



Texas Music Teacher

PUBLISHED BY TEXAS MUSIC TEACHERS ASSOCIATION

AFFILIATED WITH MUSIC TEACHERS NATIONAL ASSOCIATION

Vol. 23

HOUSTON, TEXAS, SEPTEMBER, 1983

NO. 1



Teacher of the Year Phillelle McBrayer receives plaque from Chairman Lyndol Taylor

TEACHER OF THE YEAR

Phillelle McBrayer, TMTA Immediate Past President, was named Teacher of the Year by vote of the Executive Board on nominees proposed by local associations. Mrs. McBrayer is Immediate Past President of TMTA, and before her presidency worked her way with charm and apparent ease through the preceding offices. She was earlier chairman of the committee that drafted the plan approved for TMTA Certification and was chairman of the committee that drafted the By-Laws approved in 1980 and amended in 1982 and 1983. This past year, she was instrumental in bringing three new local associations into the TMTA family.

Mrs. McBrayer's achievements in MTNA and TMTA activities are but a culmination of her years of work in Houston MTA and of her brilliant college career marked by graduation Magna Cum Laude from Oklahoma City University with a B.S. in Business, Major in Accounting, and Minor in Piano. Her teachers were Dr. Clarence Burg on the Piano Major level and Nancy Laughbaum Ragsdale in organ.

Peggy Abraham, for the San Antonio MTA nomination of Phillelle McBrayer wrote: "We

often hear that musicians are not business-like, and that a person with artistic talent is not likely to have organizational ability and business acumen. This myth is proven false in the person of multi-talented Phillelle McBrayer.

"... Her outstanding credentials and her dynamic, dedicated participation in the local, state and national levels of the music teachers organizations surely qualify her for this well-deserved honor."

PRESIDENT'S MESSAGE

The TMTA Convention in San Antonio rose above the vicissitudes of inadequate space and facilities to the heights of a truly inspiring meeting. Many thanks to Dorothy Doll Nobiling, Convention Chairman, and Peggy Abraham, outgoing SAMTA President, for their courageous, skillful efforts which were largely responsible for the success of the various programs, workshops, and competitions. TMTA is grateful to Dr. James Ode and Trinity University for use of facilities.

In addition, we have never had a more stirring and informative schedule of programs than that planned by President-Elect Jo Ann Fargason. A number of people have written to me saying they were inspired by the lecture sessions to undertake new studies this summer in micro-computers, new teaching methods, additional certification areas, and other convention related matters. All the letters mentioned the fine food the El Tropicano served at such a reasonable price. I know these letters reflect the general sentiment of our membership, and we are grateful to all the hard working SAMTA members as well as the TMTA and TMTA-SA personnel who had convention responsibilities.

Regardless of the attendance limits which were imposed, of necessity, on the San Antonio convention, we still had 2,641 students, parents, and teachers registered this June. This is only a little over 100 less than last year's record attendance of 2,759. The El Paso convention will accommodate a return to the previous TMTA-SA attendance rules. TMTA and TMTA-SA officers have met with the EPMTA, El Paso Convention Center, and various hotel personnel in August to make the final arrangements for June, 1984. Plan now to spend four days of listening, learning, and



MTNA President Frank McGinnis

MTNA President Frank McGinnis was the most welcome official representative from MTNA to the TMTA convention in San Antonio. He attended TMTA-Student Affiliate Day as well as several Board meetings, some activities on Sunday, and the TMTA Luncheon on Tuesday where his warm greetings and sparkling wit were met with appreciative response. Come again, President McGinnis!

performing as a prelude to a trip across the border to Mexico.

In closing, I hope you will join me in welcoming our beloved Elizabeth Morris to her new advisory position as Chairman-Emeritus of TMTA-SA and Ella Louise Burba as the new TMTA-SA Chairman. The TMTA Executive Board conferred this honor upon Mrs. Morris on the final day of the convention and appointed Mrs. Burba, Mrs. Morris' most recent and very capable assistant, to continue and expand TMTA-SA's supremely important work. Inevitably, great strides forward shall result from this new leadership arrangement.

— Andrew Mihalso

BOARD MEMBERS

TMTA 1982-83

- President**
ANDREW MIHALSO
462 Gilbert Lane
San Antonio 78213
- Immediate Past President**
PHILELLE McBRAYER (MRS. C.W.)
5512 South 67th East Ave.
Tulsa, OK 74145
- President-Elect**
JO ANN FARGASON (MRS.)
10013 Monaco
El Paso 79925
- Secretary-Treasurer**
PATRICIA POWERS (MRS. JACK)
802 Newhall
Beeville 78102
- Membership Secretary**
ARTHUR H. FEESE
P.O. Box 36304
Dallas 75235
- Certification Chairman**
JOY MOUTOS (MRS. V.J.)
6002 Norfolk
Lubbock 79413
- Student Affiliate Chairman**
ELLA LOUISE BURBA (MRS. B.C.)
Route 6, Box 69-A
Austin 78737
- Texas Music Teacher Editor**
DONALD E. JOHNSON
10702 Burdine Street
Houston, Texas 77096
- TMTA Trustees Chairman 1980-1984**
J. WILGUS EBERLY
Box 23865 TWU Station
Denton 76204
- TMT Educational Foundation Trustees
Chairman 1982-1984**
JACK W. HENDRIX
Music Dept., Odessa College
Odessa 79764
- Elected Directors**
- 1981-1984 JAMES A. PETTY
2101 Sylvan Drive
Abilene 79605
- 1982-1984 MILDRED BENNIGHT (MRS. KENNETH)
457 Coral
Corpus Christi 78411
- 1982-1985 MARY ANN DETRICK (MRS. WM.)
1500 Hayes
Wichita Falls 76309
- JANET M. McGAUGHEY (MRS.)
1409 Northwood Road
Austin 78703
- 1983-1986 DON H. HARRIS
18019 Bambrook Ln.
Houston 77090
- JANE SUGARS (MRS. THOMAS)
10710 Old Coach Ln.
Houston 77024
- From Delegate Assembly**
- 1982-1984 CAROLE SMITH WILMOTH
919 Vinecrest
Richardson 75080
- 1983-1985 JOHN PAUL
2536 Robinson Way
Huntsville 77340

APPOINTEES WHO ARE NOT MEMBERS OF THE TMTA BOARD

- Archivist**
THELMA HEARN (MRS. HILTON W.)
14459 Misty Meadow Lane
Houston 77079
- Chamber Music Library Chairman**
BILL G. EVANS
2509 14th Avenue
Canyon 79015
- College Membership Chairman**
DAVID ALBEE
School of Music, Baylor Univ.
Waco 76703
- Independent Music Teachers Forum Chairman**
MARY ANN COLONNA (MRS.)
602 Cedar Lane
Seabrook 77586
- MTNA Scholarship Foundation**
LEANA TURBEVILLE (MRS. JOHN B.)
6218 Brown Bark
Houston 77092
- Nominations Chairman**
CLARIBEL BIGGS (MRS. BILLY)
3006 24th Street
Lubbock 79410
- Teacher of the Year Award Chairman**
LYNDOL R. TAYLOR (MRS.)
916 N.E. Avenue F
Andrews 79714
- TMTA/MTNA performance Competitions Chairman**
(Baldwin, High School, Wurlitzer Collegiate)
DAVID ALBEE
School of Music, Baylor Univ.
Waco 76703
- TMTA/MTNA Composition Contest Chairman**
LUCILLE KINKLER
Route 1, Box 204
Beeville 78102
- TMTA/TMTAF Development Chairman**
MILDRED BENNIGHT (MRS. KENNETH)
457 Coral
Corpus Christi 78411
- TMTA Trustees**
- 1980-1984 J. WILGUS EBERLY, Chairman
Box 23865 TWU Station
Denton 76204
- 1980-1986 EVELYN FOWLER (MRS. IVAN)
5205 27th Street
Lubbock 79407
- 1982-1988 SHARON OGLETREE (MRS. WM.)
610 Bradshaw
Corpus Christi 78412
- TMT Educational Foundation Trustees**
- 1982-1984 JACK W. HENDRIX, Chairman
Music Dept., Odessa College
Odessa 79764
- 1982-1986 DONALD E. JOHNSON
10702 Burdine Street
Houston 77096
- 1982-1988 JANET M. McGAUGHEY (MRS.)
1409 Northwood Road
Austin 78703

