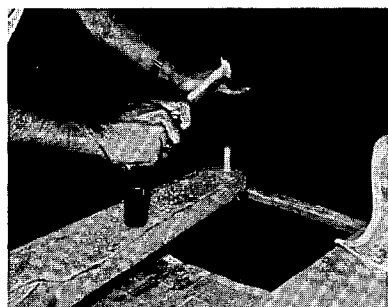


Photo 2

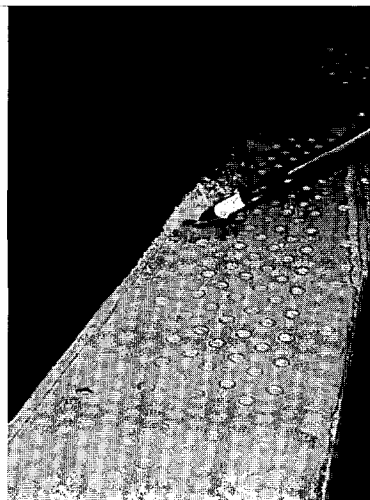


Photo 3

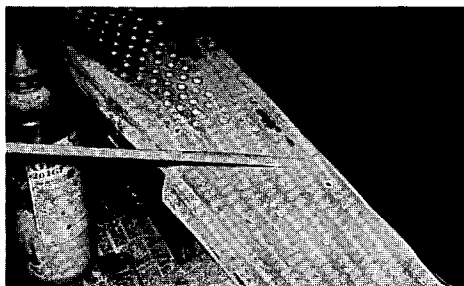
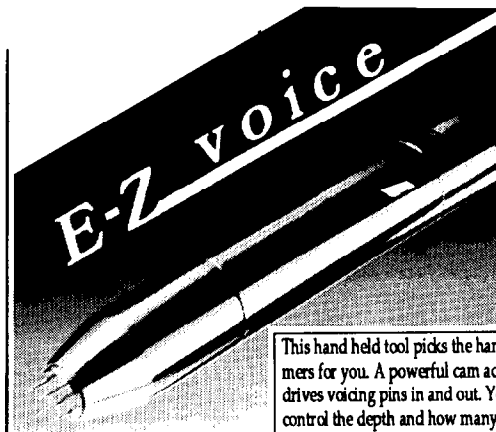


Photo 4

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## *Marketing Ourselves*



At the recent Council session in Sacramento, Marketing Committee chair Keith Bowman presented delegates with an impressive assortment of new business aids including brochures, technical bulletins, and a client newsletter. In addition, Keith reported that our media placement efforts have resulted in hundreds of people per week writing to Home Office for a free brochure on piano care. Two feature articles on PTG members were picked up by Associated Press, and appeared in a number of newspapers. More are pending. All this activity is exciting to those of us who believe the entire piano industry needs to actively participate if the recent decline in piano sales and interest is to be turned around. PTG's marketing program is giving technicians new tools to promote enjoyment and maintenance of the piano. No tool is useful if you leave it lying on the shelf. Your chapter's delegate (or president) has samples of everything right now for you to look at. You may order what you need from Home Office (telephone number (816) 753-7747). But before you can use these tools effectively, you should first understand the basic components of a marketing program, and how the new business aids can help your own business as well as promote PTG.

### **WHAT IS MARKETING?**

Simply stated, marketing is any effort designed to get new clients and to keep existing ones. However, a closer look reveals many more dimensions. What are the possibilities for your own piano service business? You can: Increase your business by adding new clients, through expanding your service area or attracting additional clients in your existing area. Increase the array of services you provide, thereby increasing your volume of work. For

instance, you can add key recovering to your repertoire, which will also generate new work from other technicians, dealers, etc. Educate your clients for your mutual benefit. By emphasizing the advantages of a well maintained piano, you generate more opportunities to upgrade their instruments. They will become better musicians, and you will enjoy working on instruments that are in better condition. Work to hold onto your existing clients as much as possible by giving them excellent service and regular attention. Improve your efficiency, image, and job satisfaction by upgrading your stationery, business card, and business forms.

### **WHAT ARE MARKETING TOOLS?**

Marketing tools are anything that makes you visible and known to the public. For piano technicians, these typically include a business card, business stationery with letterhead, Yellow Pages advertising, reminder postcards, estimate and evaluation forms, and telephone contacts. Now we can add high quality printed

materials in the form of our new brochures, technical bulletins, and a newsletter. "Public relations" is also an important tool. While PR is usually thought of as an article about your business in the local newspaper, it actually includes all of the marketing tools above, plus your own personal manner of dealing with clients, your appearance, and your perceived ability to deliver quality service. Under this definition, you have been in the PR business since your first customer met and judged you. The public relates to you, whether or not you relate to the public. No matter what your personality or beauty quotient may be, you can still develop a reputation for quality and professionalism. Properly utilized, marketing and public relations can project these qualities, which then build credibility for everything you say and do.

## **Promoting Your Business and Pianos: Using The New PTG Business Aids**

**Bill Spurlock, RPT  
Marketing Committee**



**T**o be successful, marketing should always aim to meet the client's needs, rather than to focus primarily on what you have to sell. Good marketing educates the client. In the case of a piano service business, it can: Make the public aware that your business exists. Cast your business in a positive light through use of professional-looking

## What Can marketing Accomplish

business aids that address the client's needs. Enhance your credibility by educating the public about PTG and associating yourself with the Guild. Make clients aware of services that they didn't know they needed. For instance, a client reading one of our brochures might learn that pianos need periodic regulation in addition to tuning, and then realize that poor regulation could be the reason for their lack of progress in playing a difficult passage.

Ultimately, you or your business partner must make personal contact with the client in order to actually sell a particular job. However, marketing can work ahead of time to make your business more visible to clients, to pre-sell you as a credible and qualified technician, and to educate the customer about the services available to them. Thus a more favorable climate is created in which to close a deal.

**P**romotional efforts are most effective when they are directed toward a particular segment of the public. For instance, an advertisement for your piano service business in the flyer of a local arts group will likely generate more response than the same ad in the flyer of the local hot rod club. Targeting a particular group is most effective when the message is tailored to that group. For example, an ad placed in a PTA newsletter might emphasize the importance of music education in child development. By showing awareness of their unique concerns, your message becomes more credible.

## Effective marketing

Our new brochures and technical bulletins are all designed to target a particular audience with a specific message (non-PTG members, typical home piano owners, teachers, clients asking the perennial question, "How often should my piano be serviced?", as well as clients needing pitch raising, regulation, and climate control). New bulletins and brochures for additional specific audiences are already in development for this year. Targeting a specific group and tailoring the message for that group makes marketing more cost effective;

those who receive your message are more likely to be receptive to it, and more likely to be potential customers. In addition, this type of effort allows you to direct growth of your business in specific directions. For example, if you want to do more complete piano care, you can begin by using our new brochures and technical bulletins to educate selected clients that pianos need more than just tuning. Then, you might follow up by mailing a proposal for a maintenance program to a few clients per week; this will remind the client of the previous contact, and give them the opportunity to inquire further. You may not get instant results, but you will have educated them and helped to establish yourself as someone who is knowledgeable and concerned about their piano.

