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Creative Improvising For The Young Pianist

by DEAN G. BLAIR

The study of music is a discipline. From the first lesson it is the teacher's job to instill in the student a love of music and a respect for this discipline. In our drive toward correctness and accuracy we soon find the majority of the lesson time involved in our attempts to get the student to reproduce on the keyboard verbatim what is printed in the musical score. This is surely as it should be. However, we must not forget that music is more than just a discipline. It is, or should be, a personal and artistic form of self-expression. Creative improvising at the piano can be one of the finest tools toward the development of this side of the musical personality.

In creative improvising the student, in a sense, becomes the composer and obtains a direct and immediate insight into what the composer is, and what his musical problems are. Through this personal handling of the musical materials, the very tools of the composer, the student can better grasp and understand the composer's intentions in the music that he studies in the rest of the lesson.

The development of musical freedom is important for every beginner, and often a serious problem. Just as in a democracy the word "freedom" here denotes freedom of expression within the laws. The "laws" here being the laws of musical form and expression. It is often quite difficult for the student to express even the simplest musical idea at the keyboard without recourse to the printed note.

Creative improvising can and should serve as the balance between the notated, written-note rigidity of the early beginner and the undisciplined banging of the non-pianist. Here is a chance for the tight, tense wrong-note worrier to improvise out some of his inhibitions and frustrations, and here, too, is a chance for the anything-goes, musical

TMTA Texas Composer Of The Year Named



Sister Mary Elaine

bluffer to channel his unharnessed, semi-musical self-expression into discreet musical form. In short, creative improvising properly administered should be a useful tool in the hands of the teacher toward the development of a musical and mental flexibility in the student.

In the beginning it is often good to prescribe a pentitonic. The black notes are easier for the student to grasp both physically as well as mentally. They are fewer in number than the white keys and are arranged in easily recognized groupings. For the boys fresh from watching TV "Westerns" a rewarding cowboy song can easily be improvised using only the black keys. To complete the setting the teacher can provide six-eighth, quarter-eighth quarter-eighth, pony trot accompaniment in the bass using g-flat, d-flat and e-flat.

For the more dainty little ladies perhaps a Chinaman's song is more desirable. The five black notes provide al- (See CREATIVE IMPROVISING, pg. 6)

Sister Mary Elaine, professor of Music at Our Lady of the Lake College, has been named "Texas Composer of the Year" by the Texas Music Teachers' Assn.

An entire program of her published compositions will be featured at the 1963 TMTA convention to be held in San Antonio next June, when she will be presented as "Texas Composer of the Year."

Included among Sister Elaine's compositions are piano solos, choral numbers, original organ accompaniments for Gregorian Masses, musical illustrations for eurhythmic choreography, a book of carols, several Masses, and scores of songs. Included, too, is a graded songbook, "We Speak Through Music," used for training speech defective children.

Three-time winner of the Texas Composers Guild Contest, Sister was last cited for her composition, "Quest." This is an impressionistic tonal picture for piano written in contemporary idiom.

Recipient of a Piper Foundation Award in 1959 as an outstanding college teacher, Sister Elaine is listed in "Who's Who in the South and Southwest," "Who's Who in Music," and Who's Who of American Women."

Sister Elaine is also active in a number of state and national music organizations.

She cannot recall when her interest in music began, because she could play by ear as early as she can remember. As Sister Elaine could play anything she could hear on the piano, the value of reading music did not mean much to her. Then when her young friends, who were taking music, were asked to play in all the community recitals — reading music began to have a new meaning. Her first teacher was her own father, who was organist at St. Mary's Catholic Church in Fredricksburg for 60 years without missing a single service.

"I can still close my eyes and see

(See COMPOSER, page 4)

Texas Music Teacher

THE TEXAS MUSIC TEACHERS ASSOCIATION is a nonprofit educational organization representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education in the State of Texas. It is affiliated with the Music Teachers National Association, Inc.

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Competition In The Field Of Music

ERKALENE McCORMACK OUSLEY

Occasionally we hear a teacher, parent or student say something like this: "I've entered one contest and I'll never enter another!" or "Contests are unfair. I don't want to have anything to do with them!" Needless to say, in each case, the speaker has not been the one 'chosen' in the contest.

In the past, as a student, and now, as a parent and music teacher, I have had the joy of being chosen the winner and, on the other hand, I, my sons and my students have also had the experience of not receiving the medal, prize or trophy. In the latter instances, by some people, we were classed as 'the losers'. However, I can never agree that any serious contestant is a loser! Instead, because he has improved in his art and has had experiences which will develop his personality and character, he is definitely a winner!

To any contestant, these intangible rewards (personality and character) are far more valuable than are the tangible ones. Fortunately, all of the intangible rewards that make up personality and character can be gained by every student in every contest even though only one student may receive the prize or trophy. Each teacher, parent and student involved in a contest must realize that anyone who works arduously enough to be ready to enter an event is always a winner because, in this process of preparation, he has made himself more perfect in his field of endeavor. Faithful preparation for a contest always eventuates in a better musician, a better speaker, a better athlete or a better writer. Furthermore, in this procedure of improving his art, a competing student has, of necessity, in-

creased his ability to concentrate and to discipline himself.

In addition to the above, there are many other values which can be gained by participants. If they are taught that all of their competitors are human beings with desires and ambitions similar to their own, students will develop sympathy and respect for their fellow men. Moreover, if they are led to realize that judges are human beings and are, therefore, not infallible, contestants will not be excessively inflated or deflated by the decision of these judges. As a result of much training for and much experience in contests, they will learn that two judges or two groups of judges may make completely contrasting decisions about any one contestant. Thus, these students learn to keep their self-respect if they are counted among the losers and they learn to remain humble if counted among the winners.

These facts are important because, in our democratic country, competition is characteristic of life. We're glad that we are free to try out our abilities in many fields and then choose the one in which our main strength seems to be. From the time we are five or six years of age, all of us are constantly in competition with those who are inferior to us, equal to us or superior to us. Even if it were possible for adults to shelter a child from all such experiences, it would not be best for the child. He would not really learn to know his own strengths and weaknesses and he would not become acquainted with the many types of personalities with whom he must live. He would not develop the sense of humor, the confidence in himself, the respect for others or the ability to be politely aggressive . . . all of which are requisites for happy successful living. Competition in music can aid a normal child in developing these qualities.

Yes, competition is good but it should be intelligently applied. No athletic director would place a low-I:Q., one hundred pound, near-sighted, asthmatic fifteen year old boy in a contest with mentally and physically average or above average fifteen year old boys. We music teachers are that intelligent, too. We must not enter a child in competition who is physically, mentally, emotionally or musically below normal. Competitive activities are for the normal and superior children.

In regard to these superior children, the public schools are giving us something to consider. About sixty years ago, the public school teacher spent

(See COMPETITION page 5)

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Panel Highlights Program In Houston

HOUSTON — The Houston Music Teachers Association held their monthly program on Friday, Jan. 11, at Pace Baldwin Hall, at which time the program was in the form of a Parent-Teacher Forum.

