

“We Had Made Our *MENC’s First 100 Years*”

“SO OUR GREAT MUSIC SUPERVISORS NATIONAL CONFERENCE WAS BORN.”

Frances Elliott Clark’s words about the birth of MENC and how this organization had made a job a profession seem appropriate to open a section celebrating MENC’s centennial. She wrote them as part of a look back at fifty years of music education in America in the April–May 1950 issue of *Music Educators Journal*.

While there have been earlier celebrations of MENC’s anniversaries at fifty and seventy-five years, reaching a full 100 is special. This section includes a brief history of MENC as well as pieces on how we’ve been celebrating and some of the things that make us a unique organization.



“We had made our job a profession.” These words were written by Frances Elliott Clark in an article discussing the 1907 founding of the Music Supervisors National Conference (MSNC) now MENC: The National Association for Music Education (*MEJ*, April–May 1950, p. 24). For more than one hundred

years, MENC has influenced music education and the music education profession. From its origin, through wars, depression, and changes in technology unimaginable in 1907, MENC has steadfastly continued to work at all levels to bring music into the life of every child. From its very beginning, the music educators who make up MENC have been concerned with the



Celebrating MENC’s Centennial

Over the last one hundred years, MENC members have brought music to countless students, and MENC has been there to support its members. Through our programs, partnerships, resources, and the vision of our members, MENC has dedicated itself to advancing music education by encouraging the study and making of music by all.

MENC has been celebrating this milestone in many ways through various media:

- **Centennial Congress**, June 25–26, 2007, Orlando, Florida. A congress of organizations important to music education convened to celebrate and work on some practical protocols for reaching our association’s long-standing goal of “music for all.”

- **Keokuk II: Centennial Symposium for MENC**, May 31–June 2, 2007, Keokuk, Iowa. This symposium commemorated the founding of MENC in Keokuk in 1907. Panel discussions, paper presentations, and performances highlighted this event, which was sponsored by the History Special Research Interest Group (SRIG) of MENC’s Society for Research in Music Education.

- **Special Web site section: www.menc.org/centennial**. Learn the history of MENC, see what our publications have to say about the past 100 years and the future, and get the latest information about all things centennial.

- **MENC—A Century of Service to Music Education: 1907–2007**. Follow the story of MENC through narrative, pictures,

anecdotes, and more in a beautiful hard-bound book. The cost of this publication is \$29.95 plus shipping. Call 888-263-4702, or use the form on the centennial Web site to order by mail or fax.

- **Special series of articles in *Music Educators Journal***. This special series looks at where MENC is heading in light of what it has already accomplished in its first one hundred years. These articles will also appear on the centennial Web site.

- **Special section in the April issue of *Teaching Music***. This special section commemorated MENC’s centennial month with congratulatory letters, a timeline, and quotes from *MEJ* through the years.

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Keokuk II: Centennial Symposium

The Keokuk II Centennial Symposium (May 31–June 2) commemorated the founding of MENC in Keokuk, Iowa, on April 12, 1907. The event honored the 104 attendees from fourteen states who met there 100 years ago. The scholarly symposium included the presentation of twenty papers on topics such as the MENC founders, various subjects relating to the history of music education, and an overview of MENC's first 100 years. Barbara Finklestein of the University of Maryland in College Park gave the keynote address, "Reinventing Tradition: A Future for Historians in a Transculturally Congested World." The Keokuk High School Choir, directed by MENC member Daniel Proctor, sang during a ceremony dedicating a historical marker commemorating the founding of MENC on the site of the church where the original gathering was held (now a parking lot). Other musical performances included a jazz band, a

choral ensemble, brass players, and a sing-along. MENC President Lynn Brinckmeyer officiated, using the official MENC gavel—which was carved from a pew of Westminster Presbyterian Church in Keokuk, where the 1907 meeting convened. To read the complete symposium program, learn more about the MENC gavel, and see symposium photos, visit www.menc.org/centennial.



PHOTO BY JAMES T. MCRANEY

The MENC commemorative plaque in Keokuk, Iowa. From right, David Circle, MENC immediate past president; Barbara Geer, MENC president-elect; Lynn Brinckmeyer, MENC president; John Aboud, Iowa MEA president.

best way to teach music in the schools: from Philip Hayden's rhythm teaching method that was the reason for the first gathering in 1907 to the development of National Standards in 1994 and beyond.

This article offers a brief overview of MENC's history from before its founding to its latest efforts. Of course, everything that MENC has been a part of can't be included in a single article—these are just a few of the highlights of a long and productive century.

The Beginnings of Music Education in the United States

Lowell Mason of Boston, Massachusetts, is generally credited with bringing music education to American public schools when he was challenged in 1837 to teach a group of "average" children to sing. As any music teacher today would have known, but what was surprising at the time, the children's performance was excellent, causing a

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Accent on Members

Be Part of the Action Gene Morlan, Virginia

"If you're a professional, you need to be active in your professional association," says Gene Morlan. "So much happens that you need to have your hand in, and you don't want to miss out on playing your part in your time." His encouragement to get into the thick of the action comes from his lifelong involvement with MENC. Morlan was the first "from-the-trenches" music educator to join the national staff.

For more than ninety of the first one hundred years that MENC has been around, M. Eugene Morlan (Gene to his friends) has been, too. Snapped up by Vanett Lawler to be MENC's assistant executive secretary in 1955 when he was working on his doctorate at George Peabody College for Teachers (now part of Vanderbilt University), Morlan has seen the organization grow and flourish. He served as acting director on several occasions during the thirty years he worked for MENC, eventually retiring from the position of director of professional programs.

