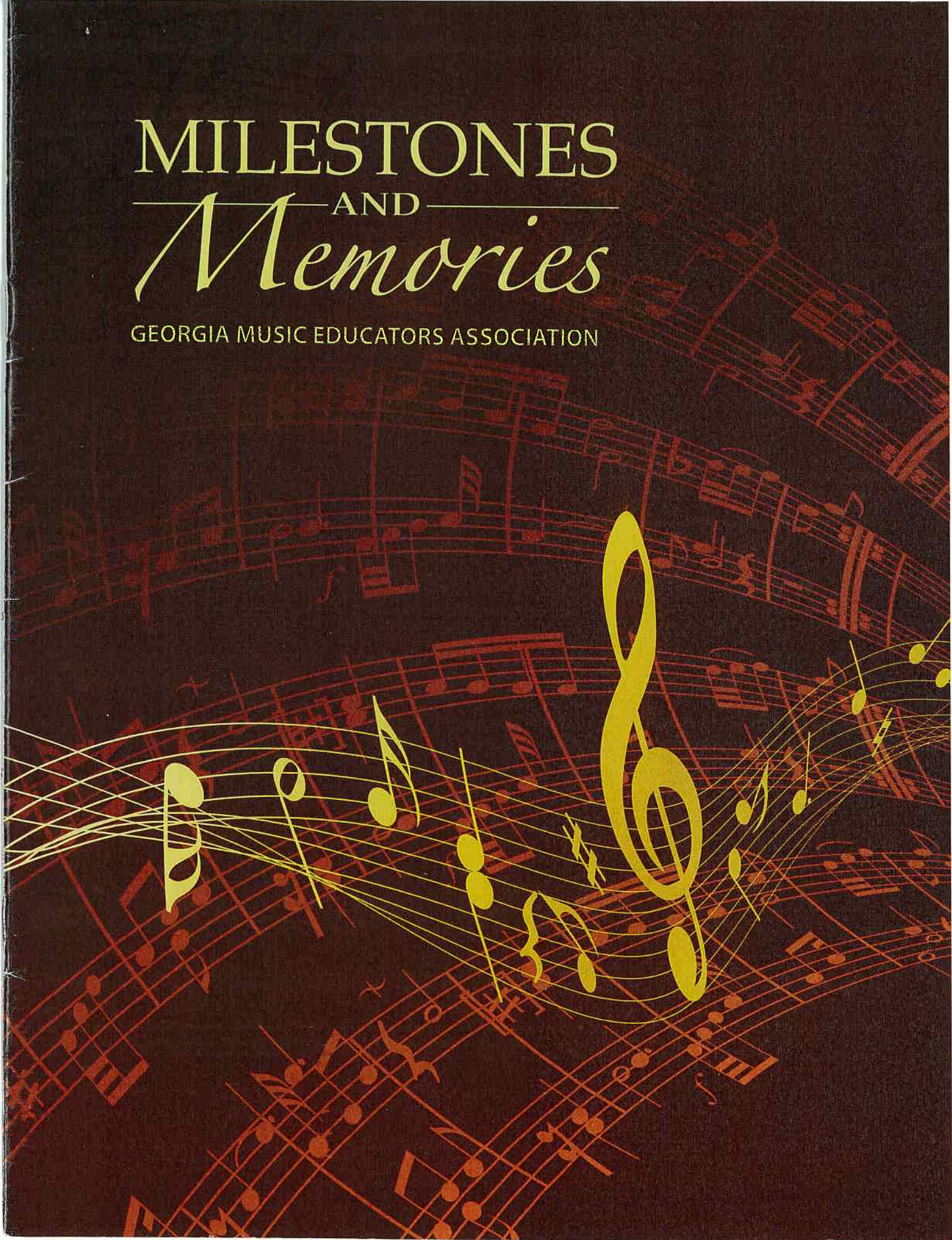


MILESTONES

— AND —
Memories

GEORGIA MUSIC EDUCATORS ASSOCIATION





GMEA Presidents

1922-1923	Jennie Belle Smith, Milledgeville
1923-1925	Kate Lee Harralson, Atlanta
1925-1927	Dorothy Halbert, Augusta
1927-1928	Henrietta Collings, Macon
1828-1930	Jennie Belle Smith, Athens
1830-1932	Edna Whitmore, Atlanta
1932-1934	Lola Stevens, Savannah
1934-1936	Mrs. W. R. Latham, Moultrie
1936-1937	Anne Grace O'Callaghan, Atlanta
1937-1938	Edna Whitmore, Atlanta
1838-1940	Walter B. Graham, Washington
1840-1941	Pinkie Craft Ware, Waycross
1941-1945	C. W. Scudder, Cordele
1945-1947	S. T. Verran, Thomasville
1947-1949	R. Owen Seitz, Atlanta
1949-1951	Leon Culpepper, Macon
2951-1953	Douglas Rumble, Atlanta
1953-1955	Robert M. Barr, Columbus
1955-1957	Polly S. Moore, Atlanta
1957-1959	Rodney E. Jonas, Brunswick
1959-1961	Robert Eakle, Columbus
1961-1963	Joseph M. Kirschner, Atlanta
1963	M. J. Newman, Athens
1963	Boyd M. McKeown, Acting President
1964-1965	Roger C. Dancz, Athens
1965-1967	Boyd M. McKeown, Marietta
1967-1969	Don C. Robinson, Atlanta
1969-1970	Madison C. Short, Decatur
1970-1971	James M. Draper, Decatur
1971-1973	J. Kimball Harriman, Athens
1073-1975	Mitchell Hanson, Atlanta
1975-1977	William H. Robinson, III, Mt. Berry
1977-1979	L. Herbert Cox, Norcross
1979-1981	Julian J. Creamer, Jonesboro
1981-1983	Mary Frances Early
1983-1985	Virginia R. Oliver, Atlanta
1985-1987	Cecil C. Wilder, Jonesboro
1987-1989	James T. McRaney, Atlanta
1989-1991	James A. Braswell, Athens
1991-1993	Gwynelle M. Spell, Marietta
1993-1995	Arlene Witte, Atlanta
1995-1997	Diane Woodard, Jonesboro
1997-1999	Elden Moates, Blue Ridge
1999-2001	Marcia Laird, Alpharetta
2001-2003	Randall Coleman, Woodstock
2003-2005	Ed Davis, Stockbridge
2005-2007	Benny Ferguson, Savannah
2007-2009	Richard Bell, Stockbridge
2009-2011	Bernadette Scruggs, Lawrenceville
2011-	Mary Land, Jasper

MILESTONES AND *Memories*

GMEA'S First Four Decades

The roots of GMEA go deep in Georgia history—back to 1867, when the Georgia Teachers Association (GTA) was formed after four unsuccessful efforts between 1823 and 1856. The number of music teachers who belonged to this organization in the late nineteenth century remains a matter of speculation; it is not even certain how many music teachers were employed in Georgia schools during this early period. Columbus engaged a music specialist in 1867, as did Atlanta in 1889; and several other systems instituted regular music classes. Presumably, at least some of these teachers were members of GTA.

By the end of World War I the number of teachers in the state had risen far enough to generate interest in an association specifically for music teachers. In 1922 the Georgia Education Association (GEA, as GTA was now known) created the Department of Public School Music. Jennie Belle Smith, a Pennsylvania native who had just arrived in Georgia to teach at the Georgia State College for Women, was elected chair. Smith is thus regarded as the first president of the organization that later evolved into GMEA. Though the Department of Public School Music held no formal statewide events for students, groups from individual schools began performing at GEA conventions as early as 1926.

In 1930 members of the GEA Department of Public School Music formed an independent association known as the Association of Public School Music Teachers (APSMT), which remained affiliated with GEA and eventually developed into GMEA. The APSMT began to take an active part in organizing student activities, including the first All-State Chorus, which performed for the state GEA convention in 1931.

The year 1935-36 began a unique period of activity in Georgia music education. In May 1936 the GEA district music chairmen met to make plans for a statewide music festival and a teachers' clinic to be held in 1937. Noah further reported that his committee established a State School Music Festival Committee for 1936-37 with Anne Grace O'Callaghan of the Atlanta school system as president and Max Noah of Georgia State College for Women as vice-president. During its second year of organization (1938), the School Music Festival Committee drafted a new constitution that officially created the present GMEA. The official name was changed to the Georgia Music Education Association, and the use of the name Department of Public School Music of the GEA ceased. The new 1938 constitution described the status of the organization as "affiliated with the Georgia Education Association and the National Music Educators Conference."

In May 1937 the Georgia organization had voted to affiliate with MENC, making Georgia one of only 10 states to have done so. Beginning in 1937-38, the *Music Educators Journal* regularly printed news about Georgia activities in a column titled "Association and Club news." A year later, in 1938, GMEA began publishing its own newsletter, the *Music News*. Max Noah was the first editor of the mimeographed publication, which later evolved into the quarterly *Georgia Music News*.

