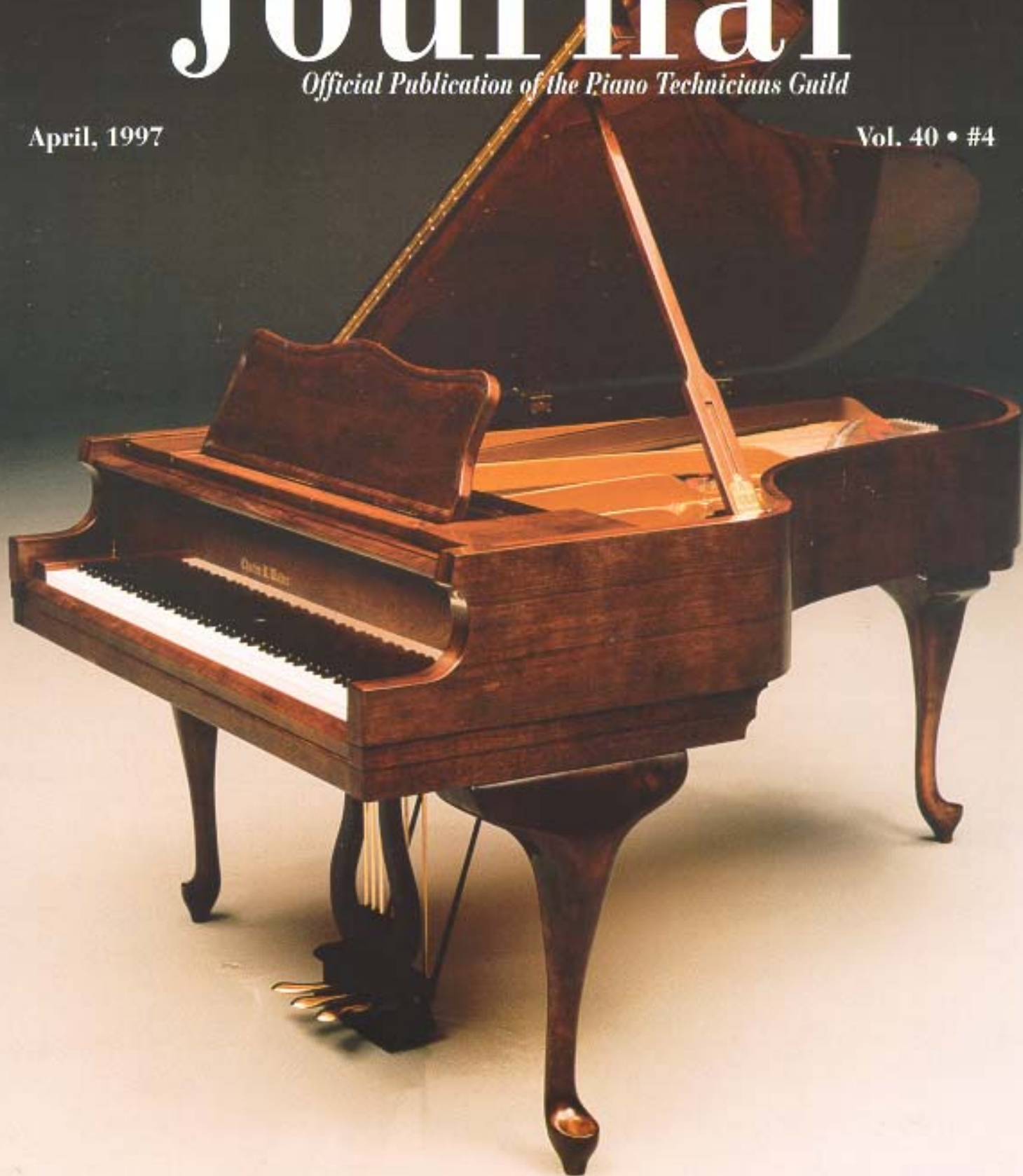


# PIANO TECHNICIANS Journal

*Official Publication of the Piano Technicians Guild*

April, 1997

Vol. 40 • #4





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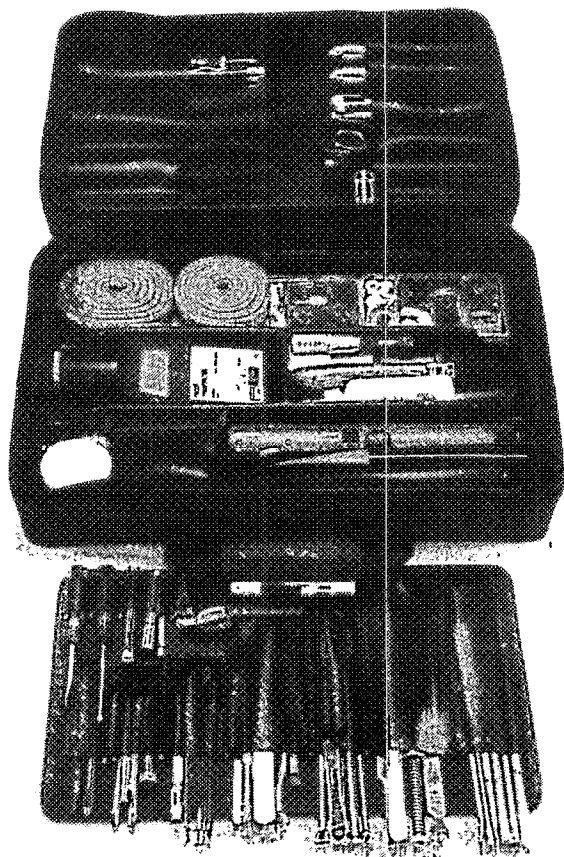
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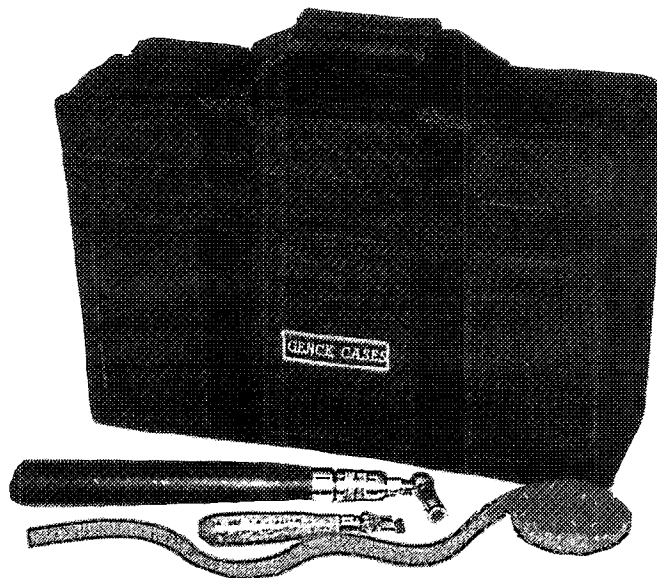
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## Editorial Perspective

# The Piano in America

Although *The Piano in America* first appeared in 1989, it is still in print, enjoying new life as a paperback. I thought it appropriate to review this book in conjunction with coverage of the NAMM show which appears in this issue.

Author Craig Roell, a faculty member at Georgia Southern University, studies the American piano industry not from a technical or musical perspective, but with a slant toward business and cultural history. He begins by describing the place of music in the American psyche in the Victorian era, and finds that the piano occupied a spot somewhere between motherhood and apple pie. He quotes Calvin Coolidge: "We cannot imagine a model New England home without the family Bible on the table and the family piano in the corner."

The book examines how the American piano industry did business in the early 20th century, looking to the most successful companies (Baldwin and Steinway) as models. Roell points out that scholars "...have identified the technological innovations of Steinway & Sons that contributed to its leadership in the industry. But the prepotent mythology surrounding the firm was a product of merchandising rather than technology, and this aspect historians have not explored." Roell does explore the aspect of merchandising (with Steinway as the supreme example), as well as business organization, where he singles out Baldwin as a model of effectiveness and efficiency during the early part of the



Steve Brady, RPT  
Journal Editor

century. The strategies of slogan-writing, artist endorsement, niche-marketing, and installment sales all are shown to have played important roles in the early and ongoing success of these companies.

A good portion of the book is devoted to analyzing the profound downturn of the piano industry in the 1920s, both before and during the

Great Depression, and the subsequent recovery of the industry in the late 1930s. Regarding the initial decline, Roell reviews the usual reasons given, citing the advent of a "culture of consumption," but also states that:

"A majority of the business leaders who witnessed the decline in the American music industry and piano trade in the 1920s blamed radio, movies, and the motor car. Historians also have been content to assess the trend in terms of exogenous factors, giving little attention to possible failings within the industry itself. Retail dealers, the most important link between manufacturer and customer, generally counteracted much of the manufacturers' intense promotion of music, culture, and brand-name distinctiveness with their emphasis on price and special sales. This tended to reduce the piano to just another product for sale in a market already flooded with an endless variety of merchandise competing for the attention of the new consumer. The retail piano business also suffered an unfortunate association with unethical sales methods and bait advertising, which destroyed trust, creating suspicion among the public."

A Review of *The Piano in America, 1890-1940*, by Craig H. Roell. University of North Carolina Press, Chapel Hill, 1989. 396 pages, 31 pages of black & white photographs, \$16.95.



***Does Any of this Sound Familiar to Modern Ears?***

Roell concludes by returning to the concept of the piano as a Victorian icon: "The pianoforte more than any other single object will be looked upon in years to come as the emblem of the Victorian age." (quoting W.J. Turner, New York Times) In a final note which might be construed as optimistic, Roell infers that "the recovery of the piano industry shows that one culture seldom fully replaces another. The culture of con-

sumption was never completely overpowering; Victorian values were not completely lost, but were transformed."

Please submit tuning and technical articles, queries, tips, etc., to me:

**Steve Brady, Journal Editor**

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## FEATURES

### 18 — 1997 Winter NAMM Show Review

*Join Journal Editor Steve Brady for a tour of the new and interesting at the 1997 Winter NAMM Show.*

### 21 — Varying the Stretch — Part 1

*Jim Coleman Sr., RPT, Joins the Journal staff as a Contributing Editor with this practical guide to altering FAC tunings to fit individual pianos and tastes.*

### 23 — Upright Sostenuto Regulation

*Intimidated by upright sostenuto mechanisms? This article by Brian De Tar, RPT, shows how to make regulating and troubleshooting easy.*

### 25 — Baldwin Leather Replacement

*In words and photos, Rob Kiddell, RPT, describes his method for replacing Corfam™-gone-bad.*

### 28 — Aural Tuning Checks

*Virgil Smith, RPT, looks at the primary checks used in fine aural tuning.*

### 30 — The Tuner's Life

*In "Tuning in Tonga," an amateur piano tuner describes tuning for the Crown Prince of Tonga.*

### 31 — Good Reasons to Read

*Piano Lessons, by Noah Adams, reviewed by Tom Patten, RPT.*

## COVER ART

*The Charles R. Walter W190 full-size grand on this month's cover was shown at the 1997 Winter NAMM Show. The nearly 6'-4" grand is currently in production and shipping to dealers. The W190 is available in a variety of finishes.*

## COLUMNS & COMMENTS

### 2 — Editorial Perspective

*The Piano in America*

By Steve Brady, RPT

### 6 — President's Message

*Preparing for Orlando*

By Marshall B. Hawkins, RPT

### 8 — From The Executive Director's Desk —

*Making a Difference*

By David Hanzlick, CAE

## DEPARTMENTS

### 10 — Tips, Tools, & Techniques

*An alternative to the SAT footswitch, some tricks and tools for roughing-in the let-off, a tool for quickly checking the fit of new key bushings, an more, much more, on removing and replacing key pins.*

### 12 — Q & A

*What can you do when pedal brackets are worn and sloppy? Do new pianos sometimes come with oversized pins? What about cut vs. rolled threads? Is there any hope for "untunable" strings?*

## IN ADDITION

### 33 — Grand Illusions

### 34 — PTGReview

*Articles and information dedicated to the news, interests and organizational activities of the Piano Technicians Guild. This section highlights information that is especially important to PTG members. This month: Muscle Your Way To Business Fitness; Convention Costs Can be Cut; Music Beats Computers at Enhancing Early Childhood Development; Superb Learning in Hands-On Classes; Can We Survive?; Best Seller List of Business Resources; Chapter News Roundup; Passages; New Members; Reclassifications; and Calendar of Events.*

### 41 — 40 Years Ago ...

### 42 — The Auxiliary Exchange

### 44 — Classified Advertisements

### 47 — Display Advertising Index

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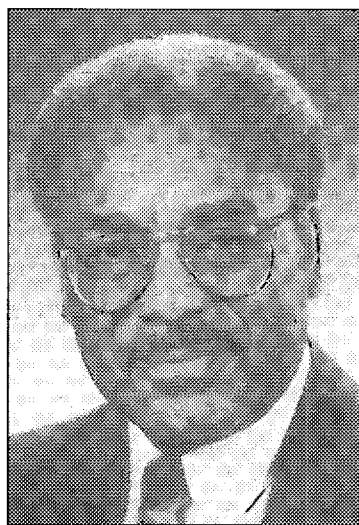
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# *Preparing for Orlando*

By this time all of us should have started planning for the 40th Annual PTG Convention & Technical Institute. If you have not yet done that, it is not too late to begin. Not only is it going to be outstanding technically, but fantastic in so many other ways.

For starters, Orlando, as we all know, is a terrific place to visit anytime. In conjunction with our 40th Anniversary Celebration, this July becomes very special. If you are a family person, plans for the rest of your family are a natural. There is so much for a family group to do and enjoy that there will be no time to be bored. In addition, you will want to plan carefully in order to enjoy some time with them exclusively, either before or after all of the convention and institute activities.

The observation was made ten years ago in Toronto that real creativity within chapters developed some interesting angles on travel plans. The spirit of adventure can energize many thought processes. The way these ideas turn out always make good conversation and wholesome memories which will live on and on. This is particularly important when younger folks are made a part of such positive affairs. My grandson was four years old when he accompanied me to a PTG Florida State Conference and first visited Disney World. Now at age 13 he is chomping at the bit to go again. This 40th Anniversary in Orlando is a happening you and your fami-



**PTG President**  
***Marshall B. Hawkins, RPT***

lies, chapter members and friends will not want to miss.

Starting early to explore the various airfare possibilities will be well worth the time you spend researching and working them out. There are many unbelievable deals to be had at this point in time for those of you planning your budget, and you may be genuinely surprised at the savings possible with advance planning. If you have not started this process, let me urge you to not let any grass grow under your feet and move without delay to make your arrangements. For some this opportunity to combine a great professional experience accompanied by a vaca-

tion in such an ideal location may only come along once, so try and capture the big picture of what it is that you are a part of and plan now.

Our normal educational offerings along with special classes designed for this institute plus the exhibits assembled for display in conjunction with the vast array of activities to be found in the immediate vicinity such as Disney World, Sea World, Universal Studios, (plus many others) will surely create for you and yours stories to be shared for years to come.

Everyone works hard all year long. This is such a unique opportunity to combine continuing education in your chosen field along with some genuine fun activities — be sure you are a part of it all.



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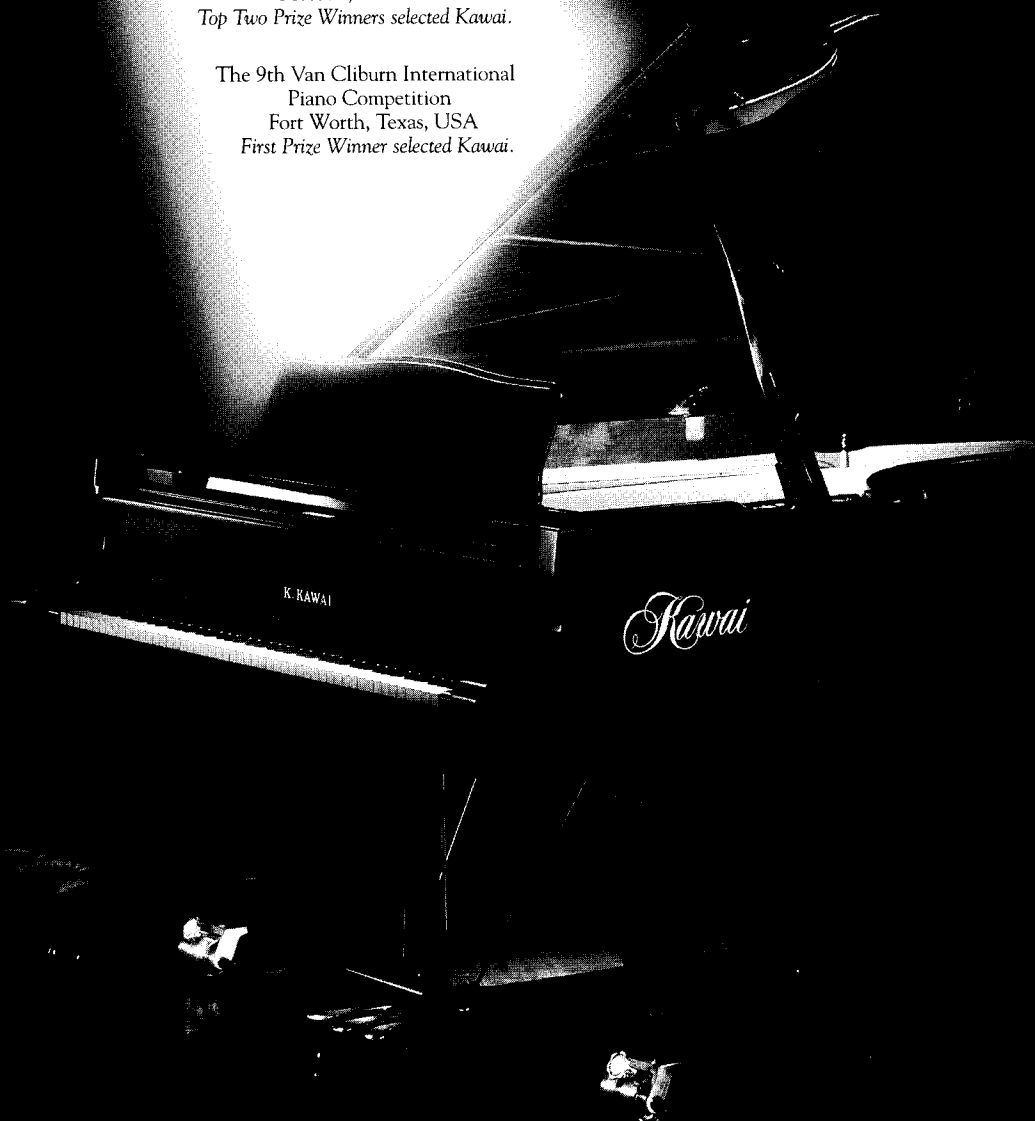
The 45th Ferruccio Busoni  
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*First Prize Winner selected Kawai.*

The 11th Santander  
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The 10th International  
Tchaikovsky Competition  
Moscow, Russia  
*Top Two Prize Winners selected Kawai.*

The 9th Van Cliburn International  
Piano Competition  
Fort Worth, Texas, USA  
*First Prize Winner selected Kawai.*



*It's becoming a familiar refrain.*

## Making a Difference

· Making a difference — that's what the Piano Technicians Guild and its members do everyday. The contributions of the Guild and its members in improving the quality of life is a big part of the reason I am so pleased to be your new Executive Director.

The members of the PTG make a difference. You make beautiful music possible, and in doing so, you make the world a much more beautiful place. It's a sobering and distressing thought to imagine the world without music. Piano technicians make the beauty of piano music possible. As I said, PTG and its members make a difference in the world!

These are exciting times and challenging times for PTG. We have two milestones to celebrate: the 40th Anniversary of PTG, that we will celebrate in Orlando this July, and the upcoming 300th anniversary of the piano in the year 2000. Both events provide wonderful opportunities for us to celebrate the successes of the Guild, the contributions of our members, and, of course, the wonders of the piano. Both events also give us the opportunity to reflect on the challenges ahead.

One of the central challenges for PTG and everyone associated with the piano is instilling in the next generation a love of piano music both as a listener and as a musician. We need to make sure that today's children — tomorrow's purchaser of pianos and piano-related services — will want to hear the great and even the not-so-great piano works and will want their children to learn to play the instrument just as they did. That's another area in which PTG and its members make a difference.

We know that the beauty of music is important



**PTG Executive Director  
David Hanzlick, CAE**

in its own right. We also know that learning to make music is an important and beneficial educational task for children. Educational research, I understand, shows quite clearly that music education helps children develop intellectually by enhancing their logical reasoning and other skills. PTG members, I'm sure, are well aware of the practical benefits of music education.