Morlan attributes MENC's strength and success to its members. Excellent leadership and wonderful, hardworking people at all levels, he said, "are what make an organization hum." He remembers escorting Frances Elliott Clark to a table at an MENC banquet, a great honor for a young man recently in the classroom. "I had the chance to rub shoulders with many MENC greats," he said, "including the legendary Cliff Buttelman and many who followed him."

"Vanett Lawler kept us focused on the members," Morlan reminisced. "She said that sometimes your job isn't what you expect. She told me that after finding terrific ensembles for a conference, when the moment comes to see and hear them, you may be backstage holding the president's hat!"



M. Eugene Morlan, long-time MENC leader

PHOTO COURTESY OF THE AUTHOR, TAKEN 1998.

The Long View of an MENC President

Charles H. Benner, Ohio



PHOTO COURTESY OF MENC

Charles Benner, right, with John Mahlmann in front of photos of MENC presidents in the board room at MENC headquarters, Reston, VA.

Charles H. Benner, MENC president from 1974 to 1976, was involved principally in the transition of MENC from a department of the National Education Association (NEA), with offices in the NEA building in Washington DC, to an independent association with a building of its own in the DC suburb of Reston, Virginia, “That pretty well consumed the work of those two years,” according to Benner.

In 1971, MENC had started a fund for the Reston building. The plan was to raise all the money to pay for construction before breaking ground. However, construction costs continued to rise, so the National Executive Board decided to borrow the rest of the funds to build sooner. MENC moved into its new building on July 17, 1975.

Benner began his music education career accompanying a church choir and playing saxophone in the local community band while in high school in Ohio. After graduation, he went to Wittenberg College in Springfield, Ohio, where his major instrument was piano. “I knew I was going to be a teacher. I wasn’t certain I was going to be a music teacher,” Benner said. He became certified to teach mathematics, Latin, and music. “My first teaching job was in upper-grade elementary, primarily geography and English,” he continued. The principal requested that Benner start an instrumental group as a club. He added, “Eventually, three other principals wanted instrumental music in their schools, too. So I became an itinerant music teacher. Because sports were so important, a band was started at the high school. The capes for the uniforms were a WPA [Works Projects Administration] project.” In addition to band, Benner taught English and mathematics.

During World War II, Benner first enlisted as a musician in the U.S. Coast Guard. He later graduated from the Coast Guard Academy, received his commission, and served two years as a deck officer on a landing craft in the South Pacific. On his return from the war, Benner earned a master’s degree in education through the GI bill at the University of Cincinnati and began teaching instrumental music in a Cincinnati-area school system. “This is when I became interested in the Ohio Music Educators Association [OMEA],” he shared. “The offices I held in Ohio were first district chairman, then regional chairman, then president of OMEA.” He later was elected president of MENC’s North Central Division.

About his experiences teaching music, Benner said, “I enjoyed sharing music with kids and adults and organizing them so they became a musical unit. The relationships with the kids themselves are special. I also taught academics, but that didn’t have the intimacy and dimensions of music ... When are you going to need to solve quadratic equations? Music was in their everyday lives.” When asked what he would share with new teachers starting out today, he said, “I would ask them to think about what they themselves have enjoyed in being a musician.”

Now professor emeritus in music education at the University of Cincinnati College-Conservatory of Music, Cincinnati, Ohio, Benner summed up the changes he has seen in music education over his lifetime: “We’re moving toward recognizing that music is humanizing. It’s one of the humanities, not just an art or a particular kind of talent.”

for music in 1884. Consequently, MENC had very close ties with the NEA for many years.

The Music Teachers National Association (MTNA) was founded in Delaware, Ohio, in 1870. MTNA provides a valuable service to music teachers, particularly private teachers, by helping them spell out goals and standards for teaching music.

MENC’s Early Years

Keokuk, Iowa, 1907

Because of the tragic earthquake and subsequent fires that destroyed most of San Francisco in April 1906, the NEA was forced to cancel its 1906 meeting in that city. To appease its disappointed West Coast members, the NEA leadership promised that the 1907 meeting would be in California. However, it was unlikely that music supervisors from any but the most affluent school districts would be able to afford the costly trip to the West Coast. With this in mind, Philip Cady Hayden, music supervisor in Keokuk, Iowa, and publisher of *School Music Monthly*, campaigned to have a separate NEA music meeting in the Midwest during the spring of 1907 to discuss important strategies with school music supervisors who worked with classroom teachers—including his own new rhythm-teaching method.

In the January 1907 issue of *School Music Monthly*, Hayden formally announced a call to music supervisors to meet in Keokuk, Iowa, in April of that year. Frances Elliott Clark presided because of her position as vice president of the NEA music section, and 104 people attended. Hayden’s rhythm method was quite a disappointment, but the attendees decided to stay on and use their prized three-day leave. They quickly improvised a program. As Clark put it, “We then began asking questions, How do you teach this, that, and the other? ... We’d never

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“prodigious sensation.” After this, music became part of the regular curriculum of the Boston schools, and the phenomenon quickly spread throughout the country.

Not long after music became a regular part of school curriculums,

several organizations were formed that would later have an influence on MENC. The National Education Association (NEA) was founded in 1857 to support public education. By the late 1870s, the NEA had grown so large that it established separate departments, creating a department

had such an opportunity, such a rich experience of 'close family' without outsiders. It was *good, better, best*" (MEJ, April–May 1950, pp. 23–24).

Before the end of the second day, the attendees decided they needed their own organization, elected officers and an executive committee, and set a time and place for the next meeting. This second meeting was held jointly with the NEA meeting in Cleveland, Ohio, in 1908. The new organization, which would be called Music Supervisors National Conference, held yearly meetings at first.