The topics discussed by the panel of parents and teachers covered many facets including practicing, missing lessons, the importance of scales, etudes, etc., in the routing of teaching, playing by ear and also the pros and cons of paying in advance for lessons and if the teacher was responsible for making up a lesson missed by a student if that student could not make this lesson up at the teacher's appointed time.

Teachers who appeared on the panel included Edward Acton, Carroll Ault, Mrs. James T. Seddon and Mrs. Mildred Veillon.

Parents who appeared were Mrs. S. D. Lambdin, Mr. John H. Laws, Mrs. Novelle Price and Lt. Col. H. E. Wood.

At 3 p.m. Sunday, Jan. 13, two silver teas were given simultaneously. One was given at the studio of Mrs. Mabel B. Owen, 423 South Center, Pasadena, and the other at the Teltschik studio, 8707 Cadawac, Houston. Despite the extreme cold, approximately 20 students of members appeared on each program.

Proceeds from the Silver Teas will go to the Leah Estelle Blanton Trust Fund of the Houston Music Teachers Association.

Mrs. Della Mae Coddling, general chairman for both teas, was assisted by Mrs. Frank J. Teltschik, Mrs. Arnell R. Nelson and Mrs. Mabel B. Owen.

At 8:45 a.m. Saturday, Jan. 26, the annual Bach Festival was begun. The Festival took place on the campus of the University of Houston. Cullen Auditorium was being used for part of the seventh graders through the 12th graders. The Library Auditorium was used for the first graders and the remaining portion of the seventh graders.

Judges were William J. McKamie in the Cullen Auditorium and Mrs. Lois Oliver in the Library Auditorium.

More than 175 students entered the Festival this year.

Following the Festival, luncheon was held at the Holiday Inn with about 20 teachers attending, besides the adjudicators and committee members.

Committee members included Mrs. V. W. Miller, chairman; Mrs. Carol Jean Libby, Mrs. Neal Nelson, Jr., Mrs. Rebecca Friedman Miller and Mrs. Ray

News From Irving

President, Mrs. Ralph Jenkins
State Reporter, Mrs. W. F. Muelschen
2822 Pritchett Drive

Activities of the Irving Music Teachers' Association were underway all through the summer under the leadership of the new president, Mrs. Ralph Jenkins. Plans were made for a series of programs to be given by the teachers for the purpose of helping to establish a piano fund for the new Irving YMCA. The Association worked with the Irving Choral Club on this project. The Choral Club gave a concert in September and the Irving Music Teachers' Association gave its first concert for the project on Nov. 4. Teachers participating on the program were: Mrs. Dennis Willard, Mrs. Ralph Jenkins, Mrs. W. F. Muelschen, Mrs. George C. Preston, Mrs. E. K. Patrick, Mrs. Robert Gooding, Mrs. Kenneth Heitschmidt. Two Baldwin grand pianos were furnished by courtesy of Wadley Piano Company of Dallas.

The first regular meeting of the year was held Wed., Sept. 12, at the home of Mrs. Dennis Willard. Miss Winifred Bedford of Dallas was guest speaker. Her subject was "Student Affiliate Activities on the Local and State Levels."

Mr. Hugh Waddill, organist, lectured on "Being a Church Organist" and performed selections suitable for preludes, offertories, and postludes for the various seasons of the church year. Mrs. J. H. Pruitt was hostess for the meeting on Oct. 3.

On Nov. 7, Mrs. Art Young and Mrs. Charles Waidelich presented a program of organ-piano duos. Mrs. Art Young was hostess.

Mr. Bomar Cramer of Dallas lectured at the home of Mrs. E. K. Patrick on Dec. 5. His subject was the piano literature of Schumann, Chopin and Mendelssohn.

Income Tax Problems?

Write to Music Teachers National Association, 775 Brooklyn Ave., Baldwin, New York, for their brochure about "Income Tax Deductions for Music Teachers."

Spear. Also assisting were Mrs. Della Mae Coddling, Mrs. John M. Curran and Mrs. Audrey Griffith.

Each student was given a remark sheet and a certificate signed by the judge. — KATHERINE L. KUCERA, chairman, publicity and research committee.

Program Is Presented By Rio Grande Valley Music Teachers Assn.

The Rio Grande Valley Music Teachers Association presented an All-Valley Student Program recently in the Brownsville High School Auditorium.

Students performing piano solos and ensembles were: Brownsville, Eleanore Ann Andresen, Marilyn Davis, Mario Cisneros, Mickey Gower, Edward Garcia, Kletha Harrington, Susanne Tussing, Linda Meier, La Jeanne Rainey, Donald Zims, Sally Benn, Norma Blanchard, Melba Pena, Louis Cerrillo, Maria Teresa Valdes Diego, Azalia Arizpe, Sandra Hart, Gary Nelson, Joyce White, Sandra Tovar, Elizabeth McInnis, Kay Laffoon, Criselda Garza, Sherryl Hough, James Hough, Jr., Linda Kidd; Weslaco, Jackie Rainey.

This was the 23rd student program presented by RGVMTA during the past five years. Members presenting students were: Brownsville, Minerva Garcia, Margaret DeHon, Fern Henriksen; Weslaco, Bonnie Harmon; Harlingen, Joyce Raulie, Don Raulie, Beth Snow, Arnold Holmes, and Don Johnson.

The purposes of RGVMTA (a non-profit association) are to enrich the members through professional fellowship in programs, discussions, and exchange of educational ideas; to bring enriching musical experiences, motivation, and inspiration to boys and girls studying music; to assist in establishing a rich musical heritage in the Rio Grande Valley. RGVMTA is affiliated with Texas Music Teachers Association and Music Teachers National Association. Kathryn Arvin of Harlingen is current president.

Dr. Clarence Burg Is Presented In Odessa Concert

The Odessa Music Patrons Guild, in affiliation with the Odessa Music Teachers Association, presented Clarence Burg in concert January 25.

Dr. Burg also conducted an all day workshop for teachers on January 26. Dr. Burg is noted as a fine performer and an excellent clinician.

On March 1 the Association will present the combined studios in a 12-piano Ensemble Recital to be held in Bonham Junior High School at 8 p.m. To conclude the program, the teachers will perform three numbers.

Current officers include Mr. Robert Sewell, 515 W. 24th St., president, and Mrs. Grover Cleveland, 3644 Bonham, reporter. Both are of Odessa.



JOHANOS HONORED—Mrs. Clifton Wilhite, president of the Dallas Music Teachers Association, presents Donald Johanos, music director of the Dallas Symphony Orchestra, a plaque in recognition of his being made an honorary member of DMTA at a program-reception Sunday afternoon at Wadley Piano and Organ Co. Mr. Johanos was honored for his contribution to the activities of the association.

Report From Dallas On Monthly Meetings

The Dallas Music Teachers Association began the 1962-63 season with a meeting in August at the Dallas Public Library with detailed reports being given by all newly appointed chairmen on their plans, activities and programs for the year.

On October 7 a program-reception was held honoring Donald Johanos, music director of the Dallas Symphony and other new members. Mr. Johanos was presented a plaque in recognition of his being made an honorary member of DMTA. Thomas Redcay, piano and James Barber, violin, both of the Baylor music faculty presented the program at Wadley Piano and Organ Co.

