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I hereby recommend that the thesis prepared under my supervision by JOHN W. MOLNAR

entitled THE HISTORY OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF EDUCATION

Approved by: Clara G. Stratemeyer

R. L. Pounds

Carter V. Good

Gordon Hendrickson, Chairman

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THE HISTORY OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

A dissertation submitted to

The Graduate Faculty of the Teachers College
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF EDUCATION

1948

by

John W. Molnar

B. S. University of Cincinnati, 1932
B. Mus. Conservatory of Music, Cincinnati, 1932
M. Ed. University of Cincinnati, 1940

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CHAPTER I

INTRODUCTION

The Problem

This investigation is concerned with the origin, development, and significance of the Music Educators National Conference. The study presents the background for the founding of the Conference in 1907, describes its early days and later growth, and analyzes its various functions, with emphasis upon their historical aspects. An attempt is made to show the relation of the development of the Conference to the main currents of educational progress, whether in the teaching of music or in education in general.

Need for the Study

The Music Educators National Conference has long been recognized as the most important professional organization in the field of music education in the schools of the United States. Its place in the field of general education is indicated by the fact that it is the music section of the National Education Association.

No serious attempt has been made to write the history of the Conference prior to the present study. The only historical articles to be found concerning the Conference are a few magazine articles, several resumés in

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mimeographed form, a few chapters in Birge's History,[1] and two articles in the Yearbooks of the Conference.[2]

With the possible exception of Clifford V. Buttelman, the Executive Secretary of the Conference, probably no one person is acquainted with the multitudinous activities and functions of the Conference throughout its history. Nothing has appeared in print describing the organization of the Conference in detail, its functions, and its purposes, especially in relation to the history of the Conference.

The fact that histories of other organizations within the field of education are appearing[3] points to

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[1] Edward B. Birge, The History of Public School Music in the United States. Revised Edition. Phildadelphia: Oliver Ditson Company, 1938. Pp. ii + 323.

[2] "The Founding of the Conference," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 184-186. Chapel Hill, North Carolina: The Conference, 1928.

Grace V. Wilson and Mary E. Ireland, "Music Education on the March," Thirtieth Yearbook of the Music Educators National Conference, pp. 490-499. Chicago: The Conference, 1940.

[3] Calvin O. Davis, A History of the North Central Association of Colleges and Secondary Schools. Ann Arbor, Michigan: The Association, 1945. Pp. xvii + 286.

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the need for a study such as this. The added fact that many of the older members of the Conference are retiring from active service also emphasizes the need for the writing of such a history at the present time.

Lines of Investigation

Major questions raised in the pursuit of this investigation include the following:

(1) What was the historical background for the founding of the Conference?

(2) What were the factors that were predominant in the growth of the Conference in size and in influence?

(3) What are the functions of the Conference? How did they develop?

(4) How did the various units of the Conference develop? What duplication of functions has there been between the various units of the Conference?

(5) How did the organization develop to its present status?

(6) What contributions has the Conference made to music education?

(7) What has been the relation between the development of the Conference and the main currents in education in general?

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Several themes can be followed throughout the history of the Conference, as this study will indicate. Subsequent chapters will present evidence supporting the following generalizations:

(1) The Conference is made up of a group of zealous, enthusiastic music educators, working on a voluntary, co-operative basis.

(2) The Conference was and is the meeting point between the areas of education, professional music, and the music "trade" made up of publishers, instrument manufacturers, and the like.

(3) The Conference was more a reflector than a leader of the advanced thinking in music education until 1941. At that time, the Conference assumed a vital leadership which it has since maintained.

(4) The organization of the Conference developed from a small, loosely knit discussion group into a well organized, powerful body of music educators.

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Method of Approach

The historical method of research is fundamental to this study. This method is a synthesis involving documentation, valid selection of material, and interpretation. In this case it required a detailed study of the facts concerning the historical background and origin of the Conference, an examination of the factors connected with the development of the organization, and an investigation of the changing aspects of music education as reflected in the Conference.

The results of these studies have been analyzed and arranged in an historical presentation of the facts vitally concerned with the development of the Music Educators National Conference, and its influence in the field of music education in the United States.

Sources of Data

The materials upon which this study is based include the publications and records of the Conference, especially the Yearbooks, the Journal, Committee and Research Council Reports, and unpublished material such

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as the minutes of committees and of the governing bodies of the Conference. Other Conference sources include programs of the meetings, pictures, and other items from the archives of the organization. Many of the documents were sent to the writer from Chicago by officials of the Conference. Such material as could not be sent was examined in Chicago.

Other sources included the Yearbooks and Journals of the Music Teachers National Association and of the National Education Association, trade journals of music publishers and instrument makers, the School Music Monthly, and newspaper clippings.

Plan of the Study

This report presents an account of the historical development of the Conference and its various units, of the growth of its activities, and of its changing relationships with music education in the United States.

Chapter I is a statement of the problem. The historical background for the initial development of the Conference is given in Chapter II. The next two chapters trace the chronological sequence of events in the growth

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of the Conference, treating in turn the years from 1907 to 1909 when the organization was being established (Chapter III), and the three subsequent decades of gradual development from 1910 to 1940 (Chapter IV). Chapters V and VI deal with the organization and growth of the sectional conferences and of the auxiliary and affiliated organizations. Chapter VII considers the changes in the administrative organization of the Conference from 1910 to 1940. Chapter VIII delineates the war and post-war activities of the Conference, from 1940 to 1946.

The development of the activities and functions of the Conference are studied in Chapter IX, which deals with the publications of the organization; in Chapter X, which studies the work of the committees; and in Chapter XI, which presents a study of the activities of the central office and of the financial control of the Conference.

Chapter XII offers an analysis of the changing aspects of music education as they have been reflected in the Conference. Chapter XIII summarizes the results of the study.

Limitations of the study.-- This study is limited to the history of the National Conference. The organization of the sectional conferences and of the

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auxiliaries and affiliates was studied and included, but only to the extent to which they bear upon the activities of the national group. A thorough study of the activities of the sectional conferences, the auxiliaries, the regional, state, and other units of the Conference has not been attempted.

Related Literature

For background for the study of the development of the Conference it is essential to know something of general education history, the philosophy of education, the history of the United States, and the theory and practice of music education. Books consulted in the course of this investigation include histories of education, such as those of Cubberley,[4] Eby and Arrowood,[5]

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[4] Ellwood Cubberly, Public Instruction in the United States. Boston: Houghton Mifflin Company, 1919. Pp. xxv + 517.

[5] Frederick Eby and Charles F. Arrowood, Development of Modern Education. New York: Prentice-Hall Company, 1934. Pp. xxiv + 922.

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Noble,[6] and Curti;[7] philosophies of education, such as those of Bode,[8] Henry (Editor),[9] and Wahlquist;[10] general histories of the American scene, especially that of the Beards,[11] books relating to music education, usually written by men and women who were or are actively engaged in Conference affairs, such as Birge,[12] Dykema and Gehrkens,[13]

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[6] Stuart G. Noble, A History of American Education. New York: Farrar and Rinehart, 1938. Pp. xv + 440.

[7] Merle Curti, The Social Ideas of American Educators. New York: Charles Scribner's Sons, 1936. Pp. xxii + 613.

[8] Boyd H. Bode, Modern Educational Theories. New York: MacMillan Company, 1927. Pp. xiv + 351.

[9] Nelson B. Henry, Editor, Philosophies of Education. Forty-first Yearbook of the National Society for the Study of Education, Part I. Bloomington, Illinois: Public School Publishing Company, 1942. Pp. xi + 321.

[10] John T. Wahlquist, The Philosophy of Education. New York: Ronald Press Company, 1942. Pp. xiv + 407.

[11] Charles A. and Mary R. Beard, The Rise of American Civilization. New York: MacMillan Company, 1930. Pp. xv + 828.

[12] Edgar B. Birge, The History of Public School Music in the United States. Revised Edition. Philadelphia: Oliver Ditson Company, 1938. Pp. ii + 323.

[13] Peter W. Dykema and Karl W. Gehrkens, Teaching and Administration of High School Music. Boston: C. C. Birchard Company, 1941. Pp. xxiv + 614.

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Earhart,[14] Krone,[15] Mursell,[16] Pitts,[17] Schoen,[18] Seashore,[19] Uhl,[20] and Wilson.[21]

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[14] Will Earhart, The Meaning and Teaching of Music. New York: W. Witmark and Sons, 1935. Pp. xii + 250.

[15] B. P. Krone, Music in the New School. Revised Edition. Chicago: Kjos Music Company, 1941. Pp. x + 188.

[16] James L. Mursell, Human Values in Music Education. New York: Silver Burdett and Company, 1934. Pp. 388.

James L. Mursell, Music in the American Schools. New York: Silver Burdett and Company, 1943. Pp. v + 312.

James L. Mursell, Principles of Music Education. New York: MacMillan Company, 1927. Pp. xvi + 300.

[17] Lilla Belle Pitts, Music Integration in the Junior High School. Boston: C. C. Birchard and Company, 1935. Pp. 206.

[18] Max Schoen, Psychology of Music. New York: Ronald Press, 1940. Pp. vii + 258.

[19] Carl E. Seashore, Psychology of Music. New York: McGraw-Hill Book Company, 1938. Pp. xix + 408.

[20] W. H. Uhl and Others, Music Education. National Society for the Study of Education, Thirty-Fifth Yearbook, Part II. Bloomington, Illinois: Public School Publishing Company, 1936. Pp. xii + 260.

[21] Harry R. Wilson, Music in the High School. New York: Silver Burdett and Company, 1941. Pp. vii + 440.

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CHAPTER II

THE HISTORICAL BACKGROUND OF THE CONFERENCE

Introduction

The Music Educators National Conference was the natural outgrowth of the activities of the men and women engaged in the teaching of music in the public schools of the United States. The pioneers in the field laid the foundations for the tremendous growth of music education in the schools. Their struggles for the recognition and acceptance of their subject in the curriculum, and their desire to improve their teaching, resulted in their banding together in various groups for more effective action. The Conference was the result of this movement.

Scope of the chapter.-- This chapter presents an account of the introduction of music teaching into the schools, of the spread of music education after the Civil War, and of the early attempts by teachers of music at the formation of groups for the advancement of their cause.

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Introduction of Music in the Public Schools

It as not until the early part of the nineteenth century, when the idea of a general plan of popular education under civic control began to take shape, that the training of children in singing was undertaken in the schools. The importance of musical training for the young had been recognized at intervals during the eigtheenth century, but not as a function of the schools. Public school music had its beginnings in Boston, from whence it spread rapidly.

Early influences favoring school music.-- Two strong influences developed and encouraged interest in public school music in New England, and especially in Boston, during the period from about 1830 to 1850. These influences were the religious motive for education and the great local interest in all educational matters.[1]

The religious influence and the singing schools.-- The religious motive for education was especially strong

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[1] Waldo S. Pratt, "Music in the Public Schools," Grove's Dictionary of Music and Musicians, American Supplement, pp. 333-336. New York: MacMillan Company, 1935.

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in New England at the beginning of the eighteenth century.[2] This deepseated concern for religion had developed a serious interest in sacred choral music, and had resulted in a demand for the improvement of the singing in the churches. The desire for better choral music in the churches in turn brought about a great demand for instruction in the vocal art. The singing school was developed in answer to this demand.

The singing school appeared in Boston as early as 1717.[3] The singing schools were popular classes for teaching the rudiments of music and practicing hymn singing. They soon became common, not simply for the sake of the music instruction, but as a form of social gathering. Singing schools were especially prevalent from about 1750 to 1850.[4]

The classes were conducted by itinerant music teachers. These teachers taught by rote, using a flute or

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[2] J. Minor Gwynn, Curriculum Principles and Social Trends, pp. 3-7. New York: MacMillan Company, 1943.

[3] Frances M. Dickey, "The Early History of Public School Music in the United States," Studies in Musical Education, History, and Aesthetics, Eighth Series, p. 187. Hartford, Connecticut: Music Teachers National Association, 1914.

[4] Waldo S. Pratt, Editor, "Singing Schools," Grove's Dictionary of Music and Musicians, American Supplement, p. 362. New York: MacMillan Company, 1935.

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a violin to lead the singing. Their methods were crude; their materials also were extremely simple consisting principally of hymn books. The chief purpose of the schools, as advertised by the teachers, was the teaching of the reading of music[5] and the singing of parts. The objective of teaching note reading was carried over into the public schools.[6]

Local interest in educational matters.-- The second influence that helped to advance the cause of public school music in New England was the great local interest in all educational matters. This interest extended into the field of music instruction in the schools.

The instigator of music teaching in the public schools was William C. Woodbridge, the editor of the Annals of Education. Following a European trip to investigate music teaching in the schools of Switzerland and Germany, Woodbridge called attention to the application of the principles of Pestalozzi to the teaching of music

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[5] W. Burgett and D. Wilson, The Summit of Song, p. ii. Cincinnati, Ohio: George W. Gale and Company, 1884.

[6] Ralph L. Baldwin, "From the Civil War to 1900; Settling the Problem of Reading," Music Supervisors Journal, 10 (December, 1923), 10-12, 53-58.

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in the schools. He brought back text books and other materials, some of which he translated.[7]

In 1830, Woodbridge lectured in Boston on "Vocal Music as a Branch of Common Education," with illustrations by children trained by Lowell Mason. The lectures and demonstrations were well attended, and caused considerable interest in educational circles.[8]

The work of Lowell Mason in school music.--The work of Lowell Mason (1792-1872) is too well known to require extensive treatment in this study. Mason was a self-instructed and passionate devotee of music. He left his New England home to work in Savannah, Georgia, where he continued his study of music. Mason attracted much attention with the publication of a book of choruses in 1827. He returned to Boston, where he was soon elected the president of the Handel and Haydn Society. In 1832, Mason founded the Boston Academy of Music.

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[7] Waldo S. Pratt, "Music in the Public Schools," Grove's Dictionary of Music and Musicians, American Supplement, pp. 333-336. New York: MacMillan Company, 1935.

[8] H. S. Perkins, "Reminiscences of Early Days in School Music," School Music Monthly, 7 (May, 1908), 5-9.

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Mason's activities in the cause of music in the public schools started with his association with Woodbridge. Woodbridge slowly won Mason over to the acceptance of the principles of Pestalozzi. Mason finally adopted them in full, and stated them as follows, in the Manual to his series of song books:[9]

1. To teach sounds before signs

2. To lead the child to observe sounds by hearing and imitation, instead of explaining them-- to make him active instead of passive in learning

3. To teach one thing at a time

4. To practice and master each step of each division before passing to the next

5. To give principles and theory after practice, as an induction from it

6. To analyze and practice the elements of articulate sound in order to apply them to music.

Another important phase of Mason's activities in his work in the cause of music in the schools was the part he played in the founding of the Boston Academy of Music.

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[9] Waldo S. Pratt, op. cit., p. 334.

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The Boston Academy of Music.-- The Boston Academy of Music, which was in reality a conservatory, gave a great service to school music, by influencing authorities to introduce systematic instruction in music into the schools.[10] The effect of the Academy upon the musical life of the nation cannot be overemphasized, nor can that of the conventions and institutes that grew out of its activities.[11]

The conventions and institutes were an outgrowth of the singing schools. They were gatherings that lasted for three or four days. Methods were taught, and the teachers gave demonstration lessons. The meetings attracted many young musicians, who were influenced thereby to enter the field of music teaching in the schools.[12]

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[10] Frances M. Dickey, op. cit., p. 190.

[11] Osbourne McConathy, "Music in the Public Schools Prior to the Civil War," Music Supervisors Journal, 10 (October, 1923), 10-16.

[12] Waldo S. Pratt, Editor, "Conventions, Musical," Grove's Dictionary of Music and Musicians, American Supplement, p. 176. New York: MacMillan Company, 1935.

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Introduction of music in the Boston schools.--Mason, with other members of the Boston Academy of Music, notably George J. Webb, Samuel A. Eliot (father of Charles W. Eliot, famous president of Harvard University), and William Woodbridge, petitioned the Boston Board of Education, on January 17, 1832, to introduce systematic instruction in music in one school in each district. In 1836 a stronger effort was made in a memorial to the school board.[13] Although no visible results followed, some impression must have been made, for when, a year later, a second communication was sent to the school board, the Board responded by appointing a committee to examine the memorial and to report concerning the matter.[14]

In August, 1837, the committee presented its report, which showed considerable thought and deliberation. However, the school board hesitated to ask for an appropriation, in spite of the convincing nature of the report and the popular sentiment in its favor. In order to prove the practicality of music education in the schools, Mason, on

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[13] Frances M. Dickey, op. cit., p. 190.

[14] Osbourne McConathy, op. cit., p. 12.

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his return from Europe in October, 1837, offered his services gratis, to give instruction in Hawes School, South Boston. The success of his demonstration dispelled all doubts and removed all hesitations, and in November, 1837, the Board of Education adopted music in the schools.[15]

Early introduction of music in other cities.--Other cities in New England, where some music was taught soon after Mason's demonstration, were Salem, Lowell, Portland, and Providence. Four cities in Ohio (Columbus, Cincinnati, Cleveland, and Toledo) had music in their schools by the middle of the century. Ohio was much like a second New England in its pronounced interest in educational matters and in church music. Many small towns followed the lead of the cities that have been mentioned, and introduced music in school hours. This consisted of singing under the direction of the regular teacher. Often the singing was done after school hours.[16]

The dates of the introduction of music in cities other than Boston are uncertain. Table 1 presents the

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[15] C. I. Rice, "Boston, the Cradle of Public School Music in America," Proceedings of the National Education Association, pp. 626-634. Boston: The Association, 1910.

[16] Frances M. Dickey, op. cit., p. 204.

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known dates of the introduction of music in a number of the larger cities. The names of the instructors in charge, and the names of the music books used, when these are known, are included.

Music teaching in the South.-- In the South, where public education lagged behind that in the North, the schools were little concerned with the introduction of music into their curriculums. Music teaching was almost exclusively confined to voice and piano lessons, which were given privately. This type of music education was given great prominence in the seminaries and schools for girls.[17]

Early music teachers.-- Many of the music teachers of the years immediately before and after the Civil War were recruited from the ranks of the singing school instructors. The singing schools contributed much to the growth of school music; they gave rise to singing societies and county choral organizations, which in turn created a demand for music in the schools.[18] The

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[17] Frances M. Dickey, op. cit., p. 205.

[18] Ralph L. Baldwin, op. cit., pp. 9-10.

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TABLE 1

DATES OF THE INTRODUCTION OF
MUSIC IN CITIES OF THE UNITED STATES*

City	Date	Instructor (when known)	Music Text Used (when known)
Boston.....	1838	Lowell Mason	Music Series (Mason)
Buffalo.....	1843	Mr. Hazeltine	Ducedo (Webster)
Pittsburgh..	1844	C. P. Lincoln	
Cincinnati..	1846	Charles Aiken	Normal Singer (Mason)
Chicago.....	1848		Melodist (Bradley)
Cleveland...	1851		Musical Gems (Bradley)
St. Louis...	1852	W. A. Hodgson	
Louisville..	1853	Luther Mason	
Baltimore...	1859		
Philadelphia	1860		
New Haven...	1865	Benjamin Jepson	Music Reader (Jepson)

* Frances M. Dickey, "The Early History of Public School Music in the United States," Studies in Musical Education, History, and Aesthetics, Eighth Series, pp. 186-205. Hartford, Connecticut: Music Teachers National Association, 1914.

Osbourne McConathy, "Music in the Public Schools Prior to the Civil War," Music Supervisors Journal, 10 (October, 1923), 10-16.

Waldo S. Pratt, "Music in the Public Schools," Grove's Dictionary of Music and Musicians, American Supplement, pp. 333-336. New York: MacMillan Company, 1935.

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Boston Academy, with its far-reaching conventions and institutes, also prepared teachers. The teachers quickly spread into the various parts of New England, New York, Pennsylvania, westward into Ohio, and even farther. These young and enthusiastic men became the leaders in the cause of music as a socializing force. They saw the results of Mason's efforts in the Boston schools, and they went over the country, leading the singing schools, conventions, congregations, and choirs, and preaching the cause of music in the schools.[19]

The post-pioneering days of the period immediately before the Civil War were marked by the settling down of the people into stable communities. These times were ripe for the ardent young disciples of music and their cause. The people welcomed the music master, as they welcomed other forms of culture. The hard, bitter struggle for existence was being replaced by an easier life which afforded more time for the enjoyment of music and the other arts. Community gatherings for the purposes of relaxation were increasing in number with the improvement of transportation and the growth of the

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[19] Benjamin Jepson, "Reminiscences of Early Days in School Music," School Music Monthly, 8 (March,1908), 5-9.

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population. Into this scene, the music master stepped with a popular form of civic self-entertainment and instruction. The underlying reason for the demand for the singing school, and, after it, for school music, was the desire to improve the singing of church music. The singing school, with its communal gatherings and social air, popularized the instruction. The singing school master, perhaps unconsciously, stressed the socializing aspects of music. He did this in opposition to the point of view of the musician trained in Europe.

Differences in philosophy.-- There was an important distinction between the music teachers developed directly or indirectly by the Boston Academy of Music and the philosophy it represented, on the one hand, and the group of musicians who came from Europe, on the other. The European musicians, continually increasing in number, developed an ever-growing number of American followers, whom they sent abroad to complete their education. The two schools of musicianship were very different.

In the American group, the ideal was primarily that of socializing the group through music. Everyone participated in class instruction, whether he was especially talented or not. Eventual participation in the church choir,

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the city band, the choral society, the home orchestra, and family music was the chief aim and objective of this group of teachers. This ideal of the socialization of the individual through music remained uppermost in the minds of the singing school teachers, and the ideal was carried over into the teaching of music in the public schools. It is one of the principal aims of music education in the schools today.

In the European group, the individual's talent and attainment were the basic factors considered in his teacher's instruction. The highly trained and accomplished European musician found practically no point of contact with the crude American singing school teacher. He failed to realize that in this musical pioneer he was meeting the New World equivalent of musical forces which had operated for generations earlier in Europe, to make the rich foundation of folk music upon which the European art music was based.[20]

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[20] Osbourne McConathy, "Music in the Public Schools Prior to the Civil War," Music Supervisors Journal, 10 (October, 1923), 10-16.

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Spread of School Music After the Civil War

Following the Civil War, music in the public schools spread rapidly. Differences arose in methodology and in the psychology of music teaching. The book publishers, sensitive to the trends in music education, issued materials to conform with these ideas, and sold them to a growing market. The expansion of the field of music resulted in the development of the supervisor and of the means of training him.

Introduction of music after the Civil War.--Following the close of the Civil War, the number of cities where music was taught in the schools increased rapidly. The United States Bureau of Education reported in 1882-1884 that music was taught in the schools of 247 towns and cities, with some 90 special teachers. During the decade 1890-1900, the spread was more rapid; over 1000 towns and cities had music in their schools.[21] The teachers of music in these towns were divided in their opinions as to how their subject should be taught. In fact, there had been a decided division among teachers from the very beginning of public school music as to methods and

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[21] Waldo S. Pratt, "Music in the Public Schools," Grove's Dictionary of Music and Musicians, American Supplement, p. 334. New York: McMillan Company, 1935.

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approach. This division centered around the argument as to whether music teaching should be approached logically or psychologically.

The proponents of the psychological approach.--The followers of Lowell Mason, particularly Luther Mason, a distant relative, adopted the psychological approach to music teaching. They based their methods of instruction on the principles of Pestalozzi. They began by laying a foundation in the lower grades in the singing of songs that appealed to the children. Not only was the song used as a means of cultivating a sense of music appreciation, but it was used as the basis for study and analysis in the teaching of the elementary principles of music. The development of reading was based upon the rote song. Attractive song material was at least striven for. Many times the songs used were too adult in meaning and technique. Too often the texts of the songs were made up of the lugubrious type of poetry prevalent at the time. The music often was written by composers who aped the involved contrapuntal styles of the master oratorio writers, without achieving their greatness.

In spite of this, the music teachers of this group at least tried to reach their pupils through

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what they thought was attractive and meaningful music as the basis for their materials.

The logical approach.-- The teachers of the opposite group were the followers of another influential musician, Hosea E. Holt. Holt was born in Massachusetts on February 17, 1836. He taught music in the evenings and worked at his trade as turner during the day. After serving in the Civil War, he went to Boston, where he studied with excellent teachers. He became an instructor in the Boston schools, and remained there for thirty years. Holt, with the aid of one of his assistants, John W. Tufts, planned and published a series of text books known as the Normal Music Course. The Course exerted a large influence throughout the country. In it, Holt swept aside all the theories and practices of the Lowell Mason school of thought.[22]

Holt argued that an attractive song soon became the property of the whole school by the process of imitation. After the pupil, in the singing lesson, heard a measure or two of the song, the complete tune would come to his mind to such an extent that the reading

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[22] Ralph L. Baldwin, op. cit., p. 55.

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exercise became a rote exercise. No reading skill would be involved.

Holt consequently went over completely to what was called the "Exercise Plan," as opposed to Mason's "Song Plan." He purposely made a good share of the exercises mechanical and devoid of tune, in order that they might not be memorized by the children. Holt made such an impression with his ideas that the Mason plan was almost superseded by his plan by 1890.[23]

In accepting Holt's ideas, the music teachers failed to consider the child, and they failed to arouse a love for music. By the end of the century, school music had come to mean, in most schools in which it was taught, a dreary monotony of uninspired singing, intensely disliked by most of the pupils. Most of the remaining pupils endured it only because of the satisfaction that results from overcoming any kind of real difficulty, and because of the natural rivalry that any development of skill engenders.

School music was meeting the immediate tests of school work. It was well planned and executed; it

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[23] Karl W. Gehrkens, "The Evolution of Public School Music in the United States- A Singing Revival," Music Supervisors Journal, 10 (February, 1924), 8-12.

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demanded great concentration on the part of the child; and the interest in it was perhaps as great, although extrinsically motivated, as was the interest in formal reading, spelling, abstract arithmetic, and grammar.[24]

But the interest was not in music as an art or a thing of beauty. The music lesson did not exalt the child, nor did it increase the group feeling of the school. The music taught was certainly not used as an after-school recreation. Nor did it lead to increased participation by the pupils in community enterprises such as choirs and civic choral societies. School music was not instrumental in increasing interest in, or improving appreciation of, good music in the community.[25]

The revolution in language reading methods, plus the growing insistence of educators that school work must be planned psychologically rather than logically, gradually made the supervisors and teachers of music realize that something was wrong. Here and there, they introduced more song singing. This action resulted in a demand for other materials. The publishers began to

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[24] E. L. Coburn, "Music in the United States for the Last Twenty-five Years," Journal of Proceedings of the Third Meeting of the Music Supervisors Conference, pp. 16-19. Ypsilanti, Michigan: The Conference, 1910.

[25] Karl W. Gehrkens, op. cit., p. 12.

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meet this demand at about the turn of the century.

The publishers were anxious to meet the requirements of the music teachers. Their publications reflected the trends of the thinking of the teachers in regard to the logical or psychological approach to the teaching of music.

Early music publications.-- The early music teacher was hampered by a lack of materials. His chief sources for songs and choruses were hymn books, the old singing school books, wall charts that he drew himself, and songs and exercises that he wrote on the blackboard. The first book of music that was published specifically for school use was that written by Benjamin Jepson. It was called the Music Reader, and was published in 1865. Charles Aiken's High School Choralist,[26] published in 1866, was the first book issued for high school use. It contained choruses that presumably were appealing to the singers.

The first effort at grading material was found in the National Music Course by Luther Mason, published in 1870 by Ginn.[27] The primary object of this

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[26] Charles Aiken, The High School Choralist. Cincinnati, Ohio: American Book Company, 1866. Pp. 126.

[27] Luther Mason, National Music Course. Boston: Ginn and Company, 1870. Pp. 204.

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course was to induce the children to sing through the use of attractive songs. One of Mason's pupils, Frederick Zuchtmann, believed that children not only could sing and learn to read music, but also could produce beautiful tone quality. He published the American Music Course,[28] the particular object of which was the training and conservation of the child voice.

Holt's Normal Course[29] was published soon after Mason's course, and it started the swing toward the logical approach to music teaching mentioned above. Toward the end of the century, Ginn and Company, aware of the demand for material based on the logical approach, published the Educational Music Course.[30] This course was based on the assumption that the chief function of music in the schools was to teach the children to read music. The American

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[28] Frederick Zuchtmann, American Music Course. Quoted in Karl W. Gehrkens, "The Evolution of Public School Music in the United States- A Singing Revival," Music Supervisors Journal, 10 (February, 1924), 8- 12. Revised Edition, New York: MacMillan Company, 1905. Four Volumes.

[29] Hosea Holt, Normal Music Course. New York: Silver Burdett, no date. Believed to have been published by 1876. Three Volumes.

[30] Quoted in Karl W. Gehrkens, op. cit., p. 10.

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Book Company soon followed with the Natural System.[31] This course was based on progressively more difficult sight singing exercises, containing more and more difficult tonal problems and increasingly complex rhythmic combinations.

The song singing movement.-- The revolution in reading methods and the insistence on the part of educators on a psychological approach to school work affected the field of music to a marked degree. The music teachers introduced more and more song singing into the music lesson. This demand for better and more beautiful material was first met by the publication of the Modern Music Series[32] by Silver Burdett in 1898. The series was written by Eleanor Smith and Robert Foresman. It was the first to contain an adequate number of really beautiful songs.

The course grew in sales and prestige. The salesmen for the course, in meeting with the Boards of Education and the superintendents of the school systems, would sing several of the songs in the books, say that that was the sort of thing found in their books, and sit down.

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[31] Karl W. Gehrkens, op. cit., p. 10.

[32] Eleanor Smith and Robert Foresman, Modern Music Series. New York: Silver Burdett and Company, 1898. Seven Volumes.

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Rival salesmen would argue about the logical plan of their texts, the completeness of the exercises, the progressive difficulty, and the value of the mental discipline afforded by the use of their books. In almost every case, the beauty of the songs of the Modern Series caused the Boards to adopt this series.[33]

The increasing popularity of this system worried the other publishers, and before long they followed by issuing similar material. They either revised the older texts, or published completely new series, with more songs in them. These series were still based on the sight singing idea, but they contained a larger amount of good song material, aiming at esthetic response. One of these series was the Progressive Music Series.[34]

Influence of the publishers.-- The music publishers were instrumental in establishing summer music schools for the training of music teachers and supervisors. As the publishers became more interested in the publication of school music texts, for which they found a growing

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[33] Karl W. Gehrkens, op. cit., p. 12.

[34] Horatio Parker and Others, Progressive Music Series. New York: Silver Burdett and Company, 1917. Eight Volumes.

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market, they covered the country with representatives to sell them. Because of the lack of music teachers, it was of primary importance that the book agent, with the ultimate object of selling his books, should persuade the superintendent and school board of the value of music in the curriculum. The book agents were so successful in their arguments that the publishers kept them at work.

One of the agents' selling points was that music teaching was so simple that it could be easily handled by the regular grade teacher. The teachers, however, working with an unknown subject that required great skill, came to a blank wall and stood still. The publishers, in an effort to make good their sales talks, sent out men and women especially trained in school music to instruct the teachers in their materials. This delayed for a number of years the inevitable day when the specially trained music teacher would be employed in each place. Eventually, the trained music teacher made his appearance, as it was found that only through his employment could permanent results be obtained. The publishers, seeing this trend toward the employment of the regular music teacher, and realizing that only in this way could they hope to have a permanent market for their materials,

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organized summer schools for the training of music teachers. Until as late as 1910, these summer schools were the main source for the training of music teachers.[35]

Origin of the music supervisor.-- The acceptance of music in the curriculum was more and more rapid in the last two decades of the nineteenth century. The regular classroom teacher, as was pointed out, was incapable of teaching the subject in a satisfactory manner. The book companies could not send out enough representatives to train the regular classroom teachers, nor had they the time adequately to train the classroom teachers when they did arrive upon the scene. The increasing school population made greater demands on the special music teacher, where one was employed, making it impossible for him to teach all the classes under his care in an adequate fashion.

Faced with this combination of circumstances, N. Coe Stewart (1837-1921) originated the plan of in-service training and supervision of the regular grade teacher in the teaching of music. He had been appointed director of

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[35] E. L. Coburn, op. cit., p. 19.

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music in the Cleveland schools in 1869. In reality, he was the special teacher of music in the system. Finding himself unable to teach all the classes in the rapidly expanding school system, Stewart taught the grade teachers music, planned lessons, gave demonstration lessons, and criticized the teaching of the teachers in the classroom. He developed the position into that of supervisor of music, and remained in it until his retirement in 1905.

His action was noted by other music teachers in the country. He was well known throughout the country, due to his activities in various teacher organizations. The other music teachers were quick to follow his example, and the position of music supervisor was soon established in the other school systems of the country.[36]

Effect on the colleges and normal schools.--With the development of the position of supervisor of music and the firm establishment of music in the curriculum of the schools, an adequate preparation of the grade school teacher was demanded. The normal schools and colleges met this demand by adopting courses of study in the teaching of music.

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[36] Ralph L. Baldwin, op. cit., p. 55.

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Toward the end of the century, agitation on the question of entrance credits in music in universities, colleges, and normal schools began to affect music work in secondary schools. This agitation, and the subsequent liberalization of entrance requirements by acceptance of music credits, prepared the way for the widespread and rapid advancement of music teaching in high schools after 1900.[37]

Influence of the Cincinnati Festival.-- Theodore Thomas, the first conductor of the Cincinnati May Music Festival, conceived the idea at its start of using a chorus of children in this series of concerts. The children were recruited from the public schools of the city. The chorus, organized and trained by Charles Aiken, sang in the first festival of 1873. In this program, as well as in several subsequent ones, the children sang songs learned in their regular class work. Soon after, however, they started to appear in more difficult and pretentious works, such as the Bach St. Matthew Passion, the Pierne Children's Crusade, and others of similar

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[37] Ralph L. Baldwin, op. cit., pp. 8, 12.

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nature.[38] The nation-wide publicity enjoyed by the festivals and the favorable impression made by the children's chorus helped stimulate music in the schools throughout the country.

Factors in the development of organizations of music teachers.-- There were several causal factors in the development of organizations for mutual improvement by the teachers of music in the public schools. Two of these factors, as has been pointed out, were the popularization of music among the people and the general adoption of music as a school subject. These two movements resulted in the development of methods in the teaching of music reading, the development of materials and their publication, the introduction of courses of study in the various institutions preparing teachers for the profession, and the introduction of music departments in colleges and universities. The evolution and development of the special music teacher and supervisor resulted in the banding together of these pioneers into various different organizations.

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[38] J. H. Thuman, "The Cincinnati Music Festivals, Their History." Official Programme, Thirty-Sixth May Music Festival, p. 22. Cincinnati, Ohio: The Festival Association, 1946.

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Music Education Organizations Before 1906

An American characteristic is that of banding together into organizations made up of people with similar interests and problems. The members of the teaching profession have joined in many different groups since the early days of public education in America. The purpose of these groups has been to improve the profession and themselves, through discussion of common problems, the search for better methods and materials, and the securing of better public support.

The music teachers were no exception to this movement. The democratic and American idea of self-improvement was part of their makeup. The American trait of individuals banding together for group improvement was evident in the members of the young profession of music educators in the public schools.

The first national meeting of music teachers.--The first national assemblage of teachers organized exclusively in the interest of music was the National Music Congress, which met in Boston in 1869. It was brought together by Eben Tourjee, the head of the New England Conservatory of Music. Its object was to arrive

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at a greater unity of purpose and method in the music development of the American people.[39]

The World's Peace Jubilee, held in Boston in July, 1869, with a festival chorus of ten thousand voices, was the occasion of the calling of the Congress. Many of the leaders of the participating organizations discovered that they had common interests which could be strengthened by organizing into some sort of group. A second meeting was held in New York in 1870, and a third in Boston in 1871. The Congress, although shortlived, had considerable influence in the formation and development of choral societies, and in the promotion of music in the schools of the country. This influence was the result of the discussions and papers presented at the meetings, and the fact that some organization was attempted by the music teachers. The mere attempt increased their prestige and standing in the communities in which they worked.

The Music Teachers National Association.-- An important outcome of the National Music Congress was the formation of the Music Teachers National Association.

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[39] Edward B. Birge, The History of Public School Music in the United States, p. 231. Revised Edition. Philadelphia: Oliver Ditson Company, 1937.

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This organization was founded in Delaware, Ohio, in December, 1876. Tourjee was elected president of the group. The objective of the organization was to raise the standards of the profession of music teaching. It consisted principally of private music teachers and members of the staffs of universities, colleges, and normal schools.

The Music Teachers National Association is active today, holding annual meetings in different cities of the country. Its membership in 1943-1944 was 741.[40] It publishes an annual Volume of Proceedings and a semi-annual Bulletin. The annual program is extensive, covering all phases of music and music instruction. The School Music section is a large one, most of the members of which are also active in the Music Educators National Conference. The discussions of this group are largely duplications of or parallel with those of the Conference.

The Music Teachers National Association developed state music teachers associations. These groups worked

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[40] Julia Fuqua Obee, Chairman, "Report of the Membership Committee," Volume of Proceedings of the Music Teachers National Association, pp. 467-468. Pittsburgh: The Association, 1946.

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toward the same ends that the National Association did, each within its state. The relationship between the state and national groups is that of affiliation rather than of organic connection.

Two other national organizations which have developed from the Music Teachers National Association are important in their fields. These are the National Association of Schools of Music, founded in 1924, and the National Association of Teachers of Singing, founded in 1944. Both organizations hold their meetings in connection with the Music Teachers National Association.

Work of the Music Teachers Association.--The meetings of the Music Teachers National Association at first were general sessions, and all addresses and discussions took place before the entire membership. The Association regarded all the phases of music education as being of interest to all teachers, and this attitude made the Association a broadening and uniting influence in the music teaching profession.[41] The members of the school music profession attended the meetings. But the philosophy of the socialization of

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[41] Edward B. Birge, op. cit., p. 232.

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the individual through music was not one of the cardinal principles of the Association, and this caused the school music teachers to feel that something was lacking in the organization, from their point of view. Although they were given ample opportunity to be heard, and although they eventually had a section for their own phase of music teaching, the school music educators were not satisfied with the Association. They felt the need for an organization of their own, with its own philosophy and provisions for working out their own problems.

The several public school music committees of the Association did good work in clarifying the aims and raising the standards of school music. Various valuable surveys were made. Many of the public school music educators who were members of the Association later became members of the Music Supervisors Conference. They carried over ideas concerning procedures of organization, discussion topics, and the like.

The music section of the National Education Association.-- The National Education Association was organized in 1857. Up to 1908, music was given a place on the general program only twice. In the Department of Superintendence, from the time of its union with the

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National Education Association in 1870, a music paper was presented only once. This meagerness of attention reflected the small preparation that teachers received in their normal school training, as well as the general disinterest of administrators in the subject.[42] Partly as a demand for recognition, and partly from a growing feeling of professional mindedness, a number of public school music teachers met at Madison, Wisconsin, in 1884, at the time of the annual meeting of the National Education Association. They had been brought together through the efforts of Luther Mason and Theodore Seward. A petition for admission as a department of the organization was made and was granted.[43]

Toward the close of the nineteenth century, the meetings of the music section began to take on the characteristics of national leadership in school music. The leaders in the field attended the meetings faithfully, presented papers, served on committees and surveys, and wrote articles. The meetings were sounding boards for

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[42] Frances E. Clark, "Public School Music Today and Tomarrow," School Music Monthly, 8 (January, 1908), 6-8.

[43] Edward B. Birge, op. cit., p. 234.

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ideas, and the published reports of the music section in the National Education Association's Proceedings helped to call the attention of school administrators to the growing field of school music.

The music section of the Association was the direct predecessor of the Music Supervisors Conference. Following the founding of the Conference, which was first considered as an adjunct to the National Education Association's music section, and not as a separate organization, the music section continued to function as the principal gathering of school music teachers in the country. After 1910, the music section became a minor group, because of the growth of the Conference. In 1940, the Music Educators National Conference became the official music section of the National Education Association.

Work of the music section.-- A spirit of constructive energy was displayed by the music section of the National Education Association, beginning with the opening of the twentieth century. More and more work was done by active committees, which functioned throughout the year, rather than just at the annual meetings. However, the greater part of the work was done by a few leaders in

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the field, who were consistently present at the meetings. Most of the members attended the meetings only when they were held near their home.

In the 1902 meeting at Minneapolis, a committee was organized to study and formulate a course of study for the preparation of teachers of music in the public schools.[44] In 1903, at Boston, a committee of ten was appointed to formulate a statement of results to be expected of grade school work.[45] In St. Louis, in 1904, a high school course of study in music was presented and adopted. In 1905, at Asbury Park, N. J., the report of the committee on the training of supervisors was adopted. This report was noteworthy as being the first statement of supervisory training to be officially adopted by what was then the most representative body of supervisors in the United States.[46] In 1906, a committee was appointed to inquire

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[44] M. L. Chapin, "Secretary's Minutes, Department of Music," Journal of Proceedings and Addresses of the Forty-first Annual Meeting of the National Education Association, p. 615. Chicago: University of Chicago Press, 1902.

[45] Helen W. Trask, "Secretary's Minutes, Department of Music," Journal of Proceedings of the Forty-second Annual Meeting of the National Education Association, p. 685. Chicago: University of Chicago Press, 1903.

[46] Edward B. Birge, op. cit., p. 241.

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into the subject of needed changes in the terminology of music. The work of this group extended over a period of seven years, and resulted in a highly influential report.[47] In 1907, at the Los Angeles meeting, a committee was appointed to make uniform versions of patriotic songs. The report of this committee was adopted at the Chicago meeting of 1912.[48]

Although much good work was done by the music section, there was still a great deal to be desired. The attendance at the meetings was fairly large, but much of it was local in character. Many outsiders came to the meetings merely to hear the musical numbers, and the resulting confusion when they left was not conducive to good attention. There was a lack of continuity in policy and administration, and the section failed to reach the rank and file of the music teachers of the country. However, a certain consciousness of the power of united effort, brought about by these meetings, developed the

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[47] Edward B. Birge, op. cit., p. 241.

[48] Philip C. Hayden, "Secretary's Minutes, Department of Music," Journal of Proceedings and Addresses of the Fiftieth Annual Meeting of the National Education Association, p. 1002. Chicago: The University of Chicago Press, 1912.

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desire on the part of many of the leading supervisors for a permanent national organization.[49]

Music sections of the state teachers associations.--The establishment of the National Education Association was followed by the formation of similar organizations in the various states, including state, district, and county teachers organizations. After the formation of the music section of the National Education Association, similar sections were organized in the smaller groups.

The national association reached only a small portion of the rank and file of teachers engaged in school music work. The state and district associations were far more influential with the small-town supervisor and music teacher, as were the summer schools, which were attended by hundreds of teachers. The district association movement was becoming general throughout the country by 1900, and the music sections of these groups grew with them, as music was introduced into more and more schools. There was little difference discernible between the national and sectional groups in the range of

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[49] Edward B. Birge, op. cit., p. 242.

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topics brought forward for discussion. These included such topics as the song method versus the scale method, the care of the child voice, the teaching of rhythm, and the growing importance of high school music.[50]

Independent school music groups.-- As early as 1885, a meeting of music teachers in Boston resolved itself into the "New England Public School Music Teachers Association." In 1897, at the music section meeting of the National Education Association, an organization came into being, upon the motion of Philip C. Hayden, called the "National Federation of School Music Teachers." The sole function of the body was to share in the distribution of fully printed reports of the music section of the National Education Association. This group was the first of the music groups to claim the name "National." The National Federation was in reality nothing but a means of distribution of the reports. It was essentially a group of music teachers interested in receiving the reports. But the Federation did indicate the need for wider dissemination of professional opinion among music

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[50] Edward B. Birge, op. cit., p. 237.

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teachers of the country, only a small number of whom could attend the meetings. After lasting three years, the aims of the group were provided for by Hayden's magazine, the School Music Monthly, which he began to publish in 1900.[51]

In July, 1899, the "Society of American School Music Supervisors" was originated at Utica, N. Y. This organization lasted two years. Its purpose was the study of methods which gave the best results. The members were supervisors from the northeastern portion of the country. The organization did not publish any materials.

The need for a national organization.--Although the school music supervisors probably were not consciously aware of the fact, they felt the need and a desire for a national organization through which they could find their voice in school affairs. The music section of the National Education Association did not satisfy that need, good as its work was. The members of the group were conscious of its shortcomings: the

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[51] Edward B. Birge, op. cit., pp. 237-238.

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intermittent meetings, the changing personnel as it moved from coast to coast, the lack of continuity of thought, and the lack of any organization of permanence. They felt, too, that the National Education Association music section did not forcefully enough present the case of the music supervisors in their fight for an equal place in the curriculum.[52] The stage was set for the organization of the group which was to become the uniting force of the music supervisors and teachers in the country, the Music Supervisors National Conference.

Summary

Public school music in America had its origin in Boston, and was the outgrowth of the singing school and the desire on the part of the people for a betterment of religious music. Lowell Mason and the Boston Academy of Music were influential in establishing the American pattern of socialization through music. Lowell Mason's followers, especially Luther Mason, based their teaching on the

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[52] Frances E. Clark, quoted in "Conference Breakfast for the Founders," Twenty-fourth Yearbook of the Music Supervisors National Conference, p. 160. Chicago: The Conference, 1928.

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Pestalozzian principles. Hosea Holt and his followers swung over to an extremely formalized method of teaching. This was eventually reformed, under the influence of the revolution in reading methods, the development of the song method, and the dawning realization that music must be a thing of beauty and of the emotions as well as an intellectual exercise.

Music publishers followed the demands of the educators in their work. They helped public school music expand with their summer schools and their sales methods. As school music expanded, the demand for competent music teachers grew, and normal schools and colleges hastened to meet it.

As the number of music teachers increased, their desire to improve themselves and their subject led to their organization into various groups. The chief of these were the music sections of the National Education Association and of the state teachers associations. These groups left much to be desired. The need for a strong, separate, national organization was felt more and more. This need was to be met by the Music Supervisors National Conference.

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CHAPTER III

THE ESTABLISHMENT OF THE CONFERENCE, 1907-1910

Introduction

Scope of the chapter.-- Early in the present century, the leaders in the field of public school music, anxious to improve themselves and their profession, were ready for the establishment of a separate organization devoted to their field and its problems. This chapter describes the initiation of the Music Supervisors National Conference, gives an account of the first three meetings, reviews the shift in allegiance of the school music workers from the music section of the National Education Association to the Conference, and recounts the adoption of the first Constitution, an event which marked the firm establishment of the Conference.

Events Preceding the First Meeting

The first meeting of the Conference was not called for the purpose of establishing an organization separate from the music section of the National Education Association. It was called for the purpose of inspecting

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and discussing a new method of teaching the reading of rhythm in music. This method was developed by Philip C. Hayden. That the meeting developed into the Conference was the result of the success of the first several sessions, and of the fact that the conferees felt that the new organization was the answer to their need for a separate group.

The work of Hayden.-- Philip C. Hayden was the supervisor of music in Keokuk, Iowa. His activities in the field of public school music were well known, for he was the editor of School Music Monthly. This magazine was the first periodical devoted exclusively to this phase of education. He was also secretary of the music section of the National Education Association for a number of years.

In 1905, Hayden published several articles describing his experiments in the classification and teaching of rhythm forms.[1] Hayden felt that the work was showing very good results, and wanted it inspected by other music educators. In November of that year, he

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[1] Philip C. Hayden, "A Classification of the Elements of Music Which Give Rhythm Forms Proper Recognition." Part I, School Music Monthly, 5 (January, 1905), 15-17, 20. Part II, School Music Monthly, 5 (March, 1905), 5-12.

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wrote to some thirty fellow teachers, asking them to come to Keokuk.[2]

The response to the invitation.-- Most of the supervisors who received the invitation responded enthusiastically. The enthusiasm was not entirely for the principal reason for the invitation-- the inspection of Hayden's work. It was undoubtedly also caused by the fact that, by this time, many supervisors had become "convention conscious." The music sections of the state teachers associations and of the National Education Association had aroused this consciousness, and had created a great deal of interest in gatherings of a professional character.[3] The novelty of meeting as an independent body also exerted a strong appeal.[4]

The choice of the name "Conference" was an exceedingly fortunate one, for it called attention to

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[2] Appendix, p. 456.

[3] Grace V. Wilson and Mary E. Ireland, "Music Education on the March," Thirty-second Yearbook of the Music Educators National Conference, pp. 490-499. Chicago: The Conference, 1940.

[4] Edward B. Birge, History of Public School Music in the United States, Revised Edition, p. 246. Philadelphia: Oliver Ditson Company, 1937.

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the newness of the project. It also pointed to the purpose of the meeting. Another reason for the enthusiasm of the prospective attendees was the fact that Hayden was well known throughout the country as a leader in school music. His reputation was the result of his extensive activities mentioned above, and of the large correspondence he conducted with his fellow workers in the field.[5]

The call.-- Because of the eager response of his correspondents, Hayden decided to issue a general invitation to all the supervisors in the country, through the pages of his magazine. After drawing up the invitation,[6] he got the signatures of twenty-five supervisors who stated that they intended to attend the meeting. He issued the invitation in the January, 1907, issue of the magazine.[7]

Hayden had no intention of establishing a separate, permanent organization at the time of the

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[5] Edward B. Birge, quoted in "Conference Breakfast for the Founders," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 160-170. Chicago: The Conference, 1928.

[6] Appendix, p. 457.

[7] Philip C. Hayden, "A Call for a National Conference," School Music Monthly, 8 (January, 1907), 5.

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calling of the meeting. The conference was called entirely as an adjunct to the music section of the National Education Association, and for the purpose of inspecting Hayden's work. Nor was there any intention of making the conference national in scope, in spite of the use of the word "National" to describe it in the call.[8] Most of the leaders of the Conference were officers and members of the music section of the National Education Association. The first three signers of the call were, in fact, the official board of that group.

The National Education Association members were, however, aware of the shortcomings of that organization, as was mentioned in Chapter II. The music section suffered because of the changing personnel as it moved from coast to coast, the lack of continuity of thought, and the lack of permanent organization.

Preparations for the meeting.-- An invitation was extended those persons planning to attend the meeting that they send suggestions for the program to Edward B. Birge. It was stated that, as far as possible,

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[8] Edward B. Birge, History of Public School Music in the United States, Revised Edition, p. 245. Philadelphia: Oliver Ditson Company, 1937.

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the Conference would be devoted to those phases of school music "which are now constantly in the minds of the supervisors and teachers," including terminology and the National Education Association course of study.[9]

Preparations for the meeting were made almost entirely by mail between the committee members, which consisted of the officers of the music section of the National Education Association, and Edward B. Birge, Thaddeus Giddings, and E. L. Coburn. The dates set were April 10, 11, and 12, which did not conflict with the Easter holidays. These dates were chosen because school had to be in session at the time of the conference, to permit the demonstration work to proceed.[10]

The dominant thought of the committee was to give ample time for the discussion of problems not presented in the leading addresses and papers.[11] These problems were reflected in the letters sent in suggesting

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[9] Philip C. Hayden, "A Call for a National Conference," School Music Monthly, 8 (January, 1907), 5.

[10] Philip C. Hayden, "Plans for the National Conference," School Music Monthly, 8 (March-April, 1907), 28.

[11] Ibid., p. 28.

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topics for discussion. It is noteworthy that many of them are still being discussed by music educators. The questions, although not phrased in the present terminology of education, included such issues and problems as curriculum content, objectives, grade placement of subject matter, methods and procedures, preparation of teachers and supervisors, accrediting, standardization of courses, the treatment of the boy voice, creation of interest, and standardization of patriotic songs.[12]

These topics were not new. They had already appeared on programs of the music section of the National Education Association. It was natural that they be proposed for consideration at the Keokuk meetings, for the conference was considered to be no more than a kind of extension of the music section mentioned above.

The local arrangements were made entirely by Hayden, who acted as unofficial host. An operetta was prepared for presentation during the regular part of the

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[12] Philip C. Hayden, op. cit., pp. 37-38.

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program. This was done partly for the entertainment of the out-of-town visitors, and partly to raise the number of official attendants. By doing this, the committee met a technicality of the railroads, which granted a lower rate of fare to conferences attracting a specified number of visitors. A membership fee of fifty or seventy-five cents was asked for by the committee, to assist in paying the necessary expenses of advertising and promotion.[13] Final announcements of the program and details of the conference were sent to those requesting them.[14] A copy of the program is found in the Appendix.[15]

Among the attendants at the conference were representatives of publishing houses. The committee was careful to point out that the meeting was not in the least promoted by or under the influence of the publishers. The committee welcomed the representatives of the publishers, however, for they felt that these men could

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[13] Philip C. Hayden, op. cit., p. 32.

[14] Ibid., p. 5.

[15] Appendix, p. 459.

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offer much help in the way of suggesting materials.[16] This occasion marked the beginning of the interest of the publishing houses in the Conference. This interest later resulted in the formation of the auxiliary organization, the National Music Education Exhibitors Association.

The First Conference

On April 10, 1907, one hundred and twelve music teachers and supervisors from sixteen states assembled in the Westminster Presbyterian Church in Keokuk for the first meeting of the Conference. Philip C. Hayden called the meeting to order, and turned the chair over to Mrs. Frances Elliott Clark, Vice-President of the music section of the National Education Association. Hamlin Cogswell, the President, was ill and unable to attend.[17] Not only was Mrs. Clark an efficient chairman at all the meetings, but through her leadership there came a unity of feeling which by the closing session

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[16] Philip C. Hayden, op. cit., p. 32.

[17] Paul J. Weaver, Editor, "Conference Breakfast for the Founders," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 160-170. Chapel Hill, North Carolina: The Conference, 1928.

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resulted in a unanimous vote to effect a permanent organization.[18] The meetings were conducted in the same manner as those of the music section of the National Education Association, in that all the members attended all the sessions.[19] Three sessions were held each day.[20]

The establishment of precedents.-- The first conference was hurriedly and almost spontaneously organized. Nevertheless, precedents were set and a pattern for the succeeding meetings of the Conference was established. The meetings of the first conference included or foreshadowed the presentation of papers, demonstrations, and discussions from the floor. Informal discussion of current topics of interest, techniques, and materials was an important part of the meetings. The presentation of music programs by the host city was another precedent that was to be followed at all the

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[18] Edward B. Birge, "The Music Supervisors National Conference, An Historic Sketch," Music Supervisors Journal, 18 (March, 1932), 19- 22.

[19] Philip C. Hayden, "Music Supervisors Conference," School Music Monthly, 8 (May- June, 1907), 8- 17, 21- 38.

[20] Edward B. Birge, History of Public School Music in the United States, Revised Edition, p. 245. Philadelphia: Oliver Ditson Company, 1937.

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succeeding meetings. The fact that the spring of the year was chosen, so that demonstration work could be done in the schools of the host city, established a tradition of having the conference at that time of year. This action also started the custom of visitation of the schools of the host city by the Conference members. The singing at the meetings and at the meals during the first conference foreshadowed the lobby sings of later years, and began the pleasant meal time sings. The representatives of the publishing houses brought some of their firms' publications with them. This was the beginning of the elaborate publishers' displays of the succeeding meetings. The formal banquet held during the first conference established this important activity as an integral part of the meetings.

