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**A history of the Georgia Music Educators Association,
1922–1993**

McRaney, James Thomas, Ed.D.

University of Georgia, 1993

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A HISTORY OF THE
GEORGIA MUSIC EDUCATORS ASSOCIATION
1922 - 1993

by

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A Dissertation Submitted to the Graduate Faculty
of the University of Georgia in Partial Fulfillment
of the
Requirements for the Degree

DOCTOR OF EDUCATION

ATHENS, GEORGIA

1993

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A HISTORY OF THE
GEORGIA MUSIC EDUCATORS ASSOCIATION
1922 - 1993

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JAMES THOMAS MCRANEY
A History of the Georgia Music Educators Association
1922-1993
(Under the direction of HARRIET I. HAIR)

The purpose of this study was to provide a recorded history of the Georgia Music Educators Association and to analyze the contributions of that association to music education in Georgia.

Sources of data included (a) GMEA archives and publications, (b) national and state education association records, and (c) interviews with past GMEA Presidents and Executive Secretary-Treasurers. The information was evaluated and categorized according to (a) affiliations and relationships with other professional associations, (b) organization and development of GMEA, (c) major issues and advocacy positions, (d) professional activities, and (e) GMEA activities for students. These categories provided the basis for writing the history of GMEA and the analysis of its contributions.

The Georgia Education Association (GEA) formed a Department of Public School Music in 1922. In 1930, these educators organized the Association of Public School Music Teachers, but continued to function as the GEA Department of Music. This group promoted music education in the school curriculum and provided resource training for classroom teachers. This association changed its name to the Georgia Music Education (later Educators) Association and affiliated with the Music Educators National Conference (MENC) in 1938.

Throughout its history, GMEA (a) promoted music instruction at all levels, (b) conducted public relations efforts, (c) provided leadership for advocacy campaigns, (d) provided assistance to several state education organizations, and (e) cooperated with other state arts agencies. Leadership development and service opportunities have been provided through subject area divisions, geographic districts and committee operations. State conferences and professional publications served as focal points for member growth and development.

As the primary proponent for the advancement of music education in Georgia, GMEA developed a multi-faceted program of activities for students. Statewide student activities, which were begun in the 1930s, have been expanded to include numerous all-state events and festivals. Beginning in the early 1950s, GMEA promoted Collegiate music educator activities statewide and through local college chapters.

GMEA's members have maintained an apparently unique commitment to professional unity, thus allowing the association to fulfill its constitutional objectives for music education.

INDEX WORDS: Georgia Music Educators Association, music educators, Georgia Music News, music education, music teachers, music, advocacy (music education), music festivals, all-state music

This dissertation is lovingly dedicated to
my wife, Willie Ruth,
and children,
Laura, Jay, and Jeff

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Gathering the information for this study required the assistance of a large number of people. I wish to thank the past presidents and former executive directors of GMEA for their contributions to the interview process. Without their assistance, much valuable information may have been lost.

Janice Shelnuttt is Head Librarian at the Learning Resources Center of the DeKalb County School System. My deepest appreciation goes to her for assistance in acquiring interlibrary loan materials for this study.

Dr. Bruce D. Wilson, Curator of the MENC Historical Center at the University of Maryland, was most helpful in conducting a data base search for facts pertaining to the affiliation of GMEA with MENC.

A word of thanks goes also to Mr. Larry Gulley, Manuscript Bibliographer of the Hargrett Rare Book and Manuscript Library at the University of Georgia Library, and his staff for their assistance with Max Noah's document and the reproduction of materials for the GMEA Archives in Marietta.

I am grateful to Alfred D. Wyatt, T. K. Adams and Borah W. Walton for their help in providing information on the Band and Orchestra Directors Association of Georgia. It is hoped that this effort preserves a portion of that history.

A special word of thanks must go to Boyd M. McKeown, immediate past Executive Secretary of GMEA; Ann Stoskopf, GMEA Administrative Assistant; and Frank Crockett, retired Consultant for the Arts and Humanities for the State Department of Education. They were always willing to help when called on to provide much of what would have been "missing" information.

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CHAPTER I
INTRODUCTION

Man, in his quest for knowledge, may find valuable information in the study of the past. Turrentine (1973) admonished the contemporary researcher to examine the past in the process of making decisions in the present (p. 1). Historical research provides a better understanding of present problems by providing information on (a) how the problems have arisen, (b) advantages and dangers of the past, and (c) forces from the past which are still at work in the present (Butts, 1953, p. viii).

The process of historical research, as identified by Good (1963), included (a) the collection of data, (b) the criticism of the data collected, and (c) the presentation of facts found in the data. In addition, Hockett (1955) added the need for interpretation and conclusions based on the data (p. 9). Fischer (1970) proposed that historical research "asks an open-ended question about past events and answers it with selected facts which are arranged in the form of an explanatory paradigm" (p. xv).

Several sources have emphasized the importance of historical research in music education. Choate (1965) suggested, "Full, perceptive description and documentation

should be made of music education in the United States. There is a sense of urgency as much vital primary source material can be permanently lost" (pp. 69-70). Writing on the value of historical study in music education, Britton (1969) stated,

The music educator must operate with a proper realization of his present and past place in society not only for the sense of pride that such realization brings with it but also for the fund of wisdom thus made available with which to deal with contemporary problems. (pp. 109-110)

Heller and Wilson (1982) further promoted the concept that "results of historical research may be applied in the practice of the profession" (p. 1). More recently, Pember-ton (1987) stated that an awareness of our historical development as music educators may help us to "understand the value of our work by seeing ourselves within a continuum" (MEJ, 73[9], 37).

Birge's (1937) noteworthy history of music education in the United States sought to describe "the main trend of the evolution of public school music, and to account as far as possible for the direction this evolution has taken" (Reprint from the Preface to the first edition, n.p.). He also cited a need "to rescue from oblivion certain aspects of public school music which are fast becoming legendary" (Birge, 1937, preface to second edition).

Statement of the Problem

Birge's (1937) history of music education and the histories of other music educator associations provided the

precedents for this study. This dissertation traces the development and growth of one of the primary professional organizations providing service to music education in the state of Georgia, the Georgia Music Educators Association (GMEA).

This writer found no evidence of any state music education organization in Georgia with which professional educators were affiliated prior to the early 1920s. The first known meetings of music teachers in Georgia were held in 1922 (Lowe, 1988, p. 35). Some information about meetings and activities of music educators in Georgia between 1922 and 1938 was found in records of the Music Supervisors National Conference, the Georgia Education Association, the Georgia Music Educators Association, and a brief unpublished history written by Max S. Noah (n.d.). The focus of this study was to provide a history of the Georgia Music Educators Association and to provide an analysis of the contributions of that association to music education in Georgia.

For the purpose of organizing the information collected for this dissertation the following data categories were defined by this researcher.

1. Affiliations and Relationships

This category included professional or informal affiliations by GMEA and its predecessor, the Association of Public School Music Teachers, with other organizations or associations. Such groups included (a) the Music Supervisors National Conference, (b) the Music Educators National

Conference, (c) the National Education Association, (d) the Georgia Education Association, (e) the Georgia Department of Education, (f) the Georgia High School Association, and (g) others that were found.

2. Organization and Development

Changes in the organizational structure of GMEA caused by the growth of that association were identified. Significant changes in leadership positions, teaching area divisions, and geographical districts were documented. Some information about membership growth and financial development was also included.

3. Major Issues and Advocacies

Data in this category focused on major issues which have confronted music educators in Georgia. Particular attention was given to the involvement of GMEA in these issues and the resulting changes that could be identified.

4. Professional Activities

GMEA activities related to professional music educators and collegiate preservice music educators holding membership in GMEA were defined by this category. Among the services for members found were (a) professional growth activities, (b) leadership development opportunities, (c) career recognitions, and (c) professional publications.

5. Student Activities

Data were gathered on the activities that the GMEA planned for students. These included (a) statewide music honors events, (b) festivals and contests, and (c) other

special student activities. Significant changes in the nature of these activities were included.

Definitions and Abbreviations

The following terms and abbreviations were found in various documents researched or in common usage and have been used in this study.

1. Association - term used to identify GMEA or its predecessor, the Association of Public School Music Teachers
2. APSMT - Association of Public School Music Teachers
2. BODAG - Band and Orchestra Directors Association of Georgia (the black counterpart to GMEA)
3. GEA - Georgia Education Association
4. GHSA - Georgia High School Association
5. GMEA - Georgia Music Education Association (1938 constitution), and presently known as the Georgia Music Educators Association (Name changed / 1945 constitution)
6. GMN - Georgia Music News or Music News of Georgia
7. GBODA - Georgia Band and Orchestra Directors Association
8. MEA - Music Educators Association (generic)
9. MEJ - Music Educators Journal
10. MENC - Music Educators National Conference
11. MSNC - Music Supervisors National Conference
12. NEA - National Education Association

13. NSBOVA - National School Band, Orchestra,
and Vocal Association

14. SBOE - State Board of Education (Georgia)

15. SDOE - State Department of Education (Georgia)

Throughout the remainder of this document, the terms Association and GMEA are used interchangeably to refer to the Georgia Music Educators Association.

Scope and Delimitations

The scope of this study is limited to the history of the Georgia Music Educators Association. The history of music education in Georgia shall be discussed only to the extent that it has been directly influenced by the activities of this organization and its predecessors. The study includes documentation of the activities of the Department of Public School Music of the Georgia Education Association, formed in 1922, which also functioned from 1930 until 1938 as the Association of Public School Music Teachers (the name chosen by the GEA group when it adopted its first constitution). Only a relatively small amount of data was available for the period (1922-1938) immediately preceding the formation of the Georgia Music Educators Association.

The growth and development of these two organizations between 1922 and 1938 provided the historical foundation for the Georgia Music Educators Association. This dissertation establishes that the Department of Public School Music of the GEA, operating also as the Association of Public School Music Teachers (APSMT) after 1930, was the predecessor of

GMEA. In 1938, GMEA replaced the APSMT, but continued to serve as the Department of Public School Music of the GEA.

The overwhelming majority of material found related to the period after 1938. When relevant, background information was included on the formation of the GMEA as it related to such organizations as MENC, the Southern Division of MENC, NEA, GEA, GHSA, and the Georgia SDOE. Information obtained from individual interviews with past presidents and past executive secretaries of the Association was also incorporated into this study to the extent it was determined to be relevant to the purpose of the study.

Need for the Study

During his term as GMEA President (1977-1979), L. Herbert Cox stated, "It would be appropriate for GMEA to have a printed history of the organization modeled after that of Maryland" (GMN, 39[4], 41). Richard Graham, in his role as GMEA Research Chairman (1982), called for the writing of the history of GMEA and the history of music education in Georgia (GMN, 43[1], 46). In her 1985 study of GMEA, Norma Baker also recommended the writing of a history of the Association (p. 89). GMEA Research Chairman Donald Lowe (1988) subsequently suggested, "A recorded history of the development of music education in Georgia would be a valuable part of the state's history" (GMN, 48[1], 19).

Noah's unpublished manuscript (n.d.), "The Founding and Development of the Georgia Music Educators Association from 1922 to 1954," was a fifteen year project undertaken during

his retirement (R. W. John, personal communication, October 10, 1980, in Noah, n.d., n.p.). Although the title indicated the inclusion of historical data to 1954, no original material beyond 1938 was included.

The apparent lack of any other historical account of the Georgia Music Educators Association substantiated the need for this dissertation. By providing a recorded history of the Georgia Music Educators Association, this study should benefit (a) music educators, (b) collegiate music education students, (c) members and leaders of GMEA, and (d) others interested in music education in Georgia.

Sources of Data

Data were collected and analyzed from primary and secondary sources including, but not limited to, those identified below.

National Education Association

Annual copies of the Yearbook and List of Active Members of the National Education Association were searched for information of early national conference activities involving music educators and for specific references to music educators from Georgia during the years preceding the formation of the Department of Public School Music of the Georgia Education Association in 1922.

Music Educators National Conference

The Journal of Proceedings of the Music Supervisors National Conference (later Music Educators National Conference) for the period of 1914 to 1922 and the Music

Supervisors Journal from 1936 to 1938 were investigated for reports of the involvement of Georgia music educators. Information on state activities was provided to this latter publication by the leadership of the state affiliated groups. The relevant data obtained provided background information on the early involvement of music educators from Georgia with the national organization.

MENC Historical Center

Established at the University of Maryland in 1965, the MENC Historical Center collection contains items pertinent to the affiliated state organizations, as outlined by the Society for Research in Music Education (Handbook, 1971, p. 249). In response to a written request from this researcher, materials relevant to the Georgia Music Educators Association were provided by Bruce D. Wilson, Curator of the MENC Historical Center. The information furnished included minutes of the MENC Executive Committee documenting the "cooperative affiliation" of the Department of Music of the GEA in 1937 (Minutes, MENC Executive Committee, October 2-3, 1937, n.p.) and the full affiliation of the Georgia Music Education Association in 1938, as confirmed by MENC in 1939 (Minutes, MENC Executive Committee, November 17, 1939, pp. 12-15). Other data furnished by Wilson provided information on the organizational structure of GMEA.

Georgia Education Association

Volumes 19 through 39 (1926-1947) of the Georgia Education Association's publication, Georgia Education Journal,

were investigated in an effort to recover descriptions of activities of the music educators in Georgia after 1922. Information pertaining to the Department of Music of the Georgia Education Association from its formation in 1922 until 1938 was also found in Noah's (n.d.) documentation. The office of the Georgia Association of Educators (formerly GEA) did not have any additional documentation on the history of the GEA (W. C. Jones, personal communication, May 25, 1993).

Georgia Department of Archives and History

A search was conducted of the Georgia Department of Archives and History Private Manuscripts collection. No references of the Georgia Music Educators Association were found (A. James, personal communication, October 18, 1991).

Georgia Department of Education

Documents and reports of the Georgia Department of Education pertain to activities and policies of that organization. It was anticipated that these records would provide descriptions of guidelines and policies for education in Georgia which reflected certain advocacy positions taken by the Georgia Music Educators Association. A computerized data search of the records of the SDOE provided no information about the Georgia Music Educators Association (V. Oakes, personal communication, August 26, 1991).

Georgia High School Association

The Georgia High School Association is responsible for the supervision of noninstructional activities of the public

schools in Georgia. This association publishes a handbook for its member schools. Past editions have described activities approved by that association, and to some extent the involvement of the Georgia music educators in those events. The activities of the Georgia Music Educators Association as affected by the guidelines of the Georgia High School Association were investigated in this study.

University of Georgia Collection

Following his retirement, Max S. Noah, who served as Executive Secretary of the Georgia Music Educators Association, donated his records to the University of Georgia Library (R. W. John, personal communication, October 24, 1989). The extant materials in this collection, consisting of a virtually complete set of the Georgia Music News and Noah's unpublished history of the GMEA, are found in the Hargrett Rare Book and Manuscript Library of the University of Georgia Library in Athens.

Noah's (n.d.) history of the Georgia Music Educators Association was titled "The Founding and Development of the Georgia Music Educators Association from 1922 to 1954." This manuscript consisted of fewer than five pages of historical narrative prior to 1938, five blank pages reported as "missing" by the University of Georgia Library, reprints of multiple programs, and copies of procedural information for participating in GMEA activities. In order to preserve the original copies of early issues of the Music News from deterioration, Noah retyped significant portions of the

first four volumes and included them in his document for reference (Noah, n.d., preface).

GMEA Publications

The primary GMEA publication is the Association's newsletter, the Music News, which was begun in 1938. It provided a record of activities and events and later became the Georgia Music News, the quarterly journal of record of the Association. Other publications include biennial handbooks, music lists, and two position papers.¹

GMEA Archives

Files dating from the early 1940s were found in the GMEA Archives located in the Marietta headquarters of the Association. These documents included communications relating to professional involvement, membership, business proceedings, financial records and student activities. A filing identification procedure was established by this writer for the records in the GMEA Archives. The Archives also contained a tape recording of a conversation between Anne Grace O'Callaghan (President, 1935-1937), Don C. Robinson, and Joanna Rainey which was included in the data for this study.

Past GMEA Leaders

This study sought to determine if other sources existed which would provide additional data as evidence of any activities organized by or for Georgia's music educators. One of the richest sources of historical data is that group

of living Georgians who have served in leadership roles in music education.

The number of living persons who had served as President or in executive staff positions of the Association was limited. It was imperative that an effort to document their first hand knowledge of the beginnings and expansion of the GMEA be carried out. Otherwise, this information would have become permanently lost. This researcher sought to collect such data from selected former Association leaders. Letters of correspondence were exchanged and the individual interviews were conducted with present and former members of the Association who have filled the roles of President or Executive Secretary of GMEA. These leaders were asked to respond to questions regarding significant developments during their period of leadership. All interviews conducted by this researcher were tape recorded. (The interview letter and questionnaire are found in Appendices A and B respectively.)

All living past Presidents of GMEA, with the exception of this writer (President, 1987-1989) were interviewed between February 9, 1991, and October 24, 1991. Additional taped interviews were conducted with (a) Margaret M. Swain, the first Administrative Assistant of GMEA, (b) Alfred D. Wyatt, one of the past Presidents of the Band and Orchestra Association of Georgia, the black counterpart of GMEA, and (c) Frank M. Crockett, the retired SDOE Music Consultant. Permission was also obtained from those who were interviewed to add a copy of the taped interview to the GMEA Archives.²

In addition, personal conversations were held with the other past Presidents of BODAG and other veteran members of GMEA. This information was analyzed for data appropriate to this study.

Methodology

To facilitate the collection of data, significant affiliations, activities, events, problems, organizational procedures, and growth statistics of GMEA were organized into categories by the researcher. These categories of data provided the basis for the written history of GMEA. The organization of the remaining chapters of this dissertation begins with a review of related literature in Chapter II.

Chapter III is titled "Historical Foundations of the GMEA and Its Relationship to Other Organizations." It includes a description of the years leading to the founding of GMEA, and of GMEA's affiliations with other professional associations.

Chapter IV, "Growth of the Organizational Structure and Membership of the GMEA," traces the expansion of the components (board of directors, divisions, districts) of the organization and the establishment of a professional central office. Financial characteristics of the Association are included.

Chapter V, "Issues Confronting the GMEA," contains an investigation of the involvement of GMEA in the critical issues which have faced music education in Georgia. Issues pertaining to both general education and music education are

included, and specific advocacy positions taken by the GMEA are discussed.

Chapter VI, "Professional Activities of the GMEA," describes the multiple programs for professional and collegiate members. Opportunities for personal growth are the primary focus of this chapter. Professional publications are also discussed.

Chapter VII, "GMEA Activities for Students," centers on the statewide auditioned and nonauditioned events for students of GMEA members as well as the expansive program of state, regional and district festivals. Other student activities such as clinics and workshops are included.

Chapter VIII provides a summary and evaluation of the significant contributions of GMEA to music education in Georgia. This analysis focused on such areas as (a) services to music educators, (b) leadership in critical issues confronting music education, (c) member growth and development, and (d) music opportunities for students in Georgia. Several conclusions and recommendations are given.

Summary

Historical research and documentation is important for our understanding of the past and for planning the future. The problem of this study was to write a history of the Georgia Music Educators Association and to evaluate the contributions of GMEA to music education in Georgia.

Several sources of data were identified. These included histories of music education and of music educator

organizations. An unpublished manuscript by Noah (n.d.) describing the history of the predecessors of the Georgia Music Educators Association provided critical information. Additional data were found in the volumes of the Georgia Music News, the GMEA Archives, and in personal interviews with past leaders in Georgia music education. No other significant documents relating to the history of GMEA were found.

Categories were defined for the organizing of data for this study. The organization of the subsequent chapters of this dissertation was described.

Footnotes

¹ These sources are discussed at length in Chapter VI.

² A list of taped interviews used in this study is found in the Bibliography.

CHAPTER II
RELATED RESEARCH

The concept of organizing music teachers into professional groups dates from the 19th Century. John (1965) documented that gatherings of "music teachers and choristers," primarily singing school masters of the time, began in 1829 in Concord, New Hampshire (p. 207). John further stated, "It is quite likely that the first organized association of teachers in America, banded together by a discipline rather than by the status of being a teacher, was one of music teachers" (p. 207). The practice of convening individuals for the purpose of focusing on music instruction continued into the twentieth century and resulted in the subsequent formation of professional organizations such as the Georgia Music Educators Association, the subject of the present study.

Birge (1937) described the interest in and growth of national, sectional, and state general teachers organizations as "closely integrated and running parallel with public school progress" in the United States (p. 230). According to Birge, two such teacher organizations were the American Institute of Instruction, founded in Boston in 1830, and Horace Mann's National Conference of Teachers,

formed in 1849. The latter group became the National Education Association in 1857 (p. 230).

The first national assemblage of teachers exclusively interested in music was the National Music Congress, meeting in Boston in 1869. Building on the interest generated by this congress, private music teachers and school instructors formed the Music Teachers National Association (MTNA) in 1876 (Birge, 1937, pp. 230-232).

After the Civic War, the number of cities with school music instruction increased rapidly (Molnar, 1948, p. 25). A chronological listing titled "Cities which Pioneered in Music Education" indicated that Atlanta and Columbus, Georgia had music instruction as early as 1872 (Sunderman, 1971, p. 371).

"As the public school music program expanded, the special music teacher found it impossible to teach each day in each room of his school system. It then became imperative to instruct the regular grade teacher how to teach music" (Sunderman, 1971, p. 211). This involvement of the regular classroom teachers in music instruction produced a need for the development of the role of music supervisor.

Molnar (1948) stated that N. Coe Stewart, hired in 1869 to teach music in Cleveland, Ohio, was the person who "originated the plan of inservice training and supervision of the regular grade teacher in the teaching of music" (p. 35). According to Molnar, the concept of the music supervisor rapidly spread to other school systems around the country

(p. 36). In Georgia, B. C. Davis was listed as Director of Music in the Atlanta public schools beginning in 1889 (National Education Association, 1907, pp. 84-85).

The Music Section of the NEA

In July, 1884, the Music Department, also called the Music Section, of the National Education Association was formed to serve the needs of the growing number of school music specialists. After an initial period of little growth, large numbers of music professionals, particularly music supervisors, were attracted to the NEA meetings where problems of school music teaching were discussed (Birge, 1938, p. 13).

Although the NEA Music Section continued to grow, some specialists attending its meetings expressed feelings of concern regarding existing practices in music instruction (Birge, 1937, p. 235). Additionally, the travel distance to national conventions limited the number of music professionals who were able to attend. These factors led to an increasing interest in separating from the NEA.

Movements to form locally independent bodies of school music teachers became evident near the end of the 19th century. Birge (1937) stated that two such groups were The New England Public School Music Teachers Association, begun in Boston in 1885 and The Society of American School Music Supervisors, formed in Utica, New York in 1899 (pp. 237-238). Birge suggested that the energy of the leaders of

these groups provided momentum that carried over into existing associations such as the NEA (p. 238).

National Leadership Role

By the 1890s, the spirit of these movements had motivated the thinking of NEA's leaders to organize a conference specifically committed to music instruction in America's schools. At the 1897 meeting of the NEA Music Section, Philip C. Hayden, a music supervisor, offered a motion calling for the creation of The National Federation of School Music Teachers. The motion passed, and the first music educators association to bear the name "national" came into existence (Molnar, 1948, p. 49). This effort clearly indicated a perceived need for wider dissemination of professional information among music education practitioners. However, this association functioned as little more than a mailing list for the distribution of printed reports of the NEA Music Section meetings. Although the association ceased to exist in 1900, the reporting procedure which it had established became the basis for a national publication, "The School Music Monthly," first published by Hayden in 1900 (Birge, 1937, pp. 237-238).

In 1900, a sense of national leadership developed in response to interest in such professional activities. Birge (1937) stated, "The period of greatest influence of the Music Section of the NEA was during the first decade of the twentieth century" (p. 239). Meetings were well attended and leaders developed the tradition of working through

committees. Plans and policies were made which created a feeling of unity among its members, in effect, a national body of supervisors. It was this concept of power through unity that led to greater pressure for an independent national music association from within the membership of the NEA Music Section (Birge, 1937, p. 243).

State Music Departments

Birge (1937) wrote that concern grew that the NEA Music Section reached "only a small proportion of the rank and file of those engaged in school music work. Of far more influence upon the thought and method of the small town supervisor and music teacher were the state and district associations" of the NEA (Birge, 1937, p. 236). Concerning the NEA, Molnar (1948) added,

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 discernable between the national and sectional groups in the range of topics brought forward for discussion. (pp. 48-49)

However, the Department of Public School Music of the GEA and the district unit organizations of the GEA were not begun until the 1920s.¹

The Beginning of the MENC

Because the San Francisco earthquake forced the cancellation of the 1906 meeting, there was a two-year gap between the 1905 and the 1907 NEA conventions (Birge, 1937, p. 239). The music professionals who attended NEA conferences, however, had become caught up in a "convention consciousness"

(Molnar, 1955, p. 40). The travel distances to the NEA in New Jersey in 1905 and in Los Angeles in 1907 created difficulties for large numbers who may have wanted to attend the NEA Music Section meetings.

Consequently, a significant development by the leaders of the Music Section of NEA resulted in the beginning of the present Music Educators National Conference. In November, 1906 Philip C. Hayden was serving as Secretary for the NEA Music Section and as music supervisor in Keokuk, Iowa. He issued a written invitation to a small group of music supervisors in the middle west to visit Keokuk and observe his instructional techniques based on rhythm. His purpose was not to substitute a national event in place of the NEA music meeting, but to bring music education professionals together to discuss the development of specific techniques of music instruction (Birge, 1937, p. 243).

Frances E. Clark, music supervisor in Milwaukee, Wisconsin and vice-president of the NEA Music Section, was among those who felt that the NEA was not entirely meeting the needs of music supervisors. Consequently, she and a number of other prominent supervisors, twenty-six in all, issued a call in the January, 1907 "School Music Monthly" to attend Hayden's meeting in Keokuk in April. This meeting would precede the 1907 session of the NEA in Los Angeles (Keene, 1982, p. 247).

Music Supervisors National Conference

On April 10, 1907, 104 music supervisors from 16 states gathered in the Sunday School room of the Westminster Presbyterian Church in Keokuk, Iowa. Since the President of the NEA Music Section, H. E. Cogsburn, was ill, Frances E. Clark presided (Keene, 1982, p. 247). Philip Hayden presented his instructional method, the primary purpose for the gathering, on the second day (Molnar, 1948, p. 459). During the remainder of the meeting a growing sentiment was expressed to continue the group as an independently organized conference.

On April 12th a report from the organization committee at this meeting was adopted making the conference a permanent organization. No name was chosen at the time, though the group was generally called The Music Supervisors Conference (Birge, 1937, p. 249). This conference was formed with 69 charter members, and Philip Hayden was elected President. Birge (1937) called this group the "nucleus of the Music Supervisors National Conference, an organization which, with its allied conferences, has become the most important factor in the twentieth century progress of school-music [sic]" (p. 245).

While still in session in Iowa, the group planned a 1908 meeting of the Music Supervisors Conference to be held in Peoria, Illinois. However, Frances E. Clark used her influence to urge the group to change that planned meeting to coincide with the 1908 NEA meeting in Cleveland, Ohio for

"psychological reasons" and out of a "long allegiance and loyalty" to the NEA (Birge, 1937, p. 250).

Later in 1907, at the Los Angeles meeting of the NEA, a four-member "Committee on Relations with Music Supervisor's [sic] Conference" was appointed. The charter of this group, which included Frances E. Clark and Philip C. Hayden, was given the task "to establish, if possible, affiliated relations between the [NEA music] department and Music Supervisor's Conference" (Yearbook, 1907, p. 62).

Growth of the Conference

Clearly, the music educators had made a significant beginning as a nationally organized, professional group to promote the growth and development of music in the schools of America. Birge (1938) assigned the label "Conference Movement" to this beginning of the MSNC and stated, "It has been the greatest quickening influence of the century upon school music evolution" (p. 13).

Approximately 100 attended the second independent supervisors' conference meeting in Indianapolis (1909) and Philip C. Hayden presided. At the 1910 meeting in Cincinnati the group drew 150 members and adopted its first constitution under the name "The Music Supervisors National Conference" (Birge, 1937, p. 250).

Although supervisors continued to attend the meeting of the NEA, Molnar (1948) described a definite shift of allegiance to the Music Supervisors National Conference following the 1909 meeting in Indianapolis (p. 82). After 1910

the Music Section of the NEA became a less influential group because of the growth of the Music Supervisors National Conference (p. 45). Because of the subordinate position school music occupied within the Music Teachers National Association, a shift of members from MTNA to the MSNC came even more rapidly than from the NEA (p. 85).

Divisional Conferences

Among the significant events in the development of the Music Supervisors National Conference was the beginning of geographic or sectional conferences. Molnar (1948), speaking of the rapid growth of the MSNC, stated, "One of the significant evidences of the growth and expansion in conference activities was the organization and development of the sectional conferences, which occurred between 1918 and 1926" (p. 141).

The first sectional conference established was the Eastern Music Supervisors Conference, begun in 1918 (Sunderman, 1971, p. 352). Five other divisional conferences followed, including the Southern Music Supervisors Conference in 1922, the North Central Conference and the Southwestern Conference in 1926, the Northwest Conference in 1927, and the California-Western Conference in 1931 (Molnar, 1953, pp. 129, 132).

Sectional conferences attracted educators who were unable to travel to the more distant sites of the national meetings. As the sectional conferences grew, these newer

members also developed an interest in the National Conference (Molnar, 1948, p. 162).

Southern Division of the MENC

The Southern Division of the MENC began under the name The Southern Music Supervisors Conference. It was founded by approximately 125 active music teachers attending the 1922 National Convention of the Music Supervisors National Conference in Nashville, Tennessee. This regional body held its first meeting in Atlanta, Georgia in December, 1922 with 40 members present (Molnar, 1953, p. 129).

The Southern Conference, in contrast to the previously established Eastern Conference, was unique from its inception because of its inclusion of music supervisors, university and college professors, teachers of music, and private instructors (Birge, 1937, pp. 288-289). In comparing these two early regional conferences, Molnar (1948) described three other differences found in the operation of this new regional Conference: (a) the meetings of the Southern Conference were held at a different time of the year from the MSNC, (b) the MSNC's "Music Supervisors Journal" was regarded as the official magazine of the Southern Conference, and (c) there were no separate publications issued by the Southern Conference (pp. 148-149). Molnar (1953) further stated that this was the beginning of "the concept of one unified conference, with sectional and state groups forming constituent yet semi-independent parts" (p. 129).

In 1924, the Southern Music Supervisors Conference name was changed to the Southern Conference for Music Education (Weaver, 1937, p. 290). Annual meetings continued until the Music Supervisors National Conference adopted an even-year biennial plan in 1926. This plan recommended an odd-year meeting schedule for all sectional groups. Beginning in 1926, all new sectional conferences were initiated under this plan, and the established Eastern and Southern conferences adopted this plan in 1927 (Molnar, 1948, p. 156). Later, a constitutional change in terminology for sectional conferences adopted the use of the term "divisions" (e.g., Southern Division of MENC) (Morgan, 1955, p. 331).

State Affiliation Plan

The Music Supervisors National Conference began a national plan for voluntary state unit affiliation in 1933 (Morgan, 1955, p. 324). The national organization changed its name to the Music Educators National Conference by constitutional amendment in 1934 (p. 333). The following appeared in its official magazine, the Music Educators Journal, in 1937: "The Department of Music of the Georgia Education Association is now affiliated with the Music Educators Conference by vote of the members at the last meeting held in May" (Whitmore, 1937, p. 60). In a 1940 revision of the MENC constitution, the state affiliation plan became officially recognized and the MENC affiliated with the NEA as its Department of Music (Morgan, 1955, p. 333).

State Music Educators Associations

The histories of several state music educators associations were reviewed to place the beginning of the Georgia Music Educators Association in regional and national perspective.² The available studies of music educators associations within the Southern Division include doctoral dissertations documenting the histories of the state associations in Kentucky, Mississippi, and Florida. In addition, an unpublished manuscript by Noah (n.d.) describing the founding of the Georgia Music Educators Association was reviewed.

Kentucky Music Educators Association

Parker (1983) suggested the formation of the Kentucky Music Educators Association was not unlike that of most state associations (p. 2). The Music Section of the Kentucky Education Association (KEA) was formed in 1917 and was described by Parker (1983) as having an "affiliation" with the Music Supervisors National Conference by virtue of the KEA's ties to the NEA (p. 4). However, Parker stated that separate dues requirements by the MSNC indicated only a partial affiliation. This group used the name Kentucky Music Educators Association as early as 1931 (p. 9).

In 1932 the Kentucky Band Directors Association, later the Kentucky Band and Orchestra Directors Association, was formed. This group affiliated with MENC in 1936. A separate group, the Western Kentucky Music Teachers Association also affiliated with MENC (Parker, 1983, p. 7).

Music contests or festivals were begun in 1925, but were sponsored by the state universities rather than by any of the music educator associations. These events included mass ensembles which later became the all-state groups in Kentucky. Although this practice promoted student activities, "it did not encourage Kentucky's music educators to strengthen their struggling organizations" (Parker, 1983, p. 11).

Some Kentucky music educators attempted to unify the ten music educator groups in 1937 as the name Kentucky Music Educators Association. According to Parker (1983) however, this organization, known as the KMEA, became a reality in name only (pp. 16-17). Both the Kentucky MEA and the Music Section of the KEA claimed to be the official MENC affiliate as late as 1946 (p. 24). It was not until 1953 that the Kentucky Band and Orchestra Association and the Kentucky Vocal Association merged with the above groups into a unified Kentucky MEA (p. 41).

Mississippi Music Educators Association

Dennis (1973) documented that the first meetings for school music educators were held at the 1918 convention of the Mississippi Education Association. He also found records of a State Music Teachers Association in 1922. This group was renamed the Mississippi Music Teachers Association in 1927, and became the Music Section of the Mississippi Education Association in 1932. The group affiliated with

MENC in 1944, and it changed its name to the Mississippi Music Educators Conference (MMEC).

Dennis (1973) identified a counterpart group for instrumental musicians, The Band Masters Association, which was formed in 1928 to start band contests. This group later became the Mississippi Band and Orchestra Directors Association. In 1946, these instrumentalists were identified as the Mississippi Music Educators Association (MMEA). When the MMEA and the MMEC merged in 1947, the name used by the instrumental directors (MMEA) was retained, while the previous MENC affiliation of the music educators (MMEC) was continued for this newly merged group (p. 33).

Other student events were initiated during the 1930s. All-state music activities at the state educators' conventions began with a chorus in 1933, and band and orchestra all-state groups began in 1934 and 1939 respectively (Dennis, 1973, p. 28).

One other feature of Dennis' (1973) history of the evolving of the Mississippi MEA was his account of a strong bond between the music educators association and the State Department of Education music supervisor. He reported that in 1927 a statewide course of study in music was issued by that department (p. 26). The strength of this particular affiliation appears to be unique among the histories of the state associations reviewed.

Florida Music Educators Association

Whiteside (1971) indicated that the Florida Education Association Department of Music was formed in 1927 (p. vii), five years after the Georgia Department of Music had been started. The first clinician listed in the Florida group's program was Anne Grace O'Callaghan, an Atlantan who later became a prominent Georgia music educator (pp. 55-56). In 1928 the FEA Department of Music merged with two smaller, geographically localized groups of music educators to form the first unified state organization (p. 59).

As a result of the music contest movement of the late 1920s and the 1930s, several separate associations developed. Band directors organized the Florida Bandmasters Association in 1936 (Whiteside, 1971, p. 92). The Florida Vocal Association began in 1937 in an effort to bring some balance to the instrumental directors' domination of the state festivals (p. 101). The Florida Orchestra Association was formed as a outgrowth of the bandmasters' group in 1938 (p. 111). Another band association was organized in West Florida in 1938 (p. 113).

Numerous calls for unification and affiliation with the MENC came throughout the 1930s but were often met with strong resistance. The Music Section of FEA voted to affiliate in 1941, but unification of the various groups still was not forthcoming (pp. 123-124).

The birth of the Florida Music Educators Association (FMEA) was influenced by another prominent Georgia music

educator. Max S. Noah, serving as President of the Southern Music Educators Conference (1943-1945), met with members of the FEA Music Section in late 1944 to offer advice and assistance during their consideration of a proposed constitution. Noah urged cooperative efforts among the special discipline area groups as he stressed the importance of elementary, band, orchestra, vocal, and piano music education. The FMEA constitution was adopted at this meeting, attended by representatives of the various established groups in the state, without a dissenting vote (Whiteside, 1971, pp. 128-129).

Even with its constituted state association currently affiliated with MENC, the individual band, orchestra, vocal, elementary and college associations in Florida continue to sponsor activities and operate under separate constitutions (Whiteside, 1971, pp. 229-275).

Georgia Music Educators Association

The first evidence of Georgia members in the Music Supervisors National Conference was reported in membership data for 1917 (Molnar, 1948, p. 102). With the exception of 1919, members from Georgia are reported each year thereafter (pp. 102-106). Other than Noah's (n.d.) unpublished manuscript, no state history has been written of the Georgia Music Educators Association.

Noah (n.d.) reported that meetings of music educators in Georgia were initially arranged by Jennie Belle Smith in 1922 (p. 1). These educators worked for the acceptance of

music as part of the school instructional program. When the Georgia Education Association established a Music Department in 1922, Smith was its first Chairman (Lowe, 1988, p. 35). Noah's document briefly described this GEA Music Department, its drafting of a constitution in 1929 creating the Association of Public School Music Teachers, and the expansion of activities in the early 1930s, including the beginning of all-state music groups. The manuscript portion of his account concludes with the adoption of a 1938 constitution which established the name "Georgia Music Education Association" and officially affiliated this Association with the Music Educators National Conference.

The remainder of Noah's (n.d.) material contains parts of the first four volumes of Music News, the official newsletter of the new association. Later its name was changed to Georgia Music News. Although the title of Noah's document is "The Founding and Development of The Georgia Music Educators Association from 1922 through 1954," no material is included beyond the 1941-1942 volume of Music News.

Other State Histories

Histories of several states outside the MENC Southern Division were analyzed for relevance to the founding and organizational structure of GMEA. These included studies of the music educator associations in Arizona (Willson, 1986), Connecticut (Larsen, 1968), Kansas (Crapson, 1964), Nebraska (Mendyk, 1969), and Pennsylvania (Cromer, 1949). These five histories are summarized below.

As with the Georgia Music Educator Association, Connecticut, Kansas, and Nebraska all had an historical affiliation with the Music Educators National Conference as a significant part of their beginning. Early professional ties with their respective state teacher education associations similar to those found in Georgia were indicated in the studies of the Arizona and Kansas music educator associations.

Unlike the development of the history of the GMEA, several states reported the existence of separate music associations, including (a) the Arizona State Music Teachers' Association and the Arizona Band Association, (b) the Connecticut State Music Supervisors' Association and the Music Teachers' Association, (c) the Pennsylvania Bandmasters' Association, and (d) the Nebraska Music Teachers Association and the Nebraska Bandmasters' Association. Attempting to form unified state MEA organizations in view of the preexisting relationships these organizations had with teachers in their respective states required significant efforts on the part of the music educator associations. The Arizona and Nebraska studies reported a continuing need to seek unity among the several disparate state music associations. Only the Kansas history reported no competitive discipline area associations at the time of the founding of its MEA.

All five states reported the operation of teacher conferences/conventions for professional development. The

national music contest movement was reported to be a significant influence on the development of student events in the state music associations of Connecticut, Kansas, and Nebraska. As is the case in Georgia, all five state music educator groups operated student festival events. Also, the states of Arizona, Connecticut, Nebraska, and Pennsylvania indicated the operation of student all-state activities.

The histories of all five states reported constitutionally based organizations for their officers and operational structure. Connecticut and Pennsylvania reported interstate regional or district structures similar to those in Georgia.

In the histories of Arizona and Nebraska, data collection was augmented by the conducting of personal interviews of past leaders of each association. This technique was incorporated into the research for this dissertation also.

Summary

The documents examined on the founding of the Music Supervisors National Conference by members of the Department of Music of the National Education Association described the need for a more professionally focused organization for music educators. As growth of the MSNC continued, a regional structure (divisions) was designed to reach more educators at the local school level.

The second regional division established, the Southern Conference for Music Education, included Georgia music educators from its beginning in 1922. In that same year,

the Department of Music of the Georgia Education Association was formed. However, the Department of Public School Music of the GEA did not affiliate with the MENC until 1937.

In each of the histories of states in the Southern Division organized music educator activities were typically related to the state education associations of the National Education Association. The broader concept of serving all music educators was recognized in the changing of the name of the Music Supervisors National Conference to the Music Educators National Conference. Also, a national affiliation plan was adopted which encouraged the formation of numerous state music educators' associations, including the Georgia Music Education Association in 1938.

The organizational complications encountered by the music educators associations in Florida, Kentucky, and Mississippi do not appear to have been present in Georgia during the time leading up to the forming of the GMEA. As was shown, each of these other states had to accomplish mergers of separate internal associations to form their MEA groups. Georgia did not have separate groups which required such a merger. The continuance of distinctly constituted discipline area associations with differing organizational structures under the umbrella organization of the Florida MEA seems unique within the studies reviewed.

A difference which distinguished the development of music education in Kentucky from that in Georgia was the direct involvement of state universities in Kentucky in the

formation of festivals and all-state activities. In Georgia, both of these activities are described by Noah (n.d.) as being sponsored by the GEA Department of Music.

The close involvement of Mississippi music educators with their State Department of Education seems to have been unique. There were positive communications and compatible relations between the music educators and the Mississippi SDOE that were not discussed in the other states reviewed. No parallel of that relationship was found in Georgia.

Two distinct similarities existed between Georgia and the three Southern Division state histories reviewed. In all of these states music educators followed the national trend of forming a Department of Music in their respective state NEA affiliates. The operations of each state group varied, but this concept of organization was basic to all. Secondly, each of the states included in this review of Southern Division histories became an affiliated state music educator association with the Music Educators National Conference. Each Southern state association has continued to serve the unique needs of music education in its own state while sharing a philosophical unity with the MENC.

In reviewing the histories of states outside the Southern Division of MENC, similarities were found between Georgia and all of the other states in the areas of (a) constitutionally based operations, (b) operation of teachers' conferences and clinics, and (c) operation of student music festival activities. The reports of Connecticut, Kansas,

and Nebraska indicated that the national music contest movement played a significant role in the forming of their respective state festival activities. This was similar to the situation found in Georgia as the national movement related to the creation of GMEA festivals. As in Georgia, all-state student events were operated by the state MEA groups in Arizona, Connecticut, Nebraska, and Pennsylvania.

Similar to the report of the founding of GMEA, the state histories of Connecticut, Kansas and Nebraska showed an early affiliation with MENC. Two reports, specifically those of Arizona and Kansas, found that the beginning music educator associations also had direct ties to their state teacher education associations similar to those found in Georgia.

Four state histories reported working with previously existing music associations (i.e., bandmasters', supervisors' or music teachers' associations) in the formation of state music educators associations. This presented circumstances not found in the beginning of GMEA.

Footnotes

- 1 This subject is discussed in depth in Chapter III.
- 2 Similarities and differences between these states and Georgia are shown in the summary and conclusions of this document in Chapter VIII.

CHAPTER III
HISTORICAL FOUNDATIONS OF THE GMEA
AND ITS RELATIONSHIP TO OTHER ORGANIZATIONS

The beginnings of professional educator organizations in Georgia paralleled those at the national level. These organizations presented opportunities for discussion on topics of concern and issues affecting education. In the latter part of the 19th Century, a permanent teachers' organization was established which led to the creation of a specific group for music specialists.

Georgia Education Association

Between 1823 and 1856 educators made four unsuccessful efforts to establish a permanent Georgia teachers' organization. However, the Georgia Teachers' Association (1867-1900) has provided continuous service as a professional teachers' association to the present. This group later became known as the Georgia Educational Association (1900-1922) and numbered more than 1880 members by 1922 (Steelmon, 1966, p. 369).

In 1922, as a part of a major constitutional revision, the group changed its name to the Georgia Education Association (GEA) (Steelmon, 1966, pp. 46-47) and created subject area departments, each with an appointed Chairman. This

framework provided for a music department within GEA which later became the Georgia Music Educators Association. (A list of significant "firsts" is found in Appendix C.)

Department of Public School Music

Although music instruction in Georgia can be traced from the latter portion of the 19th Century, no effort to organize music specialists was found. Some cities employed music instructors who taught classroom music and provided instruction to teachers on the art of teaching music.

Mahan (1968) found that music teachers were hired in Columbus, Georgia for the 1868-69 year (p. 142). Music inservice training for classroom teachers was initiated in 1871, and by 1872 students were provided piano instruction and daily vocal music training (pp. 143-144). In 1894, Elizabeth "Miss Lizzie" Deignan began a 40-year tenure as an itinerant music teacher for both white and black schools (Mahan, 1968, p. 265).

Music was taught in the Athens, Georgia schools as early as 1886, and inservice training was required for teachers of both races in the 1890s. A Music Director, C. S. Stanage, was employed in 1905. However, this position was not continued on a regular basis (GMN, 48[4], 33-35).

In 1889, the city of Atlanta employed a music educator as its Director of Music (Yearbook of the NEA, 1907, p. 84-85). Professor B. C. Davis' role as music director was to develop the music curriculum and train teachers in music and music instruction.

The Georgia Education Association created the Department of Public School Music in 1922. This new GEA department provided an opportunity for professional activities among music specialists. GEA President Kyle T. Alfriend selected Jennie Belle Smith as the first Chairman (1922-1923; 1928-1930) of that department (Swain, 1972, p. 24).

Smith had been appointed in the fall of 1922 as an instructor in music education at Georgia State College for Women in Milledgeville. When she arrived in Georgia, Smith began to organize school music teachers for the purpose of promoting music education activities. No data were found to indicate whether Smith's efforts to organize the music teachers in the state led to her selection as chairman. However, in a speech to GMEA in January, 1979 Max Noah credited Jennie Belle Smith with taking "the initiative to arrange separate meetings for those who were teaching classroom music" in 1922 (GMN, 39[4], 12).

Smith's leadership position provided her with opportunities to represent music education in educational settings beyond her collegiate activities. She held strong convictions about the need for music instruction in the preparation of elementary classroom teachers, and she delivered a paper addressing the problem of licensing of teachers at the GEA Convention in 1924. Smith also called for music teachers to unite in efforts to extend music education opportunities to every school in Georgia (Lowe, 1988, p. 36). After serving a year as a music supervisor in Jacksonville,

Florida, Jennie Belle Smith had returned to Georgia in 1926 to join the staff for teacher training at the Georgia State Teachers College in Athens. Later, she was again chosen Chairman of the GEA Department of Public School Music and served until 1930 (Lowe, 1988, p. 35).

Three other educators served as Chairman of the Department of Public School Music during the 1920s. Two were Kate Lee Harralson (1923-1925), who served as Secretary of the Southern Conference in 1923, and Dorothy Halbert (1925-1927) (GMN, 32[3], 26). Henrietta Collings served as Chairman during 1927-1928 (Georgia Education Journal, 20[10], 15).

In 1928, GEA began to hold fall meetings in each of the 10 state congressional districts, in addition to its annual spring conventions. One of the purposes of these meetings was to provide localized opportunities for teachers to take part in professional activities (Steelmon, 1966, p. 252). Although teachers met at the GEA fall conferences and spring conventions, there were no formal statewide music events planned for students (Noah, n.d., p. 1). Performances at GEA conventions by music groups from individual schools were recorded as early as 1926 (Georgia Education Journal, 20[10], 4). These groups included public school bands and orchestras, college glee clubs, and in 1931 a harmonica band from Jackson, Georgia.¹ These opportunities prompted the music educators' group to begin student all-state groups in the 1930s.

Association of Public School Music Teachers

In 1930, the members of Department of Public School Music adopted a constitution and formed an independent association outside the GEA known as The Association of Public School Music Teachers (APSMT). This 1930 constitution provided for the election of a slate of officers (Swain, 1972, p. 24). In addition, this newly constituted group continued to function as the Department of Public School Music of the GEA, providing music group performances and clinic sessions at GEA functions.

With the adoption of the 1930 constitution, the term "President" became the accepted title for the elected leader of both the new Association of Public School Music Teachers and the GEA Department of Public School Music. Although both groups consisted of the same educators, the apparent desire for independence from the GEA was established through the founding of the APSMT in 1930. The first president of the APSMT was Edna Whitmore (1930-1932) of Atlanta. (See Appendix D for a list of all who served as President of this Association and its successor, the Georgia Music Educators Association.)

This newly created Association sought to operate independently while still serving the GEA. It organized and developed student activities that included the All-State Chorus, which first performed for the state GEA Convention in 1931 (Noah, n.d., p. 2), and festival adjudication events for music students in 1935 (Georgia Education Journal,

27[5], 35). The All-State Band and All-State Orchestra were added in 1937 and 1940 respectively.² (A composite list of GMEA statewide student events is found in Appendix E.)

Even though the United States had entered the Great Depression in the 1930s, this new music educators association flourished as an increasing number of Georgia's school systems added music instruction on a regular basis (Swain, 1972, p. 24). The year 1935-36 began a unique period of increased activity. Serving in its dual role as the Department of Public School Music of the GEA and as an independent organization, the APSMT provided leadership for clinic sessions for classroom teachers. When time was granted at the GEA fall district meetings in 1935 to promote music in the school curriculum, the music educators led discussions on the establishment of music as a subject in the schools (Noah, n.d., p. 2).

