

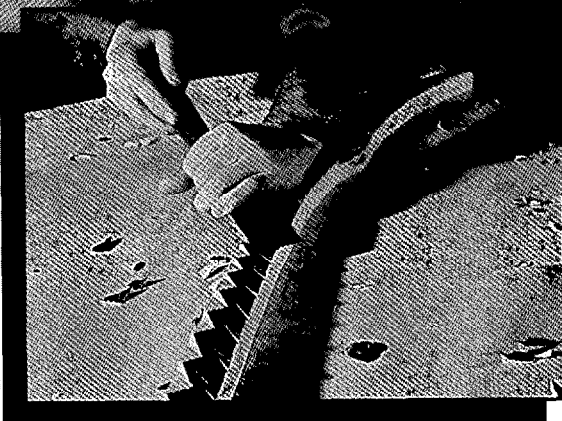
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**Journal**

April 1993



REVIEW 93

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The *Piano Technicians Journal* (ISSN 0031 9562) is the official publication of The Piano Technicians Guild, Inc., 3930 Washington, Kansas City, MO 64111-2963. The *Journal* is published monthly. Second class postage paid at Kansas City, MO, US ISSN 0031 9562 foreign and domestic. POSTMASTER: please send address changes to: *Piano Technicians Journal*, 3930 Washington, Kansas City, MO 64111-2963.

Annual subscription price: \$85 (US) for one year; \$155 (US) for two years; \$7.50 (US) per single copy. Piano Technicians Guild members receive the *Piano Technicians Journal* for \$45 per year as part of their membership dues.

# PIANO TECHNICIANS JOURNAL

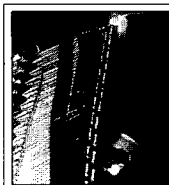
Official Publication of the Piano Technicians Guild, Inc.

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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.

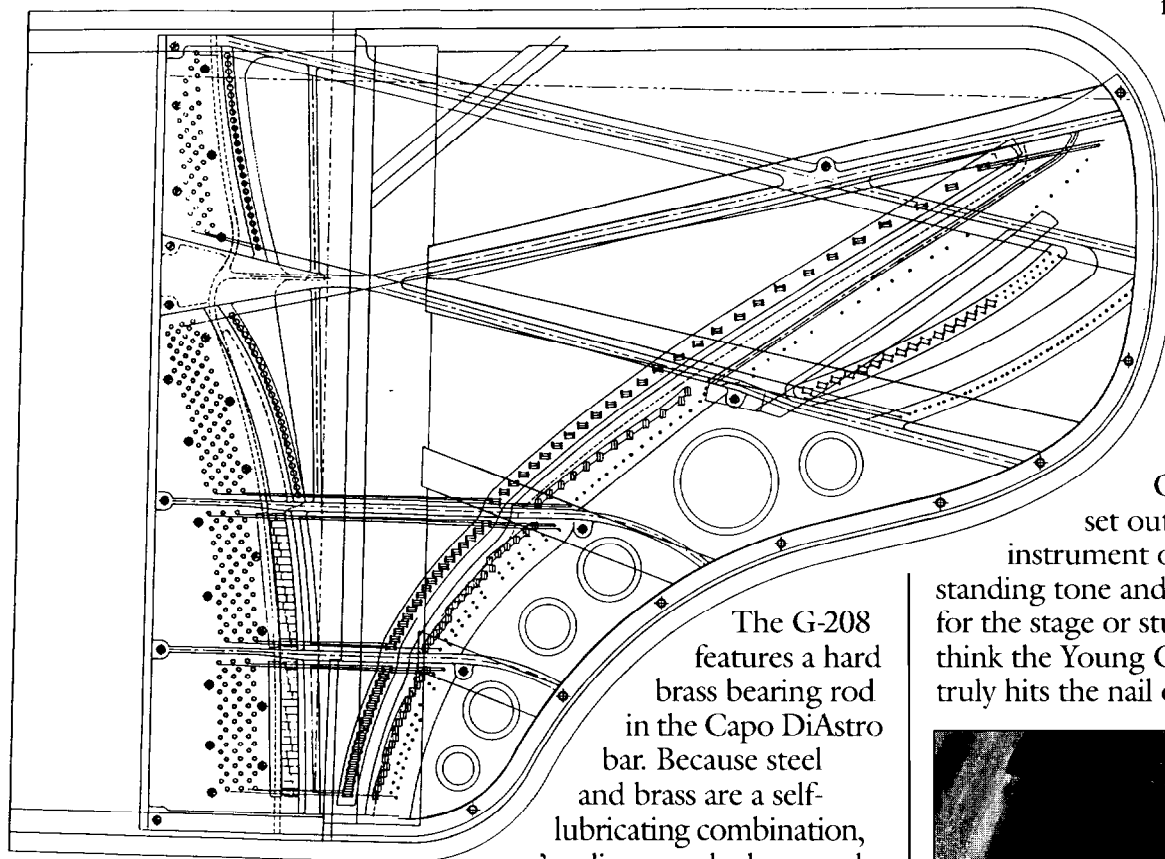
then terminated in equal length offering improved sustain, projection and clarity.

Together these innovations create an instrument with a rich,

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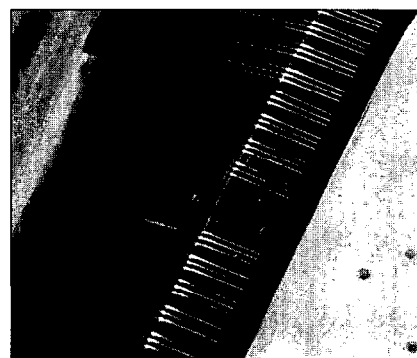
offers better control of strings during tuning. In addition, the brass rod is easily replaced later in the life of the instrument eliminating the need for reshaping of the capo bar.

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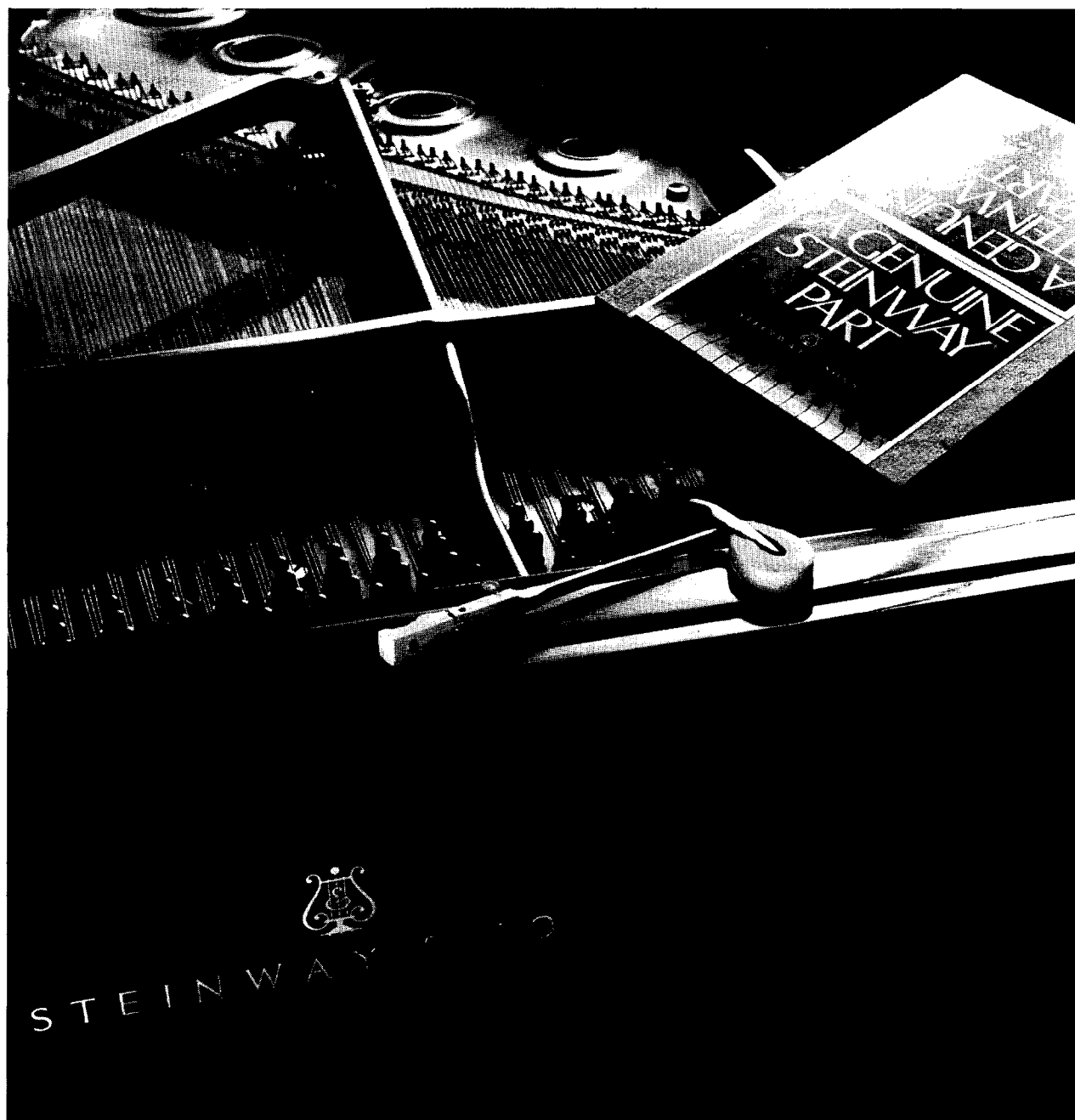
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## President's Message

**R**ecently the National Piano Foundation launched a major effort to promote piano-playing across the U.S. and Canada. The program is called SPELLS: Study of Piano Enhances Learning and Life's Success. The idea is to get piano dealers, piano technicians and piano teachers to form local associations and cooperate to promote piano participation, using media events, publicity and press releases, public service announcements on TV or radio, and more.

NPF is the educational arm of the Piano Manufacturers Association International. SPELLS is the grassroots program they have pioneered as an attempt to mobilize the piano industry. And it is time that we act! The 1992 sales figures for the piano industry are not encouraging: fewer than 100,000 units were sold. (Two years ago, about 120,000 units were sold, compared to 140,000 four years ago). Music education in the

schools is suffering from shrinking budgets. If the piano is to maintain a central role in the musical culture of our society, we all have much work to do. We piano technicians have been doing our part. Brenda Dillion of NPF informs us that in every city where a successful test market has been established, it has been the piano technicians who have been the catalyst. Here are a few success stories:

The Richmond Chapter, under the leadership of Presi-

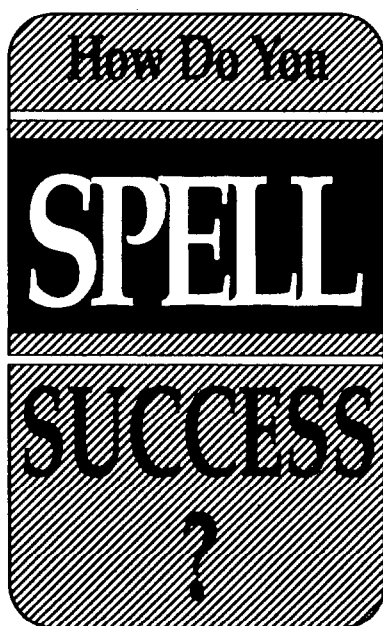
dent Jesse Williams, helped establish the Piano Music Association of Richmond. The "Longest Continuous Piano Recital" at a local mall and a booth at a Christmas fair featuring a raffle for a piano are just two of the creative projects that PMAR has already completed. The group meets

twice monthly and has enthusiasm for many more promotions to extol the benefits of piano playing.

Each chapter has its own style, and the Dallas Chapter has both style and substance: Jack Wyatt, RPT, challenged his chapter to invite all the local piano dealers to meet last spring; the response was excellent and a thriving association was formed. (This being Texas, Jack stressed that all guns were checked at the door.) Clearly, the spirit of cooperation prevailed and numerous TV events and promotions are underway.

And in Madison, Wisconsin, the local PTG Chapter has been reaching out to children through a local museum. Technicians have given the kids guided tours through the piano, disassembling it and exploring the many curious features. The local association there has focussed on children and wisely so: studies show that if a child has not developed interest in music and the arts before the sixth grade, it is unlikely that he/she will ever nurture a love for the fine arts. So special attention is given in Madison to families with youngsters in elementary grades.

Applications for additional test market sites are being accepted right now through NPF. Does your chapter need a challenge, a new focus? Are you interested in promoting the benefits of piano playing and music participation in your community? Why not contact the National Piano Foundation (214-233-9107) for more information of participating in this effort? Many tools are available to grassroots associations; not only does NPF have resources like videos, press releases, and public service announcements ready to go, there is also funding available to qualified, organized groups. Consider the benefits: working together, technicians, teachers and dealers can increase piano participation....everyone wins!





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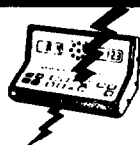
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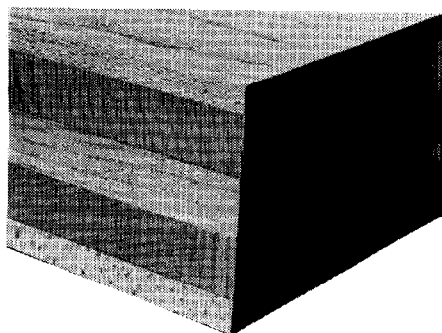
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## Institute Update

**W**e will look at several institute classes this month, and leave off the sight seeing and food stops until next month. We want to give you lots of information on classes that you are anxious to see and we won't have room for much else this month.

There are several classes conducted for beginning students and Associates. Let's look at the two exam preparation classes: Preparing for the PTG Technical Exam" conducted by Mike Carraher. This class could certainly be for everyone who wants to see what goes into this "nuts and bolts" part of the test. You will get all kinds of helpful hints on basic regulating and repair skills. Al Sanderson will be teaching the class, "Preparing for the PTG Tuning Exam". You will receive important instructions on hammer technique, tuning stability, pin setting, and many more important features. Each of these two classes will just be taught once. Make your schedules fit so that you will not miss out on these much needed instructions.

Jim Coleman, Sr., is teaching the class "BET—Basic Elements of Tuning". You will receive a lot of good basic knowledge along with some theory, and listening techniques. There are several other classes that apply to beginning students and apprentices. You will get a complete schedule in May of this year so that you will have plenty of time to look it over and arrange your classes. For each of you who are going into (or thinking of getting into) the MIDI end of the business, we offer several classes. We highlighted Yamaha's two classes last month: "Yamaha's Introduction to the Disklavier" and the "Disklavier Master Class." You will also want to look into Norman Heishober and Robert Sadowaski's class of "MIDI for Non-MIDI persons". They will illustrate why it is so important for technicians to understand and use this new fast growing technology.

We hope you are getting as excited as we are about Milwaukee. It is shaping up to be a fantastic adventure. We want to see each of you there as we have "Knowledge of Tap". Plan to be with us to find out what's brewing in Milwaukee in 1993. Register early.

**Gary Neie, RPT**  
1993 Institute Director

# Shopping In Greater Milwaukee

By  
Linda Marten  
Milwaukee Chapter

**T**echnicians and their spouses visiting Milwaukee during the 1993 Institute will find an exciting variety of shopping opportunities, ranging from the "Grand Avenue" in downtown Milwaukee to tiny shops and boutiques in picturesque Cedarburg, about a half-hours drive north of the city.

The Grand Avenue Mall, in Milwaukee's historic downtown shopping district, distinctively blends the old and the new. The Plankinton Arcade, built in 1915, is the heart of the Grand Avenue and its architectural theme is repeated throughout the sprawling mall. Sandwiched between Marshall Fields and the Boston Store is a four-block-long marketplace connected by glass skywalks and featuring hundreds of local and nationally known stores. The mall is connected to convention headquarters by convenient skywalks.

Located a brief walk north of the Grand Avenue is Old World Third Street, a two-block area that features buildings dating back to the 1880s, cobblestone intersections, old-style Milwaukee Harp Street lights, and specialty shops. Visitors can sample Usinger's world-famous sausage—gift boxes can be ordered at the Milwaukee headquarters and shipped anywhere—and taste cheese from around the world at the Wisconsin Cheese Mart. The gift shop at Mader's German Restaurant—one of the city's oldest and most famous eating establishments—has a fine selection in imported crystal, china and Hummel figurines.

South of downtown lies the Historic Third Ward, formerly the center of the city's Irish community. Although much of the ward was destroyed in a fire in 1892, the area was rebuilt almost immediately and

soon regained its prominence as a bustling commercial district. After a decline in the mid-20th century, the Third Ward has witnessed a renaissance in recent years. Today it boasts over 280 businesses as well as up-scale residential complexes in adapted warehouses and factories. The neighborhood's recent transformation into a model of mixed-use urban development is anchored by many extraordinary shops, restaurants, clothing designers, and graphic artists.

Finally, a different kind of shopping experience can be found a short drive north of the city, in Cedarburg. A charming town of 10,000 with firm roots in its past, Cedarburg offers dozens of craft,

apparel and fit shops and restaurants. Centered around the 1864-vintage Wittenberg Woolen Mills, the Cedar Creek Settlement includes many buildings listed in the National Register of Historic Places; the shops include a year-round Christmas store and the Stone Mill Winery (tours are offered regularly with complimentary wine sampling.)

Many other malls and shopping districts are located in the Milwaukee Metropolitan area; for more information, write the Greater Milwaukee Convention & Visitors Bureau, 520 W. Kilbourn Avenue, Milwaukee, WI, 53203, or call 1-800-231-0903.

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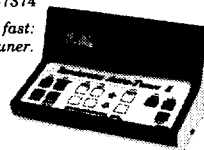


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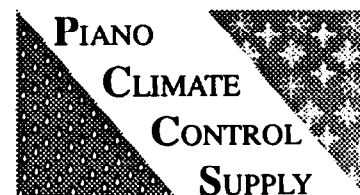
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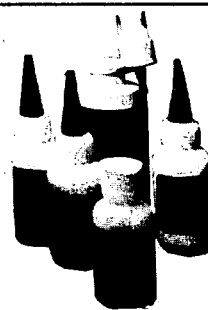
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..."Kawai's use of plastic in the action is a good idea. I never had a problem with the plastic components in a Kawai Action. Slowness and swelling found in wood action components are not evident where Kawai uses plastic."

Paul Monroe  
Irvine, California

..."The Kawai Black Jack and plastic flanges are phenomenal, I never had a single problem with them."

Robert McMorro  
Baldwin, New York

..."In the 10 years I have serviced Kawai's I have never had a single ABS flange or jack problem... I never had to tighten a single flange screw."

Franco Skilan  
North Hollywood, California

..."The Carbon Jack is a good idea. I have never encountered any problems associated with Kawai's ABS parts... or a broken ABS flange..."

Edmond I. Langlois  
Modesto, California

..."Kawai's ABS action parts are perhaps one of the revolutionary products of the century... Kawai has the most responsive action in the industry."

Wendell E. Eaton  
Silver Springs, Maryland

..."ABS, yes! The old plastic problems experienced by other manufacturers are gone... I have never had a problem with any Kawai synthetic action parts."

Mark Hullibarger  
Manhattan Beach, California

..."In my work with over sixty Kawai pianos at Duquesne University I have experienced no failures or problems concerning Carbon Jacks and ABS flanges..."

