For those of you who are interested in figures other than those displayed by mini skirts, the following figures may be of some interest. A report from MENC indicates that as of February 28, 1973, New Mexico had a total of 373 MENC memberships. Thirteen other states and the District of Columbia showed fewer memberships than New Mexico. Considering our small total population, this ranking gives us a small feeling of elation. Perhaps this ranking is a result of hard work and dedication. We can add that the statistics also show that on February 28, 1972, we had 420 members. Que pasa?

Send Contribution

for

PAUL STRUB

MEMORIAL PLAQUE

to

Rollie Heltman

Executive-Secretary
President's Message

All-State Conference. A string orchestra was added to the program. Also, because of the scheduling problems at the University, Harold devoted much additional time to the management of conference details. The fact that the last two All-State Conferences ran as smoothly as they did is an indication of his competency and dedication.

As a member of Harold's Executive Board, I was amazed at the number of details to be handled. Fortunately, there were always many of you willing and able to assist. It is my hope that your new Board will receive the same great assistance.

Because the University of New Mexico would be unable to handle our Conference in late January of next year, the 1974 All-State will be held on January 17, 18, and 19. Please check your individual school calendars for a possible conflict with final exams and make any necessary arrangements.

May I remind you that tapes and applications for groups to perform at the National M.E.N.C. in Anaheim, California, must be in to the national office by May 15. Please consult the January issue of the Music Educators Journal for details. As state president, I must be notified prior to May 1 in order to submit a recommended list of groups. Please note the following approved policy change concerning travel:

"In order to help implement the policy of both NASSP and MENC in providing the greatest practical educational experiences for our students and also taking into consideration present day travel conditions in the United States, (i.e. new interstate freeways, prevalence of air travel), it is recommended that the present "300 mile travel restriction" affecting secondary school performing groups be revised to read as follows: Travel to perform at a national or divisional conference of MENC by secondary school performing groups be approved when actual missed classroom attendance time does not include more than two (2) complete school days."

Although Rollie Heltman, our Executive Secretary, was not successful in the recent election for President-Elect S.W.M.E.N.C., I was proud to have him represent us. Rollie has provided a tremendous service to music education in the state for a number of years and, hopefully, will continue to assist us for many years to come.

(Continued on page 15)

Our Director of Fine Arts Says...

The Twenty-Ninth NMMEA All-State Conference and Music Festival is only days away and in retrospect, I believe it exceeded all those in the past. Credit for the new look of the schedule, the more than forty different workshops designed to promote improved techniques of music instruction by the teacher and improved performance must go to Harold Van Winkle, Win Christian, Don Thorp and Don Beene. These gentlemen are to be commended for their dedication and zeal for music education. As Executive Secretary of NMMEA, it was a pleasure to work with them. They are talented people.

Again, the University of New Mexico Music Department was the perfect host. Dr. William Seymour, Music Department Chairman, and Darrel Randall, Festival Coordinator, gave uniringly of their efforts and talents to assure the best possible arrangements for the Festival. We extend our sincere appreciation and thank you. Other UNM Music faculty members who gave of their time and talents were: Alex Chavez, John Clark, Fred Dart, Leonard Felberg, Max Madrid and William E. Rhoads.

Thanks and appreciation go to Mr. Bob Farley of Farley Music Center, Albuquerque, for his outstanding service in coordinating the Music Industry Council's fine exhibits.

Many music educators who were in attendance this year have remarked how much they have gotten out of the many workshops included in the 1973 Conference and hoped that the Executive Committee would continue the format.

Plans are being made for the 30th NMMEA All-State Conference, which will be held January 17, 18, 19, 1974 on the UNM Campus. Please note the date change. The change of date is due to the fact that the University calendar has been changed. The University cannot host the Conference and Music Festival when they are in session. This change of date will cause some conflict in some high schools. I recommend that each music director discuss the reasons for the change and plan with the high

(Continued on page 6)
EL. and JR. HIGH V.P.

HARRIET HELTMAN

Hello!

What is your favorite season during the year? Spring would get my vote! It is such a busy, challenging and exciting season—concerts, festivals and perhaps a musical—at any rate music educators are never bored.

Our recent All-State sessions were most interesting. Indian music by Louis Ballard involved the participants in learning songs and dances. Lucille Wood's presentation of the Bowmar materials again found audience participation and the discovery of some new ideas for class use. Jeanne Hook did an advanced Orff-Kodaly session. We all became students again in actually making music. Each of our clinicians were presented with a beautiful certificate of appreciation by the New Mexico Music Educators Association.

It seems as though one meeting is hardly complete before plans must be made for the next one. The 1974 meeting ideas include a guitar presentation, a music reading session designed for grade school chorus and junior high chorus and a session on enriching music repertory from pre-Renaissance to contemporary.

There is an item that I feel should concern all of us and that is how do we go about asking for and receiving professional leave from our individual systems in order to attend the annual meetings. As you know, Teachers Convention has been redesigned and many schools in our state have not included Teachers Convention time in the school calendar. I believe that if we were to discuss with your administration about the benefits your students would receive if you were able to attend the meeting it would help. I hope that will give this idea serious consideration.

In the "now" generation of today music educators have the opportunity to develop a genuine love and appreciation for not only music but people throughout the world. Music is creative, innovative, challenging, self-demanding, and emotionally satisfying. How fortunate we are to be a part of a child's total development! Keep on the good work!

Have a great summer! Bye for now.

Harriet Heltn
Vice-President, Elementary
Junior High School Music Directors of New Mexico

BAND VEEP COLUMN

ROSS L. RAMSEY

I wish to thank Mr. Win Christian for all his help in getting me started as this year's Band Vice-President. Win has done an excellent job these past few years and we all owe him a debt of thanks.

I am pleased to announce that the clinicians for the 1974 All-State will be Dr. Harry Begian from the University of Illinois, who will do our symphonic band, and Dr. John Paynter from Northwestern University, who will do our concert band. Many of you will remember Dr. Paynter and the marvelous job he did with the concert band three years ago. He is undoubtedly one of the most exciting clinicians we have had in New Mexico. Our concert band members are indeed fortunate to have a man of his calibre.

Some of you may not have had a chance to watch the work of Dr. Begian. Personally, I'm very excited about having this man do our symphonic band. Some of you may have caught his work at the West Texas University Band Camp and know what an outstanding clinician he is. I know you will be impressed with his work and the students will have one of the most rewarding experiences of their neophyte careers. Elsewhere in this issue you will find a list of the music to be performed by the 1974 All-State Bands.

You will also find a copy of the audition solos for next year listed in another section of the magazine. I have sent a copy of the list to several music dealers in the state and I'm sure that you will find them readily available.

Joe Keith at the Music Mart was kind enough to check these solos and they are in print. However, he advises me that on occasion a publisher runs out of standard publication would be acceptable. Most of this year's solos are standard enough that a slight difference in articulation shouldn't make much difference.

I was very pleased to see the growth of the SW District Junior High Music Festival held this year in Deming, New Mexico. The District Jr. high band directors were very pleased to welcome Jr. high bands from Southwest Texas & throughout New Mexico. Many of the junior highs brought both beginning and advanced bands.

While watching the festival a number of band directors related to me some of the difficulties in making travel arrangements to a strange part of the state. My suggestion that by calling several of the local band directors in the section the state in which you intend to travel you may avert some of the difficulties encountered while traveling with your students. This is a common practice among high school directors. In any case I suggest that by calling several of the local band directors in the section the state in which you intend to travel you may avert some of the difficulties encountered while traveling with your students.

Have a great summer!
The 1973 New Mexico All-State orchestras, both the Symphony and the newly formed String, gave excellent performances at our recent convention. Dr. Kurt Frederick did a marvelous piece of work with the Symphony Orchestra; while the String ensemble under Harry Lantz was also well received. We who are primarily concerned with the strings in teaching were most pleased with the instruction and opportunities that participation in the String Orchestra afforded these students.

In the Orchestra section meeting, it was generally agreed that the newly developed tape-recording method of selecting string players was successful, and the same method will be used next year. One minor change voted for by members was to have an announcer at each school announce the code numbers and selection. This will eliminate the chance of identifying a tape, thus recognition of the teacher’s selection.

The inclusion into our audition requirements of a selection from one of All-State numbers to be performed, in my opinion, a very wise decision. What better method to ferret out State calibre than to put a limit on the time it takes to prepare?

The 1974 Orchestras should be outstanding. The Symphony will be conducted by Dr. Jay Decker of Wichita State University. He has selected as his program: Concerto for Orchestra in D Major — Handel; trans. Ormandy Symphony No. 4 (new No. 8) in G Major, Op. 88 — Dvorak (First movement only)

The String Orchestra will be conducted by an old friend to New Mexico Orchestras — Clyde Roller of Houston. Dr. Roller will do: Adagio for Strings by Samuel Barber Fantasia on a Theme by Thomas Tallis, by Vaughan Williams.
I would like, first of all, to express my thanks for the confidence placed in me by the membership in electing me to the Choral Vice-Presidency. I hope to represent all of you in the constructive criticism of how we may improve our choral music program in the state, please take the time to write me. I will appreciate all the help and cooperation any of you can give.

The clinicians and the music for next years All State choral groups looks very exciting and it appears that two fine programs are in store for both participants and listeners. The list for both groups are published elsewhere in this magazine. The audition number from the Mixed Chorus list is the Randall Thompson number “Alleluia.” The Boys number “Old Noah” may also be used. The Girls may audition on either the “Alleluia” or the first number, “The Question,” from FOUR SONGS FOR TREBLE VOICES by Brahms. This selection is to be sung in English.

I would also like to report on the committee set up at the last meeting. A date should appear in this magazine as to when and where we will meet. I have asked each District President to get a choral man to represent your district at this meeting. Please make sure your district is represented. We plan to discuss some of our problems and hope to come up with a solution to many of these problems.

Please read THE NEW MEXICO MUSICIAN when it is published and encourage your colleagues to read the magazine. If any new people are in your area next year, try to make an effort to keep them informed as to where they can obtain information about District and State activities. The list of music and other All-State information will appear in the October issue of THE NEW MEXICO MUSICIAN. Keep informed.

HELTMAN . . .

(Continued from page 3)

school principal to work out in advance any problems.

The SW MENC Division Conference held in Wichita, Kansas, March 22-24, 1973 considered timely topics. I would like for each of you to give thought to the implications of each because each of these items will effect the music program in your school:

1. Educational accountability in aesthetic education.
2. Accountability as it will effect music education of the 1980’s in Early Childhood, later childhood, young adolescents, young adults and career education.
3. Innovation and pluralism, goals and individualized instruction in the multi-activity classroom.
4. Individualized music instruction in the open classroom.
5. Jazz Education in General Education.
7. PPBS: A model to consider for music education programs.
8. Music sessions for Special Education.
9. Crossing curricular boundaries.

I urge you to measure the work and achievement of your music program. Can you justify the program? Do you have a rehearsal plan? Following are some ideas that may bring the music rehearsal into better focus and justify its existence:

PROCEDURES—OBJECTIVES

Every rehearsal should contribute to the improvement of one or more of the following elements of effective ensemble performance:
1. Intonation.
2. Tone Quality.
3. Rhythmic Accuracy.
4. Precision of attacks and uniformity of releases.
5. Clarity of articulation.
6. Control of tempo.
7. Technical facility.
8. Control of total dynamic level and balance.
9. Proper emphasis of thematic material.
10. Interpretation — phasing and style.

The rehearsal period can be divided into two parts — (a) organized warm-up and (b) preparation of repertoire.

A. The Warm-Up Period:
1. To properly prepare player’s embouchures.
2. To bring the instruments to the temperature (therefore, pitch level) of normal playing.
3. To establish a mental attitude conducive to a purposeful and productive rehearsal.
4. To provide opportunity for ear-training and encourage careful listening.
5. To further the development of good ensemble playing habits.
6. To provide each student inspiration and motivation in making good music.

B. Preparation of Repertoire:
1. To make direct application of the principles learned during the warm-up period.
2. To improve the musical interpretation of compositions being prepared for public performance.
4. A concert or contest performance in music festivals.
5. There should be a pencil at each music desk.
6. Every stop in the rehearsal will be for a specific suggestion for improvement. (What how and why)
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NEW MEXICO MUSIC EDUCATORS ASSOCIATION
BOARD OF DIRECTORS MEETING
January 24, 1973
Albuquerque
Green Room, FAC, UNM

MINTUES

MEMBERS PRESENT:
President: Harold Van Winkle, Alamogordo
Vice-President, Band: Win Christian, Albuquerque
Vice-President, Orchestra: Don Beene, Los Alamos
Vice-President, Chorus: Don Thorp, Alamogordo
Vice-President, Elementary Music: Harriet Heldman, Santa Fe
Executive Secretary: Rollie V. Heldman, Santa Fe
Editor, New Mexico Musician: Melvin Hill, Las Vegas
Immediate Past President: Absent
District No. 1, S.W.: Ross Ramsey, Las Cruces
District No. 2, S.E.: Absent
District No. 3, N.W.: Mike McNallen, Bloomfield
District No. 4, N.C.: Albert Ortega, Taos
District No. 5, N.E.: Dennis Schneider, Camarron
District No. 6, Central: Michael Dean Higgins, Moriarty
District No. 7, Albuquerque: Bob Bailey
Others:
James Odle, New Mexico Activities Foundation
Louis Burkel, Audition Chairman, 1972

AGENDA:
1. Minutes of August 1972 NMMEA Board of Directors Meeting.
2. All-State Audition Report:
   a. Participation and Financial—Roliie V. Heldman
   b. Audition—Louis Burkel
3. Final Review—All-State Conference and Music Festival:
   a. Vice-Presidents’ Reports
   b. General Arrangements—Dr. William M. Seymour, Darrell Randall
   c. Ticket Sales and Promotion—Roliie V. Heldman
   d. Concert Monitors
   e. Parking
4. Any Other Problems
5. Conference Site and Date—Harold Van Winkle
6. MENC Student Activities—Harold Popp
7. SWMENC, Wichita, March 22-25, 1973—Harold Van Winkle
8. Memorial Plaque for Dr. Paul Strub
9. New Business

CALL TO ORDER
President Harold Van Winkle called the meeting to order at 7:40 P.M. with greetings.

APPROVAL OF MINUTES:
Secretary Heldman reviewed the minutes approved as printed in the minutes of the August 1972 Board of Directors Meetings. Albert Ortega, Taos, moved that the minutes be approved as printed in the 1972 issue of the NEW MEXICO MUSICIAN, Seconded by Mike McNallen, Bloomfield. Passed.

ALL STATE AUDITION REPORT:
Secretary Heldman reviewed the participation and financial report of the All-State Audition.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Number</th>
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<tr>
<td>Strings</td>
<td>155</td>
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<tr>
<td>Woodwinds</td>
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</tr>
<tr>
<td>Brasses</td>
<td>308</td>
</tr>
<tr>
<td>Vocals</td>
<td>1154</td>
</tr>
</tbody>
</table>

Total: 2114
Fees paid $2,126.00
Audition expenses amounted to $2,499.58
Deficit $373.58

Audition chairperson, Louis Burkel, gave a report of the auditions as the team experiences (Attached)

APPOINTMENT OF VICE PRESIDENTS:
Nancy Adams, Vice-President, Elect, presented her resignation because she would be leaving Albuquerque. Mr. William Cramer, who had opposed Nancy Adams, was appointed as the new Vice-President of Orchestra for the term 1973-75. Seconded by Mike McNallen, Bloomfield. Passed.

