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The New Mexico Musician

C. M. Stookey .................................................. Editor
Anna Mary Mears ........................................ Assc. Editor

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**MAY'S MUSIC CO., INC.**

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First a note about the change in time of this last edition of the New Mexico Musician. It was decided to put this one out the last of April, so as to space the numbers a bit more carefully.

This marks the close of the second year of publication. We are now mailing copies of the New Mexico Musician to all members of the New Mexico Music Educators Association and the New Mexico Music Teachers Association, as well as all municipal and county superintendents. Next year we plan to add high school and junior high principals. Our circulation, with copies sent out to other editors and national officers, now exceeds 600, and is reaching an approximate 80 per cent of the music teachers in the state.

We can't help but be a bit proud of such figures in so sparsely populated a state. And—that's not all. In talking with some of the judges for the Southeast District Festival we heard the comment that some of our groups and soloists would compare favorably with those from other sections of the country. Another mark of progress in New Mexico.

And—have you noticed the increased interest in the various festivals. More towns and boys and girls participating than ever before. Still another mark of progress both as to increased numbers and increased interest. Also, the revival of the Rio Grande festival gives another group of towns an opportunity to be a part of the state festival program.

Last and perhaps most important, we have shown an increase in membership in the NMMEA and the NMMTA this past year, an indication that there is more interest in the teachers own professional organizations. This is the strongest indication that the music movement in general is definitely on the up swing in New Mexico.

And—have you noticed the increased interest in the various festivals. More towns and boys and girls participating than ever before. Still another mark of progress both as to increased numbers and increased interest. Also, the revival of the Rio Grande festival gives another group of towns an opportunity to be a part of the state festival program.

The Conference started officially with a Board of Directors meeting, Saturday, March 12th. Those in attendance were the seven state presidents, National president Robert A. Choate, Southwestern president, Dr. E. E. Mohr, Arthur G. Harrell, president NIMAC, E. J. Schultz, member-at-large, and National Executive Associate Secretary, Vanett Lawler. At this meeting I was assigned to the Resolutions committee and thence began the special details. At a later board session I received the appointment of band representative for the Southwestern division of NIMAC. (National Interscholastic Music Activities Commission.)

In spite of the several business sessions I had opportunity to see and visit with many of our state's mutual friends in both educational and music trades fields. Numerous New Mexico names were mentioned in connection with the work you are doing and interest in our state and its music was expressed with praise and compliment.

We wish for all of you a profitable summer, restful vacation, and know you will return in September ready, willing, and able.

Did you know that state MEA presidents "automatically" become members of the Southwestern Board of Directors of the MENC, and members of the National Assembly of State Presidents, and members of such subcommittees, special details, extra sessions as time will allow, including a stint as banquet chairman. And for all these distinctions they are allowed to stand in line as receptionists for social functions to-wit. Did you know that when you cast your vote last fall? Or did you know that I didn't?

It has really been a convention year for me, beginning with our own State Teachers session, the American School Band Directors at Urbana, the Mid-west at Chicago, the State Clinic, and then the Southwest. I feel like an old campaigner with an enroute address. Travel broadens both vision and verse but irretrievably narrows the purse.

I was very proud to represent the mem-

(Continued on Page 12)
Double Trouble...

(Problems in Double Reeds—Frank W. Malewski)

Frequently I am needled with the question from up and coming young double reed addicts, "Why an oboe reed which performed so beautifully last week is now worn out, flat, and ready for the waste basket?" Studying their reeds, nine times out of ten I found that the Goldbeaters skin has been pushed down the reed by faulty embouchure, exposing the sides permitting air to escape. An instrument that develops a small leak under a pad in the upper register will also produce flat and stuffy sounds.

A reed in the above mentioned condition could be salvaged by performing the following operation:

Prepare lacquer polish (for waterproofing purposes) by mixing 50 per cent fingernail polish with 50 per cent fingernail polish re-

Figure 1. Cut Goldbeaters skin to dimensions suggested above.

