



# Texas Music Teacher

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NO. 3

Mrs. J. W. Ousley, 301 North 40th Street, Waco, Texas, recently presented a recital in which she featured the eighteen boys who study with her. All of these young men are proud to be Student Affiliates. Front row: Ken Sorley, Dickie Cooper, John Porterfield, David Hargrave, Dick Price. Second row: Paul Heckman, Larry Groover, James Pool, Charles Tolbert, David Hudson, Lynn Frances. Back row: Charles Blanton, Buzzy Dozer, Bill Quinton, George Pool, Bob Wayne Ousley (has been a member since the Student Affiliates were organized and he was the state winner in the 1962 vocal contest), John Frances, Gene Spivey.



## The Parents' Responsibility To The Musical Education of a Child

Dale Roller

One day not too long ago there was a man walking down New York's famed Fifth Avenue when he was stopped by a stranger. "Excuse me, sir," said the stranger, "How do I get to Carnegie Hall?" The man reflected a minute. Then he replied, "Just practice, practice, practice."

From the April 1963 issue of "Changing Times," we are reminded that there are three people mainly involved in the musical education of a child. I would like to begin by calling your attention to

the three areas of concern this evening. **FIRST THE CHILD**, unless he's that one in a million whose musical genius is apparent from the cradle, he shouldn't be offered formal musical training before he is seven or eight.

He should have indicated some affinity for music. Perhaps in a Kindergarten or first-grade rhythm band or you may hear him humming a tune or listening

intently to a record player or radio. He may try to pick out tunes on the piano. These are all evidences of a musical ear, and, potentially, musical talent.

Finally, the child who asks for music lessons probably is ready for them. Such a self-starter has shown musical motivation. If he asks for a special instrument, his request should be respected. **THE PARENTS—**

If they want their children to love music, parents must light the way. From

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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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# TMTA

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# TMTA Charter Members

Fort Worth has within its membership three members who are charter members of the Texas Music Teachers Association.

Miss Kathleen McGehee, a teacher of piano, studied in El Paso with Alexander Ludwig; in Fort Worth, theory with Dr. E. Clyde Whitlock and piano with Sam Losh; in Dallas with Richard Conrad; then she did many workshops, some of which were conducted by Ernest Hutcherson, Ernst von Dohnanyi, and Guy Maier. When she began teaching, she was a co-assistant to Mr. Losh.

Miss Alma Ray, now retired, studied piano with Wilbur MacDonald at Polytechnic College; she earned a Bachelors degree in Public School Music at Texas Christian University; she earned a Masters degree at Columbia University. Miss Ray was Assistant Supervisor and later became Chief Supervisor of Music in the Elementary Schools of Fort Worth. She held this position until her retirement a few years ago.

Dr. E. Clyde Whitlock, a native of Kansas, came to Fort Worth in 1909. He studied violin at the Wylie Violin School, Kansas City, American Conservatory in Chicago, with Issay Barmas of Klind-

worth-Scharwenka Conservatorium, Berlin and with Samuel Gardner at the Juilliard School of Music, New York.

For 12 years he taught at St. Mary's College in Dallas; 4 years at Polytechnic College, Fort Worth; 18 years at Our Lady of Victory, Fort Worth; he is co-founder and taught for 39 years at the Fort Worth Conservatory; he has been an instructor at Texas Christian University since 1943.

Dr. Whitlock was Concertmaster of the Fort Worth Symphony for 17 years; was violist with the Pro Arte String Quartet for 17 years; was Director, Broadway Presbyterian Church for 23 years; has been Music Editor for the Fort Worth Star-Telegram since 1926; is author of the theory section of the Texas Agency Bulletin 589 on Applied Music in the Texas School System.

The only TMTA member to serve as President of the State Association two different times, the first tenure of office being 1918-1920, the second 1944-1946, Dr. Whitlock was elected as permanent director in 1940. He has not missed a state convention in the past forty-nine years.

Mrs. M. S. Dockum of Corsicana, a charter member of the Texas Music Teachers Association, now observing its fiftieth anniversary, has practically given her life to music, and the hundreds of girls and boys who have passed through her studio through the years owe her a debt of gratitude for the musical inspiration imparted to them.

Mrs. Dockum was a music major at Kidd-Key College in Sherman, she was teaching music in a small Southwest Texas College before she was twenty years of age. After her arrival in Corsicana in the early part of the century, she became identified with the Nevin Club, was instrumental in placing music in the Corsicana Public Schools, taught large classes of piano students, and served as organist at two churches—19 years at St. John's Episcopal and 27 years at Temple Beth-El.

In 1941, Mrs. Dockum was co-organizer of the Piano Ensemble Players, an organization that she still sponsors with much interest and enthusiasm.

Through the years, Mrs. Dockum has been active in the Corsicana Music Teachers Association, and at one time served as its president. In the early 1950's, Mrs. Dockum was chosen as "The Mother of Texas" and attended a meeting of all past Mothers of their respective states, which was held in New York City.

In a national contest some years ago, Mrs. Dockum won a three hundred dollar prize on an essay that described her particular system of piano teaching.

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# The Parents' Responsibility

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an early age children should be exposed to music in the home—records in particular. It doesn't have to be long hair or even classical. Music for small tots to dance to, to sing to, just to clap hands to is always fun. The child who learns folk songs or hymns or other small songs around the home is getting an excellent foundation for musical training later on.

Taking one's child to concerts can arouse musical instincts. Probably the most important contribution of a parent is enthusiastic support of progress. Praise can do wonders in strengthening confidence occasionally sharing the chore of practicing—by listening and commenting—can make it seem less like penal servitude. If other members of the family play instruments, duets or trios can be arranged—great fun for all concerned and strong incentive for the beginner to get on with his lessons.

## THE TEACHER—

Should be a competently prepared person that has a genuine interest in helping the child be a fine musician. The parent should be aware of teachers who are more interested in pushing the child into the professional limelight to further their own cause than consider the child a different human being who is striving to know and understand and love the great field of music. Music in general should go hand in hand with the development of specific talents.

Singing is the oldest and one of the most satisfying forms of musical expression and enjoyment. You hear more and more of it in schools, elementary through college. Your child may be indifferent to an instrument, but he may love to sing. Don't discourage him.

## WHY MUSIC? WHAT DOES IT OFFER? IS IT WORTH IT?

A recent article from a new York Paper pointed out that young people working toward careers in science are being encouraged to take up a musical instrument. Using as an example, Astronaut John Glenn's proficiency on the trumpet, Dr. Robert Sommers who is assistant superintendent of Chicago's public schools said, "Music study contributes much to the development of scientific and logical approaches to problem solving."