FINAL REVIEW OF ALL-STATE:
A. Vice-Presidents’ Reports:
   1. Thorp, Vice-President, Chorus (Attached)
   2. Beene, Vice-President, Orchestra (Attached)
   3. Christian, Vice-President, Band (Attached)

B. Any Other Problems

C. Conference Site and Date—Harold Van Winkle

D. MENC Student Activities—Harold Popp

E. SWMENC, Wichita, March 22-25, 1973—Harold Van Winkle

F. Memorial Plaque for Dr. Paul Strub

G. New Business

H. CALL TO ORDER

I. Any Other Problems

J. Final Review All-State Conference and Music Festival:
   a. Vice-Presidents’ Reports
   b. General Arrangements—Dr. William M. Seymour, Darrell Randall
   c. Ticket Sales and Promotion—Roliie V. Heldman
   d. Concert Monitors
   e. Parking

K. Any Other Problems

L. Conference Site and Date—Harold Van Winkle

M. MENC Student Activities—Harold Popp

N. SWMENC, Wichita, March 22-25, 1973—Harold Van Winkle

O. Memorial Plaque for Dr. Paul Strub

P. New Business
B. Extra groups for Orchestra and Choir:

The situation of securing brass choirs to play with All-State Orchestra and Mixed Chorus has proven very difficult. The UNM Music Department through Mr. Whitlow was to have furnished the brass groups but due to the illness of Mr. Whitlow, the group was not formed. The solution to the problem came from Mr. Win Christian, who chose players from the Symphonic Band.

Albert Ortega, Taos, moved that in the future, guest conductors are not to request extra groups to assist in the performance. Music selected should be standard score and arrangements. Seconded by Don Beene. Passed.

CONFERENCE SITE AND DATE:

In light of this situation, several members of the Board of Directors toured the new Albuquerque Convention Center at 5:30 P.M. just prior to the Board Meeting. The facility is very beautiful. However, those present felt that it would be difficult for the conference and music groups to fit into the facility. Also the matter of expense involved has to be considered. The fee for the use of the total facility is $1,500 per day. In addition, we would have to rent pianos, and tune, secure all the other equipment needed. It was estimated the cost would be $4,000 to $5,000 in addition to present cost of some $6,000. Several alternatives were discussed at length: dividing All-State into two or three groups and moving it around the State. The alternative was rejected. Increase fees so we could use the Convention Center. This would be 2 or 3 times increase of present fee.

Ross Ramsey moved that we thank the Convention Center, but due to circumstances and cost, we would not be able to hold our Conference at the Center. Seconded by Don Beene. Passed.

Jeanne Hook and Committee will again run the Box Office for the Concerts and we think her sincerely.

Parking situation was discussed. Very little solution. Dr. Seymour has put much effort in trying to clear or get parking permit but has not been too successful.

NEW MEXICO ACTIVITIES ASSOCIATION REPORT: James Otle

Mr. Otle had no report from Activities Association except that he could not see any statewide conflict if our All-State Conference date was moved to either the 19th or 20th weekends—January 10, 11, 12 or January 17, 18, 19.

STUDENT MENC: Dr. Harold Popp

Harold Van Winkle read a report from Dr. Popp.

Mr. Mike Higgins, Moriarty, discussed some of the feelings he had experienced while a member of Student Chapter in college. He stated that they felt rather like an appendage.

It was agreed that any music educator here should visit their meeting at 4:00 P.M. Friday. Several Board members agreed to attend.

NW MENC, WICHITA, MARCH 22-25, 1973:

Don Beene reported that a very fine program had been put together and everyone who should attend. There will be three groups from New Mexico.

Albuquerque Youth Symphony — Dale Kempter

Lovington High School Choir — Carol Brauchcar

Las Cruces High School Choir — Gary Storey

MEMORIAL PLAQUE FOR DR. PAUL STRUB:

President Van Winkle explained that there was an opportunity to present ENMU Music Department a Memorial Plaque in recognition of Strub's contribution to music education in New Mexico. Several alternatives were discussed as to how to raise the money, about $3000 to secure the Memorial Plaque. Ross Ramsey moved that the dedication be taken to the General Membership, as it was known that a number of persons would like to participate. Seconded by Albert Ortega. Passed.

NEW BUSINESS:

Appreciation Certificates were authorized for Dr. Dr. William Seymour, Mr. Bob Farley, Mr. Louis Ballard, Mrs. Jeanne Hook, Mrs. Lucille Wool and Honorary Membership Certificates to Guest Conductors.

Secretary Heltman read thank you notes from the Paul Strub Family, the Don Beene Family, and the Win Christian Family for loss of a member of their families.

ARCHIVES:

Secretary Heltman explained that he had possession of the records of the Association that go back to the 30's. Storage was a problem. He has been offered the opportunity of placing our records in the New Mexico State Archives. There will be no cost to the Association. The records will be catalogued and made available to anyone who might want to research them. Mr. Van Winkle moved that the Secretary proceed to turn over the NMMEA records to the New Mexico Archives. Seconded by John Walker. Passed.

RESOLUTION AGAINST 18 YEAR OLDS BEING ALLOWED BY LAW TO PURCHASE LIQUOR:

Ross Ramsey moved that the NMMEA Board of Directors go on record as requesting the State Legislature not to lower the age to 18 years to permit drinking in public bars. Seconded by Michael Higgins. Passed.

ADJOURNMENT:

The meeting adjourned at 11:40 P.M.

Respectfully submitted,
Rollie V. Heltman
Executive Secretary

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Send for free "how to" literature
What do you remember most vividly about your music experiences as a child in elementary school? Recently, one of my friends outside the music profession gave a rather candid response to that question. He said: “All I can remember is that a music teacher came into our classroom once every week or two, and the music books came off the shelf. It was a dramatic moment because after all the books were passed out we could turn to the page she announced and look carefully at a song. We would go over and over the song. If we could successfully sing the tune using numbers and la’s, then the next time the music teacher came we could sing the words. The funny thing was that most of the kids already knew the song, so it didn’t make much sense to do it that way. When the music class ended the books were put away and no one was allowed to touch them until the next music class.”

That response came from an intelligent, active, young adult who, needless to say, did not choose to become a music educator or a musician. As music specialists, our memories are probably more positive. Unfortunately, I remember very little about my elementary school music experiences even though I had a music teacher weekly. I do remember loving music because my parents, brother, sister, and I had our own family ensemble which provided hours of joy and satisfaction throughout my childhood. That experience provided the positive attitudes and feelings which led me to pursue more music throughout high school, college, and adulthood. But what about my friend? Are there others like him? What do you remember most about music in your elementary school? What do you hope that the children you teach will remember as (Continued on page 11)
PENGELLY . . .
(Continued from page 10)
they become young adults?

Perhaps you are a music teacher in one or more elementary schools. Traditionally, you meet with classroom-sized groups of children. You spend many hours carefully preparing music lessons which involve skills and concepts to be learned. Because of the number of children you teach, it is impossible to meet with each group more than twice each week. In order to fit all of these classes into your busy schedule, you must limit the length of each meeting to thirty minutes. Continuity is difficult to achieve because several days go by between lessons and the children forget. You are dismayed to sense that the entire music program exists only when you are present. You are frustrated because you know that music experiences should be natural, joyful moments that occur every day for each child. What can be done?

One readily available alternative is a team effort by the classroom teacher and the music specialist to provide for individualized as well as large group instruction in music. Since the classroom teacher in a traditional elementary school spends a major portion of the school day with one group of children, he has the opportunity to make music a more meaningful part of each child’s learning. To do this he must be given direction and encouragement from you. He needs the expertise and training you possess as a music specialist. Music will remain an isolated part of the elementary school program unless we seek to make it an integral part of everyday learning. We must reach out and join hands with the classroom teachers. In the suggestions which follow you may find a way to begin.

1. Prepare a statement clarifying the general goals of the music program.

It is extremely helpful for the highly skilled classroom teacher to know that you do have goals and to understand exactly what they are. Do not assume that teachers immediately know your goals. It is possible that some think that music is just for entertainment and that you sing a lot—or, even worse, that music is so sophisticated that it is beyond their understanding. My general goals are:

*To foster positive attitudes and feelings about music as an art.

*To set conditions in the study of music which will lead to increased aesthetic sensitivity.

*To encourage each student to develop excitement about and confidence in his own creative potential.

2. Encourage the classroom teacher to become involved with the children in a large group music activity.

If the teacher is a reluctant or inhibited participant, involve him by requesting that he observe a music lesson which you initiate and that he evaluate the lesson for you. It is helpful to prepare a detailed lesson plan for him to follow so that he understands the specific goals and teaching methods used in the lesson. The classroom teacher will understand concepts, skills, and general goals more clearly if he observes and evaluates the learning process of the
PENGELLY . . .
(Continued from page 11)

children.

3. Discover the interests and abilities of the classroom teacher by talking about music in general.

By getting to know each other better you can begin to build confidence and trust in each other as sensitive human beings with a common concern—guiding the learning process of children.

4. Experiment with a problem-solving approach to music learning.

The Manhattanville Music Curriculum Program Synthesis suggests strategies in which children may learn individually or in small groups to solve problems dealing with the organization of sound and silence. The music specialist can provide direction by designing specific problems to be solved, and the problem-solving process of the child can continue all week under the guidance of the classroom teacher.

5. Plan and teach a lesson with the classroom teacher.

Plan a lesson which allows for both of you to assist the children in their study. Again, problem-solving strategies which allow children to discover basic concepts in music are recommended. It is necessary that the classroom teacher understand that in this kind of learning situation the teacher is merely a guide for the discovery process—a facilitator rather than an authority with answers.

6. Suggest and provide a variety of resource materials for the classroom.

Musical instruments, informational books, films, records, tape recorders, filmstrips, tape recordings, and song materials should be suggested in relation to specific concepts in music so that the classroom teacher realizes the purpose of using such materials and is not tempted to use them to fill time or to entertain the children. For example, a film about percussion sounds can be shown to inspire individual projects in instrument construction. Some children may invent new percussion instruments. The tape recorder can be used for many varied experiments and projects. The classroom teacher can be a facilitating force in a more extensive music program for each child.

7. Encourage individualized study with long-range goals.

With the help of the classroom teacher, develop learning situations which allow each child to pursue his own interests.

(Continued on page 13)
B. Require 25-minute program of music by March 1st.
C. Honorarium — $100.00 per day plus actual expenses not to exceed $25.00 per day and air expenses.
D. Notify NMMEA President, who will send contract to the guest conductor.

STAGE BAND REPORT:
Win Christian reported that the NAJE members ask permission of the NMMEA Executive Committee for the New Mexico All-State Stage Band to meet with the NMSU Stage Band Festival, March 31, 1973.

After discussion, Mr. Christian, was asked to report back to the NAJE group to present a detailed plan to the Executive Committee.

EVALUATION OF 1973 ALL STATE:
A. Scheduling does not provide sufficient time for students to eat.
B. The officers and guest conductors need a headquarters.
C. Study the idea of having a rehearsal for all groups before they are auditioned. It is believed that this much help all students.

EXECUTIVE SECRETARY:
Secretar Heltman stated that the NMMEA Constitution provides that the Executive Secretary serve at the will of the Executive Committee and therefore at the close of this All-State Conference, the new Executive Committee should appoint an Executive-Secretary.

Don Bene moved that Rolli V. Heltman be reappointed Executive Secretary. Seconded by John Walker. Passed unanimously.

PRESIDENT'S EXPENSES:
Win Christian moved that the Association pay President Beene's expenses to the SW MENC. Seconded by Ross Ramsey. Passed.

DATE OF SPRING EXECUTIVE MEETING:
April 6, 1973 in Alamogordo was set for the Spring Planning Session beginning at 8:00 P.M.

Respectfully submitted,
Rolli V. Heltman
Executive Secretary

NEW MEXICO MUSIC EDUCATORS ASSOCIATION
JOINT EXECUTIVE COMMITTEE MEETING
January 27, 1973

MINUTES

MEMBERS IRESENT:
President: Don Beene — Harold Van Winkle
Vice-President, Band: Win Christian
Vice-President, Orchestra: William Cramer
Vice-President, Chorus: John Walker — Don Thorp
Vice-President, Elementary Music: Harriet Heltman
Executive Secretary: Rolli V. Heltman

AGENDA
NAJE Stage Band Report
CALL TO ORDER:
Mr. Don Beene called the Meeting to order at 11:45 A.M. in the Green Room, Fine Arts Center.

NAJE ALL-STATE STAGE BAND REPORT:
Mr. Win Christian, representing the NAJE gave a brief explanation of the background of the cancelation of this year's All-State Stage Band. He reviewed some of the problems such as auditions too difficult, some misunderstanding in the audition procedures and conflict within student desires to play in the other top All-State Organizations.

It was the consensus that there was a place in today's music education for Jazz and rock or contemporary music, so there was a feeling that perhaps the stage band had a place in the All-State Program. It was also the feeling that perhaps we had an obligation to those students who had auditioned for the stage band and were selected.

Mr. Christian stated that he believed the Jazz Educators would like for the students who had been selected in the 1973 All-State Stage Band be permitted to participate in the New Mexico State University Stage Band Festival and Clinic, March 31, 1973 as a part of the All-State Program. Mr. Sam Trimble, director of the NMSU Stage Band Festival has volunteered to invite the students and to provide a special clinic for them at no cost to the Association.

Mr. John Walker moved that the selected All-State Jazz Band students be authorized to attend the NMSU Stage Band Festival and Clinic, March 31, 1973 as All-State Musicians.

Respectfully submitted,
Rolli V. Heltman
Executive Secretary

PENGELLY . . .

(Continued from page 12)

terests in the study of music. Many stimulating articles have been published recently about individualized study in music. Refer to the November, 1972, issue of the Music Educators Journal for a wealth of ideas about how to proceed. Consider your own unique school system and make some of those ideas work for you!

8. Encourage the classroom teacher to use music throughout the day whenever it enhances other learning experiences or the child's creative potential.

Each elementary school is unique in its organization and each classroom teacher is unique in his attitudes and abilities in music. Whether your school is organized with traditional classrooms or with open classrooms, working together can present difficulties. However, when you accept the common goal of improving the quantity and quality of music experiences for each child, the partnership of the music specialist and classroom teacher is a challenge worth accepting. Reach out!


ABOUT THE AUTHOR: Kathleen Link Pengelly is an elementary music specialist in the Eugene, Oregon Public school system. She is a graduate of Lawrence University in Appleton, Wisconsin, and in the Norfolk (Virginia) city schools. From 1970 to 1972 she was a music specialist with Project IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers), a two-year project supported by the U. S. Office of Education to expand the role of the arts in schools in an effort to improve the total educational climate.

Liaison with the National Commission on Instruction for this article was provided by Dr. Eunice Boardman Meske.

