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Leadership in Music Education

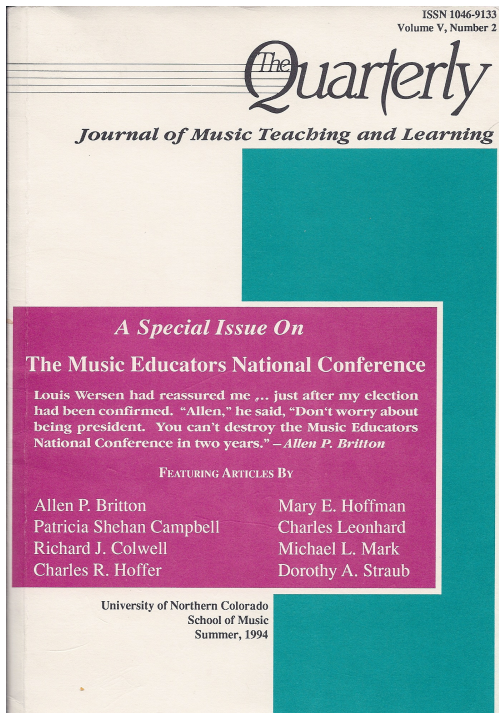
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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

Leadership In Music Education

Charles Leonhard

University of Illinois

My purpose in writing this paper is to share my personal perception of the operation of the Music Educators National Conference and the contributions of the leaders in the music education profession with whom I was associated from 1947 to 1982, the period during which I was active in the organization. Over those years, my involvement with MENC included chairing the Committee on the Use of Recordings and the Committee on Graduate Study; serving as a member of the Research Council and the Commission on Basic Concepts; serving as a member of the Editorial Board of the *Journal of Research in Music Education*; participating in three significant initiatives — the Contemporary Music Program, Comprehensive Musicianship, and Lifelong Learning; making frequent presentations at national and division meetings; and founding the Society for Music Teacher Education. (Note that I never sought an elective office.)

The content of this paper essentially represents a memoir based on my participation in and observation of selected programs, themes, and projects conducted by the MENC, with special attention to the men and women who, in my estimation, provided leadership of sterling quality in the development of MENC as a professional organization and the music education profession in general. I have sought to be objective in my selection of significant programs, themes, projects, and outstanding leaders, but I do not deny that my personal biases affected that selection.

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The paper begins with a description of the circumstance surrounding my first involvement with the MENC and my initial impressions of the operation of the Conference and continues with an account of my experience with the Committee on Audiovisual Aids. Succeeding sections of the paper treat programs and leaders of the 1950s, 1960s, 1970s, and the first two years of the 1980s.

My association with MENC began in 1947 when I was invited to become chair of the national Committee on the Use of Recordings, a subcommittee of the Committee on Audiovisual Aids. The circumstances surrounding my appointment gave me insight into the operation of the MENC at that time. I was an instructor in music education, working on my doctorate at Teachers College, Columbia. Lilla Belle Pitts, my mentor, friend, and colleague at TC was a close friend of Vanett Lawler, Assistant Executive Secretary of MENC. Lawler frequently came to New York to spend the weekend. When she was in town, she, Pitts, and I made almost a ritual of having Sunday brunch at the Fifth Avenue Hotel.

One Sunday in the spring of 1947, Lawler was discussing her vision for the MENC, which included emphasis on the use of audiovisual aids. As she mulled over that idea, she suggested that Pitts should chair the Committee on Audiovisual Aids, and that I should chair the Subcommittee on Recordings. Thus, I was a chair of a national committee before I was a member of the organization.

This experience revealed to me that Cliff Buttleman, Executive Secretary, and Vanett Lawler, who later became Executive Director, had a long-range vision of the role of the MENC and that the national headquarters staff played a major role in policy formation, decision making, and program planning.

This mode of operation continued through Lawler's tenure as Executive Director and contributed greatly to the success and influence of the Conference. In essence, presidents came and went every two years and contributed ideas consistent with the long-range program but rarely, if ever, struck out in a direction inconsistent with the ongoing developmental program envisioned by Buttleman, Lawler, and the headquarters staff. Their leadership was the major factor in the development of the MENC as a powerful professional organization.

The Buttleman-Lawler era lasted from 1930 through Buttleman's retirement in 1953 to Lawler's retirement in 1968. In the face of opposition from some members, they moved the headquarters from Chicago to Washington, DC, where the MENC had offices in the National Education Association Building. This move was motivated by their desire to be located near the seat of educational and political power, and over the years the move paid off handsomely in frequent communication and coordination between the two organizations to their mutual benefit and positive relationships with officials in federal agencies, foundations, and cultural organizations. It is notable that biennial programs indicate that MENC functioned as a department of the NEA until 1970, when it became an affiliate. After 1972, the programs ceased to indicate any relationship between the two organizations. Lawler also became a power in the Pan American Union, which enabled the MENC to develop international relationships that eventually led to the formation of the International Society for Music Education. I think it important that the current MENC membership be aware of the magnificent contribution Cliff Buttleman and Vanett

Lawler made to the development of the MENC. Lilla Belle Pitts also merits special recognition as a charismatic leader who served as president during the critical years of World War II and made a glowing contribution to the cause of general music throughout her long and distinguished career.

