Mel Bloch has joined our staff

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Mel's professional experience as a repair specialist includes associations with Lyon’s Band Instrument Company of Chicago and eight years with Santy Runyon. For the past eleven years he has operated his own shop in the Chicago area. Mel’s specialty is woodwinds . . . especially double reeds.

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President’s Message

In the October “Musician” I mentioned that there are serious questions facing MENC pertaining to our future relationship with NEA. In the near future we may have to decide whether we wish to sever relations with NEA or continue to be an affiliate. This is a result of the NEA constitution being proposed by the delegates of the Fort Collins Constitutional Convention. The section most in question is the following:

Article VIII—Affiliates and Special Interest groups

8-7. Nongovernance Affiliates

a. A professional organization shall comprise active Association members with a common occupation or subject matter assignment, organized to further specific educational objectives. Such organizations shall meet at least the minimum standards of nongovernance affiliation.

8-15. Standards for Nongovernance Affiliates. Nongovernance affiliates shall meet these minimum standards:

b. All members of the affiliate shall be Association members and the affiliate shall include at least one hundred (100) members.

c. At present we, as members of MENC, are associated with NEA as an affiliate organization. If the new constitution is passed, MENC would be forced to reject all individuals for MENC—State MEA membership who are not members of NEA, or withdraw the affiliation with NEA.

There are several other sections of the proposed constitution which I question, but the above is the section that most directly affects NMMEA and MENC. Please obtain a copy of the Con Con draft from your local NEA-NM Representative and read it thoroughly. There was a complete copy printed in the September NEA Reporter.

Dr. Charles Gary, executive secretary, writes: “The allegation is made that the affiliates are “free-loading” on the services provided by NEA out of members’ dues. An examination of the record will reveal the inaccuracy of that point—MENC pays for the services which it obtains from NEA including rent for space in the NEA Center and the service support NEA administrative units.”

The MENC is not asking for special consideration. They wish to keep the same relationship as is currently in effect. I do not believe in forced membership, and because of this By-law and other sections included in the proposed constitution, I will work to see it defeated. If the NEA would provide services commensurate with the amount of dues paid by membership, there would be no need to force any professional educator to become a member.

I urge you who have the opportunity to talk with the Con Con delegates to inquire as to their reasoning concerning Article 8-7 Nongovernance Affiliates. The delegates are: Marian Cochran, 1604 Gold Avenue S.E., Albuquerque, 87106; James Rodgers, 1353 Vassar N.E., Albuquerque, 87106; Carl Buiton, 512 West 30th Street, Farmington, 87401; Joe F. Middleton, 317 Richmond Drive S.E., Albuquerque, 87106; Alfred Cordova, 2620 Cardenas Drive N.E., Albuquerque, 87100.

If you have questions or suggestions for changes to the proposed constitution, you should write to Gene R. Duckworth, Con Con chairman at 1201 Sixteenth Street, N.W., Washington, D.C., 20036.

I would like to take this opportunity to thank all of you who have been so gracious in accepting responsibilities.

(Continued on page 4)
Mail Ballots To Reach MENC Members in January

All active MENC members will receive a mail ballot in January requesting votes on future elective officers of the organization and on two amendments to the MENC constitution. Of primary interest is the election of a national president-elect to succeed the 1972-1974 president, Jack Schaeffer. The two candidates for this office are Robert E. Bays, Austin, professor and chairman of the department of music, The University of Texas, Austin, and Charles H. Benner, associate professor and director of graduate studies in music education, University of Cincinnati College-Conservatory of Music, Ohio.

Presidents-elect for three of the six MENC Divisions also will be chosen through the mail ballot. For Southern Division the candidates are Reid Poole, professor and chairman of the department of music, University of Florida, Gainesville, and Gomer Pound, acting dean of the School of Fine Arts, University of Mississippi, Hattiesburg. For Western Division: Max T. Ervin, director of music education, Tucson (Arizona) Public Schools, and A. Harold Goodman, chairman of the music department, Brigham Young University, Provo, Utah. For North Central Division: Mary E. Hoffman, currently on study leave at Northwestern University, Evanston, Illinois, and Roger E. Jacobi, president, Interlochen Center for the Arts, Michigan.

Constitutional amendments, stemming from action of the National Executive Board in October, cover an increase in student membership dues from $3 to $5 and a change in the definition of Patron Membership.

President’s Message . . .

(Continued from page 3)

connected with the All-State Conference. We are looking forward to a most successful clinic, and anticipate a rewarding educational experience for all teachers and students. See you there!

SPANISH ALBUM
RELEASED BY CHAVEZ

A University of New Mexico Department of Music faculty member, Alex J. Chavez, has released an album of Spanish Folk Music.

The album by Mr. Chavez, who joined the UNM faculty this semester as an assistant professor of music, is called “Duermete Nino,” which means “Sleep Little Child.”

Chavez sings and plays the guitar on the album of 15 songs. The numbers are folk songs of the Spanish surname people of Northern New Mexico and Southern Colorado, Chavez said.

Some date back to the 16th and 17th Centuries, while others are of 20th Century origin, the UNM professor said.

Chavez released a similar album in 1965 called “El Testamento.”

He said the new album is available from him or May’s Music Co. of Albuquerque.

JOIN YOUR PROFESSIONAL ASSOCIATION TODAY!

NEWS FROM WESTERN

On November 20, 1971 Jerry Pianist, Lewis Spencer, baritone Dr. Herbert Levinson, violinist new Chairman of the Music Department) presented a recital. This will be repeated at Highlands University on February 14, 1972, as part of the exchange of concerts.

The University-Civic Orchestra and the Choral Ensemble entered a joint concert on December, the Fine Arts Auditorium. The orchestra is directed by Dr. Herbert Levinson and the chorale groups are directed by Mr. Lewis Spencer.

A Special Children’s Concert presented by the University-Civic Orchestra, under the direction of Dr. Herbert Levinson Saturday, December 1

Roger Brandt, band director at MU planned and coordinated the finale halftime show at the horn game on November 13. This full pageant included five high school bands from neighboring towns, in addition to the University Band.

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Fino Arts Sttifs., ROLLIE HELTMAN 1972 All-State Music Festival Conference, the 28th Annual Percussion is rapidly approaching. The guest conductors and their pro-
are outstanding. Each of the ex-
tors will present timely clinic sessions that every secondary teacher should not miss. There are sessions for reading new compos-
ins in band, chorus and orchestra.

Nothing new has been added to the All-State Conference format this year. First is to extend the program to the Saturday afternoon and even-
or the two All-State Concerts. The addition to the All-State um of the presentation and work-
for elementary and junior high music teachers in the area of materials and techniques in vocal general music at the classroom level. ses have been planned. The hop presenters are all nationally hized music educators. These work-
will provide many new tips and for developing general music in elementary school classroom and high school choral and general classes. Please see the Elementary President’s column in this Mag-
for further information.

recently the Lt. Governor of the New Mexico, Mr. Robert
issued a public statement mending that a greater emphasisSpeed on the teaching of guitar in schools of New Mexico. I am in of such a proposal wherever pos-
sible within the confines of the re-

s our resources and personnel of each of the school districts. I know there are opportunities now being provided in many school programs for students to have experiences in learning to play guitar. If any music teacher in the Schools of New Mexico is interested in starting a guitar class in their school, they will find two guitar instructional programs listed in the State Textbook List, Section 2, Page 95-96.

The November 1971 issue of the N.E.A. Journal, Today’s Education, contains an article describing an arts centered curriculum, “Columbus Arts Impact,” which is funded by the USOE Project Impact (Interdisciplinary Model Program in the Arts for Children and Teachers). The article tells of the exciting educational program in which the arts, dance, drama, music and the visual arts form the core of the curriculum. I commend the article for your reading.

Much is being heard concerning open schools concept, individualized instruction and interest centered educational programs. There is a new tool available through the State Textbook List for measuring student musical aptitude. It has come to my attention that the standardized musical aptitude test by Edwin Gordon, published by Houghton Mifflin is available to schools through the State Textbook List. It will be found listed under special items at the back of an up-to-date catalog. The test is designed to act as an objective aid in evaluating student’s basic musical aptitude. The musical profile that may be developed from the test will help teachers provide for individual need and abilities. Test scores can be used to encourage musically talented students to participate in instrumental and choral organizations, to help students to make educational plans in music and to provide parents with objective information regarding a child’s musical aptitude.

The Southwest Division of MENC has been selected to serve in a pilot project with the Southern Division on reaching music educators who are not members, but are potential ones. Each present member is being asked to contact (Continued on page 6)
Albuquerque Symphony
To Be Featured In Convention Concert

The Albuquerque Symphony Orchestra, under the direction of Yoshimi Takeda, will present a concert for the All-State Participants on Friday, January 28 at 8 p.m. in Popejoy Hall.

This program was made possible through a matching Federal funds grant through the New Mexico Arts Commission.

Yoshimi Takeda was born in Yokohama. His musical studies have been varied and have included special training in choral and orchestral conducting with Klaus Pringsheim, Kosuo Yamada, Robert Shaw and George Szell.

Takeda made his conducting debut on the U.S. mainland with the Cleveland Orchestra, and he was associated with this orchestra and George Szell for over two years. After leaving Cleveland, Mr. Takeda became Associate Conductor of the Honolulu Symphony and from that position moved to Albuquerque over a year ago.

He has appeared as guest conductor for the Chicago Symphony, the Syracuse Symphony, the Tokyo Symphony, the Tokyo Philharmonic and the Japanese Philharmonic.

YOSHIMI TAKEDA

DIERCKS CONDUCTS MESSIAH

Professor Louis Diercks, a member of the faculty at Eastern's School of Music, was the conductor at the presentation of Handel's Messiah on December 5th. The Choral Union and the Coronado Chorale, a combination of 150 voices, together with the University Symphony were the performing groups.

Mr. Diercks has made the Messiah a lifelong study and has conducted the work more than sixty times.
1972 ALL-STATE MUSIC FESTIVAL CONCERT

Friday, January 28, 1972—8 p.m.

ALBUQUERQUE SYMPHONY ORCHESTRA

Yoshimi Takeda, Conductor

Roman Carnival Overture, for Orchestra. Op. 6  Berlioz
Symphony No. 4 in D-Minor, Op. 120  Schumann
  Scherzo (3rd movement)
  Largo: finale (4th movement)
Dance “Malambo” from Ballet Suite “Estancia”  Ginestera

INTERMISSION

Variations on a Theme by Haydn, Op. 56  Brahms
Rhapsody for Orchestra  Toyama

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TWENTY-EIGHTH ANNUAL
NMMEA CONFERENCE
AND
ALL-STATE MUSIC FESTIVAL
FINE ARTS CENTER, UNIVERSITY OF NEW MEXICO
JANUARY 27, 28, 29, 1972

January 26 Wednesday, 7:30 P.M. NMMEA Board of Directors Meet
Harold Van Winkle, President—Green Room, Fine Arts Center

January 27 Thursday, 8:00 A.M. REGISTRATION: Directors must register all student participants by mail prior to January 20, 1972. All directors pick up programs—New Mexico Student Union, Room Foyer.