The first 1907 meeting had many of the same signature components found in today's conferences. There were presentations of teaching methods, musical performances by students, a lobby sing, a chance to see the latest music and music equipment, and time to talk to other music teachers.

The attendees of the 1910 conference in Cincinnati, Ohio, formally

adopted a constitution and the name Music Supervisors National Conference. They declared two purposes for the organization: "Mutual helpfulness and the promotion of good music through the instrumentality of the public schools."

MSNC Begins Publishing

After the organization's 1911 Detroit meeting, MSNC published a *Journal of Proceedings* that included papers presented at the conference. This journal became a regular feature of each meeting until 1940.

The popularity of the printed proceedings led members to request a periodical that would spread the word about MSNC while keeping music educators informed about developments in the field. In response, in September 1914 the conference began publishing the *Music Supervisors' Bulletin*, which came out quarterly and was sent free

to any music educator who requested it. Peter W. Dykema, a professor at the University of Wisconsin–Madison, was named the first editor of the *Bulletin*, a position he held until 1921. When he changed its name to *Music Supervisors' Journal* in September 1915, the publication already had a circulation of more than 6,000. It became *Music Educators Journal* in 1934.

MSNC, "The Star-Spangled Banner," and World War I

In the early twentieth century, "community sings," in which ordinary citizens gathered and sang together, had become commonplace in the United States, and members of MSNC saw the activity's social and musical potential for promoting music education. In 1914, MSNC edited NEA's *18 Songs for Community Singing*, which included "The Star-Spangled Banner"—not adopted as

Partnerships and Alliances

Since its first meeting in 1907 in Keokuk, Iowa, MENC has formed partnerships, alliances, and coalitions with organizations of all sorts. From a close connection to the National Education Association at MENC's founding, to Frances Elliott Clark's work developing Victrola educational materials for the Victor Talking Machine Company, to the National Consortium of Arts Education Associations that developed the National Standards for Arts Education, we have a history of working with groups whose goals are similar to our own.

This idea of cooperation is even part of our strategic plan: "We must build and maintain our partnerships with industry, the arts and entertainment communities, and decision makers. We must reach out to create new alliances with organizations and groups with whom we may share a common interest." The proposed revision to the strategic plan continues this emphasis. We have nonprofit affiliated organizations that are committed to music education (listed at www.menc.org/connect/allies.html), as well as corporate members whose organizations supply products, equipment, or services used by music educators (see www.menc.org/industry/corpmembers.htm).

We also work with other organizations on specific programs. For example, we assist the National Association of Secondary School Principals (NASSP) with its National Advisory List of Student Contests and Activities. To help, a committee of members evaluates and makes recommendations about music activities that are submitted to the NASSP Advisory List committee. This NASSP committee puts student activities on its list based on criteria such as educational, finan-

cial, and adjudication standards.

As another example, for the past several years MENC has partnered with the Conn-Selmer Institute to provide an annual four-day workshop to help new teachers with their transition to professional status and to recharge experienced teachers so they can continue to provide high-quality music education.

The National Anthem Project—with Jeep as the title sponsor—shows how much can be achieved with well-structured partnerships. Recently, at the request of the National Executive Board, we began working with an outside consultant to increase our involvement with corporate sponsorships. The consultant pointed out that MENC's potential for getting help from corporations is largely untapped. This growth would build on the success of the award-winning National Anthem Project, which successfully partnered with a number of corporations.

However, sponsorship money doesn't replace funds for services to members; it simply magnifies the power of our funds to help the music education profession. Be sure to watch for information about this developing area.

Because decisions about our partnerships and alliances involve value judgments and are often controversial, MENC has created guidelines for entering into partnerships with outside organizations. All new cooperative arrangements are reviewed by the Partnership Review Committee, which consists of National Executive Board members and other leaders (see the complete guidelines at www.menc.org/connect/relationship_guidelines.html).

Bringing Broader Scope to Music Education

Lincoln Igou, New York

Lincoln Igou has been an MENC member longer than anyone else—seventy-seven years—since he joined as a student in 1930.

“It was about the only thing available at the time, if you were going to be at all serious about teaching music and not just swim on your own,” he says. A music student at Northwestern University in Illinois, he was able to attend the 1930 MENC National Conference in Chicago.

“I still remember walking along the main floor of the hotel, squeezing through the crowds, and rubbing shoulders with John Philip Sousa,” Igou says. “I met all kinds of people there.”

Born on February 12, 1909—Abraham Lincoln’s 100th birthday—Lincoln Igou found his calling in music after an epiphany in college. Growing up in rural Ohio, Igou had begun playing piano and cornet as a child, and most of his extracurricular activities in high school were musical. He went to Ohio’s Hiram College as a pre-med student, but during his junior year he overheard a freshman “with wild eyes and hair” and very little musical training brag about how he had made \$200 a week playing the organ at a neighborhood music house. “This is ridiculous,” Igou thought to himself. “If he could do it, I could certainly do it.” That Christmas break, he went home to announce he was changing his major to music.

Colleagues he met through MENC helped direct him to a job teaching school music in Grosse Pointe, Michigan, where he stayed for three years while pursuing his master’s degree at Northwestern in the summers. MENC contacts also helped Igou in his search for a doctoral program; he considered studying under Carl E. Seashore at the University of Iowa, Howard Hanson at the Eastman School of Music, and Peter Dykema at Teachers College of Columbia University. Through Charles E. Lutton, he obtained a loan to help with his studies in Europe as well as a later position at a teachers college in Iowa.

But he found many of his studies frustrating.

