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VOL. 2, NO. 1

October, 1954
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The New Mexico Musician

C. M. Stookey . . . . . . . . Editor

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Improvisations...

Yours truly has just sneaked a look at the prexy’s editorial, and what a fine one it is. Leaves us a bit dismayed at the idea of coming up with something inspirational that might compare with it. However, we’ll do the best we can.

To those of you who are not new in New Mexico may we say this. It is always hard to get a program rolling, but harder still to maintain momentum once started, and often easy to feel we can coast. You music educators throughout the state have things rolling now. Your association is a most active one, most of the districts have planned activities throughout the year which are helpful to all, and many individual teachers are working hard to continue the forward march of music education throughout the state.

School superintendents, principals, boards of education, and the people of your various communities are most interested in your work. They are all more sympathetic than ever before to your problems, and are willing to do whatever they can to help you.

May we urge you to continue your efforts in behalf of the music education program throughout the state, attend your district meetings, take an active part in the district programs, also in the state meetings at the teachers convention, and surely plan to have students participate in the state clinic as well as be there yourself, to get that added “lift” and bit of stimulation needed to continue on throughout the year.

And, finally, plan now to attend the Southwestern division meeting in Hutchinson this spring. New ideas, new materials, exchange of problems and solutions, and a chance to see how they do things elsewhere are all most valuable to your professional growth and the “Forward March” of your own and the state program.

The “Challenge” is yours. You’re all “new teachers” each year you start your work. Accept the “challenge” and “Forward March” together to the most successful year in the musical history of New Mexico.

Ye ed.

REMEmBER! Next years dues are payable at teachers meeting. Be sure to see Floren Thompson, Association Treasurer, and pay your dues. Payment of dues includes subscription to this magazine, as well as MENC Journal, so join now.

Randall Reports...

It is again a great privilege to have this opportunity of greeting the music educators of New Mexico. For those that have been with us before we have only words of encouragement and praise for the splendid job you are doing. To our freshmen teachers we say, “Buenos dias, amigos de me alma. Como estan todo?”

You new teachers will find ways and customs in many of our communities that may seem strange to you. You may well become exasperated by the attitudes of “manana” or “pasado manana” that you encounter. However, with pride based on knowledge of sound progress we are making in music education, may we ask that you do not condemn us too soon for our state shortcomings. We may not be as cultured in New Mexico as the boxholders of Diamond Horseshoe of the Met, but our people will make up for this shortcoming with a genuine spirit of appreciation for any good teaching you do. The songs you teach, the appreciation you instill, the technical skill you impart, that halftime show that takes away the sting of defeat and helps build school spirit—all of these will bring you rewards that are not included in your monthly pay check. We know your schedules are heavy; your schools are overcrowded; you are hampered by shortages of funds and equipment; but if you have the skill, enthusiasm, and spirit you will overcome all of these obstacles. We believe that by the end of May you will have realized our wish for you—a profitable and enjoyable school year.

Don’t forget the big Southwestern meeting at Hutchinson, Kansas, March 13 thru the 16th. It is close enough that a lot of NMMEA members should definitely plan to go.

We have new Vice Presidents of the Choral and Elementary divisions. Marvin Wadley, Gadren High choral director takes the place of James Kincaid now in New York studying, and Josephine Williamson, supervisor of the elementary school program in Albuquerque, takes over for Lou Ann Wilton Hunt who has moved to Texas. Welcome to both of these interim appointees by our president.

We understand that Clyde Roller, director of the Amarillo symphony, will be the guest conductor of the All State Orchestra this year. Returning for the band will be Clarence Sawhill, with the choral conductor not settled at present.
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In Retrospect...

James Kincaid, former vice-president of Choral Division, reports on the MENC as official representative of New Mexico.

The purpose of this article is to review and possibly evaluate the Chicago meeting of the Music Educators National Conference. No report can possibly be a substitute for the personal observations and conclusions made by the MENC members of New Mexico who were in Chicago; however, such a report may be of some interest to members of New Mexico who did not attend the meeting.