TMTA-SA COMMITTEE

- Chairman**
ELLA LOUISE BURBA (MRS. B.C.)
Route 6, Box 69-A
Austin 78737
- Chairman Emeritus**
ELIZABETH MORRIS (MRS.)
3504 South Polk Street
Amarillo 79110
- Vice Chairman**
JANIE THROOP (MRS. DOUGLAS)
2600 Avenida Loop
Irving 75062

- Secretary**
MELODY ALLEN (MRS. STACY)
1402 South Monroe
San Angelo 76901
- Editor**
ARTHUR FEESE
9660 Forest Lane, Apt. 178
Dallas 75243
- Ensemble Coordinator**
JUNE LEONARD
909 Bedford Court West
Hurst 76053
- High School Ensemble**
SUSAN BAILEY (MRS. JAMES C.)
Route 2, Box 63FF
Manvel 77576
- Texas & American Composer**
TENA HEHN
820 Young Boulevard
De Soto 75115
- Historian**
THELMA HEARN (MRS. HILTON W.)
14459 Misty Meadow Lane
Houston 77079
- Original Composition**
KAY BEKEN (MRS. GEORGE)
Route 2, Box 570AM
New Braunfels 78130
- Participation Award**
BETTY ARMSTRONG HOOD
3621 Carson Drive
Amarillo 79109
- Performance Contests Coordinator**
KAY BJELLAND (MRS. G.M.)
2908 Constitution Square
Lago Vista 78641
- Piano Chairman**
MARY RUTH SCHLOTTMANN
5109 Lake Jackson Drive
Waco 76710
- Vocal Chairman**
RUTH ANN GRIFFIN
5103 West Illinois
Midland 79701
- Orchestral Instruments Chairman**
JANELLE SCHLAUDT
2115 South Avenue L
San Angelo 76901
- Organ Chairman**
RICHARD TAPPA
Box 1557 Austin College
Sherman 75090
- Theory Coordinator**
MARY LOVING (MRS. DONALD R.)
P.O. Box 10303
Corpus Christi 78410
- Elementary Chairman**
MARGARET AUTREY (MRS.)
9809 Fenway
El Paso 79925
- Secondary Chairman**
JOY MOUTOS
6002 Norfolk
Lubbock 79423
- World of Music Chairman**
PAULETTE ALBERTSON
3309 March Lane
Garland 75042

TMTA STATE CONVENTION DATES

1984 EL PASO
Convention Center
June 8 - 12

Local Co-Chairmen
Margaret Autrey (Mrs.)
9908 Fenway
El Paso, TX 79925
Alix Redd (Mrs.)
5232 Juliandra
El Paso, TX 79924

1985 HOUSTON
Shamrock-Hilton
June 14 - 18

1986 FORT WORTH
June 13 - 17

TMTA wishes to recognize and thank the persons who print and mail *Texas Music Teacher*. From **Universal Printing Co.:** Ivan Schulin, Georgiann Schulin, Carlo Triolo, Bonnie Triolo, Dani Waldron, John Reed, Warren Schulin, Francisco Sifuentes, Royce Christian, Kermit Smith, Rosa Luna, Lee Nixon, Myron Triolo, and Felix Reynosa. From **Munger's Printing Co.** (mailing service): Maxine Shaver, Linda Fisher, and Becky Splawn. To all these workers who make the printing and distribution of *TMT* possible, go our warm thanks.



Immediate Past President Phillele McBrayer presents charters to new associations: Crosstimbers, Louvenia Samford and Sue Medlen; Forum, Emma Jean Schreiber; and Magic Valley, Alice Henry.

BY-LAWS REVISIONS

I hope each of you will read carefully the TMTA By-Laws printed in this issue of *Texas Music Teacher*. Several items pertaining to local associations are especially important for each TMTA member to know and understand. **Save the By-Laws insert.**

Also, each local association needs to keep its By-Laws current, so I'm listing a few things each member should know and local By-Laws should reflect:

1. The amounts of dues do not have to be in By-Laws, but if they are, these are the dues for 1983-1984:

MTNA \$15.00

TMTA \$12.00

TMTA-Student Affiliate \$1.50

There are no reinstatement fees for either MTNA or TMTA.

Dues are delinquent after October 31.

2. The fiscal year of each association should be the same as MTNA and TMTA: July 1 through June 30.

3. All Active and Associate Members of every local association must pay state and national dues annually. Only local honorary members do not need to be reported to the state and national associations unless those members elect to pay state and national dues.

4. TMTA-Student Affiliate Members must be in grades 1 through 12 (no kindergarten) and must be enrolled by their primary teacher in a performance area.

Be informed! Become familiar with the guidelines we all must follow as members of Texas Music Teachers Association. Doing so will save misunderstandings as well as time for all involved.

I hope each of you has a happy and successful teaching year!

Phillele McBrayer,

Chairman By-Laws Revision Committee

DELEGATES TO THE THIRD ANNUAL DELEGATE ASSEMBLY

Abilene: Billie Lou Mayes, Susan Conner; **Amarillo:** Sarah Kemmerling, James Rauscher, Karen Vandivere; **Arlington:** Rilla Altman, Virginia Nance, Carolyn Savko; **Austin:** Paul Lake, Doris Norton, Jean Maurer, Susan Edge; **Bay Area:** Irma Gilmer, Jill Robinson, alternate, Jeane McRae; **Brazoport:** Cindy B. Williams, Margaret Norman; **Coastal Plains:** Beverly Tegge-Roach, Betty Lee;

Corpus Christi: Mary Jo Williams, Dorothy Merkord, Carolyn Bain; **Cypress Creek:** Joanne Dunn, Don H. Harris, Nancy Sevcik; **Denton:** Joy Tipton, Anna Farish; **El Paso:** Margaret Autrey, Ann Hallmark, Mary Lou Wade, alternate Charlotte Safi; **Fort Worth:** Leanne Hedges, Patricia Banks, June Leonard; **Garland:** Juanita Dangel, Helen Carpenter; **Grand Prairie:** Rita Cox, Carol Bowdish;

Grayson County: Lois Tappa, Nancy Alls; **Houston:** William Chaisson, Jane Sugars, Niki Jelson, Emma Jean Schreiber, Dorothy Jackson; **Hunt County:** Gwen Bauschka, Cindy Williams; **Huntsville:** Charlotte Tull, John Paul; **Irving:** Phyllis Koller, Claire Bittner; **Lubbock:** Mrs. Gerald Harris, Mrs. Wayne Kelly, Mrs. A. C. Nystel; **Mesquite Area:** Stella Cates, Louise Anderson; **Nacogdoches:** Debbie Haas;

North East Texas: Barry Russell, Tom Franks; **Midland:** Pamela Bristol, Lou Nell George; **Plano:** Lolita Gilkes, Betty Marcell, Suzanne Kieser; **Richardson:** Karen Austin, Sue Hansen, Liz Semrad; **Rio Grande Valley:** Fina Tabor, Ione Holm; **San Angelo:** Barbara Montgomery, Janelle Schlaudt; **San Antonio:** Joseph Saglimbeni, Ruth L. Grubbs, Kay Woodruff, Sara Toudouze;

Temple-Belton: Celinda Messer, Madalene Miller; **Victoria:** John Weems, Shelby Miller; **Waco:** Erkalene Ousley, Joyce Childre; **Wichita Falls:** Mary Ann Detrick, Jeanette Hayes.

