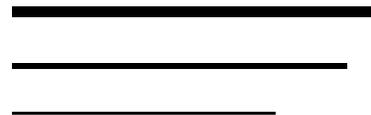


CON BRIO



Oregon Music Teachers' Association, Inc.
Eugene District

Affiliated with the Music Teachers' National Association, Inc.



Opus 214

October 2010

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Don't Miss Nelita True at our district meeting on October 11th at the UO!

We are very fortunate to have been invited by Claire Wachter to the University of Oregon School of Music for a master class with Nelita True. She is a wonderful teacher, pianist and a professor of music at the Eastman School of Music. Our business meeting will be on Monday, October 11th, from 9:00 to 9:45 AM in room 150, UO School of Music. Nelita True's master class will be from 10:00 AM to noon in Beall Hall. There will be a reception after the master class.

Because we need to begin our business meeting promptly at 9:00 AM, there will be no refreshments prior to our business meeting. There will be refreshments after the master class at the reception.

We look forward to seeing you!

Delores Tiktin

Vice-President and Program Chair

November Meeting & Program

9:00 AM, Monday, November 8, 2010
Home of Mary Ellen Yost
84544 Hideaway Hills Road S., Eugene

Program: David Servias
The Importance of Teaching Harmony for Musical Performances

Ensemble Festival

The deadline for the forms and fees for the Ensemble Festival is Monday, October 25, 2010. Please note that the fees are \$10 this year. For additional information go to the Eugene OMTA website. Send forms to:

Lucy Clevenger
1142 Brookside Dr.
Eugene, OR 97405

Lucy Clevenger

Ensemble Festival Chair

The deadline for submitting articles and announcements for the November 2010 issue of *Con Brio* is Saturday, October 30, 2010.

Con Brio needs your short articles, teaching ideas, studio news, and any items of interest!

Send your news and announcements to district members between regular issues of Con Brio!

Simply submit the news item or announcement as usual, indicating you would like it sent immediately. It will be formatted and sent via email to all members.

Dr. Beverly Serra-Brooks Masterclass

The Linn-Benton District invites you to a master class given by Dr. Beverly Serra-Brooks on October 30 at the First Congregational United Church of Christ, 4515 West Hills Road, Corvallis. She will lecture on the Schumanns and Brahms from 10-11 AM, followed by the master class. Lunch will be provided.

Joy Byers
Linn-Benton OMTA President



Con Brio

October 2010

Con Brio is the newsletter of the Eugene Chapter of OMTA, published and distributed monthly, except July and August.

President: Carolyn McHan Corresponding Sec: David Cragun
Vice-President: Delores Tiktin Recording Sec: Neil Patton
Treasurer: Wyatt Burger Past President: Claire Wachter

Con Brio founder and first publisher: Lea Mirabella

All materials for publication are due on the Saturday preceding the first Monday of each month.

Con Brio is posted on the Eugene District website on the Wednesday prior to the monthly meeting.

Wyatt L. Burger, editor

Festival of Popular Music

Sunday, October 24, 2010, beginning as early as 1:00 through 4:00 PM on the hour
United Lutheran Church, 2230 Washington St., Eugene (Corner of 22nd & Washington)

Don't forget the deadline for entries is coming right up—Friday, October 8th. Please send entries to:

Soria Phillips-Meadow
2449 Harris St.
Eugene, OR 97405

Student fee: \$7.00

Call or email me in advance if you think you have a student who could play, but you won't know until the evening of Friday, October 8th. We can arrange for you to drop the forms off at my house that weekend.

A few recital reminders:

- ♪ You will need to submit a Master List Form and a Student Entry Form for each student—both are available on the Eugene District OMTA website to print, fill out and send to me—please note you cannot fill them out and send online.
- ♪ Please list the first and last name of composers
- ♪ List the arranger as arr. followed by the name
- ♪ Please refer to the yearbook for dress code info—it is helpful to refresh families on this at the beginning of the year!
- ♪ No photocopies are allowed—see the yearbook for details
- ♪ Please remind students to bow only at the end of their playing

Please feel free to contact me with any questions. I look forward to seeing you on October 24th!

Soria Phillips-Meadow

Festival of Popular Music Chair (541-484-7090)

Teaching Tips now on the Eugene District Website!

Look at the “Teaching Tips” section on our District Website. This is a place where District members can share teaching ideas with their fellow members. Click on “Teaching Tips” on the left hand side of our home page. You will see two titles that you may view: Sandy Hull’s and Carol White’s “Teaching Tips” from their presentations at our September District meeting.

