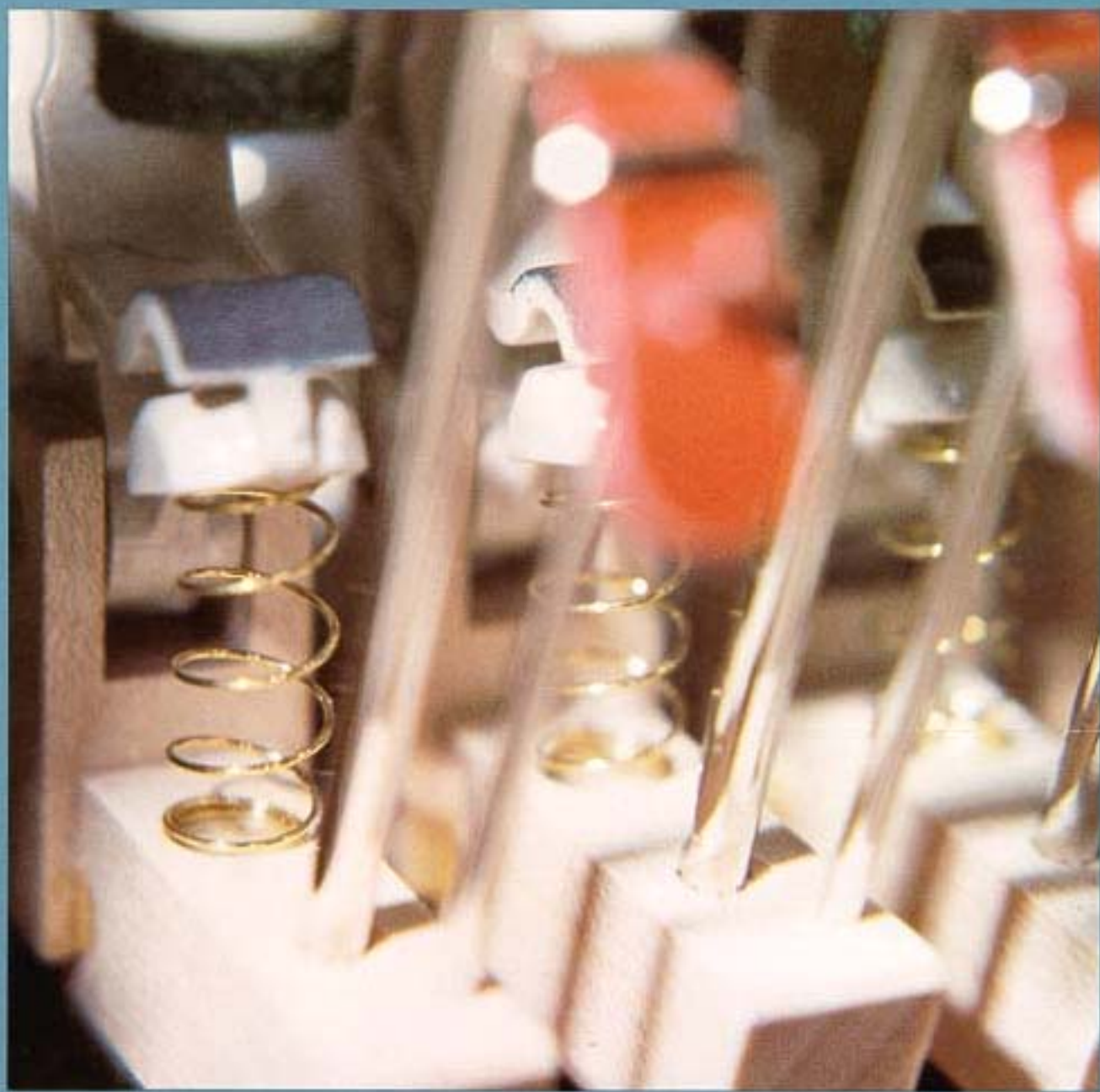


Piano Technicians
Journal

May 1986





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of Excellence.

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can determine the final "rightness" of a piano
in the final tuning process.*



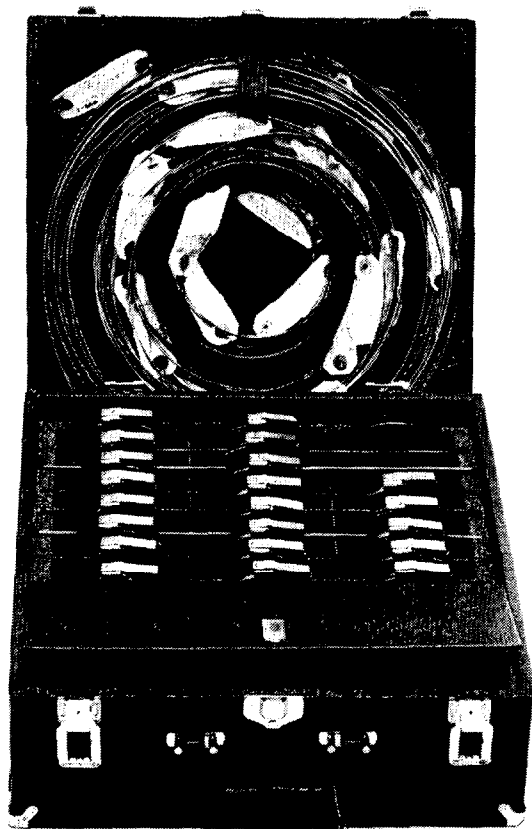
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CASES by **GENCK**

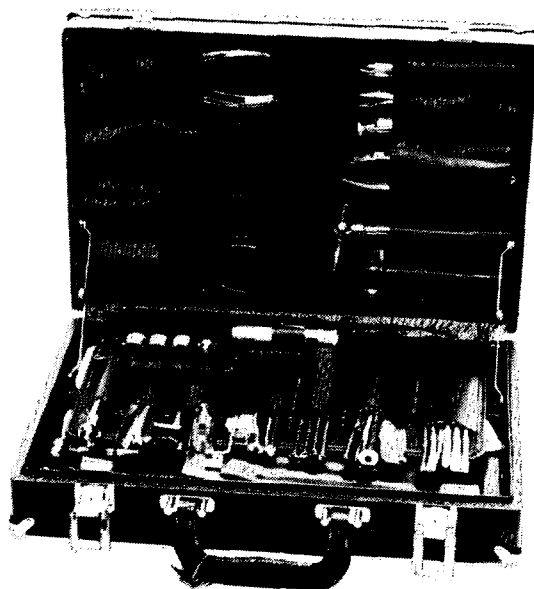
For the professional technician who demands the finest!

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Detail from Yamaha upright

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**July
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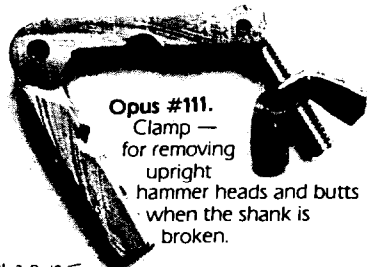


**Piano Tools
and Supplies**

the Time Savers Caper

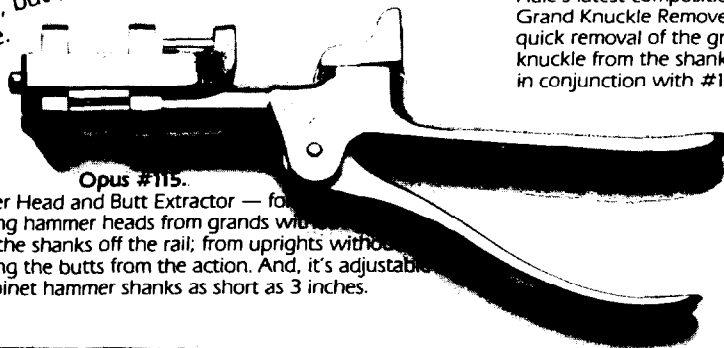
A tool tale . . . by Hale

If you want to pull off a really successful and
profitable piano caper, you need time saving tools. Like Hale's Quartet for grand
knuckle, hammer head, butt, and centerpin.
Run through the score.

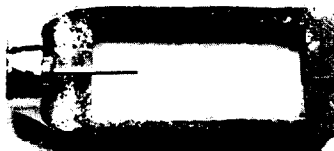


Opus #111.
Clamp —
for removing
upright
hammer heads and butts
when the shank is
broken.

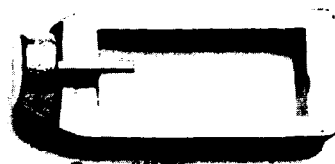
Make it a Rule —
Use a Hale Tool



Opus #115.
Hammer Head and Butt Extractor — for
removing hammer heads from grands with
taking the shanks off the rail; from uprights without
removing the butts from the action. And, it's adjustable
to fit spinet hammer shanks as short as 3 inches.



Opus #116.
Pin Punch Attachment — for easy, quick
removal of center pins from the flanges of the
wippens, butts, and damper levers.
Play your piano capers allegro con brio. Audition the
Hale Quartet of time savers today.



Opus #115K.
Hale's latest composition —
Grand Knuckle Remover — for
quick removal of the grand
knuckle from the shank. Used
in conjunction with #115.

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The President's Perspective



Charles P. Huether
President

Variations On The Average

Although I'm writing this in the midst of a snow and sleet storm, you will be reading it while surrounded by spring. It is a refreshing thought to look ahead and see the beginnings of green in the trees, the first flowering of shrubs and bushes, the early flowers poking their heads up through the bleak winter landscape. So, in spite of the depressing surroundings of the moment, I will try to be spring-like and full of optimism.

Winter is always a tough time for those of us who live in the northern areas, tougher for some than for others. This year, however, seems to have been especially tough for everyone everywhere. We had freezes where we should not have had any. Floods during dry periods and drought when there should have been rain. Compared with the seasonal averages, no matter where you live, things were wacky.

But that's why they have averages.

One must remind oneself that the average is not necessarily the usual. The average is the composite of all the extremes. Have you ever wondered how often the "average" really happens? Not very often.

Well, that's the way life is. That is the way our business is. That is the way people are. That is the way pianos are.

The fact that there are variations on a theme, variations on the "average" is what makes life interesting. If we were all clones of someone's idea of an average human being, life would not be so sweet. And if every piano sounded just like every other and that sound was someone's idea of what the "ideal" piano sound should be, things would be in a pretty sad state.

Have you ever worked on an instrument of no great reputation, worked reluctantly because you anticipated no special joy from such an indifferent piano, only to have it wake you up with

its great sound? What a revelation! A rare occurrence, but still one which happens from time to time and makes life interesting.

I like those odd occurrences, the opportunity for producing something extra from what might be considered a lost cause. I anticipate happenings like this from time to time, and, believe it or not, anticipating such a happening seems to help it occur. I would never want to go into a situation dealing with pianos or people with a fixed notion that there is nothing to look forward to but bland, ordinary results.

Extending the analogy from pianos to people, it is much the same with organizational work; in this case the Piano Technicians Guild. Do you turn away from the opportunity to serve as an officer or in some important capacity in your chapter because you feel there is no challenge, no interesting people with whom to work?

Take a chance. Change your attitude and go into the job with an open mind. Search the people you will be working with for something which makes them unique. Be open-minded and let others talk. They will bloom and grow before your eyes. Make it a point to work with others, to help their project succeed. Don't work only if it is one of your ideas. You learn many things working with others and for others. Interestingly enough, one thing you learn is your own capacity to add to a group rather than just to be a part of it.

So, this spring, when most chapters are looking for new officers and new faces, ideas and energy, take the plunge, nominate yourself. An amazing thing usually happens. It turns out to be fun, to be a learning experience, it helps you grow. And most importantly, your business seems to grow, too. Ask anyone who has been working for the Piano Technicians Guild. It is like a spring miracle.

The Baldwin Piano...

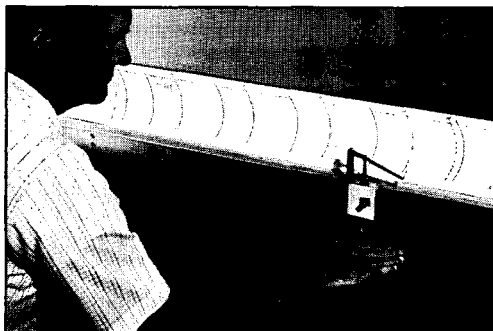
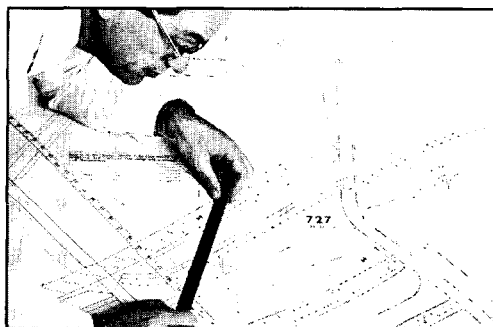
You can see why it sounds better

At Baldwin we believe that perfect piano tone is an ideal shared with all those who design, build, play and service pianos. That's why continuous research in piano tone has always been one of our major commitments. And that's why our piano engineering and research department is one of the largest in the industry. And that's why you'll often find in every Baldwin piano innovations to improve piano tone introduced in our SD-10 concert grand.

RESEARCH shows us why, as well as how, some things work better because we've taken a pioneering approach to piano improvement. We've substituted scientific testing and analysis for the unquestioning acceptance of traditional solutions. Some of the achievements that have resulted are treble termination bars (U.S. Pat. No. 3,477,331), the Acu-Just™ plate suspension system (U.S. Pat. Nos. 3,437,000 and 3,478,635), and vertically laminated bridges. Our patents are the most significant ones awarded for tonal improvements in grand piano tone in recent years.

ENGINEERING translates research into reality. To support our design innovations, we have produced our own testing and construction equipment and have expanded the use of precision tooling to insure that each Baldwin piano built will exactly match established standards of tone and performance. One example of this is a winding machine (U.S. Pat. No. 4,055,038) developed in connection with the SynchroTone™ Strings (U.S. Pat. No. 3,523,480).

MATERIAL STANDARDS insure continuing quality. For example, stringent standards for weight, dimension, taper, and hardness of hammer felt are established, and each sheet of felt is checked to be sure it meets those standards before it is accepted for production use.



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

Baldwin® – *Leading the way through research*

From The Executive Director



Barbara Parks
Executive Director

The Message Is Unchanged

"Never before were the tuners as a body so alive to their opportunities as they are to-day. They realize, however, that their opportunities are only in the making and need to be developed and expanded. It will take co-operative intelligence and mass aggressiveness to accomplish this.

"Our work in its broadest sense is educational, but in order to qualify as teachers we must be adequately equipped. With this thought in mind, the convention program committee has been fortunate enough to secure as speakers several of the outstanding technicians in the trade. As a result, the program which is being arranged will have exceptional merit...

"...The doctor or lawyer who is ambitious to advance in his profession knows that his progress can be accelerated and his prestige strengthened through post-graduate study, and usually he is willing to sacrifice time and money to take it. These classes are the tuners' post-graduate courses...We are not so sure that these opportunities will always be open to us in just the same way that they are now so we had better take advantage of them while we can.

"There may be some who will minimize the benefits that the convention will have to offer. This, of course is to be expected, especially from the tuners who do not take their work seriously and who do very little thinking and less studying. It is these thoughtless friends whom we want you readers to interest. We cannot reach them because they do not read *The Journal*. You will do them a real service if you can induce them to go to the convention and they will tell you so after the convention is over. Better still, take them along with you."

The *Journal* mentioned is a healthy national magazine published in Kansas City, MO. The association it represents is well-established and active, looking forward to one of its best conventions ever. The list of topics for discussion at the convention includes business-building, humidity control, improved soundboards, fine piano tone, scale drafting, and other technical topics.

As you might have guessed, however, the convention city being discussed is not Las Vegas, site of this year's annual convention and institute. It is Chicago. The convention dates are August 9-12, 1926. The magazine is *The Tuners Journal*, edited by Thomas J. O'Meara. The group for whom it speaks is the National Association of Piano Tuners, Inc.

But the message hasn't changed in 60 years: the convention is a unique opportunity, and it's vital that you attend.

* * *

The May issue of *The Tuners Journal* also notes another milestone — with that issue, the publication completed its fifth year. This magazine was a forerunner of the publication you hold in your hands, just as NAPT was a forerunner of the Guild. Those who work with today's *Journal* are proud to continue that tradition. In fact, I can't put it any better than Thomas O'Meara did 60 years ago:

"Whatever success *The Journal* may have achieved, it owes to the co-operation of its generous, loyal and self-sacrificing contributors and to the confidence and support of its readers; and because of this its future is indeed promising."

The International Scene

**Fred Odenheimer
Chairman, International
Relations Committee**

Convention Coverage

It's hard to believe that this is already the middle of March close to the start of spring, although for the moment at least, winter or what we call winter has come back to Southern California. When this article appears, a group of us will be traveling in Europe and the 1986 convention will be close by. All this while I am still rooted in the 1985 event.

One cause for this are articles in the JPTA magazine and *Chung Hwa Instruments*, the journal of the Taipei Piano Technicians. Unfortunately, none of the articles has been translated so far, and thus the pictures have to suffice to give me an idea about the articles and their contents and the travels of our visitors from the Far East in this country. It is amazing what these people could jam into one short week. Half of the activities would have kept my head spinning for a whole year, not to speak of what I would have remembered of the whole trip.

There are several articles in the JPTA magazine about the convention. The first one evidently covers some of the proceedings of the IAPBT Council and lists the names of the officers who were elected. There is an article about some of the history of IAPBT and the social events at the convention. There is an article about the PTG convention, the exhibits and all 36 exhibitors are mentioned by name, which looks like a good reference for future years. We are shown a classroom but unfortunately the faces of the instructors are too faint to figure out which class it was. There is an article about the activities in Los Angeles with a visit to San Sylmar and its historical and mechanical instrument collection

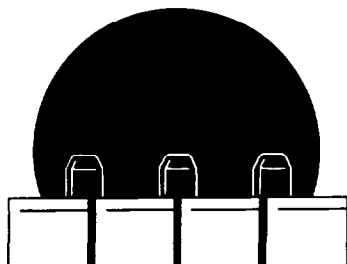
and there are the revised bylaws, altogether 12 printed pages covering the convention and travel activities of JPTA. A list of members shows — by my count — in excess of 2,300 technicians.

Unfortunately, without pictures it is difficult to figure out technical articles, but there is one on Cristofori and Silbermann pianos and articles on spinet and upright actions. There are advertisements from various factories and suppliers. Perhaps in a future article we can give more details.

The *Chung Hwa Instruments* magazine also has an article about the IAPBT convention and the trip by Tom Liu, the president of TPTA. A tour of Los Angeles shows the Coliseum, center of activities for the 1932 and 1984 Olympic Games, a view of the traveling group with the Grand Canyon in the background, the A-440 Band in action and a very nice picture of Mimi Drasche, Charlie and Agnes Huether, with Tom Liu.

Other articles include coverage of the Frankfurt Fair, a treatise on harpsichords and harps, and an article on famous pianists Arturo Benedetti Michelangeli, Vladimir Horowitz and Sviatoslav Richter, in which also the Julliard School is mentioned. The roster shows 130 members. Three American factories advertise in the magazine, namely Baldwin, Kimball and Steinway.

Planning for the IAPBT convention in 1987 in Toronto has started in earnest. It will follow the PTG convention and will extend over Friday afternoon and Saturday, probably July 24 and 25, 1987. We will report more about this at a later date.



Realize Your POTENTIAL

Ben McKlveen
1986 Institute Director

An 'Awesome' Week In Store For You

In a few short weeks we will open the 1986 Piano Technicians Guild Convention in Las Vegas. The dates are July 21-25, 1986. They could be five of the most important days of your career.

In this column in recent issues of the *Journal*, I have written about the opportunities available to you if you join us this July at our Institute. This is your chance at "continuing education" which will help you "realize your potential." These two phrases are the essence of everything involving the Institute. Information about almost everything involved in the practice of our craft is here, plus the opportunity to make friends (and, incidentally, *be* a friend) with other members of our profession. It takes all of us to make it work. We need you to be here; you need us — let's work together. So make your plans, fill out that registration and send it in.

In February, I wrote in these pages about the outstanding tuning classes we have planned for you and about the contributions of the many piano manufacturers who support and attend our convention. Last month, I addressed my remarks to those of you who are interested in regulating and rebuilding. Our efforts to provide classes of substance for rebuilders are — to mimic a current teen-age expression — "awesome!" But that is hardly all there is. Read on.