Every biennial meeting of the MENC is a national meeting and has a certain fundamental pattern—that is, general sessions, section meetings, performing groups, educational exhibits, exhibits of industry, clinics or workshops. To the casual convention-goer (as myself) it might seem that the meeting patterns from one biennium to another resemble each other rather closely. However, there are always some distinctive features which highlight each MENC meeting, be it state, division, or national. In this respect the Chicago meeting will long be remembered by this observer for some rather distinctive contributions.

One of the opportunities opened to me at this convention was that of “sitting in” for our state president, Mr. Gregg Randall, on various meetings of some of the official groups. The meetings of the State Presidents National Assembly met the first two days of the convention. It left an indelible impression and strengthened the conviction that, indeed, in this group you get to the “Grass-roots” of music education. Too, in this group is the national core of the MENC. The distinctive aspect of these meetings lay in the fact that there was no conflict with professional meetings, which began on the third day of the convention.

Attendance at the Elementary Education Music Workshops, which were designed especially for the classroom teachers in Chicago, the suburban communities, and state of Illinois was a notable highlight. There were seven workshops in total. Four were originally planned, but due to the unprecedented interest and attendance which numbered in the thousands, it was necessary to schedule some “double features”. Each person attending the workshops received a specially prepared publication, and worked with some of the country’s outstanding experts in the field of music in elementary education. An administrator stated that as a result of the workshop, administrators in the elementary schools of Chicago are themselves reevaluating their music program. The workshop plan could well be one of the features of our state organizational meetings that might bear fruit as well as our regional meeting which is to be held in Hutchinson, Kansas, next March.

The caliber of the general sessions was unquestionably high. At these sessions speakers were selected because of their known qualifications to deal with specific subjects rather than the more popular routine of choosing speakers first and topics second. The general session subjects dealt with were as follows:

“The Stake of Music in Education” (Benjamin C. Willis, General Superintendent of Schools, Chicago). This address developed the thought-provoking suggestion that “Those of us in administration and general education must be very sure that our music programs are controlled by persons who are dedicated to the status of music in education and not to the individual music specialist’s stake in education.”

“Improving the Music Curriculum in the Elementary School” (E. T. McSwain, Dean, School of Education, Northwestern University, Evanston, Illinois). Some excerpts from this excellent address are as follows: “Teachers cannot teach singing. They can, however, teach children to teach themselves to sing and want to improve in their singing... The music consultant or special teacher functions best when she shares her abilities with the classroom teacher, or when she assists the classroom teacher in finding new resource materials... when she responds to calls for help from the classroom teacher. Every effort needs to be made by school administrators and special consultants to safeguard the special status of the classroom teacher.”

“To Unite the Nations”. (Archibald J. Carey, Jr.; alternate delegate of the United States Delegation to the Eighth General Assembly of the (continued on page twelve)
Problems in Double Reeds—
Frank W. Malewski

Last summer I had an opportunity to meet and work with a number of band directors and their double reeders from western Texas and eastern New Mexico areas. For this honor I extend my appreciation to C. M. Stookey and Eastern New Mexico University.

A number of questions were asked and problems discussed. One of the most frequently asked questions was “What do the figures on a bassoon bocal indicate?”

The figures on a bocal could indicate one of three factors: material from which the bocal is made; length of the bocal; and the size or shape of the bore.

All bocal manufacturers are confronted with these factors; therefore, a description or specification chart is prepared on this product. Information may be obtained by requesting such from your musical instrument distributor.

The Wilhelm Heckel bassoon makers have such a chart available and distribute it through woodwind supply houses.

Specifications for Heckel Bassoon Bocal:

1—Material—
- (N) Nickel Silver (also silver or nickel plated)
- (M) Brass (also silver or nickel plated)
- (G) Alloy-Bronze
- *(S) Sterling Silver
- *(D) Thin Material (speaks easier, but requires tender care)

2—Lengths—
- *(00) Very sharp
- (0) Higher than A-440
- (1) A-440 to A-444, depending on reed
- (2) Standard (most used)
- (3) Below A-440 (for second bassoonists with sharp low notes)
- *(4) Lower than No. 3

3—Bores—
- (C) Normal (regular)
- *(CE) Normal but slightly larger near the reed end. Smaller tone over the whole register and a smoother quality in the middle register if used with a reed that is not stiff.
- (B) New design “Parabolic Bore”. More sensitive in the middle register. Excellent on the higher notes.
- *(BB) New design “Parabolic Bore”, but slightly larger at the reed end. Easy speaking, gives damped (covered-veiled) quality over the whole instrument.