The recent movie, *Mr. Holland's Opus*, very effectively explained to the movie-going public

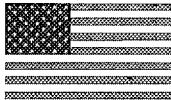
why music is so very important in the lives of children and adults. Composer and performer Marvin Hamlisch made similar points about the practical importance of music education recently in a well-publicized speech.

In a world of competing demands for the time of our children and our adults, PTG and its members can continue to make a difference by re-enforcing the importance of learning to play the piano both for its value as a thing of beauty and for the very practical, educational, and self-esteem building qualities that learning to play the piano can provide. By doing so, we will make a difference by assuring that an appreciation and love of this wonderful instrument is transferred from generation to generation for at least another three centuries.

I look forward to being part of an organization that makes a difference. I also look forward to making a difference for PTG and its members. I plan to meet as many members as I can both in person and over the phone. If there is anything that I or other members of the PTG staff can do, please let us know. We are a service organization. Please let us know how we can help you.

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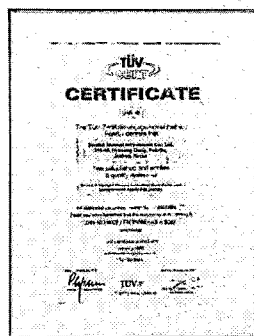
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together in the

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# Tips, Tools & Techniques

## TT&T

### SAT Note Switch Tip

All you SAT tuners with foot switches ... throw the darn thing away, but save the wire. Get a new switch such as the one Dean Reyburn sells for use on the tuning lever. Get a magnet about an inch square or so and epoxy it under the switch. Now you can just plant the thing anywhere there is iron and use your finger instead of your foot. I've used one for a long time and it works great.

— Dick Beaton, RPT  
Helena, Montana

## TT&T

### Quick Let-Off Tricks

When doing let-off or escapement adjustment, you have usually 88 adjustments to make. It is a great time saver especially with the let-off dowels if you regulate the first one and count how many times you insert the tool for another quarter turn. Then do that many turns on the next several. Occasionally check to see that you are still in the ballpark (close) and revise the number of turns, if necessary. The first time over don't be so picky. You can make good speed this way and then on the last time around, get very careful.

I always do the let-off in the piano rather than on the workbench because that's where it counts the most. I keep my head down, looking under the pinblock most of the time, only looking up over the tuning pins occasionally to see that I'm still in the ballpark. For the

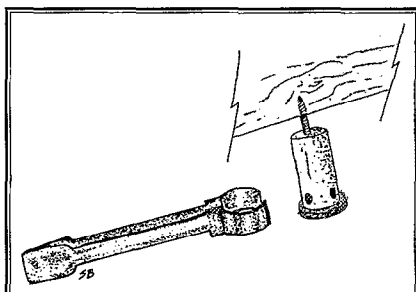


Figure 1 — Tool for rough regulating dowel type let-off buttons in the piano.

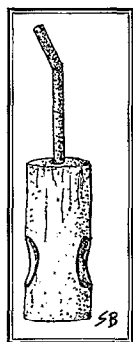


Figure 2 — Tool for rough regulating dowel type let-off buttons on the workbench.

dowel type of let-off buttons, one can make a tool something like the one shown in Figure 1 to grasp the dowel while looking at the hammers from above. This can be made from strapping metal or some other spring steel. You could glue sandpaper inside the curve. Nylon tape can be wound around to keep the jaws from opening up too much. Grasp the tool near the dowel, squeeze and turn in desired direction. This works as well as the M&H wrench which most of us use on the eyescrew-type adjustment.

If you prefer to do the rough regulation work on the workbench, you could make a tool like the one shown in Figure 2 with a dowel handle. This tool should be only two to three inches long. This can be operated with two fingers which grasp it at the indenta-

tions of sides of the dowel. Make it comfortable for you. You can make quicker turns with a short tool like this and you won't be jamming against the balance-rail pins, etc.

— Jim Coleman, Sr., RPT  
Tempe, Arizona

## TT&T

### Key Bushing Tester

When easing a set of keys, especially right after installing new key bushings, it is time-consuming to test the fit of each key's bushings by replacing the key on the keyframe, checking the fit, taking it back off to make adjustments, replacing it to test the fit again, and so forth.

With that in mind, I made this simple tool for quickly testing the fit of the key bushings with the key off the frame. Made of a cork handle and one balance-rail pin and one front-rail pin (make sure they're the right sizes of pins for the keyboard you're working on), the tool is used by simply inserting the appropriate pin into the key bushing mortise and letting the weight of the tool drop it into the mortise. If the tool fails to drop into the mortise, the bushing is too tight. You can check for looseness by wiggling the inserted tool back and forth and feeling for excessive sideplay in the mortise.

— Jack Cashion, RPT  
Seattle, Washington

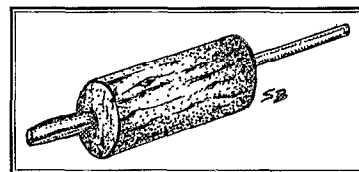


Figure 3 — Tool for quick testing of key bushing tightness.

## TT&T

### More on Removing & Replacing Key Pins

After I posted my note, which appeared in last month's Q&A/Roundtable (March, 1997 *PTJ*), I spent an hour (at about 4 a.m. when I couldn't sleep one night) on the bench refining my pin-removal procedure that uses the upright hammer removal tool (with butterfly top unpinning and temporarily removed). The main refinement uses an old pair of "dikes" (APSCO calls them "hardened-steel center pin cutters") or end-cutter pliers instead of the Vise Grips. Once I chuck the top shaft of the hammer removal tool into my small hand-held VSR (variable speed, reversible) electric drill, the pin removal goes very quickly if I first lightly oil the hammer removal tool's threads and grip the pin to be moved with the cutting jaws of the dikes instead of Vise Grips (see Figure 4). Using the Vise Grips slows it down a lot. Using the dikes instead of the Vise Grips to grab the old pin was suggested by someone else; so I took a stopwatch to four old full keyframes from my attic parts storage (some even rusted badly); but by using the dikes to grab each pin and then raising each pin out of the rail with the hammer removal tool chucked into the small (the smaller the better) VSR electric drill I could remove four piano's worth of pins (704 pins) in

Continued on Page 16





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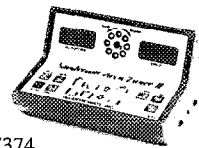
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# Q & A/EDITOR'S ROUNDTABLE

Q:

## Pedal Bracket Blues

I just worked on my first Astin-Weight piano yesterday. All went pretty well but I do have a question about the pedals. The brackets are pressed sheet metal with nylon bushings in them. The metal has apparently weakened and now the pedal has side play in it and it squeaks as it rubs the sides going down. I tried alignment, tightening down the screws and even switching the brackets with the less used pedals but all to no avail. Any suggestions?

— Ron Shiflet, RPT  
Safford, Arizona

A:

## From Warren D. Fisher, RPT:

Ron, replace the brackets. Use APSCO #30609,30610, page 96, or Schaff #2586 or #2587. If the Astin-Weight brackets are an unusual size or breed of cat, you may need to shim under them to make them higher or rout the board to make them lower. Mark the position of the pedal pins on the board. If you're lucky the new bracket will line up with at least one of the old bracket's screw holes. Plug any holes you're not using because they may be too close to the new ones and weaken the repair. I like the cast iron brackets that APSCO has. Installed with a little graphite grease in the holes, they'll go many years without problems or squeaks. Good luck!

Q:

## Tuning Pins in New Pianos

Until a couple of years ago I assumed that new pianos have 2/0 tuning pins. But I began discovering otherwise — pianos having 4/0 pins which, judging from serial number, inspection, and customer comments, seem to have been sold that way new. Finding this situation no longer surprises me. Any comments regarding this, please?

If you were appraising a piano, or if you were offering to buy it yourself, would you assign it a lower monetary value simply because it had oversize pins?

Regarding the pins specially cut with a burr to the thread, so that they will turn easier one way than the other, or something like that: has anyone reason to suspect that they might harm the pinblock, i.e., by abrading it over repeated tunings?

Here is my list (or most of it) to date, of such pianos I've found:

Steinway	B	#480471
"	B	#525174
"	L	#521100
"	M	#511454
"	vertical	#395332
Baldwin	M	#275980
Kawai	GS30	#1661513

— Channing Bartlett, RPT  
Glenwood Springs, Colorado

A:

## From Jim Coleman, Sr., RPT:

After working in two piano factories, I can say that the only time tuning pins larger than 2/0 were used at Baldwin was when at final inspection it was discovered that the tuning pin torque was not up to our specifications. This was usually just a pin or two or three. At C.G. Conn, when we had a poor batch of pinblocks, for a short time back in the late 60s, complete pianos were re-pinned with 3/0s.

## From Ron Nossaman, RPT:

I will state that the following is entirely my opinion, based on empirical observation and what I (think I) know about physics in general and pianos in particular. This, hopefully, will obviate the need to insert apologetic disclaimers after each observation. Ready?

For years now, sales folk dealing in pianos using rolled (pressed?) thread tuning pins have kept a cut thread pin around to demo to customers. The demo consisted of wrapping a bit of cloth around the pin and letting the customer turn it both ways. It turns easily one way, but not the other because of the rough threads. The sales pitch consisted of explaining how the resulting grinding action in the piano would destroy the block after a few tunings.

This is nonsense! The Audubon bird call (so-called) consists of a tapered metal (pewter, I think) plug in a chunk of maple. The plug is smooth and chirps when turned in the maple. Sound familiar? That's the same thing a smooth threaded pin does in a dense pinblock (crack-pop-jump). This is a high friction coefficient situation where the static friction is considerably higher than the sliding friction. The pin grips like grim death until you break it loose, then it slides suddenly like it's on ice, only to lock down again when the sliding friction overcomes pin torque. The cut thread pin is driven in tight, just like the smooth thread pin except, when it's turned the first time, the threads fill up with dust scraped from the side of the hole in the block. This will lower the pin torque somewhat by the end of the first tuning. That's why you drill the hole undersize in the first place, no? After that initial tuning, the block suffers *no further damage* from repeated tunings because the "teeth" are already filled with wood dust which has *no place to go* to free the teeth to chew up more wood. The trapped dust lowers the coefficient of friction between the pin and the block making static friction closer to sliding friction. With similar static torque readings between the two types of pins, the sliding torque reading will be lower on the smooth thread pin. When you torque a tuning pin, the top of the pin moves in the block before the bottom does. As this movement progresses down the pin and reaches the bottom, the entire pin is twisted before the bottom moves in the block. If the sliding resistance is less than the torque necessary to turn the pin beyond the static resistance, the pin jumps as the torque is released and the bottom catches up with the top. The cut thread pin isn't skating a smooth surface in a glazed hole so the sliding friction more nearly matches the torque in the pin when the bottom breaks loose and it turns smoothly. There it is — Uncle Ron's theory of *tunpinnitus jumpus*.

Continued on Page 14

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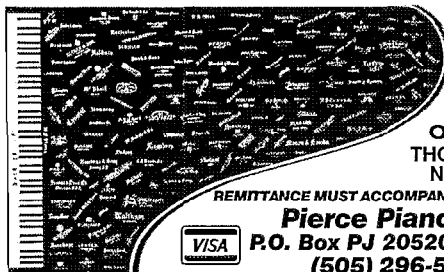
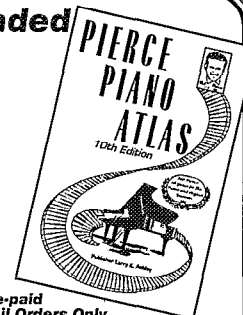
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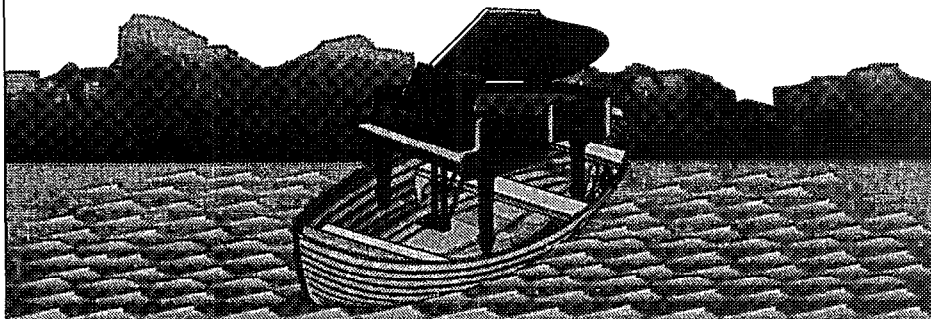
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# Q & A/EDITOR'S ROUNDTABLE

Continued from Page 12

## From Newton Hunt, RPT:

Oversized tuning pins in a new piano is problematic in that there is nowhere to go from the fours. I have tuned a couple of pianos with 6/0 pins and found it very difficult. I would diminish the value of that piano because I don't know why such pins are in the piano.

As regards cut pins, Yamaha has been using such pins for years and I have found them to be far more tunable than any other brand when it comes to pin control.

I have had Yamahas in Broadway theaters that broke the same bass strings time after time. Those pins did not get loose despite being turned out and in several times.

When I was teaching full-time the pianos in tuning rooms were often tuned eight hours a day, day after day with loose pins becoming a problem.

# Q:

## Strings Cannot be Tuned

I service a Howard Grand piano. The owner told me when I started tuning for him that there were three notes in the upper treble that would not stay in tune. He mentioned that there had been a string or two replaced on those notes so I thought it must be going out of tune before the rest of the piano because of the new strings stretching. However, I had a terrible time tuning these notes. They are the G6, G#6, and A6. The G and G# are the two notes to the left of the highest plate strut and the A is to the right of the strut. Each time I would tune these notes a good test blow would knock them out again. Even trying to anticipate how much the test blow would drop the pitch of the note did not help. After about 15 minutes on these three notes I was somehow able to stabilize them and the owner said they stayed in tune longer than usual. On my next visit it was even worse. I must have spent 20 minutes trying to tune these notes and when they were stabilized the unisons did not match well.

The bridge looks fine and the coils on the tuning pin look good. I suspect because the notes are all beside each other and they are on either side of a plate strut that the problem is not in the strings but in the structure of the piano in this area. Only these notes are a problem. Does anyone have any ideas as to what might be going on here? I would greatly appreciate any input anyone might have.

—Russell Schmidt, RPT  
Lexington, Kentucky

# A:

## From Fred Scoles, RPT, (Oswego, NY):

Russell, is this Howard grand made in Korea, because I've had what seems to be similar problems tuning a 10-year-old small Samick (Korean, G172, I think). The Samick seems to be extremely unstable on the one or two strings on both sides of the treble plate strut that I think you are also referring to. I have attempted, unsuccessfully, to determine the cause. This Samick is in a church and keeps a decent tuning

for only about three months, and then needs complete retuning (at least five times per year), and the strings mentioned in your note require retuning at least every week on the Samick. The Samick has tight tuning pins, tight plate and case screws, solid bridges; I haven't figured out the problem (or the repair) yet. Are the Howard and Samick having the same problem? If so, does anyone have a solution to the problem? I think we have previously discussed the older Korean grand tuning instability problem and possible solutions; but has this extreme instability of those two notes straddling the treble strut been previously discussed? I will install a complete Damp-Chaser system into the Samick next month, so I don't know yet if it will cure the problem.

## From Avery Todd, RPT (Staff piano technician, Moore School of Music, University of Houston):

Just a comment. The same type of thing was happening on one of our Steinway Ds when I first came here. It took me a little while to figure out the problem, but I finally did. Look *very* closely at the becket. The bend in the wire should be very close to the hole and a reasonably sharp bend. If it looks like it's elongating, especially if the problem notes are only the strings which have been replaced, it is very possible that the strings are slipping out of the tuning pin hole very gradually. Since nothing else seems to be helping, why not try replacing one of the problem strings yourself and make extremely sure the wire is into the hole all the way after it's pulled up to pitch?

One possibility. Maybe someone else will come up with another idea.

## From Mark Ritchie, RPT (Westerville, Ohio):

Good point, also make sure the end of the becket is through the entire length of the tuning pin hole and was not left too short. I don't like to see any wire protruding through the tuning pin, just enough to feel with a fingertip.

## From David Ilvedson, RPT (Pacifica, CA):

Could be the pinblock isn't pulled up tight against the plate. Consider tightening all the plate screws including the ones into the pinblock. I had a stability problem on a Yamaha C7 some years ago and the factory recommended letting the tension down and tightening all the plate screws. It worked!

## From Ron Shiflet, RPT (Safford, AZ):

I had a Kimball spinet that kept dropping pitch after a pitch raise. I looked all over for a cracked plate but couldn't find it. I called Roger Weisensteiner at Kimball from the customer's home and he told me where to look to find the crack in the plate. It was really well hidden and hard to see but the crack existed.

## From Patrick C. Poulson, RPT (Nevada City, CA):

Avery, I believe you may be on the right track. I had a new Kimball console with the same problem, and the insufficient becket was the cause. ☐



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# Tips, Tools & Techniques

Continued from Page 10

36 minutes. It does not hurt the hammer removal tool at all since one can place the "butterfly" handle into the shaft at

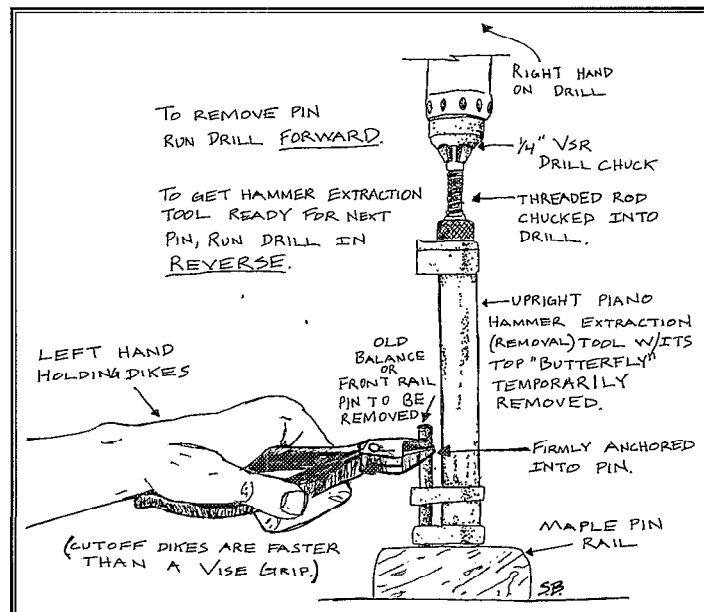


Figure 4 — Setup for removing old key pins with modified hammer head extractor, electric drill, and dikes.

any time for use by hand. One thing I notice is that with a well-balanced small VSR drill one can remove hundreds of pins within minutes and never get tired.

As for pin insertion (new pins), I need to emphasize that the only reason I use the bench (arbor) press (see Figure 5) is that my Shopsmith Mark V in drill press mode isn't quite hefty enough for this job. I suppose if I had a drill press stand and table as strong as some other technicians, I would have no need for the bench press. I guess one area of all that discussion that might be misleading to a technician who hasn't gone through it all is an estimate of the total time needed (old pin removal, sizing (glue—see Newton Hunt's post) or steaming of wood so new pins will fit tightly for many years, insertion of new pins to proper depth, fine regulation (i.e. very small bends placed into new pins to properly space all keys). Even with the fastest methods, the entire procedure could still take several hours to finally get all pins adjusted properly.

Some pianos can take longer for other reasons, too. For example, an upright 1922 player that just got new key pins and new key bushings (I use Pianotek's Bushmaster and Brass Cauls) had a "twist." Almost every keystick was broken at the balance rail because a fac-

tory worker (they had some bad days in 1922, I guess!) had drilled every single balance rail hole in the key bottoms too far to the treble side, making every keystick extremely prone to breakage. By the time I used the thick CA glue and thin

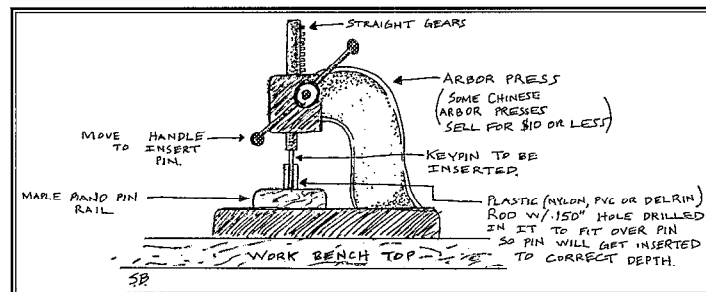


Figure 5 — Arbor press setup for installing key pins.

aircraft birch plywood to rebuild every keystick, I found that every key's alignment was several mils off from original dimension, which also required several extra hours of regulating (minute bending) every new balance rail key pin. Pianos like this can take many extra hours just to do a set of new key pins.