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John O. Walker is presently the Director of the Goddard High School Choral Department in Roswell, New Mexico. He received his B.A. and his M.M.E. from Eastern New Mexico University. While at Eastern, he served as graduate assistant and was in charge of many activities on campus. He is married to Linda Walker, and they have one daughter, Christy, five years old.

He accepted a Junior High School position in Roswell after graduation and then moved to Goddard upon its completion in 1965. He has remained at Goddard for the past eight years. He has been teaching in public schools for ten years, and has served as a Presbyterian Church Choir Director in Roswell and Portales. He is a member of the American Choral Directors Association, Music Educators National Conference, and the New Mexico Music Educators Conference. In addition to being vice-president of the Choral Activities in the state, he serves as President of the Southeastern New Mexico Music Educators Association.

His choirs have received superior ratings in most festivals attended. In 1968 the Goddard Choirs attended the Enid Tri-State Festival and received a superior rating. The Goddard choir was also selected to sing for the 1968 ACDA Convention in Dallas.

The Choral program at Goddard has grown from a two choir program of sixty students to a five choir program of over 250 students. They have an extended program of variety throughout the year. They perform a musical every year of which “Fiddler On The Roof” and “Brigadoon” are most recent.

They participated in the Solo-Ensemble Festival and always have a good representation in the All-State choirs. Each year they present three choral programs, a musical, a variety show, and sing for many civic clubs throughout the city.

**NEW CHORAL VEEP**

**JOHN O. WALKER**

Ross L. Ramsey was born in Logan, Utah, but spent most of his elementary and junior high years in Salt Lake City. At 14 he came to New Mexico and attended Los Alamos High School where he served as Drum Major of the band, Student Body President, and was voted as the outstanding graduate of 1953.

Upon graduating from Los Alamos High School, he attended the University of New Mexico, majoring at first in Pre-Law and then Music Education. He graduated from the University in 1960 where he served as Drum Major of the band and graduated as a member of Who's Who among Students in American Universities and Colleges. It was at the University where he met his wife, Christine.

After graduation Mr. Ramsey accepted a commission in the U.S. Air Force and spent the next three and a half years flying all over the U.S.A. and Europe. Discharged as a Reserve Captain, Mr. Ramsey began teaching in the Los Cruces Public Schools, first as the associate band director at Las Cruces High School, then at Mayfield when it opened. While employed by the Los Cruces schools, he finished his masters at New Mexico State University and is currently enrolled in Doctoral program at that same university.

Mr. Ramsey's band at Mayfield has won first division at Six Flags Over Texas, Phoenix, Tucson, and Amarillo. He is a member of Kappa Kappa Psi, Phi Beta Mu and Phi Delta Kappa.

**NEW BAND VEEP**

**ROSS L. RAMSEY**

Don Beene has served as Supervisor of Music and High School Orchestra Conductor in Los Alamos for the past six years. Previously, High School Orchestra Conductor for eight years in Lawrence, Kansas. Three degrees from the University of Kansas (B.M.E., M.M.E., B.M. (cello major)) and 40 hours of work beyond the Masters at K.U. and Oberlin Teacher Institute. Active as a performing cellist and teacher; Participated in the Casals Cello Choir in 1966 in Dallas, Texas; 14 of his private cello and bass students were selected for the 1973 All-State Orchestra. Additional conducting opportunities include the Los Alamos Sinfonietta, Stevens Point Music Camp at North Wisconsin University, and Mid-Western Music Camp at the University of Kansas. His orchestras in both Lawrence and Los Alamos have performed at State and Regional M.E.N.C. Conventions.

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Frankly, I left the convention feeling that our level of performance in New Mexico is much better than the best from neighboring states.

Your Executive Board took a strong stand against two issues before the recent Legislature. One bill, sponsored by Ron Chapman of Albuquerque, concerned the licensing of private music teachers and appeared to be designed to assist professional music studios in large urban areas at the expense of students in small communities dependent on local teachers and advanced students for private instruction. The other bill was the attempt to lower the legal drinking age to first 18, then 19. Obviously, we don't need the problem of legalized drinking on school trips.

Although we rank number 17 in the nation, our M.E.N.C. membership has dropped from 420 in 1972 to 375 in 1973. One of the Executive Board's tasks will be to increase the membership in our professional organization. You can help by explaining the values of belonging to N.M.M.E.A. and M.E.-N.C. to other music teachers in your system.

If you see your music dealer's advertisement in the magazine, please take time to thank him. If he is not represented, ask for his support. Our magazine costs are paid for from your dues and from advertisements. So, we need to increase the number of music dealers assisting us.

By the time this article appears, your Executive Board will have met to review plans for next year's conference. We received much advice during the previous convention; however, if you wish to see more changes made, please contact one of your state officers so that your ideas can receive consideration. Obviously, one major item to be decided will be the status of stage bands at All-State.

Best wishes for an enjoyable summer and let me close with a quote which I heard in Wichita and which I trust you will enjoy and perhaps reflect on: "I sometimes don't know what we are doing, but we try to do it well!"
MENC IN ACTION

Seven persons have been invited to serve on a National Commission on Minority Concerns in Music Education. Purpose of the Commission is to study ways to help teachers expand musical offerings in the classroom to include contributions and ideas from minorities outside the European-Western cultures. Members of the Commission include Ralston Pitts, Mesa, Arizona, and Abraham Chavez, Jr., of Boulder, Colorado.

MENC and the American Music Conference are cooperating in a nationwide survey to determine current facts about music education in elementary and secondary schools. Among areas covered in the survey are: budget for music education; use of music specialists; student enrollment; size of music staff; salaries; time allocated to music; and purchase and repair of instruments. Respondents also are asked to give opinions as to the future of music in the school program.

The results of the survey should be of real value to the music profession.

* * *

"Television Music Instruction" is the title of a new MENC publication by Thomas H. Carpenter, prepared to help music teachers use the television medium for instructional purposes. Such specialties are included as "Teaching the Television Music Teacher," "Developing Utilization Materials," and "The Future of Television Music Instruction."

Conductors of recommended groups for the Anaheim convention program are reminded that tapes and supporting letters must be submitted not later than May 15, 1973, to the MENC Headquarters Office.

* * *

Coca-Cola USA provided a grant to MENC for production of the film "A Band Is . . ." This film, 14 minutes in length, highlights various aspects of the band program. The film was shot on location in Tallahassee, Florida. It is cleared for non-commercial theatre and television showings. The film is being distributed through local Coca-Cola bottlers who will make it available on a free-loan basis. If your local bottler does not have a print or prints of the film, a rental system provides an alternative: order through Audiovisual Services, 1201 16th Street, N.W., Washington, D.C. 20036 with advance payment of $4.00 and a choice of three preferred dates.

* * *

Don C. Robinson, MENC Southern Division president will serve as chairman of an MENC Bicentennial Commission. According to Dr. Brenner, "the Commission will generate ideas to give visibility to our American heritage in music education, to the current life of music and music education in the United States, and to directions for the future. It will work with MENC's division and state units to utilize local resources and develop programs.

Thousands of elementary principals attending the National Association of Elementary School Principals in Detroit April 14-19 will have an opportunity to see and hear music education in action. A special committee headed by Elizabeth H. White, former president of the Michigan Music Educators Association, arranged for music events throughout the meeting to give greater emphasis than in recent years to music at the elementary level.

MENC leaders from all parts of the country will gather in Washington, D.C. August 14 to 17 for the biennial Interim Meeting of the MENC National Assembly. Purposes of this meeting are to exchange ideas related to advancement of music education; to orient elected state officers to policies and programs of MENC; and to formulate recommendations from the National Assembly to the MENC National Executive Board.

* * *

The American Association of School Administrators at their Atlantic City convention in February, 1973, approved the following resolution: "As school budgets today come under extreme fiscal pressure, trimming or eliminating so-called 'peripheral' subject areas from the school curriculum appears often to be a financially attractive economy.

"The American Association of School Administrators believes that a well-rounded, well-balanced curriculum is essential in the education of American children. We believe that deleting entire subject areas which have value in the total life experience of the individual is shortsighted.

"Therefore, AASA recommends that school administrators declare themselves in favor of maintaining a full balance curriculum at all grade levels, opposed to any categorical cuts in the school program."

Although the wording of this resolution does not directly specify music, it does provide a strong base for maintaining curriculum in all subject areas including the arts. Our job is to make maximum use of this resolution. We urge music educators to make copies at place them in the hands of superintendents, principals and heads of school boards at the earliest opportunity.

Mayfield Concert

The Fine Arts Department of Mayfield High School, Las Cruces, New Mexico, presented a concert by the Symphonic Band on Thursday evening, March 8, 1973, at the Mayfield High School. The band is directed by Robert L. Ramsey.

The 103 piece Symphonic Band performed The Bandstand; Hyde Park from the Frescoes Suite by Haydn, arranged by W. J. Duthoit; Prelude and Fugue by Franz Liszt, arranged for band by Pat W. Rhoads; An Outdoor Overture by Aaron Copland; Sicilienne at Finale by Antonio Vivaldi, arranged by Louis Jean Brunelli; Sinfonia Ind by Carlos Chavez, arranged by Frank Erickson; and English Dances for Bar by Malcolm Arnold.

The performance of the Liszt work was the first presentation by a high school band. Soloists for the Copland number were John Boudreau, trumpet; David Read, baritone saxophone; Mi -Galvan, clarinet; Robert Sokoll, oboe.

The thirty piece Concert Band Mayfield also appeared on the program and performed the Prokofief Merry Opus 99; The Purple Carnival by Har Alford; and Santiago Lope's paso do Galito.

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Photos, left to right, from top: Dr. George C. Wilson, Dr. Marvin Rabin, Casimer B. Kriechbaum, John T. Roberts, Donald Shetler, Thomas Wisniewski, Marjorie Keller, Howard Olsen, Dr. James Mason, Orville Dally, Joseph J. Kennedy, Jr., John Ohanian, Dr. Phyllis Glass, Robert Gruetzman, Anderson White, Daniel Sweim, Dr. Max T. Enlin, Dr. Gibson Walters, Dr. Jean Shaw Smith, Harry Lantz, Clyde A. Roller, Ralph Matesky, Jacqueline Dillon, Dr. Albert A. Renne, Robert L. Sametini, Emil Raab, Konrad Schell, John P. Celentano.
UNIVERSITY MUSIC DEPARTMENT HAPPENINGS

NMSU NOTES

Dr. John M. Glowacki, Head, Department of Fine Arts at NMSU, is on Sabbatical Leave this semester and most of the summer under a special grant for Eastern European Studies. He spent the latter part of December and most of January visiting in Italy, Switzerland, and Austria. The larger part of his leave will be spent in Poland where he will lecture at the University of Krakow. Also, he will spend time going to various schools lecturing to the students and showing them how music education is carried on in the United States. Along with this, he will be translating books and gathering Polish materials to be used in the United States. During his absence, Carl Jacobs is the Acting Head of the Department of Fine Arts.

On the evening of February 23rd a fire destroyed most of the Art Building on the NMSU campus. A great deal of time and effort was taken in trying to determine losses and in finding space where the teaching work could be continued almost immediately. Work is going on again at almost a normal pace. On March 8 bids for a new Art Building were opened but it will not be ready for occupancy until the second semester of the 1973-74 school year.

Mr. Frank Makowski, well known to many teachers in New Mexico, will hold a two weeks workshop in the Repair of Musical Instruments. The Workshop will be held in the Music Building at NMSU from June 4 to 15.

Concerts on the NMSU campus during the months of February and March have included performances by the University of Southern California Concert Choir, and the Westminster Quartet. Among the many appearances by NMSU groups during these two months was a concert by the NMSU Symphonic Band and Wind Ensemble with Dr. William Revelle as Guest Conductor.

Performances for the remainder of the year are as follows:

April 19—Senior Recital, Sharon Olson and Shirley Graham, Flutes
April 26—Jr.-Sr. Recital, Art Matthews, Baritone, Albert Valverde, Trumpet
April 28—Graduate Recital, Syl Mulins, Sr. Recital, Davis Norvell, Percussion

April 29—President's Concert; NMSU Symphonic Band, Ron Thielman, Director; Guest Artist, Skitch Henderson.
April 30—Utah Symphony.
May 2—Jazz Concert, Sam Trimble, Director.
May 3—University-Civic Symphony, Dr. D. Hardisty, Director.

NMHU

The New Mexico Highlands University Symphonic Band, under the direction of Dr. Richard Boland presented a concert at La Sala de Madrid on March 2, 1973, at 8:15 p.m. This campus performance climaxed a week of activity that included a tour February 27 and 28 when concerts were performed at Cuba, Bloomfield, Farmington, and Aztec High Schools. Numbers performed on tour included Colorburst by George Kennedy, Liturgical Music for Band by Martin Mailman, Scenes from the Louvre by Norman Dello Joio, Bergonia for Flutes by Eric Ostergren, Sequoia by Homer La Gassey, and Spirit of the Land by Frank Benciscutto.

Charles Olsen, senior music major from Albuquerque, conducted March Differente by Everett Maxwell, and Roger Aldridge, graduate assistant from Kansas City, Missouri, conducted Michel Legrand in Concert arranged by Ian Polster. Don Romero, senior music major from West Las Vegas performed as trumpet soloist. Touring with the band was The Happy Hour Barbershop Quartet—Mark Cook, Jim Bird, Al McCoin, and Joe Archuleta.

The NMHU Highlanders, formerly known as the Modern Choir, toured Northeastern New Mexico on a concert tour during the first week of April. The tour was arranged as a service to the region, for many of the isolated school systems of the area rarely hear a live performance of any kind that is not locally produced.

The Highlanders sing a wide variety of music for school children, both for pleasure and for education. This year's program included compositions by Palestrina, Handel, Brahms, and Randall Thompson, plus spirituals and pop songs. Solos were sung by Jacques Randall, mezzo-soprano; Mark Cook, baritone; and Albert McCoin, basso-profundo. The Male Barbershop Quartet added another dimension to the concerts.

This seventeen member ensemble is highly popular because it brings a joy to music that easily infects the members of the audience, who return that joy toward the music and the choir. Littleton Scott, associate professor of music, is director of The Highlanders. Mark Cook, graduate student, is assistant director, and Janice Crockett serves as pianist.

The NMHU Trio, comprised of Daniel Stern, violinist, Linda King pianist, and Elsa Aptekar, cellist, presented several concerts at high schools in Albuquerque, Los Lunas, and Alamogordo in April. A performance is scheduled for Farmington in May.

Daniel Stern, of the NMHU faculty has been engaged as guest conductor of the Boise, Idaho Philharmonic Orchestra. He will appear on the March 19, 1974 concert, which will include the Beethoven 3rd Symphony, the Schubert Violin Concerto and the Mozart Flute overture by Mozart.

The NMHU Orchestra is joining the University drama department in several performances of the musical Zorba in late May.

UNM

Prof. William Rhoads will act as judge for the Oklahoma State Contest in April and the famous "Six Flag Over Texas" in May. He will be teaching at the University of Iowa in June, and the University of the Pacific and Arkansas Polytechnic College in July.

The UNM Wind Ensemble gave a concert in Keller Hall on March 1 featuring student soloists and conductors.

UNM Jazz Band concert was given before a packed house on March 14. This jazz group will play programs at Española, Santa Fe, Belen, Socorro and Las Cruces prior to taking part in the Jazz Festival sponsored by New Mexico State University.

