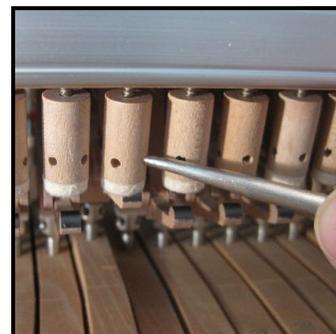
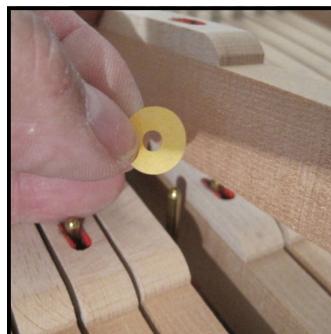


Regulating the Baby Grand Piano Promo Set Preview



The Piano Owner's Heads-Up Guide to Important Piano Maintenance

Focus On: Regulating the Home-Sized Grand Piano



Leveling hammer

Adjusting letoff

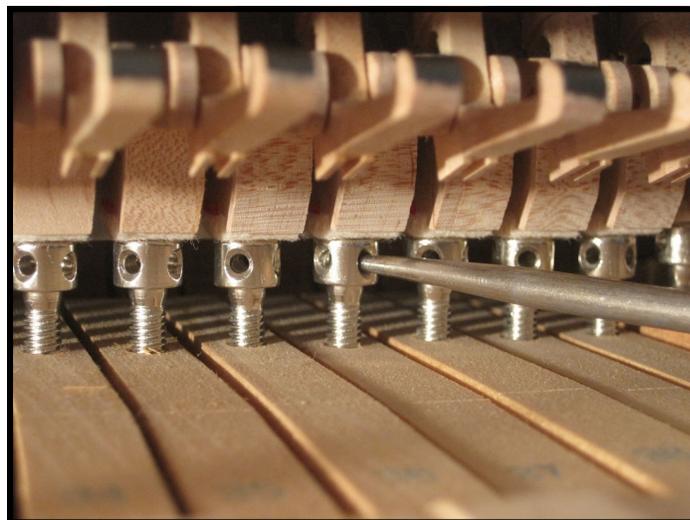
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Your Contact Information Goes Here

The adjustments of your piano action related to touch have not been attended to recently and are causing the piano to be less than responsive. A job of regulation is in order.

To many pianists, a piano's touch is as important as its tone. Touch refers to the efficiency and responsiveness of the mechanical action of the piano, and is what is responsible for giving a piano its full range of power from the silkiest of pianissimos to the crashing double forte. When a piano begins to lose its mechanical efficiency, it is said to have gone out of regulation. Adjustments which were set at the factory no longer are accurate because of the compression of felt parts which serves as cushions to all the contact points in the action. **Exacting measurements and corresponding adjustments are needed at this time to put your piano back into proper regulation.**

Each of the necessary settings is made for all eighty-eight notes of the piano, then checked and rechecked. The process is not a "once and done" procedure, but more a process of refining the mechanism by going through the complete series of steps a number of times until everything is at the optimum setting.



Regulating your piano will go a long way towards seeing to it that whoever sits down to play will find it a truly satisfying experience. The piano will perform with more precision and evenness so that the musician may lose him or herself in the music.

Heads-Up Preview

About This Preview Packet

The 24 main topics available for your free personalized promo or newsletter set all come in 2 versions—heads-up and full-length, both of which are shown in this preview packet.

Heads-up versions (see example on previous page) are always 1 page in length and as such are very direct and to the point. These shorter versions work especially well for pianos which have a number of repair issues in that a packet of them can be included with an estimate without creating a perceived overload of information for the owner. For my own business, I print multiple copies of heads-up for every topic covered thus far and carry several of each with me in my briefcase on tuning rounds in case I need to put a packet together. I spend a little more on printing expenses to have them produced on heavy-weight card stock, but the extra expense is well worth it, at least in my opinion—the promos have a very substantial 'feel' about them on the heavier-weight paper.