Topics of discussion.-- A vigorous argument developed over rhythmic forms as demonstrated by Hayden with grpups of children from various grades of

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the Keokuk schools. The demonstration presented the problem of reading music from a new point of view.[21] Hayden admitted that his demonstration was not too successful, due to several reasons.[22] This type of work-- the demonstration of methods of procedure-- foreshadowed both the classroom visitations and the clinical demonstrations carried on at later conferences.

One of the speakers at this meeting emphasized that the most important duty of the supervisor was the training of the classroom teacher.[23] Other addresses showed the trend in educational thought

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[21] Edward B. Birge, op. cit., pp. 246-247.

[22] Philip C. Hayden, "Rhythm Forms Demonstration," School Music Monthly, 8 (May-June, 1907), 40-41.

[23] Alys E. Bentley, "The Child Voice," School Music Monthly, 8 (May-June, 1907), 7-8.

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toward the organization of subject matter around a unit of interest,[24] and the growing cognizance of the importance of individual differences.[25] A discussion on authorized versions of national songs[26] led to the appointment of a committee to study the problem of establishing definitive versions of the folk and patriotic songs of the country. The importance of teaching these songs in the public schools had become universally recognized, and there was a desire for a uniform and standard version of them.[27] The project was to become one of the first major contributions of the Conference to the music of America.

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[24] Edward B. Birge, "Objections to Singing Songs Out of Season," School Music Monthly, 8 (May-June, 1907), 11-12.

[25] Ibid., p. 11.

[26] Philip C. Hayden, "Music Supervisors Conference," School Music Monthly, 8 (May-June, 1907), 16.

[27] Edward B. Birge, History of Public School Music in the United States, Revised Version, p. 248. Philadelphia: Oliver Ditson Company, 1937.

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Discussions were held on impulse or rhythm,[28] revolving around the definition and methods of teaching rhythm. Ideas were developed as to power-gaining by the child, the establishment of melodic patterns in eye and ear training, and the use of large body motions in the feeling and learning of rhythm patterns. Many of the suggestions that were made were to become incorporated in the newer publications of song book writers and the accompanying manuals of instructions. The consensus of opinion was that all new methods should be tried, and that the teacher must not become mechanical.[29] Anything that improved teaching, the members agreed, must be tried, but not to the exclusion of tested and proved methods.

The Conference divided on the question of formal drill versus song experience.[30] Stella Root was a leader of the group that wanted to give the child a larger experience through songs before formal drill was begun, and her arguments for the adoption of the song

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[28] Philip C. Hayden, op. cit., pp. 21-22.

[29] Ibid., p. 24.

[30] Ibid., p. 25.

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approach were eloquent and forceful. C. A. Fullerton drew a comparison between the teaching of music reading and the teaching of reading.[31] He stressed the song approach as being similar to the process of word recognition. Opposed to this was the scale approach, which he compared to the alphabet approach to reading. He urged that the pupil be taught to grasp the meaning of the words and music of a song, rather than to rattle off meaningless notes and syllables. He also urged that practice material for skill development should be taken from the content of the songs being studied, and not from formal exercises.

Music terminology was discussed,[32] and this, again, was a carry-over from the National Education Association meeting of the previous summer. The interest in and demand for a uniform terminology grew out of the careless use of musical terms on the part of music teachers. Since discussions of the details of methodology at conventions and in magazine articles necessitated the constant use of such terms, it became imperative that

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[31] Philip C. Hayden, op. cit., p. 26.

[32] Ibid., p. 28.

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all should use the same term for the same thing.[33] Preference as to terminology was asked for by a show of hands. The fact that the supervisors attending the conference agreed on certain terms, as well as on basic philosophies and methodologies, had a large influence on the music teachers of the country.[34]

Although the vast majority of the country's music educators did not attend the conference, the thirteen hundred readers of Hayden's magazine, the School Music Monthly, were undoubtedly interested in its report of the meeting. This periodical was at that time the only magazine devoted to school music problems.

Permanent organization.-- The idea for a permanent organization grew during the sessions of the conference. At the time of the calling of the conference, the music section of the National Education Association was regarded as the national representative body for school music teachers. The section had all the prestige which went with a continuous, active existence extending through a period of twenty years. But by the end of the

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[33] Philip C. Hayden, op. cit., p. 28.

[34] Philip C. Hayden, "Editorial," School Music Monthly, 8 (May-June, 1907), 4.

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second day of the first conference, considerable sentiment was being expressed in favor of making the Conference a permanent, independent body.[35]

The demand for a permanent organization became insistent at the business meeting. This was the result of the feeling of the members that the conference was a pronounced success. It was moved that a permanent, independent organization be formed. A committee was named, headed by Herman E. Owen, to present plans for organizing the Conference on a permanent basis.[36] At the final session, at which one hundred and four teachers and supervisors were present, the committee made its report. It was adopted, making the Conference a permanent organization.[37] Sixty-nine of the persons present became charter members of the new Conference, representing sixteen states. Their names are listed in the Appendix.[38]

The organizational plan provided for an executive committee, of which the officers would be

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[35] Edward B. Birge, op. cit., p. 248.

[36] Philip C. Hayden, "Music Supervisors Conference," School Music Monthly, 8 (May-June, 1907), 37.

[37] Ibid.

[38] Appendix, p. 460.

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members. The following officers were elected:

President, Philip C. Hayden, Keokuk, Iowa

Vice-President, Charles H. Miller, Omaha, Nebraska

Secretary, Stella R. Root, Springfield, Illinois

Treasurer, Edward B. Birge, Indianapolis

Executive Committee, Mrs. Frances E. Clark, Milwaukee, Wisconsin; Jessie Clark, Wichita, Kansas; Thaddeus P. Giddings, Oak Park, Illinois; Herman E. Owen, Madison, Wisconsin; and Birdie Alexander, Dallas, Texas.

It is noteworthy that all the officers were from mid-western states, with the exception of one Texan. In its origin the Conference had an essentially mid-western character.

No name was chosen for the new organization, although it was commonly known as the "Music Supervisors Conference." Two opinions were expressed in regard to the extent of the conference and its name. One was that it was presumptuous on the part of the supervisors to call the organization a national conference. The other was that no name should be chosen which would limit its

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membership to any particular section of the country. It was felt by the proponents of the latter opinion that the organization and its name should be such that all the supervisors in the country should feel that it was open to them.[38] The latter opinion won out. The name generally given to the Conference seemed to imply that only supervisors, not teachers, were eligible for membership. This limitation was only an apparent one, but the word "Supervisors" was to be continued in the title for more than twenty-five years.

After considerable controversy, it was decided that when the National Education Association came into the central part of the country for its annual meeting, the Conference would waive its meeting and join heartily with the parent body.[39]

The conference adjourned with a feeling of

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[38] Philip C. Hayden, "Editorial," School Music Monthly, 8 (May-June, 1907), 35.

[39] Frances E. Clark, quoted in "Greetings from Past Presidents," Journal of Proceedings of the Eighteenth Annual Meeting of the Music Supervisors National Conference, pp. 65-68. Tulsa, Oklahoma: The Conference, 1925.

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satisfaction and enthusiasm among the members. In the words of Birchard, the spirit had been one of quiet and companionship.[40] In spite of this description of one of the founders, the Keokuk meetings were undoubtedly lively ones. For the first time, a sizable group of music educators had held a series of meetings entirely by themselves, and it is clear both from the written records and from the recollections of persons who were present that arguments were vigorous and tempers sometimes short.

The Interim Between the First Meetings, 1907-1909

The members of the new organization, which was still in a nebulous state, remained in touch with each other by correspondence and through the pages of the School Music Monthly, following the first convention in Keokuk. It is possible that one or two visionaries in the group might have foreseen the growth of the Conference, but undoubtedly the great majority still felt that the Conference was only an adjunct to the music section of the National Education Association. In spite

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[40] Clarence Birchard, quoted in "Conference Breakfast for the Founders," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 160-170. Chapie Hill, North Carolina: The Conference, 1928.

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of their enthusiasm and satisfaction following the first meeting, they felt that the Conference was to function primarily as a mid-western gathering of music supervisors when the Association met too far away from the central part of the country.

The National Education Association meeting, 1907.-- The music section of the National Education Association met during the Los Angeles meeting, July 8-12, 1907, with twenty-nine supervisors present.[41] The discussions centered around a course of study throughout the grades, and musical terminology and nomenclature.[42]

The work of the session was either a continuation or a duplication of that of the conference of the previous April, which further emphasized the fact that the two groups were identical in membership and character. The fact that only twenty-nine supervisors attended the meeting was a powerful argument in favor of the conference meeting in the middle section of the country.

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[42] Philip C. Hayden, "Music Section Meeting of the National Education Association," School Music Monthly, 8 (September-October, 1907), 2-12.

[43] Ibid.

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It was voted that an effort be made to affiliate the Supervisors Conference with the National Education Association, under the provisions of the Association's constitution authorizing such a step. A committee was appointed to do this.

The new officers were:[43]

President: Mrs. Frances E. Clark

Vice-President: George E. Krimbell

Secretary: Philip C. Hayden

Board Member: Ida M. Fischer.

The winter of 1907.-- During the following winter (1907-1908), there was a strong desire on the part of some of the members of the Board of Directors of the Conference to hold a meeting in Peoria, Illinois.[44] However, the Board, by correspondence, decided that no meeting of the Conference should be held in 1908, due to the fact that the National Education Association was to meet in Cleveland, Ohio, that year. The

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[43] Philip C. Hayden, op. cit., p. 10.

[44] Philip C. Hayden, "Music Supervisors Conference," School Music Monthly, 8 (January, 1908), 6.

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agreement made in Keokuk, the Board felt, had to be respected. Hence, it was decided to unite with the Association.[45] The psychological importance of long allegiance with the National Education Association also influenced the judgment of the Board in the matter.[46]

The 1908 meeting.-- The 1908 meeting of the music section of the National Education Association was, to all practical purposes, a continuation of the first conference and the Los Angeles meeting of the Association in 1907. Such topics as normal school problems, the preparation of teachers, music in the high school, and terminology were discussed.[47] A number of supervisors who had not reached Keokuk joined the Conference at the Cleveland meeting.[48]

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[45] Francis E. Clark, quoted in "Greetings from Past Presidents," Journal of Proceedings of the Eighteenth Annual Meeting of the Music Supervisors National Conference, p. 66. Tulsa, Oaklahoma: The Conference, 1925.

[46] Edward B. Birge, op. cit., p. 250.

[47] Philip C. Hayden, "Minutes and Addresses of the Music Section of the National Education Association," School Music Monthly, 8 (September-October, 1908), 5-9, 20-25, 38-41.

[48] Ibid., p. 22.

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The 1909 Conference

In the fall of 1908 Hayden and the officers of the Conference began to lay plans for another meeting of the organization, to be held in the middle west.[49] Hayden claimed that the Keokuk conference was the most fruitful in good results of any meeting of music supervisors held in America up to that time.[50] Even discounting the enthusiasm and pride of the instigator of the meeting, the statement is probably true. Undoubtedly the convention had made a great impression on the supervisors that had attended it, for they were more active in many ways following the conference than they had been before it. This activity took the form of writing of letters, articles in magazines, discussion among themselves at state teachers meetings, and visitations at other schools.

The preliminaries.-- By March, it had been determined to hold the meeting at Indianapolis, Indiana,

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[49] Philip C. Hayden, "Editorial," School Music Magazine, 10 (October-November, 1908), 18.

[50] Philip C. Hayden, "Editorial," School Music Magazine, 10 (March-April, 1909), 5.

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on May 5, 6, and 7, 1909. The special reason for holding the meeting at that time was that Edward B. Birge, the supervisor of music in that city, had already arranged to present a large choral work. The composition was the cantata, "Into the World," by Benoit. It was to be presnted during the week selected for the meeting by a large chorus of children from the Indianapolis schools, supported by the Theodore Thomas Orchestra. The opportunity for hearing such an ambitious undertaking was comparatively rare, and the Board of Directors felt that it would serve not only as an educational treat, but also for recreation.[51] The precedent was thereby established to hold the conference, if at all possible, at a time and at a place where some special, noteworthy musical event could be offered to the conference.

The announcements of the meeting were largely dependent upon the School Music Monthly for publicity. Supervisors were asked to write to Birge or Stella Root of Peoria, Illinois, for program details. Not much publicity beyond that mentioned, and the correspondence

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[51] Philip C. Hayden, "School Supervisors National Conference Plans," School Music Monthly, 10 (March, 1909), 44.

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between members and officers, was given to the impending meeting.

The second conference.-- The second conference was called to order by President Philip C. Hayden in the Claypool Hotel in Indianapolis on Wednesday, May 5, 1909. Ninty-two members from thirteen states were registered during the three days. The reports of the debates and discussions are very meager. Hayden kept copious notes of the first meeting, but he was too busy, as presiding officer, to do so at the second.[52] The secretary's minutes of the meetings are not complete.

Topics of discussion.-- The discussions were a continuation of those held at the Cleveland meeting of the National Education Association the previous summer. A focal point of the discussions of the conference was the report on "Grammar School Requirements of Music Teaching." The report had been presented at the Washington meeting of the Music Teachers National Association the previous year. The report was adopted by the Conference.[53]

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[52] Philip C. Hayden, "School Music Supervisors Conference," School Music Monthly, 10 (May-June, 1909), 14.

[53] Edward B. Birge, op. cit., p. 250.

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The carryover of the discussion from the Music Teachers National Association to the Music Supervisors Conference was caused by the fact that the relationship existing between these two organizations was similar to that between the Supervisors Conference and the music section of the National Education Association. The leaders of the Supervisors Conference were the same people who assumed an active leadership in the other two groups. It was natural that they should continue their discussion and study of the problems that were uppermost in their minds at the meetings of all three organizations.

Value of the publishers' summer schools.--A considerable discussion was conducted on the value of the summer schools conducted by the publishers of school music materials. The members divided on the question. All admitted that they were not ideal. Many agreed that no other help had been furnished in teacher training for years. The chief criticism made of the schools was the fact that the companies operated under such intense rivalry that it was reflected in the schools. This rivalry became part of the students. The result was that the students could see little of value or good in

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the work of any supervisor who did not receive his training in the same school. In the same way, the students could not see any good in any materials or methods not taught at the school which they attended. This was the fault of the system, rather than of the members of the faculty themselves or of the school.[54]

This discussion was indicative of the fact that the members of the Conference were free from influence by the publishing houses. They felt free to criticize the works, methods, and publications of all the publishers. The policy of the Conference was being crystallized in that respect even at this early date.

Changes in music reading.-- The conference reflected the trend in reading reforms in its discussion concerning music reading. The learning of syllables by association and the use of them only as a means to an end in sightreading was stressed.[55] A committee of ten, under the chairmanship of Elsie M. Schawe, of St. Paul,

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[54] Philip C. Hayden, op. cit., pp. 16-17.

Harry C. Eldridge, "Concerning Ourselves," School Music Monthly, 10 (May-June, 1909), 19-23.

[55] Thaddeus P. Giddings, "Second Grade Work, From Rote Singing to Note Singing," School Music Monthly, 10 (May-June, 1909), 23-24.

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Minnesota, was appointed to study and report at the next meeting on the standardization of sight reading.[56]

Organization of the Conference.-- A committee on organization was appointed to report the following year on permanent organization. The members of the new organization were enthusiastic, and desired to establish the Conference on a permanent basis.

The following officers were elected upon presentation of the nominating committee:[57]

President: E. L. Coburn, St. Louis, Missouri

Vice-President: Will Earhart, Richmond, Indiana

Secretary: Stella Root, Peoria, Illinois

Treasurer: William B. Kinnear, Minneapolis, Kansas

Board of Directors: Thaddeus P. Giddings, Oak Park, Illinois; Mrs. Frances E. Clark, Milwaukee, Wisconsin; Philip C. Hayden, Keokuk, Iowa; Arthur W. Mason, Columbus, Indiana; and Mrs. Elizabeth Casterton, Syracuse, New York.

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[56] Edward B. Birge, op. cit., p. 250.

[57] Philip C. Hayden, op. cit., p. 18.

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It will be noted that most of the officers were again mid-westerners.

The Shift Away From the National Education Association

The second convention closed with the general feeling on the part of the members that it had been a success. The meeting demonstrated that there was a vital interest in the Conference at least among the supervisors of the Mississippi Valley area of the country. This interest was to make the Conference a permanent and powerful organization.

The shift to the Conference.-- Following the Indianapolis meeting, a definite shift began in the allegiance of the supervisors from the music section of the National Education Association to the Supervisors Conference. The supervisors still attended the music section meetings, but their interests and efforts were directed more and more toward the meetings and year-around activities of the new organization.

The Conference met the needs of the supervisors to a much greater extent than did the music section. The meetings of the music section of the National Education

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Association had been followed for years by a few earnest supervisors who also attended the meetings of the Music Teachers National Association. In both groups, however, school music was incidental, and was assigned only a small amount of time for a sectional meeting. Only rarely did the problems of the school music profession come before the attention of the entire group, and then only in an incidental fashion.

The Conference, however, was much more professional in its outlook. Eventually it became more professional in management. It was not merely a small department of a larger organization, limited in time and in scope of interest. The atmosphere of the meetings was more conducive to professional work. This was partly accounted for by the fact that the meetings of the Conference were not cluttered with non-members who came only to hear the musical part of the program, as was the case with the National Education Association meetings.[58] The Conference, too, had a sense of permanence, which was not the case with the other groups.[59]

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[58] Philip C. Hayden, op. cit., p. 28.

[59] Edward B. Birge, "Editorial," Music Supervisors Journal, 18 (December, 1931), 13.

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The trend away from the music section of the National Education Association to the Supervisors Conference was also reflected in the pages of the School Music Monthly. The editorial policy of the magazine had been to devote the entire space of the September issue to the National Education Association music section meeting of the summer before. In the September issue of the year 1909, however, only a small amount of space was given to the meeting of that group. This action was taken because the papers that had been presented at the meeting of the music section were rather general in character, and because the Music Supervisors Conference had appeared upon the scene. The editor of School Music Monthly felt that the Supervisors Conference had much more vital contributions to make to school music than had the music section of the National Education Association, and that the change in policy was justified.[60]

The break with the parent organization was not easily made by the members of the new Supervisors Conference. A strong feeling of loyalty remained toward the music

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[60] Philip C. Hayden, "Editorial," School Music Monthly, 11 (September, 1909), 5.

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section of the Association. But the logic of the situation was too powerful to be resisted. Continuance with the National Education Association meant lack of continuity, lack of money, and a lack of independence. To the members of the Conference, the music section of the National Education Association meant weakness instead of strength. The strength of the Conference was demonstrated more and more clearly with the growth of the new organization as an independent body.[61]

The shift from the Music Teachers Association.-- The supervisors changed their allegiance even more rapidly from the Music Teachers National Association to the Conference. Continuance with the Music Teachers Association was undesirable on the part of the supervisors because of the subordinate position that public school music occupied in that organization. Not only was this position undesirable, but the majority of the members of the Music Teachers National Association were private teachers. As such, the members of the Association had the philosophy and point of view of the private teacher.

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[61] Edward B. Birge, "The Music Supervisors National Conference-- An Historic Sketch," Music Supervisors Journal, 18 (March, 1932), 19-22.

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Taught in the European tradition of the development of the individual's technical power, they had little respect, and in some cases even contempt, for the work of the public school music teacher. They did not understand or care about the philosophy of socializing the pupil through music. In consequence, the public school music teachers naturally turned toward the organization that was representative of their work and ideals.

The completion of the shift.-- The shift to the Conference was gradual, and was not complete until the Conference became truly national in scope. This did not occur until the second decade of the twentieth century. Until then, the leaders of the Conference continued to attend the sectional meetings of the National Education Association and of the Music Teachers National Association. They carried over the discussions from the Conference to these meetings, making them in effect adjuncts to the Conference. The great majority of the members of the Supervisors Conference did not attend the meetings of the public school music sections of the other two organizations.

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The Cincinnati Meeting of the Conference, 1910

The Conference was put upon a definite, permanent basis at the third meeting, which was held in Cincinnati, Ohio, May 3 to 6, 1910. The first constitution was put into effect. The Conference established its independence at this meeting.

The 1910 meeting.-- The Cincinnati meeting of 1910 was attended by one hundred and fifty supervisors from twenty-three states. The Cincinnati May Music Festival, the reputation of the public schools for their music, and the charm of the city helped the Board of Directors decide in the city's favor as the conference site.

Superintendent of Schools Dyer, in a welcoming address,[62] asked the Conference to help Cincinnati by giving suggestions on how to establish a course in music appreciation in high school, and how to recognize the serious study of voice and instrumental music outside of school. Superintendent Dyer thereby indirectly

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[62] W. Dyer, "Address of Welcome," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors National Conference, p. 15. St. Cloud, Minnesota: The Conference, 1910.

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suggested that a central theme be established for the conference. This had not been done up to that time. In later conferences, a central point of discussion was determined upon, usually by the president. This was also the first instance of a school administrator coming to the Conference for help in solving his problems in the music field.

Features of the meeting.-- The principal features of the meeting were the adoption of the first constitution and the name, Music Supervisors National Conference,[63] the publication of the first yearbook, and the appointment of a committee of five to formulate a course of study in high school music.[64] Another noteworthy feature was the discussion of the teaching of music in teacher training institutions.[65] This discussion

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[63] Frances E. Clark, Chairman, "Report of the Committee on Permanent Organization," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors National Conference, p. 13. St. Cloud, Minnesota: The Conference, 1910.

[64] Stella Root, "Secretary's Report," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors National Conference, p. 5. St. Cloud, Minnesota: The Conference, 1910.

[65] E. L. Coburn, "Music in the United States for the Last Twenty-five Years," Journal of Proceedings of the Music Supervisors National Conference, pp. 16-19. St. Cloud, Minnesota: The Conference, 1910.

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was concerned with the allegedly low standards in music instruction in these institutions, as disclosed in a survey of music courses in two hundred fifty colleges and universities. With the debate on this problem, the Conference began to concern itself with the improvement of teacher training in music.[66]

Osbourne McConathy, of Chelsea, Massachusetts, described the work in his high school, which was attracting much attention. He sounded the keynote for future conference deliberations when he said:[67]

> In back of all the musical activities of the high school lies the idea that a widespread, intelligent appreciation of good music is becoming more and more necessary to modern social conditions.

McConathy also touched on the recognition of music credits for college entrance. This subject also was

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[66] D. R. Gebhart, "Music in the Normal Schools and Colleges," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors National Conference, pp. 16-19. St. Cloud, Minnesota: The Conference, 1910.

[67] Osbourne McConathy, "High School Music," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors National Conference, pp. 70-78. St. Cloud, Minnesota: The Conference, 1910.

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to occupy much of the attention of the Conference in the future.

Expansion to year-around activity.-- The formation of the committees on standardization of sight singing and on music in the high school was the first instance of the general expansion of Conference activities to a year-around basis. Previously, the chief function and purpose of the Conference had been the annual meeting. At the meetings, the most important activity was the interchange of ideas by leading members of the group, and discussion of problems in the open meeting.

Following the Cincinnati meeting, each succeeding year saw more activity. To anticipate an event which will be discussed in a later chapter, the Journal of the Conference was founded in 1914. In a sense, this activity put the Conference into year-around session. But it was not until the central office was opened in 1930 (see Chapter IV) that the Conference became actually continuously active throughout the year.

Establishment of purpose.-- W. Condon[68] suggested that the Conference approach all questions in

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[68] W. Condon, quoted in "Secretary's Report," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors National Conference, p. 5. St. Cloud, Minnesota: The Conference, 1910.

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a scientific manner, "as the doctors do." He urged that the Conference

> ....confine ourselves to principles that we are going to rest upon; that we differentiate between principles and devices.

However, most of the discussions in Cincinnati were concerned with methods of teaching, rather than principles of music education. Several of the participants stressed the economical use of time in their discussions of methods of teaching. Throughout the papers and discussions, emphasis was laid on "efficiency," which reflected the interests of industry at that time.

There was disagreement as to the precise purpose of the Conference. It was debated whether it was better for the Conference to establish basic principles of music education in the public schools, or whether the Conference should be a forum of discussion concerning the means and methods of teaching music. No conclusion was reached on this point. Both principles and methods were discussed. This broad and comprehensive study of the entire field of school music is still a characteristic of the Conference.

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The First Constitution

The constitution which was adopted at the Cincinnati meeting of May 6, 1910, established a framework of organization on which the Conference was to build for the next two decades.[69] The Conference eventually outgrew the first constitution, but the document was the basis on which the Conference was organized.

Purpose.-- The purpose of the Conference, as set forth in the second article, was for mutual helpfulness and the promotion of good music through the instrumentality of the public schools. The Conference outgrew this limited sphere in a few years, with the expansion of its activities into all phases of music education.

Officers and duties.-- The officers and their duties included the President, who was responsible for the arrangement of the program, and who appointed all committees; the Vice-President, who would assume

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[69] "Constitution," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors National Conference, pp. 3-4. St. Cloud, Minnesota: The Conference, 1910.

Appendix, p. 462.

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the duties of the President in his absence or disability; the Secretary, who was to keep a record of all the meetings, discussions, and addresses, and publish these within ninety days of the conference, in the form of a Journal of Proceedings; the Treasurer, who was to fulfill the usual duties of that office; and a Board of Directors, which was to attend to all printing, advertising, railroad fares, local arrangements, and other business matters of the Conference, and was to determine the place of meeting, guided by the recommendation of the Conference. The Board members were elected for the first time for terms of of five, four, three, two, and one years; one member was to be elected annually thereafter for a five year term. The chairman of the Board was to be that member whose term was next to expire. This form of election and rotation of office on the Board of Directors established a continuity that had been previously lacking.

The election of officers was by what amounted to acceptance of the recommendation of the nominating committee. This type of election was adequate for a few years, but was later changed to one that was more democratic in form.

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The organization, as established by the constitution, was adequate at the time. It served as a foundation for the future growth of the Conference. However, with the great expansion of the activities of the Conference, this constitution became outmoded and obsolete. It was changed to meet the growing requirements of the Conference. The changes in the organization of the Conference, and the development of the constitution, are discussed in Chapter VI.

Summary and Interpretation

The first conference was called in April of 1907 by Philip C. Hayden as a meeting of supervisors who would inspect his work in the teaching of rhythm in the Keokuk, Iowa, schools. There is no evidence that Hayden or the supervisors who helped him plan the meeting intended to establish a separate organization. However, the group of supervisors had never before assembled for a series of programs arranged independently of the meetings of some other national body. At the close of the Keokuk conference, when it was agreed that the supervisors should meet again, the assumption seems to have been that such a meeting would supplement rather than take precedence over

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that of the music section of the National Education Association.

This first meeting brought together supervisors from states scattered as widely as New York and Colorado, but chiefly from the midwest. Before it came to a close, officers were elected to insure a continuation of such independent meetings. No name was officially adopted; unofficially, the somewhat informal organization was known as "The Music Supervisors' Conference." Nor was a constitution adopted at this time. The officers were merely charged with planning for another conference.

There was no meeting in 1908, because in that year the National Education Association met in the midwest and provided for an occasion for programs similar to those conducted in Keokuk the year before. In 1909, however, a conference was held in Indianapolis, followed by a third conference, conducted in Cincinnati. By the time of the Cincinnati meeting, sentiment had crystalized for an independent organization. Adoption at this meeting of a constitution transformed the group into a formally organized society of national scope. The Music Supervisors National Conference, as it was called, enrolled its first members chiefly from the midwestern states, but was open

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to residents of all parts of the country. Moreover, it had no connection other than that arising from overlapping membership rolls with the older organizations, the National Education Association and the Music Teachers National Association.

The Keokuk meeting, as has been noted, appears to have been planned without reference to the possible emergence of an independent organization of supervisors. In any case, the sessions were marked, according to the reports of participants, by vigorous debates on problems of school music, by a strong concern for school music as a professional field, and by satisfaction that the conference was not overshadowed by the simultaneous meetings of any other organization. The demand for further meetings of this type appears to have been spontaneous and vigorous.

It may be noted that the establishment of a separate society of music supervisors was in line with a growing consciousness in education of the need for professional organization. Several functions were served by the Conference: provision of a forum for discussion of professional problems, personal contacts between members, development of publications of a professional character, and direction of attention of other educators and the

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public to school music and school music supervision.

By the close of the 1910 sessions, precedents had been established for a number of features of conference meetings. These included: the presentation of papers, demonstrations, and discussions from the floor; the informal discussion of techniques and materials; the presentation of music programs by the host city; the choice of the spring of the year as the time of the meeting; the visitation of the schools of the host city; the singing at the meetings and at meals; the presentation of materials by publishers for the inspection of the supervisors; and the establishment of the formal banquet.

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CHAPTER IV

MAJOR ASPECTS IN THE DEVELOPMENT OF THE CONFERENCE FROM 1910

Introduction

For convenience in exposition, a number of reference points may be noted in the development of the Music Educators National Conference. The year 1910, three years after the founding, marked the establishment of the Conference on a firm basis. From 1910 to 1926, there was a large growth in the membership and activities of the Conference and the development of the sectional type of conference. During the next four years, 1926 to 1930, the Sectional Conferences were firmly established and the biennial plan of meeting was adopted. In 1930 the central office was established. During the subsequent decade, there was a gradual interlocking of the activities of the national and sectional conferences into one unified whole. The auxiliary and affiliated organizations were developed during these years. Since 1940, the various units of the Conference have been

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reorganized into one national group, and the Conference has assumed the leadership in the field of school music which it holds today.

For the purposes of this study, the period from 1910 to the present will be considered as a whole, in reference to the major aspects in the development of the Conference. The organization and development of the sectional conferences will be presented in Chapter V, and the development of the auxiliary and affiliated organizations will be analyzed in Chapter VI. Changes in the organization of the Conference will be traced in Chapter VII. The war and post-war activities of the Conference will be described in Chapter VIII. A detailed topical treatment of various aspects in the development of the Conference will be presented in subsequent chapters.

Scope of the chapter.-- This chapter treats in some detail the membership statistics of the Conference, which provide one index of its growth, and the features characterizing its national conventions or meetings, around which much of its work has centered. A number of topics which will receive extended treatment in later chapters are here introduced briefly, including Conference publications, the establishment of a central office, Conference

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finances, a change in the name of the organization, and the work of Conference committees.

Growth of the Conference Membership

The Conference grew in membership after the establishment of the organization on a firm basis in 1910. This section presents statistics on membership in the Conference. It closes with a brief statement as to members from outside the continental United States, and participation of members in international meetings.

Increase in membership.-- The membership of the Conference rose from 112 in 1907 to 5800 in 1946, as is shown in Table 2. The increase was steady from 1912 to 1920, when there was a large spurt, due to the fact that the 1920 meeting was virtually a combined meeting of the National and Eastern Conferences. The increase was again steady until 1926, when the institution of the biennial plan of meeting caused another spurt in the total membership. The drop in membership in 1932 and 1934 was caused by the severity of the economic depression, which necessitated financial retrenchment on the part of many teachers who otherwise would have maintained their membership. The site of the 1936 meeting, New York City, and the economic recovery of the nation, combined to increase the interest

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TABLE 2

SITE OF THE CONFERENCE MEETINGS AND MEMBERSHIP FOR THE YEARS 1907-1946

Year	Site	Membership
1907.....	Keokuk, Iowa	112
1909.....	Indianapolis, Indiana	92
1910.....	Cincinnati, Ohio	150
1911.....	Detroit, Michigan	84
1912.....	St. Louis, Missouri	134
1913.....	Rochester, New York	150
1914.....	Minneapolis, Minnesota	203
1915.....	Pittsburgh, Pennslyvania	350
1916.....	Lincoln, Nebraska	483
1917.....	Grand Rapids, Michigan	497
1918.....	Evansville, Indiana	475
1919.....	St. Louis, Missouri	696
1920.....	Philadelphia, Pennslyvania	1242
1921.....	St. Joseph, Missouri	1444
1922.....	Nashville, Tennessee	1832
1923.....	Cleveland, Ohio	2166
1924.....	Cincinnati, Ohio	2213
1925.....	Kansas City, Missouri	2613
1926.....	Detroit, Michigan	3268
1928.....	Chicago, Illinois	3716
1930.....	Chicago, Illinois	5176
1932.....	Cleveland, Ohio	4844
1934.....	Chicago, Illinois	3515
1936.....	New York, New York	5746
1938.....	St. Louis, Missouri	4070
1940.....	Los Angeles, California	4612
1942.....	Milwaukee, Wisconsin	4200
1946.....	Cleveland, Ohio	5800

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in the meeting and the economic ability of the teachers to attend the conference. The war years with their attendant demands on the time and energies of the music educators did not cause as great a falling off in membership as might be expected. The reasons for this fact are discussed in Chapter VIII, which includes a discussion of the post-war era.

Reasons for growth.-- There are several reasons for the growth in membership of the Conference. Music occupied an important place in the expansion of school curricula during this period. The extension of the activities and functions of the Conference attracted an increasing number of music teachers who were particularly interested in one or more of the phases of music education covered by these activities. A general expansion of all professional societies, and especially educational bodies, increased the conference-mindedness of the music educators of the country. The improved publicity and propaganda of the Conference attracted music teachers into the group, in order that they might be in the midst of an alert and progressive organization. The increased salaries paid to members of the teaching profession enabled more music teachers to become active members of the Conference.

Membership by states.-- The annual membership of the Conference is analyzed by states in Tables 3 and 4,

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which together include the years from 1907 through 1925. The membership for the years 1926 through 1938 is similarly analyzed by states in Table 5. These statistics are based on membership rolls in the Yearbooks of this period. Figures for subsequent years are unavailable.

The mid-western states were the most heavily represented in the early years of the Conference. The membership was usually highest in that state in which the meeting was held. Peter W. Dykema stated in 1923, in a Research Council report,[1] that those states that were the most progressive in public school music were the most heavily represented in the membership of the Conference. It is a matter of conjecture as to the reason for this fact. It is not certain whether the fact that the school music teachers were members of the Conference increased their teaching ability and developed their ideas for school music to such an extent that their states became exemplary. Nor, on the other hand, is it

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[1] Peter W. Dykema, Chairman, "Study of Music Instruction in the Public Schools of the United States," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, pp. 236-247. Tulsa, Oklahoma: The Conference, 1923.

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TABLE 3

DISTRIBUTION OF ANNUAL MEMBERSHIP BY STATES, 1907-1917

State	Year							
	1907	1909	1912	1913	1914	1915	1916	1917
Alabama			1					
Arizona			1		1			1
Arkansas			1			1	1	
California					4	1	2	2
Colorado	3				3	5	4	3
Connecticut				1	2	2	1	5
Delaware								
Florida								
Georgia								2
Idaho							1	
Illinois	17	20	45	7	32	35	40	76
Indiana	5	31*	9	3	8	15	15	34
Iowa	14*	2	8	1	13	9	41	21
Kansas	8	1	8	1	3	7	22	14
Kentucky		1			1	2	3	6
Louisiana			1		1	1		2
Maine							2	3
Maryland			1	2		1		
Massachusetts	1	1	1	8	5	9	2	18
Michigan	2	5	3	5	10	16	13	210*
Minnesota	1	1	1	1	54*	9	9	13
Mississippi					1			
Missouri	2	3	31*	7	8	4	18	21
Montana								
Nebraska	3		2	2	3	8	432*	10

* Site of the meeting.

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TABLE 3 (Continued)

DISTRIBUTION OF ANNUAL MEMBERSHIP BY STATES, 1907-1917

State	Year							
	1907	1909	1912	1913	1914	1915	1916	1917
Nevada.....								
New Hampshire..					2	1		3
New Jersey.....			1	6	8	15	8	12
New Mexico.....								
New York.....	3	3	3	70*	5	29	8	23
North Carolina.								2
North Dakota...				1	1	1	2	3
Ohio.....	3	20	9	5	8	41	12	35
Oaklahoma.....				1			3	1
Oregon.....								1
Pennslyvania...			2	29	13	105*	48	30
Rhode Island...							1	1
South Carolina.								
South Dakota...					5	2	10	3
Tennessee.....			1			1	2	2
Texas.....	1					1	3	1
Utah.....							1	
Vermont.....								1
Virginia.....		1			1	2	2	
Washington.....				1		1	1	
West Virginia..	1					6	2	6
Wisconsin.....	3	3	4	2	17	10	11	40
Wyoming.....							2	
District of Columbia...	1							1

* Site of the meeting.

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TABLE 4

DISTRIBUTION OF ANNUAL MEMBERSHIP BY STATES, 1918-1925

State	Year							
	1918	1919	1920	1921	1922	1923	1924	1925
Alabama	1	1	9	8	32	8	5	21
Arizona	1	1	3	1	21	16	11	7
Arkansas	1	4	3	5	7	12	14	16
California	4	15	27	23	28	73	47	55
Colorado	2	2	14	15	14	11	17	48
Connecticut	2	2	16	10	15	16	12	12
Delaware			10	4	4	6	5	7
Florida		2	5	4	7	3	4	13
Georgia	2		3	3	16	5	5	12
Idaho	1	1	10	4	4	2		5
Illinois	84	124	78	131	162	165	174	187
Indiana	95*	54	58	51	94	132	156	108
Iowa	20	24	26	76	56	106	53	111
Kansas	8	17	32	115	80	55	44	244
Kentucky	14	11	11	10	35	18	46	20
Louisiana	2	6	5	7	15	16	9	12
Maine	1	3	10	5	5	6	8	8
Maryland	1	1	13	19	16	18	11	25
Massachusetts	17	17	46	27	44	48	47	55
Michigan	27	35	48	64	50	129	76	72
Minnesota	21	25	20	33	39	30	31	54
Mississippi	5	2	4	12	21	9	10	4
Missouri	16	86*	41	145*	48	53	58	298*
Montana	1	1	8	7	16	8	11	14
Nebraska	11	9	22	47	28	31	44	60

* Site of the meeting.

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TABLE 4 (Continued)

DISTRIBUTION OF ANNUAL MEMBERSHIP BY STATES, 1918-1925

State	Year							
	1918	1919	1920	1921	1922	1923	1924	1925
Nevada.....			2		3	2	2	2
New Hampshire...	2	1	6	5	8	9	13	10
New Jersey.....	9	17	104	38	40	53	53	53
New Mexico.....	2		3	3	3	2	2	1
New York.....	32	38	140	78	101	149	148	174
North Carolina..	3	3	13	18	73	46	77	92
North Dakota....	4	15	23	14	17	8	4	11
Ohio.....	41	41	94	121	137	482*	395*	229
Oaklahoma.....	1	8	16	26	24	8	28	95
Oregon.....	1	3	5	4	3		1	3
Pennsylvania....	40	44	321*	131	176	234	186	150
Rhode Island....	2	2	7	3	10	9	10	15
South Carolina..		1	4	2	4	6	3	16
South Dakota....	6	6	6	5	9	8	16	10
Tennessee.....	3	7	10	10	205*	25	22	15
Texas.....	2	8	34	38	37	25	17	45
Utah.....			2		2	4	4	6
Vermont.....	2	5	10	8	7	3	7	5
Virginina.....		5	16	11	13	12	16	26
Washington.....		7	7	8	9	9	8	22
West Virginia...	7	6	18	15	24	35	36	22
Wisconsin.....	26	27	27	57	58	53	57	76
Wyoming.....		2	4	5	9	3	5	11
District of Columbia.....	1	3	22	10	9	20	10	33

* Site of the meeting.

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TABLE 5

DISTRIBUTION OF BIENNIAL MEMBERSHIP BY STATES, 1926-1938

State	Year						
	1926	1928	1930	1932	1934	1936	1938
Alabama.....	4	8	32	12	15	15	19
Arizona.....	4	8	55	32	19	15	26
Arkansas.....	4	17	14	5	6	3	10
California.....	28	53	335	368	294	410	514
Colorado.....	48	46	59	77	30	39	37
Connecticut....	11	32	41	48	37	108	36
Delaware.....	6	10	10	36	33	39	25
Florida.....	17	18	33	30	14	23	26
Georgia.....	12	21	21	10	10	21	19
Illinois.....	226	790*	1110*	318	564*	236	400
Indiana.....	111	215	224	178	188	115	123
Iowa.....	68	133	191	150	132	63	103
Idaho.....		4	30	16	16	20	12
Kansas.....	56	103	143	86	54	45	83
Kentucky.....	24	48	67	52	50	45	65
Louisiana.....	1	8	15	8	44	27	40
Maine.....	8	18	12	20	9	22	10
Maryland.....	22	29	24	42	13	47	26
Massachusetts..	47	119	90	106	95	187	113
Michigan.....	1265*	303	322	270	264	212	164
Minnesota.....	47	67	112	81	52	45	68
Missouri.....	55	70	98	95	84	123	263*
Mississippi....	2	9	12	9	10	8	19
Montana.....	8	16	18	28	37	35	35
Nebraska.....	29	37	79	56	32	21	35

* Site of the meeting.

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TABLE 5 (Continued)

DISTRIBUTION OF BIENNIAL MEMBERSHIP BY STATES, 1926-1938

State	Year						
	1926	1928	1930	1932	1934	1936	1938
Nevada	1		4	1	3	6	9
New Hampshire	9	19	6	14	8	11	5
New Jersey	65	94	141	130	92	413	101
New Mexico	2	3	6	8	7	5	12
New York	175	249	354	588	340	1800*	403
North Carolina	43	47	79	59	13	33	38
North Dakota	21	49	50	21	8	14	4
Oaklahoma	44	75	67	57	34	44	75
Ohio	306	287	377	819*	287	335	279
Oregon	15	22	32	33	13	43	47
Pennsylvania	167	149	384	475	249	547	374
Rhode Island	9	138	27	41	38	40	11
South Carolina	9	5	21	12	2	18	11
South Dakota	22	20	31	15	18	14	14
Tennessee	11	23	38	33	18	25	29
Texas	31	68	113	33	25	31	49
Utah	8	7	6	4	4	10	8
Virginia	24	25	32	20	14	26	25
Washington	22	27	35	52	33	73	101
West Virginia	30	40	40	52	17	43	37
Wisconsin	90	137	242	146	147	101	90
Wyoming	20	15	22	16	9	9	5
Vermont	7	10	15	18	9	35	13
District of Columbia	15	14	24	26	13	22	30

* Site of the meeting.

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certain that it was because the teachers were outstanding in their field that they naturally gravitated toward the Conference. Probably both reasons are true. The music teachers with outstanding potential ability became members of the Conference, and the Conference helped develop these abilities.

Leadership of the mid-west states.-- The midwestern states became leaders in the school music field a little before 1900. The reasons for this assumption of leadership included the following. School administrators in this section of the country were liberal in their attitudes toward new subjects in the curriculum. The immigrants who settled in this section of the country demanded music, the love of which they had brought with them. The pioneering spirit of the Midwest was aggressive, and this spirit was reflected in the pioneering in new fields of education. As people became settled, they desired a high standard of culture. An instance of this impulse may be noted in the attempt to improve church music by demanding musical training of the members of the choirs.

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The Eastern Conference membership.-- The Eastern Music Supervisors Conference was established in 1918, and included the New England States, New York, New Jersey, Pennslyvania, and some other portions of the Eastern seaboard. The members of this conference did not attend the meetings of the National Conference to any great degree. They attended the sessions of the new group. Many of the more active members and the leaders of the Eastern Conference did attend the meetings of the National Conference, particularly when the meeting site was not too far away from the eastern part of the country. In 1926, upon the adoption of the biennial plan of meeting, more of the members of the Eastern Conference became active in the National Conference.

Distribution of membership.-- The Conference membership has always been heaviest in those states closest to the sites of the meetings. The reasons for this are obvious. The music teachers closest to the meeting sites had less distance to travel, less time to lose from their classes, and less expense to bear in attending the meetings. The interest of those in the vicinity of the meeting place is also highest, for these supervisors and teachers help plan the meetings, serve on

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committees, furnish the musical programs, and discuss the coming meeting with their coworkers in the planning groups. Many, following their first meeting, become permanent and regular members. It will also be noted from the tables that membership remained high in those states that had been hosts to the Conference. The influence and inspiration offered by the conference remained after the close of the meeting.

Work of the President's Council.-- The President's Council was established in 1916-1917, under the presidency of Peter W. Dykema. The council later developed into the state committees. One of the functions of this group was that of seeking to bring music teachers into the Conference from a large number of states. The council was not immediately successful in attaining this objective. In 1920, the council was disbanded in favor of state committees. These committees were more active and successful in this work than the council had been. The large increase in membership at the Philadelphia meeting of 1920 was due in large part to the work of these groups. Other reasons for the spurt in attendance were the fact, already noted, that the meeting was virtually a combination of the Eastern and National Conferences,

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and the large expansion in the field of music in the schools following the first World War.[2]

The biennial meetings.-- When the biennial plan of meeting was adopted in 1926, there was considerable fear expressed that membership in the National Conference would decrease.[3] The contrary was true, as can be seen in Table 2. Even when the Conference went to the extreme west coast to Los Angeles, the membership was greater than previously. The sectional conferences served to increase, rather than decrease, the interest and membership in the National Conference.

The states with the highest representation in the Conference during the biennial meetings were those closest to the sites of the meetings. This fact is shown in Table 5. The reasons for this fact are the same as those applying in the case of the annual meetings.

The states with higher salary schedules for teachers were more amply represented than those with low salary schedules. The states with greater school budgets

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[2] Clifford V. Buttelman, Report of the Executive Committee Meeting, February 21-23, 1943, p. 4. Chicago: The Conference. Unpublished report.

[3] George O. Bowen, "1928 and the Biennial," Music Supervisors Journal, 12 (May, 1926), 4.

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also had more music in the curriculum, and employed a larger number of music teachers. Of these, more were interested in conference work.[4]

International membership.-- Table 6 gives the number of Conference members outside of the United States proper. The work of the Conference was of interest to music educators of other countries and of the territories of the United States. There was at least one representative of another country at each meeting of the Conference from 1915 on.

Percy C. Sholes of London, who was present at the 1928 biennial meeting, grew enthusiastic about the work of the Conference, and told the members that they should extend the influence of the organization to other countries. As a result of this suggestion, and of discussions concerning it, a committee was appointed on international affairs.[5]

The International Conference.-- At Shole's instigation, a similar committee of English music educators was organized in England the following summer. A meeting

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[4] Clifford V. Buttelman, op. cit., p. 4.

[5] Victor L. Rebmann, "Report of the Committee on Resolutions," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, p. 384. Chapel Hill, North Carolina: The Conference, 1928.

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TABLE 6

TERRITORIAL AND FOREIGN MEMBERSHIP,
1915-1938

Territory or country	Year								
	1915	1916	1917	1918	1919	1920	1921	1922	1923
Alaska.....									
Brazil.....									
Canada.....	1	1	3	1	4	6	6	3	13
Canal Zone..						1	1		1
China.....									
England.....									
Hawaii.....						1		3	
Korea.....									
New Zealand.									
Nicaragua...									
Phillipines.						1	1		
Poland.....									
Porto Rico..				1	1	1			
Scotland....									
South Africa									
Switzerland.									
Turkey.....									

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TABLE 6 (Continued)

TERRITORIAL AND FOREIGN MEMBERSHIP,
1915-1938

Territory or country	Year								
	1924	1925	1926	1928	1930	1932	1934	1936	1938
Alaska.....					1	1	2	4	5
Brazil.....							1	1	1
Canada.....	4	6	19	10	24	24	13	18	18
Canal Zone..		1			1	1	1	1	1
China.....							2	1	
England.....		1		1		3			
Hawaii.....						3	1	4	2
Korea.....		1						1	
New Zealand.									1
Nicaragua...						1			
Phillipines.							1		
Poland.....					1	1			
Porto Rico..									
Scotland....						2			
South Africa						1			
Switzerland.					2				
Turkey.....		1				1			

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was held in London on July 7, 1928, which was attended by several hundred English teachers of music. An American committee made up of Frances E. Clark, Frank Dunham of New York, and Chairman Paul J. Weaver of Chapel Hill, North Carolina, attended the meeting as representatives of the Conference.[6] A movement was set afoot for an International Conference of Supervisors.

The first international conference was held at Lausanne, Switzerland, during the first week of August of 1929. Several tours and European school visitations had been worked out in conjunction with the meeting. This feature helped attract the one hundred and fifty Americans who were present. Four hundred and twenty music teachers from all over the world attended the conference.

The conference closely paralleled the meetings of the Music Supervisors National Conference in topics that were discussed. There was the added feature of comparisons between school music of all the nations represented.

Sir Henry Hadow of England served as the chief presiding officer, and Mabelle Glenn, the then president of

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[6] Paul J. Weaver, "British and American Music Educators Plan Unique Meeting," Music Supervisors Journal, 15 (October, 1928), 7.

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the National Conference, served as chairman of the business meetings. Plans were made to make the Conference permanent, to meet on a biennial basis.[7]

A second meeting of the Conference was held during the first week of August, 1931, in Lausanne. The attendance was much smaller than had been anticipated, because of the world wide economic depression. Five hundred and twenty-five persons were present. Eighty-five were Americans.

The scope of the Conference was enlarged to include the adoption, in principle, of a completely international basis of cooperation and conference activity, and to provide for the discussion of "those phases of music work which are essential to music work in its broad sense."[8]

There were no more meetings of the Conference after that of 1931. The reasons for cancelling any further meetings included the world wide economic depression, the rising tide of nationalism in the countries that had

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[7] Paul J. Weaver, "The Lausanne Conference," Music Supervisors Journal, 16, (October, 1929), 7-11.

[8] Paul J. Weaver, "The International Music Supervisors Conference," Music Supervisors Journal, 18 (October, 1931), 9-11.

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been represented and the resultant collapse of international movements, and the looseness of the organization of the Conference.

Features of the Meetings

Many precedents and patterns for succeeding meetings were established at the first National Conference meeting. With each succeeding year, the activities of the Conference expanded in both scope and size. The expansion resulted in meetings of great size and activity, touching on all problems of music education. Table 7 lists the sites of the annual meetings of the Conference, names the Conference presidents for the years of the various meetings, and indicates significant features of the meetings. Table 8 presents the same information for the biennial meetings. Attention is called to the continual expansion of the program, and the increasing activity of the Conference throughout the years.

Social life.-- One of the important phases of the Conference meetings has been the social life in which the members participated. In the early period of the first three conferences, the social life of the meetings was tied up inextricably with all the other

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TABLE 7

THE SITE, PRESIDENT, AND FEATURES OF THE ANNUAL MEETINGS, 1907-1925

Year	Site	President	Features
1907	Keokuk, Iowa	Frances E. Clark	Founding of the Conference
1909	Indianapolis	Philip C. Hayden	
1910	Cincinnati	E. L. Coburn	First constitution adopted
1911	Detroit	Edward B. Birge	First formal banquet
1912	St. Louis	Charles A. Fullerton	Report of Committee on High School Music
1913	Rochester	Henrietta A. Baker	High school orchestra discussed
1914	Minneapolis	Mrs. Elizabeth Casterton	Journal founded; class lessons in voice and piano discussed; interest in community singing
1915	Pittsburgh	Arthur A. Mason	Inspection tour of host city's schools
1916	Lincoln, Nebraska	Will Earhart	Supervisors' chorus; instrumental music committee organized; President's Advisory Committee
1917	Grand Rapids	Peter W. Dykema	Instrumental music in grades; roundtable discussions established

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TABLE 7 (Continued)

THE SITE, PRESIDENT, AND FEATURES OF THE ANNUAL MEETINGS, 1907-1925

Year	Site	President	Features
1918	Evansville, Indiana	Charles H. Miller	Research Council established; Eastern Conference founded; interest in Junior High School music
1919	St. Louis	Osbourne McConathy	Revision of constitution; executive committee established
1920	Philadelphia	Hollis Dann	Committee of Past Presidents founded
1921	St. Joseph, Missouri	John W. Beattie	Supervisors' orchestra; first report, Research Council
1922	Nashville	Frank A. Beach	Standing Committee on Instrumental Affairs; Southern Conference founded
1923	Cleveland	Karl W. Gerhkens	Founders' Association established; supervisors' chorus broadcast
1924	Cincinnati	W. Otto Miessner	Slogan: "Music for Every Child; Every Child for Music"
1925	Kansas City	William Breach	Biennial meeting plan introduced

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TABLE 8

THE SITE, PRESIDENT, AND FEATURES OF THE BIENNIAL MEETINGS, 1926-1946

Year	Site	President	Features
1926	Detroit	Edgar B. Gordon	Biennial plan of meeting established; National High School Orchestra introduced
1928	Chicago	George O. Bowen	National High School Chorus introduced
1930	Chicago	Mabelle Glenn	Reorganization of Conference; establishment of central office
1932	Cleveland	Russel V. Morgan	Silver Anniversary program
1934	Chicago	Walter H. Butterfield	Change of name
1936	New York	Herman F. Smith	Expansion of committee work; clinics introduced
1938	St. Louis	Joseph E. Maddy	Centennial of school music
1940	Los Angeles	Louis W. Curtis	Revision of constitution; affiliation with National Education Association
1942	Milwaukee	Fowler Smith	Attendance of South American music educators; music in war effort
1946	Cleveland	John C. Kendel	Expansion of study groups and committees

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activities of the conference. Meals were taken together, and they were the scenes of many amusing incidents. Singing, stunts, parodies, "barber shop" quartets, and the like replaced the strictly professional and business-like attitude of the regular sessions. The meetings became the scenes of the annual reuniting of friends, and this was looked forward to by all the members who attended the meetings regularly.

In 1916, a special train to the conference city was first introduced. This became a regular feature of the succeeding meetings. The train trips, too, have been the scenes of meetings of friends, conversation, and the general getting together of the conferees. At this time, the first supervisors' chorus was introduced. The rehearsals for the supervisors' chorus concert were the scenes of meetings between friends.

In 1918, auto trips of the host city were begun. At the 1920 meeting in Philadelphia, city officials were particularly cordial and friendly, and did all they could to increase the enjoyment of the visit of the supervisors. In 1923, the Founders' Association was established. This group included all the members of the Conference who were present at the Keokuk and Indianapolis

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meetings in 1907 and 1909. A feature of this group was, and still is, a breakfast held at each of the meetings. The gathering is for the purpose of renewal of old friendships and reminiscence. In 1931, individuals with twenty years of membership to their credit were admitted to the group.[9]

The exhibits of the publishing firms have been the scenes of many gatherings of friends and new acquaintances, as they gather to look for new materials and ideas. At the 1915 and 1916 meetings, several of the publishers gave complimentary luncheons to the members. The practice was abolished following criticism by the officers of the Conference.[10]

The formal banquets.-- The annual formal baquet, which was first held in 1911, was the focal point of the social life of the Conference. The banquets were marked by special speakers, music, stunts, community singing, and elaborate decorations. After the adoption

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[9] Frances E. Clark, "Founders' Breakfast," Yearbook of the Music Supervisors Conference, Twenty-fifth Year, p. 332. Chicago: The Conference, 1932.

[10] Peter W. Dykema, "Editorial," Music Supervisors Journal, 3 (January, 1917), 3.

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of the biennial plan of meeting, members of the different sectional conferences attended banquets given by each of the sectional conferences. These banquets have been held on a night other than that of the formal banquet, and have been called "Sectional Conference Nights." These banquets also have been large and elaborate.