The UNM Wind Ensemble will

(Continued on page 23)
SUMMER SESSION—73

CHAMBER MUSIC Workshop • JUNE 4-15 • 2 Hours Credit
with the FINE ARTS QUARTET as guest Clinicians
STAGE BAND Workshop • JUNE 11-15 • 1 Hour Credit
featuring CLARK TERRY as guest clinician

JAZZ ARRANGING • Wm. E. Rhoads • June 4-15
GUITAR for the CLASSROOM TEACHER • Alex Chavez • June 4-15
CLASSICAL GUITAR • Hector Garcia • June 18-29
OPEN CLASSROOM • John Batcheller • June 18-22
CHORAL • John Clark • June 18-22

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ELEMENTARY STRING PROGRAMS • June 11-15
CHAMBER ORCHESTRA MATERIALS • June 18-22
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### CHORAL MUSIC

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<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
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<tbody>
<tr>
<td><strong>SATB—Sacred &amp; Secular</strong></td>
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<tr>
<td>Ah, Lord Who Hast Created All</td>
<td>Schutz</td>
<td>.35</td>
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<tr>
<td>All the Way from Nazareth</td>
<td>Van Hulse</td>
<td>.35</td>
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<tr>
<td>America, There's So Much to Say</td>
<td>arr. Johnny Mann</td>
<td>.45</td>
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<tr>
<td>Ayre for Eventide</td>
<td>Stuart</td>
<td>.30</td>
</tr>
<tr>
<td>Begin My Tongue</td>
<td>Young</td>
<td>.35</td>
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<tr>
<td>Some Heavenly Theme</td>
<td>Young</td>
<td>.35</td>
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<tr>
<td>Beulah Land</td>
<td>Swanee/Ferguson</td>
<td>.35</td>
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<tr>
<td>Black and White</td>
<td>arr. Coates</td>
<td>.35</td>
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<tr>
<td>Blessed Be the Father</td>
<td>Christiansen</td>
<td>.30</td>
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<tr>
<td>Blessed Jesus</td>
<td>Crow</td>
<td>.25</td>
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<tr>
<td>Canticle of Celebration</td>
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<tr>
<td>(wuopt brass)</td>
<td>Young</td>
<td>.35</td>
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<tr>
<td>Christus Factus Est</td>
<td>Andrea</td>
<td>.25</td>
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<tr>
<td>Closter Hymn (Requiem)</td>
<td>Schumann</td>
<td>.35</td>
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<tr>
<td>Day by Day (from Godspell)</td>
<td>arr. Howard</td>
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<tr>
<td>Everybody Hears a</td>
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<tr>
<td>Different Drummer</td>
<td>Ledo/Lewis</td>
<td>.50</td>
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<tr>
<td>From All Thy Saints in Warfare</td>
<td>Vaughan Williams</td>
<td>.25</td>
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<tr>
<td>Glory and Honor</td>
<td>Giorgi</td>
<td>.35</td>
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<tr>
<td>Godspell Selections</td>
<td>arr. Leyden</td>
<td>1.25</td>
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<tr>
<td>Gypsies, Tramps and Thieves</td>
<td>arr. Lajoski</td>
<td>.45</td>
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<tr>
<td>Heart of Gold</td>
<td>arr. Sanford</td>
<td>.50</td>
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<tr>
<td>Holy Festival</td>
<td>Beck</td>
<td>.50</td>
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<tr>
<td>The House of the Lord</td>
<td>Young</td>
<td>.40</td>
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<tr>
<td>How Excellent Thy Name</td>
<td>Burroughs</td>
<td>.35</td>
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<tr>
<td>I Believe in Music</td>
<td>arr. Cassey</td>
<td>.50</td>
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<tr>
<td>I Did Not Lose My Heart</td>
<td>Kennedy</td>
<td>.35</td>
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<tr>
<td>I Long for Thy Salvation</td>
<td>Newbury</td>
<td>.30</td>
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<tr>
<td>If I Could Write a Song</td>
<td>arr. Boyd</td>
<td>.50</td>
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<tr>
<td>If You Could Read My Mind</td>
<td>arr. Boyd</td>
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<td>I'll Never Leave You Comfortless</td>
<td>Newbury</td>
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<td>I Will Sing of Mercy and Judgment</td>
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<td>Let It Be Me</td>
<td>arr. Kerr</td>
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<td>Let the World Rejoice</td>
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<tr>
<td>The Lord is My Strength</td>
<td>Carlson</td>
<td>.25</td>
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<tr>
<td>And My Song</td>
<td>Newbury</td>
<td>.30</td>
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<tr>
<td>Marlboro Road</td>
<td>Ledo/Lewis</td>
<td>.50</td>
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<tr>
<td>May We Be Worthy of Thy Trust</td>
<td>Martin</td>
<td>.25</td>
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<tr>
<td>Methinks I Hear the Full</td>
<td>Bentley</td>
<td>.35</td>
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<tr>
<td>Celestial Choir</td>
<td>Crotch</td>
<td>.35</td>
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<tr>
<td>Morning Has Broken</td>
<td>Stevens Simeone</td>
<td>.35</td>
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<tr>
<td>Music from Across the Way</td>
<td>arr. Cassey</td>
<td>.40</td>
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<tr>
<td>My Old Ford (w/inst.)</td>
<td>Ringwood</td>
<td>.45</td>
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<tr>
<td>Nas Autem</td>
<td>Desenclos</td>
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<tr>
<td>Now Sings for the Church Year</td>
<td>(Collection w/guitar and bass) Newbury</td>
<td>1.00</td>
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<tr>
<td>O Clap for Joy</td>
<td>Burroughs</td>
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<tr>
<td>O God, Thy Name is Holy</td>
<td>Matthews</td>
<td>.30</td>
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<tr>
<td>O Lord, Give Ear</td>
<td>Beethoven/Goldman</td>
<td>.30</td>
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<td>O Love That Will Not Let Me Go</td>
<td>Wilkinson</td>
<td>.35</td>
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<tr>
<td>Poem of Creation</td>
<td>Ledo/Lewis</td>
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<tr>
<td>Praise the Lord Who Reigns Above</td>
<td>Plutsch</td>
<td>.30</td>
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<td>Praise Ye the Lord</td>
<td>Wilkinson</td>
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<tr>
<td>Prelude and Dance for Voices and Hands</td>
<td>Plutsch</td>
<td>.35</td>
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<td>The Prophecy of Joel</td>
<td>Butler</td>
<td>.35</td>
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<tr>
<td>Put On The Whole Armour of God</td>
<td>Newbury</td>
<td>.35</td>
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<tr>
<td>Rain</td>
<td>arr. Lajoski</td>
<td>.45</td>
</tr>
<tr>
<td>Recuerdo</td>
<td>House</td>
<td>.35</td>
</tr>
<tr>
<td>Reflections on a Reflection</td>
<td>Ledo/Lewis</td>
<td>.35</td>
</tr>
<tr>
<td>Ring Out Your Bells</td>
<td>Vaughan Williams</td>
<td>.35</td>
</tr>
<tr>
<td>Round After Round</td>
<td>Berger</td>
<td>.35</td>
</tr>
<tr>
<td>Salva Regina</td>
<td>Desenclos</td>
<td>.45</td>
</tr>
<tr>
<td>Simple Song of Freedom</td>
<td>arr. Lajoski</td>
<td>.45</td>
</tr>
<tr>
<td>Sing Ye</td>
<td>Wienhorst</td>
<td>.40</td>
</tr>
</tbody>
</table>

**SATB—Sacred & Secular—cont’d**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stand Up and Cheer</td>
<td>arr. Johnny Mann</td>
<td>.45</td>
</tr>
<tr>
<td>Suavecito</td>
<td>arr. Lajoski</td>
<td>.45</td>
</tr>
<tr>
<td>The Summer Knows</td>
<td>arr. Slater</td>
<td>SATB, SSA .40</td>
</tr>
<tr>
<td>This Is What We Are</td>
<td>Kimmell</td>
<td>.30</td>
</tr>
<tr>
<td>Vincente</td>
<td>arr. Dice</td>
<td>SATB, SSA .40</td>
</tr>
<tr>
<td>The Way of Love</td>
<td>Dieval</td>
<td>SATB, SSA .40</td>
</tr>
<tr>
<td>Weep Me the Sunshine</td>
<td>arr. Boyd</td>
<td>SATB, SSA .40</td>
</tr>
<tr>
<td>Where is the Love</td>
<td>Baumann</td>
<td>.40</td>
</tr>
<tr>
<td>The Young New Mexican Puppeteer</td>
<td>arr. Hayward</td>
<td>.40</td>
</tr>
<tr>
<td>You've Got a Friend</td>
<td>arr. Casey</td>
<td>SATB, SSA .40</td>
</tr>
</tbody>
</table>

**SSA—Sacred & Secular**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bless the Beasts and Children</td>
<td>arr. Cossey</td>
<td>.40</td>
</tr>
<tr>
<td>Day by Day (from Godspell)</td>
<td>arr. Howard</td>
<td>.35</td>
</tr>
<tr>
<td>A Farewell in the Evening Rain</td>
<td>John Duke</td>
<td>.35</td>
</tr>
<tr>
<td>I Believe in Music</td>
<td>arr. Cossey</td>
<td>.50</td>
</tr>
<tr>
<td>I Close My Eyes (SSAA)</td>
<td>Track</td>
<td>.25</td>
</tr>
<tr>
<td>I Feel the Earth Move</td>
<td>arr. Cossey</td>
<td>.40</td>
</tr>
<tr>
<td>If I Could Write a Song</td>
<td>arr. Boyd</td>
<td>.50</td>
</tr>
<tr>
<td>If You Could Read My Mind</td>
<td>arr. Boyd</td>
<td>.50</td>
</tr>
<tr>
<td>Lord Shinel</td>
<td>Moore</td>
<td>.25</td>
</tr>
<tr>
<td>On That Night</td>
<td>Cook/House</td>
<td>.30</td>
</tr>
<tr>
<td>On the River Chao</td>
<td>John Duke</td>
<td>.40</td>
</tr>
<tr>
<td>Praise to the Lord, the Almighty</td>
<td>Krapf</td>
<td>.35</td>
</tr>
<tr>
<td>Sometimes I Feel Like a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moanin' Dove (SSAA)</td>
<td>Gilliam</td>
<td>.30</td>
</tr>
<tr>
<td>When You Say Love (HML)</td>
<td>arr. Oliver</td>
<td>.40</td>
</tr>
<tr>
<td>The Wind and the Willow</td>
<td>John Duke</td>
<td>.40</td>
</tr>
</tbody>
</table>

**UNISON, 2 PART, SATB, SSBB—Sacred & Secular**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Glory Laud and Honor</td>
<td>Teschner</td>
<td>SAB .25</td>
</tr>
<tr>
<td>Amazing Grace</td>
<td>arr. Stanton</td>
<td>SAB .35</td>
</tr>
<tr>
<td>Bachelor's Dance</td>
<td>arr. Hobash</td>
<td>TBB .50</td>
</tr>
<tr>
<td>Canamus Domino</td>
<td>Bruneri</td>
<td>SSAB .35</td>
</tr>
<tr>
<td>Come With Rejoicing</td>
<td>Leaf</td>
<td>Uni .30</td>
</tr>
<tr>
<td>The Courting of the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deaf Woman</td>
<td>arr. Allard</td>
<td>SAB .30</td>
</tr>
<tr>
<td>Day By Day</td>
<td>arr. Howard</td>
<td>2 pt .35</td>
</tr>
<tr>
<td>Feed My Lambs (w 2 flutes)</td>
<td>Sleeth</td>
<td>Uni .35</td>
</tr>
<tr>
<td>I Believe in Music</td>
<td>arr. Cossey</td>
<td>SA, SAB .50</td>
</tr>
<tr>
<td>In That Great Gettin' Up Morning</td>
<td>Heath</td>
<td>TBB .40</td>
</tr>
<tr>
<td>Let Us Break Bread Together</td>
<td>Rogers</td>
<td>SAB .35</td>
</tr>
<tr>
<td>The Walks in Beauty</td>
<td>Lekberg</td>
<td>SATB .30</td>
</tr>
<tr>
<td>Sing Gloria</td>
<td>Hunnicutt</td>
<td>2 pt .25</td>
</tr>
<tr>
<td>This Is All I Ask</td>
<td>arr. Simon</td>
<td>TBB .40</td>
</tr>
<tr>
<td>Three Simple Melodies</td>
<td>Zimmermann</td>
<td>Uni .20</td>
</tr>
<tr>
<td>The Water is Wide</td>
<td>arr. Ehrer</td>
<td>2 pt .35</td>
</tr>
<tr>
<td>Wayfarin' Stranger</td>
<td>arr. DeCrow</td>
<td>2 pt .35</td>
</tr>
<tr>
<td>Who Is That That Comes From Far</td>
<td>Hopkins</td>
<td>(mixed) Uni .25</td>
</tr>
</tbody>
</table>

**TRY THESE FOR YOUR "GRADS"**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>For All We Know</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Will Never Pass This</td>
<td>arr. Lajoski</td>
<td>SATB, SSA .45</td>
</tr>
<tr>
<td>Way Again</td>
<td>arr. Simon</td>
<td>SATB, SAB, SAB .40</td>
</tr>
<tr>
<td>Tomorrow Belongs to the Children</td>
<td>press time</td>
<td></td>
</tr>
<tr>
<td>We've Only Just Begun</td>
<td>arr. Simeone</td>
<td>SATB, SSA, SSA .35</td>
</tr>
<tr>
<td>We've Only Just Begun</td>
<td>arr. Lajoski</td>
<td>SATB, SSA .45</td>
</tr>
</tbody>
</table>

**LATEST ADDITIONS TO STOCK**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rocky Mountain High</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summer Breeze</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tomorrow Belongs to the Children</td>
<td>press time</td>
<td></td>
</tr>
</tbody>
</table>

**"Sesame Street" SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circles</td>
<td></td>
<td>2 part .35</td>
</tr>
<tr>
<td>Sing (Canta Una Cancion)</td>
<td></td>
<td>2 part .35</td>
</tr>
</tbody>
</table>
CONCERT BAND

