5-1958

Utah Music Educators Association Handbook

Dallin S. Nielsen
Utah State University

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Report No. 1 submitted in partial fulfillment of the requirements of the degree of

MASTER OF EDUCATION

in

Education

Plan B

UTAH STATE UNIVERSITY
Logan, Utah

1958
ACKNOWLEDGMENT

I gratefully acknowledge the help rendered by the officers of the Utah Music Educators Association in the preparation of this handbook, for the many hours spent in reviewing and improving its content and for their interest and personal encouragement. This help has been an important factor in bringing this project to its present form.

Dallin S. Nielsen
Origin and nature of the project

In recent years an increasing number of requests have been made by the music teachers of Utah that a handbook be prepared that would set forth the structure of the Utah Music Educators Association and describe its activities and services.

It was thought advisable by the officers of U.M.E.A. to include in the booklet also the plan of operation of the region music activities of Utah and a description of the affiliation of U.M.E.A. with other professional organizations along with a brief statement of their structure and objectives.

Objectives

This handbook will be helpful in the following ways:

1. It will acquaint new teachers with the services that are available to them from the Utah Music Educators Association.
2. It will be an aid to all teachers and administrators charged with the responsibility of sponsoring and supervising music activities.
3. It will help U.M.E.A. officers to know the duties of their offices and the procedures followed by U.M.E.A.
4. It will help all music teachers, U.M.E.A. officers and administrators to understand the affiliation of U.M.E.A. with other professional organizations.
5. It will give helpful information to teachers and administrators concerning some of the legal and ethical regulations and procedures of which they should be cognizant in administering a music program.

Authorization of the project

Authorization was given the author in October of 1956 by the Executive Committee of the Utah Music Educators Association to prepare a handbook for the music teachers of the State of Utah.
Method of procedure

Letters were sent to the presidents of all state music associations or the nation requesting them to send copies of their handbooks or similar publications. Only one state president sent a handbook: the president of the Virginia Music Educators Association. Three others sent copies of their music association constitutions and festival regulations.

Material to go into the handbook was obtained from U.M.E.A. officers, region chairmen and from minutes of the U.M.E.A. Executive Committee and Board of Directors meetings, from a review of the adoptions of the U.M.E.A. Adjudication Evaluation Conferences and from many other sources.

As material was compiled and written for the handbook it was reviewed and approved by the Board of Directors and Executive Committee of U.M.E.A. at their regular meetings. Suggestions were made by members of these officer groups and made a part of the booklet.

At the secondary music teachers meeting held at the time of the U.M.E.A. Convention in 1957, the proposed material to be included in the handbook was discussed and suggestions made in writing by the forty-seven music teachers present.

In February of 1958, a copy of the first writing of the handbook was sent to each member of the U.M.E.A. Board of Directors for review and suggestions.

The booklet was then written in its final form and given to the members of the U.M.E.A. Board of Directors April 5, 1958. The members of the Board were asked to review the booklet again and send in their final reactions to it, either approving or not approving it.

On April 12, 1958, the final approval of the U.M.E.A. Board of Directors was obtained in the form of approval sheets from the members of the Board.
Utah Music Educators Association Handbook
HANDBOOK

OF

Government, Organization,
Affiliation, Ethics, Procedures, Activities

Of The

UTAH MUSIC EDUCATORS ASSOCIATION

Reviewed and Approved by The
U.M.E.A. Board of Directors

Edited By
Dallin S. Nielsen

MARCH 1958
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PURPOSE OF THE HANDBOOK

The purpose of this handbook is to familiarize the music teachers of Utah with the activities, policies and administrative procedures of the Utah Music Educators Association and those organizations with which it is affiliated.

It is hoped that through a study of the material contained herein music teachers, school administrators and U.M.E.A. officers may find information to help them in building and supporting a wholesome program of music in the schools of Utah.

* * * * *

ORGANIZATION OF THE UTAH MUSIC EDUCATORS ASSOCIATION

The Utah Music Educators Association is the Department of Music of the Utah Education Association which is a state unit of the National Education Association. It is a state organization of the Western Division of the Music Educators National Conference and acts in an advisory capacity to the region music organizations.

The officers of U.M.E.A. are as follows: president, vice presidents for vocal, band, orchestra, junior high and elementary departments; secretary, treasurer, and state magazine editor.

The governing powers of U.M.E.A. are vested in the Board of Directors, which consists of the above named officers along with two elementary representatives, the ten U.M.E.A. region chairmen, the immediate past president and the chairman of the Music Committee of the Utah High School Activities Association.

The executive powers of the organization are vested in the Executive Committee, consisting of the president, the five vice presidents, the secretary, the treasurer and the magazine editor. The immediate past president is an advisory member of the Executive Committee.

The officers of the Association meet once a month, either as a Board of Directors or as an Executive Committee, depending upon the nature of the business to be transacted.

The Board of Directors is called to meet when decisions involving new programs or policies are to be formulated or when the business being discussed requires the opinions of the region chairmen or other members of the Board who are not members of the Executive Committee.

Membership

Active membership in U.M.E.A. is open to anyone who is engaged in music, either school, community or church, and who pays the prescribed dues. Sustaining memberships are available to business firms and educational institutions. All privileges of active members are enjoyed by sustaining members. Students in colleges or universities may become student chapter members of U.M.E.A. and M.E.N.C. by paying the dues as prescribed below. Student chapter members do not have the right to vote or hold office. They receive the Utah Music Educator and the Music Educators Journal, the official magazine of M.E.N.C.
Dues
Dues for active members are $5.00, for sustaining members $6.00 and for student chapter members $1.50.

Dues may be paid either to the treasurer of U.M.E.A., who sends the national dues to M.E.N.C., or they may be paid directly to M.E.N.C., which returns the state's portion. Of the $5.00 dues, the national organization receives $4.00 and the state organization $1.00. One dollar and half of the national dues is for the subscription to the Music Educators Journal.

U.M.E.A. AFFILIATION WITH OTHER PROFESSIONAL ORGANIZATIONS

Utah Education Association
As the Department of Music of the Utah Education Association, U.M.E.A. assumes the responsibility of furnishing music for all sessions of the U.E.A. Convention. The student all-state music organizations furnish music for two sessions, the U.M.E.A. Teachers Band or Orchestra plays for one session, and groups from member schools provide music for various other convention functions.

The president of U.M.E.A. meets in planning sessions with the U.E.A. officers to work out details of the annual U.E.A. Convention. At times committees from U.M.E.A. meet with U.E.A. officials to confer on common problems.

U.M.E.A. officers work through the U.E.A. offices to make all physical arrangements for the music sectional meetings, rehearsals, work shops, demonstrations, etc., that are held on Thursday preceding the U.E.A. Convention. This is done to avoid conflicts with other departments holding meetings at the same time. The Thursday music activities are planned and supervised by U.M.E.A. and are not a part of U.E.A. activities.

Music Educators National Conference
As a state unit of the Music Educators National Conference, which is the Department of Music of the National Education Association, U.M.E.A. enjoys the privilege of participating in the activities, programs and services it sponsors for the benefit of its members.

The U.M.E.A. president is a member of the State Presidents National Assembly, which is an advisory body to the Board of Directors of M.E.N.C.

Membership in the National Conference entitles students to participate in the All-Conference Band, Orchestra and Chorus. It also qualifies Utah to send groups to perform for sessions at the National Conference.

Members of M.E.N.C. are also eligible for appointment to national committees which help plan and administer music activities and advance the cause of music throughout the nation.

Members of M.E.N.C. receive the Music Educators Journal, published by M.E.N.C.

M.E.N.C., through the work of committees and individuals who are experts in their fields, makes available to its members music lists, rating sheets, music building plans and numerous other publications dealing with subjects vital to music education.

A complete list of these publications may be obtained by writing to the
Western Division of M.E.N.C.

M.E.N.C. is at present divided into six divisions. U.M.E.A. is included in the Western Division, with California, Nevada, Arizona and Hawaii.

Western Division Conference Conventions are held every two years at different locations in the Division. National Conference Conventions are held in even numbered years, Division Conferences in odd numbered years.

Since the Western Division of M.E.N.C. involves fewer people than the National Conference, there is much greater opportunity for U.M.E.A. members to participate in the activities of the Conference and to influence policies. Many Utan members are or have been in responsible positions as chairmen or members of important committees. Others have been members of the Board of Directors. The U.M.E.A. president is a member of the Board of Directors of the Western Division. He, along with other U.M.E.A. officers, is a member of the planning committee of the division, which makes all the arrangements for the Western Division Conference Conventions.

A vital part of the convention is the opportunity students have to participate in the All-Conference Band, Chorus and Orchestra. U.M.E.A. members receive blanks from M.E.N.C. for student participation in the All-Conference groups. If they do not receive them by mid-January, arrangements should be made through the U.M.E.A. president to get them and have the students applications sent to the organizing chairman of the Western Division of M.E.N.C.

At each Conference at least one large group and several smaller ones from Utah have furnished music for general sessions or sectional meetings.

All groups from Utah performing for the Western Division Convention must clear through U.M.E.A.

Music teachers should become fully acquainted with the many benefits that come from participating in the Western Division Conference Conventions. Such participation provides a rich experience for both teachers and students.

(Further information concerning the purposes and organization of M.E.N.C. and Western Division of M.E.N.C. will be found in Appendix XIII.)

The Utah High School Activities Association

Since music is one of the activities of the Utah High School Activities Association some of the activities of U.M.E.A. are sponsored and supervised by U.H.S.A.A.
The constitution of U.H.S.A.A. states that one of the purposes of the Association is to "plan, supervise, control and administer all of the interscholastic activities in which its member schools may engage on an interdistrict basis."

The legislative powers of U.H.S.A.A. are vested in the Legislative Council, made up of one representative from each of the legislative districts in the state. Each region is divided into three legislative districts.

The Board of Directors administers the affairs of the Association. The officers of the Board are the president, vice president and secretary of the association. These officers are also the elected officers of the Legislative Council.

The executive secretary-treasurer is the paid officer of U.H.S.A.A.

U.H.S.A.A. must approve any interdistrict interscholastic music activity but it vests the power to supervise and control these activities it has approved in the Board of Managers of each region.

U.H.S.A.A. has direct control and supervision over any music activity conducted on a state level.

The Mid-Winter Clinic is organized by U.M.E.A. under the supervision and with the approval of the State Activities Association.

The State Music Festival Lists are specifically called for by U.H.S.A.A.; these lists are made up by the U.M.E.A. vice presidents for orchestra, chorus, and band departments and are sent out by the State Activities Association to administrators and music teachers.

Out-of-state trips must be approved by the U.H.S.A.A. Further information on this regulation may be found in Appendix II.

Responsible for liaison between U.M.E.A. and U.H.S.A.A. are the U.M.E.A. representatives on the Music Committee: the president of U.M.E.A. and one other high school music teacher appointed by him. In case the U.M.E.A. president is a college or university professor, he appoints two high school music teachers to be members of the committee. The full music committee consists of a chairman, a high school principal, a member of the State Department of Public Instruction, the two U.M.E.A. representatives, the president, vice president and secretary-treasurer of U.H.S.A.A.

