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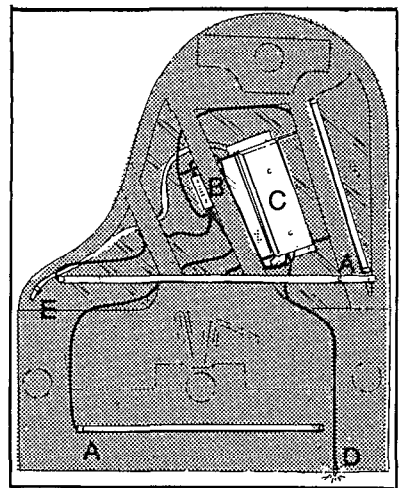
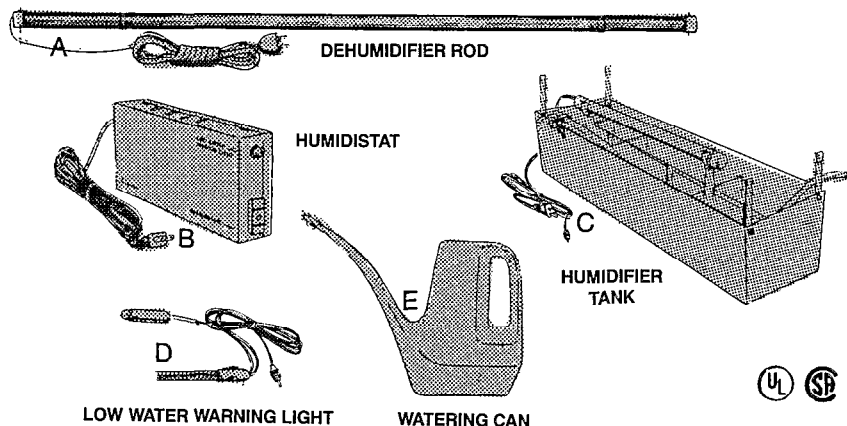
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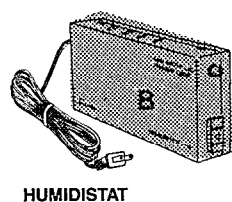
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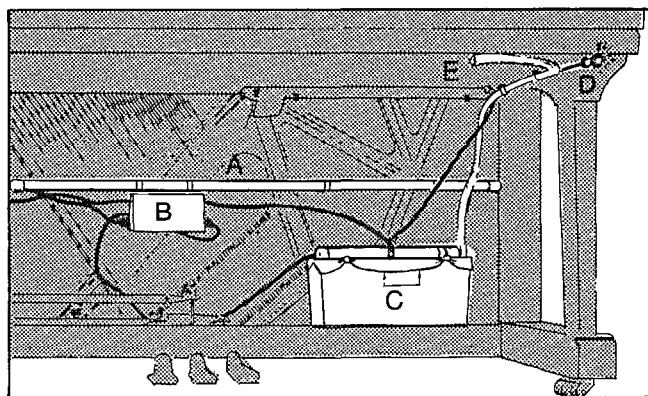
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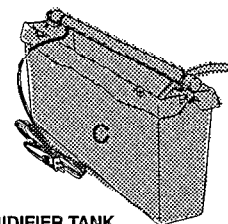
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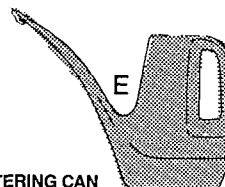
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Editorial Perspective

Tune-off Redux

By Steve Brady, RPT
Journal Editor

The long-awaited "rematch" between heavyweight tuners Virgil Smith, RPT, and Jim Coleman Sr., RPT, took place at the PTG Annual Convention in Orlando this past July. Devotees of the tune-off game (a/k/a "The Sweet Science") will recall that "Gentleman Jim" Coleman prevailed in the first Tune-off, held one year ago in Chicago, by a

score of 46 percent to 36 percent with 18 percent undecided. When the dust had settled following the Orlando event, the tally favored Virgil "Real Deal" Smith by a score of 52 percent to 48 percent ("Undecided" was apparently not an option at the second Tune-off.)

Now that both combatants have officially retired from competition, we are left to draw our own conclusions. What did the Tune-offs prove? According to Smith, his somewhat controversial approach to aural tuning has been vindicated. Coleman, of course, states it a little differently: "The results of the two Tune-offs show there is not a dime's worth of difference between good aural and good visual tuning." A Tune-off held recently in Hereford, England would seem to corroborate that finding. British correspondent Barrie Heaton wrote the following: "From the results we had at Hereford, along with the findings in the recent USA test, my feeling is that the best answer would be to say that a professional tuner using an Accu-Tuner can achieve results that compare very favourably with first-class aural tuning, and which a good percentage of tuners prefer."

It's clear to this writer that, regardless of what other issues these tuning competitions might or might not have settled, electronic tuning devices have achieved a new level of respectability within the profession. The sophistication of our tuning machines, as evident in the Reyburn CyberTuner and the Sanderson Accu-Tuner III, has reached levels undreamed of only a generation ago. When used by an experienced professional piano tuner, ETDs can reduce both the time and the stress of tuning a piano. But what of inexperienced tuners and ETDs?

As a teacher of tuning, I've come to believe that less-experienced tuners need to be careful about using ETDs too early in their careers. Certainly, I can think of cases where a tuning student reached an impasse after a couple of years of trying to learn to tune aurally, and then began using an ETD as an aid to learning aural tuning. In at least

one such case, the student eventually became a very good aural tuner. Undoubtedly, ETDs can be valuable educational tools when used properly. But I can think of many more cases where tuners have acquired a tuning aid after perhaps a year and a half or two years of training, and within a short time have become utterly dependent on the machine, losing in the process whatever aural skills they had worked so hard to attain. Perhaps the real crux of the matter is this: at whatever stage of one's career he or she begins using an ETD, a tuner must never, ever stop listening.

How does one use an ETD to improve one's aural skills? For starters, forget about tuning faster and concentrate on tuning better. Instead of tuning chromatically up from note #1, tune your regular temperament sequence by ear and check your work with the ETD as you go. As you tune the octaves up and down the keyboard, do each one aurally first and then check with the ETD. Tune your unisons aurally, but tune them as you go, rather than strip-muting the whole piano. That way, you can even check your unisons with the ETD. Or, try the opposite approach: tune the temperament with the ETD, then nit-pick it by ear. Use the same procedure with the octaves and unisons.

As an ETD user for the past five years, I would never want to go back to not having one. I recall a concert tuning situation last year where I was faced with a Steinway D some 10 cents flat, and only 50 minutes in which to tune it for the concert (and, yes, pitch was critical for this concert). Setting my SAT to +2.5 cents, I flew through the tuning in 50 minutes. The tuning held and sounded quite good for the performance. I said to myself, "God bless Al Sanderson!" Electronic tuning devices are here to stay, and they can make our work both easier and better, but they also have the potential of luring us into lazy habits and careless mistakes. The choice is simple, and it's ours to make. The better tuners never "turn off their ears." ■



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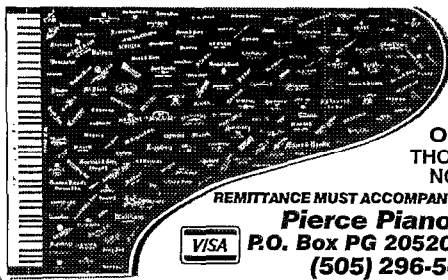
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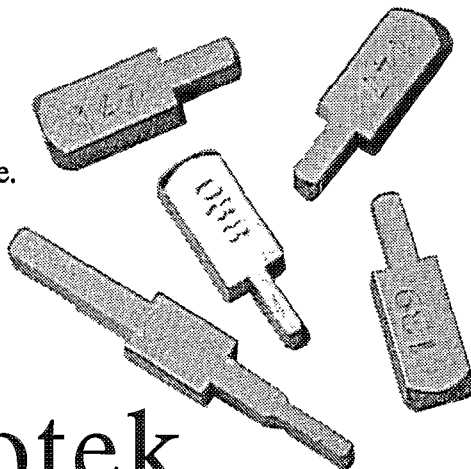


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COVER ART

Twenty-five years ago, RPT Bill Smith, Seattle, WA Chapter, crafted his first Golden Hammer Award, this past July he delivered this final one, for past PTG President Jess Cunningham.

PIANO TECHNICIANS Journal

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Plan Your Work, Work Your Plan, Plan for Providence

While this thought does not immediately jump out at us, we are less than 100 days from 1998. I hope you have started at least to think and make some goals you would like to work toward in the new year.

If this type of planning has not gotten underway just yet, allow me to make a few suggestions. With three months remaining in 1997 there is time to put a plan into action which will allow anyone using it to have their goals for 1988 in place by the end of this year.

In looking ahead to next year it is possible to set our goals for four months during this month of October. If we plan four months during November and four months during December, we will have the frame work for an entire year set.

This idea can be developed in as much detail as we may desire. Should we want to be more specific, one week could be devoted to each month's plan. Once

this is accomplished and the big picture is in place, multiple short-term goals can be established and pursued.

It is genuinely hoped that within our goal setting the Annual Convention and Institute will occupy its rightful place. This is the one event each year which is center stage for PTG and each member should include it when planning for the coming year. It really does require advance planning on everyone's part.

For the Institute Director and that person's staff, the planning begins many, many months in advance. By September, we begin the specific planning for the next year's convention and institute. The Home Office, the Board of Directors, the Institute Committee, the Host Chapter all work together in creating this event.

So you see it is tremendously important for us in setting our goals for the coming year not to pass up our part in the next Annual Convention and Institute. The time to set aside the dollars necessary to attend the next convention and institute is when we do our advanced planning.

When we commit what it is we want to accomplish to paper, we will generally do a better job inter-

nalizing those goals and following through on them. As shown, many people have committed a great deal of time and effort on our behalf—not to mention the use of our dues dollars, which is how the annual convention is at least partially financed. It is definitely in our best interest, in my opinion, to have as a goal for next year to be present in Providence, R.I., in July. Not only to advance professionally but to enjoy the camaraderie within our group as well.

Again, allow me to invite you to utilize the remaining quarter of this year to formulate your goals for the coming new year. While you are doing this, not only will income for the next year come into focus but so will other important items as well. It is hoped that attendance at our Annual Convention and Institute in beautiful Rhode Island will occupy a strong position in your overall plan.

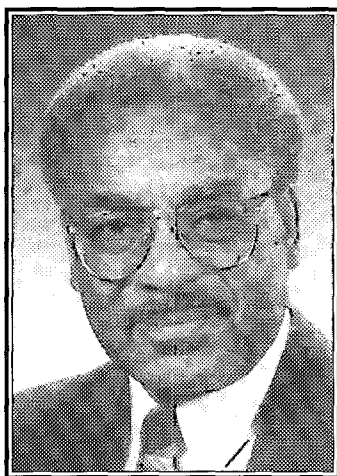
By the way, there is still time in the months remaining in this year to make those last minute course corrections. It is common for things to drift a little out of focus as we proceed through the months unless you are perfect, and I've not met anyone like that yet. We all have unanticipated events and circumstances that come along and disrupt or change the plans we had so carefully crafted. By making these end-of-the-year adjustments we can greatly help ourselves to complete this current year a little more like what we may have pictured last January.

Now for a little reverse psychology ... I found this piece recently and felt it was worth sharing. It is titled *Recipe for a Terrible Day*.

"Take a pint of ill humor;
Add one or more unfortunate incidents.
Set over a good fire.
When boiling point is reached,
Add a tablespoon of temper.
Baste from time to time with sarcasm.
Cook until edges curl.
Add handful of haughty words;
As mixture curdles, stir furiously.

Warning: Do not cover — may blow top!"

Let us all strive to never, never be faced with the end product from a concoction such as this. Allow your daily thoughts and activities with your family, your clients and business associates to be a recipe for harmony and good will. Your world and the world of those around you will be the better for it. Plan your personal recipe for 1998 and you will end this year a step ahead! ☐



Marshall B. Hawkins, RPT
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David Hanzlick, CAE
PTG Executive Director

Such a conversation, whether it concerns accounting, home building, teaching, sales, or piano technology, always helps me look at my own profession, association management, from a slightly different perspective. I feel renewed and challenged to make sure I convey the same sense of awe and wonder in my work. As the expression goes, find something you love to do, then you don't have to work anymore.

I had the good fortune not too long ago of having lunch with a piano technician who, like so many others, really enjoys the field. He is fascinated by the piano, by the variety of pianos, by their complexity, by the complexity of the process that produces sound, by the sound itself, by the technologies that are available to measure, evaluate and diagnose the sound, and by the process of providing quality service for people who recognize and appreciate it. He described piano technology as "endlessly fascinating." Those are good words. They have stuck with me.

I would use much the same words to describe the process of association management. Because very few people understand what associations are or how they work, I wanted to make an opportunity to share a bit about associations, and why I find them "endlessly fascinating."

Associations have existed on this continent since at least 1743. That's the year Benjamin Franklin founded the American Philosophical Association. Since then, associations have become a significant factor in society.

How significant? A recent study indicated that seven out of 10 people in the U.S. belong to at least one association. One out of every four people in the U.S. belongs to four or more associations.

Interestingly enough, associations in the U.S. spend 400 times more than the government on setting and enforcing standards for products and services — standards like the Registered Piano Technician designation.

There is an association for every conceivable

industry and interest. They range from well-known groups like the AARP, the Nature Conservancy, and the American Medical Association to the more obscure groups like the Left Handers International, the Society of Cosmetic Chemists, and the Pay Telephone Association.

Whatever the name, scope (local, state/provincial, national, or international) or the number of dues-paying members, associations are formed of people with similar interests, for a common purpose, and with the realization that much more can be accomplished by working together than by working separately. The Piano Technicians Guild was formed by the merger of two competing organizations for just this reason — to establish a unified and strengthened voice for piano technology.

Associations share the common task, usually a difficult one, of funneling a wide range of opinions and perspectives through a representative, democratic governance process to achieve a common position and common goals. In the Guild, the process of representation and governance are performed by Council and through the work of the Executive Board.

Through the democratic, deliberative process, organizational goals are established to serve the membership and advance the industry. More frequently than not, committees are asked to carry out the work that is envisioned.

Organizational goals relate to keeping current members and attracting new ones; providing valuable member benefits; keeping members informed about organizational and industry developments; assisting members in improving their knowledge and economic standing through educational programs; and promoting the industry and members through public relations and industry interaction. I'm sure you recognize the Guild's involvement in each of these areas.

What is the role of the Executive Director in this process? On one level, my role is to provide administrative support to carry out the objectives that are set by the volunteer leaders.

On another level, my role is more complex. It is to assist the leadership in achieving the established goals by serving as a gatherer, distiller, and disseminator of information to be used by the volunteer leaders in making their decisions, an objective advisor with a long-term perspective and an understanding of how associations operate, and on occasion a gentle nudger of leaders and other members to action when needed.

I find associations and the constantly changing process of group decision making to be absorbing, stimulating, and fun. To borrow a phrase, it's "endlessly fascinating." ■

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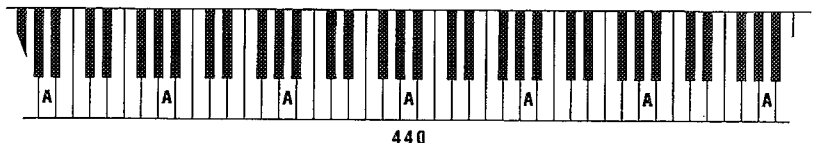
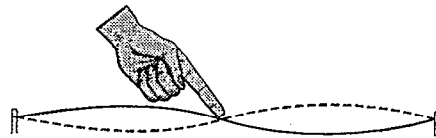


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A Golden Letter of Thanks

To the Washington, DC. Chapter, Wendell Eaton, Ruth Ann Jordan and the North Central Louisiana Chapter, and Gary Neie for their beautiful resumes during the last few years.

To Nolan Zeringue and Bill Smith for presenting my beautiful trophy to Wendell Eaton at the Annual Convention in Orlando, 1997. Locally to Dan Hall and the Hall Piano Company for the beautiful and lavish party given to make the personal presentation by Dan Hall and Gary Neie.

I was sad being unable to attend the Annual Convention due to poor health, but locally it was made up for and I am deeply indebted to all.

In 1972 I presented Wendell Eaton his Golden Hammer, Bill Smith's first case; in 1997 Bill Smith presented Wendell Eaton my Golden Hammer, his last. Coincidence? Bill, you have certainly glorified the Golden Hammer. We all cheer you.

Thank you for your kindness. I will cherish this award and, at the end, it will go to the Foundation in Kansas City.

— Jess C. Cunningham, RPT
New Orleans, LA Chapter

A Hands-On Hand for Applied Skills Sessions

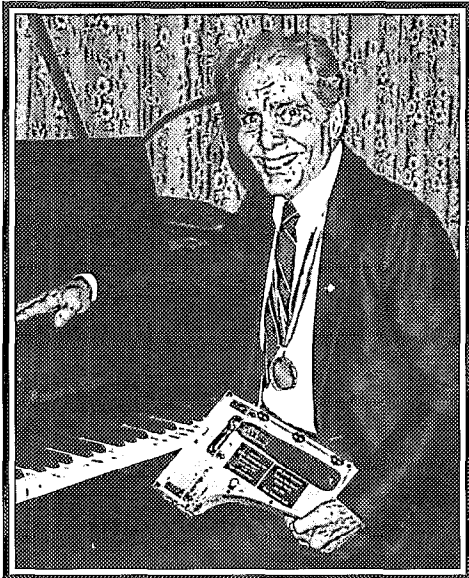
I'd like to share an enlightening experience I had at the recent PTG Convention in Orlando. Admittedly I haven't been a regular attendee of these functions in the last few years so it's not surprising that I should be impressed by the recent improvements in the presentations. Aside from the usual classroom meetings there was something that was apparently overlooked by many of the attendees in July. What I am referring to is the Applied Skills session(s).

At the last minute I signed up for the evening class on Friday night and for me it turned out to be filled with valuable information for on-the-spot repairs. In one of the large hotel ballrooms were about a dozen or so stations complete with whole instruments or action models and a small group engaged in Q&A on subjects ranging from string leveling and agraffe repair to basic action services, and even player unit removal. Although I have been in the piano business for over 20 years, I had humbled myself to pay the extra fee and with notebook in hand drifted from table to

table to proceed to learn as much as time would allow from the very helpful and knowledgeable instructors. This was a "hands-on" type class with allowances for practice time. At every stop I felt I gleaned at least some piece of useful information.

Maybe if more of us would attend this special session we would hope to see it offered again at the (annual) and also regional meetings in the future. My thanks to all involved.

— Dave Eriksen, RPT
South Bay, CA Chapter



Jess Cunningham, RPT, with his Golden Hammer award.

In Appreciation

There are no words to express my gratitude to all those people who offered to lend me whatever was necessary to help me out while my luggage was missing the first two days in Orlando. There were times I thought I had been foolish to try to bring tools, and then I had made a number of promises to fellow technicians and exhibitors on the assumption that I would have my tools ready and available for work as soon as I hopped off the train at Orlando. A promise is a promise, and I could not get over the generosity of both the technicians and the exhibitors who were willing to make sure I would be able to keep those promises. Not only were tools made available, but I also had offers for rides into town so that I might possibly replace some of the other things that were also in the missing luggage.

At this point, I am happy to report that the luggage did arrive Thursday night and that everything was intact. I have since gotten everything home again and will resume some form of being "normal" for the time being.

Again, a big *thank you* to everybody.

— Zen Reinhardt, RPT
Detroit-Windsor, MI Chapter

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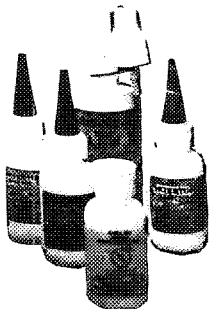
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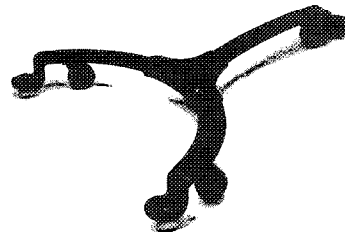
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Tips, Tools & Techniques

TT&T

Curved Hammer Files

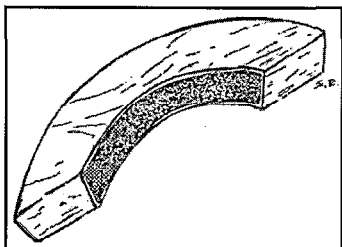


Figure 1 — Curved sand file for fitting hammers to strings.

and forth two or three times, then re-check the fit. The file's curved shape means you don't have to worry about flattening the top of the hammer.

Chris Gregg, RPT, of Calgary, AB, recently applied this idea to his specialty hammer-fitting files (see the original files on page 8 of the June, 1997 *PTJ*). Chris's files are self-squaring to the sides of the hammer, so adding the curved sanding surface (see Figure 2) results in a hammer file which is virtually automatic; once you select the proper file for the job at hand, it's just a matter of push-pull, push-pull to get the job done.

