



Texas Music Teacher

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NO. 2

BRAZOSPORT ORGANIZES The 29th Local Association in Texas

On Saturday, November 16, 1963, your editor journeyed to Freeport to meet with a group of music teachers in the Brazosport area who wished to organize and become members of our State and National Music Teachers Association as well as their local chapter.

Charter members are Mrs. John C. Ambuhl, vice president, Mrs. E. A. Berke-

felt, Mrs. Perry Carter, Mrs. William Copeland, Mrs. W. L. Dunn, Mrs. S. Paul Edwards, Mrs. E. G. Fluit, Mrs. J. H. Judgens, Mrs. C. L. Sechrest, Miss Katherine Skinner, Mrs. A. L. Sperry, Mrs. Jesse Sutton, president, Mrs. J. M. Thomas, historian, Mrs. H. L. Tyxon, and Mrs. Robert L. Walzel, secretary-treasurer. Mrs. Ambuhl and Mrs. Walzel also joined the Student Affiliate program.

The Brazosport area includes Lake Jackson, Freeport, Angleton, Clute and Brazoria, Texas.

Let's welcome our new members to our family. We are proud to have them with us.



Brazosport area officers. Left to right, Mrs. Robert L. Walzel, Lake Jackson, Secretary-Treasurer; Mrs. J. M. Thomas, Freeport, Historian; Mrs. John C. Ambuhl, Lake Jackson, Vice President; Mrs. Jesse Sutton, Freeport, President.

Southwestern Divisional Convention—
May 1-3, 1964—Western Skies Motor
Hotel, Albuquerque, N. M.

Mainspring Or Mainly Sprung?:

The role of the Music Teacher in American Culture

An Address Delivered to the
South Plains Music Teachers Association
August 16, 1963

by
J. Ovide DeLage, Ph.D., Head
Department of Fine Arts
Wayland Baptist College

Introduction

One thing I recall vividly from a speech class in which I once sat as a student: Communicate with your audience by choosing a subject within the group's interests. However, since I don't really know your interests, I have decided on a subject in which I am interested.

More seriously and less impetuously, I do hope that the subject of this occasion is appropriate and somewhat appealing to us all, each of whom is concerned in some way with the propagation of musical enjoyment. This enjoyment may be stimulated through actual musical performance as a vocalist or instrumentalist or through attend-

ance at concerts and recitals or listening to good recordings. Briefly stated, we enjoy music as performers or listeners.

Our students, at the termination of their studies, may fit for a while into both categories; eventually, many may lapse into the "listeners" classification; and, regrettably, some may even lapse into neither.

This leads us to our topic for the day: **MAINSPRING OR MAINLY SPRUNG?: The Role of the Music Teacher in American Culture.** We shall be specifically interested in the status

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Golden Anniversary

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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From The President

Golden Anniversary and Public Relations

This year, 1964, will mark the fiftieth year since the organization of the Texas Music Teachers Association with 140 charter members. We are planning special things for the coming convention June 7-10 in Brownsville at the Fort Brown Motel in celebration of this event. You will receive detailed information about the program, and a three day tour to Mexico City which has been arranged by the Rio Grande Valley Association. This tour will begin immediately following the convention on June 11th. We will need your special interest and cooperation this year to make things really go over!

There are many ways your LOCAL ORGANIZATION could make use of publicity for 1964. Here are some suggestions:

1. Discuss and inform all of your members of the "Golden Anniversary Convention" at every meeting.

2. Use the title "Golden Anniversary" for newspaper articles, and programs. Perhaps you can sell advertising for a local program using this "Congratulations" theme.

3. Send an ad from your local association to "The Texas Music Teacher" any time from now until April 15th which will be the dead line date for publication of the Convention Issue. Arnold Holmes, our advertising manager, or Katherine Kucera, our very capable new editor, will be happy to receive this courtesy.

4. Send articles to "The Texas Music Teacher" about your "Golden Anniversary" activities. Historical notes concerning charter members, past presidents, or other interesting items about the organization and growth of TMTA could be used in the magazine for the next two issues.

5. Start NOW making plans to send your president, delegates, Student Affiliates, and as many members as you can to the celebration.

Chartering buses is a wonderful idea.

6. Do you have a past president or charter member in your group? Have a tea or reception honoring them during 1964. Please arrange somehow to get these people to the convention as we want to honor them at the Tuesday banquet, June 9th.

I am sure you have many more ideas about using this splendid opportunity for publication relations.

Expansion and Membership Drive:

This could also be a "Golden" year for expansion and membership drives. Texas is large. It is almost dependent on LOCAL associations to assist in sending information about places where there is a possibility of a new local organization. Remember, it only takes five members to form a new local association.

In a recent report from our National Association and survey of other states it was found that the following ideas were most effective for expanding your association and obtaining new members.

1. Send a "prospect form" to your membership requesting it be returned to your membership chairman. Music stores are valuable in filling out prospect forms. Faculty lists from college music teachers should be obtained.

2. However, a voluntary prospect is more likely to become a member than one approached by the organization. Publicity brings voluntary requests about the organization and a voluntary application for membership.

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Mainspring or Mainly Sprung?

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of the performing arts and our responsibility in this area.

The current situation of music in the United States appears to be one where we are training performing musicians more rapidly than we are creating satisfactory positions in which they can perform. Colleges and universities are graduating larger numbers of music majors each year. Those planning to enter the performing field face a situation described by Roland Styces as follows:¹

"At this time it must be evident that the musician has even less security than ever before, and that his chances of making a good living from music are less likely than in the past. With organizations such as the Metropolitan Opera Company coming near the brink of total collapse over the funds for the orchestra; with recording companies going to Europe to record (because of) lower (pay) scales; and with the film industry and TV reusing old films, it becomes evident that less professional opportunities exist today.

One does not have to search diligently to find similar descriptions, despite the obviously optimistic statement of Congressman Frank Thompson, Jr., who reports that "all available statistics indicate that we are currently enjoying a renaissance in music."² Paradoxically, there is some truth in both views, though the former is perhaps more realistic.

