

THE SOONER TUNER

Central Oklahoma Chapter 731 Newsletter
Piano Technicians Guild

February 2015

(President's message, next meeting, minutes, obit, announcements, pics, highlights, more)

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Co-Presidents

David Bonham, RPT

Gary Bruce, RPT



President's Message

It is a beautiful Spring-like day in Oklahoma City, and I am really enjoying it! I have traveled in twelve states since our last meeting, and it is nice to be here in great weather. My helper, David Bruster, and I left the city at 5:00 am two weeks ago today (Tuesday) with four pianos. We delivered a console in Ft Worth, a grand in College Station, Tx, a grand in Jasper, Fl, and a spinet in Alexandria, Va. We picked up a grand in Arlington just inside the DC Beltway, visited a college friend of mine and took showers in his home three miles away, and headed home. We returned by 11:00 Thursday evening having driven over 3400 miles. Not a vacation, but a successful marathon working trip that pleased five of my customers.

Last month I was called to tune a Baldwin grand for one of my customers. In addition to the tuning I was asked to check for several unspecified notes that sounded “funny.” I did not find any mechanical problems, but noted that the tone was getting pretty bright and the hammers were showing significant string grooves. A couple weeks after this job I received a call from the customer saying that the bad sounding notes were still not right and I scheduled a return visit. She had marked the keys that were problematic this time and also gave me the important additional piece of information that the problem sounds only occurred when the soft pedal was depressed. The answer was suddenly obvious. I was reminded that we shouldn't walk away from any job before we check the pedals, and on a grand that includes playing every note with the soft pedal depressed. I found the action was shifting too far, causing several hammers to contact the first string of the adjacent note (a common problem). I explained that the issue was simple to correct and I apologized for not having caught it on the tuning visit. I also pointed out the wear on the hammers and suggested that she might consider having me shape and voice the hammers. At this point she invited her daughter who plays the piano most at their house to have some input. She agreed to play a little for me. I saw the action shift when she sat down. (!) It turns out that she always plays with her foot holding down the soft pedal, which helped explain why the pad that mates with the action shift limiting screw was so worn. She said that the piano was too loud otherwise. That led to a discussion about the use of the soft pedal and the voicing of the piano. Just yesterday I returned to file the hammers, touch up the regulation, voice, and do a top-side cleaning. A minor mystery is solved and for now everyone is happy!

I hope to see many of you next Thursday at the Chapter Meeting. It will be especially important for you associates hoping to advance to RPT status at some point.

David Bonham, RPT

Next Meeting

February 19th

8:30am

Location

10717 Eastlake Circle
Oklahoma City, OK 73162-6821

405-721-0566

Home of David & Barbara Bonham

The meeting next Thursday will be a self-evaluation exercise to help us appraise our areas of strengths and weaknesses. This will help our chapter set priorities and goals for upcoming meetings, and it will be especially useful to associates who want to know what to study in order to pass the tuning and technical exams.



Secretary
Bob Scheer, RPT

PTG Minutes

- The January Central Oklahoma PTG Chapter meeting was held in Norman, Oklahoma at the Oklahoma University Pipe Organ Facility.
- Special thanks to John Reister and Nathan Rau for an incredible tour of the facility. For those of us unfamiliar with the basics of tuning and voicing organ pipes, this was a rare experience, and I believe appreciated by all.
- Members present were: Gary Bruce, Norman Cantrell, Jon Edwards, Keith Morgan, Nathan Rau, David Bonham, Bob Scheer, Joe Woolston, and guest, David Brewster.
- The meeting began with a tour of the organ facility, followed by a business meeting over brunch at IHOP.
- The previous minutes were read and accepted.
- Treasurers report: \$2089.07
- Gary Bruce made a motion to approve the request by Keith Morgan for a dues reduction, level one, Journal only. The motion was seconded, voted on and approved.
- A new member application was made and approved for David Brewster.
- Discussion was made by Norman Cantrell concerning the possibility of an On The Road exam training seminar for Associate members to be held in OKC in the fall of 2015.
- Our sincerest regrets, sympathy and prayers go out to Keith Morgan and family for the loss of his beloved wife, Eyrline. Bob



EYRLINE MORGAN (1937-2015)

Mrs Leora Eyrline Morgan of Oklahoma City, OK, died on January 16, 2015, with family by her side.

Leora (known as Eyrline by her family and friends), was born to James Putnam Holcomb and Leora Campbell Holcomb on June 6, 1937 in Bluejacket, OK.

Eyrline graduated from Classen High School in 1955. She earned her Bachelors degree in Music Education in 1974 from Central State University in Edmond, OK. She enjoyed working with adults with disabilities. Eyrline referred to herself as an organist/pianist and served the church since 1951. She was previously an organist at Olivet Baptist Church. However, she was most recently a church pianist at 40th Street Baptist Church.

Eyrline was a member of the American Guild of Organists. She was a student/intern at Writers' Village University, studying, writing, and helping F2K free creative writing classes. Eyrline had many hobbies. She loved writing, music and collecting antiques.

