

*Piano Technicians*  
**Journal**  
*June 1986*



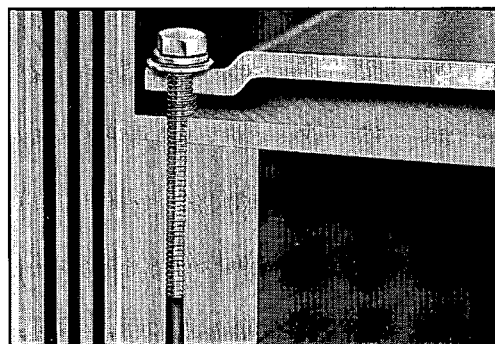
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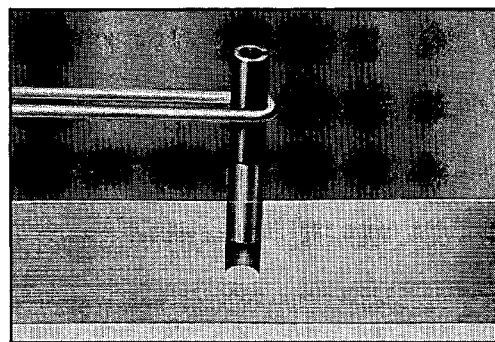
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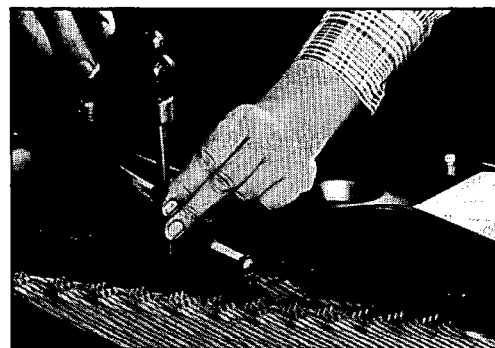
**ACU-JUST™ HITCH PIN:** Because this pin is installed vertically instead of at an angle, it is possible to raise or lower each string individually for ideal bearing on the back side of the bridge (U.S. Pat No. 3,478,635).

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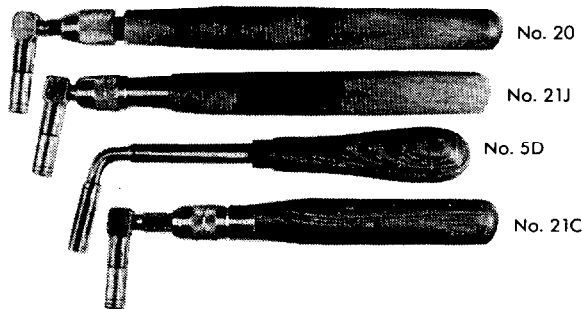
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Second in a series of informative ads on piano tone published by Baldwin Piano & Organ Company exclusively for the benefit of piano technicians.

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**HARDWOOD EXTENSION TUNING LEVER**—Medium priced lever that measures 13" overall, having a 9½" wood handle. Chrome plated hexagon shaft extends to 18" long. Comes with our 1½" long No. 13B Head and No. 14B #2 Star Tip. Lever weighs 14 oz.

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**STATIONARY ROSEWOOD TUNING LEVER**—This lever is modeled after the Yamaha type in design appearance. The overall length is 11½" which includes an 8" rosewood handle. Comes with a stainless steel collar and tuning head (our No. 13B) and No. 14B #2 Star tip. Net weight 1 pound.

No. 21J—Stationary Rosewood Tuning Lever.

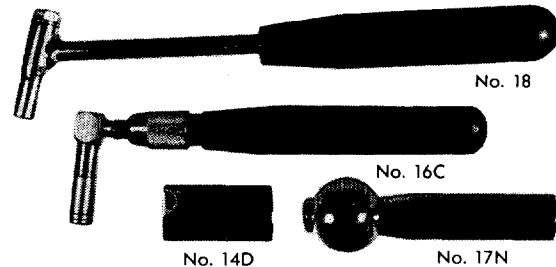
**EUROPEAN TUNING LEVER**—Imported from England to be used on 1/0 tuning pins that are in European pianos. Lever is all one piece measuring 10½" long with a 5" high gloss finish, hardwood handle. Shaft and head are polished steel. Choose from a star tip or square head. Weighs 9½ oz.

No. 5D—European Lever, Star Head.

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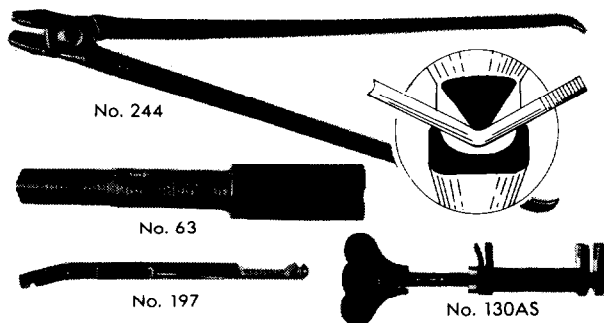
**REPLACEMENT TIPS FOR FACTORY STYLE LEVER**—These tuning lever tips can only be used with No. 18 Tuning Lever. Available either as a star or square type tip.

No. 14D—Factory Star Tip.

No. 14E—Factory Square Tip.

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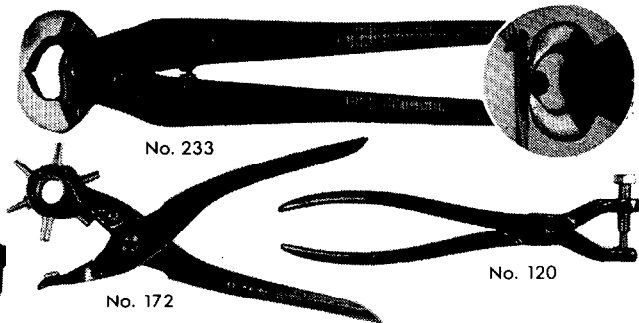
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June 1986

Official Publication Of The  
Piano Technicians Guild, Inc.

Volume 29  
Number 6

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The *Piano Technicians Journal* (ISSN 0031 9562) is the official publication of The Piano Technicians Guild, Inc., 9140 Ward Parkway, Kansas City, MO 64114. The *Journal* is published monthly, with two issues in December. Second class postage paid at Kansas City, MO., US ISSN 0031 9562 foreign and domestic. POSTMASTER: send address changes to: *Piano Technicians Journal*, 9140 Ward Parkway, Kansas City, MO 64114.

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



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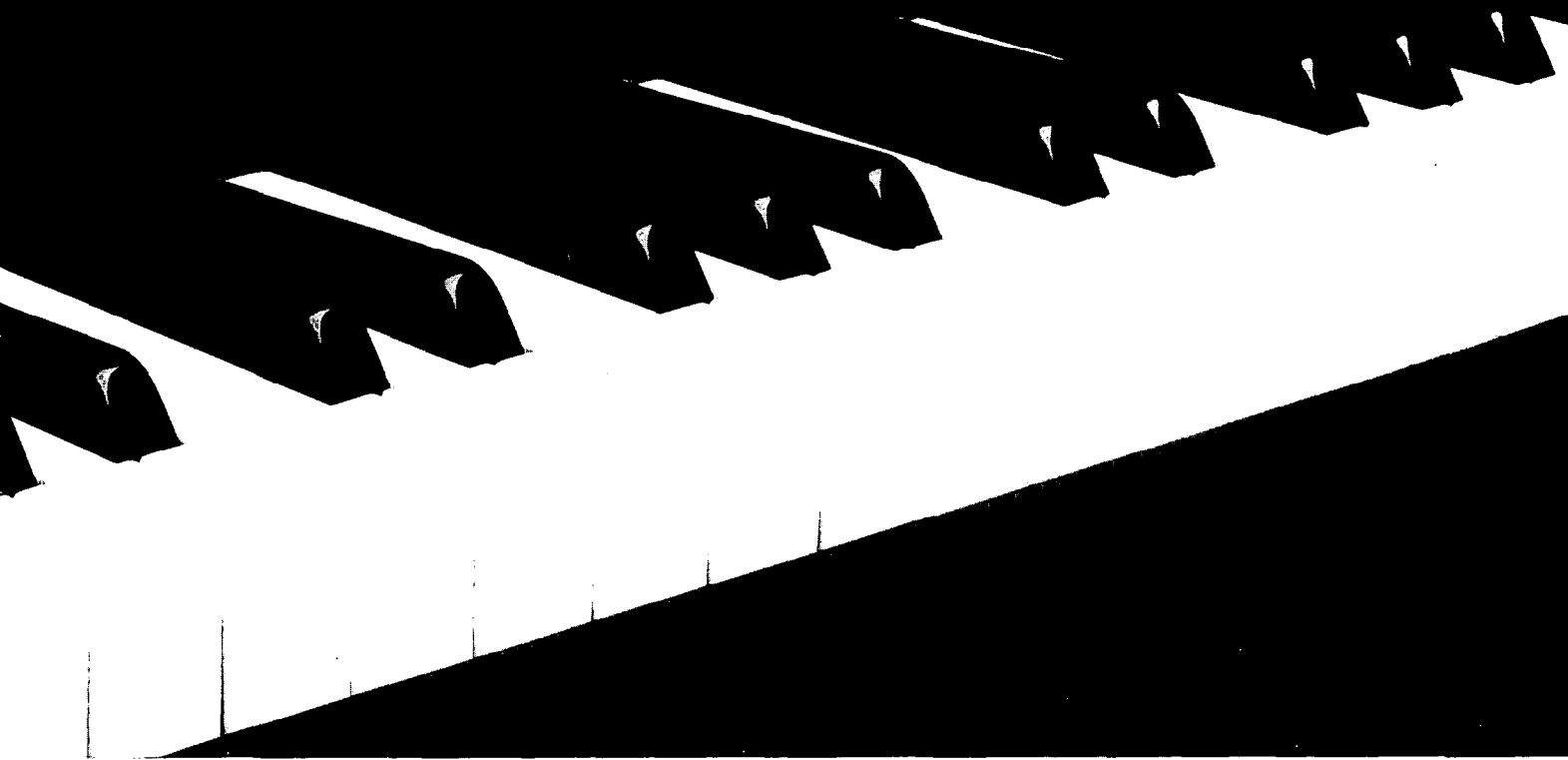
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**YOUNG CHANG**



## **The President's Perspective**



**Charles P. Huether  
President**

## ***An Exciting Time For You And The Guild***

Everyone has his or her tickets for Las Vegas purchased and has registered for the 1986 Annual Convention and Institute. What a great thrill! Just imagine — over 3,000 attendees! (I can dream, can't I?)

You should have made your arrangements by this time, but if you have not, there is still time. Get on the ball.

While most years begin in January, for me the year begins after the annual Convention and Institute. This time seems like the end of one year and the beginning of a new one. We go into the hotel and meetings, purge ourselves of our ideas, feelings and thoughts, meet new people, renew old acquaintances, find out what we don't know and, just as important, what we do know, get a new focus on our lives and our organization, and go home rested, charged up and full of new energy.

This is an exciting time. If you have not experienced it, come on and do so. Once bitten, it will be hard to stop. We need you at the annual meeting, even as you need us. The more who come, the more information and good things there will be to share.

This year we will be resolving a few important items at our Council meeting, like a restructuring of membership categories and clarification of who may advertise and how they may advertise. These important items were carried over from last year and have been going through review and development by a special committee. What we achieve in Council will be with us for a long time to come.

These decisions will come at the end of a long line of important changes which have been happening over the last few years. We started with an extensive rewriting and recodification of our Bylaws, a project which took over five years to complete. While this was going on, we started to develop an upgraded, standardized tuning test. What was developed here was a revolutionary system which has

achieved worldwide acceptance. A remarkable achievement for the Piano Technicians Guild and especially for Dr. Al Sanderson and Jim Coleman who developed the test and all those, too numerous to mention, who played vital roles in refining it and developing regulations and systems of administering it in a uniform way.

Following the success of the Tuning Test, a revised set of written tests were developed and then, to complete the entrance examinations, we put in place a new technical test last year. We will be finding out how successful these test will be as we go on from here.

In the midst of all of this, we had several changes in our administration, ultimately relocating our home office in Kansas City. At the same time we went through a few ups and downs financially, reworked our dues and fiscal years, and reorganized how we put on our annual Institute, setting up a rotating committee to handle the details.

All these changes and more were the burden of critical work of the Board of Directors and of the Council. So important and critical were these actions that they took just about all of the time and energy available to achieve successful results and to implement them in a practical way. Needless to say, there were other actions and ideas which might have been done but were sidetracked or postponed because of the urgency of other issues.

We have now reached a point where these basic organizational matters are completed, or nearly so. We look forward to picking up postponed but nevertheless important concerns and running with them. We are at the end of an era and the beginning of a new one. I mentioned this last year a bit prematurely, but whether the tasks are completed this year, as I hope and believe, or the next, we will be at a point where we can devote our energies to make our presence known and felt among those who

*Continued on next page*



## An Exciting Time . . .

are our area of concern and interest, the industry we serve. We have substantially completed the work of redefining our organization, its goals and place in the industry. Now we can concentrate our resources in presenting ourselves to the world.

The keen interest in our basic organizational structure and the enthusiasm and understanding which delegates bring to our Council meetings bode well for the health and vigor of the Piano Technicians Guild. While the faces may change on the Council floor, the dedication, the depth of understanding, the willingness to seek workable and acceptable reconciliations of differing ideas seems to persevere. As long as that is the case, we can feel secure and proud. Our future is in good hands. Come to Las Vegas as delegate or just as observer of the Council in session and see for yourself. ■



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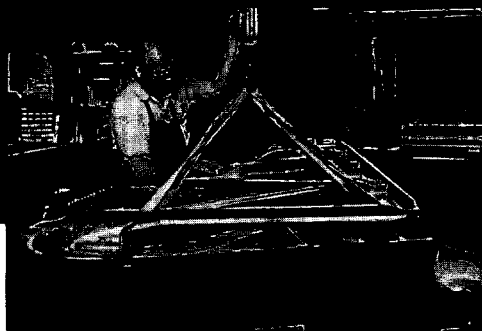
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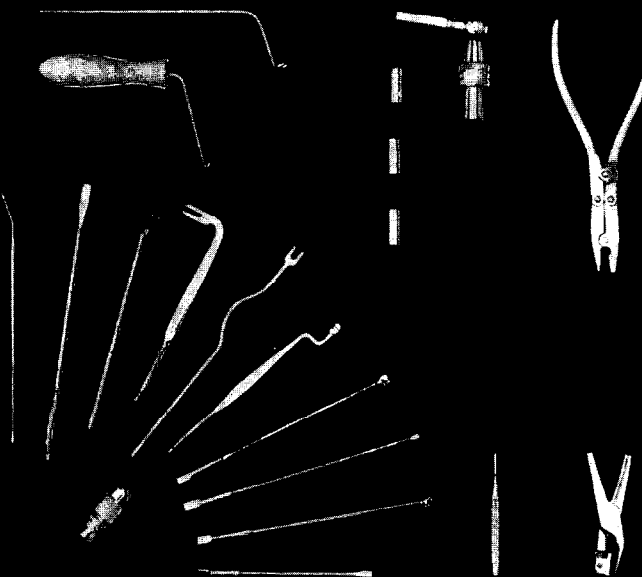


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## From The Executive Director



**Barbara Parks**  
Executive Director

## *Bound For Las Vegas*

Less than a month after you read this, you will be getting ready to leave for Las Vegas. If I sound sure of myself, it's only because I can't imagine anyone serious enough about piano technology to read this magazine passing on such an opportunity. However, if you are having a tough time making up your mind, consider these factors.

- This year's technical institute schedule is something special. Some of the best classes from past years are repeated, and there are some presentations by new instructors. You can choose from more than 35 topics, presented in approximately 200 hours of classes. That does not include a rebuilding seminar or the fast-moving mini-technicals.
- If you are a member of the Piano Technicians Guild, you know that this year's Council agenda includes a most important discussion on the structure of the Guild. The delegates' consideration will provide valuable insights into the philosophies and operations of the organization.
- It may be a cliché to say that the learning doesn't stop when the class is over, but it is nonetheless true. You will have access to some of the leading piano

experts in this country and perhaps in the world. Many of them learned and refined their techniques at Guild conventions and seminars, too.

- There will probably never be a better time to travel. In some areas, airfares to Las Vegas have dropped to new lows. And if you have checked gasoline prices lately, you know that you will probably never again be able to drive to Las Vegas as cheaply as you can this summer.
- Caesars Palace is a luxury hotel with very affordable rates. It offers an excellent layout for Institute classes, meetings and exhibits.
- And then there's Las Vegas. It's true that it offers all the neon and nightlife one could ever want, but once you get past the glitter, it's a community with excellent schools, sports, churches and other cultural attractions. A major difference is that it's close to, or in the middle of, some of the most breathtaking scenery in the United States. It also has a fascinating frontier history.

Taking all that into consideration, how can you afford to miss this summer's Convention and Institute? ■

## Foundation Awards Scholarship For Piano Study

Helen Delmore is going back to school.

Delmore, a Fargo, ND, music teacher, will attend a special six-week session at St. Joseph's School of Music in St. Paul, MN, this summer, thanks to a grant from the Piano Technicians Foundation. The scholarship, the first awarded by the Foundation's Steve Jellen Memorial Fund for Research and Education, was awarded at the recent Music Teachers National Association Convention in Portland, OR, by Piano Technicians Guild President Charles P. Huether.

At St. Joseph's School of Music, Delmore will study with Reid Smith, M.M., a graduate of the Juilliard School and Boston University. She will participate in an intensive six-week course of comprehensive piano and theoretical/musicianship training.