My tenure as Chair of the Subcommittee on Recordings lasted from 1948 to 1952. During those four years, I was privileged to be closely associated with numerous outstanding leaders in the field of music education, including several former MENC presidents. Pitts was succeeded by Rose Marie Grentzer. Richard Berg also served in that position, and William C. Hartshorn chaired the Commission on Music in the Media, organized by Robert Choate during his presidency.

This continuity in emphasis on the use of technology from 1946 to 1956 is, in my opinion, truly notable. Presidents Luther Richman (1946-48), Charles Dennis (1948-50), Marguerite Hood (1950-52), Ralph Rush (1952-54), and Robert Choate (1954-56) lent enthusiastic support to our work. We were all dedicated to incorporating available technology in the teaching of music, a challenge with which the music

education profession at large has continued to grapple, often unsuccessfully.

My initial experience with leaders in the MENC impressed me with their quality and dedication and with the potential of the organization to make a positive contribution to the cause of music education. Lilla Belle Pitts introduced me to many former MENC presidents. As a result, I became aware of the impressive status of Directors of Music in large cities and the leadership they exerted in the Conference and the profession as a

The content of this paper essentially represents a memoir based on my participation in and observation of selected programs, themes and projects conducted by the MENC with special attention to the men and women who, in my estimation, provided leadership of sterling quality...

whole. I consider it significant that from 1926 to 1950, eight of the twelve presidents of the MENC held the position of Director of Music in a large city. They include George Oscar Bowen (1926-28), Tulsa; Mabelle Glenn (1928-30), Kansas City; Russell V. Morgan (1930-32), Cleveland; Louis Woodson Curtis (1938-40), Los Angeles; Fowler Smith (1940-42), Detroit; John G. Kendel (1944-46), Denver; Luther Richman (1946-48), Cincinnati; and Charles M. Dennis (1948-50), San Francisco.

During this era, the position of Director of Music was a seat of power in cities and towns across the country. Men and women holding this position had complete authority and responsibility for the music program throughout the school system and often had political and social influence greater than that held by the school superintendent. That authority and influence enabled them to develop comprehensive programs of music education that included bands, orchestras, choral groups, music appreciation, general music, and courses in music theory and history.

Unfortunately, as a result of developments within the music education profession, the mania for specialization, and a changing concept of school administration that augmented the authority of principals, the authority and status of the position have gradually diminished to the point that the title "Director" has usually been replaced by "Coordinator" or "Consultant," or the position with overall responsibility for the music program has been abolished.

The 1950s

Marguerite Hood's election as MENC President in 1950 marked the end of an era during which directors of music had exerted great influence, not only on the MENC but also on the profession as a whole. They had been the "stars" to whom the profession looked for inspiration and guidance.

The new era during which the majority of presidents have been university professors with previous experience as public school music teachers and administrators continued through 1982, my last year of involvement with MENC. These presidents include Marguerite Hood (1950-52), University of Michigan; Ralph Rush (1952-54), University of Southern California; Robert Choate (1954-56),

Northwestern University and Boston University; William McBride (1956-58), Ohio State University; Karl D. Ernst (1958-60), Alameda State College, Hayward, CA; Allen Britton (1960-62), University of Michigan; Alex Zimmerman (1962-64), University of Missouri; Paul Van Bodegraven (1964-66), New York University; Wiley Housewright (1968-70), Florida State University; Frances Andrews (1970-72), Pennsylvania State University; Charles Benner (1974-76), University of Cincinnati; Robert Klotman (1976-78), Indiana University; James Mason (1978-80), University of Utah; and Mary Hoffman (1980-82), University of Illinois. Only two of 16 presidents between 1950 and 1982 held positions in public schools: Louis Wersen, Director of Music in the Philadelphia Public Schools (1966-68) and Jack Schaeffer, Director of Music in the Seattle Public Schools (1972-74).

With the beginning of Marguerite Hood's presidency, the MENC embarked on what I consider its most productive era. With her experience as a public school music teacher, State Supervisor of Music in Montana, and filling the dual role of Professor of Music Education at the University of Michigan and Supervisor of Music in Ann Arbor Public Schools, a high level of intelligence, a highly developed work ethic, and the courage of her convictions, Marguerite Hood was ready for a true leadership role. She initiated the theme of Music in American Education, which affected positively every aspect of the MENC program.

