

# PIANO TECHNICIANS Journal

*Official Publication of Piano Technicians Guild*

January 1995

Vol. 38 • #1

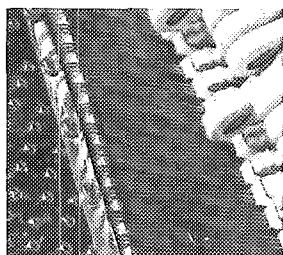




# T SOUND HINKING

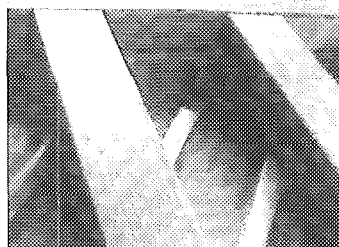
**I**T'S THE FIRST THING THAT GOES INTO A WURLITZER PIANO.

EVERY TIME WE SELECT A

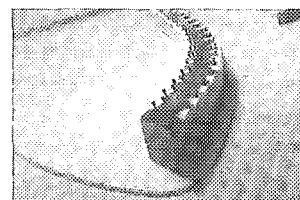


MATERIAL OR IMPROVE A MECHANISM FOR ANY ONE OF OUR INSTRUMENTS, WE THINK ABOUT THE SOUND.

THAT'S WHY OUR PIANOS HAVE A GRAND PIANO STYLE PIN BLOCK. SO OUR HIGH-FIDELITY SOUND BOARDS ARE LARGER, DELIVERING ACCURATE, FULL-RANGE TONE. AND OUR BASS STRINGS ARE LONGER, FOR RICHER, FULLER REASONANCE.



**A**LL SOUND DECISIONS. THE KIND CRAFTSMEN LIKE YOU UNDERSTAND AND APPRECIATE.



PUTTING THE SOUND FIRST IS A TRADITION WE'VE HONORED FOR OVER 135 YEARS. IN FACT, THE REASON THE "T" IN OUR NAME STANDS OUT IS TO REMIND US EVERY DAY JUST HOW IMPORTANT TONE IS.

**B**UT DON'T TAKE OUR WORD

FOR IT. LISTEN. THE SOUND THINKING THAT GOES INTO EVERY WURLITZER SPEAKS FOR ITSELF.

**WURLITZER**  
YOU SHOULD HEAR US NOW.

422 Wards Corner Road, Loveland, OH 45140

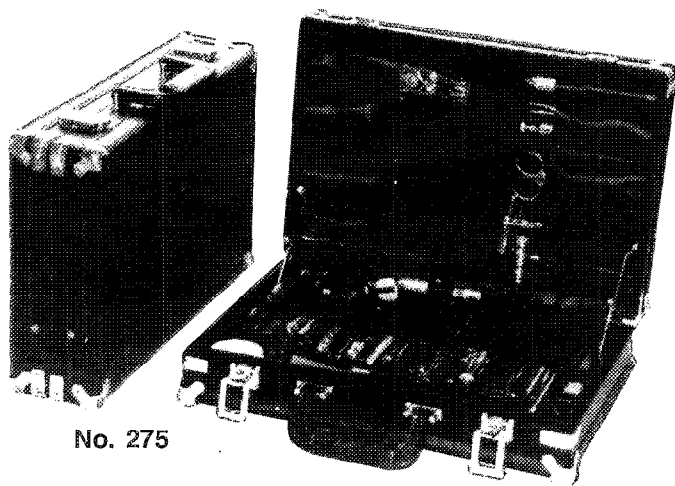
©1993, The Wurlitzer Company



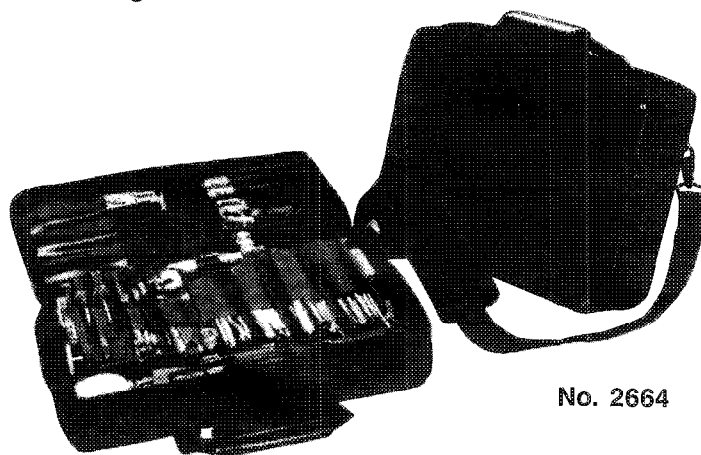
# CASES by GENCK

*Exclusively  
distributed  
by SCHAFF*

Genck cases are expertly designed specifically for the piano technician. All cases feature the finest materials and workmanship for a professional look and lasting performance. See why a majority of technicians choose Genck cases and Schaff's great service for their work.



No. 275



No. 2664

**No. 275 — PROFESSIONAL TOOL CASE** is very popular and has been a standard in the industry for years. It's compact and light, yet holds enough tools for most field work. A removable tool pallet covers bottom storage compartments for which part-supply containers are available. Case measures 15½" L x 10½" W x 3¾" D, and weighs 4 lbs.

**No. 2664 — SOFT SIDED TOOL CASE** has the same dimensions as the No. 275 case, but the outside is made of a durable, padded, canvas material that is attractive and lightweight. This case is also available with a shoulder strap having a part No. 2666.

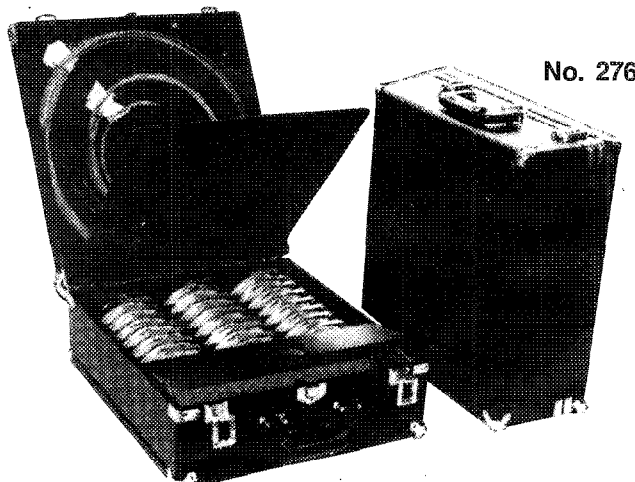
**No. 2663 — ACCU-TUNER CASE** holds the accu-tuner and lots of tools. Removable tool pallet covers deep storage compartments for which part-supply containers are available. Case measures 18" L x 12½" W x 5" D, and weighs 6 lbs.

**No. 2667 — ACCU-TUNER CASE WITH LARGE TOOL PALLET** is designed for technicians who want a large case but do not use an accu-tuner. Same as No. 2663 case except removable tool pallet is longer.

**No. 276 — UNIVERSAL STRING AND WIRE CASE** stores all your stringing tools and material in one compact unit. The self contained removable lid holds universal strings, while the bottom has 24 slots for ⅓ lb. coils of piano wire as well as a large compartment for tools. Case measures 16½" L x 15" W x 6½" D, and weighs 8 lbs.



No. 2663 & No. 2667



No. 276

*Call or write for additional information and pricing.*



## PIANO SUPPLY COMPANY

451 OAKWOOD ROAD, LAKE ZURICH, IL. 60047-1516

24 hour phone service	708-438-4556
Toll-free number	800-747-4266
Fax number	708-438-4615



# PIANO TECHNICIANS Journal

Official Publication of Piano Technicians Guild

Larry Goldsmith  
Publisher/Executive Director

Jami Henry  
Managing Editor

Nick Gravagne, RPT  
Contributing Editors

Sandy Essary  
Subscriptions

Mary Kinman  
Director of Member Services

Catherine Wilane  
Director of Finance

Midge Sheldon  
Administrative Assistant

Home Office  
Phone: 816-753-7747  
FAX: 816-531-0070

## Editorial

Piano Technicians *Journal* welcomes unsolicited materials, photographs and ideas from our readers. Please submit by mail or FAX. Microsoft Word 5.1-Macintosh format preferred. We'll acknowledge all submissions and return those we can't publish. DEADLINE: No less than 45 days before publication date (i.e., September 15 for November issue) Send materials and letters to:

Piano Technicians *Journal*, Managing Editor,  
3930 Washington, Kansas City, MO 64111-2963.

## Subscriptions

Annual subscription rates: \$85 (US)/1 year; \$155 (US)/2 years;  
Single copies: Current year/\$10; 1 year/\$5; back copies/\$2 if available. Piano Technicians Guild members receive the *Journal* for \$45 per year as part of their membership dues.

## Address Changes/Subscription Problems

Send or FAX a description of the problem and your current address to: Subscriptions, 3930 Washington, Kansas City, MO 64111-2963 or call between 8:30-5 p.m. CST—Monday-Friday.

## General Information

© 1995 The Piano Technicians Guild, Inc. Articles published in the *Piano Technicians Journal* represent only the opinions of the author and not those of the Piano Technicians Guild, Inc. All rights reserved. No part of this publication may be copied or reproduced in any form without permission from the publisher, The Piano Technicians Guild, Inc. The words "Piano Technicians Guild, Inc." and the Registered Piano Technician emblem are registered with the U.S. Patent and Trademark Office—Unauthorized use is strictly prohibited. The *Piano Technicians Journal* (ISSN 0031-9562) is the official publication of The Piano Technicians Guild, Inc., 3930 Washington, Kansas City, MO 64111-2963. The *Journal* is published monthly. Second class postage paid at Kansas City, MO and at additional mailing offices, US ISSN 0031-9562 foreign and domestic.

POSTMASTER: please send address changes to:

*Piano Technicians Journal*, 3930 Washington,  
Kansas City, MO 64111-2963.

## Editorial Perspective

### New Technical Editor Named For *Journal*

You've consistently identified the *Journal* as the most important benefit of membership in the Piano Technicians Guild. This is not likely to change, at least not until advancing technology makes print publications totally obsolete — and that's a day I hope I never see.

Last summer's Council also saw the *Journal* as PTG's most important educational activity, moving to ensure that sufficient funds were available for a top-quality publication. Changes to the *Journal* are obviously not something to be taken lightly.

It has always been that way. In the days when members of PTG and its predecessor organizations were fewer and farther between, the monthly technical publications kept everyone in touch. In many cases, their articles were the only source of continuing technical education available.

Recently, we've made some changes to the *Journal*. New departments such as "Tools, Tips & Techniques" and "Q&A" have been well received, and good information is starting to come in for those features. Other changes have been more basic. I remember talking with then-President Charlie Huether about plans for the *Journal*. Each time I'd throw out a new idea, he'd simply repeat, "First, let's get it out on time."

Now, we're ready to take a new step, one that will certainly result in more changes. During a conference-call Board meeting November 14, the Board appointed Stephen H. Brady, RPT, to serve as the new editor of the *Journal*. In taking on this new challenge, which was effective December 1, Steve follows in the footsteps of some of PTG's best technician-educators.

I know he's up to that challenge. He most recently took on the task of directing PTG's 1994 Technical Institute in Kansas City. A Registered Piano Technician for more than 20 years, he served as the first Pacific

Northwest Regional Vice President, as President of the Pacific Northwest Conference, and as President of both the Phoenix and Seattle Chapters.

Steve has operated his own piano service business, but he's also served as head technician at the University of Washington for the past 16 years. He has trained many of the best young technicians in the Pacific Northwest area and, at the same time, contributed more than 25 articles to the *Journal*.

In selecting Steve for this important and visible position, the Board considered long and hard, not just about the excellent qualifications of all the applicants but also about the structure of the position and the flow of work involved in bringing it to you each month. The *Journal* will — must — continue to evolve as we all work to bring you the publication you've told us you want.

As you can see, Steve Brady brings a wide range of valuable experience to his new role. He also brings a wealth of ideas and plans for the *Journal*. You'll start to see those show up in the pages of the *Journal* in the months to come, but that's probably another column. In fact, it's better that you hear about them from Steve.



**Computer Software**


### Piano Service Manager®

- ★ Complete Customer Care, Schedule, Invoice, Auto-Reminders, etc...
- ★ New to computers? PSM is for you!
- ★ Already on computer? Direct data transfer into PSM is available.
- ✓ PSM for DOS: \$295
- ☎ Phone support by the author!


Dean L. Reyburn RPT  
2695 Indian Lakes Rd, NE  
Cedar Springs, MI 49319  
**616-696-0500**

### Tuning Manager®

- ★ Harness your PC/Mac's power to your AccuTuner!
- ★ CHAMELEON: Create custom aural quality tunings.
- ★ Historical Temperaments.
- ★ MIDI transfer-backup edit-graph-print-score.
- ✓ TM-DOS: \$295    Mac: \$495



*New Sanderson Accu-Tuners*



## The Finishing Touches

### Dry Transfer Decals



- Fast, easy, no cleanup
- Immediately ready to finish
- Over 700 Fallboard & Soundboard
- Custom Decals - send tracing for Music Racks



- Authentic Steinway Designs
- Two styles

**Decals Unlimited**

### Grand Piano Carriage

- Made of the finest steel: coated
- Superior engineering and looks
- Two brakes included for added stability

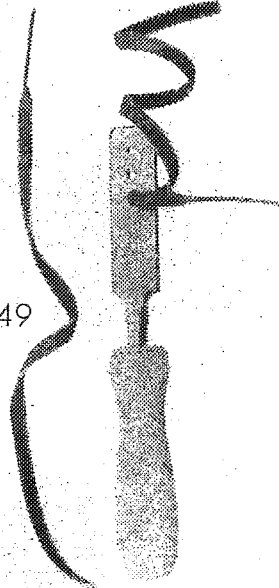


- Smooth and effortless movement
- No finish damage to piano legs
- Shipped UPS

**Schroeder's Classic Carriage**

9333 96th St. No.  
Mahtomedi, MN 55115 • 612-429-4465

*Catalog available upon request*




1049

1855

## World's Finest Bushing Cloth

*Exclusively From Renner USA*

- Bushing Cloth Strips \$1.60 @  
Glued and Graphited
- Calibrating Tool \$22.90



Renner USA  
POB 1223  
Weston, CT 06883

Phone: 203-221-7500 Fax: 203-454-7866

## Randy Potter School Of Piano Technology

### Complete Correspondence Home Study Course...


...for beginning students &  
intermediate piano  
tuner-technicians.

### We Teach

- Tuning
- Repairing
- Regulating
- Voicing
- Apprentice Training
- Manufacturer & Dealer Relations
- Business Practices

### Courses Include

- Printed Course Manuals
- Video Tapes
- Written Texts
- Apprentice Manual
- Repair Labor Guide
- Manufacturer's Technical Service Manuals
- Wholesale Supply Catalogs
- \$2500 Resource Loaning Library
- AND MUCH MUCH MORE!



**Randy Potter School  
Of Piano Technology**

### WE ARE:

- The largest supplier of published training materials and videos
- Recommended by Keyboard Magazine
- Licensed by the Department of Education
- Approved for Veterans Training

### AND WE OFFER:

- Advanced training seminars in high level grand regulating and tuning.

**WRITE  
OR  
CALL**

**Randy Potter, RPT**  
61592 Orion Drive  
Bend, OR 97702  
(503) 382-5411



# PIANO TECHNICIANS **Journal**

Volume 38 • Number 1 • January 1995

## *Piano Technicians Guild Board of Directors*

Leon J. Speir, RPT  
*President*

7110 Forney Road • Dallas, TX 75227  
(214) 275-7343

Michael A. Drost, RPT  
*Vice President*

1052 South Fork Drive • River Falls, WI 54022  
(715) 425-6474

Colette Collier, RPT  
*Secretary-Treasurer*

12113 Somersworth Drive • Silver Spring, MD 20902  
(301) 649-7330

Fern Henry, RPT  
*Immediate Past President*

3574 Cantelow Road • Vacaville, CA 95688  
(707) 448-4792

Charles Erbsmehl, RPT

*Northeast Regional Vice President*

335 Chestnut Street • Fredonia, NY 14063  
(716) 679-4530

Eugenia Carter, RPT

*Southeast Regional Vice President*

4317 Commonwealth Avenue • Charlotte, NC 28205  
(704) 568-1231

Robert L. Johnson, RPT

*South Central Regional Vice President*

7908 Joliet Avenue • Lubbock, TX 79423  
(806) 792-9712

Robert J. Russell, RPT

*Central East Regional Vice President*

1414 Lander Road • Mayfield Heights, OH 44124  
(216) 449-5212

David P. Durben, RPT

*Central West Regional Vice President*

1233 5th Street, N. • Fargo, ND 58102  
(701) 293-1181

Paul J. Monroe, RPT

*Western Regional Vice President*

5200 Irvine Boulevard, Sp. 310 • Irvine, CA 92720  
(714) 730-3469

Taylor Mackinnon, RPT

*Pacific NW Regional Vice President*

772 NE Arrington • Hillsboro, OR 97124  
(503) 648-5247

## **6 President's Report**

### *Setting Goals In The New Year!*

*By Leon Speir, RPT*

## DEPARTMENTS

### **8 Letters**

Readers respond to editorial content of the *Journal* with opinions, comments and questions.

### **10 Tips, Tools & Techniques**

Tantalizing tricks of trade from piano technicians include topics such as music rack hole repairs, polishing balance rail and front rail pins, and split rubber mutes.

### **12 Marketing Ourselves**

Using the PTG Logo, Graphics Standards Manual and more.

## COVER ART

'Prepared pianos,' in which various devices are used to alter the character of the instrument, play an important part in some contemporary works, and are a source of some controversy for technicians. Dr. Lynne Mackey, chair of the music department of Bluefield (VA) College, prepared this piano for a class at the recent North Carolina Regional Seminar, using such common items as strips of jar rubber, carriage bolts, eye bolts, and squares of plastic. She then performed excerpts from John Cage's *Sonatas and Interludes for Prepared Piano*.





# **PACE**

Professionals Advance through Continuing Education

## LESSON PLAN

### **18 PACE Lesson Plan** By Bill Spurlock, RPT

Technical Lesson #17—Vertical Regulation

*Bridle Wire & Pedal Adjustments*

Follow the step-by-step procedures outlined to advance your technical knowledge with vertical regulation.

### **22 PACE Lesson Plan** By Michael Travis, RPT

Tuning Lesson #17—*The Baldassin-Sanderson*

*Temperament—Part 3*

Fine tune your tuning skills through the procedures outlined in this lesson plan.

# PTGReview

### **27 PTGReview**

Articles dedicated to the news, interests and organizational activities of Piano Technicians Guild. This section highlights information which is especially important to PTG members, calendar events, membership updates and much, much more!

## IN ADDITION

### **44 Classified Advertising**

### **47 Display Ad Index**

## FEATURES

### **24 Hammer Installation**

By Gerald F. Foye

*A different perspective on the installation of hammers.*

### **25 The Tuner**

By Paul Monroe, RPT

*The continuation of this series of articles, reprinted from past Journals.*

### **26 Technostuff**

By Richard Anderson, RPT

*Unison stability continued.*

### **40 Albuquerque Convention 1995!**

By Fred Fornwalt, RPT

Institute Director

and

Fred Sturm, RPT

Host Chapter Chair

*A sneak preview of the adventures and opportunities that await piano technicians this coming July.*



**A**s we start off this new year, I am sure many of you have made resolutions which you've vowed not to break, and so have I! Of course I am writing this in late November so it's easy to think I am not going to break the resolutions I make now. It may be a little harder to keep them after the first of the year, but right now I am determined! Going through the process of making resolutions each year is good for us. It helps us to focus on goals and helps give us the incentive to reach for those goals.

Goal setting is just as important for PTG as an organization as it is for us as individuals. Perhaps the best way to begin this new year for PTG and to set goals, is to first look at the document that defines our purpose. The document that I'm referring to is our *Mission Statement*. You have chosen this mission for PTG through your representatives to Council;

1. *To provide continuing education to promote professional competency.*
2. *To improve the economic well-being of piano technicians.*
3. *To increase public awareness of The Piano Technicians Guild, Inc.*
4. *To increase interaction and articulation with and among piano manufacturers, suppliers, dealers, technicians, teachers, and the piano playing public.*
5. *To develop an ongoing working relationship with piano teachers and professional pianists.*
6. *To promote the use of the piano.*

Struggling to meet the objectives and purpose of our organization as defined by this statement is a serious challenge to all of us. Six short sentences; yet these six sentences define who we are! As you look over each sentence of our mission statement, ask yourself the following questions:

- a. What programs do we currently have in place to accomplish the stated goals?
- b. Are our current programs working as efficiently as they can?
- c. Is it possible for us to do better to achieve our objectives?

## Setting Goals In The New Year!



PTG President  
Leon Speir, RPT

Progress has been made to provide more and better quality educational tools for our members. With the selection of Steve Brady as Technical Editor for our *Journal*, we will continue to see changes and improvement. The BusinessCraft Seminar, and the PACE Program have also opened new doors for us. Although these programs and others are in place to meet the challenge of our Mission Statement in providing educational tools, are we doing enough?

Marketing has been one of the major success stories for PTG. Adopting and promoting an organizational logo has helped to create a consistent, identifiable image to the piano-playing public. Creating and circulating our marketing products promotes our RPT members, as well as our organization. Are we meeting the challenge of our Mission Statement to increase public awareness of the Piano Technicians Guild? Can we do more?

The economic well being of technicians is fostered by quality piano care and promotion of ourselves both as individuals and as an organization. Causing the public to become aware of the need for consistent piano care will improve our earnings; i.e., when the demand goes up, so will our income. The popularity of the Business Resource Manual identifies it as an excellent tool for promotion of our members as defined in our Mission

Statement. Are you happy with the help PTG has given to improve economic status as a Piano Technician? Can PTG do more?