— Steve Brady, RPT
Journal Editor

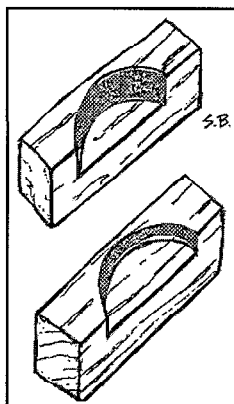


Figure 2 — Chris Gregg's self-squaring hammer files with curved sanding surface added.

TT&T

Quick Measure for Cutting Strings

I was inspired by Mr. Elmer's idea in the TT&T department of the June issue, for determining three inches beyond the tuning pin when replacing strings. I would like to return the favor by sharing my own solution to the problem. I use the wire cutter as the measuring tool by marking some masking tape on the handles exactly three inches from the cutting jaws (see Photo 1). Then I can measure and cut in one operation.

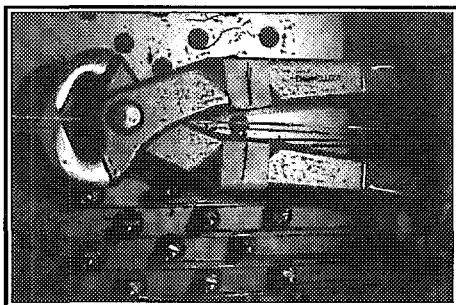


Photo 1 — Cutting pliers showing masking tape with measuring mark.

— Carman Gentile
Eureka, CA

TT&T

New Products from LOCTITE™

LOCTITE™ corporation recently announced several new products for technicians. Although some of these products were designed primarily for use with electronics, many of them would seem to have applications in piano work as well.

Poxy Pouches™ are individual packages that contain general-purpose liquid epoxy adhesive to repair metal, glass, rubber, plastic and ceramic parts. A unique mix-in-the-pouch packet allows no-measure, no-mess, no-waste application. Sets in five minutes. TAK PAK™ 444 is an instant adhesive designed for printed circuit board assembly and repair. The

two-part system with accelerator cures instantly. RTV Sealant™ 5145 is a high-strength RTV silicone specifically formulated for bonding, sealing and coating of electronic devices. Ideal for reinforcing and strain-relieving delicate components. Resists weathering, moisture and ozone, and retains flexibility to 200 degrees C. (See Photo 2)



Photo 2 — LOCTITE™ electronic and industrial products.

PRISM™ 401 is a general purpose liquid, surface-insensitive adhesive. Low viscosity (100cP), .005" gap fill. Bonds in 20 seconds, full cure in 24 hours. PRISM™ 408 is a low-bloom, very low viscosity (5cP) instant adhesive designed to penetrate by capillary action between pre-assembled components. .002" gap fill. Excellent where finish quality is important. Low odor. PRISM™ 454—general purpose, surface-insensitive, non-flowing gel, instant adhesive. Ideal for porous surfaces. .010" gap fill. Bonds in 15-90 seconds, full cure in 24 hours. SUPERBONDER™ 495 is a general purpose instant adhesive, bonds rubber, metal and plastic parts with gaps to .004". Low viscosity (40cP). Bonds in 20-40 seconds, full cure in 24 hours. (See photo 3).

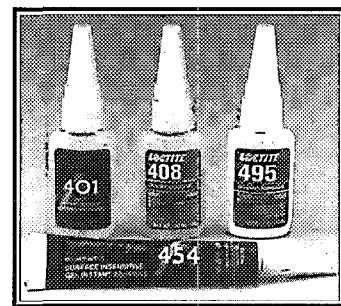


Photo 3 — LOCTITE™ instant adhesive products.

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— Steve Brady, RPT
Journal Editor

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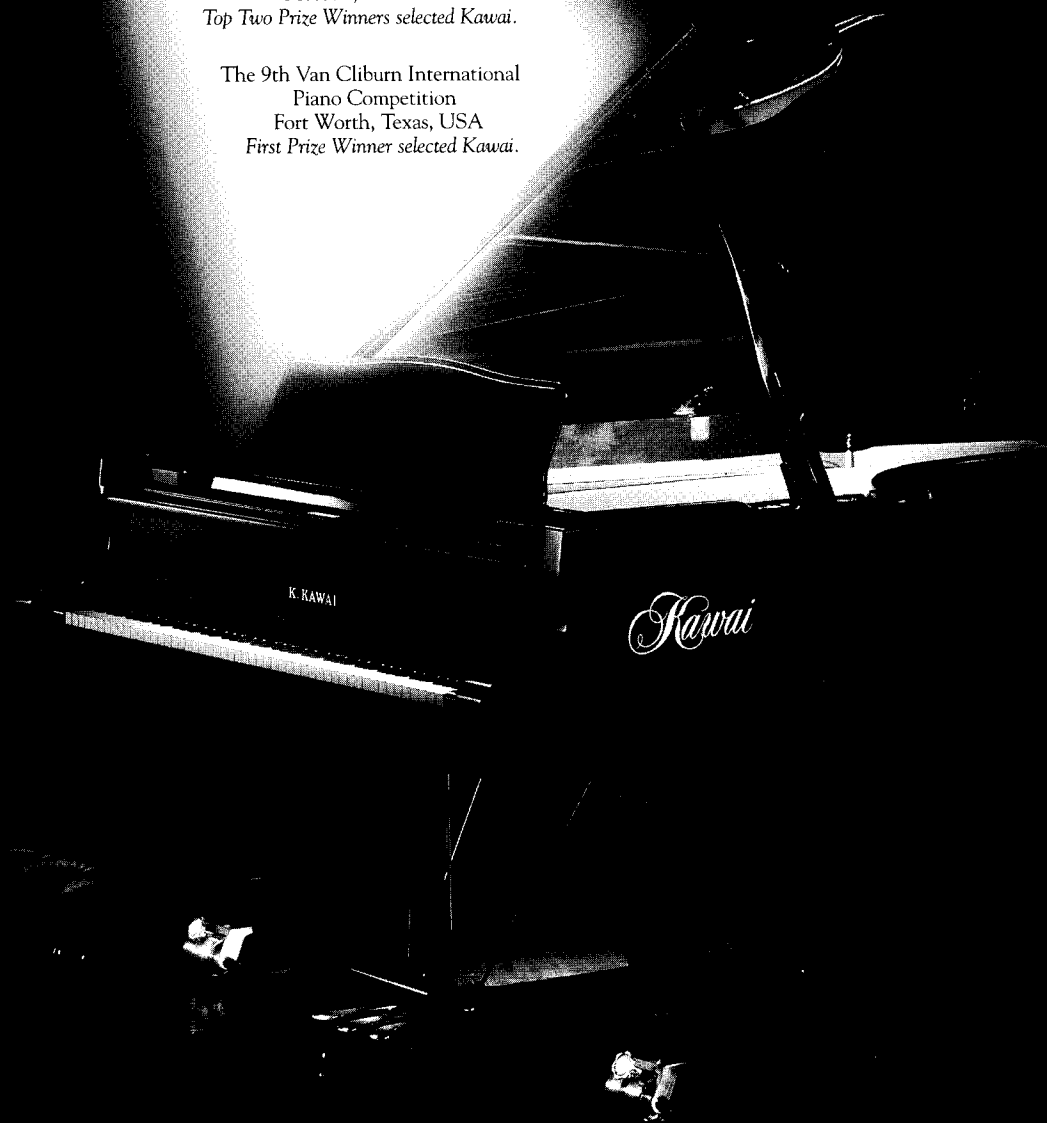
The 45th Ferruccio Busoni
International Piano Competition
Bolzano, Italy
First Prize Winner selected Kawai.

The 11th Santander
International Piano Competition
Santander, Spain
First Prize Winner selected Kawai.

The 2nd Hamamatsu
International Piano Competition
Hamamatsu, Japan
First Prize Winner selected Kawai.

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

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



It's becoming a familiar refrain.

Q & A/EDITOR'S ROUNDTABLE

Q:

Uneven Damper Lift in Verticals

A rather common problem around here is upright damper/sustain systems out of whack, the familiar uneven rise of the line of dampers. After tightening all relevant hardware (which doesn't usually help much) I regulate it. But I don't quite understand why this develops or how to fairly simply solve it other than by regulation.

Removing the rods to see if they're warped might take quite a while; and if they are, what then, just replace and regulate anyway? Is straightening one of these rods practical? Or is the problem compression of the felt in the mounting brackets, which doesn't seem like it could account for all the out-of-lineness.

— Robin Fox
Twin Cities, MN Chapter

A:

Avery Todd, RPT: I'm going to assume, perhaps incorrectly, that you're referring to old uprights. Even if not, one thing to check is the hanger brackets. They *can* break or be slightly bent.

It isn't a real big job to remove the rod. Just remove any necessary dampers to enable you to get to the screws for the mounting brackets and remove by sliding the rod out, carefully. Just take your time and it will usually slide out from behind the dampers fairly easily. Just be careful one of the hangers doesn't get caught on something and break a flange.

While everything is out, check all the hangers for proper alignment. This is also a good time to check the bushing in the mounting brackets and replace if needed. You can also clean the rod and hangers, and lube the bushing felt.

In my experience, I've never seen a rod bent, but of course, I learned a long time ago that anything is possible. If there is nothing wrong in this area, check the damper spoon contact felt. It's possible that rough-edged spoons have dug into the felt enough to give this uneven rise or just too much wear from age/use.

Other than these things, it's probably just going to be a damper regulation that is needed. I hope this is of some help.

Ron Nossaman, RPT: I can't imagine the rod is bent. I'd check not only the hanger brackets, but the hangers, too. I've found loose or broken ones. If the dampers lift in a uniform wave from the lever end first, try bending the hanger(s) nearest the lever out a bit (gently).

If you need a quick and dirty fix on a piano you don't feel warrants much time, it's worth a try. If you do try this though, be prepared to replace broken hangers when you find the cracked one(s).

Horace Greeley, RPT: There has been a lot of good advice posted on this question, but I find myself wondering about where "around here" is.

That is, all else being equal, if the lift of the damper levers with the rod(s) is relatively uniform (whether that means bass

earlier than treble, ends first then middle, etc.), then you've had a good deal of good information.

If, however, the lift is uneven (somehow), is there, perhaps, some climatic issue?

Keith McGavern, RPT: I don't believe anyone has mentioned my take on your real problem. These "... rather common ... out of whack ... damper/sustain systems..." do not develop, but rather have been around since the piano was manufactured. If a damper system was correctly regulated in the beginning, and the parts were appropriately aligned at that time, and of a reasonable quality, then and only then do other factors like damper lever lift rods (one-piece type), warping (not likely), the hanger hooks being bent (not likely except under maybe abuse situations or poor quality materials), the hanger hook hinges start to break (not always obvious), or are broken (very obvious), and irregular wear of the damper lever felt (highly unlikely, as the felts wear evenly) would be the areas of concern.

Two-piece damper lever lift rods have an area where they meet that can wear out, somewhat causing uneven lift over time.

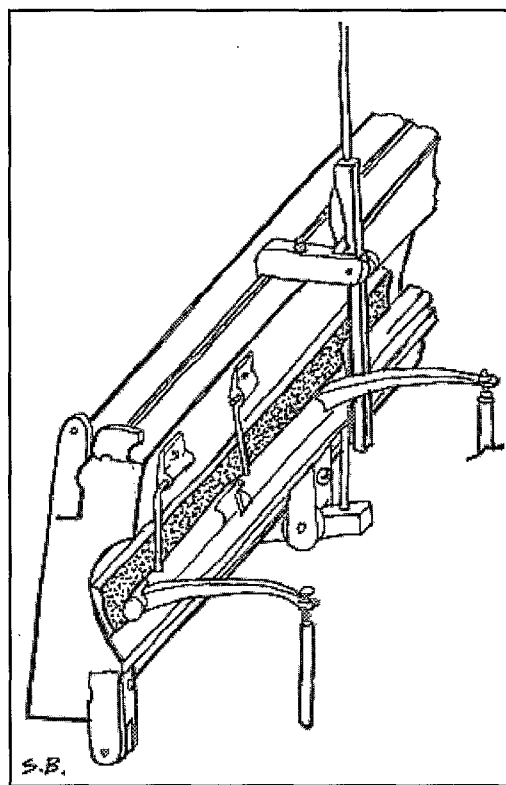


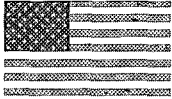
Figure 1 — Damper lift rod from vertical piano, showing junction of bass and treble lift rods.

David Ildesen, RPT: I don't know what kind of piano you are referring to (brand), or if it's a general question. I run into this with Kawai uprights. They have two levers connected to the sustain pedal. One for the bass dampers and one for the tenor/treble dampers. You have to keep the lock nuts tight on them once adjusted. Check out Bill Spurlock's articles on upright damper replacement and his PACE damper articles.

Continued on Page 16

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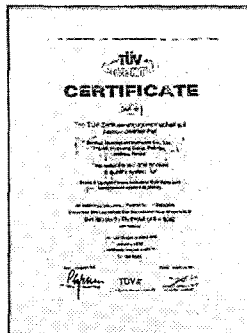
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Q & A/EDITOR'S ROUNDTABLE

Continued from Page 14



Tuning Low Bass with SAT

I'd like to relate an incident that happened recently. I was called in to tune a spinet that I had never seen before. I set up my Sanderson Accu-Tuner for this piano and began the tuning. As I got into the lower bass the SAT indicated that the notes were very flat and had to be adjusted upwards. When I got to the lowest B, however, the SAT indicated that it was only slightly flat and so I merely tweaked it a little. I was puzzled by the fact that among all of those "very flat" notes was one that was almost on pitch. So I did some aural checks and, while striking the lowest B, I played notes up from it one at a time and discovered that this B was in unison with D1. Instead of being flat, it was sharp by a great amount! I love my SAT and it performs well for me, but it fooled me down in the low bass. I've been leery of its bass capabilities ever since. Can anyone explain why this happened and how the SAT can be used to home in on the correct pitch for these low notes?

— Ted Simmons
Merritt Island, Florida



Robert Scott: Here is what I think happened. The SAT uses the 6th partial in this region. That means it has a narrow bandpass filter set around the frequency that is six times the nominal fundamental frequency for B0. Any frequency that falls inside that narrow band will be displayed in the lights. Now look at D1. It is a minor third above B0. A minor third is nearly a 6:5 ratio in frequencies. Therefore the 5th partial of D1 is nearly the same as the 6th partial of B0. The SAT can't tell which partial it is listening to. It only knows individual frequencies. So it displays the 5th partial of D1 as if it were the 6th partial of B0. Now why were you drawn to the 5th partial in the first place? Perhaps the 5th partial was much stronger than the 6th partial on that string. In any case, I am surprised that the B0 string did not break when tuned 300 cents sharp.

Bob Davis, RPT: The lowest notes in most scales are far from their breaking point (I think too far, but that's another topic). Raising the B0 to the same pitch as D1 raises its percentage of breaking strength from something like 35 percent to a little over 50 percent.

David Porritt, RPT: The SAT in tuning B0 listens to F#3 (the 6th partial). When B0 was actually sounding D1 it heard F#3 as the 5th partial and judged it to be in tune. As I tell my customers who ask about the SAT: "you can't leave your ears at home."

Simmons: I follow that, Dave, but how would one defend against that happening? I mean, suppose it's the end of the day, you're tired and you rely on the SAT to get you through this last tuning so you can go home. You are still dedicated to doing the best job you can, but need a little more assistance from the SAT. If that had been the case in the instance I described, I may not have caught that sharp B0.

Porritt: As Virgil Smith often says, you need to listen to the fundamental. If you are in doubt about the note, run a short chromatic scale down to it. If B0 is actually D1, it should become obvious as you scale down to it. If it is not obvious, either the piano is too bad for it to matter, or you are too tired to be working! Yes, I've been tired before, but I hope I always quit before that stage. I know! Spinets are spinets!

Simmons: You've been very helpful, Dave. However, there really is no fundamental down in the extreme lower bass, especially on a spinet. Running a chromatic scale should make any error stand out. Thanks for that hint.

Newton Hunt, RPT: Every tool has its limits, the SAT included. The problem you encountered is caused by the harmonic structure of any note. The SAT is listening to a partial an octave and a fifth above the note being played. If you consider the closeness of the partials in that range you can see how easily tuning to a different partial of the note can occur. The lower you are the more likely this will occur as well.

The aural testing you did is the exact and proper procedure of using the SAT when tuning an unfamiliar piano.

If in doubt, listen.

Warren Fisher, RPT: This is a common problem that many new SAT owners stumble over. The prime partial for that note produces a weaker pattern than the partial for the D. Most people seem to tune them too flat, particularly on a big pitch raise. They stop at the first good pattern they find. You have to realize that the SAT will give you a good pattern for most of the closer partials. Usually it will be a weaker pattern than the prime, but not always. You must check aurally to be sure you're in the right ballpark before you set it in.

A quick check you can make is to set the SAT (in tune mode) and play C3, stop the pattern, then play C2, and C1 in sequence, watching the pattern as you go. If C1 is a whole lot different, quickly tune it close.

Now, shift to your page or FAC tuning and recheck C1. If you have a good pattern, tune it correctly. Next, tune *downwards* to A0 listening for the half step drop as you go.

This procedure is useful for getting the pitch right at the lower end while chipping new strings to pitch after installation. Another method that works is starting in the middle and tuning towards each end in the traditional aural manner.

Most pianos, even spinets, shouldn't require this. What I usually do is pull sharp a couple of good pin clicks and if I don't get a pattern, this means that the pitch is outside of the plus or minus 25 cents range that the tuner captures. Listen to a double or triple octave and see if it sounds flat or sharp. Do the same for the notes up to C1. You may find that pitch is the same or higher as one of those notes. Tune in the indicated direction and look for a pattern.

Just be aware of the problem and it will cease to be a problem. This just proves again that the SAT is not the whole answer. It's like a car, you have to drive it.

Simmons: Warren, maybe you can tell me if using the MSR button on the SAT while striking the questionable note would tell me where the string is. There must be some way to find the correct partial. I use aural checks, true, but I'm trying to learn

Q & A/EDITOR'S ROUNDTABLE

some more of the intricacies of the SAT—that would, perhaps, help others as well. If the B0 were in unison with the D1 and I hit the MSR button while striking B0, what message would I receive? What would the SAT read? I don't want to try to attempt an actual case on my own piano because I'm afraid the string would break, although it didn't on the spinet in question; but I'll bet it was close.

Fisher: I tried that, but you can't go below C1 in tune mode. Then I tried setting the SAT at B1 and pressed MSR and got a reading of -101.1 cents which would be about right considering stretch (this was a studio). There is no reason you couldn't use that check on each of the notes down there. I never did get a pattern, just held the button down and counted to ten. I did it twice and it only changed three cents.


You can also use the old Sight-O-Tuner procedure, using B1 as a reference and setting the tuner an octave and a 5th above that, F#3. Play B1, stop the lights, without changing anything tune B0. Step down to A#1, and so on.


Kent Swafford, RPT: Well, one "modification" that might be possible would be for there to be a visual tuning device that could read more than one partial at a time. This way, the display of the two partials could be such that if the pitch of the string were so far off that, for example, the fifth partial was being read instead of the correct sixth, the other partial would display a gross error or nothing at all, providing a tip-off that there was something wrong. Such a dual-partial display is prob-

ably technologically possible. One can hope.

I would like to point out that tuning to the incorrect partial in the bass is not a phenomenon that is limited to visual tuning. In 1982 I took over a position as piano technician for a large public school system. The previous technician was retiring and was there to show me around for a couple weeks. We went to a school and I tuned a Mason & Hamlin grand while the old gentleman listened. When I got to the bass, I discovered that all the single string unisons in the bass had been tuned a third low. He had tuned the seventh partial as the sixth, and did it aurally. He tuned the strong seventh partial of the lower note to the third partial of the note an octave higher, creating the rather unique 7:3 octave! I'll never forget the expression on his face as I raised those notes. I've found the same mistake on a few other pianos since, tuned by others, not the old gentleman at the school system.

You can catch these gross mistakes by playing parallel octaves and the chromatic scale. Between the two you can't much go wrong — the octaves will beat wildly and the scale won't sound like a scale.

Dan Hallett, Jr., RPT: I've had similar experiences and always use aural checks on all SAT tunings. I have not tried to understand why. I just figure that any machine can go wrong at any given time and so use machines to put me in the ballpark quickly and finish each interval by ear as I go along. Any aberrant readings get closer attention and are noted on my customer card for the next visit. 



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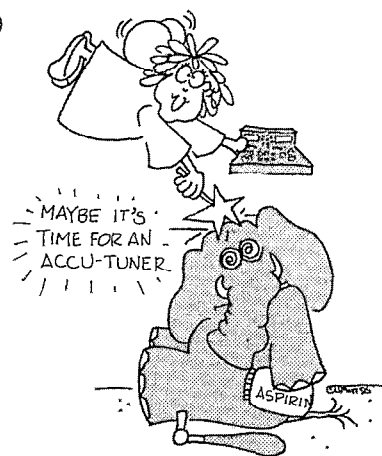
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Tightening Plate Screws & Bolts: Are We Overdoing It?



By Del Fandrich, RPT
Contributing Editor

Question: In the July 1997 *Journal*, a question appeared about repairing stripped plate bolts. A more appropriate question, however, might be, "Is it really advisable to tighten plate bolts and pinblock screws as often and as much as is frequently recommended in some tuning and piano prep classes? Are extremely tight plate bolts and pinblock screws really essential for good tuning stability?"

