

"THE SOONER TUNER"



Official Newsletter, Oklahoma Chapter 731
The Piano Technicians Guild, Inc.
May '97

NEXT MEETING

DATE: May 14th, Wednesday

TIME: 9AM

LOCATION: Ross Trawick's place

DIRECTIONS: From I-35 & 36th street, go east to Bartel, then south
to 3200 North Bartel, 405-427-6663

*** TECHNICALS ***

"Tilting Vertical Pianos"

Keith McGovern, RPT

&

"Machining A Treble Bridge Cap"

by Ross Trawick, RPT

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LAST MEETING

The joint meeting of the Tulsa and Oklahoma Chapter in Stroud, OK was a huge success. Eighteen persons attended Dale Probst's presentation, "Pricing Our Services." Jack Wyatt, our South Regional Vice President also joined us and shared his insight and views as well.

Congratulations to Oklahoma Chapter's newest Associate member, Robert Overfulser. Welcome aboard!

Treasurer's report - \$1,620.55

1997 SCHEDULED MEETINGS

May 30-31 QMTA

Convention at OCUSA (Oklahoma Christian University of Science and Arts) (Gary Bruce, RPT has been nominated to coordinate the Oklahoma Chapter, PTG booth, Tim Hast has consented to assist him.)

June 12th, 9am, Thursday - (location undetermined)

MISCELLANEOUS

Check out the PT Journal, April 1997, page 38, Chapter News Roundup. There is a nice mention of the Oklahoma Chapter and its recent activities by Kim Fippen, RPT, Chairman Chapter Services :-)

PRESIDENT'S MESSAGE

If you missed last month's combined meeting with the Tulsa chapter, you missed a truly great event! Dale Probst did an outstanding job of helping us get a new perspective in how we should operate our businesses. While pricing was an element of the discussion, business planning and overall professionalism were main stream topics as well. There was a good turnout from the Tulsa chapter and hopefully, another event like this can be a part of our future. I want to publicly thank both Dale Probst and Jack Wyatt for taking their time to be with us.

An interesting thing happened to me on April 14th. I went out to my car to take my kids to school and discovered that someone had proceeded me and helped themselves to my tuning tool box. Needless to say, I was less than thrilled. I was angry because I knew that with the exception of three screwdrivers and one pair of needle nose pliers, whoever now had my tools would probably throw them away since they are useless to the public at large. Fortunately, a call to David Bonham got me enough basic supplies to tune a few pianos for a few days until replacements arrived. It is interesting just how attached we become to certain tools and the way they feel. Some of what I had lost I had owned for over fourteen years, and other tools I had made myself, or at least modified to fit my needs. Retooling has been an interesting experience as I have been forced to examine why I use a particular type of tool and what a new approach would better serve me now.

Tools are very much a matter of personal taste and necessity in this business. All of us own some, and some of what we own we don't use much anymore. Sometimes we need to explore new avenues in order to become more effective. Some of the tools we use are skills and management techniques which can be learned by attending chapter meetings and seminars. If you haven't been to a meeting lately, you might be beginning to be complacent about some aspect of this business. There just might be a new "tool" for the taking just by becoming involved.

Norman Cantrell, RPT

(Officer elections to be held this meeting)

PIANOTECH (Internet) STUFF
"A Lesson To Be Learned"

When I tuned for a store, they sold a piano to a family whose daughter needed a better piano for lessons. The store gave a free in-home tuning, and afterwards I was glad the girl had a decent make and good sounding piano.

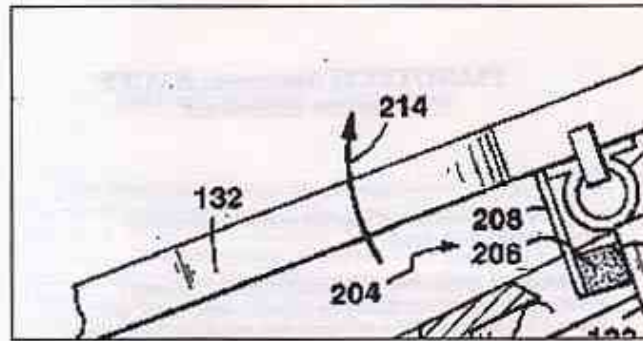
Then the store calls back and says the student thinks it is out of tune, so back I go, and it is fine. Later, the store calls again and says they still think it is out of tune, so I suggest they send another tuner. About two months later I get a call, the piano is still out, would I go out once more and check things out, we will pay you of course.