The music committee meets with the Board of Directors of U.H.S.A.A. to discuss problems, programs and policies with them. Any problems the Board of Directors, Executive Committee or membership of U.M.E.A. feel should be brought before the Activities Association are handed to the U.M.E.A. members of the Music Committee who contact the U.H.S.A.A. officials for permission to meet with them.

(Further information concerning the structure and activities of U.H.S.A.A. will be found in Appendix II.)

Utah State Department of Public Instruction
The State Department of Public Instruction is a department set up by the State Legislature to carry out the constitutional mandate to provide for the establishment and maintenance of a uniform system of public schools.

This department takes care of such functions as apportioning money to
the school districts; studying, recommending and putting into effect curriculum changes on a state-wide basis; handling teacher certification; adopting textbooks to be used in all schools in the state and many other services.

Much of the work of the Department is done in committees with teachers and administrators from all parts of the state participating. Music has been well represented on these committees in recent years.

The State Board of Education and the State Course of Study and Textbook Commission are the final authority on any problems of instruction.

The Director of Secondary Education for Utah is a member of the Board of Directors of U.H.S.A.A.

(Further information concerning the organization of the Utah State Department of Public Instruction will be found in Appendix X.)

OPERATION OF U.M.E.A.-SPONSORED ACTIVITIES

Method of Selecting Groups to Perform for U.E.A. Sessions

Each Spring letters are sent to all music teachers of the state requesting the services of any large groups or ensembles or soloists for performances for U.E.A. Convention sessions.

Early in the summer requests come to the U.E.A. office for groups or soloists for the section meetings that are held on Thursday and for other functions held on Friday and Saturday.

These requests are given to the U.M.E.A. president who either fills them himself from the list of music organizations which have volunteered their services, or turns the job over to one of the members of the Executive Committee or Board of Directors of U.M.E.A.

If there are more requests for music than there are groups to fill them, the president, or one appointed by him, writes the U.M.E.A. membership for more music to fill the need.

Often it is necessary for the president to contact directors personally to take care of all the requests for music.

All music needs must be filled by early fall, preferably early August, so that the information about the music can be included in the official U.E.A. program booklet.

All the members of the Association have equal opportunity to present their music groups at U.E.A. time. All that is needed is a willingness to perform. Naturally the music must be of a quality to warrant its presentation before other teachers.

There is much greater opportunity for participation in this activity than many U.M.E.A. members may realize.

(Further information concerning the functions and organization of U.E.A. will be found in Appendix XIV.)

- 5 -
All-State Orchestra, Band and Chorus

Among the most valuable activities sponsored by U.M.E.A. are the All-State music groups. Each year students have the opportunity to participate in the All-State chorus of between 350 and 450 members. On odd numbered years a band of about 135 and on even numbered years an orchestra of about 125 are organized to play for a general session of the U.E.A. Convention.

Students who participate in these organizations gain information, techniques and inspiration that may be shared with non-participating students, thus helping to raise the quality of music in Utah schools.

These groups are valuable public relations media for music. They put music education's best product before fellow teachers, administrators, public officials and parents at a general session of the U.E.A. Convention.

The All-State groups are under the general direction of the president of U.M.E.A., with the specific assignment of taking care of details of planning and operation being given to the vice president in charge. He should take care of tryouts, set up the organization for rehearsals and for the performance, see that all the music needs of the students are taken care of, and in general take care of all the physical arrangements of the organization. The guest conductor should be relieved of all responsibility other than teaching the music.

Method of Selecting Members for All-State Groups

Early in August, a meeting of the U.M.E.A. Executive Committee is held at which time final plans are made for the music activities of the U.E.A. Convention. Previous to this time, the conductors for the All-State groups have been obtained and the music selected. Requests for all physical arrangements have been channeled through the U.E.A. offices so that reservations for rooms and equipment are made well in advance and these facilities are ready for use.

A letter, with application blanks, is sent to each music teacher in the state so it will arrive the first week of school. The deadline for return of applications is about two weeks from the time the applications are received by the teachers.

Directors are requested to recommend only their best players for membership in the All-State groups.

After the applications have been returned to the U.M.E.A. Treasurer, one of the duplicate copies from each school is sent to the vice president in charge of the group being organized.

The day following the deadline for applications to be returned, either the U.M.E.A. Executive Committee or a committee selected by the president and the vice president concerned meets and selects the All-State band, orchestra or chorus as nearly as possible to fit a predetermined instrumentation or balance of vocal sections.

The first consideration in selecting a group is to get a fair representation from all schools who have sent in applications. From there the sections are filled with available applicants. Usually almost every student can be used. At times some players are asked to play different instruments within the same family to make up a balanced instrumentation.

Nearly every year a special call has to be sent out to fill some key positions in the groups.

Inasmuch as all sections need strong players, no attempt is made to place
students from particular schools with strong music departments in the first sections of the band or orchestra.

Eligibility to Belong to All-State Groups

All-State group members must be in the 10th grade or above, except in cases where the high schools from which the students come include the 9th grade. They must also be recommended by their instructor and principal.

Only students whose directors are members of U.M.E.A. may belong to All-State groups.

Tryouts

There are no tryouts for All-State chorus.

Band and orchestra tryouts are organized by the vice president in charge of the event. Experts in the state handle the tryouts and place the students in sections according to ability.

Much organizational work is done by the president, the vice president and the treasurer of U.M.E.A. to insure efficiency in the tryouts and objectivity in the placing of students.

Points are given for the various aspects of playing, such as tone, technic, reading, phrasing, tuning, etc., and students are placed according to the number of points they score in tryouts.

If students feel they have been improperly placed, they may challenge. Many of them do. The guest conductor of sectional tryout personnel conduct the challenges.

Music for All-State Groups

The guest conductors select the music for performance by the All-State groups. In certain instances the U.M.E.A. officers may make some selection of music, but ordinarily each guest conductor determines which music he would like to work with.

It is the duty of the vice president in charge of the group to order the music, make up the folios and send them out to individual students immediately after the membership of the organization has been established.

Each individual member of the chorus receives a copy of all the music. In band and orchestra, where there are two members from a school playing the same part, it is necessary at times to send one copy of the music to be used by both players.

For band, it has been found that four symphonic arrangements are required to provide music for the group, which usually numbers about 135.

Selection of Guest Conductors

The Executive Committee selects the guest conductors. Any suggestions for conductors by the membership of U.M.E.A. are given consideration.

On alternate years the guest conductors for vocal music is an out of state man. The same is true for instrumental. The year the vocal conductor is imported, the instrumental conductor is from Utah. The next year, the vocal conductor is from Utah and the instrumental conductor is from out of state.
Financing

The All-State groups are financed by the fees paid by students who are accepted into the group. This fee at present is $4.00 and is sent along with the application for membership in the group. Students who are not accepted into the groups have their fees refunded.

After a student has been notified of his selection as a member of the group, refunds cannot be made except in cases of illness or extreme emergency.

Many meetings, involving considerable expense for travel, are required to organize our All-State groups. Also a great deal of corresponding, secretarial help and telephoning are necessary. These expenses along with those incurred for music and guest conductors make the present fee for students necessary.

Housing

The housing problem - finding homes away from home for nearly 350 young people - is a mammoth task and takes extensive planning and organization. The job is done by a housing chairman, usually selected from the U.M.E.A. Executive Committee.

Students send in $1.00 for housing reservations along with their applications for membership and the entrance fees. If they are not accepted, the housing fee is refunded. Cost for housing is about $1.75 per night. Students are housed in motels close to West High School and stay for two nights.

Chaperoning

Proper chaperoning is important to the success of the All-State groups. The responsibility for chaperoning is assumed entirely by the music directors of the schools from which the students come. When students make application for membership, the director gives the names of chaperones - one chaperone for each fifteen students - and personally signifies that he will be responsible for the conduct of his students. U.M.E.A. assumes no responsibility except to tell the students what is expected of them - to be at all rehearsals promptly with all the equipment needed, to act like ladies and gentlemen and to give their best effort for the guest conductors to make a creditable performance. U.M.E.A. officers may check at motels occasionally, but the responsibility of chaperoning is to be handled by the music directors.

If any instances of unruly conduct are reported, the U.M.E.A. Executive Committee will study the cases and may, if warranted, place a school on probation or suspend it from participation in the All-State music groups for a year or more.

Students will be expected to pay for any damage caused by them during their stay at motels.

Over the years there have been remarkably few cases of misconduct on the part of students.

U.M.E.A. Teachers Orchestra and Band

On alternate years the U.M.E.A. Teachers Orchestra and U.M.E.A. Teachers Band perform for the opening general session of U.E.A.

Application forms for membership in the group are sent out to all U.M.E.A. members one month before U.E.A. time. When the applications are returned, a balanced instrumentation is set up and an attempt is made to fit the applicants
into the desired instrumentation. Sometimes it is necessary to reassign instruments to attain the proper distribution.

Music for these groups is obtained, either from one of the university music libraries, or is purchased by the U.M.E.A.

One or two rehearsals are held on Saturday afternoons before U.E.A. time. One rehearsal is held from 8:00 to 10:00 on Wednesday night before U.E.A., and one is held in place of the clinic session for band or orchestra on Thursday morning. The final rehearsal is held in the LDS Tabernacle at 3:30 p.m. The teachers music group performs at 5:00 for the Thursday opening session of the convention.

The Teachers Band and Orchestra also perform as clinic and reading groups during the Mid-Winter Clinic, held during the middle of January each year.

Mid-Winter Clinic

The Mid-Winter Clinic is a music program involving secondary music teachers, administrators and students, sponsored by the High School Activities Association. It is set up primarily to discuss and formulate standards of evaluation for adjudication purposes with the aim or arriving at a greater degree of standardization of adjudication throughout the regions of the state.

Help is given teachers by recognized specialists in vocal, band or orchestra music at the Clinic. At times it has been the Association's good fortune to obtain the services of some of the leading musicians in the nation.

Demonstrations by students or teacher groups, performances by organizations that will represent Utah at the M.E.N.C. or the Western Division Conferences, reading sessions by vocal, band and orchestra organizations and discussions on problems of adjudication make up the activities of the day.

Elementary and Junior High School Clinics and Workshops

Under authorization of and sponsored by U.M.E.A., workshops and clinics supervised by the elementary vice president and two representatives or the junior high vice president are conducted for the benefit of teachers working on these levels of instruction. They are held at a time of the year most convenient for the teachers, usually on Friday evening or Saturday.

The activities at these clinics consist of demonstrations by performance groups, sessions of instruction on general music, clinic demonstrations in the instrumental field, panels and discussions on problems vital to elementary and junior high school music teachers and students.

At times the services of a nationally recognized specialist are obtained for these sessions.

Always at U.E.A. time, workshops and clinics are held as a part of the music activity on Thursday. Classroom teachers are invited to attend the elementary section meetings.
High School Clinics and Workshops

At U.M.E.A. time there is always a time allotted for vocal, band and orchestra clinic or workshop sessions. At these sessions discussions and demonstrations are centered to specific areas of instruction, it being the consensus that it is better to get some detailed information in a limited area than to get broad generalities about a variety of subjects.

