



# MUSICENTRAL

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

American Federation of Musicians - Local 660



## President's Message

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#### President Lee's Message

August 24th General Meeting  
AFM 660 Listen to the Music  
Sozo Institute for the Arts,  
State College Downtown

#### Welcome New Local 660 Members

#### JazzPA—Photo Album

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By John R. Kovalchik

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Physician—Artist—Musician

The general membership of AFM 660 has important work to do to determine the character and direction of AFM 660.

- 1) A local Code of Ethics: approved August 24
- 2) Bylaws: these regulate our internal activities: officers, meetings, etc. The Executive Board has recommended a proposal for approval, but some have proposed amendments.
- 3) Wage Scale List: this determines rules about the minimum union members will play for and to what venues this applies. A proposal has been drafted but there is not yet consensus. What kind of a union we will be? A purely social club? A closed-shop collective bargaining unit? Or something in-between? And what rules will accomplish this?

All three items will be posted on <http://afm660.org>. Read them carefully. I ask that those proposing changes in this bylaw proposal submit to me now at [chris@boalmuseum.com](mailto:chris@boalmuseum.com) their specific amendments – worded precisely -- so we can post those, too, on [afm660.org](http://afm660.org).

I look forward to member dialogue that will generate a consensus that all can support wholeheartedly to move us closer to our goal of central Pennsylvania as a destination for high quality music and musicians. **Keep in touch!**

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



### AFM 660 on The Web

John Thompson, Webmaster  
<http://www.afm660.org>

### AFM 660 Newsletter

John R. Vincenti, Editor

### September Issue

"Education is not  
preparation for  
life, education is  
life."

Attributed to John Dewey

Bartlett's Familiar  
Quotations, 16th Edition



What a great success – a wide variety of great music and musicians, not to mention abundant food provided by Marilyn Haugh, Patty Quigg and others.

Highlights included nationally-recognized drummer Ronnie Burrage trading licks with bassist Mike Dougherty and with State College's best washboardist Graham Spanier and original music by Chris Byrne performed by an all-star band.

A big thanks to Sozo and Will Snyder for the use of the room the PA system and the keyboard and to the roadie volunteers who helped the musicians carry the equipment. They all made it easy!

The next "Listen to the Music" party will be Sunday afternoon, September 28, 1-5 pm, again at Sozo. We're moving into Phase II of the project: where musicians prepare interesting music – originals and covers -- ahead of time and present it to this listening audience and to the general public who are cordially invited to attend. Please contact Chris Lee at [chris@boalmuseum.com](mailto:chris@boalmuseum.com) or 814-466-9266 with your plans and what musicians will be accompanying you.

Details are at <http://afm660.org>

Photo: An all-star band performs at the August 24 AFM 660 "Listen to the Music" party at Sozo. Left to right: Ronnie Burrage (drums), Mike Dougherty (bass), Graham Spanier (washboard), Chris Byrne (flute), Carl Ector (violin), Arthur Goldstein (piano).

(photo by Chris Lee)

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 of



## Let's Welcome New Members to Local 660 American Federation of Musicians

Terasa Baker	Vocals, Guitar, Bass
Larry Bish	Guitar, Bass, Vocals
Gary Brubaker	Guitar, Bass, Vocal
Carl Ector	Violin, Electric Violin, Piano
Stephen Hopkins	Guitar, Bass, Piano
David Mudgett	Guitar, Pedal Steel Guitar, Banjo



We also thank former members who have returned to Local 660 to work on meeting unmet needs for all of our members. **Vision—Action—Professionalism**



Photos by John R. Vincenti, acuri.net

## School Days—a new year begins

### Music Education in our public and private schools

According to the Directory of Education ([www.directoryofeducation.net](http://www.directoryofeducation.net)) there are 122,085 public and private K-12 schools in the United States. Pennsylvania is listed as having 5,573 K-12 schools in 918 municipalities. Music education is not a required subject or program in most U.S. school curriculums. As the 2008-2009 school year begins throughout the country in traditional schools, many families and youth will be continuing or beginning programs involving music as part of one's public or private school education.

In researching the topic of music in school programs the word "enrichment" is the most used term. According to the U.S. Department of Education, there are approximately 55 million youth enrolled in our primary and secondary schools and \$827 billion (2004) was spent on education at all levels including post-secondary. The top five states with students in school are California, Texas, New York, Illinois, and Ohio. How many students participate in music programs or how much money is spent on music education was difficult to ascertain.

Organizations associated with music education and teaching can be found in such groups as ISME (International Society for Music Education) started in 1953 and affiliated with UNESCO (International Music Council formed in 1949). The National Association of Music Education (MENC) is affiliated with ISME. MENC claims on its website ([menc.org](http://menc.org)) to be the world's largest arts education organization addressing all aspects of music education with more than 130,000 members.

