



# MUSICENTRAL

AFM Local 660 October 2008  
Founded in 1913—Tuned for the 21st Century

American Federation of Musicians - Local 660



## President's Message

When it comes to October, most folks think of "Oktoberfest". The original festival dates back to 1810 in Munich, Germany. October is a very popular month for festivals signifying the harvest of crops and the beginning of fall. Oktoberfest (the English spelling) is celebrated in the United States from coast-to-coast in a variety of ways with many types of food and beverages, but the common denominator of most festivals is music.

AFM 660 has much to feast during the month of October. Our membership has been growing, **MusicCentral** has become a popular monthly newsletter featuring interesting articles, especially those spotlighting our members. The next **Listen to the Music** is Sunday afternoon, November 9, from 1 to 5 pm at the American Ale House and is a celebration of all the Scorpio musician birthdays like Tommy Wareham, Andrew Jackson and even yours truly. Finally our connection to the world through our **AFM Local 660** website at <http://afm660.org> adds much to inform our members, the public, and other musicians to consider joining our Local. I wish to thank our members who make the above programs possible. I also hope that members will take the opportunity to blog on the Website and write articles for the Newsletter.

This month's issue continues the theme of education by focusing on private music teachers. As a former piano and guitar private music teacher I am pleased to see our Local address this important part of the music development. Last month the editor invited all members to advertise themselves in this issue. I am pleased to see so many of our members who responded and serve as private music teachers.

For the past two years, our Local has provided scholarship funds via the Olin Butt Fund for outstanding students to be given monetary stipends towards private music lessons. The partnership of identification through our local schools to identify accomplished young musicians has made the Olin Butt Fund an invaluable resource for future musicians. Listen to the Music sessions include an opportunity to support the Olin Butt Fund.

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Two Local Professionals Views

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Spotlight on Jacki Hunt

### AFM 660 Newsletter

John R. Vincenti, Editor

### AFM 660 on The Web

John Thompson, Webmaster

<http://www.afm660.org>

<http://sozoart.org>

A Listen to the Music Partner

### October 2008 Issue

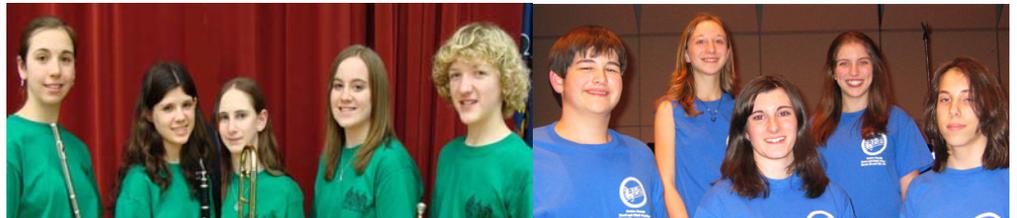
#### Great Ideas from Issues of *International Musician*

9 ways to promote yourself:

- 1) Web presence on-line
- 2) Marketing yourself on-line with other websites
- 3) Posting photos of gigs
- 4) Handouts and flyers
- 5) Networking via AFM
- 6) Post video on YouTube
- 7) Blog on-line
- 8) Design a T-shirt etc.
- 9) Don't be shy—reach out

Bob Popyk Local 78—Pages 14-15 June 2008

AFM membership is worth belonging!



First row: Left to Right: Bridget Canning, Rebecca Busichio, Sara Jablonski, Abby Gettig, and Tyler Weakland

First row: Tyler Boone, Lauren Horning, Toby Anderson  
Second row: Maggie Mehalko, Suzie Shoffner

**In summary, I look forward to continued member dialogue and involvement toward generating cooperation, consensus, and improved services for musicians in central Pennsylvania.**

Keep in touch!

