

Music
Teachers
National
Association

(Founded 1876)

**OFFICIAL PROGRAM BOOKLET
SEVENTY-SIXTH ANNUAL MEETING**

**Dallas, Texas
February 24-28, 1952
Baker and Adolphus Hotels**

APPLICATION FOR MEMBERSHIP

Fill out and send this application to State Chairman as stamped below. If you live in an unaffiliated state, please attach your check for \$3.00 for MTNA dues. If you live in an affiliated state, send the application only to the address below. The State Chairman will then forward your application to your State Treasurer who will tell you the amount of joint dues in the State and National and inform you of any special requirements for membership in your state.

I hereby apply for active joint membership in _____ MTA and MTNA

I teach _____ (Subject or instrument)

Name _____ (please print or type)

Address (Street) _____

City _____ Zone _____ State _____

MTNA members will receive American Music Teacher

Membership Year: September 1-August 31

Memberships received after June 1 will be credited to the following year

MTNA STATE MEMBERSHIP CHAIRMAN:

MUSIC TEACHERS NATIONAL ASSOCIATION

Founded 1876

What is MTNA

A professional organization which represents all those concerned with the teaching of music in PRIVATE STUDIOS, UNIVERSITIES, COLLEGES and CONSERVATORIES OF MUSIC.

Objectives of MTNA

MTNA has as its objectives the furthering of good music, the advancement of musical knowledge and scholarship, and the improvement of music instruction by means of investigation, research, discussion, and publication. Through the media of annual meetings, of studies carried out by standing and special committees, and of publications, MTNA is making significant contributions to the advancement of music, to the furthering of research in the various fields of music, and to the improvement of music instruction.

MTNA is concerned with both the broad, national problems that arise in the music teaching profession as well as with those problems that may be primarily of a local nature. Problems of the private teacher are of special interest to the Association.

MTNA is equally concerned both in achieving close cooperation with and in giving service to all state and local music teachers associations. These state and local associations are of vital importance to every member of the profession. Every music teacher should belong to and participate actively in the programs and plans of his state music teachers association.

Advantages of Membership in MTNA

Membership in the MTNA carries with it the backing of the National Association, as well as the prestige of being a member of the oldest music teachers association in the United States.

The extensive program of the Association brings together conservatory college, university, and studio teachers of music. The programs of the annual conventions provide solutions for every interest that a music teacher might have.

American Music, Audio Visual Aids, Certification, Community Music, Music in Liberal Arts Colleges, Music in Colleges, Universities and Conservatories of Music, Music in Therapy, Musicology, Organ and Choral Music, Piano, Psychology, Music in the Schools, Strings, Theory and Composition, and Voice are all well represented in the annual conventions.

MTNA is a national organization that represents all categories of music teachers. MTNA devotes its time, money, and energy to improving teaching standards, to elevating the music teaching profession, and to representing its members whenever and wherever such representation is needed.

Being a member of MTNA indicates to your students that you are an alert, well-informed, up-to-date teacher, who believes in maintaining and improving the standards of the music teaching profession.

What You Get for Your Membership in MTNA

1. The opportunity to take an active part in the improvement of your profession.
2. The opportunity to meet, mingle, and unite with colleagues from every state of the union.
3. The privilege of attending divisional and national meetings upon payment of the registration fee.
4. Subscription to AMERICAN MUSIC TEACHER, the official periodical of MTNA, published five times during the school year.
5. The knowledge and assurance that MTNA as the national representative of the music teacher can exert strong influence in matters of national, state, and local importance that are of vital concern to the members of the music teaching profession.

Membership Dues

Annual dues are \$3.00 in states having no music teachers association or whose state music teachers association is not affiliated with MTNA, and \$2.00 in states whose music teachers association is affiliated, or is in the process of affiliating with MTNA.

Classes of Membership

ACTIVE: For music teachers. Any resident of a non-affiliated state may become an Active Member in MTNA for one year by paying \$3.00. Any resident of an affiliated state may become an Active Member in MTNA for one year by paying \$2.00 through his state association.

STUDENT: Any bona fide student, resident of any state, affiliated or unaffiliated, may become a Student Member of MTNA for one year by paying \$1.00.

LIFE: Any Active or Associate Member of MTNA may become a Life Member of MTNA by paying \$50.00. Life Members in affiliated states are not exempt from state dues.

SUSTAINING: Any individual, organization, institution, or business firm may become a Sustaining Member of MTNA for one year by paying \$25.00.

PATRON: Any individual, organization, institution or business firm may become a Patron Member of MTNA for one year by contributing \$500.00 or more either to current funds or for a special project.

INSTITUTIONAL: A library or educational institution may become an Institutional Member of MTNA for one year by paying \$3.00.

Privileges of Members

Active, Associate, Student, Life, Sustaining and Patron Members of MTNA are entitled to attend all divisional and national meetings of MTNA upon payment of a registration fee, and to receive such issues of AMERICAN MUSIC TEACHER (official periodical magazine) as may be published during the current membership year. Only active, Associate and Life Members are entitled to vote at divisional and national meetings, to serve on MTNA Standing Committees, and/or to hold office. Institutional Members have no privileges other than to receive such issues of AMERICAN MUSIC TEACHER as may be published during the current membership year.