Such a situation drastically contributes to competition, cynicism, and disillusionment; one suspects to each in similar proportions. As a result, we see the simultaneous forging of both a healthy and an appalling condition. The competition encourages superior professional preparation and continues to raise substantially the general performance-level in our country. At the same time, the relatively few worthwhile opportunities for performance discourages many very talented young people. For example, during the 1962-63 season, seven of our major orchestras scheduled 56 piano soloists.³ This at first may appear to be an extremely large number; but, when you consider duplications as a result of one or more artists appearing with more than one orchestra, the actual figure shrinks. Also, when you consider that few other orchestras are able to average 9 pianists



The Violin Ensemble of Mrs. Leland K. Crott, entertained Odessa-Midland members of the Music Teachers Association recently at luncheon in High Sky Restaurant at Terminal. Miss Mildred Klein, Lubbock, president of Texas Music Teachers Association gave the luncheon speech, Ronald Bennett, president of the Odessa Music Teachers Association, presided. (L. to R.) front, Shiryl Davis and Martha Roach. Center, Miss Klein, Nancy Wilcox, Jan Crawford, Ralph Buel, accompanist, and Mr. Bennett. Back row, Betty Senter, Linda Prudhomme, John Harrington, Jack Rozman and Kay White.

per season, we begin to get a clear perspective on opportunities within this particular performing area. The Problem of satisfactory employment extends into college music teaching, which is probably the most likely absorbent of otherwise unemployed performers. Swelling college enrollments do not always mean swelling faculties. Music personnel offices certainly do not promise unlimited opportunities to prospective teachers.

Most of our students are neither interested nor capable of entering in this vigorous competition. Here's, surprisingly, lies a possible solution and hence a prospectus of the music teacher's task. For it implies that we are far richer in our potential to develop music appreciators than to grow performers.

The primary task of the private music teacher seems, in light of the situation described, to be that of nurturing a vast and intelligent musical laity which will appreciate artistic achievement—artistic achievement that is manifest not only in superb performance but also in superb musical composition. In other words, we can enhance the cultural life of our nation by creating a vast musical laity which theoretically will be a vast, eager audience, consumers of music.

Though this may smack of ivory-towered idealism, this is in a very large sense what music teachers have been doing in the past. The private music teachers and the public and parochial school teachers are to be commended for their tremendous contributions to the musical life of our society. However, the current situation demands more intensive efforts in this direction. When a cursory evaluation of our past efforts and results turns into a critical examination, we find that much of the good achieved has been from an unavoidable osmosis rather than from intention. As a result, we must consider anew the teaching practices and ideals now the vogue.

We are the heirs of much tradition, some of which is based on sound, well-tried principles; but, some of the tradition has been rendered almost untenable by changing cultural conditions and the increasingly pertinent findings of psychological investigations. All in all, we music teachers have inherited and maintained an exceedingly complex system of professional ideals and teaching methods. Then, without discarding or examining many earlier practices, we have been guilty of assimilating new materials and methods into an often

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self-contradictory mass. The product becomes almost uncontrollable and somewhat comparable to the humorous product obtained by the geneticist who bred a tiger and a parrot. When a friend asked what the result was, he replied: "I'm not sure, but when it talks, I listen!" Literally the system of objectives and methods controls the teacher much like the proverbial tail wags the proverbial dog.

In formulating our role as disseminators of musical enjoyment, principally through nurturing an intelligent laity, we immediately recognize four broad objectives:

1. Develop an awareness and appreciation of the basic techniques of artistic performance, whether it be vocal or instrumental.
2. Develop an awareness and appreciation of the essentials of artistic interpretation.
3. Impart knowledge about significant musical literature and develop an understanding of characteristics that determine a composition's merit.
4. Develop a desire to keep informed about current events and trends in music.

All of these areas can be introduced effectively by music teachers, though the manner and intensity of their employment necessarily will vary according to the age and ability of each student. This places the burden of success unequivocally on the ingenuity, sensitivity, and general musicianship of the teacher.

First, of course, the music teacher must continue to teach the basic techniques of performing. Without question, the most desirable way to learn music is to acquire at least a rudimentary facility as a vocalist or instrumentalist. Furthermore, it is extremely unlikely that any teacher would attract a clientele with a shingle declaring: "We teach you to be appreciators of music: \$3.00/lesson." But, at the time we are teaching students techniques appropriate to their levels of development we can be inciting an awareness of and developing a healthy appreciation for techniques beyond their performing grasp but within their esthetic grasp. In this respect, even the inept student becomes an opportunity to further the cause of music.

We need, too, to encourage our students to discern between the truly

artist's aspects of a performance and the "showy," superficially appealing displays so frequently encountered on TV screens, juke-boxes, and even community stages. This is not to be construed as a snobbish tirade against popular music. May I digress to explain that often popular music and art music are stratified, with art music being considered the higher type in toto. Perhaps a more accurate comparison may be obtained if we view the two not as a stratification but as a bifurcation, each existing somewhat side by side and having its own levels of achievement. In the opinion of the serious musician, the column labelled "Art Music" would reach higher than the other, certainly.

In concluding this stress on the importance of recognizing the artistic performance, we offer the following statement of Sigmund Spaeth:⁴

The average listener inevitably hesitates to express his or her honest feelings about a composition or a performance, but waits until a consensus of the self-appointed judges has bestowed the necessary seals of approval. When enough favorable comments have been heard to create a star or a classic, everybody gradually climbs on the bandwagon with a sigh of relief . . . The uncertainty of the American public in making up its mind is emphasized by Van Cliburn's leap to fame as a result of winning a Russian competition. It really should not have been necessary for this young artist to wait for Moscow's approval, as he had already amply proved his ability in his native land.

Closely related to performance is that misunderstood and misused privilege called Interpretation. A few years ago I attended a very delightful concert by a choir touring this country. One composition, however, sounded particularly out of kilter; the excessive dynamic and rhythmic nuances did not seem appropriate for the tonal texture. In the darkness I squinted hurriedly at the program and was surprised to learn that I was being treated to an early 17th century madrigal by Claudio Monteverdi.

When a performer, whether he be conductor or soloist, imposes his personality unduly, he deprives the listener of the piece's stylistic flavor and the composer's carefully worked out intentions. If a composition is so poorly written as to need this sort of modification, the performer should consider seriously its merits. The performer is a creator

only in the sense that he brings alive from time to time something previously created in great detail. Only a selfish, insensitive, irresponsible artist would perform in such a way as to modify all pieces in his repertoire to sound in "his style," thereby marring the handiwork of others. The performer's stage manners may be personal and inimitable; his interpretation should reflect the composer.