—Frederick Scoles, RPT  
Oswego, New York

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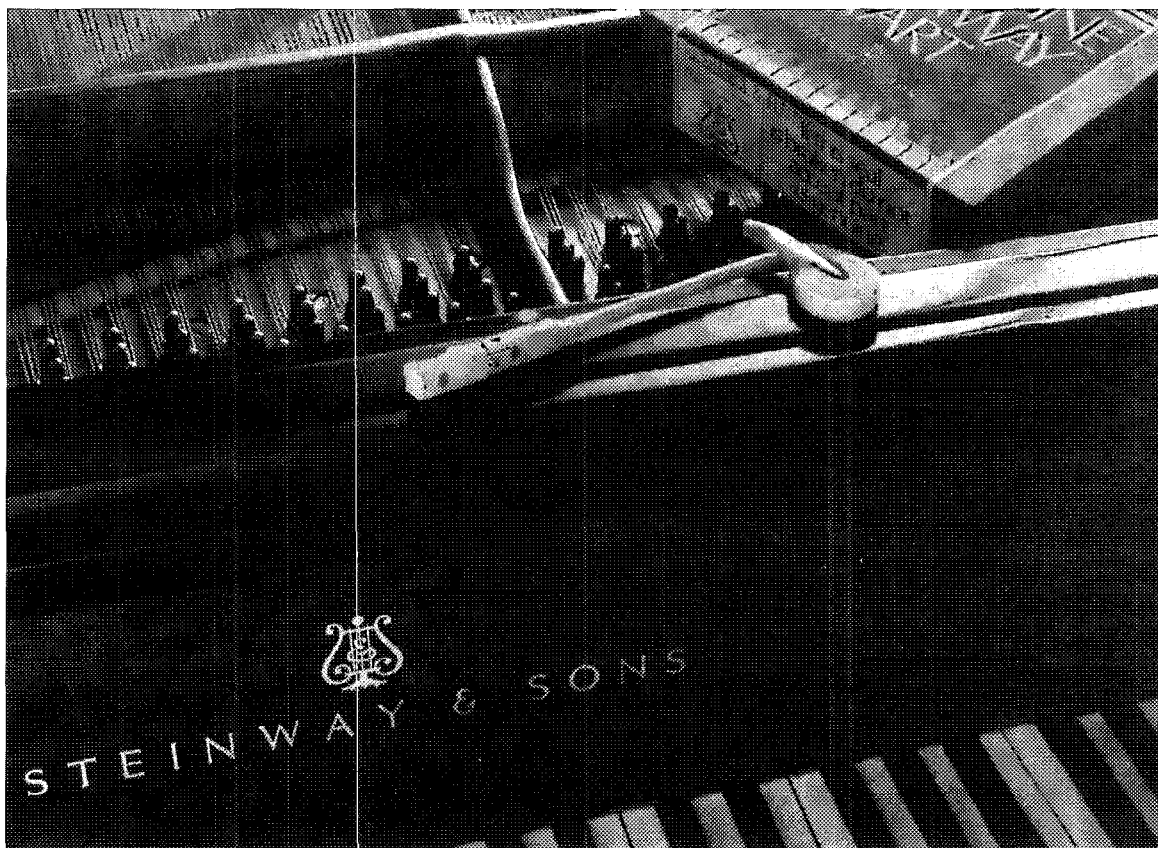
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# 1997 Winter NAMM Show Review

By Steve Brady, RPT  
Journal Editor

## On the Eastern Front

**T**he biggest news in acoustic pianos from the 1997 NAMM show is that a new generation of better Chinese-built pianos is arriving on American shores. Many of these instruments are far superior to the initial examples seen in this country, and indeed, even to those appearing last year. A number of piano companies in the U.S., Japan, and Korea now have some kind of ties to Chinese piano production. As the worldwide piano industry continues to change, the changes are increasingly marked by cooperative ventures between piano manufacturers in different countries.

Young Chang, with a new state-of-the-art piano factory in Tianjin, China (which, according to Young Chang national service manager Phil Glenn is the largest piano factory in the history of the world), builds pianos there primarily for the Chinese market, but showed Chinese pianos at the NAMM show which are clearly better than Chinese pianos seen in the past, and which will be available to Young Chang dealers as a less expensive line. The Chinese-made models carry the Young Chang name, and give Young Chang dealers a broader price point range. Three models of the Chinese-made pianos are now available in North America. They include the 48" U-121N, designed after the U-121, the E-118, similar to the U-116 (47") and the 43" console E-109, modeled after the E-102. According to Glenn, the easiest way for technicians to distinguish between the Korean and the Chinese Young Chang pianos is that the Chinese pianos have a "T" (standing for Tianjin) in their serial numbers.

PianoDisc (Music Systems Research), which has acquired the Mason & Hamlin and Knabe names, is producing Mason & Hamlin 7' and 5'8" grands and 50" studio uprights in its Haverhill, MA plant, while selling Young Chang grands and uprights with the Knabe name, and George Steck grands and verticals made in China. According to PianoDisc owner Kirk Burgett, the company plans to build some 100-150 Mason & Hamlin pianos this year, and has a two-year backlog of orders. The pianos won't appear evenly across the country, however; Burgett says that they plan to stock one dealer at a time until all the dealers have their pianos. Much of last year was spent buying and seasoning wood in preparation for building the new Mason & Hamlins, according to longtime Mason & Hamlin employee Paul Monachino, who continues with the company as a consultant. The Mason & Hamlin pianos on display at the show appeared to carry on the high standards of quality established by Bernard Greer and Lloyd Meyer.

Roger Weisensteiner of Kimball (which last year withdrew from piano manufacturing) reports that Kimball's piano manufacturing equipment has been purchased by the Artfield company in Shanghai. The company had its first four efforts on display at the NAMM show under the name "Hermann."

Samick, meanwhile, showed a new vertical made in Indonesia. The 46" American-style studio upright will supplement both the Samick and Kohler & Campbell lines, according to Samick Technical Services Manager Dean Garten. Garten said Samick is also producing and distributing a line of Story & Clark grands for QSR.

In contrast to the growth in the Chinese piano industry, the companies from the former Soviet Union were conspicuous in their near-absence at the NAMM show. Estonia was there with an expanded display, but some of the others which had exhibited the last two years or more—such as the Belarus and St. Petersburg (Red October) factories—were not. One wonders if their absence at the 1997 NAMM show reflects a lack of acceptance among retailers and consumers, or an increasing economic slump in those countries.

## Redesigned Models

Kawai and Young Chang both showed redesigned grand models, and Yamaha showed a new version of its CFIII concert grand. Kawai made modifications to its 7' RX6 to give it a bigger, fuller sound for performance situations, according to technical services manager Don Mannino. This was achieved by increasing scale tension and adding an additional rib to the soundboard. Besides showing the

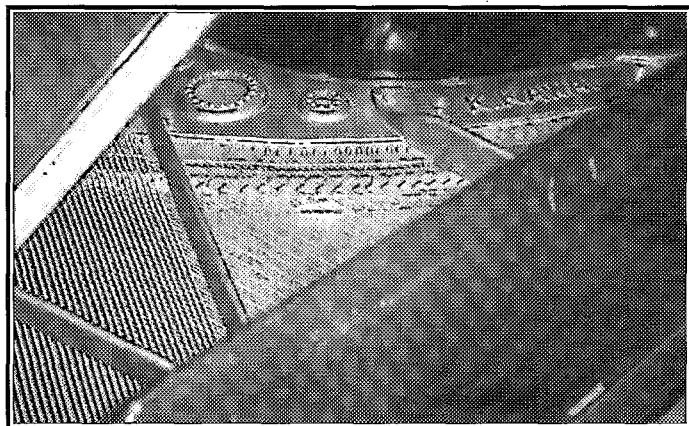


Photo 1 — Kawai grand piano, opus 1.

upgraded RX6, Kawai displayed the very first Kawai grand piano made (see photo #1), in honor of Kawai's 75<sup>th</sup> anniversary. Also on display was a special edition of the Kawai's outstanding EX concert grand, sporting round legs. Mannino said that Kawai will also be making a new 5' grand available later this year.

The Young Chang model PG-185 is an upgrade of the company's 6'1" G-185 grand, designed to compete on an equal footing with the Yamaha C3 and the Kawai RX3, according to Phil Glenn. Judging from the example on display at winter NAMM, this new Young Chang should do just that. The sound was rich, full, and powerful, and the workmanship was very clean. The P in PG-185 stands for Pramberger, a name which Steinway devotees will recognize. For many years, Joseph Pramberger was an important cog in the Steinway wheel; he is now working with Korean designers systematically going through the Young Chang grand



piano line, making improvements to the existing designs as he deems expedient to produce fine instruments. Pramberger's contributions to the PG-185 include redesigned bridges, soundboard thickness and tapering, and rib configuration. Other design improvements in the PG-185, coming from Korea, are walnut hammer moldings and a new plate design. Glenn stated that each of the Young Chang grand models will be getting the redesign treatment in coming months.

Yamaha's redesigned CFIIIS concert grand made its debut at the show (see Photo 2 ). Elements of the redesign include new hammers, changes in knuckle diameter and density, a new scale, and a new rim laminated of alternating

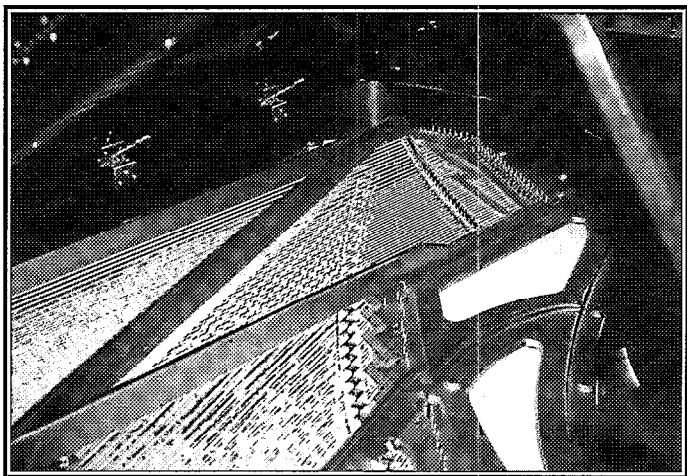


*Photo 2 — Piano Technicians Guild member Norman H. Neblett, RPT, plays the new Yamaha CFIIIS concert grand piano at the winter NAMM show in Anaheim..*

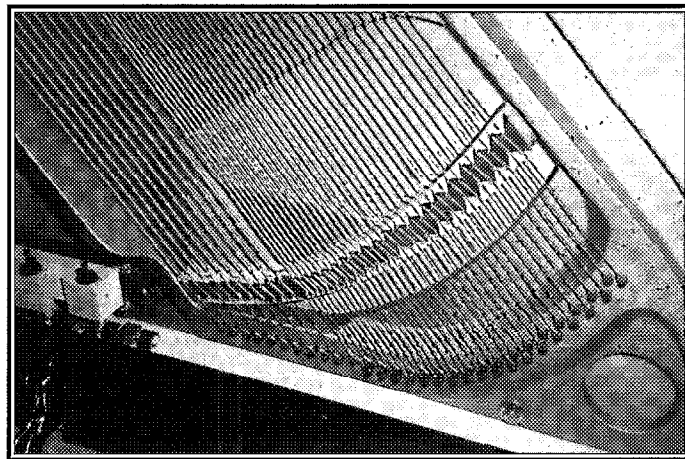
layers of maple and mahogany, according to Yamaha's Bill Brandom. Technician Steve Pearson cited a great improvement in bass tonal response.

## New Models

American maker Charles R. Walter showed four examples of his new model W190 6'3" grand piano (see photo #3 ). With basic design by Del Fandrich, RPT and Walter, and subsequent refinements by Jim Ellis, RPT and a host of



*Photo 3 — Charles R. Walter model W190 grand piano. Note Accu-set hitch pins and reverse-curved bass bridge.*



*Photo 4 — Bass bridge of Baldwin model 248A, showing Accu-just hitch pins and bridge notching.*

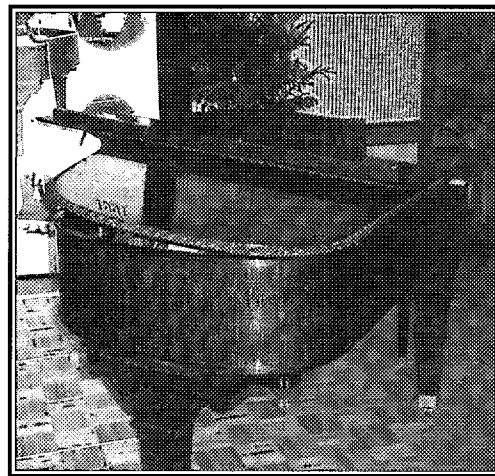
other technicians, this promises to be a technician-friendly instrument. The four grands at the NAMM show were all individual enough to be interesting, and impressive enough to warrant interest from buyers in this size and price (\$24,000) range. The W190 is a quality grand piano with a Renner action and a number of choices in case style and finish.

Baldwin displayed the model 248A, a brand-new 48" upright which fills an important niche (between the 45" model 243 and the 50" model 6000) in the Baldwin line. Designed by Frank Emerson, RPT, the new model features a host of design innovations aimed primarily at ease of tuning and improved tuning stability, and is available in some unusual and attractive case styles. The 248A uses the plate mounting and Accu-just hitch pin technology found in the Baldwin grands, as well as a bass bridge notched to provide equal string speaking lengths. The non-speaking string lengths below the bridges are kept relatively longer than usual, and the scale has been designed to be "equal-tension," at least in the "middle and treble ranges," according to Baldwin. (see photo #4 ). Baldwin continues to have its Kranich & Bach line made in China and its Wurlitzer line in Korea, meanwhile building the Chickering and Baldwin lines in the U.S.

## Cool Furniture

Steinway continues to revive turn-of-the-century case styles in ravishing veneers. The latest product of this effort is the "Sketch 390" on display at winter NAMM (see Photo 5). The original Sketch 390 was designed by J.B. Tiffany, and had a "production" run of just two instruments in 1903.

*Cont. on Next Page*



*Photo 5 — Steinway B in Sketch 390 style.*

## 1997 Winter NAMM Show Review

*Continued from Previous Page*

Only one survives today (the other was destroyed in a fire), and this surviving piano was recently renovated at the Steinway factory. Steinway is now producing a limited run of 200 instruments (models L and B) in the Sketch 390 case.

Schimmel showed a new, limited edition of unique case stylings in fiberglass. One NAMM show attendee likened the grand piano style to a jet plane. Schimmel also debuted a CD-ROM containing a history of the piano in text, graphics and sound. The disc features action models from a number of different keyboard instruments, from clavichord to modern grand, which actually operate as you watch. Also included on this impressive disc are the sounds of different instruments, both in performance of classical repertoire and "on demand" by the user clicking on a keyboard. The Schimmel CD-ROM is available from the PTG Home Office.

### Digital/Acoustic Hybrids

Finally, the trend towards hybrid electro/acoustic pianos continues. Last year, Yamaha and Kawai both introduced "acoustic action" digital pianos featuring real piano actions and keys, in an effort to replicate the feel of a real piano keyboard. The Kawai model was a vertical and the Yamaha entry (GranTouch) was a grand. Of the two, the Yamaha was more impressive to this writer, but at two to three times the price of the Kawai, it should be! This year, Yamaha offered the GranTouch with a Disklavier. Meanwhile, Young Chang entered the hybrid market with its own vertical produced with subsidiary Kurzweil. The Young Chang model KHP-101 differs from the Yamaha and Kawai

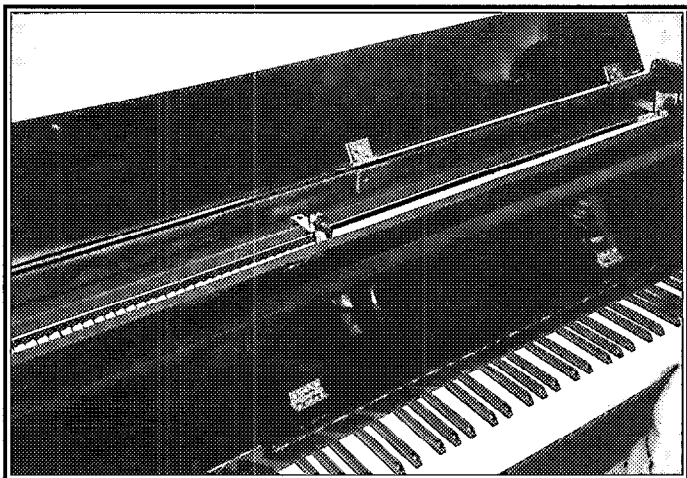


Photo 6 — Young Chang model KHP-101 digital piano with acoustic action. Note hammers, no strings or tuning pins.

hybrids in that it uses real piano hammers as well as keys and action (see photo #6). The keys and action are stock model E-102 parts. The Yamaha and Kawai utilize weights at the ends of the hammer shanks to simulate the weight of the hammer head.

Yamaha plans to release a new version of the Disklavier this fall. Dubbed "Disklavier Pro," the new version incorporates reproduction of key release as well as key stroke (in other words, the system records and plays back the exact rate at which each key is released as well as struck), and company officials are excited about the duplication of every performance nuance this system makes possible. Says Bill Brandom, Director of Technical Services, "In listening to

performances on the two systems, going from the Mark II (the current Disklavier version) to the Pro was like going from monaural to stereo..." Brandom says that whereas the Mark II reproduced 16 different pedal increments, the Pro model has 125. Designed by a special team of Yamaha engineers, the system incorporates much of the servo technology originally developed by Wayne Stahnke for the Bosendorfer SE reproducing grand.

"Silent" keyboards were still very much in evidence at the show, with Yamaha, Kawai, Schimmel, and Kemble all marketing acoustic pianos with a feature for silencing the acoustic sound and substituting digital sound over a pair of headphones. PianoDisc also sells a retrofit system called "QuietTime," which can make any piano into a "silent" instrument similar to the others.

Baldwin introduced its first proprietary MIDI system at the show. The Baldwin system, called ConcertMaster, was developed for Baldwin by QRS, and includes both CD and floppy disk drives, as well as having its own library of music on an internal hard disk. The remote control for the unit uses radio frequency rather than infrared light, which allows the piano to be controlled from another room.

QRS also displayed a new retrofit kit for giving worn-out old uprights new life as digital pianos. The system, called

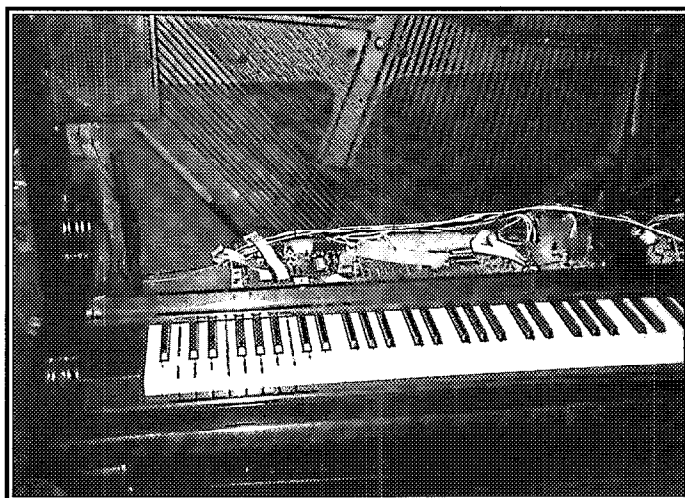



Photo 7 — QRS Presto-digitation installed in old upright piano case.

"Presto-digitation," is to be installed by a piano technician, and incorporates a complete new keyset (the old keys and action are completely removed and discarded), digital "works," and a pair of speakers, all to be mounted inside the old cabinet (see Photo 7). The feel of the keys is decidedly unrealistic, and the only thing "hybrid" about the system is that it uses a real piano case; the rest is electronic. But for some people, and some pianos, this may be just the thing. 

# VARYING THE STRETCH — Part I

**By Jim Coleman, Sr., RPT**  
**Contributing Editor**

Since so many people are using the Sanderson AccuTuner, I thought it would be well to describe the principles relating to the normal stretch tunings. When one uses the FAC measurements carefully, the particular piano will be tuned such that the double octaves will be rather consistent throughout the entire piano. The actual scaling of a piano may have some strange quirks, especially in the area of the breaks between bass and treble wire and sometimes across plate struts. One can depart from the programming of the SAT to smooth out these breaks a bit.

