

“THE SOONER TUNER”



**RING! RING!**  
**How May We Help You?**

Official Newsletter, Oklahoma Chapter 731  
The Piano Technicians Guild, Inc.  
November '96



NEXT MEETING

TIME: Thursday, November 14th, 9AM  
LOCATION: EDMOND MUSIC, 3400 South Broadway  
Edmond, OK, 405-348-0004

DIRECTIONS:  
From I-35 & I-40 go north to Memorial exit,  
go west to Broadway, then north about 1 mile  
(SE corner Broadway and 33rd)

••• TECHNICAL •••

**Mystery Technical**

by  
Mike Gilliam

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Keith McGavern, Newsletter.....	405-275-8600

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## LAST MEETING

Treasurer's report \$1247.50. Excellent meeting at Oklahoma Christian University. The Chapter President received a Yamaha Music Manufacturing Video. I just finished watching it. A terrific 38 minutes of piano manufacturing...something in it for every one. Check it out!

The Christmas get together is going to happen December 6th at a yet to be named restaurant. Norman and Ross are doing a search for us. So many

## MISCELLANEOUS

### FROM LAST MONTH'S NEWSLETTER

TUNING COMPARISONS:  
AURAL TUNINGS AND SANDERSON ACCU-TUNER TUNINGS  
(unisons, **octives**, temperaments)  
Gary Bruce, RPT and Keith McGavern, RPT

No one mentioned the misspelling of the word "octaves." I thought it looked kind of funny when I originally keyed it in. Now I know why! Obviously, I never did a spell check as computer would never have let that pass. In the future I would appreciate anyone on the mailing list who notices these type errors to advise me. In fact, I depend on you to help me grow and make this publication a better product.

Please help the Oklahoma Chapter newsletter editor.

**PIANOTECH (Internet) STUFF**  
*"Piano versus Digital"*

Date: Thu, 10 Oct 1996

...Personally, I don't see the piano versus digital keyboard sales situation as necessarily an adversarial relationship. Neither does the piano service versus electronic service question have to be a negative. I know that there are several others on the list who service both types of instruments in their businesses and find plenty of ways for the two to fit together profitably.

Frankly, I feel that, in the future, we piano technicians will be in a better situation than ever if we embrace the trends rather than fight them. All of these new "piano feel" actions are going to require some maintenance as moving parts. Since, so far, the closest approximation of a "piano feel" is to use a piano action, we should have plenty to do on these instruments if we educate both ourselves and the customers properly. Also, the advent of the acoustic/player hybrids will leave a lot of opportunities for acoustic (with lots of wear) as well as electronic work...

Allan L. Gilreath, RPT  
Gilreath@aol.com

**PIANOTECH (Internet) STUFF**  
*"Tuners Who Play"*

My dad plays very well, and often "entertained" the customer with some jazz, or whatever he was in the mood for. One time when he got done with a tuning, he played for about 5 minutes, and then handed the customer a bill for \$40, and said, "that will be \$10 for the tuning and \$30 for the concert". Six months later, when he called to schedule the next tuning, the customer was very reluctant to set up a time. When he asked if she was unhappy with the tuning, she said: "no, the tuning was fine, and I didn't mind paying for it, I just didn't like having to pay for the concert".

Willem Bles, RPT  
wimbles@aol.com

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## PIANOTECH (Internet) STUFF

### "Soft Pedal Adjustment"

by Stephen Haasch & Keith McGavern, RPT

Date: Sun, 06 Oct 1996

I just tuned a spinet Baldwin style 3011c. The customer is concerned about the fact that the soft pedal really does not make much affect. Upon checking this like new piano, it appears that the pedal causes the action to rotate properly from felt stop to felt stop. Yet there is very little noticeable change in feel or softness of the piano. Is this typical of that spinet or is there an adjustment which would be acceptable and effective (especially) which would give the customer more control over her piano. The only change I could possibly foresee would be to slice and eighth of an inch off the forward stop. But when is too close too close. (Measurements?) Does any one have experience in this or is it better left well enough alone?

I'd appreciate your thoughts.

Steve Haasch from Florida (shaasch@juno.com)

Date: Mon, 07 Oct 1996

Dear Steve,

You ask when is "close too close." It's only too close when it doesn't play anymore. Remove adequate stop felt so the hammer rest rail will move close enough until the customer can tell a difference between both positions, and so the piano still plays at the same time.

Keith A. McGavern, RPT (kam544@ionet.net)

Date: Tue, 8 Oct 1996

Dear Keith,

Thanks for this comment. To me the comment was invaluable. Being newer to the profession, I sometimes hesitate to modify. This line of reasoning suggests to me in this occasion, to modify must be practical, workable, and is not overly critical as long as everything works. I believe you have just given me a customer who will be especially appreciative.