Clinics, involving one, two or three schools are held throughout the State, usually sponsored by the schools or by a commercial firm. At these clinics, ensembles made up of teachers of the State perform for students and parents. Also, the students are divided into groups and given instruction on any phase of performance the local director of the directors involved in the clinic decide would be most valuable for their students.

The clinic is often climaxed by a demonstration by a chosen few to show what has been accomplished or what could be accomplished through consistent effort.

The services of the U.M.E.A. officers are available to any teacher or group of teachers who might wish to stage a clinic.

The U.M.E.A. officers would serve in an advisory capacity, with the state vice presidents for vocal, band, orchestra, junior high and elementary departments being the advisors on the state level. They could give help in organizing clinics, recommend available persons who are specialists in their fields to help with the clinics and send out information on clinics that have been staged to all music directors in the state. This would include information on organization, programming, expenses, subject matter and results obtained and other information that might be helpful to anyone organizing a clinic.

No school would be obliged to participate in a clinic but all should have an opportunity to receive the values that come from such an endeavor if they wish to participate.

The nature of the clinic would depend upon what might be desired by the students and teachers involved.

Clinics using the outstanding students of the schools of an area could be held to give them added guidance and stimulus. Clinics might also be organized which are geared to the problem students with the idea of making them contributing members of the group by helping them to achieve.

Local school boards and student body organizations as well as students themselves should assume a share in financing clinics.

It is always well to end a clinic with some thrilling climax such as a concert or special demonstration.

The chief value of a music clinic is to give students and directors specialized help on specific problems in order to raise the performance standards of music organizations. They serve also as a wonderful inspiration to students and directors.

(Information concerning summer music clinics will be found in Appendix VI.)
The Utah Music Educator Magazine

The Utah Music Educator is the official magazine of U.M.E.A. It is published three times during the year, in October, January and April. Each issue promotes the music activities of the U.M.E.A. Convention, the Mid-Winter Clinic and the Spring Festivals respectively.

The magazine editor, who is an official member of the U.M.E.A. Executive Committee, is in charge of the magazine. There is an advertising manager to assist with obtaining advertising.

U.M.E.A. underwrites the magazine, but it is practically self-supporting, receiving most of the money required for each issue from the sale of advertising.

Members of the association receive the magazine without charge. Non-members pay $1.50 per year or 60¢ per issue for it.

The magazine goes to all members of the association and to all secondary school administrators. It is also sent to the editors of all the music associations in the nation, to the advertisers, to M.E.N.C. headquarters, to the office of the Utah State Department of Public Instruction and to U.H.S.A.A.

Each issue of the magazine contains messages by the president and the vice presidents, news from the ten region chairmen, a message from the magazine editor and various other news items and articles.

It is the feeling of the Association that the Utah Music Educator is one of its most successful projects. Much of the credit for its success is due to the untiring efforts of the editor and advertising manager and the cooperation of the officers and membership of U.M.E.A., who contribute news and articles.

OPERATION OF REGION-SPONSORED ACTIVITIES

The state is divided into ten regions.

(A map of the regions will be found in Appendix V.)

The authority to supervise all activities within each region is vested by the Utah High School Activities Association in a Regional Board of Managers. This body is made up of one member from each school district in the region. This member may be a board member, a school superintendent or a secondary principal.

Region Music Chairman

The Regional Board appoints one of its members to be a region music chairman who is to serve as the liaison between the Regional Board of Managers and the music teachers of the region, whose chairman is the U.M.E.A. region chairman.

It is good policy for the U.M.E.A. region chairman and the host festival chairman to route all plans for music activities and all region music correspondence through the music chairman appointed by the Regional Board of Managers and to get his counsel and advice on all important matters.

He should be invited to attend all meetings of the music teachers of the region so he will be fully apprised of all music activity in the region.
He should meet when the music teachers or committees from their group meet with the Regional Board of Managers for any purpose dealing with music. He should also be invited to State music functions. This invitation should come from the U.M.E.A. chairman for the region.

These administrators who are given the specific responsibility of caring for the music needs of the region can be a tremendous help to the cause of music.

U.M.E.A. Region Chairman

The U.M.E.A. region chairman is the elected music official of the region music teachers and, as such, serves in the capacity of chairman of their group. He is a member of the Board of Directors of U.M.E.A. and is the liaison between his region and the State Music Association.

It is the responsibility of the U.M.E.A. Region Chairman to call meetings of the region music teachers to plan and supervise festivals, clinics and other music activities of the region, to meet personally or in committee with the Regional Board of Managers when the need arises and in all ways possible to champion the cause of music in the region.

In his official capacity as a member of the Board of Directors of U.M.E.A. he is expected to attend all meetings of the Board and to report on the activities of the region to the Board, also to carry back to the region information from the Board or Executive Committee.

When called upon, he is expected to get opinions and reactions of the music teachers of his region on policies and problems being studied and plans being formulated by the officers of U.M.E.A.

Operation of Regions

Each region in the state may operate its music activities according to the wishes of its music personnel and the Regional Board of Managers to suit the conditions and needs of the region. The state music association acts in an advisory capacity to the regions.

All interdistrict music activities, however, must be approved by the Utah High School Activities Association.

Because of the absence of standardized procedures in handling region music activities, it can only be stated here what some of the practices are and indicate in a general way how the activities are handled.

Setting of Festival Dates

Often festival dates are set by the Regional Board of Managers.

A plan sometimes followed in some regions which would meet with greater favor of music teachers is one in which the Board of Managers invites all the personnel of the region who are involved in activities to meet with it early in the school year and select dates for all activities at that time and also to discuss any common or particular problems that the various departments have.

This plan has worked with great success in some regions. Teachers respond much more readily to plans they have helped formulate that to those that are imposed from without.

At this same meeting the music teachers meet together and select the judges to adjudicate the Spring festivals. Often these judges can be contacted
personally at U.E.A. time, making it possible to do planning for the festivals a comfortable time in advance.

In some regions, festival dates are set in the Spring of the year prior to the festival and the dates are placed on the region activities calendar as a specific date instead of the vague "Between April and May."

Selection of Judges

The most common practice for selecting judges is for the region chairman to call the music teachers of the region to meet as a group and select judges. It is a good procedure to select second and third choices for judges in case the first choice people are unable to help with the festival. Either the Region U.M.E.A. Music Chairman or the host school festival chairman may contact the prospective judges.

This meeting is customarily held early in the year so the judges can be selected in good time.

It is a recommendation of the Utah High School Activities Association that regions use only judges who are on the approved U.H.S.A.A. list.

Festival Location

In most regions, festivals are rotated from one school to another, each school having its turn to stage the event and receive the musical stimulus that such an activity provides.

In some of the larger regions (in area) festivals are held at the more centrally located schools.

In most regions the Regional Board of Managers determines the location of the festivals.

Region Festival Division

There are many different plans for dividing the festivals into smaller units. Some years ago the common practice was to hold all music activities for the region on one day. It was almost an impossible task to schedule the large groups and solos and ensembles, both instrumental and vocal, without many conflicts; so regions began dividing the music activity, holding different parts of it on different days.

Many regions break the festival activities into (1) large performing groups, and (2) solos and ensembles.

Some regions have orchestras perform one afternoon and evening, bands another day and vocal groups another, with solos and ensembles still another.

Still other regions have bands on one day, and solos, ensembles, orchestras and choruses on another.

Most regions hold their music festivals on school days.

Ratings

Many regions use the competition-festival, five-rating system I, II, III, IV, V, in which any number of organizations or solos can receive the same rating.

Some regions prefer only comments from the judges, without ratings.
The practice of using a recording machine as a means for the judge to give comments is quite popular. The judge makes comments while the performance is in progress. When the record is played back, the judge's comments can be heard along with the music he is commenting on. Usually, with this technic, the judge also makes some written appraisal of the performance.

In some regions concert and marching ratings are published; in some they are not. In practically no instances are sight reading ratings published.

National rating sheets are widely used throughout the regions. Some adjudicators, however, get permission to use a form which they feel is superior to the national form.

It is common practice among the regions to rate soloists one division lower if music is not memorized.

Special Program
A very successful part of the festival day in some regions is the special program on which students perform who have been selected by the judges as the outstanding performers of the day. Sometimes the program is held at night. Usually it is held at the end of the festival day. Care must be taken that the program is not too long, otherwise it is more tiring than inspiring.

Rating Sheets
Rating Sheets should be available to directors at the end of the festival day so that they may take them home with them. Ratings and comments are worth much more the day of the festival than they are several days later.

Sight Reading
A number of regions include sight reading in their festivals. Some use the national rules whereby the director is given one minute to look over the music, after which the students are given two minutes to examine it and to discuss it with the director before reading through it.

Sometimes a procedure is followed that permits more time for examining the music and opportunity to try out some of the difficult passages before the actual "sight reading."

Another plan that has met with some approval is one in which the judge leads the group and then works with the students to help them become better sight readers.

Selecting Music For Sight Reading
Music for sight reading must be newly published and, to avoid any unpleasantness, it is imperative that no one in the region select the music or have anything to do with it, except to pay for it, until the day of the festival.

The sight reading judge should be given the authority to order the needed music and charge it to the region, make up the folios and bring them with him on the day of the festival. Following this procedure would eliminate any possibility of "sightreading from memory."

Payment of Judges
Judges should be paid on the day of the festival as they leave to go home.
To do this, the host school usually makes out the checks for the judges and is later reimbursed after apportioning the expenses of the festival among the member schools.

The amount each school should pay is sometimes determined on the basis of the number of students participating from each school. Ordinarily all schools pay the same amount to defray the festival expenses.

The Utah High School Activities Association pays each high school in the state $25.00 a year to help defray regional festival expenses. Each participating school pays some, the amount depending upon the number and expenses of the judges primarily, along with other expenses of the festival.

### Lunches and Luncheons

At some festivals, students have to provide their own lunches or eat at cafes. Often the host school sells box lunches or operates concession stands.

Some regions sponsor a dinner on the day of the festival for the judges, administrators and music teachers. At this meeting urgent region business is taken care of and ideas are exchanged. These meetings are considered very helpful.

In Appendix IV will be found the regulations for one of the regions of the State. Some ideas may be gained from studying them. These regulations were formulated by the region music teachers and passed on by the Regional Board of Managers of Region X (formerly Region VI) in 1949.
CONSTITUTION AND BY-LAWS
- of the -
UTAH MUSIC EDUCATORS ASSOCIATION

ARTICLE I
NAME
This organization shall be known as the Utah Music Educators Association.

ARTICLE II
PURPOSE
The purpose of this organization shall be the advancement of music education.

ARTICLE III
RELATIONSHIPS
Section 1
This organization shall function as a state unit of the Music Educators National Conference which is the Department of Music of the National Education Association.

Section 2
This organization shall maintain a close relationship with the National Education Association through the medium of its affiliation with the National Conference and shall act as the Department of Music of the Utah Education Association.