**O**ur new brochures, technical bulletins, client newsletter, and public relations efforts can allow us to enhance our individual businesses, and collectively to raise the stature and visibility of our profession. Now that we've looked at some marketing basics, I'd like to suggest some specific ways to use the new business aids to accomplish all these goals.

## Using The new ptg Business Aids

First, I'd like to relate an incident that occurred the day after I received my initial order of the brochure "How should I take care of my piano?" I was

tuning in the store of a local piano dealer. I gave him a brochure, and he opened it immediately, reading some sections entirely. After a moment he said, "This answers all of the common questions that customers ask me. It looks really professional. Could I buy 100 of these from you?" As a result, he is now distributing brochures that: (1) serve PTG's purpose of educating the public about the Guild, about our exam program, and about proper piano care, (2) serve the dealer's need to provide information to his customers, (3) serve the customers' needs for information on basic care of their pianos, and (4) serve my needs for public relations and referrals, through the label I place in the "...provided compliments of..." space on each brochure. This example is a perfect illustration of good marketing principles. The brochure is designed to speak to piano owners, and is distributed specifically to them. It educates the public about their piano, about the range of services they might need, and about PTG as a source of professional quality technicians. And, this brochure's striking appearance and clear writing project quality and credibility onto my business even before I have made the first contact with the client.

**marketing ideas continue-page 24**

**A**ll the newly published materials have a space for you to add your business name, phone number, etc. One way to do this is with a rubber stamp. However, the brochures are printed on glossy coated paper, and the ink can smear unless allowed to dry well before handling. A

### Adding Your Name to the brochures and Bulletines

better option is laser-printed adhesive labels; I prefer clear labels for off-white items like the client newsletter and technical bulletins. If you don't own the equipment, many copy stores rent time on computers in their shops, and have laser printers available for a reasonable fee; they usually have a wide choice of attractive fonts in a variety of sizes, and can even scan in your business logo. Once a design is finalized, it can be stored on a \$2 diskette you take home with you, and reprinted as necessary in the future.

**I** keep an assortment of brochures in my billing folder. Every client gets one, no matter how small the job. Usually I hand one out as I am writing the receipt. By then I have some clue about their particular concerns,

### Distributing brochures To Clients

such as location of the piano in the room, frequency of tuning, voicing, etc., and I can point out to them the appropriate topic in the brochure. If the customer is hovering around and asking questions as I'm working, I offer them an appropriate brochure or bulletin. They'll usually sit down and read it attentively, then carefully put it away for future reference. When working in a school, church, or public building, oftentimes a secretary or passer-by will ask for my business card. Since the brochures are labeled with my name, I pass them out instead. This often leads to a conversation and booking an appointment on the spot.

**P**iano stores are absolutely ideal spots to offer brochures to the public. An assortment can be placed in a countertop display rack, and refilled periodically. See-through plastic racks are available from mail order companies or local suppliers of display products (see accompanying side

### Distributing brochures in Bulk

bar article). Record stores also might like to offer this information, since they sometimes get asked for referrals of piano tuners. With your name affixed, each brochure becomes a referral for you, due to the implied endorsement from the store displaying them. Piano teachers are another ideal way of distributing brochures. Most teachers like to have material to hand out to their students, and most are concerned that their students' pianos are functioning well. I like to give my teacher clients one copy of the brochure, "The special care and maintenance of the teaching piano", and, for their students, a small supply of either "How should I take care of my piano?" or "How often should my piano be serviced?" I include a plastic display holder, which gives them a convenient way to store and display the brochures in their studio. My PTG chapter has always had a good relationship with the local chapter of the Music Teachers Association. We are now sending a mailing to all the area's MTA members. This mailing contains complimentary copies of our brochures, "The special care and maintenance of the teaching piano", and "How should I take care of my piano?", along with an invitation for them to contact their technician if they would like additional copies for their students.

**O**ur new technical bulletins are useful when you want to provide specific information to a client on a particular maintenance option. Three bulletins are presently available; pitch raising, regulation, and humidity control. Future issues will cover voicing, finish care, moving & storage, and rebuilding.

**1. Pitch Raising** When you are preparing to tune a client's piano and find that a pitch raise is required, you can give a verbal explanation to the client, then offer them the pitch raising bulletin to read while you get started. The bulletin gives them a more detailed lesson about pitch raising, and lends credibility to your explanation from a third party - the Piano Technicians Guild.

### Using The technical Bulletins

**2. Regulation** When I am discussing a potential regulation job with a client at their home, I give them the technical bulletin on regulation. Within a day or two, I write up a careful, accurate estimate back in my office, and mail them a formal typed proposal. This reminds the client of our prior conversation. Leaving the technical bulletin during the initial visit allows them to learn more about regulation while awaiting my proposal; they also have the chance to notice the symptoms of poor regulation in their piano. (The bulletin mentions uneven touch, un-level keys, etc. as symptoms of poor regulation. In addition, space is provided for our specific comments about their piano.)

Here again the third party endorsement comes into play, lending credibility to your explanations and creating a favorable context for you to sell the job. I follow up with a phone call to answer any additional questions and, hopefully, a visit to sign the contract.

**3. Climate control** The climate control bulletin is helpful when the client's piano is unstable due to excessive humidity fluctuation, and you are faced with the task of convincing them that the problem is not with your ability or a fault in the piano. Here an accurate hygrometer can provide you with numerical data to document how the pitch of the piano varies with relative humidity. An inexpensive dial-type hygrometer is not adequate for this purpose. However, inexpensive and accurate digital hygrometers are now available, including a model that can record high and low temperature and relative humidity (see side bar, "Hygrometers"). I carry one in my tool case, and write down the relative humidity and temperature on each tuning invoice, along with the amount of any pitch change necessary. If I get a complaint that a recent tuning "didn't last very long", I can visit the piano, check the pitch and the current humidity and temperature, and compare with the readings from the previous visit. This reveals whether the problem is pitch change (which is almost always caused by humidity variations) or just individual strings out of tune. Both sets of humidity and pitch records can then be written on the chart provided on the back of the technical bulletin. This provides the client with educational material on climate problems as well as documentation of their particular problem. The Airguide digital hygrometer can be left at the piano for a few days to record the variation of relative humidity and temperature over time. I had occasion to test a church piano in this way recently. My measurements showed significant swings as the church was alternately occupied and vacant. This data confirmed my belief that a humidity control system for this piano was essential, and provided impartial evidence to the client as well.

**N**ewsletters are used by many professionals these days. (I get them from my optometrist, my health care provider, my accountant, and even from my supplier of fresh roasted coffee beans!) They provide useful information, and establish an ongoing rapport with clients.

### Using The client newsletter "The PTG Soundboard"

When well done, they project a positive image of a profession and a particular professional; an attractive newsletter containing useful information implies a well-run, knowledgeable business. "The PTG Soundboard" contains articles of interest to piano owners and informa-

tion on PTG, and recommends looking to an RPT for professional piano service. It also advertises the availability of our brochures through the client's technician or by mail through Home Office. You can mail it directly to your customers, alone or with a service reminder card. A newsletter is valuable because it is a way to keep in touch with your clients in a non-threatening way; it does not propose that they spend money, or require that they consider a particular service option. Instead, it sends a message that you are interested in maintaining a continuing relationship with them, and are willing to do so without any promise of payback. The result is customer loyalty - essential to fulfilling the second half of the marketing goal: not just to get new customers, but to keep existing ones.