Have you considered the possibility of rebuilding vertical pianos? With the spiraling costs of new pianos, vertical rebuilding has become an economic possibility. Many beautiful old

pianos that are worn out now qualify for restoration. Raye McCall will teach a class on vertical rebuilding. By lecture and slides, he will acquaint you with the unique problems and solutions to this type of restoration and will show you a piano that he has restored.

Are you troubled by upright hammer and damper installation? Priscilla Rappaport will teach a class that will permit "hands on" experience through the use of action models. This class got rave reviews last year in Kansas City. Participation is limited, so plan early to get this first-hand opportunity.

Sharp tools are essential to fine craftsmanship. Joel Rappaport will be on hand to teach you this art and then allow class participants to practice their skills in the class called "Sharpening the Tools of the Trade." Each class is limited to 20 students, so plan early for this one, also. The stones and chisels will go on sale at the close of classes, so if you need either of these items, save your money and be on hand when they go on sale.

Rick Baldassin has written extensively for the *Journal* on the theory and practice of tuning. This year, for the first time at a national convention, he will lecture (and demonstrate) about what we listen to and why we do what we do to accomplish fine tuning. This class is a "must" for the serious tuner.

Troubleshooting is a skill and an art. There is no one more qualified to teach you its secrets than my colleague, last year's Institute Director, Ernie Juhn. His wisdom is laced with his

Continued on next page

Institute . . .

own inimitable brand of humor. I promise you a rewarding and refreshing hour-and-a-half spent in his class.

Key bushing and key recovering are important adjunct services in our profession. This year we have Bill Spurlock and his talented colleague, Fern Henry, to teach you the fine and exacting art of key rebushing. In the following class, Bill will teach key recovering designed to give quick, low-cost, efficient, professional results.

Do you want to be a concert tuner? Wendell Eaton and Rick Butler have prepared a class that will teach you the exacting requirements of this demanding position and incidentally will give you a firm review of almost

all regulating and voicing techniques that are part of the skills required. This is a valuable class, even if you never see a concert stage.

Do you work with player pianos? Norman Heischöber, a skilled teacher and expert player technician, will chair the "Player Piano Forum." He will also teach "Troubleshooting for the Advanced Player Technician." New ideas, service tips and new products will be discussed.

Allen Foote of Dampp-Chaser has been active in the Guild and its predecessors for more than 30 years. His support and encouragement to the Guild is legendary. We have seen his product grow from the ubiquitous aluminum tube to the sophisticated climate-control system for pianos

that he markets today. While essentially a product clinic, his class is, nevertheless, a lesson about the ravages of excess moisture and dryness to pianos and a demonstration of his product's ability to overcome these problems.

Not all of our Institute instruction is technical. Indeed, it takes management, business and communication skills to keep us operating as a business, even if our technical skills are the finest! Ron Kistler burst upon the national scene in 1984 at Indianapolis and taught business classes to packed rooms. He repeated this feat in Kansas City last year. If you haven't seen him teach, you owe it to yourself to attend his class. He is a businessman who knows the

Continued on next page

Committee Plans Drop-In Center For Visually Impaired

The Guild's Visually Impaired Committee will operate a drop-in center at this year's convention in Las Vegas, according to Stanley Oliver, committee chairman.

A feature of the center, which will be in the Vespaian Room of Caesars Palace, will be a special session Monday, July 21, featuring Kai Okada, a highly skilled blind tuner and machinist. Okada will lecture and demonstrate approximately 30 devices particularly useful for the all-around blind technician.

"The tools he produces represent the best thought of some generations of practical know-how and are not made anywhere else in the world," Oliver said.

The Monday session will run from 9 a.m. to 4:30 p.m., and the drop-in center will be in operation throughout the week.

Rebuilding Seminar Planned

A special Rebuilding Seminar will be part of this year's Institute schedule. Unlike past years, no additional fee will be required for attendance at this year's seminar.

Wally Brooks Jr. will direct this year's seminar. Here's a list of classes and instructors that will be included in the 1986 presentation.

- "The Business of Grand Rebuilding" — Wally Brooks. Includes estimating, appraisals, contracts, etc.
- "Grand Piano Pinblock Replacement" — Wally Brooks. Removal and replacement of a fully-fitted pinblock.
- "Hammer Boring" — David Betts. Learn how to bore your own hammers and how to gather the information to order your hammers without sending samples to your supplier.
- "Rebuilding: the Little Things That Count" — Wally Brooks. A collage of short procedures from modernization of damper action to plate refinishing.
- "Voicing the Hard-Pressed Hammer" — Wally Brooks. Here's how to get decay, power, projection and color from the hard-pressed hammer.
- "Wippen Rebuilding" — Sally Jameson. Fast and economical ways to strip, refelt and repin wippens to original specifications.
- "Sounding Board Replacement" — Wally Brooks. Includes bridge capping.
- "Teardown, Reassembly and Restrunging" — Jack Krefting. Measurements and procedures in the disassembly and reassembly of a grand piano.
- "Woodworking and Machine Set-up" — Willis and Dave Snyder. Fine woodworking techniques, jigs and machine set-ups especially useful to the piano rebuilder.
- "Rescaling for the Rebuilder" — Dr. Al Sanderson. A practical approach to recalculating the music wire scales when necessary.
- "Rebuilding Pedals, Lyres and Trapwork" — Wendell Eaton and Richard Butler. Fast and professional ways to complete this necessary work when rebuilding.

Institute . . .

tuning profession. His advice can save you money, simplify your day-to-day operation and take the mystery out of taxes. And he is always good for a few surprises. (Have you thought about piano rental?)

Tom Cobble returns this year with his class to teach you skills in handling different types of difficult customer situations as professionally as possible. The class is called "Tuning Pianos and Their Owners." Listening techniques and communication improvement are stressed.

Do you have a computer? Do you know how to use it to its best advantage? We have two computer classes for you this year. One, featuring Jon Allen, a technician-turned-computer-pro, will demonstrate how to make these machines work for you as a business aid. Jon has even designed and marketed a program especially for tuners. His class will be open to members of the Auxiliary as well as the technicians. Also featured will be Newton Hunt, who will demonstrate his use of the computer to solve technical tuning and scale problems as well as his use

of the instrument for his business.

The mini-technicals, introduced on a national scene by Dick Bittinger in 1984, has proven to be a popular feature of our Institutes. Again this year the minis will be presided over by His Eminence, Bob Russell. The mini-classes will be listed next month.

Please register for your continuing education. Come to Las Vegas and share with us July 21-25, 1986.

16 Pianos Stolen By Burglars With Style

One thing you can say about the gang who burgled Carnes Piano & Organ Co., in Palo Alto, CA, March 17 — they had discriminating tastes. Out of 150 pianos in the store, not to mention an IBM computer, a cash register full of money and a storeful of electronic keyboards that sell for \$2,000 apiece, they selected 16 pianos valued at \$80,000.

"They even brought their own dollies," store manager Greg Wurm told the Palo Alto *Times Tribune*

after the weekend burglary. "The only way we knew something was wrong Monday was because all the pianos were moved off to the side in a little cluster. They created this lane through the store so they could use their dollies." Police have few, if any, clues.

Here's a list of the stolen pianos and their serial numbers. If you see these instruments, call Carnes Piano & Organ Co. at (415) 328-3283, or you can contact the Palo Alto Police Department regarding case number 86-2364.

Schimmel 120J (mahogany, ebony and myrtlewood), 247723; Schimmel 112E (cherrywood satin),

238808; Schimmel 128T (walnut polish 50-inch upright), 247689; Kawai CE7 (ebony polish), 1639517; Kawai KL58B (mahogany polish), 1565127; Kawai CS9 (ebony polish) 1618085; Kawai KL70 (walnut polish), 1614716; Kawai NS15 (satin oak), 1637050; Kawai CX4 (ebony polish), 1625413; Kawai UST7 (ebony satin), 1646297; Everett 1152 (walnut studio upright), 289162; Everett 5133 (French provincial cherrywood console), 288917; Everett 3102 (walnut studio), 278527; Everett 5002 (walnut console), 289705, and a used Steinway (Louis XV walnut console), 464089.

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Sohmer Turns Tables With Trade-in Promotion

To encourage electronic keyboard players to move up to traditional acoustic pianos, Sohmer & Co. and participating dealers are offering consumers special trade-in allowances on single electronic keyboards.

The promotion is designed to take advantage of the dramatic increase in the overall keyboard market sparked by the electronic keyboard revolution in the early 1980s.

"Piano builders and dealers must take a progressive, aggressive, optimistic approach to sales," said Sohmer CEO David Campbell. "Otherwise, we'll continue to see a steady decline in the number of pianos sold in the United States."

T H E TECHNICAL F O R U M

Plated Music Wire, The Dumb Sales Claim Contest, Tech Tips And Spinet Hammer Angles

Jack Krefting
Technical Editor

Q: *A short while ago, I tuned a Steinway A grand piano for the first time. It had been restrung last summer. The owner, a very accomplished pianist who does a considerable amount of concert work on stage and television, said that the piano does not sound like it used to before it was restrung. I, too, thought that it did not sound like what I would expect from a Steinway.*

The work was reasonably well done, but the rebuilder used zinc-coated (shiny silver-looking) music wire. I am inclined to think that the zinc-coated wire is the problem; however, I am not desirous of jumping to conclusions without some other opinion.

Have you had or heard of experiences with zinc-coated music wire? It's the pits to tune since it wants to zing above or under pitch at the agraffe, or V-bar, thus making it difficult to tune and set the tuning pins...

A: Plated wire is not considered to be as good tonally as regular music wire, so this certainly

could have something to do with the problem. It is our understanding that the plated wire is intended for use in pianos that will be sent to places with extremely high humidity because of the severe rust problem in

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Before jumping to the conclusion that the piano must be restrung with plain wire and that this will solve all of the problems, however, let's remember that the string is only one component out of three that directly affect tone.

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those areas. Roslau, which makes both kinds, reportedly has found that 95 percent of its customers use the regular "blue label" wire in preference to the "red label" plated variety. Although cost could be a factor, especially in high-volume factories, it is our feeling that the main reason we don't see more plated wire is that it doesn't sound as good, at least to many people.

Before jumping to the conclusion that the piano must be restrung with plain wire and that this will solve all of the problems, however, let's remember that the string is only one component out of three that directly affect tone. It is entirely possible that this particular instrument has another problem, such as radically incorrect bearing or inappropriate hammer voicing. It could even be poorly regulated, or the bridge could be loose, or the room acoustics could be affecting it to an unusual extent.

Since we suspect the plated wire, let's start there. Without changing anything else, restring two adjoining unisons that share

a common hitchpin, using ordinary music wire. Pull the new strings to pitch, level them with a string hook and be sure to mate them to the hammers without filing any felt if at all possible, since filing will affect the tone and skew the result. Pull them up again and again as required, and then make a judgment as to any tonal difference between these two notes and those around them on the scale. If there is a significant improvement, then the piano should be restrung. If there isn't, our suggestion would be to proceed with the troubleshooting, starting with the hammers, remembering to change only one thing at a time so that when a significant change is noticed, there will be no question about what caused it. After all, if you reset the bearing, restring the piano and change the hammers, you will probably fix the problem but fail to learn anything from the experience.

Handling the customer and rebuilder could present a greater problem than diagnosing and correcting the piano, especially since the work was done so recently. To correct the problem — and to justify your fee, not incidentally — you will have to inform the customer even though the rebuilder will thereby be put in a bad light. This can be softened by telling the customer that the plated wire is of excellent quality and quite expensive, and that tone is a subjective thing. This lets the rebuilder off the hook a little and, without compromising your own reputation, will allow you to satisfy the customer and still not make an enemy of the rebuilder who, by the way, should be informed immediately of your findings.

Dumb Sales Claim Contest

The following entry was received from Art Reblitz of Colorado Springs:

In approximately 1970, a musician friend of mine was trying out pianos in a local piano and organ store — one of the largest stores in town — owned by an experienced piano salesman. The store owner came up to my friend and asked, "What are you doing?" My friend answered, "Comparing the tone of

these pianos," to which the salesman replied, "That's nonsense. My technician can put any tone you want into any one of these pianos!" (The same man would invite prospective buyers to join him in a word of prayer regarding their buying decision.)

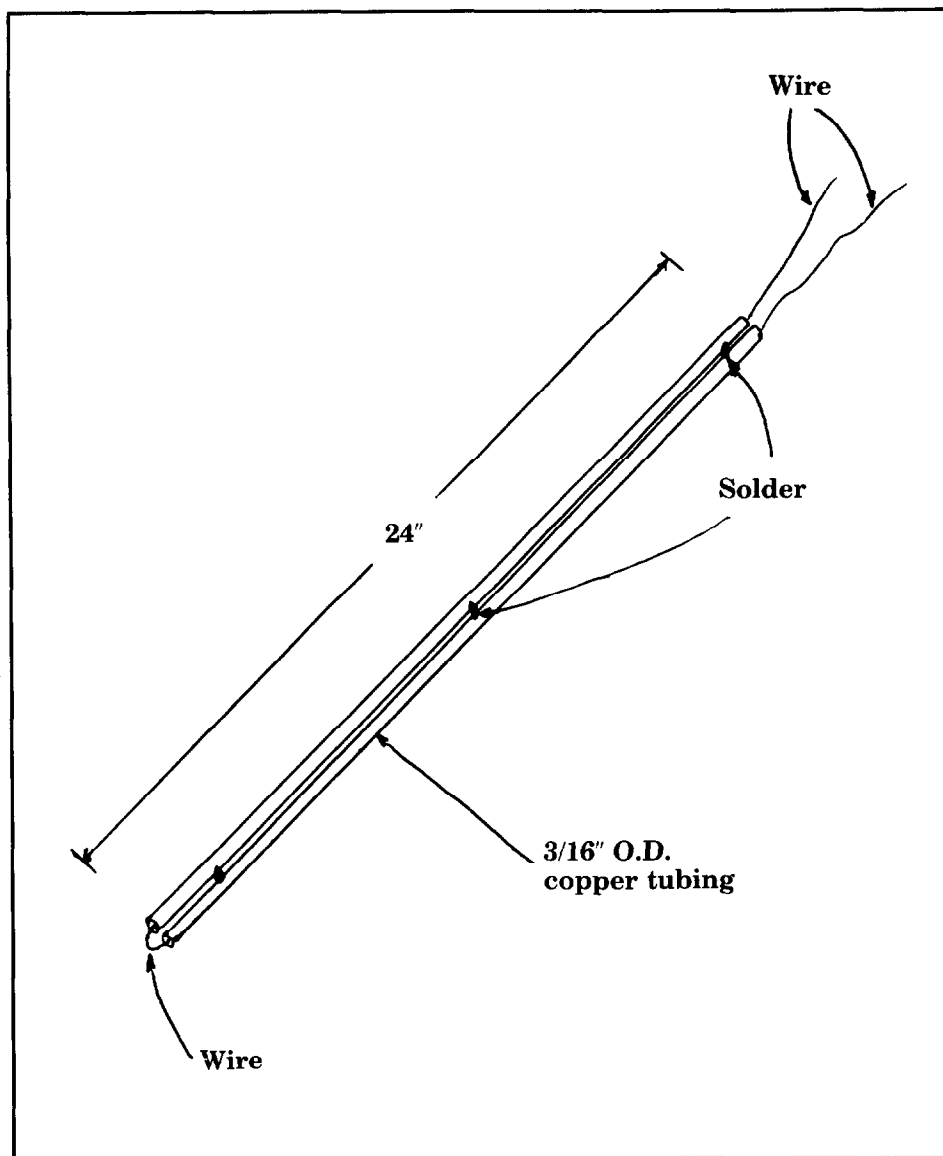
Reblitz went on to say that he agrees wholeheartedly with our March issue statement on the ethics of changing fallboard decals, but also wonders whether manufacturers should be held accountable to the same standard. Art points out that quite a number of fine, respected old names have been applied to cheap, shoddy products in recent years, obviously to take advantage of the goodwill the name had garnered when it was attached to a fine piano.

Finally, for the ultimate in amusement, Art suggests the fanci-

ful, unedited descriptions of pianos listed in the *Purchaser's Guide to the Music Industries* available at dealerships. In all fairness to the publisher of the above-named periodical, we should explain that it isn't his function to challenge or verify sales claims, but merely to advise dealers of the products available. Thus all product descriptions, many of which are marvels of overstatement, are published exactly as received from the manufacturers.

Tech Tips

Mel Ott of South Whitley, IN, has an idea that seems to be a variation of the old curtain-rod method of replacing a double string which lies behind the bass strings in a vertical piano. Instead of the curtain rod, Mel suggests the use of two pieces of copper tubing, approximately 24 inches long, soldered



together as shown. The new piece of wire is cut somewhat long and then bent double for the U-turn around the hitchpin, and one end of the wire is inserted into each tube. The wire is pushed all the way in, so that only the U-bend is visible at that end, and then the entire apparatus is threaded down behind the action while the damper is held out of harm's way. Then, from above or below, the tubing is moved around until the U-bend engages the hitchpin. Using a string clamp, wedge, or something similar to keep the string on the hitchpin, pull the tubing out from above and the string is ready to be attached to the tuning pins. Thanks, Mel.

Our next tip is from Martha Lagoy of Boston, who wrote some time ago in response to a method Gerald Foye had suggested for reinstalling a grand fallboard. Martha's method is, she says, particularly beneficial for anyone who has short arms or a high klutz factor.

Leaving the keyblocks disconnected from the fallboard, place the fallboard so that it is "standing" on the keyboard fairly close to the edge of the keys. Lift one end of the fallboard just enough that the appropriate keyblock can be attached — perhaps two inches or so. Lower that end, lift the other end, attach the other keyblock, and lower that end. Now the fallboard and keyblocks are a unit and can be properly positioned and secured. The reversal of these steps is also useful for removing these parts...

Spinnet Hammer Angles

Q: *I have been experiencing some problems with recent models of spinet pianos. This has to do with the bass hammers hanging up on each other. The angles are so acute and the hammers are so close together that any attempt on my part to free the offending hammers usually winds up with more of the hammers hanging up in other locations.*

I'd appreciate knowing just how you handle this situation. I just recently purchased an Unger Heat Gun to help me with this problem but haven't been able to solve it

completely. The heat gun is great for bending shanks, but it seems that it's going to take more than bending shanks. I'm wondering if the angle of all the hammers should be changed.

A: First, check the blow distance to be sure it isn't greater than specified. Even though this shouldn't theoretically make any difference, in practice it does because the small amount of travel — side motion of the shank — which really shouldn't be present but often is, will get worse as the arc of motion increases. Most spinets should be set between 1 1/2 and 1 5/8 inches, but they will settle out to 1 3/4 inch or more if they aren't reregulated after about a year.

If the traveling is significant, which means if you can see the shanks converging or diverging when in their normal arc of motion, the flanges should be papered. Use sticky paper or tape, as sandpaper won't work well on verticals for obvious reasons.

Next, push the hammers up to the strings and check for squareness with the string plane. Using a hammer square or some other small right-angled object, be sure the hammers are square to the strings on impact. If they aren't, and they certainly won't be if you've done much papering of flanges, either pull them off and reglue them or heat and twist the shanks. If they are square at impact, traveled correctly and evenly spaced, they should clear one another.

If they still don't, it may be necessary to file off the right rear corner of each hammer molding, as is done on many pianos at the factory for that very reason. Finally, check the sides of the hammers to see whether excessive moisture may have caused the hammer felt to bulge outward, creating an interference problem not inherent in the scale. Using #60 or #80 paper on a thin pad, file off any felt that projects sideways beyond the edge of the molding, taking care to hold the hammer so the flange pinning will not be damaged in the process.

If the hammers have been replaced, it is always possible that the replacements are wider than the originals and simply will not clear one another regardless of what is done, because of the boring angle and the scale spacing. In that case, it will be necessary to either replace the entire set with one that matches the original, or to remove all the bass hammers and machine-sand them until they are, say, 11/32 inch or so in width rather than the more common 3/8 inch.

This will obviously have an effect on tone quality, but first things first. Let's get it working, and then we can worry about how it sounds. Don't remove too much material, especially near the crown, or the hammers won't adequately cover both strings in the bichord section. If the situation is that desperate, sand the hammers to a taper, wide at the crown and narrower at the tail, but don't overdo that either.

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

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The I-Hate-To-Tune Tuning

A Rebuilder's Guide To A Necessary Evil

Susan Graham
San Francisco Chapter

Piano technicians fall into two categories: tuner types and rebuilder types.