He cited six desirable qualities which music study develops in young people and which are invaluable to the scientific mind. They are concentration, coordination, mathematical precision, perseverance, mental discipline and cooperation.

In addition, he pointed out, music is emotionally satisfying, physically relaxing and a lot of fun. "When the technical student learns only rules and regulations, Dr. Sommers continued, his mind becomes static, scientifically dead."

Chemist Harold L. Dimon who works days in the Gulf research lab at Harnarville, Pa., spends his evenings supervising a cool-jazz teen-age band. "Jazz," he maintains, "teaches basic courtesy, cooperation and discipline."

At Massachusetts Institute of Technology, one of the world's leading technical universities, students play in a 70 piece concert band, a 60 piece symphony orchestra and an 18 member brass choir. At the University of Arizona, engineering students comprise the largest membership in the university band. At Duke University, Professor Walter J. Seeley said, "I advise engineering students to take courses in music."

A recent survey of scientists by the American Music Conference showed more than two-thirds were amateur musicians, the rest actively interested in music. All agreed that music study is a big help in laying a foundation for scientific thinking.

Many leading educators now regard music as an essential part of a completed education. Here are a few of the benefits each verified by authentic studies.

**SELF-EXPRESSION**, Through music the child expresses his feelings and emotions, finds a clean and creative outlet for youthful energies.

**SELF-CONFIDENCE**, Entertaining others lifts the "status" of the child, gives him greater assurance in facing others.

**WHOLE SOME COMPANIONSHIP**, Musically active youngsters have no time or inclination for mischief.

**MEMBERSHIP IN A MUSICAL GROUP**, As a member of a band, orchestra, choir, or other ensemble, the child develops an appreciation of discipline and teamwork that remains with him for life.

**MENTAL ALERTNESS**, Over a period of 30 years 75% of the scholastic honors of a famous university went to the 10% of the students who included music in their studies.

**CHARACTER AND CULTURE**, Music brightens the mind, enriches the spirit and develops the body of youngsters.

**LIFETIME APPRECIATION OF MUSIC**, And all it means in pleasure and inspiration.

**ABOVE ALL, PLEASURE**, Entertaining others while enjoying yourself is the richest kind of fun . . . clean, wholesome, constructive fun.

In "Music As A Hobby," Fred B. Bar-

ton, the author, says, with both sense and sensibility: "If you feel the need of teamwork, if you feel unimportant, then playing in a band or orchestra or singing in a choir will lift you out of yourself and make you somebody new and different . . . music lets you express yourself without your being for one moment self-conscious. Music lets you let yourself go . . . music makes you a more interesting person to live with. You begin to develop your resources so you are an all-around personality. Music cheers you, comforts you, keeps you company too. The man who has music in his soul is never lonesome. Music will enlarge your enjoyment of life.

Music gives you peace of mind in a troubled world . . . Music makes a bigger you, a broader, more sympathetic, more understanding you, a person better able to appreciate the rich and lovable qualities in other people. Music helps you become better acquainted with yourself. "The ability to make music is one pleasure no one can ever take from you." Marion S. Egbert, Vice President and Educational Consultant, American Music Conference states:

"A bright child who is bored with school work that doesn't offer enough challenge becomes less of a problem to teacher and parents as he finds new goals to conquer in the dedication and imagination demanded by the playing of a musical instrument. By successfully meeting the standard imposed by music, a child improves his capacity for abstract thinking, his ability to concentrate, and his attention span. He finds an added reward in the sense of fun and accomplishment that comes from creating music. This, in turn, promotes continued mental effort and self-confidence, so important to a child's personal development."

## REGARDING PARENTS AND THEIR OPPORTUNITIES—

While looking for material to present to you I came across a recent study that might be of interest to you. It is called "THE INFLUENCE OF PARENTS' ATTITUDES ON CHILDREN'S MUSICAL ACTIVITY." It is a socio-psychological study sponsored by the Leblanc Corp. of Kenosha, Wisconsin. This report presents the results of an exploratory study of parental attitudes associated with the playing of musical instruments by children.

This study investigated attitudes related to musical training of 300 mothers of school aged children in a major metropolitan area. Half of the mothers had children who played musical instruments; the other half did not.

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# The Parents' Responsibility

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Mothers of instrument players were matched with mothers of non-players to eliminate, in so far as possible, broad social differences which would be likely to determine attitudes. In evaluating the differences of attitudes presented in this report, it is important to keep in mind that these two groups of mothers are quite similar in terms of such things as age, income, neighborhood and other demographic variables.

The report is quite lengthy so I will report from the total summary.

Parents of non-players see the "musical child" as a special type of child, different from their own children. The musical child is interested in music; he demands the right to have musical training once started. This child has a special talent for music which manifests itself not only in musical ability but also in a lack of aptitude for other activities which are not compatible with musical interest. The musical child, if a boy, is seen as somewhat effeminate and lacking the qualities of a real boy.

This picture of the musical child in the minds of parents of non-players does not truly represent the real musical instrument playing children. The real instrument players, while they are more exposed to good music, do not have, nor require, the high degree of independent interest in musical training attributed to them. To a large degree their interest is generated and sustained by adults, particularly by the music educator, the private teacher and the parents. Most players do not have special talent for music, at least not in the sense that parents of non-players mean. Children who play musical instruments are not effeminate nor are they cut off from other kinds of activities. To an even greater degree than non-playing children they participate in sports and other non-musical extra-curricular activities.

Interest in having their children play musical instruments should be increased by correcting the misconceptions about the musical child held by the parents of non-players. It is also necessary to encourage musical instrument playing, to provide non-playing children with the exposure to "good" music which is lacking in their homes.

The investigation of the parents' image of the musical experience indicates that parents of non-players have a largely negative view of this experience. From the child's point of view they see the experience as unrewarding and even

painful. From their own point of view they see it as a source of discomfort and annoyance because of the noise involved and as a constant problem for the mother who must force her children to practice. A basic element is their belief that it takes a long period of practicing before the child gets any pleasure out of the experience. Their beliefs about what is involved in the musical experience make musical training particularly repellent to them in the light of their basic attitudes toward child-raising. They are concerned primarily that the child is happy and enjoying childhood. They are unwilling to deny the child present pleasures in order to prepare him for the future.

These attitudes toward child-care flow out of a basic personality pattern which is typical of parents of non-players. These parents tend to be both hedonistic and other-directed in comparison with parents of instrument players. They tend to seek immediate gratification of needs. They live pretty much in today and let tomorrow take care of itself. They are concerned with getting the approval of other people and depend largely on other people to provide them with their sense of significance.