PTG chapters who have become involved in local SPELLS (Study of Piano Enhances Learning and Life's Success) groups have taken steps to increase interaction between technicians and manufacturers, dealers, teachers, and the piano-playing public. Many chapters are also involved in local teachers groups by presenting programs and technical classes. Monica Hern, Chairman of our Teachers Relations Committee, informs me that the MTNA steering committee has for the first time requested a proposal from us to present a class at the National MTNA convention. Are our efforts to interact and articulate with other groups beginning to work? I think so. But can we do more to achieve the goals of our Mission Statement?

As we ponder the six sentences of our Mission Statement, let's look back to our successes with pride, but more importantly, let's look ahead to the coming year and build on the challenges presented by these six sentences which define who we are!

I wish each of you a happy and prosperous New Year.

*Leon Speir*



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

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

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

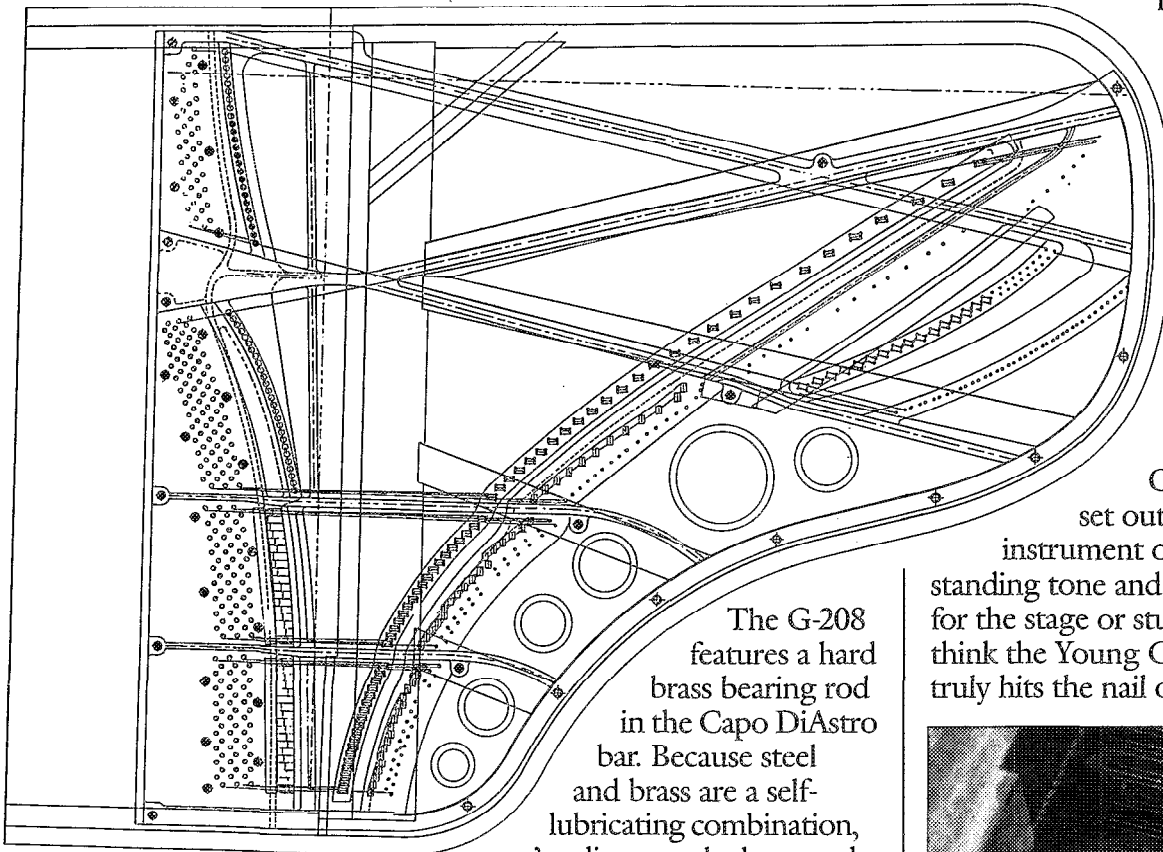
then terminated in equal length offering improved sustain, projection and clarity.

Together these innovations create an instrument with a rich,

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

Our engineers set out to design an instrument offering out-

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



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

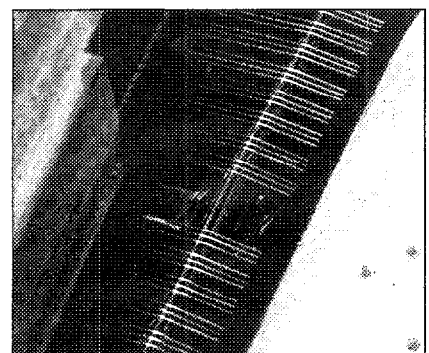
we've discovered a brass rod offers better control of strings during tuning. In addition, the brass rod is easily replaced later in the life of the instrument eliminating the need for reshaping of the capo bar.

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

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

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

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



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

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

**YOUNG CHANG**

The best the world has to offer.



## An Open Letter To PTC Membership...

I write this commentary to instigate a dialogue on the subject of the, I feel, erroneous use by some members of our trade of the designation "AA" to refer to the first generation of Steinway's model A, 57 wound string, six foot grand piano. The bass string unison configuration for this piano is as follows: 8 monochords and 12 bichords on a straight bass bridge, 2 bichords and 7 trichords on a separate tenor bridge. Steinway built this model from its inception in 1878 through 1897.

Nowhere to my (limited!) knowledge does the designation AA appear in any of the official Steinway catalogs, production logs or the revered "serial number book." Reference to this model was always "A, 6'", having a compass of either 7 or 7-and-one-third octaves. Other manufacturers of the day copied this scale design, most notably Mason & Hamlin (naming it the AA), Charles M. Stieff (naming it the Scale 31) and A. B. Chase. Calling this Steinway model an AA is akin to referring to the Chevy pick-up truck as an F-250, the meaning is understood but the nomenclature really isn't correct.

Of course, at the time this piano was conceived, the men who designed the scale didn't realize that there would be two additional improvements over the following decades. In 1986 the second generation model A was created with a 20 unison bass (8 and 12) and 5 bichord unisons on the long bridge, thereby eliminating the tenor bridge. This scale was built in a rim approximately 6'2" in length. The third and final revision, begun in 1913 and terminated in 1947, maintained the former's scale yet has a case stretched to 6'4". To me, as to many others in the trade today, not the least of whom is Larry Fine, it makes sense to refer to these three model A pianos as A-1, A-2 and A-3. This provides good chronological order and eliminates any confusion.

I put forth that all members of the piano service trade as well as its parts suppliers should adopt this system for categorizing Steinway model A grand pianos and discontinue the use of any "AA" designation, except when referring to the appropriate Mason & Hamlin scale.

*David G. Hughes, RPT*

## Technician Serves As Detective...

The enclosed copy is a story that was printed in the November issue of the Salt Lake Chapter's newsletter, and I wanted to submit it for your consideration. I believe it might be appropriate for publishing because it illustrates that technicians might possibly encounter an opportunity to be helpful in recovering stolen pianos.

**The Case of the Missing Piano.** About a year ago, I was told by a professor of piano at Utah State University that one of the music department's pianos was missing and presumed stolen sometime during the summer of '93. The piano was described as a Yamaha, large black upright, five or more years old and considered to be their best upright piano. I had never seen this piano, and, as no serial number nor further identifying information was available at that time, I wondered at the improbability of ever assisting the university in its recovery. At the same time, I found myself entertaining the hope of an idea that this piano might just pop up somewhere. Several months passed, and then it did just pop up, right in front of my face.

**Piano Technician Plays Detective.** I left Logan to go on a regular tuning call to a home in the neighboring town of Brigham City, a drive of 27 miles. When I arrived I was led to a downstairs room by a polite woman who explained that it was her son who wanted his piano tuned — a large black Yamaha upright. I folded open the top lid, removed the upper panel and it wasn't there: The serial number had been neatly sanded away with a fine abrasive. I began to wonder. Could it be...? Yes, it very well could be — but I didn't have any positive proof. Information had been removed from other areas of the plate. Mostly all of the upright pianos at the university had the name of the tuner penned in a vertical orientation just above the plate webbing in the vicinity of the fifth octave. I was able to see a small letter S lying on its side that had not been completely sanded away. Sam had tuned this one, too. There were additional clues: many replacement treble strings, deeply grooved hammers, lots of tiny bits of paper from music books just like the university pianos. And the bench, there was one just like it at the university. As I was leaving, the father arrived and asked me how the tuning had gone, offering to say that his son had been keeping this piano in a storage facility for several months. I responded agreeably, not wanting to say anything until I had a chance to reconcile my suspicions. With a check in hand, I left, having completed the tuning as requested.

**Cops and Courts.** It turned out that the son was a former piano student of the university who had left his music studies and gone in to engineering. After a few days the campus police obtained a search warrant, confiscated the piano and returned it to the music department. The former music student confessed to having stolen the piano and, being charged with a second degree felony, is expected to enter a plea bargain with hopes of having the sentence reduced to a first degree misdemeanor.

*Royal Kirkland, RPT*





*"Whether I'm on the road with the Range, the Grateful Dead or at home in my studio, the Baldwin is my constant companion.*

*Its keyboard action responds equally well when creating a subtle melodic line or a strong driving rhythm."*

Bruce Hornsby

*As a pianist and keyboard technician for Bruce Hornsby, I have learned that I can expect great things from the Baldwin piano. As touring instruments, the pianos are moved daily, submitted to changing temperatures — indoors and out, and even danced on by Bruce. It amazes me how they take the abuse, hold their pitch and always sound great. The Baldwin piano rocks!*

John "J.T." Thomas

**Baldwin**

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



## TT&T

**It's Just A Feeling I Have...**  
*From Bob Waltrip*

In order to check and/or re-tune tuned treble strings, I use a standard split black rubber mute, with a flat steel handle. Because the mute is black, and because upright strings are not always illuminated well, it is hard for me to see which side of the rubber that the split is on. I roughened the split's corresponding side of the handle with a Moto-Tool drum sander, then coated that side of the handle thinly with Silicone II rubber-in-a-tube. Now, I can feel with my thumb which side the split is on, and the rubber coating under my thumb helps me to pull the mute from the strings when I am ready to proceed.

## TT&T

**Music Rack Screw Hole Repairs**  
*From Robert Kerr, RPT*

Recently I came across a couple of console piano music racks that had the mounting screw holes on the bottom side edges stripped out and the bottom edges split away. My usual repair method was to glue the split bottom back in place, drill out the stripped screw hole to the size of a hammer shank plug and drill a hole in the end of the shank just big enough to accept the core size of the wood screw. This repair has always left me feeling a bit uneasy. Some music racks are very thin and I figured that, at best, I would simply be returning it to nearly the condition it was in just before it broke.

This time, however, I proceeded in my repairs to the point where I was about to drill the screw hole in the newly installed hammer shank plug. At this point I took a seamless brass hammer shank sleeve with a hammer shank filling the sleeve and cut to about 1" or so. I then drilled a hole from the bottom up into the music rack about 1" deep and 1/8" from the side edge and glued the sleeve in. I filed the sleeve flush with the bottom of the rack. Now when I drill the holes for the mounting screws I will be drilling into the side of the brass sleeve and the side grain of the hammer shank inside. The mounting screws tighten up nicely and the stress of music books and whatever else it is that causes these things to break is directed more toward the center of the music rack than toward the bottom edge.

## TT&T

**Polishing Balance Rail and Front Rail Pins**  
*From Willem Brees, RPT*

Before regulating an action, be sure that the key frame is clean, and that the balance and front rail pins are free of corrosion. If these pins are very rusty, then they should be replaced. When pulling out the pins, place a block of wood next to the pin, and pull up with side cutters or end cutters, using the block of wood as the fulcrum. This keeps the hole from being elongated.

However, if all you have to do is clean the pins, then use the following method and tools. First, the balance rail pins are usually only dirty at the very top. They only need to be cleaned at the very top, because that is where the key bushing is rubbing. An easy method of cleaning the pins is with a power screw driver, such as the Sears Craftsman power driver. Attached to the driver is a 3/8" socket adapter with a 1/4" shank. This tool can be bought at most hardware stores, or through piano supply houses. Attach to the adapter a 3/8" socket, which has been packed with 3 or 4 wool balance rail punchings. Apply a little Brasso, or other metal cleaning liquid, to the punchings and put the socket with the punchings on the balance rail pin while the tip is turning. Leave it there for perhaps 10 or 15 seconds. When removing the socket the balance rail punching will want stay on the pin. To keep them in the socket, use a balance rail punching remover, and hold it under the socket as it is removed.

The same method can be used to clean the front rail pins, but instead of using a 3/8" socket with balance rail pins, use a 5/8" socket with front rail pins. The 3/8" socket can also be used to clean the capstans screws. When all the pins and capstan screws have been polished, wipe off the dried cleaner with a rag.



# PTMS

## Piano Technicians' Management System

- Unlimited number of Clients and/or pianos
- Unlimited notes and history for each piano
- Prints call-back lists and reminder cards
- Schedule appointments on Calendar screen/  
Calendar shows individual technicians' calendars
- Easy appointment changes on Calendar
- Easy print routine for invoices, statements, piano charts, estimates and documents
- Easy searches for balance due, clients, etc.
- Keeps track of all inventory items, purchase orders, low order points, vendors
- Shop calendar tracks pianos in shop
- Tracks notes on sales prospects
- Prints daily, weekly, monthly, yearly reports on income, services, technicians; even deposit slips
- Menu driven with context sensitive help screens

### System Requirements

IBM Compatible • 640K  
20 Meg HD, CGA, EGA, VGA Mono display  
Can run in windows as a DOS application  
Free self running demo requires VGA

**Limited Time Only \$250.00 CASH**

COPYRIGHTED BUT NOT COPY PROTECTED

Regular Price \$495.00 Manual Only \$100.00

Phone support: Additional Sales Reps:  
Jim Coleman-602-966-9159 Carlos Ralon-410-645-4407  
Troy Nolan-205-883-1912 Dave Swartz-612-953-3150

## SIT Superior Instruction Tapes

BRAND NEW VIDEOS IN 94

• Pinblock Installation Anyone Can Do  
Jim Coleman, Jr.  
\$65.00

• Coleman A to A Temperament  
Jim Coleman, Sr.  
\$55.00

• Baldassin-Sanderson 3rds-4ths Temp  
Jim Coleman, Sr.  
\$55.00

• Bass Tuning 3 ways, using 3 SAT's  
Jim Coleman, Sr.  
\$25.00

Call or write for our regular Videos Catalog  
Videos from \$50.00 to \$79.50

• Aural & Visual Tuning  
Pitch raising, temperament setting, beat counting  
Sanderson Accu-Tuner  
\$79.50

• Grand Action Rebuilding  
Hammers, shanks & flanges, wippens, key bushing, backchecks, etc.  
\$79.50

• Upright Regulating  
Troubleshooting, refletting, etc.  
\$65.00

• Beginning Tuning  
\$50.00

• Grand Action Regulation  
\$79.50

• Exploring the Accu-Tuner  
\$55.00

VHS or Beta

NEW & USED ACCU-TUNERS FOR SALE

**Coleman & Sons**  
602-966-9159 4 W. Del Rio Drive  
Tempe, AZ 85282

## The American Institute of Piano Technology

An excellent school of Piano Technology & Tuning, providing "hands-on" workshop experience, as well as introductory and advanced classes in every aspect of this profession.

**650 Moulton Avenue  
Los Angeles, CA 90031**

Please mail inquiries to:

**AIPT • PO Box 4418 • Chatsworth, CA 91311-4418  
(818) 348-1530 • (213) 223-2010**

Visitors Welcome

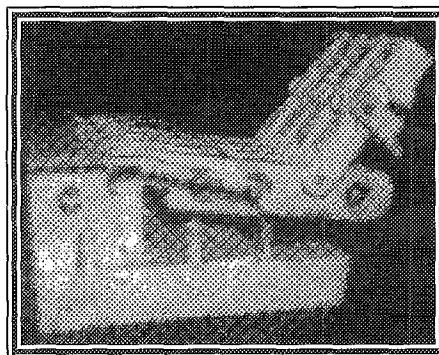
A Non-Profit, Non-Discriminatory Organization

## No More Bad Back-Actions

The new RennerUSA DamperUnderleverSystem  
is now available for installation in kit form.

■ Will fit all Steinway pianos  
including the problematic short-arm and teflon types.

■ Qualified technicians will also be able to replace  
Mason & Hamlin, Baldwin, Knabe, Chickering, etc.



Immediate  
Availability

Introductory Price  
**\$350.00**

Recently Demonstrated at the PTG National Convention in Milwaukee,  
and important Regional Seminars, by Chris Robinson and Rick Baldassin.



® Renner USA  
POB 1223  
Weston, CT 06883

Or Contact:  
Rick Baldassin  
Teaching & Technical Consultant

Phone: 203/221-7500

Fax: 203/454-7866

Phone: 801/292-4441

Fax: 801/298-1441



# Making Our Logo Work For Us

Bill Spurlock, RPT, Chairman, Marketing Committee

Logos are essential tools for achieving public recognition. Just about all businesses, organizations, and other entities use logos, which serve two purposes:

1) to grab our attention from among the thousands of competing images that pass before us each day;

2) to convey a certain image or feeling, such as quality, expertise, reliability, or simply brand identity. Obviously proper design and usage are critical to a logo's success. No one *has* to stop and study a particular logo, so its design had better be strong enough to capture the reader's attention. And no logo can contain enough text to explain the merits of its owner in words, so again the design must make the statement visually. Once a powerful design is developed, the logo must be displayed effectively and consistently in the correct size, placement, and print quality to maximize its impact.

In PTG, we have for the first time a family of logos professionally designed to gain visibility for PTG and to identify our member categories. To quote from our logo's designers, "This logo essentially consists of two components: a symbol and the typographic portion. The symbol ties the words, "Piano Technicians Guild" together so that the logo works as a unit. Associations with more than one word in their title sometimes face a readability problem because of so many words. This design effectively ties our three words together for instant recognition. The symbol portion of the logo was designed to be interactive, i.e., the art encourages the eye to examine it further." "The logo typeface was carefully selected to communicate the proper tone and positioning of the organization. . . reflecting sophistication and traditional values . . . strength and meticulousness . . . ."

We have our effective design. Now all members need to put it to work by using their logo version correctly and often. In this article I'll give some tips on how to do this and point out common errors in usage.

## What is the Graphics Standards Manual?

A logo delivers its message the same way a piece of art does. Hang a painting upside down, change its colors, or reduce its size indiscriminately and you change its message. To ensure a logo's message remains strong when used by various people in different applications, graphics standards manuals (GSMs) always accompany

professional logo designs. Entities such as IBM, General Motors, NAMM, and Yamaha all have GSMs to specify proper logo usage including sizing, placement, colors, etc. These specifications ensure that a logo retains its identity and has maximum impact whether displayed on billboards, business cards, or letterheads.

The Home Office mailed every PTG member a copy of our GSM in late 1993. In it you will find the basic rules govern-



*The PTG Organization Logo, to be used only by the PTG home office*



**REGISTERED PIANO TECHNICIAN**  
*RPT member version*



**ASSOCIATE MEMBER**  
*Associate member version*



**WASHINGTON, DC CHAPTER**  
*Chapter/Miscellaneous version*





# KAWAI...

The Choice of Those Who Know.

---

Symphonies, operas, music halls, festivals, artists and celebrities put their trust in **KAWAI**. The world's foremost pianist, Martha Argerich, performs on a **KAWAI**. Whether it's the *Aspen Music Festival*, *San Francisco Opera* or International Piano Competitions such as the *Frederic Chopin International*, Warsaw, Poland; *Arthur Rubinstein International*, Jerusalem/Tel-Aviv, Israel; *The International Music Competition of Japan*, Tokyo, Japan; *Sydney International*, Sydney, Australia; *Dublin International*, Dublin, Ireland; *International Pianoforte*, Cologne, Germany; *International Piano Competition "F Busoni"*, Bolzano, Italy; *Concours International "Vienna Da Motta"* Lisbon, Portugal; *Gina Bachauer International Piano Competition*, Salt Lake City Utah; *Santander International Piano Competition*, Santander, Spain; *Munich International Music Concour*, Munich, Germany; *"George Enesco" International Piano Competition*, Bucharest, Romania; *The International Piano Competition of Taipei*, Taipei, Taiwan; *Hamamatsu International Competition*, Shizuoka, Japan, there is a **KAWAI** on center stage . . . also the winner of the prestigious *Van Cliburn Competition* won with **KAWAI**, not to mention Pop Artists and there even is a **KAWAI** In Chopin's Birthplace in Poland. **KAWAI** is the choice of the world's foremost pianists. Play **KAWAI**... play the best you can play.

---

**KAWAI** The Sound Heard Around the World...

NOTE: Finalists choose Kawai in all fifteen (15) of the worlds most prestigious Piano competitions... In six (6) of the top competitions the first prize/gold was won by pianists who chose Kawai.



ing which version you may use, minimum sizes, suggested placement in various documents, colors, etc. Also included is a clip art sheet of logos in various sizes.

### Adding the Logo to Your Business Documents

Displaying the logo to best advantage usually requires modifying the design of your business card or letterhead. The logo should look like it belongs on the page, rather than something jammed in as an afterthought. Here are some guidelines:

- Arrange the layout of your business card, letterhead, invoice, etc. to give the logo a space of its own. A little white space around it ensures it will be recognized as a separate object and not part of your business name or graphics.
- Keep the logo large enough to be legible. The GSM specifies a minimum of 3/4" long. However most often you will want to keep it larger, especially if available printing quality or rough paper texture will reduce clarity of the final product.
- Include your name somewhere near your member version of the logo. RPTs should also use the initials "RPT" after their names to reinforce recognition of our franchised category.
- Always use the cleanest logo copy possible. When having business cards or stationery printed, give your printer the original logo clip art sheet from your GSM, not a photocopied logo. When doing your own paste-up, use the original logo sheet or, if you need a special size logo, enlarge or reduce the originals on a well-maintained photocopier using smooth high quality paper.
- Be fussy with your printer. Emphasize your desire for clean, legible printing ahead of time. Then refuse to accept substandard work.
- Avoid using a computer scanned logo image. In most cases, unless you do some careful editing of the scanned image, and have a high resolution laser printer, the resulting logo will be much less clear and legible than a pasted-in original.