Christopher Lee, President, Email: [chris@boalmuseum.com](mailto:chris@boalmuseum.com) Phone: 814-466-9266



AFM Local 660 includes: All of Huntingdon, Snyder, Union, Centre, Mifflin, Juniata, Union, and Montour Counties. All of Northumberland County except Snyderstown, Shamokin, Ralpho, Zerbe, Little Mahony, Jackson, Herndon, Lower Mahanoy, West Cameron, East Cameron, Mount Carmel, Kulpmont, Marion Heights and Coal. Also all

# Self-Enrichment Education: The Business & Profession of Private Music Teachers

The Federal Bureau of Labor Statistics identifies private music teachers as a career or job as "Self-Enrichment Education." The Bureau's Occupational Outlook Handbook, 2008-09 Edition is my source of information. According to the Handbook, self-enrichment teachers are usually self-employed or work part time. Teachers are knowledgeable and enthusiastic, but not necessarily formally trained. The Bureau believes that employment in this sector will grow much faster than average in the future. ([bls.gov/oco/ocos064.htm#nature](http://bls.gov/oco/ocos064.htm#nature))

Most teachers supplement their income with other jobs. In general, the median pay is generally low, but job satisfaction is high and their students are highly motivated and eager to learn. Self-enrichment teachers display a great deal of patience. The range of wage earnings was from \$8.53 to more than \$32.02 per hour. The Julliard School advertised on their website that private lessons range from \$50 to \$100 per hour.

Self-enrichment teachers usually have few, if any, education or training requirements for the job, but their credentials or expertise distinguishes one person from another in their field of music. In other words, it is the amount of information or marketing that can and will attract the students for teachers. According to the Handbook, as of 2006, 261,000 jobs were identified as self-enrichment education. The number related to music was approximately 18,000 jobs. The Handbook predicted that the number of self-enrichment jobs would increase by at least 23 percent through 2016. One of the reasons for the increases has to do with the increasing number of retirees who will have not only the time, but the desire to take such classes. (National Employment Matrix 25-3021-Bureau of Labor)

## Private Music Teacher/Student

How does one become or find a private music teacher? The art or act of being or wanting a private teacher comes down to three specific variables. They are area of study, teaching style, and geographic location. Whether you are the teacher or student each one of those areas must be taken into account before the first meeting. What this requires is marketing for the teacher, and a thorough search by the student. A formal directory, list, search on the Internet, ad in local newspaper, association (such as the AFM), or flyers or bulletin boards will make you more visible. The ultimate fit between teacher and student takes place when there is a mutual understanding of expectations, requirements, cost, and interpersonal compatibilities are met.

The oldest association related to music teachers is the MTNA (Music Teachers National Association). MTNA was founded in 1876 by Theodore Presser. According to MTNA, they are "committed to advancing the value of music study and music making to society and to supporting the professionalism of music teachers." The MTNA has developed a certification program based on five standards regarding stages of competence including: Preparation, Teaching Practices, Business Management, Partnerships, and Renewal. According to a web search there were several other associations that were listed besides MTNA. They were the International Association of Jazz Educators, National Association of Teachers of Singing, and The National Association for Music Education. ([privatelessons.com](http://privatelessons.com))

Below are AFM Members who have responded to an invitation to be advertised in this issue.

AFM Members	Instrument (s)	Phone	Internet
Lawrence Bish	Guitar, Bass, Vocals	814-692-9883 814-599-3713 cell	<a href="mailto:larrybish@gmail.com">larrybish@gmail.com</a> <a href="http://larrybish@windstream.net">larrybish@windstream.net</a>
Daryl Durran	Bassoon	814-234-8063 home 814-865-3220 work	<a href="mailto:dwd3@psu.edu">dwd3@psu.edu</a>
Lois Durran	Violin	814-234-4868	<a href="mailto:loisdurran@hotmail.com">loisdurran@hotmail.com</a>
Joanne Aagst Feldman	Violin	814-238-3969	<a href="mailto:jmf3@psu.edu">jmf3@psu.edu</a>
Jacki Hunt	Piano by the Chords	814-234-4868	<a href="mailto:JackiHunt@aol.com">JackiHunt@aol.com</a>
Chris Lee	Piano	814-466-9266	<a href="mailto:chris@boalmuseum.com">chris@boalmuseum.com</a>
Pete Sheridan	Blue Harmonica, Slide Guitar (opening tuning)	717-691-448	<a href="mailto:the_jukester@juno.com">the_jukester@juno.com</a> <a href="http://www.petesherdan.net">www.petesherdan.net</a>
John Thompson	Piano	814-355-9444	<a href="mailto:jt3@jtblues.com">jt3@jtblues.com</a>
Smith Toulson	Clarinet	237-8945 814-880-0091 cell	<a href="mailto:sct1@psu.edu">sct1@psu.edu</a>
Diane Gold Toulson	Flute	237-8945 814-880-0091 cell	<a href="mailto:sct1@psu.edu">sct1@psu.edu</a>
Debbie Trudeau	Violin/Viola	814-237-0979	<a href="mailto:trumusic@comcast.net">trumusic@comcast.net</a>
Bruce Young	Fiddle/Violin and Guitar	814-237-1602	<a href="mailto:bryfiddle@aol.com">bryfiddle@aol.com</a>