TMTEF

TMTEF: Prepare to become increasingly familiar with these letters, **TMTEF**, standing for Texas Music Teachers Educational Foundation. Mildred Bennight, TMTA/TMTEF Development Chairman, is working through persons in as many associations as possible to reach sources of monies for grants for a growing number of educational projects to aid our students.

In a number of student activities reported in this issue of *TMT* you will read "This project was funded through Texas Music Teachers Educational Foundation." Students' entrance and registration fees and your contributions go to TMTEF to make these possible and to make those that so far are only dreams to come true. Your contributions to the Whitlock Memorial Scholarship Fund and to other memorials go to TMTEF and from there directly to help our students. Remember to send your contribution to TMTEF, which is fully tax-deductible, to treasurer Patricia K. Powers, 802 Newhall, Beeville, TX 78102.

Janet McGaughey, Trustee

Donald E. Johnson, Trustee

Jack W. Hendrix, Chairman of Trustees

Local associations: please send a copy of your yearbook to each of the following:

Andrew Mihalso
Jo Ann Fargason
Patricia K. Powers
Arthur H. Feese
Ella Louise Burba
Donald E. Johnson

Addresses are on page 2, column 1.

WINNING AT COLLEGE ADMISSIONS

The following article is excerpted from an address at the TMTA convention in San Antonio presented by Dr. James Ode, Chairman of the Music Department at Trinity University, June 13, 1983.

Is the topic of college admission practice and policy one that should be of any concern to the private music teacher, or should our interest be limited to things such as proper fingering for scales, repertoire, and interpretation? I submit that as teachers we have the responsibility to closely advise our students and their parents on possible college choices. The years from ages 18-22 are those in which one will frequently experience:

1. a significant broadening of viewpoints
2. the choice of a career
3. the development of close, perhaps life-long friends
4. the selection of a spouse

The choosing of a college affects all of these milestones, yet may receive less attention than a family pays to the choice of a new automobile! In purchase of an auto we will usually try to show our consumer expertise by:

1. Reading some consumer reports for background
2. Talking to some present or former owners
3. Test driving, slamming doors, and kicking tires
4. Inquiring about the repair department
5. Looking at more than one model, color, and price range

A collegiate analogy to each of these is:

1. The college background and standing as described in surveys such as *Petersen's Guide to Undergraduate Study* and *Barron's Profiles of American Colleges*
2. Consulting current students and alumni
3. Visiting campus, including classes and rehearsals
4. Inquiring about the ensemble directors and applied music faculty
5. Comparison shopping among several private or public colleges

Selectivity

The previous five steps can form the criteria for selection of a college type. But selectivity means both the student's choice of a college and the college choice of its profile of entering students.

It is important to realize that the current advantage is with the student, for a "buyer's market" exists in college admissions. Nationally, the steady decline in number of 18 year olds will continue, until in 1992 there will be 20.5% fewer people of college age than in 1982. In Texas however, the number will stay relatively constant due to general population growth and in-migration from other states. In

contrast to other students, only about 2 to 3% of Texas' 18 year olds out-migrate for education. The net results of these statistics should result in relative stability of admissions standards for most Texas colleges with a few of the better schools continuing to increase selectivity. Many schools in other states faced with declining enrollments will be forced to close, cut back drastically on programs, or lower standards.

The ratio of number of applications received to students accepted, constitutes the selectivity of a school. Those with a ratio of 5:1 such as Harvard, Princeton, and Yale are categorized as "most selective". The ratio of 1½ or 2:1 in practice at Rice, Trinity, and University of Texas still earns the title "very selective". If a university rejects at least some applicants it is "selective".

The student needs to assess his personal abilities and interests and how they fit the standards of a particular college. For example if his SAT scores are only 850 and he's in the second quarter of his class, he is wasting time applying to a selective, highly academic university. Conversely, a high achiever should probably avoid a school with low academic standards.

The applicant also needs to be aware of the admissions calendar at various selective universities. Generally, all material (application, fee, transcript, and recommendation) should be on file by February 1 if possible, and no later than April 1. One of the non-academic matters that affect admissions is available housing, and consequently most universities notify applicants as soon as possible of their acceptance and expect a room or tuition deposit by May 1 in confirmation of intent to attend. When space is committed, admissions cease for students who require housing.

Standards

As standards for selectivity, colleges use the gradepoint average, standardized tests, teacher/counselor recommendations, and usually in music, a performance audition. The high school or transfer credit grade point average is considered by educational experts to be the best predictor of collegiate academic success, but it is frequently not followed by admissions officers because of the wide variations in grading standards and in quality of high schools. For admission to any selective school a GPA of at least 3.0 should be achieved.

Because of the variation in GPA criteria, admissions directors turn to the supposedly "standardized" *Scholastic Aptitude Test* (SAT), or *American College Test* (ACT). For admission to a selective school (such as Trinity), your student must achieve an SAT combined score of 1000 or an ACT score of about 24. The SAT is comprised of two parts, Verbal and Math, each with a maximum score of 800, combined 1600. The ACT is comprised of four parts English, Math, Social Studies, and Sciences with a maximum of 35 in any area. These are averaged and appear as a composite score.

The Educational Testing Service readily admits that a variation of plus or minus 30 points is normal on each part of the SAT, and personal observation shows that variations of 100 points are not unusual! You need to urge your student to take the Preliminary (PSAT) as a junior, and the regular SAT or ACT early in the fall. Then if scores are lower than expected, ample time exists for study preparation and a retake. Remember that there are only 7 test dates per year and that application for a test must be filed about 6 weeks before the date. Reporting of scores to the designated university takes an additional six weeks, so important scholarship or admission deadlines could easily be missed. Remember also that colleges will generally accept the highest score on subsequent takings of each component of the tests. Therefore if a student in October has math scores of 450 and verbal of 500, and in January, reverses the figures to 500 and 450, his total score does not remain at 950 but increases to 1000!

Private teachers should play an active role in recommending their students through a letter and personal contacts. An innocuous letter which states "a nice person from a good family" is of no use to a scholarship review or admissions committee. Be specific! "This student placed first in her division in two years of competition and appeared as solosist six times in the community this year." Also establish your own credentials by stating your degrees, performance background, number of students taught, or students who have gone on for successful careers or into collegiate programs.

For special attention for your student you may also find it necessary to make a personal contact with someone within the structure of the university. Start as high as possible with someone with whom you might have a professional or social acquaintance — a board member or high administrative officer, next an admissions counselor, department chair, or faculty member.

Auditions

The private teacher should always coach students on audition procedures and follow a simple rule: set up a basic program and retain control of the situation! Basically the student should prepare at least two works in contrasting style, plus examples of technique such as scale and arpeggios. If a particular key is requested, never ask, "in what pattern, or at what tempo?" Simply decide in advance the style and speed and stick with it. Instill in students the expectation that if a pattern or key is asked which is not yet in their technical repertoire, the best response is to control the situation by saying, "My teacher and I have not yet worked on that. I'd like to substitute . . ."