If you would like to contribute your ideas, please send it as an attachment in an email to me at ddtikin@gmail.com. It does not need to be lengthy. For example, it can be a short paragraph about something you find really useful in your teaching or some great songs that your students enjoy. I look forward to receiving your ideas.

Delores Tiktin

Website Coordinator

Piano Lessons for Preschoolers

There are a number of advantages to teaching preschool-age students over waiting until they are older. Consider the following:

1. Parents who enroll very young children in music lessons are often more serious about the importance of a music education, and more likely to continue their child’s lessons for an extended period.
2. Young children learn a new language, including music, more easily than older children. Their ability to memorize is at its peak, their aural skills are still in the development stage, and they are open and willing to learn new things without unreasonable expectations or resistance.
3. Preschool students can often be scheduled earlier in the day, well before the after-school hours.
4. Young children are not yet overwhelmed by all of the activities that demand so much time from their older counterparts.
5. The overall quality of your class improves by starting students earlier. Children who began lessons at an early age usually play with a fuller sound, stronger sense of pulse, higher degree of musical understanding, and greater security in performance.

With continuing budget cuts, we can no longer count on early childhood musical experiences to take place in school: preschool, kindergarten, or even first grade. Basic skills such as rhythm clapping, tone matching, and singing have become more and more the responsibility of the private teacher.

I have found preschoolers respond very well to activities in the following areas:

- * *ear training* - high and low sounds, matching pitches, echo responses
- * *keyboard geography* - high, low, middle; two and three black key groups
- * *rhythm* - rhythm activities such as clapping back rhythm patterns and also reading simple rhythm notation
- * *reading readiness* - cluster notation, right hand and left hand identification, interval recognition, pre-reading notation, and when ready, staff notation
- * *technic* - hand position and freedom of movement over the entire keyboard
- * *creativity* - free improvisation and improvisation based on word patterns

...continued on page 4

Piano Lessons for Preschoolers...continued

It is important for the teacher to keep in mind the child's limitations. Their large motor muscles are more developed than smaller muscles, so activities should involve the entire body, allow for free movement, and not require as much concentrated finger motion. Also, imperfect eye-hand coordination with this age group means that the teacher should minimize activities that require concentration on small muscle responses. Their attention span is also limited, so be prepared to plan many different activities for each lesson. The teacher needs to be alert and prepared to be flexible as to what activity should be next.

Consider the special skills of the preschool student. Their imagination and inventiveness are at a peak, so they will enjoy any chance to express their imagination musically in the process of learning related skills. Their responses to rhythm and sound are also at a high level, so be sure to spend adequate time engaged in activities that use these skills. Young children also love repetition, which is ideal for using familiar songs and activities, and they will not mind variations on the same songs as a means for the teacher to introduce new musical elements.

The young child is open to feelings, and the piano teacher who is friendly, relaxed, and accepting of each child will receive in return an enthusiastic, affectionate, and cooperative response. Mistakes will be seen not as failure but rather as a reflection of what the child really understands. A sensitive teacher can find ways to incorporate the child's interests and skills into the lessons, and music-making will become a natural part of the child's life.

Should every teacher take on preschool-age children? Probably not, if you are not comfortable with the noise, activity, energy and patience (and more patience!) required to work with these children. But those who do take on the challenge, take the time to prepare, and relish observing the early learning processes will be greatly rewarded.

W. B.

The Piano Doctor

Over the years, I have collected "quotes" from clients, both from phone calls and in person during the home visit. Here are a few of my favorites:

"Will I need to turn off the stereo while you are tuning?"

(No, I enjoy hearing Beethoven's 9th while tuning your piano!)

"Tuning costs THAT much? How much would it cost to tune just the middle two octaves?"

(Cheap!)

"What does it mean if some of the pads are missing?" (Pads? What are the pads?)

"Could you keep it down! My husband is trying to hear the football game on the TV!" (Well excuse me!)

"We bought the piano new so we didn't think it would need tuning for four or five years." (Wonder how often they have the oil changed in the car...)

(Phone message) "Do you make house calls?" (No, just bring your piano right over!)

"Could you give us the parts and show us how to make the repairs ourselves?" (...and open my own school of piano technology)

"Do you work on organs? I have two organs that have been giving me trouble for years." (No, but you might try contacting a surgeon.)

"Will we need to remove the aquarium from on top of the piano?" (You can tune a piano but you can't tuna fish, or something like that.)

"We spilled a soft drink inside the piano. Will that hurt anything?" (Maybe that's why the keys go down, but they don't come back up.)

(Another phone message) "My piano is making a strange sound—can you tell me what's wrong with it?" (I think doctors also get similar phone calls.)

"Are you sure you know what you're doing?" (I'm beginning to wonder...)