David J. Barr  
Pittsburgh, Pennsylvania

..."As a technician I have been very pleased with the Kawai action, and I work on all makes and sizes of other brands."

Tom Shaw  
Charlottesville, Virginia

..."I found Kawai's synthetic jacks and flanges to be trouble-free under extreme demands..."

Ken Lawhorn  
Collinsville, Connecticut

..."ABS plastics are quite welcome... Kawai's commitment to quality is manifestly evident... The school of music at USC speaks highly of the Kawai action."

Horace Greeley  
Los Angeles, California

### Why Don't Others Adopt Plastic Components?

Kawai is the only grand piano manufacturer to adopt the Carbon Jack as an action component. Why don't other manufacturers use plastic, now that it is proven to be a superior material for the action? There are two major reasons.

First, it is absolutely necessary to scientifically analyze action mechanics prior to changing major components such as the jack. Kawai's modern research laboratory, acoustic specialists and design engineers are continually working on action improvement and acquiring effective proprietary properties. This major capital and personnel investment permits Kawai to offer the latest advancements in technology, including the superior Kawai Carbon Jack, ABS flanges and other action components.

The Second reason is that Kawai capitalizes on the economies of scale. Kawai's production capacity makes the high costs associated with the use of plastics economically feasible. Carbon Jack production is a complex procedure. Kawai has the technology, the equipment, and the experience... Kawai is proud of its leading role in the evolution of new processes that successfully blend old world craftsmanship with modern technology.

Some individuals, including piano engineers and technicians, resist changes even when scientific data verifies superiority. The Kawai Carbon Jacks and ABS flanges are superior to wooden jacks and flanges in all aspects, including key touch, quality, durability and precision. The ultimate proof is in the touch.

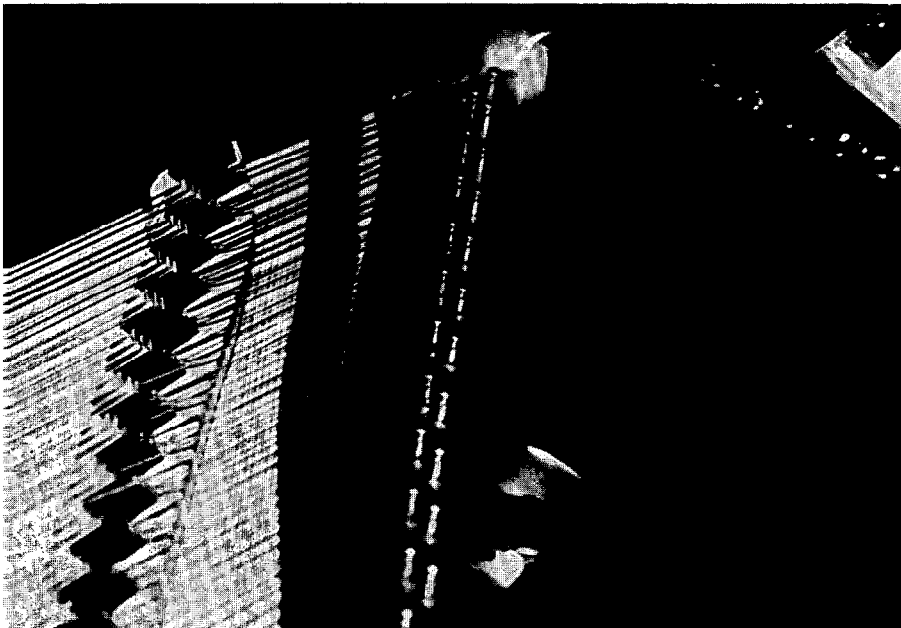
Your qualified technician will readily attest to the superior performance and durability of the Carbon Jack and the other plastic components in Kawai's Ultra-Responsive™ Action.



*Technical  
Forum*

# NAMM '93

Jim Harvey, RPT  
Editor



*"Accu-Set" hitch pins on Wurlitzer*

In last year's NAMM review, I wrote about the size, the people, and the ambiance (a.k.a. noise pollution) that all combine to constitute the show. I failed to mention one thing — the effects of a steady diet of pianos.

In our day-in, day-out activities, we will see a given piano on a service call, get a short (driving) break, see another make/model, and so on. Or, we may be in a shop environment, where we can look around and see a number of brands in varying states of disrepair. Fi-

nally, we may have occasion to visit a dealer's showroom, where we might experience *several* different brands, in different sizes and styles, all new and shiny, with no evidence of "vermingris", to coin a Fern Henry expression. But there is absolutely nothing to compare with seeing *all* the manufacturers, *all* their products in *all* 32 flavors, and *all* under one roof.

Enter the steady diet, and subsequent menu fatigue. I have noticed more and more of "our kind": independent technicians visiting the show, even coming from far off places to get there. A few more tech-types and we could stage our own convention. Any hidden messages in here? But as is my custom, I digress. When observing a first-time visitor, there's the shock — the overwhelming nature of the show, with so many pianos to look at in such a short amount of time. After a couple of days, that same tech can be observed wearing an "Oh, *another* piano..." facial expression.

Notwithstanding having to work the show, Anaheim is usually a site that out-of-area exhibitors can look forward to, since, at this time of the year, California provides a retreat from their frozen-over home states. But California greeted us with its worst this time. Remember the song "It Never Rains In California..."? It was monsoon season, and this year I don't think the rain even slowed down for milking time. The rain was also accompanied by



winds, (relative) cold, and even a couple of small tornadoes. The local television news showed the typical clips of cliff-side homes which were now considerably closer to sea level, due to the inevitable mud slides. I'm still amazed that those same people whose homes are destroyed will rebuild, and once again put them up on stilts on the side of a mountain.

The PTG was represented at the national level by Fern Henry, Leon Speir, Jim Coleman Jr., Larry Goldsmith, and to a lesser degree, me. All of us stayed at a nearby TravelPlace motel, pizzeria, and fish camp. This was one of those places where every *third* vending machine works. You've stayed in hotels/motels where the clock radio and the television remote control were super-glued to the night stand? Here, there is no clock radio, and if you want to turn off the TV, you get up, walk over, and turn it off. But it *was* dry (inside), and I didn't hear any reports of sharing beds with something else that had to be fed! The PTG booth was staffed by (quite a few) volunteers from several Southern California chapters, working every day in rotational shifts. I won't mention names for fear of leaving someone out. I would like to thank member Dan Evans, however, for hanging around on the last day and helping me pack up the PTG display. I hope you found your car keys, Dan!

Following last year's article, someone wrote and said, in effect, that while he enjoyed the review, could I possibly perform more objective reviews on the sound of the various instruments? The simple answer is NO. Actually, at the risk of sounding crazy, there is a way to determine certain characteristics of a piano in hostile environments, one I learned while inspecting pianos in a noisy factory. As strange as it sounds, it has to do with "feeling" the sound through your fingertips, rather than hearing those sounds. In a row of pianos of like kind, this will, for example, permit picking out a strident piano, or conversely, a gutless wonder. It will even permit finding notes that are out of character with their neighbors. At the show, I do utilize

these alternate methods to make judgment calls, but wouldn't dare translate these sensations into worthwhile opinions.

While on this subject, I'll mention that I do, in some cases, play pianos, but I do not dissect instruments on the show floor, or point out things to the manufacturer that I do not like (well, maybe once in a while). Instead, I rely on what I'm told by a manufacturer's representative about

their product. After all, I can't be expected to notice (or remember) that a Brand 'X' console has changed their fallboard knobs since last year.

Okay, so next year I'll put Yamaha last! It's just that on the first day for the past two shows, Larry Goldsmith and I have had a breakfast meeting in the hotel across from the show. And Yamaha's exhibit, occupying several ballrooms in the same hotel, is a convenient starting place.

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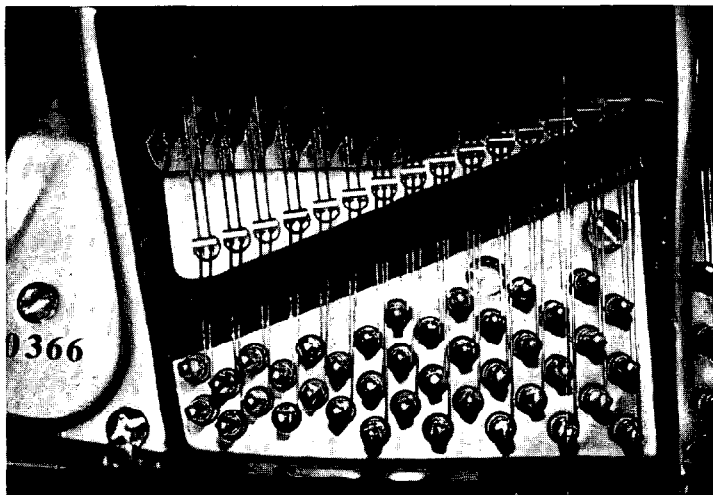
About a year ago, all of Yamaha's performance grands became the 'F' series, along with similar features: wider this, longer that, slow-fall fallboards, chrome-plated kick starters, and so on. The latest piano in this series is the 'C-6F'. This one is a 6'11", and whether it was the room, or the particular piano, it was one of the smoothest and most well-balanced pianos I saw at the show. Put another way, with no disrespect intended, it sounded and played different than other Yamaha's. From a technical point, I don't know what made it different, so it must have been magic.

Due to the fact that the rest of Yamaha's product line has stabilized (no significant new products and/or changes), or because LaRoy Edwards' drew the short straw and walked me through the display — whatever the case, the dialogue quickly turned to the Disklavier. I won't say that the Disklavier share of Yamaha sales is taking over the company, but evidence does support that consumer interest in these products cannot be taken lightly. You can translate that any way you like.

There are three different types or generations of Disklaviers. The first generation was the large upright, or MX-100. These were followed by the smaller uprights (up to 45"), which incorporated electronic improvements, but less features (did that come out right?) than the larger models, due to the restrictions of the smaller size cabinets. Finally there are the grands, the most sophisticated in terms of electronics, user features, reproduction abilities, and in general, "can do". This brings you up to speed on Yamaha's MIDI evolution, albeit in very brief terms.

The smaller MIDI-ized instruments have remained the same. But in the new Mark II generation, they have, in effect, taken the system that was in the grands, and incorpo-

rated it into the upright as well. In the process, cases and electronics support equipment were redesigned and relocated. Everything is now completely self-contained, or "mountable", according to LaRoy. Speaking of the grand, "the box" that used to sit beside the piano is no longer there. And although the system may be driven through peripheral equipment, even the factory installed speakers are attached underneath the piano.



Bichord/Trichord break on Mason & Hamlin "BB"

Perhaps more important, the improvements in electronics now permit more sophisticated tasks, such as built-in sequencing, punch-in/punch-out recording, and voice and volume level changes on a note by note basis. I could go on about this, but will back off, since I just realized that I (like LaRoy), am perhaps overzealous when it comes to the potential capabilities of MIDI. This potential, while well under way, is still virtually untapped, and is and will continue to involve, among other things, recorded as well as live performances, as well as a whole new world as an educational tool.

LaRoy shared with me a very exciting piece of news. I was initially going to consider this as personal information, then decided to pass it along. The new buzz word is "General MIDI". No, this is not a new chain of fried chicken restaurants. I wish it were, since it would be easier to explain.

There are numerous MIDI

voice generators on the market from equally numerous manufacturers. On one manufacturer's voice generator (or "board"), the voice or instrument number for a piano may be #3. From another manufacturer, the #3 voice may be that of an oboe, or perhaps a steel guitar, and the piano voice might be #16. If a person only played the same MIDI-equipped instrument all the time, this would present no problem. However, MIDI is a trans-

portable medium, and in fact is being transported more every day. Even on a limited scale, this has caused problems for me, so I can easily imagine the headaches involved at the commercial or professional level. When data is recorded on one machine and later ported to another for additional work or editing, one would have to reassign each voice to a different number just to assure that each instrument matched what it was supposed to be originally.

Unless this is done, the end results are usually not very pleasing to the ear, and sometimes downright unmusical. General MIDI eliminates this problem. Each voice is assigned an industry standard number, so that regardless of the *sound* of the voice (the trumpet on one board will sound different than the trumpet on another), the *number* for that sound will *always* be a trumpet (or flute, or whatever). In my opinion, this is one of those things that should have been resolved at the outset, before it ever became a problem.

In his inimitable style, Paul Monachino of Mason & Hamlin informed me that, in addition to offering walnut finishes on all models, and "all different colors of ebony", they now have a high-polish mahogany finish available on the 'BB' and the 'A' models. Also, while their pianos are historically lacquer-based finishes, they can do practically any finish on special order, including polyester.

Mason has also started

producing an upright piano, the model number of which I failed to get, but similar in appearance to the model '52' from another era. Unlike the '52', this one features a different sostenuto system than those with pins coming off the bottom of the damper levers. This one works similar to a grand, incorporating a brass rod and tabs on the damper levers. Available in ebony, mahogany, oak, and walnut, the piano features a Renner action, Kluge keys, and Renner hammers. The sostenuto workings were something I wanted a picture of, but then I remembered my own rule about taking pianos apart on the exhibit floor.

I mentioned in last year's article that the scale for the current 'A' was chosen from several scales that were in existence over the years. Likely this is the same case with the scale on the 'BB'. Perhaps it's my senility acting up again, but I cannot recall seeing a vintage 'BB' where the trichord strings didn't start until C3. This is the case with the current production model, and while there may be sound scale design or engineering principals at work here, I can't say I like the idea of running wrapped bichords that far up the scale. I also dislike throwing a negative right in the middle of this report, but it happens that the 'BB' has always been one of my favorite pianos, and I'd like for it to continue to be!

Last year the **Falcone's** were shown in the same booth with the **Mason & Hamlins**. According to Paul, while they are still producing **Falcone's**, they had sold the last finished one in stock prior to NAMM, and simply didn't have one to bring to the show.

In the noisier surroundings of the **Samick** booth (which was located away from the majority of the piano manufacturers), I read the lips of **Richard Elrod**. Most of their changes this year are case or cosmetic related. For example, the casters are larger on models 155, 172, 185, 205 & 225 series grands. The concert grand maintains the same large casters as before. Music rack shapes and other minutia round out the changes. I know you're as

delighted as I to suddenly become aware of this information!

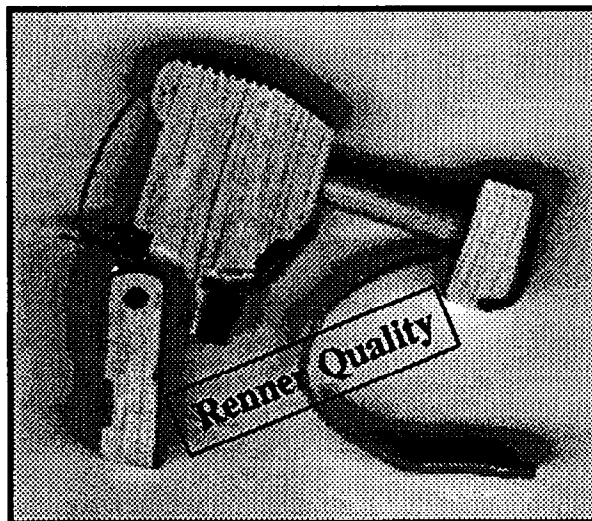
On another issue, however, **Richard** had mentioned last year (off the record) that some state-side assembly was going to occur. This has since happened, and they are now assembling a 43" console which replaces the **SU-243** made in **Seoul, Korea**. Model 143 is also being assembled here. The assembly is done, using **Kimball-made** cabinets, in the **City of Industry, California**, which is

also the location of **Samick's** headquarters in the **United States**.

In the assembly process, the strung backs (already chip-tuned), and actions arrive from **Korea**, the cases are laid up to the back assembly, and the actions fitted to the backs. What is different between this and, say, the method used by **Kawai's** **North Carolina** assembly plant, is that **Samick** receives actions with butts, levers, and wippens already mounted, but they are hanging hammers and

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dampers on the actions locally. The Kawais come with the hammers and dampers already in place.

Samick's Model 147S, the institutional model, is now available in a polyester finish, along with the prior finishes. This is an experiment to determine whether the polyester is an acceptable finish in a school environment. Personally, I can't imagine polyester finishes being in a school, what with the abuse pianos typically receive. However, there are some "regular" customers who intentionally buy institutional-style pianos for their homes who may want this finish option.

Baldwin has incorporated a few technician-friendly changes, at least in the SD-10b grand. The 'b' suffix differentiates it from the SD-10, and means that there were enough modifications in the piano to assign this designator. The lyre braces are now quickly and easily adjusted, according to Kent Webb. It is no longer necessary to remove the lyre brace and adjust a stop screw; instead, adjustments can be made "on-the-fly" without undue hassle. Also, while lying beneath the piano, it can be observed that everything is all black, including the screw heads. This is

the piano is on stage. I took a picture of the lyre brace adjustment, but with all that black sucking up the light from the flash, I don't know as I write this whether the shot will be worth printing.

Other permutations on the SD-10, largely experimental to gather dealer opinion, include a *satin* case with a *high-polish* fallboard, and a 2-inch increase in length on the lid prop. Kent wasn't sure whether it went from 32" to 34", or from 34" to 36", but indicated that their studies have shown greater projection of sound with this setup. There is also an (optional) third lid prop nearer the tail of the rim, to provide more support for the back end of the topboard and prevent the "waffling" that occurs in all concert grand topboards. The

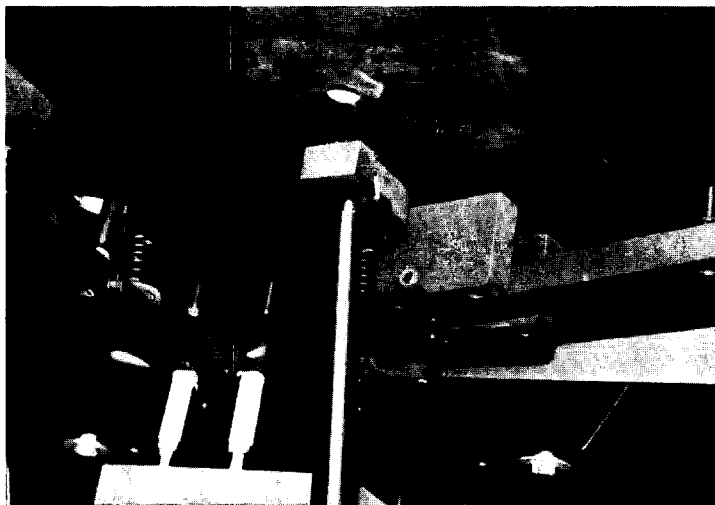
topboard also has a beveled edge instead of a squared one.

For fast servicing, all Baldwin grands now feature "winged" keyblock screws and a quick release keyclip (no screws to remove). And the fallboards now cover

pedal boxes will feature a brass kick plate.

PianoDiscs are available as a factory-installed stock item on certain models, and available on *all* models as an option.

"Pianomation", a product of



Baldwin's lyre brace adjustment

QRS, is an electronic player device similar, at least in concept, to PianoDisc or Disklavier. It is available on the Wurlitzer model G-452, the 5'2" imported (Young Chang), polyester-finished grand, also on the G-550, the 5' grand made in Conway. A recreation of a classic Wurlitzer jukebox, playing CD ROM disks, will "sync" with these pianos, and act as a controller for the Pianomation device. Note that each of these units will act as a stand-alone device or work in tandem with each other. When acting as a slave to either the jukebox, or any other properly equipped digital playing device (which is playing regular pre-recorded music), the piano part will be played, live, by the piano. To maximize the potential this requires that the piano be in tune and in proper regulation. Of course, this requirement applies to any *other* device of this nature, regardless of manufacturer. This is good news for tuner/technicians!