It is no more comprehensible or defensible to destroy the stylistic charm of a Bach prelude and fugue than it is to chisel away the ornaments of a Baroque structure until it suits our modern tastes and then uphold it as an example of Baroque architecture. This implies that interpretation is founded on a knowledge of music history and theory and the acquaintance with the compositional ideals of different periods in history and how these ideals both reflect and influence the philosophical bases of the epochs.

The experienced listener and the artistic performer readily transport into remote periods to thus view music in terms of the age in which it was conceived. This is successful listening and interpretation; the mark of an intelligent, sensitive performer and a literate listener.

We come now to our third point. The music teacher must be vitally interested in imparting knowledge of significant musical literature and in developing an understanding of the characteristics that determine the merit of a composition.

Immediately we admit that the teaching repertoire will not consist entirely of masterpieces. Such would be preposterous. Our responsibility is to find as many masterpieces as possible which will serve well pedagogically at the various stages of performing development. May we be cautioned, though, that using oversimplified versions of masterpieces seems far less desirable than using a simple, well-written composition designed especially for instruction. Actually, nearer to the core of this proposal than performing masterpieces is the acquaintance with them through listening and score study. Whether this acquaintance would be gained better through group or individual study would vary according to a teacher's clientele, of course.

Much is yet to be learned about the values of concurrently studying technique, music theory and history. Colleges have long been in the most favorable

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News From Here and There



DR. THOMAS HOHSTADT

AMARILLO: Music Teachers Association welcomed Dr. Thomas Hohstadt to Amarillo with an informal reception given on September 8, 1963 at Amarillo College.

The new director of the Amarillo Symphony comes to Amarillo after having just completed a highly successful season with the Honolulu Symphony. He holds a Dr. of Musical Arts degree; he is a Fulbright Scholar; a member of the Eastman School of Music Conducting Staff; Author; Recording Artist and Composer.

AUSTIN: Mr. John Kenneth Adams, pianist on The University of Texas Music Staff and winner of the Texas Young Artist Federation's 1963 contest, presented a piano recital Saturday evening, October 5, 1963, at the banquet of the Austin District Music Teachers' Association in the Gondolier Hotel.

Mrs. B. E. Anderson gave the invocation; Dr. E. W. Doty, dean of fine arts at UT, was master of ceremonies; Mrs. Clark Cramer, program chairman, and her committee, Mrs. Carey Thompson, Mrs. Lois Oliver, Mrs. Linnea Smith, Mrs. James Clark and Mrs. J. H. Schluefer were in charge of the program.

Mr. Adams is a graduate from the University of Kansas City; he studied under Bruce Simonds at Yale University School of Music; he received the Julia Lockwood Prize in pianoforte while

at Yale and appeared twice as soloist with the University Orchestra.

A Fulbright Scholarship followed and Mr. Adams studied under Hilda Dederich at the Royal Academy of Music in London. While in England he appeared in recitals before the American Embassy, and the English-Speaking Union of Oxford and Leicester.

During the summer of 1960 he was a performing member of the Zermatt Master Class, Patron Pablo Casals, in Switzerland. He has received the Victor Wilson Foundation Scholarship, the Charles Ditson Scholarship and the Stanley Knight achievement. He was a featured performer at the March Convention of the Texas Federation of Music Clubs in Dallas.

DALLAS: A reception with approximately 125 members present was held by the Dallas Music Teachers Association on Sunday afternoon, October 6, at Wadley Piano and Organ Co., honoring the new members recently elected. Assisting Mrs. Colleen Davis Brashear, social chairman and Mrs. Clifton Wilhite, president, was the association's executive board.

Guest artist for the occasion was pianist Margaret Grubb, instructor in piano at North Texas State University and musical director of the NTSU workshop. Miss Grubb has been on the Denton school faculty since 1947. She holds both the bachelor and master of music degrees from Yale University and filled a working scholarship at Denver University. Her program consisted of works from Bach, Brahms and Debussy.

Pianist William McKamie, associate professor of piano at Baylor University and chairman of the piano division of TMTA was the guest artist for the November 2 meeting of the DMTA. He played for an enthusiastic audience of 135 teachers at the home of Dr. and Mrs. H. C. Henderson.

Mr. McKamie holds both the bachelor and master of music degrees from Baylor University. His piano study has been with teachers Rozy Grove, Walter Gilewicz, Carlos Buhler, Daniel Sternberg, and Dalies Frantz. He is recognized as a contest judge, professional accompanist, teacher and pianist.

Mrs. Rolland C. Reynolds, and Mrs. John Allen assisted Mrs. Colleen Davis Brashear, social chairman with the reception following the meeting and pro-

gram to honor Mr. McKamie and his wife who was a guest.

By Mrs. Clifton Wilhite
DMTA President



MR. GEORGE ANSON

One of the most popular projects sponsored by the Dallas Music Teachers Association is the Piano Discussion Group which is open to all musicians in the area as a DMTA service to the community. This group, under the chairmanship of Mrs. Laura Harris Mitchell with Mrs. Floyd M. McKenna as co-chairman meets every second Thursday, for seven months, for two hour sessions beginning at 10 a.m., in the Whittle Music Co. Recital Hall. Mr. George Anson, Texas Wesleyan College piano department head, is director of the group again this season. He is assisted by panels made up of DMTA teachers.

The season opened on October 10 with a large and enthusiastic group in attendance with the subjects "Approach to the Keyboard—Beginning Methods and Supplementary Materials" and "The Piano Teacher's Library and Working Tools."

Other discussions scheduled for the season are as follows:

Nov. 14, "The Romantic Period: Its Teaching Repertoire" and "Analysis of Mu Phi Epsilon 1964 Achievement Audition Numbers."

Dec. 12, "Analysis of Concertos for DMTA 1964 Auditions (Beethoven)".

Jan. 9, "Analysis of Concertos for DMTA 1964 Auditions (Mozart)".

Feb. 6, "Early Keyboard Music" and
(Continued on Page 6)

GUILD

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Of course, the National Guild has helped to develop some of our major young concert artists, but to the teacher of average pupils the Guild is the **ONE OUTLET** for developing more musical citizens.

Future choir singers, Rotarians, Kiwanians, orchestra board members, mothers, teachers, librarians—these will understand better and appreciate more because **they** once learned a little program and played it for a visiting interested listener.

