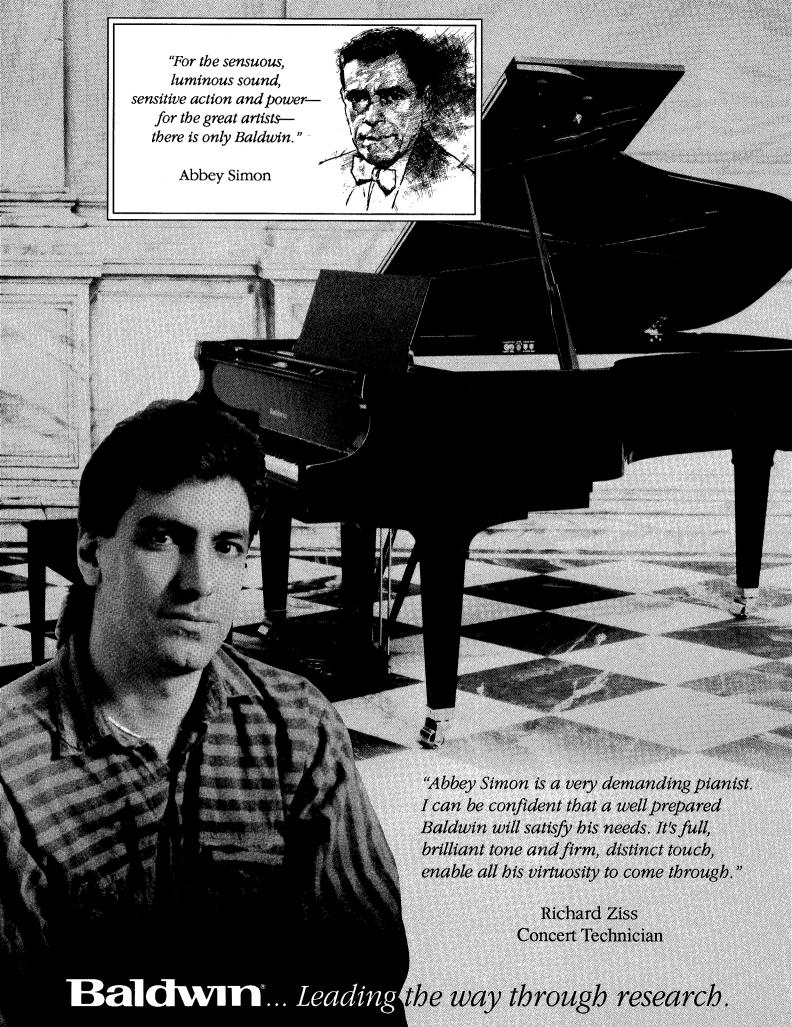
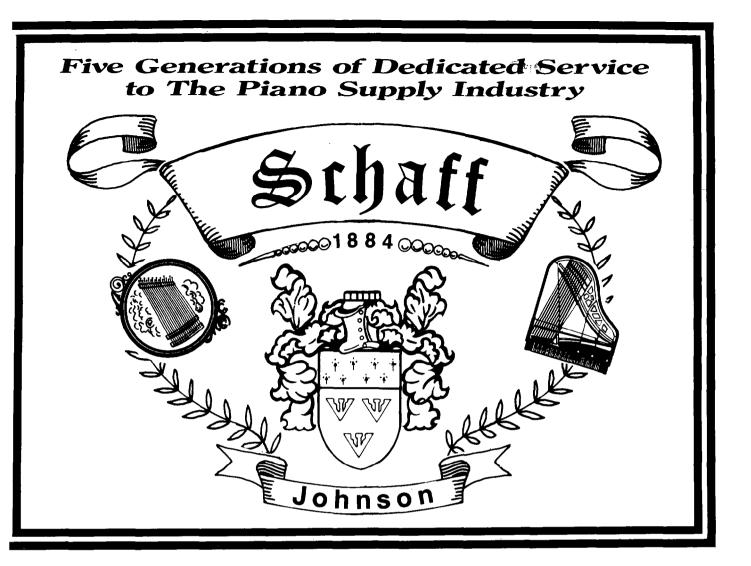


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ON THE COVER-

Performing surgery on a key, using Ed Solenberger's craftsmanlike method. See the discussion and photo essay in this month's Forum..

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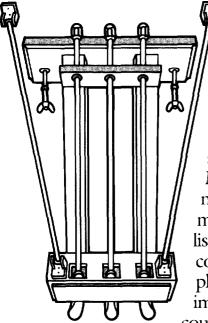
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How we to silence



Several of you have recently written or phoned with suggestions. Don Mannino, our national service manager, read and listened to your comments and planned an immediate course of action.

Some of you have suggested that we lessen the amount of mechanical noise in our pianos. With the help of your suggestions, we've come up with a number of ways to quiet our pianos down.

For starters, we've changed the knuckle core felt, whippen heel cloth and keyboard rail cloth in our grand actions to softer materials for a silencing effect.



We are now fastening our grand pedals to the pedal box bottom instead of using nylon dowels in the box sides. And the grand pedal rods that previously had been angled in slightly are now vertical to eliminate both friction and noise.

We're also now plating our damper wires more heavily and smoothly to decrease wear and corrosion as well as reduce noise where they pass through the guide rail.

In addition to diminishing noise, we've

are plotting our critics.

also lightened our touch through the repositioning of jack tenders and letoff buttons, and the use of auxiliary whippen springs in selected models. In response to your comments and suggestions about our action, we've now introduced a lighter

concerns to our manufacturing department heads and production engineers.

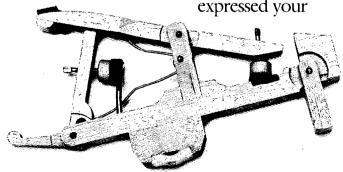
Within six days,



weigh off standard, as well.

We're also excited to have discovered a truly remarkable grade of English bushing cloth for our action centers and keys. Its superior properties will dramatically increase action longevity as well as create a noticeably smoother touch.

On his latest trip to the factory, Don expressed your



they began implementing improvements and refinements. And within a week, many of these were already in use in our pianos.

Striving to build a perfect piano is not an easy task. It's a challenge we eagerly face each day. But we're getting there thanks to all of you —

our not so silent partners.

To share your comments and suggestions on how we can continue to improve our pianos together, please write us at Young Chang America, Inc., 13336 Alondra Boulevard, Cerritos, CA 90701, or call us at (213) 926-3200.





President's Message

We Asked... You Answered

THE SURVEY SAYS...

he first-ever PTG member needs assessment research has been completed and preliminary results are in. We sent out approximately 3900 questionnaires and an impressive 1700 members responded! If, on average, each person spent 45 minutes answering all the questions, PTG members collectively invested about 1275 hours in responding. Some members went even further and wrote long letters, up to 3 or 4 pages, to accompany their form. Clearly the membership welcomes the opportunity to make their voice heard.

Our research firm is most impressed by the enthusiastic involvement of PTG members in this project. Our 42% response rate is unprecedented in their experience; 3 to 10% would be an average response for a survey like ours.

All those who worked on this survey thank you for participating. The Board originally conceived this research as a first step in laying the foundation for planning PTG's future; the goal is to accurately identify what members want from their professional association. The Marketing Committee worked on the questionnaire as part of their committee charges. Additionally, every committee chair in PTG was asked for input to the survey design and for a critique of the draft questionnaire; our dedicated Home Office staff also contributed insights and the labor to do the mailing. The questionnaire was designed by the professionals at the Phelps Group, who were selected over two other firms for their survey expertise, their familiarity with PTG, and their proposed research plan.

After the member input was incorporated, the questionnaire was "pre-tested"; eleven volunteer PTG members from the LA area completed the draft survey in late December. (This was kind of them; as a reward, they got it again three weeks later to fill out once more!) In all, over 40 members contributed time and advice

to make this research pertinent and meaningful.

All this effort plus your response has yielded us some very useful information. Here are a few samples:

- 72% of you want more articles on "in-home repairs" in the Journal.
- 54% want an 800-number for member use; however, 74% would not favor a dues increase to pay for it.
- 62% of members favor splitting the current Associate category into two categories.
- 61% state that the \$1000 death benefit program is "not very important" or "not important at all" to them.
- The most-requested improvement to our Annual Institute was more new classes and new instructors (35%).
- The majority want the new PTG brochures and technical bulletins to be available to all members (42%) or to anyone who wants them (42%).

All the survey data will be studied. We have tabulated the results by region to see if there are significant variations; the responses of RPT's and Associates can be analyzed separately if desired. Also, we plan further study of the open-end (essay) questions.

How will this information be used? First, each delegate to the 1993 Council will receive a 36 page summary of the results to study; this data can help chapters and Council be better informed on the entire membership's current opinions. Board and committee members will spend time with the data also, in order to help us all reach decisions that will benefit the membership.

We can expect our needs and our strategies to change with time. Thus, we can and should continue to do this type research, in order to observe trends and changes in the membership. We now have a solid base-line established, against which we can compare future data.

Again, thanks for the overwhelming positive response. It was great to hear from you! Come See What's Brewing muuaukee

> CONVENTION TECHNICAL "INSTITUTE

JULY 14 · 18 · 1993 MILWAUKEE WISCONSIN

et's begin the month by looking at several interesting institute classes, and as time and space permit we will look at the eating places and sight-seeing.

You will want to make every effort to attend as many classes at you can squeeze in so that you can go home and put that knowledge to work. Some new instructors that you want to add to your busy schedule are: Joel E. Jones, discussing the fast and economical ways to prevent problems on heavily used instruments that we run into often enough. John (Tim) Hast, has a unique method of repairing bad spots in pinblocks using hardwood plugs. See the demonstration and hear of his many successes. Dave Hulbert will be teaching us how to project a professional image. To be successful you have to feel and look professional. These are just a few of the new instructors but there are others that you will want to see also.

Did you ever receive the wrong parts on your job order? It may not have been the supplier's fault. Karl Roeder from Steinway & Sons will help you avoid these mistakes to get that job completed in record time. Did you hear what I said? Joe Garrett and Jay Thurman are returning to give you their unique presentation on



Institute **Update**

hearing loss, and some remedies and safety precautions to prevent hearing loss.

You should begin making your class selections from the lists that are printed in this month's Journal to give you plenty of time to make all the right decisions.

Now for some eating establishments and entertainment. One of the finest restaurants within walking distance is Weissgerber's at 1110 Old World Third Street. It is listed as Milwaukee's finest riverfront restaurant. They have a dramatic view of Downtown and some of the finest food. Not within walking distance but worth the effort of going is John Ernst, registered as Milwaukee's oldest restaurant for some of the finest seafood and steaks. They also claim to be one of the finest German kitchens in the U.S. It is located at 600 E. Ogden at lackson.

Our Auxiliary President and her husband went and raved over the place.check with Phyllis and Fred Tremper. There is a Beans & Barley

health food place at 1901 E. North at Kenilworth, and a Maiden Voyage Oyster Bar at 1694 N. Van Buren at Brady if you want to drive.

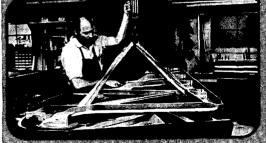
Swimming! That sounds interesting in July. Lake Michigan, located just one mile from the Hyatt, (and within easy walking distance) has five beaches and 18 outdoor swimming pools in the area. For tennis there are free outdoor tennis courts in 34 county park locations. There are boat rental places available for sport or pleasure.

Did you enjoy the Railroad Museum in Sacramento? Nearby in East Troy is the Electric Railroad Museum you might be interested in, or the Boerner Botanical Gardens at 5879 S. 92nd Street in Milwaukee.

There is so much to do in Milwaukee you may have to extend your visit for a month or more. Anyway, plan those institute classes, make a list of eating places, and enjoy some of the sights and sounds of Milwaukee as you Come See What's Brewing in Milwaukee in '93. Where we have Knowledge On Tap to make your business "Tops" in your area of the world.

> Gary A. Neie, RPT 1993 Institute Director

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PHONE SERVICES Deers Planc Company Re

OR I NAME AND A CLEAR OF COMMUNICATION OF

ilwaukee's restaurant scene offers a wide range of menus, settings, and prices. The partial list that follows includes popular luncheon and dinner spots located near the convention hotel as well as in outlying areas of the city. Restaurants with one \$ feature entrees costing between \$5 and \$10, while \$\$ means \$10 to \$15, \$\$\$ means \$15, to \$20, and \$\$\$\$\$ means \$20 and over.

The Hyatt Regency features three restaurants that can fill conventioners' lunch and dinner needs. The Pilsner Palace (\$\$). perched near the hotel's 18-story indoor atrium, provides full breakfast, lunch, and dinner menus, cocktails and late-night sandwiches. The Polaris Lounge (\$\$\$), a revolving restaurant at the top of the hotel, offers a panoramic view of the city and of Lake Michigan and serves specialty cocktails, appetizers, and complete dinners. An American Restaurant (\$\$-\$\$\$) proffers a diverse menu of lunches and dinners in a relaxed setting; its drink list includes beer from American micro-breweries.

Less expensive choices—all are in the \$ range—for grabbing a quick lunch between sessions abound in the downtown area. All of the major fast-food chains have franchises near the hotel—including Cousin's, Milwaukee's favorite place for submarine sandwiches. In addition, a number of ethnically diverse fast-food spots are featured in the Spiesegarten, the food court at the truly grand Grand Avenue Mall, which is linked to the Hyatt by skywalks. Heinemann's (\$) is a local, familyowned institution famed for its homemade baked goods, soups, casseroles, pastries, sandwiches, and light snacks.

Visitors to Milwaukee are encouraged to sample the wide selection of excellent ethnic restaurants in the city. Among the most famous are the "big three" German restaurants, all of which provide old world decor and charm. Mader's

(\$\$\$), located within walking distance of the convention hotel, is one of the city's oldest and best-known cafes; a highlight in its Viennese Sunday brunch. Karl Ratzsch's (\$\$\$-\$\$\$\$), also accessible on foot, features German and continental delicacies and live music from a string ensemble. The John Ernst Cafe (\$\$\$-\$\$\$) earned Fortune Magazine's description as "one of the finest German kitchens in the U.S." with its German specialties, seafood, and steaks.

Afficionados of Italian food can try Mimma's Cafe (\$\$\$-\$\$\$), which specializes in pasta, pizza, Calzone, and Italian Gelato in an atmosphere reminiscent of a true Italian cafe. Located in the heart of the city's old Italian district, the Third Ward Cafe (\$\$\$) provides a relaxed setting and an extensive list of Italian wines. Edwardo's Natural Pizza (\$\$) offers eat-in and carry-out service (including delivery to downtown hotels) of classic Chicago-style stuffed pizzas. Conventioners in search of Serbian food need look no farther than the Old Town Serbian Restaurant (\$\$\$), which includes American and old world entrees as well as Serbian entertainment, or the more intimate and less formal Three Brothers (\$\$-\$\$\$), which features lamb, yeal, and goose dishes along with their popular beef, cheese, and spinach bureks.

More eclectic dining can be found at downtown's Water Street Brewery (\$) and at the East Side's Coffee Trader (\$). Water Street is a fully operational micro-brewery—its wide variety of beers can be purchased only on the premises—that also offers appetizers, sandwiches, and light entrees. The chic ambience of the Coffee Trader is just the place for patrons searching for espresso, cappucino, sandwiches, salads, pasta, and especially late night desserts.

Two downtown restaurants offer gourmet dining amid elegant surroundings. The English Rood (\$\$\$\$), one of the country's outstanding restaurants, offers continental fare amid works of art from the famous Pfister Collection. Grenadier's (\$\$\$\$) boasts a four-star Mobil rating due to

its own continental menu, homemade desserts, and award-winning wine cellar. Two other dining establishments lack the convenience of downtown but offer unique eating experiences. Fox & Hounds (\$\$\$\$), nestled in the Kettle Moraine Forest northwest of Milwaukee, serves early American dishes in antique-filled log and stone rooms. Steven Wade's (\$\$\$\$), located in a far western suburb, features original and provocative nouvelle cuisine in an intimate setting.

Finally, for those who want to see the sights of Milwaukee even as they eat, two establishments offer water-born dining. Celebration (\$\$\$\$) provides dinner-time harbor cruises in Lake Michigan, while Edelweiss Luxury Excursion Vessels (\$\$\$\$) cruise the Milwaukee River through downtown and into the harbor during the lunch and dinner hours.

These are only a few of the dining opportunities available to participants in the 1993 Institute at Milwaukee. Information on the locations of these and other eating establishments will be available at the host chapter information booth.



Linda & James Martin Milwaukee Chapter

1993 Technical Institute Class Schedule

1st Period Thurs.-Sat. 8:00-9:30

2nd Period 10:30-12:00 3rd Period 1:30-3:00

4th Period 4:00-5:30

○ 1 class period 2 or more class periods

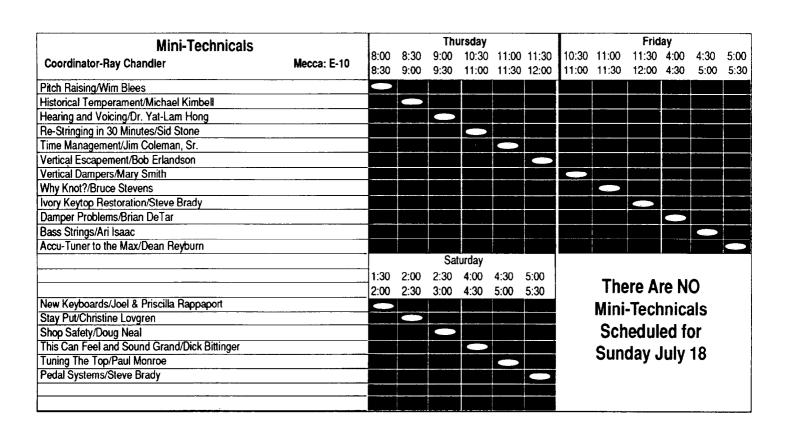
Sunday 8:00-9:30

10:30-12:00

Regional and Committee Meetings will be held during 1st period, Friday

INSTITUTE CLASSES AND INSTRUCTORS	THURS.	FR			SAT.	T-	SUN.	ROOM
	1 2 3 4	1 2	3 4	<u> 11</u>	2 3	4	1 2	
Achieving the Complete Piano Service/Kevin Cory/Dave Swartz	•				•			E. Octagon 4
Action Centers: The Secret of Consistent Touch/Don Mannino	•							E. Octagon 10
Action Geometry - Phase 1/Willis Snyder								Lakeshore A
Addressing Battleground Pianos/Joel Jones								Lakeshore A
Addressing Battleground Pianos/Joel Jones								Lakeshore B
Administering the PTG Technical Exam/Mike Carraher								E. Octagon 5
Advanced Aural Tuning/Virgil Smith								Executive B
An Illustrated History of Piano Building/Charles Huether								Executive C
Aural Temperament/Al Sanderson								Lakeshore C
BET-Basic Elements of Tuning/Jim Coleman, Sr.								Executive C
Clavichord:15th Century Anachronism in 20th Century/McNeil								E. Octagon 5
College and University Technician's Forum/Ken Sloan						\supset		E. Octagon 3
Dampers/Yamaha Team								E. Octagon 3
Disklavier Master Class/Bill Brandom/Dean Garten								Lakeshore B
Double Point - A Different View/Isaac Sadigursky								E. Octagon 4
Efficient Shop Procedures-Parts 1 and 2/Bill Spurlock								E. Octagon 5
Everyday Voicing/Bob Davis/Dale Erwin								Regency A
Figure It Out/Norman Neblett								Executive B
Grand Concert Service and Regulation/Kent Webb								E. Octagon 2
Grand Hammer Hanging/Richard Kingsbury/Tim Dixon				Ť				E. Octagon 3
Grand Hammer Hanging/Richard Kingsbury/Tim Dixon								Executive B
Historical Temperaments As An Art/Owen Jorgensen								Lakeshore C
How To Avoid Mistakes-Ordering From Steinway/Karl Roeder			7					E. Octagon 2
I Hate The Way My Piano Sounds/Nick Gravagne					H			Executive D
If Tone - Why Hammers?/Ari Isaac	8							E. Octagon 3
Introduction to Disklavier/Bill Brandom/Dean Garten								Lakeshore B
Learn Impossible and Common In-Home Repairs/Webb Phillips								E. Octagon 2
Making The Renner Hammer/Rick Baldassin								Lakeshore B
Marketing With PTG Business Aids/Keith Bowman								Executive D
MIDI For Non-MIDI Persons/Norm Heischober/Bob Sadowski			7					E. Octagon 10
Mini-Technicals						5		Regency D
New Damper Action Installation/R. Baldassin/C. Robinson								Regency C
New Damper Action Installation/R. Baldassin/C. Robinson								Executive D
Partial Hearing, Your Greatest Asset/Jack Stebbins				1				E. Octagon 5
Piano Design For The 21st Century/Del Fandrich/Darrell Fandrich								Regency B
Piano Design For The 21st Century/Del Fandrich/Darrell Fandrich		1			=-			Regency D
PianoDisc A through Z On The System/Mark Burgett		1						Lakeshore A
Pinblock Plugging/John Hast				ti				E. Octagon 4
Pinblock Removal and Replacement/Cliff &Tony Geers								Gilpatrick ABC
Practical Appraising and Evaluation/Bob Russell								Executive C
Preparing For The PTG Technical Exam/Mike Carraher					Ĭ			Executive C
Preparing For The PTG Tuning Exam/Al Sanderson								Lakeshore C
Professional Key Recovering/Howard Jackson								Lakeshore A
Project A Professional Image/Dave Hulbert			ıř					E. Octagon 3
Quality Grand Action and Key Restoration/Wally Brooks			يط د		71			E. Octagon 2
Reliable Grand Regulating/Danny Boone							7=	Executive D
Resolving Customer Complaints/Evelyn Smith								Executive C
Restoring the Vertical Keys and Action/Richard Elrod								Regency D
Retrofitting the Grand Action/R. Baldassin/C. Robinson			75					Regency C
Retrofitting the Grand Action/R. Baldassin/C. Robinson			46					Lakeshore A
Secrets of the Superglues/Ed Dryburgh								Lakeshore A
Coords of the ouperglassica Dryburgh							الالد	Lakesilvie A

INSTITUTE CLASSES AND INSTRUCTORS		THURS. FRI.		FRI.			SAT.			SU	N.	ROOM			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	
Shaping Up Can Be Painless/Ruth McCall															Executive B
Shop Procedures For Fun and Profit/Jim Harvey															E. Octagon 10
Shop Tips For the Rebuilder/David Snyder															Gilpatrick ABC
Soundboards-What You Need To Know/Andre Bolduc															Lakeshore B
Stringing: Tension, Torque and Tuning Pins/J & P Rappaport															Regency A
Taking Care of Business/Vivian Brooks															Executive D
Temperaments of the Masters/Randy Potter															Executive B
The Alexander Technique/Wade Alexander															Lakeshore C
The Science of Wool, Felt, Hammers: Practice/David Stanwood															Gilpatrick ABC
The Science of Wool, Felt, Hammers: Theory/David Stanwood	0														Gilpatrick ABC
The Stigma of Hearing Loss/Joe Garrett															Executive D
Tool Sharpening-Reassuring A Cutting Edge/K. & J Leary															Lakeshore B
Tools, Tool Kits and Field Repairs/Ron Berry															Lakeshore C
Troubleshooting Verticals and Grands/R. Weisensteiner		\supset													Lakeshore A
Tuning for Musical Expression/Farley, Sheppard, Stephenson															Regency B
Turbo Charging the Vertical Action/Jack Wyatt															Lakeshore C
Ups and Downs of Grand Dampers/John Zeiner															E. Octagon 4
Voicing the Renner Hammer/Rick Baldassin															E. Octagon 2
What's New In Humidity Control/S. Smith/B. Mair															Executive B
Chapter Symposium															Gilpatrick ABC



1993 Convention Offers Private Tutoring

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number of sessions	
topics -	

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Larry Fine The Piano Book © 1987 Boston, Massachusetts

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Robert McMorrow Baldwin, New York

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

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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."

