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# A History of the Arkansas State Music Teachers' Association

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A HISTORY OF THE ARKANSAS STATE MUSIC  
TEACHERS' ASSOCIATION

A THESIS

Presented to the Division of Graduate Studies  
Ouachita Baptist College

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music Education

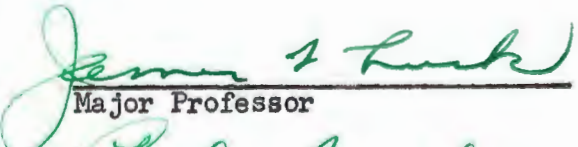
by


Charles Wade Wright

May 1964

A HISTORY OF THE ARKANSAS STATE MUSIC  
TEACHERS' ASSOCIATION

APPROVED:

  
Major Professor

  
Minor Professor

  
Director of Graduate Studies

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## CHAPTER I

### THE PROBLEM

Statement of the Problem. The purpose of this study has been to write a history of the Arkansas State Music Teachers' Association.

Background of the Study. The Arkansas State Music Teachers' Association is a subsidiary of the Music Teachers' National Association and is composed of teachers of music in public schools and colleges and private music teachers. The Association was organized in 1915, and since that time annual conventions have been held with the exceptions of the years; 1934, 1935, 1942 and 1943. From these annual conventions and various board meetings, records, programs and minutes of the Association were kept. These data have provided the foundation for this study.

When the annual convention of 1916 was held, the motto, "Elevation, Not Elimination", was adopted by the Association, and from that time forward it has been the purpose of the Association to elevate the status of music in Arkansas in every possible area. The Association has been instrumental in establishing standards of music proficiency within the area of music teaching and has, greatly through its concentrated efforts, seen music become a part of the regular curricula of a majority of schools throughout the state.

The intent of this study is to provide a compilation of the past records of the Association into a history with the hope that it will encourage and enhance the work of the Association, as well as be

a worthwhile contribution to the cause of music in Arkansas.

In order to glean information available concerning the history of the Association, each past president, now living, was contacted to determine if records, other than those in the files of the Association, existed. Additional records in the forms of convention programs, mimeographed materials and personal testimonies were received and incorporated into this history of the Association.

The following procedures were undertaken to determine the originality of this study:

1. Each past president of the Association, now living, was contacted to find out if, during his administration, such a study had been written. This investigation received negative reports entirely.

2. A review of master's and doctoral abstracts revealed no document within the area of this study.<sup>1</sup>

3. A questionnaire was sent to the presidents of all forty-two state music teacher associations to determine if any other state had a historical document of the work of its association. Thirty-one of the forty-two state presidents replied negatively concerning the questionnaire, while one state, Florida, replied that its state music teachers' association did have a documented history of its work.

After having made such investigations, it became evident that a historical document of the Arkansas State Music Teachers' Association did not exist, and that such a documented history would place Arkansas among the very few states which possessed a history of its state music teachers' association. Further, it was felt that such a history would be a significant and worthwhile contribution to the Arkansas State

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<sup>1</sup>Bibliography of Research Studies in Music Education, 1949-56; Journal of Research in Music Education: Music Educators National Conference, Vol. V, No. 2, 1957; Dissertation Abstracts, (abstracts of dissertations and monographs in microform), University Microfilms, Inc., Ann Arbor, Michigan.

Music Teachers' Association.

The data recorded in this study was taken primarily from collected materials placed on file by officers of the Association since 1915.

## CHAPTER II

### THE HISTORY OF THE DEVELOPMENT OF THE ASSOCIATION

The major premise for the organization of a music teachers' association in 1915 was the establishment of a standard of musical achievement whereby music teachers could be certified to teach. As it was, any person who desired might claim himself to be a teacher of some mode of musical expression and practice such.

The State Board of Education had established standards of educational preparation for other teaching areas, but music teaching had not been included in this group. Because there was no standard of educational preparation for music teachers and no governing body in the area of music in the state, the profession of the private music teacher was being practiced by some who were not qualified.

Early Years. Several conscientious music teachers became concerned about the prevailing condition of the profession of music teaching in Arkansas. In the summer of 1915, some of these music teachers submitted articles which were published in the Arkansas Federation of Womens' Club's section of the Arkansas Gazette. The principal object of discussion in these articles was the formation of a state music teachers' organization.

As a result of these articles, a great deal of interest in such an organization was manifested throughout the state. In early October of 1915, a meeting of the local teachers and musicians of

Little Rock was held in the Woman's Parlor of the Hotel Marion. There were twelve music teachers in attendance at this initial meeting.

These twelve music teachers formed the nucleus for the state music teachers' organization which later was named the Arkansas State Music Teachers' Association. The officers of the Association, which were elected from the original twelve members, were:

Mrs. Emile Trebing, President  
Mrs. C. E. Whitney, Vice President  
Mrs. Guy Mathis, Secretary  
Miss Laura Longley, Treasurer

The major objective of the organization, as has already been stated, was to establish a certification and accreditation program for the music teachers of Arkansas. From the time of the initial meeting until the convention of 1916, Mrs. Emile Trebing, president of the Association, sought for a plan of certification and accreditation which would meet the needs of the Association. At the convention of 1916, with thirty delegates present, Mrs. Trebing presented the plan of certification and accreditation of the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations." This plan was unanimously adopted by the Association.

This certification and accreditation plan included the Licentiate Degree and required all music teachers, in order to be certified, to pass examinations in general knowledge of music, history, theory, dictation and harmony. Before the plan of certification and accreditation could be used, the Association had to elect an examining board

which would give examinations to prospective teachers and members of the Association. The Board of Examiners was elected and, by the end of 1916, examinations for certification and accreditation were being given to the music teachers of Arkansas.

The Association continued to examine and license music teachers of Arkansas and in 1918, the State Board of Education passed a resolution to cooperate with the Association and pledged its assistance in securing the certification of music teachers throughout the state.<sup>2</sup> During the convention of 1918, the Association was officially incorporated and a constitution was adopted.<sup>3</sup>

From the beginning of the Association, the purpose was to establish a standard for the teaching of music in the state. Through this standard the Association hoped to raise the status of music. The Board of Examiners of the Association had been functioning in the certification and accreditation of music teachers since 1916, and this action had received the approval of the State Board of Education.

There were no further records of the work of the Association until the fifth annual convention in 1920. The convention of 1920 was held in the Capital Hotel and the Auditorium of the School for the Blind in Little Rock. Since its inception in 1915, the Association had expanded its work in the following areas: (1) establishment of

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<sup>2</sup>Fifth Annual Report of the Arkansas State Music Teachers' Association (from the files of the president of the Association), p. 4, 1922-1923.

<sup>3</sup>Original Constitution of the Association included in Appendix B.

districts with vice presidents in charge of each district; (2) enlargement of the Board of Examiners of the Association; and (3) continuance of giving examinations for the Licentiate Degree.

The officers of the Association for the years 1919-1920 were:

Mr. Henry Doughty Tevey, Fayetteville, President  
 Mrs. A. L. Kinney, Green Forest, Vice President  
 Mr. Fred G. Smith, Fort Smith, Treasurer  
 Mr. Owen C. Mitchell, Fayetteville, Secretary

The only record concerning the 1920-1921 historical period of the Association was a listing of the officers. They were:

Mr. Fred G. Smith, Fort Smith, President  
 Mrs. Reah Jackson Irion, Dermott, Vice President  
 Mrs. Lewis Hutchins, Little Rock, Treasurer  
 Mr. Clarence Burg, Fort Smith, Secretary

The seventh annual convention of the Association was held November 9, 1922, in the session room of the First Presbyterian Church of Little Rock. Mrs. Reah Jackson Irion, president of the Association, presided at the convention. Other officers included:

Mr. Clarence Burg, Fort Smith, Vice President  
 Mrs. Lewis Hutchins, Little Rock, Treasurer  
 Mrs. O. F. Riggs, Hot Springs, Secretary

The Association, during the convention of 1922, took action in the following manner:

1. That all music teachers holding a Licentiate Degree from any other State whose State Music Teachers' Association is not only affiliated with the National Board of Association of Presidents and Past Presidents of State and National Music Teachers' Associations, but also requires its members to pass a State Board examination such as is demanded of our own Candidates—that these teachers be recognized by this Association and received as Accredited members without further examination under our own State Board.

2. That the Chairman of Piano, Violin, Voice, Organ and Public School Music be required to send scope of demonstration examination to President for distribution among the various examiners, specifying

scales, arpeggios and composition to be read at sight. (b) That all District examiners send the President or Chairman report of this Demonstration examination.

3. That all Chairmen assume full responsibility for their particular department; papers to be sent to them direct; papers to be sent by them to the other two examiners; general averages to be summed up by them and sent to the President with the papers for return and report to candidates.

4. That the question be settled as to whether the resolution adopted by the S. A. A. last November relative to contests includes county and district contests. (b) That an active campaign be launched immediately to bring this matter before the school superintendent and non-accredited music teachers. (c) That it be fully decided whether teachers whose papers are to go into the hands of the examiners this month, are to be entitled to the privilege of entering their pupils in these contests, if teacher has given prescribed music course to pupils. (d) That some way of enforcing this rule be considered that will make the fewest enemies for the Association. Judges to be A. S. M. T. members.

5. That the semi-annual examinations be held in June and December, as so many teachers protest that April and November are their two busiest months.

6. That we include the names of deceased members in our official list of Accredited teachers, with the word "deceased" in Parentheses.<sup>4</sup>

It was recorded that the Association adopted all the preceding resolutions. However, nothing was recorded concerning the practice or effect of such resolutions. From the time of the convention of 1922, until the convention of 1925, nothing is recorded except a listing of the officers for each of the years. The officers for each of the years were:

1922-1923

Mrs. Reah Jackson Irion, Dermott, President  
Mr. Clarence Burg, Fort Smith, Vice President

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<sup>4</sup>Fifth Annual Report of the Arkansas State Music Teachers' Association (from the files of the president of the Association), pp. 7-9, 1922-1923.



Mrs. O. F. Riggs, Hot Springs, Secretary  
Mr. Ben Brocchus, Treasurer

1923-1924

Mr. Henry Doughty Tovey, Fayetteville, President  
Mrs. E. P. Coffey, Fort Smith, Vice President  
Mrs. A. L. Kinney, Green Forest, Secretary  
Mr. Ben Brocchus, Treasurer

The minutes of the tenth annual convention revealed that the convention was held in the First Baptist Church, Hot Springs, on November 12, 13 and 14, 1925. The reports of the vice presidents in charge of the various districts showed continued growth and interest in the Association.<sup>5</sup>

The following officers were elected by the Association to serve for the year, 1926:

Mr. Henry Doughty Tovey, Fayetteville, President  
Mrs. F. W. Harwood, Arkadelphia, Vice President  
Mrs. A. L. Kinney, Green Forest, Secretary  
Mr. Owen C. Mitchell, Fayetteville, Treasurer

The eleventh annual convention of the Association met in the Second Baptist Church, Little Rock, November 11, 12 and 13, 1926, with President Tovey presiding. A significant step was taken in support of the work of the Association when, on June 2, 1926, the State Board of Education approved a resolution to issue State Licenses for the Association and place the State Board of Education's seal on the Licenses.<sup>6</sup>

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<sup>5</sup>Eighth Annual Report and Synopsis of Tenth Annual Convention of the Arkansas State Music Teachers' Association (from the files of the President of the Association), p. 7, 1925.

<sup>6</sup>Ninth Annual Report and Synopsis of Eleventh Annual Convention of the Arkansas State Music Teachers' Association (from the files of the President of the Association), p. 4, 1926.

There was, at this point in the history of the Association, a dearth of information until the year 1931. When the records of the Association resumed in 1931, the principal action of the Association remained that of accrediting and certifying music teachers.

Depression Years. Just prior to the depression years, it appeared that the Association was well on its way to becoming a strong organization for it was continually growing each year. The Association had strengthened, in 1932, its program of certification and accreditation by passing a resolution requiring all music teachers, who were already licensed, to do additional study in music consisting of six hours every two years. This was necessary in order to retain a license to teach music. The Association had succeeded in taking the initial steps to elevate the standard of music instruction in Arkansas.

The depression, which was being felt by the country, was to have its impression upon the work of the Association. By March of 1933, the Association was in dire circumstances. There was little money to finance the work of the Association, and due to the difficulty in the travel media, the convention of 1934 was canceled.

It was impossible to determine the extent to which the depression affected the work of the Association. It was observed from the records, however, that many of the members of the Association were forced to withdraw from the Association because of financial reasons.

Re-Development Period. The Association suffered in many areas, especially in membership, during 1933 and early 1934. There was, however, to be a consistent program of re-development during the

following years. This period of re-development was begun when the State Board of Education took official action, May 18, 1934, establishing the Association as the official accrediting agent for all music teachers in Arkansas. The resolution read as follows:

"The Arkansas State Music Teachers Association shall act as agents for the State Board of Education in examining and certifying all music teachers for the public schools of the state..."<sup>7</sup>

This action on the part of the State Board of Education was the needed stimulus to aid in rebuilding the Association. The Association had practiced accrediting private music teachers since 1916, but this resolution authorized the Association to accredit public school music teachers as well.

The primary function of the Association was soon to change, for in December of 1934, the State Board of Education proposed that the supervision of public school music, both as to certifying teachers and as to regulating credits for music in the high school, be centralized in the State Department of Education. Further, it was proposed that the State Board of Education determine the qualifications for the certification of all public school music teachers.<sup>8</sup> In July, 1935, the Association voted to comply with these recommendations of the State Board of Education and ceased the certification of public school music teachers. The Association did continue its program of certification and accreditation of the private music teachers.

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<sup>7</sup>Letter from Mr. Ed McCuiston, State Department of Education, to Mrs. Katherine Price Bailey, president of the Association, May 18, 1934.

<sup>8</sup>Proposal from Committee of Arkansas Education Association to State Board of Education, December 13, 1934.

In 1936, a new plan of certification replaced the practice of 'certification by examination' which had been used by the Association. The new plan of certification established college training as the sole basis for certification. The old-type certificates, which had been issued by the Association, were called for by the State Department of Education, and a new-type certificate was issued. This action was another step forward in centralizing the certification of music teachers in the State Department of Education and establishing higher standards of music instruction throughout the state.

The Association was invited, in 1938, to become a group affiliate of the Arkansas Education Association and responded positively to this invitation. The Association also became an affiliate member of the Music Teachers' National Association during 1938.

In the year, 1940, the Association was to realize the fulfillment of one of its highest goals. The State Board of Education passed a resolution requiring public school music to be taught in every school in the state by 1943. While this effort was stifled by World War II and was not fully realized, it was definitely a major step forward for music in Arkansas.

War Years (1941-1944). The Association had, until the outbreak of World War II, grown and expanded its work. The work of the Association was, nevertheless, hindered after the United States entered into the war in December of 1941.

The Association was not able to hold its annual conventions

during 1942 and 1943 because of the war. In lieu of the annual conventions and in order to continue the program of the Association, district meetings were held during 1942 and 1943, but these district meetings did not prevent the Association from suffering a great loss in membership.

Reconstruction Period. The Association was able, in 1944, to resume its annual convention. The twenty-fifth annual convention was held at the Woman's City Club of Little Rock. Enthusiasm was high and interest was great as the Association enrolled 220 members at this convention. Though the past three years had stifled the progress of the Association, and every effort of the Association had been hindered by the war, Mrs. Ben Lincoln, president-elect of the Association at the 1944 convention, stated the following words of encouragement in a letter of communication:

"The war just finishing interrupted our work; shortages interrupted our communications; and so we have been in doldrums... waiting? Now, aren't we fortunate to be able to plan again? To meet together again? And to pick up and carry on at an earlier date than seemed possible six months ago. The opportunities awaiting us in this reconversion period, and in the future, are stimulating, intriguing, and challenging. Let us join together to make music in Arkansas the force it can be if we zealously exert ourselves in our chosen fields of activity."

"Re-conversion: Its Problems and Our Responsibility" was chosen as the theme of the 1945 convention of the Association. The enthusiasm among the membership was seemingly greater than ever before. The theme of the convention was developed by discussions such as:

1. "Social Security and the Private Teacher--Where do we stand?"

2. "The GI Bill and the Private Music Teacher."
3. "The Demand during the reconversion period will exceed the supply--What do we do about it?"

The primary objective of the Association during the reconstruction period was to increase its membership; therefore, it was voted that the theme for the annual convention of 1946 was to be "Guest Year".

Throughout 1946, the Association tried to emphasize the need for music in the post-war world. A special committee was appointed by the board of the Association to submit recommendations to the State Board of Education concerning music in every school in the state. The committee submitted the following recommendation to the State Board of Education for its consideration:

We request that such a directive plan by the State Board of Education be made that music in the public schools of Arkansas be given the same rating and emphasis as other subjects--that is; be made a part of the regular curriculum reaching every student...<sup>9</sup>

The State Board of Education had previously passed a resolution in 1940, which stated that music should be taught in every school in the state by the year 1943. Of course, the war years had somewhat hindered this objective; yet, the Association desired that a renewed effort to place music in every school be instigated.