Tuner types love to tune. They like to be out dealing with customers. They seem naturally to tune quickly and well, but find repairs which require more than 15 minutes' effort to be unbearably tedious. A complete key bushing job, for instance, poses a serious threat to their mental health.

Rebuilders are more inclined to be solitary, even sedentary, types who crave the peace of a workshop. In them, a liking for long-term major repairs as well as patience for small details are predominant. Often they go out and tune only under duress (usually a cash-flow crisis) and may never be quite comfortable with either the process or the results.

As you may have guessed, this article is for the second group, a group I found myself in during my third week of training when the subtle joys of bridle strap replacement far outweighed the dubious (and temporary) triumph of clean unisons. I don't really

hate to tune. Learning to enjoy tuning is partly a matter of practice and partly one of working on better pianos as a business develops.

There are several reasons why it is almost always necessary for a technician to be able to tune well, whether he or she intends to earn

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On behalf of all us rebuilder types, I will now attempt to set out, in simple shop gnome language, what I find useful when I tune a piano.

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a living at it or not. Tuning is our access to customers. If we can't make the piano sound good, it is doubtful that they will trust us to do further work. We can have other technicians bring in work, but this has disadvantages. We are dependent on them, and it may result in our having little contact with the actual customer. We avoid responsibility if there are problems, but we also miss as direct an experience as satisfying a customer. The more feedback we get on our work, the better our chances of improving. Furthermore, one of the chief aims of rebuilding is to produce beautiful tone, and tuning trains the ear to listen to voice — to discriminate attack, decay, overtone structure and other components of piano sound. Only by being aware of these things can we hope to control them in the rebuilding work that we do. Yes, there are notable exceptions — technicians who by superior skill and training are able to achieve this control without being actively involved in tuning, but most of us aren't them...

All right, but you say that every time you go to a tuning class you get confused or bored and don't seem to understand or learn? It all sounds so complicated.

Well, it's logical that tuning classes are taught by tuner types who have mastered the art. They may seem to be seeking rarified levels of perfection. Often they really aren't, but they're tuner types and they think and talk a somewhat different language.

So, on behalf of all us rebuilder types, I will now attempt to set out, in simple shop gnome language, what I find useful when I tune a piano. This month I'll discuss preliminaries: tools and preparatory steps to make tuning easier (and better) before it's even begun. First, a few words about tools:

Tuning lever: An initial difficulty for many beginners is due to the "beginner's lever." A good rigid tuning lever is a must. It communicates your wishes to the pin and sends information back to you about its movement. Your ear tells you about the string, but the lever tells you about the pin. If the handle is flexing, energy is lost and information is confused. The handle should feel good, and the weight balanced so the tool and your arm work as a unit. Experiment — if you're fortunate enough to be in an active chapter, there's probably somebody who owns every known shape and size of tuning lever. Find that person and borrow from him or her.

However, don't get so focused on handle length or weight that you ignore the desired function, which is to move the pin in the block. Some maintain that final, subtle adjustments are made in the wire only — and they may be right — but the pin must be set correctly in the block for these subtleties to be stable.

I prefer a #3 tip and a short head with a 15-degree angle. This combination allows the tip to rest as far down on the head as possible (closer to the pinblock for more efficient transfer of energy and less likelihood of pinbending) and the angled head keeps the weight and direction of the handle concentrated toward the pin. I also carry #2 tips (regular and

Get your fork checked for accuracy and then protect it from nicks and be sure to have it at room temperature (livable room temperature, not church-building-in-January temperature) when you use it.

thinwall) mounted on heads for ease of change — longer heads, since I usually need the smaller tip on old grands with high plate struts or verticals with overhanging case parts.

Mutes: I hate moving mutes while I'm concentrating on tuning so I strip off the entire piano and insert all needed wedge mutes before I begin. This takes as many as four temperament strips and a fistful of rubber mutes — thin, fat, on handles, not on handles, white, black, red — a mute for every occasion. One strip mute should be preserved for bass string use only — some treble wire is oiled and possible transference of contamination must be avoided. I narrow temperament strips for about a foot at one end for use in vertical pianos. The narrower width will fit between the capo and the striking point. In the damper section above the treble break it is necessary to insert the strip just above the dampers and then pull the dampers back by hand and push the strip between them and the string.

Muting off the entire piano is more efficient and is part of a tuning system based on a belief that tuning twice, quickly, is better than tuning once, laboriously. Dealing with only one string per note, I'm more able to make

changes to adjust for bridge and soundboard shifting after the initial tuning of a note.

Fork: Big aluminum forks are impressive and loud and unfortunately inclined to be unstable due to changes in temperature. I prefer a small steel fork — I happen to use a C, but I also carry an A440 fork which is used as a temperament check when there are musicians who are likely to tune to A. Get your fork checked for accuracy and then protect it from nicks and be sure to have it at room temperature (livable room temperature, not church-building-in-January temperature) when you use it. Resting the end on the bridge or a case part will create a louder resonance.

Sundries: There are stories of tuners who carry only the above equipment, but it's also useful to have a lid prop, a small screwdriver with which to insert temperament strips, a four-way screwdriver for case screws, a piece of chalk to mark problems, a small flashlight — and about 50 other bits of impedimentia, but this is a tuning article, so we'll ignore all that and move along to tuning steps of a preparatory nature.

Seat and solidify: Which would you rather do — spend 15 minutes before you start tuning working on the piano with sockets and a screwdriver, some light lubricants and a brass wire seater, or spend an extra 45 minutes after you thought you were done fighting loose plate bolts, rusty bearing points and wire floating up off the bridges, resulting in instability, false beats and poor tone? It may take discipline to work these extra steps into your tuning routine, but they are more than worth the trouble.

A recent *Journal* article outlined the equipment needed to tighten plate bolts and screws: sockets (12-19 mm. metric and 1/2-1 inch by sixteenths English), a ratchet and extension, and screwdriver blades, slot and Phillips, which fit either your tuning lever, the ratchet or, in a tight spot, can be used with the ever handy vise-grips. Carry these in a

small case along with a wire brush for cleaning understring felt. I include two solutions for lubricating bearing points. These are WD-40 and Tri-flow. WD-40 is a water displacing agent (Did you ever wonder what WD stands for? Now you know). It lifts water molecules off a surface and is therefore anti-corrosive. It is not a particularly effective lubricant, however, so best results are obtained by following with a more lubricating substance. I'm currently using Tri-flow, which is an oil-and-teflon emulsion.

Caution — lots of caution is needed in lubricating strings. The key word is "lightly." *Never* spray. Cut a piece of hammer skiving into a wedge and use the pointed end to apply the substance directly to the point you wish it to go, and nowhere else. You should not see droplets, only a shiny line. I do this only at the metal-to-metal bearing points: capo, agraffe, V-bar and counterbearing bars. On plain wire, first the WD-40 and then the Tri-flow are applied to both sides of these points, as close to the actual contact as I can get (the stiff felt wedge allows reaching under the overhang of the capo, etc.). I *never* use the lubricant at all on wound strings, but I do apply only the WD-40 to the non-winding side of the agraffe (or V-bar). I hope it goes without saying that *nothing* is applied to the tuning pin or the wire near it, and if there is any doubt about creeping (never use silicone products in this area) or spillage, then don't do this at all. (It will help to break rusty strings free if you lower tension slightly before you attempt to pull them up.)

After the lubrication is done and the plate socket/screws tightened, seat the wire. I use a five-inch length of brass stock, ground to a narrow flat blade with a groove in the center which "holds" the string. The rod fits in the combination handle. Some tuners prefer an all-brass tool made from larger stock tapered as well as flattened and bent in the middle so they can spring it against the wire for more force. I find that to be too much like work and I get a more comfortable grip on the larger handle. A screwdriver with

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a blunt blade which has the temper removed by heating and allowing it to cool can also be used. Don't use anything harder than music wire — in a pinch, a hammer shank will do.

Tapping wire is done for two reasons. One is to seat it at the contact points where it may have worked its way loose through vibration — creeping up bridge or hitch pins. The other reason is to straighten out the natural coil of the wire, to level the strings, and to make the angle they describe as they pass over bearing points more acute, yielding a more definite contact. Tapping will also help break the strings free if the piano has been neglected long enough for wire to "freeze" at bearing points. It is always an appropriate first step to a pitch raise, and as an intermediate step between multiple tunings. However, straightening out the capo, duplexes, etc., is really effective only if the piano is at pitch, and in fact should not be done if the instrument is more than slightly off-pitch in either direction. In these cases, the contact points will change as the instrument is tuned and a bend in the speaking length could result. What this means is that, like much of what we do, it may need to be done

more than once. Seating aids in the settling process but puts the piano out of tune, but since some of it should only be done on an in-tune piano, you may have to seat some places, tune, seat more, retune...in this instance, I would charge for the extra time, since it is remedial work made necessary by neglect.

Where do you seat/tap? First, at the hitchpin, behind the pin if feasible, beside the pin if the paint is inclined to chip or if the angle of the pin and location of the case won't permit reaching behind. Then, if the piano is at pitch, tap just behind (to the hitch side) of the duplexes. Then, again, if at pitch, force the wire against the capo from the speaking length side. In grands, I remove the action and work from underneath, using both hands and levering my elbows against the keybed. You can also use a string hook and pull up, as is best in the agraffe section. In a vertical, this translates into pushing wire away from you. Start about five inches from the capo and slide the tool toward the termination as you force against the string. Check that this hasn't put the strings out of level, and re-force any that are low or, in a vertical, high.

Progress to the counterbearing section — the bar and/or felt that the string rises over before it goes to the tuning pin. The function of this bar is to angle the string so it remains tight against the capo, forming the desired positive termination to the speaking length. After the wire passes over this bar, it then describes a more or less level path toward the tuning pin. The place to tap is just to the tuning pin side of the point where it levels out — this will be just to the keyboard side of the counterbearing bar.

On some pianos, particularly grands with the "sizzle" in the voicing from capo burrs (or just bad seating), I even reach in with a string hook and pull up the wire between the capo and the counterbearing. This is a very short, stiff length of wire and can be difficult to grab, but I've had very beneficial results in improving power and sustain in the fifth-sixth octave through this technique — works well in Baldwin grands

with the termination bars.

In the agraffe section, the string usually passes over understring felt and then levels out — once again, tap where it levels. The object is to make the directional changes in the wire as sharp and definite as possible, rather than a "soft" curve which allows changes in the length as the string vibrates and absorbs energy as well.

The final place to tap — and the place to tap even if you ignore all the others — is on the bridge itself. Opinions vary about whether it is best to tap on the bridge or just in front of the speaking-length side pin. The critical thing is that this be a tap, not a blow — you do not want to drive the string into the surface of the wood (Tapping in other areas may be done more vigorously). The purpose here is just to jar the wire a little, so it seats back down on the wood and renders across the bridge if there is unequal tension between wire segments. Excessive force will crush the nice, crisp edge of the notch, creating all sorts of undesirable problems.

Should you tap at the back bridge pin, too? This depends on how much reason you have to suspect the string of either hanging up or floating. If the piano suffers extremes of climate, the soundboard rises and falls a great deal, and the string is more likely to walk up the pins and could benefit from being tapped at both. If pitch changes are involved, tapping at both pins will aid in stabilizing tension between lengths. Finally, if you're going to tap behind the front pin, it takes very little extra time to slide back and

tap in front of the back one as well.

How often should all this be done? This, too, is a matter of judgement. Unfortunately, none of it is really permanent, although the more stable the tuning, the more stable these things will remain. Pianos in climate extremes, or getting heavy use, may need this entire operation (starting with plate bolts) at every tuning. At the very least, I tap the bridge in the top two sections with every tuning.

It takes more time to describe than it does to do. Yes, it usually does involve removing the action and having the proper equipment, but we're rebuilding types, right? We like that sort of thing. The point is that it sets you up to do a stable tuning, through solidifying the structure and the contact points and equalizing tension in the various lengths of string. Tuning will not only be easier but voicing may be greatly improved. The way to do a good tuning is to make it easy. These preliminary

steps are more than half the battle — and next time I'll get into what I do when I finally get down to listening to beats. ■

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S O U N D BACKGROUND

Early Piano Designs in France

Jack Greenfield
Chicago Chapter

Music Thrives With Support Of Louis XIV

Music flourished in France at the start of the 18th century. King Louis XIV was a very generous patron. However, he maintained the same rigorous control over French musical life as he did over French politics. Most leading musicians were employed in one of the royal musical organizations.

The Chapel Royal had a choir of 60 to 80 choristers accompanied by 30 instrumentalists sometimes reinforced with other musicians. The Chamber was a group whose main purpose was to provide entertainment for the King, who kept himself surrounded by music throughout the day. Such musical duties were fulfilled by an ensemble of 24 strolling violins and a variety of other string and wind instrumentalists. Another group, the Ecurie, included trumpets, woodwinds, strings, and percussion whose function was participation in ceremonial occasions, public events and concerts.

France's prominent soloists, leading instrumentalists and singers were members of the Royal Academy of Music, not a school but a society devoted to the advancement of music. Its activities included public and semi-public performances of opera and concerts. Musicians not employed in any of the royal organizations could earn their living in employment by some local church or in teaching.

The extensive musical activities

in Paris and Versailles attracted many foreign musicians and composers who came to find work or study. Louis XIV, a grandson of Catherine de Medici, admired Italian music and hired many Italian musicians.

Harpsichord Builders Prosper

The times were prosperous for harpsichord builders. Louis XIV, himself a player of the instrument, was quite fond of harpsichord music. Owning and playing a harpsichord was a social necessity for the upper classes who followed the example of the King. There were well over 60 shops in Paris supply-

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Owning and playing a harpsichord was a social necessity for the upper classes who followed the example of the King. There were well over 60 shops in Paris supplying harpsichords during the 18th century.

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ing harpsichords during the 18th century. In contrast to the subsidiary supporting role of the instrument in Italy, the harpsichord in France was a featured instrument in ensemble and solo performance. Prominent French composers such as the Couperins and Rameau wrote extensively for the harpsichord.

Under these favorable conditions, French harpsichord builders became the leaders of Europe in design and construction. During the previous century, Flemish builders, especially the Ruckers, were considered the best. As Flemish production of instruments dropped in the final decades of the 17th century with a decline in the economic activity of the Flanders region, there arose a demand for rebuilt Flemish harpsichords. French builders became proficient in reconstruction. Their clean, accurate workmanship produced instruments, new as well as reconstructed, with light, responsive touch and smooth, velvety, sonorous tone. During the early decades of the 18th century, the inflexible dynamic level of the harpsichord was not considered a flaw in France. Writing about the instrument in 1725, Francois Couperin stated it had a brilliance and crispness matched by few others.

Designs Offered For New Types Of Keyboard Instruments

While French instrument makers devoted their attention to the

harpsichord, some advancements in its design were developed, but few makers had any interest or could afford to invest time and materials in building any new experimental instruments. However, there were two, Cuisinier and Jean Marius of Paris, who did undertake to develop more expressive keyboard instruments.

Cuisinier presented a design to the Academie Royale des Sciences in 1708 for an instrument he called a *clavecin-vielle*, which can be translated as "keyboard fiddle." It appears to be a cross between a clavichord and a Geigenwerk (*Journal*, March 1986, page 15), an earlier type of keyboard bowed string instrument. The strings were stretched across the instrument perpendicular to the keys. Speaking lengths were determined by *maillets* resembling tangents on the ends of key levers as in the clavichord but the strings were put into vibration by a rotating wheel as in the Geigenwerk. Since each string could be struck by several different keys with different striking points to produce tones of differing pitch, only a small number of strings were necessary, but only one note from each string could be sounded at any one time. Depressing a key brought the string into contact with the rotating wheel which was kept in motion by a hand crank or a foot treadle.

Harding in her book *The Piano-Forte* (1933) states that Cuisinier exhibited such an instrument to the Academie. However, Russell (*The Harpsichord and Clavichord*, 1959), whose research appears more reliable, reports that Cuisinier did not actually build the instrument but discussed it in a paper he read to the Academie. Nothing more is known about Cuisinier and any further work on his design.

Eight years later, in 1716, Jean Marius presented his ideas for four different hammer actions for keyboard instruments. The evidence of his work indicates Marius was a person with technical skills and scientific interests. The year of his birth, his education, experience and personal history are unknown. He had achieved an earlier success as an instrument maker with his

invention in 1700 of the *clavecin brise*, a folding harpsichord consisting of three hinged sections which folded together to form a box convenient for traveling. Users included such persons of prominence as Frederick the Great. Cristofori's 1716 inventory of Medici instruments also included a folding harpsichord made in France, probably by Marius. Five examples are known to still be in existence, four in museums in Paris, Brussels, Berlin, Leipzig and one privately owned. There are no other known surviving Marius instruments.

In fields other than instrument building, Marius invented a folding tent and a folding umbrella. In scientific work, records of the Academie contain a 1713 acknowledgement of assistance he gave Saveur in some acoustical experiments. He is also given credit for helping Reamur in work on the design of water pumps.

Drawings and descriptions of Marius' four action designs for *clavecin a maillets*, "harpsichord with hammers," were first published in *Machines et Inventions approuvee par L'Academie Royale des Sci-*

Translation of Marius' Descriptions

1. This method of producing the sound from the harpsichord consists in substituting hammers for jacks. The body of the harpsichord is here represented by the case AB; this case has a sounding-board in its centre; it is on this sounding-board that the strings are stretched, fixed by points to the extremity C, and by screws to the extremity D. The sides of the case are cut to receive in the bottom a small box MNOP, which contains the key-board. IOLP are the edges with grooves, in which is placed a bar, XY, under which is placed the centre movement of the keys, EF; these keys are prolonged beyond the case, having at the spot G hammers corresponding with the rows of strings placed in the case. On inspecting the diagram, we observe that the hammers are of different thicknesses, placed perpendicularly to the ends of the keys which lift them up. At the spot IL, is a row of pegs fixed to each side of the keys and which serve to hold them in their vertical direction; it is around a stirrup such as Z that each key should rise and fall. Care must be taken that the hammer is heavier than the rest of the key, in order that it may descend more promptly after having struck the string. The direction and movement each hammer makes, is seen by the third key of the key-board, (going from F towards E) in the diagram (*Figure 1*): the hammer of this key is represented striking

the string to which it belongs.

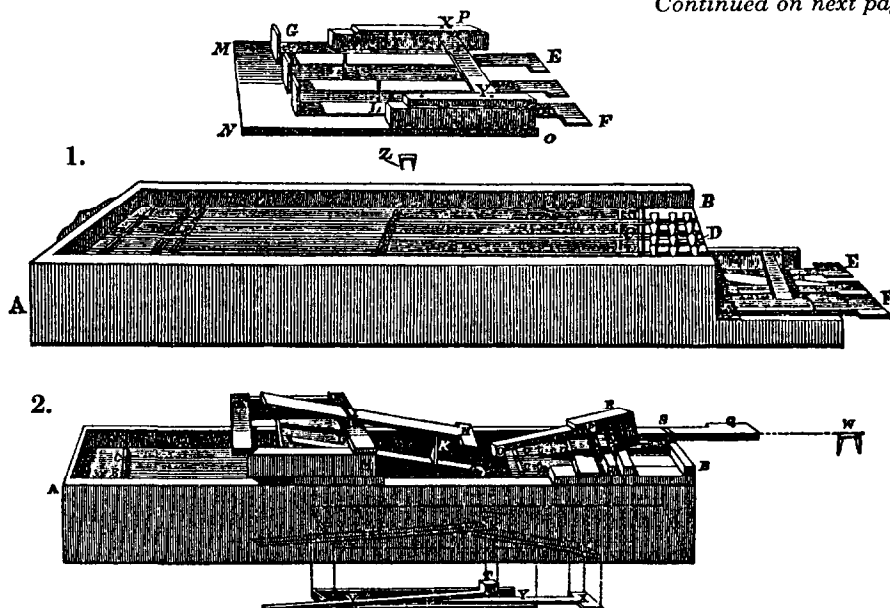
It is thought that on harpsichords of this construction sounds more or less sharp (or acute) can be produced, even by employing the usual power on the finger-board according to the different keys and the different marks of time indicated on the pieces we wish to perform.

According to this theory, there are different modes of employing the hammers, and of giving them all possible positions.