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

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..."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-ResponsiveTM Action.



Technical Forum

ut to last month's closing paragraph... 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

Cut to present... I missed talking to Charlie Walter for two years in a row, for different reasons. I also missed seeing his grand piano, the status of which sometimes floats through the rumor mill. In Charlie's absence, the company's spokesman offered insight to help dispel the rumors. A few grands have already been sold through. This is my choice of words, meaning, as I understand it, that the product has gone through the manufacturer to dealer

(representing centimeters and ciphering out to about 6'2"), a grand that, while following Bechstein's features, such as rim and scaling, "...is meant for smaller quarters...," and as a result has a "...more robust, singing quality, but won't 'push' very far." A picture would not help describe the finish of this instrument. It had to be felt, not seen. If it were an electronics component cabinet from the sixties, it would hierarchy, and is currently in the possession of the final be called a baked-on crinkle finish. Although the finish is neither lacquer nor varnish-based, the texture is more akin to an old piano with an aged, checked finish — except this time consistent, and intentional. The color is somewhere between military gray and automotive primer. The results of this built-in texture are by-the-book utilitarian: low maintenance, virtually impervious to scratches, fingerprints or other aging and wear characteris-

well.

All the Bechsteins featured high-quality workmanship in the cabinetry and veneering work, and, in spite of what Tom said about the Model 189, to my ears they all had a nice, warm (do I dare say European) sound. To me they were a refreshing change from the norm of trying to get more volume (at the expense of sound

Tom Goudy's voice at all. In all

fairness, he could have been suffering

from show fatigue, because once he

got into his favorite subject (pianos),

So, at the expense of an

inordinate amount of tape, Tom also

Bechstein Group. This group consists

Leonardo Duricic the export director.

Bechstein has regrouped, has pur-

chased other companies, and is now

and showroom," according to Tom.

"under one roof, back in Berlin, in the

original factory, with five or six stories

The feeling is that this series of events

will place them in a better marketing

I was directed to a Model 189

position, not only in Germany and

Europe, but in the United States as

of the C. Bechstein, the Feurich, and the W. Hoffmann products, with

he rallied and picked up the pace

provided information about the

considerably.

Effective Quality **Key Repairs**

> Jim Harvey, RPT Editor

part of the chain: the customer. Walter, due to the size of staff and subsequent productioncapacity, must maintain their first and primary source of rev-enue — vertical pianos. As a consequence of being busy with theirfall production of verticals, not many grands were built. Of those, Walteris trying to satisfy the demands of the retail market. In this case, a by-product was selling the grand destined for the NAMM show! If you recall, the same thing happened to the Falcone mentioned last month. This is not a trend in the industry, rather an indicator of a normal situation with either smaller or more specialized companies. In the case of Walter pianos, the production process is still being

developed. After the show, they are to begin concentrating on a more formalized production method, including the possibility of additional employees to support building the grand.

veryone is conscious of their own voice played back on a tape recorder. The results are typically "That doesn't sound like me at all." Yet the sound is usually the same either way to the listener. While transcribing my interviews, I was fooled two times by the taped words of two old friends whose voices I should know quite well. In the first instance, I thought the capstan or pinch roller had messed up. It turned out to be Paul Monachino, who, as usual, was vocally compressing a lot of information into a small moment in time. In the second case, I changed the batteries in the machine, but that didn't speed up

next month's Forum. Surely the missing tape will have floated to the surface by that time!

quality) from a given scale design. Boston and Steinway were both off campus again this year. An unrealistic walk under normal circumstances, the weather made it an even more prudent decision for Larry Goldsmith and me to take a cab to their hotel. I might add that, while I've experienced a few harrowing rides before, there's nothing quite like being captive in the back of a taxi while riding through the busy streets of Anaheim, with water practically up to the door panels on the cab. At least we were in the car. The poor pedestrians (of which there are hundreds in this area at any given time) didn't stand a chance against the inevitable tidal waves caused by passing vehicles.

Boston introduced a new 7'2" grand to their dealer network this year. The GP-218, available in your choice of black or black (satin or polish), the piano on display was the first production model. Also featured was the GP-193, a 6'4" grand, with finishes remarkably similar to the 218. Finally, there is a new 43" vertical, (repeated on tape for clarity, since I expected to hear either 44" or 45") the UP-109C, housed in what would be considered a 'Continental' or 'European' style cabinet.

Perhaps it was due to the quiet room, my mood at the time, the wet outside conditions causing the hammers to absorb moisture, or some other condition, but I noticed a distinct difference in the sound of the Bostons, compared to last year. For clarity I should mention that they sounded better, considerably better than before.

Diversion #1: How can I distinguish one particular sound out of dozens of samples for an entire year? I don't know — how can any of us? Pianos (hopefully) have certain "signatures," similar to how we determine one big band from another on a recording. In other words, without seeing the orchestra, we can determine whether we're listening to Glen Miller or Benny Goodman. Should you feel this isn't a reasonable analogy, (and for our younger readers), I'll remind you that, while Glen Miller played the trombone, the

signatures of both groups were built around the clarinet. This is why I have a low tolerance level toward piano buyers, and more specifically institutional bids, who try to determine the quality of pianos based on a brochure and specification sheets.

Applying Diversion #1 to the pianos being discussed, since the pianos were in the same physical location, which was quiet both then and now, that margin of error is eliminated as a possibility. In a

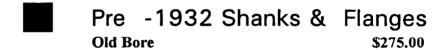
subsequent conversation with Bob Dove, I mentioned my feelings, and he said that Steinway engineers had been working closely with Kawai to make some changes. If memory serves (this conversation wasn't recorded), "change" does not infer design changes. It was rather a clearer understanding by Kawai's tone regulators of how Steinway wanted the pianos to sound. I can easily understand this. We're all aware that we should have a clear understanding

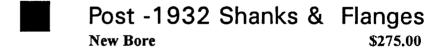
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about voicing with our clients before starting the work, even if it requires a lot of dialogue (I received an article related to this subject, and will be printing it). We use clear, dark, bright, tinny and a myriad of other low-level (usually visual) word qualifiers to discuss an aural phenomenon. Imagine using the same word semantics, but now compound the difficulty by inducing a language barrier!

Steinway showcased a limited series, "Commemorative Model Hepplewhite" grand, celebrating the company's founding 140 years ago. This art case model will be available in five sizes: 'S', 'M', 'L' 'B' and 'D'. Repeat after me — Small, Medium, Large — Bigger and Dumbo? The "limited" is just that: there will be a total of 140 of these art cases built, that number to be divided (not necessarily equally) among all five sizes, depending on dealer order(s).

Speaking of the 'D'umbo model, I found one hiding in the back of the Boston showroom, all closed up and finished working for the day. I disturbed its rest just long enough to check the "new" action, since I'd not had access to one before now. The feeling of power transfer (not to be confused with output power) through

"...there are only so many ways to verbally romance the multi-national, multi-manufacturer, combined skill, stenciled or borrowed or invented brand name efforts that are inherent in a marketing-based manufacturing arena."

the action was outstanding!

Diversion #2: While not trying to open the subject of proper catching, the length of hammer tails, or whether to raise the bridge or lower the water, I've wondered just how much (or little) key "flex" influences action response. Included in a mental analysis are considerations of materials used to make the keysticks, with or without heels, toes, sole plates, shoes, sneakers, and so on. I don't have enough exposure to "long-keyed" grands here in Bubbatown to explore this, but would consider printing an article on this isolated area of action design from someone who does have exposure or experience in this area.

It should be apparent by now that my missing tape did float to the top. I failed to label it, and inadvertently mixed it up with other new, blank tapes. In closing out NAMM '93, I would like to apologize to those manufacturers who were not interviewed. To those who were approached but not included in this report, my apologies as well. I can only write about cabinet styles, sizes and colors for short bursts before I (and the readers) burn out. Likewise. there are only so many ways to verbally romance the multi-national, multi-manufacturer, combined skill, stenciled or borrowed or invented brand name efforts that are inherent in a marketing-based manufacturing arena.

Cut to (Journal) future...

In this issue we're featuring some old subjects (and methods) by new authors, some new subjects by old authors (not the chronological age definition), or perhaps a juxtaposition of these qualifiers. Whatever the case, I'm pleased with this month's magazine, and trust you will be as well. To close my portion and kick-start the issue, I'm happy to present Ed Solenberger's word and photo essay of...

Craftsmanlike key repairs

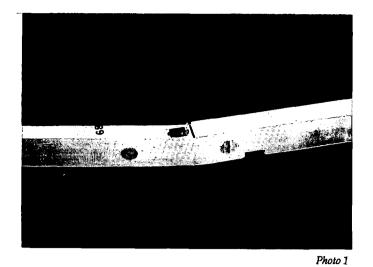
My goal in piano repair work is to do the best work I can, and to have the repair be obvious only by the appearance of the new material. A well-known west coast technician, for whom I have a great deal of respect, once said, "The first sloppy repair done to a piano seals its doom." In other words, poor workmanship sets a

pattern that the next technician working on the instrument is apt to follow. The thought could well be, "Why should I try to do my best when so much messy work is evident from past jobs?"

Over the years, I have encountered a fair number of broken keys in older pianos. The weakest part of a piano key is at the center, as there is little wood left after the center mortise has been cut at the factory. Often the repair of such a break is nearly impossible due to the age of the key wood, grain direction and perhaps even missing portions of the wood. Attempts to affect a quality repair will thus be widely varied in terms of success and craftsmanship.

Recently, I have repaired broken keys in two new pianos. The first was in an instrument sold with a lease/purchase option. The owner had the good sense to see that a nonprofessional repair of the broken key would invite future problems and thus he would not have accepted the piano. The second occurred in a piano a year after delivery. The method I used for restructuring follows, and the photos depict the process of repair. Photo #1 shows a small vertical piano key that fractured at the balance hole and its repair. Photo #2 exhibits a key with several severe problems. Close examination proved to me that the key had failed twice, and it appeared the first break was fixed at the factory by simply gluing the broken pieces together. The grain direction and structure condemned the repair to failure. The critical second break happened where a clamp crushed the surface of the wood. This can be seen more clearly in Photo #3, at the left side of the glue joint. To make this "fix" even worse, the structural integrity of the key has been compromised: the key being cut nearly half way through the side to clear a glide stud.

In Photo #4 [and cover], an entire section is being removed from the key, using a small mill. However, this principle could be applied using a drill press or even hand tools, if done with care. A fresh piece of wood with



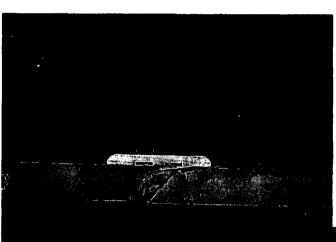
a new mortise is being glued into position in Photo #5. After most of the excess wood is removed, the cutter is once again slowly run through the key to present a clean, round hole at each end of the repair.

Finally, Photo #6 shows the finished insert with

Finally, Photo #6 shows the finished insert with pieces of dowel, made from the same wood. To complete the repair, the key sides are sanded smooth. The key is now stronger than the original.

This kind of repair will elicit delight from customer and dealer alike, and I hope will encourage high standards for my fellow technicians.

Ed Solenberger, RPT Golden Gate Chapter



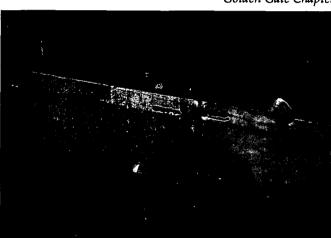


Photo 3

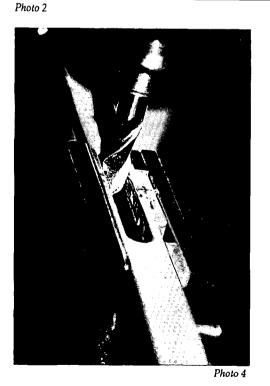




Photo 5

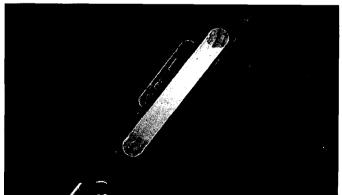


Photo 6



Between You, Me & The Tuning Pin sion that I hope we'll reach is that there's nothing better at "lassoing" a wildly out-of -tune piano: the workaday rough tuning. Before that, I'd like to make one small detour so as to satisfy this series' mandate to be practical.

(There might even be a string missing in the middle of the section.) There's a neat trick for determining even and odd, but it takes a musical ear. Specifically, you have to know the two whole tone scales and those intervals which are made with a note from each (such as the m2nd, m3rd, P4th, P5th M6th

and M7th.) As your hand hovers with mutes over the bichord section, quickly pluck the bottom and top notes. (The pitches will be quite clear even with the strings damped.) If they're in the same whole tone scale, there's an odd number of them.

With an odd number, you

should begin your muting at the second bichord note instead of the first. If they're in different whole tone scales, your muting can start at the bottom bichord. Of course, all this is based on the bichords having a single neighbor, at the bottom end (i.e., the highest single string). Obviously, action breaks don't constitute a neighbor which a bichord note can use as a muting partner. However, when the next note up from the highest bichord is a trichord (as happens in tenor sections or at the top of concert grand bass bridges), then what you want is an odd number of bichords. What's a whole tone scale? You can check out Debussy's "Voiles", or, on the jazz side, Wayne Shorter's "Juju". (You Country & Western fans are out of luck.)

Tuning Patterns In Practice

By Bill Ballard, RPT • Contributing Editor

To mute or not to mute, that was the question...wasn't it?

Muting The Pairs

ast month, we began with a discussion of mutes and the advantages and drawbacks with each kind. However, the way we use mutes has less to do with that than our own chosen tuning pattern (the path we take through the 240-odd strings of 88 notes). In fact, muting is the single structural element in the tuning pattern, as it determines at any point whether we're tuning an interval, a unison, or both. (The other element in the pattern, of course, is the order in which we take things: whether we first head south or north from the temperament. However, the order follows the structure set by the muting.)

Last month we also explored this relationship between muting and tuning patterns, using the example of a tuning we might be called to correct, and quickly discovered that the further from perfect the tuning was, the more muting we had to use. (You don't have to go too far in the business before you'll find yourself one afternoon trying "to tune a moving target".) This month I'll describe three tuning patterns of mine, including one which evolved in an effort to avoid rough tunings. However, the conclu-

Mutes in the bichords go in pairs of notes, regardless of whether they're single wedges or long strips. So, if you have a bass section made up of an even number of bichords notes, all the notes will have one of their strings muted. An odd number means that one note will be missing the partner it requires for muting. The result (and it's your choice) is either a single note left out, with both strings open, or all bichord notes muted with one of them appropriating the monochord below it for a partner (and thus muting that entire note). Both choices are an annoyance (which, you may have noticed, most good scale draftsmen spare you). But given a bass section with an odd number of bichords, I'd pick the single note unmuted, and I'd place it at the bottom, not the top, of the section. One sure way to find out whether the number of bichords is even or odd is to throw your mutes in and find out. Fortunately, most draftsmen lay the bichord tunings pins out in pairs, a note forward and a note back. This pattern makes even and odd easy to spot.

Supposing, however, the bichord pins are laid out in two straight rows, one above, and the other below. Or worse yet, in groups of three, as Kohler & Campbell did.

Watch Your Step

As said earlier, you can tune with a single wedge mute, or you can strip mute the entire piano. The choice is really whether you're going to do intervals and unisons simultaneously or to separate them. If this choice wasn't made years ago and locked in by habit, then it's a matter of how far out you find the tunings in your daily run of pianos, and where these tunings fall in your own gray area separating an initial rough pass and

the single-mute fine tuning. Mutes go hand in hand with tuning patterns. However tuning patterns can put as much of a warp on things as can the current condition of the tuning. Probably, the pattern with the least disturbance for the piano would be doing a temperament with the strip in, removing the strip, doing say, all F's up and down (octave and unions together), then the D#'s, and thus on down in a whole tone scale through the G's, then coming back up with the other whole tone scale from F#. This is, in fact, my trusty old pitch-raiser. It works by scattering the tension changes across the scale at distances no less than an octave. Unfortunately, most fine (and rough) tunings patterns are of a serial nature. The temperament gets done first, of course, but from there the tension changes roll outward, note by note, like a pair of miniature tsunamis, and staggered, no less. This is why work in the 6th octave can rearrange the 4th octave, and the 2nd octave, the tenor.

One reason to separate interval and unison tuning on a squirming piano is that the overall outlay of notes is done on 40% of the strings. This insures the successful delivery of that outlay by lessening the board's tendency to warp it. Also, when you have chosen to do unisons later, you can then play around with the order in which various regions get their unisons done. One pattern I used for ten years is an example of this. I started out with Bill Garlick at the North Bennet Street Industrial School and what may be the Wm. Braid White pattern:

- 1. Begin with the bass and temperament muted.
- 2. Tune the temperament, tune octaves down to the bottom.
- 3. Come back up doing unisons from the bottom bichord through the top of the temperament.
- 4. Finally, tune octaves and unions together straight up to the top.

Out on my own and charging money for tunings, I learned quickly that pianos should not be trusted to sit still for a tuning. Maybe I was just climbing up through the bottom of the

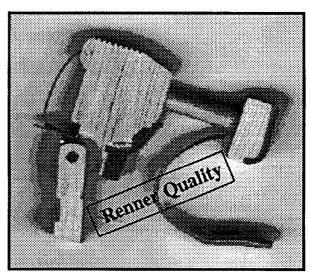
piano barrel where we all start, or maybe I wasn't fast enough on the rough tuning option. At any rate, I had the ears to hear that what I thought I was laying down was not what remained at the end of the tuning. I then began to experiment with the order of octaves and unisons, and with lacing the tuning pattern with cross-references, until I could take a piano which was pretty ragged and even a little off-pitch, and come

out with a tuning clean as a hound's tooth. It ran like this:

- 1. Mute the bass, temperament, and treble (at least up to C6)
- 2. With the strips still in, tune the temperament.
- 3. Run with octaves up through the end of the strip.
- 4. Continue tuning with simultaneous octaves and unisons up to the top of the piano.
 - 5. Beginning at the bottom of

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Teaching & Technical Consultant Fax: 801/298-1441 the temperament, tune octaves down to the bottom (all strips still in.)

6. Remove the strip in the bass and come back up, tuning unisons up through the top of the temperament, continuing to pull out the strip.

7. Now, moving to the top of the remaining strip (around C6, remember?), tune unisons based on an octave which can reach down into the temperament (first with a 4:1 double octave, and then a 4:2 single octave),

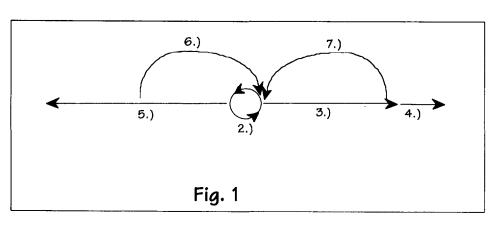
reaching the final unison at the top of the already tuned temperament.

This pattern did several things I liked. It separated octaves and unisons in the bass, temperament and midtreble, in fact everywhere but

the high treble. It did bass unisons first, because, with two strings per note, they're the easier to redo than trichords. The temperament unisons were done after the bass unisons, and in fact the former could be checked for motion against that latter, which had only minutes earlier been checked against the still-stripped former. Next, the mid-treble unisons could have their octaves given one final check against a temperament whose unison

were set in a firm handshake with the bass unisons. Finally, the unisons in the mid-treble were tied to their namesakes in the temperament, satisfying the old rule of good joinery about going back to a benchmark. I was also quite specific about locking in 4th partials in the temperament octave with 2d partials in the 4th octave and the 1st partials in the 5th octave. I called this my "A-440 Long-Form" (with a wink to the IRS). I liked

it so much that I went for over ten years before suspecting that each time no squirming might have been an instance in which valuable time could have been saved using a less bow-tied, more direct pattern (fig. 1). Roughing it,



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P.O. Box 700 Elizabethton, Tennessee 37644 Office (615) 543-3195 Wire Mill (615) 543-3196 Fax (615) 543-7738 I'm now back to that original pattern with a less begrudging attitude towards the rough tuning. After all, if fifteen to twenty minutes is all that it takes to change a ragged tuning into one quite close to the "cream-puff unison duster", why put up with the wanderings? It all comes down to how you would like to spend your time during the tuning. Of course, when all the A's are at pitch, a rough tuning isn't called for. But as the pitch and general tuning in these situations strays further into the gray area between a clear yes or no, you may be tempted by that afternoon's circumstances to go with a single fine tuning and be prepared to clean up whatever shifting you happen to notice. There's no better example of a false economy, though. I end up regretting skipping the rough tuning more often than not. In my experience, the time spent cleaning up a piano which should have been rough-in usually comes close to the time a rough tuning would have cost me. Mind you, this is no "six

of one, half-dozen of the other." The nice part about having chosen a rough-tuning is how much of a breeze it makes the fine tuning. After all, what is a fine tuning, if it is not making delicate, minute adjustments. If you're going to spend a hour and a half, you really deserve more at the end of that time than to still be sheepdogging wayward intervals. Picture it this way. At the point where you pack up your kit and hand the bill to the owner, you shouldn't have the harried look of the mental ward orderly who's just strapped down an over-active patient and is wondering how long the thorazine will last. The owner would much rather see you as having just tucked a precious baby in for a

Another advantage of the rough tuning is that it's a preliminary chance to check out the piano for needed repairs. If you go through that list of repairs (a loose hammer head chalked here, a leaking damper wedge or unglued jack there) between the rough

and fine tunings, then during that final tuning you'll be noticing even subtler details about the piano. The times when you can get to these are when the musicians really appreciate you. Equally important is tuning up your hammer technique (that is, acquainting yourself with the piano's string-pin set-up). To do this, there's a nice little game you can play. Try to set a good unison allowing yourself only one test blow. You can move into it with as many passes as you like (hopefully not more than once over and back), but then let a single test blow judge whether you've uncovered the hammer technique that's solid for this piano. This might slow up your rough tuning a little but it sure is a big help to get the right handle on your hammer before the fine tuning. If you've just driven the tuning pins, it'll tell you whether the piano may also need some oversized pins as well. Rough tuning patterns usually aren't more than a fast-motion version of the fine tunings, although I tailor mine to

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the given situation. Remember from last month, how to find the A-440's? There's one on the 1st partial of A4, the 2nd of A3, the 3rd of D3, the 4th of A2 and the 6th of D2. If the highest A-440 in the bass (maybe D2 or A2) and the A-440 on A4 are both on pitch, very often the bulge (or sag, depending on the time of year) is limited to the 3rd and 4th octaves (the tenor and temperament). Here, I mute from the tenor to the mid-treble break, although at the top of this compass pitches may be pretty much in place. If the other A's (from D2 to A4) are out, the bass, temperament, and mid-treble are strip-muted. After the temperament, I go octaves down to the bottom, come back up with unisons to the top of the bass, go with octaves from the top of the temperament up to the end of the muting, and then come back down with unisons to the bottom of the tenor. If the unisons seem to involve major corrections, I'll sometimes check these against the temperament, although warning myself that because the temperament unisons are done last, these pitches will move too. The high treble on a piano which is tuned regularly will very often be on the line, waiting for the rest of the piano to join it. If it's been a few years since the last tuning, I may give a silent turn on the bottom pin for each note. I reckon that if, for example, I send that

string 100 cents in the proper direction, it will feel the same to the bridge as if all three strings on that note were moved 30 cents. In extreme cases, I'll go octaves and unisons right up to the top. Then again, if it's been a few years, the piano owner gets the grandfatherly lecture with the warning that the piano has a right to shrug and shimmy after such a first tuning. Pitch leads are a simple 1/3 over (or under). There's no science to this. It's just the first fraction I tried and it happened to work. If all the A's except the temperament A3 are on, I measure my lead from A3 to A-440. If they've all wandered, A3 will usually be the gross deviant, and the highest A440 in the bass will be a safer bet. If you aren't packing any electronics, the lead is still easy to get. Pull one string of your chosen A to the fork. Listen to the 1st partial beat rate between it and a second string on that note, and chant on time to it "1-2-3". Next put musical rests in for counts 2 and 3, so that you are now only singing "1" at the downbeat of each measure. This "1" is now going 1/3 the speed of the original beat rate between A-440 and that chosen A. If you pull the second string on that note beyond a unison at A-440 with the first, to a beat rate at that 1/3 speed, this second string will have covered the distance from its original pitch to A-440 and have gone

yet another 1/3. Pull your other string(s) to that one, and you have your A with a 1/3 lead. (I have a variation of this which is actually more direct, but you'll either have to wait 'til my article on pitch-shimming, or catch me at a seminar.)