National
Piano
Teachers

GUILD

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News From Here and There

(Continued from Page 5)

"Ornamentation and the Bach Two-Part Inventions."

March 12, "The Contemporary Scene and Its Approach."

April 9, "The Best New Piano Music for All Grade Levels."

All TMTA teachers are cordially invited to attend these meetings.

IRVING: Dr. Lloyd Pfautoch, Professor of Choral Music at Southern Methodist University, gave a talk on Choral Technique and Composition in the Public School and Church at the October meeting of the Irving Music Teachers Association.

In November, Mr. Marvin Gross of Dallas gave a demonstration lecture on the Beethoven Sonata, opus 49, No. 1 and No. 2, the Haydn Sonata in F, the Agay Sonatina, No. 3, the Bartok Sonatina and the Kabelevsky Sonatine in G, Opus 13.

Mrs. George Preston of Irving went to Marshall, Texas, Friday, November 8th as a Dallas delegate to the District Five Meeting of the Federation of Music Clubs. The Irving Music Teachers Association is a newly affiliated member of the Dallas Federation of Music Clubs.

SAN JACINTO: Officers chosen by the San Jacinto MTA for the 1963-64 season are: President, Mrs. W. O. Kubik; Vice President, Mrs. Robert Hester; Secretary, Mrs. Wallace Tate; Treasurer, Mrs. A. K. Hall; Parliamentarian, Mrs. Keith King.

Events during the year include regular monthly meetings, monthly recitals and an annual contest in the spring.

From the President

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3. Follow-Ups: At regular intervals carefully prepared letters should be sent informing the prospects of the outstanding, forthcoming events of the organization, the services offered by the organization, and the advantages of becoming a member.

4. Personal contacts and telephone contacts are more successful than direct mail. **NOTHING** is better than the **ENTHUSIASM** of the present members.

HAPPY NEW YEAR

EVERYONE, EVERYWHERE!

Mildred Klein, TMTA President

MAINSRING OR MAINLY SPRUNG?

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position to study this approach, but they long ago succumbed to the practice of placing these facets of musical study in neatly numbered cubicles called courses. Perhaps the independent music teachers less restricted by regulations are the ones to fully explore this area. Have you perchance consulted the "Suggested List of Readings in Music History and Theory for the Studio Teacher" published in the July-August, 1963, issue of the *American Music Teacher*, page 32.

And, certainly this acquaintance with masterpieces of music should not stop with the ability to recognize a few famous themes or to name several prominent composers and their better known works. To quote Sigmund Spaeth again:

Our audiences have grown so accustomed to the acknowledged beauties of the world's masterpieces that they hesitate to recognize the possible value of less familiar material.

An indictment of this sort emphasizes all the more clearly how essential is a knowledge of music history and theory, both to the performer and the concertgoer. Our understanding of a composition relates directly to our proficiency in these subjects. Since our understanding, or lack of it, definitely affects our evaluation of a composition's merits, we must beware. For after all, the evaluations accumulated for a piece largely determines its retention or rejection from the standard repertoire, matter of no little consequence. Indulge me one last quotation from Sigmund Spaeth:

When it comes to judging unfamiliar and particularly contemporary compositions, the American audience is even less confident than in its reaction to performers.

Much misunderstanding results from the listener's attempts to fit Renaissance and Modern music into the tonal and rhythmic molds of the eighteenth and nineteenth centuries. We frequently treat the music we hear much like Prometheus, the legendary robber of ancient Greece, treated his victims as he forced them to fit his special bed by stretching their bodies or lopping off their legs. Instead, we must be perceptive of innovations, minor or radical, for these are the lifeblood of creative and signifi-

cant composition. We must be prepared to pass valid judgments on our contemporaries as well as on musicologists' resurrections which may find their way onto programs. To dislike Schoenberg, Webern, Stockhausen, and Berg and to like Beethoven, Liszt, and Wagner is your personal privilege, but let it be privilege exercised within a framework of understanding.

Three things, then, seem to assume great importance in understanding musical literature: (1) Styles; this is the methods and materials of composition; (2) the composer's ideals and intentions; and (3) the general history of the period.

Our final point for consideration is perhaps the real payoff. If our students continued throughout their lives to be interested in current musical events and trends, cities such as Detroit would not be losing their fine symphony orchestras nor would other major musical organizations be plagued by perennial deficits. Were there a vast, informed musical laity actively interested in the welfare of the performing arts, we would have no shortage of superb performances or of satisfactory positions for our artists. We need a patronage that is interested in music as an enjoyable, enriching art and not simply a social symbol.

We have presented four major objectives of music teaching. To incorporate these proposals into the already crowded schedules of private music teachers would require the most careful planning of leisure time as well as lesson time, and would demand knowledge of pedagogy, music history and theory, and continuous reading about current musical events and trends. Such a program should be tremendously gratifying to a teacher and the results of it all, hopefully, would be a nation of musically vital communities, abundant in the enjoyment of worthwhile music performed on frequent special occasions by superb professionals and still more frequently by amateurs who are thoroughly sensitized to the esthetic ideals of our art.

Were music teachers to exploit fully the potentials of these objectives their role in American cultural life would certainly be that of the undisputed "mainspring." The results obtainable justify the efforts required. Although the specific methods may vary, the obligation does not. We are obliged

to the communities we serve to strive for the highest goals in music.

FOOTNOTES

¹Roland Stykos, "Is the Doctorate Necessary?", *Music Journal* (XXI, Jan., 1963, No. 1), p. 73.

²Frank Thompson, Jr. (D-Rep., N.J.), "The Musical State of the Union," *Music Journal* (XX, April, 1962).

³Steinway advertisement, *Music Journal* (XXI, Feb., 1963, No. 2), p. 11.

⁴Sigmund Spaeth, "In and Out of Tune" (Editorial), *Music Journal* (XXI, May, 1963, No. 5), p. 72.

⁵"In and Out of Tune" (Editorial), *Music Journal* (XXI, Feb., 1963, No. 2), p. 102.

⁶"In and Out of Tune" (Editorial), *Music Journal* (XXI, May, 1963, No. 5), p. 72.