Their attitudes toward child-care and their characteristic personality patterns contrast markedly with those of parents of instrument players. Parents of players are more ambitious. They are also more puritanical in character. They stress the importance of duty, discipline and postponement of present gratifications for future benefits.

To interest parents of non-players in musical training, it is necessary to improve their views about the nature of the musical experience. They must be shown that musical training involves immediate gratifications for the child. Two points, which may be easily made, could go far in increasing their approach of the musical experience. One of these is to stress the social experiences gained by the child through his participation in a school music program. The other is to make clear to the parent the relatively short time involved before a student of a musical instrument can produce at least simple tunes on the instrument.

The values parents see in musical training imply motives. The major values of musical training by this study are:

1. A technique for upward mobility,
2. A preparation for a career in music,
3. A cultural experience,
4. A source of personal satisfaction,
5. An anti-delinquency measure,
6. A form of social adjustment,
7. An aid in personality development,
8. A fulfillment of a parental obligation,
9. A status enhancement for the parents,
10. A contribution to fam-

ily cohesion, 11. A form of intellectual training.

Clearly, not all of these values are of equal importance. All deserve, however, at least brief attention to discover their place in parents' attitude toward musical instrument playing.

Of the possible functions which musical training can serve, four find acceptance by a substantial proportion of mothers. These functions are personality development, personal satisfaction, cultural enrichment and social adjustment.

Three other functions of musical training are generally accepted but they are felt to be secondary in character. These functions are keeping the child occupied and out of trouble, contributing to parental pride and preparation for social mobility.

The other functions mentioned are not generally accepted. While they may be of utmost significance to individual families, they do not have either general application or appreciation.

## THAT PRACTICE TIME—

There seems to be two distinct ways to practice. One system was advocated in an article printed by "Parent's Magazine". The writer, Ida Meckler Stocker, told of seven year old, Steven, who, along with several activities, wanted to study piano. The parents were so elated to think he wanted the experience, for they too wanted him to play, that they consented in the face of a crowded schedule. They realized their problem was how to squeeze a half-hour or so of music into a schedule that was already splitting at the seams.

Their philosophy centered around this statement. "We have no set schedule at all. It just sort of gets worked in through the day, a few minutes here and there, in a relaxed sort of way." This sort of attitude must be one the teacher knows and understands. Many teachers have students who respond in this manner much of the time. This attitude on the part of the parent is one thing but if the teacher they chose taught in the same manner they wouldn't stay with them very long. I support the parent who advocates this philosophy lets the child bathe as they choose, eat as they choose and do as they choose. If this is your philosophy, I hope the results you receive are to your liking.

It is my conviction that while students aren't bad as some would want to believe, they do require some personal guidance and supervision. When asked about it, they usually respond with an affirmative vote for help and guidance. As complex as our society is becoming, we need an ever increasing number of

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# News From Here And There

AUSTIN: The meeting of the Austin District Music Teachers' Association November 4th was given over to Student Affiliate reports by the chairman, Mrs. B. C. Burba. Included were workshop reports by Mesdames George Pisk, J. A. Biggers and Lois Oliver, who attended the Rudolf Ganz workshop for piano in San Antonio and the Frances Clark workshop in Dallas.

In December the Choric Division of the Forensic Club, McCallum High School, under the direction of Guy Bizzell, presented a program in two parts: poems remembered from childhood and poems for Christmas; sixteen students participated. An organ recital was given by David Spicer.

Dr. S. E. Murphy, teacher of educational psychology at the University of Texas, spoke on "Psychology and the Music Teacher" at a luncheon meeting in January; a question and answer period followed.

A panel discussion, "The New School Music Program", was given by Dr. Roy Johnson, supervisor of music for Austin public schools, who served as moderator. Panelists were Mrs. Eunice Rundell, Bryker Woods school; Miss Jill Schutze, Highland Park school; and Miss Annabelle Bailey, Brooke school.

CORPUS CHRISTI: The past months have been very busy ones for members of the Corpus Christi Music Teachers' Association. In October, Blaise Montandon, Head of the Piano Department at Del Mar College, presented a Bach workshop. Major areas of discussion and demonstration included changes in the playing of Bach up to the present, limitations of instruments available then and now, differences of opinion in interpretation of Bach (ornaments, etc.) and the great bearing good, mediocre and poor editions of Bach lend to any performance of this Master's work.

In November, an area-wide Hymn Festival, under the able direction of Mrs. Terry Ferrell, was held at the First Presbyterian Church, Saturday, November 16th. Participating students of all levels entered one of six categories ranging from simple arrangements of hymns to preludes, postludes and offertories. Each year a student may advance to a new level provided he has passed the previous one. This year 111 piano and organ students participated. There were four "graduates" who will be rec-

ommended to their respective churches as competent and able accompanists.

Each year we are delighted by our teachers' recital; this year's December recital was no exception. On January 25th, many well prepared pupils of our local members were presented in recital. Four of these are being asked to play again on the Honors Recital, May 8, as will some of those participating on the February and April recitals.

Mr. William McKamie of Baylor University will present a recital and workshop on March 15-16.

April 6th is the date now set for our first Sonata-Sonatina contest; Miss Verena Harder of the University of Texas will be the contest judge.

Sandwiched in between all this are many Student Affiliate projects—Whitlock theory tests, ensemble rehearsals and the performance, Keyboard Magazine quizzes and the National Piano Guild Auditions. The year will climax with the installation of the officers for the coming year at a picnic in the backyard of our president's home, Mrs. C. H. Roberts.

CORSICANA: Corsicana held its Tenth Annual Bach Festival Friday, February 21, 1964. Mrs. Nina Overleese of Tyler was adjudicator for 152 students playing Bach numbers from the little Minuets, Polonaise, Marches, Preludes, Gavottes, Chorals and the Two and Three Part Inventions. Mrs. Jimmie Mansfield was Chairman of this event.

DALLAS: The Arlington State College Chorale, under the direction of Wesley Flynn, performed Christmas music for DMTA at the annual Christmas Coffee, held at the Oak Cliff Society of Fine Arts on December 4th. Assisting Mrs. Colleen Davis Brashear, social chairman, were hostesses, Winifred Bedford and Bruce Barton. Mr. Flynn, director of the Concert Choir and Chorale and instructor of voice at ASC, holds a B.M. degree from the University of Texas, and a M.A. degree from San Diego State College. He has done graduate work at SMU and NTSU.