(continued on page thirteen)

This column is supposed to be filled with news of doings in music all over the state. If you have something you want others to know you are doing, drop us a line and let us know.

Most of the high school bands are traveling these days. We’ve seen the Jal band here at Portales, the Portales band went to Tucumcari, the Eunice band was thru last Friday and stopped off for a rest at the SUB, just to mention a few on the east side. The Las Cruces Band made a two day trip to Santa Fe with a stop off at Highland High on Friday for an assembly program, their 7th so far this season, in addition to football trips to Carlsbad and elsewhere.

The Southeast District is becoming a well-organized group. They are now putting out a handbook and guide for their spring festival program, with Justin Bradbury of Artesia doing the editing. An advance look at it indicates it would be mighty fine for all districts to adopt.

There were over 15 bands in the Eastern New Mexico Fair parade at Roswell the first of the month, with awards going to Artesia, Lovington, for 1st and second and a tie between Eunice and Portales for 3rd, according to announcement. Everyone seemed to have a good time in spite of or because of the rain, and report was that the parade was bigger and better than ever.

A. and M. is off to a musical bang with the New Art Wind Quintet doing a performance on their campus Nov. 1 followed by their Band day on Nov. 12, in which bands from all over the area are invited in, and their first student recital set for November 21. Likewise things are off to a good start at the University of N. Mex., according to Bill Rhoads, who tells us that their Band, some 76 in all, travels to Laramie, Wyoming for a football game, and that they have tentatively set November 13 as their High School Band day at the University.

ENMU had 12 bands participate in their homecoming activities October 16, their annual band day, including the big parade in the morning, pre-game activities with all bands participating, and a fine half-time show under the direction of Floren Thompson, director of bands and your own secretary, Swanee 55, the big fund raising show for the ENMU school of music is to be presented Oct. 27, 28, and 29, on the campus with off campus appearances in Clovis and Morton, Texas.
Our Guests...

A high-light in the history of the New Mexico Music Educator's Association is the appearance of Lilla Belle Pitts at the music section meetings of the state teachers meeting. Professor Pitts can rightly be called the First Lady of Music Education. She has held more Music Education National offices and has written more books pertaining to her subject and has presented more workshops than not only others of the fair sex, but equally as many as of her male colleagues.

She first gained her reputation as an outstanding Music Educator in the public schools of Elizabethtown, New Jersey. There she taught the street urchins, foreigners, and all classes of children to "love" music. She actually puts into practice the slogan "Music for every child and every child for Music."

As president of the Music Educator's National Conference in 1942-46 she pulled the conference through some trying years through the reorganizing of the trends of thought—"Broadening our Musical Horizons". Since serving as president of the conference she has been on the Editorial Board of the Music Educators Journal and a member of the International Music Council. Last year she presented more demonstrations and speeches at the Music Educators National Conference in Chicago than any other person. Not only is her philosophy of music education centered on the elementary and junior high school levels, but it is applicable to all levels—high school, college, university, conservatory or adult education.

It is indeed a pleasure and an honor to present to the Music Educators of New Mexico Professor Lilla Belle Pitts, retired professor of Music Education at Teachers College, Columbia University. She feels "at home" in the southwest as she was born and reared in Sherman, Texas, and started her teaching career in Amarillo, Texas.

Another well-known music educator appearing on the program in Albuquerque Friday morning at 9 is Dr. E. E. Mohr, chairman, division of music, Colorado State College of Education. Greeley. Dr. Mohr is now serving as president of the Southwestern Division of MENC and will preside at the division conference in Hutchinson, Kansas, in March.

Long a leader in vocal and public school music, Dr. Mohr possesses a wide background in graduate and undergraduate education of music teachers through his experience of many years of the Colorado State faculty.

(continued on page ten)

Convention Program...