In applying for the grant, Delmore, who has been certified by MTNA since 1968, wrote, "It will help to channel my energies into a constructive medium; creating atmosphere for development of the culture of the community."

Applicants for the annual scholarship grant were required to be at least 28 years of age and to have been MTNA-certified for at least six years.

"Believe me, it was an exciting moment for all of us in MTNA, and especially those of us on the National Certification Board, when the recipient's name was announced," wrote Harriet Green, chairman of MTNA's National Certification Board, which administers the scholarship. ■

## **Economic Affairs**

**Robert Smit**  
Economic Affairs  
Committee

### ***Starting Up***

You have just moved to an area which has never had the benefits of professional piano care. Where would you start? I hope to explore some ideas which will help in organizing and developing a business, both getting the business and keeping it.

We'll start with a market survey. This does not have to be an in-depth scientific analysis. A few inquiries in the music community and your experience from the service you are already engaged in will yield you the information needed.

Set your goals. Where do you want your business to go? What needs can you fulfill from the market survey? For example, we know that the community has never had consistent, qualified service. So we can safely assume much reconditioning and rebuilding will be required. You will need a repair shop. If you can do this out of your home the cost will be minimal. Naturally, you will need woodworking and power tools, but these can be purchased as required or rented if they are used infrequently.

Now, let's make the following your goals. Set up shop, advertise, educate and follow-up. Advertising is important. You must first get your name in the yellow pages. If you are too late, take out ads in all the community newspapers in the area. These are usually inexpensive and people do read them. Define clearly the services you offer and your qualifications (RTT).

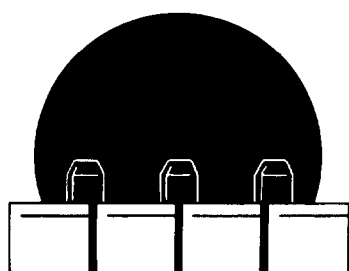
Next, complete a mailing list of all the music professionals in your area. This should include music teachers, church organists and entertainers. This can be obtained from the organizations and associations to which these people belong, such as the musicians' union, the local music teachers' association, the organists guild, etc.

Then do regular mailouts. Keep your mailout simple (not too wordy). State your intentions and provide useful information about piano care. The Guild's handouts are great for this. Plan these mailouts at regular intervals.

This leads us right into education. The people who are regularly in contact with your potential customers are the music teachers and as we all know, people will go to their music teacher for advice about piano care and piano purchase before they think of calling you. So you must educate the music teacher first. Keep in mind that you have already started your mailout program. Now you can expand on this by offering to conduct a piano clinic at one of their meetings. If this is not possible, organize it yourself. The idea behind this is to develop confidence and, above all, establish yourself as the expert. If it is well received, you may schedule another one, perhaps in six months or a year.

By now, you will have a list of regular customers and you are ready to start a program of following up. I follow up my customers every six months with a postcard reminder. You may want to use the telephone instead. I started keeping track of this by using a file card system and now use a personal computer. It saves a lot of time and does a better job. As your business grows you should look seriously at getting a personal computer.

Not one of the subjects I have raised will yield immediate benefits, but don't get discouraged. Keep on and be consistent. Stick to your plan and be realistic. It takes time to make a new business successful. Remember, you have all the ingredients for success: a willingness, skill, integrity and confidence. ■



## Realize Your POTENTIAL

Ben McKlveen  
1986 Institute Director

### *Getting The Most Out Of The Upcoming Institute*

For the past several months I have been writing about the classes we will present at the convention in Las Vegas July 21 to 25. This month, I would like to offer some suggestions to make the convention more productive for you.

Have you ever said to yourself, "I didn't get a thing out of that last seminar. It was a waste of time!"?

Wouldn't it be more satisfying to say, "I thought that last convention was great! I picked up two or three ideas that I put right into effect and I'm doing some serious thinking about several other ideas that were triggered by the classes."

What made the difference? Preparation. Some of the steps outlined below will prepare you for the upcoming national Institute and help make it more meaningful.

**Plan and prepare.** Study the agenda in the seminar announcement carefully. Does the subject listed require special preparation on your part? You may want to read an article or book to help you follow discussions during presentations. You may want to examine your experience in a given area so you can relate what is being discussed to your own problems.

**Open your mind.** Technicians go to seminars to learn. They invest time and money for the purpose of acquiring knowledge to help in their work. To get the most out of what the instructors say, keep your mind open to new suggestions. They may be different from what you believe is best, but until you hear it all and think it through objectively, you don't really know. Progress comes through change. This does not mean all new ideas are good, practical or usable in every situation, but they should be listened to, evaluated and carefully and objectively considered.

**Take notes.** Note-taking has two important functions. It helps organize what you hear while you are there, making listening

more systematic. It also becomes a permanent record of the classes for future reference.

Often during the presentation a question comes to mind, but it is not the right time to ask it. So you will not forget the question, use the last page of your notebook to jot it down, saving it for the appropriate time. On another page of your notebook, write down good ideas you pick up from the instructor or from the people entering into the discussion that might apply to your piano servicing problems.

**Ask questions.** Don't hesitate to question the speaker when the opportunity arises. On the other hand, don't waste other people's time with trivial questions. Make questions clear and brief. The question that isn't asked, isn't answered.

**Contribute ideas.** Some people will always contribute more than others while some just sit and listen. When asked why they did not participate more fully, they say, "Why should I give my ideas to these people? Some of them are my competitors and I won't give away my trade secrets."

Nobody expects you to say anything in public that would damage your reputation or competitive position. However, most discussions are not of this nature. They apply to most technicians and the experience of one helps the others. By contributing ideas, you provide richer experiences for the others, which, in turn, results in a more fulfilling experience for yourself.

**Don't sit with your friends.** Sit in a space where you know very few other people. It will be from these other technicians (strangers to you at first but in a short time helpful acquaintances) that you will pick up several ideas to adopt. Attendees often can learn as much from other participants as from the instructors.

**Summarize.** After the Institute review your notes while they are still fresh in your mind.  
*Continued on page 12*

## Dr. Wilson To Address Convention Opening Session

Dr. Frank R. Wilson, author of the recently released book *Tone Deaf and All Thumbs? An Invitation to Music-Making for Late Bloomers and Non-prodigies* (Viking- Penguin 1986), will deliver the keynote address during the convention opening session July 21.

Wilson, assistant clinical professor of neurology at the University of California School of Medicine, San Francisco, and neurologist with the Health Care Center for Performing Artists there, is a leading expert in the relationship between music and the human brain. A spokesman for the music industry, he recently was featured in a videotape produced by the National Piano Foundation to promote the sale and use of pianos (See April *Piano Technicians Journal*, page 8).

Wilson directed the 1984 Conference on the Biology of Music



**Dr. Frank R. Wilson**

Making, held in Denver under the sponsorship of the University of Colorado and the World Federation of Neurology. He serves on the Board of Directors of the Oakland Symphony Orchestra, is a special consultant to the American Music Conference in Chicago, a contributing editor to *Piano Quarterly* and a member of the editorial board of *Medical Prob-*

*lems of Performing Artists*, a new medical journal.

"Just over a hundred years ago, the French physician Paul Broca discovered a 'speech center' in the human brain. Since it has not been generally accepted that musical competence is a universal human trait (in the manner of spoken language) it has taken nearly a century for us to pose the question, 'Where is the music center in the brain?'" Wilson wrote. "The search for the answer to this question is in its embryonic stages, but it has already yielded a few surprises; more important, it has led some people to imagine that the growing liaison between researchers in music and neurobehavioral scientists will have a transforming effect on our understanding of human behavior. This presentation is intended to provide encouragement to the bridge-builders." ■

## The Visually Underprivileged

**Stanley Oliver  
Chairman, Visually  
Impaired Committee**

On July 21, the Vespasian Room of Caesars Palace will be the mecca for blind tuner technicians from across the United States, Canada and, we hope, some foreign countries. The occasion will be a detailed demonstration of tools, aids and devices particularly useful for this hard-working segment of our tuning fraternity. Out of some 3,500 members, only 85 rate as visually impaired, but we have many more outside of PTG who can gain from association with their peers. We hope to see some of these on hand at this year's convention.

Kai Okada, blind tuner and machinist from Chicago, will take you through the steps of installing grand and upright hammers, grand regulation, damper work, etc. The Visually Impaired Committee of PTG has made efforts to attract non-member blind tuners and we urge you to invite a non-member blind tuner of your acquaintance

to attend this outstanding learning opportunity.

The Monday, July 21, all-day class from 9 a.m. to 4:30 p.m. with Kai Okada is without fee and precedes the annual four-day technical institute of PTG. Kai will be assisted by Ken Serviss, director of the Piano Hospital and Training Center in Washington, and Augie McCollom, whose nearly 60 years of tuning practice is a bottomless well of good information.

All non-PTG tuners are urged to register for the ensuing four days of exciting technical classes ranging from tuning pitch raising, business promotion, troubleshooting and some 30 other fact-crammed presentations by the nation's leading craftsmen. You may secure tapes of any classes that you wish for later study. Registration for non-members is \$150 and only \$90 for PTG members. You will never get a better bargain in your life. The Vespasian Room will be a drop-in center throughout the convention through July 25 for one-to-one consultation, renewing old

acquaintances and making new friends.

We of the Visually Impaired Committee welcome all PTG attendees to drop in. Through George Defebaugh and LaRoy Edwards, efforts are being made to contact visiting blind tuners from Japan. A serious effort has been made to reach blind tuners hidden behind the iron curtain. No word so far but neither have we sent the N.K.V.D. Last year, Alfred Heckman, founding member of the blind tuners association in England, addressed the PTG council, receiving a warm ovation. We plan to see many of you in Las Vegas, starting Monday, July 21, through the closing luncheon July 25. ■



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## The International Scene

Fred Odenheimer  
Chairman, International  
Relations Committee

### Measure Your Skills

I am sure many of you will have made your decision to come to the Piano Technicians Guild Convention and Technical Institute in Las Vegas. There are those of you who always stay at home, nose to the grindstone, never attending meetings, seminars or conventions and having a hard time making ends meet. How else can you find out if your work procedures are the best, if you fail to measure them against those of your colleagues and those of your would-be teachers who are so happy to pass on their experiences? Is it too expensive? Certainly not, if it can give you the means to use your time better, towards increased productivity and earnings and time out for relaxation.

There is an article in *Europiano Magazine* by Mr. Horst May, president of the BDK (Bund Deutscher Klavierbauer) and a copy of a letter to their dealers by the May Pianofortefabrik of Berlin that caught my eye. Mr. May speaks of an old upright piano with a nice case, one that also has sentimental value but with entirely worn-out parts. It is evidently a piano that cannot be repaired at reasonable cost. The May Co. will take such a piano into their factory, disassemble the case, and cut off the sides from the old back. They will then take a new strung

back, glue the old sides to it, replace keys and action, reassemble the case and here is a piano that probably will last another 50 years. I do not know if something like that would be feasible in the United States but it is possibly something that would warrant some study.

Meanwhile I had a chance to learn a bit more about the articles in the JPTA magazine. The main article was written by Mr. Kato and here are some of his and his colleagues' impressions of the convention.

*Kansas City:* They found it to be a beautiful city with wide streets, parks and greenery all around.

*The hotel:* It was strange to have twin beds for just one person in the room.

*The American piano technician:* They thought a good number of them could also be concert artists. They were amazed how they would perform in public without hesitation. They also admired the enthusiasm of their American colleagues who would be going to their classes at 8 o'clock every morning.

*About the language:* Japanese technicians learned to say "How are you?" even if they did not know any more about the language.

Perhaps in a later article, I can write a bit more about this. ■

## Institute . . .

Indicate the names and addresses of instructors, contributors and other people you met

at the Institute who may be sources of information in the future. Of course, many of you buy the tapes that are made

available. Be sure to have reliable note-taking facilities for all those little details that may not be recorded. Organize!

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**Apply what you have learned.** If nothing is done with the information that you learned at the convention, you have wasted your time and money. Put your new-found ideas into practice.

(I am grateful to John Reitan, who published most of the above in the Twin Cities Chapter newsletter, *Soundboard Buttons*. He paraphrased it from an article from Arthur Pell. I borrowed it to present to you because it says exactly what I wanted to say to you this month.) ■

# **T H E TECHNICAL F O R U M**

## ***Broken Plates, Voicing With A db Meter, The Dumb Sales Claim Contest, Tech Tips And Reader Comments***

**Jack Krefting**  
Technical Editor

### **Broken Plates**

Over the years, we have heard of many welding attempts on piano plates, most of which have been unsuccessful because the plate breaks again right next to the weld as soon as the tension is restored. It is generally conceded that the cause is too much heat, or possibly too great a temperature difference in the iron at the point of the weld, compared to that of the surrounding metal. Cold welding has been successful, but is prohibitively expensive for most piano owners because the plate must be removed from the piano and placed in an oven in order to keep the metal closer to the same temperature when the repair is made.

Such problems have led technicians toward alternative repair methods, such as bolting gussets of steel onto the plate across the break, a method illustrated in these pages more than 30 years ago. That method has been effective in certain cases, although very often it cannot be used because the gussets and bolts would be in the way of tuning pins or hitchpins, or because it would change the elevation of a panel, or be unsightly or not allow working clearance for dampers or other action parts. More recently, experiments have been made involving thinner pieces of steel attached to the plate with epoxy, a method which has enjoyed

some degree of success but which has some of the same disadvantages as the previous method, but at least eliminates the need for drilling holes in the iron.

Another alternative, suggested by Ed Reineck several years ago, involved machining the cast iron at the break and inserting steel into the machined openings. Readers may recall that the repair done on the particular piano under consideration was successful, although the piano was eventually scrapped because the plate later broke in another place.

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Now we hear about welding again, and without having to tear down the piano. In fact, this repair can often be made right in the customer's home, according to the following report.

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Now we hear about welding again, and without having to tear down the piano. In fact, this repair can often be made right in the customer's home, according to the following report. We hasten to caution readers against assuming that anyone can do this successfully, because that is undoubtedly not the case. We have other reservations which we will discuss presently as well, but here is a firsthand report from Wilford Young, RTT, Salt Lake City Chapter.

*When a piano suffers a broken plate the instrument, in most cases, is considered a total loss. Thoughts of restoring it are categorically dismissed: too much work, too costly, too much delay and too much concern over whether or not an attempt to repair it would be successful.*

*I would like to share a few thoughts on the subject. About 25 years ago, a neighbor asked me if there was anything that could be done for a piano with a broken plate. At that early time in my career, I had never seen a broken plate so I was curious to have a look. I told him that I would like to try to repair it. I considered myself an experienced welder and had worked with a new process in welding cast iron. I told the man that if he let me work on it and the*



attempt failed, there would be no charge. The piano was worthless as it stood, so he agreed.

I took my equipment to his home and began. The work took place in his living room. I plugged the welder into the 220 power supply. I used a damp drop cloth to catch stray sparks (a method I have found over the years to work very well). There would be a small amount of smoke created in the process but since the owner was anxious to see if the piano could be "brought back from the dead" he reassured me that this would be no problem.

Relieving the tension on the strings allowed the plate to return to its "no-stress" configuration. But I did notice, however, that there had been a slight permanent distortion created in the plate at the time it broke. It seemed not to be great enough to cause tone distortion. We would wait and see.

Proceeding on, I removed metal from the break to form a V-shaped channel. I accomplished this with the use of drills and grinders. The channel was about 1/2 inch wide at the top. This would allow bonding the two parts to their full depth. For welding I would use a 1/8-inch nickel (NICI) rod. I began, going very slowly. After welding a half-inch segment I would stop and allow the weld and surrounding metal to cool down to where I could hold my hand on it. Too much heat means trouble. During this cooling process I would "peen" the weld with a welder's hammer. This causes the metal to "flow." It adapts to the contraction that is taking place. Repeating this procedure over and over until the job is finished obviously takes a great deal of time but there is no shortcut. If one tries to speed up the process by welding greater lengths at a time or by cooling with a fan or other means he will discover to his utter dismay that the weld has failed. That loud "pop" he just heard was a new crack that formed!

After dressing out the weld with an abrasive grinder, then spraying the plate with gold paint, I restrung the piano and slowly brought it to tension. The weld held and the piano is still in use today. It is up to pitch and has a good tone.

The word spreads. Piano plates can be welded. I conducted seminar classes on the process. Questions

■ ■

After welding a half-inch segment I would stop and allow the weld and surrounding metal to cool down to where I could hold my hand on it. Too much heat means trouble. During this cooling process I would "peen" the weld with a welder's hammer. This causes the metal to "flow." It adapts to the contraction that is taking place.

■ ■

came in, asking if such-and-such a piano could be saved. I now tell a customer that I have yet to see a broken plate that could not be repaired. I have done quite a few over the years and so far have not had a single failure. No two breaks are alike. They will occur almost any place. A break might be the result of design weakness. It could be the result of a casting flaw. When drilling into some of the castings I have discovered air pockets. Plate breakage will occur in any size piano: spinet, upright or grand. Some breaks are easy to get to. Others present more of a challenge.

When doing a grand, one must take greater pains in preparing the final cosmetic effect. The plate is a part of the piano's esthetics. By using epoxy filler one can form a smooth finish that looks as though nothing ever happened to the piano.

I prefer to do plate welding in my own shop but it turns out that most customers choose to have the work done in their home. In the case of dealers, some choose to have it done on the showroom floor. The customer is told that there will be no charge if the weld fails to hold.

For one who is contemplating

doing plate welding himself, it is advised that he have some practical welding experience before making the attempt.