If You are Proud of Your Profession You Should Support It. The Greater the Membership, the Greater the Service,

MTNA Biennial Convention 79th Year

St. Louis, Mo.

February 13-16, 1955

Hotel Jefferson



MTNA DIVISIONAL BIENNIAL CONVENTIONS

Central Division:	February 15-18, 1954 Hotel Statler Detroit, Michigan
West Central Division:	February 24-26, 1954 Hotel Fontenelle Omaha, Nebraska
Southwest Division:	March 3-6, 1954 Gunter Hotel San Antonio, Texas
Western Division:	August 11-15, 1955 University of Washington Seattle, Washington

Meetings and Programs
For Every Music Teacher
Inspiring Concerts
Outstanding Speakers

AMERICAN MUSIC TEACHER

AMERICAN MUSIC TEACHER, the official periodical of the Music Teachers National Association, is sent to all members of the Association as one of the membership benefits.

Published five times a year during the school year, this publication contains articles of interest to all music teachers, news of the state music teachers associations, and news from the various MTNA Divisions. As the successor to the MTNA Bulletin, AMERICAN MUSIC TEACHER has succeeded within less than two years in gaining recognition as an outstanding and leading professional periodical. The scope of the articles appearing within its pages includes philosophical, musicological, and practical, down-to-earth accounts of pedagogical practices and procedures used by successful teachers. From time to time AMERICAN MUSIC TEACHER publishes lists of compositions that are invaluable to teachers and performers. AMERICAN MUSIC TEACHER is a significant adjunct to the professional reading of all musicians.

Subscriptions to AMERICAN MUSIC TEACHER, at three dollars a year, are accepted only from libraries. Individuals receive this magazine only by reason of their attaining and maintaining membership in the Music Teachers National Association.

Some of the articles that have appeared in recent issues of AMERICAN MUSIC TEACHER are:

- "Piano Teachers — It's Up to Us" by Helen J. Bean
- "Gebrauchsmusik As a Reaction to the Nineteenth Century" by Rudolph H. Weingartner
- "Chamber Music by Contemporary Composers" a list compiled by Ray Green
- "Released Time for Private Music Lessons" by Robert Hirtzel
- "The Wind Ensemble" by Frederick Fennell
- "American Music Today" by Burrill Phillips
- "Choral Music in the College and University" a study conducted by Robert Taylor
- "Observations on College String Teaching" by Frank W. Hill

- "Elementary Harmony + Original Composition = Illuminated Piano Playing" by Donna Eason
- "Key to the Piano Case" by George Hopkins
- "Pre-College Theory and Entrance Requirements" by Charles R. Garland
- "Something New in Pre-School Music" by Esther Cox Todd
- "Coloristic Varieties of Piano Timbre" by Tatiana Konradi
- "Famous String Players Speak Up" by Samuel Applebaum
- "The Singer's Repertoire" by Cecil Blanchard Selfridge
- "The Private Teacher and Public School Music
"As Viewed from a Public School" by Paul S. Flinn
"As Viewed from a Private Studio" by Dorris Van Ringlesteyn
- "Some Aspects of Piano Tone" by John Terence Moore
- "Records and the Music Teacher" by Ben Deutschman
- "First Supplement to Doctoral Dissertations in Musicology" by Helen Hewitt
- "America — Music Unlimited" by Hans W. Heimsheimer
- "Some Aspects of Legato" by John T. Moore
- "The Tight Rope Walker" by Hyman I. Krongard

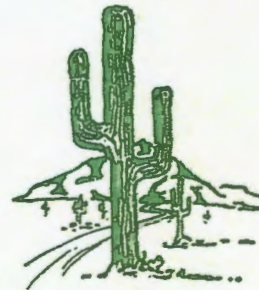
DEPARTMENTS INCLUDE:

- "Theory-Composition Section of MTNA" giving news of the activities of this subject-area Section
- "Recordings for Teachers" — reviews of recently released recordings, with suggestions for their use in various teaching situations
- "Recent Releases" — announcements of recently published music and books related to music
- "Student News" — articles for and by students, plus accounts of the activities of various MTNA Student Chapters

Convention Banquet

Western Division

MUSIC TEACHERS NATIONAL ASSOCIATION



March 5, 1956

Memorial Union

Arizona State College at Tempe

PROGRAM

John Crowder - - - - Toastmaster
Dean of Fine Arts, University of Arizona

I

Overture to "Fra Diavolo" - - - Auber
Violin Solo, Steve Foltz

Prize Song from
"Die Meistersinger" - - Wagner-Hertz
Violin Solo, Diane Dresskell

Overture to
"The Merry Wives of Windsor" - Nicolai
Violin Solo, Jan Sessions

PHOENIX SYMPHONY YOUTH ORCHESTRA
Dr. Leslie Hodge, Conductor
Assistant Conductors:
Miles Dresskell Jacob Fuchs