Eyrline is survived by her husband, D. Keith Morgan, RPT of Oklahoma City, OK, who is also an organist and a piano tuner; mother, Leora Henderson (107) of Oklahoma City, OK; sister, Joan Woolley married to Frank Woolley of Oklahoma City, OK; sister Sherry Bierman married to Paul Bierman of Sparks, OK; daughter, Gloria Wiley of Nepal; son, Ken Beets married to Dee Dee Beets of Oklahoma City, OK; 2 grandsons; 4 granddaughters; and 1 great granddaughter.

Eyrline was preceded in death by her father, James Holcomb; son, Michael Beets; and grandson, Jeffrey Tarlow.

The Ft. Worth Chapter of the Piano Technicians Guild Presents

LaRoy Edwards

In An All-Day Seminar

Grand Regulation In The Home With Ten New DIY Tools



LaRoy says . . .

"I'm on a crusade to get the journal to feature ideas, tools, and techniques that we have all devised to help in our own work, especially the tools, jigs, or improvements that as individuals many have "come up with" because they are not available at the tool companies. My class will have at least 10 such tools that are easy to make by most technicians in the shop they have. I will include plans for the tools and give away (via a drawing) the tools that I will demonstrate."

LaRoy is a former member of The American Society of Piano Technicians, Charter member of PTG, Concert Technician for The Associated Colleges of Claremont, Calif. Joined Yamaha as National Piano Service Manager in 1962, a job he held for 24 years. Upon retiring, he became a consultant for Yamaha and has been employed as such ever since. (Total of 53 years.) With Henry Haino, the former dean of piano technology for the Yamaha Piano Training Academy in Japan, created "The Little Red Schoolhouse" and "The 37 Steps to Grand Piano Regulation", a technical seminar that he taught for 41 years with over 1600 graduates. Over the years, Yamaha of Japan has sent him to Scandinavia, Europe, Australia and New Zealand to teach this seminar. He has 3 daughters that are full time piano technicians.

WHEN: Saturday, March 21, 2015 9 a.m. - 5 p.m. Lunch and breaks included

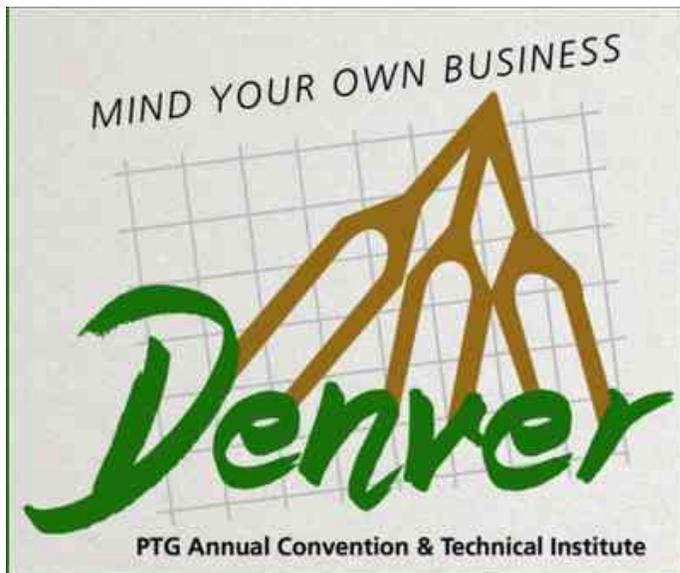
WHERE: Metroplex Piano Warehouse, 721 Keller Parkway, Keller, TX 76248

SUGGESTED DONATION: \$25

HOSTED by the FORT WORTH CHAPTER

TO RSVP: Contact Ricki Klos at mzricochet@yahoo.com or 512-773-7133

(mzricochet@yahoo.com)



JULY 15TH-18TH
Registration began February 1st

Central Oklahoma Chapter Officers
June 2014 – May 2015

Co-Presidents

[David Bonham](#), RPT

[Gary Bruce](#), RPT

Secretary – [Bob Scheer](#), RPT

Treasurer – [Gary Bruce](#), RPT

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“All expressions of opinion and all statements of supposed facts are published on the authority of the editor as listed and are not to be regarded as expressing the views of this chapter or the Piano Technicians Guild unless statements or opinions have been adopted by the Chapter or the Guild.”



Schimmel Art Edition



Trencher



Oklahoma Chapter Newsletter Editor
Keith McGavern, RPT

~ High Lights ~

[When A Man Loves A Woman / It's A Man's World](#)
(David Foster, Seal, Michael Bolton)

[Emmy Rossum Sings For A Hot Dog](#)
(Conan on TBS)

[Gesabel Pirlo](#)
(Contortionist)

[Hide and Seek](#)
(Imogen Heap)

[Sounds of Paragliding](#)
(Vimeo)

[Roenrad-WM](#)
(2011 in Arnsberg, Jenny Hoffman)

[The Elgin Marbles](#)
([Wikipedia - Elgin Marbles](#))

[Marha Agerich 2008](#)
(Scarlatti Sonata in D minor)

[Ocean](#)
(John Butler, Guitar)

[The Bridge Notches](#)
(Fazioli)