Mrs. Jo Boatwright of the Arlington music faculty and member of DMTA performed selections she had used as a participant in the recent Van Cliburn Competition at the November meeting held at the home of Ruth Ellen Lasley.

A "Christmas Coffee" with Dr. J. Wilgus Eberly, TWU, DMTA member, giving the program of organ selections was held in the home of Mrs. Sam Holmes.

Dr. Edward A. Baird, bass-baritone, and Jack Roberts, pianist, both of the NTSC music faculty gave a musical program on January 12 at the home of Mr. and Mrs. Irving Schumann.

Mrs. Robert Nielson, vice president in charge of programs has been responsible for the outstanding programs on the DMTA roster for this season.

DMTA Service Project

The Dallas Music Teachers Association Piano Discussion Group under the chairmanship of Mrs. Laura Harris Mitchell, has proved a very popular and successful project. Meetings every second Thursday for 6 months of this season, for two hour sessions, at Whittle Music Co., are opened to all interested musicians in the area, as a DMTA service to the community.

Moderator for the discussions is George Anson, Texas Wesleyan College, with DMTA members making up the panels. Topics for discussion are as follows: "Bach Ornamentation", "Teaching Tips", "Business Procedures", "Points for Pedaling—using Debussy and other modern composers", "Teaching the War Horses", "Ensemble Teaching" and "New Materials."

Pampa Officers To Be Installed In May

PAMPA — New officers for the Pampa Music Teachers Association are headed by Tracy D. Cary as president. Other officers include Lillian R. Land, first vice president; Mrs. W. H. Fuller, second vice president; Mrs. Fidelia Yoder, secretary; Mrs. Calvin Whatley, treasurer; and Mrs. W. M. Cooper, historian.

Committee assignments for the year include: Yearbook, Lillian R. Land, chairman; Mrs. W. H. Fuller, Mrs. Calvin Whatley and Tracy D. Cary; Ensemble, Mrs. W. H. Fuller; Membership, the Executive Board; Social, Mrs. Lois Fagan; Publicity, Mrs. Fidelia Yoder; and Telephone, Mrs. Land.

Regrettably, the October and December meetings of the Association were cancelled as scheduled because of illness; however, instead of the anticipated talk, the Association was entertained with some lovely violin solos by Mrs. Evelyn Price, accompanied by Mrs. Wandy Gill.

The December meeting was held at the home of Mrs. Fidelia York in the form of a covered dish supper.

New officers for the group will be installed at the May, 1963, meeting.

—MRS. LILLIAN R. LAND, reporting.

Composer . . .

(Continued from page 1)

his talented fingers on that organ keyboard," Sister Mary Elaine recalls with a twinkle in her eye. "Oh, he was such a capable improviser, and, that is the first step into composition."

Inheriting this ability, she continued her music education at Fredericksburg High School, Our Lady of Lake College, where she received her bachelor of music degree, and at the American Conservatory of Music in Chicago from which she received her masters degree.

"As a sister, my duty is to instruct, and that is my work. My music composing is my hobby, not something that I have to do to earn my living. I do it simply because I enjoy it so much," she explained.

Thus, her approach can be different and often is from one composing specifically for the selling market. Not that her compositions don't sell, because they do. However, she is happy if she has found an hour's pleasure in composing regardless of whether or not one hears the results of her work.

1963 MTNA Convention To Meet In Chicago

The 1963 National Convention of the Music Teachers National Association will be held at Hotel Sherman in Chicago March 10-13. Read the January-February issue of the American Music Teacher for information about the various events and some of the participants. Texas will be represented on the program by Dr. Irl Allison, Austin; Janet M. McGaughey, University of Texas; Blaise Montanton, Corpus Christi; Elizabeth Morris, Amarillo; and Donald Johnson, Houston.

College, University, Conservatory, Studio, and School Music Teachers from all over the country will attend this convention. In addition, the American Choral Foundation, the American String Teachers Association and the National Association of College Wind and Percussion Instructors will meet jointly with MTNA.

Competition . . .

(Continued from page 2)

most of her time and energy with the average or dull children in her room. She reasoned, "The bright child will get along by himself." By sad experience, our educators have learned how fallacious that kind of thinking was. Because of this new insight, today, in our more progressive schools, enrichment classes or opportunity classes have been established. In these groups, the mentally superior children compete with others of high ability. In meeting the challenge of this stiff competition, mentally gifted children are kept working nearer to their own peak ability than they would if they were in classes where they could sleep and still make "A". In our own teaching field, opportunity groups for our mentally and musically gifted students can take the form of music contests on the local, state and national levels. Thus, we can challenge the best efforts of our best pupils.

Indeed, competition of various kinds and on various levels can be a great aid to the music teacher in doing a better job with pupils. As we all know, music teaching is hard because applied music is not "a required subject". Therefore, if there is any time and energy left after trying to make an "A" in mathematics, English, science or history, the music pupil may practice a few minutes. Because of this situation, we music teachers must use every means of motivation possible. . . especially with the brilliant boys and girls. Many times, deadlines in the form of recitals, auditions and contests form the most potent type of motivation for the average and above average child.

Yes, I am in favor of contests! In my own life and in the lives of my students and sons, contests have been **very** helpful! Our own boys have entered events in playing the piano, trombone, 'cello, violin and French horn and in essay writing, public speaking, musical composition and voice. Our fifteen year old son's most recent venture is a one-act play which he has written. He probably will not win the tangible prize but he has already won two intangible ones; he knows more about writing plays and, to a certain extent, he has a better insight into the feelings of the ten character types which he tried to portray. In another state, our eighteen year old son is having his first experience in a different kind of contest . . . selling books in competition with two thousand other boys in his sales com-

May We Present . . .

Arnold Holmes, Harlingen, is a member of the TMTA board of directors and also director of advertising for our Texas Music Teacher publication. He has served the Rio Grande Valley MTA as first vice-president and president. For four years he has been director of the annual RGVMTA Cavalcade of Music which presents four hundred Valley piano students at thirty pianos.

Mr. Holmes did his undergraduate work at SWTTC, San Marcos, where he studied piano with Mrs. Laura Parke. His degree includes a double major in education and public school music, a



Arnold Holmes
Harlingen

pany. One of his roommates gave up the first week and another roommate went home the fourth week. So far, our son is still on the field and has been on his company's honor roll each of the eight weeks he has been out. I am convinced that his seventy-plus experiences in musical competition have contributed to the type of personality and character which are required for his summer job!

Not because of the trophy, but because of the invaluable intangibles which are contest concomitants, let us train our best students for competition!

Editor's Note: Mrs. J. W. Ousley is a graduate of Central Missouri State Teachers College, The University of Missouri, and Southwestern Baptist Seminary. She has taught music in Waco for thirteen years. She is a past-president of the Waco Music Teachers Association. For the last eight years, Mrs. Ousley has been Director of Television Programs for the Waco Music Teachers Association. (Performers are chosen by means of an audition.) She is the wife of Dr. J. W. Ousley, Baylor University Professor. She is the mother of John Mack and Bob Wayne Ousley, the 1961 and 1962 first place winners in the State Student Affiliate Voice Contest.