As part of Music in American Education, Hood created the Committee on Music in Higher Education with Earl E. Beach as Chair and asked me to chair a Subcommittee on Graduate Study. This marked the beginning of what was, in my opinion, the most significant effort to improve collegiate music education and music teacher education the MENC has ever mounted. The committees were continued during the presidencies of two university music educators of stellar quality, Ralph Rush and Robert Choate. The *Journal of Research in Music Education* was established in 1953 during Rush's presidency. Allen Britton served as editor from 1953 to 1972. The Commission on Basic Concepts in Music Education was established during

I glory in my close association with MENC over a period of 35 years. The organization has played a truly significant and inspiring role in my own professional development and that of thousands of others, and in the emergence of music education as a powerful force in American culture.

Choate's presidency, with Thurber Madison as chair.

The original membership of the commission included Madison, Theodore Norman, Oleta Benn, Allen Britton, T. R. McConnell, and me. With Madison's leadership we planned *Basic Concepts in Music Education*, which was published as the 1958 Yearbook of the National Society for the Study of Education. The book, which remains after 36 years an important work on the theoretical aspects of music education, represented the culmination of significant developments initiated by Hood with her creation of the committee on Music in Higher Education as part of Music in American Education.

In addition to Britton, Madison, Benn, and me, authors of chapters included a pantheon of scholarly leaders in a variety of fields, several of whom had presented papers at sessions of the Committee on Graduate Study. Two of the authors of chapters merit special recognition for their significant contributions as leaders in music education: Allen Britton and James Mursell.

Allen Britton was at the forefront of every effort to bring a scholarly dimension to the music education profession from 1946 on. As editor of JRME, member of the Commission on Basic Concepts, MENC president from 1960 to 1962, author and editor of many books and articles, university professor, administrator and advisor to graduate students, and the central figure in the history of music education as a scholarly field, he has left an indelible mark on the profession of music education.

James L. Mursell is truly unique in the history of American music education in that he was a psychologist whose only instruction in music had been piano lessons as a youth in Australia. Although he never sought or held an elective or appointed position in MENC, he was the prime influence on a whole gen-

eration of music educators. A dynamic speaker and brilliant writer, he made Field Theory of Learning relevant and applicable to the teaching of music and applied sound psychological principles to every aspect of music education in terms that were understandable to most music educators. For years, it was unthinkable to hold a national MENC meeting without Mursell speaking at a general session.

The 1950s constituted a period in the development of MENC that was marked by distinguished leaders and significant achievement. The presidents who succeeded Hood moved the organization solidly forward.

At the Philadelphia convention in 1952, Marguerite Hood delivered a stirring address entitled, "Music in American Education: Our Heritage Demands Action, Not Defense" which substantially set the stage for the decade. *Music Education Source Book #2* was published with Hazel Nohavec Morgan, one of the true intellectuals in music education, as editor.

The MENC was well represented at the first International Conference on Music Education which was held in Brussels, Belgium, sponsored by UNESCO in the summer of 1953. Lawler and others were active in the organizational meeting of the International Society for Music Education, which took place in Zurich, Switzerland, in June of 1955. Recognition of music education as an international enterprise broadened and enriched subsequent MENC programs. MENC Headquarters moved from Chicago to Washington, DC, in 1956, and the golden anniversary of the birth of MENC was celebrated at the St. Louis convention in the same year.

Examination of the printed program for that convention reveals the impressive breadth in the range of topics treated. Choate established ten commissions concerned with broad topics ranging from Music in General School Administration, to Music in

Higher Education, to Music in Media of Mass Communication. Each commission was organized into a number of committees concerned with special topics. For example, Commission VII Music in the Community had committees on Adult Education, Music in Churches, Community Agencies, and General Industry.

The task of producing *Basic Concepts* involved members of the Commission in two years of arduous time-consuming work that took us away from our regular academic pursuits. Although I was gratified with the quality of the book, I resolved never again to accept an official appointment in MENC. I held to that resolve until 1980, when Mary Hoffman prevailed on me to arrange the programs on lifelong learning, which was the major focus of her presidency. This did not mean, however, that I was inactive in MENC.

The 1960s

The 1960s were great years for the MENC and music education as a whole. The Arts and Education Section of the U.S. Office of Education funded a series of symposia and seminars pertinent to music education, most of which were conducted with the sponsorship of the MENC. The MENC was inspired, as was the entire country, by President John F. Kennedy's New Frontier and President Lyndon Johnson's concept of the Great Society and his war on poverty, but the havoc of the war in Vietnam began in the late 1960s to have an adverse effect on the spirit of the American citizenry, including members of the MENC. The presidents of this decade were Allen Britton (1960-62), Alex Zimmerman (1962-64), Paul Van Bodegraven (1964-66), Louis Wersen (1966-68), and Wiley Housewright (1968-70). All were distinguished men with ideas and a vision for the development of music education as a whole and MENC in particular.