Section 3
This organization shall maintain a functioning relationship with other state and national music associations.

ARTICLE IV
MEMBERSHIP
Section 1
Active membership—Anyone actively engaged in music education (school, church, community) may become an active member of this association upon payment of the prescribed dues. Active members whose dues are fully paid shall have the privileges of voting and of holding office.

Section 2
Sustaining Membership—Any firm or institution desiring to contribute to the support of this association may become a sustaining member upon payment of the prescribed dues. Sustaining membership entitles one person from the firm or institution to the rights and privileges of active membership as stipulated in section 1 of this article.

Section 3
Upon payment of the prescribed dues and upon compliance with the regulations
of the Music Educators National Conference, a music education student at the college level who is not employed as a teacher may become a chapter member of U.M.E.A. and the M.E.N.C. with full active membership rights and privileges except the right to vote and to hold office. (Chapter membership includes a subscription to the Music Educators Journal.)

ARTICLE V

DUES

Section 1
Active Membership Dues--Dues for active membership shall be five dollars ($5.00) per calendar year, which shall cover active membership dues in full in the Music Educators National Conference as well as the Utah Music Educators Association and shall include a subscription to the Music Educators Journal and the Utah Music Educator.

Section 2
Sustaining Membership Dues--Dues for sustaining membership shall be six dollars ($6.00) per calendar year, $4.00 to be paid to the Music Educators National Conference and $2.00 to be retained by the Utah Music Educators Association.

Section 3
Student chapter membership dues shall be $1.50 per calendar year, $1.00 to be paid to the Music Educators National Conference and fifty cents to be retained by the Utah Music Educators Association.

ARTICLE VI

OFFICERS AND GOVERNMENT

Section 1
Officers--The officers of this organization shall be a President; five Vice-Presidents, one to serve as Chairman of the Band Department, one as Chairman of the Orchestra Department, one as Chairman of the Vocal Department, one as Chairman of the Elementary Department, and one as Chairman of the Junior High School Activities Association; the Secretary; the Treasurer; the State Magazine Editor; the five Vice Presidents and the President.

ARTICLE VII

ELECTIONS

Section 1
Officers--All officers, with the exception of the Secretary and the State Magazine Editor, shall be elected by the members of the association at the annual business meeting. All officers shall be elected to serve for a term of two years or until their successors have been elected and installed. The President, Treasurer, Vice-President of Orchestra and Vice-President of the Elementary Department shall be elected on the odd-number years. The Vice-President of Band, the Vice-President of Choral and the Vice-President of the Junior High Department shall be elected on the even-numbered years. In the interest of efficiency the President shall appoint a Secretary and a State Magazine Editor.

Section 2
Board Members--One elementary school member and Chairmen for Regions 1, 3, 5, 7, and 9 shall be elected each year ending in an odd number. One elementary representative and Chairmen for Regions 2, 4, 6, 8, and 10 shall be elected each year ending in an even number.
ARTICLE VIII

ORGANIZATION

Section 1
State Divisions--The State of Utah shall be divided into ten parts designated as Regions 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 comprising the same schools as those in the communities of the regions of the Utah High School Activities Association. Each division shall elect for a two-year term its own Chairman in accordance with Article VII, Section 2. This Chairman shall be a member of the State Board of Directors (Article VI, Section 2).

Section 2
Special Committees--The Regional Chairman may at his discretion appoint special committees to serve within the region.

Section 3
State Committees--Standing or special committees in the state organization may be appointed by the President with the approval of the State Board of Directors.

ARTICLE IX

MEETINGS

Section 1
Regional Meetings--The annual meeting of each division shall be held at the time of the sub-section meetings of the U.E.A. Special meetings may be called by the chairman of a region with the approval of, or upon the request of 1/3 of the members of the region.

Section 2
Directors' Meetings--The annual meeting of the State Board of Directors shall be held after school starts in the fall, likely in the month of September. Special meetings may be called by the President at his discretion or upon the request of not less than four members of the Board of Directors.

Section 3
Quorum--A quorum of the State Board of Directors shall consist of not less than one third of the members of the Board, or their proxies, and shall include representation of not less than one-half of the regions of the state. In case of necessity, business of the Board of Directors may be transacted by mail.

ARTICLE X

AMENDMENTS

Section 1
Permanent Amendments--This constitution may be amended by a two-thirds vote of members present at the annual meeting of the association, provided formal notice of such contemplated action shall have been given the active members at least fifteen days before it is acted upon.

Section 2
Temporary Amendments--This constitution may be amended temporarily by a referendum vote conducted in the following manner; the Secretary, upon direction of the Board of Directors, shall submit by mail to all members of the association the proposed amendment. If such amendment be approved by not less than a two-thirds majority of the members making returns on or before the time limit, which shall not be less than fifteen days after the date of mailing, the amendment shall
be automatically considered in operation until the time of the next annual meeting of the association.

**BY-LAWS**

1. The executive authority for the administration of the affairs of the state association shall be vested in the President, five Vice-Presidents, Secretary, Treasurer, and the State Magazine Editor, who shall have the status of the State Executive Committee, it being understood, however, that all actions of these officers not specifically authorized by the constitution and by-laws of the association shall be subject to the approval of the Board of Directors. The immediate Past-President shall act on the State Executive Committee in an advisory capacity.

2. The Secretary shall attend all meetings of the State Executive Committee and of the Board of Directors and keep a careful record of all proceedings. He shall have full voting power on all questions.

3. The President shall preside at all meetings and shall be responsible for the general administration of the duties of the chief executive officer of the association. In the event of his incapacity or absence, his duties shall be performed by one of the Vice-Presidents, designated by the President.

4. The Treasurer shall be the custodian of all funds of the organization. He shall keep an accurate record of members and shall present at each annual meeting of the Board of Directors and of the U.M.E.A., an account approved by the Executive Committee of all monies received and disbursed. He shall deposit the funds of the association in a depository approved by the State Executive Committee. All disbursements made by the Treasurer must first be approved by the President.

5. The income from membership fees shall be construed as applying only toward the administrative expenses of the state association and the ten divisions.

6. Vacancies in any region or state office may be temporarily filled by the Board of Directors upon the recommendation of the President.

7. The State Association shall not be obligated financially to any of the ten regions unless proper authorization is so given by the Board of Directors.

8. The By-Laws of the association may be amended in the same manner described in the Constitution in Article X.

9. The Board of Directors, which includes all state officers, (Article VII, Section 2) shall constitute a nominating committee and shall meet and nominate two members for each of the offices vacant that year. These names shall be placed on a ballot and members shall vote during the annual business meeting. Other nominations may be made from the floor at the annual business meeting before votes are cast.

The Constitution and By-Laws were officially adopted at the meeting of the Music Section, U.E.A. Convention, October 13, 1945.
Amended at the Annual U.M.E.A. Business Meeting, October 10, 1947.
Temporarily amended by referendum vote in December, 1949.
Amended at the Annual U.M.E.A. Business Meeting, October 12, 1950.
Amended at the Annual U.M.E.A. Business Meeting, October, 1954.
Revised to conform with the Utah High School Activities Association changes, October, 1956.
Preamble

Recognizing the growing need for a cooperative agency, established by authority of the boards of education of the State of Utah, to plan, supervise, and administer activities in which schools and students thereof participate on and interdistrict basis, we, the Board of Education whose official endorsements are attached hereto approve this constitution establishing the Utah High School Activities Association.

Purposes

This Association, through the employment of the instrumentalities hereinafter set up, shall:

II-1-a Plan, supervise, control and administer all of the interscholastic activities in which its member schools may engage on an interdistrict basis as enumerated herein.

Organization

This Association shall function through:

(a) Regional Boards of Managers
(b) A Legislative Council
(c) A Board of Directors
(d) The executive officers who shall be:
   (1) A President
   (2) A Vice-President
   (3) An Executive Secretary-Treasurer

IV-2-a The State shall be divided into whatever number of regions the Legislative Council deems necessary.

IV-2-b Each member high school shall be placed in one of these regions under the direction of the Legislative Council.

IV-2-c Each region shall divide itself into three legislative districts (for purposes of nominating and electing members to the Legislative Council).

IV-3-a The management of the affairs of each region shall be vested in a Regional Board of Managers.

IV-3-b Each Regional Board of Managers shall consist of at least one representative from each school district within said region. Any school board member, superintendent of schools, or senior high school principal is eligible to serve as a member of the Regional Board of Managers.

IV-3-c The members constituting each Regional Board of Managers shall be elected at an annual meeting of the region to be held not later than May 15th. The meeting shall be called by the Regional Chairman and shall consist of one representative of each school district Board of Education, all superintendents, and all high school principals. The term of office shall be one year, this term to begin July 1 and end June 30, following or until his successor has been duly elected and qualified.
TV-3-c The member of the State Board of Directors from each region shall be a member of the Regional Board of Managers and shall be elected at the afore-said annual meeting of the Region.

TV-3-g The Regional Board of Managers shall have general supervision over all activity contests held in its region or district, and shall have jurisdiction over questions arising therefrom, including eligibility.

TV-3-l All regional contests which have been approved by the Utah High School Activities Association shall be under the direction of the Board of that Region.

V-1-a A Legislative Council, one member from each of the Legislative Districts within the Association shall be the legislative, policy making body of this Association.

V-1-c The President, Vice-President and Secretary of the Association shall be President, Vice-President and Secretary respectively of the Legislative Council.

V-1-d Proposals in harmony with this Constitution and Amendments to the By-Laws accepted by a majority vote of this Council at meeting called in accordance with this Constitution, shall be the policy of this Association.

VI-1 The administration of the affairs of this Association shall be vested in a Board of Directors whose members are elected for a period of three years. Those eligible to vote for the Directors from any region shall be one representative of each school district Board of Education, all superintendents of schools, and all senior high school principals with said region, provided the schools over which these representatives preside are member schools of this Association.

VI-4 The officers of the Board of Directors shall be president, vice-president, and executive secretary-treasurer. The president of the Association shall be president of the Board of Directors. The vice-president shall preside in the absence of the president. The executive secretary-treasurer shall be chosen by the Board of Directors, but shall not be a member of said board.

VI-5 The vice-president automatically becomes president of the Association and president of the Board of Directors and Legislative Council at the close of his term as vice-president.

VI-6 The officers and members of the Board of Directors of this Association are hereby authorized to act as an administrative board in the interpretation and final decisions on all questions arising within the scope of this organization as determined by the Legislative Council or the Constitution, from the directing of interscholastic activities, from protection of interests of member schools, from promotion of welfare of students who participate in interschool activities as conducted by the various districts and regions of which this Association is composed, and from the integration of the activities program with the school curriculum.

VI-9 In case of controversy from any cause relative to violation of the Constitution or By-Laws of this Association, the Board of Directors shall constitute a Board of Appeals which shall hear all complaints, decide protests, and interpret the Constitution and By-Laws. In case any one of the Board of Directors is directly interested in the controversy, the President shall appoint a disinterested person to take the place of such member while deciding the case.
The Board of Directors is hereby authorized to levy entry fees and such other assessments upon all schools participating in any interscholastic activity as shall be adequate to meet the total expenses involved in the conduct of such activity and such proportionate share of overhead as is deemed necessary.