The G-550, mentioned above, has what appears to be an 'Accu-Just' pin. Kent, who wears both Baldwin and Wurlitzer hats at the show, said that it was an 'Accu-Set' pin. While this permits the factory to set the



Wurlitzer 5', driven by jukebox

instead of the myriad of colors usually found underneath a piano, and makes all the various felts, cloths, and other appointments blend in, if not disappear from view to the audience when

more of the key fronts, so the pianos don't "smile" quite so much when the fallboard is closed. Although a cosmetic instead of a functional feature, starting with current production all

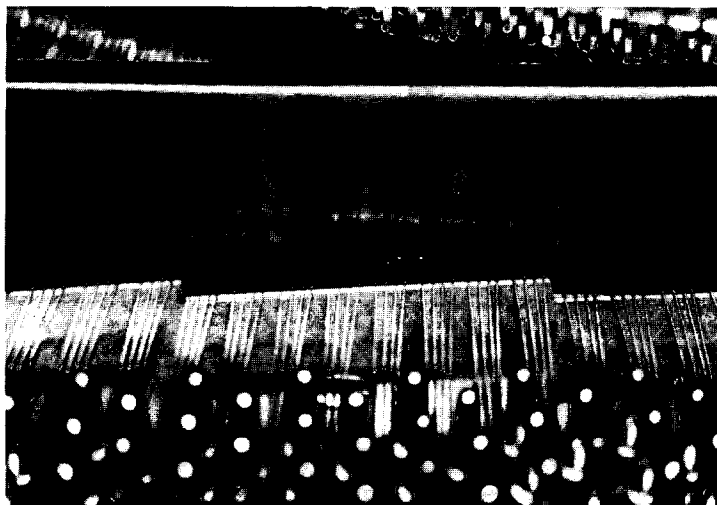
downbearing for each string, it differs from the Baldwin type by having a détente position on the pin for the string — the pin is adjusted up or down in the plate, rather than the string being adjusted up or down on the pin. I know, I know... it gives me a headache thinking about all this too! The 550 features a solid spruce soundboard, 3-3/4" sharps, and two-piece rim construction. This two-piece rim permits Wurlitzer to finish piano construction and place the outer rim in position later, thus reducing the amount of damage and subsequent touchup required to the case. And before someone asks, the outer rim on a 5' piano has little to offer to overall structural integrity.

Included among support vendors at the show was Steve Smith of **Dampp-Chaser**, who had a good location near the entrance to the piano exhibit area, and **EZ-Voice**, who was providing live demonstrations of their automated voicing tool adjacent to our PTG booth.

Rick Baldassin was a part of the German exhibit, displaying his **Renner** tools and supplies. Rick mentioned that he now has retrofit parts for Steinway. The wippens come in two models, one with the

inclined heel, the other a straight heel. The shanks have the knuckle in the right location, and adhere to the original (smaller) dimension; and the flanges are improved by being more squared, so that when you screw one down, it sits on the shoulders instead of binding underneath the screw head. He also has universal wippens which will fit many American pianos (including the flange), and is adapted by gluing on one of several different heel configurations.

Speaking of the German exhibit, this consisted of one exhibit comprising numerous smaller exhibits. Among these were **Feurich** and **Bluthner**. I missed talking directly with anyone from Feurich, but did speak with Ingbert Bluthner for a few minutes. He feels that due to recent events in Germany, they have improved their quality considerably. They have materials available to them from the world market, and the stimulus of worldwide competition encourages the workers to turn out the best possible quality products. Bluthner has re-introduced aliquot scaling, the origins of which date back to 1878. If you've never seen this, it is an unique design, with a phantom fourth string paralleling the three-string unisons in the treble area. "Phantom" is not a good choice of words on my part, since the string really is there. A special agraffe is part of the system that keeps this fourth string just above the level of the other



Count 'em—4 string Bluthner unisons

three, so the fourth string is not physically attacked by the hammer — it vibrates sympathetically. I apologize for the lack of word power required to describe this any better. I'm sure Bill Kasimoff, the distributor for the United States, would be happy to fill in any blanks (or errors) that I may have generated in this explanation. Their grands feature Renner actions (with the butterfly repetition spring), and a "special" hammer felt for better resonance.

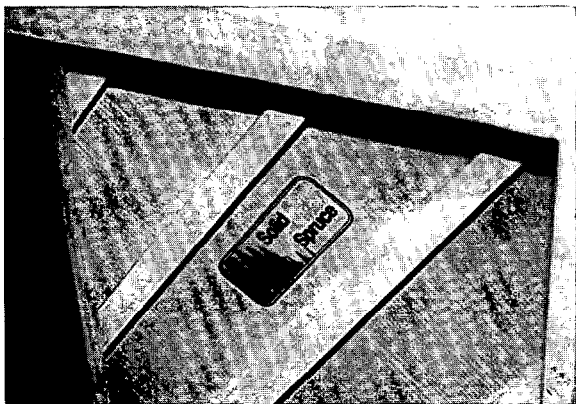
Last year, although I spoke with Roger Weisensteiner, we really didn't get into **Kimball** products. Instead, he referred me to the exotic limited edition Bosendorfer that was on display (see last year's review). This year, after looking under the hood on a Kimball console, I happened to notice that things looked different than on Kimballs I've been accustomed to seeing. Thinking it may be of interest to everyone, I asked Roger to elaborate on these changes.

In order to improve the performance of Kimball console actions, the Kimball piano division worked with their KIMCO division in Mexico (which had made Schwander and Langer actions for twenty years) to produce a variation of the Langer 80 action. *Note: the Langer 80 is built in England at Herrberger-Brooks, and there is an article in an earlier Journal which explains the geometry of this action.* As a result, as of September, 1992, all Kimball console pianos are using the Langer 43 action. There was another tip that Roger gave me regarding the older style actions, one which I'll write about in a future column.

In extended dialogue with Roger, certain other information about Kimball International was revealed that may be of interest. Kimball controls all of the manufacturing processes, the slogan being "From the Tree to the Home." In this corporate model the forests are owned by the company, as are the lumbering operations, the dimensioning and veneering plants, the manufacturing and finishing facilities, and so on. A decal on their soundboards, depicting eighteen spruce trees, indicates part of this control. The eighteen trees are symbolic of the number of trees planted every year for each tree that is cut down. In addition, there is an in-house program whereby each Kimball employee is given six trees to plant. I believe this type of activity is worth mentioning in this age of taking without giving anything back.

Del Fandrich has been busy this past year, to put it mildly. Changes made to the Fandrich piano include a revised rib scale with an

additional rib added. The treble section of the soundboard and the plate have been modified slightly, the former to provide a little extra stiffness in this area, and the latter to reduce weight, while still maintaining rigidity. The cabinet is slightly different (and a lot better looking than last year's eleventh-hour efforts). The



*Kimball ecology symbol*

busy-ness doesn't necessarily involve these changes, however; rather that the pianos are shipping with a potential of around 200 units per year. For a relatively young enterprise, this can be rather hectic. As Del puts it, "this is a limited production piano... limited by how many we can build". To be a high-ticket item (as vertical pianos go), it must make Del happy to be able to make that statement.

I made the mistake of turning my cassette recorder over to Don Mannino during the **Young Chang** interview, and ended up with more information than I needed to know (as well as problems trying to decipher the information later on). The main feature of their "new action", in prototype last year and now in production, is that the action mass is lower. As part of this process, the larger grands, with their longer keysticks, incorporate the use of an auxiliary wippen spring. And starting this year, the pinblocks are doweled into the rim (but not into the stretcher — it's still removable). The duplex section features individual rests for each string unison, permitting all three strings to terminate into the same length. Their side-by-side tests between like models indicated that this

method was superior to the stagger method of termination. This method of duplexing is now featured throughout the series of grands, including the smallest model.

Other than a couple of new finishes, Kawai, like most of the other manufacturers, had no significant changes to report this year. That's probably just as well, because even after spending a number of years with the company, I, too, get easily confused with all the model numbers flying around nowadays. What was of interest was a new marketing concept. I hope I have the following information at least reasonably accurate while transcribing my tapes: Kawai's top-of-the-

line grand series, such as the 'EX', 'RXA' and 'RO' is now being sold exclusively to select dealers, ironically called "Artist Select Dealers". This is a network of 60 dealers scattered throughout the United States. In exchange for an element of exclusivity, the criterion for these dealers is to be able to purchase a sufficient quantity of product to provide customer selection; have adequate showroom facilities to properly demonstrate the product, and provide a technical staff with skills commensurate with the demands of both product and customer expectations. The dealers must be in a position to, and also willing, to showcase the pianos: placing them in concert halls, colleges and universities, recording studios, or other high-exposure places. In order to meet these criteria, it is apparent that these dealers must not only be energetic, they must also be financially strong.

As mentioned at the top of the article, there were quite a number of pin-benders present at the show. For those who managed to hear about it and were not otherwise committed, Dave Vanderlip and Kathy Smith held a "bring whatever you want to eat" drop-in on Saturday night. Dave even provided shuttle service to those who

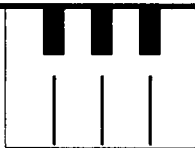
didn't have transportation. Those of us in attendance had a delightful time, in that we were given the opportunity to visit with old friends that we don't see very often, all in a quiet, relaxed atmosphere. Thanks Dave and Kathy! I can see where this could become an institution.

In spite of the length of this article, a global review will point out a couple of recurring things: (1) there weren't really that many new products or significant changes at this year's show, and (2) there is a lot of energy (and interest) being spent in the area of automation and MIDI interfacing — whether Disklavier, PianoDisc, Pianomation, QRS, Gulbransen, or other. In the first instance, it may be a matter of product stability, or it may be a matter of marking time in light of recent economic trends. In the second instance, it is a sign of things present and future. I've alluded to the subject of MIDI before in these pages, but will go ahead and spell it out:

- as best I can determine, it is with us to stay;
- it is not the domain of the cheap piano — in fact, this would be counter-productive, so the opposite is usually true;
- it is now, and will continue to boost sagging piano sales;
- properly installed and maintained, it does nothing to harm or interfere with the original sound or playing characteristics of the piano;
- technicians who stay abreast of this technology stand to gain in all areas — not only in the inevitable retrofit installations, but in diagnostics and repairs, and the fact that the pianos *must* be tuned and serviced (no option for neglect here).

There are, at a minimum, several more product reports. I know I have something on the **Charles Walter** products (Charlie wasn't there due to the arrival of a new grandchild), **Steinway/Boston**, and some others. But in spite of my search, I can't find the micro-cassette containing the interviews. Perhaps I'll tag these onto next month's Forum. Surely the missing tape will have floated to the surface by that time!





*Between  
You, Me  
& the  
Tuning Pin*

# Mutes & the Tuning Pattern

*Bill Ballard, RPT  
Contributing Editor  
New Hampshire Chapter*

**B**efore we start into this month's subjects, I'd like to announce the good news: the *Journal* readership is alive and kicking. In fact, my 3:1 octave received a good swift one. Kerry Nicholson, RPT, of Lumberton, NC, put it quite succinctly: "Your fabulous 3:1 octave doesn't exist. Theoretically an octave is double its fundamental frequency (ie.  $440 \times 2 = 880$ ).  $1 \times 2 = 2$ , so you can have a 2:1 octave,  $2 \times 2 = 4$  so you can have a 4:2 octave. So far I have yet to see how  $1 \times 2 = 3$ , so you cannot have a 3:1 octave. Sorry Bill, partials don't come in half sizes. How simple can it be to use the left brain?"

"If you have tuned anything at the ratio of 3:1 it is definitely a 12th, not an octave. What you are tuning with your 6th/17th test is a wide 4:2 octave. It is a good test but please throw out the label '3:1 octave'. Someone may be trying to figure out all those numbers. Thanks!"

Kerry's call for clarity is important. His first source for the theory and practice of tuning was the *Journal*, and undoubtedly there's now a fresh crop of students whose early lessons shouldn't be unnecessarily complicated. Actually, a similar case (the lack of a 2:1 relationship) was made against another interval I use and mentioned, the 4:1 octave. I hope that we can distinguish between an oxymoron (a contradiction in terms which the 3:1 octave definitely is) and a moron. A moron thinks that 3 is an even number. An educated moron is one who would ask you to set a 10th at (say) +10.5, and then tell you that you'd just set a 5:2 octave. (Worse than this happens in real life, by the way. A

few years back the U.S. Dept. of H.E.W. decreed that ketchup was a vegetable suitable for the requirements of school lunch programs.)

I should let a sharp lawyer argue my case that a 3:1 octave was not a violation of proper arithmetic when the 5:2 was, but foolishly, I'll defend myself. It's ironic that the ruckus occurred over what was to be an example of the language of partials. But the matter of definitions comes down to the difference between a word's denotation and its connotation. Certainly, the denotation of an octave demands a strict 2:1 ratio, no more, no less. But as always, language loosens up in the connotations. We all know that once the numerous interval relationships are ironed out in the temperament, they are transferred to the outlying regions, "by octaves". Often a strictly defined octave will do this (for instance, a 2:1, 4:2, 6:3 or in the bass, a 8:4 or 10:5). But when we rummage around at the bottom of our tuning kit for the routines that actually set (as opposed to test) the succession of notes, we can turn up many things that don't specify a 2:1 ratio. If we adjust the note we're setting so that its 10th falls smoothly in line with preceding 10ths, that gets us the sound we want, but that note won't necessarily have any 2:1 relationship with the 8th below it. When we listen to the 4th, 5th and octave formed by the note we're setting, and decide that the 5th would sound nicer if we widened the octave and that the 4th wouldn't complain, that process adds another note to the outlying areas but without using strict octaves.

Now as to my own favorite

pet, the Perfect 12th (if you will), I have this simple test. If it works like an octave, walks like one, and quacks like one, it must be an octave. If you want something a little nobler than this, I'd suggest the example of Bach's Rules of Harmony. They make a very tidy system, but his best music was composed overlooking them. That's the good news. The bad news? Nothing that I can see. If you folks react strongly enough to something in these pages to write a letter and if I put those letters into public discussion, that's all good news to me! So what's on the menu this month? We start out with mutes and the reasons we make little or great use of them, which leads into to our tuning pattern and how well it accommodates the warping of a tuning in progress. The discussion won't be complete, however, until next month when we pick up the trail with examples of tuning patterns including the pitch-raiser, the fine, and rough tunings.

## Mute Talk

Mutes might seem like a simple subject, but I'll briefly describe the ones I've used. Within limits, wedges will adjust to whatever space there is between strings. Strips (referred to as temperament strips) don't do that nearly as well. Other writers have advised carrying strips in a variety of widths so that your hearing won't be interfered with by the sound that leaks through loosely fitting strips. Strips do have two advantages. A temperament strip, when rolled up, fits into the toolbox much better than the handful of individual wedge

mutes covering the same area. Because a strip is one continuous piece it goes in and comes out faster. You can also make it fit into smaller stretches of strings by increasing the loops of strip between string spaces. Either general style, however, can do damage to wedge-shape damper felts when they squeeze excessively on the strings. The polite way to treat a piano is to lift the dampers when installing the mutes. You'll know your strips or wedges are too fat for the job when wedge damping is temporarily upset. By the way, here's a science fact to amaze and astound, from Al "Doc" Sanderson. Muting the outside strings in a region will actually drop the pitch on the center strings. The effect is negligible on a single note or with light muting pressure. But as you get to muting two octaves and if lateral pinching of the strings is strong enough, an SAT can read it. This is essentially a "deflection under load" with a bell-curve centered at the middle of the muting. Is it anything to lose sleep over? Using a temperament strip thick enough to seriously skew your tuning is crossing the line into bondage, so don't tell me about the accompanying test blow. Al Sanderson suspects there are a number of variables at work, and a detailed study would be fascinating.

I get my temperament strips from belly rail felt—medium, not hard density. This belly rail strip usually needs tearing into two strips at half the thickness. Start the tear at one end and if you can keep your thumb at the point of tear as it goes down, your thumb will insure that the tear continues at the proper thickness. Medium back rail cloth will work just as well, except that the thread that sews the wool mat together tends to get pulled out under daily wear. The narrower your cloth strip is, the more it's prone to take on this thread-bearing appearance. The width of the strips is up to you; 1" works fine for me. Wider thread has more muting action, but any strip will need to be trimmed down to a 1/2" taper to be useful on verticals above the mid treble action break. Maybe the rubber strips used to be made of of a workable material, but

the ones I've seen recently, foam rubber with plastic outer laminations, really should go back to sealing cold drafts on barn doors. In our line of work, they fall apart fast. I make it through the day with two strips. One is an untapered 1", starting out thin for the string spaces at the bottom of the bichords. By the time it hops the bass break, its thickness fits the plain steel spacing. Depending on the number of trichords at the top of the bass (in the glorious concert grands and some of the low-grade mongrel grands), its 42" length can make it through F4, the end of my temperament section. A second strip of 24" begins its taper to 1/2" about halfway through and is good for an octave and a half starting where the first mute leaves off.

## Wedges

The supply houses sell rubber mutes in a half dozen sizes, but my favorite is the "low-boy". At 3" tall, its mass has a low center of gravity, and the 3/4" width increases the friction grip on the strings and the muting. A while back I was bothered by apparent false beats as I tried to tune unisons into stretched treble octaves. As soon as the lower octave cleared the damper section, it would chime in sympathetically with any tuning being done on the upper octave note. If that octave were stretched more than 4-6 bps, the result was a false beat in otherwise clean sounding strings, which could be removed by completely muting out the lower note (all three strings). One of the "low-boys" in my kit has a slit going back from the tip of the wedge, effectively making two wedges on one piece of rubber. One of these wedges goes between the left and center strings, the other between center and right, to silence the lower octave (Fig. 1). With a little practice, you can get

the two wedges pulling in around the outside two strings, leaving the center to sing. (By the way, soon after I discovered that stretched treble octaves were ruining unisons in the seventh octave, I began to view such stretching as the equivalent of salt in a diet: it begins as a distinctive taste, soon becomes an addiction, and quickly leads to hypertension.)

The rubber gang mute combines the rubber wedge's ability to fit in nearly any width of string space and the ease of the strip's single piece. Or rather, should. The greatest width of the wedges before they join the top bar is a measly 1/4", and the amount of leaning on the entire gang required to get that 1/4" to fill the space between most notes is more than the

rubber will hold by itself. You could possibly mute an entire temperament section with an outside string (rather than the center) unmuted, and the gang mute would go in quickly. However, things become awkward if you then want to pull the mutes out, note by note. If it works at all, it's in the bass where, because it's generally bichords that you're

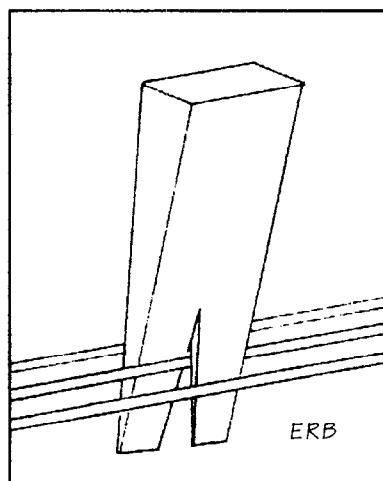


Figure 1

muting, you can have all strings on a note (that's all two, not three) unmuted during the unison tuning. In this case you would probably be pulling the entire ganged set out at once. The best use of the gang mute is in spacing grand hammers to strings, in preparation for some kinds of unacorda work (see the Technical Forum, *PT Journal* 8/90).