In May, 1936, the music chairmen of the 10 GEA districts met as a committee to make plans for a fall teachers' clinic, to be initiated in 1937, and for a statewide music festival in the spring of 1937 (Noah, n.d., p. 2). Noah (n.d.) further reported that this committee established a State School Music Festival Committee for 1936-37 with Anne Grace O'Callaghan as President and Max Noah as Vice-President. The membership of this committee included a secretary-treasurer; band, chorus and orchestra chairmen; two representatives from each of the 10 GEA districts; educational administrators; and a member-at-large (p. 3).

This State School Music Festival Committee organized the first State Festival in conjunction with the GEA meeting in Savannah in April, 1937.³ (A synopsis of festival growth appears in Appendix F.) At this 1937 meeting, new members were named to the State School Music Festival Committee and duties outlined for the 1937-38 year (Noah, n.d., pp. 11-12). During 1937-38, Edna Whitmore served as President of the APSMT and Chairman of the GEA Department of Music, and was also President of this Festival Committee. Whitmore had served as the first President of the newly constituted Association of Public School Music Teachers during 1930-32, and was called on again in 1937 to carry the group through that critical period of change.

The scope of this State School Music Festival Committee was of such significance that it seems to have been the predecessor of the current GMEA Board of Directors. During its second year of organization, the School Music Festival Committee drafted a new constitution that officially created the present GMEA. This committee also set into motion the first fall teachers' clinic, the first state magazine, district music festivals, and the moving of the state music festival to a permanent home in Milledgeville (Noah, n.d., p. 12).

Most of the activities that had been established with the GEA were continued during the transition from the APSMT to the Georgia Music Educators Association in 1938. A report of discussions and mini-programs held by the GEA

Music Department at the 1938 fall GEA District meetings appeared in the Georgia Music News (1[5], 2). These opportunities for exchange and sharing of ideas between GMEA music specialists and GEA classroom teachers continued into the 1960s at the annual GEA district and state meetings (GMN, 25[3], 17).

Also in 1938, an important endorsement of music in the schools was given by W. J. Andrews, President of the Georgia Education Association. Later, Max Noah reported that this endorsement "caught the attention of many school superintendents and was instrumental in the inclusion of music in the regular curriculum" (GMN, 39[4], 13). Andrews, who was Superintendent of Schools in Toccoa, wrote,

I have had an opportunity to observe the need for public school music in the small schools of my county.... The boys and girls who have been taught this science seem to enjoy their work in other subjects in high school and measure up favorably in every walk of life.

Music ... is now considered one of the Fine Arts in our school curriculum.... I sincerely believe that every school system should have a public school music instructor, thus giving the children an opportunity to develop their musical talents along with other subjects. It should have a definite part in our modern educational program. (GMN, 1[3], 1)

Much of the leadership during this important period of growth was provided by the professional involvement of three significant music educators: Anne Grace O'Callaghan, Max S. Noah, and Jennie Belle Smith. Anne Grace O'Callaghan, who was teaching in Atlanta at the time, served as the Chairman of the GEA Department of Public School Music and President of the Association of Public School Music Teachers from 1935

to 1937. Later, O'Callaghan served as MENC Southern Division President (1949-1951) and MENC 2nd Vice President (1954-1956). She was characterized as having "a leadership disposition" (P. C. Ware, interview, February 9, 1991).

Also in 1935, Max S. Noah came to the state as Chairman of the Music Department at Georgia State College for Women in Milledgeville. Noah and O'Callaghan provided strong leadership for the music educators' organization. Each eventually served as President of the Southern Conference of the MENC. (Appendix G lists those Georgians who have served in key MENC and Southern Division leadership positions.)

Although Noah never served GMEA as President, he was its first Executive Secretary (1937-1957) and held that position for more than 20 years (Swain, 1972, p. 24). In a taped conversation with GMEA members Don C. Robinson and Joanna Rainey, Anne Grace O'Callaghan acknowledged Noah as the driving force in leading the music educators in Georgia to affiliate with MENC in 1937 and for beginning the Georgia Music News in 1938 (A. G. O'Callaghan, interview, October 11, 1976).

Commenting on the strength of the music leadership during those formative years, past President P. C. Ware (President, 1940-1941) stated,

GMEA didn't have much to do in MENC; we were members and received the [MEJ] magazine. The leaders had a big role in it, particularly Anne Grace O'Callaghan and Max Noah. It was a growth period for the National Association [MENC] also. Max Noah really started it [GMEA], he and Anne Grace. And he was the "boss." He told us what to do, and we did what we were

told. He was really wonderful. (P. C. Ware, interview, February 9, 1991)

Jennie Belle Smith continued to play a vital role in encouraging the growth of music education. On three occasions--1925, 1933, and 1935--she served as Secretary of the Southern Conference for Music Education (Birge, 1937, p. 291). In 1936 she was the Southern Conference's State Chairman for Georgia (MEJ, 23[3], 43) and in 1937 became 2nd Vice President of the Southern Conference (MEJ, 24[1], 45).

Music Supervisors National Conference

Some Georgia music educators had shown professional involvement in educational associations from the early part of this century. B. C. Davis, Director of Music in the Atlanta schools, joined the National Education Association in 1903 (Yearbook of the NEA, 1907, p. 84) and served on a committee of the NEA Department of Music that same year (Birge, 1937, pp. 239-240). Elizabeth Deignan was an active member of the Music Teachers National Association, and spoke at that group's national meeting in 1908 (Mahan, 1968, p. 272).

However, no names of any Georgia music educators were found as members during the early years of the Music Supervisors National Conference (MSNC) (Journal of Proceedings, 1914, pp. 115-117). Molnar (1948) found no Georgians listed as MSNC members before 1917 (p. 102). In that year, the MSNC reported two Georgians on its roster, but their names were not given. Molnar indicated little growth in the number of Georgia members until 1922 (p. 104).

At the time of the MSNC's meeting in the spring of 1922 in Nashville, Tennessee, 16 Georgians were reported as members of the MSNC (p. 104). Yet, in the spring of 1922 there was still no state organization for the music educators in Georgia. Some of the supervisors present at this meeting decided to form a regional group known as the Southern Music Supervisors Conference (SMSC). In December, 1922 this new Southern conference held its first meeting in Atlanta with 40 members present (Molnar, 1948, p. 149).

Southern Music Supervisors Conference

When they were first organized the sectional conferences were entirely independent of the national organization (MSNC). In contrast to the national supervisors' organization, the SMSC was unique in that it included not only music supervisors but higher education teachers as well as public school and private music teachers (Birge, 1937, p. 289). From its beginning there were concerted efforts toward cooperation with the MSNC by this Southern group (Molnar, 1948, p. 143). Houlihan (1961) contended that the Southern conference "came into being with the expressed purpose of becoming a branch of the National Conference" (p. 96). A report by Weaver (1937) stated that the group changed its name from the Southern Music Supervisors Conference to the Southern Conference for Music Education in 1924 (p. 290).

Some individual members of the GEA Department of Music had continued their activity within the Southern Conference since its inception in 1922. The MSNC accepted all members

of the various regional conferences into its unified membership in 1926 (Birge, 1937, p. 266). The official affiliation of the GEA Department of Music with MENC in 1937 also provided automatic affiliation for all state members with the Southern Conference of MENC.

According to Morgan (1955) the sectional conferences were regularly called "divisions" as early as 1940 (p. 331). Hence, the Southern Conference for Music Education became known as the Southern Division of the MENC. Later revisions of the GMEA constitution omitted the name Southern Division since divisional membership was an established part of the MENC affiliation plan (GMN 6[4], 6-8). During the succeeding years the Georgia Music Educators Association hosted the biennial convention of the Southern Division of MENC on four occasions (1943, 1967, 1977, and 1993).⁴

Music Educators National Conference

The Music Supervisors National Conference adopted a name change in 1934 to become the Music Educators National Conference (MENC) (Morgan, 1955, p. 333). That same year, MENC approved its proposal to further develop a program (national affiliation) to correlate the efforts of various established music educator organizations around the country (Minutes, MENC Executive Committee, April 7-13, 1934, n.p.).

The specific requirements for organizations seeking affiliated status were spelled out by MENC. If groups desired this relationship to the national conference structure MENC required that they (a) must be independent

music education organizations; (b) must submit \$1.00 as each member's dues for "partial" MENC membership, which included a subscription to the Music Educators Journal; (c) must submit \$3.00 additional dues for each member seeking "full" membership in MENC, which included voting privileges; and (d) must be actively interested in improving music in the schools (Molnar, 1948, p. 166).

When the Department of Public School Music of the GEA voted to affiliate with the Music Educators National Conference in May, 1937, they were assigned to the category "Affiliated Organizations" (MEJ, 24[1], 60). In the September, 1937 issue of MEJ (24[1], 2) Georgia is listed as one of only 10 state groups affiliated with MENC. MENC required affiliated groups to use the MEJ as their official magazine (Minutes, MENC Executive Committee, Oct. 2-3, 1937, n.p.). Beginning in 1937-38, the MEJ printed information regularly about the GEA Department of Music activities in a column titled "Association and Club News."

Max Noah, first editor of the GMEA's Music News in the State of Georgia, reported that the Department of Music of the GEA [sic] unanimously adopted a new constitution at its 1938 annual meeting (GMN, 1[1], 1). The official name was changed to the Georgia Music Education Association (GMEA), and the use of the name Department of Public School Music of the GEA ceased. This new constitution (1938) described the status of the organization as "affiliated with

the Georgia Education Association and the National Music Educators Conference" [sic] (Noah, n.d., p. 30).

In 1940, the MENC and its "confederation of affiliates and auxiliaries" officially affiliated with the National Education Association as the NEA Department of Music (Morgan, 1955, p. 333). When the GMEA constitution was revised in 1945, a modified statement of affiliation indicated that GMEA recognized a "close relationship with the National Education Association through the medium of its affiliation with the National Conference" [MENC] (GMN, 6[4], 6).

Thereafter, the MENC terminology applicable to state music educator groups became "affiliated state units." In the most specific statement of affiliation found, a 1963 amendment to the GMEA constitution stated, "The Association shall function as an affiliate of the Georgia Education Association, and as an affiliated State Unit of the Music Educators National Conference, the Department of Music of the National Education Association" (GMN, 24[2], 6). This wording was revised to its present form which describes GMEA as "a division of the Georgia Association of Educators, and as an affiliated state unit of the Music Educators National Conference" (GMEA Handbook, 1991-93, p. 75).

The role of hosting a MENC National Convention was traditionally assigned to local school systems rather than state affiliates. When MENC chose Atlanta for its March, 1972 meeting, the Atlanta Public Schools and the Fulton County School System were the cohosts (GMN, 32[3], 12). In

its affiliate role, GMEA assisted with the MENC National Convention and presented a GMEA Host Night concert (J. K. Harriman, interview, March 9, 1991).⁵

Attendance at the 1972 MENC National Convention was projected to be 8000. Harriman (interview, March 9, 1991) credited the host school systems with carrying out the heavy work load associated with the National Convention. He praised the music supervisors of the Atlanta City Schools (Robert Waggoner) and Fulton County Schools (Don C. Robinson and Joseph Kirschner) and their staffs for their roles in hosting the event.

Other Educational Organizations

The current GMEA constitution states that GMEA functions as a division of the Georgia Association of Educators (formerly GEA) and an affiliated state unit of the MENC. It further declares that "a close relationship" shall be maintained by the Association with the Georgia State Department of Education, the Georgia High School Association, and "other organizations within the education profession" (GMEA Handbook, 1991-93, p. 75). Currently, positions are provided on the GMEA Board of Directors for representatives of:

(a) Georgia Association of Educators (GAE), (b) Georgia Department of Education (SDOE), (c) Georgia High School Association (GHSA), (d) Georgia Association of Secondary School Principals (GASSP), (e) Georgia Association of School Superintendents (GASS), and (f) Georgia School Boards Association (GSBA). The GMEA leadership provides assistance

to other educational, professional, and community groups when called upon to do so.

Georgia Association of Educators

The relationship of GMEA to the GAE dates from 1922, when GAE's predecessor (GEA) served as the parent organization of the Department of Public School Music. That relationship continued and was strengthened through the organization of the Association of Public School Music Teachers (1930) and the Georgia Music Education Association (1938).

After a period of inactivity during WWII, W. T. Verran (President, 1945-1947), directed all GMEA District Chairmen to contact the GEA officials in their respective districts so that they might resume the services offered to GEA by music teachers before WWII (GMN, 6[4], 12). GMEA members were encouraged to use children's choral groups at GEA district classroom teacher sessions, and 500 to 600 classroom teachers attended music clinics at fall GEA meetings in 1956 (GMN, 17[4], 8). Numerous high school groups performed for nonmusic discipline area sessions at state GEA Conventions in the 1950s (GMN, 15[3], 14).

In 1967, GMEA offered special recognition to the GEA on the occasion of its 100th birthday by acknowledging a "mutually rewarding relationship for many years" (GMN, 26[4], 4). GMEA's service to the GEA as its departmental organization for music teachers flourished until the late 1960s, when the NEA initiated changes in its goals for teachers. Thereafter, GMEA no longer actively sought to present specialized

programs at GEA sponsored events (B. M. McKeown, interview, July 29, 1991).

The Georgia Association of Educators (GAE) was formed by the merger of the Georgia Education Association (GEA) with the Georgia Teachers Education Association (GTEA) in 1970.⁶ The direct participation of GMEA all-state groups performing at GAE conventions ceased after 1970. Although the GEA had used the term "Affiliated Organization" to describe GMEA in the early 1950s, the present wording in the GMEA constitution lists GMEA as a division of GAE (GMEA Handbook, 1991-93, p. 75), which is little more than a theoretical continuation of the original affiliation with GEA. Although the present relationship between GMEA and the GAE is not as strong now as in previous years, communication is maintained by providing a voting position on the GMEA Board of Directors for a representative of the GAE.

Georgia State Department of Education

Since the late 1930s, GMEA has maintained a positive relationship with the State Department of Education (SDOE). Items of concern for GMEA in its early involvement with the SDOE included such basic issues as teaching materials and teacher certification. In Volume One, Number 4 of the Music News (p. 1), GMEA acknowledged the major contributions of the SDOE in 1938 in the adoption and purchase of music series textbooks. In 1940, GMEA worked with the SDOE committee on teacher certification (GMN, 2[7], 7). A special committee was appointed to visit the State Department of

Education to "express interest in and willingness to cooperate ... in the plans that will lead to better music throughout the state" (GMN, 2[9], 11). In 1941, SDOE provided financing for the purchase of band and orchestra music for schools (GMN 4[1], 4).

When the SDOE created the role of State Music Consultant in 1958 and began the search to fill the position, prospective candidates were discussed by the GMEA Board of Directors (J. M. Kirschner, interview, August 7, 1991). The board recommended Frank M. Crockett. Crockett was a college instructor from Hattiesburg, Mississippi with experience in training youth orchestras. He was well known to the GMEA since he had directed the All-State Orchestra in 1957.

Frank Crockett was chosen in 1958 by the State Board of Education as Georgia's first State Music Consultant (GMN, 19[1], 8). During his first year in Georgia, the Music Consultant position was added to the GMEA Board of Directors to encourage a positive working relationship between the SDOE and the GMEA (GMN, 20[3], 14). Crockett described the affiliation between the State Department of Education and GMEA as "a great, close relationship from day one." He added, "Every activity I initiated or which was initiated by the department was usually initiated in cooperation with GMEA, the University of Georgia, and with music teachers" (F. M. Crockett, interview, October 24, 1991).

In September, 1958, the first state consultant's article (GMN, 19[1], 15) appeared in the Georgia Music News

and subsequently this column provided regular reports to the profession. By virtue of his position with the SDOE, Crockett served on the GMEA Board of Directors from the time of his arrival in Georgia until his retirement from the State Department of Education in 1986.

Although a written statement of affiliation has never existed between the GMEA and the State Department of Education, a positive sense of cooperation continues, particularly in committee appointments of music educators to such SDOE tasks as textbook selection, designing and writing statewide curriculum guides, and designing teacher testing programs. GMEA has also played an active role in assisting the SDOE with Georgia Governor's Honors Program since it was founded in 1964.

Georgia High School Association

The affiliation of GMEA with the Georgia High School Association (GHSA) apparently began in 1954 when GMEA voted to accept the regulatory guidelines of the GHSA for its festival operations (GMN, 14[4], 8).⁷ The present statement of purpose outlined in the constitution of the GHSA includes promoting "appreciation for music, ... and other fine arts" through contests (GHSA Constitution and By-laws [sic], 82[1], 25). However, this goal has been promoted through regional and state literary meets restricted to the areas of vocal music and piano events only.

The membership of GHSA is made up of schools from the junior and senior high levels in Georgia. By virtue of

these school memberships, secondary school music activities come under the general authority of the Georgia High School Association, resulting in certain regulations being placed in effect for music in the schools that were not determined by either the State Board of Education or the Georgia Music Educators Association. These consist primarily of the calendar of events for certain GHSA activities, student eligibility for participation, literary meets, marching band policies, and participation in competitive music events.

Although no constitutional affiliation has ever existed between the two associations, GMEA has acted in an advisory capacity to GHSA upon request, and a positive relationship continues today. A position for a GHSA representative is provided on the GMEA Board of Directors. The GHSA supports many GMEA-sponsored student activities in its printed policies and calendar. A statement of "GMEA-GHSA Agreements" is published that outlines policies "set up by recommendation of GMEA and approved by the GHSA" (GMEA Handbook, 1991-93, p. 67). These include expectations for school group participation in festivals and marching band events.

Music Organizations in Georgia

GMEA has had a cooperative yet loosely defined affiliation with several other professional groups. They have included (a) Phi Beta Mu, (b) Georgia Music Teachers Association (GMTA), (c) American String Teachers Association (ASTA), (d) National Association of Jazz Educators (NAJE),

(e) American Choral Directors Association (ACDA), (f) National Band Association (NBA), (g) Georgia Association of School Music Dealers (GASMD) (h) American School Band Directors Association (ASBDA), and (i) National School Orchestra Association (NSOA). Many of the Georgia units of these associations have used space in the GMN to provide information to their members and other music educators. However, some of these groups developed newsletters and no longer depend on the GMN for communication space. As is indicated by the names of these organizations, most groups focus on specialized areas of music instruction. (Groups with which GMEA has had an affiliation are shown in Appendix H.)

Phi Beta Mu

Shortly after the demise of the Georgia Band and Orchestra Directors Association,⁸ a significant event took place which provided recognition and leadership for the bandmasters' movement in Georgia. On January 15, 1955, a group of 13 Georgia bandmasters became charter members of the Georgia (Zeta) Chapter of the Phi Beta Mu International Bandmasters Fraternity. At their first meeting, held in Columbus, the group elected Robert M. Barr as President (GMN, 15[3], 17).

In recent years the group has participated actively in the GMEA Inservice Conference by planning an annual business meeting and cosponsoring sessions with the GMEA Band Division. One of the memorable experiences of the Zeta Chapter

at the GMEA Conference was a breakfast meeting aboard the riverboat "Jubilee" in 1987 in Columbus.

Phi Beta Mu made a lasting contribution to instrumental music education in Georgia in 1987 when it accepted the sponsorship of the Georgia Bandmasters' Hall of Fame (GMN, 48[3], 60). This display, located in the Savannah Civic Center, recognizes leaders of the band movement in Georgia. Georgia Music Teachers Association

The Georgia Music Teachers Association (GMTA), the state affiliate of the Music Teachers National Association (MTNA), has served private and college music studio instructors since the 1950s. Because of the involvement of some private piano teachers in both GMTA and GMEA, a joint committee was formed in 1960 (GMN, 21[1], 8). This committee devised and presented a plan for certification of piano teachers entitled "Recognition of Merit for Piano Teachers in Georgia". The plan was approved by both organizations in 1960 (GMEA Archives, 1960[2], n.p.).⁹

Both the GMTA and the GMEA experienced positive growth during the 1960s. During that period space was provided in the GMN for GMTA to furnish information to its membership. The creation of a GMTA newsletter meant that space in the GMEA publication was no longer needed. Presently, GMTA provides a strong festival evaluation program for students of its members. Since both groups have maintained active programs, professional communications between the two groups

have continued on a professional level, and a number of music educators are members of both organizations.

American String Teachers Association

An organizational meeting of persons interested in the American String Teachers Association was held in January, 1959. In March of that year a charter was granted for the Georgia Chapter of ASTA and Walter Steinhouse served as the first President.

The Georgia Chapter of ASTA was invited to present a string clinic at the 1961 GMEA Convention (GMEA Archives, 1960[2], n.p.). This appeared to have been the first presentation at GMEA by such an affiliated teachers' group. The ASTA Georgia Chapter provides information to string specialists through the GMN and continues its involvement in the GMEA Inservice Conference through the cooperative efforts of its officers and the GMEA Orchestra Division.

National Association of Jazz Educators

The Georgia unit (GAJE) of the National Association of Jazz Educators (NAJE) was formed in January, 1970. The first state President was Roger Dancz of the University of Georgia (GMN, 30[3], 13).

The GAJE opened its membership to any music educators in the fall of 1970. Further cooperation between GMEA and GAJE was shown by the fact that GAJE dues could be paid through GMEA at the same time as renewing MENC/GMEA memberships (GMN, 31[1], 25). The jazz educators cosponsored sessions and scheduled special activities at GMEA Inservice

Conferences. One of the highlights of the annual conference became the GAJE Georgia All-Star Directors' Band.

Beginning in 1978, a column in the Georgia Music News (39[1], 28) was provided to assist the GAJE in disseminating information. The GAJE also sponsors an annual Jazz Clinic for students, held concurrently with the final state auditions for the GMEA All-State High School Jazz Ensemble (GMN, 53[1], 39).

American Choral Directors Association

The Georgia Chapter of the American Choral Directors Association (ACDA) began an active relationship with GMEA in the early 1970s when it presented a session at the GMEA Inservice Conference on music literature for 3-part (SAB) voicing (J. Bohart, personal communication, April 8, 1993). The ACDA Chapter includes music educators and church musicians and provides activities for those interested in choral performance. Because of the overlap of members between the Georgia ACDA and the GMEA Choral Division, a strong sense of cooperation has been developed.

In recent years ACDA has hosted a meal function at the GMEA conference and has cosponsored sessions with the Choral Division. In 1993, a Directors' Chorus was organized by ACDA to perform for students attending the GMEA all-state weekend in Savannah. Further evidence of the cooperative spirit that exists between GMEA and Georgia ACDA can be seen in the planning for the annual GMEA festival calendar, which seeks to avoid scheduling choral activities that conflict

with the dates of alternate year meetings of the National and Southern Division ACDA conventions.

National Band Association

Georgia music educators began affiliating with the National Band Association (NBA) in the early 1970s. Membership in NBA was open to anyone interested in bands. The state chapter was informal and meetings generally consisted of NBA sponsored clinics at the annual University of Georgia High School Music Festival. (D. Gregory, personal communication, April 14, 1993.)

The state chairman of NBA was granted space in the GMN to promote activities for band directors. A Citation of Excellence was presented at the GMEA Conference to one or more individuals who made outstanding contribution to bands and band music in Georgia (GMN, 44[4], 27).

Georgia Association of School Music Dealers

The Georgia Association of School Music Dealers (GASMD) was established in 1983 to serve school music education programs throughout the state. It represents the music industry and is affiliated with the National Association of School Music Dealers (GMN, 44[1], 18). The group began with four merchant members in Georgia, and by 1993 that number had grown to eight, as evidenced in the program of the 1993 GMEA Inservice Conference (p. 29).

To promote a cordial relationship between the two groups, the GASMD has sponsored a gala reception on opening night of the annual GMEA Inservice Conference for several

years. On numerous occasions, GMEA has also involved the GASMD in its advocacy efforts on behalf of music education.

American School Band Directors Association

There were active members of the American School Band Directors Association (ASBDA) in Georgia as early as 1985 (GMN, 46[1], 18). That organization was provided space in the GMN for the purpose of sharing information with its Georgia members and other band directors. In the 1990s, the ASBDA state chairman has continued to provide reports and informative columns (GMN, 53[1], 64).

National School Orchestra Association

Georgia members of the National School Orchestra Association began a state chapter in Georgia in 1987 (GMN, 48[1], 59), with Arlene Witte serving as its first President. The group sponsored a reception for interested teachers at the 1988 GMEA Inservice Conference, and activities of the state chapter have been frequently listed in the affiliate section of the Georgia Music News.

There is some overlap in the interests of the two groups of string music educators--NSOA and ASTA. Some of the activities and sessions at the 1993 joint GMEA/Southern Division MENC Conference were cosponsored by the Georgia NSOA and ASTA chapters.

Summary

Efforts to organize professional educators' organizations in Georgia were traced to the 19th Century. The Georgia Education Association had its beginnings during this

period. Although music supervisors were found in some Georgia cities prior to 1900, there was no state organization for music educators until 1922, when the Georgia Education Association created subject area departments. Jennie Belle Smith was appointed as the first Chairman of the GEA Department of Public School Music and served as an advocate for teacher preparation in music, licensing or certification of teachers, and unification of music educators.

Each fall, meetings were held by the GEA in congressional districts, and a state GEA convention was held each spring. Music teachers worked through GEA to promote music education in the classroom. Organized statewide activities for students were not begun until the 1930s, but local school groups performed at GEA conventions as early as 1926.

Music educators who were members of the GEA Department of Music formed the Association of Public School Music Teachers in 1930. The group continued to function, however, as the GEA Department of Music. This organization allowed for some independence from GEA and became the predecessor of the Georgia Music Educators Association. Beginning in 1935, the music educators were granted time at the fall district GEA meetings to promote public school music and conduct music instruction clinics for classroom teachers.

In 1935 and the years following, a number of events were begun which became an annual part of the program of the music educators' organization. The APSMT began sponsoring music festivals. The first State School Music Festival was

held in Savannah, along with the first All-State Band, during the GEA Convention in 1937. In the fall of 1937, the first music teachers' conference was held in Milledgeville. Leaders during this formative period included Anne Grace O'Callaghan, Max S. Noah, Edna Whitmore, and Jennie Belle Smith.

Although the group known as Music Supervisors National Conference (MSNC) had been created in 1907, there were not many Georgians shown on its rolls prior to the 1920s. When that organization met in Nashville in 1922, 16 Georgia members were present to help form the Southern Conference for Music Education, which later became the Southern Division of MENC. Evidence showed that more Georgians became active after the GEA Department of Music was formed in 1922.

When the MSNC changed its name to Music Educators National Conference in 1934 it adopted a plan to encourage affiliation by state music educator groups. In 1937, Georgia music educators affiliated with MENC as the Department of Music of GEA. The following year, a new constitution (1938) was adopted that changed the name of the state Association to the Georgia Music Education Association. As the affiliated state unit of MENC, GMEA assumed certain leadership roles during the 1972 National MENC Convention in Atlanta, which included a "GMEA Host Night" program by GMEA groups.

In its effort to maintain close relationships with Georgia's state educational leaders, positions on the GMEA

Board were created for representatives of six other professional organizations, including (a) GAE, (b) Georgia SDOE, (c) GHSA, (d) GASSP, (e) GASS, and (f) GSBA.

A strong affiliation with the GAE had begun in 1922, and continued into the 1970s. The change in this relationship occurred during a period when the National Education Association was changing its philosophy. The present terminology lists GMEA as a "division" of GEA, but the relationship is not as strong as it once had been.

From its inception, GMEA felt the need to work with the State Department of Education (SDOE) on many issues. The most significant was the creation of a State Music Consultant position at the SDOE. When Frank Crockett was hired for that position in 1958, GMEA provided him space in the GMN for regular reports from the SDOE.

GMEA's relationship to the GHSA began in the mid-1950s and has continued in an advisory capacity on music issues. A joint statement of expectations and ethics for music groups is carried in the official publications of both associations. Currently, GMEA continues in an informal affiliation status with several other professional groups, including (a) Phi Beta Mu, (b) GMTA, (c) ASTA, (d) NAJE, (e) ACDA, (f) NBA, (g) GASMD, (h) ASBDA, and (i) NSOA.

Footnotes

¹ Further discussion of early performances for the GEA is found in Chapter VII.

² Student all-state events are discussed extensively in Chapter VII.

³ A discussion of GMEA festivals is found in Chapter VII.

⁴ The 1993 conference is discussed in Chapter VI of this document.

⁵ More information about the 1972 National Convention is found in Chapter VI.

⁶ This merger is discussed further in Chapter V.

⁷ These guidelines are discussed in greater detail in the section on "The Festival Movement" in Chapter VII.

⁸ This organization is further discussed in Chapters IV and V.

⁹ More discussion of the certification plan is found in Chapter VI.

CHAPTER IV
GROWTH OF THE ORGANIZATIONAL STRUCTURE
AND MEMBERSHIP OF THE GMEA

On February 12, 1938 the State School Music Festival Committee met in Milledgeville "for the purpose of adopting a new constitution." The committee, identified as "a division of the State Music Education Association affiliated with the G.E.A." [sic], changed not only the name of the music educators group, but made significant changes in the organizational structure (Noah, n.d., p. 29).

The new constitution approved in 1938 established the name Georgia Music Education Association (Noah, n.d. p. 30), replacing the former Association of Public School Music Teachers (1930-1938). Although specific reference to seeking independence from the governance by GEA has not been found, it appeared that governance of the Association clearly shifted to the music educators. However, the Association continued to provide service through its affiliate status as the GEA Department of Public School Music.

Georgia Music Education Association

In the spring of 1938, the Association reported 61 members (GMN, 1[1], 2). Membership in GMEA was required of any teacher wishing to enter students in either the State Music

Festival or any all-state group. The prescribed business meeting of the Association was to be at the annual Music Teachers Conference. Legislative authority was prescribed to the Board of Directors, which met twice annually (Noah, n.d., p. 30).

Board of Directors

Under the new constitution, the officers of the Association collectively formed a Board of Directors. This first GMEA board included (a) President, (b) 1st Vice President for All-State Chorus, (c) 2nd Vice President for All-State Band, (d) 3rd Vice President for All-State Orchestra, (e) Secretary, (f) Treasurer, (g) State Elementary Chairman, (h) Chairman of State Festival, and (i) 10 District Chairmen. With the exception of the Chairman of State Festival, all officers were elected annually by the membership during the GEA convention and assumed their duties following the State Music Festival in the spring (Noah, n.d., p. 31).

The constitution prescribed the Chairman of State Festival as an appointed member of the Board of Directors, and the post was filled by Max Noah. However, by 1939 Noah was identified as "Festival Chairman and Executive Secretary" in the GMN (1[4], 2). This dual leadership role was an indication of the respect shown by the leaders of GMEA for his guidance during the formative years. His service as State Festival Chairman provided GMEA the opportunity to relocate the state festival from Savannah to Milledgeville, where

Noah served as Chairman of the Music Department of the Georgia State College for Women.

The constitution was amended in February, 1940, to change the role of Chairman of State Festival to an elected office (Minutes, General Meeting, February 9, 1940 in GMN, 2[8], 13). Noah continued to serve in both GMEA roles, using his influence to build community interest for the festival in Milledgeville and to acquire financial support for the annual festival event. The State Festival provided numerous community events including concerts and parades, which encouraged the local Chamber of Commerce to reciprocate by making financial contributions to the festival (GMEA Archives, 1953[1], n.p.).

Divisions

Although the 1938 constitution had provided for the election of leaders for band, chorus, orchestra, and elementary activities only, piano events had also been a part of state festivals, district festivals, and state conferences since 1937. Because these other teaching area groups were represented by state elected officers, a meager yet enthusiastic group of seven piano teachers elected a Chairman at the 1939 spring meeting of the Association (GMN, 2[9], 5).

Recognition of all five teaching area groups was achieved in the fall of 1939. The term division began to be used as the organizational term for the areas of band, orchestra, vocal, elementary, and piano (Minutes, Board of Directors, May 20, 1939). In 1940-41, the GMEA Board of

Directors used the term "Division Chairman" for the band, choral, orchestra and piano leaders. Although the State Elementary Festival Chairman served as a division chairman, the term Elementary Division Chairman was not officially designated (GMN, 3[1], 9). The constitution (1938) was amended to include the position of Piano Division Chairman in the spring of 1941 (Minutes, Board of Directors, May 17, 1941).

Districts

The GEA geographical structure, based on Georgia's 10 congressional districts, was adopted by GMEA. The 1938 GMEA constitution called for the Board of Directors to include one representative from each of the districts. Each GMEA district had its own Board of Directors, composed of a superintendent of schools, a high school music teacher, an elementary music teacher, and two members-at-large (Noah, n.d., p. 33).

The primary purpose of the GMEA district organization was to organize and promote annual high school and elementary festivals (Noah, n.d., p. 33). A plan for the organization of district festivals had been distributed by the 1937-38 State Music Festival Committee (Noah, n.d., pp. 24-26).

Despite the onset of World War II, state and district officers elected in 1941 were able to carry out the normal activities of the Association during 1941-42, including the conference, all-state groups and festivals. The war forced

cancellation of the Region 8 festival of the National School Music Festival, to be hosted in Savannah in the spring of 1942, was a warning of future restrictions on activities brought on by WWII.¹ Statewide activities were not held from 1943-45. Since the membership could not get together for the normal election of officers in 1943, those elected in 1941 continued in their positions, and served until 1945 (GMN, 5[3], 7).

Georgia Music Educators Association

Members of the Georgia Music Education Association were invited to Milledgeville on May 4-5, 1945, for GMEA's first War Emergency Council. Apparently under the impression that World War II might continue, plans were made to continue annual meetings of the War Emergency Council (GMN, 6[3], 1). However, as WWII came to an end in 1945, subsequent meetings of this council were not necessary.

The group of 35 music educators attending this meeting elected the first new GMEA officers since 1941 and planned the 1945-46 calendar. A revision of the GMEA constitution was approved which changed the name of the organization to its present version, the Georgia Music Educators Association (GMN, 6[4], 4). No explanation is given for the change from "Education" to "Educators," but this new version paralleled that of other MENC state affiliates.

In this new version of the constitution (1945), the number of officers of the Association was reduced to five:

(a) President, (b) 1st Vice President (the immediate past President), (c) Executive Secretary, (d) Treasurer, and (e) Music Festival Chairman. This Executive Committee, except for the Executive Secretary, would be elected by the membership to serve a two-year term. The Executive Secretary would be elected by the Board of Directors. The remaining members of the Board of Directors included the four divisional chairmen and the ten district chairmen, all of whom would be elected annually (GMN, 6[4], 6).

The 1945 constitution also reduced the number of divisions to four: (a) Instrumental, (b) Vocal, (c) Piano, and (d) Elementary. Although the term "Division Chairman" had been established in 1940, this was the first constitutional revision describing the divisions. More specific duties were prescribed for the Division Chairman which included organizing clinics, compiling festival music lists, and acquiring judges for state festivals (GMN, 6[4], 6-7).

District Boards of Directors were no longer mandated in the 1945 constitution, but the elected District Chairman would continue to serve on the state Board of Directors. The 1945 constitution left the number of districts in the state blank, indicated as "()," perhaps in anticipation of postwar growth. Provision was made for districts to appoint subchairmen as needed (GMN, 6[4], 6).

Undated Constitution (about 1951)

A document found in the Archives of the MENC Historical Center titled "Constitutions of the Affiliated State Music

Educators Associations" (GMEA constitution, ca. 1951) provided a revised copy of the GMEA constitution which had been submitted to MENC prior to 1952. Since the document contained changes voted by the GMEA Board of Directors in May, 1950 (GMN, 11[1], 6), it was assumed by this author that this constitution appeared around 1951.

When compared to the 1945 Constitution, the most significant changes in this undated version were found in the objectives of the Association. The key elements of these objectives have not changed since the early 1950s, and the present wording of the objectives is as follows:

(A) To assist and promote the advancement of music education through the schools and other educational institutions or organizations.

(B) To encourage music activities among the schools of the state by means of festivals, clinics, and other related events.

(C) To secure greater recognition for music as an integral part of the school curriculum.

(D) To develop music outlets in each community that will provide postschool opportunities.

(E) To promote professional growth among its members. (GMEA Handbook, 1991-93, p. 75)

Commenting on the challenge such objectives brought to the music educators of Georgia, Nat E. Frazer, prominent choral director for more than 30 years, recalled,

The setting of standards by GMEA developed criteria for music education in Georgia. Every time regulations and expectations got tighter, the quality of teaching went up. It gave us a focus and a balance for all that we were doing in music education.... Through GMEA, we had the benefit of shared goals and expectations with other professional music educators, and were challenged by each other. This cooperative effort changed music teaching in Georgia. (N. E. Frazer, interview, February 22, 1992)

This constitution made important changes in the Executive Committee. It created two new elected positions, 2nd Vice President and Coordinating-Corresponding Secretary, and combined the previously established positions of Executive Secretary and Treasurer into a single position, Secretary-Treasurer (GMEA constitution, ca. 1951, p. 3) The office of State Music Festival Chairman was continued, but was no longer listed as a part of the Executive Committee.

Another significant addition found in this undated constitution (ca. 1951) was the provision on the GMEA Board of Directors for representatives of the Georgia High School Association and the Georgia Education Association. This action demonstrated an effort to maintain open lines of communication with those influential organizations so that they might be more aware of the planning and activities of GMEA. Other new elements were found in this constitution: (a) the addition of "Associate" and "Sustaining" level membership categories, (b) the recognition and addition of "Student Chapter Membership" (Collegiate MENC), and (c) the first use of the term "Executive Committee" to describe the officers of GMEA (GMEA constitution, ca. 1951, p. 3).

The 1955 Constitution

The version of the constitution which most nearly represented the present-day format was approved in January, 1955 (GMN, 15[4], 4). Although the changes in this version are not as major as in earlier revisions, it is important to note the following inclusions: (a) positions were added to

the GMEA Board of Directors for representatives of the Georgia High School Principals Association and the Georgia High School Superintendents Association; (b) terms of office for the Executive Committee and Divisional Chairs were established to begin in odd-numbered years, and terms for District Chairmen to begin in even-numbered years, thus creating an overlap of experience on the Board of Directors; (c) formal wording was added to protect those holding office from personal financial responsibility for the Association (GMN, 15[4], 10-14).

The Executive Committee was again modified in 1955. The immediate past President now served as 2nd Vice President and managed festival events. The Secretary-Treasurer was changed to Treasurer, and the roles of Treasurer and Coordinating Secretary became presidential appointments. For the first time specific Standing Committees were named, including Constitution, Convention, Editorial, Finance, Past Presidents, Student Members and Teacher Education (GMN, 15[4], 10-14).

Most changes in the organizational structure of GMEA have been brought about by amendments to the existing constitution (1955). During the history of the Association, various adjustments have been made without necessitating a total revision of the constitution. Notably, more than 20 changes were made in 1963 (GMEA Archives, 1959[11], n.p.). The Georgia School Boards Association became the fifth professional organization invited to choose a representative

to serve on the GMEA Board of Directors (GMN, 24[2], 6). The current version of the GMEA constitution is found in the GMEA Handbook (1991-93, pp. 75-82).

Changes in Divisional Structure. In the late 1950s, advisory councils were established within the existing divisional structure of GMEA. Although not mandated by the constitution (1955), these groups became influential in defining routine procedures of operation. An Instrumental Council made up of representatives from each of the 10 districts and State Band Chairman Boyd McKeown served the Instrumental Division in 1956 (GMN, 16[4], 9) and a Vocal Division Policy Board (GMN, 19[1], 10) served during 1958-59. The Elementary Division Council was created in 1962 (GMN, 22[4], 13). All divisions eventually added a council and these councils continue to take active leadership roles at this time.

The Instrumental Council added a String Chairman in 1959 (GMN, 20[10], 6) and in 1963 the Georgia Chapter of ASTA lobbied the GMEA to divide its Band and Orchestra functions into separate divisions so that each would have its own Division Chairman (GMEA Archives, 1958[20], n.p.). In 1970 the Instrumental Council recommended the use of the terms Instrumental Division Co-chairmen for Band and Orchestra (GMN, 30[3], 11), and the constitution was amended accordingly in 1971.

The College Division was added in 1968 (GMN, 29[2], 4) and the first College Division Chairman elected in 1969. In

1989 a separate Orchestra Division was created, headed by the Orchestra Division Chairman, as the sixth GMEA Division. The Instrumental Division had functioned with separate band and orchestra chairmen since 1960. This action was seen as legitimizing the dual roles of the Band Chairman and Orchestra Chairman and their voting status (GMN, 49[3], 7).

In 1973 the Choral Division proposed the concept of Division Chairman-elect positions for all GMEA divisions, but the proposal was tabled by the Board of Directors (GMN, 35[2], 38). In 1977 the Piano Division renewed the call for Division Chairman-elect positions to assist in the preparation of divisional leadership. By 1978, other divisions supported this concept and an amendment to the constitution creating this position in all Divisions was passed in 1979 (GMN, 39[4], 8).

Changes in District Structure. Because of the distance of travel within District 3 of GMEA, the counties located within that district were divided into Districts 3-East and 3-West by the early 1960s. Both "districts" had a chairman who served as a representative on the GMEA Board of Directors (GMEA Archives, 1959[12], n.p.). Since District 3-West served several counties in middle Georgia, a "Middle Georgia Festival" was created as a part of the district festival structure during the 1960s.² As this festival grew, GMEA created District 11, made up of 18 counties around Macon, in 1975 (GMN, 35[4], 10).

At the same time, the Association created District 12, serving counties west and northwest of Atlanta (GMN, 36[1], 14). This new district made the festivals more accessible for schools in these counties.

Changes in Committee Structure. An important group of committees was added by constitutional amendment during 1975-76 (GMN, 36[1], 7). They were the (a) Action Committee (later changed to Governmental Relations), (b) Ethics Committee, and (c) Minority Concerns Committee (later changed to Multicultural Awareness). The Action Committee was an outgrowth of the need for improved public relations, particularly with the Georgia Legislature and State Department of Education. The Ethics Committee began within the Instrumental Division in 1973 after a number of complaints about "unethical practices" of some directors (GMN, 34[1], 20). The third committee, Minority Concerns, was created to increase ethnic awareness, understanding and involvement (GMN, 36[3], 21). The name of this committee was changed in 1980 to Multicultural Awareness Committee (GMN, 40[3], 20). It is significant to note that this committee became the only committee position to be added to the Board of Directors. Further discussion of this matter is found in the next section.

In 1985, the Past Presidents' Committee was changed to the Past Presidents' Advisory Council, and its elected representative became a member of the Executive Committee, as discussed below. An Awards Committee which supervises

the GMEA Recognition and Awards Program (RAP) was added by constitutional amendment in 1988.

State Leadership Positions. Two positions for Board Member-at-large were ratified by constitutional amendment in 1959 (GMN, 19[3], 11). This amendment also added membership on the Board for the newly created position of State Music Consultant of the State Department of Education.

The Board of Directors asked the Constitution Committee to study the feasibility of the position of President-elect in 1964. However, this position was not added by constitutional amendment until 1967 (GMN, 27[1], 5).

As early as 1960, a State Student Member Chairman was added to the Board of Directors (GMN, 21[2], 3). Although that position was continued for the purpose of serving the student MENC chapters, it does not appear to have continued on the Board after 1962. A constitutional amendment in 1978 added the position of State Student MENC Advisor, filled by presidential appointment, to the Board (GMN, 38[3], 17).

The position of Festival Finance Coordinator (FFC), begun in 1960, had been added to the GMEA Board in 1962 (GMN, 23[2], 3). By 1979 the duties of the FFC had been absorbed by the administrative staff, and that position was no longer needed. The constitution was amended to replace the position of the FFC on the Board of Directors by the Chairman of the Minority Awareness Committee, which had been previously originally called the Minority Concerns Committee (GMN, 40[2], 52).

When the salaried Executive Director position was removed from the Executive Committee in 1983, the Past Presidents' Council Representative was added to maintain an odd number for voting purposes. This position is filled by election by the past Presidents.

Several nonvoting participants have been authorized by the Board of Directors at various times in the history of GMEA. These persons are appointed to serve the Association in specific leadership roles. Some of these have included (a) Public Relations Chair, (b) Research Chair, (c) Government Relations Chair, (d) Music in Our Schools Week Chair, later changed to Music in Our Schools Month Chair (e) Student Awards Chair, and (f) State Collegiate Student MENC President (GMN, 39[3], 4).

Current GMEA Board. Under the current constitution, nonvoting positions on the Board of Directors no longer exist. Members of the Board, except for the past President and President-elect, serve two years. The past President and President-elect serve one year terms. The following board positions are listed in the GMEA Handbook (1991-93, pp. 76-77).

Elected members of the Board are:

1. President
2. Past President (one year only)
3. President-elect (one year only)
4. 1st Vice-President (supervises festival events)
5. 2nd Vice-President (supervises all-state events)

6. Past Presidents' Council Representative
(The above comprise the Executive Committee)

Other elected members of the Board:

7. Chairman of each Division (6 divisions)
8. Chairman of each District (12 districts)

Members appointed by GMEA President:

9. Georgia Music News Editor
10. Collegiate MENC Advisor
11. Multicultural Awareness Chairman
12. Member-at-large (serves as Parliamentarian)
13. Member-at-large

Others members by virtue of representation:

14. State Music Consultant (SDOE)
15. Representative of Georgia Association of Educators
16. Representative of Georgia High School Association
17. Representative of Georgia School Superintendents Association
18. Representative of Georgia Association of Secondary School Principals
19. Representative of Georgia School Boards Association

Non-Board Positions. The role of Executive Director (later changed to Executive Secretary-Treasurer) became a salaried position in 1980. That position was identified as a legal officer of the Association, but after 1983 the Executive Director did not vote on Board of Directors' or Executive Committee business. The process for filling this

position is by recommendation of the President with confirmation by the GMEA Board.

Numerous presidential appointments are made for biennial terms to nonboard positions, including (a) Research Chair, (b) Society for General Music Chair (c) Music in Our School Month Chair, (d) Retired Members Chair, (e) Ethics Committee Chair, (f) Government Relations Chair, (g) Awards Committee Chair, and (h) Historian (GMEA Handbook, 1991-93, p. 3). The state CMENC President continued to be elected by the collegiate membership annually but does not serve on the GMEA Board.

A positive recommendation for developing leadership within the ranks of GMEA was proposed by Virginia Oliver-Dobbs (President, 1983-1985) to this writer. She suggested that increased capabilities of the central office have allowed GMEA to provide a greater variety of services. She stated,

Offering more services means we have to have more of our members committed to giving up time because we don't pay anybody to do them. We need to have a big brother/big sister [mentor process] ... to get our younger teachers involved in the organization and teach them some leadership skills. (V. R. Oliver-Dobbs, interview, August 19, 1991)

Membership

The GMEA listed 61 music educators as members when it was constituted in 1938. No records of membership prior to that date were found. The constitution of 1938 required membership for any music educators entering students in all-state or state festival events. In 1941, the membership of

GMEA had grown to 133 (GMN, 4[2], 17-18). By 1951, the constitution required membership for persons entering district events also. In 1954, membership was required of private studio music teachers participating in GMEA activities (GMN, 15[1], 5). It may be safely assumed that these several requirements were significant in promoting the growth of the Association.

After the resumption of activities following WWII, the GMEA membership began to grow steadily. By the beginning of the 1950s, more than 500 members were enrolled, including approximately 35 student members. As a result of economic changes that took place in America after WWII and the increases in college enrollments, GMEA student memberships showed an increase. By 1955, the Association had 112 student members (GMEA Archives, 1954[4], n.p.).

Dissension Within the Association

As early as 1942 the term "bandmasters" began to appear in print to designate the instrumental instructors (GMN, 4[2], 3). Although there had been articles in the GMN about teaching techniques and activities for instrumentalists, a statement in 1948 by Glen Rasmussen, who was not an officer of GMEA, showed apparent restlessness among directors. He said, "Bandmasters, it's time we had our own column. Editor [Ronald] Neal is giving up some space in every issue." (GMN, 9[2], 4). A column specifically designated for instrumental directors appeared in 1948 (GMN, 9[2], 4).

GMEA directors formed a prototype organization named the 2nd District Bandmasters Association in January, 1949 for the purpose of "improving the music in schools and district festivals" (GMN, 9[3], 9). By 1950, a splinter association for instrumental directors had developed within GMEA. The apparent reason for the separatist movement was dissension over the issue of competitive versus noncompetitive festivals. The initial indication of this divisive movement came in the form of a motion at the May, 1950, GMEA Board meeting to credit funds from the state Marching Festival to the "Band Masters' Association" (GMN, 11[1], 6). In 1951 the GMEA State Festival activities were divided into instrumental and vocal/piano events at separate sites.

The instrumental group, identified as the Georgia Band and Orchestra Association, created its own constitution and bylaws and elected John T. Lee of Columbus, Georgia as President. Initially, Lee stated that the group would serve "as the instrumental division of GMEA and should give us a closer feeling of unity as instrumental members of the GMEA" (GMN, 11[1], 2). However, this group had an Executive Board and an Executive Secretary-Treasurer, positions which were not in keeping with the GMEA constitutional provisions for the Instrumental Division (GMN, 11[1], 4).

According to a music festival list distributed in 1951 by Glenn Bleckley, identified as Executive Secretary of that association, the name of the new group appears to have been modified to Georgia Band and Orchestra Directors Association

(GMEA Archives, 1951[1], n.p.). This separate instrumentalists' organization called for GMEA dues to be sent directly to the GBODA Executive Secretary in the fall of 1950 and required payment of dues before participating in 1951 festivals (GMN, 11[3], 4). Because the GBODA paid a salary to its executive secretary, GMEA voted in March, 1951 to pay \$300 per year to its long-time, faithful secretary, Maggie Jenkins. This established the first salaried position in GMEA (GMN, 11[1], 2).