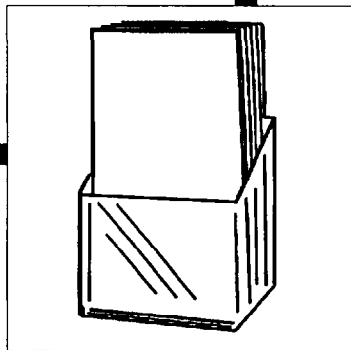
**S**elling a professional service such as ours is much different from selling a bar of soap. The soap salesman can claim a particular formula that makes his product distinct, whereas ethical considerations constrain us from claiming "My method of tuning is better than anyone else's." Even if we did all make such claims, the effect would be self-canceling. Instead, marketing a service such as ours involves educating the client - about their piano, about the benefits of proper maintenance, and about the range of services we can provide. In the process we must demonstrate genuine concern for their needs, and not just our own self-interest. This approach can create demand for services that did not previously exist, and positions us as knowledgeable and trustworthy. Of course, marketing activity alone will be fruitless if it is not backed up by real skill and integrity. You must follow through with high quality professional service. The person providing that service will always be the most important ingredient in any successful business. Don't forget the most important rule of marketing: After all the talk and promises, you still have to deliver the goods.

summary

## Supplementing your marketing Efforts

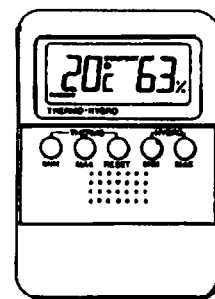
### Sources of Brochure Holders

Plastic or wire brochure holders are available from a number of suppliers. One source is: Siegel Display Products in Minneapolis, Minnesota. Their telephone number is 612-340-1493. Most Yellow Pages contain listings for local suppliers under the heading, "Display Fixtures & Materials". For displaying brochures in stores or piano teachers' studios, look for free standing countertop holders designed for standard 4" brochures. Typical prices range from \$2.90 to \$4.20 each in small quantities. However, there are substantial discounts for quantity orders, so this would be a good item for chapters to order in bulk.



### Hygrometers

Accurate digital thermometer/hygrometers are very useful for documenting relative humidity during tunings, and for diagnosing humidity related pitch instability. The best model I have seen is made by Airguide Instruments, and is available from Pianotek for \$42.00. This unit fits easily in the tool box, at 2 1/2" x 3 3/4" x 5/8". Best of all, it automatically records maximum and minimum readings of temperature and humidity, so you can leave it at the piano for a few days and return to compare the climate swings with any change in the tuning. Radio shack also sells a similar unit, catalog number 63-844. This one sells for \$29.95, but lacks the high/low recording feature.



# PROMOTE PROPER PIANO CARE WITH PTG BUSINESS AIDS

## Brochures

The six-page, stapled brochures are 2-color, printed on glossy-coated paper, and measure 9" by 3 3/4". Formats are consistent among all brochures. The three brochures intended for customers feature a description of PTG and RPTs on the final inside page. \$35/100, \$150/500

## Why should I be a member of the Piano Technicians Guild?

This brochure answers typical questions from potential members of PTG. It describes membership categories, RPT



## ORDER SAMPLES & QUANTITIES TODAY!

exams, benefits of membership and includes our Mission Statement. A form is included to request a membership application of further information. Chapter officers as well as individual technicians should have these. *There is no charge for this brochure.*

## How should I take care of my piano?

Written with the average piano owner in mind, this brochure covers such topics as finish care, regulation, voicing, humidity problems and tuning needs. Basic rules of piano care are spelled out, along with advice to seek professional piano care from an RPT member of the Guild. This is an excellent brochure for individual clients and for bulk displays in piano stores and music studios.

## How often should my piano be serviced?

This brochure begins with a brief description of factors affecting maintenance frequency (climate swings, placement in the home, quality of manufacture), then presents quotes from ten piano manufacturers outlining their specific service recommendations. This is an essential tool when answering the perennial question, "How often should my piano be tuned". The manufacturer quotes lend credibility to your advice.

## The special care and maintenance of the teaching piano.

Proper maintenance is especially important to piano teachers, who must provide their students with a responsive

action and a musical tone at correct pitch. This brochure describes tuning needs, regulation and voicing as well as their relation to the student's ability to perform. An excellent business builder with teachers, it includes such topics as "What should my regular maintenance program consist of?", "How should I go about selecting a piano?" and "How do I find a qualified person to service my teaching piano?"

## Technical Bulletins

The technical bulletins are written for the customer who is considering a particular maintenance option. They provide detailed information on specific topics in a question-and-answer format. The attractive, single-page documents are printed on heavy ivory card stock in 2 colors, punched for a three ring binder. 8 1/2 x 11. \$20/100, \$90/500

## Bulletin #1: Pitch Raising

This bulletin emphasizes the importance of keeping a piano tuned to A-440 for best sound and proper ear training. It explains how climate and neglect affect pitch and why the technician must perform a pitch raise before doing a fine tuning.

## Bulletin #2: Regulation

Topics covered are "What is regulation and how does it affect my piano's performance?", "How often is regulation needed?", "What are the signs that my piano needs regulation?", the difference between regulation and tuning and information on reconditioning and rebuilding. Space is included for your comments. This bulletin features a detailed diagram of a grand and vertical action.

## Bulletin #3: Climate Control

Topics include, "How does humidity level affect my piano's tuning?", "What is relative humidity?", "What can be done to minimize humidity problems?" and "How will humidity control benefit my piano?". A chart is provided for recording relative humidity levels and pitch data. Together with an accurate hygrometer, this bulletin helps you in diagnosing climate-caused stability problems and recommending solutions. Clients receive educational material on the effects of climate as well as documentation of their specific problem.

## Client Newsletter:

### "The PTG Soundboard"

Used to keep in touch with clients and provide them with interesting information, the newsletter projects a positive image of piano playing and conveys your commitment to your customers. The first issue of "The PTG Soundboard" contains articles on the recent trend of adults starting to take piano lessons, the benefits of piano playing to child development, and how to find a qualified technician, along with photos, a quiz and trivia. Printed on textured paper with attractive typefaces and design, 2 color. 4 pages. 8 1/2 x 11. \$28/100, \$115/500

*These new brochures, technical bulletins, and the client newsletter educate the public about a wide range of piano services and the benefits of proper maintenance. They promote PTG as a source of qualified technicians, and their professional appearance projects quality onto your business.*

*All products provide a space for your business stamp or label.*

## How to Use These Products

- Get your chapter to order in bulk to take advantage of quantity discounts. Different titles may be combined to meet the 500-copy price break.
- Provide appropriate brochures to your clients at every service call. Stamped or labeled with your business name, they can also be handed out whenever you are asked for a card.
- Provide brochures in bulk to piano stores, along with a holder for countertop display.
- Provide piano teachers with a supply to give to their students.
- When proposing a special service (such as regulation), offer clients the appropriate technical bulletin to provide them with additional information on their problem. This positions you as a provider of quality information, building your credibility and reputation.
- Send selected clients "The PTG Soundboard" newsletter along with their service reminder card or as an implied "thank you" after each job.