On Sunday afternoon, January 12th, at the beautiful home of Grace Lorraine Miller, DMTA member, Mrs. Robert G. Nielson, program chairman, presented two guest artists in joint recital. Juanita Teal, contralto, and Dale Peters, pianist, were the performers. Miss Teal, winner of the Wallace Award, has an impressive record of concert experience

and success. She has appeared as soloist with the Dallas Civic Music Association and with the Fort Worth Opera. Her husband, Dale Peters is a graduate of NTSU, and received his Master's from Columbia University. He was the recipient of a Fullbright Scholarship from Columbia, to study for one year in Denmark under Finn Videro. In 1954 he won the American Guild of Organist Award, and since that time has presented many organ concerts throughout the Southwest. He is presently professor of organ at NTSU. Mrs. Evelyn Holman Graham with the assistance of Mrs. W. T. Pearson was in charge of social arrangements.

Dr. Kenneth Firebaugh, Professor of Music Literature at Southern Methodist University, was the guest lecturer at the February 2nd meeting of DMTA. The meeting was held in the studio and home of Mrs. Cooper Brougher III, DMTA member. Mrs. Gilbert Finnell was in charge of the social hour. Dr. Firebaugh holds the bachelor of music degree from the University of Colorado and the masters degree from North Western. He received a Ford Foundation Grant to study Comparative Arts at Harvard. He presently holds a grant to SMU from the Graduate Council of Humanities. He came to SMU three years ago after having taught at Northwestern for 10 years.

The 1963-64 annual Recital Series for students is concluding a successful season under the chairmanship of Mrs. Cooper Brougher III. With Mrs. Brougher in charge, the "Music Day Program" opened the series on Saturday, September 28, at 2:00 p.m. for all age students. Miss Hazel Cobb was the sponsor for the Pre-School through Sixth Grade age group program on October 26. The November 23rd Junior-Senior High School program under the sponsorship of Lathon Jernigan was cancelled because of the assassination of President John Kennedy. Mrs. J. J. Freiberger was in charge of the Pre-School through Sixth Grade recital on January 25. A Junior-Senior High School program followed on February 29th with Mrs. Jim L. Thomas as sponsor. The concluding recital of the series is to be sponsored by Mrs. Floyd McKenna on March 28th. Each DMTA teacher is allowed to present four numbers during the season. All programs are held on Saturday evening at the Whittle Recital Hall at 7:30 with the exception of the opening of the series.

# GUILD

## The One Outlet

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

Box 1113 — Austin, Texas

## News From Here and There

IRVING: The December meeting of the Irving Music Teachers Association was held at the home of Mrs. Robert Gooding. Dr. E. Clyde Whitlock gave a lecture on Student Affiliate work.

In January Mrs. Don Hastings presented an organ recital in her home for the members.

Mrs. Royce Hogue was hostess for the February 6th meeting. Mrs. Robert Gooding presented a vocal program accompanied by Mrs. Ralph Jenkins.

TEMPLE: The Temple Music Teachers Association held their second student recital for the term on Sunday, December 8th at the Federation club house. This was a solo recital and a good group participated.

A business meeting followed with the president Mrs. Marshall Edwards presiding. A luncheon was planned for January and an all ensemble recital will be given on Sunday, April 5th.

We are happy to announce that in May we will have Mr. William J. McKamie, of the Baylor School of Music, Waco, for a piano concert. This is to be an especially attractive program for the students of this area.

## 1964 Convention News

Texas Music Teachers Association members will be well represented at the Southwestern Division Convention May 1-3, at the Western Skies Motel in Albuquerque, New Mexico.

Program Committee Chairmen include Rachel Kent, Beaumont, College Music; Jack Elliott, El Paso, Music Education; Elizabeth Morris, Amarillo, Piano (Junior); Jack Hendrix, Big Springs, Piano (Senior); Blaise Montandon, Corpus Christi, Nominating.

Dr. Frank C. Hughes of Texas Christian University and a member of the Fort Worth Association has been commissioned to create a composition in honor of the TMTA GOLDEN ANNIVERSARY CONVENTION to be held in Brownsville next June 7-10.

The work titled "Te Deum" will be written for mixed chorus and orchestra and will be performed by the Valley Civic Chorus and the Pan American College Orchestra.

DEADLINE  
FOR MAY ISSUE  
WILL BE  
APRIL 15, 1964.

# The Parents' Responsibility

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young people who are taught to see a job that needs attention and to set out immediately to accomplish successfully that job. The discipline that music will teach the youth of tomorrow will prepare them to meet the challenge. Marion S. Egbert, Vice President and Educational Consultant of the American Music Conference suggests that for her youngest pupils, practice periods be broken into two or three segments. She feels more can be accomplished in several shorter periods. As the student gets older and able to concentrate for longer periods of time, the practice period can be extended. Many big artists limit their practice, or work times, to hour or two hour periods with short breaks to rest and change the thought pattern.

Mr. William Krevit, composer of Educational Piano Teaching Material offers these comments for making music practicing more fun for your child:

1. Never use music practice as punishment for a misdeed.
2. Avoid the possibility of black-mail. Do not let your child use practicing as a wedge to wheedle favors out of the parent.
3. Make the child earn any privileges extended to him.
4. Avoid Bribes! (Don't pamper your children). Have you ever overheard something like the following? Mother: "Jimmy, it's time for your practicing now." Jimmy: "Aw, I don't feel like it." Mother, after several do's and no's: "Well, all right, I'll give you a quarter if you practice your lesson; then you can go to the movies." The result is a demoralizing effect upon Jimmy's power to concentrate. He will not rehearse with his mind on the business in hand. He will watch the clock.
5. Have the piano in a cheerful atmosphere in a cheerful room. Own the best instrument you can afford.
6. Try to place the piano away from windows because there is too much distraction outside.
7. Arrange the music-play period for that part of the day which does not interfere with out-door fun.
8. The child must not play or practice his instrument when he is tired. He cannot concentrate.
9. It is absolutely essential that a routine schedule be arranged and adhered to.

Artist-Teacher Manfred d'Elis writes, "There is no simple way of learning to

play well without regular and adequate practice. No matter how much a teacher tries to lighten or sweeten the idea of practicing, it usually seems a chore to a young pupil. But it must be done.

When embarking upon piano study, nearly every child needs help between lessons. He can, if necessary, be dependent entirely upon his own efforts, but it is very helpful to him, and also to the grateful teacher, if he has a guiding hand at home. He is learning an entirely new language—unfamiliar and abstract—of clef signs, time signatures, names and values of notes and rests, expression marks, and Italian words. And with it all he must coordinate fingers and mind and make some attempt at musical expression. Quite an order for a young child. Assistance is needed.