True Tales from Beyond the Weird

Finally, I'll leave you with this war story. I worked like a dog getting that Louis XVI Steinway Model 45 in tune. It began with a semitone pitch raise (at least in the middle, because the treble had sagged more than a whole step.) The tuning, as is customary for Steinway verticals, went like dragged cement blocks, and after 2-1/ 2 hours, the top three octaves still had an irrepressible urge to peel upwards. The owners of this piano were delighted with the tuning, and to replace the sweat I'd lost, they sent me home with fresh coffee in one of their mugs.

The next day when I returned the mug, things were overcast. The man said, "We're not quite sure about your tuning — the piano seems to have lost its voice." My anxiety exploded, but he continued, "Whenever we played the piano during those weeks before its first tuning, we could clearly hear a voice singing along with it. We asked our friend who had sold us the piano, and she said, 'Oh yes,



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that's Mother'. We're not sure, but we hope that Mother has been released." Had her soul been damned by an earlier piano tuner, to haunt this piano until the pitch-raising he couldn't sell her had been accomplished? Or had this spirit simply left in discomfort, to find another piano at the lower A#-440? How should I know? Go call a priest!

See you next month with an article on pitch. I will be exploring how our rigid adherence to A-440 can affect tuning stability. As always, you're invited to send comments or questions on this series to me c/o Jim Harvey. We're looking for a little snap, crackle and pop!

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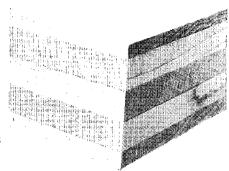
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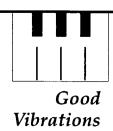


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he capo d'astro bar, sometimes called the V-bar, serves as the forward string termination point in some sections of the grand piano scale. In some old, low-priced pianos this capo bar exists in all string sections, including the bass. But in Steinways, Mason and Hamlins, and other such instruments the capo bar is found only in the upper two sections of the string scale, while in the lower sections, agraffes serve as the forward string termination. As we know, string termination points, whether found at the bridge and bridge pin, or the agraffe, or the capo bar, should be precise and dependable. Our concern

here is for the capo bar. Three very common problems associated with capo bar deterioration are buzzing strings, tones that are unclear and fuzzy, and poor rendering of the strings across the bar making tuning difficult. Remember that tired capo bars not only affect the speaking string, but the front duplex segment as well.

The Hardness of the Bars

Obviously, capo bars exist as an integral part of the plate casting. As such, the hardness of the capo bar is the same as the hardness of any other part of the plate. And, typical cast iron for all plate making gives or takes a few ingredients in the recipe, is soft enough, and naturally lubricated enough due to the relatively high carbon content, to allow for easy drilling and tapping of the many and various holes. It is this softness, however, that causes the strings to groove the capo surface. An atypically too-soft bar will groove very deeply. Upon resurfacing, such a bar will quickly groove deeply again once the hard piano wire is drawn over it. Tones emanating from such a system will be inarticulate and probably short-sustained. Although there have been reports in the Journal over the years on the effects and possible treatments of soft capo bars, such troublesome conditions are not common in rebuilding old instruments. Still, if upon tearing down a piano, a deeply grooved capo bar is found (looking something like butter into which the

prongs of a fork have been pressed), something is wrong; but if this were the case, something really awful would have been apparent in the tone.

Young Chang Hardness Ratings

In my quest to uncover some definite numbers regarding hardness ratings of certain plate components, I have been attempting to contact the various manufacturers. Thus far, I have received some information from a very helpful Don Mannino at Young Chang. First, a word on how hardness ratings are determined. The process is simple, and hardness ratings are relative to the type of testing machine used. Rockwell machines (and tests) are very common, but there are other types. The actual test involves pressing a small hardened metal ball at a prescribed pressure into the material being tested. On soft material, say wood, the ball will indent the material for a given pressure. On harder material, say steel, the indenta-

> tion will be less. A scale of arbitrary units will indicate the differences in terms of hardness ratings.

In Young Chang grands the capo bar bearing surface is actually a hard brass rod of small diameter nestled in a groove formed in the underside of the capo bar proper. A Rockwell B test, which employs a 1/16 inch ball being driven by a 100 Kg force, was performed on the plate, on the agraffe material, and on the steel that comprises the bearing rod.

n	RESSING
1)	THE
	CAPO
	BAR

By Nick Gravagne Contributing Editor

The results: Material	Rating
Cast iron plate	30
Agraffe material	60
Bearing rod brass	70

Very interesting. Note that the agraffes are twice as hard as the cast iron, and that the brass bearing rod is harder yet. However, these are relative numbers and we can draw no wide-ranging conclusions from them. What would be helpful is to obtain ratings from the other manufacturers. Is agraffe hardness or plate hardness, for example, fairly typical in all makes? If successful, we will publish the data along with a restatement of the Young Chang data.

And thanks to Don Mannino and Young Chang for forwarding the information!

While on this subject, I have heard reports that some manufacturers surface harden the capo bearing surfaces on some of their models. I have not verified this, but if I do, the information will be passed on assuming the manufacturer agrees. Anyone out there know for sure?

Back to That Tired Old Bar

The capo bar found in the typical old piano (or not so old) will be grooved due to the upper pressure of the strings. It is routine in the typical rebuild to "dress" this bar such that (1) the grooves are completely removed or seriously minimized, and (2) the cross sectional shape of the bar, i.e., its V "point", is not seriously compromised. Techniques, of course, vary. Some rebuilders use everyday metal files of various sizes and cuts along with either garnet paper or wet/dry sandpaper, while other rebuilders prefer stone bits working in either electrical or pneumatically driven tools.

As much as techniques vary here, so do beliefs. Some dedicated technicians suggest that the capo bar should be shaped to an actual point (or thereabouts). Theire claims are simple enough. New strings drawn over the pointed metal will naturally seat themselves, creating a longlasting termination point due to the small saddles formed for each string. And, anyway, a bar rounded to more or less the manufacturer's intent is going to begin grooving immediately. So, sooner than later you're right back where you started. The idea: if you can't "fix" the groove, feature it. Better the small saddles with definite and dependable terminations, than shallower and possibly noise-causing grooves.

In my own practice I stay with the manufacturer's intent. It seems to be working for me. I am still tuning clear-sounding instruments I rebuilt 15 years ago. So in my mind, "If it ain't broke, don't fix it." Thus the following techniques relate to rounding and reshaping the bar rather than radically altering it. Having said this, though, I'm certain that the techniques outlined below, and which are used by many rebuilders, do cause the bar to be slightly more pointed than the original shape. This is perfectly acceptable. In fact, from a tonal standpoint (relative to a definite termination) a sharper bar, although not quite pointy, is better than a flat

"squarish" one.

Some technicians refer to that rounded crown area of the bar in terms of radii. They will say, for example, the radius should be 1/8", or 0.100", or 3mm, or whatever. Due to the basically triangular shape of the capo point, I don't always find radiustype guidelines very useful in a measurable sense. But in a general sense, as a sort of overview, it helps to keep this idea of a radius in mind.

Filing

Photo 1 shows a plate with a newly fitted pinblock sitting on supports. The two files shown are ordinary bastard metal files, one

sure to use plenty of cutting fluid on the file teeth or the file will clog. Commercially available cutting fluids can be found, but light-weight oil such as "3-In-1" will work. Be generous. The process begins by orienting the files more or less per photo 1. Now imagine you are filing hammers. You don't start by simply removing the grooves! If you do, you will have an improperly shaped hammer; the grooves may be gone but the top of the hammer will be more or less flat. Filing begins on the shoulders. The same is true with capo bars, although the technique of filing metal is back and forth, up and down — not in one direction as when filing hammers. Start filing on the "shoulder" of the

bar, as far down as the file can practically get, and work up to the "crown." Do this on both sides of the bar, working up to the crown but not over the crown. Leave the topmost part of the grooves showing. TIP: Watch the dark sludge being created by the metal par-



coarse (or medium coarse) and the other medium. Two smaller files of medium cut can be seen sitting on the pinblock. A better view of these can be seen on Photo 2. The condition of the capo bar is typical, in that many grooves of varying depth exist. Also, the bar no longer has a polish to

it. The surface condition is not smooth to the touch. Sometimes rust or other light corrosions can be found on the surface of the bars, which, even if reshaping were not being considered, need to be removed.

During the filing process be

ticles suspended in the cutting fluid. This sludge will actually form a line on the sides of the bar near the crown; it can guide you regarding the position and strokes of the file. Speaking of file strokes, remember to run the file not only up and down along short

lengths of the bar, but take in longer lengths of the bar as well. This technique guards against over-filing in one isolated area.

The small files do essentially the same work as the large files. The advantage of having them is that, due to their small size, they are better able in certain plates or along certain sections of any bar, to cut closer to the crown than bulkier files. Use plenty of cutting fluid.

The Crown Surface

At this place in the process, the shoulders have been filed up to the crown. The sludge lines formed acted as a guide, but the crown itself has not been disturbed. Next, the sludge is cleaned off, followed by an inspection of the crown. The undisturbed, grooved crown should appear uniformly wide along the length of the bar. If not, work with the files in those isolated areas until the crown area

does appear uniformly wide (on the order of 0.050" to 0.080"). Next, take a medium cut file and run it directly over the crown; i.e., hold the file body perpendicular to the "point" of the bar. Use light and even strokes. This process will tend to square off the crown, but not significantly. Now, with the small files, simply round off that square.

Final Polishing

Thus the bar will have been shaped. However, due to the relative coarseness of the files, the surface condition of the metal will be a bit too rough. Photo 3 shows a piece of 220 grit wet/dry being used in shoeshine fashion. The paper should be backed with duct tape, and as with the files, plenty of cutting fluid should be used. The paper should also be run in typical sanding motions, lengthwise along the bar for general smoothing and conditioning. Repeat this process

with at least one more, lighter grit, such as 300 or 320. A final polishing can be accomplished with still lighter grits and/or automotive polishing compound. Finally spray the bar with your favorite Teflon (or whatever) compound. This final coating not only lubricates but will inhibit rusting of the newly exposed and virgin metal. If, after everything has been properly done, a hint of the old grooves shows through, don't worry.

String Rendering

Such a conditioning of the capo d'astro bar creates not only a definite termination point, but aids in the smoothest possible rendering of the strings over a point of heavy pressure. For what it's worth, a single string pulling at 160 pounds, and crossing a point of deflection at 15 degrees (a typical counterbearing angle), will push on the deflection point at better than 40 pounds. As the string angle reverses in the tuning pin area, an opposite 15 degree angle will produce another 40-plus pounds of pressure. Thus, a single string in the capo area is pushing at two points for a total of 80-plus pounds of pressure. Tuning this string requires overcoming the attendant friction accompanying this pressure. This 80 pounds of pressure on the two bars, which exists whether the strings or bars are perfectly polished or perfectly rusty, should not be confused with inchpounds of torque used to define tuning pin tightness. The point is, new piano wire working over a smooth and polished bar will pose the least

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amount of friction at the bearing points.

Dressing the Other Pressure Points

When the string leaves the capo bar heading up-hill to the tuning pin, it crosses over a counterbearing bar. Usually these bars are cast into the plate, but sometimes they exist as removable and independent components. If grooved, these bars also need to be dressed in a similar fashion as outlined above. The small files are particularly useful here. It is better to dress these bars before the plate has been made ready for refinishing. Remember to mask off the crowns with thin strips of tape before spraying!

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Review

here is always more than one way to do a specific task. Some people prefer one method to another. If you're like me, I like to have a clear picture of all my options. One method may work well for one situation but not another so it is nice to have a catalog of choices. This is one of the benefits of reading this publication.

Since the general topic of soundboard repair has been featured in the past and recently, I'd like focus this article on some currently available tools that we use in our shop for dealing with various soundboard crack situations. Although I realize that there is

other equipment out there for dealing with soundboard cracks, I'd like to review three tools with which I am familiar. I find this information useful, and encourage others to present their ideas on this topic as well.

The three tools featured in this article are (Photo #1): the V-shimming tools available through Ford Piano Supply, New York; the Sorenson shimming plane, Minneapolis; and a newly available routing system made by Sound Tools, Minneapolis, available through Pianotek. Supplier information is available at the end of this review.

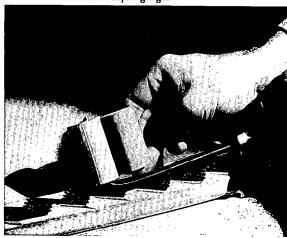
I have been using the combination of these three tools for over ten years, and find that they can handle almost all crack repair situations. All three of these tools have been around for long enough to be well field tested.

John Ford manufactured the Mathushek piano for several years before he went into the piano supply business. His company has a reputation for providing unique and useful tools.

The V-shimming tools he sells are easy to use, inexpensive, and can produce satisfactory results. John says that the soundboard repair tools he sells now are a variation on a bent file he used when he rebuilt pianos. They come in two sizes: wide and narrow.

These muscledriven tools are used by drawing them through the crack like a plow in a corn field, with the intent of widening the crack in a V-shape to allow for a reciprocating V shim. John designed the tools with a large,

Photo 2-Ford Tool with depth guages





Soundboard Crack Repair Tools

By William Sadler, RPT University of Minnesota

The tools featured in this review are (L-R)

Sound Tool's Shimrouter Sorenson's Shimplane Ford's V-Shimmer

> easily gripped handle. The handle is larger than some of the V-shimming tools I have used. He also provides the matching shims

that correspond to the V shapes in the tools, saving you the time it takes to make your own.

When using his tools I like to make depth gauges out of wooden dowels (Photo
#2). Several depth gauges help keep the V-cut at a uniform depth from one end to the

other, which facilitates a better fit of the shim later on.

I tend to use these tools on smaller, shorter cracks in the treble, or off the back of the tenor bridge, where other repair tools are too large to tread. V-shims follow the irregularity of the crack, and the final result of this repair is that it can be more visible on long distance cracks than some of the other shimming techniques. The differ-



Photo 4-Sorenson plane cutting close to bridge

ence in color between the new shim and the old board can be compensated for by bleaching everything before final sanding.

Dick Sorenson is one of the finest Minneapolis rebuilders and is the conservator of the Shubert Club piano museum located in the Landmark Center in Saint Paul, MN. He designed and manufactured his soundboard plane in the early 70's. His tool will be featured in Arthur Reblitz' soon-to-be published book on piano rebuilding.

The bullnosed front of this tool (Photo #3) is made of steel and has a nice weighty feel to it. Because the blades are on the outer edges of the tool, it can get in closer proximity to the rim or bridge than any other system I have used.

Sorenson's tool requires setting up a track (Photo #4) next to the crack to maintain the position of the tool. He

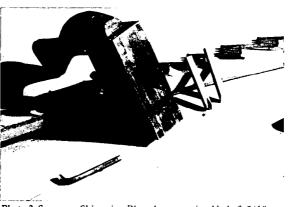


Photo 3-Sorenson Shimming Plane has a scoring blade & 1/4" blade



Photo 5-Shimrouter has a bullnose plane similar to the Sorenson plane for finishing up to the rim



Photo 7-Cuts are made in multiple passes

suggests that the track can be allowed to follow or bow with the crack slightly, but in instances where the crack needs to be larger than 1/4 inch, he provides a "sideshim" to his tool. The sideshim moves the cutting bit away from the track, to permit a larger cut without moving the track. Repositioning a track complicates shim fitting later on because it is difficult to mount the track exactly parallel to an existing cut.

A scoring blade is used for a first cut, to keep things going straight. Then a 1/4-inch cut can be made in several passes. A blade depth screw is turned a



Photo 6-Sound Tools shimrouter starting at the belly

half turn after each pass, until the cut reaches the rib. It, like the Ford tool, works and works well with a bit of muscle.

Sorenson also sells a shim sizing tool that mounts to a standard router. Keep in mind that it is easier to cut the crack out than it is to fill it so one does need some sort of shim sizing system.

In 1982, fellow technician Richard Raskob, me and my father, Charles Sadler, a tool and die maker, co-designed and built a routing system to be used with the Foredom Overhead motor tools. The design was inspired by the Sorenson shimming plane. Our goal was to reduce the time and increase the accuracy of the

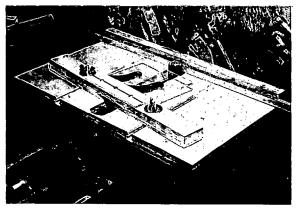


Photo 8-Shimsizing table

total shimming process, and to eliminate or reduce some of the muscle work required. Due to our excitement with the success of this tool, we decided that it might be useful to others, and so we have worked very hard to make it available. To do this we formed a company: Sound Tools.

Sound Tools manufactures this versatile multipurpose routing system. The shim router can not only be used to prepare soundboards for shims, but can size shims, resurface keys, trim keys, and notch keys. Those of you who own a Fordom machine know its benefits. We have found it useful for, among other things, drilling bridges, filing hammers, and grinding pinblocks.

The aluminum shimrouter has a bullnose plane system (Photo #5) at the back that functions similarly to the Sorenson plane. The reason for the bullnose is because the motorized routing can only reach to within 1/2 inch of the rim. After using the router to cut the shim opening, one only has to turn the router around and finish up to the rim manually.

Like the Sorenson tool, the shimrouter requires a track to guide it. The tracks can be set up straight, or can bow with the crack to eliminate the need for cuts larger than 1/4 inch. They are mounted to the soundboard with a #18 center pin. These tracks also contour nicely with the crown of the board.

Because the track system used is compatible with the Sorenson tool, it is possible to set up the track to cut the

ends (close to the rim and bridges) with the Sorenson tool and finish up the center with the motorized shim router (Photos #6 and #7). By placing the sidecar on the shimrouter, the blade position can be made to match the cut position made by the Sorenson plane. The sidecar allows for stubbornly wandering cracks that need cuts larger than 1/4-inch, and facilitates

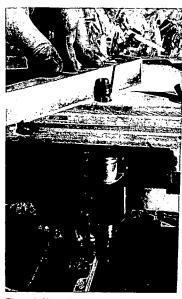


Photo 9-Key trimmer

getting closer to bridges by mounting the track out away from the bridge so the tool can reach into a tight place.

The tool comes with a 1/4 inch carbide bit for cutting parallel sided shim openings. For those who prefer, a tapered bit will also operate smoothly with this tool but is sold separately.

The shim sizing equipment (Photo #8) and the key recovering equipment (Photo #9) are available as options to the shimrouter tool. Information:

William Sadler Sound Tools 2830 E. 22nd St. Minneapolis., MN 55406 612-339-5182

Suppliers:

Pianotek 214 Allen Ferndale, MI 48220 800-545-2683

Ford Piano Supply 4898 Broadway New York, NY 10034 212-569-9200

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Pre-cut quartersawn spruce shimstock:

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What Is Voicing & Who Cares?

Bob Davis, RPT and Dale Erwin, RPT Modesto Chapter

This month's article by Bob Davis

oicing, or tone regulation, is the modification of any part of the piano in order to change the sound that comes out, with the goal being to give the pianist as much control over dynamic range and tone color range as possible, maximum sustaining ability, and evenness from note to note. It is usually thought of as manipulation of the hammers, but many other things are involved. The reason voicing is such an exciting subject is that it can totally change a piano's character, and greatly increase the player's ability to communicate a wide range of emotions. If you've ever had the experience of hearing a technician change the tone of a piano from wooly, or clangy, or unfocused, or boring, into one that would lift you out of your seat with excitement and bring tears to your eyes with its sheer loveliness of sound, you have experienced the thrill of voicing. If only that technician could be you....

And it should be you. Welcome to a new corner of the Journal dedicated to exploring all aspects of voicing. The title is a play on words — while voicing skills should be used and practiced "every day", an understanding of how hammers work can make possible techniques for rapid and cost-effective improvement on almost all "everyday" pianos. It is not

just the highly experienced technician with much concert work to whom voicing is useful. Although voicing skills are refined over a lifetime, the authors feel that voicing is so gratifying that the acquisition of these skills should be started earlier in a piano technician's career than is usual, and that it is possible to demystify the subject to the point that others can share the delight voicing has brought us.

As a point of departure, it seems appropriate to quote from a 1981 column by Jack Krefting, former Technical Editor of the Journal: "Some subjects are easily — well, relatively easily — discussed in the print medium. Such things as key dip, damper lift, action spread dimensions, and wire stiffness can be defined in objective terms, as can tuning pin torque and a host of other specifications. The topic of voicing, however, probably comes as close as anything to the subjective in our field; by definition, then, voicing is an art form. It is probably presumptuous, and maybe even silly, for me to try to discuss it in this medium, but I will try anyway."