With a written estimate accompanied by relevant heads-up promos, a well-informed decision can be made more easily at the owner's leisure. This is especially helpful when the decision (to repair or not to repair) involves a discussion between joint owners of the piano—a husband and wife for example. The couple can sit down at the kitchen table together and go over the materials in an informed manner. Also, heads-up promos are great for any situation involving committees. If a half dozen repair topics are involved in a proposed restoration of a church piano, for example, the heads-ups can be passed around among committee members for everyone to become involved in the discussion and decision making.

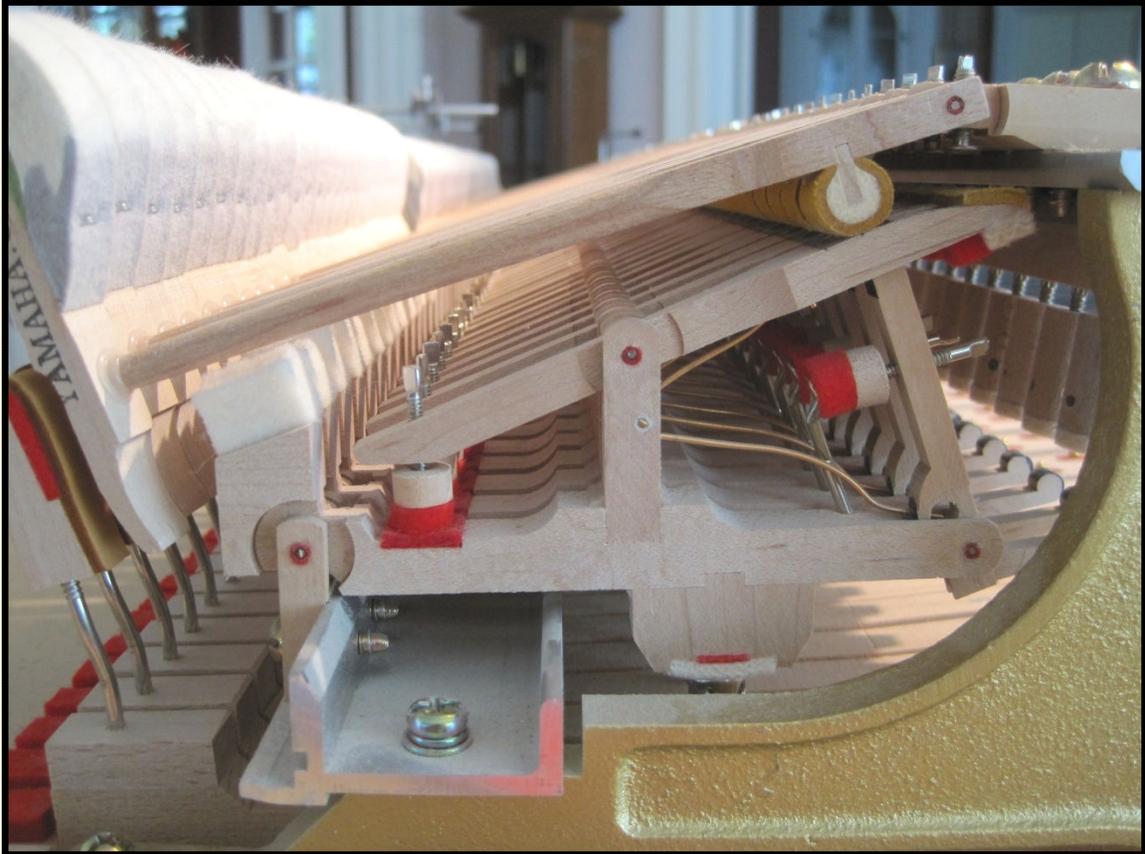
Full-length versions (see example on following pages) go into enough detail that even your most discriminating customer will be satisfied. For my own use, I've printed off a single copy of each full-length version that I have in a binder which I also carry in my briefcase. Occasionally, I get my binder out if the customer wants more information on the spot. More frequently, however, are situations in which I ask my customer if they would like me to send the full-length copies of the topics concerned via email for further reading and consideration. Quite often customers do opt to see the in-depth materials.