8:00 A.M. VISIT THE EXHIBITS, New Mexico Union, Ballroom, 8:00 to 4:00 P.M.

9:30 A.M. ORCHESTRA Audition Organization—Audition Team and Student Monitors meet for instructions. Orchestra Vice-President, Beene, in charge. M-103, FAC.

9:30 A.M. CHORAL Audition Organization—Audition Team and Student Monitors meet for instructions. Choral Vice-President, Don Thomeczek, in charge. M-111, FAC.

9:30 A.M. BAND Audition Organization—Audition Team and Student Monitors meet for instructions. Band Vice-President, Win Christen, in charge. M-17, FAC.

10:00 A.M. CHORAL AUDITIONS
Chorus members will be auditioned on preparation of All-State Music. All music will be sung from memory. Those not properly prepared will not be permitted to participate. Unprepared students will be the responsibility of their director.

Students should arrive early to find rooms for audition.

MIXED CHORUS: All audition rooms in FAC
1st Sopranos—P-44
1st Sopranos—P-25
2nd Sopranos—P-52
2nd Sopranos—P-53
1st Altos—P-15
1st Altos—P-56
2nd Altos—P-20

GIRLS CHORUS:
1st Tenors—P-23
1st Tenors—P-27
2nd Tenors—P-22
2nd Tenors—P-45
Baritones—P-21
1st Altos—P-31
Basses—P-29
2nd Altos—P-27

10:00 A.M. Band Audition Materials Committee, Ted Rush, in charge. M-211.

10:00 A.M. Orchestra Audition Materials Committee, James Bonnell, in charge. M-211.

10:00 A.M. INSTRUMENTAL AUDITIONS
Individual auditions based on the preparation the student made on the All-State Music. Emphasis is to be placed on technique, and musicianship. Sight-reading will not be included in this audition. The instrumental auditions will be held with members of the section present in the same room. Make your way to the room early in order to be properly warmed up and BRING MUSIC AND MUSIC STANDS TO ALL SESSIONS.

10-12 Noon ORCHESTRA
String warmup and audition as follows: BRING MUSIC AND MUSIC STAND.

Violins I 250AB 2nd Floor New Mexico Union
Violins II 250DE 2nd Floor New Mexico Union
Viola 253 2nd Floor New Mexico Union
Cello 250C 2nd Floor New Mexico Union
String Basses 231DE 2nd Floor New Mexico Union

Woodwinds, audition and rehearsal, Keller Hall, FAC. BRING MUSIC AND MUSIC STAND.

Brass and Percussion audition and rehearsal, Popejoy Hall Stage. BRING MUSIC AND MUSIC STAND.

A.M. CONCERT BAND organization and rehearsal, Ballroom, New Mexico Union. BRING MUSIC AND MUSIC STAND.

A.M. SYMPHONIC BAND audition in room indicated below:
Large instrument cases for Symphonic Band may be left in M-5.

Double Reeds
M-111 FAC 1st Floor
1st Bb & Eb Clarinets
M-30 FAC FAC 1st Floor
2nd Bb Clarinets
231AB FAC NMU 2nd Floor
3rd Bb Clarinets
M-26 FAC Ground Floor
Alto, Bass & Contra Bass Clar.
M-224 FAC 2nd Floor
Flutes
M-103 FAC 1st Floor
Saxophones
P-5 FAC Ground Floor
Cornets & Trumpets
M-117 FAC 1st Floor
French Horns
M-106 FAC 1st Floor
Trombone
M-108 FAC 1st Floor
Baritones
M-33 FAC Ground Floor
Basses (Brass)
P-19 FAC Ground Floor
Basses (String)
P-19 FAC Ground Floor
Percussion (Snares)
P-34 FAC Ground Floor

Noon CONCERT BAND report to rooms as indicated above. BRING MUSIC AND MUSIC STAND.

Noon SYMPHONIC BAND report to M-20 for organization and rehearsal. BRING MUSIC AND MUSIC STAND.

Luncheon, ASBDA, Room 253, New Mexico Union, Elmer Henry, Chairman.

A.M. DIRECTORS VISIT THE EXHIBITS, New Mexico Union, North Ballroom.
ALL-STATE GROUP REHEARSAL. All groups assigned to assigned places.

M. CONCERT BAND; Ballroom, New Mexico Student Union, Fred Gray, Raton, Chairman.
Assistants: Barney Carbajal, Belen; John Conlon, Albuquerque.
Dr. Gary T. Garner, Guest Conductor.

Dr. Ray Luke, Guest Conductor.

M. ORCHESTRA: Popejoy Hall Stage, Don Beene, Los Alamos, Chairman. Assistant: Mary Helen Fierro, Los Alamos.
Abraham Chavez, Guest Conductor.

M. GIRLS CHORUS: M-17, FAC, John Walker, Roswell, Chairman.
Assistants: Bob Sheets, Albuquerque; Jason Luck, Roswell.
Dr. Ray Moore, Guest Conductor.
Accompanist: Kathy Simpson.

M. MIXED CHORUS: Keller Hall, Dan Thorp, Alamogordo, Chairman.
Assistants: Sheldon Kalberg, Los Alamos; Gary Storey, Las Cruces.
Dr. Douglas McEwen, Guest Conductor.
Accompanist: Natalie Wham.

M. Elementary-Junior High School Clinic, 250 ABC, New Mexico Union. Philosophy and Program, "Making Music Your Own"—Classroom Tips.
Silver Burdett, Publishers, Mary E. Justice, President.
Harriet Heitman, Santa Fe, Presiding.

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MEJ SPECIAL ISSUE PLANNED

"Music in Special Education" is the theme of a special issue of Music Educators Journal to be published in April 1972. Major articles will be devoted to working with emotionally disturbed, mentally retarded, physically handicapped, multiply handicapped, deaf, and blind children.

A special issue on ethnic musics of the world, originally announced for April, has now been rescheduled for publication in October 1972. That issue, which will feature bound-in recordings, will carry articles by leading ethnomusicologists as well as articles on teaching ethnic music.
**EASTERN CHOIR TO SING WITH MEXICAN NATIONAL SYMPHONY**

Mr. Ronald Shirey, Director of Choirs at Eastern, has announced that the University Concert Choir, and some members of the University Singers, have been invited by the National Symphony of Mexico to present a program with the Symphony on March 24 and March 26.

The works being presented are the Requiem by Mozart, and the Choral Fantasy by Beethoven.

---

**EASTERN TO PRESENT MARRIAGE OF FIGARO**

The Opera Workshop at Eastern New Mexico University will present Mozart’s *Marriage of Figaro* on March 16, 18, and 20.

Mr. Ronald Griffith, Director of the Opera Workshop, will be in charge of vocal training, staging, lighting, costume, and sets, and Mr. Arthur Welker, Director of Eastern’s Symphony, will prepare the orchestra and conduct the performances.

---

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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>3:00 P.M.</td>
<td>NMMEA MEMBERS ONLY (Membership card will be checked)</td>
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<tr>
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<td>Band Section Meeting</td>
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<td>Chorus Section Meeting</td>
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<td>Orchestra Section Meeting</td>
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<tr>
<td>5:00 P.M.</td>
<td>Student Dinner Time</td>
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<td>5:00 P.M.</td>
<td>Dinner, NAJE, Room 253, New Mexico Union, Clark Pontalier, Chairman.</td>
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<tr>
<td>7:30-9:30</td>
<td>All-State Rehearsals. All groups at assigned places.</td>
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<tr>
<td>7:30-9:30</td>
<td>Elementary-Junior High School Clinic, 250 ABC, New Mexico Union.</td>
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<td>Prentice-Hall, Publishers, Betty Jean Sharpe, Presenter.</td>
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<td>Lou Anne Hunt, Salazar El., Santa Fe, Presiding.</td>
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<tr>
<td>7:30-9:30</td>
<td>Band Reading Session, UNM Wind Ensemble, William E. R. Conductor.</td>
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<td>Desert Room, New Mexico Union.</td>
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<tr>
<td>7:30-9:30</td>
<td>Choral Reading Session, 251 ABC, New Mexico Union, Joe Shelden Kalberg,</td>
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<td>Gary Storey.</td>
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<tr>
<td>10:30 P.M.</td>
<td>Curfew for students.</td>
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<tr>
<td><strong>Friday</strong></td>
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<tr>
<td>8:00 A.M.</td>
<td>Visit the Exhibits, North Ballroom, New Mexico Union.</td>
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<tr>
<td>8:30 A.M.</td>
<td>General NMMEA Membership Meeting, Little Theater, New Mexico Union.</td>
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<tr>
<td>10:00 A.M.</td>
<td>Elementary-Junior High Demonstration, Orff-Kodaly Philosophy and Methods, Jeanne Hook, Presentor, 250 ABC, New Mexico Union. Harriet Heltman, Presiding.</td>
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<tr>
<td>11:00 A.M.</td>
<td>Band Clinic, “Bad Rehearsals Are Not Always the Fault of Students”, Rehearsal Technique Workshop, Ray Luke, M-17, Orchestra Clinic, Abraham Chavez, Jr., M-20, FAC. Chorus Clinic, Douglas McEwen, Keller Hall, FAC.</td>
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<tr>
<td>12 Noon</td>
<td>Phi Beta Mu Luncheon, New Mexico Student Union, Room Bob Bouma, President. Visit the Exhibits.</td>
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<tr>
<td>1:30 P.M.</td>
<td>Elementary Junior High School Clinic, 250 ABC, New Mexico Union.</td>
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<td>1:30 P.M.</td>
<td>String Clinic, Teaching Vibrato in String Class, M-111, FAC.</td>
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<td>Dale Kempter.</td>
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<tr>
<td><strong>Friday</strong></td>
<td>STUDENTS SCHEDULE</td>
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<tr>
<td>8:30-11:00</td>
<td>Concert Band:</td>
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<td>4:00 P.M.</td>
<td>Student MENC</td>
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<td>8:00 P.M.</td>
<td>GUEST CONCERT ALBUQUERQUE SYMPHONY, Popejoy.</td>
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<td>This will be a special concert for the All-State Participants possible by a matching Federal funds grant through the Mexico Art Commission. Attendance required. All-State Tag admit participants. Tickets will be sold to the public, adults, students, $1.00. Mail orders may be sent with a self address stamped envelope to Mrs. Dorothy Miller, 1701 Lafayette, Albuquerque, New Mexico 87106, Phone 263-2926.</td>
</tr>
</tbody>
</table>
DIRECTORS SCHEDULE

A.M.  Visit the Exhibits, 8:00 to 12:00 Noon.