2. AB is the case which represents the harpsichord; on this case are two rows of strings CDEF. The hammers are here shown in different positions — that is to say, some to strike down and one to strike up. For example, the hammer G is above and strikes on the string by means of the key H, which is moveable at the point I, the small upright K is attached to the key H, and causes the hammer G to strike; the hammer being attached to the spot by a small band of iron, around which it moves freely. All the keys of the harpsichord may be similarly arranged on a key-board, such as MN, on the front of which the hammers and all the keys can be placed.

The hammer O strikes on the row of strings DC; this hammer is also attached at P by a band, W, similar to the others, around which it can move, the same as the

Continued on next page



ences, depuis son establishment jusqu'à present; avec leur Description, Paris 1735, which was a record of inventions submitted to the Academie between the time of its founding and 1735. Rimbault's *The Pianoforte* (London, 1860) contains an English translation of the descriptions and the drawings besides a translation of Maffei's article on Cristofori. Although Rimbault states the descriptions and drawings were Marius's own, the wording indicates preparation by another writer, perhaps the editor for the 1735 publication, 19 years after Marius presented his

work. Marius died in 1720 (according to Good, *Giraffes, Black Dragons and Other Pianos*, Stanford, 1982).

It is also not certain that Marius made the drawings published or built the action models shown as stated by some writers. The drawings are vague in important details and may have been prepared by someone else to illustrate Marius' principles rather than to serve as working prints. Russell believes Marius presented his ideas in a paper he read to the Academie. Action models may have been made later by someone else.

Briefly, here are features of each of Marius' action designs.

1. Harpsichord with hammers.

An action model with four notes is shown, keys are mounted on a key-frame which slips out of the rectangular model case. There are three strings per note strung between the tuning pins and the hitchpins. The keys are simple levers held in place by metal stippups and guide pegs. The hammers are thin wooden squares positioned so the thin edge strikes perpendicular to the string length.

Continued on page 25

Marius' 1716 Action Designs

key Q is moveable at the point S. When we strike the key Q, the extremity of the hammer R rises; the hammer O strikes the strings and produces the sound. It must be observed, in the construction of such an instrument, that all the butts of the hammers are thicker than the heads, in order that the hammer, after having struck the string, may rise of itself and leave no false tones.

The second diagram is to show how a key-board can be made with hammers to produce the sound from below. The hammer T is moveable at the point V, and the key X is moveable at Y; in this case it is necessary that the head of the hammer T should be heavier than the butt.

3. This harpsichord differs from the others, inasmuch that the jack AB has a peg C, which strikes the strings underneath, in the same manner as the hammers which we have described in the preceding inventions. At a particular spot round the peg, a piece of stuff to stop the sound, as in other harpsichords.

The extremity A of the jack is placed on the end of the key EFG, of which the centre of movement is at F.

It is necessary that the centre should be as near as possible to the extremity G, in

order that the jack should fall with promptitude after having struck the strings; by this means a clearer tone will be produced. The jacks may be observed in the interior of the instrument.

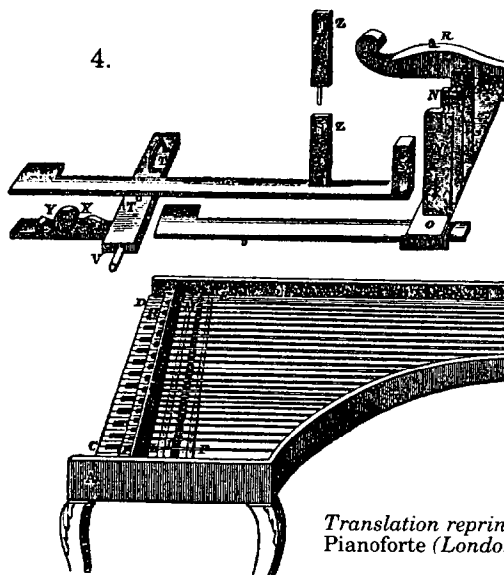
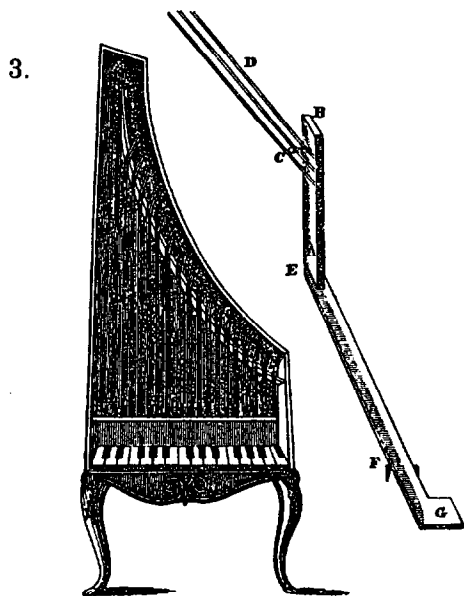
The advantage of a harpsichord constructed upon this principle is that the jacks will not require *re-quilling*.

4. After M. Marius had discovered the hammers, he substituted them in the place of the jacks, by giving to these hammers different positions, as shown in the preceding plate. He discovered also the means of placing two actions in a single harpsichord, by employing both hammers and jacks, and making, nevertheless, these two actions independent of each other; that is to say, the hammers could be used alone, or the jacks alone, or both together, at pleasure, which is done in this way.

AB is the body of the ordinary harpsichord; the lower keyboard, CD, belongs to the row of jacks EF, and the one above, GH, moves the row of hammers JK; the third row, LM, contains a kind of jack fixed on the keys of the same hammers and covered with cloth in order to check the sound after the hammers have struck the strings. The jacks MN pass across a plank, OP, placed on brackets with grooves, in which this plank

can move horizontally (according to the size of the harpsichord), by means of the piece PQ moveable at the point K, in such a manner that, in moving this piece by its extremity, Q, the jacks are made to advance, and are thereby prepared underneath the strings, and in a state to produce the sound. When you do not require to use the jacks, draw towards you the *piece*: the keys on which they rest, are large enough to allow this movement. Hence the movement of the hammers, and the mode of suppressing them.

The hammer S is fixed on the key which see-saws on a stirrup, T, fixed on a cross piece, W, at the extremities of which are pivots which allow it to turn; to this cross piece is fixed a piece, X, which reaches to each side of the key-board, and under which runs a wedge, Y, to raise or lower all the hammers together; that is to say, if the cross-piece is left in its natural state, the hammers will touch the strings, and when you wish not to use them, you push the wedge Y under the piece X, and by that means the hammers will be lowered so as not to touch the strings. The jack Z is placed on the key at some distance from the hammer; this jack should be constructed and fixed in such a manner that, the instant the blow is struck, it should be ready to damp the sound.



Translation reprinted from Rimbault's The Pianoforte (London, 1860)

THE COMPUTERIZED TECHNICIAN

Things I Do With A Computer

Newton J. Hunt
Dallas, TX, Chapter

For the average computer user there are four basic functions for the equipment. Word processing, spreadsheets, database management systems and games. There are many other types of programs but many of those fall into the utilities and in the cracks between the major functions.

For our purposes here I will not discuss games, of which there are far too many that are a great deal of fun.

Using a computer for word processing is very much like using a sledgehammer to crack peanuts, but that does not in the least effect the fact that a computer does this extremely well. The computer is an unbelievably fast and talented machine for such a limited but useful function.

I have been using a computer for word processing for some four years and I now find that I cannot use a typewriter, for the simple reason that I am so anxious that I will make a mistake that cannot be as easily corrected as it can on the computer.

Letters, forms, contracts, statements, appraisals, estimates, regulation and rebuilding procedures

can all be stored and modified to fit each individual situation. The list is endless and will not be the same for each person. The point is that hundreds of sheets can be stored on disks for rapid retrieval,

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Letters, forms, contracts, statements, appraisals, estimates, regulation and rebuilding procedures can all be stored and modified to fit each individual situation...hundreds of sheets can be stored on disks for rapid retrieval, modification or for later verification.

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modification or for later verification.

With a word processor, each occurrence of a word can be found, changed, deleted or left as is. Paragraphs can be rearranged, deleted, inserted or rapidly perused. Spelling checkers can check the spelling of this article in about 10 seconds. It invariably takes longer because there are always misspellings and I have to tell the program to use its guess of what it thinks the word should be, or tell it to guess again and type in the correction myself, after checking the dictionary. There are several spelling checkers available and each works a little differently.

There are many word processors out there from free to very expensive. The one I am using and the one I prefer cost me \$5. The shareware concept is that the program is free (or for the cost of a disk) and if you like the program you send the author his fee. If you do not like it, you have a disk you can use for something else.

Word processors range from simplistic to extremely complex to

learn and operate. Knowing your needs and asking around, trying one and then another until you find one you like and then go buy it.

This, of course, means that there must be a printer to print out the documents. There are four basic types of printers, the dot matrix, the thermal, the letter quality and the laser.

The laser is the newest, fastest and most expensive printer. They work exactly like a copying machine and can churn out eight pages a minute. They are complex machines and the cost will remain in excess of \$3,000 for awhile yet.

The letter-quality printers are much like an IBM Selectric with the ball or with a wheel that performs like a ball. These are the slowest and noisiest of the lot. They also tend to be more expensive and more durable. Most are made for heavy office use where the quality of print is especially important.

The dot-matrix printers are the more common type. They are relatively inexpensive, fast (100 to 200 characters per second) but slightly less legible than the above printers. The thermal printers (using heat-sensitive paper or special ribbons) and the ink-jet (squirting little dots of ink on the paper) are variations of the dot matrix printers. These latter two are just now coming into their own for the home or small office use.

A spreadsheet was the first major moneymaker in the personal computer software environment. VisiCalc was first, then later came Lotus 1-2-3, and then came more.

A spreadsheet is like a big ledger sheet with lots of little boxes arranged in rows and columns (ranks and files) into which can be placed numbers, letters, text, labels or formulas and functions to do useful things to what is or will be in one or several of the little boxes.

I use a spreadsheet to:

- keep track of my mileage and gasoline costs,
- keep a list and tuning record of 58 pianos in a church,
- keep a mailing list of all people ordering *The Guide*,
- keep a list of all our checks

A spreadsheet is like a big ledger sheet with lots of little boxes arranged in rows and columns into which can be placed numbers, letters, text, labels or formulas and functions to do useful things to what is or will be in one or several of the little boxes.

and credit card expenses,
— keep a list of all sources of income for the last three years,
— keep a customer file of all customers with 22 boxes of information on each,
— list and print a bank deposit (a little *outré*, but it impresses the bank tellers).

With the customer file I can sort, find or extract on last name, address, date of service, zip code, make of piano, referred by, and notes to myself for whatever I need to know, and it is done in 15 to 20 seconds for a full sort. This

Being able to recalculate an entire piano scale in 20 to 30 seconds and then see a graph of the results of any changes is awe-inspiring. Such power can go to one's head...

means I can list all my customers with Steinways who live in the 75230 zip code area who have a 369 telephone exchange in three seconds. I have one, but if I remove the exchange criteria, I have eight.

If someone leaves a message on my telephone machine with a 245 exchange I can, in a matter of seconds, find out what part of the city this new client is in by finding out who else I have tuned for with that exchange.

The types of useful information are endless when you can sort hundreds of clients in seconds.

Numbers like speaking length, wire size and note number can, with a few formulas, tell you about tension, inharmonicity, breaking percent and elongation factor with the use of a good spreadsheet. This is one of my favorite uses because I think I can improve on some piano scale designs to make a better piano.

Being able to recalculate an entire piano scale in 20 to 30 seconds and then see a graph of the results of any changes is awe-inspiring. Such power can go to one's head, but with a little common sense one realizes that there are practical limits to what one should do. You can only work with what the makers gave you. You cannot change the basic inharmonicity of a piano, but you might be able to smooth it out and there does seem to be a great deal of room for improvement in bass strings on many pianos.

If you list all the information on your checks, credit card expenses and deposits, and link them together with a few simple formulas, it becomes quite easy to know your present balance and see a graph of your balance rising and falling daily. Then the fun begins.

This may run to 700 or 800 entries, but at any time you can find out how much you have spent in any of dozens of categories like books, piano technology, car, insurance, cash withdrawals, food, advertising, etc. — all most useful information at tax time.

What information can be put in little boxes is endless and limited only to the imagination of the user. And that is what a computer

Continued on page 24

TOOLS OF THE **TRADE**

My Telephone Is Ringing

Richard Hassig
Tri-City, IL, Chapter

I hear my telephone ringing. Would you like to listen in?

"Hassig residence."

"Is this the piano tuner?"

"Indeed I am. How may I help you?"

"We would like to have our piano tuned."

"I would be pleased to do that for you. Let me take down your name and address, and we will work out a time convenient for both of us. To whom am I speaking?"

And so forth and so on. The fact that I am blind did not come up in this conversation, and often does not in the initial telephone contact. Some callers know that I am sightless before they call due to the particular reference, and some do not. If they do not, I generally prefer not to mention it until we meet. A few people are genuinely shocked when we meet face to face, but I have had virtually no problem with this approach.

That does not mean, however, that the fact of my blindness never comes up at the initial tele-

phone contact. It does, and here is one example:

"Hassig residence."

"Is this the blind piano tuner?"

That is blunt, but it does happen just that way sometimes.

"Yes, I am."

"Oh, good. A friend of mine told me about you. I have always

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if someone hires me, I do the best job I can, and we agree on a price for that service. It really does not matter for what reason I was originally called.

//

heard that a blind piano tuner does a better job."

"Well, I don't know about that, but I do the best job that I can. Many people have been pleased with my work." The conversation goes on from there. We make an appointment and that is that.

When I was studying piano tuning, for most of the time it was just a class and I had no intention of pursuing it as my life's work. There was a time when one reason for not wanting to follow it as my career was the feeling that I did not want people to have me tune their pianos "just because I am blind."

Fortunately, this feeling did not last very long. After all, if someone hires me, I do the best job I can, and we agree on a price for that service. It really does not matter for what reason I was originally called.

But it goes farther than that! Blindness may not be a very good reason for choosing a piano technician, but it is as good as many other reasons for making that selection.

"When a person loses his or her sight, hearing gets better." Not really. Of necessity, a person listens harder, pays more attention to what is heard. That, however, is an individual thing. Some people do better at it than others. That has more to do with personality than anything.

The fact that I cannot see does not automatically make me a superior piano tuner, but if I played a washboard in a band, or taught music in the third grade, or gave piano lessons once, none of those things would give me the skills necessary to tune pianos either. Yet we all know that piano tunings are acquired for reasons of less merit than that. In fact, some individuals take up piano tuning because they know that since they are a musician, of course they can tune a piano. In fact, I think that sometimes this person cannot become a good technician because of that attitude. Some of them soon realize that there is much to learn about the business of tuning and make it a point to get about the business of learning. But some never do. Yet, people do call them for whatever reason happens to apply.

Therefore, although I have never in any way sold the idea that being unable to see makes me obviously the best choice to tune a piano, if someone wishes to call me because I am blind, I would be a fool to go out of my way to turn that work away!

There goes the telephone again: "Hassig residence."

"Is this the manager?"

I am already suspicious of this call. I think I know what it is, but still we must be polite. "Well, I guess that is me. I run my own business, or it runs me — I'm not sure which sometimes."

"Mr. Hassig, it sure is a nice day today, isn't it?" Or something like that designed to make warmth and friendliness. "This is Don Olson with the Lodge of the Open Prairie and Foothills. The lodge is sponsoring a rodeo next month and we would like to send as many kids under the age of 10 whose birthday falls between November 15 and December 18. How many books of tickets can we put you down for, Mr. Hassig?"

I don't want this call! You take it! ■

Computer . . .

really is: an imagination machine.

I am in the process of learning a new database management program which promises several excellent possibilities, like getting up in the morning and having the program print out your schedule for the day, keeping all your records and files for you, including

tax records, without your having to do more than turning on the machine and typing. You will not have to learn how to set it up because it can come to you set up. Nice idea?

I know that I am not the only piano technician who has a computer or ideas for its application. With this final article of mine, perhaps someone else can add something to this series.

Happy computing! ■

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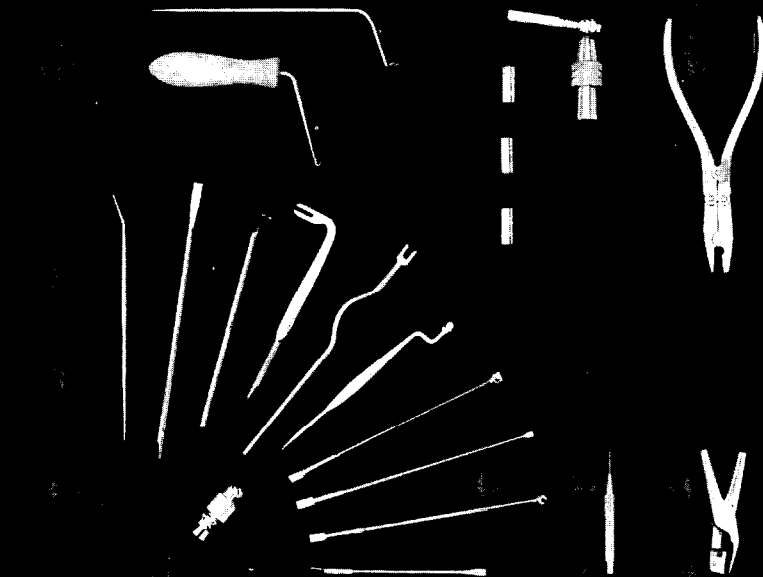
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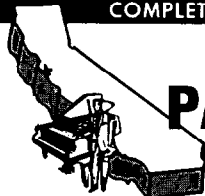


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Marius . . .

2. Another harpsichord with hammers. A rectangular model case is shown strung with only two sets of strings and three different key action arrangements, two strike the keys from the top and one from below. The most important new feature is the independence of the hammers from the key levers. The hammers, attached to separate levers, are impelled toward the strings and rebound after striking even if the key is held down.

3. Third harpsichord with hammers. A single harpsichord key and jack with a peg or small rod replacing the key is shown for application in a vertical harpsichord.

Fourth harpsichord with hammers and jacks. The drawing shows a harpsichord in which simple lever hammer and jack actions are combined so that either or both the jack and the hammer can be moved at the same time. Action details are given for a single key. The keys with the hammers also support jacks which hold cloth dampers.

Marius' action designs received little attention when they appeared and there is no record of their application in any instrument. Later, during the first half of the 19th century, Marius' work was brought to public attention by historians who gave credit to Marius for invention of some of the principles of the piano. However, later historical research clearly established the complete priority of Cristofori's work. ■


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The Auxiliary Exchange

From The President

Please join me in what is trying to be spring outside. The sun is trying to peek through the clouds above us here in Georgia!

We all know that we are beginning to pick up the excitement of the national convention, even though our excitement may be premature! My imagination is running wild! I am thinking about the fountains in front of Caesars Palace in Las Vegas, cool, lovely nights on the desert and hot, dry days in July. We will have lights and gorgeous fountains at night to create the atmosphere for our meetings...I feel like Cinderella!

Many of you have already

begun to prepare for the convention. Food and decorations have been discussed. No organization or group will have finer facilities or more excitement! I can hardly wait to pack my bags in order to join the national Auxiliary for the convention.

As I mentioned last month, I can only hope that my excitement will rub off on the rest of the Auxiliary.

Just a personal note: I am continuing to recover rapidly and hope to return to my college teaching at the end of this month.

See you in Las Vegas!

Louise Strong
President, PTGA

Finding Your Niche

If you are reading this column, chances are that you are somehow connected with the PTG Auxiliary. You may be a member, possibly active or in leadership, or wondering if you want to be a member. The PTGA is an organization worth belonging to. Having the familiar, friendly relationships that develop through the PTGA make convention-going a pleasant and relaxed time to anticipate each year. How else could all of us be so comfortable in such strange places all over the country? PTGA is a touch-point where people meet and enjoy people, as well as planned activities.

The PTGA, like any vehicle that brings people together, asks of its members some level of involvement. Have you ever asked yourself where you belong in PTGA? To feel good about being a part of PTGA you must find a role that is not only meaningful to you but somehow helpful to those around

you. It is a principle of life that the more you personally invest in something the more rewarding that experience can be for you. However, if you have no sense of direction about your involvement, you can become a victim of the "Peter Principal," which states in effect that as soon as you find something you are really good at, someone will notice and promote you out of it. Some of us are just not presidential material, and others are not fulfilled unless they are organizing everything in sight. The point is that an organization like PTGA needs not only leaders, but also people who are creative thinkers, planners, organizers, partiers, scribes and letter-writers, givers and sharers, speakers and just plain people who are willing to interact and enjoy each other. Why not examine some of the ways by which you can become involved to discover the niche that's right for you?