No reward of any kind having value of more than One Dollar ($1.00) other than medals shall be made to players participating in interschool activities.

The interscholastic activities within the jurisdiction of this Association are:
1. Athletics, including dancing and marching.
3. Speech activities, including debate and drama.
4. Commercial activities, including typing and shorthand.
5. Such other activities not enumerated above as may be approved by the Board of Directors.

The Board of U.I.S.A.A. request that a written application for out-of-state activities be sent from the principal of the school to the Executive Secretary. It should be signed by the principal and superintendent. The Board is desirous of having all necessary details in writing in order that the attitude of the local board of education, superintendent and principal will be known. Care should be taken in outlining the reasons for desiring the out-of-state participation. Such letters should be sent several months in advance of the anticipated activity to allow time for proper consideration by the board of directors.

No fabric letter of any kind shall be awarded by a school or by any other organization for activities.

Any member of the Association violating this rule shall be suspended for one year.

Every student participating in music programs must meet the eligibility requirements as printed in the By-Laws of this handbook. However, an exchange of eligibility lists will not be required.

No student shall be eligible to represent his school in any contest who has reached the age of nineteen years at the beginning of the semester in which the contest takes place.

No student shall be eligible to represent his school in interscholastic competition unless he is passing satisfactorily in at least three-fourths of a regular load of approved high school work.
APPENDIX III

ADOPTIONS OF THE U.M.E.A. ADJUDICATION EVALUATION CONFERENCES
FROM OCTOBER, 1951, TO JANUARY 1953

1. National rating sheets should be furnished for all adjudicators for each type of event.

2. Rating sheets should have the information about the group or individual performing filled out on them before the music meet begins.

3. Division ratings should be given in the regional music festivals.

4. The ratings I, II, III, IV, V as on the national rating sheet should be used.

5. Plus and minus opposite the final rating should not be used.

6. Division I rating should represent a set standard, an outstanding performance, regardless of class of school. The director should choose only music for festival use which his performers are capable of performing excellently.

7. Adjudicators should try to fill in all items as explained on the national rating sheets.

8. Directors and performers should number the measures on the score or solo and furnish this music to the critic.

9. Writing on scores is a good technique for the critic to use.

10. Soloists using music should have a rating one division lower than they would have had if music were not used.

11. The number of minutes between performances of any two soloist or groups should be at least 10 for bands and orchestras, 5 for choruses and marching bands, and 3 for solos or small ensembles.

12. The maximum performing time for each soloist shall be 4 minutes.

13. An adjudicator's instruction session shall be held each year (preferably at the annual U.H.S.A.A. music clinic in January or earlier) and it is highly recommended that regions do not hire any adjudicators who are not in attendance at this session. The list of those attending should be available from the Executive Secretary-Treasurer of the U.H.S.A.A.

14. An adjudicator should not be expected to adjudicate more than six hours on one day with at least one hour break after the first three hours of work.

15. The following should be arranged by the meet chairman:
   a. A position in the hall where the adjudicator can hear and see well and is not disturbed by directors or others talking to him or being near him.
   b. Sufficient door watchers so no one may come in or go out during performances.
   c. An announcer for each section of the music meet.
d. At least two secretaries for each adjudicator.
e. A student to take music back and forth between adjudicator and director or performer.

16. Further suggestions judges might consider to do better adjudicating:

a. Use of recording devices.
b. Use of a prepared rating sheet with comments and criticisms written on a standard sheet; comments to be referred to by number.
c. Alleviate stage fright in the performers by talking in a friendly manner to them before the performance.
FESTIVAL REGULATIONS FOR REGION TEN

That we might furnish a musical experience that will inspire and develop the character, citizenship, and musicianship of our students, and that we may be consistent in this endeavor is the aim of these rules.

Classification of Schools

Class A - Junior Colleges and high schools over 500.

Class B - Schools with an enrollment of 250 to 500 students in grades 9 to 12 inclusive.

Class C -
(1) Schools with an enrollment under 250 in grades 9 to 12 inclusive.
(2) Junior High Schools whose enrollment includes 10th grade students.

Class D -
(1) Junior High Schools whose enrollment consists of 9th grade and below inclusive
(2) An instrumental group organized less than one year.

Entering a Higher Class

Any band, orchestra or chorus may enter a higher classification than that which it is entitled to enter on a basis of enrollment, but no band, orchestra or chorus may enter a lower classification.

Eligibility

Members of a band, orchestra, or chorus must be bona fide pupils of the school they represent and must satisfy eligibility requirements of the Utah High School Activity Association.

Music Requirements

Bands
Each band will play three compositions:
1. A march of the quick-step variety. To be considered in the final rating of the adjudicator.
2. A selective number chosen by the director.
3. A required number chosen from the state list. Bands, orchestras and choruses must not use the same number more than once in a three-year period.

The total performing time shall not exceed thirty minutes including the time required to set up and clear the stage.

Orchestras
Each orchestra plays two compositions:
1. The required number. (A composition chosen from the state list.)
2. A selective number. (A composition selected by the director.)

Choruses
Each chorus will sing two numbers:
1. A required number. (A composition selected from the state list.)
2. A selective number. (A composition chosen by the director.)

All music must be memorized. Choruses which do not have music memorized will be penalized by being placed one division lower.

Soloists and Ensembles

1. Solo and ensemble entries must be regular enrolled members of a band, orchestra or chorus.
2. Schools will be limited to one soloist for each instrument or voice. Duplication is permissible provided there is elimination of another instrument of voice.
3. A maximum of two soloists on each instrument or voice may enter. This same rule applies in connection with ensemble participation.
4. A piano soloist must be a member of a participating band, orchestra or chorus or must be an accompanist for a participating soloist or ensemble.
5. Repetition of numbers previously used in competition by the participating soloist or ensemble will not be permitted.
6. It is urged that teachers help students find suitable solos and ensembles for festivals. The N.Y.S.S.M.A. Manual published by the New York State School Music Association, Hornell, New York ($1.50) and the National Solo and Ensemble list (Music Educators National Conference, Publications Office, 1201 Sixteenth Street, N.W., Washington 6, D.C.) contain excellent material.
7. Soloists and ensembles will perform one number, not to exceed six minutes.
8. Solos should be memorized and soloists who do not memorize their numbers will be penalized by being placed one division lower in rating.
9. Each soloist and ensemble should provide the judge with a copy of the music used.
10. Local chairmen will check and see that these regulations are enforced and that judges are informed of these regulations.

Adjudication

Region X will use the National School Music Competition Festivals Rating Plan

Rating I

Represents the best conceivable performance for the event and the class of participants being judged; worthy of the distinction of being recognized as a "first place winner." This rating might be compared to a percentage of 95-100.

Rating II

An unusual performance in many respects, but not worthy of the highest rating due to minor defects in performance or ineffective interpretation. A performance of distinctive quality. This rating might be compared to a grade of 87-94.
Rating III

A good performance, but not outstanding. Showing accomplishment and marked promise, but lacking in one or more essential qualities. This rating might be compared to grade of 80-86.

Rating IV

Much room for improvement. Director should check his methods, instrumentation, etc., with those of more mature organizations.

All ratings will be published by the host school in both local and state papers. Schools not wishing to be rated may, at their request, play for judges criticism only.

Guide to Adjudication

The following information is given as a general guide for adjudicators to use in their evaluation of participating groups and soloists and ensembles.

1. Interpretation: Adherence to the traditional interpretation of the composition, inclusive of tonal balance and precision, phrasing, rate of speed or tempo, expressional features, etc.

2. Tone: Beauty of tone quality of the various instruments or voices and of the group as a whole.

3. Intonation: Correctness of pitch, or playing or singing in tune.

4. General Effect: A general rating as to the artistic effectiveness of the performance. A performance may be very effective though contrary to traditional interpretation; a traditional interpretation may lack life or spirit, or physical features may detract, such as poor position of players or director.

Sight Reading

1. Only bands and orchestras will participate in sight reading for the present.

2. Only the sight reading group, director, and judges will be permitted in the sight reading room. This is an experience for the students only and visitors are not allowed.

3. Judges will rate these groups but ratings are confidential and will not be published.

4. Sight reading will be judged under the two main heads of Accuracy in Reading and Flexibility in Following the Director. The music will be passed out in envelopes which will be opened at a signal from the judge after the director has been allowed one minute to scan his score. The judge will again signal at the expiration of two minutes for the group to begin playing.

5. Sight reading material should be at least one class lower that that of the participating group.

6. The judge should be responsible for selecting newly published material and making up folios. The purchase of music should be financed by the Region.

7. Each group should sight read two numbers - one march and one overture.
Marching

1. Each band will be allowed five minutes maneuvering time. Drum majors should be instructed to take the band off the field immediately when notified by the timer.

2. Each band should know and may (at the discretion of the judges) be called on to perform any of the national required marching maneuvers. They are as follows:

   (1) Forward March   (2) Halt   (3) Column Right   (4) Column Left
   (5) Counter March   (6) Diminish Front   (7) Increase Front   (8) Choice of Right Oblique, Left Oblique, Column Half Right or Column Half Left
   (9) Start playing and cease playing.

3. Judges will give constructive criticisms on marching but no rating will be given.

Festival Routine

1. Judges: Judges are to be selected each fall at the U.E.A. Convention by the music teachers in Region Ten. The U.M.E.A. Chairman of Region Ten will provide festival chairman with these lists. Judges are to be contacted by the festival chairman of the host schools. Festival chairmen should send copies of these regulations to judges.

2. Warm-Up Room: Bands, orchestras and choruses should be allowed the use of a warm-up room for thirty minutes prior to their concert performance.

3. Performing Time: The concert performance for bands and orchestras must not exceed thirty minutes. The concert performance for choruses must not exceed 16 minutes. Soloists and ensembles are allowed a total performing time of six minutes.

4. Immediately following the concert performance, all bands and orchestras will participate in sight reading auditions.

5. Rating sheets should be available at the end of the festival day.

6. Host festival chairmen will see that all Rating I solos and ensembles receive a Certificate of Award from the Utah High School Activities Association as soon as possible.

7. It is recommended that the music chairman of Region Ten (Principal or Superintendent) be a member of U.M.E.A.

Large Group Awards

Plaques, purchased by the Region Ten Activities Association, will be given to all bands, orchestras and choruses receiving a No. I rating in concert playing; and to all bands and orchestras receiving a No. I rating in sight reading.

Individual schools will be responsible for having the inscription placed on their own plaques.

The reading on the plaques will be as follows:

Region Ten Music Award
Honor Rating I
Won By

Name of school and organization
Year
Place

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SUMMER MUSIC CLINICS

Music clinics lasting for two weeks or more are conducted by institutions of higher learning of the state each summer.

Students may receive instruction in orchestra, band or chorus under the direction of the finest teacher-conductors in the nation.

Classes in theory, conducting, appreciation, marching band and dance band, as well as private instruction, are available to students.