It has been customary, for many years, for the New Mexico Music Educators Association to provide the music department meetings at the teachers convention. These programs have taken on added importance to one and all in recent years since the organization has followed the policy of presenting two or three of the top departmental meetings of the whole convention. AND this year is certainly no exception. In fact it seems as tho it will turn out to be a banner year for one and all who attend.

In addition to our guest lecturers, whom you can find out more about elsewhere in this magazine, the Association is indeed happy to present on the program music from the Albuquerque schools, always a favorite, the high school chorus from Artesia, an excellent group of its kind, and the University of New Mexico Concert band under the direction of William Rhoads, "Bill" to us, former president of the state association.

The latest revision of the program finds the sessions set up in the following manner:

WEDNESDAY OCT. 27
7:00 P. M. Board of Directors Meeting. Leonards Restaurant. 6616 Central S. E. Gregg Randall, President, in charge.

THURSDAY OCT. 28
9:00 A. M. Music by the Albuquerque schools. Highland High Band room and Gym.
9:45 A. M. Address by Lilla Bell Pitts
11:00 A. M. Business meeting of N M M E A. Gregg Randall presiding.
11:30 A. M. Address by E. E. Mohr
11:00 A. M. Artesia High School Mixed Chorus H. O. Miller Director
FRIDAY OCT. 29
9:00 A. M. Address by Lilla Bell Pitts
10:00 A. M. Business meeting of N M M E A. Gregg Randall presiding.
10-30 A. M. Address by E. E. Mohr
11:00 A. M. Re:ertoire Session of Band Music University of New Mexico Band. William E. Rhoads Director Elementary School Music Demonstration. Lilla Bell Pitts in charge.

All sessions will be held at Highland High gym and band room and you are urged to be on time so as not to miss any of the departmental meetings. Every session is open to any teacher or administrator who is a member of the New Mexico Teachers Association and music teachers are urged to bring friends and other teachers, principals and superintendents along.

Page Nine
Valve Maintenance
Second in a series of articles by Mr. Owen Myers, Repair Consultant for C. G. Conn Ltd., Continental Music division.

Many times we see a person pick up a valve instrument that has not been played for several days and discover that the valves are stuck, whereupon he immediately begins to pound on the valve buttons with the palm of his hand. This practice may easily result in damage to both the valves and valve casings.

When a valve instrument is played, saliva and condensed breath form on the inside surfaces. Saliva contains many acids and sugars which, when dry, form an adhesive and cause the valves to literally be "glued" to the casings. These dried acids can also "deaden" the tone of a brass instrument and cause it to lose its resiliency. Valves fit in the instrument with a very close clearance leaving no room for corrosion or oxidation. Hence, a small amount of dried saliva or condensed breath may cause the valves to stick, drag or operate erratically. If these acids and sugars are allowed to remain in the instrument for a period of time, they will eat deep holes or pits in the valves and in the casings.

THE SALIVA MENACE

How does a person combat the saliva menace? The answer seems to lie in constant, everyday attention in keeping the inside of the horn clean and free of damaging elements. This can be done by keeping a coating of oil on the inside of the instrument. The best procedure, used and recommended by many professionals and private instructors, lets the valves remain in the casings while being oiled. Do not even unscrew the top of the valve casing! There are many advantages in using this procedure. When valves are removed there is danger of picking up dust from table tops and desks. Fine particles of dust can cause an abrasive action on the surfaces of valves and can eventually retard smooth valve action because of the resulting scratches and grooves. Many persons, when taking their valves out to be cleaned, lay them on a smooth surfaced table from which there is danger of a valve rolling off onto the floor. This sort of accident knocks the valve out of round making repair difficult and costly, if not impossible in some cases. When valves are removed for cleaning especially by beginners, there is always the chance of mixing them up so that they are put back in the wrong casing. Naturally, the instrument will not play properly when valves are not in the correct casings.

OILING THE VALVES

When the proper steps are taken to oil the valves, the other internal parts of the horn are also covered with oil eliminating the possibility of corrosion and oxidation. The first step is to remove the first valve slide and pour a liberal amount of oil (about a teaspoon) into the top slide (the slide nearest the bell). (Figure A.)