Are you the creative type? You

could turn your hobby or talent into a chapter activity. This year's "Christmas in July" is a perfect opportunity to display your creativity and contribute to a PTGA activity at the same time.

Do you enjoy reaching out to people? We are always looking for people to help staff our hospitality rooms at conventions. Do you like letter-writing? Some very dear relationships have blossomed this way. Some of our Honorary Life Members no longer attend conventions and enjoy hearing tidbits of different things that are happening here and there. Why not send them a card? Are you a "closet author?" We are always looking for interesting articles for these pages and also for our newsletter.

Do you feel more comfortable in small groups? Get involved in your local PTGA chapter (or start one!). There's never a lack of lively information to exchange when technician spouses get together.

Don't be afraid to say no if you really feel a job you have been asked to do is wrong for you, but *do* be willing to try something out of your ordinary realm. These are real keys to enjoying your involvement in an organization. There is no need to feel guilty if you'd rather get a pox than write a letter. There are those among us who can sell anything that isn't nailed down, but if you'd rather buy your assigned packet of raffle tickets with grocery money than try to sell them, then selling is not your niche. (Anyone need 17 suncatchers?) There is a place in PTGA where you can make a contribution that is right and comfortable for you. If you still are unsure of where you fit in, give someone in leadership a call and ask if there's something you can do. After they have picked themselves up off the floor, I'm sure they will have some suggestions for you to consider.

Helena Thomas

Past Auxiliary President Ginny Russell — 1975-77

Greetings from Cleveland, OH, home of past Auxiliary President Ginny Russell. Born and raised in Cleveland, a city that claims such names as Bob Hope, Tim Conway, Bob Russell, etc. The Russells live on a two-acre "estate" nestled in the suburb of Mayfield Heights. It was

on this "estate" that they raised their five children. The home is a century home, built sometime before 1870. Ginny was president of our Auxiliary from 1975-77, which means she was responsible for planning our Las Vegas convention 10 years ago at Caesars Palace, and our Dallas convention in 1977. Many fond memories come to mind when we talk about those two fine years. Let's hear it from Ginny herself.

As I look back on those two years as president, they were great! Many fun times, lots of excitement, many new friends, and just think, the opportunity to entertain 200 ladies for one week, (minus the housecleaning, meals to prepare, beds to make — just entertain!) A snap of the fingers and the hotel does the rest...well, almost! I received great support from members and chapters and to try to mention everyone in the space allotted is too much, but you know who you are and I will always remember your support and help to make those conventions fun and successful. Thanks. I must mention that I was the first president to "bring on the showgirl." With much encouragement from Guild members, the Auxiliary had a program presented by a Las Vegas showgirl concerning her lifestyle and qualifications. Needless to say, we had many Guild members at our luncheon that year! As I end this paragraph, I would like to say I am looking forward to this fun Las Vegas convention at Caesars Palace and the many memories it will bring back. I hope you will be there to share them with me.

I am a firm believer in projects. You know, things to do to make money and support the treasury and bring us closer together. Well, the cookbook was my "project." I loved the idea; I loved working on it, I loved organizing it, and I loved selling them. We were pleased to make \$2,400 profit, \$1,000 of which we donated to the Guild for our auction. The contributions filled the room and the support from chapters not even represented in person was great. Our treasury gained \$1,000 from our auction (remember the great husband-and-wife auctioneers?). What a fun way to make a grand! The following year we turned the tables and had

a bazaar. Chapters donated items but kept the monetary rewards.

If you ever have the opportunity to plan a seminar, conference or convention, do it! It is fun, not really as hard as it seems, and the rewards are gratifying. I believe in our fine Auxiliary, I believe in the togetherness and closeness it brings to the relationship with the technician.

When I look back over the 15 years that I have been active in the Auxiliary, I am thankful for the many friends all over the world; the many, many wonderful times at seminars and conventions; the many new things I have learned; and the opportunity to expand my knowledge and horizons. "Thank You."

As we leave our past president in Cleveland, OH, she is sitting on the porch making her "Christmas in July" items for the Las Vegas convention 1986!

Nominations For 1986-87

The Nominating Committee submits the following names for your consideration:

President: **Ginger Bryant**
 Vice President: **Bert Sierota**
 Recording Secretary: **Helena Thomas**
 Corresponding Secretary: **Rebecca Heneberry**
 Treasurer: **Kathryn Snyder**
 Respectfully submitted,
 Ginny Russell, Chairman
 Ivagene Dege
 Bert Sierota

Christmas In July

At this writing, it is 145 days til Christmas...in July! I somehow feel out of "sync" making Santas in March...they should look like "bunny rabbits!" Then I close my eyes and think of a lighted tree, with the train running full speed around the track, Santa giving out candy canes and a room full of specialties made with love by each of you. Suddenly a new idea pops into my brain and I head with renewed vigor for the glue, needle and thread! I see our treasury growing and the name of the Piano Technicians Guild Auxiliary in bright lights before many other organizations in the music industry and Christmas is back!

In Memory

May we take a few moments from our busy days to bow our heads and say a silent prayer for three of our HLMs who recently passed away — **Hazel Feaster, Ruth Palm and Millie Lent...** They will be happily remembered and sadly missed by all of their friends.

National Executive Board

Louise (Mrs. Donald) Strong

President

One Knollwood Drive
 Rome, GA 30161

Ginger (Mrs. James) Bryant

Vice President

Exchange Editor

1012 Dunbarton Circle
 Sacramento, CA 95825

Helena (Mrs. Dean) Thomas

Recording Secretary

R.R. Box 210A
 Edinburg, PA 16116

Bert (Mrs. Walter) Sierota

Corresponding Secretary

5201 Whitaker Avenue
 Philadelphia, PA 19124

Kathryn (Mrs. Willis) Snyder

Treasurer

79 Furnace St.
 Robeson, PA 19551

CHRISTMAS IN JULY



LAS VEGAS — 1986

The Continuum Revisited

M.B. Hawkins
Vice President

If you were to go back and review the *Journal* membership pages from years past, you would soon come to the same conclusion as so many before us: the Piano Technicians Guild is a true continuum.

Names that not too many years ago were listed as new members and/or students now show up along the advancement scale. Many of these same names frequently show up in the Membership Booster Club point section. Even though getting points for introducing new members is not why we do it, it is nice to be recognized.

A good case in point is that of Dan Eumurian of the Minnesota-North Iowa Chapter. Last year at this time he showed up on the membership page as a new student member. Just a couple of months ago at a regional seminar, Dan was examined for RTT and successfully completed that examination. It was particularly meaningful because of two things: one, I had the privilege of meeting and getting to know him personally and two, the opportunity for putting the last paragraph into true perspective.

One year and this gentleman showed up along the advancement scale. And, I might add, he is the epitome of enthusiasm as discussed in the remainder of this piece.

When the spirit of the organization really grabs

you, I believe the "three-foot rule" goes into effect. The rule is whenever someone gets within three feet of you, he or she will find out what the Guild is all about. With that type of enthusiasm, we can't miss meeting people who want to know about membership.

The three-foot rule is also one of our strongest public relations tools. Aggressively letting your pride show will surely result in an increase of that sparkle we call organizational spirit.

Remember, enthusiasm is caught — not taught. When your clients catch it, they become more interested in their pianos. When fellow technicians catch it, they become more interested in themselves as well as their profession. Those who are already members will not be able to keep this new-found enthusiasm to themselves and it will surely spill over into chapter activity. Non-members will soon recognize, as more are recognizing all the time, that the Piano Technicians Guild is the best thing going in the advancement of piano technology today.

So keep your beacon bright and share your enthusiasm with anyone who comes within three feet of you. Before long, your name will be appearing in the Booster Club point section and you will know for sure that the Piano Technicians Guild is a continuum.

Monthly Membership Report: New Members

REGION 1

Erie, PA — 165
Maddy, David R.
697 Terrace St., Apt. 32
Meadville, PA 16335
(Student)

Philadelphia, PA — 191
Koper, Eric P.
6039 Montague St.
Philadelphia, PA 19135
(Student)

REGION 2

Washington, D.C. — 201
Jones, Stephen P.
3835 Military Road, NW
Washington, D.C. 20015
(Student)

Charlotte, NC — 282
Schanck, Marylou
2801 Virginia Ave.
Charlotte, NC 28205
(Student)

Slade, David R.
Rt. 1, Box 41B
Blanch, NC 27212
(Student)

Stitt, Wayne J.
5730 Lawndale Dr.
Charlotte, NC 28216
(Student)

REGION 3

N. Cent. Louisiana — 713
McBee, John E.
458 Cokley
Lake Village, AR 71653
(Registered Technician)

Teach, Don
3019 Highland Ave.
Shreveport, LA 71104
(Associate)

Ward, Flournoy B.
Rt. 1, Box 298 1/4
Natchitoches, LA 71457
(Apprentice)

Dallas, TX — 752
Swafford, Joel C.
620 Grande Drive
Mesquite, TX 75149
(Registered Technician)

Houston, TX — 771
Vella, Urara O.
2023 Springrock
Houston, TX 77080
(Student)

REGION 4

Lansing, MI — 489
Diment, Dennis J.
1105 Palmer Lane, Apt. G
East Lansing, MI 48823
(Student)

Chicago, IL — 601
Gunty, Paul F.
704 West Elm
Arlington Heights, IL 60004
(Apprentice)

Schwinn, Richard T.
111 Happroad
Northfield, IL 60093
(Apprentice)

Central Illinois — 625
Staff, Floyd G.
1609 Denison Drive
Springfield, IL 62704
(Student)

REGION 5

Twin Cities — 553
Barnier, Mark J.
430 Rush Ave.
Elk River, MN 55330
(Student)

Rumsey, Daniel G.
872 Raymond Ave., Apt. 3
St. Paul, MN 55114
(Student)

Nebraska — 683
Barrow, Shedrick H.
438 East Main St.
Macks Corner, SC 29461
(Student)

Fu, Ying
4701 Stone Ave., Apt. A5
Sioux City, IA 51166
(Student)

Johnson, Garth R.
2906 Leech Ave.
Sioux City, IA 51106
(Student)

Kearney, Matthew R.
105 Spring Court Road
Storm Lake, IA 50588
(Student)

Lind, John L.
3410 Willow St.
Omaha, NE 68147
(Student)

Roberts, Alfred L.
404 W. 19th, Apt. 1
Sioux City, IA 51103
(Student)

Satterfield, Don K.
405 West Sunset Drive
Riverton, WY 82501
(Student)

Skeen, Michael
509 14th, Apt. #11
Sioux City, IA 51105
(Student)

REGION 6

Las Vegas, NV — 891
Gates, Paul N.
813 No. Greenbrook
Las Vegas, NV 89110
(Student)

Graf, Delmer L.
36 Lexington St. East
Las Vegas, NV 89109
(Student)

Los Angeles, CA — 901
Rorabaugh, Gregory F.
PO Box 1306
Pacific Palisades, CA 90272
(Student)

Stevenson, Robert W.
9324 San Vincente Ave.
South Gate, CA 90280
(Student)

Santa Barbara, CA — 931
Hammond, Gary V.
277 S. San Clemente,
Apt. 12
Ventura, CA 93001
(Registered Technician)

Santa Clara Valley — 951
Sage, Gary L.
337 Grove Acre Ave.
Pacific Grove, CA 93950
(Registered Technician)

Modesto, CA — 953
Wallis, William G.
1225 N. Edison
Stockton, CA 95203
(Apprentice)

Rogue Valley, OR — 975
Lowell, Dawn J.
2360 Galls Creek Rd.
Gold Hill, OR 97525
(Student)

Continued on next page

Membership Points

Five points will be credited for bringing in a new Registered Technician, four for an Apprentice, three for an Allied Tradesman and one for all other memberships.

President's Club: Those who achieve 15 or more points will receive the President's Club ribbon. At the convention awards banquet, each will be presented with a President's Club pin and the member who had the most points will be announced and honored.

Restorers Club: Those who bring in a former member will receive the Restorers Club award ribbon in addition to the point credits.

Booster Club: Everyone who brings in a new member will receive the Booster Club ribbon at the convention.

Member Recruitment Points June 1, 1985 — April 1, 1986

	Pts.	Mbrs.		Pts.	Mbrs.
Agnello, Joseph	4	1	Kurk, Dennis E.	1	1
Allen, Owen W.	1	1	Laird, Jon M.	1	1
Anderson, Mark S.	1	1	Langlois, Ira T. III	1	1
Anderson, Richard	6	2	Leary, Janet	4	1
Bailey, Benjamin N.	3	3	Lieberman, Carl	5	1
Baird, John H.	1	1	Lovgren, Christine	6	2
Baker, Elizabeth A.	1	1	Lowell, Tom A.	1	1
Baldassin, Rick L.	4	1	Macchia, Allen J.	4	1
Ball, Charles K.	5	1	Marinelli, Robert A.	3	1
Barber, Edward D., Sr.	15	3	McGuire, Michael R.	5	1
Barr, David J.	6	2	McMorrow, Edward J.	3	1
Beck, Robert W.	1	1	McNiell, Thomas	1	1
Bessette, Roland	8	3	Mishkin, Robert L.	3	1
Betts, David C.	5	1	Morris, Jere F.	1	1
Blees, Willem	5	1	Morris, Robert E.	3	3
Bondurant, Gary A.	5	1	Morton, W. Don	3	3
Boone, Danny L.	1	1	Musser, Robert E.	1	1
Brady, Stephen H.	6	2	Neal, Douglas	1	1
Bremmer, Ernest B.	5	1	Neie, Gary A.	14	5
Briggs, Arthur R.	1	1	Nelms, Gary A.	2	2
Brown, Russell	1	1	Odenheimer, Fred	1	1
Carey, Marcel	8	2	Oliver, Stanley	7	3
Chadwick, James D.	1	1	Onesti, Ralph	4	4
Clayton, Paul E.	1	1	Overboe, Ellerth	5	1
Coberly, R.L.	1	1	Palm, Stanley J.	1	1
Collins, Alastair L.	3	1	Pennington, David L.	5	1
Connell, Walter K.	6	2	Perkins, Robert K.	2	2
Conrad, Robert	1	1	Pitts, Floyd D.	5	1
Cook, Charles M.	5	1	Plumb, Norman W.	1	1
Crabb, Larry B. Jr.	1	1	Potter, Randal F.	1	1
Dante, Richard	2	2	Preuitt, Ernest S.	19	5
Davenport, Richard C.	1	1	Probst, Dale E.	1	1
Delpit, John A.	4	1	Quint, Richard	1	1
Denham, Douglas	1	1	Radd, Dorothy J.	1	1
Dowling, Edward D.	5	1	Raskob, Richard K.	5	1
Draine, Patrick	1	1	Reed, G. Timothy	9	5
Drost, Michael A.	1	1	Reeves, M. Jack	4	1
Duncan, David R.	1	1	Reid, Wm. N.	5	1
Ellis, Jim	6	2	Reuter, Raymond A.	2	2
Enoch, Norman	1	1	Rice, Paul	3	1
Erwin, Dale S.	4	1	Roy, Thomas E., Jr.	5	1
Foli, Donn G.	1	1	Russell, Robert J.	6	6
Frazer, Lawrence B.	1	1	Sanders, John B.	4	1
Gagon, Noel J.	1	1	Sanford, Ronald R.	3	1
Garrett, Joseph A.	5	2	Scott, H. Dennis	5	1
Geiger, James G.	5	5	Shroyer, Alvin M.	5	1
Glover, John L.	1	1	Sierota, Walter	9	3
Goetsch, Lawrence T.	7	7	Sloan, Michael T.	5	1
Griffith, M.L.	1	1	Smith, Sheldon D.	4	1
Griffiths, Dan	1	1	Snyder, Stephen H.	2	2
Grossman, Matthew R.	5	2	Steege, David J.	1	1
Guerra, Edward T.	5	1	Swafford, Kent E.	4	1
Gugala, Gary A.	1	1	Taylor, David G.	1	1
Gurlick, Philip J., Jr.	1	1	Teel, Carl W.	2	2
Gustafson, David E.	9	3	Trautman, Marty	5	1
Hanson, Frank C.	4	1	Travis, John W.	5	2
Harding, Claude M.	10	2	Tremper, Fred W.	12	3
Harmon, Clayton C.	7	7	Trivelas, Chris A.	1	1
Harris, Harold T.	1	1	Wagner, Lloyd J.	4	1
Hartley, Sandra M.	4	1	Wells, Stephen J.	4	1
Hebert, Leonard J.	3	3	Welton, T. Scott	4	1
Hennesy, Frank P.	1	1	Wiant, Benjamin F.	5	1
Hines, David M.	5	1	Wigent, Donald E.	5	1
Hodgkins, Fred M.	5	1	Williams, Robert V.	1	1
Hopland, Ray	4	1	Wintsch, Walter F.	5	1
Hornbeck, Stephen E.	1	1	Wolfe, Robert	4	1
Howell, W. Dean	2	2	Wondra, Lola L.	1	1
Jones, Henry L.	1	1	Yick, Wm. H.	1	1
Jorgensen, Owen	11	3	Zeringue, Nolan P.	11	3
Keen, Kerry A.	4	1			

New Members . . .

Eastern Washington — 992
Payne, James L.
Box 1213
Sandpoint, ID 83864
(Registered Technician)

Mateya, Mark A.
1975 Rt. 422 West
Indiana, PA 15701
(Apprentice to RTT)

Philadelphia, PA 191
Goldstein, Morris
604 Wanamaker Road
Jenkintown, PA 19046
(Student to Apprentice)

Northwest Florida = m 325
Bencivenga, Louis M.
124 Robinwood Dr. NW
Ft. Walton Beach, FL 32548
(Student to Apprentice)

REGION 4
Cincinnati, OH — 452
Bany, Michael W.
6814 Betts Ave.
Cincinnati, OH 45239
(Apprentice to RTT)

Reclassifications

REGION 1
New Hampshire — 031
Seavey, Mark R.
Deerfield Rd.
Candia, NH 03034
(Apprentice to RTT)

Pittsburgh, PA — 151
Mamel, Theodore
2872 Pierce St.
Export, PA 15632
(Apprentice to RTT)

REGION 2
Research Triangle — 275
Karl, Tom H.
2251 Rumson Rd.
Raleigh, NC 27610
(Apprentice to RTT)

Northeast Florida — 322
Lykins, Donald L.
3004 Oak Road
Orange Park, FL 32073
(Apprentice to RTT)

REGION 3
N. Cent. Louisiana — 713
Andrews, Darrel I.
2222 W. Algonquin Trail
Shreveport, LA 71107
(Student to RTT)

Reed, Leslie S.
15 Pecanway Drive
Natchez, MS 39120
(Apprentice to RTT)

Dallas, TX — 752
Morgan, Douglas K.
400 Conditt Circle
Denton, TX 76201
(Student to RTT)

Jackson, David L.
1234 Oak Knoll Road
Cincinnati, OH 45224
(Student to Apprentice)

REGION 5
Minnesota-N. Iowa — 551
Eumurian, Daniel J.
Route 2, Box 39
Viroqua, WI 54665
(Student to RTT)

REGION 6
Puget Sound — 985
Massey, Neil F.
12523 105th Ave. Ct. E
Puyallup, WA 98373
(Apprentice to RTT)

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Coming Events

Date	Event	Site	Contact
May 10, 1986	Northern California Seminar	Davis, CA	Yvonne Ashmore 12700 LaBarr Meadows Grass Valley, CA 95949 (916) 273-8800
May 16- June 6, 1986	Study Tour of Europe	East & West Germany, Austria Czechoslovakia	Dan Evans 4100 Beck Ave. Studio City, CA 91604 (818) 762-7544
June 14-17 1986	NAMM Music Expo	Chicago, IL	Paul Monroe 5200 Irvine Blvd. Sp. 310 Irvine, CA 92720 (216) 449-5212
★ July 21-25 1986 ★	Piano Techicians Guild Annual Convention and Institute	Caesars Palace Las Vegas, NV	Home Office 9140 Ward Parkway Kansas City, MO 64114 (816)444-3500 ★
Sept. 26-28, 1986	Florida State Seminar	St. Petersburg Sheraton	Charles W. Reynolds 4923 Suwanee Ave. Tampa, FL 33603 (813) 237-8387
Oct. 16-19 1986	New York Conference	New York, NY	Nancy Hazzard 1 Ruth Place Staten Island, NY 10305 (718) 273-8330
Oct. 17-19 1986	Texas State Seminar	Intercontinental Airport Holiday Inn	Jim B. Kozak 301 W. 19th St. Houston, TX 77008

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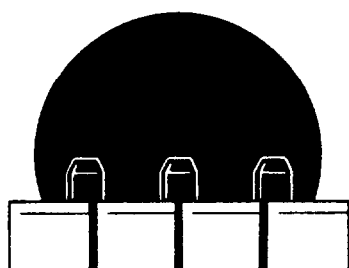
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2422 West Northgate
Irving, TX 75062
(214) 255-3066

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Piano Technicians Guild Convention & Institute REGISTRATION FORM

Early Registration Deadline — June 15, 1986

NAME: _____

NICKNAME FOR BADGE: _____
(if different from above)

HOME ADDRESS: _____

CITY: _____

STATE/PROVINCE: _____

ZIP CODE: _____

TELEPHONE: _____

CHAPTER NAME & NUMBER: _____

REGION NAME: _____

Check:

- ☐ Member of Guild
☐ Non-Member of Guild
☐ Visually impaired

SPOUSE NAME: _____
(if registering)

NICKNAME FOR BADGE: _____
(if different from above)

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.

