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MUSICIAN

May 1963

Albuquerque, New Mexico

Vol. X No. 3

CARL CRAMER—MUSIC PIONEER

Carl Cramer, a pioneer of music for children in the schools of New Mexico, died April 9, 1963 following a concert where he heard the Albuquerque High School Band, the band he had directed for more than 27 years. Carl represents the beginning of music and especially bands in the schools of New Mexico. Dr. E. R. Harrington of the Albuquerque Public Schools had this to say about Carl: "Life to young Cramer still meant music. At twenty-five years of age (1923) he had been all over the Nation. He had played in the big-time; had a couple of years experience as a conductor; had three years of college work (Ottawa University, Ottawa, Kansas) plus considerable added work in the Vandercook School of Music in Chicago. So now he was a "quiet" railroad man in a small New Mexico town (Raton, New Mexico). This town had no band. Well, he would take care of that. A year after he arrived in town, it did have a band with Carl as director. . . . He (became) the band instructor for the Raton High School, and there the young man entered the phase of his musical career which was to be so important to our State."

With his fine musical organizations in Raton Carl won many music contests taking top honors for the second time at the Rocky Mountain Music Contest in Denver in 1930. Judges comments at the time were: "Spendidly conducted . . . very worthwhile performance, showing pronounced care on the part of the conductor in training his players and an ability to conduct in a manner to secure the best effort of the part of the players."

Carl came to Albuquerque High School in 1931 where he directed the bands until 1958. At this time he requested transfer to one of the new



CARL CRAMER
Honorary Life Member NMMEA

Junior high schools in Albuquerque, Jackson Junior High School. During this time he provided leadership and guidance not only to music education in the Albuquerque Public Schools, but to the entire state of New Mexico. In recognition of this the New Mexico Music Educators Association in 1961 granted an Honorary Life Membership to Carl the only person ever to receive this honor. Truly Carl can be looked upon as one of the forefathers of music education in New Mexico.

Carl's influence on music in the state of New Mexico will be felt for years to come not only from direct results of his leadership, but through the inspiration and influence he has had on his hundreds of students.

The profession of music education is inspired by the life of Carl Cramer. Through the life of Carl we in the teaching of music can see dignity and worth in a life dedicated to our profession; and the young teacher beginning on his career can look forward to a more rewarding future because of the signposts left by a pioneer in music education, Carl Cramer.

CARL CRAMER MEMORIAL

A memorial to honor Carl Cramer will be established in the form of a band scholarship fund. This fund will be arranged with the University of New Mexico to provide scholarships for students in the University Band and will be published as the Carl Cramer Band Scholarship Fund. This type of memorial was decided upon to perpetuate the memory of Carl's contribution to the profession and to do it in a manner close to Carl's life-long interest—the band.

The plan to have a memorial was initiated by Virginia LaPine, supervisor of music in the Albuquerque Public Schools. Les Somerville, instrumental director at Jefferson Junior High School, is chairman of the drive. Committee members include fellow teachers, representatives from the Shrine, the American Legion, and the service clubs. Friends, students and fellow teachers may wish to contribute to this memorial. Such contributions may be sent to:

Carl L. Cramer Memorial Fund
Post Office Box 1719
Albuquerque, N. Mex.

DATES

- July 22, 23—NMMTA Student Affiliate Meeting, Albuquerque
- October 24, 25—NMMEA Teacher Convention, Albuquerque
- January 23, 24, 25—NMMEA All-State Music Clinic, Albuquerque
- May 1, 2, 3—SWMTNA Convention, Albuquerque
- May 9—NMMEA State Solo and Ensemble Festival, Albuquerque

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Editor
Dr. Jack
Stephenson

EDITORIAL —

Music contributes directly to the lives of young people. The arts and and particularly music is ~~not~~ incidental but **crucial** to the human race. Music is necessary not only for a constructive approach to life, but the arts contribute directly to the individuals ability to maintain his sanity in the pressures of these times. For the most part parents, fellow teachers, and administrators agree with these premises. The real problem lies in the mechanics of making music available to children along with all the other important areas of the curriculum. And no one will be nearer the solution to this problem than you or I — the music teacher. We are long overdue in adopting the positive approach of studying music offerings in relation to the entire curriculum. We need to work with the administration in finding some answers to the problem of crowded curriculum. We must be more than musicians — even more than music educators. We must be educators in the broadest sense of the term. The answer can not be found in this column or a book or anywhere except in our ability to think through each individual situation. For each community and each school system has its own needs and problems. The mechanics of bringing educational experiences to children is a local, unique problem which will not be solved by crying out against our fellow teachers, our administrators, or our communities. The answer is there in every case. It is our job to find it.

Many thanks for news items that are being sent in. It would be of added help if special articles or items for Around the Horn be so designated, typed and double spaced. It takes a great deal of time for your editor to rewrite everything.



**N.M.M.E.A.
PRESIDENT
KEMPTER
SAYS**

The program for the 1963-64 New Mexico Educators Convention promises to have something of interest for music teachers on all grade level. With the help of the State Department of Education, a nationally known elementary music clinician will be invited to conduct a workshop on Thursday and Friday. These meetings will be held in conjunction with the New Mexico Classroom Teachers Association and should give some valuable inspiration to the elementary teachers. On Thursday morning, a junior high band will present a concert which will precede a percussion clinic to be conducted by a guest clinician. The choral teachers will find a program on the boys changing voice to be of interest as well as a junior high choir concert before this meeting. Preceding one of the elementary meetings, a junior high orchestra will perform. In addition, the association will be represented on the two general sessions by a high school band and chorus. On Thursday evening the Albuquerque Civic Symphony will open their season with a concert version of "Faust" so there should be plenty of music for everyone.

Several important items will be discussed at the October music section business meeting. At the last meeting of the New Mexico High School Activities Association, it was recommended to the music association that we consider changing the All-State schedule to utilize all of Saturday. This would perhaps eliminate Thursday starting time so that one more day of school time would be left in the student schedule. Since the clinicians have already been contracted for next January, it would be impossible to change at this time, but this is an item that must receive some serious discussion before the 64-65 clinic.

The NMMEA Executive Committee would appreciate suggestions from the membership of choral and instrumental judges for next years State Solo and Ensemble Contest to be held in Albuquerque May 9, 1964. The judges will

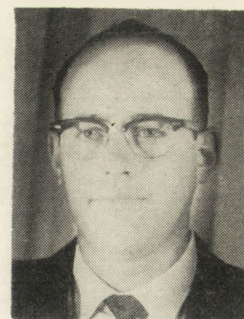
be selected from high school and college directors outside New Mexico. Send your suggestions to any of the vice-presidents or me by the 1st of September, 63.

A most welcome law has been passed by the State Board of Education. A minimum of 60 minutes of classroom music per week will be required of all elementary schools starting next year. Although at least 90 minutes would be more adequate, the fact that music must be given some time is better than some situations which pass over the subject entirely, I would hope that members of the association will be willing to offer as much help and guidance as possible to relieve the anxiety of some classroom teachers who feel inadequate in teaching music.

I would appreciate any suggestions or ideas the individual members of the association have to offer to the executive committee. The committee is proud to have your confidence for the next two years and will do everything in our power to serve you and the association. The next board of directors meeting will be held the first Saturday in September, so if you have anything to be placed on the agenda, feel free to write me before this meeting. Although I realize it is impossible to please everyone all of the time, I can assure you the suggestions will be discussed, and what is best for the association is always the criteria used for the committee's decision.

In closing, may I urge you to retain your membership in the association as well as your help in bringing in all the music teachers in your area. Percentage wise we rank very high compared to many of the larger states. However, we still have between 30 and 40 percent of the music teachers in the state who are not members. As music educators we must keep our program of the very highest quality and the goals and lines of communication will not be as effective as we would hope until every teacher in the state is willing to accept their professional responsibility. To preserve music education in our state is well worth the time and effort to each of us. The key to this task is a dedicated teacher who is not only a fine musician and educator, but a person who is willing to share in the professional organization to which his life work is devoted. With these qualities and attitudes the program in our state will continue to grow and more students now and in the future will receive the opportunity to participate in music.

**WRAY
SIMMONS
NMMTA
PRESIDENT**



IS OUR OWN HOUSE IN ORDER?

In March I was fortunate enough to be your delegate to the National Convention in Chicago. At the Conference of State and Local Prseidents I found that many states have the same problems that we do. We discussed several ideas as to how our National Association could help its private teacher members more and the state associations. One of these ideas was the establishment of a plan for a National Certificate to be issued to all who presently are certified under a state plan in their home state.

Our National Association is becoming aware of the necessity to give more benefits to its individual members. From the viewpoint of the private teacher, there are numerous things which the National Association could do which we cannot on a local or state level. We would all like to see MTNA more powerful and influential in promoting standards and qualifications of private music teaching. While we can hope for more assistance from National what we really need now is to continue and strengthen this crusade at home. We must first put our own house in order. Are we all taking advantage of our one powerful tool in standards and qualification—Certification? I'm afraid not. The majority of our members are not certified although most of them could easily be if they would only apply.

To be an effective organization we must mean something to our community and our state. We could have significance if we would all get behind our certification plan and promote it as the one standard in New Mexico for qualified teachers. Let's all either get certified or start working to remove any deficiencies which may prevent it.

The University of New Mexico Music Department is initiating a program to offer a private pedagogy major for those desiring specilization in the private teaching field. This is in answer to a long felt need in our state. We hope that this will help to awaken in our own ranks and in the public a
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Rollie Heltman
Los Alamos
Secretary-
Treasurer

AROUND THE HORN

More than 330 students from Junior high schools and high schools in New Mexico attended the Annual String Clinic held at the University of New Mexico March 1 and 2. Directors were Kurt Frederick and Jack Stephenson from the University of New Mexico and Wm. Gabbert, Jane Aten, and Jay Harris from the Albuquerque Public Schools. The students were divided into five different orchestras. The string clinic for 1963-64 will be held May 1 and 2 in connection with the Southwestern Division Conference of the MTNA.

An original composition symposium was held on the campus of Eastern New Mexico University Saturday, May 4. Mr. Karl Korte, composer-in-resident in the Albuquerque Public Schools presented a lecture demonstration. Works were received from throughout the Southwest.

The Los Alamos High School drama and music departments presented the Broadway show "Bye Bye Birdie" May 9, 10, and 11. Ross Ramsey, dramatic director, was joined by Tom Cooley and Frank Pinkerton of the music department in producing the show.

The Third All-Southwest New Mexico Massed Band was presented by the Department of Music at New Mexico Western University. Schools represented were Cobre, Deming, Hatch, Lordsburg, and Silver City. Directors were Roger Brandt, Lordsburg, Al Henry, Cobre, James Preble, Silver City, Clarence Romero, Hatch, and Wayne Skeem, Deming. The concert by the group was presented Friday, April 19.

After participation in All-State and District solo and ensemble festivals, Artesia students were involved in the Artesia High School Music and Speech Departments' annual "Valentine Vanities" production on February 14 and 15. Departing from the usual variety show format, the students presented the musical *Brigadoon* under the directorship of Mrs. Connie Brians, chorus; Bill Richardson, stage-band; and Gary Blair.

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BOARD OF DIRECTORS MEETING NEW MEXICO MUSIC EDUCATIONS ASSOCIATION NMMEA EXECUTIVE COMMITTEE MEETING

January 23, 1963, 2:00 p.m. — Muhic Building, N.M.S.U.

Members Present:

President: Norvil Howell
Vice-President, Band: Roger Brandt
Vice-President, Orchestra: Dale Kempter
Vice-President, Chorus: Angelo Turano
Secretary-Treasurer: Rollie V. Heltman
Immediate Past President: Kenneth Bender
N.M.M.I.C.: Don Sheets, Albuquerque
District 1: Lewis Spencer, Las Cruces
District 2: Norvil Howell (Paul Summersgill)
District 3: Alan Westfall (Richard Welty Gallup)
District 4: Cecil Garrison, Santa Fe
Jess K. Lara, Gallup
Varnum Harris, Gallup
John M. Glowacki, N.M.S.U.
Warren B. Brinegar, Santa Fe
Daniel Cabellero, Santa Fe
President Howell called the meeting to order at 2:00 p.m.

Review of Arrangements for Clinic: Dr. Glowacki, Dean of Fine Arts, N.M.S.U., reviewed all the arrangements for the Clinic.

Admission to Afternoon Concert:

In regard to the question of admission to the Friday Afternoon Concert, Lewis Spencer moved that members of local school music classes be invited as guests of the Association. The motion was seconded by Jess Lara and carried.

Appreciation:

At the close of Dr. Glowacki's outlining of the facilities and arrangements for the Clinic, Roger Brandt moved that the Board of Directors of the N.M.M.E.A. go on record, expressing their thanks and appreciation for the outstanding arrangements made by the N.M.S.U. Music Staff, headed by Dr. John Glowacki and Carl Jacobs. This was seconded by Bob Bouma and carried.