Answer

This is a question I've pondered from time to time as I put some of the pianos back together that we've put new boards in. I've seen enough damage done to soundboards, rims and pinblocks as a result of over-tightened bolts and screws that I now approach this practice with a bit of caution. I have to wonder if any possible benefit to the piano might well be offset by the potential for causing real damage.

What type of damage am I talking about? Several things come to mind, the most common being:

1) Stripped plate bolt and pinblock screw holes — this is the most obvious and most common problem that can be attributed to over-tightened bolts and screws. True, it's a bit difficult — though not impossible — to strip out plate bolt holes in a rim made of maple. It's also true that maple rims are found in most (not all) grand pianos built in the U.S. since the beginning of time. Two relatively modern exceptions are recent Kimball and low-end Baldwin pianos, both of which have used poplar. I'm sure there are others that I don't know about. Most, if not all, Japanese and Korean

pianos have rims that are made of "select hardwood," which can mean anything. At best, this can be a wood that is reasonably hard and fully appropriate for piano rims. It can also be some species of wood that is much softer than the maple, or even the poplar, that we're used to. Continually tightening the plate bolts in these rims will ultimately lead to stripped holes. I've taken enough of these pianos apart to justify at least some apprehension. Sadly, some pianos are built with rims so soft that the plate bolts never will feel really tight. If you keep turning the bolts in these pianos, they will simply get looser.

Some (most?) pinblock screws are about 1 1/2" long. Of this, about 3/8" to 1/2" is shank with only the balance being threaded, and much of that is tapered to the point. Certainly enough thread to hold the pinblock firmly against the plate, but not really a lot to stand up against the stress of being constantly tightened. They can also strip out if over-tightened.

2) Soundboard damage — most pianos have plates that rest on dowels or some other type of spacer that is installed when the plate is bedded to the rim — but, not all. Some have plates that rest directly on the soundboard. Actually, these plates have cast-in "bosses," or risers, around the bolt holes that rest on the board. When the plate bolts in these pianos are over-tightened, the bosses can easily crush the soft spruce that the plate is resting on and actually lower the elevation of the plate. What effect this has on downbearing depends on which bolts are over-tightened and by how much. It doesn't do the soundboard much good, either.

3) Rim damage — over-tightened plate bolts can actually cause rim damage in the form of cracked, or split rim laminations. I've not seen many failed glue joints from over-torqued bolts, it's usually the wood ply that splits. If the wood ply has split, it won't be possible to use the normal plugging techniques to repair the problem. The split will simply get worse. Short of removing the soundboard, about the best you can do is to follow the advice of Vince Mrykalo that was given in the July *Journal*.

4) Broken bolts and screws — metallurgy has come a long way since the first half of the century. But I've had to deal with enough bolts and screws

that failed while being removed from piano rims to know just how fragile some of those old bolts can be. Broken plate bolts and pinblock screws are hard enough to repair in the shop. Just wait until you have to drill one out and replace it while the piano is still in your customer's home. That's the last time you'll tighten anything "with all your might."

Now, having said all of that, what about the need to continually tighten these bolts and screws? I'm not convinced that it's really necessary. I think it's at least questionable that the practice actually benefits tuning stability.

Consider the pinblock screws. What really are the forces that bear against them? If the pinblock is firmly bedded against the plate flange, most of the force from the strings will be transferred through the block to the plate flange. To be sure, there is some rotational force that would like to pull the front of the pinblock down, but not all that much. A few #12 screws would probably handle the job. They wouldn't look nearly as comforting as those big #18s, though. If the pinblock is not bedded against the plate flange, continually tightening the pinblock screws is not going to help all that much anyway. And stripping the screw holes is not going to improve the pinblock bedding.

When it comes to plate bolts, I think that most of us are under the impression that there has to be an abundance of them and that they have to be really big to withstand all of that tension from the strings. Again, not so. The plate supports the string tension. The plate bolts simply hold the plate snugly against the soundboard/rim assembly so it can maintain its proper relationship with the bridge. They also prevent the plate from warping or twisting overly much from the stress of the string tension that is applied to it. But again, these forces are not all that great and a few more #12 screws would probably do the job (assuming, of course, a maple rim or really long screws).

So, what are the advantages of frequently tightening pinblock and plate screws in the way we've been taught? Frankly, I can't think of many. Sure, check them once when the piano is new. And, if you're in a climate that changes a lot, it's probably not a bad idea to check them again from time to time. But please, back off on the torque. You may be doing the piano more harm than good. ■

World Class JUNK

By Susan Kline, RPT
Eugene, Oregon Chapter

This article is the first of a series of attempts to elevate working on ratty old

clunk- ... (harumph!) "humble instruments" from hated drudgery to a minor art form. While I have (on rare occasions) been discovered working on elegant long slender grands, the overwhelming bulk of my experience has been on a seemingly endless string of spinets, consoles, and very old, even derelict, uprights.

I haven't exactly seen people lining up to proclaim their expertise in working on these instruments, and yet I know that a great many of us spend lots of our time on them. Like most other people, I have developed a few survival techniques, but I would be delighted to hear about different ones, and to have any particular examples of my extensive ignorance corrected.

My e-mail address is skline@proaxis.com. U.S. Mail will reach me at: P.O. Box 1651, Philomath, OR 97370

Instant Attraction

My Favorite Tip

I found out by accident that white glue and CA glue work better together than separately, especially when gluing cloth and leather. When long setup time or clamping is impractical, yet white glue would otherwise be the best choice, a small drop of CA glue can do the trick.

I found this out about five years ago, and have been using it to get out of nasty spots ever since. I can't believe I'm the only one who has noticed this property of CA glue, but no one else has come forward, so I will.

While I think of this as using the CA glue to accelerate the white glue, really it's the other way around. CA glue has the unique property of setting up when exposed to wetness as long as conditions aren't acidic. (A *Journal* article discusses CA glue properties: *Secrets of the Superglues* by A. J. Hand, August 1990.) A small drop of CA glue (it doesn't even take much!) applied the right way will seize up in

seconds, holding the joint together long enough for the white glue to take over.

As an example of this procedure, let's consider the matter of pedal dowel pins that jingle in the holes at the ends of the damper lift rods.

On older uprights this is fairly rare because when there are holes at all, there are action cloth bushings in the holes — some one-piece, which causes a bulge, some two-piece, which makes little "ears." I go for the ears.

On newer pianos some brilliant designers have decided that cloth is unnecessary, and rubber grommets or tubing

— Break for
Philosophizing —
One key to
surviving work on
junk (financially and
emotionally) is to
derive satisfaction
from practical,
durable, high-quality
repairs.

will work well enough for long enough. Although the old system can often be seen working perfectly on pianos 80 or more years old, on pianos only a decade or two old we regularly see grommets worn through or missing, ossified rubber tubing, masking or electrical tape wrapped around the dowel pins and slowly fossilizing, rubber grommets that started making noise and were lubricated, which turns them to rotting crud ... you can supply other variations, I'm sure.

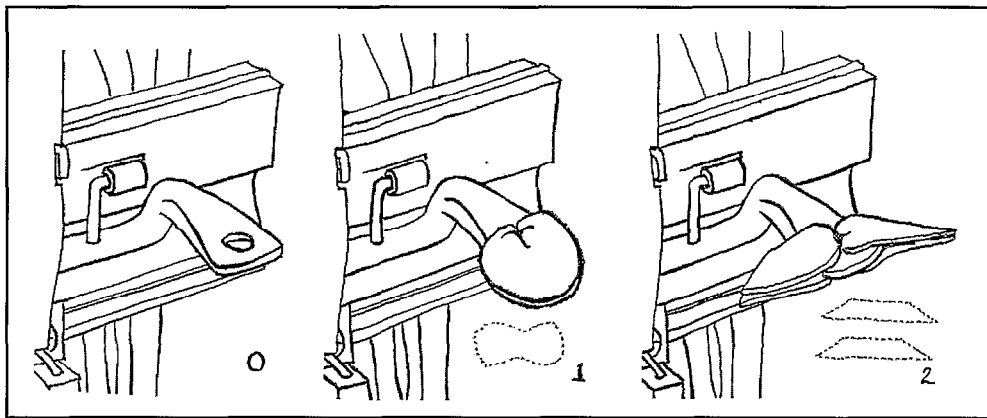
I, like many, have kept automotive rubber or neoprene tubing in my kit, and grommets of several sizes. I have carved down grommets so they will fit

undersized holes, wondering how soon the mutilated things will fail. I have put myself through contortions trying to clamp ends of cloth strips together with clothespins where there isn't room for them, and have put cloth strips through holes without glue, wondering if they will walk along until

they come out again. I think they usually won't, but I can't prove that they will stay put, and the level of satisfaction derived from a fix like that is minimal.

The final blow came when I used a piece of tubing to quiet the middle pedal of a small console just before a wedding. The hole in the rod end (for bass damper lift) was just small enough to pinch the tubing so that the damper lift rod walked its way up the pin, jamming the dampers off the strings in the bass. The pianist rehearsing for the

Continued on Next Page



Damper pedal rod bushings with single and double "ears."

Continued from Previous Page

The Procedure I Use

Another Application

Improvisation

A New Application

A line drawing of a mechanical device, likely a pump or engine component. It features a piston at the top, connected to a connecting rod, which is attached to a crankshaft. The device is mounted on a base with a spring and a lever arm. The drawing is a technical illustration showing the internal components and their assembly.

20 / Piano Technicians Journal / October 1997

The All-Purpose Temperament

By Jim Coleman, Sr., RPT
Contributing Editor

When I was 13 or 14 my father told me that in setting a temperament, the 5ths should be slightly contracted and the 4ths should be wide. The 5ths should be narrow by about three beats in five seconds and the 4ths should be wide by about four beats in five seconds. I should start from middle C, tune down one octave, then up a 5th, down a 4th, up a 5th and down a 4th until I got to F#, then down another fourth, continuing with up a 5th, down a 4th until I came out at middle C again. If that 5th from F3 to C4 did not come out right, I should work backwards splitting the difference until it came out right at C3. If that didn't come out right, I could go back around like at first until it did come out right. Sometimes it was round and around for several passes.

Then I read the William Braid White book which my brother Gale loaned to me. My! What an eye-opener that was. I learned to tune from F3 to F4 mostly by 4ths and 5ths, but checking with 3rds and 6ths. I was still using my C fork for C5, then tuning C4 as a pure(?) octave and then tuning the F3-C4 5th. For years I struggled to get the F on the right side of zero beat. We didn't know the M6th-M10th test in those days. This is the biggest problem for most tuners. If the F3 is wrong, there is no way the rest of it will come out right.

Later I learned the tests for 4ths and the tests for 5ths, and that made life a lot more livable. Eventually I learned that the beat rates in the books were not right for all pianos — in fact, the beat rates were right for very few pianos. In general, for pianos with a flatter slope of inharmonicity, the wide-beating intervals such as M3rds, M6ths, and 4ths were usually slower than the book values; while the narrow beating intervals were usually

faster than the book values. Then I discovered that intervals crossing the break between wound strings and plain strings would be difficult to blend across.

The greatest thing I learned from the Braid White system was that if the F3-A3-C#4 M3rds were evenly balanced, then one could continue on with the 4ths and 5ths to complete the temperament and there would be no more problems. For years after that I set temperaments with no problems until I went beyond the temperament area, where I sometimes discovered that the octaves and the 10ths just would not line up properly. This was because I had forced my preconceived ideas on the piano as to what the beat rates should be. The gist of the problem was that I had a smooth progression of beat rates within the temperament octave, but it was not the progression rate which the piano wanted, and as soon as I had gone beyond the octave, it began to tell me that something was wrong.

At about that same time I was working for the Baldwin Piano Co., where electronic machines were looked down upon, so I couldn't get any help there, besides, all my concert tuning was done aurally in those days. Finally, one day it dawned upon me that if the contiguous 3rds test in the middle of the Braid White temperament was so important then, why not start at that point? I then could work around the circle of 4ths and 5ths as usual and everything would come out OK, especially if I extended my temperament from F3 to A4. This provided me with an extra M3rd to fit into the contiguous 3rds scheme and would force me to get

the progression rate correct at the same time.

Along about this same time George Defebaugh convinced me that I should discard my C tuning fork in favor of the A fork. Since I was tuning a lot of Acrosonic spinets in those days, I made my main octave to be the A3 to A4 temperament. The added F3-A3 M3rd helped to ensure that the other 3rds progressed at the proper rate. The other thing this choice did for me was to postpone dealing with the area of crossing the break until after I had a good temperament set. It was now easy to set a beautiful temperament on an Acrosonic and then to deal with the other problems in a much easier way.

I am indebted to Michael Kimbell for the explanation of this next part. If one sets A4 to the fork and then establishes the octave A3 to A4 so that it sounds reasonably clear, one can then set the F3-A3 3rd at eight beats per second on the wide side. This is easy to do by noting the second sweep hand on your watch, tapping your foot twice for each second, and then tuning the F3 so that there are 4 wavers for each tap of the foot. Since my nervous system is a little slow, it took me a while to learn this speed. I would practice saying: "doodle doodle" for each tap of the foot. At first, I had to slow down the tapping of the foot to realize the four pulses for each tap of the foot, then I would gradually speed up the tapping until the taps were twice each second and the pulses were eight times each second. I would then tune the F3 so that its M3rd beat at the same rate.

Once I was sure that the F3-A3 was tuned (temporarily) at 8 bps, I would tune F4 so that I had the same kind of octave that I had at A3 to A4. It is good to note at this point that

neither of the Fs are in the absolutely correct position, in fact both of them will be changed later,
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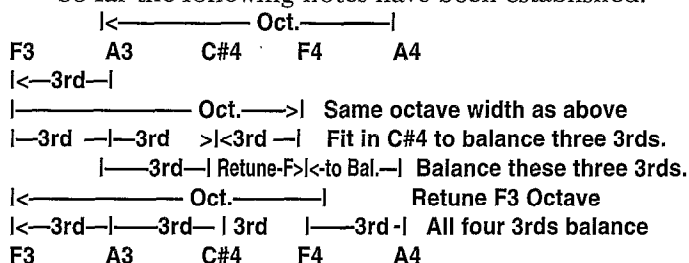
"The gist of the problem was that I had a smooth progression of beat rates within the temperament octave, but it was not the progression rate which the piano wanted, and as soon as I had gone beyond the octave, it began to tell me that something was wrong."

The All-Purpose Temperament

Continued from Previous Page

but they will make the location of C#4 much more secure. By deliberately making the F3 M3rd a little faster than it will be eventually, the A3-C#4 3rd can be more easily tuned to fit between the A3 M3rd and the C#4 M3rd. In most cases you can balance the C# so that the A M3rd fits in perfectly evenly between the F M3rd and the C#4 M3rd (on some pianos, the 3 M3rds will be the same). After this, you can raise the F4 until the C#4 M3rd is halfway between the A M3rd and the F4 M3rd (be sure to not change the C#4). Next, the F3 can be again tuned as an octave below the F4 to see that the F3 M3rd falls in line with the decreasing beat rates of the F4 M3rd, the C#4 M3rd, and the A3 M3rd. (On a larger piano, you could also extend the range down to the C#3 octave and check the C#3 M3rd so that it falls in line with the others).

So far the following notes have been established:



In all of the above, the piano pretty well talks to you to tell you if it is satisfied. I call this part the "self-adjusting part." In other words, if these contiguous 3rds do not all match up, the piano is telling you it doesn't like what you are doing to it. Now, if you don't keep the octave work consistent, you may get a false assurance that everything is okay. On most pianos you will end up with the F3 M3rd at a little less than seven beats per second. On a Cable-Nelson spinet, the beat rate will end up closer to six beats per second, due to the greater inharmonicity of the F3 which uses a #20 wire size.

I spoke earlier of keeping the octave consistent. It is easy to hear the 4:2 type octave by listening to the partials which are one octave higher than the upper note of the octave being tuned. 4:2 means that the 4th partial of the bottom notes equals the 2nd partial of the upper note. The A3 4th partial is at A5. The 2nd partial of A4 is at A5 also. When these two are at zero beat the 4:2 is pure. If your hearing is quite acute for higher beat rates, you can use the M3rd-M10th test so that in checking the A3-A4 octave, you would play the F3-A3 M3rd and compare it with the F3-A4 M10th. If you like the pure 4:2 type octave, you would make these two tests equal. You could make the M3rd slower by a half beat per second to expand the A octave slightly, or you could use the 6:3-type octave to make it just a little wider (your choice). If the A3-C4 min

3rd speed equals the M6th C4-A4, then you would have a pure 6:3-type octave, which on most pianos is a little wider octave than the 4:2-type with a half-beat expansion. If you wish to have purer 5ths in your equal temperament, then you might like to even expand the 6:3-type octave by a half beat.

To do this, you would make the m3rd A3-C4 to be a half beat slower than the C4-A4 6th. Since there is no consensus on the proper size for octaves, you can use your own judgment, just be consistent. If you prefer the 4:2-type octaves, there is another method for checking this by using the complementary intervals of a 4th on the bottom and a 5th on top (i.e., when the A3-D4 4th equals D4-A4 5th, then you have a pure 4:2-type

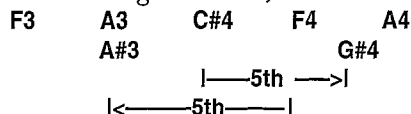
octave). If the 5th is slower, then the 4:2 relationship is expanded (of course, we are assuming that the 4th A-D is on the wide side. That can be checked with the F3-A3 3rd beating slower than the F3-D4 6th. We will refer to this type of test as the 3rd-6th test for 4ths in the future).

Once you have decided upon what type of octaves you wish to use, you can have a good equal temperament on almost any piano, if you stay in the upper range from A3 to A4. Just remember that if you choose a wider type of octave, your 5ths will be a little slower and your 4ths will be a little faster. Another result of this would be a very slight increase in the speed of the 3rds and 6ths, but this is only barely noticeable. The wider the octave selection, the more difference will be noticed between the outside, inside 6th-3rd test at the end of your temperament process. (Normally the F-D 6th will be about equal to the G-B M3rd. With wider octaves the 6th will be a bit faster than the inside M3rd).

One good compromise might be to have the 4:2 octaves beat on the wide side the same amount as the 5ths beat on the narrow side. This would still be a fairly conservative type of octave.

Now that your octave decision is based on better information, whatever it is, the next step is to locate the D#4 note. Again, we are indebted to Michael Kimbell and to Fred Tremper for the principle of tuning two preliminary 5ths in order to use two balanced 4ths to locate the note in the middle of the A to A Octave (D#4).

From C#4 tune up a pure 5th to temporarily establish G#4. From F4 tune down a pure 5th to A#3. Since D#4 is a 4th above A# and it is a 4th below the D#4, it can be balanced perfectly between the two notes. If anything, let the upper 4th be only very slightly faster than the lower 4th. In diagram form, we now have the following:



These 5ths will need to be tempered later if you are not using an extra-wide-style octave system.

|—Bal 4th—>D#4

|<—Bal 4th—|

After locating the D#4, you can tune contiguous M3rds on either side to complete a whole tone scale and have M3rds that fit between the original pivotal contiguous M3rds.

F3 A3 C#4 F4 A4
 A#3 G#4

 D#4
B3 | G4

|<—3rd—| 3rd—>|

|—————>|<—————| Balance two 5ths
 C4

This fairly well establishes the size of the 5ths assuming the balancing of all the contiguous 3rds was done properly.

Another way of establishing the size of the 5th is to tune the G3 to the established B3 as a M3rd which fits between the F3 M3rd and the A3 M3rd, and then tune the D4 to balance its two contiguous 5ths between G3 and A4.

G3 D4 A4
|—————5th—————>|<—————| Balance two 5ths
Tune A#3 so A#3 M3rd fits between the A3 M3rd and the B3 M3rd.

A3
|—————5th—————>E4 Same size 5th
 |—3rds—|<—3rds—>| Fit two 3rds and
 C4 E4 G#4 Check C#4 5th

The C4 M3rd must fit between the B3 M3rd and the C#4 M3rd. Here is where the G#4 will need to be the top of a tempered 5th unless one is using an extra wide octave. The E4 M3rd will demand a lowering of the G#4 in order to fit parallel with the D#4 M3rd and F4 M3rd.

B3
|—————>F#4 Same size 5th
 D4
 |<—————| Same size 5th
A# D4 F#4
|—————|<—————| Check 3rds

Here is where the temporary A#3 5th may need to be tempered up unless an extra-wide-type octave was used. At any rate the A#3 M3rd must fit between its neighbors.

Tune G#3 so that its M3rd fits with neighbors, its 5th and 6th fit their neighbors and the octave is reasonably like neighbors.


Tune F#3 so that its M3rd fits with neighbors, its 5th and 6th fit their neighbors and the octave is reasonably like neighbors.