From the beginning, GMEA has been involved in efforts to make music a significant part of the school curriculum. These efforts, the first of many campaigns to protect the status of public school music in Georgia, eventually began to produce results. In 1941 the State Department of Education agreed to 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 instructor.

At the 1941 GMEA Board meeting, the band directors present engaged in a heated debate over the issue of competition in music festivals. They voted to continue the non-ranked, noncompetitive festival rating system that was in operation at the time, but the controversy was not really resolved. Pinkie Craft Ware, GMEA president in 1941, remembered that the bandmasters were "really feisty, but they were big workers in GMEA. They wanted to be." Soon afterward, the U.S. entry into World War II and the accompanying restrictions on travel made the competition issue a moot point.



Jennie Belle Smith (right) conducting a methods class



Anne Grace O'Callaghan



Max Noah

Through the Years: GMEA Headlines

1922

The Department of Public School Music is organized under the auspices of GEA. Jennie Belle Smith is appointed the first chairman.

The Southern Conference for Music Education, predecessor of the Southern Division of MENC, holds its first annual meeting in Atlanta.

1930

The GEA Department of Public School Music adopts a separate constitution and becomes the Association of Public School Music Teachers, still a part of GEA. Edna Whitmore is elected first president; Jennie Belle Smith is elected vice-president.

1931

The first All-State Chorus sings at the GEA Convention in Macon. Over 250 students from 31 systems participate. T. P. Giddings of Minneapolis, the guest conductor, addresses the Saturday morning general session of GEA on the topic of school music.

The Fort Valley State College Band, early 1950s

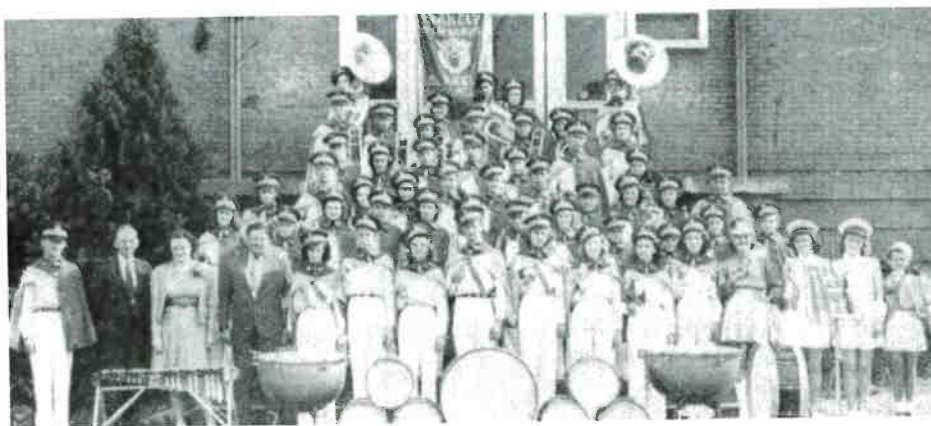


Despite the onset of World War II, state and district officers elected in 1941 were able to carry out the normal activities of the association during 1941-42, including the conference and All-State groups and festivals. However, the cancellation of the Region 8 National School Music Festival, to be held in Savannah in the spring of 1942, was a foretaste of future wartime restrictions.

As the war intensified and gasoline and food rationing were instituted, GMEA began to curtail its normal schedule of events. No statewide activities were held from 1943 to 1945. Since the membership could not meet for the normal election of officers in 1943, those elected in 1941 served until 1945.

Travel restrictions and the rationing of fuel and tires restricted music groups to local opportunities—with the result that some groups even doubled their community exposure. Across the state activities focused on support of the war effort. Student music groups held "Victory Concerts" and War Bond" and Stamp Booster" programs. In May 1943 the Thomasville band presented a concert with admission by war bond only, raising \$370,000 for the war effort.

The *Music News* served as a positive reinforcement of local efforts during the early days of the war. In the absence of meetings and statewide events, the magazine provided necessary and welcomed information and motivation to members scattered about the state. In spite of this, however, the magazine was forced to cease publication from May 1943 until September 1944.



The Blakely High School Band, 1940—Guyton McLendon, Director

A more serious threat to music education during the war was the shortage of qualified music teachers. Although all 10 GMEA districts had planned to reinstitute festivals in 1944-45, several were unable to do so because too many schools were without music teachers. Even schools with well-established music programs sometimes could not fill positions because of the teacher shortage.

In 1945 with the end of the war alleviating the shortage of qualified musicians entering teaching, GMEA passed a resolution calling on the State Board to require two courses in music for elementary classroom certification. The association also continued to urge that the State Board require all music teachers to be certified. The goal was to persuade the state to "recognize the music teachers by honoring their certificates and placing them on the state roll" (*GMN*, 10[2].1).

The decade of the 1950s opened with a serious threat to the organization's unity. By 1950, a splinter association for instrumental directors had developed within GMEA, creating the only serious division in the association's history. The apparent reason for the separatist movement was the old dissension over the issue of competitive versus noncompetitive festivals. The effect of this splinter organization, which eventually adopted the name Georgia Band and Orchestra Directors Association (GBODA), is clearly evident in festival

participation figures for the early 1950s. The 1950 GMEA State Festival in Milledgeville, held before the split, reported approximately 6,000 students; in 1952, with the instrumental students participating in a separate festival, the GMEA vocal/piano festivals attracted fewer than 3,000. According to Earl Beach, chair of music education at the University of Georgia in the early 1950s, the situation was "delicate."

Interest in the separatist movement apparently began to wane in 1953, when Robert Barr, the president of GBODA, was elected president of GMEA. Barr called for "concerted cooperation" within GMEA. During the 1954-55 fiscal year, the balance of the GBODA funds was apparently returned to the GMEA treasury, and there is no further record of the splinter group.

The year 1953 was a banner year for the state conference. A unified meeting of all divisions, identified as the first GMEA state convention, was held in Atlanta in March, concurrently with the GEA convention. One hundred forty-six music educators and 10 collegiate members met at Henry Grady High School. The *Georgia Music News* (13[2], 6) proclaimed the convention "the greatest endeavor G.M.E.A. has ever undertaken." The theme of the meeting was "Music in Georgia Education," and the MENC national president, Ralph Rush, was the keynote speaker.

The end of the war eased the shortage of music teachers at the high school level, particularly for band. In the elementary schools, however, the prevailing philosophy had not changed since the 1930s: the responsibility for teaching music rested mainly with the classroom teacher, and the practice of hiring elementary music specialists was not widespread in the state. Thus, the number of public school music specialists actually declined, even in a period of increasing school enrollments. Nevertheless, the 1950s were not stagnant for music education in Georgia. Particularly encouraging were several developments at the State Department of Education. During this decade, for example, certification in music finally attained a status equal to that of other areas.

Throughout the 1950s GMEA did not admit black music educators, even though many black teachers were members of MENC and a portion of their MENC dues was remitted to the GMEA treasury for state use. Even without GMEA support, however, black music educators were active in improving standards for their students through clinic and festival participation. For example, by 1959 the annual Fort Valley Band Festival, organized by George Adams, employed nationally known clinicians and attracted more than 100 bands.

In the mid-1950s black music educators formed the Band and Orchestra Directors Association of Georgia (BODAG), which served black educators in much the same manner as GMEA served whites. In 1954, BODAG elected its first president, Kenneth Days of Howard High School. Although the two organizations remained separate for some time, several cooperative efforts were instituted.

In 1958 the State Department of Education created the position of state music consultant. Frank M. Crockett, a college instructor from Mississippi with experience directing youth orchestras, was chosen to fill the position. Immediately after the appointment, the state music consultant was added to the GMEA board. In September 1958 Crockett began to write a regular column for the *Georgia Music News*, which ensured communication between the State Department and GMEA members.

Thus GMEA moved into its fifth decade with a new sense of unity and purpose. This unity proved crucial in the decade to come, when changing community values, declining education resources, and "back-to-basics" education reforms tested the organization in way it had never been tested before.



Southern Division Leadership and Planning Conference, 1950

1935

Max Noah is appointed chairman of the Music Department at Georgia State College for Women, Milledgeville.

The first district meetings for music teachers are held.

1937

Anne Grace O'Callaghan organizes the In and About Atlanta High School Orchestra.

The first state music festival is held in Savannah, with over fifty groups and approximately 1,000 students participating.

The first All-State Band performs in Savannah.

Georgia Southern College for Women hosts the first annual Conference for Music Teachers.

1938

The Association of Public School Music Teachers becomes the Georgia Music Educators Association and affiliates with MENC. Walter Graham is elected president of the association.

The first district music festivals are held. Max Noah edits the first issue of *Music News*, a mimeographed newsletter that evolves into *GMN*.

GMEA establishes the first Piano Division in the country; the Southern Conference for Music Education and then MENC follow suit.

Elementary music festivals are added to GMEA activities.

The first All-State Orchestra performs.