**Wilford Young  
Ogden, UT**

The idea of not charging if the repair is unsuccessful gives us pause even though it seems eminently fair to the customer, who thus cannot lose. This means that the technician takes all the risk, which really isn't fair to him. After all, the piano belongs to the customer, so it is really *his* problem. If the procedure is valid, it seems to us that it should be charged for, even if unsuccessful, so long as the customer was given statistical data regarding the risks ahead of time and authorized the work based on probability — but not assurance — of success. If the procedure is considered experimental and thus would be an educational experience for the technician, rather than a proven procedure, then our objection would be waived.

## Voicing With db Meter

A member of the Vermont Chapter raises the following thoughts concerning objective evaluation of voicing.

The ear is reportedly more sensitive to variations in pitch than to variations in loudness. This may be one reason that theories of voicing and unison tuning have been somewhat more controversial than the tempered tuning systems. One impediment to electronic measurement of voicing has been the need for a consistent test blow. A number of guilotine-like devices have been invented and these may be necessary if the aim is to see how well the pins are set. However, I have found that the system illustrated (See Figure 1...Ed.) gives a usable consistent response on my decibel meter, Radio Shack 33-2050, at least for the white notes.

Moving from note to note, if the needle moves more for one key than for its neighbors, presumably that one would be a candidate for needling (or regulation!). For notes which are softer than their neighbors I personally prefer the hot iron to lacquer. Dampen the hammer first to avoid scorching, then needle it back down after it cools.

*Results of one test on a detuning of a unison are shown also (Figure 2..Ed.). A note that is beating because a string is sharp seems to be louder than if the string is flat. All this appears to raise more questions than it answers.*

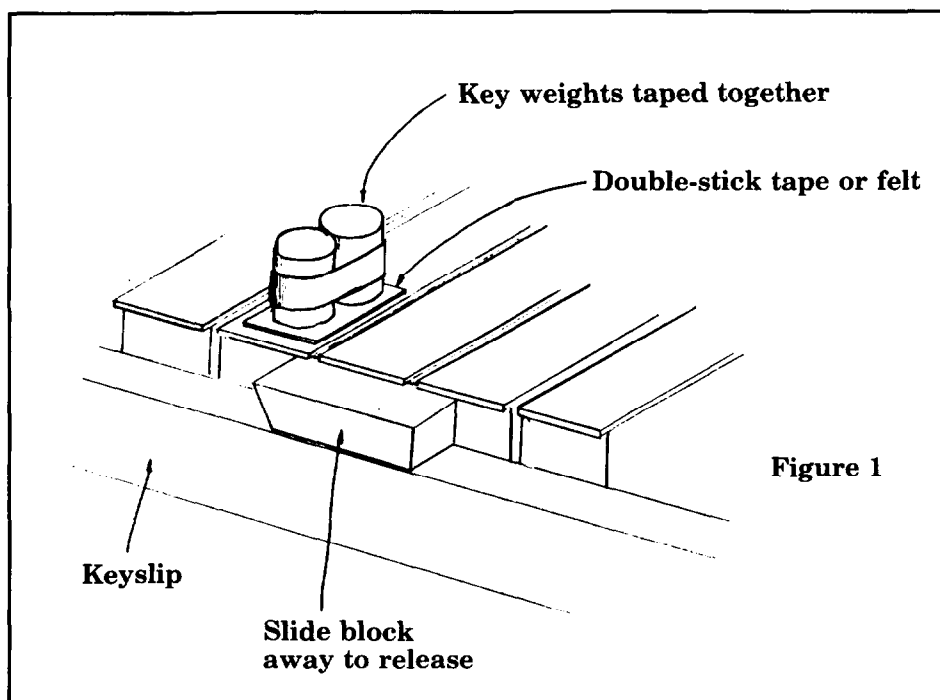
**Jonathan Schultz  
Johnson, VT**

It certainly does. Taking the last statement first, assuming that we are evaluating a three-string unison, one sharp string could indicate one higher pitch, or two lower ones. That would indicate that, lacking a point of reference, if the majority of the three strings are lower than the minority, the result would be a higher db reading than the reverse; or could the difference be caused by the difference in mean frequency? Obviously the comparison would have to be made on the same note of the same piano, such as A440 (A49), in two ways: first, compare the db reading of a measured blow when two strings are tuned to A440 and the third to A442, with that when the sharp string is flat-ted to A438.

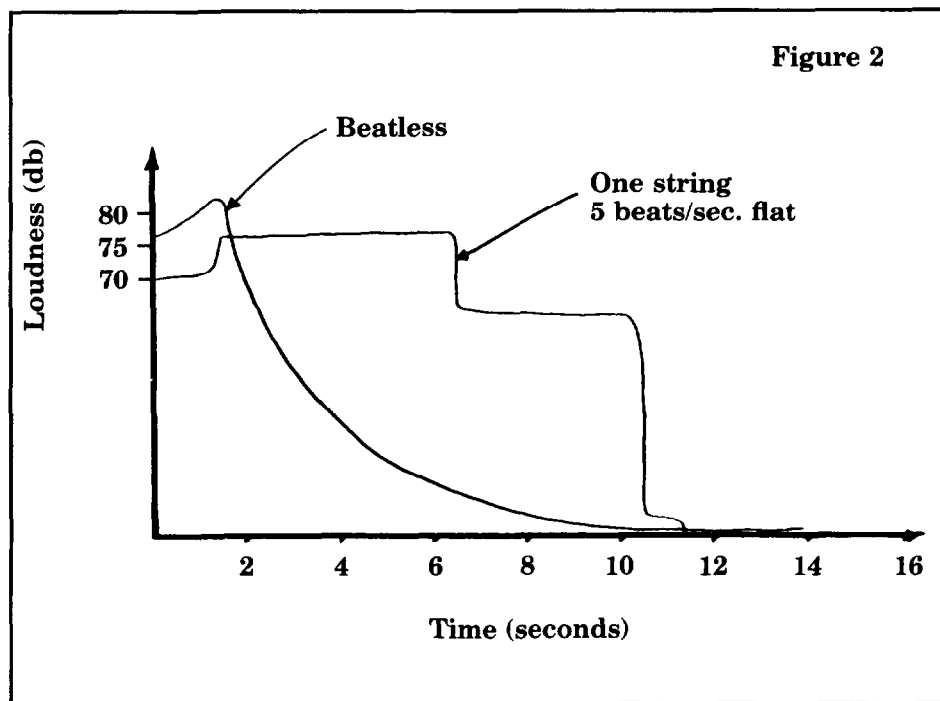
Second, compare those readings with that of the same blow when the two formerly tuned to 440 are raised to 442 and the third string tuned to 440. This would at least answer that part of the question, although we're not sure what to do with the information.

Our correspondent emphasizes the need for fine regulation before any tonal evaluation can be made, and we heartily concur. We also would suggest that, for the benefit of those who may not be assuming that filing and mating of hammers is as much a part of regulating as setting key dip, that these basics be done as well as possible. A hammer hitting three strings unevenly will certainly provoke a different response from a db meter than when strings are level and hammers are mated to them, and to simply needle or iron such a hammer to try to get an electronic indication of similarity would be a gross mistake.

The biggest problem we have with the whole idea, intriguing though it may be, is that in voicing we are listening for a great deal more than simply relative sound pressure or loudness. If we attempt to regulate volume by using voic-



**Figure 1**



**Figure 2**

ing techniques which are primarily intended to regulate tone quality, we are confusing voicing with what some call "tone regulating" and others refer to as "setting up the action" or "setting up the hammers." This will result in uneven tonal response from the set, even though the volume may have thus been leveled perfectly, and subsequent attempts to voice that set of hammers will be met with a surprising unevenness of response from hammer to hammer, because of the fact that one was needed,

another was ironed, and so on.

To put this into perspective, we agree with Schultz that this is a potentially fascinating idea which could lead to some degree of objective measurement of what is essentially a subjective topic. It is emphatically not, however, a qualitative evaluation of piano tone, or even a legitimate voicing tool, except within carefully defined limits. All too often, the inexperienced technician assumes that the wonders of modern electronic technology will compensate for a lack of

experience, and thus relies heavily on the former to evaluate rather than simply to measure.

## Dumb Sales Claim Contest

The following entry was submitted by Tom Lowell of Gold Hill, OR.

*This was relayed to me by a salesman at a local piano store:*

*Salesman to prospective piano purchaser: "Our manufacturer's hammers are far superior to our competitors for the following reason: In making the hammers our manufacturer uses only wool from live sheep. This gives the piano a bright 'live' sound. Our competitors use wool from dead sheep, thus their pianos have a 'dead' sound."*

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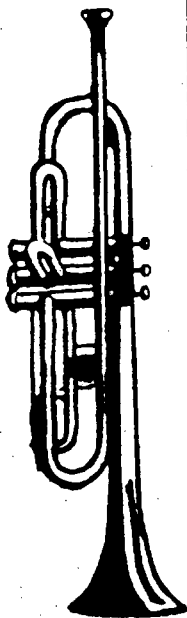
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## Tech Tips

Joe Sciortino of Copiague, NY, suggests a method of stringing which will ensure changing wire sizes at the proper time. His idea is to use roofing nails to plug the tuning pin holes in the plate at the point where each change should be made. Simply insert a nail, preferably with a thick balance rail cloth punching under the head to make it easy to remove, and use stick-on numbers on the nail heads to indicate the proper wire size.

This seems to be a variation on a method used by Cliff Geers years ago, only Cliff's method used golf tees instead of the roofing nails. Either way, the method works very well because one cannot put a tuning pin where there is no hole, and the removal of the nail or tee reminds the stringer to change sizes.

## Reader Comment

*I would like to debate Mr. Ressler's assertion that the interval E-G# was tuned beatless in meantone tuning (March 1986, page 21).*

*I believe it is more likely that G# was tuned as an A<sup>b</sup> and was tuned to zero beat with C.*

*The evidence needed to reconstruct how tuning was done two centuries ago lies in the music more than in the written documents.*

*The choice between a G# or an A<sup>b</sup> was made depending on which the composers wanted more, a third flat (making E<sup>b</sup> major usable) or a third sharp (making A major usable). It only remains to tally up how many pieces of music were written in A major and how many pieces were written in E<sup>b</sup> major. (If it comes up a tie, then a local option must have been in effect).*

*My own experience, based on a very modest fraction of the literature, indicates that the choice was to have E<sup>b</sup> major and forego A major. Accordingly, A<sup>b</sup>-C would be zero beat and E-A<sup>b</sup> would be one of the wolf sounds.*

Gerald E. Wentworth  
Bedford, TX

Please send all tech articles, tips, comments, questions and DSC contest entries to me:

Jack Krefting  
PO Box 16066  
Ludlow, KY 41016

# THE COMPUTERIZED TECHNICIAN

## *Using The Sanderson Accu-Tuner*

Newton J. Hunt  
Dallas, TX, Chapter

**A**s an aural tuner for the past 20 years and more, I have not often felt the need for an electronic tuning aid.

I have often wished for an accurate aid for research and measurement purposes, but those needs rarely exceeded my wallet's resistance.

I have played around with several tuning machines over the years and have found them always interesting, since I am your basic gadget nut. I have enjoyed using them, for awhile, because I always learned something new about my own tuning. Which is reason enough to own one in itself, I think.

I had most often found them bulky in size and in operation, and all too often lacking in sufficient sensitivity.

I found that too many times I could tune rings around them in terms of speed and often in accuracy. The more accurate ones required too much set-up time to make it worth my time and effort. So I kept my wallet closed.

For several weeks I have been using a friend's Sanderson Accu-Tuner and have thoroughly enjoyed the experience.

I started out using it very much the same way one uses the old Sight-O-Tuner. That is to say, by manually adjusting for stretch.

This procedure is much easier on the new Sanderson Accu-Tuner because there are no analog controls to try to read (where accuracy depends on the angle of sight relative to the device front). It is much easier because there are liquid crystal displays for the note/octave

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The really interesting times came after I read the instructions and found out that I had been using but a mere fraction of the tool's capabilities. There is a better way!

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and another for cent deviation, and there are buttons to push to make changes.

The really interesting times came after I read the instructions and found out that I had been using but a mere fraction of the tool's capabilities. There is a better way! One word about the instructions. Al Sanderson packs a lot of information into a small book, so read with great care and attention.

The Sanderson Accu-Tuner can calculate an optimum tuning for any piano in two different ways, one automatic and the other manual.

The manual part is complex and time-consuming, but the results are exciting in how accurate it is and how much one can learn about how temperament should sound. This is not for the faint of heart or the harried and hurried. From this “perfect” temperament, one proceeds to temper the rest of the piano to the best of all possible tunings for that one instrument.

This is a valuable procedure for tuning examinations and for those pianos that are difficult to tune or ones that are tuned often (daily, weekly or monthly).

In automatic mode the Sander-

son Accu-Tuner can calculate an exceptional tuning by merely measuring the degree of inharmonicity in one note, then calculate the distribution of stretch for a three-and-a-half-octave range, C3 to F6. Starting at C3 seemed strange to me, but often the bass break is above this point, so the machine is tuning a temperament across that break. It is often quite amazing how accurate the first two octaves are.

After coming up to F4, I like to check the temperament to see if I can make any practical changes.

Tuning outside the above-mentioned range can be done aurally and verified by partial comparisons (using the SAT in non-stretch mode) or exclusively by comparisons with the SAT. I found that the first case is more to my liking because I can hear what I am doing and have sufficient verification from the equipment that I need not go searching around for what I want to hear. I go right to it.

We all have had the experience of tuning a piano so well that we just knew that no one, even ourselves, could possibly do it better. This is creativity at its very best, and it deserves to be preserved for posterity. Well, it can be, for the Sanderson Accu-Tuner can measure and store any tuning, from notes 1 to 88, so we can duplicate that *one* tuning again and again on that one piano.

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... I tuned five pianos in the time it takes me to tune three by ear. I was home by 3:30 and was no more tired than if I had tuned but two pianos by ear. The time savings, with no sacrifice in accuracy, is mostly in not needing to make so many decisions so often.

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The SAT, with a full complement of memory, can store up to 54 tunings — generic tunings for stores, churches and schools, or ideal tunings for particular customers.

The SAT is also a uniquely easy tool and a means to do rapid and accurate pitch raises. It's all in the book and Al will tell you more if you buttonhole him at a conference.

This is all very well and good, you say, and I said, until I went

into a church to tune a bunch of pianos. Using the SAT, I tuned five pianos in the time it takes me to tune three by ear. I was home by 3:30 and was no more tired than if I had tuned but two pianos by ear. The time savings, with no sacrifice in accuracy, is mostly in not needing to make so many decisions so often.

There are several pianos in my clientele that I absolutely dread tuning. One of them is a very expensive nine-foot piano that is so faulty that I go absolutely crazy trying to get the octaves and unisons into some semblance of acceptable order. This falseness is principally caused by notching that does not coincide with the location of the bridge pins. With the use of the SAT it was possible to concentrate on stability and aural verification, and how easily the Sanderson Accu-Tuner was making this unpleasant piano behave. At the end of the tuning, I was not worn out, the piano was better tuned than I had ever heard it and I walked away satisfied instead of exhausted and grumpy.

One of the more interesting experiences was tuning an old inexpensive spinet. The SAT tuned an excellent temperament in one-fourth of the time I would have because it is able to ignore all the garbage in the tones that assail our senses and insult our sensibilities, which the SAT has none of. It just blithely goes forth and does a good job despite the efforts of piano scalars.

I found that on some very nice pianos I felt obliged to fiddle with the temperament and many octaves because I could compensate for variations in inharmonicity and get the tuning just that much better, but I think that is just a matter of pride for few indeed could have known the difference, except myself and the machine.

There are several input and output ports as standard equipment on the SAT. Oscillator out, filter out, magnetic in, recharger in, and foot switch.

There is one most disconcerting aspect to the Sanderson Accu-Tuner — it is impossible to carry comfortably. You cannot hold it easily in your hand and carry other things, you cannot put it under your arm and it does not fit into

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the small micro kits I prefer to carry. There is a case available for the SAT which will also carry your tuning tools, which is just great, but the machine I borrowed did not come so equipped.

There is a foot switch which makes note changing quick and hands-free. This can be set for up or down note change from the keyboard. Available from other people is a finger switch that attaches to your tuning hammer and also a magnetic contact pickup that would be great in noisy environments.

It is most disconcerting to be tuning unisons and watch the octave drifting downward little bit by little bit. This would have been almost completely unobserved without the use of a machine. Even the use of aural tests would have made that drift difficult to detect, but the machine detected that drift immediately. It is indeed a rude awakening to realize how unstable our tunings can be when measured by the total indifference of an ETA.

If you have never used a machine, I suggest you borrow one from a friend and use it for a few

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We all have had the experience of tuning a piano so well that we just knew that no one, even ourselves, could possibly do it better. This is creativity at its very best, and it deserves to be preserved for posterity. Well, it can be...

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weeks. I think you will find yourself working hard to improve your tuning, especially in temperament and in the treble.

I used to think that someone using an ETA was using a crutch. This may be so in some cases, but ETAs are tools of our trade and if used with due skill and regard for their capabilities and limitations, they can help make our work life easier.

I am essentially lazy. I am always looking for the faster, more accurate and easier way. ETAs are a technological advance and are here to stay. Ignoring changes, technical or otherwise, relating to one's specialty is hazardous at best. The risk is of being left behind while others forge ahead in refined skills and in income.

It then becomes a question of how and when, not if, one integrates such an advance into his or her work.