FEES (Before June 15)

No. People	Cost Per Person	Total
___ Guild Member	\$ 90	\$ _____
___ Non-Member	150	\$ _____
___ 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	\$ _____
TOTAL		\$ _____

ENCLOSE CHECK AND MAIL TO:

The Piano Technicians Guild
9140 Ward Parkway
Kansas City, Missouri 64114

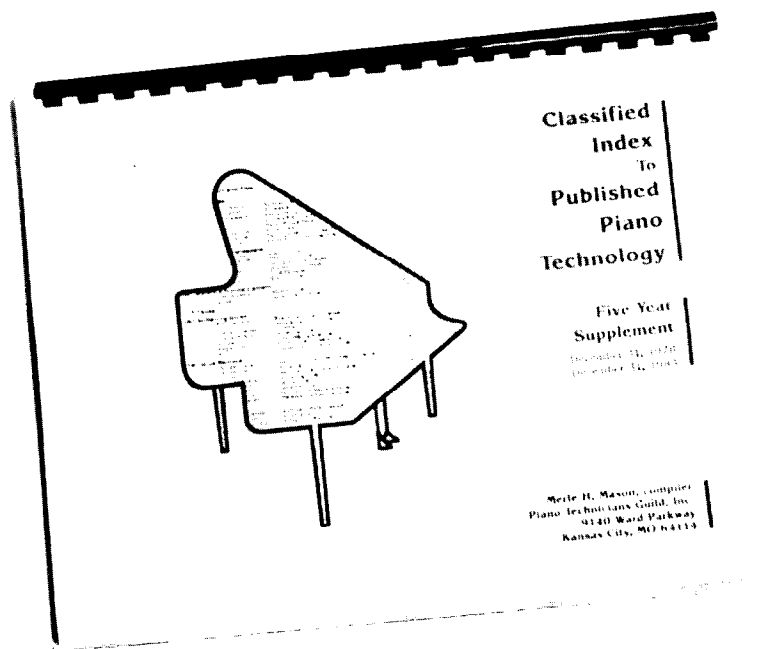
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**Compiled By
Merle H. Mason**

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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.

Box numbers and zip codes count as one word. Telephone numbers count as two words. Names of cities and states count as one word each.

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

The Journal does not provide a blind box service. Please include a mailing address and/or telephone number with your ad.

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

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- “Care Of Your Piano”
- “Piano Pointers”
- “How Often Should My Piano Be Tuned?”
- “The Tuner To Turn To”
- “The Unseen Artist”
- “Should I Have My Piano Tuned In Summer?”
- Reminder Cards

Quantity

Total

\$

Billing Pads

THE PIANO TECHNICIANS GUILD INC.

N: 633999

Date _____

Name _____ Phone _____

Address _____

Piano _____ Serial No. _____ Year Built _____

Next Recommended Service _____ (If you performed, please indicate)

Purchase Order No. _____ Date Prepared _____

TUNING: Does not include work on Action, Keys, Pedals, etc. ☐ \$

PITCH: Raise ☐ Lower ☐ Amount _____

CLEANING: Action ☐ Soundboard ☐ Other ☐

ACTION: Repairs and Replaces ☐ Complete Regulation ☐

Lighter Service ☐ Adjust Capstan ☐ Adjust Mallets ☐

Regain Hammer ☐ Whippers ☐ Other ☐

Parts Replaced _____

REPEL: Keyboard ☐ Feltboard ☐ Damper ☐

KEYS: Escapement ☐ Repeat ☐ Let-off ☐ Drop ☐

Replaces Keyframe Action ☐ Strings ☐ 10

Replaces _____

HAMMERS: Repairs ☐ Replaces ☐ Voice ☐ Space ☐

Replaces Broken Strings ☐ Replaces Loose Hammers ☐

LUBRICATE: Gump Ribs ☐ Damper Rod ☐ Other ☐

STRINGS: Pins ☐ Repeats ☐ Repeats ☐

STRINGS: Repairs ☐ Repeats ☐ Tunes ☐

OTHER SERVICE AND MATERIAL ☐

SERVICE CHARGE ☐ FAILED APPOINTMENT ☐

Tax _____

TOTAL \$ _____

Business Aids Total ... \$



Coffee
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Total

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- *PTG Notepad — 5-1/2" x 9"; \$1.00 each
- *Pocket Protector — white vinyl, blue logo;
3/\$1.25, 6/\$2.00
- *Sew-on Logo Patches — 3" diameter; 1/\$1.25,
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- *Logo Stickers — blue/gold/white, peel-off back;
8" diameter logo: 1/\$3.00, 2/\$5.00,
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(3-1/2" logo also available for inside glass
— please specify)
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round, 1/2" round, 1-1/4" with piano or
7/8" with piano

Logo Total

\$

Free Items

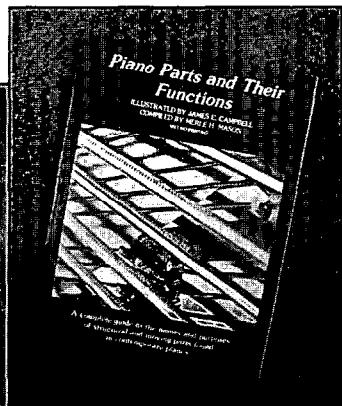
Indicate quantity needed by each item.

- Lending Library List
- List Of Manufacturers And
Suppliers
- List Of Piano Technology
Schools
- Magic Kingdom Club
Application
- Member Benefit List
- Readers Digest Reprint — “The
Other Masters Of The
Keyboard” (limit 10 per
order)
- “The Piano Tuner —
Technician” brochure
- “What Is The Piano
Technicians Guild?”
brochure
- Guide To Application
Procedures And
Member Classification

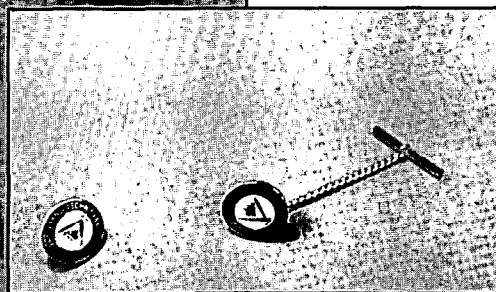


Publications

	Quantity	Total
"Piano Parts And Their Functions" By Merle Mason (Revised edition) Member: \$10.50 (hard), \$8.00 (soft).....	_____	\$ _____
Non-member: \$15.50 (hard), \$13.00 (soft)	_____	_____
"5-Year Supplement to Classified Index" compiled by Merle Mason; Member: \$12.50, Non-member: \$15.00	_____	_____
"Piano Action Handbook" 1971 Edition; Member: \$3.20; Non-member: \$4.00	_____	_____
Journal Binders — brown, fits 9" x 12" 1/\$6.50, 2/\$12.00	_____	_____
Publications Total	_____	\$ _____



Piano Parts And Their Functions



Jewelry, Etc.*

	Quantity	Total
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*Ballpoint pens — blue/silver; 1/\$2.00, 4/\$5.00	_____	_____
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*Dash Cash — emergency coin dispenser, white plastic/blue logo, with adhesive to mount on dashboard 1/\$5.00	_____	_____
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Jewelry Total

Jewelry

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Total enclosed

Shipping And Handling Charges If

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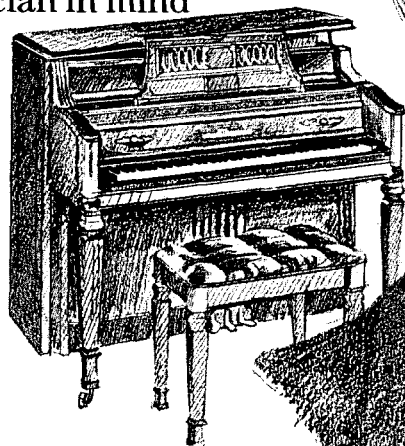
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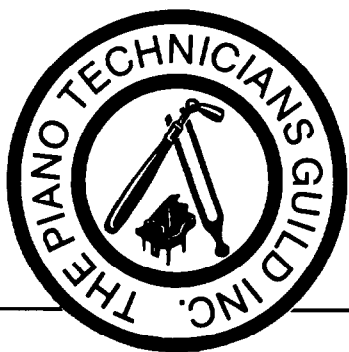
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Update

May 1986

Restructuring Of Membership Categories Proposed

At last year's Council meeting, a committee was named to review the Guild's membership structure. The committee, chaired by Guild Secretary-Treasurer Ron Berry, is composed of WRVP Jim Bryant, Marcel Carey, Colette Collier and Kevin Leary. Here is a summary of the effects their proposal will have on the Guild's structure, followed by the necessary changes to the Guild's Bylaws. This information is reprinted from the Council Agenda Book.

Membership Classifications

This proposal will simplify the complicated classes of membership down to two basic categories, Registered Tuner Technician and Non-Registered Member. It leaves the Affiliate membership since PTG plays a large role in helping to educate technicians in other countries. Because of the exchange rates we want to keep the lower dues rate for Affiliates. We have also maintained the Honorary category. In an effort to further simplify membership we have eliminated the Member-at-Large category. In the interest of simplifying the organization's administration, Members-at-Large will be placed under the jurisdiction of the nearest chapter under the regional vice president's direction. We feel that even though they might be far away from that chapter, the contact will be good and may help them to be less isolated. Since the RVPs are delegates for the

Members-at-Large, they will no longer be delegates to Council. They will retain the right to make motions and debate but will have no vote like the other elected officers.

Qualifications For Membership

We have left the non-registered membership open to anyone with a professional or avocational interest in piano technology. There are no requirements for non-registered membership beyond being accepted by the chapter. RTT requirements will be the same as present.

Advertising

RTTs will have all the rights they now have, including the exclusive use of the current RTT logo. We have spelled out more clearly that only individuals, not corporations, may be members. The PTG name and logo are not to be used with a company name unless the individual's name accompanies it. This is current policy but needs to be in the bylaws.

Non-Registered Members and Affiliates will have the right to advertise the PTG name along with the words "Non-Registered Member." They will not have the right to use the RTT logo which is our present logo.

Application

All applicants will be applying for non-registered membership (except affiliate and honoraries). Those who qualify will be reclassified later to RTT after passing the exams. Applications will be processed by chapters and those taken at conventions and seminars will be sent to the chapters for ratification. The application fee is left at the same \$30, but is made non-refundable.

Examinations

We have spelled out the procedure for exams. The written test is first, then the technical test, then

the tuning test. Only PTG members (namely Non-Registered Members) may take the RTT exams. This proposal will allow all exams (written and technical test included) to be given at any approved test site (seminar, convention or test center). This should help solve some testing problems. Anyone coming for a test must already be a Non-Registered Member or Affiliate and therefore would have been processed already by the chapter.

Discipline

We have left in a provision that applied to students by saying that Non-Registered Members of less than two years' standing may be removed from membership for cause by a 2/3 vote of the chapter.

Dues

Dues for RTT will be \$114 as at present and dues for Affiliates will be 60 percent of RTT dues or \$68.

The committee is divided in its opinion about Non-Registered Member dues. Part feels that these members will now be getting the benefit of some advertising, and will be included in the life insurance program, and therefore can be charged the same rates. Students gain access to a lifetime trade and in some ways have more to gain from PTG than the RTTs do, therefore paying at

Continued on next page

New Officers

Central North Carolina — 274
John Chapman, *President*
John Hatcher, *Vice President*
David Duncan, *Secretary-Treasurer*

Tallahassee, FL — 323
Gilbert Boggs, *President*
James R. Sims, *Vice President*
Ray Glenn, *Secretary*
Carl Roeder, *Treasurer*

Correction:

The March *Update* reported that the Guild's Executive Board voted to increase the tuning exam fee to \$60 effective June 1, 1986. Because such a measure must be ratified by Council, any change in the tuning exam fee will not be effective until after the July 21 Council meeting.

Bylaws . . .

least the same dues only seems fair. Having the dues the same will also help overcome the tendency to be satisfied with staying as a Non-Registered Member without ever trying to upgrade and take tests just because the dues are lower.

The other part of the committee feels that the Non-Registered Member dues rate should be 80 percent of the RTT rate for several reasons. First, only RTT members retain use of the Craftsman logo, advertising aids, business aids and have complete legislative control over the Guild's affairs. In comparison, a Non-Registered Member's right to publicly identify himself as a Guild member by the phrase "Non-Registered Member, Piano Technicians Guild," is distinctly different, and is not even a significant business advantage. Lower dues for Non-Registered Members is first and most important a question of fairness. Second, the difference in dues corresponds directly to a difference in the Guild's costs for administration and *Journal* publication expenses, and is fiscally justified. Third, the 80 percent level represents a convenient compromise between the current lower dues for some and higher dues

for other Non-Registered Members, and would likely produce a small net increase in dues revenues compared to the present system.

Dues for all classes of membership will be due at the same time, which will simplify dues collection.

We have also included requirements for obtaining the 20 percent rebate for Canadian chapters. They currently must apply for the rebate and show how the money was spent. We have expanded the wording and included it in the bylaws.

The reclassification fee will be dropped since all reclassifications will involve exams in going from Non-Registered Member to RTT.

Committees

We have spelled out that non-franchised members may serve on committees but only franchised members may be chairmen. We feel it is important not to exclude any willing and capable member from serving PTG.

Death Benefit — Insurance

All members except Affiliates will receive the Guild life insurance policy.

Tuning Exam

The aural tuning exam which could be given to make someone an

Apprentice member will no longer be necessary and will be dropped.

Conclusion

We feel that this proposal simplifies our membership structure greatly and we have attempted to solve a few other related problems at the same time. This proposal does not solve the problem of highly qualified rebuilders who don't tune. They will be included as Non-Registered Members and will gain the right to advertise as such. The only way to make them franchised with full advertising rights is to develop a classification for rebuilders and qualifications and exams for same. This committee has not endeavored to do this, since there is another committee with that task.

We feel that this proposal represents a fair way to simplify membership and to put us in line with the law. We have spent many hours of thought and work on this and urge your support for the package as a whole.

The Council Committee on Membership Restructure:

Ron Berry, Chairman; Jim Bryant; Marcel Carey; Colette Collier; Kevin Leary

Proposal For Restructuring Membership Categories

Delete entire Bylaws Article III and replace with new Article III.

Article III — Membership Section 1 — Classes of Membership

Members shall consist of two classes:

- a. Franchised
- b. Nonfranchised

Franchised members shall be classified:

- a. Registered Technician — Active
- b. Registered Technician — Sustaining

Nonfranchised members shall be classified:

- a. Non-Registered
- b. Affiliate
- c. Honorary

Section 2 — Definitions of Membership Classifications

- a. Membership in the Piano Technicians Guild is open to all individuals with a professional or avocational interest in piano technology. Only individuals may become members.
- b. Registered Technicians shall have met the minimum technical requirements as listed in Article IV. They shall enjoy all the rights of member-

ship without restriction. These rights shall include but not be limited to receiving the *Piano Technicians Journal*, the PTG death benefit insurance policy, the right to vote, the right to be represented in council, the right to hold all offices, the right to serve on all committees, and the right to chair committees.

- c. Registered Technician — Sustaining shall be Registered Technicians of at least ten (10) years outstanding service who have suffered permanent disability, or no longer earn substantially from piano service. Their dues shall be paid by PTG in the interest of retaining them as members so that PTG may continue a mutually beneficial association with these honorable practitioners of the art. A Registered Technician — Sustaining member who returns to substantial or active piano service shall surrender sustaining membership status and resume payment of current membership dues.

1. Registered Technician — National Sustaining shall be those proposed by the Executive Board and shall continue such membership as the Board directs.

2. Registered Technician — Chapter Sustaining shall be those proposed by chapters and approved by the Executive Board and shall continue such membership as the Board directs.

- d. Non-Registered Members shall be nonfranchised members who have met the requirements of the Bylaws as described in a. above and Article IV. They shall receive the *Journal* and be included in the PTG death benefit insurance policy. Non-Registered Members may not vote and are not counted towards chapter voting strength in Council. They may hold chapter offices, excluding those of President or Vice President. They may serve on committees, but may not be committee chairmen.
- e. Affiliates shall be nonfranchised members who live outside the United States of America and Canada who are not RTTs and who have met the requirements of the Bylaws as described in a. above and in Article IV. They shall receive the *Journal*. No further rights or benefits are granted to Affiliate members. An Affiliate member who moves to the

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United States or Canada shall be immediately reclassified as a Non-Registered member.

f. Honorary members shall be those upon whom PTG has conferred such membership because of outstanding service to the profession of piano technology or in the manufacture, design or promotion of pianos or their use. Honorary membership shall be conferred when

1. The Executive Board has unanimously nominated a candidate for honorary membership, and
2. A majority of chapters, responding to a mail ballot within thirty (30) days, responds in the affirmative.

Section 3 — Advertising



a. Registered Technicians shall have the exclusive right to use the emblem

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

b. Registered Technician — Active shall have the exclusive right to use the following titles:

1. Craftsman and/or Registered Craftsman
2. Registered Tuner Technician abbreviated RTT after surname
3. Registered Technician abbreviated RT or Reg. Tech. after surname

c. Non-Registered members and Affiliate members shall have the right to use the Piano Technicians Guild name along with the words "Non-Registered Member" in letters no smaller than those used for "Piano Technicians Guild." The PTG name may not be used or displayed by any company or corporation or in connection with any "dba" unless the technician's name accompanies it.

Delete entire Article IV and replace with the following new Article IV. Section 3 on application fee is moved to Article VI.

Article IV — Application And Examination

Section 1 — Application

a. All applicants must use the official PTG application form.

b. All applications must be processed through chapters except Honorary and Affiliate. Affiliate applications shall be processed through the International Relations Committee.

c. Applications for membership taken at conventions or seminars must be referred to the chapter for ratification by the chapter, which shall be responsible for checking the references of the applicant. In the event a chapter or International Relations Committee fails to ratify a prospective member, a full report shall be filed with the Home Office within 90 days stating the reasons for that action.

Section 3 — Examinations

a. Only PTG members may take the Registered Technician examination.

b. To achieve a Registered Technician rating, a candidate must make a grade of at least 80 percent on each of the three parts of the examination. Grade averaging shall not be permitted. Failure to make 80 percent on one or two parts of the exam will not require retaking the parts passed at 80 percent as long as all three parts are passed within two years of the reclassification date.

c. Non-Registered Members and Affiliate members may apply for Registered Technician exams at any time they desire to do so. Exams shall be taken as follows:

1. The written exam is taken first. If the member fails to receive a score of 80 percent, no further exams are taken and the member remains a Non-Registered Member or Affiliate member. Any RTT member may administer this exam.
2. The technical exam is taken second. If the member fails to receive a score of 80 percent, no further exams are taken and the member remains a Non-Registered Member or Affiliate member. Any RTT members may administer this exam.
3. The tuning exam is taken last. If the member fails to receive a score of 80 percent, no further exams are taken and the member remains a Non-Registered Member or Affiliate member. If the member passes all three exams with a score of 80 percent or better, he/she will be reclassified as a Registered Technician. The tuning exam shall be administered by three examiners, at least one of whom is a Certified Tuning Examiner.

d. All examinations given shall be the Council-approved examinations used without deviation.

e. All examinations may be given at any approved testing site as long as

all requirements for equipment and qualifications of examiners are met.