Title | Composer | Grade | Price
--- | --- | --- | ---
Anna & the King, Theme from | arr. Nowak | ME | 7.00
Barnum & Bailey's Favorite | King/Baunum | MD | 17.00
Bill Bailey | arr. Eymann | ME | 8.00
Black and White | Arkin & Robinson | MD | 7.00
Bless the Beasts & Children | arr. Bullock | M | 10.00
Briar's Song | Legrand/Bullock | M | 10.00
Caralle King Portrait | arr. Cocacos | M | 15.00
Ceremonial Fanfare | Reed | MD | 22.50
Chantilly | Conley | ME | 8.00
Charcoal & Fugue | Weinzer | MD | 15.00
Classical Overture, A | Grandman | MD | 21.00
Concertino for Trumpet | Risager/Haugland | D | 17.00
Concertino for Trumpet | Bentrisch | M | 10.00
Coronation Hymn | Holden/Playfair | MD | 7.50
Corsair, The | Berlin/Challier | D | 27.50
East Parade | Berlin/Auken | MD | 7.50
Elegy for a Watchmaker | Hill | MD | 25.00
El Calon Mexico | Copland/Hindsley | D | 35.00
Entrata Festiva | Nystedt | D | 20.00
First Time Ever I Saw Your Face, The | MacColl | ME | 7.50
Gershwin Medley (op chorus) | arr. Bennett | M | 20.00
Glorious Road | Conley | ME | 8.00
Gospel Rock Medley | arr. Schaefer | M | 22.00
Grant's Rest | Fause Buelman | MD | 11.00
Hanedans | Nielsen/Moller | D | 25.00
Hymns of Hope (w/chorus) | Nethybel | D | 20.00
Imperatriz | Reed | MD | 24.00
Irving Berlin—Symphonic Portrayal | arr. Ates | M | 28.00
Live! My Voice & Sin | arr. Taylor | ME | 18.50
Lyric Overture | Erickson | MD | 13.00
Mozart & Donizetti | M | 12.00
Mary Ann (Cha Cha Cha) | arr. Parker | E | 4.50
Mazurka | Chabrier/Long | D | 20.00
Men, The (Theme from | Hayes/Nowak | M | 15.00
Minnow (Jazz Oriented Concept | in 10/4) | Rass | D | 20.00
Overture Brillant, Op 19 | Tuthill | D | 20.00
Overture The Court of Henry VIII | Cacovas | ME | 10.00
Overture for Symphonic Band | Kaneda | MD | 28.50
Overture Romantic | Smith | D | 25.00
Pavane & Gallardo | arr. Gardner | M | 12.00
Petie's Bossa Nova | Rheims | M | 13.50
Poppa | Kingsley/Wheler | MD | 18.00
Preludia in D (Baroque Folks-Rock) | Giovanni | D | 20.00
Reverie | Debussy/Esther | M | 12.00
Rockin' Rhapsody | Lombardo | MD | 17.50
Rondo | Rossi/Robbons | Giovanni/Robinson | MD | 17.50
Russian Fete | Rossy-Korakos | MD | 15.00
Scoal Room Six-Eight March | Wiedmeyer | ME | 9.00
7-Latin (2nd Mov-t17th Symph.) | Beethoven/Rosenberg | MD | 10.00
Sinfonietta Flamenca | Sarich | D | 20.00
Shenandoah | Bilk | D | 18.00
Short Prelude with Perspectives | Caruso | MD | 15.00
Sonata | Beethoven/Conley | MD | 7.50
Song from M.A.S.H. | arr. Lowden | MD | 7.00
Song Sun Blue | arr. Lowden | MD | 7.00
Songs of Nysaoland | Davis | M | 22.00
Songs of the Carpenter, Vol. II | arr. Nowak | ME | 7.00
Sounds of Simon & Garfunkle | arr. Burden | M | 20.00
Study in Textures | Schuller | MD | 15.00
Suite for Trumpet and horn | Cabine | MD | 16.00
Swinging Spirituals | Playfair | ME | 8.00
Tangents III (Band & steel) | Jackson | MD | 20.00
Tersichore | Tull | M | 24.00
Trigonon | Forsblad/Leadstrom | MD | 27.50
Two Bruckner Miniatures | arr. Gordon | ME | 8.50
Where is the Love | arr. Bullock | M | 10.00
Zodiac | Carter | MD | 17.00

NEW ORCHESTRA

Title | Composer | Grade | Price
--- | --- | --- | ---
An After-Intermission Overture | Hazz | M | 12.00
(s) Air for String Orchestra | Kvald | MD | 5.00
(s) Airport Love Theme | arr. Muller | ME | 13.50
(s) Canon & Fugue for Strings | Ries | D | 12.50
(s) Canon & Fugue for Strings | Capongaro | E | 5.50
(s) Overture for Strings | Harris | MD | 5.00
Diversity for Orchestra | Berkowitz | M | 10.00
Fadograph of a Western Scene | Barber | D | 18.00
Film Masterpiece Themes | arr. Muller | M | 10.00
First Time I Ever I Saw Your Face | Playharp | M | 12.00
Folk Baroque Suite | arr. Hasting | M | 8.00
Four Love Scenes (w/chorus) | Deddick | D | 28.50
(s) Fugal Fingers | Capongaro | E | 5.50
Hummel Concertante | arr. Brown | E | 9.00
Hurting Each Other | Geldt | ME | 12.50
(s) I Wish You Love | arr. Muller | ME | 13.50
Irving Berlin-Symphonic Portrait | arr. Ades | M | 20.00
Jig-O-Rama | arr. Marks | M | 11.50
(s) Lennon & McCarty Medley | Muller | M | 15.00
(s) Let It Be Me | arr. Muller | ME | 13.50
Manfred Overture | Schumann-Muller | MD | 14.00
A Mighty Fortress | Nethybel | MD | 21.50
(s) Poem for Strings | Frazeur | MD | 6.50
Rainy Days & Mondays | arr. Schaefer | MD | 12.00
Sinfonietta Flamenca | Jordany | MD | 12.50
(s) Song of the Heather | Medelsihn/Henderson | MD | 4.00
(s) Strongers in the Night | arr. Muller | ME | 13.50
Summer of '42 | Lebrand/Muller | MD | 12.50
(s) Ten Pieces for String | E | 15.00
Trios (from Lt. Kje Suite) | Prokofiev | MD | 13.50

NEW STRING COLLECTIONS

Title | Composer | Grade | Price
--- | --- | --- | ---
Fiddlin' Fun | Playharp | Score 5.00
String Colors | Chose | Score 5.00

NEW! STAGE BAND

Title | Composer | Grade | Price
--- | --- | --- | ---
Adobe | Gold & Feldstein | 6.00
Alone Again (Naturaly) | arr. Pouliet | 7.50
Amy's Theme | arr. Mahaffey | 5.00
Blues for Julliard South | McLaughlin | 13.50
bossa Nova De Jazz | Abersold | 3.00
Can You Hear It? | Denton | 6.00
Chicago Monage | arr. Schaefer | 15.00
Close to You | arr. Mahaffey | 6.00
Collage | Lowden | 4.50
Colorado Moss Rock | Colver | 8.50
Dirty Fork | McNish | 18.50
Din't Bosie's Thing | Nesbot | 7.00
Encounter | Wolfer | 7.00
Everything's Alright | arr. Tagenhorst | 6.50
First Time I Ever I Saw Your Face | arr. Mahaffey | 6.00
Games People Play | arr. Lowden | 6.00
Goodbye (Chicago) | arr. Schaefer | 5.50
Groovin' Easy | Gold & Feldstein | 5.00
Help Me Make It Through The Night | arr. Muller | 6.50
Here's That Rainy Day | arr. Lowden | 6.00
Honky Car | arr. Slater | 6.00
House of the Rising Sun | arr. Mahaffey | 6.00
Hurtin' Each Other | McCoy | 6.00
I Can't Make It Through The Night | arr. Muller | 6.50
Irving Berlin Portrait | arr. Mahaffey | 6.50
Jig-O-Rama | arr. Marks | 4.50
Norwegian Wood | arr. Mahaffey | 6.50
Samba Anna | Norton | 5.00
Something for Shelly | Clark | 5.00
The Spotlighter | Segurian | 4.50
Swamp Kiddy | Thomson | 7.50
Too Much Blues | Fico | 6.00
Uta Major | Wright | 8.00
Watermelon Rock | Fico | 6.00
Where is the Love | arr. Engle | 5.00

Prices subject to change by the publisher without notice.
The American Revolution Bicentennial Commemoration IN 1976
Dr. Frank Angel, President
New Mexico Highlands University

In 1976 this country will be commemorating the 200 years of its existence. The American Revolution Bicentennial was established by the Congress. The President appointed members to the Bicentennial Commission to give overall direction to the Bicentennial. This commission has been meeting and laying plans for involving the citizens in activities which will take place in '76 and beyond.

The Commission has established three major committees to emphasize three aspects of the commemoration. One is called Heritage and emphasizes the historical heritage of the country. The historical heritage includes the heritage from all cultural groups, not solely the original thirteen colonies. Festival has a two-fold emphasis, one having to do with the immigrant input and the other historical heritage of the country. The third alternative considered was that of changing the date of the NMMEA All-State Festival to a time when the University was not in session. Dr. William Seymour did present an invitation to the New Mexico at the SW MENC in Wichita, Kansas. March 22-23, 1973. They are; Southwesten MENC, March 22-25, 1973, Wichita:

President Van Winkle also related other alternatives considered by the NMMEA Board of Directors. The possibility of having three separate All-States, one each for band, Orchestra, and Chorus, thus reducing the size of each conference which would permit moving the Conference around the State.

Such an arrangement would destroy the unity and strength of the Music Festival and the Association. It would probably cause the exhibitors to discontinue their exhibits in New Mexico.

The third alternative considered was that of changing the date of the NMMEA All-State Music Festival and Conference to a time when the University was not in session. Dr. William Seymour did present an invitation from UNM and the Music Department to return for the 30th NMMEA All-State Music Festival and Conference, January 17, 18, 19, 1974.

The NMMEA Board of Directors unanimously approved to accept the invitation for the 1974 All-State Music Festival and Conference. These dates have been approved by the New Mexico Activities Association.

VICE-PRESIDENTS’ REPORTS:

Vice-President, Elementary-Junior High: Harriet Heltman (Attached)
Vice-President, Chorus: Don Thorp (Attached)
Vice-President, Orchestra: Don Boone (Attached)
Vice-President, Band: Win Christian (Attached)

DISTRICT PRESIDENTS’ REPORTS:

Each state President stated that their report had been printed in the Magazine and requested membership to read it.

MORAL WALL PLAQUE—DR. PAUL STRUB:

Harold Van Winkle reviewed the fact of the untimely death of Dr. Paul Strub, Dean of the School of Music, ENMU, and the great service that Paul Strub had given to music education in New Mexico. He had served as Editor or Circulation Manager for the NEW MEXICO MUSICIAN plus given untold service to music educators in the State. Van Winkle stated that NMMEA Board of Directors had voted to present a memorial plaque to honor Dr. Strub, which would be hung in the foyer of the School of Music at ENMU. Since a number of persons had expressed a desire to participate in such a project, he was asking for a pledge or donation to the project. Funds should be given to the NMMEA Vice-Presidents.

SOUTHWESTEN MENC, March 22-25, 1973, Wichita:

Van Winkle extended congratulations to music performing groups who will represent New Mexico at the SW MENC in Wichita, Kansas, March 22-25, 1973. They are: Livingston High School Choir, Carol Brashear, Director.
Las Cruces High School Choir, Gary Storey, Director
Albuquerque Youth Symphony, Dale Kempter, Director

President Van Winkle announced that Rollic Heltman had been nominated by the SW MENC Board of Directors to run for President of the SW MENC to fill the vacancy created by the Death of Paul Strub. He urged everyone to vote for Rollic and to contact friends in other States to vote for him.

APPLICATION FOR PERFORMANCE AT NATIONAL CONFERENCE:

President Van Winkle announced that anyone interested in presenting a musical group at the MENC National Conference to be held in Anaheim, California, March 22-26, 1974 should follow the procedures as published in the January 1973 issue of the Music Educators Journal. Applications must follow those procedures.

PROPOSED LOWERING OF LEGAL AGE FOR PURCHASING LIQUOR:

Considerable discussion ensued concerning the proposed lowering of the legal age of purchasing liquor and how it would affect school activities. Bob Beaum moved that NMMEA go on record opposing the lowering of the legal age to 18 for the purchasing of alcoholic beverages because of the adverse effect and situations that could occur when traveling with school groups. Seconded by Ross Ramsey. Passed unanimously.

INTRODUCTION OF NEW OFFICERS:

President Van Winkle introduced the new NMMEA officers:

President: Don Beene
Vice-President, Band, Ross Ramsey
Vice-President, Chorus: John Walker
Vice-President, Orchestra: William Graner
Vice-President, Elementary-Junior High: Harriet Heltman

Mr. Van Winkle thanked the Executive Committee and Board of Directors for their cooperation and assistance for the Association. He wished the new officers well in guiding the Association during their term.

TOURING EUROPE:

Ron Lipka related his sad experience with a touring musical group in Europe during the summer of 1972. He recommended that music directors investigate thoroughly any travel agency selling European Tours for musical groups. Check Better Business Bureau, Bonding Companies, Financial Rating Companies and Reality Companies. Ross Ramsey stated that Jack Lee, Director of Bands, University of Arizona, Tucson has published a criteria for selecting a travel agency for touring groups.

ELEMENTARY-JUNIOR HIGH SCHOOL SESSIONS:

Louise Driik, Las Vegas vocal junior high and elementary school music teacher stated that she had found the sessions for the elementary junior high school to be very helpful. She hoped that the sessions would be continued in the future.

ADJOURNMENT:

Meeting adjourned at 12:05 P.M.

Respectfully submitted,

Rollic V. Heltman
Executive Secretary

Phillips
House of Music

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Sands Center, Portales, N. M.—Ph. 356-4242

All Major Brands of Band Instruments, Pianos and Organs.
Music and Methods

Personal attention given to all orders, technical services and repairs.

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Harold Phillips Owner

ANGEL . . .

(Continued from page 22)

important role in this country. One immediately thinks of the tremendously rich inheritance brought by all the immigrant groups. folk music, the native jazz, and the variations of modern music. Under the Heritage strand of the Bicentennial, the thought occurs that the historic contributions should be sought out and preserved. Under the Festival, all of the contributions in music, folk and modern, as well as the dance and other expressive contributions, should be sought out, preserved and highlighted. What new compositions, which push American creative music forward, might also come about? These can only be imagined. In short, there is a tremendous challenge and opportunity for musicians to participate in creative ways in the Bicentennial Commemoration.

Editor’s note: Dr. Angel was appointed by President Nixon to serve as a member of the National Bicentennial Commission. Your attention is also directed again to the Bicentennial article by Mary Thompson in the October issue, 1972, page 6, of THE NEW MEXICO MUSICIAN. Mrs. Thompson is an Honorary Member of the New Mexico American Revolution Bicentennial Commission.

UNM . . .

(Continued from page 18)

present a concert on April 30 and will feature the UNM Percussion Ensemble and Lucy Johnston as flute soloist.

Prof. William Rhoads is sponsoring the Jazz Workshop and Clinic with Clerk Terry, famous New York trumpeter to be held at UNM June 12, 13, 14, and 15. This clinic is for high school students, band directors and university students.

Prof. Alex Chavez has received a grant to do research in Mexico City on the availability of Mexican Choral Music. Prof. Chavez will leave for Mexico City sometime during the summer. He presented a song-lecture recital at Highlands University Ethnic studies on March 29.

Dr. William Seymour, chairman of the Music Dept., UNM and Dr. John Batcheller, Coordinator of Music Education at UNM, attended the Southwestern MENC conference at Wichita in March. Dr. Batcheller presided at several sessions dealing with elementary music.
UNM...

(Continued from page 23)

and early childhood music education.

Prof. John Clark, director of choral activities at UNM, served as adjudicator and clinician for the District 5 Choral Festival at Atlanta, Georgia, February 22-24. He will serve as clinician at the Los Alamos High School April 4. Prof. Clark also recently attended the American Choral Directors Association National Convention at Kansas City, Missouri.