Charter Members Still On The Rolls

COLUMBUS: Mrs. Clara Duggan Madison

CORSICANA: Mrs. Myrtle S. Dockum

DALLAS: Miss Mary Evans Brown, Mrs. A. E. Harned, Miss Isabel Hutcheson, Mrs. Frances Bettis Jarrel, Miss Grace Switzer, Mrs. Viola Beck Van Katwijk

FORT WORTH: Miss Kathleen McGee, Miss Alma Ray, E. Clyde Whitlock

HILLSBORO: Mrs. Augusta Bates Coleman

LA GRANGE: Miss Jeanette Alexander

TEMPLE: Miss Maude Chartrand

Deadline for March issue will be February 20, 1964.

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In Memoriam

STUDENT PAYS TRIBUTE TO
MR. ROY DE WOLF

Mr. Roy De Wolf, a music teacher in Midland, passed away in June 1963. The following letter was written by a student who studied with him from January 1, 1963 to the end of May, 1963.

"—I was going to continue through the summer but a week before I was to begin, he died. I didn't know of it until I read it in the paper. It said he died after a long illness but that can't be right because it was only a week after I saw him that he died. And he wasn't sick and if he was, he couldn't have made plans for teaching that summer. I think it was a heart-attack but I'm not sure. That upset me a lot more than anyone thought. He was the nicest and best teacher I've ever had next to you. You'll remember how I had lost interest in my music when I last saw you. Well, when I went to him I was nervous at first. But he got me so interested in my music that everyday I'd practice at least 45 minutes on scales and exercises alone. And over an hour on just his music and sometimes I'd even go back at night and play for fun on his music. You know I've always disliked classical or long-haired music so. Well, he made it so interesting and fun to play. He made music mean more than just sounds or notes and I also really wanted to practice and learn — he made music mean something to me that it never has before. I got more satisfaction out of playing it than anything else. He just gave me a new outlook on music altogether. And when he died, I lost interest. I worked for him cause I wanted so much for him to be proud of me and now I don't have him for me to work for. But, if I can find another teacher like h'm and there just aren't any, I'd regain my interest.—"

Mr. De Wolf organized the Midland Music Teachers Association.

AMARILLO—Early in October there died here a music teacher who came to Amarillo when the population was about 1,200.

Miss Julia Lockett died in her home at the age of 95. She was born in Marion, Ala., on Jan. 15, 1868. Her grandfather, Andrew B. Moore was governor of Alabama at the time of the Civil War.

Miss Lockett came to Amarillo in

1890, and in 1902 began giving piano and organ lessons. She organized the Ladies Glee Club and the Mendelssohn Chorus, and later became choir director at St. Andrews Episcopal Church.

Mrs. Elizabeth Morris, past president of the Texas Music Teachers Association and now Student Affiliate chairman, and one of the leading teachers of Amarillo, had her first piano lessons with Miss Lockett.

Jack Charles Griffin, 63, El Paso and the Southwest's outstanding voice instructor, died at Hotel Dieu Hospital, Sunday, December 1, 1963.

He was co-owner of the Griffin-Hunt Studio, executive secretary of the El Paso Community Concert Association, state chairman of poster and displays, Student Affiliate, and a member of the National Association of Teachers of Singing. He also maintained a studio at Van Horne, Texas.

He was past president of the National Society of Arts and Letters, and of the El Paso Music Teachers Association. During the '50's, he was director of the El Paso Civic Chorus, and for fourteen years was director of the Main Post Chapel Choir, Fort Bliss. He has been on the faculty of Texas Western College music department, was formerly music director of the First Methodist Church, and had sung with Temple Mt. Sinai quartet.

Mr. Griffin had studied under outstanding voice teachers in Boston, New York, Los Angeles, London, Vienna, Madrid, Milan and Berlin. He came to El Paso in 1939 from Las Cruces, N. M., where he had been a private instructor since 1934. He had performed in movies with Fox Hill and Warner Brothers studios, on radio, and had studied dance and directing.

Survivors include a sister, Mrs. Alma Mogle of LaGuna Beach, Calif., and a brother, Judge Charles A. Griffin of Cathedral City, Calif.

Funeral services were December 3, 4:00 p.m., at St. Clements Episcopal Church, El Paso, with burial to be in a family cemetery in California.

Again our Student Affiliate Executive Board and members of Texas Music Teachers Association has been saddened by the passing of an ever faithful member and contributor to the state, Jack

Effective teaching avoids a negative approach. The teacher's criticism, unless it is accompanied by positive thinking and help in solving problems differently, merely confuses the student. To avoid this confusion, the teacher shows the student what to do and then insists that he do it then and there. Insisting that he do it correctly at the moment is the most difficult thing of all! How often a teacher will say "This is not correct, it should be played like this—Go home and practice it until you can play it correctly. Then he wonders why the student makes the same mistakes at the next lesson—that is the futility of telling the student to do something instead of teaching him how to do it.

Much effort is necessary to show the student how to practice. The teacher does well to point out the difference between hearing and listening, by explaining that "listening" is an active process, done with conscious attention, while "hearing" is a passive, inattentive functioning of the human ear.

Purposeful practice requires real listening every moment—If a student goes to the piano and repeats passages without actually listening to every sound he makes, he is wasting his time.

The teacher gives time and thought to introducing the student to a new composition. He shows him a definite procedure of learning. He helps him to analyze it, work out fingering, rhythm and touch effects. He attempts to show him how to perform the work correctly from the very beginning. So that the time need not be spent correcting mistakes. He knows that if the start is right, the remainder of the learning process will be made easier.

He informs the student that repetition, always a necessary part of learning, especially where muscular coordinations are involved, must be meaningful and thoughtful. Its objective is to estab-

(Continued on Page 11)

G. Griffin of El Paso. My last visit with him was in Midland when attending the Student Affiliate workshop. The association I had with Jack as he served as Poster Display Chairman shall be a memorable remembrance. He gave so much of himself through his talent—MUSIC—we thank God for having touched our lives with so fine a gentleman. May his light so shine before us.

Elizabeth Morris,
Student Affiliate Chairman.