## Guest Articles about Private Music Teaching by Debbie Trudeau and Jacki Hunt

**Brief Biography of Debbie Trudeau** - Ms. Trudeau is regular performer with the Pennsylvania Centre Orchestra, the Nittany Valley Symphony, and the Altoona Symphony. She participated in a quintet for the PCO educational concerts during 2007-08 season. She was a soloist with the Altoona Symphony in April 2007 performing the Bach Concerto for Two Violins.

Ms. Trudeau is on the faculty of Juniata College in Huntingdon, PA. She is the Director of Sinfonia, an ensemble that has grown from a small string orchestra to a full symphony during her tenure. She teaches private lessons on both violin and viola, coaches chamber music, and coaches sectional rehearsals at Juniata College. She also maintains a private studio at home with students from ages 9-89. She is a teaching artist on the roster for the Pennsylvania Council on the Arts and has worked locally for the Galaxy Arts in Education Program both as a solo player and as half of the Silver Wood Duo.

Ms. Trudeau is a founding member of the Allegria Ensemble. This trio of flute, violin, and cello performs in recitals and is available for casual work. A firm believer in supporting the needs of working musicians, Debbie serves on the Executive Board of the American Federation of Musicians, Local 660. With the goal of world class performers working locally, she is one of the principal agents in the revival of the Music at Penn's Woods summer music festival in June 2008.

Prior to locating in central Pennsylvania in 2006, Ms. Trudeau served as Associate Concertmaster of the Glimmerglass Opera Orchestra from 1987-2006 playing on both modern and baroque violin. Glimmerglass Opera performances are recorded and broadcast nationally by National Public Radio and PBS Great Performances. In 2005, Glimmerglass released its first commercial recording of the opera *Mines of Sulphur* by Richard Rodney Bennett. She was also a member of the Syracuse Symphony First Violin Section and Principal Violin II and occasional soloist with the Utica Symphony Orchestra.

**Biography of Jacki Hunt** - Ms. Hunt is featured this month in *AFM 660's member Spotlight* on page 4.



## AFM Members Debbie Trudeau and Jacki Hunt Comment on Private Music Teaching

The topic of music lessons is one I hold close to my heart. I had several different violin teachers during my childhood years because of a family move to the east coast, then back to California, then continuing into college and conservatory, and beyond. The teachers I loved most were all working professionals. Thinking back, they clearly had the expertise and appropriate experience to offer the highest quality instruction.

I've been teaching privately since I was 16. My younger brother's friend had gotten into a county youth orchestra and he was required to be taking lessons. He begged me to teach him because we lived in an isolated community and his working parents couldn't drive him for lessons. I was apprehensive but I agreed. At the time I thought it was good to have the rapport that came from being close in age. I was able to help him and he was pleased with the results. Now I realize that my years of professional experiences make me a much more effective and efficient teacher.

I recently had an opportunity to observe a terrific experienced teacher and an eager college music student both teaching young music students in a master class setting. The difference in approach and results was dramatic and commented on by all in the audience. Everyone loved the older teacher.

The relationship between a student and teacher can be quite intimate. For lessons to be most effective the personalities really have to click. When thinking about music lessons, consider these questions:

### What is the goal for lessons?

*Do I want to be able to play professionally or just for my own pleasure?*

*Do I want the option of a long term lesson commitment or just a few lessons?*

*Do I need the teacher to come to my home?*

*Do I want lessons in a fully equipped studio with the latest technology?*

*Do I want a teacher who is currently working in music or retired?*

*Does this teacher communicate clearly and consider personal learning style?*

*As a parent, does my child have a positive response to this teacher?*

The union local is a good place to start when searching for a teacher of a particular instrument or style. The union provides a known professional network so that if one teacher isn't available, s/he can easily recommend others who may be. These working union musicians have resources not available to non-union musicians. The International Musician is their resource for music trends in the field, updates on musician physical health issues, job openings, and more. The local newsletter keeps musicians in their community apprised of their colleagues and local music news. Music students benefit from this access to knowledge of the music field generally.