Professors Jane Snow and Jeane Grealish gave several Community Concert recitals in Vermont, New Hampshire, Massachusetts and North Carolina. Last January they presented an all Greek program in Keller Hall for the benefit of Sigma Alpha Iota Foundation. Next Fall they will be featured as the first artists to perform in concert in Vermont's established 'Youth Concerts of Vermont' series. These concerts will be modeled after our own Youth Concerts of New Mexico of which Miss Grealish is executive Director.

WNMU

The University Choir under the direction of Lewis Spencer will be performing on a statewide tour in the second week of April. This will be followed by a concert on Tuesday, April 24, by the choir and the choral ensemble on campus in Silver City.

The WNMU band and stage band directed by Roger Brandt will be performing concerts on campus as well as in the community during March and April.

The University-Community orchestra will participate in the production of the musical show "Oklahoma" April 6-8. This is a combined production of the drama and music departments of WNMU. Dr. William Louis of the drama department is production director and Dr. Herbert Levinson, chairman of the music department, will be conducting the musical portions. The orchestra also is presenting a young people's concert around April 28.

Material for October

Issue of THE

NEW MEXICO MUSICIAN

Should be Submitted

by SEPT. 1

NMMEA CHORUS SECTION MEETING

3:30 P.M., Room 2100, FAC

I. Communications

A. Suggested from the floor, that the NMMEA Music Journal be mailed with a note to pass it on to the directors of a school district, from the administrators.

B. List all All-State Music and audition materials in the fall issue, in addition to the spring issue.

C. Have all the print-outs for All-State prepared with the official list of participants, including the concert dress, and the All-State Clinician's instructions for interpretation and memorization.

D. A motion by Bob Sheets, and seconded by Bill Simmons that a 7 person committee (one vocal person from each district) be established to act for the advancement of choral activities within the state to be financed by the districts. Much discussion—motion amended and passed that the Choral Vice-President would chair the committee. To meet the first of year, and just after All-State, to get the new All-State on the road.

II. Recognition was given to Gary Storey and Carol Brashear on representing New Mexico at Wichita this year.

III. Clinicians selected:

IV. Auditions for All-State Choirs:

A. A motion by Ben Canfield and seconded by Gary Storey, that the Choral Vep submit several melody lines to the audition team to be utilized for sight reading statewide in an attempt to improve standardization of this aspect of the audition.

Much discussion—passed.

B. A motion and amended by John Walker, seconded by Chuck Reeves, to drop the vocalise from the vocal audition order.

C. A motion by Northup and seconded by Wall that a different mandatory order for the vocal audition be established to preserve the auditioner's nerves. Solo—Audition number (required)—sight reading to always be last.

Much discussion—passed.

V. New Business:

A. There being nothing else—motion that meeting be adjourned.

Respectfully submitted,

S/ Don Thorp, Choral Vice-President
S/ Ron Alford, Recording Secretary

NMMEA ORCHESTRA SECTION MEETING

Meeting was called to order Thursday, January 28th in Room FAC 2118 at 3:40 P.M. by Win Christian, Band Vice-President. Many band directors were present.

Items concerning logistics of the current convention were discussed and resolved.

Concerto for Orchestra in D Major—Handel Trans.—Ormandy.

"Symphony # 4 (New #8) in G Major, Opus 88—Dvorak (1st Mvt.)

1974 ALL-STATE STRING ORCHESTRA MUSIC

Fantasia on a Theme by Thomas Tallis—Vaughn Williams (G. Schirmer)

Adagio for Strings—Samuel Barber (G. Schirmer)
ALL-STATE AUDITIONS
Las Cruces—Dec. 7, 1973
Roswell—Dec. 8, 1973
Albuquerque—Dec. 14, 1973
Santa Fe—Dec. 15, 1973

ALL-STATE FESTIVAL
Albuquerque UNM

DID YOU KNOW?
MOZART
(1756-1791)
BEGAN HIS MUSICAL CAREER AT THE AGE OF THREE BY PLAYING THE HARPICORD AND VIOLIN.
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THE HEBREW SHOFAR, THE REMOTE ANCESTOR OF TODAY'S TRUMPET, IS STILL USED IN RELIGIOUS SERVICES AND HAS BEEN FOR OVER 60 CENTURIES.

THE START OF BANDS, WAS FOR A TOWN CRYER WHO USED A RUBBER-CUSHIONED MOUTHPIECE MADE BY G. CONN SO HE COULD CONTINUE TO PLAY HIS CORNET IN THE TOWN BAND IN 1873.

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College of Santa Fe

A Theatre Institute for Northern New Mexico will be sponsored this summer by the College of Santa Fe, in cooperation with the Santa Fe Community Theatre. The Institute will be held from June 11 through August 4, with touring from August 6 to 31. Public performances will be offered during a Festival of Theatre on two weekends: July 28-29 and August 4-5 at such locations as the Greer Garson Theatre at the College, the Santa Fe Community Theatre, parks and ballrooms, where a mobile stage will be used.

The major touring activity outside Santa Fe will take place between August 6 and 31, and will include mime troupe, a bilingual theatre group and an American Indian group.

The Theatre Institute will offer a number of courses for credit, including Voice, Piano, Contemporary Music Theatre, Opera as Drama, Folk and Ethnic Music, and Theatre Workshops in Performance or Production.

The College of Santa Fe Biology Department may seem a bit eerie these days as passers-by hear angelic music being played to the laboratory’s dissected frogs. Actually, what they hear is Dr. William Grabowski, associate professor of biology and chairman of the division of sciences and mathematics, practicing his harp after a hard day’s work in the lab.

Dr. Grabowski, who is currently vice-president of the New Mexico Chapter of the American Harp Society, learned to play the harp eight years ago while he was a doctoral candidate in Zoology at Colorado State University. “I have always liked harp music, so a friend bet me a dollar that I didn’t have enough nerve to go see the harp teacher about taking lessons. I needed the dollar, became the first Colorado State University harp student, and after six lessons, gave my first performance.”

Dr. Grabowski linked his biology career and his love for the harp by explaining, “By nature, both science and music are extremely disciplined careers. The harp gives me something to focus my attention on other than science.”

“Music is relaxing,” commented Dr. Grabowski. “I don’t take my frustra-

(Continued on page 28)
d. Clinics and workshops:
It was the consensus of the Executive Committee that the program of clinics and workshops was well received by all attending the 1973 All-State, so therefore, we should try to continue this very effective in-service program. Each Vice-President is to secure the persons to demonstrate and present workshops.

e. Other Business:

Discussion:

(1) Establish a headquarters room during All-State for the guest conductors and officers to carry out the Festival business and for the guest conductors to rest. The UNM PAC Green Room was suggested.

(2) There seems to be a number of music directors who attend All-State without paying their dues or registration. To combat this unfair practice, the Executive Committee established the following practices: registration fees must be paid at all entrances for rehearsals, clinics, workshops, exhibits and membership cards will be checked for business meetings in addition to the registration tag.

REPORT, SW MENC—Don Beene, Rollie V. Heltman:
Don Beene reported that the convention was a fine one and that the three performing groups from New Mexico: Albuquerque Youth Symphony, Dale Kemper, Director; Las Cruces High School Choir, Gary Storey, Conductor; and the Lonitoring High School Choir, Carol Breshears, Conductor, were outstanding and perhaps were the best in the Conference. Beene reported that because of the fine performance of the Albuquerque Youth Symphony, Dr. Gene Morlan, urged them to apply to perform on the national program at Anaheim next March, 1974.

Heltman reported that because of the inopportune time on the schedule of the Wichita Conference, our groups did not have the kind of audience in number they should have had.

Heltman also reported that he had talked with several Music Industry people concerning the showcase program of workshops.

Programs of the Conference were passed around.

DATE FOR FALL NMMEA BOARD OF DIRECTORS MEETING:
The Fall Meeting of the NMMEA Board of Directors will be August 24-25, 1973 at the Green Room of the UNM Fine Arts Center, beginning at 7:30 P.M., August 24th.

MENC STATE PRESIDENTS INTERIM MEETING:
The MENC State Presidents and Officers Interim Meeting will be held in Washington, D.C. on August 14-17, 1973. John O. Walker moved and seconded by Harold Van Winkle that NMMEA provide funds for the President to attend in the amount needed for expenses over the MENC allowance. Funds are also to be provided for the Executive Secretary, if he is not funded from other sources. Passed.

REVIEW OF TAPES FOR GROUP APPLICATIONS TO GO TO MENC CONFERENCE IN ANAHEIM:

a. It was moved by Harriet Heltman that the NMMEA support the application of the Albuquerque Youth Symphony to perform at the MENC National Conference at Anaheim on March 22-26, 1974. Seconded by John Walker. Passed.

b. Harold Van Winkle moved that the NMMEA Executive Committee approve the application of the Los Alamos String Orchestra to perform in the MENC National Conference in Anaheim, California, March 22-26, 1974. Seconded by Harriet Heltman. Passed.

c. Ross Ramsey moved that the NMMEA Executive Committee approve the application of the Santa Fe High School Stage Band to perform in the MENC National Conference in Anaheim, California, March 22-26, 1974. Seconded by Harriet Heltman. Passed.

ALL-STATE JAZZ BAND PROPOSAL:
After much discussion, including the statement that several proponents of the Stage Band program were opposed to the All-State Stage Band program as presented, Ross Ramsey moved that the All-State Stage Band not be included in the 1974 All-State Music Festival and Conference. Seconded by Harold Van Winkle. Passed.

It was the feeling that the three or four stage band festivals now in existence in New Mexico should fulfill the needs of the active stage school programs.

NEW BUSINESS:

a. Paul Strub Memorial Plaque:
Secretary Heltman reported that only a small amount had been contributed to the Paul Strub Memorial Plaque. The recommendation was that an article be placed in the NEW MEXICO MUSICIAN Spring Issue. Ross Ramsey moved that the Executive Secretary be authorized to proceed with the Paul Strub Memorial with the Association financial backing. Seconded by Harold Van Winkle. Passed.

b. Executive Secretary's Honorarium:
President Beene asked Secretary Heltman to leave the room, as he wished to discuss with the Committee some personal business. In the absence of Heltman, Ross Ramsey moved that the Executive Secretary's Honorarium be increased to $200.00 per month. Seconded by John O. Walker. Passed.

c. Teachers Convention:
Secretary Heltman reported that the NEA-NM had made no announcement as to their plans for the 1973 Teachers Convention Program. He felt that the program would be the same as last year. It was the consensus that NNMMA wait until contacted by NEA-NM.

ADJOURNMENT:
No further business appearing, the meeting adjourned at 2:30 P.M., April 7, 1973.
SANTA FE . . .

(Continued from page 26)

tions out on my harp, but I use my
music to understand and get a perspec-
tive of things happening around me.
It is a tremendous valid way of express-
yourself, as long as you play it for
other people.”

Dr. Grabowski has performed as sec-
ond harpist with the Albuquerque
Symphony Orchestra and at the Uni-
versity of Missouri; Western State
College, Gunnison, Colorado; and Denver
Metropolitan College. While in Gun-
nison, he performed a series of Young
People’s Concerts for elementary school
children, in an attempt to interest the
students in music. In Santa Fe he has
performed at Carlos Gilbert Elementary
School, and also at the College’s
Performing Arts Department’s Theatre
Institute.

“By using many techniques, one can
play just about anything on the harp,”
stated Dr. Grabowski, who services his
own instrument. “The only difficulty
in playing the harp is the awkward seat-
ing position, which is physically tiring,
and also keeping the fluid rhythm.”

Dr. Grabowski who teaches harp
privately to all age groups in Santa
Fe, has had biological articles published
by the Smithsonian Institute and the
Great Basin Naturalist. His professional
organizations include Sigma Xi, an hon-
orary science fraternity, the American
Association for the Advancement of
Science, and the American Microscop-
ical Society. He is also a fellow of the
Smithsonian Institute.

Vice-President, Chorus
John O. Walker, Roswell

We have two very fine clinicians chosen for next year’s All-State groups. The mix-
chorus All-State clinician is Dr. John D. Raymond. Dr. Raymond is Director of Music at
Lafayette College, Easton, Pennsylvania. He is also the dean of the Fred Waring Music
Workshop and has been since 1965. Many of you will remember Dr. Raymond because of
his fine work with the 1968 All-State Girls Chorus.

The 1974 All-State Girls Chorus clinician is Lynn Whitten from University of Colorado
Abstract, Colorado. This is Mr. Whitten’s first All-State group in New Mexico and we
are looking forward to his direction and musical experience.

The mixed chorus program has been selected and promises to be a challenging one for
students and inspiring for the listeners. The list will appear elsewhere in this magazine.
The audition number for both boys and girls is the “Alleluia” by Randall Thompson. The boys
may also audition on “Old Noah” by Bartholomew. The girls may also audition on the first
number, “The Question,” from FOUR SONGS FOR TREBLE VOICES by BRAHMS. This
selection is to be sung in English.

Respectfully submitted,
John O. Walker, Vice-President
Chorus

Vice-President, Orchestra
William S. Cramer, Las Cruces

For All-State Orchestras, January 17, 18, and 19, 1974

1. Symphony Orchestra:
Dr. Jay Decker
Director of Orchestras
University of Houston
Houston, Texas
Program: “Concerto from Orchestra in D Major” Handel Trans.—Ormandy
“Sym. #4” (new #8) in G Major Op 88—Dvorak (Movt No. 1).
Each number takes 10 minutes, no edition specified.

2. String Orchestra:
Dr. A. Clyde Roller
Director of Orchestras
University of Houston
Houston, Texas
Program: “Fantasia on a Theme by Thomas Tallis—Vaughn Williams, G. Schrimei
“Adagio for Strings”—Samuel Barber, G. Schrimei
Both numbers to be Schrimei editions.

3. Audition:
Suggest James Bonnell, Albuquerque, select suitable passage from 1974 All-State Program
for audition purposes. He should notify President Beene and Vice-President Cramer, by
1st of September, 1973 of material chosen, so each orchestra director will receive his

Respectfully submitted,
William S. Cramer, Vice-President
Orchestra

Vice-President, Elementary-Junior High Music
Harriet Heltman, Santa Fe

I have some ideas for our section meeting in January, which this year, will be for the
junior high music teachers.
A choral reading session using music arranged for the junior high age. A guitar session
presenting different styles of guitar playing.
For the third session, I would like to ask what the board members have heard from
junior high teachers in their districts as to program suggestions for all-state meetings.
I believe the elementary-junior high meetings should really offer something great so the
teachers would really make an effort to attend.

Respectfully submitted,
Harriet Heltman, Vice-President
Elementary-Junior High

Vice-President, Band
Ross Ramsey, Las Cruces

All arrangements have been made concerning clinicians, music, audition and publicity
materials.

1. Clinicians for 1974:
The Symphonic Band Clinician will be Dr. Harry Begian from the University of Illinois
The Concert Band Clinician will be Dr. John Paynter from Northwestern University.
A. President Don Beene reports that contracts have been sent to the clinicians and that the clinicians report that as of March 14, the contracts have been signed and are
in the mail.