Scholarships

Scholarship availability is one of the bright spots in college admissions as can be illustrated with headlines such as "Top Dollar for Top Students" (*Time*, May 2, 1983). The article went on to describe the current interest in high achievers as "they are, suddenly, the

new celebrities of high schools across the country." Among the top scholarships are the National Merit Awards based on SAT scores which can earn four year scholarships to many schools; and Texas universities have more merit finalists than any other state. Most schools have similar special grants for academic excellence labeled Presidential or Trustee scholarships. Insist that your students apply first for general university aid rather than only awards such as music scholarships. The university funds are much more broadly based, encompassing state, federal, and private sources. Departmental funds are usually much more limited and should supplement rather than be considered the basis of financial aid.

The parents need to be active in scholarship application by filing the standard Financial Aid Form with information based on the previous tax return. If analysis shows need — and this is often surprisingly easy to do, the student may qualify for awards such as SEOG (Supplemental Educational Opportunity Grant), CWS (College Work Study), PELL grants and low interest loans such as the National Direct Student Loan (NDSL) at 5% or the Guaranteed Student Loan at 9%. Texas students need to be particularly aware of the Tuition Equalization Grants (TEG), which are designed to help offset the cost difference between private and public universities. Regional scholarships are frequently available to students from a particular area, and the best source of information on these is the Financial Aid Officer of any college in your area. Special interest awards are often sponsored by organizations such as Rotary, Kiwanis, PTA, or religious denominations. Finally, the departmental awards — music — are usually made to both majors and non-majors, but are based on results of auditions on specified dates, and are comparatively small in relation to university based scholarships.

Should you as a teacher and counselor encourage your students to consider a music major in college? The answer is yes. Particularly if we all embrace a broad view of music education which implies that a fine pianist, singer, or instrumentalist is very likely to be involved in teaching at some point in his/her career, if not in public schools, then certainly in a private studio. In college they can continue development of their performance skills and also take courses in theory, history, pedagogy, and conducting. A double major, in for example music and business, is not extraordinarily difficult to achieve and allows for preparation in two fields.

As teachers we have been negligent in not actively encouraging our better students to enter teaching careers. Headlines tell us "Nationwide teacher lack to be severe by 1984-84" (*Chronicle of Higher Education*). There is a growing national awareness of the need for better salaries and respect for the teaching profession and the small number of education majors in every university indicates imminent shortages in almost all fields. Texas music schools are presently not pro-

ATTENTION ALL TEACHERS OF COMPOSITION

The TMTA Composition Contest deadline is **October 1, 1983**. Now is the time to begin taking a second look at the compositions your students have written this summer, or earlier this year, and to make plans to enter them in the 1983 TMTA Composition Contest. Students may enter as many compositions as they like in their particular category. A five dollar (\$5.00) entry fee, three (3) copies of each composition, and a cassette recording of each composition should be mailed to me on or before October 1st. Write or call me for other details about this contest.

In Texas we are very fortunate to have two separate composition contests for our students to enter, the TMTA-SA Original Composition Contest, and the TMTA (TMTA/MTNA) Composition Contest. TMTA pays the entry fee in the TMTA Composition Contest for all the first, second, and third place winners of the TMTA-SA Original Composition Contest. However, a student *DOES NOT* have to be a winner or participant in the TMTA-SA Original Composition Contest in order to enter the TMTA Contest. Awards include: Elementary \$75.00; Junior \$100.00; High School \$125.00; and College \$125.00. The winning entries are sent for Divisional adjudication and the MTNA National Student Composition Contest winners are selected from the division winners.

As outgoing chairman of the SA Original Composition Contest and incoming chairman of the TMTA Composition Contest, I can see the benefits of entering both contests. The evaluations and critiques received from the SA contest can be most helpful in preparing the student's entry for the TMTA Contest. **NO ONE** should ever feel that the time spent on a non-winning composition was wasted, for both teachers and students benefit from the critiques in these contests and our students continue to improve their writing skills.

I will be sending contest information to many of you; however, my mailing list of teachers of composition is not complete. Please call or write me for more information if you did not receive the mailing, or did not receive the contest rules at the State Convention in San Antonio.

Lucille Kinkler
Route #1, Box 204
Beeville, Texas 78102
Tel: (512) 358-4009

ducing adequate numbers of teachers to fill available positions, and only a high rate of in-migration from other states is keeping schools supplied with music teachers.

Winning in any situation requires skill, knowledge of the rules, and a game plan. As teachers we can greatly affect the future successes of our students through helping them win admission and scholarships at the college of their choice.

TMTA PERFORMANCE COMPETITIONS

Texas instrumentalists, vocalists, and pianists through their private teachers have until October 25, 1983, to enter the annual TMTA performance competitions scheduled for November 25-26 (Thanksgiving weekend) at Baylor University School of Music, Waco.

Competition levels range from grades 7-9 for Junior Keyboard Achievement Award (piano only) through college age (up to age 26) and involve all instruments, piano, and voice, except high school organ and guitar. All auditions will be conducted live before panels of judges in the respective categories of piano, voice, strings, winds, and organ. TMTA state competition levels are:

Junior Keyboard — pianists only, grades 7, 8 or 9 as of March 15, 1984

*High School Auditions — students in grades 10, 11, or 12 as of March 15, 1984, in these areas: voice, percussion, woodwinds, brass, strings, piano

*A theory test will be administered to all high school participants. Scores are not used in the determination of competition winners.

Collegiate Competition — students up to age 26 as of March 26, 1984, in these areas: voice, percussion, woodwinds, brass, strings, guitar, organ, piano.

Winners at the TMTA state level advance to MTNA/South Central Division competition in Dallas in January for Baldwin Junior Keyboard Achievement Award, MTNA National High School Auditions, and MTNA Wurlitzer Collegiate Artist Auditions. Winners in division will advance to the same contests at the national level in March at Louisville, KY.

Application forms and complete information will be found in the June/July 1983 *American Music Teacher* or are available from the State Chairman. Entry fee is \$15.00 payable to TMTA and **must** be postmarked by October 25, 1983 (no late applications will be accepted).

All TMTA members are urged to enter their students in this highly rewarding event and are encouraged to invite other Texas teachers to join so that their students may participate.

Texas Music Teachers Educational Foundation provides funds for prizes at the state level and for Texas winners in the division, for state judges, and for expenses incidental to the state competition. MTNA Foundation provides travel grants (determined by percentage of contributions from total teacher membership) to Texas winners who go on to national competition.

Further information may be obtained from:

David Albee, Chairman
State Performance Competitions
School of Music, Baylor University
Waco, TX 76798
Phones (817) 755-1417 office
(817) 776-0984 home

IMPORTANT DATES

(Check with chairmen for possible corrections)

(All deadlines are postmark deadlines)

Oct. 1	TMTA/MTNA certification renewal deadline
	TMTA/MTNA National Student Composition Contest deadline
Oct. 15-Nov. 15	TMTA-Student Affiliate Theory Test fall dates
Oct. 25	TMTA/MTNA Junior Keyboard, High School Auditions, and Collegiate Artist Auditions applications deadline
Oct. 31	TMTA dues without becoming delinquent — deadline
	TMTA-Student Affiliate dues without penalty — deadline
Nov. 1	TMTA-Student Affiliate all ensembles repertoire and printed music approval deadline
Nov. 19	Nominees for Director to TMTA Executive Board deadline
Nov. 25-26	TMTA/MTNA State Auditions , all categories, Baylor University, Waco
Jan. 15	TMTA-Student Affiliate organ and vocal repertoire approval deadline
Jan. 15-Feb. 15	TMTA-Student Affiliate Theory Test spring dates
Jan. 15-Apr. 1	TMTA-Student Affiliate World of Music test period
Jan. 28 }	} National Piano Foundation "Showcase Piano Festival," SMU, Dallas
Jan. 29 }	
Jan. 31	TMTA-Student Affiliate/Original Composition deadline
Mar. 15	TMTA-Student Affiliate District Piano Auditions deadline
Mar. 25-30	MTNA Convention , Louisville (The Galt House & The Hyatt Regency)
Mar. 25-26, 30	MTNA Student Auditions
Apr.	TMTA-Student Affiliate District Piano Auditions
Apr. 1	TMTA-Student Affiliate voice, orchestral, organ deadline
	TMTA-Student Affiliate ensembles deadline
May 1	Nominees for Teacher of the Year deadline
	Whitlock Memorial Scholarship deadline
	TMTA-Student Affiliate Participation Award deadline
May 15	Delegates named to Delegate Assembly deadline
June 8-12	TMTA Convention , El Paso (Convention Center)
June 9	TMTA-Student Affiliate State Auditions , El Paso

NOMINEES FOR TMTA TEACHER OF THE YEAR

TMTA wishes to recognize the high achievements of all these worthy nominees for the honor of being named Teacher of the Year. Associations making the nominations are listed after each name.