I do all of my vertical treble work with a wire handled rubber mute, 3"x3/8". If you spend a lot of time picking this mute up off the bottom board, there have been plenty of tips in the *Journal* over the years to prevent this nuisance. Somehow I get spared this. By the way, that wire handle carries my secret weapon. I

had a wind instrument technician epoxy a needle spring (look for it around the posts of a saxophone) into a tiny hole drilled in the butt end of the handle. It's as fine a voicing needle as you'd ever need and right there when you've finished tuning. Let's not forget the odd-looking Papp's mute, a design purportedly going back to Henri Papp himself. You might guess that hard nylon would rather rattle than mute. Not only does it mute admirably, but the small size of its tips make it far more adept than anything made of rubber or felt. Neither strip nor wedge can mute out left and center, center and right, and left and right on a trichord, allowing you to hear each string by itself. The Papp and the wedge will let you hear two out of three pairs of strings on a trichord, by muting either outside string. If you should need to mute out the center alone, a simple slit in the end of a mute will do that. (I'm still trying to imagine the circumstances

requiring a trichord unison to be done left to right, and then that combination to the center. Let me know if you've seen this creature...)

### Falling into a pattern

With the basic facts about mutes behind us, the question is how and why do we use them? Most of us would have to answer that it's a matter of long-standing habit. Years ago, we fell into a routine which combined mutes and the tuning pattern. Maybe this was from our first teacher, be it a grizzled old tuner, a course, or a book. Often, that routine survives the first proverbial "thousand pianos", during which any questions about its practical basis are shelved by the priority given to the development of basic skills. Then having survived, this combination of mutes and tuning patterns becomes a charter member of your toolbox, with all the incumbent respect and job security. While the

first effect of a mute is to silence a string we don't want to hear, the second is less obvious, to separate unison and interval tuning. The tuning pattern decrees how the two tasks should be separated and the use of mutes accomplishes this. How much you want to separate them really has to do with how far out of tune the piano is.

You might have the gig which we all dream of, touching up the tuning of a concert piano on a near daily basis. Or how about the gig that makes us fat and happy, the piano which sits unplayed in an insulated home? When you show up to tune, it's more of a social than a service call, because the tuning has barely moved since the last time. In both cases, the tuning adjustments are so small as to amount to "dusting off the unisons", for which a single wedge mute (or even your fingernail) would do. But let's make incremental changes in the condition of the tuning. If after the

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Anne Todd

unisons are primed up, there's one note in the temperament that needs nudging: one mute will do. If the staleness of the temperament is such that you would be happier with the finished tuning having reset three or four notes, then the amount of cross-referencing involved really would work better if you muted out the entire one to two octave region. The temperament thus freshened, updating the outer octaves could still be done with a single mute.

But suppose that you check the notes which had partials coinciding, ostensibly purely, with A440 (i.e. first partial of A4, 2nd partial of A3, the 3rd of D3, the 4th of A2, and 6th of D2), and find that this line of A440s has a sag or a bulge in it? You're already putting a strip in to redo the temperament. If the deviation of that line is 1Hz, would you trust moving out of the temperament region with a single mute, doing the octaves and unisons together, or does past experience tell you that you'd better do your

octaves first and then come back through for the unisons? How wide can the deviation of A440s get before you smell a losing gamble? Say, if instead of the one most likely A440 to be out (the 3rd of D3), you have two or three off. How much of the convenience of doing octaves and unisons together are you willing to part with now, that is, how much of the piano are you going to mute up? That's just talking about the number of A440s not on the line, with no mention of how far off they are. Somewhere in the mix of how many and how far, first one warning light starts blinking "Fine Tuning Feasible, But With Major Muting". Another one lies waiting; "Danger, Rough Tuning Required".

As with the poor frog in the slowly heating kettle, it's only our senses which will keep us out of really hot water. The two pianos described at the beginning of the last paragraph are both pieces of cake, easily served up by a single mute. But the further the tuning has strayed, the more squirm-

ing around the various regions of the piano will do during the course of the tuning. How much you employ mutes to separate interval and unison tuning really depends how much squirming around you expect during this tuning. Of course, if you always do a rough tuning for any piano whose As aren't at 440 Hz already, then you don't have to worry about this. But we work every day in that grey area where the rough tuning is an option, and where not taking it puts us at the mercy of this squirming.

Fail to pay attention to this, and we'll end up not with a harmonized piano, but a tuning of 88 separate unisons. Regions we tuned just five minutes ago, and that we'd like to assume are still in their proper relationship to the temperament, will have drifted far enough during the flexing of the board (and other structural members) to be no longer suitable for basing current intervals on. By far the biggest heartbreaker is the collapsed temperament, where after finishing

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unisons in the temperament region, you discover several intervals knocked out by the process, enough of them in fact to need the strip back in to find out what really happened. You were all set to tie other regions to the finished temperament, and some regions might have already been set. (Burn, spark and spit!)

Remember that fabled tuner from "the old country" who never used more than a single wedge? There's a lot to be said for single-mute tuning. For one thing, there's nothing more demanding than unison tuning, and your hearing gets fearsome honing. (Why the unison more than the intervals? The key to a dead unison lies up in the very tiniest partial you can hear. In the unison, that partial decides when the tuning is done. The intervals, however, are relative and the decision is yours to fudge.) A second fact is equally valuable. As the proceeding intervals are always set from completed unisons, successful progress depends

on the stillness of unisons. If anything is squirming, not only will you know about it, but you'll have to fix it right then and there. That feedback loop is your only friend when dealing with the treacherousness of tuning.

We should all be able to do a single-mute tuning (just as we all supposedly splice bass strings). But if muting is added for a reason other than old habit, it's generally because the piano is better conquered by dividing the intervals and unisons.

Next month, I'll look at several tuning patterns, including an earlier fine tuning pattern, which, if you diagramed, would look like a bow-tie. Until then, please feel free to send comments, questions, and submissions on this or any other tuning subject to me c/o Jim Harvey. It's an open invitation to a Tuners Forum.

J

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# STRINGING TIDBITS

*Nick Gravagne, RPT  
Contributing Editor  
New Mexico Chapter*

As a wrap-up to this short series on various stringing techniques, this article will focus on more "tidbit techniques" that can make the job of stringing easier and more complete.

## Turning coils on low bass strings

I find the stringing crank to be less effective here. *Photo 1* shows a T-handle being used instead. While on low bass strings, you've noticed that the lowest two core wires are sometimes too large to cleanly enter the eye of the tuning pin. It is fine to slightly enlarge the hole for clearance. I use a numbered bit, the first one that won't go through the hole in the pin. Drill at the drill press while making sure that the pin is held securely in a vise.

Those low bass strings also pose another problem which is easily solved. When the core wire is gauged and cut to length, very little of it extends through the agraffe hole making turning the coil even more difficult. Consider removing the loop from the hitch pin and pulling the string until the winding is right up against the agraffe. This will buy just enough core length to make turning the coils easier. Remember to re-hitch the loop.

Yet another problem in the bass area is that the cut core wire, once threaded through the agraffe, runs directly into the cloth-covered counter-bearing hump. Often you simply cannot pull the wire up with your fingers. Find your damper wire easer (that umbrella strut-looking thing with a handle). Place the tool such that its channel is facing up. When the wire is set in the channel, it will ride up and over the hump.

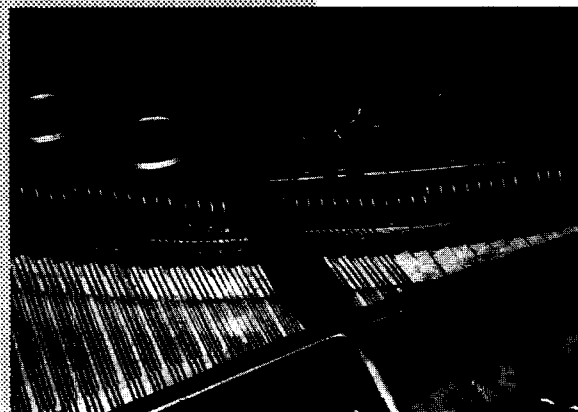
After a coil has been made on the pin, many stringers turn the pin one full turn in the direction of the winding before hammering it into the plate.

## Securing the wire at the hitch pin

In *Photo 2* can be seen a spring clamp attached to the hitch pin. The clamp prevents the string from slipping off the pin during gauging, cutting, and string tensioning. The technique is equally effective on bass string loops. Sometimes the clamp will slip off the pin and make an attractive chip in either the plate finish or inner rim finish. Surround the hitch area with rags.



*Photo 1*



*Photo 2;*

## Tool handling

The concept of "minimum tool handling" was mentioned in a previous article. The idea here is to design the approach to the job so that all tools are not only handled the least number of times, but that all tools are clearly visible, within reach, and generally put down on, and picked up from, predetermined places. Notice the tools lying on the keybed in *Photo 3*. Particularly notice the hammer and punch set, and the stringing hook and ratchet wrench set. They are oriented on the keybed as they will be picked up for use. Again, it is obvious that when this photo was taken the highest treble section was being strung.



Thus, the wrench is positioned to the left and the hook to the right. Were the lower sections being strung the positions of wrench and hook would be reversed.

### Check the Pinblock Support Often!

And make sure that it is making full contact with the underside of the pinblock.

Finally, notice the hearing protectors in the 'V' area of the plate. Presumably you will want to tune the piano after it is strung.

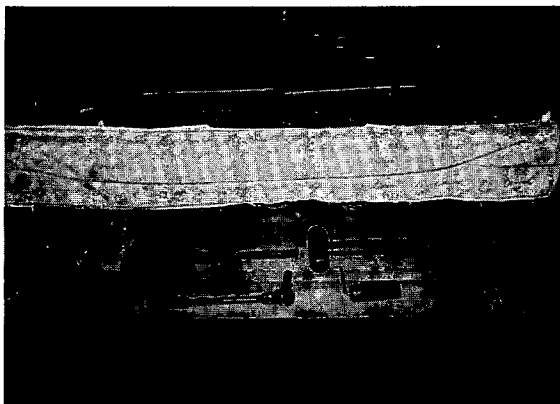
### The Auxiliary Table

As the high treble is approached, tools in the keybed begin to pile on each other. A simple table top can be made of clamps and a simple surface per *Photo 4*. Take care not to mar the case.

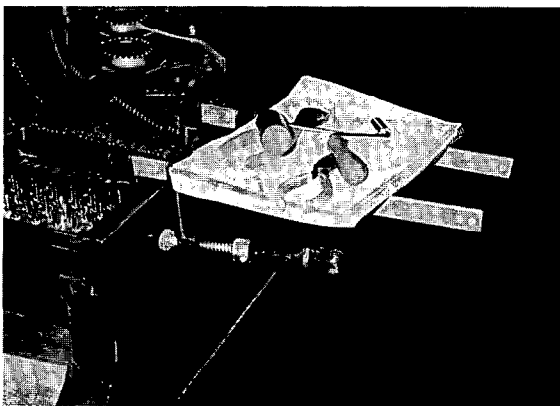
### Downbearing

Depending on the job, I sometimes don't glue the understringing cloth to the plate casting hump until I begin stringing. *Photo 5* shows the first tenor strings in place. A test thickness of cloth and thin cardboard is being tried in order to determine my chosen bearing. It turns out that in this job the cloth and cardboard were necessary for about six unisons, after which the cloth alone was used (*Photo 6*). Also evident in the photo are a bubble bearing gauge, the spring clamp on a hitch pin, and plenty of padding around the inner rim.

For this job the cloth was glued down with ordinary contact cement. A small brush spread the glue on both the cloth and the plate hump. Where cloth can be glued to the plate outright, a workable plan is to use spray adhesive on the cloth only. After a few seconds secure the cloth to the plate. Steinway-type counter



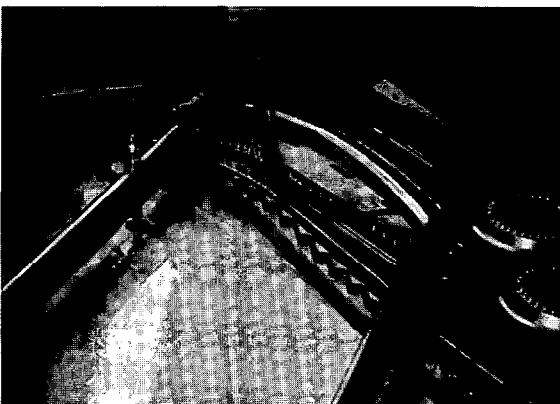
*Photo 3*



*Photo 4*



*Photo 5*



*Photo 6*

bearing hardboard pieces (they're in the tenor agraffe area and are covered with understringing cloth) can be covered using the spray adhesive or contact cement. The trick in getting a neat job is to remember to coat the thin edges of the hardboard piece with adhesive. In addition, the cloth should be cut oversized, glued on to the piece, then trimmed back to the bottom of the piece with a sharp knife or razor blade. The covered piece can then be glued to the plate with spray adhesive. Never spray the plate, only the pieces being glued to the plate.

I prefer to tear understringing cloth into strips rather than cut it with either scissors or a razor. The only problem with tearing is that fuzzy edges appear on the cloth. This fuzziness takes on an interesting frosted look when spray adhesive is applied. In order to avoid this I trim off the fuzz with scissors before spraying.

### The Attitude

If you dislike stringing pianos you will do a bad job. Nice work requires attention to detail. One way to stay on top of the detail and to avoid boredom and fatigue is to set limits on how much you will do in either a given time frame, or in a given number of unisons or sections. After that, walk away and go back when you are fresh.



## Tech Talk

Don Mannino, RPT  
National Service Manager  
Young Chang Pianos

### Focusing on the Goal:

## Second in a Series of Articles on *Grand Action Regulation.*

**I**n my first article, I discussed my concept of what regulating is, and how I think we as technicians should approach the job. This month I hope to communicate the true focus of regulating: the needs of the pianist.

My regulation jobs over the years have almost always started with a recommendation from me. Clients get accustomed to the condition of the piano, and the incremental degradation of the piano is often not noticed by the person playing. This is kind of like hair growth; it gets longer slowly and, although we are sometimes aware of the length, the change isn't really noticeable until we get it cut again, when everyone who sees you notices the change. As piano technicians who are familiar with many different pianos and have some standards in our minds of how a piano action should perform, it is up to us to be able to inform our customers about their pianos, and that should include discussing the actions if there are problems.

Now before accusations of salesmanship come up, let me say that tact and "non-selling" (to paraphrase a term used in a PTJ article by Susan Graham a few years ago) are important. It is definitely *not* our job to talk a customer *into* a regulation. It is our job to carefully inform the customer of the condition of the piano, and to give them some options if they are interested. Instead of discussing only the problems you see, keep focused on the symptoms and the benefit of your regulation job. Ask questions like, "How do you feel about your piano's action?", to get them to think about it. You can show the customer that the letoff is too great and uneven, but you must emphasize the benefit of correcting the problem.

Chart 1:

*Ideal Power Output*

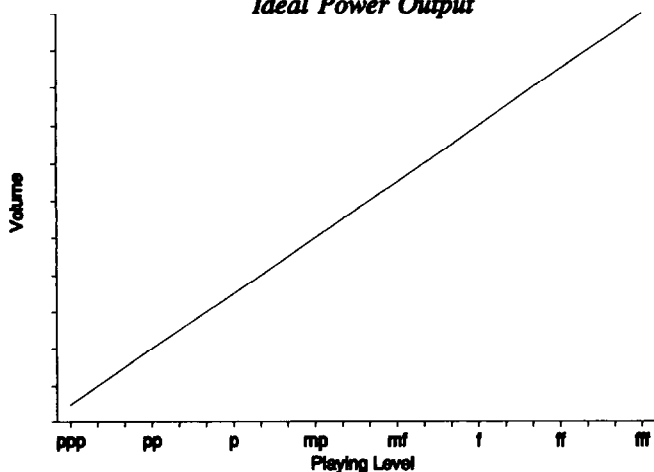
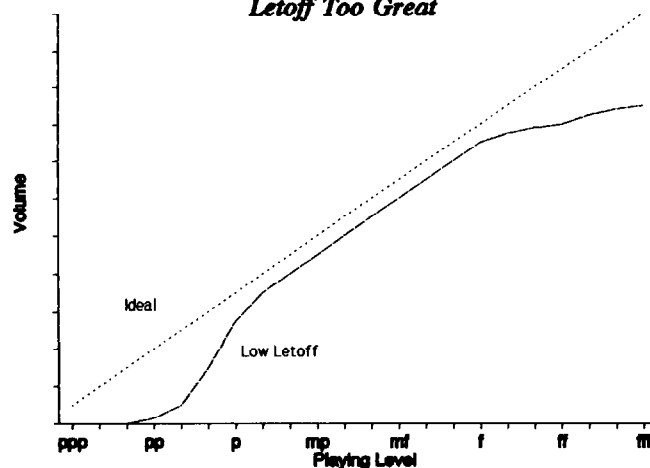


Chart 2:

*Letoff Too Great*



To help you to do this better, I would like to propose a chart as a simplified representation of power transfer in a piano. The scale up the left side represents the

volume output of the piano. The scale across the bottom represents the pianist's input. In an ideal sense, the output of the piano should be represented by the diagonal line. As the pianist plays harder, the sound gets louder. Of course, in real life there are losses in the action due to friction and such, and I am completely ignoring the soundboard, strings and structure of the piano and the effect these have on the sound output. The output of the piano, though, is greatly affected by the condition and regulation of the action, and I would like to suggest a few alterations of this chart to illustrate what happens when the regulation is not as it should be.

Chart #2 shows what happens when the letoff is too great. Since the pianist loses control of the hammer too far from the string, the soft playing is not going to be as reliable. The pianist will get no sound at all with the softest touch. Then, as the touch gets quicker, the hammer will be propelled across the "letoff gap" and begin to hit the strings. Suddenly, there is a great increase in tone. This is represented, in the graph, by the low or non-existent volume at the low volume part of the chart, and the sudden vertical rise in the tone line. At the other end of the touch scale, the highest levels of volume and power are decreased because of a shorter power stroke. In other words, the pianist has less time in control of the hammers, so it is more difficult to put the most power into the strings.