First of all, one of the parents should be at home during the practice period. If a child willingly accepts help, the parent can tactfully assist him with notes and time and encourage him to "try it once again." When he has learned a few tuneful selections, he will be delighted with his success and the parent will be pleasantly rewarded for his own time and efforts.

**IF THE PARENT SHOULD SAY—  
BUT I DON'T KNOW WHEN HE IS  
MAKING A MISTAKE.**

Simple teaching pieces are usually written out so they can be taught, or supervised by an enthusiastic parent. The important point is to set aside a definite period or periods of study during the day and to maintain the practice schedule as closely as possible. Needless to say, it is necessary to eliminate as many distractions as possible during the practice time.

After two or three years of study, the material becomes longer and more difficult but also more rewarding musically. If a good habit pattern has been established, then the increase in practice time can be safely bridged. However, the parent will need both understanding and tact, as well as psychology, to persuade a young child to do the necessary practicing. It may not be easy, but the results can be well worth while.

Praise and encouragement by the parent, together with a sincere interest in the young students musical education, will be of great help to him. Encourage active participation in his church choir, school band or choral groups. Expose him to good music with songs, records and concerts. In this way you are opening a new world which can bring some of the most thrilling experiences in his educational and cultural life.

**CONCLUSION—  
PARENTS:**

If your child displays even a dim

interest in music, then he deserves the opportunity. He may quit after a while, but he will never lose the musical understanding and appreciation that lessons nurtured. Or he may become comfortably proficient in his instrument. If that happens, roots have been set for a lifetime of interest and joy.

**STUDENTS:**

You seated here are among the luckiest people in the world. The statements you have heard tonight have been quotes from some of the finest teachers and educators in the country today. You have heard them because your parents were so concerned about you and your future that they granted you the privilege of studying this great art. By your being a student you were invited to this gathering tonight. This is only one of many wonderful occasions you will be a part of because of your interest in music. You are already a part of a hobby or profession that lasts for a lifetime and improves with age. God bless your talent.

**TEACHERS:**

Your interest and enthusiasm for the youth of our country is a prize that you should enjoy with the beginning of each new day. My hope and prayer for you is that you may always be guarded from the temptation to give careless or half-hearted service to any student committed to your care.

The foregoing paper was given by Mr. Dale Roller, President of the Amarillo Music Teachers Association and a member of the piano faculty of Amarillo College, at a special meeting of the Pampa Music Teachers Association, October 8, 1963.

The meeting was well attended by parents, teachers and students, approximately 100. A discussion and round-table followed the talk.

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# TMTA Presidents

During the past 50 years the following people have served as President of the Texas Music Teachers Association.

- 1915—Arthur L. Manchester
- 1918—E. Clyde Whitlock
- 1920—Mrs. Mamie F. Wunne
- 1922—Frank Lefevre Reed
- 1924—Sam S. Losh
- 1925—Henry E. Meyer
- 1927—William E. Jones
- 1929—Harold Hart Todd
- 1931—Mrs. John Wesley Graham
- 1933—Miss Roxy Grove
- 1935—Miss Mary Dunn
- 1937—Carl Wiesemann
- 1940—Clyde J. Garrett
- 1942—Claude Sammis
- 1943—Charles Hiker
- 1944—E. Clyde Whitlock
- 1946—William E. Doty
- 1948—LaRue Loftin Conlon
- 1950—Archie N. Jones
- 1952—T. Smith McCorkle
- 1954—Roy J. Johnson
- 1956—Rachel Kent
- 1958—Elizabeth Morris
- 1960—Joseph Kirshbaum
- 1962—Mildred Klein

## George Anson Receives DMTA Honorary Membership

Mrs. Clifton Wilhite, DMTA president, conferred Honorary Membership on Mr. George Anson, and presented him with a plaque in recognition of the outstanding service he has rendered to the Dallas Music Teachers Association. Former recipients are Mr. W. Howard Beasley, Brookin N. Wakley, and Donald Johanos.

Mr. Anson, Texas Wesleyan University piano department head, has contributed his services as director of the DMTA Piano Discussion Group for the past three seasons.

The awarding of this honor was held on February 2, at the home of Mrs. Cooper Brougher III, at the DMTA regular monthly meeting.

## DMTA Honorary Member Receives SAI Award



WILLIAM HOWARD BEASLEY

Mr. William Howard Beasley, the first recipient of DMTA honorary membership in 1958, was awarded the Sigma Alpha Iota "Service to Music in Dallas Award" for 1963 when he was honored at a dinner meeting in the SMU Student Center. Former awards have been presented to Miss Marion Flagg, Dr. Paul Van Katwijk, Mrs. Marjorie Keller, all DMTA members, John Rosenfield and Lawrence Pollock.

The annual award was presented to Mr. Beasley, President of Whittle Music Company, "in recognition of his lifetime encouragement of individual participation in music, his wholehearted support of civic musical activities, his distinguished service to Dallas musical organization, and his understanding and friendly counsel for all who make music, from the amateur to the master musician."

Since Mr. Beasley came to Dallas in 1922, he has been actively engaged in promoting the musical activities of the city. He serves as director of the Dallas Grand Opera Association. He helped organize the Pop Concerts in the Cotton Bowl. He is Board Chairman of the Civic Music Association. It was Mr. Beasley who, in 1925, provided 45,000 questionnaires to be sent to parents of Dallas school children, the results of which helped formulate plans for the beginning of the instrumental department in the Dallas Public Schools. His advice has been sought throughout the years by individual musicians.

## Music In Our Daily Lives

By Tobe Berman

There is more music in our daily lives than you think. The radio-clock gets us up on a musical note. We brave the shower with a song on our lips. From the kitchen the tea kettle sings away, and sweet melodious chimes announce the milkman at our door. While we eat breakfast, the TV or transistor brings music right into our rooms.

There is music everywhere. Even the sonic boom leaves in its wake a special kind of music, noisy as it is. To the factory workers, the whirl of machinery beats a rhythmic pattern. The stenographer finds rhythm in the tapping of her typewriter. The housewife shops in markets flooded with music.

This is definitely a musical age. We are exposed to all kinds of music, classical, operatic and popular. The choice is ours to make. However, for every hour spent learning to play the piano or organ you or your child is assured a thousand hours of pleasure in later life. And today more than ever, the children need the opportunity for self-expression and character-development that comes with playing the piano.

And last but not least, Music, stands far above all other forms of artistic expression, whose purpose is to bring out that truth, beauty and goodness are not whatever any adolescent mind chooses to think them, but are eternal values.