A.M.  NMMEA Executive Board Meeting, M-103, FAC.


Noon  Orchestra Reading Session. Dale Kempter, M-111, FAC.

P.M.  Chorus Clinic, Ray Moore, M-17, FAC.

Band Clinic, Flute Intonation, Gary Garner, M-20, FAC.

Day  

STUDENTS SCHEDULE

Concert Band: 8:00-11:00  Ballroom, NMU  
Orchestra: 8:00-11:00  M-20, FAC  
Girls Chorus: 8:00-10:30  M-17, FAC  
Symphonic Band: 8:00-9:30  Popejoy Hall  
Mixed Chorus: 10:30-12:00  M-17, FAC  
Mixed Chorus: 8:00-9:30  Keller Hall  
9:45-11:30  Popejoy Hall  
Combined Orchestra & Mixed Chorus: 11:00-12:00  Popejoy Hall


8:30  Percussion Clinic, Dr. Mervin Britton, Professor of Percussion Music, University of Arizona—Sponsored by Lucetti Drum and Guitar Center, Albuquerque, M-17

STUDENT CONCERT

All students are to observe and listen to this Concert performance in the Popejoy Hall.

Symphonic Band: 1:00-1:45
Orchestra: 1:45-2:30
Mixed Chorus: 2:30-3:15

P.M.  ALL-STATE MUSIC ORGANIZATIONS, PUBLIC CONCERT, Popejoy Hall: Concert Band, Girls Chorus—Registration tags admit participants. Tickets sold to the public, adults, $2.00; students, $1.00

P.M.  ALL-STATE MUSIC ORGANIZATIONS, PUBLIC CONCERT, Popejoy Hall: Symphonic Band, Orchestra, Mixed Chorus. Tickets sold to the public, adults, $2.00; students, $1.00

P.M.  Special Movie "The Marx Brothers" in DUCK SOUP, Ballroom New Mexico Union. All-State Tags will admit. New Mexico Union Game Rooms will also be open at individual students' expense.

8:00  BE SURE TO PICK UP ALL INDIVIDUAL AND SCHOOL-OWNED EQUIPMENT FROM BOTH THE FINE ARTS CENTER AND NEW MEXICO UNION, AS BUILDING WILL NOT BE OPEN SUNDAY.

STATE INSTRUCTIONS:

will wear dark skirts and white blouses for Girls Chorus, Mixed Chorus Orchestra. Students in Symphonic Band and Concert Band will wear school

Busy Schedule for Eastern's Symphony

The highlight of orchestral activities for the Spring semester by the University Symphony at Eastern will be the annual orchestra tour. This year the orchestra under the direction of Arthur M. Welker, will present evening concerts in Las Vegas, Santa Fe and Farmington in addition to children's concerts in Portales, Clovis and Farmington. The orchestra will also perform at the state hospital in Las Vegas as part of a Federal grant from the New Mexico Arts Commission.

On Tuesday evening, Feb. 15th in the Campus Union Ballroom of ENMU, the orchestra will present the Copland Fanfare for the Common Man, the Violin Concerto in D Minor by Wieniawski with Stephen Folks as violin soloist and conclude the concert with the Symphony No. 5 by Tchaikovsky. This program will be repeated the following three evenings while on tour.

For this year's children's concerts the emphasis will be placed on American music. Included in the program will be music by Copland, Bernstein, Gould, Anderson and traditional American folk music. During the week of Feb. 15-18, the orchestra will play for approximately 5,000 grade school children introducing to them orchestral music by American composers.

During the remainder of the semester, the orchestra will perform Mozart's opera, The Marriage of Figaro in late March and then prepare for their tour to Mexico with the University Choir during the month of May.

BAND ACTIVITIES AT EASTERN

Professor Floren Thompson, Director of Bands, and Dr. Duane Bowen, assistant Director, announce that auditions have been completed for the ENMU Symphonic Band. The schedule of events for the second semester is as follows: Campus Concerts will be presented on January 31, at 8 p.m.; March 5 at 3 p.m.; and April 23 at 3 p.m. The Annual Tour of the band is scheduled for the second week in March. Tentative plans call for concerts in Clovis, Gallup, and several high schools in Albuquerque.
Dr. Ray E. Luke, Professor of Music and Chairman of Instrumental Music Department, Concert Band and Opera Productions, Oklahoma City University, will be the guest conductor for the 1972 All-State Symphonic Band.

Dr. Luke received his Doctorate in 1960 from the Eastman School of Music in theory and composition. He has had broad experience in public school and college level music teaching, performing and composing. His composition skill has produced scores for television films and many other forms of original music. His conducting experiences include guest conductor of hundreds of high school, college orchestras and bands; music director and conductor, Oklahoma City Lyric Theater with 230 performances of 27 musical shows. He has served as chorus master and Assistant Conductor, Oklahoma City Opera. Dr. Luke received Fellowship Residence at the McDowell Colony three different sessions. He has received annual citation and cash award each year since 1963 from American Society of Composers, Authors and Publishers (ASCAP) "for unique contribution to American Music and to (Continued on page 13)

Mr. Gary Garner, Professor of Music, and Director of Bands at West Texas State University, will be the guest conductor of the 1972 New Mexico All-State Concert Band.

Mr. Garner has taught at the junior and senior high school in Lubbock, Texas, served as Director of University of Southern California Trojan Marching Band, 1959-63. He has served as guest flute soloist and conductor throughout the Western and Southwestern states. He is presently first flutist with the Amarillo Symphony.

The 1972 All-State Concert Band is composed of music students from more than thirty high schools having won a place in competition auditions. The purpose of the All-State Concert Band is to provide the outstanding talented young musicians to perform in a musical group superior to any that he might have in his home school. The All-State Concert Band will present their final concert performance at Popejoy Hall on the Campus of University of New Mexico, January 20, 1972 at 4:00 P.M. The concert is open to the public.

Mr. Abraham Chavez, Jr., Professor of Music, and Director of Orchestra Activities at the University of Colorado School of Music will be for the second time guest conductor of the 1972 New Mexico All-State Symphony Orchestra.

Mr. Chavez has become well known in the Southwest as a violist teacher and conductor. He became member of the El Paso Symphony at the age of 13 and became concertmaster at 18. He has had many solo performances with the El Paso Symphony, the Juilliard Philharmonic and the Tucson Symphony Orchestra. He has appeared as soloist and with professional chamber ensembles. He has been conductor of the Colorado University Orchestra activities since 1966.

Abraham Chavez, Jr., is well known by thousands of orchestra students and teacher conductor of their All-State orchestra, local and regional festival orchestras in more than twenty states.

The 1972 New Mexico All-State orchestra, composed of some 125 members from the Schools of New Mexico who have won places on the orchestra will rehearse and study under Dr. (Continued on page 13)
Music Educators Journal Editorial Board Meets

Members of the 22-member Music Educators Journal Editorial Board met in Washington October 3-5. According to O. M. Hartsell of Tucson, Arizona, chairman of the Editorial Board, the occasion was “invaluable because it gave the Board an opportunity to review and raise the editorial standard and quality of the Music Educators Journal.” He reported that the Board was “pleased with the new format and ‘special feature’ section of the Journal this year, including ‘Black music, communities’ (scheduled for January), ‘special education’ and ‘music of cultures.’”

The Board proposed a number of additions and improvements to the content, and these were presented at the MENC National Executive Board meeting on October 9 as part of a report to Mrs. Beth Landis, director of publications.

(Kenton to Present Clinic and Concert at Eastern)

On Wednesday, February 23, Stan Kenton and his orchestra will visit the campus of Eastern New Mexico University under the sponsorship of the University Committee for the Artists Series.

During the afternoon, Kenton and his bandsmen will present clinics for interested students, and then will present a concert at 8 p.m. that evening. For further information, write to Dr. Milton Swenson, School of Music ENMU, Portales, 88130.

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Send to: Mr. Rollie V. Heltman
Executive Secretary
New Mexico Music Educators Association
1150 Don Gaspar
Santa Fe, New Mexico 87501

—13—
NEW ALBUMS FROM INDIAN HOUSE

Indian House, specialist in American Indian Music, announces the release of two new recordings, and the addition of cassette and eight-track tapes to its well-established line.

Navajo Gift Songs & Round Dance (IH1505) is the fifth recording in an excellent series of Navajo music recorded at Klaketoh, Arizona. The rare gift songs and the better-known round dance songs make this an LP for all who are interested in good Indian music. Cover is by Navajo artist Robert Chee, and explanatory notes include translations of the songs.

Ponca Peyote Songs, Volume I (IH-2005) Recorded at Ponca City, Oklahoma—has twenty-eight songs, the largest collection of Ponca peyote songs on one recording. Future releases, Volumes Two and Three, will complete an outstanding series. Excellent singing, translations of the songs, and a well-designed cover—all commend this album to the listening public.

Both new recordings are available on LP record and cassette and eight-track tapes. Indian House is also introducing tapes of the very popular KIOWA 49. More Indian House recordings on tape can be expected this fall. Indian House, P. O. Box 472, Taos, New Mexico 87571.

AASA HANDBOOK TO CARRY CHAPTER ON "COMPREHENSIVE MUSIC PROGRAMS"

Charles L. Gary and Beth Landis of MENC have co-authored a chapter on "Comprehensive Music Programs" that will appear in the new "Curriculum Handbook for School Executives" to be published by the 18,000-member American Association of School Administrators early in 1972. This is an updated version of the AASA "Handbook" last issued in 1967. Its purpose is to inform school superintendents and other administrators of the latest trends in school curricula.

The MENC chapter bases its tent on one of the four newly adopted MENC goals, "comprehensive programs in all schools," and attempts to answer two main questions: "can a superintendent tell whether his schools have a comprehensive music program that is abreast of times?" and "What is the nature of the curriculum for such a program?"

Included in the chapter are sections dealing with such topics as "Music and All," "Diversity of Musical Behavior," and "All Periods, Styles, Forms, Cultures." These are drawn from MENC's officially adopted objectives designed to implement the goal of "comprehensive Music Programs."

MENC expects to issue a reprint of the new chapter which will be available on the MENC Publications List on a later date and which can be used by members in interpreting music education to all types of target and audience.