Figure 2. Holding Goldbeaters skin in the left hand, place the beveled edge perpendicular to and halfway down the wet reed.

Figure 3. Twist the cork with the right hand in a clockwise direction, wrapping the Goldbeaters skin in a downward, spiral-like direction.

(Continued on page 13)

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**Festival Notes**

Spring is here and the air is full of music once again with festival time here. Festival centers this year are at Carlsbad, T. or C., Belen, Clayton, and Clovis with literally thousands of young boys and girls participating from schools all over the state.

The festival at Carlsbad, sponsored by the Southeast District, was held on Saturday March 26 with over 2000 boys and girls participating. This, the instrumental division of the Southeast District, had as its local Chairman, Stanley Siebenthal, Director of Music of the Carlsbad public schools. Schools participating included Artesia high and jr. high, Clovis high and jr. high, Dexter, Eunice, Jal. Lovington high and jr. High, Hobbs, Portales, Roswell high and jr. high, Ft. Sumner, Ruidoso, Hondo, Tatum, Tucumcari, and the host schools Carlsbad high and jr. high.

Events were held for all solo instruments, ensembles and bands. Solo and ensemble judges were Ray Tross, New Mexico A. and M., James Lemaster, North Texas, Arthur Lambert, Eastern New Mexico University, Champ Tyrone, Highlands University, Oklahoma A and M. Wm. Rhoads, University of New Mexico, A. A. Parotti, New Mexico Western, M. J. Newman, West Texas, Arthur G. Harrell, Wichita, and James Kerr, University of Wichita.

Bands receiving the first Division rating of Superior included Artesia high and Artesia Jr. High, Carlsbad high, Eunice High and Lovington high. Bands receiving the second Division rating of Excellent included Tucumcari, Jal., Hondo, Portales, Lovington Jr. High, Eisenhower Jr. high Carlsbad, Hobbs high, and Clovis high.

On March 25 and 26 the Southwest district sponsored its annual spring festival at T. or C. with Ronald Wynn acting as the local chairman.

On April 2nd the Choral division of the spring music festival was sponsored by the Southeast District with about 2500 students participating. Clovis, the site of the festival, had as its local chairman Harry E. Barton, high school choral director.

Judges for the event included Dr. E. E. Mohr, Colorado State College, Claude M. Schmitz, Colorado State College, Carl Jacobs, New Mexico A. and M., Archie N. Jones, University of Texas, Houston Bright, West Texas State, and Robert Page, Eastern New Mexico University.

(Continued on page 13)

**Code of Ethics**

(Listed below are the various items in the Code of Ethics which has been adopted by the American Academy of Teachers of Singing. What a fine document. Something similar might well be done in the field of music education . . . for many of us may be guilty of infractions against some of the "ideals herein stated.—Ed.)

**CODE**

Members of the American Academy of Teachers of Singing will uphold the highest standards of correct professional conduct as instructors, advisers, and gentlemen.

In all vocal auditions the duty of the teacher is to diagnose the case impartially and impersonally. Therefore it is suggested that at the outset the student be requested not to disclose the name of any former teacher.

It is unethical to proselyte in any way—directly or indirectly, by inducement or innuendo—the pupil of another teacher.

It is unethical to advertise scholarships. While the granting of free tuition is admissible, the use of personal advertising for such purpose constitutes unfair practice.

It is unethical to accept as a pupil any person who has failed to pay his just indebtedness to another teacher.

It is unethical to exploit as one's own the results of another teacher's instruction or to allow one's pupils to do so. In publicity of any kind a minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil. Dignity and scrupulous adherence to facts in advertising should at all times be observed.

Any specific promise by a teacher that leads the student to false hopes of a career is a breach of ethics and integrity.

It is unethical to make with a pupil a contract demanding more than the actual price of lessons or one based on a percentage of the student's potential earnings in excess of such a sum.

It is unethical to accept a fee for aid in securing an engagement for a pupil.