Social life at music programs.-- The members found social diversion at the music programs. The programs were increased and enlarged with the growth of the Conference. When the Conference met in Philadelphia in 1920, the Symphony Orchestra of the city gave the supervisors a complimentary concert. Since that time, whenever the Conference has met in a city that supported a symphony orchestra, the orchestra has given the Conference a complimentary concert. The Metropolitan Opera was attended by Conference members in a body at the Philadelphia, New York, and Cleveland meetings. Theater programs, radio concerts, and many other opportunities for social diversion have been offered by later meetings.

The Conference members have attended the meetings primarily for the teaching suggestions, inspiration, and broadening experiences which they receive from the meetings. The social and diversional phases,

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however, also have been important. The conference has always been held in the spring, and the break from the routine of school teaching has been most welcome to the teachers.

Music on the programs.-- The Conference, as could be expected from its nature and purpose, has always included music on its programs, in addition to the discussions of the problems of music education.

The early meetings provided music on the programs in the form of quartets, solos, and group singing by the entire Conference membership. School children of the host cities were used as demonstration groups, but few programs were given by them. The largest musical program of the first meeting in Keokuk was an operetta given by the children of the schools in that city. In Indianapolis, in 1909, a chorus of more than seven hundred children sang Benoit's cantata, Into the World, accompanied by the Theodore Thomas Orchestra. In 1913, in Pittsburgh, fifteen hundred children presented a Children's Music Tournament.

Operettas appeared on the programs at an early date, following the one in Keokuk. Choruses from the high schools of the host city were presented on the

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programs after 1914. The meeting of that year was notable musically, as a competitive festival was presented under the direction of Thaddeus P. Giddings, the host supervisor. This event foreshadowed the subsequent development and growth of the competition-festivals.

The Supervisors' Chorus, which was first presented in 1916 at the Lincoln, Nebraska, meeting, was a feature of that and succeeding meetings. Prospective members of the chorus were notified in advance by means of the Journal as to what selections were to be sung, and the members were furnished with uniform editions of the music. The music was prepared by the participants before the rehearsals were started at the meetings. These concerts not only were proof to the public that the supervisors themselves could perform music, but also were stimulating to the choristers.

The Supervisors' Orchestra was organized in 1921 at the St. Joseph, Missouri, conference, with practically a full symphonic instrumentation. The orchestra made a profound impression on the Conference

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members, partly because of the skepticism in the minds of many members who were convinced that there was not sufficient instrumental proficiency within the ranks of the Conference to form such an orchestra.[11] It, too, was a feature of succeeding meetings.

The National High School Orchestra first appeared on the conference programs in 1926, at the Detroit meeting. The National High School Chorus was presented at the 1928 biennial meeting in Chicago for the first time. These have been made up of selected high school performers from all parts of the country. They either have paid their own expenses to attend the meetings of the groups, which have been held during the conference times, or have been sent by their schools, by civic groups, or by parent-teacher associations.

Eminent professional soloists and ensembles other than school groups were presented before the Conference as early as 1918, when John McCormack gave a recital before the organization. Since then, artists of the first rank, major symphony orchestras of the

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[11] Walter H. Butterfield, "Our Conference," Twenty-seventh Yearbook of the Music Educators National Conference, p. 10. Chicago: The Conference, 1934.

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country, outstanding string quartets, nationally known choral groups, and other stellar musical attractions have appeared before the Conference. The Conference has been an appreciative audience for these artists. Many of the members have been able to hear these fine artists in person only at these meetings, and this opportunity has been gratefully seized.

Music on the biennial programs.-- By the time the Conference changed to the biennial plan of meeting in 1926, the programs had expanded to include literally scores of choirs, ensembles, orchestras, bands, soloists-- in fact, all types of musical organizations-- on its programs. Each sectional and general session has had at least one group appear before it. Many times there have been more than one group, performing at intervals on the program of the section or at a general session.

A biennial program.-- The most elaborate of the biennial music programs was that of the 1936 meeting in New York. Fifty-five school and college organizations appeared before the conference. These groups had a total membership of 3,265 musicians. Besides these groups, 3,360 pupils from the New York

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schools participated on the "New York Night" program. Five hundred New Jersey pupils were heard in the New Jersey All-State Orchestra and Chorus. Six hundred pupils participated in the Catholic School Program. Four hundred pupils participated in Walter Damrosch's National Broadcasting Company's Music Appreciation Hour Program.

Other Aspects of Growth

There were other evidences of growth in the Conference activities and scope of functions. These evidences were the increase in the Conference publications, the establishment and growth of the central office, and the increase in the amount of money involved in Conference business affairs. The purpose of the present discussion is merely to indicate the increase in the activities of the Conference. A more extensive treatment of these various phases of Conference activities is undertaken later. The publications of the Conference are more adequately studied in Chapter VIII, and the activities of the central office and the finances of the Conference are treated in Chapter X.

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The Journal.-- The Journal of the Conference was founded in 1914. The first few volumes were small six by eight inch pamphlets, which endeavored "to mirror the rather varied opinions of our rather varied constituency."[12]

In 1928, the magazine was enlarged to a six and one-half inch by ten inch size, with 96 pages. The number of pages continued to increase, the articles and features of the magazine became broader in scope, and the general prestige of the Journal grew until, in 1930, the format was again changed. The magazine was made over into one of nine by twelve inches, with 72 pages. Sine that time, the number of pages has varied, with usually more, and never less, than 72 pages.

The Yearbooks.-- The first Yearbook was published in 1910. The volumes were called the Journals of Proceedings until 1932, when the title was changed to Yearbook. The books indicated the growth of the Conference through their size and content.

The first book was a small, hastily gathered-together volume of the papers and discussions of the

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[12] Peter W. Dykema, "Editorial," Music Supervisors Bulletin, 1 (September-October, 1914), 3.

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meeting, numbering eighty-seven pages. The Journals of Proceedings grew in size, and were much more carefully assembled and edited in the following years. By the time of the adoption of the biennial plan of meeting in 1926, the Yearbook had become a volume of 366 pages of reading matter covering the entire field of music education in the schools.

Following the 1926 edition, the Yearbooks for the odd-numbered years were devoted to selected material from the meetings of the sectional conferences. The volumes for the even-numbered years were made up of material from the meetings of the National Conference. The last of this series appeared in 1940. This edition had 586 pages of material. In 1940, it was decided to abandon the policy of publishing a volume of proceedings for each meeting, and to publish a book only when enough new and outstanding material became available to make up a volume of fresh, interesting, and challenging material. The outbreak of the war and the resultant difficulties in meeting, publishing, and the like, forced the cancellation of any book at all. None has been published until the present time (1948).

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Other publications.-- The Conference published its first committee report in 1912 as a separate pamphlet. The report was that of the Committee on High School Music. The first Bulletin of the Research Council appeared in 1921. In 1930, the first Official Committee Report appeared. This report was that of the Committee on Vocal Affairs.

Sinee 1930, over 250 Research Council Information Leaflets have been published. These leaflets are mimeographed pamphlets, usually only two or three pages long. The contents consist of condensed information and extensive bibliographies dealing with specific phases of music education.

Large numbers of booklets, pamphlets, manuals, adjudication sheets, entry blanks, rules, information blanks, and the like have been published by the Conference in connection with the festival-competitions.

The central office.-- Another aspect of the growth of the Conference was the establishment of a central office in Chicago in 1930. The business of the Conference had become so large in volume and scope that the Executive Committee, upon authorization of the Conference, established the office. The office was

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put in charge of Clifford V. Buttelman, the newly appointed Executive Secretary.

The office grew from one room into a large suite of offices and storage rooms. The office is located in the Lyon and Healy Building, 64 East Jackson Boulevard, Chicago. The staff increased with the years, until now fifteen persons are numbered on the force.

Finances.-- Conference growth is indicated not only by increase in membership, development of publications, and establishment of a central office, but also by a large increase in the amount of money handled throughout the year by the business officers of the organization. In 1910 the amount of money received by the Conference was $316.10, and the disbursements totaled $105.40.[13] In 1940, the total income was $50,646.23, and the disbursements were $50,387.68.[14]

The change of name.-- A significant action, in relation to the changing conception of the scope of the Conference, was the change in name to Music

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[13] W. B. Kinnear, "Report of the Treasurer," Journal of Proceedings of the Third Annual Meeting of the Music Supervisors National Conference, p. 7. St. Cloud, Minnesota: The Conference, 1910.

[14] "Financial Reports," Thirtieth Yearbook of the Music Educators National Conference, p. 566. Chicago: The Conference, 1940.

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Educators National Conference. The first official notice given to the need for considering the change was a statement by Russell V. Morgan in the Journal of December, 1931.[15] President Morgan's article pointed out that "the number of supervisors in our membership is small, instructors or teachers being in the great majority." He recommended a study that might lead to the adoption of a title that would more appropriately express the purpose of the Conference and the reason for its being.

Prior to this date, the matter was discussed informally at a meeting of the Executive Committee held in Cleveland in June, 1930. The first formal action by the Executive Committee was taken at the Chicago meeting of October, 1932.[16]

Discussions of the subject of the change in name date back at least as far as the time of the founding of the Southern Conference for Music Education, which held its first meeting in 1922. It should also be

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[15] Russell V. Morgan, "The President's Corner," Music Supervisors Journal, 18 (December, 1931), 6.

[16] Clifford V. Buttelman, "Report of the Executive Committee of the Music Supervisors National Conference, October 8-9, 1932." Chicago: The Conference, 1943. Mimeographed report.

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noted that the elimination of the word "Supervisors" from its name was provided for in the new constitution drafted by the California-Western School Music Conference in 1930.

Karl W. Gehrkens suggested in an editorial in the September, 1932, edition of School Music[17] that the title "Music Educators National Conference" should be adopted. He said, in part,

> When the Music Supervisors National Conference was organized twenty-five years ago, the name "Supervisors Conference" was highly appropriate. The first meeting was actually a conference of supervisors in fact as well as in name....But today the case is different. In the membership of the organization we still number a goodly group of supervisors, but there are many more who are not supervisors, but teachers, or editors, college professors, writers, publishers, or instrument manufacturers. All are, at least theoretically, music educators, in the sense that they are engaged in some form of work which has to do with education in or through music; but they do not carry on their work primarily through the teaching of teachers, which is the meaning of supervision.

An informal ballot at the sectional conferences in 1933 showed an overwhelming majority in favor of a change. Later in 1933, a poll by mail of the entire membership gave further confirmation of the general desire for a more suitable name. In 1934, a final vote showed a five to three preference for the name "Music Educators

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[17] Karl W. Gehrkens, "Editorial," School Music, 32 (September-October, 1932), 5.

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National Conference" over that of "National Music Educators Conference." The amendments to the constitution that were submitted to the Conference involving the change in name were approved at the 1934 biennial meeting.

Development of Committees

This section of the chapter briefly reviews the development of committees in the work of the Conference, as another aspect of the development of the organization. A more detailed study of the work of the committees is made in Chapter X.

For greater ease in exposition, the review of the work of the committees is presented in periods. These periods coincide with the reference points identified in the introduction to this chapter.

The early period.-- The early period of the Conference included the years 1907 through 1910. There were no standing committees that functioned during this time. The only activity conducted by the Conference was the annual meeting.

The second period.-- The second period included the years between 1910 and 1926. During this time, conference activity expanded to include year-around

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activity. In 1917, the President's Advisory Council was established. The Research Council was established the following year.

The Standing Committee on Instrumental Affairs was established at the Nashville meeting in 1922. Its work in the development of the festival-competitions movement, and the resultant expansion of Conference activities, is treated in Chapter VI. The energetic work of this group helped start the custom of working through standing committees, upon which the Conference depended for research and the development of school music.

The third period.-- The third period includes the years from 1926 to 1930. These years are particularly notable for the increase in committee work. Under President George O. Bowen, during the first biennial term from 1926 to 1928, several important standing committees were established. One of the most important was the Committee on Vocal Affairs, under the chairmanship of Ernest G. Hesser. This committee functioned in the vocal field in the same way that the Instrumental Committee did in its field. Two other important committees were started during this period. These were the Committee on Music Appreciation, with Alice Keith as chairman, and the

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Committee on Music Contests, with Frank A. Beach as chairman.

The work of these three committees, like that of the Committee on Instrumental Affairs, was extensive. Their work resulted in articles in the Journal, in pamphlets, bulletins, and booklets. Meetings were held at times other than at the conference sessions. These meetings were usually held in connection with the meetings of the sectional conferences, the Department of Superintendence of the National Education Association, and the Music Teachers National Association. The amount of time and money given by the members of this group of earnest Conference members was considerable.

The committees were organized to include members of each of the sectional conferences. This was done in order to keep more closely in touch with the work of the national committees, and to avoid duplication of work. Materials, methods, and programs suitable for school use were studied and disseminated.

The fourth period.-- The fourth period extended from 1930 to 1940. During this time, the committees of the national conference were systematized, especially by President Herman F. Smith in 1936. The

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committees were grouped under the general headings of Committees on Music Education, Educational Activities, Organization, and Promotion and Publicity. The duties of each committee were more clearly outlined and defined, and the resultant improvement in their work was gratifying. The membership of the committees was made national in scope.

The fifth period.-- The fifth period in the work of the committees extended from 1940 to the present. In this period, the war interfered with the normal activities of the Conference. During the war years, consultant councils were held instead of the regular meetings of the national and divisional, or sectional, conferences. These councils made extensive studies of the curriculum.

In 1946, at the Cleveland conference, one ideal of the Conference was realized-- that all members who wished to participate in a committee or in a study group should have the opportunity to do so.

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Summary and Interpretation

Following the establishment in 1910 of a constitution for the Conference, the organization began a long period of gradual growth, which is still continuing. It is impossible to say to what degree this development of the Conference was due to the increasingly prominent place held by music in school programs, or to what degree the position of music in the schools was strengthened by the growth of the Conference.

The music educators gradually turned from other organizations to look to the Conference as the professional organization most fundamental to their field of instruction. The Conference has become representative not of a single section of the country, as in the early days, but of the whole nation.

Size in itself is no guarantee of value to any organization, but it does permit carrying on a more extensive program (for example, in publications, conventions, and committee work) than could be managed with a small organization of limited membership and finances. The quality of these activities is not revealed by the enrollment of members; this must be judged by other criteria.

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There are certain intangibles that come with conventions of people interested in a given field of endeavor. Many teachers and administrators of large experience do not enjoy conventions, but certainly a large number do. The conventions of the music educators have acquired a character almost unique in American education, primarily because of the interest of the members in performance and musical attainment of a high level, their participation in choral and orchestral presentations, the lobby sings, and the bringing of large numbers of young people to the meetings.

Probably because of the experience of other organizations, the pattern of the Conference meetings no longer centers about listening to set papers. Instead, most of the time is given to small group discussions and demonstrations. Through the active participation of many members in these groups, the Conference has assumed a democratic character in its most recent meetings.

Several evidences of the growth of the Conference may be specifically cited: (1) rapid growth of the membership of the National Conference, from 112 in 1907 to 5800 in 1946; (2) an increased number of publications

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and provision for careful editorial work; (3) establishment of the central office; (4) increase in the amount of money involved in Conference finances from an income of $316.10 in 1910 to $50,387.68 in 1940; (5) change of name of the organization in 1934 to Music Educators National Conference, in recognition of its widening scope; and (6) increase in the number and activities of committees.

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CHAPTER V

THE ORGANIZATION AND DEVELOPMENT OF THE SECTIONAL CONFERENCES

Introduction

One of the significant evidences of the growth and expansion in conference activities was the organization and development of sectional conferences, which occurred between 1919 and 1926. This step was a logical one. The national conference meetings were too remote for many supervisors, especially those in the extreme eastern, western, and southern portions of the country. Pronounced differences existed in the development of music in the schools in each of the different sections of the country, and the attendant differences in problems were equally pronounced. The community of interest among the members of the music teaching profession in the various sections of the country aided the organization of the sectional conferences.

Scope of the chapter.-- This chapter is a study of the organization of the sectional conferences. The purposes of the sectional conferences are analyzed,

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and the changing attitudes of the members of the different conferences are studied. The expansion of the sectional organization is reviewed.

Organization of the Sectional Conferences

The sectional conferences were music supervisors' conferences that were organized to serve particular sections of the country. The sectional conferences were entirely independent of the National Conference when they were first organized. This section of the chapter is a study of the organization of the Eastern and Southern Conferences, their purposes, growth, relationships to the National Conference, and conflicts between them and the national group.

The idea for a sectional conference.-- The importance of forming sectional groups was discussed as early as 1916, at the National Conference meeting in Lincoln, Nebraska.[1] There was considerable thought devoted to the problem, however, for in November, 1916, the idea for an eastern conference was discussed at a

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[1] Glenn H. Woods, "Letter to the Editor," Music Supervisors Journal, 11 (December, 1924), 52-53.

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meeting of the Pulse Club in Boston.[2]

Organization of the Eastern Conference.-- The Eastern Music Supervisors Conference was organized in 1918, and its first meeting was held that year. The reasons for organizing the conference were (1) that only a small number of people from the East were able to go to the National Conference meetings due to the expense and the time involved away from their teaching duties, and (2) the National Conference rarely held its meetings in the East, but stayed in the midwestern portion of the country.[3]

The Eastern Conference was not founded as a section of the national conference. It was entirely independent of the national organization. The Eastern Conference was started by supervisors who were members of the National Conference, but it was not organized by action of the National Conference.

Purposes of the Eastern Conference.-- The purposes of the Eastern Conference were set forth in its constitution. They were three-fold: (1) educational, in

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[2] Howard C. Davis, "Greetings from the Eastern Conference," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors National Conference, pp. 86-89. Bloomington, Illinois: The Conference, 1919.

[3] Ibid., p. 87.

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placing before its members the most approved pedagogical thought relating to their own and kindred professions; (2) protective, in bettering teaching conditions and extending the sphere of influence of its members through the prestige of the organization, and in securing a wider recognition of music as a major subject; and (3) social, in promoting good fellowship among its members.[4]

The Eastern Conference was organized to reach the great majority of music teachers and supervisors in the eastern section of the country, and to meet their problems through propaganda, discussions, and classroom demonstrations. It also had problems peculiar to the East, as, for example, the combatting of eastern conservatism in regard to school music.[5]

Growth of the Eastern Conference.-- The Eastern Conference grew rapidly. By 1925 it had attained an organization of about eight hundred members. It published a yearbook and a journal, the Eastern School Music Herald. The Herald appeared eight times yearly. The organization of the conference was similar to that

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[4] Howard C. Davis, op. cit., p. 88.

[5] Ibid., p. 88.

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of the National Conference. The constitution provided for the same array of officers, an advisory council, a board of directors, and state chairmen.

The activities of the Eastern Conference centered around three major headings or purposes. These were (1) more time for music in the curriculum of the school; (2) better training for supervisors and teachers of school music; and (3) increased salaries for music educators.[6]

Relationships between the conferences.-- The leading spirits of the Eastern Conference were also prominent in the National Conference. The officers and leaders of the National Conference appeared frequently on the programs of the Eastern Conference. It was distinctly stated at the first meeting of the new conference that one of the cardinal principles of the organization should be that of a spirit of cooperation with the parent body.[7]

However, there was a feeling of jealousy and of encroachment on the part of the members at large of

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[6] "The Eastern Conference," Music Supervisors Journal, 7 (September, 1920), 6.

[7] Howard D. Davis, op. cit., p. 86.

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both organizations. There was an unkindly feeling directed toward the National Conference from members of the Eastern, caused by the midwestern character of the national conference[8] and the failure to take the national meetings into eastern territory. Presumably there was some negative reaction to this feeling on the part of the members of the National Conference. In an editorial intended to pour oil on troubled waters, Dykema declared that the leaders of both groups had no feelings of animosity.[9]

The duplication of functions and organization between the two groups in the eastern states also caused some friction. Suggestions for the unification of the two conferences appeared as early as 1922, in order to eliminate duplication of effort.[10]

Attitude of the National Conference leaders.-- The leaders of the National Conference felt that there was a real need for the sectional type of conference, as well as for the national organization. They did much to aid the Eastern Conference. For example, the Journal published the complete programs of the Eastern Conference meetings

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[8] Russell Carter, "The Sectional Conference Plan," Music Supervisors Journal, 11 (October, 1924), 44.

[9] Peter W. Dykema, "Editorial," Music Supervisors Journal, 8 (December, 1921), 6.

[10] George O. Bowen, "Editorial," Music Supervisors Journal, 9 (October, 1922), 4.

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as an aid in increasing the membership and attendance at the meetings. Starting with the 1922 issues, the editors of the Journal devoted an entire section to news concerning the activities of the Eastern Conference.

The policy of the National Conference in respect to the establishment and development of music education groups was outlined by the Council of Past Presidents in their recommendations offered to the National Conference at the Philadelphia meeting of 1920. They said that:

> ....Every effort should be made to expand the national aspects of our Conference. The committee suggests the desirability of emulating other departments of instruction which have strong national organizations, but also, under the same officers, maintain sections in the National Education Association, as well as state organizations, which function as parts of the state educational organizations. The National Federation of Music Clubs and the General Federation of Women's Clubs have similar plans of organization....
>
> (2) That the Conference, in its membership, officers, and places of meeting take care of all sections of the country.
>
> (3) That we urge our state committees to form and strengthen state organizations of those interested in school music.
>
> (4) If any group of such state organizations or any group of supervisors not organized shall deem it expedient to organize a sectional group, that any and all such organizations shall have the hearty support and good will of the national body.
>
> (5) Any relationship between the national and sectional groups shall come only on the initiative of the latter.
>
> In conclusion, we wish to reaffirm our belief that the best policy of the Music Supervisors National Conference is to continue its national work for high

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standards, better coordination, and a stronger organization for effective service to the twenty-three million children of our public schools.[11]

Organization of the Southern Conference.--

The Southern Conference for Music Education was organized at the Nashville meeting of the National Conference in 1922. The charter members of the new group felt that the southern section of the country had educational problems to work out, and conditions to face, which were not found in the other parts of the country. They felt that an organization within the boundaries of the South was the only effective way in which the situation could be studied and benefited.

One point was made clear, and represented the unanimous feeling of all those present. This was that the new organization was to exist purely as a branch or section of the national conference, and was to be articulated with it in as many ways and as definitely as was possible.[12] This attitude on the part of the leaders of the Southern Conference was the result of their

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[11] Peter W. Dykema, "Report of the Council of Past Presidents," Journal of Proceedings of the Thirteenth Annual Meeting of the Music Supervisors National Conference, pp. 176-177. St. Louis, Missouri: The Conference, 1920.

[12] "The Southern Conference," Music Supervisors Journal, 8 (April, 1922), 22.

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observation of the experience of the eastern group in relation to the national organization.

The Southern Conference was independent of the national group, but there were instances of articulation of its activities with the National Conference. One such instance was the fact that the southern group scheduled its meetings during December or January, in order to avoid any conflict with the meetings of the National Conference. Another instance was that the Music Supervisors Journal, was regarded as the official organ of the new conference.

Activities of the Southern Conference.--The first meeting of the Southern Conference was held in Atlanta, December 14-16, 1922. Forty members were present. Problems that were discussed were the short school term, lack of money and equipment, and the narrow policy of the Southern Association of Schools and Colleges toward the accrediting of music in the schools.[13]

The Southern Conference grew in size and scope of activity, but not to the same extent as did the

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[13] "The Southern Conference," Music Supervisors Journal, 9 (February, 1923), 27.

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Eastern Conference. No separate publications were issued. The membership increased each year, but did not exceed four hundred until after the reorganization of the conferences and the establishment of the biennial plan of meeting in 1926.

Conflicts between the conferences.-- There were conflicts between the sectional conferences and the National Conference. One conflict was on the question of dates on which meetings of the different groups should be held. The Eastern Conference usually held its meetings on dates very close to those of the national group, a fact which further complicated the problem of attendance at both meetings.[14] It was pointed out above that the Southern Conference avoided this problem by meeting in December or January.

Other conflicts in activities were the result of the existence of duplication in organization. Such duplication existed in the standing committees, in the state committees, and in the publications of the groups. The work of the committees included the study of existing conditions in the field of music, the struggle for the

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[14] George O. Bowen, "Editorial," Music Supervisors Journal, 9 (February, 1923), 16.

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recognition of music as an integral part of the curriculum, and problems of a related nature. These problems, which included biographical studies, music lists, and the study of methods and teaching techniques, were really national in scope.

The adherents of the National Conference felt that the power, prestige, and the better facilities of the larger group would place it in a far better position for this type of work. But they also felt that the sectional conferences should exist and grow, in order to reach the teachers who were unable to attend the meetings of the national group, and to aid them in their teaching.

Development of the Biennial Plan of Meeting

The growth of the Eastern and Southern Conferences and the larger growth of the National Conference inevitably resulted in a closely woven pattern of organization. The organization of the National Conference developed by evolution. The need for the sectional conference suggested, and finally demanded, the evolution of the biennial plan of meeting. This section of the chapter is a study of the problems of relationship between the conferences, the development of

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of the biennial plan of meeting, and the reorganization of the conferences to adapt the provisions of the plan to their constitutions.

Problems of relationship.-- The problems of relationship between the conferences have already been noted. These problems, and means of uniting the conferences on some basis, were discussed at the 1923 meeting of the National Conference, but nothing was decided.[15] The matter was discussed at greater length in open forums in the pages of the Journal. The Committee on Sectional Conferences studied the plan, andtthe results of its deliberations were presented at the 1924 meeting.

Development of the biennial plan.-- The biennial plan of meeting was first proposed to the Conference in 1924. The plan included the following points: (1) the National Conference would meet in alternate years, those which were even-numbered; (2) the sectional conferences would meet in the odd-numbered years; (3) the conferences would remain

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[15] Peter W. Dykema, Chairman, "Report of the Committee on Sectional Conference," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, p. 236. Tulsa, Oklahoma: The Conference, 1923.

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practically independent of each other, the interrelationship consisting of an interlocking board of directors and committees, and the apportionment of dues; (4) the Journal of the National Conference would become the official organ of all the conferences; and (5) the Journal of Proceedings to be published during the odd-numbered years would contain material from the sectional conferences.[16]

The machinery of organization was kept as simple as possible, in order to make the plan more feasible. The conferences were, in effect, to be practically independent of each other.

The committee recommended that at least one year of discussion, accompanied by articles in the Journal, should precede any definite action on the part of the National Conference. It further recommended that the National Conference should transmit the plan after its adoption to the sectional conferences for action.

Opposition to the plan.-- The plan caused a great deal of heated argument. Many of the older members especially felt that the National Conference should

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[16] Peter W. Dykema, Chairman, "Report of the Committee on Sectional Conferences," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, pp. 352-356. Tulsa, Oaklahoma: The Conference, 1924.

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continue to meet every year. They felt that the benefit derived from the annual meeting was too great to let go. Others felt that the plan was forward looking, and would strengthen the work for school music in the country. They were willing to try the biennial plan of meeting, even at the expense of the National Conference. They felt that, instead of weakening the National Conference, the plan would actually strengthen it, due to the increased number of supervisors and teachers who would be brought into the conference movement through the organization of the sectional groups. The latter group was correct, as subsequent events proved.

Reorganization of the conference.-- Peter W. Dykema was asked by National Conference President Edgar B. Gordon to name his own committee on the reorganization of the conferences. Dykema asked the presidents and past presidents of the three existing conferences to serve on the committee. He also asked that two representatives be appointed from such other groups as were definitely arranging for the formation of sectional conferences which would hold meetings in 1927.

This committee submitted a revised constitution, incorporating the points mentioned above, to the 1926

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meeting of the National Conference. The dues were to be divided as follows: of the $3.00 active membership dues, $1.50 was to go into the newly-created publication fund, seventy-five cents into the treasury of the sectional conference to which the member belonged, and seventy-five cents into the treasury of the national conference. The publication fund was to be used to finance the printing of the Journal of Proceedings.[17]

The National Conference adopted the revised constitution at the 1926 meeting. The Eastern and Southern Conferences officially adopted the plan at their meetings of 1927. The Southern Conference was more enthusiastic about the adoption of the new plan than was the Eastern Conference. The Eastern Conference voted for the plan by a sixty percent majority, under the proviso, however, that it could withdraw after a trial, if the plan did not prove satisfactory.

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[17] "Constitution," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, pp. 6-9. Chapel Hill, North Carolina: The Conference, 1926.

Appendix, p. 474.

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Expansion of the Sectional Conferences

The Eastern and Southern Conferences were the only sectional conferences in existence at the time of the adoption of the biennial plan of meeting. This section of the chapter is a study of the organization of the conferences that were established to serve other sections of the country, and the changes that were effected in the administrative organization of the conferences in order to conform with the demands of the new plan.

Policy of the national leaders.-- The officers of the National Conference followed the established policy of the Conference in their relationships with the pending sectional groups. The officers waited for the supervisors and teachers of each territory that did not yet have a sectional conference to inaugurate their own groups. The supervisors of those sections of the country not having a sectional conference did considerable preliminary work leading toward the organization of a sectional conference previous to the 1926 meeting of the national group. They felt that the need for a conference was too great for them not to seize the opportunity to establish a sectional group in time for a

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1927 meeting.

Organization of the North-Central Conference.--The In-and-About Chicago Music Club was instrumental in organizing the North-Central Conference. The services of the club were offered to the national officers of the Conference at the January, 1926, meeting of the Chicago supervisors. Anton E. Embs was made the chairman of a committee to bring the matter to the attention of President Edgar B. Gordon of the National Conference. Gordon, in turn, officially appointed Embs the chairman of the preliminary conference necessary to perfect the organization of the sectional conference. A notice in the Journal[18] was issued to all the supervisors in the territory of the new conference advising them of the organizational meeting that was to be held during the national meeting in April.

The North Central Conference was organized at the 1926 meeting of the National Conference. It embraced the states of Indiana, Iowa, Kansas, Michigan, Illinois, Minnesota, Ohio, North and South Dakota, and Wisconsin. These states had been the most active in the National

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[18] Anton E. Embs, Chairman, "Attention, Supervisors!" Music Supervisors Journal, 12 (March, 1926), 68-70.

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Conference up to that time. They had been the hosts to the Conference more often than any other group of states. They furnished the greater portion of the active members of the National Conference. It was therefore natural that the North Central Conference should assume a role of great activity and leadership among the sectional groups. The North Central Conference has always been the largest of the sectional conferences.

Organization of the Southwestern Conference.--George Oscar Bowen, the editor of the Journal at the time, was instrumental in organizing the Southwestern Conference. He was appointed the chairman of a committee for that purpose at a meeting of the music section of the Oklahoma State Education Association held at Oklahoma City, February 12, 1926.[19] President E. B. Gordon of the National Conference appointed Bowen the chairman of the preliminary conference. Bowen and his committee cooperated with committees from other states in the territory making up the Southwestern Conference in the necessary preliminary work leading to the

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[19] George O. Bowen, Chairman, "A Southwestern Music Supervisors Conference," Music Supervisors Journal, 12 (March, 1926), 70-72.

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organization of the Southwestern Conference.

The Southwestern Conference was organized at the 1926 meeting of the National Conference. It embraced the states of Arkansas, Colorado, Kansas, Louisiana, Missouri, New Mexico, Oklahoma, and Texas. Missouri was originally supposed to be in the North Central Conference. The Missourians, however, felt that their state's presence was more needed in the Southwestern Conference. They therefore elected to join that group.

Organization of the western states.-- The Northwest Conference was organized in 1927, in time to hold the first meeting of that sectional conference in the spring of that year. This conference included the states of Idaho, Montana, Oregon, and Washington, and Alaska, and Alberta and British Columbia, Canada.

California had an organization of its own for several years, but did not affiliate with the National Conference until 1930. In 1932, California combined with Arizona, Nevada, Hawaii, and the Phillipine Islands to form the California-Western Music Educators Conference.

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Changes in the administrative organization.--The necessary changes were made in the administrative organization of the conferences to conform with the demands of the new plan. These changes are studied in greater detail in Chapter VII.

The Board of Directors of the National Conference resigned in a body at the 1926 business meeting.[20] This action was taken to enable the members of the newly created National Board of Directors to assume their offices. The representatives from the National Conference were elected at the annual business meeting. The representatives from the North-Central and Southwestern Conferences had been elected at the organizational meetings of these groups. The representatives from the Southern Conference were elected at the annual breakfast meeting of the conference members who were in attendance at the national meeting. The delegates to the meeting had been empowered to act in that capacity by the Southern Conference, at its meeting the previous

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[20] Mrs. Elizabeth Carmichael, Secretary, "Minutes of the Business Meeting," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, p. 272. Chapel Hill, North Carolina: The Conference, 1926.

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January.[21] The representatives from the Eastern Conference were not elected until the following year.

The Music Supervisors Journal was made the official organ of the conferences, and the Journal of Proceedings became the official yearbook of the United Conferences, as the conferences were now called. The only conference that was affected to any extent by this action was the Eastern Conference. It suspended the publication of the Herald and its yearbook, after the conference voted to enter the new organization.

Results of the reorganization.-- The reorganization of the sectional and national conferences into the United Conferences on the biennial plan resulted in great benefits for all the groups. Contrary to the expectations of some leaders that the membership in the National Conference would decrease, the enrollment actually became larger. The sectional conferences grew rapidly in size and activity, because the meetings were able to attract many of the supervisors and teachers who had not been able to attend the more remote national

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[21] L. L. Stookey, "Breakfast Meeting of the Southern Conference," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, p. 75. Chapel Hill, North Carolina: The Conference, 1926.

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meeting. As these members of the music teaching profession became interested in the work of the sectional conferences, their interests and activities were expanded to include the National Conference. The duplication of effort on the part of the committees and state chairmen of the Eastern and Southern Conferences were eliminated.

Summary and Interpretation

In retrospect, the organization of sectional conferences appears a logical outcome of the growth and expansion of the activities of the National Conference. Meetings of a national society are not easily attended by members at a condiderable distance from the place of meeting. Moreover, problems of a regional character arise, which can best be worked upon by persons close to the scene. Sectional organizations might also be expected to strengthen the national organization, provided the work of both groups is integrated.

The initial development of sectional conferences did not flow from the growth of the national society, however. In fact, the first of these regional groups, the Eastern Conference, was formed independently in 1918, as an expression of belief that the National Conference was not

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meeting the needs of the supervisors in the eastern states. It developed its own publications and its own meetings. Its organizers belonged to the National Conference, to be sure, and participated in its work, but they did not at first envision any closer relationship than that of "cooperation" with the older body. There is some evidence of bad feeling between members of the National and Eastern Conferences, in the early years of the latter organization.

A second regional society, the Southern Conference for Music Education, was organized in 1922. In this case the new organization was developed with the intent to articulate its work with that of the National Conference. There was no organic connection with the national body, however.

Duplication of activities, competition for members, and demands upon professional leaders to participate in too many meetings each year led to a movement for integration of the various conferences. After prolonged and vigorous discussion, a plan was carried through in 1926 and 1927 for joint membership in the National Conference and one of the regional conferences, with division of dues, for publications to be centered in the

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national society, and for rotation in the schedule of national and sectional meetings (national meetings in even-numbered years, sectional in odd-numbered). It was not altogether easy to secure acceptance of this plan; the Eastern Conference voted for it, with the proviso that it might withdraw after a trial period. Once in operation, the plan proved highly successful.

Other sectional conferences were established in due course, in each case local leaders working with the National Conference representatives to effect the ogganization. These new conferences, with their dates of establishment, were the North-Central, 1926; the Southwestern, 1926; the Northwest, 1927; and the California-Western, 1932.

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CHAPTER VI

DEVELOPMENT OF THE AUXILIARIES AND THE AFFILIATES

Introduction

The Music Supervisors National Conference extended and widened its activities in various ways. Many responsibilities were assumed by committees. Some of the committees increased their activities to such an extent that they assumed practically an autonomous character within the Conference. These groups developed into the auxiliary organizations of the Conference, namely, the National School Band, Orchestra, and Vocal Associations, and the Music Education Exhibitors Association. They are divisions of the Conference which perform a special function within the field of activities of the national and sectional conferences.

Another mode of expansion for the National Conference was that of assimilation of other organizations as affiliates. The affiliated organizations are independent groups, but must fulfill certain obligations

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to the National Conference. These organizations consist of the state music education associations and the "In-and-About" Music Education Clubs.

Scope of the chapter.-- This chapter deals in turn with the relationships of the auxiliary and affiliated organizations to the National Conference, the development of the auxiliaries, the growth of music competitions and of the National School Band, Orchestra, and Vocal Associations, the control of the competition-festivals, and the development of the affiliates. Considerable space is devoted to music contests and festivals, since the auxiliaries are closely related historically and administratively to these activities.

Relationship of the Auxiliary and Affiliated Organizations to the National Conference

The auxiliary organizations.-- The auxiliary organizations of the National Conference have no authority within the Conference except for the performance of such

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specific functions as are delegated to them by the Executive Committee of the National Conference.[1] Membership in the auxiliaries is restricted to members of the Conference. The expenses of each auxiliary are paid from funds secured directly by this organization. The facilities and services of the Conference headquarters office and its staff may be utilized by the auxiliary, but the auxiliary pays for all direct expenses incurred by the headquarters staff in behalf of the auxiliary. The Journal of the Conference is the official publication of the auxiliaries.

The affiliated organizations.-- The affiliated organizations are independent music education organizations which fulfill the following obligations to the Conference. One dollar of its dues is levied by each organization for subscription to the Journal. At the option of the member, three dollars in addition to the organization's dues may be paid for the full membership fee of the Conference. The organization is further required to be actively interested in the betterment of music in the schools. The same provisions for the use of the central office and its staff are made available to the affiliates as are available to the auxiliary organizations of the Conference.

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[1] "Constitution," Thirty-second Yearbook of the Music Educators National Conference, p. 471. Chicago: The Conference, 1940.

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Development of the Auxiliary Organizations

Origin of the auxiliary organizations.-- The National School Band Association was formed during the 1926 national band contest by the directors and members of the competing bands. The purpose of the organization was to aid in the organization and management of the competitions. The National School Orchestra Association was organized two years later, for the same reason and along the same lines as the Band Association. The National School Vocal Association was organized in 1936.

The origin and development of these three organizations are so closely bound up with the competition-festivals that they are studied in greater detail in the succeeding sections of this chapter.

The Music Education Exhibitors Association.-- The Association of Music Education Exhibitors, as the organization was first called, was organized during the 1926 meeting of the National Conference. The purpose of the group was to improve and enlarge the facilities for a better acquaintance by educators with the merchandise of the association members, and to provide equal privileges

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for all its members.[2]

The association was the result of a cooperative banding together of the music dealers. It relieved the Conference officials of handling the details of providing for and assigning space at the conference meetings. All the revenue derived from the rental of the music exhibit space was turned over to the conference.

The Association grew in importance in relation to the Conference. In 1934, its constitution was amended to reflect more clearly the purpose of the association. The constitution read:

> The purpose...shall be to effect a non-profit organization through which closer contacts may be maintained between the professional and commercial interests in the music education field; to promote a frank exchange of ideas involving mutual interests; to maintain friendly contacts between fellow members of this Association; to encourage and cooperate with music associations and music and educational journals in the dissemination of useful and practical knowledge to our mutual benefit; and to improve and enlarge the facilities for a better acquaintance by music educators with the merchandise of the Association members.[3]

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[2] "Constitution and By-Laws of the Association of Music Education Exhibitors," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, pp. 298-299. Chapel Hill, North Carolina: The Conference, 1926.

[3] "Constitution of the Music Education Exhibitors Association," Twenty-ninth Yearbook of the Music Educators National Conference, p. 383. Chicago: The Conference, 1936.

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The association, through the staff members of the firms that made up the membership, developed materials in accordance with the objectives and principles of music education as they were formulated in the conference meetings. Discussions with leaders in the field also helped the members in their efforts to meet the requirements of music educators.

Development of the Music Competitions and the National School Band, Orchestra, and Vocal Associations

The National School Band, Orchestra, and Vocal Associations, the largest auxiliaries of the Conference, were a direct outgrowth of the interest of music educators in competitions. This section of the chapter is a study of the origin of the movement, the part played by the Conference in the development of the competitions, and the increase in the participation in the competitions.

Origin of the movement.-- The music contests, or competition-festivals, as they were later called, had their roots in the music contests in this and

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European countries. The song fests of the Welsh settlements of Iowa, Illinois, Ohio, and Pennsylvania were the ancestors of the music contest in the American public schools. The German Saegerbund and Turnverein Festivals of the German communities were also the direct forerunners of the competitions.[30] The university and college glee club sings also helped to set the pattern for the competitions.

The competitive spirit found great stimulation in the Army during World War I, where it was deliberately fostered. This spirit extended into the field of music in many ways, notably in the organization of glee clubs for competitive singing.[31] The same spirit was continued in the university and college glee club sings when the young men returned to their studies after the war.

Music memory contests.-- The immediate predecessor of the competitions was the music memory contest. The first contest was held in Westfield, New Jersey, in October, 1916. The purpose of the contests

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[30] Mrs. William Armstrong Fischer, "Competition Festivals," Journal of Proceedings of the Music Supervisors National Conference, Twentieth Year, pp. 60-70. Chapel Hill, North Carolina, 1927.

[31] M. M. Bartholomew, "The Plans of the Music Bureau of the National War Council of the Y. M. C. A. for the Reconstruction Period," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors National Conference, pp. 111-116. St. Louis: The Conference, 1919.

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was to build a more wide spread appreciation of music.

The phonograph was the principal means of the production of music for the contests. The phonograph manufacturing companies were naturally interested in these events, and aided their development. The movement spread rapidly, and soon swept the country.

Many music educators realized that mere memory was not in itself appreciation development. The emphasis was shifted to the analysis of form, instrumentation, biographies of composers, the relation of music to the other arts, and other phases of music appreciation. By 1932, the contests had become tests of music discrimination. It was in this year that a national music discrimination contest was held in conjunction with the biennial meeting of the National Conference.[6] No other national contest of this sort was held after that year, probably because of recognition of its limited usefulness.

The first band contests.-- The band contests movement started in 1920, as was mentioned above. There were several reasons why band contests developed first. The bands, with their military aspect, were more spectacular than were the orchestras. The bands were

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[6] "National Music Discrimination Contest," Yearbook of the Music Supervisors National Conference, Twenty-fifth Year, p. 291. Chicago: The Conference, 1932.

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easier to develop than were the orchestras. Wind and brass instruments are cheaper than comparatively excellent stringed instruments. The bands, with their outdoor marches and performances, appealed to the pupils and the public. All these reasons contributed to the early and rapid development of the bands.

Organization of the state contests.-- State band organizations were formed as the state contest movement grew in size. These organizations were usually formed in cooperation with the state university. The band organization began, developed, supervised, and conducted the contests. District contests were developed as a preliminary to the state final contest. This arrangement facilitated participation by the financially weaker bands, and resulted in more manageable state final contests.

From the outset, the school music competitions and the state organizations sponsoring them were maintained voluntarily by music educators, school administrators, parents, school patrons, and the supporting communities.[17]

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17 "The Competition Festivals," Music Educators Journal, 28 (January, 1942), 70.

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The Standing Committee for Instrumental Affairs.-- The Standing Committee for Instrumental Affairs of the National Conference was established in 1922 with Jay W. Fay as chairman. One of the chief projects of the committee was the organization, promotion, and supervision of the state, regional, and national music contests.

The committee acted in an advisory and coordinating capacity. In 1924, it was instrumental in reorganizing the state contests on a uniform basis, leading to a national contest. In that year, contests were held in thirteen states. Interest was shown in many other states which were unable to meet the conditions requiring a minimum number of contestants.

The New England Festival.-- The largest and most successful inter-state festival, prior to the national contests, was the New England Music Festival. The first of these festivals was held in 1925, in Boston, during Music Week, which is held the first week in May. No contest was held in connection with the first festival.

The festival was conducted without a contest in order to attract a greater number of participants than would otherwise attend. The conductors of many of the participating groups felt that they were not yet prepared

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for competition. Some thirty bands and orchestras joined in the undertaking.

The following year, contests were added. The number of participants increased. In 1927, the festival was broadened to include vocal groups.

The National Bureau for the Advancement of Music aided the first festival financially. In the succeeding years, civic groups, such as the Advertising and Rotary Clubs of Boston, acted as the sponsors. In 1927, the Association was incorporated, to include business and professional people as well as the school musicians and administrators. The control of the Festival Association, however, remained in the hands of the supervisors. The association was directly affiliated with the Eastern Conference.[38] Clifford V. Buttelman, as executive secretary of the association, was instrumental in the growth and expansion of the Festival Association.

The National Bureau for the Advancement of Music.-- The National Bureau for the Advancement of Music was a non-profit organization located in New York City which financed and publicized musical organizations and

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[38] Clifford V. Buttelman, "The New England School Music Festival," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 251-260. Chapel Hill, North Carolina: The Conference, 1928.

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and events throughout the country as a means of increasing the participation in and the appreciation of music in the country. C. M. Tremaine was the executive director of the bureau. It was supported by voluntary contributions by individuals, trust funds, and the commercial interests in the music field.

The bureau cooperated with the New England Festival, as was mentioned above, and with the Standing Committee for Instrumental Affairs of the National Conference by giving the contests publicity and financial aid. It also published several pamphlets and music lists compiled by the committee.

The national contests.-- In 1926, the Standing Committee for Instrumental Affairs cooperated with fifteen state contest organizations in conducting a national band contest in Fostoria, Ohio. The state contests served as qualifying preliminaries to the national event. Succeeding national contests were held annually except in 1932, until the establishment of the regional plan in 1937. The contest was cancelled in 1932 because of the severity of the economic depression.

The National School Band Association was organized in 1926 by the participating band directors and

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members, as was mentioned earlier in the chapter. The Association, in cooperation with the Standing Committee for Instrumental Affairs, outlined rules of procedure, qualification, instrumentation standards, and methods of rating and ranking the contestants, and, in general, conducted the contests. Instrumental clinics were introduced in conjunction with the contests as a means of improving the performance standards of the participants.

The orchestra contests.-- The first orchestra contests that were officially sponsored by the Committee for Instrumental Affairs were held in 1928. Fifteen state orchestra contests served as preliminary qualifying events for the national contests. The national contest was held in Mason City, Iowa. Succeeding orchestra contests were held annually, except in 1932, until the establishment of the regional plan in 1937.

The National School Orchestra Association was organized in 1928. Its purposes and management were similar to those of the National School Band Association.

The vocal contests.-- Contests for vocal groups were held in various states for a number of years starting with that in Kansas in 1929. No national

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contests were held. Upon the establishment of the regional plan of competitions, vocal competitions were introduced in 1937. The National School Vocal Association, which was established in 1936, managed the vocal competitions in the same manner as the other associations did the band and orchestra competitions.

The Committee on Music Contests.-- The Committee on Music Contests of the National Conference was appointed in 1925. This committee was separate from the Standing Committee on Instrumental Affairs. Its purpose was to study and report on the organization and procedures of music contests already in existence, and to recommend courses of action. It made its first report at the 1926 meeting.[9] This and succeeding reports of the committee aided the Standing Committee on Instrumental Affairs and the associations to formulate the rules and procedures of the contests. In 1932, the committee was changed to the Committee on Festivals and Contests. It was active in studying trends, making surveys, furnishing information relative to contest procedures, and supplying lists

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[9] Frank A. Beach, "Report on the Organization and Procedures of Music Contests," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, pp. 278-281. Chapel Hill, North Carolina: The Conference, 1926.

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of the test selections.[16]

The regional plan.-- The national contests grew too large for their satisfactory administration, and a regional plan for the national contests was established in 1937. This development in the national contests followed the same pattern that was developed in the state contests in earlier years. In the state contests, the district contests were introduced when the state competitions became too large for their adequate administration.

Other serious problems caused the institution of the regional plan for the competitions. These problems included the travel and maintenance expense of the participating groups and the time absent from school for participants remote from the site of the contests. The latter problem especially confined the major benefits of the national contests to the central part of the country, where most of the events were necessarily located.

Because of these reasons, the national contests were placed on the regional plan of operation.[17] This

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[16] Frank A. Beach, "Report of the Festival and Contest Committee," Yearbook of the Music Supervisors National Conference, Twenty-fifth Year, p. 337. Chicago: The Conference, 1932.

[17] Clifford V. Buttelman, "Secretary's Report, National School Band Association Clinic and Business Meeting," Music Educators Journal, 23 (February, 1937), 70.

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plan divided the country into ten districts. Each district or region holds contests under national rules, and with national standards of adjudication. There are no final nation-wide contests. The wisdom of the move was apparent in the growth of the number of groups and individuals participating in the contests.

Increase in participation.-- The number of participants in the contests increased every year. For 1940, the number participating in the ten regional contests may be tabulated as follows: 436 bands, with 26,617 participants; 88 orchestras, with 4,675 participants; 333 choruses and glee clubs, with 13,468 participants; 1,309 instrumental ensembles, with 5,475 participants; 308 vocal ensembles, with 1,701 participants; 4,476 instrumental soloists, and 961 vocal soloists. The total number of individual participants was 57,373.[18]

The above figures are only for the national finals as represented in the regional contests. The number of participants in the state and district contests

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[18] "National School Music Competition-Festivals," Thirty-second Yearbook of the Music Educators National Conference, p. 511. Chicago: The Conference, 1940.

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is much larger. Figures are not available for the total number, but one example that may be cited is Kansas. In 1940, in this state, the following number of participants took part in the nine districts of the state: 227 bands, with 11,900 student members; 96 orchestras, with 3,917 performers; 536 choruses and glee clubs with 18,585 singers; 368 instrumental ensembles with 1,681 players; 481 vocal ensembles with 2,688 singers; 1,546 instrumental soloists, and 1,039 vocal soloists. A total of 41,446 pupils took part in the Kansas competitions.[13]

Development of festivals.-- The value of the contest in music was being questioned as early as 1926.[14] The intense rivalry of the participants, the ill feeling aroused by alleged mistakes in judgment on the part of the adjudicators, and the method of judging were resulting in much criticism of the contests by school administrators

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[13] "National School Music Competition-Festivals," Thirty-second Yearbook of the Music Educators National Conference, p. 512. Chicago: The Conference, 1940.

[14] Frank A. Beach, op. cit., p. 280.

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and Conference leaders. Through the efforts of the Festival and Contest Committee of the Conference, a rating rather than a ranking plan was introduced, which eliminated much of the criticism concerning the placement of participants on a ranking type of report.

Another development which was the result of the recommendations of the Festival and Contest Committee in 1932[15] was that of the festival type of meeting. In this type of meeting, no competition is held. The participants are criticized by adjudicators, but no attempt is made to place them on either a ranking or rating type of scale. Many of the more recent competition-festivals have included both types of participation, at the option of the participant.

Much criticism was also made of the fact that many of the participating groups worked only on the test selections of the contest, thereby limiting their musical experience to a marked degree.[16] This fault of the contests was eliminated by requiring the participants to perform several selections other than the test

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[15] Frank A. Beach, op. cit., p. 339.

[16] Ibid.

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selections, and to sight read at least one composition. Several other numbers are usually performed un massed groups, to give a more festive air to the event. This also provides the participants with an additional musical experience such as they could not have within their own groups.

Control of the Competition-Festivals

This section of the chapter is a study of the control of the competition-festivals. The state-regional-national pyramid of the governing bodies of the auxiliaries is studied.

Conference control of the competitions.-- As was stated above, the National School Band and Orchestra Associations took over the complete control of the national competitions in 1932, in cooperation with the Standing Committee for Instrumental Affairs of the National Conference. The Associations had grown sufficiently by that time to relieve the National Bureau for the Advancement of Music of the burden of financing the contests. The Bureau transferred its share of the active conduct of the contests to the Associations at

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that time.[23] In 1936, the newly organized National School Vocal Association took control of the vocal competitions.

In 1937, the associations became auxiliaries of the Conference. By this action they were assigned by constitutional revision a status that they had already assumed by growth and development. This status was that of an integral part of the Conference, charged with a specific responsibility. The three auxiliaries operate either as a unit, or separately, as the project at hand requires. They function in relation to their program and to the activities of the National Conference through the medium of the Conference Committee for School Music Competitions. The committee is made up of the presidents of the Band, Orchestra, and Vocal Associations, and the president and executive secretary of the National Conference.

As a unit, the auxiliaries operate through the state organizations that are either affiliated with the National Conference or through the recognized sponsor of the individual state contest, ten regional boards of

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[23] Joseph E. Maddy, "1933 School Band and Orchestra Contests," Music Supervisors Journal, 19 (October, 1932), 75.

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control, and through the National Board of Control.

State organizations.-- The state organizations are responsible for the management and control of the state contests. The members of the School Band, Orchestra, and Vocal Associations elect their state representatives to the regional board of control. There is one representative for each association from each state.

Regional Boards of Control.-- The Regional Board of Control of each region is responsible for the regional competitions. The board elects a chairman and a secretary-treasurer from its membership. The regional board from each region elects, from its own membership, one member from each of the three organizations to the National Board of Control.

National Board of Control.-- The representatives from the regional boards of control, the officers of each of the associations, and the president and executive secretary of the National Conference, make up the National Board of Control of the Competition-Festivals. The representatives elect an executive president of the national board, who acts as the chief executive and presiding officer of the board. The

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executive council of the national board comprises the officers of the associations, which consist of the president and first and second vice-presidents of each of the associations, the executive president of the national board, and the president and executive secretary of the National Conference.

All matters pertaining to the general procedure, standards of adjudication, selection of music materials for the contests, and the like, are under the jurisdiction of the National Board of Control. The Board publishes the Competition-Festivals Manual, the annual report bulletins, and the various forms and materials that are required for carrying on the activity.

Development of the Affiliated Organizations

This section of the chapter is a study of the development of the affiliated organizations of the Conference.

State music education associations.-- The state music education organizations originated because of the need for some sort of coordinating body to supervise state competitions in music. The first of the state sponsoring groups was that of the band

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association in Wisconsin, which conducted the first state band contest in 1919. Other states, notably Kansas, Iowa, Missouri, and Illinois, conducted band contests the following year, under the auspices of their band associations.[18] The orchestra and vocal directors of the various states organized their own associations, and started contests, when they saw the success achieved by the band competitions.

The existence of two or three different organizations in the same state whose purpose was the promoting of music contests was regarded with suspicion on the part of the music educators. The situation was full of potential dangers contrary to the development of a sound educational policy. The divided groups and the attendant rivalries were not conducive to a unified program.

As a natural outgrowth of this growing conviction, state music education associations developed. They not only assumed the work of the contest organizations, but in addition coordinated and developed state-wide music education programs along lines which proved

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[18] Theodore Normann, "The State Music Educators Associations," Music Educators Journal, 25 (October, 1938), 27-30.

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beneficial to all. The National Conference helped in this development through advice, and through the establishment of the National School Band, Orchestra, and Vocal Associations.[19]

By 1936, Delaware, Louisiana, Michigan, Ohio, and West Virginia had organized state music associations which were affiliated with the National Conference.[20] Several other states had, in their state teachers associations, departments of music which were also affiliated. By 1941, twenty-four music education associations were functioning as units of the Conference.[21] By 1946, forty-four state units were affiliated.[22] How these groups are coordinated into the general framework of the Conference is described in Chapter VII.

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[19] Theodore Normann, op. cit., p. 29.

[20] "Directory," Twenty-ninth Yearbook of the Music Educators National Conference, p. 497. Chicago: The Conference, 1936.