Memories

Pinkie Craft Ware

The effect World War II had on the progress of music education across the country and in the state of Georgia was significant. Ironically, its effect on music programs was both negative and positive. On the positive side, the pressing need to express patriotism and boost community spirit created a new and important place for music in American life. Music became a means to encourage good citizenship and promote the war effort. The opportunities for musical organizations to make appearances increased: patriotic parades, war bond drives, entertainment of hospitalized veterans. Negatively, because of teacher shortages, shrinking funds, and scarcity of materials to make instruments, many music programs were barely able to maintain their existence.

During the war years, I taught music in both north and south Georgia. I taught instrumental music at Waycross High School for 1939 to 1941 and at Douglas High School from 1941 to 1942. After that, because of my mother's illness, I returned to north Georgia



1939

The GMEA Board approves a resolution asking the state superintendent of schools to appoint a state music supervisor. The State Department takes no action.

1942

GMEA activities are postponed until the end of the war.

1943

The Southern Music Educators Conference meets in Atlanta. The In and About Atlanta High School Orchestra performs for the conference.

Many school music departments (among them Cordele, Albany, Thomasville, Savannah, Milledgeville, and Atlanta) put on Victory Bond Drives with bands, glee clubs, and small ensembles as part of the program.

Publication of the *Music News of Georgia* is suspended for the 1943-44 school year because of lack of funds.

Max Noah is elected president of Southern Division MENC.

1944

GMEA resumes activities suspended because of the war.

The Atlanta Youth Symphony, formerly the In and About Atlanta High School Orchestra, presents its first season of concerts.

The All-State Chorus performs for the GEA meeting in Atlanta. Georgia Howerton of Northwestern University conducts.

1946

The first student chapter of GMEA is organized at Georgia State College for Women.

The Atlanta Youth Symphony engages professional first-chair players, thus taking the first step toward becoming the Atlanta Symphony Orchestra.

and taught band, glee club, and general music in the Gainesville city schools until 1945, when I moved to Toccoa High School to teach instrumental music. I served as president of GMEA in 1941-42, and we had some difficult times.

Instruments were in short supply because of the scarcity of metal. We had to beg for instruments and use old uniforms. We had to forego our festival during the war because we didn't have gas to get there or instruments or uniforms to show off. Budgets were really tight, but we performed every week for bond rallies and things like that. I walked those streets of Gainesville many times while the band marched in parades.

Once right after the war, we marched in a Christmas parade in tiny Westminster, SC. We marched around the square, and at the end of the parade I asked the officials if I should dismiss the band, they said, "No, we never get to see a band." So we marched them back around the square again!

It was a very trying time, but we found ways to survive the hardships. When I taught in Gainesville, we lived in the foothills of the mountains. At lunchtime I would get in my car and drive over to the airport, where you could see the ridge. I would stand and look at the ridge and quote the 121st Psalm: "I will lift up my eyes unto the hills from which cometh my help." That gave me the courage to go back to school and face all the things I had to face.

All of this was not without some humor. One day a fight broke out during a ball game between Toccoa and Gainesville High Schools. We had to play the "Star-Spangled Banner" to get everyone to stand up and stop fighting. In those days, patriotism came first!

Pinkie Ware (deceased) retired from a career as an instrumental music teacher in Georgia public schools. During her career she served as president of GMEA and as the first music supervisor of Stephens County. After her retirement, she was personnel manager of the Toccoa Symphony, which she founded.

Guyton McLendon

I began teaching in my hometown, Blakely, in 1939. My first salary was in the form of fees paid by the band members. There were no "supplements" in those days, and my income amounted to less than \$100 a month. Starting in 1942, participation increased and therefore so did my salary. I received my first salary from public funds, without fees, in 1950.

When I started teaching, band directors had little to no preparation. This condition soon improved; however, as the University of Georgia and the college at Statesboro began offering degrees, though with very limited staffing. Individual instruments were usually taught by upperclassmen. I was an established band director before taking any music courses. I finished my B.S. degree in music education in 1954 while I was band director at Statesboro.

When I began there was nothing like the number of bands we have now. There were bands in Atlanta and ROTC bands (big and loud!) in places like Macon and Savannah. There were bands in Moultrie, Albany, Thomasville, Washington—I'm sure there were others too. I do know that during the 1940s and even in the 1950s, the state festival hosted far fewer entries than any of our districts today.

There were reasons for that. During the forties, my school was unable to provide any money for instruments or music. We sponsored a few fundraising projects. We usually charged for our concerts and, being the only band in the community, we usually had good crowds. Also, these were the war years, so no new instruments were being made. Most of the instruments were "hand-me-downs."

The students received no credit for band when I first began to teach; later they earned a half unit. There were no recruiting programs as such. If a student wished to become a part of the instrumental program and if we could not arrange for him to fit in a class, he was taught after school hours. I taught mixed classes during study hall or physical education class. I would meet each class once a week according to the student's schedule. When I went to Waycross in 1941, the principal informed me I would not have a band after football season because the band members would not come to rehearsal. Although we rehearsed on the stage and had no heat in the winter, we were able to re-educate the principal and the students. I even taught band classes during the summer.

We played overtures and transcriptions, standard marches, and certain compositions written particularly for festival performances. Jazz was frowned on in my school. Pop-type music was discouraged, because it was considered commercial as well as cheap—not educational. We managed to sneak in more and more as time went on.



GMEA began to be an influence around 1940. Max Noah, among others was responsible for this influence. We participated in GMEA activities, but the war brought an end to the festivals—no new instruments and limited travel.

But the war helped us in some ways because of all the local patriotic occasions. There was always a street parade to play for, and of course we marched at football games. Being the only band for miles around, we were called on for many community appearances.

Looking back, it was 36 exciting and fulfilling years. My most unusual experience was having 45 members in the All-State Band; this was in Savannah, I believe, in 1946. Over the years I was fortunate to have many talented pupils.

Music educators should continue striving to reach as many young people through music as possible. For my first 14 years music was considered to be a frill by many administrators. Now, for the most part, bands have a schedule, participate in the budget, and have decent facilities. However, school bands today may not be as involved in the community as in the forties. We should take every opportunity to tell our story to the community and school leaders.

Guyton McLendon (deceased) retired after a 36-year career as a band director in Georgia. He was a charter member of the Phi Beta Mu Georgia Bandmasters Hall of Fame.

Frank Crockett

I was employed as the first state music consultant on September 2, 1958. The job had been approved the previous spring at the State Board of Education meeting, which I understand took place at Rock Eagle—the same place the GMEA Board frequently met with the Georgia Education Association. GMEA had a great deal to do with the creation of the music consultant job. So did Earl Beach, who was a pioneer in music education at the University of Georgia. There was indeed hardly a man in the state Earl hadn't shaken hands with and said, "Music is important." So this was a happy situation to come to. I served on the GMEA board from the time I started my work in 1958 until my retirement in 1986, and I always thought of my job as being very much connected with GMEA.

During the first three or four years of my work, the State Department of Education continued to co-sponsor and pay expenses for GMEA members to assist in music education workshops. In those days both GMEA and I were promoting music in every way we could. We thought we were pretty successful, but there were some funny moments.

One day after I had worked for the State Department for about four years, the famous pioneer Max Noah, who had done a great deal for music in the state, came up to me one day and said, "Frank, when are you going to start helping us?"

Another time I stopped by a school system in rural south Georgia. I went by to see the band director, who was brand new. As I extended my hand he said, "I'm the new band director from another state," and I said, "I'm the music consultant." "Well," he replied, "I heard of you guys, but I ain't never seen one before!"

Never to be forgotten was the time I was doing an elementary workshop in a little school with about 35 teachers attending. Thirty-four of them were just having a great time and taking part in all these things I was doing. But there was one teacher sitting in the back corner shelling peas. Finally I just sort of "accidentally" made a comment, "I guess that person is waiting for the bus or something." They said, "No, that's the teacher of the gifted." The next year when I went back I asked, "Is it O.K.?" And they said, "Yes it's O.K., she transferred!" I didn't know if they were going to let me in there again or not!

Just when I thought I was becoming well known in the state, I gave a workshop and when I had finished they said, "Thank you, Mr. Cricket!" And another time they said, "Thank you, Mr. Crockett. We appreciate the American Book Company sending you down!"

There were many bright spots in those first few years. One of our especially successful endeavors to promote music occurred in 1962. With great effort and several postponements, we had arranged for the Atlanta Symphony to give a concert honoring the Georgia General Assembly. The concert was finally given during the legislative session and was performed in the Methodist church across the street. We gave tickets to the legislators, and it was very successful. That was the beginning of what has become a fine association between the state and the Atlanta Symphony. We're proud of that.

Frank Crockett (deceased) was music consultant and subsequently coordinator for the arts and humanities for the State Department of Education from 1958 to 1986. After retirement, he lived in Atlanta, where he served as president of the Atlanta Music Club and continued to coach string quartets.



GMEA Convention, Grady High School, 1953

1948

GMEA member Anne Grace O'Callaghan is elected chairman of the National Vocal Association.