2. The music lists have been finalized and copies have been sent to the Music Mart, the
NEW MEXICO MUSICIAN, and the Executive Secretary. The selections are publish-
A. Dr. Paynter requests the addition of Soprano Sax, Alto Flute, English Horn, and Celesta or Harp. The Vice-President has related to Dr. Paynter that every effort would be made to add this instrumentation to the band with the exception of Alto Flute. Alto Flute is uncommon enough in his state that it would be virtually impossible to get a player. He offered to bring an Alto Flute to the Clinic if we would supply a player. It was suggested in return that we would prefer not to get into that situation. No guarantee could be made when it could not be ascertained whether or not a student had even played the instrument.

Audition materials for next year have been set and copies mailed to the Music Mart, NEW MEXICO MUSICIAN, and the Executive Secretary.

A. The list is in need of updating and expansion. The Vice-President has appointed himself to the committee to begin correcting this situation.

Pictures and biographies on the two clinicians have been obtained and are in the possession of the Magazine or the Association President.

Respectfully submitted,

s/ Ross L. Ramsey, Vice President
Band

1973 Participation

Student participation in the 1973 All-State music organizations is listed below. The first figure after a school represents the number of students that participated in the instrumental organizations and the second figure indicates the number of students that participated in the vocal music organizations. Alamosa High 34-8; Alamosa Mid High 9-2; Albuquerque—Albuquerque High 2-1, Del Norte 24-15, El Dorado 19-19, Highland 19-22, Manzano 19-5, Rio Grande 3-9, Sandia 29-24, Valley 9-9.

West Mesa 7-1, Cleveland Jr. Hi 2-4, Grant Junior High 3-0, Hayes Junior 0-0, Jackson Junior 1-2, Madison Junior 0-0, Monroe Junior 3-0, Gadsden High 4-7; Artesia High 4-7; Artesia Park Junior 0-1; Aztec High 0-3; Belen High 4-8; Carlsbad High 3-5; Carlsbad Mid High 0-9; Cimarron High 0-1; Clayton High 1-3; Clovis—Clovis High 33-9, Clovis Junior 0-1, Marshall Junior 0-1, Tucumcari Junior 1-0; Deming High 13-7; Dexter High 0-1; Espanola High 3-3; Jacona High 2-1; Farmington High 4-0; Gallup High 2-3; Crownpoint High 0-0; Grants High 0-4; Hobbs High 16-2; Jal High 4-0; Las Cruces High 30-2; Mayfield High 19-1; L. C. Court Junior High 1-0; Las Cruces Zia Junior 0-0; Las Vegas Robertson 1-2; Los Alamos—L. A. High 35-16, Cumbres Junior 5-0, Pueblo Junior 1-0; Los Lunas High 1-7; Loving High 4-18; Lovington Central 0-3; Pecos High 1-0; Pueblo High 1-0; Portales High 7-6; Raton High 0-8; Roswell High 5-39; Roswell Goodall 6-36; Santa Cruz (McCurdy) 2-1; Santa Fe High 4-14; Silver City High 1-0; Socorro High 5-3; Taos High 5-0; Hot Springs High 0-3; Tucumcari High 2-1.
March 3, 1973 was the date of the largest Southwest District Junior High School Large Group Festival. The festival featured area bands, choirs and orchestras in performance for nine very qualified adjudicators. Junior high bands participating were: Gadsden Junior High (Anthony), Zia Junior High (Las Cruces), Dugan-Tarango Middle School (Lordsburg), Riverside Junior High (El Paso), Socorro Junior High (El Paso), De Vargas Junior High (Santa Fe), Snell Eagle Band (Bayard), La Plata Junior High (Silver City), Animas Junior High, Truth or Consequences Junior High, Deming Junior High, Lynn Junior High (Las Cruces), and Alameda Junior High (Las Cruces). Dick Valenzula was the festival chairman.

Many of the same schools entered choruses and Lynn and Zia Junior Highs added their string programs to the festival.

The festival was held in two locations—Deming High School and Deming Junior High School. The advanced and intermediate bands and choirs performed at the high school while beginning bands and orchestras performed at Deming Junior High School.

The adjudicators were: Win Christian, West Mesa High School; Ralph Converse, former director of bands, Arlington High School, Arlington Heights, Illinois; Hunter Worthington, Clovis; Jack Gracie, former director of bands, Gadsden High School; John Farone, Eastwood High School, El Paso; Dick Echols, Clovis; Fenton Katz, Manzano High School, Albuquerque; Bruce Finkins, former director of bands, Deming High School.

The festival involved fourteen schools and approximately 1350 students. To date, it was the largest junior high festival held in the southwestern part of the state. In the future, it is hoped that the festival will grow even more to include more junior highs throughout New Mexico and Arizona.

The festival was a success. Thanks to Mr. Floren Thompson and Jerry Luck for their chairmanship of these festivals.

District Activities for the remainder of the year are as follows:

Junior High Vocal Festival: New Mexico Junior College, Hobbs, March 16 and 17 at Gallup, New Mexico. Vocal judges for the event included Miss Jeanne Greathead of the University of New Mexico and Littleton Scott of Highlands University. Instrumental adjudicators were Richard Boland of Highlands University, Fred Dart of the University of New Mexico, and Paul Somerskill of Winslow, Arizona.

Don't forget the annual Spring Business meeting May 12 at Lovington. Joe Keith from the Music Mart will have a display and some music to look at for planning next years activities. Come to the meeting and support the new endeavor that the Music Mart has agreed to provide for us.

We wish the Carlsbad A Cappella Choir the best of luck as they tour Europe and attend the Festival of Three Cities this Summer in Vienna, Austria, and other European cities.

I would like to thank the District for their cooperation during my two years of service and for the opportunity of serving in the District as your President. Thank you and I will see you at the District Meeting.
Serving as president of the North Central District Music Educators Association has been an education. I feel very-member in our district should serve at least once. Many do not appreciate all that is involved in running the district. It is difficult to say what the philosophy of a music educators association is, and then get a consensus of agreement as to what the association should do to meet its goals and philosophies.

Our district problems indicate a need for reconsideration of our philosophies. Because of financial, personal, and other reasons many schools within the district do not participate in district events, or at least not in all district activities. This indicates to me that the district is not meeting the needs of all.

I fear that our festivals and clinics have sometimes lost sight of our true goal, music education. Our activities have put the people that count, our students, on the spot so to speak. Ratings and vicious competitive races, stressed by judges and directors, have caused students to lose the true meaning of music, and in some cases have emotionally disturbed individual students.

Occasionally an adjudicator at our festivals has failed to consider the background of the competing students. I feel that in some areas of our state students are not culturally nor economically ready to compete with the mainstream of America. Many schools have made great strides in competition, but some times I wonder if the progress has not left behind many good things, especially the all important cultural aspect of art.

Also, the cultured and financially sound school districts have sometimes taken questionable pride in saying, "We are great, why can't all music organizations be great." Not many miles away, another director may also be working hard to get his program started, with very little equipment little instructional material, poor facilities, political group, and most important: with students that have never had much music in their environment.

I do not have the answers to all the problems of our district. We might start by striving to have a greater understanding of what each school is striving to achieve.

I was pleased with the results of our large group festival which was held in Espanola on March 17. The district solo and ensemble festival will be held April 14 in Santa Fe.
DISTRICT 5

DENNIS SCHNEIDER
Officers for 1972-73
President—Dennis Schneider, Cimarron
Vice-President & Choral Treasurer—
David Riker, Raton
Secretary & Band Treasurer—
Jerry Phillips, Clayton
Remaining district activities are as follows:
March 16 District Music Festival
Clayton, Jerry Phillips, Chairman
April 5 Jr. High District Band Clinic
& Concert Springer, Tom Morrison, Chairman
The season of festival preparation is here, along with concerts and the last performances for sports events. I would like to urge each director to participate in the March 16 festival. This is an educational experience which each student should have, in addition to a valuable aspect of your program which needs constant support; regardless of the ability of your performers. I should hope that the festival shall continue to be directed toward the improvement of your musical organization.

May I say a word about the April 5 clinic and concert? This event was purposely scheduled in the spring to set it apart from the high school band clinic. This clinic can mean as much or more to your junior high bandsmen as the high school clinic does to the older students. By giving this clinic the individuality and special attention it deserves, it should be a meaningful experience to your participants.

Clinics, concerts, and festivals are too often geared to the advanced students in music. However, it is the young, ambitious, eager beginner who needs the opportunity to participate. There is currently a lot of easy music being published, and it should be easy to combine groups for joint endeavors. Tom Morrison of Springer, has come up with the idea of combining bands for clinic and concert. Wagon Mound, Roy, Springer, and Cimarron shall combine our beginners for a clinic and concert early in May. It is hoped that an occasion of this nature can provide assurance, inspiration, and motivation to those students who need it most.

I am wishing each of you continuous success and growth in your music program. May each of you be granted the power to greatly assist in the cultural enrichment of your students and of New Mexico.

DISTRICT 6

MIKE HIGGINS
President — Michael Dean Higgins, Moriarty Municipal Schools
Vice-President — Ray Willard, Los Lunas High School
Secretary — Ms. Rowan Keith, Socorro High School
As of this writing, large group festival is just around the corner and all of us are busily preparing our groups for this important event which is being hosted by Webster Junior High School in Grants on March 17. J. Lester Coursey is the local chairman for the festival. May the luck of the Irish be with all of us this St. Patrick's Day.

The last major event for the district this school year is the District Honor Band and Chorus. We will meet on April 13 & 14 in Socorro for rehearsals and the concert on Saturday night in the Socorro High School Gymnasium. Clinicians will be Mr. Greer Davis from the University of Albuquerque directing the chorus, and Mr. Fred Dart from the University of New Mexico directing the band.

An honor group rehearsal will be held at 9:00 on April 7 in Belen. We think this will help make an outstanding honor group concert this year. Our thanks to Barney and Olga Carbajal for volunteering to host this rehearsal, and to Joe Arvizu and Rowan Keith for hosting the Honor Group festival in Socorro.

The program for this year's honor concert is as follows:

Honor Chorus
Ave Maria—da Victoria, arr. Krone
Echo Song—di Lasso, arr. Gore
Hospodi Pomilui—Von Lysow, arr.
Willowsky
Bit of Logic—Ostrus and Simon
Hallelujah Day—Sleeth
Water Come-A-Me Eye—arr. Grant
Weep, O Mine Eyes—Bennet, arr.
Randolph

Honor Band
Overture in Classical Style—Carter
Pachinko—Yoder
Bandology—Osterling
First Suite in Eb—Holst
Selections from "Man of La Mancha" — Leigh and Darion, arr.
Erickson

Band and Honor Chorus
From Sea to Shining Sea—Bates and Ward, arr. Whitney Honor Band and Honor Chorus

STUDENT MENC MEMBERSHIP

Our records may not be up to date but they show the following:
Roger Brandt, faculty adviser, at Western New Mexico University has registered five active student members in chapter 362. Grady Green, faculty adviser, at New Mexico Highlands University has registered ten active student members in chapter 477. Harold Popp, faculty adviser, at Eastern New Mexico University has registered 32 active members in chapter 203. John M. Batcheller, faculty adviser, at the University of New Mexico has registered 44 active student members in chapter 438.
Summer Music Camp
For Junior and Senior High School Students
June 10 to 23, 1973

- Individual Attention
- Low Cost
- Wind Ensembles
- Jazz Lab Band
- String Ensembles

Directed Recreation: Swimming, hiking, horseback-riding, golf, fishing, badminton, volleyball, etc.

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AT PICTURESQUE EVERGREEN, COLORADO
In the Heart of the Rockies
ACROSS THE EDITOR'S DESK


A new book on radical time changes in jazz is now available from Creative World, Stan Kenton’s music and record firm, “The Time Revolution” by Henry (Hank) Levy may be obtained from the publisher, P.O. Box 35216, Los Angeles, California 90033.

Southern Music Company of Texas announces three new, complete and up to date catalogs—Music for Band and Orchestra, Music for Winds and Percussion, and Choral Music. These pocket size catalogs are available free on request by writing to Southern Music Company, P.O. Box 329, San Antonio, Texas 78292.

Edward B. Marks Music Corporation has entered into a long-term agreement with Belwin-Mills Publishing Corp., wherein Marks will utilize the services and facilities of Belwin-Mills for the warehousing, shipping, billing, selling and promotion of its printed product, effective April 1, 1973.

Belwin-Mills Publishing Corp. takes pleasure in announcing that Don Malin, formerly with Edward B. Marks Music Corporation, has joined their educational department staff.

"Sticktips" is now available to percussion teachers, students and budding professional performers. It is published by Selmer in two series of educational bulletins and distributed free of charge through Premier dealers. The PERCUSSION EDUCATION SERIES is directed primarily toward students and music educators. The series on CONTEMPORARY PERCUSSION contains a wealth of practical pointers aimed primarily at the ‘set player’ and will touch on all phases of the art.

MAN AND HIS MUSIC, formerly YOUNG KEYBOARD, is published for four times a year. Special group subscription rates are available. One recent issue has been devoted to Rock. Another issue was devoted to Music in Africa. Correspondence concerning MAN AND HIS MUSIC should be addressed to 1346 Chapel Street, New Haven, Connecticut 06511.

The Alfred Publishing Co., Inc., recently issued Alfred’s Hot Chart Chorals—SATB or SAB with combo and optional instrumentalists. Titles include Walk On Water, Keeper of the Castle, and Take Up the Hammer of Hope.

The Cambiata Press is a new publishing company producing only music specifically arranged for singing groups containing changing voices. Their address is P.O. Box 1151, Conway, Arkansas 72032.

An unusual and possibly controversial new Stan Kenton album, NATIONAL ANTHEMS OF THE WORLD, has been released by Creative World. Many familiar anthems and many little known national anthems are included—Thirty-eight countries are represented. Included is a stirring but out-of-the-ordinary treatment of The Star Spangled Banner. Creative World, P.O. Box 35216, Los Angeles, California, 90033.

The Neil A. Kjos Music Company of 525 Basse Highway, Park Ridge, Illinois 60068, has just released "Take One—Today’s Method for the Contemporary Bandsman" by former Joilet director of elementary bands, Charles Peters, and National Association of Jazz Educators Executive Secretary, Matt Betton. "Take One" is a complete band course combining fundamentals and techniques of both traditional and jazz music. Its authors say that it is designed to teach both styles through many new extra motivations and maintain that teaching is made easier and learning becomes more fun for students.

Several supplementary materials are now available for use with Madeleine Carabo-Cone’s "A Sensory-Motor Approach to Music Learning." Also available are videotapes of Miss Carabo-Cone introducing her teaching method to preschool children in Jackson, Mississippi. Teachers who wish, may now pursue a corresponding course concerning the Carabo-Cone method. Further information may be obtained from Carabo-Cone Method Center, Carnegie Hall Bldg., Suite 862, 881-7th Avenue, New York, N.Y. 10019.

Through the newly formed Marlboro Recording Society, the Marlboro Music Festival has released some of the Festival performances of lesser known works which appeal essentially to a small audience. Columbia Records will continue to record and release the Music from Marlboro series according to its regular distribution, whereas, all releases of the Marlboro Recording Society are available by mail order only. High quality recordings of such works as the Carl Nielsen Woodwind Quintet, Opus 43, and the Weber Clarinet Quintet, Opus 14, may be obtained from the Society. For further information, write Marlboro Recording Society, 5114 Wisconsin Rd., Washington, D. C., 20016.