The immediate post-war enthusiasm which had been prevalent in the 1944 and 1945 annual conventions of the Association had quickly died. The annual convention of 1946 registered only 117 members of the Association present.

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<sup>9</sup>Report of Special Committee from Arkansas State Music Teachers' Association, January 20, 1946.

The Association held its annual convention of 1946 in conjunction with the Arkansas Education Association. The convention met in Robinson Memorial Auditorium, Little Rock, November 7 and 8. During the board meeting of the Association, a decision was made to pattern the districts of the Association after those of the Federation of Music Clubs. This would necessitate a revision of the districts from twelve to five. The board recommended this revision to the Association, and the districts were changed from twelve to five upon the approval of the Association.

Music Educators National Conference. The Association was invited to affiliate itself with the Music Educators National Conference in 1947. At the Executive Board meeting of the Association in 1947, it was voted that the Association secure individual membership in the Music Educators National Conference; and, that the Conference make a place in its organization for the Association. Prior to this time, the Conference had included only Band and Orchestra groups, Public School Music Teachers, and other individual members.

The Executive Board of the Association recommended to the constitution committee of the proposed Arkansas Music Educators National Conference that a fifth division of the Conference be formed to include applied music teachers. The Conference did revise its organization to include private music teachers, and the Association became an affiliate member of the Music Educators

National Conference at the November convention of 1951.<sup>10</sup>

Syllabus. Within the area of certification, the work of the Association continued as a syllabus committee was appointed in 1949 to develop a course of study for applied music teachers in Arkansas. By March, 1950, the Syllabus was completed and had been adopted by the State Board of Education for use by private music teachers of piano, voice and violin.<sup>11</sup>

Dr. M. R. Owen, Division of Instruction, State Department of Education, wrote to Mrs. C. J. Giroir, president of the Association concerning the Syllabus which had been developed:

We wish to compliment you and your group on the forward step which has been taken in outlining a state course of study in the field of private music.

There has been an urgent need for this course for many years.

Cordially,

Dr. M. R. Owen<sup>12</sup>

This Syllabus and the action concerning it taken by the State Board of Education represented a significant step forward in music instruction for the private teacher of music. The Syllabus was to serve as a guide for the private music teachers and presented some standard which could be used by the State Department of Education.

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<sup>10</sup>Memorandum to the Association from Mrs. C. J. Giroir, president of the Association, (mimeographed), 1951.

<sup>11</sup>Syllabus included in Appendix A.

<sup>12</sup>Letter to Mrs. C. J. Giroir, president of the Association, from Dr. M. R. Owen, Division of Instruction, State Department of Education, March 7, 1950.



The action of the Association, at this period in its history, makes a considerable change. The Association had, since its beginning in 1915, functioned primarily as an accrediting agent for the private music teacher. However, the program of the Association was now to be channeled into areas of: (1) Elevating the teaching standards of its members through participation in the Association; (2) Presenting quality programs at the annual conventions which included renowned lecturers and performers; (3) Striving for increased membership in order to reach more people with its program of musical advancement; (4) Promoting student piano and voice contests; (5) Promoting student affiliate program; and (6) Promoting a spirit of enthusiasm and cooperation among the private music teachers and the public school and college music teachers.

In order to summarize the work of the Association during the past decade, the major programs of the Association throughout these years will be discussed.

Music Teachers National Association. The Association became an affiliate member of the Music Teachers National Association during the convention of 1951. The advantages accruing from this affiliation were presented to the Association as:

1. Each member will receive a magazine, AMERICAN MUSIC TEACHER, that keeps you abreast of musical thought and developments, and which in itself is well worth the \$2.00 a year your membership costs you.
2. You will make possible the formation of a Divisional association whereby a meeting of national scope can be attended every other year without the necessity for traveling great distances.

3. You will be united with colleagues from other states in the cause of higher standards in music teaching and self-improvement.

4. Affiliation with other state Associations in one large national group will give you a mouthpiece and a voice that can speak with authority on legislation pertaining to music teaching and in combating subversive influences in the music field. (Witness Petrillo's advice to discontinue their children's music lessons.)

The terms of the new provision for the affiliation of the Association with the Music Teachers National Association were:

Any state music teacher's association may become affiliated with the Music Teachers National Association by:

1. Submitting evidence that it adequately represents the music teaching profession in the state making application;
2. Receiving the approval of the Executive Committee;
3. Guaranteeing that at least fifty percent of its total active and associate members become active or associate members in MTNA during the state's first year of affiliation. In order to retain its affiliation, a state must maintain this percentage during subsequent years. In referring to its affiliation, a state organization should use the phrase, "Affiliation with the MTNA".<sup>13</sup>

The Association continued its affiliation with the Music Teachers National Association with representatives of the Association attending annually the national conventions of the Music Teachers National Association. In 1957, the student affiliate program of the Music Teachers National Association was presented to the Association for its consideration. Positive action was taken by the Association concerning the establishment of a student affiliate program.

The Music Teachers National Association has provided the members of the Association with opportunities to share musical thought with other colleagues in the music profession and has provided a medium

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<sup>13</sup>Memorandum, "Affiliation of State Music Teacher's Associations with MTNA", (mimeographed).

through which the state music teacher's organizations may have a unified voice of authority concerning legislation pertaining to music teaching.

Student Contests and Festivals. The Association voted in 1950 that plans should be made to hold festivals in piano, voice, violin, organ, solo and small ensemble work. The plan for the administration of such festivals was that they should be held on even numbered years in order not to conflict with the Federation of Music Club's festivals held on odd numbered years. In order for a student to participate in these festivals it was necessary that he be a student of a member of the Association and that he pay a small fee for entrance.

The festivals were held each year until 1955, when the festivals were replaced by student contests. The president of the Association, Mr. Kenneth R. Osborne of Fayetteville, stated in a memorandum to the members of the Association, "A convention high point was the contest for high school pianists and vocalists." There were four vocalists and nine pianists who entered the 1955 student contests.

The Association continued to promote the student contests until 1962, when the contests were changed to student festivals again, and the entrants were placed on a performance basis rather than a competitive basis. Each entrant would receive a personal rating of his own performance rather than compete for a prize.

Current Plan of Certification. For several years the Association had not practiced certification of its members. However, during the Executive Board meeting of 1961, there was some discussion

concerning the need for a functional plan of certification. It was generally felt by the members of the Executive Board that a plan of certification was the only way the Association could raise the standard of music teaching within its membership. Therefore, Mrs. Walter Giller, president of the Association, appointed the following committee: Dr. James Luck, Chairman, Mr. Kenneth Osborne, Mr. Lyndell Watkins and Mrs. Lee Zachary. The function of this committee was to evaluate the condition of the Association and work out a feasible plan of certification. During the convention business meeting in Magnolia, November 4, 1961, the current plan of teacher certification was adopted.<sup>14</sup>

The Association has sought, since the inception of this plan of teacher certification, to secure the certification of every member of the Association. As of December, 1963, twenty-five percent of the Association's membership had received certification.

Constitution. Mr. Howard Groth, during his administration as president of the Association in 1960, appointed the following constitution committee: Miss Evelyn Bowden, Chairman, Mr. Carl Forsberg, Mrs. Klein Hood and Mr. Howard Groth. The purpose of this committee was to study the constitution of the Association and recommend to the Association any needed changes. The new constitution adopted by the Association became the 1961 Revised Constitution of the Arkansas

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<sup>14</sup>Arkansas Music Teacher, Edited by Mrs. Klein Hood, (quarterly newsletter of the Association), Vol. II, No. 1, February, 1962. (entire plan of certification included in Appendix D).

State Music Teacher's Association.<sup>15</sup>

Performing Arts Committee. A significant action of the Association under the presidency of Mrs. Walter Giller of El Dorado, was the establishment of a Performing Arts Committee. The purpose of such a committee was defined to include the promotion of reciprocal music programs between private music teachers and pupils of private music teachers within each district. The committee was to promote and encourage both performing and listening. Mr. Bill Trantham, Arkadelphia, was named chairman of this committee.

Present Goals and Activities. In order to determine the present goals and activities of the Association, the work of the Association during 1963 will be discussed as a separate entity. Dr. James Luck, Arkadelphia, assumed the responsibilities as president of the Association for 1963-1964. At the very outset of his administration the following objectives were stated in hopes that the Association would be able:

1. To stimulate a resurgence of interest on the part of each member of ASMTA to recruit members for our organization. I am sure it is not news to you to know that our current membership is only a minute fraction of the total number of music teachers in the state. True, many of these teachers are not as competent as we would like them to be; but there are a host of excellent teachers that should be in our company giving of their wide experience and capabilities to the upgrading of music teaching and performance in the state of Arkansas. Every member must assume the responsibility and get out and "beat the bushes."

2. To clarify the responsibility of persons holding official positions in our organization. Too many times have I heard the

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<sup>15</sup>1961 Revised Constitution of Arkansas State Music Teacher's Association recorded in Appendix C.

remark "I would be happy to do something if I just knew what to do!" I shall attempt to eradicate this during my tenure in office.

3. To establish a central meeting place for our annual convention. It is hoped that a plan will be realized to provide a place for our meeting which will not necessitate undue traveling around from one building to another which in the past has seriously threatened the effectiveness of our convention program.

4. To encourage more of our members to apply for certification in our association. Believing that college music teachers are without a doubt the most obvious beneficiaries of the excellent teaching done by private teachers and that college music teachers, by virtue of their esteemed position in the academic world, should lead the way in our certification program.

5. To foster a better and more realistic relationship with the State Department of Education. The stronger our association is, the better our chances will be some day to have a relationship with the State Department of Education which will place a higher premium upon the accomplishments of our association and subsequently be recognized by the State Board of Education.<sup>16</sup>

The Association, in 1963, concentrated its efforts in the following areas: (1) the development of local organizations and workshops within each district; (2) the development of a program of exchange concerts among students of teachers within the districts; (3) the promotion of student festivals to be held in each district; (4) the development of a new plan of dividing the Association into regions rather than districts; (5) the promotion for the institution of student chapters of the Arkansas State Music Teachers' Association on all college campuses in the state; and, (6) the continued support of the current plan of certification.

Each of these areas will be discussed more thoroughly in order to present accurately the present condition and goals of the Association.

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<sup>16</sup>The Arkansas Music Teacher (quarterly newsletter of the Association), (mimeographed), Vol. IV, No. 1, Edited by Mr. William Gant, December 15, 1962.

Local Organizations. During 1963, a new emphasis was placed on the development of local organizations within the five districts; and, the promotion of district workshops in various areas of music. The district chairmen serving during 1963 were: Mrs. Conway Lane of Paragould, Northeast District; Mrs. C. C. McNeil of Hope, Southwest District; Mrs. A. A. Harris of Monticello, Southeast District; and Mrs. Kenneth Ballenger of Fayetteville, Northwest District.

Program of Exchange Concerts. The Association also promoted a program of exchange concerts among students of teachers within the various districts. This program has been administered by the Performing Arts Committee.

Student Festivals. Student festivals were held in each district and were directed by the chairman of the given districts during 1963. The festivals were open to junior and senior high school students of teacher-members of the Association. Entrants in the district festivals were no longer on a competitive basis, but were judged according to their performances. Each entrant received a criticism sheet and a certificate of participation. Mrs. Lela Johnson served as chairman of the 1963 festivals.

Division of Association into Regions. The Association had, prior to 1963, five districts which were headed by district chairmen. During the convention of 1963, the district plan was revised and changed from five districts to five regions. These regions were sub-divided into districts varying in number depending upon the



size of the regions.<sup>17</sup>

The philosophy of such a division in organization was stated in the Arkansas Music Teachers' Quarterly Newsletter by Dr. James Luck, president of the Association. The statement read:

"...I became convinced that one of the most important things which contributes to a real successful 'live wire' program is the organization and functioning of local associations. Several states have as many as twenty or thirty local associations contributing to the on-going of the affairs of the state association. It does not take too much imagination for one to conclude that if more people are involved in the activities of associational work on a local level, more people will be involved on the state level. Here, then, I recommend that some action be taken at our board meeting to instigate local associations for the new year."<sup>18</sup>

The plan for the aforementioned regions and districts was propogated and, in 1963, received the approval of the Association.

Student Chapters on College Campuses. Mr. Glenn Owens of Texarkana was appointed by the president of the Association, Dr. James Luck of Arkadelphia, to serve as chairman of a committee whose function was to set in motion plans for the institution of Student Chapters of the Association on all college campuses in the state. Mr. Owen proceeded to send a questionnaire to all colleges in the state to determine if the colleges would be interested in such a program. Whereas the response to the questionnaire is by no means complete, nevertheless, the reports of those colleges received, to the date of this writing, have been most gratifying.

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<sup>17</sup>A listing of regions and districts recorded in Appendix E.

<sup>18</sup>The Arkansas Music Teacher (quarterly newsletter of the Association), (mimeographed), Edited by Mr. William Gant, Vol. IV, No. 12, March 31, 1963.



Plan of Certification. The current plan of certification,<sup>19</sup> which was adopted in 1961 and was modeled after the Nebraska Plan of Certification, has received partial support of the members of the Association. The purpose of this plan of certification has been to strengthen the Association through higher standards of pedagogy and greater dignity within the teaching profession.

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<sup>19</sup>Current Plan of Certification recorded in Appendix D.

## CHAPTER III

### THE CERTIFICATION AND ACCREDITATION PROGRAM

A most significant purpose in the organization of the Arkansas State Music Teachers' Association was the establishment of a standard by which music teachers of Arkansas could be certified to teach music.

Licentiate Degree. When the Association had been in existence only a few months, Mrs. Emile Trebing, president of the Association, began an investigation of various plans of certification and accreditation. Frequent meetings of the twelve charter members of the Association were had during 1915. At each of these meetings, President Trebing discussed possible plans of standardization for certification and accreditation.

On April 26, 1916, at the first annual meeting of the Association, President Trebing presented to the Association the certification and accreditation plan of the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations." President Trebing outlined the certification and accreditation plan to the Association as follows:

1. Adoption of the Licentiate Degree which required,
2. All candidates for certification and membership in the Association must pass examinations in general knowledge of music which would include questions in history, theory, dictation, and harmony.
3. Further, examinations would be given for each field of applied music to be taught by any given teacher.
4. Students of teachers not being certified by the above

program would not receive any credit for music study toward graduation.<sup>20</sup>

The minutes from this Associational meeting stated that after much discussion, the Association accepted this plan of certification and accreditation and voted to conform its constitution to that of the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations."

President Trebing stated that because of the acceptance of this plan of certification and accreditation, "Many withdrew—did not believe in a standard by examination; they wanted only a social organization, etc; but throughout that year this plan of your association was held up and strived for."<sup>21</sup>

Board of Examiners. Mr. Liborious Semman, Dean of Marquette University and Conservatory of Music, Milwaukee, was invited to discuss the plans of standardization further and to instruct the Association as to what should be done, now that the plan for the Licentiate Degree had been adopted. At the second annual convention in 1917, Mr. Semman instructed the Association that it was to elect an examining board. Each member of the examining board would then take prescribed examinations from the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations." Having successfully completed these examinations for the Licentiate Degree, the examining

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<sup>20</sup>Taken from the minutes of the First Annual Convention, 1916.

<sup>21</sup>Mrs. Emile Trebing, "The Arkansas State Music Teachers' Association", (speech delivered to the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations").

board would then be qualified to give the teacher examinations for the Licentiate Degree and membership in the Association.

Through the assistance of Mr. E. R. Lederman of Centralia, Illinois, the following musicians of national reputation were secured to examine the first Arkansas State Board of Examiners:

Mr. E. R. Kroeger, St. Louis, History and Harmony  
Mr. Allen Spencer, Chicago, Piano  
Mr. William McPhail, Minneapolis, Violin  
Mr. Arthur Manchester, Georgetown, Texas, Voice and Public  
School Music  
Mr. Toscatta G. Cole, Chicago, Organ

The Arkansas State Board of Examiners of the Association was examined by the aforementioned persons on June 18, 1917. After successful completion of these examinations, Arkansas was among the first three states to have an official Board of Examiners for its state music teachers' association.

The Association was now ready to function as the accrediting agent for the music teachers of Arkansas. In 1918, the State Board of Education pledged to cooperate with the Association and to assist in securing the certification of all music teachers throughout the state.<sup>22</sup> The State Board of Education also accepted the proposed plan of the Association whereby a high school student, who met the requirements of applied music study as outlined by the Association, would receive one half unit of credit per year to be applied toward a minimum of sixteen units of credit for graduation.