Student Affiliate News

TEXAS MUSIC TEACHERS ASSOCIATION & OFFICERS OF STUDENT AFFILIATE WELCOME WITH SINCEREST GREETINGS THE TEACHERS ADDED TO OUR STUDENT AFFILIATE FAMILY! :

AUSTIN: Mrs. Clark Crammer, Mrs. Phyllis Noonan

BEAUMONT: Mrs. E. W. Vanhooser

CORPUS CHRISTI: Mrs. A. L. Robinson, Mrs. John B. Davis, Jr., Mrs. Mabel G. Brandstetter, Mrs. Margaret C. Roberts, Mrs. Frances Shafter Kilya, Mrs. Ernest Morris, Mrs. Parrie B. James, Mrs. Jack B. Davis

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EL PASO: Mrs. Lee A. Michael, Mrs. Marjorie Blaisdell, Mrs. Jeanne Elliott, Mrs. Harry Warrick

GRAND PRAIRIE: Mrs. Charles Hall

HARLINGEN: Arnold Holmes, Donald Johnson, Miss Ida Harrison, Mrs. Minerva Garcia, Mrs. Nina Callaway, Mrs. N. A. Heuricksen

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LAKE JACKSON: Mrs. Robert Waisel, Mrs. John C. Ambuhl

MIDLAND: Mrs. Arnold Leonard, Mrs. D. J. Dardis, Mrs. Marian Allee

ODESSA: Mrs. Marelene Mullin

SAN ANTONIO: Mrs. Violet Heron, Mrs. L. P. Penrod, Miss Marilyn Strobel, Mrs. Myrtle Mayes, Mrs. Martha N. Eastman

TYLER: Robert E. Reynolds, Mrs. H. G. Ferrell, Mrs. Ellen E. Cannon

There are more who joined after we went to press. We are sorry we could not include your name in this list—see you next edition.

GREETINGS FROM ELIZABETH MORRIS

Seasons Greetings to all TMTA members, and Student Affiliate members: At this time it is difficult to greet you in the customary way, and my feeling

comes only through the prayer of St. Francis of Assisi:

"Lord, make me an instrument of your peace. Where there is hatred, let me sow love; where there is injury, pardon; where there is doubt, faith; where there is despair, hope; where there is darkness, light; and where there is sadness, joy. O, Divine Master, grant that I may not so much seek to be consoled as to console; to be understood as to understand; to be loved as to love; for it is in giving that we receive; it is in pardoning that we are pardoned; and it is in dying that we are born to eternal life."

And now, as Tiny Tim said: "God Bless every one!"

ALL Student Affiliate memberships and subscriptions beginning December 1st are \$1.25. All back copies of Keyboard will be included with late orders, and all late orders are welcomed.

TYLER STUDENT AFFILIATES RECEIVE SCHOLARSHIPS

Eddie Eikner, a staunch Student Affiliate of "yesteryears"; now, this year,



he is a young college musician at Baylor University.

He is the 17 year old son of Mr. and Mrs. Charles E. Eikner, Tyler, and is the recipient of the Fourth Annual Rildia Bee O'Bryan Cliburn Piano Scholarship awarded by the Baylor University School of Music. He is now enrolled at Baylor University and studies with William McKamie. The annual Cliburn Scholarship was established by the world acclaimed pianist, Van Cliburn; the winner of the competition receives \$1,000.00.

Eddie was a former pupil of Mrs. W. C. Huff of Tyler.

Stanley Potter, a former pupil of Jessie Deane Trulove and a former resident of Tyler, is on leave from his teaching post at West Texas State College. He is the recipient of a Fulbright Grant for a year's study in Paris.

Mrs. Morris Presents Student Affiliates In Piano And Theory Demonstration

Mrs. Elizabeth Morris of Amarillo, state Student Affiliate chairman, presented a group of her S.A. students in a

piano and theory demonstration at her studio on Nov. 17.

The performers were divided into four classes, given demonstrations in ear training, notation, rhythm, triad notation and recognition and signature drill.

Ellis County Student Affiliates Meet

The Student Affiliate group of the Ellis County Music Teachers Association held its first meeting of the year at the home of Mrs. Harold Dorney in Waxahachie.

The chairman, Mrs. Jack Davis, directed the program for both junior high and high school divisions.

Discussions of suggested topics taken from Keyboard Jr. and Young Keyboard (Continued on Page 10)

Student Affiliate OFFICERS 1963-1964

Chairman

MRS. ELIZABETH MORRIS
3504 South Polk Street
Amarillo, Texas 79110

Vice Chairman and Contest Chairman

MRS. LOIS OLIVER
2007 Griswold, Austin

Theory Chairman

MRS. JIMMIE MANSFIELD
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Texas Composers Chairman

MRS. LA RUE CONLON
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Ensemble Chairman

DR. J. WILGUS EBERLY
Texas Woman's University, Denton

Keyboard Junior Quiz Chairman

MRS. ELINOR MONTANDON
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E. CLYDE WHITLOCK
4825 Collinwood, Fort Worth 7

Secretary-Registrar

MISS RACHEL KENT
2419 Hazel, Beaumont

Student Affiliate News

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Jr. were presented by Mrs. Dorsey, Mrs. Daryl Schliep and Mrs. S. A. Clift. Recordings of compositions were played and analyzed, and questions were answered.

Student participation consisted of a report on the California Youth Symphony by Donna Hamm and the playing of "Minuet in C" by Rameau by Jamie Berry for the elementary division, and the slow movement of Beethoven's "Moonlight Sonata" by Sue Hamm.

About 50 teachers and students were present.

Van Cliburn To Appear With Fort Worth Symphony

Van Cliburn, the eminent young American pianist from Texas, will appear as soloist with the Fort Worth Symphony Orchestra Sunday afternoon, January 12 in Will Rogers Memorial Auditorium.

Cliburn will play Rachmaininoff's "Concerto No. 2 in C Minor." The orchestra's portion of the program will be Beethoven's "Symphony No. 7 in A Major."

Rudolf Kruger, who has directed the Fort Worth Opera Association with outstanding success for nine seasons, will become musical director this season also of the Fort Worth Symphony.

SA Theory Requirements

Since the new regulations regarding theory requirements with respect to these SA members who take part in performance programs at the state convention may not yet have accomplished full circulation, it is thought advisable again to announce them in the magazine for general information.

It is to be remembered that these requirements apply only to the 1964 convention in Brownsville. Year by year the requirements will be raised, until the student is taking the theory tests applicable to his own school grade.