THANKS TO THE ADVERTISERS FOR THEIR SUPPORT OF THIS YEARS NEW MEXICO MUSICIAN

Page Seven
AN ASSET TO BETTER MUSIC EDUCATION

Many have asked, "What is this class piano movement which found its way into American schools twenty-five years and has recently developed to such an extent that it has attracted nation-wide attention? Is it a reasonable activity for all American children? Does it deserve a place in the already crowded curriculum?"1

More and more emphasis is being given to the place music has in the education of our youth. Therefore, accepting this assumption, through what means can we best achieve an all rounded, practical music education? By "practical" music education we mean something that will be a carry-over into the pupil's future school life, his community life, and last but not least, his home life. The tremendous expansion of music education made through the emphasis on massed orchestras, massed bands, and massed choruses has enabled an enormous number of pupils to participate in school and community groups. But the participation in the home is being slighted. It is here that the piano fulfills the need. Inevitably, the piano is the center of home music activity.

WHY CLASS PIANO INSTRUCTION

In fulfilling the theme for music education, "Music for every child—every child for music," we must give every child as many music experiences as possible. Through keyboard experiences in the piano class, basic music instruction can most effectively be obtained. It is not the philosophy nor the purpose of the keyboard experience to train each child in the techniques of piano playing. The philosophy of experience, according to Webster is, "That which is learned by seeing, hearing or feeling in contrast with that which is learned by thinking." Keyboard experience,2 as we use the term, means gaining knowledge and enjoyment of music through the use of the keyboard or the classroom piano by "seeing, hearing and feeling." Keyboard experience used by the classroom teacher or by the music specialist provides another opportunity for more participation in music by more children.

The primary function of the piano class is to present fundamentals with the piano as the medium. Piano classes might be called laboratories where aptitudes and special talents are discovered. Students who display unusual possibilities are encouraged to study with a private teacher. Likewise the supervisor of vocal music does not expect her pupils to become concert or opera singers. but she hopes that through better knowledge of and more participation in vocal music some real talent will emerge, talent that will be trained further by the private voice teacher.3

The gap in the present day music curriculum is the lack of teaching the real fundamentals of music. The teachers as well as the pupils are anxious to get to "making music" without knowing the whys and wherefores. It is true that to a certain extent this can be accomplished in the vocal and instrumental ensembles, but sooner or later there will be a stumbling block or a "standing still." Through piano instruction, the student learns these fundamentals by seeing, hearing and believing. Music reading, harmony and creativeness can more efficiently be taught through the keyboard approach than through any other musical medium.

The public schools are falling short of their obligation in giving the pupils the basic fundamentals of music by not teaching piano. One might say, that is left up to the private piano teacher. Yes, it is true that they are responsible for technique, particularly for the selected few whom they tutor. What about the hundreds of students who never have the opportunity of even knowing where 'middle C' is? It is not only an obligation, but a possibility for the public schools to provide instruction in piano playing every girl and boy can use and enjoy. If the aim of education is to better equip the pupil for citizenship by means of contributing to the enrichment of his family and social life, we as music educators must avail ourselves of every opportunity to meet this goal.

Among the schools in the Southwestern area which are finding piano classes so successful are not only cities like Dallas and Oklahoma City, but also many smaller systems. One principal who is so enthusiastic over the place the classes has, remarked that if necessary he could take one-fifth of the time allotment to each academic subject and devote it to piano classes with a resultant profit rather than loss to the academic subjects. The piano classes add greatly to the interest and subject matter content in many academic subjects such as English, Social Studies, Foreign Languages and Physical Education.

Some non-understanding people question
what business it is of the schools to teach something which has for years been taught only by private teachers. Will the schools be trespassing on the rightful territory of the private teacher? According to a survey made by the Music Educators Conference in 1949, in each community where there were piano classes in the schools the private teachers' enrollment increased to the extent that each had a waiting list. Once when the private teacher and others realize that the piano classes in the public school serve as an exploratory laboratory for prospective students there is a feeling of cooperation and encouragement between the schools and private teachers.

Three vital questions which arise in starting such a program are (1) Who will teach the classes; (2) How to organize the classes; and (3) What will be the methods and procedures for teaching the classes?