The Board of Examiners for the Association was elected during

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<sup>22</sup>Fifth Annual Report of the Arkansas State Music Teachers' Association (from the files of the president of the Association), p. 4, 1922-1923.

the convention of 1918. The examiners were:

Piano

- 3 year - Miss Martha Cline, Little Rock
- 2 year - Mr. L. H. Mitchell, Arkadelphia
- 1 year - Mr. J. J. Keller, Little Rock

Violin

- 3 year - Mrs. Reah Jackson Irien, Dermott
- 2 year - Miss Genevieve Fodera, Little Rock
- 1 year - Mrs. F. W. Harwood, Arkadelphia  
Mr. David C. Hansard, Fayetteville

Voice

- 3 year - Mrs. Emile Trebing, Little Rock
- 2 year - Miss Sara Cline, Little Rock
- 1 year - Mrs. Mary C. Bateman, Fayetteville

Organ

- 3 year - Mr. Emile Trebing, Little Rock
- 2 year - Mr. H. D. Tevey, Fayetteville
- 1 year - Mr. J. J. Keller, Little Rock

History and Harmony

- 3 year - Mrs. E. C. Whitney, Little Rock
- 2 year - Mr. Emile Trebing, Little Rock
- 1 year - Mr. F. W. Harwood, Arkadelphia

Public School Music

- 3 year - Mr. Fred G. Smith, Fort Smith
- 2 year - Mr. D. J. Evans, Little Rock
- 1 year - Mrs. A. J. Kinney, Green Forest

As has been previously stated, the function of the Board of Examiners was to offer examinations in general knowledge of music as to history, theory, dictation, harmony and the applied music fields.

There were few records of the work of the Association available from the year 1918 until 1931. It was recorded, however, through various letters of correspondence, that the Association continued its

program of certifying music teachers of the state through examination.

Relative to certification and accreditation, the Association took the following action during the convention of 1922:

1. That all music teachers holding a Licentiate Degree from any other state whose State Music Teachers' Association is not only affiliated with the National Board of Association of Presidents and Past Presidents of State and National Music Teachers' Associations, but also requires its members to pass a State Board examination such as is demanded of our own Candidates - that these teachers be recognized by this Association and received as Accredited members without further examination under our own State Board.

2. That the Chairman of Piano, Violin, Voice, Organ and Public School Music be required to send scope of demonstration examination to President for distribution among the various examiners, specifying scales, arpeggios, and composition to be read at sight.  
(b) That all district examiners send the President or Chairman report of this Demonstration examination.<sup>23</sup>

The above resolutions were adopted by the Association, but nothing was recorded concerning the application and effect of the resolutions.

A significant step was taken in support of the work of the Association when the State Board of Education voted to issue State Licenses for the Association and place its seal on them. This action took place in June, 1926, and made the Association a legal body.<sup>24</sup>

At this point, there was no further records of the work of the Association until 1931. The principal action in 1931 was that of certifying and accrediting music teachers.

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<sup>23</sup>Fifth Annual Report of the Arkansas State Music Teachers' Association (from the files of the president of the Association), pp. 7-9, 1922-1923.

<sup>24</sup>Ninth Annual Report and Synopsis of Eleventh Annual Convention of the Arkansas State Music Teachers' Association (from the files of the president of the Association), p. 4, 1926.

Credit for Applied Music. There was a need for a system of accrediting private music study of high school students. In 1931, Mr. H. D. Tovey, president of the Association, in conjunction with the State Board of Education, decided upon the following system of accrediting private music study of high school students:

High School pupils may receive one high school credit in music per year. To receive this credit, the pupil must take two lessons of not less than thirty minutes per week for thirty-six weeks. He must, in addition, devote a minimum of an hour a day to practice, and also study Harmony and History of Music. This would allow the student to obtain four units of credit which, upon graduation, would be the equivalent of two university units of credit when presented for entrance.<sup>25</sup>

This system of accrediting high school music study was adopted by the State Board of Education and the Association and was placed in the High School Manual of 1932 in order to clarify any misunderstandings among the superintendents of schools throughout the state.

Revision of Licentiate Degree. The requirements for the renewal of the Licentiate Degree were revised in 1931. It was now required of each teacher, who did not hold a degree in music, to acquire a minimum of six credits of music study every two years in order to retain his license. Two of these six credits could be acquired by attendance at three consecutive conventions of the Association. Credits were to be earned on this basis until the 120 credits for the Bachelor of Music degree had been obtained.

The music teacher who held the Bachelor of Music degree, and who had five years teaching experience received from the Association

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<sup>25</sup>Mr. H. D. Tovey, "Report to All Superintendents of the State and to All Accredited Teachers", (mimeographed), 1931.

a life certificate to teach music. The life certificate, however, was rescinded by the State Board of Education in 1934.

Official Accrediting Agency. The State Board of Education and the Arkansas State Music Teachers' Association had been working together for some time to secure the certification and accreditation of all music teachers in Arkansas. On May 18, 1934, the State Board of Education took official action in establishing the Association as the official accrediting agency for the music teachers of Arkansas. A resolution was sent to the Association from Mr. Ed McCuiston, Director of Teacher Training, and Commissioner W. E. Phipps, which read:

The Arkansas State Music Teachers Association shall act as agents for the State Board of Education in examining and certifying all music teachers for the public schools of the state. Each certificate must be signed by the Commissioner of Education and registered with the Division of Certification and Teacher Training of the State Department of Education before it is valid.<sup>26</sup>

The Association had practiced the certification of private music teachers, but this resolution made it possible for the Association to certify and accredit public school music teachers as well.

Mrs. Katherine Price Bailey, president of the Association, began encouraging the superintendents of the schools of Arkansas to secure a certified and accredited teacher of music for their schools, and to acquire accreditation for the music courses already being taught in their schools.

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<sup>26</sup>Mr. Ed McCuiston, Director of Certification and Teacher Training, State Department of Education, (letter from Mr. McCuiston to Mrs. Katherine Price Bailey, president of the Association), May 18, 1934.



Letters of correspondence from the superintendents of schools throughout the state began to flood the office of the president of the Association, Mrs. Katherine Price Bailey. The superintendents were seeking information concerning the accreditation of music courses in the schools. This interest on the part of the school superintendents was the needed impetus for the Association to approach the State Board of Education in request for a plan of certification of public school music teachers and music courses which were being taught in the schools.

The Arkansas Education Association was then given the responsibility of formulating recommendations regarding the certification of public school music teachers. The committee appointed by the Arkansas Education Association to formulate these recommendations consisted of Mrs. Mildred McNutt, Mrs. Mary Wylie and Mr. C. F. Allen, chairman. Mrs. Katherine Price Bailey, president of the Association, and Dr. M. R. Owen, Director of High Schools of the Arkansas Education Association, were invited to meet in session with the committee.

The report of this committee was submitted to the State Board of Education on December 13, 1934, and included the following proposals:

1. That the supervision of public school music both as to certifying teachers and as to regulating credits for music in the high schools, be centralized in the State Department of Education.
2. That some provision be made for a system of permanent records of matters concerning the certification of teachers of music be prepared and kept available for reference in the State Department of Education (granting certificates, life certificates, renewal of certificates, etc.).
3. That the State Department of Education determine qualifications and other requirements for certifying teachers, and that the department arrange with the university and colleges of the

state a curriculum that will provide the needs of teachers desiring to be certified.

4. That the certification of teachers of public school music be based on requirements similar to those required of teachers of other subjects. This includes credits, initial costs, renewal costs, life certificates, plan of renewal, method of accepting credits, and methods of examinations.

5. That certification fees collected from the teachers of public school music be credited to the same source as are fees of other teachers.

6. That four grades of certificates be authorized and indicated by the minimum requirements proposed in the accompanying proposed curriculum. These minimum requirements concern teachers of lowest grade certificates for grades one to eight, of teachers devoting fifty per cent or more of their time to teaching of music in grades one to eight, of teachers teaching not more than one year of accredited high school music, and of teachers teaching more than one year of accredited high school music.

7. That, if any board for administering matters pertaining to the teaching of public school music be authorized, a majority of the membership of such board is to be composed of teachers and administrators engaged in public school (or state supported) work.<sup>27</sup>

In July, 1935, the Association voted to comply with these recommendations and ceased the certification and accreditation of public school music teachers which it had begun in May of 1934.

National Association of Schools of Music. The public school music teachers of Arkansas were required, after July of 1935, to register college credits and pay fees directly to the State Department of Education. As the State Department of Education received college credits from various music teachers throughout the state, a misunderstanding arose between the State Department of Education and the Association concerning the accreditation of certain institutions from

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<sup>27</sup>Proposal from Committee of Arkansas Education Association to the State Board of Education, December 13, 1934.

which the State Department of Education was receiving credits of music teachers in the state. During the time in which the Association was certifying and accrediting public school music teachers, the Association had relied upon the National Association of Schools of Music to determine the accreditation of institutions from which the Association would accept member's credits for college work.

The State Department of Education did not, however, recognize the National Association of Schools of Music as an accrediting agency and therefore, was hesitant to accept credits from some of the institutions which the National Association of Schools of Music had accredited.

Nothing was done by the State Department of Education at this time to alleviate the aforementioned problem, but within a year the problem had been solved.

On March 15, 1935, the State Board of Education adopted an additional resolution to be applied to the requirements governing the training and certification of public school music teachers.<sup>28</sup> This resolution was developed by the State Board of Education with full cooperation from the Association, the Public School Music Section of the Arkansas Education Association, and all colleges in the state interested in the public school music curriculum. The resolution read as follows:

1. There is no change in the present requirements for a state certificate to teach in the elementary schools.
2. In order to encourage public school music in the elementary grades, a minimum requirement has been established for teachers

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<sup>28</sup>Initial requirements governing certification of public school music teachers are recorded in Chapter III, p. 40, of this study.

who teach music fifty per cent or more of the time.

3. As the number of junior high schools have increased, a special training program has been developed to meet the peculiar needs of these grades. The minimum requirements for teachers who teach only one year of high school music are designed to meet this need.

4. Twenty semester hours in public school music have been established as the minimum requirement for the teachers who teach more than one year of high school music.<sup>29</sup>

This resolution was supportive of the proposal of the State Board of Education which was passed in 1934, but it did not eliminate the problem which was again evident between the Association and the State Department of Education concerning the acceptance of credits from schools which were accredited by the National Association of Schools of Music but not the North Central Association.

In a letter of February, 1936, Mrs. Katherine Price Bailey, president of the Association, wrote to the State Board of Education stating that even though the rules of accreditation of the National Association of Schools of Music were different than those of the North Central Association, they were very strict. Mrs. Bailey then communicated with the State Departments of Education of Texas, Kansas, Mississippi, Arizona, Louisiana, Tennessee, Illinois, Missouri and Oklahoma. The contents of her communication consisted of the question, "Does your State Department of Education accept credits from institutions, colleges and universities, belonging only to the National Association of Schools of Music?"

Each state replied that its State Department of Education did

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<sup>29</sup>Memorandum from Department of Education, Arkansas, to all school officials, (mimeographed), 1935.

accept credits from institutions accredited solely by the National Association of Schools of Music. This inquiry resulted in the Arkansas State Department of Education accepting the credits of teachers who had studied in the schools of higher education which were accredited by the National Association of Schools of Music.

Revised Plan of Certification. The Association was still accrediting private music teachers as of September, 1936. The certificates of the teachers did, nevertheless, require the signature of the Director of Certification of the State Department of Education. This procedure for certification was changed in December of 1936, when a revised plan of certification was adopted. The points of significance in the revised plan of certification were:

1. Certification in music shall be based squarely upon approved college work, as are other high school teaching areas.

2. All teachers, now holding a valid certificate, except life certificates, issued by the Arkansas State Music Teachers Association, must return these old certificates to the Division of Teacher Training and Certification, State Department of Education, and receive the new type of certificate, valid for a period of six years.

3. Teachers holding less than 120 semester hours of approved college work will be certified to teach in high schools where a degree is not required.

4. Teachers holding certificates subject to additional college credits will have their certificates re-issued on presentation of additional college credits.

5. All certificates issued since September 1, 1933, will be exchanged without charge. Certificates issued prior to September 1, 1935, will pay the regular fee of \$5.00 for the new certificates.

6. September 1, 1937, is the deadline for making this exchange of certificates. After this date, old type certificates

will become null and void.<sup>30</sup>

This plan of certification was amended in 1938 in order to provide an emergency teaching certificate for prospective teachers. This certificate issued on a tentative basis was valid for a period of one year.

Standard Curriculum Requirements. For some time there had been much concern among educators about the variations in degree requirements of the colleges and universities. On January 21, 1939, a meeting of all the heads of the music departments of teacher education institutions was called by Mr. T. M. Stinnett, Director of Teacher Education and Certification of the State Department of Education. The purpose of this meeting was to discuss the certification of music teachers, and to propose a four year curriculum for college students planning to enter the field as a music teacher.

From this meeting, the following outline of requirements for the various teaching certificates emerged:

<u>PUBLIC SCHOOL MUSIC Certificate-Voice or Instrumental</u>	
<u>Four Year Certificate</u> .....	60 hours
Education Courses.....	9-15 hours
Music Courses.....	20 hours
Academic Courses.....	30 hours
<u>Six Year Certificate</u> .....	120 hours
Education Courses.....	16-27 hours

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<sup>30</sup>The New Plan For Certification of all Music Teachers in Arkansas, (mimeographed), issued from State Department of Education to the Association, 1936.

Music Courses.....40 hours

Academic Courses.....61 hours

OUTLINES OF COURSES FOR CERTIFICATION OF MUSIC TEACHERS  
IN APPLIED MUSIC:

Piano Major

Piano (Private).....18 hours  
Harmony..... 8 hours  
Counterpoint..... 4 hours  
History of Music..... 4 hours  
Music Appreciation..... 2 hours  
Piano Methods..... 2 hours

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38 hours

Voice Major

Voice (Private).....18 hours  
Piano.....10 hours  
Harmony..... 8 hours  
History of Music..... 4 hours  
Music Appreciation..... 2 hours  
Voice Methods..... 2 hours  
Voice Ensemble..... 2 hours

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46 hours

Violin Major

Violin (Private).....18 hours  
Harmony..... 8 hours  
Orchestration..... 4 hours  
History of Music..... 4 hours  
Violin Methods..... 2 hours  
Instrumental Ensemble..... 2 hours  
Music Appreciation..... 2 hours

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40 hours

Required Academic Hours with Applied Music



English.....	8 hours
Language.....	6 hours
History.....	4 hours
Psychology.....	3 hours

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21 hours

Electives to make up the 120 semester hours should contain some education courses, both general professional and specific professional with some practice teaching in major field. The remaining electives may be either music or academic.<sup>31</sup>

There arose some dissatisfaction concerning the aforementioned outlines of study, and in early 1940, Mr. T. M. Stinnett, Director of Teacher Education and Certification, wrote to Miss Virgia Poynor, president of the Association, stating:

"After the adoption of the new regulations for certification of teachers of public school music and applied music last year, some institutions felt that the requirements were too high. Especially in view of the fact that in practically all institutions music is on the fee basis and the cost, therefore, to meet the requirements would be relatively high.

Since limited time was available for a full consideration of these particular requirements at that time it seemed only fair to ask for a re-appraisal of the situation both by the music group and the Advisory Council. The Advisory Council of Fayetteville met last week with nine present representing six institutions and agreed to a revision."

The following revisions were included with Mr. Stinnett's letter:

1. It is proposed that the total hour requirement for certification in public school music be reduced from thirty semester hours to twenty-four semester hours. This reduction would be effected by reducing the number of hours required in applied music from twelve to nine and reducing the number of hours in appreciation from six to three.

2. It is proposed that the total hour requirement for

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<sup>31</sup>Taken from the Minutes of 1939 (from the files of the president of the Association).



certification in applied music be reduced from thirty-nine to not more than thirty hours. This reduction would be effected by providing that an applicant who qualifies for certification in public school music proposal given above (twenty-four semester hours) may be certified in an applied field by presenting a total of twelve semester hours in that applied field. Presumably, this would not involve more than six additional hours in applied music (in addition to the nine required for public school music).<sup>32</sup>

A significant step forward was made in May, 1940, when the State Board of Education passed a resolution to require public school music in every school in the state. This objective was to be realized over a period of three years. The State Board of Education also recommended to the State Text Book Commission that free music texts be supplied to the schools having a qualified teacher of music. This recommendation was approved by the State Text Book Commission, and it appeared that the Association would realize one of its highest objectives. However, World War II prevented the realization of this goal due, mainly, to the shortage of music teachers.

Accrediting Music in High Schools. There had been misunderstandings between the State Department of Education, the superintendents of schools, and the Association concerning the system of awarding high school students credit for study with private music teachers. Miss Mae Whipple, president of the Association, wrote to Dr. M. R. Owen, Director of Division of Instruction of the State Department of Education, and asked him to make a statement concerning this matter of credit for high school students. In order to clarify this problem, Dr. Owen replied,

"High School pupils taking music with teachers certified by

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<sup>32</sup>Letter from Mr. T. M. Stinnett, Director of Teacher Education and Certification, State Department of Education, to Miss Virgia Poynor, president of the Association, 1940.

the State Department, who are not members of the high school faculty, may be allowed local credit on music, provided such credit is in addition to fifteen units of credit earned in approved high school subjects offered as part of the high school curriculum. Pupils who may decide to obtain college entrance credit on music studied under private teachers may do so by passing an exam in music in the college which they seek to enter.