Thanks...Steve from Florida

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**For Immediate Release  
Music Teachers Seek  
Donated Pianos**

The Central Oklahoma Music Teachers Association is working with the local Chapter of the Piano Technicians Guild to locate, repair and move donated pianos for the Riverside Community Center, a project of the Latino Community Development Agency. The LCDA is part of the Oklahoma Institute for Child Advocacy, called the "HEART of OKC" - or "Healthy, Empowered And Responsible Teens of OKC".

The piano teachers are applying for matching grants through the Music Teachers National Association to fund student scholarships and sponsor free concerts by local artists, once practice instruments have been located. It is their hope to expose children to musical opportunities and provide them with the opportunity to take lessons.

If you are interested in making a donation or would like more information, please contact the Central Oklahoma Music Teachers Referral Service at 329-5994. All donations are tax-deductible.

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**"HOT ROD"**  
Steinway

Ed Plitt writes: "I saw my first (and hopefully last!) 'Hot Rod Steinway Rebuild' last week. I went with Russ David to Oklahoma City to play a party and the piano they brought in for him was a Steinway Model O which has been rebuilt and refinished. There was no decal on the fallboard, and when I opened the lid, I found the plate refinished in high gloss 'Candy Apple Red' paint with the lettering on the plate outlined in silver. It was a sight to behold. They didn't bother to put the serial and model on the plate either. The quality of the work was good, but I question the taste!"

Reprinted from The Gateway Tuner  
Official Newsletter of the St. Louis Chapter, PTG  
October 1996 Issue  
at the request of Norman Cantrell, RPT

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## 1996 SCHEDULED MEETINGS

December 8th, Christmas Banquet  
Harrigan's Restaurant, 6420 Northwest Expressway,  
Friday, 6:30PM. after dinner desserts at the Cantrells'

### PRESIDENT'S MESSAGE

Last Friday I had an opportunity to test some of the knowledge which I have been amassing in the arena of CA glue. I was tuning in a church when my pager went off. I returned the call to my wife who informed me that a frantic customer had just called saying she had been moving her grand piano across the room when one of the legs gave way. Vickie assured her that all was not lost and asked her not to try to move the piano any further lest additional damage to either person or piano should occur.

We made the emergency trip to Norman eating lunch in the car. When we arrived her husband greeted us at the door with a cloud of doubt over his head. There lay the piano in a somewhat less than desirable angle to the floor. The leg under the treble end of the keyboard was lying on the floor and the piano was resting on the back leg and what remained of the pedal lyre. This older Howard grand had the lock screw strip out which allowed the leg to leave the "V" wedge. We righted the piano, repaired the stripped screw hole, and reinstalled the leg. At this point the Husband was looking more hopeful.

I now turned my attention to the splintered pedal lyre. The box which surrounds the pedals was in several pieces ranging in size from large to toothpick. In the past I would have immediately taken this whole assembly to the shop and remade the box but that day I had equipped myself with thick CA glue and a fresh bottle of "kicker." The Husband watched with amazement as I slowly fitted and glued each piece together. I had brought a spring clamp which I used as an extra hand. Once the box was complete I used my touch up box to burn in and touch up the remaining scars. At this point the Husband gladly paid my bill and even gave me a tip. This use of super glue sure made me feel like Superman.

That night I visited the other end of technological history. My son and I had the privilege of attending a screening of "Phantom of the Opera" at OCT. This was the original silent version starring Lon Chaney. The film was accompanied by organist John Edwards on the chapel organ. It was a wonderful experience. I'll be bringing my "Encyclopedia of Automatic Musical Instruments" to the next meeting to let you see combination piano organ instruments called Photoplayers used to accompany silent films in the 20's. Hope to see you there.

Norman Cantrell

## Recommended Reading

### *"What's In a Name?"*

by Wm. Swackhamer, RPT, REdwood, CA Chapter  
(September 1996, PT Journal, page 32)

"..Are you aware that C4 can be any one of three different keys..."

### The "Kick" Zone

(closely related to after touch)

from

Keith McGavern, RPT.

"Roll with it."

(from a T-shirt, Z6RED)

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"People with tact have less to retract."  
(Living Word Church marquee, Shawnee, OK)

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"It is safe to open ourselves to greater and greater creativity."  
-- Julia Cameron

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"To watch us dance is to hear our hearts speak."  
-- Derrick "Suwaina" Davis, Hopi/Choctaw

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"If you're not living on the edge,  
then you're taking up too much space."  
(No Fear T-shirt)

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"I watch a man shoot pool for an hour.  
If he misses more than one shot I know I can beat him."  
(Luther Lassiter, Pool Hustler)