## Three Ways To Order...

### TO ORDER BY PHONE

Call 816-753-7747  
8:30 - 5:00 (CT) M-F

### TO ORDER BY FAX OR BY MAIL

Write your order on  
an 8 1/2 x 11 sheet.  
Include: your name,  
shipping address,  
PTG member number,  
Visa or Mastercard  
number and  
expiration date

### SHIPPING:

Items are shipped in  
minimum orders of  
100. For each 100  
items ordered, a  
\$2 shipping fee  
will apply.

Fax it 24 hours/  
7 days a week to:  
816-531-0070

Mail it to:  
PTG Home Office  
3930 Washington  
Kansas City, MO 64111-2963

To receive a free sample packet:  
Send \$3.00 to cover shipping and handling to  
the Home Office address printed above.

## What I Saw Before Summer Vacation

...This July, following convention, I drove from Sacramento to Fresno, California to visit a cousin whom I had not seen for some time. For 4 days and 3 nights, I sat on her couch with a glazed look in my eyes mumbling, "Hi, welcome to Convention." Then, I came back to Kansas City.

Some time has passed since that fun filled vacation which followed this year's convention and technical institute and I have regained consciousness as well as the feeling in my feet. Time has also allowed me to ponder the "real" experience of working my first PTG convention. As I sit in my office and look at the hundred or more photos I have "chosen-to-pick-from" for this convention coverage issue, my memory flashes before me many of the bits and pieces of what must make the convention and institute so worth while.

Many of you who attended this year's Sacramento blast took time to stop by the PTG desk and offer suggestions, comments and in many cases, a simple hello. We (the home office staff) enjoyed that. It gave us a much needed opportunity to put together names and faces, to hear your suggestions and input about how to make the next convention better and to understand what you (the membership) feel are the important issues of a successful convention. The smiles ain't bad either!

The nature of my job at Home Office allows me to see most every event and to be in the middle of things, putting them on film. The advantage to this is that I get to see a lot of the "behind the scenes stuff" that makes an organization of this size tick. Aside from the obvious technical merits, what I saw was countless hours of dedication and volunteered time on the part of Institute directors, instructors, crews and convention participants alike. What I saw was hundreds of people, from many walks of life and a variety of countries, pulling together to help one another grow and to give freely of their knowledge to help another gain. What I saw was a room full of technicians creating and voting on the future of PTG. What I saw was individuals being recognized for contributions which they had made to the whole. What I saw was a husband and wife "team" accept a prestigious Golden Hammer Award for a life time of commitment to PTG, and one another. What I saw was a large and diverse family which cares. What I saw was not at all technical in nature, but it was, never the less, what I saw.



The Hyatt Regency and Sacramento Community Center provided a three building campus for technical institute classes and functions. Convention participants were given an opportunity

to choose from over 60 institute classes and instructors.

Crews moved over 75 pianos in, out and around the hotel, activities center, exam offices and exhibit hall during

the convention week. PTG Home Office Staff managed the registration/information booth and welcomed a grand total of 884 participants to Sacramento.



Activities Center  
Hyatt, Sacramento



Staff Story  
& Photos

Jami Henry



Dr. Billy Taylor

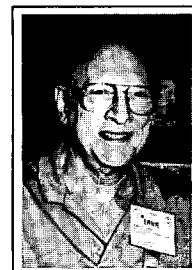
# Hyatt Regency Sacramento: 35th Annual Convention & Technical Institute



Institute Director  
Ben McKlveen



Assistant Director  
Gary Neie



Assistant Director  
Ernie Juhn



1992-93  
Board of  
Directors

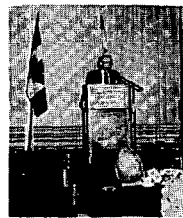
Fern Henry, RPT, *President*; Leon Speir, RPT, *Vice President*; Sharla Kistler, RPT, *Secretary-Treasurer*; (L-R) Taylor Mackinnon, RPT, *Pacific NW RVP*; Eugenia Carter, RPT, *Southeast RVP*; Richard Bittner, RPT, *Central East RVP*; Michael Drost, RPT, *Central West RVP*; Jim Coleman, Jr, RPT, *Western RVP*; Bob Johnson, RPT, *South Central RVP*; James Birch, RPT, *Northeast RVP* and Nolan Zeringue, RPT, *Immediate Past President*.



Fern Henry

Among the many issues on the slate, PTG Council Delegates voted this year on issues which will have a major historical impact on the life of PTG. They elected the first woman president,

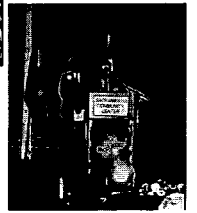
Fern Henry, voted to approve the new association logo for limited use, and approved the continuation of the marketing plans and strategies for another year.



Jim Bryant

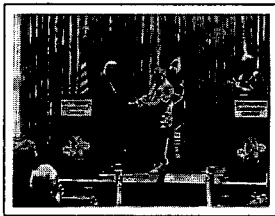


Host Chapter President, Jim Bryant, welcomed convention goers during the 35th annual Opening Assembly. Ralph Long brought greetings to the PTG assembly via cassette tape from England. The Washington, D.C. Chapter showed its spirit by wearing their chapter t-shirts and John Lillico assisted Jim Geiger in leading the singing of *O Canada*.

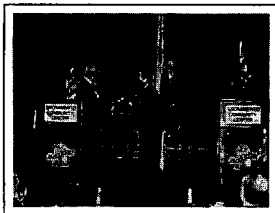


Ralph Long

Member of Note Awards were given to Chuck Erbsmehl, Michael Travis, Michael Kimbell and David Snyder. Willis Snyder and Don Morton were inducted into the 1992 PTG Hall of Fame and the big surprise came during the Saturday evening banquet where Fred and Mimi Drasche received the Golden Hammer Award.



Chuck Erbsmehl  
Member of Note



Michael Travis  
Member of Note



Michael Kimbell  
Member of Note



Dave Snyder  
Member of Note



Willis Snyder  
PTG  
Hall of Fame

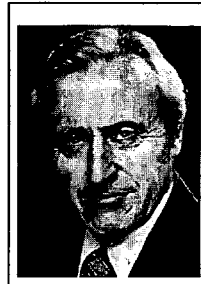


Steven Brady  
Outgoing  
Pacific NW RVP

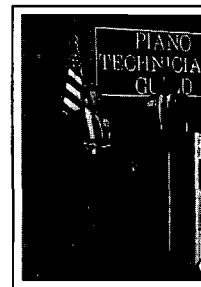
Outgoing board members Steven Brady, Pacific NW RVP and Donald Valley, Southeast RVP were honored for their years of service to the PTG.

Wim Blees presented the Best Newsletter 1992 award to Mark Stivers of the Sacramento Valley Chapter. Contest entries were judged prior to convention by three professionals in the communications field.

Webb Phillips received a presidential citation for outstanding service as chair of the Chapter Management & Achievement Committee.