Other ways to find these professional teachers are many: A school ensemble teacher may know the private instructors in the local area. Another resource is a community music and arts school or music store. These businesses often keep a roster of teachers available for music lessons and relieve the music teacher of administrative tasks. Faculty members at a local college music department occasionally teach lessons to community members. A talented graduate student may be considered, but often only for two years. Another resource is the local symphony. The professional musicians in these groups frequently teach around their rehearsal and performance schedule. A wonderful bonus is bringing your student musician to hear the professional ensemble performances. It's an opportunity for students and parents to hear a polished, mature execution by a group of the area's best musicians. Learning music is like learning a foreign language: it helps to hear it spoken well!

Adult music students may have very different learning styles and lesson needs than a child. Where children often throw themselves at new ideas without judgment, adults can often benefit from a more thoughtful approach. A seasoned musician can offer a breadth of experience and options to an adult learner who is not necessarily headed towards a professional career. I currently work with a retired senior who recovered from a stroke and whose goal is to recover some of the lost music ability from before the stroke. Other adult students take intermittent lessons as their work schedules allow.

Music lessons provide a stimulating activity that taps into multiple parts of life. It's physical in the need to train muscles. It's visual in learning to read music. It's aural in speaking a new language. It's social in teaching teamwork in ensembles. It's emotional in developing non-verbal communication. It's a connection to the world's humanity.

Debbie Trudeau



I teach piano because I love to introduce students to the chord method of playing from fake books as taught to me by Skip Wareham. As a teenager, I really wanted someone to teach me how to play the standards the way I heard other piano players at various receptions perform. Through Skip, I learned that it really isn't that difficult if you know the language. I expect young people to have a classical background before coming to me. What I teach reinforces much of what they have already learned. They know how to read music and have practiced exercises to strengthen their skills. I teach them chord structures and a style that they can easily learn and apply to other music. But what goes along with that is learning chord progressions, substitutions, the circle of 5ths, and how to have fun playing with it all. I consider myself a beginner's teacher in this style since there are many out there who have far more knowledge than I. But I get great satisfaction from introducing students to a whole new world in music that extends far beyond the notes on the printed page.

I have also taught adults this style. One student didn't know how to read music at all, a few had limited reading ability, and others wanted to explore this style in depth. This style allows those who already play minimally to expand their horizons and sound much more professional quickly. My best students have been retired engineering professors at PSU whose wives gave them piano lessons as a retirement gift!

If there is one wish I could have granted, it would be to see classical piano teachers embrace a method of incorporating teaching this style of playing the piano at the same time as classical music. Learning chord structures and becoming more aware of chord progressions in the "standards" repertoire reinforces what is found in classical music. When students are more aware of how it is all put together, they can memorize more easily. By the same token, practicing scales and arpeggios in classical piano training translates well into improvising in more advanced jazz playing.

As for me, I will continue to "spread the word" to those who want to learn how to be a "lounge lizard."

Jacki Hunt





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## Spotlight on Jacki Hunt

*Music affords us the opportunity to continue to learn, express, and share it throughout our lives*



Jacki Hunt defines musicality as the art of finding, applying and loving music. Since she was a young girl growing up in Etna, a Western Pennsylvania community, Jacki has enjoyed playing the piano and singing. When she was eight years old, her parents, Mary and Robert Crawford, a Presbyterian minister, were given a piano, making it possible for them to arrange for piano lessons for her. "Music is an important part of my life." Reminiscing, Jacki said she started taking lessons in September and played a simplified John W. Schaum version of "O Holy Night" in December for a Sunday school program at church.

The oldest child in the Crawford family, Jacki has a brother John who resides in New Jersey, and a sister, Jean who lives in California. Jacki's parents currently live in the Philadelphia area. Jacki said, "Music runs deep in our family." Her mom played the piano, while her father was a two-finger piano player. The notion of music running deep has a greater meaning to Jacki. "My mom has Alzheimer's Disease and hasn't known me for the past ten years. But when I visit, I sing one hymn after another and she sings the melodies along with me. We're still communicating through music."