In the fall of 1951, GBODA established its own separate membership fee of \$2.00 to cover the mailing of instrumental bulletins; however, it expected members to continue their membership in GMEA (GMN, 12[1], 14-15). By 1952, the instrumental association had arranged for the transfer of GMEA funds to R. D. Chenoweth, GBODA Executive Director, for "dues" for GBODA members (GMEA Archives, 1953[1], n.p.). During 1953-54, 19 memberships were paid to the GBODA, and Chenoweth received a salary and expenses from the GMEA Treasurer for GBODA duties (GMEA Archives, 1954[1], n.p.). No other data of membership for this group was found.

The effect of this secondary association (GBODA) upon the parent organization (GMEA) was more clearly evident in the statistics for GMEA festivals. This instrumental group called for monies from the 1950 marching event at the State Festival to be used by the bandmasters association to defray expenses of 1950 fall instrumental clinics (GMN, 11[1], 6). The 1950 GMEA State Festival at Milledgeville reported

reported approximately 6000 students, including instrumentalists, participated (GMEA Archives, 1950[1], n.p.). A separate entry indicated monies from the marching event at the 1951 State Festival were designated to the bandmasters' group (GMEA Archives, 1951 [1], n.p.). No financial report of any instrumental festival activity in 1952 has been found, but the number of students participating in GMEA piano and vocal festivals diminished to fewer than 3000. Records of instrumental participation in the State Festival began to appear again in the 1953 GMEA treasurer's report (GMEA Archives, 1953[]), n.p.).

In 1952, Earl E. Beach, Chairman of music education at the University of Georgia, indicated the sensitivity of the situation between the GMEA and GBODA organizations. Discussing his attempts to organize multiple state clinics to serve Georgia music teachers in 1951-52, Beach (Personal letter, GMEA Archives, 1952[2], n.p.) stated, "This was a delicate situation to handle because of the dissension in the instrumental section of GMEA."

Interest in a separatist band and orchestra movement apparently began to wane when the President of the GBODA, Robert Barr (President, 1953-1955), was elected to the GMEA presidency. Those instrumental directors who had supported GBODA resumed participation in GMEA events (G. S. McLendon, personal communication, January 23, 1992). At the time of his election to the GMEA Presidency, Barr stated, "We, as an organization, can grow stronger with time and concerted

cooperation. As individuals, we cannot hope to accomplish the ultimate goal for our professional organization" (GMN, 14[1], 7).

During the 1954-55 fiscal year, the GMEA treasurer reported what appears to be the balance of the GBODA account as income returned to GMEA funds (GMEA Archives, 1955[2], n.p.). No further record exists of the GBODA. From the Instrumental Division "Handbook" (undated) in use in 1960, the following statement sealed the issue of separatism that had permeated the 1950s:

According to MENC's Suggestive [sic] Organization of the State Music Association, the former Georgia Band Association merged with the Georgia Music Educators Association to form the Instrumental Division of the State of Georgia in 1953. The Instrumental Division consists of the Instrumental (Band and Orchestra) Directors Association of the state of Georgia which is a part of the G.M.E.A. (GMEA Archives, 1960[5], n.p.)

Merger with Black Music Educators

In 1954, the U. S. Supreme Court ruled (Brown versus Board of Education) that segregated schools in America were no longer legal (Gatti and Gatti, 1975, p. 101).³ Prior to that time many professional teacher organizations were also segregated. In Georgia the GEA served white educators while the Georgia Teachers Education Association (GTEA) served black educators. Many black music educators were members of MENC. However, they were not recognized by some state music educator associations such as GMEA despite the fact that a portion of their MENC dues was rebated to the GMEA treasury for state use.

During this period black high school band and orchestra directors were seeking to improve the standards for their students through clinic and festival participation. Wyatt (1981) reported that a statewide clinic/festival for black bands was held annually at Fort Valley State College (p. 6). By 1959, this festival had grown to include more than 100 bands. Fort Valley faculty member George Adams organized the Fort Valley Band Festival and invited leading national and state clinicians to direct the clinic bands and work with the music educators who attended (A. D. Wyatt, interview, November 2, 1991).

According to Timothy K. Adams (personal communication, February 23, 1993), this festival served the black schools' instrumental groups in much the same manner as the GMEA State Music Festival and was the annual rallying event for directors and students alike. Both Borah Walton and Alfred Wyatt, prominent black music educators in Georgia, attended the Fort Valley Festival as Atlanta school students in the 1940s (B. W. Walton, personal communication, February 23, 1993).

At the 1957 GMEA business meeting, Earl Beach described the existence of a separate music educator organization for blacks in Florida and reported a growing desire in the state on the part of black music educators for help in forming an association such as GMEA in which they could participate (GMEA Archives, 1957[3], n.p.). However, no record was found of any action by the GMEA at that time.

Wyatt (interview, November 2, 1991) reported that many black music educators teaching in Georgia in the 1940s and early 1950s had felt that such separation would not continue forever. Consequently, in the mid-1950s these directors formed the Band and Orchestra Directors Association of Georgia (BODAG) to provide an organizational framework similar to that of the GMEA.

According to Wyatt, there were other efforts by educators of both races to help the two groups work together. In the late 1950s, black music educators met with Joseph M. Kirschner (President, 1961-1963) to seek ways of operating the activities of BODAG "in a similar manner" to GMEA. Kirschner, the Fulton County schools instrumental supervisor, personally visited black schools to serve as clinician and in turn invited black directors to visit white schools in Fulton County (A. D. Wyatt, interview, November 2, 1991).

Wyatt (1981) stated, "This organization formulated rules and guidelines governing the participation of Negro Bands and Orchestra in Festivals and other events" (p. 7). Borah W. Walton of Atlanta served as the first President of the BODAG. Two other educators, Alfred D. Wyatt and Timothy K. Adams, served as President during the short existence of that organization.

When GMEA activities for students became integrated during the 1961-62 year, the black music educators' BODAG was disbanded and all MENC members became members of GMEA

(Wyatt, 1981, p. 8). This transition was accomplished without much fanfare, according to Wyatt. He described the merging of members of BODAG into GMEA as "a gradual acceptance--a thing that just evolved. It was a matter of our easing into it with as smooth a flow as we could possibly expect" (A. D. Wyatt, interview, November 2, 1991).

Growth of the United Association

In his study of state music educator associations, Morlan (1967) reported the opinion of Joseph G. Saetveit, supervisor of music education for the New York State Department of Education, as found in a letter dated July 11, 1961:

The state music educators association, together with its national and divisional affiliated organizations holds the key to the success or failure of music education in the schools of America. Music education as a part of the curriculum in the schools has paralleled the growth of the Music Educators National Conference and its affiliated associations. The future of music education in America will be determined largely by the affective participation of music teachers in the activities of these associations. (p. 289)

A statistical report from MENC showed GMEA was ranked 12th in size among the affiliated state organizations in 1956, with 439 members and 177 student members (MENC membership report, GMEA Archives, 1956[4], n.p.). By 1963, MENC reported 40,000 members (GMN, 23[3], 20). In 1964 GMEA was approaching 1000 members, but was ranked 13th among MENC affiliates (GMN, 24[4], 8).

Although GMEA's membership reached 1504 by November, 1977, successful growth rates in other states kept GMEA in 13th position among MENC affiliates (GMN, 38[3], 6). By

1983, GMEA's membership had grown to approximately 1700, including 240 Collegiate members in 20 state chapters (GMN, 44[2], 67). (MENC Collegiate chapters founded in Georgia are listed in Appendix I.)

James A. Braswell (President, 1989-1991) credited the recent growth of GMEA to two factors. He stated,

The Southeast in general has enjoyed a pretty substantial growth rate. Part of that has to do with the general demographics of people ... and it also has to do with the professionalism of the teachers in that we have a greater percentage of our teachers now becoming members. (J. A. Braswell, interview, August 24, 1991)

Data obtained from MENC supported this evaluation by showing that GMEA had increased its active membership by 27 percent between 1983 and 1992, and the growth in the Southern Division for that same period was 28.7 percent. In comparison to other MENC divisions for this same period, the Southern Division growth was exceeded only by the Western Division (33 percent). All other divisions reported a growth rate of 23 percent or less (MENC membership reports, August 31, 1984 and December 31, 1992).

In 1993, GMEA had more than 2200 members, including 299 in Collegiate MENC chapters. During the year, its ranking in MENC fluctuated between 8th and 9th (See Appendix J). Eight Georgia CMENC Chapters had been recognized by MENC for outstanding growth (GMN, 53[3], 18).

Theme of Unity Promoted

Evidence was found in the Georgia Music News of efforts to build and preserve the unity among the music education

professionals in Georgia which had been evident in the founding of the Association in the mid-1930s. The goal of a unified music education profession appears to have remained utmost in the minds of the leadership as a key theme throughout the history of GMEA.

The recognition of piano instruction and the development of the Piano Division in 1939 indicated the comprehensive philosophy of music education instilled in the thinking of the Association by its founders. In 1993, GMEA is still one of only a few MENC affiliates that include a Piano Division.

A quote in the Georgia Music News reinforced the early commitment to elementary music education by the Association.

The fact that definite blocks of time were set apart in the program of the Vocal Division of GMEA for the discussion of problems pertaining to Music in the Elementary Schools stands symbolic of Georgia's interest in fostering a completely balanced program of Music Education in the public schools. (GMN, 2[3], 7)

This concept of GMEA's unity during the formative days was capsuled in 1946 by two of Georgia's band directors in an observation of the Florida Music Educators All-State Music Clinic. A. R. Strang and William H. Gore reported (GMN, 6[3], 9), "They [F.M.E.A.] are borrowing a page from Georgia's book in combining what heretofore have been separate organizations--band, orchestra and vocal--into a unified whole.... All seemed to be thinking of the overall program of music education and not the individual phases of that important subject" (GMN, 6[3], 9).

The various areas of instruction (band, orchestra, vocal, piano, elementary, college) have been provided Division level status with representation on the Board of Directors. Further, the geographical areas of the state have been represented by District chairs, with additional officers assisting in carrying out the activities within the districts.

James M. Draper (President, 1970-1971) considered the Board of Directors' commitment to review issues thoroughly a positive strength of GMEA. He reflected that, although members of the Board did not always agree, by considering multiple viewpoints in the decision-making process the Board often "saves problems down the line" (J. M. Draper, interview, October 3, 1991). It was found in this study that generally when recommendations of divisional councils have not been approved by the Board of Directors, the membership has continued to support the positive direction of the Association and work "within the system" in this spirit of cooperation and unity.

Joseph M. Kirschner (President, 1961-1963), spoke of the reputation enjoyed by GMEA in the early 1960s:

The policies of our association, the spirit of teamwork and vitality abroad, the excellence of our publications, the balance among our divisions, the rapidity and continuity of our growth rate, quantitatively and qualitatively--all of these elicit the respect and avid interest of our fellow music educators' associations. (GMN, 24[4], 19)

Reflecting on the role of GMEA Presidents to serve the entire gamut of music education in Georgia, Roger C. Dancz

(President, 1964-1965), director of bands at the University of Georgia, commented,

The cornerstone of it all has to be the strong MEA. I had been conscious when I was ... in college that there was a big schism between the various branches in music education. It just seemed to me that several actions had been made [in GMEA] prior to my administration to come to some sort of equality between the instrumental, the vocal or choral, the piano, and elementary [divisions] as I had never heard of in another state, and so I decided that one thing I was going to do was bend over backwards. I was not going to be a band directors' GMEA President. (R. C. Dancz, interview, April 12, 1991).

After GMEA was racially integrated in the early 1960s, the Board of Directors took official action to assure all minorities the right to hold office (GMN, 32[4], 4). Also, a Minority Awareness Committee was instituted to address concerns brought about by the fusion of Georgia's music educators.

Mary Frances Early (President, 1981-1983), the first black music educator elected to the GMEA presidency, felt her election had been based on her ability to contribute as GMEA President and that it was a "good model for the state to show that leadership was recognized regardless of a person's color" (M. F. Early, interview, August 30, 1991). She stated, "It makes one feel very responsible in terms of being able to provide the right kind of leadership and try to keep moving the Association forward. But then, one would do that whether he was black, white or purple".

Commenting on the history of the GMEA, William H. Robison, III (President, 1975-1977) said, "The biggest thing has

been to watch the growth of the organization itself. Everything is so much larger and, we hope, better. [GMEA] has become a great deal more efficient and business-like."

Robison, who has served the longest continuous tenure on the Board of Directors, began his 29th year in 1993. Summarizing his thoughts about GMEA, he said, "If it doesn't work, we'll change it and keep moving ahead! This is quite a vital organization." (W. H. Robison, III, interview, July 19, 1991).

The theme of a continuing unified purpose for GMEA was found throughout the history of the Association. Having represented GMEA at various MENC meetings, Joseph Kirschner (President, 1961-1963) reflected on GMEA's image at the national level. He spoke of the "spirit of teamwork" and "balance among our divisions" that characterize GMEA nationwide (GMN, 24[4], 19).

Business Affairs

The business operations of GMEA were the responsibility of elected officers until the 1960s. At that time, salaried staff began to handle routine financial matters (i.e., mailings, receipts, disbursements, bookkeeping). As the Association continued to grow the duties of the officers became more and more demanding. These demands, added to those of their full-time career educator positions, created hardships on many who held elected offices. These conditions led to the establishment of a central office in 1979.

Financial Reporting

In the 1938 GMEA constitution dues were set at \$2.00 which covered GMEA membership plus "partial" (nonvoting) membership in MENC and the Southern Conference for Music Education. An additional amount of \$2.00 in optional dues would cover "full active" (voting) MENC and Southern Conference membership (Noah, n.d., p. 32). This latter "full" voting membership appeared to be less than the \$3.00 required by MENC in 1934.

The oldest extant budget (1939-40) showed a year-end balance of \$371.22. Expenses for 1939-40 amounted to \$200.17. Income in the amount of \$186.04 was identified from three sources: (a) members' dues, (b) dues rebate from the GEA, and (c) festival receipts. Of the GMEA dues received, a portion was forwarded to MENC to cover the member's subscription to the Music Educators Journal and the balance remained in the state budget. The GEA made a practice of rebating ten cents from GEA dues to the specific department affiliation indicated by the member (GMEA Archives 1940[1], n.p.).

Surplus funds from GMEA district festivals were to be sent to the state treasurer. If districts experienced difficulty in meeting expenses for a specific festival, assistance was provided from state funds (Minutes, Board of Directors, May 18, 1940). A unique example of this need occurred in February, 1940, when a tornado in Albany, Georgia caused disruption of the festival plans. The state

treasurer's report for June, 1940 indicated that \$25.72 was provided to assist with District II expenses (Minutes, Board of Directors, May 18, 1940).

During the first year after WWII, the operating budget exceeded \$2400.00, some of which came from the sale of ads in the Music News and the operation of student and teacher clinics. By 1953 the budget had grown to \$6400.00.

Deficit Operations. The financial reports from the GMEA Conventions beginning in 1953 reflected deficit operations (GMEA Archives, 1953[1], n.p.). By 1960, the Convention operations alone had accrued losses amounting to more than \$3000.00 (GMEA Archives, 1960[3], n.p.). Such continuation of activities which produced negative financial outcomes exhibited the strength of commitment to professional development that has characterized GMEA since its founding. To balance such losses, frequent increases in membership dues were necessary.

GMEA conducted what appeared to be the first audit of its finances in 1964. Separate accounts had been maintained by the Treasurer and the Festival Finance Chairman. In 1965, the results of this audit were published in the GMN (25[3], 6). The financial crisis was of such magnitude that a major study was conducted under the leadership of Boyd McKeown (President, 1965-1967). Major financial categories and specific savings procedures were identified. The book-keeping system that was established resulted in the proposal of the first unified budget to the Board of Directors.

Another aspect of this proposal was a "percentage method" designed to transfer funds from specific categories such as festivals, all-state events, and the state journal into the general budget for operating expenses. This first unified budget was adopted by the Board of Directors on September 10, 1966 (GMN, 27[2], 31).

The Georgia Music News had also begun to experience serious financial losses during the decade of the 1950s, including a single year deficit of more than \$1900 in 1960 (GMEA Archives, 1960[3], n.p.). This caused the Board of Directors to consider numerous changes and reductions in service. The Board decided, however, to "continue the 'Music News' as is with thanks to the editor and management" (GMEA Archives, 1960[2], n.p.). Since that time the magazine has not attempted to make a profit, and has in fact operated by design with a deficit in view of possible tax law applications.

Financial Health. The contingency savings for festival events had been depleted by 1970, and periodic increases in student participation fees as well as GMEA dues became necessary to recover from this period of deficit operation (GMN, 31[1], 12-17). As larger numbers of members joined GMEA, the operating budget has continued to grow to greater proportions, and in 1992-93 the budget was more than \$538,000. In addition, a reserve account of \$35,000 and the Newman Scholarship Fund of \$10,000 were reported (Minutes, Executive Committee, August 29, 1992). The budget included

more than 51 percent for activities for students of GMEA members (festivals and all-state events) while 22.5 percent was designated for professional member development (including MENC affiliation). The balance of the budget (26%) was allotted to administrative operations (GMN, 53[2], 20).

Corporate Operations

Roger C. Dancz (President, 1964-1965) had found that officers of GMEA were subject to law suits on behalf of the Association and therefore he recommended that GMEA apply for corporate status in the state of Georgia (R. C. Dancz, interview, April 12, 1991). The Association voted in 1965 to ratify articles of incorporation which legally changed the name to the Georgia Music Educators Association, Incorporated (GMN, 25[4], 4).

Centralized Office. In 1960, GMEA established its first office operation in Statesboro, Georgia with an addressograph machine (GMN, 21[1], 9). The Coordinating Secretary, Jack Broucek, was responsible for the membership mailings. During the 1970s, Margaret Swain, Administrative Assistant, and Edna Crusselle, Treasurer, operated the business aspects of the Association from their homes. The Student Awards Chairman and the Festival Finance Coordinator positions were eliminated, and those duties were assumed by the Administrative Assistant and Treasurer respectively.

The first central office address was established in 1979 in Conley, Georgia to eliminate unnecessary postage and communications. In 1980, a central office was opened in

Atlanta with a salaried staff of two people. The office acquired its first computer equipment in 1982, and in 1983 the headquarters of the Association was moved to Marietta.

When he became GMEA President (1985-1987), Cecil C. Wilder reflected upon advice from colleagues which would be appropriate for anyone assuming leadership of the Association. That advice had been to select only two or three issues in GMEA which he felt were in need of attention and focus on bringing about change in those areas rather than pursuing multiple changes (C. C. Wilder, interview, August 19, 1991). Wilder undertook a goal of improving GMEA central office's services. Through his leadership as President, the activities of the office were upgraded to keep pace with contemporary data processing technology. With these changes, many operations which had previously required professional printing services were now managed in the office. The computer processing of membership files was improved, and all bookkeeping was converted to data files.

Salaried Personnel. The first GMEA salaried position, that of Treasurer, had been established in 1951. When Maggie Jenkins retired from the Treasurer's position, Edna E. Crusselle was employed in 1967.

The salary for the position of Festival Finance Chairman (FFC) was created in 1960 in an usual manner. Duties of this position involved the financial operations of the GMEA festivals (GMN, 21[2], 3). John Hambrick of Dublin was chosen to fill this role and manage the festivals. Peculiar

to this arrangement, however, was that the amount was not determined until after the festival operations were completed. At that time, the FFC would "be paid should the office effect suitable savings to make the funds available" (GMEA Archives, 1959[17], n.p.).

Beginning in 1962, a part-time salary was paid to the Coordinating Secretary, Jack Broucek of Statesboro, for 20 hours per week (GMN, 26[2], 20). In 1971 the more comprehensive position of Administrative Assistant was authorized by the Board of Directors (GMN, 32,[2], 12), and in 1972 Margaret M. Swain, a retired GMEA music educator, was employed to fill that role (GMN, 32[4], 16). Commenting on Swain's service to the Association, William H. Robison, III (President, 1975-1977) said, "She did quite a bit for the growth and operations ... she is probably one of the great sources of wealth about GMEA." (W. H. Robison, III, interview, July 19, 1991). Swain retired in 1980 after nine years as Administrative Assistant. Later that same year Edna Crusselle retired after 13 years as GMEA Treasurer (GMN, 40[3], 40).

In the years that followed, other retired GMEA members have served in the salaried part-time executive position of the Association. Following the two staff retirements in 1980, GMEA changed the title of the executive's position to "Executive Director" and Don C. Robinson served in that capacity from 1980 to 1983. A part-time Treasurer was employed also.

Because corporate status in the State of Georgia required the Treasurer to be an officer of the Association, the term "Executive Director" was changed to "Executive Secretary-Treasurer" at the time of Boyd M. McKeown's employment in 1983 (GMN, 44[3], 44). The first full-time staff member, Ann Stoskopf, was hired as Administrative Assistant in 1983 and a part-time secretarial position was later added to the headquarters staff. In 1992, James T. McRaney was chosen to succeed McKeown upon his retirement.

Summary

The State School Music Festival Committee functioned as a board of directors in 1937 and adopted a new constitution for the Association of Public School Music Teachers / Department of Music of the GEA. This constitution (1938) established the Georgia Music Education Association, replacing the Association of Public School Music Teachers. Membership was required of any teacher entering students in either the state festival or any all-state group.

Under the 1938 constitution, the officers of the Association collectively formed the Board of Directors. Legislative authority was assigned to the Board, which met twice annually. Beginning in the fall of 1939, leaders were elected for the band, orchestra, vocal, elementary, and piano teaching areas, but the term Division Chairman was not established until 1940. GMEA districts were the same as the Georgia congressional districts, and the 10 GMEA District Chairmen were members of the Board of Directors. The role

of the district, governed by a District Board of Directors, was to operate elementary and high school festivals.

In May, 1945 the GMEA met to adopt a new constitution and plan for the resumption of state activities after WWII. This revision of the constitution changed the name of the organization to Georgia Music Educators Association and established two-year terms for state elected officers. The number of divisions was reduced to four, with orchestra and band being combined as the Instrumental Division. District boards of directors were no longer required.

An undated GMEA constitution (ca. 1951) provided evidence of changes in the Executive Committee membership and added representatives of the GEA and GHSA to the GMEA Board of Directors. The most significant portion of this constitution was a set of objectives for the Association which have remained essentially unchanged.

Additional revisions were found in the constitution dated 1955, including the addition of standing committees to the GMEA organizational structure. Positions for representatives of additional state educator organizations were created. Other constitutional amendments have been made periodically.

Significant changes in the divisional structure occurred. In the latter half of the 1950s, divisional advisory councils were instituted. Although a string chairman was chosen by the Instrumental Division as early as 1959, it was not until 1970 that the Instrumental Division began

dividing its responsibilities between co-chairmen for band and orchestra activities. The College Division was added in 1968, and a separate Orchestra Division was included in the constitution in 1989. The positions of President-elect and Division Chairman-elect were created in 1967 and 1979 respectively.

Travel distances forced the establishment of a "Middle Georgia" festival in the mid-1960s, in effect giving the association 11 districts for festival operations. Districts 11 and 12 were constitutionally added to the state's structure in 1975, and the area identified as middle Georgia became District 11.

Other standing committees were added in 1975, the most important being the Minority Concerns Committee, later to be renamed Multicultural Awareness Committee. The position of State Student Advisor for CMENC was added to the Board of Directors in 1978, and the Chairman of the Multicultural Awareness Committee was added in 1979. The Awards Committee, designed to promote professional member development and recognition, was added in 1988.

Details of membership growth indicated that GMEA began with 61 members in 1938 and had reached over 130 members by the time WWII caused activities to be suspended. Following the war, membership grew to more than 500 by 1950. The creation of the Georgia Band and Orchestra Directors Association caused some dissension within GMEA, but that group

was dissolved after a short time without serious disruption of membership growth.

The merger of the Band and Orchestra Directors Association of Georgia, a black music educators group, with GMEA in the early 1960s was accomplished smoothly. Membership grew from more than 600 in 1956 to almost 1000 by 1964. In 1993, total membership is above 2200.

Modest growth in the financial operation of GMEA was indicated from 1938 until the late 1950s. During the decade that followed, areas of deficit operations were identified, including the convention programs and publication costs of the GMN. Following major changes in bookkeeping and budgeting strategies in the late 1960s, combined with the favorable membership growth, the period of financial crisis was overcome.

Various salaried personnel were responsible for the routine operations of the Association beginning in the early 1960s. After establishing corporate status in 1965, GMEA moved toward the establishment of central office operations in the homes of its staff members in the Atlanta area. In 1980 office space was rented, and computerize office procedures were initiated in 1982.

Footnotes

¹ The influence of WWII on activities is discussed in greater detail in Chapter V.

² Chapter VII contains additional information about the Middle Georgia Festival.

³ The school integration issue is discussed further in Chapter V.

CHAPTER V
ISSUES CONFRONTING THE GMEA

Throughout the history of the Georgia Music Educators Association, there have been issues requiring a response by the music educators in the state. Some were sociological issues which impacted everyone. Some were legislative or policy issues being considered by the Georgia Legislature or the State Department of Education on which GMEA chose to provide input. Still others required GMEA involvement through personal contact, committee representation, or published statement of advocacy to decision makers.

In matters that affected music education, GMEA has acted on behalf of all music educators and music programs in Georgia, not just its members and their schools, and has represented the position of the music education profession to the appropriate national and state authorities.

Issues Related to General Education

A number of issues faced by GMEA impacted the broader educational community. Some were more global in nature, such as World War II and the racial desegregation which began in the 1950s. Others were more specifically oriented to education in Georgia.

World War II

Even with the changes in international affairs caused by World War II during his first term in office, C. W. Scudder (President, 1941-1945) had pledged the efforts of the GMEA officers to operate an educational and worthwhile program during 1941-42. But by November 1942, Scudder suggested that all efforts of the music educators in Georgia "must be directed to the task of making music a vital force in the community" and called the challenge to school music brought about by the country's involvement in World War II a test of the work of music educators (GMN, 5[1], 1).

MENC promoted the need to coordinate professional activities with home support for the war defense effort. MENC further proposed two program ideas: "American Unity Through Music" and "Music for Uniting the Americas" (GMN, 5[3], 7). A commentary reprinted in the Georgia Music News suggested the role of educators was "to see that [the American way of living] is here for those who come back--not just waiting, but growing in soundness and in practice" (GMN, 4[3], 3).

Wartime Institutes. As an extension of the national MENC Wartime Institute in Chicago in 1942, all six divisional 1943 biennial conferences were replaced with regional wartime institutes (Mark, 1980, pp. 13, 15). The Southern Division held its only Wartime Institute in Atlanta in April, 1943. MENC planned some of the activities in cooperation with the U.S. Treasury Department and the U. S. War

Department. The conference was intended to provide help for teachers "striving to do their utmost for the war effort and for their schools and communities" (GMN, 5[2], 1-3). Since the conference served as a substitute for the annual GMEA meeting, it provided Georgia members with a welcomed opportunity to convene. Although the program dealt primarily with the role of music education in wartime issues, the meeting concluded with a music performance by the Atlanta elementary schools (GMN, 5[2], 2).

At the 1943 Southern Division Wartime Institute in Atlanta, GMEA's Max Noah had been elected division President and Anne Grace O'Callaghan was chosen Vice-President for 1943-45. In February of 1945, MENC held a President's Emergency Council in Chicago to plan for resuming of activities when the war came to an end. At the request of the U. S. Office of Defense Transportation, divisional conferences which had been in the planning stages were suddenly cancelled. Instead, meetings of no more than 50 persons were approved for all six MENC divisions (GMN, 6[4], 4).

As a result of MENC's initiative, the March, 1945, Birmingham, Alabama conference that Noah and O'Callaghan had been planning now became the Southern Division War Emergency Council. This conference focused on the welfare of music education, continuation of services, contribution to the war effort, and preparation for the postwar period. Because only one month's notice was provided about the restrictions

on this conference, there were only 35 members in attendance (GMN, 6[4], 4).

State Activities. Because of the war, most statewide events after April, 1942 had to be eliminated (GMN, 6[1], 1). A southeastern National School Band, Orchestra, and Vocal Association (NSBOVA) Regional Festival planned for Savannah in the spring of 1942 was cancelled because of the concern over "war conditions and the situation of that city so near the sea coast, in addition to growing difficulties of transportation" (GMN, 4[3], 14). Large cities such as Atlanta observed blackout drills, which put additional hardships on planning for local activities (GMN, 5[3], 3).

Numerous reports from teachers across Georgia told of the disappointment students experienced because they could not participate in the festivals and all-state events. Travel restrictions and the rationing of fuel and tires forced music groups to restrict themselves to local opportunities--the result was that some groups even doubled their community exposure (GMN, 5[2], 7). Some schools or school districts organized their own adjudicated festivals to maintain student enthusiasm (GMN, 5[3], 5). Across the state activities focused on support of the war effort. Student music groups held "Victory Concert," "War Bond," and "Stamp Booster" programs. The Thomasville, Georgia, band held a concert in May, 1943, with admission by war bond only, and raised \$375,000.00 (GMN, 5[3], 7).

Many GMEA directors hailed the Music News as a positive reinforcement of local efforts during the early days of the war. In the absence of meetings and student events, the magazine provided necessary and welcomed information and motivation to members scattered about the state (GMN, 5[2], 6-8). In spite of this need, the magazine ceased publication from May, 1943, until September, 1944 (GMN, 6[1], 1).

In the absence of the 1943 GMEA meeting when elections would normally have taken place, the Executive Committee determined it would be best to retain all current officers for an additional year (GMN, 5[3], 7). Consequently, this group of leaders actually served from 1941 until 1945, the entire duration of World War II (GMN, 6[1], 1).

As the 1944-45 school year began, C. W. Scudder (President, 1941-1945) called for members to work toward rebuilding the state's programs that had lost ground during the war. Citing a teacher shortage because of those recruited to wartime service and others who had left the state to be nearer families, he urged GMEA to pool its "energies and abilities in the cause of music education" (GMN, 6[1], 1). All 10 GMEA districts planned to resume festivals in 1944-45. Several were cancelled, however, because many schools were not able to participate because they could not fill music teaching positions in the fall of 1944. The teacher shortage forced some established school music programs to do without trained instructors (GMN, 6[3], 3).

Two specific issues from the 1945 Southern Division War Emergency Council in Birmingham had direct influence on GMEA activities. First, the State Music Festival which had been planned to be resumed in May was cancelled "due to pressure from the Office of Defense Transportation, the recommendation of the War Emergency Council ... and public opinion" (GMN, 6[3], 1).

A second and more significant reaction to the Birmingham conference was the assembling in May, 1945 of the only War Emergency Council held by GMEA. From the agenda for this meeting, it was apparent the War Emergency Council was to become the annual meeting of the Association until the war ended (GMN, 6[3], 1). All GMEA members were invited to Milledgeville for a two day meeting, but only about 40 attended. The thrusts of that meeting were to (a) draft a revised (1945) constitution, (b) elect new GMEA officers for the 1945 biennium, and (c) plan activities for the 1945-46 school year (GMN, 6[3], 1).

The Road to Recovery. During the 1945-46 school year, activities at both the district and state levels were almost back to normal. State clinics were resumed in instrumental, vocal and piano events. The All-State Band was scheduled to be held in 1946, and the State Music Festival in Milledgeville was resumed (GMN, 6[1], 1).

In an attempt to determine the status of music education in Georgia following World War II, GMEA sent a survey of elementary music to 125 school superintendents requesting

information pertaining to teachers, equipment, and state-furnished textbooks. Only 30 questionnaires were returned, a matter of concern to GMEA leaders (GMN, 6[4], 10).

The superintendents had been asked to respond to the question, "What can an organization such as G.M.E.A. [sic] do about these problems [teachers, equipment, and textbooks] which seem at a glance, perhaps, to be beyond its realm of responsibility?" A summary of the information received included (a) the need for a larger number of trained music teachers, (b) the need for a State Supervisor of Music, (c) an indication that little or no music was being taught in their districts by half of those responding, and (d) that music equipment was practically nonexistent (GMN, 6[4], 10). It was significant that the superintendents joined in the support for a Music Supervisor at the State Department of Education.

It was also distressing to leaders in GMEA to find the indifference toward public school music, particularly revealed by the small number of questionnaires returned (GMN, 6[4], 10). As a result of this poor response, the Elementary Division proposed steps to be taken to provide the groundwork for the Association's public relations program. These included (a) well-organized district and state elementary festivals, (b) continued promotion of the need for a State Supervisor of Music, (c) seeking permission to promote music education on the district and state GEA programs, and (d) deliberate campaigning to contact people in the state

who would exert positive influence on behalf of music education (GMN, 6[4], 10).

Racial Integration

The 1954 U. S. Supreme Court ruling in the Brown case technically ended the legal segregation of races in public schools. In whatever manner the states provided education, it had to be available to all persons on an equal basis. It became the responsibility of the local court systems to supervise compliance with this decision (Gatti and Gatti, 1975, p. 101).

The only known professional association for black music directors in the 1950s was the Band and Orchestra Directors Association of Georgia (BODAG). However, the affiliation of the membership of BODAG with its white counterpart, the GMEA, was not accomplished until after 1960. No record was found of any official vote to accomplish such a merger, but this effort was facilitated by the fact that MENC already accepted members of all races.

This new bonding of professional music educators, however, did not provide a solution to the concerns about integration of student activities. The all-state events that had been sponsored by GMEA since the 1930s had consistently been associated with the annual convention of the all-white GEA. Rather than openly confronting the GEA over the racial desegregation of all-state groups, student integration in these events was quietly accomplished by GMEA in the early

1960s without causing alarm to the GEA organization (B. K. McKeown, interview, July 29, 1991).

In discussing the presence of integrated student groups at GMEA events, Margaret M. Swain suggested there was simply "no fuss" about it (M. M. Swain, interview, August 17, 1991). In Atlanta, local classroom activities were integrated in 1961. Since GMEA student festivals were not under the auspices of the GEA, desegregated student groups participated in these activities beginning in the 1961-62 year, particularly in metropolitan areas of the state. The success of this procedure was experienced a year later by this author in his initial year of teaching in Atlanta, Georgia.

Some areas of the state were not as successful in attempting to integrate music activities at first. Evidence of one concern was found in the minutes of the GMEA Board of Directors for December 15, 1963. GMEA's District I was granted "approval of a festival plan involving two locations to satisfy all parties concerned with the integration issue in Chatham County" (GMN, 24[3], 22).

Integration in the general teaching profession was not smoothly accomplished either. The GEA voted in March, 1966 to lower its membership restrictions against black educators (Steelmon, 1966, p. 261). However, the Division of Research and Communications of the Georgia Association of Educators (GAE) reported it was not until 1970 that the GEA and its black counterpart, the Georgia Teachers Education Association (GTEA) merged to become the present GAE (A. Pullens,

personal communication, October 6, 1992). Commenting on the GEA planning conferences which were held at Rock Eagle during those critical years, Don C. Robinson (President, 1967-1969), stated,

Very important issues were discussed at Rock Eagle with other educators concerning the overall health of the state education picture.... At this time we were going through integrating our schools. These [discussions] were very beneficial to me and other leaders working with the Georgia Education Association, so that we could be part of the greater picture. (D. C. Robinson, interview, August 20, 1991)

An additional effort to bring even more positive results to music educators was evidenced in a GMEA constitutional amendment approved in 1972. This was the only written documentation found which described racial perception on any issue by the Association. It read as follows:

Members of minority races will be assured of the opportunity to hold positions of leadership. These positions include the state officers, the committee appointments, and members of the Board. The President, through his appointive power, will consider the racial make-up of leadership positions to assure the minority races an opportunity to serve. (GMN, 32[4], 4)

Consequently, numerous leadership roles have been filled by black music educators in the ensuing years. Following the national MENC model created in 1973 (GMN, 44[1], 18), a GMEA Minority Concerns Committee was begun in 1975. The Committee changed its name to the Minority Awareness Committee in 1977 and began cosponsoring Conference sessions with various GMEA Divisions in 1978 (GMN, 39[4], 13). The GMEA Committee was hailed as a model for other

MENC affiliates at Southern Division and National MENC conferences (GMN, 38[1], 4).

Graduation Credit

For more than 50 years GMEA has been involved in efforts to make music a significant part of the school curriculum. An early indication that GMEA was involved in seeking graduation credit for music courses in public secondary schools is found in a report of a special conference by the Piano Division in the fall of 1940 (GMN, 3[2], 4). The piano teachers appointed a committee to work toward acceptance of music courses for credit. The Chairman of this piano committee was added to a previously established GMEA State Educational Committee to participate in certification discussions with the SDOE (GMN, 4[2], 10).

In the minutes of the GMEA Board for May 17, 1941, it was reported that the SDOE would grant credit toward high school graduation for music courses meeting certain criteria in terms of the amount of class time and the state certification of the music instructor (GMN, 3[6], 3).

In early 1942, the former GMEA State Educational Committee, operating under the new name Committee on Course of Study and Certification of Music Teachers, reported to the GMEA membership that it was prepared to submit a program outline for high school music instruction to the State Department of Education. This proposal included (a) courses to be offered for credit in the curriculum, (b) a plan for accrediting private study of piano, and (c) suggestions for

certification of regularly employed music teachers as well as private piano teachers. The committee requested that the proposals go into effect for 1942-43 (GMN, 4[2], 10-11). One report shows that one-half unit of credit per year for the study of piano was granted during 1942-43 (GMN, 5[2], 7), but no further evidence of any action on this program outline was found. A survey taken in 1948 showed there was no class piano instruction included in the curriculum of any school in Georgia (GMN, 8[4], 7).

In 1958, the SBOE policy required 16 academic units for graduation, two of which could be elected in any way chosen by the student. But the amount of credit allowed for study in music was still not equal to that offered in other academic courses. A committee to present recommendations to the SDOE for increased credit for music study was reactivated by GMEA (GMN, 18[4], 9). Following a national education reform movement in the 1980s initiated by a report which was titled "A Nation at Risk: The Imperative for Educational Reform" (National Commission on Excellence in Education, 1983), the State Board of Education strengthened the graduation requirements for Georgia students to 21 units, and included a full unit of credit in either Fine Arts, Computer Technology or Vocational Education (GMN, 44[3], 40).

Teacher Certification

In the beginning days of music education in Georgia schools, local systems frequently hired music teachers from local funds. In 1940 GMEA communicated with the State

Department of Education regarding the qualifications for certification of music teachers (GMN, 2[7], 7). The GMEA State Educational Committee reported in 1941 that no progress had been made with the SDOE regarding certification, but that superintendents could employ certified public school music teachers with state funding on the same basis as any other teacher (GMN, 3[6], 3).

In 1945 GMEA voted to revive its Committee on Certification and passed a resolution to the SDOE calling for a requirement of two courses in public school music for future elementary classroom teacher certification (GMN, 6[4], 4). Another effort of the Association in the area of certification was to seek the requirement of state certification for all music teachers in state schools (GMN, 8[1], 3). As he began his term as GMEA President, Leon Culpepper (1949-1951) reaffirmed that a goal of the Association was to get the State Department of Education to "recognize the music teachers by honoring their certificates and placing them on the state payroll" (GMN, 10[2], 1).

As noted above, much of the effort by GMEA was in writing letters and making committee visitations to the State Department of Education, and these efforts had a positive effect. Certification in music attained equal status to other areas in the 1950s. In 1960, the State Department of Education adopted a policy that teachers with certificates in other fields who had taught music a minimum of five years could, with appropriate test scores and recommendations, be

certified as music teachers (GMN, 20[3], 3). This allowed teachers who had been transferred from other teaching area disciplines to begin music programs to continue in the field of school music.

The sixth-year certificate¹ for teachers of music was approved in 1960 (GMN, 20[3], 12). By 1965, local systems were allowed under state law to use state funds to employ certified personnel for the position of Music Supervisor or Music Coordinator (GMN, 25[4], 8). The addition of certification at the doctoral level (i.e., the seven-year certificate) was accepted by the SDOE in 1967 (GMN, 28[2], 26).

When the State Department of Education initiated the Performance-Based Teacher Certification program in 1977, a key element of this program was the Criterion Referenced Test (CRT) for the various discipline areas. This test was designed to assess content area knowledge of individuals applying to teach in Georgia (GMN, 37[3], 52). GMEA provided a large number of the committee members whose assignment was to write the CRT for applicants for music positions. The name of the general state test was later changed to Teacher Certification Test (TCT) and is still required as part of the certification process in Georgia.

Teacher Education

GMEA took an active interest in teacher training programs as early as 1952. Douglas Rumble (President, 1951-1953) reported a trend toward more capable people graduating in increasing numbers from Georgia's colleges and university

in 1952. He also reported Georgia's state salary scale for teachers was "sufficient to attract young people from other states" (GMN 13[2], 2).

A GMEA Committee on Teacher Education, with Earl E. Beach as chairman, was formed in 1953 to seek improvement in teacher training standards for certification in Georgia. This committee worked toward the revision of SDOE minimum requirements for teacher training programs in institutions of higher education (GMEA Archives, 1953[9], n.p.). In 1955, this committee provided the focus for the state GMEA convention with the theme "Recruitment and a Statewide Music Education Program" (GMEA Archives, 1955[4], n.p.).

GMEA music educators were selected by the Georgia Teacher Education Council to serve as the "Advisory Committee in Music Education" during 1959-60. The purpose of this group was to make recommendations for the revision of criteria for teacher preparation in Georgia's colleges and universities. This committee also worked to encourage the development of fifth- and sixth-year teacher education programs of study² in music education in Georgia's colleges (GMN, 20[3], 12). The first sixth-year program in music education was approved to begin at the University of Georgia in 1961 (GMN, 20[4], 10).

The GMEA reorganized its Teacher Education Committee in 1963, with John Graham as chairman. The primary purpose of the committee was to emphasize the recruitment of music teachers. During the 1960s, the Georgia Music Council, of

which GMEA was a participating member, prepared a brochure titled "Colleges and Universities in Georgia Which Offer Music Education Programs." This brochure was published by the SDOE (GMN, 24[3], 21-22). However, in 1967 State Music Consultant Frank Crockett reported a continuing shortage of qualified music teachers (GMN, 28[2], 26). The GMEA Teacher Education Committee has not been an active committee during the past two decades.

State Music Curriculum

The Department of Public School Music of the Georgia Education Association had provided leadership and organization for teachers and promoted music teaching activities from the mid-1920s. It was not until 1935, however, that the music leaders were granted permission to make presentations at the fall GEA District meetings for the purpose of "emphasizing the importance of music in the lives of the people and consideration for its inclusion in the curriculum of the school program" (Noah, n.d., p. 2).

In the initial column titled President's Message, which appeared in the Music News for September, 1938, Walter B. Graham (President, 1938-1940) called for music to be included in the curriculum of every school to develop "cultural values as well as vocational values, to the end that boys and girls may be equipped for wholesome, well-balanced living" (1[3], 1). A priority issue for GMEA has continued to be the inclusion of music education in the curriculum of Georgia's schools.

Following Russia's launching of the Sputnik space craft in 1957, the status of music in the curriculum faced critical changes. There was a diminishing emphasis on music and art courses (GMN, 21[2], 5). Southern Division President Earl E. Beach (1958-1960) issued a positive charge to music educators to accept this new crisis as a challenge with possibilities for finding new solutions and implementing new ideas (GMN, 19[1], 6).

With the addition of a State Music Consultant to the State Department of Education in 1958, existing curriculum offerings in music were brought into focus by that department. GMEA members served on the writing committee for Pathways of Music, an official SDOE course guide for grades K-8, which was published in 1962 (Pathways to Music, 1962, pp. vi-viii). The document was welcomed by music educators, as demonstrated by the promotion of the guide in the GMN by the Elementary Division Chairman encouraging members to see that it was put to good use in the schools (GMN, 23[4], 4).

In 1967, the State Board of Education adopted an evaluation instrument titled "Standards for Georgia Public Schools and Curriculum Framework." The wording of Standard 008 served as a guide for planning GMEA's public relations efforts. It prescribed (a) music instruction for every elementary child; (b) junior high opportunities for instruction including band, orchestra and chorus, plus exploratory courses; and (c) at least one music course in senior high to be taught annually (GMN, 28[2], 26).

GMEA also cooperated with the SDOE in revising the elementary music curriculum revision processes. The curriculum committee held meetings in conjunction with the 1969 GMEA convention. The elementary curriculum committee presented a report on the revisions and asked for input of the GMEA members at the 1970 convention (GMN, 30[2], 5). The results of that cooperative effort were the publication of two curriculum guides--the 1971 Music for Early Childhood (GMN 32[1], 16) and the 1972 Music for Middle Childhood (GMN, 33[1], 8). As a further service to the education profession, GMEA members took an active part in the writing of separate revisions of these documents titled Music for Elementary Schools (Gingrich, 1982) and Music for Middle Grades (SDOE, 1982).

Under the Quality Basic Education (QBE) Act of 1985, the state curriculum was developed around the Quality Core Curriculum (QCC). The purpose of the QCC was to establish basic objectives for all courses in all subject areas which were eligible to receive state funds under the QBE Act (GMN, 48[2], 13). GMEA members again assisted with the preparation of curriculum guides. These QBE Curriculum Guides were released in 1991 (GMN, 52[1], 13). Included were guides for middle school and high school performance classes, as well as multiple individual music class guides (e.g., guitar, piano, theory, music appreciation).

Georgia Education Programs

Major directions for education in Georgia were initiated by a 1947 task force study which led to the General Assembly's passage of the Minimum Foundations Program for Education (MFPE) in 1949. The public failed to approve the taxing proposal necessary to finance the program because it felt the state was asking for taxes to pay for what should be state-provided services. However, the Legislature voted to fund the MFPE in 1951 (Steelmon, 1966, pp. 183-197). Much of the growth of music programs in the state was provided through funding under the MFPE in such areas as buildings, equipment, textbook, supplies and teaching aids. Other aspects of this comprehensive state education program included new salary schedules and increased numbers of teachers.

During the initial years of the MFPE in the 1950s, lobbying groups, including the GEA, began to call for improved education. In 1964, the Georgia Legislature passed a revised version of the Minimum Foundation Program (Steelmon, 1966, pp. 198-208). But it was not until 1975 that a major revision to the education law titled Adequate Program for Education in Georgia (APEG) became effective. By the time preparations for the APEG law were underway, GMEA had become more vocal in its advocacy role with state authorities. The new GMEA Action Committee (public relations advocacy) provided input to the "Blue Ribbon Committee for Education"

which had been assigned the task of writing the APEG law (GMN, 36[2], 21).

A third massive education reform bill, the Quality Basic Education Act (QBE) of 1985, provided new guidelines for Georgia's schools. Its provisions outlined a Basic Curriculum Content, increased graduation requirements, and prescribed a distinctive formula for the funding of schools. In a 1984 letter to the blue ribbon study committee for education reform, GMEA Executive Secretary-Treasurer Boyd McKeown provided critical descriptions of the curricular value of music (GMN, 45[3], 14). This author also gave testimony to that committee in 1984 regarding the value of the arts in education. However, in a first-year status report on the QBE law, James A. Braswell (President, 1989-1991) stated, "music clearly has been placed in the exploratory category" (GMN, 46[4], 12).

In 1986, State Superintendent of Schools Werner Rogers commented on music in the QBE program. He said,

Our aim in QBE is to achieve quality, variety, and excellence, and especially balance in educational opportunities for all (balance in quality, balance in curriculum). Music is a valuable subject in helping children and youth achieve self-realization and self-actualization ... and is a critically important part of our balanced education program for Georgia.... I certainly agree with the philosophy that underlies the Music Program in the new Position Paper [n.d., ca. 1985] of the Georgia Music Educators Association. I congratulate the Association and promise that I will do my best to bring about the educational music goals described in that paper. (GMN, 46[4], 31).

Frank Crockett, SDOE Music Consultant, commenting in 1986 on the anticipated effect of the new QBE law, reported,

"Music study is approved as a regular part of the subject matter which must be taught to every child, K-4, and must be available to all students in the middle years. It is an elective in high school" (GMN, 46[4], 31).

In 1987, the effects of the new QBE law on education were reviewed by Eric Maddox, instrumental music supervisor for DeKalb County, for the GMN (48[1], 41). The following summarizes his evaluation:

1. The QBE had increased high school graduation requirements from 18 to 21 units. This amounted to 24 units in four years of study unless a seven-period school day was implemented.
2. The total number of specific units required within the 21 graduation units was also increased.
3. The number of possible elective units that could be applied to graduation credit was obviously decreased.
4. Students had found it more difficult to enroll in longitudinal courses of study (e.g., band) in high school.
5. The reduction in the number of possible electives (item 3 above) contributed to a decline in overall music enrollments.
6. Several local school systems in Georgia had adopted additional graduation requirements that exceeded the state requirements, thus further restricting elective opportunities for students.

7. The change in graduation requirements made it difficult, if not impossible, for students to enroll in two music courses simultaneously (e.g., band and theory, etc.).

Maddox also conducted a survey of music supervisors in ten metropolitan school districts in Georgia regarding the effects of the QBE law upon local districts. The survey (GMN, 48[1], 41-43) showed:

1. All ten districts had shown decreased enrollments over the two-year period since the enactment of the law. Some districts reported 25 to 33 percent fewer students in music.

2. Two districts reported the loss of music teaching positions as a result of declining enrollments, while other districts reported an increase in the number of music teachers who were teaching other courses (out-of-field).

3. Three districts had implemented additional graduation requirements beyond those required by the QBE law.

4. Only one of the ten districts surveyed was seriously considering the implementation of a seven-period school day to provide more opportunities for student electives.

In 1991, the budget of the SDOE included an appropriation of \$69 million for 2,700 music, art, and physical education specialists in grades 1-8. The addition of these instructors was to be implemented over a five-year period (GMN, 50[2], 17). However, total funding of the SDOE budget was not granted by the state Legislature. Additional evidence of the effect of QBE on music education was not found.