“Ninety-nine percent of the education courses in the U.S. were ‘follow’ courses, not ‘lead’ courses,” he says. “In our conducting class, we followed the sound of a record.” So he applied to Salzburg, Austria, for a summer course with noted conductors including Bruno Walter and others.

Igou went back for more conducting study a second summer,



KRISTIN CHARLES/SUNY NEW PALTZ

staying on in Europe to study musicology in Vienna, travel in Italy, visit Paris—all the while soaking up concerts, cathedrals, art galleries, and more. When he eventually returned to Northwestern University to complete his doctorate, he transferred a wide range of courses on everything, including medieval stained glass and contemporary architecture. He finished his degree with majors in musicology and art history, and in 1946 began teaching music at what was to become the State Teachers College at New Paltz, New York (now

SUNY New Paltz).

With his international travel and studies, plus a transformative course in esthetics at Northwestern, Igou brought to New Paltz a broader view of what music education could be. He taught not only basic research, theory, and brass, but also a survey of the humanities and a section of an art history course.

“I wanted to broaden the whole program and correlate study of the humanities,” he says. “Some kids were very unhappy because it involved things other than music, but others were very excited by it.” In his thirty-one years at New Paltz, he oversaw a music department that became nationally accredited and grew from two to seventeen faculty members. He also conducted the college-community orchestra, advised foreign students, and had a second job as church organist and choirmaster of a men and boys choir.

Since retiring in 1976, Igou has continued his many interests. He’s written editorials and concert reviews, conducted community concerts, substituted for church organists, and played bridge. Another major focus for a decade has been chairing a monthly educational program meeting of the Retired Men of New Paltz.

Igou thinks MENC offers more to its members today than when he first joined. “There’s more variety now,” he says. “The organization covers many types of music rather than just how to teach fourth grade.” And it’s one of myriad organizations for music education now, which Igou says is “all to the good.”

To music educators today, Igou gives the same advice he gave his students. “Don’t look at yourself as simply a musician, but take off your blinders and see all that the humanities have to offer—painting, architecture, and literature, in addition to music,” he says. “There’s a commonwealth in the arts.”

the official U.S. anthem until 1931. Dissatisfied with the simplified version of “The Star-Spangled Banner,” which had removed the dotted rhythms that people—and soldiers in particular—sang naturally, MSNC generated what became known as the service version, and the U.S. War Department distrib-

uted more than three million copies of it to soldiers. MSNC’s Liberty Edition of *55 Songs for Community Singing*, published in 1918, contributed significantly to the war effort and included the service version of “The Star-Spangled Banner” and other patriotic songs. It deliberately excluded German music, however.

The collection sold more than 1.5 million copies in 1917 and 1918.

The Educational Council and the Standard Course of Study

Decisions about MSNC were made by the entire membership at the annual meetings until it grew so large that the practice became cum-

bersome. In 1918, at the Evansville, Indiana, meeting, the Educational Council was created, with Will Earhart as its chair. In addition to responding to requests for information about music education, the council could deliberate on important matters, then present a position to the entire membership.

One of the first tasks the council took on was outlining a course of training for music supervisors. Their work was published as MSNC's *Bulletin No. 1: Standard Course in Music for the Elementary Grades and Four-Year Course for Training Music Supervisors* in 1921. It was followed by fifteen other bulletins published over the next five years that included topics such as junior high music, music in the one-teacher rural school, and tests and measurements in music education. In 1940, the council published another outline of a course of study, the *Research Council Bulletin No. 20: A Program for Music Education*, which was revised in 1951.

The Educational Council was replaced by the National Research Council of Music Education in 1923 and renamed the Music Education Research Council (MERC) in 1932. Today MERC is the governing body of the Society for Research in Music Education, and the MERC executive committee provides leadership, guidance, and communications to MENC with respect to research in music education.

Regional Divisions and the Biennial Meeting Plan

As MENC continued to grow, it became obvious that most of the meetings had been held in the Midwest, and most of the presidents of the organization were from there, too. Many believed that regional problems could not easily be dealt with at a national meeting. The issue of MSNC's domination by midwestern music educators came to a head at

the 1917 Grand Rapids, Michigan, conference when members from the East clamored for a stronger voice in the affairs of the conference.

On the train home, several delegates from Massachusetts came up with a plan to create an eastern organization. In May 1918, they held their first annual meeting in Boston. That fall, the division began publishing the *Eastern School Music Herald* for its more than 400 members.

The Eastern Conference was

originally a completely separate organization, though many members of the Eastern Conference also maintained membership in MSNC. The Eastern Conference continued as an affiliated yet very independent regional organization until 1926.

The Southern Conference for Music Education was founded at the 1922 Nashville conference as a direct result of the enthusiasm arising from having the national organization meet in the South. However, the charter

Addressing the Issues

MENC addresses issues of concern to music educators by developing position statements. The position statements help MENC work with colleagues, supporters, and government at all levels on music education issues of national importance, and they provide local members with clearly stated rationales so they can address these issues in their communities. For more information on MENC's position statements, visit www.menc.org/statements.

Our Most Recent Position Statements

Health in Music Education

Music educators engage students in educational interactions that involve and influence students' health in three areas: auditory, physical, and psychological. Thus, educators need to become substantially involved in injury prevention by teaching health-conscious music-related practices.

Homeschooled Students' Participation in Public School Music Education

MENC encourages music educators to take a position of neutrality with regard to homeschooled students, except when it comes to the right of every child to receive a music education. This position statement outlines concerns, guidelines, and the role of the music educator.