Both piano and singing became a personal drive to her. Her piano teachers took her through the basics--John W. Schaum Piano Course and later, John Thompson. When Jacki was 11, her family moved to Mars, Pennsylvania. In junior high school, Jacki says, "I wanted to play pop music, but there was no one to teach me how, so I played from sheet music." A move to Langhorne, Pennsylvania northeast of Philadelphia at age 16 brought more opportunities for music in her life. Jacki's school days included vocal experiences with church and school choirs, sometimes accompanying school choirs on the piano and playing for Sunday school and church services.

Her love of music led to entering and graduating from Indiana University of Pennsylvania with a degree in Music Education as a voice major and piano minor. Her college musical experiences included singing alto in several choirs and a madrigal group, as well as performing in musical theater productions. Upon graduation in 1970, she moved to State College with her husband and family. In 1972 she began teaching at Westerly Parkway Junior High, substituting for various teachers in the music department for five years during the 70's. During that decade she also received her Master's Degree in Counselor Education from Penn State. She credits the degree with being helpful when she began her next career as a real estate agent. Jacki has been licensed since 1980. Today she is an Associate Broker/Co-Founder at RE/MAX Centre Realty in State College.

Since 1971, Jacki has been the Chancel Choir Director at Faith United Church of Christ in State College. She thinks that parents should encourage their children to become part of their church's music program because a church setting is a wonderful opportunity for young people to learn how to play before an audience. In a church environment, children's efforts are appreciated and acknowledged. "You can play, and if you look up and lose your place, no one will tell you that you made a mistake. It's a great opportunity to develop one's self confidence."

In 1980, Jacki met Elmer (Skip) Wareham, professor of music at Penn State. "I wanted to take music lessons from him as compensation for turning 30, but it took 3 years past that milestone for me to get up the nerve to call him. I took lessons from 1980 until he passed away in 1984. It was Skip Wareham who suggested that I join the AFM, and so I did in 1981." Hunt says she joined AFM, not to create a career, but to be more aware of musicians and their place in the world. "I joined because it is a professional organization."

Jacki credits two people with expanding her horizons in music—Skip Wareham on piano, and Mary Saunders, a voice professor at Penn State, on her singing. "Skip Wareham taught me how to play from a Fake Book and how to effectively and legibly write music manuscript, something I still enjoy doing today even though there are computer programs that can do it today. I find it to be very therapeutic to write out pages of music manuscript. Skip was always eager to share new ideas in music and never held on to something to keep it as his alone. He was a consummate teacher. His enthusiasm and encouragement led me to substitute at the Autoport for Jim Langton just ten months after I had my first lesson." Mary Saunders has done much for Jacki's vocal development. "Mary gave me my voice. This may seem strange for a voice major, but I never understood all the colors available to me in my voice until Mary started working with me. She's opened up a whole new world. It's truly exciting to think that I can continue to grow and evolve in music."

Jacki is married to Bob Hunt, and they have four children and four grandchildren (with another one due in November) in their blended family. In terms of musicality, she enjoys directing the church choir, teaching piano, singer with The Dance Band, singing in Essence II, and performing cabaret gigs.

Hunt believes that young people need structure as well as encouragement to succeed in their endeavors. Children who have parents who demand a commitment will do better throughout life. "Music affords us the opportunity to continue to learn, express, and share it throughout our lives." **Jacki Hunt, she's musicality!**

(Article by John R. Vincenti)



**MEMBERSHIP-DUES** Regular Members dues are \$80 per year. Dues paid in six month increments are \$45 each period. **Student Members** and **Life Member** dues are \$60 per year. To be a **Life Member** one must be over age 65 and have at least 35 continuous years of membership in the AFM. **New and Transfer Members** local dues of \$80 per year will be pro-rated for the first year only by calendar quarter. Those joining in January-March will pay 100%, April-June will pay 75%, July-September will pay 50%, and October-December will pay 25%. In addition, there is a one-time local \$10 initiation fee. New Members only must also pay a one-time \$65 Federation Initiation fee. Both initiation fees are waived for new Student members. **Late Fee** is \$10 for dues received after the deadline. Dues more than 6 months in arrears will result in expulsion from the union. Reinstatement fees will be required to regain membership in good standing. **Reinstatement Fees** for those who have been expelled for non-payment of dues are \$155. AFM 660 Treasurer, Debbie Trudeau