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Western New Mexico University
Spotlight on Strings—A Workshop for String Students
(Junior High through College)

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String orchestra—solos—chamber music

GORDON EPPERSON, Guest artist and Master Teacher
Professor of Cello at the University of Arizona

HERBERT L. LEVINSON—Violinist and Conductor, Chairman, Department of Music, W.N.M

Visiting Teachers: Roger A. Woodle, Alamogordo School
William Cramer, Las Cruces Schools and New Mexico State Universi
Ray Moore, Assistant Professor of Music Education and Director of Activities at Teachers College, Columbia University, New York City, will be the guest conductor and clinician of the 1972 All-State Girls Chorus.

Moore received his doctorate in music education in 1964, the A.B. Diploma and the M.A. in music education from Teachers College, Columbia University. He studied at Texas Tech, Union Theological Seminary, New York City, San Diego State College, California, and music education from Teachers College, Columbia University. He has sung with such outstanding conductors as Robert Shaw, Roger Wagner, Harry R. Wilson, Lara Ward, and has studied with Julius Redding and Douglas Moore. Publications and editions of choral music by Moore have appeared in numerous music professional magazines. He is very active in music and choral music in New Mexico. In wide demand as conductor and choral clinician, Dr. Moore has in recent years, conducted sixteen All-State Choirs and many more festival choruses from coast to coast. During the summer of 1969, he served as Assistant Director of the Meadowbrook Choral Institute, and, later appeared as guest conductor with the Minneapolis Symphony. He has also toured the Middle East and Europe as Assistant Conductor and Soloist with Roger Wagner Chorale.

The 1972 All-State Girls Chorus is composed of some 160 girls from 30 schools, who had won places in the choir through competition on a statewide basis. The choir will rehearse under the direction of Dr. Moore and will present their final concert on January 29, 1972 at 4:00 P.M. in Popejoy Hall on the Campus of UNM. The concert is open to the public.

Dr. Douglas R. McEwen, Director of Choirs at Arizona State University, Tempe, will be the guest conductor of the 1972 New Mexico All-State Mixed Chorus.

Dr. McEwen's background is rich in the areas of both teaching and performing. For seven years, he taught in public schools and colleges in California. Moving to Colorado, he was for three years, director of choral activities at the University of Northern Colorado, followed by six years in the same capacity at the University of New Mexico.

In wide demand as conductor and choral clinician, Dr. McEwen has in recent years, conducted sixteen All-State Choirs and many more festival choruses from coast to coast. During the summer of 1969, he served as Assistant Director of the Meadowbrook Choral Institute, and, later appeared as guest conductor with the Minneapolis Symphony. He has also toured the Middle East and Europe as Assistant Conductor and Soloist with Roger Wagner Chorale. The 1972 All-State Mixed Chorus is composed of more than 250 singers from some 43 schools of the State. Each student won a place in the chorus through a statewide competition. The Mixed Chorus will present their final concert at Popejoy Hall on the Campus of UNM, January 29, 1972 at 8:00 P.M. The concert is open to the public.

MENC PRESIDENT-ELECT CANDIDATES ANNOUNCED

All MENC members eligible to vote will have the opportunity to participate in a mail-ballot election for the next national MENC president-elect in January 1972. Candidates for the office, chosen by a national nominating committee in June, are Robert E. Bays, chairman, Music Department, University of Texas, Austin, and Charles H. Benner, associate professor of music education, University of Cincinnati (Ohio) College Conservatory of Music.

Both candidates have had extensive leadership experience with the MENC national organization. Dr. Bays currently is chairman of the MENC Publications Planning Committee and formerly was president of the Southern Division 1967-1969. Dr. Benner was president of the North Central Division from 1965-1967. In their capacities as Division presidents, both served as members of the MENC National Executive Board. Detailed biographical information on both will appear in the December Music Educators Journal.

The nominee chosen by the membership in January will become MENC president-elect on July 1, 1972, and will become national president for a two-year term on July 1, 1974. Next in line for the MENC presidency is Jack E. Schaffer, director of music education, Seattle Public Schools, who will succeed Frances M. Andrews on July 1, 1972.

CORONADO CHORALE TO PRESENT CONCERT

The Coronado Chorale, an organization of adult singers from all over Eastern New Mexico, will present a concert on Sunday February 20 at 3 p.m. Professor Louis Diercks is the founder and conductor of this organization.
Plans for the 1972 All-State Orchestra and related business are proceeding smoothly. The orchestra numbers selected by Mr. Chavez are very exciting and challenging, and I hope that every director encouraged his outstanding students to audition for the group. I want to express my appreciation to all the people who have agreed to help with the chair placement auditions and sectional rehearsals. The cooperation and encouragement among our teachers is great!

Miss Mary Helen Fierro, string specialist in the Los Alamos Schools, has been appointed to assist Mr. Chavez during All-State rehearsals. Miss Fierro received her masters degree from the University of Colorado, studying with Mr. Chavez.

Two committees have been set up to improve our organization. Jim Bonnell has agreed to select a committee to determine study materials (etudes), solos, scales, etc., for the All-State auditions for each string instrument. All-State music might be a part of the audition. The committee will make their recommendations at the orchestra business meeting. Dale Kempter has been asked to secure a list of recommended orchestra directors for the 1972-73 All-State orchestra. His committee will present this list at the orchestra business meeting. If either of these men contact you to serve on a committee, I hope that you will help them.

In addition to the orchestra business meeting at 3:00 Thursday, there will be three sessions for string teachers during the convention. The first meeting will be with Mr. Chavez at 11:00 on Friday in room M20. The second session will be at 1:30 on Friday in room M111. The development of vibrato will be the main topic. On Saturday morning at 10:00 in room M111 Dale Kempter will hold a reading clinic. Please plan to attend these meetings.

In closing, let me remind you that where you find outstanding string programs you will find outstanding and enthusiastic teachers. We have an important gift to give young people. In spite of the many, many problems we encounter, never forget the lasting contribution you can make as a string teacher and/or orchestra director to the growth of young people.

University of New Mexico Choral groups will all travel the state this coming term. The A-CAPPELLA Choir will take its All-Spanish repertoire, including the Miss Criolla, as well as an additional number of standard and contemporary works to Eastern New Mexico. Evening concerts will be presented in Roswell, Clovis, and Hobbs.

The Chamber Choir will visit various smaller communities in the central portion of the state. This group specializes in madrigal literature.

The University Chorus is preparing Giuseppe Verdi’s “Requiem” to be presented April 12 in conjunction with the UNM Orchestra. The “Requiem” will be conducted by Dr. Kurt Frederick. The choral groups are under the direction of Dr. Eph Ehly.

The members of THE SERAPHIN TRIO of the University of New Mexico have had quite a busy schedule as a trio and individually.

Leonard Felberg, violinist, spent the summer at Music Mountain, Falls Village, Conn., playing nine weeks of chamber music concerts with the Berkshire Quartet.

Joanna de Keyser gave birth to a fine boy in July and also began serious preparation for solo performances with the Flagstaff, Ariz., orchestra in October and the Casper, Wyoming, orchestra in November playing the Dvorak Schumann cello concertos. She is in the process of preparing for New York debut at Carnegie Hall George Robert, pianist of the Sera Trio. DeKeyser and Robert will be giving recitals at U.N.M. and through Twentieth Century Records. Last year they gave three concerts in the Los Angeles area including participation in the Beethoven Marathon at the Music Center on the all-music program with the Los Angeles Philharmonic.

The Seraphin Trio gave a concert in Durango, Colo., at Fort Lewis College in October and also gave the same program featuring works of Dvořák, Haydn and Brahms at U.N.M. Trio has also participated in T.V. programs being taped at U.N.M. under the title of “Concert Hall.”

In March, violinist Felberg and George Robert will give a recital at U.N.M. The trio will then present a program in Socorro in May on the University of New Mexico Arts Series and will play another program in the same month at U.N.M.


On Monday, November 22, Wind Ensemble played for the College of Santa Fe on a series sponsored by the college’s cultural association.

The next concert is February 1971 and will feature Harvey Philosoph, tuba artist, playing the “Concerto for Tuba” by Ralph Vaughan-Williams and “Helix” by Warren Benson.

On March 9, 1972 the Wind Ensemble will perform a program consisting of student soloists—Julia Verze, oboe; Judy Felsen, clarinet; Shinnick, French horn; Lucy Johnstone, flute; and Mark Hill, oboe; and wind conductors, Kenneth Capsi, Jim Bonnell and George Robert.
CHORAL VEEP COLUMN

DON THORPE

UNM NEWS . . .
(Continued from page 16)

Andrew Gelt, Jeff Nelson, and James Stearns.

Recent publications by Prof. William E. Rhoads UNM.

Five Bagatelles from the piano pieces by Alexander Tcherepnin.

Christmas Cameos four southern Christmas folk tunes scored for band.

Sabbath Music for band from the Organ works of Sigfrid Karg-Elert.

Soon to be published—Caprice and Tarantella for Woodwind Choir and "Pete's Bossa Nova" based on Tchaikovskiy's "None but the Lonely Heart"

Composing music consists of "some inspiration, but a lot more perspiration." says Dr. William Wood, an associate professor of music at the University of New Mexico.

Composing is "very hard work," he adds, saying, "it taxes your mental and physical facilities. It's much like playing a good game of handball or a mathe-
matician solving some long problem."

Dr. Wood should know what he's talking about too. Right now he's working on a piece for the Prague, Czechoslovakian Chamber Soloists, an orchestra consisting of strings and harpsicord.

Jindrich Rohan, director of the Prague Symphony Orchestra, asked the new UNM professor to write it, and the European group will perform it throughout the world next year.

Wood has written other works of note. He has a three movement symphony which won an international prize at the 1966 Prague Spring Music Festival.

Wood has some thoughts which could be called his composer's philosophy.

"You can have the craft but if you don't have the imagination or daring, the product won't come out. Every artist must push himself. He shouldn't just sit back and rely on a technique already developed." Wood mentioned Beethoven as a truly great artist. "He challenged himself and didn't rely on old clichés," Wood said.

Baritone—P-21—Gary Storey
Bass—P-29—John Walker

Girls Chorus—Room
1st Soprano—P-7—Alex Chavez
1st Soprano—P-10—Roger Baker
2nd Soprano—P-45—Bill Simmons
1st Alto—P-31—Bob Sheets
2nd Alto—P-27—Lila Stout

1. Check for words and rhythm and pitches. Be friendly—try to relax students by starting with something easy.
2. Please write the name of the students who pass the audition on the student's I.D. card in ink.
3. Instruct the student to report to their rehearsal room between 1:00 p.m. and 1:45 p.m. for a seat assignment.