Don Morton  
PTG  
Hall of Fame



Donald Valley  
Outgoing  
Southeast RVP



Mark Stivers  
Newsletter Contest  
Winner

Fred  
&  
Mimi  
Drasche  
  
Golden  
Hammer  
Award



Webb Phillips  
Presidential Citation



Baby contest winner Ruth Brown went for the gold and won the coins valued at over \$300.00. President Nolan Zeringue unveiled the mystery babies during the annual banquet and announced the winner!

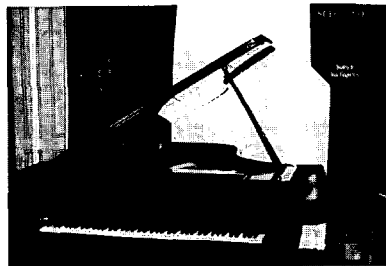
Fifty exhibitors brought with them a myriad of new tools, pianos, and piano equipment for convention onlookers. The exhibit hall provided a great opportunity for networking, teaching, learning and "tricks-of-the-trade" swapping. Immediate Past President Nolan Zeringue and

President Fern Henry cut the ribbon which officially opened the hall Wednesday evening following the Opening Assembly. 1992 convention exhibitors were: 1993 California State Convention, A. Isaac

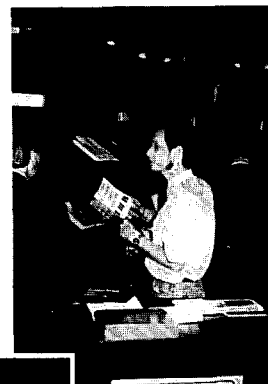
Pianos; American Piano Supply Company; Baldwin; Boston Piano Company; Brooks, Ltd.; Brookside Press; Coleman & Sons; Cory Instrument Products, Inc.; Damp-Chaser Electronics; Decals Unlimited; Dryburgh Adhesive Products; Edwards String Covers; Fandrich Piano Company; Ferree's Tool, Inc.; GRK Manufacturing, Inc.; Hart's Piano; Inventronics, Inc.; John



Nolan Zeringue, Fern Henry



Schimmel Pianos



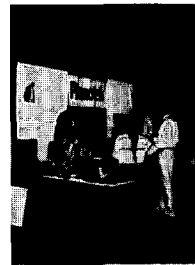
Schaff Piano Supply



Renner, USA



Dryburgh Adhesive Products



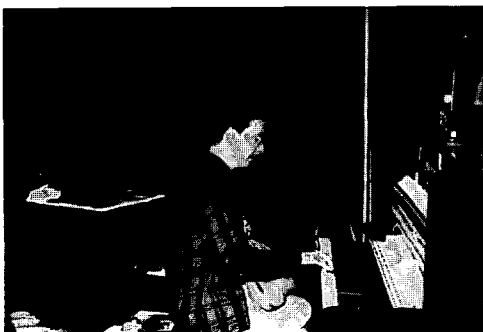
Pianotek



Boston Piano Co.



Kimball

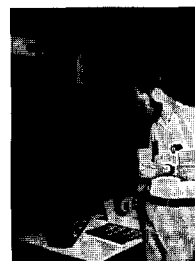


Fandrich Pianos

Jansen and Son, Inc.; Performance Pianos, Inc.; Piano Quarterly; Piano Technicians Guild; PianoDisk; Pianotek; Quiet Keys; Randy Potter School of Piano Technology; Renner, USA; Reyburn Piano Service-Computer Software; Samick Music Company; Schaff Piano Supply Company; Schimmel; Spurlock Specialty Tools; Steinway & Sons; Superior Instruction Tapes; The Well-Tempered Tuner; Walter Piano Company, Inc.; Webb Phillips & Associates; Weber Piano Company; Wonderwand; Wurlitzer; Yamaha Corporation of America; and Young Chang America.



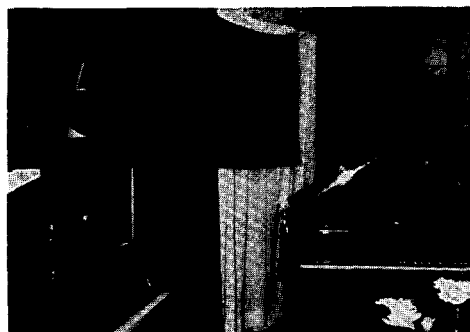
PianoDisk



Baldwin



American Piano Supply



Kiwai

Travis Book-Keyboard Novelties; Jordan's Organizers, Kawai, Kimball; Mason & Hamlin Companies; North Bennet Street School; Nowogroski Insurance Associates; Pacific Piano Supply Company; Paul





PianoDisc



Randy Potter School



Steinway & Sons



Spurlock Specialty Tools



Damp-Chaser



Yamaha



Mason & Hamlin



Reyburn Comp. Software

Convention festivities concluded with the Saturday evening banquet. Larry Crabb and his Barbershop Chorus started the evening with an outdoor concert of traditional barbershop "tunes".

Throughout the evening, Nolan Zeringue offered congratulations to all those who gave of their time and talents to PTG and to the success of the convention, and thanked the many people who had supported him during his term of office. Zeringue welcomed newly elected PTG President Fern Henry with words of encouragement and support.

1992 Institute Director, Ben McKlveen was recognized for his contributions to the success of the technical institute and Gary Neie, 1993 Institute Director, spoke to the near capacity crowd about the plans-in-process for the 36th annual PTG Convention and Technical Institute to be held in Milwaukee, Wisconsin, July 14-18, 1993.

Also attending this year's banquet were the members of the president's club; those PTG members who have sponsored four or more new members into the association during the past year. This year's

President's Club included Donald Valley, Larry Crabb, Randy Potter, Norman Heischober and Sid Stone. Past PTG Presidents attending the convention included Ernie Preuit, Marshall Hawkins, Kenneth Kadwell, Charles Huether, Ron Berry, Wendell Eaton and John Travis.