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

The Golden Spread  
Salutes  
our  
Golden Anniversary  
Amarillo Music  
Teachers Association

# Student Affiliate News

DEAR STUDENT AFFILIATE OFFICERS, CHAIRMEN, TEACHER MEMBERS:

Our Mother TMTA is making plans (Texas style) for the celebration of its 50th year! It is our responsibility as professional people to make every possible effort to attend THIS convention, and bring this memorable occasion to the attention of ALL STUDENT AFFILIATES! ! This will be Student Affiliate's 13th year—a GOOD year for us—the largest membership ever—teacher and student wise. The good figure will be announced at Brownsville—yes, there are some SURPRISES in the "making"—you will be there, won't you?

I urge you to read each issue of this magazine, if you do not find answers to your questions, contact the proper

Student Affiliate Chairman of the Student Affiliate Officers.

Mrs. Jimmie Mansfield, announces theory papers are ready for mailing, notify her of your examination date, and number of examinations needed.

Mrs. Lois Oliver, Contest Chairman, announces contests are scheduled for May 2nd, Baylor University, Roxy Grove Hall.

Mrs. LaRue Conlon, Texas Composer Chairman, has assigned a Texas composer for each Association, if you have not received your assignment, contact her immediately.

REMEMBER—all students participating in any one of the above are required to have taken a theory examination, graded by Mrs. Mansfield, or Miss Dunn.

KEYBOARD QUIZZES—is open to every Student Affiliate—no theory required.

Write up your reports of Student Affiliate activities and mail to our editor, Dr. E. Clyde Whitlock—he will do the rest.

Begin NOW talking to YOUR students about the 50th Anniversary, they will love having shared this celebration with all Texans in Texas! !

See you in Brownsville! !

Elizabeth Morris,  
Student Affiliate Chairman

## 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  
644 West Fifth, Corsicana 75110

Texas Composers Chairman

MRS. LA RUE CONLON  
418 Paseo Encinal, San Antonio

Ensemble Chairman

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

Keyboard Junior Quiz Chairman

MRS. ELINOR MONTANDON  
1421 Casa Verde, Corpus Christi

Displays

KENNETH NEWSOME  
1905 W. Louisiana, Midland

Historian

MISS WINIFRED BEDFORD  
3413 Meredith, Dallas

Editor

E. CLYDE WHITLOCK  
4825 Collinwood, Fort Worth 7

Secretary-Registrar

MISS RACHEL KENT  
2419 Hazel, Beaumont

## MAY WE PRESENT --

The new Student Affiliate Display Chairman, Kenneth Newsome, is a member of the Midland Music Teachers Association.



He is a native Texan (born at Lamesa), attended Abilene High, Abilene Christian High, Hardin-Simmons University, Odessa College, and the University of Mexico in Mexico City.

Early music training was with Louise Paylor in Abilene;

has studied with Barbara Attaberry, then of Midland, now of LaFayette, Louisiana; Ethelston Chapman of Odessa, formerly with North Texas in Denton and now head of Music Department at Odessa College; at present, studying with Jack Hendrix of Howard County Junior College.

Mr. Newsome has been a private piano teacher in Midland for the last ten years. He has taught in the Midland Public Schools.

Musical activities include the National Guild and Federated Music Club, Texas Music Teachers Association, Music Teachers National Association, and the Midland Music Teachers Association. In the latter organization, he has served as treasurer, president, and is currently serving as 1st vice-president.

His students have won consistently in local Sonata-Sonatina-Concerto contests and musicianship contests; many of his students have rated high in National Guild Auditions and Federated Music Club Festivals.

rests must not be syncopated) this holds true for ALL grades. Do not let rests fall on stressed beats.

In grade 6, questions No. 3 and No. 5 should be answered on the examination sheet. This will avoid mistakes from reading.

Do have students use same size staff paper as examination papers.

Each chairman should enclose a typed list of each student's name, teacher's name, and school grade with examination papers returned for grading, and please return papers immediately.

Deadline for returning papers to be graded is April 15, 1964.

## THEORY EXAM TIME

The Student Affiliate Theory papers are ready, but they must be ordered by the Student Affiliate Chairman with the date of the examination included, otherwise the papers will be held until the date of examinations are given. Mrs. Mansfield will get the theory exams to you in time for the examinations. All requests for theory papers must come through the chairman, whether for the local certificate or papers returned for grading including Whitlock Honors or Convention Participation.

When not a member of an association or there is no student affiliate chairman, order papers from Mrs. Jimmie Mansfield, 644 West 5th Avenue, Corsicana, Texas for grades four through eight. For grades nine through twelve, order papers from Miss Mary Dunn, 1811 9th Street, Lubbock, Texas.

Please read the Bulletin No. 589 carefully. In grade 5, question 2, the bulletin reads: (The student is to be taught that

# Student Affiliate News

AMARILLO—

Amarillo's Junior and Senior Student Affiliates have been having an active and interesting year. Monthly meetings have been held in the studios of participating teachers. A Student Affiliate of the Month is selected as an award for the best performance on the program. All Student Affiliates of the Month will appear on an honor recital at the end of the year. A monthly award is also given to the winner of the Keyboard, Jr. quizz. The studio winning the most awards by the end of the year will receive a grand award to keep in the studio. Games, contests, and drills based on the Keyboard, Jr. magazine and the theory outline in Bulletin 589 are used at the meetings. Each meeting is concluded with a social hour and refreshments.

Teachers participating in the program are Erlene Fields, Chairman, Elizabeth Morris, State Student Affiliate Chairman, Mary Elizabeth Wilson, Frankie Acker, Helen Strite, Mildred Busch, Millicent Lahm, and Betty Hood.

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In the January issue of the Texas Music Teacher we listed teachers who are participating in the Student Affiliate program. May we take this opportunity to greet the following teachers. Some are participating for the first time while there are those who have worked for many years in this program. GREETINGS TO ONE AND ALL.

AMARILLO: Mrs. Erlene Fields, Elizabeth Morris, Helen Strite, Mildred Busch, Lilly Larsen, Betty Hood, Fannie May Acker, Millicent Lahm, Gladys M. Glenn, Mary E. Wilson, Kathlyn Hines, Mr. Dale Roller, Robert Goodnow.

AUSTIN: Mesdames Ella Louise Burba, Stewart Harkrider, Lois Oliver, J. H. Schlueter, George Pisk, V. A. Gerstner, David Spicer, Douglas R. Throop, L. C. Kuhn, Dorothy Arvidson, Joe V. Fleming, Bertha L. Smith, Marcella Mollenauer, Antoinette Roebuck, Wynona Hobbs, Evelyn Cook Bell, Linnea Smith.