Arnold Holmes

concentration in piano, additional work in orchestral instruments, conducting and choral work, and minors in drama and art. This led to eleven years teaching in the public schools where he directed band and choral work each year. He made a point of teaching public school music in each grade in order to observe student situations at each level. He also taught dramatics, producing numerous plays, for a number of these years. He has conducted church and community choirs, but inevitably, he carried a small class of piano students.

His graduate work was done in NT-SC, Denton, in music education, with a double concentration in piano and voice, piano study with Walter Roberts and Dr. Isabel Scionti, and voice study with Myron Taylor. Interested in carrying group techniques into piano study he entered entirely into the piano teaching field. He and Mr. Don Johnson, Harlingen, began writing their own class piano course and experimenting with class piano procedure; jointly in 1952 they opened the Holmes-Johnson School of Piano, the methods books of which they are in the process of publishing themselves.

Vitally interested in student composition, Mr. Holmes, (who is a composer himself) is now serving his fifth year as state chairman of Junior composition in the Texas Federation of Music Clubs. This past year he and Mr. Johnson illustrated, printed, and published "Music For Democracy", the first collection of Texas Junior composers winning compositions.

He has studied art with Roy Keister, artist. He is also a writer in any spare time he can find. He is an ardent student of psychiatry and philosophy. He has three children, whom he loves to spoil, Virginia, who has just recently married, Cheri, 14, and John, 12.

He has recently been re-elected president of the Rio Grande Valley Piano Festival. He has a passion for each of these talents, which keeps him driving to fulfill some of them and to find a little time for each of the others. And last, he is looking eagerly forward to being a grandfather.

CROTCHETS

"Small minds discuss persons; average minds discuss events; great minds discuss ideas." —From a calendar, and contributed by Lois Oliver, Austin

Creative Improvising . .

(Continued from page 1)

most a fool-proof basis for an oriental setting. Just play each note twice going up and down the five notes and you're in China. When the right hand plays the tune the left can be occupied in the sounding of a gong periodically in the bass. A fistful of black keys in a bass register will do very well for this instrument. For a switch have the student play the tune in the left hand, and reserve the right for the sacred duty of ringing the "temple bells" which consists of a rapid playing of the five black notes back and forth in a high register. A generous use of the sustaining pedal will help the beginner smooth over his horse's stumbles or her lost sandals.

From the black notes to all white notes is the next step. For boys a white note march is good. A "bass drum" accompaniment of C and G will allow the student to concentrate on the right hand tune and still use both hands in the piece. The student soon learns to cadence on non-dissonant tones in the right hand melody part. For the girls a white note waltz can just as well be substituted. As the key signatures and scale study are introduced in the other portions of the lesson, the possibility of transportation of these improvised notes can be introduced.

When both hands are playing together with a reasonable amount of agreement, the basic triads may be introduced in improvising. With the magic formula of the I, IV and V chords the key is found to the musical universe and any tune can be harmonized. Starting with the simplest keys and the student's favorite tunes, improvising with the left hand harmonic accompaniment is begun. From the simplest block-style chords the harmonic portion of the improvising should follow the technical development of the student to the more musical "Alberti" or arpeggiated accompaniment, and may even include a "boogie" type of harmonic bass accompaniment in desperate days.

Occasionally one encounters a student, usually a little older than the usual beginner, who has extreme difficulty in getting started and keeping going in improvising. Desperate starts and constant hesitations usually end after thirty seconds fumbling in a pleading, "What shall I do? I can't think of anything." Here we can turn to modern music. Tell the student, "Well then, make up a modern piece where any note goes. It can't be a mistake, you are the composer now. Just keep the rhythm going." Show them an extreme example and then let them try. Maybe

this will unlock the musical flow and get the improvising going.

When the beginning student gets beyond the simplest improvisations the problem of form will present itself. The ostinato of the "horse" in the pentatonic cowboy song, or the bass drum tonic and dominant of the white note march are no longer adequate. How, then, should we approach the problem of form? A first approach could be through the simple question and answer pair of musical phrases. The teacher improvises an ascending question phrase and the student improvises the descending answer using the same tonality and rhythms. Then perhaps the teacher improvises a question that is a compound sentence (two phrases) and requires a longer answer.

Creating a tune for a written text is often helpful for gaining insights into musical form. Have the student make up a little poem and then set the lines to music attempting to respect musical as well as poetic logic. Provide the poem yourself if the student is a literary reluctant.

Ternary form and song form is always present in the pieces of the beginner and is easy to analyze. (With the repetition of the "A" section at the end, the student finds that he has less to memorize in the piece than he thought.) The most vivid first assignment in this form would be to assign the "A" section to be all black notes. Thus we have definite contrast of tonality and are still able to sidestep for the present the more complex problem of modulation.

When the student begins to develop some sensitivity to harmonic progressions in the major and minor modes, some improvising in the church modes may be of interest and present a challenge to the student. The simplest assignment would be to write a folk song using white notes and starting and ending on D. We have then a Dorian tune. After overcoming the temptation of falling back into the key of C major the ear recognizes the quality of the mode and its characteristic tones.

To bring a little more advanced harmonic color into the improvising, exercises involving seventh chords may be introduced. An easy beginning exercise is to have the student improvise a "dreamy" seventh chord piece. Using all white notes, take a third in each hand and keep the hands a third apart thus forming a seventh chord. Then, with a pedal for each chord, make up an impressionistic piece with all parallel seventh chords. This improvising exercise can also serve as an excellent exercise for the legato pedaling. In a short time the student will be able to

Roger And Mary Keyes Perform At Tyler

The Tyler Music Teachers Association experienced rare pleasure at the October meeting in hearing the duo piano art of Roger and Mary Keyes. Mr. Keyes, of the Faculty of San Morris College in Jacksonville, is a valuable member of the Tyler Association. He and his wife, who maintains a private studio in Jacksonville, played the Scaramouche Suite by Milhaud with all the dynamic and rhythmic zest that could be desired, as well as with the subtle rubato that enhance such a composition. All Texas Teachers Associations should avail themselves of the opportunity to hear these duo pianists of extremely high calibre.

Tyler teachers have a distinguished new member, David McCormick, organist and pianist. Mr. McCormick comes to Texas from New York, and from study in Amsterdam, to be Minister of Music at the First Presbyterian Church in Tyler.

Harriett Mood is having a new and delightful experience in teaching two Cuban refugee children who do not speak English. The elements of music as well as the elements of English are being learned simultaneously with joyful enthusiasm.

On January 26, the Tyler Association will sponsor its fifteenth annual Bach Festival with Ann Turk of Kilgore Junior College as adjudicator. More than 150 students from the second grade through Junior College will participate.

Mrs. Jessie Dean Truelove, Tyler

transfer the seventh chord to a four note chord in one hand leaving the other free to improvise an independent melody.

Some students will show a flair for programmatic improvising. This should be encouraged with the reminder that dramatic or descriptive narrative should contain musical form also. The stirring parallel major triads of the TV detective show may stimulate the imagination of the boys while such gentle things as rain, falling leaves, snow, may inspire the girls. The real drama of music can be revealed to the student through this kind of improvising.