Besides many companies and other organizations providing membership, assistance and materials, an interesting website with specific educational resources on music is worth reporting on. It is [www.free.ed.gov](http://www.free.ed.gov) and it features a multitude of specific music topics. Nearly 60 resources were found under the titles Blues, Gospel, Folk, Jazz, Sheet Music, and Other Music in their lesson plan section. Contributors included the Library of Congress, National Park Service, and the National Endowment for Arts. The lessons were specified by culture, types, and geography. The lessons included print and non-print media. Jazz alone had 13 resources that covered people, places and styles of jazz. The Sheet Music section offered thousands of pieces of music within the Library of Congress. The section on Other Music, provided a rich and diverse view of history, religious, multi-cultural, and even a lesson on the science of music for those interested in learning more about music.

To transition from music education in public and private schools, a well known and respected AFM member and State College Area School District music teacher John R. Kovalchik was asked to comment on being a music educator. Below are John's comments.

#### What it means to be a music educator



My first reaction was a memory of a music educators' conference a good fifteen years ago. A number of directors were brainstorming different ways to gain support for music programs when one director suggested soliciting aid from the musicians' union. Now in brainstorming, all ideas are fair game and are not supposed to be immediately shunned or disparaged, however, the immediate response was, "The musicians' union? Huh! They could care less about music education." With that memory I reminded myself how lucky we are in this area to have so many educators in our local.

My own path to being a music educator was pragmatic. One vocation that has always appealed to me was that of a teacher. As I got older and more involved in music, I knew that I wanted to stay in music as a career. When it was time to answer the call to a vocation the two paths converged. Thirty-seven years later, why am I still here?

Let's face it, neither teaching nor music lead a lot of people to fame and fortune, so why do it? My first response would be passion. "I can't tell you what music is, but I know it when I feel it." "It isn't music until it elicits an emotional response from the listener." Those two statements are heard often in my classroom. Musicians deal with emotions all the time. I truly believe the best musicians are the most passionate ones. The same holds true for teachers. Put passionate musicians together with passionate teachers and the result is amazing! (Just in case you think like a middle school student, I'm discussing this on a cerebral and soulful level.)

I once received a letter from a young lady who was leaving me at the middle school and moving on to the high school. She admitted taking umbrage at my comment, "We're getting very close to making music here." She wrote in her letter, "Of course we're making music here! Can't you see the instruments in our hands?" She then added that one day she heard the music and wanted to "...throw down her instrument and hug somebody." There's passion.

It might be overlooking the obvious, but another thing that it takes to be a music educator is musicianship. If you don't understand music or you're not very musical, it is going to be impossible to turn out musical students. A few extremely talented students might make it despite the teacher, but the general population is not.

Compassion and patience are necessary ingredients for a music educator. Your students will run the gamut in ability and effort. You must gauge your students' ability to perform and make the difficult pieces easier and the easy pieces challenging. Then you must turn them from being technicians into musicians. That isn't always very easy or obvious as I stated before.

I could write a book about this topic and maybe someday I will. For the sake of brevity, I'll close with this thought. The title "Music Educator" has two parts. Often, the educator part must come first. We have to teach our students to be the best adults they can be. If we teach some music along the way, it's a bonus.

(John R. Vincenti and John R. Kovalchik co-authored this article)



**DUES Matter by Treasurer, Debra Trudeau** 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







**American Federation of  
Musicians - Local 660**  
Chartered October 29, 1913

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**DEADLINE  
20TH OF EACH  
MONTH**

## Spotlight on Peter Pepe Physician – Artist – Musician



### **"The arts are never dead, as long as there is creativity."**

Positive and upbeat, that's Peter F. Pepe, M.D. Since 1980, Dr. Pepe has been practicing medicine in State College and rekindling his love of art and music. Pepe is a board certified internal medicine and Rheumatology physician with Centre Medical and Surgical Associates.

Music for Peter Pepe is something that did not come from early childhood experiences. Born and raised in Reading, Pennsylvania in a loving Italian family, Peter says, "I went from kindergarten through college on 13th street in Reading." Pepe attended grade school through high school and then graduated from Albright College majoring in biology and chemistry, all located on 13th Street. He did his residency at Temple University Hospital, a fellowship at the University of Chicago, served in the U.S. Air Force, and was a former Associate Professor of Medicine at Duke University for eight years prior to moving to State College. Besides Centre Medical and Surgical Associates, Dr. Pepe is currently a Clinical Adjunct Assistant Professor of Medicine at Hershey Medical Center.

Peter married MaryLou Pricci from Silver Spring, Maryland in 1964. MaryLou is a graduate of Temple and Penn State. The Peopes reside in Boalsburg and have three sons, Lou, Joseph, and Peter Jr., who all work in Los Angeles, California.