[21] Clifford V. Buttelman, "Eleven Years of Progress," p. 5. Chicago: The Conference, 1941. Unpublished monograph.

[22] "Affiliated State Units," Music Educators Journal, 33 (February-March, 1947), 2.

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"In-and-About" clubs.-- An "In-and-About" club is an organization formed by music educators, using some central city or town as the focal point, as, for example, the In-and-About Chicago Music Educators Club. The first to be organized was that in Chicago, in 1925. Other localities were quick to follow this group's example.

The purpose of the clubs is to bring groups of music educators within the locality together several times a year for professional meetings. The music sections of the state teachers associations met only once a year, and not all the music educators of the state were able to attend these meetings. The "In-and-About" club was able to meet on a monthly or bi-monthly basis, and all the music educators of the locality were able to attend the greater portion of the meetings. The frequent contacts with fellow teachers not only tended to cause the exchange of ideas, but to bring about concerted programs and projects.[23]

The movement toward the organization of the "In-and-About" clubs took place predominantly in the East

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[23] R. F. Goranson, "The In-and-About Club Movement," Music Educators Journal, 22 (October, 1935), 25, 64.

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and the Middle West. This was probably the result of the fact that these sections of the country have larger and more concentrated populations.

Summary and Interpretation

The National Conference, during the first three decades of its existence, gradually came to be recognized as a coordinating agency for many activities and organizations in which music educators were interested. By the end of this period a number of so-called "auxiliary" and "affiliated" societies had been established, all more or less closely related to the Conference.

The term "auxiliary" is applied to organizations that are subordinate to the Conference, carrying out functions delegated to them, and utilizing the services of the Conference office. Four auxiliaries exist: the Music Education Exhibitors Association, founded in 1926; and the National School Band, Orchestra, and Vocal Associations, established respectively in 1926, 1928, and 1936. The Exhibitors Association provides an agency through which the exhibits at conference meetings can be controlled and regulated. The other three auxiliaries are concerned primarily with music competitions and festivals.

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Beginning with a music memory contest in 1916 and band contests in 1920, the competition idea spread rapidly through music education. The first competitions to be thoroughly promoted and organized were by bands, which competed in district, state, and national contests, as early as 1926. A committee of the National Conference was instrumental in this movement, as was an independent organization, the National Bureau for the Advancement of Music. The first national orchestra contest was held in 1928. State vocal contests were conducted beginning in 1929, but no national competitions were ever instituted in this field.

The National Conference put the weight of its influence behind the contest movement for a number of years. The results were not wholly creditable to music education. Vigorous criticism developed early, based both on educational philosophy and on the practical effects of contests upon music teaching and school pupils. In 1932 the Conference gave the movement a new direction, by transforming its Committee on Instrumental Affairs into the Committee on Festivals and Contests. Gradually the idea of the festival, in the production of which various musical ensembles share, became strong. This conception

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was combined with the contest, to produce what are known as competition-festivals.

In 1937 the management of school music contests was put into the hands of national and regional boards of control, established by the National Conference. At the same time, the three associations concerned with contests were given the status of auxiliaries of the Conference, by revision of the constitution of the national body. These associations operate through the boards of control, which represent both the auxiliaries and the National Conference. A decision was also reached in 1937 to do away with the national contests. Regional contests, under national rules and standards of adjudication, were substituted for the national competitions.

The term "affiliate" is used to designate an organization of music educators which is independent of the Conference, but which wishes to be associated with it. Affiliates include state music educators associations, which began to be organized as early as 1919, and "In-and-About" clubs, societies the members of which live in or close to a city for which the club is named. An example of this latter type of organization is the In-and-About Chicago Music Educators Club, founded in 1926 as the first society of its kind.

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CHAPTER VII

CHANGES IN THE ORGANIZATION OF THE CONFERENCE, 1910-1940

Introduction

Scope of the chapter.-- This chapter analyzes various phases of the organization of the Conference from 1910, the date of the adoption of the first constitution, to 1940, the date of the adoption of the present constitution. Topics discussed include changes in the administrative organization, changes in the duties of the officers, the development of state committees and their functions, and the changing relationships between the national and sectional conferences.

Changes in the Administrative Organization

The first constitution of the Conference was adopted at the 1910 meeting in Cincinnati, Ohio. It provided for a simple organization which was adequate at the time. The constitution was later changed and the administrative organization was developed as the Conference grew in size and in the scope of its activities.

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This section of the chapter is a study of the changes in the Board of Directors and the Executive Committee of the Conference. These two groups are the governing bodies of the National Conference.

The Board of Directors.-- The first constitution provided for a Board of Directors of five members. The term of office was set at five years, with one member being replaced each year. In 1919, the retiring member was made ineligible for election to an executive office for one year following his retirement from the board. This action was taken in order to break the growing custom of promoting board members from the chairmanship of the board to the presidency of the Conference. The member of the board next to retire was designated by the constitution as the chairman of the board, and this officer was then elected the president of the Conference. The constitutional amendment prohibiting this sequence which was being customarily followed was in response to the desire of the members to utilize the services of other leaders of the Conference than the restricted few who served on the Board of

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Directors.[1]

In 1926, at the time of the revision of the constitution providing for the biennial plan of meeting, the Board of Directors was enlarged and changed in its composition. The Board, as reconstituted, included two members from each of the sectional conferences, and two from the National Conference. The term of office was changed to four years, one member from each conference retiring every two years.

In 1938, the composition of the Board of Directors was again changed. This change was made at the time when the constitution was amended to provide for the auxiliary organizations. The Board was then made up of the president and first and second vice-presidents of the National Conference, the presidents of the sectional conferences, the presidents of the auxiliaries, and six members-at-large from the Conference. The term of office for the members-at-large was set at four years. The term of office of the other members of the Board ran concurrently with their terms of office as president

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[1] Peter W. Dykema, "Editorial," Music Supervisors Journal, 6 (September-October, 1919), 5.

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or vice-president of the organizations they represented.

Executive committee.-- The Executive Committee was established in 1920. The members of the committee were the members of the Board of Directors and the officers of the Conference, plus the retiring president.

In 1930, this committee was changed to include the president, first vice-president, who was now the retiring president, second vice-president, and four members of the National Conference elected at large.

In 1940, the committee was again changed. This change provided that the committee should consist of the president, first and second vice-presidents, and four members elected from the National Board of Directors from their own membership. The term of office was set at four years for the members elected from the Board of Directors. The other members held membership concurrently with their other offices.

The reason for these changes was the desire for simplification. The first executive committee proved too large and unwieldy. The committee was made smaller in 1930, and changed in complexion to represent the national conference at large. In 1940 the size of the

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committee was unaffected by the change, but the manner of electing the members was altered. The plan adopted was intended to integrate more closely the two governing bodies of the Conference. By this action the executive committee was made an extension or core group of the Board of Directors.

Duties of the Board of Directors.-- The duties of the original Board of Directors included attention to printing, advertising, railroad rates, local arrangements, and all other business matters pertaining to the Conference. As the activities of the Conference became more complex, the amount of business detail increased.

In 1920 much of the business detail was assigned to the executive committee, which, as constituted, consisted of the Board of Directors and the officers of the Conference. The Board of Directors retained jurisdiction over matters of policy. The Board approved all bills through its chairman before they were paid.[2]

In 1926, the control of the funds of the Conference was transferred to the executive committee.

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[2] "By-Laws, Section 7," Journal of Proceedings of the Thirteenth Annual Meeting of the Music Supervisors National Conference, p. 7. St. Louis: The Conference, 1920.

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In 1940, the control of the funds was transferred back to the Board of Directors.

Further duties of the Board of Directors include the fixing of the time and place of the meetings, the filling of vacancies by temporary appointment pending the next election, and the consideration of matters of general policy.

Duties of the executive committee.-- The distinction in powers between the Board of Directors and the executive committee was none too clear at the time of the establishment of the committee in 1920. To the committee was assigned the general management of the Conference, including the fixing of the time and place of the meeting, the oversight of the program, and the appointment of the state committees.

Duties assigned to the committee at the time of the 1940 revision of the constitution included the appointment of the editorial staff of the official Conference publications, which the committee supervises and directs. It is responsible for an annual auditing of the Conference funds. It acts for the Board of Directors in the intervals between the meetings of the board.

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Changes in the Duties of the Officers

The duties of the officers increased with the growth of the Conference. During the first years of the existence of the organization, the officers were not too heavily burdened with their work. With the increased activities of the Conference, the duties of the officers increased to such an extent that much of their work had to be delegated to other officials. This section of the chapter is devoted to a study of the changes in the duties of the officers. The names of the officers of the Conference are listed in the Appendix.[3]

Duties of the president.-- The president of the Conference became the leader of the organization through the nature of his duties, both those specifically assigned to him by the constitution and those that were assumed by the office through the years. The duties which were assigned to the president from the time of the adoption of the first constitution were to arrange the programs of the meetings, to preside over the meetings, and to appoint all committees not otherwise provided for

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[3] Appendix, p. 465.

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in the constitution. An all embracing phrase was also included. This was that he "should perform all other duties pertaining to his office."[4]

The president's role as leader of the Conference was enhanced by his many activities mentioned above and as representative of the group. He became the molder of conference thought through the selection of the theme for each meeting, and through an emphasis upon particular phases of music education through the use of these themes. He had to conduct a voluminous correspondence, and, in later years, travel much, on conference business.

In 1916, President Will Earhart organized the President's Advisory Council to help the president in the membership drives and in gathering information. In 1920, the executive committee was assigned to aid the president in the organization of the program of the meeting. In that same year, the Council of Past Presidents was established to enable the president to make use of their experience in the meeting of new problems. By 1926, it was clear that the president, as

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[4] "By-Laws," Journal of Proceedings of the Fifth Annual Meeting of the Music Supervisors National Conference, p. 7. St. Louis: The Conference, 1912.

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well as the other officers of the Conference, needed to delegate some of their responsibilities to a full-time paid secretary. This was done in 1930.

The vice-presidents.-- The original constitution of the Conference provided for one vice-president, who was assigned the duty of assuming the office of the president in the event of his absence or disability. In 1920, the office of second vice-president was added. This officer was made the chairman of the Committee on Publicity. The office not only included the propagandizing of the Conference, but carried with it the supervision of all the publications of the Conference. This last duty particularly included the editorship of the Journal. In 1926, the second vice-president was assigned the task of maintaining the mailing list of the Conference.

In 1930, the first vice-president's office was assigned to the retiring president. It was felt that this action would give more continuity to the administration, and would enable the retiring president to act in an advisory capacity to the incoming president. The first vice-president was also made the chairman of the Board of Directors, without a vote. In 1932, this last duty was assigned to the second vice-president.

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In 1930, the second vice-president was relieved of his duties as chairman of the publications of the Conference and officer in charge of the membership drives. These duties were assigned to the executive secretary. They had become a heavy task for the second vice-president, who had been doing them on a voluntary basis in his spare time from his regular occupation. After 1930, the second vice-president was assigned the duty of assuming the place of the first vice-president when necessary.

The treasurer.-- The treasurer of the Conference was responsible for the usual duties pertaining to a treasurership. From 1910 to 1922, the treasurer also handled the distribution of the Journals of Proceedings. With the increase in attendance at the meetings, the treasurer spent all his time at the meetings in the treasurer's booth in the hall.[5] Between the meetings, the position took so much time that as early as 1917, the Conference voted an honorarium of seventy-five dollars to the treasurer as a token of gratitude.[6]

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[5] "Minutes of the Business Meeting," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, p. 312. Chapel Hill, North Carolina: The Conference, 1928.

[6] "Minutes of the Business Meeting," Journal of Proceedings of the Tenth Annual Meeting of the Music Supervisors National Conference, p. 145. Grand Rapids, Michigan: The Conference, 1917.

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By 1926, the sum of money passing through the hands of the treasurer amounted to over twelve thousand dollars.[7] The Conference bonded the treasurer after this year, because of the size of the accounts handled by him. The cost of the bond was paid for by the Conference. In 1930 the post of treasurer was abolished, and the duties of the office were assumed by the executive secretary.

The auditor.-- The office of auditor was added to the list of officers of the Conference in 1920. He fulfilled the usual duties of that office. The post was abolished in 1930, and the audit of the books was made by a professional firm.

The secretary.-- At the time of the adoption of the original constitution, the secretary was assigned the usual duties of that office. These duties included the recording of the minutes of the meetings, the taking of full notes of the principal discussions, and the securing of copies of all the papers read at the meetings. The secretary was also instructed to keep a list of the names and addresses of the members of the Conference.

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[7] A. Vernon McFee, "Treasurer's Report," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, p. 291. Chapel Hill, North Carolina: The Conference, 1926.

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One of the principal tasks of the secretary in the early years of the Conference was to gather and prepare all the material for the Journal of Proceedings. This was to be done within ninety days after the close of the meeting. The book was rarely prepared in that short time, however, due to several difficulties. Speakers failed to send manuscripts of their talks to the secretary, and there were mechanical problems in the preparation of the manuscript.[8]

In 1922, the secretary was relieved of the responsibility of preparing the Journal of Proceedings for publication. The task was assigned to the second vice-president in that year. In 1926, the duty of keeping the list of names of the members was also transferred to that officer. In 1930, the office of secretary was abolished, and his duties were assumed by the executive secretary.

The executive secretary.-- The position of executive secretary was established in 1930. As early as 1922, Karl W. Gehrkens, the then president of the Conference, appointed a committee to investigate the

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[8] George O. Bowen, "Report of the Editor of the Journal," Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors National Conference, p. 174. Ann Arbor, Michigan: The Conference, 1922.

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possibilities of establishing a central business office and an executive secretaryship. No definite action was taken at the time because of the lack of funds.[9] The subject was discussed frequently, until a Committee On Business Administration was appointed during the administration of Mabelle Glenn in 1928. As a result of the deliberations of this committee, a revision of the constitution was presented to the Conference in 1930, when it was adopted. The principal changes in this revision were the provisions for a central office and for an executive secretary.

The newly elected executive committee under the presidency of Russell Morgan was authorized to choose the executive secretary and the location of the office. Clifford V. Buttelman of Boston was appointed to fill the position. He was selected due to his unique qualifications as business man, editor, publisher, organization executive, and music educator.[10]

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[9] Karl W. Gehrkens, "Report of the President," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, p. 227. Tulsa, Oaklahoma: The Conference, 1923.

[10] Grace V. Wilson and Mary E. Ireland, "Music Education on the Mrach," Thirty-second Yearbook of the Music Educators National Conference, p. 494. Chicago: The Conference, 1940.

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The duties of the executive secretary were prescribed in the revised constitution of 1930.[11] They combined the duties of the secretary, treasurer, and auditor, and most of the work of the second vice-president.

Method of electing officers.-- Numerous changes were made in the method of electing the officers. The original constitution provided that the officers should be nominated by a committee of seven appointed by the president.[12] The election of the officers by the conference membership consisted, in reality, of approving the choice of the nominating committee.

The method of electing the officers was changed in 1920, in response to the membership's desire for a more democratic form of electing their officers. The members selected the nominating committee. Each member wrote seven names on an informal ballot during the first day of the meeting. The seven persons receiving the highest number of votes were named as the committee, which then named two candidates for each office.[13]

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[11] "Constitution and By-Laws," Twenty-third Yearbook of the Music Supervisors National Conference, p. 9. Chicago: The Conference, 1930.

[12] Appendix, p. 463.

[13] "Minutes of the Business Meeting," Journal of Proceedings of the Thirteenth Annual Meeting of the Music Supervisors National Conference, p. 163. St. Louis: The Conference, 1920.

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The constitution was again changed in 1930, in order to simplify the procedure, and to eliminate any tendency toward sectionalism in the committee. The Board of Directors was empowered to prepare a list of fourteen candidates for the nominating committee. From this list the conference membership elected a committee of seven. The committee then presented two candidates for each elective office.

The procedure was again changed in 1938. The Board of Directors selected a nominating committee of seven. The committee consisted of one member from each of the six sectional conferences, and one member-at-large to act as chairman. This action was taken to insure representation from each of the sections of the Conference on the committee.

Development of the State Committees

One of the most important but least publicized activities of the Conference was that of developing the state committees. These committees were made up of earnest and unselfish people who gave much time in spreading the influence of the National Conference throughout the

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country.[14] This section of the chapter is a study of the establishment, purpose, activities, and changes in the organization of the state committees.

Establishment of the state committees.-- The President's Advisory Council was the predecessor of the state committees. The council was formed in 1916. It was made up of a committee from each state. Each committee had at least a chairman. In most cases, there were several other members as well.

Purpose.-- The purpose of the group was to promote music as an educational and social force in American life. The representatives were the field agents for the Conference. The president of the Conference suggested that questions and plans for the extension of the work of the Conference should first be submitted to the chairman of the state committee by the members. The members of the council were asked to write articles for the Journal. By this means, the members of the Conference could keep in touch with music education events in all parts of the country.[15]

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[14] Paul J. Weaver, "Report of the Journal Editor," Twenty-third Yearbook of the Music Supervisors National Conference, p. 232. Ithaca, New York: The Conference, 1930.

[15] Peter W. Dykema, "A Representative Field Committee," Music Supervisors Journal, 4 (September, 1917), 4-5.

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Activities.-- The state committees became the clearing houses for information concerning conference activities and plans. For example, the committees aided members of the conference in matters concerning transportation to the meetings. The chairmen organized groups of conference attendees into parties. They arranged for special railroad cars in many cases. The groups combined into larger bodies from different sections of the country, starting with the 1917 meeting in Grand Rapids, Michigan. This grouping, and the idea of sectionalizing the country, was the first suggestion of the development of sectional conferences.

The committees made surveys of existing conditions in the field of public school music in each state. The chairmen made reports on these subjects at the conference meetings. The committees aided the Research Council in the gathering of information for Research Council projects.

The committees served as campaign groups for the increasing of the membership of the Conference.[16] This

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[16] Clifford V. Buttelman, Report of the Executive Committee Meeting, February 21-22, 1943. Chicago: The Conference. Unpublished manuscript.

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was especially true after the 1920 meeting, when the Conference made its first intensive attempt to increase its membership. In 1927, the second vice-president was given the responsibility for the membership campaigns, with the aid of the state committees. The change was made because the campaign was found to depend for effectiveness upon access to the information available in the Journal records.[17] The state chairmen and members aided in the campaigns by letter writing and personal appeals to prospective members.

Changes in organization.-- The state committees were included in the Conference framework as official groups in 1919, when the constitution was amended to make this possible. The committees were appointed by the executive committee. The assigned duty of the state committees was that of cooperation with the executive committee and the Music Education Research Council in such activities as might be assigned to the state committees by these two groups.[18]

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[17] Paul J. Weaver, op. cit.

[18] "Constitution," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors National Conference, p. 8. Bloomington, Indiana: The Conference, 1919.

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The relationship between the state committees and the Conference was strengthened during the formative years of the sectional conferences. In 1920, the Council of Past Presidents made a report on the policy of the Conference in regard to the sectional conferences and state groups, as was pointed out in Chapter V. The dominant idea of the council was that the paramount duty of the National Conference was to maintain a strong central body, which would represent school music on a national basis. In order to do this, a close relationship had to be maintained with every part of the country. Therefore, state organizations should be formed and encouraged through the agency of the state committees.[19]

This encouragement on the part of the National Conference, coupled with the development of state organizations, made the state committees the focal points for the development of state music education associations. The associations took over the work of the state committees. Those states which did not have state music education association continued the state committees.

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[19] Peter W. Dykema, "Report of the Committee of Past President," Journal of Proceedings of the Thirteenth Annual Meeting of the Music Supervisors National Conference, pp. 176-177. St. Louis: The Conference, 1920.

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The development of the policy of the Conference in regard to the state music education associations, therefore, was to aid the formation of the state groups through the state committees of the Conference. The formation of the state music education associations, as far as the Conference was concerned, was by the music educators of the states. The Conference welcomed each state association as soon as it was formed and fulfilled the necessary obligations for affiliation. The policy of the Conference always was that the initiative for affiliation must come from the group seeking affiliation, and not from the Conference.

Changes in Relationships Between the National and Sectional Conferences

The organization and development of the sectional conferences were discussed in Chapter V. The development of the biennial plan of meeting was included in that discussion. This section of the present chapter is concerned with other relationships between the groups. These include such matters as changes in the apportionment of dues, the 1940 revision of the constitution, and a study of the control of the Conference as it now stands.

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Changes in dues apportionment.-- One of the details concerning the interlocking of the sectional and national conferences which was agreed upon at the time of the adoption of the biennial plan was the apportionment of dues. The $3.00 annual active membership dues were divided to allot $1.50 to the publication fund, and seventy-five cents each to the sectional conference to which the member belonged, and the national conference. The $1.50 apportioned to the publication fund paid for the member's copy of the Journal of Proceedings.[20]

The apportionment of dues was changed in 1930. One dollar was paid into the Journal fund. The Journal was no longer distributed free of charge to the members. Seventy-five cents was retained by the sectional conference. One dollar and a quarter was put into the national conference treasury.[21] The Journal of Proceedings was sold separately to the members at a discount.

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[20] "Constitution," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, p. 8. Chapel Hill, North Carolina: The Conference, 1926.

[21] "Constitution," Twenty-third Yearbook of the Music Supervisors National Conference, p. 6. Ithaca, New York: The Conference, 1930.

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The 1940 revision of the constitution.-- In 1940 the constitution of the National Conference was revised to recognize the fact that the national and sectional conferences had become in reality one organization.[22] The revision was a logical and apparent step in the development of the government of the Conference. The Conference had become one national conference, with six divisions, rather than seven separate groups. The Conference was one group, operating as a single unit biennially, and as six units in alternate years.

This development was the result of several factors. These included the closer interlocking of the conferences through the Board of Directors, the functioning of the central office as the official business office of the conferences, the growing importance of the central office as the central focal point of the conferences, the use of the Journal as the official organ of all the groups, the interlocking committees, and the work of the auxiliaries in the management of the music competitions. As a result of these factors, the six sectional conferences became more and more closely integrated with the National

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[22] Appendix, p. 486.

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Conference, until the line of demarcation became extinct. The 1940 revision of the constitution recognized this fact.

Control of the Conference.-- The control of the Conference is clearly outlined in the 1940 constitution. The control of the Conference begins with the elected presidents of the state music education associations which are affiliated with the Conference. The executive board of each divisional conference is made up of the presidents of the state associations, plus the duly elected president and first and second vice-presidents of the division. In the case of any state within the division which does not have a direct affiliation with the Conference, an elected representative is the member of the board.

As was stated earlier in the chapter, the six divisional presidents are members of the National Board of Directors, plus six members elected at large. The presidents of the auxiliary organizations, plus the national president and first and second vice-presidents, complete the National Board of Directors.

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Summary and Interpretation

During the thirty years from 1910, when the Conference framed its first constitution, to 1940, when the present constitution was adopted, the organization of the Conference became at once more intricate and more sharply defined. Three principles can be seen at work through this period. These may be characterized as follows: (1) hierarchical organization of societies; (2) interlocking personnel of the various groups; and (3) centralization of professional services in a single office.

The hierarchy as it finally developed is that of the state associations at the lowest level, the sectional conferences a step higher, and the National Conference at the top. The national organization came first. Sectional conferences and state associations grew up independently, although in most instances with stimulation and leadership from persons active in the National Conference. The state societies were developed in the main by state committees appointed by the executive committee of the Conference (1919 and thereafter). However, the state associations thus brought into being have remained independent in management and are classified as

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affiliates of the national body. On the other hand, the sectional organizations became closely integrated with the National Conference, as noted in Chapter V.

The principle of interlocking personnel is illustrated both in the rank and file of the membership and in the officers, official boards, and committees of the various organizations. Since 1940, membership in the National Conference has included that in the appropriate regional conference. Arrangements between the societies may permit one payment of dues to cover as many as three organizations, as is the case in Ohio. By the 1940 constitution, each divisional conference has an executive board which includes the presidents of the state associations within its area, plus its own president and vice-presidents. On the other hand, the National Conference has a board of directors which includes the six divisional presidents, the presidents of the auxiliary organizations (Chapter VI), its own president and vice-presidents, and six members elected at large. The Conference also maintains numerous committees and certain councils (notably the Research Council and the Council of Past Presidents), membership in which includes many leaders in the state and regional societies.

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The third principle, that of centralization of services to the profession in one office, was proposed early in the decade of the 1920's, received frequent discussion for several years, and was put into effect in 1930. In that year a central office was established in Chicago and placed in charge of an executive secretary. Into this office were brought the functions formerly performed by a secretary and a treasurer, the editorial work on Conference publications, promotional and public relations work, service to the officers, councils, and committees of the Conference, and various other duties.

At several times during the history of the Conference, its members became fearful that the leadership was being concentrated too narrowly, and have made constitutional changes intended to secure democratic participation in the choice of officers. Such changes were made in 1919, 1920, 1930, and 1938. Most of the changes concerned the mode of selecting a nominating committee. Unquestionably many of the outstanding leaders of the Conference have been conspicuous in its activities for many years, but no evidence has been found to show that the members of a clique have dominated the Conference or its activities.

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CHAPTER VIII

WAR AND POST-WAR ACTIVITIES OF THE CONFERENCE, 1940-1946

Introduction

During the national emergency preceding the entrance of the United States into World War II, the Music Educators National Conference developed a policy of vigorous attack upon problems in music education. Up to this time, the role of the Conference had been largely to reflect current practices in the profession. With the emergency, the Conference assumed a leadership that it had not previously asserted with complete authority.

Scope of the chapter.-- This chapter reviews the work of the Conference for the period from 1940 to 1946, embracing not only the war years but also the years immediately preceding and following the war. The chief topics dealt with are the development of the Conference program called "American Unity Through Music," the activities that were instigated by the Conference that aided the war effort, the contribution made through the Journal, and the post-war plans of the Conference.

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The "American Unity Through Music" Program

During the stress of the days before the entrance of the country into World War II, the Conference fell into step with the spirit of the times by adopting an underlying theme for its program. This theme, first called "National Unity Through Music," and soon after "American Unity Through Music," was the basis on which the regular music programs of the schools were built.

This section of the chapter presents the beginnings of the program, the part played by the Conference in its development, its purpose, and the response to and the expansion of the program.

Beginnings of the program.-- The first mention of the "Unity Through Music" theme, as far as the members of the Conference were concerned, was made in an editorial in the October, 1940, issue of the Journal.[1] The Board of Directors of the Conference had met that month, and had authorized the appointment of a committee to develop the idea of national unity through music.

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[1] "National Unity Through Music," Music Educators Journal, 27 (October, 1940), 15.

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Purpose of the program.-- The purpose of the program was to emphasize those special values which music could contribute to the national emergency. They included those factors of the music program which especially contributed to the arousing of patriotism, the Pan-American ideal, and the spiritual values of American life.

It was pointed out that the adoption of the theme did not necessarily involve a special project in itself. There did not have to be a change in the fundamental philosophy or purpose of music education in the adoption of the theme.

The music educator was in a particularly fortunate position in regard to the above-mentioned factors in the school's war-time program. His subject lent itself to their development as probably no other subject did. Music provided opportunities for such emphasis in the classroom, the home, the church, community affairs, and school radio programs. The members of the Conference were asked to cooperate in the program by means of activities which could contribute to national spirit and morale.

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Activities of the Unity committee.-- The Unity committee, under the chairmanship of Glenn Gildersleeve, immediately started to develop the program. It established contacts in Washington, where it made available to governmental departments and agencies the advice and assistance of the auxiliaries and units of the National Conference, the Music Teachers National Association, and the National Association of Schools of Music. The committee coordinated the work of these groups as part of the emergency program of the national government.

The government agencies responded by asking for help in building spiritual values and attitudes of mind, which were considered to be of paramount importance in meeting the national emergency. Education had to provide them or be discredited. Here, in this realm of emotional and spiritual values, was an opportunity for the music educator to function. President Fowler Smith stressed the fact that music education had to see beyond techniques and excellence of performance. Instead, music education had to be concerned with those functions of music which pertained to self-realization, human

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relationships, and civic responsibilities.[2]

The committee report.-- The committee published its report in March, 1941.[3] The report suggested a positive program, which included (1) a fervent and frequent singing of national and patriotic songs, (2) the maintenance and enhancement of respect for the rich heritage of music brought to America by the various racial groups which make up the American people, (3) a more extensive knowledge of America's folk and pioneer songs, and (4) more attention to meritorious compositions by American composers. The report continued with specific suggestions for music activities for defense, for uniting the Americas, and for restorative purposes from the stresses and strains of the emergency period.

The response to the program.-- There was a spontaneous response to the report of the committee from all parts of the country.[4] The units of the Conference, boards of education, and individual music

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[2] Fowler Smith, "Music Education Rises to the Call," Music Educators Journal, 27 (March, 1941), 9.

[3] Glenn Gildersleeve, Chairman, "American Unity Through Music," Music Educators Journal, 27 (March, 1941), 10-13.

[4] Glenn Gildersleeve, Chairman, "American Unity Through Music," Music Educators Journal, 27 (April, 1941), 50.

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teachers adopted the theme in earnest. This interest in the theme, with its attendant stress on the training of the emotions, good citizenship, and unity among peoples, is not surprising. The philosophy of music education itself emphasizes these particular values.

The emphasis on the unity theme was not an attempt at a "flag waving" crusade. Nor was it an attempt to secure favorable publicity by tying in the work of the music educator with the national defense movement. It was simply an intensification of the work that the music educator was already doing.

Expansion of the program.-- The program of music in the national defense effort was continuously expanded under the prompting of the Conference. More and more activities were engaged in by the music educators of the country. The music departments of the nation conducted community programs, send-off programs for draftees, and defense stamp sales promotion programs. In the class national songs were sung. The school bands participated in patriotic parades, the choruses in flag raisings and patriotic rallies, and all the organizations of the music departments in many activities designed to arouse and maintain the

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patriotic spirit.

The Journal printed many articles making suggestions for such affairs. It listed materials, reported activities in various parts of the country, and printed pictures of school organizations which were doing excellent work. It published studies by leaders in the music education field, dealing with the philosophy and psychology of the unity program.

The "Music For Uniting the Americas" Program

The Conference established a program to emphasize the learning and use of Latin American music as a subsidiary goal in the "American Unity Through Music" program. The subsidiary program was known as the "Music for Uniting the Americas" program. This section of the chapter presents the various phases of the latter program.

Purpose of the program.-- The purpose of the "Music for Uniting the Americas" program was to build hemispheric solidarity and unity through the agency of music in the schools. The program was originally set forth as part of the committee report mentioned above.

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The report stated:

> Music is an important factor in cementing hemispheric unity between North and South America, and music in the schools affords a medium for contributing and receiving specific benefits and values which are vital to the attainment of friendly interest, mutual respect, and understanding among peoples of the American republics.[5]

The music educators responded to this phase of the program with enthusiasm. Much of the enthusiasm was engendered, no doubt, by the fascination and freshness of the South American music. The beauty of the melodies and the sparkle of the rhythms, as well as the need for hemispheric solidarity, induced the music educators to introduce the music of the South American countries into their classrooms.

Co-operating agencies.-- In seeking to attain the objectives of the program, the Conference cooperated with several agencies of the government, as well as with other organizations. Included were the Division of Cultural Relationships of the Department of State, the Office of Coordination of Commercial and Cultural Relations between American Republics, the Office of Education of the United States, the Music Division of

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[5] Glenn Gildersleeve, Chairman, "American Unity Through Music," Music Educators Journal, 27 (March, 1941), 12.

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the Library of Congress, the Committee on National Defense of the American Council of Education, and the National Education Association.

These agencies assisted the development of the program by various means. The Pan-American Union, through its music division under Charles Seegar, and the music division of the Library of Congress under Harold Spivacke were especially helpful. These agencies catalogued, classified, and made available many Pan-American songs and dances to the schools. The Office of Coordination of Commercial and Cultural Relations assisted in the supervision of the itineraries of South American visitors to the United States who were interested in music in the schools.

The South American tour.-- One of the important parts of the program was a tour of South American countries by two prominent American school music educators. They were John W. Beattie, Dean of the School of Music of Northwestern University, and Louis Woodsen Curtis, Supervisor of Music of the Los Angeles Public Schools. Both are Past Presidents of the National Conference.

The tour was made in the spring and summer of 1941, and lasted fourteen weeks. The countries that

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were visited included Colombia, Ecuador, Peru, Chile, Argentina, Uruguay, and Brazil. The Conference cooperated with the Office of Coordination of Commercial and Cultural Relations and with the Pan-American Union in the project.

The objectives of the tour were based on the general objectives of the "Music for Uniting the Americas" program. They included a survey of the present status of music in the countries visited, lectures on music education in the United States, the bringing back of music and other materials useful to music education in the United States, and the establishment of personal contacts with leaders in music education in the visited countries. The tour was reported in a series of articles in the Journal.

There were many results of the tour. Much material of value and interest was brought back by the representatives. Closer relationships were established between music educators of the visited countries and of the United States. The attendance of music educators of these countries at the conferences of 1942 and 1946 led to the establishment of a basis for an international organization of the Conference, which will in all probability develop in the future.

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With the outbreak of the war, the program shifted rapidly into one which emphasized the music of the United Nations, rather then merely that of the Americas. In this respect the Conference kept pace with the trend of the times.

The Conference and the War

When Pearl Harbor plunged the country into World War II, the "American Unity Through Music" project had already been adopted. It was greatly intensified immediately following the outbreak of the war. The music educators rallied their forces behind the war effort along with the other teachers of the American schools.

This section of the chapter presents an account of the war-time program of the Conference, and of the war-time meetings.

Policy of the Conference.-- The policy of the Conference for the war years was crystallized soon after the outbreak of the war. It was stated in an editorial in the Journal as follows:

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> Every citizen has two jobs: to serve the immediate defense needs of his country in any and every way that he can best be of use, and to serve the future of democracy by beginning now to strengthen its foundations in his own little cubicle.... The Music Educators National Conference believes that, as an organization, it can best serve both the immediate and future cause by continuing with stepped-up vigor its projects to generate and fortify unity in and among the Americas.... Our pricipal concern, therefor, will be-- without losing sight of art for art's sake-- to tie our personal bent and our professional activities with the vastly important behind-the-lines defense.... It is our job to see that our way of life is here for those who come back-- not just waiting, but growing in soundness and practice.[6]

The wartime program.-- The Conference was ready with its program when the country was mobilized for war. The Conference presented its program to the National Institute on Education and War through its officers and its executive secretary.

The Institute was held under the sponsorship of the United States Office of Education Wartime Commission in Washington on August 28-31, 1942. The Institute met to mobilize the forces of the schools for war. The Conference presented its plan to utilize music in every possible school activity during the war years.

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[6] "Editorial," Music Educators Journal, 29 (September, 1942), 16-25.

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The program was a coordinated part of the over-all wartime program of the schools.[7] The members of the music teaching profession were urged to orient their activities with the program. It included active cooperation with all governmental agencies having to do with the conduct of the war, the Pan American Union, the United Service Organizations, the Selective Service System, the Red Cross-- in fact, all the organizations which were represented locally with which the school could cooperate. The leaders of the Conference urged the continued utilization of American and United Nations music. They asked for active service in patriotic affairs of the school and community. They planned workshops to be a major part of all meetings. The workshops were to stress the needs of the music program during the war. They prepared an emergency training program for substitutes for drafted music educators.

The program was put into effect immediately after its publication. Here, again, the Conference led the way, rather than reflected current practices. The

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[7] "Music Education in Wartime," Music Educators Journal, 29 (September, 1942), 16-25.

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emphasis was now on music education in wartime. There followed meetings, institutes, workshops, and committee meetings. These activities resulted in Journal articles and published and mimeographed brochures and bulletins. The publications contained suggestions, plans, philosophical essays, materials, and information indexes, all bearing on the wartime problems of school music departments.

Response to the program.-- The response to the wartime program was emphatic. The activities of music educators included all that the program outlined, and more. Their efforts and those of their charges in the sales of war stamps and bonds won the official commendation of the Treasury Department of the Federal Government.[8] The Journal published scores of reports of music department activities, and these reports covered but a few of the activities that were being carried on throughout the country.

Other activities.-- Many music teachers did spectacular things during the war with their bands and

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[8] Henry J. Morgenthau, Jr., "Radiogram," Music Educators Journal, 28 (April, 1942), 17.

Daniel Melcher, "Music Educators National Conference's Contribution," Music Educators Journal, 30 (November, 1943), 27.

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other musical groups. Perhaps the hope of gaining favorable publicity through such displays was present in some instances. Undoubtedly, however, most of the educators sincerely tried their best to help in the war effort.

The Office of Education under Commissioner J. W. Studebaker recognized the importance of music in the defense program. The Conference members were called upon to bring music into the activities of the Victory Corps, the patriotic organization of high school pupils during the war. With this activity was combined the music in the pre-induction services furnished by the schools. Many songs of various types that could be used by members of the armed forces were taught to prospective draftees on the invitation of the Army and Navy.

The plans for music in the Victory Corps were published in the Journal.[9] The philosophy of the program was that of mass education, with emphasis on participation in music for victory by every pupil. Group songs, pocket musical instruments, folk songs, and music games playable

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[9] "Music in the High School Victory Corps," Music Educators Journal, 29 (May, 1942), 13-16.

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by adults were stressed. The program was intended to build morale, develop understanding attitudes, and provide recreation.

The Conference was called upon to assist the Joint Army and Navy Commission on Welfare and Personnel, particularly in matters of information in the field of music education which were useful to officers in charge of camp activities. Individual music educators aided the Commission by furnishing groups of their pupils to sing and play for trainees in camps near their schools and in canteens of the United Service Organizations.

The war-time meetings.-- The meetings of the Conference during the war reflected both the demands of the emergency and a purpose to plan for the post-war period. The biennial meeting of 1942 was held in Milwaukee. The large attendance of music educators showed their consciousness of their responsibilities. Features of the meeting were a dramatization of the report of the Educational Policies Commission, The Education of Free Men in American Democracy, the attendance of a considerable group of South American music educators, and the stress on the role of music education during the emergency period.

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In the following spring the divisions of the Conference held their meetings on a restricted basis. The meetings were based on the institute plan. Many music educators were not able to attend due to the demands on their time made by their work. The meetings stressed the community gatherings for the sale of war stamps and bonds. In fact, the government allowed the meetings to be held only because each institute presented at least one large community gathering as an example for the music educators to reproduce in their own communities.

The 1944 biennial meeting was held in St. Louis, under the presidency of Lilla Belle Pitts. The meeting was restricted even more than were those of the divisions the previous year. The meeting was in reality a planning conference for the post-war period, and was distinguished by the theme, "Widening Horizons for Music Education." Here, again, the Conference assumed a role of leadership. This phase of the work of the Conference is discussed in a later section.

The 1945 divisional meetings were cancelled on order of the Office of Defense Transportation. The Office limited all meetings and conferences to a membership of fifty. The Conference complied with the order by

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changing the divisional meetings into Consultant Conferences. The consultants were appointed by the division presidents. The Consultant Conferences produced curriculum studies which were of great value for the music education profession during the war years. The curriculum studies made by the consultants were the beginnings of a much larger program of curriculum studies that continued through the 1946 national meeting.

During the war-time meetings of the Conference practically all student participation events, except those of a purely local nature, were abolished. This was done because of transportation and lodging difficulties. Instead, the emphasis was put upon member participation in the meetings.

War-time Contribution of the Journal

The Journal was, even more than usual, the focal point of the Conference activities during the war years. The music educators were restricted in their ability to attend meetings, as a result of travel difficulties, war-time school and community activities, and other reasons. Unable to attend the meetings, the

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music educators turned to the pages of the Journal for ideas and inspiration. The Journal assumed increased importance as a disseminator of information, ideas, and materials.

This section of the chapter is a study of the pre-war and war-time contribution of the Journal to the activities of the Conference.

The pre-war period.-- The greatest contribution of the Journal during the pre-war period was that of the development of the "American Unity Through Music" program. Not only were the plans published,[10] but the program was developed in the succeeding issues of the magazine. The development of the program was accomplished by the publication of many suggestions, ideas, and reports on activities of schools that were doing exceptional work in the program. A section of the magazine was devoted to reporting the activities of the schools participating in the program. This was done partly to increase the interest and participation of other schools, and partly to furnish ideas and examples.

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[10] Glenn Gildersleeve, op. cit.

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The Journal continued to publish its usual lists of materials, especially those suitable for use in the unity program. The Music Education Exhibitors Association members caught the spirit of the theme, and their advertisements soon reflected the unity idea to a great extent.

As was stated before, the publication of the reports of the South American tour by the representatives of the Conference was another important contribution of the Journal.[11]

The war-time period.-- Upon the outbreak of the war, the Journal increased its emphasis on music as a part of the war-time effort. Articles on the contribution that music education could make toward the mobilization for war appeared with greater regularity. Many were pre-publication printings of brochures of governmental agencies, with which the Music Educators National Conference worked in close cooperation.[12]

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[11] John W. Beattie and Louis W. Curtis, "South American Music Pilgrimage," Music Educators Journal, 28 (November, 1941), 14-17, and following issues.

[12] For example, "Music in the National Effort," Music Educators Journal, 28 (February, 1942), 25-28, 31.

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Messages from high ranking government officials praising the work of the Conference were printed in the Journal, with justifiable pride.[13] Articles by Army and Navy officers appeared with increasing frequency, suggesting uses of music in the schools as a preparation of the prospective soldiers and sailors, as well as the use of music in all its phases in the services.[14]

The Journal printed material as a service to its readers who were contemplating entrance into the armed forces.[15] Such material included information concerning Army music and the opportunities for musicians in the armed forces.

The covers of the Journal reflected the changing concepts of the magazine's purpose throughout the war years. During 1942 the dominant theme of the cover designs and pictures was that of "American Unity Through Music." The 1942-1943 issues were dominated by the "V-for-Victory" sign, with the words "Music Education in Wartime" superimposed upon the V. The 1943-1944

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[13] For example, Henry J. Morgenthau, Jr., op. cit.

[14] Major Howard C. Bronson, "Music in the Army," Music Educators Journal, 28 (May, 1942), 27, 57.

[15] "Informational Data on Army Music," Music Educators Journal, 29 (September, 1942), 28, 54.

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issues featured pictures of service musicians, as did the first several issues of 1944-1945. After the close of hostilities, the cover designs were changed to reflect more peaceful purposes.

During the war years the Journal served as the focal point of Conference activities, as a disseminator of information, and as a medium for the exchange of ideas among the members. This was a continuation of its usual functions, with one major exception. Like the Conference as a whole, the Journal assumed a greater leadership in music education than it had previously. During the war, the leaders of the Conference used the Journal and the Conference organization as a means of uniting the music education profession to a much greater degree than they had before the war.

Postwar Plans of the Conference

Plans for the post-war period were being made by the Conference even before the nation was mobilized. As early as February, 1942, analyses of the future were appearing in the Journal.[16] Questions were raised as to

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[16] Paul Van Bodegraven, "Looking Forward in Music Education," Music Educators Journal, 28 (February, 1942), 15.

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how the expected economic disturbance that would result from the war would influence school music. No solutions were suggested. Rather, questions were raised to provoke thought on the problem.

This section of the chapter is a study of the war program in relation to peace, the role of music in peacetime education, the reorganization of the planning program of the Conference, and the 1946 biennial meeting.

The war program in relation to peace.-- The Conference faced a vital decision at the outbreak of the war. The decision had to be made either to disband during the war, or to put its resources on a war footing. The Conference chose the latter alternative. As it was pointed out by Seegar,[17] after a century of working on a program of music as good in itself, the music educators swung into a program of music as good for something. Music was transformed from an art of peace and universal harmony into a weapon for war. This was not a break in the program of music education, nor was it a change in the philosophy of the Conference. Rather, it was a logical continuation

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[17] Charles Seegar, "Wartime and Peacetime Programs in Music Education," Music Educators Journal, 29, (January, 1942), 12-14.

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of its pre-war program and philosophy. If music really is a vital element of the nation's schools and life, it should adjust and adapt itself to national emergencies and national activities. By boldly following out this principle, and devoting itself to community service in the larger field of national and international life, the Conference made a vital contribution to the war-time life of the nation. It also added immeasurably to its stature as a professional music organization.

Lilla Belle Pitts, the president of the Conference during the 1942-1944 biennium, was instrumental in this expansion of Conference thought and planning.[18] The role of music as an essential element in achieving comprehensive social and democratic aims became the dominant thought of the Conference.

Music's role in peacetime education.-- The Conference tried to define the role of music education in the postwar world as early as 1943. James L. Mursell, at that time the chairman of the Research Council, crystallized the thinking of the Conference in this respect. He said that the direction in which the Conference should move would be:

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[18] Lilla Belle Pitts, "Expanding Horizons," Music Educators Journal, 29 (April, 1943), 9 ff 10.

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To bring music more effectively to the very young child; to enrich the musical experiences of the elementary school child; to organize more compelling and engaging musical experiences for the adolescent and young adult; to present it as an adornment, and enhancement, and agency for elevation and delight, which is to make it a repaying lifelong concern.[19]

Mursell predicted several changes in the practice of music education in the postwar world. These were (1) a lessened proportion of formal teaching and learning, and a larger proportion of informal teaching and learning; (2) a transformation of the prevalent conception of standards and of the manner of enforcing and assessing them; (3) a richer and more active reciprocal relationship with the community; and (4) an all-school autonomous planning within the school.[20]

Other phases of postwar music education were discussed, planned for, and determined upon. These included increased adult participation in music,[21] proper materials,[22] and the like.

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[19] James L. Mursell, "Music and the Redefinition of Education in Postwar America," Music Educators Journal, 29 (April, 1943), 12-14.

[20] James L. Mursell, "Music and the Redefinition of Education in Postwar America, Part II," Music Educators Journal, 29 (May, 1943), 8-11.

[21] Paul W. Mathews, "Music Education After the War," Music Educators Journal, 29 (May, 1943), 25-26.

[22] P. C. Conn, "The Postwar School Music Program and the Community," Music Educators Journal, 30 (September, 1943), 17-18.

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Reorganization of the planning program.-- The Conference restudied its committee organization, with a view to broadening its scope and to reorganizing its planning program. President Pitts announced the results of the study in September, 1943.[23]

The committee organization differed from that of previous years. Then the committees had worked as separated sub-groups, the major problem of each being the preparation of a section program for a forthcoming conference. The reorganized system implied that each committee should combine forces with other committees and begin immediately to sketch the pattern for the future in music education. These plans had to be inextricably bound up with the general development of school curricula. In order to show the relationship of music education in all its aspects to education in general, the committee organization was described in a chart. This chart served for the guidance of the postwar planning of the Conference. It is presented in Table 9.

The Conference went on to develop curriculum studies of importance, using the reorganized plan of

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[23] Lilla Belle Pitts, "Mobilizing for the New Day," Music Educators Journal, 30 (September, 1943), 20-22.

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TABLE 9

COMMITTEE ORGANIZATION OF THE MUSIC EDUCATORS NATIONAL CONFERENCE, 1943

Major Fields	Major Committee	Sub-groups
General Aspects of the Teaching Programs	Elementary School Curriculum	Primary Intermediate School-Community Home rooms
	Junior High School Curriculum	General Music Instrumental class Instrumental and vocal groups
	Senior High School Curriculum	General program Elective program Assemblies
	Curriculums of Junior College College Teachers College Rural School Private School Experimental School Pre-School	
Significant Factors Influencing Curriculum Development	Educational Psychology Educational Philosophy Educational Methods	

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TABLE 9 (Continued)

COMMITTEE ORGANIZATION OF THE MUSIC EDUCATORS NATIONAL CONFERENCE, 1943

Major Fields	Major Committees	Sub-groups
Significant Factors Influencing Curriculum Development (Continued)	Curricular Trends Curricular Materials Curricular Activities Inter-curricular Relations Inter-school Relations Inter-community Relations	In music field In other subjects
Special Aspects of Teaching Programs	Orchestras Bands Choirs, Choruses Instrumental Classes Instrumental Ensembles Voice Training Class Vocal Ensembles Theory Radio Techniques Public Performances Piano Classes Conducting History and Appreciation	

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TABLE 9 (Continued)

COMMITTEE ORGANIZATION OF THE MUSIC EDUCATORS NATIONAL CONFERENCE, 1943

Major Fields	Major Committees	Sub-groups
Relations and Resources Influencing Curriculum Development	Community Agencies	Home Church Civic Groups Scout Organizations Welfare Societies Business and Industry Community Festivals
	Children's and Youth Concerts	
	Inter-cultural Relations through student exchange	
	Inter-American Relations	
	Inter-Allied Song Evaluation	
	Contemporary Music in United States	
	National Education Association	
	U. S. Office of Education	
	Creative Music Projects	
	Music Education and Musicological Societies	
	Folk Music of United States	
	Professional and Trade Relations	
	Press Relations	
	Musicians Union	
	Radio Broadcasts	

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TABLE 9 (Continued)

COMMITTEE ORGANIZATION OF THE MUSIC EDUCATORS NATIONAL CONFERENCE, 1943

Major Fields	Major Committees	Sub-groups
Relations and Resources Influencing Curriculum Development (Continued)	Sound films	Educational Commercial or Feature Materials Care and organization
	Libraries	Materials Care and organization
	Bibliographies of Research Projects and Theses	

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committee organization. The work was principally at the wartime institutes. The results were published in a series of articles in the Journal, and summarized in a separate booklet.[24] The final reports of the curriculum committees were not published until 1947.[25]

The 1946 biennial.-- The first post-war biennial meeting was held in April, 1946, in Cleveland, Ohio. It was distinguished by the fact that every member could participate, if he chose, in a curriculum discussion, an institute, or the work of a planning body. This type of meeting-- one in which every member could actively participate in a small group of his own chosing and inclination-- had been the ideal of the Conference since its founding. The 1946 meeting was the first one in which the ideal was closely approximated.

The 1946 meeting resulted in the formulation or completion of the curriculum studies that had been underway since 1942. For this reason, it was a memorable meeting. The fact that it was the first meeting after the

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[24] MENC Curriculum Committee Reports, Biennial Interim Series. Chicago: The Conference, 1946. Pp. 90.

[25] Hazel Nohavec Morgan, Editor, Music Education Source Book. Chicago: The Conference, 1947. Pp. 350.

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close of the war accounted for the large and enthusiastic gathering of music educators, who had missed the meetings during the dark years of the conflict.

Summary and Interpretation

During the early years of World War II, before the entry into the war of the United States, the Conference leaders reacted to the national emergency by developing a program of music education which they regarded as appropriate to the times. Whereas in earlier days the Conference had chiefly reflected the concerns of its members, it now undertook actively to direct their efforts to meet the national needs. This new role of leadership for the Conference, assumed before Pearl Harbor, was maintained throughout the war and into the post-war period.

Late in 1940, the Conference proposed a program of action for music educators under the title, "American Unity Through Music." The general purpose was to use music in the schools as a means of unifying the people of the nation. In general, the specific activities proposed were carried on in classrooms and in the community, and utilized regular school work and musical organizations. The new element was one of emphasis upon the expression

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through music of such ideas and feelings as love of country, the need for courage and hope, and the will to work, to serve, and to give. Musical literature which was stressed included patriotic songs, music representative of the various racial groups found among the American people, American folk and pioneer songs, and works by American composers. School music groups participated in community programs, rallies for the sale of government bonds, patriotic parades, and parties for drafted men.

A subsidiary program, called "Music for Uniting the Americas," was planned to establish cultural bonds with Latin America. A number of governmental agencies cooperated with the Conference in promoting this program. Tours were made of the United States by South American visitors interested in school music, and of South America by two past presidents of the Conference (1941). As a result of these contacts and of other phases of the program, the music of Latin America became better known and was more widely accepted than had been the case.

With the entry of the United States into the war, music teachers increased their efforts to contribute to the national effort. One development was the extensive use of music in activities of the Victory Corps, the patriotic organization of high school youth. Conference meetings, held on a restricted scale during the war, and

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conference publications, notably the Music Educators Journal, fostered the various forms of war effort by the members of the Conference.

Viewed at the distance of a few years, many pre-war and war-time activities such as those mentioned may seem insignificant, if not actually wasteful of time and energy. They did not seem so when they were being carried on. Music undoubtedly is a resource in time of spiritual need and emotional turmoil. The efforts of the Conference at this time were sincere and whole-hearted, and played their part, however small, in uniting the nation in the troubled days before and after Pearl Harbor.

Planning for the postwar period occupied much of the time of Conference officers from 1942 until the end of hostilities. In 1943 President Lilla Belle Pitts announced a reorganization of the committees of the Conference, directed toward the study of anticipated changes in school curricula. The 1946 biennial meeting adopted a democratic pattern for its proceedings, centering in group work shared in by all members attending the sessions. The curricular work begun during the war was emphasized at these meetings.

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CHAPTER IX

PUBLICATIONS OF THE CONFERENCE

Introduction

The publications of the Music Educators National Conference followed the pattern of the other activities of the group. They started in a humble way, and grew in size, scope, and importance with the growth of the Conference. These publications have had a large influence. In all probability, their influence on the music teaching profession has been greater than the influence of the meetings.

Scope of the chapter.-- This chapter reviews the history of the publications of the Conference. The chief topics dealt with are the founding and growth of the Journal, a review of the Yearbooks, and a study of the Bulletins and of the other publications of the organization.

The Journal

The Journal of the Conference is the official organ of the group. It serves as the chief means of integrating the many activities of the Conference, as an

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advertising medium for the publishers of school music, as a disseminator of information, and as the chief revenue producer of the Conference. The publication of the Journal is possibly the most important activity of the organization.

The establishment of the Journal.-- The Journal of the Conference was founded during the April, 1914, meeting at Minneapolis. The original idea for the periodical was to have a small pamphlet which would be sent free of charge several times a year to all persons interested in the teaching of public school music. Since the topic did not come up for discussion until the close of the meeting, only a few hurried conferences on the subject were possible. Peter W. Dykema, as Vice-President, was appointed the editor-distributor. No funds were provided from the treasury of the Conference. A number of publishers of school music signified their interest in the project. Both then, and at the National Education Association meeting in St. Paul the following summer, the publishers promised their aid. The response of the advertisers was so hearty that the Bulletin, as the Journal was called in its first year, met all expenses from this

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source of revenue alone.[1]

The work entailed in the publishing and the distribution of the magazine was considerable. As a consequence, the editor raised the question at the next conference as to whether the project should be continued. The alternative was to throw the influence of the Conference toward some other magazine already being published, and make it the official magazine of the organization. Dykema suggested P. C. Hayden's School Music Monthly or F. Baltzell's The Musician as examples. The management of both magazines were interested in making their publication the official organ of the Conference.[2]

Two difficulties faced the proposed arrangement. Both magazines were subscription publications, and hence did not reach many school music teachers. The other difficulty was that neither publication would be content to be merely the organ of

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[1] Peter W. Dykema, "Report of the Editor of the Bulletin," Journal of Proceedings of the Eighth Annual Meeting of the Music Supervisors National Conference, pp. 18-19. Lincoln, Nebraska: The Conference, 1915.

[2] Ibid.

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the Conference. The members of the Conference felt that the official publication of the organization should be devoted exclusively to Conference matters. It was unanimously voted to continue the publication of the Bulletin.