WHO WILL TEACH THE CLASSES

The success of any class depends solely upon the teacher. Besides being an all-around good musician, and besides knowing and having the techniques of piano playing, the teacher of a piano class must have a good background of music education, and should be particularly trained in child psychology and class room management. The failure of successful class piano teaching lies in the lack of the latter two factors. What has brought "music for every child—every child for music" has been the application and understanding of child psychology as applied to teaching. Merely being a good musician is not an assurance of being a good music teacher. Likewise, any good pianist is not a successful class piano teacher without the knowledge of education psychology.

There are four types of teachers who may teach the piano classes:

1. The general school music teacher
2. The regular class room teacher
3. A specialist in class piano teaching
4. A private piano teacher.

If the general music teacher or supervisor handles the classes in piano it is easier to inter-relate the piano study with the rest of the music program. The idea that the classroom teacher should handle the elementary piano instruction in school is in keeping with the modern trend of having the classroom teacher to teach the music in her own room with proper help from the music supervisor who advises and suggests rather than takes over the actual teaching. Of course, we can see the limitations of this group as not all grade teachers have pianistic ability. On the other hand, those who have had the experience of playing the piano and also have had teaching experiences in general can readily acquire adequate techniques in teaching piano in their room.

The third and probably most ideal person to teach these piano classes is a person who is specialized in the field of piano classes. More and more colleges and universities are offering preparation in this area of music.

Many schools which have the practical set up for neither the (1) general school music teacher, nor (2) the class room teacher, nor (3) the class piano specialist to teach the piano classes solicit the services of a private piano teacher. Class piano clinics are being held throughout the county in practically every state for not only public school teachers, (music supervisors, classroom teachers, or class piano specialists), but also for the experienced private piano teacher who needs and desires an understanding of class procedures.

Naturally, the question of finance is an integral part of Who Teaches. According to our democracy of education all piano classes should certainly be free to all children. This is a sound policy, but should not be allowed to retard progress in localities where such a financial responsibility cannot be assumed. Even if fees are charged, they will be so nominal in comparison to private lesson fees that many children will have the opportunity of studying piano who otherwise would not. It is admittedly undesirable to charge anything for instruction in public schools, but it is at least better than limiting piano instruction to those who can afford the price of private lessons. A recent survey revealed that there has been an increase in the number of schools offering class piano instruction, the majority of which are charging small fees. Interestingly, schools which started the Class Piano program several years have gradually decreased the fees, and in many instances, have completely done away with them.

To be continued

(In the next article the organization of piano classes and the methods and procedures for teaching the classes will be discussed)


NEW MUSIC GUIDE

"Music for New Mexico," the new state music guide for grades 1 through 6 is ready, according to Miss Mildred Cawthon, Director of Music Education. The attractive illustrations and the colored cover design were done by Florence Langworthy. Teachers and superintendents who assisted in the initial preparation of this Guide were Augusta Spratt, Josephine Schad, Opal Coy, Lenore Shafer, Marjorie Pena, Roberta Zohn, Confe Bustos and Margaret Mosely.
The Albuquerque Music Club presented a program on “Our Contemporary Composers” on Feb. 25. The program consisted of numbers all by local composers. Two songs presented were a first performance, having been composed for this program. They were “Tonight,” words by Louise Chandler Moulton and “The Jar” with words by Bayard Taylor. They were sung by Darlene Evers, accompanied by Joseph Grant. Other numbers were “Sonata in One Movement” and “Elegy for Violin and Piano” by Wesley Selby, with Miss Caroline McSeverns playing the violin. Two numbers by Joseph Grant were an anthem “Will God Indeed Dwell on the Earth” and an Introspection-choral prelude for organ on the hymn “God Supreme.” Dr. Hugh Miller spoke on modern music, stressing contemporary trends in style, form and media.

A recital of American Music was presented recently by the Federation of Music Clubs. Mrs. W. H. Hill opened the program with a talk on American music and the federation. Miss Hazel McMahan arranged the program representing various types of American music, including songs, spirituals, sacred and classical music.