*"No one has to stop and study a particular logo, so its design better be strong enough to capture the reader's attention"*

### What about the RPT Circle Emblem?

Yes we still have the RPT circle emblem, and it is a meaningful symbol *within* PTG for many RPTs. However, as a tool

for creating public recognition of PTG and RPTs it falls short on all counts. The primary purpose of a logo is to reach those *outside* an organization, not to serve as a badge or award for those inside. Thus the measure of a logo's effectiveness is not the members' response to it, but what it means to the public. Consider the following:



• Logo design is an art and a science. Both aspects went into the design of the new logo, executed by trained professionals with a proven record of successful logo design. Neither went into the circle emblem, which was instead formed by simply combining the emblems of PTG's two parent organizations.

• To stand out from the crowd, a logo must be distinctive. Our new logo is unique, whereas circle emblems are exceedingly common and tend to all look alike. How common are circle emblems? My local paper publishes a list of 32 local organizations with their logos, over half of which are circle designs very similar to the RPT emblem.

• To identify its user as an RPT, a logo obviously must contain the words "Registered Piano Technician." The circle emblem does not contain these words, only the organization's name. Thus unless accompanied by explanatory text, no connection is made between the emblem and the RPT classification. In fact, since the public is so used to seeing circle emblems used by organizations and government entities, the RPT emblem simply says "an organization," not a specific level of achievement within an organization.

• To capture and recapture the viewer's attention, a logo's image should leave room for interpretation. It should not be a literal, what-you-see-is-all-there-is-to-it design. Our new logo has this "interactive" feature, where it may be seen as tuning forks one time, piano keys another, or fingers on keys yet another time. The result is that viewers spend more time pondering its meaning, thus implanting its image in their minds and recognizing it as PTG's symbol next time.





## PIANOS! PIANOS! PIANOS!

We buy all types of usable pianos. We pay cash and will not hesitate on any fair price. We will remove immediately. Also we sell fine vintage pianos—large stock—Steinway and other top name brands.

Call Irv Jacoby collect 216-382-7600  
PO Box 21148, Cleveland, OH 44121

San Francisco Piano Supply Co.

## Piano Parts & Supplies

Same Day Shipment or Pick-Up

**We Ship Anywhere!**

657 Mission Street • #507

San Francisco, CA 94105

Phone 415-543-9833

Fax 415-896-2866

Call Toll-Free 1-800-247-0702

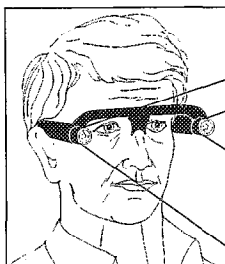


## DRYBURGH PIANO SERVICE

distributors of  
*Satellite City Hot Stuff*  
adhesive products  
1-800-GLUE ALL

ask for our complete guide of  
piano applications

**10% discount on first order  
when you mention this ad**



## Brighteyes

HEADLIGHTS

Ever Need A Flashlight  
& Both Hands Free?

Brighteyes...The Practical  
Alternative to the Flashlight

- Light Weight & Practical
- Can Be Used With Glasses
- Leaves Hands Free
- Full One Year Warranty
- Batteries Included

Perfect for working on pianos Trapwork,  
Action, Dampers, Solenoid Rail and more.

STILL ONLY ..... **\$ 9.95**  
CALL, FAX OR WRITE + \$1.00 S/H

**BEST PIANO SERVICES  
INTERNATIONAL**

Piano Mountain  
25 Somerset Lane  
Putnam Valley, NY 10579

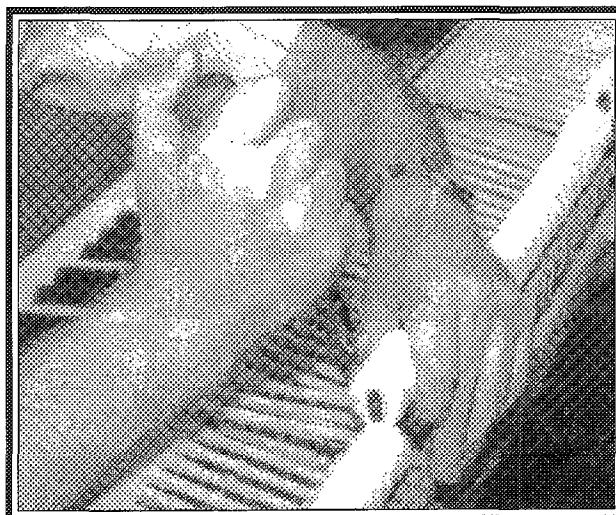
PHONE: 914.528.1978

FAX: 914.528.9205

VISA/ MC

ACCEPTED

## *The Premium Blue Hammer* by Renner



## No More Lacquer

Renner believes in traditional voicing techniques, and manufactures over 400 basic types of hammers for the world's great pianos.

The *Premium Blue* Hammers are a special execution, designed and produced for North America, and are ideal for every high quality piano. European or American, particularly the great vintage Steinway, Chickering, Knabe, and Mason & Hamlin pianos produced in the past.



® Renner USA

POB 1223

Weston, CT 06883

Or Contact:

Rick Baldassin

Teaching & Technical Consultant

Phone: 203/221-7500

Fax: 203/454-7866

Phone: 801/292-4441 Fax: 801/298-1441



Over time and with consistent widespread usage, our logo can do its job of becoming a recognized symbol for PTG and our member categories. The process is well under way, with roughly half a million pieces of PTG literature sold displaying the new logo. In addition, many members have added the logo to their business cards, ads, letterhead and invoices, and ads have appeared in music teacher magazines showing (and explaining) the new RPT logo.

---

*"The primary purpose of  
a logo is to reach those  
outside an organization,  
not to serve as a badge  
or award for those inside"*

---

But the key is *consistent* usage, and just as RPTs wisely went from a confusing array of titles for our franchised category to a single term—RPT—we also need to use the new RPT logo exclusively. This is not to devalue the circle emblem as a symbol of our heritage. Simply put, if we really want the public to recognize RPTs, we have to use a common symbol.

### Common Errors in Logo Usage

The PTG Graphics Standards Manual contains all rules governing proper logo usage. Below are some common errors to avoid.

- **Omitting the member category line:**

Only the PTG home office may use the basic organizational logo. Individual members must use their correct member version having the Associate or Registered Piano Technician line below. Also, chapters or other groups must add a title line below.

- **Using a member logo version without your name:**

The RPT and Associate logos identify a person, not a business name, and so must be accompanied by the technician's name.

- **Incorrect typestyle for the title line:**

Chapter, exam boards, or seminar names should always use the Helvetica typeface for the title line below the logo.

- **Crowding the logo into other objects:**

To maintain its own identity, the logo must have its own space on the page. It should not be combined with other elements on the page.



# Cover Ground Faster with a Hop, Skip & Jump

NOTEWORTHY  
IMPROVEMENT  
FOR PIANO  
TUNERS!

*New FAC method for expert 88-note  
stretch tunings at the piano!*

You have to be pretty light on your toes these days. Time is money and we're helping you make more of both with the improved Sanderson Accu-Tuner. We are piano technicians and we know that the Accu-Tuner is the best tuning instrument you can buy, but we found a way to make it better.

Now the Accu-Tuner has the power to create 88-note FAC tunings right at the piano by simply measuring three notes (F3, A4, C6) and storing the stretch numbers. It automatically computes and stores an entire expert-level tuning for the piano, making it easier and faster than ever to tune. The Accu-Tuner also enables you to store FAC tunings with a pitch offset, making it great for pitch raising, non-440, and early music tunings.

So cover more ground in less time. Hop on board with the Sanderson Accu-Tuner, and jump into the world of greater productivity and faster tunings.

Send today for the **FREE** Inventronics catalog:



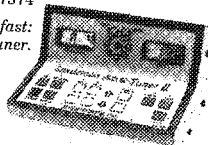
**Inventronics  
Incorporated**

9 Acton Rd., Chelmsford, MA 01824

**1-800-FAST-440**

In MA, 508-256-7374

Compact, lightweight, fast:  
The Sanderson Accu-Tuner.



# NO MORE LIFTING!

## BENEFITS

SAY GOODBYE TO  
LIFTING PIANOS

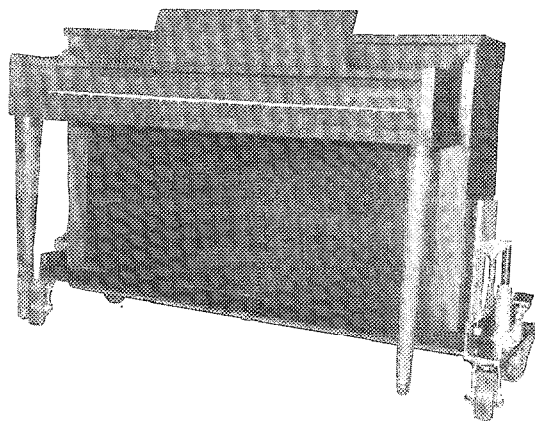
LET THE LIFTER DO  
THE LIFTING FOR  
YOU

WHY RISK BACK  
INJURY?

NOW ALMOST  
ANYONE CAN  
MOVE A PIANO

MOVE PIANOS  
ACROSS YOUR  
SHOP OR ACROSS  
THE NATION

DESIGNED FOR  
PIANO MOVERS, BY  
PIANO MOVERS



**HIGH DESERT EQUIPMENT CORPORATION**

140 Stetson Avenue #393 • Hemet, CA 92543-7193

**Tel: 909-652-4373**

**Fax: 909-924-3347**

**Lift & Move System**

## FEATURES

LOCKING SWIVEL  
WHEELS

2,000 LB. LIFTING  
CAPACITY

HYDRAULIC  
LIFTING

BUILT TO LAST

**\$800/Shipping Included**

PATENT PENDING

*Los Angeles Chapter hosts...*

**1995**

**California State Convention**

*Supporting the Piano Industry*  
**February  
17, 18, 19**

**Torrance Marriott Hotel  
Torrance, California**

**30 (yes, 30)  
BRAND NEW CLASSES!**

*Like...*

- Bill Spurlock teaches  
aural tuning for Accu-"Tuners"
- Paul Monachino cuts  
damper felt
- Jim Coleman, Sr. does  
unisons only
- David Vanderlip demos  
Basic Grand Regulation
- Richard Davenport reveals  
action weight secrets
- Alan Vincent tunes  
a temperament
- Gary Conte designs  
an experiment
- Nick Gravagne intros  
every day piano prep

*...to name just a few*

*Plus*

You may choose to...

- ★ fill your schedule with PACE Classes
- ★ attend a Piano Industry Forum  
of Manufacturers - Dealers - Technicians
- ★ tour World Famous Porte O' Call  
with the Auxiliary
- ★ and much much more!

Exhibits Galore  
Live Entertainment  
Contests

Early  
Registration  
Discount

Bargain hotel rates  
single or double  
\$88

Register  
using the form  
in the November Journal

Questions?? ☎

Teri Meredyth, Convention Chairman  
310/ 326-6447



## In brief

This lesson will complete the regulation sequence with adjustment of bridle wires and pedal adjustments.

## Getting started:

In order to pursue any serious study of piano technology, one must obtain basic resources. Catalogs from several piano supply houses, both large and small, are essential. Besides offering the necessary supplies, their pictures and item descriptions are valuable sources of information. Piano manufacturers' service manuals are also essential sources of valuable information. Most are available at no cost. Most important to participating in this Lesson Plan series are the PTG Exam Source Books, both the tuning and technical versions. Articles in these books will serve as reference material for the lessons.

## Hands-on session setup:

To teach this lesson in a hands-on format, you will need one or more vertical pianos in good condition. Dampers, hammer blow distance and lost motion on these pianos should already be in reasonable regulation.

Depending upon time and pianos available, this lesson may consist of each participant doing the adjustments on separate pianos, or taking turns observing and adjusting on a single instrument.

## Estimated lesson time:

1 hour or less

# PACE

Professionals Advance through Continuing Education

## LESSON PLAN

### Technical Lesson #17

### *Bridle Wire & Pedal Adjustments*

By Bill Spurlock, RPT  
Sacramento Valley Chapter

*This monthly lesson plan is designed to provide step-by-step instruction in essential skills. Chapters are encouraged to use this material as the basis for special Associate meetings, or for their regular meeting program, preferably in a hands-on format. This method allows the written information to be transformed into an actual skill for each member participating.*

## Tools & materials participants must bring:

For this lesson participants should bring a selection of regulating tools, including:

- Pliers
- Adjustable wrench
- Firm blocking felt (hammer felt trimmings sold by the pound by piano supply houses)

## Assigned prior reading for participants:

PTG Technical Exam Source Book (PTG Home Office, 816-753-7747), pages III.11-III.13

## Instructions

**Sustain pedal**  
While all pedal adjustments are important, the sustain pedal is probably most

critical in vertical pianos. It gets used the most and is most important to the pianist's performance, and thus any noise or malfunction will be obvious. The sustain pedal requires two adjustments, which must be done in the following order:

1) **Regulate the lost motion in the damper system by adjusting the nut on the pedal screw (see figure 1).**

• There should be *no* lost motion between the top of the pedal dowel and the end of the damper lift rod of the action, so the lift rod starts to move simultaneously with the pedal. See Figure 2. This will reduce noise and wear at the connection of the dowel and lift rod, and give the most solid and controllable feel to the pedal. Otherwise, the player feels a two-stage lost

motion: first a gap between the pedal dowel and lift rod, followed by the gap between the lift rod and damper levers.

• There must be *enough* lost motion that the lift rod does not hold the dampers off the strings. With the pedal at rest, test for adequate lost motion by pushing against the unison strings as in photo 1; the dampers should follow the strings at least 1/16".

• Lost motion should be small enough that the end of the sustain pedal moves no more than 1/4" before the dampers start to lift. (Figure 1)

2) **Adjust the amount of damper lift by adding to or trimming the stop felt under the pedal; Figure 1.**

• Adjust the stop felt thickness so the pedal lifts the dampers the same amount as they lift when playing the keys. *This is a very important adjustment—*many pianos have excessive pedal travel, causing the trapwork, damper lift rod, and dampers to move much farther than they need to. This causes excessive wear and noise, and eventually leads to breakage of damper system parts.

• Scrap hammer felt (available from supply houses) makes excellent blocking felt for trapwork because it is dense and stable. Every technician should carry some.

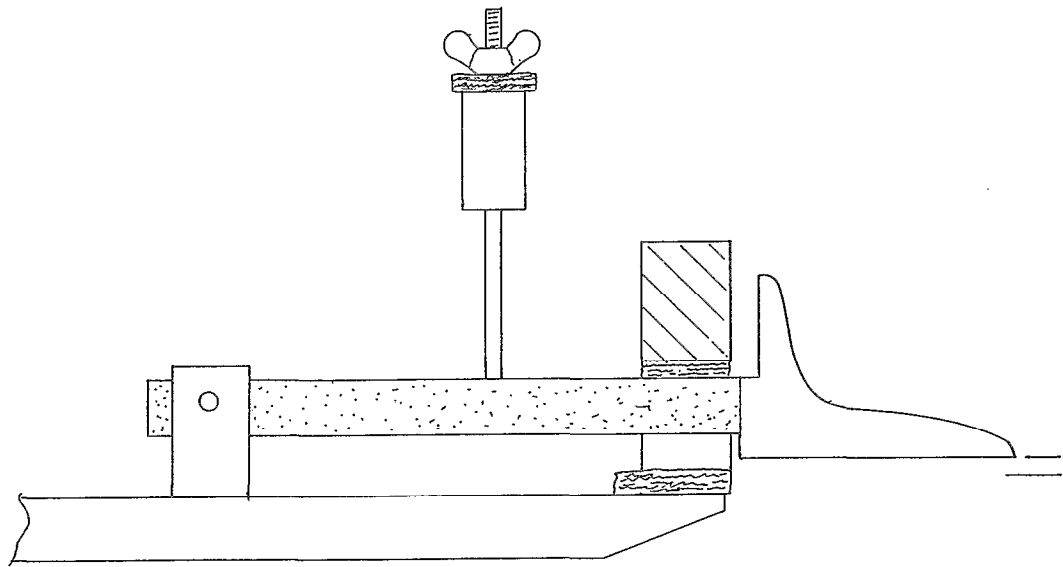
**Bass sustain pedal**  
The bass sustain pedal (middle pedal on most American pianos) is adjusted the same as the



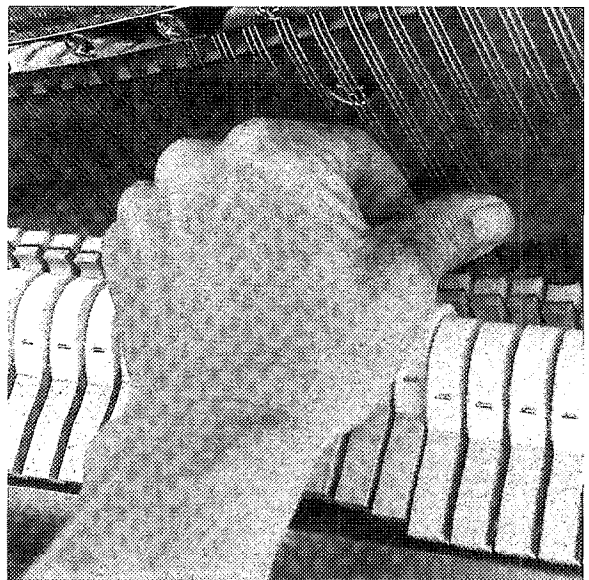
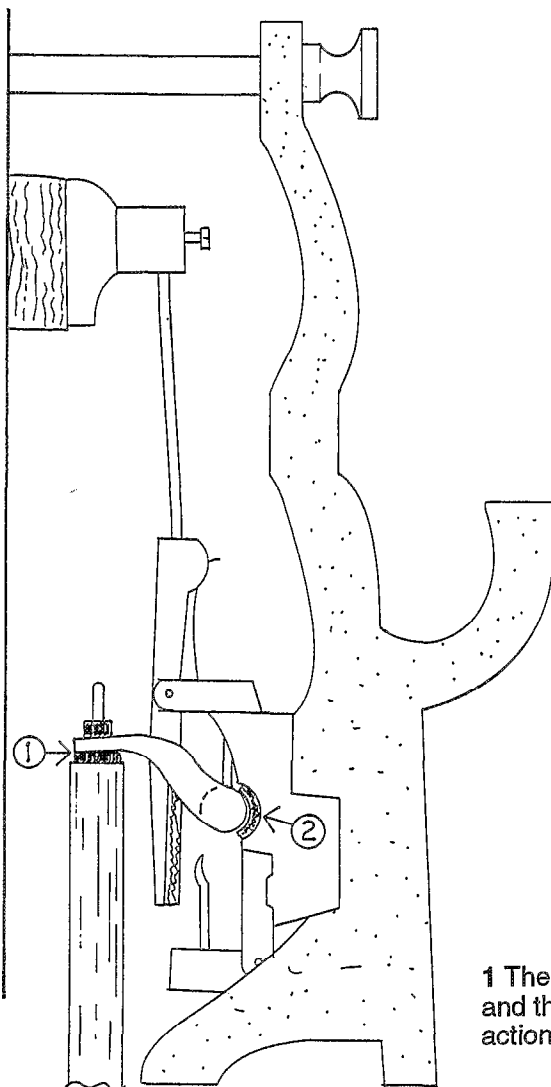
**Figure 1:  
Sustain pedal  
adjustments**

Adjust to regulate lost motion  
to 1/4" or less at end of pedal

Adjust pedal stop felt thickness  
so damper lift by the pedal equals  
lift by the keys. Use firm felt.



**Figure 2: Sustain Pedal Lost Motion Requirements**



**Photo 1: Testing for adequate lost motion in the  
sustain pedal. When strings are pushed inward  
the dampers should follow at least 1/16"**

**1** There must be no space between the top of the pedal dowel  
and the end of the lift rod when the rod is back against the  
action rail cushions **2.**



normal sustain pedal. This pedal has no musical function, but it can cause the following problems if far out of adjustment: If it has no lost motion, the bass sustain pedal can cause ringing bass dampers. If it has excessive lost motion, it can cause noise and binding of the damper lift rod when the regular sustain pedal is used and the bass end of the lift rod rides up and down on the bass sustain pedal pin.

#### Soft pedal

The soft pedal or hammer rail pedal requires two adjustments:

1) **There should be no lost motion between the top of the pedal dowel and the hammer rail (figure 3).**

- The rail should begin to move as soon as the pedal is moved; however the pedal dowel should not be so high that it holds the rail off of the action brackets.

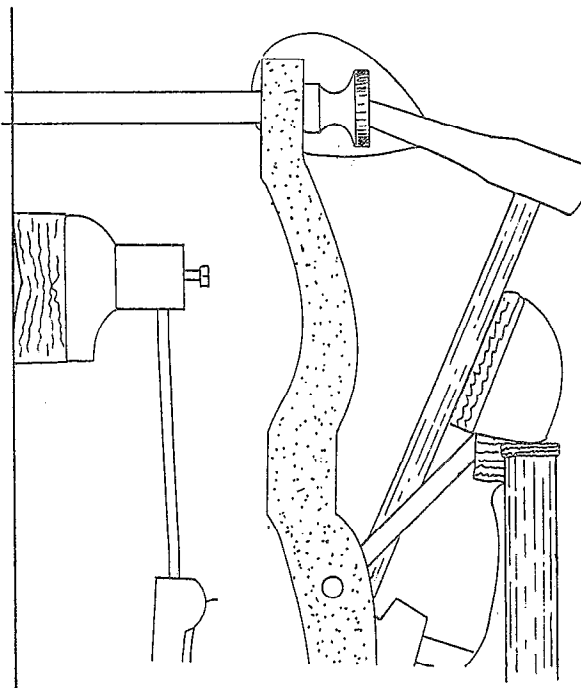
- Adjust the lost motion using the nut on the pedal screw.