Our Guest...
(continued from page nine)

He received his bachelor of science degree from Columbia University, his master of arts from Colorado State, and his Ed.D. from Stanford.

We consider it both a privilege and honor to have Dr. Mohr, our own Division Chairman and an outstanding educator as a guest lecturer for one of our music division meetings at the Teacher convention, and know he will prove an inspiration to all who hear him.

Page Ten
New Faces

Note to Superintendents: Thanks for your swell response to our request for information about new music teachers. It was prompt and complete. In fact so good we will not be able to use all the info requested, but we'll do our best.

George H'll is back from the Army and has the band at Texico. He is an E.N.M.U. Grad. Patricia Walton is teaching her first year at Elida where she has all the music. She is from West Texas State. Miss Imogene Fry is teaching the elementary music at Dexter. Miss Fry hails from Sulphur, Oklahoma.

Roswell has a whole host of new ones according to Leonore Scher. They include Mrs. Gaunce. Miss Prather, Miss Georgia Mae Malone, Miss Maxine Wiseman and Mrs. Helga Fuller, all in Elementary schools. Then Mrs. Celeste Rowe and Miss Laura Ruth Crr vocal work in Junior Highs and Mr. James Ayer; is the new band man at the high school.

Clovis also has several new faces; including Miss Anita Tooey, elementary music and Miss Joy Tiley and Mr. John Villa string and orchestra instructors. Miss Tooey is from West Texas State. Miss Tiley from Eastman, and Mr. Villa a former Clovis boy. from Highland University. At Las Vegas we find Mrs. Lois Lampert teaching Elementary work. Jay Williams doing the band work and Fred Fink, formerly at Panhandle A. and M. doing the secondary vocal work.

Still other new faces on the Eastside include: Mrs. Anita Gunn, E.N.M.U. grad and Mrs. Lynn Cotton, former Odessa teacher, as elementary music teachers at Lovington. Mrs. Dorothy C. Taylor is teaching at Encino. Mrs. Taylor, University of New Mexico grad, taught last year at Grants. Mr. White, hailing from Missouri and Southwest Mo. State Teachers, is the new band director at Carrizozo, while we find 3 new faces at Tucumcari. Mrs. Jo Weir, E.N.M.U. grad. is the new elementary teacher of music and James Paterson, S.M.U. grad is the new Band director. Mr. Stephenson, the former band director, is now the High School Principal.

At Portales we have Robert Cooper. Westminster choir school grad. as the new choral man. Mrs. Suzanne Kurman. University of N. Mex. grad. has the band and choral work at Corona, while Mr. Thomas J. Lampe, from Illinois. is the new music teacher at Magdalena. At Aztec we have Miss Carrie T. Bier, North Texas grad, doing the music work, and Joseph McCourt who taught last year in Capitan, has the vocal and Instrumental work at Kirtland.

(Continued to page fourteen)

The wide acceptance of A SINGLE SCHOOL continues to grow . . . Children who use these song books continue to grow in their musical understanding and in their mastery of musical skills. The reasons are inherent in the books themselves.

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In Retrospect . . .

(continued from page seven)

United Nations; Chicago). This address was very profound and penetrating and included the development of such thoughts as: "Every leader pays a price for his leadership . . . Should we get out of the United Nations? . . . In the event that the United States withdraws, the party will not break up. The party will go on without us . . . Segregation and discrimination are our most deadly enemies in our fight to win and hold the good will of the peoples of the world. Three-fourths of them are colored, and they view with deep distrust our promise of freedom to everyone while some of our citizens are not truly free."

"Music in the Secondary Schools". (Karl D. Ernst, Supervisor of Music, Portland, Oregon). An address by a distinguished practitioner in our own field. Mr. Ernst clearly outlined important opportunities for music educators in secondary schools, with reference to the particular responsibility music educators have in the matter of discrimination in the choice of music used in the secondary schools. "In too many high school performance groups, the material used may exhibit a bigness of sound or give momentary amusement to performer and listener, but fails to say anything significant . . . We need to consider the necessity of helping increase the musical understanding and enjoyment of our parent audiences . . . informal yet dignified program notes either written or narrated with student help are often valuable. Perhaps we would use better music material if we thought in terms of program notes."