Chart 3:

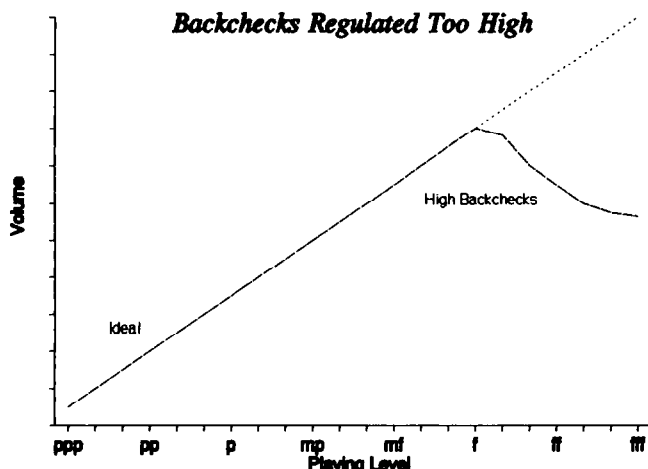
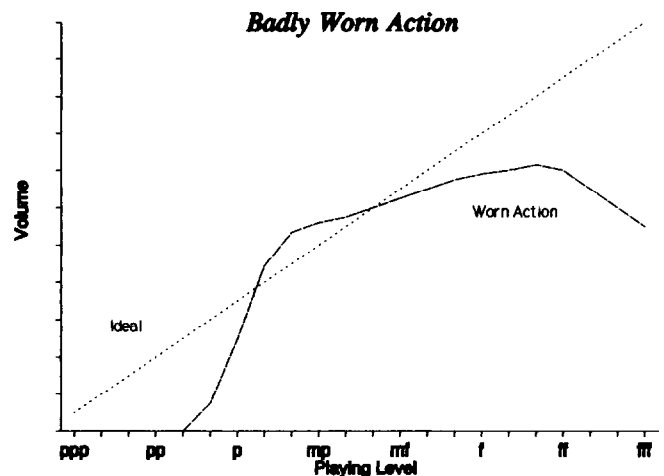


Chart #3 shows the effect of backchecks rubbing the hammer tails, caused by improper regulation of the backchecks (this can also be caused by wear in the action,

as compression of the knuckles, wippen cushions and keyframe felts allow the hammers to drop below the normal rest position, causing the same grabbing symptom). The soft and medium playing is not affected (and the repetition during soft trills will probably be improved), but the tone actually becomes weaker with progressively harder blows as the backchecks grab the hammer tails harder and harder.

Chart #4 shows one possible curve resulting from a worn action in poor regulation, with the accumulated wear causing early letoff, low hammer line, jacks too far under the knuckles, and lost motion from the jack being too low in the repetition lever window.

Chart 4:



Of course, there are aspects of action performance other than power transfer, just as there is more to regulating than turning screws and installing punchings. Double striking (or bobbling) hammers, poor or non-existent repetition, and notes that simply don't play are obvious complaints that you would eliminate in a thorough action reconditioning and regulation.

When it comes to the finest level of regulation, the issue of consistency becomes paramount, especially in terms of soft playing. Many times a complaint from a customer that a piano is too loud, or that it can't be played softly, is not a voicing complaint at all. This is more likely an action problem, and can be caused by poor regulation as well as inconsistent friction in the action. Often the levels of friction vary greatly from one part to the next in the action, and no matter how carefully you may regulate this action, the uneven touch will remain. This is why every good

regulation class you attend at a PTG seminar at least mentions reconditioning the action.

For instance, it will do no good to regulate the jacks perfectly under the knuckles if the knuckles are flattened and worn. The added friction caused (not to mention the geometry problems caused by the jack being closer to the hammer center) by worn knuckles, and the inconsistent wear from note to note, will make a heavy, awkward touch. Consider also the effects of inconsistent friction in the hammer centers. If there is a variation in friction from one note to the next (up to 5 grams is very common, even in new action parts), this difference will be compounded by the regulation process. As the technician regulates the repetition springs for some hammer rise, more tension is put into the spring in the notes with higher friction. So, in addition to feeling the higher friction at the keys, the pianist also feels added spring tension when the jack tender and the repetition lever come in contact with their respective regulating buttons.

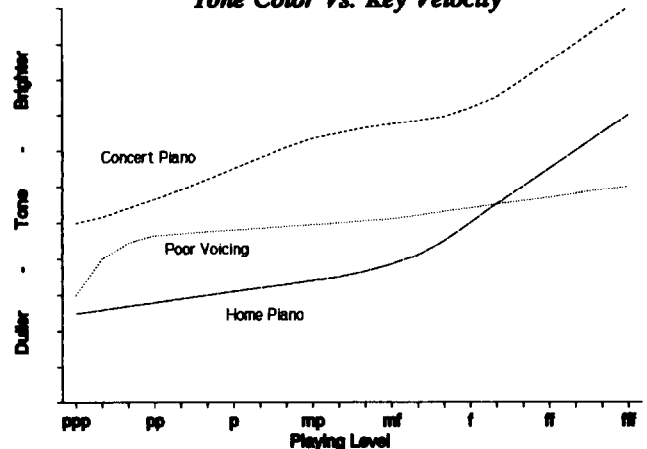
There are many areas of friction to be addressed, and more will be covered on this subject next month. Remember, though, that the friction levels in the action must be addressed, and this is done primarily by reconditioning or replacing worn parts.

The last aspect of action performance I want to mention here is tonal control. This refers not to volume and power as in the charts above, but in shading of tone color, and the control the pianist has of that tone shading. This is not a separate subject requiring separate regulation steps, but an extension of the power transfer and action control issue. The last chart (#5) is one I use in discussing voicing, and it shows the variation in the brightness and tone color of the piano as the force applied to the key is varied. Do not read the chart as a loudness scale — the scale on the right refers to brightness — you can think of it as indicating the presence or lack of high harmonics. We must keep

this in mind as we regulate also, because the finest instruments must exhibit this tonal shading as well as volume range, and no amount of voicing will give this variety of tone color if the action regulation is not correct. This chart has not one ideal curve, as this will vary with the owner's tastes and the use of the instrument.

Chart 5:

### Tone Color Vs. Key Velocity



To illustrate this, I show two different possible curves. The "home piano" curve starts fairly low in the tonal spectrum and rises in brightness fairly slow. This

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slow increase in brightness gives the better pianist maximum control of the piano, and makes him or her feel that the piano is easy to control and play. There is a fairly sharp rise in brightness as the pianist asks for a forte, as this rewards the pianist's ear with a brighter tone, and requires less of the smaller instrument in terms of sheer volume.

The concert grand starts out fairly low in tone, giving the pianist the hushed, soft, warm tones needed for expressive playing. It then rises more rapidly than the home piano, as the ability of the pianist to control the piano, and the ability of the piano (hopefully being kept in closer regulation than the average piano) to be controlled, are greater. This mid-range increase assures the pianist of the ability to project a melody in a large hall, and actually allows the melody to have a brighter tone color than the other parts of the music. Finally, the rise continues as much as possible in brightness to allow the piano to cut through the orchestra, and project the brightest tone possible during the biggest passages.

The poorly voiced line on the graph represents new, unvoiced hammers. The tone color may be very dull during soft playing, and once the pianist gets through the dead felt on

the surface, there is very little change in tone color, no matter how loud the pianist plays. This is a very common condition in new, unvoiced hammers, and a careful regulation followed by a proper voicing will increase this range of tone color greatly.

When I was putting in my time as a beginning technician, rebuilding and regulating many questionable old pianos, and jumping at the opportunity to be allowed to service one of the finer pianos, I heard a visiting technician state that, "A Steinway piano must be regulated to Steinway specifications using Steinway procedures in order to produce the tone Steinway intended." At first this sounded like a technician bragging about his prowess and knowledge, but after giving this more thought I decided that the statement has merit, and not only for Steinway pianos. Each piano, and each action, is designed to perform and sound like the designer intended, and if the action is not regulated to perform as intended, the sound of the piano will not live up to its potential.

If you reflect on the piano building process, this becomes more clear. The finest pianos are not stamped out and delivered at their optimum. A piano is a much too

complex and difficult thing to build for this to happen. We all know the importance of prepping pianos to bring out their optimum performance and tone, and the factories of the finest piano makers understand this as well, spending a large amount of time on the tone building and refinement of each piano before it is shipped, although further prepping is still needed. This process of bringing the piano up to the designer's best intentions is what regulating and voicing are all about, and this goal should be the focus of our work.

Next month I will give an overview of action preparation, with an emphasis on dealing with friction and mass in the action, and correcting the problems that must be eliminated before regulation can start.

J

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## Industry News

### Fandrich Piano Company Gains Recognition on National Public Radio's *All Things Considered*

On January 27, 1993, National Public Radio reporter, Ann Martin, talked with Del Fandrich of Fandrich Piano Company about his new business, his new piano and the future goals of the company.

Fandrich stated in the interview that the action is the unique feature about the upright Fandrich Piano.

"It (the action) really does make the piano perform like a grand piano. It's the first time in history that that's been done in an upright."

Fandrich said he and his wife Barbara started looking for a place to set up shop when his brother Darrell and Chris Trivelas, who designed the action, could not find an established piano company to build a piano for their action. The smaller community and the desire to help the economy, more specifically, unemployed timber workers, brought them to Hoquiam, Washington.

"We have our vision of what we want to do and it might be contagious," Fandrich said.

The Fandrichs have an accelerated expansion plan, according to the NPR story, that may take them from building one piano a week to producing one a day, and from an employee base of ten to 200. They also have plans to produce a grand piano in the near future.

# 1993 EVENTS CALENDAR

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15-17 **Mid-South Spring Seminar**  
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901-372-1095

23-25 **Florida State Seminar**  
Howard Johnson's-Daytona Beach, Florida  
Contact Walter Pearson  
1128 State Ave., Holly Hill, FL 31227

24 **Los Angeles Chapter Seminar**  
La Canada Presbyterian, La Canada, CA  
Contact Adam Fiore  
414 Second St. #122, Hermosa Beach, CA 90254

## APRIL-MAY

30-2 **Central West Regional Seminar**  
Collins Plaza Hotel, Cedar Rapids, Iowa  
Contact David C. Brown  
1719 Bever Ave., SE, Cedar Rapids, IA 52403, 319-365-3742

30-2 **New England/Eastern Canada Seminar**  
Merrimack, New Hampshire • Contact Bill Ballard  
R.R. 3, Box 875, Putney, VT 05346

## MAY

8 **St. Louis One Day Seminar**  
Contact: Bill Trefts, 1453 Colebrook, Webster Groves, MO  
63119, 314-962-2143

## JULY

14-18 **PTG 36th Annual Convention & Technical Institute**  
Milwaukee Hyatt Regency, Milwaukee, Wisconsin  
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## SEPT-OCT

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# AUXILIARY

## E X C H A N G E

### Dedicated To Auxiliary News and Interests

Last night I listened to President Clinton's address to the nation in which he told us that the way this country has been doing business for the last many years is going to change. For so long we have had a free lunch, and now the bill has come due. We will be witnessing a big change over the next number of years, and we have to be prepared for it.

Will it be necessary for us in the PTGA to change the way we do business? Are we satisfied with the way things are going? I, for one, am not. Let me tell you what I think is our main problem. Our membership is dwindling. Today we have only 165 paid memberships for 1993, out of a potential 1,800. Is that enough to carry on the work of the Auxiliary? I do not see any "new blood" coming in, which we need to keep our programs going. Remember, we cannot legislate enthusiasm. It has to come from within.

We must ask ourselves why this is so. Isn't it obvious that we are not fulfilling the needs of the group we were formed to service? Apparently a large body of the members of the PTG do not feel the PTGA serves any *real* purpose other than the activity we now sponsor, mainly the scholarship program. Is this activity enough to warrant our existence? (Personally, I think it is).

What is at fault? What must we do to stay alive? Should we simply abolish the PTGA because we have already completed our mission and have outlived our reason for existence? If we do, what would become of the countless hours dedicated members of the past have invested in it?

I predict we will be witnessing a change in our organization over the next couple of years. Should we make a change? What should that change be? How will we implement it?

Perhaps we should change the way our organization is structured. Should we let it be part of another element of the PTG? If so, is our membership ready for this? What would be our new goals? How do we advance into the twenty-first century? With the profound changes taking place in women's roles in the country today, we need to address the man's role as the spouse of an active tuner. How do we appeal to that person?

These are questions to which I have no immediate answers. Perhaps you can help. Should we be restructured, the better to accomplish our goals?

I am open to your suggestions. Since assuming the presidency I have received a few letters, but none has suggested new ways of progressing. Remember, this is your organization and right now I see us just keeping the status quo, which means it is on the decline.

As I sit here watching the snow fall on this cold winter afternoon, all I can think of is the fact that we need a change in our approach. I certainly hope you don't think I believe all is lost, that this letter is too pessimistic. I write it to set you to thinking, for the subject will not go away. May I quote from a past president's message of December 1984 when Louise Strong said, "An organization without change is dead."

We too, as President Clinton says, must make a sacrifice.

## From The Auxiliary Editor These Pages Are For Auxiliary Membership... Make Them Your Own!

How many of us have heard "That's the way we've done it for years" about everything from the local Cub Scout Pack meeting to the state Legislature's reasoning on some of their bills. I think Phyllis's column this month is both timely and right on the mark.

These Exchange pages need to become more of a forum for what the membership needs and desires. It seems that month after month there are "fillers" (usually put in by yours truly) just to assure that we have our two pages per month.

Instead of another descriptive article about something going on in the Pacific Northwest, or yet another teaser to entice you to come to the convention, we need to have more discussion of matters vital to the functioning of PTGA as a unit and, as Phyllis says, whether or not we even will continue to exist.

Please think about PTGA and let's get some discussion going both pro and con. With our membership made up almost entirely of members-at-large the only forums we have for discussion are the Newsletter and the Exchange. Forward your concerns and comments to either me or Jan Blees.

## Scholarship Contributions May Still Be Made

If you would like to make a contribution to the PTGA Scholarship Fund, you may send a check (payable to PTGA Scholarship Fund) to the Piano Technicians Guild Foundation, 3930 Washington, Kansas City, Missouri 64111-2963.

Contributions of any size are welcomed at any time and can be made in memory of a loved one, living or dead. Thank you.

According to the latest inventory, we still have a number of PTGA cookbooks. Phyllis Tremper has custody of them and will be more than willing to send you one in exchange for \$8.00 U.S. funds, postage included. What a deal!!!



## Pianos, Parades & Baby Back Ribs

My husband Gary and I went to Thibodaux, Louisiana to deliver two pianos that we had rebuilt. Nolan and Deanna Zeringue live in Thibodaux and we were to spend the week-end with them. We usually go to New Orleans whenever we visit Nolan and Deanna, however, this being the big week-end of Mardi Gras, Nolan had already informed us there would be no way that we would be in New Orleans because of the crowds of people and cars. In delivering the two pianos we passed a tent that was housing the Clydesdale Horses from the Budweiser Brewery in Saint Louis, Missouri. They were used in a Mardi Gras parade in Houma Louisiana. Each mid sized town in south Louisiana has several parades over the month proceeding lent and as "Fat Tuesday" approaches the parades become more frequent.

During the Saturday afternoon Nolan received two loud speakers that had been vandalized at a school and they had to be repaired as soon as possible. The decision was made to go to Kenner, which is a suburb of New Orleans, to take the speakers for repair. We could also go to a special restaurant that we all like, where they serve wonderful baby back ribs. The traffic was rather light until we got almost to Kenner and entered onto the interstate that leads into New Orleans, then it was bumper-to-bumper and slow moving traffic. We got almost to the intersection where we wanted to turnoff of the interstate and heard sirens in back of us.

Nolan said, "Oh no! They are trying to come through with the Clydesdale horses in an extremely long trailer to go to a Mardi Gras parade in

New Orleans."

The police were clearing out the traffic as best they could and we were in front of them. They led us to an exit to get out of the way of the trailer and actually speeded our progress and directed us to the exact place we needed to go. We delivered the speakers and then went to Stonebreakers Restaurant to eat those great ribs. After eating, Nolan said, "Have you ever been to a Mardi Gras parade?" We said no and Nolan said we were parked where we could get out after the parade so we might as well stay and see it.

The parade was scheduled to come down Canal Street in Kenner in a short while. It started with several bands leading, followed by many highly decorated floats with people on the floats throwing beads, trinkets and souvenirs. Everyone was shouting "Throw me something mister!"

Soon all of our pockets were bulging to capacity with the trinkets. Gary got real close to one float and a lady on the float reached down and handed Gary a gorgeous mask.

Nolan said, "Look on the back and see if she put her phone number on it!"

But, no such luck. We saw about 27 uniquely decorated floats and it was an experience that we will always remember. Later that night when we returned to Nolan and Deanna's home we were looking at the televised parades in New Orleans and the packed crowds of people that could hardly move. We think we picked the right parade to attend and we had a grand time.

Dorothy Neie

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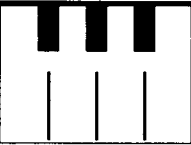
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**RELIABLE ACCU-TUNER NOTESWITCH!** One year guarantee! Includes coiled cable, thumb switch and attaching hardware. Fits all tuning hammers. \$49.00 includes s/h. Dean Reyburn, RPT, Reyburn Piano Service; 2695 Indian Lakes Road, Cedar Springs, MI 49319, 616-696-0500

**THE MOST ECONOMICAL** precision key bushing cauls on the market. All sizes in stock all the time, custom sizes usually within one week at no extra charge. Phone orders welcome. Immediate shipping. Spurlock Specialty Tools, 3574 Cantelow Rd., Vacaville, CA 95688. Phone/FAX (707) 452-8564

**PIANO STRING DESIGN** program for IBM and compatible computers. Change wire dimensions and immediately see the effects on inharmonicity, tension, and breaking point. Improve tone, tunability of pianos that you restring. Menu driven, user-friendly interface. Produces printout for stringmaker. \$150.00. Mark Dierauf, 439 Clinton St., Concord, NH 03301, (603) 225-4652

**GRAND PIANO STRING covers.** Are you ready for an item that can keep the piano clean, prevent corrosion, improve tuning stability, make your clients happy and make you money besides? Custom made, it rests above the strings, covering soundboard, tuning pins and plate for complete protection inside the piano. Made from finest quality woven wool, available in black, brown and white. Personalized name applique also available. No inventory or investment required. For free brochure and samples call: Edwards Pianos (408) 426-1295, 145 S. River Street, Santa Cruz, CA 95060

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Consistent, strong round bass; clean, clear tenor and treble without a lot of bite normally associated with European and Oriental pianos. More like the Mason and Hamlin's, Chickering and some Steinways made in the early part of this century. Lightweight—easily voiced—no chemical hardener or impregnation—pre-filed—finest quality workmanship. Mahogany and walnut moldings. "T" rivet tensioner—underfelt—15 lb or 17 lb. Encore Hammers are made to the strictest specifications of Wally Brooks by the Abel Hammer Company of Germany. Write or call: Brooks, Ltd., 376 Shore Road, Old Lyme, CT 06371, (203) 434-0287 or 800-326-2440

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PROTECT YOUR INVESTMENT-and your customers' with custom wool string covers for grands. Wool absorbs moisture and keeps strings, tuning pins, plates, soundboard looking new. Action Piano, 714-364-1073

BEST LID PROP EVER. Works on any vertical, adjusts to any angle, can't slip out and it's pretty. Money back guarantee. \$11.95 postage paid. Clair Davies, 848 Arrowhead Drive, Lexington, KY 40503, 606-223-2263

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STEINWAY MODEL D-serial #101601—New pinblock, Renner wippens, flanges, shanks and hammers. New Steinway damper action and sostenuto (including shelf and heads). New Gravagne Soundboard (original, recapped bridges). Original ivory keyboard and keyframe. This is a fine instrument. Contact Mr. Sheeser at 716-372-1740 or write to: Sheeser Piano Co., 229 No. Union Street, Olean, NY 14760

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BASS STRING SPINNING MACHINE, for sale, price reduced. Spin your bass strings (whole sets or instant replacements) to your own calculations. Two speeds—high and low; both available in forward and reverse direction. 110V Motor, German made, excellent condition. Call for information. Rappaport's Piano Workshop 512-255-0440 or 512-388-3399

USED STEINWAY ACTION PARTS. Shanks and flanges, wippens (N.Y. old style) and Hamburg style. Good condition, but need overhaul. Also complete used Steinway damper actions. Call for information. Rappaport's Piano Workshop 512-255-0440 or 512-388-3399

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FOR SALE — "A Guide To Restringing" Paperbacks \$16.50 plus \$1.50 for postage and handling. Hardbacks \$21.50 plus \$2.00 for postage and handling. Order today. Sorry, no COD's. Make check or money order payable to: JOHN TRAVIS, 8012 Carroll Avenue Takoma Park, MD 20912

THE GUIDE, a source of information; procedural, technical and hourly. Fits a shirt pocket. \$10.00 postage paid. Newton J. Hunt, Piano Tuner-Technician, 74 Tunison Road, New Brunswick, NJ 08901. (908) 545-9084

## SERVICES

**SIGHT-O-TUNER SERVICE:** Repairs, calibration & modifications. Fast, reliable service. Richard J. Weinberger; 18818 Grandview Drive; Sun City West, AZ 85375. (602) 584-4116

**RESTORATION OF CARVED WORK,** turnings, inlays, and marquetry, including repair of existing work and reproduction of missing pieces. Edwin Teale; 19125 S.W. Kinnaman Road; Aloha, OR 97007. (503) 642-4287

**ADD ADDITIONAL \$'s to your income.** Rebuild player pianos for your clients. Send us the player parts. You restore the piano and we will return the mechanism in restored condition. We guarantee our work. For more details, call or write: Jim Brady, 2725 East 56th Street, Indianapolis, IN 46220, 317-259-4307

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**KEY RECOVERING.** Quality workmanship at competitive prices. Gerald Johnston, RPT, 41 Goodale Street, Haverhill, MA 01830, 508-372-2250

**PIANO PLAYING MECHANISMS** rebuilt. Removal and installation at home from Georgia to New York or mail system. Fiscina 813-862-2138

## TRAINING

**THE RANDY POTTER SCHOOL OF PIANO TECHNOLOGY —** Home Study programs for beginning students, associate members studying to upgrade to Registered Piano-Technician, and RPT's wanting to continue their education. Tuning, repairing, regulating, voicing, apprentice training, business practices. Top instructors and materials. Call or write for information: RANDY POTTER, RPT; 61592 ORION DRIVE; BEND, OR 97702. (503) 382-5411. See our ad on page 3

**NILES BRYANT OFFERS TWO HOME STUDY COURSES:** Electronic Organ Servicing: Newly revised. Covers all makes and models — digital, analogue, LCT's, synthesizers, etc. Piano Technology: Tuning, regulating, repairing. Our 87th year! Free booklet; Write or call NILES BRYANT SCHOOL, Dept. G, Box 19700; Sacramento, CA 95819 — (916) 454-4748 (24 hrs.)