2) **The hammer rail should push the hammers half way to the strings or slightly less (Figure 4).**

- Adjust the travel by adding to or trimming the blocking felt under the pedal, as with the sustain pedal.

- Often a blocking felt is placed between the hammer rail and left action bracket as shown in Figure 4, to prevent the rail from flying too far forward if the pedal is pushed quickly. This felt is optional; however, the pedal *must* be blocked to prevent a

**Figure 3: Soft Pedal Lost Motion Requirements**



There should be no lost motion between the top of the pedal dowel and the underside of the hammer rail, but the dowel should not hold the rail off the action brackets.

mushy feeling at the bottom of its travel.

**Mute or practice pedal**  
When the center pedal operates a mute rail, two checks are needed:

1) **With the pedal at rest (mute rail in the up position), it should be high enough that no hammers brush it when playing.**

2) **When locked in the down position, the felt should drop low enough to mute all hammers.**

- A turnbuckle is usually provided in the pedal linkage to make the adjustment.

- Adjust so that the mute felt drops just enough to mute all strings. (If it

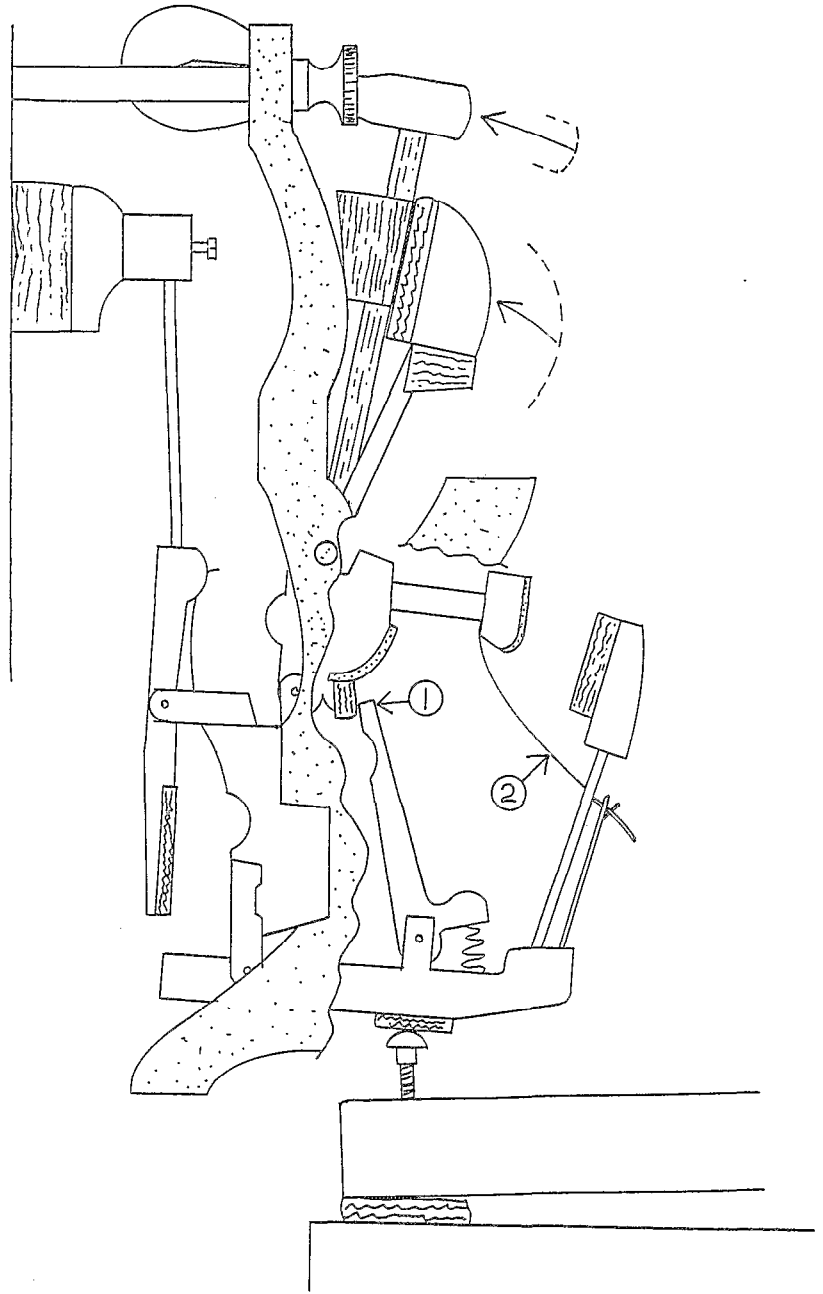
drops lower than necessary it can slap against neighboring strings and cause unwanted tones when the sustain pedal is used.

#### Bridle Wires

The bridle wires and straps prevent the wippens from dropping too low and allowing the jacks to fall below the hammer butt felts when the hammer rail is



Bend any bridle wires as necessary, then double-check them all to make sure they are spaced away from all backcheck wires. If too far to one side they can click against neighboring backcheck wires, and if too close to their own backcheck wire the two can rattle together.





### *In brief*

This lesson concludes a series of three on the **Baldassin-Sanderson Temperament**. Participants will build on the results of the previous two lessons, an ascending series of contiguous major thirds from A2-A4 (dividing the double octave into six equal parts), and a parallel ascending series of whole tone major thirds from F3-F4 (dividing the temperament octave into six equal parts). This tuning should be in place on, or restored to the piano before proceeding. In this lesson, participants will continue to work within the F3-F4 temperament octave and learn how to divide it further into the twelve equal parts of equal temperament. They will each contribute hands-on to the final result as we follow steps 19-24 in the Baldassin-Sanderson Temperament.

### *Chapter meeting set-up*

These lessons are most conveniently taught to a small group of four or five. Each group should have its own piano and RPT instructor. Each piano should be in a quiet environment for close listening. Avoid using pianos that present serious obstacles to tuning, such as deeply grooved or misaligned hammers, string termination noises, etc.

If you are using the same piano for this lesson as for the last two, restore the results of the last two lessons by re-tuning from SAT memory, and/or recheck the results as described in the instructions below. If you are using a different piano, you will have to prepare the tuning in advance for this lesson as

# PACE

Professionals Advance through Continuing Education

## LESSON PLAN

### Tuning Lesson #17

### *The Baldassin—Sanderson*

### *Temperament: Part 3*

### *Completing the F3-F4 Temperament*

By Michael Travis, RPT  
Washington, D.C. Chapter

*This monthly lesson plan series is designed to provide supervised practice of tuning skills as a supplement to independent study and practice. Chapters are encouraged to use this material as the basis for special Associate meetings, or for their regular meeting program. Each lesson is designed to take about one hour, with about four participants. Participants are assumed to have essential reference materials and tuning tools (see PACE checklist) and access to a well-scaled large upright or grand piano for independent practice*

described in the last two lessons and below.

### *Tools & materials participants must bring*

Tuning hammer, A-440 pitch source and mutes.

### *Home study assignment for participants*

Review PACE tuning lessons 15 and 16, parts 1 and 2 of the Baldassin-Sanderson Temperament, and practice setting up the double octave/major thirds framework, and then the F3-F4 whole-tone scale. Review PACE tuning lessons #10-13 on tuning fourths and fifths. Practice tuning 4:3 fourths

both pure and 1 bps wide. Practice listening for and tuning equal-beating contiguous fourths up and down from notes in the temperament area. For example, with C3, F3 and A#3 muted to single strings, first tune F3 to C3, about 1/2 beat wide, then tune A#3 to F3, about 2 beats wide, and then carefully adjust F3 so that the CF and FA# fourths are equal-beating. Another suggestion for home practice: strip mute the midrange on your piano and listen for pairs of contiguous fourths that are not equal-beating, and then make them equal-beating by adjusting the common note as needed.

### *General instructions*

This lesson will follow steps 19-24 of the Baldassin-Sanderson Temperament procedure. At the conclusion of the lesson the group should have tuned the series of rising 4:5 contiguous thirds from A2-C#3 through F4-A4, a complete temperament octave from F3-F4, and all unisons of these notes. PACE instructors may require participants to tune unisons as they go, or instead insert a strip mute in A2-A4 and tune all the unisons afterward. Either procedure should produce satisfactory results provided the piano is at pitch and reasonably in tune to begin with. The final checks should be with unisons pulled in.

The first thing to do will be to establish or re-establish the double octave/M3 framework and the whole-tone thirds series of the last two lessons. Check the contiguous thirds from A2-A4; what we're looking for here is a 4:5 progression of contiguous M3s, and in addition, the three upper M10s should echo the beat rate of the three lower M3s (M10s A2-C#4, C#3-F4 and F3-A4 beat in ascending 4:5 ratio, echoing M3s A2-C#3, C#3-F3 and F3-A3). Also, check for smoothly rising parallel whole-tone thirds (F3-A3, G3-B3, A3-C#4, B3-D#4, C#4-F4).

Next, go on to steps 19-24 of the Baldassin-Sanderson Temperament, and tune notes in the following order: A#3 (final), C4 (final), F#3 (final), E4 (final) G#3 (final) and D4 (final). The instructor may have participants select their notes by a random drawing or any other method, as



long as everyone gets to do something. Recall that at the end of the last lesson, we had left A#3 and C4 in their initially tuned state, tuned as fourths to F3 and G3, respectively. Now we are ready to finish the temperament.

### *The Baldassin-Sanderson Temperament: Part 3*

19. Re-tune A#3 such that it is halfway between F3 and D#4. Since A#3 is the common note between the FA-A#D# contiguous fourths, this is a very sensitive adjustment, and is accomplished when the two fourths are essentially at the same beat rate, the upper fourth possibly ever so slightly faster.

20. Re-tune C4 such that it is half way between G3 and F4, as above.

21. Tune F#3 such that it is halfway between C#3 and B3, as above, and F#A# is halfway between FA and GB.

22. Tune E4 such that it is half way between B3 and A4, as above, and CE is half way between BD# and C#F.

23. Tune G#3 as a third from C4, a fourth from C#4, as fifths from C#3 and D#4, and sixth from F4 (check parallel intervals where possible).

24. Tune D4 as a third from A#3, a fourth from A3, as fifths from G3 and A4, and sixth from F3 (check parallel intervals where possible).

You now have completed the temperament, since you have divided the octave F3-F4 into twelve equal parts.

### *Summary of checks for completed Baldassin-Sanderson Temperament:*

1. A4 at A-440.
2. Three good octaves, A2-A3, F3-F4 and A3-A4, with similar-sounding M3-M10 tests.
3. Contiguous M3s from A2-C#3 to F4-A4, beating in ascending 4:5 ratios.
4. Ascending M10s A2-C#4, C#3-F4 and F3-A4 which echo the beats of the three lower contiguous M3s, and also beat in an ascending 4:5 ratio.
5. Smoothly rising parallel whole-tone thirds (F3-A3, G3-B3, A3-C#4, B3-D#4, C#4-F4).
6. Smoothly rising parallel chromatic thirds in the F3-F4 octave.
7. Smoothly rising parallel chromatic sixths in the F3-F4 octave.
8. Parallel chromatic fourths in the F3-F4 octave that all sound similar, though perhaps a tiny bit faster toward the top.
9. Parallel chromatic fifths in the F3-F4 octave that all sound similar, though perhaps a bit more variable than the fourths.
10. Fifths up or down from a given note should never beat faster than fourths in the same direction.

It may be useful to record the final result on a SAT page before leaving the piano, to facilitate set-up for future lessons on the same piano, which require a temperament be tuned as part of the set-up. Someone familiar with the SAT should do this. First measure any deviation of the center string of A4 from A-440, then enter that value as a pitch offset, and finally measure and store the values for the fourth partials of the center strings of all tuned notes. In addition, save a separate written record of this page of SAT memory, in case you have to use a different SAT for lessons on the same piano.

It is fairly straightforward to fill in the remaining notes in the A2-A4 range, since there are multiple checks available for each one that "lock" it into place. If time permits, extend the F3-F4 temperament out to the A2-A4 span. Check your tuning with parallel thirds, sixths and tenths, and contiguous thirds and

fourths. Compare fourths and fifths throughout the range using criterion #10 above, and use additional tests on any problems you detect.

**Note:** *Do you find these lesson plans valuable? Do you have specific suggestions for changes or clarification? Please direct any comments or suggestions to the author c/o the Journal.*





# Hammer Installation

## *A Different Perspective!*

By Gerald F. Foye  
*San Diego Chapter*

**H**ammer installation is one of the more hazardous aspects of piano service. Hazardous in the respect it can turn into a nightmare if the owner of the instrument determines the finished product is not what they anticipated. Having had experiences in hammer hanging both good and bad and also having noted other technicians who have had similar experiences, even to the point of being sued, I offer a different perspective.

Some technicians feel the end result of their efforts is conclusive. That is, if the client doesn't like it — tough! I have never looked at it that way. I feel if the client doesn't like it, it is my obligation to determine why and correct the problems if possible.

To that end, I have now approached hammer hanging with a new perspective by attempting to eliminate possible failure before I even start. I believe any technician who installs hammers either has had or will have a failure in the form of a dissatisfied customer. It may well be the fault of the technician. Therefore, the technician must attempt to make that determination the best he or she can.

But, let's consider the owner of the piano. The owners of most old upright and most vertical pianos seem to be satisfied with most anything. On the other hand, owners of quality grand pianos are of a different breed. Quite often they are the temperamental artist, the retired musician, the person with perfect pitch, the piano instructor. These people may never be satisfied no matter what a qualified technician may do.

I encountered a situation whereas I installed new hammers, flanges, shanks and miscellaneous on

an old, quality grand. The owner was a retired musician. The clue is the retired musician was a horn player, not a pianist. The end result: tonal quality was not satisfactory to that person.

It may well have been my fault! I did my best by attempting all sorts of voicing procedures but ended up going in circles.

Eventually I determined the musician was inviting friends from all over to play and critique the instrument. Naturally, each one had a different concept so I was faced with an uphill battle and losing. I finally threw in the towel, gave the client a full refund and someone else tackled the job. That met with failure also. At that point I concluded a new perspective was in order. In the future, on quality grands I will interview the client and get a feeling for their concepts. If I feel they are not certain of what the end result should be or they are the temperamental artist, or someone who wants to show off their great knowledge to their artistic friends, then I will turn the job down. It simply isn't worth the aggravation and reflection on my reputation.

Another device I learned some years back was to number and save the set of hammers removed from the instrument on which new hammers are installed. For example, one client wasn't satisfied with the sound of the new hammers. So, I brought back the old hammers, installed a few and let her listen. She then determined the new hammers were fine and there were no problems after that. Another time, a client had another tuner work on her piano, after I had installed new hammers. The new technician advised the client, for some reason, that the piano

probably had not needed new hammers to begin with. When the client advised me of that I brought back the box of old hammers and showed the client how badly worn the old hammers were. That solved the problem and saved my reputation.

The moral of the story is: when you evaluate a piano for new hammers, evaluate the owner of the piano also.





# The Tuner

By Paul Monroe, RPT

One of the many concerns I have is a subject not related to tuning but a very necessary part of our business. The subject is "salesmanship."

I have heard good tuner-technicians say "give me a piano to work on..." and "I like it but this calling on potential customers..." Unfortunately, without that customer or client we won't do any tuning. This article is intended to give a few suggestions and comments that may help ease the pain for the tuner who doesn't like to sell.

One of the most important things to realize is that you are selling every minute of your waking hours. If you wake up in the morning with a good attitude you are selling your attitude, and your spouse, or those around you will feel it or see it and react accordingly. Likewise, if you wake up with a bad attitude.

When you talk on the telephone and you aren't smiling inside and outside, the person on the other end of the line feels it, recognizes it and reacts to it. Whatever your attitude, it carries over the phone wires just as well as it does when you are talking face-to-face.

A suggestion I want to pass on to you as an aid is to first like the person you are going to call on the phone. You will reflect in your voice whether you like them or not. If you don't like them, I guarantee you will have a small measure of success in setting up appointments. It is appropriate to say here that you must like yourself and your profession before you can like the person you want as a tuning client.

Next, know your client. Is it a repeat client? Is it a potential client? For the new client it is sometimes difficult to learn all you would like to know however when the initial call is made, have a routine question sheet by your telephone. It should contain the obvious such as name, address, phone number and other information like directions, major cross streets if you are in a metropolitan area, type of piano — vertical or grand — name of the piano, when it was last tuned, anyone taking lessons, urgent or a routine need. While you are asking these

questions you should be able to begin to learn something about your client, their attitude, their knowledge of the piano, etc.

It is amazing how much you learn about their family lineage when they try to explain how they now have a piano that was once owned by their great grandmother and she gave lessons on it and "I want my child to learn on her piano." The fact that it was owned by their great grandmother may be of little interest to you, personally; however, I feel that it should be. If you are careless it will be felt by the client and when he or she hangs up, they don't really know if they want you to work on "grandma's piano." Also, this little example tells you what you are going to see when you arrive to tune it. It also tells you to allow an extra hour or two to do some of the repairs that usually accompany a piano such as this. Know your client and enjoy — it is your livelihood.

Another part of the business you should cultivate is the repeat client. As for me I don't like to call and remind my clients their piano is due for tuning. First of all, is it due? Just because it has been a year since it was tuned, is it due? In my opinion, it is due only if someone is taking lessons, it is played occasionally, it is treated as an instrument and not strictly as a piece of furniture. I am sure there are some technicians who make it necessary to tune a piano on a regular basis.

1. Train ears to hear openly.
2. Maintain proper touch to avoid frustration by the student.
3. Check hammer and damper wear.
4. Adjust trap and damper systems.
5. Repair or replace broken parts.

The question of whether there is a need or not will have been answered during your first appointment to tune the piano.

If you are reluctant to call your repeat clients, the following suggestions should help a great deal.

During the first tuning determine if the situation calls for regular scheduled tunings. Sell your client on the need if

there is one. If they buy it, tell them you will be happy to place their name in your schedule and two to three weeks before the due date you will send them a card reminding them of the appointment. Your card should be printed. It will look professional and the costs of printing are minimal. Or, if you are an RPT member of the Piano Technicians Guild, you can order pre-printed reminder cards. These cards are available in a variety of styles to meet your needs and tastes. You can place an order by contacting the PTG Home Office in Kansas City.

The night before you are scheduled to go to their home, call to confirm the appointment. This is important for the new client as well as the repeat client. As you drive to their home you know they are expecting you. When you call to confirm the appointment they will be aware of who you are and what you do. You won't have to sell the need, you did that during your first appointment.

Some tuners set a specific date for the next appointment immediately after completing their work for that appointment. I refrain from setting a specific date and time of day to allow myself flexibility. I establish a firm schedule when I send out the appointment reminder cards.

Another reminder for the salesman. Your client likes to see you well groomed with a neat and tidy tool kit, a professional attitude and above all the client likes a smile that reflects a pleasant attitude.

If you would like to know more about the details of salesmanship, browse through your local library or book store. I think more books have been written about this subject than any other in the business field. There is one thing they all say and that is: to be able to sell you must believe in yourself and your product.

If you want to learn more about YOUR product, attend local chapter meetings, local, state and national conventions. Without this constant upgrading in your ability you will fall short of believing in yourself and your product.





With the idea that at any point in time and pin position in the block, there is a range of frequencies that can be obtained in the speaking length by manipulating the tension differential in the front duplex and waste end, all that remains is to put the pin in that position which will result in the range for that position being centered over the desired frequency for that speaking length.

Of course, that's much easier said than done, and much easier demonstrated than described, but we'll give it a try.

Let's first envision what happens when we start yanking on the pin. We'll be talking about a typical grand with agraffs, in the tenor section, and have the hammer on the pin in the 12:00 to 6:00 range (6:00 is your belly button). Here's what usually happens.

First, the pin leans back a tiny bit, and may also twist an even tinier bit above the block, both of which will increase the tension of the front waste end.

Next, the difference in tension between the waste end and front duplex will overcome the friction at the string rest, and those two segments will have roughly the same tension, but greater tension than the speaking length.

Eventually the tension difference between the speaking length and the other two segments will overcome the friction at the agraff, and the frequency of the speaking length will change.

Finally the tuning pin will rotate in the block (if it hasn't already). In effect, we are tuning by remote control. The only thing we have direct control over is the tuning hammer, and we're trying to gain exact and precise control over something several links away in the chain. To further illustrate, think of three springs connected to two bricks. It will take lots of pulling on the tuning lever to eventually change the frequency and the frequency won't stay put unless the springs and bricks are happy to be where they are and not wishing to be elsewhere.

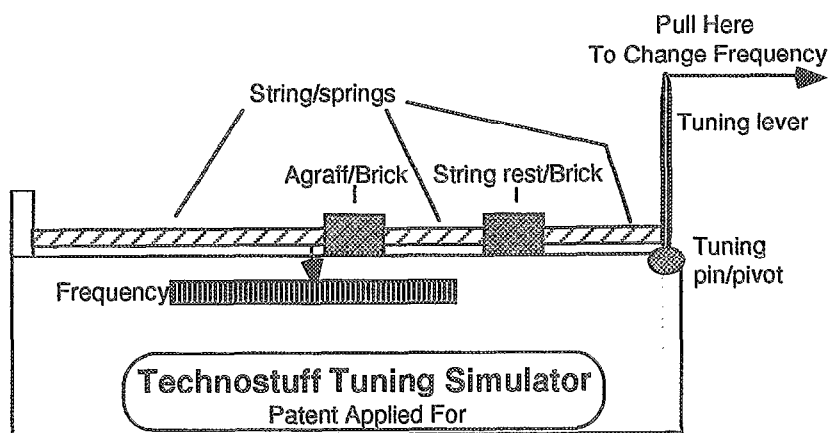
Meanwhile, back at the piano, trying to keep track of all these goings-on while you tune will drive you nuts, so what's needed is hand-to-ear coordination.

Hand-to-ear coordination is the key to successful hammer technique. The ability to match what you feel to what you hear as you move the hammer will tell you;

- how much friction exists at the bearing points

- how much torque is needed to move the pin
- how far the pin needs to turn
- how wide the range will be for that string, at least initially

It looks like I can string this topic out for another month. Next month I'll give the steps for developing hand-to-ear coordination, and Richard's Rules for Hammer Technique.