Krefting then does go on to treat, with his usual clarity, one aspect of voicing. It turns out, however, that a discussion is not silly, because of the dual nature of the subject: voicing, like tuning, is indeed a mixture of art and science. While there is no substitute for the traditional method of listening to an experienced voicer demonstrate good tone and voicing techniques,

many aspects both of voicing and of pre-voicing piano preparation do lend themselves to description. In addition, much individual practice and exploration can be done with written help between those valuable visits with a more experienced mentor. A compact body of reference information is indispensable, as the learning of voicing is never done; and the shortening of the learning curve for voicers of all skill levels will be the purpose of these articles and the mail they (hopefully) engender.

Three reasons for this series:

1. Perhaps the most direct impetus for this column is a class entitled "Everyday Voicing", given by Dale Erwin and this writer at recent state and national conventions, during which we got many requests for written reference material. Dale and I thought this column might be a quick and easy (?) way to go about making sure that enough background material was easily accessible for future classes, with an eye toward the practical rather than the philosophical. We intend to present techniques that are not specific to any particular hammer maker, but offer increased control over all makes by demonstrating how to "read" what a hammer needs by the sounds it is making. What theory we present will be that which is necessary in order to understand the cause of a particular sound, and therefore to produce better results more quickly.

2. We felt that newer and more experienced voicers alike would find it

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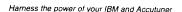
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useful to have a new slant on some of the more familiar material, as well as an introduction to newer theories and methods with a place for the readers to discuss items that might have been either incomplete, omitted, or controversial.

3. The Guild is planning to release a voicing book sometime in the future. The Publications Committee, of which I am a member, is charged with assembling material for this book which will contain mostly articles previously published in the Journal. It was felt by the Committee that while the material we have so far is excellent, there was room for some additional filling-out in a couple of areas. In order to meet all these needs, some articles will be by Dale, some by me, and some by others. Since no two people hear or describe piano tone identically, and since the perception of tone changes even in one person over time, approaching the subject from several different angles should serve to enlighten more than a single "voice" would. Many fine articles have appeared in the pages of the Journal. There is also some good information that has not been previously published, at least not here, which will be invited expressly for this column. We will explore hammer and felt making, how the hammer interacts with the string, hammer shaping methods and materials, the whys as well as the wheres of needle placement, how regulation affects voicing, and some exercises for exploring voicing, among other things.

Voicing tastes have changed over the last few decades. While we can and should discuss whether this is for better or for worse, the instructional aspect of voicing has certainly matured. Particularly in the last ten years or so, new ways of describing the subject and a deeper understanding of the physics and mechanics of the hammer-string interaction have made voicing more satisfying to more technicians, and earlier in their careers.

Since by now you're probably clamoring for some practical advice, here's your first tip: Get a partner!

Dale and I found that, while all sources of voicing progress are valuable (reading about it, listening to someone talk about it, watching someone else do it, personal exploration, etc.), for us at least, the most productive path was voicing with a partner. Each of us had his own approach, but the partnership brought us much more than twice what each of us could have discovered alone. After several years of this, we are still working closely together to our mutual benefit (and the benefit of Ma Bell — we live thirty miles apart).

Possibilities and Limits

Before picking up those needles, we need to look at several things. A future article will deal more completely with a description of the components of tone, and with developing a tonal concept. I'm sure you're eager to get started, so for now we'll just assume that both you and your client know what you want to hear. Several things limit the amount of improvement a piano is able to accept, such as the original design, soundboard condition, scale, quality and condition of hammers, regulation, room acoustics, etc., but there is a quick and easy way to separate the intrinsic sound from that affected by the hammers: the "pluck" test.

Choose a note near the top end of the notes that have dampers. After tuning the unison, raise that one damper or hold the key down. Pluck one string of the unison with your fingernail (the best tool for this job, and so reasonably priced), or with a stiff guitar pick. The string will have a characteristic dynamic curve; that is, while its amplitude (loudness) will obviously decay over time, some pianos will have a much longer sustain time than others, for the same note. More importantly, some will have a sudden drop in loudness soon after the pluck, resulting in what might be called a "choked" sound, while some will decay very gradually, or even swell slightly before they decay. Later we will be able to modify, at the hammer, several components of

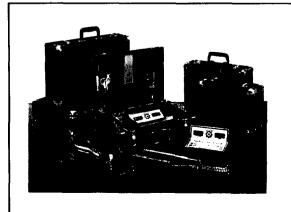
the struck sound, such as the "ping" on the attack, overall apparent "brightness" of the note, and, believe it or not, the decay rate, but only to the limits imposed by the rest of the piano.

Pluck several more notes in different registers. Eventually, you will probably find that roughly the fifth and sixth octaves are most useful for information on sustain time. The sustain in this area is also most important to the player. A pianist friend of mine refers to these as the "money notes" - that's where the melody often lies and where the performer "earns his money," but where decay rate is most often a problem. You can check out the bass strings at this time, too. If you pluck them close to the agraffes, you should get a lively metallic "spannnnggg" sound. A "tonngk" sound, like a sock is sitting on the string, will let you know that the potential in this area is, well, limited, and may affect voicing decisions for the rest of the piano.

If you got that "choked" sound in the treble, or a very rapid decay rate, now is the time to check things like the soundboard. Is it glued solidly to the ribs and rim? Do you hear buzzes or rattles when you thump it with your fist? How much crown is there? You can check crown by running a thread diagonally across the rib side of the soundboard, between (parallel to) the two longest ribs, and measuring the space between the straight thread and the curved board at the middle. The string terminations can be checked for grooving at the capo bar by sliding the

string slightly to the side and plucking again. If it zings less, beats less, or rings longer, the terminus was grooved or corroded or the wrong shape. For truly accurate readings, you would want to move all three strings and retune the unison. This is because of the effects of string coupling, which will be treated in a later article. However, it probably isn't necessary; quite a good idea can be obtained very quickly by muting off two strings of the unison, then plucking the remaining string before and after moving it. See that the bridge pin is solid in the bridge, and that the strings leave the bridge at about the same time as they leave the bridge pin, or slightly before. You can check downbearing and side bearing at this time, if you wish. If you're new at this and find structural problems you don't feel qualified to deal with, no problem. These can be referred to one of your colleagues, and you can still start quickly accumulating judgment and differentiation skills concerning the hammers, even if you decide not to make any changes at this time.

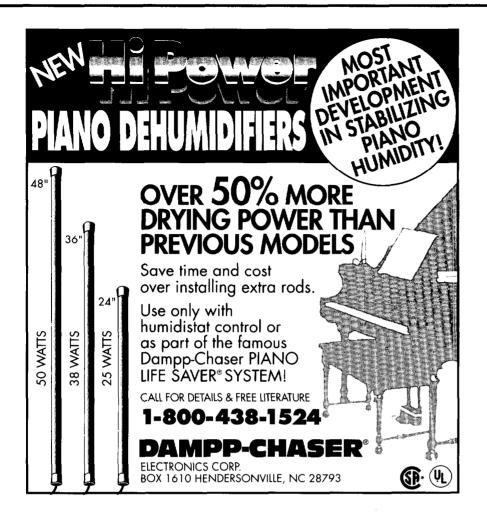
Now make sure all strings are back to their original positions, and alternate between plucking the note and striking it with the hammer, while listening to the decay curves. Do they sound similar? This is probably most useful at mezzo-forte or forte, but try it at several dynamic levels. Try also to describe to yourself at this time the "brightness" or "mellowness" at each dynamic level. Does the "brightness" change as the dynamic level changes? We'll be talking in more detail about what to do with this information and

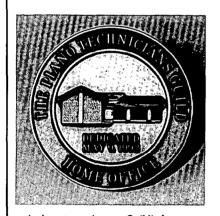


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generally, if the struck sound is choked and the plucked sound isn't, energy is being wasted and you will be able to make an improvement, and if the sound is either harsh or wooly at any dynamic level, it can be changed.

How long is long enough for

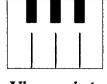
what the differences mean, but

How long is long enough for ring time? Various numbers of seconds have been proposed as good, but an absolute standard is not really necessary; just try the above exercises on several pianos of various quality and condition, and you will be amazed at how quickly you become an expert at efficiently assessing the tonal potential of a piano!

To sum up this introductory article, there are two reasons for publication of any technical material: one is to disseminate information, and the other is to expose it to the critical thought of others experienced in the field. One person's "leading edge" is another's "lunatic fringe", and there is almost always another way to describe something as complex as voicing. Although most of the material that will appear here is intended to represent the common practice, some of it has not passed through the refiner's fire, and it will hopefully generate some discussion or debate, as well as questions. Surely its value outweighs any concern that it is untested, and discussion will be welcome before it is committed to book form. Please send questions and comments to:*

Bob Davis
1639 Barcelona Avenue
Stockton, CA 95209
- or Dale Erwin
606 Auburn
Modesto, CA 95350

* Note: To maintain continuity, (and author privacy), it is customary to route comments, questions or other post-article matters through the Editor, even if the materials are intended for (and re-routed to), the author. This follows long-established precedents set by most magazines. However, due to the on-going nature and projected results of this series, the writers have agreed to accept this responsibility directly.-jh-



Viewpoint

Doug Wood, RPT Seattle Chapter

f you're starting your career, have recently relocated, or simply are not rich enough, you need to be fixing your business as well as pianos. If all you're doing to increase your number of appointments is to gaze forlornly out the window, waiting for customers to call, you can probably double your business activity by working your customer list using the telephone.

You may feel uncomfortable making calls to get appointments. We piano technicians prefer to think of ourselves as highly trained troubleshooters in white lab coats; selling is too — well, capitalistic! But the stark truth is this: before you can do your magic to a client's piano, you first need to sell the appointment. There are many ways to accomplish this. Whether you or the customer initiates the call, alone or in conjunction with other prospecting methods, the appointment is nearly always made on the phone. If calling customers to make appointments has been a depressing failure, or if it's too scary to even attempt, maybe you just have been trying to sell the wrong product. Here are a few suggestions to make phoning customers easier and more productive.

Realistic Expectations

You will be calling lots of people. Some will want your services now. Good. Some will not. Not so good, but so what? Move on to the next name. Expect turndowns, and don't take it personally. The next person on your list might make an



appointment, and you'll feel better right away.

You've Got a Nibble

Let's consider the active client, one who owns a decent piano and plays it regularly. Think from her perspective. Why would she want you to call? Typically, this person wants to maintain her piano, but she has forgotten when it's needed. She really wants you to remind her when that time arrives. Your expertise includes knowing when the piano needs tuning (or any other service). So when you pick up the phone, it is not your primary intention to sell an appointment; you are simply providing a wake-up call to an interested piano owner. The good news is, that by reminding your customers that the piano needs tuning, they will often ask you for an appointment.

Remember, you're not asking for an appointment. You're only reminding them that an appointment is recommended. Since you're not asking for anything, you have no fear of being rejected. Your fragile psyche is safe.

You Must Remember This

How does offering this reminder service help your business? By contacting my customers regularly, I increase the frequency of service. I find that if I take the initiative and

remind my customers to have their pianos serviced, they will agree to do so at least twice as often as if I just wait for them. For example, Mrs. Smith is a particularly cost-conscious person who has the piano tuned for her daughter who is only a beginner. If I wait for her to call me for a tuning, it might take her three or four years to get around to it. If I call her every six months, I will probably tune for her at least every other year. That way I only need half as many customers to stay busy. In addition, if I always make the phone calls timely and pleasant, she will appreciate the calls and not resent them. She may even begin to feel obligated, and send a referral or two my way, even if she still cannot have her own piano done.

Do Your Homework

Prepare the customer today for a follow-up call in the future. If you leave the customer's house with an understanding of when the next service should be, and that you will be calling around that time, you are simply fulfilling this agreement when you phone her. I have found that, almost without exception, my customers are glad to hear from me, even if they do not want an appointment now. I even have some who scold me if I am late with the call. Keep track of such devoted customers; they are often the most regular and loyal, and thereby profitable.

Say "Cheese"

Before I call, I always try to visualize the customer's face. Then, as the phone rings, I put on a smile. It sounds corny, but a smile can be heard in your voice and your attitude. The customer knows I am calling to try to make an appointment, so I don't need to say so. The exact wording of the question about service depends on the understanding reached at the last contact, but I usually use a very soft-sell approach.

"Hello, Mrs. Smith? This is Doug Wood, your piano tuner. I have a note here that it has been six months since I tuned your piano." For many of my customers, I leave it hanging there. If I want to be more assertive I can add, "Would you like to have it tuned this month?" or "Shall we tune it this month, or next?" Most often, Mrs. Smith will tell me right away whether she's ready.

If she is, I usually give her two or three choices. "Would morning or afternoon be better? Tuesday or Thursday?" But sometimes I have a hole in my schedule I'd like to fill. If so, I may say, "I'll be in your area on Friday, would 11 o'clock be possible?" If not, then I will give other choices. I have found it best not to try to make appointments for tomorrow or the next day. Somehow it seems to send the message that I need the money more than she needs the tuning. As soon as a customer senses that, I won't get an appointment.

Not Tonight, Dear

Of course, often Mrs. Smith is not ready for service right now. It is unproductive and presumptuous to try to change her mind. I don't know if she's just had a major car repair or needs a new roof. Telling her that the piano will deteriorate if it remains untuned just makes her feel worse, and may make her dread your next call. The truth is that it is rare that any serious damage will be done to a piano by waiting a little longer for service — and customers know it!

What to do? Ask when would be an appropriate time to call again. If she says next March, you'd better call then, and not before. If Mrs. Smith asks me to wait for her call, I restate the request to confirm: "You'd like me to wait for your call? Shall I check back in six months or so if I haven't heard from you?" Usually she says "Okay." If she says "no", then I wait patiently for her call. To do otherwise is rude and unprofessional.

Don't Speak After The Tone

A word about answering machines. They are yet another of those modern wonderful nuisances. However, I rarely leave a message on an answering machine when I am working my customer list. Why not? I feel that once I leave a message asking them to call me, I should not pester that customer for another week or two. If I leave a message, it puts the ball in the customer's court. I would rather try again in a day of two. Sometimes I do get tired of no one being home and will leave a message. In this case, I usually say that I will try calling again tomorrow (or whenever it seems appropriate). There are a few extremely busy people I know I cannot reach except by leaving a message. No choice there.

The Bottom Line

I average four appointments made for every hour at the phone. I normally leave myself two hours to tune a piano and drive to my next appointment. If I add in the time it took to make the appointment, I've really spent 2.25 hours for each tuning. Factor this in to your tuning fee, and you can figure what you are paying yourself on the phone. (This may give you reason to consider hiring someone to handle the phone for you!)

I find I need about the same number of customers in the "to call" pile as I want tunings for the coming month. Somehow other work fills in for those customers that don't want to make appointments now. In those

months where my "to call" list is too short, I know early enough to explore other methods of generating business. More on that in another article.

No Guts, No Bucks

Working the business by phone takes time and courage. I have to admit that it is not my favorite part of the business. However, it's easier if I look at it as another form of work time, just like tuning, filing tax returns, or counting those stacks of dollar bills the phone can generate.





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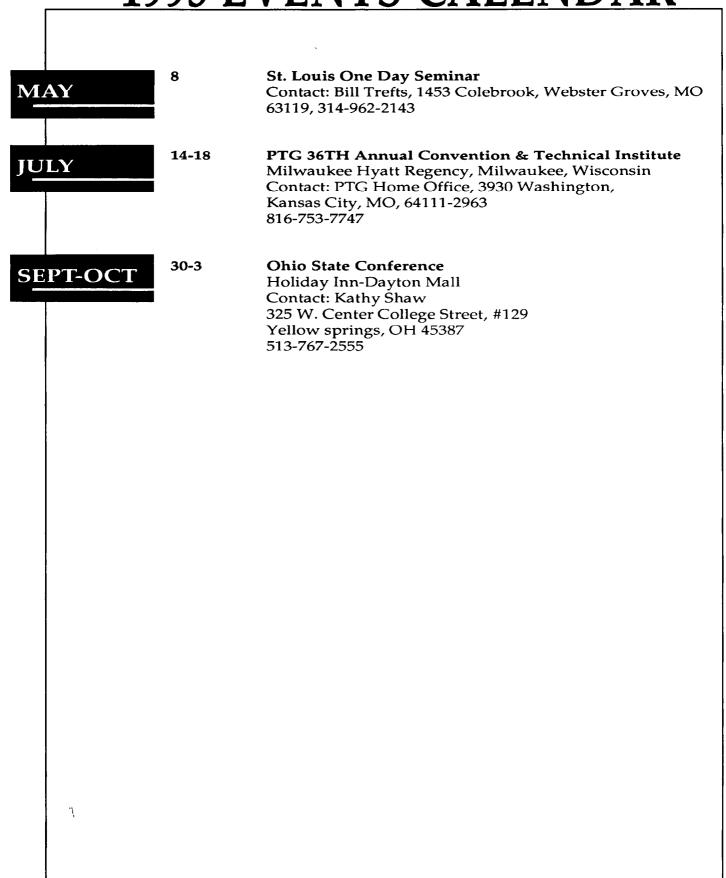
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EXCHANGE

Dedicated To Auxiliary News and Interests

My Dear Friends,

Since this is the season of new beginnings, I had hoped to write to you about spring and new hopes and dreams. I wanted to wish you a joyous greeting of a new season after all of our bouts with winter and the terrible blizzard of March 13th and all the natural disasters that we have had this past year. I still want to do that but today as I write this I am grieved by a tragedy that happened last night here in Moreland.

A young innocent musician's life was snuffed out last night in a split second by a car accident. This young lady was going to be pledged to my music fraternity, Sigma Alpha Iota, next week in a surprise ceremony. She will never witness another concert. She will never hear another musical sound. Life is so short. And why? A young, healthy, vibrant girl of eighteen is no longer with us.

This is the first time that death has come so close to her class mates. How can I help them? What can I say? Her friends are all calling me for guidance. What do I say to them? We need to tell each other every day that they are loved. Have you told your loved ones that you love them today? One never knows when the TIME will come. Are we ready?

Along the same note, I would like to add that all of you consider making a donation to the PTGA Scholarship fund in memory of a loved one. This person can be living or deceased but tell us you care.

May you have a beautiful May with flowers and budding trees. The rebirth of life is so wonderful to witness, especially here in the Daniel Boone National Forest. Life is such a precious thing. Don't waste it!

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From The **Auxiliary Editor**

The Mother of All Garage Sales...

That's what's going to happen here at the Reiter house over the next couple of weekends. We have FINALLY finalized all of the deals to sell our house and get our house and land. Something drastic will have to happen before I'll do all of this selling and moving business again.

There are those who say that a family should pack up and move every five to six years if for no other reason than to find the lost pieces of jigsaw puzzles and the mates to shoes, etc.

It's amazing all of the STUFF a family can manage to accumulate. In a family where all members are certified packrats it's overwhelming. We are all trying to become ruthless in our sorting out of what stays and what goes. I don't even want to think about moving Mike's shop (and I'm not so sure my sewing room isn't even more of a mess, it's just that the stuff isn't so heavy!)

Please note the new address in the list of officers, etc. of this month's issue. We are applying for the new phone number but don't yet have it.

We had hoped to be able to go to Milwaukee with you all in July but that won't be in the cards, what with fences to put in and a barn and shop to build but we will be thinking of you. If anyone gets the chance and your interests run along those lines, try to go to the Circus Parade held in Milwaukee the weekend before the convention starts. From tapes that I have seen and comments from people who have been there it is quite a sight.

It seems we have a theme going for the Auxiliary pages this month. I've been rattling on about our moving out to our farm, and then I received a nice article from Helen Pearson about the decorating theme in her newly done guest room!

Helen Pearson Writes:

I wish all of you Auxiliary members could see my newly decorated guest room. It is done in black and white. What strange colors—why not pretty floral drapes and a comforter to match? Because we are PTG'ers!

The focal point in the room of white walls and white furniture is the bedspread. It is white with a border of piano keys. In the center is a large ebony piano with the PTG crest in the center This as you know contains a tuning fork, a pitch

pipe and a grand piano and the words, "Registered Member, Piano Technicians Guild, Inc."

The crest is also embroidered in one corner of the quilt. In another corner are the words "designed by Margaret (Mrs. Lawrance) Frazer, Dayton Chapter Auxiliary, Dayton, Ohio". In the third corner, "International Piano Technicians Guild, Helen (Mrs. Walter)Pearson, President 1977-79". Not seen until you turn down the spread are sheets imprinted in music and the pillowcases edged in piano keys.

On the wall above the bed is a coat hanger made into a grand piano by Harry Waner, a member now deceased.

The furniture in the room and in the whole house is white. Walter refinished it all in the work shop. The headboard was once the top of an upright.

There is a touch of red on the dresser. It is a Japanese Hat Doll given to us when we, the first Yamaha dealer on this continent, imported pianos which bore the name PEARSON because no one would by Japanese junk! Under the name PEARSON the pianos would sell but under the name Yamaha they would not. How about that?

When I had my own store, the quilt hung on the show room wall. After Walter's terrible accident when I had to close the store no one saw it. Now all those who are coming to the reception Walter and I are giving for the Florida State Convention will get a tour of the house and see this stunning designer room.

It will also be featured on the front page of section F of the Sunday paper which features an interesting home each week.

We are now looking forward to a visit from Audrey and Michael Wild of Audrey's Pianos, Bournemouth, England, whom we met on our visit there last year. They are coming to "get away from it all." Maybe I should at least change the keyboard pillow cases so they can sleep!

Don't all come at once, but we do have a welcome mat at the door, and can serve a meal on our large white dining table that Walter made. The black and white notes and the black and white pianos are salt and pepper shakers. Coffee will be served in PTG mugs.

Needless to say, my piano is a 6'1-" WHITE Young Chang!

I forgot to say the quilt also has an appliqued bee. Lou Preuitt wrote the installation ceremony entitled "The Reign of Queen Helen." When I heard this I said if I were to be Queen it would be as the Queen Bee and all of the members were to be active and work like bees in a hive.

Success = Perseverance

Unless you have lived on Mars for the past year or so you have heard of Billy Ray Cyrus. Billy Ray is a country singer who comes from Flatwoods, Kentucky and who has taken the C&W world by storm.

HE is, by all standards, a great success. He is, also by any standard, an ordinary talent (some say a no-talent), certainly no more talent than a hundred other honky-tonk performers. But how did he achieve the following he has gained? The answer, I think, is that success doesn't take genius as much as faith and perseverance.

Cyrus apparently set his sights on a music career and pursued it relentlessly. He worked seven days a week and visited everyone in the music industry. No matter how many rebuffs he received he pressed on. HE saturated himself with positive things like Napoleon Hill. In the end he succeeded. Like him or not you have to give credit where credit is due.

There is a similarity between Cyrus's career and the perseverance of certain Biblical characters. Consider Joseph who started as a slave and became the ruler of Egypt. Consider Caleb and Joshua, who resisted the pressure of public opinion and eventually achieved the promised land. Consider St. Paul who in spite of his own afflictions cast out demons, healed the sick and raised the dead.