Secretary-Treasurer's Report:

Secretary Heltman stated that a large portion of participating schools had pre-registered this year, which should make it easier at registration. He also reported that there were more paid up members this year than we have had previously, but that we have only two student chapters in New Mexico Colleges, Eastern New Mexico University and the University of New Mexico. Secretary Heltman referred to the minutes of the October meeting, which were reviewed and printed in the New Mexico Musician, January issue. The minutes were accepted.

Music Industry Counsel's Report — Don Sheets, Chairman

Mr. Sheets reported that we will have five more exhibitors than last year, making a total of 23. Exhibits set up in the Milton Student Center. All will be in readiness for the opening of the exhibits at 10 a.m., January 24. Mr. Sheets reported that M.I.C. had printed 1500 souvenir programs for all the participants and 2500 Concert programs. Mr. Howell complimented Mr. Sheets and M.I.C. for their efforts in behalf of the Association.

Southwest Music Educators National Conference

President Howell reviewed the 1963 Southwest Music Educators National Conference which was held in St. Louis, January 12 thru 15. Mr. Howell reported how well the New Mexico groups performed in behalf of our state. In fact he stated, "They were probably the most outstanding of all the groups performing." Groups performing were the Eastern New Mexico University Concert Band, Floren Thompson, Director; the University of New Mexico Woodwind Quartet directed by James Thornton; University of New Mexico Chamber groups directed by Kirk Frederick. Frank Pinkerton of Los Alamos did a demonstration on incorporating general music, history, and theory into the orchestra rehearsal. William E. Rhoads performed a like demonstration with the concert band. Mr. James Thornton did a demonstration on double reeds. New Mexico can well be proud of the performing groups that attended the 1963 Southwest Music Educators National Conference in St. Louis.

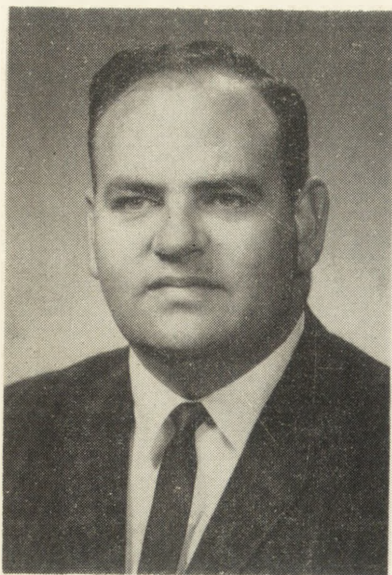
All-State Solo and Ensemble Festival

Dale Kempter distributed copies of the proposed handbook of procedures for the proposed All-State Solo and Ensemble Festival. Mr. Kempter reviewed some of the problems involved and recommended that the initiation of the first All-State Solo and Ensemble Festival be in the Spring of 1964.

Report on the Proposed Physical Education Requirements for the New State Board of Education High School Curriculum Handbook

President Howell reviewed his activity as directed by the N.M.M.E.A. Board and the membership during the October meeting. He was charged with the responsibility of bringing to the attention of music teachers in the state the problem of physical education being required for the sophomore year in high school, which would be encroaching on the marching band area. Mr. Howell reviewed his correspondence with members of the State Department of Education and discussion with members of the State Board of Education. Discussion by members present ensued concerning the problems and means of coping with them. It was felt that the best approach would be to strengthen the music education program and to show educators and members of the State Board of Education the place and importance of music education in the curriculum.

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J. C. Gormley

lorn (from Page 5)

Student Recitals at the University of New Mexico crowd the last part of the semester. Aris Chavez, Albuquerque, graduate recital on clarinet; Cynthia Norman, Albuquerque, senior recital on cello; Charles Atkinson, Las Cruces, senior recital on clarinet; Rose Gutierrez, Albuquerque, senior recital on clarinet; Carolyn Randall, Las Cruces, senior recital on bassoon; Larry Sheets, Farmington, senior recital on saxophone; Lois Mallory, Albuquerque, senior recital in voice; Paul McEwen, Los Alamos, senior recital in trumpet; Sean Miller, Albuquerque, graduate recital in voice; Sharon Trout, Albuquerque, senior recital in piano; Yoko Hayashi, Tokyo, Japan, junior recital in violin; and Richard Brewer, Santa Fe, senior recital on cello.

Roswell High School Choral Department presented the musical play "South Pacific" March 28-29. Past shows include Oklahoma, Finian's Rainbow, and Carousel. The annual "Spring Sing" which is the final performance of the year was held May 7. All programs by the choral department begin at 7:30 p.m.

The New Mexico State University Band under the direction of Ray Tross and the NMSU Choir under the direction of Oscar Butler participated in a four day tour. The band toured the southeast and north central part of the state, while the chorus toured the southeast area only. They were out the week of March 18th.

The Albuquerque Youth Symphony closed their season with a concert in Johnson Gymnasium. The program included a 400 voiced select choir from the six high schools of the Albuquerque Public Schools. The program opened with Komm Susser Tod by J. S. Bach in memory of Carl Cramer. This was followed by The Symphony of Psalms by Stravinsky. Next a new work by the Albuquerque Ford Foundation composer, Karl Korte, was given its premiere performance by the Albuquerque All City Girls Chorus and the All City Mixed Choir with Joe Timbrook accompanying at the organ. The work entitled Missa, St. Dominick was directed by the composer. Director of the Youth Symphony is Kurt Frederick assisted by Ted Rush, Wm. Gabbert, Jane Aten and Jay Farris. Directors of the choir were Alex Chavez, Lyn Coupland, Helene Fisher, Arthur Loy, Arlyn Peterson, and Robert Sheets.

The fourth and last concert of the University of New Mexico Orchestra will take place on Monday May 27, at 8:15 p.m. in the Ballroom of the New Mexico Union. The orchestra will perform.
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NMMEA Minutes (from Page 5)

New Mexico Activity Association

President Howell announced that the New Mexico Activities Association would hold its January meeting on the campus of the New Mexico State University and that the officers of the N.M.M.E.A. were cordially invited to attend their board meeting, Friday morning, January 25, the conference room of Milton Student Center.

1964 All-State Invitation

According to operating procedures of the N.M.M.E.A. Handbook, invitations for the succeeding All-State Music Festival Clinic are to be read at this N.M.M.E.A. Board of Directors meeting. President Howell asked for invitations and received only the invitation from the University of New Mexico, as extended by Dr. Joseph Blankenship, Head of the School of Music U.N.M. Roger Brandt moved the acceptance of the invitation, and since there was only one invitation to announce, the 1964 All-State Music Festival Clinic is to be held at the University of New Mexico, January 23, 24, and 25, 1964. This was seconded by Dale Kempter and carried.

No further business appearing at this time, the meeting adjourned at 4:30 p.m.

Respectfully submitted, Rollie V. Heltman, Secretary-Treasurer

BUSINESS MEETING, N.M.M.E.A.

January 24, 1963 - Patio Lounge

President Howell called the meeting to order at 3:00 p.m. in the Patio Lounge of Milton Center. One hundred twenty-five were in attendance.

Mr. Howell asked for the reading of the minutes of the Board of Directors Meeting, and minutes were read by Secretary Heltman.

Dale Kempter discussed the All-State Solo & Ensemble Festival Contest. Mr. Kempter outlined a proposed Handbook for operating procedure.

After discussion, Mr. Orin Bartholomew moved that the State Solo & Ensemble Festival be initiated in the spring of 1964. Seconded by Joe Carroll, and carried.

President Howell asked Lila Stout to read his Editorial which appeared in the January issue of the New Mexican Musico. Discussion ensued in explaining the problem of the effect of required physical education on curriculum balance and scheduling. Lila Stout moved the association recommend that each member should discuss the problem with their administrators. Seconded by Dale Kempter, carried. Mr. Howell appointed a committee to pursue the problem and make recommendations: John Glowacki, Chairman; Gregg Randall; Orin Bartholomew Augusta Spratt; Kenneth Bender.

Mr. Garland Hampton, Gallup, presented a proposal that we consider a North and South All-State Music Clinic using Highway 66 as the dividing line. Mr. Orin Bartholomew moved that this plan be tabled at this time and brought up at the next October meeting. Seconded by Joe Carroll. Carried.

Mr. Henry, Raton, presented the problem of locating the All-State in one central location. The school administrators of the state are opposed to the extreme location.

Adjourned at 4:15 p.m.

Respectfully submitted, Rollie V. Heltman, Secretary-Treasurer

JOINT MEETING OF OLD AND NEW BOARD MEMBERS OF N.M.M.E.A.

Las Cruces, Thursday, January 24. 10:00 p.m.

Members Present:

Norvil Howell, Past President
Dale Kempter, New President
Ted Rush, V. P. Band
James Bonnell, V. P. Orchestra
Joe Carroll, V. P. Chorus
Lloyd Higgins, V. P. Elementary and Jr. High Music
U. G. Montgomery, Executive Secretary, New Mexico High School Activities Assn.
Rollie V. Heltman, Secretary-Treasurer

The above new Executive Committee held a special session after the All-State Banquet in order to formulate the new organization of the Board of Directors and to discuss pertinent problems, which they would have to cope with. Among the problems discussed were:

1. Program for Teachers' Convention, October 1963.
2. Need for State Supervisor of music through the State Department of Education.
3. Resolutions to the State Board of Education and other interested parties, supporting music as an integral part of modern public school curriculum.
4. Meeting date for the first Executive meeting of the N.M.M.E.A. officers, set for March 9, in Albuquerque.
5. Acceptance of Mr. Montgomery's invitation for Mr. Howell and Mr. Heltman to meet with the Executive Committee of the New Mexico High School Activities Association, Friday morning at 9:30, in the Conference Room in Milton Student Center, in order to discuss mutual problems.

The meeting was adjourned at 12:30 a.m.

NMMEA BAND SECTION MEETING

January 25, 1963, 8:30 a.m.

The meeting was called to order by the Band Vice President, Roger Brandt, who opened nominations for the 1964 All-State Band Clinician.

Vice President Brandt thanked the association for their cooperation and help during his term in office and turned the meeting over to the incoming Band Vice President, Ted Rush.

A discussion followed concerning the problem involved in obtaining All-State Music from only one music dealer. Rollie Heltman suggested that the music lists for the All-State groups be selected in time to be published in the spring issue of the New Mexico Musician. Mr. K. L.

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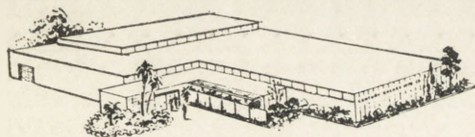


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Horn (from Page 7)
form the Symphony No. 8 in C Major by Schubert, El Salon Mexico by Copland, and Suite No. 2 from "Daphnis and Chloe" by Ravel. Admission will be by season ticket, UNM student activity card, or single admission, \$1.50.

The Albuquerque High School Band is purchasing 115 new band uniforms to be ready for use in September of 1963. The members of the band are raising the money for the new uniforms through various entertainment features. Individuals or organizations may purchase an entire uniform or part of a uniform for the band. Names of such donors will be placed in the uniform purchased and on all printed programs presented by the band for the duration of the fund raising campaign. Please contact Winston Christian, band director, 110 Broadway, N.E.

University Symphony Orchestra under the direction of Dale Kempter and Paul Strub gave their second concert of the season on March 3rd. The concert featured the music of American composers. The selections performed were "Symphonic Sketches" by George Chadwick, "The Unanswered Question" by Charles Ives, "Selections from Show Boat" by Jerome Kern, "Cuban Overture" by George Gershwin, and Stanley Wolfe's "Symphony No. 3. Mr. Maurice Bonney, Director of the Albuquerque Symphony Orchestra assisted in the viola section.

A first year organization in Artesia, the Park School Seventh Grade Chorus under the direction of Mrs. Lila Stout, joined with Mrs. Augusta Spratt's Zia Junior High Choruses to present a pre-festival concert for parents and friends. Both choruses earned superior (first division) ratings from judges at district festival held in Roswell on March 16.

New Mexico Western College-Community Symphony, under Abramo Parotti, presented a public concert in December including the first movement of Beethoven's Symphony #3, Night on a Bald Mountain, by Moussorgsky; and a Concerto No. 3—Hovhaness for strings and trombone, Frank Goddec, soloist. The May concert by the orchestra will include Symphony No. 7 in C major, by Franz Schubert and also music from the West Side Story.

The annual Los Alamos All-School Orchestra Concert will be presented in the Civic Auditorium May 28 at 7:30 p.m. daylight saving time. This will be the grand finale of the schools' orchestra program for the year. Included on the concert will be the 57-piece Elementary School Honor Orchestra, the 90-piece Inter-City Junior High School Orchestra, and the 50-piece High School Orchestra. (To Page 10)

NMMEA Minutes (from Page 7)

Higgins made a motion to put the music problem on the agenda for the spring board meeting and to contact the music council, asking for their recommendations. The motion was seconded and passed.

Mr. Wayne Skeem discussed the possibility of having graded sight reading music for auditions, and questioned the use of scales to audition. A discussion followed the procedures that have been used to audition students. Rollie Heltman and Greg Randall explained some of the history on how the All-State audition requirements were set up.

Gregg Randall made the motion that we retain the requirement of playing major and minor scales for All-State auditions. J. D. Fry seconded the motion and it passed.

Norvil Howell reminded the membership of the new tape recording session and recommended that everyone attend.