One half unit of credit may be granted to high school students on each year's work satisfactorily completed. To receive this credit a pupil must take two lessons of not less than thirty minutes a week for thirty six weeks or one lesson of not less than forty-five minutes a week for thirty-six weeks. A pupil must, in addition, devote a minimum of an hour a day to practice, and must study in addition harmony and history of music either in class or in private. On this course pupils may receive one-half unit of credit a year. According to this plan, it is possible for a pupil to earn a maximum of two units of credits in music in the period of four years and thus graduate from high school with seventeen units of credit, bearing in mind that the credit in music must be in addition to the fifteen units of regular institutional credit.<sup>33</sup>

The aforementioned plan for high school credits in music was satisfactory to the Association, but the Association was concerned because the plan was not receiving practical application. Therefore, at the annual board meeting of the Association in September, 1943, Miss Mae Whipple appointed a committee to meet with the State Department of Education officials to discuss this problem. The committee consisted of Mrs. Ben Lincoln, Mrs. Earl Tye, Mrs. Addison Wall and Miss Mae Whipple.

This committee met with the officials of the State Department of Education in January of 1944. At this meeting, President Whipple pointed out that the State Board of Education had established a ruling concerning the accreditation of music in the high schools as early as

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<sup>33</sup> Notice issued January 12, 1943, from Dr. M. R. Owen of the State Department of Education to the Association.

1937; but, that this plan had not been put into practice.

As a result of this meeting, the Executive Committee of the Association and the Division of Instruction of the State Department of Education presented the following plan for high school music credits:

When music is included in the high school curriculum it is accredited on the same basis as other high school subjects. The teacher of music must be certified by the State Department of Education and must be a member of the high school faculty, and must work under the general supervision of the superintendent of principal just as other members of the faculty.

So far as the accrediting of music is concerned, it makes no difference whether the music teacher receives a salary paid from school funds or from fees paid by the pupils.

High School pupils taking music with private teachers certified by the State Department of Education, who are not members of the high school faculty, may be allowed local credit in music, provided such credit is in addition to 15 units of credit earned in approved high school courses offered as a part of the high school curriculum.

Pupils who desire to obtain college entrance credit on music studied under private teachers should consult the registrars of the colleges which they desire to enter.

#### Amount of Credit

Music in the Curriculum: When music is included in the high school curriculum and the teacher is a member of the faculty, as previously explained, full credit is allowed on established theory courses in music meeting daily in a regular class period with outside preparation.

In applied courses in band, orchestra, and chorus, credit is allowed on the basis of one-fourth unit for groups regularly scheduled to meet two full periods a week for one school year.

Private Instruction: For two individual lessons a week in any branch of applied music, accompanied by the state approved theory study, one half unit a year is allowed.

Fifteen of the sixteen units required as a minimum for graduation from high school must be in subjects included in

the curriculum.<sup>34</sup>

The above plan became the official ruling concerning the accreditation of music in the high schools. This represented progress to the Association, but the Association was not satisfied with the relationship of music to other subjects in the high school curriculum. As a result of this discontent, the following report was sent to the State Department of Education:

Report of Special Committee from Arkansas State Music Teachers' Association which met in Little Rock, January 20, 1946.

We submit the following recommendations to the State Board of Education and State Department of Education for their consideration and careful study.

We request that such a directive plan by the State Board of Education be made that music in the public schools of Arkansas be given the same rating and emphasis as other subjects--that is, it be made a part of the regular curriculum reaching every student.

We recommend a workshop this summer following the plan of other workshops during the emergency giving practical training for inservice teachers.

#### Reasons for Proposal

1. A limited time for theory teaching in applied music courses.
2. Present music program reaching too few pupils.
3. Teacher training requirements inadequate by State Department and higher institutions in their course of study.
4. State requirements lax as to background in music by certification.
5. Grammar school greatest need and answer to this problem is music for all.

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<sup>34</sup>"Accrediting Music in the High School", Memorandum to High School Administrators from Division of Instruction of the State Department of Education, 1944.

6. Urgent need of specialized training by music specialist (a music supervisor).

Respectfully submitted:

Mrs. Ruth Klepper Settle, Supervisor of Music, Little Rock Public Schools; State President for National Music Educators Conference.

Mr. B. A. Short, Superintendent of Schools, Conway

Mr. Glen Metcalf, Member of Music Faculty, Hendrix College, Conway.

Mrs. Charles J. Giroir, Music Teacher, Pine Bluff Schools, Pine Bluff.

Mrs. Ben H. Lincoln, President of the Arkansas State Music Teachers' Association, Pechahontas.

There was no record as to what influence the previously mentioned proposal had on the State Department of Education and the status of music in the schools of Arkansas.

As of 1947, the issuance of teaching certificates was completely done by the State Department of Education. The principal action of the Association was that of examining those prospective members who desired to teach music. These examinations were later abandoned in 1948.

Syllabus. A Syllabus Committee was appointed at a called Association board meeting in 1949. The committee consisted of Mrs. Charles J. Giroir of Pine Bluff, Mr. Paul Shultz of Russellville, Mr. Jehn Summers of Little Rock, and Mr. Kenneth Osborne of Fayetteville. The purpose of the committee was to develop a course of study for applied music teachers. Upon completion of such a course of study, the committee was to submit it to the State Board

of Education for its consideration.

The committee completed the Syllabus<sup>35</sup> and submitted it to the State Board of Education for its adoption. In 1950, the Syllabus was adopted by the State Board of Education and became the official guide for use by private music teachers of piano, voice and violin. The Syllabus contained suggested reference books for different areas of study, as well as steps for progressive studies in piano, voice and violin.

The examinations for certification had been abandoned in 1948, but there was, in 1950, a need for examinations for the in-service teacher who did not hold a degree in music. The State Board of Education, in 1950, took action to include in its program of certification the certifying of all music teachers and designated the Association as the official examining body.

Certification Centralized in State Department. The plan for certification which was in practice in 1950 was:

Teachers without college degrees who had been accredited by examination remained in good standing with the State Department of Education if they added six hours of work every six years. If not, their certificates were no longer valid and further accreditation must come on the basis of degrees since examinations have been discontinued.

Teachers with degrees in music may apply to the State Department of Education for certification. They, too, must be kept alive by adding six hours of work - either in residence or by correspondence every six years. A teacher with a degree may not give credit to his students unless he has been certified by the State Department.<sup>36</sup>

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<sup>35</sup>Syllabus recorded in complete form in Appendix A.

<sup>36</sup>Letter of Correspondence from Miss Evelyn Bowden, president of the Association, to a member of the Association, 1952.



Examinations had been resumed for a short time during 1950, but after the adoption of the above plan of certification, all examinations were discontinued. The certification program for music teachers was now centralized entirely in the State Department of Education.

Concerning the placement of music in the schools of the state, the Association had, as of 1955, realized the following objectives:

1. Almost every high school in the state supported a private music teacher.
2. A band instructor was employed by many of the schools of the state, and
3. A great number of schools employed on its regular faculty a public school music teacher.<sup>37</sup>

The realization of these objectives was a direct result of the adequate certification program which had been developed, and the willingness of the State Board of Education and the Association to work together in order to develop qualified teachers in the field of music.

Associate and Active Membership in Association. In 1956, a committee consisting of Mrs. Violet Giller of El Dorado, Mr. Glen Metcalf of Little Rock, Mrs. Charles J. Girair of Pine Bluff, Mrs. H. E. Tye of Texarkana, Sister Resarita of Fort Smith and Mrs. J. A. Jewers of Newport, was appointed to consider the clarification of the membership in the Association. The committee submitted the following report:

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<sup>37</sup>Mr. C. J. Girair, Report on the work of the Association, (mimeographed), 1951.

The Arkansas State Music Teachers' Association will accredit and recommend to the public by suitable certificate, those teachers of voice, piano, organ, single instruments, or families of instruments or in theory of music, who in the opinion of the accreditation committee, qualify under one or more of the following groups;

1. Those who hold degrees or are graduates of music, with a major in the specified branch of music, from standard recognized colleges, schools or conservatories of music. (The standard of recognition required membership in the North Central Association, the National Association of Schools of Music, or recognition by the State University).

2. Those with degrees in other subjects but with sufficient training in the particular branch of music and theory of music.

3. a. Those applicants (standards of competency to be established by the committee on accreditation) with college or conservatory credits, not graduates.

b. Those whose training has been with private teachers, who can satisfy the Accreditation Committee as to their competency, by credentials or by suitable examination.

4. These teachers of established reputation, who by virtue of five or more years of successful teaching, can satisfy the Accreditation Committee as to their competency by the results of their teaching. Applicants for membership must be sponsored by these active members.

5. Those teachers who hold a Life Certificate for the Arkansas State Board of Education shall be automatically accredited by the Association in the branch of music for which they are certified.

The committee also recommends that: In-study and Training of active members in the ASMTA shall be required on alternate years following certification, whereby members must participate in some form of study or professional activity, such as membership in study groups for professional and cultural improvements, travel, educational research, authorship, co-operating critic and demonstration teaching, occupational experience, leadership in extra school activities, leadership in professional associations and leadership in appropriate community activities - (Courses, studies and activities offered by teachers toward satisfaction of training requirement shall be submitted to the certification committee for prior approval).<sup>38</sup>

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<sup>38</sup>Mr. Kenneth R. Osborne, "Arkansas State Music Teachers' Association", Memorandum to members of the Association (mimeographed), 1957.



The aforementioned proposal of the committee report on clarification and regulations governing the status of active membership in the Association was adopted by the Association in 1957. The report was sent to the State Board of Education for its approval and received such. This report then became the official revised standard of certification for private music teachers and status of membership in the Association.

This standard for certification and membership in the Association was to be the only standard used until 1961. The president of the Association, Mrs. Walter Giller, appointed a committee, in 1961, consisting of Dr. James Luck, Chairman, Mr. Kenneth Osborne, Mr. Lyndell Watkins and Mrs. Lee Zachary. The function of this committee was to work out a feasible plan of certification; one that would meet the immediate and future needs of the Association.

Current Plan of Certification. The committee on certification conducted an investigation to see if a plan was in existence which would meet the needs of the Association. At the convention business meeting of 1961, the committee presented its recommended plan of certification. This new plan of certification provided for three types of certificates: the Provisional Certificate, the Certificate of Experience, and the Certificate of Professional Advancement.<sup>39</sup> This plan of certification was adopted by the Board of the Association and received the approval of the Association.

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<sup>39</sup>Complete certification plan recorded in Appendix D.

Conclusion. The certification and accreditation actions of the Association have been traced from 1915 to the present. During the first three decades of the history of the Association, the primary function was that of certifying and accrediting private music teachers. This action became less important as music teacher certification was centralized in the State Department of Education. At the beginning of 1964, the Association had in practice a new plan of certification in hopes that "it may lift the standards of pedagogy; it will offer goals to persons who wish to become active members and learn and grow within the planned program; and to establish through certification requirements, a dignity which will lend respect to the teaching profession."<sup>40</sup>

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<sup>40</sup>Mrs. Walter Giller, "The Arkansas Music Teacher" (Quarterly newsletter of the Association), Edited by Mrs. Klein Hood, Vol. II, No. 1, p. 2, February 15, 1962.

## CHAPTER IV

### CONVENTIONS OF THE ASSOCIATION

The activities of the Arkansas State Music Teachers' Association throughout the past years have included annual conventions. It was felt that a study of the convention programs in terms of themes, personalities, musical performances and officers would be highly significant with regard to the Association's history. Consequently, an investigation was initiated which revealed that annual conventions were held with the exceptions of the following years: 1934, 1935, 1942 and 1943.

The annual conventions of the Association shall, hereafter, be discussed in chronological sequence.

1915. The first meeting, of what was later to become the Association, took place in October of 1915. Twelve music teachers met in the Womans' Parlor of the Hotel Marion in Little Rock. The principal action of the Association was the election of the following officers:

Mrs. Emile Trebing, President  
Mrs. C. E. Whitney, Vice President  
Mrs. Guy Mathis, Secretary  
Miss Laura Longley, Treasurer

At this initial meeting, from which the Arkansas State Music Teachers' Association was birthed, it was decided that the first annual convention would be held in Little Rock in April of 1916.

1916 Convention. The Association convened on April 26, 1916, with thirty music teachers present. During the convention the Association

voted to re-elect the original slate of officers with the exception of Miss Laura Longley. Miss Longley had resigned and was replaced by Miss Sallie Peay.

The motto, "Elevation, Not Elimination", was selected as the primary objective of the Association and has continued to be the motto until the present day. The constitution of the Association, as adopted during the 1916 convention, was conformed to the constitution of the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations." Of great significance during the convention was the adoption of the certification and accreditation plan of the previously mentioned "Association of Presidents and Past Presidents of State and National Music Teachers' Associations."

1917 Convention. The second annual convention of the Association met in Little Rock on April 25 and 26, 1917. The Association had voted in 1916 to adopt the plan of certification and accreditation as outlined by the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations", and the Association was to fulfill all the requirements for such a plan during 1917. In order to practice the aforementioned plan of certification and accreditation, the Association had to elect an examining board within its membership, which would, in turn, be examined by selected musicians of national reputation. Upon successful completion of such examinations, the Association's examining board would examine all prospective members of the Association and certify such by the issuance of the Licentiate Degree.

The prospective examining board of the Association was to be examined on June 18, 1917, by the following renowned teachers and musicians:

Mr. E. R. Kroeger, St. Louis, History and Harmony  
 Mr. Allen Spencer, Chicago, Piano  
 Mr. William McPhail, Minneapolis, Violin  
 Mr. Arthur Manchester, Georgetown, Texas, Voice and Public  
 School Music  
 Mr. Roscatta G. Cole, Chicago, Organ

The examinations were successfully completed and the Association was prepared to certify private music teachers of the state.

The officers elected to serve for the year, 1918, were:

Mrs. Emile Trebing, Little Rock, President  
 Mrs. C. E. Whitney, Little Rock, Vice President  
 Mrs. L. W. Harrell, Conway, Secretary  
 Miss Sallie Peay, Little Rock, Treasurer

1918 Convention. On June 12 through 14, 1918, the Association met in Little Rock for its third annual convention with Mrs. Emile Trebing presiding. Prospects for the Association were bright for it had now established a standard for the qualifications of music teachers in Arkansas and was well on its way to bringing the music profession in the state to a dignified and respected recognition.

The program for the convention consisted of organ, violin and piano concerts, as well as a lecture given by Mrs. A. L. Kinney of Green Forest entitled "Music Credits in the Public Schools." The Association was now prepared to ask the State Board of Education to grant credits to the pupils of those teachers certified by the Association. This was placed in the form of a recommendation and was presented to the State Board of Education for its consideration.

The 1918 convention of the Association elected the following officers for the coming year:

Mr. Henry Doughty Tovey, Fayetteville, President  
 Mrs. A. L. Kinney, Green Forest, Vice President  
 Mr. O. C. Mitchell, Fayetteville, Secretary  
 Mr. Fred G. Smith, Fort Smith, Treasurer

The only record concerning the conventions of 1919 through 1924 consisted of a listing of the officers.<sup>41</sup> They were as follows:

1919 Convention. These officers were elected to serve for the year 1920.

Mr. Henry Doughty Tovey, Fayetteville, President  
 Mrs. A. L. Kinney, Green Forest, Vice President  
 Mr. O. C. Mitchell, Fayetteville, Secretary  
 Mr. Fred G. Smith, Fort Smith, Treasurer

1920 Convention. Officers elected at the 1920 convention to serve for the coming year were:

Mr. Fred G. Smith, Fort Smith, President  
 Mrs. Reah Jackson Irion, Dermott, Vice President  
 Mr. Clarence Burg, Fort Smith, Secretary  
 Mrs. Lewis Hutchins, Little Rock, Treasurer

1921 Convention. The officers elected for 1922 were:

Mrs. Reah Jackson Irion, Dermott, President  
 Mr. Clarence Burg, Fort Smith, Vice President  
 Mrs. O. F. Riggs, Hot Springs, Secretary  
 Mrs. Lewis Hutchins, Little Rock, Treasurer

1922 Convention. During the 1922 convention the following officers were elected to serve for 1923:

Mrs. Reah Jackson Irion, Dermott, President

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<sup>41</sup>Taken from the records of the Association (filed in the office of the president of the Association).