The requirements for this year were set up by the Student Affiliate Executive Board at the San Antonio convention, as follows:

Every student participating in the Student Affiliate Concerto, Solo, Ensemble and/or Composer of the year events at the TMTA convention shall have passed a theory examination with a grade of 70 or higher. The cost of theory examination is \$1.50.

The minimum levels for instrumentalists, as set up by the Student Affiliate Board, apply to the 1964 state convention only.

I—a-Students below Grade 8 will pass theory Grade 4. Though the minimum requirement is Grade 4, the qualified student may choose to pass Grades 5, 6 or 7, as eventually the student must reach his school grade level by passing higher grades each year. b-Students in School Grade 8 shall pass Theory Grade 7, though the qualified student may choose to pass Grade 8. c-Students from School Grade 9 through Grade 11 shall pass Theory Grade 8, though the qualified student may choose to pass Grade 9 or 10, as eventually he must reach his school grade level. d-Students in School Grade 12 shall pass Grade 11, though the student may choose to pass Grade 12.

II—Minimum levels to vocalists:

a—First-year voice students shall pass Theory Grade 4.

b—Second-year voice students below School Grade 8 shall pass Theory Grade 4.

c—Second-year voice students from School Grade 8 through School Grade 12 shall pass Theory Grade 7.

d—Voice students who have studied longer than two years shall observe minimum requirements as listed for instrumentalists.

III—Whitlock Theory Awards:

To earn Awards of Merit and Honorable Mention in Theory a student shall pass with a grade of 90 or higher in the theory examination at the same theory grade level as his or her school grade level. To receive an engraved Medal in Theory a student shall:

a—Achieve a grade of 99 or 100 in the theory examination at the same theory grade level as his or her school grade level.

b—Send an additional \$1 to the Theory Chairman, Mrs. Jimmie Mansfield, 644 West Fifth, Corsicana, 7110.

Amarillo Sponsors SA Workshop

The Amarillo Music Teachers Association sponsored a Student Affiliate Workshop on September 9 at Amarillo College. Robert Hoffman, director of music at the college, conducted the program, with special emphasis on the theory requirements as outlined in State Bulletin 589.

During the workshop a "white

elephant" music sale was held. Proceeds went to the Student Affiliate Activity Fund.

Mrs. Erlene Fields is chairman of the student affiliate committee in Amarillo. (Mildred Gergeri, state public relations officer for A.M.T.A.)

Request From Ensemble Chairman

Dr. J. Wilgus Eberly of Texas Woman's University, the new SA Ensemble Chairman, sends a request pertaining to his department.

"Your new Ensemble Chairman," he writes, "is receiving splendid co-operation. The following associations have already sent in the names of their contact chairmen, ensemble conductors and program numbers: South Plains, Corsicana and Corpus Christi. May I hear from the rest of you soon?"

Keyboard Quizzes

Who is that sorcerer who "gets his bearings" from "setting the temperament" on an expensive instrument in your home? If you read the December issue of Young Keyboard Jr. you already know that he is no wizard. He is the expert who keeps your piano in good playing condition—the piano tuner!

This is just one of the many interesting and practical articles we will all be reading in the monthly (October through May) Young Keyboard Jr. and Keyboard Jr. magazines. Yes, we will be reading and studying this excellent material which will serve as the "text" for the YKJ and KJ quizzes at the state convention in Brownsville in June.

The preliminary quizzes for YKJ and KJ are usually scheduled at 8:00 A.M. on the first full day of the state convention—Student Affiliate Day. Any S. A. teacher or local association may enter any number of contestants.

First, second and third place winners participate in the final quizzes which are held later the same morning.

In the final YKJ quiz, each contestant will be asked to identify from sight and sound themes from 3 works studied during the year. In the final Keyboard Jr. Quiz contestants will be asked to identify by sight only themes from 3 works studied.

All participants in the two final quizzes will be awarded a recording, with the two first place winners receiving cash awards.

How can we help our students pre-

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Student Affiliate News

(Continued from Page 10)

pare for the quizzes? Here are some suggested ways for:

A. The private teacher

1. Assign one article for each piano lesson and ask the student three or four questions on the material covered. A score sheet might increase interest.
2. Let each child study his magazine with the teacher holding a monthly quiz for her students.
3. Have a weekly class. Cover all the material in three lessons including listening to the recordings and at the fourth lesson hold a quiz over the material in that month's issue.

B. The local association

1. Hold monthly classes for the purpose of playing and discussing the recordings using the thematic charts and instrument pictures. A short quiz might be held at the conclusion of each class.
2. Hold 2 quizzes per year.
 - a. In January—an interest builder using contents of the Oct., Nov., Dec., and Jan. magazines.
 - (1) Students draw numbers for places
 - (2) Score 2 pts for correct answer
 - (3) Have a "name that tune" part using themes from the first four issues
 - (4) Refreshments
 - b. Have a final quiz in May in same manner
 - (1) Add points from 2 quizzes to get winner
 - (2) Award a prize to winner
 - (3) Encourage others to go to state quizzes and "beat" winner

If you have other suggestions for ways to teach the Keyboard magazines, please share them with us. Write to your Keyboard Quiz chairman, Mrs. Blaise Montandon, 1421 Casa Verde, Corpus Christi, Texas.

Ellnor Montandon

!! PLEASE NOTE !!

Beginning this year, a new "grading" system was announced for the Keyboard magazines as follows:

Young Keyboard Jr.—Grades 4-7

Keyboard Jr.—Grades 8-12

For this year only, at the state convention, seventh graders may participate in the quiz for which they have studied—either Young Keyboard Jr. or Keyboard Jr.

!! PLEASE NOTE !!

Rio Grande Valley Conducts Keyboard Quiz

The Rio Grande Valley Music Teachers Association, for their September dinner meeting, invited the state Keyboard Quiz chairman, Mrs. Blaise Montandon, to introduce the Keyboard Jr. program to their members.

After hearing demonstration lessons using two articles from Young Keyboard Jr. Magazine, three members, Miss Mary Elizabeth Challes, Mrs. Minerva Garcia and Mr. Arnold Holmes volunteered to serve as contestants for a quiz. There was much lively urging, peering and some "prompting" from the audience as the contestants answered confidently, or hesitantly "passed". Each contestant was asked to recognize two musical themes (shown on large manila cards) and identify them by title and composer. Contestants and audience found it somewhat difficult to "think under pressure"! The score keeper tallied the score sheet and each contestant was awarded a small gold pin (safety pin). First prize of five dollars (a five peso note) went to Mr. Arnold Holmes!