II

"Who Shall Certify
Whom?" - - Dr. Raymond Kendall
Dean of The College of Music,
University of Southern California

III

Nonet - - - - - McKenzie
IV - - - - - Beyer
Three Brothers - - - - - Colgrass
Auto Accident - - - - - Davidson

Arizona State College At Tempe Percussion
Ensemble

Jack McKenzie, Conductor

Western Division Executive Committee

Amy Welch - - - - - President
Henrietta McElhaney - - Vice President
Victor Baumann - - - - - Secretary
Margaret McHale - - - - - Treasurer

- and -

John Crowder Nadine Dresskell
Helen Lavelle John Moore
Bernard Regier Mae Shipman
Bernice Sisson Ellwood Jepson Dixie Yost

1956

March 3-4

PROGRAM HIGHLIGHTS

WESTERN DIVISION CONVENTION OF MUSIC TEACHERS NATIONAL ASSOCIATION
(ALL EVENTS IN PHOENIX COLLEGE AUDITORIUM UNLESS OTHERWISE INDICATED)

Central District is host to this Convention. Every member should attend as many sessions as possible. We also urge you to attend the banquet (formal or informal), the Bud Brown Party (Western Dress if possible) and the luncheons. Call Nadine Dresskell for reservations.

SATURDAY - March 3rd:

- 10:45 Address by the National President, Dr. Karl Kuersteiner
- 11:15 String Program, Wayne Angel, Violinist
- 2:00 Arizona All State Piano Ensemble Festival (450 performers, 30 pianos)
- 4:30 Harpsichord Recital by Alice Ehlers
- 8:00 Lecture, "The Psychology of Opera" by Dr. Paul J. Moses, M.D.
ASC Opera Workshop: Pergolesi's "La Serva Padrona" and Kalmanoff's "A Quiet Game of Cribble."

SUNDAY - March 4th:

- 9:30 "The States of the Western Division Exchange Ideas on Projects, Certification, Auditions, Work Shops and In-Service Training." The Washington Musicrafter Program. The California Plan, etc.
- 11:30 Lecture: "The Pre-school Child, Kindergarten methods & procedures" by Dorothy Knowlton, Specialist in Children's Piano Classes, the Speaking and Singing Voice.
- 4:00 Kroll String Quartette Concert at Memorial Union, A. S. C. Tempe
- 8:30 Concert by E. Power Biggs at First Presbyterian Church in Phoenix

MONDAY - March 5th:

- 9:00 "Adventures in Improvising" . . Grossmueller
- * 9:45 Piano Recital by Lillian Pettibone
- 10:15 "Can Memorization be Taught?" Eleanore Altman (U. of A.)
- **10:45 Contemporary Piano Music Program by Henri Arcand
- 11:15 Lecture "The Interpretation of 18th Century Music" Dr. Alice Ehlers
- 2:30 Vocal Section: "The Song in Modern Musical Literature" Mary Elizabeth Whitner
- 2:30 Piano Section: "Piano Memory Problems" with demonstrations and discussion by Mme. Elenore Altman
- *** 3:30 Piano Recital by Dino Gianopoulos
- 4:15 The Public Schools and MTNA
"What the Public School Music Program Is and How It Can and Should Operate from Kindergarten Through Senior High School" Dr. O. M. Hartsell, Division of Fine Arts, State Department of Public Instruction, Montana.
"Maintaining and Improving the Quality of Instruction Given by Both Private and Public School Music Teachers." John Crowder, U. of A.
- 8:00 Banquet, Memorial Union, A. S. C. Tempe.
Program: "Who Shall Certify Whom?" Dr. Raymond Kendall, Dean, College of Music, U. S. C.
Also "The Phoenix Youth Symphony" and "The A. S. C. Percussion Ensemble."

TUESDAY - March 6th:

- 9:00 Recital of Original Compositions by Western Composers
9:30 Piano Recital by John T. Moore
10:30 Lecture "How Can I Increase My Clientele" Dorothy Knowlton
11:00 Address "The Musician in the American Community" Frederic Palais,
Conductor of the Tucson Symphony Orchestra.
11:30 Chamber Music Concert by A. S. C. Chamber Orchestra

-
- * Organ Prelude in G minor: Bach-Siloti; Var. & Fugue on theme of Handal: Brahms.
** Ricercare, Johnson; Sonata #1, Hindemith; Epitaphe, Op. 11#4, Kodaly; Preludio,
Cinastera.
*** Arietta, Leo; Bouree No. 117, Bartok, Concord Sonata III, Ives; Gaspard de la
Nuit, Ravel.

This is the most wonderful opportunity ever made available for us here in Arizona.
Every progressive teacher owes it to himself and herself to attend as many meetings
as possible. Hear these outstanding programs. Don't you be the one to miss out.

See you at the Convention.