Increase in circulation.-- The Journal grew rapidly in circulation. Six thousand copies of each of the first years' four issues were sent out. The pre-conference issues of March were increased to 9000 copies after 1917. In 1920, the number grew to 8000 copies each issue. The number of copies was increased each year, until by 1922 the Conference was mailing 12,000 copies of each issue of the Journal to the music supervisors and teachers of the country. In 1924 the mailing list was corrected, thereby eliminating about a thousand names. The number of copies then stayed at 10,500 until 1928. In 1928, the publication of the Eastern Conference, the Herald, was combined with the Journal. This action was taken as a result of the adoption of the biennial plan of meeting. At the same time, the Journal became the official publication of the sectional conferences. The absorption of the Herald and the increase in the sectional conference membership

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accounted for further increases in the circulation of the magazine. In 1928 the number of copies of each issue sent out was 16,000. The expansion of the activities and membership of the Conference was reflected in the circulation of the Journal, until by 1946 27,000 copies of each issue were mailed from the Conference publication office.

Financial support.-- The Journal has been self-supporting throughout its existence. With the exception of the work of the Executive Secretary, all of the editing and the authorship of the articles have been on a voluntary basis. It is only because of this fact that the Journal has been able not only to support itself, but also to contribute to other funds and activities of the Conference.

The principal source of revenue of the magazine has been the money derived from the advertising carried within its pages. Starting in 1920, and extending over a period of seven years, members of the Conference and the readers of the Journal were asked to contribute toward its support. The request was made because the Journal was paying for a portion of the cost of publishing the Journals of Proceedings, helping to finance the

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activities of the Research Council, and paying for the publications of the Council. In addition, the Journal was bearing the major part of the expense of the annual membership campaigns. The amount of the contributions varied from approximately $60.00 in 1920 to $300.00 in 1927.

The Journal was sent free of charge to all teachers and supervisors of music for whom the Journal office had addresses until 1928. In May of that year, the Journal changed its policy of sending the magazine to all, to sending it only to those who requested it.[3] This action was taken because of the increase in the size of the magazine, in postage, and in printing costs. The increased costs of publication left such a small margin from the advertising revenue that it was difficult to pay for the necessary clerical and overhead expenses.

The Journal was put upon a subscription basis in 1930, when the central business office was opened. This was done not only to increase the revenue, but to

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[3] Paul J. Weaver, "Editorial Comment," Music Supervisors Journal, 14 (May, 1928), 3.

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take advantage of the postal second-class mailing privilege, which required a bona fide paid circulation.[4] Under the provisions of the new constitution that was adopted in 1930, one dollar of the annual dues of each active member was applied to the Journal subscription. Non-members could subscribe to the magazine at the same rate. The resultant increase in the Journal income helped finance the greater portion of the expanded Conference activities. This aspect of the finances of the Journal is discussed more fully in Chapter XI.

The mailing list.-- The compilation of the mailing list of the Journal was one of the major activities of the Journal staff in the middle 1920's. In 1923, a mailing list was developed to include all the known people actively interested in or connected with public school music. The list included more than 10,000 names.[5] It was compiled through the help of the members

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[4] "Editorial," Music Supervisors Journal, 16 (September, 1930), 3.

[5] George O. Bowen, "Report of the Editor of the Journal," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, pp. 224-225. Tulsa, Oklahoma: The Conference, 1923.

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of the Conference, and particularly of the state chairmen. The list was continually revised, until as many as 25,000 names have been included on the list. The cost of gathering this list was partially defrayed by selling it to publishers.[6]

Activities of the Journal office.-- The Journal office, previous to the opening of the Chicago office in 1930, was the center of at least five different activities. These were (1) the editing of the Journal, (2) the maintenance of the mailing list, (3) the publication of the Journal of Proceedings, (4) the conduct of the annual membership campaign, and (5) the maintenance of a clearing house of information. These activities were taken over by the central office in Chicago in 1930. A more complete discussion of the functions of the central office is presented in Chapter XI.

Influence of the editors.-- The editors of the Journal exerted considerable influence on the affairs of the Conference. They did much to mould the Conference into what it became, and to establish policies that were followed in later years.

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[6] George O. Bowen, op. cit.

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The Journal had three editors from its founding until the opening of the central office in 1930. These were Peter W. Dykema (1914-1921), George O. Bowen (1921-1926), and Paul J. Weaver (1926-1930). An editorial board has been responsible for the policy and content of the Journal since the reorganization of the Conference in 1930. Edward B. Birge was the chairman of the board from 1930 to 1942, at which time he became Chairman Emeritus. Charles M. Dennis succeeded him, and is the present chairman.

Dykema did much to mould the Conference into the organization it has become. For example, he crystallized the attitude of the Conference toward the new Eastern Conference in an editorial in the Journal. In it, he reported the formation of the sectional group, and extended hearty congratulations and good wishes to "these active brothers of ours."[7] He continually stressed the fact that both groups were working for the same goal, and that there was no need or place for any rivalry or ill-feeling. He gave considerable space to

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[7] Peter W. Dykema, "Editorial Comment," Music Supervisors Journal, 5 (September, 1919), 3.

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in the Journal to the programs of the Eastern Conference, and urged the supervisors to attend its meetings.

In another notable editorial, Dykema steered the Conference away from accepting any specific music publication as officially sponsored by the Conference. He urged that the Conference should heartily support any edition that used the standard version of folk and patriotic songs, and any music that carried forward the aims of the Conference.[8] He did this in spite of the fact that he was a composer and editor of school music himself, and that he could have easily used his influence to aid the sales of his own material. All the editors of the Journal have scrupulously refrained from using their position for any purpose except the good of the Conference and school music.

Dykema was influential in furthering the organizing of the state committees[9] and of the In-and-About clubs.[10] The suggestions for these two activities

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[8] Peter W. Dykema, "Editorial Comment," Music Supervisors Journal, 3 (November, 1917), 2.

[9] Peter W. Dykema, "A Nation-wide Committee," Music Supervisors Journal, 2 (January, 1916), 3.

[10] Peter W. Dykema, "Editorial Comment," Music Supervisors Journal, 2 (January, 1916), 4.

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first appeared in the editorial pages of the Journal.

The germs of later policy can be found in the early issues of the Journal. In the issue for November, 1916,[11] for example, Dykema reported that he had felt that one of the articles contained in the Journal was of exceeding importance.[12] Therefore, he had submitted the article to the officers and the Board of Directors for criticism before publication. This was the first such instance. This procedure of submitting articles to the officers for approval developed into the procedure of submitting all the material contained in the Journal to the editorial board. Since 1930, the board has approved all the material contained in the Journal before publication.

The first three editors did much to further the influence of the Conference by sending copies of the Journal to school superintendents and principals. The issues preceding the meetings were especially important in this respect. Undoubtedly many teachers

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[11] Peter W. Dykema, "Editorial Comment," Music Supervisors Journal, 3 (November, 1916), 2.

[12] "Who Shall Pay?" Music Supervisors Journal, 3 (November, 1916), 2 - 3.

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and supervisors were excused from their regular work to attend the meetings for this reason.

George O. Bowen consciously avoided writing any policy-suggesting editorials, with the exception of those furthering the formation of the sectional conferences and the united conference idea.[13] He asked various leaders of the Conference to contribute articles on the reorganization. The articles were published in the form of an open forum.

Paul J. Weaver's policy was similar to that of Bowen's. Like Bowen, he avoided policy-suggesting editorials, except those dealing with two phases of conference activity: the reorganization of the conference business affairs and the establishment of the central office,[14] and the establishment of an International Supervisors Conference.[15]

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[13] George O. Bowen, "The Future of the National Conference," Music Supervisors Journal, 10 (May, 1924), 2.

[14] Paul J. Weaver, "A Possible Constitutional Amendment," Music Supervisors Journal, 14 (March, 1928), 6 & 7.

Paul J. Weaver, "Momentous Conference Changes Proposed," Music Supervisors Journal, 16 (February, 1930), 7-15.

[15] Paul J. Weaver, "British and American Music Educators Plan Unique Meeting," Music Supervisors Journal, 16 (October, 1928), 7-11.

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The editorial board, after the reorganization of the Conference in 1930, reflected, rather than made, Conference policy. Individual members of the board wrote editorials. Most of their editorials concerned matters that had already been established.

Policy of the Journal.-- The policy of the first issues of the Journal was that it should serve as a medium of interchange of ideas between the members and future members of the Conference. The magazine was used principally as an advertising medium for the meetings of the Conference. Articles appeared in symposium form on such items as "Why I Should Go to the Conference." The articles were chatty and informal in style.

Articles of a general rather than a specific and statistical nature on the teaching of music were gradually introduced. New and significant problems were discussed. New techniques and methods were presented by authorities in the field. In presenting these articles to its readers, the Journal did much to improve the standards of the profession.

Bowen outlined his policy in an editorial in the last issue of the first year of his term of office.

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He said,

> The main object of the Journal is to provide proper publicity for the Conference, and there are two ways in which this may be done: first, by giving the necessary information concerning the details of the annual meeting, and second, and possibly quite as important, through the printing of articles by those who are authorities in their branch of music work.[16]

In 1927, Weaver outlined his policy in one of the first issues published under his editorship.[17] He said,

> The Journal is published with only one thing in mind- as an educational aid. The Journal is, naturally, the means of making announcements in connection with the Conferences; but its primary purpose is to disseminate information about school music; to give the teacher valuable material and a new spur for better work; to give the student authoritative reports and reliable opinions; to give the superintendents and other administrators a touch with what is happening in this specialized field throughout the country. The presence of a considerable amount of advertising is in line with these purposes; for the publishers are as much responsible for our success as we ourselves, and without a knowledge of where the best music and supplies can be bought we would be greatly handicapped.

The policy of the Journal under the editorial board's administration was set forth in the October, 1933,

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[16] George O. Bowen, "Final Issue of Volume X," Music Supervisors Journal, 10 (May, 1924), 6.

[17] Paul J. Weaver, "The Journal," Music Supervisors Journal, 14 (October, 1927), 5.

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issue:[18]

It is the purpose of the Journal, as the official spokesman for music education, to continue to present representative opinions from various viewpoints, as well as facts and figures. It is not the policy of the Conference, however, to defend music willy-nilly, in any and every instance, regardless of merit. It is the intention to offer a cross-section of authoritative opinion, from which may be derived a broad interpretation of music education.

In 1945, the editorial board emphasized the fact that the Journal was the property of the individual Conference members. The board invited members to submit contributions, saying,[19]

We are convinced that many with something to say and competent to say it are timid about offering their ideas to the Journal. We also believe that a professional magazine exists primarily to share constructive ideas and experiences. That is what makes doctors and scientists value their periodicals.... More help is needed by music teachers in the smaller districts than elsewhere-- and they want it from someone who has actually achieved in similar situations. Also, new fields in which music education may serve are opening rapidly.... We wish all members of the Conference to realize that the Journal is theirs-- not the Editorial Board's. Frank reactions to articles (favorable as well as otherwise) will inform those in charge of what is needed; interesting and stimulating articles will enable them to supply it.

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[18] Edward B. Birge, "Education Must Carry On," Music Supervisors Journal, 20 (October, 1933), 7.

[19] Charles M. Dennis, "What Is On Your Mind?" Music Educators Journal, 31 (May-June, 1945), 23.

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The Journal has developed from a small pamphlet into a professional magazine. The striking fact is that it was and is a cooperative enterprise, conducted by the members of the organization. The guiding purpose of the management has been the improvement of school music as a profession. Without doubt, the greatest purpose behind the desire to improve the profession has been a concern for the welfare of the child and his love of music.

Format.-- The format of the magazine has been changed several times. During the first three years, the Journal was little more than a pamphlet, six by nine inches in size, of thirty-two pages. Fully a half of the space was devoted to advertisements, which appeared on the left-hand pages. Few pictures were included.

The size of the magazine was increased, until by 1925 it included sixty-eight pages. In 1926 the page size was increased to six and one-half by ten inches, and the number of pages was increased to seventy-two. In 1930, the size was increased to nine by twelve inches, with seventy-two pages. The number of pages varied; it was greater on occasion, but not smaller, than seventy-two.

In 1918 a cover design was furnished by the C. C. Birchard Company. The design was changed to a

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plainer one in 1920. The design was again changed in 1926, to include individual pictures of Conference leaders. In 1930 another standard design was adopted. The cover design was again changed in 1942. A different cover appeared on each issue, to include a striking photograph of some phase of school music in relation to the war. After the conclusion of the war, the cover designs included pictures of peace-time activities of school music.

Features.-- The content of the magazine was made up of announcements, articles of various kinds, reports, programs of the pending meetings, advertisements, and pictures. A listing of the types of articles and the features of the magazine, and when they were first introduced, is appropriate. This list is found in Table 10.

It will be noted from Table 10 that the magazine developed various departments. The first such department was the "President's Corner," which appeared in the October, 1923, issue. Bibliographies of music and books on music education were important features of the Journal. The first such bibliography appeared in the February, 1918, issue. The Tests and Measurements Department, which was important as an indication that

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TABLE 10.

DATE OF INTRODUCTION, AUTHOR, AND TYPE OF THE FEATURES OF THE JOURNAL

Date	Volume	Article	Author	Type
December, 1914	1	Focal Points.		Symposium on methods and aims of music education.
December, 1914	1	An Important Report.	Will Earhart	Survey of school music in the country. Dissemination of information.
March, 1915	2	The Will To Practice.	Charles Farnsworth	Significant address to the Music Teachers National Association.
November, 1915	2	Scientific Procedures in the Discovery of Talent.	Carl E. Seashore	Scientific articles by authors not primarily musicians.
November, 1915	2	The Litchfield County Community Choral Union.	Waldo S. Pratt	News stories of outstanding musical events.
September, 1916	3	Orchestra Music for Public Schools		Listing of materials recommended by authorities.

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TABLE 10 (Continued)

DATE OF INTRODUCTION, AUTHOR, AND TYPE OF THE FEATURES OF THE JOURNAL

Date	Volume	Article	Author	Type
September, 1917	4	The Music Section of the N. E. A.	Louis Moehler	Reports of other organizations
September, 1918	5	Reports From the Field		Reports of State Chairmen
February, 1918	5	Music in the Public Schools Prior to the Civil War	Osbourne McConathy	Historical articles
October, 1923	10	President's Corner		Beginnings of departments in the Journal
October, 1923	10	Book and Music Reviews	Conducted by Will Earhart	Start of new department
October, 1923	10	Instrumental Music Department	Conducted by Jay W. Fay	Start of new department; interest in instrumental music

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TABLE 10 (Continued)

DATE OF INTRODUCTION, AUTHOR, AND TYPE OF THE FEATURES OF THE JOURNAL

Date	Volume	Article	Author	Type
December, 1923	10	Community Music Department	Conducted by Peter W. Dykema	Start of new department; interest in community relationships
February, 1924	10	National Research Council of Music Education	Members of the Council	Articles and reports by Council members
October, 1924	11	The Supervisors' Book Shelf	Conducted by Paul J. Weaver	Recommendations and reviews of books suitable for supervisors and teacher training
October, 1924	11	Tests and Measurements Department	Conducted by Peter W. Dykema	Reflected effect of testing movement on the Conference. Reviews and discussions of music tests
October, 1926	13	News Notes	Second Vice-Presidents of Sectional Conferences	Department devoted to news of the Sectional conferences

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TABLE 10 (Continued)

DATE OF INTRODUCTION, AUTHOR, AND TYPE OF THE FEATURES OF THE JOURNAL

Date	Volume	Article	Author	Type
October, 1927	14	Vocal Music Department	Conducted by Ernest G. Hesser	New department devoted to vocal music
February, 1930	16	Music Appreciation Department	Conducted by Alice Keith	Articles and materials on music appreciation
October, 1930	17	Headquarters Matters	C. V. Buttelman	Articles on committee meetings and business conducted by the central office
October, 1930	17	Editorial Mosaics	Members of the editorial board	Short editorials
October, 1931	18	Record Reviews	Conducted by Paul J. Weaver	Reviews of new phonograph records especially suitable for school use

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TABLE 10 (Continued)

DATE OF INTRODUCTION, AUTHOR, AND TYPE OF THE FEATURES OF THE JOURNAL

Date	Volume	Article	Author	Type
October, 1933	19	Teaching Costs for Music and Other Subjects	L. C. Bain	Start of series of articles on economic-social values of music, inspired by the economic depression
October, 1940	27	American Unity Through Music		Start of the Unity program
January, 1942	28	Editorial		Start of Music Education in Wartime features and articles
April, 1943	29	Expanding Horizons	Lilla Belle Pitts	Start of post-war planning
May, 1945	31	Trends and Forecasts		Reports of the Consultants' Councils

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the music educators were becoming keenly aware of the relationship of their work to the field of education as a whole, was instituted in October, 1924. The series of articles that were started by C. L. Bain in the October, 1923, issue on "Teaching Costs of Music and Other Subjects" had a similar importance. These articles reflected the growing concern of the music educators for their subject in regard to the economic-social values of music in American life.

Well known contributors to the Journal.-- Most of the articles in the Journal have been contributed by members of the Conference. A considerable number, however, were contributed by men who were not members. These included school administrators, such as Glenn Frank, Ernest H. Wilkins, Ben G. Graham, Tully C. Knoles, A. J. Stoddard, and Paul L. Voelker. Educational leaders were represented by such men as Phillip W. Cox, John W. Studebaker, and Edward H. Giggs. Among the noted musicians and musical writers whose articles can be found in the Journal are Olin Downes, Sir Hugh Robertoh, Walter Damrosch, Duncan McKenzie, Howard Hanson, Ernest LaPrade, Edward Dickinson, Ernest Bloch, Percy A. Scholes, Ernest Fowles, John Erskine, and Karol Htawizka. At least one governor

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of a state, Theodore Francis Green of Rhode Island, contributed an article to the Journal.

The Yearbooks

An important activity of the Conference was the publication of the Yearbooks. The following section is concerned with the distribution, finances, format, and content of these volumes. A critical analysis of the contents of the books will not be attempted in this study.

The first Journal of Proceedings was published in 1910. No volume appeared in 1911. In 1912, publication was resumed, and the books appeared annually thereafter through 1926. Following the adoption of the biennial plan in that year, the Yearbooks were published in the even-numbered years with material from the meetings of the National Conference, and in the odd-numbered years with material from the meetings of the sectional conferences. In 1939, it was decided to issue the Yearbook biennially, with material gathered from the entire conference.[20] None was published in that year.

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[20] C. V. Buttelman, "Foreword," Thirty-second Yearbook of the Music Educators National Conference, p.3. Chicago: The Conference, 1940.

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The last of the Yearbooks was published in 1940. The war prevented the issuing of additional volumes. In 1947, a Source Book[21] was published in place of a Yearbook. This volume was not a Yearbook in the exact sense of the word. It was a compilation of the work of the curriculum committees of the preceding five years.

Distribution and finances.-- The Journals of Proceedings were distributed to all active, contributing, and life members free of charge until 1930. From that year on, the Journals of Proceedings and the Yearbooks were sold to these classes of members at a special rate. The rate was lower than the actual cost for the printing and distribution of the books. Until 1926, the Treasurer of the Conference mailed the copies to the members. From 1926 to 1930, the mailing was done by the Journal office staff. From 1930 on, the central office performed this task.

The Journals of Proceedings and the Yearbooks never paid for themselves. The deficit was made up from the profits of the Journal until 1930. After that year, the deficit was paid from the general fund of the

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[21] Hazel Nohavec Morgan, Editor, Music Education Source Book. Chicago: The Conference, 1947. Pp. 256.

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Conference. The book was considered too valuable to stop publication because of the deficit, and the Conference management always found the necessary funds to make up the difference between the income and the cost.

Editorship.-- The secretary of the Conference compiled and edited the books until 1926. In that year, the task was assigned to the second vice-president, who had charge of all the publications of the Conference. In 1930 the editing of the Journal of Proceedings was assigned to the editorial board. The actual compilation and much of the editing were done by the executive secretary.

During the early years the editorial work consisted largely in gathering copies of the addresses and securing stenographic notes of the meetings. The secretary was often handicapped by the failure of speakers to furnish copies of their addresses in a reasonable time after the meetings. The result was that the date of the distribution of the book was usually months after the meeting. This condition, which was lamented by almost every secretary in his annual report to the Conference, held true even as late as 1930.

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Format.-- The early books were small volumes of obviously hastily-gathered material. The constitution of the organization was printed in the front of the book, followed by a calendar of the meetings, lists of the officers, state chairmen, and the programs of the meetings. The committee reports, treasurer's and Journal editor's reports, and the lists of active members and their addresses followed. The remainder of the books was devoted to the addresses and discussions of the meetings, in the order in which they occurred in the program. An index completed the volume. This type of organization, with a few changes in the order of the contents, was followed until 1932.

In 1932 and the following years, the book was much more carefully planned and compiled. It was divided into four parts. Part I consisted of papers, addresses, and discussions, subdivided into topic headings. Part II included resolutions, business meeting reports, and digests of committee reports, programs, and committee lists. Part III included the calendar of the meetings, the constitutions, and treasurers' reports. Part IV contained the directory and index. In 1936, Parts III and IV were further condensed into one part.

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The size of the book increased with each issue. The first volume consisted of eighty-seven pages. The 1939-1940 volume totaled 614 pages. The increase in the number of pages was an indication of the increase in conference activities and scope of interest.

Content.-- A complete review of all the papers and discussions in the Yearbooks will not be presented in this study. Rather, the general headings of the topics discussed and presented at the meetings are listed. The list is based on an index of the Yearbooks to be found in the 1940 volume.[22] These headings give some insight into the large variety of topics that are included in the books.

The topics include the following:

Administration of school music
- Music director as supervisor
- The school administrator and music

Aesthetics

Applied music
- University and college credits
- Music study outside of school

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[22] Grace V. Wilson, "Index to Yearbooks," Thirty-second Yearbook of the Music Educators National Conference, pp. 470-481. Chicago: The Conference, 1940.

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Church and religious music
    Relation of school music to church music

College entrance requirements in music

College music courses
    General and specific courses
    Graduate work and higher degrees
    Junior College music

Community music

Composition
    Composition in general
    Teaching composition
    Needs in school music

Contests

Correlation of music and other subjects

Creative music

Curriculum

Educational theory

Elementary school music

Festivals
    Adjudication
    Organization
    Materials

Harmony

High School music
    Courses
    Credits
    Objectives
    Problems

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Instrumental music
- Bands
- Orchestras
- Ensembles
- Class instruction
- Materials
- Equipment
- General problems
- Procedures
- Methods
- Objectives
- Values

Integration
- Theory and objectives
- Procedures
- Specific projects

Junior High School music
- Courses
- Credits
- Objectives
- Problems

Lausanne Conference

Massed groups

Music Appreciation
- Definition and teaching objectives
- Content
- Organization
- Special projects
- Concerts for children
- Contests in memory and discrimination

Music History

Music in America

Music in Catholic Education

Music Educators Conference
- Historical
- Organization
- Reports
- Personnel

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Music in foreign countries

Music trade and publishers

National music camp

National Orchestra and Chorus

National School Band, Orchestra, and Vocal Associations

Objectives of school music teaching

Operettas

Piano in school music

Professional music and musicians

Psychology of school music

Radio in school music

Research and experimentation in music education

Rhythm in music education

Rural school music

Science and music

Social aspects of music
- Carry-over into adult life
- Community music
- Leisure time value of amateur music

Summer camps and schools

Supervision of music

Teacher training

Tests and measurements in music

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Theory

Trends and problems

Value of music

Vocal music

Vocational courses in music

The Bulletins

The Research Council Bulletins were small pamphlets that were published by the Conference at intervals from 1921 to 1936. Each was a reprint of a report of the Research Council as it was first published in the Journal of Proceedings and the Yearbook. The reason for publishing the reports separately was that the reports in Bulletin form could be more widely disseminated among the music teaching profession than were the more expensive volumes. The Bulletins sold for ten or fifteen cents each. The sale price did not quite pay for the cost of printing and mailing, but the Conference felt that the pamphlets were valuable enough to justify the loss. The pamphlets enjoyed a wide circulation. Many non-Conference members, superintendents, and principals, as well as teacher-training institutions, purchased them.

Table 11 presents the titles and years of

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TABLE 11

NUMBER, TITLE, AND YEAR OF PUBLICATION OF THE RESEARCH COUNCIL BULLETINS

Number	Title	Year of Publication
1	Standard Course of Study in Music and Training Courses for Supervisors	1921
2	Plan for Granting High School Credits for Applied Music	1922
3	Report on Study of Music Instruction in the Public Schools of the United States	1924
4	Report on Junior High Schools	1925
5	Standard Course for the Music Training of Grade Teachers	1925
6	Report on Music in the One-Teacher Rural School	1925
7	Survey on Tests and Measurements in Music Education	1927

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TABLE 11 (Continued)

NUMBER, TITLE, AND YEAR OF PUBLICATION OF THE RESEARCH COUNCIL BULLETINS

Number	Title	Year of Publication
8	College Entrance Credits and College Courses in Music	1928
9	Standards of Attainment for Sight-Singing at the End of the Sixth Grade	1928
10	High School Music Credit Course	1929
11	The Accrediting of Music Teachers	1928
12	Contests, Competitions, and Festival Meets	1929
13	Newer Practices and Tendencies in Music Education	1930
14	Amateur Music	1932

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TABLE 11 (Continued)

NUMBER, TITLE, AND YEAR OF PUBLICATION OF THE RESEARCH COUNCIL BULLETINS

Number	Title	Year of Publication
15	Self Survey for School Music Systems	1934
16	The Present Status of School Music Instruction	1934
17	Music Rooms and Equipment	1936
18	Music Supervision in the Public Schools	1936
19	A Course of Music for Rural Schools	1936

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publication of the Bulletins. The contents of the Bulletins are discussed in Chapter X. The reports were the results of the deliberations and research of the Research Council. The Research Council and its activities are discussed in Chapter X.

Since 1936, the reports of the Research Council have been published in the Journal, and the reports have not been published as separate Bulletins.

Significance of the Bulletins.-- The Bulletins were influential in shaping the thought of the music educators of the country. They represented the summation of the meeting of the minds of the leaders of the music teaching profession. The reports helped to establish standards for the profession, and were influential in raising public school music in the estimation of school administrators and boards of education.

The titles of the Bulletins reflect the trends in the educational world as applied to music education. The earlier pamphlets were a reflection of the survey movement of the early 1920's. The struggle for the recognition of music as a fully accredited subject is

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reflected in Bulletins 2, 8, 10, and 11. Bulletin number 7 is a direct outgrowth of the testing movement which was at its peak at the time of its publication. The preoccupation of the Conference with the standardization of instruction is reflected in Bulletins number 1, 5, and 9. The contest movement in the Conference resulted in Bulletin number 12. The increase in governmental public works in the building of new schools was the cause for the publication of Bulletin number 17.

Other Publications of the Conference

The Conference published a long list of reports, pamphlets, leaflets, manuals, handbooks, bibliographies, advance programs, resolutions, and brochures. The amount of material that was mimeographed is considerable.

Reports.-- Several official committee reports were published as separate pamphlets. Among them were the 1930 Report of the Committee on Vocal Affairs, the 1930 Course of Study in Music Appreciation for the First Six Grades, and the 1934 Music Materials

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for Small Instrumental Ensembles.

The Reports of the national school music competition-festivals were published every year following the competitions. The National School Band and Orchestra Associations published these booklets. After the establishment of the regional festival-competitions in 1937, one report covering all the competitions was published annually by the three associations.

The reports of the meetings of the executive committee, the Board of Directors, and other executive groups were mimeographed as separate pamphlets. They were also published in condensed form in the Journal.

Leaflets.-- The Conference issued numerous Information Leaflets from 1940 on. They were compiled and written by members of the Research Council. These leaflets were from one to five mimeographed pages in length. Each was concerned with a specific topic, and included an extensive bibliography.

Many phases of music education were treated in the pamphlets. The topics included music in early childhood, vocal music in the elementary school, creative

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and rhythmic activities in the elementary school, vocal music, music theory and history in the secondary school, the boy voice in the junior high school, psychological principles of music teaching, correlation of vocal and instrumental music, public performance, supervision, and administrative problems in music education.

The leaflets contained material based on surveys of existing conditions and literature on the subject being discussed. The principal value of the leaflets is the overview given the reader on the problems and current practices in the field covered by the subject of the leaflet. The reports were actually the results of surveys and condensations of other publications in the field. Little or no experimentation was done in the gathering of the data contained in the leaflets.

Manuals.-- The manuals of the National School Band, Orchestra, and Vocal Associations were published by these auxiliaries on an annual basis. Publication of these manuals ceased during the war years of 1942-1945. The manuals contain information on rules and

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regulations, eligibility requirements, location of the competitions, numbers to be performed, data on fees, and other matters pertaining to the contests. The lists of musical numbers are of value to music educators, whether their groups participate in the competitions or not. These lists are the result of much work and many tryouts by the selection committees. They constitute bibliographies of materials for school instrumental, vocal, and ensemble groups, carefully graded as to difficulty. The publisher, instrumentation, and cost of each number are indicated.

The Adjudicators' Manuals are published in connection with the competition-festival manuals. These booklets contain instructions, suggestions, and sample forms of the adjudicators' lists. They standardize, as well as can be done in print, the procedures for adjudicating the competitions.

Handbooks.-- Various types of handbooks are published by the Conference. The most notable is the Business Handbook of Music Education, issued by the Music Education Exhibitors Association. This booklet

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of twenty-three pages offers suggestions as to business procedures in dealing with music merchants. Topics that are treated are such items as correspondence, orders in general, accounts, "on approval" orders, broadcasting relations, copyright, and suggestions on dealing with teachers' agencies.

Bibliographies.-- Many of the Conference bibliographies were originally published in the Journal. Others were published in pamphlet form. On occasion the Conference has cooperated with other groups or institutions in the publication of lists of books, research studies, and the like.[23]

Other publications.-- The Conference issued large numbers of smaller publications in the form of leaflets and brochures. Before 1930, the Conference

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[23] As, for example, Bibliography of Research Studies in Music Education. Chicago: The Conference, in cooperation with the University of Iowa Press, 1945. Pp. 55.

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sent out large numbers of letters, advance programs, announcements, appeals to join the Conference, and other forms of membership appeals in its annual campaign to increase its membership. After the reorganization of 1930, the membership campaigns were gradually shifted closer to the beginning of the fiscal year. At present the effort to secure renewal and new memberships is made soon after the opening of the school year in September. The amount of material printed and mailed in this activity is very large.

Many of the resolutions of the Conference were reprinted from the Yearbooks in leaflet form. These were mailed to superintendents, principals, members of boards of education, state supervisors of music, and other persons in prominent positions in education. During the economic depression of 1932-1936, the Committee on the Social and Economic Value of Music sent out a series of such leaflets, arguing for the retention of music in the curriculum.

During World War II, brochures were issued on Music in the War Effort and on American Unity Through

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Music. These contained suggestions on the use of music organizations in the schools in war bond campaigns, community gatherings, send-offs for men entering the armed services, and other war-time activities. These activities were described in Chapter VIII.

Summary and Interpretation

The publications of the Conference have played an important part in the development of school music in the United States. Like the other activities of the organization, the publications had their beginnings in a humble way, but grew in size, scope, and importance with the Conference.

The Music Educators Journal has been the most important publication of the Conference. Quite possibly it is the most important activity conducted by the organization. It became, in a sense, the continuous session of the society. In it have been contained discussions, scientific treatises, announcements, book reviews, music bibliographies, advertisements, and many other aids to the music teacher and supervisor.

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Starting in 1914 as a small pamphlet, it grew to the status of a professional journal which is now recognized as the spokesman for the profession. The increase in circulation from 6000 copies the first year to 27,000 copies at present reflects the growth of the Conference's influence in the field of music education.

The Journal has been a cooperative enterprise. In this respect, it is like all the other activities of the Conference. All the contributions have been made without remuneration. The contributors have included prominent musicians and educators whose interests have been in fields other than music education. Most of the work of assembling and editing the material has been and still is on a voluntary basis. The growth of the circulation list necessitated the hiring of clerical help, but the editing was done by volunteers. The profits from the advertising carried within the pages of the periodical have not only always paid for the cost of publication, but have helped in the financing of other activities of the Conference. They now contribute quite heavily to the general fund of the society.

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The Yearbooks, like the Journal, reflected the increase in the activities and sope of interest of the Conference membership. These volumes grew from a small book of 87 pages in 1910 to one of 614 pages in 1940. Every phase of music education, particularly public school music education, is found in these volumes. The articles are not based on experimental data, with a few exceptions. Rather, they are the result of experience and observation of the leaders in the field.

The other publications of the Conference comprise either advertising media for the Conference, or a continuation or extension of the same sort of material that is found in the Journal or the Yearbooks. The Information Leaflets, published from 1940 on, were an extension of the Bulletins. The brochures were compilations of material usually found in the Journal. These publications were issued separately, principally in order to reach those music educators who were not regular readers of the Journal and the Yearbooks, and school administrators.

These publications, varied in character,

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reflect the story of music education in America during the four decades of the Conference. They record events, empirical experience, and opinion more often than scientific evidence. Although music was one of the first fields in which aptitude testing was undertaken, it cannot be said that the scientific movement in education has profoundly affected instruction in the art of music. The literature of music education, as developed by the Conference, is generally practical and authoritative in tone, rather than scientific.

The Journal and the other publications might easily have been used to promote the private interests of Conference leaders, notably of those who were the authors of textbooks. That standards of professional integrity in this regard have always been observed is largely due to the ideals of the first editor of the Journal, Peter W. Dykema, and his successors. If at times the editorial pages of the Journal have seemed colorless, reflecting accepted practices rather than blazing new trails, the editors and editorial board have always remembered that the Journal spoke for the

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entire profession rather than for any faction within its ranks.

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CHAPTER X

THE WORK OF THE CONFERENCE COMMITTEES

Introduction

The Conference did much of its work through the agency of standing and special committees after the first few years of its existence. It had become too large and unwieldy to be able to work as a whole. The trend throughout its history has been toward a greater participation on the part of the general membership in the activities of the Conference. The establishment of numerous committees has provided opportunities for a large number of members to share in the various projects and responsibilities of the organization.

Scope of the chapter.-- Because of the large number of Conference committees, this chapter deals in detail with the work of only a few, notably that of the Research Council, which may be regarded as an elected committee, and of the committees on instrumental and vocal affairs. Over eighty committees are listed in

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tables which occupy a central place in the chapter.

The Work of the Research Council

The Music Education Research Council of the Conference became an important unit of the organization. It was organized for the purpose of investigating professional and educational problems in the field of music education. The Council was not only active in this duty, but it eventually became an advisory and policy-making body.

Organization of the Council.-- The National Research Council of Music Education, as the group was first called, was organized at the last session of the 1918 meeting of the Conference. It consisted of ten elected members, who were empowered to add to their own membership. The qualifications for office consisted of active Conference membership, and significant contribution to the literature or practice of music education in the schools. The duty of the Council was

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to discuss and investigate various professional and educational problems, and to make annual reports to the Conference.[1] The members of the Council are shown in Table 12. It will be noted that the list of names includes those of a large number of the leaders of the Conference and of public school music in the United States. Election to membership on the Council was and is considered one of the highest honors that can be bestowed by the Conference in recognition of service to the profession.

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[1] "Constitution, Article V, Section 4," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors National Conference, p. 6. Bloomington, Illinois: The Conference, 1919.

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Changes in organization.-- There was criticism of the organization of the Council on the part of the membership of both the Council and the Conference soon after its organization. The criticism mounted to such an extent that in 1922 the members of the Council brought the issue to the floor of the business meeting of the conference. They recommended that the constitution be amended to provide for the systematic retirement of part of the body at regular intervals.[2] In order to make such a move easier, and to afford an opportunity for the members of the Council to receive a vote of confidence from the conference, the entire Council resigned in 1923. Eleven of the twelve members were reelected.[3] The term

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[2] "Minutes of the Business Meeting," Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors National Conference, p. 188. Ann Arbor, Michigan: The Conference, 1922.

[3] "Minutes of the Business Meeting," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, p. 231. Tulsa, Oklahoma: The Conference, 1923.

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TABLE 12

MEMBERS OF RESEARCH COUNCIL IN ORDER OF FIRST ELECTION, TERMS OF OFFICE, AND RESIDENCES

Name of member	Terms of office	Residence
Hollis Dann.....	1918-1927 1929-1934	Harrisburg, Pa. New York City
Peter W. Dykema.....	1918-1928 1931-1936 1938-1943 1944-1950	Madison, Wis. New York City
Will Earhart.....	1918-1929 1931-1936 1938-1944	Pittsburgh, Pa.
Charles H. Farnsworth..	1918-1928	New York City
Karl W. Gehrkens.....	1918-1929 1931-1936 1938-1944	Oberlin, Ohio
Thaddeus P. Giddings...	1918-1927 1928-1933	Minneapolis, Minn.
Alice C. Inskeep.....	1918-1923	Cedar Rapids, Iowa
Osbourne McConathy.....	1918-1923 1933-1938 1940-1946	Evanston, Ill. Glen Ridge, N. J.
W. Otto Miessner.....	1918-1926 1928-1933 1938-1944	Milwaukee, Wis.
Charles H. Miller.....	1918-1926	Rochester, N. Y.
Frances E. Clark.....	1920-1926	Camden, N. J.
Frank A. Beach.....	1922-1931 1935-1940	Emporia, Kansas
Glenn Woods.....	1924-1928	Oakland, Calif.
Paul J. Weaver.....	1924-1927	Chapel Hill, N. C.
Walter Aiken.....	1925-1930	Cincinnati, O
John W. Beattie.....	1925-1931 1937-1942 1942-1948	Lansing, Mich. Evanston, Ill.
C. A. Fullerton.....	1925-1930	Cedar Rapids, Ia.

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TABLE 12 (Continued)

MEMBERS OF RESEARCH COUNCIL IN ORDER OF FIRST ELECTION, TERMS OF OFFICE, AND RESIDENCES

Name of member	Terms of office	Residence
Mabelle Glenn	1925-1930 1936-1941	Kansas City, Mo.
Edward B. Birge	1926-1931 1934-1939	Indianapolis, Indiana
Edgar B. Gordon	1927-1932	Madison, Wis.
Russell V. Morgan	1927-1932 1936-1941 1942-1948	Cleveland, Ohio
Victor L. F. Rebmann	1928-1933	Yonkers, N. Y.
Ada Bicking	1929-1934 1938-1944	Lansing, Mich. Indianapolis, Ind.
George O. Bowen	1929-1934	Tulsa, Oklahoma
Jacob Kwalwasser	1930-1936	Syracuse, N. Y.
Edith Watts Tilton	1930-1935	Detroit, Mich.
Augustus D. Zanzig	1930-1935	Bronxville, N. Y.
Clarence C. Birchard	1932-1937	Boston, Mass.
Joseph E. Maddy	1932-1937 1940-1946	Ann Arbor, Mich.
C. M. Tremaine	1932-1937	New York City
Alice Keith	1933-1938	New York City
Max T. Krone	1933-1938	Indianapolis, Ind.
Grace Van Dyke Moore	1934-1939	Greensboro, N. C.
Ann E. Pierce	1934-1939 1942-1948	Iowa City, Iowa
Jacob A. Evanson	1935-1940	Cleveland, O.
James L. Mursell	1935-1940 1942-1948	Appleton, Wis. New York City
Ernest G. Hesser	1936-1941	New York City
Mabel E. Bray	1937-1942	Trenton, N. J.
Marion Flagg	1937-1942	New York City

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TABLE 12 (Continued)

MEMBERS OF RESEARCH COUNCIL IN ORDER OF FIRST ELECTION, TERMS OF OFFICE, AND RESIDENCES

Name of member	Terms of office	Residence
Charles M. Dennis.....	1940-1946	San Francisco
Glenn Gildersleeve.....	1940-1946	Dover, Delaware
Hazel B. Nohavec.....	1940-1946	Minneapolis, Minn.
Grace V. wilson.....	1940-1946	Witchita, Kansas.
Ennis D. Davis.....	1942-1948	New York City
Charles Seegar.....	1942-1948	Washington, D. C.
Samuel T. Burns.....	1944-1950	Oberlin, Ohio
Marguerite V. Hood.....	1944-1950	Ann Arbor, Mich.
Theodore F. Normann....	1944-1950	Seattle, Wash.
Arnold M. Small.....	1944-1950	San Diego, Calif.
Irving Wolfe.....	1944-1950	Nashville, Tenn.
George Barr.....	1946-1952	Sacremento, Calif.
Hummel Fishburn.....	1946-1952	State College, Pa.
Emma Knudson.....	1946-1952	Normal, Illinois
William S. Larson.....	1946-1952	Rochester, N. Y.
William Sur.....	1946-1952	Lansing, Mich.
D. Sterling Wheelwright	1946-1952	Stanford, Calif.

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of office was set at five years. In 1938 the term of office was extended to six years. One third of the Council retires at each biennium.

By 1925 the Council had assumed another function, that of an advisory body on policy. For example, at the 1925 meeting, the Council appointed a committee on constitutional revision. This committee developed the plan for the biennial meetings of the conferences. The Council also ordered the committee to restudy the method of naming the nominating committee of the Conference.

In 1940, at the time of the adoption of the new constitution, the policy-making function of the Council was incorporated into the document. The first section of Article VII states:[4]

> ....These reports and recommendations (of the Council), if and when adopted by the Conference, shall become the basis of Conference policies as administered through the committees and other channels of action.

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[4] "Constitution," Thirty-second Yearbook of the Music Educators National Conference, p. 470. Chicago: The Conference, 1940.

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Frequency of meeting.-- The Council met at various times besides those of the annual meetings of the Conference. For a number of years before 1926 meetings were held in connection with those of the Music Teachers National Association. These meetings were held during the Christmas holidays. The regular sessions of the Council were held during the two days preceding the opening gathering of the annual meeting of the Conference. The members devoted many hours of work to the projects of the Council. They paid all their expenses for the attendance at the Council meetings.

In 1926, when the Conference began to meet on a biennial basis, the possibility of oral reports to the conference became limited to two year intervals. The Council members felt that they could not effectively continue their work under these conditions. They therefore agreed to assemble in the alternate years between the national conference meetings. This meeting was timed to coincide with the gathering of the Department of

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Superintendence of the National Education Association.[5] The reports were submitted to the sectional conferences for approval. They were then printed as Bulletins of the Conference.

Problems and early methods of work.-- The Research Council concerned itself from the start with questions of policy in music education. Its purpose has been to provide recommendations for practically every area of professional work, e. g., curriculum, methods of instruction, evaluation, administration, and teacher preparation, and status. Problems within these fields were studied by sub-committees.

In general, survey techniques provided such data as were gathered by the Council members. The instruments most commonly used were questionaires on present practices and opinions. Returns were frequently incomplete, and other difficulties were encountered in securing data.

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[5] Peter W. Dykema, "Report of the Research Council," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, p. 357. Chapel Hill, North Carolina: The Conference, 1928.

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After receiving reports from sub-committees, the Council as a whole discussed the problems with which it was concerned.[6] It then published final reports to the National Conference.[6a] At times, a preliminary report appeared in the Journal, with an invitation for criticisms and suggestions from the members.

The final reports constituted statements summarizing the views of the members of the Council, modified by their reactions to the data from the surveys of practice and opinion. The reports cannot be described as contributions to educational research, as that term is generally defined, but served rather to outline what appeared to their writers to be sound practice

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[6] Will Earhart, "Report of the Educational Council," Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference, p. 217. Providence, Rhode Island: The Conference, 1921.

[6a] See Table 11, pp. 284-286, for the titles of these reports.

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and theory.[7]

Later developments.-- By 1936 the Council had found that the growth and the large development of educational research had created a need for research studies beyond the possible accomplishment of a single conference agency. The Council, therefore, submitted a resolution to the Conference that stated:[8]

> (Be it resolved that)....research studies relevant to music studies be encouraged by the Music Educators National Conference, and that the Conference, through its Music Education Research Council, endeavor to assist such research studies from other than Council sources if and when they are referred to it, and consider, further, publishing such studies if and when approved by the Council.

The Council further emphasized the trend toward greater participation on the part of the Conference members in the study of music education problems, in

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[7] Will Earhart, op. cit.

[8] Will Earhart, "Report of the Music Education Research Council," Twenty-ninth Yearbook of the Music Educators National Conference, p. 406. Chicago: The Conference, 1936.

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its biennial report of 1938.[9] In the report, the Council commended the extensive and excellent work carried on by the committees of the Conference, and pointed out that many more members were aiding in the work than ever before. The trend became even more marked during the war years of 1942-1945, when the curriculum committees were active. The Council acted as the coordinating committee for these groups.

The reports.-- The titles of the reports of the Research Council which were published as Bulletins are presented in Table 11 in Chapter IX. The manner in which the Bulletins reflected the trends in the educational world as applied to music education was also pointed out in that chapter.

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[9] Russell V. Morgan, "Report of the Music Education Research Council," Twenty-ninth Yearbook of the Music Educators National Conference, p. 406. Chicago: The Conference, 1936.

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Some of the reports dealt with relatively narrow problems of education, such as teacher training and accrediting,[10] curriculum,[11] the accrediting of

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[10] Karl Gehrkens, "Training Courses for Supervisors," Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference, pp. 217-220. Providence, R. I: The Conference, 1921.

Paul J. Weaver, "Standard Course for the Music Training of the Grade Teacher," Journal of Proceedings of the Eighteenth Annual Meeting of the Music Supervisors National Conference, pp. 290-302. Tulsa, Oaklahoma: The Conference, 1925.

Frank A. Beach, The Accrediting of Music Teachers. Bulletin No. 11. Ithaca, N. Y: The Conference, 1929. Pp. 16.

Russell V. Morgan, Teacher Training and State Certification Requirements. Bulletin No. 23. Chicago: The Conference, 1943. Pp. 22.

[11] Charles Farnsworth, "A Standard Course of Study," Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference, pp. 220-231. Providence, R. I: The Conference, 1921.

Hollis Dann, "Music in the One-Teacher Rural School," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, pp. 293-296. Chapel Hill, N. C: The Conference, 1926.

Will Earhart, Course of Study for Rural Schools. Bulletin No. 19. Chicago: The Conference, 1936. Pp. 10.

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music,[12] tests and measurements in music education,[13] and the raising of standards in the profession.[14] Other

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[12] Will Earhart, "High School Credits for Applied Music," Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors National Conference, pp. 182-188. Ann Arbor: The Conference, 1922.

Peter W. Dykema, "College Entrance Requirements and College Courses in Music," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 361-366. Chapel Hill, N. C: The Conference, 1928.

Peter W. Dykema, High School Credit Courses in Music. Bulletin No. 10. Ithaca, N. Y: The Conference, 1929. Pp. 22.

[13] Peter W. Dykema, A Survey of Tests and Measurements in Music Education. Bulletin No. 7. Chapel Hill, N. C: The Conference, 1927. Pp. 11.

Peter W. Dykema, Self Survey for School Music Systems. Bulletin No. 15. Chicago: The Conference, 1934. Pp. 32.

[14] Edward B. Birge, "Standards of Attainment in Sight-Singing at the End of the Sixth Grade," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 366-382. Chapel Hill, N. C: The Conference, 1928.

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reports dealt with broader issues of policy and program,[15] and studies of status and tendencies.[16] A few were

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[15] Osbourne McConathy, "Music in the Junior High School," Journal of Proceedings of the Eighteenth Annual Meeting of the Music Supervisors National Conference, pp. 267-289. Tulsa, Oklahoma: The Conference, 1925.

Edward B. Birge, "The Music Competition Festivals," Journal of Proceedings of the Music Supervisors National Conference, Twenty-third Year, pp. 261-269. Ithaca, N. Y: The Conference, 1930.

Will Earhart, Music Supervision in the Public Schools. Bulletin No. 18. Chicago: The Conference, 1936. Pp. 10.

Russell V. Morgan, A Program for Music Education in the Public Schools. Bulletin No. 20. Chicago: The Conference, 1942. Pp. 16.

[16] Peter W. Dykema, "Study of Music Instruction in the Public Schools of the United States," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, pp. 236-247. Tulsa, Oklahoma: The Conference, 1923.

Russell V. Morgan, "Newer Practices and Tendencies in Music Education," Journal of Proceedings of the Music Supervisors National Conference, Twenty-third Year, pp. 269-286. Ithaca, N. Y: The Conference, 1930.

Will Earhart, The Present Status of School Music Instruction. Bulletin No. 16. Chicago: The Conference, 1934. Pp. 20.

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concerned with problems growing out of the economic depression of 1932-1936,[17] problems of intense interest at the time.

Other reports.-- The Research Council made other reports besides those published in the Yearbooks and as Bulletins. The most notable of these were the Information Leaflets, which were also reviewed in Chapter IX. The Leaflets are listed in Table 13 by title and division of subject matter content. The Research Council prepared the leaflets because the headquarters office of the Conference received many requests for help from superintendents, supervisors, teachers, and others interested in music education.[18]

The Work of the Standing Committees

The Conference established standing committees as early as 1910. This section of the chapter reviews the establishment of the committees of the Conference.

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[17] Edgar B. Gordon, Amateur Music. Bulletin No. 14. Chicago: The Conference, 1932. Pp. 14.

Will Earhart, Music Rooms and Equipment, Revised Edition. Bulletin No. 18. Chicago: The Conference, 1938. Pp. 32.

[18] Ann E. Pierce, "Music Education Research Council," Music Educators Journal, 38 (May-June, 1942), 38.

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TABLE 13

DIVISION, TITLES, AND NUMBERS OF THE RESEARCH COUNCIL INFORMATION LEAFLETS

Division and Title	Number
Elementary School Division	
Music education in early childhood	1
Vocal music in the elementary school	2
Instrumental music in the elementary school	3
Rhythmic activities in the elementary school	4
Listening lessons in the elementary school	5
Creative activity in the elementary school	6
Assembly singing in the elementary school	7
Piano instruction in the elementary school	8
Music reading in the elementary school	9
Music in the one- and two-teacher rural school	10
Junior and Senior High School Division	
Vocal music in the secondary school	101
Instrumental music in the secondary school	102
Listening lessons in the secondary school	103
Music theory and history in the secondary school	104
Assemblies in the secondary school	105
Music credit in the secondary school	106
The boy voice in junior high school	107
Vocal music in the rural high school	108
Instrumental music in the rural high school	109

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TABLE 13 (Continued)

DIVISION, TITLES, AND NUMBERS OF THE RESEARCH COUNCIL INFORMATION LEAFLETS

Division and Title	Number
General Problems in Music Education	
Philosophy and purpose of music education	201
Psychological principles of music education	202
Correlation of music and other subjects	203
Integration of music and other subjects	204
Training courses for music teachers	205
Public performances	206
Music as a vocation	207
Radio in music education	208
Problems in music supervision	209
Administrative problems in music education	210
Music rooms and equipment	211
Music relationship between school and community	212
Music tests (prognostic, diagnostic, and achievement	213
Music in social life	214
Music in our churches	215
Music in national defense	216
Music in other American countries	217

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The functions of the committees are analyzed. Especial attention is paid to several committees which did notable work. These committees included those on instrumental affairs, sectional conferences, vocal affairs, music appreciation, book shelves, music contests, and business management.

Establishment of the committees.-- The establishment of the committees was a development in the activities of the Conference from an annual gathering for discussion into a year-around activity. For purposes of analysis, the study of the committees may be divided into three clearly defined periods. The first period covers the years from the establishment of the first committee in 1910 to the adoption of the biennial plan in 1926. Table 14 lists the dates of establishment of the committees during this period, their original chairmen, and the function of each committee. The second period covers the years from the adoption of the biennial plan to 1936. In this year, the committee structure of the Conference was reorganized under President Herman F. Smith. Table 15 lists the committees of the second period. Table 16 lists the committees of the third period, following the reorganization.