The meeting was adjourned.

NMMEA CHORAL SECTION MEETING

January 25, 1963 — 8.30 a.m.

The meeting of the choral section of the NMMEA was called to order by A. Turano.

Nominations were opened for the 1964 All-State Chorus Clinician.

The second items of business were the solo and ensemble numbers for 1963, 1964, 1965, and 1966. They are as follows:

Fall of:	Ensemble	Solo
1963	Down Low in the Valley	Deep River
1964	There is a Ladye	Were You There
1965	God Every Faithful	Danny Bob
1966	Weep O Mine Eyes	Drink To Me

The motion was made by Marvin Wadley to set the metronomic markings, to specify the amount of introduction to be used, and to indicate the verses to be used on the All-State Ensemble tryout numbers for four years. Arlyn Peterson seconded the motion. After discussion the motion was passed.

Opinions were asked about using tape recorders versus live quartets at the All-State Chorus Tryouts. After discussing pro and con, Eugene Fields made a motion that a tape recording be used as a criteria for judgment for the All-State Chorus Ensemble tryout number and that in emergency other methods be used at the discretion of the judge. Bob Sheets seconded the motion. The motion was passed 17 to 4.

It was decided that a master tape be made for each of the 7 districts and be sent to each district chairman to be used by each school in the district as so desired.

The next business was the selection of the music for the All-State Choruses. In the past, the clinician chose the music to fit an allotted time period. Helene Fisher moved that the All-State Chorus music be chosen by the clinician in which we placed our confidence. Arlyn Peterson seconded the motion and it was passed by a majority. The suggestion was made to send to the chosen clinician a recording of the All-State Chorus of the previous year a list of all numbers programmed in the last five years to aid the clinician in his choice of music. There was some discussion about the dates of the All-State tryouts and All-State Music Festival coming during closed and final week during the academic semester. It was agreed that there would be a clinic chorus.

The proposal brought up at the general NMMEA meeting about the division of the All-State Music Festival into a North All-State Music Festival and a South All-State Music Festival was discussed.

Eugene Fields announced that A. Loy's Chorus would be on tape at the Band Tape session.

A Turano presented Joe Carroll, the new Choral President. After a short acceptance speech by Mr. Carroll, appreciation was expressed to A. Tuano for his fine work. The meeting was then adjourned.
Lyn Coupland, Secretary

NMMEA ORCHESTRA SECTION MEETING

January 25, 1963 — Las Cruces

The meeting was opened by Mr. Dale Kempter, NMMEA Orchestra Vice-President. The first order of business was the selection of the selection of the 1964 All-State Orchestra conductor. James Robertson from the University of Wichita and conductor of the Wichita was selected as first choice, and will be contacted by James Bonnell, in-coming orchestra vice-president.

Discussion was held on the availability of selected All-State music to consumers, and the problems involved in getting marked parts to all directors.

Methods and means for chair position auditioning of All-State Orchestra personnel once they are selected came forth for discussion. Various suggestions were heard including having the guest conductor perform the final seating audition. The problems will remain under consideration and will be further discussed at the next section meeting.

Mr. William Cramer of Las Cruces High School presented his views on selection of All-State Orchestra personnel in relationship to their being members of a school orchestra or being from a school where no such group exists. Vice President Kempter invited Mr. Cramer to publish his views in the association publication.

The meeting was adjourned by Vice-President Kempter.

Respectfully submitted, James E. Bonnell, Vice-President

(To Page 10)

Horn (from Page 9)

On Friday, April 19, at 8:00 in the Albuquerque High School Auditorium, The Music Department of A.H.S. presented a program of popular stage band music featuring the Manzano High School Stage Band and the Albuquerque High School Showtime Band. This is the first annual A.H.S. Showtime Invitational Concert. A feature of this program was Bent Rasmussen, foreign exchange student from Denmark and a student at Manzano High School, and Paul Boatwright, A.H.S. senior, in a session of improvised progressive jazz on the piano and string bass. Bent Rasmussen picked up this type of music from recordings and radio in Denmark and has combined his talents with Paul to produce some very pleasant sounds. Directors are Win Christian, AHS and Jim Benner, Manzano.

The annual production of the variety show "Swanee," was a sell-out for four night performances and a Saturday matinee at ENMU. A record crowd also attended the performance given at Clovis.

A new string program has been inaugurated in the Roswell Public Schools under the direction of Mr. Rudolph Sucharda. By this spring the advanced orchestra numbers 28 string players. The elementary school strings number more than 105. The program has the complete support of the administration in Roswell under the leadership of Superintendent H. F. Allred.

The Eastern New Mexico University Concert Band took their annual tour March 19-22. Their tour schedule included:

March 19 Pampa, Texas, High School
Herford, Texas High School
March 20 Roswell High School
Hobbs High School
March 21 Carlsbad High School
Artesia High School
March 22 Bel Air High School
(El Paso)
Alamogordo High School
Howard White will speak to the band students in Hobbs on April 26th and Jal on April 27th at their annual band banquets.

Jack R. Stephenson of the University of New Mexico was guest conductor of the Artesia High School Band and Orchestra in a clinic and concert on March 16. He was assisted by directors Bill Richardson and James Bonnell.

The department of music at New Mexico Western College recently purchased and assembled a one manual, two stop harpsichord from the Zuckermann Harpsichord Co. of New York City. The company prepares kits which
(To Page 24)

NMMEA EXECUTIVE COMMITTEE MEETING

March 9, 1963 — Sandia High School

Members Present:

President: Dale Kempter
Vice-President, Band: Ted Rush
Vice-President, Orchestra: Jim Bonnell
Vice-President, Chorus: Joe L. Carroll
Vice-President, Elementary School Music: K. L. Higgins
Secretary-Treasurer: Rollie V. Heltman
Editor, New Mexico Musician: Jack Stephenson

Call to Order:

President Kempter called the meeting to order in the teachers' lounge of the Sandia High School at 1:30 p.m., March 9, 1963.

1. Report of Secretary-Treasurer

The minutes of the annual 23, 24, 1963 All-State, Board of Directors, NMMEA Section meetings were distributed and accepted for publication.

Secretary Heltman distributed copies of the All-State Financial and Participation report, noting that the participation and net gains for the All-State Music Festival Clinic was slightly greater this year than last year.

A new report form for District Presidents and District Festival Chairman was submitted for approval—the form is for gathering information needed for operation of the All-State Solo and Ensemble.

2. Vice President's Reports:

Vice-President, Band, Ted Rush, announced Clarence Sawhill, UCLA, will be the Clinician for the 1964 All-State Symphonic Band. Melvin Hill, Highland University, and A. A. Parratti, New Mexico Western, were nominated to be the Concert Band Clinician.

Vice-President, Chorus, Joe Carroll, announced that Dr. Elaine Brown, Director of the Singing City, Philadelphia, would be the All-State Mixed Chorus Clinician. George Umberson, Eastern New Mexico University, and Oscar Butler of New Mexico State University were nominated to be the All-State Girls Chorus Clinicians.

Vice-President, Orchestra, James Bonnell announced that James Robertson of Wichita would be the All-State Orchestra Clinician.

Vice President, Elementary & Junior High School Music Lloyd Higgins, stated he had several group meetings trying to determine what areas in the Elementary School and Junior High School the 1963 Teacher's Convention should emphasize. He stated that there had been indication that a demonstration in dance rhythms and music for the classroom teachers would be popular. Several discussions at the Junior High level had left no specific areas to be covered.

3. 1963 Teachers' Convention Program:

After much discussion following Lloyd Higgins report, the following tentative program was established:

Wednesday, October 23

7:30 p.m. Board of Directors Meeting—New Fine Arts Building, U.N.M.

Thursday, October 24

8:00 a.m. Registration - Coffee & rolls —New Fine Arts Building, U.N.M.
9:00-11:00 Dance & Rhythms in Music for the Elementary School children—Miss Elizabeth Waters, U.N.M.
10:00-11:00 Boys Changing Voice in Junior High School—Mrs. Lila Stout and Mrs. Augusta Spratt.
10:00-11:00 Percussion Clinic (performing group to be arranged)
11:15-12:00 NMMEA Membership Business Meeting (Membership cards for admission)
12:15- 1:30 Phi Mu Beta, A.S.T.A., N.B.A. Organization Luncheon. Each to make their own arrangements.
4:00- 5:30 NMMEA Executive Committee and All-State Audition Team and Center Chairmen meeting on procedures.
7:30- 9:30 Concert Session—New Fine Arts Building
Monroe Junior High Band — Dale Kennedy
Orchestra to be determined.
Wilson Junior High Chorus — Floyd Vasquez

Friday, October 25

9:00 Student MENC Chapter—Fine Arts Building, U.N.M., Jerome Garfield, Chairman
1:00 N.B.A. Meeting; ASTA Meeting; Phi Mu Beta Meetings (Places to be announced)

Recommendations for Musical Organizations to perform on the NMEA General Session Programs:

Alamogordo High School Band, Harold VanWinkle, Director
Thursday, October 24, a.m.—Los Alamos High School Band, R. V. Heltman, Director
Friday, October 25, p.m.—Eunice High School Chorus, L. B. Hardine, Director
Carlsbad High School Chorus, Robert Wham, Director
Final confirmations are to be obtained and transmitted to the President and Secretary by Higgins, Carroll, Rush, and Bonnell.

4. Solo and Ensemble Festival:

The date for the All-State Solo and Ensemble Festival was set for May 9, 1964 on the Campus of UNM. All Festivals in the State should be completed early enough to allow the required time of 14 days for registration for those eligible to participate in the All-State Solo and Ensemble Festival. Registration forms will be provided for each director by each Festival Chairman at the time the student becomes eligible to participate. After some discussion, Joe Carroll moved the tabling of further discussion until sufficient information had been received
(To Page 11)

o make planning the Festival feasible. Seconded by Ted Rush.

Any director wishing to nominate judges for the All-State Solo & Ensemble should submit those names to the V.P. in charge of their area. The Executive Committee will make final election of judges.

5. Report of Editor, New Mexico Musician

Jack Stephenson, Editor of the New Mexico Musician Magazine, reported that the deadline for the spring issue would be April 1. He stated that with the subsidy of the Association on the last issue, he hoped the spring issue would be able to pay its own way. Jack Stephenson reviewed the plan of the Magazine and stated that new association editors and in fact the editor for the coming year should be named at this time.

Joe Carroll moved that Jack Stephenson be reappointed the Editor with the Association's highest praise for his fine work of publishing our official journal, the New Mexico Musician. This was seconded by Ted Rush and carried. Associate editors for the coming year are to be:

Frank Pinkerton, Los Alamos — Orchestra
Robert Farley, Albuquerque — Band
Arthur Loy, Albuquerque — Chorus
John Batcheller, Albuquerque — Elementary

3. All-State Planning 1964

Ted Rush moved that Lloyd Higgins be appointed the All-State Concert Chairman to be in charge of promotion of house and gate for the Two All-State concerts. Seconded by Jim Bonnell and carried.

President Kempter reported that the New Mexico Activities Association had asked our association to use all of Saturday instead of Thursday for the All-State Music Festival. Because commitments already had been made for the 1964 Festival, this cannot be done; but ways and means will be discussed at the October Teachers' Convention for 1965 All-State.

In reviewing the convention, here are a few points for consideration for next year:

1. There should be an information desk for exhibitors.
2. There were many requests for an exhibitors' directory and map of exhibits.
3. Establish hours where everyone visits the exhibits, with nothing else going on.
4. Would it be well to consider a total registration of everyone and where they are staying? (suggested that each director provide a total list of their participants and their housing arrangements, so that for an emergency the Association could contact anyone needed.)
5. A bulletin board to post changes.

7. Resolutions:

President Kempter read two resolutions which had been written by two Committees appointed by past President Howell, for the purpose of stating the position of the Association on the place of music in the Public School Curriculum. After some discussion, it was agreed that President Kempter would confer with the committees as to further procedures.

9. State Department of Education:

Secretary Heltman explained a request transmitted to him by Mr. G. P. White of the State Department of Education, asking our advice on setting up some work shops in music this spring. Joe Carroll moved that the President and Secretary meet with the State Department Committee and work out the best possible plan with the funds allowed.

9. State Fair Marching:

Secretary Heltman related a request from a member of the State Fair Board, Mr. D. R. White, and the State Fair Manager for a review of the problem of better Band participation in the State Parades. President Kempter appointed Lloyd Higgins and Ted Rush to meet with the State Fair Manager and see what could be worked out.

10 MENC States President Interim Meeting, Washington, D.C.:

Lloyd Higgins moved that the President's expenses be allowed to attend the MENC States' Presidents' Conference to be held in Washington, D.C. this summer. Seconded by James Bonnell and carried.

Honorarium for Secretary-Treasurer:

Based on the approval of the Association's October 1963 Convention Membership, Joe Carroll moved that the Secretary-Treasurer be granted an honorarium of \$60.00 per month, effective immediately. Seconded by Lloyd Higgins and carried.

11 New Mexico Activities Meeting:

President Kempter reported that he and Secretary Heltman had met with the New Mexico Activities Association Saturday, 9:00 a.m., March 9, 1963.