T. L. Hoff, Vice President
Central District, A.S.M.T.A.

ARIZONA ALL STATE PIANO ENSEMBLE PROGRAM

Presented for

WESTERN DIVISION CONVENTION OF THE MUSIC TEACHERS NATIONAL ASSOCIATION

West High School Auditorium

March 3, 1956

(Roman numerals refer to levels of difficulty)

CENTRAL DISTRICT:

JULIAN McCREARY, DIRECTOR

- | | | |
|-------|--|---------------------------|
| I a | Spring Flowers
Toy Marines | Rolfe-King
Hopson-King |
| | (ages 9 to 11) | |
| I b | We'll Go Fishin' In a Crawdad Hole
Chapenacas | arr. Weybright
Burnham |
| | (ages 11 and over) | |
| II a | Dance of the Dwarfs
The Cricket and The Bumblebee | Aaron-Riegger
Chadwick |
| | (ages 9 to 12) | |
| II b | Skip to My Lou | arr. Riegger |
| | (ages 12 to 15) | |
| II c | Vale of Song | Rolfe-Orem |
| | (ages 9 to 15) | |
| III a | Norwegian Dance | Grieg-Eckstein |
| | (ages 12 to 14) | |
| III b | Parade of the Wooden Soldiers | Jessel-Rosey |
| | (ages 14 and over) | |
| IV a | On the Trail | Grofe-Duke |
| | (High School age only) | |

SOUTHERN DISTRICT:

JAMES ANTHONY, DIRECTOR

- | | | |
|------|--------------------------------------|---------|
| IV b | Toccata in F | Bach |
| | (ages 16 and 17) | |
| IV c | Sonata: Prelude, Rustique and Finale | Poulenc |
| | (ages 14 to 16) | |

ALL STATE NUMBER:

THEODORE NORMAN, DIRECTOR

- | | | |
|------|------------------------------------|-----------------|
| IV d | March and Chorus from "Tannhauser" | Wagner-Reinhard |
| | (High School age only) | |

EASTERN DISTRICT: Sharon Clawson, Joan Johns, Linda Taylor, Clair Maloy.
SOUTHERN DISTRICT: Rosemary Rogers, Thora Cooper, Aurelia Camarena,
Marsha Galloway, Bruce Colell, Paul Hazen, Susan Carruth, Glenda
Thompson, Sally Webb, Janet Conelly, Anita Pankey, Ann McGregor,
Nora Lee Hastings, Jeanne Webb, Joan Schrepel, Nancy Owens.
CENTRAL DISTRICT: Carol Balducci, Mary Sue Barnes, Eva Berg, Billie Wray
Betts, Ellen Bradford, Warren Brand, Melinda Budge, Barbara Bylo,
Pamela Carlson, Allison Churchman, Barbara Corbett, Lois Corpe,
Evelyn Cuimanes, Martha Cummings, Sharon Dickson, Diane Dresskell,
Marjorie England, Cathy Gnau, Steve Graham, Michael Hale, Nancy Hall
Sandra Harsha, Marchia Hanery, Onita Hollis, Barbara Jacobs, Sarah
Khan, Gerald Litton, Kathleen McMullin, Linda Morrison, John
Peipelman, Jim Phillips, David Rice, Toni Thomas, Sharon Stanfill,
Carol Tarnow, Beverly Tinder, Linda Wade, Suzanne Wade, Edith
Williams, Carole Wolf, Kyle Zeitler. **ALTERNATES:** Carol Gugliotti,
Mary Lee Johnson, Marie-Ann Treadway, Mary Storm, Carole Wolf.