Sectional rehearsals, under the direction of specialists, are a part of the students' daily program.

Talent night at which students compete for honors are an interesting and educational part of clinics.

Students are provided with wholesome entertainment such as concerts by faculty groups and nationally famous musicians, hikes, dances, shows, parties, etc.

A concert given on the final night of the clinic featuring the clinic groups is the climax of the two week musical activity.

Costs to students to attend clinics vary, but they are about as follows for a two weeks clinic:

- Tuition fee: $10.00
- Board: $20.00
- Room: $15.00

Students are housed in college student housing facilities and eat at the school cafeteria.

Information about clinics is sent out by the music departments of the institutions sponsoring the clinic.
APPENDIX VII

DESIRABLE CONDITIONS FOR PERFORMANCE OF MUSICAL ORGANIZATIONS

1. School administrators and directors should work closely together to see that members of music groups are not exploited, remembering that the activity is for the benefit of the student.

2. The director and the members of the group should decide whether they are ready to perform. Pressure should not be applied upon a group to have it appear before it is prepared to present a satisfactory musical performance.

3. Groups should be given adequate notice of a performance so members may plan their other activities without undue inconvenience.

4. Music organizations should not be required to play for activities for which they are required to pay admission. Their services should constitute the admission price.

5. Discretion should be exercised in regard to having bands march in parades that are excessively long.

6. Bands should not be asked to march in inclement weather.

7. Good locations and facilities should be provided for bands at athletic events so that band members will not feel they are being penalized by being members of the group.

8. Care should be exercised in scheduling groups to appear on holidays. Music students should feel that they are a service group, owing society some of their time and service; but the public must respect the students right to freedom from responsibilities on holidays.

9. Music organizations should not be required to perform background music for banquets, teas, receptions, etc. where the audience gives little or no attention to the music.
This Code of Ethics is now the official code of the Utah Education Association. It was adopted on November 5, 1955, by the House of Delegates. It is a national Code of Ethics, having been adopted by the Representative Assembly of the National Education Association in Detroit, Michigan in July, 1952.

We, the members of the National Education Association of the United States and the Utah Education Association, hold these truths to be self-evident—that the primary purpose of education in the United States is to develop citizens who will safeguard, strengthen, and improve the democracy obtained through a representative government; that the achievement of effective democracy in all aspects of American life and the maintenance of our national ideals depend upon making acceptable educational opportunities available to all; that the quality of education reflects the ideals, motives, preparation, and conduct of the members of the teaching profession; that whoever chooses teaching as a career assumes the obligation to conduct himself in accordance with the ideals of the profession.

As a guide for the teaching profession, the members of the National Education Association and the Utah Education Association have adopted this code of professional ethics. Since all teachers should be members of a united profession, the basic principles herein enumerated apply to all persons engaged in the professional aspects of education—elementary, secondary and collegiate.

First Principle

The primary obligation of the teaching profession is to guide children, youth, and adults in the pursuit of knowledge and skills, to prepare them in the ways of democracy, and to help them to become happy, useful, self-supporting citizens. The ultimate strength of the nation lies in the social responsibility, economic competence, and moral strength of the individual American.

In fulfilling the obligations of this first principle the teacher will—

1. Deal justly and impartially with students regardless of their physical, mental, emotional, political, economic, social, racial, or religious characteristics.

2. Recognize the differences among students and seek to meet their individual needs.

3. Encourage students to formulate and work for high individual goals in the development of their physical, intellectual, creative, and spiritual endowments.

4. Aid students to develop an understanding and appreciation not only of the opportunities and benefits of American democracy but also of their obligations to it.
5. Respect the right of every student to have confidential information about himself withheld except when its release is to authorized agencies or is required by law.

6. Accept no remuneration for tutoring except in accordance with approved policies of the governing board.

Second Principle

The members of the teaching profession share with parents the task of shaping each student's purposes and acts toward socially acceptable ends. The effectiveness of many methods of teaching is dependent upon cooperative relationships with the home.

In fulfilling the obligations of this second principle the teacher will-
1. Respect the basic responsibility of parents for their children.
2. Seek to establish friendly and cooperative relationships with the home.
3. Help to increase the student's confidence in his own home and avoid disparaging remarks which might undermine that confidence.
4. Provide parents with information that will serve the best interests of their children, and be discreet with information received from parents.
5. Keep parents informed about the progress of their children as interpreted in terms of the purposes of the school.

Third Principle

The teaching profession occupies a position of public trust involving not only the individual teacher's personal conduct, but also the interaction of the school and the community. Education is most effective when these many relationships operate in a friendly, cooperative and constructive manner.

In fulfilling the obligations of this third principle the teacher will-
1. Adhere to any reasonable pattern of behavior accepted by the community for professional persons.
2. Perform the duties of citizenship, and participate in community activities with due consideration for his obligations to his students, his family, and himself.
3. Discuss controversial issues from an objective point of view, thereby keeping his class free from partisan opinions.
4. Recognize that the public schools belong to the people of the community, encourage lay participation in shaping the purposes of the school, and strive to keep the public informed of the educational program which is being provided.
5. Respect the community in which he is employed and be loyal to the school system, community, state, and nation.
6. Work to improve education in the community and to strengthen the community's moral, spiritual, and intellectual life.
Fourth Principle

The members of the teaching profession have inescapable obligations with respect to employment. These obligations are nearly always shared employer-employee responsibilities based upon mutual respect and good faith.

In fulfilling the obligations of this fourth principle the teacher will-

1. Conduct professional business through the proper channels.

2. Refrain from discussing confidential and official information with unauthorized persons.

3. Apply for employment on the basis of competence only, and avoid asking for a specific position known to be filled by another teacher.

4. Seek employment in a professional manner, avoiding such practices as the indiscriminate distribution of applications.

5. Refuse to accept a position when the vacancy has been created through unprofessional activity or pending controversy over professional policy or the applications of unjust personnel practices and procedures.

6. Adhere to the conditions of a contract until service thereunder has been performed, the contract has been terminated by mutual consent, or the contract has otherwise been legally terminated.

7. Give and expect due notice before a change of position is to be made.

8. Be fair in all recommendations that are given concerning the work of other teachers.

9. Accept no compensation from producers of instructional supplies when one's recommendations affect the local purchase or use of such teaching aids.

10. Engage in no gainful employment, outside of his contract, where the employment affects adversely his professional status or impairs his standing with students, associates, and the community.

11. Cooperate in the development of school policies and assume one's professional obligations thereby incurred.

12. Accept one's obligation to the employing board for maintaining a professional level of service.

Fifth Principle

The teaching profession is distinguished from many other occupations by the uniqueness and quality of the professional relationships among all teachers. Community support and respect are influenced by the standards of teachers and their attitudes toward teaching and other teachers.

In fulfilling the obligations of this fifth principle the teacher will-

1. Deal with other members of the profession in the same manner as he himself wishes to be treated.

2. Stand by other teachers who have acted on his behalf and at his request.
3. Speak constructively of other teachers, but report honestly to responsible persons in matters involving the welfare of students, the school system, and the profession.

4. Maintain active membership in professional organizations and, through participation, strive to attain the objectives that justify such organized groups.

5. Seek to make professional growth continuous by such procedures as study, research, travel, conferences, and attendance at professional meetings.

6. Make the teaching profession so attractive in ideals and practices that sincere and able young people will want to enter it.
THE MUSIC CODE OF ETHICS

An Agreement Defining the Jurisdiction of Professional Musicians and School Musicians Agreed Upon September 22, 1957 by the American Federation of Musicians, Music Educators National Conference and American Association of School Administrators.

The competition of school bands and orchestras in the past years has been a matter of grave concern and, at times, even hardship to the professional musicians.

Music educators and professional musicians alike are committed to the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing an interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worthwhile musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators, and a great many music educators are, or have been actively engaged in the field of professional performance.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to a twelve-piece ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students, through their influence on sponsors, employers and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields:

MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the playing and rendition of music; to that end it is recognized and accepted that all music to be performed under the "Code of Ethics" herein set forth is and
shall be performed in connection with non-profit, non-commercial and non-competitive enterprises. Under the heading of "Music Education" should be included the following:

1. School Functions initiated by the schools as a part of a school program, whether in a school building or other building.

2. Community Functions organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

3. School Exhibits prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

4. Educational Broadcasts which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

5. Civic Occasions of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars, in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the right and privileges of local professional musicians.

6. Benefit Performances for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

7. Educational or Civic Services that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

8. Audition Recordings for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recordings of compositions not in the public domain is the responsibility of the school, college or educational organization under whose auspices the recording is made.

ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

1. Civic parades, ceremonies, exposition, community concerts, and community-center activities (See I, Paragraph 2 for further definition); regattas, non-private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.

3. Any occasion that is partisan or sectarian in character or purpose.

4. Functions of clubs, societies, civic or fraternal organizations.

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.
APPENDIX X

SOME ASPECTS OF SCHOOL LAW FOR TEACHERS

In establishing and maintaining public schools the States act through the authority inherently reserved to them by the tenth amendment of the Constitution of the United States:

"The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people."

The legislature is authorized by statute in Article X, Section I of the Constitution of the State of Utah to

"provide for the establishment and maintenance of a uniform system of public schools, which shall be open to all children of the State, and be free from sectarian control."

To comply with this constitutional mandate, the legislature delegates administrative and supervisory powers to state, county and municipal agencies to operate the school system.

The Legislature makes the laws by which the schools operate, the attorney general and courts interpret the law and the school boards on the state, county and city level administer the policies laid down by the Legislature.

The State Board of Education performs many administrative functions. Some of the major ones that may concern teachers are contained in the following statutes taken from the Constitution of the State of Utah and the opinions of the Attorney Generals of Utah.

Article X, Section VIII The general control and supervision of the Public School System shall be vested in a State Board of Education...

The Board shall appoint the state Superintendent of Public Instruction, who shall be the executive officer of the board.

Title 53, Chapter 2 - 7 The board may appoint such assistant superintendents, directors, supervisors, assistants, clerical workers and other employees, as in the judgment of the board may be necessary to the proper administration and supervision of the public school system.

Opinion of Att. Gen. 116 The State Board of Education has the sole power to issue public school teacher certificates and diplomas. It is illegal for any board of education to pay from public funds the salaries of teachers who do not hold legal certificates issued by the State Board of Education. May 23, 1934

53-2-17 Certificates shall be of such rank and classification as the State Board of Education shall determine, and shall be valid for a period of not to exceed five years.

53-2-18 The State Board of Education shall determine the scholarship and training required of applicants for diplomas, and the scholarship, training and experience required for applicants for certificates...
53-3-4 The State Superintendent shall advise with superintendents and with school boards and other school officers upon all matters involving the welfare of the schools. He shall when requested by superintendents or other school officers give them written answers to all questions concerning the school law. His decisions shall be held to be correct and final until set aside by a court of competent jurisdiction or by subsequent legislation.