Mrs. L. C. Rosenbaum was feature speaker at the February meeting of the Patroness Group of Sigma Alpha Iota music fraternity. Her subject was “The History of Hebrew Liturgical Music.” She discussed music in the time of King Solomon and described various holidays.

The University of New Mexico Music Department has been quite busy in recent weeks. Sigurd Rasher, Saxophonist, presented a woodwind clinic and was featured with the Concert band on a program March 5 and 6. The UNM chorus, with George Robert soloist and Kurt Frederick conducting, presented the Beethoven Choral Fantasy on March 27. They will present the Missa Solemnis by Beethoven on May 22nd featuring Mary Schoenfeld, Jane Snow, Charles Hummer, and Sherman Smith as soloists. The UNM Concert band has concerts scheduled on May 1 and May 10.

The “Allegro” Symphony, an organization formed in the summer of 1953 under the direction of Rudolph Suchardo, has been quite active this past year. Numbering 53 players from Los Lunas, Belen, Isleta and Albuquerque, the group has presented concerts featuring the music of Mozart, Bartok, Bach, Gluck, Handel, and others. This years schedule called for 3 concerts, the second one featuring arrange-
ments of Spanish folk music by Pablo Mares, guest conductor for the concert.

On March 23rd A and M college presented the college band, under the direction of Ray Tross, in a formal spring concert. On April 3rd they will present an All-Mozart program featuring the University of Texas String Quartet. The College Mixed Chorus presents a program on May 8th and the college band gives its final concert on May 19th.

Activities scheduled for the next few weeks at Eastern New Mexico University include the presentation of the opera “Street Scene” on April 21, 22, 23, under the direction of Robert Page. The University orchestra recently completed a program featuring the Schumann A minor Piano Concerto with Mrs. Donna Beth Umberston, a student of Arthur Lambert’s, as soloist, along with music of Beethoven and Wagner. The Concert band is to present its annual benefit “pops” concert on May 1 and the annual “Student concert” will be presented on May 19.

The New Mexico Music Teachers Association has set up its rules for the Second Annual N.M.M.T.A. Senior-Junior Contest and they are as follows:

RULES

1. Only students of teachers in good standing in N.M.M.T.A. are eligible to enter.
2. Entrants will be eligible who are of Junior or Senior High School age.
3. Students may enter in Voice, Piano, Strings, Woodwind, Brass or any recognized, standard musical instrument. A new category this year: ensemble.
4. One winner from EACH section entered will be selected to compete in the state contest.
5. Alternates will be picked to compete in the state contest should the first place winner not be able to appear.
6. One winner from each section entered in the State Contest will be picked to perform at the New Mexico State Convention in November, 1955. Alternates will be chosen in event winners cannot appear.
7. Chapter Contests will be held and all reports shall be in the hands of the State Chairman by October 1, 1955.
8. State Contest will be held at the Danfelser School of Music in Albuquerque, Thursday October 27, 1955 at 2:00 P.M.
9. Fee will be $1.00 for each entrant, to be used for student membership fee in N.M.-M.T.A.
10. Judges will be chosen to serve in each section entered. All judges will judge all entrants.
Music In American Life
(From Kansas Music Review)

MENC President, Robert Choate, has released for study the new MENC plan of Commissions, Standing Committees and Joint Committees. The groups will not be organized for active work until after the division meetings in the Spring. (Eastern, Boston, February 25-March 2.)

The Music in American Life Plan of the MENC through Commissions, Standing Committees and Joint Committees organizations is intended to provide a framework of organization within which studies, appraisals, evaluations, publications and activities of the MENC can be carried on in terms of organization and function for the purpose of serving the profession of music education, which is a functional part of American life. The plan envisages a maximum of service, through studies, publications and activities, to all members of the music education profession, to the schools in which members in all levels and areas of the profession teach, to the communities in which members of the profession and their students live, and finally to the country whose broad program of music education is unique throughout the world.