The piano sounded good, great in fact, then I remembered I forgot to ask if they had sent another tuner out, so I wondering who I was tuning behind. I checked the temperament, the octaves and double octaves, fifths and double fifths etc etc...

This time I was able to ask the girl, but she could not tell me where the piano sounded out of tune, just that it sounded much different from her teacher's piano. So I suggested she use her teacher's tuner...

" She can't remember who tuned it. She said it was seven years ago."

Richard Moody
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[57]

ABSTRACT

An escapement action for a piano includes a hammerflank having a first end mounted to pivot relative to the piano and a second end carrying a hammer to strike a tensioned string of the piano, with a knuckle disposed therealong between the first and second ends. A repetition support bearing against a key of the piano is mounted to pivot relative to the piano in response to depression of the key. A jack has a first portion extending from a pivot connection with the repetition support and defines a jack surface disposed for engagement with a knuckle surface, the jack arranged for escape of the jack surface from engagement with the knuckle surface during depression of the key. A spring urges the jack toward an "at rest" position with the jack surface in engagement with the knuckle surface. A jack retainer assembly dependent from the hammerflank between the second end and the knuckle includes a cushion surface positioned to retain the jack in "at rest" position in opposition to force of the spring.

(A STEINWAY PATENT, note items 206,208 and the abstract description)

[11] **Patent Number:** **5,511,454**

[45] **Date of Patent:** **Apr. 30, 1996**

PIANOTECH (Internet) STUFF
"A Service Experience"

Hi List,

I want to share an experience I had last night while servicing a Yamaha C7 at a local church:

The pianist was complaining about B above middle C sticking. I couldn't get it to stick, but I pulled the action anyway. Turned out to be a tiny screw from one of the music desk hinges had worked itself out and between the keys, wedging itself periodically. The hole in the music desk was stripped, but a little chunk of popsicle stick placed into the stripped hole held the screw tight again.

I learned again the importance of keeping screws tight in stage pianos (and all pianos, for that matter). Such a simple, seemingly trivial thing - but so important!

Choir practice was being held while I was servicing the piano. Pulling the action turned out to be a real crowd pleaser! Several folks stopped by to "check it out." Needless to say, I passed out over a dozen business cards to people, including two piano instructors and a music director for another church.

Did I mind the distracting noise produced from the choir's practice in the back rooms? No way, as a matter of fact, I think I'll schedule the next tuning on Sunday during first church service! (kidding)

If you're servicing a piano where there are several people lingering about, consider pulling out the action! People love it. (And it's sometimes good for business.)

Thanks for letting me share.

John Plesik, RPT
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rec.music.makers.piano newsgroup
"Good Sight Reading"

There is one key factor which separates the good sight-reader from the poor one: and that is that the good sight-reader has disciplined himself to play WITHOUT WATCHING HIS HANDS and instead keeps his eyes on the music. The poor sight-reader, OTOH, looks at the music, and then at his hands, then back up at the music--where he wastes time having to find his place--and then back down at his hands, etc., etc., etc. It's a process called "sight-reader's nod" and is the mark of a poor one. So if you would like to improve your sight-reading, work at being able to play without watching your hands all the time. The less you watch your hands, and the more you watch the music, the better you will read. It's THAT simple!

Les Smith
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rec.music.makers.piano newsgroup
"Good Sight Reading continued"

Excellent point: it's a lot like typing in that respect. An equally important habit is to learn to read ahead of what you're actually playing. It feels unnatural at first, but when you get the hang of it, it makes reading much, much easier. In fact, I don't practice what I preach much of the time, but I've turned pages for some pretty impressive accompanists, and they're often reading a full three or four seconds ahead of what their fingers are doing.

Walter C. Koehler
estragon@erols.com

Recommended Reading

"Making a Difference"

PTG Executive Director, David Hanzlick, CAE
(PT Journal, April 1997, page 8)

Meet PTG's new Executive Director in his first article to the membership!

The "Kick" Zone

(closely related to after touch)
from
Keith McGavern, RPT

Zig Ziglar used to emphasize this point.
When out on a date you can say,
"When I look into your eyes, time stands still."
This is very romantic and sounds much better than,
"Your face would stop a clock"

"Opera is where a guy gets stabbed in the back,
and instead of dying, he sings."
(Robert Benchley)
(from The Music Lover's Quotation Book compiled by Kathleen Kimball)

&

"The person with experience is never at the mercy of one with an opinion."
(Author - Ron Rumme)

* introduced on Pianotech by Guy Nichols, RPT *

* Some people drink from the fountain of knowledge;
Others just gargle.
Others put their gum in it!
(Melanie Guthrie, High School Senior)
(daughter of Ward Guthrie)