- Louise Bianchi** — Dallas, El Paso, Huntsville
- Mary Ann Colonna** — Bay Area
- Doyce Edwards** — Waco
- Helen Elbert** — Tyler
- William Gillock** — Richardson
- Ruth Goode** — Beaumont
- Mary Loving** — Amarillo, Brazosport, Fort Worth
- Phillele McBrayer** — Coastal Plains, Corpus Christi, San Antonio
- James Petty** — Abilene
- John B. Weems** — Victoria

LOCAL TEACHERS OF THE YEAR

- Amarillo:** Betty Hood
- Dallas:** Louise Bianchi
- Houston:** Cynthia Whitty
- Lubbock:** Ruth E. Strain

MTNA/SOUTH CENTRAL

Division President Paul Torgrimson announces MTNA/South Central Division auditions and Division Board meeting at SMU on Sunday, January 29, 1984. Instead of a conference on Saturday, January 28, the National Piano Foundation "Showcase Piano Festival" will take place at SMU. DMTA "Showcase" chairman is Linda Garcia, 4111 Shady Bend, Dallas, TX 75234, phone (214) 484-3155.

10:30 AM—Master Class: Paul Pollei, Robert Steinbauer, Arthur Tollefson, Mark Wait

12 Noon—Paul Maillet

2:00 PM—Demonstration Group Piano Teaching: Marguerite Miller, Martha Hilley

4:00 PM—Monster Concert

8:00 PM—Two-piano teams from Texas

The host convention hotel is the Hilton Inn on US 75 North in Dallas. Phone (214) 827-4100. Special rate is \$48.00 per room for one or two persons. Reservations must be received by January 7, 1984. Be sure to mention membership in MTNA.

MOVING?

If you plan to move, please send your old address and ZIP code as well as your new address and ZIP code to:

Arthur H. Feese
TMTA Membership Secretary
P.O. Box 36304
Dallas, TX 75235

GREETINGS TO ONE AND ALL

A big THANK YOU to San Antonio for hosting the convention in the 69th year of TMTA and the 33rd anniversary of TMTA-Student Affiliate. Your wonderful April Abraham and her committee deserve much praise for the excellent work they did for the convention under the direction of Dorothy Doll Nobiling, local general chairman.

The TMTA-SA Banquet, our first, was in a beautiful setting. The usual awards, trophies, and checks were awarded to students by Billie Ferrell, Mary Loving, and President Mihalso. Katy Student Affiliate received the award for highest percentage of teacher membership.

In closing, Ella Louise Burba, and in turn President Mihalso, presented me a beautiful plaque of blue and gold which was inscribed "For 20 years of dedicated service to Student Affiliate since 1962." At the conclusion of the banquet, the High School Ensembles brought a beautiful evening of music.

The above is "Aloha" from a most grateful chairman. I won't fade away! My gratitude goes to Ella Louise Burba and my congratulations to her as your new TMTA-SA chairman.

Humbly,

Elizabeth Morris
Chairman Emeritus

David Albee
College Membership Chairman

Copy for the February 1984 issue
must reach the editor by January 1, 1984.

Alice Ann Moore,
Junior Organ Solo, 1st.

COMPUTER ASSISTED EDUCATION

More and more we are hearing about how the computer can enrich our lives. Public schools are moving into computer assisted education. Even the young student is being taught to use the computer.

To educate teachers in this field, IMTF presented a program at the convention in San Antonio. The three panelists have summarized their ideas.

Martha Blair Roberts, Austin, related that her project, a computer for the studio, begun three years ago, located software suitable for 27 students of varying ages and levels. "Music Fundamentals," by Linda Borry, offered 18 drills with 2 to 5 levels of difficulty, covering 57 vocabulary words, 13 intervals both aurally and visually, 10 time signatures, 30 key signatures, treble and bass clefs, sharps, flats, ledger lines, time values ranging from 16th notes through dotted whole note, and ear training for major and minor scales, four modes, major, minor, augmented, and diminished triads, as well as major, minor, dominant, half-diminished, and diminished seventh chords. This disk can be ordered from The Minnesota Educational Computing Consortium, Instructional Services Division, 2520 Broadway Drive, Lauderdale, MN 55113.

The second step was to purchase the hardware on which to run the software. An Apple II computer, monitor, and disk drive were ordered. The printer was optional but is handy for recital programs and policy letters.

The computer is a wonderful tool in ear-training, in introducing new concepts such as the three endings of the minor scale, and in strengthening individual weaknesses in the reading or rhythm and pitch.

Microcomputers in the Schools, edited by James L. Thomas, Onyx Press, 1981, offers excellent articles and useful appendices including a glossary of terms needed in dealing with computers, names and addresses of software companies, hardware manufacturers, and periodicals in the land of computers.

Lolita Walker Gilkes, music software consultant of Plano, summarized her talk at the convention, writing that the Texas Instruments computer, available for under \$100, is in numerous homes and public and private school systems. Music educators utilize this computer's high resolution color graphics and three voices to produce software covering music note reading, rhythm, key signatures, ear training, chord spelling, composition, and analysis.

The most complete and up to date information resource on programs for the TI computer is the *Gilkes Music Software Directory/Update* which lists and describes all music software available for the TI-99/4A. Mrs. Gilkes also has an *Apple Music Software Directory* available. Her address is 2701-C West 15th Street, Suite 277, Plano, TX 75075.

Linda Bridges Coney of the Bay Area MTA experimented with different computers and condensed her experiences in the following article, "Use of a Computer in the Music Studio."

The sequence of events leading to my purchase of and coexistence with a computer began when the "things" that need doing in a studio that have nothing to do with music began to get out of hand. In a measure of desperation, I hired a clerical assistant to be in charge of "things". As many an employer soon learns, I rapidly found that my willing young worker needed considerable guidance, and that I was still in charge of "things". That was when my private computer revolution began.

In 1979, I acquired my first microcomputer: A TRS 80 Model I. With that acquisition, I was able to offload a certain amount of theory instruction by using the computer as an electronic flashcard manipulator. Students sat happily at the computer drilling themselves on note, key signature, and interval recognition. For my part, I used the machine to keep track of payment records and other personal information on each student. I learned that the use of a tape cassette virtually requires that all information to be handled must be played into the computer each time and then recorded back on the tape for the next time. It is the nature of cassette tape to be a slow reader and writer. This disconcerting quality makes the use of a cassette-based computer for serious accounting or information storage impractical. There is nothing gained in waiting for a computer to do in twenty minutes what I can do in five.