PERSONNEL AND GROUPS

- Ia Charlotte Alexander, Donald Baker, Cheryl Bates, John Baker, Jimmy Bean, Ellen Marie Becker, Tina Clark, Kay Corbin, Jeannene Denton, Jenny Evvard, Helen Fields, Hal Fisher, Susan Forbes, Mary Ann Frank, Richard Franklin, Katherine Garrett, David Glowacki, Carole Greenberg, Nancy Jean Herring, Kay James, Tommy Jones, Ruth Ann Kennedy, Lynn Krohn, Steve Lucking, Maura Macaraeg, Joy Masunaga, Sharlene McDaniel, Gregory McDonald, Maxine McFadden, Esther Mc Gimsey, Merrily Miller, Joan Moore, Allen Nemeth, Madge Omerza, Susan Orter, Tommy Owen, Donald Rightmer, Diane Ruman, Jerry Setton, Augustus Shaw, Becky Shaw, Carolyn Shryock, Sandra Shuman, Denise Strickland, Candice Taylor, Peter Van Haren, Peggy Ann Vogel, Gay Wallace, Janice Waters, David Williams, Catherine Wisniski, Kathie Zeiser
- Ib Helen Ann Abernethy, Alice Alston, Arlene Bailey, Joyce Branaman, Larrienne Brookshire, Donna Butts, Freddie Capps, Carol Collins, Regina Corn, Beverly Curd, Bonnie Damar, Joanna Driskell, Cheryl Evans, Jack Hailey, Steven Hale, Judy Harrelson, Bobbie Joe Hayes, Sharlan Haynes, Linda Hochstetler, Mary Howsmon, Phyllis Hull, David Johnson, Nancy Jordan, Judy La Borde, Thomas La Borde, Frances Lorber, Mary Sandra Luhrs, Kathy Mills, Melba Moore, Jana Myers, Marilyn Parrish, Elaine Phares, Geneva Phares, Frances Pitts, Sandra Price, Peggy Puntteney, Judy Ray, Melodye Reed, Carol Rosner, Nancy Siegel, Donna Raye Sloan, Beverly Smith, Byron Smith, Cleo Smith, Sharyn Faye Smith, Arty Spoon, Linda Stern, Julene Stowell, Bill Sykes, Virginia Thoroman, Robert Turner, James Ulm, Diane Ulmer, Ardis Vermazen, James Webb, Toby Weidenheimer, Douglas Harrison.
- IIa Dennis Arnold, Ann Beason, Larry Bradley, Donna Devore, Nancy Jo Dunbar, Diane Evans, Mary Ann Frank, Janet Gray, Cheryl Hadaway, Karen Hauelsen, Judith Ann Herring, Kittye Ann Hesselgrave, John Hirst, Diane Hollar, Pam Jones, Susan Keilly, Betty Keith, Baxter Lower, Jennifer Luby, Barbara MacCracken, Beverly MacCracken, Dolly Mardirosian, Jay McCreary, Gloria Meredith, Sandi Middleton, Sandra Mueller, Joyce Myers, Nannette Nelson, Mike Orcutt, Steve Orcutt, Nancy Otey, Penny Palmer, Richard Parker, Robin Perin, Herbert Poulson, Robin Robb, Bettie Salinas, Mike Sanders, Judith Searle, Mary Ellen Searle, Susan Sohrn, Mary Jane Stewart, Sharon Summitt, Jacque Tinder, Francine Turken, Pamela Van Bushirk, James Vaughn, Penny Weidler, Donna Welman, Bonnie Wieckenberg, Janet Yuhas
- IIb Richard Allen, Carol Ball, Willamarie Band, Carol Barnwell, Billie Jeanne Bostdorff, Cecilia Burgos, Kathleen Chapman, Randy Clapp, Barbara Daniel, Cynthia Dean, Ruth Duband, John H. Fields, Mary Louise Gannis, Danette Guest, David Hale, Douglas Harsha, Lynn Hinkle, Nancy Hobbs, Linda Hughes, Josephine Ipnor, Dona Isbell, Carol Johnson, Ted Kaercher, Carol Killion, Elaine Kisel, Rita Lund, Joanne Mabb, Sheila McCreary, Georgia Mae Mathews, Sharon Messmore, Judy Miller, Margaret Patrick, Judith Payne, Bruce Poulson, Sharon Powell, Patti Sue Rafter, Ann Rasmussen, Janice Reed, Jean Richter, Paul Scott, Barbara Shannon, Karen Shannon, Mary Ann Shelp, Michael Sinski, Norbert Sinski, Jan Thornton, Lena Trijillo, Lana Trotter, Linda Trotter, Wanda Vanlandingham, Edith Waidner, Gay Walberg, Carolyn Wilson
- IIc Dennis Abert, Sherri Ash, Bertha Baldwin, Beverly Boothroyd, Barbara Brittain, Claudia Brown, Beverly Clark, Brenda Corrington, Lois Crow, Kenneth Ealy, Garland Engelking, Roberta Erickson, Charles Faris, Alice Fattaleh, Bill Fogo, Linda Fogo, Elizabeth Frey, Marla Garrison, Kathleen Gabry, Janet Hammer, Janice Hardin, Nancy Hasselgren, Penny Herring, Elice Higginbotham, Ron Hoff, Jimmy Jochum, Carole Larsen, Linda Lawrence, Vinna Lee, Mary Jayne Loughridge, Sharon Marable, Richard Martin, Claudia Norde, Patricia Radu, Carole Ray, Linda Ray, Vickie Ray, Jimmy Rice, Kenneth Ryder, Connie Scott, Freda Skinner, David Sloan, Doris Stevenson, John Vinson, Karon Weisbrod,

IIIa Martha Adair, Joyce Arthur, Judy Bangora, Peggy Barry, Charlene Bartson, Jacqueline Bean, Laura Lee Beckman, Barbara Beeler, Sandra Beeler, Barbara Boynton, Carolyn Bradley, Diane Brown, Nancy Brown, Jondell Bruner, Coila Ann Buehman, Guerry Buehman, Sammy Crowe, Barbara Dixon, Lois Dutton, Nancy Edmiston, Judith Fireman, Elana Garrison, Sylvia Gonzales, Catherine Gray, Wanda Gregg, Janice Hall, Tommy Hasseries, Hazel Henderson, Sherry Henderson, Laurene Huether Joann Jacobus, Ann Kovacovich, Sandra Lawrence, Sharon Lee, Carol Litton, Linda Mast, Dawn Masunaga, Diane McBee, Mary Lou McNatt, Sherry Ann Mills, Karen Moore, Nancy Oller, Jay Omerza, Janice Owen, Bill Payne, Barbara Ramras, Janet Risk, Diane Shumway, Mary Ellen Smith, Dea Etta Strickland, Patricia Tarpey, Beverly Tarwater, Mary Ann Valerine, Jean Louise Walters, Diane Weary, Judy Weinmeister, Judy Whiting, Charles Wilson, Judy Wolf, Martha Wood,