The power saws have not, cannot and will not replace the hand saw and what it can do, or the skill to use it. Power tools have made our work easier, faster, more accurate and more convenient; leaving time for more important things, like another job, a hobby or sending the dog to the refrigerator. ■

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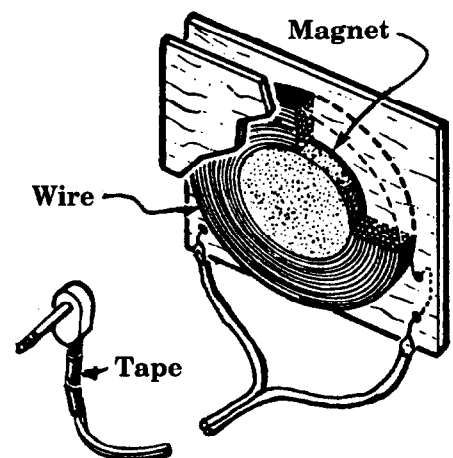
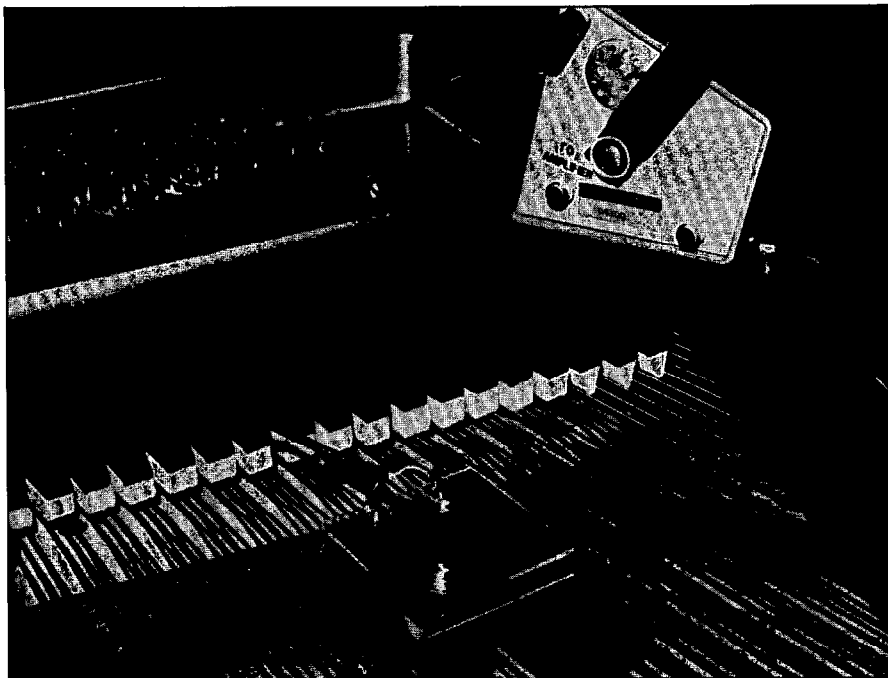
Richard Weinberger  
Santa Clara Valley, CA, Chapter

**W**hile I am in the process of repairing or recalibrating electronic tuning devices, many of their owners express an interest in magnetic pickup devices. A magnetic microphone will allow one to tune in a very noisy atmosphere (clubs, auditoriums, etc.) without any interference whatever from the extraneous noises. There are a few magnetic pickups available on the market but they are rather expensive. Here is a way you can make one yourself

that works very well and will cost you probably less than five dollars.

The one in these photos was made with two pieces of plexiglas (you could also use quarter-inch plywood or masonite) 2 1/4 inches square. In the center of one piece, epoxy a 1 1/8-inch round magnet, available from Radio Shack for 18 cents. Then epoxy the other piece of plexiglas or wood to the other side of the magnet, making sure that the edges of the square

pieces are lined up. After the glue has dried, fill the space between the end pieces with as many turns of No. 32 enameled wire as possible. The one in this photo has 500 or 600 turns, but the more you can "jumble wind" around the magnet, the better. When finished with the winding, connect the two leads to a coax-type microphone cord, solder a miniature phone plug to the other end, and the microphone is complete. Two narrow strips of felt should be glued to one of the plexiglas sides so that the pickup can straddle the string being tuned. This device can be used with an Accu-Tuner or with a Sight-O-Tuner that has had a magnetic pickup jack installed. ■





# S O U N D

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# BACKGROUND

## *Christoph Gottlieb Schroter: Germany's First Piano Designer*

Jack Greenfield  
Chicago Chapter

### **Favorable Conditions For Music In Saxony**

Pianos built on the principles of Cristofori were made by his assistants in Italy or copied by instrument makers in other countries after his death. Conditions for the spread of piano building were most favorable in Germany. At the start of the 18th century, the region of Germany was divided into a loose confederation of independent kingdoms, duchies, free cities and other principalities. Since music was an essential part of court, civic and aristocratic social life, musicians, singers and composers could find opportunities for employment at many places.

German piano building had its start in Saxony, an independent state in the middle on the eastern side of Germany between Prussia and Bohemia, which was then a division of the Austrian empire. In spite of its weakness in comparison with its powerful neighbors, Saxony was noted for its leadership in cultural activities during the reign of Frederic Augustus I (1694-1733) and his son, Frederic Augustus II (1733-1763). Dresden, the capitol city, and Leipzig, the largest city

and the place where J.S. Bach spent most of his career, each were important musical centers.

Opera had been established in Dresden in 1666 when the first

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Augustus I had collected an opera company second to none in Europe. The singers were of such stature that Handel was sent from London to offer them contracts with the Royal Academy of Music during a short period when Dresden opera had been halted.

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opera house was built. Italian opera, preferred by the rulers of Saxony, dominated the performances. In 1719, Augustus I built a new opera house to celebrate the marriage of his son, the future Augustus II, to the daughter of Emperor Joseph I of Austria. Augustus I had collected an opera company second to none in Europe. The singers were of such stature that Handel was sent from London to offer them contracts with the Royal Academy of Music during a short period when Dresden opera had been halted. The Dresden orchestra was also an outstanding one. The English historian, Burney, considered the Dresden orchestra, which contained many of Europe's best instrumentalists, as the finest in Europe for several decades beginning in 1710.

### **Influence Of The Dulcimer**

An early influence responsible to some extent for initiating the development of hammer actions for keyboard stringed instruments in Germany was the work of virtuoso

dulcimerist Pantaleon Hebenstreit. Hebenstreit entered the employ of the court at Dresden in 1708 after performing elsewhere in Europe. The dulcimer was originally a trapezoid-shaped instrument about four feet long with a range of three octaves consisting of eight diatonic notes per octave. The strings, attached to tuning pins on the right and hitch pins on the left, were stretched over two bridges which determined speaking length. Hebenstreit designed an enlarged instrument over twice as long with full chromatic octaves and wider range. It had two soundboards and two sets of strings placed on opposite sides of the frame. The upper set of strings were of steel wire, the lower set were of metal-covered catgut. The strings were struck with two-faced hammers, one face of hard leather for playing *forte* and the other face of soft leather for playing *piano*. There were 186 strings in each set, and some notes contained as many as five unison strings.

Striking the strings created a new sound that listeners found very pleasing. The tones were undamped and arpeggio passages played over a bass note gave the sustained blended harmonic effect similar to that obtained later in a piano with the damper raised.

However, this could also be a problem since the only way the strings could be damped when desired was with the player's hand or sleeve. Hebenstreit acquired some pupils interested in learning to play the oversize dulcimer, which became known as the Pantaleon, but it was much too difficult for general acceptance. Some of Hebenstreit's ideas, such as the full chromatic scale, were incorporated later in the standard dulcimer.

## Schroter's Background

Christoph Gottlieb Schroter, an organist, composer and music theorist who is given credit for the first hammer action designs in Germany, spent several years in Dresden where he was able to watch Hebenstreit perform. Schroter, born in 1699 in Hohnstein, Saxony, a small town near the Bohemian border, had begun the study of music at a very early age. He was first taught by his father, an organist

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Hebenstreit designed an enlarged instrument...with full chromatic octaves and wider range. It had two soundboards and two sets of strings placed on opposite sides of the frame...The strings were struck with two-faced hammers, one face of hard leather for playing *forte* and the other face of soft leather for playing *piano*. There were 186 strings in each set, and some notes contained as many as five unison strings.

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and a professor of music theory. In 1706, Schroter was sent to Dresden to sing in the choir at the Chapel Royal while continuing his music education. He devoted full time to music study after dropping out of the choir in 1710.

## Schroter Designs A Hammer Action

In 1715, Schroter began to give lessons on the clavichord and harpsichord to pupils of high rank. While teaching, it became obvious to him that the lack of dynamic shading was a serious fault of the harpsichord. He had the opportunity to try a Geigenwerk, one of the types of bowed string keyboard instruments built around the start of the 17th century, but he found working the treadles objectionable. Then, according to Schroter's account, after hearing Hebenstreit play the Pantaleon in 1717, he conceived the idea of making the harpsichord more expressive by the addition of hammers "partly with,

partly without springs, upon which one at pleasure might play loudly or softly." His design, completed by the end of 1717, included two different types of action, one down-striking, the other up-striking. Before taking any steps to promote his new ideas, he ended his schooling in 1719 and started work as a musical secretary and copyist.

Then, since he could not afford the cost of construction of an actual instrument himself, he decided to present his designs to the Court at Dresden in 1721 with a request for financial backing by Augustus I. After his presentation, someone at the Court, possibly Augustus I himself, promised that a full-size instrument would be made. However, this was never done, either because of lack of interest or because of some personal incident that damaged Schroter's reputation at the Court. As soon as he concluded he could get no help from the Court, Schroter left Dresden.

## Schroter's Later Career

Beginning in 1724, he spent two years lecturing and doing research in music theory at the University of Jena. Next he went to Minden to become the organist at the principal church. He resigned in 1732 for a similar church in Nordhausen, Saxony, where he remained until his death in 1782 at the age of 83. During this period, he composed sacred music and wrote a large number of essays and books on music theory. He became well-known and was highly regarded by other contemporary music scholars and composers.

## Silbermann Builds First German Piano

About the time Schroter started in his position at Nordhausen, the famous instrument maker Gottfried Silbermann completed the first pianos built in Germany. Silbermann's shop was in the town of Freiburg, about 25 miles from Dresden. The public attention given Silbermann's pianos reawakened Schroter's interest in his own earlier work and he decided to claim credit for invention of the instrument. He evidently had no knowledge or ignored the translation of Maffei's 1711 article on Cristofori that had appeared in

## Schroter's Monochord Divisions For Equal Temperament

In Schroter's time, the monochord was the only standard for measuring accuracy of tuning. Monochord divisions for equal temperament were determined by complicated geometrical or other mathematical procedures. The art of keyboard tuning in equal temperament had not advanced beyond the use of a cycle of slowly beating contracted fifths.

Barbour's *Tuning and Temperament* gives the intonation for an approximation of monochord lengths for equal temperament Schroter derived by simple arithmetic. He began with string lengths for the notes of the just minor chord C<sup>b</sup>GC in the ration 6:5:4:3 and by several steps involving simple division and addition obtained a table of

monochord divisions in which only three notes have a derivation more than one cent from the theoretical values.

The maximum is 1.3 cents. Another Schroter approximation shown by Barbour is considered an irregular temperament because it contains pure fifths and greater deviations from equal temperament values. ■

1725 in *Critica Musica*, a German periodical containing musical essays, news and criticism published by Johann Mattheson. Schroter made his claim in a letter he wrote in 1738 and sent to *Musicalische Bibliothek*, a later musical periodical published from 1736 to 1754 by L. Mizler. Mizler did not print the letter when he received it but in the following year he invited Schroter to join his *Societat der Musikalischen Wissenschaften*, a corresponding society of music scholars and composers that later included such prominent persons as J.S. Bach, Handel and Telemann.

Also in 1739, according to information Harding found in the book *Geschichte des Klaviers*, (Leipzig, 1868) by Oscar Paul, an authority on Schroter. Schroter finally obtained financial backing from a "foreign patron of high rank" for construction of a piano to be built under his supervision. For this he did not use any of his original action designs but prepared a new arrangement described as a "tangent action." No instruments containing any Schroter action are now known to exist.

With pianos becoming more popular and Schroter becoming better known, 30 years after Schroter claimed he had made his first action model, Mizler finally published Schroter's 1738 letter in the *Musicalische Bibliothek* in 1747. The letter appears to have drawn little attention. Schroter wrote another letter afterward, repeating his claims and providing more details including a sketch of an up-striking action, the first and only action

drawing known to have been prepared by Schroter. His second letter appeared in F.W. Marburg's musical journal *Kritische Briefe* in 1763. In his letters, he told of hearing Hebenstreit and then planning a double model demonstrating the principles of an up-striking action built for him by a cabinet maker. He submitted his model to the court as Dresden but it disappeared. He intimated that later piano makers "including an ingen-

ious man at Dresden" meaning Silbermann, had appropriated his ideas. His explanation for the differences between his designs and the later pianos was that those who tried to copy his work misunderstood the principles of his invention. His letters proved unconvincing. Even before Cristofori was universally recognized as the inventor, there were few who took Schroter's claims seriously. Many Germans considered Silbermann the inventor. There are some details given by Schroter in his letters that appeared in actions made by other piano builders but, because of his delay, it is uncertain that his descriptions represent his original model.

### Schroter's Other Work More Important

Schroter's study in music theory and his religious musical compositions are considered much more valuable accomplishments than anything he may have done in piano design. His works on harmony in which he followed Rameau's theories which based all harmony on triads provided guidance for other German music theorists and composers. Unfortunately, much of Schroter's writing has been lost, some when his home was plundered and library destroyed by the French army when it occupied Nordhausen in 1761. In addition to the few books and musical compositions that survived, essays that he contributed to Marburg's *Musicalische Bibliothek* over a long period of time are also still available. ■

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... He conceived the idea of making the harpsichord more expressive by the addition of hammers 'partly with, partly without springs, upon which one at pleasure might play loudly or softly.' His design, completed by the end of 1717, included two different types of action, one down-striking, the other up-striking.

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## Kimball Players

Gerald F. Foye  
San Diego Chapter

I'll eat all the Greek olives and feta cheese my wife brings home. But there are other people who won't touch either. That goes for player pianos, too — some tuners love 'em while others stay as far away as they can.

Those little Kimball players, especially, are in the category of the cheese and olives — I think they're great. Some of the older ones are harder to work on, but the newer units are fairly easy, especially when the technician has a factory service manual on hand to work out problems.

Tuning calls for lifting the player tray and laying it back on the pinblock. Great! But where does a strobe tuner place that magic box? Easy! pull the tray forward. But there is a little more preparation. First, remove the four music board screws to clear the tubing. Second, place a protec-

tive cloth under both ends of the tray to avoid scratching the piano case.

Carry some spare fuses (use manual for reference as to correct type for specific application.) I prefer a quarter-inch nut driver (long) for tray and power unit screws. There is also an adjustment for tempo in the power unit. Refer to manual as to location if you cannot find it.

There are variations in model years and manuals are not available for all of them, so ingenuity is required in those cases. Some of the older units had a volume control box behind the kick panel on the left side. There is a piece of foam rubber under this disc valve which turns to bubble gum after a few years. Replace this with 3M Scotch-Brite (steel wool substitute) available in home supply centers. ■

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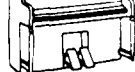


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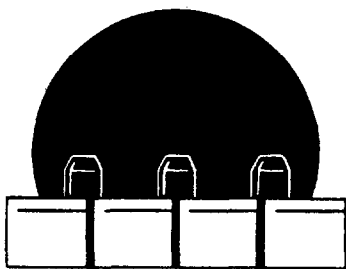
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Nightly room rates at Caesars Palace in Las Vegas are \$52 (single) and \$60 (double). A Caesars Palace reservation card will be mailed to you on receipt of your convention registration form.

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A full refund will be given for written requests received on or before July 7. An administrative fee of \$15 will be deducted on written requests received between July 7 and July 18. No refunds will be given after July 18.

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_____ Auxiliary Member	40	\$ _____
_____ Non-Auxiliary Spouse	50	\$ _____
_____ Banquet (optional)	30	\$ _____
_____ Closing Luncheon (optional)	15	\$ _____
_____ Auxiliary Tour/Lunch (optional)	25	\$ _____
_____ Spring Valley Ranch Theater Under The Stars	20	\$ _____

FULL REGISTRATION REQUIRED. After June 15, registrations will be accepted based on space availability. Tickets for optional functions must be purchased no later than 48 hours before the event.

#### FEES (After June 15)

_____ Guild Member	\$110	\$ _____
_____ Non-Member	170	\$ _____
_____ Auxiliary Member	50	\$ _____
_____ Non-Auxiliary Spouse	60	\$ _____
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# The Auxiliary Exchange

## From The President

By now we have all made the decision! — to go or not to go to the convention in Las Vegas! If your decision was to stay at home, let me talk to you a moment! I am hoping that I will say the right things to you to convince you to change your mind and come with us to the convention this year. There is no place so lovely and, yes, so spectacular as Caesars Palace.

Last month I said that I hoped that my enthusiasm would rub off on the other members of the Auxiliary. Please change your mind and join with us in July at the PTGA convention.

My mental suitcase is packed and I am ready to leave for the 1986 convention! Are you ready?

Think it over and then meet me in Las Vegas!