Depending on the student's age and interest there eventually comes a time when he should be encouraged to capture in musical script what he is improvising. When he presents a particular (See CREATIVE IMPROVISING, pg. 7)

Three Top Musicians Judge Young Artists Contest

MIDLAND, (Special) — Three musicians of international importance will be arriving at the Midland-Odessa air terminal during the afternoon of Feb. 8, where they will be welcomed by members of the Young Artists Auditions Committee of the Midland-Odessa Symphony and Chorus Association.

The famous trio very likely have never met one another nor do they plan to present a concert, although each is a performing artist known to audiences throughout most of the world.

Their purpose in coming to West Texas is to serve as judges for the annual competition among high school and college musicians from all over the Southwest who are hopeful of winning two performances with the Midland-Odessa Symphony next April.

Contests Feb. 9

The contests will be held Saturday, Feb. 9, in the Odessa High School Auditorium.

Serving as judge for the voice competition will be the celebrated baritone Aksel Schiotz, who is something of a national hero in his native Denmark where he made his debut at the Royal Opera in Copenhagen in 1938. He became the "Voice of Occupied Denmark" through World War II. Since then he has appeared in concert and opera throughout Europe, North Africa, Canada and the United States. He has been a featured artist at the Pablo Casals, Edinburgh and Glyndebourne festivals. His master classes at the Royal Conservatory in Toronto as well as in several major universities in America have been eminently of this great singer has been recorded by Columbia and RCA Victor as well as by two European companies, Odeon (Denmark) and Dyer-Bennet Records (England).

Schiotz comes to Midland-Odessa from Denver where he is presently engaged as artist-teacher-in-residence at the University of Colorado.

Pianist To Judge

Coming from New York to serve as piano judge will be Sylvia Rabinoff who with violinist husband, Benno Rabinoff, has appeared in more than 1000 duo-recitals throughout the United States, Europe and the Near East. Mrs. Rabinoff, as a protegee of Paderewski and Serkin, first astonished the musical world in her Paris debut at the age of twenty years. She not only is considered as one of the great woman pianists of our time but is also the composer of more than 150 works including instru-

mental soli, chamber music, an orchestral suite, an opera and, most recently, an oratorio. When not on concert tour with her equally famous husband, Sylvia Rabinoff is in constant demand for master classes in both performance and pedagogy. She records for Decca Records.

Houstonian Added

Texas' own Fredell Lack will come to Midland-Odessa from Houston to judge the violin competition. Following her New York recital in 1957 the New York Times proclaimed her to be one of the leading young violinists of the world. Concert tours have taken her to Europe and Central America as well as to the major symphony orchestras. One of the recipients of the Brussels coveted Queens International Competition, Miss Lack has been winning prizes since her student days when she was given the National Federation of Music Clubs Award, the MacDowell Prize and the American Artists Award. She presently is under tour contract to National Concert and Artists Corporation.

No other Texas musician has taken a more active interest in the vital artistic development of the Southwest than has Fredell Lack. Her presence as an adjudicator at the Young Artists Competition of the Midland-Odessa Symphony further attests to her abiding interest in the discovery of potentially great artists among young musicians.

Musicians Invited

Invitations have been mailed throughout the Southwest in the hope of attracting outstanding young artists to appear before these three great musicians and teachers for adjudication. There will be a total of six divisions in the competitions: three at the secondary school level and three at the undergraduate college level, and the judges, along with Midland-Odessa Symphony conductor Lara Hoggard, reserve the right to declare no winner if the standards of performance are deemed to be inadequate to merit two solo appearances with the orchestra. From the growing interest shown in this competition, however, it is more than likely that six winners may be named to perform with the symphony in its regular subscription series concert in Midland on Monday, April 1, and in Odessa the next evening, Tuesday, April 2.

Competition materials are as follows:

College Division

PIANO: Beethoven, Concerto No. 3 (c minor), 1st movement

Creative Improvising . .

(Continued from page 6)

larly clever piece of improvising say to him, "This piece that you made up is so good that we really ought to write it down before we forget it. Maybe somebody else would like to learn it." With this build-up most students will be encouraged to give a try at manuscripting. At the next lesson the student generally returns amazed and somewhat discouraged at the complexities of musical manuscripting and the time it takes to do it well. He views with new respect the composer and his efforts.

Usually about the time the student begins to do much actual writing he will begin studying another instrument in preparation to join the school band or orchestra. This is an ideal time to suggest that he write something for his instrument and the piano. This proves to him that they are both musical instruments and have a pitch relationship in their ranges, and can actually play together. An easy starter might be a recitative-like solo for the solo instrument with mere chords as accompaniment for the piano.

Creative improvising at best will occupy only a small portion of the lesson time. The suggestions made here are for the simplest and most direct exercises. They involve the minimum of explanation time and background in theory. However, I feel that creative improvising is vitally important to the student in his understanding of music and its construction and expression. The students' abilities and interest in creative improvising will vary greatly just as their physical coordination and technical ability vary greatly. However, the need for creative improvising still remains important for each student regardless of ability just as the need to practice scales and technic remains a need of all piano students.

Dean G. Blair

Central State College

Stevens Point, Wisconsin

Reprint from Wisconsin Music Teachers Association publication "Badger Notes."

VIOLIN: Wieniawsky, Concerto No. 2 (d minor), 1st movement

VOICE: Any aria from standard opera, oratorio, or cantata. (Selection to be approved by Dr. Hoggard.)

Secondary School Division

PIANO: MacDowell, Concerto No. 2 (d minor), 1st movement

VIOLIN: Mendelssohn, Concerto (e minor), 1st movement

VOICE: Any aria from standard opera, oratorio, or cantata. (Selection to be approved by Dr. Hoggard.)

Aid To Effective Teaching

Q'ZELLA OLIVER JEFFUS
Teacher of Piano and Organ
Fort Worth, Texas

The National Guild of Piano Teachers offers countless benefits to the students who from year to year play in its auditions, but even more it offers to the teachers themselves a means of evaluating their own work against the norm and gives them an opportunity to learn from the judges who visit their centers and who always have something to offer in knowledge and experience. In my some twenty years of presenting pupils in the Guild Auditions I have been able to advance the effectiveness of my teaching chiefly from putting into practice principles learned from the observations made by the judges and from reading those fine publications, The Guild Syllabus and The Piano Guild Notes.

The judges themselves may learn from the many examples of teaching that they hear. The experience of judging makes one give a long, thoughtful look at one's own teaching. I have just finished my third season of judging with a three weeks session in one of our largest cities and a fundamental truth has again and again been brought to my mind. This is that the individual teacher is absolutely responsible for the way his pupils play. We may kid ourselves and tell ourselves that we just have a bunch of dumb pupils that nobody could teach and it is not our fault that they play so poorly. The truth of the matter is that we all have the same material to work with. It might be expressed in percentages something like this: high talent, 10 per cent; medium talent, 80 per cent; low talent, 10 per cent. It is how we train this material that counts. A judge doesn't have to hear over two or three of a teacher's group to know how the whole group will play. The pupils of a poor teacher will be distinguished first of all by their weak hand positions. This insures a general sloppiness in all departments, lack of clarity in notes and phrasing, unsteady rhythm and almost always no expression. The most advanced pupils of such a teacher always play worse than the beginners. Then another teacher will bring a group to play. As one pupil after another in this group approaches the task in hand with a well-arched, firmly curved hand position and relaxed arm, the judge hears clear passages, graceful phrasing, steady rhythm and expressive dynamics, in short, good all around playing. All the

pupils of this teacher show careful training and the highly talented and advanced shine like gold. I have heard beautiful, expressive playing from even the very young pupils of such a teacher.