The lesson for us is clear. Whether the life of people who lived thousands of years ago or people who live today, if we as a group or individual single-mindedly devote ourselves to whatever goal we choose, that goal can be achieved. We must, however, be sure that the goal we set is worth this kind of supreme effort and sacrifice. We as a group must be sure our goal is worth the effort. To do this we must constantly reexamine our lives and our ambitions. As a group let us re-examine the mission of our Auxiliary and keep on re-examining it. Who knows, one day we may achieve it.

By Phyllis K. Tremper

Ruth Juhn was the narrator. I have a copy yet which you should all read—especially one line that is headed "The Bee Hive members of the PTG Auxiliary, willing workers in our wonderful hive." This I shall take to Milwaukee, and maybe the quilt.

See you there! Helen Pearson

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Proposed Changes To Bylaws, Regulations and Codes — 1993

The following proposed amendments to the Guild Bylaws, Regulations and Codes have been submitted by the Guild's Bylaws Committee for consideration during the 1992 Council Meeting to he held July 13-14 during this summer's convention in Milwaukee, Wisconsin. Bylaws Committee members are Danny L. Boone, Chair, David Abdalian, Wade Johnson, Don Mannino, Bob Smit and Sharla Kistler, (ex-officio). The complete bylaws, regulations and codes are found in the October 1992 Journal Supplement, which also contains the minutes of the 1992 Council session. Be sure to bring your copy for reference.

Proposal # 1: Amendment Procedures

Source: Bylaws Committee, at the request of the Executive Board

AMEND Bylaws Article XVIII by striking out the entire article and inserting a new Article XVIII; and Regulations Article II, Section B-2 by striking out "member or members" and inserting "chapter or committee".

Current wording

Bylaws Article XVIII - Amendments

Section A - Amendments to the Bylaws

- The PTG Bylaws may be amended at any Council session by a twothirds vote of the delegates.
- Amendments may be proposed by a chapter, a committee, or the Executive Board.
- 3. Proposed amendments must be submitted in writing, with supporting arguments, to chairman of the Bylaws Committee no later than February 1.
- 4. The amendment deadline with the appropriate date shall be published in the *Journal* Update at least two hundred (200) days prior to the opening meeting of the Council session.
- The Bylaws Committee shall process the proposed amendments in accordance with the duties of that committee and submit them with committee recommendations to the Update editor one hundred and five (105) days prior to the opening meeting of the Council session.
- 6. The Home Office shall distribute the proposed amendments to all chapters at least seventy (70) days prior to the opening meeting of the Council session.

Section B - Amendments to the Regulations and Codes

- 1. The Regulations and Codes may be amended at any Council session by a majority vote of the delegates provided notice of the amendment has been given exactly as for amendments to the Bylaws.
- 2. If notice of the proposed amendment has not been given as required for the Bylaws, the Regulations may be amended at a Council session by a two-thirds vote of the delegates.

Section C - Emergency Provision

Any exception to the procedure for giving notice of proposed amendment to the Bylaws must first be approved by a three-fourths vote of the Executive Board before the amendment may be presented to the delegates. A two-thirds vote of the Council in favor of considering the amendment shall be required before it may be placed on the floor for debate and vote. A three-fourths vote shall be required for adoption of the amendment.

Regulations Article II - Committees

Section B - Standing Committees

 There shall be a Bylaws Committee, as required in the Bylaws, to counsel any member or members wishing to amend the Bylaws, Regulations and Codes...

Proposed wording

Bylaws Article XVIII - Amendments

Section A - Amendments to the Bylaws

- The PTG Bylaws may be amended at any Council session by a twothirds vote of the delegates, provided notice has been given as follows:
 - a. Proposed amendments must be submitted in writing, with supporting arguments, to the chairman of the Bylaws Committee. Proposals from chapters and PTG committees must be submitted no later than December 31. Proposals from the Executive Board must be submitted no later than seven days following the close of the mid-year board meeting.
 - b. The amendment deadlines with the appropriate date shall be published in the November *Journal* Update.
 - c. The Bylaws Committee shall process the proposed amendments in accordance with the duties of that committee and submit them with committee recommendations to the Update editor by March 1.
 - d. The Home Office shall publish the proposed amendments in the May issue of the *Journal* Update.
 - e. Emergency Provision: Any exception to the procedure for giving notice of proposed amendments to the Bylaws must first be approved by a three-fourths vote of the Executive Board before the amendment may be presented to the delegates. A two-thirds vote of the Council in favor of considering the amendment shall be required before it may be placed on the floor for debate and vote. A three-fourths vote shall be required for adoption of the amendment.
- Amendments may be proposed by a chapter, a committee, or the Executive Board.

Section B - Amendments to the Regulations and Codes

- 1. The Regulations and Codes may be amended at any Council session by a majority vote of the delegates provided notice of the amendment has been given exactly as for amendments to the Bylaws.
- If notice of the proposed amendment has not been given as required for the Bylaws, the Regulations may be amended at a Council session by a two-thirds vote of the delegates.

Regulations Article II - Committees

Section B - Standing Committees

 There shall be a Bylaws Committee, as required in the Bylaws, to counsel any chapter or committee wishing to amend the Bylaws, Regulations and Codes... BYLAWS COMMITTEE COMMENTS: The poor arrangement of this bylaw is confusing, making it difficult to determine the proper procedure for amending the Bylaws, Regulations, and Codes. Hopefully, the new arrangement will be more easily understood.

Questions have been raised as to why the procedure for amending the bylaws is different from the procedure for amending the Regulations and Codes. PTG Bylaws, Regulations and Codes are three different documents. The Bylaws contain the basic principles and structure of PTG. They define the primary characteristics of PTG, and prescribe how the organization functions. The Bylaws include all the rules we consider so important that (1) they cannot be changed without previous notice to the members and the vote of a specified large majority, and (2) they cannot be suspended. The Regulations contain matters of a more changeable nature, and thus their amendment need not be as restricted.

The Bylaws Committee is also proposing some changes in the deadline requirements for amendments. Inevitably, most proposals come to the Bylaws Committee during the two weeks just prior to the deadline. Changing the deadline from February 1 to December 31 (and seven days following mid-year meeting for the Board) will allow the Bylaws Committee some much-needed time to deliberate and process the proposals before they are due for publication. This will also allow the committee to provide copies of the proposals to the Board for consideration at their mid-year meeting. Also, since the Bylaws Committee report is distributed in the *Journal Update* and in the Council Agenda Book, it would be more effective to list the deadlines in terms of when these two items are published.

Section B-2 has been re-worded to clarify the policy that only chapters, committees or the Executive Board may propose Bylaws amendments.

Proposal # 2: Clarification of Sustaining Membership and Other Dues Reduction/Remission Plans.

Source: Bylaws Committee

AMEND Bylaws Article II, Section B-3 by striking out the entire section and inserting a new section B-3; and Bylaws Article V, Section A by inserting a new paragraph 2 (see below), and Section B by striking out the entire section and inserting new section B.

Current wording

Article II - Membership

Section B - Definitions of Membership Classifications

- 3. Registered Piano Technician Sustaining shall be a Registered Piano Technician of at least ten (10) years outstanding service who has suffered permanent disability or no longer earns substantially from piano service. A Registered Piano Technician Sustaining member who returns to substantial or active piano service shall surrender sustaining membership status and resume payment of current membership dues.
 - a. Registered Piano Technician Guild Sustaining shall be those proposed by the Executive Board and shall continue such membership as the Board directs. His/Her dues shall be paid by PTG in the interest of retaining him/her as a member so that PTG may continue a mutually beneficial association with the honorable practitioners of the art.
 - b. Registered Piano Technician Chapter Sustaining shall be those proposed by chapters and approved by the Executive Board and shall continue such membership as the Board directs. His/Her dues shall be paid by the chapter in the interest of retaining him/her as a member so that PTG may continue a mutually beneficial association with the honorable practitioners of the art.

Article V - Membership Dues and Fees

Section B - Dues Remission/Reduction

- Financial Hardship In cases of inability to pay as determined by chapter members, a chapter may vote to maintain a member on the PTG roll by paying a token annual fee of one-third of Registered Piano Technician dues directly to the Home Office. This payment shall maintain the member's good standing, PTG Group Life Insurance, Journal subscription, and all other benefits.
- Age Any member who has a minimum of ten years continuous membership in PTG up to the time of application, has reached the age of sixty-five, and is capable of drawing social security benefits (or the equivalent) may continue membership in one of the following ways:
 - The member may elect to pay full PTG dues and maintain good standing and all membership benefits.

Proposed wording

Article II - Membership

Section B - Definitions of Membership Classifications

- 3. Registered Piano Technician Sustaining shall be a Registered Piano Technician of at least ten (10) years outstanding service who has suffered permanent disability or no longer earns substantially from piano service. Sustaining members shall not be charged dues in the interest of retaining them as members so that PTG may continue a mutually beneficial association with the honorable practitioners of the art. Sustaining members shall receive all membership benefits. Sustaining members who return to substantial or active piano service shall surrender sustaining membership status and resume payment of current membership dues.
 - a. <u>Guild Sustaining</u> members shall be those proposed by the Executive Board and approved by the Council, and shall continue such membership as the Board directs.
 - b. <u>Chapter Sustaining</u> members shall be those proposed by chapters and approved by the Executive Board and the Council, and shall continue such membership as the Board directs. A token annual fee of one-third of the PTG membership dues shall be paid for Chapter Sustaining members by the sponsoring chapter.

Article V - Membership Dues and Fees

Section A - PTG Dues

Dues for Guild Sustaining members shall be remitted. Dues for Chapter Sustaining members shall be paid by the chapter in the amount of one-third of PTG membership dues.

Section B - Dues Remission/Reduction

- Financial Hardship In cases of inability to pay as determined by chapter members, a chapter may vote to maintain a member on the PTG roll by paying a token annual fee of one-third of Registered Piano Technician dues directly to the Home Office. This payment shall maintain the member's good standing, PTG Group Life Insurance, Journal subscription, and all other applicable benefits.
- 2. Retirement or Disability
 - a. Any member may apply for a reduction of dues if they:
 - (1) have been a member in good standing of PTG for 10 or more continuous years up to the time of application, and

- b. Following submission of the proper form, the member may elect to pay PTG dues at two-thirds the normal rate and maintain good standing and the *Journal* subscription. This member shall either agree to pay the cost of the PTG Group Life Insurance or consent to drop from the life insurance program, but shall receive all other membership benefits.
- c. The member who meets the qualifications as outlined in Bylaws Article II, Section B-3 may be awarded Chapter Sustaining membership, in which case a token annual fee of one-third of the PTG membership dues shall be paid for the member by the sponsoring chapter. This payment shall maintain the member's good standing and all membership benefits.
- d. Following submission of the proper form, the member may continue membership and pay no annual PTG dues provided the member:
 - (1) Is no longer significantly engaged in any form of piano work.
 - (2) Agrees to pay the cost of the PTG Group Life Insurance or consents to drop from the insurance program.
 - (3) Agrees to pay a cost established by the Executive Board for receiving the Piano Technicians *Journal* or consents to drop from the *Journal* mailing to members.
 - (4) Has the approval of the chapter.
- 3. <u>Disability</u> Any member who has a minimum of ten (10) years continuous membership in PTG up to the time of application, and has been declared medically disabled by the Social Security Administration, may continue membership in the same ways as do members under Bylaws Article V, Section B-2 above.

- (2) have reached the age of sixty-five and are capable of drawing social security benefits (or the equivalent), **OR** have been declared medically disabled by the Social Security Administration (or the equivalent).
- The member may request continued membership in one of the following ways:
 - (1) Two-thirds dues: Following submission of the proper form, the member may elect to pay PTG dues at two-thirds the normal rate and maintain good standing and the *Journal* subscription. This member shall either agree to pay the cost of the PTG Group Life Insurance or consent to drop from the life insurance program, but shall receive all other membership benefits.
 - (2) No dues: Following submission of the proper form, the member may continue membership and pay no annual PTG dues provided the member:
 - (a) Is no longer significantly engaged in any form of piano work.
 - (b) Agrees to pay the cost of the PTG Group Life Insurance or consents to drop from the insurance program.
 - (c) Agrees to pay a cost established by the Executive Board for receiving the Piano Technicians *Journal* or consents to drop from the *Journal* mailing to members.
 - (d) Has the approval of the chapter.

BYLAWS COMMITTEE COMMENTS: The committee's attempt last year to clarify dues reduction/remission was not successful, to say the least; it became more confusing than ever. This amendment does not change any details of the bylaws concerning dues reduction/remission, but, hopefully, arranges the content so it will be more easily understood. Approval of Sustaining Members by the Council is current practice, and has been added to clarify the bylaw.

Proposal #3: Monitoring Small Chapters

Source: Chapter Services Committee

AMEND Bylaws Article VIII, Section C-1 by striking out the entire paragraph and inserting a new paragraph 1 (see below), and Section G by adding new paragraph 4 (see below).

Current wording

Article VIII - Chapters

Section C - Chapter Members

1. Chapters in which Registered Piano Technician membership declines below five must justify continuation of the charter to the Executive Board or the charter shall be revoked and members transferred to other chapters.

Proposed wording

Article VIII - Chapters

Section C - Chapter Members

 Chapters in which Registered Piano Technician membership declines below five shall be monitored by the Regional Vice President. Prior to the Annual PTG Council session, the RVP shall report to the PTG Board, who may recommend lifting the chapter charter, or may allow additional time in order to help the chapter revitalize.

Section G - Chapter Meetings

4. The Regional Vice President shall monitor chapters who are not meeting at least three times per year, and shall report to the PTG Board. The Board may recommend lifting of the chapter charter, may allow time to stimulate revitalization of the chapter, or may find mitigating circumstances and take no action.

CHAPTER SERVICES COMMITTEE COMMENTS: (section C): At present, many chapters fall into the above category. If a chapter has few members and little or no activity, how in the world can we expect them to file a report justifying their existence? The Regional Vice President should be in contact with the chapters and fully capable of reporting on their status to the Board. The Board, in turn, can handle each situation on a case by case basis, and act accordingly.

(section G): Again, the reason here is to allow for flexibility, yet to maintain compliance with the intent of these bylaws. Chapters cannot function if they do not meet, yet some chapters meet twice a year for entire weekends! This amendment will allow the RVP to monitor and make recommendations.

BYLAWS COMMITTEE COMMENTS: Committee recommends adoption.

Proposal # 4: Minimum Number of Chapter Meetings Per Year

Source: Executive Board

AMEND Bylaws Article VIII, Section G-1 by striking out "Chapters shall meet at least three times a year in stated meetings."

Current wording

Article VIII - Chapters

Section G - Chapter Meetings

 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 (10) days in advance.

Proposed wording

Article VIII - Chapters

Section G - Chapter 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 (10) days in advance.

BYLAWS COMMITTEE COMMENTS: In light of proposal #3 by the Chapter Services Committee, we recommend defeat of this proposal.

Proposal #5: Chapter Bylaws Compliance to PTG Bylaws

Source: Chapter Services Committee

AMEND Bylaws Article VIII, Section E by inserting new paragraph 2: "Chapters shall annually review their chapter bylaws following the PTG Council session for compliance with the PTG Bylaws, Regulations, and Codes."

SPECIAL SERVICES COMMITTEE COMMENTS: Article VIII, Section E states: "Chapters shall operate under their own laws, which shall not be in conflict with the laws of PTG." If a chapter does not review their bylaws after the PTG Annual Convention, how will they know whether or not they have met this requirement? This addition will provide a vehicle for chapters to ensure compliance with the most current actions of Council. It could encourage chapters to go look for their bylaws periodically. At worst, discussion of the issue will increase awareness that chapter bylaws must not be in conflict with PTG Bylaws, Regulations, and Codes.

BYLAWS COMMITTEE COMMENTS: Committee recommends adoption.

Proposal # 6: Ninety Days to Join a Chapter

Source: Executive Board

AMEND Bylaws Article VIII, Section D-2 by striking out ", within ninety (90) days."

Current wording

Bylaws Article VIII - Chapters

Section D - Jurisdiction and Transfer

 Each member, except Honorary members, shall be a member of a chapter, or one of the chapters, which has jurisdiction over the area where the member lives and/or works. Upon moving into the jurisdictional area of a chapter or chapters, the member shall join the chapter, or one of the chapters, within ninety (90) days.

Proposed wording

Bylaws Article VIII - Chapters

Section D - Jurisdiction and Transfer

 Each member, except Honorary members, shall be a member of a chapter, or one of the chapters, which has jurisdiction over the area where the member lives and/or works. Upon moving into the jurisdictional area of a chapter or chapters, the member shall join the chapter, or one of the chapters.

BYLAWS COMMITTEE COMMENTS: The bylaw obligating a member to transfer to a new chapter within 90 days is ineffective, largely ignored, and impractical to enforce. We recommend adoption.

Proposal #7: Make Marketing Committee a Standing Committee

Source: Executive Board

AMEND Bylaws Article XIII, Section A by adding "Marketing" to the list of standing committees; and AMEND Regulations Article II, Section B by inserting a new paragraph 11: "There shall be a Marketing Committee to develop marketing tools and business aids for member use, and to assist in public relations, publicity, and marketing research."

BOARD COMMENTS: The Marketing Committee has been a most productive committee for the last two years. Both the 1991 and 1992 Councils showed overwhelming support for it. The Board is pleased to note the quantity and quality of the materials developed so far, as well as the successful media placements and public relations efforts. The Board believes that this committee should be an integral part of our structure; its purpose will be to provide tools for technicians to use in promoting their own businesses as well as materials that PTG can use to explain and promote the organization within the industry. Public relations and publicity will continue in importance as we seek new ways to use these educational materials to educate clients as well as the public. And continued research into members' needs is a vital function that must continue if PTG is to be relevant and responsive to members' changing needs.

BYLAWS COMMITTEE COMMENTS: Committee recommends adoption.

Proposal #8: Dues Increase Source: Executive Board

AMEND Bylaws Article V, Section A-1 by striking out "\$126.00" and inserting "\$138.00".

Current wording

Article V - Membership Dues and Fees

Section A - PTG Dues

1. Dues for Registered Piano Technicians and Associates shall be \$126.00 per year, US funds.

Proposed wording

Article V - Membership Dues and Fees

Section A - PTG Dues

 Dues for Registered Piano Technicians and Associates shall be \$138.00 per year, US funds.

BOARD COMMENTS: The last dues increase was enacted by Council in 1991, when dues were raised from \$114 to \$126 annually; prior to that action, dues had not been raised for ten years. The 1991 Council also established a special assessment of \$12 to fund the new marketing initiatives; the 1992 Council continued this assessment for fiscal year 1993. The Board is recommending that the special assessment be discontinued and that the amount paid for the assessment (\$12) be made a dues increase for fiscal 1994. This action will result in no increase in the total amount paid for the majority of our members. Adoption of this amendment would mean that the budget line item for marketing will remain at \$50,000. The Board believes that the probationary period for the marketing program is ended; these programs are well-received and valuable to our members and our profession. Integrating this program into our budgetary structure will reinforce our commitment to the goals set forth in our Mission Statement.

BYLAWS COMMITTEE COMMENTS: Committee recommends adoption.

Proposal #9: International Correspondent Fee

Source: Executive Board

AMEND Bylaws Article VI by striking out "60% of."

Current wording

Article VI - Non-member participation

An "International Correspondent" is a person who lives outside of the PTG jurisdiction as described in these Bylaws but who wishes to maintain contact with the field of piano service and technology through a continuing relationship with PTG. Application for such a nonmember affiliation must be made through the Home Office with approval by the International Relations Committee. International Correspondents will receive the *Journal* and other PTG mailings and be entitled to discounts if attending PTG functions similar to those granted to members. To cover costs, International Correspondents will be billed annually a fee equal to 60% of regular membership dues. The International Correspondent status will cease should the party involved move into the area of PTG jurisdiction as stated above. At that time, regular membership is encouraged, and the person must be processed as a new member.

(Comments on next page.)

BYLAWS COMMITTEE COMMENTS: The committee fails to see any reason for asking non-members to pay the same amount as members. The purpose of the International Correspondent fee is to cover the cost of their benefits which are: (1) the *Journal*, and other PTG mailings, and (2) discounts for attending PTG functions. An increase from 60% to 100% of dues will bring in approximately \$2100 additional money annually, and may discourage these people from any connection with PTG at all. We have International Correspondents in Malaysia and China. The exchange rates and the kind of income they make in these countries would make paying our full dues rate very difficult. The Committee recommends defeat of this proposal.

Proposal # 10: Availability of Informational Publications

Source: Cleveland chapter

AMEND Bylaws Article VII by striking out the title and inserting "Piano Technicians Guild Publication Objectives", and by inserting a new paragraph 7.

Current wording

Article VII - Journal and Update Objectives

- The PTG official magazine shall be the Piano Technicians Journal, which shall be published by the Home Office under direction of the Executive Director as a means of bringing technical knowledge and advancement to the members. The PTG Journal shall be open for subscription to nonmembers and the industry.
- 2. The PTG Update shall be an official publication of PTG and subscriptions shall be open only to members.
- The PTG Journal and PTG Update shall be the exclusive property of PTG.
- 4. The *Journal* and Update shall be sent at no charge to each member in good standing.
- Spouses of deceased members may subscribe to the PTG Journal for one (1) year following the member's death at the annual rate of five dollars (\$5.00). After the first year, regular subscription rates shall apply.
- 6. In all publications, use: (in lieu of the pronouns "he," "his," "him,"); pronoun combinations "he/she," "his/hers," "him/her," or suitable neuter pronoun wherever applicable.

Proposed wording

Article VII -Piano Technicians Guild Publications Objectives

- The PTG official magazine shall be the Piano Technicians Journal, which shall be published by the Home Office under direction of the Executive Director as a means of bringing technical knowledge and advancement to the members. The PTG Journal shall be open for subscription to nonmembers and the industry.
- 2. The PTG Update shall be an official publication of PTG and subscriptions shall be open only to members.
- The PTG Journal and PTG Update shall be the exclusive property of PTG.
- 4. The *Journal* and Update shall be sent at no charge to each member in good standing.
- Spouses of deceased members may subscribe to the PTG Journal for one (1) year following the member's death at the annual rate of five dollars (\$5.00). After the first year, regular subscription rates shall apply.
- 6. In all publications, use: (in lieu of the pronouns "he," "his," "him,"); pronoun combinations "he/she," "his/hers," "him/her," or suitable neuter pronoun wherever applicable.
- All informational publications shall be made available to all members and non-members, and shall include a description of RPT membership. All business forms for the purposes of contracts, estimates or proposals shall be for the exclusive use of RPT members.

CHAPTER COMMENTS: The Cleveland Chapter recognizes the need to clearly distinguish between RPT and Associate members before the public. To do this by restricting the availability of informational printed material is contrary to the preamble of our bylaws: "to achieve the highest possible service standards and to effectively promote and improve the piano tuning and servicing industry in general," Article I, Mission: "... To increase interaction and articulation with and among piano manufacturers, suppliers, trade publications, associations, foundations, dealers, technicians, teachers, professional pianists, and the piano-playing public. ... To increase public awareness of the Piano Technicians Guild." , our Objectives: "Providing a vehicle for the exchange of ideas," and Principles: "PTG members shall always strive to provide the best possible piano service to the music world." We recommend that the organization codify the uses and purpose of printed material consistent with the purpose of our organization. Access to our informational publications will then help to inform the readers about the qualifications of RPT membership. Improved availability increases the likelihood that piano owners might learn about PTG from dealers and teachers. (Reformatting the technical bulletins to include an abbreviated description of RPT should be sufficient, and a relatively small matter.)