This completes every note from F3 to A4

Check all intervals chromatically and contiguously

Check outside-inside 6ths and 3rds, (like F3-D4 = G3-B3)

A Final Note

This temperament can also be used by those who wish to experiment with tuning by pure 5ths. You won't know if you have made the octaves wide enough until you get to the line where two 5ths are tuned contiguously. If these two 5ths are pure, then the octaves were wide enough. Then all other 5ths may be tuned pure, especially if the G3-D4-A4 contiguous 5ths are also pure. 

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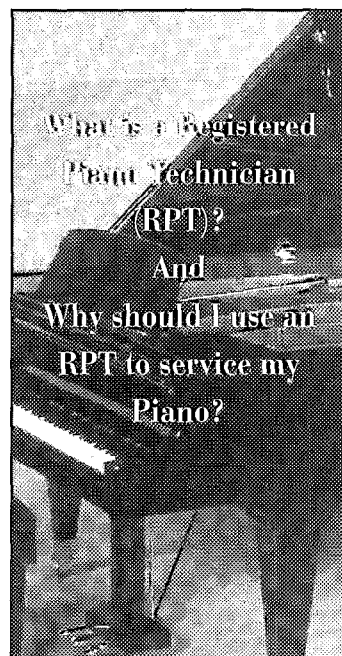
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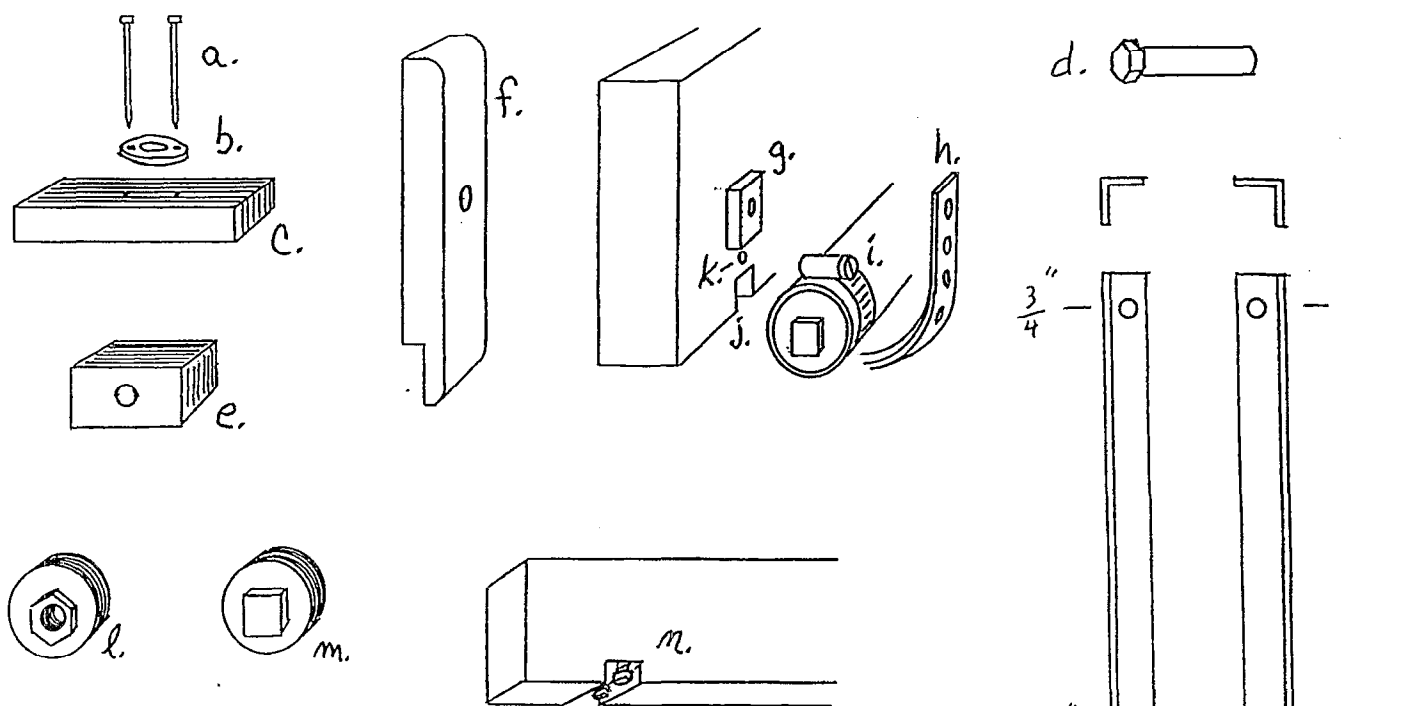


FIGURE 2
RIB CLAMP ASSEMBLY (DETAILS)

- a. 8d finishing nails
- b. steel washer 1/8" x 1 1/4"
- c. top beam pressure block 1 3/8" x 4" x 5/8"
(Falconwood or Delignit)
- d. bolt 3/8" x 3 1/2" with threads cut off
- e. bottom beam pressure block 1 3/8" x 2" x 1"
(5/16" hole drilled laterally in center)
- f. hose guard 1 1/2" x 6" x 3/4"
(notch 1" long, 7/16" wide)
- g. strap block 1" x 3/4" x 1/4"
(centered on a hole in the beam 1 15/16" from bottom)
- h. pipe strap 9 1/4" x 3/4"
- i. hose clamp 1 3/4", size 20
- j. notch for hose clamp bolt 7/16" deep, 11/16" wide
(front notch 1 7/8" from the end;
back notch 1 3/4" from the end)
- k. hole for tightening screw (3/4" panhead)
- l. pipe reducer bushing 1 1/4"-1/4"
- m. pipe plug 1 1/4"
- n. notch in the underside of the locking rail (with two- 3/4" panhead screws for adjustments)

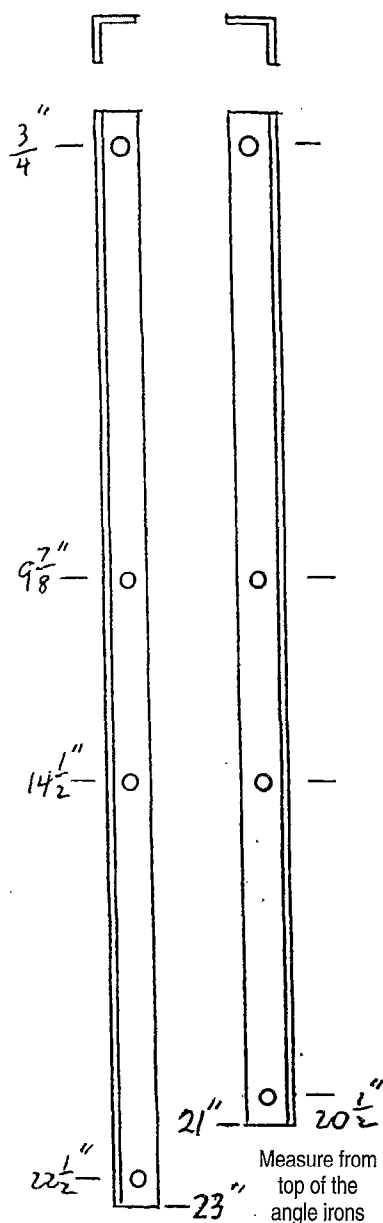


FIGURE 3

- pressure blocks first. Then drill the two holes in the body of the bottom beam, drilling through the holes in the angle irons.
5. Fit the locking rail and install the bottom beam assembly on the carriage. The dog works like the dog for a grand leg, except that it has a handle for leverage. It will work more smoothly if it bears against a leather pad glued to the beam. The dogs will need to be custom fitted.
6. Put the fittings onto the hose.

7. Attach the hose to the top beam with the pipe strap and strap blocks.
8. Install the safety rods.
9. Cut the threads off the top bolts.

10. Glue the key cloth on the bottom beam.
11. Test the Rib Clamp Assembly with a strip of wood the length of a rib, 1 3/8" thick and 1" wide, representing both soundboard and rib.

Referring to the drawings, you'll see that the bottom beam bolts and the dog bolts are secured with double nuts. This helps keep the bolts from loosening when the yellow pine beams swell and contract with the seasons.

Continued on Next Page

Davies Pneumatic Soundboard Press — Part III

Continued from Previous Page

The top beams should be 1/16" thinner than the bottom beams so they move freely between the angle irons and are easy to take out and put back.

The hose guards are needed to help keep the hose centered on the rib. You can see in the photos how many are used and approximately where.

The pipe straps hold the hose onto the top beam with panhead screws through the strap blocks. The other screw just below the strap block is for taking out the slack.

Don't neglect the steel pins or little safety rods at the ends of the hoses. They're a very important item. The rods are set right against the fittings and about half their length is in the beam.

Yellow pine is a little weak perpendicular to the grain, so I spread out the pressure by means of the Falconwood™ pressure blocks. Even the Falconwood™ will crush and deform under the head bolt without the steel washer in between. The top block is nailed on in case I have to replace it at some later time. The bottom block is screwed on because the action of the dogs pulls the nails out.

The valve assembly allows loading of one rib at a time while keeping full pres-

sure on everything else. A small amount of air can be bled in at first so the position of the rib can be set without the need for locator pins.

Compressed air enters the fixture through urethane tubing attached to the Hose Barb. Air flows into the mill hose by way of the Street Elbow which inserts into a large Pipe Reducer Bushing (not shown).

Air is taken to the next rib clamp through urethane tubing attached to the Hose Connector. The Valve opens when the Hose Connector is screwed onto it. The hex-head plug screws into the Tee in the last valve assembly, which needs no valve for sending pressure on.

The hose clamps must be tight enough to prevent leaks. Use pipe compound on the iron pipe fittings and on the little brass fittings in the valve assembly. If the system is tight enough, the compressor shouldn't come on more than twice in 12 hours.


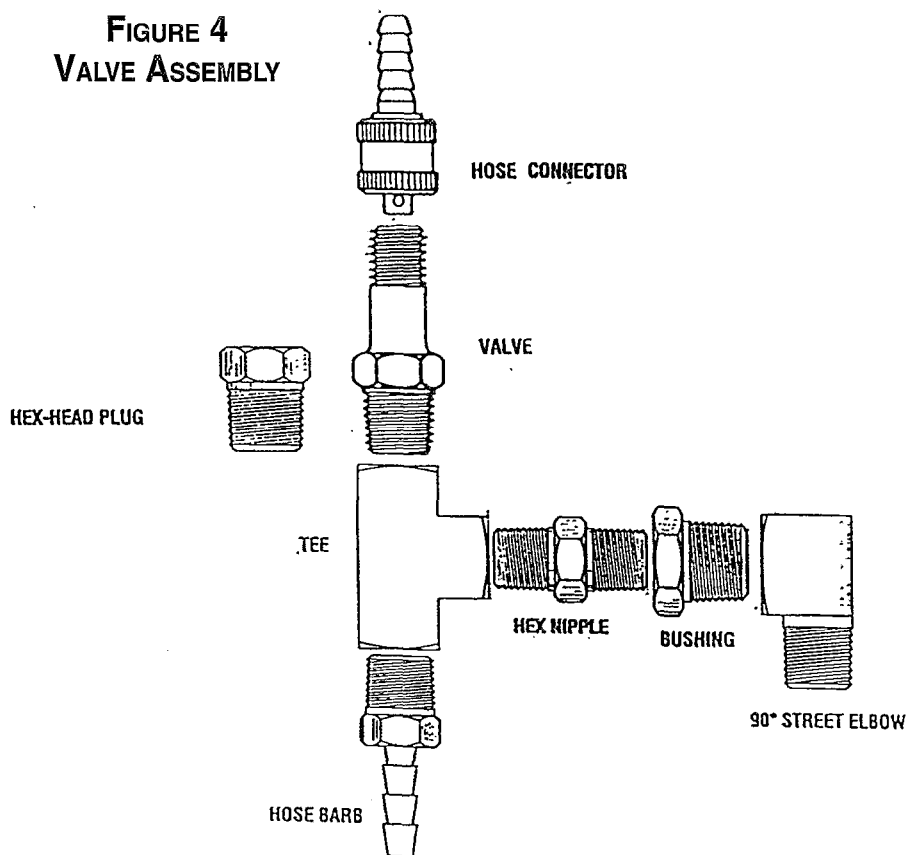
Now that you know how I glue my ribs on, you may be wondering how I glue my bridges on. In some future issues of the *Journal* I'll describe a pneumatic bridge press I've come up with, which also meets the 100 psi standard. 

FIGURE 4
VALVE ASSEMBLY

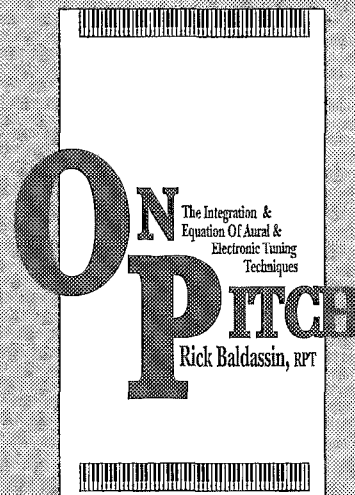


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A Visual Aural Temperament

By C.W. Leshner, RPT
Washington, DC Chapter

I'm a visual aural tuner. My friends call me VAT man.

I once asked someone in my chapter a question about my Sight-O-Tuner and their response was, "Do they still make those things?" Well, they do. I have the digital model.

These old ETDs are very useful at measuring the size of intervals — specifically: 4ths, 5ths, M3rds, and M6ths. I have trouble on many smaller pianos hearing the beats correctly. They can be quickly and accurately measured with the Sight-O-Tuner.

This article is for the simple tuners who have the simple equipment.

I use a method of temperament tuning that is done with the machine and aural checks along the way. It is based on establishing a beat speed for 4ths, 5ths, M3rds and M6ths that seems suitable for that particular piano. The procedure is as follows: A4 is tuned to the machine and A3 is tuned as a 4:2 octave one cent wide. This is followed by a series of two 4ths and two 5ths.

From A3 tune, D4 — G3 — C4 — F3. Begin with the 4ths 2 cents wide and the 5ths one cent contracted. To tune 4ths set the machine two octaves above the bottom note of the 4ths. Stop the lights from the tuned reference note, add 2 cents wide, and tune. For 5ths set the machine one octave above the top note of the 5th. Stop the lights from the tuned reference note, add one cent contracted, and tune.

At the end of this sequence the F3-A3 M3rd should be an appropriate width for that size piano — 13-14 cents for uprights and grands and 12-12.5 cents for spinets and consoles. To measure the width of the 3rd, set the machine two octaves above the top note of the 3rd, stop the lights on either note, strike the other note and stop the lights while noting the number of cents to do so.

If the F3-A3 M3rd is too slow, go back and make the 4ths not as wide and the 5ths not as contracted in that opening sequence. If the F3-A3 M3rd is too fast, go back and make the 4ths a little wider and the 5ths a little more contracted in that opening series. Either way, keep at least a one cent difference between the 4ths and 5ths.

Once the F3-A3 M3rd is good, also measure the width of the F3-D4 M6th. It should be about two to two-and-a-half cents wider than F3-A3. Set the machine two octaves and a M3rd above the bottom

note of the M6th. Stop the lights on either note of the 6th, strike the other note and stop the lights while noting the number of cents it takes to do so.

The following table lists three sets of speeds for 4ths and 5ths that I've encountered:

	4THS	5THS
CONSOLE:	1.5¢	.5¢
SMALL GRAND	2.0¢	1.0¢
MED. GRAND	2.3¢	1.3¢

If you're not that familiar with the coincident partials of M3rds (5:4) — M6ths (5:3) — P4ths (4:3) — or P5ths (3:2), review these so you can work quickly when using the machine.

We will finish the temperament by using the sample interval measurements from my own small grand. M3rd = 13.5¢, M6th = 16.0¢, P4th = 2.0¢, P5th = 1.0¢

The remaining notes can be quickly set with the machine and then aurally adjusted to fit the temperament scheme. I will use the word "visually" to indicate that the interval was set by the machine using one of the four interval speeds above.

Tune B3 to G3 visually and check aurally that G3-B3 = F3-D4. Also that G3-B3 is one beat faster than F3-A3.

Tune E4 to B3 visually and check aurally that G3-E4 is one beat faster than F3-D4. Also check visually that A3-E4 is contracted.

Tune C#4 to A3 visually and check aurally that A3-C#4 = G3-E4. Check aurally whole step 3rds F3-A3 < G3-B3 < A3-C#4 (each one beat faster).


Tune A#3 to F3 visually and check aurally that A3-C#4 < A#3-D4.

Tune F4 to F3 visually as a 4:2 octave one cent wide. Check visually that A#3-F4 is contracted.

Tune F#3 to C#4 visually and check aurally that F3-A3 < F#3-A#3 < G3-B3. Also check visually that F#3-B3 is expanded.

Tune G#3 to C#4 visually and check aurally for parallel 3rds and that G#3-F4 = A#3-D4.

Tune D#4 to A#3 to A#3 visually and aurally check parallel intervals. Visually check that G#3-D#4 is contracted.

This method of tuning puts all intervals very close right away. Only minor adjustments are needed and those can be made by adding or subtracting a half cent at a time with the machine. It gives the user good practice and a working knowledge of intervals and their coincident partials. It also puts new life and purpose into the "old" machines that many of us have. 

The Secret Word is “Voicing”

By Ernie Juhn, RPT
Long Island-Nassau, NY Chapter

This time we will explore what people really mean when they talk about “voicing.” In reality there is quite a lot more to it than meets the eye (or ear). First, what is it that many customers expect from voicing? The answer is: they expect every problem solved — completely. That’s it. Now that we have this out of the way, let us continue with the more serious portion of the article.

Because of the variety of procedures used in the process, I prefer the term “Tone Regulation.” My definition, simply stated, would be: manipulation of strings, hammers and action, and often the entire piano, with the purpose of achieving certain tone qualities. When speaking of voicing, most technicians immediately think of “acupuncture,” which, of course, means sticking needles into hammer heads. As a rule I would very strongly urge you to do needling only after all other resources have been exhausted.

Let us establish a few facts; all of them are basic, and all of them greatly affect the final tone quality of the instrument. Strings must be seated firmly on the bridge, unison strings must be in one plane (level), and the hammers have to contact all strings of a unison at the same time. The piano has to be reasonably well tuned and unisons have to be perfect. Consequently, if we come to a piano that needs all this done — and if we do it — the piano will sound quite a lot better, we’ll have improved the tone quality dramatically, and no needle has been stuck into a hammer. It may well happen that the customer would say “gosh, look what a difference voicing can make.” Carrying this further we could say: “never tamper with success,” and don’t start sticking needles into the hammers — it might do more harm than good.

The Concert Pianist

Quite often we have an opportunity to work for a concert artist who explicitly asks us to “voice” the piano. That might be more of a challenge than walking a straight line in a hurricane. I know a very fine concert pianist who likes his piano best when the hammers resemble the hardness of a brick. If he hears as many excited harmonics coming out of the instrument as possible, and it “shouts” as if the volume control were turned up to maximum, he likes it even better. And yet, I am speaking of a very famous fine classical musician. In this particular case, “voicing” means to “bring up” the notes, which are not quite as “nice” as the rest. On the other hand, it is not unusual to have to work on the same instrument shortly thereafter for a pianist with some entirely different ideas. This pianist may almost suffer a nervous

breakdown after trying out the piano. He/she may very well request a complete makeover. What was our previous pianist’s dream sound, may have just turned out to be today’s artist’s nightmare. The technician will have to apply all knowledge and skill in order to satisfy the preference of this musician. This too, is a case of “voicing.” In this case, I guess, we would call it “voicing down.”

The scenario: a concert pianist is scheduled to play a Mozart concerto. The tuner/technician is preparing the piano and in walks the artist. He asks for a “mellow, soft, “Mozart-style” piano. The technician’s job is to provide just that.

Let us analyze briefly. Yes, indeed, the softer the hammer the more mellow/softer/Mozart-like the piano will sound. There is, however, something that has to be observed. All standard rules and practices for good tone production must be applied. First comes everything else — and only then — “acupuncture.”

The Artist & the Listening Audience

As disappointing as it may be, what sounds great to the pianist may not sound so wonderful to the audience and vice-versa. Let me explain. The pianist sits directly in front of the piano (so does the tuner/tech.) On the other hand, the concert hall may have its acoustical peculiarities; the piano may sound entirely different in a full house in the front rows than it sounds on the balcony when the place is empty. Obviously, being familiar with the surrounding is a big advantage. While some experienced tuner/technicians may be quite aware of that situation, conveying these phenomena to the performer is often not easy. Without referring to a specific brand, I would like to mention that a rather fine instrument (and very well-liked by certain artists) is known to have some “weak spots” in the lower treble area. It so happens that the piano also has the most responsive action in the industry. Pianists almost never are aware of the aforementioned deficiency. Add to it the fact that it is hardly noticeable right near the instrument, it may well be a serious dilemma the technician has to face. It is entirely possible that in an effort to “even up” the overall sound, the skilled technician may resort to some tone regulating work. The pianist may well notice an “uneven sound” when performing at the piano — and yet, in the hall the instrument sounds perfectly even. Voicing? Or what?