BEAUMONT: Mesdames Tim Hennessy, D. Rex Goode, H. E. Cruthirds, C. A. Kimmey, Miss Anne Whitaker, Rachel Kent, Jewell Harned, Zola Arceneaux, Mr. Hugh E. Thompson, Al Sacker.

BRYAN: Mrs. L. B. Ellis.

CORPUS CHRISTI: Mesdames O. A. Boyer, Grace Goforth, J. C. Davidson,

Kenneth Bennight, William B. Ogletree, Steve Bainbridge, J. Paul Reid, Miss Ann Pittman, Mr. Blaise Montandon.

CORSICANA: Mrs. Jimmie Mansfield, Mrs. Estelle Skelton.

DALLAS: Mesdames Raymond R. Britain, W. T. Pearson, Regina Gurson, Clifton Wilhite, Cooper Brougher III, George W. Dearmond, Jr., John J. Stuart, Edwin J. Hammann, Annabelle Moores, Evelyn Graham, Eugenia O'Reilly, Susan H. Allen, J. E. Lawhon, John G. Allen, Jr., Rolland Reynolds, Robert E. Nilsson, Richard E. Curry, John J. Freibarger, Louise W. Bianchi, Nadine Johnson, Lorena Chamberlain, Carolyn Jones Campbell, Mr. Marvin Gross, Miss Betty Lief Sims, Lazelle Light, Florence Schwiff, Hazel Cobb, Laura Harris Mitchell, Colleen Brashear, Bessie Susong, Winifred Bedford.

EL PASO: Mrs. Reuben Mutnick, Mrs. Jim S. Morrison.

GRAND PRAIRIE: Mesdames Veala Short, Lois C. Flinn, M. E. McFarland, James Anthony, K. N. Terrell, Ocea Grizzard.

HARLINGEN: Mrs. Virginia N. Polk, Kathryn A. Arvin.

HIGHLANDS: Mr. Ronald L. Becker.

HOUSTON: Mr. Dale D. Schriener, Dr. Donald E. Johnson, Mrs. John M. Curran, Kathryn E. Boyd, Miss Margie Pflueger.

IRVING: Mesdames Leo L. Lively, Art B. Young, E. K. Patrick, J. H. Pruitt, Frank Haley, Y. J. Sharp, W. F. Muel-schen.

LAKE JACKSON: Mrs. Greta M. Cope-land.

LUBBOCK: Mesdames Beulah Turner, Frances Wright, A. M. Fox, Martha L. Schelin, Marlin L. Hayhurst, Joy Sue Moutos, Joe Kelley, Cecile Meskimen, Gerald Harris, Wayne Kelly, Mary Helen McCarty, Miss Mary Dunn, Sue Crites, Mildred Klein, Mr. Bill Murphy.

MIDLAND: Mesdames Wayne Matthews, J. S. Knaur, Hans Roweck, H. D. Williams, W. E. Nance, Miss Rebecca Stiles, Mr. Homer Meek, Kenneth Newsome.

PLAINVIEW: Jeannine Greene.

SAN ANTONIO: Mesdames Pauline Trieber, Estelle Moore, J. E. Sills, R. Mangum, B. B. Denius, Tekla S. Staffel, Ardis Ward, Cecile S. Marshall, W. L.

## CONTEST CORNER

Student Affiliate High School contests are scheduled for May 2 at Baylor University, Waco, Texas, from 7:30 A.M. to 4:00 P.M. in Roxy Grove Hall.

A new Steinway Concert Grand and Baldwin Concert Grand will be used.

Specific hours for each division, as well as rehearsal time, to be announced as soon as all contestants have been registered with the contest chairman:

Mrs. Lois Oliver  
2007 Griswold Lane  
Austin, Texas 78703

Simply state NAME, ADDRESS, PHONE NUMBER, STUDENT AFFILIATE MEMBERSHIP NUMBER, AGE, SCHOOL CLASSIFICATION, CONTEST DIVISION (Solo I or II, Concerta, or Voice), COMPOSITION(S), OPUS AND NUMBER, COMPOSER, TEACHER'S NAME AND PHONE NUMBER. Chairman has addresses already.

See Handbook for details, or write to chairman.

Concerto list for 1965 (first movement unless otherwise stated):

Beethoven, C Major  
Mendelssohn, G Minor  
Weber, Concertstucke (last movement)  
MacDowell, D Minor  
Gershwin, Rhapsody In Blue  
Carpenter, Concertino

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Moore, Miss Donna Mae Perry, LaRue Conlon, Mr. A. J. Rozance, Marion L. K. Sellers.

TYLER: Ruth Margaret Walters, Nina Overleese, Joseph Kirshbaum, Roger L. Keyes, Mesdames James O. Trulove, Louis Durst, L. M. Wofford, Thomas A. Wilson, Frances Huff.

VAN HORN: Noble H. Smith, Miss Betty Rose.

WACO: Mesdames Wilma S. Austin, J. W. Ousley, L. M. Alexander, William J. McKamie, Fred A. Sliger, W. J. Wimple, A. S. Lang, S. W. Lipscombe, Lucille Bell, Ethel Lanford, Emily L. Gross, Nannie Bee Ferguson, Lucy A. Bolger, Alilea Muldrove.

WAXAHACHIE: Evelyn J. Davis, Mesdames S. A. Clift, H. B. Dorsey, Daryl Schliep.

# Student Affiliate News

## FROM THE EDITOR

### MAY WE PRESENT --

Mary Dunn came to Lubbock in September, 1922 as head of the Music Department of the Lubbock Public Schools. In 1936, when Private Piano teaching was discontinued in the Lubbock Public Schools, Miss Dunn set up a private studio at 2013 14th Street in Lubbock. In June, 1961, she moved her private studio to 1811 9th Street.

Her students have accomplished 75 recitals complying with State requirements for graduating seniors; 26 student performances with orchestras; 1 Seventh District Federated Music Club scholarship; 2 South Plains Music Teachers Association Texas Tech scholarships; 1 Curtis Institute scholarship.

Some of these students have gone on to accomplish 29 college or university degrees with some music majors; 9 master degrees; 1 Rotary fellowship to University of Paris; 1 assistant teaching while studying for master degree at the University of Texas; 1 assistant teaching while studying for doctorate at Texas Tech.

In teaching careers, there are 6 public school music teachers; 12 with private studios; 1 teaching organ at Theological Seminary in New York City; 1 teaching piano at Lubbock Christian College; 2 part time instructors at Texas Tech; 1 instructor at Texas Tech; 1 in the San Antonio Symphony Orchestra; 1 assistant organist at St. Bartholomew's Church in New York City.