So where did music come into Peter Pepe's life? "There was no music, per se, in our family. My mother, Elda had relative pitch. She would sing from time to time in the house. My dad, Louis, raised my brother, Frank, into an American culture—no Italian operas in our home." Popular songs were the Pepe family music staple. "When I was eight years old, my father told me that it was time I learned to play an instrument. I remember him telling me two things: One, you'll always have a buck in your pocket and two, girls always love a saxophone player. So at the insistence of my father, music came into my life."

Pepe's father wanted to be the first in his family to go to college, but was hindered by the Great Depression. He spent most of his working life at the American Chain and Cable Mill in Reading. His sons, however, would not be denied a college education. When it came to music, Pepe's father would say, "music was a means to an end, and not considered a profession in this family." Therefore, with their father's sage advice, Peter and his younger brother Frank would position their future careers for non-musical careers. Frank, who plays trumpet, is a CPA in New York state.

The saxophone intrigued Pepe. "I remember my first jazz album. It was by saxophonist Charlie Ventura. Ventura was a Philadelphia local who played with Gene Krupa. He was one of the first swing musicians to embrace bop and worked with other artists like Charlie Parker.

"My first Saxophone came from the Chiarelli Brothers music store. My father got to know Jack Chiarelli, who wrote a popular song, The Mission of St. Augustine. My first lessons were from the Chiarellis. My father would take me once a week into downtown Reading. He would stay and listen to me practice. My father gave me an incentive. If I could play White Christmas for a family get-together, he would give me \$5.00. That was my, first gig."

During junior and senior high school, Pepe's musical ability was noted. He was asked to play his sax in school assemblies. Pete was lead sax in his high school's jazz band and played in other musical settings. He said he started playing local Reading clubs when he was 14 years old. "I played with older guys. Most of us were not in the Union in those days. The Union in those days was tough and strict. You could not play in a club, if you were not in the Union, but those same clubs used to stay open after their official closing and they wanted musicians. We played afterhours and the Union did not complain. We were paid on the side and would play into the night. As high school ended, Peter Pepe's grades did not suffer. He graduated 9th in his class of 550 students.

Peter's father may have not wanted his sons to be musicians, but he did not discourage the development of their musical talent. As teenagers, his family traveled to the New Jersey shore each summer for a 5-day vacation and attended shows at the Steel Pier in Atlantic City. Peter remembers playing on the Tony Grant Stars of Tomorrow show. Grant's show was the precursor to today's American Idol. Ted Mack's Original Amateur Hour was the granddaddy of both. Peter's favorite melody at such events was St. Louis Blues.

Peter's saxophone proved to be an invaluable assistant during his internship at Temple University Hospital. "I made more money playing the saxophone than I was paid as an intern and got through med school without a debt," he proudly pointed out. "I had at least 70 jobs during that period. I would spend 36 hours at the hospital and then get 12 hours off. That's when we played. When we played weddings, we even brought food back to our fellow interns."

Pepe attributes his ability to play a wide variety of music to three people. The first is his mother who taught him how to become ear trained. She would sing and he would learn that song without sheet music. The second is his jazz and saxophone idol, Julian "Cannonball" Adderley. In 1962, he heard Cannonball, his brother Nat, and Yusef Lateef live at Pep's Bar in Philadelphia. "This was jazz," he said. "They brought a new sound to me with a blend of gospel, rhythm and blues, and Charlie Parker's riffs." The third is the Jamey Aebersold's Summer Jazz Workshops. Between 1991 and 1996, Peter Pepe attended five intensive one-week summer camps in Louisville, Kentucky. He came to camp with the ability to read music and also had an ear to play music, but each camp developed his new ability to enter into the realm of improvisation. The camps also increased his knowledge of jazz and the opportunity to meet and learn from some of the top musicians and instructors in the country. "It was an intensive experience, 50 educators and 400 participants."

When it comes to his prized alto saxophone, Peter Pepe speaks of his Henri Selmer of Paris, France. He bought in 1957 with money saved from his paper route. Pepe recounts the purchase at Chiarelli Brothers music store. "My father asked Jack Chiarelli what is the best saxophone you have? Chiarelli said the Selmer Mark VI." They ordered it. Upon arrival from Paris, they went to the store. The sax cost \$650. Peter had \$350 saved. Jack, as a sign of friendship, accepted \$350 for the sax. Today, that saxophone is worth nearly \$6,000.

Though Pepe arrived in State College in 1980 it was not until the 1990s that he was able to go back to playing saxophone and also join the AFM. He says that two people made his re-entry a real kick-starter. They were saxophonist Steve Bowman and AFM member Tommy Wareham and his House Band. Wareham allowed people to sit in on Wednesday nights and that really gave Peter the desire to rekindle that special part of his life—music.

Today, Peter Pepe plays with the Keystone Society of Swing, Jazzin 8, The Dance Band, and Friends Band. He has also been exploring jazz by recording through the Scott Smith Studio. "Jazz is a creative continuum, just like other creative arts...constantly evolving."

Physician – artist – musician, that's Peter F. Pepe, M.D. and AFM Member.

(Article by John R. Vincenti)