Mr. Clarence Burg, Fort Smith, Vice President  
 Mrs. O. F. Riggs, Hot Springs, Secretary  
 Mr. Ben Brocchus, Treasurer

1923 Convention. The officers elected for 1924 were:

Mr. Henry Doughty Tovey, Fayetteville, President  
 Mrs. E. P. Coffey, Fort Smith, Vice President  
 Mrs. A. L. Kinney, Green Forest, Secretary  
 Mr. Ben Brocchus, Treasurer

1924 Convention. The Association elected the following officers to serve during 1925:

Mr. Henry Doughty Tovey, Fayetteville, President  
 Mr. F. W. Harwood, Arkadelphia, Vice President  
 Mrs. A. L. Kinney, Green Forest, Secretary  
 Mr. O. C. Mitchell, Fayetteville, Treasurer

1925 Convention. The tenth annual convention of the Association was held in Hot Springs, November 12 through 14, 1925. The program of the convention included the following lectures and concerts: (1) lecture entitled "Music of the Eighteenth Century or the Romantic Movement" by Miss Kate Bessinger; (2) "The Contribution of the Troubadours to Modern Harmony" was a lecture given by Miss Hattie Mae Butterfield; (3) "Modern Classic Music" was reported on by Mr. J. J. Keller of Little Rock; (4) Miss Evelyn Voyles of Little Rock presented a talk on "The Negro in the World of Music"; (5) a concert of piano, violin and voice was presented by Mr. Harry Shultz of Fayetteville, Mr. Henry Doughty Tovey of Fayetteville, Miss Katherine Lincoln and Miss Margaret Magna of Little Rock.

The high point of the convention was a concert given by guest artist, Mme. Orpha Holstman, soprano of Chicago.

The officers elected to serve for the coming year of 1926

were:

Mr. Henry Doughty Tovey, Fayetteville, President  
 Mr. F. W. Harwood, Arkadelphia, Vice President  
 Mrs. A. L. Kinney, Green Forest, Secretary  
 Mr. O. C. Mitchell, Fayetteville, Treasurer  
 Mrs. C. E. Whitney, Little Rock, Parliamentarian

1926 Convention. The Association held its eleventh annual convention in Little Rock, November 11 and 12, 1926. The program of the convention included selected performances by members of the Association, and featured an address entitled "Some Significant Tendencies in Musical Education" by Miss Mary F. M. Webster of Cincinnati, Ohio. The highlight of the convention was a concert by Barre-Hill, renowned baritone.

The officers of the Association elected to serve for the incumbent year were:

Mr. Henry Doughty Tovey, Fayetteville, President  
 Mr. F. W. Harwood, Arkadelphia, Vice President  
 Mrs. A. L. Kinney, Green Forest, Secretary  
 Mr. O. C. Mitchell, Fayetteville, Treasurer

1927 Convention-1930 Convention. There were no records in the files of the Association concerning the annual conventions of 1927, 1928, 1929 and 1930. Information was supportive, from later documents, that annual conventions were held each of these years, and that Mr. Henry Doughty Tovey of Fayetteville was elected life-time president of the Association at some period during these years. Mr. Tovey served as life-time president until his death in 1933.



1931 Convention. During the year, 1931, the Association held its sixteenth annual convention. The only record, in the files of the Association, of the convention consisted of a listing of the officers.

They were:

Mr. Henry Doughty Tovey, Fayetteville, President  
 Miss Katherine Price Bailey, Fort Smith, Vice President  
 Mrs. A. L. Kinney, Harrison, Secretary  
 Mr. Russell A. Burnett, Fayetteville, Treasurer

1932 Convention. The Associational records contained no information concerning the seventeenth annual convention. However, it was known, through later enumerations of annual conventions, that the Association did hold its seventeenth convention during 1932. It can, with certainty, also be stated that Mr. Henry Doughty Tovey was president during the 1932 convention, for he was serving a life-time election to the presidency.

1933 Convention. The eighteenth annual convention of the Association met in 1933 with Miss Katherine Price Bailey as acting president. Mr. Henry Doughty Tovey, who had been elected by the Association as life-time president, was deceased, and the vice president had succeeded him. The most significant action of the 1933 convention was the establishment of the Tovey Memorial Scholarship<sup>42</sup> in memory of the late Mr. Henry Doughty Tovey of Fayetteville.

1934 Convention-1935 Convention. No annual conventions were held during 1934 and 1935 due to the effect of the depression upon

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<sup>42</sup>Provisions of the Tovey Memorial Scholarship discussed in Chapter V of this study.

the country.

1936 Convention. In November of 1936, the Association was able to resume its annual conventions, and the nineteenth convention was held under the administration of its president, Miss Katherine Price Bailey. The Association elected the following officers to serve for the years 1937-1938:

Miss Virgia Peyner, Clarksville, President  
 Mr. Frederick Harwood, Arkadelphia, Vice President  
 Miss Blanche Kelley, Russellville, Corresponding Secretary  
 Mrs. Ruth Nininger, Little Rock, Recording Secretary  
 Mr. Addison Wall, Fort Smith, Treasurer  
 Mrs. Emile Trebing, Parliamentarian

1937 Convention. The twentieth annual convention of the Association was held in Little Rock, November 4 and 5, 1937, with Miss Virgia Peyner, president of the Association, presiding. Special features of the convention included guest artists, Miss Elaine DeSelle of the American Conservatory of Music, Chicago, and Mr. John Glazier, assistant professor of violin and theory at the University of Arkansas. Miss DeSelle presented a vocal recital and clinic at the close of the convention. Mr. Glazier, composer of works for piano, voice and violin, presented selections for the violin.

The officers of the convention were:

Miss Virgia Peyner, Clarksville, President  
 Mr. Frederick Harwood, Arkadelphia, Vice President  
 Miss Blanche Kelley, Clarksville, Corresponding Secretary  
 Mrs. Ruth Nininger, Little Rock, Recording Secretary  
 Mr. Addison Wall, Fort Smith, Treasurer  
 Mrs. Emile Trebing, Little Rock, Parliamentarian

1938 Convention. The convention of 1938 represented the twenty-

first annual convention of the Association since its inception in 1915. The convention was held in the Second Baptist Church of Little Rock with the theme, "Musical America." The theme of the convention was developed through the singing of songs of patriotism; through programs featuring compositions of American composers; and, through the presentation of a program entitled, "Musical America's Background." The convention of 1938 was held 'In Memoriam' to the late Mrs. Reah Jackson Irien of Dermott, who had served as president of the Association during 1922-1923. A program of compositions of Mrs. Irien was presented, which included vocal, violin, piano, operetta and musical readings by members of the Association.

One of the highlights of the convention was the lecture of Mr. Raymond Burrows of Columbia University, New York, who spoke to a joint session of the Association and the School Music Section of the Arkansas Education Association.

The officers of the convention of 1938 were re-elected to serve for the years, 1939-1940.

1939 Convention. The Albert Pike Hotel of Little Rock was the meeting place of the twenty-second annual convention of the Association on November 2 and 3, 1939. A special program of the convention was a Young Artist's Concert featuring pupils of teacher-members of the Association. The highlight of the convention was the lecture-demonstration on the "Technique and Materials for the Piano" by Miss N. Louise Wright, Teacher-Composer and Dean of Music, Central College, Fayette, Missouri.

1940 Convention. The theme of the annual convention of the Association held on November 7 and 8, 1940, was "American Music." The convention was the twenty-third annual convention of the Association and met in the Second Baptist Church of Little Rock. Of special significance to the convention was the presence of Mr. Dean E. Douglass, State Music Supervisor of Missouri. Mr. Douglass presented a lecture on "Duties and Benefits of a State Music Supervisor", and conducted a vocal clinic dealing with "Elementary, Junior and Senior High Schools." The 1940 annual convention was dedicated 'In Memoriam' to the late Mr. Emile Trebing of Little Rock, who had been a charter member of the Association.

1941 Convention. The annual convention of 1941 represented the twenty-fourth annual convention of the Association and was held in the Second Baptist Church of Little Rock on November 6 and 7, 1941. The officers officiating at the convention were:

Miss Mae Whipple, Arkadelphia, President  
 Mrs. Lois Wilson, Trumann, First Vice President  
 Mr. R. B. Watson, Pine Bluff, Second Vice President  
 Mrs. J. O. Plummer, Arkadelphia, Corresponding Secretary  
 Miss Virginia Holtzenderff, Little Rock, Recording Secretary  
 Mr. Addison Wall, Fort Smith, Treasurer  
 Mrs. Emile Trebing, Little Rock, Parliamentarian  
 Mrs. Flaude Gammill, Little Rock, Historian

The theme of the convention was "Ensemble Music" and was developed through a demonstration-concert by the Hendrix String Quartet, a concert of ensemble singing by the Arkansas State College A Cappella Choir, and lectures concerning "Ensemble Music." Special guest artists for the convention were Mr. and Mrs. Boyd Ringo of Tulsa University, Tulsa, Oklahoma, who presented a recital of music

for two pianos. Mr. Ringo also presented a lecture to the Association concerning "Neglected Phases of Piano Teaching."

1942 Convention. At the annual board meeting of the Association in 1942, it was voted unanimously that the 1942 annual convention would not be held due to the war and the hardship of travel. Rather, it was proposed that district conventions be held. There were, therefore, twelve district conventions held in lieu of the 1942 annual convention.

1943 Convention. It was proposed by the board of the Association in 1943 that it would be unwise to have the annual convention of 1943, and that district conventions would again be held in place of the convention. The officers which had served during 1941 and 1942, remained in office during 1943 and 1944.

1944 Convention. The Association was able to resume its annual conventions in 1944 and the enthusiasm was high as the Association enrolled 220 members at the twenty-fifth annual convention. The convention was held in the Woman's City Club of Little Rock on November 13 and 14. A musicale featuring members of the Association was presented during the convention, as well as a concert entitled "Vignettes of Modern Pianism" by guest artist, Miss Cara Verson of Chicago, Illinois. Miss Verson also presented a lecture and round table discussion on "Modern Music for Piano Students."

The Association elected the following officers to serve for the years 1945-1946:

Mrs. Ben Lincoln, Pocahontas, President  
Mrs. Oscar Wilson, Trumann, First Vice President

Miss Evelyn Bowden, Arkadelphia, Second Vice President  
 Miss Blanche Kelley, Mulberry, Recording Secretary  
 Mrs. Charles Giroir, Pine Bluff, Treasurer  
 Mrs. Emile Trebing, Little Rock, Parliamentarian  
 Miss Jessie Mae Harley, Warren, Historian

1945 Convention. "Reconversion: Its Problems and Our Responsibility" was the theme of the twenty-sixth annual convention of the Association held in the Robinson Memorial Auditorium and the Hotel Marion of Little Rock on November 8 and 9, 1945. "Social Security and the Private Teacher--Where Do We Stand?" and "The Demand During the Reconversion Period will Exceed the Supply--What Do We Do About It?" were problems of major importance discussed during the convention.

The special guest for the convention program was Miss Maria Husa, Viennese Soprano of Chicago, who presented a vocal concert. In addition to the concert, Miss Husa presented a voice clinic for the convention. Another feature of the convention included a lecture entitled "The Need for Public School Music in Every School in Arkansas" given by Mr. Don Malin, Music Educator and Composer of Boston, Massachusetts.

1946 Convention. The keynote of the 1946 convention was: "Emphasize the Need for Music in the Post-War World." This twenty-seventh convention of the Association was held in the Robinson Memorial Auditorium of Little Rock on November 7 and 8.

The officers elected to serve for the coming years, 1947 and 1948, were:

Mrs. Charles Giroir, Pine Bluff, President  
Miss Evelyn Bowden, Arkadelphia, First Vice President  
Miss Odessa Holt, Mt. Ida, Second Vice President  
Miss Blanche Kelley, Mulberry, Recording Secretary  
Mr. Noel Gibbs, Texarkana, Corresponding Secretary  
Mr. Milton Trusler, Conway, Treasurer  
Miss Mae Whipple, Arkadelphia, Parliamentarian  
Miss Jessie Mae Harley, Warren, Historian

1947 Convention. The twenty-eighth annual convention of the Association was held in the Robinson Memorial Auditorium of Little Rock on November 6 and 7, 1947.

The highlights of the convention included lectures by Mr. John W. Schaum of Milwaukee and Mr. Archie N. Jones, Professor of Music, University of Texas. The program included concerts by the Arkansas State Symphony String Quartet and Mr. John Glenn Metcalf, organist, assisted by Miss Helen Moody Romine, soprano.

1948 Convention. The Association held its twenty-ninth annual convention at the Woman's City Club, the Robinson Memorial Auditorium and the Lafayette Hotel of Little Rock, on November 10 through 12, 1948.

The program of the convention included a concert from the members of the Arkansas State Symphony and guest speaker, Mr. H. Grady Harlan, Governor of the Southwest Region of National Association of Teachers of Singing. The Association succeeded in bringing in for its convention, Mr. Lee Pedolsky, Artist-Teacher, who presented a lecture entitled "Modern Approach of the Modern Student to the Modern Piano" and a program of piano music featuring works by Chopin, Rameau, Liszt, and many others.



1949 Convention. November 4 and 5, 1949, was the date of the thirtieth annual convention of the Association which was held in the Lafayette Hotel of Little Rock. The convention was opened with a lecture entitled "Breathing As a Source of Life and Expression" by guest speaker, Mr. Ralph Ewing, Director of Church Music, Trinity University, San Antonio, Texas. Presented in a duo-piano concert were Mr. and Mrs. Bill Medley of Tulsa, Oklahoma. The highlight of the convention was the closing concert which featured Mr. Gabriel Fransee, baritone from Howard Payne College, Brownwood, Texas, and Miss Evelyn Mitchell, pianist from St. Louis, Missouri. This concert was dedicated to Mr. Sid McMath and family, Governor of Arkansas.

The officers of the Association, which had been elected to serve during 1948 and 1949, were re-elected to serve for the coming years, 1950-1951, with the exception of Miss Blanche Kelley of Mulberry who was replaced by Miss Florence Dean as recording secretary.

1950 Convention. The theme of the thirty-first annual convention was "Music in Arkansas Institutions of Higher Learning." The convention was held in the Lafayette Hotel of Little Rock on November 14 and 15, 1950. The theme of the convention was carried out by a variety of choirs, quartets, string ensembles and lectures featuring members of the Association who were actively engaged in college teaching. Other participants on the program were guest artists Mr. Hans Muenzer, violinist, and Miss Jean Harris, pianist, from the School of Music, North Texas State College, Denton, Texas.

1951 Convention. The thirty-second annual convention of the



Association was held in the Lafayette Hotel of Little Rock, November 16 and 17, 1951. The theme of the convention was "Stimulating Musical Growth Through Piano Study", and it was developed through the presentation of a piano concert by Miss Jean Holley, who presented a program of Brahms, Schumann, Chopin, Debussy and Liszt. Mrs. Virginia Harlan of San Antonio, Texas, was the guest speaker for the convention.

The Association elected the following officers to serve for 1952-1953:

Miss Evelyn Bowden, Arkadelphia, President  
 Mr. Kenneth Osborne, Fayetteville, First Vice President  
 Mrs. E. H. Houston, Benton, Second Vice President  
 Miss Florence Dean, Russellville, Secretary  
 Miss Helen Lyon, Arkadelphia, Treasurer  
 Mrs. Charles Gireir, Pine Bluff, Parliamentarian  
 Miss Jessie Mae Harley, Warren, Historian

1952 Convention. The program of the entire thirty-third convention was planned as a tribute to the private music teacher. The convention was held in the Arlington Hotel of Hot Springs, on November 7 and 8, 1952, with Miss Evelyn Bowden serving as president. Developing the theme of the convention were lectures and workshops presenting problems, interpretation and repertoire of the voice and piano pupil. The guest artist for the convention was Miss Elizabeth Zug of Reading, Pennsylvania, who presented a piano recital.

1953 Convention. The 1953 convention was held on November 6 and 7, at the Albert Pike Hotel in Little Rock, with Miss Evelyn Bowden, president of the Association, presiding. No particular theme for the convention was presented, but the program was consistent of piano and vocal concerts as well as lectures on the "Present Day Trends

in Piano Teaching" and "How to Prepare your Pupils for the Guild Auditions." The convention was closed with a workshop in interpretation and repertoire for piano teachers and students by Mr. Charles Haubiel.

The Association, during the 1953 convention, elected the following officers to serve during 1954-1955:

Mr. Kenneth Osborne, Fayetteville, President  
 Mrs. E. H. Houston, Benton, First Vice President  
 Mr. Ashley R. Coffman, Conway, Second Vice President  
 Miss Florence Dean, Russellville, Treasurer  
 Miss Jessie Mae Harley, Warren, Historian  
 Mr. Marx Pales, Fayetteville, Treasurer  
 Miss Evelyn Bowden, Arkadelphia, Parliamentarian

1954 Convention. The thirty-fifth annual convention of the Association was held in the Arlington Hotel of Hot Springs on November 6 through the 8, 1954, with Mr. Kenneth Osborne presiding. The program of the convention featured concerts and lectures by various members of the Association, but the Association was especially honored to have participating on the program Miss Marjorie Lawrence, former Metropolitan Opera soprano; Mr. Daniel Sternberg, Baylor University, Waco, Texas; Mr. Rudolph Ganz, Chicago, Illinois; and Mr. Maxwell Eckstein, distinguished lecturer and artist from New York.