No Pass/No Participate Policy

The 1983 "A Nation at Risk" report brought national attention to public education. Partially in reaction to this report, some states developed policies affecting school events which took place outside the regular classroom. In Georgia, educational authorities sought to improve achievement in middle and secondary grades by regulating all extra-curricular activities during the school year. Adopted in 1987, the SBOE Policy IDE bore the nicknames "No Pass/No Participate" and "No Pass/No Play" (NP/NP) (GMN, 48[1], 5).

The NP/NP policy included one requirement that students pass a minimum of five courses each quarter beginning in the sixth grade. Beginning in the ninth grade, students were also required to maintain an accumulation of graduation credits in what was termed the "on track" provision of the policy (GMN, 48[2], 63). Students ineligible under the NP/NP policy were prohibited from performing with their music instruction classes in any program after school hours or at any school-day program away from their building.

In the eyes of music educators, the larger issue of this policy was the grouping of music instruction classes with competitive "extracurricular" activities which met and held all their events at the conclusion of the school day. GMEA took an official position in 1987 on the NP/NP policy which read as follows: "Music performances should be considered 'co-curricular' [sic]: that concerts and rehearsals are a necessary extension of work done during the school day

and therefore should not be affected by eligibility regulations" (GMN, 48[2], 13).

In 1990, James A. Braswell (President, 1989-1991) wrote the superintendents of local school systems in Georgia seeking support for the GMEA position in which he provided an explanation of "extracurricular" versus "noncompetitive" curricular music activities. GMEA members expended much additional effort to influence a change in the interpretation of the extracurricular identification. In October, 1990 leaders of GMEA, GAE and the Georgia Association of Middle School Principals presented appeals to the SBOE Ad Hoc Committee on NP/NP for reconsideration of the interpretation of extracurricular activities. At this meeting, the GEA strongly urged the SBOE to accept GMEA's interpretation of noncompetitive activities to meet the intent of the NP/NP policy without penalizing instructional programs (GMN, 51[4], 11).

During 1992, GMEA continued to promote its advocacy campaign through its members and school parent support groups by soliciting letters to the State Board of Education. GMEA Executive Secretary-Treasurer Boyd McKeown appeared before the SBOE on March 11, 1992. He reinforced the Association's viewpoint on the instructional nature of school-day music classes and the necessity of beyond-the-classroom performance as a means of evaluation and evidence of learning through this instructional process. Again, representatives of other professional education groups were

present at this meeting and made significant presentations about the negative effects of the NP/NP policy on school-day instructional programs.

After several years of impassioned appeal from numerous professional educational organizations, school authorities, and parents, the SBOE voted in August, 1992 to make the first major adjustment in the NP/NP policy (GMN, 52[1], 12). For the 1992-93 school year, the SBOE approved a revision of the interpretation of the policy allowing students in non-competitive activities, including music classes, to participate fully in the instructional process without academic restriction (DeJarnett, 1992, n.p.).

In a personal conversation in September, 1992 with GHSA Executive Secretary Tommy Guillebeau, this writer confirmed that the SBOE revisions were in line with GHSA policy and there would be no difference in interpretation by the GHSA. Thus, these interpretations by the SBOE and the GHSA applied to middle school and high school students in music classrooms and performing groups (including those which met after school hours) as long as the participation activity or event were not competitive in nature. Because participation in noncompetitive activities was considered an extension of the classroom experiences these groups were no longer constrained by the academic regulatory policies applied to competitive groups. The original interpretation of the NP/NP policy continued to apply to those activities and events which were competitive.

Issues in Music Education

Periodically, issues have arisen which directly affected music education in Georgia. GMEA has assumed the responsibility for responding to these issues by providing information through various methods. The issues which confront the music education profession are generally of two types: (a) those issues which do not promote the cause of music education, but in fact require a reaction or response from the music education profession, and (b) those issues which serve to promote the cause of music education.

Since GMEA does not serve as a lobbying agency, the leadership of the Association has consistently applied the concept of positive, direct action on both types of issues. Among the most important types of actions have been (a) the establishment of public relations strategies, (b) the use of the presidential statement or board resolutions, and (c) the printing of position papers relating to specific topics. Some of the music related issues which have confronted the Association and the approaches taken by the leadership are discussed in the following sections.

Luxury Tax

An issue that was of concern to music educators in 1941 was a 10 percent luxury tax on instruments. A series of hearings on this matter were being conducted by the U.S. Senate Finance Committee. At that time, public schools and colleges were exempt from payment of the luxury tax, but a U.S. House of Representatives bill was being considered to

provide additional federal revenue through assessing this tax on schools.

To offer the official response of the music education profession on this issue, C. W. Scudder (President, 1941-1945) was asked by MENC Executive Secretary C. V. Buttlerman to appear before the Senate Finance Committee in Washington, D.C., on August 20, 1941 (GMN, 4[2], 2). Although no further report was found, it was significant that the GMEA President was the singular spokesman chosen by MENC to represent the position of America's music educators.

Textbook Adoptions

When the State Board of Education provided textbooks for eligible schools by adopting The Music Hour series in 1938, the editor of the Music News hailed it as a victory for elementary music (GMN, 1[4], 1). In 1941, the Music News reported the SDOE had provided financing for schools to purchase band and orchestra music texts and adopted The World of Music series (GMN, 4[1], 4, 10).

At the request of the Georgia Teacher Education Council in 1959, GMEA formed a committee to make a recommendation to the SDOE concerning the types of bindings which would be eligible for consideration as state adopted music textbooks. Prior to that time, state adopted textbooks had been restricted to hardbound books only (GMN, 20[3] 12). A recommendation from the GMEA Board of Directors was sent to the SDOE Division of Instructional Materials and Library Services in March, 1960 (GMEA Archives, 1959[4], n.p.). In a

letter from SDOE Music Consultant Frank Crockett dated March 31, 1960 (GMEA Archives, 1959[17], n.p.) he said, "the report of the special [GMEA] committee regarding book bindings met with the approval of the Coordinating Committee of the State Department of Education." As a result of the favorable hearing given this effort, the SBOE requested GMEA to submit lists of vocal and instrumental paperback methods textbooks for recommendation to the State Textbook Committee in 1960 (GMN, 20[4], 10).

Divisive Element

At the 1941 GMEA Board meeting an apparently heated discussion took place in the sectional meeting for band directors over the issue of competition in the music festivals. Those present voted to continue the nonranked, non-competitive festival rating system that was presently in operation (Noah, n.d., p. 228). Reflecting on working with these band directors during her term in office, Pinkie Craft Ware (President, 1940-1941) said, "The bandmasters' association was really feisty, but they were big workers in GMEA. They wanted to be. I fought a lot of times about the bandmasters' association because they wanted everything" (P. C. Ware, interview, February 9, 1991).

The creation of the Georgia Band and Orchestra Directors Association (GBODA) in 1950 reflected the brooding disagreement among the professional educators over the competition issue. This issue appeared to be the underlying element in the only serious divisive movement experienced by

GMEA. The national and regional contest movement, operated by the NSBOVA, had been dissolved just prior to 1950. Thus, the individual states had to determine if the concept of competition in music festivals was to be continued. Some directors in Georgia who had been participating in NSBOVA activities felt the GMEA state festivals should incorporate this competitive element in its festival events.³

Leon Culpepper (President, 1949-1951) issued a call for unity in the November, 1950 issue of the GMN (11[2], 3). He stressed the prior efforts on the part of GMEA to work together as a team, and contrasted GMEA's accomplishments to those in other states where a lack of cooperation had been exhibited among music educators. Culpepper further called on the members of GMEA to "continue to act as one whole" rather than breaking into smaller sections that affect the security of "united efforts" (p. 3).

In an analogy to musical performance, Culpepper compared this lack of unity to the concepts of "overall balance of parts" and "harmony with the remainder of the organization." In summary, he challenged music educators to evaluate the effect internal disorder would have on the members of the Georgia Legislature who were at that time considering funding allocations for schools under the Minimum Foundation Program for Education (GMN, 11[2], 3).

A second plea for unity came in the same issue of the GMN (11[2], 2), when the editor, Jim S. Rutan, discussed progress over the previous twelve years since affiliating

with MENC. He further called for proper perspective among GMEA members through "full support and cooperation, and working wholeheartedly with your officers." However the GBODA proceeded with its plans and encouraged instrumental directors to join both the GMEA and the new association (GMN, 12[1], 5).

This dissension over competition was still evident in 1952, as shown by the discussion of its effect on GMEA events in Chapter IV. In the fall of 1952, Douglas Rumble (President, 1951-1953) wrote a strong appeal to the GMEA membership calling again for professionalism in members' relationships with one another and to the education profession in general (GMN, 13[1], 2). The reuniting of the GMEA membership began under the leadership of Robert M. Barr (President, 1953-1955). During Barr's first convention as President, Southern Division President Wiley Housewright (1954-1956) spoke to the March, 1954 GMEA business meeting on the topic "The Importance of Unity and a Broad Program of Activities for a State Music Association" (GMN, 14[3], 7). Shortly thereafter, Polly S. Moore, Editor of the GMN (15[3], 3) observed, "We are reaching high professional peaks in GMEA. A solidification of unity and strength is very evident." Later in 1955, Moore called the GMEA a "united group of professional people" which had exhibited a "spirit of sacrifice and cooperation" (GMN, 16[1], 4). Following this divisive period, competitive festivals were no longer an issue in GMEA.

Student Eligibility

Because of the supervisory role of the Georgia High School Association (GHSA) over student activities in Georgia, students participating in GMEA music festivals were subject to the same GHSA eligibility requirements applied to student athletes for a number of years. In 1960, GHSA required that participants in student activities must represent schools which held GHSA membership. In addition, the school principal had to certify that the student (a) was a bona fide student of the school, (b) was eligible for no more than 8 academic semesters beginning in the 9th grade, and (c) had passed three units of work the semester prior to participation (GMN, 21[2], 10). Following numerous requests from GMEA, the GHSA eliminated the athletic eligibility form for students in GMEA events in 1967 (GMN, 28[1], 10).

At the heart of the relationship with GHSA was the urging by GMEA that GHSA authorities accept its position that music education activities are noncompetitive by design. In the late-1980s the GHSA adopted the practice of requiring only secondary school bands to declare "competitive" or "noncompetitive" status each year based on the nature of the activities in which these groups participated. In 1993, bands choosing the competitive status continue to be subject to GHSA eligibility requirements and the filing of eligibility forms on student members (GHSA Constitution and By-laws [sic], 82[1], 16). Groups that choose to be

identified as noncompetitive are not required to file GHSA eligibility forms.

Marching Band Restrictions

During the 1967-68 school year, SBOE regulation R-008 prohibited marching practice for football halftime shows during the school day (GMN, 29[1], 16). The Instrumental Division of GMEA promoted a campaign which included compiling music educator responses to R-008 for presentation to the SDOE. The SBOE determined to make no change in the policy for the following school year. However, Rule-008 was repealed in 1969 (GMN, 29[4], 26). Although no official acknowledgement was given, it is possible that the input of the GMEA directors provided some incentive for the change.

Advocacies

At various stages in its existence, GMEA has felt it necessary to take an advocacy position on matters of concern to the music education program in the state of Georgia. The Association has chosen to not become identified as a lobbying group, but has called upon the breadth of professional training and activities of its members to provide insight on several critical issues, including those discussed here.

State Supervisor of Music

In a resolution passed May 20, 1939, the GMEA called for the employment of a State Supervisor of Music by the State Board of Education. The resolution, drawn for submission to the State Superintendent of Schools, cited the growth of music programs in the state, stressed the need for

equality of opportunity in all schools, and suggested duties for a state supervisor (GMN, 1[10], 3, 6). In May, 1940, a liaison committee to the SDOE, later identified as the GMEA State Educational Committee, was appointed to visit the State Department of Education to "express for the Association its interest in and its willingness to cooperate with the Department in the plans that will lead to better music throughout the state" (GMN, 2[9], 11).

Pinkie Craft Ware (President, 1940-1941) issued the call for the employment of a State Music Supervisor in the Music News. She also envisioned the employing of music supervisors, the term for music teachers at that time, in every Georgia county (GMN, 3[1], 2). At the May, 1941 meeting of the Board of Directors, the GMEA State Educational Committee reported that the SDOE "seemed kindly inclined toward a State Music Supervisor but nothing had been done concerning same" (GMN, 3[6], 3).

In 1949, reference was made by Leon Culpepper (President, 1947-1949) to the continuing communications with the State Department of Education concerning the need for a State Supervisor (GMN, 10[2], 1). As GMEA President (1955-1957), Polly S. Moore also visited with the State Superintendent of Education, M. D. Collins, about the matter of a State Supervisor (GMN, 16[4], 9).

At the annual business meeting of the GMEA in March, 1957, Rodney E. Jonas (President, 1957-1959) was asked to appoint a committee to investigate the status of the SDOE's

position on a State Supervisor of Music (GMEA Archives, 1957[3], n.p.). Jonas (GMEA Archives, 1958[3], n.p.) later reported that the committee's investigation found the attitude in the SDOE about the supervisor's position favoring the status quo.

At the GEA Planning Conference at Rock Eagle on May 3, 1958, the campaign for a state music supervisor made a significant gain. At that time, GMEA still served as the Department of Music of the GEA, allowing the GMEA Board of Directors to meet as guests of the GEA Conference at the Rock Eagle encampment. During an orientation period for new GMEA Board members, Jonas returned from presenting the music report to the General Session of the GEA with the information that at that very session State Superintendent of Education Claude Purcell had just announced plans to employ a State Music Consultant in the summer of 1958 (GMEA Archives, 1958[3], n.p.).

It is not known to what extent this continuing interest on the part of GMEA had played in the ultimate decision of the SDOE, but at that same Rock Eagle Planning Conference the GMEA Board of Directors was invited to draw up a list of candidates for the new state music supervisor position. Joseph M. Kirschner (President, 1961-1963) reported that Frank M. Crockett was recommended by the GMEA Board (J. M. Kirschner, interview, August 7, 1991).

Frank Crockett had already developed a regional reputation in music education. He was serving as Chairman of the

MENC Southern Division National Interscholastic Music Activities Commission (NIMAC). Crockett later reflected on GMEA's lobbying for a number of years for the creation of the position of State Music Consultant. He noted that Rodney E. Jonas (President, 1957-1959) and his school system's curriculum director wrote the job description for the position (F. M. Crockett, interview, October 24, 1991).

Music Instruction

In the 1930s, the term music supervisor was generally used to describe the public school music specialists hired to teach in the elementary classrooms and to assist classroom teachers in learning to teach music (P. C. Ware, interview, February 9, 1991). The practice of hiring music specialists in elementary schools in Georgia was not widespread in the 1940s and 1950s. Some educators advocated a music in the class room philosophy in which the regular classroom teacher provided the music experiences. As a result, the teaching profession saw a diminishing number of public school music specialists (GMN, 21[2], 19).

In 1960, however, the GMEA State Elementary Chairman reported that administrators throughout the country had shown a renewed interest in music specialists in the classroom (GMN, 21[2], 19). Further, it was reported in the GMN that band directors in Georgia showed a concern for music education for all children in the elementary grades and were asking for more elementary music specialists and more help

for those classroom teachers responsible for teaching music (GMN, 23[4], 4).

The goal of one elementary music specialist for every 300 students, which appeared in "Goals for Education in Georgia" published by the SDOE in 1970, was adopted by GMEA. An action plan with recommendations for implementation of this goal was outlined by GMEA Elementary Division Chairman Betty Crockett (GMN, 31[3], 24). In 1973, the Association decided to focus on this issue of getting qualified elementary music specialists hired until significant gains were accomplished (GMN, 34,[1], 24). At the same time, GMEA members initiated a campaign contacting state legislators, SDOE officials, and parent-citizen groups concerned with the school curriculum. Frank Crockett, SDOE Music Consultant, reported in December of that year that "the efforts of Georgia music educators and the leadership of the recently created GMEA Action Committee are reflected in the recommendations of the Minimum Foundations Program of Education Study Committee" (GMN, 34[3], 28).

Other positive results of this advocacy effort were found in the recommendations of the Adequate Program for Education in Georgia (APEG) law which was to take effect in 1975. The APEG law provided for the allotment of music specialists to Georgia school systems on the basis of one teacher per 15 instructional units in grades one through seven (GMN, 34[4], 5). A strong public relations effort was then generated by GMEA members to encourage the Georgia

Legislature to fund APEG-12, which was that section of the law that included music specialists. Although the law was never fully funded, the descriptive standards for music teacher allotments developed as a byproduct of this law served as a model for school staffing until the passage of the 1985 QBE law.

In an issue related to the funding for instruction of instrumental music in the middle schools, GMEA again took a strong advocacy position by making the professional position of music educators known to state authorities. When the Education Review Commission proposed to limit the amount of time for teaching music to students in the middle schools in 1984, GMEA members were encouraged to generate a public relations blitz on the State Board of Education from parent groups and others who might be concerned.

The GMEA leadership labeled this effort a "red alert" because of the brief amount of time available to generate a reaction to the proposal (GMN, 45[3], 15). The membership responded overwhelmingly, soliciting support from booster clubs, music dealers, the GAE, and the Professional Association of Georgia Educators (PAGE). The Association was assured of the success of its efforts in a January, 1985 telegram from Georgia's Governor Joe Frank Harris to this author, serving as GMEA's 1st Vice President. The Governor's statement read, "Let me also clarify my recommendation to the State Board of Education regarding middle school exploratory courses: I will recommend exempting physical

education and music from the 110 hour per exploratory course limitation" (GMN, 45[3], 15).

In mid-1992, the State Board of Education proposed a budget for FY1994 which included nearly \$9 million to increase the number of art, music and physical education specialists over a five-year period. This funding would provide for one specialist in each of these three areas for every 345 children enrolled in a Georgia public school. In October, 1992 Gwyn Spell (President, 1991-1993) requested that GMEA again undertake a statewide letter-writing campaign to members of the Georgia Legislature, encouraging support of the funding proposal. However, total funding was not granted by the Legislature in 1993.

Balanced Music Program

During the 1960s, music education in the state of California experienced several setbacks, including (a) the removal of music rehearsal time from the school day, (b) the loss of performance opportunities, and (c) the return of school-rented instruments. There were indications that public unawareness and legislative neglect were the cause of such action. As knowledge of the California crisis became widespread among music educators, GMEA determined that the need for improved public relations strategies should become a priority for the association (GMN, 26[1], 12).

In reaction to these developments in California, Boyd McKeown (President, 1965-1967) wrote that California MEA officers indicated the California Association had neglected

to promote good public relations and to formulate a balanced music instruction program for all students rather than just those involved in performing groups (GMN, 26[2], 4-5). In a continuing concern for balance between performance and nonperformance oriented music instruction, James M. Draper (President, 1970-1971) called for GMEA to "provide the leadership to bring about needed changes in our statewide music program" (GMN, 31[2], 20).

With the growth of the middle school concept in Georgia during the early 1970s, the emphasis on music performance classes diminished (GMN, 34[4], 10). In the 1980s, MENC created The Society for General Music (SGM) as a special interest group to provide services and publications in this area of nonperformance music instruction. As interest in general music classes, including exploratory classes, grew nationwide, GMEA added a SGM Chairman to promote general music in the GMN. GMEA's SGM Chairman also plans interest sessions for the annual Inservice Conferences.

When the College Entrance Examination Board (CEEB) began promoting Advanced Placement programs in several secondary school discipline areas, GMEA's College Division provided information to members about the program. The music portion of the Advanced Placement program provided instruction in nonperformance classes. The College Division sponsored conferences on Advanced Placement instruction in music as early as 1974 (GMN, 35[2], 38).

Public Relations

The extent of GMEA's public relations activities over the years can be measured by the media coverage of its activities and the ability of groups directed by GMEA members to represent music education to the public. W. T. Verran (President, 1945-1947) promoted the celebration of the "National and Inter-American Music Week" in May, 1947 as an opportunity to focus public attention on the value of music to mankind. The public relations message was that music was especially needed during the war recovery years (GMN, 7[3], 2).

The advent of radio provided another mass communication opportunity for music educators. In 1948, Atlanta's premier station, WSB, broadcast a massed vocal concert from the GMEA State Music Festival. Throughout 1951-52, high schools and colleges were presented in 15-minute programs over radio station WBMI in middle Georgia (GMN, 12[4], 4). When WSB radio proposed a series of programs in 1960 in which a different Georgia high school band would be featured each week, Robert Eakle (President, 1959-1961) was contacted for recommendations. Because of GMEA's leadership role in music education, its members were asked to screen tape recordings for selection of the bands (GMEA Archives, 1959[4], n.p.).

By the end of the 1960s, MENC undertook a project to devise strategies for improving the public image of music education. In early 1971, the GO Project Leadership Institute in Washington, D.C. was attended by MEA leaders from

across the country, including six from GMEA. One of the purposes of this institute was to develop action plans for the goals and objectives of music education (GMN 31[3], 14). In addition, a national series of public service announcements were designed to promote music education. These radio spots, called "Music Belongs," were distributed in the spring of 1971 to 6000 stations (GMN, 31[3], 8).

Since the 1972 National Convention of MENC was scheduled for Atlanta, GMEA invited MENC to choose Georgia as a pilot state in the national public relations effort (GMN 31[1], 12). A Public Relationship Workshop was held in January, 1971 in Atlanta under the sponsorship of MENC, GMEA and the State Department of Education with 30 music educators in attendance. National clinicians for the workshop were provided by MENC. This represented the first time such a workshop had been held in a single state and became the prototype for public relations workshop sessions at the MENC Divisional Conferences in 1971 (GMN, 31[3], 5). In evaluating this project James M. Draper (President, 1970-1971) stated that the workshop "provided insight into educational and community decision-making and how these processes can be influenced" (GMN, 31[3], 18).

One direct outcome of the Georgia leadership's involvement in the GO Project was the approval by the Board of Directors for the writing of a position paper for GMEA. Richard Graham, of the University of Georgia, who had been one of the six representatives to the national GO Project,

was selected as Chairman of this writing committee (GMN, 31[3], 18).

The first GMEA Position Paper was published in 1972. The document stated the goals of GMEA, described the many programs offered by the Association, and then outlined a quality program of music education for kindergarten through university levels of training. Additionally, A Position Paper of the GMEA (n.d., ca. 1985) was published during the 1983-85 presidency of Virginia R. Oliver.⁴

During the 1988-89 school year, MENC and GMEA celebrated the sesquicentennial of public school music in America with a public relations promotion titled "America Takes Note--The First 150 Years." James T. McRaney (President, 1987-1989) appointed Harriet I. Hair of the University of Georgia and Gwyn M. Spell of the Cobb County School System to co-chair the multifaceted celebration. The highlight of the celebration was the 1989 GMEA Inservice Conference in Savannah.⁵

Throughout its history, GMEA has sought to maintain good relationships with influential leaders in education in Georgia. Particularly notable were guest speakers who appeared at the annual GMEA Conference and who had an opportunity to observe the GMEA in action. Among those who have attended conferences were Georgia State School Superintendents M. D. Collins (1937), Jack P. Nix (1972), and Werner Rogers (1988), and Georgia politician Jimmy Carter (1969 and 1972).

Unified Arts Education

In the late 1970s, a strong effort was undertaken to develop an alliance of arts education organizations in Georgia. GMEA joined the Georgia Association for Arts Education (GAAE) and participated in that group's legislative action program for arts education. Intrastate communication of arts education goals were developed through arts forums. One outcome of this arts alliance effort was that the APEG education law was amended in 1979 to add the areas of drama and dance to the previously mandated areas of art and music (GMN, 38[4], 12). The GAAE proposed a Unified Arts Conference for 1980, and GMEA was the largest arts group participating (GMN, 39[2], 55).⁶

As a statement of advocacy for the arts in Georgia, Mary Frances Early (President, 1981-1983) cited this Unified Arts Conference as significant. Referring to the need for unity among the arts, she said:

We need to be first of all together in terms of what our goals are for the future for music educators, and I'll make it even broader--arts education, because it should involve the other disciplines.... We need to be together with art, drama, dance ... the whole shooting match. (M. F. Early, interview, August 30, 1991)

Among the past Presidents interviewed for this study, there was considerable support for renewing the concept of a Unified Arts Conference in the 1990s.

Goals and Strategies Seminar

A GMEA Goals and Strategies Seminar, identified as the first of its kind, was conducted in Forsyth on August 11,

1987 to consider issues of concern. Those attending the seminar determined that GMEA should commit to a more proactive status rather than continuing primarily as reactive (GMN, 48[2], 13). Two specific public relations efforts that resulted from this seminar were the reestablishment of the position of GMEA Public Relations Chairman in 1987 and the planning for public service announcements to publicize and celebrate the 1988 sesquicentennial of music education in America. Other long-range proposals were taken under advisement by the GMEA leadership for future action.

National Coalition for Music Education

In the early 1990s an historic coalition was formed to promote music education in America. The primary advocacy groups combining to form this union were the Music Educators National Conference (MENC), the National Academy of Recording Arts and Sciences, Inc. (NARAS), and the National Association of Music Merchants (NAMM). The national goal of the coalition was "a well rounded education that includes a comprehensive, sequential, high quality program of music taught by a certified music teacher" (National Coalition for Music Education News, 1993, p. 1).

State affiliates of MENC were encouraged to develop similar coalition groups. These new partnerships demonstrated the unified efforts of three major elements of music in America: (a) teaching, (b) performing, and (c) merchandising. As part of its coalition effort, GMEA developed a closer relationship with the Georgia Association of School

Music Dealers, joined the Georgia Council for the Arts, and voted to endorse the Southern Arts Federation.

Summary

Numerous issues which confronted music education in Georgia were cited in this chapter. Some issues related to education in general, while others pertained specifically to music education. Specific responses by GMEA to these issues were presented, and several advocacies of the Association were discussed.

In response to the critical conditions brought on by WWII, music educators provided support for community efforts. Student music activities and teacher conferences were restricted, but a wartime institute was conducted by MENC in Atlanta to encourage support for the national war effort. Although it did cease publication for a short period, the Music News was instrumental in maintaining communications among GMEA members. In 1945, the Southern Division leadership planned a Wartime Council which led to the planning of a GMEA Wartime Council. At this council, new GMEA officers were elected to replace those who had served for four years during the war, and a new constitution was adopted. Some activities of the Association were resumed in 1945. In seeking to determine the status of music education in Georgia's schools, a survey was conducted of local superintendents. The response to the survey suggested the need for increased public relations efforts by GMEA.

Racial desegregation became a national issue after the 1954 Supreme Court decision, and efforts to accomplish integration in student groups and educators were undertaken. Student activities sponsored by GMEA, such as festivals and all-state events, were integrated without major difficulty in the early 1960s. The successful merger of Georgia's white and black professional educators associations was not immediately achieved. Among music educators, however, the black music educators association (BODAG) played a representative role in facilitating this process. Its members became active in GMEA long before the state's professional educator associations merged. GMEA approved a resolution assuring members of minority races the right to hold positions of leadership in the Association, and established a Minority Concerns Committee.

The issue of accreditation for music classes in public schools was a topic of concern for GMEA in its early years. A GMEA committee worked with the SDOE to gain credit for music study. Although credit was allowed, it was not granted in equal proportion to other academic subjects in all areas of the state. By 1983, the educational reform movement caused the state to strengthen its graduation requirements, and this process also allowed a full unit of study in music to fill one of the required credits.

GMEA worked to gain recognition for music educators through teacher certification as early as 1940. During the period of the 1950s, the SDOE granted certified status for

music teachers. Advanced level music certification and certification in music supervision were added in the 1960s. A music criterion referenced test is administered to all applicants for music positions in Georgia's public schools. A committee to seek improvement in the criteria for Music Teacher Education programs in Georgia was established in 1953. The challenge of this committee was to encourage the development of fifth- and sixth-year programs of study in teacher education and to deal with teacher recruitment procedures.

Promoting the cause of music education in the curriculum was an early task of the music educators in Georgia. GMEA has consistently worked to assure music a place in the approved curriculum programs of the SDOE. Under the leadership of the State Music Consultant, GMEA members assisted in formulating several curriculum guides. This study called attention to the changes in the state's educational program (i.e., revision of state education laws) since 1947 and discussed the effects of the latest QBE act on music education. Results of a survey which reflected specific declines in music education programs were included.

With the passage in 1987 of a state No Pass/No Participate policy relegating music education to extracurricular status with after school activities, GMEA undertook an intense campaign to change the perception of music in the schools to a "cocurricular" interpretation. Significant

change was made in the NP/NP policy in 1992 which redefined the music instructional activities that would be affected.

GMEA provided input or took action on several matters specifically applicable to music education. These issues included (a) luxury taxes on musical instruments, (b) textbook adoptions and textbook bindings, (c) competition versus evaluation in music activities, (d) student participation eligibility as outlined by GHSA policies, and (e) marching band restrictions by the SDOE. The period of divisiveness within the GMEA membership over competition festivals, including the formation of the GBODA was discussed.

The employment of a state supervisor of music was one of the first advocacy positions taken by GMEA. This effort stretched from 1939 until the establishment of that position in 1958 by the SDOE. GMEA appeared to play a significant role in influencing this decision and in the selection of the first State Music Consultant.

The placement of trained music specialists in the schools became another major advocacy of GMEA. At various periods, massive public relations efforts have been conducted to seek the funding of specialists in SDOE budgets. Specific campaigns to encourage this effort were identified in connection with the APEG law, the hearings of the Education Review Commission which led to the QBE law, and the funding proposals of the SDOE in 1992.

As a reaction to difficulties experienced by music educators in other states in the nation, GMEA promoted a

balance between performance and nonperformance instruction. The growth of middle school instruction led to renewed interest in general music, while the advanced placement program provided motivation for emphasis on secondary level nonperformance instruction.

GMEA has promoted the cause of music education through public relations opportunities since the mid-1940s. Radio broadcasts of state events were presented. Through the leadership of MENC, the GO Project provided public service spots during the 1970s. A prototype public relations workshop was held in Georgia prior to the MENC National Convention of 1972. As a result of the GO Project, the first Position Paper (1972) was written, and an updated version of the position paper was produced about 1985.

To promote the concept of unified arts education, GMEA joined the Georgia Association for Arts Education. The 1980 Unified Arts Conference was an attempt to bring together members of the four major arts groups in Georgia (art, dance, drama, and music). Advocacy groups for the arts have continued to work together in the 1990s. Through the leadership of MENC, a national advocacy coalition was formed to promote music education. As a result of this campaign, GMEA's relationship with arts agencies and with proponents of music education in Georgia was strengthened.

Footnotes

¹ Sixth-year certification represented the next level of graduate study beyond the masters' degree, also known as the education specialist's certification.

² The fifth-year program of study was the master's degree level, and the sixth-year program represented the education specialist's level of study.

³ A discussion of the festival movement in Georgia is found in Chapter VII.

⁴ Both position papers are discussed in Chapter VI of this document.

⁵ More about the 1989 conference and celebration is found in Chapter VI.

⁶ The Unified Arts Conference is discussed in more detail in Chapter VI.

CHAPTER VI
PROFESSIONAL ACTIVITIES OF THE GMEA

One of the objectives of GMEA, as stated in the current constitution, is to "promote professional growth among its members" (GMEA Handbook, 1991-93, p. 75). GMEA has consistently provided programs and activities designed to provide active and prospective teachers skills and materials for use in their teaching. Commenting on the services provided by GMEA to its members, Mitchel W. Henson (President, 1973-1975) said, "I think the organization was probably one of the most professional associations of educators within the state because of the fact that it centered on providing services and improvement to the teachers and students in the area of music education." (M. W. Henson, interview, March 4, 1991).

The majority of the Association's professional activities are planned for inservice music educators, ranging from teachers at the kindergarten level to the graduate level. Some events are also planned for preservice music education majors in Georgia's colleges and universities. Programs and activities are provided for studio piano instructors who belong to GMEA. In general, membership in GMEA is required for participation in its professional activities.

Member Activities

Since music educators of the early 1900s were generally called music supervisors (P. C. Ware, interview, February 9, 1991), some chose to associate themselves with the Music Supervisors National Conference and the Southern Conference for Music Education. Participation in activities of those conferences was optional and normally involved only a few of the active music teachers in the state.

Prior to the GMEA constitution of 1938, state activities were planned by the music educators group that served in the dual roles of the GEA Department of Public School Music and the Association of Public School Music Teachers. In connection with the 1937 State School Music Festival in Savannah numerous activities were planned by the Festival Committee. These included major speakers, teacher clinics, teaching demonstrations, concerts, and business meetings. The earliest recorded business meeting of the GEA music educators took place at the 1937 conference. All sessions and meetings were held in The Tavern in [the] DeSoto Hotel (Noah, n.d., p. 11).

State Conferences

Morlan's (1967) study of the programs of state music educator associations reported the annual state meeting to be historically the "focal point of the year for the association," with most states reporting one- to three-day conventions held separately from the regular state educator association meetings (pp. 32-33).

Since 1938 GMEA has planned multiple teacher conferences, sometimes called clinics or conventions, for its membership. The typical plan for these meetings became an annual gathering which today involves activities for all levels of membership--active, retired and collegiate--and is known as the Inservice Conference.

The purpose of the First Annual Conference of Music Teachers, held in Milledgeville in November, 1937, was "giving instruction and help to all the music teachers of the state who plan to enter students in the District and State Music Festivals" (Noah, n.d., p. 28). This conference was not identified as a function of the Department of Music of the GEA, but was initiated under the direct leadership of Max Noah and the Music Department of the Georgia State College for Women. Out-of-state clinicians in vocal and instrumental music and a state clinician in piano were featured.

Numerous clinic sessions designed to improve teaching and conducting skills were held at the conferences. The generic term clinic was often used to describe the annual meeting. At times, certain teaching area clinics were held separately from the main conference. On occasion, student groups were brought as demonstration performance groups or an all-state organization performed. The conference format became an annual event and the forerunner of the current GMEA Inservice Conference.

In 1938, a registration fee of \$1.00 was charged and sessions for Elementary music educators were added to the fall conference. But in 1939-40 the conference/clinic was clearly identified as a GMEA Conference, and the date was changed to February to encourage a larger attendance by instrumental teachers (GMN, 2[6], 5). In addition to the clinics, the first performances by the All-State Band and Chorus at the state conference were programmed, allowing participants to observe the all-state rehearsals and their conductors. In 1940, the band and chorus appeared on the GMEA program in February to allow time on the spring GEA Convention program for the first All-State Orchestra to make its debut.

For the 1941 conference, a business meeting of the GMEA was added to the conference schedule. During 1941-42, the Piano Division chose to move its conference clinic to the fall and hosted "the largest group of piano teachers of Georgia ever to assemble at one place" (GMN, 4[2], 12). This piano event was held in Milledgeville and included 64 educators and 25 students. The Piano Division continued to hold its meetings at a separate time of the year until 1950, at which time it met for clinic sessions at the same site and date as its vocal and elementary counterparts.

The remaining three GMEA divisions met in January, 1942, for the annual conference. The announcement of the program for this conference appeared in the GMN (4[2], 3) and included a humorous item: "8:30 P.M. CONCERT--Igor

Gorin, Baritone ... (Auspices of the Milledgeville Cooperative Concert Association) ... 9:00 P.M. A party has been arranged for all band leaders who do not attend the concert. Place to be announced." The 1942 conference, however, was the last unified state meeting under the original conference format. Because of wartime restrictions, state conferences were not held in 1943 or 1944.

A Southern Music Educators Wartime Institute, held in Atlanta in 1943, was identified as a joint session with GMEA. A relaxation of wartime restrictions allowed GMEA to resume some state activities in 1944-45. The GMN (6[1], 2) called for a return to full capacity.

Although that goal was not fulfilled in other areas, teacher clinics were resumed after a three-year interruption. The Piano Division held its clinic in October, 1944, in Milledgeville with 45 attending (GMN, 6[1], 8). Twenty-eight band and orchestra directors met in February, 1945 in Milledgeville (GMN, 6[3], 2). Classroom and choral instructors used the GEA Convention as the site for an April clinic (GMN, 6[1] 15).

The revised GMEA constitution (1945) specified statewide clinics should be planned for each division, continuing the established conference tradition, but allowing for alternate meeting sites in the future. This indicated a change in attitude toward the leadership that had been given by Max Noah and the city of Milledgeville on statewide

activities, even though all clinics were held at that site through 1947.

The year 1946-47 hailed a return to the successful results of earlier conferences. Some directors attended who had been away in military service during WWII. A lab chorus of 75 voices read festival music at the choral clinic, and a lab band of 127 students read instrumental festival music (GMN, 6[3], 1).

In 1947-48, GMEA established a financial provision of \$75 per division plus all incomes generated by registration fees for the operation of each divisional clinic. All clinics were held in Milledgeville for the instrumental event. That clinic was moved to Athens in 1948 so it could use the University of Georgia Band as the clinic reading band rather than public school students (GMN, 7[4], 3).

In 1951 and 1952, instrumental clinics were held in Statesboro and Columbus, respectively. The fact that these clinics were held in the southern area of the state coincided with the organization of the Georgia Band and Orchestra Directors Association, which had elected presidents from that area of the state.

The year 1953 was a banner year for the state conference. A unified meeting of all divisions, identified as the first state convention of the GMEA, was held March 5-7 in Atlanta. Because sessions were held concurrently with the GEA State Convention, schools across the state were closed for teachers to attend. The music educators' activities

were held at the Henry Grady High School (GMEA Archives, 1953[2], n.p.). Records indicated that 146 members and 10 collegiate members were registered for this convention (GMEA Archives, 1954[1], n.p.).

The Georgia Music News proclaimed the 1953 convention the "greatest endeavor G.M.E.A. [sic] has ever undertaken" (GMN, 13[2], 6). The importance of this separately operated convention was emphasized by statements from the Governor of Georgia, the State Superintendent of Schools, the Superintendent of the Atlanta Public Schools, and the MENC Southern Division President. The proposed meeting was greeted with such plaudits as "worthwhile undertaking," "forward step," and "will prove to be highly beneficial" (GMN, 13[3], 3).

The theme for 1953 was "Music in Georgia Education," and the MENC National President, Ralph Rush (1952-1954), was a special guest speaker (GMN, 13[4], 6). According to Polly S. Moore, who was GMN Editor at the time, this was the first visit by a MENC President to the GMEA (P. S. Moore, interview, April 12, 1991). The program included general sessions, clinics, workshops and panels for teachers; committee and general GMEA business meetings; music for the GEA General Assembly by the All-State Band; and traditional music conference lobby sings, initiated at MENC national conferences (GMN, 13[1], 6). Music industry exhibits from Atlanta music businesses were also on display (GMN, 13[3], 7).

Registration fees for the 1953 Convention were set at \$2.00 for GMEA members and \$1.00 for MENC Student Members.

Total expenses for that conference were \$833.01, but the reported total income amounted to only \$529.00, requiring the GMEA to draw from its treasury to cover the deficit (GMEA Archives, 1953[1], n.p.). Postconference evaluations by some of those who attended the 1953 convention included such statements as "careful planning in every detail," "cooperation among many of the state's music teachers," "far-reaching in its educational and musical value," and "along the same lines as the divisional and national conferences" (GMN, 13[4], 6). Earl E. Beach of the University of Georgia served as Chairman of conference planning from that first convention until he left the state in 1958. By 1955, a convention planning committee had been established to assist Beach (GMEA Archives, 1955[4], n.p.).

Because of the increase in convention attendance in the early 1960s, the meeting was moved to larger facilities. During 1962 and 1963, Atlanta's Emory University hosted the conferences, still held concurrently with the spring GEA meeting. The 1963 convention schedule was expanded to include Thursday night through Saturday sessions (GMN, 24[3], 28).

In the early 1960s, a larger number of music educators were attending the fall UGA Conference on School Music than the spring GMEA Conventions. Consequently, the GMEA Board of Directors voted to combine the convention with the UGA conference (GMN, 24[1], 4). The University of Georgia Center for Continuing Education was chosen for the 1963-64

GMEA Convention/UGA Conference, with the dates set in December, resulting in two different conventions during the 1963 calendar year. Larger and more numerous facilities for sessions and meal functions were available at the Georgia Center, and the conference hotel was adjacent to convention the facilities. This Athens facility also served as the site for the 1964 and 1965 conventions.

Reporting on the relationship of GMEA to the GEA in regard to this change of site and time of year, M. J. Newman (President, 1963) (GMN, 24[1], 4) stated, "The removal of the rest [not all-state groups] of the GMEA convention activities from that [GEA] schedule has the complete blessing of GEA, who now hope that our members will be able to take a more active part in the work of our state teachers' organization." In effect, this further diluted the role of GMEA as the Department of Public School Music of the GEA.

In November, 1963 America suffered a tragedy experienced only rarely before that date. United States President John F. Kennedy was assassinated in Dallas, Texas, leaving days of confusion and depression across the land. Ironically, tragedy struck GMEA at the same time, just when it seemed the Association was beginning an era of professional expansion. Millard Jerome (Jerry) Newman, who had succeeded Earl E. Beach in 1958 as Chairman of music education in the UGA Department of Music, had been elected President of GMEA in 1963. In late November, less than a month before the first GMEA Convention in Athens, Newman (President, 1963)

became the only GMEA President to die in office (GMN, 24[3], 3-4). GMEA's First Vice-President, Boyd McKeown, served as Acting President until a special election could be held in January, 1964 (GMN, 24[3], 22). Roger C. Dancz (President, 1964-1965) was elected to fill Newman's unexpired term.

GMEA relinquished its annual conference in 1966-67 to cooperate with the school system of the city of Atlanta in cohosting the Southern Division Convention of the MENC in April, 1967. Boyd McKeown (President, 1965-1967) predicted (GMN, 27[4], 20) this conference would have the "largest group of music educators and largest display of music education equipment ever assembled in the South."

In the mid-sixties, the number of members attending the convention exceeded the capacity of the facilities at the various college campuses which had hosted the meeting previously. Beginning in 1968, GMEA chose the month of January for its annual Inservice Conference and returned to Atlanta. This change was made with the cooperation of the University of Georgia, which agreed to move its High School Music Festival to December. Since then, hotels and convention centers in the cities of Atlanta, Macon, Columbus, Jekyll Island, and Savannah have been used as conference sites, and the January date has remained constant.

Around this time the GMEA determined to rename its annual meeting the GMEA Inservice Conference to accommodate teachers' request for professional leave to attend. The connotation of "inservice conference" versus "convention"

was far more acceptable to educational administrators. (Conference sites and special activities are listed in Appendix K.)

MENC held its 1972 National Convention in Atlanta, bringing a rich variety of experiences to Georgia. Again, GMEA cooperated with the convention's cohosts--the school systems of the city of Atlanta and Fulton County--by providing the additional leadership necessary for such an expansive undertaking. The Georgia Music Educators Association provided significant assistance to those school systems and planned a major GMEA Host Night program involving the GMEA All-State Band, Orchestra and Chorus. GMEA also commissioned a composition by Gunther Schuller which was premiered by the All-State Orchestra and Chorus with the composer as conductor. This was the first commissioned work by the Association (GMN, 48[4], 40).

Seven GMEA members' groups were selected by taped auditions to perform, and the Atlanta Symphony Orchestra and Chorus presented the Brahms' "Requiem" (GMN, 32[2], 6). GMEA leaders also took this prestigious opportunity to celebrate the 50th Anniversary of the GEA Department of Public School Music, labeling the occasion as the Golden Anniversary of GMEA (GMN, 32[3], 24). A luncheon attended by MENC and GMEA dignitaries honored past GMEA presidents and highlighted the anniversary celebration (GMN, 32[3], 20).

Although the decision to host the national convention in Georgia occurred before his term, J. Kimball Harriman

(President, 1971-1973) stated, "[GMEA] was the beneficiary of that!" Commenting of the magnitude and quality of the National Convention, he suggested that the occasion was a "plus" for GMEA (J. K. Harriman, interview, March 9, 1991).

The Southern Division of MENC returned to Atlanta in 1977 for its fourth Georgia convention (i.e., 1922, 1943, 1967, 1977). A unique feature at this conference was the GMEA All-State Junior High Concert, the first such program ever presented at a Southern Division Conference (GMN, 48[4], 40).

During his term as GMEA President, L. Herbert Cox (1977-1979) began a rotational plan for the site of the annual state conference which he considered to be "one of the best things we have ever done" (L. H. Cox interview, July 29, 1991). The move helped to unify the GMEA membership, countering the perception of the predominance of the Atlanta area in leadership roles in the Association. According to Cox, he personally travelled around the state visiting district GMEA meetings to change that perception.

The 1980 Unified Arts Conference was one of the most significant meetings in GMEA's history. Representatives of music, art, drama, and dance cooperated in planning a one-time conference in Atlanta. Unified sessions were planned for all participants. In addition, each group developed individual components of the conference for its specific members. The purpose of the event was (a) to increase visibility of the arts, (b) to improve and increase the

knowledge and understanding of the individual arts disciplines, (c) to expand the participants' awareness of the other arts areas and their relationship to mutual goals and concerns, and (d) to promote those goals through unified planning of the five arts education professional organizations involved in the Conference (GMN, 40[1], 8).

The approximately 900 persons attending this conference were hampered by winter weather conditions and hotel renovations (GMN, 40[4], 12). The groups represented included the Georgia Theater Conference (GTC), the Georgia Arts Education Association (GAEA), the Georgia Music Teachers Association (GMTA), the Dance Division of the Georgia Alliance for Arts Education (GAAE), and the GMEA. The Coordinator for the Conference was GMEA's Executive Director Don C. Robinson (GMN, 40[1], 8).

One of the conferences most remembered by veteran GMEA members was the 1983 Columbus Inservice Conference under the leadership of Mary Frances Early (President, 1981-1983). A record number of preregistration applications had been received and a new facility in Columbus was to be the site of the Conference. However, an unusually heavy snow storm kept most of those registered from attending. Early (GMN, 43[3], 6) reported that it "snowed, sleeted, skidded giant planes, closed airports, and kept hundreds of members home bound." Because many clinicians and performing groups were unable to attend, some sessions were presented twice and others featured impromptu offerings by GMEA members present.

In order to accommodate the students who did arrive for the All-State Junior High School Band, GMEA band directors and Hardaway High School (Columbus) students were drafted for the all-state group's rehearsals and performance.

In the early 1980s, it became possible for professional music educators attending the GMEA Inservice Conference to earn staff development units (SDU) which could be used when applying for recertification with the State Department of Education. This SDU program was developed through the cooperative efforts of the SDOE and the Music Program of the Georgia Center for Continuing Education at the University of Georgia (GMN, 43[2], 6). By 1985, attendance at the conference had grown to include more than 700 registered participants and 1800 performing participants (GMN, 45[3], 6). Data from the 1986 conference indicated that registered participants surpassed 1000 for the first time (GMN, 47[1], 7).

Events ranging from clinics, demonstrations, and panel sessions to performances by school groups of GMEA member-directors are presented at the Inservice Conference. In 1974, GMEA began using a taped audition procedure for determining the performing groups to be invited to perform at the conferences (GMN, 34[3], 22). Special events such as prominent national speakers and professional performers highlight the general sessions. In keeping with the concept of life-long learning applicable to the latter part of the 20th Century, GMEA sponsors retired member activities. Instrumental members perform in the annual Directors' All-Star

Jazz Ensemble, begun at the 1981 Macon Conference. Sponsored by the GAJE, this group has become a tradition in the opening night conference festivities.

As the growth of the Association included more and more collegiate level instructors, the College Division initiated two significant components of the annual conference program. The first was the introduction of a research paper session in 1978 that involved nine participating contributors (GMN, 38[3], 26). The second was the introduction of sessions demonstrating computer applications in music in the mid-1980s. Since that time, GMEA's collegiate instructors have been the leaders in introducing GMEA members to the age of music technology (GMN, 45[3], 30).

The 1987 Inservice Conference in Columbus was celebrated as the 50th Anniversary Conference (1937-1987). The occasion featured a commissioned work by composer Robert Jager for the All-College Band (GMN, 47[1], 7). In 1989, GMEA experienced a record Conference registration of more than 1250 when it moved to Savannah. The site was chosen by James T. McRaney (President, 1987-1989) to coincide with a MENC sesquicentennial celebration of the founding of public school music by Lowell Mason in 1838. A special opening session was planned in the Independent Presbyterian Church, where Mason had once served as organist and taught music to children (GMEA Inservice Conference, 1989, p. 8).

The choice of the city of Savannah was so immensely popular with those attending the 1989 conference that the

GMEA leadership scheduled the conference at that location for several succeeding years. By 1992, all of the existing space for exhibitor displays in the Savannah conference site had been filled. The conference program filled three days and involved more than 3000 participants, including members of student performing organizations.

In the 1990s, the All-College Band and Chorus, along with the All-State High School Jazz Ensemble, were featured in the annual program.¹ In addition, major emphasis has been placed from time to time on trends in education, public relations, governmental relations, or other issues of concern to GMEA members. Participants have the opportunity to benefit from hearing presentations by eminent authorities in their special areas of interest (i.e., band, orchestra, choral, elementary music, music for middle grades, general music, collegiate education, research, piano, jazz, and multicultural music). The latest materials and publications are available for review and consideration. Numerous representatives from music businesses and other areas of interest (e.g., higher education, travel, and fundraising) are available through the music industry exhibits.

Due to a change in MENC funding policies for Divisional Conferences, the Southern Division had no other option than to join Southern state conferences in a piggy-back scheduling procedure. This meant that state MEAs that agreed to host division conferences had to assume the financial burden of the entire conference (Minutes, MENC Southern Division

Board of Directors, April 18, 1988).² After meeting in North Carolina in 1990, the second MENC Southern Division joint venture conference met with the GMEA Inservice Conference in Savannah on January 27-30, 1993 and was financed by GMEA.

The 1993 GMEA/Southern Division Inservice Conference chose as its theme "Celebrate Southern Music." The final conference report indicated that there were more than 5750 participants, including members, guests, Collegiate MENC members, clinicians, exhibitors, and performing groups (Minutes, Executive Committee, April 30, 1993).