President Kempter and Secretary Heltman reviewed the All-State Music Festival and the plans for the State Solo & Ensemble Festival. Secretary Heltman distributed a bulletin covering all of the District Festivals for this spring.

The Activities President, Mr. Ray Loftie, asked why the NMMEA could not use all day Saturday with the concert being Saturday evening. It was explained that there would be a problem of traveling on Sunday and that the Association had been pressured to stay off the Sunday. However, it was the recommendation of the Activities Committee that we should move to a full day Saturday and off Thursday as soon as possible. President Kempter noted that because of commitments already confirmed with the clinicians, it would be difficult to make the change this year.

The meeting was adjourned at 9:00 p.m.

Respectfully submitted, Rollie V. Heltman, Secretary-Treasurer

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BAND CURRICULUM AT AHS

A curriculum advancement initiated this year by the Albuquerque High School instrumental music department is an experiment designed to more highly motivate students at both extremes of the musical achievement scale.

A symphonic wind ensemble is scheduled during the second period each day for 30 more advanced students from each section of the large concert band selected on the basis of their musical proficiency. The S.W.E. uses the following instrumentation: 2 flutes, 1 oboe, 6 Bb clarinets, 1 alto clarinet, 1 bass clarinet, 1 bassoon, 3 saxophones, 2 french horns, 5 trumpets and cornets, 3 trombones, 1 baritone, 1 tuba, 3 percussion. This group is able to work on material of very advanced grade and on more delicate compositions for band which tends to become clumsy with larger organizations. The S.W.E. provides a constant challenge to every student thereby decreasing the possibility of boredom in the more advanced individual.

All other students in the band program are scheduled during the sixth period. It is the larger of the two groups already mentioned and is well instrumented although the sections are not as carefully balanced. This band provides, for the least proficient student, a large band in which to play beside

students who are more advanced. Such a class more highly motivates the poor player than does the usual 'B' or cadet band class composed exclusively of "those who couldn't make the 'A' band". The average student is placed in the position of being a leader in this band, which is certainly more interesting to him.

During the sixth period there is a band study hall for the students in the symphonic wind ensemble. During

the marching season and for full concert band rehearsals, S.W.E. members leave the study hall and join the sixth period band.

The present experiment has proved successful at Albuquerque High. Various other schedule adjustments have been made for next year to allow sectional rehearsals for members of the larger band who at present receive very little personal attention.

— Winston Christian

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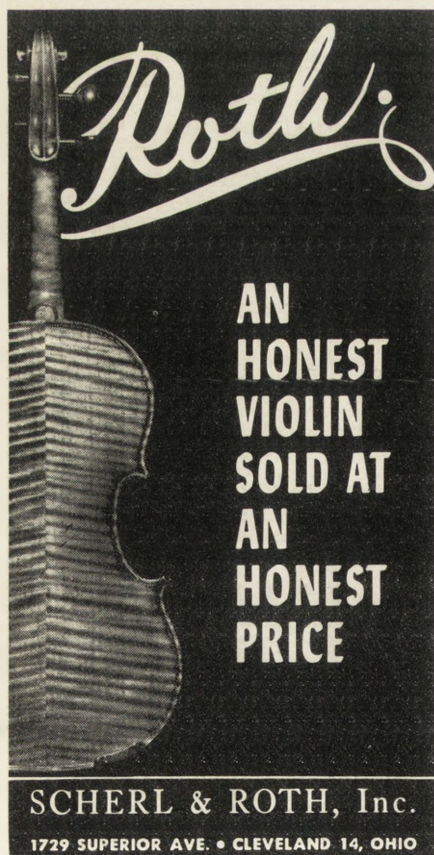
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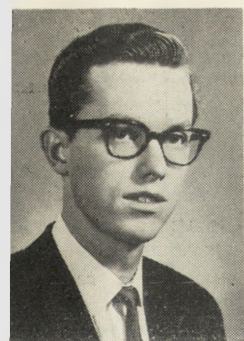


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**JAMES
BONNELL**
Vice President
Orchestra

James Robertson of the University of Wichita, and conductor of the Wichita, Kansas Symphony will be the conductor of the 1964 All-State Orchestra. In consultation with Mr. Robertson, the following program has been selected:

CONCERTO GROSSO for String Orchestra, Vittorio Giannini, (Elkan-Vogel)

SYMPHONY No. V. second movement, Tschaikowsky, (Kalmus)

HUNGARIAN MARCH (Rakoczy March), Berlioz, (Luck's Music Library, Detroit, Michigan)

CONCERTO IN D MAJOR.

Handel-Ormandy, (Carl Fischer)

You will notice that the Tschaikowsky Symphony No. V is the same selection used for the 1961 All-State Orchestra when the first movement was performed. Therefore, many of you will have this in your library. Be certain to check before making orders for it.

I have sent a letter to each publisher to alert them as to our needs, and with as early a decision as we have on the music there should be no conflict that can't be worked out in advance.

This year's All-State Festival can be regarded as most successful and as a definite high point in the development of orchestral programs in the state. Mr. Goodman was highly complimentary and sends word that he wishes to congratulate orchestral instructors for the high caliber of teaching in progress in the state.

— J. Bonnell

TESTING AND RESULTS

Quite often in testing in any area, we as teachers sometimes question the value of the whole effort. One definite value must lie, however, in a student's ability to completely miss the correct answer to a question, but still leave the instructor laughing (if weakly). For what else is there that the sane do at time such as that?

On a recent test in orchestra classes, I was interested to find that Gregorian chant was originated by the Gregorians and Schubert's *Rosamunde Overture* was composed by Rosamunde. Enlightening too, was the discovery that Brahms's full name was Franz Josef Brahms.

Logic does enter the picture at times, for the student who wrote that *appassionato* meant 'to play passionately' does have a point. Written by a student who has an obvious dislike for trills was this definition: Trill: the contortion of the fingers.

Politics seems to infiltrate the issue at hand also. Defining *vigoroso*, one student said, "to proceed with 'vigah' ". Not knowing the one word answer to a question another student avoided the whole thing in this manner: "He had a short simple name that I can't remember, and he was either English or American. If he was English, 'Heaven, help him', but if he was American, more power to him . . . that is, if conservative." A cello player, fond of continuo parts, gave this definition of continuo: "usually a bass line that is forever rambling up-hill and down and never getting anywhere. It is like the rocking chair of the New Frontier . . . it gives you a sense of motion without getting anywhere."

Large amounts of information can be divulged while informing the teacher that one doesn't really know the answer at all. When asked who wrote the Choral Prelude, "Wachet auf Ruft uns Die Stimme", the student's answer was: "I can't think of his name but he wrote the 'Wachet' while jailed in a house for fighting; and he lived

**FRANK
PINKERTON**
Assoc.
Editor
of
Orchestra



SOLO AND ENSEMBLE PERFORMANCE

Value of performance by individuals and small ensembles should not be underestimated in developing the overall music program in our schools. Encouraging students to such endeavor will greatly increase their playing proficiency and therewith the proficiency of our large organizations.

Music department sponsored recitals were begun in Los Alamos a few years ago on a rather limited basis. Participation in the recitals was open to all members of the instrumental and vocal program. Credit toward music awards was allowed and the recital series gradually became not only accepted but anticipated by the music students.

This year monthly recitals have been scheduled and have been popular to the extent of having to schedule two or more programs in a single evening. The week prior to the district Solo and Ensemble Festival students were given the opportunity to perform their selections in public. The result was an offering of ten separate recitals in the one week. Los Alamos sent sixty-two string entries to the Solo and Ensemble Festival. Enthusiasm now runs high!

A recital series requires some extra effort on the part of the directors, but in terms of benefit to the music department, the investment of time and energy has certainly yielded immense dividends.

about a hundred years after Frescobaldi." (J. S. Bach)

Yes, one must keep laughing, mustn't one?

— J. Bonnell

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MTNA AT LAS VEGAS

On the evening of April 23, 1963, the Las Vegas division of the New Mexico Music Teacher's Association held its first regular meeting. Following a dinner at the home of Jerome Garfield, a workshop on early and intermediate piano material was given by Scott Wilkinson of the Music Mart in Albuquerque.

The organization presented a Student Piano Recital, Saturday, May 18th, in Ilfield Auditorium at 2:30 p.m. Private students of teachers in Las Vegas and Springer participated.

THE PIANO PAGE

Ferd Schulmeister
Associate Editor of Piano

One phase of piano practice that is often neglected is that of sight reading. Like any other division of piano playing this skill can be acquired and continually improved by regularly devoting some time to it. Every one seems to agree that the way to learn to sight read is to sight read. However there are some points to be observed in order to realize results most quickly.

Since one should be able to hear what is seen by the eye before the fingers manipulate the keys which produce the sounds, some preliminary training in sight singing or solfeggio should be given to the piano student. Singing intervals with the sol-fa syllables, letter or scale number names as well as beating with the hand the time values of notes of any given melodies (bass and treble staff) will condition students for good sight reading of piano music.

We are indebted to the chapter on sight reading in the book "The Pianist's Art" by Powell Everhart for many of the ideas presented in this article. He states that special training for score-reading and transferring the score reading to keyboard playing has to do with certain eye behaviors which may be classed as technical achievements in themselves, since these do not necessarily develop with normal use of the eye in ordinary daily life. These behaviors are:

1. Looking at the score so that the sight rests mainly on or near the lower staff of the two-staved piano score.
2. Reading the bottom note on the bottom staff first and then the bottom note on the top staff next, after which the other notes of the chords or of other patterns will appear to fall magically out of one's sleeve without effort.

STUDENT AFFILIATE

The Fourth Annual Student Affiliate Day, sponsored by the New Mexico Music Teachers Association, will be held July 22nd and 23rd at the University of New Mexico, Albuquerque.

Preliminary written quizzes in theory, keyboard harmony and musical history are to be given during the week of July 1st to 6th in each town. The top 10% will take a final quiz at the Convention.

A tentative program for the two days of the Convention is as follows:

Monday, July 22nd:

- 1:00 Registration, Music Building
- 2:00 Final written quizzes, Music Building
- 5:00 Picnic

Tuesday, July 23rd:

- 8:00 Registration, Ballroom, New Mexico Union
- 8:30 Invocation and opening address
- 8:35 Scale contest
- 9:30 Solo recital
- 10:00 Preliminary oral quizzes
- 11:00 Solo recital
- 11:30 Keyboard, Jr. quizzes
- 12:30 Luncheon
- 2:00 Final oral quizzes
- 3:00 Ensemble recital
- 6:00 Banquet
- 7:30 Formal recital and presentation of awards and prizes, Theater, New Mexico Union.

Teachers are urged to get their memberships to the chairman as soon as possible. Recital numbers must be in the hands of the chairman not later than July 1st.

Each teacher is allowed one entry in each category for the scale contest. Requirements are as follows:

Elementary: All white key Major and harmonic minor scales to be played two octaves hands alone, quarter notes at tempo of 76.

Intermediate: All Major and harmonic minor scales to be played two octaves, hands together in quarter notes and eighth notes at tempo of 84.

Advanced: All Major and three forms of minor scales to be played four octaves in sixteenth notes at tempo of 76. Major and harmonic minor scales in contrary motion as well as parallel motion.

For further information write or call Mrs. Helen Cooper, Chairman, 300 San Pedro, NE, Albuquerque, N. M. Telephone number 255-5019.

3. Shooting the sight across the measure to the bar-line and back to place on the score when an accidental is seen, to note at once and in advance for the entire measure whether or not that particular line or space remains

NEW MEXICO MUSIC TEACHERS ASSOCIATION BOARD OF DIRECTORS MINUTES

The meeting was called to order by the President, Wray Simmons, Sunday afternoon, Feb. 24, 1963, at 2:15 p.m. at the Music Building of the University of New Mexico.

Mr. Simmons discussed items to be taken up in Chicago:

1. National Certification
2. National legal assistance
3. National committee on released time
4. School credit for private lessons

Certification: Dr. Jack R. Stephenson spoke on the state certification program. Mr. Simmons appointed a committee consisting of Jack R. Stephenson, Cecelia Case, and Charles Brown to talk to Lamar Lamb concerning certification. Cecelia Case, state chairman of certification, felt that the members should be reminded to renew their certificates.

1963-64 State Convention: Charles Brown made a motion that we hold the 1963 State Convention in Poraes between November 1 and Thanksgiving. The motion was seconded by Mrs. S. M. Storrs, the motion was defeated. Charles Brown made a motion that we skip the 1963 state convention and instead hold the state convention in conjunction with the Southwestern Division Convention of MTNA to be held in Albuquerque May 1, 2, and 3, 1964. The motion was seconded by Mrs. Storrs. The motion was carried.

Charles Brown asked Gillian Buchanan to help with the master clas for the Southwestern Division Convention. Charles Brown also discussed the publicity for New Mexico to be presented at the National Convention.

Cecelia Case said the Student Affiliate Convention meals would be \$3.02 for dinner and \$1.35 for lunch at the Alvarado. It is to be held the 23rd of July. Helen Cooper recommended the New Mexico Union. Mrs. Storrs moved that we have the Student Affiliate Convention at the New Mexico Union. Charles Brown seconded the motion. The motion was carried.