Specialized Music Instruction—Pullout

Research indicates that participating in specialized music instruction classes does not negatively affect children's learning. In fact, standardized tests show that children who participate in music classes generally produce higher test scores than children who do not participate. This position statement sets forth guidelines for music educators in working with parents, students, classroom teachers, colleagues, and administrators to ensure that students are allowed to participate in these programs without unnecessary negative ramifications or discouragement from classroom teachers.

MENC Position Statements

Advocacy and the Music Educator (March 2004)
After-School Music Education Programs (October 2005)
Alternative Certification (June 2003)
Early Childhood (July 1991)
Fund-Raising (June 2003)
Health in Music Education (February 2007)
Homeschooled Students' Participation in Public School Music Education (February 2007)
Inclusivity in Music Education (June 2003)
The Music Code of Ethics (originally published 1947, updated 1998)
The Non-Educator Performer in the Music Classroom (October 2005)
Public School and Community Music Group Relationships (November 2003)
Sacred Music in Schools (1996)
Specialized Music Instruction—Pullout (February 2007)
The Value and Quality of Arts Education (January 1999)

MENC's Centennial Congress

MENC held its Centennial Congress June 25 through 28 in Orlando, Florida. MENC leaders met with representatives of school boards, school administrators, state boards of education, research organizations, the music industry, and higher education institutions to celebrate MENC's 100-year anniversary and to address issues facing music education today. A key question the congress hoped to answer was, "What conditions must be met if we are to reach our shared goals for music education?" Answers developed at the congress will be used as a foundation for MENC's strategic planning process.

Among the activities designed to celebrate MENC's 100 years were a centennial picnic; the National Leadership Assembly, the annual meeting of the leaders of MENC's state affiliates; and an event centered around dessert with a French flair.

Attendees gave rave reviews on the address by music education historian Michael L. Mark, and the discussion groups were productive and lively. The first evening, everyone celebrated MENC's birthday at an old-fashioned picnic with hot dogs, hamburgers, ice cream, and birthday cake and were entertained by a barbershop quartet, jugglers, and magicians.

For the final night, a gala dessert with a French theme was scheduled at Epcot Center. Along with dessert, participants enjoyed a French musical ensemble and a mime, followed by fireworks. The dessert wrapped up two days of intensive National Assembly meetings, where state leaders had helped create an MENC draft strategic plan.

During the event, the Centennial Congress wrote "A Centennial

Declaration of MENC: The National Association for Music Education." A full report on the Centennial Declaration can be found in the news pages.

As part of the centennial celebration, music educators heard addresses from Mike Huckabee, former governor of Arkansas; Anne L. Bryant, Executive Director of the National School Boards Association; and Brenda L. Welburn, Executive Director of the National Association of State Boards of Education. Governor Huckabee praised the benefits of music education, recounted the story of getting his first guitar, and offered advice on how to talk with decision makers to ensure successful advocacy campaigns. Huckabee reminded attendees that the future of our country depends on the education children get today. The better educated they are, the better our communities will be, regardless of whether we have children in the school system. To view a Webcast of these speeches, "In the Crosshairs: Talking to the Targets," visit www.menc.org/webinars.

MENC plans to use the results of the congress to influence grassroots advocacy, other organizations, and decision makers to take action to meet music education goals.



Former Arkansas governor Mike Huckabee speaks to the Centennial Congress, Orlando, FL, June 26, 2007.

PHOTO BY MARGARET JAMBORSKY

members of the Southern Conference made it clear from the beginning that they would function as a branch of the national organization.

Duplication of effort was a source of friction among the three conferences. In 1926, MSNC adopted a new constitution instituting biennial meetings, with meetings of the divisional conferences in alternate years, and clarifying the relationship with the divisions. Other regional divisions were organized, and most of those held conferences in 1927.

MENC Comes into Its Own *MENC Grows*

Over the next decades, MSNC continued to grow and adapt its organization. In 1930, MSNC took the major step of opening a permanent headquarters office in Chicago. In 1934 it changed its name to Music Educators National Conference (MENC).

In 1940, MENC adopted a new constitution to further clarify the rela-

tionships among the national, regional, and state organizations; all would be considered part of a single organization with a central headquarters. There was to be a national biennial meeting with alternate-year meetings in the six geographical divisions. All meetings and the makeup of the divisions would be under the control of the national board of directors.

The War Years

The years surrounding World War II united the country—and music educators—as almost never before. While there was little mention of the events in Europe at the 1940 Los Angeles conference in April, at an MENC board meeting in October, the theme "American Unity Through Music" was adopted. MENC also offered its services to government agencies and advised music educators about how they could contribute to the war effort.

In addition to encouraging the use of patriotic music, the theme

inspired a program called "Music for Uniting the Americas." This program was intended to cement the relationship between North and South America by having music educators share North American music with South America and learn about the music of South America.

During the early part of the war, MENC continued to hold its national and divisional conferences. However, in 1945, the six divisional meetings were canceled because limits had been placed on travel. In place of the meetings were six War Emergency Councils, which were attended by fifty members each.

The war caused other problems. Instruments and music became difficult to obtain, and travel restrictions eliminated national and regional competitions. Also, many teachers went off to war, and although women who had left teaching for marriage and retired educators returned to the classroom, some schools could not find music teachers.

After the War

Life changed after the war. The economy was growing, changes in technology sped up—affecting both daily life and the classroom—and the school population exploded, due to the baby boom. MENC's golden anniversary in 1957 recognized these changes in its Five-Point Goal, developed as part of the celebration. This goal included “determining the specific role of music education during a period marked by rapid social-culture change” (MEJ, Feb–Mar 1956, p. 25).