Whichever version of the promos are put to use, the fact is that they work! In my own business, since I have begun giving out promos with estimates, the percentage of clients having recommended repairs done has increased steadily. In 2011, over 90% of the estimates which I gave were followed through with. Before promos, those types of numbers were way beyond what I ever saw. Other users of promos (see testimonials) have experienced similar results. Technicians have reported back that because of the promos, their businesses are doing better than ever before.

But enough about my own experiences and those of other technicians. Try a promo set out for yourself! Pick out a topic for your free promo set, and let us help you start building upon your own success story! Best wishes to your future!

Full-Length Preview

The Owner's Guide to Piano Repair

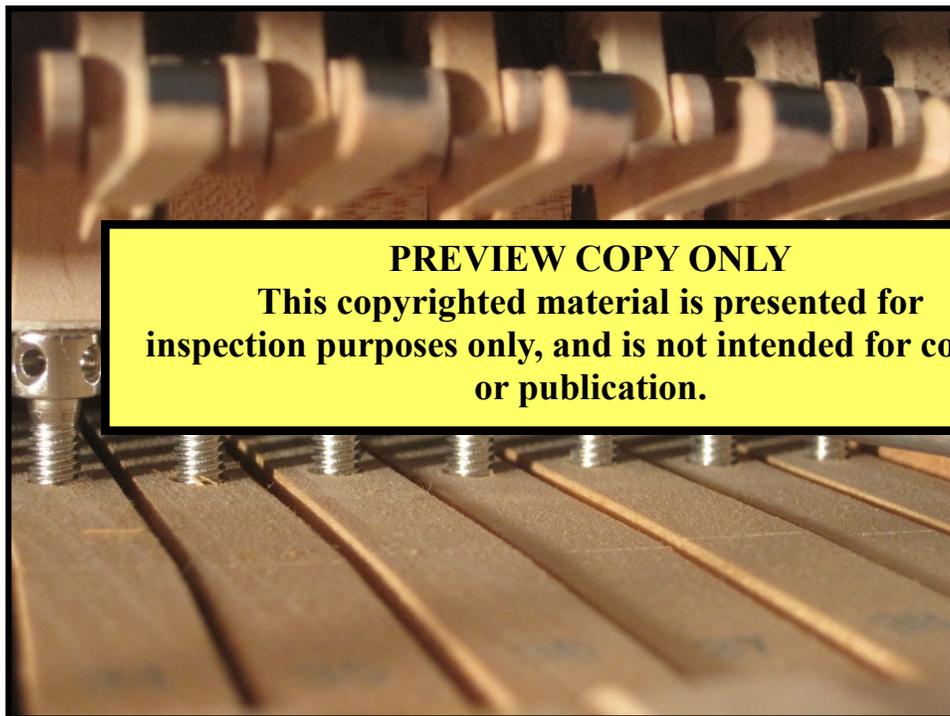


Focus On: Regulating the Baby Grand Piano

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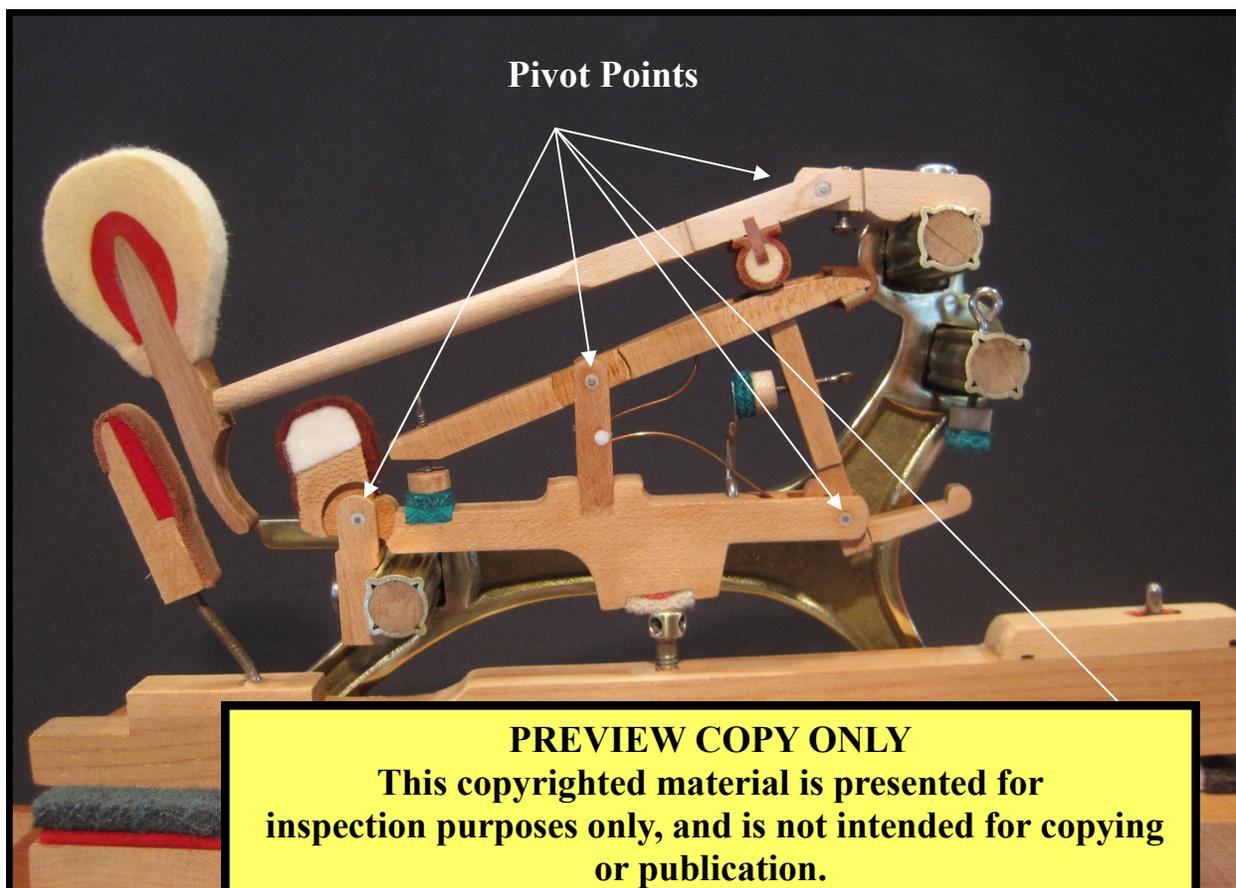
The proper touch on your piano depends on it being regulated. To many pianists, a piano's touch is as important as its tone. Touch refers to the efficiency and responsiveness of the mechanical action of the piano, and is what is responsible for giving a piano its full range of power from the silkiest of pianissimos to the crashing double forte. When a piano begins to lose its mechanical efficiency, it is said to have gone out of regulation. Exact measurements and corresponding adjustments are needed to put a piano back into regulation. **The adjustments of your piano action related to touch have not been attended to recently and are causing the piano to be less than responsive. A job of regulation is in order.**



The following commonly asked questions have been answered to give you the information you need in order to decide whether or not to have your piano regulated:

What exactly would cause a piano to go out of regulation? Weren't necessary adjustments set at the factory?

To a greater or lesser degree your piano would have been regulated at the factory where it was built. Fine quality instruments obviously receive more attention than models on the low end of the price spectrum, and as such have a better touch from the beginning, but even the finest quality piano will go out of regulation over time. To understand the complexity of the grand piano action and the primary cause of an action going out of regulation, consider the cut-away photo of the working mechanism (action) of a grand piano on the next page.



The action of a grand piano is truly a mechanical marvel. Even though it was perfected before the turn of the last century, its remarkable design is still in use today. Although the operation of a grand piano may seem simple from the outside, inside it is in fact highly complex. Just as an accomplished athlete can make a difficult skill "look easy," the efficiency of the grand piano action makes a very complicated set of motions seem simple. In fact, it is anything but simple.

When a note on your piano is played, the energy from your finger instantly puts a carefully balanced system of levers and springs into motion. Five pivot points simultaneously swing the combination of parts into action. Felt cushions at all contact points prevent action noise from intruding upon the music produced.