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TABLE 14

DATE OF ESTABLISHMENT, ORIGINAL CHAIRMEN, AND FUNCTIONS OF THE COMMITTEES OF THE PERIOD 1910-1926

Date	Committee	Chairman	Function
1910	Music Course for High Schools	Will Earhart	To formulate course of study in high school music
1911	Sunday School Music	Eleanor Smith	To recommend music for Sunday School hymnals
1914	School Room Pictures	Peter W. Dykema	To find pictures related to music
1914	Community Songs	Peter W. Dykema	To select and edit national songs to be used as basis for national folk music
1914	Music Extension	Charles Farnsworth	To aid in the extension of music in the schools
1916	President's Advisory Council	Conference President	To increase membership, aid in research, act as clearing house of information
1917	School Credits	Osbourne McConathy	To work for acceptance of music credit on equal basis with other subjects
1919	State Advisory Committee	Conference President	To assume and extend work of President's Advisory Council

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TABLE 14 (Continued)

DATE OF ESTABLISHMENT, ORIGINAL CHAIRMEN, AND FUNCTIONS OF THE COMMITTEES OF THE PERIOD 1910-1926

Date	Committee	Chairman	Function
1919	Week of Song	H. O. Ferguson	To propagandize school music through observance of week of music activity
1921	Necrology	Charles H. Congdon	To keep records of deceased members
1922	Instrumental Music	Jay W. Fay	To encourage instrumental activities, review publications, promote contests, establish standards
1922	Vocal Music	Edgar B. Gordon	To function in vocal field in same capacities as above
1924	Division of Responsibility	John W. Beattie	To coordinate and assign duties of officers and committees
1924	Sectional Conferences	Peter W. Dykema	To coordinate and integrate sectional conferences, establish policies
1924	Book Shelves for Supervisors	Paul J. Weaver	To select recommended books for supervisors and teachers of music

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TABLE 14 (Continued)

DATE OF ESTABLISHMENT, ORIGINAL CHAIRMEN, AND FUNCTIONS OF THE COMMITTEES OF THE PERIOD 1910-1926

Date	Committee	Chairman	Functions
1924	National Conservatory Movement	Osbourne McConathy	To work for the establishment of a National Conservatory and a Department of Fine Arts in the National government
1924	School Music Propaganda	Edgar B. Gordon	To propagandize school music
1926	Music Appreciation	H. O. Ferguson	To study, organize, and disseminate materials and methods in field of music appreciation
1926	Music Contests	Frank A. Beach	To gather and furnish information about contests (Did not conduct contests)

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TABLE 15

DATE OF ESTABLISHMENT, ORIGINAL CHAIRMEN, AND FUNCTIONS OF THE COMMITTEES OF THE PERIOD 1928-1934

Date	Committee	Chairman	Function
1928	Instrumental Affairs	J. E. Maddy	To assume duties of Instrumental Music committee, conduct and supervise competition-festivals
1928	Vocal Affairs	Ernest G. Hesser	To assume duties of Vocal Music committee, conduct competition-festivals
1928	Conference Business Management	Paul J. Weaver	To study reorganization and establishment of central office
1930	Business Administration	C. C. Birchard	To assume and extend function of Business Management committee
1930	National Camp	Peter W. Dykema	To establish standards for, and inspect, summer music camps
1930	Sphere of Influence	Karl W. Gerhkens	To extend influence of the Conference
1930	Resolutions	Will Earhart	To establish principles and philosophies of the Conference (composed of Council of Past Presidents)

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TABLE 15 (Continued)

DATE OF ESTABLISHMENT, ORIGINAL CHAIRMEN, AND FUNCTIONS OF THE COMMITTEES OF THE PERIOD 1928-1934

Date	Committee	Chairman	Function
1930	Editorial Board	Edward B. Birge	To edit publications of the Conference
1932	Advisory Committee on Conference Finances	C. C. Birchard	To explore and recommend means of financing conference activities
1932	Contacts and Relations	Osbourne McConathy	To make contacts with other organizations and government, and to publicize conference activities
1932	College and University Music	Paul J. Weaver	To study all phases of music in institutions of higher education
1932	Exhibitors	Charles E. Griffith	To maintain contact with exhibitors and Exhibitors Association
1932	Legislative Coordination	John W. Beattie	To coordinate sectional and national conference constitutions and by-laws
1932	Music Administration	George H. Gartland	To study problems in field of music administration

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TABLE 15 (Continued)

DATE OF ESTABLISHMENT, ORIGINAL CHAIRMEN, AND FUNCTIONS OF THE COMMITTEES OF THE PERIOD 1928-1934

Date	Committee	Chairman	Function
1932	Music Education Through Radio	Edgar B. Gordon	To conduct radio activities, study field
1932	Music Theory in Secondary Schools	Maude M. Howes	To study field, gather and disseminate information
1932	Music Education in Rural Schools	Ada Bicking	To study field, gather and disseminate information
1932	School Music in Community Life	Augustus D. Zanzig	To correlate music in schools with community life
1932	School Exhibits	Fowler Smith	To gather and display materials by pupils and teachers at conferences
1932	Transportation	C. E. Lutton	To arrange for railroad and hotel rates and reservations
1934	Century of Progress in Music Education	J. E. Maddy	To furnish music programs for Century of Progress Exhibition
1934	Music and Leisure Time	Osbourne McConathy	To study relation of school music to leisure time activities
1934	Costs and Economic-Social Values of Music Education	C. M. Tremaine	To propagandize value of school music

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TABLE 16

DIVISIONS, ORIGINAL CHAIRMEN, AND FUNCTIONS OF COMMITTEES AFTER THE 1936 REORGANIZATION

Division and committee	Chairman	Function
Music Education		
Adult Education in Music	Osbourne McConathy	To study and report on music education in adult post-school life
Band and Wind Ensembles in Junior and Senior High Schools	William D. Revelli	To study materials and methods in field
Catholic School Music	Rev. Daniel O'Sullivan	To apply findings of conference to music in Catholic schools
College and University Music	John W. Beattie	To study all phases of music in colleges and universities
Community Music	Hazel B. Nohavec	To integrate school and community music
Coordination and Integration of Music in School Curriculum	Hobart Summers	To coordinate and integrate music in school curriculum
Elementary General	Agnes Benson	To study all phases of general music course in elementary school

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TABLE 16 (Continued)

DIVISIONS, ORIGINAL CHAIRMEN, AND FUNCTIONS OF COMMITTEES AFTER THE 1936 REORGANIZATION

Division and committee	Chairman	Function
Music Education (Continued)		
Elementary School Choirs	F. Colwell Conklin	To study materials and methods in field
Elementary School Instrumental	David Mattern	To study materials and methods in field
Experimental Projects in Music Education	Marion Flagg	To collect data on experimental projects in music education
Instrumental Classes	Joseph E. Skornika	To study materials, methods, and procedures in field
Music Appreciation	William C. Hartshorn	To study all phases of subject
Music Education in Churches	Olaf C. Christiansen	To correlate school music and church music instruction
Music Education Through Radio	Arthur Searle	To explore possibilities of radio education in music
Music Supervision	George L. Lindsay	To study purpose, methods, and procedures of music supervision

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TABLE 16 (Continued)

DIVISIONS, ORIGINAL CHAIRMEN, AND FUNCTIONS OF COMMITTEES AFTER THE 1936 REORGANIZATION

Division and committee	Chairman	Function
Music Education (Continued)		
Music Theory in Secondary Schools	Francis Findlay	To study materials, methods, and procedures in the field
Music in Village, Consolidated, and Rural Schools	Samuel T. Burns	To study all phases of field
Operettas and Operas in the Schools	Ida E. Bach	To study educational value, materials, and procedures of operetta production and opera study
Orchestra and String Ensembles in Junior and Senior High Schools	Kenneth Kelley	To study materials, methods, and procedures in field
Piano Class Instruction	Ella Mason Ahearn	To study materials, methods, and procedures in field
Teacher Training	Joseph A. Leeder	To study requirements, trends, and practices in field

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TABLE 16 (Continued)

DIVISIONS, ORIGINAL CHAIRMEN, AND FUNCTIONS OF COMMITTEES AFTER THE 1936 REORGANIZATION

Division and committee	Chairman	Function
Music Education (Continued)		
Vocal Ensembles	Frank C. Biddle	To study materials, methods, and procedures in field
Vocal Materials Reviewing	George O. Bowen	To review new publications
Vocal Music-Junior High School	Clara Ellen Starr	To study materials, methods, and procedures in field
Vocal Music-Senior High School	Edith M. Wines	To study materials, methods, and procedures in field
Voice Training Classes	William Breach	To study materials, methods, and procedures in field
Educational Activities		
Educational Exhibits	Sarah E. O'Malley	To gather and exhibit examples of pupil projects in music
Festivals and Contests	William W. Norton	To study trends and practices in field
Activities Council of the Festivals and Contests	Joseph E. Maddy	To act as liaison group with Board of Control of Contests

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TABLE 16 (Continued)

DIVISIONS, ORIGINAL CHAIRMEN, AND FUNCTIONS OF COMMITTEES AFTER THE 1936 REORGANIZATION

Division and committee	Chairman	Function
Educational Activities (Continued)		
Band Section- Festivals and Contests	A. A. Harding	To study trends and practices in field
Orchestra Section- Festivals and Contests	Charles B. Righter	To study trends and practices in field
Instrumental Ensembles Section- Festivals and Contests	Lee M. Lockhart	To study trends and practices in field
Instrumental Solo Section- Festivals and Contests	E. C. Moore	To study trends and practices in field
Vocal Section- Festivals and Contests	Richard W. Grant	To study trends and practices in field
Organization Committees		
Legislative Coordination	Louis W. Curtis	To coordinate constitutions and by-laws of various conference divisions

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TABLE 16 (Continued)

DIVISIONS, ORIGINAL CHAIRMEN, AND FUNCTIONS OF COMMITTEES AFTER THE 1936 REORGANIZATION

Division and committee	Chairman	Function
Organization Committees (Continued)		
Commercial Exhibits	Arthur A. Hauser	To act as liaison group with Exhibitors Association
Necrology	C. V. Buttelman	To keep records of deceased members
Promotion and Publicity		
Advisory Committee on Conference Finance	C. C. Birchard	To explore and recommend means of financing conference activities
Contacts and Relations	Osbourne McConathy	To make contacts with other organizations and government, and to publicize conference activities
Music Education Broadcasts	Peter W. Dykema	To arrange for radio broadcasts of music in schools
Transportation	C. E. Lutton	To arrange for railroad and hotel rates and reservations

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Functions of the committees.-- An analysis of the functions of the committees, as shown in Tables 14, 15, and 16, shows that these functions were essentially the same as the functions of the Conference as a whole. They included, and still do, the studying of problems in school music, the recommendation of courses of action, the improvement of instruction, materials, performance, and teaching conditions, the general raising of the standards of the profession through the betterment of teacher training and in-service training, and the conducting of the business matters of the Conference.

The Committee on Instrumental Affairs.-- The Standing Committee on Instrumental Affairs was appointed in 1922. Its first chairman was Jay W. Fay, who served until 1926. In that year, Joseph E. Maddy was appointed chairman of the committee. He served in that capacity until the committee was dissolved in 1935.

The committee was the most active of the conference groups, especially during the first half dozen years of its existence. It functioned almost as an autonomous unit within the Conference. Its activities were financed principally through income derived from the festival-competitions, and, in its early years, by

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the National Bureau for the Advancement of Music.

The committee was the most active agency in the country in the improvement and expansion of instrumental music in the schools. It was instrumental in the establishment and development of the state and national band and orchestra contests, and in their improvement in management and purpose. The committee members wrote many articles on the value, technique, aims, methodology, and standardization of band, orchestral, and instrumental class teaching. The committee made censuses of the instrumental teachers through the state chairmen. It was influential in the improvement of materials for school organizations; this involved the selection, arrangement, editing, cross-cueing, and standardization of instrumentation of the compositions. It was active in the establishment of small ensembles, piano classes, and post-school civic and community groups in the schools. It organized the National High School Orchestra, which made its first appearance in Detroit at the 1926 conference. It organized nation-wide band and orchestra clinics.

In 1933 the committee turned the management and conducting of the national contests over to the

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National School Band and Orchestra Associations. During the 1934-1936 biennium, the Committee on Instrumental Affairs was dissolved, after a long service of great accomplishment. Its functions were assumed by the National School Band and Orchestra Associations and other committees of the Conference.

The Committee on Instrumental Affairs made a major contribution to the development of the organizational functioning of the Conference. This committee marks the first instance of the interlocking of the national and sectional conferences, at the time when the sectional groups were independent organizations. The committee, under Jay W. Fay, divided the country into five districts. Each district was under the supervision of one of the committee members. The Eastern Conference states were placed under the supervision of Victor L. V. Rebmann, who was the chairman of the Eastern's Committee on Instrumental Affairs. The national committee worked together and avoided duplication of work and effort through this means. In like manner, the Southern Conference coordinated its work with the National Conference committee. This type of interlocking and cooperation was a major step toward the development of the

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biennial plan of meeting and the attendant reorganization of the conferences into a single group.

The Committee on Sectional Conferences.-- The Committee on Sectional Conferences was organized in 1923, and made its first report in 1924. The work of this committee was discussed in Chapters IV and V. It was instrumental in defining the policy of the National Conference toward the sectional conferences, and in establishing the biennial plan of meeting.

The Committee on Vocal Affairs.-- The Standing Committee on Vocal Affairs was appointed in 1926, with Ernest G. Hesser as chairman. This committee functioned in the same manner in vocal affairs as did the Committee on Instrumental Affairs in the instrumental field. It was active in the study of vocal problems in the schools. The committee developed the national vocal contests, in the same manner as the instrumental committee did the band and orchestra contests. It organized and presented the National High School Chorus at the 1928 conference. In 1936 the National School Vocal Association assumed the functions and duties of the Committee on Vocal Affairs.

The Committee on Vocal Affairs profited by the experience of the Committee on Instrumental Affairs,

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and applied to its work the lessons learned by the latter group.

The Committee on Music Appreciation.-- The Committee on Music Appreciation was organized in 1926, with G. O. Ferguson as chairman. Alice Keith assumed the chairmanship in 1928. Sadie Rafferty became the chairman in 1932, and held the post until the reorganization of the committees in 1936.

The committee functioned in the field of music appreciation in the same manner that the Instrumental Affairs committee did in its field. It made studies and surveys, inaugurated appreciation or music discrimination contests, established a department in the Journal, and distributed materials for the appreciation programs of various radio companies.

The Committee on Book Shelves.-- The Committee on Book Shelves for Supervisors was established in 1924. Paul J. Weaver was the chairman until 1928, when H. S. Spencer assumed the post. The committee was dissolved in 1932.

The function of the committee was to select and recommend books in the field for supervisors and teachers of music. The books were recommended according

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to their value, the most valuable being placed first on the list. This means of listing books was quite popular at the time. The method began with the Harvard Classics, which were often referred to in advertisements as "Dr. Eliot's Five Foot Shelf of Books."

Committee on Music Contests.-- The Committee on Music Contests was organized in 1926. Frank A. Beach was appointed as chairman, and served in this capacity until 1936, when the committee was dissolved. The committee first functioned as a fact-finding agency, and as a means of disseminating information concerning the organization and management of contests. It did not manage the contests. The contests were managed by the Committee on Instrumental Affairs.

The activities of the committee expanded during the decade of its existence. It made recommendations for the improvement of the competition festivals. Under its guidance, a trend developed toward the festival, rather than the competitive, type of meeting. The committee was instrumental in changing the means of placing the groups in the scoring, from a ranking toward a rating plan. An exhaustive list of test selections was compiled by the committee. It changed the emphasis from

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competition between the entrants to the improvement of performance. It defined and evaluated the educational aims of the competition-festivals. The committee was influential in introducing such phases of the competition-festivals as massed performances, pre-contest clinics, sight reading events, better classification of the entries, presentation of programs by artists and professional ensembles, and the appearance of guest conductors of note. After 1936, the National School Band, Orchestra, and Vocal Associations assumed the functions of the committee.

Committee on Business Management.-- The Committee on Business Management was organized in 1928, and reorganized in 1930 as the Business Administration Committee. In 1932 it was again reorganized, as the Advisory Committee on Conference Finance. Paul J. Weaver was the chairman during the first two years. Clarence C. Birchard succeeded him, and remained in the post until the committee was dissolved in 1940.

The chief function of the committee was to reorganize the business affairs of the Conference, and to find new sources of revenue. The first function was fulfilled by the reorganization of the Conference in 1930. The second function was fulfilled in the establish-

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ment of the life and contributing classes of membership. The committee devoted considerable time to the soliciting of memberships for these groups. It also aided in the increasing of the general membership of the Conference through publicizing the Conference and its work. One of the chief means of accomplishing this was through radio broadcasts of school music activities.

Other standing committees.-- There were other standing committees which did important and valuable work. These included the several committees devoted to the discussion and investigations of various phases of music education. They were the committees on music education through radio, music theory in secondary schools, rural school music, and school music in community life. The names of the committees suggest their fields of activities.

The Commission on Costs and Economic-Social Values in Music Education was established in 1933, with C. M. Tremaine as chairman. Its function was to study the economic and social values of music education, and to furnish the results to conference members and others interested in music education. This work was done at the heighth of the depression, when many music departments were suffering the effects of retrenchment policies of boards of education.

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Summary and Interpretation

The Conference delegated its work to committees as it increased in size and unwieldiness. The trend throughout the years of its existence has been toward greater participation on the part of the general membership in the work of the organization through membership on committees and in study groups.

A committee of major importance to the Conference is that known as the Research Council. This body was established in 1918, on an elective basis. No term of office was defined, although the members might elect additions to their number. Within a few years criticism of the Council grew to such an extent that the Conference constitution was amended to provide for election of Council members for regular terms, a certain number to retire at each election period.

In spite of its name, the primary function of the Research Council has been the recommendation of policies to the music education profession and to the Conference, rather than the conduct of research. Many of the numerous reports of the Council have been based to some degree upon data collected through surveys of practice and opinion.

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Practically all major areas of music education- e. g., curriculum, methods of instruction, administration, and evaluation- have been explored by the Research Council. The reports of the Council, appearing as Bulletins, as Information Leaflets, and in the Journal, have attained considerable prestige and undoubtedly have influenced the thinking and practice of conference members.

Upwards of eighty standing committees have been authorized by the National Conference during its history. These committees have enlisted the services of large numbers of Conference members. They have dealt with numerous problems and topics, ranging from "Community Songs" (1914) to "National Conservatory Movement" (1924), from "Conference Finances" (1932) to "Music Education Broadcasts" (1936). Among the committees most widely known may be mentioned those on "Instrumental Affairs" (1922), "Sectional Conferences" (1923), "Book Shelves for Supervisors" (1924), "Vocal Affairs" (1926), "Music Appreciation" (1926), "Music Contests" (1926), "Business Management" (1928), and "Costs and Economic-Social Values in Music Education" (1933).

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CHAPTER XI

ACTIVITIES OF THE CENTRAL OFFICE, AND FINANCIAL CONTROL

Introduction

Scope of the chapter.-- This chapter is concerned with the central office of the Conference and with the financial control of the organization, a problem closely related to the establishment of the office. The functions of the office are analyzed. The sources of revenue and the disbursement of the money are discussed, with special reference to conditions during three periods: 1907 to 1914, 1914 to 1930, and 1930 to the present.

Establishment of the Central Office

The need for a central office.-- It was stated in Chapter IV that the activities of the Conference grew so rapidly from 1914 to 1926 that the need for a central office and for an executive secretary were keenly felt. The duties of the editor of the Journal had become arduous, and the post of treasurer required a great deal of exacting work. The work of the president involved much correspondence and travel on conference business.

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By 1926, the Conference leaders were studying the problem of securing a full-time secretary. Nothing was done at that time because of the problems posed by the change to the biennial plan.[1]

In a report presented to the 1928 meeting,[2] a special committee pointed out that the problem was that of financing the salary for the type of man that was needed. The committee recommended that the Conference should economize during the next two years and raise sufficient additional funds to make possible the engagement of an executive secretary.

The 1930 revision of the constitution.-- The constitution was revised at the 1930 meeting in order to make possible the establishment of a central office and the appointment of an executive secretary. The Business Administration Committee worked on the problem from Christmas, 1929, to the time of the meeting in the spring.[3]

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[1] Karl W. Gehrkens, "Committee on Full-Time Secretary," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, p. 281. Chapel Hill, N. C: The Conference, 1926.

[2] Paul J. Weaver, "Report of the Committee on Conference Business Management," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 318-319. Chapel Hill, N. C: The Conference, 1928.

[3] "Minutes of the Business Meeting," Journal of Proceedings of the Music Supervisors National Conference, Twenty-third Year, pp. 217-219. Ithaca, N. Y: The Conference, 1930.

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The duties of the executive secretary were prescribed in Section 6 of the By-Laws of the amended constitution.[4] The section read as follows:

Section 6. The Executive Secretary shall keep a complete and accurate record of the proceedings of all meetings of the Conference and all meetings of the Executice Committee, shall conduct the business of the Conference in accordance with the Constitution and By-Laws, and in all matters be under the direction of the Executive Committee. In the absence of the Executive Committee, he shall be under the direction of the President. He shall receive all moneys due the Conference, and shall countersign all bills approved for payment by the Executive Committee or by the President, in the intervals between the meetings of the Executive Committee. He shall have his records present at all meetings of the Executive Committee. He shall keep a list of members of the Conference, and shall revise this list annually. He shall be Secretary of the Executive Committee and Custodian of all property of the Conference. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official publications of the Conference, and shall report the financial standing of the Conference to the President monthly. He shall submit an annual report to the Executive Committee. At the expiration of his term he shall turn over to his successor all money, books, and other property of the Conference. He shall serve at the pleasure of the Executive Committee.

The establishment of the central office.--

The central office was established in Chicago, Illinois, during the summer of 1930. The Executive Committee, after

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[4] "Constitution," Journal of Proceedings of the Music Supervisors National Conference, Twenty-third Year, p. 9. Ithaca, N. Y: The Conference, 1930.

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long deliberation, decided to locate the office in that city because of its central location. The presidents of the sectional conferences cooperated with the enterprise, and started to make use of the new organization immediately.[5] The establishment of the office was an important factor in the unification of the conferences.

The office was located in the Lyon and Healy Building at 64 East Jackson Boulevard. This building is a large music center of Chicago. The equipment of the Journal office was shipped there from the home of Paul J. Weaver in Ithaca, New York. The equipment and records of the office of the treasurer were shipped from the home of Frank Percival in Stevens Point, Wisconsin. Over five tons of equipment and files, Yearbook, Bulletin, and Journal stock, and miscellaneous office supplies were shipped from Ithaca. An additional ton was sent from Stevens Point.[6] The new office started with complete card files, addressograph mailing list, addressograph

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[5] Russell V. Morgan, "President's Corner," Music Supervisors Journal, 17 (October, 1930), 6.

[6] Frank C. Biddle, Business Administration of the Music Educators National Conference. Chicago: The Conference, 1934. Unpublished Monograph.

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machine, typewriters, membership records, files, and other necessary equipment.[7]

Appointment of the secretary.-- The Executive Committee appointed Clifford V. Buttelman to the post of executive secretary. Buttelman has remained in the position to the present time (1948). He had had experience in newspaper and magazine writing and management, advertising writing and selling, the establishment and management of a chain of music studios, the editorship of a music magazine, and the executive secretaryship of the New England Music Festival Association. This last connection was of especial value in the training for the management of the national competition-festivals.

Buttelman was described in 1930 by President Morgan as possessing a wide background of knowledge regarding the musical trends of the country, a wide acquaintance in musical circles, and a quiet and highly efficient personality.[8] It is no exaggeration to say that the executive secretary was and is the key individual in the Conference,

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[7] Frank C. Biddle, op. cit.

[8] Russell V. Morgan, "President's Corner," Music Supervisors Journal, 17 (October, 1930), 8.

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and that it has been largely through his guidance that the Conference has grown into the organization it has become.

Description of the Central Office

Physical plant and equipment.-- The central office occupies a suite of office rooms on the eighth floor of the Lyon and Healy Building. The suite includes a reception room, two general offices, an office for the executive secretary, two large stock rooms for the storage of books, magazines, stock, and other supplies, and a lounge room for the office force. The suite is attractively decorated and lighted.

The office of the secretary is large enough to contain several desks, tables, and chairs, and a large conference table, around which the Executive Committee holds its deliberations. The outer offices hold the usual office equipment. A reception room leads into the suite.

The office force.-- The office force varies in size between twelve and fifteen members, according to the varying demands of the work during the year. For the most part the employees are persons who have had special training in two or more fields. They include correspondents,

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a stenotypist, stenographers, accountants and bookkeepers, addressograph operators, and filing clerks. The force also looks after the production of the Journal, Yearbooks, Bulletins, and other Conference publications. The staff includes persons who have experience in publishing, editing, proofreading, advertising writing, and the general mechanics of the production of publications.

The bookkeeping system is under the supervision of a certified public accountant. The bookkeeper is bonded. Theft insurance is carried for the protection of money in transit between the office and the bank.

Functions of the Central Office

The central office functions as an integrating unit for the Conference. Its principal duties include the dissemination of information, publication and promotional activities, coordination of Conference activities, field services, and the conducting of the organizational activities of the Conference.

Dissemination of information.-- The central office has become the chief clearing house in the United States for all matters pertaining to music education and the numerous activities carried on as adjuncts to

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the music education program.[9] Administrators in schools and colleges, state and national education departments, as well as music educators, both members and non-members of the Conference, look to the office for aid or information on every conceivable point in connection with music education. Most of the inquiries are not answered by the office, but are referred to the officers and members of the Conference. Many of the requests are, of course, answered by published material that is on hand in the office.

Publication activities.-- It has been pointed out before that the central office is the publication center of the Conference. It is here that the mechanics of publication are carried on. The material for the publications is proofread, the dummies are set up, the cuts are collected and placed, and the final proofs are checked. The material is edited at the office, after preliminary reading and acceptance by members of the editorial board. The advertising copy is solicited, proofread, and spaced by the office staff. After the printing and binding of the material, the publications

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[9] Frank C. Biddle, op. cit.

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are mailed from the office.

The central office is responsible for the maintenance of the subscription list of the Journal. Included in this activity is that of subscription solicitation and promotion.

Promotional activities.-- The central office is the agency used for the purpose of securing new members, subscribers, advertisers, and purchasers of the publications of the Conference. Membership campaigns are conducted by the office. The literature advertising the meetings of the various units of the Conference is mailed from the office.

An important promotional activity of the Conference is that of arranging radio broadcasts of school music activities. The office is the coordinating agency for these broadcasts.

Much promotional activity for school music as a whole is conducted by the central office through correspondence. The Conference, through the office, has been instrumental in establishing music departments in schools and school systems in which none had previously existed. This was accomplished by giving advice and suggestions to school administrators concerning the

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installation of departments of music in their schools.[10]

Coordinating activities.-- The central office is the principal coordinating agency of the Conference. It was pointed out in Chapter VII that the office was instrumental in unifying the sectional conferences. The office was instrumental in unifying the state units as well. After the reorganization of 1940, the state groups became the basic units of the Conference, with the divisional units intermediary between them and the national organization. The central office stands at the top of this hierarchy.

Field services.-- The personnel of the central office act as field agents for the Conference in the organization and management of the meetings of the various units. Most of the business details of the operation of the meetings are handled by the trained and experienced office force. Such details include hotel arrangements, printing and distributing advertising literature, printing of programs, rental of space, banquet details, arrangements for visiting musical organizations, and scores of other details which usually occur in connection with a large convention.

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[10] Frank C. Biddle, op. cit.

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Other organizational activities.-- The central office handles other organizational activities of the Conference. These include the work in connection with the organization of new In-and-About Clubs, state units, music contests and festivals, and state music education meetings. The central office was instrumental in organizing the war activities of the Conference. These activities were described in Chapter VIII.

Conference Finances From 1907 to 1914

Sources of revenue.-- The activities of the Conference in the early years from 1907 to 1914 were financed entirely by membership dues and the money accruing from the sale of the Journals of Proceedings to non-members. The Journals of Proceedings never brought in enough income to pay for the cost of their publication.

The amounts of the dues were established at the time of the adoption of the first constitution in 1910, at one dollar for active membership after the first year, two dollars for the first year, and fifty cents for associate memberships. The Journal of Proceedings was sent to active members for no extra

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charge beyond their active dues. The books were sold in comparatively few instances to non-members for one dollar apiece. No income was derived from any other source.

Expenditures.-- The expenditures in the years from 1907 to 1914 were confined to routine expenses incurred in promoting and operating the annual meetings. These expenses involved such items as postage for those members and officers who planned the meetings and mailed the circulars advertising them, printing of programs, notices, and circulars, and the cost of a professional stenographer for the meetings. In 1914, a few additional items appeared. These are presented in Table 17.

A typical treasurer's report.-- Table 17 presents the treasurer's report for 1914, which is typical for the years 1907 to 1914. It will be noted that honorariums were paid to A. S. Faulkner and W. Clippinger, who were guest speakers. The amount paid to T. P. Giddings was for various expenses which he incurred as chairman for local arrangements. All of the work in conjunction with the operation of the meeting was voluntary on the part of the members.

James McIlroy served as treasurer from 1911 to 1921. The duties of the office became more arduous with

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TABLE 17

TREASURER'S REPORT FOR 1914,[11]
TYPICAL OF THE PERIOD 1907-1914

Year	Items	Amounts
1914	Income	
	Balance in treasury	310 62
	Dues	327 00
		637 62
	Disbursements	
1913	Stenographer	17 90
	To Dykema, reports	32 00
	National Federation Music Club dues	3 00
1914	National Federation Music Club dues	3 80
	Advertising, programs	21 03
	Printing, Journal of Proceedings	182 06
	Florist	4 00
	Printing	3 00
	President, postage	10 05
	Mr. Mason, postage	7 70
	Treasurer, postage, etc	8 96
	Piano rental	5 00
	A. S. Faulkner	35 00
	W. Clippinger	27 00
	National Federation Music Club	3 00
	T. P. Giddings	147 75
	Telegrams	5 41
		544 65
	Cash on hand	92 97
		637 62

[11] James McIlroy, "Treasurer's Report," Journal of Proceedings of the Seventh Annual Meeting of the Music Supervisors National Conference, p. 114. Minneapolis, Minnesota: The Conference, 1914.

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each year, but McIlroy served the Conference with devotion in his office.

Journal Finances

The Journal was founded in 1914. It has not only been self-sustaining throughout its life, but the profits derived from its publication have helped support other activities of the Conference. In 1930, the financial affairs of the magazine were taken over by the central office, and the profits have since been paid into the general fund of the Conference.

Support of the Journal.-- The Journal was financed almost exclusively from revenue derived from the sale of advertising space. This income amounted to $1,309.16 the first year of publication. By 1920 the income from advertising amounted to $4,458.45. The income rose with every year of the Journal's existence. In 1923, the income amounted to $8,026.04. This sum included several hundred dollars that were realized from the sale of the mailing list and of Bulletins. In 1927, the income amounted to $34,523.70. The large increase was due to the fact that the Journal became the official magazine of the sectional conferences that year. In

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1929-1930, the last year before the establishment of the central office, the income totalled $50,494.51.

There were two small sources of income other than that of the advertising and the sale of other publications. These were from the sale of the magazine to non-members after 1926, and from a fund realized from contributions by members of the Conference prior to 1930. The contributions were made as a token of appreciation of the value of the Journal. The fund started in 1916, and grew each year until, by 1926, approximately three hundred dollars a year was realized by this means.

In 1926, one and a half dollars of the active membership dues was apportioned to the Publication Fund, which was started that year.[12] The fund was used for the payment of the publication of the Journal of Proceedings. Income from the Journal helped to pay the loss on the books, which cost more than the money allotted to the fund.

In 1930, the Journal of Proceedings was no longer sent free of charge to the members. One dollar

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12 "Constitution," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, p. 8. Durham, North Carolina: The Conference, 1926.

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of the active membership dues was then applied to the payment of the subscription to the Journal. Non-members of the Conference could subscribe to the magazine at the same rate.[13]

Expenditure of surplus.-- The revenue from the Journal has supported various other activities of the Conference. In its first year, for example, the Journal paid $102.27 toward the printing of the Journal of Proceedings.[14] The Journal furnished practically all the financial aid that the Educational Research Council received during the decade of the twenties. For example, the Journal turned $200 over to the Council in 1921, and $205.23 in 1922.

The Journal proceeds paid for a large amount of office equipment. The amounts paid for equipment included: 1922, $50.00; 123, $978.32; 1924, $272.55; 1928, $1,001.27; 1929, $4,430.87. The last amount included the cost of shipping the equipment to Chicago.

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[13] C. V. Buttelman, "Headquarters Matters," Music Supervisors Journal, 17 (October, 1930), 72.

[14] Peter W. Dykema, "Financial Report of the Editor of the Bulletin," Journal of Proceedings of the Eighth Annual Meeting of the Music Supervisors National Conference, p. 21. Lincoln, Nebraska: The Conference, 1915.

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The office expenses mounted steadily. The office staff increased with the growth of the Journal. The cost of stationery, postage, office supplies, and the like, mounted with the increased activity of the staff. This fund grew from $23.75 in 1915 to $12,725.16 in 1929. Included in these costs was the money spent in conducting the membership campaigns. The Journal staff assumed this function in 1926.

Another activity conducted by the Journal staff was the compilation and maintenance of the mailing list. This activity accounted for the following expenditures: 1923, $815.69; 1924, $414.04; 1926, $433.11; 1928, $2,594.42; and 1929, $355.91. The sale of the lists to publishers and others engaged in the music business realized a considerable amount of revenue. These amounts included: 1923, $693.00; 1924, $524.00; 1925, $672.27; 1926, $1,051.02; 1927-1928, $3,891.17; 1929-1930, $7,034.59.

Conference Finances From 1914 to 1930

Expansion of activities.-- The marked expansion in Conference activities from 1914 to 1930 was described in Chapter IV. This expansion was reflected

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in the treasurers' reports of the period. Table 18 presents selected items from the treasurers' reports that are illustrative of this expansion.

Sources of revenue.-- The principal source of revenue during the period 1914-1930 continued to be from the membership dues and the sale of the publications of the Conference. The Conference sought new means of raising revenue to meet the increasing demands of the expanded activities.

The dues for active membership were $2.00 for the first year, and $1.00 for renewals from 1910, when the first constitution was adopted, until 1920. In that year, the dues were raised to three dollars for the first year, and two dollars for each succeeding year. The associate membership dues were fifty cents in 1915, one dollar in 1920, and two dollars in 1923. Contributing memberships were established at the 1923 meeting. Members with this status paid five dollars annually, but were given no special privileges, beyond those of the active members.[15]

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[15] K. W. Gehrkens, "Report of the President," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, p. 228. Tulsa, Oklahoma: The Conference, 1923.

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TABLE 18

SELECTED ITEMS FROM THE TREASURERS' REPORTS, 1921-1930, ILLUSTRATING THE EXPANSION OF CONFERENCE ACTIVITIES

Date	Item	Amount
1921	P. V. R. Key, publicity	$ 100.00
	St. Joseph speakers	174.02
	President's expenses	182.53
	State Chairmens' expenses	63.84
1922	Clerical work	165.60
	Sundries	168.75
	Nashville meeting expenses	525.64
	State Chairmen's expenses	82.27
	Officials' expenses	306.50
1923	Postage	269.00
	President's expenses	241.39
	State Chairmen's expenses	219.39
	Conference expenses	704.54
1924	Membership campaign	321.16
	Office supplies	322.00
	Conference expenses	5199.69
	President's expenses	314.94
	Treasurer's office	500.00
1925	Clerks	526.72
	President's expenses	612.51
	Membership campaign	162.64
	Conference expenses	6416.72
1926	Clerk	179.80
	State Chairmen's expenses	637.51
	Conference expenses	4767.65
	President's expenses	225.00
1928	Conference expenses	1973.09
	Meeting expenses	1249.98
1930	High School Orchestra	4490.03
	High School Chorus	576.95

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Another source of income was that secured from the rental of exhibition space at the meetings. Seventy-five dollars resulted from this source at the Philadelphia meeting of 1920. This amount, the first instance of such an income, was a contribution of the exhibitors.[16] In 1923, under President Gehrkens, the Conference started charging the exhibitors a rental for the space occupied by the exhibits.[17] The rental fees resulted in an income of $1,245.00 to the Conference in that year. The rental of space was an important source of revenue for the Conference in the following years. It was pointed out in Chapter VI that the Music Education Exhibitors Association assumed the control of the distribution and rental of the exhibit space in 1926.

A typical treasurer's report.-- The report of the treasurer for the year 1926, presented in Table 19, may be taken as typical for the period under discussion. This

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[16] K. W. Gehrkens, "Treasurer's Report," Journal of Proceedings for the Fourteenth Annual Meeting of the Music Supervisors National Conference, p. 261. Providence, Rhode Island: The Conference, 1921.

[17] K. W. Gehrkens, "Report of the President," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, p. 229. Tulsa: Oklahoma: The Conference, 1923.

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TABLE 19

TREASURER'S REPORT* FOR 1926,
TYPICAL OF THE PERIOD 1914-1930

Item	Amounts	
Receipts		
Balance from 1925		$ 927.00
Renewals	$ 2308.00	
New members	3552.00	
Associate members	1708.00	
Contributing members	535.00	
Book Sales, Treasurer's office	4.00	
Exhibitors	203.00	
General Conference cash	2779.90	
Sundry Cash	1045.60	
Total	12135.50	
Total of all cash		13062.50
Disbursements		
Printing, including 1925 book	4096.24	
Clerk	179.80	
Refunds on memberships	37.00	
State Chairmen expense	657.51	
Conference expense, dinners, etc.	4767.65	
President's expense	225.00	
Treasurer's expense and office	207.93	
Sundries	339.37	
Total	10510.50	10510.50
Balance		2552.00

* A. Vernon McFee, "Treasurer's Report," Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, p. 291. Chapel Hill, North Carolina: The Conference, 1926.

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report is selected for this study, as it is the last of the annual treasurers' reports.

Several of the items are noteworthy. There were 1,154 renewed memberships, 1,184 new memberships, and 854 associate memberships in the Conference that year. One hundred and seven members paid the $5.00 contributer's fee. The membership dues were the principal source of income. The largest expense of the year was that of the operation of the meeting. The next largest was for the printing of the 1925 Journal of Proceedings. A striking fact is that only $179.80 was paid for professional help in the form of clerk's expenses. The greater portion of the work of the Conference was done by the members on a voluntary basis.

Conference Finances From the Reorganization of 1930 to 1940

As already noted, the finances of the Conference were handled by the staff of the central office following the establishment of the business office in 1930.

Sources of income.-- The income of the Conference in the period from 1930 to 1940 came from the same sources as in previous years. To these sources was

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added a small income from the interest from investments made from the surpluses of the Conference.

Two new classes of memberships were added in 1930. These classes were of sustaining members, who paid fifty dollars annually, and of life members, who paid one hundred dollars upon application. Contributing membership dues were raised to ten dollars annually.

Expenditures.-- Expenditures after 1930 were for purposes similar to those before that date, with the exception of the expense for the central office and its staff. As costs increased, the Conference began to spend money in order to increase irs revenue. After 1934, about $500 was paid annually for commissions on advertising solicitation, and approximately $1000 on promotion and membership campaigns.

A typical financial statement.-- The annual report of 1938 is presented in Table 20 as being typical of the period from 1930 to 1940. The activities suggested by this table are more involved and complex than those of the previous decade. Most of these activities were still conducted on a voluntary basis by the members.

The statement does not include the financial transactions of the auxiliaries. Only the finances

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TABLE 20

FINANCIAL STATEMENT OF 1938,* TYPICAL OF THE PERIOD 1930-1940

Items	Amounts	
Receipts		
Total cash on hand, July 1, 1937....		$15,950.35
Membership dues, life.....	$ 1,547.00	
Membership dues, other.....	4,790.75	
Collections, Sectional Conferences..	2,690.50	
Collections, other organizations....	1,530.00	
Funds held and disbursed for Sectional Conferences..	4,700.92	
Reimbursements for funds advanced to Sectional and other organizations..	4,731.40	
From North Central Conference.....	500.00	
Convention receipts.....	15,564.60	
Exhibit receipts.....	4,313.69	
Journal receipts.....	32,202.93	
Mailing list sales.....	1,408.14	
Yearbook sales.....	2,820.75	
Bulletin sales.....	404.50	
Interest and discount received.....	227.82	
Income on investments.....	430.43	
Miscellaneous receipts.....	403.23	
General warrants.....	24.05	
		78,290.75
Total funds to be accounted for...		94,241.10
Disbursements		
General and administrative expense:		
Cleaning.....	37.35	
Electricity.....	332.12	
Mailing.....	1,061.04	
Rent.....	2,055.00	

* C. V. Buttelman, "Statement of Receipts and Disbursements," Thirty-first Yearbook of the Music Educators National Conference, pp. 446-447. Chicago: The Conference, 1938.

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TABLE 20 (Continued)

FINANCIAL STATEMENT OF 1938,
TYPICAL OF THE PERIOD 1930-1940

Items	Amounts	
Salaries	$20,139.31	
Stationery and supplies	537.84	
Printing	532.09	
Telephone and telegraph	715.06	
Miscellaneous	554.73	
Insurance and employees' bonds	106.65	
Exchange	225.02	
Office equipment	432.04	
Auditing	150.00	
Travel expense, executive office	994.10	
Travel, National President	648.91	
Travel, Executive Committee	255.36	
Office expense, President	142.75	
General Committee Expense	205.26	
		29,124.83
Journal Expense:		
Advertising mail	41.51	
Cuts and photos	583.09	
Postage	946.35	
Printing	11,302.89	
Travel	10.00	
Salaries	2,127.18	
Stationery and supplies	242.00	
		15,253.00
Mailing list and membership records	109.92	
Yearbook expense	3,771.22	
Bulletin expense	20.41	
Promotional expense	1,160.90	
Funds advanced for Sectional Conferences and other organizations	4,906.48	
Proportionate share of dues to Sectionals	2,566.26	

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TABLE 20 (Continued)

FINANCIAL STATEMENT OF 1938,
TYPICAL OF THE PERIOD 1930-1940

Items	Amounts	
To other organizations- dues.....	$ 2,296.74	
Miscellaneous accounts payable.....	396.94	
Convention expenses.....	15,117.75	
Discount paid.....	396.94	
Advertising commission paid.....	441.45	
Subscription commission paid.....	41.05	
Research Council expenses.....	26.50	
Returned checks.....	.30	
		79,842.22
Total Balance, July 1, 1938.....		14,398.88
Represented by		
Cash in bank and on hand.....	7,320.47	
U. S. Government bonds:		
General Fund (par 1,500).....	1,374.30	
Life Membership Fund (par 6,000).....	5,704.11	
		14,398.88

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of the national conference are under consideration in this study.

Conference Finances From 1940 to the Present

The financial problems of the Conference from 1940 to the present have been similar to those of previous periods. Membership dues during the war years of 1941-1945 did not fall off as much as might have been expected. This was due to two facts: that intensive membership campaigns were waged, and that the Conference was engaged in a vital program.

Sources of income.-- The sources of income remained the same after 1940 as they had been in the previous years. The income from the advertising in the Journal remained fairly constant throughout the years from 1930 on.[18] The amount of money realized from the subscriptions to the Journal showed an increase during the period from 1940 on.

More active members were enrolled during the years in which divisional meetings were held than during

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[18] C. V. Buttelman, Report of the Executive Committee Meeting, p. 23. Chicago: The Conference, 1943. Unpublished Bulletin.

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the years of the national meetings.[19] From 1940, there was a downward trend in the number of active members of the National Conference. This trend was the result of the restrictions on the attendance at the meetings caused by the war, and the installation of the state unit plan.

Under the state unit plan, many members enrolled as partial, rather than full, members of the national organization. From such members the National Conference receives no revenue except the subscription to the Journal.[20] After the close of the war and the resumption of the national meetings in 1946, the active membership again took an upward spurt.

A new source of income to the national treasury after 1940 was that of grants by the Pan-American Union. These grants were made in the interest of improved Pan-American relationships through the fostering of Latin-American music in the schools of the United States. In 1941-1942, for example, the Pan-American Union granted $2,256.10 to the Conference.[21]

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[19] C. V. Buttelman, op. cit.

[20] Ibid.

[21] Ibid.

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Expenditures.-- There were several marked increases in expenditures following 1940. The amount spent upon executive office travel was increased, due to the additional work entailed in the organization of the state units. Another increase was in general committee expense. In 1940-1941 the American Unity Through Music Committee incurred travel and office expenses, and printed and mailed brochures promoting its work.[22] The work of the curriculum committees during the war years resulted in additional expenditures by the Conference.

A typical budget.-- The budget for the year 1943-1944, presented in Table 21, may be regarded as typical for the war years. The activities shown by the budget are about the same as in the previous years, except that no national meeting was held. The amount of money under each item was reduced.

Summary of income and expenditures.-- Table 22 is a summary of the income and expenditures of the Conference from 1922 to 1944, which date is the latest for which figures are available. It will be noted that there was a gradual increase in the amounts of money

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[22] C. V. Buttelman, op. cit.

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TABLE 21

CONFERENCE BUDGET FOR 1943-1944,* TYPICAL FOR THE YEARS AFTER 1940

Items	Amounts	
Income		
Journal advertising	$22,000.00	
Journal subscriptions	7,500.00	
Yearbooks	300.00	
Bulletins	250.00	
Dues	3,500.00	
Mailing list	750.00	
Exhibits	1,500.00	
Life memberships	100.00	
Discount	100.00	
From C. G. Conn	4,000.00	
		$40,000.00
Expenses		
General		
Miscellaneous	275.00	
Auditing	150.00	
Electricity	300.00	
Rent	2,100.00	
Insurance	150.00	
Telephone and telegraph	600.00	
Postage	700.00	
Exchange	200.00	
Printing, stationery, supplies	750.00	
Towel service	25.00	
Mailing List department	75.00	
		5,325.00

* C. V. Buttelman, Report of the Executive Committee Meeting, p. 29. Chicago; The Conference, 1943. Unpublished Bulletin.

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TABLE 21 (Continued)

CONFERENCE BUDGET FOR 1943-1944,
TYPICAL FOR THE YEARS AFTER 1940

Items	Amounts	
Journal		
Journal printing	$12,000.00	
Postage	1,200.00	
Wrappers	300.00	
Cuts and photographs	250.00	
Advertising mailing	40.00	
Miscellaneous	35.00	
Commissions on subscriptions	150.00	
		$13,975.00
Promotion	1,000.00	
Executive office travel	1,000.00	
Executive Committee expense	750.00	
Bulletin printing	250.00	
Bulletin postage	15.00	
Yearbook postage	50.00	
Discount	350.00	
Salaries	16,400.00	
National President office	150.00	
National President travel	150.00	
		20,215.00
Total expenses		39,515.00
Surplus		485.00

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TABLE 22

SUMMARY OF INCOME AND EXPENDITURES
OF THE CONFERENCE, 1912-1944

Year	Income	Expenditures
1912.....	$ 330.89	$ 83.80
1913.....	494.59	183.97
1914.....	637.59	544.65
1915.....	676.06	286.60
1916.....	1,342.46	1,078.05
1917.....	1,507.41	981.96
1918.....	1,543.95	1,169.75
1919.....	1,728.20	1,478.31
1920.....	4,186.39	3,447.14
1921.....	4,453.55	2,918.16
1922.....	6,039.19	3,476.08
1923.....	9,409.35	4,780.62
1924.....	14,173.97	12,339.36
1925.....	13,470.45	12,543.45
1926.....	13,062.50	10,510.50
1927-1928.....	24,271.52	21,719.89
1929-1930.....	34,463.44	26,430.62
1931-1932.....	87,388.17	66,404.40
1933-1934.....	61,041.75	47,055.01
1935-1936.....	103,480.64	84,624.17
1937-1938.....	94,241.64	79,842.22
1939-1940.....	104,231.35	88,220.46
1941-1942.....	105,767.62	111,416.23
1943-1944 (1 year).	40,000.00	39,515.00

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handled by the Conference. The budgets have always been comparatively modest for an organization of such size and activity. This is due entirely to the fact, already noted, that the greater portion of the work of the Conference has always been done on a voluntary basis on the part of the members.

Summary

The increasing activities of the Conference throughout the period from 1914 to 1930 showed the need for a central business office. In 1930, the Conference, after careful planning and preparation, established the office in Chicago. An executive secretary was appointed, to assume many of the duties formerly performed on a voluntary basis by the officers. The step was a natural outgrowth in the expansion of the Conference activities. It resulted in the further unification of the Conference. It was primarily through the activities and unifying influence of the central office that the Conference became the organization which it is today.

The office is the central focal point of the Conference and its activities. Clifford V. Buttelman has served as executive secretary since the establishment

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of the office. He organized the office and its activities, and was instrumental to a great degree in developing the pattern of the conference organization which it has today.

The office serves as a point of dissemination of information for the whole country in all matters pertaining to music education. The publication and promotional activities of the Conference are centered there. The office serves as the coordinating agency for the many activities of the society, renders various field services to the membership, and acts as an organizing agency for new units of the Conference.

The chief sources of revenue have been the membership dues, the profit from the publications, the income from the exhibits at the meetings, the proceeds from sale of the mailing list, and the profit from the conduct of the meetings. The expenses of the Conference previous to 1930 were chiefly those incurred in producing the various publications of the group, the expenses of the officers and state chairmen in their activities in organizational and promotional work, and the expenses of conducting the meetings. After 1930, the expenses of operating the central office were added to those in the above list.

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Budgets increased rapidly from the early years of the Conference to the period of World War II. In 1912 the total income was under $350; for the biennium 1941-1942, at the opening of the war, income was in excess of $100,000, amounting to over $50,000 a year. Times of especially rapid increase, when the income of the Conference more than doubled within a period of one or two years, were from 1915 ($676) to 1917 ($1,507); from 1919 ($1,728) to 1920 ($4,186); from 1922 ($6,039) to 1924 ($14,173); and from 1929-1930 ($34,463 for two years) to 1931-1932 ($87,388 for two years).

The greater part of the conference work has always been done by members, on a voluntary basis. The Journal, for example, could never have been published at the profit that it earned, if the material in it had not been contributed by members and others interested in music education. A study of the finances of the Conference serves to re-emphasize the spirit of voluntary cooperative effort on the part of the membership of the organization. It also serves to show the comparatively small budgets that the Conference has required to conduct its extensive activities.

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CHAPTER XII

CHANGING ASPECTS OF MUSIC EDUCATION AS REFLECTED IN THE CONFERENCE

Introduction

Throughout the four decades of its history, the Conference has reflected to a considerable degree the changes which have occurred in music education and in education in general. Back of modifications in school objectives and programs lie forces in the social, economic, and political realms. It is the task of this chapter to suggest some of the relationships between the development and activities of the Conference and various movements or factors outside the Conference, on which its work and growth have depended.

Scope of the chapter.-- This chapter comprises four sections, of which the first two deal with relationships between general education history and the development of music education, and the remaining two with major changes in music education as a field of instruction. The first section is organized in terms of the changing motives for education, as these have been indicated by educational historians. The discussion turns, in the second section, to certain major educational movements. The third and fourth

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sections are respectively concerned with statements of aims and with the curriculum of music education. In each instance an attempt is made to show how the Conference has been linked with the trends and developments under consideration.

Reflection of Educational Motives in the Conference

The Conference has been a meeting point for general education and music education. It has reflected general motives of education in the field of music education in the schools. These motives include the religious, political and nationalistic, utilitarian, and mass education motives that have been dominant in the history of American education.[1] This section of the chapter is devoted to a discussion of these motives in music education.

The religious motive.-- The religious motive dominated American education from 1625 to 1770. Obviously school music was not greatly influenced by this motive after the founding of the Conference. However, remnants

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[1] J. Minor Gwynn, Curriculum Principles and Social Trends. New York: The Macmillan Company, 1943. Pp. xix + 630.

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of it can still be found today. Various conference publications show the importance of religious music in music education.[2] The high schools reflect this influence in their choirs with their vestments, in the name itself, in the emphasis on music for religious holidays, and in the singing of the school choirs in the churches of the community. One of the major aims of school music today is the improvement of church and Sunday school singing as a carry-over from the school music program.[3]

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[2] Carl Borgwald, "Materials for Choral Work," Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference, pp. 130-131. Providence, Rhode Island: The Conference, 1921.

Charles Lagerquist, "The Development of Oratorio as a High School Activity," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, pp. 170-174. Tulsa, Oklahoma: The Conference, 1924.

H. Augustine Smith, "Religious Music and American Democracy," Journal of Proceedings of the Eighteenth Annual Meeting of the Music Supervisors National Conference, pp. 237-239. Tulsa, Oklahoma: The Conference, 1925.

[3] Resolutions Committee, "Statement of Beliefs and Purposes," Music Education Source Book, p. iv. Chicago: The Conference, 1947.

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The political-nationalistic motive.-- The political motive in American education was dominant during the period from 1770 to 1860.[4] The purpose of the schools was to weld the country into a unified whole, and to develop the ideals of democracy. This force has continued to be important, as has been evidenced by the addition of the social subjects to the curriculum. During the Second World War, the teaching of democracy and "Americanism" was at least as important as was the motive of mass education.

During the First World War, the Conference did not spend nearly so much time or energy on music and the war as it did during the second war. This was true for several reasons. The schools, and for that matter the nation itself, were not mobilized to the extent that World War II demanded. The Conference was still in its comparative infancy, and was not the well functioning organization that it was in 1941. Nor had school music itself attained as great an importance or recognition at the time.

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[4] J. Minor Gwynn, op. cit., p. 40.

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During the intervening years, the political motive was reflected in school music, and hence in the Conference, in a variety of ways. The efforts at correlating music with the social subjects provide one example. Throughout the history of the Conference, much emphasis has been put upon community music. Community music has been held to be an excellent way to develop community spirit. While this activity reflected another motive of education- that of mass education- to a greater degree, it was also a reflection of the political motive in part.

The most obvious reflection of the political motive in music education is found in the war activities of the Conference during World War II. Much stress was put upon music as a means of uniting the people. The development of a patriotic and nationalistic spirit and of sacrifice for the common good was a major objective of the war program of the Conference.

There is a conflict of ideals in the use of music as a means of developing nationalism. The musician is in reality a cosmopolite, speaking a universal language. Through his music, the musician hopes for a closer approach to the ideal of the brotherhood of man.

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Beethoven sang of this ideal. There is no other vocation in which nationality means so little. So it was that when the true musician in Nazi Germany was called upon to use his music for Hitler's purposes, he left the country. It is true that the nationalistic schools of music rose during the latter part of the nineteenth century, but the composers of these schools merely used the folk songs and musical idioms of their countries as materials upon which to build their compositions. Essentially the music was still universal.

The music educators have recognized this conflict of ideals. In its program in World War II, the Conference urged the utilization of the music of all nations, including that of the enemy countries. The justification for this use, if any was needed, was that America is made up of peoples of all the world, and that their music has added to American culture. It was felt, too, that the understanding of a people would be helped through a knowledge of their music.

Thus the political motive has shifted from pure nationalism to internationalism. At present the interest of Americans in the United Nations Organization is being fostered through music as well as through other

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phases of education. The Conference has been, and is, vitally interested in the role of music in international cultural relations.[5]

The utilitarian motive.-- The utilitarian motive in American education was dominant from 1860 to 1920. The principal thesis of educators stressing this motive was that graduation from school meant betterment in one's position in life. The trend was shown by the rapid addition of vocational and appreciation subjects to the curriculum. Four large movements reflected the utilitarian motive. They were the establishment of the high school at public expense, with emphasis on the preparation for college; the granting of federal aid, especially in vocational education; the establishment of specialized schools, especially technical and commercial; and the emphasis on economy of time in education.

The Conference came into existence when this motive was dominant. As the high school won its way, music teachers worked to insure the acceptance of music in the curriculum. Although the principle of music education at public expense had already been accepted at the time

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[5] Council of Past Presidents, "A Declaration of Faith, Purpose, and Action, Article X" Music Educators Journal, 33 (April, 1946), 16-17.

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of the founding of the Conference, only a small percentage of the nation's schools actually included music instruction in their courses of study. The increase in this percentage was a concern of Conference leaders for many years.

The leaders in the field of music education were also concerned with the effect on music of the increased momentum toward vocational training before World War I.[6] The danger was that music might be eliminated in favor of the vocational subjects. The leaders of the profession met this danger by pointing out the importance of music in the economic life of the nation,[7] and by raising the standards of achievement in their classes.

While the Conference was not instrumental in establishing specialized schools for music education, it did influence the curriculums of teacher-training

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[6] C. A. Fullerton, "The Responsibility of the Normal Schools for the Musical Equipment of the Grade Teacher," Journal of Proceedings of the Sixth Annual Meeting of the Music Supervisors National Conference, pp. 44-47. Rochester, N. Y: The Conference, 1913.

[7] W. Otto Miessner, "Music's Place in the Public School System," Journal of Proceedings of the Eleventh Annual Meeting of the Music Supervisors National Conference, pp. 53-57. St. Johnsburg, Vt: The Conference, 1918.

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institutions offering work in music education.

The Conference discussions were greatly influenced by the reports of the Committee on the Economy of Time in Education.[8] Starting about 1913, music educators were engrossed with ideas of "standardization" and "efficiency" in their teaching.

Undoubtedly these concepts were at least partially brought over into education from industry, which was full of them at this time. The members of the Conference were eager to set certain levels of achievement in their work. They were groping to establish their profession on a high plane. These efforts were perhaps the result of an inferiority complex. The music teacher and his work were certainly not on the same established level as was the teacher of the traditional, classic subjects. The desire to achieve the same recognition and respect must have been at least a part of the motivating force behind the surge of energy that was expanded by the music educators in seeking recognition. One way

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[8] National Council of Education, "Economy of Time in Education," Journal of Proceedings and Addresses of the Fiftieth Annual Meeting of the National Education Association, pp. 507-517. Ann Arbor: The Association, 1912.

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to gain this recognition was to set standards of achievement, and thus gain college entrance recognition for music.

The motive of mass education.-- A most compelling motive in American education from about 1920 has been that of mass education. As early as 1919, the Conference was reflecting this motive, when the meeting theme was presented in the President's address as follows:[9]

> Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the life of the community.

This objective found expression in the Conference slogan which was publicized in the decade after 1925. The slogan was "Music for Every Child; Every Child for Music." The motive of mass education has influenced Conference discussion and reports until the present. During World War II, in particular, the Conference members stressed the active participation of all in music activities.

Present motives.-- The dominant factor in educational philosophy today is the desire to secure the equalization of educational opportunity for all children

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[9] Osbourne McConathy, "President's Address," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors National Conference, p. 11. Bloomington, Illinois: The Conference, 1919.