**BILL GARLICK SEMINARS—**Upgrade your skills at intensive six day resident seminars at Bill's home. Applications are invited for upcoming seminars in tuning, grand action regulation, historic tunings, harpsichord maintenance. Tuition includes instruction and use of facilities, private bedroom (share baths), breakfast and lunch. Write or call for information. Bill Garlick, RPT, 53 Weeks St., Blue Point, NY 11715, (516) 363-7364

**WELL-TEMPERED TUTOR.** Learn to tune by ear with your Macintosh computer. Use pre-programmed temperaments or create your own. If you have trouble hearing beats, this program can isolate the beats for you. Score yourself with the PTG exam. Twenty-one historical temperaments also available. Demo disk available. Mark Anderson, RPT: 510-524-0390 (California). Great teaching tool!

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•Upright Regulation Troubleshooting, refelting, etc.	\$65.00
•Beginning Piano Tuning	\$55.00
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•Voicing	\$79.50
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## VIDEOS

PIANO TECHNOLOGY EDUCATIONAL materials. Vertical Piano Regulation by Doug Neal, \$115; Plate & Pinblock Installation by Cliff Geers (2 reel set), \$148; Wood Repairs by Cliff Geers, \$68. Add \$5 per order for shipping and handling. Questions? Call 712-277-2187. Mail orders to PTEM, 3133 Summit, Sioux City, IA 51104

## WANTED

WANTED!! DEAD OR ALIVE: "Steinway uprights and grands." Call collect, Ben Knauer (818) 343-7744

STEINWAY-MADE GRAND HAMMERS. Unused sets. Prior construction: Larger, softer, green reinforced. Model "L" or larger. Call John Svec collect, 916-865-2885

BUSINESS PARTNER WANTED: Ambitious, experienced RPT with teaching skills and management ability. Terms negotiable. Serious inquiries only. Reply in writing to: T.J. Perkins, C/O Perkins Schools of Piano Tuning & Technology, Inc., 225 Court Street, Elyria, OH 44035

CLASSIFIED AD DEADLINE for June, 1993: April 16. Send ad or FAX to Home Office, 3930 Washington, Kansas City, MO 64111, 816-531-0070

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## PTG Merchandise & Business Aids

- Membership Lapel Pin\* with blue & white RPT logo
  - PTG Tie-gray with white and red trim
  - Tie Bar\*—with blue & white RPT logo and gold clip
  - Coffee Mug—blue print on white ceramic
  - Pedestal Mug—10 oz. clear glass
- Both mugs imprinted—"The Piano Technicians Guild, Inc."*
- Auto Sunshade
  - PTG Portfolio
  - Video (The Unseen Artist)
  - Journal Binders
  - Billing Pads\* (2-parts with logo/50 per pad)
  - Piano Service Appointment Forms\* (green/6-part)
  - Service Stickers\* (red and blue with logo, may be personalized)
  - PTG Business Cards\* (with logo)

Visa & MasterCard Accepted

Order by:

Phone—816-753-7747

8:30 am to 5:00 pm Monday-Friday

FAX—816-531-0070

24-hours-a-day • 7 days-a-week

Mail

3930 Washington, Kansas City, Missouri 64111

*\*Designated items for RPT members only. Quantities on some items limited. Please allow 2 weeks printing time for PTG business cards.*



# 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 RPT's on the final inside page.

### *"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 exams, benefits of membership and includes our Mission Statement. A form is included to request a membership application for 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 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.

**\$35/100, \$150/500**

### *"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.

**\$35/100, \$150/500**

### *"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?"

**\$35/100, \$150/500**

## 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**

## 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.

### *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?" and 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.

### *Bulletin #4: Voicing*

This edition describes voicing, explains the difference between tuning and voicing, what is good tone, how the technician voices a piano and also explains to the customer indications that their piano may need voicing.

### *Bulletin #5: Finish Care*

This bulletin discusses common-sense finish care tips, as well as information on various types of products and piano finishes. It also includes a section on cleaning keys.

**All technical bulletins are \$20/100 and \$90/500**

These brochures, technical bulletins and 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.

**Place your order by phone by calling 816-753-7747 or use the convenient order form on the next page to place your order by mail or fax.**

# a fax order from...

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Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
City, State, Zip

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Daytime Phone

\_\_\_\_\_  
RPT Guild Member #

☐ Visa

☐ MasterCard #

\_\_\_\_\_  
Expiration Date

Each brochure, bulletin & newsletter is sold only in lots of 100 (Excluding "Special Care...")

Item Description	Quantity	Price per unit	Total
<input type="checkbox"/> "Why Should I Be A Member of the Piano Technicians Guild?"			
<input type="checkbox"/> "How Should I Take Care of My Piano?"			
<input type="checkbox"/> "How Often Should My Piano Be Serviced?"			
<input type="checkbox"/> "The Special Care and Maintenance of the Teaching Piano"			
<input type="checkbox"/> The PTG Soundboard			
<input type="checkbox"/> Bulletin #1: Pitch Raising			
<input type="checkbox"/> Bulletin #2: Regulation			
<input type="checkbox"/> Bulletin #3: Climate Control			
<input type="checkbox"/> Bulletin #4: Voicing			
<input type="checkbox"/> Bulletin #5: Finish Care			
<b>Subtotal of cost of items</b>			
<b>Add \$2.00 per hundred for shipping and handling</b>			
<b>Total cost of order</b>			

Once you have completed this form, fax it to 816-531-0070, 24-hours-a-day, 7-days-a-week

If faxing this order form is not convenient for you, simply complete the form and mail it to:

The Piano Technicians Guild Home Office

3930 Washington

Kansas City, Missouri 64111-2963

*All publications (except "Why Should I Be A Member of PTG") are available only to RPT members*

*"The Baldwin piano has a rich, warm sound; the tone quality is incomparable... a truly elegant instrument in every way."*

*Marian McPartland*



*"Tuning and servicing the Baldwin pianos for Marian McPartland and her guests on the weekly radio show is especially rewarding because my efforts have a direct result on the performance and music itself. It has been my goal to inspire pianists in their creativity by providing them with perfectly tuned pianos that are voiced to their individual preferences. The new Baldwin pianos enable me to achieve that goal."*

*Ingo Hoffman  
Concert Technician*



**Baldwin**... *Leading the way through research.*

# Tech Gazette

Yamaha Piano Service

April, 1993

## THE YAMAHA TG100 TONE GENERATOR



Following many of the Disklavier™ classes we have presented to piano technicians, we are frequently asked, "What could people buy that will allow them to begin using MIDI with their Disklavier pianos? What do you offer that's easy to use, sounds good and is reasonably priced?"

Well, our answer, until recently, has been, "NOT MUCH."

Several months ago, however, we began supplying our dealers with our new TG100 Tone Generator for use with our new Disklavier Mark II pianos. This new module has proven to be an ideal companion product with our new Disklavier pianos.

Besides being a great tone generator for Disklavier pianos, the TG100 is the perfect starter product for someone new to MIDI, and is an excellent addition to an existing MIDI system.

It's an easy to use, "plug-in-and-play" instrument with an impressive array of powerful features, including:

- Direct connection to a PC compatible or Apple Macintosh computer, without the need for an external MIDI interface. When connected directly, **the TG100 serves as a MIDI interface**, making it easy to add other MIDI instruments to your setup. Of course, the TG100 will also work with any standard computer MIDI interface.
- Full compatibility with the **General MIDI Standard**.
- **192 high-fidelity sampled instrument voices**, all created using Yamaha's AWM (Advanced Wave

Modulation) technology. These provide a full array of orchestral, band, jazz and rock instruments, including 10 complete drum kits.

- The ability to play up to **28 notes simultaneously**.
- The ability to play back up to **16 different voices at the same time**.
- On-board digital reverb and delay effects.
- Stereo audio outputs.
- An audio input connector and input level control, allowing you to blend the signal from any external sound source (such as a CD player) with the TG100 audio signal.

Add to this the TG100's compact size and modest price (**a suggested retail of \$449**), and you've got an ideal, great sounding tone generator that can be used in a variety of ways!

Visit your Yamaha Disklavier dealer to see and hear the new Yamaha TG100 Tone Generator.

## DAMPP-CHASER® SYSTEM FOR MX100 DISKLAVIER PIANOS

Because Disklavier instruments are true acoustic pianos, they deserve the same care and service that all pianos require.

We have had many technicians ask us if the Dampp-Chaser Humidity Control System can be installed in our MX100 (U1 upright) Disklavier pianos.

Because of the internal electronics and the power supply located in

the lower section of these pianos, we have had to say no, for obvious reasons.

We are pleased to advise that beginning in April, Dampp-Chaser Electronics will make its newest Humidity Control System, Model D7PS, available. This system has been designed specifically for all Yamaha MX100 pianos (MX100A, MX100B, and MX100 II).

We have confirmed that, when properly installed, the new Model D7PS System is perfectly safe for use with all MX100 Disklavier Pianos and provides the same level of humidity-related damage protection as the other complete systems offered by Dampp-Chaser Electronics.

For complete details on the new D7PS System, contact Dampp-Chaser Electronics.



Robert Mair, left, and Jimmy Sherman, Dampp-Chaser Electronics, reviewing D7PS System results on an MX100 Piano, with Bill Brandom, right, Yamaha Piano Services Manager.

## YAMAHA WILL PARTICIPATE IN DISKLAVIER™ SERVICE SEMINARS:

#35 May 10 - 14  
#36 June 14 - 18

### PTG SEMINARS:

April 23 - 25, Florida State  
April 30 - May 2, Central West  
April 30 - May 2, New England  
July 15 - 18, National Convention  
Milwaukee, WI

PARTS &amp; SERVICE: (800) 854-1569

FAX: (714) 527-5782

# PIANO TECHNICIANS **Journal** UPDATE

FOR MEMBERS OF THE PIANO TECHNICIANS GUILD, INC.

## AGENDA

*Piano Technicians Guild Board of Directors*

**January 22 & 23, 1993**

**Kansas City, Missouri**

- |  |  |
|--|--|
| <p><b>I. Call to order and welcome</b> - Fern L. Henry, President</p> <p><b>II. Approval of minutes of July 19 &amp; 20 and 25, 1992 meetings</b> - Sharla Kistler, Secretary-Treasurer</p> <p><b>III. Adoption of proposed agenda</b></p> <p><b>IV. Acknowledgement of officers' reports</b></p> <ul style="list-style-type: none"><li>A. President, Fern Henry</li><li>B. Vice President, Leon Speir</li><li>C. Secretary-Treasurer, Sharla Kistler</li><li>D. Immediate Past President, Nolan Zeringue</li><li>E. Northeast Regional Vice President, James Birch</li><li>F. Southeast Regional Vice President, Eugenia Carter</li><li>G. South Central Regional Vice President, Robert Johnson</li><li>H. Central East Regional Vice President, Richard Bittner</li><li>I. Central West Regional Vice President, Michael Drost</li><li>J. Western Regional Vice President, Jim Coleman, Jr.</li><li>K. Pacific Northwest Regional Vice President, Taylor Mackinnon</li></ul> <p><b>V. Acknowledgement of committee reports</b></p> <ul style="list-style-type: none"><li>A. Awards</li><li>B. Bylaws</li><li>C. Chapter Services</li><li>D. College and University Technicians</li><li>E. Conferences and Seminars</li><li>F. Continuing Education</li><li>G. Council Minutes Approval</li><li>H. Economic Affairs</li><li>I. Editor Advisory</li><li>J. Ethics</li><li>K.1. Examinations &amp; Test Standards</li><li>K.2. Technical Test Subcommittee</li><li>K.3. Tuning Test Subcommittee</li><li>L. Institute</li><li>M. International Relations</li></ul> | <ul style="list-style-type: none"><li>N. Marketing</li><li>O. Members' Rights</li><li>P. Nominating</li><li>Q. PTG Publications</li><li>R. Teacher Relations</li><li>S. Trade Relations</li><li>T. Visually Impaired Concerns</li></ul> <p><b>VI. Operations</b></p> <ul style="list-style-type: none"><li>A. Home Office report</li><li>B. Yearend financial report</li><li>C. Approval of 1994 budget</li><li>D. Audit proposals</li><li>E. Expense form</li><li>F. Reimbursement forms</li><li>G. Board policy</li><li>H. Policy review</li><li>I. RVP use of business cards/letterhead</li></ul> <p><b>VII. Membership</b></p> <ul style="list-style-type: none"><li>A. Approval of CTEs:<br/><i>Certify:</i><br/>M. Randall Mangus, Pittsburg, PA<br/><i>Recertify</i><br/>Thomas Kuntz, Eastern Washington</li><li>B. Chapter Sustaining Membership:<br/>Hubert Anderson, South Bay, CA<br/>John Guy, Vancouver, BC<br/>Remy Hazinski, Milwaukee, WI<br/>Charles Jacobson, Phoenix, AZ<br/>Eleanor Leonhardt, LI-Suffolk, NY<br/>Robert Lutzke, Western Michigan<br/>George Schreiber, Milwaukee, WI</li><li>Guild Sustaining Membership:<br/>Lew Herwig, Phoenix, AZ<br/>William Moonan, Syracuse, NY<br/>F.M. "Kelly" Ward, N. Central Louisiana</li><li>C. Dues structure review</li><li>D. Associate upgrade</li></ul> |
|--|--|

- E. New applicant sponsorship
- F. New member applications
- G. Permanent dues assessment
- H. Chapter seat
- I. Member-At-Large

#### **VIII. Chapters/Regions**

- A. RVP newsletters
- B. Mexico chapter

#### **IX. Services**

- A. 800 telephone number
- B. Use of brochures
- C. Brochure language
- D. Computer bulletin board
- E. Exam study videos

#### **X. Convention and Institute**

- A. Update on future sites:
  1. 1993 - Milwaukee, WI (Host Chair/ Institute budget)
  2. 1994 - Kansas City, MO
  3. 1995 - Albuquerque, NM
  4. Discussion of 1996/1997/1998 sites:
    - a. Baltimore, MD (Arlington, VA)
    - b. Detroit, MI
    - c. Memphis, TN
    - d. Orlando, FL
    - e. Toronto, ON
  5. Feasibility of returning to Kansas City annually
- B. Institute handbook
- C. Revised regional caucus materials
- D. Presidents Club award
- E. Membership booth
- F. CTC policies
- G. Institute video
- H. Institute Committee personnel
- McKlveen resignation
- I. Site selection
- J. Institute Committee budget

#### **XI. Communications**

- A. Journal editor report
- B. Seminar advertising
- C. Journal subscription pricing
- D. Journal index
- E. Membership directory
- F. Journal standards

#### **XII. Committee Recommendations**

- A. Bylaws - Dues remission/reduction plans/ Sustaining membership/Subordinate bodies
- B. Conferences & Seminars - Seminar date approval/ officer travel
- C. Economic Affairs - Article topics
- D. International Relations - IAPBT convention funding

- E. Marketing - Standing comm./assessment/Comm. consolidation/membership product use
- F. Trade Relations - Membership lists for NAMM

#### **XIII. Other**

- A. RVP travel store kits
- B. Committee chair letterhead
- C. Publications Committee
- D. Ronald Gearman book
- E. RVP/Officers float
- F. Bylaws translation
- G. Environmental awareness
- H. Bylaws/Regulations inconsistencies
- I. 1994 budget acceptance

### **MINUTES OF THE EXECUTIVE BOARD MEETING OF THE PIANO TECHNICIANS GUILD JANUARY 22 & 23, 1993 KANSAS CITY, MISSOURI**

**CALL TO ORDER** - The regular mid-year session of the Executive Board of the Piano Technicians Guild was called to order by President Fern L. Henry at 8:30 a.m. on Friday, January 22, 1993.

**QUORUM** - A quorum was established with the full Board membership present:

President, Fern L. Henry, RPT  
 Vice President, Leon Speir, RPT  
 Secretary-Treasurer, Sharla Kistler, RPT  
 Immediate Past President, Nolan Zeringue, RPT  
 NERVVP, James Birch, RPT  
 SERVP, Eugenia Carter, RPT  
 SCRVP, Robert Johnson, RPT  
 CERVP, Richard Bittner, RPT  
 CWRVP, Michael Drost, RPT  
 WRVP, Jim Coleman, Jr., RPT  
 PNWRVP, Taylor Mackinnon, RPT

Home Office staff present were: Larry Goldsmith, Executive Director and Mary Kinman, Director of Member Services.

93-001 **APPROVAL OF MINUTES** - The minutes of the July, 1992 Pre-Council and Post-Council sessions were approved by general consent.

93-002 **ADOPTION OF PROPOSED AGENDA** - By general consent the agenda was adopted with amendments.

93-003 **OFFICERS' REPORTS** - Receipt of the officers' reports was acknowledged by general consent.