When I hear such a group, I always make it a point to have a conference with the teacher to find out how such wonderful results are accomplished and so I always return home with better tools for my own teaching.

Juilliard Jury To Hold Auditions Soon

DALLAS (Special) — Dr. Peter Menin, president of Juilliard School of Music, has announced that a Traveling Jury from the Juilliard School of Music will visit Dallas on Monday, Feb. 18.

The Jury will be made up of Jean Morel, conductor of the Juilliard Orchestra and presently on the conducting staff of the Metropolitan Opera and the New York City Center Opera Companies, Frederic Waldman, conductor of the Opera Theatre at Juilliard, and Dr. Gid Waldrop, assistant to the president of the Juilliard School.

The Jury will hear auditions for the Satterlee Scholarships in Opera Theatre and the Naumberg and Lifschey Scholarships for the following orchestral instruments: harp, viola, string bass, oboe, English horn, bass clarinet, bassoon, French horn, trombone, bass trombone and tuba.

Eligibility Explained

High school graduates of next spring as well as performers on the college and graduate levels are eligible for audition. Students selected for audition will be expected to perform several compositions of their own choosing for the Traveling Jury. In addition, each performer auditioned will be expected to read on his instrument, at sight, difficult passages from the standard symphonic repertoire. Singers will be expected to present operatic arias or excerpts from the standard operatic literature.

Auditions in Dallas are under the auspices of the Juilliard Association of North Texas. The president is Mrs. Betty Lief Sims of Dallas.

Applications for auditions should be directed to Mrs. Betty Lief Sims, 6430 Prestonshire Lane, Dallas. Auditions are scheduled to be held in the Dallas Public Library Auditorium, Commerce St., near Hilton Hotel, Dallas.

BOOK REVIEW

Valiant Woman by Mrs. Nancy McKee. (The Naylor Company, San Antonio, \$3.95)

Mrs. Edward MacDowell, wife of the greatest American composer of the late 19th Century, was on one of her annual concert tours in 1923, at the age of 65, when she was presented with an award of \$5,000 by the "Pictorial Review" magazine.

The award was given in order to inspire and stimulate women to greater effort through widespread recognition and appreciation.

Mrs. MacDowell's achievement consisted in the working out of plans for the establishment of a colony in Peterborough, N. H., where creative artists could live and work for only ten dollars per week. It was the only colony of its kind in the world at that time.

Carried Out Dream

The life of Mrs. MacDowell and her success in carrying out a dream of her husband's is the subject of "Valiant Woman" by Lubbock author, Mrs. Nancy McKee.

Mrs. McKee tells of the award in her first chapter and then chronologically follows with the unfolding of the life of Mrs. MacDowell, who was born Marian Griswold Nevins in 1857, and who went to Germany to study for concert piano. It was there she met Edward MacDowell, a teacher and composer.

She devotes several chapters to the MacDowell's life in Germany for four years after their marriage in 1884, his early life, their return to America where MacDowell's music brought instant recognition, his years at Columbia University, and the years at Peterborough.

Autograph Party Set

After the death of her husband in 1905, Mrs. MacDowell struggled for many years to realize the promise she had made him — that of seeing that the colony was established. Mrs. MacDowell was 50 years old when she set out on this adventure. She died in 1956 at the age of 99. The colony now has 26 studios and other buildings. (Wanda McClure)

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\$10.00 for five consecutive issues. Make check payable to Texas Music Teachers' Association and mail to Arnold Holmes, 118 E. Van Buren, Harlingen, Texas

Some Remarks Concerning "Early" Music

DR. GEORGE HOWERTON
Dean, School of Music
Northwestern University
Evanston, Illinois

Recent publications of many hitherto unknown compositions of the so-called early period of choral music have brought to the attention of conductors a number of delightfully fresh examples of literature which can be employed effectively to add a new note of interest to concert and church performance. The present-day conductor is sometimes puzzled as to the manner in which this literature should be performed.

Its compelling constituent is a quality of rhythmic flexibility. This literature must be completely free of any submission to "the tyranny of the bar-line." That is to say, its rhythmic movement must proceed easily without being circumscribed into regularity of metrical pattern. The rhythmic flow necessary for the proper interpretation of this music can best be achieved by the setting up of a continuity of movement which results from a consideration of the rhythm of the text, as noted in the declamation of the words as they are spoken aloud. By noting the relation of the words to each other as they are found in speaking, the singer can obtain a sense of the rhythmic movement which, as far as possible, he should carry over into his performance of the musical work.

The bar-line should not constitute a signal for an accent regularly recurring on the first beat of every measure, but should stand in the mind of the singer merely as a convenience in keeping the group together. Accent is to be determined, not according to the first beat of the measure or by the location of the bar-line, but, rather according to the relative importance of the individual words. The relation which the words bear to each other in the progression of the idea must determine the continuity of movement holding the composition together as a unified whole.

Not only the rhythmic and metrical treatment, but also the manipulation of the dynamic scheme is controlled by textual relationships. First of all, the dynamic stress accorded individual words varies as to their relative importance; those words of greatest significance within the phrase or sentence should be brought out to a degree, and those of lesser importance accorded less stress. All of this is to be accomplished within a moderate range of dynamic accents, so that there is no undue exaggeration to the point where the mold-

ing of the phrase is unduly disturbed by the accentual treatment. Secondly, just as the dynamic values of individual words are determined by their relative importance, so does the dynamic ebb and flow of phrases proceed from their interrelationship; which is to say, that as the ideas grow in importance there should be an increase of the dynamic volume and as the ideas indicate progression away from the point of logic and textual emphasis, the dynamic flow should recede.

The most salient factor in determining an interpretive scheme for "early" music is to realize that all changes are accomplished within a reasonably moderate extant. It is not until the nineteenth century that tremendous outpourings of volume and extreme dynamic accents are encountered. Therefore to apply to pre-nineteenth-century music the extremes of upper and lower dynamic levels and of highly contrasted accents would be to apply to this music a style not properly belonging to it.

Auditions Set

BY LOIS OLIVER

Contest Chairman

All pupils who wish to try out in local auditions for an opportunity to perform on Student Affiliate Day in the State Convention to be held in San Antonio in June, 1963, are now required to pass the theory test for the school grade completed in 1962, based on TEA Bulletin No. 589.

Each local association is expected to provide the opportunity for pupils who have not yet taken their tests, so that when local auditions are announced for the Texas Composer program and the Ensemble program, those students will be eligible to participate. Teachers may not give the tests to their own pupils.

In the high school contests, this year there will be two solo contests for piano: Level I for 9th and 10th grades, and Level II for 11th and 12th grades.

Contestants may perform one long composition, or two short ones, total time not to exceed seven minutes. Contestants are to select from the following, using the first movement only, with the exception of the Beethoven, in which case either first or third movement is allowed:

Beethoven - 1st, C Major - either first or third movements.

Mozart - C Major, K. 467.

Mozart - A Major, K. 414.