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in the nation. There are two meanings to this equalization. The first, for most people, is that equalization is found in the length of the school term, facilities, and quality of instruction. This meaning is stressed by the public and the press, and among many professional educators. The equalization programs of the states and the federal government are based upon this concept. The Conference, too, has held to this meaning of the term in many of its discussions and reports.

The other meaning, held by some educational leaders, is broader. It is an attempt to widen the horizon and to extend the base of the curriculum. Individual development as a member of society is its aim. This would be accomplished by changing the present curriculum from being its present "subject centered" position into one which is "child centered."

Music educators in the last few years have been swinging toward the latter view. Lilla Belle Pitts and James L. Mursell have been particularly instrumental in developing this concept in the field of music education. The theme of the 1941-1942 biennium, under the presidency of Miss Pitts, "Broadening Horizons for Music Education," was typical of this concept. The curriculum

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studies of the last few years, although still dominated by the mass education motive, have been veering into closer conformity with the second meaning of the equalization philosophy.

Music in Relation to Large Educational Movements

Music education was affected by the major movements in the field of general education, and the Conference reflected these interests. Among these important educational movements were those of testing, child study, the activity movement, and the establishment of the junior high school.

The testing movement.-- The testing and measurement movement in general education was carried over into Conference activities to a large degree. From the time of the report of the Committee on the Economy of Time in Education in 1912,[10] the testing movement gained momentum, and led to the intensified studies of psychologists in the field of education. This interest was reflected in music education as early as the 1912 meeting.[11] It was

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[10] National Council of Education, op. cit.

[11] Karl W. Gehrkens, "The Value of Psychology to the Music Supervisor," Journal of Proceedings of the Fifth Annual Meeting of the Music Supervisors National Conference, pp. 36-42. St. Louis: The Conference, 1912.

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at this meeting that Carl E. Seashore first presented the beginnings of his work in the measurement of musical capacity.[12]

The great impetus given psychological testing by the work of the psychologists in the Army during World War I was reflected in the 1919 meeting.[13] Seashore presented his tests for the discovery of musical talent at this meeting.[14] These tests resulted in the arousing of great interest on the part of music educators in music testing, and there soon appeared a number of prognostic and achievement tests.

By 1924, the testing movement had reached such intensity that a regular department on the subject was established in the Journal, under the editorship of

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[12] Carl E. Seashore, "Measurement of Musical Capacity," Journal of Proceedings of the Fifth Annual Meeting of the Music Supervisors National Conference, pp. 58-69. St. Louis: The Conference, 1912.

[13] Capt. R. N. Sylvester, "Practical Possibilities of Applying Psychology as Exemplified in the Building of the Army," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors National Conference, pp. 28-29. Bloomington, Illinois: The Conference, 1919.

[14] Carl E. Seashore, "Procedures in the Discovery and the Encouragement of Musical Talent," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors National Conference, pp. 30-41. Bloomington, Illinois: The Conference, 1919.

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Peter W. Dykema. Six to eight pages of each issue were devoted to the discussion of tests and measurements in music education. The department was a regular feature of the Journal until 1932. Thereafter, occasional articles have appeared on the subject, but not under the heading of a regular department.

The survey movement.-- The survey movement in education was a part of the testing movement, and the music educators participated in this activity to a great degree. The earliest report on a survey to be made to the Conference was one on school music credits,[15] presented to the 1915 meeting. Thereafter, numerous surveys were conducted by committees of the Conference and the Research Council. Examples of these studies are those carried out by the Commission on Costs and Economic-Social Value of Music Education which were described in Chapter X, and numerous studies on the status of music made by the Research Council, also described in that chapter.

The child study movement.-- One of the outgrowths of the testing movement was the emphasis put upon the study of the individual child and his needs.

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[15] Osbourne McConathy, "School Credits for Music Study," Journal of Proceedings of the Eighth Annual Meeting of the Music Supervisors National Conference, pp. 90-99. Lincoln, Nebraska: The Conference, 1915.

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From about 1924 on, articles on thisphase of education appeared in the Journal with greater frequency, and increasing numbers of papers and discussions appeared on the programs of the meetings.

In spite of the stress laid upon the individual child and his needs, however, the greater part of the music educators remained interested in the development of their performance groups, paying little heed to the non-performer. This failing was recognized and condemned by the Council of Past Presidents, when they said:[16]

> Specifically, again, we should endeavor to distinguish between education, as defined in terms of subjective growth for all pupils, and effort that may be more accurately classified as demonstration, propaganda, publicity, or promotion.... Its(our organization's) crown must not lose sight of its roots, which are in the lowly but lovely soil of youthful potentialities. The true product is not that which greets the audience, but is that which slowly gathers in the minds and feelings of the producers.

The activity movement.-- The activity movement in elementary education gained momentum during the decae of the twenties. Frank A. Beach helped focus

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[16] Will Earhart, Chairman, "Resolutions," Yearbook of the Music Supervisors National Conference, Twenty-Fifth Year, p. 327. Chicago: The Conference, 1932.

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the attention of music educators on what he called the "new education" at the 1922 meeting.[17] From about 1925 on, music educators became increasingly aware of the possibilities of the use of folk dances, rhythm orchestras, creative expression, and singing games in the teaching of music. They became more aware of the necessity for the correlation of music experiences with other subjects in the curriculum, notably physical education, English, art, and the social studies.[18]

Leaders in the field of education appeared before the meetings and emphasized various aspects of the activity movement and the relation of music education to them.[19] In 1930, the Conference adopted a course

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[17] Frank A. Beach, "President's Address- Music and the New Education," Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors National Conference, pp. 22-25. Ann Arbor, Michigan: The Conference, 1922.

[18] Russell V. Morgan, "New Phases of Music Education in the Elementary School," Journal of Proceedings of the Music Supervisors National Conference, Twenty-Third Year, pp. 127-130. Chapel Hill, North Carolina: The Conference, 1930.

[19] Harold Rugg, "Musical Education and the Development of Personality," Journal of Proceedings of the Music Supervisors National Conference, Twenty-Third Year, pp. 32-38. Chapel Hill, North Carolina: The Conference, 1930.

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for the grades, which emphasized the correlation of music study with units of work and projects carried on in the activity school.[20] Leading music educators published works on music and the activity movement as interest in the movement developed.[21]

The Junior High School movement.-- Another development that caused music educators much thought was that of the junior high school. The first conference program on which music in the junior high school was featured was that held in 1921.[22] In 1925, the Research

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[20] Leonora Coffin, "Report of the Subcommittee on Music Appreciation for the First Six Grades," Journal of Proceedings of the Music Supervisors National Conference, Twenty-Third Year, pp. 229-245. Chapel Hill, North Carolina: The Conference, 1930.

[21] For example, Will Earhart, The Meaning and Teaching of Music, Chapter XV. New York: M. Witmark and Sons, 1935. Pp. xiv + 451.

Lillian Fox and Thomas L. Hopkins, Creative Music. New York: Silver Burdett and Company, 1936. Pp. xx + 375.

[22] Helen M. Garvin, "What Should the Junior High School Mean to Teachers of Music?" Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference, pp. 49-54. Providence, Rhode Island: The Conference, 1921.

Nellie Goss, "Some Practical Aspects of Music Work in a Junior High School," Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference, pp. 54-61. Providence, Rhode Island: The Conference, 1921.

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Council presented its report on music in the junior high school.[23] Thereafter, papers and discussions on this phase of school music that interested conference members included such topics as course content,[24] objectives,[25] and teaching problems.[26]

Interest in junior high school music had grown to such an extent by 1928 that a sectional meeting was devoted to this field at the conference of that year. Succeeding meetings showed a continuing interest.

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[23] Will Earhart, Chairman, "Music in the Junior High School," Journal of Proceedings of the Eighteenth Annual Meeting of the Music Supervisors National Conference, pp. 267-288. Tulsa, Oklahoma; The Conference, 1925.

[24] Franklin Dunham, "A Music Understanding Course in the Junior High School," Journal of Proceedings of the Eighteenth Annual Meeting of the Music Supervisors National Conference, pp. 223-226. Tulsa, Oklahoma: The Conference, 1925.

Alice Keith, "Junior High School Music Appreciation," Journal of Proceedings of the Music Supervisors National Conference, Twenty-First Year, pp. 85-87. Chapel Hill, North Carolina: The Conference, 1928.

[25] Frank P. Whitnay, "The Junior High School," Journal of Proceedings of the Music Supervisors National Conference, Twenty-First Year, pp. 253-242. Chapel Hill, North Carolina: The Conference, 1928.

[26] Ralph W. Wright, "Junior High School Choir and Chorus Problems," Yearbook of the Music Supervisors National Conference, Twenty-Fifth Year, pp. 133-135. Chicago: The Conference, 1932.

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Aims of Music Education

The aims of music education have been a recurrent interest of speakers before the Conference. This section of the chapter presents some of the positions taken by leaders of the profession, and the statement of beliefs and purposes which was adopted by the Conference in 1930.

First Conference statements.-- The first statements on the aims of music education in the schools by speakers before the Conference reflected the trends away from formalism toward usefulness and from skill toward content. These trends were prevalent in the educational world about 1914. It was in that year that Peter W. Dykema pointed out that a wise subject for investigation was the ultimate aims which should be reached by music education.[27]

The following year, the conference spent a considerable portion of its meeting in the discussion

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[27] Peter W. Dykema, "Efficiency in Music Teaching and Practical Tests of the Same," Journal of Proceedings of the Seventh Annual Meeting of the Music Supervisors National Conference, p. 53. Minneapolis, Minnesota: The Conference, 1914.

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of aims of music education.[28] Some of the points that were brought out were far reaching in their foresightedness. The argument on sight reading versus interpretation was still continued.

Karl W. Gehrkens, who led the discussion, formulated a statement that could be considered the consensus of the thought of the conference. This statement included, in part:[29]

> The ultimate aim of music teaching is to cause children to know, to love, and to appreciate music in as many forms as possible, and thus to bring added joy into their lives and added culture into their natures.... Technical aspects of musical study must never be allowed to interfere with the legitimate working out of those emotional and aesthetic phases of music which constitute the real essence of the art....It is the art side of music with its somewhat intangible influence which we are trying to cultivate rather than the science side with its possibilities along the mental training line and its more easily classified results.

In 1923, Gehrkens, in his President's address,[30] further amplified the aims of music education in saying:

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[28] "Ultimate Aims in Public School Music Teaching," Journal of Proceedings of the Eighth Annual Meeting of the Music Supervisors National Conference, pp. 55-76. Lincoln, Nebraska: The Conference, 1915.

[29] Ibid.

[30] Karl W. Gehrkens, "Some Questions," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, pp. 28-38. Tulsa, Oaklahoma: The Conference, 1923.

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The function of school music is to cause the rank and file of our boys and girls to maintain, if possible to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It also should fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable.

At the same meeting, David Snedden stressed the importance of the development of appreciation as a major aim of music education.[31]

The statement of beliefs.-- By 1930, the aims of the music educators had crystalized to such an extent that they were set forth in a statement of beliefs and purpose in the Journal of April of that year.[32] The statement was the result of the combined efforts of the Research Council, the Executive Committee, the Board of Directors, the Council of Past Presidents, and the presidents of the sectional conferences. The statement not only presented the aims of music educators, but suggested a broad and constructive program as a means of

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[31] David Snedden, "The Future of Musical Education in Public Schools," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, pp. 45-53. Tulsa, Oaklahoma: The Conference, 1923.

[32] "Statement of Beliefs and Purpose," Music Supervisors Journal, 17 (April, 1930), 13.

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attaining the aims. The statement may be found in the Appendix.[33]

The statement was revised and simplified at the 1940 meeting in Los Angeles by the same agencies of the Conference. It read:[34]

Throughout the ages, man has found music to be essential in voicing his own innate sense of beauty. Music is not a thing apart from man; it is the spiritualized expression of his finest and best inner self.

There is no one wholly unresponsive to the elevating appeal of music. If only the right contacts and experiences are provided, every life can find in music some answer to its fundamental need for aesthetic and emotional outlet. Education fails of its cultural objectives unless it brings to every child the conciousness that his own spirit may find satisfying expression through the arts.

The responsibility of offering every child a rich and varied experience in music rests upon the music teacher. It becomes his duty to see that music contributes its significant part in leading mankind to a higher plane of existence.

The Music Educators Conference, in full acceptance of its responsibilities as the representative and champion of progressive thought and practice in music education, pledges its united efforts in behalf of a broad and constructive program which will include:

(1) Provision in all the schools of our country, both urban and rural, for musical experiences and training for every child, in accordance with his interests and capacities.

(2) Continued effort to improve music teaching and to provide adequate equipment.

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[33] Appendix, p. 499.

[34] "Statement of Belief and Purpose," Music Education Source Book, p. iv. Chicago: The Conference, 1947.

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(3) Carry-over of school music training into the musical, social, and home life of the community, as a vital part of its cultural, recreational, and leisure-time activities.

(4) Increased opportunities for adult music education.

(5) Improvement of choir and congregational singing in the churches and Sunday schools; increased use of instrumental ensemble playing in connection with church activities.

(6) Encouragement and support of all worthwhile musical enterprises as desirable factors in making our country a better place in which to live.

In 1946, the Conference adopted a declaration of faith, purpose, and action, which further implemented the statement of beliefs and purpose.[35] The declaration stressed the importance of music teaching as an exponent of democratic processes, the broadening scope of musical experiences, the value of music in international cultural relationships, and the need for the provision of musical experience for the non-performer of music. The declaration is found in the Appendix.[36]

Curriculum Changes in Music Education

Major curriculum changes that occurred in music education as reflected in the Conference included

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[35] Council of Past Presidents, "A Declaration of Faith, Purpose, and Action," Music Educators Journal, 33 (April, 1946), 16-17.

[36] Appendix, p. 501.

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the changing concept of music from a skill subject to emphasis on the content of music courses, the expansion of the curriculum, the movement toward correlation with other subjects, and the developments in the teaching of appreciation of music.

Skill versus content.-- The first conference held in Keokuk was called for the purpose of demonstrating a new method of teaching the reading of rhythm in music. This interest in new methods and devices was a distinguishing feature of all subsequent meetings. Thereafter, the Conference was involved in many heated arguments and debates concerning methodologies. Only later did the realization come that aims, purposes, and content of music education were far more important than the devices for teaching the different phases of music.

One of these conflicts was that concerning the relative importance of sightsinging. It raged for several years around 1911. One group of music educators insisted that the teaching of the ability to read music was the most important goal of school music. This insistence was a carry-over from the days of the old singing school, whose principal purpose was the teaching of sight singing. The other group insisted that sight singing should be a means to the end of developing

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musicianship and an appreciation of music. It was several years before the latter group won its point.

Throughout the history of the Conference and of public school music, the same conflict has persisted in an expanded form. The one group of music educators has been interested in performance skills, as exemplified in contests, excellence of technique, and high quality of performance as an end in itself. The other group has been interested in the use of music in the education of the whole child, and in his integration into society.

One of the leaders of the Conference who has been highly influential in developing the latter concept of music education is James L. Mursell. Since 1930,[37] he has done much as a speaker before the Conference, and later as a member of the Research Council, to influence music educators to emphasize the importance of the content of music as opposed to the development of technique for its own sake.

The expansion of the curriculum.-- The members of the Conference were concerned with the struggle to achieve recognition of music in the

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[37] James L. Mursell, "Some Fundamental Principles of Music Instruction," Journal of Proceedings of the Music Supervisors National Conference, Twenty-third Year, pp. 99-105. Ithaca, New York: The Conference, 1930.

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curriculum on an equal status with all other subjects from the first meeting of the organization. The acceptance of music credits for graduation and for college entrance was stressed both in discussions and in studies[38] made by Conference committees and the Research Council. As

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[38] Osbourne McConathy, "School Credits for Music Study," Journal of Proceedings of the Eighth Annual Meeting of the Music Supervisors National Conference, pp. 90-99. Lincoln, Nebraska: The Conference, 1915.

Osbourne McConathy, "Report of Committee on Music Credits," Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors National Conference, pp. 171-172. Ann Arbor, Michigan: The Conference, 1922.

Will Earhart, Chairman, "High School Credits for Applied Music," Journal of Proceedings of the Fifteenth Annual Meeting of the Music Supervisors National Conference, pp. 182-188. Ann Arbor, Michigan: The Conference, 1922.

Peter W. Dykema, "College Entrance Requirements and College Courses in Music," Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year, pp. 361-366.

Peter W. Dykema, High School Credit Courses in Music. Bulletin No. 10. Ithaca, New York: The Conference, 1929. Pp. 22.

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music credits were increasingly accepted, the music educators became more and more concerned with the possibilities of expanding the music curriculum.

After 1922, when the Committee on Instrumental Affairs started to function, the curriculum was expanded with the addition of instrumental music activities. Thereafter, other phases of music instruction were added, including voice classes, conducting, theory, instrumentation, and composition. A similar expansion in music work occurred in the elementary schools, where new music activities were introduced. This was pointed out earlier in the chapter.

Following World War II, the Conference became engrossed in a large series of curriculum studies, designed to expand the importance and social use of music as it is taught in the schools. This phase of Conference activity was treated in Chapter VIII.

The movement toward correlation.-- The members of the Conference have spent much time on the study of music in relation to other subjects, and the integration of music into the lives of the pupils. During the economic depression that began in 1929, there was considerable public discussion of alleged "fads and frills" in education. Music was in certain cases regared as

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falling into this category. In some school systems, teachers of music were transferred to other teaching assignments and music was dropped as a separate field of instruction. In justification for this curtailment of the music education program, it was claimed that music should be integrated with other subjects.

The leaders of the Conference became quite concerned about this trend. The Council of Past Presidents, acting in the capacity of the committee on resolutions, stated at the 1934 meeting that:[39]

> The members of the Music Educators National Conference believe with President Eliot that the various school subjects should be taught in their natural relationships with one another rather than as isolated units.... But in many instances the correlation with music is pertinent in the case of the words only....beautiful music has been composed and exists primarily for its own sake alone. We feel that the aesthetic effect of such music is most evident when sung, played, or listened to simply because of the sheer enjoyment that beautiful music gives to the individual....We endorse the general principle of correlation, but we reserve the right to devote most of the regularly scheduled periods to teaching music for its own sake, simply because it is beautiful and because participation in music brings about moods of exaltation that are good for human beings to experience.

Again, in 1936, the Council pointed out that:[40]

> Current educational thought is emphasizing integration as a means of unifying the educational

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[39] Karl W. Gehrkens, Chairman, "Resolutions," Twenty-seventh Yearbook of the Music Educators National Conference, pp. 300-301. Chicago: The Conference, 1934.

[40] Russell V. Morgan, Chairman, "Resolutions," Twenty-ninth Yearbook of the Music Educators National Conference, p. 404. Chicago: The Conference, 1936.

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experiences of children....We believe that music should serve human needs in every possible way, and are desirous that it coordinate with the social sciences and other activities...(but)...we deplore the tendency toward making music lose its identity among the cultural subjects, because we believe that its greatest power lies in its intrinsic feeling and beauty....the values peculiar to music should be safeguarded whenever music is integrated with any other subject.

Another statement was made in 1938, when the Council again returned to the subject, saying:[41]

The Conference is not unaware of modern educational trends, and as intelligent educators we are naturally in sympathy with the fundamental principles of correlation and integration. But we know that if music is to function as a vital force in enriching the curriculum, opportunity must be provided for the study of music per se....we urge school administrators that they provide time in the school day for the practice of music as an art.

As economic conditions improved, the pressure became less strong to economize in educational expenditures by eliminating music and other so-called special subjects as distinct curricular areas. With few exceptions, music resumed its established place in the school program.

Changes in the teaching of appreciation.--The teaching of music appreciation closely paralleled

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[41] Karl W. Gehrkens, Chairman, "Resolutions," Thirty-first Yearbook of the Music Educators National Conference, p. 435. Chicago: The Conference, 1938.

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the teaching of literature in the schools. Leonard[42] points out that:

> The teaching of literature passed through three stages. The first emphasized "select readings"-short selections from a large number of authors. The second was a study of the history of literature, consisting chiefly of a biography of authors and a list of their works. The third stressed the study of the "classics" with the emphasis either on a wide extensive reading of many selections or upon the intensive reading of a few masterpieces. In 1930 the chief aims of teaching literature seemed to be to acquaint the pupil with good reading material, to broaden his interests, and to develop tastes and standards of evaluation for his continued reading.

The interests of music educators in the teaching of music appreciation closely paralleled the above stages in the teaching of literature. The parallel to the first stage can be found in the selection of materials for study by the Conference committees on music appreciation. The parallel to the second stage can be seen in the emphasis put upon the biographical sketches of the composers which were the inevitable corollary of every appreciation lesson of the 1920's. The third stage can be seen principally in the selected materials for contestants in the festival-competitions of the Conference. Most of these compositions could be termed "classic."

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42 Paul J. Leonard, Developing the Secondary School Curriculum, pp. 50-51. New York: Rinehart and Company, 1946.

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In 1930, closely paralleling the trend in the field of literature, the Conference committee on appreciation stressed in its report that:[43]

> An outstanding aim of the listening period is to provide a rich musical experience through acquaintance with music literature of worth....(which) will also provide a model interpretation....develop correct attitudes toward good music, and will establish the habit of preferring good music.

In 1932, the Conference conducted a national discrimination contest, which stressed taste rather than knowledge about music. The development of taste and discrimination has remained a paramount aim of the teaching of music appreciation since that date.

Summary and Interpretation

Major trends in American education are undoubtedly reflected in every field of instruction. Music education is no exception. The National Conference of Music Educators has provided a channel through which influences from the main stream of educational development may flow and modify the course of music education.

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[43] Leonore Coffin, Chairman, "Report of the Committee on Appreciation," Journal of Proceedings of the Music Supervisors National Conference, Twenty-third Year, p. 229. Ithaca, New York: The Conference, 1930.

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The early motives for American education, although no longer dominant, continue to influence the work of the schools, including the program in music education. The religious motive of colonial days is recalled by the close link between school and church music. In three-quarters of a century following the American Revolution, the political-nationalistic motive was strong. This motive has continued to find expression in the content of school music, especially during World War II. The conflict of ideals between nationalism and the concept of universal brotherhood has been recognized in Conference discussions before, during, and after the war. A third motive, the utilitarian, was dominant when the Conference was organized in 1907. For some years after that date music educators were much concerned with "standards" and "efficiency" and were fearful lest their subject be regarded as making no contribution to economic progress.

More recently the American people have developed a strong desire that education be provided for every one, and that educational opportunities be equalized. Beginning in 1925, the Conference publicized the slogan "Music for Every Child; Every Child for Music." Under the leadership

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of Lilla Belle Pitts, James L. Mursell, and others, music educators have attempted more and more to make their program "child centered" rather than "subject centered."

Among the movements in education which have been prominent in the four decades of the Conference, are those for testing and measurement, for school surveys, for the study of individual children, for an activity program in elementary education, and for the development of junior high schools. The following statements suggest that each of these movements is significant for music education: (1) Seashore's measures of musical talent were among the first aptitude tests to be given widespread trial. His work was early reported to the Conference, and much space in the Journal has been given to problems of measurement. (2) Many surveys of practice and opinion have been made under the sponsorship of the Conference. The Research Council in particular has conducted such studies. (3) The needs of individual pupils in music education have been increasingly recognized in the discussions and literature of the Conference. (4) Correlation of music with activity units in elementary schools is advocated in committee reports of the Conference and in writings of Conference leaders.

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(5) The junior high school movement has called attention to the problems of young adolescents. Music instruction for pupils in junior high schools has been discussed repeatedly in Conference sessions and in its publications.

One function of professional organizations is to give direction to the work of their members, through the development of clear concepts as to aims and objectives. As early as 1914, the Conference began to concern itself with this problem. Various addresses on aims of music education were made in Conference meetings, and official declarations on this subject were issued by the Conference in 1930, 1940, and 1946.

In the curriculum field, the Conference has exerted influence, as in most professional areas, through providing a forum for discussion, through committee work, and through its publications. Among the trends to which the Conference has contributed are: greater emphasis upon music as part of child life rather than as a subject in which a high level of skill is to be the prime objective; expansion of the music curriculum; correlation and integration of music with other subjects; and the growth of music appreciation as an objective of instruction.

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CHAPTER XIII

SUMMARY AND EVALUATION

The problem and its significance.-- This study is intended to analyze the development of the Music Educators National Conference. Now slightly over forty years old, the Conference has become the major professional organization in the field of school music in the United States. It constitutes the music section of the National Education Association. It provides a unifying center for a considerable number of other organizations, which are affiliated with or are subordinate to the National Conference.

Apart from any value which this investigation may have in satisfying the curiosity of members of the Conference regarding the earlier days of their organization, there are general considerations which make the study of such bodies of significance. (1) Professional organizations in education have increased rapidly in size, have become financially strong, and exert considerable influence through their meetings, committee work, and publications. (2) These bodies command the loyalty of their members, and attract to their service the efforts

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of large numbers of able persons. (3) In turn, election to office in professional groups, service on their committees, appearance at their meetings, and publication of one's writings in their periodicals are often regarded as works of professional achievement and evidence of professional prestige. (4) It is a reasonable question whether such organizations justify by their fruits the expenditure of time, work, and money which they require of their members.

The present investigation presents a systematic account of the growth, services, and influence of the organization with which it is concerned (item 1 above). Undoubtedly statements 2 and 3 are accurate as regards the Music Educators National Conference. The fourth statement poses a question which cannot be directly answered in this study, at least not in terms of wholly objective evidence. Some attempt at general evaluation will be made at the end of this chapter.

Historical background of the Conference.--Public school music had its origin in Boston in 1837, as an outgrowth of the singing school and the desire on the part of the people to improve the music of the church. During the following decades, Lowell Mason and the Boston Academy of Music were influential in establishing the

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American pattern of socialization of the pupil through music. In the latter part of the nineteenth century a vigorous conflict arose in music education between teachers whose pattern of work was extremely formalized and others who adopted Pestalozzian principles. The outcome, by the second decade of the twentieth century, was a general acceptance of the belief that music must be presented as a thing of beauty and of the emotions rather than as an intellectual exercise. The favored approach to music became that of the song, much as the approach to reading came to be made through the story or other meaningful materials.

As these changes came about, teachers of music sought professional leadership. For a time music publishers provided most of the available guidance. As late as 1910, summer schools maintained by the various publishing firms were an important source of trained music teachers. As school music expanded, normal schools and colleges began to develop programs for the preparation of teachers to meet the increasing demand for competent teachers of music. The growth of professional societies may be regarded as another attempt to provide leadership in this field.

During the last decade of the nineteenth century a considerable number of music teachers organized or

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joined groups which might improve their methods and their status in the schools. The principal societies in which they found a place were the music section of the National Education Association, the Music Teachers National Association, and the state teachers associations. The desire and need for a strong, separate, national organization devoted exclusively to the study of the problems of public school music appears to have emerged gradually, as these various organizations failed to satisfy all the needs of music educators.

The establishment of the Conference.-- In 1907 Philip C. Hayden invited a number of supervisors to inspect his work in a new technique of teaching rhythm in the Keokuk, Iowa, schools. There is no evidence of intention on his or the supervisors' part to establish a separate organization at the time of the calling of the meeting. At the close of the Keokuk conference, it seems to have been assumed that any subsequent meeting of this kind would merely supplement the sessions of the music section of the National Education Association. But due to the fact that the Conference was entirely devoted to school music, and to the satisfaction the participants felt in such an independent meeting, the Conference was

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informally organized at the close of the Keokuk program. It met again in 1909 and 1910, and was organized under a constitution at its 1910 meeting, which was held in Cincinnati.

Soon after the establishment of the Conference, its activities became enlarged through the establishment of committees and a Journal (1914).

Patterns and precedents for future meetings were established in the early sessions. According to the reports of participants, all was not sweetness and light in these pioneer Conference meetings. Vigorous debates were held on problems of school music. The supervisors attending the Conference programs agreed in their strong concern for school music, but disagreed, often violently, on aims and methods.

Among the functions served by the Conference from its origin were: provision of a forum where professional matters could be discussed, personal acquaintance between members, development of professional publications, and publicity for school music activities. These four functions of professional discussion, social intercourse, publication of professional literature, and public relations are all evident in the work of the Conference of today.

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Major aspects of the development of the Conference.-- The membership of the Conference in 1907 was 112. In 1946 the number of members had grown to 5800, with over 20,000 additional individuals enrolled in organizations which are closely enough associated with the Conference to provide their members with subscriptions to the official publication of the national body, the Music Educators Journal. The subscription rolls of this periodical include approximately sixty percent of the estimated 45,000 school music teachers in the United States.

The Conference began in a series of meetings, a kind of convention which set a pattern for later meetings. These assemblies were held annually from 1910 to 1926, and have been scheduled biennially since that date. Marked by extensive programs of music performed by professional artists, school pupils, and members of the Conference, the national meetings have acquired a distinctive character. Vigorous professional discussions, prepared papers on important topics, and demonstrations of teaching methods also characterized the conventions of the Conference, as they have the sessions of other professional groups in education.

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The Conference has developed a considerable number of publications, including Journals of Proceedings (1910-1940), the Journal (1914) already mentioned, Bulletins of the Research Council (from 1921), and reports of various topics. Largely to provide a headquarters for its publishing activities, the Conference in 1930 established a central office, located in Chicago, and headed by an executive secretary employed on a full-time basis.

Organization and development of sectional conferences.-- In its early years the Conference met in cities of the Midwest. Only gradually did it assume a truly national character. Before the Conference won acceptance as the major national organization of music educators, it faced rivalry from an avowedly regional group, the Eastern Conference, formed independently in 1918. Although the organizers of this sectional society were members of the "National" Conference, they did not at first anticipate any closer relationship between the two organizations than that of cooperation.

A second regional society, the Southern Conference, was organized in 1922. Following the founding of this body, it became clear that the sectional and national organizations were duplicating some activities, were

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competing for members, and in general needed to be brought together for the good of music education. Discussions of this problem were at times sharp, but in 1926 and 1927 a plan was carried through by which an individual could hold joint membership in a sectional society and the National Conference. A fundamental decision made at this time was to hold national and sectional meetings in rotation, in alternate years.

Other sectional conferences were established on the basis of this plan: the North-Central, in 1926; the Southwestern, in 1926; the Northwest, in 1927; and the California-Western, in 1932.

Development of auxiliaries and affiliates.--The National Conference, during its first three decades of existence, became a coordinating agency for a number of societies, some subordinate to the Conference ("auxiliaries") and others independently organized ("affiliates").

The auxiliaries include the Music Education Exhibitors Association, founded in 1926, and the National School Band, Orchestra, and Vocal Associations, which were established respectively in 1926, 1928, and 1936. The affiliates comprise state music educators associations,

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dating from 1919, and so-called "In-and-About" clubs, the members of which live in or close to a designated city. The first such club was organized in Chicago in 1926.

Development of the band, orchestra, and vocal associations was closely connected with the music competition movement. This began with a music memory contest in 1916, and grew to great proportions in the next twenty years. For a time the National Conference actively supported the contest movement, but criticism of its effects upon music education became strong. In 1932 the Conference gave the movement a new direction, by transforming its Committee on Instrumental Affairs into the Committee on Festivals and Contests. The idea of the festival, in the production of which various music ensembles share, gained prominence. Combined with the older contest idea, this conception resulted in what are called competition-festivals. Since 1937 regional contests have taken the place of the national contests which were held for several years. The regional contests are under the supervision of boards of control, established by the National Conference.

Changes in the organization of the Conference.--During the three decades from 1910, when the first constitution was framed, to 1940, the date of the adoption of

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the present constitution, the Conference developed a complex pattern of organization. In its present form, the pattern involves a hierarchy of societies, with interlocking personnel, and with unification achieved through centralization of professional services in a single office.

The National Conference, which is at the top of the hierarchy, was the first society to be formed. Sectional and state organizations developed independently. The sectional conferences became closely integrated with the national body, and stand intermediate between it and the state associations. The state groups are affiliated with the National Conference, rather than subordinate to it.

Since 1940, membership in the national organization has included that in the appropriate regional conference. State and national membership may in some cases be secured by a single payment of dues. Official boards of the various organizations include many of the same persons, generally through constitutional provisions. National committees include leaders in state and regional societies.

The establishment of a national office in 1930 contributed to the centralizing movement which had been under way for some time. This office carries on the

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functions formerly performed by a secretary and treasurer, editorial work on Conference publications, promotional and public relations work, service to the officers, councils, and committees of the Conference, and various other duties.

War and post-war activities of the Conference.--The advent of World War II brought the Conference into a role of leadership in music education, such as it had not filled in earlier years. A program to use music in the schools as a means of unifying the people of the nation was adopted, under the title, "American Unity Through Music." A subsidiary program, called "Music for Uniting the Americas," was projected to further the establishment of cultural bonds with Latin America. These programs were instituted before the entrance of the United States into the war, and were extended in scope after Pearl Harbor. However insignificant these efforts may now seem, viewed in retrospect, at the time they were directed with sincerity and vigor.

Postwar planning occupied much time of Conference officers, beginning as early as 1942. Outcomes of this planning include a reorganization of Conference committees, extensive study of school curricula in music, and the development of a democratic pattern for the 1946 biennial meeting.

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Publications of the Conference.-- The publications of the Conference have provided channels of communication within the profession of school music. The Journal, founded in 1914, has contained news, expressions of opinion, reports of investigations, and various other features. It has made a profit, which has served to finance other activities of the Conference. The Yearbooks (1910-1940) contain discussions and papers on every phase of music education. The articles in these volumes are the result of the experience and observation of the leaders in the field rather than of experimentation.

The other publications of the Conference are either advertising media for the organization, or a continuation or extension of the same sort of material that is found in the Journal or the Yearbooks. The Information Leaflets (from 1940) are an extension of the Bulletins. Brochures have been published which are compilations of material usually found in the Journal.

The work of the committees.-- Throughout the history of the Conference, much of its work has been carried on by committees. Upwards of eighty standing committees have been established at various times, and have enlisted the services of many Conference members. The problems on which these

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committees have worked include, on the one hand, many phases of Conference organization and activity, and, on the other, questions of general interest to music education.

The most widely known of Conference committees is probably that which was set up in 1918 under the name, Music Education Research Council. The Council has taken as its main function that of recommending policies to music education and to the Conference. Many of its numerous reports have been based upon data collected through surveys of practice and opinion. Much of the work of the Council, however, has not been of a research character.

Activities of the central office and financial control.-- The establishment of the central office in Chicago in 1930 created a focal point for the Conference and its activities. It serves as a coordinating agency for the various units of the Conference, provides many field services, and directs its publication and promotional activities.

The chief sources of revenue of the Conference have been membership dues, the profit from its publications, the income from the rental of exhibit space at the meetings, and whatever profit has been realized from the conduct of the meetings. Prior to 1930, the Conference funds were

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used to meet the costs of the publications and the meetings, and the expenses of the officers and committees. After 1930, the cost of operation of the central office was added. The greater part of the work of the Conference has always been done by the members on a voluntary basis.

Changing aspects of music education.-- The National Conference has reflected in its meetings and literature the forces which have been at work in American education. Some of the motives for education in the United States, although appearing before the founding of the Conference, nevertheless continue to influence programs in music education. Such motives have been designated by educational historians as religious, political-nationalistic, and utilitarian. More recently the American people have become concerned with the equalization of educational opportunities, a theme in keeping with the Conference slogan of 1925, "Music for Every Child; Every Child for Music."

Educational movements of the four decades of the Conference include those for testing and measurement, for school surveys, for the study of individual children, for an activity program in elementary education, and for the development of junior high schools. Each of these

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movements has been of concern to music education and has been recognized in the discussions, literature, and committee work of the Conference.

Critical problems in Conference development.--Several critical problems have been faced in the course of development of the Conference. These may be listed as follows: (1) determination of the basic character of the Conference; (2) clarification of relationships between the various organizations of music educators; (3) democratization of the Conference; (4) assumption of professional leadership by the Conference. Each of these problems is discussed briefly in the following paragraphs.

(1) The Conference began in 1907 as a small convention of music supervisors, chiefly from the Midwest, who met to discuss common problems, at a place and time removed from meetings of other educators. At the third meeting of this group, in 1910, a constitution was adopted which was a virtual declaration of independence on the part of the Conference from older organizations. Although the term "National" at that time became a part of the name of the society, it was not until 1926, about two decades after the founding, that the Conference established its dominance of the national scene in music education, by

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bringing the sectional conferences into a subordinate relationship to itself. In 1934 the character of the Conference was finally established, by a change of name to its present form, "Music Educators National Conference." The substitution of the word "Educators" for "Supervisors" indicated the comprehensive character of the organization.

(2) The pattern of organization of the Conference has grown into that of a hierarchy: the National Conference in a dominant position, the sectional conferences subordinate to the National, and the state associations and local clubs ("In-and-About" clubs) affiliated with the higher organizations. Other societies also appear in this scheme, namely, the auxiliaries, which are creatures of the National Conference. At the center of the pattern is the national office, which provides both a symbol of unity in the profession of music education and a practical means of serving all its members, in whatever organizations they may be enrolled.

All this has not developed without struggle. There is evidence of hard feelings between members of the Eastern Conference and the National Conference during the years when integration was being considered. The dates of major significance in Conference history are: 1926, when

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integration was accomplished; 1930, when the national headquarters was established and an executive secretary was appointed; and 1940, when the status of the various societies was clarified in a new constitution.

(3) No evidence has been found that the Conference has been dominated by any small group or clique of self-appointed leaders. But it is true that certain individuals have played a large part in the affairs of the Conference over long periods of time, and that efforts have been made repeatedly to guarantee adequate representation of all interests in the membershippin the selection of Conference officials. Efforts to solve this problem have at three times, in 1920, 1930, and 1938, resulted in changes in the procedure for nominating officers. A striking example of the movement for democratic control of Conference affairs is that of the attack upon the Research Council, which led to resignation of all its members in 1922. Prior to that date, the members had been elected without term. In 1922, definite terms for Council members were established, and all but one of the members were reelected.

Another evidence of the movement for democracy in the Conference is the change in the character of the national meetings, beginning with that of 1946. As now

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organized, these permit every member present to share actively in committee work and thus to gain a sense of identification with the Conference.

(4) The early meetings provided a forum for lively discussions of professional topics, but for many years the Conference leaders were careful not to commit the organization to any position on problems in such areas as curriculum and methods of instruction. In recent years, however, the Conference has moved in the direction of taking a place of leadership in music education. On three occasions statements of aims for music education have been set forth by the Conference, in 1930, 1940, and 1946. These declarations have become more and more specific. In the decade of the 1930's the Conference led in a movement to transform music contests, which had achieved great popularity but had serious educational faults, into competition-festivals.

With the coming of World War II, the Conference accepted the responsibilities entailed by its dominant position in music education. Definite programs of work, intended to further the national effort before and during the participation of the United States in the war, not only were suggested but were actively promoted by the

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Conference. Early in the war, the officers began to plan for the postwar period. At the first postwar meetings, held in 1946, it became clear that the Conference, no longer a mere forum, was ready to put its weight behind a program of advancement and improvement of music education.

Evaluation.-- Several criteria by which the work of an educational organization may be appraised may be suggested: the representativeness of its membership; the character of its meetings; the entent and quality of its publications; the integrity and ability of its leaders; and its leadership in promoting sound educational policies in its own field. In the following statements some attention will be given to each of these criteria.

The Music Educators National Conference enrolled 5,800 members in 1946, out of an estimated 45,000 teachers of school music in the United States. However, the affiliates enrolled about 27,000 members, or sixty per cent of the potential membership. The members are widely scattered geographically, with sectional conferences covering the various parts of the country.

Size is no guarantee of merit in an organization. But without sufficient size, an educational society can carry out only a limited program for its members and

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for the profession. The National Conference is large enough and has sufficient resources to carry through an extensive program. Its service is more likely to be limited by the vision of its leaders than by lack of resources.

The meetings of the Conference have achieved a unique quality which grows out of the unusual interests and abilities of the members. Music is an art which lends itself to demonstration and practice in meetings of its followers. The conventions held by the Conference have been marked by performances of school pupils, including the National High School Orchestra and Chorus, and the Supervisors' Chorus and Orchestra. Performances by major symphony orchestras and noted artists have been included in Conference meetings. Such informal activities as song periods in hotel lobbies have also contributed to the musical atmosphere of the sessions.

The more customary features of conventions have also been provided- addresses, discussions, committee reports, and the like. In the years since World War II the biennial meetings have assumed a new character, that of general participation by those members in attendance. Not all educators value conventions highly; those held by the Conference have attracted large numbers of the members

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and offered them a varied program of music, demonstrations, and professional discussion.

The publications of the Conference are numerous and varied in type. They are characterized in an earlier section of this chapter. They have provided in-service education of the members of the music education profession. The quality of the publications has varied; they have been intended for general reading by music teachers more often than for study by research specialists. The Conference has maintained a committee called the Research Council since 1918, but has supported relatively little research in comparison with that inspired by certain other educational societies.

The leaders of the Conference have been men and women of wide reputation in music education. Some of them have been active throughout almost the entire history of the organization. In its early days there must have been a temptation to use office in the Conference to promote the sale of textbooks and of musical compositions and arrangements, and to further other personal enterprises. Peter W. Dykema early called attention to the need for the Journal to be kept free from such taint. In early years certain publishers gave complimentary dinners to

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Conference members, but the Conference intervened to do away with this questionable practice. It is noteworthy that the cry of scandal has never been raised in connection with the Conference or its affairs.

Finally, the Conference has stood with necessary firmness for music as a right for American children and a significant part of their education. Its wartime and postwar activities indicate that its leaders feel the need for democratic participation by the members in planning and carrying through programs of a sound and defensible character in music education. The Conference has great potentialities for leadership.

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A P P E N D I X

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APPENDIX 1

PHILIP C. HAYDEN'S LETTER TO THE SUPERVISORS*

Keokuk, Iowa
November 27, 1906

Dear Sir:-

This is the fourth year I have been basing all my work in school music on rhythm. During the last year, I have completed a method of practicing these "rhythm forms." The applications of foundational principles which I make in classifying the elements of music are so original, the method used in training the ear to organize the different rhythmic groupings so new, and the results of this method are so entirely satisfactory, that I am anxious to have the work inspected by a large group of supervisors.

I would like to have a body of supervisors come here at the same time and investigate the work I am doing. Would it be possible at such a time to have a conference of the supervisors of the middle west to last, say, two days, comprising six sessions with a regular program, my work on ear training in rhythm forms to take up two or three of these sessions, and the rest of the meeting to be given up to problems of general interest, to papers, and to discussions?

If I could get a dozen or fifteen representatives to come to Keokuk, would you be willing to come, if nothing special interfered with your leaving home at the time agreed upon?

Yours truly,

Philip C. Hayden

* Philip C. Hayden, "A Call For A National Conference," School Music Monthly, 8 (January-February, 1907), 5.

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APPENDIX 2

THE CALL FOR THE CONFERENCE*

School Music Supervisors' Conference at Keokuk, Iowa

A Call for a National Conference

The officers of the Department of Music of the National Education Association, and a number of supervisors of the Middle West, issue the following call for a National Conference of School Music Supervisors to be held in Keokuk, Iowa, come time in the spring, probably about April 1.

It being almost certain that the annual meeting of the National Education Association will be held in the extreme east or extreme west next summer, it seems desirable to hold a meeting of school music supervisors in the middle west. Believing in the value of such a conference, and fully intending to be present ourselves, the undersigned hereby call for a gathering of supervisors of school music, to come together at Keokuk, Iowa, at some date to be settled later. The official board of the National Education Association will be asked to appoint a committee to arragne a program for the Conference.

Signed,

H. E. Cogswell, President, Music Section, National Education Association, Indiana, Pa.

Mrs. Frances E. Clark, Vice-President, Milwaukee, Wisconsin

Philip C. Hayden, Secretary, Keokuk, Iowa

Thaddeus P. Giddings, Oak Park, Illinois

---

* Philip C. Hayden, "A Call for a National Conference," School Music Monthly, 8 (January-February, 1907), 5.

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H. W. Fairbanks, Chicago, Illinois

E. L. Coburn, St. Louis, Missouri

F. W. Westhof, Normal, Illinois

Mrs. C. B. Smith, Urbana, Illinois

Edward B. Birge, Indianapolis, Indiana

Alice C. Inskeep, Cedar Rapids, Iowa

Anna M. Allen, Peoria, Illinois

W. L. Sheets, Burlington, Iowa

Mrs. H. R. Reynolds, Des Moines, Iowa

C. A. Fullerton, Cedar Rapids, Iowa

E. L. Philbrook, Rock Island, Illinois

Charles H. Miller, Lincoln, Nebraska

S. M. Metcalf, Momominee, Wisconsin

Edwin Johnson, East St. Louis, Illinois

W. B. Kinnear, Minneapolis, Kansas

Jessie S. Clark, Witchita, Kansas

Nannie C. Love, Indianapolis, Indiana.

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APPENDIX 3

PROGRAM OF THE MUSIC SUPERVISORS CONFERENCE KEOKUK, APRIL 10-12, 1907*

Wednesday Evening, April 10
Conversation

Thursday Morning, April 11
9:30 Prayer
Rhythm Forms
Class Demonstrations, Philip C. Hayden
Round Table Discussion

Thursday Afternoon, April 11
2:30 Class Demonstrations Continued
Round Table Discussion

Thursday Evening, April 11
8:00 "The Child Voice," Thaddeus P. Giddings, Oak Park, Ill.
"Terminology," W. B. Kinnear, Minneapolis, Kansas
Round Table Discussion

Friday Morning, April 12
9:00 Prayer
"What Regular Teachers Can Do With Voice Training in the Primary Grades," Alys E. Bentley, Washington, D.C.
"Authorized Versions of National Songs," Mrs. M. L. Chapin, Hattings, Minnesota.

Friday Afternoon, April 12
2:00 Not arranged

Friday Evening, April 12
8:00 Operetta by Keokuk School Children
"The House That Jack Built," by Mrs. Jessie L. Gaynor
This work will be put on the stage by Mrs. Reynolds of Des Moines, who will spend three or four weeks here training the children for their parts.

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* Edward B. Birge, "The Music Supervisors National Conference, An Historic Sketch," Music Supervisors Journal, 18 (March, 1932), 19-22.

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APPENDIX 4

CHARTER MEMBERS OF THE CONFERENCE*

Birdie Alexander, Dallas, Texas
Anna M. Allen, Peoria, Illinois
Fannie Arnold, Omaha, Nebraska
Cora A. Ball, Fairfield, Iowa
Irene Bassett, Bloominton, Illinois
Alys E. Bentley, Washington, D.C.
Clarence C. Birchard, Boston, Massachusetts
Edward B. Birge, Indianapolis, Indiana
J.M. Black, Washington, Indiana
Miss M. M. Boals, Alton, Illinois
Charles A. Boyle, Emporia, Kansas
Lena Brooker, Mt. Pleasent, Iowa
Florence N. Bryan, Parkersburg, West Virginia
Melvin S. Bushong, Olathe, Kansas
Louise M. Butz, Grand Rapids, Michigan
Elizabeth Carmichael, Charles City, Iowa
Emma Caron, Canton, Illinois
W. P. Christy, Iowa City, Iowa
Mrs. Frances E. Clark, Milwaukee, Wisconsin
Jessie L. Clark, Witchita, Kansas
E. L. Coburn, St. Louis, Missouri
C. H. Congdon, New York City
Elizabeth L. Davis, Ft. Madison, Iowa
Jeannette Dysart, Superior, Nebraska
W. I. Early, Independence, Kansas
Charlotte Field, Findlay, Ohio
Ella Fink, Mankato, Minnesota
Robert Foresman, New York City
C. A. Fullerton, Cedar Rapids, Iowa
A. J. Gantvoort, Cincinnati, Ohio
Thaddeus P. Giddings, Oak Park, Illinois
Lela Goembel, Centerville, Iowa
Laura Graham, Boone, Iowa
Florence Gray, Kansas City, Kansas
Grace Herington, Kenawee, Illinois
Philip C. Hayden, Keokuk, Iowa

---

* Philip C. Hayden, "Music Supervisors Conference," School Music Monthly, 8 (May-June, 1907), 18.

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Miss ____ Hazelrigg, Topeka, Kansas
Arthur Henry, New York City
Alice Inskeep, Cedar Rapids, Iowa
M. Edwin Johnson, E. St. Louis, Illinois
Florence King, Marsahlltown, Iowa
W. B. Kinnear, Minneapolis, Kansas
H. E. Leedy, Bellville, Ohio
Mary Lyon, Owosso, Michigan
Miss Theo McDonald, Canon City, Colorado
Elizabeth McNair, Mattoon, Illinois
Mrs. Alice Marsch, Augusta, Illinois
Arthur Mason, Columbus, Indiana
C. H. Miller, Lincoln, Nebraska
H. E. Owen, Madison, Wisconsin
E. L. Philbrook, Rock Island, Illinois
Mary R. Pierce, Chicago, Illinois
Cora A. Polleck, Beloit, Wisconsin
Elizabeth Pratt, Quincy, Illinois
Alice Rogers, Clinton, Iowa
Stella R. Root, Springfield, Illinois
Martha Scott, Carthage, Missouri
Mrs. Evelyn Selleck, Pueblo, Colorado
W. J. Stabler, Noblesville, Indiana
Hulda M. Stenwall, Monmouth, Kentucky
Mable Stonaker, Pueblo, Colorado
Mary S. Thomas, Waterville, Kansas
Ella Treat, Decorah, Iowa
J. A. Wallace, Mendota, Illinois
F. W. Westhof, Normal, Illinois
Thoedore Winkler, Sheboygan, Wisconsin
Myrtle F. Woodson, Greenfield, Indiana.

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APPENDIX 5

CONSTITUTION

Adopted in Cincinnati, Ohio,
May 6, 1910

Article I- Name

This organization shall be known as the Music Supervisors National Conference.

Article II- Object

Its object shall be for mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

Article III- Membership

Section 1. Membership shall be Active, Associate, and Honorary.

Section 2. Any person actively interested in Public School Music may become an active member of the Conference upon the payment of the prescribed dues.

Section 3. Any person not actively interested in Public School Music may become an associate member upon the payment of the prescribed dues. Associate members shall have the privilege of attending all meetings, of taking part in the discussions, but will not have a vote nor receive a printed copy of the proceedings.

Section 4. Honorary members shall consist of persons of distinguished position, or of musical attainments who manifest a friendly interest in our work. The names of such persons shall be presented by an active member at the regular business meeting, and upon a majority vote of the Conference, shall be enrolled as an Honorary Member.

Article IV- Dues

Section 1. The dues for active members shall be $2.00 for the first year, and $1 annually thereafter. If the annual dues are not paid, the membership shall lapse.

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Section 2. The dues for associate members shall be 50¢ annually.

Section 3. There shall be no dues for Honorary Membership.

Article V- Officers

Section 1. The officers of the Conference shall consist of a President, Vice-President, Secretary, Treasurer, and a Board of Directors.

Section 2. The Board of Directors shall consist of five members elected for the first time for terms of five, four, three, two, and one years respectively, one member to be elected and vacancies to be filled annually thereafter. The member whose term next expires shall be chairman.

Article VI- Elections

These officers shall be nominated by a committee consisting of seven members appointed by the President. This committee shall be appointed at the second session of the annual meeting of the Conference. Said committee shall submit its report at the regular business meeting. A majority of all votes cast shall be required to elect.

Article VII- Duties of Officers

Section 1. It shall be the duty of the President to arrange the program, to preside at all meetings, and to appoint all committees.

Section 2. It shall be the duty of the Vice-President the duties of the President in case of the disability or absence of the President.

Section 3. It shall be the duty of the Secretary to record the minutes of the meeting, to take full notes of the principal discussions, to secure copies of all papers read, to keep a list of all members and their addresses, and to prepare all such material for publication within 90 days.

Section 4. It shall be the duty of the Treasurer to receive and collect all dues, pay all bills authorized by the chairman of the Board of Directors, and report all receipts and disbursements at the annual meeting.

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Section 5. It shall be the duty of the Board of Directors to attend to all printing, advertising, railway rates, local arrangements, and all other business matters pertaining to the Conference, and to determine the place of meeting, guided by the recommendations of the Conference.

Article VIII- Meetings

Meetings shall be held annually between the dates of March 15 and May 15, at the discretion of the Board of Directors. The regular business meeting of the Conference shall be the day next preceding the closing day of the Conference.

Article IX- Amendments

Section 1. Amendments to the Constitution may be made at any regular business meeting of the Conference, provided written notice of such proposed amendment shall have been given at the preceding regular annual business meeting.

Section 2. A two-thirds vote of the members of the Conference present and voting shall be necessary for the adoption of such amendments.

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APPENDIX 6

OFFICERS OF THE CONFERENCE

1907

Chairman, Frances E. Clark, Milwaukee, Wisconsin
Secretary, Philip C. Hayden, Keokuk, Iowa.

1908-1909

President, Philip C. Hayden, Keokuk, Iowa
Vice-President, Charles H. Miller, Omaha, Nebraska
Secretary, Stella R. Root, Springfield, Illinois
Treasurer, Edward B. Birge, Indianapolis, Indiana
Executive Committee, Mrs. Frances E. Clark, Milwaukee, Wisconsin; Jessie Clark, Witchita, Kansas; Thaddeus P. Giddings, Oak Park, Illinois; Herman E. Owen, Madison, Wisconsin; and Birdie Alexander, Dallas, Texas.

1910

President, E. L. Coburn, St. Louis, Missouri
Vice-President, Will Earhart, Richmond, Indiana
Secretary, Stella R. Root, Peoria, Illinois
Treasurer, William B. Kinnear, Minneapolis, Kansas
Board of Directors, Thaddeus P. Giddings, Oak Park, Illinois; Mrs. Frances E. Clark, Milwaukee, Wisconsin; Philip C. Hayden, Keokuk, Iowa; Arthur Mason, Columbus, Indiana, and Mrs. Elizabeth Casterton, Syracuse, New York.

1911

President, Edward B. Birge, Indianapolis, Indiana
Vice-President, Stella R. Root, Peoria, Illinois
Secretary, Clyde E. Foster, Ypsilanti, Michigan
Treasurer, James McIlroy, McKeesport, Pennsylvania
Board of Directors, D. W. Gebhart, Kirksville, Missouri.

1912

President, Charles A. Fullerton, Cedar Rapids, Iowa
Vice-President, Marie B. Parr, Cleveland, Ohio
Secretary, M. Ethel Hudson, St. Louis, Missouri
Treasurer, James McIlroy, McKeesport, Pennsylvania
Board of Directors, Will Earhart, Richmond, Indiana

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1913

President, Henrietta A. Baker, Baltimore, Maryland
Vice-President, Charles H. Miller, Lincoln, Nebraska
Secretary, Helen Cook, Rochester, New York
Treasurer, James McIlroy, McKeesport, Pennsylvania
Board of Directors, Osbourne McConathy, Chelsea, Massachusetts.

1914

President, Mrs. Elizabeth Casterton, Rochester, New York
Vice-President, Thaddeus P. Giddings, Minneapolis, Minnesota
Secretary, Mary E. Kimberly, Minneapolis, Minnesota
Treasurer, James McIlroy, McKeesport, Pennsylvania
Board of Directors, Hollis Dann, Ithaca, New York.