1949

Anne Grace O'Callaghan is elected president of the Southern Division MENC.

The first annual Georgia High School Music Festival is co-sponsored by GMEA and the University of Georgia.

1952

The Russell High School Boys' Chorus sings at the MENC Convention in Philadelphia.

1953

GMEA holds the first In-Service Conference at Henry Grady High School in Atlanta.

Nine thousand students participate in the State Music Festival. GMEA organizes five regional festivals to take the place of the state festival.

GMEA member Anne Grace O'Callaghan is elected vice-president of MENC.

1958

Frank Crockett is appointed first state music consultant.

1959

Twenty-five thousand students are enrolled in music classes in Georgia.

1960

The State Board of Education passes a rule allowing music teachers to be included in the six-year program for merit pay increases.

GMEA begins to award certificates for superior and excellent ratings at festival.

The first Georgia All-State Marching Band is held at the University of Georgia; William F. Swor is clinician.

1961

An elementary music curriculum guide is written for Georgia public schools.

The state committee on junior high curriculum endorses the Conant Report: "All students in grades seven and eight shall receive music instruction in the schools."

Since 1959, music enrollment has doubled to fifty thousand.

GMEA ranks thirteenth in MENC in number of members.

1962

The first annual Georgia High School Music Workshop is sponsored jointly by GMEA and the University of Georgia.

Alfred D. Wyatt

At the end of World War II, thousands of musicians returned home from service and enrolled in college with the help of the GI Bill. Among those who took advantage of the opportunity to continue their education were African-American veterans, many of whom entered the teaching profession as music educators. The increased availability of qualified music teachers resulted in a period of vigorous growth in instrumental programs in Georgia's black high schools.

A principal figure in this growth was George Adams, band director at Fort Valley State College and Fort Valley High School. In 1948 Adams organized the Fort Valley State Band Clinic, which had a major impact on the development of instrumental music among African-Americans in Georgia. The one-day clinic eventually expanded to two days to accommodate the more than 100 bands that attended.

During the period immediately after the war, African-American bands in Georgia were controlled by the Georgia Interscholastic Association (GIA), the black counterpart of the Georgia High School Association. GIA's major concern was athletics, and therefore band festivals were organized by the GIA's athletic classifications: AA, A, B, or C. Schools were assigned to a class on the basis of school size; trophies or plaques were given to the first-, second-, and third-place winners in each class.

By the early 1950s we felt that festivals and other events should be organized in line with the practices of MENC, to which many black music educators belonged. There was also a perceived need to bring structure to the rapid postwar growth of music programs in African-American schools. For these reasons, black band directors decided to form their own professional association.

In 1954, the late Kenneth Days, band director at David T. Howard High School in Atlanta, was elected the first president of the new association. Days was succeeded by Borah Wayne Walton, Jr., of Turner High School, also in Atlanta. During Walton's term the association expanded to include the growing number of orchestra programs in the state, and the name was officially changed to the Band and Orchestra Directors Association of Georgia (BODAG). I was elected the third president of BODAG; at the time I was band director at L. J. Price High School in Atlanta. My successor was Timothy K. Adams of Cousins High School in Covington, who remained in office until the integration of schools in Georgia.

Through the organized efforts of BODAG members, GIA's control of festivals and events was relaxed, and a number of changes were made. BODAG members developed guidelines that they felt were more suitable for the growth and well-being of the organization and the students involved. One of the most important changes resulting from our efforts was the move from contest rankings to festival-style ratings, in line with MENC practices.

The early state and district festivals were one-day events and either began or ended with a parade. The state festival soon grew so large that it was difficult to fit the number of bands that wanted to participate into a one-day schedule. GIA therefore mandated that only bands that had earned a rating of superior or excellent at district festival could participate at the state level. This ruling had merits, but it created problems for the Atlanta schools that were allowed to attend only one out-of-city festival per year. Festival fees were paid to GIA, but GODAG was able to supplement adjudicators' honoraria.

In the early 1960s, with the merger of GIA and GHSA as part of the integration of public schools, BODAG ceased to function. Its responsibilities were assumed by GMEA, of which former BODAG members were now a part.

Although BODAG existed for less than a decade, it grasped the gavel of leadership at a critical time in the history of music in Georgia's African-American schools. Among its many accomplishments were the change from a competitive, quasi-athletic orientation to a festival format, and the introduction of nationally recognized practices, including the use of quality music at graded levels and sightreading as a standard part of the festival rating process.

Alfred Wyatt retired from the Atlanta School system after 40 years of service. He was also band director and instrumental instructor at Clark Atlanta University. He held offices in multicultural awareness at the national, state, and local levels.



MILESTONES

AND Memories

The Middle Years: Three Decades of Challenge and Change

By the 1960s, GMEA had emerged from its formative period, its unity strengthened in spite of—or perhaps because of—the internal dissonance and external challenges of the 1950s. The 1960s was a decade of great progress and rapid change for both GMEA and music education in Georgia. The organization's growing sense of maturity was nurtured by two distinct developments: professional advances made possible by closer links with the State Department of Education and GMEA's role in the integration of public school music activities.

With the addition of the state music consultant to the State Department in 1958, existing curriculum offerings were brought into focus. Under the leadership of Frank Crockett, GMEA members served on the writing committee for *Pathways of Music*, an official State Department course guide for grades K-8, which was published in 1962. The GMEA Elementary Division chairman promptly began encouraging members to see that the new guide was put to good use in the schools. This was characteristic of the new symbiotic relationship that was developing between the State Department and GMEA.



Margaret Swain with Governor's Honors Program piano majors

In 1967 the State Board of Education adopted an evaluation instrument prescribing (1) music instruction for every elementary child; (b) junior high opportunities for instruction including band, orchestra, and chorus, plus exploratory courses; and (c) the offering of at least one music course in senior high each year. This official directive solidified the position of music in the curriculum of Georgia schools. Without doubt, the most controversial issue in Georgia education in the 1960s was integration, a constitutional

mandate that many school systems and professional organizations refused to comply with until the very end of the decade. For example, the all-white Georgia Education Association (GEA) did not join with the black Georgia Teachers Education Association until 1970. In contrast, GMEA and its counterpart for black professionals, BODAG, quietly ceased to maintain separate operations in the 1961-62 school year. There is no record of any official vote to accomplish the merger, though it was undoubtedly facilitated by the fact that many former BODAG members already belonged to MENC. According to Alfred Wyatt, a former president of BODAG, the transition was accomplished without much fanfare, "with as smooth a flow as we could possibly expect." The impetus for the merger of GMEA and BODAG was the integration of the Atlanta City School system in 1961. Since GMEA festivals were not under the auspices of the segregated GEA, desegregated groups from Atlanta participated in district activities beginning in the 1961-62 school year. This procedure was accomplished with "no fuss," according to Margaret Swain. The All-State events that had been sponsored by GMEA since the 1930s could not be integrated so simply, however, because they had traditionally been associated with the annual convention of the all-white GEA. Rather than openly confronting the GEA, GMEA accomplished student integration of All-State events quietly. At the request

1963

Dr. Alex Zimmerman, MENC president, addresses the GMEA general session in Athens, December 6. This marks the first official visit of an MENC president to Georgia.

The first GMEA Handbook is published.

1964

Fulton County is one of 10 school systems selected nationally to participate in a composer-in residence program sponsored by the Ford Foundation as part of the Contemporary Music Project.

Seventy-six music students are chosen for the first Governor's Honors Program.

1965

A new television music series for grades four and five, "Do-Re-Mi," is taught by Barbara Rustin, newly appointed music television teacher for the State Department of Education. The department also repeats a series for primary and upper elementary grades.

A high school student is selected for the first time to perform a piano concerto with the All-State Orchestra.

1966

GMEA is incorporated.

The State Department television network produces a series of four half-hour television workshops for elementary music teachers, called "Pathways to Discovering Music." The clinician is Charles Leonhard of the University of Illinois. "Pathways," distributed to more than 100 educational television stations, is the first series produced by the Georgia Television network to be included in the National Educational Television library.

The State Department appoints a second music consultant, John B. Lawhorn.

The first Junior High All-State Chorus performs.



Georgia Women's College Student MENC group, 1962

1967

The Georgia High School Association eliminates a rule requiring music students who participate in GMEA festivals to meet the same eligibility requirements as athletes participating in interscholastic sports.

The Southern Division meets in Atlanta.

1968

A new look for GMN: covers are to be designed by University of Georgia graphic arts students, and the magazine changes to offset printing.

The GMEA College Division is organized.

1969

Clinch County Title II Project in music planning is approved.

Elementary String Players' All-State is organized.

of GMEA, GEA scheduled a Night of Music at which the integrated All-State Band, Orchestra, and Chorus performed for an audience of 2,200. This was the first time the groups had not shared a session with one or more GEA speakers. In some areas of the state, attempts to integrate music activities were not entirely successful at first. In 1963, for example, District I held festivals in two locations "to satisfy all parties concerned with the integration issue in Chatham County" (GMN, 24[3], 22).