Austin District Has Interesting Programs

AUSTIN — Programs of Austin District Music Teachers Association have held particular interest for the membership during the current year.

The first meeting of the season was held with a banquet in October when Professor Emmett Vokes, associate professor of music at the University of Texas and winner of many musical awards, was presented at the piano. The affair was held at the Austin Women's Club.

Vokes has played more than 200 concerts across the United States as a member of the Philharmonic Piano Quartet in 1953-57, received both his bachelor's and master's degrees with honors from the Juilliard School of Music. He won the 1952 Frank Damrosch Award and the Morris Loeb Memorial Award in 1957.

Mrs. J. H. Schlueter headed the program committee, assisted by Miss Verna Harden, Miss Eleanor Page, Mrs. James E. Clark and Mrs. Robert Sweatmon.

In November W. R. Cavett gave an informative talk on "Income Tax Returns for Musicians." On Dec. 3 the Junior Bell Choir (Bell Ringers) from the Trinity Lutheran Church, T. R. Bethke, director, and a classical guitar and organ program (combined) were presented by Mr. and Mrs. Joseph Castle, members of the Association.

A panel discussion on theory by members of the Association, Mrs. Lois Oliver, moderator, was given in January. Other panelists were Mrs. Harolyn Priest, Mrs. Robert Mollenauer and Mrs. Orville Wyss.

Officers for the current year are Mrs. L. C. Kuhn, president; Mrs. J. H. Schlueter, first vice president; Mrs. V. A. Gerstner, second vice president; Mrs. Robert Mollenauer, recording secretary; Mrs. B. E. Anderson, corresponding secretary; Mrs. David Spicer, treasurer; Mrs. Kathleen Millsaps, and Mrs. Stewart Harkrider, reporter.

—MRS. STEWART HARKRIDER

Incidentally, the Concerto selections for 1964 will include:

Schumann Op. 92 - Introduction and Allegro Appassionato.

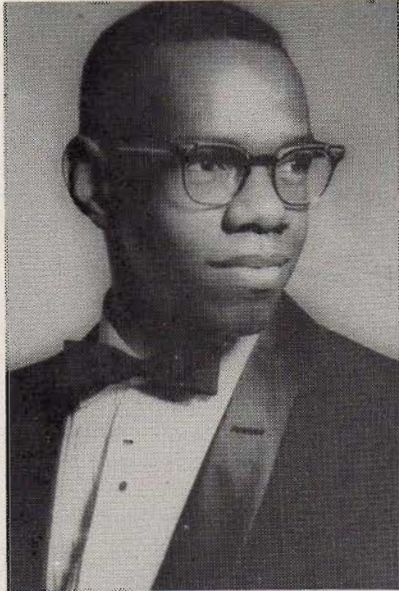
Mendelssohn - Capriccio Brillante Op. 22.

Saint-Saens - G Minor.

All contests will be held at the convention site one day prior to the Student Affiliate Day. More details will be announced later. This will allow students to begin work immediately on contest pieces.

Student Affiliate News

Talented Young Musician Strives To Attain Goals



Charles High
Oakwood, Texas

Charles Henry High, 18 year old senior of Dunbar High School and son of Mr. and Mrs. J. L. High of Oakwood, Texas, has studied music for six years. Mrs. J. L. High was his first teacher, and at the present he is a pupil of Mr. William McKamie of Baylor University, Waco, Texas.

He has performed with the National Symphony Orchestra in Constitution Hall in Washington, D. C., with Howard Mitchell as conductor and with the San Antonio Musicians Symphony at Our Lady of the Lake College with Dr. Eric Sorantin as conductor. On June 11, 1962, during the Southwestern Division of the National Music Teachers' Association, he played Rachmaninoff's "Rhapsody" with Mr. McKamie at the second piano and received a standing ovation. He played as an encore — "By the Seashore" by Smetana.

Charles has received high honors in the following competitions:

Interscholastic League, Prairie View College, 1958;

Buccaneer Music Festival, Corpus Christi, 1960;

New Farmers of America Talent Contest, Atlanta, Georgia, 1961;

National Piano Guild Recording Festival of 1961 (four events);

Eric Sorantin Competition, San Angelo, Texas, 1961;

Grace Hamilton Memorial Contest, Amarillo, 1962;

State Student Affiliate Concerto Contest, Austin, Texas, 1962;

Merriweather Post Regional Contest, Oklahoma City, 1962.

In public school work, Charles has maintained an A average, been active in sports, class president, vice-president of the New Farmers of America, and trains the high school chorus. He also plays for a church in Oakwood and teaches piano privately.

Rhonda Kaye High, 11 year old sister of Charles, made Division I rating in the Texas State Interscholastic League. She studied with Charles for two years, until she went to Mrs. William McKamie.

Charles' older brother, James, is an ex-student of Texas Southern University and is now employed at Curtis Mathes Mfg. Co., Athens, Texas. His mother is an English teacher at Dunbar High School in Oakwood, and his father is

Membership Report

1961-1962 3239 members

1962-63 3266 members
(as of Jan. 1, 1963)

499 — Lubbock (South Plains Ass'n)
383 — Dallas
302 — Waco
274 — Amarillo
247 — Austin
246 — San Antonio
186 — Irving
179 — Beaumont
167 — Tyler
155 — Grand Prairie
117 — Midland (First year as SA)
103 — Corpus Christi
87 — Houston
73 — El Paso
56 — Plainview
53 — Van Horn
52 — Waxahachie
45 — Corsicana
24 — Seagoville
18 — Bryan

Memberships at \$1.25 will still be accepted and all issues of the year will be mailed to new members.

Let us all strive to instill in our students a real love for music and enable them to realize the great joy and pleasure it can bring to them and others as well. Let us give to each student everything that a professional teacher can offer and use our time, our patience, our enthusiasm to build a great STUDENT AFFILIATE OF TEXAS.

In a recent letter received from Texas Education Agency, one of the directors, Mr. V. J. Kennedy, wrote, concerning Student Affiliate "In my opinion, this has been one of the finest continuing programs that TMTA has sponsored."

So "Let the world (and Texas) rejoice with Music!"

Elizabeth Morris, Chairman
Student Affiliate, TMTA

the visiting teacher for Dallas County public schools.

Charles' ambitions are (1) to develop his talent to its greatest capacity, (2) to be one of the world's greatest pianists and piano teachers, and (3) to make a contribution to the cultural achievements of mankind. He plans to attend a conservatory or university after graduating from high school.

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426 S. Henderson, Ft. Worth 4

Whitlock Theory Awards

Reprinted from Student Affiliate Handbook

The Whitlock Theory Award is recognition for reaching stated goals in the approved course of Study outlined by the Texas Education Agency in Bulletin No. 589, "Applied Music in Texas Schools." It is named in honor of Dr. E. Clyde Whitlock whose long service and achievement in the credit plan for Applied Music, is recognized throughout Texas.

All students who participate in state convention programs must have fulfilled the theory requirements up to, but not including, their present school grade.

LOCAL

The Whitlock Theory Certificate is received at the local level, with teachers giving the examinations and presenting certificates.