BOARD COMMENTS: Although the Cleveland Chapter proposal was not available at the Mid-Year Board meeting, the Board did discuss this same issue at the request of the Marketing Committee. The unanimous consensus of the Board was that the informational publications should be made available to all members and for general sale. The Board noted that Music Teachers National Association (with a membership of over 20,000) is interested in selling two of our brochures to their members, and other industry colleagues (such as Dampp-Chaser) are also wanting to buy. Our Associates have expressed strong interest in purchasing these products. It is worth mentioning that in fiscal year 1992 we sold over \$14,000 of these materials to RPTs. With an expanded market, this income could increase, and we could see PTG's name more visible in the piano industry.

BYLAWS COMMITTEE COMMENTS: Some members of the Bylaws Committee have expressed reservations toward this proposal since it will allow Associates to infer their RPT status. Clients may assume that those distributing this material are qualified RPTs; how many Associates would state otherwise? Therefore, the committee has no recommendation.

Proposal #11: Candidate Qualifications for PTG Offices.

Source: Bylaws Committee

AMEND Bylaws Article XI, Section B-4 by striking out "no more than fifteen (15) lines of typed" and inserting "a list of", and by adding "Distribution of a list of qualifications to the membership shall be the responsibility of the individual candidates.", and Section D-4 by inserting "of nominees" following "list", and striking out ", together with the candidates' qualifications,".

Current wording

Article XI - Officers, Nomination, Election, and Duties

Section B - Qualifications

4. Candidates may submit no more than fifteen (15) lines of typed qualifications to the nominating committee for consideration.

Section D - Duties of the Nominating Committee

4. Submit the list to the Home Office, together with the candidates' qualifications, no later than April 1 for distribution to the membership no later than seventy (70) days prior to the annual Council session.

Proposed wording

Article XI - Officers, Nomination, Election, and Duties

Section B - Qualifications

4. Candidates may submit a list of qualifications to the nominating committee for consideration. Distribution of a list of qualifications to the membership shall be the responsibility of the individual candidates.

Section D - Duties of the Nominating Committee

 Submit the list of nominees to the Home Office no later than April 1 for distribution to the membership no later than seventy (70) days prior to the annual Council session.

BYLAWS COMMITTEE COMMENTS: (1) "...fifteen lines of typed qualifications..." is not very definitive. This could mean 15 lines or 15 qualifications since each qualification is usually typed on one line. Furthermore, the use of a computer could result in a wide range in the number of words within 15 lines, depending on font size, spacing, margins, and paper orientation. In any case, a limit of either 15 lines or 15 qualifications may not be adequate for every candidate. (2) The safest way to insure that a candidate's qualifications are correctly transmitted to the membership is to let each candidate speak for him- or herself, and at their own expense. Interpretation of, and commentary on a candidate's qualifications should be limited to the committee's deliberations, and not made a part of the committee's report to Council.

Proposal # 12: Special Committee Supervision by the Vice President

Source: Executive Board

AMEND Bylaws Article XI, Section I-2 by inserting "and special" following "standing".

Current wording

Article XI - Officers, Nomination, Election, and Duties

Section I - Duties of Officers

Vice President - The Vice President shall assist the President in the discharge of presidential duties, in the absence or disability of the President perform the duties of President, coordinate the work of all standing committees at the direction of the President, and keep the President informed of committee problems and progress.

Proposed wording

Article XI - Officers, Nomination, Election, and Duties

Section I - Duties of Officers

 Vice President - The Vice President shall assist the President in the discharge of presidential duties, in the absence or disability of the President perform the duties of President, coordinate the work of all standing and special committees at the direction of the President, and keep the President informed of committee problems and progress.

BYLAWS COMMITTEE COMMENTS: Committee recommends adoption.

Proposal # 13: RVP as Journal Advertising Representative

Source: Executive Board

AMEND Bylaws article XI, section I-4 by striking out "be the advertising representative in the region for the PTG Journal;".

Current wording

Article XI - Officers, Nomination, Election, and Duties

Section I - Duties of Officers

4. The Regional Vice President shall ... be the advertising representative in the region for the PTG Journal ...

BYLAWS COMMITTEE COMMENTS: The current production procedures of the *Journal* do not include the function of RVPs as advertising representatives. Committee recommends adoption.

Proposal # 14: Correct the Name of the Journal.

Source: Executive Board

AMEND Bylaws Article XII, Section B-5 by striking out "PTG Journal" and inserting "Piano Technicians Journal".

Current wording

Article XII - Executive Board

Section B - Authority and Duties

Recommend fees, dues, and assessments and set PTG Journal subscription and advertising rates.

Proposed wording

Article XII - Executive Board

Section B - Authority and Duties

5. Recommend fees, dues, and assessments and set *Piano Technicians Journal* subscription and advertising rates.

BYLAWS COMMITTEE COMMENTS: Committee recommends adoption

Proposal # 15: Giving Notice of Chapter Meetings to Franchised Members

Source: Bylaws Committee

AMEND Bylaws Article VIII, Section E-3 by inserting "franchised" between "all" and "members".

Current wording

Article VIII - Chapters

Section E - Chapter Laws

3. All matters of law and all elections must be determined by the individual members in attendance at a regular meeting or at a called meeting of which all members have been given due and timely notice.

Proposed wording

Article VIII - Chapters

Section E - Chapter Laws

 All matters of law and all elections must be determined by the individual members in attendance at a regular meeting or at a called meeting of which all franchised members have been given due and timely notice.

BYLAWS COMMITTEE COMMENTS: Section G1 and G2 of this same article require only franchised members to be notified of chapter business meetings. This amendment eliminates an inconsistency in the bylaws, and reinforces our policy concerning franchised and non-franchised members. (Please refer to Sections G1 and G2.)

Proposal # 16: Copies of Proposed Budget

Source: Executive Board

AMEND Bylaws Article XVI, Section B-3 by striking out "in sufficient quantity for all franchised members of the chapter."

Current wording

Article XVI - Finance

Section B - Budget

3. 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.

Proposed wording

Article XVI - Finance

Section B - Budget

3. The budget, as approved by the Executive Board shall be distributed by the Home Office no later than April 15 to all chapter presidents.

BYLAWS COMMITTEE COMMENTS: The proposed budget is made available to all chapters through the Council Agenda Book. Supplying these additional copies in quantities sufficient for each RPT is a waste of time and material. The proposed deletion reflects current policy. Committee recommends adoption.

Proposal #17: Committee Reports in Council Minutes

Source: Executive Board

AMEND Regulations Article II, Section A-1 by striking out "for the minutes."

Current wording

Article II - Membership

Section A - Committee Rules

1. The chairman of a committee shall be responsible for performance of the committee and shall supply the Guild Secretary-Treasurer with a written copy of all reports for the minutes.

Proposed wording

Article II - Membership

Section A - Committee Rules

. The chairman of a committee shall be responsible for performance of the committee and shall supply the Guild Secretary-Treasurer with a written copy of all reports.

BYLAWS COMMITTEE COMMENTS: The reports are still required, but they don't belong in the Minutes. Committee recommends adoption.

Proposal # 18: Staff Representation at Seminars

Source: Executive Board

AMEND Regulations Article IV, Section B-2 by striking out "or staff" following the word "Board."

Current wording

Article IV - Organization

Section B - Assemblies

At least one Executive Board or staff member should be present and assist in the program of each such assembly.

Proposed wording

Article IV - Organization

Section B - Assemblies

 At least one Executive Board member should be present and assist in the program of each such assembly.

BYLAWS COMMITTEE COMMENTS: Ordinarily, a member of the Executive Board is present at regional/area seminars, and there is no need for the presence of staff members. Committee recommends adoption.

Proposal # 19: Golden Hammer Award

Source: Executive Board

AMEND Regulations Article II, Section B-1-c by adding "with the exception of the recipient of the Golden Hammer Award who will be honored at the convention banquet." following the word "session."

Current wording

Article II - Committees

Section B - Standing Committees

- Awards
 - c. The Awards Committee shall complete its work by March 31 of each year. The person(s) so honored will be recognized at the following Annual Convention during the opening session.

Proposed wording

Article II - Committees

Section B - Standing Committees

- 1. Awards
 - c. The Awards Committee shall complete its work by March 31 of each year. The person(s) so honored will be recognized at the following Annual Convention during the opening session with the exception of the recipient of the Golden Hammer Award who will be honored at the convention banquet.

BYLAWS COMMITTEE COMMENTS: Committee recomments adoption.

Proposal # 20: International Awards

Source: Reading-Lancaster Chapter

AMEND Regulations Article I by inserting "international" before "awards" in the first sentence, and by inserting "Piano Technicians" before "Guild" in paragraphs #2 and #4.

AMEND Regulations Article II, Section A-1 by inserting "Piano Technicians" before "Guild", and, Section A-4 by striking out "PTG" and inserting "the Piano Technicians Guild", and by inserting a new paragraph 5: "5. No employee or active Board member shall receive a Piano Technicians Guild International Award", and Section B-1-h by striking out "National" and inserting "Home".

AMEND Regulations Article I and II by moving the section titled "Hall of Fame Award" from Article II, Section B to Article I following #1, and re-lettering the paragraphs.

Current wording

Regulations Article I - Awards

The Piano Technicians Guild shall make the following awards:

- Hall of Fame There shall be a Hall of Fame to honor those who have shared their talents, time and loyalty to our profession so that we may have what is ours today. Therefore, the Piano Technicians Guild has instituted this Hall of Fame record wherein names with tributes and profiles of honored ones may be preserved and remembered.
- The Golden Hammer Award to one (1) member each year for outstanding service and dedication to the Guild over a period of years.
- The Member of Note Award to not more than four (4) members each year for recent outstanding service and dedication to the Piano Technicians Guild.
- The Guild may make an annual award, with the approval of Council, to the person, organization or business deemed by the Executive Board to have done the most to promote public interest in the piano industry.
- Chapter achievement awards shall be given each year by the Chapter Services Committee, the awards to be developed by chapter size and to be graded for effort, success, and merit of yearly activities.

Regulations Article II - Committees

Section A - Committee Rules

- The chairman of a committee shall be responsible for performance of the committee and shall supply the Guild Secretary-Treasurer with a written copy of all reports for the minutes.
- On request, a committee chairman shall make a report of progress to the President or the Board.
- A committee chairman shall have the privilege of enlisting members to serve with the appointed membership if such action will promote the action of the committee.
- 4. No employee of PTG shall serve on any elected committee.

Section B - Standing Committees

- 1. Awards
 - a. The Awards Committee shall be composed of five (5) RPT members of the Piano Technicians Guild, one of whom may be from the piano industry. Each member shall be from a different region.
 - b. If a chapter nominates an Awards Committee member to receive an award, the Awards committee member must either resign from the Awards Committee or decline the nomination.
 - c. The Awards Committee shall complete its work by March 31 of each year. The person(s) so honored will be recognized at the following Annual Convention during the opening session.

Hall of Fame Award

- d. Any member in good standing may nominate candidates for the Hall of Fame, and a resume of the candidate must accompany the chapter's choice of nomination.
- e. After the committee chooses no more than two recipients, the chairman may request more information for the Hall of Fame Record Book (if needed, from other sources throughout the

Proposed wording

Regulations Article I - Awards

The Piano Technicians Guild shall make the following international awards:

- Hall of Fame There shall be a Hall of Fame to honor those who have shared their talents, time and loyalty to our profession so that we may have what is ours today. Therefore, the Piano Technicians Guild has instituted this Hall of Fame record wherein names with tributes and profiles of honored ones may be preserved and remembered.
 - Any member in good standing may nominate candidates for the Hall of Fame, and a resume of the candidate must accompany the chapter's choice of nomination.
 - b. After the committee chooses no more than two recipients, the chairman may request more information for the Hall of Fame Record Book (if needed, from other sources throughout the country other than the recipient's chapter, or other nominating chapters).
 - c. The recipients shall be presented with a certificate suitable for framing and a lapel pin, if living and present. If the honoree(s) are not present, the award(s) shall be forwarded to the local chapter president who will bestow the honors in an appropriate manner.
 - d. If the honoree is deceased, the award shall be made to a member of the family. (In this case, the certificate only would be adequate.) If the award to the deceased cannot be made at the PTG annual convention, then the certificate shall be forwarded to the local chapter president nearest the recipient who will present the award in an appropriate manner.
 - e. All persons elected to the Hall of Fame shall be additionally honored by having a picture, if available, and a short history outlining their contribution to the piano industry included in an honor roll to be displayed in a prominent position at each PTG Annual convention. After the PTG Annual convention the book will then be returned to the Home Office for safekeeping.
 - f. Eligibility qualifications for a person to be considered for nomination to the Hall of Fame should include the following:
 - Long-term dedication to the causes, ideals, and purposes of the Piano Technicians Guild.
 - (2) Outstanding personal and professional integrity to the point of being an inspiration to others.
 - (3) Outstanding contributor and implementer of ideas, programs, etc., resulting in a definite improvement and upgrading of the piano industry as a whole.
 - g. Suggestions for nominations shall be solicited through a form in the monthly chapter mailings, with the chapter form completed and a resume of the nominee to be sent to the committee chairman no later than December 31.
 - h. After the PTG Annual convention, resumes of unselected nominees shall be sent back to the chapter for them to update the resume and again submit the following year if so desired.

- country other than the recipient's chapter, or other nominating chapters).
- f. The recipients shall be presented with a certificate suitable for framing and a lapel pin, if living and present. If the honoree(s) are not present, the award(s) shall be forwarded to the local chapter president who will bestow the honors in an appropriate manner.
- g. If the honoree is deceased, the award shall be made to a member of the family. (In this case, the certificate only would be adequate.) If the award to the deceased cannot be made at the PTG annual convention, then the certificate shall be forwarded to the local chapter president nearest the recipient who will present the award in an appropriate manner.
- h. All persons elected to the Hall of Fame shall be additionally honored by having a picture, if available, and a short history outlining their contribution to the piano industry included in an honor roll to be displayed in a prominent position at each PTG Annual convention. After the PTG Annual convention the book will then be returned to the National Office for safekeeping.
- Eligibility qualifications for a person to be considered for nomination to the Hall of Fame should include the following:
 - Long-term dedication to the causes, ideals, and purposes of the Piano Technicians Guild.
 - (2) Outstanding personal and professional integrity to the point of being an inspiration to others.
 - (3) Outstanding contributor and implementer of ideas, programs, etc., resulting in a definite improvement and upgrading of the piano industry as a whole.
- j. Suggestions for nominations shall be solicited through a form in the monthly chapter mailings, with the chapter form completed and a resume of the nominee to be sent to the committee chairman no later than December 31.
- k. After the PTG Annual convention, resumes of unselected nominees shall be sent back to the chapter for them to update the resume and again submit the following year if so desired.

- The Golden Hammer Award to one (1) member each year for outstanding service and dedication to the Piano Technicians Guild over a period of years.
- The Member of Note Award to not more than four (4) members each year for recent outstanding service and dedication to the Piano Technicians Guild.
- 4. The Piano Technicians Guild may make an annual award, with the approval of Council, to the person, organization or business deemed by the Executive Board to have done the most to promote public interest in the piano industry.
- Chapter achievement awards shall be given each year by the Chapter Services Committee, the awards to be developed by chapter size and to be graded for effort, success, and merit of yearly activities.

Article II - Committees

Section A - Committee Rules

- The chairman of a committee shall be responsible for performance of the committee and shall supply the Piano Technicians Guild Secretary-Treasurer with a written copy of all reports, for the minutes
- On request, a committee chairman shall make a report of progress to the President or the Board.
- A committee chairman shall have the privilege of enlisting members to serve with the appointed membership if such action will promote the action of the committee.
- No employee of the Piano Technicians Guild shall serve on any elected committee.
- No employee or active Board Member shall receive a Piano Technicians Guild International Award.

CHAPTER COMMENTS: Adding the word "international" will clarify that these awards are given on an international basis. The rules for the Hall of Fame Award should be in the same section with the definition. The new paragraph 5 in Article II-A simply puts in writing the present policy. Other changes are bylaws house-keeping changes.

BYLAWS COMMITTEE COMMENTS: Committee recommends adoption, but expresses reservations about actually putting in writing a policy that would preclude a future possibility of an exceptional situation honoring an individual who in every way meets the criteria of a chosen recipient of the Golden Hammer Award and just happens to serve in some capacity as a member of the Executive Board.

Proposal #21: RPT Exams Source: Bylaws Committee

AMEND Regulations Article V, Section A-1 by striking out "PTG Written exam" and inserting "RPT written exam" and Section A-2 by striking out "PTG Technical exam" and inserting "RPT technical exam", and Section A-3 by striking out "PTG Tuning exam" and inserting "RPT tuning exam", and Section D-2 by striking out "PTG Tuning exam" and inserting "RPT tuning exam."

BYLAWS COMMITTEE COMMENTS: Our exams are properly called RPT exams. This amendment will correct all references to the exams.

Proposal 22a: Subordinate Bodies and Other Assemblies

Source: Executive Board

AMEND Bylaws Article VIII, Section J by striking out the entire section, and Bylaws Article XIV, Section C by striking out the entire section, and creating a new Bylaws Article IX; and amend Regulations Article IV, Section B by striking out the entire section.

Current wording

Bylaws Article VIII

Section J - Subordinate Bodies

The Piano Technicians Guild recognizes all organizations of chapters and assemblies brought together to advance the purpose, objectives, and principles set forth in these Bylaws.

Bylaws Article XIV

Section C - Other Assemblies

- Assemblies of members other than PTG annual conventions and chapter meetings shall be designated according to the sponsors, such as
 - a. A PTG region
 - b. Two or more PTG regions combined
 - Geographic area, city, district, group of chapters
- The Conferences and Seminars Committee shall assist assemblies and coordinate dates and programs in such a way that the assemblies will be available at convenient times throughout the country with a minimum of conflict and overlapping. All proposed assemblies' dates and programs shall be submitted to the Conferences and Seminars Committee for approval.
- 3. All assemblies shall be self-supporting. If a deficit should occur, the indebtedness shall be the responsibility of the sponsors.
- Assemblies shall have no authority over the membership and shall have no legal status in decision-making except with regard to the establishment and funding of such sessions.

Regulations Article IV

Section B - Assemblies

Where more than one (1) chapter exists in a state, province, or similar area, annual assemblies should be held for the primary purposes of

- Selecting a chairman and a secretary to serve until the next such assembly, whose duties shall be to act as coordinating officers and a clearing office for matters peculiar or relating to the area.
- 2. At least one Executive Board or staff member should be present and assist in the program of each such assembly.
- To exchange ideas and work cooperatively for the improvement and expansion of Guild activities in the area.

Proposed wording

Bylaws Article IX - Seminar Associations

Section A - Purpose

Groups of chapters working together to organize seminars and conventions in an area, state, or regional location shall be known as seminar associations. The purpose of seminar associations shall be to bear the responsibility of providing educational opportunities in piano technology for the piano technicians in the prescribed area. The nature of these seminars and conventions shall be subject to the operations as set forth by each individual association but shall in no way contradict these Bylaws.

Section B - Charter and Name

- 1. Two or more chapters may apply for a charter to establish a seminar association. The application shall be signed by both the regional vice-president and the vice-president.
- 2. Each association must select a name which is geographically descriptive.
- 3. Charter applications must be submitted through the regional vice-president to Council for approval.

Section C - Seminar Association Laws

- 1. Seminar associations shall operate under their own laws, which shall not be in conflict with PTG Bylaws.
- Seminar associations shall have the right to elect and maintain officers, boards of directors, and committees within the framework of the principles as set down in the PTG Bylaws.
 A current list of association officers shall be submitted to the PTG Home Office after each election or change of officers.
- 3. All matters of law and all elections must be determined by the individual franchised members in attendance at a regular association meeting or at a called association meeting of which all members have been given due and timely notice as prescribed within these Bylaws.
- 4. Only Registered Piano Technician members shall be eligible to hold the association positions of President, Vice-President, Seminar Chairman, Assistant Seminar Chairman, Institute Director, Committee Chairman, and other positions of association leadership as defined by the laws of each association and the PTG Bylaws.

Section D - Association Finances

All seminar associations shall be self-supporting. Financial responsibility shall be fully set forth in the body of each association's laws. Funds shall be deposited in a federally insured depository and the office of treasurer of each seminar association shall be bonded.

Section E - Seminar Requirements

- Seminar associations shall not hold seminars or conventions advertising PTG affiliation
 unless the association has been chartered by PTG according to the procedures set forth
 herein and the charter is active.
- Each educational seminar shall be operated according to the plans created by the sponsoring seminar organization.
- Each educational seminar shall secure written approval from the PTG regional vicepresident and the PTG vice-president for the planned dates of the association seminar.
- No two association seminars shall be approved for the same dates. If such requests occur, the seminar which first secures written consent of the PTG vice-president shall receive approval.
- 5. Association seminars shall not be held without PTG approval.
- 6. Association meetings as well as PTG regional meetings shall be included in the seminar schedule and the time and place of such meetings made known to all who attend the seminar. The association meeting shall be conducted by the association officers. The PTG regional meeting shall be conducted by the PTG regional vice-president.
- The officer in charge of each association seminar shall complete the follow-up PTG report form and submit the form to the PTG Home Office within thirty days after the close of the seminar.

Section F - Authority

Seminar organizations shall have no authority over PTG members.

BOARD COMMITTEE COMMENTS: The objective of this proposal is to define the responsibility of the intermediate groups which exist between the chapter level and the governing body of PTG. The various groups of chapters which make up the state and regional associations have existed over the years for the purpose of providing educational advancement opportunities for area technicians.

Each association (hereafter referred to as Seminar Association) has attributes which serve to make that association unique. Differences among these Seminar Associations include such concepts as financial operations, bylaws, hosting rotation, committee operations, succession of leadership, etc. Certainly the personnel of these associations have had sufficient experience to be able to judge what works best for them. The Seminar Associations each have their own system of government, and it is not our intent to interfere with that system; however, there is a need to bring these groups into conformity with the PTG Bylaws.

This committee sees no need - indeed, no good reason - to attempt to render these Seminar Associations as carbon copies of each other. We feel it will be sufficient to lay down the points in which we <u>do</u> expect conformity and to require a minimum amount of accountability. The individual methods of operation, outside the aforementioned conformity and accountability, are what make each association special.

This proposal will provide for the chartering of these Seminar Associations if they so choose. This will allow time for the groups to amend their Bylaws so as to conform to PTG Bylaws. We expect all the associations to make the choice to be chartered by PTG upon the completion of such amendment processes, however there is no requirement that they be chartered.

Current policy for the approval of seminar dates shall remain in force. This policy involves the RVP and the Vice-President, who also serves as the Chairman of the Conferences and Seminars Committee.