Mrs. Storrs moved that we adjourn. Mrs. Case seconded the motion. The motion carried.

Helen Mathias, Secretary

affected by the accidental, or whether the accidental is changed to something else or cancelled.

4. Looking at the preliminary symbols at the head of the score before the first note is read.

5. The "look" of the staff of any

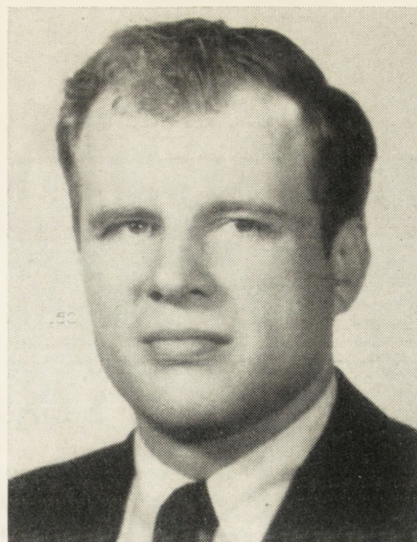
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KARL KORTE, COMPOSER

For the school year of 1962-63, Karl Korte has been the Ford Foundation Composer for the Albuquerque Public Schools. Mr. Korte has a varied background making him well-qualified to serve in the capacity of providing contemporary music for young people. He has a bachelor and masters degree from the Juilliard School of Music. His composition teachers include Peter Mennin, Vincent Persichetti, William Bergsma, Otto Luening and Aaron Copland. He studied with Geofredo Petrassi in Rome, Italy under a Fulbright Fellowship. His major instrument is trumpet which he played in the Army Band and radio and TV in New York. He has taught in varying capacities in the field of brass and theory including head of the Theory Department and Composer in Residence, Brevard Music Center. Awards received by Mr. Korte include scholarships at the Juilliard School, a Fulbright Grant to Italy, the Gershwin Memorial Award, the Crofts Fellowship to Tanglewood, a Guggenheim Fellowship, the Alice Ditson Award, a MacDowell Colony Fellow, the Ford Foundation Composer in Residence for the Oklahoma City Schools, and the Ford Foundation Composer in Residence for the Albuquerque Schools. Following his year at Albuquerque Mr. Korte will return to college teaching in theory and music composition.

Works by Mr. Karl Korte composed and performed in Albuquerque:

1. Southwest (Dance Overture) — Orchestra—composed for the Albuquerque Youth Symphony and performed by the Albuquerque Youth Symphony, the Albuquerque Civic Symphony, and recently by the Oklahoma Symphony Orchestra on a Mutual Radio broadcast.
2. Introduction for Brass Quintet — composed for the New Mexico Brass Quintet. Performed by the New Mexico Brass Quintet under the auspices of the Young Audiences, Inc. for the school children of Albuquerque.
3. Song and Dance for Elementary String Orchestra. Performed by the Junior High School Area Orchestra of Highland High School District.
4. Missa, St. Dominick (Patron Saint of Youth). Performed by the Albuquerque All City High School Choir of 400.
5. Prairie Song for Trumpet and Band Tentatively planned for performance by Grants Junior High School and James Whitlow, professor of trumpet at the University of New Mexico.
6. Ceremonial Prelude and Passacaglia



KARL KORTE

EXCERPTS FROM THE THOUGHTS OF A FORD FOUNDATION COMPOSER

Karl Korte, Albuquerque Public School

From the outset, in Oklahoma City, here in Albuquerque, at various MENC meetings, and All-State concerts, I have been honestly amazed at the quality and sophistication of many of our high school performing groups. However, there is not nearly as much uniformity within a given school system as one might expect. To me this emphasizes more than anything else, the role of the individual teacher in improving musical standards. This is not to minimize the role of the music supervisor; but ultimately, no matter how much help comes from above, it is the individual teacher who is responsible for the final result.

What has been my experience in regard to the acceptance of "contemporary" music by the student and by the music teacher? If one is honestly objective about this, it must be admitted that the answer is not simple. Take our young people—I doubt if many can feel "at home" with "post-Webernite" and totally "serial" music being composed at the moment. On the other hand young people are much more sophisticated and selective than their directors give them credit. Time after time I have watched the mushrooming of real enthusiasm as they become more familiar with a new work. At the same time, however, I have never seen them achieve this completely on their own. They must be guided, and when the

for Band. Performed by the Highland High School Band.

director is not in sympathy with contemporary music more harm than good is the result. It is sad but true that many of our music educators have never played, looked at, or even really listened to a serious piece of music composed since Debussy.

How can educator-composer relations be improved? I think I would begin by asking the educator to remember that any serious young composer writing today has been influenced some way or other by the music of Stravinsky, Bartok, Schoenberg, and others. It would seem highly unlikely, therefore, that an educator could begin to understand the work of a young composer if he or she did not have at least some knowledge of the music composed by these Twentieth Century masters. In the second place more serious contemporary music, selected with discrimination on the part of the music educator, should be a part of and directed toward the music experiences of young people. The practice of programming only from the standpoint of popularity cannot be based on sound educational philosophy. The music teacher is obligated to provide the music student with experiences which enable him to evaluate and use all periods and types of music.

What about the composer? There are far too many contemporary composers who become indignant when a teacher or student is slow in responding to the intellectual intricacies of contemporary music. Too many present day composers forget that neither Bach, Mozart, nor Beethoven ever considered it beneath their dignity to compose for the young musician. They forget that the music educator has many responsibilities to youth in addition to introduction to contemporary music. Some of the technical limitations encountered by the composer include the limited range of the young performer, their difficulty in handling complex rhythms and in hearing dissonance. Many of these difficulties can be met, at least in part, by the sympathetic understanding of both composer and educator.

To conclude, there would seem little doubt that the Ford Foundation Young Composers Project has been more than worthwhile. The recently announced continuation of the project under the direction of MENC would seem to bear this out. At the same time, it would be a great mistake to congratulate ourselves too soon, or to assume that the project can accomplish miracles. As a nation we are indeed growing up musically. But it is a long way from adolescence to real maturity.

NMMEA DISTRICT #7 MUSIC FESTIVALS

More than 730 Albuquerque music students recently participated in the first music festivals to be sponsored by the Band Division of District #7, City of Albuquerque.

Nine junior and senior high school bands, involving 500 students, attended the Concert Band Festival held at Valley High School on April 20, 1963. The bands and their conductors were Grant Junior High, John Cheetham; Monroe Junior High Cadet, Carolyn Randall, UNM Student Teacher; Monroe Junior High Advanced, Dale Kennedy; Cleveland Junior High, Fenton Katz; Harrison Junior High, Wayne Sharp; Ernie Pyle Junior High, H. C. Gonzales; John Adams Junior High, R. F. Moya; Rio Grande High School, Robert Farley; and Sandia High School, Ted Rush.

Adjudicators were William H. Hill, Adams State College; Ralph W. Levy, Southern Colorado State University; and Floren Thompson, Eastern New Mexico University.

District #7 adopted an experimental approach to this Festival in an effort to improve the educational advantages of this type activity. Ratings were not awarded; however, immediately after each band performed, the adjudicators publicly discussed and commented about the performance with the director and students. They discussed the strong and weak aspects of the performance and offered their suggestions for future improvement. This was in addition to written comments on the standard MENC adjudication form.

The immediate response to this approach was one of enthusiastic acceptance on the part of the directors and students. The results and implications of this type of Festival procedure are being thoroughly studied and the conclusions will determine the direction District #7 Music Festivals will follow in the future.

Over 230 students participated in the Instrumental Solo and Ensemble Festival held at Madison Junior High School on April 27, 1963. Adjudicators were James Thornton, Dr. Jack Stephenson, and William Seymour of the University of New Mexico, and Gregg Randall, director of bands at Las Cruces High School. Nine District #7 junior and senior high schools were represented including Highland, Manzano, Rio Grande, St. Mary, and Sandia High School, and Cleveland, Madison, Grant, and Monroe Junior High Schools.

SENMMEA FESTIVALS

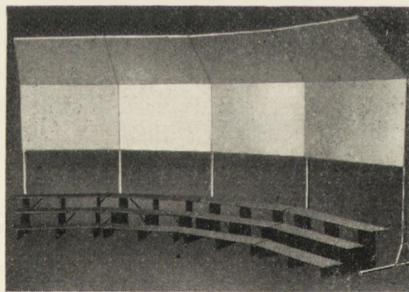
Mr. John M. Bealmear, executive secretary-treasurer of the Southeastern New Mexico Music Educators Association, has prepared a comprehensive survey of the five spring music festivals in that district. Total participants included 5038 junior high school and high school students. This involved 84 large groups, 877 solos and 301 small ensembles. Entries were from Artesia, Carlsbad, Clovis, Dexter, Eunice, Ft. Sumner, Hagerman, Hobbs, Jal, Lovington, Melrose, Portales, Roswell, Ruidoso, Tatum, Texico, and Tucumcari. The Junior-Senior High School Solo and Ensemble Instrumental Festival was held at Eastern New Mexico

University February 9 with 904 students participating. The Junior High Vocal Festival was held in Roswell March 16 with 766 students. The High School Instrumental Music Festival was at Eastern New Mexico University March 30 with 1159 students entered. The High School Vocal Music Festival April 6 was held at Eastern New Mexico University with 1096 students participating. The Junior High School Instrumental Festival was held at Artesia April 20 with 1121 students entered.

Separate woodwind and brass clinics were conducted for the participants following the morning and afternoon sessions, with the adjudicators serving as clinicians.

Ted Rush, Instrumental Music Directors at Sandia High School and Vice President of District #7 Band Division, served as Festival Chairman for both the Concert Band and the Solo and Ensemble Festival.

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FROM ARTHUR LOY

What ever happened to 01' G & S? Gone where all good composers go? Perhaps. A quick look at a few school productions in New Mexico this spring convinces me that a revolution in music shows is at hand.

For many years Herbert, Friml, Romberg and 01' G & S were the composers of spring productions. Music directors considered **Rose Marie**, played through **The Red Mill**, checked **Blossom Time** or wondered if that tenor could sing the "wandering minstrel". Have you heard **The Firefly** lately? Or **My Maryland**? I know I haven't.

This revolution in music productions has been influenced by Broadway. Just take a look. **Brigadoon** was performed by Highlands (1962), at Artesia and Valley High School (1963). **Annie Get Your Gun** (Portales), **Carousel** (Roswell and Highlands U), **Once Upon a Mattress** (Highland HS) and **The Girl Friend** (Sandia) were done in 1962. **South Pacific** (Roswell), **Pajama Game** (Highland HS), **Bye, Bye Birdie** (Santa Fe), and **Music Man** (Portales) were productions staged this spring. Sandia did a modern, non-Broadway show, **Rough n Ready**, and Albuquerque HS performed **Swinging High**.

This is certainly no survey of the state; much of this information came from a recent trip to Portales. What is the rest of the state doing?

Since we have a revolution in shows, why not have a discussion on the subject at some future NMMEA meeting? What shows are being staged? How are costs worked out? What costume houses are good? A little information passed around might help all of us. And, by the way, where is 01' G & S?

CHORAL REVIEW

A couple of years ago, during a frantic search for SSA music, I came across a number worth reviewing. The response from the girls at first was anything but enthusiastic, but gradually they sold themselves on this number. By production date it was a hit.

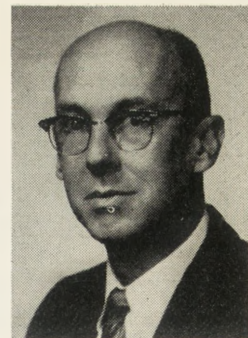
Songs to Delight by Philip Cannon (Novello, \$1.50). The price is steep, I know, but there are six numbers in the cycle, and playing time is around 27 minutes. The orchestration is for strings, but a good (repeat) pianist can cut it. It is written for full chorus throughout, on solos, with sopranos to a loud high A once. It is both homophonic and polyphonic, about grade medium. Slightly dissonant, but the idiom won't bother the singers. Text is by Ben Jonson. Let me quote from number three, "Procession in honour of Comus"

"Room! Room! Room! Room!
Make room for the Bouncing Belly.
First—father of sauce, and deviser of jelly;
Prime master of Arts, and giver of wit,
That found out the excellent engine,
the spit."

Titles are "To Phant'sie", "Pan and Echo", "Slow, slow fresh fount", "The Witches' Meet", (this number is worth the price of admission) and "The Gypsy Blessing".

Highly recommended.

ARTHUR
LOY
Assoc.
Editor
of
Chorus



MUSIC FOR THE ALL-STATE MIXED CHORUS

1. Command Thine Angel, Buxtehude — Broude
2. I Have Longed for Thy Saving Health, Byrd—H. W. Gray #1679
3. Achieved is the Glorious Work, J. Haydn — Walton
4. Ye Shall Have a Song, R. Thompson — E. C. Schirmer
5. O Clap Your Hands, Vaughan Williams — Galaxy #222
6. Bim Bam, arr. Altman — Mercury Singing School Series
7. Three Hungarian Folk Songs, Bartok B & H, #5326
8. Soon-ah Will Be Done, arr. Dawson — Tuskegee

Clinician for the All-State Mixed Chorus will be Dr. Elaine Brown, Director of the Singing City, Philadelphia.