Article V — Obligations, Discipline And Good Standing

Section 1 — Obligations

Remains as is.

Section 2 — Discipline

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

Add new Section 3:

Section 3 — Good Standing

A member shall be in good standing when all dues and fees have been paid as required by PTG and the chapter, and the obligations of membership are met.

Article VI — Membership Dues And Fees

Section 1 — PTG Dues

Delete a., b. and c. and replace with the following:

a. Per capita dues for Registered Technicians shall be \$114 per year, U.S. funds.

b. Dues for Non-Registered Members shall be (100 percent, 80 percent) of the RTT dues. (*Note: Committee is divided in its opinion on dues level for Non-Registered Members.*)

c. Dues for Affiliates shall be 60 percent of RTT dues.

d. PTG Home Office shall return to Canadian chapter of origin twenty (20) percent of dues their members pay into PTG prior to April 1 of the dues year. No rebate will be allowable on dues paid after that date. Canadian chapters must apply annually for this rebate stating how the money was spent during the previous year. Rebate money must be used to promote PTG in Canada. Money spent in the prior year in excess of that year's rebate can be carried over to the next succeeding year.

Items d. through g. remain as is, but are relettered e. through h. Reletter present item h. and amend item 5. by deleting second sentence: "Members-at-Large must have approval of the RVP."

Section 2 — Dues Year

The dues year for all members shall be from January 1 through the following December 31.

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Section 3 — Collection of Dues

- a. All PTG dues shall be billed and collected by the Home Office.
- b. Dues shall be due January 1 of the billing year. Dues shall be considered delinquent if not paid by March 31.
- c. *Remains as is.*

Section 4. — Good Standing

Delete and move to Article V Section 3. Add new Section 4.

Section 4 — Application Fee

- a. The application fee shall be a non-refundable \$30.00. Half of the fee shall be sent to the Home Office. Half of the fee will remain with the chapter.
- b. Upon receipt of the ratified application and fee, the Home Office shall process the application as a Non-Registered Member or Affiliate member. Billing for dues shall be sent payable from the beginning of the month following acceptance into membership.

Delete Section 5 — Reclassification Fee. Section 6 — Resignations remains as is. Renumber as Section 5. Renumber Section 7 — Reinstate-ment as Section 6. Change Former Student, Apprentice, Associate... to Former Non-Registered or Affiliate.

Article VIII — Chapters Section 4 — Jurisdiction and Transfer

Amend b. Delete Members-at-Large in first sentence. End second sentence with within 90 days. and delete rest of sentence starting with except that Senior members...

Article X — Legislative Body Section 3 — Voting

- a. The voting membership of the Council shall be composed of a delegate or alternate delegate from each chapter. *Delete rest of sentence starting with and the Regional Vice President...*
- b. *remains as is.*
- c. An elected officer of PTG shall not be eligible to serve as a delegate to Council. *Delete rest of sentence with the exception of the Regional Vice President...*

Article X — Officers, Nomination, Election And Duties

Section 9 — Duties of Officers

- d. Regional Vice President
Delete end of last sentence of first paragraph and act as delegate to Council to represent all franchised Members-at-Large in the region.

Article XIII — Committees Section 3 — Committee Appointments

Add f. Nonfranchised members may serve on committees, but only franchised members may serve as committee chairmen.

Regulations Article III — Membership

Section A — Death Benefit

1. The Council hereby authorizes the Board to establish a death benefit plan in the minimum amount of one thousand dollars (\$1,000.00) for all eligible members, and authorizes the expenditure of a portion of the dues for this purpose.

Regulations Article IV — Standard Tuning Test

i. Other Requirements.

Delete 2. which presently states: Chapters shall administer the technical test and written test. Delete 3. which presently has the rules for giving an aural tuning exam to qualify an apprentice. This will no longer be necessary. Renumber remaining items.

Phase-In Program

These bylaw changes will take place immediately under the following plan:

1. *New members joining after this Council session will become members in the new categories with the new dues rates.*
2. *Present Apprentice, Associate, and Allied Tradesman members will be reclassified as Non-Registered Members and new dues rates will begin as of Jan. 1, 1987.*
3. *Student members will be reclassified as Non-Registered Members with their dues handled as follows:*
 - a. *Those whose memberships expire in July through December 1986 will be extended one more renewal at the rate of \$60.*
 - b. *Members whose Student dues paid in 1986 carry their membership into 1987 will be billed on a prorated basis at the expiration date of those dues.*

Formation Of Committee To Make A New Association Logo

The committee elected by Council to prepare this document recommends that Council set up another committee to investigate creating another logo to be used as the association logo. The present logo now becomes the mark of the RTT and will not be a symbol of PTG as a whole. Another logo which could be used by all members may be in order.

Other Proposed Changes

All references to page numbers refer to the bylaws as printed in the December 1985 Directory. All wording that is *italicized* indicates new or changed wording. Wording that is not italicized is the present wording and is not up for change but is included for clarity. A few amendments involve reorganizing current wording in different order. This wording is not italicized but mention is made of the change in location.

1. Internal Code of Ethics

Delete entire Code of Ethics and replace with the following:

Standards of Professional Conduct and Code of Ethics

Members of the Piano Technicians Guild are obligated to:

1. *Contribute to the vigor of musical life and activities in the communities in which they serve.*
2. *Promote the integrity of, and good will toward, the tuning profession, musical performing arts and the entire music industry.*
3. *Upgrade their professional skills by study and attendance and participation in chapter meeting, seminars, conventions and related activities.*

4. *Cooperate in raising the general competence of the profession by advising and assisting fellow members who want to advance their knowledge and skill in piano technology.*

Rules of Business Conduct

1. *Members other than Registered Craftsmen shall not, by omission or misrepresentation, imply that they have PTG Craftsman rating.*
2. *Members are prohibited from personally misusing or allowing others to misuse the Guild's name, emblem, trademarks, and other similar devices in any unauthorized manner.*
3. *Past or present officers of the Guild or a chapter are prohibited from personal use of the title of office in an advertisement.*
4. *The specification of Certified Tuning Examiner status in any advertisement for personal business is prohibited.*
5. *All members are required to follow the PTG Code of Professional Ethics.*

PTG Code of Professional Ethics

1. *I will not conduct myself in a*

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manner which might reflect discredit to PTG.

2. *I will always conduct myself honorably in the homes where I render service.*
3. *I will always keep the best interests of my client in mind.*
4. *I will always render the best service possible under the circumstances.*
5. *I will not engage in unfair trade practices.*
6. *I will not advertise in a manner so as to convey information that is misleading.*

Comment: The Internal Code of Ethics Committee proposes these changes to update, strengthen and clarify the meaning of these Codes. Absolute rules, ethics and desirable but not mandatory actions are placed in separate paragraphs. Personal pronouns indicating gender have been eliminated.

2. Change Title of Disciplinary Code

Amend Disciplinary Code p. 114. Change Subtitle "Jurisprudence and Penal Code" to *Jurisprudence and Punitive Action*. *Comment:* "Penal" implies crime and all unethical behavior or delinquency is not necessarily criminal.

3. Regular Retesting of Students and Apprentices

Amend Bylaws Article IV Section 2f., page 105. Delete and replace with: *Student and Apprentice members shall be pre-examined at chapter level every six (6) months to one (1) year without fee to determine their qualifications for an upgraded membership status.* *Comment:* This will clarify that Students and Apprentices don't get a free standardized tuning exam every six months. If the membership restructure amendments pass, this will become moot.

4. Change Exam Committee Charges

Amend Regulations Article II, Section B.9., page 111. Delete last part of last sentence "...and to promote improvement and standardization of piano service." *Comment:* Exam committee says, "This would seem to be no longer our purview as the word service is no longer in our committee title. Perhaps it is the responsibility of another committee or should be considered a natural outgrowth of this committee's work. There is no machinery in place

which allows us to evaluate or enforce improvement other than the exams themselves or our Code of Ethics. There is no objection, we just don't know how to carry this out."

5. Requirements for Visual Tuners

Amend Regulations Article III, Section C., page 112. Move part 2. and 3. to Codes as worded here. Delete part 1. and see new wording proposed in Regulations Article V. *Comment:* Exam committee feels that the regulations regarding visual tuners are more appropriate in the Codes than here in the Regulations.

6. Standard Tuning Test

6A. Regulations Article V, page 113. Make Section 1 — Qualifications for Membership

- a. This test shall be administered by a Standing Committee called Examinations and Test Standards Committee, under the supervision of the Executive Board.
- b. The test shall be personally administered and given only by a Certified Tuning Examiner.
- c. The test shall be given at committee approved sites where basic requirements are met. These sites can include Certified Test Centers, Conventions, seminars and other group or regional meetings and chapters.
- d. In administering the test, all the procedures outlined below shall be followed in every case so that all tests will be given fairly and the results will be comparable.

Comment: This is the present wording on a. through d.

e. Test sites shall meet the following requirements:

1. The facility shall be available for uninterrupted use for the period needed.
2. A good quality six-foot or larger grand piano shall be available.
3. Necessary supplementary equipment, calculator and measuring device shall be available.
4. *There must be three examiners, who are Registered Technicians. At least one of the examiners must be a Certified Tuning Examiner.*
5. *If one of the Certified Tuning examiners is visually impaired, there shall be a non-visually impaired Certified Tuning Examiner present.*
6. The master tuning shall be done by a Certified Tuning Examiner assisted by two Registered Technicians.

7. Test site may be at an annual convention, a group or regional seminar or meeting, or at a chapter.

Comment: 1., 2. and 3. are as is. 4. clarifies that all examiners must be RTTs. 5. changes wording to "visually impaired." 6. and 7. are as is. Old 8. was redundant and is deleted.

6B. Other Requirements

f. Other Requirements (formerly i.)

1. The applicant shall be screened for membership by the chapter as required in the Bylaws.
2. Chapters shall administer the technical test and written test.
3. An applicant who passes the technical and written tests by 50 percent or more in each category has the following options:
 - a. Take an aural tuning test at chapter level to be administered by at least two Registered Technicians. If he/she passes the tuning test at 50 percent or more, he/she can be accepted as Apprentice without further testing.
 - b. Those applicants who pass the technical and written tests at 80 percent or better in each category can proceed to arrange to take the official tuning test and, if they pass at 80 percent or better, they can be reclassified to Registered Technician.
 - c. Those applicants who qualified as Apprentice under part a. above also have the option to take the official tuning test if they so desire.

4. Application to take the tuning test shall be made to the local chapter, which shall arrange a convenient testing site.

5. Applicant shall pay a test fee to cover costs of administering the test in addition to the normal application fee.

6. *Any applicant, student, or apprentice passing the tuning exam at 90 percent or better need not retake the exam if he/she wishes to begin training for Certified Tuning Examiner after one year as a Registered Technician, but must then sign the Consent to Serve form. If training does not begin within three (3) years after passing the exam, the tuning exam must be repeated to qualify.*

Comment: 1., 2. and 3. remain as they were in old section i. However, 2. and 3. will be deleted if the restructure amendments pass. Old

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number 5. required location time and date of all tests to be circulated monthly. Exam committee states that there is no way to accomplish this and it has never been done. It should wait until the Test Center Subcommittee has made its recommendations and when a new, effective amendment can be written. It has been deleted. Old 6. is now 5. 6. is a new amendment about those who qualify at examiner level when joining or reclassifying to RTT.

6C. Requirements for Visual Tuners

Items regarding visual tuners from Bylaws Article III are moved here.

g. Requirements for Visual Tuners

1. Chapter examination committees shall, when pre-examining an applicant, student or apprentice who uses the "visual method" be fully satisfied that:

a. The "visual" instrument used is sufficiently accurate and critical to ensure an acceptable tuning if properly used.

b. The applicant has and applies the skills necessary to achieve solid tuning to the same degree as is expected of an "aural" applicant.

c. The applicant knows why "stretching" is necessary and knows how to adjust his "visual instrument" to achieve acceptable results.

Add a new item 2.

2. Those taking the official tuning exam with the aid of a visual instrument must:

a. Pass the full tuning, stability, and unison portions of the exam at 80 percent or better in each category to become Registered Technicians.

b. Tune the unison portion aurally with the visual aid removed from the examining room, to remain outside until aural tuning is finished.

c. Tune octaves 3 and 4 aurally and score 70 percent or better on Pitch, Temperament, and Midrange to achieve Registered Tuner Technician rating.

Comment: Exam committee includes this because it has never appeared in the Regulations and has as much importance as other requirements. Also, they wish to remove any doubts as to when unisons are done and examiner embar-

assment in taking away the machine. The 70 percent aural passing grade is part of the recommendations in the total upgrading of the test. The prior 60 percent figure was arrived at arbitrarily and now proves only the examinee's ability to judge anything by ear; the 70 percent figure is still minimal.

h. All procedures for actual preparation and administering the test follow in the committee-approved "Examination Manual."

Comment: This is the present wording of j.

6D. Examinations and Test Standards Committee

Add new Section 2. — Examinations and Test Standards Committee

a. Committee Requirements (formerly e)

1. *The Examinations and Test Standards Committee is a standing committee appointed by the President with the approval of the Executive Board. The President shall designate the chairman. The President and Vice President shall be ex-officio members.*

Delete 2. and 3. and replace with new 2.

2. *The committee shall include one Certified Tuning Examiner from each region and other advisors and administrators as needed.*

Comment: 1. has words added to make the first sentence a complete sentence. Prior years have proved that continuity of this committee is extremely important; we must not allow the possibility of all members changing at one time, which is now possible. Also, those who have served faithfully with interest and caring should not be disallowed from serving because of their years of service, therefore 3. eliminates all time limits and required replacement of members.

6E. Duties of Committee

b. Duties (formerly f.)

1. Recommend to Council, for approval, any changes in test and/or procedure. This includes tuning, written and technical tests.

2. Administer the Certified Examiners pool.

3. Recommend candidates for this pool to Board.

4. Approve all testing sites. *This may be done by the regional committee member or another well-experienced CTE appointed by the regional committee member. All travel and*

lodging expenses to be reimbursed by the new test center.

5. Recommend test fees subject to Board approval.

Comment: All but 4. are as is. 4. is expanded to clarify who approves test sites and who covers travel expenses if they are incurred. In 5. the word "reasonable" has been deleted since it is unnecessary.

6F. CTE Qualifications

c. Certified Tuning Examiner Qualifications and Duties

1. They shall administer and grade the tuning test.

2. To qualify as a Certified Tuning Examiner, the member shall:

a. Be an aural tuner.

b. Sign consent to serve as examiner and indicate willingness to give the time needed to oversee exams.

c. Pass each category of the test at 90 percent or better. *If qualification is not achieved, the candidate may attempt the exam again when ready but is limited to three examinations in any five-year period. If this limit is exceeded, the examinee must pay the test center the usual test fee.*

d. Successfully complete instructions on procedures used during the test, use of qualifying measuring equipment and performance of required calculation, except that visually impaired persons need not perform those aspects of instrument use which require eyesight.

e. Be recommended by the exam committee to Board for approval.

f. Be approved by a Board majority.

g. *After an RTT has qualified at the examiner level, he/she must get sufficient training to be recommended to the Board for certification within 3 years. If the candidate fails to do this or decides not to become a CTE, he/she must return the handbook to the Home Office and pay the current tuning exam fee.*

3. *Certified Tuning Examiners shall receive travel and lodging expenses if they are required to travel over 50 miles and/or spend more than one day for master tuning and/or testing. Expenses are to be reimbursed by the sponsoring test center.*

4. No Certified Tuning Examiner shall advertise that he is an examiner.

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5. Certified Tuning Examiners shall be recertified after five years and before the end of the sixth year by passing exam procedures prepared by the Examinations and Test Standards Committee. This examination is to be conducted at a test center other than the CTE's own chapter and will require the attendance of the regional committee member or a CTE who has passed the recertification exam.

Comment: 1. and 2. as is except 2.c. The purpose of this amendment is to discourage those who make a career of looking for a testing site where they might pass instead of concentrating their efforts on improving their skills; not to discourage those who really have a great desire to serve as a CTE; to take the "burden" of unsuccessful free exams away from testing sites. 3. clarifies what is the current expected procedure. 5. replaces the recertification procedure that was

removed by Council in 1985 session. The design of this exam is nearly complete and will be described in person at the 1986 Council meeting. The disallowance of the exam being taken at the CTE's own chapter is to prevent prejudicial passing or failing.

6G. Exams at Seminars

Bylaws Article XIV, Section 3 — Other Assemblies. a., b., and c. remain as is. d. becomes e. Add new section d.

d. Assemblies shall offer tuning examinations.

1. Assemblies of two or more days must offer tuning examinations or apply to the Regional Examinations and Test Standards Committee member to be excused.

2. Assembly sponsors shall contact the regional committee member to notify of arrangements and seek help and advice where needed.

3. Registration forms shall notify membership of official tuning exam availability.

4. Assembly sponsors shall pro-

vide facilities and piano(s). 5. Assembly sponsors shall contact the necessary number of CTEs and other examiners as needed according to tuning exam registration.

a. Shall reimburse all CTEs their travel and/or lodging expenses.

b. Shall not charge CTEs, examiners and/or CTE trainees registration fees or costs of banquet and other meals included in registration fees, provided they are working full time at exam sessions.

Comment: This new amendment is designed to answer questions constantly asked by sponsoring assemblies of regional, state, and chapter meetings. The past few years have shown a reluctance on the part of those sponsoring meetings in some places to go to the "trouble" of arranging for tuning exams. To make clear their responsibility in covering the expenses, giving proper notification and contacting CTEs to be in charge is the reason for this complete outline.

Chapter Notes

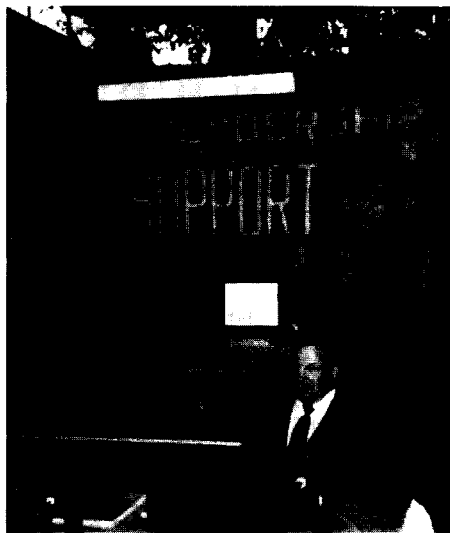
Tri-City, IL — 612

Members of the Tri-City (soon to be Quad City) chapter manned an informational booth for four days March 13-16 at South Park Shopping Mall in Moline, IL. Action models and PTG literature were on display for interested passers-by. We had a page printed up explaining what the PTG is and listing all our member names, addresses and phone numbers. This activity substituted for our monthly meeting. Cost was kept to a minimum. The Home Office supplied us with a beautiful blue and gold banner and an assortment of PTG literature. The Damp-Chaser Co. (Allen Foote) supplied us with some complimentary brochures and humidity indicator cards. New PTG member Jim Foster of "Foster Family Music" provided us with a free booth in front of his store and a Kawai studio piano to use for demonstrations. Quite a number of people stopped to ask questions and get information during the four-day show. All in all, we feel it was a worthwhile project.

— Robert A. Kuhns

Los Angeles, CA — 901

We received two new members, elected our convention delegates and changed some wording in our chapter bylaws. Ernest Dege showed a



Tri-City member Richard Hassig is shown at the chapter's booth at a home show in the South Park Shopping Mall in Moline, IL.

few pictures of his father's tuning business in Germany, Mexico and the U.S. Ernie's son is a tuner technician and now the grandson is starting — four generations of tuners.

Our main speaker was Randy Morton, who spoke on vertical actions. Is it worth changing a plastic action on a spinet since it would cost in the area of some \$500? He spoke next on damper lever installation — install every other one after heads are removed and then bend damper wires to match the old ones. To regulate dampers on bench, place a wood wedge under damper rod until the dampers just begin to lift from strings. Then bend out-of-line ones to the correct samples with action on bench.

Bass string patterns should be made on heavy brown paper. Sand paper through at the hitchpins, then press paper down to the plate for accurate distance to the bridge pins and agraffes. Include the copper windings at each end near the termination point of the windings.