Now I would like to elaborate on some part of “voicing” which has not been explored much. I did refer to it briefly in one of my previous articles. As we know, it is often difficult to get the artist to differentiate between things they hear and things they feel. In many instances even the finest

concert pianist may not be able to make that distinction. It is probably easily explained by the fact that pianists almost never service their own instrument. While string players, without exception, must tune their own instrument, replace

***“As disappointing as it may be,
what sounds great to the pianist
may not sound so wonderful to
the audience and vice-versa.”***

strings and make at least some minor adjustments — pianists don't. Reed players have to maintain their mouthpiece and reeds themselves, often even make their own reeds and/or are knowledgeable about pads, springs and so forth, brass players have to maintain valves and be able to change a mouthpiece, but pianists, as a rule, don't know how to make a simple adjustment on their piano.

Yes, a piano is somewhat complicated, but so is a harp. And you know what? A harpist tunes his/her own harp and knows how to replace a string. Don't get me wrong, I am not putting down pianists. After all, they are our best customers! I am, however, explaining that there is a perfectly understandable reason for the frequent confusion.

The "Voicing Stick"

The scenario: the technician is supposed to prepare the piano for a chamber music concert, a piano quartet. It is early and the musicians are still rehearsing — it sounds great except for the balance. Seems that the piano overshadows the rest of the quartet. The musicians discuss how it sounds, and even ask the technician if the piano can be "voiced down" a little. How does the technician handle the situation diplomatically? The answer, of course, is: very carefully. The piano lid has been fully "propped-up" during the rehearsal. The simplest solution in this case is to either put the top down or, as a compromise, at least use the short stick. Hence the name — the "voicing stick."

More "Needleless Voicing"

Acoustics is an interesting field. It encompasses quite a broad spectrum of specialties.

Scenario: a solo concert on a fine concert grand. During the rehearsal everybody is complaining about the fact that the sound somewhat "does not carry." Mind you, we are dealing with a first class piano, a fine well-known concert artist, and it is taking place in a famous concert hall. Obviously, the first step is to ask the tuner/technician to "voice" the piano. First reaction: *wow*. Second step: do some thinking, and look around. On stage there is only the concert grand, somewhere in the middle of the stage, and there are two big cloth curtain "wings" on each side of the stage. With a little cooperation a test reveals that moving the piano forward about four feet livens it up tremendously. Well, in this case voicing involved being a piano mover.

And then there are the recording studios. Many of you know that modern sound equipment can do miraculous things. It can boost frequencies, it can cut frequencies, it can filter sounds, it can change tone quality and it can perform a dozen more miracles. There is, however, something that the most expensive piece of sound equipment can not do — and that is make a spinet sound like a fine concert grand. I will agree that if the right person handles the "knobs" a lot can be done with a poor instrument, but it is a lot easier to work with a fine instrument.

Carrying this a little further, I can tell you from experi-

"With the advent of the "hard-pressed" hammers, better-developed and muscular arms became fashionable, although often the development is rather one-sided."

ence that it is a lot easier to "filter" or reduce certain frequencies than to add them. Consequently, I would like to impress upon you the simple but very helpful rule: when dealing with first-class recording studio (equipment) and a first-class piano, don't over-needle. You will be amazed how much "electronic voicing" can be


done without sticking a single needle into a hammer, provided it is done by an expert. Obviously this rule does not apply when it comes to just "evening up" an uneven keyboard.

Now I would like to talk a bit about what I have avoided so far in this article: the actual needling of hammers. Some excellent articles have been published on the subject, but there is never enough said about this very important topic. There are as many efficient methods of that particular art as there are fine concert tuners. The most popular and by far most written about is the so called "radial voicing" method, in which needles are inserted into the felt perpendicular to the molding and (theoretically) avoiding the striking area of the hammer. Variations of that theme are endless, including inserting needles right into the "crown" of the hammer head, sticking needles into the hammer from the side and using needles in diagonal directions.

With the advent of the "hard-pressed" hammers, better-developed and muscular arms became fashionable, although often the development is rather one-sided. New tools came into being which ranged from specially designed voicing tools to modified (vibrating) engraving tools, and even very thin drill bits in motor tools have been seen. Factories use pneumatic pre-voicing tools to make the hammers easier to voice in the final process.

To bring this segment to an end I would like to elaborate on a method which I use whenever I resort to needling. It seems to me that unless the process is overdone, the results are often not very noticeable to the customer. In order to make the difference obvious, I pick a segment (usually an octave in the center of the piano) and work on it. I then ask the customer to compare this "voiced" part of the piano to the rest. That way a clear difference is usually obvious.

Finally, a few thoughts on tone regulation. It certainly is a subject which has a lot to do with personal preferences. In the case of the piano tuner/technician it cannot be emphasized enough that we are here to satisfy the customer and not ourselves — no matter how tempting it may be when the customer says: "you know what you are doing" or "do what you think is right." You may very well wind up being accused of making it "worse than it was."

I also very strongly suggest not to convince a happy customer that the piano doesn't sound right and should be worked on. Even though it may be true, it is dangerous business. In addition to that, it is not only dangerous business — it also means losing business. 

40 Years Ago ... A Look Back at the Pages of The Piano Technician, October 1957

How's Your S.A.? (Sales Ability)

Here's a chance to score yourself. The questions are from a brochure issued by Prentice-Hall, Inc. Answer the questions truthfully, then add up your score. If your total is less than 60 your S.A. needs some brushing up.

1. ATTITUDE TOWARD CUSTOMER: (Do 75% of the people you wait on say "Thank you" when they leave?) Yes—No—
2. APPEARANCE: (Are you as particular about your appearance on the job as you are when keeping a "date"?) Yes—No—
3. KNOWLEDGE OF YOUR PRODUCT: (Have you learned something new about your merchandise TODAY?) Yes—No—
4. INDUSTRY: (Do your associates rate you as a hard worker?) Yes—No—
5. INITIATIVE: (Have you developed a "selling idea" recently?) Yes—No—
6. LOYALTY: (Do you DEFEND your company at least as often as you "gripe"?) Yes—No—
7. CLOSING ABILITY: (Is a "tough" prospect (1) a challenge to you, or (2) a "pain in the neck"?) 1— 2—
8. ENTHUSIASM: (Have you "sold" anyone TODAY by ENTHUSIASM?) Yes—No—
9. PERSONALITY: (Is your personality (1) an ASSET, or (2) a liability?) Yes—No—
10. CHEERFULNESS: (Could you go through an entire day without complaining about anything?) Yes—No—
11. PHYSICAL CONDITION: (Do you honestly keep yourself in condition to do a good day's work?) Yes—No—
12. SINCERITY: (Is 100% of what you say accurate and truthful?) Yes—No—

The Future of the Piano Business

By W. W. Kimball, Jr.
A Talk Given at the A.S.P.T. Convention
in Philadelphia

To me and to the W. W. Kimball Co. the future of the piano business looks bright indeed. Physical evidence of our optimism is seen in the recent erection of a great new, modern factory. The merger of the two important tuner organizations bodes well, both for you technicians and for the piano industry in general. The technicians are some of the greatest ambassadors of goodwill the piano manufacturers can have.

One of the main problems the industry faces is that the distribution of our product has not kept pace with the producing ability of the factories. This indicates the need for more salesmen to reach the retail dealers, and this, in turn points to the need for more well trained and well compensated men. No company whose profits are not satisfactory can be satisfied with itself if only a portion of its people is satisfied with their salaries.

Schools, as a consumer possibility, has been very adequately covered by Mr. Frank Reed. Piano dealers and manufacturers must form more and closer contacts with local PTA groups and school music departments to realize the benefits of the tremendous potential which the schools present.

In the late 30's the small upright-spinet-piano appeared which in so many words, saved the industry. Today we are nowhere near needing to be "saved," but

13. COURTESY: (Do you ever invite courtesy by being courteous even when the other fellow isn't?) Yes—No—
14. PERSISTENCE: (Can you recall the last time you actually closed a sale that seemed lost?) Yes—No—
15. KNOWLEDGE OF CUSTOMER: (Do you vary your approach to suit different types of person?) Yes—No—
16. COVERAGE SELLING: (Do you sell the customer EVERYTHING he needs?) Yes—No—
17. VOCABULARY: (Can you think of 5 words that mean the same as "good"?) Yes—No—
18. SERVICE: (Do buyers come back to YOU because of the SERVICE you give?) Yes—No—
19. RELATIONS WITH YOUR FELLOW WORKERS: (Do they really like you?) Yes—No—
20. READINESS FOR PROMOTION: (Is "the boss" justified in thinking of YOU when he thinks of raises or promotions?) Yes—No—

I do believe that manufacturers should be continually working on new innovations other than styling. Some of this is being done now. To a degree this depends on greater volume so that the factories will have more money to spend on research and development.

You technicians deplore price cutting. So do piano manufacturers and dealers. Actually pianos are one of the most underpriced products on the market today for the value given. We should sell our product for what it is worth, and at no time offer excuses to anyone for the way pianos are priced. People will cherish in a greater measure something they buy at a full, honest price. They never feel they have received top quality and value if a "deal" is offered, even though they may at the moment like the price.

Pianos should steadily be kept before the public. At the recent Chicagoland Fair, which was attended by more than 650,000 people the Kimball Co. had a display and we were well satisfied with the results. This type of enterprise is one in which more manufacturers and dealers should engage.

Higher production and greater distribution means a healthier piano industry, a condition which you technicians will share in direct proportion. Few piano manufacturers are working more than one shift. Increased volume would be a significant aid in reducing costs, and this is something which everyone concerned is earnestly seeking. Piano technicians can help greatly in uncovering and developing sales leads.

The Kimball Co., now starting its 100th year, is considering all these points well. As most of you know we have reentered the organ field and we believe that this will very definitely help our piano business. This does not indicate any lack of faith in the future of the piano. The piano is here to stay; the organ is just another means by which musical education and the enjoyment of music can be spread. That, of course, is the prime objective of all engaged in the manufacture, sale and service of musical instruments.

It is my firm belief that we, in this industry, are just getting up steam for a future which has a terrific potential for everyone directly concerned, including you tuners and technicians.

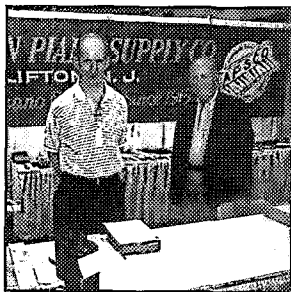
One good way to test your memory is to try to remember the things that worried you yesterday.

—Toronto Star.

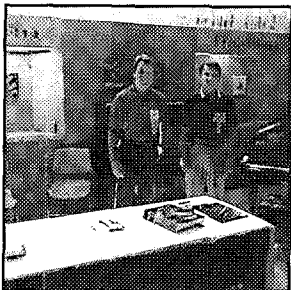
It's not what you eat that causes ulcers; it's what's eatin' you.

—Tenry Paetzel.

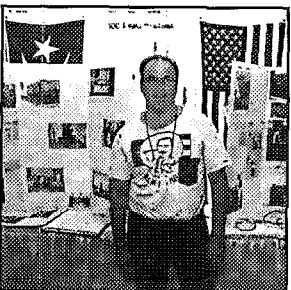
— A Look Back at Orlando — 40th Annual PTG Convention & Technical Institute



American Piano Supply, Ed Schadler, Junior and Senior



Baldwin, Kent Webb and Steve Bryan



Ben Treuhaft of Send a Piano to Havana



Roger Weisensteiner of Bösendorfer



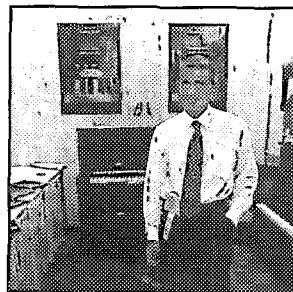
Brooks Ltd., Wally and Beverly Brooks



Ben McKlveen and LaRoy Edwards with their Hall of Fame Awards, top; Jim Ellis, above, receives his Member of Note Award from PTG President Marshall B. Hawkins and Nolan Zeringue; Jack Stebbins, left, received the Examiner of the Year Award from Richard Bittner.



Piano Climate Control, Steve Cunningham and Andrew Swan



Peter Corney of Kemble & Co.



Damp-Chaser, Teresa Sevrin and Bob Mair



Dan Franklin of Singing Tone



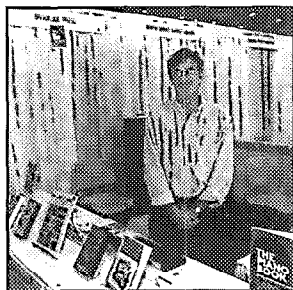
Toni Dryburgh of Dryburgh Adhesives



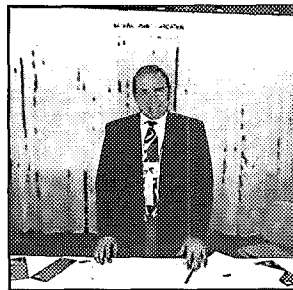
Gail Perrin of Ed's Piano Shop



Fandrich and Sons, Darrell and Heather Fandrich



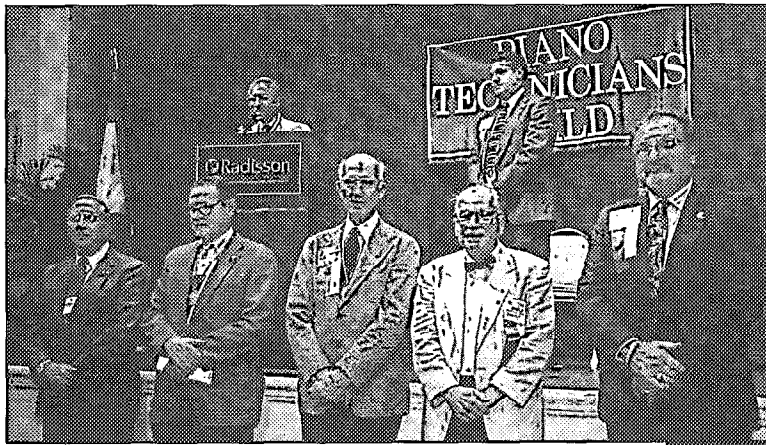
Lawrence Fine of Brookside Press



Jim Gass of National Piano Foundation



Alan Vincent of Geneva Int'l



Presidents Past and President — (Above, front row from left) Wendell Eaton, Sid Stone, Ernie Preuitt, Charles Huether and Nolan Zeringue, with Marshall Hawkins (upper left) and Leon Speir. Executive Director David Hanzlick, left, and Emcee Skip Becker, right, during the Opening Ceremony, with the 1996-97 Board members, below.



PTG Auxiliary President Phyllis Tremper, above, and past PTG president's wives (right, from left) Genevieve Travis, Agnes Huether and Audrey Eaton, at Opening Assembly.

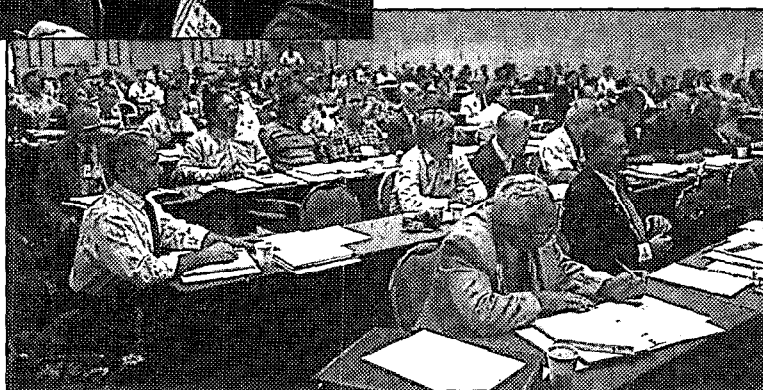




Wade Johnson, above left, and David Barr cast votes during Council. The Council at work, right. South Central RVP Jack Wyatt, top far right, watches council action.



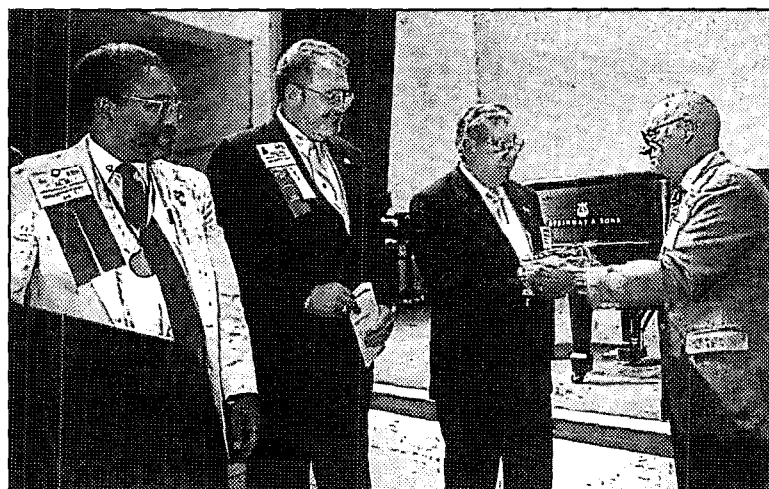
Glen Hart of Harts Piano Service



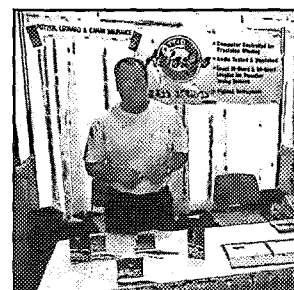
Inventronics, Inc., Paul Sanderson, David Sanderson, Mary Sanderson, Ralph Long, and Al Sanderson



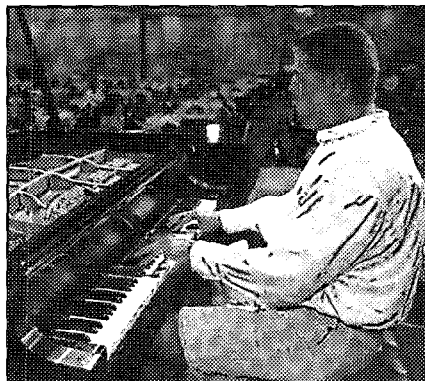
Kawai, Ray Chandler and Dick Eckburg



Bill Smith, right at left, presents the 1997 Golden Hammer to Wendell Eaton who accepted the award for Jess Cunningham. Eaton was the first recipient of the Golden Hammer, and accepted the final award produced by Smith, as Marshall Hawkins and Nolan Zeringue look on. Hawkins, below left, presents Certificates of Service to outgoing board members Paul Monroe and Laura Kunsky. Prior to the Golden Hammer Banquet Tzimon Barto, below, warms up for the Steinway Concert.



Jerry Kiser of Potter, Leonard and Cahan



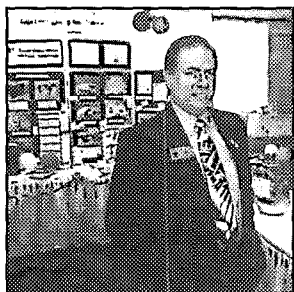
Mason and Hamlin, Paul Monachino and Paul Magee



Pacific Piano Supply Co., Randy Morton with Tadao Nakamichi of Nakamichi Inc.



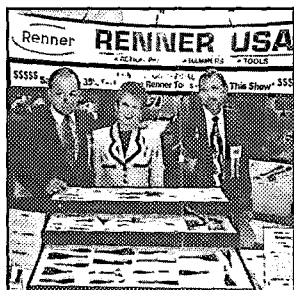
Pianotek, Jane Aisenbrey, Mark Bisso, Mike Patrick, and Harry Day



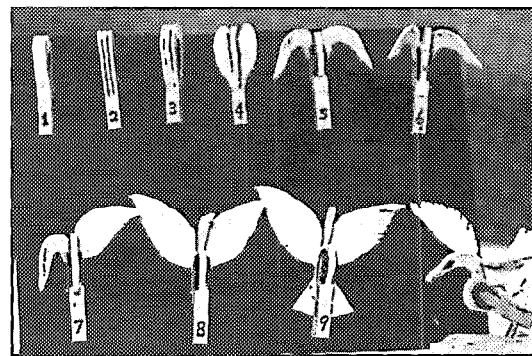
Randy Potter of Randy Potter School of Piano Technology



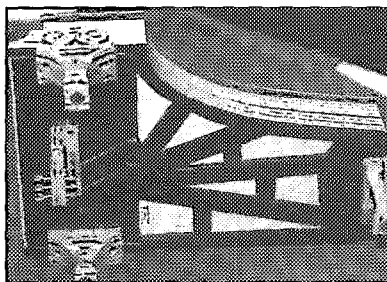
PTG Foundation, Nolan Zeringue and Chris Monroe



Renner USA, Lloyd and Donna Meyer and Keith Bowman



Bill Smith received an award from Marshall Hawkins, top left, honoring Smith's years of dedication in crafting the Golden Hammer awards. A display, above, showing the steps in producing figurines from hammers. Smith, left, with a collection of his figurines, and a detailed shot, far left, of the bottom of the Golden Hammer Award.