MENC Publications

Publications were one of the ways MENC influenced music education in the United States. After the move to Washington DC in 1956, the number of books and pamphlets MENC published increased substantially. They covered a variety of topics and included *Film Guide for Music Educators* (1961, edited by Donald Shetler); *A Career in Music Education* (pamphlet, 1962); “Selected Music Lists” for band, chorus, and orchestra; and *Music in General Education* (Carl D. Ernst and Charles L. Gary, 1965). MENC continues to publish books on many topics of interest to music educators.

MENC periodicals also contributed to the field, and the organization now publishes six journals. As graduate programs in music education became more numerous, many researchers felt the need for a scholarly journal. Through the work of Warren Freeman, dean of the Boston University School of Music, and Allen P. Britton of the University of Michigan, MENC agreed to publish the *Journal of Research in Music Education*. The first issue was published in the spring of 1953, and Britton was its editor until 1972.

In 1981, the Society for General Music was formed and immediately recognized by MENC. In 1987, MENC began publishing *General*

Music Today. Update: *Applications of Research in Music Education* became an MENC publication in 1988, and the *Journal of Music Teacher Education* was founded in the fall of 1991 as a publication of the Society for Music Teacher Education.

Music Educators Journal's sister publication, *Teaching Music*, began its life in 1993, promising information that members could “read Sunday night and use Monday morning.”

MENC Goes Strategic

The sixties and seventies were times of great change for both MENC and the country. The idea that all the aspects of a multicultural society were of value and worth studying became widespread. During this peri-

od, MENC went through tremendous changes in focus and organization.

MENC and the NEA

MENC had been functioning as the music department of the NEA since 1940. In the 1950s, the NEA built an education center in Washington DC and offered free space to its departments, so in 1956, MENC moved from Chicago to Washington. After MENC had been in the NEA center for about ten years, the NEA began to consider itself more of a labor union and less of a professional organization. MENC, along with a number of other associations, changed its relationship

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Accent on Members

Participating in the Centennial Congress

Jim Rice, Washington

Even though education professionals have agreed for years that every child has the right to a good music education, they also agree that a credible music education is not yet universal—and in fact, may be available to only half the children in America. MENC's Centennial Congress June 25–28 in Orlando, Florida, met to address this disparity, and Jim Rice was there.

Rice, who was just completing his term as president of MENC's Northwest Division, was one of more than two hundred participants in the Centennial Congress, and he served as moderator for a discussion group during the meeting. He says he appreciated the opportunity to hear from the various stakeholders who were present.

“The highlight was to hear how supportive our allies are on behalf of music education, to get a glimpse of the issues they face, and to hear how music education is to our mutual benefit,” he says. “We get into our own little worlds and think our superintendents aren't as supportive as we'd like, but I hear how they really do understand.”

The meeting's most important accomplishment, Rice thinks, was “that we were able to bring these different bodies together. In order to get started, we have to bring the issues to the forefront and then put a game plan into motion.”

Hearing viewpoints from across the country was most interesting, Rice says. “Even though our cultures are somewhat different, we all have a similar outlook on the importance of music education, and we face similar challenges.”

Rice is director of orchestras and jazz ensembles and music department chair at Inglemoor High School in Everett, Washington. He has a long history of leadership in MENC as well as in the Washington Music Educators Association and the North Olympic Music Educators.

The Centennial Congress was “a very good beginning,” says Rice. “Now we need to look to nourish these relationships.”



PHOTO BY MARGARET JAMBORSKY

Kudos on MENC's

Reading, Writing & Rhythm would like to congratulate the National Association for Music Education on 100 years of service to music education. On this centennial anniversary, our nation's youth, our schools, and our entire country have greatly benefited from the contributions of this national organization.

Advancement of music education for our nation's students was the primary goal of Reading, Writing & Rhythm when we began our mission, and we are deeply appreciative of MENC's willingness to foster our projects, to mentor our organization, and to work as our partner in pursuing the same goal to advance music education. We sincerely appreciate our partnership with the National Association for Music Education and the good works they do.

Thanks go to everyone at MENC who works so hard to bring music into the lives and the hearts of this nation's children!

—Chely Wright, country music artist
Founder of Reading, Writing & Rhythm

It is with great pleasure that I write to you on behalf of the International Society for Music Education (ISME) to congratulate MENC on reaching 100 years. As you know, MENC played an important part in the formation of ISME and has been involved with ISME since its inception in 1953.

We wish MENC success for the Centennial Congress. May the next century be equally as successful as the last 100 years. We look forward to ongoing cooperation between the two organizations over the coming years. Greetings and best wishes,

—Liane Hentschke, ISME President

On behalf of the Organization of American Kodály Educators, I am pleased to congratulate MENC: The National Association for Music Education as you commemorate your 100th anniversary. Both of our organizations seek to promote quality music instruction for all individuals in this country, and I look forward to future collaborations as we work together to make this vision a reality.

Congratulations and best wishes for a wonderful anniversary celebration!

—Brent M. Gault, President,
Organization of American Kodály Educators

The Songwriters Guild of America (SGA), for seventy-five years the world's largest professional organization run exclusively by and for songwriters, extends heartiest congratulations to its partner MENC on the celebration of its 100th anniversary. The work of MENC over the past century in championing the goal of music education for all Americans has led directly to the flourishing of the songwriter community in the United States into the most influential artistic community in the world.

Today, SGA continues proudly to support the crucial work of MENC in helping to preserve and protect the tradition of formal music education for all, a key ingredient to the future success of American composers and songwriters. Together, we shall work in the eras to come to ensure that the phenomenon that is American musical culture—the distillation of music from every country and genre on earth into a unique blend of sounds, moods, and messages that is somehow still quintessentially “American”—continues to be one of the great sources of pride for our nation.