93-004 **COMMITTEE REPORTS** - Receipt of the committee reports was acknowledged by general consent.

93-005 HOME OFFICE REPORT - Receipt of the Home Office report was acknowledged by general consent.

93-006 FINANCIAL REPORT - By general consent the financial report was accepted as presented.

93-007 1994 BUDGET PROPOSAL - Sharla Kistler moved and Nolan Zeringue seconded a motion to amend the 1994 budget proposal by transferring \$3,000 from Professional Services - Accounting to Foundation Donations. Motion carried. (5/4)

93-008 AUDIT - Bob Johnson moved and Jim Coleman seconded a motion to accept the bid from Mayer Hoffman McCann for audit services. Motion carried. (10/0)

93-009 OUT-OF-THE-ORDINARY COMMITTEE EXPENSE AUTHORIZATION FORM - Leon Speir moved and Richard Bittner seconded a motion to accept the Out-Of-The-Ordinary Committee Expense Authorization form as amended. Motion carried. (10/0)

93-010 EXPENSE REIMBURSEMENT FORM - Michael Drost moved and Jim Coleman seconded a motion to amend the current expense reimbursement form as outlined by the Secretary-Treasurer. Motion carried by general consent.

93-011 POLICY REVIEW - Michael Drost moved and Taylor Mackinnon seconded a motion to authorize the Secretary-Treasurer to work with the Executive Director and Director of Member Services to improve the presentation format of Board Policy and present the newly-formatted document to the Pre-Council Board in Milwaukee for approval. Motion carried. (10/0)

93-012 Bob Johnson moved and Gina Carter seconded a motion to amend Board policy #82-208-#1 by raising the advance from \$200 to \$600 for the President, Vice President, Secretary-Treasurer and Immediate Past President effective January 1, 1993. Motion carried. (10/0)

93-013 Gina Carter moved and Taylor Mackinnon seconded a motion to institute the following as a new policy: "After election to the Board, PTG Board members are encouraged to relinquish other chapter and/or regional offices within PTG." Motion carried by general consent.

93-014 Michael Drost moved and Richard Bittner seconded a motion to amend policy #83-65 by adding "PTG President and Secretary-Treasurer." Motion carried by general consent.

93-015 Gina Carter moved and Richard Bittner seconded a motion to institute the following as a new policy: "A Convention Planning Committee will meet in September or October to plan the PTG convention for the following July. Voting members of this committee shall be the Vice President, the Secretary-Treasurer, the RVP from the region where the convention is held, the Host Chapter Chair, the Institute Director, and the Auxiliary President. The PTG President will chair the meeting and will vote in the event of a tie." Motion carried. (10/0)

93-016 Sharla Kistler moved and Richard Bittner seconded a motion to amend policy #85-150 to read as follows: "When a site is tentatively selected for a future convention, a member of the Institute Committee should be named to inspect the site prior to the finalization of the contract." Motion carried by general consent.

93-017 Leon Speir moved and Nolan Zeringue seconded a motion to replace Board policy #82-97 with the following:

Expense Authorization

1. The Vice President authorizes all committee expenditures.
2. Ordinary committee expense (i.e. postage, mailings, telephone, etc.) will be approved by the committee chairman.
3. Committee Chairman should be aware of the budget allocation (if any) for their committees for the current fiscal year (Jan. 1 to Dec. 31), and should ask the Vice President for periodic expenditure updates.
4. All out-of-the ordinary committee expenses (i.e. travel expense, conference telephone calls, participation at regional/state seminars, etc.) need to be submitted to the PTG Vice President, in advance, for authorization. Motion carried. (10/0)

93-018 By general consent, President Henry appointed a Board Committee of Leon Speir, Nolan Zeringue and Sharla Kistler to put together complete Board policies on committees and report to Pre-Council Board in July, 1993.

93-019 Michael Drost moved and Jim Coleman seconded a motion to delete Board policy #79-120. Motion carried by general consent.

93-020 Nolan Zeringue moved and Leon Speir seconded a motion to delete Board policy #82-35. Motion carried. (6/3)

93-021 Michael Drost moved and Nolan Zeringue seconded a motion to delete Board policy #85-166 since it is adequately covered in CTC Policies. Motion carried by general consent.



93-022 Nolan Zeringue moved and Michael Drost seconded a motion to delete the following from Board policy #85-163: ", ticket to the closing luncheon." Motion carried by general consent.

93-023 Jim Birch moved and Michael Drost seconded a motion to amend the first sentence of Board policy #82-53 by inserting: "At the discretion of the Vice President" at the beginning. Motion carried. (9/1)

93-024 Nolan Zeringue moved and Michael Drost seconded a motion to include 1992 Board minutes action #92-039 regarding trial handbooks in the Board policies. Motion carried by general consent.

93-025 CTEs - Richard Bittner moved and Leon Speir seconded a motion to approve certification of M. Randall Mangus of Pittsburgh, PA as a CTE. Motion carried by general consent.

93-026 Richard Bittner moved and Gina Carter seconded a motion to approve the recertification of Thomas Kuntz of Eastern Washington as a CTE. Motion carried by general consent.

93-027 CHAPTER SUSTAINING MEMBERSHIP - Sharla Kistler moved and Nolan Zeringue seconded a motion to approve the following for Chapter Sustaining membership:

Charles Jacobson, Phoenix, AZ  
Eleanor Leonhardt, LI-Suffolk, NY  
Robert Lutzke, Western Michigan  
George Schreiber, Milwaukee, WI  
Remy Hazinski, Milwaukee, WI  
Hubert Anderson, South Bay, CA  
John Guy, Vancouver, BC

Motion carried. (10/0)

93-028 GUILD SUSTAINING MEMBERSHIP - Gina Carter moved and Leon Speir seconded a motion to approve Lew Herwig of the Phoenix, AZ Chapter for Guild Sustaining membership. Motion defeated. (1/9)

93-029 Nolan Zeringue moved and Bob Johnson seconded a motion to approve Chapter Sustaining membership for Lew Herwig conditional upon the willingness of the chapter to accept sponsorship. Motion carried. (10/0)

93-030 Bob Johnson moved and Jim Coleman seconded a motion to approve Kelly Ward of the North Central Louisiana Chapter for Guild Sustaining membership. Motion defeated. (2/5)

93-031 Nolan Zeringue moved and Jim Birch seconded a motion to approve Chapter Sustaining membership for Kelly Ward conditional upon the willing-

ness of the chapter to accept sponsorship. Motion carried. (10/0)

93-032 Jim Birch moved and Sharla Kistler seconded a motion to approve William Moonan of the Syracuse, NY Chapter for Guild Sustaining membership. Motion defeated. (1/9)

93-033 Jim Birch moved and Sharla Kistler seconded a motion to approve Chapter Sustaining membership for William Moonan conditional upon the willingness of the chapter to accept sponsorship. Motion carried. (10/0)

93-034 INSTITUTE COMMITTEE - Gina Carter moved and Leon Speir seconded a motion to dismiss Ernie Juhn from the Institute Committee. Motion defeated. (4/6)

93-035 Nolan Zeringue moved and Jim Birch seconded a motion to overrule action taken by the President to remove Ernie Juhn from the Institute Committee. Motion carried. (6/5 - *voting for*: Kistler, Zeringue, Johnson, Coleman, Drost, Birch/ *voting against*: Mackinnon, Carter, Bittner, Speir, Henry)

93-036 Bob Johnson moved and Gina Carter seconded a motion to immediately distribute (via fax) the following memo to each Institute Committee member:

TO: *Institute Committee*  
*Gary Neie, Chair*  
*Ernie Juhn*  
*Fred Fornwalt*  
*Ray Chandler*

FROM: *Board*

DATE: *January 22, 1993*

*The Board in session today is directing the Institute Committee to comply with all Bylaws referring to committee actions as well as complying with committee charges, Board policies, and policies set forth within the Institute Committee Handbook. If these actions and charges are not followed, the Board has given ratification to the action to immediately remove such committee members by action of the President for such cause.*

*Requests for any information by the President, Vice President or any Board member must be complied with without hesitation. It is only in this way that our organization is permitted to function efficiently in the best interests of the membership.*

*All information received that is of a confidential nature will remain in the strictest of confidence.*

*This memo is the result of an action taken by the PTG Board this date.*

*Please respond via fax to the PTG Board at the Home Office as to your intentions prior to 5:30 p.m. Saturday, January 23, 1993.*

*Failure to respond by this date and time indicating your willingness to comply assumes non-compliance and will result in dismissal from this committee.*

(Signed by: Leon Speir, Vice President; Sharla Kistler, Secretary-Treasurer; Nolan Zeringue, Immediate Past President; James Birch, NERVP; Eugenia Carter, SERV; Robert Johnson, SCRVP; Richard Bittner, CERVP; Michael Drost, CWRVP; Jim Coleman Jr., WRVP; Taylor Mackinnon, PNWRVP)  
Motion carried. (10/0)

93-037 1993 HOST CHAPTER CHAIR - Richard Bittner moved and Nolan Zeringue seconded a motion to appoint Dave Hulbert, RPT, as Host Chapter Chairman for the 1993 Annual Convention in Milwaukee, WI. Motion carried. (10/0)

93-038 DUES STRUCTURE REVIEW - Gina Carter moved and Jim Coleman seconded a motion to refer the matter of increasing membership dues by \$12 to the Bylaws Committee for presentation to the 1993 Council. Motion carried. (10/0) (NOTE - The Board recommends this increase in lieu of renewal of the assessment. SK)

93-039 ASSOCIATE UPGRADE - Bob Johnson moved and Nolan Zeringue seconded a motion to accept the amended proposal for the upgrading of Associates, same to be in effect only when budgeting is provided. Motion defeated. (3/7)

93-040 Michael Drost and Bob Johnson seconded a motion that the Board committee established in Board action #92-100 be dissolved. Motion carried. (10/0)

93-041 NEW APPLICANT SPONSORSHIP - Taylor Mackinnon moved and Jim Coleman seconded a motion to refer to the Bylaws Committee the Detroit-Windsor Chapter proposal regarding new applicant sponsorship along with the Board's recommendation for adoption. Motion carried. (9/0)

93-042 NEW MEMBER APPLICATIONS - Jim Birch moved and Bob Johnson seconded a motion to appoint a Board Committee of Jim Birch, Richard Bittner and Jim Coleman to develop guidelines for chapters to follow when processing new member applications, these guidelines to be presented to the 1993 Pre-Council Board. Motion carried by general consent.

93-043 PERMANENT CHAPTER SEAT - Jim Birch moved and Gina Carter seconded a motion to have Home Office instruct each chapter to establish a chapter seat and notify Home Office of same. Motion carried. (4/2)

93-044 RVP NEWSLETTERS - Gina Carter moved and Jim Coleman seconded a motion that RVPs shall submit their newsletter copy to the Executive Director within 14 days of the close of each respective Board meeting. Home Office will mail the RVP newsletters within 14 days of receipt of the copy. Motion defeated. (3/5)

93-045 Jim Birch moved and Gina Carter seconded a motion that RVPs shall submit their newsletter copy to the Executive Director within 14 days of the close of each respective Board meeting. Motion carried. (6/3)

93-046 By general consent, the President has approval to include a one page insert in the RVP newsletters which are mailed to Associates.

93-047 MEXICO CHAPTER - Bob Johnson moved and Jim Coleman seconded a motion to refer to the Bylaws Committee the matter of a temporary waiver of the requirement of five RPT members to charter a chapter as stated in Bylaws Article VIII, Sections B.1 and C.1 to allow the establishment of a chapter in Mexico with fewer than five RPTs. Motion not carried. (5/5)

93-048 800 TELEPHONE NUMBER - Leon Speir moved and Nolan Zeringue seconded a motion that the Board Committee consisting of Taylor Mackinnon and Leon Speir and established to study the feasibility of an 800 number be continued to Pre-Council Board in July, 1993. Motion carried by general consent.

93-049 USE OF BROCHURES - Leon Speir moved and Gina Carter seconded a motion to advise the Marketing Committee that the following is the desire of the Executive Board:

1. PTG brochures and technical bulletins may be sold to anyone wishing to purchase same.
2. PTG brochures and technical bulletins will be rewritten as necessary to promote the use of RPTs. Motion carried. (10/0)

93-050 INSTITUTE COMMITTEE - Nolan Zeringue moved and Bob Johnson seconded a motion to acknowledge receipt of and include in the minutes the letter received from Institute Committee Chairman Gary Neie. Motion defeated. (2/8)

93-051 Leon Speir moved and Richard Bittner seconded a motion to acknowledge receipt of the responses received from Institute Committee members Gary Neie, Chairman, Ernie Juhn, Fred Fornwalt and Ray Chandler and recognize that they have all agreed to comply with Board requests. Motion carried. (10/0)

93-052 Gina Carter moved and Jim Birch seconded a motion to accept the resignation of Institute Committee member Ben McKlveen from the Institute Committee effective November 17, 1992 as requested by Mr. McKlveen. Motion carried. (10/0)

93-053 Leon Speir moved and Richard Bittner seconded a motion to have a letter sent over the signature of the President acknowledging Ben McKlveen's service to PTG. Motion carried. (10/0)

93-054 INSTITUTE COMMITTEE BUDGET - Sharla Kistler moved and Michael Drost seconded a motion to acknowledge receipt of the Institute Committee budget. Motion carried. (10/0)

93-055 1996 CONVENTION SITE - Jim Coleman moved and Richard Bittner seconded a motion accept Detroit, MI as the site of the 1996 Annual Convention and Institute. Motion carried. (10/0)

93-056 1997 CONVENTION SITE - Taylor Mackinnon moved and Nolan Zeringue seconded a motion to approve Orlando, FL as the site of the 1997 Annual Convention and Institute subject to inspection by a member of the Institute Committee. (9/0)

93-057 1998 CONVENTION SITE - By general consent, the cities of Vancouver, BC, San Diego, CA, Los Angeles, CA and Phoenix, AZ were added to the list of cities already being explored as possible sites for the 1998 Annual Convention and Technical Institute.

93-058 INSTITUTE COMMITTEE HANDBOOK - Gina Carter moved and Jim Birch seconded a motion to have a Board committee appointed to evaluate the Institute Committee Handbook concept. Motion carried. (5/4) (NOTE - Committee not appointed. SK)

93-059 BOOSTER CLUB - Nolan Zeringue moved and Jim Birch seconded a motion to eliminate the Booster Club, President's Club and Restorers' Club effective immediately. Motion carried. (10/0)

93-060 CONVENTION TEST CENTER POLICIES - Leon Speir moved and Richard Bittner seconded a motion to approve the Milwaukee Convention Test Center Policies as amended. Motion carried. (10/0)

93-061 CONVENTION IN-HOUSE VIDEO - Jim Coleman moved and Gina Carter seconded a motion to

authorize the Executive Director to explore the feasibility of In-House Video for the 1994 Annual Convention. Motion carried. (10/0)

93-062 JOURNAL EDITOR - Bob Johnson moved and Jim Coleman seconded a motion to grant a \$300 per month increase in the *Journal* editor's stipend effective immediately. Motion defeated. (3/7)

93-063 Michael Drost moved and Jim Coleman seconded a motion to send a letter over the signature of the President to the *Journal* editor commending recent improvements in the *Journal* and requesting submission of bi-monthly expense reports. Motion carried by general consent.

93-064 Michael Drost moved and Gina Carter seconded a motion to publish twelve technical issues of the *Journal* per year. In addition, an annual membership directory will be published and available to members only. Motion carried. (10/0)

93-065 Leon Speir moved and Gina Carter seconded a motion to refer to the Bylaws Committee the matter of drafting Bylaws and Regulations proposals to eliminate inconsistencies in sustaining membership and dues remission/reduction plans. Motion carried by general consent.

93-066 Leon Speir moved and Jim Coleman seconded a motion to instruct the Bylaws Committee to submit the subordinate bodies proposal as it was presented by the Board committee on subordinate bodies in July, 1992. Motion carried. (10/0)

93-067 Leon Speir moved and Bob Johnson seconded a motion to refer to the Bylaws Committee the matter of deleting Bylaws Article XIV, Section C - Other Assemblies. Motion carried. (10/0)

93-068 Leon Speir moved and Gina Carter seconded a motion to refer to the Bylaws Committee the matter of deleting Bylaws Article VIII, Section J - Subordinate Bodies. Motion carried. (10/0)

93-069 Leon Speir moved and Michael Drost seconded a motion to limit approval of one-day seminars to two per year per chapter. Motion carried. (10/0)

93-070 Leon Speir moved and Gina Carter seconded a motion that the PTG Vice President be instructed to approve only one seminar for any given date effective January 23, 1993.

93-071 Nolan moved and Michael Drost seconded a motion to amend the motion by stating that any seminar not approved by the PTG Vice President be prohibited from making any reference to the Piano

Technicians Guild. Motion carried. (9/0)  
Main motion carried as amended. (10/0)

93-072 IAPBT - Leon Speir moved and Nolan Zeringue seconded a motion that PTG pay from Friends of IAPBT funds the registration fees of Ron Berry and Ed Hilbert for the 1993 IAPBT Meeting in Paris. PTG will also pay from Friends of IAPBT funds hotel costs and airfare directly involved with attendance at the IAPBT meeting equal to the amount of funding these costs for one delegate. Motion carried. (10/0) (NOTE - This action is subject to finalization of IAPBT meeting plans. SK)

93-073 Nolan Zeringue moved and Jim Coleman seconded a motion that PTG fund gifts to be taken to the 1993 IAPBT Meeting to a maximum of \$1,500. Motion carried by general consent.

93-074 Leon Speir moved and Nolan Zeringue seconded a motion to refer to the Bylaws Committee the matter of adding the Marketing Committee to the list of standing committees. Motion carried. (10/0)

93-075 RVP SALES KIT - Jim Birch moved and Sharla Kistler seconded a motion to establish 7 RVP Sales Kits with displays and shipping cases at a maximum cost of \$1,000 per kit. Motion defeated. (3/7)

93-076 Jim Birch moved and Bob Johnson seconded a motion to establish 3 RVP Sales Kits with displays and shipping cases at a maximum cost of \$1,000 per kit. Motion defeated. (3/7)

93-077 Gina Carter moved and Jim Coleman seconded a motion to direct the Home Office to produce a formal presentation book for PTG brochures, technical bulletins and billing pads for each RVP. Motion carried. (10/0)

93-078 Bob Johnson moved and Sharla Kistler seconded a motion to table the matter of defining the scope of the Publications Committee to Pre-Council Board. Motion carried. (10/0)

93-079 Nolan Zeringue moved and Leon Speir seconded a motion to accept the following items regarding environmental awareness and insert them in the Board policies:

1. Whenever possible - Home Office and membership should use/consume only those products which can be recycled and/or are made from recycled material.

2. Whenever possible - Home Office and membership should restrict purchases to those firms which are manufacturing our needs from recyclable and

recycled raw materials. (This should include packaging.)

3. Whenever possible - Home Office and membership should take action to recycle any materials which have served our needs when they no longer do. The quantity and quality should not be the scale by which we decide to make the effort to recycle.

Motion carried. (9/0)

#### BYLAWS INCONSISTENCIES

93-080 By general consent, RVPs were instructed to stress the intent of Bylaws Article III, Section A-3 and enforce as written.