# Techno-*Stuff*

By Richard Anderson, RPT  
Feature Writer  
Chicago Chapter



# PTGReview

Dedicated To PTG News • Interests & Organizational Activities



PIANO  
TECHNICIANS  
GUILD

It's January, a new year, and the holiday season is past. If you're like me, that means the hectic pace has relaxed, just a little bit. And for many chapters who have enjoyed holiday banquets and other social events in December, January is a good time to review chapter goals and to evaluate progress with special projects and technical programs.

We all understand the importance of planning in our own businesses. Planning is equally vital to maintaining productivity in the chapter. Here's a few ideas to consider:

•Are there Associate members in your area who need exam opportunities? If you offer exams at the chapter level or if you participate in an area examining board, think about a date when equipment, examiners and the facility are all available. Plan far enough ahead to place advertising in your newsletter, the *Journal*, even a direct mailing to Associates in your region (the Home Office can print labels for specific geographical areas for a very reasonable fee).

•Do you know when your local or state teacher associations hold recitals, music festivals or conferences? These are great opportunities to interact through advertising in their directories and programs, and by exhibiting or offering a presentation on piano technology. The time to check it out is now, as teachers and educators plan well in advance.

•September is National Piano Month, as promoted by the National Piano Foundation. It is not too soon to decide what your chapter will do to promote the benefits of owning,

## CHAPTER MATTERS

*By Keith Bowman, RPT*

*Chairman • Chapter Services Committee*

playing (and servicing) the piano next September. Many chapters send out a mailing to teachers and music educators, which often include samples of PTG informational publications.

•Has your chapter been using the PACE lesson plans for any of its technicals? These are great for regular meetings and also work well for special "Associate Day" curricula. Some chapters charge a small fee depending on the scope and duration of these events, which can have some fund-raising potential. Again, these take advance planning and promoting.

•Speaking of technical programs, it usually takes at least a couple of months to schedule a guest speaker for your meeting, or, go all out with a full day program with refreshments or luncheon — even entertainment!

•Chapter projects can eat up a lot of calendar time. Especially if it involves a piano restoration. And nothing can become a bigger headache if the project drags on. It is especially important to decide on a

realistic project with respect to your chapter size, resources and budget.

•Do you have ideas for public outreach, possibly working with piano retailers or teachers? Are you participating in a SPELLS program in your community?

Planning your chapter activity for the next six or 12 months really breaks down into lots of individual decisions. Decisions on what to do, how to do it, when, where, or even eventually deciding not to do something that initially seemed like a good idea.

There's a great amount of work involved, but not necessarily for any one person. The best results usually come when every chapter member shares in a project and when each individual effort is recognized and valued collectively by all the chapter members. Many of you know how easy it is to get overwhelmed when you have taken too much upon your own shoulders. Delegate the work, and foster chapter participation from the initial planning on. There's no better way to maintain high chapter morale!

## NEWSLETTERNEWS

I have been reading many chapter newsletters lately and, with proper acknowledgment, would like to share a few excerpts.

Many chapters encourage Associate members by publishing announcements or stories about those who have successfully challenged the



## Chapter Matters continued...

RPT Exams. Here's one example, which has appeared both in *The Latest Pitch* (Golden Gate Chapter) and in *The Valley Technician* (Sacramento Valley Chapter):

### **Congratulations to Joe Malecki!**

On September 7th, Joe Malecki of the Santa Clara Chapter passed his tuning exam with flying colors at our San Bruno test site to become a new RPT. Joe worked hard to prepare for his last exam, and of the experience he says, "Even though I've been tuning for 15 years, I'm a better tuner now than I was six months ago." That statement really sums up the goal of the RPT Examination — to provide a standard by which we can all measure our skills, and through the process improve the quality of our work and the pride we take in it. Joe feels the PTG Exam Source Books were invaluable to his success, and recommends them to anyone preparing for the exams. Thanks, Joe, for participating in PTG's mission of providing quality service to piano owners.

Piano teachers and music educators can be the most challenging industry group to work with. The *Piano Wire* (Salt Lake Chapter) published this release in their October issue:

### **UMTA Convention Advertising Out**

On November 11th and 12th the Utah Music Teachers Association will hold their annual convention. Included in this year's convention registration materials are three items contributed by the Salt Lake Chapter of the PTG. The items include a pamphlet on "Servicing the Teaching Piano", Technical Bulletin 2: Regulation, and a current directory of members of the Salt Lake Chapter along with their business phone numbers. It is hoped that convention attendees will take advantage of this valuable information on piano service and that they will seek out qualified professionals to provide that service.

Also included in the new issue of the UMTA Directory is an ad for the Salt Lake Chapter of the PTG. A copy of the ad will be found on the back of the new chapter directory. Members may acquire their own copy of the

directory at the October Chapter Meeting.

Publicity, assuming it is rendered in a positive light, is an extremely effective way to reach the public at large. A regional newspaper picked up on the Successful North Carolina Regional Conference at High Point, NC, in November. Several RPT members were interviewed, including immediate-Past President Fern Henry, Karen Hudson-Brown and Bill Spurlock, as well as Scott Jones of Steinway & Sons. There also was a half-page photo featuring David Lamoreaux and Karen Hudson-Brown preparing a piano for her performance.

How did I find out about this? By reading *Alpha Bits*, the newsletter of the Washington, DC, Chapter, who had the foresight to share the article and photo with their readership. Thanks!

By the way, it is highly desirable that any news clipping you come by that mentions PTG, your chapter, or an individual member be passed on to your regional CSC Representative. It could wind up in a future issue of the *PTG Journal*.

## Reclassifications to RPT

### REGION 1

061-OTTAWA, ON

DONALD W. COTE  
1813 AVE DES PRAIRIES  
ORLEANS, ON K1E 2R3  
CANADA

### REGION 3

731-OKLAHOMA

NORMAN R. CANTRELL  
2251 N.W. 19TH  
OKLAHOMA CITY, OK 73107

### REGION 5

683-NEBRASKA

KEVIN E. STOCK  
15300 37TH AVE., N #B111  
PLYMOUTH, MN 55446

### NOVEMBER - IN MEMORY

RICHARD KAWIECKI, RPT  
BALTIMORE, MD

JOHN LITTLE, RPT  
ORANGE COUNTY, CA

GENE A. PIKE, RPT  
WEST VIRGINIA

SEBASTIAN PUZZO, RPT  
CONNECTICUT

GEORGE WHYTE, RPT  
SEATTLE, WA



The dictionary defines "catalyst" as an agent initiating a chemical reaction. A word that can be substituted for catalyst is synergist. Synergist comes from synergy, which is defined as the action of two or more substances to achieve an effect of which each is individually incapable. Both catalyst and synergist appropriately describe the involvement of piano technicians in the SPELLS Program.

As it is presently organized, the SPELLS Program *requires* the participation of competitive retailers and *encourages* the participation of technicians and teachers. However, technicians throughout the US have often been the catalyst that caused the retailers to even consider getting involved in the SPELLS Program. The technician (and sometimes several technicians) became the "mover and shaker" that could motivate the rest of the piano community to work for the greater good. This required leadership skills and a vision that had no room for self-serving agendas.

In addition to being catalysts that ultimately caused the spirit of the SPELLS Program to prevail, technicians have also been the glue that has held it together during the turbulence that can occur among mortal human beings. (Which includes all of us!) Again, holding it together required leadership skills and a vision that rose above self-serving agendas.

Technicians have also been willing to admit their participation in the "brand bashing" that is prevalent among the piano community of retailers, technicians, and teachers. Local, regional, and national chapters of PTG have had the courage to address this topic, even if it stepped on many toes in the room.

Other examples of catalysts in the technical community include:

- A technician/retailer in Dallas who encouraged the retailers to get together even before the SPELLS Program existed.

- A contingent of technicians in Richmond who have orchestrated the most cost-effective SPELLS Program in the country.

# The Piano Technician

## A CATALYST FOR THE SPELLS PROGRAM

*By Brenda Dillon  
National Piano Foundation*

- A technician in Lubbock who continues to believe in the power of the SPELLS Program through discouraging times.

- A group of technicians in Madison who serve on the board and enthusiastically contribute to some of the most innovative ideas of any SPELLS group.

- A past PTG President in Sacramento who was able to convince the piano community to try SPELLS again when it didn't happen a year ago.

- A PTG Executive Director in Kansas City who has agreed to facilitate SPELLS in that city.

These examples don't include the countless number of technicians who are working behind the scenes to bring the SPELLS Program to their cities. They have written and called for the SPELLS Action Kit, and they are discussing strategies that have the most potential for success when the retailers aren't inclined to work together.

Although we continue to call SPELLS a program, it has proven to be far more of a spirit than a program. It began as a spirit that focused on promoting the benefits of active piano participation to those who live around us. This was a challenge to all of us who weren't used to even thinking about these benefits, much less articulating them. Starting down this

path caused us to ask ourselves some basic questions?

- Do we believe that playing the piano offers life-enhancing possibilities to those who choose to play it?

- Do we believe that children gain benefits from playing the piano that extend beyond the few pieces they learn to play?

- Is it possible that they gain abstract thinking skills that ultimately impact their job performance?

- If we conclude positive answers to these questions, how can those of us who service, teach, sell and manufacture pianos be content with the steady decline of active piano participation?

Another aspect of the spirit of the SPELLS Program caused us to analyze the quality of the piano purchase experience. This process continues to raise important questions among piano technicians. When the buying public turns to technicians for their expertise, where is the line between expressing opinions with integrity and bashing brands manufacturers are consistently trying to improve? Also, when should the focus be on the pocketbook of the consumer rather than on the ego of the expert?

The spirit of the SPELLS Program is also a spirit that includes and unites those who most care about the future of the piano and the playing of it. Although the human race can be suspicious and cynical, there is a yearning to be part of something that rises above that. It has been said that if you scratch the surface of most cynics, you find a frustrated idealist - someone who made the mistake of converting his ideals into expectations.

There is also a yearning in all of us to be recognized as being worthwhile individuals who can make a contribution to an endeavor where everyone wins. George Bernard Shaw expressed this best when he wrote:

"This is the true joy in life, the being used for a purpose recognized by yourself as a mighty one . . . the



## Spells Continued...

being a force of nature instead of a feverish, selfish little clod of ailments and grievances complaining that the world will not devote itself to making you happy."

The challenge of the SPELLS Program continues to be spreading the word that the piano is an ideal instrument for those who yearn to make music and making the buying and learning experience easily accessible to all who desire to play it. The spirit of SPELLS works when the piano community of retailers, teachers, and technicians rises above itself to meet these challenges. Piano technicians are a vital part of this triangle in their roles as catalysts and synergists.

*Submitted By Jack Wyatt, RPT  
Chair, Trade Relations Committee*

# EVENTS CALENDAR

All seminars, conferences, conventions and events listed here are approved PTG activities.

Chapters and regions wishing to have their function listed must complete a seminar request form. To obtain one of these forms, contact PTG Home Office or your Regional Vice President.

Once approval is given and your request form reaches Home Office, your event will be listed through the month in which it is to take place.

Deadline to be included in the Events Calendar is at least 45 days before the publication date, however, once the request is approved, it will automatically be included in the next available issue.

### January 6-7

**Arizona State Convention**  
Arizona State University  
Contact: Rick Florence  
602-965-6760  
602-926-4328

### February 17-19

**California State Convention**  
Torrance Marriott Hotel  
Contact: Teri Meredyth  
1666 W. 126th Street  
Harbor City, CA 90710  
310-326-6447

### March 21-23

**Pacific Northwest Conference**  
Vancouver, B.C.  
Contact: Paul Brown  
749 West 66th Avenue  
Vancouver, B.C. V6P 2R4  
604-321-7357

### March 30 - April 2

**Pennsylvania State Convention**  
Ramada Inn-Wilkes-Barre, PA  
Contact: Earl Orcutt,  
141 Fort Street  
Forty Fort, PA 18704  
717-287-0940

### April 21-23

**Florida State Seminar**  
Orlando, FL  
Contact: Robert Carr  
320 West Rich Avenue  
DeLand, FL 32720-4120  
904-736-0551

### April 27-30

**NEEC SO**  
White River Junction, VT  
Contact: Ed Hilbert  
40 Pleasant Street  
Bristol, VT 05443

### May 5-7

**Central West Regional**  
St. Louis, Mo  
Contact: Ken Jones  
64 Cynthiana Ct.  
Florissant, MO 63031  
314-839-1220

### July 19-23

**PTG 38th Annual Convention  
& Technical Institute**  
Hyatt Regency/Albuquerque, NM  
Contact: PTG Home Office  
816-753-7747



## GOING OUT OF BOOK BUSINESS

*Special sale of my book*  
**A GUIDE TO RESTRINGING**

2nd Edition 1982

Paperback \$12.75

Hardback \$15.75

Includes postage *Postage handled*

No COD's • Send check or money order to:

John W. Travis

8012 Carroll Avenue

Takoma Park, MD 20912

## "EASY VOICE"

This hand held tool picks the hammers for you. A powerful cam action drives voicing pins in an out, you control the depth and how many thrusts.

### Package includes:

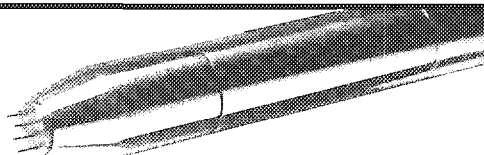
- 1) Tool with Foredom hang-up flex shaft machine with foot control and motor: \$329
- 2) Tool also sold separately: \$299.00
- 3) Replacement needles and springs available.
- 4) Work video tape

### Uses include:

- 1) Shallow picking for quick surface voicing.
- 2) Deep penetration for those rock hard hammers.

To order now call (1-800-344-5368) Fax (914-677-3560)

Easy Voice Inc. • 2142 Route 82 • LaGrangeville, N.Y. 12540



## Central West Regional Seminar

St. Louis, Missouri

May 5 • 6 • 7 • 1995

For further information contact:

Ken Jones, RPT

64 Cynthiana Ct.

Florissant, MO 63031

314/839-1220

## SPURLOCK SPECIALTY TOOLS

### Soundboard Router Base

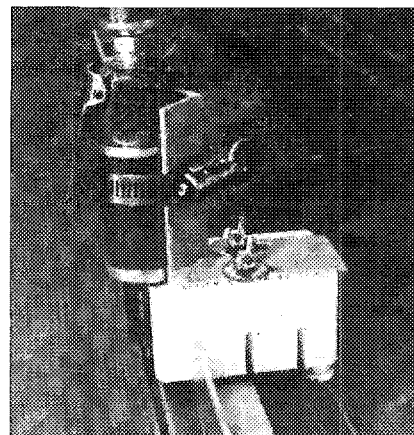
- Allows precision fitting of soundboard shims
  - Compact, versatile design routs close to bridges and rim
  - Fits either air die grinder or Foredom tool (not included)
  - Foolproof fence system assures straight cuts
  - Custom carbide router bit available
- Catalog Available*

order by phone—most orders shipped within 24 hrs.

(707) 452-8564

\$42.00

3574 CANTELOW ROAD • VACAVILLE, CALIFORNIA 95688



## Ad Space

## Is A

## Valuable

## Resource...

Call today  
for information  
on how you can reach  
the piano industry  
professionals.

## Call

## 816-753-7747

*Deadline for the  
March Issue is  
January 15, 1995*

## Now Available...Again!



500/\$50  
1,000/\$75

*PTG Business Cards,  
with the round RPT  
emblem embossed in  
gold and blue on a  
white linen-finish  
business card. Your  
name and address  
custom-printed in  
blue. (Available only  
to RPTs)*

PTG Home Office • 3930 Washington • Kansas City, MO 64111  
Phone: (816) 753-7747 • Fax: (816) 531-0070



# EXAMINATION & TEST STANDARDS COMMITTEE

Mitch Kiel, RPT

## *Movin' On Up*

In last month's column, we introduced ETS's new Pre-Screening Manual and explained the meaning and usefulness of pre-screening. This month, we'll discuss some actual pre-screening methods. The following material is excerpted from the Pre-Screening Manual, now available free to all PTG members from the Home Office.

### Introduction

Many different pre-screening methods are explained in the Pre-Screening Manual, requiring from five minutes to a full day. All the methods are useful to some degree; you're encouraged to explore as many as you like.

Important written resources are available from the PTG Home Office to assist Associates and pre-screeners. Several of these, namely the PACE Checklist, RPT Exam Booklet, and Written Exam Study Guide, are free on request or may be photocopied. Pre-screeners, examiners, and chapter presidents should always have a few of each on file and available at chapter meetings. That way, new Associate members can receive these materials immediately upon joining the chapter.

### Written exam pre-screening

Discussing the following list of topics (taken from the Written Exam Study Guide) can help reveal an Associate's readiness for all three RPT exams.

#### I. Tuning Theory

- Differences between beats and cycles per second
- Partial vs. overtones or harmonics
- Coincident partials
- Knowledge of equal temperament

#### intervals

- Common causes of instability
- Common causes of false beats
- Common pitch-raising procedure
- Octave stretching

#### II. Action Regulation

- Typical regulation measurements
- Adjustments that affect aftertouch
- Causes and reasons for lost motion
- Pedal regulation
- How to prepare for regulation (including cleaning, polishing, aligning parts, spacing, traveling, etc.)
- Proper order/sequence for regulation
- Troubleshooting regulation problems
- Typical touchweight of a grand action
- Functions and purposes of the action parts
- Causes for bobbling hammers
- Effect of regulation on touch resistance.

#### III. Tone Regulation

- Purposes of lacquering, filing, needling
- Strike point adjustment
- Factors affecting tone
- Proper sequence for voicing
- Duplex scales

#### IV. Repairs

- String replacement procedures
- Capo bar maintenance before restringing

- Repair of minor bridge cracks
- String splicing
- Flange repinning and easing
- Downbearing
- Key easing
- Common lubricants and their

#### uses

- Cleaning keys
- Troubleshooting damper problems
- Servicing Teflon bushings
- Causes of sluggishness
- Bolstering knuckles

#### V. Piano Design And Construction

- What woods are used for different parts of the piano
- Nomenclature for the various parts and how they function
- Converting music wire gauges to/from micrometer measurements
- Converting centerpin gauges to/from micrometer measurements
- Micrometer measurements of different tuning pin sizes
- Types of metals and felts used in different piano parts
- Typical string tensions
- Hammer construction

#### VI. General Information

- Who invented the piano and when
- Effects of humidity, wood and design on touchweight and pitch
- Causes and solutions for soundboard cracks and rib separation
- Functions of the pedals
- How often pianos should be serviced



•Common causes of loose tuning pins.

## Technical Exam Pre-Screening

### Technical exam pre-screening questions

On pages 5-7 of the Technical Test Examiners Manual are pre-screening questions for the technical exam. They are also reprinted in the Pre-Screening Manual.

### Technical show and tell

To quickly pre-screen repair skills, an Associate can bring (e.g., to a chapter meeting) finished examples of:

- replaced keybushings, both rails
- spliced string
- tied hitch-pin loop
- rebushed and repinned grand hammer flange with filed hammer
- vertical shank replaced into original butt and hammer

It's even better if the pre-screener watches the Associate perform these tasks.

To quickly pre-screen regulation skills, locate a vertical and/or grand action model (use the exam action model only with permission of the local technical test examiner). The pre-screener should perfectly regulate the action model. Then do one of the following:

1. Measure and inform the Associate of the correct key height and dip (or instruct the Associate to do so). De-regulate and disassemble the model, putting punchings and parts in a bag. Add a few unnecessary punchings.
2. The model might not be disassembled at all, but only de-regulated.

Give it to the Associate to return when completely re-assembled and regulated. Or, better yet, observe the Associate's efforts.

Pages iv-x of the Technical Test Source Book describe the tasks required for the technical exam. Has the Associate read those pages?

### Technical exam pre-screening in the shop

To pre-screen for the technical exam on an actual piano, the Associate can visit the pre-screener's shop. If the pre-screener has a piano available that is in good shape, the Associate can regulate or repair as directed. Pre-screening questions can help guide the pre-screener to those skills the Associate needs most help in.

## TUNING EXAM PRE-SCREENING QUESTIONS

1. How many pianos have you tuned?

Before the exam, a minimum of 50 is recommended, but only if the Associate has had lots of oversight from an excellent mentor. A hundred pianos tuned is better.

2. How did you learn to tune?

Good answers: lessons from an RPT or a reputable school including in-person tutoring, PACE and convention classes, *Journal* and *Source Book*. Suspect answers: completely self-taught, lessons from non-RPT, read books only, "Beats? What are beats? I tune by instinct."

3. Has an RPT listened to some of your recent tunings? What were his/her comments?

The type of comments can reveal the depth of the RPT's analysis. Has the Associate worked to overcome the weaknesses as revealed by the RPT?

4. Have you calibrated your tuning fork or checked your electronic fork within the last year? How and at what temperature?

Tuning forks, either the standard acoustic type or the less temperature-sensitive electronic ones, are not always perfectly calibrated when purchased. A standard fork's pitch varies with temperature a lot, even enough to fail the exam. Can the temperature of the calibrated fork be reproduced consistently?

5. What intervals best describe a piano string's first 8 partials?

1. unison or fundamental
2. octave
3. octave+5th (P12)
4. double octave
5. double octave+3rd (M17)
6. double octave+5th (P19)
7. double octave+minor 7th (m21)
8. triple octave

6. What are the coincident partials of a major 3rd, 4th, 5th, and double octave?

- major 3rd (5:4)  
4th (4:3)  
5th (3:2)  
double octave (4:1)

7. Explain the octave method of identifying notes (using as examples C1 and A4).

The number after the note identifies its octave. Octaves change occur at every C. Only sharp names are used to denote black keys. The lowest four notes of a piano are A0, A#0, and B0, and C1. The highest four notes are A7, A#7, B7, and C8.