Encouraging members to attend the state meetings in 1957, GMEA Editor Robert Eakle (1955-59) wrote in the Georgia Music News (17[3], 3) that "the common objective is the improvement of our professional output." Eugene Wyles, GMEA Band Division Chair from 1983 to 1985, summed up the annual GMEA Conferences as both sociological and professional experiences by employing such phrases as "inspiring performing groups, ... enlightening clinics, ... motivated and inspired, ... enjoyment of socializing with old friends we have not seen for months" (GMN, 44[2], 36).

Other Professional Growth Opportunities

Besides providing inservice experiences for music educators for over 50 years, GMEA has provided multiple opportunities for the personal and professional growth of its members. These have included (a) training in festival adjudication, (b) conducting statewide honor organizations,

(c) serving in volunteer and elected leadership positions, and (d) serving in national and regional leadership roles.

The need to provide district level adjudicators for GMEA festivals caused the Association to sponsor adjudicator training seminars periodically. Generally, such sessions are led by national authorities who discuss the skills of performance adjudication and provide practical opportunities for those attending to develop adjudication skills. The first adjudicator clinic reported was held in 1953 with George E. Waln as clinician (GMN, 14[1], 13).

In the 1970s these clinics were continued under the title Adjudicator Symposium. They were designed to acquaint educators with the purposes and standards of the GMEA's festival program and to improve the consistency of adjudication between districts. The 1973 session attracted 150 participants (GMN, 34[1], 25) and necessitated another symposium in 1974. The most recent Adjudicator Symposiums were in 1990 and 1991. The obvious time lapses between these sponsored events were not by chance but coincided with the turnover of experienced directors and the influx of new generations of music educators. Other clinicians who have led these seminars include Manley Whitcomb, Donald Neuen, James Dooley, Joseph Kirschner, James Copenhaver, and Fred Coulter.

GMEA identified (*) those professionals who have attended any of the Adjudicator Symposiums since the 1970s on its Festival Adjudicators' Lists (GMEA Handbook, 1991-1993,

p. 59). These lists provide the pool for hiring judges for GMEA festivals and are available to festival organizers in other states. Many of GMEA's music educators have achieved substantial recognition in Georgia and other states as prominent adjudicators.

From the early years of all-state events GMEA began inviting its veteran members to conduct statewide music groups. This recognition of achievement by peer educators served as an incentive for professional growth among GMEA members and resulted in invitations to conduct all-state events in other states.

Another form of professional growth available to GMEA members was leadership development. The need to operate the many activities of the Association with volunteer service by its members has provided leadership training within the Association. During the long history of the Association, numerous individuals have shown a capacity for leadership through serving in the district level operations. Often, they have been encouraged to participate in elections for the divisional and district positions on the Board of Directors. From this experienced group of elected district and state leaders the candidates for GMEA state officers are frequently nominated. Countless others have been appointed to state committee chair roles by GMEA presidents because of their contributions and interest in specific areas of responsibility within the Association.

A number of state leaders have been identified by GMEA to pursue MENC Southern Division and national elected positions. Their proven successes in GMEA leadership roles have qualified them for regional and national offices within the professional music educators' associations (see Appendix G). Numerous other GMEA members have been appointed by MENC to positions on national councils in such areas as research, collegiate membership, and multicultural awareness. Still others have served on national editorial boards and the council of state editors.

Over the seven decades of its existence, GMEA has provided countless activities for its members. Some of these were regional in nature and accessible to large numbers of teachers. Others have been statewide events with significant program content designed to promote attendance. Still others have been designed to provide assistance to the individual music instructors in their local teaching positions.

In 1952, the University of Georgia offered its facilities to GMEA to hold a music reading clinic during the fall season of the school year. The GMEA Board requested that discussions be held in divisional meetings to determine the amount of interest in the project (GMN, 12[4], 1). This effort led to the creation of a music reading clinic for instrumental instructors in the fall of 1952. The clinic was a success and continued as an annual UGA Reading Clinic. The event changed its name to the Georgia Conference on

School Music in 1961 and included meetings for the GMEA Board, Instrumental Council and District festival chairmen. When the GMEA chose to move its annual convention from Atlanta in 1963 the meeting coincided with the UGA clinic in December. This affiliation continued through 1965.

Another program offered by the GMEA was the development of teachers' clinics in 1959 to assist in preparation for music festivals (GMN, 19[2], 5). To gain recognition for the piano teachers and to raise the standards of piano teaching in the schools and communities, GMEA designed a proficiency examination for piano instructors in 1959. The teacher's proficiency was demonstrated through the performance of his or her representative students. An out-of-state adjudicator conducted the examination and certificates were issued to qualifying teachers. This led to joint certification procedures established by GMEA and GMTEA in 1960.

In 1964 GMEA has sought to produce a series of televised workshops in choral music techniques. The SDOE accepted the financing and technical production of the project (GMN, 25[1], 5). At the request of GMEA, the services of Lloyd Pfautsch of Dallas, Texas were acquired. Four taped lessons were produced for inservice training of music educators and became part of the SDOE library of materials.

At the district level GMEA has regularly provided music educators opportunities for professional growth. Particularly in the early days of the Association, teachers met to share and exchange ideas as the process of building a music

education program unfolded at both local and state levels. Later, the piano division generally hosted a single clinician for the teachers to hear and observe. Similar experiences occurred for performance oriented educators to observe authorities in their respective areas--band, choral and orchestra--under rehearsal and performance conditions. Student performance groups (honor orchestras, all-district choruses, clinic bands, and other similarly designated activities) have been assembled in most districts on an annual basis with rewarding results for both the students and the directors. Some of these clinics, notably District Eight's event at Epworth-by-the-Sea, grew in size and reputation to become significant annual occurrences.

District GMEA meetings also provided excellent opportunities for groups of teachers to be exposed to the newest and most successful materials and programs in use. The college and university music faculties in Georgia have consistently provided their expertise to elementary and secondary music educators as a complimentary service to the profession. Still other collegiate faculty have served as guest conductors for the student clinic groups in the districts.

Textbook companies, equipment manufacturers and clinicians with unique teaching methods such as the Orff, Kodaly, and Suzuki techniques have also demonstrated their materials at district meetings. These opportunities allowed music educators to experience the newest ideas and materials

without travelling great distances. With such exposure to current trends, practices and information, GMEA educators have had the opportunity to keep informed of significant developments in music education.

Collegiate Member Activities

In some locations across America, music education student groups at the collegiate level were first organized under the title Music Educators Journal Clubs. MENC reported 90 members in these clubs in 1930 (GMN, 48[1], 13). MENC began to promote student member activities after WWII (Lehman, 1980, p. 5). A plan to establish student chapters was authorized and assigned to the MENC Executive Committee for action in 1946, and chapters began to be officially recognized in 1947. Final MENC Board of Directors' approval for the student member classification came in 1948 (Lehman, 1980, pp. 12-13).

The student program began with 2734 members in 157 chapters nationwide (Lehman, 1980, p. 19) and has been known at various times as college students clubs, student members, and SMENC (Lehman, 1980, pp. 5-6). Student members were granted all privileges of MENC membership except for the right to vote or hold office. A continuing membership plan provided for automatic transfer to full active MENC status at the time graduates accepted their first teaching position (Lehman, 1980, pp. 17-18).

A National Steering Committee for the development of the student membership classification, consisting of a

national chair and chairpersons from the six MENC divisions, was created in 1947 (Lehman, 1980, p. 18). The Southern Division was represented on that committee by Georgia's Max S. Noah (Lehman, 1980, p. 190). The committee began to promote student involvement with the professional programs of MENC with emphasis on the 1948 National Convention held in Detroit, Michigan, at which time a major reception for student members was held (Lehman, 1980, pp. 19, 22). The state affiliated associations were also encouraged by the MENC to grant official recognition to student members with privileges similar to those granted full active members and to cooperate in the development of plans and recommendations for constitutional amendments at both national and state levels providing clarification of membership for students (Lehman, 1980, p. 14).

On the occasion of its attaining 10,000 members in 1961, the student movement was recognized in the Collegiate Newsletter by MENC Executive Secretary Vanette Lawler (1961), who stated, "There is no more important service rendered the profession of music education by the MENC than that of the Student Membership Chapter Plan" (MEJ, 47[5], 69). At the beginning of 1993, MENC reported 10,017 collegiate members (MENC report, December 31, 1992).

The guiding organization for student activities, the National Student Member Committee, was elevated to MENC Council status in 1974, providing a stronger voice for student chapters. The Council of Student Member Chairmen

reported directly to the MENC National Executive Board and consisted of a National Chairman, six Divisional Chairs, and a chairperson from each federated state MEA affiliate (Lehman, 1980, pp. 52-53). Two other GMEA leaders have been chosen for student leadership roles by MENC. Gwyn Spell, GMEA State Student Advisor (1969-71) served as MENC Southern Division Student MENC Chairman in 1972. Harriet I. Hair, who was GMEA State Student Advisor from 1973 to 1979, served as MENC Southern Division MENC Student Chairman beginning in 1979 and was appointed MENC National Chairman of the Council of Student Member Chairmen (1982-84).

Georgia Chapters

Because of her interest in collegiate music education students from the time of her arrival in Georgia, Jennie Belle Smith was listed as GMEA State Secretary for Music Education Majors in 1949. Her duties included encouraging student members to attend the MENC National Conventions and raising money to help send two representatives from Georgia colleges to the 1950 convention (GMN, 10[3], 4).

The first Georgia student music educator chapter was organized in 1946 at the Georgia State College for Women (GMN, 48[4], 37). When the MENC chapter recognition plan began in 1947, the chapter in Milledgeville was identified as national chapter #24, and by 1952 it reported 12 members (GMN, 13[2], 3). After the school became coeducational and changed its name to Georgia College, its chapter designation

was reassigned as Chapter 453 (MENC, personal communication, June 8, 1993).

The University of Georgia chapter (MENC #123) was formed in October, 1952, under the sponsorship of Earl Beach, and by 1955 this chapter had grown to 38 members (GMN, 13[2], 3). Currently, MENC lists the University's chapter as having the oldest chapter number on the Georgia list of collegiate chapters.

Black college student chapters were identified by MENC before the GMEA acknowledged black members. MENC designated chapter #220 to Morris Brown College of Atlanta (MENC, personal communication, June 8, 1993), the low number indicating early affiliation with MENC (see Appendix I). But, information regarding black chapters did not appear in GMEA records prior to integration in the 1960s.

The earliest evidence that a portion of student dues from Georgia was rebated by MENC to GMEA was found in 1951-52. A listing of \$18.50 for student memberships appears to represent 37 students. As in the MENC, Georgia student members had all the rights and privileges of full active members except voting. The student dues rebate covered the state magazine subscription and other mailings (GMEA Archives, 1952[1], n.p.).

At the first separate state convention of GMEA in Atlanta in 1953, registration records indicated the presence of ten student MENC members. Their registration fee for the convention was \$1.00 (GMEA Archives, 1953[1], n.p.). These

student members attended the clinics, demonstration sessions and concerts available for all members. The convention program also included a session for the Student Membership committee (GMEA Archives, 1953[2], n.p.). The MENC report of Georgia student membership for 1954 showed 51 members, with that number growing to 177 by 1956 (GMEA Archives, 1956[4], n.p.).

Planners of the annual GMEA Convention have consistently included activities and sessions for the collegiate student chapter members, promoting the professional involvement of the preservice music educators. Special meal functions, business sessions, and informational forums are planned for student members, along with concerts, exhibits, and general clinic sessions also available. One specialized session in 1971 carried a "students only" qualification with the topic "So You Think You Want to Teach Music, Huh? Boy, Do We Have News for You!" (GMN, 31[2], 24).

In 1973 the state membership report indicated 325 students in 15 chapters (GMN, 34[3], 26). By 1989, the number of CMENC members in Georgia declined to 207 (MENC report, July 31, 1989), but in 1993 that enrollment had increased again to 299 in 22 active chapters (MENC, personal communication, June 8, 1993). (A record of CMENC membership statistics in Georgia is included in Appendix J.)

Currently Collegiate MENC member is the accepted terminology for collegiate student membership. A number of activities are planned by the Association for students in

Georgia's colleges and universities. GMEA membership is not a requirement for participation in all-college performance organizations. However, preservice music education students are afforded the opportunity of membership in both GMEA and MENC through the Collegiate MENC chapter program. In 1993, when MENC eliminated the rebate to state affiliates for CMENC members, GMEA chose to provide collegiate students with state membership and copies of the GMN at no charge.

State Student Conventions. In the spring of 1956, a special workshop chorus consisting of student MENC members was organized at the GMEA Convention. Inspired by the workshop and the conductor of this chorus, who spoke at a dinner for participants, students sought to form an active statewide student organization. Guided by GMEA State Student Chairman Dan Hooley, a steering committee with UGA student Johnny Demos serving as chairman was assigned the task of "forming a more cohesive state organization of student members" (GMN, 16[4], 8, 11). This committee proposed annual meetings of the student chapters with different chapters serving as host. Demos was selected to draw up bylaws for the state organization.

The first meeting of student MENC chapters separate from the GMEA Convention was in October, 1956 at Wesleyan College. Chapters participating included (a) Georgia State College for Women, (b) Georgia Teachers College, (c) La-Grange College, (d) Piedmont College, (e) University of Georgia, and (f) Wesleyan College. A plan was adopted to

meet once each year with various state chapters serving as host. The group worked on the bylaws and plans for future meetings (GMN, 17[1], 8).

In 1957, a constitution and bylaws for the state student chapters was approved (GMEA Archives, 1957[3], n.p.). To facilitate planning, all the state officers for a given year, including the State Student Chairman, were to be selected from one collegiate chapter. The students scheduled a separate conference of CMENC chapters to be held during the annual music reading conference at the University of Georgia in December, 1957 (GMN, 17[4], 11). The officers for 1957-58 were from the University of Georgia and Roger C. Dancz of the UGA faculty served as State Student Chairman. (Those who have served as State CMENC President are listed in Appendix L.)

The next evidence of statewide activity was found in 1959. That fall, 40 representatives from six collegiate chapters attended the meeting in Athens. Those attending this conference found it impractical to plan a spring meeting during the 1960 GMEA Convention because of school vacations and concert tours. Consequently, the focus of planning for 1959-60 year became the Fall, 1960 conference. The sponsor of the LaGrange chapter, L. A. Stoutamire, became the State Student Chairman and editor of student chapter news for the GMN (20[3], 9). During the 1960-61 year, the position of State Student Chairman was added to the GMEA Board of Directors.

Later reports indicated that a successful state student MENC convention had been held December 2-3, 1960 in Athens. Stoutamire guided the program, which included two GMEA members as clinicians and a junior high school demonstration chorus. Frank Crockett, new Georgia State Music Consultant, reported to the state that this convention had been "highly successful" (GMN, 21[2] 5).

By the beginning of the 1970s, the collegiate student activities experienced strong leadership and very positive response (GMN, 39[4], 35). CMENC meetings were scheduled twice yearly in addition to the GMEA Inservice Conference activities, and that practice continued through the mid-1980s (GMN, 47[1], 12). Since that time, the number of statewide meetings of the Collegiate members has fluctuated between one and two per year plus the planned activities for CMENC members at the state GMEA Inservice Conference.

Chapter Activities. Through the years student MENC chapters in Georgia colleges and universities have held various types of activities, frequently using the GMN to report chapter news. One of the major efforts of many chapters has been to encourage members to attend state, divisional and national music educator conventions. Other types of activities have included reports of music performances, where chapters sponsor programs or host for music department programs on their campuses. Some groups have traveled to state metropolitan centers for major concerts. Student chapters have assisted GMEA in the operation

of festivals. Others have also promoted practical sessions for adjudication skills or development of student leadership, and alumni visits to encourage graduate music studies. Reports of social events, such as student-faculty picnics, have also appeared (GMN, 15[3], 12-13 and GMN, 28[3], 15).

GMEA Collegiate Awards

Two specific areas of chapter activity are recognized annually by the GMEA Board of Directors. Beginning in 1982, recognition plaques have been presented to the student chapter with the largest membership and to the chapter having the largest percentage of its membership in attendance at the annual GMEA Convention (GMN, 42[2], 6). These awards symbolize the most outstanding chapter recognitions each year. The GMN (42[4], 36) reported the first chapters to receive these awards were Georgia State University (largest enrollment) and Fort Valley State College (highest percentage at Conference). In addition, MENC presents growth award certificates for those chapters who show significant increase in their enrollment in a given year.

Service Activities

There have been numerous occasions for GMEA members to provide service to the education profession in other than an advisory capacity. Many such opportunities were available because of the relationship of GMEA to the GEA. In a call for a sense of professionalism within the membership of GMEA, President Douglas Rumble (1951-1953) emphasized a need for "responsibility ... which extends beyond our particular

classroom into any endeavor which makes the students better citizens and happier people." He further stated, "We must be interested in every classroom of our schools" (GMN, 13[1], 2).

The Department of Public School Music of the GEA, in addition to holding its own meetings, was allowed to promote public school music in the 1935 GEA district meetings (Noah, n.d., p. 2). The GMN (29[3], 18) reported that GMEA sponsored an Elementary Classroom Teachers Clinic at the annual GEA Conventions during the 1940s.

In August, 1951, GMEA sponsored what appears to have been its first extended workshop for grade school teachers. Support was provided by the Elementary and Vocal Divisions of the Association for the week-long session in Milledgeville (GMN, 11[4], 3). As many as eleven miniworkshops were presented by GMEA for classroom teachers at the fall district meetings of GEA in 1957 (Minutes, Board of Directors, March 20, 1957). At the end of that same decade, GMEA elementary music leaders volunteered to represent the State Department of Education in numerous system-level elementary music workshops. These day-long inservice sessions were held by local systems during their preplanning days in the fall of 1959, thus assuring full attendance by elementary teachers (GMN, 20[1], 13).

At the 1964 GEA Convention, the GMEA Elementary Division gave special support to the Classroom Teachers Department meetings by providing a music specialist for clinic

sessions (GMN, 24[3], 14). A sample of GMEA activities presented at the fall district GEA meetings in 1971 lists sharing sessions, workshops, guest speakers, an elementary music festival, and a session that replicated an MENC National Convention session using the same clinician for the GEA program (GMN, 31[2], 25).

Opportunities for presentations by GMEA music educators to classroom teachers were made available at fall and spring GEA conferences from the mid-1930s through the early 1970s under the cooperative affiliation held by the two associations. However, after the change in the relationship between GMEA and GAE in the 1970s, such opportunities have been infrequent.

Recognitions and Awards

Various forms of special recognition have been granted to the GMEA as an association, to individuals within the association, and to schools and school systems. In addition, through an evolving process, the Association has developed its own awards and recognition procedures for leadership and for longevity in the music education profession.

Career Awards

Several special awards have been developed by GMEA to recognize the unique contributions of its members in their respective careers. Some of these could be earned by the members while others were bestowed by the Association.

(Appendix M contains a complete listing of those who have received these awards.)

Honorary Life Membership. One of the earliest forms of recognition for leadership in GMEA was the granting of life membership in the Association. This recognition has been granted by the Board of Directors on two occasions. Members honored in this manner were Max S. Noah and Anne Grace O'Callaghan.

Upon the completion of his tenure (1937-57) as Executive Secretary of GMEA, Max Noah was granted Honorary Life Membership in 1957 by the Board of Directors (GMEA Archives, 1958[3], n.p.). Noah retired in 1965 from the Georgia State College for Women, having served as music department chair since 1935. He was recognized as "the father of public school music in Georgia," originator of the music festival movement, and founder and first editor of the Georgia Music News (GMN, 25[4], 9).

After 28 years in the Atlanta Public Schools, Anne Grace O'Callaghan retired in 1961 and received many tributes from fellow educators. In his visit to the GMEA Convention in 1963, MENC President Alex Zimmerman (1962-1964) commented, "I recall the contributions of Anne Grace O'Callaghan. Some of the wisest changes in our MENC constitution and many wise decisions on the National Board in years past were inaugurated by this professional leader" (GMN, 24[3], 7). The GMEA Board of Directors bestowed Honorary Life Membership on O'Callaghan in 1964. The official recognition was

made at the GEA Convention in March during "An Evening of Music," which featured the All-State Band, Chorus and Orchestra (GMEA Archives, 1959[11], n.p.).

On May 15, 1993 the Board of Directors was asked by the Executive Committee to recommend Honorary Life Membership for Polly S. Moore, (President, 1955-1957) and Boyd M. McKeown, (President, 1965-1967). The Board of Directors approved the recommendation to put both names on a state ballot in 1993 for the final ratification of this decision by the GMEA membership.

Certification Programs. A Plan for Recognition of Merit in the Teaching of Piano was developed jointly by the GMEA and the Georgia Music Teachers Association (GMTA) in 1960. It contained levels of certified recognition based on a combination of teaching experience and education earned (GMN, 21[1], 8). A supervisory Joint Committee with members from both associations was formed in 1960 to monitor the program and make recommendations for change. The program was described as "unique in the nation" in 1973 by GMEA Piano Chairman Sterling Adams (GMN, 33[4], 34).

State Music Consultant Frank Crockett hailed the plan as an effort to recognize piano teachers "as a companion to school music personnel" that would raise standards of piano teaching in the schools and attract more qualified piano teachers (GMEA Archives, 1959, n.p.). Both GMEA and GMTA supported the plan as an effort to improve teaching practices (GMN, 23[2], 6). In 1968, however, the Music Teachers

National Association, GMTA's national affiliate, began its own certification program. Some aspects of the GMEA/GMTA program did not meet with favor by the MTNA officials (GMN, 33[4], 34), and thus the MTNA no longer recognized the Georgia joint certification program. Certificates were awarded by the GMEA/GMTA committee until the program was phased out and the committee abolished in 1979 (GMN, 40[1], 39).

Following the many efforts at educational reform that came about in the 1980s, the topics of assessment of student learning and certification of teachers received considerable interest within the national education community. In 1990, MENC established the MENC Professional Certification Program for music educators (GMN, 50[1], 9). It was designed to encourage professional growth and recognize achievement within the profession. By virtue of the MENC/GMEA affiliation, MENC certification in Georgia is open to GMEA members only. Two levels of recognition, Nationally Registered Music Educator and Nationally Certified Music Educator, are awarded following a peer evaluation of credentials and support materials by the MENC certification committee. As of May, 1993 MENC reported more than 600 music educators nationally had been approved by the program, and approximately 175 had applied for consideration in 1993 (MENC, personal communication, May 6, 1993). As of 1993, more than 30 GMEA members had achieved one of the levels of national certification.

Awards Programs. The earliest of GMEA's individual recognition programs for music educators was the development of career certificates honoring those members with 25 years service to the profession. Certificates were first presented at the 1978 Inservice Conference (GMN, 37[3], 54). Following the approval of an expanded awards program in 1987, it was realized that career longevity created the need for a new service certificate representing 40 years in the music education profession. The first 40-year Certificate was presented in 1990 to Olin G. Parker of the University of Georgia. Other recipients of 40-year service certificates from GMEA have included Phenecia Morris (1992) and Boyd M. McKeown (1993).

The Recognition and Awards Program (RAP) was designed and first presented to the GMEA Board by President-elect James T. McRaney in 1987 (Minutes, Board of Directors, January 22, 1987). In May of that year the Board adopted this awards program. The objectives of the RAP are (a) to focus attention on exemplary achievements in music education, (b) to increase awareness of the quality of the diverse activities of music education, and (c) to foster professional and public recognition of the commitment and achievement of music educators and students in music activities (Minutes, Board of Directors, May 23, 1987).

The major award categories of the new RAP recognitions included (a) Distinguished Career Award, (b) Administrative Leadership Award, and (c) Music Educator of the Year. A

listing of those who have received these awards (see Appendix M) is published in the GMEA Handbook (1991-1993, p. 16).

As part of the RAP proposal, a standing Awards Committee was created to promote and administer the selection process for the major awards in the program. This committee was charged with the responsibilities of promoting awareness of excellent music education programs and recognizing outstanding contributions made by individual GMEA members (GMN, 48[1], 14). The duties of this committee included publishing a call for RAP nominations in the GMN, screening the nominations received, and submitting recommendations to the Board of Directors for one winner in each of the three major categories. A permanent wall plaque has been placed in the GMEA office listing the names of the winners of each of these awards, and formal presentations are made to the current recipients at the Inservice Conference. The Awards Committee also supervises the GMEA career certificate awards.

The presentation of the first Distinguished Career Award was made at the 1988 Inservice Conference. Active, retired or deceased members of GMEA are eligible for this award which recognizes significant career achievement in music education. The 1988 recipient was Max S. Noah (GMN, 48[3], 7).

The Administrative Leadership Award recognizes system or school administrators who are professionally active in Georgia education who provide encouragement and support for

music education for all students. In 1989, the first educator to received this award was Franklin F. Lewis, the Principal of North Gwinnett High School (GMEA Handbook, 1991-1993, p. 16).

The GMEA Music Educator of the Year Award recognizes outstanding merit and exemplary service by active members in the teaching and/or administration of music education. Martha Ellen Stilwell, a music coordinator from Clayton County, received the first Music Educator of the Year Award in 1990 (GMEA Handbook, 1991-1993, p. 16). The presentation was made in Savannah's Independent Presbyterian Church, which was the church in which Lowell Mason, the father of public school music, served at the beginning of the 19th Century.

Memorials. GMEA Retired Member Chair Polly S. Moore recommended to the Board of Directors in 1982 that a Memorial Scholarship Fund be created. The fund was designed to honor deceased music educators and to provide financial support for the University of Georgia High School Music Workshop (GMN, 43[1], 46). In 1993, the Executive Committee voted to begin making an annual contribution from the GMEA general account to the Memorial Scholarship Fund honoring individual GMEA members who had died during the year (Minutes, Executive Committee, April 30, 1993).

MENC National Awards

The MENC Awards program generates recognition for individuals, schools and school systems, and affiliated state

music educator organizations. The application for recognition under the MENC Awards Program by one of the Georgia school districts that employs a number of GMEA members was supported by the GMEA Executive Committee. The Clayton County School System was the recipient of the 1989 MENC Exemplary Program Award for maintaining outstanding district-wide musical programs. At the 1989 GMEA Inservice Conference, MENC President Charles Hoffer (1988-1990) presented the award to Joe Lovin, Superintendent of Schools in Clayton County, along with David Gregory and Martha Ellen Stilwell, music coordinators for the school system (GMN, 49[3], 43).

In June, 1989, materials representative of the entire range of GMEA activities were submitted by James T. McRaney (President, 1987-1989) for consideration in the MENC Awards Program. The documentation required a presentation of programs, publications, philosophy, statistical data, evidence of research, student activities, collegiate member activities, and business management for the period 1987-1989. The MENC National Executive Board chose GMEA as one of two state associations to receive the MENC National Recognition Award for 1990. The plaque was received by James A. Braswell (President, 1989-1991) at the 1990 MENC National Convention in Washington, D.C. A copy of the GMEA entry is located in the GMEA Archives.

Georgia Music News Awards

The Georgia Music News was presented the School Bell Award by the Georgia Association of Educators in 1974 for its service to the profession and student events (GMN, 34[4], 8). In 1977, the GAE again presented the GMN its School Bell Award as the "First Place--Affiliate Magazine for excellence in communications" (GMN, 38[2], 4).

In 1988, MENC selected the GMN for its National Magazine Award designed "to recognize excellence in the journals of the state music educators associations" (GMN, 48[2], 9). This award was presented to GMEA on the occasion of the 50th Anniversary Celebration of the GMN at the 1988 state conference. Later that year, MENC repeated the presentation to GMN Editor Mary Leglar at its 1988 National Convention in Indianapolis, Indiana.

Publications

The most significant of all the published materials of the GMEA has been the Georgia Music News. The influence of its fifty-plus years of information and service to music educators in Georgia has been widespread. (Official changes in the name of the magazine through its history are shown in Appendix N.) Other publications have included handbooks, festival music lists, position papers, and teacher assistance materials.

Georgia Music News

The first MUSIC NEWS in the State of Georgia was issued in the Spring of 1938 as a mimeographed sheet and sent out

as a free sample. It carried the slogan "Mutual Helpfulness--Promotion of Good Music--Good Will--Cooperation" and was edited by Max Noah (GMN, 1[1], 1). The labor and expense of producing and mailing the issue was financed by the Department of Music of the Georgia State College for Women (Noah, n.d., p. 40). An annual subscription fee of \$.50 provided monthly issues throughout the first year, 1938-39, but the subscription fee was abolished in 1946, when individual members paid for the magazine through GMEA dues (GMN, 6[4], 10).

The first commercially printed issue of the magazine, which allowed for pictures and advertisements, was Volume 2, Number 1. Beginning with Volume 2, Number 6, commercial printing became standard for the magazine, and printing costs were partially subsidized by advertisements.

After the printing of Volume 1 (10 issues), the frequency of issues began to decrease. By 1941, a policy of quarterly publication was established (GMN, 3[5], 2). However, only three published issues of Volumes 4 and 5 have been found. Due to World War II, publication ceased in May, 1943 with Volume 5, Number 3 and did not resume until September, 1944, with Volume 6, Number 1. To help make the magazine financially secure, one issue, Volume 6:2, was financed by a music dealer, the Ritter Music Company of Atlanta.

During a leave of absence by Max Noah in 1945-46, Anne Grace O'Callaghan served as editor, and the name of the

magazine was changed to Georgia Music News (6[4], 1). A mix-up occurred in the numbering of the issues, and Volume 6 was assigned for 1945-46 also. When Noah retired as Editor in 1947, he was praised for having brought the magazine from a mimeographed bulletin to an outstanding magazine (GMN, 8[1], 3).

Publication and delivery of the GMN did not always go well as evidenced by an anecdote from the Editor, Ronald J. Neil, in Volume 9, Number 2 explaining the delay of the previous issue: "... a crate of mineral oil had burst and had delayed the ill-fated September issue of the Music News in a baptism of penetrating greasy fluid" (p. 1). By 1949-50, copies of the GMN were being mailed to 13 nations around the world, and the U. S. Library of Congress asked to be placed on the mailing list (GMN, 10[2], 3).

In 1954, an advertising policy was established for the GMN, limiting space for advertising to no more than fifty percent per issue. The policy also stated that the magazine was not allowed to profit from the sale of advertising (GMN, 15[2], 5), a policy which has been continued through the years for the purpose of maintaining its nonprofit status. In 1955, a Statement of Purpose for the magazine was printed (GMN, 16[1], 13). The purpose was (a) to serve the music educators, (b) to promote activities of the state association, (c) to promote activities of MENC, (d) to provide a medium for publicity for other state and local professional groups, (e) to stimulate professional thought and action

through articles and editorials, and (f) to publish reviews of music education materials.

The Georgia Music News has attempted to provide appropriate support for the multiple interests of GMEA members. The magazine has included such specialized columns as "News from the Field," "News from Georgia Colleges," Student MENC Chapter reports, a research column, music literature and book reviews, teaching techniques, and how-to features. In 1986, a significant new feature titled "Focus on Instruction" was introduced to provide a "forum for professional exchange and to treat topics that deal directly with subject matter and instruction" (GMN, 47[1], 5).

Regular columns have been established periodically to provide communication to the membership. These columns have been written by GMEA officers, including the (a) executive and divisional officers of GMEA, (b) GMN Editor, (c) Research Chairman, (d) General Music Chairman (representing the SGM), (e) Collegiate MENC Advisor, (f) Chairman of the Multicultural Committee, (g) Retired Members Chairman, and (h) the SDOE Music Consultant. Special columns have also been provided for many of the affiliated organizations.

From time to time, unusual information has appeared in print in the GMN. In two issues of Volume 2 (1940) several photos of candidates for high ranking state political offices appeared with their "Compliments of [name] " salutations (GMN, 2[8] and GMN, 2[9]). Another unusual example occurred in a 1987 issue when an advertisement worded

completely for "Foreign Language" groups appeared. The only indirect relationship this item had to music education was that it promoted a fundraising company (GMN, 47[1], 5).

Major music industry activities impacting music education, such as televised music series and national audio-visual loan programs, were covered periodically. The GMN (14[3], 10) promoted quality music education among the Association's membership by use of the acronym:

G ood
M usic
E ncourages
A chievement

For the 1953 spring meeting, identified as the first separate GMEA convention, the GMN printed a two-color cover featuring a photo of the city of Atlanta. Cover designs have varied over the years, including photos of GMEA and MENC leaders and Georgia music groups. Since 1968 the design of the cover has been a project of the Art Department of the University of Georgia.

In 1974, GMN editor Robert W. John (1973-78) produced the first cassette edition of the magazine. The 60-minute audio recording was produced as a supplementary issue of Volume 34. The edition was described as representing the leading edge of communications technology and was the first ever produced by a state music journal (GMN, 34[2], 15). The tape included greetings from MENC officials, including President Jack Schaeffer (1972-1974), Executive Secretary

Charles Gary, and Music Educators Journal Editor Malcolm Beesom.

In 1978, Mary Leglar of the UGA faculty was chosen Editor. She continues in this position presently and holds the longest tenure as GMN Editor. Through her leadership the magazine has attained national recognition, including the 1987-88 MENC State Journal Award. At the 1988 GMEA Conference on Jekyll Island, the 50th Anniversary of the Georgia Music News was celebrated. All who served as editor were invited. Those attending were Max S. Noah (1938-1947), Polly S. Moore (1952-1955), Jack Broucek (1967-1971), Robert John (1973-1978) and Mary Leglar (1978-present). Nora Eakle, the widow of editor Robert Eakle (1955-1959), also attended. (A list of the staffs of the GMN is found in Appendix O.)

During the 1992-93 year, Volume 53 of the Georgia Music News was printed. The annual budget for publication of the four issues had grown to \$30,000 (Minutes, Board of Directors, August 29, 1992).

GMEA Handbook

As early as 1938, GMEA published festival information in the Music News under the titles "State Festival Bulletin Issue" (GMN, 1[4], 1) or "District Music Festival Bulletin" (GMN, 1[5], 1). By 1941, a separate printing of this bulletin for district and state festivals was available to members free of charge (GMN, 4[1], 2). But, it could not be published in 1942 because of lack of funds (GMN, 5[1], 1).

The Association had long depended primarily on communication through the GMN to inform members of activities and regulations of events. A State Festival Committee developed guidelines for GMEA festivals in 1955. The intent of the guidelines was to nurture "better work and instruction, and a general trend toward the better types of program and concert music" (GMN, 16[2], 6). This guide included music lists, entry blanks, and festival regulations, and was printed annually in the GMN.

In his term as President, Rodney E. Jonas (1957-1959) called for the printing of a member handbook primarily to provide festival information (GMEA Archives, 1957[2], n.p.), and a committee was established to study the project (GMN, 18[1], 3). The Association continued to operate under the guidelines of its 1955 festival handbook (GMN, 19[2], 6).

The first published edition of the GMEA Handbook was available in December, 1960. Robert Eakle (President, 1959-1961) hailed the issue as "essential information ... designed to inform a new teacher so that he may operate intelligently as a member of G.M.E.A." [sic] (GMN, 21[1], 4). The book contained festival rules and regulations and other important information for member services. The chairman of the committee for this first issue was Don C. Robinson (GMN, 21[2], 3).

In an effort to conserve on printing expenses in 1966-67, the GMEA Handbook was offered in supplement form only. Content in the previous year's edition which did not require

updating was not reprinted. Thus, the required music lists comprised the main body of the first supplement. Changes in officers, rules modifications, and the annual calendar made up the remainder of this format (GMEA Handbook Supplement, 1966). A supplement edition was not published again until 1982-83, when it began alternating regularly with the GMEA Handbook. This procedure continues as of 1993.

The GMEA Handbook is published in the summer of odd-numbered years and contains numerous items of information necessary for the operation of the Association. The 1991-93 edition contained more than 150 pages and numerous event application forms. It included (a) the constitution, bylaws and brief history; (b) officers, councils and committees; (c) the GMEA calendar; (d) all-state information and rules; (e) a festival guidebook; (f) festival required music lists; (g) all forms related to GMEA student events; (h) information on piano and elementary student events; (i) GMEA Inservice Conference registration forms; and (j) activities in which the GMEA cooperates with other organizations (GMEA Handbook, 1991-1993). More than 2500 copies of the 1991-93 edition were printed to provide a sufficient amount to supply new members joining during the 1992-93 year.

For 1992-93, the alternately published supplement to the GMEA Handbook contained 36 pages and revised event applications. More than 2000 copies were printed in 1992. Only essential information is included in the supplement, including (a) current officers, (b) current GMEA calendar,

(c) new or revised procedures for festivals and all-state activities, and (d) currently approved non-GMEA contests and festivals (GMEA Handbook Supplement, 1992-1993).

Festival Music Lists

The required music lists for GMEA festival participation were published in the GMN during the 1940s, but by 1948 the lists had grown to the point they could not be justified on a cost basis for printing even by splitting the lists and publishing them in two quarterly issues of the magazine (GMN, 9[3], 3). These music lists, along with the early 1940s festival bulletins described above, indicated the need for a festival handbook, although the first published issue did not appear until 1960.

By 1963, the required festival music lists for bands, orchestras, choruses, and piano entries were a mainstay in the annual handbook publication. The lists were updated through committee review on a periodic, but not annual, basis. The addition of new titles generally outnumbered the deletions from the lists when they were reviewed.

The required music lists had grown to the extent that a separate handbook containing the lists for bands, orchestras, choruses, and piano entries was published in 1983. To minimize the expense of publication, a two-year issue was printed titled Required Music List, 1983-1985. This practice continued until 1989, when increased computer capabilities in the GMEA central office allowed the lists to be reinstated in the biennial publication of the GMEA Handbook.

A total of 72 pages were allotted for the required lists for band, orchestra, chorus, and piano festivals in the 1991-93 GMEA Handbook (pp. 83-154).

Position Papers

In reaction to the crises reported in schools in California and other areas in the late 1960s (GMN, 26[1], 12-14), an important public relations effort was undertaken. The Association's first Position Paper was published in 1972. This was a project of James M. Draper (President, 1970-1971) with its purpose being that "personal use of the document can have a telling effect on the future of music education in Georgia" (GMN, 32[4], 13).

The Position Paper (1972) described the nature of GMEA and its goals. It outlined the Association's position on outcomes of music education; music in elementary, middle and secondary schools; collegiate music education; research; supervision; facilities and financing. The document further promoted support for music education with contributions from such noted Georgians as Jimmy Carter, Robert Shaw, and Coretta Scott King (Position Paper, 1972).

The 1972 Position Paper was distributed to (a) the Governor's office, (b) the state legislators, (c) the State Board of Education and SDOE administrators, (d) local boards of education, school superintendents, principals, and counselors, and (e) local arts councils and other priority groups (GMN, 33[2], 9).

A Position Paper of the GMEA (n.d., ca. 1985) was published in 1985 (GMN, 45(3), 46). It followed the same basic outline as the 1972 edition, adding new sections on junior high school music and continuing education. This document carried a statement of philosophy and goals of music in education, and included endorsements from several Georgia education leaders. The chairman of the writing committee was Joseph M. Kirschner of the Fulton County Schools (A Position Paper of the GMEA, n.d., ca. 1985).

Other Publications

The GMEA Elementary Division compiled ideas from GMEA music specialists into a booklet for the 1984 Conference as an "Almanac of Music Activities." More than 150 copies of these "things that work" were distributed as an exchange of teaching techniques by music educators throughout the state (GMN, 48[1], 26). The success of this first effort led to the planning of a second edition the following year (1985). But, no report was found of the completion of that effort.

Summary

From its inception, GMEA sought to promote professional growth within the music education profession in Georgia. The majority of activities planned by the Association were for its professional members. Specific activities were planned for Collegiate MENC members. Membership in GMEA is required for participation in its activities.

In the first third of the 20th Century, only a few Georgians attended the programs of the MSNC and Southern

Conference. Activities in Georgia prior to 1937 were planned by the Department of Public School Music of the GEA and the Association of Public School Music Teachers. Since 1937, the primary activity for music educators has become the Inservice Conference. For a number of years the annual meetings were held in conjunction with the GEA Spring Convention meeting, but WWII disrupted the activities of both GEA and GMEA. During the years prior to and following WWII, some of the clinics and conferences that were held were for specific discipline area teachers (i.e., band, chorus or piano). For more than 50 years various types of conferences have been held under the names clinic, convention, or conference.

In 1953, the GMEA held its first convention at a site separate from the annual GEA meeting. This Atlanta meeting became the prototype for annual conferences which were held at various sites. Cities other than Atlanta were selected in order to hold the conference in closer proximity to members living in other parts of the state. After Savannah was chosen as the 1989 site, the conferences have experienced record attendances.

Certain conferences have been held in conjunction with other professional associations. The National Convention of the MENC was held in Atlanta in 1972. GMEA cohosted the MENC Southern Division on three different occasions, the most recent being 1993. A special Unified Arts Conference

involving art, dance, drama and music replaced the traditional GMEA conference format in 1980.

Because of the quality of inservice opportunities offered at the GMEA Conferences, it has become possible in recent years for staff development credit, which may be used toward recertification in Georgia, to be earned by teachers in attendance. Numerous features have been included in the programs of the GMEA Conference. In addition to the opportunities for professional growth through the clinic activities there are rewarding musical performances, music industry exhibits, and opportunities for social exchange with other professional music educators.

Other activities for GMEA members have stimulated professional growth and development. Some of these have included (a) festival music adjudicator training seminars led by prominent clinicians, (b) conducting all-state honor groups, (c) development of Association leadership through service in volunteer and elected positions, and (d) the promotion of GMEA leaders for national and regional MENC leadership roles. Many other activities of the Association provided direct assistance with teaching techniques in members' classrooms. They included (a) festival music reading and preparation clinics, (b) proficiency certification, (c) videotaped programs featuring teaching techniques, (d) observation of guest conductors in clinic honor group rehearsals and performances, and (e) exposure to current materials and developments.

Collegiate member activities began in MENC in the 1930s, and were emphasized by a MENC national steering committee in 1947. The first student chapter in Georgia was formed at Georgia State College for Women in 1946, and in 1957 the constitution and bylaws for the state organization of CMENC chapters were approved.

CMENC members have attended GMEA Inservice Conferences since 1953. Consequently, activities at these conferences have consistently included those specifically planned for collegiate members. Beginning in the late 1950s, the state CMENC officers organized separate student conventions and increased the number of these statewide meetings to two per year in the 1970s. GMEA has consistently encouraged local collegiate chapter activity. Reports were found of numerous campus activities by CMENC chapters. Chapter awards are presented by GMEA in two categories at the annual Inservice Conference.

Members of GMEA have provided professional services to education in Georgia for more than 70 years. Frequently, these services were provided under the auspices of the GEA. Clinics and workshop presentations for classroom teachers have ranged from one-day to week-long seminars.

In recognition of the professional achievement of its members, GMEA has created several types of awards. These included (a) honorary life membership, (b) professional certification, (c) career longevity certificates, (d) career achievement recognition, and (e) music educator-of-the-year

awards. The variety of awards have been combined under a Recognitions and Awards Program since 1987, with an Awards Committee designated to operate the program. A Memorial Scholarship Fund was also created to pay tribute to members of the Association at the time of their death.

GMEA has received significant recognition for its leadership in music education. The MENC National Awards Program has granted awards to Georgia in the categories of (a) state music educators association, (b) state music journal, and (c) local school system music program. In addition, the Georgia Music News has received state awards for professional association journalism.

The Association's quarterly journal, Georgia Music News, has been published for more than 50 years. It serves to promote music education in Georgia and to provide members of GMEA with information about the activities of the Association. Supplemental space is provided in the GMN for affiliate organizations who share members with GMEA. The provision of this service supports the mutual purposes and unity that exist among the music education organizations in the state today. The GMN has also introduced a number of innovations, including its cover designs, a cassette edition, and the Focus on Instruction, which concentrate on key issues in music education and general education.

Other significant publications by the Association include the GMEA Handbook and GMEA Handbook Supplement. These issues have provided guidelines and procedures in an

effort to assure similarity of operations among the various districts in the state. For a period of time a separate publication of the Festival Music Lists was produced, but those lists are now incorporated in the biennial issue of the GMEA Handbook. Statements of philosophy and purpose have been printed on two occasions as position papers. These documents have contained statements of support for music education in the schools by prominent Georgia leaders, and have been circulated widely throughout the state. A teaching tips manual was also printed for elementary music teachers.

Footnotes

¹ The organization of these groups is discussed in Chapter VII.

² The motion to preserve the tradition of Southern Division conferences, proposed by GMEA President James T. McRaney (1987-1989), was approved unanimously by the Southern Division Board of Directors.

CHAPTER VII
GMEA ACTIVITIES FOR STUDENTS

Since its first decade GMEA has provided activities for students of Georgia schools. In a historical review of the first 50 years of GMEA, a GMN editorial (32[3], 12) stated that "during the years 1931 through 1936 only those schools whose entire faculties were one-hundred percent members of GEA were eligible to send students to All-State Chorus." The 1938 GMEA constitution (Noah, n.d., p. 34) required teachers to be GMEA members if they had students participating in all-state and festival events. Following that precedent, GMEA membership has been required of all teachers who enter students in any music event.

There are two major categories of student activities sponsored by GMEA. The first category, statewide activities, represents auditioned and nonauditioned events. The second category, festivals, began as a statewide event. Because of the growth in the number of participants, the festival program has evolved into district-level events. Ed Deaton, President of the Georgia Association of Educators, complimented the GMEA Board of Directors for "serving more students outside the classroom than any other state [GAE] affiliate" (Minutes, Board of Directors, May 17, 1986).

Statewide Events

Summarizing a survey of state music educators association leaders, Morlan (1967) reported that statewide performance groups served five major purposes: (a) upgrading literature and performance standards, (b) allowing students and teachers to work with an inspiring conductor, (c) influencing talented students to consider careers in music, (d) producing favorable public reception of music education activities, and (e) promoting continued student interest through participation (p. 31).

Auditioned all-state groups represent the largest portion of statewide events for students of GMEA members. These instrumental and vocal groups, representative of the statewide student population, provide massed participation experiences generally unavailable to students locally. Only the elementary and college statewide groups are nonauditioned.

The beginning of the all-state program was linked directly to the conventions of the Georgia Education Association. Functioning as the Association of Public School Music Teachers while still filling the role of Department of Music of the GEA, Georgia's music educators organized the first All-State Chorus to perform for the 1931 spring convention of GEA in Macon (Noah, n.d., p. 2). The Music News (5[2], 3) reported that the conductor of this first chorus was T. P. Giddings of Minneapolis, Minnesota. A photograph of that chorus was found in the Georgia Education Journal

(23[9], 26-27), along with a copy of its program and list of participating schools. This report stated that the chorus had 250 members and added, "We feel quite sure that the success of this High School Chorus will give the greatest stimulus to the instruction of public school music in all Georgia schools" (p. 26).

These annual meetings of teachers and administrators provided excellent opportunities to showcase the musical abilities of high school students. In addition, such massed student groups performing under the direction of highly qualified guest conductors provided exceptional learning opportunities for both students and teachers. As early as 1932 directors were instructed to audition their students locally for pitch accuracy in unaccompanied singing before bringing them to the All-State Chorus (Georgia Education Journal, 24[4], 41).

Because the directors who entered students in all-state events were members of the Department of Public School Music, the GEA provided financial assistance to secure the guest conductor (P. C. Ware, interview, February 9, 1991). Additional information was found in the February 7, 1941 minutes of the GMEA Board of Directors that established that the GEA contributed \$100 to the payment for the All-State Chorus conductor (GMN, 3[5], 2). Evidence was not found to ascertain whether this practice continued indefinitely, but as late as 1957 the GEA donated that same amount for the All-State Orchestra (GMEA Archives, 1957[1], n.p.). A

letter dated March 19, 1960 appeared to be an informal contract employing the conductor for the All-State Chorus with a commitment of \$75 per day for two days plus air travel and per diem expenses, with this amount to be paid by the GEA (GMEA Archives, 1959[17], n.p.). There was no evidence to indicate whether this policy applied to all three all-state conductors that year. If so, it would have indicated a considerable increase in GEA's commitment to all-state activities.

This cooperation between the Department of Public School Music and the GEA led to the organization of the first All-State Band in 1937. As the newly organized State School Music Festival Committee planned for the first state music festival to coincide with the annual GEA Convention in Savannah, it also expanded the all-state structure to include the band. That group performed on the second general session of the GEA Convention, April 16, following the opening night performance of the All-State Chorus (Noah, n.d., p. 8). The first organizing chairman was W. T. Verran and the group was conducted by Arthur Williams of Oberlin, Ohio. A photograph of the first All-State Band is found in the GMN (14[2], 7) and a copy of the program can be found in Noah's document (Noah, n.d., pp. 8-10).

It appeared that the model for the formation of the All-State Orchestra was the "In-and-About Atlanta High School Orchestra." That group was formed in 1937 by Anne Grace O'Callaghan. R. Owen Seitz (President, 1947-1949)

reported that the In-and-About group was a combination of the orchestras from Atlanta Boys' High School, which he directed, and Atlanta Girls' High School (R. O. Seitz, interview, July 19, 1991). O'Callaghan (GMN, 1[6], 2) stated that an All-State Orchestra seemed impossible of realization, so this Atlanta group consisted of young musicians selected from various high schools in and near Atlanta. The orchestra rehearsed weekly beginning in October, with Seitz and others conducting the rehearsals, and performed in Atlanta on January 30, 1938 under the baton of Joseph A. Maddy of Ann Arbor, Michigan (O'Callaghan, 1937-38, p. 50).