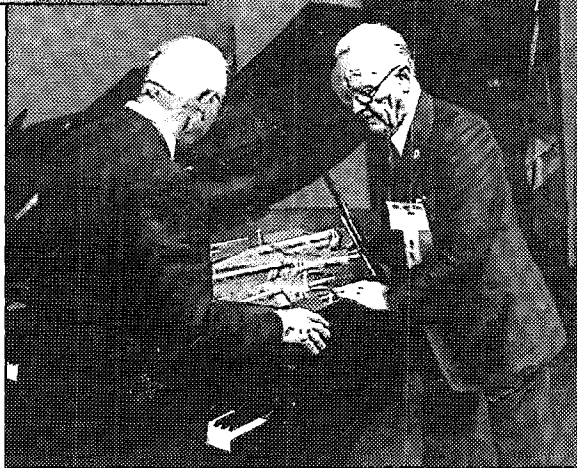


The 1997 Institute Committee — From left, John Ragussa, Evelyn Smith, Wally Brooks, Paul Olsen, and Bob Anderson. Evelyn and Wally make addresses at the Golden Hammer Banquet and Opening Assembly, respectively.





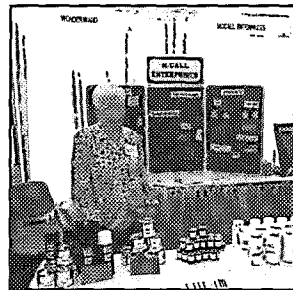
Virgil Smith, left at right, and Jim Coleman Sr. move a piano on stage during the Piano Tune-off. Virgil Smith, middle top, demonstrates his aural technique while Jim Coleman Sr. uses an electronic tuning device.



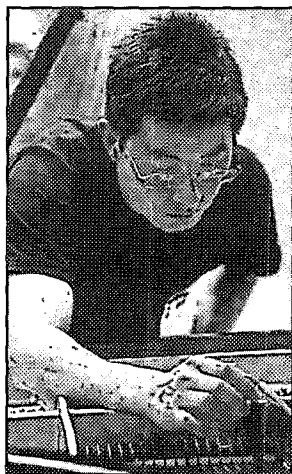
Reyburn Piano Services, Mitch Kiel and Dean Reyburn



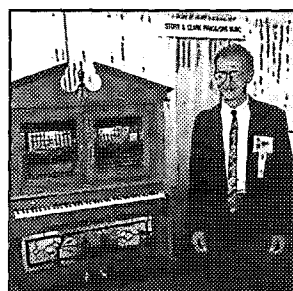
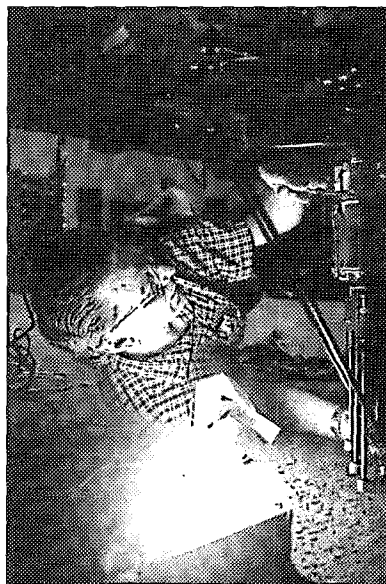
Rosco Equipment, Bob and R.W. Arbogast



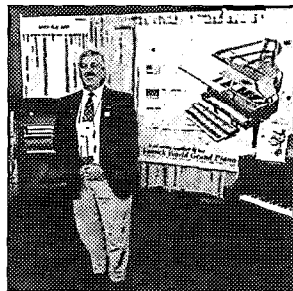
Ruth McCall of McCall Enterprises



Caleb Tsai, above, and Bill Brandom, right, preppianos prior to the start of classes.



John Omiatek of Story and Clark



Dean Garten of Samick Music Corp.



RVP Rolf von Walhausen addresses the Central East Regional Meeting, at left, where Louis Austin and Richard Hassig, above left, received awards.



Phil Glenn of Young Chang



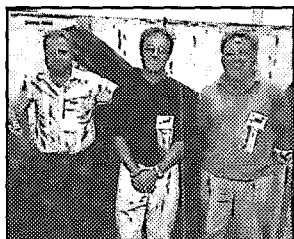
Andrzej Zieba of SAP Music Professionals



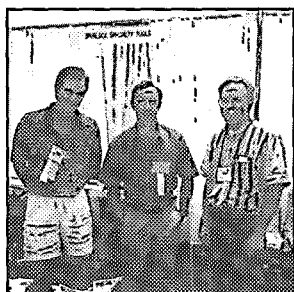
Schaff, Jack Raine, Megan Spiegel, Dave Johnson and Bruce Genck



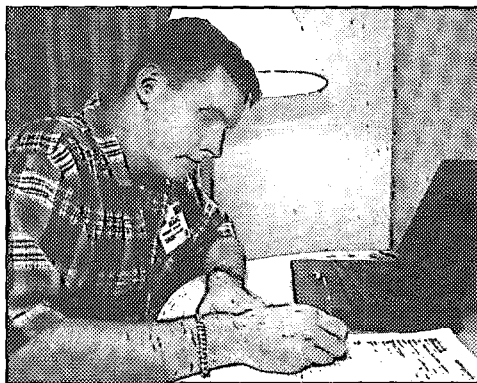
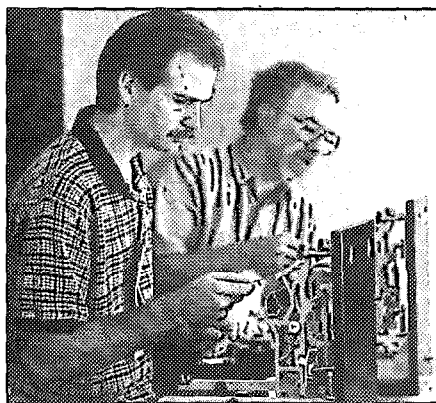
Don Glasgow of Schimmel



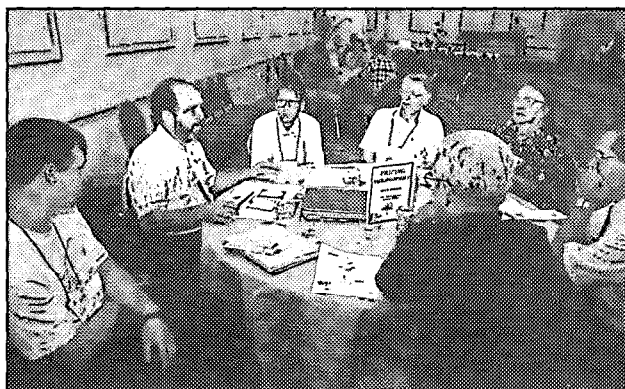
Shawn Piano's, Shawn Hoar, Herb Lindahl and David Geisler



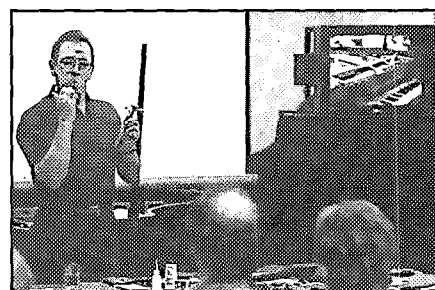
Spurlock Specialty Tools, Brett Dearing, Bill Spurlock and Dale Fox



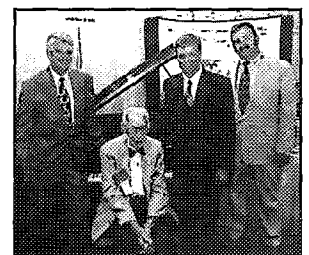
Marc Poulin, above, scores the first electronic tuning test. Brett Dearing, left at left, and Dale Fox prepare action models.



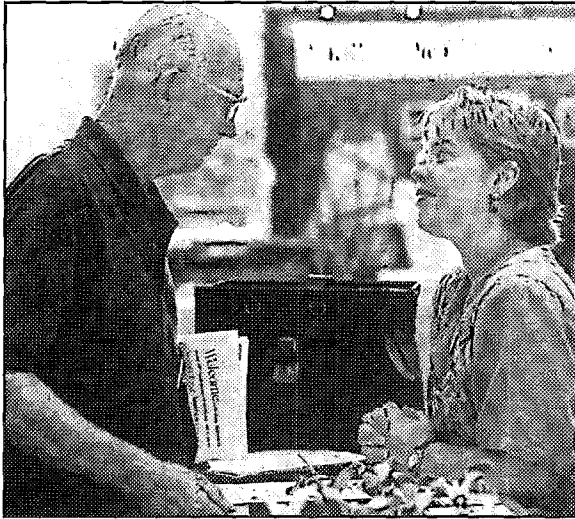
Teachers — Dale Probst, above second from left, leads a business round table, Ernie Juhn, top right, Bruce Hoadley, at right and far right, teaches a special class in wood, Keith Bowman, below, and Nick Gravagne, below right.



Faces — Cynthia and Travis Jenkins, at left, discuss hammer techniques, Fred and MiMi Drasche far right, the only couple to receive the Golden Hammer, in the Exhibit Hall.



Steinway and Sons, Gary Green, Fred Drasche, Kevin Stock and Michael Anesta



People — Ernie Preuit and Laura Kunsy above, visit in the Exhibit Hall; Bradley Smith and Joe Morocco, above right, talk over classes.



John Smego and S & S Tuning



Walter Piano Co., Charles and Barbara Walter



Nick Gravagne, from left above, Audrey Karabinus and Don Mannino in the Exhibit Hall.



Webb Phillips and Associates, Webb Phillips and Ruth Brown



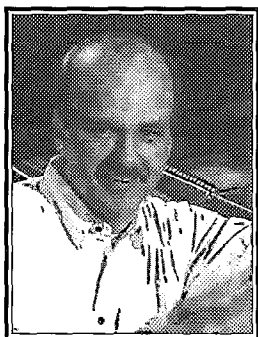
Hands-on — Norman Neblett, top center, with Kathy Estes and Fulgencio Gomez; Joe Garrett, above from left, with Nick Gravagne and Dana Riedel, and David Brown, left at right, leads a hands-on class.



Yamaha, Bill Brandom and Mark Wisner

1997 - 1998

PTG Board of Directors



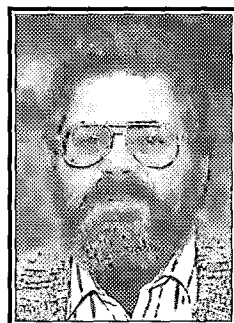
David P. Durben, RPT
PTG Vice President



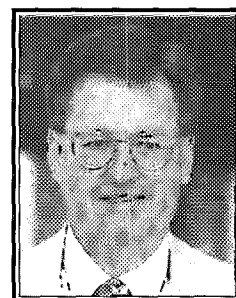
Marshall B. Hawkins, RPT
PTG President



Gracie L. Wagoner, RPT
PTG Secretary-Treasurer



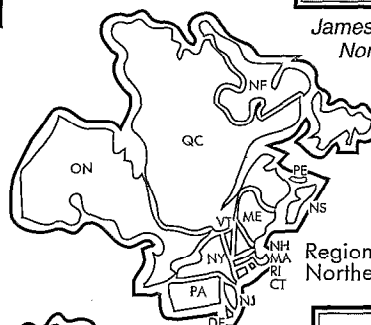
Kent E. Swafford, RPT
Central West RVP



James S. Birch, RPT
Northeast RVP



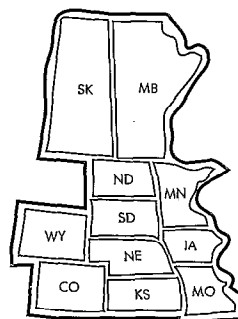
Region 7
Pacific Northwest



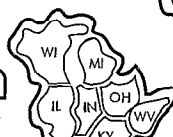
Region 1
Northeast



E. Ward Guthrie, RPT
Pacific NW RVP



Region 5 Central West



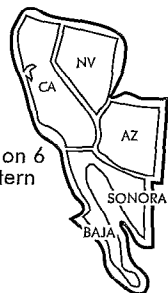
Region 4
Central East



Rolf von Walthausen, RPT
Central East RVP



Region 6
Western



Region 3
South Central



Region 2
Southeast

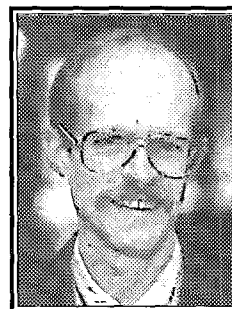
PUERTO RICO
VIRGIN ISLANDS



Jim Coleman Jr., RPT
Western RVP



Jack R. Wyatt Sr., RPT
South Central RVP



Michael R. Travis, RPT
Southeastern RVP

Region 1

Boston, MA 021

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Danville, VT

Barry L. Rosenberg
Arlington, MA

Jude J. Reveley
Allston, MA

Marc P. Poulin
Ganiteville, VT

Norman A. Brown
Hamilton HM FX, Bermuda

New Hampshire 031

Janet L. Barry
Weare, NH

Toronto, ON 062

Margaret A. Elmslie
Waterloo, ON

Connecticut 064

Raymond C. Nilson
Seymour, CT

Evan C. Dunnell
Stamford, CT

New Jersey 078

Donald Winslow
Cornwall On Hudson, NY

New York City 101

Thomas A. Sheehan
New York, NY

Long Island-Nassau, NY 111

Rocco Garofalo
Franklin Square, NY

Capitol Area, NY 122

Erich C. Borden
Schaghticoke, NY

Raymond P. Johnson
Kingston, NY

Carl A. Viggiani
Wayne, NJ

Rochester, NY 144

Cynthia Crombach
Rochester, NY

Pocono Northeast, PA 186

Roger C. Hayden
Clarks Summit, PA

Philadelphia, PA 191

Edmund F. Piotrowski III
Hopewell, NJ

Edward E. Sutton
Philadelphia, PA

Region 2

Charlotte, NC 282

Alicia R. Shumate
Charlotte, NC

Western Carolinas, NC 296

Thomas A. Hames III
Gaffney, SC

Congratulations to the 1996-97 Class of Registered Piano Technicians 65 Associates Became RPTs

During the past year, from August 1996 to August of this year, the Piano Technicians Guild members listed on this page have proven their knowledge of fine piano service through the successful completion of the written, tuning and technical exams to become Registered Piano Technicians.

Atlanta, GA 301

Giao Q. Bui
Lilburn, GA

Panos, Ioannidis
Thessaloniki, Greece

Central Florida 327

Daniel J. Berg
Apopka, FL

Memphis, TN 381

Richard F. Boyington
Memphis, TN

Region 3

Heart Of Texas 767

George W. C...
Stephenville, TX

Austin, TX 787

Robin L. Campbell
Austin, TX

Region 4

Bluegrass, KY 403

Clair D...
Lexington, KY

Detroit-Windsor, MI 481

David V. Anderson
Rochester Hills, MI

Lansing, MI 489

David K. Kollar
Lansing, MI

Western Michigan 493

Jeff D. Hall
Byron Center, MI

Western Michigan 493

Loren D. Groening
Grand Rapids, MI

Chicago, IL 601

Donald F. Bee
Park Forest, IL

Henry S. Kopek
Bolingbrook, IL

John Laborn
Elgin, IL

Alexander Sirlin
Skokie, IL

Region 5

Manitoba 058

Ivan Svenda
Winnipeg, MB

Twin Cities, MN 553

Bill V. Gagnon
Richfield, MN

Mark P. Easter
St. Louis Park, MN

St. Louis, MO 631

Alan G. Hoeckelman
St. Charles, MO

Kenneth M. Gerler
Black Jack, MO

Richard J. Murphy
Highland, IL

Miguel A. Zarate
Granite City, IL

Kansas City, MO 641

David A. Vanderhoofven
Joplin, MO

Region 6

Los Angeles, CA 901

Paul Nazlikian
La Crescenta, CA

Gary W. Kahn
Canyon Country, CA

Don H. Fortner
Venice, CA

South Bay, CA 905

L. Dean Boesen
Burbank, CA

Pomona Valley, CA 917

Dianne R. Salem
Anaheim, CA

Kevin E. Ramsey
Joshua Tree, CA

San Diego, CA 921

Dan G. Litwin
San Diego, CA

John E. Piesik
Oceanside, CA

John Evans
San Diego, CA

Paul McCloud
San Diego, CA

Santa Clara Valley, CA 951

Paul R. Kummer
Redwood City, CA

Region 7

Calgary, AB 001

Robert B. Kiddell
Edmonton, AB

Kiffen, Tsang
Calgary, AB

Southwest, BC 011

James H. Loughheed
Surrey, BC

Montana 594

Mary L. Stevens
Havre, MT

Utah Valley 846

Russell B. Norton
Provo, UT

Portland, OR 972

Thomas F. Levings
Portland, OR

Seattle, WA 981

Kenn B. Wildes
Redmond, WA

Bill J. Barber
Seattle, WA

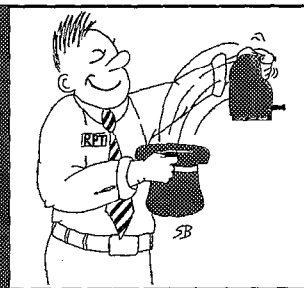
Julie L. Claybaugh
Seattle, WA

Puget Sound, WA 985

Mariko Kondo
Tacoma, WA

Grand Illusions ...

The Page for Serious Cases



THE PUZZLER

By
Dan Levitan,
RPT

Puzzler #5

A Ringing in the Bichords

For Pete's sake, he thought to himself, this is a brand new grand, fresh off the boat. It's bad enough that just about every screw had needed tightening, but now, just as he was almost done prepping and tuning it, he noticed that some of the bass dampers were leaking. The problem seemed to be in the bichords. He pushed down a few strings and saw that the damper heads were following just one of the pair. It wasn't very noticeable, and he bet that most techs would probably just leave it, but not him. He was still pretty fresh from his training, and new on the job; he wanted to keep his standards up. So, as much as he felt uncomfortable bending damper wires, he got up and headed to the back room, where the tools were kept, to get some wire bending pliers.

The tools were, as usual, scattered randomly over the cluttered bench and shelves. He found a big heavy pair of bending pliers, more suitable for backchecks, but he thought he could remember seeing a smaller, lighter pair. While he was looking for it, he saw out of the corner of his eye another of the technicians coming over. He still hadn't decided what he thought of this man. He was a big Swede who always walked with a rolling gait as though he were on board a ship. Apparently he knew his stuff — the word was that his whole family had been in the business since before cast iron plates — but his casual, almost sloppy attitude toward

his work rankled. One of his most appalling habits was his penchant for performing just about any procedure using only a screwdriver, which in his hands became in turn a hammer, a chisel, a wrench.... He remembered how one day he had asked the Swede to help him find an elusive buzz. The Swede had quickly located a loose agraffe, but instead of taking the strings out and reseating it, he had given the agraffe a quick bang with his trusty screwdriver. The buzz had disappeared, but the divot in the agraffe, and the cavalier approach, still bothered him.

"What's doin'?" asked the Swede, swinging his screwdriver back and forth.

Without looking up, he answered, "Oh, I've got to fix some ringing bass dampers on that new grand." The Swede's gaze made him feel jumpy — jumpy as a tuning pin in a contaminated block.

There was a moment of silence and then, to his relief, the Swede didn't pursue the matter but just sauntered off; not, however, before picking up another screwdriver. Now he's fully armed, he thought, as he continued his search.

In another minute he found the pliers he was looking for and headed to the front room. He nodded as he passed the Swede, who was coming back the other way. He unscrewed the keyblocks, lifted out the keyslip, and slid the action out. But, oddly enough, he couldn't find any ringing dampers. He pushed down some strings, and saw that all the dampers were following both strings. He played the pedal and

watched the dampers. The regulation was beautiful. Mystified, he shook his head. Could he have been mistaken? After all, the Swede hadn't had time to even pull and replace the action, much less do such a neat job of wire bending.

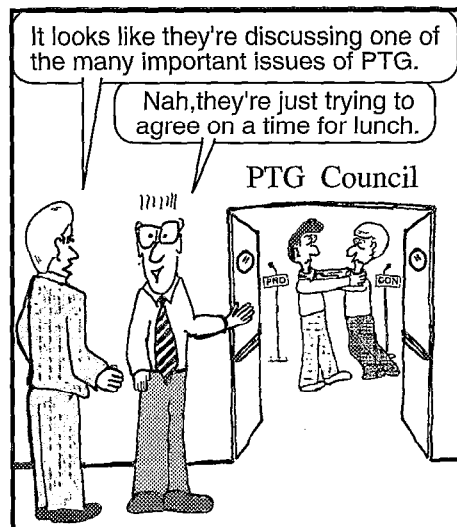
What happened? ■

Solution to Puzzler #4 — Standard Actions

1. chip
2. voice
3. bush
4. juice
5. tune
6. file
7. ream
8. drive
9. space
10. mate
11. square
12. pound
13. level
14. seat
15. strip
16. ease

PIANOMAN Adventures

by Alan Hallmark



Unfortunately, the *Journal's* long lead time precludes publishing reader mail at the same time as a puzzle's solution. However, interesting mail regarding puzzles will be printed when possible, even at the expense of the puzzle editor's dignity. Ideas and suggestions for future puzzles will always be welcome, subject, of course, to whatever modification the whim of the editor may deem necessary. Puzzle mail (snail mail only) may be sent to Daniel Levitan, Puzzle Editor, 530 First Street #6, Brooklyn, NY 11215.

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Is Your Business Running You?

Last month we talked about different forms of advertising, and the importance of getting the right types.

This month we need to look at another important slice of our business world, "Time Maintenance."