IIIb Carol Ainsa, Sandra Alama, Jackie Baker, Lee Roy Buchanan, Larry Burson, Kenny Brittain, Pricilla Calhoun, Sondra Cameron, Irving Dacks, Milton Davis, Judy Diehl, Barbara Downing, Sandra Fuchs, Sharon Gardner, Becky Glick, Halene Hammon, Phyllis Harrington, Sharon Hickman, Annette Hils, Phyllis Hoffman, Barbara Husemann, Peggy Johnson, Marva Jones, Dena Ann Jordan, Joyce Karcher, Sheila LeRoy, Linda Lloyd, Joan Martin, Sandra Miller, David Manyon, Helaine Nodiff, Joan Norris, Linda Osborne, Bruce Patrick, Pat Poulson, John Quin, Vickie Ratkowski, Edna Richards, Bob Robinson, Kathleen Robinson, Roberta Schultz, Patricia Smith, Dennis Stringer, Gerri Lynn Valentino, Lo Ann Wagner, Sandra Warbritton, Linda Webb, Robin Wier, Gemmie Yancey

IVa Carol Balducci, Mary Sue Barnes, Eva Berg, Billie Wray Betts, Joseph Boussard, Ellen Bradford, Warren Brand, Melinda Budge, Barbara Bylo, Pamela Carlson, Allison Churchman, Barbara Corbett, Lois Corpe, Evelyn Guimanes, Martha Cummings, Sharon Dickson, Diane Dresskell, Marjorie England, Cathy Gnau, Steve Graham, Carol Gugliotti, Michael Hale, Nancy Hall, Sandra Harsha, Marchia Henery, Onita Hollis, Barbara Jacobs, Mary Lee Johnson, Sarah Khan, Gerald Litton, Kathleen McMullin, Linda Morrison, John Peipelman, Jim Phillips, David Rice, Toni Thomas, Maria-Ann Treadway, Kyle Zeitler, Sharon Stanfill, Mary Storm, Carol Tarnow, Beverly Tinder, Linda Wade, Suzanne Wade, Edith Williams, Carole Wolf

IVb Pat Benitez, Brett Hamilton, Mike Nabours, Nancy Owens, Carol Ray, Joan Schrepel

IVc Aurelia Camarena, Carolyn Condron, Janet Conelly, Norman Lunger, Taylor Macdonald, Kathleen O'Rielly, Jeanne Webb, Pamela Wheeler

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KINGMAN

MILLARD KINNEY, FESTIVAL CHAIRMAN AND
DIRECTOR

JAMES ANTHONY, ADJUDICATOR

Piano Festival

Northern Arizona Music

Teachers Association

Nov. 10, 1956

6:30 p.m.

ARIZONA STATE COLLEGE

FLAGSTAFF

THE CRICKET AND THE BUMBLEBEE

KAREN PACKER
MARTHA SWITZER
KAREN LOVE

MARTHA HARP
CLAIRE WILSON

WE'LL GO FISHIN' IN A CRAWDED HOLE

RICKEY RUPKEY
CHRISTINE LUNO
JAN SIMMONS
LOUISE BLACK

GLORIA HEWARD
MARY FOWLER
JOHN MCAULEY
BILL DOKOS

ANNA RAE PRICHARD
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LYNDIA LONG

TARANTELLA

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BILL BATES

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DEANNA LEGATE
ILA MAE ISHAM
CARYL KIELBORN

OPENING THEME

MARY BONELLI

DELORIS COLSON
SANDRA BATES
KAY FRIESNER

ROXANNE BRANT
ANNE SUE NICHOLS
KAREN BRANDON

PEGGY SIMPSON

RUMBA

CRISTY QUEEN
MARILYN NORTON
SANDRA FEETHAM

JAMES QUEEN
ROXANNE BRANT
ROYCE SMITH

PIANO FESTIVAL CONCERT

OUTSTANDING SOLOISTS CHOSEN BY THE
ADJUDICATOR WILL PERFORM DURING THE EVENING.

THE LITTLE PRINCE

SHARON BOLES
ROBERTA WOODS
ALLAN BLUNK
ROBIN YEE
SHARON WILHELM

CHERYL PAYNE
FRANCES McNALLY
JEFFERY HOLLAND
LINDA BABBITT

MONA JEAN CANEPA
NORMAN WHITING

MARY JEAN CANEPA
FREDDIE BROWN

SKIPPING TOGETHER

CLAUDETTE DESPAIN
MIKE DININO
KATHY McNALLY

RUTH JO REIDY
MIKE SULLIVAN
PAM REAVIS

SPRING FLOWERS

SHARON WILHELM
LINDA COLLEY
ELLEN McADAMS
PHYLLIS FRIESNER
BEVERLY MYERS

JANICE KENNEDY
MIKE HIGGINBOTHAM
KAREN BLY
VIRGIE LILJENBERG
DOUGLAS HANNO

CAROL D'MURA

MARY HUSBAND
JUDY ODLE
MISHA AXLINE

RONNY HUNT

STRUTTIN

KAREN THUDEN
JULIA GIBSON
TRUDY RHOTON
BARBARA WEIBLE

JANE FORD
MARILYN MEISTER

THE CRICKET AND THE BUMBLEBEE

JULIA HENDERSON
PATTY PETERSON
CAROL THOMPSON
JEANIE CHRISTIE
THERESA MUNNOZ

BARBARA DOWING
PHYLLIS LEWIS
PAUL LANCASTER
GALE SIMMONS
DIANE WILHELM

AMERICAN MUSIC TEACHER

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DOES PRACTICE PAY?