1955 Convention. The Hotel Pines of Pine Bluff was the seat of the thirty-sixth annual convention which was held on November 3, 4 and 5, 1955. The Association succeeded in bringing in several distinguished guests for the 1955 convention. Among these guests were: (1) Miss Hazel Cobb of Dallas, Texas, who presented a lecture-demonstration on "Rhythm: Its Importance and Application", (2) Mr. Hardin Van Deursen,

president of the Missouri State Teachers' Association, Kansas City, Missouri, who spoke on the subject, "Choral Procedures", and (3) Mr. Alfred Mirovitch of Yonkers, New York, who spoke on "The Technique and Fine Art of the Pedal" and performed "Pictures at an Exhibition" by Moussorgsky.

1956 Convention. The annual convention of 1956 was held in the Arlington Hotel of Hot Springs, November 1, 2 and 3. Officers of the convention, which had been re-elected during the convention of 1955, were:

Mr. Kenneth Osborne, Fayetteville, President  
 Mrs. E. H. Houston, Benton, First Vice President  
 Mr. Ashley Coffman, Conway, Second Vice President  
 Miss Florence Dean, Russellville, Secretary  
 Mr. William Gant, Fayetteville, Treasurer  
 Miss Jessie Mae Harley, Warren, Historian  
 Miss Evelyn Bowden, Arkadelphia, Parliamentarian

The program of the 1956 convention included many aspects of the music world as the String Orchestra of Arkansas State Teachers College presented a concert under the direction of Mr. Carl Forsberg; as the opera, "Sunday Excursion" by Sundgaard and Wilder, was given by the opera workshop of Arkansas State Teachers College under the direction of Mr. Howard Groth; and, as workshops and lectures were presented on various phases of music. Special guest artists for the convention were Dr. Clarence Burg of Oklahoma City, Oklahoma, and Mr. Robert Goldsand, renowned pianist. Dr. Burg presented a lecture-demonstration on "Teaching of Piano Technique and Interpretation" and "Demonstration Teaching of Elementary, Intermediate and Advanced." The University of Arkansas-Fayetteville Symphony Orchestra, conducted

by Mr. Marx Pales, presented the "Symphony No. 7 in A Major, Opus 92" by Beethoven and the "Piano Concerto No. 1 in B flat Minor, Opus 23" by Tschaikowsky, with Mr. Robert Goldsand as guest pianist.

1957 Convention. The Fine Arts Center of the University of Arkansas, Fayetteville, was the home of the 1957 annual convention on November 7, 8 and 9. A full program of voice, piano, organ, strings and lectures was given by members of the Association. The highlight of the convention was the presentation of Dr. Bruce Simonds of Yale University, in a lecture-demonstration on "The Clavierbuchlein as a Departure for Bach's Style" and a concert of Bach, Schubert, Ravel and Villa-Lobos.

This was the last year of the presidency of Mr. Kenneth Osborne of Fayetteville, as the following officers were elected for 1958-1959:

Mrs. H. E. Tye, Texarkana, President  
 Mr. Howard Groth, Conway, First Vice President  
 Mrs. J. A. Jowers, Newport, Second Vice President  
 Miss Florence Dean, Russellville, Secretary  
 Miss Jessie Mae Harley, Warren, Historian  
 Mr. Kenneth Osborne, Fayetteville, Parliamentarian

1958 Convention. The thirty-ninth annual convention of the Association was held in the Arkansas State Teachers College Student Center of Conway on November 7 and 8, 1958. Guest lecturers for the convention were Mr. Burnet C. Tuthill, Director, Memphis College of Music, and Mr. John C. Kendel, vice president of the American Music Conference. "American Music Through the Eyes of an American Composer" was the title of the lecture presented by Mr. Tuthill. Mr. Kendel spoke on "Present Day Trends in Music Education." The high point of

the convention was the lecture-demonstration and concert given by Mr. Robert Pace of Columbia University.

1959 Convention. Mrs. Robbie Tye, president of the Association during 1959, reported that the Association held no annual convention during 1959.

1960 Convention. The Hotel Pines of Pine Bluff housed the convention of 1960, which was held on November 3, 4 and 5. The officers were:

Mr. Howard Groth, Conway, President  
 Mrs. Walter Giller, El Dorado, First Vice President  
 Mrs. A. A. Harris, College Heights, Second Vice President  
 Mr. Carl Forsberg, Conway, Treasurer  
 Miss Florence Dean, Russellville, Secretary  
 Miss Jessie Mae Harley, Warren, Historian  
 Mrs. H. E. Tye, Texarkana, Parliamentarian

The program of the convention featured many members and performing groups of the Association such as the University of Arkansas Trio, the Arkansas State Teachers College Choir, and an artist concert given by Mr. Kenneth R. Osborne, organist, from Fayetteville. A special presentation of the convention was the guest pianist, Mr. Jerome Rappaport, who presented a program of compositions by Scarlatti, Beethoven, Ravel and Chopin.

1961 Convention. The convention of 1961 was at the Southern State College of Magnolia on November 2, 3 and 4. The officers of the Association were:

Mrs. Walter Giller, President, El Dorado  
 Dr. James T. Luck, Arkadelphia, First Vice President  
 Mrs. Klein Hood, Magnolia, Second Vice President

Mr. Carl Forsberg, Conway, Treasurer  
Miss Florence Dean, Russellville, Secretary  
Miss Jessie Mae Harley, Warren, Historian  
Mr. Heward Groth, Conway, Parliamentarian

The program for the convention of 1961 was varied in its approach as it featured a choral concert by the choir of Southern State College under the direction of Mr. Kermit Breen; a piano recital by Mr. Bill Trantham of Arkadelphia; an organ recital by Mr. Jehn Glenn Metcalf of Little Rock; a program by the All State Strings; and, an opera workshop presentation by the Arkansas State Teachers College, Mr. Heward Groth, director. Special guests for the convention were (1) Mr. Dallas Draper of Louisiana State University who presented a vocal workshop-demonstration, (2) The Shreveport Players directed by Mr. Samuel Terranova who presented a program of chamber music, and (3) guest speaker, Mr. Blaise Mentanden, Head of the School of Music, Del Mar College of Corpus Christi, Texas, who spoke on "Prosperity, Moral Values, the Arts, and Mrs. Tempkins."

1962 Convention. The convention of the Association during 1962 was held at Hendrix College, Conway, November 1, 2 and 3. The program of the convention featured the following: (1) The Arkansas State Teachers College Choir and Orchestra in a choral and orchestral concert under the direction of Mr. Carl Forsberg; (2) Recital of Chamber Music for Strings and Piano presented by faculty members of the University of Arkansas, Arkansas State Teachers College, Arkansas Polytechnic College and Henderson State Teachers College; (3) Recital of Chamber Music with Harpsichord with performers from the aforementioned



schools; (4) an organ recital by Mrs. Elizabeth Farris; and (5) a piano recital by Mr. George Mulacek. The special guest artist for the convention was Mr. Fernando Laires of the Oklahoma College for Women, Chickasha, Oklahoma. Mr. Laires presented a piano recital of works of Luis de Freitas Branco, Prokofiev, Schumann and Liszt.

The convention elected the following officers for the years, 1963-1964:

Dr. James T. Luck, Arkadelphia, President  
 Mrs. Klein Hood, Magnolia, First Vice President  
 Mr. William Gant, Fayetteville, Second Vice President  
 Mr. Charles Wesley, Arkadelphia, Treasurer  
 Mrs. Paul Gray, Batesville, Secretary  
 Mr. Kenneth Osborne, Fayetteville, Historian  
 Mrs. Walter Giller, El Dorado, Parliamentarian

1963 Convention. The convention of 1963 represented the forty-third annual convention of the Association. The program of the 1963 convention stated that 1963 was the forty-fourth annual convention but this does not take note of the fact that no convention was held during 1959. The convention of 1963 was held at Ouachita Baptist College of Arkadelphia on November 7, 8 and 9.

The theme for the convention was "Contemporary Music" and was developed by a Duo-Piano Recital by Mr. Bill Trantham and Miss Virginia Queen of Arkadelphia; by a symposium with Mrs. Conway Lane of Paragould, Miss Catherine McHugh of Fayetteville and Mr. Eugene Kuyper of Arkadelphia, discussing the subject, "Teaching Contemporary Music in the Studio, School, and College"; and by a program featuring a contemporary composition by Mr. W. Francis McBeth of Arkadelphia.

Other features of the 1963 convention were the Woodwind Ensemble

of Ouachita Baptist College; a Chamber Music Concert featuring Mr. Loren Bartlett, Mr. Edward Connelly and Miss Joan Luce of the Arkansas Polytechnic College, Mr. Roy Bennett of Henderson State Teachers College, and Miss Jean Adams of Arkansas State Teachers College; and guest lecturer, Mr. Robert Briggs, President, Southwest Region, Music Teachers National Association, Tulsa, Oklahoma. Mr. Briggs spoke on the subject, "Music, An Essential in the Life of Man." A special feature for the convention was the presentation of a piano recital by Mr. Hubert Kaszynsky who rendered a program of contemporary selections.



## CHAPTER V

### CONTRIBUTIONS OF THE ASSOCIATION

The Arkansas State Music Teachers' Association, since its organization in 1915, has been an organization with high ideals relating to the cause of music. The Association has continually worked that music might attain the highest prestige within our society, and that music might be offered to every child with the best possible instruction.

Enumerated below are the areas in which the Association has endeavoured to affect the status of music and the music profession in Arkansas:

1. Established standards of musical efficiency within the music profession and promoted these standards through certification and accreditation
2. Continually supported the cause of music for every child in every school in Arkansas
3. Instituted the Tovey Memorial Scholarship in memory of the late Mr. Henry Doughty Tovey
4. Promoted a student affiliate membership program
5. Proposed establishment of Student Chapters of Arkansas State Music Teachers' Association on the college campuses of the state
6. Promoted student contests and festivals
7. Endeavoured continually to practice the motto of the Association: "Elevation, Not Elimination."

In order to adequately present the areas in which the Association has concentrated its efforts, each of these aforementioned programs shall be discussed briefly:

Standards of Musical Efficiency Through Certification. The purpose of the organization of the Association was to raise the standards of music teaching in Arkansas. When the original twelve members of the Association met in Little Rock in 1915, they desired to set a standard of certification which would govern the licensing of music teachers in Arkansas. The Association voted to adopt the plan of certification and accreditation of the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations" in 1916. This plan of certification and accreditation proposed examinations by a qualified examining board of the Association for every person who desired to teach music. Upon successful completion of these examinations, a person was then certified to teach music in the state. The accreditation program was significant in that only those teachers certified by the Association could grant high school credit to their private music students.

The Association continued this program of certification and accreditation until 1950, when all teacher certification was centralized in the State Department of Education. The program of certification by the Association was begun again in 1961, when a revised plan of certification was adopted. The current plan of certification<sup>43</sup> was one of the most significant steps taken by the Association in latter years. This plan of certification came as a result of an investigation of feasible plans of certification by the committee on certification. The committee consisted of Dr. James Luck, Chairman, Mr. Kenneth Osborne,

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<sup>43</sup>Complete current Plan of Certification recorded in Appendix D.

Mr. Lyndell Watkins and Mrs. Lee Zachary. After completing a thorough examination, the committee decided that the plan of certification for the Association should be modeled after the Nebraska Plan of Certification. The certification committee presented the plan of certification to the Association and it received adoption in 1961. Since that time approximately twenty-five per cent of the membership of the Association has become certified through the current program of certification.

The program of certification has been one of the most significant and far reaching programs of the Association since its inception in 1915. It has been the means whereby the quality of music instruction throughout the state has been improved, and the prestige of the music profession has been heightened.

Music For Every Child. In conjunction with the certification and accreditation program, the Association has promoted the concept that music should be for every child in every school. From the very first convention in 1916, the Association became a constant agitator to the State Department of Education concerning this need. Consequently, in 1940, the State Board of Education passed a resolution to the effect that music should be required in every school in the state by the year 1943; this objective to be obtained over the three year period. This three year program was hindered by World War II and was not fully realized, but great strides were made toward having music available for every child.

The majority of the schools throughout the state now provide music training in various areas; areas such as public school music,

junior and senior high choral programs, academic music study on the junior and senior high levels, instrumental programs, and others. This advanced program of music teaching in the state has resulted partially from the efforts put forth by the Association.

Tovey Memorial Scholarship. The Tovey Memorial Scholarship was instituted by the Association in 1933, following the death of Mr. Henry Doughty Tovey, life-time president of the Association. The scholarship fund has been obtained by the collection of twenty-five cents annually from each member of the Association. When \$100.00 was received it was then presented to the senior piano student from the University of Arkansas deemed most deserving by the scholarship committee.

According to the records of the Association and information received through correspondence, the following persons have been recipients of the Tovey Memorial Scholarship:

Miss Cecilia Fröhlich, 1941  
Miss Francis Brigance, 1943  
Mr. Billy Paul Hays, 1949  
Miss Carolyn Rhodes, 1953  
Miss Francis Medaris, 1954  
Miss Carole Summers, 1956  
Mr. Frank Lynn Payne, 1958 (co-winner)  
Mr. James Spikes, 1958 (co-winner)  
Mr. Benny Selman, 1960  
Mr. Dale Millen, 1961  
Miss Nancy Miller, 1962

The recipient, in order to receive the Tovey Memorial Scholarship, appeared before the Association during the annual convention where he was presented the stipend.

Student Affiliate Program. The student affiliate program of the

Association has been promoted through the teacher-members of the Association by enlistment of their pupils. The program for the student affiliate has provided each student with a membership card and either the Keyboard Junior or The Young Keyboard magazine. The student members also have been permitted the opportunity to perform in a special repertoire session of each annual convention. This program has been open to junior high, senior high, and college students.

The student affiliate program has been but another means of expanding the work and influence of the Association in the promotion of better music and music teaching throughout Arkansas.

College Chapters. In December of 1963, Mr. Glenn Owens of Texarkana College was appointed by the president of the Association, Dr. James Luck, to serve as chairman of a committee whose function it was to organize student chapters of the Arkansas State Music Teachers' Association on the college campuses of the state.

Mr. Owen has received encouraging reports from some of the colleges throughout the state concerning the establishment of such chapters. While this program has yet to develop into something of great magnitude, it has represented a step forward for the expansion of the work of the Association into new areas of endeavour.

Student Festivals. The Association had for some years sponsored student contests and awarded prizes to those judged as winners. Through the years, however, the program of student contests has been adapted to meet the particular needs of the program. As of 1964, the Association

was holding annual student festivals encouraging all students to participate. The pre-requisites for participation were that the students be of junior or senior high level and be actively studying with a teacher-member of the Association. Entrants in the festivals, which were held on the district level, were not on a competitive basis, but were judged according to individual performance. Each entrant received a criticism sheet and a certificate of participation for his performance.

Elevation, Not Elimination. The motto of the Association has, through the years, expressed the purpose for its existence; that purpose being to elevate the status of music and the music profession to the highest level possible. By striving for such an objective, the Association could be assured that music would gain its rightful place in our society.

All of the efforts of the Association have, either directly or indirectly, been centered in this motto, "Elevation, Not Elimination." Music and the music profession has found its place in our society and has been elevated to a place of high prestige throughout the past forty-seven years of the existence of the Association. This advancement in the status of music has been due partially to the work of the Association.

## CHAPTER VI

### SUMMARY

The Arkansas State Music Teachers' Association was organized in 1915 for the purpose of elevating the status of the music profession in Arkansas. Several music teachers met in Little Rock in October of 1915 and formed what was later to be the Association. The first objective of the Association was to establish a certification program for the music teachers of Arkansas. During the convention of 1916, the certification plan of the "Association of Presidents and Past Presidents of State and National Music Teachers' Associations" was adopted. This plan of certification proposed examinations by a qualified examining board to be given to prospective music teachers of the state. After successful completion of these exams the teachers would receive the Licentiate Degree which authorized them to teach music in the state. By the end of 1916, the Examining Board of the Association was examining and licensing music teachers throughout the state. The work of the Association progressed in this area throughout the ensuing years as it continued to strive to raise the standards of music teaching through certification.

The progress of the Association was to be halted as the depression years made their impression upon the country. There was little money to finance the work of the Association and, therefore, the annual conventions of 1934 and 1935 were canceled. Following the depression years, the Association began immediately to reconstruct the organization of the Association. In 1934, the State Board of Education took action

establishing the Association as the official accrediting agent for all music teachers of the state. This seemed to be the needed stimulus to aid in the rebuilding of the Association.

During 1936, a new plan of certification replaced the practice of 'certification by examination'. This new plan of certification established college training as the basis for certification. Later, in 1940, the State Board of Education passed a resolution requiring public school music to be offered in every school in the state by the year 1943. This was the realization of one of the Association's highest goals. The program was somewhat hindered by World War II but strides were made in the direction of the fulfillment of this goal.