The 1960 convention in Atlantic City marked the close of Karl Ernst's presidency and the convention program exuded his commitment and vision. The convention was also history-making in its emphasis on contemporary music, evidence of collaboration between MENC and the Ford Foundation on the Young Composers Project.

The theme of the convention was The

Contemporary Scene and the following areas were addressed:

- Music in the Curriculum;
- Contemporary Music in Schools;
- Music for the Gifted Child; and
- Music in International Relations.

Two days of sessions were devoted to The Contemporary Scene and The Music Curriculum in the Elementary School, in the Secondary School, and in the College and University. Each session involved presentations of the administrator viewpoint and the music educator viewpoint. The idea of discussing the sometimes opposing viewpoints and attempting to resolve the differences was typical Karl Ernst's sophistication.

A general session was devoted to the Ford Foundation Project, at which the young composers-in-residence were introduced to the music educators who were supervising the efforts of the composers assigned to their school systems. Norman Dello Joio conducted a session on the coordination of the Young Composers Project.

Allen Britton (1960-62)

Allen Britton's presidency was focused on the Study of Music, An Academic Discipline. His presidential lecture focused on the place of the arts in a scientific age, and he treated the aesthetic climate, music enrollment, and the preparation of music teachers. He also pleaded for the development of an effective program of general music in secondary schools.

Gladys Tipton delivered a stirring paper on the need for music education to adjust to scientific advancement and technology. Dello Joio conducted a session on the study of contemporary music, and Carlton Sprague Smith, a distinguished musicologist, gave the principal address on music as an academic discipline. A highlight of the convention was the presentation of the first award granted by MENC, and it was awarded to Howard Hanson. The award cited Hanson as "a distinguished composer, conductor, and music educator."

Alex Zimmerman (1962-64)

Zimmerman's presidency was notable for important developments. The 1963 Ford Foundation grant of \$1,380,000 funded the Contemporary Music Project. Several sessions at the 1964 contention in Philadelphia

were devoted to a variety of aspects of contemporary music including the Young Composers, Compositional Aspects of Contemporary Music, Contemporary Music in Elementary Schools, and the Use of Contemporary Techniques for Writing for Band.

In June 1963, the Yale Symposium took place. Claude Palisca, professor of musicology at Yale, organized and directed the symposium, which was funded by the U.S. Office of Education. Participants included contemporary composers, professional performers, representatives of the media, jazz experts, music educators, and music administrators. The report on the symposium urged greater use of creative activities, a balanced performance program involving large and small ensembles along with concurrent study in music history and theory and expansion of the repertoire to enable students to gain contact with the world around them.

Another important event of 1963 was the Symposium for College Teachers of Music Education on Current Issues in Music Education, funded by the Arts and Humanities section of the U.S. Office of Education, headed by Kathryn Bloom. It was held at Ohio State University under the direction of George Wilson, who also edited the final report.

Paul Van Bodegraven (1964-66)

During Bodegraven's presidency, the last major project organized by Vanett Lawler, the Seminar on Comprehensive Musicianship was held on April 22-25, 1965, at Northwestern University. The seminar was an epoch-making event that had the potential for revolutionizing the preparation of musicians, music teachers, and music students at all levels. An elite group of music educators, composers, music theorists, and musicologists came together to discuss unifying the development of musicianship by integrating music theory, music history, and music performance at all levels of schooling. The seminar proceedings, which were published by the MENC in 1965 (*Comprehensive Musicianship: The Foundation of College Education in Music*) motivated many colleges and universities to implement the concept. Unfortunately, only remnants of the approach remain in use today.

The 1966 convention in Kansas City was notable in several respects. The program

was comprehensive; the number and variety of concerts made music the centerpiece of the convention. Ninety ensembles, ranging from a saxophone quartet to the Kansas City Philharmonic, presented concerts or recitals. The Contemporary Music Project for Creativity in Music Education figured prominently in the program. The ACDA presented two full days of discussion sessions and concerts.

Most notable was the fact that the speakers at the three general sessions delivered messages directly pertinent to the theme Bodegraven had selected for the convention: The Changing Curriculum in Music Education. Congressman John Brademas, a longtime supporter of the arts, spoke on the subject "The Federal Government, Education, and the Arts." Karl Marsberger, Assistant Superintendent of the Detroit Public Schools, treated "New Dimensions for Educational Programs for Disadvantaged Youth," and Louis Wersen addressed "Challenges and Opportunities Ahead."

Louis Wersen (1966-68)

Louis Wersen had brought the music program in the Philadelphia Public Schools to a truly admirable level of excellence. One of the best and last of the powerful city music administrators, he used his knowledge, energy, charisma, and commitment to further the cause of music education and the vitality of the MENC.

Two momentous events took place during 1967: the Conference on Research in Music Education, held at Ohio State University under the direction of Henry Cady, and the Tanglewood Symposium on Music in American Society. The theme of the 1968 convention in Seattle was "Tanglewood."