ROLL CHECK

Mixed Chorus
Lyn Copeland—Girls
Ken Northrup—Boys
Marvin Wadley—Boys

Girls Chorus
Bob Sheets—Alto Section
Bill Simmons—Soprano Section

(Continued on page 22)
BAND VEEP COLUMN

WIN CHRISTIAN

A recent Life Magazine featured our creation of a locked-up life style behind steel. Fear of crime is isolating people. An increasing number of people are responding to commercial land development advertising which promotes getting away from it all by moving to a southwestern rancho. The Albuquerque newspapers claimed that the class AAAA football championship game at 1:30 on Thanksgiving afternoon would be virtually unattended because nobody would leave the comfort of their own homes while Oklahoma and Nebraska were playing on television. You may have noticed a growing attitude in students to withdraw from active participation in school activities to become passive observers. I find this particularly true of those at the two extremes of the grade scale. A smaller percentage of students are going out for sports as it seems to require a great deal from the participant. Meanwhile, bands get larger and better in most places. Music is an important element in the lives of young people today and you and I as band teachers have exciting opportunities to bring people out of their hideaways and to help them get involved in life through music. We need to be flexible enough to change our ideas if necessary. We need to accept new things in our teaching of the old things. We need to re-evaluate all we know and do and to discard things which are now useless, even if it causes us to feel insecure. The insecurity can disappear in the excitement and challenge which the new creates. The versatility of the band provides a wide variety of opportunities for students to develop an active interest in things. So let's get more people involved.

What would you think of more than one All State Band in more than one town? How about a Class A and AA All State Band or a Class AAA All State Band which could meet in several of the larger towns in our state which have adequate tourist facilities? Would they pay for themselves? It would get more people involved! Think about it.

While at All State I hope you will let me know what you think. If there are changes needed let me know so I may improve things for next year. We have two good clinics and a fine reading session scheduled. Attendance is vital.

I would like to express the appreciation of all the band directors in New Mexico to the people who have consented to give their time and talents in serving as chair placement auditioners for the 1972 All State Bands. They are: Bennett Shacklette (Roswell), Mike Shaver (Albuquerque), Bob Bouma (Alamogordo), Carl Webb (Albuquerque), James Van Dyke (Eunice), Al Jarret (Albuquerque), Richard Valenzuela (Deming), Joe Arvizu (Socorro), J. D. Fry (Lovington), Clark Pontsler (Santa Fe), Ron Fuss (Albuquerque), Bruce Firkens (Deming), and Richard Wildermuth (Santa Fe). Our thanks also go to the University of New Mexico music students who serve as monitors during the auditions. Their names are not yet available at press time.

GARY'S ON VOICE OF AMERICA PROGRAM

Radio stations around the world recently heard the voices of Garys, father and son, discussing current tastes and trend in youth music. Charles L. Gary, MENC executive secretary, and his 17-year-old son Curt, were guests of Betty Usun's 45-minute Voice of America program, forming a two-generation tandem to comment on a variety of jazz and pop recordings. Curt is a member of the prize-winning Langley (Virginia) High School stage band.
Eastern New Mexico University
SCHOOL OF MUSIC
1972 Summer Workshops

SUNSHINE MUSIC CAMP
June 4-10 Orchestra: Arthur Welker, Director
June 24-July 1 Band: Richard Bowles, Harold Van Winkle & Floren Thompson, Directors
August 13-19 Choir: Ronald Shirey, Director
June 16-18 MARCHING BAND WORKSHOP®
Marching band techniques—rehearsal, demonstration, practical application, new trends, and ideas, marching band films, scoring for the marching band, charting, review of marching band music.
July 5-8 GUITAR FOR BEGINNERS®
This workshop is designed to teach the beginner a simplified guitar accompaniment to his singing. It is primarily for individuals who have no knowledge of the guitar. Emphasis is placed on utilizing the guitar in the elementary school program. Various techniques will be taught for use by the music educator, music therapist, Sunday School teachers, or anyone else who would like to learn a quick, easy method of guitar chording.
Clinician: Dr. Henry Eisenkramer.
July 17-21 ELEMENTARY MUSIC: A PRACTICUM IN ORFF-KODALY TEACHING CONCEPTS*
An in-depth study of Orff-Kodaly teaching techniques and comprehension of their basic concepts. Review of materials, new ideas, and classroom equipment.
Clinician: Barbara Grenoble.

*One hour for undergraduate or graduate credit.

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Rocky Mountain Area

Come See Us
THORPE . . .
(Continued from page 17)

Following is a list of instructions Dr. Moore sent to help us in preparing the all-state music.

Sanctus:
1. Pay close attention to legato phrasing, with clarity of pitch changes-no sliding.
2. Especially note the phrase contour; moving forward to the high point of the phrase, the stressing note or syllable, and the coming back away from this point dynamically.
3. Rather straight tone.
4. Shortness of final “s’s”
5. Watch the proper stress of those passages marked with a bracket away from duple into triple pulsation.

Speaking Silence:
1. Attention to the long phrases; staggered breathing.
2. Keep natural speech inflection, avoiding the continuous strong-weak-weak pulse in the triplets, again singing the complete phrase and not just notes or measures.
3. Rhythmic precision

Spring:
Accuracy of intervals and pitches, especially beginning pitches.

Passionate Shepherd:
1. Again, long lines, subtle and gradual dynamic and tempo changes, and accuracy of pitches. There is a lot of chromaticism and enharmonic spellings to watch out for.
2. The allegretto should not be too fast.

First Person:
* No. 1. Perhaps a small group of people who can whistle in tune-without getting tickled-might be better than having the whole group do it. Be sure they observe the phrasing as marked.

No. 2. No big problems. Watch intervalic jumps and dynamic changes.

No. 6. Observe the long legato phrases above the rather marcato accompaniment.

Girl’s Garden:
1. A little tongue-in-cheek.
2. Lots of enunciation-overdo; really spit out the words.
3. Watch slurring syllables or words together. Each one must be distinct and rhythmically accurate.
4. Check accuracy of pitches and sfz in m. 50.

MENC Announces Atlanta Convention Plans

The Music Educators National Conference expects an attendance of some 8,000 music educators at its 23rd National Biennial Convention to be held in Atlanta, Georgia, March 8-12, 1972.

MENC president Frances M. Andrews, head of the department of music education at Pennsylvania State University, has announced that the newly adopted Goals and Objectives of the 60,000-member national organization will serve as the overall theme of the program. The preamble to the Goals calls for creation of an “enlightened musical public” and a “vital music culture” and stresses the need for comprehensive music programs in all schools. Speakers on the theme will include:

Katherine Dunham, director of the Performing Arts Training Center in East St. Louis, Illinois and recently appointed technical advisor on intercultural communications for the J. F. Kennedy Center for the Performing Arts, who will address a general session Friday, March 10. Miss Dunham, internationally known as a danceographer and teacher.

Also on the program will be Pleasants of London, England, jazz authority and author of A Modern Music and Serious Music All That Jazz.

At the final day’s general session Norman Dello Joio, noted A composer and chairman of the Policy Committee of the MENC ministered Contemporary Music will be the featured speaker.

The musical climax of the con will be a concert by the Atlantic Symphony, conducted by Robert Shern, including a performance of Duruflé’s “Requiem,” on Sunday afternoon, March 12.

At a special session Thursday morning, March 9, the American Teachers Association will observe its Silver Anniversary.

Each day’s program will open with an informal “Lobby Sing” jam session. Exhibits by manufacturers and publishers in the music field will be sponsored by the Music Industry Council.

Registration will open March 7 at 9 a.m. at the Civic Center of the Performing Arts, located at 42nd and Broadway.

* (Each director having girls in the All-State Girls’ Chorus should choose a few who can do as Dr. Moore asks.)

“I wish to take this opportunity to thank the auditioners in advance. Too, often, the fulfillment of this important responsibility is overlooked as being trivial, when it is most essential to the success of the all-state choruses.

GILA SUMMER MUSIC CAMP

for Solo and Ensemble Wind Performers

Camp Thunderbird in the Gila National Forest

JUNE 11 thru JUNE 16, 1972

FOR DETAILS CONTACT—Roger Brandt Camp Director or Dr. Lee Silverman, Chairman Music Department, Western New Mexico University, Silver City, New Mexico.

Department of Music

Western New Mexico University

GILA SUMMER MUSIC CAMP

for Solo and Ensemble Wind Performers

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JUNE 11 thru JUNE 16, 1972

FOR DETAILS CONTACT—Roger Brandt Camp Director or Dr. Lee Silverman, Chairman Music Department, Western New Mexico University, Silver City, New Mexico.
HARRIET HELTMAN

Have something exciting, educational, enjoyable for you to do part of this month! Are you reading—

will be the first time section meetings will be held for elementary or high school music teachers. Settings will give each of you opportunity to become familiar with recent developments in music approaches. The clinicians are recognized music educators.

Circle the dates January 27, 28, 29 on your calendar! Speak to Heltman about professional leave exciting workshops! Plan your use to Albuquerque for the New Mexico Music Educators Association and All State Music to be at the University of New Mexico. Section meetings will be held 250 ABC, of the New Mexico building, UNM, and the will be as follows:

Thursday, January 27, 1972 for Elementary and Junior High from 2:00-4:00 p.m. Mary Popejoy will present Philosophy, Program and Classroom Techniques of Using Music Your Own, Silver Company, publishers. Mrs. Popejoy on the teaching staff of the Education Department at University, Auburn, Alabama, served as music supervisor in

...and JR. HIGH V.P.

Kansan, Wisconsin, and Alabama schools. She has presented workshops at many national, divisional and state music education conferences. Some of you may remember her from the Southwestern Division meeting last January.

Thursday evening, January 27, 7:30-9:30 p.m. Betty Jean Sharpe will present Philosophy, Program and Classroom Techniques of Growing With Music, Prentice Hall, publishers. Miss Sharpe has taught at the elementary, junior high and college level. She has also been state coordinator of the television music education program for Georgia. Miss Sharpe is now music consultant for Prentice Hall.

Friday morning, January 28, 10:00-12:00 a.m. New Mexico's own Jeanne Howk will present a demonstration of Orff-Kodaly methods. Mrs. Howk has done extensive studies in the Orff-Kodaly music education methods. She has also successfully used this approach with many classes of educationally deprived children in the Albuquerque Public Schools. She is presently doing television music and also is assistant to the music coordinator of the Albuquerque Public Schools.

Friday afternoon, January 28, 1:30-3:30 p.m. Sheila Pyle will present Philosophy, Program and Classroom Techniques of Exploring Music, Holt, Rinehart and Winston, Inc., publishers. Miss Pyle has had teaching experience in the elementary, junior high and high school. She is presently regional music consultant for Holt, Rinehart and Winston.