In the tenor section, where there is some foreshortening of the plain steel wire due to case-size limitations, one can gradually, from A#3 down, subtract .1 cent per note till the lowest plain string is reached. This amount should be progressive and as a deviation from the normally programmed cents readings. I'll give a specific example later below. You can visually discern this fore-shortening by the hockey stick shape of the tenor bridge or the slight reverse curvature of the V-bar or Agraffe line. In the case of an Acrosonic spinet, you might want to subtract .2 cents, i.e., an additional -.2 cents for A3, then an additional -.4 cents for G#3, and an additional -.6 for G3. Since these notes have shorter and thicker strings, their inharmonicity is greater than normal. Conversely, the highest wound strings need to be raised because their inharmonicity is much lower than usual. You might try adding, say, .4 cents to F#3

and also a plus .4 cent addition for F3, and plus .3 cents addition for E3 & D#3 and a plus .2 cent addition to D3, and a plus .2 cents addition for C#3.

This will smooth out the beat rates of the major 3rds at the slight expense of the minor 3rds, but the octaves, 4ths and 5ths will be more even. This same principle will work with the new Reyburn CyberTuner™. Some pianos such as the Yamaha verticals will need very little of this type of correction.

## **Correcting the Pitch of A4**

The main purpose of this series of articles will be to show how to vary the octave stretch, but before we do, there is one more thing that needs to be addressed. This is a method to insure that the fundamental of A4 will be exactly on A-440. With the advent of the FAC stretch tuning in the SAT, all notes from C3 through B4 are tuned by their 4ths partials. Due to the necessity of smooth curve fitting of the three measured notes (F3, A4 and C6), the fundamental of A4 may not always be exactly at A440. In most cases, this can be ignored; however, for tuning testing purposes and some critical recording purposes, you may need to know that the A4 is right on.

After the three measured notes have programmed a tuning on a page of memory, you can advance to A4 and carefully tune it to stop the LED rotation. Then press the Tune button once and the down octave button twice to get to the fundamental of A4. Play A4 and if the LEDs are rotating in the sharp direction, touch the up cents button a few times until the rotation stops. Write this cents number down. This number represents how sharp the piano will be tuned if you do nothing about it. To correct this, use the down cents button till the same number is on the minus side of 0.0. Then use the combination buttons like this to reset the pitch: hold down the SHIFT button, hold down the MSR button, release the MSR button, release the shift button. Now after pressing the MEM button, you can begin tuning from anywhere and be assured that the A4 will be right on. Everything above it will be progressively sharp, and everything below it will be digressively flat, but it will fit together well.

## **Altering the A4 Stretch Number**

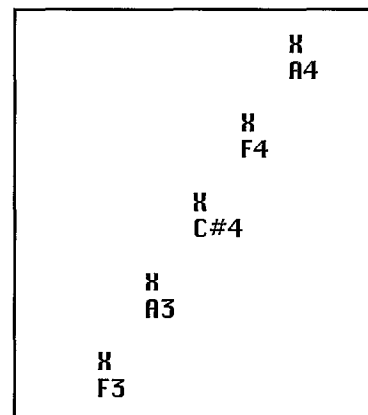
This section deals with altering the A4 stretch number in order to stretch the tuning higher in the treble and flatter in the bass, because there is a tendency of some technicians to prefer a wider spread in order to provide better homogeneity through out the piano.

Although in general when one uses the FAC tuning program in the Sanderson AccuTuner, the octaves around A3 - A4 will have .3 bps stretch at the second coincident partials (the 4-2 relationship). This means that the F3-A4 10th will be 1/3 beat faster than the F3-A3 M3rd. Sometimes this is not true when the inharmonicity curve is not consistent due to the piano scaling. In fact, occasionally the 10th will be slower than the M3rd. There is a way to change this, and that is by altering the A4 stretch number.

Any addition to the A4 stretch number will spread out the entire tuning both ways; that is, flatter toward the bass and sharper toward the treble. You can then see how, by increasing the stretch number of A4, the A4 would be tuned actually sharper and the A3 would be tuned actually lower in some cases by a small amount.

For an example, let us set up page 1 of memory by using FAC numbers of 8.0, 8.0, and 8.0. Also let us set up page 2 of memory using #'s 8.0, 8.5, and 8.0. The AccuTuner presumes to tune each note between A4 and F3 on a smooth exponential curve. You can visualize the curve as below.

Now, suppose that instead, the A3

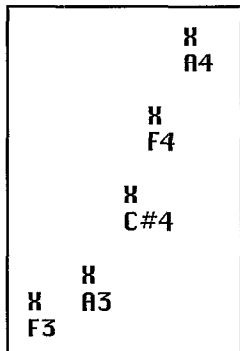


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## VARYING THE STRETCH — Part I

Continued from Previous Page

had a lower amount of inharmonicity than the SAT assumed. Its 4th partial would still be tuned by the numbers projected on the above curve. The actual curve might look something like the chart at the right.



Can you see that the F3 is out of alignment with the above four notes and that since the SAT smooth-curves between F3 and A4, the A3 is actually tuned slightly higher to fit on the upper smooth curve, and therefore the F3-A3 M3rd will beat faster than it should in respect to the F3-A4 M10th? Now, if you wish to keep the F3-A4 10th faster, the A4 would need to be raised. This is easily done by using the above

page 2 memory tuning instead of the page 1 tuning. Below are the numbers for A3 (4th partial) and A4 (4th partial).

page 1: 1.4 10.0  
page 2: 1.4 10.6  
Difference: .0 .6 (cents)

Now, at the 4th partial of A4 that amounts to just over 1/2 bps, and at the coincidence of the A3 and A4 octave, that amounts to .3 bps.

It should be obvious that if in the page 1 tuning the 3rd-10th tests were equal, then by adding .5 cents to the stretch number of A4, you can have an approximate additional beat rate difference of .3 bps. If you prefer wider octaves than that, such as 1/2 bps difference in the M3rd-10th test, you could add perhaps .9 cents to the A4 stretch number, assuming that the true measurements produced equal beating M3rd-10ths.

A note of caution needs to be made here: as the octave is spread wider, the 5ths get slower and the 4ths get faster. FAC is able to keep a smooth graduation

of all of these beats, barring other quirks in the scaling of the piano.

Another caution is that the A4 fundamental is no longer exactly at A440. See "Correcting The Pitch of A4" above for the correction to be made.

Another caution is that when the A4 number is changed from the true reading, a compensation has to be made at the change of partials which occurs between B4 and C5. This will be dealt with in the next article.

One other thing to be noted is the additional stretch which occurs at A0 and C8. For these two notes:

on page 1 you have -14.8 and 43.8  
on page 2 you have -15.7 and 44.4

In future articles we will deal with corrections due to partial changes, additional stretch of the high treble, additional stretch of the bass, as well as decreases of the bass stretch.

## Extra!-Extra!- Extra!

*The dates listed for the 1997 Annual Convention and Technical Institute in Orlando, Fla., were listed incorrectly in the January 1997 Journal.*

The correct dates for the convention are:  
**July 23 - 27, 1997**

*Please note the correct dates when making airline and hotel reservations.*

### Piano Technicians Guild 40th Annual Convention & Technical Institute, July 23 - 27, 1997, in Orlando, Fla., at the Radisson Twin Towers.

Board Meeting .....	Sunday and Monday, July 20 and 21, 8 a.m. to 5 p.m.
Council Meeting .....	Tuesday and Wednesday, July 22 and 23, 9 a.m. to 5 p.m.
Opening Session .....	Wednesday, July 23, 7 to 8:30 p.m.
Institute Classes .....	Thursday to Sunday, July 24 to 27.
Golden Hammer Award Banquet .....	Saturday, July 26, 7 p.m.

#### Registration Fees

		After 6/30
Member: .....	\$170	\$225
NonMember: .....	250	305
Auxiliary Member: .....	65	85
Non Auxiliary: .....	80	100
Banquet Ticket: .....	35	45
Hearing Evaluation .....	15	15
6-Hr. Wood Tech Class .....	40	40
4-Hr. Tax Reduction Seminar .....	65	65
Applied Skills Room ( each 3-Hr. sessions) ...	20	20
Tutoring (each 1.5-Hr. sessions) .....	25	25
Hands-On Grand Reg. (each session) .....	35	35
Hands-On Vertical Reg. .....	35	35

#### Hotel

Radisson Twin Towers — (407) 351-1000  
5780 Major Blvd., Orlando, Fla. 32819  
\$88 — single/double — Before June 30  
Individuals must indicate they are with the Piano Technicians Guild

# RESURGENT UPRIGHT ACTION

By  
**Brian De Tar,**  
**RPT**  
Portland, Oregon  
Chapter

How many of you are quaking in your boots (or heels) at the thought of regulating the sostenuto mechanism on uprights? Attention needs to be given to the sostenuto mechanism to insure that it functions properly and reliably.

Following is a two-stage troubleshooting procedure.

The first part is a general diagnostic procedure. The second section is a more in-depth "cause and effect" diagnosis chart. There is nothing complex about any of the procedures, only the problems of limited working space. Once the general problem has been discovered, the action may be removed to the bench and all repair or regulation can be done there.

It is highly advisable that the action be placed in a suitable cradle to facilitate any major adjustments. Minor adjustments can be done in the piano.

## Parts/Supplies Required:

- none

## Tools Required:

- Fingers
- Small flat-blade screwdriver
- Medium flat-blade screwdriver

## Time Required:

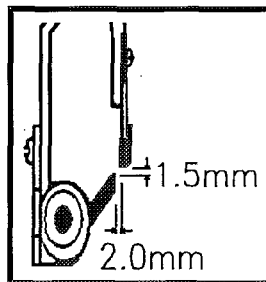
- Approximately 10-15 minutes for minor adjustment, 20-30 minutes if more extensive work needs to be done.

## Procedure:

Remove the front panel, fallboard and bottom panel. *Slowly* engage and disengage the sustain (loud) pedal several times. Make sure all of the dampers move *smoothly* and evenly away from, and back to, the strings. If dampers are not lifting evenly, do any damper regulation before proceeding.

Engage and disengage the sostenuto pedal several times to make sure that none of the sostenuto tabs are being picked up by the sostenuto blade. If there are any, check that the position of the sostenuto blade is approximately 1.5mm above and 2mm behind the sostenuto tabs.

Engage the sustain pedal again. This time, with the sustain pedal still engaged, slowly engage the sostenuto pedal. Observe whether or not the dampers move slightly (approx.



Per tab-to-blade dimensions.

.5-1mm) further away from the strings as the sostenuto pedal comes to full engagement. It may help to "flutter" or quickly press and release the sostenuto pedal. With the sostenuto pedal still engaged, release the sustain pedal.

Inspect the dampers to insure that all are being held away from strings evenly approximately 5 to 6 mm.

**NOTE:** The first two strings on the Kawai model US-75 are "extra" strings. They have dampers but do not have hammers or wippens. The dampers *will not be held away from the strings by the sostenuto rod!*

As a side note, these strings are tuned by plucking the string and tuning to Ab-0.

*Slowly* release the sostenuto pedal. Observe that the dampers return to strings in a fairly random order.

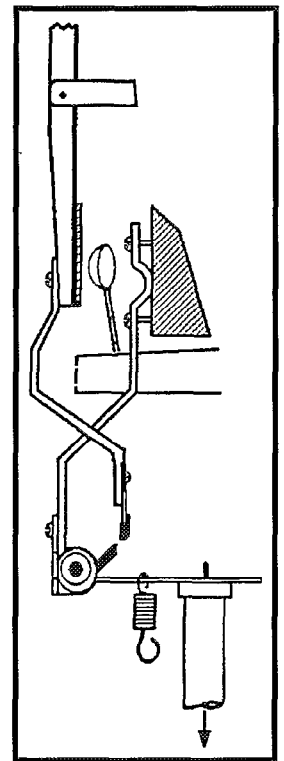
In other words, bass dampers should not return before treble dampers, etc. If all the dampers in one section return before another, the bracket of that section must be moved closer to the sostenuto tabs. Starting with note 1, play each note (or a cluster of notes, if you're so inclined) and engage sostenuto pedal. Damper(s) should remain approximately 5-6 mm away from the string.

The last check should be to engage the sostenuto pedal and play each note with a fairly hard blow (about the force of a good test blow). No dampers should be held away from the strings. In other words, all dampers should return to a rest position.

Now, the next time you find the upright with a sostenuto mechanism that is not functioning properly, you'll be the one to go away being the hero!

"If you risk nothing ... you risk *everything!*"

Continued on Next Page



Typical upright sostenuto mechanism.



## Troubleshooting the Sostenuto Mechanism by Pedal

PROCEDURE	NORMAL	SYMPTOM	CAUSE	REPAIR
Engage sustain (loud) pedal.	All dampers move away from strings.			
While engaging sustain (loud) pedal, engage sostenuto pedal.	Dampers move .5 - 1.0 mm further away from strings.	Dampers too far forward or back.	Sostenuto tab out of alignment.	Using fingers, bend sostenuto tab support in or out until dampers are aligned.
While engaging sostenuto pedal, release sustain (loud) pedal.	All dampers remain away from strings.	All dampers return to strings.  Some dampers return to strings.	Sostenuto rod not rotating enough.  Sostenuto rod lip not catching tabs.	Adjust sostenuto pedal wing nut.  Remove action, adjust sostenuto bracket screw.
Release sostenuto pedal.	All dampers return to strings.	Some dampers don't return to strings.	Tight damper flange.  Damper spring out of position.  Sostenuto tab catching on radius of sostenuto rod.	Repin or ream damper flange.  Replace damper lever spring.  Bend sostenuto tab support (2 bends; one at top, one at bottom) so sostenuto tab clears radius of sostenuto rod.

## Troubleshooting the Sostenuto Mechanism by Key

PROCEDURE	NORMAL	SYMPTOM	CAUSE	REPAIR
Press key.	Dampers move 5-6 mm away from strings.			
While pressing key, engage sostenuto pedal.	Same as above or .5 - 1 mm further away from strings.	Damper moves more than 1 mm.	Sostenuto tab support out of position.  Sostenuto rod rotating too far.	Bend sostenuto tab support (2 bends; one at top, one at bottom).  Adjust sostenuto pedal wing nut.
While engaging sostenuto pedal, release key.	Same as above.	Damper returns to string.	Sostenuto rod lip not catching tabs.  Sostenuto rod not rotating far enough.	Adjust sostenuto bracket to proper specs.  Adjust sostenuto pedal wing nut.
While engaging sostenuto pedal, give each key a hard blow.	Same as in #1 above.	All or most dampers are held away from strings.  Only a few dampers are held away from strings.	Sostenuto rod lip too low.  Sostenuto tab too high.	Adjust sostenuto pedal to proper specs.  Bend sostenuto tab support (2 bends; one at top, one at bottom).

# Baldwin Leather Replacement

By Rob Kiddell, RPT  
Calgary, AB

In the 1970s and early 1980s, the Baldwin Company substituted a substance called Corfam for the leather on butts and catchers in their vertical line of pianos. This was an artificial substance used in shoe manufacture that was rugged and soft, and at the time was an acceptable substitute for leather. Unfortunately, this material loses elasticity and becomes rigid over time, and as a result, the leather pieces on the hammer butts become extremely hard and smooth. Kent Webb at Baldwin Tech Service outlined that the Corfam loses its polymerization characteristics over time, and there is no way to reintroduce elasticity into the material.

When the action is played, the tops of the jacks return and click against this now-petrified substance. On the catchers, no noise is evident from the felt catching the hardened Corfam, but the surface of the Corfam is very smooth, and on soft blows the backcheck can fail to grip the catcher tightly.

Many methods of softening the substance have been tried, but the Corfam returns to its hardened state, and its removal and replacement with leather is the only permanent solution. Corfam replacement used to be a warranty-covered procedure, but since Baldwin stopped using Corfam in 1984 the ten-year warranty period for these instruments has expired, and any repairs must now be billed out to the client. The Baldwin Piano Company provides kits of

precut leather replacements, approximately 90 to a bag, and a bottle of cyanoacrylate glue to effect the repair. These replacements are made of a synthetic called escaine, and are *not* leather. Kent Webb at Baldwin mentioned that the company has had positive results in the 13 years of use of escaine, which is standard material on all their vertical actions. A technician requires at least two bags of escaine replacement pads per piano. These kits are available from Baldwin at 1-800-876-2976. Alternately, you can cut your own doeskin replacement leathers, making sure the thickness is close to the Corfam original.

As a Baldwin dealer technician, I have replaced dozens of Corfam equipped actions, and have hit upon a procedure that minimizes the amount of time needed for the repair, and cutting down on subsequent re-regulation time as well.

To begin, line up all the hammers to the strings in the piano, and space them accordingly. There is no need to travel hammers at this time, as this will be done after the action is replaced. Once the hammers are aligned, remove the action. The tools I use include, but aren't limited to, the following:

- Sharp, breakaway razor-knife (Olfa™, X-Acto™)
- Two packets of replacement escaine pads from Baldwin or doeskin replacements
- Hammer carding paddle, 60-80 grit paper attached
- Aliphatic resin glue, a.k.a. yellow carpenter's glue (TiteBond™, Elmer's™)
- Good needle-nose pliers
- A piece of piano wire to spread glue with
- Action screwdriver

- Alcohol, with eyedropper or syringe to dispense it with.

My technique involves removing one hammer/butt assembly at a time, removing the Corfam, gluing the leather, and replacing the butt in the action. I find

that if you keep the hammers lined up as you go, when you replace the action in the piano, you will have very little hammer alignment to do, which cuts down significantly on post-repair regulation.

To continue, place the piano action in an action cradle, and disengage the bridle straps. If you want to remove the hammer rest rail, you can, but I find this doesn't slow me down much. On a piece of paper, squeeze out a healthy dollop of yellow glue, and remove the first hammer butt.

Remove the catcher leather first. Using your sharp razor knife, peel back the Corfam from the wood a little on the top of the catcher (see Photo 1). Now grip the Corfam with your pliers and peel it off the catcher completely (see Photo 2). You will be left with considerable fluffy residue. Using your sandpaper paddle, file off most of the fluff, leaving a thin

monolayer of fluff on the catcher (see Photo 3). This provides an excellent adhesive base for the escaine, using the yellow glue. Select an escaine pad that fits the catcher dimensions closely (they are all a little different, you'll be able to select them by sight after a couple). The escaine replacements have a coarse side and a "plush" side. I have replaced with either side up, with no appreciable differences in action escapement. Also, I don't seem to discern a nap, or orientation to the escaine, it seems slightly rough both ways to the fingernail. I tend to glue the coarse, lighter colored side down,

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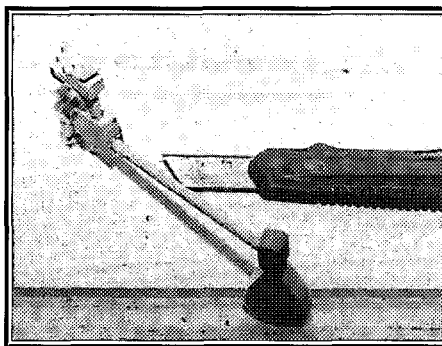


Photo 1

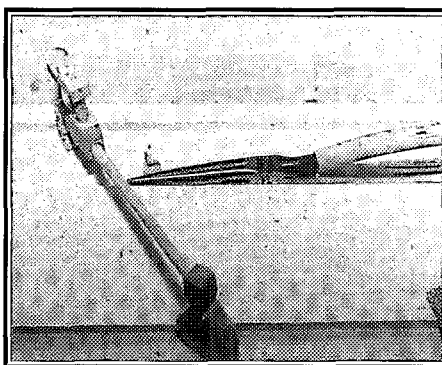


Photo 2

# Baldwin Leather Replacement

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but this is my preference. Spread a layer of yellow glue on the fluff residue on the

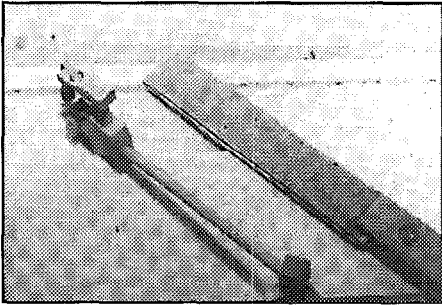


Photo 3

catcher, and press the leather onto the catcher. Holding the leather a few seconds with your finger will complete the initial bond, (see Photo 4) and you are now free to start on the second phase.

For this procedure, weaken the upper glue joint with the alcohol by putting

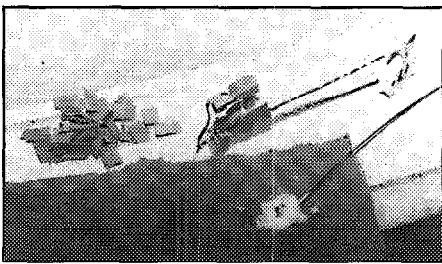


Photo 4

a couple of drops on the top of the butt leather and then gently prying the leather away from the wood with the razor knife (see Photo 5). Don't soak the entire leather, as you need the bottom half of the Corfam rigid so that it will remove completely from the slot under the butt felt. from the slot under the butt felt.