93-081 Nolan Zeringue moved and Taylor Mackinnon seconded a motion to refer to the Bylaws Committee the matter of raising the International Correspondent fees to an amount equal to PTG membership dues and that they be subject to the same increases. Motion carried. (7/2)

93-082 Sharla Kistler moved and Gina Carter seconded a motion to include the following in the Board policies: "That RVPs be required to report in writing to each Mid-Year Board Meeting on the status of the chapters within their regions which have less than five RPTs and what efforts are being made to strengthen and/or work with those chapters." Motion defeated. (3/6)

93-083 Jim Coleman moved and Michael Drost seconded a motion to refer to the Bylaws Committee the matter of deleting the words "within ninety (90) days" from the last sentence of Bylaws Article VII, Section D-2. Motion carried. (8/1)

93-084 Michael Drost moved and Nolan Zeringue seconded a motion to refer to the Bylaws Committee the matter of deleting the first sentence of Bylaws Article VIII, Section G-1 as follows: "Chapters shall meet at least three times a year in stated meetings." Motion carried. (10/0)

93-085 Nolan Zeringue moved and Michael Drost seconded a motion to refer to the Bylaws Committee the matter of amending Bylaws Article XI, Section I-2 by adding "and special" between "standing" and "committees." Motion carried. (10/0)

93-086 Sharla Kistler moved and Jim Coleman seconded a motion to refer to the Bylaws Committee the matter of deleting the following from Bylaws Article XI, Section I-2: "; be the advertising representative in the region for the PTG Journal;." Motion carried. (10/0)

93-087 Nolan Zeringue moved and Jim Birch seconded a motion to refer to the Bylaws Committee the

matter of changing "PTG Journal" to "Piano Technicians Journal" in Bylaws Article XII, Section B-5. Motion carried. (10/0)

93-088 By general consent the Board of Directors referred to the Bylaws Committee the deletion of the words "and shall supply the Guild Secretary-Treasurer with a written copy of all reports for the minutes" from Regulations Article II, Section A-1.

93-089 Bob Johnson moved and Jim Coleman seconded a motion to authorize the Secretary-Treasurer to work with the Home Office to develop a form to assist in the checking of credentials for the Council meeting. (See Regulations Article IV, Section C-1) Motion carried. (10/0)

93-090 Taylor Mackinnon moved and Gina Carter seconded a motion to refer to the Bylaws Committee the following changes:

1. Deletion of the words "in sufficient quantity for all franchised members of the chapter" from Bylaws Article XVI, Section B-3.
2. The rewriting of Bylaws Article XVIII for the purpose of better organization of the language to reflect correct procedure.
3. Change the language of Regulations Article II, Section B-1-c to reflect the presentation of the Golden Hammer Award at the Banquet instead of opening session.

4. Change "any member or members" to "any chapter" in Regulations Article II, Section B-2.

5. Deletion of the words "or staff" from Regulations Article IV, Section B-2.

Motion carried. (10/0)

93-091 1995 CONVENTION - Sharla Kistler moved and Nolan Zeringue seconded a motion to appoint Fred Fornwalt as Institute Director for the 1995 Convention and Technical Institute in Albuquerque, NM. Motion carried. (8/0)

93-092 BUDGET - Taylor Mackinnon moved and Jim Birch seconded a motion to accept the 1994 budget proposal as amended. Motion carried (10/0)

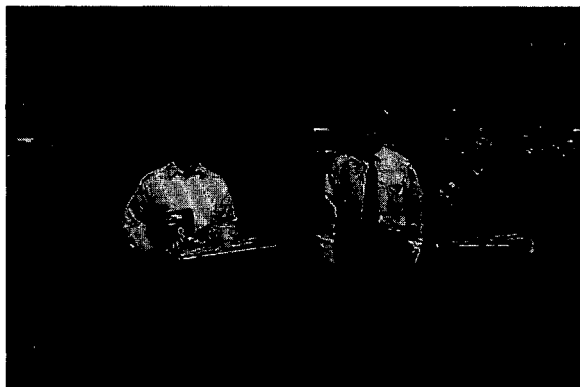
Meeting adjourned at 6:15 p.m. on Saturday, January 23, 1993.

Respectively Submitted,



SHARLA KISTLER  
Secretary-Treasurer

## *New Quebec Chapter PTG Holds Its First One Day Seminar*



The new Quebec Chapter PTG held its first one-day seminar on September 25, 1992, welcoming Paul Gilchrist, Head of the Young Chang Company of Canada. Gilchrist gave a full-day class on upright regulation on a brand new model C-125. Following the class, the 17 members who were present had the pleasure of hearing Monique Robitaille, a young pianist from Quebec City. In addition, the Young Chang Company graciously offered the Quebec Chapter two action models. Pictured are: (L-R) Andre Bolduc, President, Quebec Chapter; Paul Gilchrist, Head-Technician, Young Chang Canada; Donald Pellerin, Regional Manager Eastern Canada and Marcel Lapointe, Secretary, Quebec Chapter.

# Anatomy Of A National Technical Institute

After a convention we generally get comments about how things went. Most of the remarks are directed toward the "institute". There is hardly any doubt that a majority of the registrants come to conventions to partake in this worlds largest and most comprehensive seminar on piano technology.

As we look back at some of the earlier conventions with a few classes and a few people, we can certainly say that we have come a long way. We have grown bigger, better and we are offering more than ever. Does that mean that we should sit on our laurels and stand still? Certainly not. How then can the quality and variety of institute classes be improved even more? I believe that the only way is by involving those who benefit from these offerings. This time I am going to elaborate a little on some of the particulars about classes and instructors.

Let us talk about choice of subjects. We have basic classes like tuning, regulating, etc. The same subjects can be modified and classified as advanced. In recent years we have often had four and five classes on the same topic simply because there are so many different approaches and registrants are entitled to learn about them. And then there are subjects which have not been covered before. New classes on woods, felt, glues and adhesives, production of pianos and actions, shipping and moving, business, bookkeeping and computers. There is no end to the list.

Next, I would like to say a little about instructors. Naturally, a good instructor knows his or her subject well. A good instructor also should be able to convey the information properly. If the instructor also makes the presentation interesting and not boring, we have a winner.

One would think that with all that in mind we should be able to put together quite a nice program. Now I believe the time has come for me to let you in on a few complications. How do we know that the instructor has the qualities described above? Can we always rely upon

"hearsay" and third hand information? And there is more!

Our technical institute generally has about 50 or 60 instructors. Most of them are great. There have, however, been cases of instructors who just didn't show up. Imagine how an Institute director feels when he or she just is not sure whether all instructors are going to be there.

And then there is the instructor who is going to present a class on a certain subject and does something entirely different. How does one know ahead of time? One does not! One hopes.

Our technical institute is based on voluntary help. The institute director(s) as well as the instructors do not get paid for their services. Independent instructors get part of their hotel and living expenses but they still have to travel on their own. That means that in the selection of the institute program, the institute director has only the choice of instructors who come to convention anyway.



By Ernie Juhn, RPT  
Long Island-Nassau, NY

Now that you know part of what is involved to put together a technical institute, and before I will ask for your help, I will point out a few more little facts. Suppose you are an experienced tuner-technician and a long time member of PTG. Most likely you will be interested in advanced subjects. There is a good chance that you will want to learn how to upgrade your (already pretty sizable) knowledge and learn how to put your experience and know-how to work and make more money. On the other hand, I will have to let you know that in recent years our membership structure has changed dramatically. Approximately 40% of our members are associates. It is quite likely that in order to please the majority of convention registrants, there is a need to schedule more "bread and butter" classes, more classes geared to cover fundamental information. How does this all come together in a well balanced technical institute? Let me tell you—with great difficulty.

Now, I believe that the time has come to ask for your help. We most certainly want your input. As outlined above, many factors have to be considered. Don't forget that your personal standpoint is not necessarily the popular one. The institute committee needs your positive input. Try to play Solomon. I have outlined some of the problems, use the information. All your suggestions will be carefully considered. There is no assurance that they will be used, but we sure will try.

Please direct your letters to Home Office, "Attn: Institute Committee" and it will be distributed to all Institute Directors.

# Franchised & Non-Franchised Membership: A Brief Explanation

**Danny L. Boone, RPT**  
*Chairman, Bylaws Committee*

An organization's bylaws usually contain an article which defines its membership, describing the classes and categories of membership, as well as requirements, benefits, rights and privileges. Article II of the PTG Bylaws does this for us. Prior to 1986, PTG has eight categories of membership: 1) Craftsman, 2) Life, 3) Affiliate, 4) Associate 5) Apprentice, 6) Honorary, 7) Allied Tradesman and 8) Student.<sup>1</sup> Life membership was similar to the Sustaining membership that we have now, and Honorary membership has remained the same. Craftsman is now Registered Piano Technician, and all the other categories were combined into the present Associate membership.

Even with all the different membership categories, there have always been only two classes of membership; franchised and non-franchised. Since the beginning of PTG in 1958, the only franchised membership category has been that of Registered Piano Technician (formerly Registered Tuner-Technician or Craftsman).

In case there are some who do not understand the meaning of the term "franchised", it may be beneficial to discuss the definition. According to the dictionary as it is applied to our use of the word, the term "franchised" means the right to vote. Our bylaws extend this definition to include the right to be represented in the Council, the right to hold certain offices, and the right to use the RPT title and emblem.<sup>2</sup> Non-franchised members may not hold the office of chapter president or vice president, nor serve as chair of a chapter or PTG committee. The bylaw concerning voting restrictions states: "Associate members may not vote and are not counted

toward chapter voting strength in Council." Other franchised member rights involve the Disciplinary Code, and include the following rights: to prefer charges within the chapter, to vote at or preside over a chapter trial, and the right to serve as trial reporter.<sup>3</sup>

Occasionally, someone may ask, "Why can't Associate members vote?" The simple answer is of course, "Because they are non-franchised members." However, a more detailed answer to this question may help to dispel any misunderstanding that may persist.

The Piano Technicians Guild is an organization of piano technicians.<sup>4</sup> Everything PTG does is based on the piano technician—education, testing, organization, marketing, networking, and member recruitment to name just a few activities. Although the bylaws do make provision for non-technicians to be members,<sup>5</sup> the organization is basically designed for piano technicians.

The only way PTG has of determining who is and who is not a piano technician is by examination. Associate members might be beginning or advanced students, unqualified or expert technicians, or even non-technicians. Until the RPT exams are taken we simply do not know if a person is qualified to be a piano technician. An Associate member may claim to be a piano technician and may be known by other members of the chapter to be a piano technician, but the completion of the examination process is the only way one can be registered as a piano technician in PTG.

Those who determine the policy of the Piano Technicians Guild, those who make the decisions and run the organization, *must* be qualified piano technicians. Having beginning student and non-technicians voting on

Guild policy would make about as much sense as having medical students and non-medical personnel setting policy for the American Medical Association.

Likewise, those who represent the Piano Technicians Guild as national, regional or chapter officers, or as chair of a committee on any level of the organization, must be qualified piano technicians. These persons represent the Guild to our members and to the public, and it is vitally important that they not only be qualified to serve as officers, but also be qualified piano technicians.

The bylaws state in Article II, Section B-2, that Registered Piano Technicians have the right to vote, the right to be represented in Council, the right to hold all offices, the right to serve on and chair all committees. Associate members do not have these rights.

Does this mean that Associate members cannot vote in their own chapter? Did the founders of the Piano Technicians Guild intend for non-franchised members to vote at any level of the organization, including the local chapter? Bylaws Article VIII, Section G-1 and G-2 state: 1) *Chapters shall meet at least three times a year in stated meetings. No business can be legally transacted by a chapter at a called meeting unless proper notice has been sent to all franchised members at least ten days in advance.* 2) *The franchised members of a chapter must be given due and timely notice of any alteration of time or place for a stated or regular chapter meeting.* If the intention had been to allow non-franchised members to vote in their chapter, the bylaws should have required proper notice of called or changed meetings be given to all members. Bylaws Article XVI, Section B-3 refers specifically to international PTG matters when it states: *The*



*budget, as approved by the Executive Board shall be distributed by the Home Office no later than April 15 to all chapter presidents in sufficient quantity for all franchised members of the chapter.*

Looking back on my early years in PTG as an Apprentice member, I recall that when the Dallas-Fort Worth chapter had a business session only Craftsman members were allowed to vote, and sometimes others were not even allowed to attend. I did not resent this because there was no question in my mind about my qualifications for participating in a business meeting of qualified piano technicians. I was grateful for the privilege of attending the technical program, and was willing to wait until I was qualified to participate in running the chapter.

Only franchised members have the right to be represented in Council. Associate members may not vote in the chapter election of their Council delegate, or when the delegate is instructed how to vote on Council agenda items. When the delegate goes to Council he or she carries the votes of the franchised members only, since non-franchised members do not have the right to be represented in Council. Bylaws Article X, Section C-1 states: *The voting membership of the Council shall be composed of a delegate or alternate delegate from each chapter. Each chapter delegate or alternate delegate shall carry one vote for each franchised member in good standing in the chapter.* If a chapter allows Associate members to vote on PTG issues such as Council agenda items; they are giving them the right to be represented in Council.

Confusion has arisen in recent years concerning the right of Associate members to vote in their chapter on local chapter matters. The bylaws do not specifically state whether or not the non-franchised member can vote on local chapter matters; they simply say "Associate members

may not vote and are not counted toward chapter voting strength in Council", and Registered Piano Technicians have "...the right to vote, the right to be represented in Council..." (Article II, Section B-2 & B-4). Clarification on this matter from the Council would be most welcome.

There was less confusion about voting rights prior to 1986 when PTG had membership titles which more accurately identified the various categories of members (Craftsman, Apprentice, Student, etc.) Since the consolidation of all non-franchised categories under the name Associate in 1986, the distinction between the franchised and non-franchised member has become blurred. Not only is it more difficult for the public to see the distinction between qualified members (those who have passed all examinations) and not-qualified<sup>6</sup> members, but also the confusion of our own membership is increasing. Some are even making proposals to do away with the non-franchised classification completely, and allow all members to vote on all issues. This would only serve to further reduce the distinction between qualified and not qualified members.

Only franchised members have the right to serve as chapter president or vice president and to chair committees. Those who represent the chapter to the public are representing The Piano Technicians Guild. We must be represented by those who have proven themselves to be piano tuner-technicians by passing all examinations. If this is important at the chapter level, it is even more important at the state, regional, national and international level.

Associate members are a valuable asset to PTG, not only because of the dues they pay, but also because of the contribution of time and talent they make to the chapters, the regions, and PTG as a

*story continues next page*

## DATES & DEADLINES

### **April 1, 1993**

*Deadline for Nominating Committee report to Home Office*

### **April 2, 1993**

*Council Agenda finalized*

### **April 9, 1993**

*Good Friday—Office Closed.*

### **April 24-25, 1993**

*Tuning & Technical Exams—Austin Chapter. Contact: William Cory, 512-472-9358*

### **April 30, 1993**

*Deadline for receipt of Board agenda items*

### **May 3, 1993**

*Deadline for receipt of award recipient biographies from Awards Committee*

### **May 15, 1993**

*Technical Exam—Twin Cities. Contact: Brian Mahaffy, 612-374-4368*

### **May 31, 1993**

*Memorial Day—Office Closed*

### **June 19, 1993**

*Tuning Exam—Twin Cities. Contact: Brian Mahaffy, 612-374-4368*

### **June 24, 1993**

*Deadline for Convention early registration*

### **June 26, 1993**

*Technical Exam—Twin Cities. Contact: Brian Mahaffy, 612-374-4368*

### **July 5, 1993**

*July 4th holiday—Office Closed*

### **July 14-18, 1993**

*36th International PTG Convention & Technical Institute—Milwaukee, Wisconsin*

whole. However, until Associate members have been qualified by examination to be piano tuner-technicians, they do not have the right to be representatives of the Guild or to take on the responsibility of helping to determine Guild policy.

Throughout the history of PTG, and the history of our two parent organizations as well, franchised membership has been *earned*, not *bought*. To give Associate members the right to vote would be the same as allowing franchised membership to be bought, because by simply paying dues a person could obtain franchised membership. This would not be beneficial to the well-being of PTG. Associate members should not view non-franchised membership as a penalty, but should consider franchised membership as a goal for which to strive.

<sup>1</sup>*The Piano Technicians Journal*, February, 1971.

<sup>2</sup>Bylaws Article II, section B-2 & B-4; article II, section C; Article X, section C-1.

<sup>3</sup>Disciplinary Code Article II.

<sup>4</sup>Throughout this article, the term "technician" means "tuner-technician."

<sup>5</sup>Bylaws Article II, B-1.

<sup>6</sup>Note that the term, "not-qualified" is used instead of unqualified". Not-qualified means a member has not yet taken the RPT exams. Until members take the exams we do not know if they are qualified or unqualified piano tuner-technicians.

## *In Memory...*

**Ernest Dege**  
August 5, 1916  
February 24, 1993

Ernest was a man who will be missed not only in the Piano Technicians Guild, but in his church where he was an active participant in the choir and many other activities for many years.

"Ernie" as he was known to his many friends, was a long time member of PTG and ASPT and served in many offices of these organizations during the years.

He was born in Germany and his family emigrated to America when he was very young. His father was a Piano Technician who started Ernie's training at an early age. When he was old enough he went to the Baldwin Piano Company to train and to work. After a number of years he left Baldwin and was preparing to work with his father when World War II broke out and Ernie enlisted. A short time before he was to be sent overseas he met and married his wife, Ivagene; a marriage that was to last until the present time and result in three children; two daughters and a son and several grandchildren.

Upon his discharge he went into business for himself and eventually opened a store and shop in South Pasadena, California. In addition to selling pianos he rebuilt and restored old and not so old instruments.

Ernest Dege will be remembered by those of us who knew and worked with him as a man to whom you could take any problem and get a reliable answer. He will be sorely missed, not only by those in the piano trade, but by all who knew him.

*Eugene Rudder, RPT*  
*Los Angeles Chapter*

**Owen A. Hatch**  
March 27, 1901  
January 19, 1993

Owen A. Hatch, 91, formerly a chapter sustaining craftsman member of the Buffalo Chapter died January 19, 1993 in Eden, New York where he had lived since 1989.

Hatch was a composer and a violinist for the Niagara Falls Philharmonic Orchestra. He was a piano technician for many years and had been a church organist

and choir director, mainly at Epiphany Episcopal Church in Niagara Falls. Some of his music composition was published, much of it church music.

Born in Sisterville, West Virginia, Hatch grew up in Clearfield County, Pennsylvania, and was a graduate of Clearfield High School. He held a bachelor's degree from Juniata College in Huntingdon, Pennsylvania and had pursued graduate studies at Ithaca College and the Eastman School of Music.

After his retirement in 1966, Hatch moved from Niagara Falls to Charlotte, North Carolina, and later to St. Petersburg, Florida. He was an active musician and member of the United Methodist Church.

Hatch's son, Jerald K. Hatch, is an RPT member of the Southwest Florida Chapter. Also surviving are a daughter, Joyce Maggs of Eden, New York, seven grandchildren and twelve great grandchildren. Owen's wife, the former I. Azelle Rife, died in 1990.

*Tom McNeil, RPT*  
*Buffalo Chapter*

## **Membership Status**

Northeast Region	864
Northeast RPT's	524
Southeast Region	662
Southeast RPT's	388
South Central Region	323
South Central RPT's	201
Central East Region	634
Central East RPT's	390
Central West Region	391
Central West RPT's	246
Western Region	643
Western RPT's	379
Pacific NW Region	396
Pacific NW RPT's	230
Total Membership	3,913
Total RPT's	2,358