In 1982, I moved up to an IBM Personal Computer. With that computer (and its disk storage units), I saw new worlds opening for me. In the arena of business applications, I could now keep track of every check received, all contest fees, all music distributed, and payments for it. In other words, that little box with a green face is a whiz with debits and credits. It prints my bills each month — complete with a mailing label.

From the perspective of a teacher, I see some improvement from the increased speed of information access. I can now, for instance, keep recorded and view in seconds every piece of music I have assigned each student and when. That helps in tracking long range progress and, of course, in choosing the next piece. Further, I can keep an up-to-date roster of my students. I can keep all the things about each student that I want to — like age, school grade, birthday . . . just whatever.

Given some file management software, I am able to maintain an accurate inventory of my sheet music and books. Books and music that are for resale to students are so cataloged and kept separate from my archival items. I can retrieve items on file by title, composer, editor, publisher, or combinations thereof. It makes life a bit simpler to be able to produce a printed list of every sonatina on hand in less than 5 minutes (without climbing on chairs or crying).

The word processing capabilities of modern microcomputers come in handy rather

often, too. Word processing, it turns out, is the latest euphemism for typing. But typing was never like this. Mistakes are removed by the backspace key rather than the liquid paper. Left-out words nestle easily upon insertion — even a paragraph back or the next day. Registration forms, schedules, letters to parents, and "things" of that ilk can even be kept on hand in skeleton form and fleshed out for mailing as needed.

Let us not get so excited about the computer that we forget about the student. What does he see now? He sees note, key signature, and interval recognition. He sees short multiple choice tests on music terminology. A few years ago, that was fine and it certainly beat my foot-tapping flashcard holding. Now they bemoan the lack of a PAC person or a Gorlon to zap. My one-color information racehorse looks to my students like an educational plow mule. What's a teacher to do? The IBM computer can be decked out in amazing graphics and blazing color. But where are the programs to make all that come to life and teach music? I haven't yet found any that makes me want to go for my check book. Still, the students are restless . . .

I have discovered that for the same price as the new additions for my IBM, I could buy a Commodore 64 just for instructional use. I by no means want to imply that everyone needs two computers for their studio use. The Commodore can also keep books and records and do billing. It has a word processor program available. Both Commodore and some independent software developers are working on programs specifically designed for music teachers. There is a piano keyboard that will soon be available for attachment to the Commodore 64. One problem I have had involves the sounds made by the computer distracting another student at the piano. I have, therefore, not been comfortable with using the computer's sound generating ability for ear training. The Commodore, though, has an inexpensive attachment to allow earphones to hook up to the computer. Since one of the real advantages in using a computer is as an ear training tool, this strikes me as an important feature in any studio where space is limited.

I have come to conclude that no one really wants a computer. What we all want are the things a computer can do for us. I am reminded of the remark of a speaker at a convention of drill bit manufacturers. He told his audience that none of their customers had any interest in buying quarter inch drill bits. What the customers wanted were quarter inch holes. We teachers have to maintain essentially that perspective. A computer is merely a life support system for a program; and it is programs that make a computer useful. When setting out to buy a computer, then, your first priority must be ascertaining the availability of software to do precisely what you want done. You must at least get assurances from any vendor that the programs you will want are either on his shelf or under development. But *caveat emptor* was never more an aphorism than in software purchasing. Be aware that there is an awful lot of

marketed software best described as trash. Always insist on a demonstration if at all possible. At the other extreme, so to speak, is the body of software written for high school and college level music instruction. A lot of it may well be inappropriate for earlier training.

Once the availability of the requisite programs is assured, the purchase of the computer hardware comes next. Buying a computer is not like buying a car. Cars come "all together" while computers are more like component stereo systems — they consist of several components. The computer itself should have at least 48K of memory and preferably 64K. A "K" is 1024 characters of storage. 64K, then amounts to 65,536 characters or "Bytes" of memory. Finding worthwhile word processing, file management, or accounting programs that require less than 48K, if not impossible, would be a formidable task.

With the selection of the computer itself accomplished, the next order of business is deciding on what attachments (peripheral devices in computer jargon) you need. To get any good at all out of a computer, you will have to provide a means of storing programs and data (like student information). The two options open at this time are the disk drive and the cassette tape. I would highly recommend the disk because of its vastly higher speed and added convenience of use. The diskettes used by these disk drives cost about what a high quality cassette tape does; and, like tapes, must be stored so as to not be exposed to dust, heat extremes, or magnetic fields. Another decision involves your choice of a viewscreen, of which there are two types — the TV set and the monitor. A color monitor costs a bit less than a similar-sized color TV and gives a much sharper picture. You can, however, use a color TV you already own. If you are willing to settle for one color or black and white, then you can use a black and white TV or monochrome monitor. Virtually any computing for the business side of the studio will require a printer. Generally speaking, printer prices escalate the higher the print quality and the faster the printing speed. The main thing is to make certain that your printer can be attached to your computer.

Computers come in various price ranges. At the high end are the IBM and its look-alikes, the Kaypro, the Vector Graphic, and several others costing from \$3,000 to \$5,000 or more. These are quite capable business machines with enough power to operate a retail store. I am unaware of any appropriate music programs for these machines. The middle price range finds the Radio Shack Model III, the Apple, the Osborne I, and others costing between \$1,500 and \$2,500. The low price range includes the Atari, TI, and Commodore computers. These can be characterized as costing less than \$1,500. It is easy to be misled by an advertised low price for a computer. Before buying one, make sure to add up the costs of any attachment devices that you have to buy before you can attach your disk, printer, or cassette tape unit. All computers by the same

MTNA FOUNDATION DONATIONS AT LOW EBB

Contributions from Texas to the MTNA Scholarship Foundation are at a low level. We need your \$10.00 donation to raise our state's share of Foundation travel grant awards, determined by the contribution percentile of total state membership.

The MTNA Scholarship Foundation, incorporated in 1972, aids in providing awards, prizes, and travel expenses for students participating in MTNA annual auditions.

Your contribution will not only support this very worth-while Foundation and add to the Texas tabulation for travel grants, but it will also earn you a chance to win a grand piano. For the second year, the name of each \$10.00 donor will be entered in the Young Changgrand piano prize drawing, at the 1984 National Convention in Louisville.

Forms for mailing your tax-deductible contribution may be obtained from any issue of *The American Music Teacher*.

Leana Turbeville,
TMTA Chairman of
MTNA Scholarship Foundation

METROPLEX PRESIDENTS COUNCIL

Ralph Votapek, concert pianist and artist-in-resident at the University of Michigan will give a recital at 8:15 PM on Friday, October 28, and a workshop/master class on Saturday, October 29, 1983 at SMU Caruth Auditorium. Mr. Votapek's appearance is sponsored by the Metroplex Presidents Council, Mary Ruth Tucker, Chairman, and Jerry K. Stephens, Co-Chairman. For pre-registration form and schedule of fees, write to Shirley Erickson, 1108 Edgefield Dr., Plano, TX 75075. Deadline is October 11.

manufacturer do not come equipped with the same amount of memory. In some cases, adding additional memory is cheap and in some cases, it virtually requires the purchase of a new computer.

The public schools are rapidly moving in the direction of computer assisted instruction and computer literacy training. I feel that as educators and as musicians, we need to think about taking advantage of the new capabilities offered by the computer and making this tool available to our students. If, along the way, the computers make our lives a little easier, then that's fine, too.