by Nadine Dresskell

WHETHER we are a beginning teacher or an artist teacher our success depends entirely upon how effectively our students practice. Since practice is done in the home, we are at the mercy of the parents in this matter. It is up to us to talk to them frequently about their children—don't wait until you have to report some lack of effort or cooperation on the part of the child!

Be sure the parents, as well as the child, understands what you are aiming at and that they know just what they can do to help. Above all, warn them against saying and doing things that will hinder the child's development, lessen his enjoyment of practice, or undermine his confidence in himself or his teacher.

We all know the many problems which arise, so I am not going to attempt to discuss all of them. I simply want to discuss briefly what seem to me to be the two most vital ones: (1) When, how, and where the child should practice, and (2) How to get the student to realize that the habit of daily practice is a valuable one to develop.

Parents

How many fathers have said, "I'll pay for the lessons, but be sure you do your practicing before I get home." How many mothers have said, "Yes, Judy is taking lessons, but she hasn't anything she can play for you." (This is equivalent to saying that the exercises, scales, studies and so forth that she practices are something to be tolerated by the family, but certainly to be hidden from "company".)

How many of your students practice in their bedroom or other room which is closed and isolated from the rest of the family so as not to bother father's reading, mother's telephone conversation, and little brother's television programs? These are some of the mistakes unthinking parents make; they are practically

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ostracizing their children for practicing. How can children believe that it is a worthy undertaking! No wonder they hate to practice and do so with one eye on the clock and their heads filled with thoughts of what they will do when released from this punishment!

They should practice in the family circle. They should be made to feel that their practice is **IMPORTANT!** Important enough for brother to shut off the television, for father to lay down his newspaper, and for mother to ask her friend to call back later. There should be no feeling of critical watching, but of sharing enjoyment in an important part of the family life.

Togetherness

Let the family plan together and set practice times when all can listen, helping when asked, encouraging, praising, and participating when possible. They should show their enjoyment of an exercise well played, a hand and arm position correctly maintained, and other indications of healthy growth in music, just as they express pleasure at evidences of physical maturity.

Practice periods need not be long, indeed, they will be much shorter when carried out in this way because the child can concentrate, he feels secure, and that he is doing something important to the whole family—therefore doubly important to him.

Talk to your parents, get them to try this plan. You, and they, will be overjoyed with the results.

All parents realize that similar conditions are necessary at meal times so that the body may be nourished; most parents take time out to join their children in some sort of spiritual instruction; it is up to us to point out to them that the personality of the child needs cultural food as much as the physical and spiritual and that it should be presented in a similar pleasant way.

I think parents should *pay* their children to practice. Yes, I'm sin-

cere, I believe in paying for practice—let me explain why.

Under the economic pressures of our society today, we have come to hold in highest esteem that which costs most, and to feel we are successful when we earn a good salary. No wonder music suffers as soon as there is a financial slump! Families feel that music is an "extra", an extravagance without which they can get along if necessary. They often discover too late that without the "extra" cultural things, life can be a poor, barren experience.

I say that a child should realize from the beginning that what he is doing in his daily practice is important. It is important enough for his parents to spend considerable sums of money on, so why shouldn't the child realize this?

Most of us appreciate most that for which we work the most. Why should the child not be helped to understand that taking lessons in any kind of music is a privilege, one for which he should be willing to work.

One way to emphasize this is to tie his allowance to his practice. I don't believe in just giving a child an allowance. I think it is important to a child's self esteem to feel that he, as well as the other members of his family, is worthy of the money he is given to spend.

Neither do I believe in paying a child for household duties, since I feel all children should be brought up to have a pride in their home and to share in the responsibility of keeping it a place worthy of this pride.

Recognition

However, I do feel that when children contribute to the culture of their home by bringing music into it, they should be recognized as bringing in something just as valuable as a book, a record, a painting, a beautiful rug, and so on. Why shouldn't they be paid for this?

I set up in my home a scale of pay which, if my child does the minimum amount of practice, will enable her to make enough money to pay for her music and lessons. Any practice (not playing for her own or others pleasure) she does above this is paid for at either the regular rate or at a bonus rate; this becomes her spending money.

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Through this method I have been able to instill in her a respect for practice and its value that she would not ordinarily have had. Also I have been able to keep her at her music when most of her friends dropped it upon entering high school and taking after-school jobs.

I paid her the same rate per hour for the practice as she could earn by "baby sitting" or working at other teen-age jobs.