8. What are the aural tests for a wide 2:1 octave, pure 4:2 octave, narrow 6:3 octave, tempered 4th, 2 tests for tempered 5th?

- octaves:  
wide 2:1 (10th:17th with 17th faster)  
pure 4:2 (3rd:10th same speed)  
narrow 6:3 (m3:M6th with m3rd faster)  
tempered 4th (3rd:6th with 6th faster)  
2 tests for tempered 5th (m3:M3 with m3 faster or 6th:10th with 6th faster)

9. What is inharmonicity? What's the difference between natural stretch and artificial stretch?

Inharmonicity is the property of a freely vibrating string that causes higher partials to be progressively sharper than whole number multiples of the first partial.

Natural stretch is a slightly confusing term, leftover from the days before inharmonicity was fully understood. It's



what a tuner must do to make partials (which are naturally inharmonic) of an octave be beatless (or, for tempered intervals, have a specific beat).

Artificial stretch means tuning an interval wider or narrower than its natural stretch.

10. Why are test blows important?

Test blows help make the tuned string stable by contributing to stabilizing tension in the front and speaking length string segments, aiding in evaluating hammer technique, and verifying proper pin-setting.

11. Generally, what type of octaves are tuned in the bass, midrange, and treble? What type of octaves are tuned in the high treble for the exam?

bass (6:3, sometimes 8:4, 10:5)

midrange (4:2)

treble (4:2, 2:1)

high treble for exam (clean-sounding single octaves, which usually means something close to 2:1 and very conservative artificial stretch)

12. How many beats per second difference between an A fork and A4 yield an exam pitch score of 100? How many beats barely pass with a score of 80? Describe how you set A4 using an A tuning fork..

To score 100, less than 1/4 bps (1¢). To barely pass, 3/4 bps (3¢). To set A4, use test note F2 or B1 and match beat speeds.

For ETD (electronic tuning device) users:

13. What machine do you use?

Describe how you use it.

Watch out for machines that are outdated, are not designed specifically for pianos, or do not take into account the inharmonicity of an individual piano.

14. Could you tune aurally before you acquired your machine? Can you tune an entire piano aurally, and have you done so recently? Describe your aural temperament sequence.

Affirmative answers indicate a good aural foundation. Does the aural temperament sequence have enough cross-checks?

15. In the past month, without using an ETD, how many times have you aurally tuned a temperament, the middle two octaves and their unisons, and checked your stability? Has an RPT evaluated your skill in these areas? What were his/her comments?

A recommended minimum is five aural tunings in the month preceding the exam. If this has not occurred, the pre-screener should listen to the Associate's aural tuning.

**This is the single most important area to pre-screen.**

Some ETD users simply forget to practice aural tuning before their exam. Pre-screening should remind them.

Others may not believe aural skills are important and see no reason to get good at aural tuning. If this is the case, the Associate is encouraged to read "ETD: Friend or Foe" and "Aural Tuning Tips for ETD Users" published in the *Journal* and elsewhere in the Pre-Screening Manual.

16. Have you compared your aural tuning to your electronic tuning on the same piano?

An affirmative answer indicates a good understanding of tuning theory and partials, strong self-teaching skills, and an inquiring mind.

**Evaluation criteria:**

Questions 1 to 4 are advisory only. An experienced pre-screener should balance this information with the rest of the pre-screening session to create a fuller picture.

Questions 5, 6, and 7 are of moderate importance. If the Associate can't answer these correctly, his/her ability to pass the exam is not fundamentally impaired. But the Associate should be encouraged to study partial theory if he/she ever aspires to expert-level tuning.

Questions 8 to 12 are important, and if the Associate misses even one, the probability of passing the exam is substantially reduced.

Questions 13 to 16 apply only to Associates who use ETDs. It cannot be stressed strongly enough that Associates who use ETDs must acquire and practice aural tuning to

succeed on the RPT tuning exam.

**The five minute tuning pre-screening**

On a piano that's well-tuned and at pitch, the pre-screener should give A4 a few strong test blows. Slightly detune (in opposite directions) the center and left strings of A4. Mute off the left and right string.

In two minutes or less, the Associate tunes the center string to his/her own A fork, then tunes the left string to match the center string. The pre-screener watches for good hammer technique, strong test blows, and correct test notes (F2 or B1).

When time is up, listen to the unison sound of the center and left string. Mute the left string. The pre-screener checks the center string against an A fork or electronic pitch source or, if the right string is known to be exactly at A-440, unmute the right string for reference. One cent (one-quarter bps) passes the exam at 100, 3¢ (3/4 bps) barely passes at 80.

If you have an ETD, measure and record pitch of each string. Unmute all three strings. The Associate gives the key three strong test blows. The pre-screener gives three exam-strength test blows. Compare the center and left string to each other, the fork, and the right string.

To score 100 on stability, drift should be less than 1¢ (1/4 bps). More than 2¢ (1/2 bps) indicates trouble; hammer technique, test blows, or listening skills may need improvement.

**TUNING EXAM PRE-SCREENING PROCEDURE**

This is based on procedures developed by Teri Meredyth for the Southern California Area Examining Board.

Time to perform this entire pre-screening session usually runs between one and two hours.

The pre-screener is responsible for providing a well-tuned, well-scaled piano that's at proper pitch. It should not have many false beats nor noticeable voicing or regulation problems. It's best to use a grand of the same model as the exam piano, but any decent grand or vertical is OK.



## Requirements:

The Associate should bring a professional-quality A fork (a C fork or any fork made of aluminum is not recommended), tuning hammer, 3 felt strip mutes, and 4 rubber wedge mutes.

The Pre-screener should bring a perfectly calibrated A fork or electronic pitch reference, metal files to calibrate Associate's fork if necessary, tuning hammer and tips of varying sizes, 3 felt strip mutes, and 4 rubber wedge mutes.

## Unisons:

Pre-screener:

Detune (alternately flat and sharp) left and right strings on C4, C#4, and D4.

Associate:

Using rubber mutes, tune outside strings of C4, C#4, and D4 to center string. Time limit is three minutes.

Pre-screener:

Observe the Associate's tuning equipment. Do they have the correct head and tip?

Watch the Associate's hammer technique. Are they gentle and relaxed in their movements? Do they give strong test blows?

Listen to each unison (center string to left, center to right, left to right) of each note. There will be 9 unison tests.

The RPT exam scoring criteria deducts 0 points for a unison with less than 1¢, which is 1/4 bps in this area. If there are no unisons greater than 1/4 bps, proceed to the stability test.

If there are two or fewer unisons with 1/4 to 1/2 bps, that's pretty good. How's their hammer technique? Give them a few pointers and move on to the stability test.

If there are any unisons with more than 1/2 bps or four (or more) unisons with 1/4 beat or more, the Associate should be given hammer technique pointers. Ask them to try tuning the unisons a second time (the pre-screener should again detune the outside strings of C4, C#4, and D4).

If the Associate still fares poorly, they'll probably fail the RPT tuning exam in several sections. Suggest ending the pre-screening session here. Tell them they need to work on

their basic skills before gaining full benefit from the remainder of the pre-screening, and that it makes little sense to proceed at this time.

## Stability:

Pre-screener:

Place rubber wedges around C4, C#4, and D4. Measure center string pitches of those three notes using an ETD or these aural tests: contiguous 3rds, 3rd:10th test, and 5th.

Write down those measurements. (aural example: "Note measured is C4: Lower third is 2 bps slower than contiguous upper third. Using test note G#3, third is same speed as tenth. Fifth with G4 1.5 bps. Fifth with F3 pure.") It doesn't matter if these tests agree with proper temperament tests; you're just measuring the current pitches. Later, you'll remeasure using the same tests to check for drift.

Associate:

Remove rubber wedges and give test blows.

Pre-screener:

Listen to unison drift.

Demonstrate exam-strength test blows (8 oz. dropped from 6 inches 3 times).

Listen to unison drift again.

Demonstrate concert tuner test blows (ouch).

Listen to unison drift again.

Re-measure center string drift using previous tests.

If any of the Associate's unisons that were previously less than 1/4 bps now have 1/2 bps or more OR if a center string drifted more than 1/2 bps (as measured using 3rd:10th test), give the Associate another chance to clean it up. Do not detune again.

If the Associate again fails to make the strings stable after Pre-screener's test blows, it might make sense to end the pre-screening here.

## Setting Pitch:

Associate:

Mute entire piano so only 1 string per note is open, including at breaks.

Pre-screener:

Did Associate depress damper pedal to insert felt strip?

Detune A4.

Measure Associate's fork for calibration accuracy.

Associate:

If necessary, calibrate your fork, letting it cool after filing before re-checking calibration.

Tune A4. Time limit is 1 minute.

Pre-screener:

Measure A4 to Associate's fork, then to Pre-screener's fork or electronic pitch reference.

Did Associate use correct test notes (F2 or B1)?

Use 3 test blows to check for stability again.

If A4 is off less than 1/4 bps, no points are deducted on the RPT exam, and the Associate is OK. Go on to Temperament & Midrange.

If A4 is off 3/4 bps or more on the RPT exam, the entire exam will be failed. Let them try again. Is their fork at the same temperature as when calibrated? Keep at it until they succeed. It will probably take only one more try.

## Temperament & Midrange:

Pre-screener:

Detune, alternately flat and sharp, one string per note:

- C3 through B4

- C, C#, D, and G in octaves 1, 2, and 3

- C, G, A#, and B in octaves 5, 6, and 7 and C8

Associate:

Tune notes C3 through B4. Time limit is twenty minutes.

Pre-screener:

Listen to C3 to B4. Does it agree with "One the definition of a good aural tuning" (included in this manual in "Exam Tips for Associates")?

Tell the Associate what you hear, both good and bad. Demonstrate the aural tests you used to make those decisions. Spend extra time here; statistically, temperament and midrange sections on the RPT tuning exam are relatively difficult.

Associate:

Correct your mistakes. Time limit is five minutes.

Pre-screener:

It's not necessary for the Associate to get all these notes perfectly tuned. You also want to know if the



Associate can troubleshoot.

#### **Treble Octaves:**

Associate:

Tune every D#, E, G, and B to top.  
Time limit is 10 minutes.

Pre-screener:

Same as above. Be sure the Associate controls artificial stretch in octave 7; check by listening for clean single octaves, sympathetic reinforcement of notes one octave below, and discernible (not too rapid) beating in the 17ths.

#### **Bass Octaves:**

Associate:

Tune every C, C#, D, and G to bottom. Time limit is 10 minutes.

Pre-screener:

Same as above. Use ghost intervals to emphasize aural checks, especially 4:2 octave (3rd:10th) and 6:3 octave (m3:M6).

#### **Pre-screening electronic tunings**

Modern ETDs are usually capable of generating numbers that closely mimic a high-quality aural tuning for most large well-scaled grands (the only kind of piano used for the RPT exam).

The following questions are designed to catch the most common weaknesses of electronic tunings:

- Do the beat rates change smoothly through the breaks?
- Do the upper bass octaves sound as clean as possible?
- Is the high treble too sharp for the RPT exam?

#### **Mock tuning exam**

As exam day approaches, a mock exam is a great way to practice all the skills needed for the exam, including time management.

Time limits and sequence should match the RPT exam.

The Associate might wish to take a mock tuning exam and have a pre-screener aurally analyze it. However, the most benefit is obtained with a quantitative analysis—score it using RPT exam procedures. Scoring procedures are explained in the Pre-Screening Manual and the Tuning Exam Source Book.

### **The Pre-Screening Recommendation**

#### **Remember the purpose of pre-screening.**

Pre-Screeners:

Your job is to form an opinion of the Associate's exam readiness. To do this properly you should be aware of current exam standards.

Remember that your role is advisory only. You have neither the authority to deny the Associate an RPT exam nor divine influence to guarantee a passing score.

Associates:

You probably learned a lot about your exam readiness just by going through the pre-screening process.

Your pre-screener will give you a recommendation based on the pre-screening session and his/her experience. You can use this information to help gauge your exam readiness.

As you should be aware, to pass any of the RPT exams **each** section must have a minimum score of 80. Even if all the rest of your scores are 100, you'll fail the entire exam if your score is 79 for one section.

This implies you should manage your education and your allotted time during the exam to insure a minimum score of 80 on every section. Use the information gleaned from your pre-screening session to create an exam success strategy. Practice especially hard in your weakest areas to make sure you can score at least 80 for that section. When you take your RPT exam, pay extra attention in your weaker areas.

#### **Positive or Negative?**

After reviewing and assessing the Associate's skills, the pre-screener has to make a judgment about the Associate's exam readiness.

But first, discuss with the Associate all the skills that were pre-screened. Tell them on which tasks they did both well and poorly. Give your reasons. Tell them what they need to work on, and suggest some educational tools (e.g., private tutoring, read Source Books, attend convention classes, etc.).

Next, prepare the Associate for hearing your judgment. Explain the limits of pre-screening and don't make promises. No matter what the Associate's readiness may be, be supportive and suggest ways to improve. Congratulate every Associate for getting pre-screened. Shake the Associate's hand and encourage him/her to maintain the momentum toward becoming an RPT.

You might choose to write all this down. Give a copy to the Associate and keep one for yourself. Ask the Associate for permission to send a copy to the local exam committee chair.

If you think the Associate is ready to take the exam, give him/her the name, date, and location of the next available exam or, if you don't know, the name of the chair of your local exam committee. Later follow up with a phone call to the Associate to see if they've applied yet.



# New Members In November

## REGION 1

### 062-TORONTO, ON

LOUISE J. MCGROARTY  
2156 CORONATION BLVD.  
CAMBRIDGE, ON N3H 3S7  
CANADA

### 064-CONNECTICUT

CLINTON G. BABCOCK, JR.  
628 RIVER ROAD  
LISBON, CT 06351

### 144-ROCHESTER, NY

CYNTHIA A. WELLS  
99 PARK AVENUE  
ROCHESTER, NY 14607

## REGION 2

### 223-NORTHERN VIRGINIA

JAMES L. COX  
6215 N. 28TH STREET  
ARLINGTON, VA 22207

LARRY W. HODGE  
13919 WATER POND CT.  
CENTREVILLE, VA 22020

### 327-CENTRAL FLORIDA

CHARLES W. BORNEMANN  
5815 DONNELLY CIRCLE  
ORLANDO, FL 32821

## REGION 3

### 731-OKLAHOMA

REX O. LAWRENCE  
1816 MARION RD., SE #49  
ROCHESTER, MN 55904

DAVID WALLACE  
2600 TEALWOOD DRIVE, #513  
OKLAHOMA CITY, OK 73120

### 787-AUSTIN, TX

ROLANDO SAN GERMAN  
SOR JUANA INES DE LA CRUZ #9  
SIPEH-ANIMAS  
XALAPA, VERACRUZ  
MEXICO

## REGION 4

### 601-CHICAGO, IL

JEANETTE M. JESS  
3360 BURLWOOD DRIVE  
ROCKFORD, IL 61114

## REGION 5

### 553-TWIN CITIES, MN

THEODORE W. KOBS  
5921 CARTER LANE  
MINNETONKA, MN 55343

SCOTT C. MUNSELL  
5625 33RD AVENUE, S.  
MINNEAPOLIS, MN 55417

MAGNUS THOR  
7953 HALLMARK WAY  
APPLE VALLEY, MN 55124

MARTIN J. WALLACE  
1090 13TH AVENUE, SE  
MINNEAPOLIS, MN 55414

### 581-MINN-KOTA, ND

RICHARD A. CREASY  
17 MEMORIAL CRES.  
BRANDON, MB R7B 3G2  
CANADA

### 641-KANSAS CITY, MO

WILLIAM T. DEMUTH  
1225 TALL GRASS DRIVE  
EUDORA, KS 66025

### 653-OZARK, MO

MICHAEL D. DUGAN  
1222 HARRIS BOULEVARD  
OZARK, MO 65721

DONALD G. ZUMSTEG  
BOX 89, RR 1  
SYRACUSE, MO 65354

### 801-DENVER, CO

W. Y. CHEN  
770 JERSEY STREET  
DENVER, CO 80220

## 803-BOULDER, CO

JERE DEBACKER  
P. O. BOX 681  
NIWOT, CO 80544

## REGION 6

### 851-PHOENIX, AZ

M. CELESTE STICE  
566 N. 95TH CIRCLE  
MESA, AZ 85207

WILTON H. SYCKES  
129 E. HARTFORD AVE.  
PHOENIX, AZ 85022

### 901-LOS ANGELES, CA

MARLENE R. MARSTON  
240 S. SWALL DRIVE  
BEVERLY HILLS, CA 90211

ADOLF MINASSIAN  
8794 WYNGATE STREET  
SUNLAND, CA 91040

### 905-SOUTH BAY, CA

MARY TOGIOLA  
20220 S. AVALON BLVD. #274  
CARSON, CA 90746

### 921-SAN DIEGO, CA

PAUL MCCLLOUD  
4413 DAWES STREET  
SAN DIEGO, CA 92109

### 956-SACRAMENTO VALLEY, CA

SARA H. HAWKINS  
2581 BUTANO DRIVE  
SACRAMENTO, CA 95821

JAMES B. MCCARTNEY  
1416 KEENEY WAY  
SACRAMENTO, CA 95864

## REGION 7

### 001-CALGARY, AB

LEE M. POST  
BOX 1658  
401 BOW RIVER DRIVE  
CANMORE, AB T0L 0M0  
CANADA

## 841-SALT LAKE CITY, UT

KENDELL J. JEWKES  
9518 S. HEATHER DALE CIRCLE  
S. JORDAN, UT 84095

## 846-UTAH VALLEY

ROBIN HAMBLIN  
1306 S. 175 E.  
KANAB, UT 84741

### 981-SEATTLE, WA

ILLARION B. BOUTMAN  
15264 NE 11TH ST., #P-331  
BELLEVUE, WA 98007

MARSHALL S. HAM  
19223 42ND PLACE, W.  
LYNNWOOD, WA 98037

BRENT A. WILLIAMS  
12033 21ST AVE., S.  
SEATTLE, WA 98160



Piano Technicians Guild Foundation  
Board of Directors

Roger Weisensteiner  
President

Nolan P. Zeringue  
Vice President

Bob Smit  
Secretary

Colette Collier  
Treasurer

Pauline Miller  
Second Vice President

Paul Monachino  
Director

Marshall B. Hawkins  
Director Emeritus

Charles P. Huether  
Director Emeritus

Ernest S. Prentiss  
Director Emeritus

Bruce Dornfeld  
Director Emeritus

PTG Foundation  
Mission Statement

*"The Piano Technicians  
Guild Foundation  
is formed to  
support the goals of PTG  
by preserving and  
displaying historical  
materials and providing  
scholarships and grants for  
piano performance, study  
and research."*

Foundation Spotlight

Dear Fellow PTG Member:

Each individual member of the Piano Technicians Guild is very important to this organization. We pride ourselves on dedication, loyalty, trust, ethics, and a bond of friendship with others in our chapter, our region and around the world.

The PTG Foundation's mission statement is a common objective that we can all support. That's why, on behalf of the officers and directors of the Piano Technicians Guild Foundation, I'm asking each PTG member to consider bequeathing his or her PTG death benefit to the Foundation. A brochure that is included with your invoice for 1995 PTG dues explains how you can plan now to make sure this important work continues for future generations, or you can simply contact the Home Office for a new beneficiary card. A special certificate and acknowledgement to your family will be presented in their honor on behalf of the Foundation.

Please join me as a member of this new team of Foundation benefactors by taking a moment to complete this important task.



Roger H. Weisensteiner, RPT  
President, PTG Foundation



## Reference Books

Make sure your office or home library reference books are complete.

Piano Technicians Guild has a complete line of manuals to assist you in your educational, business or technical needs.

### Titles include:

- Piano Action Handbook
- The Calculating Technician
- Technical Exam Source Book
- Tuning Exam Source Book
- ...and much more!

PTG Resources  
are available by calling

**816-753-7747**

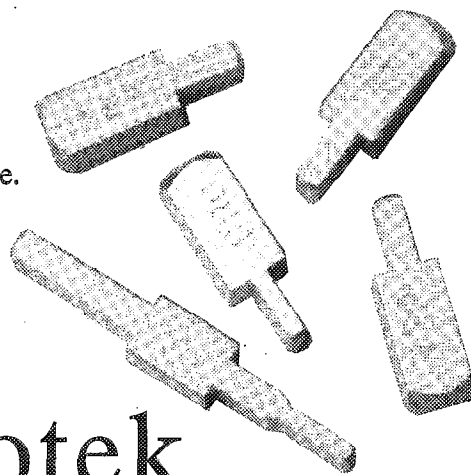
VISA AND MASTERCARD ACCEPTED

**START THE NEW YEAR OFF RIGHT!**  
**Consider an ad in the PT Journal.**  
**Call 816-753-7747 for details.**

*The finest professional key cauls manufactured.*

## ACCU-CAULS

- \* Solid brass.
- \* 8 sizes available.
- \* Guaranteed accurate.
- \* Bushing cloth in 5 thicknesses.
- \* Bushmaster rebushing tool.



**Pianotek**  
SUPPLY COMPANY 1 800 347-3854

401 W. Marshall Ave. • Ferndale, MI 48220

Tel. (810) 545-1599 • Fax: (810) 545-0408

Catalog \$5<sup>00</sup>

W E B B P H I L L I P S



## LAKEONE® Wood Rebuilder

Used by top European craftsman for years to regenerate rotted or damaged wood. Now available in the United States.



- Will not shrink or crack
- Can be planed, stained, sculpted, filed or drilled
- Suitable for indoor & outdoor use
- Repairs stripped threads
- Repairs rotted window sills
- Glues, fastens, fills gaps

SATISFACTION GUARANTEED!