**Louise Strong, President**

## Schedule of Events For PTGA-Las Vegas

- |                           |   |
|---------------------------|---|
| <b>Monday, July 21</b>    | Auxiliary hospitality room open. Continuous craft class will be offered.  |
| <b>Tuesday, July 22</b>   | 8:30 a.m. — Auxiliary Opening Assembly<br>9:00 a.m. — Welcome to Las Vegas — presented by Elizabeth Warren, director of Cultural Focus — to include slide show.<br>10:00 a.m. — Get-Acquainted Coffee<br>10:30 a.m. — Member-At-Large Meeting<br>11:00 a.m. — Auxiliary Council<br>3:00 p.m. — Auxiliary Tea — Program: pianist...graduate student of music...University of Nevada-Las Vegas.<br>10:00 a.m. — Optional Tour. Ethel M. Chocolate Factory and Botanical Garden, Sam's Town Western Emporium, University of Nevada-Las Vegas campus tour and lunch, Liberace Museum tour, drive by homes of entertainers in the area.<br><i>PTG Reception and Banquet</i><br>9:00 a.m. — Communication Class: Presented by <b>Julie Berry</b> . To be followed by presentation on effects of deregulation, exhibit of equipment and new technology. Compliments of Las Vegas Central Telephone Company. Presented by a systems engineer and a marketing expert.<br>12:30 p.m. — Installation Luncheon. Program: Pianist <b>Laura Spitzer</b> , specializing in classical music but not to exclude Gershwin, Joplin, etc. Laura will perform with the assistance of <b>Lorelle Nelson</b> , technician and member of the Las Vegas Chapter.<br>5/5:30 p.m. — Drawing for the train, complete with Santa, candy canes and entertainment by <b>Larry Crabb's Choral Group</b> .<br>9:00 a.m. — Computer class in conjunction with PTG. This will be in addition to the one class each spouse will be allowed to attend on a space-available basis.<br><i>PTG Closing Luncheon</i> |
| <b>Wednesday, July 23</b> |   |
| <b>Thursday, July 24</b>  |   |
| <b>Friday, July 25</b>    |   |

## Conferences And Conventions

"The greenest green you'll ever see is in Seattle!" It was certainly true of the Northwest Conference, held in Seattle where many congenial ladies enjoyed an exciting tour. Following a breathtaking view of Snoqualmie Falls (higher than Niagara) we toured Boehms chocolate factory (samples included). Next came a stop at Gillman Village, lunch at Ellens and one hour to shop in all of the boutiques. Plenty of time to spend our money! Our tour concluded with a stop at the Snoqualmie Winery. Picture a wine-tasting room, a window with a magnificent view of snow-covered peaks, bright sun dancing about, good company, good wine, "almost Heaven!" Our grand finale included a French song, jokes from the bus driver and, as always, a good time was had by all. Our one wish would be that you all can join us next year.

**Ginny Russell**

Northern California and the powers-that-be to cause the floods prevented the California State Convention from attaining its usual overflowing attendance. However, it takes more than rain to dampen the spirits of those fortunate enough to attend. The hospitality room was fully staffed and proved a popular gathering place for the Auxiliary members. The tour was varied and offered something to please everyone. We began with the world-famous San Diego Zoo, with its rare collection of animals surrounded by their natural habitat, a visit to the 19th century resort Hotel Del Coronado, the Old Town area where lunch was enjoyed by all. Then on to Sea World, with an outstanding variety of marine life. Though the numbers were small, the enthusiasm was high. **Patty Mannino** did an outstanding job!

From California we travel across country to the Pennsylvania State convention. We were warmly wel-

## Xmas in July

Christmas has arrived! Our efforts are complete and now we shall reap the benefits! For those of you who will not attend the convention, please remember that someone in your area will be. Ask them to take your items with them. We need the support of everyone in this project. For those of you who will attend, offer to transport decorations or gift items other members have so lovingly made. By making such an offer, I have collected several very special gifts that otherwise would not be under our tree. Merry Christmas and my sincere thank you to all who have responded with such enthusiasm.

## CHRISTMAS IN JULY



LAS VEGAS — 1986

*Anyone not attending the convention in Las Vegas who would like to purchase raffle tickets for the train, may mail a check made payable to PTGA to me. I will return your stubs and promise that the "other half" will be submitted for the drawing. Price will be \$1 or six for \$5. Perhaps a chapter would like to purchase several and have a drawing themselves as a money-making project!*

**Ginger Bryant**  
1012 Dunbarton Circle  
Sacramento, CA 95825

comed with a reception, held in the Pool Terrace — lovely hors d'oeuvres and open bar. Friday morning we were treated to a business class presented by none other than our own **Ron Kistler**, followed by a most informative computer class presented by **Ron Berry**. A luncheon was held poolside, complete with gifts for each in attendance and an abundance of door prizes — attractive and useful. *I know, as I was one of the recipients — Ed.* Following lunch, we were treated to a spring planting demonstration, allowing a Californian to take home answers from Pennsylvania!

The tour was a historic walking tour through Harrisburg, with its abundance of proof that there was a past worth our time and effort to study. We had lunch at Strawberry Square with shopping to follow. **Pat Hess** did an outstanding job with the entire program, to include coffee and homemade cookies available at all times in the hospitality room.

## Optional Tour

Cultural Focus will offer an optional tour Thursday evening the 24th. "Theater Under the Stars at Spring Mountain Ranch." Travel by bus to the Spring Mountain Ranch State Park for a production of "Lil Abner." The evening includes a picnic supper. Casual dress and clothing suitable to

higher elevation (3,700 feet) and to cool night breezes. Seating is on the grass, with blankets and pillows provided. "Lil Abner" is produced by the Rainbow Company, an award-winning Las Vegas group. Cost is \$20 per person. Advance reservations are required for both tours and a representative will be available for on-site reservations to fill out any spaces left.

## Post-Convention Options

Saturday, July 26th from 9 a.m. to 4 p.m. — rafting on the Colorado, a float trip of 11 miles departing from the base of Hoover Dam and ending in Willow Beach, AZ. Transportation and lunch included. \$55 per person.

Tours by air to Grand Canyon are available seven days a week, seven hours, departing at seven or 10 a.m. Includes pickup at hotel, travel by air to Grand Canyon airport, a tour of the South Rim by bus, lunch and time for browsing at Canyon shops. \$160 per person.

## A Fond Farewell

"Tiz a far, far better thing I do than I have ever done before — contrary to the book, "A Tale of Two Cities," this does not mean death...but continued life for the "Auxiliary Exchange." As of next month's issue, I will turn these pages over to the professional and

capable hands of **Agnes Huether**. I have enjoyed being your editor and I thank each and every one of you for your participation...Without you, there would be no need for an Auxiliary Editor. Please be as kind and supportive to Agnes as you have been to me.

**Ginger Bryant**

## National Executive Board

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Robeson, PA 19551



## Calendar Of Coming Events

### Date

### Event

June 14-17, 1986

#### NAMM Music Expo

McCormick Place, Chicago, IL  
Paul Monroe; 5200 Irvine Blvd., Sp. 310; Irvine, CA 92720; (714) 730-3469

★ July 21-25, 1986

#### Piano Technicians Guild Annual Convention & Institute

Caesars Palace, Las Vegas, NV  
Home Office; 9140 Ward Parkway; Kansas City, MO 64114; (816) 444-3500

Sept. 19-21, 1986

#### Milwaukee Days

Howard Johnsons, Milwaukee, WI  
Timothy C. Dixon; 2959 North 40th; Milwaukee, WI 53210

Sept. 26-28, 1986

#### Florida State Seminar

St. Petersburg Sheraton, St. Petersburg, FL  
Charles W. Reynolds; 4923 Suwanee Ave.; Tampa, FL 33603; (813) 237-8387

Oct. 10-12, 1986

#### Ohio State Conference

Wickliff, OH  
Kevin and Janet Leary; 18817 Hilliard; Rocky River, Oh 44116; (216) 331-5605

Oct. 16-19, 1986

#### New York State Conference

New York, NY  
Nancy Hazzard; 1 Ruth Place; Staten Island, NY 10305; (718) 979-5154

Oct. 17-19, 1986

#### Texas State Seminar

Intercontinental Airport Holiday Inn, Houston, TX  
James B. Kozak; 301 W. 19th St.; Houston, TX 77008

Nov. 7-9, 1986

#### North Carolina State Conference

Adams Mark Hotel, Charlotte, NC  
Eugenia Carter; 4317 Commonwealth Ave.; Charlotte, NC 28205; (704) 568-1231

Nov. 8, 1986

#### Intermountain Seminar

Brigham Young University, Provo, Utah  
Jack Reeves; 486 N. 300 W.; Orem, UT 84057; (801) 225-1757

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## Getting The Organizational Spirit!

### Aspects Of Organizational Spirit

M.B. Hawkins  
Vice President

**F**or some time now, these articles have been putting emphasis on the various aspects of organizational spirit. As we move closer to this year's Council meeting in Las Vegas, each and every member should be spending some time seriously considering their input into chapter discussions relative to proposed membership changes. There is no doubt that the more communication there is between members will translate into more thoughtful exchanges within chapters.

What chapters decide and ultimately send to this year's Council via their delegates will serve as framework and guidelines for PTG membership for years to come. So by all means please be as sincere as you can possibly be concerning these issues. By doing so, you will be expressing organizational spirit in a most meaningful way.

As has been stated before, if we accept problems as opportunities and then allow the opportunities to become challenges, we have the very essence of maturing. Maturing is what the Guild is doing. Hopefully maturing for our organization will be the essence of motivation. When there are no problems to solve, there is usually little progress. Let's make the most of this opportunity.

## Monthly Membership Report

### New Members

#### REGION 1

New York, NY — 101

Lafrak, Glorie B.

20-18 46th St.

Astoria, NY 11105

(Associate)

Lehigh Valley, PA — 180

Diehl, Edwin R.

1213 Tilghman St.

Allentown, PA 18102

(Associate)

Philadelphia, PA — 191

Bintz, Deborah S.

5316 Large St.

Philadelphia, PA 19124

Reichlin, Peter M.

Box 406

Washington Crossing,

PA 18977

(Registered Technician)

Young, Donn E. Jr.

420 Anthwyn Road

Narberth, PA 19072

(Registered Technician)

#### REGION 2

Washington, D.C. — 201

Blaustein, Jonah

6704 Westmoreland Ave.

Takoma Park, MD 20912

(Apprentice)

Roberts, James R.

3921 Rockover Road

Silver Spring, MD 20902

(Student)

Hampton Roads, VA — 233

Greene, Terry L.

1756 Jack Frost Road

Virginia Beach, VA

23455

(Registered Technician)

Charlotte, NC — 282  
Bujalski, Juliusz W.  
2500 Eastway Dr., #33C  
Charlotte, NC 28205  
(Student)

Central Florida — 327

Roma, Robert N.

781 N.E. Burman Lane

Palm Bay, FL 32905

(Student)

Memphis, TN — 381

Robinson, Wm. E.

4238 Bethel Road

Olive Branch, MS 38654

(Student)

Member-At-Large

Figueroa, Ramon

Victor Rajas #2, Calle A,

Apt. 301

Arecibo, Puerto Rico

00612

(Associate)

#### REGION 3

El Paso, TX — 799

Nichols, Guy Wm.

Star Route, Box 27

Mesilla Park, NM 88047

(Student)

#### REGION 4

Indianapolis, IN — 461

Rice, Fred O. Jr.

2708 Constellation Dr.

Indianapolis, IN 46229

(Registered Technician)

Scharborough, Wm. D.

III

2916 Haverhill Dr.

Indianapolis, IN 46240

(Student)

Detroit-Windsor — 481

Hawker, Rebecca E.

1902 Ardmore Ave.

Royal Oak, MI 48073

(Student)

Lorey, Thomas C.

Box 3490, St. T

St. Thomas, V.I.

(Affiliate)

Chicago, IL — 601

Revenko-Jones, Paul R.

2522 N. Bernard St.

Chicago, IL 60647

(Student)

Wade, Daniel M.  
519 Monroe Ave.  
River Forest, IL 60305  
(Associate)

Modesto, CA — 953

Rea, S. Paul

201 Woodrow, Apt. 66

Modesto, CA 95350

(Apprentice)

Minn.-No. Iowa — 551

Willink, Mark S.

790 Maple St., Box 254

Baldwin, WI 54002

(Student)

#### REGION 6

Vancouver — 011

Woodyard, Paul D.

4711 Hoskins

N. Vancouver, B.C.

Canada V7K 2R3

San Diego, CA — 921

Fruchtman, Stephen

7975 Dehesa Road

Alpine, CA 92001

(Student)

Fresno, CA — 936

Stainthorp, Gary W.

4470 E. Iowa

Fresno, CA 93702

(Registered Technician)

Golden Gate, CA — 945

Nelson, Vicki Lorraine

88 Hillcroft Way

Walnut Creek, CA 94596

(Student)

Modesto, CA — 953

Erwin, Beatrix J.

606 Auburn

Modesto, CA 95350

(Student)

### Reclassifications

#### REGION 1

Montreal — 060

LePage, Roger L.

891 Belmont

McMasterville, Que.

Canada J3G 5N6

(Allied Tradesman

to Associate)

Continued on next page

## Reclassifications...

Philadelphia, PA — 191  
Fornaci, Lawrence H.  
1869 Horace Ave. — The  
Briarwood  
Abington, PA 19001  
(Apprentice to RTT)

Renner, Theresa A.  
254 Fairview Rd., 2nd  
Floor  
Woodlyn, PA 19094  
(Apprentice to RTT)

## REGION 2

Central FL — 327  
Scott, Brian R.  
477 Springwood Court  
Longwood, FL 32750  
(Student to RTT)

## REGION 6

Golden Gate, CA — 945  
Cannon, Pamela R.  
PO Box 2241  
San Francisco, CA 94083  
(Student to Apprentice)

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*Classified advertising rates are 25 cents per word with a \$7.50 minimum. Full payment must accompany each insertion request. Closing date for ads is six weeks prior to the first of the month of publication.*

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*Send check or money order (U.S. funds, please) made payable to Piano Technicians Journal, 9140 Ward Parkway, Kansas City, MO 64114.*

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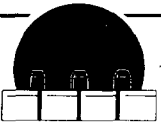
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Applications, including resumes and references, should be sent to **Mrs. Beverly Carter, Personnel, Peabody Institute of The Johns Hopkins University, 21 East Mount Vernon Place, Baltimore, MD 21202.**

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preparation is essential. Salary \$24,000. Send resume, including references by June 15, 1986, to: **Dr. Maria Runfola, chairman, SUNY Buffalo Music Dept., 222 Baird Hall, Buffalo, NY 14260. SUNY Buffalo is an EOE/AA employer.**

## Miscellaneous

**SIGHT-O-TUNER MODIFICATION.** Bourns Knobpots are not enough. Exclusive Internal Error Compensation is necessary for truly accurate modification. Factory recalibration and repair procedures available. Sales - modified or stock, new or used. Work endorsed by the inventor of the Sight-O-Tuner, **Albert Sanderson.** Also, **SANDERSON ACCU-TUNER** authorized distributor. Tuning lever note switch for Accu-Tuner \$15. Supplying the most accurate tuning aids for craftsmen with the most discriminating ears. **Rick Baldassin (801) 374-2887. Solving your pitch problems since 1981.**

**THE PIANO: A Piano Technicians Guide for the Piano Owner** by Philip Gurlik, R.T.T. Explain the need for your services and answer customers' most asked questions with this super business builder, endorsed by Bosen-dorfer, Sohmer, and many others. Now in its second edition, volume discounts begin at \$1.00 per copy. Send \$1.00 for sample to: **BOOKMAN HOUSE P.O. BOX 271804, Houston, TX 77277.**

**\$500 REWARD** for the location of a Chickering ampico player grand #135323. The piano has been refinished in brown mahogany and is missing the original music desk and pedal rods. The player mechanism is 100 percent rebuilt. Original ivory keys. Contact **Greg Mills (206) 558-6426.**

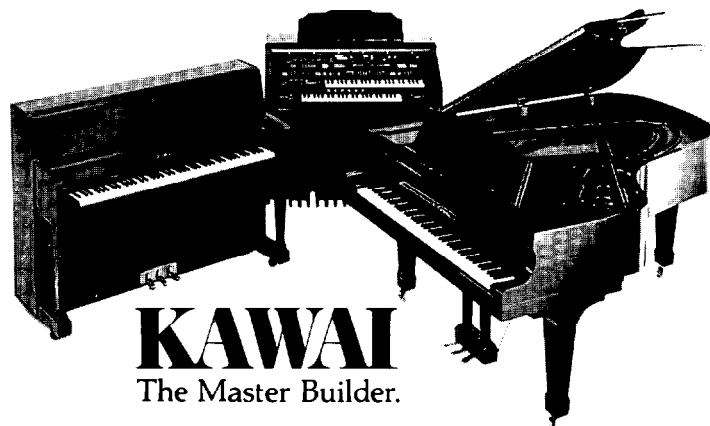
## Piano Technicians Foundation

Steve Jellen Memorial Fund  
for Research and Education



**Kawai...  
The Standard  
of Excellence.**

*At Kawai, the tuner's hands and ears alone  
can determine the final "rightness" of a piano  
in the final tuning process.*