In 1938, a notice appeared in the Georgia Education Journal (30[2], 42) asking for members for the first All-State Orchestra, with junior high and senior high students eligible. Plans were also outlined in the bulletin announcing the Georgia State School Music Festival (1938) for this first All-State Orchestra. Arthur Williams, who had conducted the first All-State Band a year earlier (1937), was announced as the conductor and the list of the music to be performed was included (Noah, n.d., p. 18). A group identified as the first All-State Orchestra was apparently scheduled to meet in Milledgeville for rehearsals during this second State School Music Festival, with the concert to be performed on the closing night of the state festival. However, no further record was found of this event.

The All-State Orchestra was organized in 1940 to perform at the GEA Convention. Although there had been reports of planning for the first orchestra in 1938, this 1940 GEA debut was identified (GMN, 2[1-2], 12) as the first All-State Orchestra by Anne Grace O'Callaghan, one of its organizers. This performance was conducted by Joseph L. Maddy in Macon on March 15, 1940 (GMN, 2[5], 2).

To accommodate this performance of the All-State Orchestra, performances of the All-State Band and Chorus were shifted to the GMEA State Conference in February, 1940 in Milledgeville (GMN, 2[6], 8, 10). Following the apparent success of this plan, the GMEA Board of Directors voted to have only one all-state group perform at the GEA convention, and the other groups would perform for the annual GMEA meeting (GMN, 3[5], 2). Later in the spring of 1941, the portion of the GMEA constitution that mandated an All-State Chorus, Band and Orchestra was amended to allow but not require that each of the groups be organized every year (GMN, 3[6], 2). It is not clear whether this action may have been taken in light of the difficulty of assembling an orchestra every year or of other restrictions that were being placed on student activities because of the world political crisis.

Even though this new plan provided the option of organizing fewer all-state groups in a specific year, all statewide events were suspended in 1942 and 1943 due to World War II travel restrictions. Because the nucleus of

string players was located in the Atlanta area, a group called the All-State Orchestra met and performed in 1942, but not for the state GEA meeting. The All-State Chorus resumed in 1944 to perform in Atlanta for the GEA Convention (GMN, 6[1], 1-2). Although plans were made for most state events to be held in 1945, wartime restrictions again caused their cancellation (GMN, 6[3], 1, 4).

A rotational plan for the all-state groups to perform for the annual GEA Convention had been established prior to the wartime suspension of activities. After the resumption of statewide events, this rotation was continued until 1954, when the band, chorus, and orchestra performed for the GEA Convention in Atlanta (GMEA Archives, 1954[2], n.p.). Although the association voted to organize only one group during 1954-55 (GMEA Archives, 1955[4], n.p.), all three senior high groups were reorganized by 1957.

At its 1961 Convention GEA provided time for a Night of Music by the All-State Band, Chorus and Orchestra. This was the first time the groups had performed without sharing a session with one or more GEA speakers. An audience of 2,500 attended the Atlanta performance. All three groups continued to perform for the annual GEA Convention through 1970, with the only exception being in 1967. With the convening of the Southern Division of MENC in Atlanta in the spring of 1967, the GMEA and GEA leadership agreed there would be no all-state performances at the GEA convention (GMN 27[1], 5).

Although the traditional GMEA performances for the GEA resumed in 1968, other events soon led to the permanent end of this long series of performances. The ending of this tradition was brought about by unusual circumstances of timing. The merger of the white Georgia Education Association (GEA) with the black Georgia Teacher Education Association (GTEA) had taken place in the late summer months of 1970, forming the Georgia Association of Educators (GAE). Because rehearsal and concert space for all-state groups had to be determined a year ahead and published in the GMEA Handbook, planning for the 1971 GMEA events had to be finalized before the new GAE was prepared to issue an invitation (GMN, 31[1], 13). Thus, no all-state performance for the GEA took place in 1971.

Since the GMEA high school all-state groups were invited to perform for the MENC National Convention in Atlanta, performances at the GAE Convention were not possible in 1972 either. Following this two year separation, there was no subsequent renewal of all-state performances for the GAE. Thus, a 40-year tradition between GMEA all-state groups and the largest state teachers organization ended in 1970.

In the ensuing years, all-state groups have performed at GMEA conferences, Southern Division and national MENC conventions, and on independently designated all-state weekends. In 1993, there were five choral groups, four bands, two orchestras, and one jazz ensemble. The total student registration for these events numbered over 13,500,

from which approximately 1900 were chosen for the performance groups (Minutes, Board of Directors, May 15, 1993).

Growth and Expansion of All-State Events

Other efforts to improve the quality of the all-state experience paralleled changes that took place in the state festival program in the 1950s. Each specific division of GMEA consistently evaluated its all-state procedures and sought to improve services to students, teachers, and the public. The expansion of all-state events to provide for other age groups began in 1958 with the first Junior High All-State Band. As new groups were introduced, methods used for student selection were also modified. Audition procedures and fees were in place for all events by 1963-64 (GMN, 24[2], 10).

In 1976, GMEA adopted a policy setting a prerequisite for membership in a GMEA all-state organization. This policy required students to be members of their local school music performing group if a group was available for that student's instrument (GMN, 36[1], 27). This policy was prompted by several situations in which students who performed in community honor organizations, but did not participate in their school music program, sought membership in all-state groups. Requiring school group membership provided additional support to local music programs.

All-State Choruses. Some efforts to improve the quality of the All-State Chorus performance took place during the period following World War II. A state vocal clinic

held in the fall of 1948 utilized the services of the designated all-state conductor for that year, thus providing students attending the clinic additional rehearsal experience with the guest conductor. The purpose of this effort was to create "a finer All-State Chorus than we have ever had before" (GMN, 9[1], 6).

During the 1957-58 year statistics for the All-State Chorus indicated that 550 names were submitted from 50 schools, up from 37 schools the previous year. But rehearsal space at the event site was physically limited to fewer than 300 students. To deal with this situation, an allotment plan based on school enrollment classification was developed for use by individual teachers in the selection of students from their schools (GMN, 18[3], 6). The allotment plan, however, was short lived. Instead of continuing to determine membership in the All-State Chorus in this manner, students wishing to participate the following year were first required to attend one of several pre-event clinics which rehearsed that year's all-state music. This clinic requirement reduced the number of students who qualified to participate in All-State Chorus and ensured a better knowledge of the music prior to the all-state event (GMN, 19[1], 10).

A cooperative effort by the University of Georgia and GMEA was found in the organization of the annual UGA High School Music Festival. When GMEA began requiring attendance at a choral clinic that rehearsed all-state music as a

prerequisite for all-state participation, the University used the all-state chorus music for its High School Music Festival and often chose that year's all-state conductor to direct the music festival chorus (GMN, 24[2], 13). Thus, the All-State Chorus conductor frequently had the opportunity during the one-day UGA festival to develop a musical rapport with many of the students who would ultimately be chosen for membership in the All-State Chorus.

Over the next several years the All-State Chorus program continued to grow, initiating several new procedures. Preliminary information for the 1961 All-State Senior High Chorus indicated that 400 students were anticipated (GMN, 20[3], 7). Consequently, for the 1961-62 year the Choral Division initiated auditions conducted by GMEA directors (GMN, 23[1], 6). In 1972 the senior high chorus auditions added musical sight reading as part of the scoring process (GMN, 32[3], 17), and in the 1980s sight reading became part of the audition process for junior high students.

The first All-State Junior High Chorus performed in Atlanta in 1966 under the direction of GMEA member Robert S. Lowrance. As had been the case in the beginning of the All-State Senior High Chorus years earlier, individual teachers chose the chorus participants from among their own students. This mixed chorus ultimately adopted the audition selection procedures which had been developed earlier for the senior high chorus (GMN, 28[1], 6).

During the early 1970s, an increasing number of students who had the experience of singing in the All-State Junior High Chorus were not able to participate at the senior high level due to rehearsal and performance space limitations. It became apparent that qualified students were being eliminated due to these limitations. Thus the All-State Senior High Girls' Chorus was begun in 1977 to accommodate this growing number of students.

Similar to the growth experienced at the senior high level, the GMEA found itself facing a need to provide for the growing interest among younger students. After the success of the Senior High Girls' Chorus, the All-State Junior High Girls' Chorus was formed in 1978. As with other all-state groups, audition procedures were eventually used to select the chorus. In the 1990s, the names of these groups were changed to All-State Senior High Women's Chorus and All-State Junior High Treble Chorus. This latter change was made to acknowledge the inclusion of unchanged boys' voices which were occasionally chosen for that group.

The All-State Senior High Men's Chorus was organized in 1983. As with earlier groups, this chorus was created because of the growing interest among students in the all-state activities, particularly those who had performed in the All-State Junior High Mixed Chorus. However, GMEA also sought to provide an experience for male singers not generally available in local school programs or at the school district level. Although the men's group has remained

smaller than other all-state choruses and the leadership of the Choral Division has at times considered discontinuing it, this unique male chorus experience continued to be a part of the all-state program of events in 1993.

Statistics from the 1993 all-state events showed almost 2,200 students applied to audition for the three senior high choruses, and over 850 were selected for membership. Over 2,800 were scheduled to audition for the two junior high choruses, with approximately 450 being selected. (Minutes, Board of Directors, May 15, 1993).

All-State Bands. In keeping with other changes in all-state procedures made by GMEA in the early 1950s, the procedure of auditioning students for selection to the All-State Band was initiated during 1952-53. Auditions for the 1953 All-State Band were held in connection with eight clinics operated jointly by GMEA and the UGA around the state (GMN, 13[3], 7). These district clinics rehearsed the all-state music and students were screened for final selection into the band. Reported attendance at these clinics for 1953-54 was 2,100 students (GMN, 14[4], 4).

The GMEA Board was presented with a proposal from junior high music educators to support junior high school bands in March, 1958. As a result, the Board voted to authorize the formation of the first new all-state group since 1938 (GMEA Archives, 1958[3], n.p.). The All-State Junior High Band for grades 6-8 was organized in Macon in 1958 (GMN, 19[1], 13) and included 102 students from 28

schools. After the initial year, the organization and performance of this activity was moved to Dublin where it found a long-term base of operation until 1969, when the band's performance became an annual event at the GMEA conventions.

The first GMEA All-State Marching Band, numbering 111 participants, was assembled in Athens from July 31 to August 4, 1960 by the GMEA Instrumental Division. The C. G. Conn Company provided for the services of the director, William Swor of Jacksonville, Florida. The culmination of the week's work was a halftime marching performance on August 4 at the Georgia High School Association's All-Star Football Game in Atlanta (GMN, 20[1], 6).

Because GMEA never established an audition procedure for the All-State Marching Band, many directors questioned the merit of its all-state qualifications. The budget for this event continued to operate in arrears as expenses continued to increase. When GMEA asked the Georgia High School Association for additional financial assistance, GHSA responded by recommending that professional clinicians be eliminated and GMEA personnel direct the band without honorarium. After the fifth performance of the marching band, a survey was taken of GMEA band directors concerning the continuation of this event. In December, 1965 the GMEA Board accepted the recommendation of the Band Division Chairman to discontinue the All-State Marching Band.

As the statewide auditions for the all-state bands became cumbersome due to the increased number of students, district audition procedures for junior and senior high bands were begun in 1970 (GMN, 30[1], 16). District auditions involved multiple scales and arpeggios for wind instruments and mallet percussionists, and specific rhythm procedures for percussion students. Sight reading exercises were developed for all who auditioned. The district auditions served as a preliminary screening elimination before the state auditions, the final process for selecting members of the bands. In 1972, the instrumental auditions began requiring prepared solos for these state auditions (GMN, 33[1], 20 and 22). In the 1990s, a list of required etudes has replaced the random solo selection (GMEA Handbook, 1991-93, pp. 28-32).

In 1976-77, the Band Division instigated one of the more perplexing and controversial policies in the history of the all-state events. GMEA judges were required to audition students from concealed positions behind a screen so that no personal contact between adjudicator and student would take place (GMN, 37[1], 20). This effort to maintain student anonymity and eliminate preferential treatment required an additional person to serve as monitor to guide the student through the audition procedure. Much concern, discussion and debate has been generated among directors since the installation of the screen.

The same growth of interest found in choral all-state activities was found in band events. Consequently, GMEA expanded the all-state instrumental opportunities by adding a second senior high school band in 1975 to provide for more students (GMN, 34[4], 22). To avoid any stigma that might come from such terminology as "A Band and B Band" or "Red Band and Blue Band," the two senior high symphonic bands were given equal billing during the all-state event and have been consistently identified according to the names of the guest conductors for that given year.

Due to an increasing interest among music educators in the use of jazz in high school music instruction and the resulting growth of school jazz instrumental ensembles, the All-State Stage Band was begun in 1976 (GMN, 36[1], 24). The name was later changed to the All-State High School Jazz Ensemble. District and state auditions were initiated beginning in 1978-79 (GMN, 38[1], 38). This ensemble is open to students in grades 9-12, and performances are held at the annual GMEA Inservice Conference to avoid a scheduling conflict with the traditional instrumental all-state events. This procedure allows students to audition for either the jazz or symphonic styles of instrumental music, or both. In 1993, 324 students registered to audition for the High School Jazz Ensemble, from which 21 were chosen to perform (Minutes, Board of Directors, May 15, 1993).

The grade-level membership structure was altered slightly in 1991 for all bands. Only grades 11-12 are

included in the two All-State Senior High Bands. The All-State Junior High Band was discontinued in the restructuring process. The other age groupings were modified to include grades 6-8 in a new All-State Middle School Band, and 9th-10th graders were placed in a new group called the All-State Concert Band. The number of students applying to audition for the two senior high bands in 1993 was almost 1,900, from which approximately 100 were chosen for each band. Of the more than 5,850 students registered for middle school and concert band auditions in 1993, approximately 95 were chosen for each of the bands (Minutes, Board of Directors, May 15, 1993).

All-State Orchestras. The All-State Senior High Orchestra has continued to serve students of Georgia's schools since the 1940s. Audition procedures were initiated for the 1959-60 All-State Senior High Orchestra. The development of statewide and district audition procedures for orchestra followed the same pattern as found with the high school band auditions. Scales and arpeggios are required at both district level and state auditions. Although the performance of a required solo had distinguished the state level string auditions for a number of years, a list of required etudes was adopted in 1975 to standardize the audition procedure (GMN, 36[1], 24). In 1977, the string auditions adopted the use of the screen, initiated by the Band Division one year earlier, between adjudicators and students (GMN, 37[4], 31).

In keeping with the spirit of cooperation which has been nurtured between the Band and Orchestra Divisions, a plan designed to assure competent wind and percussion players for the orchestras was devised. The student scores are placed in rank order based on the final auditions. Then these players are assigned to either the All-State Senior High Orchestra or one of the two senior high bands by use of a rotating placement procedure. This procedure seeks to maintain a balance of quality of the wind and percussion players in the three instrumental groups.

When the All-State Junior High Orchestra was formed in 1963, it performed in conjunction with the All-State Junior High Band in Dublin. As with all other all-state groups, auditions were required for this orchestra (GMN, 23[2], 7). Both junior high instrumental groups began performing for the GMEA convention in 1969. The rotational assignment procedure for equalizing the quality of wind and percussion players in the Junior High Orchestra and Junior High Band is the same as that for the senior high groups.

For the 1981-82 year the Orchestra Division adopted the procedure of having string students submit the final state audition on cassette tape to further ensure the anonymity of performer (GMN, 42[1], 33). After the first year's pilot project, the Band Division chose to adopt the taped procedure also. This taped audition procedure was used for only one year, then the band division returned to live final

auditions (GMN, 44[1], 34). The string audition procedures were later changed back to live auditions also.

In 1993, over 300 string students registered to audition for the string positions in the All-State Senior High Orchestra. Including the wind and percussion players chosen through the band audition process, approximately 115 students were selected to perform in the orchestra. More than 400 string players were scheduled for auditions for the All-State Junior High Orchestra. Including wind and percussion players, the orchestra had a final membership of 115 students (Minutes, Board of Directors, May 15, 1993).

State Piano Events

The Piano Division has consistently sought ways to involve students who study in private studios in the activities of the Association. Because few schools in Georgia include piano instruction during the day, most of the involvement of students is by private teachers. The role of the State Piano Chairman is to promote and organize these events. Additional piano events are discussed in the section on solo and ensemble festivals later in this Chapter.

Piano Day. An event which began in GMEA's District 10 as a Young People's Concert grew into a statewide activity in 1964. The first Piano Day was sponsored by the Piano Division in two locations that year with guest artist Hugh Hodgson of the UGA Department of Music. The purpose of Piano Day was to provide elementary and high school students with an organized group event and to enable the students,

their teachers, and interested parents to hear an artistic performance of fine piano music (GMN, 24[3], 12-13). The GMEA Piano Chairman who originated the plan, Aurelia Campbell, reported "the best talent of Georgia artists is presented in a program that is geared specifically for the young student" (GMN, 29[3], 20). The number of Piano Day programs grew to four by 1966, but the project was suspended for reevaluation during 1970-71 (GMN 31[2], 26). The Piano Day event was resumed in 1972, but no record was found of the exact date of termination of this event.

An interesting account was found in the involvement of a young piano instructor at Georgia College in Milledgeville who presented three Piano Day concerts in the spring of 1972. David Northington, a former participant in the activities of the GMEA Piano Division, had become a professional music educator and was sharing his talent and training with the students, teachers, and communities of Georgia (GMN, 32[2], 24).

Concerto Competition. In the mid-1960s, members of GMEA again demonstrated the type of cooperative efforts frequently found in the actions of this Association. The Piano Division and the Orchestra portion of the Instrumental Division developed the first state student piano event, known as the All-State Piano Concerto Performance (GMN, 25[3], 22). The plan called for a winner to be selected through state auditions who would perform with the All-State Senior High Orchestra in odd-numbered years. One movement

from a major symphonic concerto was chosen for the auditions during the fall prior to the performance to allow the winner adequate time for preparation.

In 1965, the first winner was David Benjamin Northington, a 17-year-old from Macon. He was chosen from 9 students who auditioned (GMN, 25[3], 22). GMEA reported that this was the first performance of an All-State Piano Concerto by a high school student in the nation (GMEA Handbook, 1991-93, p. 72). By 1991, registrations for the concerto competition totaled 11 students (GMN, 52[3], 8), but that number had dropped to five for the 1993 auditions (Minutes, Board of Directors, May 15, 1993).

State Recital. Junior High piano students were given an opportunity to perform on an all-state calibre program when the Choral and Piano Divisions incorporated a Junior High All-State Piano winners recital into the 1968 All-State Junior High Chorus program at Jekyll Island (GMN, 24[4], 4). This activity was discontinued in 1973 when the All-State Junior High Chorus was added to the junior high band and orchestra program at the GMEA Conference. However, when it was decided to emphasize junior high performances at the 1977 Southern Division MENC Convention in Atlanta, a separate All-State Junior High Piano Recital was included.

To provide greater opportunity for more piano students, the Junior High Piano Recital expanded to include senior high students and was developed as the piano equivalent of an all-state event. This provided for annual auditions,

with winners performing on the All-State Piano Recital at the GMEA Inservice Conference. Auditions for this event include playing from memory. In 1985, achievement of a score of 70 on a theory test became an added requirement (GMN, 46[1], 34). If selected to perform on the recital, the musical selection used for the auditions must be performed on the recital.

In 1988, collegiate students were encouraged to participate along with junior high and senior high winners, and the name of the event was changed to GMEA Piano Solo Winners' Recital (GMN, 48[2], 25). In 1992-93, of the 92 students who auditioned for this program, 19 winners were chosen to perform on the recital. In addition, 12 alternates were chosen from those who auditioned to participate in a master class demonstration at the 1993 conference. (Minutes, Board of Directors, May 15, 1993).

All College Events

In 1970, the choral music instructors in Georgia's junior colleges requested permission of the GMEA Board of Directors to organize a nonauditioned Junior College Chorus to perform for the state GMEA conference. The first director for this group was Nat E. Frazer of Middle Georgia College in Cochran. This one-time performance was a predecessor of the All-College Chorus, which made its first appearance at the 1976 GMEA Conference. Presently, membership in the annual All-College Chorus is determined by the local

college choral directors rather than through a state audition procedure.

In 1985, the All-College Band was begun with Harry Begian as its first conductor. There is no audition procedure for membership. Students are recommended by their college band directors and balanced instrumentation is achieved by the GMEA organizing chairman of this group. Upon arrival and registration at the site of the All-College Band event, auditions are held for individual seating within all sections of the band.

The All-College Chorus and All-College Band performances are scheduled as a concert session at the annual Inservice Conference. The 1993 groups included 165 in the chorus and 131 in the band (Minutes, Board of Directors, May 15, 1993).

Statewide Elementary Choral Clinic

An All-State Elementary Chorus was organized and performed during the State Music Festival in 1948. It operated as a massed elementary chorus, and prepared music distributed by mail prior to the event (GMN, 8[3], 9). Again in 1974, the Choral Division organized an All-State Elementary Chorus to perform with the All-State Senior High Chorus under the direction of Robert Shaw, conductor of the Atlanta Symphony Orchestra. The rehearsals for this group were conducted by Fulton County Schools Elementary Music Coordinator Joanna Rainey (GMN, 34[3], 27).

GMEA chose to not follow an auditions procedure when the Elementary Division's statewide elementary chorus was established on an annual basis. The first Statewide Elementary Choral Clinic was held in Milledgeville in 1984. Its purpose was to provide students chosen by their local music teachers with a massed chorus experience directed by prominent music specialists. The clinician chosen to lead this clinic was James A. Braswell, from the University of Georgia. There were 231 students representing 60 schools in attendance (GMN, 45[2], 36).

Following a record number of 325 students attending the 1986 clinic, two clinic choruses were organized in 1987. Although only one chorus was organized each year during 1988-90, the organization of two groups was resumed in 1991 and has continued since that date. Membership is open to students with unchanged voices in grades four through seven. In 1992-93, over 730 students were registered for the two choruses (Minutes, Board of Directors, May 15, 1993).

Although auditions were still not required for membership in the Statewide Elementary Choral Clinic, management of the event was included under the GMEA all-state category beginning in 1993. This provided additional support from the GMEA budget for operation of the activity (Minutes, Board of Directors, May 15, 1993).

Special Activities at Statewide Events

Students attending all-state events are not exclusively involved in rehearsing and performing. Most statewide

events include special opportunities and activities for the participants. Occasionally, student banquets or dances have been provided during the events. Social activities have been generally restricted, however, by the intense rehearsal schedules for the participants.

For more than 25 years GMEA has contracted with independent recording companies to make recordings of all-state performances. Individuals had the option to purchase professional-quality records or tapes of these musical experiences. Over the decades, many students who have participated in the all-state groups have been able to renew the joy of their experience through these recordings.

For a number of years, performances of the All-State Band and Orchestra in Savannah were recorded by Georgia Public Television (GPTV) for broadcast over stations across the state. Students had the opportunity to view their own performances, and the telecasts served as an advocacy for the cause of music education. In recent years, however, the public television network has not continued this service.

For a number of years, a College Night was planned during the choral all-state event to promote colleges and universities' interest in Georgia's vocal music students. During the mid-1960s, music departments from numerous institutions across the country were invited to send recruiting personnel to visit with prospective vocal music majors who were in the All-State Senior High Chorus. The activity

was not continued after the late 1960s, however, and no report was found as to why this practice was discontinued.

Unusual Happenings at State Events

The operation of multiple all-state events has not occurred without some unusual circumstances. In 1941, the guest conductor became ill en route to the All-State Band in Milledgeville and was unable to attend. William T. Verran, the GMEA instrumental chairman, took charge of the event and turned it into a strong clinic session for the students and directors (GMN, 3[5], 4).

At the 1943 Wartime Institute, which was substituted for the Southern Division and GMEA conventions that year, the In-and-About Atlanta Orchestra under conductor Henry Sopkin presented a concert in City Auditorium in the absence of GMEA all-state groups. The usual social time for audiences and performers after the concert was hastily abbreviated as everyone had to depart for their lodgings before the regular evening blackout experienced in metro areas such as Atlanta (GMN, 5[3], 3).

The March, 1964 concert by the all-state groups for the GEA in Atlanta was identified as An Evening of Music and served as a special concert dedicated to the memory of Millard J. Newman, the only GMEA president who died while holding office (GMN, 24[4], 8).

During the All-State Junior High Band's final concert in Macon on April 8, 1972, the guest conductor suffered a heart attack. Colonel Harold B. Bachman, retired professor

and Director Emeritus of Bands of the University of Florida, experienced chest pains and left the stage before conducting the final number. After informing Julian Creamer (President, 1979-1981), who had helped organize the band, and others backstage of his condition, Bachman insisted on returning to the podium to conclude the concert. Unable to conduct with his right arm, he finished the number using his left arm only and was rushed to the hospital after the program (J. J. Creamer, Jr., interview, August 19, 1991). Bachman died in Macon on April 10, 1972 (GMN, 32[4], 29).

Two original works have been commissioned by GMEA for all-state performances. In 1972, the focus of the MENC National Convention in Atlanta was on American music. GMEA commissioned Gunther Schuller to write a composition titled "The Power Within Us" which was premiered by the All-State Orchestra and Chorus with Schuller as conductor (GMN, 32[2], 9). This composition is now published and is listed in a commercial music catalog (D. C. Robinson, interview, August 20, 1991).

GMEA chose the composer Robert Jager for its second commissioned composition. The selection for band, "Southern Airs and Colonial Dances," was premiered at the 1987 conference in Columbus by the All-College Band on the occasion of the 50th anniversary of the first GMEA Conference (GMN, 48[4], 41). Autographed manuscript scores of each commissioned work are stored in the GMEA office.

The Festival Movement

Neal (1946) provided a summary of the growth of the contest movement in America. During the first quarter of the 20th Century music contests were operated in a number of ways. Some were sponsored by colleges and universities, while others were combined with activities such as speech and athletic contests in school districts. Generally, most contests qualified the winners to attend a higher level state event (p. 20).

In 1922, the Music Supervisors' National Conference appointed a Committee on Instrumental Affairs to organize and sponsor the National Band Contest. The first year of operation for this event was 1926, and the program was conducted under the ranking method of evaluation (i.e., 1st place, 2nd place, etc.). By 1928 the popularity and growth of this movement attracted the concern of the Music Educators Research Council (MERC) of MENC. In 1930 a MERC report expressed the need to lessen emphasis on competition in contests. This report proposed a rating plan of evaluation (i.e., grading against a standard) to replace the ranking plan then in use which selected winners and consequently identified losers. By the 1940s, the ranking procedure had lost most of its support nationwide (Neal, 1946, p. 20).

In spite of the many other difficulties Americans experienced during the Great Depression, music education was caught up in the national contest movement. Contest events were operated by the National School Band Association, the

National Orchestra Association, and the National Vocal Association. The National Band Contest of 1936 reported record numbers of participants (Neal, 1946, p. 20). This fact, in addition to the difficulty of travel during the depression, led MENC to approve the reorganization of national and regional competition festivals in 1936. The separate national associations for band, orchestra and vocal activities were unified as the National School Band, Orchestra and Vocal Association (NSBOVA), which became a unit of MENC (Minutes, MENC Executive Committee, September 26-27, 1936, n.p.).

Festivals were held in ten geographic regions across the country, and the statistical report for 1938 indicated almost 33,000 participants in the region festivals (Neal, 1946, p. 20). In addition, a national contest was held to determine national winners in specified divisions and categories (e.g., senior high, junior high, band, orchestra, vocal). By 1941, the regional participation had grown to more than 80,000.

During that same three-year span, the number of groups participating increased remarkably, as follows: (a) bands--327 in 1938 to 560 in 1941, (b) orchestras--69 in 1938 to 157 in 1941, and (c) choruses--75 in 1938 to 561 in 1941 (Neal, 1946, p. 20). In 1941, the last year of the national contest, the national First Place winners in the Junior High Division were the band and the orchestra from Atlanta's O'Keefe Junior High School. Both groups were directed by

Owen Seitz, who later became GMEA President (1947-1949) (R. O. Seitz, interview, July 19, 1991).

In May, 1942 GMEA and the city of Savannah, Georgia were slated to serve as hosts for the Region Eight NSBOVA Festival with Walter Graham (President, 1938-1940) as Chairman. However, that event had to be cancelled because of World War II restrictions (GMN, 4[3], 14). After WWII, the activities were resumed for a short period of time, but NSBOVA regional competitions were discontinued in 1948 and the responsibility for conducting any competition festivals was transferred to individual states (GMN, 9[1], 3).

State Festivals

The second major activity established for students by Georgia music educators, in addition to all-state events, was the system of music festivals. The earliest record of festival activities found was reported in the Georgia Education Journal (27[5], 35). That account stated that the operation of music contests in 1935, previously held under the auspices of the Georgia Federation of Music Clubs was being transferred to the GEA Department of Public School Music. These contests, held during the All-State Chorus activities at the GEA convention in Macon, included vocal and string events for high school students. Other instrumental events were added in 1936, but one account (Noah, n.d., p. 2) reported that only one entry was adjudicated.

The first State School Music Festival was held in Savannah in 1937 and was planned by the State School Music

Festival Committee of the GEA Department of Public School Music to coincide with the GEA Convention. The seventh All-State Chorus and the first All-State Band had also been organized to perform at the convention, allowing the conductors of the all-state groups to serve as judges for the large group entries in the festival (Noah, n.d., pp. 3-10).

At this 1937 State School Music Festival there were 500 high school students attending from 30 schools (Noah, n.d., pp. 2-3). Concert and marching events, solos, and ensembles were held for vocal, band, orchestra, piano, and twirling students. This was the only year this expanded festival met in conjunction with the GEA convention, but the festival developed into an annual event. The festival committee drew up a set of regulations and procedures governing the festival for the 1937-38 year. The committee studied successful festival activities of three other states--Iowa, Ohio and North Carolina--in its preparation of these guidelines (Noah, n.d., p. 12).

In 1937-38, the Second Annual State School Music Festival was located in Milledgeville, where it found a home for the entire lifetime of statewide festival activities. The application procedures included classification of high schools by size, classification of groups by size, student eligibility and fees, and a rating system focusing on the degree of excellence attained rather than competing to win. Ratings to be awarded were (a) I = Superior, (b) II = Excellent, (c) III = Good, (d) IV = Average, and (e) V = Fair. A

required music list for vocal and instrumental large groups, small ensembles and soloists, including piano entries, was printed (Noah, n.d., pp. 13-23).

In the constitution of 1938, GMEA included the role of Chairman of State Festival as a state officer (Noah, n.d., p. 31). The 1938 festival guidelines established several very important principles regarding the activities of GMEA. First, one of the chief benefits to be derived from the whole festival was the provision of listening opportunities for students in the interest of improving musical appreciation and taste (Noah, n.d., p. 15). Second, provision was made for including private and preparatory schools along with the public schools in the festival. Third, the group rating evaluation plan was installed to provide each entry the opportunity to earn the highest rating, Superior, and to avoid the ranking system of evaluation (Noah, n.d., p. 36). Fourth, a rating sheet was to be used by the adjudicating judge on which helpful findings and comments were to be noted. Fifth, membership in GMEA was required of any teacher entering students in state festival (Noah, n.d., p. 34).

Because of the tradition of contest festivals at the national and regional levels, every effort was made to eliminate the competitive aspect from GMEA festivals. Rather than promoting competition, GMEA encouraged festivals which provided evaluation against a uniform standard. Even as the Association struggled through the disagreement in the early 1950s over competition versus evaluation festivals,

Robert Barr (President, 1953-1955) warned against placing excessive importance on the evaluation ratings. He emphasized focusing attention on quality in performance, using the festival as a motivational tool, and ethical and professional use of the evaluation results (GMN, 15[3], 4).

The Association's position on festival evaluation was further summarized in a statement in the GMN (21[2], 8) which read, "The principal and most lasting values are to be found in the preparation and in the inspiration received rather than in the results of the final event." As recently as 1985 GMEA Piano Chairman Joan Broadhurst emphasized the noncompetitive aspect of the solo festival which provides opportunity for all students to participate without restriction by level of ability and to enjoy a feeling of achievement (GMN, 45[3], 42).

In 1940, GMEA arranged for students attending the state festival to purchase medals based on achieving certain rating levels, but the specific qualifications were not spelled out (Minutes, GMEA Archives, 1940[1], n.p.). At the district festivals, however, these medals were restricted to students earning Superior ratings. This appeared to be the first individual achievement award established for student festivals.

Pinkie Craft Ware (President, 1940-1941) contended that the festivals had a positive effect in the state. She also said that they brought about changes in the way people taught (P. C. Ware, interview, February 9, 1991).

District Festivals

Another outgrowth of the 1937 State School Music Festival in Savannah was the organization of music festivals in the 10 state congressional districts. The planning of these festivals was promoted by GMEA at the fall District GEA meetings. The School Music Festival Committee drew up A Plan of Organization for District Music Festivals to assist districts in their planning. Specific instructions for district organization reinforced the determination to keep out all possibilities of competition or contest as much as possible (Noah, n.d., p. 24). District officers were designated to manage festival operations, thus forming the basis for the future district organizational structure of GMEA.

Unlike the state festival, participation in district festivals was not restricted to high schools. Elementary festivals were encouraged to be held either with the high school festival or at a separate time (Noah, n.d., pp. 24-25). The 1939 festival plan spelled out the inclusion of junior high school organizations and promoted their interest by not requiring district involvement to be eligible for the state festival (GMN, 1[4], 3).

District festival events were structured along the lines of the state festival, and for those schools interested in attending the state festival, the district events were considered District School Music Elimination Festivals as long as the state festival guidelines were followed. It was through these festivals that high school groups and

individuals qualified for entry in the 1938 State Festival (Noah, n.d., p. 13). In the drafting of the 1938 constitution, a policy was established which stated that only those district groups receiving the "I Rating" would qualify for the State Festival, unless no "I Rating" was earned in a given event, in which case the "II Rating" was accepted for State Festival eligibility. Because of the small number of bands and orchestras in the state during that period, an exception to this policy allowed all bands and orchestras with either I or II rating to participate in the state event (p. 33).

In 1940, several steps were taken to equalize the quality and value of the various district festivals. They included (a) mandating use of the NSBOVA uniform grading sheet for all district and state festivals, (b) development of cumulative festival lists using the NSBOVA national music lists as guidelines, (c) adoption of a medal for purchase by students earning a superior rating, and (d) requiring solo and ensemble music selections to be chosen from the NSBOVA national music lists (Minutes, Band Division, May 18, 1940, in GMN, 2[9], 12).

The last event held before GMEA activities were discontinued during World War II had been the 1942 State Music Festival. All districts were authorized to resume activities in 1944, but only five were able to hold festivals. Some districts organized special all-district groups to

present public concerts of the type which had been disbanded for two years (GMN, 6[3], 4-5).

Growth and Development of Festivals

In the revised 1945 constitution, more extensive district and state festival guidelines were given. These were based on the experience gained during the years of sponsoring festivals before WWII forced the suspension of activities (GMN, 6[4], 6-8). The 1945 GMEA Wartime Council planned a full calendar of activities. In the first year after WWII the 1946 State Festival had 2164 participants. Commenting on this number, the editor of the Georgia Music News stated, "We are happy to know that music in Georgia did not lose as much ground during the war as was feared" (GMN, 6[4], 4).

In 1947, the State School Music Festival adopted, with some exceptions and changes, the national rules of the National School Band, Orchestra and Vocal Association (NSBOVA) for the festival, actually making this adoption an amendment to the 1945 GMEA constitution (GMN, 6[4], 2). One of the major rules required sight reading by bands, orchestras and choruses. Standards at the festival were elevated to such levels that in 1949 the state Vocal Chairman, Douglas Rumble, was quoted as suggesting the need in Milledgeville for a "wailing wall established in front of Russell Auditorium for students not receiving a Superior rating" (GMN, 9[3], 7).

Postwar growth continued through the late 1940s. The State Festival Chairman reported that the annual state event drew more than 4,100 students from 94 schools in 1948 (GMEA Archives, 1940[1], n.p.), and Atlanta's WSB Radio Station programmed the final day's performances of the 1948 festival as part of its live broadcast.

State festival participation increased to 6,000 students from 133 schools in 1950 (GMEA Archives, 1950[1], n.p.). The 1951 state festival was operated with all instrumental activities held at a different time from the other events. Available information indicated that 3,000 students were registered for the 1951 vocal, elementary, and piano portion of the state event (GMN, 11[4], 6), but no data were found for the instrumental activities. This divided structure reflected the discontent of the instrumental directors over GMEA festival operations.

The role of the State Festival Chairman filled by Max Noah ceased to exist when that office was not filled during the state election prior to the 1951 festival (GMN, 11[4], 3). At the April, 1952 Board of Directors meeting concern was expressed among the GMEA leadership over the financial operation of these state festivals as well as the effect the issue of divided festival operations was having on the Association (GMN, 12[4], 1). However, when the friction between the instrumentalists and the remainder of the Association began to dissolve in 1953, the festival was again held under the leadership of Max Noah at Milledgeville (GMN,

13[4], 9). This reunified State Festival accommodated 9,000 students (GMN, 48[4], 37).

State Elementary Festival. At the 1946 State School Music Festival, a full day was scheduled for elementary school music groups alone. Groups attending the festival had to have earned a Superior (I) rating in a District festival that year. In an effort to stimulate elementary school music throughout the state, a separate one-day State Elementary Festival was held in Milledgeville as part of the State Music Festival in 1947 and was operated similarly to the high school state festival. Group events included band, chorus, orchestra, piano, solo and ensemble events, group folk dance, rhythm band, and a massed chorus of participants (GMN, 7[2], 2).

Ratings of the State Elementary Festival were published in the GMN (7[4], 3), but the event was not totally successful. Several outspoken GMEA members expressed serious concern about the competitive atmosphere of this festival in letters to the editor of the GMN (8[2], 5 and 8[3], 3). There was no record of any subsequent state elementary festivals. Pinkie Craft Ware (President, 1940-1941) observed that the state festival was a difficult undertaking for children, but that district elementary festivals proved extremely successful from the beginning (P. C. Ware, interview, February 9, 1991).

Regional Festivals. At the meeting of the Board of Directors in April, 1952, a study committee was appointed to

determine how to cope with the problems associated with the state festivals (i.e., travel, growth, dissension). The operation of regional festivals was proposed as a substitute procedure. The regions, consisting of two districts, would operate festivals in a manner similar to the state festival. It was assumed that the intent of this study committee was also to bring about a reunification of the separate festival operations that had existed in 1951 and 1952.

Leaders of the Association also solicited the opinions of the 1953 GMEA all-state conductors, Ernest Manning of Ohio and Arnold Hoffman of North Carolina, about successful regional festival structures in their respective states. As a result of this study and due to the extremely large reunified State Festival of 1953 described above, five regional festivals were proposed which would include band, chorus, orchestra, piano, elementary groups, solos, and ensembles (GMN, 14[1], 8).

The structure of the 1954 GMEA Region Festivals was reorganized to provide for larger numbers of students than the district festivals. These festivals served as an advanced level of accomplishment for those who attended. Participation in the regions was not restricted to those groups and individuals earning specific qualifying ratings at district festivals, as previously required for the more selective state festival. Each region festival was operated by a Region Chairman (GMN, 14[1], 8). The first GMEA Region Festivals reported vastly increased student participation

numbering approximately 17,000, as follows: (a) Region I, Valdosta--3,000; (b) Region II, Columbus--3,000; (c) Region III, Carrollton--6,000; (d) Region IV, Athens--1,700; and (e) Region V, Statesboro--3,300 (GMN, 14[4], 4). Another positive element of the new format was found in a statement (GMN, 15[3], 4) by Robert Barr (President, 1953-1955) who reported that the regional structure had decreased the amount of travel and expense which formerly prohibited some schools from attending. The regional festivals were not held in the same locations in successive years.

In 1954, the GMEA board became involved in discussions with the Georgia High School Association, the organization which exercises regulatory authority over junior and senior high school activities in Georgia. That organization had expressed concerns about GMEA's authority to operate Georgia school music festivals. A joint GMEA/GHSA committee worked out a resolution of the problem which provided that all high schools entering GMEA festivals must be members of the GHSA, and that only bona fide students of these schools may participate in GMEA festivals. The final element of the new regulations stipulated that GHSA academic requirements would be accepted by GMEA, specifically that high school students must have passed three units the previous school year in order to participate in GMEA festivals (GMN, 14[4], 8). Apparently, GMEA's acceptance of the GHSA regulations created yet a different problem for the GMEA leadership when some

school principals chose to not participate in GMEA festivals rather than join the GHSA.

There was no indication of the consequences had GMEA not consented to these stipulations. But through this agreement GMEA was allowed to maintain operational authority over its festivals as long as the agreement was observed. In an undated letter found in the GMEA Archives (1958[1], n.p.), Leon Culpepper (President, 1949-1951) identified this action as the "blackest mark" on GMEA's history. Don C. Robinson (President, 1967-1969) also commented that on a number of occasions efforts had to be made by GMEA leadership to seek an easement of restrictions that had been placed on GMEA musical events by the GHSA (D. C. Robinson, interview, August 20, 1991).

By 1957 travel distances of more than 100 miles, long three-day schedules, crowded conditions, and difficulty in finding host sites were all factors that made it difficult to continue the region festivals. A study committee was established to reclassify and, if necessary, redistrict GMEA operations. For the 1958-59 year, the GMEA Board approved the committee's recommendation to divide the regions as follows: (a) Region I into Districts 2 and 8, (b) Region II into Districts 3 and 4, (c) Region III into District 5 and 7, and (d) Region V into Districts 1 and 6. Region IV (Districts 9 and 10) was allowed to continue to operate as a region (GMEA Archives, 1958[3], n.p.). In 1959 the festival report using this format of region and district festivals

indicated 14,061 students participated (GMEA Archives, 1959[2], n.p.). By 1960 District 3 was divided into Districts 3--E (Macon area) and 3--W (Columbus area) area and Region IV operated as two districts, Districts 9 and 10. The report for 1960 showed that participation had grown to more than 19,000 (GMEA Archives, 1959[17], n.p.).

A semiregional structure came into being in 1965 when directors in the several districts bordering on the Macon and Warner Robins area asked GMEA to establish a Middle Georgia Festival (GMEA Archives, 1959[20], n.p.). This site would be much closer for travel purposes than the districts to which they were assigned. For a time all requests to attend this new festival had to be approved by the State Festival Chairman, but the growth of this festival provided the basis for the creation of GMEA's District 11 in 1975.

As District festival operations continued to grow, the entry categories for large groups (i.e., bands, orchestras, and choruses), solos, and ensembles were maintained. Gradually, however, increased participation and time constraints involved in preparing individual student entries led the districts to operate solo and ensemble events on separate dates from the large groups.

Groups attending the festivals earned certificates of recognition for their achievement at the festivals. The practice of allowing groups earning I and II ratings at district festivals to purchase student medals and plaques for their group achievement apparently began in 1960 (GMN,

20[3], 13). These awards have continued to serve as one of the multiple incentives for students to participate in GMEA music festivals.

The 1993 GMEA report of festival participation indicated a total of 1601 groups had registered in the large group category at the district festivals (Minutes, Board of Directors, May 15, 1993). GMEA estimates suggested that this represented more than 96,000 students participating in large group events.

Sight Reading. A number of different efforts to improve the festival format have been made through the years. One such effort was the requirement of sight reading for large group participation. The Choral Division had discussed adding this requirement as early as 1941, but did not establish it until 1947 (GMN, 7[1], 2). Bands and orchestras had initiated sight reading at the 1946 festival (GMN, 8[2], 3), but the adoption in 1947 of the NSBOVA national rules discussed earlier made the procedure uniform for all groups. Evidence indicates that the requirement has been continued as a consistent part of festivals for high school groups and was optional for junior high groups until 1960 (GMEA Archives, 1959[1], n.p.).

As early as 1955, piano solo and ensemble entries were required to sight read at festival (GMEA Archives, 1955[3], n.p.). The ensemble members read individually rather than as an ensemble, and the evaluation rating for sight reading

was determined separately from the prepared performance rating (GMEA Archives, 1959[8], n.p.).

In 1993, sight reading at festivals was required of the following: (a) senior high, junior high and middle school choruses, (b) senior high, junior high and middle school bands, (c) senior high orchestras, and (d) piano solos and ensembles. Sight reading was optional for (a) elementary bands, and (b) junior high, middle school and elementary orchestras (GMEA Handbook, 1991-93, pp. 46, 52). Bands and orchestras are required to read two selections, while choruses read only one selection (p. 47).

Required Music Lists. In the selection of music for performance at festival events, instrumental groups had been required to perform from lists in the NSBOVA Manual as early as 1948. Bands also played a march of their own choice (GMN, 8[2], 12). Choruses were required to perform from lists in the same NSBOVA manual at the 1950 festivals (GMN, 10[1], 11). Beginning in 1959-60, a new classification procedure for festival music was initiated. For both the Instrumental and Choral Divisions, GMEA committees prepared required music lists which were grouped into classes by difficulty (i.e., A, B, C, and D) (GMN, 15[2], 14). Music lists were later added for junior high (Class J) and middle school (Class M) groups. The Piano Division established its required list in 1962 (GMEA Archives, 1959[12], n.p.).

During the initial process of selecting music to be included on these lists in 1959, one situation developed

which caused concern to leaders of the Association. One music publishing company threatened legal action in an effort to get more than one title from their publications catalog on the GMEA festival list. After lengthy discussion by the Board of Directors, a decision was made to remove the one selected title from consideration for the list. In addition to notifying the publisher of this action, copies of all prior correspondence in this matter were sent to MENC and the Music Industry Council. No further information was found regarding this matter (Minutes, Board of Directors, September 19, 1959).

Following the adoption of this new procedure, the music lists were published in the Georgia Music News, but the length of the lists became too great to continue that process of dissemination. Thus, in 1962 the Instrumental Division combined the three previous years' lists to form the first cumulative band festival list (GMN, 22[1], 4). By 1964, the lists of all divisions had become cumulative and were included in the GMEA Handbook along with festival policies, all-state information, and general information (GMEA Handbook, 1964). During the 1971-1974 festivals, the Piano Division did not have a required list, but the list was reinstated for 1975. A separate Required Music List, which was discussed in Chapter VI of this document, was published in 1983.

In 1981, the instrumental festival music lists were changed to a numerical classification system ranging from

least difficult (Level 1) to most difficult (Level 6) music selections (GMN, 41[1], 33). The piano festival required lists were reclassified by levels in the 1980s also, but added focus by requiring that selections be chosen from a stylistic period in music history (e.g., Baroque, Classical, Romantic, Impressionistic, and Contemporary). The specific period was chosen by the Piano Division each year (GMN, 47[4], 14).

Solo and Ensemble Festivals. The evaluation of high school soloists and ensembles began as part of the State School Music Festival program in the 1930s. Beginning in 1937, however, soloists and ensembles were required to achieve qualifying ratings at district festivals, following the same procedures that applied to large groups, to participate in the state festival. The expansion of solo and ensemble events to include junior high and elementary students followed in the late 1930s. With the demise of the massive state and regional festival programs which had provided students with intrastate travel opportunities, the possibility existed that much of the incentive for participating in district festivals would be lost. It appeared, however, that the district solo and ensemble events continued to thrive and helped to promote growth of the district-level festival structure.

During the 1960s, districts began to experience the need to separate the dates for solo and ensemble festivals from the festivals for large groups. This provided a vastly

more complex calendar structure for GMEA, but allowed the focus on solo and ensemble literature in the schools to be separated from other local calendar complications such as fall sports, holiday music, and large group festivals. A generic GMEA calendar evolved from established practices in the mid-1960s which incorporated (a) individual auditions for all-state groups during the fall season, (b) the state GMEA Conference in December, (c) district sponsored honor clinics in January, (d) large group festivals in February and March, (e) solo and ensemble festivals in late March and April, and (f) all-state events in late April and May (GMN, 23[2], 8). This separation of ensemble festivals from large group festivals promoted the involvement of the stage band as an ensemble entry. The rationale for adding groups with this type of instrumentation was to get more students involved in festival opportunities and to acknowledge the emphasis on "youth music" currently being featured by MENC (GMN, 30[4], 13). The first evidence found of a stage band classification at GMEA ensemble festivals was in 1971 (GMN, 31[3], 26-27). In time, the terminology for such groups has changed to jazz ensemble, and entries in the 1993 ensemble festivals included 67 jazz ensembles (Minutes, Board of Directors, May 15, 1993).

Unusual requests have been made to GMEA for the purpose of including other instruments which are not part of the normal band or orchestral instrumentation in the solo and ensemble festivals. A letter dated December 1, 1963 asked

that the Instrumental Division and the GMEA Board consider adding a category for accordions in the festivals. The writer of the letter suggested the similarity between the piano and accordion since both were keyboard instruments and offered to serve as a judge behind a screen for festival entries (GMEA Archives, 1958[20], n.p.). The request was not honored by GMEA. Other efforts have been made periodically to include the guitar in the solo and ensemble festivals, but these requests were also denied.

Students in solo and ensemble categories earning I and II ratings were also allowed to purchase medals. In 1992-93, registration for district solo events exceeded 7,200 with entries shown as follows: (a) 4,640 wind and brass, (b) 476 percussion, (c) 874 strings, (d) 715 vocal, (e) 502 piano, and (f) 39 student conductors. Records for the ensemble festivals only indicate the numbers of groups which registered. The 1992-93 statistics showed almost 5,700 groups were registered, as follows: (a) 4,372 wind and brass, (b) 288 percussion, (c) 610 strings, (d) 322 vocal, and (e) 33 piano ensembles (Minutes, Board of Directors, May 15, 1993). GMEA estimated the actual number of students entering ensemble events at approximately 17,000, bring the combined 1992-93 solo and ensemble participation to more than 24,000.