The primary reason that the action of a grand piano goes out of regulation is that the felt parts (over two dozen per note) which are so important to its functioning become worn and compressed with age and use. As this compression occurs, adjustments to the contact points which were made when the piano was new no longer are accurate. As this happens, a gradual loss of performance occurs. Lost motion in the action prevents maximum power from being transmitted from the keys to the strings when forte is called for. Early release of the hammers causes misfiring notes when subtle pianissimos are attempted. Double-striking notes become an annoyance. Although the change occurs over time, at some point it starts to become obvious that the piano is not at peak performance.

Regulating your piano will go a long way towards seeing to it that whoever sits down to play will find it a truly satisfying experience. The piano will perform with more precision and evenness so that the musician may lose him or herself in the music. (How nice it would be to have a guest say, "Oh, your piano plays beautifully. Would you mind if I sit here for awhile and enjoy it?")

If other repairs are needed, is it necessary to make them first?

It's highly recommended that all important repair work involving the action of your piano be completed before the instrument is regulated. That way, the work will result in the maximum benefit.

One might compare regulating a piano to painting an automobile. If the body of a car had not been cared for in years and had taken a real beating it would make no sense whatsoever to take expensive paint and spray it over rust and dents without preparing the surface beforehand. All important body work would need to be done before the paint would be applied, otherwise both the labor and the paint would be pret

In a similar manner, the piano action should be looked over for regulation for regularly worn and

(see photo) or shaping. Action parts may need repairing or alignment. Key bushings might need to be replaced or resized. Any repair which would have an effect on the regulation process should be accomplished first, before the time-consuming job of setting adjustments is made. Otherwise, a great deal of backtracking might be necessary down the road when adjustments which were made once are thrown off by new parts or repairs.

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Assuming I do decide have my piano regulated, what will the job involve?

After the action of the piano is removed and important measurements are taken (string height being the most important), the action itself will most likely need to be transported to the workshop for servicing. Although it might be technically possible to do this work in the home, it ordinarily works out much better to complete a larger percentage of the work in the shop, where a bench is specifically dedicated to this exact type of servicing. Once in the shop, preliminary repairs and replacement issues may be dealt with before the actual job of regulation is begun.

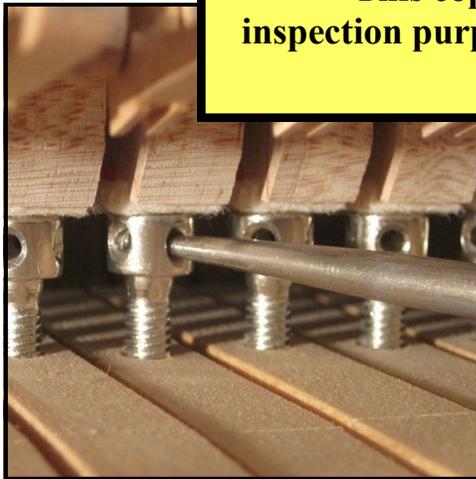
With the action in the workshop and on the bench and preliminary repair work done, the job of setting all important adjustments may be done with extreme precision. Each of the necessary settings is made for all eighty-eight notes of the piano, then checked and rechecked. Since every adjustment affects other adjustments, the process is not a simple "once and done" procedure, but more a process of refining the mechanism by going through the complete series of steps a number of times until everything is at the optimum setting.