Mary Ann Colonna, IMTF Chairman
Martha Blair Roberts, Panelist
Lolita Walker Gilkes, Panelist
Linda Bridges Coney, Panelist

MEMORIALS

TMTA has given a gift to the Whitlock Memorial Scholarship Fund, administered through **Texas Music Teachers Educational Foundation**, in memory of:

Mrs. Mabel Martin, Austin
Miss Josephine Canfield, Coastal Plains
Mr. Brooks Morris, Fort Worth
Miss Mary Louise Greene, Fort Worth
Mr. Mozart B. Hammond, Houston
Mrs. Barbara See, Richardson
Mrs. Maryellen (Sue) Cassidy, San Antonio

PHIL MANNING HOMER MEEK

Phil Manning, member of Austin District MTA, and music consultant and head of the Fine Arts Division of the Texas Education Agency since 1966, died in Austin June 29, 1983. TMTA will remember his many presentations at state convention programs, his generosity in providing information and materials, and his arrangement of "The Eyes of Texas" that the Longhorn Band uses today.

Homer Meek, member of Austin District MTA, died July 11, 1983. He began his teaching in Midland, taught there 15 years, and moved to Austin in 1964. Many of his students from Midland and Austin have been active in TMTA and TMTA-SA and have won many honors in piano competition.

Memorial contributions for Mr. Manning or Mr. Meek may be made to TMTEF, Patricia K. Powers, Treasurer, 802 Newhall, Beeville, TX 78102, or to Austin District Music Teachers Association Scholarship Fund, 1000 Durham, Austin, TX 78752.

GUION COMPETITION

The Dallas Music Teachers Association announces the *Guion American Music Competition* for High School Pianists. (Grades 10 through 12), on Saturday, April 14, 1984 at Mountain View College in Dallas, with 1st prize \$1,500, 2nd prize \$1,000, 3rd prize \$750.

For more information and repertoire requirements contact Winifred Bedford, 3413 Meredith, Dallas, TX 75211, and watch for announcement in the next issue of the *American Music Teacher*.

Sara Hatfield Thompson, Beaumont, is out of the hospital following a freak accident she sustained while attending the National GNC dirt bike motorcross races near Hillsboro on July 3, where, on July 2, "Boo" Thomspon, son of Sara and Hugh Thompson, had won a 42-inch trophy for placing first in his competitive race. Sara will have several weeks of therapy to hasten her recovery.

BURBA MESSAGE

It is an honor and great pleasure for me to greet each of you as we enter into our 33rd year of TMTA-Student Affiliate. As the new TMTA-Student Affiliate Chairman, I will do everything possible to uphold the very high standards and traditions of Student Affiliate as established by our lovely Elizabeth Morris. It will be a tremendous task to follow such a distinguished and dedicated chairman as Elizabeth. We are so indebted to her for her invaluable service to Student Affiliate which provided our gigantic growth and proficient progress. Our objective for TMTA-Student Affiliate will continue to be a richer musical experience for each student, fully developing individual talents and abilities.

Begin now to plan your local Student Affiliate activities with the goal of a trip to El Paso next June. No one will want to miss this thrilling experience for students, teachers, and parents.

All good wishes for a most successful year.

*Ella Louise Burba, Chairman
TMTA-Student Affiliate*



TMTA-SA Senior Piano: Cynthia Miller, 1st; Chris Cannon, 2nd; Joslyn Berry, 3rd; and Denette Whitter, HM.

TMTA-SA PERFORMANCE COMPETITION WINNERS

Junior Piano Solo

1. Ami Hakuno, Houston (Pao)
2. Ossi Borosh, Fort Worth (Edwards)
3. David English, Amarillo (Kemmerling)
HM Tracy Rowell, Bay Area (Schaffer)

Senior Piano Solo

1. Cynthia Miller, Austin (Horton)
2. Chris Cannon, Dallas (Brashear)
3. Joslyn Berry, Corpus Christi (Shull)
HM Denette Whitter, Dallas (Nielson)
Michelle Pippert, Bay Area (Colonna)

Instrumental Solo

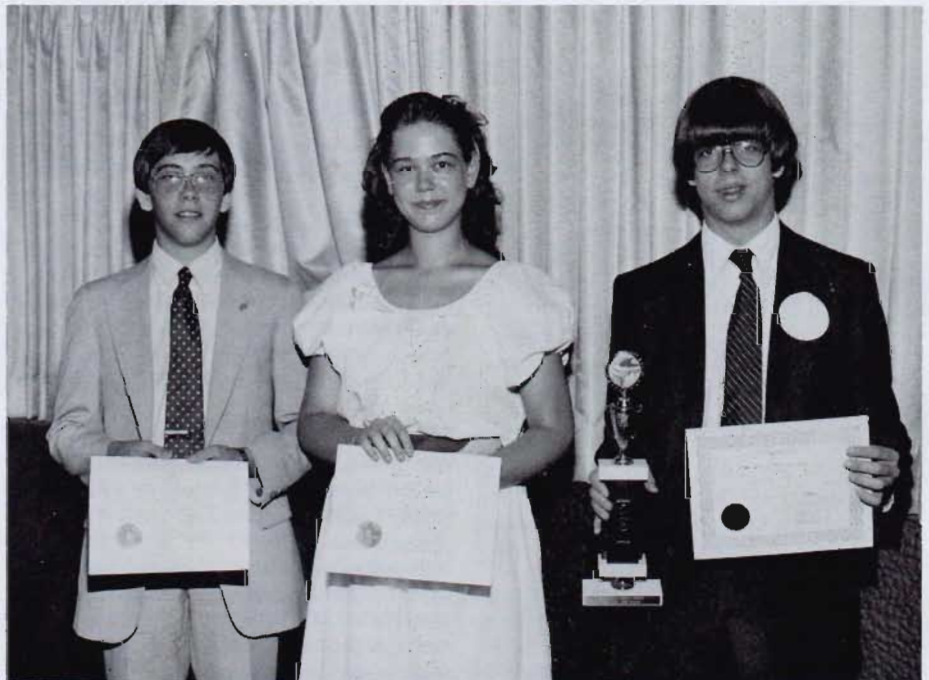
1. Robert Garcia, El Paso (Walshe)
2. Phyllis Nguyen, San Antonio (R. Abraham)
3. Dianna Zimelman, Fort Worth (Collins)
HM Sandy Nguyen, San Antonio (R. Abraham)

Vocal Solo

1. Eugene Allen, Dallas (Vachon)
2. Kathy Pitner, Midland (Griffin)
3. Stephanie Johnson, Dallas (Vachon)
HM Jeff Ryon, Waco (Ousley)

Piano Concerto

2. Jimmy Pitts, Waco (Edwards)
3. Michelle Conde, Houston (Chaisson)
HM Elizabeth Sobey, San Antonio (Mihalso)
Ben Loeb, Dallas (Bianchi)



TMTA-SA Concerto: Ben Loeb, HM; Elizabeth Sobey, HM; and Jimmy Pitts, 2nd

Organ Junior Solo

1. Alice Ann Moore, Sherman (R. Tappa)

Organ Senior Solo

1. Lissa Weischwill, Corpus Christi (Pow-ers)

Prizes and expenses were funded through **Texas Music Teachers Educational Foundation**. Billie Ferrell was chairman for 1982-1983.

On March 11, 1983, the **Amarillo MTA** presented Jane Abbott in a Mini-Recital and a Lecture/Demonstration. Miss Abbott is professor of Piano at Baylor University. In addition to her piano artistry, Miss Abbott is recognized for her variety of piano workshops to assist teachers of young people.

Ramona Miller



**TMTA-SA Voice: Eugene Allen, 1st;
Kathy Pitner, 2nd; and Stephanie Johnson, 3rd.**

Thanks go to E. W. Schlottmann, Waco, for contributing all the photos in this issue except that of Alice Ann Moore.