Valuable Training

I feel that this practice of basing the child's allowance upon something which we feel is a valuable part of his training for adult life is an invaluable aid in helping him to establish the daily habit of practice as an important part of his life.

I have learned from this experience some of the things we need to point out to parents when we discuss this plan with them.

First, don't tie this plan in with such so-called signs of successful lessons as "finishing a study", "taking up new material", "playing on a recital". This sets up a barrier between pupil and teacher and makes for tension during the practice period.

Second, lean a little to the "under" rather than the "over" side when determining the minimum daily practice time. Be realistic, start with the amount of time the student is willing to give and increase it as he grows older and more advanced. Of course the length of time for daily practice will be determined by the age of the pupil, the number of lessons a week, the length of the lessons, the stage of advancement of the material covered, and so forth, but it should also take into account the other valid demands on the child's time—including his right to leisure time.

One good way to determine it is to see how long it takes a child to

practice, not just play through, a new lesson assignment. This should be done the day after he has taken his lesson, since it will presumably take him the longest time then.

Minimum Standard

I would make this time the minimum time standard, providing you are sure it does not demand too much of the child's leisure time, and providing the child is able to concentrate for that length of time. If one or the other of these conditions is not true, the teacher should reduce the assignment.

For example, if the child pays \$4.00 per week for his lesson, and averages 50c for music and can only practice thirty minutes a day, you should pay him \$1.50 per hour (I count only six days, leaving the seventh for rest or for make-up prac-

tice). What youngster or teen-ager won't be proud of earning \$1.50 an hour?

Of course, since he will have to use this \$4.50 to pay for his lesson and music, you must enable him to earn "spending money" through practice also. This we call "Overtime" pay, and since the established rate for workers is "time and a half", you would pay \$2.25 per hour for all practice and sight reading done above the thirty minute a day minimum.

Make-up Time

Conversely, to impress on the student's mind the importance of *daily* practice, I would pay only \$1.00 per hour for make-up practice. For example, if the student misses Monday's half hour practice, he must make it up before he can count any practice

TENNESSEE MTA 1958 CONVENTION

Left to right: Miss Florence Hubbart, President, Knoxville Music Teachers Association; Dr. J. Clark Rhodes, former President of Tennessee MTA; and Mrs. Douglas C. Kloss of Knoxville, welcoming the convention banquet speaker, Mr. George R. Dempster, former Mayor of Knoxville.



as "overtime", therefore he would practice one hour on Tuesday, but get paid only a total of \$1.25.

This plan helps the student realize that "IT PAYS TO PRACTICE" in more ways than one. When it is combined with a helpful, interested, family type practice set-up, it removes the major blocks to successful practicing.

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FROM THE EDITOR

(Continued from second cover)

not their 1958-59 membership dues had been received in this office. However, as soon as the November-December 1958 issue of AMERICAN MUSIC TEACHER was mailed, all former members who had not paid their 1958-59 dues by that time were transferred to our list of nonmembers, and only the 1958-59 members were kept on our mailing list. Naturally, as soon as the 1958-59 dues are received for or from the delinquent dues paying members in this office, their permanent membership record cards will be transferred back to our Active files, and the members will again start to receive AMERICAN MUSIC TEACHER.

Back issues of AMERICAN MUSIC TEACHER will be sent only to those individuals who request that such issues be sent to them, and accompany their request with sufficient funds (25c per copy) to cover handling and mailing costs.

In order that all members may receive all issues of AMERICAN MUSIC TEACHER to which they are entitled, we request your cooperation in getting your membership dues to the MTNA National Office as promptly as possible.

BUTLER

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and the children meet some of their best friends through a common interest and activity in music at Class.

Many times I have children come to Class instead of a birthday party or even to the Fair.

I never ask for any preparation for Class except that they select their piece a week in advance for Class and work daily on perfecting that piece.

Each piece may be played twice; once with music and once from memory. Whatever exercise I may present, such as the pattern for the major or minor scale, is carried out in the private lesson during the following week.

Assignment Book

I maintain students will practice, if they understand exactly what they are to work on and how. Not taking a chance on the student's memory I have a special assignment book which fits into the music folder. At the private lesson I write the student's name and the date. Then there are four parts to the assignment:

1. Technic

(a) Finger exercises, (b) Speller (note, scale, chord, rhythm,), (c) Class Lesson project, (d) Etudes, velocity studies, Harmony, Theory, etc. at student's level;

2. Sight Reading and Review:

Each year every student goes back and reviews everything that has been checked. It is our custom to check any piece when correct notes, fingering and rhythm have been observed and mastered. In review we always have a new approach until finally our seniors may even make arrangements of the simple piece or write second piano parts. When the student reaches his stage of advancement, then sight reading begins.

3. One piece in each book (we use two standard courses) at the student's stage of advancement. This is especially good for new students who have had previous study, for they do not feel they are being "put back", even though we have a thorough review of preceding materials.

4. Big Pieces:

One classical piece for Festival, Audition, Recital or some Special Program. Any other piece of the student's choice, classical or popular, special help on accompanying, hymn

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