Nevertheless, GMEA has been a leader in the Georgia education establishment in becoming a truly multicultural professional association. In 1972, GMEA members approved the following constitutional amendment, which is the only written statement indicating the association's position on matters of race: "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 position to assure the minority races an opportunity to serve." In the ensuing years, numerous leadership roles have been filled by African-American GMEA members. In 1981 Mary Frances Early became the first African-American to serve as GMEA president (1981-1983).

Throughout these eventful years, the GMEA membership continued to grow, and the complexity of the organization increased accordingly. In 1960 GMEA established its first office operation in Statesboro, with an addressograph machine and a coordinating secretary, Jack Broucek, who was responsible for the membership. Broucek was paid a part-time salary for his work as coordinating secretary. The association was incorporated in 1965, primarily to ensure that officers could not legally be held personally liable in lieu of the organization.

Although GMEA membership reached 1,000 in the early 1960s, the demand for music teachers exceeded the supply throughout the decade. In 1963 GMEA reorganized its Teacher Education committee, with the primary purpose of recruiting music teachers. However, in 1967 State Music Consultant Frank Crockett reported a continuing shortage of qualified music teachers.

As the 13th largest MENC state affiliate, GMEA played a larger role in regional and national activities. GMEA canceled its annual conference in 1966-67 to cooperate with the Atlanta school system in hosting the Southern Division MENC convention in April. President Boyd McKeown predicted in the *Georgia Music News* (27, [4], 20) that this conference would have the "largest group of music educators and the largest display of music education equipment ever assembled in the South."

In the mid-1960s the number of members attending the convention exceeded the capacity of the facilities of the various college campuses that had hosted the meetings previously. Beginning in 1968, GMEA chose the month of January for the annual In-Service Conference and returned the meeting to Atlanta. Since then the conference has been held in hotels and convention centers in Atlanta, Macon, Columbus, Jekyll Island, and Savannah; the January date has remained constant.



Clinician Grace Nash demonstrates a teaching method to develop the personality of children, 1969

By the beginning of the next decade, the association had outgrown its old support structure, which consisted of one paid part-time coordinator, assisted by volunteer workers. In 1971 the more comprehensive position of administrative assistant was authorized by the Board of Directors, and in 1972 Margaret Swain, a retired GMEA member, was employed to fill the position. During the 1970s Swain and Edna Crusselle, who had been named treasurer after Maggie Jenkins' retirement in 1967 carried on the business operations of the association from their homes. The first central office was not opened until 1979 in Conley; the following year central operations moved to Atlanta, where the office acquired a salaried staff of two. Both Swain and Crusselle retired in 1980.

In 1972 Georgia acquired new prominence when MENC held its national convention in Atlanta. As with the Southern Division convention in 1967, GMEA cooperated with the convention's cohorts, the Atlanta area school systems. For the national convention GMEA commissioned a composition by Gunther Schuller, which was premiered by the All-State Orchestra and Chorus with the composer conducting. This was the first time GMEA had commissioned a work.

For GMEA the 1980s were a time of political activism, fueled by concerns about the fate of the arts in the back-to-basics, no-frills climate. Efforts to ensure a place for music in the high school curriculum culminated when the State Board of Education strengthened graduation requirements to 21 units, including a full unit in fine arts, computer technology, or vocational education. However, the stiffer graduation requirements, which left room for fewer elective courses, made it more difficult for students to enroll in a sequential music program throughout high school and thus contributed to a decline in overall music enrollments.

The same Quality Basic Education Act that resulted in lower enrollments in high school strengthened elementary music programs. As Frank Crockett reported, "Music study is approved as a regular part of the subject matter which must be taught to every child, K-4, and music must be available to all students in the middle years" (GMN, 46[4], 31). Overall, a survey of metropolitan school districts showed a decrease in music enrollments, some loss of music teaching positions, and an increase in the number of music teachers who were teaching courses out of field.

In 1984, when the Education Review Commission proposed to limit the amount of time for teaching music in middle schools, the GMEA leadership called on members to generate a "public relations blitz" directed toward the State Board of Education. The membership responded overwhelmingly, soliciting support from booster clubs, music dealers, the GAE, and the Professional Association of Georgia Educators. The success of the effort was confirmed in January 1985, when Governor Joe Frank Harris decided to recommend that music and physical education be exempted from the 110-hour exploratory course limitation.

One of the major concerns of the late 1980s was the State Board's controversial "No Pass/No Participate" policy, which restricted participation in any extracurricular activity to students not meeting certain academic standards. As originally worded, this policy prevented non-eligible students from participating in festivals and concerts as well as competitive events and football halftime shows. GMEA leaders joined other education groups in protesting the policy, and in 1992 the board revised the policy to allow all students to participate in noncompetitive activities.

In spite of the difficulties encountered in the 1980s, GMEA membership has doubled in the past 30 years, from 1,100 in 1963 to 2,200 at present. Collegiate membership, an indicator of the future health of the association, is also up, and the organization has proven its ability to change with the times.

William H. Robison III, president of GMEA from 1975 to 1977, commented, "The biggest thing has been to watch the growth of the organization. Everything is so much larger and, we hope, better. [GMEA] has become a great deal more efficient and business-like." Robison, who served a long continuous term on the Board of Directors, summarized his thoughts about GMEA in these words: "If it doesn't work, we'll change it and keep moving ahead! This is quite a vital organization."

UGA honors Mary Frances Early, GMEA past president (1981-83), first African-American alumna.



GMEA member Sally Monsour with (L-R) Allen P. Britton, Charles Fowler, Max Kaplan, and Wiley Housewright at the Symposium on Music in American Schools, commemorating the 50th anniversary of introduction of music into Boston schools (1988).

1970

63,544 students are enrolled in music classes.

First Junior College All-State Chorus performs.

The Georgia chapter of NAJE is chartered.

1971

Georgia is the first state to hold a music public relations workshop.

Babb Junior High School Band plays "The Toy Symphony" at the Southern Division MENC convention with GMEA officials as soloists.



1972

The MENC National Convention is held in Atlanta.

GMEA commissions a composition, "The Power Within Us" by Gunther Schuller, to be performed at the MENC Convention.

GMEA member Don Robinson begins his term as president of the Southern Division of MENC.

1974

Almost three-fourths of middle schools offer some type of formal music training—mostly band.

1975

The APEG (Adequate Program for Education in Georgia) Law, which goes into effect this year, allots music specialists to Georgia systems on the basis of one specialist per fifteen instructional units in grades one through seven.

Don Robinson is chair of the MENC Bicentennial Committee and a candidate for president-elect of MENC.

Two equal Senior High All-State Bands are created.

1975-76 is the first school year in which Georgia operates under the law requiring certified music teachers in elementary schools.

1976

MENC Bicentennial Committee for Historical Landmark Plaques announces that Georgia will receive plaques honoring Lowell Mason, Sidney Lanier, "Ma" Rainey, Hall Johnson, Willis James, Walliford Reigger, and "Blind Tom" Bethune.

The first Senior High All-State Stage Band is organized.

The first All-College Chorus performs at the GMEA In-Service Conference.

Georgia is the first state to develop a standardized music achievement test based on the state elementary music curriculum guide.

Memories

William H. Robison

I have many memories, ranging from very pleasant to anxious to panic-stricken, from my 35 years of GMEA membership. If time and space permitted, this would be a very long piece. Under the circumstances, the following memories and musings are offered as a memorabilia addendum to the summary of GMEA's history.

The 1993-94 GMEA Board of Directors met in Macon on September 11 for the annual fall planning session. Members were comfortably housed, provided with a spacious, air-conditioned meeting room, and treated to a delicious buffet luncheon. "So what?" you say. Big deal!

Those who were present at GMEA board meetings 20 years ago, and earlier, recall the Georgia Education Association (now GAE) affiliate meetings at Rock Eagle near Eatonton. Rock Eagle was and is a nice place to visit for a day if you bring your own picnic basket. But a two-day series of board meetings was another adventure. Sleeping accommodations consisted of an upper or lower (depending on your wheeling and dealing skills) bunk bed with one sheet and an army blanket. Cafeteria meals were modeled after some education programs—the identical prescribed dosage of dry foodstuff in meager quantity for everyone. (As I recall from days of yore, Boy Scout Survival Camp was superior.)

The straw that prompted a change of venue was a faulty shower head that emitted a mere trickle of cold water for a 6:00 a.m. bath before breakfast.

The only reasons for continuing this annual camporee were tradition and tradition. So I asked Margaret Swain, GMEA executive secretary, to begin a search for a change of scenery. The following year, the GMEA board met at the Suwanee Holiday Inn and enjoyed comfortable quarters and meeting facilities, delicious meals, and, best of all, showers that worked!

There are times, though, when I miss Rock Eagle—memories of sitting by the lake, on the cabin porch, communing with friends, listening and learning from one another, and watching Bob John ride in on his motorcycle!