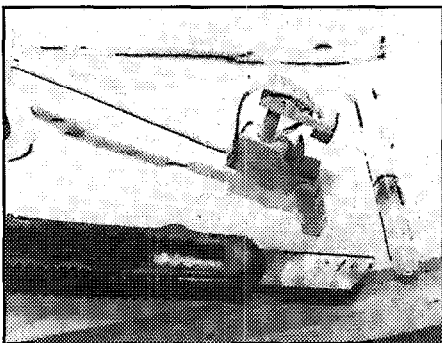


Photo 5

With the razor knife, cut down into the slot on either side of the Corfam (see

Photo 6) to break the glue bond. You should be able to pop the Corfam out of the slot easily, as the rigidity of the substance makes it all come out in one piece (see Photo 7). If the Corfam resists, slice into the slot again with the razor knife, and gently wiggle the bottom of the Corfam with the knife to break any old glue joint. If the Corfam is slightly soft, or

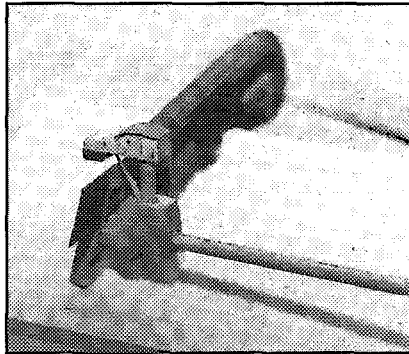


Photo 6

you happened to soak the whole thing in alcohol, you can pull as much of the Corfam out of the slot with needle nose pliers as you can, and clean out the slot with a hacksaw blade. Using the bit of piano wire, spread a line of glue above the butt cushion felt, and dip the new butt leather into the glue so that there is a thin, even amount on the escaine. (see Photo 8). Carefully slide the glued end of the butt leather into the slot behind the butt felt, and align the butt leather so that it is aligned squarely on the butt.

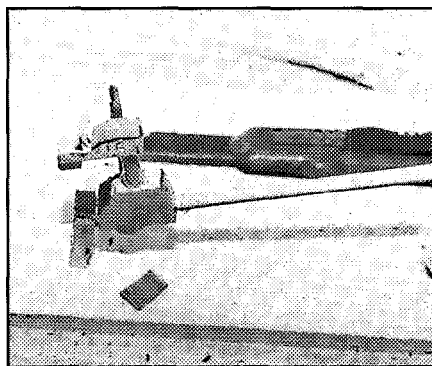


Photo 7

Now press the escaine down over the cushion felt to glue the top down. Hold it in place for a couple of seconds, and the new leather is installed (see Photo 9).

Replace the completed butt in the action, and align the hammer to its neighbors as you tighten the butt screw. The entire above procedure takes about two to three minutes per hammer butt, from

removal to reinstall. I find a leather-replacement session takes between six and seven hours, uninterrupted. Once the leathers have been replaced, reinstall

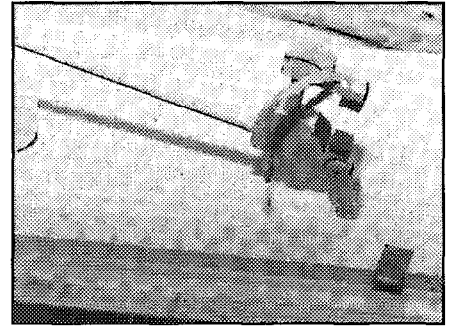


Photo 8

the bridle straps and replace the action in the piano. Now you can complete any post-repair regulation you need to do. I find that hammer traveling is the most-

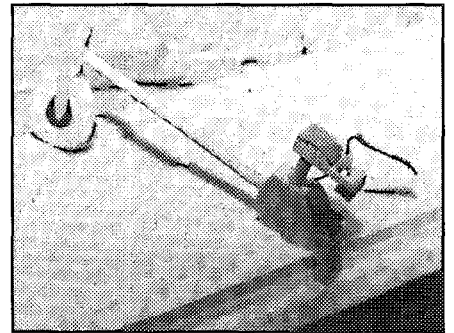



Photo 9

altered regulation point of this procedure, but the hammers should be still aligned, minimizing the task. 

**See "Notes on Technique" and "On Adhesives" at the top of Page 27.**

## Notes on Technique

I basically let the hardness of the Corfam work to my advantage in removing the stuff. I only soften the top of the butt leather to remove the small glue joint. I find that softening the Corfam with alcohol actually makes removal harder, as the softened mess resists clean cutting. (A scar on the third finger of my right hand bears testimony to slipping knife blades on the skooshy Corfam.) Peeling off the catcher Corfam leaves the fluff that makes the excellent bonding surface for the new leather. I've cleaned it all off, but the leather doesn't stick as tightly to the bare wood. Due to the fact that Baldwin attached the Corfam with an extremely strong hot glue, I don't worry about my fluffy layer coming unglued and releasing the catcher leather. I've tried heat guns to loosen the Baldwin glue, and the Corfam scorches before the glue begins to soften! ☐

## On Adhesives

Everyone has their favorite glues and I'm no exception. For gluing leather onto hammer butts, I prefer aliphatic resin glue, a.k.a. yellow carpenters glue, as it is cheap, strong, has a bit of working time and fairly odorless. If (horrors!) you manage to get some on the felt or leather surfaces, you can sponge it away and clean it off with a damp cloth. You can (fairly easily) remove it later if you have made mistakes. Other technicians like to use hot or cold hide glues, they work well too. What I don't use is the cyanoacrylate (Krazy glue), either the stuff that comes prepackaged with the Baldwin butt

leather replacement kits, or commercially available products such as Satellite City's Hot Stuff or Dryburgh Adhesives products. This glue has a tendency to wick into felt and harden, including butt felt and cushion felt, causing the same problems as the hardened Corfam. I also have trouble with the set times on cyanoacrylates, even using accelerators to speed glue setting, the stuff seems to stay liquid for an indeterminate period and then suddenly set. For this type of work, cyanoacrylates glue your fingers together with far more efficiency than the leather to the wood. ☐

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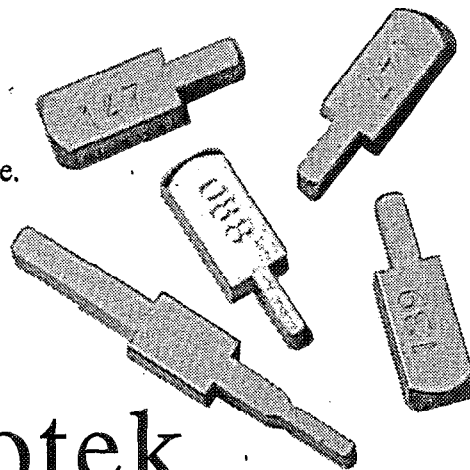
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Aural tuning checks are absolutely essential to fine aural tuning. It is important to have at least one tuning check for each tuning step. Although there may be several checks for some tuning steps, time does not permit, nor is it necessary to use them all. As soon as one or two checks determine the accuracy of the note being tuned, it is time to move on. Being aware of, and using, the best tuning checks can ensure a top quality tuning, and save much time.

Tuning checks involve other intervals that can be used to determine the accuracy of the interval being tuned. They may or may not involve notes of the interval being tuned. They fall into two general categories: 1) comparing parallel beat speeds, and 2) comparing beat speeds of intervals with a common top or bottom note.

### **Parallel Intervals**

Theoretically the beat speed of every interval should increase as it is played up chromatically, and decrease in speed as it descends chromatically. When tuning, if this does not occur the message is clear that something is wrong and needs to be corrected. However, the difference in beat speed is so slight between adjacent intervals, even the fast beating intervals, that they sound relatively the same speed to the ear. Attempting to make a noticeable difference in beat speed between neighboring intervals can present problems. This is doubly true with the slow beating 4th and 5th, which appear to beat the same speed as high and as low as the beat can be heard. A 4th three octaves above the temperament will seem to beat the same speed as a 4th in the temperament. Even when the faster beating 10ths and 17ths beat slower in the bass, the difference is so slight between neighboring intervals that they seem to beat the same speed. The real value of parallel tuning checks is that any obvious difference or inconsistency in beat speed is easily detected by comparing the beat

# **Aural Tuning Checks**

**By Virgil E. Smith, RPT & M. Mus.**

speed of the interval being tuned with its neighbor. The beat speed of the offending interval indicates which direction the note must be moved to correct the error; does it need to be faster or slower to conform to the pattern?

### **Intervals With a Common Top or Bottom Note**

Comparing two different intervals with a common top or bottom note can immediately reveal the accuracy of a particular tuning step. Usually there should be a noticeable difference in beat speed between the two intervals; not enough difference or too great a difference will indicate the need for correction. These checks are often more effective than the parallel interval checks, because the difference in beat speed is more easily evaluated.

### **3rds, 10ths, and 17ths**

These intervals are most effective in checking octave tuning above the temperament. They can be used both as parallel checks and checks with a common bottom note. Theoretically these intervals with a common bottom note should all beat the same speed, and this is the way we tuned them when we first became aware of their help in octave tuning. As recently as the last national convention in Minneapolis, tuning instructors were still teaching that they should be the same speed. Even tuning them to the same speed brought about a great improvement in the general tuning level, and no one minded the slow beat or roll in the octave that was there. Eventually we discovered that the 10th faster than the 3rd, and the 17th faster than the 10th eliminated that slow beat and roll, and greatly improved the octave

tuning. How much faster depends on the amount of inharmonicity in the particular piano being tuned. Compete consistency in the parallel progression of all three intervals is essential to fine tuning. Checking the beat speed of any of these intervals with its neighbor can be an excellent tuning check where ever the beats can be heard.

### **The 4th & 5th Check**

The 4th and 5th with a common top note above the temperament, and a common bottom note below the temperament is a wonderful octave check. Theoretically the 4th should be slightly faster than the 5th, but usually the difference is greater in actual tuning because of inharmonicity and the stretch of the temperament octave. The difference in speed between the two intervals should be clearly and consistently established in the temperament, then it will be easy to know what relationship to maintain throughout the tuning. This relationship will remain constant as high and as low as the ear can hear the beats, three octaves above the temperament the beat speed will be the same as in the temperament. Closer to the same speed clearly indicates that the octave is too narrow, and a greater difference indicates that the octave is too wide. A piano tuned with a consistent relationship between the 4th and 5th throughout will be a fine-tuned instrument.

### **Temperament Tuning Checks**

The best checks for the temperament are the temperament intervals themselves: the M3rds, m3rds, and M6ths gradually increase in speed as they ascend, 4ths the same speed, 5ths the same speed, and the 4th the same amount faster than the 5th with a common top or bottom note. The beat speed of any interval in the temperament can be checked by comparing it with its upper or lower neighbor. The 6th faster than the 3rd with a common lower note ensures that the 4th between the two other notes is expanded, and the 5th is contracted when the m3rd built on the lower note is slightly faster than the M3rd built on the top note of the m3rd. The 5th can also be checked by comparing the M6th below the 5th with the 10th built on the lower note of the 6th. The 6th will beat faster than the 10th when the 5th is diminished. It is important, but difficult, to find meaningful checks for the first few notes tuned in the temperament. Selecting a temperament that does provide these early checks can be helpful.




## Checks Below the Temperament

Just below the temperament is one of the most difficult areas to maintain true beatless octaves, and still have consistent beat progressions of all the other intervals involved. In addition to the 4th and 5th with a common bottom note, the m3rd and M3rd built on the note being tuned, and the M6th built on the top note of the m3rd can be a great help. The m3rd should beat faster than the M3rd, but slower than the M6th. Some like the m3rd and M6th to beat the same speed, but many of us prefer the octave with the slightly faster M6th. This check is valuable for as long as the beat in the m3rd can be clearly heard. Below that point parallel 10ths become the wise choice, and when these beats become difficult to hear 17ths can be used to the lowest A of then piano. In the low bass the beat of the 10th and 17th will be so slow that it will be difficult to detect any beat speed difference between adjacent intervals when the octave is correct. Any noticeable difference in the beat speed will indicate a problem that needs to be corrected.

The above system of checks will work beautifully on any well-scaled grand or upright piano. If the basic temperament is accurate there will be no need to compromise between the best octave and a consistent interval progression. However, the same cannot be said for poorer pianos. In working with these pianos it may be necessary to make several compromises to secure the best overall sound. The tuning checks can still be helpful in achieving the best tuning, but when complete consistency is not possible it will be necessary to seek the most satisfactory alternate solution.

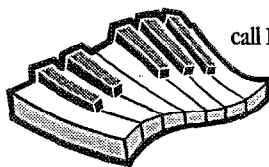
It is not necessary to train the ear to hear matching partials to utilize all the checks listed above when doing aural tuning. All the necessary beats can be heard by listening to the note or interval as the ear hears naturally, one pitch for each note that includes all the partials of that note.

In order to enjoy the most benefit from aural tuning checks it is necessary to be completely familiar with the intervals involved. This means being able to find an interval instantly on any note. Without this ability much time can be lost in attempting to use these checks. Once one becomes familiar with these checks and efficient in their use he or she should find a great improvement in the finished product. 

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# Tuning in Tonga

By Jon Appleton

**H**is Royal Highness Crown Prince Tupouto'a (that is his full name) is directly descended from the Tui Tonga, a royal line which is traced back to 1000 BC. Prince Tupouto'a is the eldest son of His Majesty King Taufa'ahau Tupou IV and Her Majesty Queen Mata'aho. His grandmother was the famous Queen Salote.

Tonga is the last monarchy in Polynesia. It is located approximately 500 miles east of Fiji, 500 miles southwest of Samoa and 1200 miles north of New Zealand. The population is approximately 100,000 - the people spread over 150 islands that span 100 miles north to south. Tonga is the only Pacific nation never to have been a colony. While it is a constitutional monarchy with a privy council, in fact the royal family set all policy, controls all lands, etc.

The Crown Prince is 48 years old and unmarried. He serves as the Foreign Minister and Minister of Defense for the Kingdom. He recently built a large house (a small palace) not far from the capital city of Nuku'alofa on the island of Tongatapu. It resembles a small Versailles.


Located in the main drawing room is a dark brown Kawai grand piano, approximately seven feet long - a gift to the Crown Prince from the company which he says he has had for ten years. It looks in perfect condition, strings, felts and all. There are no piano technicians in Tonga although there was once a Catholic priest in the village of Mu'a who "sort of knew how to tune a piano." This was many years ago. The Crown Prince claims that there are several grands on the island, all badly out of tune.

The Crown Prince knowing that I play the piano asked me if I could show him how to tune his piano on my next visit to Tonga. With a crash course and a Korg electronic tuning device from Dartmouth's piano technician Danny Dover, I attempted to do so. I found the piano nearly in tune except for some unisons which were ultimately easy to adjust. But the real problem is that the entire instrument is perhaps a third lower than it should be. The note F# above middle C is about 438 Hz. I did not know how—

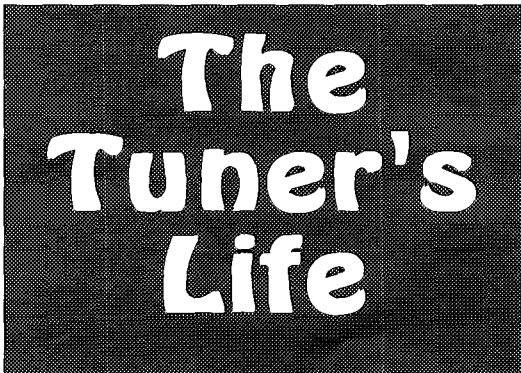
and I was afraid to attempt—to bring the entire piano up to concert pitch. (*EDITOR'S NOTE: There appears to be some confusion about the pitch of the piano here. If the pitch of F#4 is actually 438 Hz., the piano is close to a minor 3<sup>rd</sup> sharp! — SB*)

The Crown Prince, when confronted with the procedures for isolating the middle strings, then tuning unisons, using felt pads, rubber wedges, etc., seemed to think it would be best if he found "a young, clever chap from our military band" whom he could instruct. I doubt this will happen since it is one thing for me, an American friend of the Prince and a professional musician of his own generation to attempt to tune his piano and quite another for a lowly Tongan subject, perhaps twenty-two years old, a tuba player, to risk the wrath of his Royal Highness by snapping a string or completely mistuning the instrument. To a piano technician layman like myself, I feel I have few enough survival skills when entering the mysterious forest of approximately 300 taut vines—each needing to be brought into balance with one another.

The Crown Prince is largely self-taught and prefers to play jazz improvisations in the style of Bill Evans. He learned the piano as a boy by sitting in front of an old player piano, slowing down the speed, and placing his fingers on the appropriate keys as they descended. Gradually he could increase the speed and dispense with the player mechanism entirely. When he was twelve years old, the pianist Walter Hautzig came to Tonga and inspired the Prince to study the piano more seriously. He located a pa'alangi (foreigner) school teacher at one of the church schools who had once studied organ. She taught him the rudiments of reading music and introduced him to the music of Percy Grainger - a hero in that part of the world.

When the Crown Prince studied at Oxford (England) he had his own piano and began to play more frequently. Very few Tongans have ever heard him play the piano but his musical skills are legendary throughout the Kingdom. 

*Jon Appleton is a Professor of Music at Dartmouth College in Hanover, New Hampshire.*



The  
Tuner's  
Life

# Good Reasons to Read by Tom Patten, RPT

**T**here are two very good reasons for piano technicians to read *Piano Lessons*, by Noah Adams.

First, it's just a darned good read. Second, it is a book that our clients will (and some do already) want to discuss with us.

This book is chock-full of great piano anecdotes. It is the account of one man's journey towards confidence at the keyboard. It begins with his re-approaching the piano after years of not playing; he had a few lessons as a youngster, but had never played as an adult. Mr. Adams, is, however, not our typical adult beginner. As an anchor on National Public Radio's *All Things Considered*, he is, by profession articulate and observant, and he has interviewed some of the world's greatest musicians over the past 15 years.

*Piano Lessons* covers a year of enthusiastic playing, mixed with periods of self-doubt, time constraints and fear. He teaches himself, using various methods and ploys, and sets a goal of playing Schumann's "*Traumerei*," tuxedoed and candle-lit, for his wife on Christmas Eve. This is not an easy piece for a beginner, but Mr. Adams is no stranger to tough assignments and challenges. He admits more than once that he would much rather play Jerry Lewis' "*Whole Lotta Shakin' Goin' On*" instead of the Schumann.

Walter Cronkite has been called "The most trusted man in America." Noah Adams cannot boast such a title yet, but he may do so before he retires. I know many of my customers tune into *All Things Considered* daily, and his stories and voice convey information with conviction and sincerity.


Bearing this in mind, there will be piano customers who take the information in *Piano Lessons* as near-gospel, and they will hope that we, their technicians, will substantiate what they have read. There are instances where this might

be difficult.

For example, the piano teacher who declares that a free piano is a good piano will raise the hackles of those of us who must try to straighten out

such disasters altogether too often. I am sorry to see such recommendations in print. Mr. Adams travels from Somerset, Maryland, to Steinway Hall to purchase a new vertical piano and has it shipped home. He wonders throughout the book if he hasn't gone overboard. Perhaps he has, but only because there are many fine, less expensive pianos available, and we all know that there are many good Steinway dealers closer to his home than Manhattan. One gets the sense that he might have had the writing of this book in mind, and decided to go for the ultimate shopping experience. And he *should* have been advised to have a climate control installed upon delivery.

There is one glaring void throughout all the stories and soul-searching: nowhere in the book is The Piano Technicians Guild mentioned. I do not fault Mr. Adams for this, as I know he is thorough and maintains high standards in his own work. PTG members are at fault for not playing a large enough part in the piano business to warrant even a passing reference. Clearly, we all need to promote our organization more thoroughly. I hope that no customers will find PTG membership irrelevant because of this omission.

I have been asked about episodes in this book already, and you will be, too. My advice is buy it, read it, and be prepared to refute some opinions, reinforce others, and take the time to converse with customers who bring up the book in discussion. You will gain insight into the older-beginner, you will enjoy the tale from beginning to end, and you will know better what many of your customers are thinking. 