At a Sunday general session on the meaning of Tanglewood, three distinguished leaders in music education read papers: Wersen on "The Importance of Today's Profession," Robert Choate on "Implications for the Future," and Wiley Housewright on "Next Steps for the Future." These presentations were all focused on setting an agenda for the MENC—truly a high point in the history of the organization.

Emphasis on contemporary music, research, and technology increased. Presenters treated various aspects of research concerned with the musical learning of elementary school children. The year 1968 marked the

end of Vanett Lawler's brilliant leadership of MENC. During the later years of her tenure as Executive Director, resistance to her dominance over MENC's operations had gradually increased among presidents and members of the Board of Directors, but despite that resistance and her declining health, she remained a powerful force. Upon her retirement, the role of the headquarters staff underwent gradual but fundamental change.

Decision making regarding the focus and operation of the MENC shifted from the headquarters staff to successive presidents and boards of directors. The role of the staff became increasingly managerial, and the vitality of the MENC and its programs came to depend largely on the ability, vision, and charisma of successive presidents.

Wiley Housewright (1968-70)

The theme of the 1970 MENC convention in Chicago was "Interpreting Tradition — Understanding Change," which indicated Wiley Housewright's desire to facilitate a smooth transition from the past to the future. He organized the MENC Goals and Objectives Project, which he called the GO Project, into 12 committees. Committee members prepared reports which were made available to convention attendees.

The GO Project was the most comprehensive program ever organized by the MENC. Each committee had a member representing each MENC division and every state. Broad involvement was predicated on the principle that active participants grow intellectually to a greater extent than auditors. The GO Project stood as an outstanding achievement by Wiley Housewright and the MENC.

The Chicago convention emphasized the following major areas:

- Research in Music Education;
- The Graduate Curriculum;
- The Contemporary Music Project;
- Instructional Technology;
- Jazz;
- Music Teacher Education;
- Music in Many Cultures;
- Electronic Music;
- Music in Black America;
- Aesthetic Education; and
- Youth Music.

The convention was also history-making in its emphasis on contemporary music, evi-

dence of continuing collaboration between MENC and the Ford Foundation.

Frances M. Andrews (1970-72)

Frances Andrews had the distinction of being the only woman to serve as president of MENC during the period of 20 years since Marguerite Hood served in that capacity in 1950-52. The theme of the convention in Atlanta in March, 1972, was "A Vital Musical Culture — An Enlightened Music Public." Goals and objectives for music education continued to be the focus of Andrews's presidency. The committee structure included 20 committees, chaired by a refreshing mixture of old hands and new faces.

The opening general session was especially noteworthy. The topic was "Forward Directions for Music Education," with Andrews presiding over a panel consisting of Wiley Housewright, Jack Schaeffer, Robert Bays, Robert Klotman, Paul Lehman, and Earl Bohm. Additional emphases included jazz, electronic music, research, audiovisual materials, comprehensive musicianship, and special education.

Frances Andrews, a highly intelligent, dedicated, and determined woman, began the decade with a highly successful term as president which built upon and extended the achievement of her predecessors. In my opinion, her only unfortunate decision during her presidency was to dismiss Charles Fowler who, as editor of the *Music Educators Journal*, had brought the publication to its highest quality in all the years of its existence.

Jack E. Schaeffer (1972-74)

Jack Schaeffer, the highly successful, innovative, and down-to-earth Director of Music in the Seattle Public Schools, continued the succession of important topics typical of past presidents, but also brought a refreshing new dimension to the convention in Anaheim by the inclusion of sessions on: Film Previews, Music Buildings, Rooms and Equipment, Acoustics, Minority Concerns, Barbershop in Secondary Schools, Negotiations and the Music Teacher and Guitar Instruction.

The high point of the convention was a lecture given by Alex Haley, famed author, on "Black Musical Heritage — A Saga of Black History." Other important sessions included: National Assessment of Educational

Progress (focusing on a discussion of the fairly disastrous results of the first NAEP for music); The Kodály Concept; Orff Schulwerk; Rock Music, Electronic Music and Multimedia; The Arts Impact Project; Related Arts; Opera Workshop and Seminar; Unusual Careers in Music and Developing a Boys' Choir.

It is clear that Jack Schaeffer combined his intellectual and musical abilities with practical experience as a music education administrator to begin the last eight years of the decade of the 1970s on a high note with innovative ideas and new directions.

Charles Benner (1974-76)

The 1976 convention in Atlantic City reflected to a great extent the broad theme chosen by Charles Benner: "Heritage, Festival and Horizons."