Business and professional careers include 1 medical doctor, 1 banker, 1 minister and 1 architect.

Miss Dunn has served as President of the South Plains Music Teachers Association, 1923-1926; Texas Music Teachers Association, 1936-1937; Tri-State Music Festival, 1933; Texas Music Festival, 1937. She was Chairman of State Applied Music, 1934-1941; Chairman of Music Festival, 1936 Texas Centennial Exposition; Texas Music Festival, 1937; Student Affiliate, 1960-62, of the South Plains Music Teachers Association.

She has compiled the following books:

- "Syllabus of Course of Study for Student Examination"
- "Skills in Music, for Primary and Intermediate Levels" 1939-40, 1942
- "Plans and Materials for use in the Church Music School" 1947

"Applied Music Teaching in Review" —1958  
"S.P.M.T.A. Student Affiliate Teachers' Guide"—1961

Besides her teaching and writing activities, she has judged Interscholastic League piano twice in Odessa and twice in Stillwater, Oklahoma (State Divisional); she planned a musicianship demonstration for the TMTA Convention in 1942 at Fort Worth, two student classes in Austin, and Demonstration class, "Musicianship", Southwestern Division in M E N C, Oklahoma City, 1951.

She was Ambassador of Goodwill in recognition in the field of Musi-Texas Centennial Exposition at Dallas in 1936.

At the Lubbock Woman's Club Music Round Table in November, 1961, she received the Texas Federation of Music Clubs Award of Merit for work with juniors.

Mr. Raymond Elliott, head of the Public School Music Department at Texas Tech, dedicated his book, "Learning Music" to Mary Dunn. The book was published in 1960.

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

#### AUSTIN—

The Austin Student Affiliate Committee has held an open house session at the home of Mrs. Evelyn Cook Bell. Teachers were invited to hear an explanation of the Student Affiliate program and to make plans for the year. Co-chairmen were Mrs. Bell and Mrs. B. C. Burba.

A Texas Composer recital was held on December 13th in the auditorium of the American National Bank. Thirty-nine students participated, representing 16 teachers. The program was arranged by Mrs. V. A. Gerstner.

On February 1st, a Valentine party was held for all students interested in the Young Keyboard Junior magazines. Reports were given by the students on materials taken from the magazines. A program of piano numbers was given by pupils, followed by a quiz and refreshments. The party was held at the home of Mrs. Linnea Smith, with Miss Dorothy Avidson in charge of the program.

Dr. Ivan Olson, head of the music

This issue contains important information concerning THEORY EXAMS, PIANO CONTESTS, VOICE CONTESTS. Read each article carefully and note requirements and deadlines posted.

We need to know more about our CHARTER MEMBERS. Can you help us?

Do you have a PAST PRESIDENT of the TMTA in your organization? If so, would you send us a thumbnail sketch for our next issue?

In order for each association to extend greetings in this our FIFTIETH year, we are offering the following space to you:

1 Professional Card	\$7.50
1/4 Page	\$30.00
1/2 Page	\$45.00
Full Page	\$80.00

Make plans now to attend the Southwestern Division Convention May 1-3 in Albuquerque, N. M.; the GOLDEN ANNIVERSARY Convention of the Texas Music Teachers Association June 7-10 in Brownsville, Texas and the trip planned to Mexico City immediately following the convention.

Remember the deadline for the Convention issue of the Texas Music Teacher magazine is April 15th.

department of Concordia College, was adjudicator for the third annual Bach and Sonatina Festival held on February 15th. Approximately 60 students participated. Students who received superior ratings will be presented on a recital later in the year.

Other Austin Student Affiliate activities planned are a Texas Composer contest, high school solo contest, ensemble recital, theory exams, state ensemble group, keyboard quizzes and an honors recital.

# Local MTA

## Presidents and Reporters

### AMARILLO

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

### BEAUMONT

Miss Rachel Kent, 2419 Hazel

### BRAZOSPORT

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

### CORPUS CHRISTI

Mrs. C. H. Roberts, 3748 Santa Fe  
Mrs. William Ogletree, 1013 Collingwood

### CORSICANA

Mrs. Estelle Skelton, 212 N. 14th St.

### DALLAS

Mrs. Clifton Wilhite, 3633 Hanover

### ELLIS COUNTY

Mrs. S. A. Clift, 811 W. Marvin Ave., Waxahachie  
Mrs. Jack Davis

### EL PASO

Mr. Miles D. Culver, 5223 Mercilus

### FORT WORTH

Dr. Michael Winesanker, 3613 Park Ridge

### GALVESTON

Mr. Paul Bentley, 1701 Avenue G.

### GRAND PRAIRIE

Mrs. Lois Clark Flinn, 714 W. Church

### HOUSTON

Mrs. Kathryn E. Boyd, 2323 South Blvd.  
Mr. Ronald L. Becker, 609 North Main Highlands

### IRVING

Mrs. Art Young, 1702 O'Conner

### MIDLAND

Miss Rebecca Stiles, 1901 W. Texas

### ODESSA

Mr. Ronald Bennett, 1605 E. 37th  
Mrs. Joe I. Ardis, 3744 Crestview

### PAMPA

Mr. Tracy D. Cary, 480 N. Summer

### PLAINVIEW

Miss Jeanine Greene, Box 651

### PORT ARTHUR

Mrs. Edgar H. Johnson, 3301 13th Street

### RIO GRANDE VALLEY

Mrs. Kathryn Arvin, 714 E. Van Buren, Harlingen  
Mr. Don Johnson, 118 E. Van Buren, Harlingen

### SAN ANTONIO

Mr. Rodney Hoare, 705 Morningside Dr.

### SAN JACINTO

Mrs. W. O. Kubik, 1004 E. Fayle, Baytown

### SOUTH PLAINS

Mrs. Joy Sue Moutos, 3401 27th St., Lubbock  
Mrs. Cecile C. Meskimen, 2815 32nd St., Lubbock

### TEMPLE

Mrs. Marshall Edwards, Troy, Texas  
Mrs. C. L. Darr, 915 South 1st St.

### TYLER

Mrs. Nina Overleese, 630 Hudson

### VAN HORN

### WACO

Miss Mary Clayton, 1008 N. 32nd St.  
Miss Alilea Muldrow, 1623 S. 11th St.

### WICHITA FALLS

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

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Golden

Anniversary Convention

— June 7-10 —

Fort Brown

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## TEXAS MUSIC TEACHER

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