Bill Robison was a member of the Berry College Music Department faculty for many years. He was president of GMEA from 1975 to 1977, and has served in one capacity or another on the board for most of his 35-year membership.



Margaret Swain

In 1970 I had retired after 36 years teaching and was ready to move on. The next year, the GMEA Board of Directors, coping with the rapid growth of school music activities and facing the privilege of hosting the Music Educators National Convention in Atlanta in 1972, created the salaried half-time position of administrative assistant. Edna Crusselle, part-time salaried treasurer and general flunky, was becoming swamped with the increasing load. Late in 1971, I was employed and immediately began working with Edna on membership rolls, mailings, etc.

Right away, Kim Harriman, the president, said, "Write a history of GMEA for (1) the *GEA Journal*, (2) the fiftieth anniversary issue of the *Georgia Music News*, and (3) the next Handbook, by January 1, 1972. Also, locate all the past presidents of GMEA, write an article on them for *GMN*, and invite them to the Fiftieth Anniversary Celebration at the MENC Convention."

All thoughts of half time (20 hours a week) evaporated. My salary was \$3,600.

I was, of course, a nonvoting member of the board, and was soon appointed secretary in place of an elected secretary. Proceedings were taped, transcribed, duplicated, and mailed to board members as well as published in *GMN*. Once I placed the recorder on a metal stand—you can guess how much help that was!

Edna had an "office" in her home, and I had one in mine. She housed the addressing machine and metal labels; I kept the mimeograph machine and all the paper and envelopes. We worked together or separately according to the job at hand. We each had a second-hand Selectric typewriter. I learned to cut a mean stencil and did thousands. Late night was the



best time to run off copies. I remember one occasion in my learning days when I ran postal cards to the Instrumental Division members that were a *mess*—legible, but smeared. We sent them out anyway since we couldn't afford to buy another few hundred postals.

Other jobs were assigned to my care, such as editing and producing the *GMEA Handbook*, selling booths for convention, making all arrangements with hotels, producing programs, etc. It was my suggestion to go to Jekyll Island, where we enjoyed a number of conventions. I remember one convention in Atlanta where I drove into the loading dock to leave the boxes of programs, etc. When I went through the hotel to pick them up, they weren't there! Panic! Finally, after going through the dumpster (and near tears with frustration) I discovered that there was *another* dock—I had delivered to the wrong one!

My "office" did all the All-State forms, received all checks, etc. Inevitably, some directors would realize the day after deadline and call wanting to be late. They were sometimes referred to the president or chairman. Some directors had cooperative postmasters who would stamp the deadline date on the envelope, as much as a week late!

During the years I was brought filing cabinets of GMEA records from various places where they had been stored, until I finally had 23 filing cabinets (in addition to machines, paper, desk, etc.) in a 12-by-15 room!

Family concerns made it necessary for me to resign in 1980. Edna found a full-time job, so our two assignments were rolled into one, our two salaries were combined and doubled, and the first executive director was employed.

It was one of the most enjoyable and satisfying decades of my life.

Margaret Swain (deceased), retired from a career of teaching in the metro Atlanta area, served GMEA in an administrative capacity from 1970 to 1980, after which she continued residence in Atlanta.

Frank Crockett

The mid-sixties and early seventies were days of great activity, both in GMEA and in the State Department of Education. Some of the institutions and practices we developed in those days have been highly successful, and are still going strong.

In 1964 the State Board of Education approved, on February 19, the organization of a summer program called the Governor's Honors Program. I was very much involved with that—recruiting both faculty and students. I believe the first faculty (most of them were well-known people) included Margaret Swain, Bill Hill, Bill Lemmons, Bob Waggoner, and Joe Kirschner. And we had a couple of other people come in from Macon and other places part time. They were great—great people!

Even in the beginning, we had 400 students taking part. I remember my boss asking me how many music majors we could expect and I said 86. Through GMEA's encouragement we got 76, and we've had great numbers ever since. When I retired in 1986, we had 600 students in Governor's Honors, 200 of whom were arts majors, and about 115 or 120 were music majors.

Some interesting and comical things were *supposed* to have happened at Governor's Honors. According to some folks, two or three years into the program, some of the faculty in the music department decided they wanted to use some of their own music, so they introduced it as a piece by a famous composer whose name, I believe, was Mr. Johnson. They made up a biography about this guy and then they would play "his" music on the program with great flourish. This went on for two or three years, and as far as I know, no one except the three or four faculty music members knew that this music was not written by this so-called famous composer—but was composed or arranged by one of them. It was just done as a little colossal joke, and it worked very well.

One of the interesting by-products of the Honors Program came shortly after the 1965-66 season. Near the end of the fiscal year the state had some money, and they said, "Here's several thousand dollars—do something good with it." So I got together with the staff of the Governor's Honors Program and they recommended that we purchase music. So we bought a great deal of ensemble music (I guess the largest amount of it was for brass ensemble) and this became the beginning of a very wonderful library of ensemble music, which the state has used ever since.

I'm glad to say that I had something to do with the televising of the All-State programs through the Public Broadcasting System. In addition to that, GMEA members cooperated for many years (the mid-sixties and after) in the preparation and presentation of television programs for teachers. Among those who did special programs were Don Robinson, Joanna Rainey, Juliette Adams, Polly Moore, Bob Waggoner, Linda Moore, Rosemary Kolpatsky—and many others. The Department of Education also



1977

A Senior High Girls Chorus is added to the All-State groups.

Seven Georgia music groups take part in President Carter's inauguration.

GMEA presents the first Junior High All-State program given at a Southern Division Convention.

1978

The first Junior High All-State Girls Chorus performs.

1979

GMEA creates the office of division chairman-elect.

1980

GMEA appoints Don Robinson first executive director.

The first Georgia Unified Arts Conference is held.

1981

The central GMEA office is established.

1982

Northside School of the Arts wins one of ten awards for outstanding arts programs in the United States. The award, given by the American Association of School Administration, carries a \$10,000 stipend.

1983

GMEA member James T. McRaney is the 1983 Teacher of the Year for Georgia.

The brief synopsis of milestones from GMEA's earlier years was culled from James T. McRaney's doctoral dissertation, "A History of the Georgia Music Educators Association, 1922-1993." Copies of the dissertation, with complete documentation of the information contained in this article, are on file in the University of Georgia Library and the GMEA office.

For the Winter 1993 issue of the *Georgia Music News*, GMEA leaders Frank Crockett, Guyton McLendon, Pinkie Craft Ware, and Alfred Wyatt generously agreed to share their memories with *GMN* readers. Patti Tolbert and Hoyt LeCroy conducted, edited, and transcribed interviews with Mrs. Ware and Mr. McLendon, respectively. The editor gratefully acknowledges the cooperation of each of these GMEA members.

presented several additional TV series for teachers, including rehearsals with Robert Shaw—a detailed demonstration of rehearsal techniques used with the Atlanta Symphony Chorus. After 13 weeks of recording rehearsals, four half-hour tapes resulted from that effort. This series was followed by *Pathways to Discovering Music*, with Charles Leonard. Another series was called *The Language of Music*, with Howard Doolin, and still another was *Choral Techniques*, with Lloyd Pfautsch.

I think, as musicians, we can appreciate the humor of this next story. It took a great deal of persuasion to get the State Board of Education to buy a grand piano for the TV studio. We argued long and hard about how necessary the piano was, and about the many uses we would have for it. Finally, after a great deal of work, we got the state board to approve the purchase of a nice grand piano—a big one. The first production we had after we got the piano was the series with Lloyd Pfautsch. We hired Bill Weaver to be the accompanist. As luck and some unfortunate programming would have it, the long-awaited grand piano's debut consisted of Bill Weaver giving a single pitch for the a cappella choir!

Without a doubt, we had some great conventions in those earlier days—a tradition which has certainly continued in GMEA. Everything did not always go smoothly—we did some rather frantic behind-the-scenes maneuvering at times—but we persisted, and most of the time we were successful.

One year when Jim Draper was president of GMEA we had the convention in a hotel here in Atlanta which was then called the Royal Coach. It had just barely opened—it wasn't quite finished. We had a huge crowd of people. We were going to have an All-State concert, and during the rehearsal the heating system was making so much noise that we asked the management to cut it off while we had the concert. They didn't want to do it, so Jim and I got on the phone. He called the *owner* of the hotel in Dallas and told them we had to have it cut off. They cut it off! We had the concert, and we could hear the music. That really happened! It was pretty serious at the time—it wasn't funny!

I would be remiss if I failed to mention the many teachers who were so helpful all during my tenure with the writing of curriculum, standards, and techniques for teaching. They were very wonderful in assisting in my work—and enjoy an extremely important place in my happy GMEA/State Department memories.

Frank Crockett (deceased) was music consultant and subsequently coordinator for the arts and humanities for the State Department of Education from 1958 to 1986. After retirement, he lived in Atlanta, where he served as president of the Atlanta Music Club and continued to coach string quartets.