During World War II the Association was affected greatest in the area of membership. It was virtually impossible to hold annual conventions during 1942 and 1943 and, therefore, they were canceled. In 1944, the Association began a period of reconstruction and, as a result of this renewed effort, enrolled 220 members at the convention of 1944. The Association was prepared to concentrate its efforts in the direction of a post-war reconversion program and did such.

A significant step was taken by the Association when, in 1950, the Association prepared a Syllabus to serve as a guide in the area of music. This Syllabus was submitted to the State Department of Education for its adoption and received such. The State Department of Education adopted the Syllabus and it became the official guide in the area of music for the private music teachers of the state and established a standard which could be used by the State Department of Education.



Since 1950, the action of the Association has changed considerably. The Association had, previously, functioned primarily as an accrediting agent for the music teachers of the state. However, the certification of all music teachers was now centralized in the State Department of Education. Therefore, the work of the Association was to be channeled into areas such as elevation of teaching standards in the state, presentation of quality programs during annual conventions, promotion for increased membership in order to try to reach more teachers with a program of musical advancement, administration of student piano and voice contests and student affiliate programs and promotion of a general spirit of enthusiasm and cooperation among the music teachers of the state.

More recently, the Association has concentrated its efforts in areas such as: (1) division of the Association into local organizations in order to enlist more teachers in a useful program; (2) promotion of a program of exchange concerts among students of teachers within the various districts of the Association; (3) continued administration of student festivals on the district level encouraging all junior and senior high school students of teacher-members to participate; and (4) establishment of a committee whose function has been to set in motion plans for the institution of Student Chapters of the Association on all the college campuses throughout the state. Each of these areas has served as a means of expanding the program of the Association into new areas of endeavour.

The most recent program of the Association has included the administration of a new plan of certification which was modeled after

the Nebraska Plan of Certification. The purpose of this current plan of certification has been to strengthen the Association through higher standards of music instruction. This plan of certification has provided three types of certificates to the music teacher. They are: (1) the Provisional Certificate, (2) the Certificate of Experience, and (3) the Certificate of Professional Advancement.

When the scope of music instruction of today is compared with that of 1915, it can readily be seen that there has been advancement in many areas. The situation existent in the area of music instruction during 1915 provided music to the very few students. However, at present, music teaching, in various media, is offered to a majority of students throughout the state. The attainment of this goal has been due, in some measure, to the consistent effort and promotion on the part of the Association. The Association has, through the years, endeavoured to elevate the status of music in Arkansas and has sought to reach the objective as stated in its motto, "Elevation, Not Elimination."

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APPENDIX A

ARKANSAS STATE MUSIC TEACHERS' ASSOCIATION

INCORPORATED

MOTTO:

Elevation, Not Elimination

SYLLABUS

1950

Adopted by State Department of  
Education for use by private music  
teachers of Piano, Voice, Violin

The Committee suggests as reference for material outlined, a few of the many fine books which have been compiled for your use in following the curriculum.

The Story of Music-Barbour and Freeman.....C. C. Birchard Co.  
 Outlines of Music History-Clarence G. Hamilton.....Schirmer  
 Progressive Series Piano Lessons Correlated Theory Text-  
 Fundamentals-Harmony-Form-History.....Art Publication Society  
 A History of Music-Theo M. Finney.....Harcourt Brace  
 A History of Music-Stanford and Forsyth.....Macmillan

Further suggested reference books for A. S. M. T. A. Teachers' Library to select from.

#### FUNDAMENTALS (Some Harmony Included)

An Outline of Musical Knowledge-Harry Krinke.....Schirmer  
 Elementary Music Theory-Ralph Fisher Smith.....Ditsen  
 Music to the Listening Ear-Will Earhart.....Witmark  
 The Structure of Music-Percy Goetschius.....Presser  
 What to Listen for in Music-Aaren Copland.....McGraw Hill  
 Ear-training and Sight-singing-George A. Wedge.....Schirmer  
 Evolution of the Art of Music-Parry.....Appleton & Co., N. Y. (1924)  
 The Anatomy of Music-Parkhurst.....Alfred A. Knopf (1930)  
 A List of Books About Music-Percy Scholes  
 .....Oxford University Press (1940)  
 Progressive Series Piano Lessons-Correlated Theory Text,  
 Fundamentals-Harmony-Form-History.....Art Publication Society

#### HARMONY

Harmony Book for Beginners-Preston Ware Orem.....Presser  
 Lessons in Harmony-Heacox and Lehman.....Comings  
 Harmony for Ear, Eye, and Keyboard-Arthur E. Heacox.....Ditsen  
 Principles of Harmonic Analysis-Walter Piston.....Schirmer  
 Harmony-Walter Piston.....Norton  
 Harmonic Material and Its Uses-Adolf Weidig.....Summy  
 New Harmonic Devices-Horace Alden Miller.....Ditsen  
 Challenge to Musical Tradition-Adele T. Katz.....Knopf  
 Harmonic Forms-Bullis.....Clifton Press, 2633 Lakewood Sta. (1933)  
 Evolution of Harmony-Kitsen.....Oxford University Press  
 Elementary Harmony-Tapper (Books 1 & 2)

#### FORM

Theory and Composition of Music-Preston Ware Orem.....Presser  
 Lessons in Music Form-Percy Goetschius.....Ditsen  
 Homophonic Forms-Percy Goetschius.....Schirmer

Larger Forms-Percy Goetschius.....Schirmer  
 The Shaping Forces in Music-Ernst Toch.....Criterion  
 Changing Forms in Modern Music-Karl Eschman.....Schirmer

### HISTORY

Outlines of Music History-Clarence G. Hamilton.....Schirmer  
 A History of Music-Theodore M. Finney.....Harcourt Brace  
 A History of Musical Thought-Donald N. Ferguson.....Crofts  
 Groves' Dictionary-Composite.....MacMillan  
 An Outline History of Music-Miller.....College Outline Series  
 A History of Music-Stanford and Fersyth.....MacMillan

### APPLIED MUSIC

#### Piano-1st Year

Upon completion of first year's study of piano, the high school student should have completed material comparable to

Senatina in C-Clementi  
 First Lessons in Bach-Volume I  
 Wagness Adult Book-No. I  
 Burgmueller Op. 100  
 Studies of Streabbeg  
 All Major scales-2 octaves-both hands  
 Solid Chords

These requirements are in consideration of a student beginning study in High School. If able to do more, so much the better in applied music. (Above)

The theory and history would be applicable to students over a longer period of time as well as a shorter period, as this review is constantly necessary.

Theory courses for 4 year high school students should be approached and sensed by the student from the ear, the eye, the keyboard, and written example.

The minimum requirements are set forth below.



1st Year

It is recommended that the student be able to recognize by ear the major and minor scale forms.

Be able to sing, write and play all major and minor scales and their tonic chord figures.

History 1st Year

General knowledge of the composers whose compositions are being played in their applied music.

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 APPLIED MUSIC
Piano-2nd Year

Bach-Carrell, Book II.  
 Book of Sonatinas-Clementi, Kuhlau, or easy Beethoven.  
 Hanon, Book I.  
 Mozart, German Dances.  
 Schumann, Album for the Young, Scenes from Childhood.  
 Chopin, Easier Preludes.  
 Scales-Major-Minor-Quarter notes and 8th notes-4 octaves.  
 Broken chord through all positions.

2nd Year Theory

Thorough practice in playing and recognizing by ear and by eye all normal intervals and I-IV-V-I chords in all positions. Be able to write these chords in all keys.

2nd Year History

Knowledge of the different schools of composition: Classic, Romantic, Modern.

Listen to good records by composers of these periods.

When you attend concerts, make notes of what you hear. Keep a scrap book of music heard.

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APPLIED MUSIC

Piano-3rd Year

Bach-Little Preludes and Fugues  
 Early Sonatas of Beethoven  
 Czerny Studies 299, Volumes II-III  
 Octave Studies-Kullak, Vogt.

Pieces from which choices can be made:

Mozart-D Minor Fantasie  
 Grieg-Lyric Pieces  
 Schubert-Moments Musicales  
 Chopin-Preludes and Waltzes  
 Bartok-Mikrokosmos  
 Tchereninn-Bagatelles

Include American composers in your repertoire.

Scales-Review quarter notes and eighth notes.  
 If technic permits, play scales in triplets-3 octaves, and sixteenth notes-4 octaves.

3rd Year

Knowledge of secondary triads, altered intervals, cadences and dominant seventh chords.

History 3rd Year

Further study of composers-classic-romantic and modern.

Development of notation.

Be able to recognize the sound name and position of all instruments in symphony orchestra.

Listen to good symphonic works on radio programs and use

good records.

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APPLIED MUSIC

4th Year Piano

Bach-2 part inventions-Busoni Edition.  
 Beethoven, Haydn, and Mozart Sonatas.  
 Chopin-Nocturne, Waltz, Mazurka, Polonaise.  
 Dominant seventh arpeggios.  
 Diminished seventh arpeggios.  
 Scales-3rd-6th-10th.

Fourth Year: For modern works add the following:

Palmgren-May Night.  
 Ibert-The White Donkey.  
 Pinte-Scenes from Childhood.  
 Turina-Miniatures, Circus Suite.  
 Milhaud-Household Muse (3 vols.).  
 For American works see Carl Fisher's lists.

4th Year Theory

Harmonization of simple melodies at keyboard through the use  
 of I-IV-V and dominant seventh chords.

Simple melodic and harmonic dictation.

History

Development of opera, oratorio and orchestra. It is suggested  
 the student attend operas, where possible, also oratorios and orchestra  
 concerts. If not possible, play records in your music class or music  
 club programs.

1st Year (Primary)

Study of names of notes and note values.  
Particular stress on position, especially right hand.

Use of following books (separately or together):

Tune A Day, Books 1 and 2, Herfurth  
Maia Bang Violin Course, Book 1  
Junior Violin Methods, Part 1, Lerman-Molineaus  
Van Heesen Violin Method, Parts 1 and 2  
Russell Webber, Melodic Foundation Exercises  
Rob Roy Perry's Very First Violin Book  
Nicholas Laoureux, A Practical Method, Book 1  
Hrimaly Scales, One Octave Scales in all Keys

For Apt Students-

Wohlfert, Book 1, Opus 44, or Opus 74, Book 1, or Herman, Opus 20,  
100 Violin Studies

Easy pieces with piano-

Violin Music the Whole World Loves  
Mittels Popular Graded Course, Book 1

2nd Year (Somewhat Advanced)

Particular stress on intonation and position. Start developing vibrato.

Tune a Day, Vol. 3  
Maia Bang Course, Vol. 2-3  
Van Heesen, Part 3  
Nicholas Laoureux, Book 2-3  
Hrimaly Scales, continue in positions and also use shifting studies  
in same  
Rob Roy Perry, 3rd position  
Whistler, Introducing Positions, Vol. 1  
Wohlfert, Opus 45 or 74, Book 2  
Kayser, Opus 20, Book 1-2  
Sitt, Opus 32, Etudes, Book 1-2-3

Special Studies-

Sevcik, Book 1, Bowing Studies  
Sevcik, Opus 1, School of Technic, Book 1  
Dancla, School of Mechanism  
Alard, Opus 10, Melodious Studies

Pieces such as:

In the days of Corelli and Bach  
Mittels Popular Graded Course, Vol. 2  
Seitz Concertos, 1-2-3-5  
Pertneff, Concertines

### 3rd Year

Primary Scales, continue in all positions with bowings—fluency and speed.

Kayser, Opus 20, Book 2-3  
Mazas, Opus 36, Book 1

Continue Sevcik Bowing and Technic Studies

Dont, Opus 38, 30 Etudes  
Whistler, Introducing Positions, Vol 2  
Hofmann, Double Stop Studies

Concertos, such as:

Rode, No. 4-6-7-8  
Seitz, No. 3  
Vietti, No. 22-23  
Accolay, Concerto  
Kreisler Arrangements

Pieces for developing tone, such as: Bach, Air on G. String.  
Particular attention to tone quality and memorizing. Some ensemble playing.

### 4th Year

Mazas, Opus 36, Book 2  
Kreutzer, 42 Etudes  
Primary Scales (memorize)  
Dont, Opus 37a  
Tartini Art of Bowing

Concertos, such as:

Mendelssohn  
Bruch, No. 1  
Kreutzer, 13-14-18-19  
Sophr, No. 2-8-9  
Godard, Opus 35

Arrangement of Pieces by Heifetz, Kreisler, etc.

Hejre, Kati, Hubay

Ziguenerweisen, Sarasate, etc.

Particular stress on musicianship and projection ideas.

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## VOICE

The members of the Voice Board of the Arkansas State Music Teachers' Association do not advocate this course for the student under fifteen or sixteen years of age, and then only with most careful restrictions. They feel that much injury is done the throat and voice of the child by overtaxing at this time, and that their education should follow the line of instrumental and theoretical work.

For the more mature boy or girl however (for there are cases when the pupil may safely study singing) we submit the following course, embracing work for two years in High School.

### First Year

1. Instruction in the taking of an easy full breath, placing no strain on body or throat.
2. Drill of vowels in single tones and slow scales, teaching the pupil to recognize purity of tone. Use of tongue and lip consonants as an aid to freedom of enunciation.
3. Studies of the grade Sieber and some Concene material.
4. Songs of smooth style-simple in construction and of great melodic value. No florid arias or attempts at music stressing the technical equipment of the young voice: Composers such as Hawley, Speaks, Neidlinger, etc.

### Second Year

1. Same care as to easy breathing, legato connection of tone-scale work, stressing smoothness, not tempo.

2. Insist on quiet body and quiet facial expression as means to avoid strain.

3. Sieber Opus 45 is suggested, or studies of like difficulty.

4. Songs of same grade and style-nene that force the extension or range either high or low.

5. Theoretical work required for piano students is insisted upon.

These are the comments on our voice syllabus from a committee of college teachers of voice.

1. We find the Syllabus excellent as it stands; thoughtful and understanding of the problems connected with the "high school voice." Since very little can be done with the development of a voice of that age, particularly a boy's voice, we feel that the important thing is a careful nurturing of the natural beauty and freedom of the voice without forcing or over-singing.

2. Two points we wish to emphasize:

- a. No florid arias; no overstraining of the extremes of the voice. As college voice instructors, we receive far too many high school graduates who have wasted, and possibly seriously endangered, fine vocal talent with music technically too difficult for the young voice.
- b. Theoretical work required: We wish to couple with this enough piano study to enable the student to play his songs; to make him independent; enable him to learn his own music. This is invaluable if the student is to continue in serious voice study.

3. We might suggest in the First Year some drill in Italian Pronunciation and use of Italian in Vaccai exercises. (The Singing Road by Arthur Ward, Ditson Publishers, is a good song collection which incorporates Vaccai vocalises.)

This may be followed in the Second Year with Italian Art Songs of the 17th and 18th centuries. There are fine editions

published by Ditsen Italian Art Songs, Glenn and Spouse, and also by Schirmer, the Anthologies. We feel there is great value in the use of Italian vowels, the "Cantilena Style", and acquaintance with the great vocal composers of that period.

If the student is familiar with French, we would suggest the Weckerlin Bergerettes; excellent for the young voice, of medium range, not profoundly emotional, light, yet interesting.

4. Above all, a constant, careful concentration by teacher and pupil on pure, free and lovely tone, perfect intonation, and correct rhythmic detail.

Katherine Bender, Chairman



## APPENDIX B

CONSTITUTION OF  
ARKANSAS STATE MUSIC TEACHERS' ASSOCIATION

1918-1919

ARTICLE I.

Section 1. The name of this organization shall be The Arkansas State Music Teachers' Association.

Section 2. Its object shall be: (1) The standardization of the profession of teaching music in Arkansas. (2) To provide competent teachers and to protect the public from the incompetent. (3) To promote true culture of music by the interchange of ideas, to advance the interest of musical art and to foster professional fraternity throughout the state. (4) To increase knowledge and love of music and the education of musical taste and to encourage original thought in composition.

ARTICLE II.

Section 1. Any person who is a professional teacher of Voice, Public School Music, Piano, Organ or Violin, of any legitimate instrument of the orchestra, or of any subject pertaining to the theory of music, may become a member by the payment of two dollars for the first year and one dollar and fifty cents each succeeding year. Also each member must pass an examination for licentiate degree, as is suggested by the National Board of Association of Presidents and Past Presidents of State and National Music Teachers' Associations, within the first fiscal year, the Association allowing at least six months preparation to the candidate, if so desired.

Section 2. There shall be a board of examiners of three members each in the departments of Piano, Voice, Violin, Organ, Harmony and History, and Public School Music. In each department one member is elected to serve for a term of three years, (chairman); one for two years and one for one year.

Section 3. Annual dues must be paid at the beginning of each fiscal year and membership shall be terminated by failure to pay dues in any one year.

ARTICLE III.