Webb Phillips, established in 1967, is one of the country's leading piano repair and restoration factories. In addition, the company is the leading expert and distributor for the following products:

- DAMPP-CHASER® PRODUCTS
- Traditional French Polishes
- Complete Line of Industrial Finishing Products
- World's Best Fillers, Stains and Lacquers
- Water - Based Finishes
- HVLP Spray Systems



1836 STOUT DRIVE #16 • IVYLAND, PA 18974

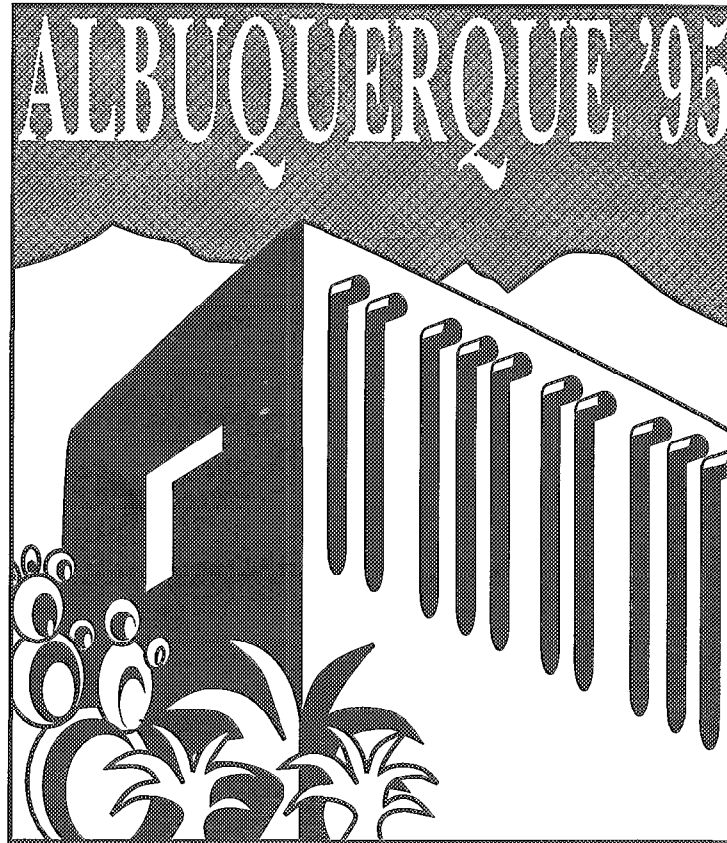
• CALL 800-MAC-PIAN-O •



# Use Magic And Invite The World

Fred Fornwalt, RPT  
1995 Institute Director

## *International Flavor...*



## *...Southwestern Spice!*

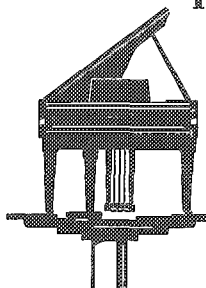
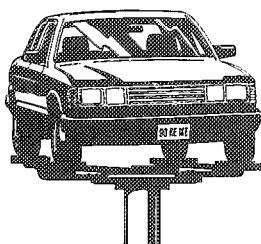
*If you were fortunate enough to have been in Kansas City this past July for the annual Institute, you experienced the fresh format of the program, including: the excitement of the forum classes, the overwhelming response to the industry roundtable, and the popularity of the hands-on PACE Academy. If you weren't in Kansas City you missed out not only on a great Institute but also great KC Bar-B-Que.*

*Last July, as I assumed the Institute Director's role for 1995, I was suddenly faced with the dilemma of how to follow an exceptional convention like Kansas City. After much deliberation I realized that there were two things left to do - use magic and invite the world.*



# PTG Reminder Cards

Your car may be running fine,  
but it's still time for a tune-up.



These cards are  
available from PTG  
Home Office.

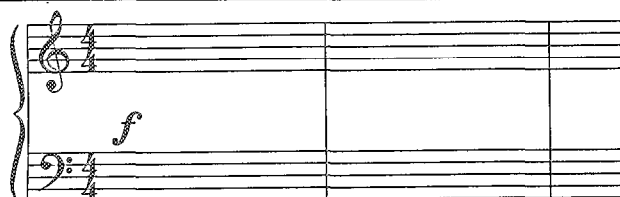
*RPTs Only*

Order Card D (green & black)



## LOST YOUR KEYS?

Order Card E (red & black)

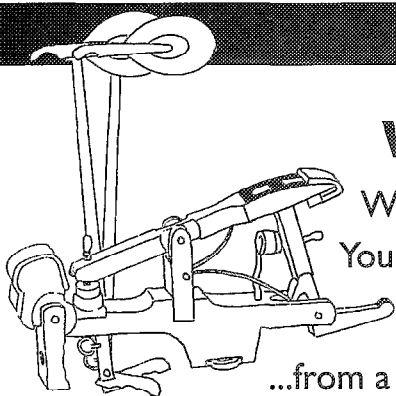


I thought I'd drop you a note before  
you drop any of yours.



Order Card F (red & black)

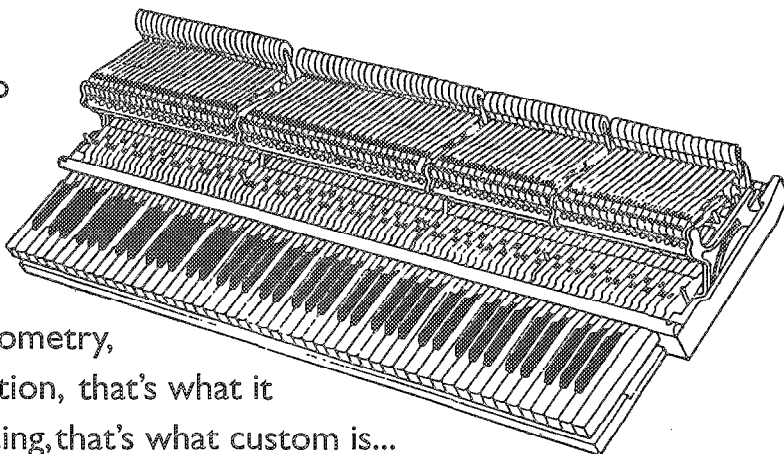
## OUR ACTIONS



### We start with the frame...or not!

We can re-manufacture, or manufacture - whatever your needs.  
You write the prescription, we fill it...

...from a new frame, to  
the installation of new action rails  
(Steinway style included). We take  
care to follow sound action  
design principles. In all cases,  
action trigonometry, not simply geometry,  
is what we fuss over. Shapes in motion, that's what it  
is all about! Regulate, break-in, voicing, that's what custom is...



*Ralph Joseph Onesti Piano Restorations*

1317 MacDade Blvd., Woodlyn, PA 19094-1111

(610/215) 833-1657 or (800) 725-0527

The **REBUILDING**<sup>TM</sup>  
AUTHORITY



New Mexico is the "Land of Enchantment." In Albuquerque you will truly find magic, splendor and wonder. It is a land rich with three distinct cultures (Anglo, Hispanic and Indian) - A land where cutting edge technology meets ancient tradition - what better place for piano technicians to meet.

Kokopelli, the ancient hump-back flute player, is said to have magical powers to summon the clouds from the four corners of the world. He will use his magical powers to summon piano technicians from the four corners of the globe to come together in Albuquerque to share knowledge, explore new ideas and techniques, and renew friendships. Instructors and technicians from the United States, Canada, Mexico, Germany, England, Norway, Japan, Korea, and China will join together to share a world of knowledge.

The Institute Committee has been hard at work since last July planning another exciting program.

- Institute Classes (Fred Fornwalt, director) will present a comprehensive array of topics for all levels. This year special emphasis is placed on business and professional development classes.

- PACE Academy (Paul Olsen, director) returns to once again provide the opportunity to hone basic and advanced hands-on skills

- Forum Classes (Steve Brady, director) will offer lively discussion and a variety of view points on several new topics.

- Industry Roundtable (Steve Brady, director) returns with an international touch.

- International Classes (Wally Brooks, director) affords a rare opportunity to hear experts from around the world.

- IAPBT (Ed Hilbert, president) immediately follows the PTG Institute. Plans are being made to welcome our international guests to the United States and include them in institute activities.

If you missed Kansas City you can't afford to miss Albuquerque 1995. Plan now for July 19-23, 1995. P.S. Southwestern Cuisine is spectacular.

"The Art of Visiting Albuquerque" is a free magazine which lists Albuquerque Facts, Self Guided Tours, Native American Culture and Events, Transportation, and a Calendar of Events. It can be ordered from:

**Albuquerque Convention  
and Visitors Bureau  
P.O. Box 26866  
Albuquerque, NM 87125  
(505) 842-9918**

## Albuquerque Here We Come!

**Fred Sturm, RPT**  
*Host Chapter Chair*

As the New Mexico Host Chapter Chairman, it is my privilege to invite you all to come visit us in July of 1995. The convention and institute you already know about, or can read about elsewhere. They provide ample reason for a Piano Technician with an open mind and a wish to keep abreast of things to go just about anywhere. New Mexico isn't just anywhere, though, and I'd like to fill you in on why you shouldn't miss this opportunity to visit us here in the southwest.

We call it the "Land of Enchantment." That's what our license plates say, and for once they got it right. A lot of factors come together to create this enchantment: breathtakingly beautiful landscapes, an extraordinary palette of colors from sky-blue to rock-red,

a rich history that reaches back thousands of years, a colorful mix of cultures, a very livable climate... I'll write about those things in some detail in later articles, but for now, how about a short introduction to Albuquerque itself?

Albuquerque is located close to the middle of the state of New Mexico, on the banks of the Rio Grande. To the east, the Sandia Mountains rise 5000 feet above the city (which is already 5000 feet above sea level — when you are at the top of Sandia Crest, you are one mile above a mile-high city). The name Sandia is Spanish for watermelon, because at sunset the mountain reflects pink light and looks much like a split watermelon. To the west, across the Rio Grande, a series of eroded volcanic cones dominate the skyline. Sixty miles further west, Mount Taylor is clearly visible most days, which gives an idea of the clarity of the atmosphere. Below the volcanic cones, along the escarpment, is Petroglyph National Monument, site of ancient Indian rock art.

The original Albuquerque settlement was close to the river in the area called "Old Town," a major tourist

attraction now, featuring historic buildings and lots of shopping opportunities. Most of the later growth has occurred to the east, beginning in "Downtown," where the convention will take place, and stretching up into the "Heights" to the foothills of the Sandias. In recent years, major development has begun on the west bank of the Rio Grande, especially in Rio Rancho, where Intel is currently building the largest semiconductor plant in the world. The metropolitan area has a population currently approaching 500,000.

The Rio Grande remains a green belt in the midst of all this, bordered by a "bosque," or cottonwood forest, which grows in the immediate flood plain. Along the Rio Grande are systems of irrigation ditches, used to irrigate a considerable amount of agricultural land within the metropolitan area, mostly in very small plots. Partly for this reason, Albuquerque is greener than one might expect for a city that gets under ten inches of rainfall a year. If you fly into Albuquerque, one of the major features you will notice while landing is Kirtland Air Force



Base, which is adjacent to the airport, and home of Sandia National Laboratory. The base and the lab are two of the major employers in the area. The lab has played a major role in the development and design of the atomic bomb, and is currently at work on commercial applications of military technology.

To the northwest of the airport, amid a cluster of tall buildings, two with red triangular tops stand out: they are the Hyatt buildings, and one of them is the major hotel for our convention. About two miles to the east of the Hyatt is the campus of the University of New Mexico, with over 25,000 students, which is noted for its buildings in the "Pueblo Revival" style (a sort of imitation of Pueblo Indian architecture). A mile to the west of the Hyatt is Old Town, mentioned before, and just north of Old Town are a very fine new Natural History Museum and the Albuquerque Museum. About a mile north of the museums is the Indian Pueblo Cultural Center. I will write more about the Museums and Cultural Center in later articles.

The airport itself is a very modern facility, recently expanded and remodeled, and is about five miles from the convention center. Complimentary shuttle service is available to major hotels. The three hotels connected with our convention—the Hyatt Regency, Doubletree, and La Posada—

are all first-class accommodations. If the room rates are a little higher than we are used to, the amenities are well worth the extra fare. Lower-priced rooms are available in the city, but a considerable distance from all of our activities. Restaurant prices are generally lower in Albuquerque than elsewhere, and that may offset the higher room rates.

I guess that covers the city in a nutshell. In future articles I will write about the Spanish, Indian, and "Wild West" heritage of New Mexico, about

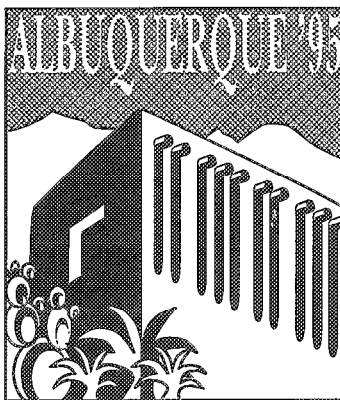
the geological makeup of the state (geology in living color), some side trips of interest in the area, and a little more about what there is to do in the city of Albuquerque. Until then, mark your calendars and start making plans for an unforgettable vacation to go along with a great convention.

**Plans are  
underway...**

**Now is the time  
to start making  
yours...**

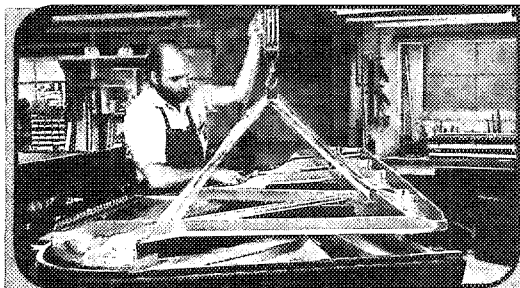
**Experience  
Albuquerque  
in 1995!**

*International Flavor...*



*...Southwestern Spice!*

## **EXPAND PROFIT POTENTIAL . . .** **TURN TUNING WORK INTO MORE BUSINESS . . .**



**Expand services • Offer top quality rebuilding • Improve profits • Pick-up & delivery services • Commissions available • Complete or partial services to Technicians/Dealers specs • Also rebuilt Grands for sale.**

### **EARN MORE PROFITS BY OFFERING MORE SERVICES!**

All you need to do is join forces with nationally known piano rebuilder, G.A. Geers. We have experienced craftsmen and a modern, well equipped plant. You can now offer services like: refinishing, sound board work, action rebuilding and more. Clients with worn-out grands need this service, we allow you to offer a quality rebuilding service and also earn a profit! Geers also has a pick-up & delivery service available.

**NOW Available:** John W. Travis' second edition of "A Guide To Restraining" Complete restringing information and stringing scales for 100's of pianos.

**CALL OR WRITE TONY GEERS FOR ALL THE DETAILS.**



**PHONE: 513/941-7866**

**G.A. Geers PIANO COMPANY, INC.**

**691 N. MIAMI AVE. / CLEVELAND (Cincinnati), OH 45002**



## FOR SALE

SANDERSON ACCU-TUNERS from Authorized distributor. Tuning lever note switch for Accu-Tuner: \$35/coiled cord, \$30/straight cord. Consignment sale of used Accu-Tuners and Sight-O-Tuners or new Accu-Tuner customers. Call for details. Rick Baldassin, 801-292-4441.

ACTION PARTS AND HAMMERS for the rebuilder. Highest quality Encore, (by Abel) and Nu-Tone (Knight) piano hammers. Try the new refined Tokiwa Action Parts (now some of the finest action parts made today). For the classic American piano sound, we recommend Encore hammers on walnut moldings. Encore hammers are made to the strictest specifications of Wally Brooks by the Abel Piano Hammer Company of Germany. Quality boring and shaping. We also specialize in pre-hanging grand hammers on new shanks for a \$99.00 pre-hanging fee. Write or call: Brooks, Ltd., 376 Shore Road, Old Lyme, CT 06371, Phone: 800-326-2440 or 203-434-0287; Fax 203-434-8089

ENCORE GERMAN SHANKS & FLANGES—now available for replacement on New York STEINWAY grands. The Finest Quality Workmanship Available. The value of a Steinway is determined by its final tone and action. "When you're striving for excellence—begin with quality." Encore Hammers and Actions Parts available only through Wally Brooks, Brooks, LTD., 376 Shore Rd., Old Lyme, CT 06371; 1-800-326-2440.

NEW & USED SANDERSON ACCU-TUNERS. Bob Conrad, 1-800-776-4342

KORG MT1200 TUNER. \$295 (list \$375) Hears A0-C8. Plays C2-B5. Shows pitch, note, octave. Can program calibration, temperament. KORG AT12 TUNER. \$175 (list \$250). SONG OF THE SEA. 47 West Street; Bar Harbor, ME 04609; 207-288-5653. Brochures.

## CLASSIFIEDS

Classified Advertising rates are 35 cents per word with a \$7.50 minimum. Full payment must accompany each insertion request.

*Closing date for placing ads is six weeks prior to the month of publication.*

Ads appearing in this publication are not necessarily an endorsement of the services or products listed.

Send check or money order (U.S. funds, please) made payable to Piano Technicians Journal, 3930 Washington, Kansas City, MO 64111-2963.

STEINWAY "D", S/N 156384, suitable for rebuilding. I acquired this piano with the intention of rebuilding and selling it but now must liquidate it to pay for earthquake repairs to our home. RPT. 805-297-1123.

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

RETIRING: Tools, supplies, folding tilt truck, cabinets, etc., \$500. Alfred Ellis; 40586 Goldside Dr.; Oakhurst, CA 93644. PH. 209-683-8117.

HAMMER BORING GUIDE. All metal, weighs 15 lbs. Accurate and easy to use. \$180.00. Instructions and photo available on request. Kent Galloway, 709 Thorne, Ripon, WI 54971; 414-748-3265.

GRAND PIANO STRING covers starting at \$69.95 +s/h. Custom made from quality wool. Wool absorbs moisture and keeps strings, tuning pins, plate, soundboard looking new. Also, Accu-Tuner thumbswitches, \$28.95. Action Piano, 714-364-1073

HANDCRAFTED SOUNDBOARDS BY NICK GRAVAGNE. Ready to install crowned boards or semi-complete. Your choice. Ordering and installation instructions \$15.00. 20 Pine Ridge; Sandia Park, NM 87047; 505-281-1504.

PERSONALISED PIANO CLEANING CLOTHS. A great promotional aid. Leave a useful reminder with your customer. For further information contact "Pianoman," 11444 Coventry Blvd. N.E.; Calgary T3K 4B1, AB Canada. PH. 403-226-1019, FAX 403-226-2430.

HARPSICORD PARTS & SUPPLIES including "Harpsichord Regulating & Repairing" by Frank Hubbard. For catalog write: HUBBARD HARPSICORDS, INC.; 31 Union Ave.; Sudbury, MA 01776; or call 508-443-3417.

WONDERWAND: Try the Tuning Lever you read and hear about. Enjoy Less Stress; Better and Faster Tunings: \$65.00 p.p. Charles P. Huether, RPT, 34 Jacklin Court, Clifton, NJ 07012

"SALE OF PIANOS" — All models and styles. Specializing in players, art case and conventional pianos. Floor ready and as is pianos available. We also specialize in one of a kind and hard to locate pianos. Call collect Irv Jacoby 216-382-7600. Jay-Mart Wholesalers — Pianos since 1913.

RARE GRAND PIANO CONCERT, ERARD 1930. 2.75 meters. only 15 units built, no. 118928. 90 notes from G to A. Fully restored: black. French polish lacquer. New ivory keyboard. Piano overstrung. Cast iron frame. Fair price, \$50,000 (includes air transportation to JFK). Contact: Olivier Marechal; 3 rue Auguste Barbier; 77300 Fontainebleau (close to Paris); Phone/FAX: (1) 60-72-86-42.



COMPONENT DOWNBEARING GAUGES (bubble type) give readings in degrees (string angle) and thousandths of an inch (dimension). Available at supply houses. Box 3247; Ashland, OR 97520

BOLDUC SOUNDBOARDS now available! The best rebuilders know the superior quality of Bolduc Pinblocks. Now you can experience this same superior quality with Bolduc Soundboards. Call for prices and details. Pianotek Supply Co., 1-800-347-3854 or Fax: 810-545-0408

BUCKSKIN for recovering grand knuckles and backchecks, upright butts and catchers. The "original equipment" supplying the industry for 140 years. Richard E. Meyer & Sons, Inc., 11 Factory Street, P.O. Box 307, Montgomery, NY 12549; 914-457-3834

PIANOS FOR SALE — Spinets, consoles, studios, grands. One or a carload. Excellent brand names. As is or rebuilt. Lowest possible prices. Owen Piano Wholesalers; 2152 W. Washington Boulevard, Los Angeles, CA 90018. Telephones 213-732-0103, 818-883-9643.

PIANO SCALING SOFTWARE for IBM & compatible computers. Plot inharmonicity, tension, break %, loudness/sustain, hammer contact, and more. 18 graph types, automatic bass rescaling, string winding data sheets, detailed users manual and money back guarantee. \$80.00. Write or call: Tremaine Parsons, Box 241, Georgetown, CA 95634, 916-333-9299

CUSTOM PIANO COVERS MADE TO YOUR SPECIFICATIONS. Perfect for any storage or moving situation. All work guaranteed. Also available, many gift items. Send for free brochures and samples. JM FABRICations; 10516 Ohop Valley Extension Road, Eatonville, WA 98328, 206-832-6009

PIANO TECHNICIANS JOURNAL back issues, 1979 - 1989 (some in binders). \$75 + postage/handling. 612-377-2484.

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

MASON & HAMLIN 6'1" Grand, Piano Disc, mahogany - \$16,900; Steinway 7' Grand, art case, circasian walnut - \$30,000 o.b.o.; Chickering Grand Fancy Square Tail, mahogany - \$6200; Wm. Knabe Grand, walnut - \$4695; Steinway "O" model Grand, mahogany - \$16,000; (GE-1) Kawai, high gloss ebony - \$6300; Yamaha 5'10" Grand, walnut - \$6800; Mason & Hamlin, mahogany, "A" - \$10,800; Knabe Grand, 5'8", mahogany - \$3695. Refinishing, refurbishing and tuning. Call for complete listing: Schroeder's Pianos, 13119 Downing Avenue, Paramount, CA 90723; 800-923-2311.