Robert W. John

Have you ever stopped to consider the art on the covers of the prize-winning *Georgia Music News*. Until the early 1970s these covers were much like most other state music journals (and like the present national *Music Educators Journal*), usually a reproduction of a photograph depicting some type of music instruction. Appropriate, yes, but I was beginning to run out of subjects to photograph.

It struck me that since *GMN* was a journal devoted to a major phase of the arts, it would be fitting for the cover to showcase works of visual art. The example had been set in the 1960s by *MEJ*.

I discussed the matter with a friend, a professor of art at the University of Georgia, and he agreed to have as one of his class projects the designing of covers for our state journal. We agreed on many budgetary restrictions, such as only one color besides black and white, yet at the end of the term I had over 30 lovely, artistic covers! The next term brought in another 30, equally impressive. We could use only four a year, and here I had over 60 splendid covers during the first year alone. And this was to be an on-going project. I was a bit like the Sorcerer's Apprentice who didn't know how to shut off the supply.

We soon came up with the idea of having a public exhibition of all the works submitted and allowing the viewers to vote on their four favorites. This proved to be highly successful, as even the students who did not win had a chance to have their work publicly displayed, which of course for an artist is essential. Four were ultimately chosen, and I had the happy feeling of knowing that we had a drawer full of fine covers for the next ten years.

Although that arrangement was started over 20 years ago and both original professors have since retired, I believe the project still goes on. If so, and if my calculations are correct, the present editor of the *Georgia Music News* should have a sufficient supply of covers to last through the year 2048.

Bob John (deceased) retired from the University of Georgia where he was a member of the music faculty and subsequently served as associate dean of the College of Arts and Sciences. He was editor of GMN from 1970 to 1978.



MILESTONES

AND *Memories*

The Last Two Decades

The past two decades have been a period of expansion, refinement, and advocacy in the face of unprecedented challenges. Despite economic woes and the various “back-to-the-basics” movements that have pervaded American education, threatening to relegate the arts to second-class status, GMEA has remained a vital force supporting Georgia’s music programs and the students who benefit from them.

GMEA has greatly expanded its services to students. The number of All-State groups has increased, as has the number of students participating. The audition process has been streamlined. Statewide performance opportunities have also been created for elementary and younger middle school students. In response to the public demands for “accountability,” the annual district festivals were restructured and renamed Large Group Performance Evaluations. GMEA now offers extensive training for LGPE judges, who are explicitly encouraged to offer detailed suggestions for improvement. The focus is on the educational value of the experience for participants.

Support for post-secondary music education has also strengthened. Always welcome at the In-Service Conference, Georgia’s Collegiate NAFME members now have their own sessions, specifically oriented to the challenges of entry into the profession. Reflecting a continuing concern about retention of new teachers, in 1999 a mentoring program was instituted to link prospective and new music educators with retired teachers who could offer advice, support, and perspective.

The association’s governance policies have been adjusted and refined to address new opportunities and issues. Perhaps the biggest challenge was to restructure GMEA’s districts to reflect changes in the state’s population. Upon taking office in 1997, for example, President Elden Moates pointed to the need for realignment and noted that the process could prove controversial, but GMEA members understood the need for the change and met the challenge with professionalism. Since the earliest days, the leadership has recognized the importance of communication. Almost as soon as the organization took shape, it supported both an annual meeting and a newsletter, which has developed into the present-day *Georgia Music News*. This emphasis on face-to-face and written communication has ensured that members remain united and focused on clear and common goals.

Music education has been quick to adapt to the technology revolution, which began in earnest in the 1990s and will continue into the foreseeable future. The GMEA website went online in the 1998-1999 school year and has revolutionized communication within the association. The Handbook—a major headache and expense for many years—is no longer a physical product. Since fall 2012, the *Georgia Music News* has been available on the GMEA website, although two issues a year are also printed and mailed. Elections for GMEA officers are conducted electronically. Electronic communication has also increased the effectiveness of GMEA’s advocacy efforts.

During the past few years, the economy has presented a strong challenge for education and its advocates. However, even through the worst recession since GMEA’s infancy, the association remained on a sound financial footing. Reforms instituted in the mid 1990s have been consistently supported by the elected officers, and GMEA’s financial stability has remained a priority during Cecil Wilder’s tenure as executive secretary-treasurer.

Despite the roadblocks presented by economic conditions, public perceptions,



1985

Governor Joe Frank Harris signs the QBE Act.

GMEA member Don Robinson is elected chair of the ISME Commission on Music in the schools and Teacher Training.

The first All-College Band performs at the GMEA Convention.

1987

The All-College Band performs a composition by Robert Jager, commissioned by GMEA to commemorate the 50th anniversary of the first conference for Music Teachers, held at Georgia State College for Women in 1937.

The State Board of Education’s “No Pass/No Participate” policy goes into effect in July.

Frank Crockett, state coordinator of arts and humanities, is honored by GMEA on the occasion of his retirement.

Governor Zell Miller signs Georgia Year for Arts Education proclamation. Jay Wucher, coordinator of music education, Fulton County Schools, and GMEA Governmental Relations chair (second row, second from right); Elden Moates, GMEA president (second row, far right).

1988

GMN receives National Magazine Award from MENC for "excellence in the journals of the state Music Educators Associations."

1990

GMEA awarded the MENC National Recognition Award for Exemplary State Association.

1994

From 1978-1992, 81% of music teachers taking the Teacher Certification Test were successful on first-try.

Governor Zell Miller gives proclamation honoring Music in Our Schools Month from the state capitol with featured choral and orchestra students performing in the Rotunda.

Establishment of the GMEA Coalition for Music Education, which formed a statewide network of contact persons.

1995

Paul Lehman targets National Standards in 1995 In-Service Conference keynote address.

Governor Zell Miller pledges matching funds to school systems to develop sequential, curriculum-based arts education in grade K-5 for the 1995-96 school year.

1997

Georgia abandons State Board of Education TCT and adopts Praxis for state teacher certification.

1998

State Board of Education expresses support for arts instruction as part of the curricular mainstream; decision based on correlation studies between music and achievement in mathematics, and studies on multiple intelligences and learning styles. The diligence and tenacity of GMEA and other arts associations were cited for this success.

and state and federal education policies, music programs flourish. The quality of music education in the state continues to rise, as evidenced by the increasing numbers of students winning national and international awards. In ever greater numbers, Georgia music educators gain recognition beyond the state. The health of school music in Georgia is due primarily to the quality of its classroom teachers at all levels, and in all areas of music. But it is also due in no small part to the strength of GMEA, which has united, supported—and, when necessary, defended—Georgia music educators and their students for eight eventful decades.

Memories

Boyd McKeown

Before assuming the office of executive director (1983-1992), there was a situation in the sixties, during my term as president, that had consequences that are still felt today. As I took office, I was notified by my predecessor that GMEA was broke. We had about \$900 in the treasury and were facing at least \$1,200 in convention costs. Many stringent measures were enacted to meet the crisis. Remember, these were 1960s dollars. The treasurer, a very nice woman who had held the post for a number of years, resigned. I accepted her resignation but later learned that she resigned as a matter of protocol to every incoming president. Just before the treasury was about to hit zero, the outgoing president called to say that the erstwhile treasurer had found about \$500 worth of checks in a drawer. She mailed them to me. They were six months old and older, but every one of them cleared. As I recall they were all from our members. What great people!

Our conventions were held in those days at the UGA Center for Continuing Education. Shortly after that when I was attending the meeting of state MEA presidents in Washington, DC, I overheard the Minnesota president saying that they made \$20,000 on their convention. "Wait a minute," said I, "You make money on your convention?" He informed me that yes, there were registration fees, and rental from exhibit booths that financed not only the convention but some student activities as well. That was an epiphany. We were paying registration fees to the Continuing Education Center; they were getting the rental from the 10 or so exhibit booths; we were paying other fees, perhaps for meeting space, to them, and they were scheduling and running our convention. I asked the board to empower us to present our own free-standing convention, the first of which was held in a hotel in Atlanta. The strong objection which I had anticipated from the UGA School of Music did not materialize. All involved were very understanding, and they were most cooperative in defining which events were UGA's and which were GMEA's.

Some 15 years later, when I became GMEA executive, the In-Service Conference was being held at Jekyll Island and was well on its way to becoming the outstanding event that it is today. We occupied every hotel and motel plus the Convention Center. There were a few bumps in the road, but probably the worst thing we did was to strand Dr. Francis McBeth, a huge name in the band world, at the Holiday Inn without transportation. He was housed there, but much of the conference occurred a few miles up the coast. We got him to his presentation and back to hotel, but apparently neglected him and his wife after that. He was such a gentleman that I only found out about it from a friend of his months later.