## NEW MEMBERS

### REGION 1

041 MAINE, ME  
  
DAVID B. CHADWICK  
80 SKILLINS ROAD  
CUMBERLAND, ME  
04021

ROBERT J. NAZZARO  
19 KELLY ROAD  
ORONO, ME 04473

059 QUEBEC  
  
NORBERT PLANTE  
198 NOTRE-DAME  
MATANE, QC  
G4W 2S3  
CANADA

060 MONTREAL, QC

JOHN S. FOSTER  
P. O. BOX 9  
450 RUE  
PRINCIPALE, SUD  
WATERVILLE, QC  
J0B 3H0  
CANADA

078 NEW JERSEY, NJ

JOHN H. GUNDERSON  
253 ALLENWOOD  
ROAD  
WALL, NJ 07719

117 LONG ISLAND-  
SUFFOLK, NY

OLEG DMITRIEV  
12 PONDWAY, #14  
MANORVILLE, NY  
11949

### REGION 2

301 ATLANTA, GA

TONY D. BERNARD  
27 GEORGIA BLVD  
CARTERSVILLE, GA  
30120

# M AUGUST • 1992 MEMBERSHIP P

LEIF M. DUGUAY  
3008 MEADOW PL.  
GAINESVILLE, GA  
30501

327 CENTRAL FLORIDA

LOUIS GONZALEZ  
1458 LUND AVENUE  
KISSIMMEE, FL  
34744

352 BIRMINGHAM, AL

KIRK S. ALFORD  
805 LINWOOD CL  
BIRMINGHAM, AL  
35222

### REGION 3

871 NEW MEXICO, NM

TERRY FOTY  
4708 MCKNIGHT,  
N.E.  
ALBUQUERQUE,  
NM 87110

### REGION 4

401 LOUISVILLE, KY

JEFFREY S. SAMMONS  
3708 LUKEN DRIVE  
LOUISVILLE, KY  
40216

452 CINCINNATI, OH

NICHOLAS PFARR  
9000 SIBCY ROAD  
MAI NEVILLE, OH  
45309

600 WAUKEGAN, IL

ROBERT T. BULLOK  
25 MIONSKE  
LAKE ZURICH, IL  
60047

JAMES E. CLEMENS  
211 WOOD STREET  
WHEATON, IL 60187

### REGION 5

641 KANSAS CITY, MO

KEVIN M. JACKS  
11206 E. BANNISTER  
KANSAS CITY, MO  
64134

### REGION 6

905 SOUTH BAY, CA

RON F. DASARO  
6730 SHOUP AVE.  
WEST HILLS, CA  
91307

926 ORANGE COUNTY,  
CA

LARRY PISANO  
28024 PASEO ALBA  
SAN JUAN  
CAPISTRANO, CA  
92675

941 SAN FRANCISCO,  
CA

DOUGLAS F. BRAAK  
479 WALLER STREET  
SAN FRANCISCO,  
CA 94117

THOMAS W. RANDELL  
834 14TH STREET, #4  
SAN FRANCISCO,  
CA 94114

### REGION 7

001 CALGARY, AB  
DEREK W. GIBSON  
BOX 2393  
PINCHER CREEK,  
AB T0K 1W0

## CANADA

ARNOLD R. QUINGA  
1915 35TH STREET,  
S.W., #3  
CALGARY, AB  
T3E 2X4  
CANADA

## RECLASSIFICATIONS

### REGION 5

501 CENTRAL IOWA, IA

CHARLES E. FAULK  
4501 EUCLID  
AVENUE  
DES MOINES, IA  
50310

RODGER S. KELLY  
2947 1/2 EASTON  
BOULEVARD  
DES MOINES, IA  
50317

### REGION 6

901 LOS ANGELES, CA

DAVID R. KIRKLAND  
310 MOCKINGBIRD  
LANE, APT. B  
S. PASADENA, CA  
91030

<b>October 2-4, 1992</b>	<b>Texas State Association 1992 Seminar</b> Sheraton Mockingbird West-Dallas Texas Contact: Jack Wyatt, 1801 Stratford Garland, TX 75041 (214) 278-9312	<b>April 23-25, 1993</b>	<b>Florida State Seminar</b> Howard Johnson's-Daytona Beach, FL Contact: Walter Pearson, 1128 State Ave., Holly Hill, FL 32117
<b>October 3, 1992</b>	<b>San Diego All Day Seminar</b> Piano Exchange - I-5 at Rosecrans Guest Speaker: Bill Spurlock Contact: Earl Kallberg Shore Drive 32 2727 De Anza Road San Diego, CA 92109 619-483-9468	<b>April 30-May 2, 1993</b>	<b>Central West Regional Seminar</b> Collins Plaza Hotel, Cedar Rapids, IA Contact: David C. Brown, 1719 Bever Ave. S.E., Cedar Rapids, IA 52403 319-362-0820
<b>October 8-11, 1992</b>	<b>Ohio State Seminar</b> Cincinnati Contact: Ellen C. Sewell, 6985 Wooster Pike, Cincinnati, Ohio 45227 (513) 272-0693	<b>April 30-May 2, 1993</b>	<b>New England/Eastern Canada Seminar</b> Merrimack, N.H. Contact: Bill Ballard, R.R. 3 Box 875, Putney, VT 05346
<b>October 17, 1992</b>	<b>New York State One Day Seminar</b> Holiday Inn-Westbury, NY Contact: Marvin Witte, 26 Hollywood Dr. Plainview, NY 11803 (516) 935-0556	<b>July 14-18, 1993</b>	<b>36th Annual PTG Convention and Technical Institute</b> Milwaukee Hyatt, Milwaukee, WI Council 13& 14 Classes 15-18 Contact: PTG Home Office 3930 Washington, Kansas City, MO 64111 816-753-7747
<b>October 24, 1992</b>	<b>Lehigh Valley One Day Seminar</b> Holiday Inn East-Bethlehem, PA Contact: John Zeiner, Sr., 830 Hanover Ave. Allentown, PA 18103 (215) 437-1887		
<b>November 7, 1992</b>	<b>St. Louis Chapter One Day Seminar</b> St. Louis, MO Contact: Karl Starbuck 314-534-4001		
<b>November 12-15, 1992</b>	<b>North Carolina State Conference</b> Charleston, SC Contact: Jim Harvey, 205 Parker Ave., Greenwood, SC 29649 803-223-2889		
<b>January 8-9, 1993</b>	<b>Arizona State Seminar</b> Phoenix, AZ Contact: Gary Mile, 3722 W. Port Royale Lane, Phoenix, AZ 85023 602-942-2588		
<b>February 12-14, 1993</b>	<b>California State Convention</b> Sheraton Long Beach Contact: Bruce Stevens, 1442 E. 64th St., Long Beach, CA 90805 310-423-7023		
<b>March 12-14, 1993</b>	<b>South Central Regional Seminar</b> Fort Smith, Arkansas Contact: Bill Yick, Rt 3, Box C644, Charleston, AR 72933 501-965-7945		
<b>March 18-21, 1993</b>	<b>Pennsylvania State Convention</b> Trevose Hilton, Trevose, PA Contact: Patricia Sierota, 102 Bridle Path Lane, Beasterville, PA 19053 215-364-2564		
<b>April 15-17, 1993</b>	<b>Mid-South Spring Seminar</b> Memphis, TN Contact: Vincent Mrykalo, 7046 Autumn Hill Lane, Bartlett, TN 38135 901-678-3772		

# COMING EVENTS

**PTG  
Auxiliary  
Executive Board**

**PHYLLIS TREMPER**  
*President*  
413 Skaggs Road  
Morehead, KY 40351  
(606) 783-1717

**PAUL COOK**  
*Vice President*  
3137 Voltaire Drive  
Topanga, CA 90290  
(818)-716-6171

**PEARL KREITZ**  
*Recording Secretary*  
532 Meade Terrace  
Shillington, PA 19607  
(215) 777-9232

**MARGE MOONAN**  
*Corresponding Secretary*  
811 Amherst Drive  
Rome, NY 13440  
(315) 337-4193

**BARBARA FANDRICH**  
*Treasurer*  
3001 Murphy Street  
Hoquiam, WA 98550  
(206) 533-8053

**ARLENE PAETOW**  
*Immediate Past President*  
Rt. 1, Box 473  
High Falls, NY 12440  
(914) 687-0364

**Auxiliary  
Exchange Editor**

**JENNIFER REITER**  
902 185th Street, Court E  
Spanaway, WA 98387  
(206) 847-6009

# AUXILIARY

## E X C H A N G E

### Dedicated To Auxiliary News and Interests

*Greetings from the President's corner.*

Last month we talked about what you think are the missions of the PTGA. One of those missions was to promote music in the schools. That begs the questions—what are we doing and what can we do? Let's list some of them and see if you as a member of PTGA can fit into any one of them.