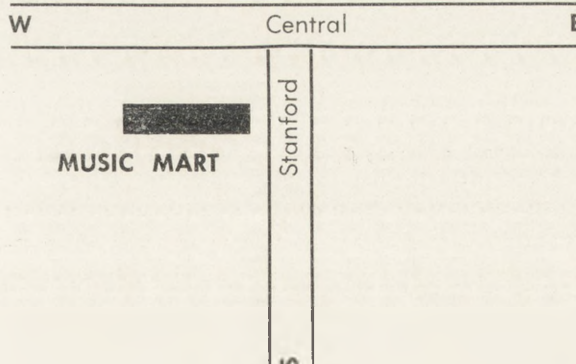
STATE MUSIC SURVEY

Gene Fields, formerly choral vice president for the New Mexico Music Educators Association currently is conducting a survey for the New Mexico State Department of Education. To quote Mr. Fields, "Music education has become, over the years, a fully accepted part of the public school curriculum in New Mexico. Yet when asked to describe its status in our schools we find ourselves unable to do so with any degree of accuracy. Unless we can know where we stand today,

(To Page 20)



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Piano (from Page 14)

number of ledger lines, of lines or spaces occupied by the notes, of intervals, and of any number of sharps or flats in a signature; all without the player's consciously counting or numbering the items seen.

6. Visual judgment regarding up and down on the score, such directions to be transformed into right or left on the keyboard.

7. Last and most important of all—the sight must be held fast to the page and must not on any account be removed therefrom.

Looking away from the page precludes the capacity at that moment, to read far enough ahead on the score, and to settle in advance whatever problems might arise. And looking away from the page causes the player to be unready at times of urgent need and so interrupts the continuity of his playing. To the beginner, keeping the sight fixed upon the page may seem to be an insurmountable difficulty, but after the first few steps have been rigorously insisted upon and he has felt independent of his exterior eye when he uses the keyboard, the work becomes easier and more natural as time goes on.

Included in the first few steps is the finger contact with the key surfaces which enable one to find the key desired by feel, or envisioning the keyboard mentally. This mental eye training can be perfected in a short space of time if a student will begin each practice session with the exercise, which follows, of finding the two families of keys at any place on the keyboard. The exercise consists of feeling A flat with the third finger and then finding F with the first and C with fifth (right hand) as the first family; and for the second family, feeling D between the

two black keys C sharp and D sharp with the third finger. A similar procedure is to be followed with the left hand, of course. Then by playing simple compositions very slowly the student will be able to play through a piece through his sense of touch without looking at his hands.

Knowledge of scale, triad, dominant seventh, diminished seventh and secondary seventh chord fingering comes in good stead for the sight reader, since passages using the above-mentioned formations are played almost automatically by those who have acquired such knowledge through practice of technique. Another important injunction is to have the student count out loud in a decisive, staccato manner, however slowly so that the beat is felt throughout the body. In this way the playing will be made to fit the count and not the count fit the playing.

(To Page 23)

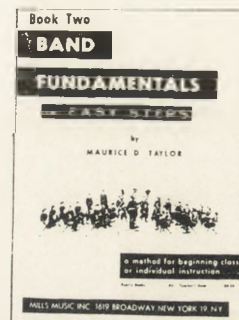


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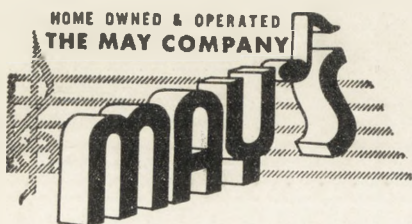
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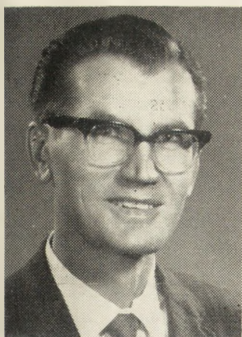
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BAND DIVISION . . .



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OUR BAND ATTITUDE

Robert L. Farley

Most musical publications at one time or another devote some space to articles dealing with the fact that the modern concert band has "come of age" has "become respectable", or "is recognized as a serious musical medium". This is no doubt true, especially if the standard of comparison is the status of bands 40 years ago. Historically, the concert band is a child, and its progress as a serious medium of musical expression has been very rapid. Contributing greatly to this rapid progress has been the growth and expansion of concert bands in the public schools. The number and the quality of concert bands in the public schools has increased greatly and is still increasing. At the same time, as mentioned before, the concert band has achieved a definite acceptance reflected by the fact that more and more contemporary composers are composing serious compositions for the concert band, that recording companies are issuing more commercial concert band recordings, and that several college and university concert bands are making extensive foreign tours for the government. All of this places a tremendous responsibility on each band director. We must be aware of the importance of our work and attitude as it relates to the general acceptance of the concert band. Continued progress of the concert band will still be determined, to a great extent, by the public school band director. This progress is determined by several factors, most important of which is the "band attitude" of each director; because it reflects his choice of literature, the instrumentation of his band, the musicality of his band, and in his students' ultimate attitude toward music.

The concert band literature available today is musically more acceptable than it was even a few years ago. Even the music, which publishers publish as sure "sellers", is a vast improvement. Band

directors are directly responsible for this, because they have purchased the better selections as their bands and instrumentations have improved. However, more consistent improvement can be made in this area, if each band director will develop a more sincere respect for the concert band.

The instrumentation provides inherent and endless tonal combinations and possibilities unique to the concert band. With the wealth of good literature available, it is unnecessary to select music for the band that attempts to imitate the sound of an orchestra or anything else, except for certain special effects. The concert band has its own musically worth while and acceptable sounds, so music should be selected for it on the basis of its adaptability to these sounds.

Each director should consider the selection of music for his group one of his most important responsibilities. He should be willing to extend his personal tastes and knowledge of music, and he should cultivate a sincere respect for the concert band, its uniqueness and possibilities.

One of the reasons contemporary composers are composing more original concert band music is that the instrumentation has become more stable and consistent. Composers and arrangers are more assured of having their works performed as they intended. It is one of our prime responsibilities as band directors to be aware of this facet of our work, and to strive for a complete instrumentation. Again, our basic "band attitude" quite often determines the extent of our efforts in this direction. If we feel that the band is not that important as a medium of musical expression, it is quite easy to accept a sub-standard instrumentation and to make unusual and unacceptable doublings. If, however, we feel that it is important and that we respect it, our efforts to achieve a complete instrumentation are more often than not realized. It follows logically that our students will learn to respect and enjoy music much more, if they have this opportunity to perform in a well balanced band.

The degree of musicality of any concert band directly reflects the band director and his attitude toward the concert band as a medium capable of musical expression. All of our work becomes nothing more than an exercise in organization and fortitude, unless the end result is a musical performance by our band. Directors need only listen to some of the concert band recordings

**ROBERT
FARLEY**
Assoc.
Editor
of
Band



1964 N. M. ALL-STATE BAND CLINIC

Mr. Melvin Hill, Highlands University,
Las Vegas, New Mexico
Mr. Hugh Preble, New Mexico West-
ern College, Silver City, N. M.

Program

Adoramus Te and Sanctus—Palestrina,
arr. Harvey;
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March and Chorale—Robert Washburn
Shawnee Press, Inc.
Sym. Band \$12.00; Parts .50¢
The Klaxon March—Henry Fillmore
Fillmore
Full Band \$3.00; Parts .25¢
King Duncan's March from Macbeth
—Verdi, arr. Roger Smith
Mercury Music Corp.
Sym. Band. \$8.50;
Parts (approx.) .60¢
Hillbilly from Americana — Morton
Gould, arr. Bennett
Carl Fisher
Sym. Band \$7.50; Parts .40¢
Now Thank We All Our God—Johann
Cruger, arr. Cailliet
Boosey and Hawkes, Inc.
Sym. Band \$12.75; Parts .50¢
Court Festival—Latham
Summy-Birchard Co.
Sym. Band \$12.75; Parts .75¢

The program for the 1964 All-State
Concert Band will be mailed to each
director before this school year is over.

available to recognize the fact that a concert band can be musical. We should not be satisfied when we have achieved a balanced band, have selected worthwhile literature, and have trained our band to be technically proficient. These are only the means whereby we can insure that our students experience the aesthetic wonder of music through the medium of the concert band. It is possible, it is being done, and it is our responsibility to ourselves and to our students to be sure that we band directors continue to develop the right attitude toward music and the concert band.

FINE ARTS PROGRAM AT HHS

A Fine Arts Program featuring music and art was presented at Highland High School in Albuquerque May 21. There was an exhibition of paintings by students preceding the concert. Punch and cookies were served following. The paintings were on display in the auditorium during the music performance. The music program consisted of chamber music featuring instrumental and vocal ensembles and works from the high school theory class. Works performed included the Sinfonia Concertante for Double Bass and Viola by Dittersdorf, Quintet in C Major by Boccherini, Horn Concerto in E flat by Mozart, Canzona per sonare, No. 3 by Gabrieli. Original pieces included Black Sorrow for two trombones by Pat Lucas and Chamber Piece for string quartet, English horn and viola by John Stewart. Singing were the mixed double quartet, the sophomore girls ensemble and the Junior-Senior Ensemble. Their selections included Three Songs by Karl Korte, the Ford Foundation Composer for Albuquerque. Mr. Wallace Cleaveland and Mr. Arthur Loy were directors of the musical program.

ALBUQUERQUE JUNIOR ORCHESTRA

The Albuquerque Junior Orchestra presented its final concert of the year Sunday, May 19. The group under the direction of William Gabbert, Jane Aten, and Jay Harris of the Albuquerque Public Schools is composed of selected musicians from grades seven, eight, and nine. The orchestra now in its second year is sponsored by the Albuquerque Public Schools and the University of New Mexico. The groups rehearses as a string orchestra in the fall and adds winds and percussion in the spring. Classes and section rehearses are directed by the teachers and the three student teachers from the University of New Mexico: David Cole from Los Alamos, Beverly Gensemer from Los Alamos, and Carol Turpen from Albuquerque. The program opened with an arrangement of the Fugue in C Sharp minor by J. S. Bach arranged by Jay Harris for full orchestra. The young orchestra performed in addition the Adagio-Allegro from the Symphony No. 7 by Haydn, The Penny-Whistle Song of Leroy Andersons, Mummers by Merle, Freddy and His Fiddle by Wright, and Highlights from "The Sound of Music". In addition they performed a Narration with

Simmons (from Page 3)

desire for qualified and professionally trained teachers.

In this day of increased specialization we must equip ourselves for our profession and spread the word that we have done so. If this were done, then we would have less trouble from (and perhaps a legal means of taking action against) the purely commercial operations who proselytize and downgrade our profession in every way conceivable.

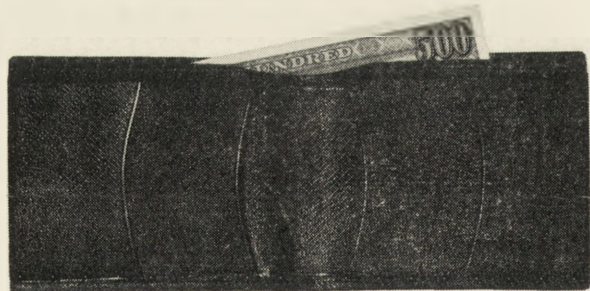
Survey (from Page 17)

we will find it hard to help or guide those who need these very services in the future."

In addition NMMEA has expressed the need for such a survey. I will be of much service to our profession if you can assist in the survey as it comes to your school. It will be mailed to your principals who in turn will be asking for the music teachers assistance.

orchestra accompaniment of the "Three Bears". This selection has been prepared for the concerts the orchestra presented at the elementary schools. The group will conclude the season with a picnic in the mountains.

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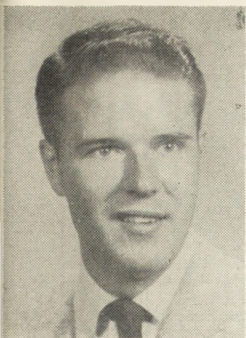
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MENC STUDENT CHAPTERS . . .



**JEROME
GARFIELD**
State
Chairman
MENC
Students

Jerome S. Garfield, instructor of piano and organ at Highlands University, has been named state student chairman of the Music Educators National Association.

Now in his fourth year on the Highlands University faculty, Garfield has gained a solid reputation in the state for both his teaching and his concertizing. Last fall he was named vice president of the New Mexico Music Teachers Association.

In his new post, he will, among other functions, arrange for the special program for college music students that will be held during the New Mexico Education Association convention this fall in Albuquerque.

THE IMPORTANCE OF MENC CONVENTIONS FOR STUDENT MEMBERS

Our primary concern, as student members of MENC, should be to become oriented in our chosen profession. In so doing, we are continually developing concepts which help form our philosophy of music education. Undoubtedly, many of these ideas are derived from the school we attend. However, in spite of the superior training and educational facilities our university has provided, our perceptions of the practical teaching aspects of music education are somewhat limited. This is why it is imperative for us, as students, to attend and participate in MENC conventions—to become more cognizant of contemporary thought in music education.