Time is the only real thing that we have to sell in the piano service business. The way we use our time will either make or break us. For instance, did you ever finish a piano tuning in an hour and a half and then get involved in a conversation with the customer and spend another two hours before getting away? If this only happens on an infrequent basis it is not a major problem, however twice a day will kill your business quickly. We do not often think of ourselves as salespersons but we are always selling. Some are better salespersons than others. The real secret to **good** selling is the wise use of time. Get the customer's attention, get the customer's interest, get the customer's business, get the customer's money, and depart with the door left open enough to return to do it again.

You also need to believe in yourself and believe in your product.

Let's take the product first — if you are just beginning in the business, devote as much time as possible reading. Read as many piano related books as you can. Read the *Journal*, your chapter newsletter, subscribe to some of the trade magazines. One of the finest books is, *Piano Servicing, Tuning & Rebuilding: For the Professional, The Student, The Hobbyist*, written by Arthur A. Reblitz. It is so well written and easy to understand that I have recommended it to many people that have an interest in piano.

Second — tune as many pianos as possible. Work for a piano dealer, work

for a school board, work for some large churches, just find someplace that you can tune 40 or more pianos a week, work long hours. In the beginning nothing will help more than a lot of work and long hours. Then get as much training as possible. If you have a hungry mind, you will never go to any training session without picking up something to help you improve your efficiency and earning power — as you know, I advocate going to every available seminar, Annual PTC Convention, state and local conventions, seminars and chapter meetings.

Economic News & Views

Get a plan — organize your work schedule for the most efficient use of your time and mileage. Know what direction you are traveling, and what you are going to do tomorrow and for the remainder of the week.

Okay, lets talk about believing in yourself:

You might even get a trademark. Look at Willis Snyder, we probably wouldn't even recognize Willis without his "spiffy" bow tie and fine suit. That is his "trademark," and it works well for him. I always feel better whenever I wear a shirt and tie in my customer's home. I gave up wearing short sleeve shirts because the long sleeve is just more "dressy." I will not wear shorts or "cut-offs." When you dress for success you feel more successful.

It might even help to practice your sales presentation in front of the mirror to help build your confidence. Learn to smile when you give your presentation in person, and also when you make your presentation on the telephone.

Now here is a "biggie." Organize your tool case. I could give you many "war stories" of disorganized toolboxes and disorganized presentations, but just

suffice it to say that organized tool cases will make a more lasting impression.

You may not be the best tuner, but if you open your case with all of your tools, bright and shinny, and lined up in neat little pouches and pallets, you will receive many compliments from your customers. When you use a tool, put it back in the same place every time. Then you can tell a glance if you have a tool missing, or you have left a tool at the customer's home. It is also a lot easier than trying to find that special screwdriver down in the bottom of your case among the hammers, chisels, twine and glue.

Years ago the instructors were recommending that, "if you didn't use a tool in your everyday case for a year, take it out and put in your extra case." The last instructor I heard on the subject said "six months" and that makes better sense. My everyday case ranges in weight from 25 to 35 pounds. "I use it for weight training."

Well, Gary, what does that have to do with time management?

If you can go directly to the tool that you need without any intermediate steps, that is a few seconds saved here and there and it adds up.

I was having air conditioner problems in my shop recently, so, in order for the repairmen to get to the heart of the problem, I had to move a lot of things around. I spent about 30 minuets the other day looking for the twin dollies I needed for a repair job. I need to get my shop reorganized to save time.

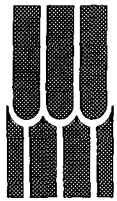
Plan your day wisely and **you** run your business instead of letting your business **run you**.

— Gary A. Neie
Chairman, Economic Affairs Committee

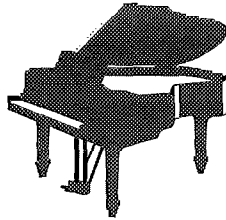
The American Worker Plan

Family Supplemental Life, Health and Disability Insurance Program,
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FOR MEMBERS OF
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PIANO
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THE COVERAGE HIGHLIGHTS FOR THE FAMILY OR INDIVIDUAL – A BRIEF SUMMARY

- Doctors Visits - up to **\$300 PER PERSON ANNUALLY** with no co-payments.
- Accident Benefits - **100%** paid after a \$25 co-pay - up to **\$300 ANNUALLY PER PERSON.**
- DXL Benefits - **100%** up to **\$300 ANNUALLY PER PERSON** for covered diagnostic, x-ray and laboratory tests.
- Hospital Indemnity - **\$100 PER DAY OR UP TO \$400 PER DAY** for an additional cost, for hospital confinement, intensive care and specialty services.
- Life Insurance for you and your family, **\$10,000 Employee, \$2,500 spouse and \$1250 per child** (over 6 months)
- Maternity - covered as any other condition.
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Association PIANO TECHNICIANS GUILD

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Introducing New Benefits for PTG Members

Because members' personal and professional circumstances change over time, the products and services offered by PTG must change as well.

The number of membership benefits available through PTG recently expanded with one idea in mind: to meet members' needs by providing quality products and services at a competitive cost.

The new products and services are described here in general terms with a name, address and telephone number for more information.

Each month a new benefit will be highlighted in this column.

Supplemental Health Programs

- ✓ The American Worker Supplemental Health program – designed to work in concert with the high deductible health insurance plans favored by many self-employed professionals – provides coverage for physician visits, outpatient diagnostic and lab, and hospitalization, among other coverages. The American Worker program is underwritten by New York Life.
- ✓ Discount dental, pharmacy, and vision plan provides subscribers with substantial discounts on these health services and products when purchased from participating health professionals.
- ✓ Supplemental Cancer plan provides coverage in addition to major medical to assist with the costs of this illness.
- ✓ Long-Term Care Coverage
- ✓ Home Health Coverage

Each program provides peace of

mind for the covered individuals and their families.

For more information on these new programs or for information on other health or disability plans, PTG members may contact Ralph, Stan or Steve at Ralph Passman & Associates, 4200 Somerset Drive, Suite 100, Prairie Village, KS 66208-5267. The toll free number is 800/255-6029.

PTG members also receive \$1,000 in life and accident death coverage with their membership. Coverage begins as soon as the individual's membership application is completely processed by the Home Office and membership dues are paid. Additional life insurance coverage can be obtained through the same underwriter. For information, please contact Patty Branter, Benefit Management Corporation, 4333 Madison, Kansas City, MO 64111, phone 1-800-279-7500.

PTG MasterCard

PTG has teamed up with MBNA to offer PTG members the competitive credit card rates and quality service that made MBNA the largest financial institution in its field. Plan to enjoy the benefits of carrying the PTG logo on your MasterCard! Information on this exciting new pro-

gram will be mailed to each member later this fall.

Viatication

To assist members and their families at times of greatest personal and financial need, PTG offers members the benefit known as "viatical settlement." The viatical settlement benefit is a financial resource that enables individuals facing a life threatening illness, such as cancer, to sell their current group or individual life insurance policy for cash at a discount from face value.

Virtually any life insurance policy can be sold to meet the financial needs of a family in such a situation. Viatical settlements are offered through Viaticus, Inc., an affiliate of the CNA Insurance Companies – one of the largest insurance companies in the U.S.

For more information about viatical settlements, please call Viaticus at 1/800-281-2700. Please identify yourself as a member of the Piano Technicians Guild.

Consumer Discount

PTG members may purchase the Real\$ave package of discounts to save money on everything from restaurant meals to oil changes, film and developing, groceries, and golf games and caribbean cruises. The program costs just \$24.95 and comes with a money-back guarantee. The Real\$ave package can be ordered by simply calling 1/888-650-8272. Be sure to mention that you are a member of the Piano Technicians Guild.

More information on each of these new member benefits will be provided in future mailings and Journals.



Order Now & Save \$

Business card prices will be increasing Jan. 1, 1998 to the prices shown below. Until Dec. 31, 1997, standard PTG business cards are \$45/500 or \$70/1000, and \$50/500 or \$75/1000 for RPT Cards

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Registered Piano Technician Member
 Piano Technicians Guild

Quantity

500/\$60 or 1000/\$80

Changes, Clarifications & Additions

THE FOLLOWING ARE ADDITIONS AND CHANGES TO THE 1997 PTG MEMBERSHIP DIRECTORY PUBLISHED IN APRIL

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Emil B. Fries

February 11, 1901 - June 7, 1997

When Emil Fries died in June, our profession lost one of its outstanding teachers and an influential person in tuning practices.

From 1930 until mid 1949, Emil taught piano technology at the Washington State School for the Blind. I say technology because the common practice at the time was to limit training to tuning only. Mr. Fries believed that a person's mechanical aptitude was not linked directly to a degree of vision. He graduated many successful technicians. Trends of the 40's led to diminishing of vocational programs in schools for the blind, piano tuning being one of them. Even though he could have remained comfortable as a teacher in the state system, Emil chose to continue a program he believed in. Incredible hours, little or no profit and debt didn't stop him. Certainly the success of his graduates and longevity of The Emil Fries Piano Hospital attest to his work, vision and faith in the profession.

Emil was not so much an innovator but a motivator. The tuning skills he taught were learned from the late Walter Dry and refined through the 30's. The tuning system he taught was essentially the same as the system currently hailed as the latest and best technology. Maybe he was an innovator after all.

Mr. Fries believed in associations, political, technical, family and religious. He as a member of the National Association of Piano Tuners, later holding dual membership in the American Society of Piano Technicians and a charter member of Piano Technicians Guild. In 1966, Mr. Fries assured the Piano Hospital and Training Center would live on after himself by incorporation to a nonprofit status.

In the July PTG *Journal* an article told about Emil Fries' life and work. To us who studied with, worked for, and are continuing his school, his passing has created a vacuum beyond description. On the other hand, he has left a legacy of knowledge and inspiration.

— Respectfully submitted,
Ken Serviss

Fred W. Mills

January 4, 1913 - August 15, 1997

Fred W. Mills, long-time piano technician and former member of the Puget Sound Chapter, died on August 15, 1997 in Vancouver, Wash., after a lengthy illness. He was a member of the American Society of Piano Technicians at the time of the formation of the Piano Technicians Guild and was a past president of the San Francisco chapter. He is survived by his wife, Mary, and two daughters, Sylvia and Theresa.

A native of Minnesota, Fred was a gifted musician, who played both the sax and clarinet. He was a musician's musician, meaning that he had the highest respect of his peers. Fred relocated to California after serving in the armed forces during World War II. It was during this time that he became interested in piano tuning, and following his discharge he began his long career as a musician and a piano technician, going to work for the Kohler and Chase Piano Company in San Francisco as a tuner. Soon after he opened his own piano service business, working out of a small rented space in a moving company in East Oakland.

I admired Fred's talent, and I admired his industriousness. I don't think I ever knew a person who worked any harder. It seemed he could do anything he wanted to do. He parlayed his small piano service business into the Berkeley Piano Service, and from there to the large Yamaha dealership that he later retired from — and it all started out ringing doorbells, canvassing for piano tunings in the early years.

Fred Mills had a powerful and lasting impact on my life. He helped give me skills and confidence and, most of all, a lasting friendship. In addition, we always had fun! I will miss him terribly.

— Wayne Matley, RPT
Puget Sound Chapter

EVENTS Calendar

February 20-22, 1998

CALIFORNIA STATE CONVENTION

Pomona Valley, Riverside, CA

Contact: John Voss (909)794-1559

2616 Mill Creek Rd, Mentone, CA 92359

March 19-22, 1998

CENTRAL WEST REGIONAL SEMINAR

Clarion Hotel Airport, Wichita, KS

Contact: Marty Hess (316)744-0564

3900 N. Parkwood, Wichita, KS 67220

March 26-29, 1998

PA STATE

Hotel Brunswick, Lancaster, PA

Contact: James Bittinger (717)846-3589

43 N. Clinton St, York, PA 17404

April 23-26, 1998

PACIFIC NW REGIONAL

Banff Centre, Banff, Alberta Canada

Contact: Chris Gregg (403)226-1019

or Fax (403)226-2430

11444 Coventry Blvd, Calgary AB T3K 4B1 Canada

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

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

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

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

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JULIE BERRY
Indianapolis, Indiana

DESSIE GHEATHAM
McPherson, Kansas

IVAGENE DEGE
S. Pasadena, California

LUELLEYN PREUITT
Independence, Missouri

VIRGINIA SELLER
St. Paul, Minnesota

BERT SIEROTA
Feasterville, Pennsylvania

JEWELL SPRINKLE
Roanoke, Virginia

RUBY STIEFEL
Louisville, Ohio

AUXILIARY E X C H A N G E

Dedicated To Auxiliary News and Interests

A Look Back at Orlando

Did we have fun or what? Those of you who were not at the annual convention in Orlando — eat your hearts out. Those of us who were there early for Executive Board meetings and other functions had all day Tuesday to visit, so we decided to see Universal Studios — mainly because it was located right across the street from the hotel. However, there was a free bus which took us over there and back and after all of the walking we did there, I certainly was glad to see that bus come for us. We must have walked 10 miles that day. And hot; was it ever hot. Didn't I tell you? I had my straw hat, water bottle and good walking shoes, and I still was tired. Marilyn, Beva Jean, Eileen, Helen and I had to wait 70 minutes to see the show, *Terminator*. What techniques those movies use, and some of them were scary, too. Especially those things (!) that come right at you in your seat with your 3-D glasses on. The best fun of all was going into this wonderful restaurant out of the heat and having lunch together. That was worth the price of admission. My mahi-mahi was great, too.

We lost Eileen and Helen after lunch so Marilyn, Beva Jean and I stood in line — another 75 minutes — to see *Back to the Future*, but the ride was worth it. It was almost as good as Space Mountain at Magic Kingdom. Now you would think that a bunch of teen-agers were talking here. The roller coaster ride was really scary, but we had fun. We had to walk several miles to get back to where the bus picked us up, and I really didn't think I was going to make it. Did we ever sleep that night!



Phyllis Tremper
PTGA President

The Auxiliary functions the next day all went well. Many items were covered in Council, and you will have the minutes of the meeting in the *Journal* pages. I am sorry that the restructuring committee did not meet during the year, so that committee is non-existent. Does anyone want to pick it up and work on it? As it is, the Council voted to disband all of the Auxiliary Chapters as they were not functioning anyway, and no reports were sent in to our Secretary. A new Bylaws committee is working hard this year to study our organization and make recommendations to Council next year in Providence. Our lives are changing and our organization has to change with it.

Did you enjoy our luncheon and the entertainment after it? Weren't those bell ringers good? They are our own members, too! Bell ringing has really taken the country by storm these days. Thank you, Jan and Wim Blees, for the wonderful musical program.

How about those scholarship winners in the afternoon? Weren't they good? Wasn't that little 16-year-old something? We will hear from her in the big time, I'm sure. Her father is really a doting stage-door "mother." He couldn't say enough good things about her. I am so happy that we are able to make a difference in these young persons' lives. You all can be proud of our endeavors to raise funds for the piano scholarship. I still have plenty of piano stationery and a whole box of cookbooks left. They make great gifts for a good cause!

Since I did not go to Magic Kingdom with the gang on Friday, I really got to enjoy the great swimming pool — something I usually never have time to do. It was great at night, too, as the weather was very warm. Saturday was a free day, too. I have heard reports that the accounting course was very well received. In fact, I heard wonderful responses that the Disney tour was great from many who took it. The only negative was that the weather was "too hot." Of course, I couldn't do anything about that! Providence shouldn't be as hot.

Please write to me with ideas on what classes you would like to have in Rhode Island. Since there was so much to do in Orlando, I did not plan classes, but will do so for next year if I hear what you would like to have. Remember, it's your organization. I need your help to make it exciting and fun. We will be having a raffle for a beautiful afghan which will be made during the winter by Beva Jean Wisenbaker, our

Continued on Next Page

PTG Auxiliary Minutes — Orlando, Fla.

Auxiliary Pre-council Board Meeting July 23, 1997

Called to order at 8:45 a.m. by President Tremper. In attendance were Carolyn Sander, Vice President; Marilyn Raudenbush, Treasurer; Agnes Huether, Recording Secretary; and Beva Jean Wisenbaker, Corresponding Secretary.

Motion made by Carolyn to accept the agenda, seconded by Agnes. Motion made by Marilyn to approve the Post-Board minutes held at Dearborn, Mich., July 21, 1996, seconded by Beva Jean.

Carolyn reviewed her duties and responsibilities as Vice President and said she would forward all checks she receives from new members to the treasurer with a tag to indicate the name and address of the new member. There was a general discussion of the need to have job description booklets available to newly elected Board members.

Beva Jean reported on her activities; thank-you letters to appropriate persons following last year's convention; contacts with members of the Friendship Committee earlier known as the Sunshine Committee and the procedure set up to reimburse members of that Committee. Thirty-eight letters were sent.

Phyllis provided a comprehensive report of her activities for the past year. She recounted her work handling the matter of the Scholarship Winners; her efforts at the Convention Planning Meeting; her acceptance of the resignation of Carol Bussell as Recording Secretary, and the appointment of Agnes Huether; the wisdom of continuing with conference calls which are so costly; the appointment of Fred Raudenbush to the PTG Foundation Board and the withdrawal of Agnes Huether.

Marilyn was successful in transferring all Auxiliary funds to a bank in Kansas City, Mo. Catherine Wilane of Home Office has agreed to be our bank liaison, thus eliminating the "Analysis or Activity Fee" charged by Marilyn's area bank and a few others in the northeast. Marilyn noted that a Kansas City bank would eliminate the need to transfer accounts with each new treasurer and Home Office had no problem with providing this service to the Auxiliary. Marilyn would like each officer and committee chairpersons to maintain an account of their expenditures together with receipts and she would reimburse them as needed. A comprehensive Activity Report was read and approved. Also new copies of our Bylaws will

be prepared by the treasurer for the Board.

Agnes had only to report on the conference call which was held on Saturday, March 8, 1997. Copies were sent to each Board member and Paul Cook, IPP. In a general discussion Carolyn submitted an activity report detailing the processing and up-dating of PTGA reports. Letters were sent to 424 "members" when our actual count is 197. It was also stated that in 1995 and 1996 individuals not actually PTGA members, but attendees at an annual PTG Convention were listed as new members, thus our count was not a real one.

Future fund-raising came up for discussion. Beva Jean passed around a brochure showing an afghan with a piano motif. She said she would be willing to crochet this item if the Auxiliary would pay her for the yarn. The cost would be between \$30 to \$50, and the item could be raffled off next year. All agreed to this and added that one fund-raiser item would be sufficient. Chance tickets of \$1 each or \$5 for 7 chances was agreed.

Carolyn moved that Beva Jean be given the yarn for this project, seconded by Agnes. All in favor.

Phyllis said that Elena Childs was interested in taking orders for T-shirts. The woman could have 50 made by the next convention to be sold as a fund-raiser. It was decided to ask the membership their feelings about T-shirts. Phyllis advised that our Newsletter Editor, Karen Young, is ill at this time and she did not know whether or not she would be able to resume her role as Editor. Phyllis will advise.

Marilyn provided each board members with a complete membership list detailing address, telephone, and if they had an E-Mail address or fax, this, too, all in an

attractive pink folder.

There being no further business, Marilyn moved, seconded by Carolyn that the meeting be adjourned. Meeting adjourned at 12:30 in President Phyllis Tremper's suite.

— Respectfully,
Agnes Huether

PTGA Recording Secretary

July 23, 1997

Presiding: Phyllis Tremper, President; Carolyn Sander, Vice President; Marilyn Raudenbush, Treasurer; Agnes Huether, Recording Secretary; and Beva Jean Wisenbaker, Corresponding Secretary.

Meeting was called to order at 9:30 a.m. by the President followed by the Pledge of Allegiance. Phyllis extended a greeting to all and made special mention of Jean Long, our member from England.

Motion made to accept the agenda by Malinda Dobrins, seconded by Genevieve Travis. Beva Jean Wisenbaker noted an error in the 1996 minutes. She is from the south Texas chapter — Houston, and not in Pennsylvania as recorded.

Evelyn Ternstrom moved to accept the correction. Eileen Guthrie seconded.

Malinda Dobrins moved to dispense with the reading of Officers' reports. Seconded by Kathryn Snyder.

Audit — Chris Monroe who chaired the Audit Committee reported that all was most satisfactory and gave special praise to our treasurer, Marilyn Raudenbush for her accurate and efficient management of our finances.

Bylaws — Evelyn Ternstrom volunteered to study, review and make recommendations for revision. Phyllis accepted her offer and suggested a committee to assist. Evelyn asked for and received the

Continued on Next Page

A Look Back at Orlando

Continued from Previous Page

resistant seamstress. Members even gave her money to buy the material so that doesn't even come out of our treasury. Thank you, whoever you are.

It was so great to see Ruby Stiefel there. And we can thank Helga Kasimoff for that. She called me to ask if any widowed spouse would like to attend convention as she had paid for a hotel room before her husband passed away. We quickly called around and found that Ruby could change her schedule and come. Ruby, your quick smile was

great to behold. Thanks for arranging things to come, and thank you, Helga, for your wonderful generosity. I'm sure you two had a great time — wish we had more of that in the world today. The Auxiliary is a family, even though we only see each other once a year. If there are other needs that we should know about, please let us know. We are first here to help each other. Through our love of pianos we are bound together. Enjoy the beautiful Fall weather. *Music Is The Spice Of Life.*

— Phyllis K. Tremper
PTG Auxiliary President

PTGA Minutes — Orlando, Fla.