The heritage theme was carried out by a series of concerts sponsored by the MENC Bicentennial Commission, which Don Robinson chaired. The first concert, Tribute to John Philip Sousa, involved the Ohio State University Band and the United States Army Herald Trumpets. "The Colonists," an ensemble from Milton High School, Alpharetto, GA, covered our music heritage in a concert that included music from a variety of sources: From the Old World; From the Native Cultures of the Past (American Indian); From Our Swinging Colonies; From Our Political Past; From Our Religious Heritage; and From Our Folk Heritage. The closing general session, organized by James Mason, celebrated "Our Spiritual Heritage" with performances by the Cincinnati Wind Ensemble, the College Conservatory of Music Choir, and the Calvin Bell Choir from Red Bank, New Jersey. The concert closed with a Lowell Mason commemorative.

The spirit of festival was abloom throughout the Atlantic City Convention. Performances by a variety of groups abounded; 107 ensembles of every conceivable type presented concerts. In addition to those previously cited, they included the Contemporary Gospel Choir, High School of Music and Art, New York City; the Welles College Chamber Singers; the Temple University Symphonic Band; the Gallaudet Dancers, Gallaudet College, Washington, DC; the Saginaw, MI, High School Soul Choir; the Hart

Opera-Theater that presented Lucas Foss's "The Jumping Frog of Calaveras County;" the U.S. Air Force Strolling Strings; the Trinity University Choir; the Metropolitan Boys Choir, Minneapolis; and the Madrigal Singers, the Male Chorus and the Concert Choir from Cass Technical High School, Detroit.

Topics of special significance in the middle 1970s were addressed in sessions that included "Seeking Music Power for Urban Schools in the Management Arena, the Cultural Arena, the Instructional Arena and the Political Arena." Benner recognized that the fulsome era of the 1950s and 1960s was drawing to a close and that strong action was needed to preserve music education.

The program also focused timely attention on other topics such as "Humanistic Education and the Related Arts, Providing for Minority Concerns," "World Musics in Music Education," "Coordinating the Arts," "Developing Musicians and Teachers for Aesthetic Education," "Accountability," "African Music in Music Education," and "The Manhattanville Curriculum Project."

Charles Benner clarified the essence of the theme of the Atlantic City Convention by honoring our heritage, making the convention ambiance festive, and exploring new horizons. His was a solid achievement.

Robert Klotman (1976-78)

The theme around which Robert Klotman planned the 1978 convention in Chicago was "Music is Basic! In Education and Life." Klotman's successful experience as Director of Music in the Detroit Public Schools and as a professor of music education at Indiana University had given him excellent practical and intellectual preparation for a leadership role in the MENC and the profession at large. His convention theme pervaded the programmed events beginning with the first general session. Daniel B. Taylor, President of the National Council of Chief State School Officers, gave the address in which he reaffirmed that music is truly basic.

In addition to topics regularly included at conventions, topics Klotman selected for special attention at Chicago reflected the problems and issues confronting music education in the late 1970s. They included Crisis Management, Teacher Competencies and Ac-

Leonbard on MENC

I do... feel constrained to express concern about the future of MENC. I firmly believe that its role urgently needs evaluation and change. Over the years, it has changed from an organization with an inclusive clientele consisting of teachers and administrators in all specializations concerned with the musical growth of children and adults to an organization that represents music educators who do not owe primary allegiance to one of the 18 specialized professional groups that have emerged over the years. It has moved from an organization which provided music industry access to its membership to being essentially captive to the music industry. It has moved from an organization with a staff composed of musicians and music educators with expertise in management to an organization dominated by management and public relations experts.

countability, Electronic Music, Music in Urban School Systems, Music and Related Arts, Computer Music, Continuing Education, Computer-Assisted Instruction, and Career Education, all of which received astute and thorough treatment by knowledgeable music educators and other professionals. A topic of especially timely interest at one session was the Michigan Accountability Model. The Michigan Assessment Program was presented and evaluated by Joseph Labuta, Albert LeBlanc, Robert Sidnell, and myself with Richard Colwell presiding.

David Williams organized a display of instrumentation for music and psychomusicology research. Consultants participating included James Carlson, Thomas Tunks, and Jack A. Taylor. The Committee on Government Relations, with Raymond Van Diest as Chair, presented a series of sessions designed to assist music educators in communicating with state legislative bodies about needed support for music education.

Paul Rosene conducted a fruitful session entitled "Teaching Mentally Handicapped Students: We ALL Learn Together." Wolfgang Kuhn, G. David Peters, Robert Placek, and Fred Hoffstetter, all pioneers in computer-assisted instruction in music, made effective presentations on various aspects of the topic. J. L. Jones, Superintendent of Schools in Dade County, FL, a strong supporter of the music program developed by Howard Doolin for that county, gave a stirring address entitled "Music Instruction is Basic" in support of the convention theme.

Space limitations preclude full description of Robert Klotman's achievement as MENC President. Suffice to say that his service was in every respect timely and sharply focused

on the needs of the late 1970s, a difficult period for music education in America. Dissatisfaction with public education was rife across the land, and the impact of the "Back to Basics" demand was making devastating inroads on music programs. Klotman made a courageous effort to provide music educators with strategies and tactics designed to staunch the deterioration of music programs.