One purpose of the convention is to assemble those people who have been successful music educators for discussion and evaluation of their ideas. For example many of these people will appear on panel discussions; give lectures in specific areas of music education; conduct instrumental and vocal clinics. We could gain much by listening to them and by observing their work. One other significant aspect of the convention is the educational dis-

A STUDENT LOOKS AT SWMENC

It can be noted with pride that the quality and lasting values of the recent SWMENC meeting in St. Louis were great. Speaking from my personal viewpoint as a student, it was more than this. It was a fine opportunity to meet people, participate in workshops and discussions and listen to wonderful music. Such notables as Dr. Richard Berg, of Educational Television fame, and Dr. Max Kaplan, sociologist from Boston University, contributed greatly to broaden by outlook and subsequently my career.

But throughout the convention I was plagued by this thought: "Exactly what is my role as a student member of this convention, and above all, how can I best garner and use all this convention has to offer me and my student chapter?"

The convention's complex structure was arduously constructed to meet the needs of a great many music educators. Within that structure there was the manifestation of the present in those teachers present, and that of the future in the students present. The future is my concern, and its furtherance is our obligation.

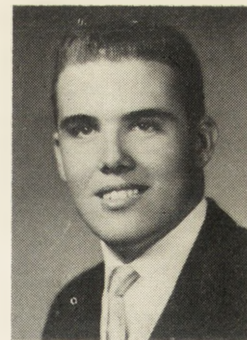
We students must garner from every possible experience the utmost it has to offer. To do this we must be organized as a unit. An organization guarantees many things to its members; but above all, it is the foundation of the future. Concerning this future, it has been noted that we need to sell the idea, "music for every child—every child for music." There is only one way to sell a product and that is by selling the salesman on his product, as well as the consumer. The salesman in this case, is of course, the music educator, and his organization is MENC. It is through the student chapter of MENC that the salesman is molded and

plays sponsored by music companies. These are only a few examples of what happens at an MENC convention.

If we are to assume the responsibilities of a future music educator, we must take full advantage of the many diverse opportunities to broaden our learning about music education. Therefore, the importance of our presence at MENC conventions cannot be over-emphasized.

Jan McDonald
President ENMU Student
Chapter MENC

**CHARLES
BADER**
President
UNM
Student
Chapter



convinced of his product's worth. Let's do more with it. Let's make it mean something in terms of immediate usefulness such as materials and ideas for practice teaching, job prospects and contacts, recruiting techniques for young music people entering college, and greatest of all, the preparation for using all the wonderful ideas and materials the world offers us.

The question is: how do we accomplish these things? As I scanned the convention reports of the states of Kansas, Arkansas, Oklahoma, Colorado, Missouri and New Mexico, I saw one thing that stood apart from the singular nature of each organization. It was the existence of a state organization of Student MENC. Oklahoma has a fine one which acts as a coordinator of all the college chapters in the state, as does the state of Missouri. The Missouri organization offered students a good program and this factor was definitely responsible for the opportunities that were there. It was the lack of organization, I feel, that caused some states to partake only sparingly of those opportunities.

As a solution to the problem, I can not attempt to guess the possibilities, but there is a beginning. I would like to propose the formation of a state organization in New Mexico. It would be representative of the two existing chapter at UNM and ENMU and any other future chapters. This state MENC student committee would serve the individual chapters as to improvement, mutual interests, and representation at national, state and regional conclaves of MEA, NMEA, and others. It would further the vital needs of this state and its colleges as well as contributing significantly to conventions such as SWMENC. I think our questions might be answered at the next one. But most of all, we can feel no reserve in the creation of our professional image as teachers of music.

Charles Bader, President
MENC Student Chapter 438,
UNM



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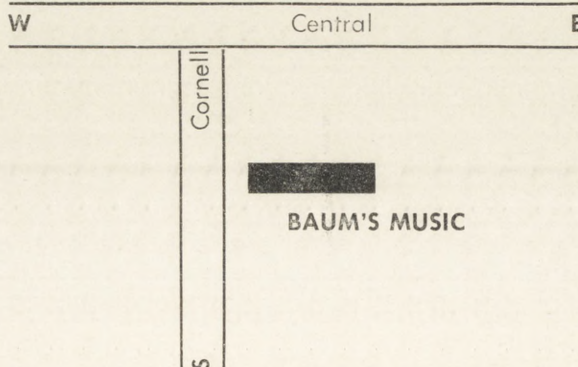
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ELEMENTARY MUSIC DIVISION . . .



**JOHN
BATCHELLER**
Assoc. Editor
of
Elementary
Music

WHO TEACHES MUSIC IN GRADE SCHOOL

by

Dr. John M. Batcheller

In these times when experts are reviewing and evaluating various phases of the curricula in our public schools with regard to content and worth, it would seem fitting to suggest that each elementary teacher do the same thing concerning music education in his or her classroom. The time is still not upon us when a resident music teacher exists in each elementary school to meet the needs of a certain stipulated number of boys and girls. To be sure, the actual teaching of music still remains the responsibility of the classroom teacher and when positive things are being done in the classroom to bring children the enlightenment and pleasure that only musicians give them, the elementary classroom teacher can proudly "take a bow". However, in the same manner, when nothing or next to nothing is being done, bear in mind, it is also the elementary classroom teacher who must shoulder the guilt for this particular sin of omission.

Too often one discovers grade after grade in the same elementary school where boys and girls meet music only as an entertaining embellishment for special programs or through commercial and mechanical media if at all. As the state of music education is evaluated one could honestly inquire, not so much about how music is taught but rather, whether music is or is not being taught at all.

There appear to be so many misconceptions about what "teaching music" is all about. Far too goodly a number of practitioners believe that just as long as children are happy something great is going on. Pleasure and pleasure alone is the hallmark of successful music teaching. Others consider participating in a performance quite

enough to justify music in the school life of a child. These folk often devote months of preparing a few musical selections for production in an agonizingly "monkey-see — monkey-do" fashion. Still others advocate all manner of vicarious, passive methods ranging from canned TV to colorful film strips and professionally prepared listening programs.

This is not meant to infer that there is not some good to be found in any of these ideas and devices. What is directly intended is a well aimed jab at those who consider these practices all there is to the teaching of music to boys and girls.

Learning to sing songs by rote can indeed be fun. Being a member of the "tulip chorus" in the annual operetta certainly has some positive rewards, and watching and listening to the life of a well known composer unfold itself on a screen in color and glorious sound offers moments long to be remembered. However, one must not confuse these charming activities with the actual study of music. By the same token, learning to count by fives, looking at pictures of geometric figures and finished structures, reading the lives of Euclid and Einstein are not what constitutes the entire study of mathematics. How wonderful it would be if all the short cut methods and ingenious devices could be used **only** as extra supplementary aids and materials to support the work of an aware creative classroom teacher!

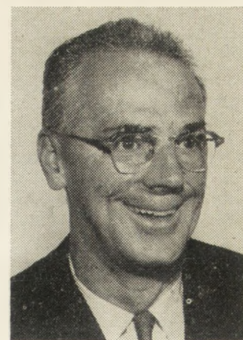
Who is teaching music in the elementary classroom to boys and girls? It is a daily looking into and using and becoming old friends with those elements of which music is comprised. Those elements: melody, rhythm, harmony and form afford a world of interest and excitement from which a teacher can construct lesson plans that embody singing, listening, creative listening, creative activities, playing, and bodily movements. Who teaches music? On all counts, if music as heretofore defined, is to be taught, it is to the same respect, preparation, and academic interest and content she or he affords other subjects on the curriculum. Cardinal Newman has this to say about the importance of the teacher doing his task, "The general principles of any study you may learn by books at home; but the detail, the color, the tone, the air, the life which makes it live in us, you must catch all these from those in whom it already lives."

K. L.

HIGGINS

Vice President

Elementary



Piano (from Page 18)

The work in sight reading will be slighted or neglected entirely, however, if material is not made available to the student. Most students will hardly be in a position to purchase enough new music because of the cost involved and for this problem Mr. Powell has an ingenious lending plan, which is as follows:

The teacher furnishes a student with a volume of music, for which the student pays whatever it costs (Careful use of a volume by a student will enable the teacher to use it for ten or so students.) After the student has finished with the book he returns it and is given credit of nine-tenths of the cost. A second student then has the use of the book at this nine-tenths price and when he returns it, gets an eight-tenths credit. The rates are carried on down the scale to final expendability of the cost. When the music should no longer be used for teaching, the teacher can give as final credit to the last student using it, whatever its value would be as a permanent item in the teacher's library of professional references. The whole of the final tenth is inexpensive to the teacher, and the student is charged a nominal fee for having used the music. Of course if a student abuses the music so that it is no longer usable, the student loses the credit and retains the material to dispose of as he likes. Even pieces that have been used for repertory and are no longer desirable may be returned for credit. However, students should be encouraged to keep for his own library any standard material such as the Haydn, Mozart and Bach works, as well as other classics.

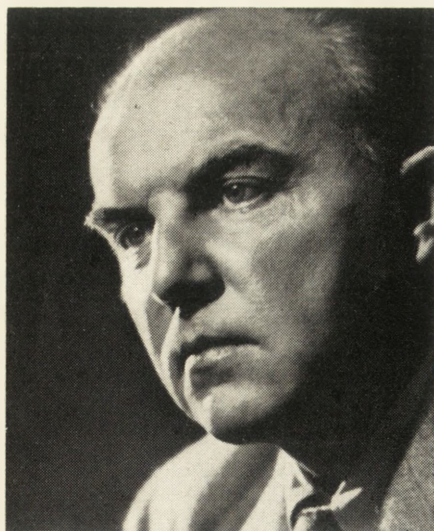
It has been said that Teresa Carreno, the famous South American pianist, achieved a marvelous sight reading facility because her father insisted that she devote ten minutes a day, no more or less, to sight reading practice. At fourteen she could read anything at sight.

*THE PIANIST'S ART by Powell

Everhart, 1958

Published by the author

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DR. ERNEST KRENEK

PI KAPPA LAMBDA AT UNM

The Alpha Chi Chapter of Pi Kappa Lambda, National Music Honor Society at the University of New Mexico, installed as an honorary member Dr. Ernest Krenek, internationally known musicologist and composer. In view of their academic achievements and contributions to the art of music six other candidates were initiated into the Society. Recognized were Donald McRae, assistant professor of theory and musicology at the University of New Mexico, former graduate Gene Fields currently completing his doctorate at the University of New Mexico and Frank Pinkerton, director of orchestras in Los Alamos Public Schools, Aris Chavez presently completing his Masters degree in Clarinet, and graduating seniors in music education Kathie Loesch Jarret of Albuquerque and Carolyn Randall of Las Cruces. The initiation luncheon and ceremonies were conducted by president Morton Schoenfeld. Welcoming address was delivered by Dr. Kurt Frederick of the UNM music faculty. Guests at the luncheon included Mrs. Ernest Krenek, Donald Robb, Dean emeritus of the College of Fine Arts of the University of New Mexico, Clinton Adams, Dean of the College of Fine Arts music faculty and friends. Pi Kappa Lambda is an honor society—the only such music group recognized by the Association of College Honor Societies.

Horn (from Page 10) include the keyboard, Italian sound-board, jacks, stops and other smaller parts which sells for a price within reach of a nominal budget. The assembler also received complete instruction and plans for authentic construction of the inner and outer cases, which easily facilitates the completion of the instrument. The kit sells for \$200.00 and completed costs approximately \$650.00 with Cherry-wood case, etc.

Jack R. Stephenson, president of the Southwestern Division of MENC traveled to Little Rock, Arkansas May 3-4 as guest speaker for Arkansas'

first state meeting of music educators. The two day session included clinics for high school choir, for saxophone, and for elementary music. Programs were given by the Arkansas State Band, The Peabody University Madrigals, and a civic symphony in Little Rock.

The New Mexico Western College Choirs and other vocal groups are finishing a productive year under the new conductor, William Hall. The A Cappella Choir gave two public and one radio concert during the Christmas season. In May the Choir and Chorus presented several on and off campus (To Page 26)

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UNIVERSITY . . .

HIGH SCHOOL THEORY

The music director in high school is often in a position to help his more dedicated music students in a very real way. Many of them will go on to the university to follow a professional music curriculum of one kind or another, and their progress can be materially speeded up by a thorough grounding in the fundamentals of music theory. Courses bearing this title are offered in many high schools. Too often, however, the music student at the university finds that he must take the beginning course in theory anyway. How does this happen?

The easiest explanation is that the high school course is defective in subject matter or presentation, or both. But this is not true, as we have learned through interviews and entrance tests. On the contrary, the high school course invariably makes use of a standard text or workbook or recognized excellence, and student reports indicate that the work was presented in a rewarding and stimulating way. Why then do many students who made satisfactory grades in high school theory still have to take the beginning course at the university? The explanation which I offer here is developed along two lines of inquiry: (1) what **tangible** benefit should the prospective music major expect from the high school theory course; (2) why does he not always get it?