Continued from Previous Page

assistance of Eileen Guthrie. Betty Mallett also agreed to assist with Bylaw revisions.

Foundation—Phyllis announced the appointment of Fred Raudenbush to the Board of the Foundation. He will replace Agnes Huether.

Friendship—Beva Jean stated that some members of her Committee reported having some concerns and sometimes feel pressured to send greetings at holiday or birthday times. It was recommended that members may elect the time they wish to send greetings and because of the cost of greeting cards they will be reimbursed for one card per year. There are many members who send notes and/or cards for many holidays, birthdays, etc. and ask for no reimbursement.

Fund Raising—Phyllis was pleased to announce that Beva Jean has offered to crochete an afghan with a "piano motif" to be raffled off in Providence, R.I., to raise money for the Scholarship Fund. She asked for the cost of yarn. Eileen Guthrie moved to advance the funds. Seconded by Kathryn Snyder.

Phyllis said Elena Childs offered to make T-shirts (about 50) to be ready for sale July '98. It was generally felt that the afghan was sufficient.

Membership—Carolyn reported our current membership is 197. During the year she had sent missives to 424 individuals. These names and addresses did not indicate on-going membership, but individuals who may have registered at earlier conventions and listed as members of the PTG Auxiliary.

Newsletter Editor—Phyllis informed us that our editor, Karen Young, has been quite ill. She could not say whether or not she will be able to resume her role. The cost of sending the newsletter to the membership is quite high. Diane Hennessey recommended that it be sent only to those who pay their dues. Phyllis said that the 1997 Minutes of Board and Council will be printed in the Auxiliary Exchange pages of the PTG Journal eliminating the need to be sent in a newsletter.

Nominating—Report from Chris Monroe recommended Phyllis Tremper, President; Carolyn Sander Vice President, Agnes Huether Recording Secretary; Corresponding Secretary Beva Jean Wisenbaker; and Treasurer Marilyn Raudenbush.

Restructuring—chaired by Patricia Coleman made no survey or report according to Phyllis.

Scholarship Committee—No committee was formed this year so Phyllis took on

this responsibility, contacted the women in charge of the Florida competition and subsequently learned the names of the area winners. Our member Helen Pearson and her husband, Walter, agreed to drive to Lakeland, Fla., and present the president's letter and invite the winners to perform at our tea.

Re: Nominating Report by Chris Monroe, Kathryn Snyder moved to accept report, seconded by Malinda Dobrins.

Deanna Zeringue, of Thibodaux, LA, Diane Hennessey of Columbia, MO and Colleen Ellis of Oakridge, TN., were elected to the 1998 *Nominating Committee*.

Old Business—Annual review of Scholarship Fund amount. No action taken. Bylaws revision and progress to be continued with a new committee. Conference call in future canceled. Historian — no action. HLM certificates labeled.

New Business—Regarding the need for sponsorship by an RPT to become a member of the PTGA was considered no longer necessary—if it ever was. A motion made by Kathryn Snyder and seconded by Malinda Dobrins removed this requirement. This will be incorporated in the Bylaws.

Coupled with this was item #3, members with exceptional attitude but under the age of 16 years might become a member. It was recommended to combine this correction with item #1 that one need not be sponsored by an RPT.

The preceding two items passed by unanimous votes.

After discussion, the third recommendation by the board of dispensing with chapters was passed, also unanimously. There was considerable feeling expressed by delegates and by non-voting attendees that we dispense with chapters and consider all members of equal strength or "members-at-large." The item of dispensing with all delegates was tabled at this time, and the Bylaws Committee, chaired by Evelyn Ternstrom, and her committee, Betty Hallett and Eileen Guthrie, will explore this and make recommendations to the Board at the next convention. It was the feeling of many who had not chosen to be or represent their area, either as delegates of Members-at-Large that Chapters should be discontinued. The Bylaws Committee agreed to research this.

Re: Per diem increase, Eileen Guthrie moved, seconded by Evelyn Ternstrom to increase the per diem to \$50 from \$25, unanimously passed. Dorothy Neie moved to adjourn, seconded by Genevieve Travis. Meeting adjourned at noon.

Sunday, July 27, 1997

Present: Phyllis Tremper, President; Carolyn Sander, Vice President; Marilyn Raudenbush, Treasurer; Agnes Huether, Recording Secretary; and Beva Jean Wisenbaker, Corresponding Secretary.

Meeting called to order at 9:25 a.m. in the President's Suite.

Agenda approved by Agnes, seconded by Marilyn.

Pre-Council Minutes accepted as read, by Carolyn, and seconded by Beva Jean.

Phyllis welcomed and conveyed her thanks to her Board. We learned that the Convention in 1998 will be held at the Hotel Westin in Providence, R.I., from July 8 - 12.

Old Business

The tape recorder was never lost but was not used at Council because no electrical outlet was immediately available in the breakfast-Council room.

Stationary is not available at this time. Use what we have and copy any additional for use. The afghan will be our only fundraiser.

All copy for the Auxiliary Exchange is to be mailed to Joe Zeman at Home Office. Phyllis provided each Board member with dates to indicate when their copy for the Auxiliary Exchange was due. Agnes must have the Board minutes in to Joe by 8/20/97 for the October issue of the *Journal*. She is expected to have copy for January 1998 in by 11/19/97. Assignments were made for each Board member.

Phyllis and the entire Board was pleased with the success of the tea and the performances of our winners. The Auxiliary luncheon was also heralded and the entertainment provided by Jan and Wim Blees. Agnes remarked on the unique presentations and "gifts" made by Jan Blees at the installation of the new officers. Phyllis agreed and said she'd like to have a copy of Jan's script for the Auxiliary Exchange.

Board agreed to be reimbursed for funds as needed. All expenses to be paid in July 1998. Receipts required. Marilyn gave per diem checks and Officer's expense checks to each. The treasurer, due to proper accounting procedures, will not advance monies to anyone. Officers and committee chairs are to keep receipts and submit them during the year to the treasurer for reimbursement. All bills are to be submitted before the next convention year takes place.

Beva Jean made a motion to adjourn seconded by Carolyn at 11:07 a.m.

PTGA Officers Installed in Orlando

[PUBLISHER'S NOTE: The following is a transcript of Janet Blee's script for the PTG Auxiliary officer installation ceremony held in Orlando, during the 1997 Convention and Technical Institute in July.]

Welcome to your PTG Auxiliary Installation of Officers. I'm Janet Blee, and I've chosen the ocean as the theme for today's ceremony, since we are in Florida.

Let's compare our organization to the ocean. The Auxiliary was created to be in partnership with the PTG, just as the ocean was created in partnership with the land. Both help to sustain each other. The ocean is also a fascinating world of "womb," or the cradle of all life. Therefore, I have chosen some oceanic creatures and items as metaphors for our PTGA officers. Each officer will receive a token gift as thanks for his/her un-"shellfish" devotion to the Auxiliary.

Phyllis Tremper, our President, is like a graceful, majestic ship. She guides us through rough waters as well as peaceful times. If the ocean's waves are like the changing trends of time, she has carried us smoothly over all the waves. She is a capable, efficient ship, who guides us in all the right directions. Thank you and smooth sailing, Phyllis! (Phyllis is given a porcelain sailing ship).

Carolyn Sander, our Vice President, seems like the water itself. The water supports the ship, and keeps it afloat. The ship couldn't move without the water. The water provides salt, spice for life and nourishment. It is the source of new life as well. Like the water, the Vice President helps new chapters spring to life. Keep it flowing, Carolyn! (Carolyn is given note cards with ocean scenes).

Agnes Huether, our Recording Secretary, can be compared to a starfish, with its five even, balanced points. She records the main points of each meeting with accuracy, and she works in perfect balance with the others. She always knows many fine points of information, and she cares about every one of our organization's "stars." Keep shining, Agnes! (Agnes is given a genuine starfish from Florida).

Beva Jean Wisenbaker, our Corresponding Secretary, is our friendly dolphin. Friendliness and exceptionally high intelligence are attributes of a dolphin. Just as dolphins are good at communication, our Corresponding Secretary is great at reaching out to others. Keep swimming and giving everyone your good "strokes," Beva Jean! (Beva Jean is given a dolphin sun-catcher).

Marilyn Raudenbush, our Treasurer, just had to be a sand dollar because I couldn't resist the pun! She is accountable for the dollars and cents in the treasury. She has accuracy where it "counts." Since she's an expert at signing for the deaf, I chose the sand dollar as her "sign." Thank you for having good "cents," Marilyn! (forgive all the bad puns). (Marilyn is given a genuine sand dollar from Florida).

Paul Cook, our Immediate Past President, is our strong dependable lighthouse. Even though he will leave the Board now, he will continue to watch over us. The lighthouse helps to guide the ship,

from the shore, and so we hope Paul is never too far away. Thank you, Paul, for your bright "outlook" which is always a source of light. (Paul is given a porcelain lighthouse).

Karen Young, our Newsletter Editor, publishes news from and about the members. She collects many people's stories, like grains of sand. Each grain of sand has its own story to tell. *To See A World in a Grain of Sand* is a book of poems and quotations about life, hopefully useful in producing the newsletter. Happy sand-sifting and story-telling, Karen! (Karen is given the book, and may be seated).

We, the PTGA members, are like shells on the beach. Each shell represents a different creature with its own beauty. No two are exactly alike. Each of us has unique talents and gifts to offer. Nobody's contribution is too small to matter. Each one makes a difference and each is needed.

Do you know the Legend of the Starfish? One day a man was jogging along the beach. He saw great piles of starfish which had been washed ashore by the tide. Then he came upon a teenage boy who was tossing starfish into the water as fast as he could. The jogger stopped and asked the boy what he was doing. "They can't get back into the water on their own. I'm throwing them in, so they won't die." "But son, there must be thousands of them here. You can't save enough of them to make a difference." The boy just grinned and kept flinging starfish into the ocean saying, "Made a difference to that one, and that one, and that one...."

To the Board of Officers: Will you faithfully execute the duties of your office as stated in the PTGA Bylaws? Please signify by saying "I will." (They say, "I will").

To the Membership: Will you pledge your support to these officers, and as much as possible, will you give your unique talents and gifts to further the goals of the PTGA, in cooperation with this board of officers? Please signify by saying, I will." (They say, "I will").

By the authority vested in me as installing officer, I declare the duly elected PTGA Executive Board of 1997-1998 to be installed.

Some closing words, from "Passage to India," by Walt Whitman:

"O we can wait no longer,
We too take ship, O soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds ...
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration."

And now, to everyone, "Pleasant exploration!"



1997-98 PTGA board, from left, Vice President Carolyn Sander, Corresponding Secretary Beva Jean Wisenbaker, Treasurer Marilyn Raudenbush, Recording Secretary Agnes Huether and President Phyllis Tremper. 1997 PTGA Scholarship winners Lisa Shea, left, and Jad Bernardo.

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Whether you're planning on renewing your Journal advertising contract or planning an advertising campaign, now is the time to take advantage of advanced planning. By renewing your contract now, or signing a contract now for the 1998 year, you will be able to avoid the 5% rate increase that takes effect Jan. 1, 1998.

FOR MORE INFORMATION, CONTACT

Midge Sheldon, *PTJ* Advertising Coordinator,
3930 Washington, Kansas City, MO 64111, or
816-753-7747

AD SIZES AND RATES

Rate Card 010198

UNIT	WIDTH(S) AND DEPTH(S)			12X	6X	1X
FULL PAGE	7 1/2" x 10"			\$554	\$607	\$688
2/3 PAGE	7 1/2" x 6 1/2"	4 7/8" x 10"		\$433	\$499	\$562
1/2 PAGE	7 1/2" x 5"	4 7/8" x 7 1/2"		\$318	\$365	\$409
1/3 PAGE	7 1/2" x 3 1/4"	4 7/8" x 4 7/8"	2 3/8" x 10"	\$222	\$247	\$289
1/4 PAGE	7 1/2" x 2 3/8"	4 7/8" x 3 1/2"	2 3/8" x 7 1/2"	\$189	\$205	\$238
1/6 PAGE		4 7/8" x 2 1/4"	2 3/8" x 4 7/8"	\$126	\$138	\$163
1/8 PAGE		4 7/8" x 1 7/8"	2 3/8" x 3 1/2"	\$105	\$115	\$134
2-Inch		4 7/8" x 1"	2 3/8" x 2"	\$52	\$63	\$82
1-Inch			2 3/8" x 1"	\$26	\$31	\$41

Extra cost will be added for the following:

- Covers will run \$120 per issue
- Guaranteed position within the *Journal* is available for 10% above cost of ad.
- Full page bleeds will run \$53 per issue.

Please ship materials to:

The Piano Technicians Guild
3930 Washington, Kansas City, MO 64111-2963
816-753-7747

—Rates are subject to change without notice

MECHANICAL REQUIREMENTS

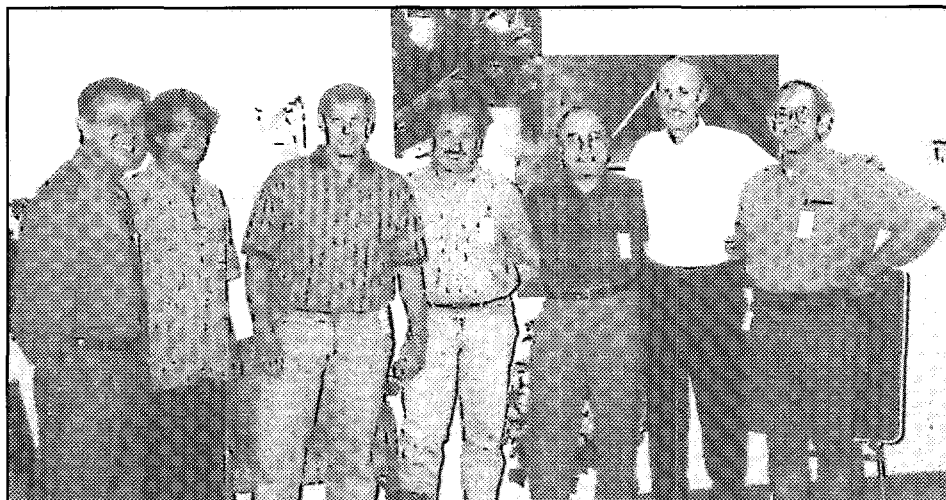
Trim Size	8 1/2" x 11"
Bleed Page Margins	Allow 3/16" on all sides 1/2"
1-Column Width	2 3/8"
2-Column Width	4 7/8"
Binding	Saddle Stitch
Screen	133-line
Film Negative	Right Reading-Emulsion Down

There is an extra charge for photo setup. Advertisers will be charged at cost for production work (non-commissionable). Advertisements may be resized to fit formats listed here. All plates and cuts disposed of 12 months after publication unless otherwise instructed.

PianoDiscTM

October 1997

News From The World of PianoDisc



MSR President Gary Burgett greets the August 18-20 Continuing Education class (AKA "Super Techs"): (l-r) Burgett; Max Klein; Dave Byce; Dave Sposto; Lavon Aslanyan; instructor Mark Burgett and Robert Turner.

Continuing Education

Techs get latest information at PianoDisc factory classes

Our Continuing Education Classes are the best way we've found to communicate the latest information to our PianoDisc Certified Technician network. Held in the factory, the three-day classes cover new products and enhancements to existing products, as well as extensive troubleshooting — information and exercises.

"Reading about new technology is never as impressive as seeing it in action, and the best way to learn about it is in a classroom, where you can take advantage of classroom dynamics, and get some hands-on experience," commented MSR President Gary Burgett.

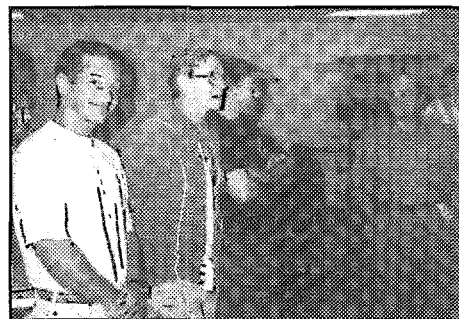
Recent classes have focused on the marriage of the PDS-128 Plus system with the PianoDigital with Quiet Time-GT-360. Technicians get extensive training in how to do the setup of the two systems, how to add a computer, and how to use the integrated systems to their maximum potential.

PianoDisc Certified Technicians are required to attend Continuing Education classes yearly. The benefits are obvious to longtime PianoDisc technicians like Nick

Morris of Majestic Piano Works, Canoga Park, CA. He attended a recent class and commented, "I really enjoyed it. I needed a refresher. The information about QuietTime alone was worth the trip for me. I wasn't aware of all it could do."

Steve Schroeder, of Schroeder's Pianos, Paramount, CA, echoed Morris' opinion: "It was exactly what I needed."

For information about the Continuing Education Classes, please call MSR at (916) 567-9999 or 1-800-566-3472.



Nick Morris, Dave Byce, Robert Turner, Lavon Aslanyan and Steve Schroeder.

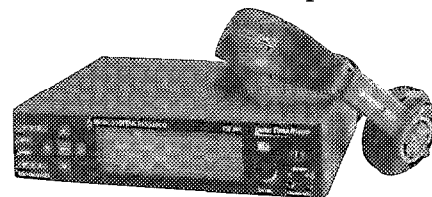
"Hello, Dolly" says "Hello, GT-360!"

Mediapolis, Iowa PianoDisc dealer, Shaffer's — Your Music Source, was very "instrumental" in a recent local production of "Hello, Dolly." Well, to be exact, it was a GT-360, provided by Shaffer's, that was **instrumental** — and that stole the show!

Shaffer's employee David Larson programmed and stored all of the orchestral arrangements of the popular musical's score in the GT-360 module. He utilized 75 customized presets, including keyboard splits, to recreate the sounds of the entire orchestra. During the show, Larson and the GT-360 were joined by just two other musicians in the pit: a drummer and a pianist who played only the melody.

Larson refers to the GT-360 as "an orchestra in a box" and tells us he was glad to share the spotlight with it.

Reports Greg Shaffer, "We've had incredible response to the GT-360. People are amazed that a product like this exists, and that it can be added to their pianos!"



"Shaffer's success with the GT-360 comes as no surprise," commented MSR Executive Vice President Tom Lagomarsino. "This versatile product is finally getting the recognition it deserves. In the past it's been mistaken for just another piano mute product, but it has so many more capabilities than that. It gives an acoustic piano a new life. And since it's a retrofit product, the customer has a cost-effective way to give their own piano all the features and benefits of a digital instrument. With the GT-360 equipped piano, anything is possible! Shaffer's success with 'Hello, Dolly' is just one example."

"We call it 'Super Piano'!" added Greg Shaffer. When asked if he has any plans to do another show with the GT-360, he said, "We'll be doing another one this fall. This has been a great experience and we can't wait to do it again!"

Tech Gazette

Yamaha Service

October 1997

Last month, we discussed the liner machine engineered and built exclusively by Yamaha. This machine shapes and notches the soundboard liner to the proper compound curvature in order to accept the already constructed "Permanent Crown Soundboard." Another task of the liner machine is to create the foundation that assures the soundboard is properly positioned to the backframe before being glued in the high-frequency soundboard press.

Soundboard to Backframe Press

In this issue, we will discuss the Yamaha designed high frequency gluing press. It is designed internally to have a compound curvature equal to that of the soundboard. When the soundboard is glued to the backframe, the soundboard press uses both heat and pressure to bond the two elements into one sturdy component. Special glues are used which react to the heat and assure that the soundboard will never lose its bond with the backframe liner. This system of having the soundboard pre-made to its proper curvature and then precisely positioning it on the milled backframe liner ensures that the heart of the piano is made in the best and most precise way possible.



At YMM, the entire backframe assembly starts out a bit larger than necessary. This allows for proper plate positioning (details next month) which creates exact string position, string length, etc. After positioning, the entire wooden backframe is then

trimmed to the proper size. Trimming the wooden backframe to exact size after the soundboard and plate are joined together is essential for two reasons:

First, it is for precise plate positioning. The extra size allows a little up/down and right/left movement as needed for proper placement.

Second, it is to attach the case parts of the piano to the strung back. The finished sides of the piano are glued to the edges of the precisely trimmed strung back. If the slightest difference exists between the actual back and the dimensions on the blueprint the arms of the piano may be too close together or further apart than they should be. In that case, many parts like the keyslip, keyblocks, upper front panel, etc. won't fit as designed by engineering. (Recall those tight keyslips or loose upper front panels in some of the pianos you have serviced?)

The YMM "Tip of the Month"

During the process of key leveling, a technician has to handle many small paper punchings that are not easy to pick up and are constantly dropping from his or her hands. At the factory this problem is greatly reduced by the technicians using a product on their fingers that makes the punchings less slippery. The brand name used at the factory is called "Sticky Fingers", but surely a similar product is sold under other trade names. Perhaps this would be a nice addition to your tool kit for your next key leveling job.

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