Adjudicator Lists. In 1949, the instrumental chairman was mandated by the Board of Directors to compile an adjudicators' list from which judges for the district festivals

must be chosen (GMN, 10[1], 10). That same year, judges' lists were compiled for vocal, piano and elementary district festivals, but they were not indicated as compulsory. These lists came about as an effort on the part of GMEA to provide equal procedures and qualifications for judges across the state's several district festivals, a process which in turn would also promote an elevation of standards among the districts.

As the growth in district festivals prompted the separation of dates for large group events from solo and ensemble events, these lists were identified as large group adjudicator lists, and eventually became required lists from which all district judges must be chosen in all divisions. The selection of solo and ensembles judges was left to the discretion of local district organizing chairmen, but the required lists have continued to serve as a resource for filling these positions also.

Individual music educators within the ranks of GMEA have been provided opportunity to attend adjudicator seminars to qualify for these cumulative adjudicator lists. Inclusion on these lists signifies an approved professional status that is recognized both within the state of Georgia and in other states. The 1991-93 GMEA Handbook lists the names of more than 175 instrumental judges, approximately 100 choral judges, and almost 50 piano judges on the required lists (pp. 59-65).

Student Conductors. A very important and influential part of the district festival program which has had a direct bearing on the development of music education in Georgia and across the nation is the category known as the student conductor event. This event is an adjunct to the large group festival because participants are evaluated while conducting their school's performing organization. Written comments and ratings are given by the adjudicator, but frequently a period of consultation is also afforded the student as an act of personal encouragement. But of greater influence and value are the opportunities for personal growth and development through the student's working with his or her local director during the preparation for the event.

No record is kept of the number of professional music educators who were influenced to consider a career in music through their involvement in the student conductor category of the GMEA festival program. But, this author has first-hand knowledge of a number of practicing choral and instrumental directors and general music specialists who participated in this event as secondary school musicians and whose personal decision to pursue a professional career in music education was fostered as a student conductor during their school music experience. In the 1993 GMEA festivals, 39 student conductors were registered for participation and evaluation (Minutes, Board of Directors, May 15, 1993).

Other Student Activities

GMEA has provided for student participation in numerous other music education opportunities at both the state and district levels. Some of the activities have been local school groups performing for GEA meetings which were coordinated by GMEA; others were planned by the district leadership of the Association. Still other activities have been jointly sponsored by GMEA and other organizations.

Performances at GEA Conferences

Student performances at the GEA Convention provided an early exposure of school music programs to educators and the general public. During the period of service as the Department of Public School Music of the GEA, the music educators were responsible for arranging student group performances for other GEA departments. Some of the groups invited were from colleges; others represented high schools from across the state. On occasion, these groups also gave demonstration performances for the GEA music educators' group.

In 1926, the band from Macon's Lanier High School for Boys presented four programs within the three-day GEA convention in Macon (Georgia Education Journal, 20[10], 4). Some of the other groups invited during this period were a high school orchestra from Adel, Georgia; a Reserve Officers Training Corps (ROTC) band from Savannah; and a harmonica band from Jackson, Georgia.

The performances by student music groups at GEA conventions were not restricted to white schools. Singers from

Savannah's Negro schools performed a program of spirituals in 1933 (Georgia Education Journal, 25[7], 32) and the Beach High School (Savannah) Band played in 1937. It is logical to assume that the planning for participation by these black students for the white teachers' conventions was the responsibility of Lola Stephens (President, 1932-1934), who was the supervisor of music in Savannah.

Numerous examples of GMEA's involvement in providing this service to GEA were found in the form of requests in the GMN from the GMEA chairman responsible for scheduling groups. The Chairman asked that directors make their interests in performing at GEA known to him. These programs for luncheons and department meetings at GEA Conventions continued regularly until the change of relations between GMEA and GEA in the early 1970s.

The presentation of GMEA music groups at GEA conventions helped educational leaders to realize they needed music teachers locally. As a result of this awareness, more teachers were hired (P. C. Ware, interview, February 9, 1991). Through these opportunities at GEA over almost five decades, literally thousands of Georgia's educators and administrators were exposed to outstanding music groups that were representative of Georgia's quality music programs.

All-District Groups

As early as 1938 GMEA encouraged its districts' leaders to plan all-district events for band, high school chorus and elementary chorus students. Occasional reports were found

of the organization of such events. The first real effort to organize district events from the state level followed the arrival of Earl E. Beach at the University of Georgia in 1950. He served in what was apparently a new position with joint responsibilities to the UGA Department of Music and the Division of General Extension (GMN, 11[1], 5).

During the first summer music camp at the University of Georgia in 1951, directed by Beach, he and Douglas Rumble (President, 1951-1953) conceived a project to establish several clinics for students and classroom teachers across the state. The vocal clinics would serve as preparatory rehearsals for the 1952 All-State Chorus. The project was jointly sponsored by the University, the State Department of Education and GMEA. A total of eight clinics were held in 1951-52 (GMEA Archives, 1952[2], n.p.). Beach reported that more than 1,000 students attend these clinics.

In establishing clinics for instrumental students that same year, Rumble asked Beach and Harris Mitchell, also of the University of Georgia faculty, to help as clinicians in the areas of wind instrument solo and ensemble instruction. In his report to the University, Beach accounted for seven clinics across the state with almost 300 students in attendance. It is significant to note that this clinic project took place during the period when the Georgia Band and Orchestra Directors Association was having its greatest influence on the student activities of GMEA. Beach stated that "the Instrumental Division of GMEA gave vocal assent

but the officers made no offer to help promote or take any concrete part" (GMEA Archives, 1952[2], n.p.). In a more positive aspect, Beach reported that those instrumental music teachers who did attend the clinics with their students requested that additional clinics be planned.

Including 154 music teachers who attended with their students, the total number attending the 1951-52 clinics was over 1,050. During the 1953-54 year, the instrumentalists were more supportive of the clinic program and a total of 2,100 participated in student clinics. The term District Clinic was used to identify these workshops.

District instrumental, piano and vocal clinics have continued throughout the state as the primary activities sponsored by the districts. The purpose of these clinics is to give students massed performing group experiences under the leadership of respected guest conductors and consultants. Members of the district serve as clinicians on occasion also. The clinic groups are generally aligned along levels such as high school, junior high school, middle school and elementary. Since many of the students who attend District Clinic will not qualify for an all-state performing group, these clinics have become significant events in the promotion of local school music programs within the districts. Often the clinics have been concluded with public concerts by the honor groups.

Many districts renamed their student groups to indicate an honor status. Names such as (a) District Honor Band,

(b) All-District Chorus, (c) District Honors Orchestra, and (d) District Elementary Choral Clinic have become standard. Clinics for dance band, later renamed stage band or jazz ensemble, became more frequent in the 1970s with the growth of the jazz influence in instrumental music programs. One particularly interesting instrumental report in 1958 listed a District 4 "Mudhead Clinic" comprised of 2nd- and 3rd-chair players and directed by University of Georgia music students (GMN, 18[3], 11).

In recent years some district clinics have grown into overnight activities. Since district events are managed internally, records of district activities in issues of the Georgia Music News were dependent upon reports submitted by the district leadership. No composite record is kept of district activities by the Association. It is the opinion of this author that the number of students involved in the hundreds of district activities throughout the history of GMEA would most assuredly be astounding.

UGA High School Music Workshop

The concept of summer music camps was instigated as early as 1940, with reports by Anne Grace O'Callaghan of camps planned at both Toccoa and Athens (GMEA Archives, 1940[1], n.p.). In keeping with a nationwide trend, GMEA's Board of Directors voted to begin a three-week camp in Milledgeville in 1945 (GMN, 6[4], 6). The program enrolled 97 students in two concert bands and a dance band. Theory instruction and private lessons were also part of the camp

curriculum. The event was named the Georgia State Band Camp and a special board of six GMEA directors was established to operate the camp again in 1946. No additional information was found indicating that this particular activity was continued after 1946.

Under the leadership of Earl E. Beach, the University of Georgia Department of Music conducted a trial balloon in the summer of 1951 by providing a two-week music clinic for band, chorus, and twirling students (GMN, 11[4], 4). The initial proposal for this summer workshop incorporated the cosponsorship of the GMEA, the Georgia SDOE, the Georgia Center for Continuing Education in Athens, and the UGA Department of Music. GMEA's commitment for the first year was to (a) underwrite any possible financial deficit in the operation of the workshop, (b) contribute to the planning and advisory work in preparation for the event, (c) accept a major responsibility for publicizing the project, and (d) provide individuals to assist with the actual operations of the summer event (GMEA Archives, 1959[12], n.p.).

There was no other similar offering for music students in the state, although approximately 85 such programs were offered at institutions of higher education around the country. With a projected enrollment of 200, the registration fee of \$65 would meet the anticipated operational expenses that first year. The program would (a) strengthen the cause of the general arts and--more specifically--music programs, (b) reach gifted and highly motivated secondary students,

(c) provide teachers with an opportunity for professional growth through observation of workshop activities, (d) help individual school music programs in Georgia, (e) strengthen GMEA as an organization, and (f) provide for good will for the University (GMEA Archives, 1959[12], n.p.).

Those among the GMEA leadership who assisted directly with the initial project by attending and providing supervision and instruction were Polly S. Moore, Douglas Rumble, Rodney Jonas, and Robert Barr, all of who eventually became GMEA Presidents. These camps continued through the 1950s. Under the leadership of M. J. Newman (President, 1963) of the University of Georgia faculty, the University renamed the camp the UGA High School Music Workshop in 1962 (GMN, 22[4], 4), and the UGA Continuing Education Center was added to the joint sponsorship. After Newman's death in late 1963, the M. J. Newman Memorial Scholarship Fund was established to honor the "Father of the Workshop" (GMN, 25[1], 7). The goal of the fund was to raise sufficient principal to provide scholarships from the fund's interest earnings for students attending the annual workshop. Management of the fund was transferred to GMEA in 1964.

School bands, orchestras and choruses were asked to operate fundraising projects and seek contributions for the Newman Fund. The first scholarship was presented in 1964 to Ginger Breedlove of Smyrna, who was chosen by the workshop faculty and staff (GMN, 25[1], 11). In 1966, Phi Beta Mu was granted permission to sell programs at GMEA festivals

with the proceeds to go into the Newman Fund. Currently, the GMEA Newman Memorial Scholarship Fund provides approximately \$500 worth of scholarships to the workshop from interest on a savings principal of more than \$10,000 (Minutes, Executive Committee, August 29, 1992).

By 1964 the workshop was enrolling 250 students and operated with a staff of 28 (GMN, 25[1], 15). When the University of Georgia sought to expand the workshop to two two-week sessions in 1966, GMEA agreed to underwrite the expense with proceeds from the Newman Fund. However, no record of the need to use that fund in support of this expansion was found.

The honorary title of cosponsor for the workshop is still attributed to GMEA because of the scholarships that are given from the GMEA Newman Fund and the GMEA Memorial Scholarship Fund, a fund established in the mid-1980s to honor deceased members of the Association (Minutes, Board of Directors, May 15, 1993).

Summary

Providing activities for student participation at state, district and local levels was a direct outgrowth of the stated objectives of GMEA. Involvement is restricted to students of GMEA member-educators.

Statewide events for vocal and instrumental students were the first organized student activities by the Association. These activities were designed to provide opportunities for students to participate in mass ensembles, working

under the musical leadership of notable authorities who would not normally be available for local and school district activities. The All-State Chorus was begun in 1931 to perform for the state GEA Convention. The All-State Band began in 1937 and the All-State Orchestra was attempted in 1938, but did not perform for the GEA until 1940. Because of travel restrictions and other difficulties brought on by WWII, these groups operated on an irregular or rotational basis until the mid-1950s.

In 1957 all three groups became annual events. For a number of years, GEA assisted with the expenses of conductors for these groups. The affiliation of all-state events with the GEA annual meeting ended in 1970, but the program to provide quality statewide events for students which had been in operation since 1931 continued to thrive and grow. In seeking to improve the all-state experience for Georgia's students, GMEA initiated numerous quality-control elements into the all-state process. These included (a) required clinics for preparation of the all-state music, (b) the establishment of audition procedures which developed into district-level auditions, (c) scales and sight reading skills testing, (d) lists of prepared solos, and (e) efforts to maintain anonymity by use of a screen during auditions.

The early growth of the all-state program of activities included the addition of the Junior High Band (1958), the Marching Band (1960), the Junior High Orchestra (1963), and

the Junior High Chorus (1966). The All-State Marching Band was the only statewide ensemble ever discontinued.

The first state piano activity was begun in 1964 as a series of artist recitals for young audiences, teachers, and parents known as the Piano Day. The Piano Division initiated the All-State Piano Concerto event in 1965 in cooperation with the All-State Senior High Orchestra, with these performances occurring in odd-numbered years only. In 1968, statewide piano recital events were begun in connection with the All-State Junior High Chorus program. This recital program developed into the present Piano Solo Winners' Recital for junior high, senior high, and college students.

The all-state senior high groups performed for the Southern Division MENC Convention in 1967 as well as the MENC National Convention in 1972. When the Southern Division returned to Atlanta in 1977, GMEA provided a showcase concert for its all-state junior high groups, which was the first time such a program had been presented at a Southern Division conference.

The statewide college events began with a trial junior college chorus in 1970. Its successor, the All-College Chorus, has operated continuously since 1976. The first All-College Band performed in 1985. Selection procedures are based on local directors' recommendations and balanced voicing and instrumentation needs. In 1993, almost 300 collegiate students performed in the two ensembles.

As the all-state program continued to grow, additional groups were created to increase the number of positions available to students. Since 1975, two All-State High School Bands have been chosen each year, and operate presently as 11th-12th grade Symphonic Bands. The All-State Stage Band, later renamed the Jazz Ensemble, was started in 1976. The All-State Girls' Chorus began in 1977, and was followed by the formation of a Junior High Girls' Chorus in 1978. To provide a statewide experience using male chorus literature, the Senior High Men's Chorus was begun in 1983.

Elementary students were included in all-state activities in 1948 and 1974, but these were isolated activities. GMEA established the Statewide Elementary Choral Clinic in 1984. This event did not involve an auditions procedure, but did provide for the massed choral ensemble experiences with prominent clinicians. Two clinic choruses became a permanent part of this activity in 1991. The elementary clinic registered more than 700 participants.

Under a grade-level revision of membership categories for all-state bands in 1991, the term All-State Junior High Band was discontinued. In addition to the two High School Symphonic Bands, a Concert Band (grades 9-10) and a Middle School Band (grades 6-8) make up the revised structure.

The combined statistics for GMEA all-state events in 1993 showed 13,500 students registered for auditions for state activities, from which more than 1,900 were chosen.

Numerous efforts have been made to enhance all-state experiences for participants. These included (a) social activities, (b) the opportunity to purchase concert recordings, (c) public television broadcasts, and (d) college admissions exploratory activities. Two works were commissioned by GMEA for premier performances by GMEA groups.

The operation of GMEA festivals developed out of the national interest in contest festivals in the first half of the 20th Century. The first GMEA statewide festival was operated under the role of GEA Department of Public School Music in 1937, but thereafter the State School Music Festival became a separate GMEA event. The activity was operated in Milledgeville under the leadership of Max Noah. The element of competition was strongly discouraged in favor of evaluative ratings. This issue of competition versus evaluation led to the only divisiveness within the membership that was found. The effectiveness of the festival program appears to have encouraged expansion in the hiring of music teachers and the growth of local school music programs.

In the initial organizational structure, state festival activities were supported by district festivals, which were used as a qualifying step for participation at the state level. Festival activities were interrupted by WWII, but resumed in 1946. When the state festivals were replaced by region festivals from 1954 to 1959, district qualifying was no longer required, but both the region and district activities continued their growth. After the demise of region

festivals in 1959, district festivals have been the primary evaluation opportunities operated by GMEA.

From the beginning, district festivals strongly encouraged the participation of elementary school music groups. Elementary events at the state festival had grown to occupy a full day's schedule by 1946. In 1947, a State Elementary Festival was operated prior to the State School Music Festival in Milledgeville, but no further record of such an event was found.

Efforts to strengthen music instruction through the festival experience have included adding sight reading evaluation for large group and piano entries and establishing required music lists. The creation of approved adjudicator lists was an effort to improve the festival program. Solo and ensemble festivals have been provided as part of district and state festivals since their inception. The separation of these events from the large group festival category came about as a necessary response to increased participation. Opportunities for piano and student conductor entries are included in the solo and ensemble festival categories.

The report of the 1993 GMEA festivals showed approximately 96,000 students participating in large group events. Solo festivals registered more than 7,200 entries, and almost 5,700 ensemble groups. The total number of estimated students involved in festival participation for 1993 was 120,000.

In addition to all-state and festival activities, GMEA provided motivation and assistance to local school music programs by scheduling performance opportunities during GEA Conventions. District clinics have been developed and improved since the early 1950s to include student honor groups which operate similarly to all-state organizations. Summer music camps began in the 1940s under the authority of GMEA, but the most significant development has been the University of Georgia High School Music Workshop, which began in 1951 as a summer camp and is jointly sponsored by GMEA.

CHAPTER VIII
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to write a history of the Georgia Music Educators Association and to analyze its contributions to music education in Georgia. The collection of historical materials in the GMEA Archives in Marietta, along with all volumes of the Georgia Music News, were searched for detailed information of the operations and activities of the Association. Other publications investigated for this study included (a) GMEA Handbook (1991-93), (b) GMEA Handbook Supplement (1992), (c) Position Paper (1972), and (d) A Position Paper of the GMEA (n.d., ca. 1985).

During 1991, taped interviews using a prepared questionnaire were conducted with 17 past Presidents of GMEA, three former executive administrators, and a retired SDOE Music Consultant. Other veteran GMEA members were also consulted during the course of this study.

Sources of information were investigated to determine the relationship of GMEA to (a) the Music Supervisors National Conference (later MENC), (b) the Georgia Education Association (later GAE), (c) the National Education Association, and (d) the Southern Conference for Music Education

(later Southern Division of MENC). The MENC Historical Center provided valuable research assistance on the founding of GMEA and its affiliation with MENC. Additional information pertaining to GMEA's relationship to the Georgia Department of Education (SDOE) and the Georgia High School Association (GHSA) was examined.

The existing state histories of MEA organizations in the Southern Division of MENC, as well as five other state MEA histories, were investigated for comparisons to GMEA. As an active music educator and officer in GMEA, this author contributed personal knowledge and materials pertinent to the last 31 years of GMEA's history.

The data collected were then evaluated for appropriateness to this study and classified in the following categories: (a) affiliations and relationships, (b) organization and development, (c) major issues and advocacy positions, (d) professional activities, and (e) student activities. These categories then provided the basis for writing this history of GMEA.

Summary

The first constitutional objective of the Georgia Music Educators Association was to advance the cause of music education in Georgia. Additionally, other objectives defined procedures for the accomplishment of this mission. Those procedures included activities for communities and students in Georgia schools, music educators, collegiate music students, and public relations efforts. A summary of

GMEA's efforts to accomplish these objectives and its significant involvement in music education follows.

The beginning of the GMEA as the Department of Music of the state affiliated unit (GEA) of the National Education Association was similar to the beginnings of music educator associations in Arizona, Florida, Kansas, Kentucky, and Mississippi. These states all reported direct ties with their respective state teachers' organizations.

The relationships to these "parent" organizations provided varying experiences in the several states reviewed. Without exception, the music educators in these other states established separate music educator organizations to provide opportunities for self-government and self-determination of operations while maintaining professional ties to state educator groups. This organization in Georgia was first known as the Association of Public School Music Teachers (1930), although it continued to function as the GEA Department of Public School Music. Georgia music educators were given numerous opportunities for the promotion of school music through the district meeting structure of the GEA. Such exposure to general educators would not have been available without the assistance of the GEA.

Many of the state music educator associations experienced difficulties in their initial efforts to unify music educators because of the pre-existence of organized geographic or teaching area music associations. Of the state MEA histories reviewed, only Kansas was similar to Georgia in

that only one music educator association existed during the period leading to affiliation with MENC.

From its beginning in 1922 until affiliation with MENC in 1937 as the Department of Music of GEA, the group of white instrumental, vocal and piano music educators in Georgia were united in their efforts. Thus, Georgia's MEA was able to complete its constitutional organization process and affiliation with MENC as much as seven years prior to the other Southern Division states reviewed.

During the 1950s, the Georgia Band and Orchestra Directors Association of Georgia was organized to provide leadership for black instrumental music educators. Although black educators were accepted for membership in MENC, their state membership was not recognized by GMEA until the 1960s. Following the successful integration of black educators into GMEA at that time, the BODAG ceased to exist.

Throughout its history, the Georgia Music Educators Association has continued to support the central theme of unified effort by its members. Elementary, secondary and college professional educators, as well as private studio instructors and music merchants, have been involved in the Association.

Because of the leadership of Jennie Belle Smith, Anne Grace O'Callaghan, Max S. Noah, and others, the Department of Public School Music of the GEA provided the unifying force that began all-state events, student festivals, teacher conferences, and resource services to general classroom

teachers. The need for effective organization of these GMEA events has nourished leadership potential in music educators who later assumed major roles in the Association. Large numbers of GMEA members were willing to give countless hours of service to the Association and assume specific responsibilities without financial reward. This service was in addition to their full-time professional teaching positions.

During the period of increased national interest in school music programs and contests, state music educator associations became united through the process of MENC affiliation. The national plan for state affiliation drafted by MENC in 1933 provided significant motivation for state organizations. As a state affiliate of the Music Educators National Conference, GMEA has participated in the promotion of a national agenda for music education in the United States. State leaders experienced the unity this affiliation brought through national and sectional conferences which created enthusiasm in these officers and encouraged increased activity in the state organizations. The growth of the sectional conferences and the proximity of these meetings to the grass roots membership greatly increased the opportunity for more educators to attend. Through MENC's Southern Division, GMEA is closely aligned with ten of its neighboring states.

In 1989, MENC recognized GMEA with its National Recognition Award for outstanding state affiliate. Although it is estimated that a considerable number of music teachers in

the state do not belong to the Association, GMEA's efforts have consistently been conducted on behalf of all music educators in Georgia. In 1993, GMEA continues to be the primary professional organization that provides services to music educators in the state.

Another major contribution to the music education profession has been GMEA's commitment to the nurturing of preservice music educators. Local college chapters are encouraged to organize campus and community activities, and state student conferences are supported financially. Clinic sessions, social functions, and special chapter awards are provided for collegiate members at the GMEA Conferences.

GMEA appears to be the recognized organizational authority on music education issues and activities in the state of Georgia. The Association works in liaison with the Georgia State Board of Education, Georgia High School Association, Georgia Association of Educators, and other education and arts organizations. In its role of providing service to the profession, GMEA has continued an informal alliance with numerous other music associations which represent band, choral, string, general music, jazz educators, and the music dealers of Georgia.

GMEA's public relations efforts and the occasional participation by the Association in specific public awareness campaigns have combined to foster the Association's image as the primary advocate for music education in Georgia. Some of the issues confronting music education to

which GMEA has provided leadership and response have included (a) restriction of activities and promotion of alternate community efforts necessitated by WWII; (b) racial desegregation of teacher and student events; (c) inclusion of music courses in the school curriculum, (d) graduation credit for music study at the secondary level; (d) teacher recruitment, preparation and certification; and (e) state reform efforts in public education.

Advocacy efforts of the association appeared to have been a major factor in (a) the creation of the position of State Music Consultant by the SDOE, (b) a public relations program which supports music in the schools, (c) state legislative funding for music specialists, (d) the use of state funds for music textbooks, equipment, and paperbound music materials, (e) changes in the No Pass/No Participate policy, and (f) support of unified arts education.

The GMEA has consistently produced outstanding publications for its membership and for general public information. Communication within the Association has been expedited through the Georgia Music News, which has become one of the recognized standards of state association journalism in MENC. In the spirit of cooperation with other state music associations in Georgia the GMN has provided space for columns for these organizations.

Two position papers documented the GMEA's philosophy of the role of music education in Georgia. Other publications have included sight reading materials, music lists, and a

classroom techniques manual. Two major compositions were commissioned for instrumental and choral performances.

The annual GMEA Inservice Conference has become the prime opportunity for reevaluation and revitalization of music educators in Georgia. Through more than 50 years of state conferences and clinics GMEA has provided outstanding programs and performances. The reputation of the GMEA Conference, as reported by visiting clinicians and industry exhibitors, is equaled by few state conferences in MENC.

The conferences and other GMEA opportunities have provided the opportunity for personal growth and development by active and pre-service music educators. Professional research presentations at the annual conferences provide current insight into critical areas of music and education. The latest developments in music technology are demonstrated. Numerous school groups have performed at the conferences. Many state educators have conducted various state and district honors groups. Bands and choruses made up of music educators often perform at GMEA events. These varieties of activities and events have contributed significantly to the improvement of classroom practices.

An additional factor that encouraged professional growth among members has been the career recognition program in GMEA. This program recognizes the contributions of outstanding educators and inspires other members in the profession, particularly those at the beginning of their careers. An increased program of activity for retired music

educators provides appropriate role models for the profession and lends support to inservice music educators.

GMEA sponsors student activities in three major categories: (a) all-state or statewide events, (b) festivals, and (c) clinics. Members of GMEA, originally the Association of Public School Music and the Department of Public School Music of the GEA, began state student activities in the early 1930s. The GMEA all-state program has grown into one of the largest and most comprehensive in the MENC Southern Division.

For more than 60 years national and international conductors have provided outstanding leadership for the all-state organizations. The all-state program, which began with the High School Mixed Chorus, has grown to accommodate 17 events for which more than 14,000 students auditioned and 2,300 participated in 1993. Activities include elementary, secondary, and college performing groups.

Most of the state histories reviewed reported the strong influence of the national contest movement of the 1920s and 1930s on their operation of student festival events, which encouraged the growth of local music education programs across the country. Some states, including Florida and Mississippi, saw the separate growth of teaching area groups (i.e., band, orchestra, and vocal associations) for the purpose of festival operations.

GMEA serves the public and private schools of the state, as well as music academies and private studios, by

operating annual district music festivals. These noncompetitive festivals promote the spirit of participation and evaluation for self-improvement rather than the winner/loser rationale of competitive festivals. A debate over competitive versus noncompetitive festivals caused the only serious divisive conflict in the history of GMEA when the Georgia Band and Orchestra Directors Association was begun. The issue was resolved without causing major damage to GMEA.

At these festivals, opportunities exist for performance evaluations in large group, ensemble, solo, and student conductor categories. Clinic and honor performing groups are sponsored within the GMEA districts for elementary music, band, chorus, and orchestra. As with the organization of district festivals, members contribute their time to operate numerous clinics. These district events often provide experience for the development of leadership skills.

GMEA established a centralized office operation and staff. In 1992-93, the use of current office technology and management procedures allowed the organization to operate a budget of more than one-half million dollars, and provide a multiplicity of services for members, their students, and the music education profession.

Conclusions

A portion of the purpose of this study was to analyze the contributions of GMEA to music education. Some of the conclusions relate to the organization of GMEA as a professional association to serve music educators in Georgia, and

others reflect on the leadership role the Association has played in promoting music education at local, state, and regional levels. Still other conclusions focus on the philosophical ideals which have guided the Association.

The opportunity which the GEA made available for music educators to form the Department of Public School Music in 1922 was one of the key motivating factors in the formation of the GMEA. If this opportunity had not been available and accepted by those educators, there may have been significant delay in the beginning of the Association and, as a result, in the growth of music education in Georgia.

The unity of the music leadership in Georgia and their commitment to the goal of serving the cause of music education is seen as one of the most critical elements in expediting the organization of GMEA and the growth of music programs. The continuation of this unified effort appears to have been a major thrust of succeeding generations of GMEA leadership.

At the time of the forming of the GEA Department of Music in 1922, there were no other music educator organizations in Georgia to provide the leadership to operate student events and activities for educators. Those who led the GEA department therefore assumed the responsibility for organizing and developing these significant events.

Identifying and developing leadership has been an important aspect of the continued success of the Association. An invaluable commitment has been made by many GMEA

members through the tradition of voluntary service without pay. Significant numbers of officers and members have provided immeasurable hours to plan, organize, and manage the services, activities, and events of the Association.

Early national and regional affiliation through MENC increased the enthusiasm and provided motivation for GMEA's growth. At the time of its affiliation with MENC in 1937, GMEA was listed among the first ten state units to be affiliated. Within the Southern Division, GMEA has inherited a leadership role by virtue of the size of its membership and its central location. In 1988, when the potential extinction of Southern Division Conferences seem imminent following the withdrawal of financial support from MENC, GMEA proposed the concept of holding piggy-back conferences with states in the Southern Division. The approval of this plan by the Southern Division Board of Directors assured continuation of the tradition of divisional conferences.

GMEA's success in a state leadership role in music education has stemmed from its strong constitutional base and balanced approach to all aspects of music education. Since the 1960s, recognition of minority rights by the Association has played a significant role in promoting multicultural awareness in Georgia. Leadership development has been consistently encouraged through membership categories (divisions) and geographic structure (districts) in the Association.

The encouragement of preservice music educators through the Collegiate MENC program has been a commitment of GMEA since the late 1940s. Numerous state CMENC activities are supported by GMEA. Many who filled key leadership roles in CMENC became active leaders in GMEA.

In its role as state advocate for music education GMEA has provided inestimable service in response to numerous issues in Georgia and the nation. Both proactive and reactive positions have characterized the responses of GMEA's leadership throughout its history. Evidence suggested that positive results occurred from several of GMEA's public relations and advocacy efforts.

GMEA has excelled in the area of publications. The Georgia Music News has attained significant status through state and national recognitions. Timely position papers were issued by the Association which contributed to improved public relations in music education. Guidelines for GMEA activities are provided in the form of a GMEA Handbook which is recognized as a significant music education leadership manual in Georgia.

The organization of professional conferences for music educators has been influential in the personal growth of inservice music educators in Georgia. The opportunity for teachers to observe and hear current and changing philosophies and to be exposed to teaching techniques of nationally prominent personalities has been without equal in any other form of inservice training in the state. The Association's

Recognitions and Awards Program further encourages personal growth and development.

GMEA has provided invaluable service in the lives of thousands of Georgia youth through its program of statewide events. Countless numbers of families have been enriched through the involvement of youth in these musical activities. Without the unified efforts and abilities of GMEA members, such opportunities might have been random and sporadic, if they existed at all.

Through the organizational leadership of the Association, an intricate network of state, regional, and district festival events has provided motivation for school music programs in Georgia since 1935. Wisdom within the leadership of GMEA in establishing the noncompetitive philosophy resulted in a history of positive experiences for Georgia's students. This philosophy has played a key role in the development of a cooperative, unified approach to the support of all programs of the Association. The festival program also encouraged the growth of local school music programs and the hiring of music educators.

Based on the information gathered for this study, it can be concluded that the Georgia Music Educators Association has fulfilled much of the statement of purpose outlined in its constitution. Of the five objectives of the Association identified in Chapter IV, all have been served with the exception of Objective D: "To develop music outlets in each community that will provide postschool opportunities." The

experiences made available by GMEA have created the potential for lifelong experiences in music for many adult citizens. Although GMEA itself has not directly organized bands, orchestras, and choruses in local communities, its influence leading to the establishment of such groups could be assumed.

The success of the GMEA in serving the citizens of Georgia for nearly three-quarters of a century has been documented in this study. Countless thousands of lives have been touched, and in many cases, shaped and molded by the activities of this Association. The successes of the Association have been identified as significant by state and national education leaders; clearly, the Georgia Music Educators Association has had an important influence on music education in Georgia.

As the 20th Century nears its conclusion, GMEA continues as the primary advocate for the future of music education in Georgia. Its leadership role reinforces the significance of the impact GMEA has had on the development of individuals, local school programs, communities, and statewide music activities in Georgia.

Recommendations

The conclusions of this study suggest the following recommendations. They are classified into three areas: (a) ideological, (b) organizational, and (c) historical. The first group focuses on the overall philosophy of GMEA and includes the following:

1. Although the GMEA had clearly defined objectives outlined in its constitution, there was no evidence found of short- and long-term goals for the Association. There were numerous activities and events which required much attention of the officers and staff of the Association for the maintenance of existing programs. However, the identification of goals with accompanying strategies for their achievement should be an ongoing priority for the leadership of the Association. It is recommended that this be accomplished through the creation of a Goals and Strategies Committee which advises the Board of Directors and maintains a manual of Goals and Strategies for the GMEA.

2. It is recommended that leadership training procedures be developed to identify and encourage potential leaders of the Association. It is recommended that the resources of the Past President's Council, many of whom are also retired members, be utilized to establish and conduct this training much in the manner of a leadership academy or mentoring process.

3. It is the considered opinion of this writer that the emphasis of GMEA has been primarily on performance oriented activities with some emphasis by collegiate level instructors in the areas of research and technology. The neglected area of nonperformance music instruction (i.e., music appreciation, music literacy for the general student, music for the consumer public) needs to be further encouraged by GMEA.

It is recommended that GMEA strengthen the present position of General Music Chair. This position should be granted board member status with responsibilities for emphasizing nonperformance instruction techniques and materials at conferences and for providing regular information in the GMN. Funding for conference presentations should be made available.

The second group of recommendations is directly related to the organizational structure of GMEA:

4. The approach to developing leadership in the Association is an area needing improvement. Presently, the orientation for certain state officer positions is accomplished during an extended period of observation through the chair-elect and president-elect procedure. However, those serving as appointed state officers and all district officers are thrust into immediate service in their respective roles without the benefit of such an observation period.

Therefore, it is recommended that the position of District Chair-elect be established for a one-year term immediately preceding service as district chair and that this officer work closely with the District Chair. In conjunction with this recommendation, nonsexist language should be adopted to replace traditional terminology presently used for GMEA leadership positions.

It is further recommended that observations at Board of Director meetings be established during the final year of term in office for all "-elect" positions. Those appointed

officers serving two-year terms should also be involved in Board meeting observations immediately prior to beginning their period of service.

5. In the wake of education reform movements over the past decade, it is recommended that the GMEA establish a Board of Directors position for a chair of Governmental and Public Relations. In addition, the standing Governmental Relations Committee should be reactivated as the Governmental and Public Relations Committee. Such a committee would provide important networking contacts in public, private, and governmental sectors to facilitate communication about the programs of GMEA to important state resources (e.g., the general public, governmental officers, state education leadership, and the media).

6. The role of Membership Chair has not been maintained consistently over the history of GMEA. It is recommended that the immediate past President assume the duties of Membership Chair for a two-year term following service as President. This person would be responsible for the promotion of membership through the GMN, system level music supervisors, and college and university music departments. Since the past President serves on the Board of Directors for one year only after leaving the presidency, it is recommended that the Membership Chair would serve in an advisory capacity only during his second year in office.

7. Based on observed data of festival operations and all-state auditions, it is a recommendation of this author

that one or two, new GMEA districts (13 and 14) be created, and the organizational procedures be adapted to accommodate this new structure.

The final group of recommendations has historical implications for GMEA and for music education:

8. It is recommended that a Manual of Policy be developed and maintained which contains the approved policies of the Association in a catalogued data base to provide identification and clarification of existing policies. This manual would provide information of actions of earlier generations of officers to current leaders in one centralized format. Such a manual could serve as reference in providing a knowledge of past actions and help in planning and implementing future directions of the Association.

9. It is recommended that adequate storage and maintenance of the Archives of GMEA be developed through the role of the GMEA Historian. Critical materials documenting the history of GMEA need to be submitted to the MENC Historical Center for permanent filing. Periodic reference articles on the history of GMEA should be incorporated in the GMN by the Historian for the edification of all members.

10. Recommendations for further study include research studies on (a) the contributions of Max S. Noah to music education in Georgia, (b) the history of the Band and Orchestra Directors Association of Georgia (BODAG), (c) the contributions and influence of the Georgia Music News, its editorial policies, and its service to GMEA, and (d) the

contributions of the University of Georgia Music Department to GMEA and the special music education activities it has initiated, helped to sponsor, or for which it has assumed continuing responsibility.

GMEA has fulfilled its constitutional objectives through 70-plus years of service to music education in Georgia. It is the hope of this author that knowledge of this success and the many contributions to music education by GMEA will benefit (a) the leadership of the Association, (b) the future music educators who read this history, and (c) the citizens of the state of Georgia.

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Interviews

Unless otherwise indicated, the following interviews were tape recorded in Georgia by James T. McRaney. Copies of all tapes have been placed in the Archives in the GMEA office.

Braswell, J. A. August 24, 1991. (Interviewed in Decatur).

Cox, L. H. July 29, 1991. (Interviewed in Roswell).

Creamer, J. J. August 19, 1991. (Interviewed in Lovejoy).

Crockett, F. M. October 24, 1991. (Interviewed in Decatur).

Dancz, R. C. April 12, 1991. (Interviewed in Athens).

Draper, J. M. October 3, 1991. (Interviewed in Stone Mountain).

Early, M. F. August 30, 1991. (Interviewed in Decatur).

Frazer, N. E. February 22, 1992. (Interviewed in Cochran).

Harriman, J. K. March 9, 1991. (Interviewed in Athens).

Henson, M. W. March 4, 1991. (Personally taped his responses to questionnaire in Florissant, Missouri).

Kirschner, J. M. August 7, 1991. (Interviewed in Atlanta).

McKeown, B. M. July 29, 1991. (Interviewed in Marietta).

Moore, P. S. April 12, 1991. (Interviewed in Athens).

O'Callaghan, A. G. October 11, 1976. (Interviewed by Don C. Robinson and Joanna Rainey in Atlanta).

- Oliver-Dobbs, V. R. August 19, 1991. (Interviewed in Atlanta).
- Robison, III, W. H. July 19, 1991. (Interviewed in Mount Berry).
- Robinson, D. C. August 20, 1991. (Interviewed in Atlanta).
- Seitz, R. O. July 19, 1991. (Interviewed in Gainesville).
- Swain, M. M. August 17, 1991. (Interviewed in Decatur).
- Ware, P. C. February 9, 1991 (Interviewed in Toccoa).
- Wilder, C. C. August 19, 1991. (Interviewed in Jonesboro).
- Wyatt, A. D. November 2, 1991. (Interviewed in Atlanta).

APPENDIX A

Interview Cover Letter

2636 Whiteleigh Court
Atlanta, GA 30345
(Date), 1990

Dear (Name):

In pursuit of a doctoral degree at the University of Georgia, I am writing a dissertation on "A History of the Georgia Music Educators Association". The purpose of the study is to evaluate the history of the association in an effort to document evidence of its influence on music education in Georgia.

As part of the data collection for the study, I would like to interview you since you have served as President of the GMEA.

Some periods of the history of the GMEA have little data available in existing resources. It is anticipated that your participation will provide valuable information otherwise unavailable for the purpose of this research. Your contribution to this study will greatly assist the researcher in compiling evidence of the association's efforts to provide leadership to the music education profession.

The interview will last approximately 1 1/2 hours, and I will come to your home or meet you at a mutually agreed upon site. The interview will be conducted using a cassette tape and, with your written approval, a copy will be given to the GMEA for archival purposes.

Your cooperation will be a service to the profession and to the GMEA. The findings of this research will be available to the leaders of the GMEA for use in planning future directions of the association.

Two copies of the consent form are enclosed. Please sign and return on copy indicating your willingness to participate in the interview, and the prospective dates on which you would be available. The second copy is provided for your files. For those living out of Atlanta, please

indicate Saturday dates if possible. I will contact you by telephone shortly to schedule the interview at your convenience and answer any questions you may have. Your cooperation is most appreciated.

Respectfully,

James T. McRaney
Doctoral candidate
University of Georgia

Enclosed: Consent form (2)
Interview questions

APPENDIX B

Interview Questionnaire

HISTORICAL STUDY OF THE GEORGIA MUSIC EDUCATORS ASSOCIATION
INTERVIEW QUESTIONS

by
James T. McRaney
1990

PLEASE CONSIDER THE FOLLOWING AS THEY RELATE TO THE PERIOD IN WHICH YOU SERVED IN A LEADERSHIP ROLE OF THE GMEA. SPACE IS PROVIDED IF YOU WISH TO MAKE NOTES PRIOR TO THE INTERVIEW.

1. Was the GMEA affiliated with any other professional organizations?
2. What services were provided by the GMEA to its members?
3. What services were provided by the GMEA to its collegiate MENC membership?
4. What services were provided by the GMEA for students of its members?
5. What services were provided by the GMEA to other professional organizations?
6. What recognitions and awards were received by OR given by the GMEA?
7. What events ("FIRSTS") were begun during your time of service?
8. What events were discontinued, and what were the reasons for discontinuance?
9. What critical issues confronted the association?
10. Identify other appropriate sources that should be investigated.

APPENDIX C

List of Significant "Firsts"

- 1922 Department of Music of GEA organized
Southern Conference of Music Educators in Atlanta
(organizational meeting)
- 1930 Constitution for music educators' group in Georgia -
The Association of Public School Music Teachers
First slate of elected officers
- 1931 All-State Mixed Chorus, GEA Convention, Macon
- 1935 Operation of adjudicated student events
- 1937 Department of Music of GEA affiliates with MENC
State School Music Festival, Savannah
All-State Band, GEA Convention, Savannah
Annual State Conference/Clinic, Milledgeville
Festival guide printed in GMN
District Festivals
Executive Secretary (unsalaried)
- 1938 Constitution as Georgia Music Education Association
Full affiliation with MENC as GMEA
Music News in the State of Georgia (later GMN)
School music textbook series adopted by SDOE
All-District event - Dist. 9 Chorus, Eastanolee
All-State Orchestra, at State Festival, Milledgeville
- 1939 Board of Directors Spring meeting separate from GEA
"Division" applied to instrumental, vocal, elementary
and piano groups within GMEA
- 1940 Medals for student festival participation
All-State Band and Chorus at Conference
- 1941 Piano Clinic separate from Annual Conference
Use of SDOE funds for purchase of instrumental music
Instrumental music books adopted by SDOE
- 1942 "Georgia School Music Festival Bulletin" published
Individual school group performance at Conference
(Thomasville H. S. Band, W. T. Verran, director)
- 1943 Southern Division MENC Wartime Institute in Atlanta

- 1945 GMEA Wartime Emergency Council, Milledgeville
- 1946 Collegiate student chapter, Georgia State College
for Women, Milledgeville
- 1947 State Elementary Festival, Milledgeville
- 1949 UGA High School Music Festival (students) - jointly
sponsored by UGA and GMEA
GMEA "State Secretary" for CMENC chapters (Advisor)
- 1951 Salaried GMEA position
UGA summer music clinic - sponsored by UGA, SDOE and
GMEA; became UGA High School Music Workshop
- 1952 UGA Music Reading Clinic (teachers) - later combined
with GMEA annual convention (1963-65)
- 1953 State Convention separate from GEA Convention
Visit by MENC President to GMEA Convention
GMEA adjudicator training clinic
- 1954 Regional Festivals (5 sites) replace State Festival
- 1955 Festival "Handbook" (guidelines)
- 1956 Organized state meeting of Collegiate MENC chapters
- 1957 Honorary Life Member - Max S. Noah
- 1958 All-State Junior High Band (grades 7-9), Macon
State Music Consultant hired by SDOE
Plaques for group festival participation
- 1960 All-State Marching Band, Athens
GMEA Handbook
Purchase of office equipment (addressograph)
- 1961 Racially integrated groups at District Music Festivals
Distinguished Music Educator - Anne Grace O'Callaghan
High school all-state groups all on one GEA Session
- 1962 Summer music clinic renamed UGA High School Music
Workshop
All-State Junior High Orchestra (grades 7-9), Dublin
- 1964 SDOE Governor's Honors Program - GMEA assists with
auditions and staffing
GMEA Piano Day
Newman Fund Scholarship for UGA High School Music
Workshop
- 1965 All-State Piano Concerto Soloist performed with
All-State Orchestra (First in nation)

- 1966 GMEA is incorporated under State of Georgia laws
All-State Junior High Chorus (grades 7-9), Atlanta
Handbook Supplement - alternate years from Handbook
- 1967 President-elect position created
- 1968 All-State Junior High Piano Soloists perform on All-
State Junior High Chorus Program, Jekyll Island
College Division created
- 1970 Junior College Chorus, Atlanta
Stage Bands at ensemble festivals
- 1971 MENC state public relations workshop (prototype)
Salaried Administrative Assistant
- 1972 MENC National Convention in Atlanta
Commissioned work for All-State Chorus and Orchestra
performed at MENC National Convention
Position Paper published
- 1974 GAE School Bell Award presented to GMN
Cassette edition of GMN (First in nation)
- 1975 All-State Senior High Band procedures revised to
provide personnel for two bands (grades 9-12)
- 1976 All-State Stage Band (grades 9-12), Atlanta - later
became All-State High School Jazz Ensemble
All-College Chorus, Atlanta
- 1977 All-State Senior High Girls' Chorus (grades 10-12),
Macon
All-State Junior High Program at Southern Division
MENC Convention in Atlanta (First ever at SD MENC)
25-year music education service certificates
- 1978 Junior High All-State Girls' Chorus (grades 7-9),
Atlanta
- 1979 Division Chair-elect positions created
Central office established in Conley
- 1980 Salaried Executive Director (later renamed Executive
Secretary-Treasurer)
Rental of central office space in Atlanta
- 1981 Salaried part-time secretarial/bookkeeping position
- 1982 CMENC Chapter Awards presented at GMEA Convention
Computer purchased for central office
- 1983 All-State Senior High Male Chorus (9th-12th grade),
Atlanta

- Central office moved to Marietta
Full-time central office secretarial position
- 1884 Statewide Elementary Choral Clinic, Milledgeville
- 1985 All-College Band, Columbus
- 1987 Commissioned work performed by All-College Band at
GMEA Convention, Columbus
Goals and Strategies Seminar
- 1988 Distinguished Career Award - Max S. Noah
MENC Outstanding State Journal Award to GMN
- 1989 Administrative Leadership Award - Franklin F. Lewis
Orchestra Division created
- 1990 Music Educator of the Year - Martha Ellen Stilwell
MENC National Recognition Award to GMEA
40-year service certificate - Olin G. Parker
- 1991 All-State Concert Band (grades 9-10) - Savannah
Middle School All-State Band (grades 6-8) - Savannah
(above groups replaced All-State Junior High Band)
- 1993 Joint GMEA/Southern Division Conference, Savannah

APPENDIX D

Georgia Music Educators' Leadership

<u>Chairman</u> - Department of Public School Music of GEA		
1922-1923	* Miss Jennie Belle Smith	Milledgeville
1923-1925	* Miss Kate Lee Harralson	Atlanta
1925-1927	**Miss Dorothy Halbert	Augusta
1927-1928	**Miss Henrietta Collings	Macon
1928-1930	* Miss Jennie Belle Smith	Athens
<u>President</u> - Association for Public School Music Teachers		
1930-1932	* Miss Edna Whitmore	Atlanta
1932-1934	* Miss Lola Stephens	Savannah
1934-1935	* Mrs. W. R. Latham	Moultrie
1935-1937	* Miss Anne Grace O'Callaghan	Atlanta
1937-1938	* Miss Edna Whitmore	Atlanta
<u>President</u> - Georgia Music Education Association		
1938-1940	**Mr. Walter B. Graham	Washington
1940-1941	Mrs. Pinkie Craft Ware	Waycross
1941-1945	* Mr. C. W. Scudder	Cordele
<u>President</u> - Georgia Music Educators Association		
1945-1947	* Mr. William T. Verran	Thomasville
1947-1949	Mr. R. Owen Seitz	Atlanta
1949-1951	* Mr. Leon Culpepper	Macon
1951-1953	* Mr. Douglas Rumble	Atlanta
1953-1955	* Mr. Robert M. Barr	Columbus

1955-1957	Mrs. Polly S. Moore	Atlanta
1957-1959	* Mr. Rodney E. Jonas	Brunswick
1959-1961	* Mr. Robert Eakle	Columbus
1961-1963	Mr. Joseph M. Kirschner	Atlanta
1963	* Dr. Millard J. (Jerry) Newman (deceased November, 1963)	Athens
1963 (Dec.)	Mr. Boyd M. McKeown (Acting President)	Marietta
1964-1965	Mr. Roger C. Dancz	Athens
1965-1967	Mr. Don C. Robinson	Atlanta
1967-1969	Mr. Boyd M. McKeown	Marietta
1969-1970	* Mr. Madison D. (Reb) Short, Jr.	Decatur
1970-1971	Mr. James M. Draper	Decatur
1971-1973	Mr. J. Kimball Harriman	Athens
1973-1975	Dr. Mitchel W. Henson	Atlanta
1975-1977	Dr. William H. Robison, III	Mt. Berry
1977-1979	Mr. L. Herbert Cox	Norcross
1979-1981	Mr. Julian J. Creamer, Jr.	Jonesboro
1981-1983	Ms. Mary Frances Early	Atlanta
1983-1985	Ms. Virginia R. Oliver	Atlanta
1985-1987	Mr. Cecil C. Wilder	Jonesboro
1987-1989	Mr. James T. McRaney	Atlanta
1989-1991	Dr. James A. Braswell	Athens
1991-1993	Dr. Gwynnelle M. Spell	Marietta
1993-1995	Mrs. Arlene Witte	Atlanta

* Deceased

** Unable to obtain information

APPENDIX E

GMEA All-State Events and Conductors

Key * - First event in this category
HS - High school All-State
JHS - Junior high school All-State
MS - Middle school All-State
GEA - Georgia Education Association
MENC - Music Educators National Conference

Note: Elementary and college events are non-auditioned.