[Sam Bailey](#)
(X-Factor Audition - Listen)

[Acoustic & Digital Piano Buyer](#)
(Fall 2014)

[Geena Rocero](#)
(Why I Must Come Out)

[Yuja Wang](#)
(Flight of the Bumble Bee)

[The World's Most Boring Television](#)
(TED Talks)

[Bandit](#)
(Peace, Love & Pitbulls)

Executive Outlook
January 2015
Bridge Pins and Life
Norman Cantrell, RPT
PTG President



Consider the lowly bridge pin. It begins its life as a roll of wire drawn from steel to the proper diameter. It then gets cut to length and the ends are shaped. From there it goes for its plating, and finally, it drops into a bin of other pins to be packaged and shipped to unsuspecting piano manufacturers or rebuilders. It may sit on a shelf for some time before finally being selected to be installed into a bridge and begin fulfilling its life purpose. Even this process has its ups and downs. A hole of the appropriate diameter is bored in preparation for its installation and then it gets pounded into place. Often manufacturers will then further alter the pin by filing its top to be even with the neighbors—and there it remains.

Bridge pins are never installed singly; they are always part of a team. For a single string there is a pair, and for bi-chords and tri-chords there are sets of pairs. If they do their job correctly, they adequately hold the proper side bearing that allows the string's energy to be transferred to the bridge body and on to the soundboard. Even then they are dependent on the integrity of the wood in the bridge cap to really perform their task well.

What do bridge pins have to do with us as technicians in light of a new year? Have you ever considered that you could have done a lot of different things with your life, much as the raw steel wire could have been made into hundreds of things before it was selected to be fashioned into a bridge pin? Then, in the same manner as the bridge pin, there are various factors that influence how you have turned out. Many of us are still works in progress, and others may feel as if we are sitting on the shelf of life, waiting for our next useful assignment. Some of us may feel we are being pounded by life—but consider that it took a bit of clipping, shaping and pounding for that lowly bridge pin to assume its important function. Even then, it required partnership with others and the integrity of structure to make it work well. We are also often put in situations that require us to partner with others of differing makeups and styles, but if we do it well, those partnerships produce a harmonic outcome.

You may want to take some time to look back at 2014 and ask if that bump in the road that you found disheartening was actually shaping you into a better you. You would do well to ask how, or what, you can do to improve this year. There are also those pesky times in life when we are in that proverbial holding pattern, when we feel as if we are sitting on the shelf awaiting our next assignment. Even those quiet times can be used to reflect on our potential and purpose.

Here is wishing you a prosperous and reflective new year.

Executive Outlook
February 2015
Why Am I Here?
Norman Cantrell, RPT
PTG President



I was called to tune a piano for a lady. She mentioned that I had been to the house before to service a piano for her mother. I arrived, and I remembered the home—a simple frame house in a nice part of town—but I didn't recognize the piano. When I had been there previously I had tuned a Chickering console. What greeted me this time was an old Ivers & Pond upright that hadn't seen anyone from our profession for quite some time.

The client told me that when she had moved back into her mother's house, she'd brought the old upright back with her from Santa Fe, where she had been living for the past few years. The memories of her mother and the Chickering were too much, and so the smaller piano had gone to another home.

I began the usual process of tuning a piano that was in dire need of some help, and my customer carried on a conversation between acts. She was respectful of my need to hear, but when there was a break in the action the conversation would resume. She told me that she had found a tape recording of her mother playing the very piano I was tuning, and she had found someone to transfer the recording to CD. She also mentioned that she had given all her friends copies of this CD. I didn't think too much about it until we were concluding our business and she held out a check and a copy of her mother's CD. On the cover was a picture of her mom, and in the background was the Ivers & Pond I had just resuscitated.

As I gathered my tools, the client mentioned how her mother had always commented on what a fine job I had done for her over the years, and how much she had enjoyed having me service her piano. I hadn't ever realized I was making such an impression. It was an average piano that belonged to an average customer in a modest, average home. There was nothing that seemed exceptional when I explored the memories of this customer's mother.

After I left, I popped the CD into the player in my van and began to listen. My first impression was that the recording was made on the piano when it was in a similar state of tune as I had just found it. It was almost overwhelmingly, obnoxiously, gratingly out of tune! I found myself laughing out loud at just how hokey this all seemed.

Then something made me listen differently. I began to hear a person who was intent on practicing the music she dearly loved. Many of the titles I recognized from labels on boxes of player rolls in some of my other customers' collections.

Certainly this recording would never be on a "Top Ten Hits of All (or any) Time" collection, but it represents one thing of which we are all a part. Let's face it—most of our bread and butter customers are regular people and not necessarily professional musicians. What we do, what we have to offer, what we have to sell is helping our customers make music. It doesn't matter if the music they make is high-brow, low-brow or somewhere in between. It is their music. It is their passion, and it reflects their personalities and cultures. I remember learning this in a class by Del Fandrich years ago. It impressed me enough then to change the mission statement on my business card to read, "Helping you make great music with quality piano service."

Sometimes we just need a real-life example to remind us of this truth about the work we do.

Internet Cartoons