— Harry Berg

Your Board Of Directors

The Secretary-Treasurer

Ron Berry
Secretary-Treasurer

The job of secretary-treasurer for the international PTG is somewhat different than the same job would be for a chapter. In a chapter, the secretary-treasurer handles all correspondence, keeps minutes, maintains membership records and handles all money, making deposits and paying bills. The PTG secretary-treasurer is responsible for the same activities, but in an organization of 3,500 members with a budget of half a million dollars, the day-to-day activities are handled by a paid staff. The finances are handled by an accounting department, but they are always under the watch of the secretary-treasurer.

To explain the duties of the secretary-treasurer, I will start with the secretary side of the job. The secretary is responsible for keeping accurate minutes of all meetings. There is one council meeting and two Board meetings each year. The present system for minutes is that Miriam Patterson, administrative assistant, and I both keep notes at these meetings. After the meeting, Miriam types a draft copy, which I approve with any necessary corrections. An interesting part of the function is the fact that PTG members are not always concise about the way they present their ideas in meetings. Taking down a motion often means getting the idea of the motion and making up the wording that best states it, then asking the motion-maker if that wording is acceptable. I have also come to the conclusion that the secretary is keeping track of the meeting as much for the president's benefit as for the minutes. The president is involved in so many details of running the meeting that it is very easy to lose track of just where the motions are.

Another function of the secre-

tary at the council meeting is the delegate check-in. With the help of the home office, the secretary must have an up-to-date record of chapter voting strength. Then the secretary makes sure that each delegate is a franchised member in good standing and keeps a record of those in attendance at the council meeting.

The secretary is responsible for keeping the latest copy of the bylaws. This is now on the word processor in the home office so that changes can be made without retyping the whole document. The secretary-treasurer has been the chairman of the bylaws committee, which is a substantial job in itself. Many times the secretary-treasurer is directly involved in working out the wording of proposed amendments or in collecting them to present to the bylaws committee and finally to the council for approval.

One other function in which the secretary-treasurer is involved is a committee made up of the president, vice-president and the secretary-treasurer called the Management Review Committee. This committee meets between the board meetings with staff to assess what is going right and what is going wrong. This committee is characterized by an informal frank discussion of what we as PTG and the home office can do to run more smoothly. This has been a profitable committee.

The treasurer part of the job involves watching over the half-million-dollar budget. Dues collection is handled by the home office but the treasurer gets regular reports of deposits made. Because we collect dues at the beginning of the year to cover the whole year's expenses, we are able to make interest by investing the money in short-term investments. The secretary-

treasurer maintains a watch over these investments.

The budget is another major function of the treasurer. The home office prepares a basic budget based on the previous year's expenses. This budget is then approved by the treasurer, board and finally council. In the last two years we have been able to achieve budgets with a gain at the end of the year. This money goes into reserves and we have a goal to accumulate one year's operating expense as a backup. This kind of reserve would put PTG in a state of great financial health.

While the treasurer doesn't write the actual checks for expenses, a copy of every check and the bill it went to pay is sent to the treasurer for approval. This gives a great understanding of the running of PTG, plus it keeps an officer's eye on the expenses to see that money is being spent wisely. A copy of the whole general ledger at the end of the year gives a handy record of all expenses paid.

The secretary-treasurer and the vice president also maintain direct control over the expenses incurred by RVPs and committees for general office and administrative expenses as well as travel for membership development. While travel is not specifically required for the secretary-treasurer, funds are available for membership development travel for visiting chapters or seminars.

The president, vice president and secretary-treasurer currently serve as board members of the Piano Technicians Foundation. The foundation is becoming increasingly active as it builds a large endowment to be able to offer financial support for education and research pro-

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Regional Profile

The South Central Region — Diversity And Tradition

Nolan P. Zeringue
South Central
Regional Vice President

What kind of weather do you like? Hot weather, very humid or very dry; cold weather with snow and ice or winter weather with temperatures in the 50s and 60s. Where would you like to vacation — the beach, the mountains, the forest, the desert or one of the most beautiful caverns in the United States? Fishing? The best that one could imagine. Food? Like nowhere else in the world. All this and much more make up the South Central Region.

We are certainly not a large region, but we are alive and very active and growing. The South Central Region is made up of the states of Louisiana, Arkansas, Oklahoma, Texas and New Mexico and that part of Mexico east of Sonora.

As of Jan. 31, 1986, we have 298 members (276 male and 22 female). We have 21 chapters and 13 members-at-large. Visiting other chapters is not as easy as in the Northeast or Western Regions. Chapters are not minutes apart, but hours or days apart by car. We have chapters that are strong and those that are weak. We have chapters that meet regularly and some that don't meet very often. With a little work by our members, we have chapters like Oklahoma City and San Antonio that are back strong and doing great.

Our Home Office was in the South Central Region from around 1958, while Allan Pollard was executive secretary. Mr. Pollard served in this position from Houston, TX, until the Home Office was moved to Seattle, WA. In the early years of PTG, the South Central Region was known as the Southwest Region and the regional vice presidents were known as directors. Harry Hughes was listed in 1961 as the Southwestern Region Vice President, fol-

lowed by Floyd Qualls of Muskogee, OK, as Regional Vice President of the Southwest Region until 1966. Others who have followed as South Central regional vice presidents are Jess Cunningham, Kelly Ward, Curtis Meyers, Jimmy Gold, Frank Desmond, Tom Blanton, Olan Atherton and Nolan P. Zeringue. Many thanks to Bob and Layleth Qualls for their help in getting the above information.

The South Central Region also has a great state association, the Texas State Association PTG. Membership in the Texas State Association, because of their new bylaws, is not limited to members in Texas, but is extended to any member in the South Central Region who supports the organization by their participation in the annual TSA Seminar in October each year.

Nothing is more important than the continuing education of people in our craft so that the piano technician will be a most respected professional.



The Texas State Association was born from the special efforts of good PTG people like Jimmy Gold with the "Top of Texas Seminar" — just a few chapters getting together to put on a good seminar. The seminars were very successful and just kept growing every year to incorporation into the viable organization it is today. This success shows the dedication and the sincere interest in PTG by members in the South Central Region. Nothing is more important than the continuing education of people in our craft so that the piano technician will be a most respected professional.

In addition to those who have served as regional vice president, the South Central Region is the home of two past national presidents of PTG, Jess Cunningham and F.M. "Kelly" Ward. The South Central Region has hosted the national convention three times and has put in a bid to again host the convention in Dallas, TX, in 1990.

Whenever you travel through our area, just contact any of our members and you will certainly be welcomed and made to feel at home.

Secretary . . .

grams. The secretary-treasurer, of course, also serves as a member of PTG's board, participating and voting on all board matters and generally keeping aware of all PTG activities, including receiving newsletters from most chapters.

The job of secretary-treasurer is an interesting and varied job, and I have found it most rewarding.

Chapter News And Notes

Dale Heikkinen Chairman, Chapter Management And Achievement Committee

Central Florida

From the notebooks of Wendell Waters come "recipes" and solutions used in piano work. The *Ivory Tower* recently published a number of these relating to lubricating pedal bearings, freeing sluggish action centers and a miscellaneous number used in a variety of situations. The recipes included solutions for the too-soft hammer, bleaching ivories, cleaning ground knuckles, removing bridges, cutting down on string breakage and polishing capstans and key pins.

Northwest Arkansas

Denele Campbell contributed a wonderful article for their newsletter on customer-technician relationships and the mistakes which occurred over a three-year period in one particular situation. It is more than likely that variations of this situation have occurred to many independent technicians.

She was called to "tune" a piano at a remote farm site nearly two miles up a mountainous dirt road north of Eureka Springs. The customer had found a "free" piano at an old schoolhouse and brought it home in a horse trailer. The family realized that this 1906 B Chickering might need something besides tuning — "a few notes" wouldn't play. Considering the economic condition of the customer as well as the plight of the piano, she decided to steer for middle ground in making the estimate, one of those "bare-bones minimum out of sympathy for their situation." Mistake #1.

The piano was later brought to her shop and after "much cleaning, working, repinning and restringing," inspection and work on the action was begun with the questionable installation of new backcheckers which ended up slightly to the left of the original. Mistake #2. New hammer butts were to be installed on the brass rail, which turned out to be "obviously fatigued and brittle." Mistake #3. The piano was repinned and later delivered to the home and placed in a room with a huge wood-burning stove, resulting in loose pins. However, the piano was repinned with 4/0 pins, but when gauged turned out to be 3/0. Mistake #4. I should have gauged the pins individually before driving them in," she says. After a period of time and

more discussion, the family fortunately traded up for a substantially better upright from her business establishment, driving away from her shop in a snow storm with the piano (well-wrapped) riding along in a little six- by five-foot open trailer.

After this experience, Denele says, "I've learned a few very important lessons. The main one is — you aren't doing anyone a favor by trying to do them a favor." Reprints of this article can be had from the chapter by writing Floyd Pitts, Fayetteville, AR.

Kansas City

The *Kansas City Beat*, edited by Lucy Urlacher, reports progress in their monthly business meetings. According to President Wayne Yockey, the business portion has been transacted in a more organized and timely fashion, allowing more time for technicals.

The January technical on taxes and automobile deductions was given by Stephen Schroff, a lawyer and a CPA. The news for 1986 taxes is that technicians must keep accurate mileage records. Technicians should have a logbook in their vehicle to note the beginning and final mileage for the day. The appointment calendar will not be considered adequate evidence for automobile deductions.

The chapter has showed considerable progress over the last five years. In 1980-81, the average attendance was between nine and 17 members. This year, the attendance has been between 13 and 26 people.

Nebraska

"Turek's Topics" excited members into a followup meeting, according to *The Action*, the Nebraska newsletter. The membership met at Westbrook Music Building at the University of Nebraska in December. Bill Turek led the discussion on various aspects of piano tuning and repair. Topics included octave stretching and inharmonicity, pitch raising, rebushing grand piano damper guide rails and voicing piano hammers. The topic which provoked the most divergence of opinion was pitch raising. Opinions seemed to support two general techniques: raising the pitch a little at a time to avoid tuning instability, or getting it up to A440 quickly to be done with it. The membership was in general agreement that the "fall rate" for a pitch raise is approximately 25 percent of the amount it was flat. Because the topic proved to be so stimulating, the membership

decided to continue pursuing this topic at their next meeting, which will cover aural and electronic tuning machine methods for pitch raising.

Prescott

Chapter President Blais Wight is currently taking on the rebuilding of a square grand which was delivered to his shop.

Rhode Island

"Up Front with Wade Johnson" was an article by staff writer Bob Leddy that appeared in the *Providence Sunday Journal*. For 29 years, he was preoccupied with the business of hospital administration coping with rate schedules, public relations, reimbursements, data collection and analysis. Besides being a demanding job, he didn't "feel it would be appropriate for a hospital administrator to be playing at public performances." Since retiring in 1985 as an administrator, he is now a professional pianist currently appearing at the Stone House Club in Little Compton, the Plantations Room in Providence and the Villa DiGiorgio in West Warwick; he can play hundreds of tunes and in his own words, his musical fare is "standard dinner music." In addition, he joined the Rhode Island Chapter to hone his repair and restoration skills in a garage-turned-workshop next to his home. He has become skilled at installing the Pianorecorder, the piano that plays automatically by impulses fed from a magnetic tape. In his new career, he also rebuilds standard roll-fed player pianos.

Maine

Things are on the move again. The chapter is meeting on a bimonthly basis with a small but regular attendance. The prospects look very good with several non-members regularly visiting the chapter meetings. A very good two-part program was given by Paul Rice last fall on weighing-off keys and Steinway replacement parts. At their upcoming May meeting, the secretary of the chapter, Dave Stewart, will give a program on aspects of the player piano.

Toronto

The chapter recently met at the Royal Ontario Museum. The meeting was hosted by Ladislav Cselenyi, the assistant curator of the European Department. Members were shown a variety of instruments, most of which were from the R.S.

Continued on next page

Chapter News . . .

Williams collection of musical instruments donated to the Royal Ontario Museum in 1913.

After the soundboard was fitted and the bridges located, the chapter grand piano uttered its first sound in years. "It was an F#. Everyone who attended remarked that the pizza was extra good that day." Shortly the pinblock will be drilled and the piano restrung. After that, the chapter is still undecided about what to do with the piano.

Pittsburgh

It isn't often that the vice president of a chapter writes a book and according to chapter President David Barr, "It is delightful." Roland Stiefel, a partially sighted technician and craftsman member of the chapter, authored the book. It is called "String Around My Finger," and has been published by Bunkhouse Publishers, Inc., of Ontario, CA. For lack of big-name publishers, promotional campaigns and radio talk shows, Rolland is on his own promoting the book himself. "The book has something to say not only to piano tuners and the visually handicapped, but to everyone," according to Barr. Copies can be had from the chapter.

Southwest Florida

Appearing in the Southwest Florida newsletter are two articles on Jeanne LeFeber. Eight years ago, she moved to Lakeland, FL, where she has her own workshop and studio, writes Alma Tuchman in the newspaper, *The Ledger*. while something called the New York Trade School turned down her application 26 years ago because "they didn't believe in training women for jobs they thought belonged to men," she found one instructor who became her private tutor while she supported herself as a bank clerk. After five years of study, she worked as a technician for various lengths at a Baldwin dealership in Connecticut, at Indiana University and in Indianapolis, where she opened her own shop before moving to Lakeland. *Lakeland Tribune* staff writer Gayle Duke wrote about why she entered the profession. "It was the same in every hotel, night club and lounge we played: the pianos were always out of tune. My interest in the profession stemmed from sympathy for the pianist," says LeFeber. After 33 years in the business, she still regularly attends PTG regional and state conventions.

Cleveland

Jim Rice, a representative of ITT,

gave an interesting presentation on retirement plans for the self-employed. Beginning at the age of 35, he showed how a young, self-employed technician could accumulate over \$100,000 at the age of retirement by investing \$100 per month. The tax savings and the life insurance coverage made his plan look attractive. In light of this meeting, Janet Leary wrote an interesting followup article on "IRAs and investments" in the Cleveland Chapter Newsletter. Reprints can be had by writing the chapter.

Central Illinois

The *A Chord*, edited by Barb Bennett, has recently initiated a new column called the "Student Corner." It is to help those who are starting in their craft as well as those who have problems, either with a particular technique or a specific piano. Since the background of the members is quite varied, it is also meant for many of the members who have just plain forgotten some of the basic materials and concepts. Recent coverage included wobbly hammers and problems with breaking shanks using a shank remover tool.

Wichita

Marty Hess, president, reports that three technicians gave a lecture demonstration to the local piano teachers league. The three-part program was divided into dispelling "wives tales" about care of a piano, the state of the piano industry, and a hands-on" session about piano actions, plus good and bad materials being used in piano construction.

San Diego

The chapter hosted this year's California State Convention with a total of 250 people attending, including instructors, exhibitors and Auxiliary. Out of a total of 18 non-members, three will be processed by the local chapter. Aside from the many well-known names and familiar topics to convention-goers, the following topics stood out as particularly interesting: "Shop dimensions and the micrometer," by Gerald Foye, "Key Reweighting" with Scott Thile, "Setting Up Your Shop" by Richard Davenport, and "Noises: Diagnosis and Treatment," by Ray Chandler. Apart from a larger checking account, the chapter gained in closer friendships among the officers.

With a membership of 29 RTTs, the average attendance is about 15 persons. Among the outstanding programs this year was one presented by Ed Whiting, "You tune it your way, but I'll show you my

way, anyway!" Anyway, 22 people showed up, some visiting from over 100 miles. The chapter is also finishing up a long five-year rebuilding project on a Steinway console. The piano has been restrung, refinished, the action completely rebuilt and is only awaiting final regulation before sale. Two projects in one year, a state convention plus a rebuild project, has severely taxed the chapter's resources for donated time, but it seems to be paying off well," according to President Don Mannino.

Seattle

One of the favorite programs around the country is the tool bag display, demonstrating or displaying your favorite tools, jigs and devices, from the bizarre to the commonplace. It is usually fun, most often interesting, and usually repeated at some point in time.

Returning to his car afterward, Randy Rush, vice president of the chapter, found that his car had been burglarized. Two toolboxes were missing from the trunk of his car, one a backup tool box and the other a large tool box full of small spare parts. He had always had it in his mind to make up an inventory list for each of his boxes but it was one of those tasks that got pushed aside in favor of something more important. The police recover hundreds of items each day, but without any identifying information, it is impossible to retrieve any of the items. Other technicians in his area as well as in this writer's area have been burglarized also. It has a lesson for all of us.

Chapter Programs

Roanoke — "Flood-damaged pianos," Richard Ridenhour

Charlotte, NC — "Old upright repairs for people of limited income," Bill Clayton

Heart of Texas, — "Elbow Replacement," Charles Fry

El Paso — "Fitting bridges in an English upright," Julian Aguirre

Cleveland — "Retirement plans for the self-employed," Mimi Rice

Cincinnati — "Grand Regulating," Jack Krefting

Western Michigan — "Farewell to the Piano Tuner," "Have lubricant, will travel." and "Name that noise."

Central Illinois, — "Let's string," The Piano People, Champaign

Chapter Presidents Session Set

Just think about it. An entire morning for chapter presidents to eat, talk, exchange ideas, compare notes and develop a real rapport with one another. These things and many many more benefits will belong to each participant in a symposium of chapter presidents to take place during the upcoming annual Institute and Convention in July.

Anyone who has served a chapter as one of its officers should readily recognize the potential of having chapter presidents meet with one another to discuss similarities of chapters and types of situations that must be addressed. We all hear about all the various problems that exist within our chapters,

We should refuse to allow the word "problem" to gain the upper hand. After all the dictionary tells us a problem is

"a question raised for inquiry or consideration." Most of the time, however, the question becomes a real negative and, as such, the solution tends to be marred from the beginning.

Now on the other hand, if we look at the situation not as a problem but rather as an opportunity, the entire mental thrust is different. Instead of a problem we now have an opportunity for creative leadership.

Creative leadership will certainly be included in the symposium format.

Never before has leadership at the grassroots level been approached in this fashion. The real beneficiary, of course, will be our chapters. You, the chapter member, and your president must ensure his or her presence. Be sure your chapter president is there.

Chapter Programs. . .

Denver — "The new bench test." Boards, jigs and backs being made by chapter members; display of action models, tools and supplies.

Phoenix — "Bass tuning techniques," Jim Coleman

San Diego — "Tuning the concert grand," Ed Whiting

San Francisco — "Grand action troubleshooting," Sheldon Smith

Monterrey Bay — "How to make 40,000 this year tuning pianos," Des Wilson

Sacramento — "Making action rails," Del Fandrich

Seattle — "Vertical voicing," Ed McMorrow

Boston — "Making bridges and bridge caps for the trade."

Connecticut — "Things you do that Dr. White never told you to; shortcuts and cheating," Angelo Mastagni

New York City — "Demonstration of computerized Bosen-dorfer Imperial grand player piano," Curt Swidler, Artist Pianos.

Syracuse — "Woodworking techniques for the piano tech," Al Grenning.

10 Tips To Taking The Tuning Test

Danny L. Boone
ETS Committee

1. *Avoid over-confidence.* Over-confidence breeds carelessness which may cause you to overlook some detail and that could be detrimental.
2. *Avoid under-confidence.* If you are convinced you are going to fail, you probably will. Lack of confidence breeds fear. Fear will hinder your concentration, causing mistakes to appear in your tuning.
3. *Don't try new techniques.* Tune as you would usually tune. Use the temperament pattern with which you are most comfortable. Otherwise you may become confused and waste valuable time.
4. *Keep your concentration high and focused.* Ignore distractions. Control wandering thoughts.

Practice concentration prior to taking the exam.

5. *Use your own tools.* An unfamiliar tuning hammer can diminish the accuracy and speed of your work.
6. *Remember, ALL sections of the exam are important.* Don't, for instance, neglect stability in an effort to produce a "perfect" temperament.
7. *Be very sure of your pitch and temperament octave accuracy* before proceeding further. Mistakes here can prove costly in every section of the exam. These mistakes will be time-consuming and difficult, if not impossible, to correct.
8. *Use as many tests as possible without wasting time.* The more tests you use to prove a note's

validity, the more accurate your tuning will be.

9. *When finished, use any remaining time for checking and refining your tuning.* It pays off.
10. *Trust the exam and the examiners.* The PTG tuning exam has proven over a period of years and through many exam situations that it is an accurate and fair way to determine a person's ability to tune. There are built-in tolerances which allow, to some extent, for individuality. Most examiners have had a great deal of experience in administering the exam and are willing to help an applicant in every way possible. They are not "out to get you."

Actually, these tips will improve anyone's tuning, whether or not it is for an exam.