The plan provides for participation of MENC members at National, Division and State levels, for participation of MENC auxiliary and associated organizations and for co-operation through Joint Committees with other organizations, representing professional education, government, inter-governmental and lay groups.

The plan is organized as follows:
1. Basic Concepts in Music Education (inter-disciplinary, to include aesthetics, psychology and sociology.)
2. Standards and Content in Music Education.
3. Music in General School Administration.
4. Music in Pre-School, Kindergarten and Elementary School
5. Music in Junior High School
6. Music in Senior High School
7. Music in Higher Education
8. Music in the Community
9. Music in Media of Mass Communication
10. Accreditation and Certification

STANDING COMMITTEES
1. Music for Exceptional Children

(Continued page 13)

The Embouchure...

by David Kaplan, Reynolds Community High School, Reynolds, Ill. Reprint from Illinois Band

It has been said by some that the embouchure is the heart of wind playing. Others have signified the importance of embouchure by describing it as the controlling factor that separates the good from the poor player.

Upon studying the problems of young clarinetists, i.e.: poor tone, faulty intonation, hard-to-get high notes, and sloppy tongues, it becomes apparent, in a majority of cases, that an incorrectly formed embouchure is the root of the evil. Consider the tongue. It is the organ of articulation. When the lips are flabby, the tongue must step in to help support the embouchure. Thus, poor attacks and sloppy tonguing result.

Though there are many varieties of embouchure faults, the general characteristic is a lack of firmness. Often the chin and jaw are bunched up or the lips are too far over the mouthpiece. Sometimes the embouchure resembles a child sucking a lollypop.

It is apparent that not enough emphasis has been placed on the embouchure in some teacher-training programs. Consequently, the young student receives the influence of this lack of emphasis. The net result is often an incorrectly formed embouchure which is kept that way because of insufficient information on just how to treat the problem. I do not believe that the embouchure can ever be stressed too much. Correct habits in embouchure should be taught from the very first, and continued throughout the various stages of development.

The student's embouchure will depend to a large extent on his general makeup and teeth contour. After teaching the good habits in embouchure and what the correct formation should be, the student's physical characteristics must be applied. An embouchure that is good for one may be impossible for another. The teacher should not set a rigid formula for all students to follow. The essential principle to follow is firmness in the particular embouchure.

Several suggestions aimed at correcting the faulty embouchure have been noted. There are teachers who claim success by merely stressing the jaw down and the lips drawn tight across the teeth. This has been a common suggestion and works very well, but NOT in all cases.

The embouchure is the key to good clarinet playing. By stressing its importance in our schools we can hope for better clarinet sections.
bership of our NMMEA and hear ourselves being talked about, and feel the esteem and growing regard held for New Mexico. Our banquet was scheduled jointly with the Colorado delegation.

New Mexicans attending were: Gillian Buchanan, Portales, Dr. Jack Stephenson, UNM, Josephine Williams, Albuquerque, Charles Kastning, Gallup Music Dealer, Emily Rumold, Santa Fe, Mary Lackey, Santa Fe. Rufina King, Tularosa. Other guests included Mr. Otto Meisner who related the latest on the new stringless piano, forthcoming, and Dr. John C. Kendel, past national MENC president.

Wheels that figured in the conference whirl were C. M. Stookey, panel member for the Music in Higher Education Workshop, Gillian Buchanan, who presided at the Piano Instruction Workshop, and later for the Chamber Music Concert, and Jack Stephenson as a member of the Nominating Committee. Rufina King of Tularosa gave a demonstration on “Making Your Own Choral Arrangements for Children.”

The major convention concerts were highlighted by two outstanding performances, one by the Wichita Symphony, Jimmy Robertson, conducting, and the other by the ENMU Concert, Floren Thompson, conductor. Both were outstanding achievements and merited the highest praise for conventionees.

Southwestern president E. E. Mohr and his associates deserve many compliments for the fine work of organizing and planning the conference. The City of Hutchinson did an exceptional job of taking care of the convention. Most of the events were scheduled and housed within convenient walking distance, and Kansas hospitality beamed with accommodation. The next Regional site, incidentally, was selected for either Denver or Dallas in ’57. I hope many more of our association members will be able to attend this next one.