"Moral and Spiritual Values in Music Education." (Dr. Earl E. Harper, Dean, School of Fine Arts, State University of Iowa, Iowa City). We heard in this address such statements as these: "If moral and spiritual values are to be found in music education, they must be found in the character, personality, and life of the music educator . . . Music has been and continues to be the greatest instrument of man's quest for moral and spiritual values in living."

The exhibits were never more popular. Congratulations are in order to the music educators' friends in industry for bringing such magnificent display of materials and equipment.

Over 3,000 students came from outside Chicago to participate in performing groups. There was an abundance of performing groups, which characterize MENC meetings. Special attention seemed to be given in balancing the number of their performing groups; that is, bands, orchestra, and choruses from all levels. The quality of music performed by these groups was unusually high and set a new level of attainment for such meetings.

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Calendar of Events

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<td>October 27-29</td>
<td>ALBUQUERQUE Teachers Meeting</td>
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<td>December 2-3</td>
<td>LAS CRUCES Southwest District Instrumental Clinic, Ronald Wynn, Chmn.</td>
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<tr>
<td>January 27-29</td>
<td>ALBUQUERQUE NMMEA State Clinic (U. of New Mex.), Gregg Randall, Chmn.</td>
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<tr>
<td>March 25-26</td>
<td>T. or C. Southwest District Music Festival, Ronald Wynn, Chmn.</td>
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<tr>
<td>March 26</td>
<td>ARTESIA Southeast District Instrumental Festival, Justin Bradburry, Chmn.</td>
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<tr>
<td>April 2</td>
<td>ARTESIA Southeast District Choral Festival, Justin Bradburry, Chmn.</td>
</tr>
<tr>
<td>March 13-16</td>
<td>HUTCHEON MENC Southwestern Division Biennial Convention, E. E. Mohr, Pres. and James Barrett, Host Chmn.</td>
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All State Band, orchestra, and chorus auditions are scheduled to begin in November and run thru the first week in December, according to President Randall. Auditions will be held in four main centers with all students on woodwind, brass, percussion, and string instruments being heard, by members of the music faculty from New Mexico Western doing the auditioning. This is the 3rd year for instrumental auditions to be held with the various colleges doing the auditioning.

The results are forwarded to directors from the Vice Presidents in charge.

Many things could be said in review of such a meeting, but this report is intended as nothing more than some observations on what, at least to this writer, have seemed like some highlights of the Chicago meeting.

My appreciation to the officers and members of our state unit in New Mexico for helping me attend this national meeting. My heartfelt gratitude to you of N.M.E.A. for the remunerative token which made my attendance possible at this memorable Chicago meeting of 1954.
Our Guest . . .

(continued from page ten)

have spots on the mouthpipe, tuning slide and tuning slide bow. The spots sometimes appear pink on gold-lacquered and clear-lacquered instruments and they appear light brown on silver-plated instruments. These spots are, in reality, signs of acid erosion eating through the brass from the inside. When such a condition exists, it will shortly require replacement of these parts which is very expensive as well as troublesome. A few drops of oil poured down the mouthpipe before and after playing will effectively prevent such a condition. The mouthpiece should be removed and not used as a funnel when pouring oil into the mouthpipe. After pouring the oil, blow a few notes on the instrument and work the valves up and down. This will work the oil into the inner tubing and completely line the surfaces with a protective coating.

The complete oiling procedure should be followed both before and after the instrument is played. A complete oiling is especially necessary at the end of the school season when the instruments are stored for the summer months. If they are put away with the inside tubing coated with saliva, the valve and slides will probably be badly stuck when ready for use in the fall. The oiling procedure, as explained so far, applies to all piston valve brass instruments, regardless of size.