We soon outgrew Jekyll, thanks partially to a president who inaugurated a President's Reception on Thursday nights to attract members for the first day. Programming was excellent, and there was a waiting list for exhibitors for the 75 booth spaces. Our next venue was Savannah, where we have just about outgrown those facilities. The office staff and the office facilities also expanded to service the wide range of year-round programming that now exists. One of the principal areas of growth was All-State groups. I do not know how many we now have, but from what I hear, of high quality. I must confess that I opposed some of the expansions, but I didn't have a vote. My counterparts in other states used to jest that whenever Georgia runs out of money they start another All-State group.

I want to point out how fortunate we are that our founders, 75 years ago, established us as an umbrella organization for instrumental, choral, piano, and the other divisions that were later added to that structure. During my time in office I entertained officers from two other states who wanted to lead their respective states into an umbrella structure, as



opposed to a band association, choral association, orchestra association, etc. As far as I know, they were unsuccessful. They could see that GMEA is greater than the sum of its six divisions. They and many other states envy us for our programming we are able to provide and for the GMEA office. In addition to administering the conference and all student events, the GMEA office serves as an effective advocate for us on the state and national levels.

Boyd McKeown came to Georgia in 1953 as the first certified teacher hired to teach band in a certain small town. He later spent 18 years as band director in the Marietta City Schools, then was the first supervisor of instrumental music for Cobb County. During this time he held many GMEA offices, ranging from district instrumental chair to president. After retiring in 1983, he became executive director of GMEA.

Cecil Wilder

In December 1995 I came to work for GMEA, first to manage the In-Service Conference for President Diane Woodard and then, in February, as executive director. This was during a time when Georgia's population was growing rapidly (26% between 1990 and 2000). That increase in population meant many new schools and new teachers. That was also a period of prosperity in America when interest rates on savings were high, enabling us to increase our operating reserve from less than \$50,000 in 1994 to its present \$285,000. We are now able to take all the interest from these savings and devote it to \$2,000 scholarship grants for deserving CMENC members.

With that growth came new challenges and new opportunities, the challenges being providing events and services for so many new students and teachers. The opportunities had to do largely with the revenue GMEA realized from increased membership and student participation numbers.

We needed a larger staff and more office space to deal with the paperwork generated by applications for events and the increased flow of money into and out of the office. There were two clerical employees, in addition to the executive director, and we soon added a third. Since that time the office staff has grown to its current level of four—and next year, five—employees.

To secure the needed space we moved the office from Marietta to Jonesboro, and growth has prompted us to move two more times, to our present location in Stockbridge. The additional revenue we were experiencing was largely what made us able to do that without increasing fees at first.

It soon became evident to us that the most cost- and time-efficient way to handle the expansions was through the use of computer technology to a greater extent than in the past. After procuring the necessary hardware and software, we paired up the work with the available technology. One of the primary goals was to expedite communication with the membership in a way that would cut down on the time lag in getting information to them and from them. Another goal was to cut down on the use of paper in every way possible, saving time as well as printing and postage costs. One of the early ways of doing that was to gradually eliminate the paper handbook and make it accessible, first on a compact disk, then online. After only a few years we had saved over \$50,000 from this alone.

We established an in-office network, then built and published a website. The website really opened up possibilities as time went by, since we were able to disseminate information and forms electronically, enabling members to go there and retrieve them for themselves. The advent of PDF technology was also a huge breakthrough that enabled members to download forms, fill them out, print them, and fax or mail them to us.

As our membership grew, so did our In-Service Conference, to the point that the Savannah Civic Center, where we had held the conference since the late 1980s, was no longer able to accommodate our needs. During the presidency of Randall Coleman (2001–2003) we decided to move the conference across the Savannah River to the relatively new Trade and Convention Center. This was a huge leap for us financially, and our officers responded to the need with great confidence and vision, as they have consistently throughout our history. Our growth has been so rapid since then that we have found it necessary to move again—not only the conference, but the two largest All-State events as well. In 2014 we will take the All-State events to the Classic Center in Athens, and the conference will follow two years later.

In 2007 we embarked on probably the biggest innovation in our history when we made the decision on have Logic Speak, an Internet technology company, build and maintain our own proprietary event application, registration, and administration computer software



1999

General Music Division endorsed by GMEA.

2003

Southern Division MENC and GMEA In-Service Conference held in Savannah.

2005

GMEA In-Service Conference moves to new state-of-the-art Trade Center in Savannah; "All Divisions Under One Roof!"

2006

Governor Sonny Perdue declares April "Jazz Appreciation Month" in Georgia.

CMENC sponsors multiple sessions at In-Service Conference.

2008

On-line resources announced: All-State registration; In-Service Conference registration; GMEA Handbook online.

Executive director is assigned to legislative advocacy.

2010

Executive director is appointed to select head adjudicator for each LGPE event.

Bennett Reimer addresses In-Service Conference.

Benny Ferguson begins term as SMENC president.

2013

GMEA celebrates 75 years of successful conventions!



Gwinnett County music technology lab, 2010

system. We started with the All State Chorus event and have since expanded it to include most, and eventually all, of our events. We have invested more than \$200,000 in the system over the past six years and, while we have no way to directly account for it, we believe we have saved at least that much in administrative costs, in addition to the service it provides to members. Again, our leadership showed great vision and confidence in supporting this program.

In recent times both music education and public education in general have been subject to financial cutbacks, curricular and scheduling changes, and the advent of alternative avenues for delivering education to public school students. GMEA members have responded magnificently to these challenges and, while we have not always succeed in effecting needed changes, they have continued to try to adjust to new and constantly changing challenges. We have also continued to make the case for the importance of musical opportunities for all students.

I honestly believe that—thanks largely to the increasing awareness among decision makers and parents of the growing importance of music in the total education of children, along with the tenacity of our music teachers and their willingness to fight for music education—GMEA has its best days ahead of it.

Cecil Wilder has served as executive director for the Georgia Music Educators Association since 1996. Prior to that time, he worked for 30 years as a band and orchestra director in the public schools of Clayton County at Jonesboro High School (1977-1996) and Muscogee County at Kendrick High School (1969-1977). Wilder was also a professor of low brass at Auburn University and Columbus College.

Mary Land

My first GMEA Conference was in January 1982. I felt incredibly privileged to walk the exhibit hall and attend clinics with the leaders of music education in Georgia. This first year I attended every concert of the conference and was amazed at the outstanding performances. As a “newcomer” to Georgia I was not aware of the “music mecca” that was currently establishing itself as one of the best in the country at this time—Clayton County. As I listened to one band after another from Clayton County, I was able to capture and understand the components of a band sound. These bands provided me with a model, a goal with which to teach my students to perform at the highest level.



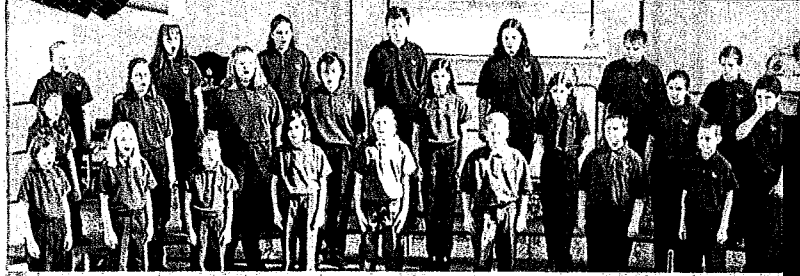
I have attended the GMEA Conference every year beginning in 1982. Throughout these years I have attended clinics that completely changed my philosophy and teaching style. One such clinic was led by Tim Lautzenheiser. I *knew* he was speaking only to me throughout his session, and I thanked him for allowing all the others to attend my private clinic! His words and advice inspired me beyond belief. I could not wait for Monday to arrive to get back into my band room and teach. I will never forget Dr. Tim’s message that teaching music is a noble and worthy profession. Music teachers have the opportunity to reach more students in a school than of any other discipline. As a music teacher I offer students the priceless opportunity to enjoy, appreciate, support, and participate in music throughout their lives. I took his message and strived to live up to our reputation as a music teacher every day.

One of my favorite performance memories was the year of the Columbus State Band concert that featured two of the best trumpet players in the world: Chris Martin and Mark Hughes. What an exciting concert! As a trumpet player, memories of this performance will always bring a smile to my face.

Every GMEA conference has enhanced my life both professionally and personally. Professionally from the host of outstanding educational clinics, the slate of remarkable concert performances, and an exhibit hall loaded with the latest innovative materials available to the music world; to personally visiting and relaxing with colleagues each year has been sincerely priceless.

To look back over the history of our In-Service Conference is profoundly exciting and humbling. Thank you to all who have contributed to the past 75 years of the Georgia Music Educators Association Conference.

Mary Land, current GMEA president, is director of bands and assistant professor of music education at Young Harris College in Young Harris. Prior to her position at Young Harris, Land was director of bands at Pickens County Middle School in Jasper, for 29 years.



*Celebrating
75 Years*

GMEA In-Service Conference
Savannah, Georgia
January 24-26, 2013

GEORGIA MUSIC EDUCATORS ASSOCIATION