James Mason (1978-80)

The 1980 convention was held in Miami, FL, April 12-19, 1980. No comprehensive theme was announced, but a great variety of topics received attention. MENC Associated Organizations were well represented in the convention program. They included ACDA, ASTA, CBDNA, NACWAPI, NAJE, NBA, and NSOA, all of which presented sessions focused on their special interests.

Special attention was accorded the Ann Arbor Symposium, with a series of five sessions devoted to its outcomes. Performances dominated the convention program. Be-

tween Tuesday and Saturday, 92 ensembles of various types performed. The ensembles ranged from barbershop quartets to Lorin Hollander and members of the Youth Symphony. The program was notable for the number of presenters during the convention. More than 750 people appeared in at least one session, and many made multiple presentations. Special features included a lecture by Lorin Hollander on chamber music, the "Multimedia Review of a Decade of Teaching through the Arts to the Aesthetic" presented by Stanley Madeja and Edward Sweda of the CEMREL Aesthetic Education Program, and jazz night concerts organized by Donald Shetler. Although lacking a theme and long-range implications for the future, Mason's presidency and the convention he organized were notable for comprehensive inclusion of all aspects of music education and an admirable level of active participation on the part of members of the MENC and its associated organizations.

Mary Hoffman (1980-82)

The 1981 convention in Minneapolis was notable for the strands Hoffman selected for forward movement in her specialty: General Music: Sensing the Expressive Nature of Music; Music, the Bearer of Tradition; Learning to Learn Music; Evaluating My Own Teaching; and Materials for Music Learning.

The General Music Planning Committee, of which Eunice Boardman served as chair, planned 24 sessions to focus on these strands and to celebrate the formation of the Society for General Music — truly a momentous event in the history of MENC and music education.

Also noteworthy is the fact that the Minneapolis Convention broke the tradition of biennial conventions which had begun in 1926, when annual conventions were discontinued. Hoffman is unique in having presided over two conventions, Minneapolis in 1981 and San Antonio in 1982. For a variety of reasons, the conference returned to biennial conventions after 1982. Fortunately, having the opportunity to plan successive conventions enabled Hoffman to use her creativity and vision in developing a level of continuity between conventions that has only rarely been evident.

For the pre-conference, Hoffman organized

a session on Lifelong Learning and the Music Educator, which she labeled "Prelude to San Antonio and Beyond." The session included papers on an overview of lifelong learning and the roles of educational institutions, park and recreation systems, and music educators in lifelong learning.

This first session was followed by a session involving discussion groups on six aspects of the topic:

- The Role of the General College;
- The Young Adult Population;
- The Mid-life Population;
- The Pre-retirement Population;
- The Able Retired; and
- The Domiciled Population.

Hoffman's committee organization for the convention included, along with major emphasis on general music, emphasis on timely topics including music in special education, music and computer-assisted instruction, and guitar instruction. A highlight of the convention was a general-session lecture by John Holt, noted author, educator, and musician, entitled, "Late to Music. The convention was exciting not only for its coherence and variety in emphasis, but also for the impressive and varied array of performance groups that participated.

It was my distinct impression that most of the music educators attending the Minneapolis convention left with feelings of fulfillment and challenge. Teachers of general music were unified in facing the mission of bringing meaningful musical experience and learning to all the children of all the people, and a significant beginning in the promotion of lifelong learning had taken place.

San Antonio Convention (1982). The original schedule called for MENC and the Texas Music Educators Association (TMEA) to hold separate 1982 conventions in San Antonio. A number of factors indicated that such an arrangement was not feasible, and the decision was made that the TMEA Clinic Convention would host the MENC convention marking its seventy-fifth anniversary. The convention program was comprehensive in its inclusion of all facets of music education, along with four sessions devoted to lifelong learning. The opening ceremony concert presented the United States Air Force Band and the United States Singing Sergeants. The

program included two works commissioned for the occasion: "Festival Variations" composed by Claude Smith and dedicated to MENC's seventy-fifth anniversary, and "Chorale Variations for Brass Quintet and Symphonic Band" by Floyd E. Werte.

I organized three sessions on lifelong learning: one general session, and two others entitled "Lifelong Learning in Action," Parts I and II. Part I included descriptions of programs conducted by the Music Board, Australia Council in Sydney and the program at MacPhail Center for the Arts in Minneapolis. Part II consisted of two lectures: "The Band's Been Here Quite a Spell" by Ronald J. Keller, conductor of the Naperville, IL, Municipal Band; and "The Community Choir in a Metroplex: The *Schola Cantorum* of Texas" by Gary E. Ebensberger of the University of Texas at Arlington. I had invited both organizations to perform at San Antonio, but much to my chagrin, the audition regulations of our host organization, TMEA, precluded their doing so.