Enthusiastic questioning and note-taking followed a short discussion of ways to use the Keyboard Jr. magazines with private students. At last report RGVMTA members had enrolled a sizeable group of Student Affiliates from which there will probably be quite a number of quiz contestants. Let's get busy with our students and give our convention hosts a run for the prizes!

CROTCHETS

Ozark agents at Louisville report that an orchestra boarding at their station recently requested eight tickets for its seven members and a bass fiddle. One passenger was listed on the manifest as "B. Fiddle".

STRAY THOUGHTS

"Music is not a means of physical pleasure. It is one of the most subtle products of the human mind."

—Sain-Saens

Effective Teaching . . .

(Continued from Page 8)

lish habits of playing correctly and musically. He studies the personality of each student, recognizing individual differences and finding ways to approach and solve individual problems. One student needs encouragements while another's "ego" may have to be deflated before he can do constructive work.

He asks questions to stimulate the pupil to "Think," in fact, I believe every lesson period should start with a series of questions, regarding the music to be played.

Finally—"Example" is as powerful an aid in teaching as explanation. Therefore, it is desirable for the teacher to be an active practitioner of music himself, able to illustrate at the piano exactly what he wants the student to do. He encourages his student to practice regularly, as he himself should not neglect his own performing skill through the years. If his attitude is one of enthusiastic participation in music making, he may be able to impart the same attitude to his student.

How does he teach? By upholding a high standard of attainment, by guiding the student towards systematic progress, and by setting him an example personally—as the student learns to communicate his musical experience through performance, the teacher, too, feels a renewal of his own enthusiasm and discovers anew the joy of teaching.

TO A MUSIC TEACHER

Anne Campbell

You cannot practice for her everyday,
The knowledge that you give her will
not stream

On her young mind in a bright, blinding
ray

But you can plant a dream.

Ah, you can plant a dream in her young
heart—

A dream of excellence whose light will
gleam

Upon her pathway as the years depart
Your words can plant a dream.

To sow a dream and see it spread and
grow

To light a lamp and watch its brightness
gleam—

Here is a gift that is divine

I know—

To give a child a dream.

Local MTA

Presidents and Reporters

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Mr. Dale Roller, Amarillo College
Mrs. Steve G. Gergeni, 3917 Doris Dr.

AUSTIN

Mrs. Clark Cramer, 1416 Alameda Dr.
Mrs. Stewart Harkrider, 2804 Bonnie Road

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BRAZOSPORT

Mrs. Norma Sutton, 518 W. 6th. Freeport

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— o —
**Golden
Anniversary Convention
— June 7-10 —
Fort Brown
Motor Hotel
Brownsville, Texas**

TEXAS MUSIC TEACHER

6110 BOWLING GREEN

HOUSTON, TEXAS 77021

FROM THE EDITOR

We've moved the printing of our magazine to Houston! This is our excuse for being late with this edition. Next time we will be on time, we promise!

Your editor has set up a definite schedule for publication and would like to pass this information on to you.

The fiscal year will begin with the October issue, with the deadline being the 15th of September; January will have a deadline of December 15th; March will have a deadline of February 15th; May, the Convention Issue will have a deadline of April 15th and August, the Post Convention Issue will have a deadline of July 15th.

The deadline for our next issue, March, has been set for February 20th because you will receive your January issue later than usual. This is necessary because of our moving the magazine to Houston.

I wish to thank all of you for sending me the material for the magazine and urge you to continue doing so. We want to know what your association is doing, and what your Student Affiliates are doing.

For our next issue, could we have some copy from committee chairmen advising us of plans for Convention? Our teachers need to know how things are progressing. They need to be assured that they are preparing their students in the proper manner for the various activities at Convention.

PLEASE LET US HEAR FROM YOU SOON!

NOTICE

Contact the proper chairman when inquiring about specific phases of the Student Affiliate program.

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ALL ABOARD FOR MEXICO CITY

Final highlight of our Golden Anniversary Convention in the Rio Grande Valley will be a guided tour of Mexico City. Tour personnel will leave, via airlines, from Matamoros, right across the Rio Grande River from Ft. Brown Motor Hotel, convention headquarters in Brownsville.

Departing Thursday morning, tour group will arrive in Mexico City shortly after noon following a two-hour flight over scenic territory. We will be received with special greetings at Mexico City Airport and transported to one of Mexico City's beautiful hotels. Dinner Thursday evening will be at the beautiful Mauna Loa Dining Club, specializing in exotic tropical Polynesian decor and foods.

Friday's tour includes a visit to the famous Mexico City Cathedral, the Government Palace with its famous murals by Diego Rivera, the Castle of Chapultepec, and Mexico City's wonderful residential district, luncheon at one of the capital's fine restaurants, then out to the Shrine of Guadalupe, Pyramids of the Sun and Moon, Temple of Quetzalcoatl, and return to Mexico City.

Saturday's tour includes a visit to the most modern suburban development in the world, "El Pedregal", "University City", colonial Coyoacan, San Angel and others not yet completed in plans. Those wishing will leave Sunday morning by plane arriving in Brownsville around noon. Those who wish to remain for Sunday's tour will be treated to a fabulous Mexican Sunday (most of these events are available only on Sunday) which includes the beautiful Mexican Folklore Ballet at the Palace of Fine Arts (a fabulous place to be seen in itself) plus Rivera, Orozco, and Tamayo murals; then to Plaza Sullivan for the open air mart; Chapultepec Park and dashing Charros; Mexican luncheon at Posada del Caballo Bayo; a boatripe on the canals of the Floating Gardens of Xochimilco, and (for those who wish,) the Bullfight with an escort to explain; returning to Brownsville Monday morning.

The tour is presented as a special package plan which includes airplane round-trip passage, hotel, meals, tours, and transportation all at one special price. Price and exact schedule of events will be sent shortly upon completion to each association. This will be a wonderful opportunity for a spectacular tour shared by musicians and friends. Don't miss it!

Write to Kathryn Arvin, 714 East Van Buren, Harlingen, Texas 78550, who is Mexico City Tour Chairman, for additional information. Reservations must be made in advance and will be accepted as soon as final plans are sent to each association.