For chapters or groups sponsoring one-day seminars or one time seminars, there will be no change from what they are doing now. Chapter Bylaws apply in these instances.

The chartering of Seminar Associations will allow them to be brought under the umbrella of PTG, whereas at present they are offered mere acknowledgment of existence.

A careful study of this Seminar Associations proposal will result in the realization that there is no threat here to anyone. Our intent is to keep the policy to a minimum of requirements in order to allow a maximum of individuality.

BYLAWS COMMITTEE COMMENTS: See next proposal

Proposal #22b: Subordinate Bodies and Other Assemblies

Source: Bylaws Committee

AMEND Bylaws Article VIII, Section J by striking out the entire section, and Bylaws Article XIV, Section C by striking out the entire section, and creating a new Bylaws Article IX, and amend Regulations Article IV, Section B by striking out the entire section.

Current wording

(see previous proposal)

Proposed wording

Bylaws Article IX - Assemblies and Associations

Section A - Assemblies

- 1. Assemblies of members other than PTG annual conventions and chapter meetings, which use the name of The Piano Technicians Guild, shall be sponsored by a chapter or a group of chapters.
- 2. All assemblies shall be self-supporting. If a deficit should occur, the indebtedness shall be the responsibility of the sponsors.
- 4. Assemblies shall work together with the Conferences and Seminars Committee to coordinate dates and programs in such a way as to minimize conflicts with others assemblies. All proposed assembly dates and programs shall be submitted to the Regional Vice President, who shall forward the request form to the PTG Vice President and the Conferences and Seminars Committee for approval.

Section B - Associations

- 1. Associations of chapters may be formed for the purpose of organizing, managing, and coordinating assemblies of members.
- 2. Associations of chapters may operate under their own bylaws provided such bylaws are not in conflict with PTG Bylaws, Regulations, and Codes.
- 3. Assemblies shall have no authority other than that concerning their establishment and funding.
- 4. Associations of chapters shall have the right to elect and maintain officers, boards of directors, and committees. A current list of association officers shall be submitted to the PTG Home Office after each election or change of officers.
- 5. All matters of law and all elections must be determined by the individual franchised members in attendance at a regular association meeting, or at a called association meeting of which all franchised members have been given due and timely notice as prescribed within these bylaws.
- 6. Only franchised members of PTG shall be eligible to hold office or other positions of leadership in associations.

BYLAWS COMMITTEE COMMENTS: The purpose of this proposal is to bring into compliance with PTG Bylaws, Regulations, and Codes any groups which sponsor assemblies (seminars, conferences, workshops, etc.) using the name of The Piano Technicians Guild. Since chapters are already chartered by PTG and, under this proposal, only chapters could sponsor such assemblies, PTG would have the authority to insure that the activities of these assemblies would not be in conflict with PTG Bylaws, Regulations, and Codes. This can be

achieved without having to create and charter another level of subordinate bodies. An intermediate level of subordinate bodies, as proposed by the Executive Board, is unnecessary to accomplish the purpose of these proposals. Bylaws Article VIII, Section A states: "Subordinate bodies chartered under these Bylaws shall be known as chapters."

The Board proposal raises several problems. (1) A single chapter could sponsor a Regional PTG Seminar without an association charter, and thus not be under the requirements of the proposed charter (Board proposal, section B-1). This would create a double standard. (2) Two or more chapters sponsoring a <u>one-time</u> seminar would be required to go through the process of chartering, and would be obligated to meet the requirements of the charter, such as electing and bonding a treasurer, and depositing funds in a federally insured depository. (3) A one-day PTG seminar sponsored by two or more chapters would be required to hold an association meeting and a regional meeting (section E-6), taking time from an already limited schedule. (4) A one-day PTG seminar sponsored by two or more chapters could not be approved if it was scheduled at the same day as any other seminar located anywhere in the nation (section E-4). (5) The wording of the Board proposal requires seminar approval to be secure from two different people rather than sending the request form to just one person, and it completely ignores the Conferences and Seminars Committee.

(6) The Board's comments that Seminar Associations may be chartered "if they so choose," and "there is no requirement that they be chartered," are very misleading. All of these seminars are currently known as PTG seminars, and they will have to disassociate themselves from PTG if they do not become chartered. If they are to continue as they are now (known as PTG seminars) they have no choice but to be chartered, according to the Board proposal.

These associations are already "under the umbrella of PTG" by virtue of the fact that they are sponsored by PTG chapters and are called PTG seminars. It is a simple matter to bring them into compliance with PTG Bylaws without creating another level of beauracracy. If their bylaws are not currently in compliance with PTG Bylaws they should be given ample time to make the necessary amendments.

The committee recommends rejection of the Board proposal and adoption of the committee proposal.

Proposal #23: Clarification of Membership Classifications, Rights and Benefits.

Source: St. Louis Chapter

AMEND Bylaws Article II by striking out the entire article and inserting a new Article II.

Current wording

Bylaws Article II - Membership

Section A - Classes of Membership

- 1. Members shall consist of two classes:
 - a. Franchised
- b. Non franchised
- 2. Franchised members shall be classified:
 - a. Registered Piano Technician-Active
 - b. Registered Piano Technician-Sustaining
- 3. Non franchised members shall be classified:
 - a. Associate
 - b. Honorary

Section B - Definitions of Membership Classifications

- 1. Membership in the Piano Technicians Guild is open to all individuals with a professional or avocational interest in piano technology. Only individuals may become members.
- Registered Piano Technician Active shall have met the minimum technical requirements as listed in Article III. He/She shall enjoy all the rights of membership without restriction. These rights shall include but not be limited to receiving the Piano Technicians Journal, the PTG death benefit insurance policy, the right to vote, the right to be represented in Council, the right to hold all offices, the right to serve on all committees, and the right to chair committees.
- 3. Registered Piano Technician Sustaining shall be a Registered Piano Technician of at least ten (10) years outstanding service who has suffered permanent disability or no longer earns substantially from piano service. A Registered Piano Technician Sustaining member who returns to substantial or active piano service shall surrender sustaining membership status and resume payment of current membership dues.
 - a. Registered Piano Technician Guild Sustaining shall be those proposed by the Executive Board and shall continue such membership as the Board directs. His/Her dues shall be paid by PTG in the interest of retaining him/her as a member so that PTG

Proposed wording

Bylaws Article II - Membership

Section A. Membership definition

Membership in the Piano Technicians Guild is open to all individuals with a professional or avocational interest in piano technology. Only individuals may become members.

Section B. Classes of Membership

- 1. Membership shall consist of two classes:
 - a. Franchised
 - b. Non franchised
- 2. Franchised members shall be classified:
 - a. Registered Piano Technician Active
 - b. Registered Piano Technician Sustaining
- 3. Non franchised members shall be classified:
 - a. Associate
 - b. Honorary

Section C. Definition, Rights and Benefits of Membership Classifications.

- Franchised Member
 - a. A Registered Piano Technician Active member shall have met the minimum technical requirements as listed in Article III. He/ She shall enjoy all the rights of membership without restriction. These rights shall include but not be limited to receiving the Piano Technicians *Journal*, the PTG death benefit insurance policy, the right to vote, the right to be represented in Council, the right to hold all offices, the right to serve on all committees, and the right to chair committees.
 - b. Registered Piano Technician Sustaining shall be a Registered Piano Technician of at least ten (10) years outstanding service who has suffered a disability and is not able to earn substantially from piano service He/she shall maintain all rights and privileges of an Active RPT without exception. His/her membership in the PTG shall be maintained so that PTG may continue a mutually beneficial association with the honorable practitioners of the art.

- may continue a mutually beneficial association with the honorable practitioners of the art.
- b. Registered Piano Technician Chapter Sustaining shall be those proposed by chapters and approved by the Executive Board and shall continue such membership as the Board directs. His/Her dues shall be paid by the chapter in the interest of retaining him/ her as a member so that PTG may continue a mutually beneficial association with the honorable practitioners of the art.
- 4. Associates shall be non franchised members who have met the requirements of the Bylaws as described in #1 above and Article III. They shall receive the *Journal* and be included in the PTG death benefit insurance policy. Associate members may not vote and are not counted toward chapter voting strength in Council. They may hold chapter office, excluding those of president or vice president. They may serve on committees, but may not be committee chairmen.
- 5. Honorary members shall be those upon whom PTG has conferred such membership because of outstanding service to the profession of piano technology or in the manufacture, design, or promotion of pianos or their use. Honorary membership shall be conferred when:
 - a. The Executive Board has unanimously nominated a candidate for honorary membership, and
 - A Majority of chapters, responding to a mail ballot within thirty (30) days, responds in the affirmative.

- A RPT Sustaining member who returns to active piano service shall surrender Sustaining membership status and resume full payment of membership dues.
- (1) A RPT-Guild Sustaining member shall be proposed by the PTG Executive Board and shall continue such membership as the Board directs. Dues shall be 1/3 of the PTG membership dues, and shall be paid by the PTG.
- (2) A RPT-Chapter Sustaining member shall be proposed by the member's chapter and approved by the PTG Executive Board, and shall continue such membership as the Board directs. Dues shall be 1/3 of the PTG membership dues, and shall be paid by the member's chapter.

2. Non-franchised Member

- a. An Associate shall be a member who has a professional or avocational interest in the PTG, but who has not passed all the PTG exams. An Associate member may hold chapter office, excluding President and Vice President, may serve on PTG Committees. He/she shall receive the PTG Journal and be included in the PTG death benefit insurance policy.
- An Honorary member shall be one upon who the PTG has conferred such membership because of outstanding service to the profession of piano technology or in the manufacture, design, or promotion of pianos or their use. Honorary membership shall be conferred when:
 - The Executive Board has unanimously nominated a candidate for Honorary membership, and
 - (2) A majority of chapters, responding to a mail ballot with 30 days, respond in the affirmative.
 - (3) An Honorary member shall pay no PTG dues and shall not have any rights or privileges or receive any benefits.

CHAPTER COMMENTS: (1) The definition (current section B-1) should be set apart because it identifies who can become a member of the PTG. Section A, which becomes section B, will identify classes of membership, and section B, which becomes section C, defines those classes. (2) Making an outline of membership classifications, adding "rights & benefits" to definitions, and redefining members as singular will more clearly define member classifications, and make it easier to find Franchised and Non franchised member description. Also, current writing includes members rights and the benefits they receive. This should be reflected in the headline. And this clarifies that a members are one person, as per our definition that only individuals may become members. (3) New definition for Associates (proposed section C-2-a): Current wording is vague and not precise and does not reflect accurately what an Associate is. This also reflects the rights and benefits of an Associate. It is not necessary to mention what a member cannot do, so current wording regarding voting rights and chapter strength, which is covered under Article X, Sec. C-1, and is not needed here. (4) New definition and explanation of sustaining members (Sec. C-1-b): This will explain that a Sustaining member does not lose any of his/her rights and privileges. Also, current wording refers to a member who has suffered a permanent disability, yet is goes on to mention that when that member returns to active service he/ she shall surrender that classification. A disability is either temporary, from which one can recover, or permanent from which one can't recover. Also current wording "...or no longer earns substantially from piano service." could be construed as someone who has not suffered a disability but decided to pursue another career. This also identifies, separately, the difference between Guild & Chapter sustaining member, who proposed a member, and who pays the dues, and how much it is. (5) Explanation of rights of Honorary members (C-2-b): In order not to create a financial burden on the PTG, this change will explain that an Honorary Member pays no dues and receives no benefits, and it would allow the PTG to give Honorary Membership to a lot of people who support the PTG and are deserving of such membership.

BYLAWS COMMITTEE COMMENTS: The rearrangement of words and paragraphs in this article adds nothing positive to the bylaws, and appears to be unnecessary. In some instances, the rewording has made the meaning of the bylaws more obscure. There are some negative aspects of the proposal which need to be considered: (1) Section C-1-b of the proposed amendment makes disability the only reason for receiving Sustaining membership, whereas the current bylaws do not limit the reasons to disability. (2) Section C-2-a of the proposed amendment omits several items from the current bylaws which are important, including the explanation of non-franchised status. The following words are omitted in the proposal because the St. Louis chapter feels "It is not necessary to mention what a member cannot do...": "Associate members may not vote and are not counted toward chapter voting strength in Council..." and "...but may not be committee chairmen." The committee feels it is very necessary to adequately define non-franchised as well as franchised membership, and to include any membership restrictions. (3) Honorary membership is currently bestowed upon three individuals (see page 18 of the 1992 PTG Directory), and over the past thirty-odd years may have been bestowed on others. Awarding Honorary membership to "a lot of people" as the St. Louis chapter suggests, would diminish the importance of this honor. (4) Honorary membership has always included member benefits including the Journal and the death benefit. Without the benefits it would be a rather meaningless gesture. Section C-2-b-3 of the proposed amendment eliminates all benefits, rights, and privileges from Honorary membership. The Bylaws Committee recommends that the proposal not be adopted.

Proposal #24a: Membership Restructure

Source: Connecticut chapter

AMEND Bylaws Article II, Section A-3 by striking out "Associate" and inserting "Apprentice", and by inserting "b. Supporting Member" following "Apprentice", and re-lettering "Honorary" as c;

AMEND Bylaws Article II, Section B-4 by striking out the title "Associate" and inserting "Apprentice", and by inserting "are performing tuning/technical piano service, or are preparing to provide such service," following the word "who", and by inserting a new paragraph 5 (see below).

AMEND Bylaws Article II, Section C-3 by striking the entire paragraph and inserting a new paragraph (see below).

AMEND Bylaws Article IV, Section B and Article V, Section A-1, and Disciplinary Code Article II, Section C-5 by striking out each occurrence of the word "Associate" and inserting "Apprentice and Supporting Member":

AMEND Bylaws Article V, Section E-2 by striking out the word "Associate".

AMEND Bylaws Article V, Section F-3, and Regulations Article II, Section B-8-b-(8), and Article V, Section C-5 by striking out each occurrence of "Associate" and inserting "Apprentice".

Current wording

Bylaws Article II - Membership

Section A - Classes of Membership

- 3. Non-franchised members shall be classified:
 - a. Associate
 - b. Honorary

Section B - Definitions of Membership Classifications

4. Associates shall be non franchised members who have met the requirements of the Bylaws as described in #1 above and Article III. They shall receive the *Journal* and be included in the PTG death benefit insurance policy. Associate members may not vote and are not counted toward chapter voting strength in Council. They may hold chapter office, excluding those of president or vice president. They may serve on committees, but may not be committee chairmen.

Section C - Advertising and Member Identification

3. Associate members shall have the right to use the Piano Technicians Guild name, but said name must be accompanied by the words "Associate Member" in letters no smaller than those used for "Piano Technicians Guild." This applies not only to advertising but also to any use of the Piano Technicians Guild name which is accompanied by the name of an Associate member, or identifies him or her as a member of the Piano Technicians Guild. The PTG name may not be used or displayed by any company or corporation or in connection with any "dba" unless the technician's name accompanies it.

Bylaws Article IV - Obligations, Discipline and Good Standing

Section B - Discipline

Any member who fails to observe the PTG obligations shall be open to discipline. Such failure shall be charged only by following the procedures specified in the Disciplinary Code, except that Associate members who have been members for less than two years may be removed from membership for cause by a two-thirds vote of the chapter.

Bylaws Article V - Membership Dues and Fees

Section A - PTG Dues

1. Dues for Registered Piano Technicians and Associates shall be \$126.00 per year, US funds.

Section E - Application Fee

2. Upon receipt of the ratified application and fee, the PTG Home Office shall process the application for Associate membership...

Proposed wording

Bylaws Article II - Membership

Section A - Classes of Membership

- 3. Non-franchised members shall be classified:
 - a. Apprentice
 - b. Supporting Member
 - c. Honorary

Section B - Definitions of Membership Classifications

- 4. Apprentices shall be non-franchised members who are performing tuning/ technical piano service, or are preparing to provide such service, and have met the requirements of the Bylaws as described in #1 above and Article III. They shall receive the *Journal* and be included in the PTG death benefit insurance policy. Apprentices may not vote and are not counted toward chapter voting strength in Council. They may hold chapter office, excluding those of president or vice president. They may serve on committees, but may not be committee chairmen.
- 5. Supporting members shall be non-franchised members who do not tune pianos for the public and have met the requirements of the Bylaws as described in #1 above and Article III. They shall receive the *Journal* and be included in the PTG death benefit insurance policy. Supporting members may not vote and are not counted toward chapter voting strength in Council. They may hold chapter office, excluding those of president or vice president. They may serve on committees, but may not be committee chairmen.

Section C - Advertising and Member Identification

3. Apprentice and Supporting members shall have the right to use the Piano Technicians Guild name, but said name must be accompanied by the words "Apprentice" or "Supporting Member" in letters no smaller than those used for "Piano Technicians Guild." This applies not only to advertising but also to any use of the Piano Technicians Guild name which is accompanied by the name of an Apprentice or Supporting member, or identifies him or her as a member of the Piano Technicians Guild. The PTG name may not be used or displayed by any company or corporation or in connection with any "dba" unless the technician's name accompanies it.

Bylaws Article IV - Obligations, Discipline and Good Standing

Section B - Discipline

Any member who fails to observe the PTG obligations shall be open to discipline. Such failure shall be charged only by following the procedures specified in the Disciplinary Code, except that Apprentice or Supporting members who have been members for less than two years may be removed from membership for cause by a two-thirds vote of the chapter.

Bylaws Article V - Membership Dues and Fees

Section A - PTG Dues

1. Dues for Registered Piano Technicians, Apprentices, and Supporting members shall be \$126.00 per year, US funds.

Section F - Resignations and Membership Restoration

 Upon termination of membership, all exams taken by Associate members shall become invalid no matter what version.

Regulations Article II - Committees

Section B - Standing Committees

- 8. Examinations and Test Standards
 - b-8 Provide article for the *Journal* Update and classes at the PTG Annual Convention and Regional seminars both to train examiners in giving exams and to help Associate members prepare for them.

Regulations Article V - The RPT Exams

Section C - Exam Record Keeping

 ... Completed copies of reclassification forms must be received and acknowledged by the Home Office before an Associate may officially be reclassified as an RPT.

Disciplinary Code Article II - Trial Procedures

Section C - Setting the Trial

 Associate members in good standing shall be allowed to attend and shall have the privilege of debate, but shall have no vote. ... Section E - Application Fee

2. Upon receipt of the ratified application and fee, the PTG Home Office shall process the application for membership...

Section F - Resignations and Membership Restoration

 Upon termination of membership, all exams taken by Apprentice members shall become invalid no matter what version.

Regulations Article II - Committees

Section B - Standing Committees

- 8. Examinations and Test Standards
 - b-8 Provide articles for the *Journal* Update and classes at the PTG Annual Convention and Regional seminars both to train examiners in giving exams and to help Apprentice members prepare for them.

Regulations Article V - The RPT Exams

Section C - Exam Record Keeping

 Completed copies of reclassification forms must be received and acknowledged by the Home Office before an Apprentice may officially be reclassified as an RPT.

Disciplinary Code Article II - Trial Procedures

Section C - Setting the Trial

 Apprentice and Supporting members in good standing shall be allowed to attend and shall have the privilege of debate, but shall have no vote. ...

CHAPTER COMMENTS: The Registered Piano Technician category would remain as it is now. The Apprentice category would include those who have not yet passed the RPT exams, both those who are performing tuning/technical piano service and those who are preparing to provide such service in the future. This category would be non-franchised, and current Associate dues, membership rights and benefits would apply to Apprentice membership. The Apprentice member would have the option of upgrading his/her membership to RPT at any time by taking and passing the RPT exams. Supporting Members would be defined as those who do not tune for the public, such as rebuilders, teachers, dealers etc., who have a specific skill or interest in the Piano Technicians Guild, and wish to support and be a part of our organization. This category would be non-franchised, and current Associate dues, membership rights and benefits would apply to Supporting membership. Supporting members who begin tuning for the public, would be automatically reclassified to the Apprentice category, and remain in that category until taking and passing the RPT exams.

This proposed category structure would create a system of two entrance categories. Members could upgrade to another category as their skills change.

The guild has worked hard to establish a standard of professionalism with the current RPT exams. Due to the use by other professions, the name "Associate" has the connotation of one who is "equal" to the RPT. The public does not understand the difference. The change to "Apprentice" would help to clarify this situation. Any Apprentice would be able to leave this category by passing the RPT exams, and we would welcome all Apprentice members to do so.

In order to develop educational and incentive programs for those aspiring to become RPT's, it is necessary to separate them from the supporting members currently in the Associate category.

BYLAWS COMMITTEE COMMENTS: The purpose of creating categories of members is to properly identify the member's relationship to the Guild and its standards. A category title should clearly reflect whether or not the member has met those standards. If standards didn't matter, then membership structure would be of little consequence. But since standards are so very important to the Guild and the fulfillment of its mission, we must be certain that our membership structure is a true reflection of our high standards.

The Connecticut chapter's proposal addresses the primary problem of our current membership structure—lack of distinction between qualified and non-qualified piano technicians, both to the public and within our organization. The difference between an Apprentice and a Registered Piano Technician is more obvious than that between an Associate and a Registered Piano Technician, and the incentive to upgrade to RPT is certainly greater. The addition of a third category, Supporting member, addresses another problem with our current structure—lack of distinction between piano technicians and non-technicians, and our inability to identify those among our members who are preparing to be qualified as piano technicians by examination. The current Associate category is a catch-all category for technicians of every skill level, those who aspire to become RPTs and those who don't, as well as non-technicians.

The Bylaws Committee recommends adoption of this proposal, but also offers for consideration two alternate titles and amendment wording which approaches membership restructure in a slightly different way. The title of "Apprentice" may be demeaning to some of our present members, and it may also be objectionable to experienced technicians who may wish to join PTG in the future. We recommend consideration of the titles: Examinee or Intern. Alternate wording would be: Examinees (Interns) shall be non-franchised members who are preparing to become qualified as Registered Piano Technicians, and have met the requirements ... etc.

NOTE: If the Associate category is divided into two categories, some process of determining which category to place members in will have to be devised.

Proposal # 24b: Membership Restructure

Source: Cleveland chapter

AMEND Bylaws, Regulations and Codes by striking out all occurrences of the title "Associate", and inserting the title "Supporting member."

CHAPTER COMMENTS: We believe the change to "Supporting Member" creates a clear distinction between registered and non-registered members. It also denotes a positive association without endorsing the individual. Given the nature of our organization of "friendly competitors" our emphasis should remain positive.

The Cleveland chapter opposes the creation of additional categories of membership. The reason to simplify to two categories in 1986 was to simplify administrative paperwork and lessen confusion on both the national and local levels. An additional category sends us in the wrong direction.

We oppose mandatory test requirements as a means of forcing Associate members to upgrade. We feel it would be counter-productive to the friendly dialog between the members of the piano service trade. We also run the risk of alienating 40% of our membership who pay dues, attend conferences and support our local chapters.

We submit this proposal in order to promote harmony in our organization.