As you know, there are the local PTA and PTO organizations, and they serve a real purpose for those of you with children in school. Get involved. Make sure your voice is heard for starting a string program in fourth grade. How about class piano after school? Perhaps you could volunteer your time to teach it. After all, some of those students might enroll in private lessons when they get "hooked." The orchestra and band boosters are other organizations that always need help from volunteers. A friend of mine helps out by measuring the freshmen for their uniforms. A band director needs volunteers—for he or she can not do it all.

For those of you who have a local symphony orchestra, why not volunteer to be on the board of directors? Both Fred and I served on two different boards and I can tell you it is very rewarding. It takes time to plan programs for the coming year and to schedule artists. If you are on the board, you have input as to which soloists are contracted. Maybe you can arrange for a piano soloist at least once a year. At least you can hold out for a higher class of music.

For those of you who are active in your church or temple, are you seeing that music plays a bigger or better part in the year's program. Again, it takes time to see that the choir is performing to its greatest potential. Do they have enough good music to sing every year or are they falling back on the same old chestnuts every Sunday. There is much good sacred music being published today, so there is no excuse for the same old war horses being sung time after time. Take up a collection and buy some new music for your church. (n.b., Fred has several nice church choir anthems that have been published; we would be happy to tell you about them.) Can you help with the children's choir? Can you start or maintain a bell choir? And most important of all, help your church elders understand that to maintain and tune their pianos on a regular basis is in their best interest.

And those of you who are near a college campus are most fortunate for there are

free programs going on in their music buildings practically every other night. Those students, who may not yet be ready for Kennedy Center, need encouragement, and the best thing you can do for them is to be in attendance. They have spent hours in preparation, and many of them are quite good. You might even take the children's choir to one of the programs as sort of a field trip.

Is there a neighborhood child who is developing quite well as a pianist? How about having six mothers and their little friends in your home for an after school recital, serving cookies afterward. Who knows, you may have just helped the next Alicia Delarosa or Andre Watts.

What I am saying is—get involved in all the music support groups we can. We get so busy with our own problems and daily affairs we forget that we could be a role model to the music students in our area. And they do need role models that they can see and talk to. Show them about the piano. Have your tuner spouse give a little talk for these students. I'm sure the piano teacher would love it too. Also, it's a good way to build your piano tuning business.

I know some of you play for retirement homes and hospitals on a regular basis and that's great. Some of you play the organ for church on Sunday morning. Let's hear all the ways that you can be involved for the betterment of music in schools and in our local area. Did you know that I sing services in a synagogue on Friday nights, and I have some beautiful people who want to sponsor a music student in college and I have introduced these people to each other. There are many, many ways we can help and make a difference.

Have I hit the right note (no pun intended) for you to get started? Have I wet your whistle? Become more active this year in any way that fits into your schedule. Some of you may come up with other terrific ideas, and if you do, share them with us—that is what these pages are for. Jan Blees is now our Newsletter Editor and I'm very sure that she would like to hear this kind of news as well as other things you care to share with us. Please, let's get involved. Let's make a difference. We can not sit back and let the other guy do it all.

**We CAN make a difference!**

*Phyllis Krahmer Tremper  
President*

## From the Auxiliary Editor

Here it is October again! My favorite month of the year. Cool, crisp fall days and pumpkin pie. This issue starts a series of biographies of our PTGA officers elected in Sacramento. It seems logical to start with our new president, Phyllis Tremper. As you will see from her story, Phyllis is a fountain of energy and will be a real "go getter" for PTGA.

I have received nice notes from Agnes Huether who lives in New Jersey with her husband Charlie and Lois Meissner of Minnesota whose husband Wally is an RPT with the Twin Cities Chapter. Lois's letter contained wonderful news about her daughter:

Dear Jennifer:

*After seeing your wanted ad in the August issue of the PTJ, I want to share the following news with you.*

*In June of 1991, our daughter, Lori Kay Beechner, was crowned Mrs. Minnesota America 1991 at the Chanhassen Dinner Theater. Then in May of this year we went to Santa Monica, CA to see her chosen as one of the 12 finalists in the Mrs. America Pageant. Lori, her husband John and son Tucker live in Edina, MN. We have had an exciting and interesting year sharing her experiences with her in attending parades, pageants, etc. Needless to say, we are extremely proud parents!*

*Very Truly Yours,  
Lois Meissner*

Congratulations to the whole Meissner family. Anyone in our PTGA "family" with great news to share is encouraged to get it to me. Great news items can also be submitted to Jan Blees for our newsletter.

—JR

### A Golden Evening...

Mimi Drasche wrote a nice note to let us know what happened at the PTG Daytona Beach chapter meeting on August 15, 1992. There was a special party to honor the Drasche's receiving of the "Golden Hammer Award" at the Sacramento Convention.

Mimi writes that "it was a lovely party held at Helen and Walter Pearson's home and was enjoyed by everyone there—especially Mimi and Fred Drasche."

**Congratulations Mimi and Fred!**

## Auxiliary Scholarship Winner Performs at '92 Convention

Bill John Newbrough, 19, began his piano studies at age 8, and for the last nine years has been a student of Haggai Niv, founder and director of the California Piano Institute in Marin County. From age 10 to 15, Bill John was a scholarship student at the San Francisco Conservatory of Music. He is currently a junior at U.C. Berkeley where he is majoring in music, has been granted a music scholarship, and has given three Noon Concerts this past year. He is pursuing a degree in piano performance and a career as a concert pianist.

His awards include First Prizes in the 1992 Kensington Symphony Competition, 1991 Music at Kohl Mansion Competition, and 1991 California Academy of Music Competition, to name only a few.



Bill Newbrough & Brenda Tom

Bill John has performed with the California Youth Symphony, the Kensington Symphony, the Concord Pavilion Pops, and the University of Michigan Orchestra. He has had five television appearances, performed in numerous solo recitals, and participated in master classes with such teachers as Robin Sutherland, Roy Bogas and Malcolm Bilson. He has also been offered a full-tuition scholarship to study piano for a year in France.

Bill John is pictured here with Brenda Tom, pianist for the Sacramento Symphony, following their performance at the 1992 Annual Convention & Technical Institute held at the Hyatt Sacramento this past July.

## Meet The Board: Phyllis Krahmer Tremper—President

Upon returning home from the 1992 PTG national convention in Sacramento, CA, Phyllis Tremper pinched herself and found herself the president of the PTG Auxiliary. Phyllis was born in Freeport, a small farming community in the northwest corner of Illinois. During her formative years, music played a large part in her life. She started playing the piano at age six and violin at age ten. When the church choir director heard her stick out in the choir, she asked her if she wanted to take voice lessons. The three lessons to practice for every week and the nightly homework for school kept Phyllis busy. She won her first voice audition at a state competition in her second year of high school. From then on she had decided to enter college as a music vocal major.