The general session, which was cosponsored by the MENC Committee on the Utilization of Retired Music Educators, presented Peter Witt and Janet R. McLean in lectures entitled "Music, Leisure, and Lifelong Learning" and "Lifelong Learning — An Overview" respectively. The Society for General Music presented a fourth session on the topic. Cooperation between MENC and TMEA had produced a fine convention and fitting closure to Hoffman's presidency.

The Society for Music Teacher Education

Over the years, I had become increasingly disturbed by the scant attention given to music teacher education by MENC presidents other than Frances Andrews (1970-72) and Robert Klotman (1976-78), both of whom had emphasized it. For this reason, during the 1981-82 academic year, I sent letters to about 100 of my colleagues in music teacher education, suggesting that we consider formation of an organization for music teacher educators comparable to the Society for General Music. Although I received only a few responses and little or no encouragement from my colleagues at Illinois, I asked MENC headquarters to give me a time slot in

the San Antonio program, which they did with some reluctance. The program entry read, "Is there a Need for a Council on Teacher Education? La Mansion Hotel Veramendi Ballroom. An Exploratory Meeting. Charles Leonhard presiding. Friday 1-3 p.m."

I went to the ballroom at about 12:30, having no idea of how many people would show up, but by 1:00 the room was packed. After I had given a short speech in which I analyzed the problems facing music teacher education and asked for a vote, the group unanimously approved the formation of a society, made me chair of the a steering committee consisting of one representative from each MENC division and, before the session adjourned, elected Robert Klotman, Donald Shetler, Irma Collins, Marlon Tatum, John Grashel, and Phyllis Erwin to the steering committee. The Society for Music Teacher Education was off and running!

Although my active participation in MENC ended with my role at the San Antonio convention, I was sufficiently inspired by the strong support evidenced at San Antonio to devote a considerable amount of time in 1982 and 1983 to finalizing the establishment of the Society and planning sessions for 1983 division conventions and the 1984 national convention in Chicago. Eunice Boardman's election as chair of the Society relieved me of further responsibility. In the intervening years, I have limited my participation in MENC to attending the dinners for University of Illinois doctoral alumni. For this reason, I close this memoir as of 1982.

Coda


I glory in my close association with MENC over a period of 35 years. The organization has played a truly significant and inspiring role in my own professional development and that of thousands of others, and in the emergence of music education as a powerful force in American culture.

During those years, we were fortunate in the quality of leaders of the MENC, whether elected officials or men and women appointed to serve on commissions and committees. A few of those leaders merit, in my opinion, special recognition. The include Vanett Lawler, Lilla Belle Pitts, James L. Mursell, Marguerite Hood, Ralph Rush, Rob-

ert Choate, Allen Britton, and Mary Hoffman.

I do, however, feel constrained to express concern about the future of MENC. I firmly believe that its role urgently needs evaluation and change. Over the years, it has changed from an organization with an inclusive clientele consisting of teachers and administrators in all specializations concerned with the musical growth of children and adults to an organization that represents music educators who do not owe primary allegiance to one of the 18 specialized professional groups that have emerged over the years. It has moved from an organization which provided music industry access to its membership to being essentially captive to the music industry. It has moved from an organization with a staff

composed of musicians and music educators with expertise in management to an organization dominated by management and public relations experts.

I suggest the formation of an independent commission composed of distinguished public school and collegiate music educators and administrators to evaluate the function and structure of MENC and recommend changes that will enable the organization to better provide essential leadership in identifying and solving the problems that will inevitably face the profession in the twenty-first century and in engendering unity in spirit and in action among the diverse organizations that now represent the broad field of music education. 

ANNOUNCEMENT AND CALL FOR PAPERS

American Choral Directors Association
1995 National Conference
Washington, DC

The Repertoire and Standards Committee on Children's Choir will sponsor a research poster session at the 1995 national ACDA Convention in Washington, DC. Reports on research that address any area of concern to children's choirs, e.g. pitch-matching, intonation, vocal-choral tone, administration and organization, literature socialization effects, methodology and pedagogy, sight singing—will be considered. Reports that are accepted should be summarized by posters, and the presenter should be present to discuss the research with those who visit the poster display. The author(s) should furnish 100 copies of a report summary (abstract) for distribution to session attenders, and should have a limited number of full reports (around 12) on hand for distribution to those with research interests specific to individual displays. Five to 10 of the research studies will be selected for oral presentation to convention attenders. Research reports submitted should not have been presented at any other major conference or previously appeared in published print. If the data or any part of the research project has been presented in another format, at another conference or in print, the author must submit a statement along with the report explaining the details of that presentation.

Five copies of the completed research report and five copies of the abstract should be submitted by September 15, 1994 to:

Dr. Ann R. Small
School of Music
Stetson University
DeLand, Florida 32720

Studies will be blind reviewed by a panel of judges, and authors of studies selected for presentation will be notified by October 30, 1994.