The student may receive a certificate for completion of requirements, including examination, for each grade, 4th through 12th, outlined in Bulletin 589 of the Texas Education Agency. A prerequisite to any level is the completion of preceding levels. The older pupil may begin with the fourth grade examination, and receive a certificate for the accomplishment of each level, until he reaches his own grade.

Bulletin 589 will be sent upon request, by Dr. V. J. Kennedy, Texas Education Agency, Capitol Station, Austin 11, Texas.

Certificates will be sent upon request by Mrs. Elizabeth Morris, State Chairman.

STATE COMPETITION

Chairman: Mrs. Jimmie Mansfield
644 West 5th Avenue, Corsicana

The Whitlock Theory Competition Award is given on Student Affiliate Day to theory students of outstanding ability who have entered the Theory Competition.

There is a contest for each school grade, fourth through twelfth, with three classes of awards at each level: 1st, Gold Medal; 2nd, Award of Merit; and 3rd, Honorable Mention.

Examinations are based on Texas Education Agency Bulletin No. 589, plus a short essay on a designated subject.

Examination papers will be available April 1, and may be secured from Mrs. Mansfield, as needed for each grade level.

May 1 is the deadline for returning papers for grading and evaluation. A fee of \$1.00 must accompany each paper returned for grading.

Suggestion from Mrs. Jimmie Mansfield:

Home teachers may give the exami-



Ralph Kirshbaum Receives Sorantin Music Award

Tyler Student Affiliates are growing in number and in enthusiasm. With a membership of over 150, divided into two groups, the meetings have been stimulating and challenging. Excellent playing, theory discussions, and Keyboard Jr. quizzes have made up the programs. Many of the members are working for the theory examinations, and for the contests, and plan to participate in the Texas Composer and Ensemble programs at the June convention in San Antonio.

With great pride they greeted Ralph Kirshbaum at the January meeting. Formerly their president, and admired and beloved by all, he has brought honor to the group with his winning of the recent concerto contest sponsored by the San Angelo Symphony Orchestra. Ralph is the 15-year old son of Mr. and Mrs. Joseph Kirshbaum, and is one of the youngest persons ever to win the Eric Sorantin Award for Young Texas Artists. He competed against persons several years his senior. Another East Texan, Charles High of Oakwood, received second place award.

nation for grades up to or below the present school grade. Then an outside judge give the required grade for the participant and sent in to be graded by Mary Dunn (9 through 12), 1811 9th St., Lubbock, Texas, and the others (4 through 8) to Mrs. Jimmie Mansfield. All participants must take the required theory exam and make a grade of 70 with papers and fee of \$1.00 mailed before deadline in April.

Music Teachers Host Pupils At Waxahachie Christmas Party

Twenty-five Student Affiliate members of the Texas Music Teachers Association, Elementary Division, were honored by their teachers at a Christmas program and party in the home of Mrs. Harold Dorsey.

Mrs. Jack Davis, program leader, greeted the guests and explained various Student Affiliate activities. She then outlined the program for the day.

George Ramsey conducted a brief study of Richard Wagner's opera, "Lohengrin," using the piano and recorded selections from the opera, in addition to pictures of the opera sets.

Impressionism in painting and in music was discussed by William P. McClure. Mr. McClure then illustrated his remarks with a performance of "The Engulfed Cathedral" by the famous French composer of the impressionistic school, Claude Debussy. Debussy's piano composition entitled "Golliwogg's Cake-walk" from his "Children's Corner Suite" was described by Gay Ganaway and performed by Beverly Berry.

Sandra Berrier played a contemporary impressionistic piano solo by Louise Garrow, "By the Deep Blue Sea." The program of study was selected from the publication Young Keyboard Junior, a monthly magazine which the students receive. An oral quiz, based on the foregoing program, was the final feature.

—MRS. S. A. CLIFT, President



Bob Wayne Ousley
Student Representative
Waco, Texas
1962 Vocal Solo Winner

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Robert Goodnow, 2910 Jewel

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Mr. Hugh E. Thompson, 1090 Alma

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Kenneth Newsome, 1905 W. Louisiana
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SAN ANTONIO

Mrs. Dorothy Doll, 323 W. Agatha

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Miss Elaine McDonald, 309B Forrest,
Baytown

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Mrs. Gerald Harris, 3214 42nd St.
Mrs. Cecile C. Meskimen, 2815 32nd St.

TEMPLE

Mrs. L. P. Heard, Jr., 506 E. 14th St.
Mrs. C. L. Darr, 914 South Heard St.

TYLER

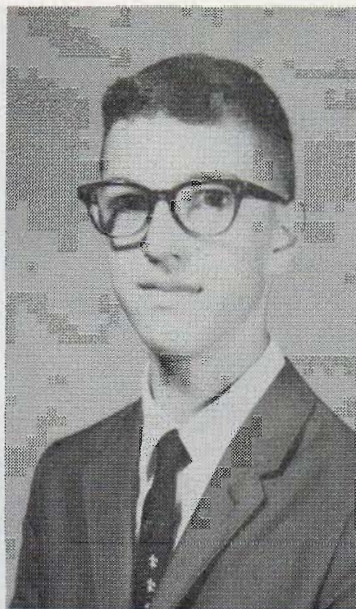
Mrs. W. C. Huff, 901 S. Palace
Mrs. Jessie Dean Trulove, 217 S. Vine

WACO

Miss Mary Clayton, 1008 N. 32nd St.
Miss Alilea Muldrow, 1623 N. 32nd

WICHITA FALLS

Mrs. Nettie Baber Tittle, 2410 Clarinda
Mrs. James G. Oakley, 1823 McGregor



John Mitchell Austin
Student Representative
1962 Frist Place Solo Winner Div. II



Glenn Young
Student Representative
Tyler, Texas
1st place (tied) Solo Contest, Division I

Student Affiliate News From Irving

Mrs. E. K. Patrick, Student Affiliate Chairman of the Irving Music Teachers' Association, has greatly expanded the program in Irving this year.

The first event of the school year was a "Get Acquainted" tea on Sunday, Oct. 21. Irma Austin, owner of the Irma Austin School of Modeling in Dallas, demonstrated proper stage etiquette for pianists and vocalists. Approximately 300 students, parents and teachers attended.

A recital was given by elementary age students on Tuesday, Nov. 13. Thirty - three students participated. Teachers represented were: Mrs. E. K. Patrick, Mrs. Frank Haley, Mrs. Leo Lively, Mrs. J. H. Pruitt, Mrs. Kenneth Heitschmidt, Mrs. Art Young, and Mrs. Y. J. Sharp. —MRS. W. F. MUELSCHEN, State Reporter, 2822 Pritchett Drive, Irving, Texas.

In Memoriam

Mrs. Thomas J. Scahill, Jr., an active member of the Houston Music Teachers Association, died January 3, 1963, in Houston. Mrs. Scahill taught piano and was active in church music. She was a member of the American Association of University Women and held a master's degree from the University of Maryland. After moving to Houston in 1953, she taught English in Milby High School for a year and a half.

Mrs. Scahill contributed her time freely to the Houston Music Teachers Association, serving on the telephone, ways and means, music therapy, and piano contest committees.

She is survived by her husband and son of Houston and by her parents, Mr. and Mrs. F. J. Jackson of Washington, D. C.

TEXAS MUSIC TEACHER

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