**KAWAI**  
The Master Builder.

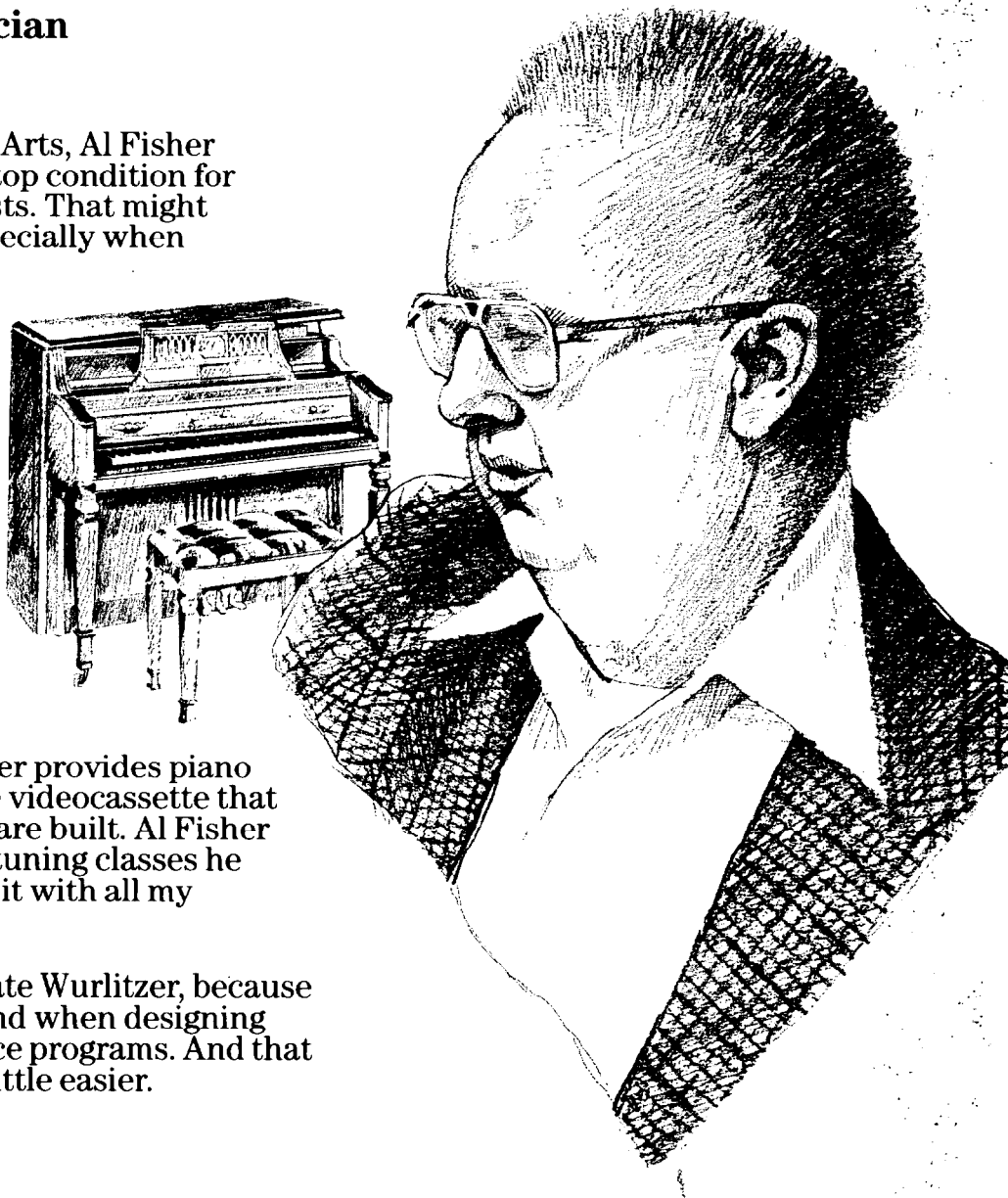
# **“We don’t have problems with sticking actions on Wurlitzer Pianos.”**

**Al Fisher—piano technician and teacher.**

At Interlochen Center for the Arts, Al Fisher makes sure the pianos are in top condition for students and performing artists. That might look like a formidable job, especially when you consider that most of the pianos used during the famous National Music Camp are in lakeside buildings where temperature and humidity change constantly. But Al Fisher will tell you that it’s “easier than you might think” with Wurlitzer pianos...because Wurlitzer actions are manufactured with uncommon precision.

Naturally, he appreciates that. But he also appreciates the extra service that Wurlitzer provides piano technicians. For example, the videocassette that shows how Wurlitzer pianos are built. Al Fisher uses it regularly in the piano tuning classes he teaches at Interlochen. “I use it with all my students. It’s well done.”

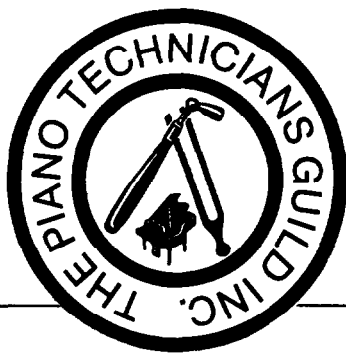
People like Al Fisher appreciate Wurlitzer, because we keep the technician in mind when designing pianos and establishing service programs. And that makes the technician’s job a little easier.



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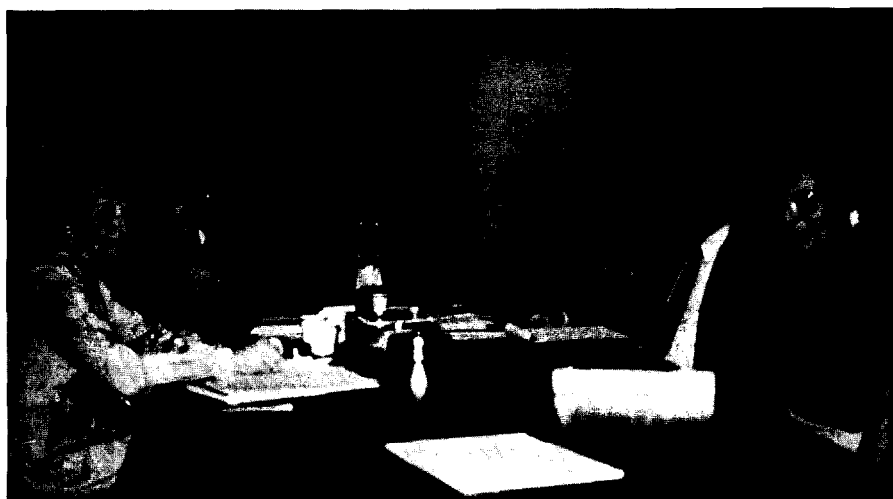
DeKalb, Illinois 60115





# Update

June 1986



*Meeting in the Home Office to review Guild operations were, from left, Executive Director Barbara Parks, Administrative Assistant Miriam Patterson, South Central Regional Vice President Nolan P. Zeringue, President Charles P. Huether, Vice President Marshall B. Hawkins, Secretary-Treasurer Ronald L. Berry, and Controller Virginia Patton. The meetings were May 2 and 3.*

## New Officers

### Austin, TX

Mary Smith, *President*  
Mark Clark, *Vice President*  
John Sanders, *Secretary-Treasurer*  
Ed Guerra, *Membership Chairman*  
Charles Ball, *Program Chairman*

### North Central Louisiana

Eddie Melton, *President*  
Gerald McCleskey, *Vice President*  
Dean Clark, *Secretary-Treasurer*  
Howard Jackson, *Program Chairman*

### Vancouver, B.C.

Gerry Caunter, *President*  
John C. Guy, *Vice President*  
Paul Brown, *Secretary*  
Henri J. Perreault, *Treasurer*

### Charlotte, NC

W.R. Sullivan, *President*  
Bill Clayton, *Vice President*  
Charles Dunn, *Secretary-Treasurer*

## Committee, Chapter Team Up For Teachers

### Marnie Squire Teacher Relations Committee Chairman

The Music Teachers National Association Convention in Portland, OR, July 5-11 drew an attendance of 1588 teachers. Portland PTG Chapter members John Cooke, Dave Peake, Dave Cesca, Joe Garrett, Dick Wagner, Ken Serviss and Denis Wilkinson hosted the exhibit booth under the direction of Don Person. The chapter had several models on display, including a giant electric grand action that caught the attention of everyone who passed the booth. Handouts were given to the teachers to include in the studio policy packets that are sent to students.

Taylor MacKinnon, Portland Chapter president, was in charge of tunings for the entire convention.

A class was given by Marnie Squire on "Professional Piano Care for Home, Studio and Institution." The class was well attended and teachers followed up with questions at the exhibit booth.

Charlie Huether presented the Piano Technicians Foundation scholarship grant of \$500 at the convention banquet to Helen M. Delmore of Fargo, ND. This award is to help defray expenses of a nationally certified teacher who wishes to continue studying piano-related subjects. This annual grant was awarded for the first time in Portland.

## Be A Friend

You can further the cause of world understanding in the piano industry by becoming a "Friend of IAPBT." A donation of \$15 will enroll you for the upcoming donation year, which is from July through June. Contributions go to defray expenses involved in PTG's participation in the International Association of Piano Builders and Technicians.

# Regional Profile

## *Central East: A Heritage of Excellence*

**Dean Thomas**  
**Central East**  
**Regional Vice President**

When talking about this region, I find it difficult to avoid superlatives. Region four, or the Central East Region of the Piano Technicians Guild, is one rich in heritage and expertise. There are numerous dedicated, involved and diligent workers for this organization, locally, regionally and organizationally. Ours is one of four regions through which passes the Canadian-American border. The geographical territory of our region includes most of the province of Ontario and the seven states of Illinois, Indiana, Kentucky, Michigan, Ohio, West Virginia and Wisconsin.

We can lay claim to at least two of the four largest chapters in the country, in the Chicago Chapter and the Detroit-Windsor Chapter. As of Dec. 31, 1985, this region showed the largest numerical growth in the organization. Two of the last three record-holding annual conventions were hosted in Indianapolis in 1984 and in Cincinnati in 1978. Hundreds of classes are taught at the annual Institute and at seminars around the country by instructors from Central East. Technical Editors for the *Journal* (current and immediate past) as well as countless articles and contributions to the monthly *Journal* emanate from here. In the past three years, our region has captured honors for "Best Small Chapter" (Waukegan — twice!) and "Best Large Chapter" (Chicago and Cleveland) as well as other chapter achievement awards and individual honors. The longest continuously running newsletter award goes to Cincinnati (a national title, I believe), with honorable mention for excellence going to Chicago, Cleveland, Madison, Central Illinois, Waukegan, Indianapolis and the new guy on



the block, Detroit-Windsor. Until 1985, we boasted of no fewer than seven manufacturers of pianos (Baldwin, Everett, Kimball, Krakauer, Story & Clark, Walter and Wurlitzer), and many suppliers of parts, pieces and accessories too numerous to mention without omitting important friends and allies in our field.

Specifically, we have five craftsmen Members-at-Large and 27 chapters, with two more chapters hoping to be chartered by 1987. Chapters range in size from three (all-time low for that chapter) to 73 in Detroit-Windsor. Meetings range from twice a year to twice monthly to not at all. By state, West Virginia has one chapter to serve the state and meets infrequently, irregularly and usually informally. Kentucky has two solid, active chapters serving the greater Louisville and greater Lexington areas. At one time there was a chapter seat in Paducah. Ohio has five chapters alive and apparently healthy, serving the metropolitan areas of Cincinnati, Cleveland, Columbus, Dayton and Youngstown (the RVP's home chapter). Toledo had a chapter for some time, but it eventually remerged with the Detroit-Windsor and Indiana Chapters. Indiana has four chapters, including Springs Valley,

which has the distinction of being the only chapter which meets daily and has a majority in attendance (most work for Kimball and can meet at the coffee break or the company picnic!) Also-runs in the race for activity in the Hoosier State include Northwest Indiana, the Indiana Chapter (northeast Indiana, northwest Ohio and extreme southern Michigan) which meets at least quarterly and is not to be confused with the Indianapolis Chapter, which generally meets monthly.

I hold Michigan in high esteem for so many accomplishments. Jealousy is not always bad, and Michigan is both jealous and zealous for PTG. Our professional banner is held with much pride there, seeing to it that joining this organization means as much to the applicant as it does to the veteran. Detroit-Windsor meets between meetings with students and apprentices to teach them, to watch them, and to guide them in the professional way necessary to be a success. Lansing's close association with Michigan State for many years has allowed many fine young technicians to grow under close watch. Western Michigan's heritage has included the traditions of western European standards of craftsmanship. Close association with major manufacturers will always bring some measure of expertise, but this chapter insists on it. Midland and Northern Michigan chapters round out the state. Midland meets about eight times per year and has amid its membership some of the technicians responsible for the pianos at the famous Interlochen Music Festival. Northern Michigan is almost a chapter of members at large because of their territory. The Flint (or old Central Michigan) Chapter was unfortunately inactive almost from its beginnings to its close in 1985.

*Continued on next page*

## Central East . . .

Milwaukee and Madison Chapters in Wisconsin are sister chapters, if you will, trading responsibilities for the more-or-less annual Wisconsin Days seminar. North Central Wisconsin Chapter seems to be the mother chapter in the state, giving rise to the three-year-old Appleton Chapter and likely another in the Stevens Point area.

Illinois has the most chapters of any state in the region with six. East sees Central Illinois at or near Champaign-Urbana meeting for technical and social extravaganzas. West has Tri-City, which should be Quad-City, whose members will have been involved with a good-sized music teachers convention by the time you read this (good job,

folks). Northern Illinois finds Chicago and Waukegan Chapters. These two seem to be in friendly rivalry as to which can be more active and do more "stuff." Waukegan has multiplied its membership by almost four times in the 10 or 12 years of existence and now can no

***...We have five craftsmen Members-at-Large and 27 chapters, with two more chapters hoping to be chartered by 1987. Chapters range in size from three (all-time low for that chapter) to 73 in Detroit-Windsor. Meetings range from twice a year to twice monthly to not at all.***

longer compete in the small chapter category for Chapter Achievement Awards. The membership in Chicago is growing also, just as fast as they can arrange testing facilities and personnel, they can add members. They have applicants waiting in line! Ain't it great?! Peoria Chapter is in mid-state and seems to struggle for existence. Hasn't gone away, just never gets very big.

And the last chapter in the region is Little Egypt. They had an all-day seminar this year, with Central West RVP Willem Blees, in hopes of rekindling waning interest.

Central East is a busy and productive region. The Piano Technicians Guild is well-represented here and shows great promise for the future.

## In Respectful Memory...

### William Wagner

A Registered Tuner-Technician in the St. Louis Chapter for approximately 20 years, Bill died January 26 as a result of cancer.

Bill was a part-time tuner for more than 20 years. He served in the armed forces from 1941 until 1945. He married his wife Frances May 29, 1944. She survives, as do two sons, John, of Houston, TX, and Steve, of St. Louis; and two daughters, Linda Gurrie, of Phoenix, AZ, and Joan

Compton, of Columbus, OH. He also had two grandchildren.

### William Reichert

Bill was born Jan. 12, 1907. He died March 3 of a massive heart attack at St. John's Hospital in St. Louis while recovering from diabetic complications.

He was a Registered Tuner Technician for more than 25

years and helped start the St. Louis Chapter. Bill was a member of the musicians Local 2-197 in St. Louis for more than 50 years.

He is survived by his wife of more than 50 years, Leona; one son, Bill Jr.; and one daughter, Donna Gualdoni. Bill also had three grandchildren.

## An Aid To Business

Guild business aids such as brochures, service stickers and billing pads are shipped to you by UPS so they can be signed for. UPS is unable to deliver to a post office box. Therefore, if you use a post office box for your official membership address, please be sure to provide the Home Office with a street address with your business aids order.

## Recent Film And Tape Usage

### Action Centers

### Bridge Repair

*The Balance Sheet*  
*Creation of Sounds*  
*Fifty Minutes With*  
*Herman Koford*  
*Grand Action Regulation*  
*From A to Z*  
*Invitation to Grand Piano*  
*Prescription For*  
*Complaints*

Little Egypt, IL; Chicago, IL; Oklahoma City, OK.  
San Antonio, TX; Prescott, AZ; Puget Sound, WA; Nebraska.  
Toronto, ON; Rogue Valley, WA.  
Eastern Washington.  
El Paso, TX.

Central Pennsylvania; Sacramento Valley, CA; Little Egypt, IL.  
Lehigh Valley, PA.  
Central North Carolina Chapter

# Your Board of Directors

## Vice President

### M.B. Hawkins Vice President

If asked, just about anyone could tell you in an instant what the Vice President does. Assist the President — right? While that's not incorrect, it is a bit too simplistic. The Bylaws in Art. XI, Sec. 96 state the duties of the vice president very specifically. As mentioned, assisting the president is the prime function, but it goes further to say "in the absence or disability of the president, perform the duties of president." This is the statement that makes the chair of the vice president a hot seat. We will go into that further but coordinating the work of all standing committees at the direction of the president while keeping him informed of problems and progress are also duties as specified in the Bylaws. As you can see that covers a lot of ground and is still pretty vague so let's get down to what the vice president really does.

Coordinating the work of committees falls high on the priority list and is followed closely by the responsibility for the membership page in the *Journal*. Developing meaningful articles for this page in the *Journal* along with reviewing the membership statistics as prepared by the Home Office are vitally important. It occurred to me when new members are admitted to the organization there was little recognition so a welcoming letter was developed for this purpose. I review these letters monthly. This communication effort also

includes a letter of congratulation to those members having successfully completed examinations required for upgrading their membership classification. All letters are signed personally as facsimile signatures, in my opinion, tend to make correspondence too impersonal. I strongly recommend this procedure be continued in the future. Reimbursement requests from committees and RVPs are authorized from the chair of the vice president as well as receiving seminar request forms. Coordinating the establishment of seminar dates requested throughout the U.S. with RVPs and Home Office is a vital function.

To these rather tangible functions must be added the following: Staying abreast of incoming correspondence which includes mail between board members, mail between Home Office and board, mail from membership, chapter newsletters and other various reports. This is interwoven with attendance at seminars where personal contact with membership is made together with assisting the RVP at the membership table.