Outstanding Theory Achievement Award winner Julie Higgins receives award from TMTA-SA Theory Chairman Mary Loving

KEITH ALBRIGHT

Keith Albright, student of Hugh Thompson, Beaumont, received a full scholarship at the Summer School of Fine and Performing Arts, Chautauqua, New York, to study with Ozan Marsh. Keith appeared with the Chautauqua Symphony in August and will perform in October at the University of Arizona where Mr. Marsh teaches.

THEORY ACHIEVEMENT AWARD

The TMTA-Student Affiliate Outstanding Theory Award went to Julie Higgins, Irving (Muelschen). The State Participation Award, given this year for the first time, went to Lissa Weischwill, Corpus Christi (Bain and Powers). Funding is through **Texas Music Teachers Educational Foundation**.

The Whitlock Memorial Scholarship Award was won by Thomas Armistead, Abilene, whose teacher is James Petty. The Whitlock Award is funded through **Texas Music Teachers Educational Foundation**.

TMTA-SA COMPOSITION WINNERS

Division A

1. Karen Whitten, Lubbock (Moutos)
2. James Hadden, Austin (Maurer)
3. Jonathan Smither, Lubbock (Harris)

Division B

1. Michelle Crowder, San Angelo (Schlaudt)
2. Brian Erickson, Bay Area (Colonna)
3. Mary Abbott, Bay Area (Colonna)

Division C

1. Adria Snead, Cypress Creek (Stockton)
2. Jill Gibson, Cypress Creek (Stockton)
3. Shelly Carpenter, Garland (Barker)

Division D

1. Dianna Zimbelman, Fort Worth (Morgan)
2. Lori Murray, Garland (Barker)
3. Susan Keele, Garland (Barker)

Division E

1. Susan Sims, Fort Worth (Banks)
2. Karen Leung, Midland (Matthews)
3. Mark Powell, Richardson (Allen)

Chairman for the 1983 competition was Lucille Kinkler. There were 203 entries from 52 teachers. This is another of the projects funded by **Texas Music Teachers Educational Foundation**.

— *Lucille Kinkler*
1982-1983 *Chairman*



Mary Loving presents to Lissa Weischwill dual awards for TMTA-SA State Participation and for Senior Organ Solo, 1st.

LIST OF ASSOCIATION PRESIDENTS

- ABILENE**
Billie Lou Mayes (Mrs. W.E.)
1010 East Blvd.
Stamford 79553
- AMARILLO**
Mary Lou Stockdale (Mrs. Forrest)
209 Arch Terrace 79106
- ANDREWS**
Kent Smith
800 NW 12th Place 79714
- ARLINGTON**
Michele Grim
1004 Shelly Court 76012
- AUSTIN DISTRICT**
Dr. Doris Norton
11307 Toledo Drive 78759
- BAY AREA**
Jill Robinson
1826 Nassau Bay Dr.
Houston 77084
- BEAUMONT**
Mrs. C. H. Carter (Ann)
925 Larkspur 77706
- BRAZOSPORT**
Cindy B. Williams (Mrs.)
153 Sycamore
Clute 77531
- COASTAL PLAINS**
Mrs. Beverly Tegge-Roach
Star Route #2, Box 562
Beeville 78102
- CORSICANA**
Mrs. Terry Sutton
1008 West 3rd Avenue 75110
- CORPUS CHRISTI**
Mary Jo Williams (Mrs. Lloyd)
6242 Hanley Drive 78412
- CROSS TIMBERS**
Dr. Christian Rosner
Tarleton State University
Stephenville 76401
- CYPRESS CREEK**
Don H. Harris
18019 Bambrook Lane
Houston 77090
- DALLAS**
Dr. J. Wilgus Eberly
Box 23865 TWU Station
Denton 76204
- DENTON**
Joy Tipton
211 Bluebird Circle 76201
- EL PASO**
Mary Lou Wade
544 San Saba 79912
- FORT WORTH**
Mrs. Leanne Hedges
2223 Mistletoe Blvd. 76110
- FORUM**
Georgeann Gribble (Mrs. Robert L.)
5338 Schumacher Ln.
Houston 77056
- GALVESTON BAY AREA**
Margaret Kirk (Mrs.)
1620 Sealy Avenue 77550
- GARLAND**
Charlene Park
2205 Village Crest 75042
- GRAND PRAIRIE**
Carol Bowditch
2126 Goerte 75051
- GRAYSON COUNTY**
Lois Tappa (Mrs. Richard)
3009 Dover Drive
Sherman 75090
- HOUSTON**
Jane Sugars (Mrs. Thomas)
10710 Old Coach Lane 77024
- HUNT COUNTY**
Cindy P. Williams (Mrs.)
1229 Cleveland
Greenville 75401
- HUNTSVILLE**
Charlotte Tull (Mrs. F. A.)
Rt. 8, Box 53 77340
- IRVING**
Neill W. Doyel (Mrs. M. L.)
3831 North Story 75062
- KATY**
Sandra Bishoff (Mrs. Michael A.)
15611 Lone Tree Drive
Houston 77084
- KINGWOOD - HUMBLE**
Suzie Wright (Mrs. James Richard)
20419 Landshire Drive
Humble 77338
- LUBBOCK**
Mrs. Gerald Harris
3214 42nd Street 79413
- MAGIC VALLEY**
Susan Hickey
301 North Eighth
McAllen 78501
- MESQUITE AREA**
Stella Cates (Mrs. Don T.)
P. O. Box 152
Forney 75126
- MIDLAND**
Pamela Bristol
1608 West Michigan 79701
- NACOGDOCHES**
Barbara Reid (Mrs. Richard)
1001 Millard Dr. 75961
- NORTH EAST TEXAS**
Barry Russell
1680 Ballard
Paris 75460
- ODESSA**
Freddie Jay (Mrs.)
1555 East 49th Street 79762
- PLAINVIEW**
Sandra McCall Snelling
7005 Pleasant Hill Circle 79072
- PLANO**
Lolita Gilkes (Mrs.)
2304 Heather Hill Lane 75075
- PORT ARTHUR - MID COUNTY**
Mary Ann Walton (Mrs. James M.)
3131 Eugenia
Groves 77619
- RICHARDSON**
Karen Austin
9115 Dunmore Drive
Dallas 75231
- RIO GRANDE VALLEY**
Fina Tabor (Mrs. J.S.)
790 North Bonham
San Benito 78586
- SAN ANGELO**
Melody Allen (Mrs. Stacy)
1402 South Monroe 76901
- SAN ANTONIO**
Joseph Saglimbeni
10363 Sahara, Apt. H5 78216
- SAN JACINTO**
Mrs. William O. Kubik (Junelle)
1004 East Fayle
Baytown 77520
- TEMPLE - BELTON**
Celinda Messer
1905 Leon
Belton 76513
- TYLER**
Cheryl Patterson (Mrs. H. R.)
P.O. Box 472
Arp 75750
- VICTORIA**
John Weems
11710 Fairpoint Drive
Houston 77099
- WACO**
Jan Harrell (Mrs. R. Carleton)
3009 Parrot 76708
- WAXAHACHIE**
- WICHITA FALLS**
Ann Jorgensen (Mrs.)
4603 El Capitan 76310

TAMS

NOTE: At least one faculty member in each school that is a member of the Texas Association of Music Schools receives this magazine. Please publicize the information regarding the TMTA-MTNA Junior Keyboard, High School, and Collegiate Auditions. Your colleagues who are not currently members of TMTA and MTNA should join the associations and enter their students in these auditions. Write to the chairmen listed.

TEXAS MUSIC TEACHER
10702 BURDINE
HOUSTON, TEXAS 77096

Bulk Rate
U. S. POSTAGE
PAID
HOUSTON, TEXAS
PERMIT NO. 8081

Address Correction Requested