BYLAWS COMMITTEE COMMENTS: The Cleveland chapter's proposal addresses to some degree the problem of distinguishing between members who have qualified by examination and those who have not, but it fails to deal with the problem of a catch-all category which is a conglomeration of technicians of every skill level, those who are striving to qualify as RPTs and those who are not, as well as non-technicians. Simply changing the name of the present Associate category to Supporting member will leave many of our current problems in place. We recommend defeat of this proposal.

Proposal #25: New Member Sponsorship

Source: Detroit-Windsor Chapter

AMEND Bylaws Article III, Section A, by inserting new paragraphs 4 and 5, and renumbering subsequent paragraphs: "4. Each applicant must be sponsored by a franchised member of the chapter which the applicant is joining. 5. Each new member should remain under the guidance of a sponsor until he or she has been reclassified as a franchised member."

Current wording

Bylaws Article III - Application and Examination

Section A - Application

- 1. All applicants must use the official PTG application form.
- All applications must be processed through chapters except those of Honorary members
- 3. Applications for membership taken at conventions or seminars must be referred to the chapter for ratification by the chapter, which shall be responsible for checking the references of the applicant. In the event a chapter fails to ratify a prospective member, a full report shall be filed with the Home Office within 90 days stating the reasons for that action.
- 4. All applications must be processed within 90 days.
- Membership shall commence with the assignment of a PTG membership number by the PTG Home Office. A PTG membership number will be assigned following receipt of a completed PTG application form, and all necessary dues and fees paid.

Proposed wording

Bylaws Article III - Application and Examination

Section A - Application

- 1. All applicants must use the official PTG application form.
- All applications must be processed through chapters except those of Honorary members
- 3. Applications for membership taken at conventions or seminars must be referred to the chapter for ratification by the chapter, which shall be responsible for checking the references of the applicant. In the event a chapter fails to ratify a prospective member, a full report shall be filed with the Home Office within 90 days stating the reasons for that action.
- Each applicant must be sponsored by a franchised member of the chapter which the applicant is joining.
- 5. Each new member should remain under the guidance of a sponsor until he or she has been reclassified as a franchised member.
- 6. All applications must be processed within 90 days.
- Membership shall commence with the assignment of a PTG membership number by the PTG Home Office. A PTG membership number will be assigned following receipt of a completed PTG application form, and all necessary dues and fees paid.

CHAPTER COMMENTS: When new members are sponsored by those who are not members of their local chapter they may not receive the continued personal guidance which is important for new members to receive. Having a local sponsor to be responsible for the guidance of a new member will help assure a continuous relationship between the new member and the chapter, and will provide to the new member a personal source of information about chapter and PTG organizational procedures, RPT examinations, and other information which is vital to the new member's progress.

(Bylaws Committee Comments on next page)

BYLAWS COMMITTEE COMMENTS: Committee recommends adoption. However, if membership is restructured to include a Supporting member category, those members would need to remain under the guidance of a sponsor for a specified period of time since they likely will not be reclassified. We also suggest for consideration the following amendment to this proposal: Article III-A-5: It shall be the responsibility of the sponsor to have regular communications with the new member, and to encourage those eligible for RPT examination to prepare for and take the exams. The proposed 5, 6, and 7 would be renumbered.

NOTE: Adoption of this amendment will necessitate a slight change in the membership application form: the check-boxes for "PTG Member" and "Non-member" next to "Sponsored by:" will have to be removed or marked out.

Proposal # 26: Logo guidelines Source: Marketing Committee

AMEND Bylaws Article II, Section C by inserting "Logo," into the section heading before "Advertising", and by inserting new paragraphs 1 and 2 (see below) and renumbering subsequent paragraphs, and by striking out "(Proviso: This Bylaw shall be effective as of July 26, 1992. The Home Office and members may continue to use current printed materials through July, 1993.)" in paragraph 2, and by inserting into paragraph 3 "except as otherwise specified in the PTG Graphic Standards Manual" following ""Piano Technicians Guild"", and by inserting the caption "Registered Piano Technician Emblem" beneath the RPT emblem.

Current wording

Bylaws Article II - Membership

Section C - Advertising and Member Identification

 Registered Piano Technicians shall have the exclusive right to use the emblem herein depicted. This emblem may not be used or displayed by any company or corporation or in connection with any "dba" unless the Registered Piano Technician's name accompanies it. The only exception is that it can be used by the Piano Technicians Guild in literature designed to explain it.



- 2. Franchised members shall have the exclusive right to use the title "Registered Piano Technician," to be abbreviated "RPT." This shall be the only official PTG title to be used by franchised members. (Proviso: This Bylaw shall be effective as of July 26, 1992. The Home Office and members may continue to use current printed materials through July, 1993.)
- 3. Associate members shall have the right to use the Piano Technicians Guild name, but said name must be accompanied by the words "Associate Member" in letters no smaller than those used for "Piano Technicians Guild." This applies not only to advertising but also to any use of the Piano Technicians Guild name which is accompanied by the name of an Associate member, or identifies him or her as a member of the Piano Technicians Guild. The PTG name may not be used or displayed by any company or corporation or in connection with any "dba" unless the technician's name accompanies it.

Proposed wording

Bylaws Article II - Membership

Section C - Logo, Advertising and Member Identification

 There shall be an official association logo for the Piano Technicians Guild, herein depicted, and there shall be official secondary logo versions for use as defined in the PTG Graphic Standards Manual.



- 2. All logo graphics, application guidelines, and rules of usage for the PTG logo and any secondary logo versions shall be contained in the Piano Technicians Guild Graphic Standards Manual which shall be the only official document governing logo usage. Any changes to the Graphic Standards Manual shall follow the same procedure used for amending these bylaws as prescribed in Article XVIII.
- 3. Registered Piano Technicians shall have the exclusive right to use the emblem herein depicted. This emblem may not be used or displayed by any company or corporation or in connection with any "dba" unless the Registered Piano Technician's name accompanies it. The only exception is that it can be used by the Piano Technicians Guild in literature designed to explain it.



- Franchised members shall have the exclusive right to use the title "Registered Piano Technician," to be abbreviated "RPT." This shall be the only official PTG title to be used by franchised members.
- 5. Associate members shall have the right to use the Piano Technicians Guild name, but said name must be accompanied by the words "Associate Member" in letters no smaller than those used for "Piano Technicians Guild," except as otherwise specified in the Graphic Standards Manual. This applies not only to advertising but also to any use of the Piano Technicians Guild name which is accompanied by the name of an Associate member, or identifies him or her as a member of the Piano Technicians Guild. The PTG name may not be used or displayed by any company or corporation or in connection with any "dba" unless the technician's name accompanies it.

MARKETING COMMITTEE COMMENTS: The purpose of this proposal is to introduce language that identifies the existence of the PTG association logo, approved by the 1992 Council, and a logo guidelines document as requested by the 1992 Council. BYLAWS COMMITTEE COMMENTS: Committee recommends adoption.

At Your SERVICE

Colette Collier, RPT Chapter Services Committee Chair

Project Pianos

This month's topic: Project Pianos. The words conjure up an image of a bunch of "people working on a piano as a project" but that doesn't get us terribly far. Recently, I have had the opportunity to compile information on three chapter projects: Seattle, Chicago, and Connecticut. Each used their own unique approach. What is really important here is that any chapter project must be tailored to the specific needs and strengths of the individual chapter. A special thanks goes out to Jeannie Grassi (Seattle), Paul Revenko-Jones (Chicago), and Jim Birch and Shawn Hoar (Connecticut), for providing the information on their respective chapters.

Why did the chapter rebuild the piano? Because it was there. But what did they want it to become? There are lots of reasons for chapters to do such a project: for educational value, charity, fund-raising (chapter charity), experimentation, camaraderie, or because it was there—to fulfill the overwhelming desire of the typical piano technician to tinker in the company of others. Each of the chapters took all of the factors into consideration, and made decisions about their projects based on that information.

SEATTLE

The Seattle Chapter found themselves with an opportunity to get involved in a chapter project and at the same time to assist the Seattle Music Teachers Association with their own very ambitious

undertaking. (See Kids for Keys, PTJ Update, March '93.) [JG]: "Emphasis was placed on the purpose for doing the project in the first place: to raise money that we could contribute towards the music teachers' effort. For that reason, participation was limited to primarily RPTs and Associates under the direct supervision of an RPT. Members were acutely aware that the end project would be a very visible example to the musical community of our craftsmanship and expertise and we would want to look our best."

CHICAGO

[PR-J]: "The original intent was to provide an educational project for Associate members of the chapter to do hands-on work through the whole complicated process of fully rebuilding a piano. In approving the project, the chapter also foresaw the possibilities for public relations in the community as a secondary result of the project, but not to be made a higher priority than the educational or end result donation of the piano to a deserving group active in the musical life of the community."

CONNECTICUT

The Connecticut Chapter had done a project last year, putting a new action in an 1893 Steinway upright. Because of the camaraderie experienced with the prior project, chapter members were eager to do another. Other reasons given were the learning experience and to raise money for the chapter treasury. It was hoped that this project would generate enough income to justify the energy and efforts expended. The chapter has procured a 1920's Chickering grand piano, with an autograph from Fritz Krysler, a famous violinist from the early part of the century.

Good chapters plan their time lines to also fit their circumstances. Each of our three chapters dealt with time and logistics in unique ways. In any piano, rebuilders must make decisions on what to do, when not to do it, and why. All of the chapters recognized that sloppy organization of these decisions would cripple their projects.

SEATTLE

The Seattle Chapter was presented with both the project idea and a deadline of December 31, 1992, at their September meeting—leaving only a little over three months for the planning, work and disposition. [JG]: "Since the chapter had not undertaken a group project in many, many years, the members voiced a few concerns: How will it be organized? Who will oversee the various aspects of the work? Will extra weekend work sessions be set up? Is it possible to do a top quality job in such a short amount of time? Will enough members follow through with donating their time and expertise?" At the October meeting, members were told that the piano had been procured. "Due to the overall good condition of the piano, certain decisions were made as to what specific parts needed replacing and what part just needed cleaning and/or reconditioning. Those dealing with various tasks would decide what should or should not be replaced. Such decisions were made simply and smoothly."

CHICAGO

The Chicago Chapter took a more long-term approach. Originally, they planned for their project to take 9 months. Every other Monday, the members met for 6 hours to work, after which the piano was put on its side until the next session. This approach

allowed the chapter to have work sessions, without tying up shop space, which is often at a premium. [PR-J]: "One of the problems encountered was timing of certain activities, particularly stringing the instrument—which generally must be done soon after drilling the block, so as to avoid ambient changes. Unfortunately, stringing the piano took 3 1/2 months, from February through April, and thus through the humidity change. Interesting lesson. We had originally wanted the piano to be done in nine months, but ended up taking twice that long."

CONNECTICUT

The Connecticut Chapter planned to start their project in September, 1992, with completion mid-1993. Work sessions were set up for regular monthly meeting days, starting around 9:00 am. A chapter member donated the shop space. Average attendance has been 12-15 participants working until 5:00 pm. Then they break for dinner, and return for the chapter business meeting at 7:00 pm. Often the instrument is then put on its side until the next month. Sometimes extra sessions have been done by a few people the day before the next scheduled session, in order to get the instrument ready for the next activity.

In one case, it proved easier to transport the instrument, rather than asking the technician to work in an unfamiliar shop. As written by Jeannie Grassi: "The reasoning was that most of us work more efficiently and comfortably in our own space. The chapter contracted a local refinisher to do the cabinet and plate. The piano was torn down and unstrung. The plate was removed and sent out for finishing. The bass strings were sent out as samples for replacement. The piano was then moved to another shop for restringing. The board

was cleaned and sprayed and the bridges received some minor attention. By then the plate was ready for reinstallation and the tenor and treble sections were restrung. Rather than wait for the bass strings to arrive, the piano was quickly sent off to the refinisher so he could begin his portion of the work."

In all of the chapters, schedules were devised outlining what work would be done, who was in charge, and how the supervisory work was to be divided. Finally, it was time for the chapters to find a good home for their pianos.

SEATTLE

The Seattle Chapter has always intended to sell the piano, in order to use the proceeds for a donation to the "Kids for Keys" project. [JG]: "By the November meeting, 5 1/2 weeks after finding the piano, it was ready to be delivered to the local Sherman Clay dealer for display and the final sale. (The sales manager also happens to be a Seattle RPT.) By the next week the happy customer received her gorgeous piano."

CHICAGO

[PR-I]: "A search was made to find an organization which could benefit from the donation of a freshly rebuilt grand piano. A non-profit, neighborhood organization was selected. The Association for the Advancement of Creative Musicians (AACM) has been a significant force in developing and guiding the musical interests of many individuals for over 25 years. The chairman of the AACM stated that this donation, which was beyond their resources to purchase, would give them, for the first time in their history, an instrument which would provide a performance outlet to many of their talented musicians."

CONNECTICUT

The piano is not quite finished at this writing. The chapter expects to finish the project in April, close to the original deadline. The chapter member who has donated the shop also has a showroom, and the instrument will be shown for sale there. This is a modification of the chapter's experience with the previous piano. Last time, the piano was sold before the job was done. They found out that it added too much stress to the process, and deadlines became a stumbling block. The income will be added to the chapter treasury.

Whatever your goals, don't be afraid to try something new. Just be sure to know what you want to accomplish, and match it to the capabilities and resources of the chapter. Good Luck!!

Richmond Chapter
Participates in
"Longest Piano Recital"
By Alan Hallmark, RPT

During this past January, over 300 musicians with a wide range of talent from ages 4 to 50 provided a Richmond area mall with two days of continuous piano solos, duets and quartets, as the Piano Music Association of Richmond and The Children's Miracle Network sponsored Richmond's first annual "Longest Piano Recital". This coordinated effort to promote the joys and benefits of playing the piano involved a great deal of cooperation, volunteer time, and months of planning among three Richmond area piano dealers, the Richmond Chapter of PTG, the Richmond Music Teachers Association, and the Children's Miracle Network.

Two Steinway pianos (a model L and a model M) were

provided by Jordan Kitt's Music, and tuned by PTG members Dave Campbell and Alan Hallmark. Richmond Chapter President Jesse Williams acted as emcee during the recital, and also served as TV personality during WWBT-TV news broadcasts. PTG members Barry Taylor, Alan Hallmark, Bruce Winn, Jesse Williams, and Doug Wurz all worked at the PMAR booth. At the booth, chances to win a new console piano with a retail value of \$3.800 were solicited, with the proceeds to benefit PMAR and the Children's Miracle Network. Visitors to the booth were provided with information on where to buy (a list of PMAR dealer

members), whom to call for service (a list of PTG members), and whom to call to learn (a list of RMTA piano teachers—separated by zip code). As one booth visitor said: "You've got everything covered concerning pianos!"

Many people had heard of the event on TV just days before the recital, only to find out that all the available time slots were filled in two weeks prior to the event. CMN personnel stated that this piano event produced more phone calls of interest than any other of their fund raising promotions to date. Media coverage included a photo in the Richmond Times Dispatch, two "live" TV interviews, and one on-site mall

interview recorded for the late evening news.

Besides promoting the benefits of playing the piano to the Richmond population, the greatest benefit of PMAR has been to establish an enthusiastic spirit of cooperation and mutual respect between member piano dealers, PTG members, and RMTA piano teachers. PMAR Plans are already being made for next year's Second Annual "Longest Piano Recital" as well as a Piano Music Fair, Arts in the Park, and possible involvement with the Richmond Chapter PTG for the November, 1993, NC State Conference to be held at the Omni Hotel in Richmond.

Marketing Questions & Answers

Bill Spurlock Marketing Committee

How much do we pay for the Marketing program, and who authorizes this payment?

The marketing program is funded by a dues assessment of \$12.00 per year. This has been authorized by the membership, at Council, by almost unanimous votes for the past two years.

Who is the Phelps Group, and why do we use them?

The Phelps Group is a small but very successful firm doing marketing work for many in the music field. Among their clients are Young Chang, Gemeinhardt Flute Co., Fender, Rice International (maker of woodwind reeds) and National Piano Foundation. Glenn Shieke, our account executive at Phelps, is an accomplished pianist — he even studied with Horowitz for a time. The point is that this company knows a lot about pianos and the music industry, and so is very qualified to help PTG make an impact with both the piano industry and piano owners.

Beyond their expertise, Phelps was chosen for their willingness to work with us as a partner; that is, they were willing to do design or consulting only, or to do projects start-to-finish. This flexibility allows us to use their expertise where necessary, but to still use our volunteers where possible. Thus we save money and maintain control over projects.

Another important reason Phelps was chosen is that they bill by the job. We do not pay them any retainer or other fees. We pay only for work done at our request on a job-by-job basis.

What is the purpose of the Marketing program?

The aim of our Marketing program is to promote PTG, piano use, and proper piano care, thereby helping our members and the piano industry. This is most efficiently done by giving members the tools necessary to better market themselves, such as professional-looking brochures and bulletins. In addition, some public relations promote PTG and piano use to the public.

What results have we gained from the Marketing program?

So far the program has produced four new brochures, five technical bulletins, a client newsletter, our new PTG logo, and — soon to be completed — a series of service reminder post cards. To date, approximately 84,000 of these products have been shipped from Home Office!

Members are using these new business aids to enhance their professional image, educate their clients, and promote PTG and RPT. They are also being distributed to music teachers, musicians, and piano dealers through the booths PTG regularly has at the NAMM shows and MTNA conferences.

In addition, a lot of P.R. has been done through media placement. That is, public service announcements are offered to newspapers and magazines. These feature PTG members or activities, or offer free information (a new brochure) on piano care if the reader will send a SASE to Home Office (who may also enclose a list of RPTs in the reader's area.) So far we are aware of close to twenty articles that Phelps has successfully placed in newspapers, music trade and music teacher magazines. The actual number is much greater, since when an article is

picked up by a wire service we have no way of knowing all of the publishers that pick it up. These announcements and articles do not cost us anything except Phelps' time in pitching them to the media.

Response to these media placements has been strong. Home Office received approximately 1,000 requests for brochures recently after notices appeared in just two papers and one music teacher magazine. And for every person who actually gets around to ordering a brochure, there are dozens more who at least read the piece and find out about PTG. The names of all responding are entered into a data base by Home Office for possible future mailings of our newsletter, The PTG Soundboard.

In short, PTG's name has been brought to the attention of the public more in the past 18 months than at any time in our history. And, we have just scratched the surface. After seeing our displays at their conferences. Music Teachers National Association now wants to purchase our new brochures to sell to their members. Dampp-Chaser and their distributors have also expressed interest in buying our Climate Control Technical Bulletin to distribute with their units. If Council votes in July to allow sales to anyone (not just RPTs), these and other new markets will be opened. Besides increasing our public exposure, these sales will generate income from outside the organization, making the Marketing Program more selfsupporting.

Is this program worth the cost?

At only \$1.00 per month per member, this program is a bargain. Reading old Journals (as well as old ASPT magazines going back to the 1920's) we find an ongoing plea to make piano tuning a respected profession, and to make PTG (ASPT then) well known to the piano-owning public. Now for the first time PTG has seriously committed to making

that happen, and we actually have a chance to succeed if our members participate! Compared to the typical marketing budget of a large organization or business, our \$1.00 per month investment is minuscule. Yet, due to our energetic volunteer structure, PTG could make a tremendous impact for this small investment.

Consider the potential benefit to one's business by simply displaying attractive brochuresimprinted with your name and phone number—at a piano store or music teacher's studio. You would likely realize several extra tunings from every 20 or 30 brochures picked up by clients. A single extra tuning would cover \$12.00 dues assessments for four to five vears. In addition, these brochures would be spreading PTG's name and helping to educate piano owners to take better care of their instruments. A single regulation job sold with the help of a Regulation Technical Bulletin would cover over ten years of dues assessment!

How can members and chapters participate?

My article in the October, 1992, Journal, "Promoting Your Business and Pianos," details ways to use our new marketing tools. The bottom line is that to be noticed in today's busy world, PTG must constantly appear before the public and our image must be consistent and professional.

PTG now has real hope of gaining wide public recognition. It is important to remember that the Marketing Program is not intended to buy PTG members success and recognition. Rather, it aims to provide us with the tools and knowledge of marketing with which we can achieve success. In other words, the Marketing Program cannot succeed without our involvement. The more our members participate, the more successful we will be.

DATES & DEADLINES

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 7, 1993

Tuning & Technical Exams
N. California Area Examing Board
Skyline College
Contact: Neil Panton
415-854-8038

June 14, 1993

Deadline for reservations at Hyatt Regency and Marc Plaza Hotel, for the 36th Annual International Convention & Technical Institute

June 18, 1993

Deadline for Convention early registration

June 19, 1993

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

June 26, 1993

Technical Exam—Twin Cities. Contact: Brain Mahaffy 612-374-4368

July 5, 1993

July 4th Holiday-Office Closed

July 13-14

PTG Council Meetings Milwaukee, Wisconsin

July 14-18, 1993

36th International PTG Convention & Technical Institute
Milwaukee, Wisconsin

In Memory

Robert Kenneth Perkins January 18, 1935 January 11, 1993

Robert Kenneth Perkins, 57, died January 11, 1993, following a heart attack.

Bob was born in West Virginia and came to Cleveland, OH, in 1955 to join his brother in the moving business. In 1961 he opened his own piano tuning school, Perkins School of Piano Technology. He was involved in teaching, tuning, reconditioning, and off-site renovations. Apprenticeships were rare at that time, yet there was a demand for qualified technicians.

The Perkins School of Piano Technology attracted students from around the world, including China, where piano tuning had nearly become a lost art. Many members of PTG got their start in his school, including my dad, Bob Russell. In his school there is a world map with markers at every place his students came from. There are many, many markers all over this world.

Bob was very active in the Cleveland Chapter of PTG and also in the international organization. He held every local office at one time or another. His support was always present. He encouraged his students to attend meet-

ings and get involved in the Guild wherever they might roam.

From 1982 to 1984 Bob was Central East Vice President. He served on many committees and gave of himself for PTG.

He is survived by his wife, Dora; daughter, Theresa; stepdaughter, Cheryl Ryder; and two sisters.

Bob will truly be missed. However the legacy of piano education and the many technicians he educated around the world will live forever.

A quiet man, always willing to share, giving of himself for others.

God Bless, Bob Russell, Jr.

Joseph Lee Thomas January 14, 1923 March 30, 1993

Joseph Lee Thomas was born January 14, 1923, in Washington, D.C. and died March 30, 1993, in Arlington, VA.

Joe served in the U.S.
Army during WWII and was
married to Marquerite Brown in
1945. From this union there were
five children. He served thirty
years as a U.S. Government
worker and retired from the
National Security Agency in 1971.
Joe worked twenty-five

years as a piano tuner-technician and was a charter member of the Northern Virginia Chapter of PTG, and was voted Chapter Sustaining membership in 1992. Joe served his chapter very quietly and was in charge of the 50/50 for several years.

Iack Sprinkle

Membership Status Northeast Region 826 Northeast RPT's 520 Southeast Region 623 Southeast RPT's 384 South Central Region 295 South Central RPT's 196 Central East Region 606 Central East RPT's 384 Central West Region 372 Central West RPT's 243 Western Region 615 Western RPT's 377 Pacific NW Region 375 Pacific NW RPT's 227 Total Membership 3,712

2,331



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