Friday night the Albuquerque Symphony will present a special concert

COMPOSITION CONTEST BY NAVY BAND

The United States Navy Band is sponsoring an Annual Composition Contest for major works for band of a patriotic nature, in an attempt to spur the creation of new musical resources for the Bicentennial of the founding of our country in 1976. The date for submission will be on September 1st of each year beginning in 1972 and continuing through 1975.

Although details of support have not been finalized, there are plans underway now to provide substantial cash prizes, and a grand prize in 1976 for the best of the yearly winners. Premier performances will be given in special concerts to be presented in the Nation's Capitol.

This preliminary announcement is to give interested composers proper lead time for a project of this nature. Further details will be published subsequently.

For more information on rules pertaining to the contest, please write to:
Commander Donald W. Stauffer.
Leader
The United States Navy Band
Washington Navy Yard
Washington, D. C. 20390

P.S.—Jennie Vincent was perfectly marvelous in October—you should have been there—

—23—
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—24—
Application and Selection of Performing Groups for S.W. MENC

President Jo Ann Baird has announced the following procedures for the selection of performing groups at the Southwestern Division Meeting in Wichita, Kansas, March 23, 24, 25. In view of the logistics and budget limitations, it may be necessary to modify the traditional format as to types and number of performing groups involved.

In an effort to secure the endorsement of the respective state music organizations and officers, it is requested that 

**PRELIMINARY Audition Tapes** be done at the state level. The state presidents are authorized to use the most expedient, cost-effective, and efficient method of communication for this assignment.

In order to obtain audition tapes of highest quality for the screening committee's evaluation, the following procedures have been established. Adherence to these procedures is necessary for consideration.

I. Application forms are to be secured from the individual state presidents.

**II. MAY 1, 1972—TAPE SUBMISSIONS**

Applications, tapes and a recent program must be submitted to the

**STATE PRESIDENT.**

a. All tapes must be recorded at 7 1/2 ips in ONE direction only.

b. No disc recordings will be accepted.

c. Only new or clean tapes should be used.

d. All tapes sent by U.S. Mail should be first class insured. A receipt will be returned to the sender. Return label and postage must be included.

e. Tapes will not be returned until the Official Program has been finalized in early 1973.

f. Tapes must include three (3) selections which should offer as much variety as possible.

g. All tapes and materials will be carefully and anonymously examined by an audition committee.

**III. NOVEMBER 1, 1972—NOTIFICATION OF ACCEPTED GROUPS**

Invitations to appear on the MENC Southwestern Division Program in Wichita, Kansas, will be issued by the Southwestern Division President Jo Ann C. Baird, 2850 Dover Drive, Boulder, Colorado, on or before November 1, 1972. No invitation will be issued by any associated group without the approval of the MENC Division President.

**IV. DIRECTORS OR TEACHERS OF GROUPS MUST BE MEMBERS OF MENC.**

**V. DECEMBER 1, 1972—PROGRAM COPY**

Final copy of the programs of all groups selected for the program must be submitted to the division president.

---

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NEWS FROM NMSU

The University Civic Symphony Orchestra opened the group's 9th season at New Mexico State University with a cello soloist who has won critical acclaim in major cities and musical centers of the United States and prizes in major international competitions.

The program in the NMSU Little Theater featured Lynn Harrell, 27 year old violoncellist who served six seasons with the Cleveland Orchestra as principal cellist and on many occasions as soloist under the direction of George Szell. With the local 65 piece town campus musical organization conducted by Dr. John Glowacki, NMSU fine arts head, Harrell performed Haydn's "Concerto for Violin-cello and Orchestra in D Major, Op. 101."

The orchestra opened the program with Mozart's "Overture to the Magic Flute." After intermission Berlioz' "Symphonic Fantastique" in five movements featured instrumental solo parts by Carolyn Waid, English horn and Marilyn Baeer, oboe, both NMSU student musicians.

The Berlioz work also offered another solo interpretation seldom heard locally. A solo section for harp was performed by Paul Field, NMSU student from Albuquerque. Field, who has played harp with the Albuquerque Symphony Orchestra and the UNM Orchestra, performed on his own instrument which he has brought from Albuquerque and keeps in a practice room in NMSU's Music Bldg.

String quartets by Haydn, Beethoven and Dvorak were performed by New Mexico State University's String Quartet Tuesday (Nov. 16) in the Little Theater. The admission-free concert began with the Haydn Quartet in D Major, Op. 64, No. 5. Beethoven's Quartet in F Major, Op. 18, No. 1 was heard next on the program. After intermission the group performed Dvorak's Quartet in F Major, Op. 90, also known as the "American Quartet."

The quartet under the direction of Dr. Donald Fouse, cellist-musicologist on the music faculty of the Department of Fine arts, was composed of Dr. Fouse cello; William Cramer, violin; Sharon Mitamura, violin; and David Diaz, Jr., viola.

Something new has been added to the repertory of New Mexico State University's Choir.

Professor Oscar Butler, director of the 85 voice choir, opened the program by singing selections from "Jesus Christ Superstar", contemporary rock opera by Andrew Lloyd Webber which has recently been performed to critical and audience acclaim.

The admission-free program was given in Corbett Center's ballroom featuring the large choir, a 20-voice jazz ensemble, and guest performers "Mother Fox", local rock group, in a selection of numbers from Bach to Rock.

The large choir performed a group of folk numbers and special "country" selection, "Orange Blossom Special", featuring guest violinist Gordon Butler, member of "Mother Fox".

The Jazz Ensemble also sang several popular arrangements accompanied by "Mother Fox" instrumentation.

A guitarist who won worldwide critical acclaim opened the concert season at New Mexico State University on Tuesday, Sept. 14.

Manuel Lopez Ramos of Mexico City performed a program of guitar music in the Little Theater at 8 p.m. ranging from the classical works of Bach to contemporary Spanish compositions.

Ramos, an Argentine native, has performed in most of the world's capitals and has recorded for RCA and Boston Records. Music critics in Paris, London, Moscow, Zurich, Amsterdam, Athens, Buenos Aires, Rio de Janeiro, Washington, and Mexico City have praised the playing of the virtuoso.

Thomas Uchtman, a young pianist in his third season with Community Concerts division of Columbia Artists Management, Inc., gave a solo piano recital at New Mexico State University Thursday, Nov. 11 in the ballroom of Corbett Center.

Uchtman, a Juillard School of Music graduate where he held a tuition scholarship, the highest distinction the school can bestow, holds a dual major artist-teacher in piano at Eastern New Mexico University.

Dr. William Leland, artist-teacher in piano at New Mexico State University presented the first in a series of arts faculty recitals on Thursday, Nov. 25-71.

Dr. Leland's 8 p.m. recital in the university's Little Theater presented Las Cruces debut of a contemporary work recorded by Dr. Leland for 1 records. The work, "Pentatonic (Five Arches)", was written by Dr. Huston in 1966 and was recorded at the Las Cruces pianist at the composer's invitation. Huston, professor of composition at the University of Cincinnati has said that the piece was written in objection to those "all-over keyboard" pieces which lack linear controls and definition, and partly to exploit the huge variety of colors available on the piano.

Dr. Leland opened his program with the Schubert "Sonata in B-flat Major, D. 789 Opus Posthumous, in four movements. After intermission in addition to the Chopin work, the pianist played works by Mozart, Schumann, Beethoven, and Dvorak.

"Concerto for Bassoon and Ensemble" by contemporary Dutch composer Jurrien Andreaessen was given its premiere performance on the program. Dr. Tross obtained the work from composer in Amsterdam while the sabatical leave in 1970.

Dr. Tross selected Ruben Smith, graduate presently principal bassoonist with the El Paso Symphony Orchestra to premiere the new work with a member woodwind chamber ensemble.

Igor Stravinsky assigned to Boosey & Hawkes Music Publishers the exclusive publication rights in the material contained in his Archives dealing with musical life and his compositions. Boosey & Hawkes has acquired rights for all countries and all guages.
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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 Daily, Joseph J. Kennedy, Jr.; John Ohanian, Dr. Phyllis Glass, Robert Gruetzman, Anderson White, Daniel Swaim, Dr. Max T. Ervin, Dr. Gibson Walters, Dr. Jean Shaw Smith, Harry Lantz, Clyde A. Roller, Ralph Matekay, Jacqueline Dillon, Dr. Albert A. Renna, Robert L. Sametini, Emili Raab, Konrad Scholl, John P. Celentano.
Magazines in the Curriculum

DONALD L. FOSTER

Music teachers are constantly being urged to profit from the new media flooding our schools. But what about that old, familiar media—the magazine? In the rush for the new and unusual are magazines being neglected, left unread to collect dust on library shelves? Are teachers ignoring an old friend just to make room for more unique types of teaching aids? If so—and this certainly seems to be the case in most schools—music teachers are overlooking a tool that possesses an educational potential equal to or even surpassing that of any other media.

The educational potential of music magazines is evidenced, first of all, in their number and variety. There are titles to serve the needs of every teacher and student: some stress the how-to-do-it approach, others are for the scholar; some are aimed at youngsters, others at adults; some are for professionals, others for amateurs. There are music magazines published specifically for music therapists, double bass players, piano tuners, ethnomusicologists, Bruckner fans, as well as all types of publications aimed directly at music teachers and students.

Variety and numbers alone cannot, of course, justify their inclusion in the music curriculum—there are many other compelling reasons. Magazines are one of the few sources of information on current and constantly changing knowledge. Students can discover the latest on practice and rehearsal techniques, care and repair of musical instruments, career opportunities, and, in fact, on any aspect of the music world. Moreover, magazines are able to focus and illuminate specific topics in a much more revealing manner than can textbooks or, for that matter, any other media.

Magazines are readable. Music publications, especially, are written for popular tastes, and have the added plus of attractive formats. Thus, magazines appeal to all types of students. If properly presented they can offer specific benefits for slow-learning, average, and advanced students. They can motivate independent reading as well as providing training in evaluative reading.

Magazines can be presented to students in many different ways: as a basis for reference files, in bulletin board displays, as an aid in promoting useful leisure time reading, or in a variety of formal learning situations. At any grade level students can use magazines either to investigate specific subjects or to survey broad areas of knowledge.

Of course, the teacher can profit too. Whatever his speciality, music magazines will provide up-to-date information on his specific interests. Through selective reading he can keep abreast of advances in his field and learn how others are solving the everyday problems of the rehearsal room. Nothing should be overlooked: articles, reviews, editorials, special features, even the advertisements are valuable.