Now I want to focus on the statement 'in the absence or disability of the president perform the duties of president.' This statement has become more significant as time has passed. As a matter of fact it became increasingly vivid last year as convention time came closer. It occurred to me what a "hot seat" the vice president's chair really is. We all would hope the vice

president would never be forced into performing presidential duties because of some disability or mishap to the president. From this perspective the vice president's chair is sort of like an insurance policy. You hope it will not be necessary to use it.

In order to be prepared to function as president it is absolutely imperative that complete knowledge of what the president is doing be at the fingertips of the vice president at all times. I might mention at this point that President Huether has been great to work with. Our weekly phone talk goes a long way to supplement my information. I would strongly recommend this practice be continued in the future. Last years Council session in Kansas City remains vividly impressed in my mind and although the preceeding years had seen me in council as either a delegate or RVP, this was my first year in the hot seat. If the slightest thing happened to curtail the president from continuing, my role would immediately change. Functioning with gavel in hand is different than being a delegate, RVP, or vice president responsible for timing motions and speakers.

Endeavoring to be fully aware of all proceedings from the chairman's perspective along with a total overview of the organization is like being a cocked revolver hoping never to be fired. That's why I call the Vice President's slot on the Executive Board the "hot seat."

## Chapter Notes

### Golden Gate, CA

Forty-three members and guests came to the March meeting, which was the kickoff for the hosting of the 1987 California State Convention to be held Feb. 13-16, 1987, at the Sheraton Palace Hotel in San Francisco. In attendance were Raye

McCall, California State conference coordinator; Jim Bryant, Western RVP; and Ginger Bryant, vice president of the PTG Auxiliary. A chapter auxiliary was formed with Becky Butterfield as president, Mary Adams as vice president; and Isle Stern as secretary-treasurer.

The Golden Gate Chapter is keeping a record of perfect attenders for 1986. So far there are

10: David Abdalian, Gregg Ackley, Terry Benson, John Gibson, Mike Silva, Sid Stone, Lola Wondra, Ray Ternstrom, Dennis Townsend, and Gayla Mott.

The technical program was given by Michael Kimbell, CTE from the San Francisco Chapter. He shared with us some 50 interval checks in the temperament.

— Sid Stone

# Selling Yourself And The Piano Technicians Guild

## Dick Bittinger Reading-Lancaster Chapter

The Piano Technicians Guild recently budgeted \$4,000 for advertising in trade journals and music publications. This advertising is meant to be directed to music teachers and others in the music world.

Will Mrs. Jones, who is not a piano teacher, be reached by this advertising? Of course not! To let Mrs. Jones know of the Piano Technicians Guild and that I am a member is my responsibility in the local area. So let's see what

kind of PR we can do for ourselves.

When Mrs. Jones moved from Greenville to the Lancaster area and needed a piano tuner, she looked in the yellow pages. Here's what she saw listed under "Piano Tuners."

These ads do pay for themselves many times over. Oftentimes, our phone will ring and the new customer will ask if this is a member of the Piano Technicians Guild in the Reading-Lancaster chapter.

Yes, you and you alone must educate the local area. All this

does not happen overnight.

Another good source of advertising is the Piano Technicians Guild brochures available through the Home Office. I like to inform the first-time customer about the Piano Technicians Guild with the brochure entitled, "The Tuner to Turn To." Great, isn't it? This gives your customer information on their piano and the Piano Technicians Guild. My business card is included for the first-time customer. Make sure your business card states that you are a Piano

**PIANO TECHNICIANS GUILD**  
**READING-LANCASTER**

Endorsed by  
The National Piano  
Manufacturers Association,  
The Guild Certifies  
Qualified Craftsmen,  
Maintaining High  
Technical Skills and a  
Code of Business Ethics.

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107 W Main Brownstown — 859-3111

BITTINGER RICHIE E  
107 W Main Brownstown — 859-3111

BRUBAKER JOHN R  
340 S Front Street Lancaster — 397-2528

HERRING DAWN 603 Pleasant Rd Lancaster — 399-5392

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Over 20 Years Of Competent  
Prompt & Courteous Service  
Tuning-Repairing-Rebuilding  
Craftsmen Member Piano  
Technicians Guild

773 Palmetto Dr Lancaster — 382-7231

**DAWN HERRING'S PIANO SERVICE**

- Experienced Concert Tuner
- Tech. Guild Certified Craftsmen
- Repairing & Rebuilding
- Piano Technicians Guild
- Call After 4 PM

603 Pleasant Rd Lancaster — 399-5392


**WHAT IS  
THE PIANO TECHNICIANS GUILD?**

The Piano Technicians Guild is an international non-profit organization of skilled professional piano technicians who are the foremost piano craftsmen. Membership as a Registered Technician is only acquired by passing rigid examination. It is the aim of the Guild to maintain the highest level of professional skill, and its purpose is to provide piano owners with an accredited service, readily available, and thoroughly dependable.

Protect yourself and your piano by always engaging the services of a piano technician who carries a current Guild membership card for identification as a Registered Technician. You can trust the Piano Technicians Guild for quality, piano maintenance, repair, rebuilding and tuning.

**For professional service  
on YOUR piano, call:**


**THE TUNER  
TO TURN TO**



**is more than a tuner  
— a TECHNICIAN!**

For expert, reliable service  
and the proper care for your piano  
call the nearest member  
of the

Piano Technicians Guild, Inc.



An international nonprofit organization of  
**REGISTERED PROFESSIONAL TECHNICIANS**

## Brochure 1/2 Actual Size

### The Inside Story ...

Your piano is built to give you a lifetime of pleasure — and it will, if it is properly cared for.

The inner mechanism, called the "action" of a piano (its playing mechanism), is a marvel of engineering which needs to be kept in adjustment as accurately as a watch. Each of its intricate, yet sturdy, parts must be adjusted to a tolerance of a few thousandths of an inch to enable the instrument to play properly.

This is understandable when you think of it in these terms:

Depending upon the piano you own, each of the 88 keys has as many as 131 parts. This means that when you run your fingers across the entire keyboard, you have made as many as 11,528 parts of the mechanism (the action) work for you.

And those 88 keys have struck as many as 23½ strings, which are anchored on tuning pins and pulled taut — each with a tension ranging from 130 to more than 300 pounds ... a total of nearly 20 tons of tension!

Further, each key is cushioned at various points by felt, and even though the finest felts, selected for their

resilience and durability, are installed, eventually they pack down, become more dense and "deepen" the action. This changes the relationship of all parts.

... And all the while, that constant combined tension of some 20 tons is doing other things to various parts of the mechanism.

Periodic adjustments are required to compensate for this, but eventually, the replacement of some parts — felts, strings, tuning pins, etc. — becomes necessary.

The wise and caring piano owner has these adjustments made by a competent tuner-technician regularly — usually twice a year. If you wait too long, and it gets too far out of pitch, two or three tunings will be required before it can hold the pitch. A smart piano owner makes certain that the tuner is a truly competent craftsman, to protect the owner and the piano from quackery.

You can do this by engaging the services of a piano technician who displays a paid-up membership card bearing the Guild seal and signature.

You can be sure that a Registered Technician has been kept "tuned" to the latest techniques and skills in the tuning, servicing and repairing of all makes and models of pianos; and will preserve the playing ability and lovely, precise tones of your piano.

**Credo:** Every member of the Piano Technicians Guild subscribes to the following:

- To always conduct myself honorably in the homes and places where I render service.
- To always render the best service possible under the existing circumstances.
- To always keep the best interest of my customer in mind.
- To always try to expand my knowledge and increase my skill.

- To never use fraudulent or bait advertising.
- To constantly contribute to the vigor of musical life and activity in my territory in every way I possibly can.
- To promote the integrity of and good will toward the tuning profession and the entire music industry at every opportunity.

Technicians Guild member, in compliance with the Bylaws.

There are many ways available to use the Piano Technicians Guild brochures. The Home Office has a business aids slide and sound show available for chapter use. I'll be back next month with more information on another brochure to help you "sell yourself and the Piano Technicians Guild."

# Chapter News And Notes

## **Dale Heikkinen Chairman, Chapter Management And Achievement Committee**

### *Connecticut*

On a typical meeting day, the chapter begins about 11 a.m. on their projects. At their regular meeting room at the Pratt Read facility, the chapter is currently working on a player upright under the direction of Herb Lindahl. The chapter is also working on a second project rebuilding a Baldwin grand at the shop of Wally and Vivian Brooks in Old Lyme. The chapter averages about 35 man-hours per project per month. On the same meeting day, the chapter normally holds a tuning exam at their test center which is at Christine Towne's residence and holds the technical and written exams at Pratt Read.

Following the daytime activities, the members break for dinner at a local seafood restaurant and return to Pratt Read for the business and technical programs.

The depth of the chapter also can be measured by the number of technical presentations that are given to other chapters and the distances that are covered. For instance, Chris Robinson and Wally Brooks have taught in Tucson, San Diego, Seattle, and Western Massachusetts during the past year. Locally, members are also hard at work educating the public about the piano service field. J.B.C. Thomas presented the film, "The Music of Sound," to the Hartford Schools and Jan Werner participated in a career-day event in the Middletown Schools.

### *Long Island-Cristofori*

George Brennan reports that plans are under way to present a program for the local Piano Teachers Guild.

### *Syracuse*

Bill Moonan recently gave the technical presentation before the Chapter. His topic dealt with

temperament setting and tuning from a good foundation. Bill uses an interesting two-octave approach which provides for very accurate proofs and very appropriate compensations.

### *Roanoke*

The chapter has approximately 15 hours involved in the construction of parts boards for the new technical exams, according to Clarence Farmer, chapter secretary.

### *Northwest Arkansas*

While visiting a friend's piano shop in Denmark two years ago, Michael Tocquigney learned that setting the yaw angle was called "casting." The term "yaw" angle, or setting the side-to-side movement of the shanks is most commonly referred to in this country as "burning shanks." In the nomenclature of the Guild, casting could be another possibility.

Another tip he picked up was cleaning the oily dirt from the side of older piano keys. When recovering or cleaning keys, it adds a nice touch to clean the sides using alcohol and pumice. A cloth is first dipped into alcohol and then the pumice. The key is then rubbed clean without using water to swell the key.

### *Indianapolis*

In March, the chapter made a field trip to the Walter Piano Factory in Elkhart. The first stop was to the piano store, which carries the brands Grotrian, Bechstein, Hoffman, Schimmel and Zimmerman. Members noticed that the store was also selling grandfather clocks.

After lunch, the members were treated to a tour of the facilities and an insight into some of the difficulties in the piano manufacturing business. Some of these difficulties included getting actions from certain suppliers, an inordinate amount of time in reworking some actions, and the lack of sources for hammers. The pro-

duction level is about five pianos per day.

Members were impressed with the quality of materials used and the design changes in the engineering room. They noted the change from using gum wood for legs to using solid cherry and walnut. They noted the painstaking process used for quality finishes. Looking at the full-size drawings of pianos in the engineering room, members were enlightened by the way Charles Walter has been able to control tone by changing the lengths of the tails of the string. By shortening the length from the bridge to the hitch pin, he has made a shorter and therefore stiffer tail which holds the soundboard more firmly and in the treble this has given an increase in brightness and power. Another recent modification was the addition of a cutoff bar behind the soundboard to stiffen the long bridge at the tenor end. This has helped tone down the low tenor notes which were too "boomy" to match the bass.

All felt that it was a most productive and informative day.

### *Northern Michigan*

Not many chapters achieve 100 percent attendance, but the entire membership was present for the March meeting on action repairs.

### *Chicago*

The program committee arranged for an interesting series of technicals this spring on hammers. The series began with "piano hammer care," instructed by Virgil Smith. One month later, Richard Anderson got into "The theory and application of grand hammer boring; or where does the hole go?" The final presentation "Hang 'em" featured Mark Foss and Gerry Hubka.

Members of the chapter will also be assisting the Trade Relations Committee of the Guild at

## News and Notes...

the annual National Association of Music Merchants (NAMM) show at McCormick Place. For many years, the Piano Technicians Guild has maintained a display booth to provide information about PTG activities.

### Central Illinois

Nearly all of the domestic pianos have plates made by Wickham or Kelly. Sometimes it's important to establish at least a ballpark figure for an instrument's age. Harry Buyce, Western Michigan Chapter, supplied the following information: Wickham used the year plus 15, then month, then date. Thus 60 10 30 would be October 30, 1945. Kelly uses the letters A-L for the months, then the year plus 5, then the date, e.g. E 45 30 would be May 30, 1940.

### Kansas City

The Labeque sisters, duo pianists, appeared at the Music Hall under the William Jewell concert series. Waiting for the concert to begin, Lucy Urlacher, who edits *The Kansas City Beat* realized that she did not know what preceded a concert instrument being on stage and ready to play or how it was maintained. In order to get more background, she interviewed Greg Hulme, who maintains these instruments.

In KC there are few nine-foot Steinways. Two are on consignment to the dealer Jenkins under the Steinway Concert and Artists Program and one is at the Folly Theatre; these are the ones most often used for concerts.

The pianos from Steinway first go from the factory to Steinway Hall in New York, "the basement," as it is commonly referred to. In the basement, concert technicians prepare the instrument for concert use. From the basement, the piano goes somewhere for "breaking in." Piano #121, for instance, went to Rudolph Serkin for its initial break-in period. The pianos are then sent out to be "played in."

They are consigned to a Steinway dealership and generally kept in concert use five to six years.

In terms of maintenance, Jenkins sends its two pianos for extensive action and damper work each year. Piano #416 has been regulated and voiced time and time again. Steinway furnishes the parts and Jenkins provides the labor. In addition, these instruments are tested to the limit by storage, by moving, and by hard playing. And it is very difficult to maintain any kind of humidity control.

Under good maintenance, the artist usually plays better. "Jenkins is very interested and supportive and does their part of maintain these instruments," says Greg.

### Monterey Bay

The 1987 California State Conference is still away off, but planning has already begun with input being solicited. It will be held in San Francisco and concluded in Hawaii. Members of Monterey Bay have suggested more discussion-type groups such as the brainstorming sessions held at the 1985 California Conference. Among the alternatives being considered are some "birds-of-a-feather" type sessions whereby groups of technicians who are simply interested in discussing a topic with other interested persons will meet together as equals to learn and contribute to the stated topic. Murray Wilson has already been invited to be the facilitator for a session on business building.

### Portland

While many chapters around the country are waiting on hold for their action models from manufacturers, Portland reported it was ready to give the new technical exam at the end of March.

Larry Fresch, area sales rep for Wurlitzer, gave a technical presentation using a new VHS movie "Pianorama," a factory tour made in 1984. He answered questions about Wurlitzer and the piano industry in today's

market place, and gave several reasons for a dwindling market as well as reasons Wurlitzer and others expect increased sales in upcoming years. The piano market decreased about 30 percent in America last year, which was about the same worldwide. Wurlitzer increased their market share from 13 to 25 percent in the same period. In 1935, Wurlitzer designed and introduced the first spinet. For the past few years, the company has bought most of the Chickering actions and now has bought the company.

## Chapter Programs

<i>Maine</i>	"Temperament octave; specially geared towards potential members new to the trade," Paul Rice.
<i>New York City</i>	"The historical square grand piano," Kalman Detrich
<i>Capitol Area</i>	"Tone regulating," Evan Tublitz.
<i>Washington, D.C.</i>	"Telephone answering techniques," Ruth Ann Jordan.
<i>Hamp-ton Roads</i>	"Shop planning and operation," Thad and Leo Schatzel.
<i>Blue-grass</i>	"Key recovering," Phil DeHaan.
<i>Minne-sota-North Iowa</i>	"Forever Music," a new book about the Steinway piano, Mrs. Edith Schaeffer.
<i>Wichita</i>	"A second look at the Accu-Tuner," Kent Swafford.
<i>Hutch-inson</i>	"Touch-up and case repairs," Carl Bergman.
<i>Golden Gate</i>	"Key Bushing," Ed Solenberger.

# Cincinnati Committee Explains Film Proposal

## Tom Jones Committee Co-Chairman

On the Council agenda this summer in Las Vegas will be a proposal to initiate a film project as described briefly here. Please think about the possibility of a new PTG film and discuss it among your chapter members and particularly with your convention delegates. Be advised of the many benefits that a new film would bring to PTG members. Customers will have a more positive attitude toward establishing a regular maintenance schedule. It will be an excellent visual aid in speaking before groups of teachers, students, new piano purchasers, the public in general and/or public access channels of cable TV, customers in their homes, NAMM shows, as a joint educational program with dealers in stores and outside exposure such as fairs and home and garden shows.

Let's face it. We always need new business and we are always looking for new ways to get the piano-owning public to call on us. One of the best ways to reach and educate people on just about any topic is to show them a film. We have the PTG film "Music of Sound." This is a well-produced, informative and entertaining movie about just that — sound. In the spring of 1985, the Cincinnati Chapter became aware of the need for another film that would deal with our business, promote the Piano Technicians Guild and its members, and at the same time, educate and encourage piano owners and future piano owners in the care and maintenance of their instruments.

A chapter film committee consisted of Ellen Sewell, chairman; Tom Jones, co-chairman; David Jackson; Ron Berry; Ben McKlveen; Barry Heismann; and Joe Lerant. During many meetings over several months this group developed the concept of a presentation that will be informative and entertaining. The film

will not only focus on the piano as an enjoyable, valuable, and complex instrument, but will also be devoted to the dos and don'ts of piano care and maintenance. In addition, the film will deal with the Piano Technicians Guild and why it is important that piano owners employ only Guild members to care for their pianos. The underlying focus of the entire film will be "Quality sound comes from a quality product with quality maintenance." While a great amount of factual information will be contained in this film, it will be presented in an entertaining and sometimes amusing way so as to capture and hold the attention of the audience.