Att. Gen. Op. 123 Private citizens may not receive opinion of the attorney general on a question pertaining to school law. Questions presented by duly appointed school officers will be answered through the State Superintendent of Public Instruction. August 18, 1924

The State Board of Education vests administrative powers in local school districts to help manage the public school system.

53-4-8 The board of education of every school district shall be a body corporate under the name of (Name of District). Said board may sue and be sued, and may take, hold, lease, sell and convey real and personal property as the interests of the schools may require.

53-4-14 Boards of education of local school districts may enter into written contracts for the employment of personnel for terms not to exceed five years, provided that nothing in the terms of such contracts shall restrict the power of such local boards to terminate such contracts for cause at any time.

53-6-18 No purchase shall be made and no indebtedness shall be incurred by any officer or employee of any school district without the approval and order of the board of education of such district.

The State Department of Public Instruction works with the State elementary and secondary curriculum committees, members of the State School Office staff, teachers, administrators and representative citizens from school districts in developing curriculum requirements for the State public schools.

School administrators, teachers, students, and representatives of the public participate in determining what experiences and understandings should be included in the curriculum.

The district board of education should assume responsibility for having included in the curriculum the minimum requirements prescribed by the State Board of Education and for making additions and adaptations to meet local needs.

There is some overlapping in the educational curriculum responsibilities assigned by the legislature, but basically the legal responsibility for the school program is variously assigned to the State Board of Education, the State Course of Study and Textbook Commission and the local boards of education.

53-14-1 A State Course of Study Committee is hereby created consisting of the State Superintendent of Public Instruction and the deans of each of the state schools of education of the University of Utah and the Utah State University, three school superintendents to be appointed by the State Board of Education and five lay citizens to be appointed by the governor by and with the consent of the Senate.

1 Curriculum Framework for Utah Schools, Pamphlet No. 3, State Department of Public Instruction of Utah, A; 1957
The State Course of Study Commission shall . . . recommend textbooks and determine what changes, if any, shall occur in the state course of study for use in the public schools of the state.

The committee shall have the responsibility of formulating a statement of aims, purposes, objectives and philosophy of education as a guide for the public schools of the state, consistent with constitutional and legislative mandates.

53-13-1 The State Textbook Commission shall consist of the same persons as are members of the State Course of Study Committee.

Art. X, Sec. 9 Neither the legislature nor the State Board of Education shall have power to prescribe textbooks to be used in the common schools.

53-14-2 The State Board of Education is charged with the executive responsibility for carrying out the work of the committee. (State Course of Study and Textbook Commission.)

Following are some of the statutes of Utah regarding state, district and personal liability in case of accidents resulting in injuries to students.

Att. Gen. Op. 31 In order for a board of education to be liable the sovereign state must consent that it may be sued. Since there is no consent or inference that the board of education may be sued, a board is not liable for the negligent acts of its servants while engaged in the governmental functions of transporting school pupils. Nov. 2, 1935

Att. Gen. Op. 36 There is no liability of a teacher, principal, superintendent, or a board member by virtue of the school relationship if injury results to a student. Jan 10, 1941

Att. Gen. Op. 32 A board of education is not liable for accidents occurring on the playground, in the building or while on the way to and from school on school bus transportation. However, school board members, employees, and independent contractors may be liable for negligence when acting in a private rather than an official capacity. Dec. 19, 1949

Att. Gen. Op. 142 The immunity from suit of the State does not extend to its agents and employees and does not shield them from the responsibilities of their negligent acts. The same law applies to teachers as any other person in regards to negligence. June 19, 1944

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The common-law principle, almost universally applied by American courts, is that school districts and municipalities are not liable to pupils for injuries resulting from the negligence of the officers, agents, or employees of the district or the municipality. Nor does it matter that the injury was sustained while the pupil was off the school premises or while being transported to or from school. In order to hold a school board liable in such cases there must be a statute expressly making it liable, and a statute providing that a school district may sue and be sued does not overcome the common-law immunity. A state legislature may, of course, abrogate the common-law immunity of school districts from accidents growing out of the negligence of their officers or employees, but it must do so in clear and express terms.1


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School officers are not judicial officers, but the performance of most of their duties requires the exercise of judgment and discretion. When such is the case, their acts are quasi-judicial, and as long as they act honestly and in good faith within their jurisdiction, they will not be held liable to an individual for injuries growing out of error of judgment, however great it may be.\(^1\)

It is a common practice in many places for teachers to send pupils on errands.\(...) While on an errand for the teacher, the pupil is the agent of the teacher. Since a principal, the teacher in this case, is liable for the acts of his agent, the teacher would be liable for the negligent act of the pupil which causes injuries to third persons. The practical and legal dangers involved in sending pupils on errands are so great that the practice should be abandoned.\(^1\)

It is not at all uncommon for a coach, band leader, debate teacher, or other teacher, to use his personal car to transport members of teams or other organizations to out-of-town functions.\(...) There is no doubt that the teacher driving his own car for school purposes would be as liable for the consequences of his negligent act as if he were using the car for other than school purposes.\(^1\)

The situation becomes much more involved if those riding with the teacher pay him for the privilege of riding in his car. Also, the mere sharing of expenses with the teacher has been said to be compensation to the teacher, and the teacher is held to have been transporting persons for hire. The common type of automobile liability policy which protects the owner or driver of the automobile from damage suits, usually contains a provision that it does not protect the owner of the car if he is transporting passengers for hire. This means that if there are persons riding with the teacher, and either the riders or the school district so much as contribute to the cost of the gasoline and oil for the trip, the owner may have no protection during that trip. If the duties of the teacher require that he use his personal automobile for school purposes, he should purchase a rider to his insurance policy which will protect him though he may receive some compensation for the use of his car. The cost of such a rider is extremely small, and such a teacher should, by all means, purchase it.\(^1\)

Utah Statutes provide some regulations regarding teachers' relations with business firms:

53-13-8 No school officer or teacher in any school in this State shall act as agent for any author, publisher, bookseller or other person to introduce any book, apparatus or furniture or any article whatever into any district in which such officer or teacher is officially employed.

Att. Gen. Op. 8 A public official licensed as an insurance agent cannot sell insurance to the governmental unit by which he is employed. Members of school boards are public officers. School board clerks and treasurers are public officers. School teachers are not public officers. May 28, 1942

Att. Gen. Op. 155 It is illegal for a teacher to act as an agent for a company to sell the company's product to the students of his school. June 10, 1938.

Following is a legal waiver of responsibility to be signed by parents, students and school officials, relieving the latter from any liability in case of accident or illness while groups are engaged in music activities away from

\(^1\) Robert R. Hamilton, Legal Rights and Liabilities of Teachers, School Law Publications, 1956, pp. 30-37
**AGREEMENT**

This agreement made and entered into by and between ______________________ a student at the ______________________ School and ______________________ the student's parents, hereinafter referred to as the first parties and the Board of Education of the ______________________ School District, ______________________, Superintendent thereof and ______________________, the principal of the ______________________ hereinafter referred to as the parties of the second part.

**WITNESSETH:**

THAT WHEREAS the student above named is a member of the ______________________ of the ______________________ School, and as a member desires to attend a Music Tour to ______________________ during the month of ______________________.

AND WHEREAS the parents of said student, as well as said student desire that the parties of the second part shall give their approval and consent and some financial assistance to be hereafter determined in assisting said student along with other members of said Concert Band to attend said ______________________ and participate therein, in the said ______________________.

NOW, THEREFORE, for and in consideration of the approval and consent to so attend hereby granted and given to said student, and in consideration of other financial help that might hereafter be given by the parties of the second part to assist said ______________________ as a unit to attend the Music Tour hereinabove referred to, the said parties of the first part do hereby agree with the parties of the second part as follows:

1. That the parties of the first part accept and assume all hazards in connection with the making of said trip, including that of the travel that will be involved in going and returning, or participating in any side trips in all particulars and circumstances and hereby exempt and release the parties of the second part from all claims for injuries, accidents, sickness and damages of whatever nature are sustained while on said trip. And said student and parents hereby agree to protect, indemnify and hold and save harmless the said second parties and to pay to second parties all sums which second parties may be subject to pay in consequence of any claim by, or injury, sickness or death to said student while attending said trip. And first parties hereby release second parties from any claim they may have in the future, due or growing out of any injury received while said student is on said trip, hereby binding themselves, their heirs, executors, administrators and assigns firmly by these presents.

IN WITNESS WHEREOF the said parties of the first part have signed this instrument at _____, Utah, this ____ day of ____, 19___, and the parties of the second part have signed this instrument at ______________________, this ____ day of ____, 19__.  

Signed in the Presence of:

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<th>School Secretary</th>
<th>ATTEST:</th>
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<th>Clerk</th>
<th>Parties of the First Part</th>
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<th>Principal</th>
<th>President</th>
<th>Superintendent</th>
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Copyright Regulations

COPYRIGHT IN MUSICAL COMPOSITIONS

What is a Musical Composition? The copyright law of the United States (Title 17, U.S.C.) provides for copyright in "musical compositions." This term includes compositions consisting of music alone, or of words and music combined. It also includes arrangements and other new versions of earlier compositions, if new copyrightable work of authorship has been added.

Copyright Protection. The owner of a copyrighted musical composition is given certain exclusive rights in his work. These include the right to publish copies, the right to make new arrangements or other versions of the composition (which can also be copyrighted), the right to perform it in public for profit, and (subject to the restrictions of the "compulsory license provision," which permits recordings upon payment of certain royalties) the right to make sound recordings of it.

If the previous work is in the public domain, copyright in the new version covers only the additions or revisions, and gives no new rights in the public domain material. If the previous work is still protected by copyright, it is necessary to obtain permission from the copyright owner before making a new version or quoting substantially from it.

The copyright law secures to the proprietor the exclusive right to "print, reprint, publish, copy and vend the copyrighted work," and the protection extends to "all the copyrightable components of the work." This does not necessarily mean every particle of the work, but it does cover the work as a whole, and also any substantial or material part thereof.

The U.S. Copyright Act does not contain a fair dealing provision as do the statutes of certain other countries. On the other hand, our courts have recognized that a copyrighted work is subject to "fair use" and that it may be commented on and briefly quoted, by way of criticism and review for example, without permission insofar as may be necessary to make the comments intelligible. It is not so much the quantity as it is the quality of the part taken that may be the important factor, including also the use to which it is put. One must use his own best judgment in such matters, obtaining where necessary the advice of legal counsel. The safe course is to secure beforehand the consent of the copyright owner for the contemplated use of his work.

Duration of Copyright. Copyright in a musical composition normally begins on the date the work was first published. Or, if the work was registered for copyright in unpublished form, copyright protection begins on the date registration was made. In either case, copyright lasts for 28 years from the exact date it began and is subject to renewal for a second term of 28 years. If the copyright is not renewed during the 28th year, or if 56 years have passed since the first publication of that particular work, it becomes "public domain" and is no longer subject to the protection of the United States copyright law.
Unpublished Musical Compositions

Registration Optional. Copyright registration for an unpublished musical composition is not required in order to protect the work. Unpublished works are ordinarily protected against unauthorized use by the "common law" of the various states. On the other hand, statutory copyright registration for an unpublished musical composition in the Copyright Office has certain advantages, and may sometimes be important.