OILING THE FRENCH HORN

When we consider the French horn with its long, tapered mouthpipe and its many valve slides, we have a saliva problem and a decay problem that is far greater than that found in a cornet, trumpet or other piston valve instrument. In most cases, the cause for broken strings on the French horn valve can be traced to the same saliva deposit which caused the valves to be stuck in the raisings when the saliva dries. One of the first, second and third valve slides should be pulled before and after a French horn is played and a substantial quantity of oil poured in each. (Figure B.) This oil will travel through the tubing, neutralizing and washing away the saliva deposit on the inside of the instrument. Since the mouthpipe on a French horn is shaped with a long, slender taper, it is especially important for the player to pour oil down the mouthpipe before and after the instrument is played.

SUMMARY

To keep valves in good working order and to minimize upkeep costs on brass instruments, use oil often and generously. Remember, oil not only lubricates the valves, but also neutralizes the saliva acids throughout the horn. It keeps the instrument "alive" and resistant to harmful elements.

It should be kept in mind that a thorough oiling of a horn is not a substitute for an occasional cleaning and flushing with running warm water. The instrument should be immediately oiled after such a cleaning, however. The bottoms of the valve casings should also be removed from time to time so that the slight accumulation of dirty oil can be wiped out with a lint-free cloth.

A good tip for preserving your valve instruments: Keep your oil bottle handy and use it often!

Double Trouble . . .

(continued from page eight)

* Are custom made bocals and are not returnable.

Many a good bassoon has been condemned and discarded as worthless when all it needed was a properly fitted bocal. The bocal to the bassoonist plays the same important part as the mouthpiece to the clarinetist. It is the controlling factor (weak link) between the reed and instrument, providing the instrument is in good playing condition and embouchure properly developed.

The Mid-West Band clinic will be held in the Hotel Sherman on December 15-18. The nation's biggest clinic will feature 8 bands, instrumental clinics, a style show and display of band uniforms, along with a free Grand Finale Luncheon. Last year two of our eastside directors went with all expenses paid, and several more have indicated that they may be going this year. Reports are that it is indeed a wonderful clinic with over 4,000 in attendance last year.
New Faces...

(Continued from page eleven)

Another new face is Miss Rae Arlene Reed, Music Teacher at Reserve, who hails from New York State by way of Stetson University, Deland, Florida.

Still other new faces on the West side include Mrs. Christine Fisher, grad of Western Washington, and Miss Adele Mildred Pierson, from Western College for Women, as elementary instructors of music at Las Vegas Town Schools. While at Santa Fe we find Cecil Garrison, formerly at Las Cruces, Edith A. Paxton, last year at T. or C. and Verna Jean Turnage, grad of Southeastern State College Durant, Okla. all teachers in the music program. Down at Truth or Consequences we have Mrs. Ethel J. Parker, elementary school Music Teacher, and Wallace J. Gardner band director, grad from Northwestern University and teacher last year in Ely, Nevada. At Alamogordo we find Charles Baum, University of New Mex. grad. doing the Junior High Orchestra work.

Socorro has added Mrs. Beatrice Naxon, from Montana as 5th grade music Teacher. while Deming added Miss Martha Widner, U. of Colorado grad. who is doing Elementary school music. At Grants we find Mrs. Edwina Ramos as Music Supervisor. who taught last year at Las Cruces. The new Vocal Coordinator in the Cobre District is Mrs. Ruth Askeland and William Alexander is the District Supervisor and director of high school bands in the newly formed Cobre Consolidated High School.

Los Alamos has as new faces Frank McQuinn. from Oklahoma. Mrs. Lois Bradburry. former Long Beach, California teacher. Mrs. Marjorie Allbee. Yale grad. Miss Ethel Coffee. grad from Texas State College for Women. and Miss Virginia Nylander. also TSCW grad. In Las Cruces new faces include as Band Director Gregg Randall. former T. or C. band man and our own prexy here in New Mexico. At Gallup new faces include Miss Helen Dunn and Miss Rita Evans both new elementary music teachers. A former Missourian and one from Illinois University.

This year Owen Bennett. last year at Artesia. is the band and chorus man at Capitan. while Bernard Carbajel and Pablo Mares are new instrumental men at Belen. Mares moved to Capitan from Santa Fe where he was for many years.

And that’s it for this time. These are all the new ones we had from the superintendents, and those of us who have been in this “Land of Enchantment” for several years wish old timers who have moved. and new teachers too. the very best of success for the school year 1954-55.

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