In the music community, we often say it all starts with a song. We must also never forget, however, that even before the moment of creation, there must first come the joy and inspiration that only musical education and experience can bring to each individual creator. Preserving that wondrous cycle is the crucial calling of MENC, a mission that it is the responsibility of *all of us* to support to the fullest.

—Rundi Ream, Chief Operating Officer,
Songwriters Guild of America

The National Association of Schools of Music (NASM) congratulates MENC: The National Association for Music Education for 100 years of outstanding service to music and music education. MENC has been steadfast in developing opportunities for every elementary and secondary student in the United States to study music within a regular curricular framework. The Association has pursued this goal with a wide and evolving set of projects and initiatives encompassing every aspect of music study for children and youth. For eighty-three years, NASM has worked closely with MENC, particularly on issues of teacher preparation and national arts and education policy. Over the years, NASM staff and officers have been outstanding colleagues and effective representatives for music study throughout the nation. However, these individuals serve as representatives of thousands of professional teachers whose expertise and dedication are essential to the development and growth of our nation's musical culture. And so, on this historic occasion, NASM salutes, commends, and expresses appreciation to MENC and its members past and present, whose daily efforts over a century have created untold benefits for individuals, music, and civilization.

—Sam Hope
Executive Director
National Association of Schools of Music

Congratulatory letters from individuals and music and education organizations.

Centennial

What would the world be without music and what would music sound like without musicians trained in every aspect from the creative concept to its harmonic execution?

With the National Association for Music Education—the bastion of music appreciation and teaching—society does not have to deal with such a negative impact on our lives.

The Music Performance Fund is proud of its affiliation with MENC in bringing the magic of music to the schools and public. We congratulate them for their unparalleled efforts and look forward to a continuing relationship in the future.

—John C. Hall, Jr.
Trustee, Music Performance Fund

I first want to congratulate the National Association for Music Education on your 100th anniversary. May there be many more anniversaries to come. As a former music teacher in Big Sandy, Montana, I know firsthand the value a well-rounded education can play in student development. We were all sent to Washington to make sure future generations have every opportunity that we had; a quality education with attention to the arts is key to making that happen.

—Senator Jon Tester, Montana

On behalf of the American Orff-Schulwerk Association, I congratulate the National Association for Music Education on the 100th anniversary of the founding of your organization. I am privileged to joyfully support the combined efforts of our two associations in providing support and education to the constituents we share. The music educators in this country are to be commended for providing all children an opportunity to grow and learn as expressive human beings in the diverse contemporary American society in which we live.

Understanding the role music plays in our lives is a priority for both of our organizations. We support providing the needed resources, professional development, and communication assistance to preK-12 music educators, preservice and in-service teachers, and university professors. Through our collaborative efforts, we can enhance music education and advance the study of music and engagement in music making by all.

I look forward to our collaboration as a means to provide access to necessary resources in the future through workshops, conferences, and Web site support. I am confident that together we will make a difference.

We are proud to be affiliated with MENC, an organization with a like mission to our own. I hope that together we can propel music education into the next century.

—Sue Mueller, President
American Orff-Schulwerk Association

On behalf of the Barbershop Harmony Society, I would like to offer my congratulations to MENC: The National Association for Music Education as you celebrate 100 years of service to music education. That, of course, translates to 100 years of service to our youth, our communities, and our country. The Barbershop Harmony Society is happy to have played a small part in MENC's history, our joint efforts including the *Get America Singing ... Again!* song-books and the National Anthem Project. These resources continue to inform students of all ages of the importance of their American musical heritage so that these songs will continue to be passed down from generation to generation. We are proud to be a small part of MENC's mission.

The missions of MENC and the Barbershop Harmony Society align well in that both organizations believe that music education enriches lives. Our joint efforts, combined with the efforts of the many other advocates for music education, continue to make better lives, making the world a better place as a result.

Best wishes for a successful 2007 and beyond.

—E. D. Watson, Executive Director/CEO
Barbershop Harmony Society

It is my pleasure to write in support of the importance of the MENC mission—to advance the study and making of music by all. The past two years have proven to be exceptionally important in the relationship between music education (MENC) and music therapy (AMTA). Music Education and Music Therapy are working hand in hand as partners, providing music for everyone so that all can have a better quality of life. Many cross-presentations have occurred at our annual conferences, and as a result, teachers and therapists are learning more and more how they can support and interact with each other. What a wonderful way to advance your mission!

Congratulations on your 100th anniversary of the founding of your organization! It is indeed an accomplishment and milestone to be commended. Best wishes for continued success and many more wonderful years advancing music for all!

—Michelle J. Hairston
President, American Music Therapy Association

with the NEA to an affiliated organization in 1969. A group of affiliated organizations decided to create an education park in the suburbs, and eventually MENC moved into its own building in Reston, Virginia, in 1975. In 1993 it moved to a larger building in Reston.

The Tanglewood Symposium

In 1967, Tanglewood, Massachusetts, the summer home of the Boston Symphony Orchestra, was the setting for a unique symposium. Musicians, sociologists, scientists, labor leaders, educators, and representatives of corporations, foundations, media, and government, along with others concerned with music, assembled that summer to discuss some of the major concerns of music in American society.

The symposium developed what is known as the Tanglewood Declaration. Its implications and recommendations included expanding curriculum to use music of all periods, styles, forms, and cultures; providing adequate time for music in programs at preschool through adult levels; and placing greater emphasis on helping individual students fulfill their needs.