A preview of *Piano Lessons: Music, Love, and True Adventures*, By Noah Adams. Delacorte Press \$20.95

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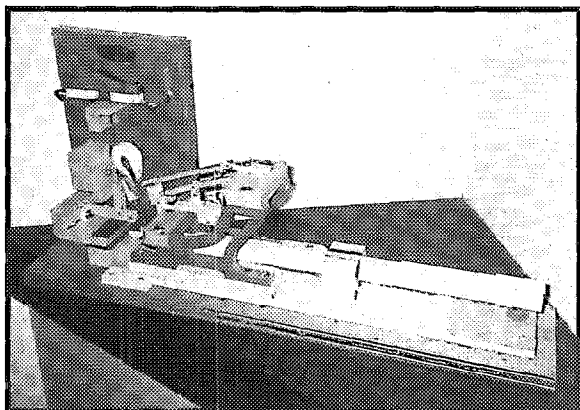
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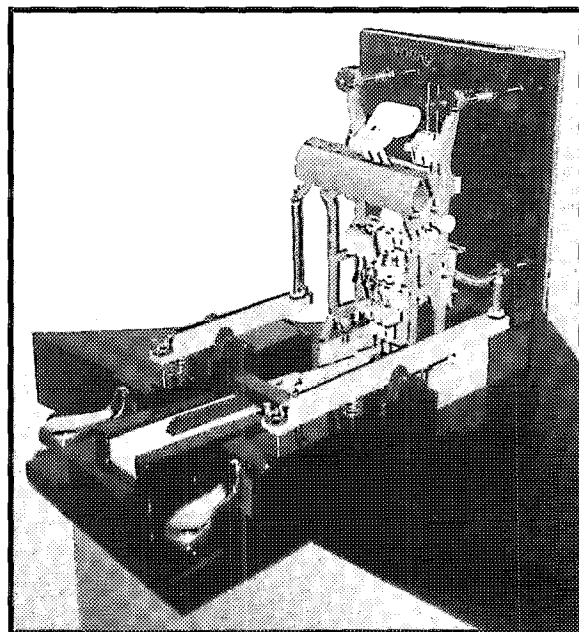
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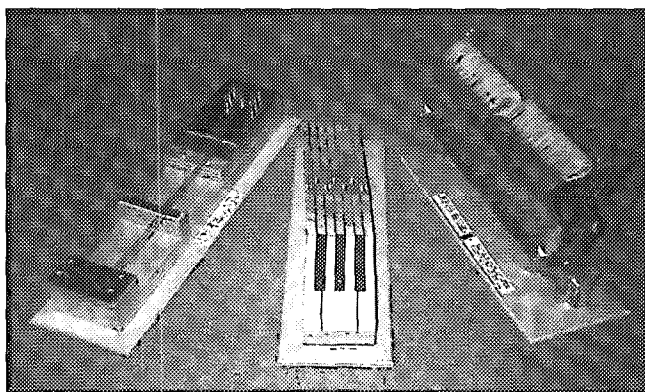
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The Renner action model is for the grand part of the Technical Exam. This is a one-note action model designed for accuracy and dependability. The cost for these models are \$225 plus shipping and handling and may be ordered directly from Renner. We thank Renner and Lloyd Meyer for this venture.



The Young-Chang three-note action model is for the vertical part of the Technical Exam. The cost for these models are \$150 plus shipping and handling and may be ordered directly from the Home Office. This project was started on Don Manino, and finished by Phil Glen. We would like to thank them for their work.



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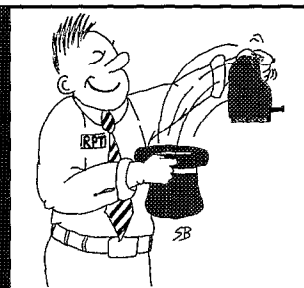
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# Grand Illusions ...

## The Page for Serious Cases



## A Humid Recital Stirs Bangkok

The recital, last evening in the chamber music room of the Erawan Hotel by U.S. pianist Myron Kropp, the first appearance of Mr. Kropp in Bangkok, can only be described by this reviewer and those who witnessed Mr. Kropp's performance as one of the most interesting experiences in a very long time. A hush fell over the room as Mr. Kropp appeared from the right of the stage, attired in black formal evening wear with a small white poppy in his lapel. With sparse, sandy hair, a sallow complexion and a deceptively frail looking frame, the man who has repopularized Johann Sebastian Bach approached the Baldway Concert Grand, bowed to the audience and placed himself upon the stool.

It might be appropriate to insert at this juncture that many pianists, including Mr. Kropp, prefer a bench, maintaining that on a screw-type stool, they sometimes find themselves turning sideways during a particularly expressive strain. There was a slight delay, in fact, as Mr. Kropp left the stage briefly, apparently in search of a bench, but returned when informed that there was none.

As I have mentioned on several other occasions, the Baldway Concert Grand, while basically a fine instrument, needs constant attention, particularly in a climate such as Bangkok. This is even more true when the instrument is as old as the one provided in the chamber music room of the Erawan Hotel. In this humidity, the felts which separate the white keys from the black tend to swell, causing an occasional key to stick, which apparently was the case last evening with the D in the second octave.

During the "raging storm" section of the "D-Minor Toccata and Fugue," Mr. Kropp must be complimented for putting up with the awkward D. However, by the time the "storm" was past and he had gotten into the "Prelude and Fugue in D Major," in which the second octave D plays a major role, Mr. Kropp's patience was wearing thin.

Some who attended the performance later questioned whether the awkward key justified some of the language which was heard coming from the stage during softer passages of the fugue. However, one member of the audience, who had sent his children out of the room by the midway point of the fugue, had a valid point when he commented over the music and extemporaneous remarks of Mr. Kropp that the workman who had greased the stool might have done better to use some of the grease on the second octave D. Indeed, Mr. Kropp's stool had more than enough grease and during one passage in which the music and lyrics were both particularly violent, Mr. Kropp was turned completely around. Whereas before his remarks had

been aimed largely at the piano and were therefore somewhat muted, to his surprise and that of those in the chamber music room he found himself addressing himself directly to the audience.

But such things do happen, and the person who began to laugh deserves to be severely reprimanded for this undignified behavior. Unfortunately, laughter is contagious, and by the time it had subsided and the audience had regained its composure Mr. Kropp appeared somewhat shaken. Nevertheless, he swiveled himself back into position facing the piano and, leaving the D Major Fugue unfinished, commenced on the Fantasia and Fugue in G Minor.

Why the concert grand piano's G key in the third octave chose that particular time to begin sticking I hesitate to guess. However, it is certainly safe to say that Mr. Kropp himself did nothing to help matters when he began using his feet to kick the lower portion of the piano instead of operating the pedals as is generally done.

Possibly it was this jarring or the un-Bach-like hammering to which the sticking keyboard was being subjected. Something caused the right front leg of the piano to buckle slightly inward, leaving the entire instrument listing at approximately a 35-degree angle from that which is normal. A gasp went up from the audience, for if the piano had actually fallen several of Mr. Kropp's toes if not both his feet, would surely have been broken.

It was with a sigh of relief, therefore, that the audience saw Mr. Kropp slowly rise from his stool and leave the stage. A few men in the back of the room began clapping and when Mr. Kropp reappeared a moment later it seemed he was responding to the ovation. Apparently, however, he had left to get a red-handled fire ax which was hung backstage in case of a fire, for that was what was in his hand.

My first reaction at seeing Mr. Kropp begin to chop at the left leg of the grand piano was that he was attempting to make it tilt at the same angle as the right leg and thereby correct the list. However, when the weakened legs finally collapsed altogether with a great crash and Mr. Kropp continued to chop, it became obvious to all that he had no intention of going on with the concert.

The ushers, who had heard the snapping of the piano wires and splintering of the sounding board from the dining room, came rushing in and, with the help of the hotel manager, two Indian watchmen and a passing police corporal, finally succeeded in disarming Mr. Kropp and dragging him off the stage. ■

*"... it is certainly safe to say that Mr. Kropp himself did nothing to help matters when he began using his feet to kick the lower portion of the piano instead of operating the pedals as is generally done."*





## Muscle Your Way To Business Fitness

Orlando Institute Offers Classes to Keep Your Business Fit

**By Evelyn Smith, RPT  
Institute Assistant Director**



Probably by now you can barely remember your New Year's resolutions. But if you're like most people, they included some good

intentions about getting in shape and improving your health.

Your business is like your body — take care of it, and it'll let you strut your stuff at the beach. Neglect it and, well, who wants to look paunchy at the pool?

Lucky for you we've got some personal trainers — a.k.a. instructors — coming to Orlando that can give

your business some extra punch. (They may not do a Richard Simmons workout, but they know a lot more about piano work than he does.)

So here's a quick business fitness test: How would you rate yourself on these questions? Give yourself one point for each "yes" answer.

- Pricing Our Services (Dale Probst)
  1. Are you pricing your work appropriately?
  2. Do you know how to evaluate your fee structure?
- The Other Keyboard (Jeannie Grassi)
  3. Are you currently using a computer to maximize efficiency by managing your financial and customer records?
- The Internet for Piano Technicians (Andy Rudoff)
  4. Have you learned the ins and outs of e-mail culture and mailing lists?
  5. Do you know how to get the most out of the World Wide Web?
- Marketing Your Business to the

Top (Bob Russell)

6. Are your marketing efforts bringing you the business you want?
- Economic Freedom (Beverly Kim)
  7. Will you have enough money to retire when it's time?
  8. Do you know how inflation will affect you in retirement?
- Renting Pianos (Anthony Pascone)
  9. Do you know how a piano rental business can expand your income?
  10. Are you prepared to develop a piano inventory, set prices, and draw up contracts for rental pianos?
- Taking the "War" Out of Warranty Work (Brian de Tar)
  11. Do you know what the secret is to resolving a conflict between a customer and a "problem" with their new piano?
- Estimates and Appraisals (Steve Brady)
  12. Do you know how to give thorough estimates that keep you from losing your shirt (or your reputation) on a job?

**How's your score?**

10-12 = Olympic technician

7-9 = Can run an 8-minute mile

4-6 = Out of shape, but still has a pulse

1-3 = Needs CPR

Each of these topics will be covered during our Business Seminar, and on Sunday morning, each one will again be featured (along with other topics) in the Business Roundtables, our all-new discussion format. Watch for more about the Roundtables in future issues of the *Journal*.

Whatever your fitness level, come to Orlando for a cardiovascular workout. Your business will shape up to compete with the best of them, and you won't even break a sweat! ■

## Convention Costs Can be Cut

Central Florida Welcomes the 40th Annual PTC Convention

July in Florida! It does not get much better than that. It will be 90 degrees plus every day during the week of the National Convention here at the Radisson Twin Towers. Bring your swim attire for cooling off in one of their pools.

When we're first starting out in this business, it seems so costly to travel and stay at the designated convention site. Not only do we have to sacrifice salary during the missed days away from tuning but the cost of 3 or 4 days so far from home can be prohibitive. Old-timers all know someone, or they themselves, packed a jar of peanut butter, a loaf of bread and set off for the campsite nearest to

the convention they could find.

By hook or by crook, if you're serious about learning this trade you need to be here in July. If you decide to camp, Turkey Lake Park is less than 3 miles (20 minutes in traffic) from the Radisson. Call (407) 299-5581 today or ASAP to book a site. Cost is \$14.32 per night for electricity and water on site. Cost for a full hook-up is \$16.54 per night. It is *not* out in the woods, you'll hear traffic all night so bring your earplugs. They require that you mail your first night's rent in advance so call to get the address and more info. Just get here, you'll be so glad you made the effort.

— Patsi Franklin, RPT  
Central Florida Chapter ■

## Music Beats Computers at Enhancing Early Childhood Development

Irvine, CA (February 28, 1997) — A research team exploring the link between music and intelligence reports that music training — specifically piano instruction — is far superior to computer instruction in dramatically enhancing children's abstract reasoning skills necessary for learning math and science.

The new findings, published in the February 1997 issue of *Neurological Research*, are the result of a two-year experiment with preschoolers, led by psychologist Dr. Frances Rauscher of the University of Wisconsin at Oshkosh and physicist Dr. Gordon Shaw of the University of California at Irvine. As a follow-up to their groundbreaking studies indicating how music can enhance spatial-reasoning ability, the researchers set out to compare the effects of musical and non-musical training on intellectual development.

The experiment included three groups of preschoolers: one group received private piano/keyboard lessons and singing lessons; a second group received private computer lessons; and a third group received no training. *Those children who received piano/keyboard training performed 34% higher on tests measuring spatial-temporal ability than the others.* These findings indicate that music uniquely enhances higher brain functions required for mathematics, chess, science, and engineering.

The implications of this and future studies can change the way educators view the core school curricula, particularly since music-making nurtures the intellect and produces long-term improvements. "It has been clearly documented that young students have difficulty understanding the concepts of proportion (heavily used in math and science) and that no successful program has been developed to teach these concepts in the school system," stated Dr. Rauscher. "The high proportion of children who evidenced dramatic improvement in spatial-temporal reasoning as a result of music training should be of great interest to scientists and educators," added Dr. Shaw.

### *Results Reinforce Causal Link Between Music and Intelligence*

The research is based on some remarkable studies that have recently begun pouring out of neuroscience laborato-

## Superb Learning in Hands-On Classes

The upcoming Convention & Institute in Orlando has much to offer in the way of individualized training. From the Applied Skills, where one may receive instruction in many areas of piano regulation and repairs, to the tuning tutoring sessions, the "hands-on" classes will offer superb learning experiences for those who take advantage.

The tutoring sessions are individualized providing "hands-on" help with particular needs. There are up to three students in each class, allowing for give and take while offering a chance for support and exchange of ideas within each session. Also the sessions are focused on specific areas of tuning. This format is more conducive to learning and allowing instructors to concentrate on a particular topic without wandering or getting side tracked. The sessions are small enough to get individual help yet large enough to create a relaxed atmosphere of creative learning. The sessions include; Beat Rate Tutoring, Octave, Temperament, Unisons & Stability, and Comprehensive Tutoring for Advanced Students.

We all know the feeling of doubting our abilities, particularly during the early stages of learning to tune. Piano tuning is more ambiguous and elusive than most other skills and learning to tune can bring feelings of apprehension, intimidation and fear. At

the same time, learning to master this art can be most rewarding. This is where the tutoring sessions can be of great value. Regardless of your experience, whether it be the very beginning or the more advanced, these sessions are designed to help zero in on your areas of need. They will help to solve those daunting questions and set you on track to becoming a highly skilled technician.

The tutors have many years of experience and are sensitive to each and everyone's needs. They are prepared to answer questions, give hints, and set you on your way to becoming a much improved tuner. Once more, they are non-intimidating and receptive to each and every question, regardless of how insignificant or how dumb you may think it is. They are some of the most respected individuals in our field and attending one of these sessions can be very educational as well as enjoyable.

In the past people have commented on how they have become inspired by these sessions and have learned more in an hour and a half than they have learned all year. If you

are looking for this type of guidance, I urge you to attend. You can sign up by calling the Home Office and registering with Sandy.

See you in Orlando.  
— Paul Olsen, RPT  
Institute Assistant  
Director



ries throughout the country. These studies show that early experiences determine which brain cells (neurons) will connect with other brain cells, and which ones will die away. Because neural connections are responsible for all types of intelligence, a child's brain develops to its full potential only with exposure to the necessary enriching experiences in early childhood. What Drs. Rauscher and Shaw have emphasized has been the causal relationship between early music training and the development of the neural circuitry that governs spatial intelligence. Their studies indicate that music training generates the neural connections used for abstract reasoning, including those necessary for understanding mathematical concepts.

Specifically, earlier studies led by Drs. Rauscher and Shaw reported a causal relationship between music training and spatial-temporal ability enhancement in pre-schoolers (1994), and among college students who simply listened to a Mozart sonata (1993, 1995). References to these and other findings related to music research conducted worldwide are available at the Music and Science Information Computer Archive (MuSICA) at the University of California, Irvine. For more information and interviews please contact Penny Zokaie (914)241-9112 or Bob Morrison (703)648-9440, or access MuSICA on the World Wide Web (<http://www.musica.uci.edu>).■

# Can We Survive?

## Communication Key to Working Relationships

**By James Schmitt, RPT  
Chair, Trade Relations  
Committee**

I wish you all could have been there in some corner watching a dialogue I was able to witness at the NAMM show last year, because the interaction between two RPTs was such a good example of the attitudes and friction that are prevalent between technicians and piano sales persons. As the Trade Relations Committee Chairperson it was my job to be at the NAMM show to find ways to build better relations between the manufacturing part of our industry and piano technicians in general. As I talked to dealers, I found it helpful to ask them to respond to this nightmare scenario that goes something like this. Susie and her mom want to buy a piano because they both thought they might like to take some lessons and play the instrument. They go to a piano store and find a piano that fits their very limited budget of only \$1,500, but since Susie's mom will not buy anything unless she takes time to "sleep on it," she goes home and calls her sister who tells her not to buy the piano unless her piano technician can look at it first. So the next day Susie, her mom and this piano technician all show up at the store to look at the piano. The technician opens the piano and comes unglued with the following statement "What a rotten piano! Look at how beat up this thing is. You should be ashamed of your self for even having a piano like this for sale." With that, the technician bangs the lid shut and walks out the door. Susie and her mom are so discouraged that they decide not to buy a piano at all and the dealer vows that he will never let an outside technician into his store again. When I told this story to these two technicians standing in the PTG booth the following exchange took place right there.

T1: I'm sorry, but I will not stand by and listen to another story in which piano technicians are blamed for the decline of piano sales. It is not our fault that pi-

ano dealers won't take time or money to prep pianos and. . .

T2: Now listen, the guy here has a point, with all the. . .

T1: No, I won't listen. I am doing the best I can to keep the new garbage working long enough so that people can. . .

T2: Now, don't you think you are overdoing it just a little? A piano like that is going to give problems and we need to find ways to support them. . .

I think you get the picture as to what was going on there, and in its way it was an example of the relationship between dealers and technicians. By the nature of things the relationship will always be a little abrasive but I believe that if we can learn to communicate without fighting we can actually find wisdom and balance in our dealings.

Of course that's the key here, isn't it? Finding the way to say what needs to be said without destroying relationships and or creating so much negative feedback that we end up isolating ourselves. For example, one of the most effective communication processes I know of is when one person goes to another person, holds a gun to her head and says "give me your money." Both individuals become very focused on the subject at hand with no ambiguity as to the desired outcome. However, the means of communication is so offensive to one receiving the initial contact that we as a society have outlawed the practice. I don't know anyone who holds guns to other peoples' heads, but there have been times when the person I was talking to might just as well have had a gun because of the way they were handling themselves, and there have probably been times when you have felt that way. Just as much of a problem, particularly in our industry, however, is the non-confrontational individual who doesn't want to make a scene but is more than willing to express his thoughts to others behind the back of the person he should really be talking to. Many times inaccurate and sometimes downright false information about dealers and technicians gets

passed all over town simply because the people initially involved didn't talk to each other.

So where do we go from here? I am not willing yet to claim the attitude that another individual I met at the NAMM show held—and you would all be surprised if you were to learn who that individual was—but when I asked him to respond to my little story he said that he didn't think my efforts were going to pay off in this regard because people don't change, and if you didn't learn how to communicate when you are a child you are not going to learn when you get older. Like anything else, communication is one of those things that is not only learned but is going to be done better by those who have an aptitude for doing it well. So to that extent I will agree with this individual, that a person who is a direct, non-feeling, say-it-as-it-is sort of person, will not be as good nor as comfortable dealing with delicate, difficult situations. I sure hope, however, that we can find what it takes to be more supportive—but at the same time, honest—in our dealing with each other. To that end I have some suggestions that may help—or should I say, have helped me—in doing the job better when it comes to dealing with people.

First, respond—don't react. There was one time when a teaching colleague tactlessly became very critical of some part of my teaching and my first reaction was to fire right back, at which point I would have started a war. But after taking some time to cool off, I thought through what needed to be said and then was able to respond in a way that has given me reason to believe that the person making the criticism has forgotten the exchange.

Second, seek the advice of others. Of course, you will have to be careful not to turn this into a rumor-spreading event, but if done wisely, applying the advice of someone outside the situation can make a lot of difference.

Third, there may be real wisdom in choosing not to do certain kinds of work. Going back to the exchange between the two technicians at the NAMM show; T1 had found that the best thing to do was to not do any pre-sale inspections at stores. That way there were no enemies created and no

*Continued on Next Page*

# Best Seller List of Business Resources

A Free or Nearly Free Reading and Reference List for Small Businesses

**By Robert W. Beck, RPT  
Economic Affairs Committee**

There is a vast amount of material available today to help us manage a small business. In the past, the written word was the principal medium. Today, with the advent of the World Wide Web and other "on-line" sources, the list becomes almost endless.

However, a small business resource that is very often overlooked is the venerable IRS! Free literature on small business finance and tax issues is readily available through the local IRS office. Very detailed and wide in scope, this reading matter is a true treasure chest of useful tips and solutions — especially concerning ever important tax issues!

## ECONOMIC NEWS & VIEWS

### Can We Survive?

*Continued from Previous Page*

one was losing sleep at night over arguments.

Fourth, and probably most important, practice taking criticism. We all make mistakes, but how we choose to respond to them can make all the difference. Example: if someone comes up and says "that was the worst pre-sale inspection I have ever seen." Rather than blow up at them, take a deep breath and say "what would you have done differently?" For all you know, you still would have done things the same way but at least you would have maintained a professional relationship.