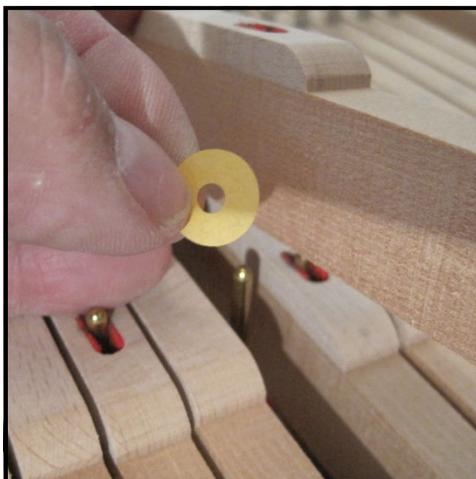
A few

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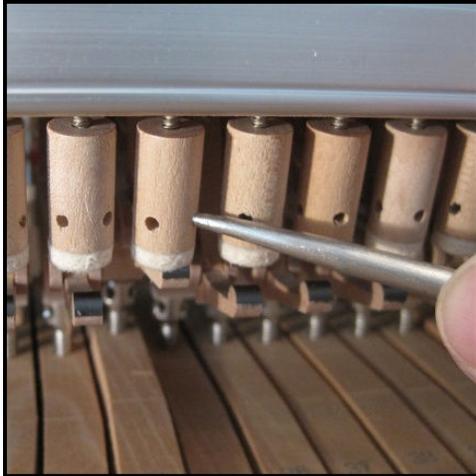


the distance from the striking surface of the hammers to the underside of the strings. This is set at the optimum distance for the hammer to swing to achieve maximum power. Just as the amount of swing is important to a golfer when he hits the ball, too little or too much swing when a note is played on the piano is not desirable.



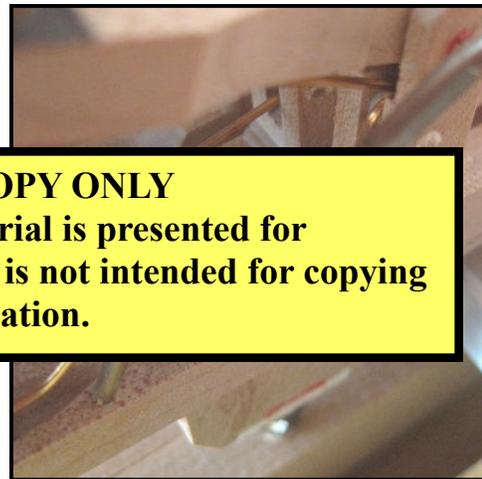
Insertion of leveling papers to level keys.

Keys should be perfectly level from one side of the keyboard to the other. The keys rest on felt punchings, which sit on top of the balance rail. Leveling papers of differing thicknesses are then used to bring all the keys up to level. This is an exceedingly fine adjustment, with combinations of leveling papers used to create increments of .001".

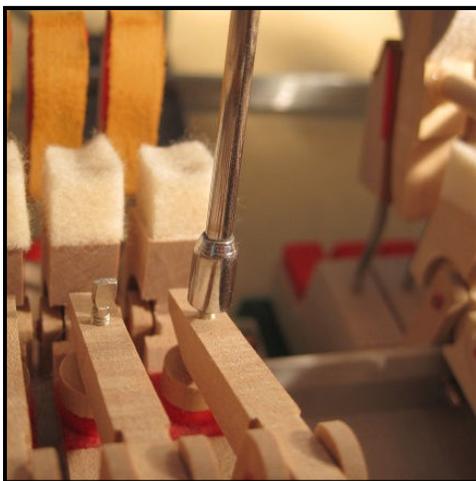


Adjustment of letoff buttons. The letoff button releases the mechanism in its upward motion a split-second before the hammer reaches the strings. This way, the hammer is traveling under its own momentum when it hits the strings, and is not just shoved into them. This adjustment is made such that the hammers release as close to the strings as possible so that when the pianist plays with an exceedingly light touch, the piano will respond.

Adjustment of the repetition springs. Each note has a spring which helps the action to "reload" before the next note. This is done immediately before the key returns to its rest position. This is critical, in that double striking a note in quick succession will cause a very sluggish or even non-working note.



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Setting the height of the repetition levers. This adjustment goes hand-in-hand with that of the repetition springs. The repetition lever holds the hammer assembly in position so that the note is always ready to fire. It must be set ever-so-slightly higher than another part (the 'jack') that propels the hammer towards the string. This is so that once the note is played, the jack may slip quickly back into place.

These are just a few examples of the steps which need to be done. Depending on the make and vintage of the instrument, up to 40 steps or more may be involved in the regulation of your piano. Getting all the various settings perfectly "in balance" with one another is a lengthy and very technically challenging process.