How to Register a Claim. To obtain copyright registration for an unpublished musical composition, send the following material to the Copyright Office:

1. One complete copy of the musical composition.
2. An application on Form E, properly completed and signed.
3. A registration fee of $4.00.

Words Alone Not Registrable. Song lyrics without music are not registrable for copyright in unpublished form.

Published Musical Compositions

What is Publication? Publication, generally, means the sale, placing on sale or public distribution of copies. Limited distribution of so-called "professional" copies to publishers, band leaders, etc., ordinarily would not constitute publication.

Copyright Notice Required for Published Compositions. In order to secure and maintain copyright protection for a published composition, it is essential that all published copies contain the required statutory copyright notice, the elements of which are: the word "Copyright," or the abbreviation "copr.," or the symbol "@" the year of publication and the owner of the copyright. This information must appear upon the title page or the first page of the music.

If the work is published without the required notice, copyright is lost and cannot be regained. Adding the correct notice to later copies will not restore protection or permit the Copyright Office to register a claim.

All the above information concerning copyrights is quoted directly from pamphlets No. 58, 22 and 20, obtained from Copyright Office, Library of Congress, Washington 25, D. C.
U.M.E.A. AFFILIATION WITH NATIONAL, STATE AND LOCAL EDUCATIONAL AND PROFESSIONAL ORGANIZATIONS

1. Music Educators National Conference
2. State Board of Education
3. Utah State Department of Public Instruction
4. Utah Education Association
5. Utah Music Educators Association
6. Utah High School Activities Association
7. Regional Boards of Managers
8. Local School Districts
9. Western Division of M.E.N.C.
10. Utah State Legislature
11. National Education Association
12. Utah State Board of Education
13. Utah State Department of Public Instruction
14. Utah Education Association
15. Utah Music Educators Association
16. Utah High School Activities Association
17. Regional Boards of Managers
18. Local School Districts
19. Region Music Organizations
20. Local Schools
Explanation of Chart of Affiliation of National State and Local Educational and Professional Organizations as they relate to Utah Music Educators Association.

1. The Music Educators National Conference is the Music Department of the Education Association.

2. The State Board of Education is an administrative agency to the legislature.

3. The State Department of Public Instruction is an administrative agency of the State Board of Education.

4. The Utah Education Association is a state unit of the National Education Association.

5. The Utah Music Educators Association is the Department of Music of Utah Education Association.

6. Local School Districts are agencies of the State Board of Education.

7. Local School Districts are dependent upon the Utah State Department of Public Instruction for apportionment of school monies, teacher certification requirements and administration, curriculum recommendations, etc.

8. Local schools are administered directly by the Local School Districts.

9. The Western Division of M.E.N.C. is a national division of the Music Educators National Conference.

10. The Utah Music Educators Association is a State unit of the Western Division of Music Educators National Conference.

11. The Utah Music Educators Association is a state unit of M.E.N.C.

12. The Director of Secondary Education for Utah of the Department of Public Instruction is a member of the Board of Directors of the Utah High School Activities Association.

13. Two members of the Utah Music Educators Association are members of the Music Committee of the Utah High School Activities Association.

14. The Utah High School Activities Association vests authority in the Regional Boards of Managers to administer and supervise activities on an interdistrict basis which it approves.

15. The Utah High School Activities Association has general control of all interdistrict activities that local schools may engage in.

16. The Regional Boards of Managers have authority to supervise music activities on a region basis. They authorize region music personnel to organize and supervise these activities.

17. The Utah Music Educators Association Region Chairman is a member of the Board of Directors of Utah Music Educators Association. The State Music Association advises the regions on music activities.
18. The Utah Music Educators Association Region Chairman is the chairman of the local music teachers group.

19. The Utah High School Activities Association has general supervision over the activities in which local schools may engage on an interdistrict basis.

20. The Regional Boards of Managers have direct control over the activities in which schools may participate on a regional basis.
OBJECTIVES AND ORGANIZATION OF THE MUSIC EDUCATORS NATIONAL CONFERENCE AND THE WESTERN DIVISION OF MUSIC EDUCATORS NATIONAL CONFERENCE

The Music Educators National Conference is a department of the National Education Association.

The objective of M.E.N.C. is the advancement of music education.

The officers of the association are a President, First Vice-President, who is the immediate past president, and a Second Vice-President.

The National Board of Directors consists of the National President, National First and Second Vice Presidents, the presidents of the six divisions, the presidents of the auxiliary organizations and six members at large, three of whom are elected for a four year term at each biennial national convention.

The National Executive Committee consists of the three National officers and five additional members elected by the National Board of Directors from their own membership. The term of office for the executive committee members is for two years.

The national president and the presidents of the six divisions function as a National Cabinet in matters pertaining to their individual and joint responsibilities in the administration of the affairs of the conference.

The officers of the Western Division of M.E.N.C. are a President, a First Vice-President, who shall be the immediate past president, and a Second Vice-President. The President and Second Vice-President are elected at the biennial Division Convention, or by mail as provided by the by-laws.

The board of directors of each Division is composed of the Division officers and the Presidents of the federated state organizations in the Division area.

The State Presidents National Assembly (the Presidents of the federated State Music Educators Association) constitute an advisory board to the National Board of Directors. Meetings of this group are held to coincide with the biennial National Convention. The First Vice-President of the National Conference acts as chairman of the group.

The National officers are responsible for arranging the biennial conventions of the M.E.N.C. and the Division officers are responsible for the Division conventions.

The objectives of M.E.N.C. and the Division are many. Some of them are:

1. Increased recognition of music as part of general education.
2. Emphasis on qualitative as well as quantitative aspects of music education.
3. Adequate training in music for teachers, both music specialists and non-music specialists.
4. Increased participation by music educators in conferences, study groups, etc., of general school administrators, directors of curriculum, on subjects pertaining to new and current trends in education, school building construction, budgets, schedules, salaries, etc.
5. Periodic evaluation of music education aims and objectives and achievements as part of general education.
7. Analysis of the extent to which music education in schools is a vital and contributing factor to music in the lives of our citizens following their school careers.

The Executive Secretary is the paid officer of M.E.N.C. He conducts the business of the Conference in accordance with the Constitution and By Laws of M.E.N.C. and under the direction of the Executive Committee.

The Executive Secretary keeps a record of all National and Division business meetings of the Conference, all meetings of the National Board of Directors and Executive Committee, and all meetings of the Division Boards. He receives all moneys due the Conference, and countersigns all bills. He is custodian of all property of the Conference and serves as Secretary of the National Board of Directors, the National Executive Committee, and the Division Boards.

Associated and auxiliary organizations of M.E.N.C. are:

Dues for membership in M.E.N.C. are $4.00 per year.

Dues for life membership in M.E.N.C. are $150.00 payable in a lump sum, or $25.00 annually for six years. Life membership in M.E.N.C. provides payment of National and State Music Association dues for life. Life members receive all major M.E.N.C. publications free of charge.
THE UTAH EDUCATION ASSOCIATION

The Utah Education Association is a state unit of the National Education Association.

The purpose of U.E.A. is "the promotion of education in the State of Utah and the advancement of the teacher professionally, economically and socially."

The Executive officers of U.E.A. are a President, two Vice-Presidents, an Executive Secretary and a Board of Trustees consisting of the President, the two Vice-Presidents and nine Trustees.

The roster of candidates for officers of U.E.A. is prepared each year by the House of Delegates. The officers are elected by ballot on the second day of the convention. The Board of Trustees arranges for and supervises the election.

The President and one Vice-President are elected each year at the U.E.A. convention. Three trustees are elected each year for a term of three years. The immediate past president becomes the second Vice-President of the Association.

The terms of office of the President, the Vice-President and members of the Board of Trustees begin at the close of the annual convention at which they are elected.

The Executive Secretary is the paid executive officer of the Association. He has general charge of the Association under the direction of the Board of Trustees.

The Board of Trustees is the executive body of U.E.A. The purpose of the Board is "to promote the welfare of the Association in conformity with such instructions as it may receive from the House of Delegates."

The Board of Trustees is responsible for the financial affairs of the Association. It determines the time and place of the annual association meeting and arranges the program of the convention.

The House of Delegates, whose presiding officer is the President of the Association, consists of the Board of Trustees and one delegate from each local teachers association for each fifty members, or major fraction, who are members of U.E.A.

The House of Delegates is the legislative body of U.E.A. It has the sole power to enact, amend or rescind by-laws of the Association, except as limited by the veto power of the Board of Trustees.

Members of the Board of Trustees are ex officio members of the House of Delegates. They may speak and vote on all questions before the House.

Committees of U.E.A. are of two kinds; special committees and standing committees. Special committees may be authorized by the House of Delegates or the Board of Trustees, but the Board of Trustees appoints members of the committees to office.
Appointment of Standing Committees is provided by the House of Delegates. Members of these committees are appointed to office by the Board of Trustees and the Association of Presidents of Local Education Associations. The latter association appoints one member to each committee except the Elections Committee. The Elections Committee has three members appointed by the the Local Presidents group.

The Credentials Committee checks the credentials of delegates and certifies the same to the House of Delegates; arranges the seating of delegates and keeps unauthorized persons from the floor of the House of Delegates.

The Professional Relations Committee advises the Board of Trustees "on matters relating to (A) the improvement of the employment contracts of school personnel to the mutual advantage of all parties concerned and the ultimate maximum of effective professional service of school employees, (B) the work for greater uniformity of contract provisions, (C) the stimulation of ethical considerations and observance of contractual relationships of all parties concerned in the contract, (D) tenure of employment, (E) the improvement of working conditions of school personnel, (F) the investigation of specific cases involving welfare of Association members, (G) the stimulation of memberships, (H) policies of the association pertaining to certification standards and such other problems as may come within the scope of this committee."

The Elections Committee conducts the annual election of the Association under the direction of the Board of Directors.

The school Finance Committee "advises the Board of Trustees on matters relating to (A) practices in administration of School finance, (B) the evaluation of laws affecting school finance, (C) the administrative practices which will secure maximum value to the schools of available school funds, (D) legislative changes which will secure adequate financial support for schools."

The Public Relations Committee (A) advises the board of Trustees on policies and practices with respect to publicity and public relations, (B) reviews the publications program of the Association and advises the Board of Trustees, (C) assists with the legislative program of the Association by advising in its formulation and by securing support of Association members and patrons and legislators, (D) formulates a set of resolutions for adoption by the Association at a general session of the Annual Convention.

The Association of Presidents of Local Presidents Associations, consisting of the duly elected presidents of all local education associations affiliated with U.E.A., is a committee of the Association and serves as liaison between the legislative and executive bodies of U.E.A. This Committee prepares the agenda for meetings of the House of Delegates and gives advanced study to matters to come before that body. It also serves as a body to function in ways determined by the House of Delegates and Board of Trustees to advance the program of education in Utah.

The Utah Music Educators Association is a subsection of U.E.A. and is under the control and supervision of the Board of Trustees of U.E.A.