Of particular interest to all NMMEA members should be the MENC “Music In American Life” project. This vast research study has been outlined into ten separate commissions for work on the national, regional and state levels. The eventual findings and recommendations of these ten commissions will influence and guide our future status as music educators. If you are not familiar with the intentions of the MENC in this respect, I recommend for good reading, your Music Educators Journal.

I believe the resolutions passed by the SW Division will be interesting also to some of you. These resolutions will become a part of the MENC final resolutions that will be presented to the NEA Washington office for consideration and possible action. I am interested, as your president, in your reaction, opinion, and suggestions concerning these resolutions. If interested members will write and request, I will send you a mimeographed copy.

I have sincerely appreciated the opportunity to attend the Regional Conference in an official capacity. I feel that I have profited by entering in the back stage developments that are in process for the betterment of music education and the profession. It is my desire that I may be able to share with you the advantages of learning thus to be gained, and, with your help, further advance the prestige of the NMMEA within the MENC.

Tours...

With the writing of this article two university bands have already completed tours. The University of New Mexico Concert band under the direction of William Rhoads has played in Tor C, Deming, Alamogordo, Holloman Air Force Base, and Las Cruces on March 17 and 19.

The Eastern New Mexico University Concert Band played programs in Ft. Sumner, Tucumcari, Roswell, Alamogordo, Las Cruces, Carlsbad, and Artesia during the early part of March and was featured on the first general session of the Southwest Music Educators Conference at Hutchinson, Kansas, where the group and its Director, Floren Thompson, were acclaimed by many as the outstanding musical program of the conference.

Yet to tour is the A and M band. Its Director, Ray Tross, announces it will play in Tor C, Deming, Alamogordo, Ysleta, El Paso high and Austin High, Gadsden, and White Sands Proving grounds.

Also to go on tour on April 27, 28, and 29, in New Mexico Schools yet to be announced, are the Madrigal Singers from Eastern New Mexico University with their director, Robert Page.

Congratulations to prexy and Mrs. Bennett Shacklette on the arrival of their new son, born April 3. Bennett King Shacklette will be a future addition to the Santa Fe band. Mrs. Shacklette and Bennett King are doing well, as do most fathers for the first time. Our sincere congratulations to them on the arrival of the new member of the family.
Schools participating included Hobbs, Ft. Sumner, Artesia Jr. and Sr. high, Portales Jr. and Sr. high, Carlsbad Jr. and Sr. high, Clovis Jr. and Sr. high, Eunice, Roswell Jr. and Sr. High, and Jal, a total of 15 schools in all.

Still other festivals in April were the Mid-Rio Grande Festival and the Northeast District Festival. The Northeast District Festival, scheduled for Clayton on April 15 and 16, had as participating schools Des Moines, Raton, Cimarron, Springer, Wagon Mound, Roy, and the host school, Clayton.

The Chairman, Doug Cornwall, high school instrumental director, has announced that they had all solo and large and small ensemble events with about 1000 boys and girls participating. The critics for the event included Robert Buggert, University of Wichita, J. Spencer Cornwall, Salt Lake City, and Elwyn Wiemant, Highlands University. Plans called for them to close the event with a massed band, orchestra, and choral performance on Saturday night with all boys and girls participating.

The Mid Rio Grande Festival is expected to have schools participating from Estancia, Los Lunas, Albuquerque, Grants, Quemado, Belen, Reserve, Socorro, and Gallup, according to the Belen Chairman, Bill A. Jones, High School Band Director at Belen.

This festival, to be held April 30, will include solo and ensemble events in all areas with students performing for criticism only. Critics for the event have not been selected as yet, but the local chairman hopes to announce them soon.

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Such Committees provide resource areas in related and associated fields of music and education which contribute to the publication, study, public relations program, activities and the services of MENC. Such joint committees will be established with other professional organizations as necessary for the development of professional, commission or committee relations.

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