After four years of music school she was graduated from Illinois Wesleyan University and went to New York City to sing in several choirs, mainly the Robert Shaw Choral. She worked for Columbia Records publicity department while in New York City.

Back at IWU, she met and later married Fred W. Tremper. They have two sons, Douglas Stephen and Stephen Douglas both born on the same day two years apart. Douglas is married to the former Merit

Elizabeth Tovelli and they have one daughter, Samantha (six) and are expecting another child in December.

Phyllis auditioned for the Chicago Lyric Opera Chorus and sang there for twenty-five



**1991-92 Auxiliary President, Arlene Paetow, passes the gavel to newly elected Auxiliary President, Phyllis Tremper, at the 1992 PTG Convention in Sacramento, California. Paetow will now serve as Immediate Past President.**

years before moving to Morehead, Kentucky. The Lyric Opera was invited to sing for the Pope and perform a new opera at La Scala in Milan, Italy which was an exciting experience. She also was soloist for a large Congregational Church in Oak Park for seventeen years. At the same time she was a solo member of a group called Chicago Baroque Ensemble. They were seventeen solo singers performing entire works, for example: Messiah,

**In Memory**—On August 22, 1992, family and friends of many years paid their respects at the funeral of Eleanor (nee Zito) Ford who died at Sloan Kettering Hospital in New York on Thursday August 20, 1992, following a three year battle with leukemia. For 44 years, Eleanor was the devoted spouse and untiring helpmate of her husband, John P. Ford. She was a member of the Auxiliary for 20 years and served on the Board as Vice President, recruiting as a member, this writer, among many others.

Until her illness so affected her that she was unable to attend the annual convention in 1991, Eleanor had been a "Regular" at every annual convention as well as many regional institutes.

She will be missed by all, especially her husband John, sons John, Brent and Richard, her daughter Joanne and her four grandchildren. We in the Auxiliary were privileged to have known this great, kind and unassuming lady.

*Agnes Huether*

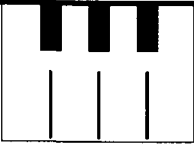
St. John's Passion, St. Matthew's Passion, Bach B Minor Mass, etc.

Ms. Tremper was a substitute teacher in the Chicagoland suburbs for fifteen years and later worked for an employment agency for ten years becoming office manager of the Oak Park Office. All during this time, she sang for weddings and other occasions. She was the soprano soloist for the Verdi Requiem for the Oak Park Symphony and many other orchestras in the greater Chicagoland area.

Upon moving to Morehead, Kentucky, she has started a recycling center and is on its Board of Directors and Treasurer. She is active in all plays put on by the Morehead Theater Guild and is its Vice President. She is Province Officer of her music fraternity for women, Sigma Alpha Iota, and directs and supervises college chapters in Kentucky and West Virginia.

This requires much travel and letter writing. SAI has a convention every triennium which requires reports and planning for the national office. She teaches adults to read at the MSU Adult Learning Center who are studying for their GED.

Fred and Phyllis raise miniature dachshunds and find time to care for their eleven acre farm complete with barn and pond.



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## ...Mason & Risch Grand continued from page 12

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On May 4, 1992, a video documenting the restoration process was shown. The audience also heard a very fine performance on the instrument by students of the Piano Technician Programme.

Editor's note: This video, although created more with public relations in mind than for piano technicians, does reveal some of the processes involved in modifying the case. For more information contact:

Anne Fleming-Read

George Brown College of Applied Arts and Technology

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Toronto, Ontario M5T 2T9

J

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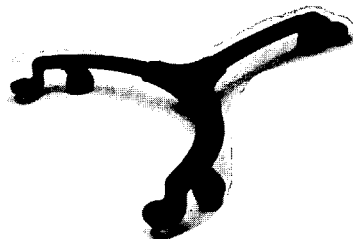
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*Kawai*

# Tech Gazette

Yamaha Piano Service

October, 1992

## ARE YOU A "CONCERT" TECHNICIAN?

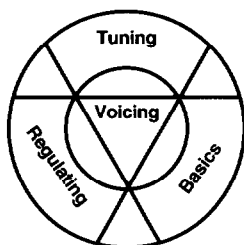
We hope you answered yes to that question, because no matter whose piano you are working on, the next performance on that piano is going to be a concert. Whether the piano is 9 feet long and at home on the concert stage, or only 36 inches tall and lives in the living room, someone is going to listen to that performance and make a judgment on how that instrument sounds.

What we would like to discuss this month is the role of the technician when working in a "performance" situation.

### WHAT IS THE "PERFORMANCE" PIANO?

The answer to this has to do with both the piano and the pianist. This instrument is played well and good music is produced. It may be found on the concert stage, but will also be seen in recording studios, teacher's studios, and the homes of good musicians. The combination of (we hope) a high quality piano and fine pianist makes up the package that we must keep in mind when providing service.

### COMPLETE PIANO SERVICES



As you can see by the diagram, an all-inclusive technical approach is the key element here. You must always keep in mind that all aspects of service affect each other. The basic condition of the piano, regulation, tuning, and voicing are all important, but none more important than the others. The circle must be complete or the piano will not perform to its maximum capabilities.

**ACCURATE ANALYSIS AND CORRECT DECISION MAKING** are at the heart of good piano service. The better technician knows how to make the correct decision quickly, and can concentrate all the necessary efforts on the job that needs to be done.

**TIME LIMITATIONS** that we face are always a problem. No matter how much time is available, it never seems to be enough. We have to learn to work smarter and faster. Speed can, and does, improve the quality of the work being done. If you will focus your efforts toward doing every job faster, you will not only get the job done more quickly, but also more accurately.

### BUILDING A RELATIONSHIP OF TRUST WITH THE PIANIST

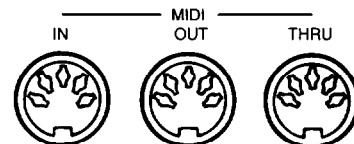
Technical ability is important. However, the best of technical ability is only the beginning. Knowledge of the piano and music is essential. Sensitivity to the pianist is a major consideration. And finally, your own personality plays a major role. Be patient. Learn to understand the pianist's frame of mind. Broaden your own horizons by being a student of music, and of life. Musicians are often students of artistic leanings, so the technician should have empathy with their interests.

Next month, we will discuss the actual work that must be done in order to satisfy both the performer and the "performance" piano.

## MIDI BASICS

### MIDI TERMINALS

MIDI data is transmitted and received via a MIDI cable. All MIDI instruments have terminals to connect these MIDI cables. There are three types of MIDI terminals.



**IN:** This terminal receives MIDI data.

**OUT:** This terminal transmits MIDI data.

**THRU:** This terminal re-transmits the data that was received at the IN terminal. Using this THRU terminal, the same stream of MIDI data can be sent to more than one instrument.

- Not every MIDI instrument will have all three types of MIDI terminals. For example, if an instrument is not able to transmit data, there is no reason for it to have a MIDI OUT terminal.
- Always connect a MIDI OUT or MIDI THRU to a MIDI IN. Connecting an OUT to another OUT, or connecting an IN to another IN will accomplish absolutely nothing.
- The device that transmits MIDI is called the *master*, and the device that receives this data is called the *slave*.

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