When students arrive as freshmen at the university, they meet with a formidable list of required subjects both in and out of their major field. Any high school training which eases satisfaction of these requirements by allowing them to "quiz out" of certain basic courses (such as one in theory) must assuredly be regarded as a tangible benefit. Students view this as a very real advantage.

However, relatively few high school seniors are able to quiz out of fundamental theory courses at the University of New Mexico. This is not because demands at the freshman level are impossibly high; nor is it because their high school course was weak. No . . . the reason why some of them do not reap the benefit they may have expected lies elsewhere.

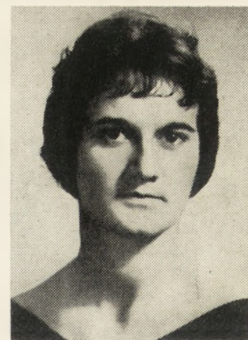
For one thing, our beginning theory is organized as a foundation for future work in advanced harmony, counterpoint, arranging and conducting. On the other hand, the high school course is frequently approached as a kind of terminal study . . . that is, an introduction to harmony, counterpoint,

AMO AT NMWC

Alpha Mu Omega, local Honorary Music Fraternity for men and women at New Mexico Western College has continued its policy of augmenting campus presentations with an interesting series this year. In October a lecture on Twentieth Century Music was offered and was well attended by students from all departments. November saw the formal initiation and banquet of sixteen new members held at the restored "Buckhorn Saloon and Restaurant" at Pinos Altos, a once famous ghost town of this area. In February AMO sponsored a student recital presenting four students; Phil Thomas, trumpet, of Silver City; William Walker French Horn, of Hurley; Foy Powell, Tuba, of Lordsburg; and Michael Rhoads, clarinet, of Albuquerque. Respectively they played Sonata in G for Trumpet, Purcell; Sonata, Beethoven; Song of the Flea, Moussorgsky; and 1st Movement Sonata for Clarinet, Brahms. April was a busy month for the fraternity when they sponsored or co-sponsored three all-campus events. April 4 an adaptation of Archibald MacLeish's "J.B." was presented with special music and the "Cast of Nine" players an independent group on campus. On the 19th the Third Annual All-Southwest New Mexico Massed Band was held at the university fieldhouse. April 26 saw the "Left Bank" Art Society join with Alpha Mu Omega in to hold the annual "Beaux Arts" Ball. The theme was Venetian but imagination and originality in costumes was always the true tone of the event. In May the group will hold its last meeting to review the year and relax at the local Coffee House "The Amnesia."

composition and conducting, which also must serve as **all** the study of these items that the student will ever get. In view of this, the temptation is certainly strong for the alert instructor, confronted by a group of keen students who are in the class by choice (theory is **always** an elective in high school) to give them everything he has by way of challenge. It happens, therefore that his course will cover an admirably wide range of topics; but when the student arrives at the university, he finds that in order to quiz out of basic theory he needs to know only a few of these things, but his mastery of those few must be absolutely unshakeable and accurate. Basically these items are: (1) all the scales, their key signatures and structures, (2) measurement of intervals, (3) chords, their spelling and location in all the tonalities where they

KATHY
RIDLEN
SAI
President
ENMU



SAI STATE DAY

Sigma Alpha Iota, professional fraternity for women in the field of music, celebrated its annual State Day in New Mexico on March 9, 1963, at Eastern New Mexico University. Gamma Nu chapter of ENMU, with Kathy Ridlen as President, served as host.

Alpha Sigma chapter at the University of New Mexico, with Pat Shanklin as President, along with the Albuquerque alumni and patroness groups attended the celebration. Activities included workshops, a luncheon, a lecture-demonstration by Mr. Ross Reid, piano instructor at ENMU, a musicale, and a tea.

occur. In brief, the student knows many desirable things, but certain fundamental things he does not know well enough. And so it is that we find the classic paradox: the student who last year was experimenting in twelve-tone composition now finds that he does not **really know** all the key signatures quickly, accurately, backwards and forwards. He cannot find his way around, inside and out, in the complex of majors and minors, parallel and relative. Or he is all too vague when it comes to the quality of each of the standard triads built on the major and the various minor scales.

I am certainly not suggesting that every high school theory course be aimed at these items and nothing else. The format and procedure of any course is the final responsibility of the individual teacher, who knows best the capacity of his students, and can best assess their needs in terms of future goals. However, if the course is a general theoretical survey over a wide range of topics, the student should be aware that he may have to go through the freshman theory routine at the university. On the other hand, if he expects **specific** preparation for university work he should be told what this means. I fully believe that the two can be combined.

—Donald McRae
University of New Mexico

Horn (from Page 24)
concerts of the Schubert g minor Mass. The Madrigal Singers have sung at the McCray Gallery of Art and at local Civic Clubs. The Symphony Band played seven concerts during the months of February and March. In addition to a morning concert on the

Western campus, programs were presented at Silver High School, Morenci and Safford, Arizona High Schools, Lordsburg, Deming,, and Hot Springs (Truth or Consequences) High Schools. Traveling with the group was an exhibition of art gathered by the Department of Art. Hugh Preble conducted.

ALL-STATE MUSIC FESTIVAL AUDITIONS AND CLINIC

NEW MEXICO STATE UNIVERSITY, JANUARY 24-26, 1963

PARTICIPATION AND FINANCIAL REPORT

Registration, Fees, Other Income:

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2 Non-member Music Directors (7.00)	14.00
107 Symphonic Band Students (2.00)	214.00
147 Concert Band Students (2.00)	294.00
364 Mixed Chorus Students (2.00)	728.00
198 Girls' Chorus (2.00)	396.00
133 Orchestra (2.00)	266.00
198 Girls' Chorus (2.00)	396.00
Total Registration Fees	\$3,063.00

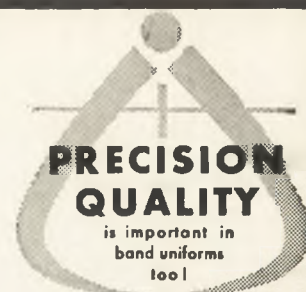
Other Income

All-State Audition Fees Remitted in Nov. and Dec.	\$1,024.00
130 Banquet Tickets Sold (2.50)	325.00
Gate Receipts, Afternoon Concert	114.50
Gate Receipts, Evening Concert	974.70
Total	\$1,414.20

Total Income and Expenditures 1962-63 All-State Auditions and Music Clinics:

Total income from registrations, fees, gate receipts, etc.	\$5,501.00
Total Expenditures 1962-63 All-State Music Auditions and Clinic	\$3,552.30
Net Gain	\$1,949.70

Respectfully submitted — Rollie V. Heltman, Sec.-Treasurer



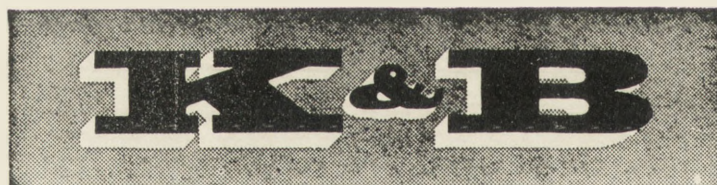
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FINAL UNM BAND CONCERT

Wm. E. Rhoads conducted the UNM Band in its final concert of the season Thursday, May 16. Guest soloist with the band was Miss Joan Sadlier from Los Alamos. She is nine years old and a member of the public schools' grade school program. Her teachers are her father, Mr. George Sadlier and Mr. Rollie Heltman, director of the Los Alamos High School Band. Also performed at the concert was Mr. Rhoads' "Musica Simpatica". Other recent publications by Mr. Rhoads are "Baermann for the Low Clarinets" and "13 Selected Etudes for Alto and Bass Clarinet" published by Southern Publishing Co. and an arrangement of the "Prelude and Fugue in E Minor" by J. S. Bach.

FEDERAL EXCISE TAX

Dear Music Educator:

You are no doubt aware of the federal excise tax on musical instruments. While Congress has granted tax exemptions on instruments purchased by educational institutions for use by students in school bands and orchestras, purchases of similar instruments by students or parents of school children are subject to this tax even though these instruments are used in the same bands and orchestras.

The excise tax is discriminatory because of all educational tools, musical instruments are the only such tools which are taxed. While Congress and the Administration have refused all appeals for the elimination of the excise tax on musical instruments, its unfairness has been recognized by granting tax exemptions on school-purchased instruments.

It is now believed that a united effort of all MENC members and others concerned with music education requesting tax exemption (not repeal) for individual purchases for educational use will be granted if our senators and congressmen hear from a convincing majority.

We ask that you write on your own school stationery and in your own words just two letters to your Congressional representatives favoring tax exemption on musical instruments used in and for education. Here is an opportunity for each member of MENC to render another most tangible service.

Your prompt attention to this request will be much appreciated. It is hoped that you will participate with other members of MENC and music industry in supporting this cooperative effort in behalf of music education.

Sincerely yours,
Alex H. Zimmerman
MENC President

FORD GRANT TO MENC

The Music Educators National Conference announced receipt of a grant of \$1,380,000 from the Ford Foundation to increase the emphasis on the creative aspects of music in the schools over a six-year period. The policy and operational functions of the project will be a joint committee appointed by the Foundation and the MENC. Norman Dello Joio will be chairman of the joint committee.

R. Bernard Fitzgerald, currently Head of the Department of Music at the University of Kentucky, will be director of the project and for this purpose will join the headquarters staff of the MENC in Washington. Chairman of the Contemporary Music Committee at the MENC biennial convention in Chicago in March 1962, Mr. Fitzgerald stated, "The attention to contemporary music which this new project provides will invigorate the whole music curriculum."

The program will have two main parts. The first will consist of the selection and assignment of young composers to write music for performance by the orchestras, bands, choruses and other ensembles of the public secondary school system to which they are sent. This part of the program is a continuation of the Young Composers Project initiated in 1958 by the Ford Foundation. To date 39 composers have spent one or two years in 44 different school systems throughout the country.

The second part will include a variety of activities, such as seminars and workshops on contemporary music in the schools in which senior composers, young composers and music educators will participate; pilot projects for the identification of creative talents among students in elementary and secondary schools; expansion of the repertory of contemporary music of high quality; and a continuing review and evaluation of school music programs in relation to the project.

GALLUP HOSTS MUSIC FESTIVAL

Gallup has been selected as the site of the Northwest District Music Festival on March 15th and 16th. Gallup High School will play host to 19 choruses, 2 orchestras, and 16 bands from Northeastern Arizona and Northwestern New Mexico schools.

Groups participating in the festival are from Ganado, St. Michaels, and Window Rock, Arizona. From New Mexico are groups from Aztec, Bloomfield, Farmington, Kirtland Shiprock, Fort Wingate, Rehoboth, Zuni and Gallup.

UNM BRASS HONORS CARL CRAMER

The UNM Brass Ensemble under the direction of James Whitlow presented an unusual brass program dedicated to the memory of Carl Cramer formerly of the Albuquerque Public Schools. The program was held in the Alumni Memorial Chapel on the campus of the University of New Mexico Sunday, May 19. Soprano soloists with the group were Jane Snow, voice professor at UNM and Claire Jesse, music education student at UNM. The group included four trumpets, five horns, five trombones, two baritones, one tuba, one tympani, and three percussion. Composers represented were Glazounov, Monteverdi, Rautavaara, Debussy, Gabrieli and Tomasi. Outstanding were the Liturgical Fanfares: Annonciation, Evangile, Apocalypse (Scherzo) and the Nocturnal Procession. Mr. Whitlow, the director, was introduced to music by Carl Cramer in the elementary schools of Albuquerque.

OPERA FOR YOUNG PEOPLE

The Santa Fe Opera for the past several years has presented operas for young people at a reduced price. Youth have traveled from Albuquerque, Santa Fe and Los Alamos. This fine service has made it possible for several thousand children to witness the operas presented in Santa Fe. Young people from Albuquerque under 21 years of age may attend special performances for youth for \$1.00 admission and \$1.00 round trip bus fare under the supervision of Youth Opera Committee, Mrs. Gus Benakis. Operas to be heard are "Die Fledermaus"—Sunday, June 23; "Madame Butterfly"—Tuesday, July 2; "Joan D'Arc"—Monday, July 22 and "Rossignol" and "L'Enfant et Les Sortilèges"—Monday, August 12. An adult chaperoning five or more young people will be admitted at the same price.

Adjudicators for the choral section of the Northwest District Music Festival were George E. Umberson of Eastern New Mexico University; Dr. John M. Batcheller of the University of New Mexico, and Charles A. Byers of the University of Colorado.

Adjudicators for the instrumental section of the festival were Don Wolf and Pat Curry of Arizona State College, Lawrence Sardoni of Brigham Young University, Ralph R. King of Colorado State College, Charles L. Steele of Tucson, Arizona High School, and Robert A. Westrich of the University of Arizona.

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A percussion clinic for students
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June 20, 21 and 22, 1963

New Music Workshop
June 27, 1963

Summer Music Festival

June 17 to 22, 1963 — Junior High Division

June 24 to 29, 1963 — Senior High Division

for applications or additional information, write to Robert L. Farley,
Festival Director, Department of Music, University of New Mexico
Albuquerque, New Mexico