Naturally, a film project will require a substantial budget. The committee has contacted and visited several film companies and has concluded that the industry-wide cost is \$2,000 to \$5,000 or more per minute depending on the setting of the scripts. Our initial thought was

to produce a 25-minute film that would cost about \$80,000 but we have scaled down our original plans and feel now that a film of 18-22 minutes length would be more appropriate. This length will require a budget of \$48,000 to make a 16 mm. film of 18-20 minutes and an edited, shorter version of four to seven minutes on video. Both would be available on video format for purchase at cost by our members (approximately \$10). The longer version on 16mm. film would be available for use by members and handled on a loan basis from the Home Office. Individual copies of the 16 mm. film could also be purchased at cost. This budget amounts to approximately \$13 per member.

Public relations is vital to PTG. We technicians always need new business to replace customers no longer in the market. It is time to express a message about our worth in a positive statement. If we don't, who will?

## Chapter Notes . . .

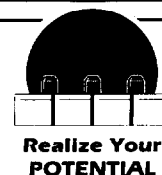
### Indiana

Our chapter's March 10 meeting was held in Marion at the Sheraton Inn. A good number of members and guests were present for a showing of the Coleman-Defebaugh video cassette *Grand Action Rebuilding*. The two lecturers at times provided two approaches to the various tasks and steps involved in a comprehensive rebuilding of a grand action. Topics covered include hammers, shanks, wip-pens, key bushings and weigh-off, plus many related items for study and demonstration. In fact, we hope the team produces another cassette on related topics not permitted in the time available on this tape. Our chapter is making the cassette available on a rental basis to friends of the chapter. One would hope, also, that the video has perhaps

found an audience in the piano faculties and students in some of the nation's conservatories and college-level music departments.

We are planning a joint meeting with the Indianapolis Chapter in May. We hope to feature a good session on tone regulating on a vertical model piano with Ben McKlveen as our guest instructor. In September, we hope to be at Ralph Balmer's shop in Findlay, OH, where Ralph will be installing a soundboard in a Bechstein grand. Don't go away!

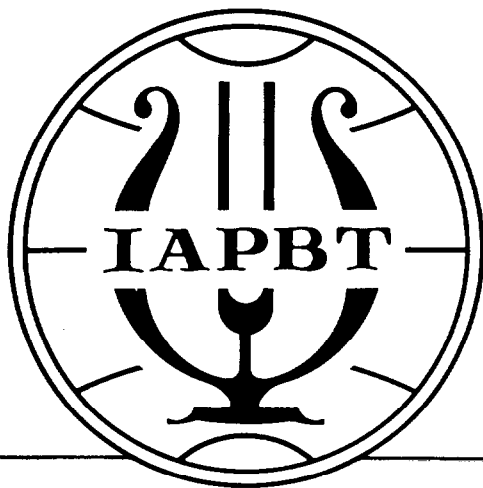
— Ian McLuckie



Las Vegas,  
Nevada

July  
21-25  
1986





# BULLETIN

For the Members of the International Association  
of Piano Builders and Technicians

April 1986

Volume 1, No. 1

## A Message From President Charles P. Huether, RTT

It is an honor and a privilege for me to address the members of the International Association of Piano Builders and Technicians in this, the first issue of our long-awaited newsletter. Ever since our organization held its first meeting in 1979, it has been our hope to develop communication among our members. We meet only once every two years, and since our membership, through our member organizations, includes thousands of technicians all over the world speaking many different languages, additional communication is essential. I look forward to seeing this newsletter grow in size and frequency, even as I have great hopes for our organization growing as well.

Last July I was honored at the IAPBT meeting to be elected President. This was a responsibility which I will attempt to fulfill to the best of my abilities. Following in the steps of my predecessors, Messrs. Tanaka, Morton and Odenheimer, I feel an obligation to strive to serve at least as well as these fine gentlemen.

Our organization has attracted worldwide attention. Even as our world seems to be growing smaller and smaller, so, too, the boundaries which distance had once placed on communication in our craft and profession seem to be disappearing.

Just as the piano, once uniquely western, has established its special place in music all over the world, so, too, has the necessity for builders and technicians to recognize that the level of their skills and technical proficiency is important wherever the piano is in use. We know how this extraordinary instrument has become the most widely accepted musical instrument in the world. It has truly become the instrument of worldwide communication even as music is recognized as the international language.

IAPBT is still new. We urge all of us who have made the piano the basis of our professional lives to recognize the value of expanding international communication. We offer this organization to all as a new and vital means of expanding this communication.

If you are not now involved in IAPBT and want more information, contact us through our member organizations and individuals: the Piano Technicians Guild, Inc., the Japanese Piano Technicians Association; the Korean Association of Piano Tuners; The Taipei Association of Piano Tuners; Ralph Long (England); Klaus Fenner, Johannes Ruoss, Matthias Stockle (West Germany); and Brian Dockrill (Australia).

Please join us when next we meet in Toronto, Canada, in 1987.



*Charles P. Huether,  
RTT, of Clifton, NJ,  
also serves as president  
of the Piano Techni-  
cians Guild, Inc.*

# An Invitation From the Piano Technicians Guild, Inc.

**Barbara Parks**

The leaders of the world's nations could take a lesson from the International Association of Piano Builders and Technicians.

IAPBT was formed out of a desire to communicate among technicians' organizations throughout the world. Its first official meeting was during our 1979 convention in Minneapolis. Later meetings were in Tokyo and Switzerland, and we were honored to host its fourth meeting during our Kansas City Convention in July 1985.

The Kansas City meeting was a diverse one. We were privileged to meet technicians and representatives from Australia, England, Germany, Japan, Korea and Taiwan, among others. Different customs, different languages, — all those things that cause problems among the international diplomacy set — were there in abundance. But so were friendship and mutual respect.

It was not so much the harmoniousness of the gathering that impressed me as the desire for harmony. It was not simply a matter of everyone being compatible, or even simply being on their best behavior. There was a genuine desire to understand, to communicate. It was

obvious that these people, some of whom had come halfway around the globe, were here to build something very important.

To get along, you have to want to get along. That's the difference between summit talks between nations and our own "piano summit." Here's a meeting where there are no harsh words, no saber-rattling or ultimatums, only the quiet constructive sound of ordinary people doing something extraordinary — working together to solve common problems and learn from each other.

It therefore gives me great pleasure to invite IAPBT and piano people from around the world to join with us in Toronto. The Guild's Convention and Technical Institute there in July 1987 will be our 30th such gathering. It is fitting that our international friends should join us in our birthday celebration.

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*Barbara Parks is Executive Director of the Piano Technicians Guild, Inc.*

## Come to Toronto In 1987

The next biannual meeting of the International Association of Piano Builders and Technicians will be in Toronto, Ontario, Canada, in July 1987. This meeting will be in conjunction with the Piano Technicians Guild Annual Convention and Institute. The IAPBT formal meeting, together with a special program, will take place at the close of the Piano Technicians Guild Institute. If you have never attended this annual Institute, it is well worth your time to come early. Ask anyone who has attended in the past.

Those interested in attending only the IAPBT program can do so. All members of IAPBT organizations can attend the Piano Technician Guild Institute at reduced prices. Write to the Guild at 9140 Ward Parkway, Kansas City, MO 64114, USA for particulars. This will be a unique opportunity to meet technicians from all over the world. Those who read this newsletter and are members of a technicians association which is not a member of IAPBT should bring it to the attention of your organization. We look and hope for additional members. Your organization can apply for membership in this interim between meetings and be accepted in membership at the Toronto, Canada meeting. In any case, it will be worthwhile to attend just to observe.



## BULLETIN

of the International Association  
of Piano Builders and  
Technicians

**President:** Charles P. Huether, RTT  
Piano Technicians Guild, Inc.

**Vice President:** Bo Jung Lee  
Korean Association of Piano  
Tuners

**Secretary:** Kazuyuki Ogio  
Japanese Piano Tuners  
Association

**Director:** Seiichi Utsonomiya  
Japanese Piano Tuners  
Association

**Director:** Fred Odenheimer, RTT  
Piano Technicians Guild, Inc.

**Director:** Tom Liu  
Taipei Piano Tuners Association

**Prepared by:** Piano Technicians Guild, Inc.  
9140 Ward Parkway  
Kansas City, MO 64114  
USA

# IAPBT: A Bridge Of Friendship And Goodwill

Fred Odenheimer, RTT

It is hard to believe that IAPBT, the International Association of Piano Builders and Technicians, had its fourth convention already last summer in Kansas City, MO, and that the next meeting in Toronto, Ontario, Canada, is just 16 months away from being a reality in the summer of 1987.

In the meantime, the organization which started with just two members, namely JPTA and PTG, has grown. Korea and Taiwan have been added and we now have an application from Australia for membership. We seem to be ready to step out of our infancy and become the organization envisioned by its founders, a bridge of friendship and goodwill across borders, an exchange of experience and knowledge to benefit technicians in all parts of the world and ultimately to benefit the music-loving public.

PTG knew little of technicians organizations in other parts of the world when the International Relations Committee was born sometime around 1970. The idea was to promote PTG membership in foreign countries. The beginning was slow and it was a real question where to start. However, in 1974 when five Japanese technicians came to our convention in New York, George Morgan met with Mr. Leonard Bradbury, then Immediate Past President of the Piano-forte Technicians Association of England, and I attended a Europiano Convention in England and had my first real contact with technicians from Europe. Everything suddenly seemed to spurt ahead.

But it was Herr Kurt Herzog, retired editor of *Das Musikinstrument* and *Europiano* magazines who has to be credited with the first idea for a world organization. He expressed this to me at a meeting in his native Konstanz, Germany.

There were many trials and tribulations after that, disappointments and encouragements, but when we finally met in Minneapolis with our counterparts from Japan to forge some basic bylaws, the struggle seemed to be well worth it.

Who can forget Gwatt, along Lake Thun, Switzerland, the cold, snowy days during convention time and the marvelous ascend to the Schilthorn when suddenly the sun shone on the snowy landscape in its brightest colors. How about the extraordinary time we had in Tokyo in 1983, and the friendships that were cemented there. It was a dream come true. We cannot forget Kansas City in 1985, the latest of our meetings, with an expanded membership and success in every respect.

The future of our organization — indeed it looks bright.

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*Fred Odenheimer, RTT, is a Director of IAPBT and serves as Chairman of the Piano Technicians Guild's International Relations Committee.*

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## Hammer Blow Vs. Key Dip

Jack Krefling, RTT

**Q:** *There has been a series of articles in the Piano Technicians Guild Journal dealing with grand regulation, in which, among other very interesting considerations, the notion of dip versus blow distance priority is introduced. I would very much like to see in your Forum comments on the following considerations.*

*I've read in books a supposed "universal" dip measurement of 3/8" (7/16" for Steinways) nevertheless I believe the only way to know both dimensions is to consult the manufacturer. I took the trouble of writing to several of them asking for this information; among the ones I've written to, several answered me whereas others did not.*

*From the answers I got I could verify these measurements to vary significantly. Since in repair work one is confronted with several different brands of pianos I had to establish a way of finding the original or at least consistent dip and blow distances.*

*The key, whippen and hammer form, for practical purposes, a fixed relation leverage system (and I say for practical purposes because the relation can actually be slightly varied by prying for instance the knuckle position). As such if the total leverage relation is say 5:1 and if one fix the dip at say 10mm, blow distance can not be different from 50mm as otherwise either there will be no after-touch if a longer distance is set for blow (the hammer will not be able to complete its full excursion) or the key will travel*

*further from the point of after-touch finishing, if the distance is smaller than the 50 mm. If on the other way blow distance is fixed at say 1-7/8", the dip can not be different from .375". Since pianists can not care less what the blow distance in their pianos is and since the reduction in loudness resulting from a smaller than original blow distance is not easy to detect (or is it?). I am in favor of the dip priority once the original dimensions are unknown.*

*In this respect I follow the instructions given by Bluthner in their service manual of fixing the dip (at 10.5 mm in the case of Bluthner) on all the keys of each section, setting the blow distance of the end keys in such a way that there is proper after-touch and setting the remaining keys' blow distance by the end keys!*

*My usual choice for small to medium grands is for a dip of 9.5 mm (3.74"), the distance of all German made Steinways except for models C and D. As a result I have obtained blow distances as small as 1 5/8" (Pleyels, Grotrian Steinwegs), indicating a leverage relation of 4.35:1. Is this a valid approach or there are serious flaws in it? Your comments would be appreciated.*

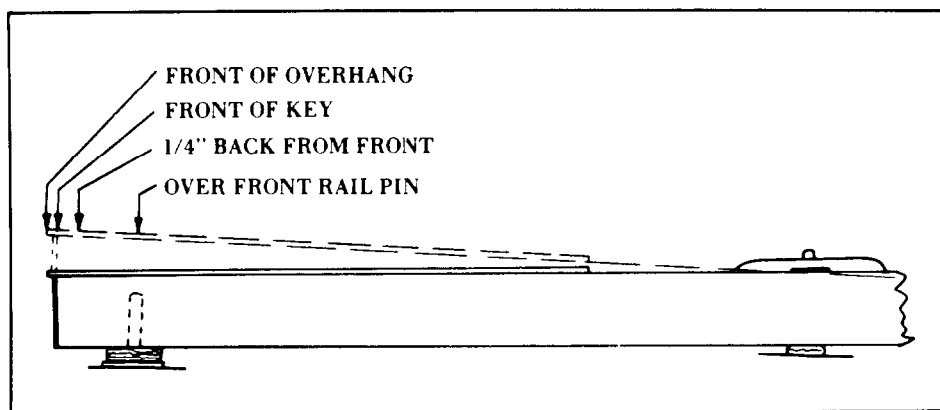
— Carlos Eugenio Borges Cortes, Brazil

**A:** Key dip was discussed in some detail in this column in January 1981, and those who missed it might want to

*Continued on next page*

# Hammer Blow Vs. Key Dip

continued from previous page



refer to that article, found on pp. 10-13. Briefly, however, we can state that specific values given (such as  $\frac{3}{8}$ " , .390,  $\frac{7}{16}$ " or whatever) don't mean much when taken by themselves. The point along the length of the key where the measurement is made is as important as the measurement itself, as illustrated. Some makers may measure key travel at the front of the overhang, others at the front of the key, or  $\frac{1}{4}$ " back from the front, or even over the front rail pin. The further toward the balance rail the measurement is made, the shallower the apparent key dip in terms of the value given. This is naturally exaggerated in pianos with short keys, but is present in every instrument.

The other factor to consider is the amount of pressure or weight on the key when the dip is measured. The front rail punching is compressible, and if undue pressure is applied when setting the dip, it will be shallow under normal playing conditions. The sharps are much more sensitive to this than the naturals because of the relatively small surface area of wood which touches the punching.

The ratio of 5:1 is a good general rule of thumb, but it assumes a 2:1 ratio in the keystick, which is not always the case. This ratio, more or less standard in the industry, specifies that the front half of the key be twice as long as the distance from the balance point to the capstan. If that ratio becomes greater, the dip will have to be increased to get the same amount of rise at the capstan, and the result will be a combination of greater key travel and lighter touch. Since we are working with a fixed leverage system, the reverse would also be true, all else being equal. As Cortes points out, the position of the knuckle with respect to the hammer shank centerpin is also critical. If a technician substitutes parts which are even slightly different in the critical dimensions, a change in key travel or blow, or both, will be necessary for the action to even work, let alone perform properly.

Given a choice, I would prefer to set the dip at the specified value early in the process and worry about the blow distance later. Pianists will complain about many things, but the blow distance is not among them. While it is undeniable that a short blow results in some loss of power, it is also true that a wide letoff does the same thing with far greater annoyance to the pianist. A short blow may not be such a handicap after all when one considers the greater leverage which results at the key, a factor which may largely negate the power loss. Wide letoff, conversely, leaves the pianist with little control of the action at anything less than a *forte* level of sound.

I think the average pianist would prefer evenness to any other characteristic. If each note performs the same way, the artist can compensate for just about anything else. It may play like a truck, but at least it will be reliably deficient.

After evenness, I think the pianist would ask for control. Most of the nebulous feeling of control comes, I believe, at the very beginning and the very end of the key travel; in the beginning it is touch weight, and at the end it is accuracy of keyframe bedding, letoff and drop timing, and the amount of aftertouch. Damper timing and jack placement affect the touch during the stroke, sometimes rather dramatically, but I still say that the feel of the beginning and end of key travel is more important to the artist. If the balance rail studs are up in the air, or if there is no aftertouch at all, a complaint is virtually guaranteed.

I agree with Cortes that the hammerline should be adjusted after the dip is set at least on the naturals, and that the actual blow distance is relatively unimportant. Comments from our readers are invited.

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*Jack Krefting, RTT, is Technical Editor of the Piano Technicians Journal.*

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## TECH TIPS

Usually when you buy an assortment of leather scraps, there are some that are too thick and stiff for most piano work. This thick leather is excellent for use as pads to protect wood surfaces when you clamp them. Often they are easier to handle than the small blocks of wood often used for this purpose.

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Don't set planes down on a shelf with the blade down (i.e., in the normal use position). This puts all the weight of the plane on the cutting edge and contributes to dullness. Also, the show or bottom of a plane should be level and square, without hollows and ridges. Don't assume that the surface is true just because the plane is new — it's worth a quick check with a straightedge.

— San Francisco Chapter PTG newsletter