The Goals and Objectives Project

In the late 1960s, MENC realized that it had been operating from one biennium to the next and had not developed long-term goals for policies and programs. In addition, members were demanding a more active organization with greater contributions to the needs of music education. So in 1969, MENC initiated the Goals and Objectives Project (GO). This project involved over 1,000 MENC members in eighteen national committees. Many of the committee topics were drawn from the Tanglewood report. Others came from recommendations of the first meeting of the National

Assembly in August 1969. Frances M. Andrews, the MENC president-elect, said GO was one of the most important projects in MENC history, resulting in five goals and thirty-five objectives. There were two sets of goals. One set was for the organization, stating that MENC should conduct programs and activities to build “a vital musical culture” and “an enlightened musical public.” The other goals—for the profession—were to have “comprehensive music programs in all schools,” involve “persons of all ages in learning music,” strive for “quality preparation of teachers,” and make use of “the most effective techniques and resources in music instruction” (*MEJ*, Dec. 1970, p. 24).

As a result of the GO report, MENC formed two commissions. The National Commission on Organizational Development was tasked with preparing recommendations of needed changes in the organization, structure, and function of MENC. The National Commission on Instruction was charged with planning, organizing, and supervising professional organization activities to improve music education.

The Commission on Instruction also was responsible for developing the MENC publication *The School Music Program: Description and Standards*. This book had a significant effect on music education, as school systems throughout the country tried to reach at least the basic level recommended in the report. When the book was revised in 1986, Paul Lehman, chair of the commission, called it the most popular publication in the history of MENC. The ideals of the Goals and Objectives Projects continued to influence MENC for many years.

National Standards for Arts Education

By the 1980s, it was becoming

clear that the quality of the American education system was declining, and other nations were beginning to surpass the United States educationally. In this environment, several prestigious organizations issued reports with recommendations about how to fix the system. Some progress was made, but compared to other countries, the United States still lagged behind. In the 1990s, the government once again became involved in educational reform, including a move to adopt national standards in various subjects.

MENC worked with the other members of the Consortium of National Arts Education Associations, received a grant from the Department of Education, and in 1994 published the *The National Standards for Arts Education*. MENC also developed the Opportunity-to-Learn Standards and the PreK music standards. All together, these publications superseded *The School Music Program: Description and Standards*. MENC is continuing its work in improving music education by reexamining the standards to see what their effect has been and how they are used in the classroom.

Vision 2020

Vision 2020: The Housewright Symposium on the Future of Music Education was intended to set the tone and focus for music education for the coming decades. Cosponsored by MENC and Florida State University and held in honor of MENC past president Wiley L. Housewright, the symposium met in April 1999 at Florida State University in Tallahassee. Continuing the work of the Tanglewood Symposium, which served as its model, Vision 2020 was based on a series of questions about music and music education, such as “Why do humans value music?” and “How can the skills and knowledge called for in the National Standards

best be taught?” The papers that answered these questions, along with responses to the papers—all by distinguished music educators—were published in a book also called *Vision 2020*.

The Growth of Advocacy

Another prime focus of MENC has been advocating for music education for every child. As far back as the 1922 conference in Nashville, when MENC's theme was “Music for Every Child, Every Child for Music,” MENC has advocated for universal, high-quality, sequential music programs. However, in the early 1970s, drastic budget cuts in many school systems because of a declining global economy affected many music programs.

In addition to specific programs, MENC continues to advocate at the national level as well as provide resources to support those who advocate at the state and local levels.

Music In Our Schools Day, Week, and Month

In the 1970s, because of threatened budget cuts to music programs across the country, MENC realized the need for organized advocacy at the national level. One response was Music in Our Schools Day, inspired by New York state's Music In Our Schools Day in March 1973. The first national Music In Our Schools Day was March 13, 1975. The day became a week in 1977 after members advised their leadership that a single day was not long enough to include all the activities they planned. In 1985, it was expanded to a full month, March, and the World's Largest Concert® was instituted. Music In Our Schools Month® (MIOSM®) is still quite popular today, with many teachers and students participating in 2007's Music In Our Schools Showcase, a new way to

spotlight school music programs during MIOSM.

The National Anthem Project

On March 10, 2005, MENC launched the National Anthem Project, a major public relations initiative to increase awareness throughout the United States of the importance of school music programs. A 2004 Harris Interactive Survey showed that nearly two of three Americans (61 percent) were unable to recall all the words to “The Star-Spangled Banner” and that many of those who did know the words recalled learning them in music class. In light of this finding, MENC urged citizens to support music education programs. From the National Anthem Project's launch in March 2005 to the Grand Finale in 2007, thousands of students and community members attended National Anthem Project Road Shows and other events throughout the country.

MENC Today

Still active and vital after 100 years, MENC is continuing its work to strengthen and improve the music education profession. As part of its anniversary activities, it sponsored a Centennial Congress in Orlando,

Florida, in June 2007. Leaders in music education policy, research, and professional development areas, as well as leaders in school administration, state boards of education, and school board associations, gathered to discuss the continued importance of music education for every child and why, in light of widespread agreement about its importance, so many children do not receive a credible music education. Their goal was to answer the question, “What conditions must be met if we are to meet our shared goals for music education?”

This event continued the ideals that were part of MENC's founding in 1907 in Keokuk, Iowa, and ran through the Tanglewood Symposium and Vision 2020: envisioning and working toward “Music for All.”

By Elizabeth Pontiff, managing editor of Teaching Music. Based on MENC—A Century of Service to Music Education: 1907–2007 (Evansville, IN: MENC / M.T. Publishing, 2007), A History of American Music Education, 3rd ed. (Michael L. Mark and Charles L. Gary, Lanham, MD: MENC / Rowman & Littlefield Education, 2007) and other MENC publications 1914–2007. ☺