I don't know anyone with whom I can't find a fault, and that includes myself. The problem is that if you work with anyone long enough you are going to find something that is a real irritant. Depending on how hard you and I are willing to work, we can either come out the other side with a better relationship that can really make a difference in our business, or we can join the rest of the crowd creating more division. ■

Another old, but remarkably helpful organization is the Small Business Administration (SBA). Titles such as "A Handbook of Small Business Finance" on "Insurance and Risk Management for Small Business" can be sourced from local field offices across the country. Call 800-827-5722 for your closest office or write to the Superintendent of Documents, US Government Printing Office, Washington, DC 20402. (The list of available reading is quite extensive.) For the SBA computer BBS, connect to 800-697-4636 (9600BPS) or 800-859-4636 (2400 BPS). Toll Free! Believe!

Obviously, the most timely and accessible help can be found through software and WWW sites. The National Business Association, 800-456-0440, or 214-991-5381, offers low cost software for help with loans, P&L statements, Cash Flow Analysis and Business Plan preparation.

For those using computers for communication, the on-line services such as America Online (AOL) and Compuserve can provide a very rich blend of useful small business guidance. They also provide access to the "Internet," the ultimate source for the small business owner.

For those with World Wide Web capability, the best place to start is with "The Cyberpreneur's Guide to the Internet" (<http://asa.ugl.lib.umich.edu/chdocs/cyberpreneur/Cyber.html>), a listing of business news-groups, gopher and WWW sites. The home page provides links to such sites as the "Internet Business Center" (IBC) and the "U. of Michigan's Small Business Gopher." Another good site is Business Sources on the Net ([gopher://refmac.kent.edu/](http://refmac.kent.edu/)) which provides reports on management, accounting and taxation for the small business.

At "Khera Communications' Business Resource Center" (<http://www.kciLink.com/brc/>), you will find reports on "Making Better Presentations to Prospects," "Pricing Your Services or Products," and "Tools That No Small Business Should Be Without." Also, there's an area called "Getting Started" that will help with advertising and getting free publicity.

"Surfing" the Internet is well

## Walt Disney "MAGIC KINGDOM CLUB"

*Piano Technicians Guild Members, this is your invitation to sign up and be a part of all the magic, fun and adventure that Disney has planned for you. Being a club member, you will receive a variety of money-saving benefits at Disney destinations worldwide, and on other special offers. Just drop us a note or call the Home Office we will promptly send you a Magic Kingdom Club membership card and brochure.*

**(PTG Members Only)**

**Call**

**816-753-7747**

**or write**

**3930 Washington**

**Kansas City, MO 64111**

worth the time and money, as new sites are constantly being created. The directories listing pamphlets, books, software and other "contacts" that you will discover are truly comprehensive—inexhaustible!

For those not interested in the computer approach to information gathering — the Small Business Administration (SBA) should still provide the best and most convenient source. Local libraries and schools will always be another available resource requiring little more investment than your time and effort. Although "relatively" costly, local business consultants, accountants and CPAs are a very good source of business information, as well as retirement planning and estate management. Your Chamber of Commerce and local bankers are another surprisingly good source. No discussion of a small business "reading list" would be complete without mention of our own PTG business aids and Home Office personnel. Along with local chapter expertise, there is a wealth of specialized and focused information available to us all. ■

# Chapter News Roundup

Well, it has taken a bit longer than I had anticipated to garner information on chapter activity from up and down the river and across the great divide. We are nearing that time of year when we will be perusing the aforementioned data to determine chapter achievement and chapter recognition awards (peruse, by the way, means to look over thoroughly, not to glance at, contrary to popular usage). We will be doing the newsletter awards a bit differently. One of the hallmarks of a good newsletter is consistency. To pick an exemplary missive by looking at only one issue is to miss this point. At least two people in each region regularly look at each issue the editors of your newsletters send out, the RVP and Chapter Services Rep (or at least they should, if the editors are sending them the newsletter). I think these people are as qualified as Home Office personnel to make the picks, besides if the committee is going to be responsible for the selection, they should make the selection. The committee members will confer with their respective RVPs and choose the two newsletters in their region they feel are the pick of the litter. They will send copies to the other committee members and myself and we will vote on them. Simplicity itself. No, really. Trust me.

Anyway, so much for housekeeping. Here are some happening from around the regions. If you need some fresh ideas, I hope this is useful for your chapter. Perhaps someone, somewhere, somehow has done a technical or project that your group hasn't thought of yet. If you do not see your chapter represented here then A) your chapter hasn't been in the loop with the committee rep or B) your rep hasn't been in the loop with me. Sorry. We are still working out the bugs in this committee work (which is pretty apparent from the responses to the Chapter Officer Survey. In defense of the committee members, I do have to wonder if anyone is reading the non-technical and non-political articles in the *Journal* as the December *Journal* article was rather self-explanatory).

**South Central: Oklahoma:** Techs thus far: demo of the stringer tool by Pianotek and setting pins in a grand piano; a breakfast fellowship with a tuning comparison between Aural and SAT tech; Concepts of pricing when buying, selling, trading used pianos for dealers, techs & private parties. Piano cleaning and the Hanta virus, tips on repairing chipped

plastic key tops. This chapter has an excellent newsletter. **New Mexico:** started a new newsletter (one of the single most important chapter tools for communication) and reports meeting attendance is up. Techs: grand piano key frame preparation, lyre repair; Carl Nieyer key leveling system demonstrated by Roger Hathaway, also harpsichord maintenance and tuning historically. **New Orleans:** working on an ongoing restringing project. Techs: Voicing the Yamaha with Brian DeTar of Yamaha; 2-day seminar featuring Brian DeTar at Loyola U. covering concert prep. evaluation and all you can do to a piano in a day. **Central East: Quad Cities** Chapter had their second successful "Piano Celebration" at 3 Malls in the Quad City area (see January *Journal* for details). Teachers, adults and kids played on pianos from co-operating stores. Members showed kids the insides of pianos. **Northern Michigan** chapter has initiated a Newsletter "Capstans Courageous." **Madison Chapter** is planning a Regional Seminar for April 25-27 at U of Wisconsin and **Waukegan** is planning a Regional for Oct. '98.

**Chicago** chapter's "Tune-Off" with Virgil Smith and Jim Coleman has garnered much attention in the tooner media. What a great idea! **Dayton** chapter is hosting a one-day seminar with Jim Geiger the first Saturday in October 1997. The **Columbus** chapter is planning an Associates Day to go over the Technical Exam and offer the Written Exam.

**Central West:** A committee has been formed to establish a CWRCO with Gracie

Wagoner, Dick West and Wim Bleas as Committee and assisted by RVP Kent Swafford. The **St. Louis** chapter volunteered to help man the phone banks during the local public TV station's fall fund drive. In addition to promoting local PBS, it provided exposure for the local PTG. **Twin Cities** had Virgil Smith for a 1-day seminar and is hosting a series of sessions for Associates this year including a tuning and hands-on repair session. Exams are scheduled. The newsletter "Soundboard Buttons," also publishes profiles of members which are informative and interesting. **Kansas City** has had several manufacturing reps and may have the Rappaports up there in the spring for a 1-day seminar. **St. Louis** had a three ring circus (3 techs at one meeting). They are also hosting an Associate Day. Projects in the region include: **Wichita** has just completed a 4-year grand rebuilding project. Very successful and profitable. Members from the **Boulder** chapter are traveling to Cuba in February for the "Send a Piano to Havana" project. They accepted donations. The **Twin Cities** chapter collected PTG \$5.00 coupons given to members for early dues payment and purchased a PTG Vertical Regulation manual and 10 student manuals.

**Western: Golden Gate** chapter had an all-day seminar for the tuning test and has had similar seminars on grand regulation.

What's going on in your neck of the woods?

— Kim Fippin, RPT  
Chairman Chapter Services

## Passages

### Camille Morin —

On February 19, 1997, Camille Morin passed away after 81 years. Born in 1915 in Morinville, (named for his ancestors) Alberta, Canada, he was one of 11 children. Cam worked his early years in construction, woodworking and painting. These experiences helped him find a job after World War II apprenticing to the piano & organ firm of Pepin & Sons in Edmonton. He became a qualified piano technician and struck out on his own, traveling to repair pianos and pipe organs. He was recognized as an experienced field technician by the Casavant Pipe Organ Company of Montreal. He joined Shaw Piano & Organ, an Edmonton retailer in the 1970's until they

closed in 1982. He returned to private piano tuning in the Edmonton area, and with his good reputation, had no trouble finding customers. Cam retired in 1986, but continued to be active in the piano technician community, as a mentor, teacher, and respected technician. He was a member of the Piano Technicians Guild since 1962, one of the original members in this area. Cam is missed by his family, and by the piano technicians he helped and influenced.

### In Memory . . .

Calvin Partridge  
PORTLAND, OR

# NEW MEMBERS IN FEBRUARY

## Region 1

### 021 Boston, MA

Douglas J. Atkins  
Forty Chester Street  
Boston, MA 02134

Norman A. Brown  
4 Bay State Road  
Natick, MA 01760

Susan Brown  
270 Norfolk Street  
Cambridge, MA 02139

Robert P. Silenzi  
49 Walpole Street  
Sharon, MA 02067

### 031 New Hampshire

Michael F. Lyman  
37 French Mill Road  
P.O. Box 813  
Hollis, NH 03049

### 078 New Jersey

Ernest H. Brinkman  
15 Providence Avenue  
West Patterson, NJ 07424

### 117 Long Island-Suffolk, NY

Frank J. Davis  
12 Tupelo Lane  
East Islip, NY 11730

## Region 2

### 212 Baltimore, MD

Steven L. Cohen  
8230 Ritchie Highway  
Pasadena, MD 21122

Jerome L. Graber  
1308 Mantle Street  
Baltimore, MD 21234

Mabel Tang  
10300 Malcomb Circle D  
Cockeysville, MD 21030

### 231 Richmond, VA

Annette V. Kelley  
P.O. Box 46  
Studley, VA 23162

### 301 Atlanta, GA

Joslyn A. McGuire  
518 Oakland Avenue, SE  
Atlanta, GA 30312

George W. Shaw  
1271 Rock Creek Road  
Cherry Log, GA 30522

## Region 3

### 799 El Paso, TX

Don H. Patterson  
9401 R. W. Hoyt Way  
El Paso, TX 79924

## Region 4

### 431 Columbus, OH

Clifford E. Maurer  
1029 Dayton Avenue  
Washington C.H., OH 43160

### 601 Chicago, IL

Robert W. Benwitz  
304 N. Dale Avenue  
Mt. Prospect, IL 60056

### 612 Quad Cities, IL

Richard W. Strang  
Psc #2, Box 2769  
Apo AA, 34002

## Region 5

### 585 North Dakota

Jere T. Fryett  
521 8th Street, N.W.  
Minot, ND 58703

### 653 Ozark, MO

Jerry A. Deck  
5251 Deer Park Road  
Columbia, MO 65201

## Region 6

### 901 Los Angeles, CA

Mark Y. Kaufman  
22219 Miranda Street  
Woodland Hills, CA 91367

### 921 San Diego, CA

Diane T. De Tar  
8490 Nentra Street  
La Mesa, CA 91942

### 953 Modesto, CA

Theresa V. Durham  
611 E. Cone Avenue  
Merced, CA 95340

## Region 7

### 594 Montana

David L. Graber  
933 Range View Drive  
Hardin, MT 59034

### 972 Portland, OR

Martha Taylor  
6229 Se 41st Avenue  
Portland, OR 97202

## Region 1

### 021 Boston, Ma

Eric A. Brinkerhoff  
P.O. Box 316  
Danville, VT 05828

### 064 Connecticut

Evan Dunnell  
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# CALENDAR OF EVENTS

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 the 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.

*April 25-27, 1997*

## **WISCONSIN DAYS**

Ramada Limited, Madison, WI  
Contact: Joel Jones, (608)833-1488 or  
(608)263-1887  
9 Springwood Circle, Madison, WI 53717

*April 26-27, 1997*

## **ASSOCIATES SEMINAR**

Clarion Hotel, Waco, TX  
Contact: James B. Geiger (817)867-9589  
3924 Kendall Lane, Waco, TX 76705

*May 1-4, 1997*

## **NEW ENGLAND / EASTERN CANADA REGIONAL**

Ramada Inn, Portland, ME  
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P.O. Box 1575, Portland, ME 04104

*May 3, 1997*

## **NEW MEXICO ONE DAY SEMINAR**

Univ. of NM, Albuquerque, NM  
Contact: Les Conover (505)255-0658  
4805 Central, NC, Albuquerque, NM 87108

*May 9-10, 1997*

## **UTAH INTERMOUNTAIN SEMINAR**

Snowbird Resort, Salt Lake City, UT  
Contact: Judy Rapp, (801)298-7875  
1151 West 400 North, W. Bountiful, UT 84087

*July 23-27, 1997*

## **PTG ANNUAL CONVENTION & TECHNICAL INSTITUTE**

Radisson Twin Towers, Orlando, FL  
Contact: PTG Home Office, (816)753-7747  
3930 Washington, Kansas City, MO 64111

*October 11-12, 1997*

## **TEXAS STATE**

Ramada Hotel Downtown, Ft. Worth, TX  
Contact: David Reed (817)735-4420  
4004 Lovell, Ft. Worth, TX 76107

*October 18-19, 1997*

## **NYSCON — Ontario Province**

Radisson Hotel, Corning, NY  
Contact: Donald McKenzie (607)277-7112  
1660 Slaterville Rd, Ithaca, NY 14850

*October 23-26, 1997*

## **NORTH CAROLINA REGIONAL**

Embassy Suites Convention Center, Greenville, SC  
Contact: Don Valley (864)574-6165 or (864)574-1201  
P.O. Box 844, Fairforest, SC 29336

## FROM THE PRESIDENT'S DESK



George Lockhart

### THESIS ON TUNER-TECHNICIAN ORGANIZATION

Let us submit ourselves and the industry to a scrutiny.

As an organized group, with a set of special interests as the core and meaning of our unity, we should look at all the other groups in the music business, both organized and unorganized, try to see how they group, and why, where interests coincide, and where, on the other hand, interests diverge. It is only by such an analysis that we can arrive at principles of action, and at policies to implement them.

The industry (piano) of which we are a part consists of: Manufacturers, dealers, tuning schools, self-employed tuners, employed tuners. In a more extensive breakdown we would consider: Teachers of piano, the public as a whole, out of which would spring a public relations program.

All elements of the industry have much in common. They are all vitally interested in music's progress and widespread development. All can actively

and logically unite to further the cause of music without reservation of any kind.

From here it will be necessary to take each branch of the industry separately; to contrast its special interest with every other branch so that we might find out where we fit in, how choose our friends, how detect the motives behind the unfriendly, and find for ourselves measures that will promote and protect our own special interests. We must deal with:

#### Manufacturer—Dealer

Tuning schools  
Employed tuner  
Self-employed tuner  
Music teacher  
Public  
Trade papers

#### Dealer—Tuning schools

Employed tuner  
Self-employed tuner  
Music teacher  
Public

#### Schools (tuning)—Tuner (Emp.)

Self-employed tuner  
Music teacher  
Public

#### Self-Employed tuner—Tuner (Emp.)

Music teacher  
Public  
Trade papers

This it can be seen is a somewhat involved project. However, not all these relationships are of immediate and equal importance. It has been pointed out that there is at least one question upon which the whole industry can be in complete unity. There are possibly many more. These should be found, and made the basis of unified action.

Also it will probably be found that the interests of some of these groups may diverge, differ slightly, and even be very antagonistic.

The problem is now to analyze these groups paid by pair.

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THE PIANO TECHNICIAN, April, 1957

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# AUXILIARY

## E X C H A N G E

**Dedicated To Auxiliary News and Interests**

### ***"Listen! Or your tongue will make you deaf."***

The following excerpt was taken from a lecture by Arleen Johnson, Ph.D. at the University of Kentucky which I think is worth passing on to you.

Have you ever noticed that often times our natural response to hearing someone share a sad story is to say something to try to make them feel better? We have all been there, done that! Something like ... "Cheer up, everything works out for the best" or "throw his/her stuff out and have the locks changed" or "he/she was never good enough for you anyway" or "let's have a cup of hot tea and you'll feel all better." We often want to fix the situation rather than to allow the discussion of it. This may be due to having our own unresolved issues, to our not wanting to feel responsible for helping to solve the problem, or to having feelings of frustration and inadequacy because we want to solve the problem but do not know how to do so.

And so we respond by saying "comforting" things that we hope will help. Instead of helping, what actually happens is that the message is received that there is an immediate need for a subject change. Our "helpful" comments usually signal that we don't really want to talk about it. Most often what needs to be said is *nothing*. We can listen



***Phyllis Tremper***  
***PTGA President***

quietly. If we need to say anything at all, we can say things like, "Tell me more about it. I can see that you are upset" or "that is an awful problem I can see why you would feel that way" or "go ahead and cry — you'll feel a lot better" or "it must have been very hard for you. Tell me what it was like."

When friends and family ask for our advice, the best way we can help is by *not* giving it. We all need to find our own answers, and our best help will result from empowering

persons we care about to find their own alternatives. We can say things like, "What do you think you should do?" or "Is there some way I can help you?" or "Let's write out a list of the options *you* think are best."

Perhaps we need to practice to become more comfortable with silence and with sharing another's pain. I believe the wise ones from the Cherokee nation said it best, "Listen! Or your tongue will make you deaf."

I thought these were great words of wisdom for all of us and while you are mulling these over in your mind this month, it will help if you *put a little music in your life!* You will feel much better.

As I got a year older last month, I want to wish all of you members a Happy New Year of Birth also. It just gets better with age, doesn't it? See you in Orlando. Please get your registration in early. I trust your Easter was wonderful and do have a bright Spring. ■

The following Auxiliary members have consented to serve as officers in the upcoming PTGA election in Orlando:

President.....	Phyllis Tremper
Vice-President .....	Carolyn Sander
Treasurer .....	Marilyn Raudenbush
Recording Secretary .....	Agnes Huether
Corresponding Secretary ...	Beva Jean Wisenbaker

The nominating committee members are:  
Eileen Guthrie, Pat Coleman, and Christine Monroe, chairperson

# More to Florida than Disney

In all probability in the next few months you will be reading a good deal about what to do, where to go, what to wear and what to see in the Peninsula State, now that Walt Disney has discovered it and the Piano Technicians Guild is holding its 40th convention in Orlando. Maybe you thought Orlando was Florida's capitol city — wrong. It's Tallahassee, not really a principal city but the state's capitol nevertheless. Florida is the southern-most of all the states in the United States. Florida ranks 21st in area; its motto is "In God We Trust" and the state flower is — you guessed it, the orange blossom.

A brief history of the area recounts that the first European (that's the ancestry of most of us) to see Florida was the Spaniard Ponce de Leon in 1513, 484 ago. He was looking for the "Fountain of Youth." Following a period of Spanish Rule, the French Huguenots took over and built Fort Caroline on the St. John's river (home of the manatees) in 1564. The "peace" lasted but a year when the colony was attacked and massacred by the Spanish under Pedro Menendez de Aviles and

the first permanent settlement was founded at St. Augustine.

Over a hundred years later another Spanish colony was established in 1696 at Pensacola. There were wars, massacres, battles and skirmishes for almost 200 years with conflicting claims being made by Spain, Great Britain, France and the native Seminoles. Treaties were made, broken and remade, until March 3, 1845 when Florida was admitted to statehood. In 1861 Florida joined the Confederacy, but at the end of the Civil War Florida re-entered the Union in June 1868, 129 years ago this June. (It's good to know this in case you're ever on *Jeopardy* and this question is posed. You'll not hear about it at the convention).

Florida is practically an archipelago. It has 4,298 square miles of inland water, more than 25,000 lakes, the most notable being Lake Okeechobee, the largest body in inland fresh water, other than Lake Michigan, wholly within the United States. The southern part of Florida is a cypress swamp, some of which has been reclaimed through the draining of the

Everglades. Florida alligators and crocodiles haunt the swampland. Pelicans, egrets and birds of beautiful plumage are found in the Everglades.

A half-hour away, west of Key West, in the Florida Keys is Fort Jefferson, on Dry Tortugas. This is the largest all-masonry fort in the Western Hemisphere, built in 1946. It was on the original Fort Jefferson that Doctor Samuel Mudd was imprisoned. He innocently treated the injured leg of John Wilkes Booth, the assassin of President Lincoln. Film director John Ford made a fine film in 1936 based on the true story of Dr. Mudd. Called the "Prisoner of Shark Island," this excellent movie starred the late Warner Baxter as Dr. Mudd, who was an ancestor of Roger Mudd the television and radio analyst. Effort to have Dr. Mudd posthumously exonerated continue to be pursued.