1915

President, Will Earhart, Pittsburgh, Pennslyvania
Vice-President, Peter W. Dykema, Madison, Wisconsin
Secretary, Agnes Benson, Chicago, Illinois
Treasurer, James McIlroy, McKeesport, Pennsylvania
Board of Directors, Alice C. Inskeep, Grand Rapids, Michigan.

1916

President, Arthur W. Mason, Columbus, Indiana
Vice-President, Peter W. Dykema, Madison, Wisconsin
Secretary, Charles H. Miller, Lincoln, Nebraska
Treasurer, James McIlroy, McKeesport, Pennsylvania
Board of Directors, Elsie M. Shawe, St. Paul, Minnesota

1917

President, Peter W. Dykema, Madison, Wisconsin
Vice-President, Charles H. Miller, Lincoln, Nebraska
Secretary, Julia E. Crain, Potsdam, New York
Treasurer, James McIlroy, McKeesport, Pennslyvania
Board of Directors, Karl W. Gehrkens, Oberlin, Ohio

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1918

President, Charles H. Miller, Rochester, New York
Vice-President, Osbourne McConathy, Evansville, Illinois
Secretary, Ella M. Brownell, St. Johnsburg, Vermont
Treasurer, James McIlroy, McKeesport, Pennslyvania
Chairman, Publications, Peter W. Dykema, Madison, Wisconsin
Board of Directors, John W. Beattie, Grand Rapids, Michigan.

1919

President, Osbourne McConathy, Evansville, Illinois
First Vice-President, Hollis Dann, Ithaca, New York
Second Vice-President, Peter W. Dykema, Madison, Wisconsin
Secretary, Mabelle Glenn, Bloominton, Illinois
Treasurer, James McIlroy, Pittsburgh, Pennslyvania
Board of Directors, Glenn H. Woods, Oakland, California.

1920

President, Hollis Dann, Ithaca, New York
First Vice-President, Frank A. Beach, Emporia, Kansas
Second Vice-President, Peter W. Dykema, Madison, Wisconsin
Secretary, Elizabeth Pratt, St. Louis, Missouri
Treasurer, James McIlroy, Pittsburgh, Pennslyvania
Auditor, Walter Butterfield, Providence, Rhode Island
Board of Directors, Effie E. Harmon, South Bend, Indiana.

1921

President, John W. Beattie, Grand Rapids, Michigan
First Vice-President, Julia E. Crain, Potsdam, New York
Second Vice-President, Peter W. Dykema, Madison, Wisconsin
Secretary, E. Jane Wisenall, Cincinnati, Ohio
Treasurer, Karl W. Gehrkens, Oberlin, Ohio
Auditor, Philip C. Hayden, Keokuk, Iowa
Board of Directors, Mabelle Glenn, Bloomington, Indiana.

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1922

President, Frank A. Beach, Emporia, Kansas
First Vice-President, Paul J. Weaver, Chapel Hill, North Carolina
Second Vice-President, George O. Bowen, Ann Arbor, Michigan
Secretary, Ada Bicking, Evansville, Indiana
Treasurer, Walter H. Butterfield, Providence, Rhode Island
Auditor, Philip C. Hayden, Keokuk, Iowa
Board of Directors, Edgar B. Gordon, Madison, Wisconsin

1923

President, W. Otto Miessner, Milwaukee, Wisconsin
First Vice-President, Inez F. Damon, Lowell, Massachusetts
Second Vice-President, George O. Bowen, Tulsa, Oaklahoma
Secretary, Winifred Smith, Cicero, Illinois
Treasurer, A. Vernon McFee, Johnson City, Tennessee
Auditor, Philip C. Hayden, Keokuk, Iowa
Board of Directors, Mabelle Glenn, Kansas City, Missouri

1924

President, William Breach, Winston-Salem, North Carolina
First Vice-President, A. Lee Osbourn, Maywood, Illinois
Second Vice-President, George O. Bowen, Tulsa, Oaklahoma
Secretary, Grace Wilson, Topeka, Kansas
Treasurer, A. Vernon McFee, Johnson City, Tennessee
Auditor, Philip C. Hayden, Keokuk, Iowa
Board of Directors, John C. Kendel, Denver, Colorado

1925

President, Edgar B. Gordon, Madison, Wisconsin
First Vice-President, William W. Norton, Flint, Michigan
Second Vice-President, George O. Bowen, Tulsa, Oaklahoma
Secretary, Mrs. Elizabeth Carmichael, Ft. Dodge, Iowa
Treasurer, A. Vernon McFee, Johnson City, Tennessee
Auditor, Philip C. Hayden, Keokuk, Iowa
Board of Directors, Louise Westwood, Newark, New Jersey

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1926-1927

President, George O. Bowen, Tulsa, Oaklahoma
First Vice-President, John C. Kendal, Lansing, Michigan
Second Vice-President, Paul J. Weaver, Chapel Hill, North Carolina
Secretary, Mrs. Homer Cotton, Kenilworth, Illinois
Treasurer, A. Vernon McFee, Johnson City, Tennessee
Auditor, R. Lee Osborn, Maywood, Illinois
Board of Directors: National Conference, Ernest G. Hesser, Indianapolis, Indiana, E. Jane Wisenall, Covington, Kentucky; Eastern Conference, George J. Abbott, Schenectady, New York, Victor L. F. Rebmann, Yonkers, New York; North Central, Walter Aiken, Cincinnati, Ohio, Joseph Maddy, Ann Arbor, Michigan; Southern Conference, William Breach, Winston-Salem, North Carolina, Mrs. Grace P. Woodman, Jacksonville, Floride; Southwestern Conference, Grace V. Wilson, Topeka, Kansas, Nelle Beard, Colorado Springs, Colorado.

1928-1929

President, Mabelle Glenn, Kansas City, Missouri
First Vice-President, George H. Gartlan, New York City
Second Vice-President, Paul J. Weaver, Ithaca, New York
Secretary, Sadie Rafferty, Evanston, Illinois
Treasurer, Frank E. Percival, Stevens Point, Wisconsin
Auditor, Howard C. Davis, Fredonia, New York
Board of Directors: National Conference, Letha L. McClure, Seattle, Washington, Ernest G. Hesser, Indianapolis, Indiana; California Conference, Mary W. McCauley, San Francisco, California, Ernest L. Owens, Mill Valley, California; Eastern Conference, James D. Price, Hartford, Connecticut, Eldridge S. Pitcher, Auburn, Maine; North Central Conference, Alice E. Inskeep, Cedar Rapids, Iowa, Joseph E. Maddy, Ann Arbor, Michigan; Northwest Conference, Anne L. Beck, Eugene, Oregon, Grace E. P. Holman, Spokane, Washington; Southern Conference, Grace Van Dyke Moore, Greensboro, North Carolina, Edwin N.C. Barnes, Washington, D. C; Southwestern Conference, J. Luella Burkhard, Pueblo, Colorado, George O. Bowen, Tulsa, Oaklahoma.

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1930-1931

President, Russell V. Morgan, Cleveland, Ohio
First Vice-President, Mabelle Glenn, Kansas City, Missouri
Second Vice-President, Max T. Krone, Cleveland, Ohio
Executive Committee: Frank A. Beach, Emporia, Kansas; Ada Bicking, Lansing, Michigan; Walter H. Butterfield, Providence, Rhode Island; Karl W. Gehrkens, Oberlin, Ohio; Russell V. Morgan, Mabelle Glenn, and Max T. Krone.
Board of Directors: National Conference, Letha L. McClure, Seattle, Washington; California Conference, Mary W. McCaughley, San Francisco, California; Eastern Conference, Eldridge S. Pitcher, Auburn, Maine, James D. Price, Hartford, Connecticut; North Central Conference, Joseph E. Maddy, Ann Arbor, Michigan, Alice Inskeep, Cedar Rapids, Iowa; Northwest Conference, Grace Holman, Spokane, Washington, Anne L. Beck, Eugene, Oregon; Southern Conference, Edwin N. C. Barnes, Washington, D. C., Grace Van Dyke Moore, Greensboro, North Carolina; Southwestern Conference, George O. Bowen, Tulsa, Oaklahoma, J. Luella Burkhard, Pueblo, Colorado.

1932-1933

President, Walter H. Butterfield, Providence, Rhode Island
First Vice-President, Russell V. Morgan, Cleveland, Ohio
Second Vice-President, Fowler Smith, Detroit, Michigan
Executive Committee, Members at Large: Karl W. Gehrkens, Oberlin, Ohio, Herman F. Smith, Milwaukee, Wisconsin, Ernest G. Hesser, Cincinnati, Ohio, and R. Lee Osburn, River Forest, Illinois.
Board of Directors: National Conference, John C. Kendel, Denver, Colorado, Elizabeth V. Beach, Syracuse, New York; California-Western Conference, Glenn H. Woods, Oakland, California, Mary W. McCauley, Saualito, California: Eastern Conference, M. Claude Rosenberry, Harrisburg, Pennsylvania, James D. Price, Hartford, Connecticut; North Central Conference, Herman F. Smith, Milwaukee, Wisconsin, Alice Inskeep, Cedar Rapids, Iowa; Northwest Conference, Helen C. Boucher, Seattle, Washington, Marguerite Hood, Helena, Montana; Southern Conference, William C. Mayfarth, Spartansburg, South Carolina, Grace Van Dyke Moore, Greensboro, North Carolina; Southwestern Conference, George O. Bowen, Tulsa, Oaklahoma, J. Luella Burkhard, Pueblo, Colorado.

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1934-1935

President, Herman F. Smith, Milwaukee, Wisconsin
First Vice-President, Walter H. Butterfield, Providence, Rhode Island
Second Vice-President, Louis Woodson Curtis, Los Angeles, California
Executive Committee, Members at Large: Ernest G. Hesser, Cincinnati, Ohio, R. Lee Osburn, River Forest, Illinois, John W. Beattie, Evanston, Illinois, and William W. Norton, Flint, Michigan.
Board of Directors: National Conference, Elizabeth V. Beach, Syracuse, New York, Charles B. Righter, Iowa City, Iowa; California-Western Conference, Glenn H. Woods, Oakland, California, Charles M. Dennis, San Francisco, California; Eastern Conference, M. Claude Rosenberry, Harrisburg, Pennslyvania, Ralph G. Winslow, Albany, New York; North Central Conference, Herman F. Smith, Milwaukee, Wisconsin, William W. Norton, Flint, Michigan; Northwest Conference, Marguerite Hood, Helena, Montana, Vincent Hiden, Olympia, Washington; Southern Conference, William C. Mayfarth, Asheville, North Carolina, Grace Van Dyke Moore, Greensboro, North Carolina; Southwestern Conference, George O. Bowen, Tulsa, Oaklahoma, J. Luella Burkhard, Pueblo, Colorado.

1936-1937

President, Joseph E. Maddy, Ann Arbor, Michigan
First Vice-President, Herman F. Smith, Milwaukee, Wisconsin
Second Vice-President, Ada Bicking, Indianapolis, Indiana
Executive Committee, Members at Large: John W. Beattie, Evanston, Illinois, William W. Norton, Flint, Michigan, George Gartlan, New York City, amd Richard W. Grant, State College, Pennsylvania.
Board of Directors: National Conference, Glenn Gildersleeve, Dover, Delaware, Charles B. Righter, Iowa City, Iowa; California-Western Conference, Charles M. Dennis, San Francisco, California, Amy Grau Miller, Pasadena, California; Eastern Conference, Ralph G. Winslow, Albany, New York, Laura Bryant, Ithaca, New York; North Central Conference, William W. Norton, Flint, Michigan, Fowler Smith, Detroit, Michigan; Northwest Conference, Frances Dickey, Seattle, Washington, Charles R. Cutts, Billings, Montana; Southern Conference, Mary M. Conway, New Orleans, Louisiana, Lewis L. Stookey, Mobile, Alabama; Southwestern Conference, Grace V. Wilson, Wichita, Kansas, George O. Bowen, Tulsa, Oaklahoma.

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1938-1939

President, Louis Woodson Curtis, Los Angeles, California

First Vice-President, Joseph E. Maddy, Ann Arbor, Michigan

Second Vice-President, Lilla Belle Pitts, New York City

Executive Committee, Members at Large; George H. Gartlan, New York City, Richard W. Grant, State College, Pennslyvania, Frank C. Biddle, Cincinnati, Ohio, Hayden M. Morgan, Newtonville, Massachusetts.

Board of Directors: National Conference, Glenn Gildersleeve, Dover, Delaware, A. R. McAllister, Joliet, Illinois; California-Western Conference, Amy Grau Miller, Pasadena, California, Glenn H. Woods, Oakland, California; Eastern Conference, Laura Bryant, Ithaca, New York, George L. Lindsay, Philadelphia, Pennslyvania; North Central Conference, Fowler Smith, Detroit, Michigan, Carol M. Pitts, Omaha, Nebraska; Northwest Conference, Charles R. Cutts, Billings, Montana, Chester R. Duncan, Portland, Oregon; Southern Conference, Lewis L. Stooker, Mobile, Alabama, Glen Haydon, Chapel Hill, North Carolina; Southwestern Conference, George O. Bowen, Tulsa, Oaklahoma, Frances Smith Catron, Ponca City, Oaklahoma.

1940-1941

President, Fowler Smith, Detroit, Michigan

First Vice-President, Louis Woodson Curtis, Los Angeles, California

Second Vice-President, Richard W. Grant, State College, Pennslyvania

Executive Committee, Members at Large: Frank C. Biddle, Cincinnati, Ohio, Hayden M. Morgan, Newtonville, Massachusetts, Lilla Belle Pitts, New York City, Lorrain E. Waters, Des Moines, Iowa.

Board of Directors: California-Western Conference, Gertrude J. Fisher, Long Beach, California, William E. Knuth, San Francisco, California; Eastern Conference, Frances Findlay, Boston, Massachusetts, George L. Lindsay, Philadelphia, Pennslyvania; North Central Conference, Carol M. Pitts, Trenton, New Jersey, Charles B. Righter, Iowa City, Iowa; Northwestern Conference, Chester R. Duncan, Portland, Oregon, Walter C. Welke, Seattle, Washington; Southern Conference, Helen Boswell, Louisville, Kentucky, Glen Haydon, Chapel Hill, North Carolina; Southwestern Conference, Frances S. Catron, Ponca City, Oaklahoma, John C. Kendel, Denver, Colorado; Members-at-Large, Helen C. Dill, Beverly Hills, California, A.R. McAllister, Joliet, Illinois.

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1942-1943

President, Lilla Belle Pitts, New York City
First Vice-President, Fowler Smith, Detroit, Michigan
Second Vice-President, Haydn M. Morgan, Ypsilanti, Michigan
Executive Committee: Lorrain E. Watters, Des Moines, Iowa, J. Leon Ruddick, Cleveland, Ohio, William E. Knuth, San Francisco, California, John C. Kendel, Denver, Colorado.
Board of Directors: the Presidents of the Divisions and the Auxiliaries, and Members at Large Irving Cheyette, Indiana, Pennslyvania, John C. Kendel, William E. Knuth, Marguerite V. Hood, Ann Arbor, Michigan, Lorrain E. Watters, George Howerton, Evanston, Illinois.

1944-1945

President, John C. Kendel, Denver, Colorado
First Vice-President, Lilla Belle Pitts, New York City
Second Vice-President, Lorraine E. Watters, Captain AUS
Executive Committee: J. Leon Ruddick, Cleveland, Ohio, George R. Howerton, Evanston, Illinois, Hazel B. Nohavec, Minneapolis, Minnesota, L. Bruce Jones, Little Rock, Arkansas.
Board of Directos: the Presidents of the Divisions and of the Auxiliaries and Members at Large Charles M. Dennis, San Francisco, California, Glenn Gildersleeve, Dover, Delaware, J. Leon Ruddick, Marguerite V. Hood, Ann Arbor, Michigan, George R. Howerton, Irving Cheyette, Indiana, Pennslyvania.

1946-1947

President, Luther A. Richman, Richmond, Virginia
First Vice-President, John C. Kendel, Denver, Colorado
Second Vice-President, Mathilda A. Heck, St. Paul, Minnesota
Executive Committee: J. Leon Ruddick, Cleveland, Ohio, Helen M. Hosmer, Potsdam, New York, Lloyd V. Funchess, Baton Rouge, Louisiana, T. Frank Coulter, Joplin, Missouri.
Board of Directors: the Presidents of the Divisions and of the Auxiliaries and Members at Large Robert A. Choate, Oakland, California, Charles M. Dennis, San Francisco, California, Hummel Fishburn, State College, Pennslyvania, Glenn Gildersleeve, Harrisonburg, Virginia, Sadie M. Rafferty, Evanston, Illinois, J. Leon Ruddick.

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APPENDIX 7

CONSTITUTION AND BY-LAWS

Adopted in Detroit, Michigan,
April 15, 1926

Article I- Name

This organization shall be known as the Music Supervisors National Conference.

Article II- Object

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

Article III- United Conferences

The 1926 revision of the Constitution is based on a plan of union and affiliation between the National Conference and existing and projected Sectional Conferences. Any Sectional Conference becomes a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in this Constitution.

Article IV- Membership

Section 1. Membership shall be active, associate, honorary and contributing.

Section 2. Any person actively interested in public school music may become an active member of the National Conference upon the payment of prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office, and shall be entitled to receive a copy of the current Book of Proceedings.

Section 3. Any person interested in public school music, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in the discussions, but they shall have no vote nor hold office, and they are not entitled to a copy of the Book of Proceedings.

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Section 4. Any person interested in public school music, who desires to contribute to the support of the National Conference, may do so, and thereby become a Contributing Member. Contributing members shall have all the privileges of active members.

Section 5. Active or Contributing members of Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming an active or contributing member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

Article V- Dues

Section 1. Dues for active members shall be $3.00 annually. Dues are payable on January 1st of each year.

Section 2. Dues of Associate Members shall be $2.00 annually.

Section 3. Dues for contributing members shall be a minimum of $5.00 annually.

Section 4. No person shall be entitled to the privileges of active or associate membership until the dues for the current year shall have been paid.

Section 5. After 1926 and upon ratification of the plan by any Sectional Conference, $1.50 of the dues of Active and Contributing Members shall be paid into the Publication Fund, 75 cents into the treasury of the Sectional Conference, and the balance into the treasury of the National Conference.

The $1.50 annually allotted to the Publication Fund shall be considered as paying for the member's copy of the annual Book of Proceedings.

In the case of the Contributing Members of the Sectional Conferences it is understood that the Sectional Conference retains the entire amount except the $1.50 due to the Publication Fund and the 75 cents assigned to the National Conference.

In 1927 no Book of Proceedings shall be published and the $1.50 per member ordinarily paid into the Publication Fund shall remain in the treasury of the Sectional Conference.

The money due the Publication Fund and the National Conference shall be payable by a Sectional Conference within thirty days after the close of its meeting.

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Article VI- Officers

Section 1. The officers of the National Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and Board of Directors, and these officers, together with the retiring President, shall constitute the Executive Committee of the National Conference.

Section 2. The term of office for President, First Vice-President, Second Vice-President, Secretary, Treasurer, and Auditor shall be two (2) years or until their successors are duly elected. With the exception of the Second Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

Section 3. The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference. One member from each Conference shall be elected for two (2) years and one member for four (4) years at the first election under the new plan; thereafter all members of the Board of Directors shall be elected for four (4) years.

Section 4. The State Advisory Committee shall be composed of Active Members from each State and territorial possession of the United States of America, this Committee to be elected by the Board of Directors. The number of members composing this Committee shall not be fixed.

Article VII- Election

Section 1. The President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and one member of the Board of Directors, shall be nominated by a committee consisting of seven (7). The members of the Nominating Committee shall be elected by informal ballot of the Active Members of the National Conference. The ballots are to be deposited with the Treasurer of the Conference before noon the second day of the Biennial Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count and announce the result not later than ten o'clock the following morning. The seven members receiving the highest number of votes shall be declared

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the Nominating Committee. In case of a tie vote for any two or more persons, the Executive Committee shall decide the tie vote.

The Nominating Committee shall nominate two members of the National Conference for each selective office of the Conference.

Section 2. The election of officers shall take place at the Biennial Business Meeting of the Conference. The majority of all votes cast is required to elect.

Article VIII- Meetings

Section 1. The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of business of the Biennial Business Meeting.

Section 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

Article IX- Amendments

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

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Article X- National Research Council of Music Education

Section 1. The National Research Council of Music Education shall consist of fifteen (15) active members who have done notable work in the field of school music.

Section 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make reports of its findings to the Conference.

Section 3. At each Biennial Meeting three (3) members shall be elected for the ensuing five (5) year term and three (3) others to serve for a five (5) year term beginning the next succeeding year. Other vacancies that may occur shall also be filled at the Biennial Meeting.

Section 4. The Nominating Committee shall nominate two (2) active members for each position to be filled in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Section 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until one (1) year shall have elapsed after that expiration. This shall not be construed as prohibiting his election according to the provisions of Section 3 of this Article.

By-Laws

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Section 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President and to act as Chairman of the Board of Directors, without vote.

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Section 3. The Second Vice-President shall be the Chairman of the Standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Proceedings.

Section 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting of the National Conference and of all meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the Conference.

Section 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said reports to be made at the Biennial Meeting of the National Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

Section 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

Section 7. The Board of Directors shall deal with all questions growing out of inter-relations between the National and Sectional Conferences; such as the establishment of boundaries of the Sectional Conferences, and the time and place of meetings of both the National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

Section 8. To the Executive Committee shall be entrusted the general management of the National Conference, including final decision as to the time and place of the meetings, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

Section 9. It shall be the duty of the Advisory Committee from the States to co-operate with the Board of Directors in such activities as may be delegated to it by said Board of Directors, and to assist the Research Council in getting such information as it may solicit regarding educational conditions in the various States.

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APPENDIX 8

CONSTITUTION AND BY-LAWS

Adopted in Chicago, Illinois,
March 26, 1930

Article I- Name

This organization shall be known as the Music Supervisors National Conference.

Article II- Object

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools and other educational institutions.

Article III- United Conferences

The 1930 revision of the Constitution is devised to clarify and amplify the 1926 plan of union and affiliation and to provide for the addition of a centralized business office to serve the National Conference and existing and projected Sectional Conferences. Any new Sectional Conference may become a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in the Constitution.

Article IV- Membership

Section 1. Membership shall be active, associate, contributing, sustaining, life, honorary, and patron.

Section 2. Any person actively interested in music education may become an active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the Music Supervisors Journal; and shall have the privilege of purchasing a copy of the current Book of Proceedings at a special price to be determined by the Executive Committee.

Section 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in the discussions,

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nor shall they have the privilege of purchasing at a special price a copy of the Book of Proceedings, nor shall they be entitled to a subscription to the Music Supervisors Journal.

Section 4. Any person interested in music education who desires to contribute to the support of the National Conference may do so by becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Section 5. Any person who desires to support the permanent educational activities of the National Conference may do so by becoming a sustaining member. Sustaining members who qualify as active members shall have all the privileges of that membership.

Section 6. Any person who desires to endow the permanent educational activities of the National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership.

Section 7. Honorary membership shall be by invitation and shall be accomplished in the following manner: the names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.

Section 8. Any individual or corporation desiring to increase substantially the funds for endowment, research, or other activities of the National Conference may become a patron member.

Section 9. All members of the Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

Article V- Amount of Dues

Section 1. Dues for active membership shall be $3.00 annually, payable October 1st for the ensuing year.

Section 2. Dues for associate members shall be $2.00 annually, payable October 1st for the ensuing year.

Section 3. Dues for contributing members shall be a minimum of $10.00 annually, payable October 1st for the ensuing year.

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Section 4. Dues for sustaining members shall be $50.00 annually, payable October 1st for the ensuing year.

Section 5. Dues for life members shall be $100.00 payable upon application.

Section 6. There shall be no dues for honorary members.

Section 7. The contribution for patron members shall be $1000.00 or more.

Article VI- Apportionment of Dues

Section 1. Dues of active members shall be paid to the treasurer of the desired Sectional Conference, who shall, after providing for a subscription to the Music Supervisors Journal at $1.00, retain 75¢ for current expenses of the Sectional Conference and remit $1.25 to the National Conference for its current expenses and permanent educational activities.

Section 2. Dues of associate members shall be paid to the treasurer of the desired Sectional Conference, and shall remain in the treasury of that conference, except that in the years when the National meetings are held the dues shall be forwarded to the National Conference.

Section 3. Dues of contributing members shall be paid to the treasurer of any Sectional Conference; $3.00 of the total amount shall be apportioned for active membership as provided for in Article VI, Section 1, and the balance shall be forwarded to the National Conference unless the member specifies that it is to be paid to his Sectional Conference.

Section 4. Dues for sustaining members shall be paid to the National Conference; $3.00 shall be apportioned for active membership as provided for in Article VI, Section 1.

Section 5. Dues for life members shall be paid to the National Conference and shall become part of an endowment fund to be invested in a Savings Bank or in securities legal for trust investments. During the life of the member $3.00 of the income shall be apportioned annually for active membership as provided for in Article VI, Section 1. The balance of the income shall go to the treasury of the National Conference.

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Article VII- Officers and Board of Directors

Section 1. The officers of the National Conference shall be a President, a First Vice-President, who shall be the retiring President, a Second Vice-President, an Executive Secretary, and four members of the Executive Committee to be elected at large. These officers with the exception of the Executive Secretary shall constitute the Executive Committee.

Section 2. The terms of office for President, First Vice-President, and Second Vice-President shall be two years or until their successors are elected and have qualified. The terms of office for Executive Committee members at large shall be four years except that at the conference at which this revised constitution is adopted two of the four members shall be elected for a term of two years only. The Executive Secretary shall serve at the pleasure of the Executive Committee.

Section 3. The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference; one member shall be elected at each biennial meeting and the term of office shall be four years.

Article VIII- Election

Section 1. One day prior to the official opening of the Conference the Board of Directors shall prepare a list of fourteen candidates for the Nominating Committee. This list shall be presented to the Conference at its first formal session, at which time the Conference shall elect from this list a Nominating Committee of seven. The vote shall be counted and the result announced within four hours; in case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

Section 2. At the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, the members of the Executive Committee to be elected, and the member of the Board of Directors to be elected. The election shall be held at this meeting.

Section 3. Election shall be by ballot, and the majority of votes cast shall be required to elect.

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Article IX- Meetings

Section 1. The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the second day preceding the closing day of the Conference. Fifty active members shall constitute a quorum.

Section 2. The Executive Committee shall meet at the call of the President, or at the joint request of not fewer than three members of the Executive Committee. A quorum of five members of the Executive Committee is required for the transaction of business.

Article X- Amendments

This Constitution may be altered or amended by a two-thirds vote at the Biennial Business Meeting, provided formal notice of such contemplated action shall have been given the active members at least sixty days before it is acted upon; further, the Constitution may be altered or amended by a two-thirds vote, at the Biennial Business Meeting, provided the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of such contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

Article XI- National Research Council of Music Education

Section 1. The National Research Council of Music Education shall consist of fifteen active members who shall have done notable work in the field of school music.

Section 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make reports of its findings to the Conference.

Section 3. At each Biennial Meeting three members shall be elected for the ensuing five year term and three others to serve for a five year term beginning the next succeeding year. Other vacacies that may occur shall also be filled at the Biennial Meeting.

Section 4. The Nominating Committee shall nominate two active members for each position to be filled in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Section 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until two years shall have elapsed after that expiration.

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By-Laws

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of the Nominating Committee (which committee is provided for in the Constitution), shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference, and shall perform all other duties appertaining to his office.

Section 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President and to act as chairman of the Board of Directors, without vote.

Section 3. The Second Vice-President shall assume the duties of the First Vice-President in case of the disability or absence of the First Vice-President.

Section 4. The Board of Directors shall deal with all questions growing out of inter-relations between the National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee. As provided for in Article VIII of the Constitution it shall also provide a list of candidates for the Nominating Committee.

Section 5. The Executive Committee shall administer the affairs of the National Conference, together with the management and control of the funds thereof. They shall fix the time and place of National meetings and shall have supervision of the program and all other details of such meetings. They shall fill vacancies by temporary appointments pending regular elections. They shall appoint the editor of the regular conference publications and shall have full supervision and control of his acts as such editor. They shall appoint an Executive Secretary, prescribe his duties and compensation, and have full supervision and control of his acts as such Executive Secretary. They shall provide annually for a complete auditing of the accounts of the Conference by a qualified accountant.

Section 6. The Executive Secretary shall keep a complete and accurate record of the proceedings of all meetings of the Conference and all meetings of the Executive Committee, shall conduct the business of the Conference in accordance with the Constitution and By-Laws, and in all matters be under the direction of the Executive Committee. In the absence of direction by the Executive

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Committee, he shall be under the direction of the President. He shall receive all monies due the Conference, and shall countersign all bills approved for payment by the Executive Committee or by the President, in the intervals between meetings of the Executive Committee. He shall have his records present at all meetings of the Conference and the Executive Committee. He shall keep a list of the members of the Conference and shall revise this list annually. He shall be Secretary of the Executive Committee and custodian of all property of the Conference. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official conference publications and shall report the financial standing of the Conference to the President monthly. He shall submit an annual report to the Executive Committee. At the expiration of his term of office he shall turn over to his successor all money, books, and other property of the Conference. He shall serve during the pleasure of the Executive Committee.

Section 7. Roberts' Rules of Order Revised shall govern in all business meetings of the Conference.

Section 8. The By-Laws may be altered or amended in the same manner as that provided in Article X of the Constitution.

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APPENDIX 9

CONSTITUTION AND BY-LAWS
Adopted 1940

Article I- Name

This organization shall be known as the Music Educators National Conference, a Department of the National Education Association.

Article II- Object

Its object shall be mutual helpfulness and the promotion and advancement of music education through the instrumentality of schools and other educational institutions.

Article III- Membership

Section 1. Membership shall be active, partial, associate, contributing, life, patron, and honorary.

Section 2. Active Membership. Active members of the Music Educators National Conference shall be those actively engaged in the profession of music teaching or other educational work. The annual dues of an active member shall be $3.00, payment of which shall entitle him to the privilege of voting and holding office, to receive the official magazine, and upon application to secure all publications of the National Conferences at prices fixed by the National Board of Directors. An active member, upon complying with registration requirements, may attend any or all meetings of the Conference during the year in which his dues are paid. During the year in which Section meetings are held, he shall have the right to vote or to be elected to office only in that Section in which he resides.

Section 3. Partial Membership. Partial members shall be the active members of affiliated State Music Educators Associations whose state membership dues include $1.00 for subscription to the official magazine of the National Conference. Upon payment of $2.00 additional ($3.00 in addition to the state association's dues), a partial member may become an active member of the National Conference, with all rights and privileges of such membership.

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Section 4. Associate Membership. Associate membership shall be available only to residents of the communities in which meetings of the Conference are held who wish to support the program of the Conference but who are not actively engaged in the profession of music teaching. Relatives of active members who themselves are not teachers of music education are also eligible for associate membership. The annual dues of associate members shall be $2.00, payment of which shall admit the member to all regular sessions of the Conference, but shall entitle him to no other membership privileges.

Section 5. Contributing Membership. Any person interested in music education who desires to contribute to the support of the National Conference may become a contributing member. The annual dues for such membership shall be $10.00. Those contributing members who qualify as active members shall have the privileges of that membership; but all contributing members shall receive the official magazine, and shall have the right to attend all regular sessions of the Conference upon complying with registration requirements.

Section 6. Life Membership. Any person who desires to endow the permanent educational activities of the National Conference may do so by becoming a life member. Life members shall receive all publications of the National Conference, and those who qualify as active members shall have the privileges of that membership. The fee for life membership shall be $100.00.

Section 7. Patron Membership. Any individual or organization desiring to increase substantially the funds for endowment, research, or other activities of the National Conference may become a patron member. A contribution of $1,000.00 or more shall entitle the donor to this membership.

Section 8. Honorary Membership. Honorary membership shall be by invitation in recognition of distinctive service in the field of music education, and shall be conferred in the following manner. The name of any person proposed for such membership must be presnted in writing to the National Board of Directors. Such nomination for honorary membership, if approved by the National Board of Directors at an official meeting of the Board, shall be presented for confirmation at the next business meeting of the National Conference.

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Section 9. Membership year. The membership year shall be from January 1 to December 31. All membership dues paid during the year shall be credited to that membership year unless otherwise requested.

Section 10. Remittance of dues. Membership dues shall be paid to the Conference business office or to officially designated representatives.

Section 11. Apportionment of dues. From the dues of each active and contributing member, $1.00 shall be set aside to cover subscription to the official magazine, and the remainder shall be apportioned between the general fund and the account of the Section in which the member resides, the share of the Section to be not less than 75 cents. Associate membership dues shall be credited to the budget of the Conference meeting for which they are collected.

Section 12. Life Membership fees. Life membership fees shall be credited to a special fund to be invested in a savings bank or trust securities legal for investaments. During the life of the member, $3.00 of the income from this fund shall be apportioned annually for active membership as provided in Section 2 of this Article. All surplus income of the life membership fund shall automatically revert to the general operating fund. The National Board is empowered to make loans from the life membership fund to the general fund to meet temporary emergencies or to finance special activities such as the Research Council projects, provided that, in the instance of such a loan, provision is made to set up a reserve for the repayment thereof from the general fund.

Article IV- Government

Section 1. National Officers. The officers of the Music Educators National Conference shall be a President, a First Vice-President who shall be the immediate past president, a Second Vice-President, and an Executive Secretary.

Section 2. National Board of Directors. The National Board of Directors shall be comprised of the National First President, the First Vice-President, the Second Vice-President, the Presidents of the Sections, six Members-at-Large and the Presidents of the Auxiliary Organizations.

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Section 3. National Executive Committee. The National Executive Committee shall be comprised of the three elected National officers (President, First and Second Vice-Presidents) and four additional members elected by the National Board of Directors from their own membership.

Section 4. Officers of the Sections. The officers of each Section shall be a President, a First Vice-President who shall be the retiring President, and a Second Vice-President.

Section 5. Executive Boards of the Sections. The Executive Board of each Section shall be the President, First Vice-President, and Second Vice-President of said Section, together with the presidents of the affiliated state organizations within the territory of said Section, and one representative from each state of the Section which does not have an affiliated state association.

Section 6. Terms of office. The terms of office of the National President, the National First Vice-President, and the National Second Vice-President shall be for two years, or until their successors take office. The terms of office for the Members-at-Large of the National Board of Directors shall be for four years, or until their successors take office. The terms of office for members of the National Executive Committee shall be for two years concurrent with the terms of office of the national officers. The terms of office for the President, First Vice-President, and the Second Vice-President of each Section shall be for two years or until their successors take office. The terms of office for the members of Section Executive Boards who represent affiliated state associations shall be concurrent with their terms as president of their respective state associations. The terms of office for the state representatives who serve as members of Section Executive Boards to represent unaffiliated states shall be for two years, except in the case of any state which effects affiliation prior to the expiration of the two year term; in such event, the duly elected president of the affiliated state association shall automatically replace the state representative as a member of the Section Executive Board.

National officers shall be elected in the even years to serve for the ensuing two year term. Members-at-Large of the National Board of Directors shall be elected in the even years to serve for the ensuing four year term,

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with the exception that at the first election following the adoption of this Constitution, members-at-large of the National Board of Directors shall be elected in accordance with the provisions pertaining thereto in the coordinating amendment to this Constitution and the Constitution previously in force. Thereafter three members-at-large shall be elected at each national biennial meeting to serve for a four year term. Officers of the Sections shall be elected in the odd years for the ensuing two-year term. Members of the Section Executive Boards representing states not affiliated shall likewise be elected in the odd years for the ensuing two-year term, except as prescribed in the last sentence of paragraph one of this section. Newly-elected presidents of affiliated state units shall automatically replace their predecessors as members of their respective Section Executive Boards.

Section 7. Administrative period. The administrative period shall be concurrent with the fiscal year. Newly elected National and Sectional officers and members-at-large of the National Board of Directors shall take office on or before the first day of the fiscal year following their election.

Article V- Elections

Section 1. National Elections. On or before the day prior to the official opening of the biennial national meeting, the National Board of Directors shall select a Nominating Committee of seven. This committee shall consist of one member from each of the six sections and one member-at-large who shall act as chairman. On or before the day of the biennial business meeting, the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, and the Members-at-Large of the National Board to be elected. The election shall be held on the day of this business meeting and shall be by ballot. The majority of votes cast shall be required to elect.

Immediately following the National election, the president shall call a meeting of the Board of Directors to elect four from their own membership, who, together with the National officers (President, First and Second Vice-Presidents), shall constitute the Executive Committee.

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Section 2. Section Elections. On or before to the day prior to the official opening of each biennial Section meeting, the Executive Board of each Section shall select a Nominating Committee of seven, naming one as chairman. On or before the day of the biennial business meeting of said Section, the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, and the state representatives to be elected from those states not already provided with representation through affiliation. The election shall be held on the day of this business meeting and shall be by ballot. The majority of votes cast shall be required to elect.

Article VI- Meetings

Section 1. National Meetings. National meetings of the Conference shall be held biennially in the even years between the dates of February 15 and July 15, or at such other time as may be determined by the National Board of Directors. A business meeting shall be held not later than the day preceding the closing day of each national biennial meeting of the Conference. One hundred active members shall constitute a quorum.

Section 2. Section Meetings. Section meetings of the Conference shall be held biennially in the odd years. Business meetings shall be held not later than the day preceding the closing day. One-tenth of the active membership shall constitute a quorum.

Section 3. National Board of Directors Meetings. The National Board of Directors shall meet at the call of the President or upon the joint request of not less than five members of the Board. A quorum of ten members shall be required for the transaction of business. Authority for emergency action may be secured by ballot by mail and shall be effective until confirmed or reconsidered at the next official meeting of the National Board.

Section 4. National Executive Committee Meetings. The National Executive Committee shall meet at the call of the President or upon the joint request of not fewer than three members of the Executive Committee. A quorum of four members of the Executive Committee shall be required for the transaction of business. Authority for emergency action may be secured by ballot by mail and shall be effective until confirmed or reconsidered at the next official meeting of the Executive Committee.

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Section 5. Section Executive Board Meetings. Each Section Executive Board shall convene at the time and place of the biennial convention of its Section, or upon the call of the Section President, or upon the joint request of not fewer than three members of the Executive Board. A majority of the members of the Section Executive Board shall constitute a quorum for the transaction of business. Authority for emergency action may be secured by ballot by mail and shall be effective until confirmed or reconsidered at the next official meeting of the Section Executive Board.

Section 6. Summer Session. The Music Educators National Conference in connection with its functions as a Department of the National Education Association, as prescribed in Article X of this Constitution shall hold one or more sessions at the time and place of the annual convention of the National Education Association.

Article VII- Music Education Research Council

Section 1. Personnel, Purpose, and Authority. The Music Education Research Council shall consist of eighteen active members who have demonstrated ability in the field of educational research. The Council shall, by means of its own membership and of such Conference committees and other members as it may call into cooperation, conduct studies and investigations of such broad phases of music education as shall be referred to it by the Conference or as shall originate within itself; and on the basis of its findings shall make reports, interpret educational tendencies, and recommend general educational policies. These reports and recommendations, if and when adopted by the Conference, shall become the basis of Conference policies and administrated through its committees and other channels of action. In no case shall the Council assume administrative, executive, or publicity functions.

Section 2. Members of Research Council. At each National biennial business meeting, the National Board of Directors shall present to the members of the Conference for confirmation the names of six active members of the Conference to serve on the Research Council for the ensuing six-year term; said six members shall take office immediately after the close of the meeting. The Music Education Research Council may, if it sees fit, recommend to the Board of Directors the names of suitable candidates for membership on the Council. Any active member may recommend candidates for Council membership to the National Board of Directors.

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Section 3. Eligibility. Any person holding active membership in the National Conference, or any person holding special membership who qualifies as an active member, is eligible for membership on the Council.

Article VIII- Council of Past Presidents

The past presidents of the Conference shall serve as an advisory body to the President and to the National Board of Directors. This body shall constitute the Resolutions Committee for each National biennial meeting of the Conference, and shall assume such other duties as may be assigned by the National Board. The past presidents shall elect from their own membership, following each biennial meeting, a chairman and a secretary.

Article IX- Affiliated and Auxiliary Organizations

Section 1. The National Board of Directors may accept applications for auxiliary or affiliate relationship with the Conference, if, in the judgment of the Board, such auxiliary or affiliate relationship shall contribute to the attainment of the objectives of the Conference, provided the applicant organization does not conflict with any similar organization previously recognized by the Conference.

Section 2. Auxiliary Organizations. An auxiliary organization shall be construed as an association performing special functions within the field of the National Conference. It shall be responsible for such activities as shall be assigned to it by the National Board of Directors. Membership in such auxiliary organization shall be restricted to members of the Music Educators National Conference, and membership fees collected in excess of the Conference membership fee shall be controlled by the auxiliary organization for such purposes as may be determined by its By-laws. Expenses for maintenance and operation of such auxiliary organization shall be paid for from funds secured directly by the auxiliary, but the facilities and services of the Music Educators National Conference and its staff may be utilized by the auxiliary. The auxiliary organization shall pay for all direct expenses for special services, printing and postage, travel, etc., incurred by the headquarters office and staff members in behalf of the

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auxiliary organization. The official magazine of the Music Educators National Conference and none other shall be the official magazine of each such auxiliary organization.

Section 3. State Affiliation. State affiliation may be effected upon approval of the National Board of Directors by a provision in the constitution of the affiliated state organization whereby active membership dues for the state organization include $1.00 for subscription to the official magazine of the Music Educators National Conference; or, at the member's option, $3.00 (in addition to the state's share of dues) to cover full active membership in the Music Educators National Conference. Facilities and services of the headquarters office may be made available to affiliate organizations under terms stipulated in Section 2 for auxiliary organizations. To be considered for affiliation, the applicant organization must be an established state-wide music educators organization, recognized within the state as fully representative of all school music education interests of the state.

Article X- Affiliation With the National Education Association

The Music Educators National Conference shall be affiliated with the National Education Association, and shall function as the Department of Music of that organization. Such affiliation shall not restrict or alter the provisions of this Constitution and the accompanying By-laws; nor shall such affiliation alter the status of the Music Educators National Conference in relation to its auxiliary and affiliate organizations, nor the operations and activities thereof, nor the rights and privileges of individual members as herein set forth. This article shall become operative when adopted by the Music Educators National Conference and approved by the National Education Association, and shall remain in effect for a period of four years from the date of such adoption and approval. Affiliation of the Music Educators National Conference with the National Education Association may be continued thereafter by concurring actions of the two organizations under such terms as may be mutually satisfactory to the Conference and to the Association.

Article XI- Amendments

This Constitution may be altered or amended by a two-thirds vote of members present at the National biennial business meeting, provided formal notice of such contemplated action shall have been given the active members at least

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sixty days before it is acted upon; or, the Constitution may be altered or amended by a two-thirds vote of members present at the National biennial business meeting, provided the proposed amendment receives the approval of the Board of Directors and that formal notice of such contemplated amendment shall have been given the active members at least twenty-four hours before it is acted upon.

BY-LAWS

Article I- Duties of Officers

Section 1. National President. The National President shall preside at National meetings of the Conference, meetings of the National Board of Directors, and of the National Executive Committee. He shall have the power to appoint committees not otherwise provided for in the Constitution and By-laws. He shall, in consultation with the National Board of Directors, prepare the program of the National meetings of the Conference, and shall perform all other duties pertaining to his office.

Section 2. National First Vice-President. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

Section 3. Second Vice-President. The Second Vice-President shall assume all duties of the First Vice-President in case of the disability or absence of the First Vice-President.

Section 4. National Board of Directors. The National Board of Directors shall administer the affairs of the National Conference together with the management and control of the funds thereof. They shall fix the time and place of the National biennial meetings and shall cooperate with the President in the preparation of the programs and other details of such meetings. They shall fill vacancies by temporary appointments pending regular elections. They shall have jurisdiction in all matters pertaining to the geographical divisions or Sections of the Conference, and with the concurrence of the Executive Boards of the Sections affected, may authorize the combining, dividing, or redistricting of Sections for the purpose of holding division meetings of the National Conference, or for other reasons deemed to be in the interest of the Sections affected and the Conference as a whole.

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Section 4. National Executive Committee. The National Executive Committee shall appoint the Editor of the official Conference publications and shall have full supervision and control of his acts as such Editor. They shall appoint an Executive Secretary, prescribe his duties and compensation, and have full supervision and control of his acts as such Executive Secretary. They shall provide an annual complete auditing of the accounts of the Conference by a duly qualified accountant. They shall supervise and direct the publication of Conference yearbooks, proceedings, bulletins, Research Council reports and committee reports which shall have been authorized and money appropriated therefor by the Board of Directors. They also shall have authority to represent and to act for the National Board of Directors in the intervals between the meetings of that body.

Article II- Duties of Section Officers

Section 1. Section President. The President shall preside at all Conference meetings of his Section, and at all meetings of the Section Executive Board. He shall have the power to appoint committees not otherwise provided for in the Constitution and By-laws. He shall, in consultation with the Section Executive Board, prepare a program for the biennial meeting of his Section and shall perform all other duties pertaining to his office. He shall serve as a member of the National Board of Directors.

Section 2. Section First Vice-President. The First Vice-President of the Section shall assume the duties of the President in case of the disability or absence of the President.

Section 3. Section Second Vice-President. The Second Vice-President of the Section shall assume the duties of the First Vice-President in case of the disability or absence of the First Vice-President. He shall assist the Executive Secretary in the collection of official records and material, and in the case of the disability or absence of the Executive Secretary or other official representative of the executive office, shall serve as secretary of the Section and Executive Board.

Section 4. Section Executive Board. The Section Executive Board shall have general jurisdiction over matters pertaining to the affairs of the Section, shall be the confirming authority for all committees named by the President, or may create a committee or committees and

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name the personnel thereof when such course is deemed to be in the interest of the organization. The Section Executive Board shall have the power to fill unexpired terms in the case of vacancies in the said Executive Board.

Article III- Editorial Board

The National President may, at his discretion, with the approval of the Executive Committee, appoint an Editorial Board of not less than three or more than nine members to serve in an advisory capacity to the Editor of the Conference publications, and to assume such other duties as may be assigned by the Executive Committee. The Executive Committee may at its discretion delegate to the chairman of the Editorial Board the duties and authority of Editor.

Article IV- Committees

Special Committees shall serve during the term of administration in which they are appointed. Committees dealing with specific educational projects shall base their general plan of action on policies adopted by the Conference. In case no such policy has been established in a given instance, the National Board may request the Research Council to formulate a policy.

Article V- Executive Officers

Section 1. Executive Secretary. The Executive Secretary shall keep a complete and accurate record of all National and Section business meetings of the Conference, all meetings of the National Board and Executive Committee, and all meetings of the Section Executive Boards. He shall conduct the business of the Conference in accordance with the Constitution and By-laws, and in all matters be under the direction of the Executive Committee. In the absence of the Executive Committee, he shall be under the direction of the National President. He shall receive all monies due the Conference, and shall countersign all bills approved for payment by the National Board of Directors or by the President in the interims between the meetings of the National Board of Directors. He shall be the custodian of all properties of the Conference, and shall serve as secretary of the National Board of Directors, the National

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Executive Committee, and the Section Executive Boards. He shall have the proper records available at all official meetings. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official Conference publications and shall report the financial standing of the Conference to the President monthly. He shall submit an annual report to the Executive Committee. At the expiration of his term of office he shall turn over to his successor all money, books, and other property of the Conference.

Section 2. Assistant Executive Secretary. The Executive Secretary may engage an assistant to whom he may delegate authority, with the approval of the National Executive Committee.

Article VI- Fiscal Year

The fiscal year shall be from July 1 to June 30, or such other period as may be determined by the National Board of Directors.

Article VII- Rules of Order

Roberts' Rules of Order shall govern in all meetings of the Conference.

Article VIII- Amendments

The By-laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

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APPENDIX 10

A STATEMENT OF BELIEF AND PURPOSE of the MUSIC EDUCATORS NATIONAL CONFERENCE

Regardless of other considerations, it is probably true that the permanency of music study as a factor in the educational program is dependent upon the ultimate benefits accruing therefrom to the public- individually and collectively- through greater opportunities afforded for enjoyment of life, and through the social, cultural and spiritual advancement of the people.

We believe that the full measure of these benefits is best guaranteed by affording to children, during the impressionistic years of their public school life, the opportunity to respond to those unselfish and idealistic interests that are native to children before stern utilitarian motives begin to usurp their energies and attention. To this end we have pledged ourselves to do all in our power to discover, encourage, and develop, in school hours, and at school expense, every child's interest and talent in music. We believe, moreover, that such interests and talents are, however small or however great, at least equally genuine, and that equally will they be spiritually rewarding, both to the individuals and to the social complex.

As steps toward the attainment of our aim, we believe that:

(1) Every child should be given the opportunity to sing music that will be pure and lovely to him.

(2) Every child should be given the opportunity to play the instrument of his choice to the point that is fixed by his individual interest and talent.

(3) Every child should participate in concerted music in order to absorb the lesson that men collectively are idealistic and may unite for unselfish as well as utilitarian ends.

(4) Every child should be led to feel that in musical endeavor the widow's mite is as worthy as the rich man's talents, if it be offered sincerely.

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But while the impress gained in youthful years is abiding and can never be wholly lost, we believe that social living would gain in depth, richness, and charm, were the better preoccupations of childhood and youth not permitted to become outworn in adult years. The development of a universal spirit of true musical amateurism, which shall carry over from school days into the life of each citizen, is accordingly desirable.

The Music Educators National Conference, therefore, in full acceptance of its responsibility as the representative and champion of progressive thought and practice in music education, bespeaks united effort through every available medium on behalf of a broad and constructive program which shall include:

(1) The interrelation of musical interests and activities of school and community.

(2) Increased opportunities for participation through promotion of musical organizations within the various social, recreational, industrial, and institutional units.

(3) The popularizing of playing and singing as a recreational and leisure-time activity.

(4) Encouragement of home-circle singing and playing.

(5) Greater attention to the small ensembles- both vocal and instrumental.

(6) Improvement of choir and congregational singing in the churches and Sunday Schools; increased use of choral singing, orchestral and instrumental ensemble playing in connection with church activities.

(7) Development of festivals- both choral and instrumental.

(8) Encouragement of discriminating hearing of music.

(9) Fostering active interest in the music of the amateur (both school and community) on the part of professional musicians, composers, artists, conductors, and teachers.

(10) Provision for musical development and guidance of citizens of all ages and in all walks of life through a comprehensive plan of supervision- school and community, county and state.

"A Statement of Belief and Purpose," Twenty-Ninth Yearbook of the Music Educators National Conference, p. 8. Chicago: The Conference, 1936.

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APPENDIX 11

A DECLARATION OF FAITH, PURPOSE, AND ACTION*

We, the members of the Music Educators National Conference, reaffirm our conviction that music is a beneficent agent for making life more satisfying. In peace as well as in war, music is one of the most important sources of spiritual sustenance.

We reaffirm our faith in the value of music in education, and particularly in its importance in the development and control of attitudes, feelings, and emotions.

We believe in America; we believe that music is helping to strengthen the power and ideals of our country. We believe it is our responsibility to bend every effort to the end that this power of music shall reach into the whole life of America, through every community, and contribute its full share to our national welfare and development.

I

Music in the Elementray and Junior High School Grades

We recommend that increasing emphasis be placed on the program of music education in the elementary and junior high school grades; that teacher-training institutions implement this progress by stressing this phase of teacher preparation; and that maintenance of standards be supported by city and county supervisory service.

II

State Music Supervision

We further recommend that each State Department of Public Instruction include a State Supervisor of Music on its staff.

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* Council of Past Presidents, "A Declaration of Faith, Purpose, and Action," Music Educators Journal, 33 (April, 1946), 16-17.

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III

String Instrument Promotion

In the stress and strin of modern living it is becoming obvious that the patient, time-consuming endeavor needed by pupils for the development of string instrument performance is being neglected.

We recommend that all music educators become aware of this trend and use their influence to encourage the interest of young folk in the string instruments, and make every effort to nurture this interest.

IV

Music in the Senior High Schools

We commend highly the attention now being given to the glee clubs, choruses, choirs, orchestras, and bands in the high schools. However, these elective subjects reach only a small percentage of high school students throughout the nation. To provide appropriate musical experience for a larger portion of pupils we urgently recommend that more offerings in general music courses be included in the curriculum.

V

Skill in Reading Music

Despite the growing tendency to give less time and attention to acquiring skill in reading music, we reaffirm our belief in the importance of an ability to perform music easily and accurately from the printed page.

VI

Time Allotment

A well-rounded program of music activities in the elementary school should include singing, listening, creating, playing, rhythmic expression, dramatizations, and music reading. We recommend a minimum allotment of one hundred minutes per week as essential to the effective realization of such a program.

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VII

Technological Aids in Music Education

We believe that recordings, radio, television, the stroboscope, the mirroscope, films, and other audio-visual devices are capable of supplying effective teaching aids. We recommend that music educators investigate, study, and become aware of the valuable potentialities of all such equipment.

VIII

Music Teaching as an Exponent of Democratic Processes

While we are training thousands of young men for military duty, we must also train the younger millions to embrace the ideals and democratic processes for which civilization strives. To that end each one of us is under the necessity of searching out procedures of teaching that will make our classroom the highest example of a functioning democracy.

IX

The Broadening Scope of Musical Experiences

Lines of separation between popular entertainment music on the one hand, and the music of standard concert and opera repertoires, on the other, are slowly but surely becoming less marked.

Furthermore, there is a tendency in music education to view and estimate the total music curriculum in relation to the total social and cultural scene of life.

Both the so-called popular and so-called highbrow music of today stem from the cultural level of this period of our national growth, and in music, as elsewhere, we are a nation uneasy in our diversity of contrasts.

It follows that bases of judgment and choice of values for our young people are the more imperative. We, therefor, recommend that music educators seriously study ways and means of achieving a combination of the dynamic factors embodied in the music of today and the enduring music of the past in programs that remain consistent with the aims of music education.

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X

International Cultural Relations Through Music

A world at peace is the dearest hope of the millions of people in every country on earth. Music is the universal language and should be utilized at its highest potential power to help win and sustain world-wide peace.

We, the members of the Music Educators National Conference, therefore, urge the adoption of the bill now pending before Congress authorizing the cooperation of the United States in the United Nations Educational, Scientific, and Cultural Organizations.

We further urge that our Executive Committee set up a special committee with delegated power to proffer to the President of the United States our full cooperation in this international project, and that the members of this special committee use their every effort to see that music is adequately represented on the proposed commission and on the proposed committee to be appointed by the Secretary of State.

XI

Providing Music Material is a Social Responsibility

Since the foundations of democracy are rooted in broad education, the providing of material for the educational process is a matter of public concern. Music Education is highly dependent upon adequate variety of books, music, instruments, records, and other aids, many of which cannot equal in sales the figures reached by purely entertainment products.

As educators, we maintain that approved educational material is so vital that manufacturers of phonograph records, in particular, are obligated to plan their products not entirely as commercial outputs which, piece by piece, are to be evaluated as to their revenue-producing possibilities, but also as long-view educational outputs for influencing that richer outlook on life which tends to perpetuate our democracy.

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