1931

April 17, GEA Convention, Macon
* HS Chorus - T. P. Giddings, Minneapolis, MN

1932

April 15, Gea Convention, Macon
HS Chorus - T. P. Giddings, Minneapolis, MN

1933

April 21, GEA Convention, Savannah
HS Chorus - Lola Stevens, Savannah, GA

1934

April 13, GEA Convention, Atlanta
HS Chorus - Lawrence G. Nilson, Atlanta, GA

1935

April 12, GEA Convention, Macon
HS Chorus - Griffith J. Jones, Cleveland, OH

1936

April 17, GEA Convention, Macon
HS Chorus - Max S. Noah, Milledgeville, GA

1937

April 15, GEA Convention, Savannah
HS Chorus - Jacob A. Evanson, Cleveland, OH

April 16, GEA Convention, Savannah
* HS Band - Arthur Williams, Oberlin, OH

1938

April 12, GMEA State Festival, Milledgeville (Unconfirmed)
JHS/HS Orchestra - Arthur L. Williams, Oberlin, OH

April 15, GEA Convention, Atlanta
 HS Chorus - Merrill C. McEwen, Bowling Green, OH

1939

No reports found for all-state events.

1940

February 9, GMEA Conference, Milledgeville
 HS Chorus - George Strickling, Cleveland Heights, OH

February 10, GMEA Conference, Milledgeville
 HS Band - William D. Revelli, Ann Arbor, MI

March 15, GEA Convention, Macon
 * HS Orchestra - Joseph E. Maddy, Ann Arbor, MI

1941 - rotational plan for GEA performance established.

February 8, GMEA Conference, Milledgeville
 HS Band - W. T. Verran, Thomasville, GA

April 11, GEA Convention, Augusta
 HS Chorus - George Strickling, Cleveland Heights, OH

1942

February 5-7, GMEA All-State Clinic, Atlanta
 HS Orchestra - Joseph E. Maddy, Ann Arbor, MI

April 24, GEA Convention, Savannah
 Plans were announced that the All-State Band would perform with Arthur L. Williams, Oberlin, OH conducting. In the Spring of 1942 GMEA began to cancel activities due to WWII. A GEA report confirmed that this event was not held.

1943

All events suspended

1944

April 14, GEA Convention, Atlanta
 HS Chorus - George Howerton

1945

All events suspended

1946

Plans were made for the All-State Band to perform at the GEA Convention, but no report was found of that event taking place.

1947

April 25, GEA Convention, Savannah
 HS Band - John Lee, Columbus, GA

1948

March 5, GEA Convention, Atlanta
 HS Orchestra - Henry Sopkin, Atlanta, GA

March 31, GMEA State Festival, Milledgeville
 * Elementary All-State Chorus

1949

March 11, GEA Convention, Macon
 HS Chorus - Harry Seitz, Detroit, MI

1950

March 24, GEA Convention, Atlanta
 HS Orchestra - No report found listing conductor

1951

March 23, GEA Convention, Atlanta
 HS Orchestra - Owen Seitz and Ben Sisk, Atlanta, GA

1952

April 4, GEA Convention, Atlanta
 HS Chorus - Lara Hoggard, Chapel Hill, NC

1953

March 6, GEA Convention, Atlanta
 HS Chorus - Arnold Hoffman, Raleigh, NC
 HS Band - D. Ernest Manning, Cleveland, OH

1954 - GMEA voted to organize all three groups.

March 18, GEA Convention, Atlanta
 HS Band - Manley Whitcomb, Tallahassee, FL

March 19, GEA Convention, Atlanta
 HS Chorus - Wiley Housewright, Tallahassee, FL
 HS Orchestra - Julian Helms, Charlotte, NC

1955 - GMEA returned to rotational plan.

March 18, GEA Convention, Atlanta
 HS Chorus - Clem Boatwright, Gainesville, FL

1956

March 15, GEA Convention, Atlanta
 HS Orchestra - Henry Sopkin, Atlanta, GA

1957

March 21, GEA Convention, Atlanta
 HS Chorus - Bruce Tolbert, Montevallo, AL
 HS Orchestra - Frank Crockett, Hattiesburg, MS

March 22, GEA Convention, Atlanta
 HS Band - Manley Whitcomb, Tallahassee, FL

1958

March 20, GEA Convention, Atlanta
 HS Band - Charles Minelli, Athens, OH

March 21, GEA Convention, Atlanta
 HS Chorus - Herman Gunter, Tallahassee, FL
 HS Orchestra - William Hoppe, Macon, GA

April 26, GMEA Instrumental All-State, Macon
 * JHS Band - Charles S. Peters, IL

1959

March 19, GEA Convention, Atlanta
 HS Band - Arthur Saam Best, Cleveland, OH

March 20, GEA Convention, Atlanta
 HS Chorus - George F. Krueger, Bloomington, IN
 HS Orchestra - John Ieule, Winston-Salem, NC

April 25, GMEA Instrumental All-State, Dublin
 JHS Band - Harold Bachman, Gainesville, FL

1960

March 17, GEA Convention, Atlanta
 HS Chorus - Jack Best, Delaware Water Gap, PA
 HS Orchestra - Joseph Maddy, Interlochen, MI

March 18, GEA Convention, Atlanta
 HS Band - Nilo Hovey, Elkhart, IN

April 30, GMEA Instrumental All-State, Dublin
 JHS Band - Fred Weber, IL

July 31-August 4, Athens
 * HS Marching Band - William Swor, Jacksonville, FL

1961

March 23, GEA Convention, Atlanta
 * First GMEA Night of Music for GEA (no speaker)
 HS Chorus - Robert Page, Philadelphia, PA
 HS Band - Lucien Cailliet, New York, NY
 HS Orchestra - Marvin Rubin, Boston, MA

Date not found, GMEA Instrumental All-State, Dublin
 JHS Band - Maurice Taylor

July 30-August 3, Athens
 HS Marching Band - Frank Piersol, Ames, IA

1962

March 23, GEA Convention, Atlanta
 HS Chorus - Elwood Keister, Gainesville, FL
 HS Band - Bernard Fitzgerald, Lexington, KY
 HS Orchestra - A. Clyde Roller, Amarillo, TX

April 14, GMEA Instrumental All-State, Dublin
 JHS Band - Otto Kraushaar, Miami, FL

July-August, Athens
 HS Marching Band - Don Marcoullier, Des Moines, IA

1963

March 22, GEA Convention, Atlanta
 HS Chorus - Warner Imig, Boulder, CO
 HS Band - Alfred Reed, Miami, FL
 HS Orchestra - Calvin Rogers, Ashland, KY

April 20, GMEA Instrumental All-State, Dublin
 JHS Band - Herb Carter, Greenville, NC
 * JHS Orchestra - Rueben Shear, Louisville, KY

August 4-8, Athens
 HS Marching Band - Billy "Rip" Reagan, Gadsden, AL

1964

March 19, GEA Convention, Atlanta
 GEA Evening of Music dedicated to memory of Dr. M. J. Newman, GMEA President from July to November, 1963.
 HS Chorus - George Gilbert, East Orange, NJ
 HS Band - Maurice McAdow, Denton, TX
 HS Orchestra - Allen H. Bone, Durham, NC

April 18, GMEA Instrumental All-State, Dublin
 JHS Band - Frank Erickson, Los Angeles, CA
 JHS Orchestra - Robert Marince, Trenton, NJ

August 2-6, Athens
 HS Marching Band - Jack Lee, Tuscon, AZ

1965

March 25, GEA Convention, Atlanta
 HS Chorus - Gene Kenney, Lubbock, TX
 HS Band - Oliver Hobbs, Tallahassee, FL
 HS Orchestra - Robert C. Marince, Trenton, NJ
 * Piano Concerto - David Northington, Macon, GA

April 3, GMEA Instrumental All-State, Dublin
 JHS Band - Charles Peters, Joliet, IL
 JHS Orchestra - J. Kimball Harriman, Athens, GA

July 31-August 5, Athens
 HS Marching Band - Bill Basden, Camden, SC

1966

March 18, GEA Convention, Atlanta
 HS Chorus - David L. Buttolph, Binghamton, NY
 HS Band - William J. Moody, Hattiesburg, MS
 HS Orchestra - John Boda, Tallahassee, FL

Date not found, GMEA Instrumental All-State, Dublin
 JHS Band (No report found)
 JHS Orchestra (No report found)
 GMEA Choral All-State, Atlanta (date not found)
 * JHS Chorus - Robert S. Lowrance, Atlanta, GA

1967

February 11, GMEA Choral All-State, Jekyll Island
 JHS Chorus - Max S. Noah, St. Simons, GA

April 1, GMEA Instrumental All-State, Dublin
 JHS Band - Butler R. Eitel, St. Paul, MN
 JHS Orchestra - Joseph M. Kirschner, Atlanta, GA

April 28, Southern Division MENC Convention, Atlanta
 Host Night Concert
 HS Chorus - George Gilbert, East Orange, NJ
 HS Band - Frederick Fennell, Miami, FL
 HS Orchestra - Norman Leyden, New York, NY
 Piano Concerto - Nancy Rudeseal, Augusta, GA

1968

February 17, GMEA Choral All-State, Jekyll Island
 JHS Chorus - Nat Frazer, Cochran, GA
 * JHS State Piano Soloists' Recital

April 6, GMEA Instrumental All-State, Dublin
 JHS Band (No report found)
 JHS Orchestra - Elizabeth Green, Ann Arbor, MI

April 15, GEA Convention, Atlanta
 HS Chorus - Tom Hilbish, Ann Arbor, MI
 HS Band - W. T. Verran, Cairo, GA
 HS Orchestra - Robert Hause, Greenville, NC

1969

January 11, GMEA Convention, Atlanta
 JHS Band (Name of conductor not found)
 JHS Orchestra (Name of conductor not found)

February 15, GMEA Choral All-State, Columbus
 JHS Chorus - Madison D. Short, Jr., Decatur, GA
 JHS State Piano Soloists' Recital

March 14, GEA Convention, Atlanta
 HS Chorus - Fioro Cantino, Bloomington, IN
 HS Band - Herbert Carter, Greenville, NC
 HS Orchestra - Joseph M. Kirschner, Atlanta
 Piano Concerto - Daniel Cheney, Augusta, GA

1970

January 16, GMEA Convention, Atlanta
 * Junior College Chorus - Nat Frazer, Cochran, GA

January 17, GMEA Convention, Atlanta
 JHS Band - Eloy Fominaya, Augusta, GA
 JHS Orchestra - John H. Corina, Athens, GA

February 14, GMEA Choral All-State, Valdosta
 JHS Chorus - Ronald Davis, Ft. Lauderdale, FL
 JHS State Piano Soloists' Recital

March 13, GEA Convention, Atlanta
 HS Chorus - E. Wayne Abercrombie, Bloomington, In
 HS Band - Al Wright, Lafayette, In
 HS Orchestra - (No report found)

1971

January 16, GMEA Convention, Atlanta
 HS Chorus - Donald Neuen, Atlanta, GA
 HS Band - John Paynter, Chicago, IL
 HS Orchestra - Vaclav Nelhybel, New York, NY
 Piano Concerto - Jeanne Thomas, College Park, GA

February 13, GMEA Choral All-State, Macon
 JHS Chorus - Joseph D. Groom, Florence, AL
 JHS State Piano Soloists' Recital

April 3, GMEA Instrumental All-State, Macon
 JHS Band - Oliver Hobbs, Tallahassee, FL
 JHS Orchestra - James Lerch, Denton, TX

1972

February 12, GMEA Choral All-State, Augusta
 JHS Chorus - H. B. Carlton, Albany, GA
 JHS State Piano Soloists' Recital

March 11, MENC National Convention, Atlanta
 * Premier of Gunther Schuller's "The Power Within Us" for
 chorus and orchestra. First work commissioned by GMEA.
 HS Chorus - James E. Dooley, Cullowhee, NC
 HS Band - William D. Revelli, Ann Arbor, MI
 HS Orchestra - Gunther Schuller, Boston, MA

April 8, GMEA Instrumental All-State, Macon
 JHS Band - Harold B. Bachman, Gainesville, FL
 (Bachman suffered a heart attack during concert and
 died two days later in a Macon hospital.)
 JHS Orchestra - Roger DiGiulian, Monroe, LA

1973

January 28, GMEA Convention, Macon
 JHS Band - Harry Begian, Champaign-Urbana, IL
 JHS Orchestra - Joe Barry Mullins, Hattiesburg, MS
 JHS Chorus - Robert Eakle, Columbus

March 17, GMEA All-State, Savannah
 HS Chorus - Robert Barr, Murray, KY

HS Band - Arnald D. Gabriel, Washington, DC
 HS Orchestra - Nicholas Harsanyi, NC
 Piano Concerto - Paul Hennessy, Augusta, GA

1974

March 15, GMEA Instrumental All-State, Savannah
 HS Band 0 Arnald D. Gabriel, Washington, DC
 HS Orchestra - Andrew Galos, Columbus, GA
 JHS Band - William Higgins, Melbourne, FL
 JHS Orchestra - Robert H. Klotman, Bloomington, IN

April 6, GMEA Choral All-State, Atlanta
 HS Chorus - Robert Shaw, Atlanta, GA
 JHS Chorus - Donald Neuen, Knoxville, TN
 * Elementary All-State Chorus - Joanna Rainey, Atlanta, GA

1975

January 18, GMEA Convention, Jekyll Island
 JHS Band - Guerry Youmans, Forest Park, GA
 JHS Orchestra - Myron Kartman, Tuscaloosa, AL

Date not found, GMEA Choral All-State, Atlanta
 HS Chorus - Donald Neuen, Knoxville, TN
 JHS Chorus - Bill Caldwell, Moultrie, GA

Date not found, GMEA Instrumental All-State, Savannah
 * HS Bands (2) - Manley Whitcomb, Tallahassee, FL
 Donald McCathren, Pittsburg, PA
 HS Orchestra - Marvin Rabin, Madison, WI
 HS Piano Concerto - Beth Stephenson, East Point, GA

1976

January 16, GMEA Convention, Atlanta
 * HS Stage Band - Thomas Ferguson, Memphis, TN
 * All-College Chorus - Gregg Smith, New York, NY

January 17, GMEA Convention, Atlanta
 JHS Band - Joseph M. Kirschner, Atlanta, GA
 JHS Orchestra - Dorothy Kunkel, Villa Park, IL

April 3, GMEA Choral All-State, Savannah
 HS Chorus - Lara Hoggard, Chapel Hill, NC
 JHS Chorus - Don L. Collins, AR
 HS Bands - Donald Hunsberger, Rochester, NY
 Joe Barry Mullins, Hattiesburg, MS

1977

January 15, GMEA Choral All-State, Macon
 HS Mixed Chorus - Don V. Moses, Iowa City, IA
 * HS Girls' Chorus - Coleen Kirk, Tallahassee, FL

January 28, GMEA Instrumental All-State, Savannah
 HS Bands - William Swor, Baton Rouge, LA
 Lloyd Tarpley, Forest Park, GA

HS Orchestra - Arnald Gabriel, Washington, DC
Piano Concerto - Laurie Bennett, Augusta, GA

April 30, Southern Division MENC Convention, Atlanta
JHS Band - Robert Waggoner, Atlanta, GA
JHS Orchestra - Robert Marince, Lawrence Township, NJ
JHS Mixed Chorus - Lawrence Eisman, New York, NY
HS Stage Band - Tom Ferguson, Memphis, TN
All-College Chorus - Charles C. Hirt, Los Angeles, CA
JHS Piano Soloists' Recital

1978

January 27, GMEA Convention, Atlanta
HS Jazz Band (Name of director not found)
All-College Chorus - Lloyd Pfautsch, Dallas, TX

January 28, GMEA Convention, Atlanta
JHS Band - James Copenhaver
JHS Orchestra - David Becker Appleton, WI
JHS Mixed Chorus - Theodore M. Pritchett, Montevallo, AL
* JHS Girls' Chorus - Ada Weaver, Decatur, GA
JHS Piano Soloists' Recital

April 29, GMEA Choral All-State, Macon
HS Mixed Chorus - Elmer Thomas, Cincinnati, OH
HS Girls' Chorus - Ann H. Jones, Athens, GA

May 5, GMEA Instrumental All-State, Savannah
HS Bands - James E. Croft, Tampa, FL
Butler Eitel, Missoula, MT
HS Orchestra - Robert Klotman, Bloomington, IN

1979

January 26, GMEA Convention, Jekyll Island
HS Jazz Ensemble - Robert H. Curnow, Los Angeles, CA
All-College Chorus - Howard S. Swann, Newport Beach, CA

January 27, GMEA Convention, Jekyll Island
* HS/JHS Piano Soloists' Recital (high school added)

February 10, GMEA Instrumental All-State, Columbus
JHS Band - Ralph Hale, Memphis, TN
JHS Orchestra - Roland McCreery, Oxford, MS

April 28, GMEA Choral All-State, Atlanta
HS Mixed Chorus - Hugh Thomas, Birmingham, AL
HS Girls' Chorus - Clayton Krehbiel, Tallahassee, FL
JHS Mixed Chorus - Lawrence Eisman, New York, NY
JHS Girls' Chorus - Phyllis J. Merritt, Pensacola, FL

May 4, GMEA Instrumental All-State, Savannah
HS Bands - Carl Bjerregaard, Tallahassee, FL
Harry Begian, Champaign-Urbana, IL

HS Orchestra - A. Clyde Roller, Austin, TX
 Piano Concerto - Vivian Ueng, Atlanta, GA

1980

February 1, Unified Arts Conference, Atlanta

* First Unified Arts Conference.

HS Jazz Ensemble - Jerry Coker

All-College Chorus - William L. Dawson, Tuskegee, AL

HS/JHS Piano Soloists' Recital

February 9, GMEA Instrumental All-State, Columbus

JHS Band - Mark S. Kelley, Bowling Green, OH

JHS Orchestra - Marilyn Kesler, Okemos, MI

March 22, GMEA Choral All-State, Atlanta

HS Mixed Chorus - Eugene Simpson, Glassboro, NJ

HS Girls' Chorus - James Bohart, Chamblee, GA

JHS Mixed Chorus - Daniel G. Risgaard, LaCrosse, WI

JHS Girls' Chorus - Peggy J. Barber, Ft. Lauderdale, FL

May 2, GMEA Instrumental All-State, Savannah

HS Bands - Alfred Reed, Miami, FL

Hal Gibson, Columbus, GA

HS Orchestra - Geoffrey Gilbert, DeLand, FL

1981

March 27, GMEA Convention, Macon

HS/JHS Piano Soloists' Recital

March 28, GMEA Convention, Macon

HS Jazz Ensemble - Neil Slater, Bridgeport, CN

All-College Chorus - Coleen Kirk, Tallahassee, FL

JHS Band - Jared Spears, Jonesboro, AR

JHS Orchestra - Dorothy Kunkel, Interlochen, MI

May 1, GMEA Instrumental All-State, Savannah

HS Bands - John H. Butler, Clemson, SC

G. Truman Welch, Troy, AL

HS Orchestra - Roger DiGiulian

Piano Concerto - Johnathan Adair, Atlanta, GA

May 9, GMEA Choral All-State, Savannah

HS Mixed Chorus - Howard S. Swann, Newport Beach, CA

HS Girls' Chorus - Morris Hayes, Eau Claire, WI

JHS Mixed Chorus - Eva Mae Struckmeyer, Oakland, CA

JHS Girls' Chorus - Daniel G. Risgaard, LaCrosse, WI

1982

January 29, GMEA Convention, Jekyll Island

HS/JHS Piano Soloists' Recital

HS Jazz Ensemble - Robert Morgan, Houston, TX

All-College Chorus - Allan Crowell, Princeton, NJ

January 30, GMEA Convention, Jekyll Island
 JHS Band - George L. Wenger, Briston, TN
 JHS Orchestra - Harry Kruger, Columbus, GA

May 1, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Robert A. Harris, Chicago, IL
 HS Girls' Chorus - James Weldon Norris, Washington, DC
 JHS Mixed Chorus - Robert H. Ellis, Henderson, KY
 JHS Girls' Chorus - Joyce Eilers, Tacoma, WA

May 7, GMEA Instrumental All-State, Savannah
 HS Bands - James E. Croft, Tallahassee, FL
 Frank B. Wickes, Baton Rouge, LA
 HS Orchestra - (Name of conductor not found)

1983

January 22, GMEA Convention, Columbus
 HS/JHS Piano Soloists' Recital
 HS Jazz Ensemble - Doug Richards, Richmond, VA
 All-College Chorus - Weston H. Noble, Decorah, IA
 JHS Band - John O'Reilly, Los Angeles, CA
 JHS Orchestra - Shirley S. Mullins, Yellow Springs, OH

May 6, GMEA Instrumental All-State, Savannah
 HS Bands - Arnard D. Gabriel, Washington, DC
 Christopher A. Izzo, IL
 HS Orchestra - Donald Portnoy, Morgantown, WV
 Piano Concerto - Johnathan Adair, Atlanta, GA

May 1, GMEA Choral All-State, Atlanta
 HS Mixed Chorus - Robert A. Harris, Chicago, IL
 HS Girls' Chorus - Mitzi D. Groom, Huntsville, AL
 * HS Male Chorus - Pierce Arant, Athens, GA
 JHS Mixed Chorus - Brazeal W. Dennard, Detroit, MI
 JHS Girls' Chorus - Gwynnelle M. Spell, Athens, GA

1984

January 27, GMEA Convention, Jekyll Island
 HS/JHS Piano Soloists' Recital
 HS Jazz Ensemble - Duffy Jackson, Valdosta, GA
 All-College Chorus - (Name of conductor not found)

January 28, GMEA Convention, Jekyll Island
 JHS Band - Bobby Adams, Tallahassee, FL
 JHS Orchestra - Rosemary Malocsay, Interlochen, MI

May 4, GMEA Instrumental All-State, Savannah
 HS Bands - James I. Nail, Hattiesburg, MS
 Raymond Young, Ruston, LA
 HS Orchestra - Glenn Block, Kansas City, MO

May 12, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Douglas R. McKuen, Tempe, AZ
 HS Girls' Chorus - Ann H. Jones, Forsyth, GA

HS Male Chorus - Robert H. Ellis, Henderson, KY
 JHS Mixed Chorus - Stephen Ortlip, Avondale Estates, GA
 JHS Girls' Chorus - Janet M. Johnson, Doraville, GA

October 26-27, State-wide Elementary Clinic, Milledgeville
 * Chorus - James A. Braswell, Athens, GA

1985

February 1, GMEA Convention, Columbus
 All-College Chorus - Elmer Thomas, Cincinnati, OH
 * All-College Band - Harry Began, Champaign-Urbana, IL
 HS Jazz Ensemble - Gene Rush, Memphis, TN

February 2, GMEA Convention, Columbus
 JHS Band - Robert Jager, Cookeville, TN
 JHS Orchestra - Gabriel Villasurda, London, ENG
 HS/JHS Piano Soloists' Recital

April 27, GMEA Choral All-State, Savannah
 HS Mixed Chorus - James M. Draper, Stone Mountain, GA
 HS Girls' Chorus - John Hamberlen, Atlanta, GA
 HS Male Chorus - Michael L. Schwartzkopf, Macon, GA
 JHS Mixed Chorus - Phyllis J. Merritt, Niceville, FL
 JHS Girls' Chorus - Janet M. Johnson, Doraville, GA

May 4, GMEA Instrumental All-State, Savannah
 HS Bands - Thomas Lee, Austin, TX
 Dan Wilcox, Morgantown, WV
 HS Orchestra - Larry Newland, New York, NY
 Piano Concerto - Alan Morrison, Decatur, GA

October 1-2, State-wide Elementary Clinic, Milledgeville
 Chorus - James A. Braswell, Athens, GA

1986

January 24, GMEA Convention, Jekyll Island
 HS/JHS Piano Soloists' Recital

January 25, GMEA Convention, Jekyll Island
 HS Jazz Ensemble - Robert H. Curnow, Los Angeles, CA
 All-College Chorus - Sandra Willetts, Nashville, TN
 All-College Band - W. Francis McBeth, Arkadelphia, AR

May 3, GMEA Instrumental All-State, Savannah
 HS Bands - John Long, Troy, AL
 Mark S. Kelly, Bowling Gree, KY
 JHS Band - Raymond Young, Ruston, LA
 HS Orchestra - Joseph S. Guinta, Waterloo, IA
 JHS Orchestra - Priscilla Howard, York, PA

May 10, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Donald L. Neuen, Rochester, NY
 HS Girls' Chorus - James Bohart, Chamblee, GA
 HS Male Chorus - Marion Williams, Forest Park, GA

JHS Mixed Chorus - Robert L. Harris, Savannah, GA
 JHS Girls' Chorus - Joyce Eilers Bacak, Tacoma, WA

November 14-15, State-wide Elementary Clinic, Macon
 Chorus - Michael Jochen, Baltimore, MD

1987

January 23, GMEA Convention, Columbus
 HS/JHS Piano Soloists' Recital

January 24, GMEA Convention, Columbus
 HS Jazz Ensemble - J. Richard Dunscomb, Lafayette, IN
 All-College Chorus - Eph Ehly, Kansas City, MO
 * All-College Band - James E. Croft, Tallahassee, FL
 * Premier of Robert Jager's "Southern Colonial Airs and Dances". First commissioned work for band.

May 2, GMEA Instrumental All-State, Savannah
 HS Bands - James K. Copenhaver, Columbia, SC
 Alan E. Beck, Washington, DC
 JHS Band - Patricia L. Garren, Ashville, NC
 HS Orchestra - James Plondke, Appleton, WI
 JHS Orchestra - Robert Ritsema, Holland, MI
 Piano Concerto - (Name of pianist not found)

May 9, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Ann H. Jones, Atlanta, GA
 HS Girls' Chorus - Rhonda Fleming, Greenville, NC
 HS Male Chorus - Pierce Arant, Athens, GA
 JHS Mixed Chorus - Lulah M. Hedgeman, Memphis, TN
 JHS Girls' Chorus - Judith N. Pritchett, Decatur, GA

November 13-14, State-wide Elementary Clinic, Macon
 * Choruses (2) - James A. Braswell, Athens, GA
 Gwynelle M. Spell, Marietta, GA

1988

January 29, GMEA Convention, Jekyll Island
 * HS/JHS/College Piano Soloists' Recital (college added)

January 30, GMEA Convention, Jekyll Island
 HS Jazz Ensemble - Neil Slater, Denton, TX
 All-College Chorus - Don V. Moses, Champaign-Urbana, IL
 All-College Band - Robert A. Winslow, Denton, TX

April 30, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Rodney Eichenberger, Los Angeles, CA
 HS Girls' Chorus - Charlene Archibeque, San Jose, CA
 HS Male Chorus - Andre Thomas, Tallahassee, FL
 JHS Mixed Chorus - Lawrence Eisman, Flushing, NY
 JHS Girls' Chorus - Mary Danker Groom, Athens, AL

May 7, GMEA Instrumental All-State, Savannah
 HS Bands - John R. Bourgeois, Washington, DC
 Edward J. Downing, Interlochen, MI
 JHS Band - James Swearingen, Columbus, OH

HS Orchestra - Robert Klotman, Bloomington, IN
 JHS Orchestra - Robert Culver, Ann Arbor, MI

November 11-12, State-wide Elementary Clinic, Warner Robins
 Chorus - Helen Kemp, Tulsa, OK

1989

January 27, GMEA Convention, Savannah
 Piano Soloists' Recital

January 28, GMEA Convention, Savannah
 HS Jazz Ensemble - Vince DeMartino, Lexington, KY
 All-College Chorus - Gary L. Ebensberger, Arlington, TX
 All-College Band - John P. Paynter, Chicago, IL

April 29, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Eph Ely, Kansas City, MO
 HS Girls' Chorus - Janice Folsom, Fayetteville, GA
 HS Male Chorus - Anton Armstrong, Grand Rapids, MI
 JHS Mixed Chorus - Michael Jothen, Baltimore, MD
 JHS Girls' Chorus - Martha Ruth Moore, Paris, TN

May 6, GMEA Instrumental All-State, Savannah
 HS Bands - Robert Foster, Lawrence, KS
 James E. Curnow, Atlanta, GA
 JHS Band - John O'Reilly, Los Angeles, CA
 HS Orchestra - Marvin J. Rabin, Madison, WI
 JHS Orchestra - Gerald R. Doan, Cincinnati, OH
 Piano Concerto - Andrew Santander, Atlanta

November 17-18, State-wide Elementary Clinic, Warner Robins
 Chorus - Stephen Ortlip, Avondale Estates, GA

1990

January 26, GMEA Convention, Savannah
 Piano Soloists' Recital
 HS Jazz Ensemble - Robert H. Curnow, Liberty Lake, WA

January 27, GMEA Convention, Savannah
 All-College Chorus - Rodney Eichenberger, Los Angeles, CA
 All-College Band - Tom Lee, Los Angeles, CA

April 28, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Ann H. Jones, Urbana, IL
 HS Girls' Chorus - Norma Raybon, New Palta, NY
 HS Male Chorus - Jefferson Johnson, Boulder, CO
 JHS Mixed Chorus - Lawrence Eisman, Flushing, NY
 JHS Girls' Chorus - Connie Jun, La Grange, IL

May 5, GMEA Instrumental All-State, Savannah
 HS Bands - James F. Keene, Champaign-Urbana, IL
 Frank B. Wickes, Baton Rouge, LA
 JHS Band - Robert Sheldon, Tallahassee, FL
 HS Orchestra - William L. Jones, Minneapolis, MN
 JHS Orchestra - E. Daniel Long, Ann Arbor, MI

November 16-17, State-wide Elementary Clinic, Warner Robins
 Chorus - Alan McClung, College Park, GA

1991

January 25, GMEA Convention, Savannah
 Piano Soloists' Recital
 HS Jazz Ensemble - Roger Pemberton, Columbia, SC

January 26, GMEA Convention, Savannah
 All-College Chorus - William Hatcher, Iowa City, IA
 All-College Band - Allan McMurray, Boulder, CO

April 27, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Jerry Jordan, Oxford, MS
 HS Girls' Chorus - Willi Becker, Republic of Germany
 HS Male Chorus - David Morrow, Atlanta, GA
 JHS Mixed Chorus - Vincent P. Lawrence, Baltimore, MD
 JHS Treble Chorus - Suzanne Shull, Atlanta, GA

May 4, GMEA Instrumental All-State, Savannah
 HS Symphonic Bands - Harry Begian, Champaign-Urbana, IL
 Larry Rachleff, Los Angeles, CA
 * HS Concert Band - Paula Crider, Austin, TX
 * MS Band - Claude W. Greever, Abingdon, VA
 HS Orchestra - Robert Culver, Ann Arbor, MI
 JHS Orchestra - Gary Wolfman, Appleton, WI
 Piano Concerto - Farah Abdi, Atlanta, GA

November 15-16, State-wide Elementary Clinic, Jonesboro
 Choruses - Sally K. Albrecht, Hilton Head, SC
 J. Scott Goble, Ann Arbor, MI

1992

January 24, GMEA Convention, Savannah
 Piano Soloists' Recital
 HS Jazz Ensemble - Miles Osland, Lexington, KY

January 25, GMEA Convention, Savannah
 All-College Chorus - Hugh Sanders, Waco, TX
 All-College Band - Jerry Junkin, Austin, TX

April 25, GMEA Choral All-State, Savannah
 HS Mixed Chorus - Rhonda Fleming, Greenville, NC
 HS Womens' Chorus - John Haberlen, Atlanta, GA
 HS Male Chorus - William Caldwell, Moultrie, GA

APPENDIX F

Synopsis of GMEA Festival Growth

- 1935 First GMEA festival events sponsored in Macon; vocal and string solos and ensembles participated.
- 1936 Entries for other instruments were added.
- 1937 First State School Music Festival held in Savannah; approximately 500 students participated. First Festival Guide (operations manual and rulebook). District Festivals began; served to qualify groups, solos, and ensembles for the State Music Festival.
- 1938 State Festival was moved to Milledgeville.
- 1943 All GMEA festivals were cancelled due to WWII.
- 1945 Some District festivals were resumed.
- 1946 The State Festival was resumed in Milledgeville.
- 1947 The first State Elementary Festival was held in Milledgeville but was not continued subsequently.
- 1951 The Instrumental State Music Festival was operated separately from other state events by the GBODA.
- 1953 Reunited GMEA State Festival hosted 9000 students.
- 1954 Due to size of the State Festival, five Regional Festivals were created; attendance was 17,000.
- 1958 Last year of Region Festivals; attendance was 16,700.
- 1959 District Festivals which had continued since 1945, became the only form of GMEA festival experience.
- 1960 First GMEA Handbook published.
- 1965 "Middle Georgia" regional festival established to accommodate travel difficulties. This activity led to the establishment of GMEA District 11 in 1975.
- 1993 Non-competitive festivals were held in both large group and solo/ensemble categories in 12 districts; total festival registration estimated at 120,000.

APPENDIX G

GMEA Leaders in Key MENC Roles

President - Southern Division of MENC

1943-1945	* Dr. Max S. Noah	Milledgeville
1949-1951	* Miss Anne Grace O'Callaghan	Atlanta
1958-1960	* Dr. Earl E. Beach	Athens
1972-1974	Mr. Don C. Robinson	Atlanta

President-Elect - Southern Division of MENC

1992-1994	Mr. James T. McRaney	Atlanta
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Second Vice-President - Southern Division of MENC

1937-1939	* Miss Jennie Belle Smith	Athens
1943-1945	* Miss Anne Grace O'Callaghan	Atlanta

Second Vice-President - MENC

1954-1956	* Miss Anne Grace O'Callaghan	Atlanta
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Candidate for President - MENC

1978	Mr. Don C. Robinson	Atlanta
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* Deceased

APPENDIX H

GMEA Affiliations

- 1922 Georgia Education Association (GEA)
- 1937 Music Educators National Association (MENC)
and Southern Conference for Music Education
- 1950s Georgia Music Teachers Association (GMTA)
- 1955 Phi Beta Mu International Bandmasters Fraternity
Zeta chapter
- 1959 American String Teachers Association (ASTA)
Georgia chapter
- 1970 Georgia Association of Educators (GAE) - formerly GEA
- 1970 National Association of Jazz Educators (NAJE)
Georgia chapter
- 1970s American Choral Directors Association (ACDA)
Georgia chapter
- 1970s National Band Association (NBA)
Georgia chapter
- 1983 Georgia Association of School Music Dealers (GASMD)
- 1985 American School Band Directors Association (NSBDA)
Georgia chapter
- 1987 National School Orchestra Association (NSOA)
Georgia chapter

APPENDIX I

Collegiate MENC Chapters in Georgia

(Reported by MENC June 8, 1993)

<u>Number</u>	<u>College/University</u>	<u>Location</u>
123	University of Georgia	Athens
220	Morris Brown College (deleted)	Atlanta
223	Berry College	Mt. Berry
282	Wesleyan College	Macon
318	Shorter College	Rome
333	Georgia State University	Atlanta
348	Georgia Southern University	Statesboro
427	Albany State College (inactive)	Albany
452	Clark College	Atlanta
453	Georgia College	Milledgeville
459	LaGrange College (deleted)	LaGrange
494	Mercer University, Atlanta (deleted)	Atlanta
582	West Georgia College	Carrollton
669	Macon Junior College (deleted)	Macon
670	Valdosta State College	Valdosta
676	North Georgia College (inactive)	Dahlonega
688	Spelman College (deleted)	Atlanta
742	Savannah State College (inactive)	Savannah
744	Tift College (deleted)	Forsyth
754	Georgia Southwestern College	Americus

761	Columbus College	Columbus
813	Armstrong State College	Savannah
836	Abraham Baldwin Agricultural College	Tifton
865	Brenau College	Gainesville
899	Mercer University	Macon
904	Covenant College (inactive)	Lookout Mountain
905	Augusta College	Augusta
910	Fort Valley State College (inactive)	Fort Valley
918	Kennesaw College	Marietta
927	Truett McConnel College (inactive)	Cleveland
937	Andrew College (inactive)	Cuthbert
944	Darton College (inactive)	Albany
961	Emmanuel College (inactive)	Franklin Springs
972	Paine College	Augusta
988	Morehouse College	Atlanta
1000	Toccoa Falls College	Toccoa Falls
1006	Agnes Scott College (inactive)	Decatur
2295	Piedmont College	Demorest

APPENDIX J

Selected GMEA Membership Statistics

Year Active	Number of Members CMENC Total	MENC Rank
1938	61	0	61	--
1942	133	--	133	--
1952	474	37	511	15th
1956	439	177	616	12th
1961	569	216	786	--
1966	--	--	1082	19th
1972	--	--	1493 ^a	--
1979	1285	263	1548	12th
1984	1505	211	1716	10th
1989	1754	207	1961	7th
1993	1816	299	2115	8th

Note. Growth statistics limited by available data.

Note. Dash indicates data was unavailable.

^aIncrease due to 1972 MENC National Conference in Atlanta.

APPENDIX K

GMEA Inservice Conferences / Conventions

November 5-6, 1937
Milledgeville 1ST "Annual Conference"
(Instrumental, Piano, and Vocal clinics)

September 29 - October 1, 1938
Milledgeville "Conference - Conductors Clinic"
Added Elementary clinic
Registration fee (\$1.00)

February 8-9, 1940
Milledgeville Mid-year to accomodate instrumentalists
All-State Band and Chorus performed

February 7-8, 1941
Milledgeville Conference and annual business meeting

November 8, 1941
Milledgeville Piano clinic separate from Conference

January 23-24, 1942
Milledgeville Thomasville High School Band performed
W. T. Verran, director

1942-43 No state conference / WWII restrictions

April 6-8, 1943
Atlanta MENC Southern Division Wartime Institute

1943-44 No state conference / WWII restrictions

October 21, 1944
Milledgeville Piano clinic

February 2-3, 1945
Milledgeville Band and Orchestra clinics

November, 1945
Milledgeville Piano Clinic

February, 1946
Milledgeville Band and Vocal clinics

November, 1946
Milledgeville Piano clinic

<u>February, 1947</u> Milledgeville	Band and Vocal clinics
<u>October, 1947</u> Milledgeville	Piano clinic
<u>November, 1947</u> Milledgeville	Vocal clinic
<u>February, 1948</u> Athens	Instrumental clinic
<u>August, 1948</u> Decatur	Piano clinic
<u>December, 1948</u> Milledgeville	Vocal clinic
<u>December, 1948</u> Athens	Instrumental clinic
<u>November, 1949</u> Atlanta	Piano clinic
<u>December, 1949</u> Milledgeville	Vocal and Elementary clinics
<u>December, 1949</u> Athens	Instrumental clinic
<u>November, 1950</u> Milledgeville	Piano, Vocal, and Elementary clinics
<u>December 8-9, 1950</u> Statesboro	Instrumental clinic
<u>November 30-December 1, 1951</u> Milledgeville	Piano, Vocal, and Elementary clinics
<u>February 8-9, 1952</u> Columbus	Instrumental clinic
<u>March 4-7, 1953</u> Atlanta	Held at same time as GEA Convention 1ST GMEA Convention Henry Grady High School
<u>March 17-20, 1954</u> Atlanta	Henry Grady High School (during GEA)
<u>March 16-19, 1955</u> Atlanta	William A. Bass High School (during GEA)
<u>March 14-17, 1956</u> Atlanta	Henry Grady High School (during GEA)

<u>March 20-23, 1957</u> Atlanta	Henry Grady High School (during GEA)
<u>March 19-22, 1958</u> Atlanta	Henry Grady High School (during GEA)
<u>March 19-21, 1959</u> Atlanta	Henry Grady High School (during GEA)
<u>March 16-18, 1960</u> Atlanta	Henry Grady High School (during GEA)
<u>1961</u> Atlanta	Henry Grady High School (during GEA)
<u>March 22-24, 1962</u> Atlanta	Emory University (during GEA)
<u>March 21-23, 1963</u> Atlanta	Emory University (during GEA)
<u>December 5-7, 1963</u> Athens	Continuing Education Center, UGA
<u>December 3-5, 1964</u> Athens	Continuing Education Center, UGA
<u>December 2-4, 1965</u> Athens	Continuing Education Center, UGA
<u>April 26-29, 1967</u> Atlanta	MENC Southern Division Convention Civic Center, Marriott Hotel, and Georgia Tech Field House All-State Senior High groups performed
<u>January 11-13, 1968</u> Atlanta	Marriott Hotel Ice storm trapped many in hotels
<u>January 9-11, 1969</u> Atlanta	American Motor Hotel Junior High All-State groups performed
<u>January 15-17, 1970</u> Atlanta	Royal Coach Inn
<u>January 14-16, 1971</u> Atlanta	Royal Coach Inn
<u>March 8-12, 1972</u> Atlanta	1ST MENC National Convention in Atlanta Civic Center and Marriott Hotel

50th Anniversary of GMEA celebrated
All-State Senior High groups performed

January 18-20, 1973
Macon Macon Hilton Motor Inn

January 17-19, 1974
Atlanta Stouffer's Atlanta Inn

January 16-18, 1975
Jekyll Island Conference Center and multiple hotels

January 15-17, 1976
Jekyll Island Conference Center and multiple hotels

April 27-30, 1977
Atlanta MENC Southern Division Convention
Civic Center and Marriott Hotel
All-State Junior High groups performed

January 26-28, 1978
Atlanta Dunfey's Royal Coach Inn
Junior College Chorus performed

January 25-27, 1979
Jekyll Island Conference Center and multiple hotels

January 31 - February 2, 1980
Atlanta 1st Unified Arts Conference
(Art, Dance, Drama, Music)
Sheraton-Biltmore Hotel

March 26-28, 1981
Macon Macon Hilton Motor Inn

January 28-30, 1982
Jekyll Island Conference Center and multiple hotels

January 20-22, 1983
Columbus Ironworks Convention Center, Columbus
College, and Hilton Hotel
Major snow storm limited attendance

January 26-28, 1984
Jekyll Island Conference Center and multiple hotels

January 30 - February 2, 1985
Columbus Ironworks Convention Center, Columbus
College, and Hilton Hotel
1ST All-College Band performance

January 23-25, 1986
Jekyll Island Conference Center and multiple hotels

- January 22-24, 1987
Columbus Ironworks Convention Center, Columbus College, and Hilton Hotel
50th Anniversary GMEA Conference
- January 28-30, 1988
Jekyll Island Conference Center and multiple hotels
50th Anniversary of Georgia Music News
1ST Distinguished Career Award
- January 26-28, 1989
Savannah Civic Center, Independent Presbyterian Church, and multiple hotels
Celebration of Sesquicentennial of Music Education in Public Schools of U. S.
1ST Administrative Leadership Award
- January 25-27, 1990
Savannah Civic Center, Independent Presbyterian Church, and multiple hotels
1ST Multi-track scheduling
1ST Music Educator of the Year Award
- January 24-26, 1991
Savannah Civic Center, Independent Presbyterian Church, and multiple hotels
- January 23-25, 1992
Savannah Civic Center, Independent Presbyterian Church, and multiple hotels
- January 27-30, 1993
Savannah GMEA/Southern Division MENC Conference
Civic Center, Independent Presbyterian Church, and multiple hotels

APPENDIX L

State Collegiate MENC Presidents

1956-1957	First year of state meetings / No officers listed	
1957-1958	Report stated that UGA student chapter president served but name could not be verified	
1958-1959	No report found	
1959-1960	Jib Brandon	Georgia Teachers' College
1960-1961	Delores Lester	LaGrange College
1961-1962	No report found	
1962-1963	No report found	
1963-1964	No report found	
1964-1965	No report found	
1965-1966	David Graves	University of Georgia
1966-1967	James Sims	Georgia State University
1967-1968	James Sims	Georgia State University
1968-1969	No report found	
1969-1970	Deborah L. Vick	Wesleyan College
1970-1971	Wayne Kirkland	Valdosta State College
1971-1972	Clifton Young	Valdosta State College
1972-1973	Ginger West	Valdosta State College
1973-1974	Janice Fulbright	University of Georgia
1974-1975	John Plunkett	University of Georgia
1975-1976	Kenneth Beard	Georgia State University
1976-1977	Jay Stuckey	University of Georgia

1977-1978	Bill Edge (resigned)	Albany State College
	Michael Anderson	Georgia State University
1978-1979	Mary E. Thompson	Wesleyan College
1979-1980	John Williams	University of Georgia
1980-1981	Stacy Barber	University of Georgia
1981-1982	Jurene Larson	Georgia State University
1982-1983	Helen Edmonson Adams	Berry College
1983-1984	Carlos Cody	Albany State College
1984-1985	Allison Tomme	Kennesaw College
1985-1986	Sheri Wyles	Columbus College
1986-1987	Beth Tolliver	Mercer University, Macon
1987-1988	Beth Tolliver	Mercer University, Macon
1988-1989	Lyn Rocker	Mercer University, Macon
1989-1990	Eddie Page	Clark University
1990-1991	Michael Brewer	University of Georgia
1991-1992	Marilyn Maynard	Clark University
1992-1993	Cory Vrieze	Berry College

APPENDIX M

GMEA Recognitions and Awards

Honorary Life Member

- 1957 Dr. Max S. Noah, Milledgeville
- 1964 Miss Anne Grace O'Callaghan, Atlanta
- 1993 Pending general ballot in fall of 1993
- Mrs. Polly S. Moore
- Mr. Boyd M. McKeown

Distinguished Music Educator

- 1961 Miss Anne Grace O'Callaghan, Atlanta

Distinguished Career Award

- 1988 Dr. Max S. Noah, Department Chairman, Women's
College of Georgia, Milledgeville (retired)
- 1989 Dr. Wendell P. Whalum, Choral Director, Morehouse
College, Atlanta (posthumous)
- 1990 Ms. Joanna Rainey, Elementary Music Coordinator,
Fulton County Schools (retired)
- 1991 Mr. Boyd M. McKeown, Music Coordinator, Cobb
County Schools (retired), and GMEA Executive
Secretary-Treasurer, Marietta
- 1992 Ms. Mary Frances Early, Music Coordinator, Atlanta
Public Schools
- 1993 Mr. Joseph M. Kirschner, Coordinator of Music
Education, Fulton County Schools (retired)

Administrative Leadership Award

- 1989 Dr. Franklin F. Lewis, Principal, North Gwinnett
High School, Gwinnett County
- 1990 Mr. Edward A. Caughran, Music Coordinator,
Savannah-Chatham County Schools
- 1991 Dr. Harry W. Trawick, Principal, Miller
Middle School, Macon
- 1992 Mrs. Diana Lynn Baird, Asst. Principal, Five
Five Forks-Trickum Middle School, Gwinnett County
- 1993 Mrs. Nancy Wells, Principal, Mundy's Mill
Middle School, Clayton County

Music Educator of the Year

- 1990 Mrs. Martha Ellen Stilwell, Elementary Music
Coordinator, Clayton County Schools
- 1991 Mr. L. Herbert Cox, Instrumental Music,
North Springs High School, Fulton County
- 1992 Mr. Richard E. Evarts, Instrumental Music,
College Park High School, Fulton County
- 1993 Mrs. Virginia Oliver-Dobbs, Instrumental Music,
Holcomb Bridge Middle School, Fulton County

APPENDIX N

GMEA Official State Magazine

Music News In the State of Georgia - Volume I (1938-1939).

Music News of Georgia - Volumes II - V (1939-1943).

No publication was issued during 1943-44.

Music News of Georgia - Volumes VI (1944-45)

Georgia Music News - Volumes VI - VII:2 (1945-1946)

The volume for 1945-46 is inadvertently numbered the same as that for 1944-45 (Volume VI).

Music News of Georgia (2 issues) - Volume VII:3-4 (1947)

Georgia Music News - Volumes VIII - present (1947 -)

APPENDIX O

Georgia Music News Leadership

<u>Year</u>	Editors, Assistant Editors and Business Managers
1938	Dr. Max S. Noah, Milledgeville - Editor
1945	Anne Grace O'Callaghan, Atlanta - Editor
	Dr. Jack Broucek, Collegeboro - Business Manager
1946	Dr. Max S. Noah, Milledgeville - Editor
1947	Dr. Ronald J. Neil, Collegeboro
1950	Mr. Jim S. Rutan, Atlanta - Editor
	Mr. Lowery Haynie, Atlanta - Business Manager
1952	Mrs. Polly S. Moore, Atlanta - Editor
	Mr. Jim S. Rutan, Atlanta - Business Manager
1955	Mr. Robert Eakle, Columbus - Managing Editor
1959	Dr. Dan Hooley, Statesboro - Editor
	(deceased during term)
	Mr. Fred Grumley, Statesboro - Assistant Editor
1962	Dr. Ronald J. Neil, Statesboro - Editor
	Dr. Jack Broucek, Statesboro - Assistant Editor
1967	Dr. Jack Broucek, Statesboto - Editor
1971	Dr. John P. Graham, Statesboro - Editor
1973	Dr. Robert W. John, Athens - Editor
1978	Dr. Mary Leglar, Athens - Editor

VITA

James T. McRaney was born in Hattiesburg, Mississippi, and graduated from Hattiesburg High School. He earned B. M. and B. S. in Education degrees from Mississippi College, and the M. A. degree from George Peabody College for Teachers. After teaching 30 years in Atlanta city and DeKalb County schools, he became Executive Secretary-Treasurer of GMEA.

In 1983, he was chosen Georgia's Teacher of the Year, and has been cited by the Governor and both houses of the Georgia Legislature for his contributions to education. His choruses performed at the 1972 MENC National Convention and 1978 ACDA Southern Division Convention, and have toured in 27 states, Canada, Europe, Brazil, and Nassau, Bahamas.

As a member of GMEA, he served as President, 1st and 2nd Vice President, and Choral Division Chair. In MENC, he is a Nationally Registered Music Educator and is President-elect (1992-94) of the MENC Southern Division. He is a member of ACDA, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia Fraternity. He is Executive Director of the Georgia Teachers of the Year Association, and is listed in Who's Who in American Education and Who's Who in the South and Southwest.

He is married to the former Willie Ruth Blailock of Kosciusko, Mississippi. They have three children -- Laura Elise, James T. (Jay), Jr., and Jeffrey Alan.