But the quantity and quality of music magazines does cause one obvious problem for the teacher: selection. Which should he choose? What qualities should he look for? To aid the selection of music periodicals—whether for recreation, education, or both—here are a few points to consider:

Subject treatment. What is the subject covered, and how is it treated? Is the treatment practical or abstract; brief or exhausive; balanced or selective; popular, scholarly, or technical?

Appeal. Who is the magazine aimed at: students, teachers, parents, professionals, amateurs? And at what level: grade school, junior high, high school, college? Is the magazine informative or recreational? Can it stimulate interest in the subject? Does it have local, regional, or national appeal?

Special features. What departments and special features does the magazine have, and how relevant are they to the classroom situation? What about the advertisements? Many educators consider the ads as important as the feature articles.

Style. What is the literary content and style? Is it readable; are articles features written in a clear and good style; and is the style appropriate to the contents?

Authority. What are the qualifications of the contributors, editors, publisher? Are the authors of a technical listing of a dozen reputable magazines, all capable of carrying the interest of any warm-blooded teacher or junior high school student (or not)? Included in this listing are education magazines aimed specifically at teachers, reviewers, school librarians, and, of course, the students themselves.

To gain an appreciation of just how available, the following is a tentative listing of a dozen reputable music magazines, all capable of carrying the interest of any warm-blooded teacher or junior high school student.

1) American Music Teacher, journal of the Music Teachers Association, representing private and college and high school teachers, representing private and college and high school teachers.

(Continued on page 38)
Thielman Honored

Dr. Larry Thielman, director of bands at New Mexico State University, has been chosen to receive the National Association's "Citation of Excellence." Thielman directs the largest band organization in the world, promotes the musical and social significance of bands and is responsible for the creation and maintenance of an image of excellence for bands and music, according to Dr. John Seck, NMSU fine arts head.

Thielman directs bands and is professor of low brass on the faculty of the Dept. of Fine Arts at NMSU in fall, 1969, from New Paltz Highlands University. He has taught at the University of Mississippi in addition to his work in banding and teaching. Prof. Thielman has published more than 20 original compositions for band and brass and wind instrumentation. His gradwork in music was done at North Carolina State University.

The citation for this honor was presented to Thielman at pre-game ceremonies on Saturday (Nov. 6) in Aggie Stadium where NMSU played Texas State University. Rollie Smith of Santa Fe, director of fine arts for New Mexico, presented the citation which reads, "For an outstanding contribution to bands and banding through professional leadership, we inspired and motivated excellence in musical performance. Your contribution to your profession is such that you may be justifiable of it and will serve as a model for others."

J. BONEY CONDUCTS STRING SEMINAR

November 17. Albuquerque teachers participated in a seminar to explore more interesting junior literature.

The music performed by A.P.S. was primarily for ensembles, with duets and trios being played. Boney, a well-known music educator, is very active in A.S.T.A. and A.A.S. and has been at SMU for the past several years. She is currently teaching junior strings in three Albuquerque

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Rehoboth Mission, Rehoboth, New
Mexico 87322
Executive Secretary-Treasurer: Phil Thomas
Shiprock High School, Shiprock,
New Mexico 87420

The Northwest District Band and Choral Clinic was held in Gallup on December 3 and 4. The Junior High Band Clinic held for one day only, with area directors serving as clinicians. The high school portion of the clinic was scheduled for both days, Friday and Saturday, with auditions and rehearsals on Friday, followed by large group rehearsals on Saturday. Guest clinicians for the high school groups were Floren Thimpson and Eph Ehly. This was definitely the most artistic festival we have organized. The consensus of the area directors is that this marked improvement was achieved mainly by extending the event for two days instead of one. Many thanks to the clinicians and directors who worked to make our clinic a success.

The next event on the district level will be our annual Large Group Festival, to be held in Bloomfield, March 17 and 18. All arrangements are completed for this event except for the selection of vocal judges. Bands will perform Friday, with all choral events scheduled on Saturday.

Solo and Ensemble Festival is scheduled for April 20 in Aztec, New Mexico. District groups are encouraged to perform in Aztec, then participate in the Durango Fine Arts Festival on the same date.

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1971-72 Events

The annual Solo and Ensemble Festival, Vocal and String Division was held November 20 at U.N.M., with 250 choral entries and 150 string entries. Judging the events were: St. Leonard Felberg, UNM, and Beene, Los Alamos; Vocal; A. Turano, Farmington, David Mudd, Albuquerque, and John O. Walker, well.

Charles Bader, Chairman
From: Harry L. Hansen
Dist. VII, Albuquerque

PACKAGED WORKSHOP OFFERED

In response to requests from field, MENC has produced a packaged version of the PR workshop, "Building Community Support for the Program," that was staged successfully at the six 1971 Division conventions last winter. With all instructions and suggestions on tape, the packaged version makes it possible for groups of 18 to 40 educators to duplicate the experience at the live workshops.

According to MENC's public relations department, which produced the workshop, the package consists of ten-minute briefing for the workshop leader and a printed manual giving suggestions for workshop materials, discussion, and other details. Mrs. Joan Gaines, MENC director of public relations, and Robert C. Bader, Spokane, Washington, consultant to the NTL Institute for Applied Behavioral Science, collaborated in preparing the packaged workshop.

The workshop is designed for educators only. It covers a five-period with group exercises directed by the situation, related to the mass media, for building positive community support. Price of the manual package is $10. Write Mrs. Gaines, director of public relations, 1201 Street, N.W., Washington, D.C. 20506, for further information.

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NOW AVAILABLE

A new catalog for 1971-72 has been published by Wenger Company, Owatonna, Minnesota, designer-manufacturers of equipment for education and the performing arts. The catalog is available free of charge, new this year and being introduced in this catalog are Wenger's REPT II Rollaway Choral Risers. Setting up of riser units and the need for riser trucks is eliminated, because all roll easily through standard doorways in a minimum of space. Set-up is uncomplicated and can be handled by one person in seconds, saving time and labor costs. Carpeted steps eliminate noise problems. Frame is structural steel tubing; no special units are needed. 4th-step adjusting and safety guard rail are available options.

Featured in the new catalog is the complete Wenger line of equipment that includes: portable risers for band, orchestra and chorus; portable flat staging for indoor and outdoor use; and symphonic acoustical shells; stage sound isolation rooms; a line of chair-stands (sousaphone chair-stands, bass chair-stand, tuba stand and tuba chair-stand). Wenger offers a complete line of mobile recreation centers . . . a combination stage and shell on wheels . . . includes the famous Wenger mobile.

A copy of Wenger's colorful, informative new 1971-72 catalog may be obtained by writing directly to: Wenger Catalog, 25 PL Wenger Building, Owatonna, Minnesota 55060. Or call: 451-3010.

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—31—
The Name of The Game

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COMMUNICATIONS

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O.K., true—no argument, but your music students do not vote bond issues or pay taxes. They don’t elect school board members. So communications can’t stop with the classroom.

The music program must move into the community. Now for years the marching band has brought music to the football game and the annual “Fall Frolic” Parade. The celebration of the season at the local shopping center wouldn’t be the same without the “Hallelujah Chorus” of the Concert Choir, and, of course, the March Musical is hailed by everyone as the musical masterpiece of the year.

The only problem in all this is “what about the rest of the music program?” How do we bring our non-performance-oriented objectives into the public eye?

You may say, “My community knows about my program. My parents are aware of music in their lives.”

Well, maybe, but some national studies show differently. They show that as great as you are as a music teacher, you are not as effective a public relations expert as you think. If that’s the case, when does the community find out that music is more than a “frill”? When the budget cuts become necessary, how do we convince the school board that music is an important discipline, as necessary in the life of any student as the three “R”s?

Realization of the creativity of music is also an “R” as is response to the emotional release through music. Music reinforces. It is mathematical, as well as cultural. Music is poetry, physics, athletics. Where does the list end?

But who in the community is aware of this? If we wait till budget time to communicate, we’ve waited too long. The community must be made to see the integral part that music plays in its own life as well as its children’s. The community must be made to realize that existence without music would be stark existence indeed.

Public relations communications not taught in music school, and definitely too harried to undertake a project. Well, guess again, as has anticipated your consternation, has made plans for four communications workshops for music during 1972.

The dates and locations for the workshops are as follows: January—College Park, Maryland, near Washington, D.C. (University of Missouri Center of Adult Education); February—Kansas City, Missouri (sponsored with the Conservatory of Music of the University of Missouri—Kansas City); April 14-16, Boulder, Colorado (sponsored with the University of Colorado College of Music); and April 23, San Francisco, California (sponsored with the University of San Francisco Hotel, San Francisco Airport).

The workshops will run from 9 a.m. to 5 p.m. Friday to noon Sunday, and are open to all members of MENC and registration limited to 50 persons per workshop.

There is a $5.00 registration fee per workshop ($1.00 for undergraduate students). Your local MENC representatives will be contacting members of your community for details for registration. Communications workshops in ALL their forms can be yours.

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Public Relations Chair
Colorado Music Educators Association

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More than 150 friends of the late Stookey gathered in the lobby at the University of New Mexico Building at Eastern for the commemorative program on November 15th.

C. M. Stookey was a dedicated service to music education at Eastern New Mexico University and for the State of New Mexico from 1947 to 1961. Presented by the Phi Chapter of Phi Beta Mu, National Bandmaster's Fraternity presented a plaque recognizing Stookey's many contributions to music education in New Mexico.

Mr. Charles Stookey presented a painting of his father to the School of Music in behalf of his mother and sister Sarah. Mr. Norvell Howell, Band Director at Clovis High School, presented a moving tribute to Mr. Stookey, and the program closed with a prayer by Dr. Charles Meister, President of Eastern New Mexico University. Copies of the program are still available. Write Dr. Paul Strub at Eastern.

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MARY E. JUSTICE

Mary E. Justice is on the teaching staff in Music Education at Auburn University, Alabama—recently completed her tenth year. She has produced and hosted an educational television series entitled “MUSIC FOR LISTENING” which is now in its tenth year and is telecast three times weekly on the state network. In May, 1969 she was selected “The Outstanding Instructor for the School of Education” by the Student Government Association.

Her educational background includes the Bachelor of Music Education degree from Kansas State College, Masters degree from Auburn University, and graduate study at the University of Wisconsin. While an undergraduate she was elected to “Who’s Who Among Students in American Universities and Colleges”.

Professional experience includes staff positions at the University of Wisconsin Laboratory School, Madison, Wisconsin, and Appalachian State University, Boone, North Carolina. She has been a music supervisor in the public schools of Kansas, Wisconsin, and Alabama.

Recently she has been invited to serve as clinician in 12 states—including the state MENC meetings in Alabama, Arkansas, Florida, Georgia, Louisiana, Tennessee, and Texas. She served as a (Continued on page 37)

BETTY JEAN SHARPE

A familiar face to over 100,000 second and third grades in the South, Miss Sharpe is the originator, director and on-camera personality for the SING IT AGAIN music lesson show now being viewed on Georgia Educational Television.