Section 1. The officers shall be president, vice-president,

secretary and treasurer, and a program committee of six, elected by ballot at the annual meeting by a majority of members present and voting. Said officers shall constitute an executive board. Officers shall hold office for one year and until their successors are elected and qualified, and shall have power to fill vacancies in said board and offices during the year.

Section 2. The State of Arkansas shall be divided into districts and affairs of each district shall be presided over by district vice-presidents, appointed by the president with the approval of the executive committee. These officers shall hold office for one year.

Section 3. No person shall hold the same office for more than two consecutive years.

#### ARTICLE IV.

Section 1. The president shall preside at all meetings of the Association and of the executive committee. Shall be member ex-officio of all committees. Shall sign all certificates of membership, sign or countersign all disbursements of money, and shall otherwise perform the duties incident to the office.

Section 2. In absence of the president the vice-president shall assume all duties of the office.

Section 3. The secretary shall keep minutes of proceedings of the Association and of the executive committee; shall keep a roll of members and their addresses and a record of their attendance, and shall conduct all correspondence.

Section 4. The treasurer shall receive all money, make all disbursements subject to approval of the executive committee. Shall keep accurate account of dues paid in and make general report of financial condition of the Association at the annual meetings.

Section 5. The program committee shall consist of six members, one each for departments of Piano, Voice, Violin, Organ, Public School Music, History and Harmony, who shall have entire charge of the programs at the meetings. The committee shall choose one of its members as chairman; the president and the secretary shall be ex-officio members of the committee.

Section 6. The district vice-presidents shall send to the secretary the names of music teachers in the district; shall endeavour to awaken interest throughout the districts in the Association and its work, and shall inform the executive committee of the needs and desires of music teachers in the district. Shall have authority to

appoint assistants and if possible form subsidiary organizations of music teachers for frequent meetings.

#### SECTION V.<sup>44</sup>

Section 1. Annual meetings shall be held at time and place designated by vote of the Association, or this power may be vested in the executive committee by vote of the majority of the Association.

Section 2. Special meetings may be called by the president if ordered by the executive committee or at the request of ten members of the Association.

Section 3. Fifteen members shall be a quorum for transaction of business.

#### ARTICLE VI.

Section 1. At the annual meeting the president shall appoint from among the members committees of three each on constitution, by-laws, and membership. Each committee shall further the interests of each department represented and submit a report at the annual meeting.

Section 2. Amendments to this constitution may be introduced at any meeting of the Association if previously approved by the executive committee or by ten members of the Association. A two-thirds vote of members present and voting shall be necessary for the adoption of such amendment.

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<sup>44</sup>The Constitution read 'Section' here, but possibly should have read 'Article'.

APPENDIX C

1961 REVISED CONSTITUTION

of the

ARKANSAS STATE MUSIC TEACHERS' ASSOCIATION

Article I

Name

The name of this organization shall be "The Arkansas State Music Teachers' Association."

Article II

Purpose

The purpose of this organization shall be to promote higher standards of musical instruction, to promote greater interest in music for all students, to foster musical activities in the state and maintain a spirit of fellowship within the profession.

Article III

Membership and Dues

Section 1. There shall be six classes of membership: active, associate, honorary, student, patron and provisional.

Section 2. Active membership shall be open to teachers of music in any of its various branches. To attain active status, the applicant shall fill out a personal data sheet form provided by the Association and submit it to the committee on membership and certification for evaluation. If approved, the applicant shall be fully accepted upon payment of dues to the state treasurer. Active members shall have the right to vote and hold office. Annual dues shall be \$8.25, which includes \$6 Music Teachers National Association dues, \$2 Arkansas State Music Teachers' Association dues and 25 cents Tovey Memorial Fund. The fiscal year shall begin September 1.

Section 3. Associate membership shall be open to all persons interested in the activities of the association other than those eligible for active membership. Annual dues shall be \$2. Associate members shall have all privileges except office holding and voting.

Section 4. Honorary membership may be granted to any non-member who has rendered outstanding service in the field of music or to the organization and who has been approved by the executive board and receives the majority of votes present. Honorary members shall not vote nor hold office in the association.

Section 5. Student membership shall be open to students of music above sixteen years of age in universities, conservatories, colleges and studios. Annual dues shall be \$1.

Section 6. Any individual, organization, institution or business firm may become a patron member of ASMTA for one year by paying \$15 or more in support of association projects.

Section 7. Provisional membership shall be open to persons aspiring to active status upon the realization of eligibility after study and musical growth. The applicant shall submit to an examination which shall be administered by the committee on membership and certification to ascertain competency.

#### Article IV

##### Duties of Officers and Board Members

Section 1. The elective officers shall be: President, First and Second Vice-Presidents, Secretary and Treasurer. The appointive offices shall be: Historian and Parliamentarian.

Section 2. The president shall preside at all meetings of the association and of the executive board, shall appoint all committees and be the advisory member of each committee and shall make pro-tem appointments to fill all vacancies until a meeting of the association or executive board shall be held.

In case of the absence of the president or his inability to preside, the vice-presidents in their order shall assume all duties of the office of the president. The first vice-president shall serve as state membership and certification chairman. His duties shall include the program chairmanship of the annual state convention.

The second vice-president shall assist the first vice-president in the editing and printing of the convention program. The convention program shall contain a listing of the names and addresses of the association members. The second vice-president shall serve as chairman of publicity and shall be editor-in-chief of an official publication newsletter. The newsletter shall be called "Arkansas Music Teacher" to correspond with "American Music Teacher". This publication shall be issued quarterly in the months of January, April, July and October. Copies of this newsletter shall be sent to all members of the state

organization and to the officers of the National and Southwestern Regional Division. Fifty copies shall be mailed to the executive secretary of Music Teachers National Association, 775 Brooklyn Avenue, Baldwin, New York.

The secretary shall keep minutes of the proceedings of the association and the executive board, shall be present at all meetings to read the minutes and shall mail copies of the minutes to all members of the Board of Directors. The secretary shall also confer with the president on an agenda for each board meeting and shall send a copy of this agenda to the editor of "Arkansas Music Teacher" for the purpose of informing the membership on topics to be considered in the order of the day. The secretary shall keep a roll of members and their addresses and a record of their attendance and shall attend to all official association correspondence.

The treasurer shall receive all money, issue numbered membership receipts, make all disbursements subject to the approval of the executive board, keep an account of all dues paid in, make a general report of the financial condition of the association at the time of the annual meeting and send monthly reports to the president. The treasurer shall notify all members annually, September the first, that dues are outstanding and should be paid before January first of the new year. Delinquents shall be sent a second notice. The treasurer shall be under bond to be paid by the association with the approval of the executive committee.

Section 3. The president shall appoint, subject to the approval of the executive committee, a historian who shall keep on file all programs, news articles, pamphlets and clippings pertaining to the organization these to be passed on to his successor in office.

The immediate past president shall become parliamentarian whose duty it is to attend to all regular and called meetings, to pass upon all matters of procedure which may be referred to him and to serve as chairman of publicity for the year.

Section 4. The elective and appointive officers shall comprise the executive committee which may act in the case of an emergency. The board of directors shall consist of the executive committee, all past presidents as permanent but non-voting members and ten board members.

Section 5. The ten board members, two from each of the five districts, shall be in charge of all activities of the districts. They shall attend to the organization of their respective districts; plan workshops, study groups and recitals; and, in every way, foster the professional improvement of the members of the association.

Section 6. No person shall be elected or appointed as an officer of this organization unless he or she is a paid up member. Any vacancy



occurring in the board of directors may be filled for the unexpired term by the president's recommendation approved by a majority vote of the remaining members of the board. Two consecutive absences from board meetings without a valid reason shall be deemed a resignation. The board of directors shall plan and direct the activities of the organization and shall create and designate such special committees as it may deem necessary.

#### Article V

This constitution may be amended at any annual meeting by a two-thirds vote of those present, the proposed amendment having been submitted in writing to the membership two weeks prior to the annual meeting with the approval of the board of directors.

APPENDIX D

## CURRENT PLAN OF CERTIFICATION

### Article II-Certificates

#### Section 1. TYPES OF CERTIFICATES

Three types of Certificates shall be issued.

A. The Provisional Certificate permits a candidate with proper preparation but with no experience to receive an Arkansas Music Certificate on the basis of preparation.

B. The Certificate of Experience recognizes the candidate's proficiency as a teacher and is awarded on the basis of a successful demonstration of this proficiency.

C. The Certificate of Professional Advancement recognizes the candidate's efforts, by extended study and other means of self-improvement and by a distinctive contribution to the field of music education, to attain a higher level in the profession.

#### Section 2. AREAS OF INSTRUCTION

Certificates shall be awarded in the various areas of music instruction after the requirements for certificates as stated below have been met. Successful candidates will be certified by the Association as qualified teachers of Piano, Violin, Voice, other stringed instruments and wind instruments. A person may be a candidate for a certificate in more than one area of instruction.

#### Section 3. MEMBERSHIP

Membership in the Arkansas Music Teachers Association is required for all certificates. Membership must be maintained to keep a certificate in force.

#### Section 4. REQUIREMENTS FOR CERTIFICATES

##### A. THE PROVISIONAL CERTIFICATE

1. a. Age: 21 years or over
- b. A high school education or the equivalent
- c. Shall have two years of standard music curriculum in an institution accepted by the Certification Board, or its equivalent. Any deficiencies may be removed by successfully passing a written or oral equivalency examination. (The standard music curriculum will include harmony, keyboard harmony, ear training, sight singing, music

literature, history, repertory and study in the applied field in which the applicant wishes to be certified.)

- d. At least twelve (12) points of credit, according to the following scale, earned within the six-year period immediately preceding the date of application.

Professional or public performance: solo, accompanying or conducting,  
Complete Program only.....2  
Maximum points.....6

Professional Public Performance; ensemble instrumental or vocal.....1  
Maximum points.....6

College Courses, each 3 semester hours of credit beyond the 2 year requirement..... $\frac{1}{2}$

Courses in orchestration, conducting, composition, master class, other courses not to be found in the two-year standard curriculum..... $\frac{1}{2}$

Published compositions, general.....2

Published compositions, educational.....1-4  
(all compositions must be submitted for evaluation)

Published article in music journals.....2

Years of teaching experience:

Under three years.....2  
From three to five years.....4  
Over five years.....6

Other training and experience.....1-4

Holding important office of committee assignment in Civic Music or Music Teachers Association.....2

Attendance at Association conventions, workshops.....1

Students entered in auditions and competitive events, per event.....1  
Maximum points.....6

## 2. Validity of Certificate:

The Provisional Certificate shall be good for a period of six years from the date of issuance, and, upon proof of

extenuating circumstances, have a two-year renewal privilege, after which time it will be void and the candidate dropped from the Association's list of certified teachers.

## B. THE CERTIFICATE OF EXPERIENCE

The awarding of this certificate is not contingent upon the receipt of the Provisional Certificate.

### 1. Requirements:

- a. Age: 26 years or over
- b. At least five (5) years of teaching experience. This shall be attested to by a notarized statement with the signatures of two references.
- c. He shall have a high school education or the equivalent.
- d. He shall have sixty (60) semester hours or ninety (90) quarter hours of credit in music in an institution accepted by the Board of Certification. Any deficiencies may be removed by successfully passing a written or oral equivalency examination. A bachelor's degree in music from an institution accepted by the Board of Certification will automatically satisfy this requirement.
- e. At least fifteen (15) points of credit according to the scale under A-1-d above, in addition to those required for the Provisional Certificate. Fifteen of these points must have been earned within the six-year period immediately preceding the date of application.
- f. He shall submit two pupils who have studied with him for a minimum of one year for demonstration before an Examining Committee selected by the Board of Certification. The students will be examined on the following:
  - (1) Performance: three compositions shall be performed, two from memory.
  - (2) Reading: material commensurate with the student's level of accomplishment.
  - (3) Musicianship: scales, arpeggios, other musical experiences which will indicate that the student is gaining cultural, social or emotional benefits from music today.

2. **Renewal:** The Certificate of Experience is valid for a period of six years. It may be renewed every six years by the presentation of 15 points of credit according to the scale under A-1-d above.

### C. CERTIFICATE OF PROFESSIONAL ADVANCEMENT

#### 1. Requirements:

- a. **Age:** 31 years or over
- b. At least ten (10) years of teaching experience. This is to be attested to by a notarized statement which will carry the signatures of two references.
- c. The candidate shall hold, or be qualified to hold, the Certificate of Experience.
- d. Shall submit three (3) pupils who have studied with him for a minimum of two years for a demonstration to an Examining Committee selected by the Board of Certification. The examination shall be similar to that of the Certificate of Experience except that each of the students must score a grade of B or better.
- e. Shall present evidence that he has satisfied ONE of the following requirements:
  - i. Sixty (60) semester hours or ninety (90) quarter hours of credit, or the equivalent, in music, music education and related courses beyond those required for the Certificate of Experience. A Master's Degree in music from an institution recognized by the Board of Certification would automatically satisfy this requirement.
  - ii. A combination of school, private study, festival or concert participation, and other educational experiences to total a minimum of fifty (50) points of credit, according to the scale under A-1-d above, beyond those required for the Certificate of Experience.
- f. Shall present evidence that he has contributed to the profession by his accomplishments in one or more of the following:
  - i. **Authorship:** the publication of a treatise, in book or pamphlet form, on music teaching, and/or the publication of two or more articles in any national journal devoted to music.

- ii. Composition: The publication of educational material. This must be submitted to the Examining Committee for examination and evaluation.
  - iii. Research: A research paper begun and developed under the guidance of a member of the Certification Board on a problem or phase of music teaching.
  - iv. Pedagogy: That he has instructed or is qualified to instruct teachers. This must include a full course outline of the work which has been or will be offered.
- g. Shall present himself before the Certification Board for interview.
  - h. Shall present evidence that he holds, or has held office or important committee assignment in a music teachers organization. This provision does not apply to members of religious orders whose rules do not permit them to fulfill such assignments.
  - i. The requirements for this certificate may be fulfilled over a period of six years from the date of application. The candidate must submit, however, with his application, the means by which he intends to meet the requirements.
2. The Certificate of Professional Advancement will remain in force as long as the holder of the certificate maintains membership in the Arkansas Music Teachers Association.

#### ARTICLE III-AMENDMENTS

Section 1. The provisions and requirements of the Certification Plan may be modified by a majority vote of the Certification Board. Such modification must be reported to the membership in the chairman's annual report.

Section 2. All basic changes of requirements of certificates as outlined by this plan or of the certificates themselves must be brought before a General Session of the State Association in State Convention for approval.

APPENDIX E



REGIONS AND DISTRICTS

Arkansas State Music Teachers' Association

Region I:

District 1: Bentonville, Fayetteville, Mountain Home, Siloam Springs, Springdale, Subiaco, Yellville

District 2: Clarksville, Fort Smith, Ozark, Russellville, Van Buren

Region II:

District 1: Hoxie, Paragould, Pocahontas, Walnut Ridge

District 2: Jonesboro, McCrory, State College

District 3: Augusta, Batesville, Heber Springs, Newport, Searcy

Region III:

District 1: Blytheville, Booneville, Danville, Hot Springs, Mena, Mount Ida, Plainview, Waldron

District 2: Bryant, Benton, Conway, England, Greenbrier, Little Rock, North Little Rock

District 3: Beebe, Brinkley, Wynne

District 4: Marianna, Stuttgart, Helena

Region IV:

District 1: Bradley, Forman, Hope, Nashville, Texarkana

District 2: Arkadelphia, Malvern, Sparkman

District 3: Camden, Emerson, Junction City, Magnolia

Region V:

District 1: Altheimer, Pine Bluff, Sheridan

District 2: College Heights, Lake Village, McGehee, Monticello,

Star City, Tillar, Warren

District 3: Crossett, El Dorado, Wilmot

A HISTORY OF THE ARKANSAS STATE MUSIC  
TEACHERS' ASSOCIATION

An Abstract of a Thesis

Presented to

The Division of Graduate Studies  
Ouachita Baptist College

In Partial Fulfillment

of the Requirements for the Degree  
Master of Music Education

by

Charles Wade Wright

May 1964

AN ABSTRACT OF A THESIS

Wright, Charles Wade, A History of the Arkansas State Music Teachers Association. Master of Music Education, May, 1964, 122 pp., bibliography, 73 titles.

This study records a documented history of the Arkansas State Music Teachers Association from its inception in 1915 to the present. It also presents significant areas in which the Association has contributed to music throughout the state.

Major sources of data were letters of communication, convention programs, the Arkansas Music Teacher publication, memorandums in mimeographed form and personal interviews with past officers of the Association.

This study has been organized into a chronological sequence of events which took place in the development of the Association, the program of annual conventions, significant contributions of the Association and a general summary of the work.

This study has revealed that the Association has aided in advancing the cause of music in Arkansas through certification and accreditation, through student contests and festivals, through student chapters and through the promotion of the concept that music should be provided for every child in every school in Arkansas.