Then there is Disney World, Adventureland, Epcot Center and all the other goodies. But you know about them. You are sure to enjoy the 1997 convention.

— Agnes Huethen ■

## The Influencial Spud — Part II

By Beva Jean Wisenbaker,  
PTGA Corresponding Secretary

**Continued From March 1997**

The prejudice (against the potato) was overcome, and the potato was generally adopted as food, but the beliefs and practices of the people as to planting, care and harvesting still suggested superstition, taboos, church ritual, magic, and customs.

In Peru potatoes had been known as *papas*, but Spain did not accept this name because of its similarity to *papa* meaning father and *Papa* meaning the Pope. Spain called it *patate* instead. Italy named it *tartuffo* because of its similarity to truffles. The English-speaking world gave the name potato. Holland named it *erdappel* meaning earth apple. In France they were called *Topinambour*, which was the name for three native warriors who had been brought from Brazil at about the same time that potatoes made their appearance. These strange savages prompted the Parisians to coin a new word "Topinambour" which meant

"someone or something gross, absurd, or bizarre" (p.133). They felt that this definition fit the potato. "Engel in 1777 jokingly refers to the confusion of names which dogged the progress of the potato, and illustrates it by the adventures of a consignment of tubers from Ireland to Lyons. Leaving Ireland as "potatoes," they arrived in Bordeaux as "Patatas" and left there as "truffes rouges," or "truffes blanches," reached the Customs at Lyons, where they were dubbed "truffes-siches" and, as such, duly assessed for duty. On taking them to his own garden, they were spoken of as "truffieres," whilst he himself insisted on calling them "pommes de terre" (p.135). When the potato reached lands which were far from Europe the name given them depended on the state of civilization of the people and the national and linguistic characteristics of the Europeans who introduced it.

*Ireland:* It took only 50 years from the introduction of the potato in Ireland until it was the staple article of their diet whereas in other countries it took 100-

150 years for it to become generally acceptable to the masses. The potato was introduced in Ireland in the last 15 years of the 16th century. There were several favorable circumstances which allowed the potato to be so readily accepted by the Irish.

The climate of the land with a moist, cool atmosphere and a deep, friable soil were favorable to the growing of potatoes. Potatoes also fitted into the domestic routine of the people as well as their economic structure of life. The lowest class of people were the cottiers — those who actually tilled the soil. They did not own the land but rented their small plots at exorbitant rates. The rundale system of farming was in practice with communal grazing taking place in the open fields after a certain date. The potatoes helped destroy the rundale system of farming, and the communal grazing was an incentive to their developing earlier maturing varieties of potatoes. ■

(EDITOR'S NOTE: Beva Jean Wisenbaker's article will appear as a series during the upcoming months.)

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New position available June 1, 1997. Responsible for maintenance, tuning, regulation, voicing, and a variety of repair work on pianos and harpsichords used for concerts, teaching and practice. Will make systematic inventory assessments, help oversee hiring/coordination of additional technicians, monitor piano maintenance needs and provide repair cost estimates. Will work on a variety of pianos in a variety of locations. Work will be intensive during the 10-week summer session when over 350 instruments are serviced and maintained. Candidate will be proficient in aural tuning to A440, and have 2 to 5 years experience as a piano tuner/technician. Extensive professional experience in all aspects of maintenance and repair of 9-foot artist quality concert grands preferred. Salary and competitive benefits package, commensurate with institutional salary range. Candidate screening will begin as materials arrive, and will culminate with on-campus interviews of the finalists. Please send letter of introduction, resume, 3 letters of recommendation and any additional appropriate support materials to: Ann Hanson, Director of Human Resources, Piano Technician Search/ICA, P.O. Box 199, Interlochen, MI 49643-0199, phone: 616-276-7342, internet:

[hansonal@interlochen.k12.mi.us](mailto:hansonal@interlochen.k12.mi.us)

## SERVICES



**PIANO PLATE REPAIR**—The alternative to total loss or costly rebelling!! Welding of cracked or broken plates a specialty. Complete repair service offered. Call Bob Beck (RPT-New Jersey Chapter) (201)884-0404.

**STRAIGHT SIDES, SQUARE FRONTS** and crisp notches are the benchmarks of our quality key recovering. Tops with fronts \$135 plus return shipping and insurance. Call or write for price list of our key restoration services. Yvonne Ashmore, RPT and Associates, 12700 La Barr Meadows Road, Grass Valley, CA 95949, 916-273-8800. M/C & Visa accepted.

**KEYBUSHING:** 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 \$85.00 or leather \$95.00 plus return shipping and insurance. Write or call for price list of our key restoration services. Yvonne Ashmore, RPT and Associates, 12700 La Barr Meadows Road, Grass Valley, CA 95949, 916-273-8800. M/C & Visa accepted.

**STEINWAY Action Frame Rails Resoldered, Replaced, and/or Repositioned.** For price list write or call John Dewey Enterprises, Inc; 861 E. 2900 North Road, Penfield, IL 61862-9603, phone (217)595-5535.

**CALIFORNIA SOUNDBOARDS BY DALE ERWIN, RPT.** Too many cracks? Flat Board? Lifeless tone? Stop! Let our complete restoration facility perform a soundboard transplant and breathe new life into your Steinways, Mason Hamlins, etc. All boards are Bolduc panels and hand selected rib stock. 50-60-70 ft. curves? Custom press allows for variable curvatures. All board thickness and rib dimensions reproduced. Quality control assures a superior tonal outcome. For prices on complete bellywork or restoration, call (209)577-8397. Rebuilt Steinways also available. 4721 Parker Rd., Modesto, CA 95357.

**SOUNDBOARDS INSTALLED,** .topside 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.

**KEYBUSHING:** Precision keybushing with high quality felt using Spurlock system. Both rails \$85.00, return shipping included with prepaid order. Include keypin measurements for precise fit. Debra Legg Piano Service, 327 Rowena Lane, Dunedin, FL 34698, (813)734-3353.

**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. Ph. 1-800-783-2433.

## OLD-WORLD QUALITY RESTORATIONS/REBUILDING

By PTG technicians. Reasonable prices. To the trade, individuals or Institutions. 20 years experience with Steinway, Knabe, M&H, Baldwin, Chickering, Bechstein and many others. Nationwide Service. Heartland Piano Restorations. Toll-Free 1-888-874-4266. Visit our Home page: [www.Heartlandpiano.com](http://www.Heartlandpiano.com)

**REPLACEMENT SOUNDBOARD PANELS** — North Hudson Woodcraft has been producing QUALITY soundboard blanks for over 100 years. We will custom build a spruce soundboard to your specs. Rib stock, shim stock, and quartersawn Hard Maple also available. For information and prices call: NORTH HUDSON WOODCRAFT CORP. (315)429-3105 - FAX (315)429-3479.

**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.

[www.Heartlandpiano.com](http://www.Heartlandpiano.com) We're on the NET. it's plain to see there's lots to find. and always free//look us up.to see what's new @HPR//we're there for you! Heartland Piano Restorations

**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.

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.075 Tops with fronts - \$105.00  
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Keys Rebrushed: Premium Cloth - \$85.00  
Custom Keys Made - Call for Price  
Many other services available.  
Call or write for price list. FREE return freight on pre-paid orders of \$75.00.  
**WALKER PIANO SERVICE,**  
554 State Route 1907, Fulton, KY 42041,  
1-800-745-6819.

"We buy & rebuild Oslund Key machines. Missing parts replaced. New blades for sale. Charles A. Wilson, 1841 Kit Carson, Dyersburg, Tennessee 38024. Day 901-285-4046, Night 901-285-2516. E-mail: [twilson@ecsis.net](mailto:twilson@ecsis.net)"

## TRAINING



**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.

### PIANO TUNING COURSE - 7/7-25/97

Three-week hands-on instruction in Tuning, Regulating and Repairing Vertical and Grand Pianos. Instructor - RPT Arthur R. Briggs, (716) 665-5699 and/or contact: Continuing Education, Edinboro University of Pennsylvania, Edinboro, PA 16444. Phone: (814) 732-2671 or 1-800-526-0121.

**THE RANDY POTTER SCHOOL OF PIANO TECHNOLOGY** — Home Study programs for beginning students, associate members studying to upgrade to Registered Piano Technician, and RPT's wanting to continue their education. Tuning, repairing, regulating, voicing, apprentice training, business practices. Top instructors and materials. Call or write for information: **RANDY POTTER**, RPT; 61592 ORION DRIVE; BEND, OR 97702; 541-382-5411. 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

**SUPERIOR INSTRUCTIONAL TAPES\*\*** All videos at one price, \$50 @ \*\* Beginning Tuning, Upright Regulation, Aural and Visual Tuning, Grand Action Rebuilding, Exploring the Accu-Tuner, Grand Action Regulation, Voicing, Pinblock Installation, A to A Temperament, Baldassin-Sanderson Temperament, Bass Tuning-3-Ways. Superior Instructional Tapes; 4 W. Del Rio Drive; Tempe, AZ 85282; Ph. 602-966-9159.

### PIANO TECHNOLOGY EDUCATIONAL MATERIALS.

\$49.95 each reel—Vertical Piano Regulation, presented by Doug Neal. Presented by Cliff Geers: Plate & Pinblock Installation Part I, Plate & Pinblock Installation Part II, Wood Repairs, Soundboard Repair, and Grand Hammer Replacement. Add \$5 per order for shipping and handling. Questions? Call 712-277-2187. Mail orders to PTEM, 3133 Summit, Sioux City, IA 51104.

## WANTED



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

**WANTED:** Back issues of the Journal, particularly older issues (pre 1965 - would prefer complete set). Contact Michael W. Hart, P.O. Box 268, Corbin, KY 40702 (606) 528-8760.

**WANTED:** Very old Chickering Grands to restore. PTG member, technician would appreciate your referrals. Contact Michael W. Hart, P.O. Box 268, Corbin, KY 40702 (606) 528-8760.

**WANTED—**Old ivories, complete sets or individual pieces. Especially "very old" fine grade, good to excellent condition pieces. I will pay a VERY good price! Need for two pianos being restored. Michael W. Hart, P.O. Box 268, Corbin, KY 40702 (606) 528-8760 or FAX (606) 523-4361.

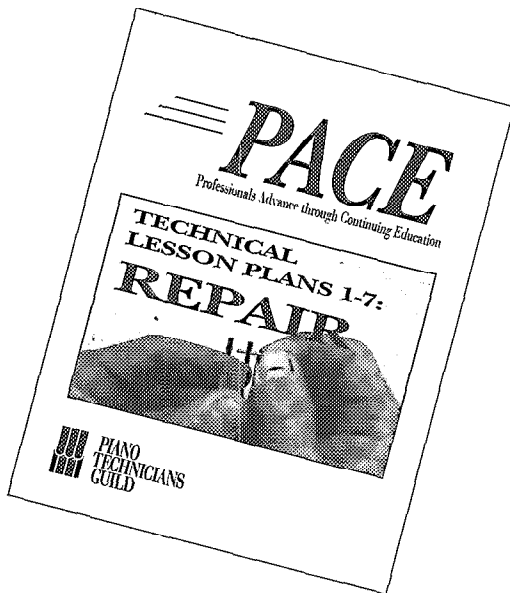
**LOOKING FOR KEYFRAME** with keyboard or if necessary, the whole action for an 88 key 6'1" Steinway A#121116. Call Leopold at N.Y. Piano Center at 1-800-642-5648.

**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 1-800-411-2363, or collect 216-382-7600/FAX 216-382-3249.

**WANTED:** TINY PIANOS such as the Wurlitzer Student Butterfly or other small types. Call collect: Doug Taylor, 607-895-6278. I'll pay shipping!

## DISPLAY AD INDEX

Dampp-Chaser	13
Decals Unlimited	15
Dryburgh Adhesives	13
Inventronics, Inc.	11
Jaymart	15
Kawai	7
Lunsford-Alden	11
Marc Vogel	13
Majestic Piano Company	11
New England Conservatory	13
North Bennet Street School	15
Onesti Restorations	3
PianoDisc	IBC
Pianotek	27
Pierce Piano Atlas	13
Randy Potter School	3
Renner USA	11
Reyburn Piano Services	29
Samick	9
San Francisco Piano Supply	13
Schaff Piano Supply	1
Steinway & Sons	17
University of CA, Santa Barbara	16
Utah Intermountain Seminar	15
Western Iowa Tech	29
Yamaha	BC
Young Chang	IFC

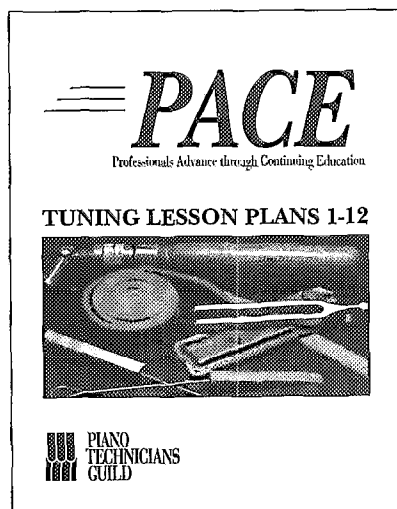
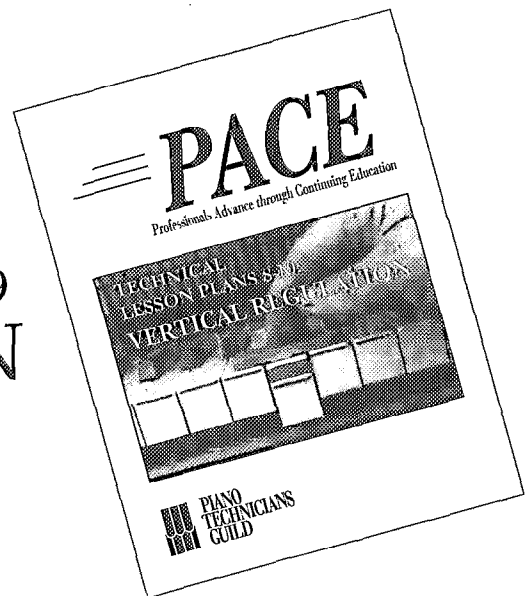


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**Also Available: Bound, reprinted articles from the *Piano Technicians Journal***

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PACE Lesson Plan books and Reprint Kits are all available for \$15 each, plus shipping and handling from the Piano Technicians Guild Home Office, 3930 Washington, Kansas City, Mo. 64111. Or by phoning (816) 753-7747, or fax (816) 531-0070.

# PianoDisc<sup>TM</sup>

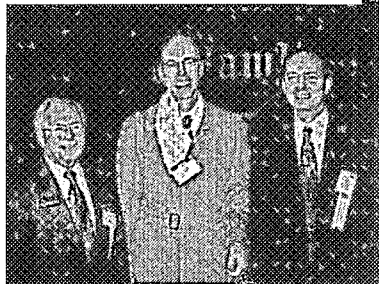
April 1997

News From The World of MSR/PianoDisc, Knabe, Mason & Hamlin

## Cal PTG — Thanks for the memories!

Congratulations and thanks to the Sacramento Valley Chapter of the PTG for a fabulous convention! From exhibits to classes to social functions, this was one to remember!

In the exhibit hall ...



... Paul Monachino, Michael Kimbell and Kirk Burgett ...



Rick Baldassin tunes a Mason & Hamlin before the convention.



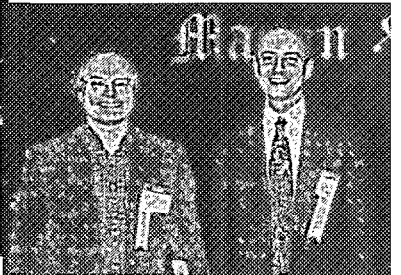
Paul Magee conducts one of PianoDisc's popular factory tours.



... Mark Burgett (r) and Dave Sposto ...



... Teri Meredith and Paul Monachino ...



... Peter Clark and Kirk Burgett.

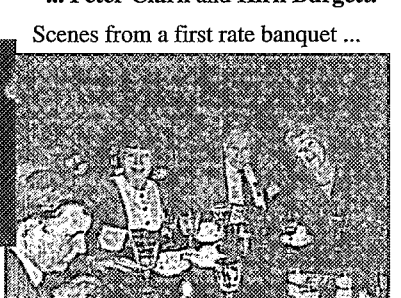
At the MSR/PianoDisc reception ...



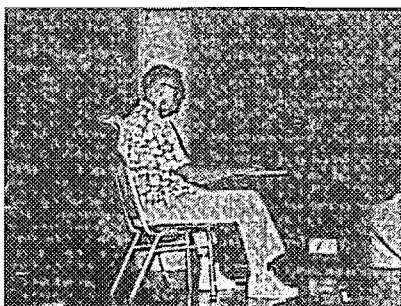
... Paul Monachino tries to tune the ice sculpture piano ...



... and convention Institute Director, Dale Fox takes a breather.



Scenes from a first rate banquet ...



The finale: an out-of-this-world concert by the great **Paul Smith** and his bassist **Jim DeJulio** (shown here during rehearsal). As one attendee observed, "I thought I'd heard it all, and then I heard it all!" Our question: were two standing ovations enough?!!



Norm Neblett greets and later introduces his friend **Paul Smith**.



Two of the greats: pianist **Paul Smith** and Convention Chairman **Fern Henry**.



### INSTALLATION TRAINING

May 19-24 • June 23-28

### CONTINUING EDUCATION

Aug. 18-20 • Sept. 22-24

**CALL 1-800-566-DISC**

NEXT MONTH: More reports from '97 NAMM, Cal PTG and Musik Messe.

# Tech Gazette

Yamaha Service

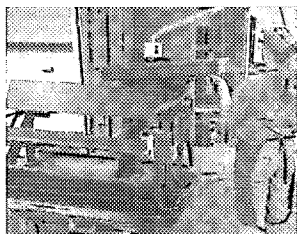
April 1997

**Last month**, we discussed the woodworking department at YMM (Yamaha Music Manufacturing) which ensures that all case parts are precisely dimensioned.

**In this issue**, we will discuss the finishing department where the high quality finish is applied to designer console pianos.

## *The Finishing Department*

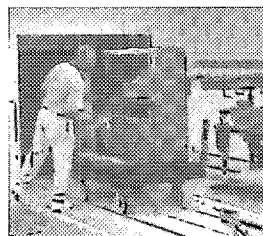
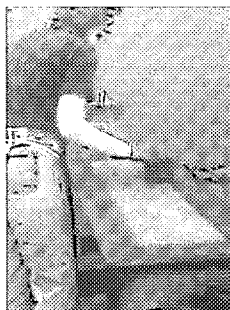
**Beauty to the eye** is just as important in a fine piano, (and sometimes even more important to the console customer), as is beauty to the ear.



**With Yamaha's experience** of building more pianos than anyone else in the world, all of what we have learned about the science of finish application is available to the finishing process at YMM.

**The highest quality** finishing materials and trained personnel are at the top of the list. Without either, an otherwise fine piano can emerge as an ordinary piece of furniture, destined to become less valuable, instead of appreciating in value.

**High on the list** of reasons YMM pianos become a strong investment is the 21 step finishing process. Numerous applications of stains, sealers, fillers, glazes, spatter, top coats and lacquer make up the finishing process. Another reason for the consistency in the color matching of YMM pianos is that all of the case parts, including the bench for each piano, are finished together.

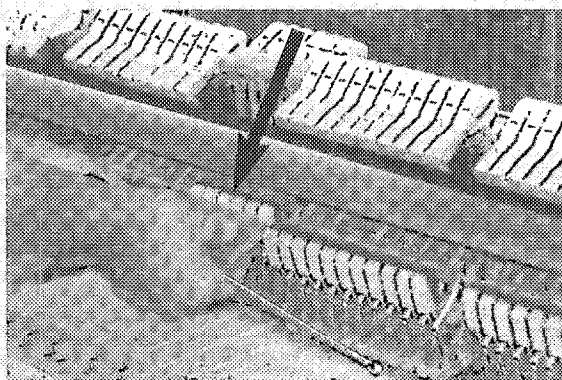


**Another unique aspect** of the finishing booths at YMM is the air exchange system, where 240,000 cubic feet of air is exchanged each minute. The standards are so high for the filtration system that it exceeds OSHA requirements and allows the workers to work in an environment without having to wear air filtration masks.

**At YMM** the finishing department has no equal.

## *The YMM "Tip of the Month"*

The usual way to check let-off is to slowly depress a key and watch for the position of the hammer in relation to the string at the point of let-off. This process is relatively slow since each key must be checked individually. At YMM, a short straightedge is used to press against several correctly regulated backchecks simultaneously. The hammers move toward the strings as the backchecks are pushed. By careful observation at the point of let-off several hammers can be checked at the same time.



**Stay tuned for next month's information from Yamaha Music Manufacturing.**