Experienced in “off-camera” teaching as well, she has taught public school music, first through seventh grades, in DeKalb County, Georgia, and has held numerous workshops with Georgia teachers to assist them in using her television program effectively.

Miss Sharpe’s educational background includes degrees from Stetson University and Georgia State University. Music groups in which she has been active are the Atlanta Symphony Chorus, the American Guild of Organists, and the Southwestern Singers of Southern Baptist Theological Seminary.

As a Prentice-Hall consultant, Miss Sharpe will conduct workshops and present demonstrations on the GROWING WITH MUSIC Related Arts Edition, Thursday at 7:30 P.M. Jan. 27, 1972, in Room 250 ABC in the New Mexico Union.

RICHARD BRADLEY

Mr. Richard Bradley, Music Consultant for Allyn and Bacon for the five years, has conducted workshops at State Music Education meetings in several midwestern states; Mis- sissippi, Nebraska, Colorado, North and South Dakota, Minnesota, Iowa, and the prairie province of Alberta.

Mr. Bradley received his undergraduate work at Milton College, Wisconsin, Luther Theological Seminary, Paul, Minnesota and his graduate degree from University of Wisconsin. He has had eight years teaching music education at both the elementary and secondary levels in Wisconsin and Michigan and has had numerous experiences in opera, oratorio and legitimate theatre in Wisconsin, Michigan and Minnesota.

He will demonstrate and present philosophy, program and class techniques as found in the 1971 publication for music education, “The Music For Today”, in Room 250 A New Mexico Union, Saturday, Jan. 29, 1972 from 1:00 to 3:00 P.M.

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JEANNE HOOK

Jeanne Hook, music consultant, on music teacher and expert in the Orff-Kodaly Methods of teaching music has had a wide variety of teaching experience. She has hand, orchestra and chorus, and is a church organist of a large church. Mrs. Hook designed and was a television music instructor for Albuquerque Public Schools.

Hook has her M.A. degree in education from the University of New Mexico. She has studied extensively in the Orff-Kodaly methods in the integration classes in the Albuquerque Schools as a means of assisting educationally deprived students.

Hook will present an Orff-Kodaly workshop Friday, January 28, 1972, 10 A.M. in Room 250 ABC in the New Mexico Union during the 28th Annual Music Festival and Conference.

SHEILA PYLE

Sheila Pyle, music consultant for Holt, Rinehart and Winston for the Western and Southwestern region is a graduate in music education from Southeastern State College, Durant, Oklahoma. She has had wide experience as music specialist in the Kansas City, Kansas Public Schools.

Miss Pyle is listed in Who's Who in American Universities and colleges. She is an active member in M.E.N.C. the T.M.E.A. and T.A.E.Y.C.

She will demonstrate and present the philosophy, program and classroom techniques as found in the 1971 publication for music education, Exploring Music, Holt Rinehart & Winston, Friday, January 28, 1972, in Room 250 ABC in the New Mexico Union.

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—35—
TIPS ON TAPEING

by

WILLIAM E. GEORGE

RECORDED PUBLICATIONS CO.

Many of the tapes that we receive at RPC are assembled from recordings that have been made at various times and places throughout the course of the school year. Assembling your tapes in this way can result in excellent programming if you are careful to standardize the recording techniques.

From selection to selection, differences can show up in the recording because of varying characteristics in the recording equipment. It is possible to overcome these differences, however, if the tape recorder operator sets us a series of steps that will lead to uniform recordings.

A few tips on establishing this pattern may be of some help.

A) A good place to start is with the brand of recording tape you are using. Always try to use the same nationally known brand because various recording tapes have differences in sound that may show up in your recording. The thicker 1½ mil 1200 ft. and 1 mil 1800 ft. tapes on a seven inch reel are preferred over the thinner½ mil 2400 ft. reels because the thin recording tape is prone to stretching, breaking, and print-through. It’s also a good practice to record only in one direction so that you can edit your program without destroying the program recorded in the opposite direction.

B) Recorders also vary between brand and model with differences in sound quality. So, if it is at all possible, try to use the same equipment for each recording session. Also, be careful of the recording-head configurations. Some recorders are full track, others are half track, and still others are quarter track. If you have to use different recording equipment, the track configurations should be the same; otherwise your tape may have to be re-recorded at RPC before making record masters.

C) Differences in recording volume will be apparent when various selections are spliced onto the same reel. So, if you are careful to set consistent volumes before each of your recording sessions, you will be able to maintain a uniform level throughout all of your tapes and records.

D) Always try to record at the same speed, 15 ips or 7½ ips are preferred and 3½ ips is satisfactory. If the selections on your tapes were recorded at different speeds, they will have to be re-recorded by the engineers at RPC before the record masters can be made.

E) In assembling your tapes to be made into records, you should splice about four seconds of white leader or blank tape between each of your selections. Be very careful not to make the edits too close to the beginning or end of each selection and possibly cutting into the first or last note. If for any reason you are unable to maintain these standards throughout your recordings, just write your special instructions in detail. When your tapes are received at RPC, the engineers will review your program and precisely re-edit it according to specifications for mastering.

It is most annoying to every director to record an excellent performance and when you play back your tape, hear hum, hiss and distortion. This is something that can be avoided with just a few precautions in planning your recording. Although our engineers can minimize these defects in making your records, it is much better to start with a noise-free tape by following these few simple tips.

If you hear hum, it usually stems from one of two sources . . . either the microphone cables are lying parallel to AC electric lines on the stage or auditorium floor, or there is a short or bad ground in your recording equipment that can be corrected through servicing. However, if hum continues after you have eliminated possible AC interference, a very simple test will help you to determine whether the problem lies in your microphones or in your recorder.

Here's how. Disconnect your microphones and without sound do a test recording on tape. If on play back, hum is on tape, the problem is in your recorder. If tape is hum-free, the microphone, cables or connectors need servicing.

Next, hiss and distortion as problems that can occur when a record at either too low or too high a volume.

Hiss is the normal inherent low noise of recorder electronics, tape characteristic, etc . . . similar to noise on a record. When a record is made at normal volume level, hiss and program will ride tape hiss, but if the record is made at too low a volume, hiss will be apparent.

Distortion, on the other hand, occurs when the recording is made too high a volume.

For you to get a hiss and distortion free tape, you should always test take beforehand to set the levels. If the recorder uses VU meters to set the volume level so that the needle does not peak during the loudest passage and at the same time or another during your recording. Although our engineers can have “magic” eye indicators on your recorder you should keep the level set low enough so that the eye just crosses the peak passages. And if you have leading light indicators for volume on your recorder, they should be adjusted so that they blink most of the time and never with a steady glow.

Remember, proper recording and equipment that is in good working condition will dispel most of the problems of hum, hiss, and distortion. You take the time to check your equipment before each session, the tape you send to RPC for records should have good fidelity and be recorded free.

Most of you have probably crossed technicality of “phasing” time or another during your careers. And now that you are working with two or more microphones in your setup, running a double channel anti-phase problem.

With most recording now being done in this way. (Continued on page 37)
Continued from page 36

or in mono with multimicrophone setups, out-of-phase can occur acoustically as well as electronically. The story. Acoustical phasing occurs when one or more microphones are not positioned properly in the recording setup. The sound of a trumpet, for example, playing at a certain frequency level around the room, bouncing off walls, floors and ceiling, and cancel itself out... resulting in a null sound and in some cases, no sound at all. Electronically, anti-phasing becomes critical when there is a lack of continuity in the phasing sequence of your recording equipment thus cancelling identical frequencies picked up by the microphones.

If, by chance, you have made a recording that is out-of-phase, the engineer will explain and demonstrate the Technique of “Making Your Own”, published by Silver in Thursday, Jan. 27, 1972 at 2:00 PM in Room 210 ABC in the New Union.

SELECTED PUBLICATIONS from the CARL ORFF
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be of interest to school instrumental students and teachers.

2) Brass and Woodwind Quarterly. An example of one of the better music magazines devoted to a specific type or class of musical instrument. Like the many other instrumental magazines available today, it is aimed at both the teacher and serious student of music from elementary grades through college.

3) Down Beat. For many years, the top magazine for current coverage of all phases of jazz, jazz fans of all ages in over 40 countries read it. Certainly a must for any high school with a serious jazz or stage band program.

4) Guitar Player. An excellent example of a popular music magazine that strongly appeals to junior and senior high school students. Contains short articles and photo stories on the folk and popular guitar music scene plus information on the latest albums and appropriate advertisements.

5) Hi Fi Stereo Review. Along with High Fidelity and Audio, one of the three top general magazines for the informed hi-fi buff and record player. A popular, useful guide to equipment and recordings for both the beginner and connoisseur. A must for technical high schools and strongly recommended for any school with record and hi-fi enthusiasts.

6) Instrumentalist. A practical magazine for the school and college instrumental director, teacher, and student. An obvious selection for any school with an active band or orchestra program. Contains articles and special departments covering all aspects of the teaching and playing of various band and orchestra instruments. The same publisher also issues the Clavier, the leading journal for teachers and serious students of keyboard music.

7) Keyboard Jr. An eight-page music appreciation bulletin for use in junior and senior high school music classes. A popular, readable publication; an essential tool for classroom teaching. The same publisher also issues Young Keyboard for grades 4 to 6.

8) Musart. Official organ of the National Catholic Music Educators Association. One of the better examples of a denominational music education magazine that can appeal to a wide range of student and teacher interests.


10) Music Journal. An educational music magazine that deals with all aspects of music, including both traditional and controversial subjects. An excellent choice for schools that want to introduce students to current thinking on a wide variety of musical topics.

11) School Musician. Official magazine of the American School Band Directors Association, The National Catholic Bandmaster's Association, and Phi Beta Mu. Articles and special features are aimed at a varied music education audience, including music teachers, band, orchestra and choral directors, music students of all ages, and parents.

12) Sing Out. Probably the most popular of the many magazines devoted to folk music enthusiasts. Articles cover all phases of folk music from the traditional to contemporary. Each number also contains a dozen or more songs. A type of magazine that cannot help but attract students to the magazine rack.

Once again, remember that whatever magazines you select you'll be furnishing students with one of the most important informational sources in America today. Magazines equal radio and television in total audience, and far surpass our daily and weekly newspapers in total circulation. From the cradle through retirement, magazines are a vital part of everyday living. Is it unrealistic, then, to expect teachers to provide a place, if only a small place, for magazines in the curriculum?

TAPING . . .

(Continued from page 37)

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