PIANO TUNING/REPAIR business for sale. Established 13 years—Long Island's affluent North Shore. Excellent repeat customer base. Successful, prosperous. Great opportunity. Motivated seller. 516-928-8123

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

MICRO-FINE TEFLON POWDER - the best lubricant for grand knuckles. Half the price of the commercially packaged product, and longer lasting. Reduces knuckle friction better than any other lubricant, greatly helps accuracy and speed when making touchweight measurements. Stops all but the most stubborn knuckle squeaks. 3/4 oz. = \$3.75, 2.5 oz. = \$10.75. For free catalog of all current products call or write Spurlock Specialty Tools, 3574 Cantelow Rd., Vacaville, CA 95688. Phone/Fax 707-452-8564.

400 FINE GRAND PIANOS. Largest selection in USA. Need piano technicians. Victor's - Miami, FL.; Ph. 800-325-8212.

PIANOS - Yamaha and Kawai grands \$1850 and up. 23 Steinway grands and verticals. Large quantity of used American grands from \$700 up. We buy pianos. Ed's 504-542-7090.

PIANOS FOR SALE. Grands, consoles, spinets. Excellent reconditioned brand name pianos. Floor ready-wholesale prices. Also available, "as-is" pianos. Any quantity. Call or write Piano Wholesalers, 5817 Wickfield Drive, Parma Heights, OH 44130. Call us first!! 800-438-3814

## HELP WANTED

GROWING PIANO SERVICE business may soon be looking for an up and coming tuner/tech to help service pianos in the western Colorado area. For details call John L. Blackburn Piano Service. 303-245-9746.

TUNER/TECH home/floor/shop. Dealer for Yamaha/Wurlitzer/Hyundai. Full time position. Northeast Jersey. Send resume and salary history to: Fairview Piano; 384 Fairview Ave.; Fairview, NJ 07022.

TUNER/TECHNICIAN wanted for full-time employment in San Jose/San Francisco Bay area. Mostly in-home tuning, troubleshooting, and minor repairs. Good aural skills along with Accu-Tuner a plus. Must have own transportation. Send letter, resume, or call: Shawn Skylark; Skylark Piano Service; 403 Sprucewood Ct.; Pleasant Hill, CA 94523. Ph. 510-229-9511 or Fax 510-229-9512.

### CLASSIFIED ADVERTISING

IN THE JOURNAL...

Reserve your ad  
today by calling  
816-753-7747



## S E R V I C E S

**STRAIGHT SIDES, SQUARE FRONTS** and crisp notches are the benchmarks of our quality key recovering. Tops with fronts \$100 plus return shipping and insurance. Call or write for free list of our key and action restoration services. Yvonne Ashmore, RPT and Associates, 12700 La Barr Meadows Road, Grass Valley, CA 95949, 916-273-8800

**KEY BUSHING:** We use over 20 different sizes of Spurlock Precision Cauls. Send the micrometer measurement of the key pins and we will give you a perfect fit. Both rails high quality felt \$75.00 or leather \$80.00 plus return shipping and insurance. Write or call for free price list of our key and action restoration services. Yvonne Ashmore, RPT and Associates, 12700 La Barr Meadows Road, Grass Valley, CA 95949, 916-273-8800

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

**PLAYER PIANOS REBUILT, BOUGHT & SOLD.** Estimates given at home and systems re-installed or send in mail. Serving Georgia to New York. Nicholas Fiscina, Ph. 800-862-2138.

**SOUNDBOARDS INSTALLED,** topsides rebuilt. Bridge-conformed, scale-diaphragmized boards with truly quartersawn ribs (sitka, eastern, or sugar pine). You send us the case, we'll return you a piano. Quality's the bottom line. David G. Hughes, RPT. 410-429-5060. Baltimore.

**RESTORATION OF CARVED WORK,** turnings, inlays, and marquetry, including repair of existing work and reproduction of missing pieces. Edwin Teale; 18920 Bridgeport Road; Dallas, OR 97338; 503-787-1004.

**REFINISH PIANO HARDWARE** in nickel, brass, or chrome. Metal finishing specialists for over thirty years. Parts shipped back to you in 2-3 weeks. Rush jobs can be accommodated. Whitman Company, Inc. 356 South Ave., Whitman, MA 02382. 1-800-783-2433.

**SENECA PIANO KEY.** Quality key services at competitive prices. Sharps replaced, key bushing and the finest key recovering at any price. Write or call for price list and information on quick return of your key work. Seneca Piano Key, Ted Oberhaus, 4977 Frontenac Road, Trumansburg, NY 14886; 607-387-3095

**PIANO HARDWARE REFINISHED.** Lacquer finish or nickel plate finish. Craftsmanship and finishes are guaranteed to factory specifications. Delivery 2-4 weeks. Brass on Ivory, 302 Linden Avenue, Edgewater, MD 21037; PH. 410-798-6536.

**52 PIANO KEYS RECOVERED—**.075 tops with fronts (molded plastic) - \$95.00; .050 pyralin - \$100.00; .060 pyralin - \$105.00. Gloss sharps (3 1/2") - \$50.00. Keys rebushed: premium cloth - \$75.00; leather - \$95.00. Other services available. Call or write for price list. FREE return freight on prepaid orders of \$50.00. Walker Piano Service, 554 State Route 1907, Fulton, KY 42041, 1-800-745-6819.

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

## T R A I N I N G

**PIANO TECHNICIAN APPRENTICESHIP.** A comprehensive career training program. Call or write for free brochure and additional information. Matt Grossman, School of Music, University of Louisville, Louisville, KY 40292, 502-852-5544

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

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

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

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



## VIDEOS

### INSTRUCTIONAL VIDEO TAPES.

Victor A. Benvenuto. Piano tuning, \$50.00\*; Grand Regulating, \$50.00\*; Grand Rebuilding, \$100.00 (2)\*; Key Making, \$50.00\*; Soundboard Replacement, \$29.95\*. (\*Plus S/H). The Piano Shoppe, Inc., 6825 Germantown Avenue, Philadelphia, PA 19119-2113; Ph. 215-438-7038, Fax, 215-848-7426

**PIANO TECHNOLOGY EDUCATIONAL MATERIALS.** Vertical Piano Regulation by Doug Neal, \$115; Plate & Pinblock Installation by Cliff Geers (2 reel set), \$148; Wood Repairs by Cliff Geers, \$68. Soundboard repair by Cliff Geers, \$86; Grand hammer replacement by Cliff Geers, \$86. Add \$5 per order for shipping and handling. Questions? Call 712-277-2187. Mail orders to PTEM, 3133 Summit, Sioux City, IA 51104

## WANTED

**WHEREABOUTS OR AVAILABILITY** of any Leckerling pianos. Contact Bill Leckerling, 802-425-2736, RR1, Box 1657C, Charlotte, VT 05445

**ACCU-TUNER!!! TECHNICIAN** WANTS TO BUY new or used Accu-Tuner. Call Paul (310) 49TUNER.

**PIANO TUNING BUSINESS** or customer list needed. Toronto, Canada, or Vancouver area preferred. But I will consider any location in Canada or USA. Mr. Hayes, Tel. 416-484-4036, Fax 416-489-0329. Write 250 Eglinton Avenue East, Box 89523; Toronto, ON M4P 3E1.

**PIANOS! PIANOS! PIANOS! !!!Free** phone appraisal!!! Buying all types of usable pianos. Cash or bank check on pick up. Won't hesitate on price. Call us first for fast professional service. "Steinway, Mason-Hamlin command specialty prices." Jay-Mart Wholesale, P.O. Box 21148, Cleveland, OH 44121. Call Irv Jacoby collect 216-382-7600

**JAY-MART WHOLESALERS — !!!Free** phone appraisal!!! Buying all types of usable pianos. Cash or bank check on pick up. Won't hesitate on price. Call us first for fast professional service.

"Steinway, Mason-Hamlin command specialty prices." Jay-Mart Wholesale, P.O. Box 21148, Cleveland, OH 44121. Call Irv Jacoby collect 216-382-7600

### PIANO TECHNICIAN - SCHOOL OF MUSIC - BAYLOR UNIVERSITY:

Responsible for tuning and maintaining 220+ pianos in the School of Music. Prior experience as a piano technician and working tools are required. Be available to work evening concerts and special events on weekends. This is a full-time position with benefits. Mail resume to: Personnel Services & AA/EEO Office; Baylor University; P.O. Box 97053; Waco, TX 76798-7053; or FAX 817-755-3765.

### WANTED!! DEAD OR ALIVE:

"Steinway uprights and grands." Call collect, Ben Knauer, 818-343-7744.

**WANT TO BUY PIANO TUNING BUSINESS** in rural/semi-rural area, within 3 hours drive of NYC. Near excellent skiing and hiking preferred. L.I. RPT wishes to relocate. 516-928-8123.

### ANTIQUE GRAND PIANOS

**WANTED:** Any restorable condition. Top prices for pre-1850, wood-frame grands in original condition. Ed Swenson; P.O. Box 634; Trumansburg, NY 14886; 607-387-6650; Fax: 607-387-3905.

**WANT TO BUY Piano tuning and service business,** Brandon, Florida area. Can be part time. PH. 914-235-3788, FAX 914-636-0560.

**STEINWAY & MASON HAMLIN WANTED!!** "Dead or alive." \$\$\$ Grands, uprights, consoles—any size, cabinet style or quantity. Cash and immediate removal. Finders fee for successful purchases. Call us first!! 800-438-3814 toll free or write to be listed in our worldwide data banks. Piano Wholesalers, 5817 Wickfield Drive, Parma Heights, OH 44130. Call us first!! 800-438-3814.

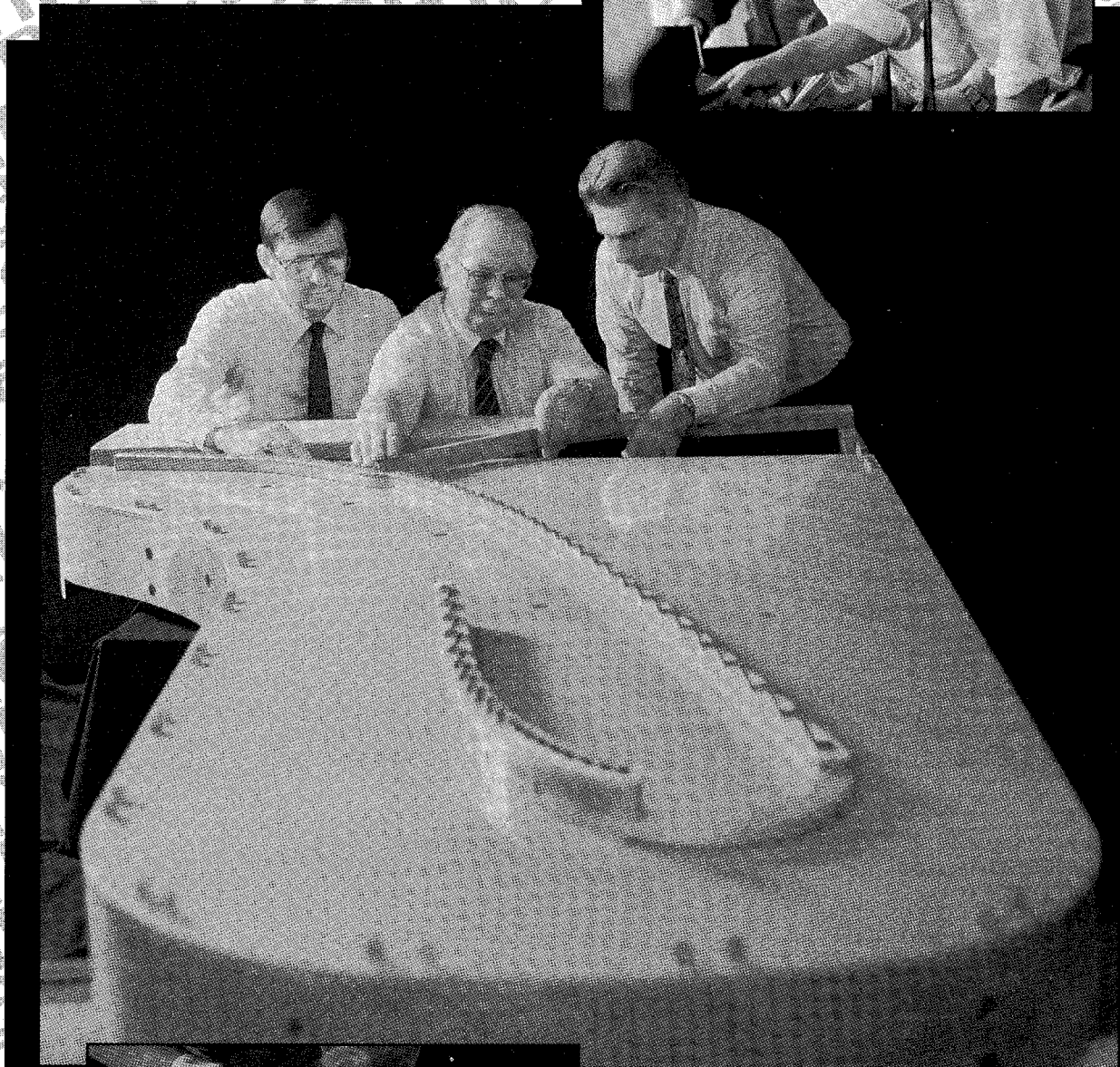
**TURN-OF-THE-CENTURY style grand** legs and lyre for Knabe 7'. 307-742-4596.

## DISPLAY AD INDEX

American Institute of PT	11
Baldwin Piano & Organ	9
Best Piano Services	15
California State Conference	17
CA Geers	43
Central West Regional	31
Decals Unlimited	3
Dryburgh Adhesives	15
Easy Voice	31
High Desert Equipment	17
Inventronics	17
Jaymart Wholesalers	15
John Travis	31
Kawai America	13
Lunsford Alden	15
Piano Restorations	41
PianoDisc	IBC
Pianotek	39
Randy Potter School	3
Renner, USA	3
Renner USA	11
Renner USA	15
Reyburn Piano Service	3
San Francisco Piano Parts	15
Schaff Piano	1
Schroeder's Classics	3
Spurluck Specialty Tools	31
Superior Instructional Tapes	11
Webb Phillips & Associates	39
Wurlitzer Media	IFC
Yamaha Piano & Organ	BC
Young Chang	7



**Design + Craftsmanship + Quality Materials**  
**= A World Class Piano**



**SAMICK Leads the  
world in value**

**samick** 

18521 Railroad St., City of Industry, CA 91748  
For Information Call: (818) 964-4700



# PianoDiscussions™

January 1995

## News From The World Of PianoDisc

### We did MORE in '94!

1994 was—whew, sorry, we need to catch our breath—the best year yet for PianoDisc. During 1994 we saw advances that we never even DREAMED of. If you had told us in 1993 that in the following year we would more than DOUBLE our sales of pianos, develop three brand new product lines, record over a half dozen famous artists and dramatically increase our expansion rate—well, we'd have laughed. We were optimistic, sure, but not THAT much.

Well, it all happened, all that and more. Some of the highlights of 1994 included the following:

- Sales were up—WAY up. In spite of the floundering economy and the continued downward slide of the piano industry PianoDisc showed remarkably robust growth in 1994. Sales of PDS 128 retrofit kits in the first ten

months of 1994 alone were up almost 30% from the same time in 1993, and sales of PianoDisc pianos literally soared in the same time period—up a WHOPPING 111%!! PianoDiskettes also more than doubled in sales, resulting in the best year ever for our music.

- Not only did sales increase, so did overall consumer satisfaction and product reliability. Thanks to increased training of technicians and the efforts of our QA manager Tom Rogers, problem reports are fewer than ever—less than 2% of shipped units are reported as having any problems whatsoever! “We’re not perfect yet, but we’ve still got some more ideas,” says Tom Rogers. “We’ll get even better very soon!”

- The Artist Series took off like a rocket, with famous artists like Peter Nero, Floyd Cramer, Jessica Williams, Butch Thompson and others immortalizing their performances with the PianoDisc system. “We’re not going to stop until we can claim the best collection of music for player pianos in the world!” says Steve Merritt, our Talent Booking coordinator. “Keep watching for those new PianoDiskettes!”

- New software developments included the completion of our new souped up control box system software, which added individual note calibration and individual note editing capabilities to the PDS 128. Calibration just got a lot easier!

- We extended the regular tech training course by two days and added an additional two day Continuing Education class series. PianoDisc techs learn more, faster and better from installation instructors Don Dusenbury and Mark Burgett than ever before! And it’s fun, too!

- Other new products included the revolutionary PianoCD, which plays a PianoDisc piano from an ordinary CD player, the PianoVideo series which features live performances—some by famous artists—that play from a VCR, a new line of speakers and, most important, PianoDisc’s super stealth piano, dubbed “QuietTime”. Engineering has been very busy!

That’s just a sample of what the year was like. And don’t even TRY to get us to guess what’s in store for next year. Where would we start?...

### Don't miss NAMM!

Don't forget about Winter NAMM! If you're going to be in the neighborhood, stop by Booth 4135 in Hall D. We'll be showing the new improved PDS 128, the latest innovations in PianoCD and PianoVideo, a new speaker system and our new silent piano. It's tomorrow's technology today, and it's a must-see!

### Around the world in 88 keys...

“Join Us And See The World!” That sounds more like an appeal from the U.S. Navy than anything else, but for many PianoDisc techs it's the truth. In fact, with PianoDisc systems in over 30 countries now it's not that unusual to hear from a technician who's off to service a system in the tropics, or hear about a custom install for, say, a Saudi prince.

That's the way of the world these days, though. We hear all sorts of things, from a dramatic increase in sales by Sala Chopin in Mexico City (perhaps because of NAFTA?) to reports that our system is doing well in Korea. Some other examples of PianoDisc's success overseas:

- Perennial PianoDisc favorite Robert Turner recently returned from another of his tech calls to beautiful Barbados. We're beginning to wonder if maybe Robert prefers the tropical climate...

- PianoDisc tech David Dibley took off for the Middle East to do a PianoDisc installation in Tel Aviv, Israel. With the peace accord signed now, who knows how many PianoDisc systems will soon be playing “Hava Nagila”?

- PianoDisc's own Don Dusenbury has been humming the “Godfather” theme as he prepares for a trip to Sicily to do a custom installation on a Fazioli concert grand. Seems Mr. Fazioli is poised and ready to join the roster of manufacturers who endorse and install PianoDisc systems.

- Both Richard Andreoni of PianoDisc Australia, and Kevin Gouldmann of PianoDisc Europe checked in last fall with wonderful ideas for continued expansion in Europe and the Pacific rim.

So, we may not yet have the world at our feet, but we're still growing. Watch for more international tidbits in upcoming newsletters!

#### PianoDisc Installation Training

- January 24-28 • April 19-23
- February 21-25 • May 10-13
- March 21-25 • June 20-24

#### Continuing Education Series

- May 4-5 • June 15-16

Tuition for the Installation and Continuing Education seminars is free, but a \$50.00 refundable deposit is required for confirmation. The PianoDisc Continuing Education Series seminars are restricted to PianoDisc certified technicians in good standing. For more information about attending a PianoDisc Installation training seminar or a Continuing Education seminar, call PianoDisc during our office hours (see below).

#### PianoDisc

4111 North Freeway Blvd.  
Sacramento, CA 95834  
Phone: (916) 567-9999  
Fax: (916) 567-1241

Tech Support: (619) 258-1460  
(916) 567-9999

Our telephone lines are open daily  
(except weekends and holidays)  
from 8 AM-5 PM Pacific Time.



# S E R I E S

## Yamaha's Other "Four in One Piano"

You are already acquainted with the Disklavier as Yamaha's original 4 in 1 piano. Now meet Yamaha's *other* 4 in 1 piano—THE SILENT SERIES PIANO.

**1. It is a Traditional Acoustic Piano.** Everything you can do on a regular traditional piano, from practicing piano lessons to playing in Carnegie Hall can be done on a Silent Series piano. All of the electronic components that have been added to the Silent Series to make it different, are completely transparent to the musician when playing the piano in it's traditional mode. Nothing interferes with the touch and tone.

## 2. It is a Silent Piano.

Press the center pedal down, and a “shank stopper” is activated inside the action. Each key of the piano still feels the same to the pianist, but the strings are never touched by the hammers. The piano is silent!

A sensing system detects precise key and pedal movement, sending the information to an on-board tone module where a sampled Yamaha CFIII Concert Grand sound is made available to the two headphone jacks. Now, whatever music is being played on the keys is heard only in the headphones!

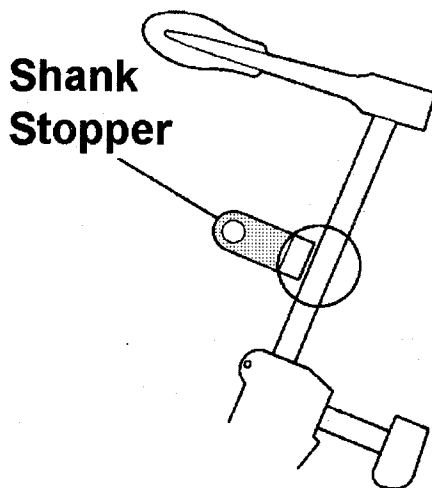
### 3. **It is an Amplified Piano.**

By connecting audio leads from the piano directly to an amplifier and speakers, volume can be increased or the sound sent to another room.

**4** It is a *real* PIANO KEYBOARD that is **MIDI capable**. The one thing missing from all electronic keyboards is the true piano touch found only on real pianos, and all Silent Series pianos are real pianos. The MIDI out port allows Silent Series pianos to be connected to a computer, sequencer, tone module, or any other MIDI device. For example, in the

case of small churches, a Yamaha Silent Piano, equipped with a tone module can become the church organ or any other instrument in the tone generator — from harpsichord to string section. And of course, it is always a traditional piano.

Now available in  
Yamaha consoles, studios, uprights, and even in  
grands. More details next month.



**PARTS & SERVICE: (800)854-1569**

FAX: (714) 527-5782

© 1995 Yamaha Corporation of America • SERVICE • P.O. Box 6600 • Buena Park, CA 90622

# YAMAHA