"Playing the Guitar" by Frederick M. Noad, is now available from Collier Books, a division of the MacMillan Company, 866 Third Avenue, New York 10022. This self-instruction guide to guitar technique and theory contains 144 pages of well selected and adequately illustrated material.

NEW ELECTRONIC AIDS

The Wurlitzer Company of DeKalb, Illinois, have announced two new additions to their line of instruments. One is a device called "The Swingin' Rhythm." This electronic device offers five basic rhythm patterns: Latin, Jazz, rock, duple meters & triple meter. These may be used separately or in combinations. The touch tabs also give access to five authentic instrumental percussion sounds: bass drum, snare drum, brush and cymbal, which may be manually operated to produce original rhythm patterns or to augment the automatic rhythm patterns. The second new device is the Wurlitzer Key/Note Visualizer. Students not only hear what the teacher plays but see it as well. As the teacher strikes a chord on the keyboard of the instructor's console, the corresponding notes light up both on the staff and on the keyboard of the visualizer. The size of the visualizer makes for easy classroom viewing.

MEETINGS

The Mid-West National Band and Orchestra Clinic proudly announces that the United States Air Force Band of Washington, D.C., under the direction of Colonel Arnold D. Gabriel will perform the opening band concert on Wednesday evening, December 19, 1973, at the Conrad Hilton Hotel. They suggest you set aside the dates of December 18 to 22, 1973, for a stimulating and inspiring week of band and orchestra clinics and concerts.

The first Kodaly International Symposium will be held on the Hillside Campus of Holy Names College, Oakland, California, from August 1 through August 13, 1973. It will be open to
observers during the week of August 6-11, during which time there will be demonstrations, lectures and performances.

ORGANIZATIONS

The “International Double Reed Society” was formed last August (1972) in Ann Arbor, Michigan. Publications will include Newsletters for oboe and for bassoon and a periodic journal. Membership is open to all interested in double reeds, and the society may be joined by enrolling with treasurer Blaine Edlefson, Professor of Oboe, University of Illinois, Urbana, Ill., 61801. Word of this new organization was received from Noah Knepper of TCU.

The recent 20th Anniversary of Modern Music Masters, the international music honor society, held at Main Township High School North, in Des Plains, Illinois, was one of the greatest musical events ever to take place in the Chicago Metropolitan area. Nearly 400 of the nation’s top student musicians from 19 states gathered for two days to pay tribute to the universality of music. Anyone desiring a copy of the society’s brochure, “Recognition for Your Students and Support for Your Music Education Program,” is invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Illinois 60068.

ATTENTION COMPOSERS

The American School Band Directors Association is pleased to announce the establishment of the Volkwein Award for school band compositions. The winning composition will be premiered by the United States Air Force Band at the ASBDA Convention in New Orleans in late July and the winning composer will receive $1,000 and the opportunity to have the music published. This annual award will be administered by a committee of ASBDA members chaired by David S. Goedecke, Director of Bands at the University of the Pacific, Stockton, California 95204. Rules for the submission of unpublished manuscripts and parts may be obtained from Professor Goedecke.

November 1, 1975, is the deadline for submitting manuscripts for the 1974 American Bandmasters Association — CCM Ostwald Band Composition Contest. Inquiries concerning the contest should be directed to the chairman of the composition contest, Major Albert A. Bader, USAF, The U.S. Air Force Band, Bolling Air Force Base, Washington, D.C. 20332.

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—35—
Preparing for Individualized, Independent Instruction in Music

By Sister M. Tobias Hagan

This article was prepared for the MENC National Commission in Instruction as one of a series on topics of priority concern. It is made available by the Commission as a service to the State Music Educators Association Journals. Opinions expressed are those of the author and do not necessarily represent official positions of the Commission or of the MENC.

—Paul Lehman, Chairman, National Commission on Instruction.

The students are sending us a message. Its voice is loud and clear and we music teachers have to hear it and act. The message comes through the dis-interest and the sometimes overt antagonism that students reveal in music classes. Throughout the country music teachers voice the same complaint: "The children are different now! They are so hard to motivate! They just don't seem to want to learn anything about music!"

This general reaction of students can be interpreted as a message to music teachers to evaluate what they are doing in the light of current educational trends. Students want personal involvement in their learning and need intense individual motivation. One of the most significant recent educational trends, individualized instruction, helps to supply that involvement and motivation.

To many music teachers, individualized instruction looms as a threatening cloud on the horizon. It seems to work well in other subject areas, but its application to music classes remains a mystery. This need not be so. Music is a subject closely parallels language arts, a field where individualized instruction has been widely successful. Music and language are both sound phenomena; both require a physical skill; both have a literature; both are performed (though language performance may be more utilitarian); both are vehicles of communication. Because of these parallels, it would seem that individualized instruction should be successful in the teaching of music as well as in language arts.

One possible reason for the fact that individualized instruction has been more widely used in language arts than in music concerns the availability of commercial materials. Suppliers of materials in the language arts have responded to a demand for instructional aids. Music teachers have yet to communicate their needs. Until a supply of suitable materials becomes available, music teachers must prepare their own by adapting commercial materials or by inventing new ones.

This writer has developed and adapted a variety of learning tools for use with her own elementary students. It is hoped that this brief description will encourage other teachers to develop their own instructional materials. With thought and time, teachers can meet the demands of their students for more personal involvement in music learning.

FILMSTRIPS.—A number of excellent, commercially available filmstrips were adapted for individual use by students. Individual viewers have been set up for use with record players and earphones. Small screen viewers are also available for use by several students at once.

In addition to viewing commercially made films, students are encouraged to make their own slide productions about musical phenomena of interest to them. An ectographic visual maker and camera for making slides are available to interested students. Several highly organized products emerged as a result of small group activity. "St. Anthony's School Band," a slide and tape documentary on the school band, was one such production. Another, "Instruments of the Orchestra," included illustrations drawn and photographed by students and accompanied by a taped script.

TAPED MATERIALS.—A variety of materials have been prepared for use with cassette tape players. Songs, listening materials, and various kinds of musical information were recorded by teacher and students.

Song Tapes.—A repertoire of song material has been recorded on cassettes. Small groups of students are encouraged to learn specific songs by listening to the tapes, which usually begin with the song sung in its entirety. Depending on the age and musical background of the students, they may be directed to observe the notation in the song textbooks as they listen and sing. A short discussion of significant aspects of the song usually follows the initial performance. The song is then repeated with "singing along" techniques to help the student learn.

Tapes about types of songs—folk, art, protest, rock, etc.—have also been prepared. Each tape includes examples of the style which the children may listen to and learn to sing. The songs are accompanied by discussions of the characteristics of the specific styles. Work sheets accompany each tape.

Listening Lessons.—Some listening lessons recorded on tape have been based on materials adapted from existing texts, with additional information supplied by the teacher. Other listening lessons, not suggested by the text, have been developed by this writer. The tapes are usually accompanied by work sheets which sometimes contain additional assignments related to the lesson. Some work sheets and assignments are checked by the teacher; others are purposely left open-ended and not checked so that the student may gain confidence in his ability to evaluate his own work.

Encyclopedia Cassettes.—These are student-made tapes. Many questions arise as students become involved in various activities. As questions arise, the student is encouraged to find answers in various resource materials. These answers are then recorded so that other students may use them. If the information is checked by the teacher; others are purposely left open-ended and not checked so that the student may gain confidence in his ability to evaluate his own work.

Electronic Composition.—Children are encouraged to use tape recorders creatively as well as for listening to teacher-prepared materials. Several tape recorders and a number of code practice oscillators (available at any electronics store for approximately $8) are available for experimentation in electronic music. A card index of projects accompanies these materials. Students are encouraged to develop projects of their own and add ideas to the card index. One student produced a series of thirty-four electronic canons with this equipment. Each one is interesting and required many hours of manipulation before the boy considered it finished.

(Continued on page 38)
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All Breathing Life, Sing and Praise Ye the Lord—J. S. Bach. G. Schirmer Inc. 7470 SATB, 25c.
My Lord's Always Near—Arnold K. Williams. Plymouth Music Co. Jr.—150 SATB.
*Alleluia—Randall Thompson. E. C. Schirmer 1786 SATB, 40c.
*Old Man Noah (from Three Chanteys)—Bartholomew. G. Schirmer Inc. 7241 TTBB, 30c.
Echo Song—Orlando di Lasso. F. C. Schirmer 1184 SATB Double Chorus, 25c.
The Omnipotence—Franz Schubert. G. Schirmer 4346 SATB, 30c.
Flower of Beauty—John Clements.
It Is A Great Day of Joy (Alleluia Fugue)—Claude Henri Vic, Bourne 885 SATB, 50c.
Audition Number

1974 ALL-STATE BAND MUSIC

Symphonic Band
Saint Julian March—A. W. Hughes, pub. Cundy-Bettoney.
Overture to Beatrice and Benedict—Berlioz, pub. Carl Fischer.
Incantation and Dance—John Barnes Chance, pub. Bousey and Hawkes.
Concert Band
Pas Redouble—C. Saint Saens, pub. Shawnee
Chorale and Shaker Dance—John Veclzlih, pub. Kjos
La Procession du Roi—Turina, pub. Salabert
Saraband and Polka—Alfred Arnold, arr. Paynter (Manuscript to be handed out at the All-State Clinic)

1974 ALL-STATE GIRLS CHORUS MUSIC

All Our Love (Sub Trium Praesidium)—Antome Brunel, edited by Scay. Choral Arts #R169, SSA, 40c.
Four Songs for Treble Voices—Brahms. Shawnee Press #D243, SSA, 40c.
(First number, "The Question," in this group will be the girls audition number.
Selection to be sung in English.)
Ave Maria—Gustav Holst. H. W. Gray, double choir SSAA-SSAA
To Be Sung On The Water—Samuel Barber. G. Schirmer #11826, SSA, 35c.

ALL-STATE BAND AUDITION NUMBERS

PICCOLO—Rondo by William Presser (Tenuto Publications)
FLUTE—Arioso and Presto by Quantz (Southern Music)
OBOE—Concerto No. 9, 1st and 2nd Mvts., by Albinoni (International)
ENGLISH HORN—Concerto in C Minor, 1st and 2nd Mvts., Handel (Southern)
E FLAT SOPRANO CLARINET—Sonata by Tuthill (Southern)
B FLAT SOPRANO CLARINET—Solo de Concours by Rabaud (Southern)
ALTO CLARINET—Praeludium by Schutz (Fischer)
BASS CLARINET—Andante and Bourree by Handel/Ayres (Barnhouse)
E FLAT CONTRA-ALTO CLARINET—Scheroz Fantastique by Reed (Marks)
B FLAT CONTRA-BASS CLARINET—Scheroz Fantastique by Reed (Marks)
BASSOON—Concerto in B Flat—1st and 2nd Mvts., by Vivaldi (Ricordi, or any standard edition)
ALTO SAXOPHONE—Sonata, 1st and 2nd Mvts., by Tuthill (Southern)
TENOR SAXOPHONE—Concerto in G Minor, 1st and 2nd Mvts., by Handel/Voxman (Rubank)
BARITONE SAXOPHONE—Suite No. 1, Menuetto I and Gigue, by Bach/Kasprik (Southern)
CORNET OR TRUMPET—Concert Etude by Goedicke (Leeds)
FRENCH HORN—Adagio and Allegro by Schumann (Any standard edition)
TROMBONE—Mezique Symphonique by Guilmot (Remick)
BARITONE—Sonatina, 1st and 2nd Mvts., by Hutchison (Fischer)
TUBA—Caprice by William Presser (Tenuto Publications)
SNARE DRUM—Hi Ho Simpson by Abel (Fischer)
TYMPANI—Sonatina by Tchepelin (Boosey and Hawkes)
XYLOPHONE—Arabian Minute Dance by Green (Fischer)

HAGAN . . .

LANGUAGE MASTER UNITS.—One of the most common devices for individual learning in language arts is the Language Master Unit. These units are designed so that the child may view a card on which is printed a phrase or word while he hears the sound. He may then tape the sound of his own voice on the same card and compare his response with that of the original tape. This writer has adapted the Language Master Unit for the teaching of some musical understandings. Sets of cards have been prepared to help children learn rhythm and pitch patterns and to identify environmental and instrumental sounds.

The child is given specific instructions for each set of cards. On some he is to record his responses on the student track of the tape card. He then places his card in an individual envelope taped to the bulletin board. The teacher then checks the cards and, if the response is correct, returns the card to the general file for use by others. If the response is incorrect, it is returned to the student's envelope so that he may have additional practice.

INSTRUMENTS.—Various instruments and combinations of instruments are available for use in free, exploratory situations as well as for use in structured activities. A structured activity is exemplified by a group of instruments consisting of a steel drum, bongo drums, maracas, and claves, and a set of twenty-five index cards describing specific projects to be accomplished. A small group of students may select one of the projects; when they complete it to their satisfaction they check it with the teacher who may confirm their success or provide coaching and recommend practice. Portable organs, xylophones, and a selection of other percussion instruments are also available, each with appropriate projects.

These are a few of the types of materials used successfully in one situation where a music program based on individualized, independent instruction functions. For the teacher who is interested in moving toward individualized, independent instruction, two important principles must be kept in mind:

1) A teacher who uses individualized instruction must realize that it is the student who learns, sometimes regardless of what the teacher does or
HAGAN . . .

(Continued from page 38)

does not do. The teacher must have confidence in the student, letting him work with a minimum of supervision without worrying about his errors or shortcomings in learning. The student will learn what he can and by-pass what he does not understand or see as relevant. He may retrace the by-pases at some later point.

(2) The establishment of clear learning goals is important to individualized instruction. Otherwise the learning may be so haphazard that it is virtually useless. Goals must be open-ended, not projecting beyond what a student is realistically able to achieve nor limiting him in his progress. As the teacher begins to prepare materials he should first carefully chart what there is to learn about music that can be taught to each subsequent age group. In preparing such a chart the teacher may wish to adopt the stated learning goals of a state or local syllabus, or other well-organized curriculum guide, or he may choose to prepare his own chart for his own unique situation. The important thing is that the teacher must be aware of the organization of the subject matter so that he can guide the student's learning in a logical way. This basic step of organized learning goals into a logical sequence must take place before the preparation of specific materials begins.

The preparation of individualized materials is a time-consuming task. It requires many hours of outside preparation by the teacher, but yields the peculiar reward of making the actual class session much easier and more relaxing than the conventional group learning situation. Such materials, along with a variety of other instructional tools, will help make it possible to engage students in music learning, giving them the personal involvement they are demanding and generating the intense interest which is such an important factor in the learning of any subject matter.

ABOUT THE AUTHOR: Sister M. Tobias Hagan holds a joint appointment in the music departments of Washington University and Fontbonne College in St. Louis, Missouri. She is also supervisor of music for the Catholic elementary schools of the city of St. Louis. In addition, she teaches music at the New City School, a community-run open school. She holds the Bachelor of Music degree from Fontbonne College and the Master of Music and Doctor of Education degrees from Washington University.

Liaison with the National Commission on Instruction for this article was provided by Dr. Eunice Boardman.
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